

This issue of the *Muse* shows what an exciting time it is to be a Mia docent...or Art Adventure Guide, patron, supporter – or mere casual visitor, for that matter. Our halls and galleries are filled with such a fascinating smorgasbord of artistic delicacies that it might be hard to stay focused on the main course.



Clearly, following the crowd is not such a bad idea now, as folks stream toward the soothing, deep-sea lighting of Target galleries in search of the recovered treasures of *Egypt's Sunken Cities*. Our trusty reporter digs deeper into the truly colossal efforts involved in the making of that special exhibition, rendering in the process some interesting morsels for your tours.

A couple of our contributors focus on Mia's marvelous legacies: one sleuth delves into a bloody museum mystery involving a true masterpiece, generated by the actor, Vincent Price, of all people; another explores a remarkable legacy donor family, headed by a Swedish language newspaper editor.

We're a traveling bunch, and we're blessed here with another in a long line of articles by traveling docents, this one recently returned from The Hermitage in St. Petersburg.

Reflecting our modern slant, we're taken on a Tooker tour by a fan who is clearly "hooked" on this reclusive artist and his eerie, disturbing visions of modern life. And completing the jaunt through thousands of years, read about our very own colleagues creating the art of today... graffiti!

Amid this cornucopia of visual delights, and the overwrought nature of the season, it would be easy (but unfortunate) to pass without stopping to contemplate the spare, austere three-dimensional homage to the still life offered by MAEP artist Tamsie Ringler.

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Composition
Tamsie Ringler
MAEP Exhibition

THE MAKING OF *EGYPT'S SUNKEN CITIES*

Meg Ubel

It's installation week for the colossi, and the second floor rotunda buzzes with intense, purposeful activity and the murmurs of curious spectators on this October day. Workers in hard hats, speaking both French and English, circle the *Hapy* colossus, making adjustments. The huge 9700-lb figure hangs at a 45-degree angle, its head attached by a chain and pulley system to overhead scaffolding, its feet on a platform hooked to a movable gantry frame. Slowly, incrementally, the massive figure rises, with many pauses to confer and fine tune positioning. Finally, gently, *Hapy* is lowered precisely on its taped target, the crew shakes hands all around and the crowd breaks into applause.

We had an opportunity a few months ago to get a glimpse of the work involved in installing a major special exhibition at Mia, work that normally goes on out-of-sight in the Target Galleries. But what happens in the months and years before an exhibition goes live? What happens behind the scenes, and who is it that makes it happen? The *Muse* had a chance to speak with some of the key players at Mia who were involved along the way: Jennifer Olivarez, Head of Exhibition Planning and Strategy; Michael Laphorn, Exhibitions Designer; and Jennifer Starbright, Associate Registrar for Exhibitions. Here is what we learned about how this remarkable exhibition came together.

Conception

According to Olivarez, the *Egypt's Sunken Cities* exhibition was originally organized by the French nonprofit organization IEASM (European Institute for Underwater Archaeology), under the direction of Franck Goddio, and with permission of the Ministry of Antiquities of the Arab Republic of Egypt. The objects in it were largely drawn from years of underwater excavations by IEASM off the coast of Egypt. The exhibition debuted in 2015 in Paris, and had stops in London and Zürich before making its U.S. debut in St. Louis. Starting with the particular interest and enthusiasm of Kaywin Feldman, Nivin and Duncan MacMillan Director and President of Mia, Mia began, in the spring of 2017, to negotiate a contract to bring *Egypt's Sunken Cities* to Minneapolis.

Contract Negotiation

Every exhibition coming to Mia requires a detailed written contract in which the organizer (in this case IEASM along with the Egyptian government as lender) and Mia stipulate and agree upon every part of the undertaking in advance. As Starbright noted, "we all have to make sure we're on the same page" as to who will do what, and when. Countless details in areas such as media and publicity, object security, insurance, shipping and delivery are handled by Olivarez, Starbright, Laphorn, legal counsel and other Mia staff.

For this show, Starbright cited delivery arrangements as a huge logistical piece of the puzzle, as she planned for the arrival of more than 70 crates of varying sizes and weights from the previous venue at the St. Louis Art Museum (SLAM). As registrar, she is the person who has to

“make sure we have the right equipment, the right people, the right scheduling to receive every crate and install every object, everything from a 16-foot-tall colossus to a small gold ring.” To accomplish this, she communicated regularly with her counterpart at SLAM to learn from her experience and coordinate shipments.

While the standouts of the *Egypt's Sunken Cities* lineup are the colossi, there are a number of other extremely heavy objects in this exhibition. Starbright said that because of the weight of the objects involved, this exhibition was in a “whole other category” for the Mia team. There were many more conversations and much more coordination between Starbright, Laphorn and Head Preparator Tom Jance than is usual to make sure the right equipment, people and schedule were in place to carry this off. Early in the process, Laphorn, Juline Chevalier, Head of Interpretation and Participatory Experiences, and Jan-Lodewijk Grootaers, Curator of African Art and Arts of Africa and the Americas Department Head, flew to Zürich to see the show on display there. Laphorn later visited St. Louis during their installation of the colossi. At Mia he consulted with structural engineers to ensure that the colossi would even fit inside the building, and if so, that Mia's historic floors could support the massive figures in the desired spots. The Egyptian Ministry of Antiquities also needed to approve Mia's plans. Egyptian conservators and couriers were to be present for delivery, installation, and all through the run of the show to observe the handling, placement and safety of the objects. After six months of emails and conference calls, the contract was signed, and it was time to put the plans into action.

Design

Armed with a list of 293 objects, Laphorn began the process of designing the Mia version of the exhibition in the summer of 2017. He describes the exhibition designer role as “organizing the look and feel of the art display.” He typically works with curators to plan the desired narrative, while taking into account practical requirements of each object: does it need to be grouped with other objects or stand alone? bright or dim lighting? open or closed case? “My goal is to create an environment that seems perfectly natural to the visitors,” he says, to the point where they forget about their surroundings and focus on the art and the story it tells.

How did he do it for *Egypt's Sunken Cities*? Laphorn likened the process to designing a house around a set of existing furniture, down to the plates, cups and silverware. In essence, he reverse engineered from a pre-determined object list and within the existing spaces of the Target Galleries. The object list almost naturally self-organized into groups, and then subgroups. From there Laphorn, in collaboration with curators, created a gallery layout that suits each object and promotes good crowd flow, while juxtaposing objects in ways that provide the viewer with illuminating “aha” moments. “There's a line in every gallery that connects almost every object to every other object, either by sight or by adjacency,” he said. “It is very clearly and purposefully laid out.” When you are in the exhibit, for example, notice that the *Queen Dressed as Isis* statue in one room looks directly through to the *Osiris Awakening* sculpture in the next room, with the *Head of a Priest* sculpture on the line between them. This makes vi-



LET THE SUNSHINE IN

We won't robo-call your cell phone or spam your email, but the Docent Executive Committee would love your donation to the Sunshine Fund. This fund recognizes and supports with flowers or a card those in our Mia community who have suffered injury, malady or loss. It's a wonderful lift to friends in need.

Please consider a gift to this worthy cause. Checks may be sent, payable to Docents of the MIA, c/o James Allen, 2 Ironwood Lane, St Paul, MN 55127.

Or Venmo to 'Mia Docents'.
And thank you.

Sunburst, 1999
Dale Chihuly
Blown glass, neon, metal armature
Gift of Funds from
Donna and Cargill Macmillan Jr.
99.132
G100

sual sense and emphasizes the role of the priest in the Osiris myth. Wall color, lighting, video and sound effects were added after the layout was complete.

With this large and complex exhibition, there were some extra layers of challenge in the design process. As previously noted, there are some hefty hunks of stone in this show, and the so-called “XL” objects had to be spaced apart so as not to strain the floors. Layout plans were submitted to Franck Goddio and the IEASM team for critiques and adjustments along the way. Often there is little contact between venues of an exhibition, but in this case there was significant collaboration between Mia and the St. Louis design staff. Laphorn and his SLAM counterpart co-designed modular casework that could be used in both locations, and shared the cost of having it made.

Shipping and Delivery

In late September, Starbright and Laphorn were in the thick of the action once again as a fleet of trucks pulled up to Mia loaded with crates from St. Louis accompanied by a French installation team. Laphorn had sought out the local rigging company Rocket Crane to assist the French and Egyptian crews with unloading and installation. “I knew right away they were the only ones in town who could do this work,” he said. “This exhibition was important enough that we needed to hire the big guns.” Rocket Crane was known by Laphorn to be experienced in art handling, and had previously installed the large *Eros* head sculpture on Mia’s front lawn. According to the negotiated plan, crates were brought in through the dock area and placed in their assigned locations, starting with the back of the galleries and working out towards the Target Galleries entrance.

Installation

Finally, with all the objects in the door, installation could begin. Starbright was present throughout the process, working with the visiting couriers who were inspecting and recording the condition of the objects, and overseeing all details of the installation. She describes it as an intense time, with a sense of satisfaction combined with the relief of the exhibition opening. “As the first VIP tour began, we were still working to replace a label inside one of the cases. We finished the switch, resealed the case and left by the back door just as the tour entered by the front door,” she recounted.

Laphorn, who was also heavily involved, commented on the atmosphere of open communication among the French crew, the Rocket Crane personnel and the Egyptian representatives working on this installation: It was a slow, careful, deliberative process with many pauses to discuss and consider next steps. “Everyone had an opportunity to weigh in,” he said, knowing that “these pieces are so heavy and so big, if something goes wrong it goes wrong really fast.” Both Laphorn and Starbright emphasized that meticulous planning was key to get this exhibition up and running smoothly and without mishap.

As we circulate through the exhibition in the coming months, with a tour group or on our own, we can be reminded of the skilled effort and detailed planning that went into bringing *Egypt’s Sunken Cities* to Mia. It is truly a monumental experience for everyone.

ART ADVENTURE ON A RAINY DAY IN ST. PETERSBURG

Fran Megarry

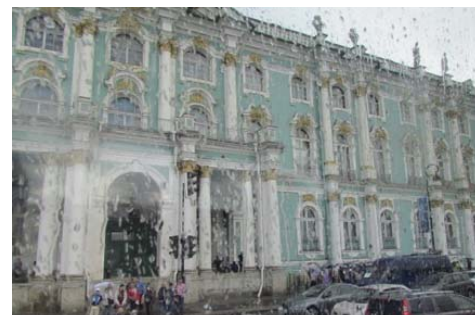
Some people may think that rain, coupled with hordes of avid soccer fans from all around the world gathering in Russia for the 2018 FIFA World Cup, would yield fewer visitors at The State Hermitage Museum. But it was heartening that neither of those conditions deterred crowds from packing in to see this world-famous art collection. Although, truth be known, this visitor would have enjoyed a closer and longer view of the two magnificent da Vinci pieces: *The Madonna with a Flower*, 1478; and *The Madonna Litta*, 1490.

The opulence of the historic parts of The Hermitage, also known as the Romanov's Winter Palace, dazzles the eye. The exterior Baroque-style building is replicated within the museum in its impressive mirrored halls, painted ceilings, gilded ballrooms with parquet flooring, and stunning galleries with bronzed chandeliers. One can only imagine what it would have been like to see candles instead of electric bulbs in those chandeliers back in the day. It makes one speculate on the cause of that fire that devastated the interiors in 1837.

The Hermitage is the second-largest art museum in the world, with over three million objects in its collection. It was founded in 1764 by Empress Catherine the Great. The museum has 1,057 rooms. A docent suggests that one would need to walk 14 miles to see all parts of The Hermitage. Docents who have visited this art collection have always been quick to mention that they were shocked to see doors and windows wide open in the galleries. Due to the driving rain on this visit, most windows remained closed. But perhaps there are consequences to openness: a Hermitage docent noted that there are about 50 cats employed in The Hermitage Museum to protect all that art from rats and mice.

Besides the impressive architecture, sculpture and paintings in The Hermitage, the decorative arts cause a docent to ask, "What do we see? What calls for our attention?"

One of the rooms, called Pavilion Hall, houses an 18th-century *Peacock Clock*. No, the clock is not sitting humbly on a small gilded table; it fills the entire hall, floor to ceiling. Streams of light-dappled rain running down a large wall of arched windows bring a glimmering, hazy light to rest on the gold of the clock. Quite an ephemeral, magical, fantastical vision! The clock's huge gold cage holds a host of delicate golden vegetation as well as a rooster, owl, squirrel and a ring of tiny bells. It must be marvelous to hear and see this object in action, for after all, it is a clock. At the center of this celestial setting perches a glorious peacock. Perhaps you have made a purchase, only later to discover those ominous words, "Some assembly required." Yes, that is in fact what happened when this *Peacock Clock* arrived in Russia in 1780 (without an instruction pamphlet) and someone had to be found to reassemble all the intricate parts.



The Hermitage in the Rain



The Madonna With a Flower, "Benois Madonna"
1478
Leonardo da Vinci



Brilliant Lights



Peacock Clock

continued on next page

All photos by Fran Megarry

The message of this rainy day in St. Petersburg is, don't let the weather or crowds stop you from a most memorable art-filled experience. For more information about Catherine the Great and this collection, two books come to mind: *The Empress of Art*, by Susan Jaques, and *Catherine the Great: Portrait of a Woman*, by Robert K. Massie.

THE EXTRAORDINARY MIA LEGACY OF THE TURNBLAD FAMILY

Dick Ploetz, Legacy Focus Group

Christina and Swan Turnblad built the stately home on Park Avenue that later became the American Swedish Institute. As a child, Swan had emigrated from Sweden with his family, settling in Vasa Township in Goodhue County. After moving to Minneapolis in 1878, Swan worked as a typesetter for several Swedish language newspapers, then became manager of *Svenska Amerikanska Posten*.

The Turnblad's only child, daughter Lillian Zenobia, was born in 1884. She never married and lived with her parents. After the death of first, her mother, and later, her father, she moved from what had been the family apartment at 2615 Park (across the street from the Institute) to a suite of rooms at the Academy of Holy Angels in a rural part of town that is now the suburb of Richfield. She lived at the Academy until her death in 1943.

Lillian was a shy person, and little is known about her personality or her life. She has been described as tall, gracious, and usually dressed in dark clothes. Like her mother, she had an interest in the arts, receiving artistic training and painting portraits and genre scenes. The Swedish Institute has a painting of hers in their collection that depicts a man and woman in Tyrollean hiking costume in the alcove of a house. Among her small circle of friends was Sister Carita, head of the art department at the Academy, and Sister Maria Theresa, head of the art department at the then College of St. Catherine, who also resided at the Academy. The portrait of Lillian, (at right), is by her.

At the Academy, Lillian furnished her suite with furniture from the Park Avenue apartment, which included an elaborate bedroom set. In her sitting room was an extraordinary Persian rug crafted for the Shah - her only memento of her father's great wealth - that her parents had purchased in Istanbul in 1902. She dined alone in the Academy dining hall on the fine china of her childhood home. Every day her chauffeur met her at the door and took her to work. The same chauffeur also built a small log cabin for her on the Academy grounds, which has since been demolished.

Lillian devoted much of her time to the Swedish Institute, and she served as a member of its executive committee until her death in 1943. It was apparently a dispute with the trustees over the controversial termination of an employee that resulted in her decision to endow her trust and its proceeds to Mia.

During the war years, the income of the trust went to the Red Cross. But at the end of WWII, the Mia bequest became a memorial to her



deceased parents to be used for “the purchase, from time to time, for the permanent collection, of works of art of first class or highest quality.” The Persian rug was donated to the sisters at the Academy who sold it to furnish a small chapel.

Source: Public documents at the American Swedish Institute

The Fund

Since its inception, the Christina N. and Swan J. Turnblad Memorial Fund has facilitated the acquisition of at least 588 Mia art objects. Turnblad acquisitions have played an important role in supporting the encyclopedic mission of Mia and represent all ages and all cultures. Many of these objects are on display and are very familiar to visitors, docents and guides. Some representative examples that illustrate its impact on all of Mia’s collections over the last 70 years are:

[False Door](#), Egypt, G250, 52.22

[Young Greeks in a Mosque](#), Gerome, G357, 62.85

[Clementine](#), Lehman, G357, 67.53

[Image of Vishnu](#), Cambodia, G213, 69.86.1

[Power Figure](#), Kongo, G250, 71.3

[Marilyn Monroe](#), Avedon, Not on View, 81.94.10

[Rudrakshamala Necklace](#), India, G211, 92.132.1

[Tipi Cover](#), No Two Horns, G261, 94.47.4

[Headrest](#), Papua New Guinea, Not on View, 98.205

[Palace Door](#), Yoruba, Not on View, 2003.87.1

[Tokyo Stories](#) (Series), Allchurch, Not on View, 2012.3.6

A BLOODY MYSTERY IN THE MUSEUM

Joanne Platte

It happens to all of us at one time or another on a tour – a visitor asks a question for which we have no immediate answer. Presenting Rembrandt's *Lucretia* (34.19) on a public tour recently, I heard from a visitor that years before, a docent suggested that Lucretia's blood-stained chemise had been painted over before Mia acquired the painting. He commented that he had never since corroborated that fact with any other docent, although he continued to ask. I admitted that I had never heard that anecdote before and offered to delve further into the mystery. I secured his email to keep him apprised of whatever I could learn, and commenced investigating. What I uncovered included an instance of mistaken identity and a visit to Mia by the actor Vincent Price!

Two of my 2005 classmates vaguely recalled hearing from a senior docent when we were in training about the bloodstains being painted over, but neither could recall a definitive source for the information. I found the [article](#) from September 2015 about Lucretia's former owner, Herschel V. Jones, which related how Mia came to possess such a treasure. In the photo from 1935 which accompanies the article, the stains on Lucretia's gown are clearly evident. Now my curiosity was truly piqued. How could Lucretia's bloodstained gown have been painted over and restored if it had entered our collection appearing



just as it does today? Perhaps Patrick Noon, Elizabeth MacMillan Chair of the Department of Paintings, could provide the clarification I needed to solve the mystery.

Dr. Noon informed me that the story about the bloodstain having been painted over at some point was entirely apocryphal, but was probably attributable to a newspaper article written by the actor and art collector Vincent Price. Price wrote a series of articles for the *Chicago Tribune* in the 1960s titled *Vincent Price on Art*. In an undated article on file in Noon's office, Vincent Price mentions visiting Mia on a recent layover where he found *Lucretia* transformed. Price recalled that the first time he saw our *Lucretia*, she was poised to stab herself. On this second viewing, she appeared completely different. *Lucretia* had clearly just stabbed herself, and her formerly pristine chemise was now blood-stained. Price speculated that at some point *Lucretia's* bloodstains had been painted over, "perhaps during Victoria's reign" by a previous owner with "more delicate sensibilities." Price mused that the painting must have been cleaned, revealing the bloodstains, between his first and second viewing of Mia's *Lucretia*.

Dr. Noon believes that Price confused our painting with Rembrandt's other version of *Lucretia* on view at the National Gallery of Art in Washington, DC, believing erroneously that they were one and the same. There is no bloodstain on the National Gallery *Lucretia* because she has not yet stabbed herself. Noon observed, "In truth, the bloodstain in our picture was never concealed, as the earliest photographic images confirm." Our *Lucretia* did undergo restoration at the Oberlin Laboratory in 1955, but that restoration was routine and did not remove any overpaint.

Why must apocryphal information always be more delicious than factual? Although our visitors love the little nuggets of "insider information" we docents can provide on tours, it is much more important that we not mislead our guests. We may not have a fascinating story to share about painted-over bloodstains, but we have one just as entertaining about art connoisseur Vincent Price and his confusion over the two *Lucretias*.

MIA DOCENTS BECOME GRAFFITI ARTISTS

Jim Allen

Watch out. Some of your fellow docents are getting trained in graffiti at a Mia workshop. And they're just itchin' to leave a mark somewhere near you.

People have been "tagging" all sorts of structures for thousands of years – as far back as the ancient Egyptian, Greek and Roman civilizations, and all over the world. The film *Swallowed by the Sea*, now playing in conjunction with *Egypt's Sunken Cities*, notes the practice in ancient Egypt. My wife, Sharon, and I, while traveling in Egypt last spring, saw graffiti in the Temple of Isis at Philae on the Nile. It was left by Romans in the second century CE and later, by Napoleon's soldiers in 1798.



Lucretia, 1664
Rembrandt van Rijn, Dutch, 1606-1669
Oil on canvas
Andrew W. Mellon Collection
National Gallery of Art
1937.1.76

You may recall the famous graffiti left by Tsar Peter the Great from the *Martin Luther* special exhibition (at right). People both great and small have been leaving their names on walls since they first learned to write. Perhaps it is in our nature to want to leave some sign of ourselves for others to see.



Graffiti is an Italian word meaning “to scratch,” coined in the 1800s. Contemporary graffiti burgeoned on the streets of New York in the 1960s, in efforts to assert gang prestige and stake out territory. It sometimes led to violence, confrontations with the police, and legal recourse.

Only recently has graffiti gained status as a true art form, eventually progressing to lofty heights: it is now often created in studios, selling for millions. The street artist known as “Banksy” recently sold *Girl with Balloon* for \$1.4 million, and then it shredded itself. That image first appeared as a mural on Waterloo Bridge.

Our graffiti class here at Mia included fifteen avid taggers, including Mia docents Anna Bethune, Lisa Berg, Brenda Haines, Pamela Moore, Jung Wendeborn and me. The professional artist and educator, Peyton Scott Russell, who began painting as a teen on the streets of Minneapolis, taught our course. His teaching program is supported by a Bush Foundation Fellowship.

Exploring an art form previously thought to be beneath consideration was enlightening and huge fun. We learned about creating stylized letters; constructing collages by cutting, layering, and gluing colored paper; and the art of spray painting. It is surprisingly difficult to create sharp, well defined lines with a paint can in a graceful manner. One must use the right paint, the right cap, with the right finger pressure... all at proper speed, distance, and angle of application. I have gained huge respect for artists who can do this well.

At the conclusion of the course, we created several five-foot square pieces on canvas, including the one pictured here by Anna, Lisa and me. We expect Mia will want to appropriate it as a logo for future museum promotions.



HOOKED ON TOOKER

Josie Owens

Is there a piece of art that calls out to you? You walk by it once and stop for a glance. But then you return...and then return again. And soon you find yourself in front of this object each time you visit the museum. There is just something about that image that won't let go, and you want to know why. What *is* it about *this piece of art*?

This happened to me with George Tooker's *The Supermarket*. One day it appeared in gallery 359, and it soon drew me in each time I passed it. Each visit lasted a little longer. I found myself on an art pilgrimage – not just to visit and view, but to study. I was hooked. Since then I have spent many hours reading about George Tooker (1920-2011), a fascinating, private man, and his laborious technique.

One of the first aspects that intrigued me appears on the label: *tempera on panel*. This is a painting from 1972, not 1472. Why tempera? It turns out that Reginald Marsh first introduced Tooker to tempera at the Art Students League in 1943. But Marsh's quick, fluid style did not suit Tooker, and he learned to slow down with the advice of his friend and lover Paul Cadmus.

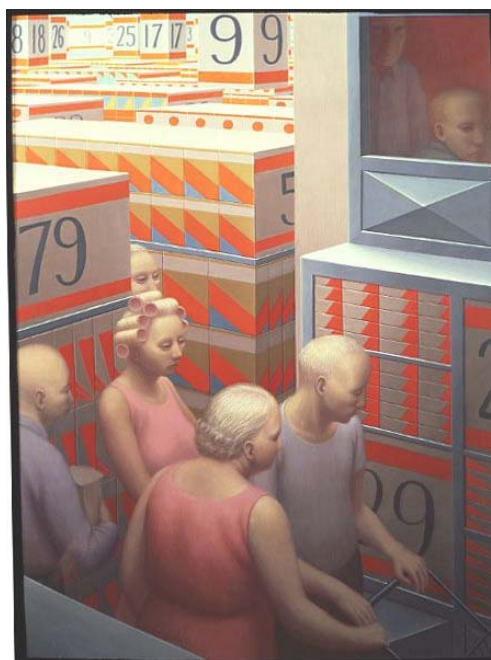
Tooker used tempera as part of a laborious painting process that echoes, and pays homage to, the masters of the early Renaissance. He would start by sketching his ideas on tracing paper. He would select the parts he liked and then piece them together. Then he would transfer the composite image to a gessoed panel, and would apply the tempera steadily to build up the surface and forms. The thinly-applied color allows light to penetrate and reflect down to the gesso surface, resulting in a smooth and luminous quality, which can be observed in all three of his paintings in G359. In the end, there are as many as 10,000 brushstrokes. By slowing down his process, he also simplified his subject matter. His figures seem weighty and immovable in the composition, which is often psychologically disconcerting.

Tooker's major artistic breakthrough occurred in 1950 when the Whitney Museum of American Art purchased *The Subway* (1950) in which "[e]ach androgynous, anxiety-ridden figure appears psychologically estranged, despite being physically close to others in the station. The central group of commuters is locked in a grid of the metal grating's cast shadows, while the labyrinthine passages seem to lead nowhere, suspending the city's inhabitants in a modern purgatory." (Whitney label) Another social protest painting from this time was *Government Bureau* (1956) in which repeated automaton-like people wait as eyes peer out from holes in translucent windows. The faceless people are in a sort of urban abyss of government scrutiny.

Although Tooker created more empathetic paintings as he became involved in the Civil Rights movement, he seems to have returned to the social protest theme in *The Supermarket*. A maze of aisles traps five gaunt figures within tall shelves as two eerie authority figures look down on the shoppers. Standing close to the surface, one becomes part of the scene and feels that isolation and anxiety. By placing his subjects in booths, between barriers, in cubicles, Tooker expressed feelings of suppression, alienation and anxiety of the Cold War era.

Robert Cozzolino, Patrick and Aimee Butler Curator of Paintings, said that, "George managed to give ordinary human experience the weight of religious experience." I had this kind of experience when I looked at *The Supermarket* and discovered the many layers of George Tooker, his time-consuming process, and his themes of modern isolation. I hope that by spending as many hours viewing and sharing *The Supermarket* as Tooker did painting it, I am somehow a worthy disciple of this fascinating artist.

We are very fortunate to have four paintings on display, of the fewer than one hundred painted by George Tooker, thanks to the generous loan of the Myron Kunin Collection of American Art. I invite you to take the Tooker pilgrimage from *Coney Island* (1947-1948) to *The Entertainers* (1959) to *Men and Women Fighting* (1958) to *The Supermarket*.



The Supermarket, 1972
George Tooker, American, 1920-2011
Tempera on panel
Myron Kunin Collection of American Art
L2014.234.161



The Subway, 1950
George Tooker (1920-2011)
Tempera on composition board
Whitney Museum of American Art, New York
Purchase, with funds from the Juliana Force
Purchase Award
50.23



Government Bureau 1956
George Tooker (American)
Egg tempera on wood
George A. Hearn Fund, 1956
Metropolitan Museum of Art
56.78