

Minneapolis Institute of Art

Revisiting the Africa and Americas Galleries
Art Adventure Brown Bag
February 12, 2019

Mia



SAVE THE DATE

for the

Art Adventure Guide

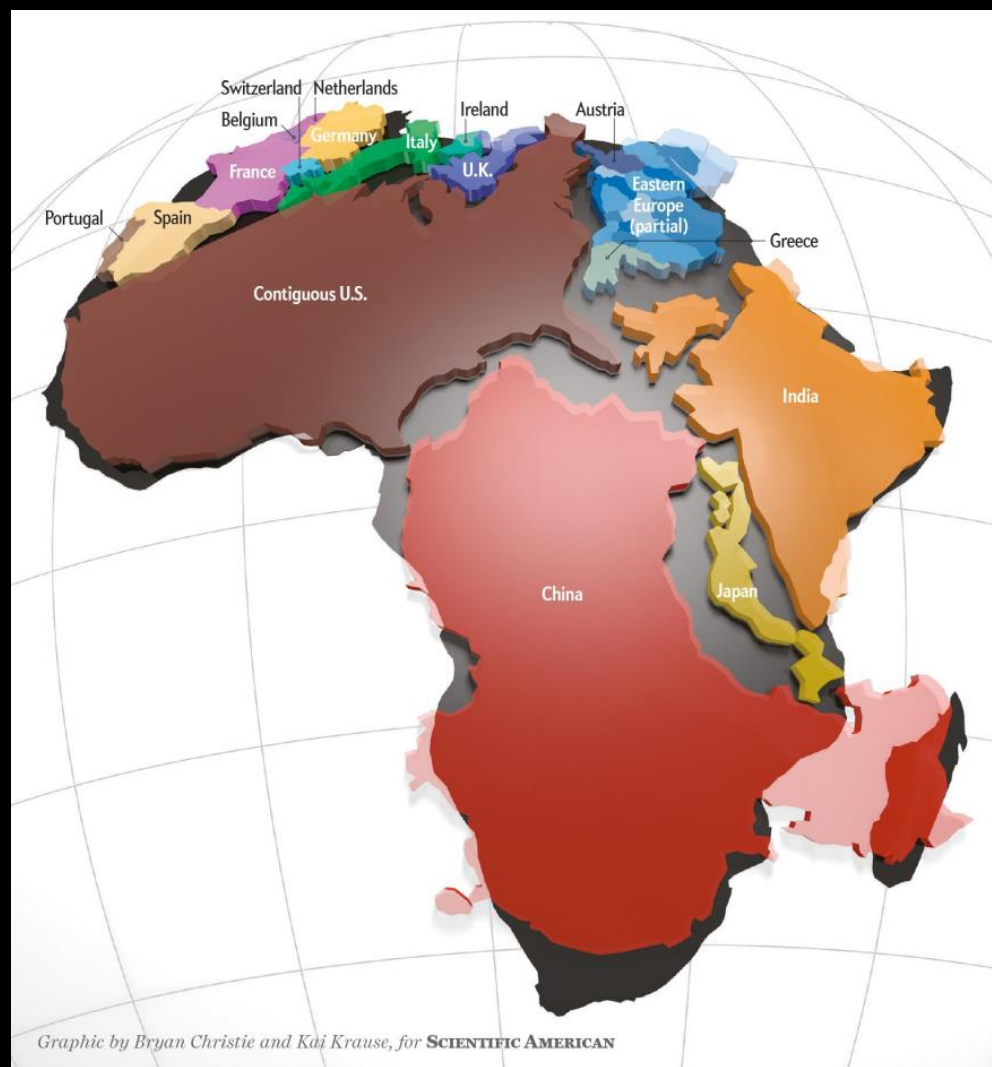
SPRING LUNCHEON

Monday, May 6 • 11:30am

Invitation to follow in early spring

Africa:

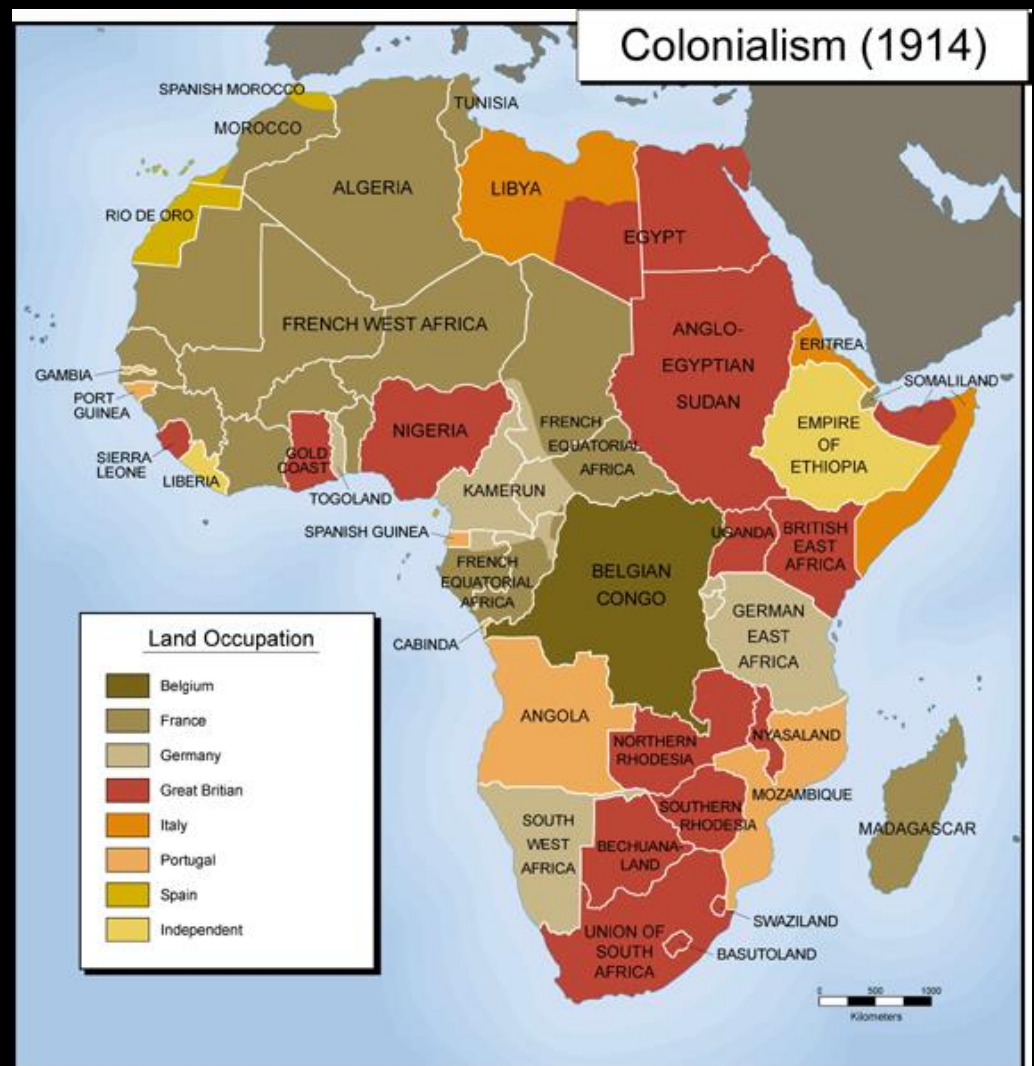
- 55 countries
- 2100 languages
- Nearly 3000 ethnic groups



Africa:

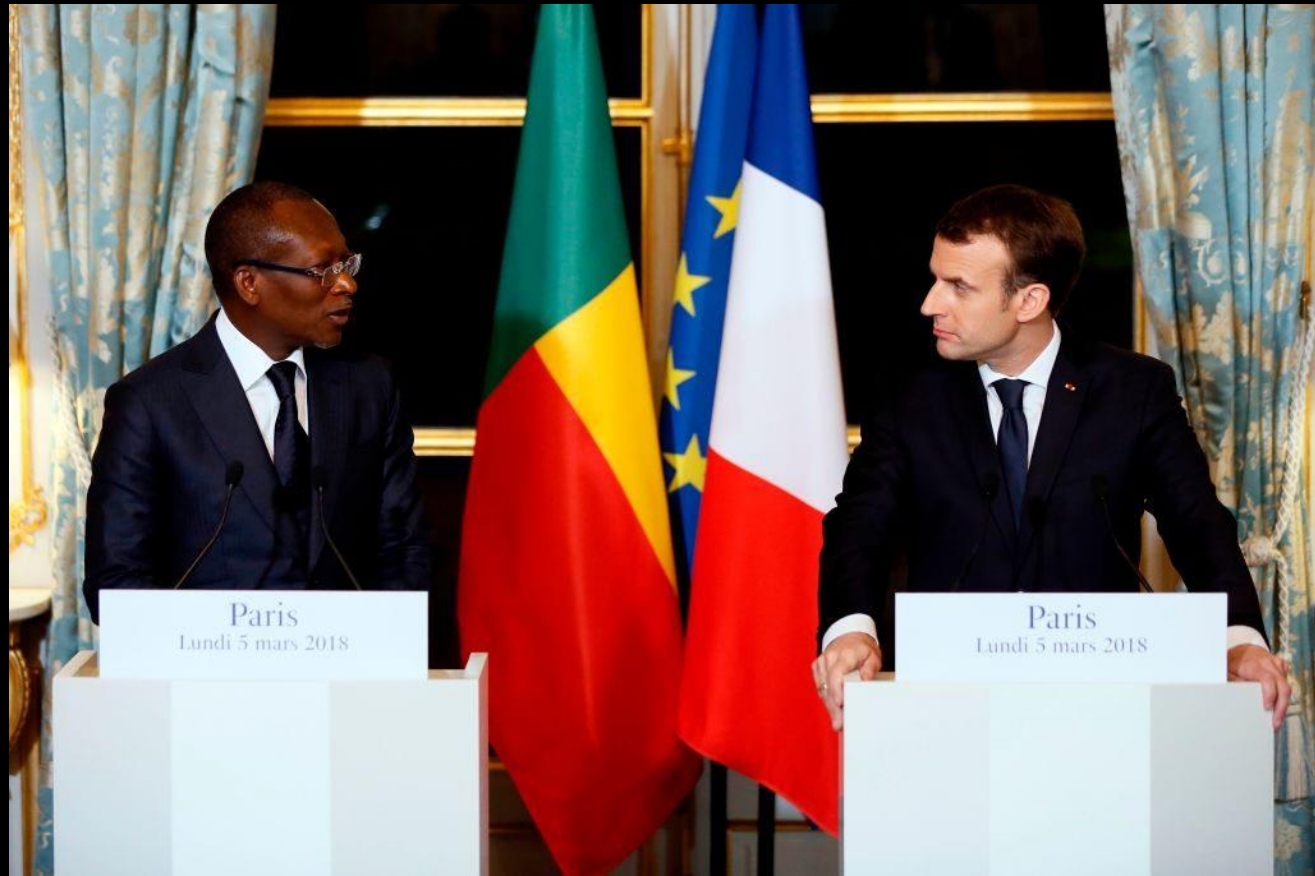
Colonialism is generally defined as the occupation and control of one nation by another. European nations colonized Africa from the late 19th century until the middle to later 20th century. Many inaccurate and racialized stereotypes of African peoples were used to justify colonialism in Africa.

<http://exploringafrica.matrix.msu.edu/>



On the Heels of a
Dramatic
Restitution
Report, France Is
Returning 26
Artifacts to Benin.
Will Other
Countries Follow
Suit?

Emmanuel Macron and Benin's
President, Patrice Talon



The exhibition
“Behanzin, King
of Abomey” (with
objects on loan
from France)
opened in
December 2006
at the Zinsou
Foundation in
Cotonou, Benin,
and attracted
275,000 visitors.

Artwork taken from Africa, Returning
to a Home Transformed, January 3,
2019, NYT.



Organization of the Africa Galleries (G236, G250, and G254)

The galleries are organized around thematic concepts:

- Commanding Authority
- Communing with the Spirit World
- Performing Dance/Music
- Connecting with World Religions
- Expressing Identity
- Designing Form and Function

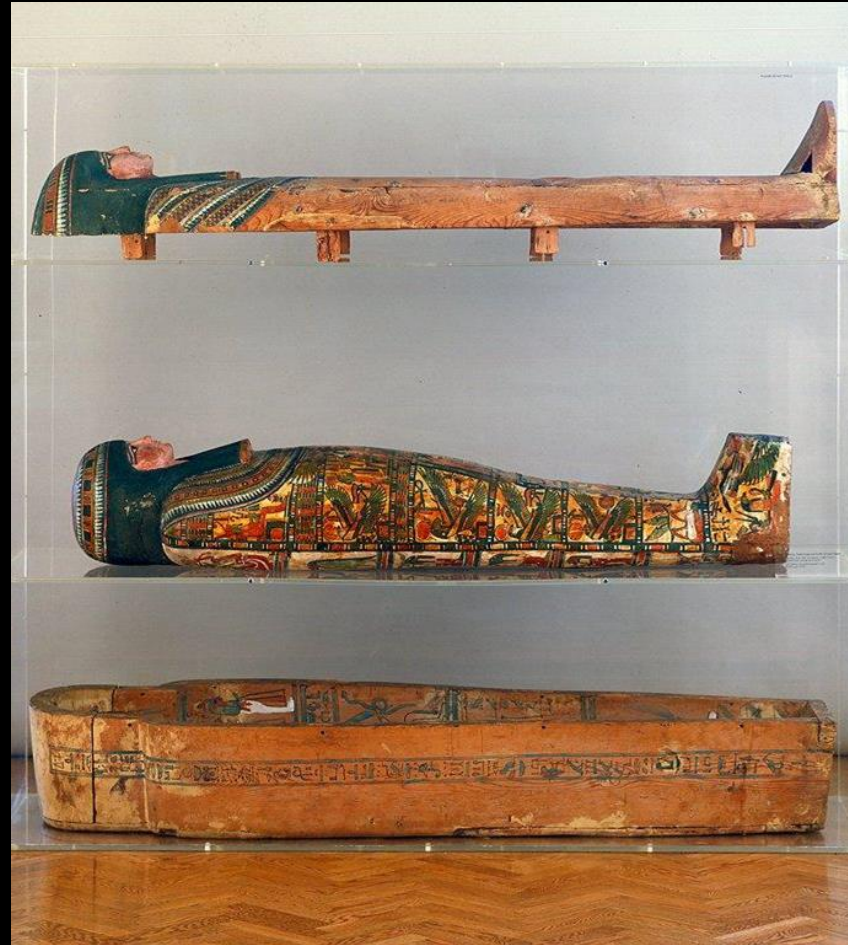
Highlights in the Africa Galleries (G236, G250, and G254)

The “anonymity” of African art

You will see many African objects only identified with a title and cultural group. When objects were collected or taken, they often were viewed as ethnographic objects rather than art. Efforts often were not made to find the artists' names. However, African artists and makers typically were respected, valued, and well-known members of their communities. They were not anonymous with their cultures.

Egyptian, Coffin and Cartonnage of Lady Tashat, 945-712 BCE

<https://artstories.artsmia.org/#/o/97>

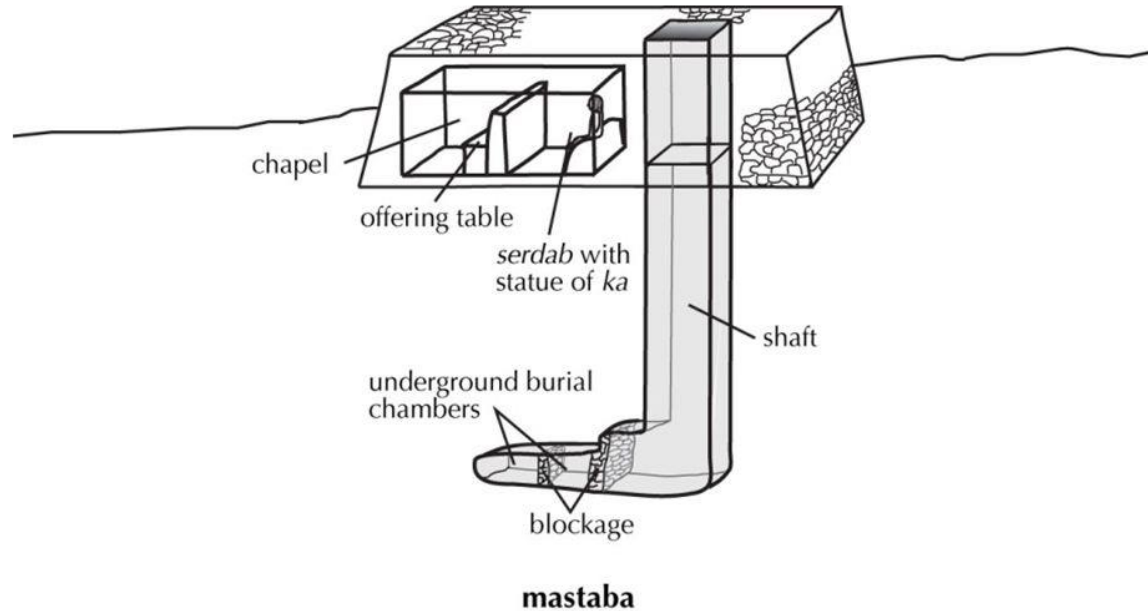


Egyptian, *False door*,
about 2400 BCE

“The inscriptions on
this door
commemorate the
priest Iryenakhet
(year-ee-en-AH-ket).”

Mastaba Plan – Precursor to Pyramids

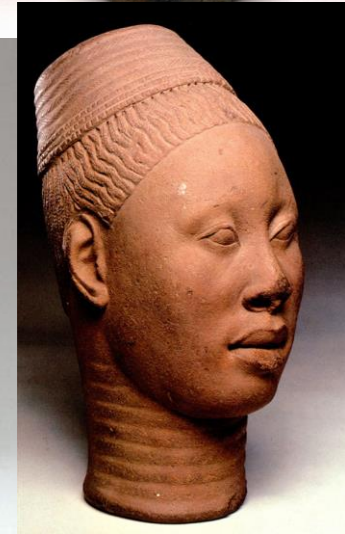
Statue of the deceased holds the Ka and is placed in the serdab (room where Ka resides, not in burial chamber)



Yoruba (Ife Kingdom), Shrine head, 12th-14th century



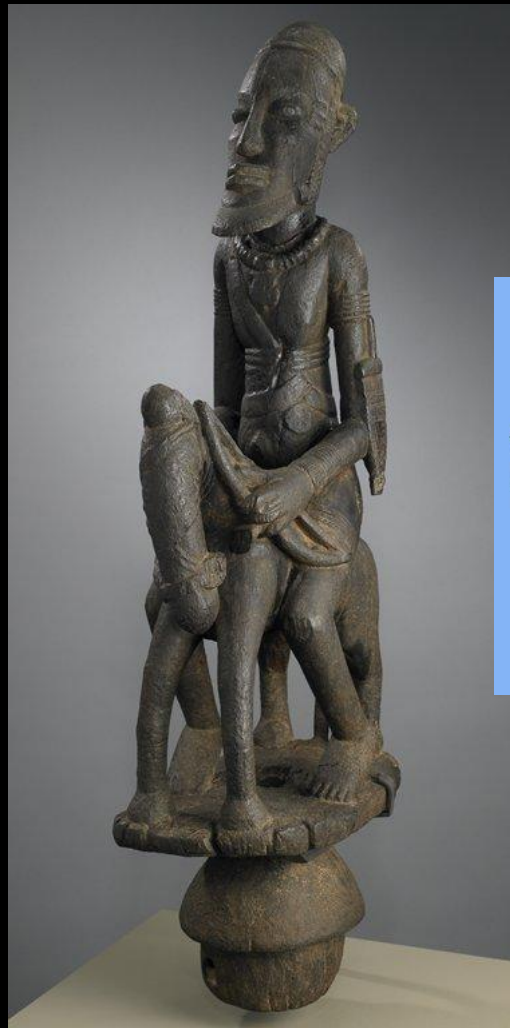
The vertical lines ... have long been associated with scarification....But recent research suggests...the lines may be shadows cast by the veiled royal crown worn in her day.



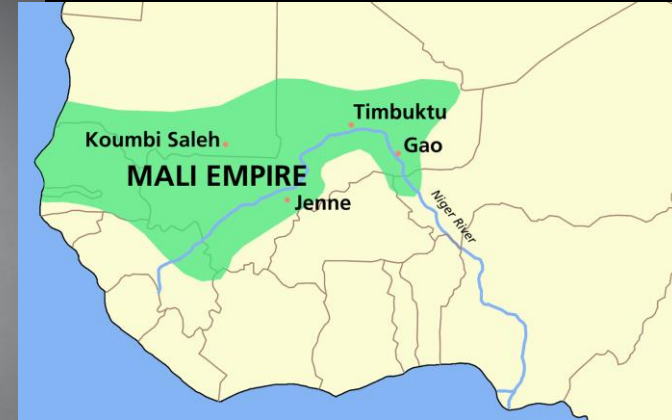
Djenne (Malian), *Equestrian figure*, about 1450

<https://artstories.artsmia.org/#/o/3183>

The rider's skull cap and beard ... may imply that the man is Muslim—leaders of the Mali Empire embraced Islam as early as 1300. Necklaces from this period were sometimes hung with bells or amulets, connecting their wearers to the spiritual world.



Take a moment to look.
How do we know that
this man was a person of
power?



Djenne (Malian),
Equestrian figure,
about 1450

<https://artstories.artsmia.org/#/o/318>

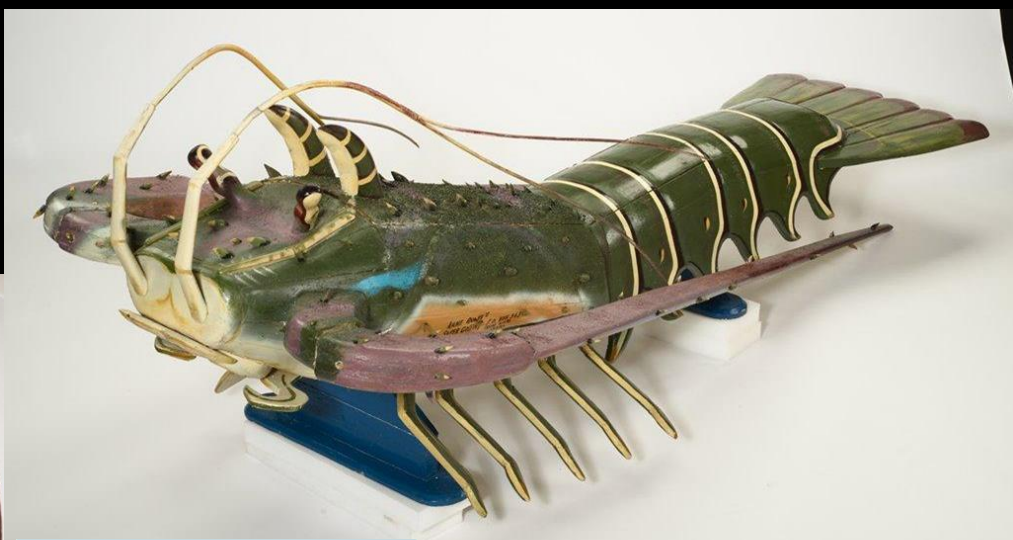


Veranda posts of Yoruba people.



Sowah Kwei, *Fantasy coffin*, 1993

<https://artstories.artsmia.org/#/o/111088>



Kwei workshop, Accra,
Ghana:

https://www.youtube.com/watch?v=7Z_qYYH6XOM

And their website:

<http://www.kanekwei.com/about/>

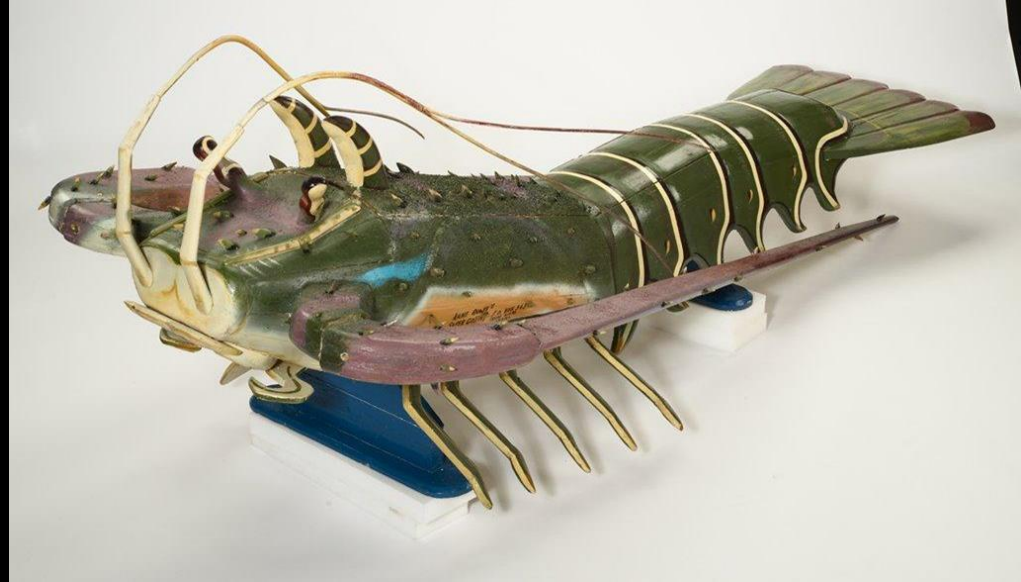
The Ga coffin craze began in the 1950s, when Kane Kwei started making quirky coffins in his workshop in Accra, Ghana. Sowah Kwei followed in his father's footsteps, making Mia's coffin in 1993.



Sowah Kwei (Ga,
Ghana), *Fantasy coffin*,
1993

<https://artstories.artsmia.org/#/o/111088>

Coffin makers make two identical
coffins, one for local burial and one for
the national and international art
market. Mia's coffin is the latter!



Somalia, *Basket*, early 20th century

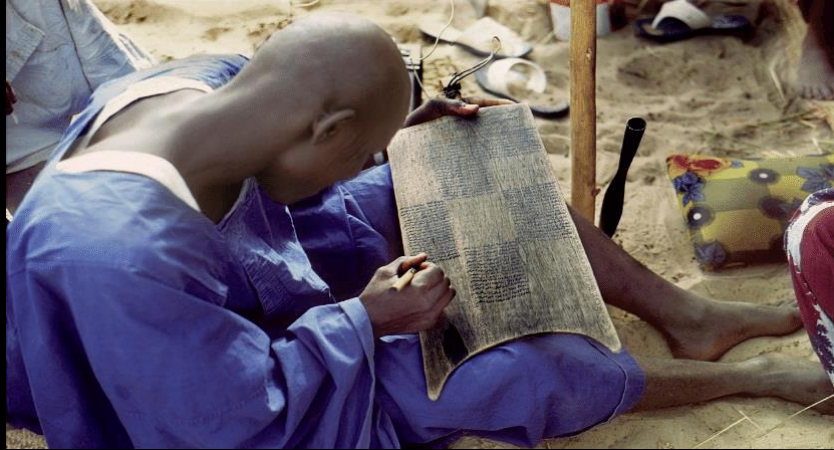
<https://artstories.artsmia.org/#/o/111099>



In Somali weddings,
...women of the bride's
family made baskets like
these and filled them with
gifts and food. But one had
a twist: it was tied with an
impenetrable web of knots,
and men from the groom's
family took turns trying to
open it.



Somalia, Qur'anic writing board, mid 20th century and *Bottle with stopper*, first half of 20th century



A photo of a Kanembu young man writing Qur'anic verses on a wooden board, in Chad.



Highlights of the Americas Galleries (G259, 260, and 261)





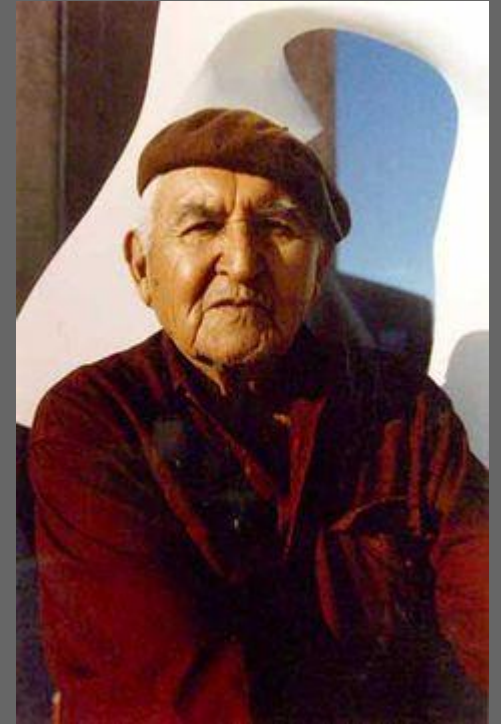
Allan Houser, Rendezvous,
1981. Indiana limestone,
2000.98



Allan Houser, Young Woman,
1992, bronze, 2017.95.1



Allan Houser (Haozous) 1914-1994



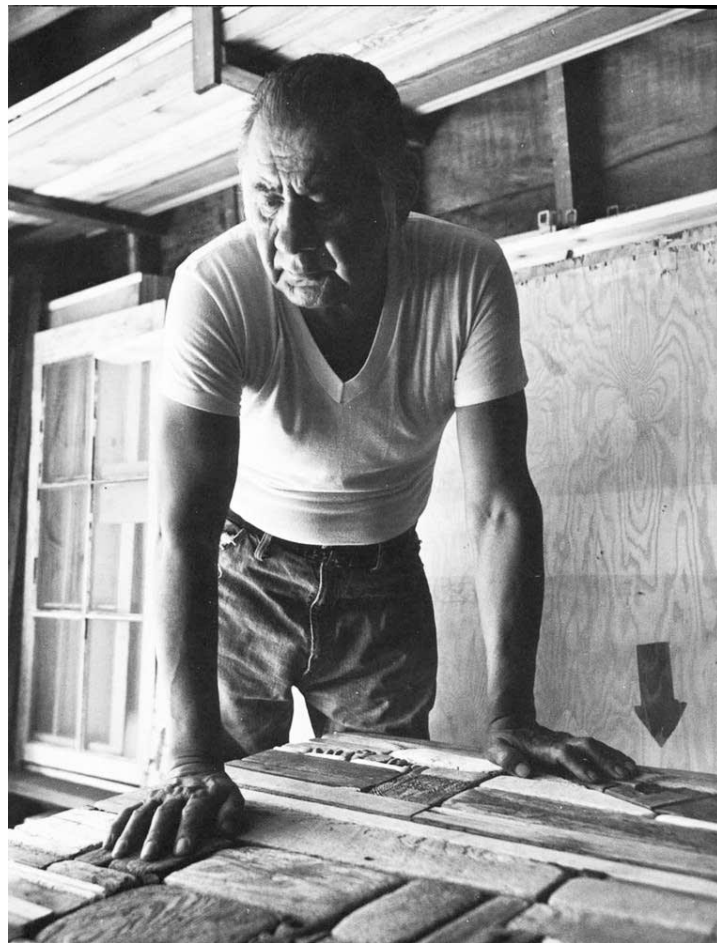


George Morrison, Collage IX: Landscape, 1974, wood, 75.94

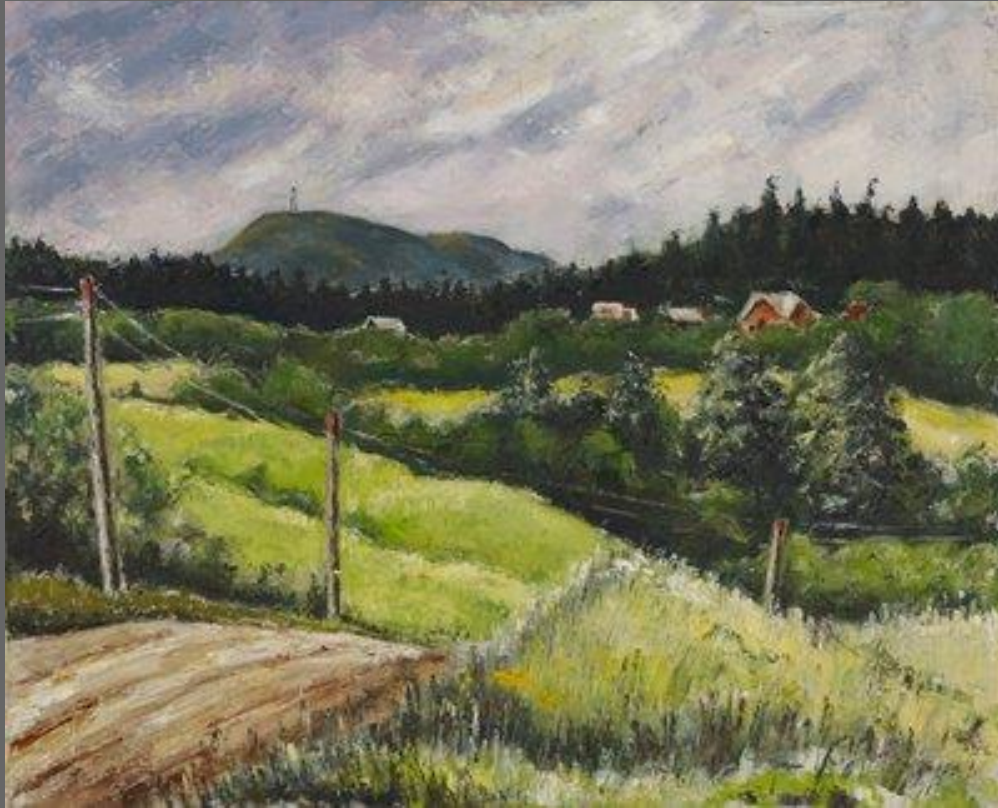




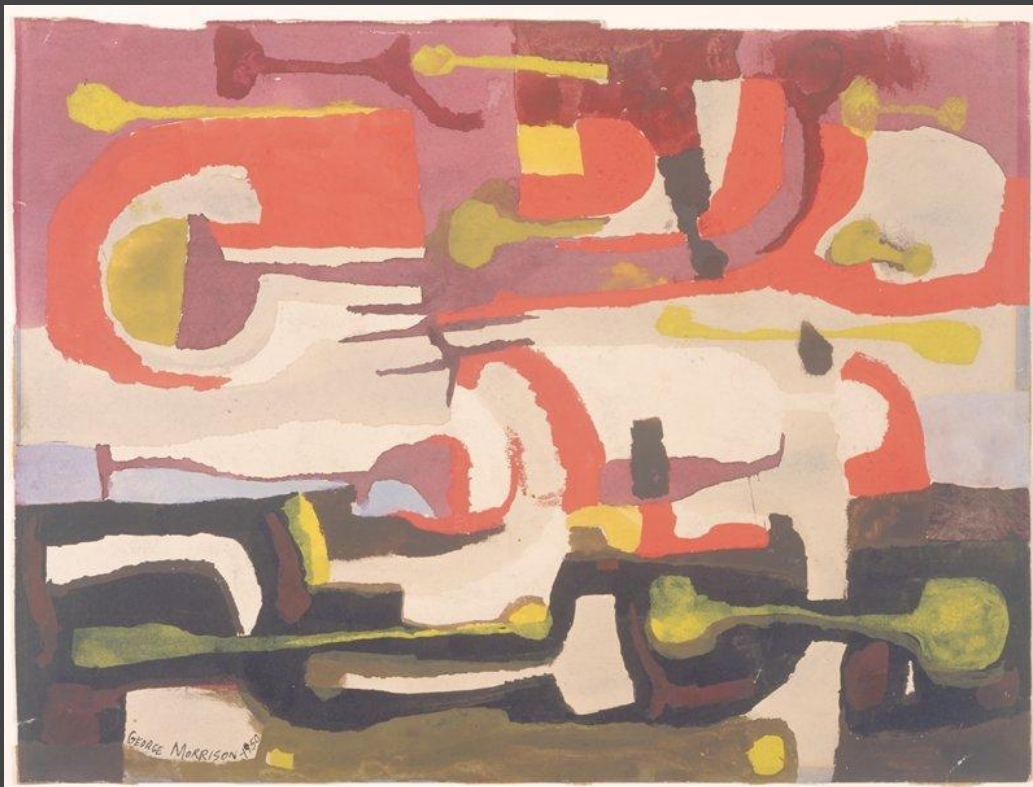
George Morrison, Wah Wah Teh Go Nay Ga Bo
(Standing in the Northern Lights) 1919 - 2000



George Morrison, Mount Maude, c. 1942, Oil on canvas, 42.20



George Morrison, Untitled, 1950, tempera on paper, 99.79.4



George Morrison, Untitled, 1960, oil and acrylic on linen, 75.75

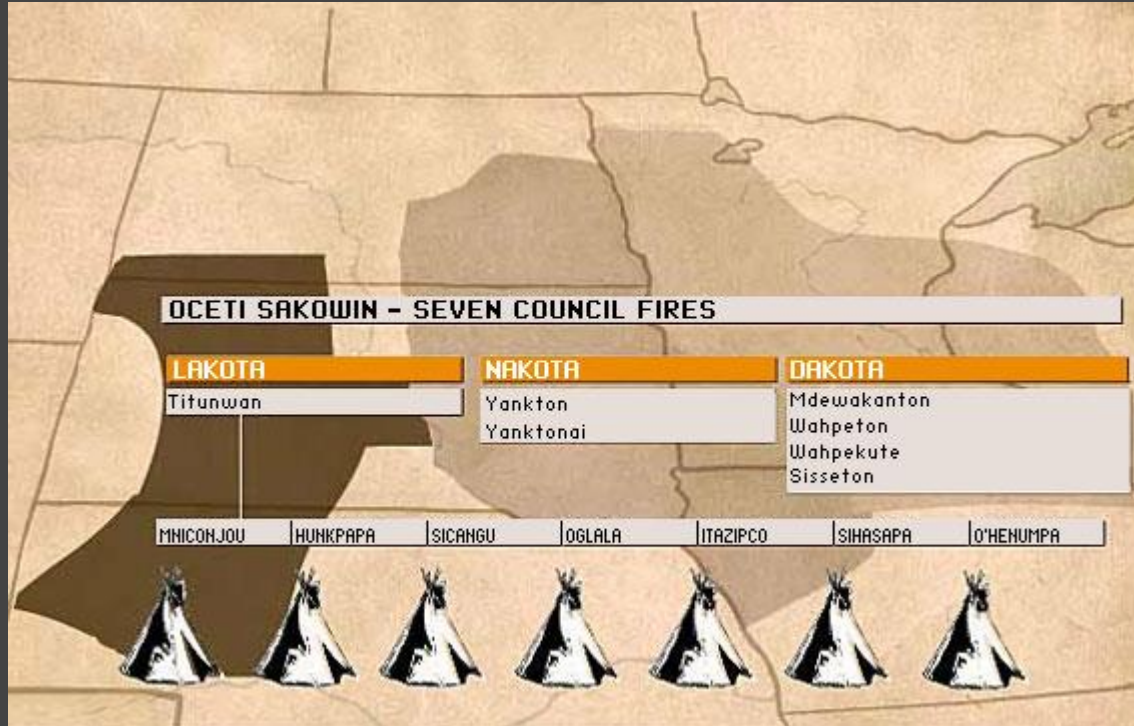


Headdress, late 19th-early 20th century
Tsistsistas (Cheyenne) or Lakǎóta
Bald eagle and other feathers, wool, buffalo hide,
cowhide, horsehair, beads, pigments

Gift of Jack Garcia, Lakota, 2015.6



Long Wolf, Lakḥóta



Blessing ceremony with Mr. Jim Thunder Hawk, Mia curator Jill Ahlberg Yohe, and the Jack Garcia and Mary Jennings families. 17 July 2015.





