

New Accessions: All Mia Guides October 7, 2021



New to Mia

Our collection keeps growing as the world keeps changing. Whether it's a masterpiece by a celebrated artist, a contemporary work that speaks to our times, or the creation of someone whose talents were previously overlooked, Mia collects artworks that reflect the full breadth of human creativity. [Learn more](#)

Mia

Learning Team

- Debra Hegstrom, Senior Educator
- Sheila McGuire, Head of Student and Teacher Learning
- Amanda McMahon, Student and Teacher Learning Coordinator
- Paula Warn, Tour Coordinator
- Kara ZumBahlen, Associate Educator

Agenda

- Update from Julie Holland/Friends of the Institute
- Update from Jean Ann Durades/Highpoint Center show
- New accessions
 - Virgil Ortiz, *Jagg and Gage*, 2020–21
 - Christi Belcourt, *It's a Delicate Balance*, 2021
 - Joe Minter, *Old Rugged Cross*, 1998
- Small Group discussion
- Debrief/Q & A

Friends of the Institute



How do I join?

It's easy! Call 612-870-3000
or visit friends.artsmia.org.

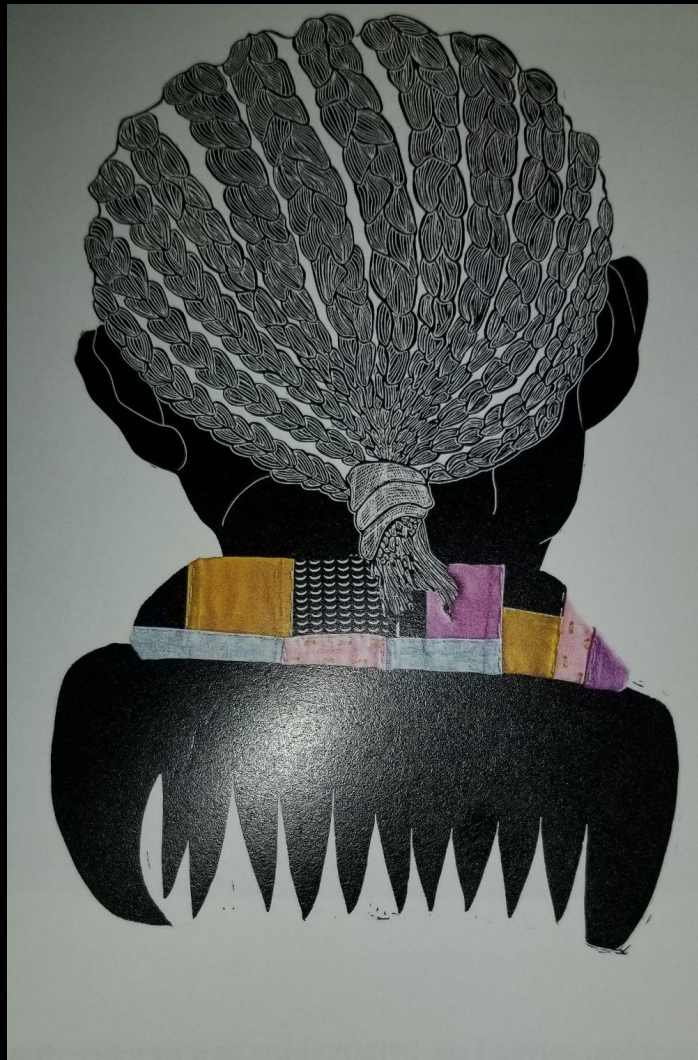
No dues until January 2022,
then membership starts at
\$50 annually.

A Contemporary Black Matriarchal Lineage in Printmaking

Highpoint Center for Printmaking
SEPTEMBER 17 - DECEMBER 4, 2021

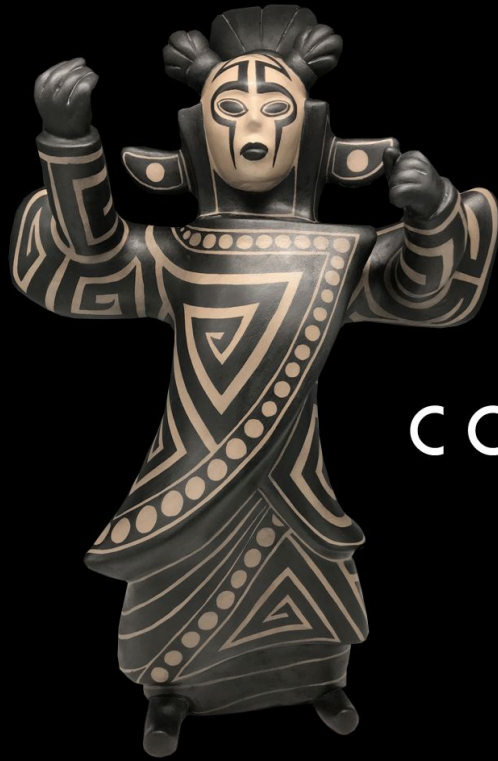
Curated by Tanekeya Word and Delita Martin, this marks the first national exhibition curated by Black women printmakers highlighting the experimental prints of Black women printmakers. Right: Chloe Alexander, I didn't recognize you, you changed your hair, 2021, screenprint





Minneapolis Institute of Art

Gallery 261a



CONVERGENCE





What words come to mind as you look at them? How would you describe their expressions?



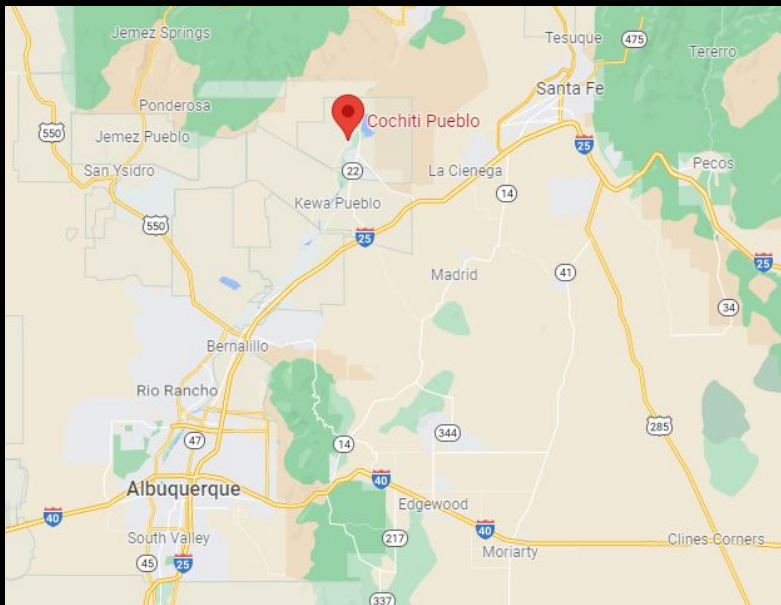
Virgil Ortiz

In 1680 Pueblo communities across the Southwest banded together to successfully execute the largest uprising in North American history.

This historic event as well as the tradition of figurative pottery in Cochití Pueblo informs his work.



Cochití Pueblo: Historic pottery



Left, Google Maps; Center, Standing male figure, Adobe Gallery; Right, Cochiti Pueblo caricature figure (mono) of a white man, perhaps a circus performer? Circa 1883 (Wikipedia, North America department, Ethnological Museum, Berlin, Germany)

The twins together...

How do we know they are related? How do we know they are heroes?



Virgil Ortiz, United States, 1969, Jagg (left) Gage (right), 2020–21, Clay, pigments, Gift of funds from Tamara and Michael Root, 2021.32.1. Photo courtesy of Kay Miller





Rockwell Museum, Alley Art Project, 2016; Center, Beyond Buckskin; Right, Indigenizing Fashion, Walker Art Center, 2019



Virgil Ortiz:
multimedia artist



Odyssey of the Venutian Soldiers,
Montclair Museum

Virgil Ortiz:
multimedia artist

Virgil Ortiz



Rockwell Museum



How does Ortiz capture the idea of futurism in his work?



Resources

Artist website, with various articles: [Virgil Ortiz](#)

Virgil Ortiz, 2019: [Indigenizing Fashion: Reclaim Ownership of Our Cultural Imagery](#)

Of Virgil Ortiz: Futuristic Visions Preserve the Past:

<https://www.pressreader.com/usa/santa-fe-new-mexican/20210813/282853669016105>

Video from the Museum of Indian Arts and Culture: Meet the Artist: Virgil Ortiz

<https://www.youtube.com/watch?v=fm53rev-x1k>

Podcast, Playing with Fire, In Conversation with Virgil Ortiz:

<https://portlandartmuseum.org/podcast/playing-with-fire-in-conversation-with-virgil-ortiz/>

Gallery 259



Christi Belcourt, *It's a Delicate Balance*, 2021, Acrylic and oil on canvas, 2021.30

Christi Belcourt



<https://www.cbc.ca/news/canada/sudbury/m%C3%A9tis-artist-christi-belcourt-s-work-featured-in-valentino-fashions-1.3136219>

Manitoulin Island, Ontario



By NASA WorldWind - NASA WorldWind, Public Domain,
<https://commons.wikimedia.org/w/index.php?curid=1141312>

“This wondrous planet, so full of mystery, is a paradise. All I want to do is give everything I have, my energy, my love, my labour—all of it in gratitude for what we are given. I’ll never be able to give back enough. . . . My love for this world, and my love for everyone and everything is what drives me.”

“Everything—the plants, insects, winds, stars, rocks, animals, us—is a giant web of pure spirit. . . .The spirit world surrounds us at all moments and is present in all things. . . .The mystery of this planet and this universe is too vast and too powerful to even begin to understand. All I know is that all life, even the rocks, need to be treated with respect.”

“The sacred laws of this world are of respect and reciprocity. When we stop following them, we as a species are out of balance with the rest of the world.”

Gallery 259



What is your eye drawn to first?

Keep looking. How do your eyes move around the painting?

What else do you notice?

Christi Belcourt, *It's a Delicate Balance*, 2021, Acrylic and oil on canvas, 2021.30



Belcourt's thousands of dots emulate Michif beadwork. How would you explore this technique with viewers in relation to her theme of the interconnectedness of the natural world?

Belcourt states that humans are part of the interconnectedness of all living things.

Why do you think she does not include any humans in her painting?





Belcourt uses beautiful imagery as a starting point for examining issues related to the environment, climate change, and potential species extinction.

How would you use her work to discuss how humans impact these issues?



The roots show us there's more to life than what we see on the surface.

Our ancestry has great influence over our lives.

Plants come out of single stems and show the interconnectedness of everything.

Some flowers are abstracted beadwork patterns.

Plants used in ceremonies--
strawberries, cedar, wild rice--have
medicine in the roots, leaves, and
flowers.





<https://www.theglobeandmail.com/arts/art-and-architecture/metis-artist-christi-belcourt-inspires-valentino-fashion-line/article25824113/>

Christi Belcourt, *Water Song*,
Acrylic on canvas, National
Gallery of Canada



<https://www.cbc.ca/news/canada/sudbury/m%C3%A9tis-artist-christi-belcourt-s-work-featured-in-valentino-fashions-1.3136219>



<https://newjourneys.ca/articles/jlo-dons-belcourt-inspired-outfit>



Christi Belcourt, *It's a Delicate Balance*, 2021, Acrylic and oil on canvas, Gift of funds from Andy and Meg Ubel in honor of Mia's docent class of 2015, 2021.30



Resources

Video: [Metis Artist Christi Belcourt Discusses Painting "My Heart is Beautiful".mov](#)

Artist website: [Christi Belcourt](#)

CBC news article:

<https://www.cbc.ca/news/canada/sudbury/m%C3%A9tis-artist-christi-belcourt-s-work-featured-in-valentino-fashions-1.3136219>

The Globe and Mail news article:

<http://christibelcourt.com/the-globe-and-mail-metis-artist-christi-belcourt-inspires-valentino-fashion-line/>

Stretch Break (5 minutes)

Utagawa Hiroshige; Publisher: Tsutaya Kichizō, Japan, 1797–1858, "Shadow Figures of a Lantern and a Hawk", 1842, Woodblock print (nishiki-e); ink and color on paper, 96.146.204



Gallery 103 In the Presence of Our Ancestors



Joe Minter, United States,
1943
Old Rugged Cross, 1998,
Found wood, nails
The Ethel Morrison Van Derlip
Fund and gift of the Souls
Grown Deep Foundation from
the William S. Arnett
Collection, 2019.16.15, © Joe
Minter / Artists Rights Society
(ARS), New York

Minneapolis Institute of Art

In the Presence of Our Ancestors

Southern Perspectives in African American Art

Teachers Guide

Mia

Curator's comment

*Looking at this piece immediately takes me back to visiting Joe Minter at his home in Birmingham, Alabama. Artists are everyday people who also happen to create art. He was so excited to talk with us and show us around his installation, *The African Village in America*, taking the time to really walk us through his yard show. These artworks have been weathering the elements, and in *Old Rugged Cross* you can even see the moss growth. This personal tour allowed us to see how much time and care he has taken in his creative decisions. His yard is one large artwork, and we were able to walk through and hear his process. Everything has such a specific significance; it teaches you to not overlook even the smallest detail. Everything matters, no matter how small!*



<https://live-artsmia.pantheonsite.io/wp-content/uploads/2021/09/In-the-Presence-of-Our-Ancestors-Teachers-Guide.pdf>

Joe Minter, Old Rugged Cross

Joe Minter, United States, 1943
Old Rugged Cross, 1998, Found wood, nails
The Ethel Morrison Van Derlip Fund and gift of
the Souls Grown Deep Foundation from the
William S. Arnett Collection, 2019.16.15, © Joe
Minter / Artists Rights Society (ARS), New York





Joe Minter (Joe Wade Minter Sr.)



soulsgroundeep.org photos by Colby Rabon, 2018



And I asked God to help me find a way that I could help bring people together as one, for understanding, even for the littlest child. Because America had started to lose the family, and when the family is lost, that is the end of us here as a people.

And it finally came back to me that the only way was through art, because art is a universal thing. Make the art and put a message with it that could heal the wounds everywhere. Communicate to the world a message of God-love and peace for all. I then took on the name “Peacemaker.”

-Joe Minter

Joe Minter's African Village in America



soulsgrowndeeep.org

Minneapolis Institute of Art



Joe Minter, Old Rugged Cross

Joe Minter, United States, 1943
Old Rugged Cross, 1998, Found wood, nails
The Ethel Morrison Van Derlip Fund and gift of
the Souls Grown Deep Foundation from the
William S. Arnett Collection, 2019.16.15, © Joe
Minter / Artists Rights Society (ARS), New York



Old Rugged Cross





thearda.com



thearda.com

Minneapolis Institute of Art





Danny Lyon, United States, 1942
Birmingham, Alabama. Dr. Martin
Luther King Jr., just before he spoke
at the funeral of the four girls
murdered in the 16th Street Baptist
Church., 1963, Gelatin silver print
(printed 1999)

The Alfred and Ingrid Lenz Harrison
Fund, 2001.45.2.16, © Danny Lyon. 43
All rights reserved.



Fon, Benin, Africa
Altar [asen], 20th century, Brass, iron
Gift of The Coudron Collection--Mr.
& Mrs. Albert J. Coudron, 98.249.2



Kongo, Democratic Republic of the Congo,
Africa
Power figure, 20th century, Wood, natural
fibers, glass, metal, undetermined materials
The Christina N. and Swan J. Turnblad
Memorial Fund, 71.3



Bamana, Mali, Africa
Tiwara headcrest, 20th
century, Wood, cowrie
shells, thread
The Marguerite S.
McNally Endowment for
Art Acquisition, 2012.25

Joe Minter



artsmia.org

Minneapolis Institute of Art

Joe Minter, American, born 1943, *Voyage in Chains*, 2000, mixed media. Private collection; promised gift on long-term loan to Mia L2019.154.2

Resources

Souls Grown Deep website: [Soulsgrowndeeep.org](https://soulsgrowndeeep.org)

New York Times, 2013: [Scrap-Iron Elegy](#)

New York Times, 2021: [Saving the Artwork of the South: Deep Investment, and a Drone](#)

Small group discussion in breakout rooms (20 minutes)

Discuss each artwork separately.

- For what type of tours/themes would you use this artwork?
- Thinking of your primary audience (school or adult), how would you best engage visitors in discussion?

Regroup and Debrief

Insights from discussion

Bruce Anderson; Publisher: Vermillion Editions Limited, Conversation, 1981, Color lithograph, screenprint, etching, and silver powder, Vermillion Archival Collection, P.83.60.10, © Bruce A. Anderson

Homework

School guides:

Read: Developmental Stages, K-8 Students

Note: We still have space for in-person peer learning

Adult guides:

Continue with CrossCurrents tour worksheet

Next session:

School session: October 14, 1 to 3 pm, in person

Adult session: October 21, 6 to 8 PM, virtual



Yasuma Soda, *Woman and Cat*,
1933, 2009.41

Q & A

Unknown, China, Seated Avalokiteshvara
Bodhisattva (Guanyin), 11th–early 12th
century,, 98.62a-h

