

Minneapolis Institute of Art

Cultural Fluency Mia Guides

December 2, 2021

Mia



Minol Araki, Japan, 1928–2010, Painter with Two Students, 2002, Ink and color on paper, Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by the artist, 2013.29.1163, © Minol Araki, licensed by David Frank and Kazukuni Sugiyama

Record

Reminder: Please fill out feedback forms for attendance credit.

A link to the feedback form for each required CE session is sent Friday morning. If you missed a session, you can find all feedback form links within the posted session materials on the [Guide website](#).

Richard Holzschuh, United States, 1889–1968, Professor, 20th century,
Pen and ink on card, Gift of Gerald Ray Nelson and Joanne Hogan Nelson,
2012.62.22, © Joanne Hogan Nelson

Minneapolis Institute of Art



Virtual Tours refresher: Tuesday, December 14, 10 AM via Zoom

Virtual tours start again in January, so we are setting up a “refresher” of virtual tours. (We will record and post this session.) If you haven’t given virtual tours but are interested in learning more, please come and jump in!

We’ll discuss virtual tours for students and adults, using the Google Meet and Zoom platforms. We also will share feedback from tour participants.

Finally, we’d love for our virtual tour guides or virtual tour support guides to come and share a best practice or touring tip from their experiences.

Tsukioka Yoshitoshi; Author: Sumida Ryōko; Publisher: Fukushima Tashichi, Japan, 1839–92, A monkey jumps into a waterfall, 1864, 12th lunar month, Woodblock print (nishiki-e); ink and color on paper, 2017.106.49



Agenda:

Welcome!

- Arts of Asia website
- Asian Arts and Artists Tour
- Q & A
- Stretch Break
- Modern and Contemporary Arts and Artists Tour
- Q & A

Arts of Asia website

Learning Resources

Units ▾

Lessons

Videos

Community

About

Glossary

← Back to Resources

Bring the Arts of Asia into your classroom.

Whether you're teaching in a new virtual environment or from your classroom, we've got you covered with resources designed to support the integration of Asian art and voices into your curriculum.

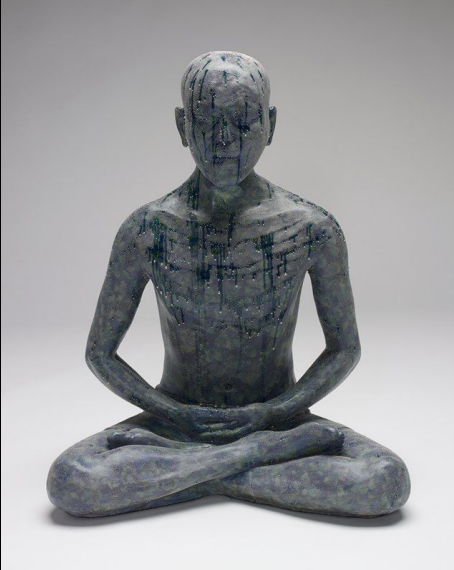
Three primary units invite you to interact with Mia's collection and community voices through critical thinking, making, and storytelling.

Generous major support for The Arts of Asia online resource provided by the Freeman Foundation.

Additional generous support provided by the Gale Family Endowment.



Asian Arts and Artists tour



Minneapolis Institute of Art

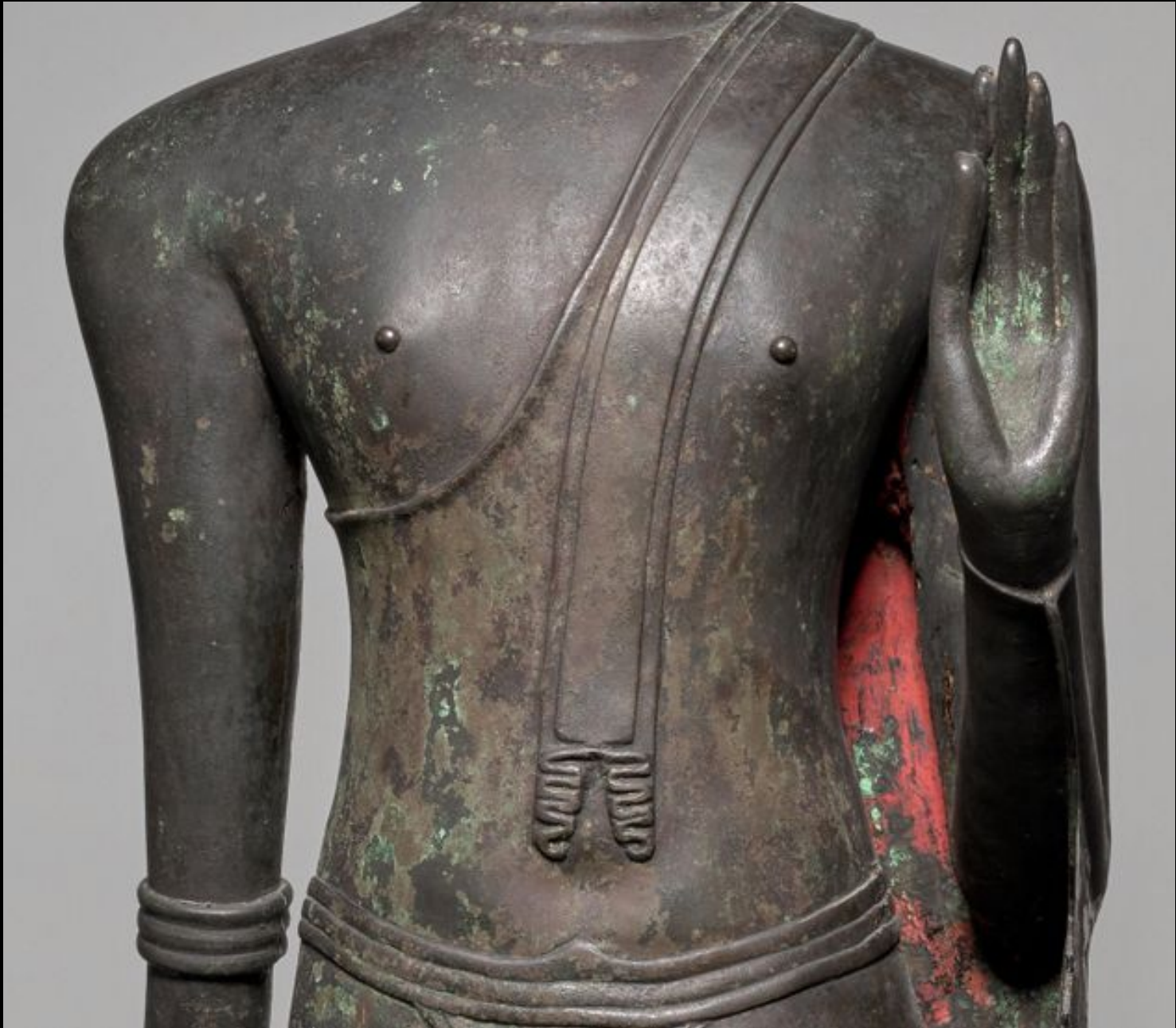
Arts of Asia

In-person Tour

Mia



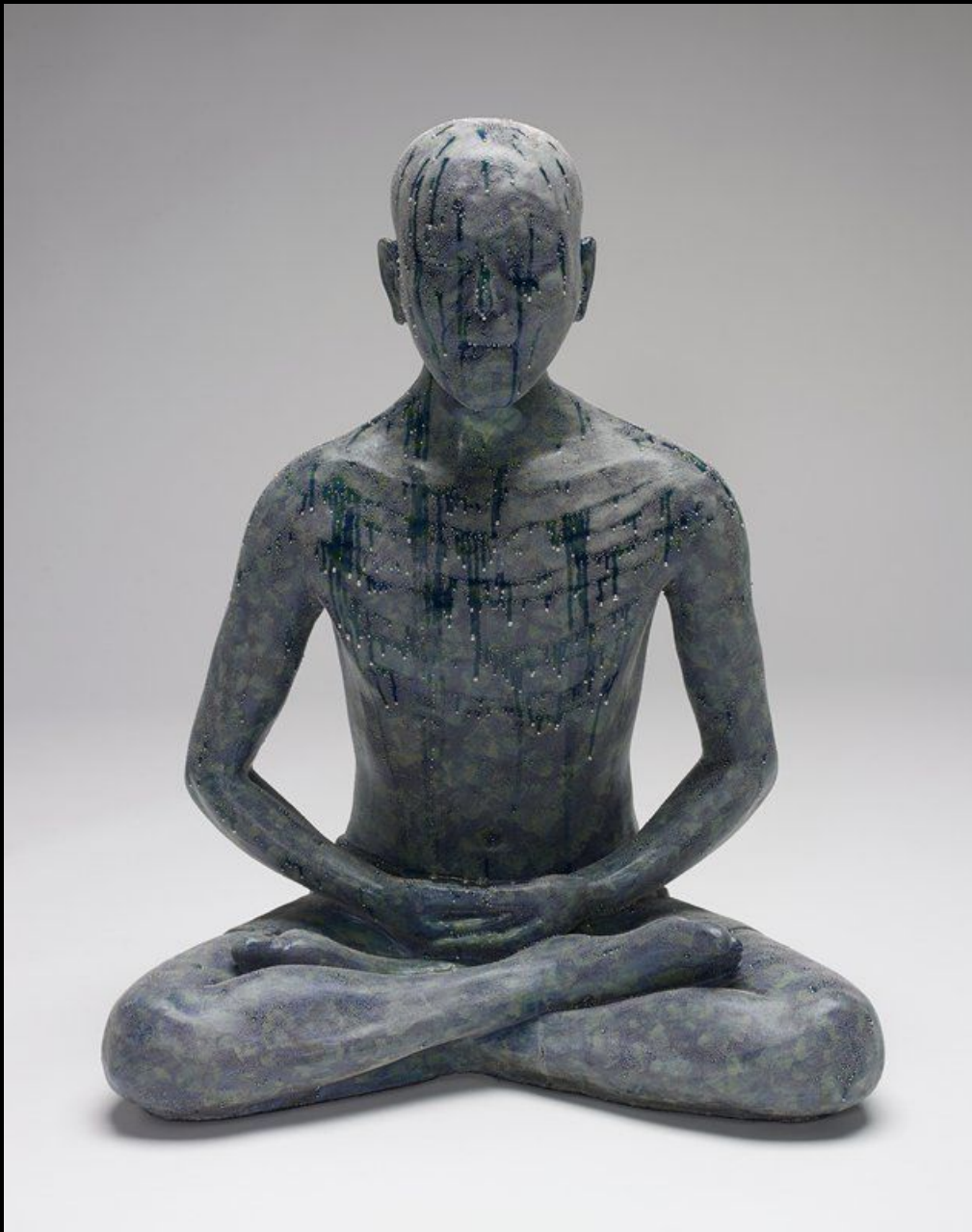
Thailand, Asia
Walking Shakyamuni Buddha, 15th century
Bronze with traces of pigment
The William Hood Dunwoody Fund, 31.115



Minneapolis Institute of Art



Burma, Myanmar
Enshrined Buddha,
c.1850
89.55



Kondō Takahiro, Japan, 1958
Reduction I, 2013, Porcelain with blue and green
underglazes and "silver mist" overglaze
The P.D. McMillan Memorial Fund, 2014.64, © Kondō
Takahiro



Baatarzorig Batjargal, Mongolia, 1983
Smoke, 2017, Acrylic on canvas
The Larey E. Lindberg and Larey Swanson
Endowment for Art Acquisition, 2018.11, ©
Baatarzorig Batjargal. Courtesy the artist and
Jack Bell Gallery, London.



India, Asia
Shiva Nataraja (Lord of the Dance), 1100,
Bronze
Gift of Mrs. E. C. Gale, 29.2





Suit by Unknown Japanese; Artist: Helmet by
Saotome Ichika, Japan, Asia
Red-and-blue-laced Suit of Armor from the Kii
Tokugawa Family, 17th century
Iron, leather, lacquer, silk, wood, gold leaf and
powder, bear fur
The Ethel Morrison Van Derlip Fund, 2009.60a-s





War Stirrup, 17th century, Iron alloy with silver inlay. The John R. Van Derlip Fund, 85.13.1.







Replica of the Saan Teahouse at
Daitokuji Gyokurin-in, Kyoto, 2001
(constructed)
Yasuimoku Komuten Company Ltd.
2001.204.1



Korea, Asia
Lidded Jar with Handle, 9th
century, Earthenware
The Ellen and Fred Wells
Fund, 98.108.2a,b



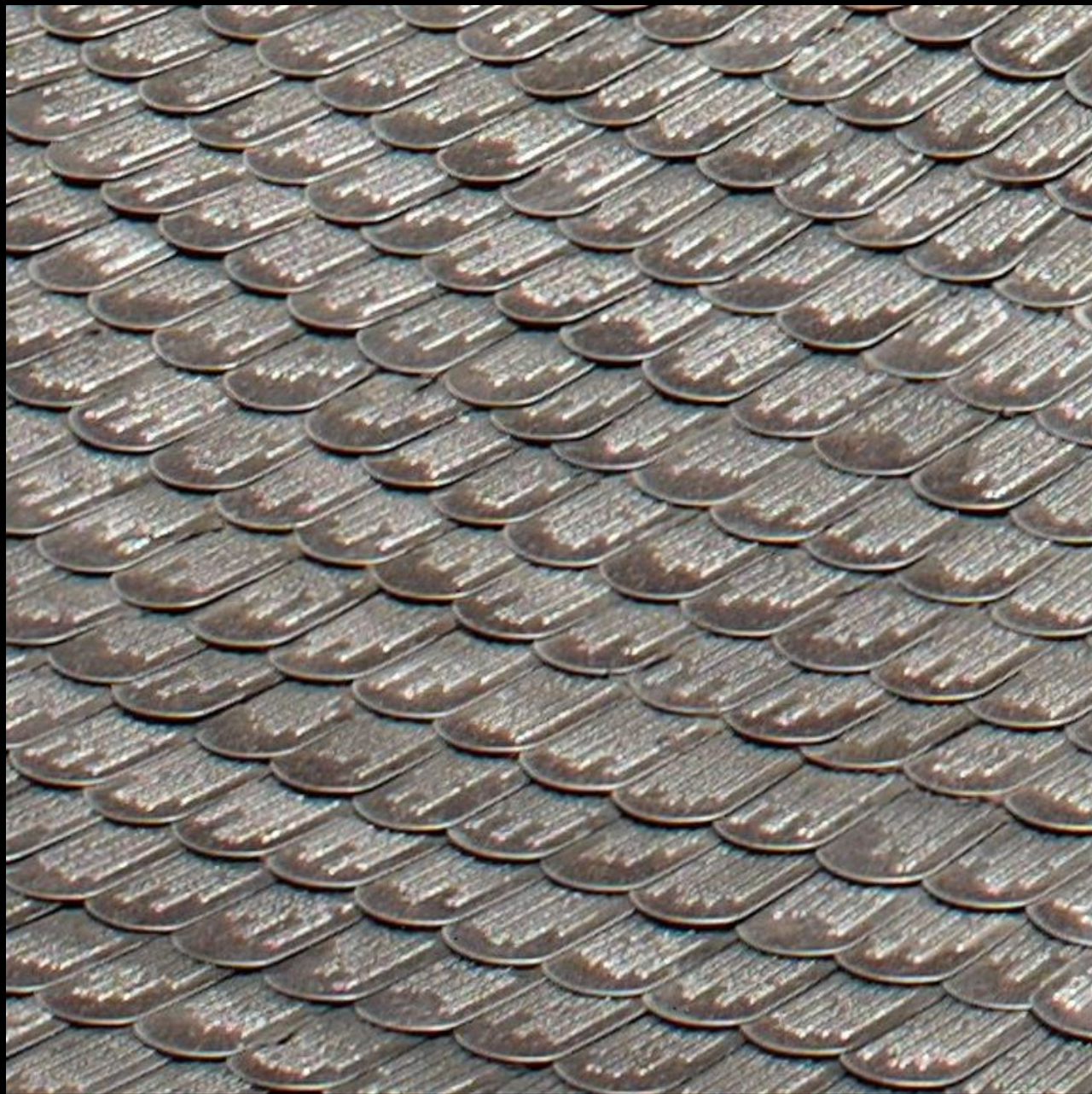


Minneapolis Institute of Art

Do Ho Suh, South Korea, 1962
Some/One, 2005, Stainless steel, military dog tags,
fiberglass resin

Dimension

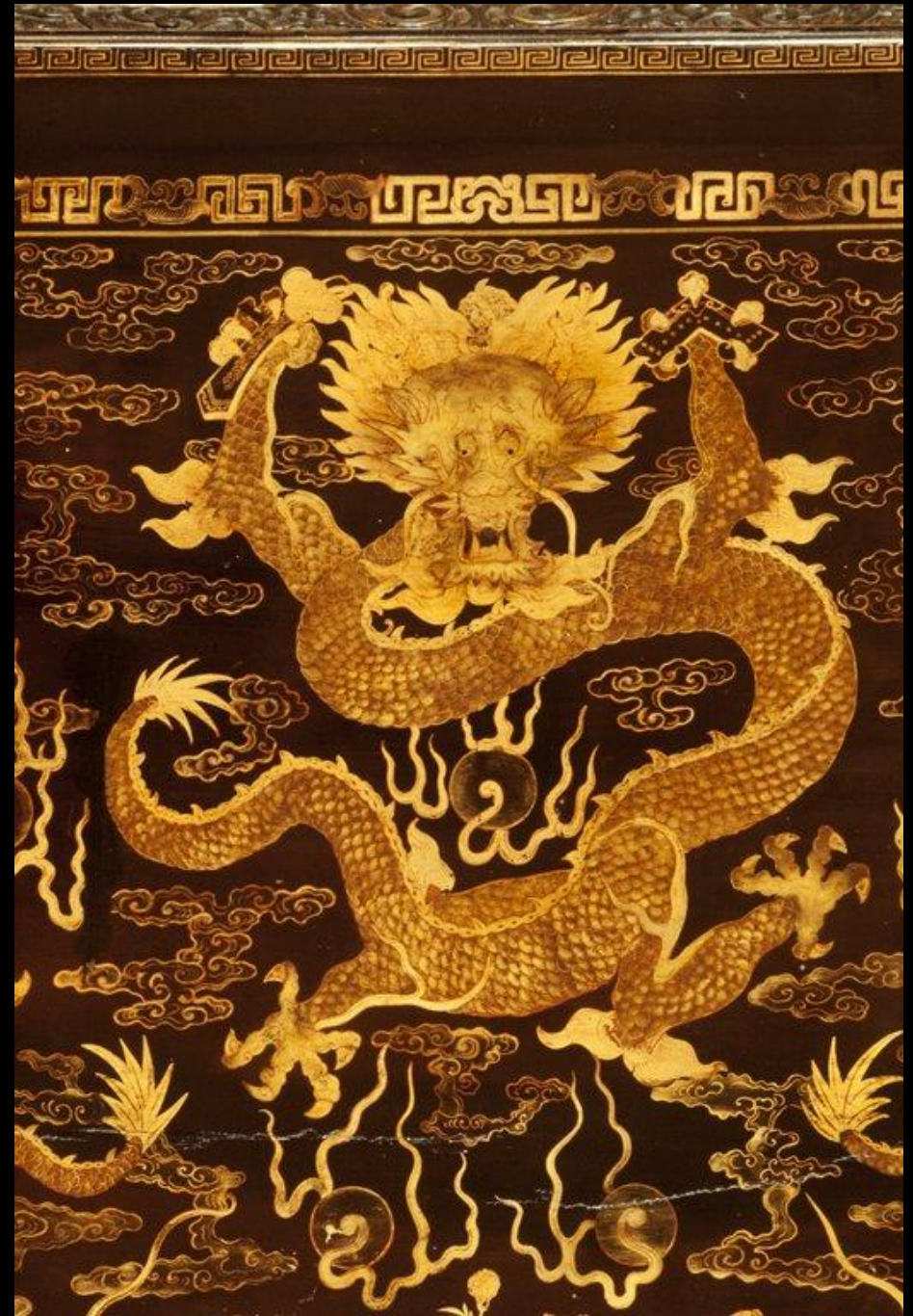
76 x 117 x 136 in. (193.04 x 297.18 x 345.44 cm)
(approx.)



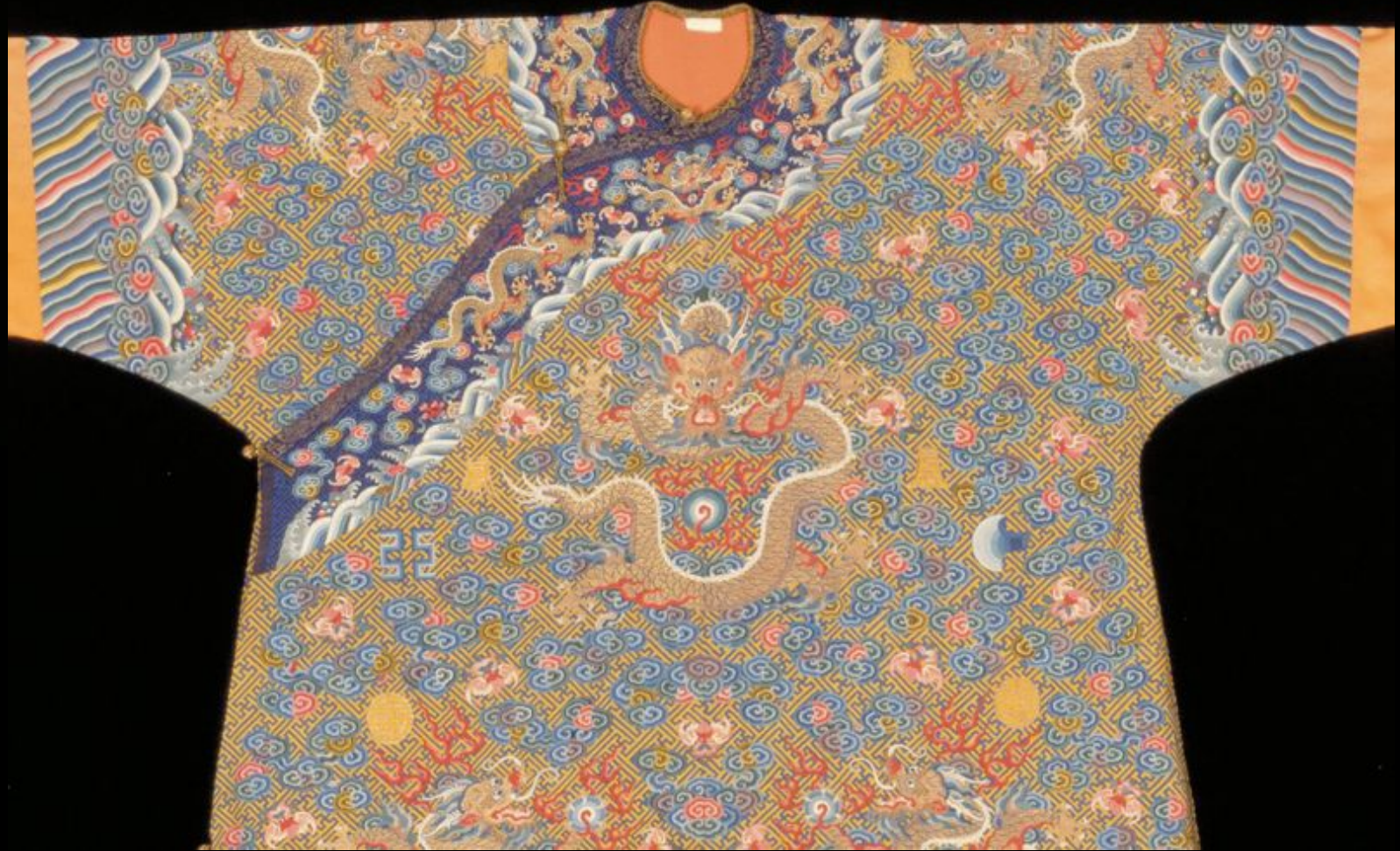
Some/One Detail, 2001, Installation view at Korean Pavilion, art21.org



China, Asia
Imperial throne, 18th century,
Polychrome lacquer over a softwood
frame
Gift of Ruth and Bruce Dayton, 93.32a-d









China, Asia
Scholarly Pursuits, 17th–mid 18th century, Ink
and color on silk
Gift of Ruth and Bruce Dayton, 2005.54.4



Yang Yongliang, China, 1980
Artificial Wonderland II - Taigu Descendants,
2016, Digital print
The Friends of Bruce Dayton Art Acquisition
Fund, 2018.9, © Yang Yongliang



Black Hmong, Vietnam, Asia
Woman's Bib, 20th century, Cotton; resist dyed
(batik) and embroidery
Gift of Richard L. Simmons in memory of
Roberta Grodberg Simmons, 2004.169.51



Pa Lee Thao, Laos
Village Story Blanket, 1983
Cotton; embroidery
Gift of Lucy and John Hartwell, 83.128,
Copyright of the artist, artist's estate, or
assignees



Cy Thao,
United States, 1972
#43, 1993–2001, Oil on canvas
Gift of funds from anonymous donors,
2010.55.43, © Cy Thao

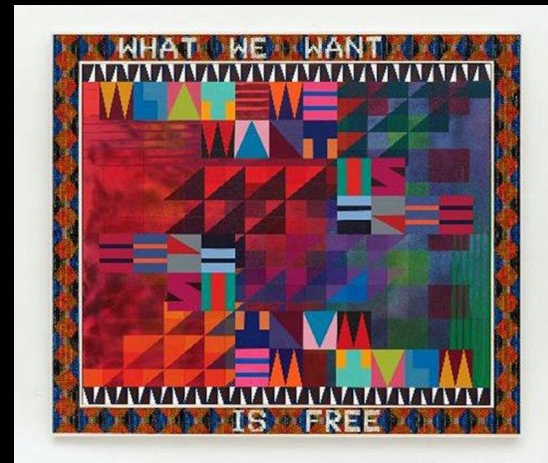
Questions?

Stretch Break



Ohara Shōson; Publisher: Kawaguchi Jirō;
Engraver: Maeda Kentarō; Printer: Komatsu
Wasankichi, Japan, 1877–1945, Cat and
Goldfish, 1928–30, Woodblock print; ink and
color on paper, Gift of Paul Schweitzer,
P.77.28.66

Modern and Contemporary Arts and Artists tour



Modern Art (1860s to 1970s)

Modernism refers to a global movement in society and culture that from the early decades of the 20th century sought a new alignment with the experience and values of modern industrial life. Building on late 19th-century precedents, artists around the world used new imagery, materials and techniques to create artworks that they felt better reflected the realities and hopes of modern societies. (Note: very Euro-centric)

<https://www.tate.org.uk/art/art-terms/m/modernism>

Modern Art (1860s to 1970s)

- rejection of history and conservative values (including realistic depiction of subjects); prefers subject matter of daily life
- innovation and experimentation with shapes, colors and lines; tendency toward abstraction and expression of emotions through bold brush strokes and vibrant colors
- emphasis on new materials, techniques and processes
- driven by social and political agendas; often associated with ideal visions of human life and society; belief in progress

https://www.moma.org/learn/moma_learning/themes/what-is-modern-art/



Paul Cézanne, *Chestnut Trees at Jas de Bouffan*, c. 1885-1886, Oil on canvas, 49.9





Alexandra Exter, *Italian Town by the Sea*, c. 1917, Oil and tempera on canvas, 2008.83



Alexandra Exter, *Costume Design for Romeo and Juliet*, 1921
M.T. Abraham Center, copyright owner, Public Domain,
<https://commons.wikimedia.org/w/index.php?curid=24556646>





Henry Moore, *Warrior with Shield*,
1954, Bronze, 54.22





Beauford Delaney, *Untitled*, 1954, Oil
on raincoat fragment, 2003.106



Beauford Delaney, *Untitled*, 1954, Oil
on raincoat fragment, 2003.106



Monet, Wisteria, 1917-20



Claude Monet, *The Japanese Bridge*,
c. 1923-1925, Oil on canvas, 61.36.1

Contemporary Art

The art of today, produced in the second half of the 20th century and in the 21st century. Contemporary artists work in a **globally** influenced, culturally diverse, and technologically advancing world. Their art is a dynamic combination of materials, methods, concepts, and subjects that continues to challenge boundaries in ways already well established in the 20th century.

https://en.wikipedia.org/wiki/Contemporary_art

Contemporary Art

- diverse and eclectic, lacks a uniform, organising principle, ideology, or "-ism"
- places more emphasis on the process of making art than on the final product
- provides opportunities to reflect on current social events and practices important to us and to the world
- encourages dialogue on personal and cultural identity, family, community, activism, and nationality

Contemporary Art

- does not have one, single objective or point of view; can be contradictory and open-ended
- includes common themes such as identity politics, the body, globalization and migration, technology, contemporary society and culture, time and memory, and institutional and political critique

Robertson, J., & McDaniel, C. (2012). *Themes of Contemporary Art: Visual Art after 1980* (3rd ed.). Oxford: Oxford University Press.



How does Stella challenge our notions of what is art?

“What you see is what you see.”

Minneapolis Institute of Art

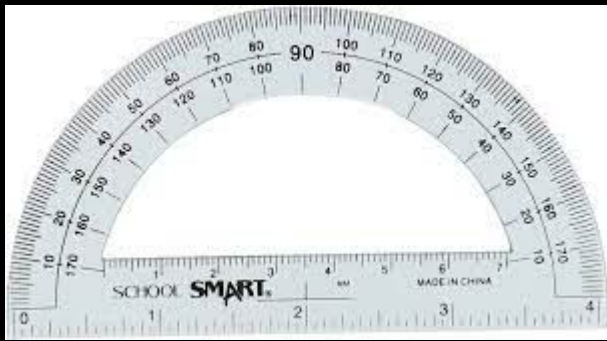
Frank Stella, *Tahkt-I-Sulayman
Variation II*, 1969, Acrylic on
canvas, 69.132

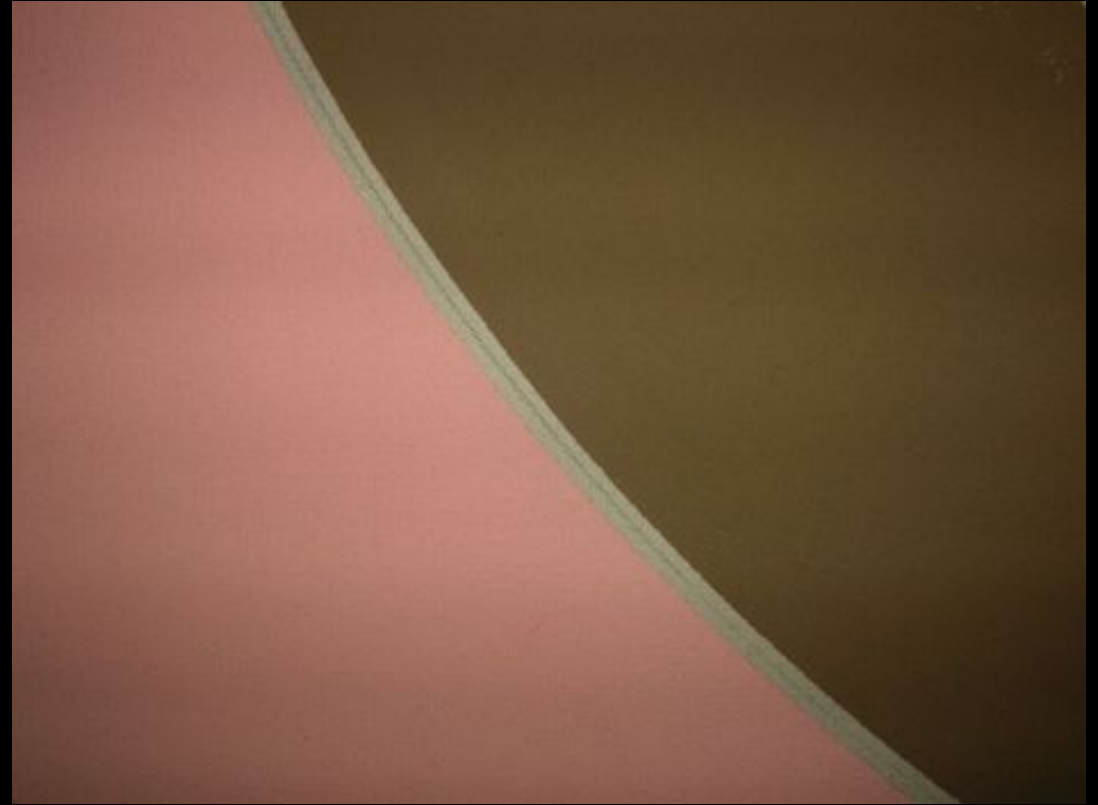


www.tehrantimes.com/news/416399/Takht-e-Soleyman-Harmonious-sanctuary-inspired-by-natural-context



Karnaval.ir





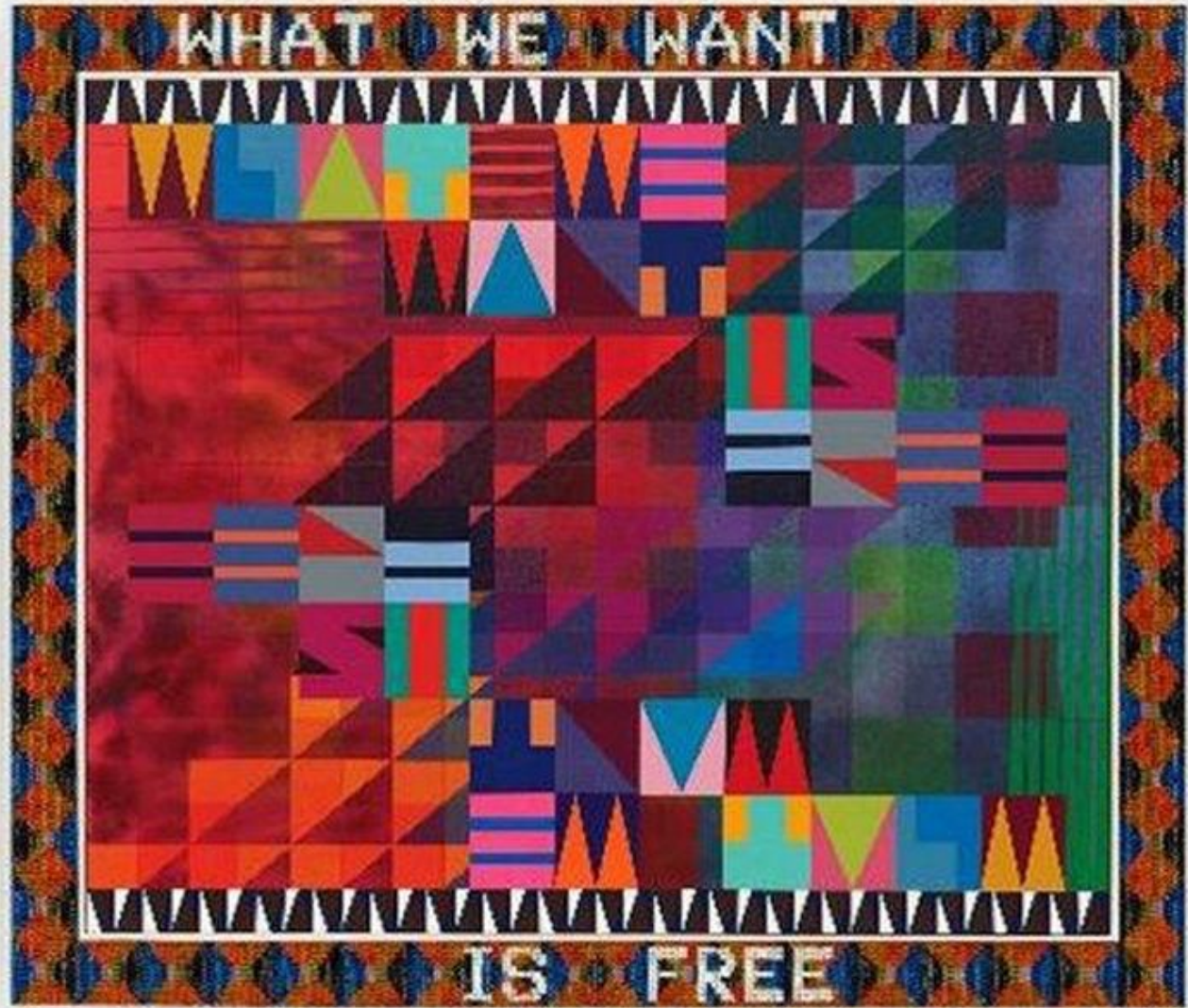
Cindy Sherman, *Untitled* (MP #212
edition 6/6), 1989, Color photograph,
2010.23

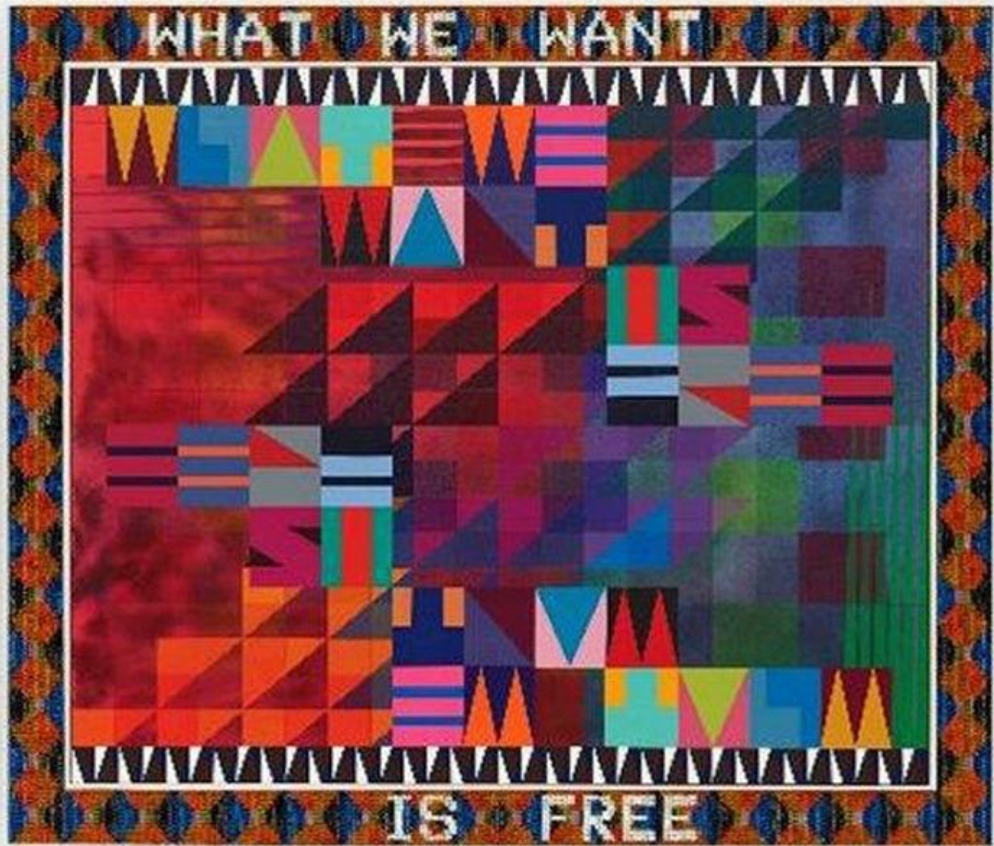


Ambrogio de Predis, *Portrait of a Woman*, about 1490, Biblioteca Ambrosiana, Milan, Italy



Jeffrey Gibson, *WHAT WE WANT IS FREE*, 2020, Acrylic on canvas, glass beads and artificial sinew inset into wood frame, 2021.28





L: pinterest.com,
choctawnation.com;
R: choctaw.org



Shahzia Sikander, *Arose*, 2020,
Glass mosaic with patinated brass,
2021.10





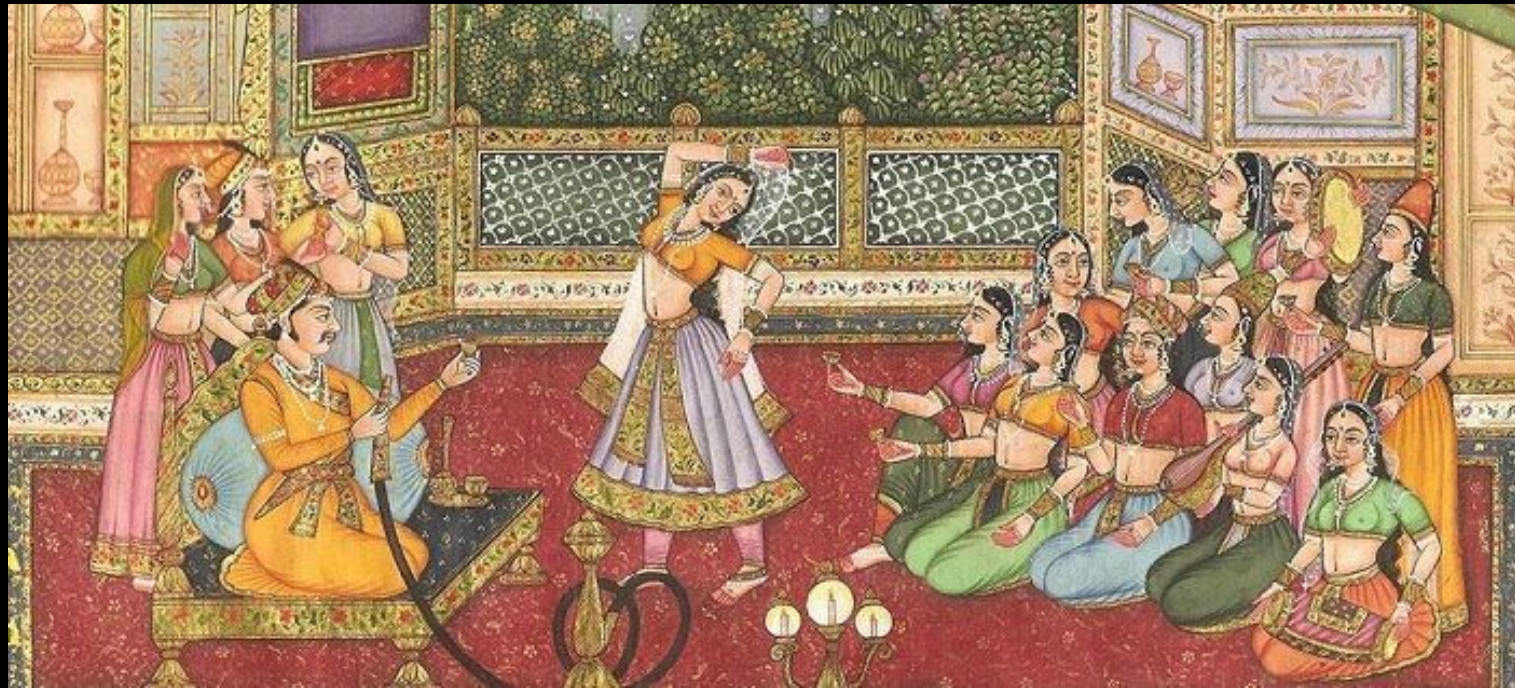
L: www.thompson-morgan.com

R: www.pbs.org





Unknown artist, India, *The Vilaval Ragini*, c. 1780,
Opaque watercolor, gouache and gold on paper,
83.111



www.culturalindia.net/indian-art/paintings/miniature.html

Resources

<https://www.tate.org.uk/art/art-terms/m/modernism>

https://www.moma.org/learn/moma_learning/themes/what-is-modern-art/

https://en.wikipedia.org/wiki/Contemporary_art

<https://mymodernmet.com/what-is-contemporary-art-definition/>

https://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html

Questions?

Homework

December 9, 1 to 3 pm, virtual
(combined session for all guides)

Read:

[Trauma-Aware Art Museum Education:
Principles & Practices](#) (check out the
resource list link at the end of the article)



Utagawa Hiroshige; Publisher: Mikawaya Heiroku, *Murasaki Gazing at the Moon at Ishiyama Temple*, 1847–48, Woodblock print (nishiki-e); ink and color on paper, Gift of Louis W. Hill, Jr., P.78.65.69