










Labels from Mia collection for ReVisión

March 24, 2023

| | | |
|---|--|---|
|  | <p>Rafael Villares Cuban, born 1989, lives and works in Havana Amazon River Basin, from the series Echo #3 [Cuenca del rio Amazonas, de la série Echo #3], 2015–19 Ink on paper Minneapolis Institute of Art, Gift of Mary and Bob Mersky 2019.132.7.9</p> | |
|  | <p>Unknown Nasca artist Peru Bowl with swimmer motifs [Bol con decoración de nadador], 100 BCE–600 CE Clay, pigments Minneapolis Institute of Art, The William Hood Dunwoody Fund 42.61.13</p> | |
|  | <p>Unknown Nasca artist Peru Vessel in the form of a fish [Vasija en forma de pez], 100 BCE–600 CE Clay, pigments Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund 44.3.59</p> | |
|  | <p>Unknown Chimú artist Peru Vessel [Vasija], 1000–1500 Ceramic Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund 44.3.31</p> <p>The Chimú civilization, also known as the kingdom of Chimor, flourished for around 500 years</p> | <p>La civilización Chimú, también conocida como el reino de Chimor, floreció durante 500 años a lo largo de la costa norte del Perú actual, hasta 1470 cuando fue conquistada por el imperio Inca. El desarrollo de sofisticadas técnicas agrícolas fue la base de la prosperidad del reino. Esta vasija, decorada con una figura vestida</p> |





| | | |
|---|--|--|
| | <p>along the northern coast of present-day Peru, until 1470 when it was conquered by the Inca empire. The development of sophisticated agricultural techniques was the foundation of the kingdom's prosperity. This vessel, decorated with the image of an elaborately dressed figure surrounded by maize, may have been used to serve <i>chicha</i>, a beverage made of fermented corn. It was consumed at ceremonial occasions and celebrations.</p> | <p>elaboradamente y rodeada de maíz, debe haber sido utilizada para servir chicha, una bebida hecha de maíz fermentado. La chicha se consumía en ocasiones ceremoniales y celebraciones.</p> |
|  | <p>Unknown artist Costa Rica Metate, 1–500 Volcanic rock Minneapolis Institute of Art, Gift of Harold and Rada Fredrikson 97.92.5</p> <p>Metates are stones used for grinding grains such as corn. Ancient peoples from Central America transformed the metates into complex sculptures, often made from one single piece of volcanic stone, like this one. It is possible that this more elaborate metate had a ritual purpose rather than a utilitarian one.</p> | <p>Los metates son piedras que se utilizan para moler granos como el maíz. Los pueblos antiguos de América Central transformaron los metates en esculturas complejas, a menudo hechas de una sola pieza de piedra volcánica, como esta. Es posible que este metate más elaborado tuviera más bien un propósito ritual y no utilitario.</p> |
|  | <p>Unknown Taíno artists Dominican Republic Celts [Láminas], group of three, 800–1200 Stone and green jade Minneapolis Institute of Art, The Putnam Dana McMillan Fund 99.70.2 / 99.70.3 / 99.70.4</p> <p>The Taíno are the ancestral Indigenous peoples of the Caribbean islands and Florida. These petaloid celts (so called because they</p> | <p>Los Taíno son los pueblos indígenas ancestrales del Caribe y de la Florida. Estas láminas petaloides (llamadas así porque se asemejan a pétalos de flores) están hechas de piedra pulida. Se habrían unido a mangos de madera para formar hachas ceremoniales.</p> |


| | | |
|---|--|--|
| | <p>resemble flower petals) are blades made of polished stone. They would have been attached to wooden handles to form ceremonial axes.</p> | |
|  | <p>Unknown Maya artist Guatemala Maskette [Máscara], 550–900 Jade Minneapolis Institute of Art, The Putnam Dana McMillan Fund 2004.104.1</p> | |
|  | <p>Unknown Olmec artist Mexico Mask [Máscara], 900–300 BCE Jadeite, cinnabar Minneapolis Institute of Art, The John R. Van Derlip Fund 2002.127</p> <p>The Olmec are the first known civilization of Mesoamerica (which spanned, approximately, from present-day Mexico to El Salvador). More than 3,000 years ago, they lived in what is now the southern part of Mexico. They made sophisticated sculptures using jadeite, a greenstone that is as rare and precious as it is difficult to carve.</p> <p>This mask probably alludes to an Olmec leader. It combines human features with the almond-shaped eyes and downturned lips that the Olmec used to evoke the jaguar, an animal revered by all the civilizations of the ancient Americas for its strength, agility, and reputation as a stealthy predator.</p> | <p>Los Olmecas son la primera civilización conocida de Mesoamérica (que se extendió, aproximadamente, desde el actual México hasta El Salvador). Más de 3000 años atrás vivían en lo que hoy es el sur de México. Hicieron sofisticadas esculturas utilizando jadeíta, una piedra verde que es tan rara y preciosa como es difícil de tallar. Esta máscara probablemente alude a un líder Olmeca. Ella combina los rasgos humanos con los ojos almendrados y los labios volteados hacia abajo que los Olmecas usaban para evocar al jaguar, animal venerado por todas las antiguas civilizaciones de las Américas por su fuerza, agilidad y reputación de sigiloso depredador.</p> |

| | | |
|---|--|--|
|  | <p>Unknown Olmec artist Mexico Figure [Figura], 900–300 BCE Jade Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund 2004.26</p> <p>This figure depicts an Olmec “supernatural” with both human and jaguar characteristics. The supernatural was considered a powerful force in the Olmec cosmology, responsible for agricultural regeneration through the control of rain and the growth of maize. The holes in the earlobes suggest that this sculpture was used for ritual purposes, perhaps attached to a belt, breastplate, or headdress.</p> | <p>Esta figura representa a un olmeca “sobrenatural” con características tanto humanas como de jaguar. Lo sobrenatural era considerado una fuerza poderosa en la cosmología olmeca, responsable de la regeneración agrícola mediante el control de la lluvia y el crecimiento del maíz. Los orificios en los lóbulos de las orejas sugieren que esta escultura se usó con fines rituales, tal vez unida a un cinturón, un pectoral o un adorno de cabeza.</p> |
| | <p>Sebastião Salgado Brazilian, born 1944, lives and works in Paris Serra Pelada Gold Mine [Mina de oro de Serra Pelada], 1986 Gelatin silver print Minneapolis Institute of Art, Gift of funds from the Regis Foundation, 2005.98.1</p> <p>The discovery of gold near the village of Serra Pelada in 1979 unleashed a gold rush that would gather, at the peak of production, 100,000 miners in the Brazilian Amazon region. Until its closure in 1986, Serra Pelada was the largest open-air gold mine in the world. It was equally famous for its inhumane working conditions and the violence that enveloped the lives of the workers. As a photojournalist with a degree in economics, Salgado is interested in the social condition of</p> | <p>El descubrimiento de oro cerca del pueblo de Serra Pelada en 1979 desató una fiebre del oro que reuniría, en el pico de producción, a 100.000 mineros en la región amazónica brasileña. Hasta su cierre en 1986, Serra Pelada era la mina de oro a cielo abierto más grande del mundo. Era igualmente famosa por sus condiciones de trabajo inhumanas y la violencia que envolvía la vida de los trabajadores. Como fotoperiodista licenciado en economía, a Salgado le interesa la condición social del trabajo. Sus series de fotografías sobre Serra Pelada son parte de un gran proyecto que documentó a trabajadores en 26 países alrededor del mundo.</p> |

| | | |
|--|--|--|
| | <p>labor. His series of photographs about Serra Pelada are part of a major project that documented workers in 26 countries around the world.</p> | |
| | <p>Sebastião Salgado Brazilian, born 1944, lives and works in Paris Serra Pelada Gold Mine [Mina de oro de Serra Pelada], 1986 Gelatin silver print Minneapolis Institute of Art, Gift of funds from the Regis Foundation 2005.98.2</p> | |
| | <p>Sebastião Salgado Brazilian, born 1944, lives and works in Paris Serra Pelada Gold Mine [Mina de oro de Serra Pelada], 1986 Gelatin silver print Minneapolis Institute of Art, Gift of funds from the Regis Foundation 2005.98.3</p> | |
| | <p>Sebastião Salgado Brazilian, born 1944, lives and works in Paris Serra Pelada Gold Mine [Mina de oro de Serra Pelada], 1986 Gelatin silver print Minneapolis Institute of Art, Gift of funds from the Regis Foundation 2005.98.4</p> | |
| | <p>Sebastião Salgado Brazilian, born 1944, lives and works in Paris Serra Pelada Gold Mine [Mina de oro de Serra Pelada], 1986 Gelatin silver print Minneapolis Institute of Art, Gift of funds from the Regis Foundation 2005.98.5</p> | |

| | | |
|---|--|--|
| | | |
|  | <p>Sebastião Salgado Brazilian, born 1944, lives and works in Paris Gold Mine, Serra Pelada [Mina de oro, Serra Pelada], 1986 Gelatin silver print Minneapolis Institute of Art, Gift of Frederick B. Scheel 2007.35.288</p> | |
| | <p>Sebastião Salgado Brazilian, born 1944, lives and works in Paris Cast of Thousands [Una multitud], Serra Pelada, 1986 (printed 2004) Gelatin silver print Minneapolis Institute of Art, Gift of Mary and Bob Mersky 2020.96.35</p> | |
|  | <p>Francisco Mora Mexican, 1922–2002 El Obrero de Mina de Plata [Silver Mine Worker], 1946 Lithograph on cream paper Minneapolis Institute of Art, Gift of the Print and Drawing Council 2001.97.2</p> | |
|  | <p>Unknown artist Bolivia Coca-leaf bag [Bolsa para hoja de coca], 19th century Alpaca fiber Minneapolis Institute of Art, Gift of Steve and Gail Berger 89.128</p> <p>Chewing coca leaves to relieve fatigue and altitude sickness is a practice that goes back millennia in the Andean region. The coca leaves would be carried in a bag like this one, called <i>ch'uspa</i> in the Quechua</p> | <p>Masticar hojas de coca para aliviar el cansancio y el mal de altura es una práctica milenaria en la región andina. Las hojas de coca se llevaban en una bolsa como esta, llamada <i>ch'uspa</i> en lengua quechua. Se tejían con fibra de alpaca o llama, y los motivos que decoraban cada una eran importantes símbolos de identidad social.</p> |

| | | |
|---|---|--|
| | <p>language. They were woven out of alpaca or llama fiber, and the motifs that decorated each one were important symbols of social identity.</p> | |
|  | <p>Unknown Muisca artist Colombia Figure [Figura], 1100–1300 Gold Minneapolis Institute of Art, Gift of Mr. Charles Whitaker 50.28.53</p> | |
|  | <p>Unknown Coclé artist Venado Beach, Panama Pendant [Colgante], 800–1200 Gold Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 53.2.1</p> <p>Venado Beach, or Playa Venado, is an important archaeological site on the Pacific coast of present-day Panama. Excavations made in the 1950s uncovered a large variety of burials filled with offerings and objects, many of them made of gold. The jewelry is particularly indicative of the sophisticated techniques used by Coclé artists when working with gold.</p> | <p>Playa Venado es un importante sitio arqueológico en la costa del Pacífico del actual Panamá. Las excavaciones realizadas en la década de 1950 revelaron una gran variedad de sepulturas llenas de ofrendas y objetos, muchos de ellos hechos de oro. La joyería es particularmente representativa de las sofisticadas técnicas utilizadas por los artistas Coclé al trabajar con oro.</p> |
|  | <p>Unknown Coclé artist Venado Beach, Panama Pendant [Colgante], 800–1200 Gold Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 53.2.2</p> | |
|  | <p>Unknown Coclé artist Venado Beach, Panama Pendant [Colgante], 800–1200 Gold Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad</p> | |

| | | |
|---|--|--|
| | Memorial Fund 53.2.3 | |
|  | <p>Unknown artist Veraguas, Panama Breastplate [Broche pectoral], 800–1500 Gold Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 53.2.4</p> | |
|  | <p>Unknown artist Veraguas, Panama Breastplate [Broche pectoral], 800–1500 Gold Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 53.2.6</p> | |
|  | <p>Unknown artist Veraguas, Panama Pendant [Colgante], 1100–1300 Gold Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 53.2.7</p> | |
|  | <p>Unknown artist Panama Nose ring [Anillo de nariz], 600– 1200 Red shell and gold Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 53.2.11</p> | |
|  | <p>Unknown artist Veraguas, Panama Pendant [Colgante], 800–1200 Gold Minneapolis Institute of Art, The Putnam Dana McMillan Fund and The Ethel Morrison Van Derlip Fund 63.34a,b</p> | |

| | | |
|---|---|--|
|  | <p>Unknown artist Peru Figure of a skull [Figura de calavera], 20th century Silver Minneapolis Institute of Art, The William Hood Dunwoody Fund 44.37</p> | |
|  | <p>Unknown artist Peru Vessel [Vasija], 20th century Silver Minneapolis Institute of Art, The William Hood Dunwoody Fund 44.39</p> | |
|  | <p>Unknown artist Peru Cup [Copa], 19th–20th century Silver Minneapolis Institute of Art, Bequest of Margaret B. Hawks 86.13.3</p> | |
|  | <p>Unknown artist Mexico Plaque (Saddle Saint) [Placa (Santo de montura)], 20th century Silver Minneapolis Institute of Art, Bequest of Margaret B. Hawks 86.13.4</p> | |
|  | <p>Unknown Inca artist Peru Figure of a llama [Figura de llama], 1400–1533 Silver Minneapolis Institute of Art, Gift of the Harriet Hanley Estate 2002.132</p> | |

| | | |
|--|--|---|
|  | <p>Serge Jolimeau Haitian, born 1952, lives and works in Croix-des-Bouquettes Crucifix [Crucifijo], 1983 Sheet metal, pigment Minneapolis Institute of Art, The Christina N. and Swan J. Turnblad Memorial Fund 97.3</p> <p>Metalwork plays a central role in the cultural history of Africa and the African diaspora. In Haiti, this tradition is perpetuated by a group of artists that transform oil drums into sculptures. Sculptures like this one combine Christian subjects with a repertoire of characters and symbols from the Afro-Haitian Vodou religion.</p> | <p>El trabajo con metal tiene un papel central en la historia cultural de África y de la diáspora africana. En Haití, esta tradición se perpetúa por un grupo de artistas que transforman bidones de petróleo en esculturas. Esculturas como esta combinan temas cristianos con un repertorio de personajes y símbolos de la religión vudú afrohaitiana.</p> |
|  | <p>Rufino Tamayo Mexican, 1899–1991 The Family [La familia], 1936 Oil on canvas Minneapolis Institute of Art, Gift of Norma and William Copley 60.4</p> <p>In 1936, Rufino Tamayo moved to New York, where one of his closest friends, Mexican artist Miguel Covarrubias, introduced him to the rich cultural scene in Harlem. Whether this painting portrays an African American family from Harlem is uncertain, though. Tamayo often depicted characters with dark skin as a way to suggest mestizo or Indigenous ancestry. The figures' masklike faces can be seen as an indication of the artist's interest in ancient cultures, from his native Mexico and beyond.</p> | <p>En 1936, Rufino Tamayo se mudó a Nueva York, donde uno de sus amigos más cercanos, el artista mexicano Miguel Covarrubias, lo introdujo en la rica escena cultural de Harlem. Sin embargo, no se sabe si esta pintura representa a una familia afroamericana de Harlem. Tamayo a menudo representaba personajes con piel oscura como una forma de sugerir ascendencia mestiza o indígena. Los rostros semejantes a máscaras de las figuras pueden verse como una indicación del interés del artista por las culturas antiguas, de su México natal y también de otras partes.</p> |

Mia



Luis González Palma

Guatemalan, born 1957, lives and works in Córdoba, Argentina

Hija de la vida [Daughter of Life],
2016

Digital print on watercolor paper
Minneapolis Institute of Art, Gift of
Martin Weinstein 2019.148.5