



Tweed Museum of Art



THE TWEED MUSEUM'S MISSION is to bring art and people of our communities together for delight, for discovery, and for learning. According to some ardent community friends of the Museum, the Tweed is “charged with not just the presentation, but with the protection and preservation of thousands of cultural treasures, and the Tweed stands resolute in our belief that forging a connection between our community and collection opens a conversation about who we have been, who we are, and who we might become.” The “we” they refer to is all of us: our combined communities.

In light of the responses to this Autumn's current exhibitions and our staff's support for the public, “we” are doing quite well in our outreach to the citizens of Duluth's Sister Cities, in our more than a decade of collecting contemporary American Indian art, in developing collaborations, in attracting sponsorships for events, in providing services to K-12 teachers and University researchers, and in encouraging artists to pursue innovation.

Innovation is at a premium for the success of commercial, not-for-profit, government and local public organizations alike. Our future depends on it. The Tweed features the work of artists who act on their curiosity by identifying an inquiry and taking steps to discover or express the unknown. In this way, they practice close observation, reasoning and imagining, as well as creative problem solving. By presenting and collecting, the art museum stands both as a repository for and laboratory of ideas and discoveries in order to engage curiosity, to offer learning opportunities, and to stimulate public discourse.

This amazing gem, located at the University of Minnesota Duluth, provides a visual arts experience and education of a caliber that can only be duplicated by a trip to Minneapolis or Chicago. And, lucky us, it's right here in our backyard. It's here for our children at a time when funding for the arts is being dramatically cut in the public schools. It's here for our college and university students looking for educational enrichment. It's here for all of us, to expand our thinking, our experiences and our world.

— Ken Bloom

Out of the Shadows: Annie Traquair Lang & Helen M. Turner

University of Minnesota Duluth
Associate Professor of Art History
& Associate Department Head
Jennifer Webb

Quiet Simplicity, on display through spring of 2019, highlights Impressionist and Tonalist paintings from the Tweed Museum of Art collection. The exhibition includes landscapes and genre (daily life scenes) paintings executed by American artists and which display the characteristic lighting effects and thick impasto surface associated with the period. Several canvases by Duluth artist David Ericson as well as *Japanese Lanterns* by Luther Emerson Van Gorder feature in the exhibition.

While women and children are the subjects of many of the genre scenes, *Quiet Simplicity* also includes works by two women artists who were highly praised in their lifetimes but have since received little scholarly attention. Their contributions to American painting are overshadowed by their connection with their teacher, mentor, and travel companion, William Merritt Chase, a leader in American Impressionism.

Helen M. Turner (1858-1958) grew up in Kentucky but studied art in New York City. She exhibited extensively in the 1910s and 1920s and received prizes recognizing the quality of her work. In 1921, she became one of the first women to be admitted into the prestigious National Academy of Design. Her paintings can be found at the Metropolitan Museum of Art in New York, the Detroit Art Institute, and the Corcoran Gallery in Washington DC. *Summer* (1913) and *The Footbath (The Toilet)* (1917) are included in this exhibition.

Like Turner, Annie Traquair Lang (1885-1918) studied art on the East Coast. In 1906, she received scholarship monies from the Pennsylvania Academy of Fine Arts for travel to Europe. In 1917, she mounted a solo show of 26 works in New York City and spent 1918 in Cuba, Puerto Rico, and the Dominican Republic. She is best known, however, for her *Portrait of William Merritt Chase* (c.1910, Metropolitan Museum of Art).

This portrait attracted the attention of critics and collectors alike; during Lang's lifetime, the portrait travelled to metropolitan areas along the East Coast and in the Midwest.

Unfortunately, Lang's artistic development was cut short when she died at 33 years of age. One of the challenges facing scholars interested in studying her oeuvre is the deliberate alterations made to her paintings after her death. Some of her canvases were cut down in order to remove her signatures. On others, including the Tweed's *Conversation in the Park*, Chase's signature was added. Such alterations were likely made in order to take advantage of contemporary demand for his paintings but also highlight the undervaluing of and erasure of women artists in the history of art.

References: Eve M. Kahn, "A portrait takes shape," *The Magazine Antiquities* (Dec 5, 2017). <http://www.themagazineantiquities.com/article/portrait-takes-shape/>; J. Gray Sweeney, *American Painting at the Tweed Museum of Art*. University of Minnesota, 1982: 116, 148.





EXHIBITIONS

MANIFEST'O

JONATHAN THUNDER

The three vignettes that make up this installation are inspired by stories I have heard in this region of the continent, told by tribal storytellers and friends. The events in each vignette are my interpretation of the original story revisited through my lens as an artist that works in modern themes.

Supernaut Becomes the Water Lily is based on a story I heard about a “Star Woman” who visits a village here on earth, later transforming into the water lily, which has a star like shape. I pondered this story and wondered what it would look like in a world of retro rocket ships and space helmets that resembled those worn on the MTV commercials I grew up watching.

The Mishu Mizhiw Awakens is based on the many accounts I have heard throughout the North Shore. One telling says this great underwater lynx has a head like a lion and the body of a dragon. I wondered what would happen if one were to be captured in this era. Perhaps he would become a part of our local aquarium for all to see.

Goldfinch Counts Leaves features an unexpected little spirit with a big job, to keep the Ojibwe language. This character, also known as Aginjibagwesi, spends its days counting leaves. I first heard of *Aginjibagwesi* when I was chatting with local Anishinaabe poet and friend, Dustin Blacketter, about Ojibwe language. He mentioned that it could be helpful to put out some asemaa for the goldfinch as tribute if one wanted to learn to speak Ojibwe well. When creating the gold feathered mask, I started with a leather bondage mask. This symbolizes the bondage and silencing that occurred during the boarding school era where many families were stripped of their tribal language. I then added a protective layer that would take on the form of a “plague mask”, which has a beak like face. An elder from Red Lake once told me that wellness of mind and spirit could be achieved by learning the Ojibwe language. The goldfinch mask symbolizes wellbeing through knowledge of identity and one’s roots.

— Jonathan Thunder

IMAGE ABOVE: MANIFEST'O INSTALLATION VIEW
IMAGE RIGHT: STILL FRAME FROM *SUPERNAUT BECOMES THE WATER LILY*



SPACE: TIME AND PLACE

Coming February 2019 to the Tweed will be an exhibition of photographs selected from the collection which demonstrate numerous ways in which photographic artists represent space in their imagery and how such compositions influence the viewer to become invested in and moved by the image. The photograph is not only a representation of an occurrence and something present at that time, but an abstraction of the spatial dimension of time and place.

A fully engaged encounter with a photograph suggests that the way it represents how a body exists in space brings about a feeling of one's own sense of being in the world. With effective imagery, one can become projected into its point of view. And one's own sense of occupying space allows the imagination to extend beyond the frame. Your perception, through imagination, makes you feel part of a world broader than the depiction. An example of this is how when holding a photograph in the hand there is a tendency to turn it around as if more of its world will be seen on the other side. One's imagination is more than an idea, it also encompasses feelings fed by a predictive sense of the world as it is known, as the mind encounters a constellation of spatial and time-based evidence in the image. A point of view presents us not only with the subject, but also a configuration of physical relationships and proximities that bring about emotional reactions. Not only does the image stimulate the senses, but it reaches into one's subconscious sense of place.

The exhibition will include the work of local, regional, and nationally recognized image makers and will be on display from February 5th through September 22, 2019.

IMAGE ABOVE: BEHNAZ BABAZADEH, *ON THE CAROUSEL*, 2016, (BURKA DIARIES SERIES)



THANK YOU FOR YOUR SUPPORT

DONORS

\$2500 +

Marilyn and Larry Fields
Alice Tweed Tuohy Foundation

UP TO \$2500

Ruth Ann W. Eaton
Adu A. Gindy Bertas & Scott L. Bertas
Suzanne L. & John C. McKinney
Edward W. & Elizabeth R. Sproul
Thomas C. & Mimi Stender
Stender Properties of Duluth II LLC
Maxine H. Wallin
The Wallin Foundation

UP TO \$1000

Terry M. Anderson
John T. Brickson
Leif G. & Gloria D. Brush
David S. Guckenberger
Dr. Michael G. Neste
David B. & Kimberley G. Whittaker
David & Kimberley Whittaker
Fund-Schwab Char

UP TO \$500

Leonore B. Baeumler
Susan B. Meyer
Larry M. & Denise K. Nord
Charles R. & Marja L. Salmela

UP TO \$250

Mark Anderson
Charles R. & Judyth M. Babst
Robert D. Baeumler
Kenneth L. Bloom & Danielle Sosin
Rosemary Guttormsson
Guttormsson Family Foundation
Jacquelyn Harlow
Patricia A. & Richard N. Hellman
M M. Hogan
Robert D. & Frances J. Leff
Ann L. Mars
Ann L Mars Trust
Kathleen McQuillan-Hofmann
& Robert P. Hofmann
Jack Cella & Laura Prail
James S. & Jaclyn M. Sathers
Jaclyn M Sathers LLC
Virginia R. Steffl
Roger & Laura Thompson

UP TO \$125

Alice Adams
Patricia Anderson
Jayne C. Atkinson
Robert D. Baeumler
Edna M. Blanchard

Patricia L. & William M. Burns
Scott R. Edgette
Thomas C. & Joanne E. Ellison
Conrad E. & Martha Firling
Dorothy L. Gum
Edwin K. & Mary S. Hall
Bruce L. & Olivia J. Hansen
Warren L. High
Paul Hofer
John R. & Jane L. Jarnis
Jane H. Kingston
Joel M. & Catherine M. Koemptgen
Lizette & John P. Lawien
Dr. Robert D. and Frances J. Leff
Steven E. & Catherine L. Long
Nancy Malis
Sharon & Michael E. Mollerus
Janet H. & John B. Murphy
Lynn M. Nelson
Patricia K. Olson
Susan M. Ranfranz
Thomas S. & Kristine Rauschenfels
Arlene H. Renken
Henry B. & Terry M. Roberts
Marcella H. Sarberg
Janet K. & Fred E. Schroeder
James D. Sharrow
Rae Spencer
Cindy S. Spillers
Susan M. Streitz
Carolyn H. Sundquist
Mary C. Van Evera*
Van Evera Family Account
Christine & J B. Van Lierop
Marcia B. Weiss
Robert E. & Hiroko M. Williams
Coralyn A. Worth
Michael S. Zlonis



MEMBERS

DIRECTOR'S CIRCLE

Joel S. & Sharon Labovitz

SUSTAINERS

Leslie & Jared Broadway
Richard E. and Beatrice T. Levey

PATRONS

Charles M. Bagley Jr.
and Nancy H. Bagley
John T. Brickson
Patricia L. & William M. Burns
Cheng-Khee & Sing-Bee Chee
David S. Guckenberger
Joan A. & Thomas F. Hedin
John R. & Jane L. Jarnis

STEWARD

Susan Bathory and Donald Lane
Meredith G. Bleifuss
CF Design Ltd
Douglas J. Dunham
& Helena E. Jackson
Thomas C. & Joanne E. Ellison
Cheryl L. Fosdick
David M. & Barbara A. Gaddie
Joel M. & Catherine M. Koemptgen
Robert D. & Frances J. Leff
Lizzard's Art Gallery & Framing
Susan E. Meyer and Daniel W. Shogren
Sharon & Michael E. Mollerus
Manuel E. & Megan Rivas
Henry and Terry Roberts

FRIEND

Judith G. & David S. Arvold
Anne S. Dugan
Rondi C. Erickson and Guilford S. Lewis
Harold A. & Ruth M. Frederick
Jon A. Helstrom
Roderick P. & Kathleen L. Hood
Warren M. Howe & Janet S. Karon
Lawrence and Mary Ellen Ianni
Ianni Trust
Barry R. and Kang Ling James
Elaine B. Killen
Lizette & John P. Lawien
Ann L. Mars
Ann L Mars Trust
David & Marie L. McKee
Dr. Victor & Beverly Morcos
Janet H. & John B. Murphy
Stephen W. Olmsted
Dr. Clyde R. & Jean B. Olson
Jack Cella & Laura Prail
Pro Print, Inc.
Basil W. & Martha A. Sozansky
Dr. Geoffrey A. and Gudrun A. Witrak
Dr Michael S Zlonis

FAMILY/DUAL

Allan L. Apter
Dr. Thomas D. Bacig
and Dr. Barbara Perushek
Susan C. & James L. Banks
Diane J. Bean
J D. & Beverly E. Bennett
Betty J. Bergman
Kenneth L. Bloom & Danielle Sosin
Katherine M. & Stephen L. Bloom
Dr Thomas G Boman
Stanley G. & Janice A. Burns
Douglas Cameron
Robert M. & Kathleen M. Carlson
Margaret L. Cleveland
Thomas and Mary Duff
Lee R. & Rose T. Englund
Earl G. & Barbra J. Granroth
Dr Wolcott S Holt

Warren M. Howe & Janet S. Karon
 Ruth R. Johnson
 Matthew V. & Lauralin M. Kania
 Kenneth R. & Kathleen A. Kollodge
 Dennis L. Lamkin and Jon H. Niemi
 Mary C. Murphy
 Karen Owsley Nease
 Robert A. Repinski
 Charles R. & Marja L. Salmela
 Janet K. & Fred E. Schroeder
 Patrick M Spott
 Kaye Lee and Bruce W. Stender
 Larry M. Turbes
 Marsha Vila
 Elaine S. & Per H.* Wickstrom
 Robert E. & Hiroko M. Williams

INDIVIDUAL

Ann Carlson Anderson
 Evelyn M. & William D.* Anderson
 Thomas J. Arneson
 Michelle A. Bergman
 Beth D. Brown
 Eddie J. Crawford
 David & Tina S. Edstam
 Dr. Robert H. and Mary M. Evans
 Ms Jane L Flueckiger
 Sheryl J. Grana
 Dorothy L. Gum
 Debra A Hannu
 Bruce L. & Olivia J. Hansen
 Terese J. Harwood
 Alan J Heider
 Warren L. High
 Husby Pottery
 Ianni Trust
 Mrs Kay Kurt Jankofsky
 Mrs Marian M Jensen
 Ms Hommey A Kanter
 Joyce M. Krmpotich
 Ms Patricia LeDoux Ahrens
 Oberon J. Leslie
 Robert A. Lindquist
 Lois E. & Kenneth E. Maine
 Nancy Malis
 Jonathan Maps
 Sandra L. Maxwell
 Kathryn E. & Bruce B. Peckham
 John Peters
 Susan E. Rauschenfels
 Robert A. Repinski
 Ms Marcella H Sarberg
 Miriam M. Sommerness
 Rae Spencer
 Patricia J. & James J. Suchan
 Timothy R Sundquist
 Paula M. & David Termuhlen
 Renee & Joan Trunt
 Mary C. Van Evera*
 Christine & J B. Van Lierop
 Ms Joan A Varda
 Jennifer D Webb

* Deceased

JIM DENOMIE SPEAKING AT THE OPENING OF INTERSECTIONS, ASIDE HIS MONUMENTAL PAINTING THE CREATIVE OVEN, NOV 15TH, 2018.



TWEED MUSEUM of ART

UNIVERSITY OF MINNESOTA DULUTH
Driven to Discover™



Tweed Museum of Art
University of Minnesota Duluth
1201 Ordean Court
Duluth, MN 55812-2496

Phone: 218-726-8222
Fax: 218-726-8503
Email: tweed@d.umn.edu
Web: www.d.umn.edu/tma

NON PROFIT ORG
U.S. POSTAGE
PAID
DULUTH, MN
PERMIT NO.1003

TWEED MUSEUM STORE

We are very excited to welcome *Silvercocoon*, our newest jewelry line, to the Tweed Museum Store.

Tia Keo is the designer and maker behind Silvercocoon. She creates everyday jewelry for the modern woman of every age. Come discover how Tia uses warm woods, bright colors, and organic shapes to create her vibrant jewelry collection. This is the perfect collection for everyday use that transitions into evening wear.

FRONT COVER IMAGE: DETAIL, BEHNAZ BABAZADEH, *ON THE CAROUSEL*, 2016, (BURKA DIARIES SERIES)



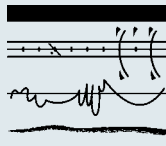
Buy One Get One Free

TWEED MUSEUM STORE

COUPON GOOD THROUGH JULY 30, 2019
PURCHASE ANY ITEM AND GET ANOTHER ITEM
OF EQUAL OR LESSER VALUE FREE.
LIMIT ONE.



CLEAN WATER LAND & LEGACY AMENDMENT



MINNESOTA STATE ARTS BOARD

The Tweed Museum of Art is one of the six units in the School of Fine Arts, UMD. The University of Minnesota is an equal opportunity educator and employer. To request disability accommodations, please contact Tweed Museum of Art, cstrom@d.umn.edu, 218.726.7823 two weeks in advance. Interpreters can be requested at: http://d.umn.edu/access/interpreter_request.htm

Sponsorship

Tweed Museum of Art is a fiscal year 2019 recipient of an operating grant from the Minnesota State Arts Board. The Tweed Museum of Art wishes to acknowledge that these activities are funded, in part, by the arts and cultural heritage fund as appropriated by the Minnesota Legislature with money from the Legacy Amendment vote of the People of Minnesota on November 4, 2008.



20% off
One Art Supplies Item

1120 Kirby Drive
Duluth, MN 55812
(218) 726-8520

One coupon PER ITEM PER PURCHASE. Not valid with other offers or discounts. Photo Supplies, Class Art Kits and Jewelry Metals excluded. EXPIRES 6/30/2019.

Tweed Museum Newsletter Spring 2019