

THE NEWSLETTER OF THE WEISMAN ART MUSEUM

WAM NEWS

FALL 2015



FROM THE DIRECTOR

It's true! The fish at the Minneapolis Sculpture Garden is swimming upstream and landing at WAM! *Standing Glass Fish*, an icon of the Twin Cities, was designed by architect Frank Gehry for a retrospective of his work organized by Walker design curator Mickey Friedman in 1986. The fish stood in the Walker Art Center entrance lobby until 1992, when it was moved into the Cowles Conservatory in the expanded Minneapolis Sculpture Garden, operated jointly by the Walker Art Center and the City of Minneapolis.

The garden is undergoing a major renovation starting this year, and as a consequence artwork has to be moved. Five of the garden's forty sculptures will be placed on loan to other locations around town. *Standing Glass Fish* is coming to WAM.

It started with a call from WAC director Olga Viso, asking if we'd be interested in considering a loan of the fish while the garden was under reconstruction. My first response was *of course!* I had no idea where we'd put it or what the move would involve, but what better place for this iconic piece than in Gehry's first designed art museum here on the banks of the Mississippi River at the University. I knew we had to make it happen.

The fish will stand, appropriately, in the Karen Bachman and Robert Fisch Gallery, with its tail near the entrance to the Target Studio for Creative Collaboration and its head extending into the skylight. It should be spectacular, revealing itself to you more and more as you walk from the main entrance toward the galleries. The move is scheduled for November, and we are planning an early December "fishing event" celebration.

As you can imagine, it is a lot of work to move such a complex structure. We are going to clean each glass piece as it is taken apart. Standing in the Cowles Conservatory, in the middle of a pond with plant matter blowing around, has left the fish's glass body a bit dusty, and we want him to sparkle in his new home inside WAM.

Significant cooperation and collaboration between WAC and WAM staffs was required, and I want to mention and thank a few of those who made this possible. Joe King, registrar at WAC, and Karen Duncan, WAM registrar (now retired), were on the front lines. The expertise of our building manager, John Allen, and WAM installation designers Mark Kramer (now retired) and Chris Williams, his successor, was essential. Gwen Sutter, our associate director for administration, has been spearheading the project since Karen Duncan retired. We will bring experts here from Los Angeles who are experienced in installing Gehry's sculpture to help with the move. Architect John Cook of HGA and Andrew Blauvelt, curator of architecture and design at WAC, were instrumental in placing the fish at WAM.

Wonderful Jennifer Martin stepped up with the lead gift to get us started on bringing the fish to WAM.

Gehry's *Standing Glass Fish*, one of the symbols of our city, will be on view while the Sculpture Garden is under construction. Who knows—maybe it will be able to stay even longer! I hope you'll come and help us welcome the fish to WAM.

—Lyndel King, director and chief curator



Original sketch by Frank Gehry.

Cover: Salomon Huerta, Untitled, 1997, oil on panel.

GIFTS IN KIND

Rob & Susan White

Museums are known for their galleries and programs as well as a signature artwork or two. WAM is no exception. What you see and do at WAM is what you most enjoy about your visit. But what you don't see is equally important to the security and well-being of the institution. WAM counts more than twenty thousand artworks and artifacts among its collection, in addition to all the materials that allow works to be framed, hung, supported, and presented—the stuff you rarely think about when it's not on duty in a gallery or special exhibition.

Storing artwork and all the elements that go into presenting exhibitions is a complicated puzzle requiring resources not well known by most museum visitors but extremely

important to the welfare of the art entrusted to an institution. WAM is fortunate to have friends such as Susan and Rob White, who not only understand the behind-the-scenes responsibilities of a museum but also recognize how they can share their unique resources to ensure those elements are safe and secure in perpetuity.

Through their business entity, Steel King Industries, Inc. (SteelKing.com), Susan and Rob have made two extraordinary contributions of powder-coated industrial shelving to house and protect WAM's assets. Just over twenty years ago, the Whites provided all the shelving for art storage in the "new" Weisman Art Museum, and this year they repeated that

gift for WAM's new offsite storage area. Both projects also benefited from the expert planning and logistical assistance of Richard Fox of RMH Systems (RMHSystems.com), a trusted Steel King Industries distributor.

Over the years, Susan and Rob have also made generous annual fund contributions and gifts of artwork to WAM, demonstrating a number of ways they are able to support WAM and protect its valuable collection for generations to come. The Weisman is honored to acknowledge Susan and Rob White and Richard Fox for their many years of generous and thoughtful support of the museum.



L to R: Lyndel King, Rob White, Susan White. Photograph by: Rik Sferra.

For more information on supporting WAM, contact the development office at 612.625.9678.

OCTOBER 10, 2015 – JANUARY 3, 2016

THE HUMAN TOUCH

Selections from the RBC Wealth Management Art Collection

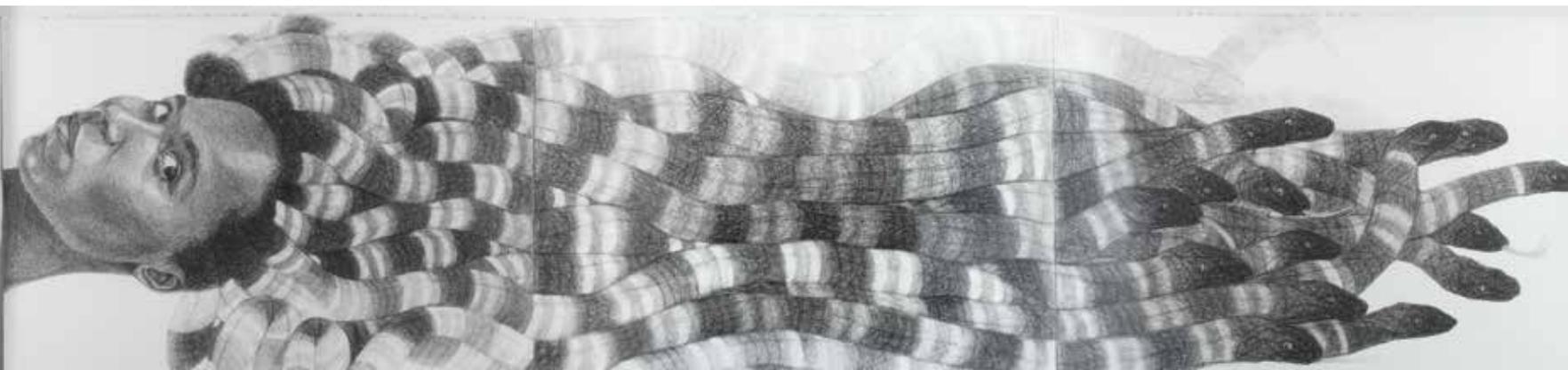
WAM is pleased to host the traveling exhibition *The Human Touch: Selections from the RBC Wealth Management Art Collection*, a beautiful and thought-provoking exhibition celebrating people and diversity.

When RBC Wealth Management began collecting contemporary art in the early 1990s, it envisioned the endeavor as an exercise in wealth creation in the most expansive sense of the term. Though its main business is the management of private monetary wealth, for RBC the collection contributes to a broader well-being across the company, its clients, and the larger communities to which the company belongs. The growing market for contemporary art made clear the works' monetary value, but RBC was also keenly interested in how such a collection could enhance the general welfare of its employees, clients, and the communities it serves.

When the company initiated building an art collection it determined that it would focus on works that broadly and intriguingly address the human body as subject. It also committed to constructing a globally diverse selection of art as a means to reinforce RBC's values of inclusion and globalism. According to the company, "Art provides a way to connect with and to reflect the society in which we do business."

In an effort to more widely share its collection, RBC produced a touring show of selections from the entire collection, which includes more than four hundred artworks. The exhibition *The Human Touch* has traveled to more than a dozen venues over the past several years. The Weisman Art Museum is pleased to host this showing of *The Human Touch*. As the city of

Mequitta Ahuja, *Charmer*, 2008, graphite on paper.



the company's corporate head-quarters, this stop in Minneapolis has special meaning to RBC and the larger Twin Cities community it calls home.

Many works in the exhibition can be categorized as portraits. The tradition of portraiture is strong and important in Western art of the modern era. The portrait's meaning in the time from the Enlightenment and the democratic revolutions in France and the United States has been variously theorized, but one key idea is that the portrait did the work of defining, through picturing, the new democratic individual emerging at that time. That new subject, like kings, queens, and aristocrats of the premodern era, the portraits asserted, had identities it both deserved and mastered.

Portraits in *The Human Touch* include Roland Fischer's *Untitled (L.A. Portrait)* (1994–2000). This color photograph is part of the L.A. Portraits series the photographer started after relocating to Los Angeles from his native Germany. Attracted to L.A.'s heterogeneous population, Fischer devised to represent it by making portraits of its inhabitants submerged to the head in swimming pools. Eliminating other extraneous details in this way, Fischer presents both the variety and universality of the human face.

Dawoud Bey began his career as a street photographer capturing people unawares in urban environments. Bey became uncomfortable with the nature of this practice, fearing his control over what to photograph replicated the historic inability of African Americans to determine their own identity. He shifted to working in a conventional portrait studio where he strives to collaborate with his subjects—often adolescents and marginalized peoples in society—to make their representations together.

“ I THINK IN NARRATIVE TERMS, THE WAY A WRITER THINKS OF A BOOK, OR A FILMMAKER A FILM. ”



Alec Soth, *Patrick, Palm Sunday, Baton Rouge, Louisiana* (from the *Sleeping by the Mississippi* series), 2002, chromogenic color print.

Kehinde Wiley makes portraits of ordinary African-American men in art historical styles chosen by the subject's review of art history textbooks. Mequitta Ahuja's monumental graphite drawing *Charmer* is a portrait of a face that is almost overwhelmed by the subject's hair, an attribute that often holds particular spiritual significance in the lives of black people.

Another important pictorial device that often utilizes the human body in visual art is the telling of stories in pictures. Narrative is key to several of the works in *The Human Touch*. Such works include Twin Cities-based photographer Alec Soth's *Patrick, Palm Sunday, Baton Rouge, Louisiana* (2002). Taken on a road trip down the entire length of the Mississippi River, this work is a portrait of one of the many colorful and compelling subjects Soth met along the way. The resulting photographs comprise the *Sleeping by the Mississippi* series and

an illustrated book by the same title, both of which constitute a visual narrative of the people who live along the banks of the great river. Soth says of his own practice: "I'm a project-based photographer, I think in narrative terms, the way a writer thinks of a book, or a filmmaker a film."

Other works in *The Human Touch* address the body through more experimental means and angles. Ann Hamilton, for instance, is well known for her multisensory installations. In her *visite v* (2009) she used a surveillance camera attached to her own hand to photograph vintage carte-de-visites (the nineteenth-century forerunner of modern-day postcards) to create haunting lithographs that speak to the multifaceted ways in which the body is seen and reproduced in our contemporary culture.

Jane Hammonds, in *Shanghai Costumes* (2002), recreates boxes used for costumes in



Roland Fischer, *Untitled (L.A. Portrait)*, 1994–2000, c-print fiberboard.

Lalla Essaydi, Till Friewald, Gajin Fujita, Luis Gispert, Hung Liu, Robert Longo, Kerry James Marshall, Elizabeth Peyton, Iona Rozeal, Lezley Saar, Roger Shimomura, Akio Takamori, Jaune Quick-to-See Smith, T. L. Solien, and Carrie Mae Weems.

The Weisman is proud to host this hometown presentation of RBC's abundantly fascinating art collection to not only reflect but also to contribute to the cultural and intellectual wealth of our diverse and curious community.



large scale and in wood to comment on the role of clothing and related accouterments in the articulation of the human body across cultures. Julia Jacquette turns to a gridded, comic book style to catalogue and probe how body, in this case hand gestures, communicates meanings in and out of context.

Brazilian artist Vik Muniz replicates images both famous and mundane in materials such as sugar, soil, wire, garbage, and caviar. For *Individuals* (1998), Muniz used dripped Bosco chocolate syrup to portray a crowd cheering at a sporting event. The artist immediately photographs his unconventional images and then destroys the original object, leaving only the photographic work behind.

The other artists featured in *The Human Touch* are John Ahearn, Radcliffe Bailey, Tiranit Barzilay, Frank Big Bear, Jr., Willie Birch, Geneviève Cadieux, Chen Qiulin, Dinh Q. Lê,



Julia Jacquette, *Radiant*, 1999, oil on canvas.

JOHN TAFT

Collecting as a CEO



Many companies maintain art collections, but few are put together with the vision and purpose of RBC Wealth Management's *The Human Touch* collection.

Our firm began collecting art in the early 1990s not only to distinguish ourselves from other wealth management firms, but as a way to share our firm's unique values and culture while connecting with the communities in which our employees and clients live and work.

It was my predecessor, former CEO Irv Weiser, who presciently realized that a collection focused around the central theme of diversity would achieve all of those goals.

Each of the over four hundred works in *The Human Touch* collection features the human figure. They range from serious to whimsical, from realistic to abstract, from paintings to

three-dimensional works, from photography to works on canvas, and from large scale to small. The collection seeks to be as diverse as our clients, our employees, and the communities in which we have grown and with whom we partnered over the years. Diversity exists in the artists who created the works, the scenes depicted, the materials and media used, and the figures portrayed.

When *The Human Touch* collection was created in the early 1990s, our employee base (as was true generally in the financial industry) did not reflect the diversity we encountered in our everyday lives. Since then, RBC has made a sustained commitment to enhancing the diversity of our workforce. Our art collection serves both to remind us of this goal and inspire us to make continued progress toward achieving it.

Today, we proudly tour about forty pieces of *The Human Touch* to select museums, such as the Weisman, and to universities across the country. These community-based exhibitions, along with RBC's support of the arts in many other ways and in many other venues, have become an important part of our corporate culture, a key way we explain who we are to our clients and a critical reminder to our employees of one of our most sacrosanct core values: respect for others.

John Taft

CEO, RBC Wealth Management US



**RBC Wealth
Management**

RBC Wealth Management, a division of RBC Capital Markets, LLC,
Member NYSE/FINRA/SIPC.

SHARON LOUDEN



Bringing Art to Students, from New York to Minnesota

This fall WAM will launch its first artist-in-school residency program at a local middle school. This unique model of museum staff working with a teaching artist and an educator from a partner school allows the museum to tailor various artistic experiences with school curriculum and provide activities relevant to students' lives both in and outside the classroom. Teaching artist Sharon Loudon, a sculptor, installation, and public artist based both in Minneapolis and in New York, has worked with the museum since its expansion in 2011. With her installation *Merge*, she covered an entire gallery in flowing aluminum strips that wrapped over a wall and cascaded down the other side, redefining the technique of drawing and emulating the curvaceous forms of Frank Gehry's facades.

Louden has led workshops with children in museums across the country and, starting this fall, will work in tandem with WAM to help middle school students use art to enrich their learning in other subjects by exploring the works in *The Human Touch* exhibit and the permanent collection. In the Twin Cities, many arts programs are geared toward elementary-aged children and teens. Caught in between, middle school students tend not to have as many workshops or lesson planning resources available to them to learn through art. This residency is a chance to spark these interactions with an underserved age group. It was made possible by a generous lead gift from Cindy and Jay Ihlenfeld and funds raised from individuals at the 2015 Big WAM Bash.

With a mixture of settings, students will split their time between classroom visits with Loudon and traveling to the museum to examine, write about, and discuss artworks with their teachers. By exploring the backgrounds of the art throughout the school year, the lessons will connect these ideas to subjects like social studies, language arts, science, and math. Students will also create art with Loudon's facilitation, experiencing the process of the artists they have studied. In a final presentation at WAM they will showcase their work for friends and family.

Like Loudon's reflective steel strips hugging the walls, this program is meant to create new ways to learn about art and allow for those teachings to inform learning far beyond the museum galleries.

Sharon Loudon, *Merge* (detail), 2011, aluminum, steel, and glue.



JOIN THE ART MOB

A great way to support WAM!

The WAM Art Mob is a group of supporters who enjoy special access to artists and unique events throughout the year. Starting at the \$300 Collector membership level, the Art Mob meets six times during the year for studio and collection tours, artist receptions, and other special activities for themselves and a guest.

The 2015–16 season includes these events:

September 9, 2015

Private studio tour with artist, educator, and author Sharon Louden who recently relocated from New York to Northeast Minneapolis.

October 6, 2015

Private home tour with collector Kate Kelly and special guests Jennifer Phelps of the Burnet Gallery at Le Meridien Chambers and John Rasmussen, director of Midway Contemporary Arts.

November 4, 2015

Special tour of the WAM exhibition *Black & White* with retired UMN art professor Karl Bethke, whose work is featured and who taught at Rorke's Drift Art Centre in South Africa, an experience that forever changed his art practice.

March 10, 2016

A guided tour of the Minnesota Artist Exhibition Project (MAEP) gallery at the Minneapolis Institute of Art featuring the work of artists Lindsay Rhyner and Emmett Ramstad, whose art is in the WAM collection.

April 12, 2016

Private studio tour with artist Charles Lyon, whose influences span from the Badlands of North and South Dakota to Ponte St. Angelo in Rome.

May 17, 2016

Private home tour with collectors Phil and Tammie Rosenbloom. A practicing artist and avid collector, Phil recognizes the unique relationship that develops with the works you see every day. Together, Tammie and Phil have built a collection of both established and new artists.

Dates and events subject to change. Join or upgrade your membership today! Go to z.umn.edu/WAMmembership and join at the Collector-level or above, or call Luanne at 612.626.5302.

Newsletter Correction

The Weisman Art Museum gratefully acknowledges Mary E. Kalish-Johnson for her generous support of \$200 during Fiscal Year 2014 and regrets the omission from the Summer 2015 issue of this newsletter. The issue also incorrectly identified the Sustainer-level gift range which is \$150–\$299.

If you are aware of any other inaccuracies, please let our development office know at 612.626.5302.



THE ART OF OBSERVATION

In both the art museum and the examination room, observing and processing details are central to the experience. In the gallery seeing and reserving judgment until enough time is spent with the artwork makes for a better visit, and applying those same observation skills when working with patients can help medical practitioners notice patterns and details essential to a good diagnosis. Through a unique partnership with the University of Minnesota Medical School, the museum is helping medical students make these connections.

With the art of observation in mind, medical students Hannah Carlson-Donohoe and Solveig Hagen worked this past year to reform the student group Medicine of Art. Together with the museum's director of education, Jamee Yung, they organized workshops to connect medical students with the artworks in the galleries to or, enhance their observation skills.

In these Perceive Workshops held twice throughout the year, Yung led students through the museum, instructing them to study a piece of art for twenty minutes, holding back their judgments and concentrating on their observations. Then students would talk about what they saw and support their ideas by discussing details from the art. Through this process, students would reach a decision—a diagnosis—about the story the art was telling. Perceive Workshops evolved out of the Artful Writing program that was developed by the museum to increase literacy in schools.

“You’re not only improving your observational skills, but you’re also developing skills in terms of communication and relaying what you see to a group effectively, which is also a huge part

of medicine,” said Carlson-Donohoe, a recent medical school graduate.

Though the physical exam is an important aspect of students’ schooling, medical students are expected to solve problems quickly. They often focus on other skills without stopping to consider details that tell different stories about a patient. In an age where high-tech tests are common, some say person-to-person observational skills are becoming difficult to maintain.

“In our medical training, we’re encouraged to work efficiently and fast and to do your exam very quickly. These workshops have been really helpful in seeing the value of slowing down and taking multiple looks and multiple passes to fully appreciate all of the layers of what you’re seeing—whether it be a piece of artwork or a patient,” fourth-year medical student Hagen said.

Seeing-related experiences are growing in popularity in medical schools across the United States. They have become mandatory for first-year students at the Yale School of Medicine

after a 2001 study revealed that scores on observation tests increased for students who had taken part in a gallery workshop. Harvard Medical School and Weill Cornell Medical College are among more than twenty U.S. medical schools that have offered similar workshops, according to the Association of American Medical Colleges.

The museum is a free resource for stressed medical students, located just down the street from the medical school. Spending time among the collections offers a reprieve from studies. With canvases and sculptures standing in for real patients, these workshops are also a chance to hone observation skills without risking anyone’s health.

The success of these workshops has sparked a conversation between the medical school and the museum. Efforts toward a larger partnership and more ways to integrate art into the lives of all medical students may include requiring Perceive Workshops for all first-year medical students or incorporating them into orientation.





Lynn Silverman, *Radlice* (detail), 2010, digital print from medium format color negative.

STILL . . . LIFE

The mostly abandoned Jewish cemeteries of Bohemia and Moravia (in the present-day Czech Republic) are the focus of *Still . . . Life* (December 19, 2015, through July 10, 2016), a collaborative installation that is a meditation on memory, survival, and rebirth in the face of horrific intolerance. Baltimore-based photographer Lynn Silverman, University of Minnesota associate professor of horticultural science Neil Anderson, and the late Mark Gilquist, a poet and mathematician, have each contributed to this convergence of art and science, which will include photographs, text, and live cuttings from the actual sympathy plants that still thrive in situ, seventy years after the violence of World War II and the Holocaust.

The three met in the Czech Republic, where Silverman, a professor of photography at the Maryland Institute College of Art, and Anderson were Fulbright Scholars in 2010. Gilquist, Anderson's husband, came along as Fulbright spouse.

Nearly all of European Jewry vanished during the Holocaust, as did centuries of Judaica—the places and objects of Jewish life—that were looted or destroyed by the Nazis. It is a chilling irony, then, that the Czech Republic is rich in Jewish sites and artifacts, spared from bombing and other wartime destruction because Prague was to be the home of Hitler's Museum of the Extinct Jewish Race. "It was truly a revelation to me," Silverman says, "to see how many

dedicated cemeteries were Jewish in such a small country. The presence that this group had in European culture is striking."

Her intent, however, was not merely to document history. "I'm certainly not looking at it through a strongly nostalgic lens," she says. "I'm very interested in how the boundary of a cemetery is constructed and the way the wall intersects with the view of the landscape. And Neil was very interested in the plant life."

Anderson seems an unlikely colleague at first glance, but as an internationally acclaimed floral designer specializing in sympathy floral designs (he teaches a floral-design class at the U of M) he is no stranger to art. He soon became fascinated by these often-unmarked cemeteries, where he could examine and document plants that not only still exist but flourish. "Most of the plants that are in the cemeteries are not native to the area, so they were clearly deliberately planted there," he says. "They weren't necessarily planted by a family in front of a gravestone but are rather something that's part of the cemetery landscape within the walls."

Although many of the graveyards are locked to deter vandalism, several were accessible. While Anderson discovered and recorded plants, Gilquist, wheelchair-bound from Parkinson's and Lyme Disease complications, photographed details of the stone-wall

construction and grave markers from his seated vantage point. Silverman's response to the lack of access was to explore the periphery. The cemeteries' boundary walls, therefore, rather than the headstones, are the defining features of her photographs; they draw attention to the particular history of each place and its incorporation into the surrounding area.

The Target Studio for Creative Collaboration, which serves as both a work studio and a gallery space for artists, is the perfect venue for *Still . . . Life*, as it allows artists to experiment with new modes of exhibition. The cemetery walls depicted in Silverman's photographs will provide a structure for the installation, while Anderson will display the very real ivy, vinca, and bulbs that he shipped back and is propagating at the University's St. Paul campus.

One of WAM's recent emphases has been the intersection of the arts and sciences as creative activities—timely, given our cities' and region's outsize interest and support of those disciplines. For Silverman, that intersection has been gratifying. "Sometimes when you get together with another person or several people, it feels like you're making art by committee, but this has truly stretched my practice in terms of thinking about the presence of an image in relation to live material. It's been a very, very productive challenge."

CURRENT & UPCOMING EXHIBITIONS

Big Bridges

February 28 – December 6, 2015

Local Time

June 13 – September 13, 2015

Black & White

August 29, 2015 – February 14, 2016

The Human Touch: Selections from the RBC Wealth Management Art Collection

October 10, 2015 – January 3, 2016

Still . . . Life

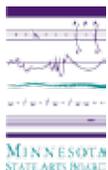
December 19, 2015 – July 10, 2016

In the permanent collection galleries:

An Immigrant's Tale: The Edward Reynolds Wright Collection, Cartography of a Collection, and Ceramics from the Collection of the Weisman Art Museum: A Personal View



General operating support provided by



These activities are made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to the legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.

UPCOMING EVENTS

Study Nights at WAM

Wednesdays from 5:00 – 8:00 p.m.

September 23 October 21

November 18 December 9

WAM Collective continues the once-a-month study night where students, looking for a study spot, can relax and focus. Artworks on the surrounding walls, a playlist, snacks, and coffee make studying a little more enjoyable. Features of study nights include rediscovering the museum, mindfulness exercises, and a special finals edition with relaxation breaks.

FREE STUDENT MEMBERSHIPS

Student memberships are free with registration. Stay up to date on all of WAM Collective's program.

September

Wednesday, September 9

Art Mob

Member Event

6:30 p.m.

Art Mob members visit the studio of artist Sharon Loudon. To attend, contact wamrsvp@umn.edu or 612-625-4460.

Friday, September 11

WAM-O-RAMA

Music concert for UMN students

7:00 p.m. Screen Printing

7:30 p.m. Doors Open

8:00 p.m. Show

WAM-O-RAMA is a music concert to welcome UMN students back to campus. Performances by Step Rockets, Nooky Jones, and student band Center Coast. Activities include screen printing with Bohemian Press, a photo booth, and tours of the galleries. Co-presented with the Whole Music Club.

Unless otherwise noted, programs are free and take place at the Weisman Art Museum.

FALL 2015

Friday, September 11

CreativeMornings: Empathy

Breakfast Lecture

8:30 – 9:30 a.m.

CreativeMornings is a breakfast lecture series for the creative community. This month's theme is empathy. Join us for breakfast and hear from Nina Hale, founder of Nina Hale Inc.

To register, visit creativemornings.com/cities/msp

Thursday, September 17

Peter Ho Davies

Reading & Reception

Co-Sponsored Event

7:00 – 8:30 p.m.

Peter Ho Davies is a novelist and short story writer. His books include *The Welsh Girl* and *The Ugliest House in the World*. He will read and discuss his work.

Wednesday, September 30

Big Bridges

Film Festival

Motionpoems and Target Studio at the Weisman Art Museum will screen original short films for the Big Bridges Film Festival. Following a contest to produce films based on one of three poems, the panel-selected winning filmmakers will receive awards, including a grand prize.

October

Tuesday, October 6

Art Mob

Member Event

6:30 p.m.

Art Mob members visit the home of collector Kate Kelly. To attend, contact wamrspv@umn.edu or 612-625-4460.

Tuesday, October 13

Daniel Blaufuks

Meet the Artist & Film Screening

Co-Sponsored Event

10:00 – 11:30 a.m. Coffee with the Artist

10:00 a.m. – 5:00 p.m. Open Screenings of *Als Ob (As If)*

Visit with the artist Daniel Blaufuks and view his recent film *Als Ob (As If)*. Created for a large projection and compiled of original images and edited from different so-called historical sources, the film intertwines truth and fiction and juxtaposes a fake documentary made by the Germans in 1944 with modern-day Terezin. This event is co-sponsored by the Weisman Art Museum and the Center for Holocaust and Genocide Studies.

Tuesday, October 13

Daniel Blaufuks

Artist Talk & Film Screening

Co-Sponsored Event

5:30 – 7:30 p.m.

Daniel Blaufuks is an artist working on the relation between photography and literature, and between public-private and individual-collective memory and history. Events will include a discussion with the artist and screening of his recent video work using both found footage and contemporary images of Nazi concentration camps. This event is co-sponsored by the Weisman Art Museum and the Center for Holocaust & Genocide Studies.

Wednesday, October 14

Alec Soth

Artist Talk & Film Screening

7:00 p.m. Artist Talk

8:00 p.m. Meet the Artist
(Members enjoy a complimentary drink)

The exhibition *The Human Touch* explores the human form through contemporary artists. Internationally acclaimed and Minnesota native Alec Soth discusses his cinematic style of portrait photography.

Friday, October 23

Crafting Digital Images

Workshop with Mike Hazard

WAM Collective

1:00 – 5:00 p.m.

Art is about seeing things, and the camera is a great way to see the world. Mike Hazard teaches people of all ages how to make videos and photos. A poet, photographer and video artist, he writes, films, produces, and directs videos and still photography. Learn how to create digital images that convey the world as you see it, all with your camera phone.

This workshop is free and for UMN students.

Register at z.umn.edu/hazard

November

Wednesday, November 4

Art Mob

Member Event

6:30 p.m.

Art Mob members enjoy a special tour of the WAM exhibition *Black & White*. To attend, contact wamrspv@umn.edu or 612-625-4460.

Friday, November 6

Identity and the American Landscape: How Do Photographs Form Us?

Lecture and Workshop with Wing Young Huie

WAM Collective

1:00 – 3:00 p.m.

How do you define identity? How do you think other people see you? Attend this workshop with Minneapolis-based artist and internationally renowned photographer Wing Young Huie to examine your preconceptions about cultural differences. Workshop participants will engage in conversations about the changing cultural landscape of our campus and community, explore biases, produce photographs, and gain insight to achieving their personal and professional goals. Co-sponsored with the Office of Equity and Diversity and the Black Student Union.

Free and open to the public.

Register at z.umn.edu/wamchalktalk

Friday, November 13

Printmaking as Activism

Workshop with Witt Siasoco

WAM Collective

1:00 – 5:00 p.m.

Based on the prints in the exhibition *Black & White*, UMN students will have the opportunity to work with artist Witt Siasoco in a four-hour workshop that explores activism and printmaking. Over the span of an afternoon, students will create their own screenprint in response to social issues they have identified in their own community. Siasoco's practice is rooted in collective community ownership, transparency of process, personally inviting underrepresented groups, and initiating discussions through art. Supplies and refreshments provided.

This workshop is free and for UMN students.

Register at z.umn.edu/witt

Saturday, November 14

Meet & Greet

Weekend with the Weisguides

1:00 – 3:00 p.m.

Join us in welcoming the Frank Gehry fish sculpture on long-term loan from the Walker Art Center. Leave your favorite fish story in a fish bowl, explore the exhibition *The Human Touch*, and visit with the fish in its new home.

Tuesday, November 17

Brenda Miller

Reading & Reception

Co-Sponsored Event

7:00 – 8:30 p.m.

Brenda Miller is an essayist and the coauthor of *Tell It Slant*, a book on writing literary nonfiction. Her book of essays includes "Listening Against the Stone" and "Blessing of the Animals." Miller will read from and discuss her work.

Wednesday – Friday,

December 2 – 4

WAM Shop Holiday Sale

It's our favorite time of year—it should be yours, too, with these savings! Shop the sale and save 20% off purchases for WAM members and U of M staff, faculty, and students. The WAM Shop has a great selection of items for everyone. Choose from jewelry, cards, handmade goods, treats, locally made items, and more.

Purchases support WAM programs and exhibitions.

Wednesday, December 2

Big Bridges

Student Workshop

In the last days of the *Big Bridges* exhibit, be inspired and create your own vision in this bridge design competition. Applications to participate will be accepted in the fall of 2015. Teams will be selected to represent a variety of backgrounds. College of Design assistant professor Lisa Hsieh will facilitate the creative process for the interdisciplinary teams.

WAM SHOP



WAM SHOP HOLIDAY SALE

Wednesday, December 2 – Friday, December 4

It's our favorite time of year—it should be yours, too, with these savings! Shop the sale and save 20% off purchases for WAM members and U of M staff, faculty, and students. The WAM Shop has a great selection of items for everyone. Choose from jewelry, cards, handmade goods, treats, locally made items, and more.



Table Runner: In collaboration with Jada Schumacher of designorange, the WAM Shop created a unique table runner celebrating the Mississippi River—the feisty current that runs just outside the doors of the Weisman Art Museum. The runner flaunts imagery from a 1944 survey of historic paths of the Mississippi River and is 100% made in the USA. Let the nation's stunner of a river trickle down your dining table.

\$68



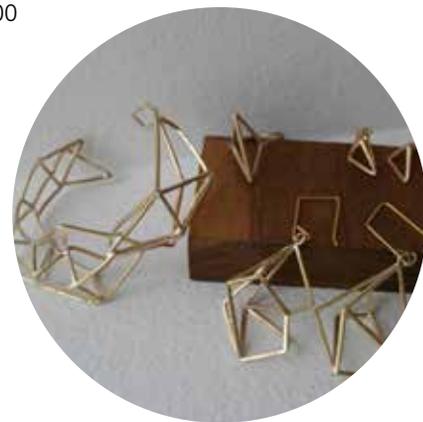
Ceramics by Elizabeth Pechacek:

Minneapolis artist Elizabeth Pechacek has been making and creating things for as long as she can remember. Her obsession with clay and its endless possibilities as a medium continues to flourish. She was awarded Best Emerging Artist at the American Craft Council Show.

\$14 - \$56

Jewelry by Roost: These striking, modern architectural pieces are formed by hand into asymmetrical shapes that achieve perfect aesthetic balance and wearability.

\$20 - \$100



Fluorescent Sketchbook by eboo:

With illustrations adapted from old lithographs, this high-quality sketchbook is a standard 8.5 x 11" paper size, with 60 matte 95lb pages and durable spiral binding. Perfect for artists, ages 3 – 93!

\$7.95



HOURS

Tuesday, Thursday, and Friday 10:00 a.m. – 5:00 p.m.

Wednesday 10:00 a.m. – 8:00 p.m.

Saturday and Sunday 11:00 a.m. – 5:00 p.m.

WAM members receive a 10% discount every day. Purchases support WAM programs and exhibitions.



Wing Young Huie, *21A Bus, Minneapolis, Minnesota*, from the Lake Street USA project, 1997 - 2000.

RESPECT. EVERYONE. EVERY DAY.

This is the mantra of the University of Minnesota's new initiative for creating awareness and competency around equity and diversity. With a goal of infusing equity and diversity into every aspect of teaching, research, service, and outreach, the University's Office of Equity and Diversity created the Transformation Awards.

As an award recipient, the museum's student group, WAM Collective, is playing a role in the University's campus community health. In partnership with celebrated Twin Cities photographic artist Wing Young Huie and the Black Student Union, the Collective will present a series of workshops and a lecture throughout the academic year. By recognizing the differences between people and respecting the valuable contribution that those differences make to our campus, we can confront many divisive social issues, such as cultural bias, immigration, religion, and social disconnection.

Engaging the campus community and general public in this way is a natural fit for artist and museum. The arts help build bridges between cultures, bring people together regardless of background, and encourage conversation about misconceptions. As a cultural institution in the heart of the campus, WAM is poised to utilize the themes of exhibitions as a gateway to enhance cultural awareness on the University of Minnesota campus and beyond.

Wing Young Huie is no stranger to creating dialogue and confronting controversial issues with his photographs and workshops. With a process he developed in *The University Avenue Project*, he pairs participants and creates a dialogue that connects people in a real way, getting them out of their cultural bubbles by challenging preconceptions of the other and of self.

Join us for this co-sponsored event with the Office of Equity and Diversity and the Black Student Union.

Identity and the American Landscape: How Do Photographs Form Us?

Friday, November 6

1:00 - 3:00 p.m.

FREE and open to the public.

Register at z.umn.edu/wamchalktalk

The Weisman Art Museum at the University of Minnesota creates art experiences that spark discovery, critical thinking, and transformation, linking the University and the community.

The museum is open from 10 a.m. to 5 p.m. on Tuesday, Thursday, and Friday, and from 10 a.m. to 8 p.m. on Wednesday. Weekend hours are 11 a.m. to 5 p.m. The museum is closed on Monday and on all major and some University holidays. Parking is available in the museum garage, located at 333 East River Road. The galleries and parking area are accessible by an elevator in the northwest corner of the building.

Volunteer opportunities are available at the museum. Call 612.625.9494 for more information.

The University of Minnesota is an equal opportunity educator and employer. Alternate forms of this material and disability accommodations are available upon request. Please call Erin Lauderman at 612.625.9685 for more information.

The Weisman is a department of the University of Minnesota, which provides ongoing support for the museum's operations. The museum is located on the East Bank of the Minneapolis campus, adjacent to Coffman Memorial Union and the Washington Avenue Bridge.

wam.umn.edu

333 East River Road, Minneapolis, MN 55455

UNIVERSITY OF MINNESOTA
Driven to DiscoverSM