



*Tweed Museum of Art*

It was with much sadness that we announced Ken Bloom's retirement last June. After 15 years of service to the Arts Communities of the Twin Ports, the State of Minnesota, and the Region, Mr. Bloom retired as Director of the Tweed Museum of Art. He will be remembered for his numerous contributions, ranging from art education to community engagement. We greatly value his dedication and commitment to making art accessible and inclusive to all the communities of the Northland. The Tweed's staff is grateful to the Board members for their generous contribution to the memorable retirement celebration sendoff on June 13. We trust Ken is fully enjoying his retirement and dedicating time to his passion for photography.

The School of Fine Arts is conducting a national search to appoint a new director to lead the Tweed Museum. Stay tuned! In July we said our farewells to Scott Stevens, who had been the Lead Guard at Tweed for the past 13<sup>1/2</sup> years! He will be missed as well.

Next time you visit the Tweed, you may see a new face! After a long hiatus, we are excited to report that we have hired a new Preparator. Dan Radven started at Tweed July 8, 2019, and he comes equipped with a wealth of knowledge and experience for the position. He left the Department of Cultural Affairs in Santa Fe, New Mexico, where he spent a long and successful career as the Exhibit Preparator and Mount Maker. He prides himself in working with exhibit maintenance, carpentry, and metal working with a specialty in blacksmithing. We are thrilled to have him join our team!

Looking forward to fall, we are bringing you an exciting exhibition of 34 Soviet-era artworks that compare Non-Conformism and Social Realism approaches from The Museum of Russian Art (TMORA) in the Twin Cities. The opening reception is October 10 from 6 to 8 pm, with Mark Meister, TMORA executive director, and Maria (Masha) Zavialova, curator. Find out more about *Art in Conflict* from Zavialova's article in this issue.

Jonathan Thunder's digital projection *Manifesto* has been deinstalled over the summer to usher in *Gashkibidaaganag* or bandolier bags from the museum's collection, and we are thankful to the Duluth Children's Museum for lending us a selection of bags to complement the display. The exhibition is curated by Dr. Karissa White Isaacs, so we invite you to learn more about it in her article.

We continue to develop enticing art-going experiences and strive to offer high quality exhibitions to enrich the lives of our communities through the visual arts, and we could not do it without the renewed and generous support of our programming from our patrons. Join us in our efforts to keep the arts accessible to all and consider a membership.

— Christine Strom  
Principal Office and Administrative Specialist, TMA



# Shocks and Surprises in a Gallery Filled with Sculpture!

A REVIEW OF THE ASYMMETRY EXHIBIT  
BILL SHIPLEY

It was the American artist Ad Reinhardt who defined sculpture as the thing you bump into when you step back to look at a painting. Of course he was a painter. In this show of 36 three-dimensional works you will have no trouble bumping into the sculpture as it clearly lets you know that this space is dedicated to the work in a dramatic and memorable way.

In the twentieth century, sculpture went from being cast in bronze or being carved in stone or wood to a revolution in construction methods—notably welded steel and the idea of found objects as powerful material for a sculptor's vision. Twisted wire was the material used by Alexander Calder to construct an entire “circus” and, in this Tweed show, we have an anonymous artist who made a whimsical object of wire for the street in New York City and a wise collector who realized the

value of it and bought it and gave it to the museum. Visual magic!

If you want to see a *Fallen Angel*, take a look at Katherine Nash's welded steel work with that title. The burnt and blackened marks from the torch emphasize the emotional impact in a way another material could not do. On a lighter note, look at Judy Onofrio's *Pair, Pear*: cluttered full of kitschy objects, it has friendly creatures buried within—a favorite of children who visit the museum.

The Minnesota connections are numerous in this exhibit. The Red Wing artist Charles Biederman (1906-2004) had a long career building relief wall sculpture, and there are two of his best and most lyrical ones here. Often, when an artist had a show at the Tweed,

the museum would purchase a work for the collection, and this is the case of a cast aluminum figure, *On Star Man* by John Orth, a sculptor from Minneapolis. Two works from two different times in his career also have a Midwest connection in a fiber sculpture by Leslie Bohnenkamp (1943-1997) that illustrates the strength of the knot to build a free-standing column and a 28-piece coiled and painted paper *Herd* from the late 1980s during the artist's time in New York.



IMAGE: Rudy Autio (American, 1926-2007), *Thunder Bay*, 1999, Hand-built stoneware, glaze. Collection of Tweed Museum of Art, UMD. Glenn C. Nelson Ceramics Purchase Fund and Chancellor's Fund, D99.s4



# ART IN CONFLICT

By Maria (Masha) Zavialova, Curator TMORA

The exhibition *Art in Conflict* presents Soviet-era paintings, posters, and other works of art drawn exclusively from the permanent collection of The Museum of Russian Art. Juxtaposing nonconformist and socialist realist approaches, the display unfolds conflicting perspectives that dominated the multifaceted and volatile art scene of the final Soviet decades. Arranged as a dialogue of state-sanctioned and oppositional models of artistic production, the display invites a creative interpretation of what it was to be an artist living in the Soviet era.

Flourishing in the Khrushchev and Brezhnev era (1960s to 1980s), the unofficial, or nonconformist, art movement was unmatched in its inexhaustible scope of creativity, courage, and variety. Nonconformists claimed the right to explore topics outlawed by the Soviet ideological apparatus. Their chief concern was not purely artistic. Rather, unofficial art responded to, protested against, and commented on the rigid doctrines of official Soviet art.

Official art adhered to the realist principle, whereas unofficial underground art explored non-realist modern approaches. Official art was atheist, whereas unofficial art tackled the themes of religion, spirituality, and metaphysics with relish. Most official art was gravely serious, which unofficial art was often not, playfully subverting and mocking ideological clichés.

There was one point in common though – both art movements were politicized. Government-sanctioned Soviet art was an instrument at the service of the political apparatus and thus profoundly ideological. Nonconformist art stepped forward to oppose artistic non-freedom, and inevitably entered the political arena. Conflict was a deliberate stance: non-official artists of the late Soviet era had to dismantle the insidious visual language of the Soviet establishment to discover their own idiom and voice.

The Soviet art scene had its grey zone: the art that chose not to take sides, but rather pursue purely artistic concerns and timeless subjects. But, in the highly politicized atmosphere of a totalitarian state, wasn't the choice to be apolitical also a political decision?

IMAGE ABOVE: (Detail) Rostislav Lebedev. *Gorbachev*, 1991. Oil on canvas. Collection of The Museum of Russian Art. L2019.1.12



# BANDOLIER BAGS

*A Selection of Gashkibidaaganag from the Tweed Museum and the Duluth Children's Museum by Dr. Karissa White Isaacs, Tweed Curator.*

Three years ago, staff at the Tweed Museum had the privilege of meeting with Anishinaabe artist Mel Losh from Leech Lake to purchase one of his meticulously beaded bandolier bags. Although the Tweed had a few of Losh's quill boxes in the collection, it was the first purchase of a bandolier bag by this amazing artist who incorporates not just floral designs in his work, but also bees, spiders and spider webs, ladybugs, and other little birds and animals.

Since that time, the Tweed has been planning to feature an exhibit about bandolier bags in the large glass display case on the second floor. In 2017, Marcia Anderson, former curator at the Minnesota Historical Society History Center, released her book entitled *A Bag Worth a Pony: The Art of the Ojibwe Bandolier Bag* published by the Minnesota History Society Press. This fascinating book extends from the historical to the present, where the art of the "Woodland" style bandolier bag is becoming more prevalent at powwows and other gatherings. In fact, more powwows in this region are featuring Woodland Dance Specials, and many dancing in these specials are wearing bandolier bags, which originated sometime in the 19th century in the form seen today.

The Tweed Museum will display eight bandolier bags from the collection, including a new one by Mel Losh on loan from the artist, and six bandolier bags that are on loan from the Duluth Children's Museum. Except for the two beaded by Losh, the rest are historical. On Tuesday, October 15, 2019, Marcia Anderson will give a Tweevening talk about bandolier bags beginning at 6:30 pm. Then, Tweed Museum of Art is offering a Family Day to create Bandolier Bags from a kit developed by the MN Historical Society on October 19, 1-3 pm. Both events are free and open to the public.

IMAGE RIGHT: Melvin Losh (Leech Lake Ojibwe, b. 1946). *Bandolier Bag #28*, 2016. Seed beads, cut beads, Swarovski beads, upholstery cloth, felt. Tweed Museum of Art Collection, UMD Marguerite L. Gilmore Charitable Foundation Fund D2016.29



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Sterling Rath sack (American, b. 1947) Artemis, 1989 Wood, metal, clay, deer antler, ceramic. Collection of Tweed  
 Museum of Art, UMD Sax Brothers Purchase Fund D2010.79.1-3





TWEED MUSEUM of ART

UNIVERSITY OF MINNESOTA DULUTH  
Driven to Discover™



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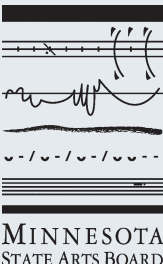


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*We are excited to welcome  
Warrior Printress to the  
Tweed Museum Store.*

Janelle Miller, a studio artist by training and original owner of Warrior Printress, and Stacy Renné, graphic artist, paired up to combine their respective skills to create beautiful and unique quality letterpress products. All their products are individually pressed, painted and printed. Their motto is to "create letterpress and design as unique as you are!" Here at Tweed, we carry a selection of their cards for your special occasions!

**FRONT COVER IMAGE: JUDY ONOFRIO**  
(American, b. 1939), *Pair, Pear*, 1996. Wood, tile, grout, glass, plastic, found objects, adhesive. Collection of Tweed Museum of Art, UMD. Funds donated by Beverly and Erwin Goldfine and Sax Brothers Purchase Fund. D2001.s3



The Tweed Museum of Art is one of the six units in the UMD School of Fine Arts, The University of Minnesota Duluth is an equal opportunity educator and employer. To request disability accommodations, please contact Tweed Museum of Art, [cstrom@d.umn.edu](mailto:cstrom@d.umn.edu), 218.726.7823 two weeks in advance. Interpreters can be requested at: <http://d.umn.edu/disability-resources>

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Tweed Museum Newsletter FALL 2019