COMMUNITY REPORT

This version of the M’s Community Report (July 2019–October, 2020) has been adapted from an interactive online microsite found at:

https://mmaa.org/communityreport2020/
COMMUNITY REPORT
July, 2019–October, 2020
This year at the M (Minnesota Museum of American Art), our flexibility has been put to the test, and we have emerged more firmly rooted in our mission and values. While maintaining the familiar balance of bridging the past and present with our exhibitions, space, and programming, we have grown increasingly nimble in how we interact with the public, our patrons, and our partners.

Before transitioning to street-facing exhibitions, we welcomed more than 9,000 visitors at the museum, with close to 250 people in attendance for the January opening of *A Choice of Weapons, Honor and Dignity: The Visions of Gordon Parks and Jamel Shabazz*. Were you there that night? The room was electric, and the energy was positive, soul-filling, and bright. When looking toward the future of the M, we imagine more nights like that one.

We closed our doors mid-March due to COVID-19 and began developing exclusively virtual and street-facing exhibitions and programming. We launched THE M @ HOME, a virtual museum experience that brought *A Choice of Weapons, Homecoming*, and *100 Years and Counting* to a dynamic digital platform. Thanks to this transition, we now see clearly that the future of the M goes beyond the current physical space, and that we can embrace unexpected shifts that affirm our vision.

With these new avenues of bringing art to people, we have had the opportunity to be extremely creative, ask important questions about accessibility and visibility, and work successfully with partners to pivot. And successful we have been! Close to 1,000 viewers have watched *Black Art in the Era of Protest*, people continue to engage with THE M @ HOME for family activities and digital artist talks and classes, and dozens of visitors experience *1.5: A Southeast Asian Diaspora Remix* every single day along Robert and 4th streets.

“We have the advantage of setting out to do this work at a time when so many visionary cultural leaders are weighing in with insights and road maps.”

—Laura Joseph, Curator of Exhibitions at the M

At a time when nothing feels familiar, the M has found ways to continue providing our beloved community with meaningful art and conversation. With exhibitions earlier this year like *History is not Here: Art and the Arab Imaginary* and *Sherin Guirguis: Here I Have Returned*, we showed that the M offers viable, vibrant ways to deepen the art-viewing experience. Shows like *Homecoming*, *It’s Okay to Laugh, Labor Camp*, and *1.5: A Southeast Asian Diaspora Remix* emphasized the extent to which flexibility and resolve are intrinsic to how the M operates.

More firmly rooted in our mission and values after a challenging year, we’re looking forward to what’s next at the M. there’s plenty of hope for a bold future!

**Will you join us?**
Courageous Engagement for the Future
TRULY AN HONOR

By Mia Laufer, Associate Curator

When I first heard the M would be putting on A Choice of Weapons, Honor and Dignity: the Visions of Gordon Parks and Jamel Shabazz, I was ecstatic. I already knew Gordon Parks’s story well, and was thrilled to be engaging more with his legendary work.

I didn’t know Robin Hickman-Winfield, Gordon Parks’s grand-niece, though. She was a board member at the M, and would be curating the show. A minute into our first meeting I learned she was far more than that. Robin is a figure of towering strength, and I knew then that the M’s upcoming exhibition wouldn’t be just another Gordon Parks show. Robin is deeply knowledgeable about Parks’s career, and equally passionate about her uncle’s legacy.

In one of their last conversations before Parks passed away in 2006, the photographer asked her, “What’s going to happen to Black boys? What did I really do?” And with that, Robin had her marching orders; she promised to keep his legacy alive.

Following her lead, the M put on a Gordon Parks exhibition like no other. Instead of traditional interpretation of the artworks on the walls, there was a chorus of voices from the Black community, quotes from Parks and Shabazz, reflections by Gordon Parks High School Scholars, and even an opening statement by St. Paul’s mayor, Melvin Carter. In the museum’s Window Gallery that is visible from Robert Street she placed larger-than-life portraits of Parks and Shabazz, because she wanted everyone to be able to see examples of Black men carrying themselves with dignity, including the homeless population downtown. She brought the Gordon Parks Scholars to the museum to help plan the layout of the show, encouraging them to take their rightful place in public institutions. They became her Assistant Curators for the project.

Robin calls herself a promise-keeper. I became a promise-keeper too. There’s a profound generosity in the way Robin works. I’m a Jewish, Nuyorican, recent transplant from the East Coast, but Robin opened her arms to me and offered me a place in her vision of a brighter future. I was humbled to be involved in this project. It was truly an honor.

Use your voice to fight for what’s right to make a difference.
—Amelia Pharmer, Gordon Parks Scholar

“We honor [our ancestors] by carrying forward the lessons of dignity in the face of adversity, hope in the face of hardship, and love in the face of hate.”
—Mayor Melvin Carter
“As the city councilmember who represents downtown, I could not be more thrilled and proud to have an institution like the M in our neighborhood.”

—Councilmember Rebecca Noecker
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The Board of Trustees and staff of the M are grateful to these individuals, corporations, and foundations. This list reflects gifts received between July 1, 2019, and June 30, 2020. This year we have opted to list all of our supporters in alphabetical order, because we believe that every gift is significant, and all acts of generosity help support the work we do at the M. Every effort has been made to produce an accurate and complete list of contributors. If an error or omission has been made, please call Hanna K. Stoehr in the development office at 651-288-2480.
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We want to thank the individuals who have given generously of their time during this year to volunteer at various events, programs, and in the galleries. Your friendly faces are one of the many reasons the M is a warm, welcoming place to visit.
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as of October 30, 2020

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Honoring a Legacy and Affirming a Vision
In May 2020, the M rolled out its first virtual fundraiser, Momentum. Building on the exciting growth of the M in the last few years, Momentum was a celebration of art and artists, a way to honor both the legacy and the future of the M’s collection.

Momentum featured 12 artists, and each artwork told a story about the artist, the M, and the various inspirations, conversations, and stories that make up this collection. Momentum even showcased five living artists, and some contributors had the opportunity to travel virtually around Minnesota on behind-the-scenes studio visits.

Pivoting due to the pandemic became a chance to ground down into resilience and rise up in excitement about what the M has to offer. In challenging times, the role of art becomes more central, whether we realize it or not. Momentum invited YOU to engage through the M’s collection.

Artists featured: Amalia Amaki, Leslie Barlow, Hazel Belvo, Sonya Clark, Jim Denomie, Maren Kloppman, Paul Manship, Joan Mitchell, George Morrison, Cara Romero, Alec Soth, and Aaron Spangler. Below are five of those 12 Momentum artists and artworks.
Leslie Barlow

The M snagged this painting by Leslie Barlow in the Fine Arts Exhibition at the 2018 Minnesota State Fair where it was decorated with awards, including the White Bear Center for the Arts Award and Metropolitan Regional Arts Council Award. (Fun fact about the M, we are the only museum that purchases an artwork from the Minnesota State Fair’s competitive Fine Arts Exhibition for our permanent collection. The M is proud to be a strong supporter of local artists and craftspeople!)

It’s no wonder *Stephen, Jeffery, and Twins* received such recognition. It’s a tender portrait Leslie created by painting on top of a patchwork of fabrics, suggesting that a family is like a beautiful quilt—something made whole from parts. This work is part of a series that commemorates the 50-year anniversary of the U.S. Supreme Court case, *Loving v. Virginia*, which legalized interracial marriage.

Leslie herself is quite decorated. *City Pages* named her “Artist of the Year” in 2016. She’s received many commissions, including one from the Vikings team to create portraits of 6 iconic players. But perhaps what we appreciate most about Leslie is the work she does to support other artists of color through projects including *Studio 400*. She’s been a teaching artist at the M too!
Hazel Belvo

Hazel is best known for her ability to capture the dynamic and elusive energy of an ancient, knotted cedar tree sacred to the Ojibwe people of Grand Portage. *Manido-Gree-Shi-Gance*, or Little Cedar Spirit Tree, has stood watchfully perched on a rocky overhang above Lake Superior for more than 300 years. Since 1961, Hazel has returned year after year to this tree on the Grand Portage Indian Reservation, where her former husband, artist George Morrison, was born and spent his later years. Hazel’s use of tobacco to make this drawing is significant, as it is customary to sprinkle tobacco at its base as an offering for safe passage across the big, sometimes treacherous lake.

We are excited to explore the full range of Hazel’s artistic achievements in an exhibition that will open at the M in 2021. Her exquisite drawings and paintings have important stories to tell—about feminism, resilience, dedication, and the pleasures of artistic work.
Jim Denomie

“We’re not in Kansas anymore!” But the fantastical landscape we see also doesn’t quite look like *The Wizard of Oz* (the 1939 film which served as the inspiration for this artwork). This is a world of Jim Denomie’s making, where transformed versions of Dorothy and her pals must navigate a symbolic minefield.

Jim is a beloved artist who was honored in 2019 with the state’s most prestigious artistic honor, the McKnight Distinguished Artist Award. This spectacular (mural-sized) painting showcases his signature double punch of wit and satire to take aim at the ills of contemporary society. You also can’t mistake his unique figural style and saturated use of color.

As a member of the Lac Courtes Oreilles band of Ojibwe, his satire often confronts stereotypes of Native Americans. The M is proud to call him a Trustee of the museum’s Board of Trustees, and a member of the Collections Committee.
Maren Kloppmann is a magician with clay. Her porcelain ceramics—with their elegant shapes and serene palettes—create a sense of quietude and balance. She got her start making functional vessels—beautiful cups, plates, and bowls to be admired and used. When her practice shifted toward idea-driven installation, her interest in the process of transforming clay into form and drawing inspiration from the natural world remained.

Maren was born in Germany in 1962 but came to Minnesota to continue her studies in ceramics with Mark Pharis at the University of Minnesota. Although the beloved ceramicist Warren MacKenzie had retired by that time, she has fond memories of exchanging stories with him and using one of his kilns.
Alec Soth

In this portrait of Brian Coffey, an employee of Raven Drilling, Alec Soth shows us the hard work, determination, and isolation of laboring on a drilling rig. The subject of a major solo exhibition at the Walker Art Center in 2010, Alec is one of the country’s leading photographers, who just happens to hail from Minneapolis.

In 2013, The New York Times magazine did a cover story on the oil boom in North Dakota and asked the artist to spend a week photographing the locals and learning about their lives. The article, “The Luckiest Place on Earth,” explored some of the issues facing the region following the widespread use of fracking, a controversial technology used for extracting oil and natural gas.
“We made our donation in the names of our two young granddaughters. We hope they will grow to love art as much as we do and will support museums like the M that do so much to make art appreciation possible.”

—Bill & Mari Wittenbreer
GAINING KNOWLEDGE; IMPROVING THE M

By Mai Vang, Registrar of Collections and Archives

In the Collections department, we hosted interns from the Inclusion and Community Engagement (INCE) Fellowship through the Minnesota Historical Society since 2017. Although each year has its own unique circumstances, this year has really been different.

Kristina Remus, a Hamline University senior studying Anthropology/Archaeology and exploring work in museums, was our intern for 2020. In Collections work, attention to detail and flexibility within a rigorous structure are the keys to success. Kristina began working at storage shortly before the pandemic started, and she quickly learned our database and archive needs, thinking on her feet while naming files and making sense of each archive box.

When we realized we needed to close up shop and work from home, and that Kristina would have to graduate via distance learning, our plans shifted. We worked together to establish M needs that she could address remotely, and her project became research-based. She was able to access resources the M has as a member of the American Alliance of Museums and expand her understanding of the museum world. We got a very good summary of copyright materials she found that we could incorporate into our work.

Every student we’ve mentored through INCE has gained real-life experiences in the museum field. For Kristina, real-life became a lesson in swift adaptation.
“Over the past several years the M has demonstrated a sampler of what it can do. And, despite the challenges to arts organizations right now, I see the prospect for much more. Through building and deepening its partnerships and focusing and enhancing its collection, the M is positioned to show what a relevant, lively art museum of the future can be.”

—Tom Arneson, long-standing board member, art lover
Acquisitions

July 2019—June 2020

These recent acquisitions have added depth to the M’s permanent collection, providing opportunities to tell stories, learn more about the world we live in, and to add fresh perspectives on art, history, and different cultures.

Nicolas Africano  (b. 1948 Kankakee, IL, lives in Normal, IL)
Angel and Boy, 1986
Color lithograph and screen print on paper
Ed. of 60, AP 11/12
30 x 40 inches
Printed by Vermillion Editions, Ltd., St. Paul
Gift of David Fraher, 2019.32.01

Dewey Albinson  (b. 1898 Minneapolis; d. 1972 Mexico)
Untitled (Self-portrait), ca. 1920s
Oil on canvas
36 ⅜ x 28 inches (image)
40 ¾ x 32 ¼ inches (frame)
Gift of Thomas J. Arneson, 2019.21.05

Dewey Albinson  (b. 1898 Minneapolis; d. 1972 Mexico)
Untitled (Witch Tree), ca. 1920s
Oil on canvas
34 x 26 inches (image)
38 ⅝ x 30 ⅞ inches (frame)
Gift of Thomas J. Arneson, 2019.21.06

Oliver Arms  (b. 1970 Arlington, VA; lives in Los Angeles)
Double Dare, 2011
Oil on canvas
72 x 72 inches
Gift of Mary and Bob Mersky, 2019.35.01

Robert Bergman  (b. 1944 New Orleans; lives in Minneapolis and New York)
Untitled, ca. 2005
Chromogenic print
36 ⅛ x 24 ½ inches (visible image), 47 ⅗ x 34 ⅜ inches (frame)
Gift of the Estate of Robert Byrd, 2019.14.01

Karl E. Bethke  (b. 1932 Kaltennordheim/Rhoen, Germany; lives in Minneapolis)
Self portrait with Red Smock, 1968
Photo intaglio and collagraph
7/20, 23 ½ x 17 ¾ inches (plate), 30 x 21 ¼ inches (paper)
Gift of Karl and Rosemarie Bethke, 2019.12.01

Karl E. Bethke  (b. 1932 Kaltennordheim/Rhoen, Germany; lives in Minneapolis)
Zebra with Brick Wall, 1968
Photo intaglio and aquatint
13/24, 17 ⅜ x 23 ⅜ inches (plate), 21 ⅞ x 27 ⅞ inches (paper)
Gift of Karl and Rosemarie Bethke, 2019.12.02

Karl E. Bethke  (b. 1932 Kaltennordheim/Rhoen, Germany; lives in Minneapolis)
Malcolm Myers, 1964
Etching, aquatint, and drypoint
11/12, 24 x 19 3/16 inches (plate), 25 ⅜ x 20 ⅛ inches (paper)
Gift of Karl and Rosemarie Bethke, 2019.12.03

Elizabeth Brainard Bonta  (b. Syracuse, NY)
Untitled (Landscape with Moon), 1910
Pastel on paper
9 ½ x 13 ½ inches (image)
10 ⁷⁄₈ x 14 ⁷⁄₈ inches (paper)
16 ½ x 20 inches (mat)
Gift of Thomas J. Arneson, 2019.21.07

Robert Briscoe  (b. 1947 Kansas City, KS; lives in Minneapolis)
Large platter, ca. 2001
Stoneware
2 x 23 ½ (diameter) inches
Gift of Thomas Barry, 2019.11.05

Robert Briscoe  (b. 1947 Kansas City, KS; lives in Minneapolis)
Large low bowl w/ handles, 2002
Stoneware
4 ⅜ x 22 ¼ x 18 ⅜ (diameter) inches
Gift of Thomas Barry, 2019.11.06

Robert Briscoe  (b. 1947 Kansas City, KS; lives in Minneapolis)
Untitled (Shallow bowl with fluted outside), 2015
Glazed stoneware
3 ¾ x 14 ¾ (diameter) inches
Gift of Thomas J. Arneson, 2019.21.19

William Brouillard  (b. 1947 Madison, WI; lives in Cleveland)
Untitled (Large covered casserole), 2003
Soda-fired glazed stoneware
5 x 15 (diameter) inches (vessel)
4 x 13 ¾ (diameter) inches (lid)
Gift of Thomas J. Arneson, 2019.21.15
Jeffrey Chapman  (White Earth Ojibwe) (b. 1958 Minneapolis; lives in Minneapolis)
Retracing his Path, 1985
Watercolor on paper
27 ¾ x 20 ¼ inches (image)
30 x 22 ¾ inches (paper)
33 ¾ x 26 inches (mat)
Gift of James P. Lenfestey, 2019.34.01

Linda Christianson  (b. 1952 Rice Lake, WI; lives in Lindstrom, MN)
Teapot, early 1980s
Stoneware
2 x 2 ¼ x 1 inches (lid), 6 ½ x 8 ¾ x 5 inches (vessel)
Gift of Thomas Barry, 2019.11.01a-b

Jim Denomie  (Lac Courte Oreilles) (b. 1955 Hayward, WI; lives in Franconia, MN)
Transitions, 1996
Oil on canvas
15 ½ x 19 ¾ inches (image)
Gift of James P. Lenfestey, 2019.34.02

Marc Digeros  (b. 1970 Minneapolis; lives in Los Angeles)
Untitled (Boat form with four short legs), 1995-96
Glazed stoneware
4 ¼ x 18 x 8 ¾ inches
Gift of Thomas J. Arneson, 2019.21.13

Marc Digeros  (b. 1970 Minneapolis; lives in Los Angeles)
Untitled (Divided platter), 1995-96
Glazed stoneware
1 ½ x 11 x 11 inches
Gift of Thomas J. Arneson, 2019.21.14

Jeff Elrod  (b. 1966 Irving, TX; lives in Marfa, TX)
Hide-Grid, 2005
Acrylic on canvas
80 x 61 ¼ inches
Gift of Peter Remes, 2019.37.01

Gary Erickson  (b. 1955 Rush City, MN; d. 2016 Minneapolis)
Green footed bowl, n.d.
Stoneware
4 ¾ x 8 ½ (diameter) inches
Gift of Thomas Barry, 2019.11.02

Stanford Fenelle  (b. 1909 Minneapolis; d. 1995 Minneapolis)
Trees and White Church, ca. 1940s
Watercolor on paper
21 ¼ x 29 ¾ inches (image)
Gift of Colles Larkin, 2019.23.01
Harry Fonseca (Maidu) (b. 1946 Sacramento, CA; d. 2006 Albuquerque)
*Uncle Sam Coyote With Buffalos*, 1998
Color screenprint on Arches paper, printed at Telos Graphics Workshop in Tempe, AZ
Edition of 75 (8 AP, 3 PP)
36 x 27 inches (image/paper)
37 ½ x 28 ½ inches (mat)
Gift of Thomas Barry, 2019.11.07a-b

Harry Fonseca (b. 1946 Sacramento, CA; d. 2006 Albuquerque)
*Coyote Koshares Four Figures with Watermelon*, 1983
Color screenprint, printed at Telos Graphics Workshop in Tempe, AZ
Edition of 75 (8 AP, 3 PP)
36 x 27 inches (image/paper)
37 ½ x 28 ½ inches (mat)
Gift of James P. Lenfestey, 2019.34.03

Claire Grill (b. 1979 Western Springs, IL; lives in Queens, NY)
*Cramp*, 2013
Oil on linen
14 x 12 inches
Gift of Mary and Bob Mersky, 2019.24.01

Sherin Guirguis (b. 1974 Luxor, Egypt, lives in Los Angeles)
*Storming Parliament III*, 2018
Hand-cut paper, ink, and acrylic
75 x 20 inches; framed: 78-1/2 x 23-3/8 inches
Purchase, Acquisition Fund, 2020.01.01

Stephen Hartman (b. 1947 Oak Bluffs, MA; lives in Lonsdale, MN)
*Untitled*, ca. 1970s
Gouache and polymer medium on rice paper
65 ¼ x 79 ¼ inches (image)
73 ½ x 87 ½ inches (frame)
Gift of Doug Flanders, 2019.31.01

Alonzo Hauser (b. 1909 LaCrosse, WI; d. 1988 Minneapolis)
*Eve*, 1959
Limestone
18 x 36 x 15 inches
Gift of Colles Larkin, 2019.33.01

Leo Henkora (b. 1893 Austria; d. 1954)
*Untitled (Bohemian Flats, Minneapolis)*, 1928
Watercolor on paper
16 ¾ x 18 ¾ inches (visible image)
24 x 26 inches (mat)
26 x 28 Inscribed in paint lower left: Leo H. Henkora 28
Gift of Thomas J. Arneson, 2019.21.04

Curtis Hoard (b. 1940 St. Paul; lives in Green Valley, AZ)
*Square footed bowl*, 2012
Stoneware
4 ¾ x 13 ½ x 11 ½ inches
Gift of Thomas Barry, 2019.11.03
Curtis Hoard (b. 1940 St. Paul; lives in Green Valley, AZ)
Blue leaf platter, early 2000s
Stoneware
3 ½ x 17 ¼ (diameter) inches
Gift of Thomas Barry, 2019.11.04

Adelita Husni-Bey (b. 1985 Milan, Italy; lives in New York)
A Wave in the Well, 2016
Inkjet print on paper
78 ¾ x 49 ¾ inches
Purchase, Acquisition Fund, 2020.02.01

Brad Kahlhamer (b. 1956 Tucson, AZ; lives in New York and Mesa, AZ)
Please Pay Me So I Can Pay Them, 2013
Spray paint, ink, and pencil on bedsheet
100 x 84 inches
Purchase, Acquisition Fund, 2019.10.01

Brad Kahlhamer (b. 1956 Tucson, AZ; lives in New York)
Next Level Jumbo 1, 2013
Wood, wire, rope, acrylic, and spray paint
33 x 11 ¼ x 2 ¾ inches (installed on metal stand 67 inches high)
Purchase, with funds given by Mary and Bob Mersky, 2019.29.0

Leo Kim (b. 1946 Shanghai; d. 2019 St. Paul)
Crosby Farm Regional Park, ca. 2009 (printed 2017)
Archival pigment print
11 x 11 inches (image)
Gift of Dana Wheelock, 2019.26.02

Leo Kim (b. 1946 Shanghai; d. 2019 St. Paul)
Rawson, August 1998
Gelatin silver print
18 ⅛ x 22 inches (image)
Gift of Dana Wheelock, 2019.26.03

Maren Kloppmann (b. 1962 Verseen, Germany; lives in Minneapolis)
Untitled (Boat form), ca. 2012
Glazed porcelain
3 ½ x 23 x 6 ¼ inches
Gift of Thomas J. Arneson, 2019.21.18

Kristen Lowe (b. 1964; lives in Chanhassen, MN)
Oh, For the Love of God No. 1, 2009
Charcoal on paper
72 x 42 inches
Acquired from the artist – January 2013
Gift of Thomas J. Arneson, 2019.21.01
Attributed to **Alix MacKenzie** (b. 1922 Chicago; d. 1962 Chicago)
Untitled, late 1940s
Drypoint
4 x 4 ¾ inches (image), 4 ¾ x 6 ⅜ inches (paper), 11 ⅞ x 12 ¼ inches (mat)
Gift of Linda L. Boss, 2019.13.01

Attributed to **Warren MacKenzie** (b. 1924 Kansas City, MO; d. 2018 Stillwater, MN)
Untitled, late 1940s
Etching
4 ¼ x 4 ¾ inches (image), 4 ⅝ x 6 ⅛ inches (paper), 10 x 10 3/16 inches (mat)
Gift of Linda L. Boss, 2019.13.01

Attributed to **Warren MacKenzie** (b. 1924 Kansas City, MO; d. 2018 Stillwater, MN)
Untitled, late 1940s
Etching
4 15/16 x 4 inches (image), 8 ½ x 6 ½ inches (paper), 13 x 11 ½ inches (mat)
Gift of Linda L. Boss, 2019.13.03

**Warren MacKenzie** (b. 1924 Kansas City, MO; d. 2018 Stillwater, MN)
Untitled (Shallow bowl/deep platter), n.d.
Glazed stoneware
4 ⅞ x 19 (diameter) inches
Gift of Thomas J. Arneson, 2019.21.08

**Warren MacKenzie** (b. 1924 Kansas City, MO; d. 2018 Stillwater, MN)
Untitled (Lidded jar with paddled decoration), n.d.
Glazed stoneware
8 ¼ x 8 3/4 diameter inches (vessel)
1 ¼ x 5 ¼ (diameter) inches (lid)
Gift of Thomas J. Arneson, 2019.21.09

**Warren MacKenzie** (b. 1924 Kansas City, MO; d. 2018 Stillwater, MN)
Untitled (Small pouring cup), ca. 1948-1953
Glazed stoneware
2 ½ x 3 ½ (diameter) inches
Gift of Thomas J. Arneson, 2019.21.10

**Clara Mairs** (b. 1878, Hastings, MN; d. 1963, St. Paul)
The Cocktail Party, ca. 1920s
Ink and wash on paper
22 1/16 x 18 1/16 inches (paper)
Gift of Patricia J. Peterson, 2019.19.01

**Fred Martin** (b. 1927 San Francisco; lives in San Francisco)
Lovers, 1984
Watercolor and gouache on paper
22 ¼ x 30 inches
Gift of Maymanah Farhat, 2019.30.03

**Ron Meyers** (b. 1934 Buffalo, NY; lives in Athens, GA)
Untitled (Plate with bird painted on front; cat drawn on back), 2012
Glazed earthenware
1 ¾ x 12 ½ (diameter) inches
Unsigned (as per usual with Meyers’ work)
Gift of Thomas J. Arneson, 2019.21.17

**Ernest Miller** (b. 1974 Olney, IL; lives in Minneapolis)
Untitled (Lobed shallow bowl), 2007
Mat-glazed exterior, crystalline-glazed interior porcelain
3 ½ x 17 (diameter) inches
Gift of Thomas J. Arneson, 2019.21.11

**Carl Oltvedt** (b. 1951 Minneapolis; lives in Minneapolis)
Avebury, England, 1987
Gouache on paper
10 ¼ x 14 ½ inches (image/paper)
16 ¾ x 19 ½ inches (frame)
Gift of Thomas J. Arneson, 2019.21.02
Carl Oltvedt (b. 1951 Minneapolis; lives in Minneapolis)
Storm Approaching the N. Sea, 1987
Gouache on paper
10 x 13 ¾ inches (image)
10 9/16 x 14 ¼ inches (paper)
16 ¼ x 19 ¾ inches (mat)
Gift of Thomas J. Arneson, 2019.21.03

Gordon Parks (b. 1912 Fort Scott, KS; d. 2006 New York)
Black Muslim Schoolchildren in Chicago, 1963
Gelatin silver print
9 ¾ x 6 ½ inches (visible image)
17 ¼ x 14 ¾ inches (frame)
Purchase, Acquisition Fund, 2019.16.01

Sheila Pepe (b. 1959 Morristown, NJ; lives in Brooklyn)
Softly... Cass Gilbert.Redux One, 2019
Derby rope, nautical tie line, linen, paracord, nylon, and wool
95 x 138 x 4 inches
Commissioned by the Minnesota Museum of American Art
Gift of Sheila Pepe, 2019.25.01

Sheila Pepe (b. 1959 Morristown, NJ; lives in Brooklyn)
Softly... Cass Gilbert.Redux Two, 2019
Derby rope, nautical tie line, linen, paracord, nylon, and wool
Variable dimension
Commissioned by the Minnesota Museum of American Art
Gift of Sheila Pepe, 2019.25.02

David Rathman (b. 1958, Choteau, MT; lives in Minneapolis)
Untitled Hockey Players, 2012
Watercolor and ink on paper
6 x 8 inches each (image)
14 ½ x 43 inches (mat)
Gift of Sharon and Douglas Pugh, 2019.36.01

David Rathman (b. 1958, Choteau, MT; lives in Minneapolis)
Your Place or Mine, 2012
Watercolor and ink on paper
27 ¾ x 65 7/8 inches (image/paper)
Signed and dated, verso lower right: David Rathman 2012
Gift of Sharon and Douglas Pugh, 2019.36.02

John Ratzloff (b. 1947 Austin, MN; lives in Ely, MN)
Native Authors Series, 1996-2016
Front sheet and 9 prints
19 x 13 each
Digital print on cotton rag paper
ed. 4/100
Gift of James P. Lenfestey, 2019.34.06a-i

S.C. (Steven) Rolf (b. 1965 Bloomington, MN; lives in River Falls, WI)
Untitled (Large bowl with pleated rim), ca.1996
Reduction-fired glazed stoneware
4 ¼ x 14 ¼ (diameter) inches

Cara Romero (b. 1977 Inglewood, CA; lives in Santa Fe, NM)
Coyote Tales No. 1, 2017
Archival pigment print
AP 2/5, edition of 9
40 ¾ x 40 ¾ inches
Purchase, with funds given by Russell Cowles, 2020.03.01
Karla Rydrych (b. 1965 Minneapolis)
*A Witch. A Curse. A Needle and Thread*, 2019
Thread and found materials
24 ¾ x 17 x 3 inches (open)
12 x 17 x 4 ¼ inches (closed)
Purchase, Acquisition Fund, Minnesota State Fair Award, 2019.17.01

Scott Seekins (b. 1946 LaCrosse, WI; lives in Minneapolis)
*Love is all I Crave*, 1986
Charcoal, crayon, spray paint, and gold leaf on fabric in plexi box
49 x 32 x 2 inches (image, variable)
Gift of David Fraher, 2019.32.02

Jamel Shabazz (b. 1960 Brooklyn; lives in Hempstead, NY)
*Church Ladies*, 2004
Archival Pigment print
16 x 23 13/16 in (image)
Gift of Jamel Shabazz, 2019.38.02

Jamel Shabazz (b. 1960 Brooklyn; lives in Hempstead, NY)
*One Generation to the Next, ca. 1995*
Archival Pigment print
13 1/16 x 19 1/4 in (image)
Gift of Jamel Shabazz, 2019.38.03

Jamel Shabazz (b. 1960 Brooklyn; lives in Hempstead, NY)
*Youth & Age*, 2011
Archival Pigment print
16 x 20 in (image)
Gift of Jamel Shabazz, 2019.38.04

Mary Shaffer (1947 Walterboro, SC; lives in Taos, NM)
*Center Cube*, 1992
Diptych: cast bronze and slumped glass
Part 1: 32 x 10 ¼ x 11 inches (glass)
Part 2: 32 x 10 x 10 ½ inches (bronze)
Gift of Mary and Bob Mersky, 2019.35.01a-b

Paul Shambroom (1956 Teaneck, NJ; lives in Minneapolis)
*Minuteman III missile stage 1 static test firing, Utah Test and Training Range, From series: Nuclear Weapons, 2001*
C-print
Edition 1 of 6
9 ¾ x 18 ¾ inches (image)
Gift of David Fraher, 2019.32.03
Jaune Quick-to-See Smith (Confederated Salish and Kootenai Nation) (1940 Flathead Reservation, MT; Albuquerque, NM) Untitled, ca. late 1970s Black chalk and pastel on paper 30 ¾ x 22 ½ inches Gift of James P. Lenfestey, 2019.34.05

Moheb Soliman (b. 1979 Alexandria, Egypt; lives Tulsa, OK and Minneapolis) Landscape (of all landscapes), 2019 Mixed media Dimensions variable Purchase, Acquisition Fund, 2019.28.01

Alec Soth (b. 1969 Minneapolis; lives in Minneapolis) Nome, Alaska, 2006 Archival pigment print 8 x 10 inches (image) Edition 3 of 7 (plus 2 AP) Gift of Ruth and John Huss, 2019.22.01

Alec Soth (b. 1969 Minneapolis; lives in Minneapolis) The Farm, Angola, State Prison, Louisiana, From Sleeping by the Mississippi series, 2002 Chromogenic print 16 x 20 inches (image), 25 x 28 ¾ inches (frame) Gift of the Estate of Robert Byrd, 2019.14.02

Fred Stonehouse (b. 1960 Milwaukee; lives in Milwaukee) Tiger Lily, 1990 Monoprint 8 x 5 ¼ inches (image) Gift of David Fraher, 2019.32.05

Fred Stonehouse (b. 1960 Milwaukee; lives in Milwaukee) Lily of the Valley, 1990 Monoprint 8 x 5 ¼ inches (image) Gift of David Fraher, 2019.32.04

Moheb Soliman (b. 1979 Alexandria, Egypt; lives Tulsa, OK and Minneapolis) Landscape (of all landscapes), 2019 Mixed media Dimensions variable Purchase, Acquisition Fund, 2019.28.01

Gene Tokheim (b. 1947 Dawson MN; lives in Dawson MN) Untitled (Bowl with Norwegian stick calendar design), 1990 Glazed stoneware 3 ½ x 10 (diameter) inches Gift of Thomas J. Arneson, 2019.21.16

Katherine Turczan (b. 1965 Montclair, NJ; lives in Minneapolis) Boy with Sunscreen from the From Where they Came series, 2001-2 Gelatin silver print Edition 2/15 9 ¾ x 7 ¾ inches (image) Gift of David Fraher, 2019.32.06
**Alan Wadzinski** (Stockbridge Munsee Band of Mohicans) (b. 1961 Appleton, WI; lives in Minneapolis)
*Untitled, ca. 1992*
Mixed media sculpture
21 ½ x 9 x 9 inches
Gift of James P. Lenfestey, 2019.34.07

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**Alan Wadzinski** (Stockbridge Munsee Band of Mohicans) (b. 1961 Appleton, WI; lives in Minneapolis)
*Mother Deer Father Copperhead*, ca. 1992
Mixed media sculpture
33 ½ x 14 ½ x 24 inches
Gift of James P. Lenfestey, 2019.34.08

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**Artist Unknown**
*Untitled (Two Hmong folktales), ca. 1990s*
Embroidered and appliqued story cloth
58 x 63 ¾ inches
Gift of Joan R. Duddingston, 2019.20.01

**Artist Unknown**
*Untitled (Hmong paj ntaub large blue border), 1980-90s*
Embroidered, appliquéd, and reverse appliquéd
11 ¾ x 9 ¾ inches
Gift of Joan R. Duddingston, 2019.20.02

**Artist Unknown**
*Untitled (Hmong paj ntaub small blue border), 1980-90s*
Embroidered, appliquéd, and reverse appliquéd
7 ¾ x 7 ¾ inches
Gift of Joan R. Duddingston, 2019.20.03

**Artist Unknown**
*Untitled (Hmong paj ntaub red border), 1980-90s*
Embroidered, appliquéd, and reverse appliquéd
21 ½ x 31 ¾ inches
Gift of Joan R. Duddingston, 2019.20.04

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**John Walker** (b. 1939 Birmingham, England; lives in Boston)
*Untitled, 1978*
Oil on canvas
13 x 11 inches
Gift of Mary and Bob Mersky, 2019.15.01
Grounded and Growing
EXHIBITIONS AND PROGRAMS

Dietrich Sieling: City Bus at Day, City Bus at Night, No Clouds Everywhere
May 16–September 22, 2019

Brad Kahlhamer: A Nation of One
June 20–August 25, 2019

History Is Not Here: Art and the Arab Imaginary
September 12, 2019–January 5, 2020

Partners In Action: A Community Exhibition
October 3–27, 2019

Sherin Guirguis: Here I Have Returned
October 3, 2019–February 22, 2020

A Choice of Weapons, Honor and Dignity: The Visions of Gordon Parks and Jamel Shabazz
January 24–April 19, 2020

Gordon Parks: A Homecoming
March 7–September 1, 2020

SPPS 2020 HONORS VISUAL ART EXHIBITION
May 14, 2020

Black Art in the Era of Protest: A Virtual Conversation
June 18, 2020

COVID-19: LABOR CAMP REPORT
July 7–September 1, 2020

JOSE DOMINGUEZ: IT’S OKAY TO LAUGH
August 1, 2020

1.5: A Southeast Asian Diaspora Remix
September 24, 2020–January 31, 2021

Outer Experiences: Black Life in Rural and Suburban Minnesota
February 25–June 20, 2021
At the M, **partnerships** are central to making each exhibition and program come boldly to life. When partnered with an individual or group, curation turns into an act of mutual support and deliberate teamwork. This type of authentic engagement leads to sustained relationships and a deeper understanding of our collective identities, building a stronger community through art and creativity.
Dietrich Sieling: City Bus at Day, City Bus at Night, No Clouds Everywhere

May 16–September 22, 2019

Inspired by countless rides and visual journeys, Dietrich Sieling’s site-responsive installation at the M reflected his longtime love for the interior rectangular world of the city bus: the green exit-door lights, the seated and standing passengers, the windows, the brilliant sun, the weather, the rolling spectacle of day-to-night, the avenues and streets. Turning an ordinary experience like taking public transportation into a fantastical burst of dynamic shapes and colors, Sieling’s art reminds us to find wonder in the everyday. The artist’s passionate and joyful engagement with this subject matter inspires his labor-intensive practice of creating elaborate colored-pencil drawings on yards and yards of paper and plexiglass.
Brad Kahlhamer: A Nation of One

*June 20–August 25, 2019*

*A Nation of One* was a survey exhibition of work by New York–based multimedia artist *Brad Kahlhamer*. His large-scale paintings, drawings, and works on paper map the sprawling complexities and contradictions of American culture and identity, with influences ranging from Abstract Expressionism to the artist’s personal Native American, but “tribally ambiguous” heritage. *A Nation of One* charts Kahlhamer’s evolution of styles across American and Native identities, raising questions about cultural appropriation, confluence, and representation.
History Is Not Here: Art and the Arab Imaginary

September 12, 2019–January 5, 2020

In fall 2019, the M and Mizna, a St. Paul–based Arab arts organization, partnered to present History Is Not Here: Art and the Arab Imaginary.

Coinciding with the 20th anniversary of Mizna’s flagship art and literary journal, the exhibition’s roster was selected from the list of artists highlighted in its pages: Hamdi Attia, Basel Abbas and Ruanne Abou Rahme, Osama Esid, Fadlabi, Adelita Husni-Bey, Emily Jacir, Yazan Khalili, Joe Namy, Monira al Qadiri, Alaa Satir, Zineb Sedira, Athir Shayota, Nida Sinnokrot, Walid Siti, Raed Yassin, and Ala Younis.

This exhibition recognized the so-called Arab world and its diaspora as multiform, made up of 22 countries with distinct histories as well as diverse ethnicities, languages, and religions. Through visual art, book art, installation, and video, the exhibition’s 17 U.S.-based and international artists engaged the “Arab imaginary” as a strategy for examining various social, cultural, and political positions, making connections between contemporary geopolitics and the histories that inform them.

History Is Not Here was curated by Heba Y. Amin (visual artist and curator of visual art for Mizna) and Maymanah Farhat (writer and independent curator), in collaboration with the M.
Partners in Action: A Community Exhibition

October 3–27, 2019

This exhibition culminated a months-long creative partnership between the M with several local organizations and their communities, working with M teaching artists Witt Siasoco (at Createch, a program offered by St. Paul Public Libraries), Nicole M. Smith and Larry Waddell (at Hallie Q. Brown Community Center), and Hlee Lee-Kron (with Hmong Museum at Hmong Elders Center).
Building on her longtime interest in mining lost histories, Sherin Guirguis, an Egypt-born, L.A.-based artist, filled the museum’s two-story Rauenhorst Court with an installation of hand-cut works on paper and sculpture, inspired by a largely forgotten writer and leader of the Egyptian feminist movement, Doria Shafik (1908–1975). These new works merged several broad themes and interests evident in Guirguis’s body of work, including architectural design, craft traditions, language, and poetry.
A Choice of Weapons, Honor and Dignity: The Visions of Gordon Parks and Jamel Shabazz

January 24–April 19, 2020 [transitioned to THE M @ HOME in March due to COVID-19]

In partnership with SoulTouch Productions, the M opened A Choice of Weapons, Honor and Dignity: The Visions of Gordon Parks and Jamel Shabazz. The exhibition included photographs by two towering photographers that documented expressions of dignity, honor, hope, and love in the African-American community. Featured works included Gordon Parks’s astonishing images from the Jim Crow era through the civil rights movement, and photographs by Brooklyn-based artist Jamel Shabazz, who has followed in Parks’s footsteps since the 1980s. The exhibition’s title comes from Parks’s autobiography (published in 1966), which chronicles his use of the camera to effect social change—an approach to photography that inspired Shabazz to begin taking pictures and one that continues to guide his prolific career.

A Choice of Weapons was curated by Robin Hickman-Winfield, CEO and executive producer of SoulTouch Productions and a great-niece of Gordon Parks, with the help of four Gordon Parks High School Scholars and curatorial advisors: Travell Williams, Andrew Shorty, Amelia Pharmer, and Tyrell Horton, CHOICE of Weapons Fellow and Gordon Parks Legacy Movement program assistant. Key components of the communications and marketing strategies for the exhibition were designed by BrandLab interns Elijah Buchanan, Waylon Rembert Jr., and Charvaye Williams.
Gordon Parks: A Homecoming
Re-Installation

March 7–September 1, 2020

Gordon Parks: A Homecoming paired works from Parks’s years in the Twin Cities with pictures inspired by them. Some of these pictures were the latest iteration of Lovin’ The Skin I’m In, an initiative that Robin Hickman-Winfield founded in 2004. For this exhibition, Hickman-Winfield collaborated with students at Gordon Parks High School, Frank Murphy’s Fashions, and the Saint Paul Hotel to stage photographs inspired by Parks’s time in the Twin Cities and his interest in capturing beauty and fostering self-esteem.

This installation was organized in collaboration with Robin Hickman-Winfield, Hallie Q. Brown Community Center, and the Minnesota Spokesman-Recorder. Special thanks to Phoebe McGowan, Dawn Selle, Dr. Catherine Squires, and Tracey Williams-Dillard.

“It’s a surreal moment to see students who have an opportunity for such greatness. To see the looks on all your faces and to know their names are on these pictures they curated—it’s just amazing.”

—Khalaun Phillips, graduate of Gordon Parks HS
SPPS 2020 Honors Visual Art Exhibition

May 14, 2020

Saint Paul Public Schools (SPPS) collaborated with the M and Ordway Center for the Performing Arts in the production of this magnificent exhibition. It celebrated the achievements and creativity of 24 student artists from each SPPS high school. High school visual art teachers selected artwork using the criteria of artistic merit, creativity, originality, execution, and control of the medium. Students also wrote artist statements to explain their inspiration and thought process while creating their art. The works demonstrated students’ pathways to artistic self-discovery using applied technical skills, unique ideas, and experimentation with materials and processes. This creative process is one that involves critical problem solving, discipline, and playfulness.

Dr. Joe Gothard, Superintendent, Saint Paul Public Schools

Minnesota Museum of American Art

Ordway Center for the Performing Arts
Black Art in the Era of Protest: A Virtual Conversation

June 18, 2020

In the wake of the 1968 Detroit rebellion, collectives like AfriCOBRA movement (African Commune of Bad Relevant Artists) gave birth to the concept of art making as a radical action. Fifty-two years from that uprising, a cross-generational group of Twin Cities Black artists discussed how the George Floyd protests have awakened 21st century reanalysis of the commodification of Black art, art as a political weapon through radical self-expression, the history of communication through street art, where these important murals should end up, and more.

Robyne Robinson of five x five Public Art Consultants engaged panelists Chioma Uwagwu and Todd Lawrence of Urban Art Mapping Project, Precious Wallace of King P. Studio, Reggie LeFlore, Roger Cummings of Juxtaposition Arts, Seitu Jones, Cameron Downey, Alex Smith, and Ta-Coumba Aiken in a discussion about the purpose, effect, and future of this type of art might be.
On March 24, artist and teacher Piotr Szyhalski found himself stuck at home, reflecting on the role of the artist in processing this dizzying reality. He discovered seven sheets of paper in his basement and was drawn back to memories of growing up during a time of political strife in Poland. Art supplies could not be squandered.

On that day, and every day since, Szyhalski created a stark black-and-white drawing that attempts to unpack the impact of these extreme historical events on the fabric of our daily lives, in real time. The German word “Zeitzeuge” captures the essence of what Szyhalski understands his role as an artist to be. Sometimes translated as “contemporary witness” or “eyewitness,” the word has no equivalent in English to express its dual relationship to witnessing and time. If translated directly, we might call Szyhalski a “Time Witness.”

For five weeks this summer, the M posted seven new posters weekly on the 4th Street windows.
Jose Dominguez: It’s Okay To Laugh

Skyway Installation: August 1, 2020–

With It’s Okay to Laugh, Twin Cities–based artist Jose Dominguez adorned the windows of the St. Paul Skyway with lively and colorful vinyl designs of imagined creatures. These characters capture the dynamism of the Skyway system—a space people move through repeatedly, but where they always encounter new faces.

Dominguez aimed to infuse the space with a sense of play, as his exaggerated characters play hide-and-seek with the public. With their bright colors and bold lines, his characters highlight the absurdity and humor of daily human interactions.
1.5: A Southeast Asian Diaspora Remix

*September 24, 2020–January 31, 2021*

The Southeast Asian Diaspora Project (SEAD) in partnership with the M presents 1.5: A Southeast Asian Diaspora Remix. The exhibition showcases work by Southeast Asian diasporic artists, who responded to community stories with artwork as part of reimagining the 45th anniversary of the diaspora.

Based in the Twin Cities, nationally, and internationally, featured artists include Kat Eng, Van Hai, Sisavanh Houghton, and Chantala Kommanivanh, with additional works by Xee Reiter, Leyen Trang, and Christina Vang. The exhibition also includes works created in collaboration between artists and SEAD.

1.5 is a sense of feeling, concept, truth, and tunnel. It’s a reflection of the unspoken boundaries in the past, present and future for the Southeast Asian diaspora. 1.5 describes those who arrived on American soil under the age of 12, their complex and complicated displacement, and the fragments of their memories and dreams by a handful of selected artists who are either 1.5 or their descendents. The exhibit is a compelling and complex take on the Southeast Asian diaspora experience, fraught with fragments of memories straddling the gray area between these worlds.
Outer Experiences: Black Life in Rural and Suburban Minnesota

February 25–June 20, 2021

Outer Experiences: Black Life in Rural and Suburban Minnesota will be a combination of an idea- and object-driven exhibition exploring the experience of being Black outside of the Twin Cities. The exhibit will be based on the African American Interpretive Center of Minnesota’s eponymous digital collection featuring interviews that amplify the voices of Black Minnesotans and the history that connects them to their home. Each interview will explore the narrator’s family history, their life in small-town Minnesota, and their experience of living on the margins of Black and white society.

Outer Experiences will be on view in the M’s window galleries, accessible from the sidewalks on Robert and 4th streets.

Chris McDuffie, Alexandria, 2020
Roosevelt Mansfield
Photographer, dj, and teaching artist

“To be able to be understood and welcomed by the M means everything to me. You put me in front of people I would’ve never had the opportunity to be in front of. Being able to tell my story through my art, how it impacts me, and how I feel it impacts my community is important for people to hear. Especially the underserved and sometimes underappreciated populations that I represent! There are people that needed to hear that art is OK to be used for expression. You don’t have to be the ‘professional,’ you can use what you have to be able to tell a story or to be able to express yourself. The cool thing is throughout this whole process the M made me feel like family and I am forever grateful for the opportunity to work with you all.”

“There are people that needed to hear that art is OK to be used for expression.”
—Roosevelt Mansfield
Robin Hickman-Winfield

CEO and Executive Producer of SoulTouch Productions

“It has been a blessing and a divine privilege to curate this historic visual experience, which joins generations of cultural visionaries and soul touchers. . . . I hold in my heart all of my colleagues, our generous collectors, partners, supporters, family, and my husband. I’m extremely proud of my co-promise keepers, the Gordon Parks High School scholar curators. With dignity and love, they have honored the visions of Uncle Gordon and Brother Jamel. . . . for such a time as this.”

Gordon Parks, "Street Scene, Harlem, New York," 1948, gelatin silver print, private collection, Minneapolis

“He is thinking about the honor and dignity he had and his future. He will find his way.”

– Dominique H., Gordon Parks Scholar

Robin Hickman-Winfield’s interview with FOX 9’s Maury Glover
Hlee Lee-Kron

Journalist, media producer, organizer, and teaching artist

“I have had the pleasure of working with the M on multiple occasions, each time centered on bringing art to community. The working relationship between the M and community artists is one of mutual respect and continuous learning and flexibility. It’s important, yet quite uncommon, to have a partner that both understands where I am coming from as an artist and organizer, while also recognizing my value to the work we do together.”

“It’s important, yet quite uncommon, to have a partner that both understands where I am coming from as an artist and organizer while also recognizing my value to the work we do together.”

—Hlee Lee-Kron

Video produced by Hlee Lee-Kron for the exhibition 1.5: A Southeast Asian Diaspora Remix.

A participant in the M’s Arts Access residency with Hmong Elders Center and Hmong Museum. Photo by teaching artist Hlee Lee-Kron.
With every exhibition comes a series of events, each of which serves as a creative way to engage with the artworks and artists. In FY20, we heard artist talks from **Moheb Soliman** and **Jamel Shabazz**; Family Days filled with screenprinting, poetry, and **Justice Alan Page** read-alouds; classes and workshops with **Sherin Guirguis**, **Christina Vang**, **Joe Namy**, and **AK Garski**; and so much more. At the M, the art isn't just on the walls. It's in the creativity and engagement of brilliant artists, teachers, and partners who help us bring each exhibition to life.
Partners in Action: A Community Exhibition

October 3–27, 2019

Through support from the Minnesota State Arts Board Arts Access grant, the M opened Partners in Action, a community exhibition in the Center for Creativity showcasing artwork created by participants of co-designed residencies with three St. Paul organizations. These months-long residencies centered reciprocity, social interaction, and cultural responsiveness.

Createch Studio at Arlington Hills Library

For over a period of two months, teens from Createch and resident artist Witt Siasoco engaged in discussions around the themes of neighborhood, pride of place, and the realities of gentrification, such as displacement. This collaboration resulted in a mural titled *A Plan for Payne*, permanently on view in the M’s Center for Creativity, which highlights people and places of St. Paul’s Eastside neighborhood on Payne Avenue, where Createch is located.
Hmong Elder Center

Resident artist Hlee Lee-Kron gathered with elders at Hmong Elders Center where participating women elders created the batik and Paj Ntaub (Hmong embroidery) works while men worked with bamboo to weave baskets and rice sifters. The elders identified the media they were interested in and guided Lee-Kron and Hmong Elders Center staff to source the materials and tools needed to make the authentic works.

Hallie Q. Brown Community Center

A group of five women from Hallie’s “Golden Agers” engaged in storytelling—speaking from the heart with gentle facilitation from resident artists Nicole M. Smith and Lawrence El Grecco Waddell. With prompts, such as family, food, and faith, their stories emerged, and music to awaken memories the final product resulted in an original composition that interweaves the voices of the women with a score by Waddell, informed by Smith. It’s evocative of the thriving community and rich legacy that was, is, and will be Hallie and St. Paul’s Rondo neighborhood.

The M has received another Arts Access grant to continue working with the Golden Agers, Smith, and Waddell for a residency focused on Gordon Parks and Black identity.
MISSION
To explore American identities and experiences through art and creativity.

VISION
We believe the M, from its perch in the middle of the country and at the heart of a diverse city, can inspire understanding and our common humanity through the power of art, artists, and community engagement.

VALUES
**Bold**: We dare to respond to complex truths and envision a hopeful future.
**Engaging**: We build participation through fun and stimulating artistic experiences.
**Relevant**: We question, listen, and exchange ideas with our diverse communities.
**Inclusive**: We strive to make the M welcoming and accessible to all.
**Respectful**: We seek authentic relationships and act thoughtfully and transparently with resources in our care.
Black Lives Matter

Demands for justice in the face of George Floyd’s murder are reverberating from the Twin Cities across the world. Museums are not neutral and must actively participate in the dismantling of deeply rooted systemic racism and racial violence in America. The M stands in solidarity with the Black community and allies showing up in the streets of Minneapolis and St. Paul—to protest, clean up, and support the tired, angry, and grieving. The many visionary Black and BIPOC artists in the mix are testifying to the power of art to confront white supremacy, to speak truth to power, to honor and resist forgetting, and to heal. We’re listening and reflecting on how the M can center and help sustain this anti-racist work.

Land Acknowledgment

We acknowledge that we are within the traditional territory of the Dakhóta, here in Imni Ža Ska, now known as Saint Paul, a place name that refers to the white bluffs along the river. We recognize that, as a museum in the United States, we have a colonial history and are beneficiaries of this land and its resources. We support efforts toward truth-telling and addressing the harms that continue to impact all indigenous people. We thank the river, which flows just below us. We honor our shared home, our mother earth. Our relationship to this land and its indigenous people will inform the museum’s work now and into the future.

This acknowledgment is a living document and is intended to be accompanied by direct action toward equity. We thank the Dakota community members who advised on portions of this text.

“Acknowledgment is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people’s history and culture and toward inviting and honoring the truth.”

Equity and Inclusion Statement

Minnesota Museum of American Art (the M) seeks to explore expansively American identities through art, recognizing that the lived experiences and creativity of many artists, cultures, and communities have been historically, and presently are, underrepresented by museums. In order to do this, we will directly address issues of inclusion, diversity, equity, accessibility, and race in how we hire, develop exhibitions and programs, enter into relationships, create opportunities, eliminate barriers to participation, and authentically live our mission and values.

We are committed to advancing the richness of differences and the equitable inclusion of them. We recognize that this work is constant, ongoing, and will evolve over time.
"The M’s exhibition features photographs that document expressions of dignity, honor, hope and love in the African-American community. But it’s more than about the pictures on the walls. Many events have been planned around the show, which will stay up at the M through April 19. So it’s also about history and relationships, empowering communities and lifting up black voices."

—Pamela Espeland, MinnPost
AT-A-GLANCE

1 ART MUSEUM IN ST PAUL

10 STAFF CATS SEEN IN ZOOM MEETINGS

50 COVID-19: LABOR CAMP REPORT POSTERS DISPLAYED THIS SUMMER

1894 YEAR THE M WAS FOUNDED

86 ART ACQUISITIONS

128' HEIGHT OF SHERIN QIYMOONI'S ATRIUM ARTWORK, "LARMER DESIRE"

50,000 MMAA.ORG VISITORS

28' FEET OF SKYWAY ACROSS ROBERT STREET, HOW DISPLAYING "IT'S OKAY TO LAUGH"

46 PAGES READ ALoud BY ALAN PAGE DURING FEBRUARY FAMILY DAY

300 FEET OF SIDEWALK FROM WHICH YOU CAN VIEW "L.S: A SOUTHEAST ASIAN DIASPORA REMIX"

271 FAMILY DAY VISITORS

22 GORDON PARKS PHOTOGRAPHS FEATURED IN "A CHOICE OF WEAPONS, HONOR AND DIGNITY: THE VISIONS OF GORDON PARKS AND JAMEL SHABAZZ"

144 STEPS FROM THE M'S OFFICE TO LEGACY CHOCOLATES (WE LOVE OUR SKYWAY TREATS)

5,000+ ARTWORKS IN THE COLLECTION
The financial audit will be available in January 2021.