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

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

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

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

— Ken Bloom

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

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

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

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

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

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

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

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

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

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

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

— Jonathan Thunder
SPACE: TIME AND PLACE

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

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

The exhibition will include the work of local, regional, and nationally recognized image makers and will be on display from February 5th through September 22, 2019.
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We are very excited to welcome Silvercocoon, our newest jewelry line, to the Tweed Museum Store.

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

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