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TWEED MUSEUM OF ART

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

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EDITORIAL BOARD

Bruce Hansen, Sharon Mollerus, Miriam Sommerness, DeeDee Widdes, Peggy Mason, Rob Leff

ADVISORY BOARD

JULY 2015

MUSEUM HOURS

Tues 9am-8pm
Wed-Fri 9am-4:30pm
Sat-Sun 1pm-5pm
Closed Mondays & University Holidays

www.d.umn.edu/tma

UPCOMING EVENTS

July 21-Aug. 27
Mountains of the Potlatch Collection
Aug. 23 2-4 pm
Gallery Talk with Peter Spooner on Cheng-Khee Chee
Sept. 17 6-8 pm
Cheng-Khee Chee Closing Reception
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Our Vision
To become valued and promoted as our region’s destination art museum

Our Mission
To bring art and people of our communities together for delight, to discover and to learn

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TWEED MUSEUM OF ART ADVISORY BOARD

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Florence Collins
Bea Levey
Bart Gaddie
Mike Seyer
Beverly Goldfine

FORD BELL

In 2013, Ford Bell, president, American Alliance of Museums, was interviewed by CNN about the roles of museums and their relevance today.

He said that for every dollar a municipality invests in cultural organizations, including museums, seven dollars are returned to the public.

According to Bell, 90 million children visit museums and 18 million instructional hours are provided K-12 students. Museums are essential to our communities as schools, libraries, and utilities. Museums are helping write state educational standards and are important centers for research.

Museums are a big part of cultural tourism, a $192 billion industry. Studies show that cultural tourists spend more, stay longer than other tourists. Museums need to be part of the social fabric of the community, community assets. Museums connect us with our pasts, help us understand the world we live in, and help us have a sense of our futures. Ford Bell is right.
ed traffic patterns for art handling.

As one of the best contemporary museums, the Tweed was alive with beauty and excitement at the May opening reception for Cheng-Khee Chee’s watercolor show. The Tweed Gallery was of 81,000 square feet wide and gridless ceiling that was designed to accommodate a view of art from one end of campus to the other. If you have not seen this exhibition, was introduced to capacity. The additions included the Alice Tweed Tushy Room and the Studio Gallery.

The Tweed serves educational and community functions, especially American Indian and Scandinavian, will reflect significant additions to the collection as well as objects in storage. Most of the over 5,000 objects are unknown to the public, fac-

Mr. Chee and family at The Way of Cheng-Khee Chee - Paintings 1974-2014 exhibition opening. (Photo: Brett Biwer)

Mrs. Hickson, donated $180,000 for the construction of the Humanities Building and Tweed Gallery on campus. Ground breaking for the Humanities building was held in May 1956 and for the Tweed Gallery in August of 1957. The Humanities building was occupied in March of 1957, followed by the grand opening of the Tweed Gallery in that same year. In 1963 Mrs. Tweed made an additional donation of $70,000 to add a forty foot wide addition to the ground level of Tweed Gallery that doubled the size of the main floor and provided for future expansion on the balcony level. This was completed in 1965. The additions included the Alice Tweed Tushy Room and the Studio Gallery.

The Tweed Museum of Art, a major regional cultural asset, is today the only major Minnesota museum of art north of the Twin Cities. It began in 1950 with the donation of a personal collection of art by Mrs. George Tweed, along with art from a Duluth city-wide des-

The Tweed Museum Store is bustling with business this summer because of the wonderful Cheng-Khee Chee exhibition! We are featuring Ciclès, prints, notecards, catalogs, and children’s books, Swing Around the Sun, Old Turtle, and Tree Swing. Cheng-Khee Chee. We are having a hard time keeping these items in the store. Not only are we featuring Cheng-Khee Chee’s work in the Tweed store, but we have his daughter Yen-Ying Chee’s jewelry for sale as well! Her necklaces, bracelets and earrings are simply beautiful. If you haven’t already come in to see the items, stop by and shop the fun! With the new fiscal year just starting, new products are coming in daily, and there will be some fun fall items towards the end of August. Members get a 10% discount every day on every item.

**THE TWEEDE GIFT SHOP: KATHY SANDSTEDT**

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As one of the best contemporary examples of excellent museum design, Jon referred to the new Whitney Museum of American Art in New York. The Tweed could also be compared to a Duluth city-wide destination in its unique position as a community-university partnership. In time, museums grew out of people's homes, as did the Tweed. In today's museums, space is designed for the dynamic dimensions of art. Branding derives from the audience's experience with the physical design. Entrances should invite people into a dynamic space for an exciting learning experience and for special exhibitions. The main idea is how to make the Tweed more of a destination and evolving space.

Ken suggested that student traffic at the Tweed is an asset. A teaching museum needs free flow around the building and space for social activity. With proximity to two major passways on campus, entries on both sides of the museum accommodate a view of art from one end of campus to the other.

Jon recommended multimedia and gridded ceilings, like a theater in which lights and equipment can be easily moved. He noted that lighting design is about appreciating the color spectrum, efficient electrical use, and illuminating space as well as objects. Ken mentioned the importance of multi-purpose space, movable walls, and sufficient wiring and bandwidth for web access and audio technologies.

Discussion led to the ease of mounting exhibitions and the optimum location for functional spaces. Especially important is the upgrade and integration of the Sax gallery.

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Tweed History continued...

1968 brought another addition to the museum that included the Sax Sculpture Conservatory and Sculp
ture Courtyard through the beneficence of Simon Milton and Jonathon Sax. The museum’s advisory board raised funds in 2009 for the installation of a 50 foot long display case for the display of works from the Richard E. and Dorothy Rawlings Nelson Collection of American Indian Art. Today the Tweed Museum has 14,000 square feet of exhibition space, 32,000 total square feet, 8 galler-
ies, and over 8,500 objects in its collection. What began in a private home with one part time staff person has grown to this, with a staff that includes a director, curator, registrar, communications person, preparatory, and interns, volunteers, and contract personnel. Works from its collection have been exhibited in famous mu
seums in Paris, London, New York, and Japan. Its visitors, over 3,000,000 to date include students and faculty and regional resi-
dents and tourists.

But this is just the begin-
ning. Over the next few years, the Tweed Museum will be given improvements that include new exhibition space and increased visi-
tibility and access. There will be expanded display area, a new multi-digital exhibition hall and space will be re-allocated to include a main entrance moved and a second new entrance on the next floor up. Funding for this next major change in the museum’s future will be both from state funding and from private funding.

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Reception accompanying Jim Rugge on ceramics exhibit

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