POP EVOLUTION I SPY

By Greg Tiburzi

Tweed Guard Greg Tiburzi wrote this “I Spy” puzzle for our museum visitors. Displayed along with the Mystery Art Hunt sheets on the table at the base of the stairs, these interactive tools are enjoyed by visitors and school groups.

I SPY with my little eye....

A blue apron and an angled “O”
A hot pad hanging from a stove
A colonial hair tie and six pairs of faceless eyes
A football player riding on a high wire trike
A spaceship, moose antlers, and a 5-petaled flower
Four spark plugs and a large hand mirror

A “John Hancock” signature
A “John Hancock”

POP ART FROM THE TWEED COLLECTION

By Anneliese Verhoeven

Over the past year, the exhibition schedule of the Tweed Museum of Art has been primarily focused on showing new artists whose work is not included within the Museum’s collection. However, after a whirlwind of exhibitions featuring artworks loaned from galleries, artists, and private collectors, the Museum decided to switch gears and develop an introspective exhibition in which every piece of artwork was drawn from the Museum’s own permanent collection. This approach comes on the heels of a series of successful solo artist exhibitions at the Tweed, such as Jeffrey Larson’s Domestic Space, Vance Gellert’s Iron Country, and Tina Tavera’s Un-typing Casta, wherein a few of the artworks presented belonged to the Tweed.

With nearly 11,000 artworks in the Tweed’s permanent collection, spanning the 14th century through the present, the potential for original exhibitions is endless and difficult to measure. Unlike most of the exhibitions at the Tweed, shows curated from within the Museum’s permanent collection give audiences the opportunity to see some of the treasures for the first time since they initially came into the collection. So, with an eye towards a group show that could bring to life a specific moment in modern art history, the Tweed has developed a new exhibition that showcases the work of artists who pioneered the Pop Art movement. Pop Evolution, which will be on view at the Tweed through March 26, is an exhibition anchored by works produced by multiple Pop artists whose creative vision for the 1960’s changed the course of art history. With their trademark electric colors, collages, and screen prints, these successful solo artist exhibitions that drew inspiration from and satirized past artistic movements,
OBJECT-BASED LEARNING AT THE TWEED

By Ken Bloom

The Tweed is central to the cultural, economic, and intellectual life of Duluth and the surrounding communities of the region. Our museum is committed to providing access to collections, research, and cultural programming through object-based learning. These educational sessions explore the intellectual, cultural, economic, and historical contexts of the objects, and lead to discussions and interpretations of the objects' meanings and connections to life today, as well as to reflect upon and learn from our past.

A CALL FOR DOCENTS!

By Docent Bill Shipley

Almost every week at the museum Christine Strom, our Communications Specialist, receives a request for a tour at the Tweed. She calls me, as the current museum docent, to see if I am available, and I place it on my calendar.

School groups of every grade level and college students and community groups of all ages, many from the Twin Cities, are requesting a tour. I am happy to meet them and to talk about the Tweed and its fine collection, but I am the only docent here at this time.

Education is a vital part of any museum experience, and I write this with the hope that you or someone you know might become a volunteer for this important mission.

This work does require some art or art history background, and some research is necessary to prepare for a tour. Usually a tour is 30-45 minutes long and often has a specific exhibition as a focus.

For more information, please contact me at bshipley@d.umn.edu.

EXPANDING ACCESS TO ART

By Ken Bloom

Duluth has unveiled a new city-wide initiative, Creative Watershed. Duluth Arts+Culture Plan. For a decade, there has been a concerted effort by city administration, cultural organizations, and area businesses to promote and develop cultural resources of the community. The Creative Watershed report represents more than a decade of arts community initiatives in which many UMD people participated. The Tweed Museum has played a role in its support of artists, providing arts education, and promoting cultural tourism by expanding its base of local, regional and national visitors.

Museums worldwide realize that access to cultural resources creates opportunity. With technology, museums can expand their collections’ accessibility online. In its 50+ years of operation, access to Tweed Museum’s collection has been limited to visitors and special permission. Central to the Museum’s aspirations and the city-wide plan is the goal to create online collections access for visitors, scholars and the public.

The process of fully cataloging and illustrating the 10,000-object Tweed collection has been ongoing, as well as upgrading public materials and the Museum website. Online improvements include revised navigation, a cleaner design, enhanced features on gallery exhibits, digital exhibitions, and an archives of past exhibitions. Site improvements also include: printable PDF files of press kits and exhibition essays, videos and essays featuring art objects from the collection, and an accurate directions page. On campus, Tweed Museum has introduced new exterior signage and large-scale graphics installed on the building exterior and in the corridor outside the Museum.

The next stage is community accessibility, and one of the Tweed Museum’s key strategic goals is the development of a remotely searchable image database by 2019. Having a searchable collection will afford future generations a much closer grasp of the cultural history of their region and an appreciation for what the Tweed represents.

MUSEUM STORE

Spring is alive at the Tweed Museum Store! Are you tired of the drab winter months ... the Museum will put you in the mood for spring!

Shop among our new lines of Michael Michaud jewelry, and try on some of our new spring scarves.

Easter is around the corner, so come and see the new sticker books we have for those baskets or decorate your kitchen with a spring embroidered towel. Our Easter decor is out and ready to take home.

We always have art books and beautiful cards for every occasion.

Remember every purchase supports our mission to collect, conserve, and share art in our community.

Come on in and shop the fun!
The Tweed is central to the cultural, economic, and intellectual life of Duluth and the surrounding communities of the region. Our de- mographic includes a sizeable college and university audience of students, faculty and staff, K-12 schools, rural, lake dwelling, and mining communities, as well as a significant Native America population living in communities on and off Minnesota and Wisconsin Reservation lands. Part of UMD’s institutional mission is to serve the educational needs of indigenous peoples, as well as the economic growth, cultural preservation, and sovereignty of the American Indian nations.

The Museum’s close association with Native communities began with its acquisition of the collection of Richard E. and Dorothy Rawlings Nelson Collection of American Indian Art, artworks from the Ojibwe and Eastern Woodland people 1850-1950. This nationally sought-after collection was won by the Tweed with the promise that the collection would be used to educate. The collection found its rightful home, here in the center of the Ojibwe nation.

With the Tweed collection as a primary resource, the Museum has employed Indigenous guest curators to choose and interpret art works, thereby adding to the collection’s intellectual value and sparking new discussions about its facets meanings. In the coming months, Tweed Museum will develop a learning program for at-risk youth that uses the art collection with an emphasis on its Native works. Led by Tweed Curator Karissa White, the goals of this project are to improve the relevancy and accessibility of existing historical collections and promoting contemporary art works from artists of various regional ethnic communities.

The objects to be featured include the Tweed Museum’s collection of American Indian art, the Duluth Children’s Museum’s immigrant textile collection and other American Indian materials, and the Sami Cultural Center of North America’s Sami duodji (handicrafts or “useful things made beautiful”). Tweed Museum’s strategy for accomplishing this plan involves object-based learning, a proven methodology which allows visitors to connect with an object by discovering or constructing its meaning. New technologies can bring a virtu- al dimension to learning and operating or replica materials can be handled for a sensual link to the art and the history it has come from. This active engagement process is brought forward through personal reflection and public discussion.

Another major component of the Museum’s intellectual value and accessibility is the Tweed Museum’s growing online presence. Online cataloging and illustration of the 10,000-object Tweed collection has been ongoing, as well as upgrading public materials and the Museum website. Online improvements include revised navigation; a cleaner design; enhanced features on gallery exhibitions, digital exhibitions, and an archive of past exhibitions. Site improvements also include: printable PDF files of press kits and exhibition essays, videos and essays featuring art objects from the collection, and an accurate directions page. On campus, Tweed Museum has introduced new exterior signage and large-scale graphics installed on the building exterior and in the corridor outside the Museum.

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An old newspaper and two blue faces

A hot pad hanging from a stove

Two buffalo heads and part of a license plate

A colonial hair tie and six pairs of faceless eyes

A left-handed painter and a shiny keyhole

A football player riding on a high wire trike

A cockroach with a crown and a superhero

A spaceship, moose antlers, and a 5-petaled flower

A dressed-up duck, a fence of barbed wire

Four spark plugs and a large hand mirror

A “John Hancock” signature

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