The Michael Graves-designed addition to The Minneapolis Institute of Arts, originally conceived as part of the Institute’s five-year plan in 2000, has become a reality. The project has consistently been on time, on budget, and on plan. That is a remarkable feat for an endeavor of this size and scope.

The project consists of a new wing creating forty percent more gallery space, new public and educational spaces, technical and mechanical spaces, extensive remodeling in the existing building, and a total re-installation of the permanent collection throughout the expanded building complex. This “new” Minneapolis Institute of Arts will now encompass a total of 427,000 square feet of galleries and public spaces. It will open to the public on June 11, 2006.

“Thanks to an experienced, dedicated team—Michael Graves & Associates, RSP Architects, J.E. Dunn Construction, and the Institute staff—we are greatly expanding our service to the community, while continuing a tradition of cost-effective building expansion,” says Patricia Grazzini, Associate Director and COO.

The Bring Art to Life Campaign began as a bold initiative designed to raise $100 million: half for the building project and half for the art endowment.

“Celebrated American architect Michael Graves designed the addition to serve as an aesthetic bridge, respectfully combining the neoclassical elegance of the original 1915 McKim, Mead & White building with the minimalism of Kenzo Tange’s 1974 addition. "I am delighted to create this new wing at The Minneapolis Institute of Arts," said Graves. "I believe our design is a fitting counterpoint to the museum’s existing masterwork buildings—and that it carries this classical vision into the twenty-first century.”

Grazzini, who is serving as the project manager, puts forth some interesting statistics about the new construction:

- The new wing includes 113,000 additional square feet of space, bringing the museum’s total square footage to 427,000.
- Thirty-four new galleries add 40 percent more exhibition space.
- The new wing is sheathed in 51,000 square feet of German Jura stone blocks, specifically quarried for the project.
- A specialty finishes firm from Phoenix, Arizona, created the Venetian plaster used in the interior.
- 400,000 square feet of gypsum board were used in the new addition alone.
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• 10,000 cubic yards of concrete were poured.
• State-of-the-art climate control and backup systems will keep the museum at an optimum temperature of 72 degrees, with humidity at 45 percent. Of course, there are many more staggering statistics to absorb, such as 2,700 new light fixtures, 3,400 square feet of track lighting, and 840 square feet of Venetian plaster, all hung from a steel structure above, using heavy-gauge wire, then fused together, providing an impressive crown to the space, and echoing the Rotunda in the existing building.

With the new construction, The Minneapolis Institute of Arts will be far greater than the sum of its parts, enabling it to grow its collections and to display its art treasures—free of charge—for generations to come. The new Minneapolis Institute of Arts will come to the public on June 11, 2005. East elevation from Target Park.

The third phase involves remodeling existing interior spaces and reinstallation of the permanent collection. A signature space in the new wing is an atrium, topped on the third floor by a dramatic dome. This atrium dome is constructed of sixty-two separate pieces of Venetian plaster, all hung from a steel structure above, using heavy-gauge wire, then fused together, providing an impressive crown to the space, and echoing the Rotunda in the existing building.

Expanding public access, which was the first milestone in the Bring Art to Life Campaign, unveiled 20,000 square feet of newly expanded Chinese galleries on October 30, 2004. Improving educational facilities and increasing gallery space, the Michael Graves-designed wing continues on schedule. The new Minneapolis Institute of Arts will comprise a series of beautiful new spaces for the museum’s growing collection, and expanded access for current and future scholarship. The result will be far greater than the sum of the parts, enabling the Institute to grow its collections and to display these treasures for the public—free of charge—for generations to come.

The new Minneapolis Institute of Arts will open to the public on June 11, 2005. East elevation from Target Park.

The new wing is sheathed in 51,000 square feet of German Jura stone blocks, specifically quarried for this project. Jura stone has been used for more than 500 years. EDP Architects is the local firm working with Michael Graves’ design on the new wing. EDP also worked on the 1998 renovation, providing seamless continuity on the Institute grounds.

The new library will be one of the region’s top research centers for art historical information, and a serene space to engage in contemplative study. The Department of Photography, encompassing 11,000 volumes, such as the 1630 Edward Weston images, will offer public access by appointment to its important collections in the new wing.

The Modernist Collection, including the Limpog vase by Corrado Faro (presented to the Institute by Norman Lear, Minnesota, new Wells Fargo), will be among hundreds of objects unveiled in two new galleries.
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For the visiting public, the new construction means not only more galleries in which to view new collections and future gifts of art, but also additional classroom and meeting spaces, a new reception hall, a larger library, print study room, and photograph study room. “This has been a three-phase project,” Grazzini explains. The first phase created a new basement and first floor for the addition and was completed in July 2003. The second phase includes the second- and third-floor galleries of the new wing and is nearly complete. The new Minneapolis Institute of Arts will come online on June 11, 2005, East elevation from Stevens Avenue.

With the new construction, The Minneapolis Institute of Arts will be far greater than the sum of its parts, enabling it to grow its collections and to display its art treasures—free of charge—for generations to come. 10,000 cubic yards of concrete were poured. State-of-the-art climate control and backup systems will keep the museum at an optimum temperature of 72 degrees, with humidity at 45 percent. Of course, there are many more staggering statistics to absorb, such as 2,700 new light fixtures, 5,400 lineal feet of track lighting, and 840 lineal feet of built-in cases for the display of art. Every detail of the new construction figures into the amazing result.

The new wing under construction, spring 2005, as seen from Stevens Avenue.
A COLLECTION GROWS

Why is The Minneapolis Institute of Arts building a new wing, adding to its art endowment, and searching the world markets for masterpieces? “In order to flourish as a fine arts museum, our job is to provide clarity and understanding of the great moments in cultural history,” said Robert Jacobsen, Acting Associate Director of Collections and Exhibitions, and Curator of Asian Art. Not a small order, and certainly not a job that will ever be finished. “Acquiring art is a long-term, ongoing process,” he said. “We never stop. The permanent collection reflects the highest vision and quality for the larger community. Furthermore, the permanent collection largely determines the museum’s reputation. Its primary purpose is to inspire audiences and provide the basis for the study and enjoyment of art.”

That means being poised to act when a masterpiece comes to market. It also means filling in historical gaps within the collection to provide the fullest understanding of the history of art. And as time moves forward, it means collecting to encompass the entire twentieth century, a new focus for the Institute.

For that to happen, the museum needs to grow in both size and endowment. And that’s exactly what’s happening here today. “The permanent collection is the basis of an encyclopedic art museum,” Jacobsen said. “It provides the platform for virtually everything the museum does: attracting members, enhancing collections, borrowing and lending art for international exhibitions, providing context for all manner of programs and educational outreach, encouraging collectors through the various councils, developing new and meaningful scholarship, and delighting and educating as many people as it can reach.”

The more significant its permanent collection, the more the museum will be in a position to draw scholars, visitors, collectors, donors, and educators to its doors. In turn, other institutions will want to present their great exhibitions at The Minneapolis Institute of Arts, and show its best exhibitions to constituencies around the world.

The museum’s curatorial staff and Trustees constantly strive to raise the bar in terms of artistic merit and quality. “The fundamental precept in seeking any work of art for the museum is, of course, quality,” said Jacobsen. “The highest standards should always apply. Visual impact, condition, authenticity, rarity, and art historical importance are primary considerations.”


One of the museum’s finest acquisitions in 2005 was this Highback chair, 1897, by Scottish designer Charles Rennie Mackintosh, The John R. Van Derlip Fund and The William Hood Dunwoody Fund.
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Art objects come into the museum’s collection in three different ways: they are purchased with endowment funds, they are donated, and they are acquired with private gifts of funds. For The Minneapolis Institute of Arts, this means all works of art are privately funded; no government funds or membership contributions are used to purchase art.

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—Robert Jacobsen, Asian Art Curator

Alfred and Ingrid Lenz Harrison and the Regis Foundation. A Man Ray photograph, Portrait of Lee Miller, 1932, was purchased by The Alfred and Ingrid Lenz Harrison Fund. A chair by Scottish designer Charles Rennie Mackintosh, 1898, was purchased by The John R. Van Derlip Fund.

Ancient China were purchased for the museum by Ruth and Bruce Dayton. A collection of Uzbek embroideries from the nineteenth and early twentieth centuries was purchased for the museum by Avva and Jack Robinson. A thirteenth-century North American Effigy Pipe in the form of a Bound Prisoner from the Mississippian culture was acquired by the Putnam Dana McMillan Fund.

So, once again, why is the museum collecting, expanding, and building? Jacobsen said, “We want to continually interpret through the academic process the great moments in art history, with the finest possible objects. We do this for our community and for our diverse public, now and into the future.”
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Given the impressive and growing collection the Institute maintains, this is a great tribute to regional philanthropy.

In the past year, Jacobsen said, several extraordinary objects came into the collection. A Japanese folding screen from the sixteenth century, *Uki Bridge*, was purchased by The Alfred and Ingrid Lenz Harrison and the Regis Foundation. A Man Ray photograph, *Portrait of Lee Miller*, 1932, was purchased by The Alfred and Ingrid Lenz Harrison Fund. A chair by Scottish designer Charles Rennie Mackintosh, 1898, was purchased by the Putnam Dana McMillan Fund and The William Hood Dunwoody Fund. A thirteenth-century thirteenth-century effigy pipe from the Mississippian culture was purchased for the museum by Aviva and Jack Robinson.

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Page 13 Hanko Reger, American, 1892–1904, The Lost Pilot, modeled 1876, The Ethel Morrison Van Derlip Trust Fund. Because of permanent endowments, the Institute has come to own this work, which had been on loan since 1964.

Above Japanese, *Uki Bridge*, 15th century, The Putnam Dana McMillan Fund and gift of funds from The Mary Livingston Griggs and Mary Griggs Burke Foundation. From the T’ang dynasty in China (late seventh or early eighth century), a pair of earthenware *Camels and Driver* were purchased by The John R. Van Derlip Fund. A great series of prints by German artist Otto Dix (1891–1969) called *Der Krieg* (the War), was purchased with The John R. Van Derlip Fund and a gift of funds from the Mary Livingston Griggs and the Regis Foundation. A thirteenth-century effigy pipe from the Mississippian culture was purchased for the museum by Aviva and Jack Robinson.

Alfred and Ingrid Lenz Harrison and the Regis Foundation. A Man Ray photograph, *Portrait of Lee Miller*, 1932, was purchased by The Alfred and Ingrid Lenz Harrison Fund. A chair by Scottish designer Charles Rennie Mackintosh, 1898, was purchased by the Putnam Dana McMillan Fund and The William Hood Dunwoody Fund. An important blue-and-white moon flask and a lacquer cup from Ancient China were purchased for the museum by Ruth and Bruce Dayton. A collection of Uzbek embroideries from the nineteenth and early twentieth centuries was purchased for the museum by Aviva and Jack Robinson.

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