

## **New Contemporary Art Program Launches at the Minneapolis Institute of Arts with “Until Now: Collecting the New (1960–2010)” and “Art ReMix”**



Rebecca Belmore, Canadian, born 1960, *Fringe*, 2007, transparency in light box.  
Courtesy of Franco Soffiantino gallery and the artist

### **MINNEAPOLIS, MARCH 16, 2010**

In April, the Minneapolis Institute of Arts (MIA) is launching a number of new contemporary art initiatives, to increase the scope of the museum’s collections and develop creative ways of both presenting contemporary art exhibitions and highlighting the interplay between different art historical periods and across cultures. These initiatives kick off with “Until Now: Collecting the New (1960–2010)”—the inaugural exhibition by newly appointed contemporary art curator Elizabeth Armstrong—which examines the swiftly shifting contemporary art scene over the past 50 years. Encouraging collaboration, Armstrong is also partnering with curators across the MIA’s diverse collecting departments to launch “Art ReMix,” a juxtaposition of contemporary and historic art throughout the MIA’s galleries. Curators are also partnering with contemporary artists in a collaboration designed to spur interdisciplinary thinking and new insights about the museum’s encyclopedic collection. And newly appointed curator of photography David Little also recently launched a semi-annual exhibition series, “New Pictures,” the first museum series of its kind devoted to showcasing innovative and emerging artists in the field of photography.

“By adding significant contemporary works, in tandem with a program of new contemporary art initiatives, the MIA and its collections remain particularly relevant, alive, and lively to our diverse audiences,” said Kaywin Feldman, director and president of the Minneapolis Institute of Arts.

“We have an exciting opportunity to consider what works and artists will be of particular relevance and interest not only to our audiences now, but also in the future,” said Armstrong, curator of contemporary art and assistant director of exhibition and programs. “In our exhibition ‘Until Now,’ we begin exploring these possibilities. Moreover, the quality, richness, and depth of the MIA’s collections allow us myriad opportunities to bring our old collections and new acquisitions together to display and contextualize contemporary art.”

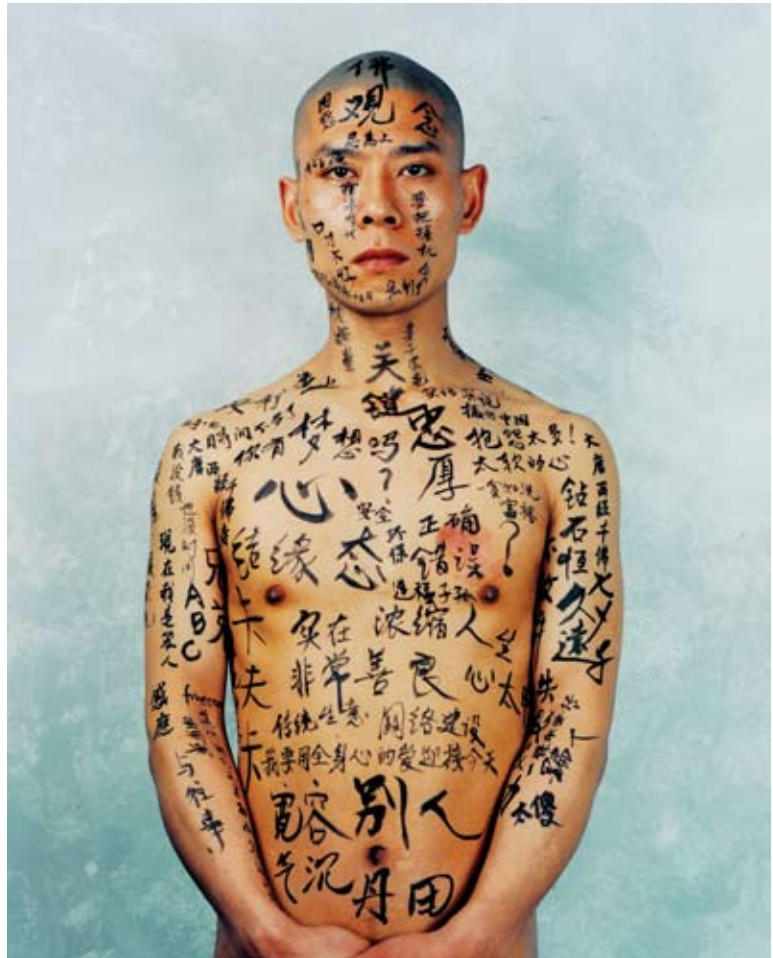
## NEWLY APPOINTED MIA CURATOR ELIZABETH ARMSTRONG PRESENTS “UNTIL NOW: COLLECTING THE NEW (1960–2010)”

Organized by Armstrong, “Until Now: Collecting the New (1960–2010)” opens April 16, 2010. The exhibition includes more than 85 works by artists who have challenged and altered the direction of visual art over the past five decades. Cutting across time, cultures, and other borders, “Until Now” is organized around general themes that encompass a broad range of global art activity, from the rise of abstraction to the backlash championing of realism, and from the appropriations of consumer culture icons to the repurposing of popular cultural detritus.

“Until Now: Collecting the New (1960–2010)” presents a wide range of modern masters, as well as those emerging on the scene, including: Mequitta Ahuja, Doug Aitken, Siah Armajani, Rebecca Belmore, Ross Bleckner, Michaël Borremans, Nick Cave, John Chamberlain, Mona Hatoum, Zhang Huan, David Hockney, Alfred Jensen, Jasper Johns, Ilya Kabakov, Yayoi Kusama, Roy Lichtenstein, Takashi Murakami, Yoshitomo Nara, Claes Oldenburg, Roxy Paine, Gerhard Richter, Peter Saul, Carolee Schneemann, Bill Viola, and Andy Warhol, among many others.

“Until Now: Collecting the New (1960–2010)” is open April 16 through August 1, 2010, in the MIA’s Target Gallery.

*Generous support for this exhibition is provided by The Private Client Reserve at U.S. Bank and by H.B. Fuller.*



Zhang Huan, Chinese, born 1965, *1/2 (Text)*, 1998, chromogenic color print  
© Zhang Huan Studio, courtesy of PaceWildenstein,  
New York, gift of Dr. George T. Shea and Gordon Locksley.

## IMAGINATIVE PROGRAM "ART REMIX" PAIRS HISTORIC AND CONTEMPORARY ART IN GALLERIES

"Art ReMix" puts selected works of contemporary art in dialogue with the museum's rich and diverse historical holdings. Through these juxtapositions, visitors will be presented with new perspectives on the present, the past, and—in some cases—themselves. Particularly notable pairings on display include:

- Kehinde Wiley's dramatic 2009 portrait of two Afro-Brazilian street youth, painted in the bold style of baroque religious portraiture and installed in the museum's Baroque Gallery;
- Yinka Shonibare's *Dressing Down*, 1997, a headless mannequin dressed in a replica 18th-century European-style dress made from textiles associated with African identity, which is installed in the museum's luxurious Grand Salon;
- Nam June Paik's *TV Buddha*, 1989, meditating on a single-channel video installed in proximity to the museum's collection of Buddhist sculpture;
- Lorraine O'Grady's photographs of family albums in the Egyptian gallery;
- A series of JoAnn Verburg's landscape photographs installed in the context of Korean ceramics and folding screens.

Other contemporary artists in "Art ReMix" include Ai Weiwei, Willie Cole, Sharon Core, Kota Ezawa, Cindy Sherman, Alec Soth and Thomas Struth.

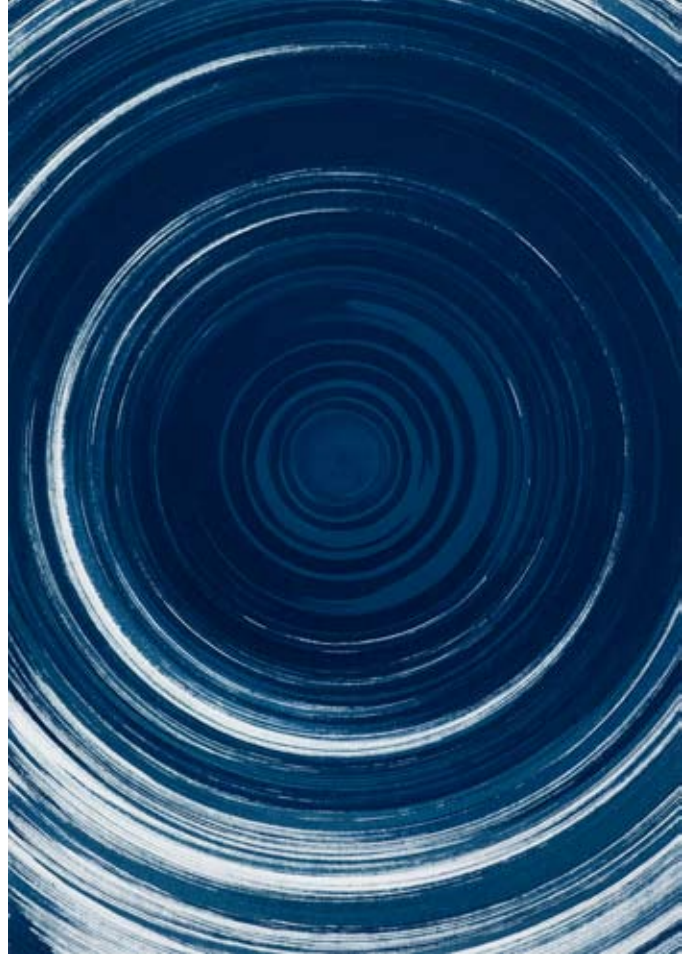


Kehinde Wiley, American, born 1977, *Santos-Dumont—The Father of Aviation II*, from The World Stage: Brazil series, 2009, Collection of Gordon Locksley and George T. Shea



## NEW PICTURES

A semi-annual exhibition program, "New Pictures" is dedicated to featuring groundbreaking photography by emerging artists from around the world and fostering dialogue about the innovations in photography, as the medium responds to a rapidly evolving society. The initial "New Pictures" exhibition opened on September 17, 2009, with a dramatic installation of monumental landscapes by Japanese artist Noriko Furunishi. The second installment in the series features the work of German artist Marco Breuer, who seeks to answer the question: What is a photograph? Breuer's bold and experimental approach strips photography to its essential materiality, presenting works created by manipulating the surface of light-sensitive photographic paper. On view from February 18 through August 1, 2010, the exhibition takes place in two parts. The first presents a selection of Breuer's old and new works. The second begins in mid-March, when Breuer will alter the gallery space to evoke a darkroom, emphasizing the artist's process.



Marco Breuer, German, born 1966, *Spin (E-197)*, 2008, cyanotype on Fabriano paper, generously lent by H.B. Fuller; image courtesy of Von Lintel Gallery, New York

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### ABOUT THE MINNEAPOLIS INSTITUTE OF ARTS

The Minneapolis Institute of Arts (MIA), home to one of the finest encyclopedic art collections in the country, houses more than 80,000 works of art representing 5,000 years of world history. Highlights of the permanent collection include European masterworks by Rembrandt, Poussin, and van Gogh; modern and contemporary painting and sculpture by Picasso, Matisse, Mondrian, Stella, and Close; as well as internationally significant collections of prints and drawings, decorative arts, Modernist design, photographs, textiles, and Asian, African, and Native American art. General admission is always free. Some special exhibitions have a nominal admission fee. Museum hours: Sunday, 11 A.M.–5 P.M.; Tuesday, Wednesday, Friday, and Saturday, 10 A.M.–5 P.M.; Thursday, 10 A.M.–9 P.M.; Monday closed. For more information, call (612) 870-3000 or visit [www.artsmia.org](http://www.artsmia.org).