

# People's *Choice*



**A TOUR OF  
THE MIA'S  
MOST BELOVED  
WORKS OF ART**



MINNEAPOLIS



OF ARTS

INSTITUTE

**WELCOME! THIS HOUR-LONG TOUR HIGHLIGHTS A BROAD RANGE OF ART WORKS, FAVORITES OF MIA VISITORS. ENJOY ON YOUR OWN OR**



China, Western Han dynasty

*Funerary Model of a Pig Sty*, 2nd century B.C., earthenware, gift of Alan and Dena Naylor in memory of Thomas E. Leary

Gallery 215

Imagine creating replicas of your most prized possessions so you might enjoy them in the afterlife. That's what the Han upper class did, as shown here. Beloved by school-children who visit the museum, this clay model of a pig sty is rich in realistic detail. In it are miniature figures of a sow, suckling pigs, a boar the size of an Idaho russet, roosting chickens, and a sleeping dog. In the passage beneath the hipped tile roof is a farmhand, keeping watch on the livestock while staying out of the sun. The pen is connected to two latrines—the latest convenience of the day. Who says you can't take it with you?

How to Find these Works

*To save time, view the works of art in the order presented. Gallery numbers are listed.*

Africa, Nigeria (Benin)

*Leopard*, 17th century, bronze, The Miscellaneous Works of Art Purchase Fund  
Gallery 250

This bronze leopard is actually a water vessel, used exclusively by the *oba*, or king, when he washed his hands during ceremonies. The vessel was filled through a round, hinged opening at the top of the leopard's head; when tipped, water poured out through its pierced nostrils. Admired for its power, ferocity, agility, and intelligence, the leopard became an important symbol of the *oba*, whose power was absolute. The richly textured surface has been carefully incised with small circles to represent the leopard's spots. Today, the kingdom of Benin exists within the modern state of Nigeria, with the *oba* now serving primarily as a religious leader.





France (Paris), 1730s

*Grand Salon from the Hôtel Gaillard del La Bouëxière,*  
gift of Carolyn and Franklin Groves and The Groves  
Foundation  
Gallery 318

Grand salons, lavish rooms for entertaining, were located on the second floors of Paris's most stately homes, set above the smell and noise of the street. This salon came from a mansion in Paris that belonged to an official of Louis XV's government. Jean Gaillard de La Bouëxière's decor highlighted favorite pastimes of the period. The ornate gilded carvings include large "trophy" salutes to hunting (look for the rifle, powder flask, dead game birds, and a rabbit) and the arts (a bagpipe, horns, panpipes, and a triangle represent music, while the mask symbolizes the theater). And, if you want to create your own way to pass some time, just stand facing the center of one fireplace mirror and see yourself in the opposite mirror reflected into infinity!



Jean-Léon Gérôme, French, 1824–1904

*The Carpet Merchant*, c. 1887, oil on canvas, The William Hood Dunwoody Fund

Gallery 357

A popular and very productive artist, Gérôme traveled extensively in North Africa and the Middle East in search of exotic subjects, which were much in vogue in the late 19th century. *The Carpet Merchant* depicts the Court of the Rug Market in Cairo, a site Gérôme visited in 1885. The painting celebrates all things “Oriental”—an all-encompassing term that described anything east of Europe. Merchants in colorful robes and turbans dominate the scene, their wares carelessly piled in the foreground. The painting is smooth and free of brushmarks, lending an opulent sheen to the lush, saturated colors and meticulously rendered details.

Raffaello Monti, Italian, 1818–81

*Veiled Lady*, c. 1860, marble, The Collectors' Group Fund Gallery 357

In Italy in the 1700s, sculptures of veiled figures were quite popular. But a century later, Monti, working in Victorian London, revived the tradition with his *Veiled Lady*, subtly modeled to suggest both feminine allure and modesty.

Captivating and mysterious, if rather haunting, the head is shrouded in a filmy veil secured by a garland of morning glories. It's impossible not to marvel at the artist's technical prowess. His ability to carve features that are convincingly obscured by a sheer "veil" of sensuously draped fabric—from a solid hunk of marble—is breathtaking.



William-Adolphe Bouguereau, French, 1825–1905  
*Temptation*, 1880, oil on canvas, The Putnam Dana  
McMillan Fund and the M. Knoedler Fund  
Gallery 357

Painted at the height of this artist's career, *Temptation* is an intimate portrait of mother and child, their skin aglow in the reflection of a lily pond. Bouguereau chose models who embodied his ideal of feminine beauty. Technically accomplished, he painted humans and landscapes in incredibly lifelike detail from direct observation. Linger for a while to see how the artist achieved such realistic details. Despite its sentimental subject, the scene may also be allegorical. Might the apple represent Adam and Eve's biblical temptation, as the title suggests?



Pablo Picasso, Spanish, 1881–1973

*Baboon and Young*, 1951, bronze, gift of Mr. and Mrs.

John Cowles

Gallery 376

As a sculptor, Picasso pioneered the technique of assemblage, constructing works partly or entirely of “found” objects, both natural and man-made. In *Baboon and Young*, the artist used toy automobiles, a storage jar, and a car spring to create a playful, tender image of motherhood. The two metal cars, undersides together, shape the baboon’s head; the round earthenware jar, with its high handles, makes up her shoulders and torso; and the curving steel spring forms her backbone and long tail. The rest of her body and the figure of her child were modeled from clay, and the whole piece was then cast in bronze.



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Hans Ledwinka, Austrian, 1878–1967 (designer)  
*Tatra T87*, 1948 (designed 1936), all-metal monocoque body  
Manufacturer: Ringhoffer-Tatra-Werke AG, Czechoslovakia, acquired with funds from the Regis Foundation  
Gallery 379

This futuristic car is one of the finest examples of aerodynamic design ever produced. With a 75-horsepower rear-mounted engine, it could travel at speeds of 100 m.p.h. Its rear dorsal fin was both purposeful and distinctive; without it, a crosswind would cause the tapered body to waver at high speeds. Named after the Slovakian mountain range where it was tested, the *Tatra T87* clearly influenced the 1938 VW Beetle design. This vehicle is one of only 3,000 Tatras ever built; production was cut short by World War II. Its original paint—found to be highly flammable—is long gone, though the leather interior remains intact. With only 58,424 kilometers on the odometer, it's in drive-

Chuck Close, American, born 1940  
*Frank*, 1969, acrylic on canvas, The John R. Van Derlip Fund  
Gallery 373

The model for this painting was not Frank himself, but rather an 8 x 10-inch photograph of Frank. In the 1960s, Close photographed his friends and then meticulously copied the images, in paint, onto large canvases. With this painstaking technique, he preserved the objectivity of photography. Close also simulated the way the camera, like the human eye, focuses on one area at a time, leaving other areas blurred. This billboard-sized portrait is unsettling, particularly given its colossal human subject, bland expression and all. Thanks to the exacting replication of each pore, hair, and stray whisker, the farther away you move, the more like a photograph this portrait becomes.

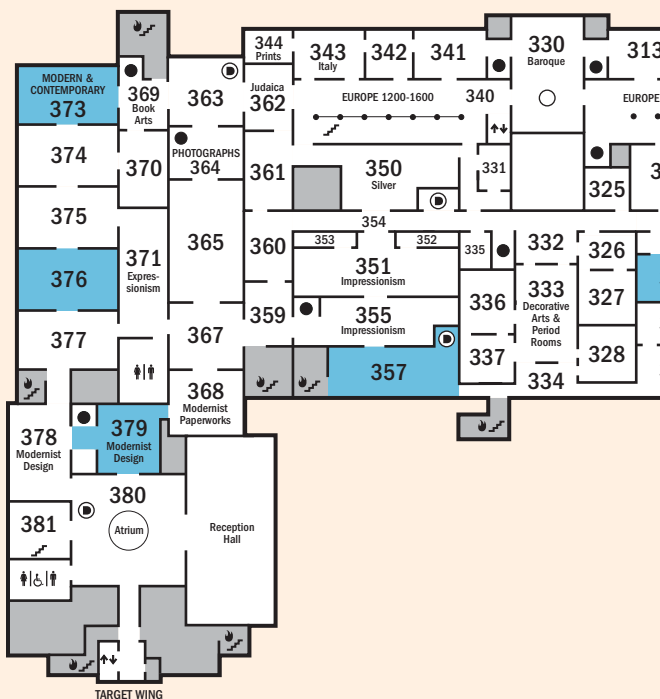


## MAPS

## SECOND FLOOR



### THIRD FLOOR





*Ready to take a break and share your discoveries? Coffee, sandwiches, and snacks are available at the ArtsBreak coffee shop on the first floor, and Italian cuisine is served in ArtsCafé on the mezzanine level.*

