



MINNEAPOLIS
INSTITUTE OF ARTS

2010–2011
ADULT PROGRAMS

Contemporary Art & Photography



James Welling,
American, born 1951,
0775, 2006, inkjet
print, courtesy of Regen
Projects, Los Angeles

Related to the museum's recent initiative around contemporary art and longstanding commitment to photography, this series brings living artists, critics, curators, and scholars to address trends in contemporary art and photography today.



Roles of Artists in Our Cultural Constructions



**Thursday, January 13
11 a.m. to noon
Pillsbury Auditorium
Kinji Akagawa**

Dedication of the Lyndale Park Peace Bridge designed by Kinji Akagawa and Jerry Allan, Minneapolis. Photo by Caitlin Longley, 2009.

How does the public artist democratize the aesthetic experience? Prolific public artist Kinji Akagawa will discuss democracy and the artist's role. Akagawa believes the public artist must produce more than the object; he or she must produce ideas and comment on life. Further, the constant objective is to produce work that is new and thought-provoking.

Akagawa holds a B.F.A. degree from the Minneapolis College of Art and Design, and an M.F.A. from the University of Minnesota. He has been active within the arts communities of Tamarind, Cranbrook, and Haystack.

Presented by the Friends of the Institute.

Leo & His Circle: The Life of Leo Castelli

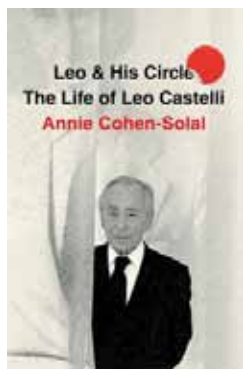
Saturday, February 19
2 to 3 p.m.
Pillsbury Auditorium
Annie Cohen-Solal

Leo Castelli reigned for decades as America's most influential art dealer. Castelli was the first to exhibit artists now considered 20th-century masters, such as Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Andy Warhol, and Cy Twombly. Annie Cohen-Solal's latest book, *Leo and His Circle*, narrates the course of Castelli's power and influence, as well as his life as an Italian Jew. Drawing on her friendship with the subject, as well as a knack for archival excavation, Cohen-Solal presents the elegant, shrewd, irresistible, and enigmatic figure at the very center of postwar American art, bringing a new understanding of its evolution.



Born in pre-independence Algeria, Annie Cohen-Solal is a French academic, writer, historian, and biographer. Her most famous work is a biography of Jean-Paul Sartre, Sartre: A Life, which has been translated into 16 languages. Other titles include Painting American (Random House, 2001), about the rise of American artists from the 19th to the 20th century, and Leo and His Circle: The Life of Leo Castelli (Random House, 2010).

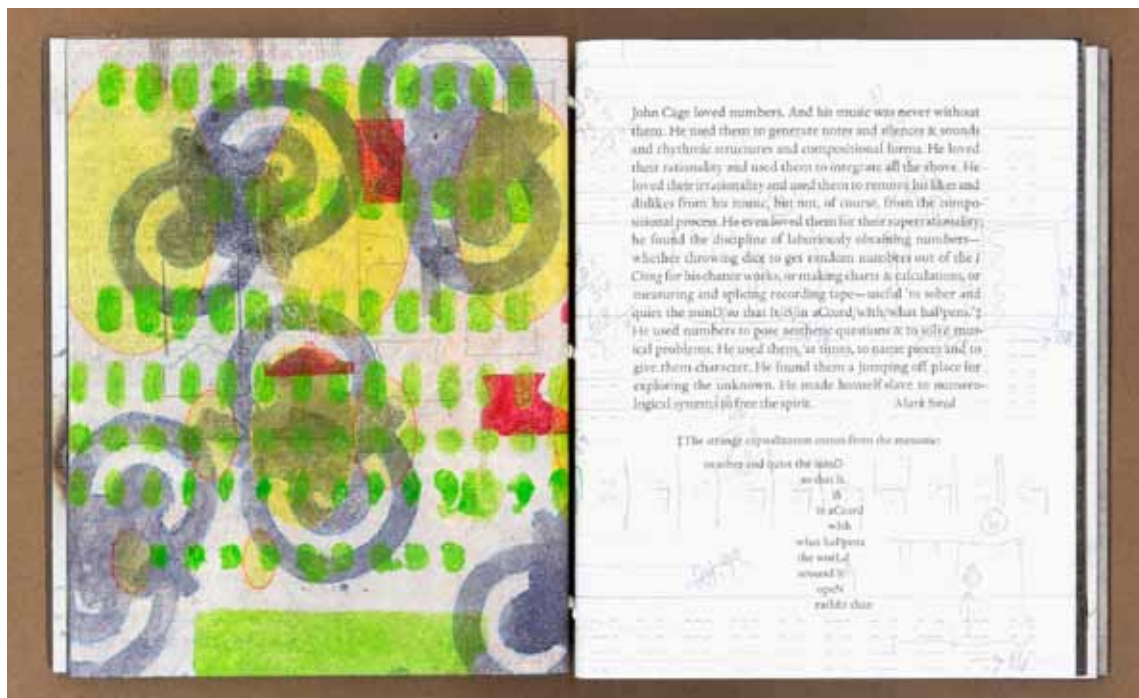
She has taught at New York University, the University of Berlin, the Hebrew University of Jerusalem, and the Université de Paris XIII. Currently she is Visiting Arts Professor at New York University's Tisch School of the Arts. In 2009 she was presented with the Knight of the National Order of the Legion of Honor, the highest decoration in France.





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A Change in Dimension: Book Art in America, 1960 to Today



Robin Price and Emily Larned, American.
Slurring at Bottom: A Printer's Book of Errors, 2001. Painting by Mary Allan. Letterpress book with various handwork on sheets. Plexiglas covers, housed in box. Edition of 60; 7 x 5.5 x 1 inches; 80 pages. Courtesy of the artist.

Saturday, February 26
2 to 3 p.m.
Friends Community Room
Betty Bright

Book art is a quintessential 21st-century art form in which artists transform "books" into artworks that may be held in one's lap or expanded into room size. We will sample a range of work, then focus on experimental letterpress printing. The artists whose work will be emphasized employ Fluxus and other conceptual strategies in books that involve the reader in an immersive "reading" experience, orchestrating image and text, touch and time.

Betty Bright, Ph.D., is an independent scholar and curator. Bright helped to start Minnesota Center for Book Arts. She authored No Longer Innocent: Book Art in America 1960–1980 (Granary Books, 2005), the first history to trace the emergence of the artist's book in the United States during the 1960s and 1970s. Her research on letterpress printing as it reflects the evolving identity of craft will appear in Extra/ordinary: Craft Culture and Contemporary Art (Duke University Press, 2011).



Seven Days in the Art World & Counting



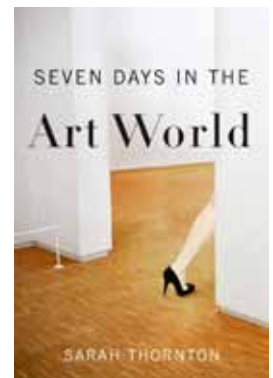
Sarah Thornton

**Thursday, March 10
11 a.m. to noon
Pillsbury Auditorium
Sarah Thornton**

In her fascinating book *Seven Days in the Art World*, Sarah Thornton describes the inner workings of the institutions that contribute to an artist's place in art history. Gain insights into her experiences while researching this book at the politically charged Venice Biennale and through attending top-level international art auctions, visiting artists in their studios, attending classes in challenging arts education institutions, and more.

Sarah Thornton holds a Ph.D. in the sociology of music from Strathclyde University, Glasgow. She writes about contemporary art for The Economist, recently completing an eight-part series, "Artists at Work."

Presented by the Friends of the Institute.



From Optics to Objects: Painting from 1960 to Today



Frank Stella, Tahkt-I-Sulayman Variation II, 1969, gift of Bruce B. Dayton

Saturday, May 21
2 to 3 p.m.
Pillsbury Auditorium
Ross Elfline

Over the past 50 years, a profound shift has occurred in how we define painting. Artists once attempted to dazzle the viewer with the unique optical effects that can only occur when oil paint is applied to canvas. But artists from the Minimalist School, such as Frank Stella, Donald Judd, John McCracken, and Robert Mangold, instead treated the surface of the canvas as a discrete object. In recent years, artists such as Takashi Murakami have gone one step further by presenting paintings not only as objects, but also as luxury goods,

covering the works' flat surfaces with commercial logos and copyrighted characters.

This talk will chart painting's progress from works of optical transcendence to objects of luxury and taste.

Ross Elfline earned a Ph.D. from the University of California, Los Angeles, and teaches art history at Carleton College. He is an art and architectural historian whose research and course offerings focus on the history, theory, and criticism of art and architecture since 1945.