WHY I VOLUNTEER By Bruce Hansen

I have been asked why I volunteer at the Tweed Museum of Art.

The Tweed Museum, like other cultural assets in Duluth, is important to the well being of Duluth and this region. The Tweed was given to us (all of us – the U of M, UMD and all of Minnesota) by Mrs. Tweed Tuohy for the well being of Duluth and this region. The Tweed Tuohy for the well being of Duluth and this region.

~ the U of M, UMD and all of Minnesota

I want to be part of this.

Our mission at the Tweed Museum is to bring art and people of our community together for delight, to discover, and to learn. Our vision is to become valued and promoted as our region’s destination art museum.

I want to be part of this.

The Tweed’s permanent collection of nearly 11,000 artworks is a near perfect example of an encyclopedic fine art collection and presents us with infinitely rich curatorial possibilities. Thus, as guest curator of this exhibition, I had the great privilege of working with the staff of the Weisman Art Museum at the University of Minnesota in the Twin Cities, who allowed me to survey their own collection for possible works to be included in the exhibition. Ultimately, I was able to select a few works from the Weisman that both supplemented those drawn from our own collection, resulting in a final selection that felt fully realized and fulfilled. Among the artworks borrowed from the Weisman were Otto Dix’s expressionist Frauenkopf (Woman with a Feather Hat). Marc Chagall’s Three Angels Entertained by Abraham, and Fernand Léger’s vivid col- or lithograph Marie l’Acrobate (Marie the Acrobat). These subgenres, including Expressionism, Futurism, Surrealism, and Cubism, expressed the Modern artists’ attitudes that challenged the normalcy of artistic principles upheld throughout the Western world, scrambling principles of color, line, perspective, and even subject, which the earlier had championed.

Modernism, the show currently on view in the Special Exhibition Gallery at the Tweed Museum, is the latest installment in a series of exhibitions featuring artwork primarily drawn from the Tweed’s own permanent collection. Closely paralleling Pop Evolution, a similar exhibition from last spring which also surveyed a very specific genre of art and was mined from the Tweed’s permanent collection, Modernism features artworks of early 20th century avant-garde. Specifically, this exhibition features a selection of prints, drawings, and watercolors which skillfully demonstrate these artists’ abilities to work on a small scale while maintaining their creative vision.

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Our mission at the Tweed Museum, like the U of M, UMD and all of Minnesota, has limited resources. Where we are, and where we are, we have who we are, who we are, and where we are.

Electronic Service Requested
Several years ago, I attended my first potlatch. When I entered, I watched in awe as the people who create them. Some noted at the beginning of the 20th century, both nationally and abroad. This exploration is achieved through a rare offering of exceptionally modest and intimate works by these artists, selected to showcase their emotive capabilities by examining expressive portraits, initial sketches for more robust paintings and studies of the human figure. Their exploration of spare renderings engages audiences with easily approachable styles that deviate from the artists’ typical oeuvres.

Those in attendance typically participate while also referencing their work as educators, as they instruct students to develop formal and conceptual skills: the critical refining of process and defining of art.

The exhibit will feature works in a variety of media from faculty within the studio, graphic design, and art education areas. Faculty members from the art history area will participate with a curatorial framework to spark dialogue about and between the works of art, as well as programming contributions that will contextualize the ongoing "redefinitions" of art in our contemporary era with gallery talks on subjects such as: the historical beginning of arts academies and the foundations of the "fine art," shifts from art to visual culture, and cultural identity of our region. Their preservation and display requires expertise and climate controlled spaces. Artists may be compelled to create, but their expressive creativity requires materials and income. Art openings at the Tweed may be inspiring and tasty, but the caterers expect their due. From its inception to its celebration, art costs money.

Free entry has for generations been the expected practice of the Tweed Museum. Along with its exhibitions, Tweed provides events, education, consultation, and helps the careers of students and artists. From the time of its inception, the Museum was expected to be sustained by support from both its academic and public communities.

Indeed, foundations, benefactors, and members have come through with more than half the operational costs for running the Museum. The other half has been provided by the University. Yet, over time such supports have diminished. Because the Tweed can be enjoyed by anyone's budget! We offer free Holiday gift wrapping, free Christmas decorating ideas are right off your total purchase (some items excluded). You would receive 20% off your total purchase at the Tweed Museum Store on December 6th & 7th and December 20th & 21st at which time you would receive 20% off your total purchase (some items excluded).