

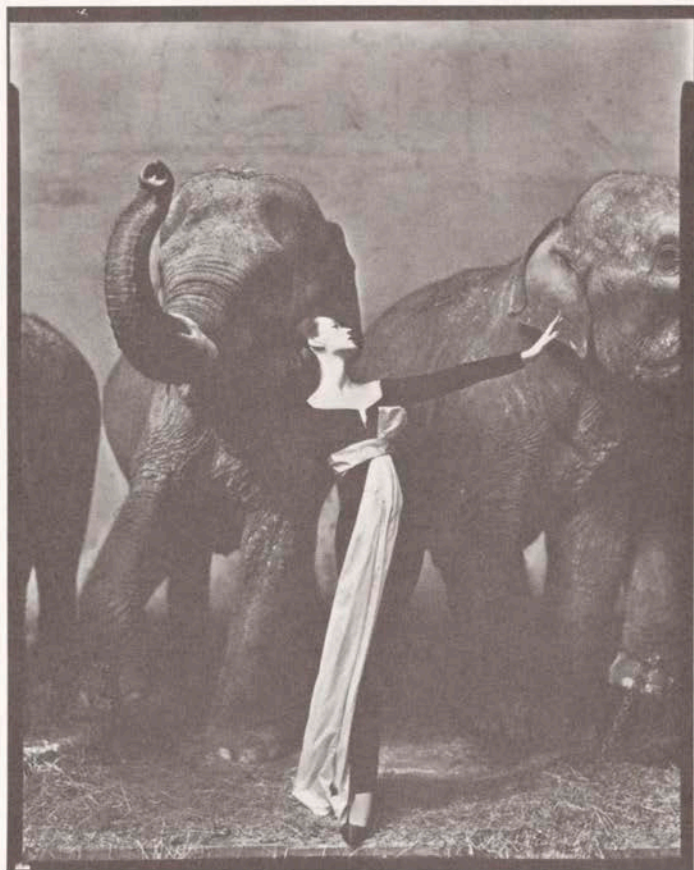


Dayton's Downtown Minneapolis department store event files

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RICHARD AVEDON:



**EVIDENCE
1944-1994**

RICHARD AVEDON: EVIDENCE 1944-1994

PHOTOGRAPHER RICHARD AVEDON OCCUPIES A PROMINENT, AND SINGULAR POSITION IN RECENT ART HISTORY. *RICHARD AVEDON: EVIDENCE 1944-1994*, INCLUDES MORE THAN 225 BLACK-AND-WHITE PHOTOGRAPHS SPANNING FIFTY YEARS OF AVEDON'S DISTINGUISHED CAREER.

RICHARD AVEDON IS ONE OF THE MOST COMPLEX PHOTOGRAPHERS OF OUR AGE. HIS DISTINCTIVE SENSIBILITY HAS HELPED TO DEFINE AN ERA IN AMERICAN VISUAL ART. HE BEGAN HIS CAREER DURING THE 1940S, WHEN HE WAS IN HIS TWENTIES. AS A YOUNG INEXPERIENCED PHOTOGRAPHER, AVEDON WAS DISCOVERED BY ALEXEY BRODOVITCH, THE LEGENDARY ART DIRECTOR OF HARPER'S BAZAAR. HIS FASHION PHOTOGRAPHY AND HIS VIRTUAL RE-INVENTION OF PORTRAITURE AS A PHOTOGRAPHIC GENRE ESTABLISHED HIM AS ONE OF THE LEADING PHOTOGRAPHERS OF HIS GENERATION.

EVIDENCE WAS MADE POSSIBLE BY A GENEROUS GRANT FROM HARPER'S BAZAAR, A PUBLICATION OF HEARST MAGAZINES. THE PREPARATION OF THE PHOTOGRAPHS FOR THE EXHIBITION AND TOUR WAS FUNDED BY THE EASTMAN KODAK COMPANY'S PROFESSIONAL IMAGING DIVISION.

PRESENTATION OF THIS EXHIBITION AT MIA WAS MADE POSSIBLE BY DAYTON'S, MIA CURATOR TED HARTWELL, AND FRIENDS OF THE INSTITUTE.

BAZAAR^{Harper's}
and
ABSOLUT VODKA

The Minneapolis Institute of Arts

RICHARD AVEDON: EVIDENCE 1944-1994

In celebration of this famous photography exhibition's second opening in the United States, please join us for an Absolut Vodka tasting, hors d'oeuvres, and a private viewing on*

Wednesday, July 12

*5:30-7:30 p.m. Reception
6:30-7:30 p.m. Private Tour
at*

*The Minneapolis Institute of Arts
Fountain Court/Rotunda
2400 Third Avenue South*

*R.S.V.P.
Elisabeth Hatab, Harper's BAZAAR
212-903-5377
or
Laura DeBiaso, Minneapolis Institute of Arts
612-870-3135*

**This exhibition first opened at the Whitney Museum of American Art in New York and traveled to the Museum Ludwig in Cologne; Palazzo Reale, Milan; and the National Portrait Gallery, London.*

© Richard Avedon
Dovima and the Elephants; Cirque d'Hiver, Paris; August 1955

THE MINNEAPOLIS INSTITUTE OF ARTS

2400 Third Avenue South Minneapolis, Minnesota 55404

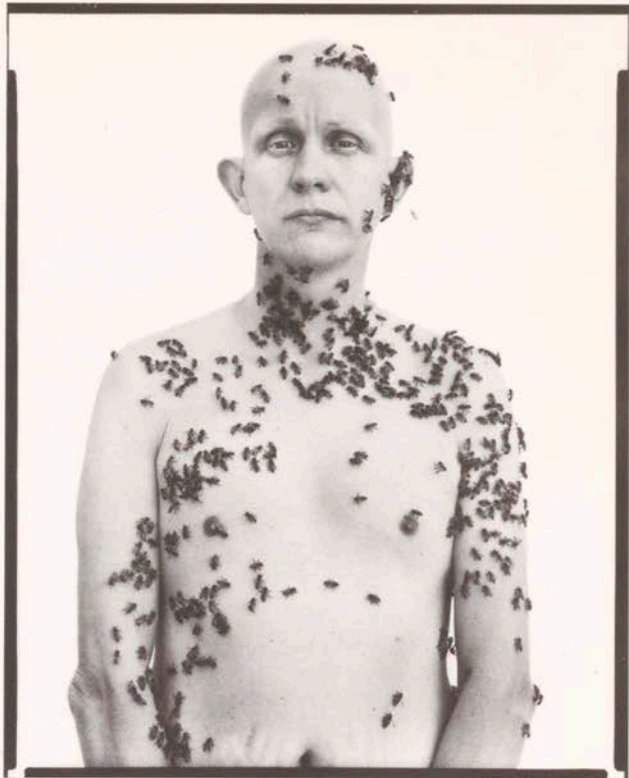
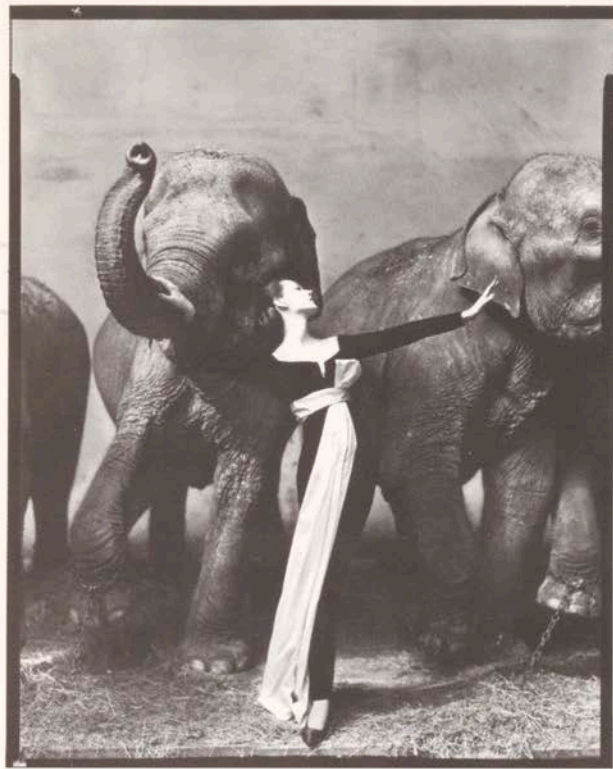
Special Exhibition Preview

Laure

4/26

This is a sample of the
invitations mailed to the Exec
Committee. Would you
please call the secretaries
of those who haven't called
you to RSVP - maybe on Wed.
or Thurs (4/28 or 4/29). Thanks

Pauline



New York. Cologne. Milan. London. Minneapolis.

Together again! Twenty-five years ago, The Minneapolis Institute of Arts organized the first museum retrospective of Mr. Avedon's work. Today, the Institute takes great pride in being the final venue on the world tour of "Richard Avedon: Evidence 1944-1994."

This exhibition was organized by the Whitney Museum of American Art, New York, and was made possible by a generous grant from *Harper's Bazaar*, a publication of Hearst Magazines. The preparation and presentation of the photographs for the exhibition and tour were funded by Eastman Kodak Company's Professional Imaging Division.

Presentation of this exhibition at The Minneapolis Institute of Arts is sponsored by:

DAYTON'S



The Director, Board of Trustees, and
members of the Patrons' Circle of
The Minneapolis Institute of Arts

cordially invite you to join the artist for a
festive buffet dinner and preview of

RICHARD AVEDON: EVIDENCE 1944-1994


Friday, July 7, 1995
Six o'clock in the evening

The Minneapolis Institute of Arts
2400 Third Avenue South

Black-and-white attire encouraged
Response card enclosed
Reservations held at the door

Valet parking available at
the Twenty-fourth Street and
Third Avenue entrances

This evening is supported by a generous gift from Dayton's.



Ronald Fischer, Beekeeper
Davis, California, May 9, 1981
© Richard Avedon

Dovima with Elephants
Cirque d'Hiver, Paris, August 1955
© Richard Avedon

Dinner Reservations

____ I (we) will attend the dinner on Friday, July 7, 1995.

Enclosed is my check for \$____ to reserve ____ tickets at \$75 per person.

Seating is limited! Please respond early to guarantee your reservation.

Name(s)

Address

City, State, Zip

Phone number

- Buffet dinner with open seating
- Valet parking available at the Twenty-fourth Street and Third Avenue entrances
- Please reply by Saturday, July 1, 1995
- For more information, call Margaret Sines at (612) 870-3036

Thank you for your reservation! This is not a tax-deductible contribution.

RICHARD AVEDON: EVIDENCE 1944–1994

Richard Avedon is one of the most influential photographers of the twentieth century. This retrospective, spanning fifty years of Avedon's distinguished career, includes portraits of both the illustrious and the anonymous, as well as examples of his fashion work. By examining the full range of his black-and-white photography, "Richard Avedon: Evidence 1944–1994" reassesses and clarifies the artist's place in the history of American photography and conveys the full depth and resonance of Avedon's innovative approach to image making.

To celebrate Mr. Avedon's visit, we have planned an exciting evening:



- 6:00 P.M. Cocktail reception
- 6:30 P.M. Remarks by Richard Avedon
- 7:00 P.M. Booksigning by Richard Avedon*
Exhibition viewing
- 8:00 P.M. Buffet dinner
- 9:00 P.M. Dessert buffet and dancing

Complimentary black-and-white guest photographs will be taken throughout the evening.

*Catalogs will be available for purchase.

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We invite members of the Institute's Corporate Council and Business League to join Director Evan Maurer and Photography Curator Ted Hartwell for a reception and tour of this exciting exhibition.

5:30–7:30 P.M.

6–7 P.M.

Reception

Remarks by Evan Maurer

Tour with Ted Hartwell

Reservations

____ I (we) will attend the Corporate Reception on Tuesday, July 11, 1995.

Enclosed is my check for \$____ to reserve ____ tickets at \$5 per person.

Please send your reservation today. Payment may be made at the door.

Name(s)

Corporate or foundation affiliation

Name(s) of guests

Corporate or foundation affiliation(s)

- Valet parking available at the Third Avenue entrance for \$3
- Please reply by Friday, July 7, 1995
- For more information, call Joan Grathwol Olson at (612) 870-3266

THE MINNEAPOLIS INSTITUTE OF ARTS

News Release

Contact: Muriel Morrisette, Public Relations Coordinator 612-870-3173
April 15, 1995
FOR IMMEDIATE RELEASE:

RICHARD AVEDON: EVIDENCE 1944-1994 PHOTOGRAPHS SPANNING FIFTY YEARS

**A Major Retrospective at The Minneapolis Institute of Arts
July 9 - September 17, 1995**

Photographer Richard Avedon occupies a prominent, and singular, position in recent art history. A major retrospective exhibition of Avedon's work opens July 9 at The Minneapolis Institute of Arts. *Richard Avedon: Evidence 1944-1994*, on view from through September 17, 1995, includes more than 225 black-and-white photographs spanning fifty years of Avedon's distinguished career.

Avedon's widely acknowledged body of work has been the subject of six important exhibitions in museums and galleries since 1970. But the complete range of his black-and-white photography has never before been examined in a full-scale museum retrospective. *Richard Avedon: Evidence 1944-1994* reassesses and clarifies the artist's place in the history of American photography and conveys the full depth and resonance of Avedon's often deliberately surprising approach to image-making.

Ted Hartwell, curator of photography at The Minneapolis Institute of Arts (MIA) and curator of this exhibition for its Minneapolis showing, was the curator responsible for *Richard Avedon*, the first museum retrospective of Avedon's work. It was mounted at The Minneapolis Institute of Arts in 1970.

-more-

Richard Avedon: Evidence 1944-1994 was organized for the Whitney Museum of American Art by guest curator Jane Livingston, art historian, critic, author, and former associate director of The Corcoran Gallery of Art, Washington, D.C. Her approach to this project takes impetus from the pioneering work she has undertaken on the "New York School" of American photography, a movement that flourished during the 1940s and 1950s.

Richard Avedon: Evidence 1944-1994 was made possible by a generous grant from *Harper's Bazaar*, a publication of Hearst Magazines. The preparation and presentation of the photographs for the exhibition and tour were funded by Eastman Kodak Company's Professional Imaging Division.

Presentation of this exhibition at The Minneapolis Institute of Arts is sponsored by DAYTON'S and Friends of the Institute.

Richard Avedon is one of the most complex photographers of our age. His distinctive sensibility has helped to define an era in American visual art. He began his career during the 1940s, when he was in his twenties. As a young and inexperienced photographer, Avedon was discovered by Alexey Brodovitch, the legendary art director of *Harper's Bazaar*. He went on to become Brodovitch's most illustrious colleague. His fashion photography and his virtual re-invention of portraiture as a photographic genre established him as one of the leading photographers of his generation.

"Through Avedon's many published images, and through his several important books and exhibitions, we have a fairly complex view of his oeuvre over five decades," Jane Livingston commented. "In all of this material, hints emerge of a side of the artist's

work that is deceptively different from the familiar, and by now iconic, white-background portraits and from the extraordinary fashion work."

"The exhibition explores the seemingly candid, or documentary-and little known-aspect of the artist's work. In addition to presenting unfamiliar reportage-like images from the early years, the exhibition includes many of the portraits of the illustrious and the anonymous for which Avedon is well known; examples of his fashion work; and images made for special projects, such as the 1973 book, Alice in Wonderland.

"*Evidence* present's Avedon's recent work, much of which has never been shown before. These new images bring the long career full circle: in them we find both a return to the photographer's earliest concerns and a mature synthesis of many of photography's concerns in the contemporary era."

David A. Ross, *Alice Pratt Brown* Director of the Whitney Museum of American Art, said, "Avedon is a major figure in post-war American art and this retrospective provides an opportunity to view masterworks which have become part of our shared visual vocabulary."

Over the past 25 years, Richard Avedon's work has been surveyed in a number of major exhibitions. In 1970 an exhibition at The Minneapolis Institute of Arts mounted portraits; in 1974 The Museum of Modern Art, New York, showed the artist's portraits of his father, Jacob Israel Avedon; in 1975 the Marlborough Gallery, New York, presented portraits, many life-size, of the leading political and pop-culture figures of the Vietnam era; in 1978 The Metropolitan Museum of Art, New York, organized an exhibition of fashion photographs; in 1985 the Amon Carter Museum in Fort Worth

-more-

originated a traveling exhibition of portraits titled *In the American West*; and in 1991 the Carnegie International in Pittsburgh presented an innovative installation work, *The Brandenburg Gate, East Berlin, New Year's Eve, December 31, 1989 January 1, 1990*.

Avedon's work is also in the collections of leading museums world wide, including The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; Smithsonian Institution, Washington, D.C.; The Art Institute of Chicago; National Portrait Gallery, London; and Kunstmuseum, Basel, Switzerland.

Richard Avedon: Evidence 1944-1994, the book accompanying the exhibition, was co-published by Random House and Kodak's Professional Imaging Division, in association with the Whitney Museum of American Art. The 184-page book contains a foreword by David A. Ross, essays by Jane Livingston and the art critic Adam Gopnik, an illustrated chronology of the artist's life and work, a checklist of photographs in the exhibition, and a selected bibliography. Cloth: \$50; paper: \$35.

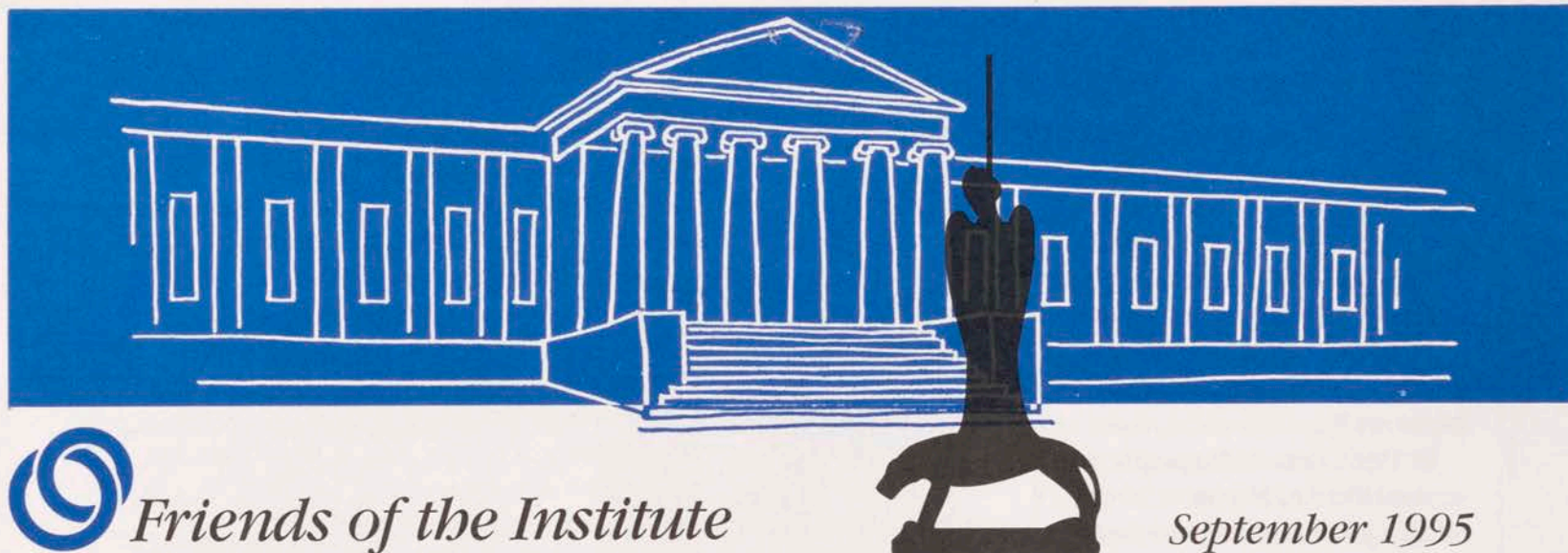
In addition to The Minneapolis Institute of Arts and the Whitney Museum of American Art, venues for *Richard Avedon: Evidence 1944-1994* include the Museum Ludwig, Cologne; Palazzo Reale, Milan; and the National Portrait Gallery, London.

#

The Minneapolis Institute of Arts is a free museum operated for the benefit of the general public. Operation of the Institute and its programs is supported by the citizens of Hennepin County through the Park Museum Fund. The Institute is supported by a grant from the Minnesota State Arts Board through an appropriation by the Minnesota State Legislature. Support for programs is also provided by the Institute of Museum Services and the National Endowment for the Arts.

Major annual support for museum operations and programs is provided by the American Express Minnesota Philanthropic Program; The Bush Foundation; the Cargill Foundation; First Bank System Foundation; the General Mills Foundation; the McKnight Foundation; the Pillsbury Company Foundation; and Target Stores, Dayton's, and Mervyn's by the Dayton Hudson Foundation.

The Institute thanks these funders and the more than 20,000 citizens who support the museum annually through individual, family, and corporate memberships and contributions.



Friends of the Institute

September 1995

SEPTEMBER LECTURE

Met Costume Institute Curator Discusses Fashion's First Lady

DURING HIS RECENT MIA exhibition, legendary photographer Avedon lovingly compared Diana Vreeland to a "crazy aunt," somebody to whom he owed much of his sense of fashion. In September, Richard Martin, curator of the Costume Institute, Metropolitan Museum of Art, will make her the

FRIENDS LECTURE

"Diana Vreeland:
Blue Pencil in a Red Room"
Richard Martin

Thursday, September 14
11 a.m. Pillsbury Auditorium

subject of his Friends lecture. "Diana Vreeland: Blue Pencil in a Red Room" opens the 1995-1996 series of Friends lectures at 11:00 a.m., on Thursday, September 14, in Pillsbury Auditorium.

Diana Vreeland first began turning heads as a young socialite, dancing her way through the cosmopolitan crowds of the elite world of the first half of this century. As fashion editor at *Harper's* *Lecture to Page 2*

Message from the President

IAM DELIGHTED TO WELCOME YOU to another year of Friends' events. On July 1st, with a great sense of humility, I accepted the job so wonderfully held by Sheila Morgan for the past two years. I'm a bit awed by the enormity of the task, but very excited to work with a terrific new Friends' Board and with all of you. I look forward to seeing you often during the next two years.

All of us should be especially proud of the role the Friends have played in this summer's major exhibition, *Richard Avedon: Evidence 1944-1994*. As you may know, last spring the Friends were asked to co-sponsor the event along with Dayton's, our partner in fund-raising for many, many years. We were delighted to be able to say "yes!" The galleries have been filled with enthusiastic viewers all summer. The Docents—including me—have been kept busy giving dozens of tours to visitors from all over the country. It has been extremely satisfying to know that the Friends have assisted in bringing this tremendous show and all this excitement to the museum. If you haven't seen it, do come down to the museum before the exhibition closes on September 17th.

For the third year, with great thanks to a special friend, we have an exceptionally special September lecture planned. For this we are grateful to Mary Fiterman, who established the Mary and Mark Fiterman Lecture Fund to sponsor the September Friends lecture. On Thursday, September 14th, the Friends are bringing Richard Martin to the museum to speak about one of the most fascinating women of our time, Diana Vreeland. Those of us of a certain age remember pouring over *Harper's Bazaar* and *Vogue* magazines during our teens while Diana Vreeland was at the helm. Since Richard



Carol Burton

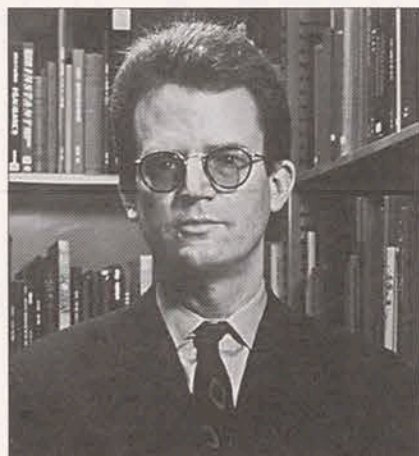
Photograph by Gary Mortensen

President to Page 2

Lecture from page 1

Bazaar, and later as editor of *Vogue*, she brought to fashion the indelible mark of her elegant, often flamboyant sense of style. As the formative director of the Costume Institute at the Met, she stirred up controversy amongst critics unwilling to accept fashion as art.

In 1989, *Details Magazine* described Richard Martin as "the Mick Jagger of the museum set." During his first two years at the Costume Institute, the former editor of *Arts Magazine* and Professor of Art History at the Fashion Institute of Technology has directed four exhibitions, including *Diana Vreeland: Immoderate Style* in 1993. Mr. Martin lectures



Richard Martin
Metropolitan Museum of Art

frequently on subjects of contemporary art and fashion. He has served on the selection committee for the Best-Dressed Lists, sits on the Board of Directors of the Fashion Roundtable, and is the President of Fashion's Inner Circle. A graduate of Swarthmore College, he holds two advanced degrees in art history from Columbia University and has published over 200 articles.

The Friends thank the Mary and Mark Fiterman Lecture Fund for the generous sponsorship of this colorful lecture, which is free and open to the public.

President from page 1

Avedon worked for Mrs. Vreeland at both publications, Richard Martin's talk about her is a perfect culmination to our summer exhibit.

Friends' Thursday morning lectures for the rest of the year look quite wonderful. Program Chairs Barbara Goldner and Darlene Carroll have been at work since early last winter finding lecturers you will not want to miss. In October, Linda Pinkerton from Christie's in New York City, will speak about intrigues in the art world, posing the rhetorical question, "Who really owns this art?" In November, George Knox, Professor Emeritus of the University of British Columbia, will focus on the fall Dayton Hudson exhibition, *Treasures of Venice*. And in December, Lee Hunt Miller will come from the Fine Arts Museums of San Francisco to entertain us on the subject of Victorian Christmas traditions.

I hope you will join us at the museum on Wednesday, September 27th for our annual Dayton's Fall Fashion Show. The featured designer of the evening, Michael Kors, creates beautiful and wearable clothing (isn't it nice when someone over the age of seventeen can wear the clothes!). Dayton's Design Cuisine will be creating a sumptuous dinner. The evening will be terrific—do call a friend or two and plan to attend. Spouses are very welcome, too! We are indebted to Dayton's and Fashion Benefit Chair Connie Remele and her committee for this lovely event.

A newer Friends' event with Dayton's is our preview of the Dayton's Holiday Show which is held each winter in the downtown Minneapolis Dayton's auditorium. On Friday, November 3rd, Friends will get a sneak preview of the 1995 show, *Wind in the Willows*. Chairs Searcy Lillehei and Lisa Fitzmaurice are taking time out from motherhood to chair this terrific event. I hope you'll bring the children or come on your own and enjoy this annual treat from Dayton's. Look for your invitation next month.

Art in Bloom Chairs Leigh Crump and Margene Fox have spent the summer assembling their committee—of course you know that while we wile away the summer, the Art in Bloom Chairs never rest. We owe them great thanks. A wonderful Art in Bloom is being planned. Look for more information as the year progresses.

Copies of the Friends cookbook, *When Friends Cook*, are still available. Those of you who haven't tried the Bitter Chocolate Cake (an incredible chocolate experience) will want to get your own copy. I am pleased that the cookbook has been so successful. All funds raised go to the Friends Endowment Fund for Education, the interest from which is used for education projects at the museum.

A new Docent class begins this month. As a member of the last Docent class, I can assure you that the Junior Docents, as they are called during their two-year training, are in for a tremendous experience—lots of work, lots of rewards, a unique experience of knowledge and a lifetime of friendships. The Friends are delighted to support the Docent program.

The Friends are counting down to our 75th year! On January 20, 1922, Mrs. George Christian (Carolyn) chaired the first meeting of the Friends of the Institute. Get ready for a dose of nostalgia, and lots of good fun, as we look over our past. Beginning a year from now, the 75th Anniversary Committee is planning a celebration that will take place throughout the year. If you have any pictures or stories from the Friends' past that we'd all love to know about, please do call the Friends' office.

Again, I am delighted to welcome you to a new Friends' year. Remember, the coffee is always on for you in our office.

Dayton's Fall Fashion Show to Feature Designer Michael Kors

DAYTON'S, IN PARTNERSHIP with the Friends of the Institute, will present Dayton's Fall Fashion Show featuring designer Michael Kors at the Minneapolis Institute of Arts on Wednesday, September 27, in the Pillsbury auditorium. Mr. Kors believes in "finding a look you really love which can evolve over a period of time." He has found that look in his understated sensually tailored clothes. He works mostly in investment oriented fabrics with a decidedly luxurious feel. Mr. Kors' design philosophy is that "clothes must be modern, comfortable and versatile."

The evening will begin with a benefactor reception and general ticket reception. Dayton's will present Michael Kors' fall collection in

the Pillsbury auditorium at 7:00 p.m. Following the fashion show, dinner will be served in the galleries.

Proceeds from the fashion show and dinner will benefit the Friends of the Institute, which provides support for the museum's programs such as school tours, weekend family events and teaching exhibitions.

Tickets will be available August 21 by calling 375-3300 between 9:30 a.m. and 5:00 p.m., Monday-Friday. Benefactor tickets are \$100 and include a private reception beginning at 5:30 p.m. and a special tour of selected works of art conducted by Evan Maurer. General tickets are \$50

and included the reception beginning at 6:00 p.m. All tickets include dinner.



Michael Kors

GIFTS TO THE FRIENDS LECTURE GIFT AND REMEMBRANCE FUND

In Memory of

Doneth and Howard DeLaitre
Patty and David Williams

In Memory of Suzanne Roberts

Lela Brownlee
Barbara Markel
Mary Kay and John Murray
Susan Vawter
Patty and David Williams

Contributions in Addition to Membership

Lela Brownlee
Barbara Markle
Mary Kay and John Murray
Susan Vawter

GIFTS TO THE FRIENDS PLANTS AND FLOWERS GIFT AND REMEMBRANCE FUND

In Memory of

Leslie Flannery Brooks
Helen Bertram
Patty and David Williams

In Memory of

Sarah MacMillan (Mrs. Duncan)
Janet MacMillan (Mrs. Howard)

In Memory of Paul Klath

Harriet Busdicker
Susan Kracum

In Memory of Paul Johnson

Charles V. Thomas

In Memory of
Harriet Ueland
(Mother of Tim Fiske)
Chloe and Larry Ackman
Ellen Bertram

In Memory of
Sally MacMillan
Kristine and Tor Aasheim

Contributions in Addition to Membership

Charlotte and Carl Drake
Joan and James Gardner
Dorothy Geis
Joan and Joe Lapensky
Evodia and John Linner
Lorraine Malkerson
Mary McVay
Faye and Roy Peterson
Ruth Shipley
Eleanor and Robert Trnka
Helen Wolk

GIFTS TO THE PRESIDENTS GIFT AND REMEMBRANCE FUND

In Memory of

Paul Johnson
Barbara S. Longfellow

In Memory of Ernest Dorn

(Father of Pat Jaffray)
Kristine and Tor Aasheim
Phyllis and Tom Colwell
Kathy and Jack Farrell
Joan and Dean Hutton

Contributions in Addition to Membership

James Lau
Mary McCary
Virginia Moertel
Lois Seehof

STOP BY THE OFFICE
Sand and savor a cup of
delicious Caribou
Coffee! Thanks to
Brant Grande,

Caribou Coffee has
agreed to keep the Friends office
pot brewing with fresh, great
tasting coffee. Enjoy!



CALENDAR OF EVENTS

LECTURES AND EVENTS

Friday, September 7
Expertise Clinic, 2:30 to 4:00 p.m.
Children's Theatre Lobby

Thursday, September 14
*Diana Vreeland:
Blue Pencil in a Red Room*
Richard Martin
11:00 a.m., Pillsbury Auditorium

Wednesday, September 27
Dayton's/Friends Fashion Benefit
The Minneapolis Institute of Arts

Newsletter Editors	Linda Killmer Teresa Vickery
Friends Coordinator	Carol Tillman
Friends President	Carol Burton
Friends Office	870-3045
Museum Shop	870-3100

EXHIBITION OPENING

Friday, September 15
Third Floor East Wing Reopening

Friday, September 15
*From Manet to Toulouse-Lautrec:
Impressionist and Post-
Impressionist Works on Paper*
Gallery 305 (through March 17)

CONTINUING EXHIBITIONS

*Richard Avedon:
Evidence 1944-1994*
Dayton Hudson Gallery
(through September 17)

*Italian Drawings from
the Katalan Collection*
Cargill Gallery
(through September 10)

Paintings of Courtly India
Gale Gallery
(through February 18)

Lance Kiland & T.L. Solien
Minnesota Gallery
(through October 15)

*The Search to See: The
Collection and Photographs
of Frederick B. Scheel*
Photography Gallery
(through December 3)

THE DECORATIVE ARTS COUNCIL LECTURE SERIES

*The Why and How of Buying
Antiques: Building Your
Collection for the Future*

Thursday, September 7
Decorating with Antiques

Thursday, September 14
Treasure Hunt

Thursday, September 28
Finding Your Way in the Antiques
World: A Panel Discussion

*For more information, contact the
Decorative Arts Council at 870-3101.*

**FRIENDS OF THE INSTITUTE
THE MINNEAPOLIS INSTITUTE OF ARTS
2400 THIRD AVENUE SOUTH
MINNEAPOLIS, MN 55404**

*This newsletter is published monthly by the
Friends of the Institute, volunteers who work to
broaden the influence of The Minneapolis Insti-
tute of Arts by supporting its activities and for-
warding its interests. The device of two inter-
locking rings, the symbol of friendship among
the Chinese, represents the friendship the Friends
feel for the museum and each other. Everyone
who is a member of The Minneapolis Institute of
Arts may become a member of the Friends. For
more information or to request an application
form, please write or phone the Friends office.*



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THE MINNEAPOLIS INSTITUTE OF ARTS

Great Company

Message from the Director

Five years ago, The Minneapolis Institute of Arts charted a course to become the most visitor-effective museum in the country. Since then, we've dropped our admission charge, launched new outreach programs to bring art and people together, and begun dramatic physical and educational improvements to our facility.

I'm regularly asked by colleagues around the country how this museum could undertake such sweeping changes. The answer: We've made a fundamental commitment to putting our visitor first, whether that visitor is a graduate scholar or an inner-city student. We've succeeded because we're committed to our community, and our corporate, foundation, and individual supporters share that commitment.

In July, the Institute will begin implementing a new five-year strategic plan to carry the museum into the 21st century. This plan was developed over the past 18 months through an extensive process involving staff, volunteers and trustees under the direction of our board chair, Lloyd Johnson.

The plan articulates a vision of the Institute in the year 2000 — "a dynamic museum that



Photo: Tom Berthiaume, Parallel Productions

embraces its public." This vision statement continues, "In the year 2000, the Institute is internationally acclaimed for successfully engaging the critical challenges facing museums. The museum serves its various public constituencies effectively. The organization operates with attention to the best practices in human resources development and financial stewardship. A very careful balance has been struck between scholarly research and bringing art to a public audience. The Institute is dedicated to achieving even greater vitality, efficiency, and effectiveness in its mission to bring art and people together to discover, enjoy, and understand the world's diverse artistic heritage."

Because this is an institution that continuously demands more and better of itself, the next five years will be a time of learning and discovery. As we look ahead to the next century, I thank you once again for your generous support of the museum, and I invite you to join us for the exciting adventure to come.

Evan M. Maurer
Director and CEO

*A newsletter for
the museum's
corporate and
foundation
community*

*Volume I, Issue 4
Summer 1995*

*Great Company
is a publication
of The
Minneapolis
Institute of Arts.*

*Director of
Corporate &
Foundation
Support
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Olson*

*Publications
Manager
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Reinstalled 20th-Century Galleries Open to Public

On June 9, 1995, The Minneapolis Institute of Arts will unveil a significant achievement in its museumwide reinstallation project: the reconfigured and remodeled 20th-century galleries. While the reinstallation program has progressed behind-the-scenes for several years, these new galleries are a striking illustration of how the project's overriding goals translate to a better museum experience for visitors.



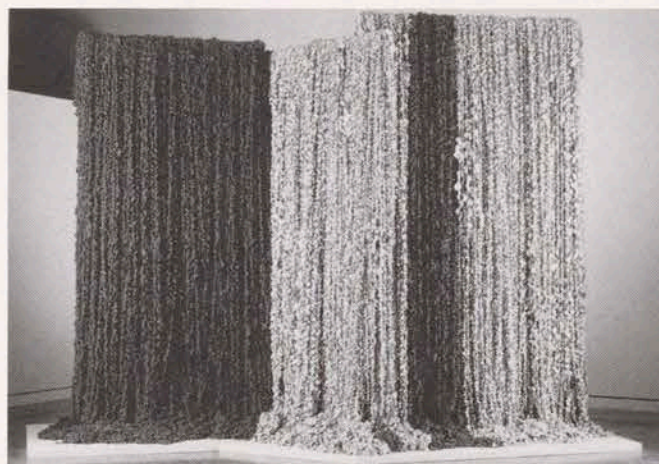
Alfred Stieglitz
American, 1864–1946
The Steerage, 1907
From 291, 1915,
Photogravure Transfer from
Reference Collection

The label for *The Steerage* includes this quote, which clarifies Stieglitz's motivation for his photograph: "The scene fascinated me: a round straw hat; the funnel leaning left; the stairway leaning right; the white drawbridge with its railings made of circular chains; white suspenders crossing on the back of the man in the steerage below; round shapes of iron machinery; a mast cutting into the sky, making a triangular shape....I saw a picture of shapes and underlying that the feeling I had about life."

The reinstallation planning stage involved unifying the museum's different architectural styles, providing better lighting and signage, and creating new informational systems that accommodate various learning styles and learning levels. Unlike a traditional museum

installation, the Institute's new galleries present paintings, sculpture, prints, drawings, photographs, decorative arts and textiles—all within the same area. This comprehensive view of the 20th century allows visitors to make connections between diverse artists and media.

The galleries are lit by a sophisticated tungsten/halogen



Claire Zeisler
American, 1903–91
A Public Affair II, 1978
Leather and metal
The Ethel Morrison Van Derlip Fund

Later-20th-century art has blurred the distinction between "craft" and "fine art" and encouraged experimentation with a broadened repertoire of techniques and materials. Zeisler's monumental freestanding soft sculpture can be seen in the museum's newly reinstalled Art Since 1960 gallery.

system that replicates an attractive daylight atmosphere without the harmful effects of ultraviolet rays. Benches and cases have been thoughtfully designed—even wall color has been selected—to provide the most comfortable and enjoyable museum visit.

By providing *more information* and a *broad range of learning tools*, labels and other information in the new galleries represent a fundamental change in how museums "teach" visitors about art. Introductory panels contain general information about artistic periods and movements. Longer object labels provide pertinent information about a particular work of art; for example, the label for *The Steerage* (below) by Alfred Stieglitz explains his fascination with the abstract shapes he saw as he composed this work. Eventually, audio and interactive video systems will augment and complement these written materials.

The Institute's new 20th-century galleries combine state-of-the-art technology, long-term planning, and enthusiasm for the museum's mission of bringing art and people together. Thanks to this dynamic combination, visitors will be able to view masterpieces of the 20th century in new and more meaningful ways.

Heitman Minnesota Management Helps Bring Institute's Hammering Man to IDS Crystal Court

As a part of an ongoing effort to make its collection accessible to more people, The Minneapolis Institute of Arts has joined forces with Heitman Minnesota Management, manager of the IDS Center's magnificent Crystal Court in downtown Minneapolis. As a result of this collaboration, a striking museum treasure—Jonathan Borofsky's powerful 24-foot sculpture, *Hammering Man*—has become a familiar sight to the 50,000-plus office workers, tourists, and other visitors who pass through the Crystal Court each day.



Jonathan Borofsky, one of America's best-known sculptors, created *Hammering Man* to represent all workers. Constructed of honeycombed and pressed wood and metal, the hunched cutout figure has a jagged silhouette. An audible motor drives the measured repetitions of his hammering arm.

One of several similar sculptures created by Borofsky, the Institute's *Hammering Man* was originally made for the Kunsthalle exhibition in Basel, Switzerland, in 1981. The Institute acquired the piece in 1984, a gift of the Regis Corporation, the Aimee Mott Butler Foundation, and the Christina N. and Swan J. Turnblad Fund. Another version currently stands at the entrance to the Seattle Art Museum, where it has become a popular and frequently photographed attraction.

Public art personalizes public places because it encourages people to relate to creative works on their own terms in familiar environments. To some viewers, the *Hammering Man* symbolizes the tedium, strain, and impersonality of late-20th-century life. To others it represents the dignity of the working man. Still others see the towering figure as a huge mechanical toy or the world's tallest scarecrow. However it is perceived, the presence of this major contemporary sculpture in the midst of a vital downtown hub reinforces the Institute's mission of bringing art to life for everyone.

"Richard Avedon: Evidence 1944-1994"

What: Major special exhibition and public events
 When: July 9-September 17, 1995
 Corporate Preview: Tuesday, July 11, 1995, 5:30-7:30 P.M.

Richard Avedon has been called the most influential photographer of our time. A major retrospective exhibition of his work opens in July at The Minneapolis Institute of Arts—the last stop on an international tour that included museums in New York, Cologne, Milan, and London.

It is particularly fitting that "Richard Avedon: Evidence 1944-1994" will return for its closing to the Institute, which organized Mr. Avedon's first museum retrospective in 1970. In the intervening 25 years, the Institute has developed a photography collection of the finest quality and depth.

Richard Avedon's distinctive sensibility has helped define an era in American visual art. He began his career during the 1940s, when

he was in his 20's. Discovered as a young man by the legendary art director of *Harper's Bazaar*, Avedon went on to define a new aesthetic in fashion photography and virtually to reinvent portraiture as a photographic genre.

Organized by guest curator Jane Livingston, "Evidence" includes more than 225 black-and-white photographs spanning 50 years of Avedon's distinguished career. Images range from formal portraits to fashion sittings to photographs of the artist and his colleagues. The works assembled not only showcase the brilliance of a modern master but also represent an evolving view of the cultural and political landscape since the 1940s.

Special preview opportunity for corporate members

Tuesday, July 11, 1995
 5:30-7:30 P.M.

Enjoy an exclusive opportunity to view this major exhibition with museum director Evan Maurer and curator of Photography Ted Hartwell. Invitations are being sent under separate cover.

Free-admission benefit:

Business League and Corporate Council member companies will receive complimentary exhibition passes to distribute to employees.



Richard Avedon
 Marian Anderson,
 contralto,
 New York City,
 June 30, 1955

Richard Avedon
 The Generals of the
 Daughters of the
 American
 Revolution,
 Washington, D.C.,
 October 15, 1963



Dayton's and Friends of the Institute Sponsor Avedon Exhibition in Minneapolis

When the Institute presented Richard Avedon's first museum retrospective in 1970, the exhibition was sponsored by Dayton's. In 1995, Dayton's continues its role as a leadership supporter of the arts by sponsoring "Richard Avedon: Evidence 1994-1994" in partnership with the Friends of the Institute, the museum's volunteer organization. The Friends will publicize the exhibition and related events to its 1,300 members throughout Minnesota. Dayton's will promote it with commemorative

shopping bags, window displays, in print advertising, and with a special employee event.

Dayton's and the Friends of the Institute are longstanding community partners, producing a joint fashion show each year to benefit the museum's many programs. This exhibition sponsorship reinforces the association between these two organizations and demonstrates their strong commitment to the Institute and its mission.

Survey Shows Museum Sponsorship Has Strong Impact on Visitor Attitudes and Buying Habits

American businesses are increasingly involved in community sponsorships. Industry sources estimate that in 1995 companies will spend more than \$4.7 billion in sponsorship support of sports, arts, and other causes.

What impact does such sponsorship have on the customer? The Minneapolis Institute of Arts recently surveyed its audience to assess visitor attitudes about the companies that sponsor exhibitions and programs at the Institute. The survey findings indicate that 92 percent of Institute visitors have a positive image of a business that sponsors programs at the Institute. Moreover, 38 percent of visitors said they would be more likely to purchase the products or services of a business participating in an Institute sponsorship.

In the coming months, the Institute will host many exciting exhibitions that are available for local sponsorship, including the following.



Treasures of Venice: Paintings from the Museum of Fine Arts, Budapest, October 1995-January 1996

This will be a major exhibition of 16th-, 17th-, and 18th-century Old Master paintings of the Venetian school—most of which have never before been seen in the United States.

Dorothea Lange, Winter 1996

The first major retrospective of Lange's work will include photographs made during the Depression and those documenting important wartime changes in California.

Staffs of Life: Rods, Staffs, Scepters, and Wands from the Coudron Collection of African Art, Winter 1996

An evocative exhibition of rods and other traditional symbols of power will illuminate the life and culture of West and Central Africa.

News from a Radiant Future: Soviet Porcelain from the Tuber Collection, Winter 1996

Traditional and abstract examples of porcelain from the first decade after the Russian Revolution will illustrate Soviet ideals as well as folk legends.



The Dawn of Impressionism: Prints and Paintings by Charles-François Daubigny, Fall 1996



The exhibition will showcase the work of Charles-François Daubigny, a 19th-century French landscape painter whose work greatly influenced the Impressionists.

Contact Joan Grathwol Olson at 870-3266 to learn more about the above exhibitions and the benefits of program sponsorship at the Institute.

News from around the Museum

Welcome, New Members!

The Institute is pleased to welcome the following new members to its Corporate Council and Business League of supporters.

Corporate Council

Champion International Corporation
Daily Printing Inc.
Diversified Graphics
Empi, Inc.
Heitman Minnesota Management
Rollerblade, Inc.
United HealthCare Corporation

Business League

Bachman's
Brekke Consulting, Inc.
Crema Cafe—Home of Sonny's Ice Cream
EcoWater Systems
Glenwood Inglewood
Hiawatha Lumber Company
Loomis, Sayles & Co.
Leonard Parker & Associates
Polaris Industries Inc.
Preferred One
Rapp Collins Communications
Rubin Cordaro Design
SunGard Financial
Voss Lighting
Youngblood Lumber Company

Through May 17, 1995

The Institute Salutes Outgoing Board Chair Lloyd Johnson

The Institute extends its gratitude to Lloyd Johnson, who will complete his term as Board Chair in July 1995. During his two-year term, Lloyd led the museum toward several significant milestones, including the conclusion of the New Beginnings Campaign and the development of a five-year strategic plan. Lloyd was elected to the Institute Board of Trustees in 1986 and was elected vice chair in 1989. During this time, the Institute benefited greatly from his strong business perspective and his genuine appreciation for the work of the museum. Lloyd will continue to serve as a trustee of the Institute through 1997.

Robert Jacobsen Assumes Curatorial Chair

Robert Jacobsen, the Institute's curator of Asian Art, has assumed the chairmanship of the Institute's Curatorial Division, which was recently reorganized following the departure of the museum's chief curator. Duties of the Curatorial Chair include supervision of acquisitions, exhibitions, and publications by the Institute's seven curatorial areas: African, Oceanic, and New World Cultures; Asian Art; Decorative Arts and Sculpture; Paintings; Photography; Prints and Drawings; and Textiles.



Bob has been the Institute's curator of Asian Art since 1977 and has helped organize some of its most popular exhibitions, including "Imperial Silks of the Ch'ing Dynasty" in 1991. In addition to his leadership in collecting important objects and organizing exhibitions for the museum, he frequently accompanies members on museum-sponsored trips to Asia and the Middle East.

Institute Goes On-Line with the Internet

The Minneapolis Institute of Arts officially became a vehicle on the Internet "information superhighway" this winter. Now, anyone with a connection to the Internet can instantly access the museum through the World Wide Web, one of the newest and most popular ways to access Internet information. The Institute's Web information, developed in-house by the Interactive Media Group, joins that of more than 50 other museums worldwide, including the Louvre in Paris. Internet users can access general museum, exhibition, and up-to-date event information—even membership applications. The Institute can be found on the Internet at: <http://www.mtn.org/MIA>.

Current Exhibitions



Richard Avedon
Dorian Leigh, model
Champs-Élysées, Paris,
August 2, 1949
from the exhibition "Richard
Avedon: Evidence 1944-1994"

Refer to your monthly Arts magazine or call the Visitor Information Center at (612) 870-3131 (TDD 870-3132) for information about exhibition-related museum programs—lectures, classes, tours, films, Family Days, and much more!

Major Exhibition: "Richard Avedon: Evidence 1944-1994"

Dayton Hudson Special Exhibition Gallery

July 9–September 17, 1995**

Sponsored in Minnesota by

DAYTON'S



Friends
of the
Institute

**Free-admission benefit—Don't forget that Business League and Corporate Council members receive complimentary passes for employees.

"Italian Drawings from the Katalan Collection"

Cargill Gallery

July 15–September 10, 1995

"The Search to See: The Collection and Photographs of Frederick B. Scheel"

Harrison Photography Gallery

June 24–December 3, 1995

"Women of Elegance: Works on Paper, 1870-1910"

East Wing—third floor

May 20–August 13, 1995

THE MINNEAPOLIS INSTITUTE OF ARTS

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RICHARD AVEDON

EVIDENCE
1944-1994

JULY 9-SEPTEMBER 17, 1995

THE MINNEAPOLIS
INSTITUTE OF ARTS

This exhibition was organized by the Whitney Museum of American Art, New York, and was made possible by a generous grant from *Harper's Bazaar*, a publication of Hearst Magazines.

The preparation and presentation of the photographs for the exhibition and tour were funded by Eastman Kodak Company's Professional Imaging Division.

Presentation of this exhibition at The Minneapolis Institute of Arts is sponsored by:

DAYTON'S



Front cover: Killer Joe Piro, dance instructor, New York City, January 3, 1962

Richard Avedon's career as a photographer, viewed retrospectively, unfolds in a number of seemingly opposing yet interrelating directions, like musical counterpoint. Or, it is as though the photographer were creating his own elaborate origami puzzle, always building on his own work, sometimes refining and developing a theme introduced earlier, occasionally introducing surprising new inventions along the way. To follow Avedon's photographic journey is to observe the development of an artist who is at once exploring his own inner reality and shaping a historic worldview that we can all recognize. Avedon's camera often seems to sum up aspects of recent American culture itself.



Central Park, New York City, July 22, 1949

I

The journey begins in the photographer's native Manhattan, with a group of images made in the late 1940s in the streets of the city. As a young man in his twenties, recently returned from a stint in the Merchant Marine, Avedon responded to an impulse prevalent in his time and place, a photographic style now known as the New York School. He was intent on capturing the mood and the choreography of postwar New York City, framing in his Rolleiflex camera a languorous couple gazing up from the grass in Central Park; a graceful man with a beautiful dalmation in Harlem; a tiny child mysteriously caught in a shaft of light at an el platform; or the many-layered prismatic reflections in a city window. These photographs are being exhibited here for the first time; Avedon made them in 1949 on assignment for *Life* magazine, but decided not to have them published and only rediscovered them recently.



Zazi, street performer, Piazza Navona, Rome, July 27, 1946

II

Avedon was already exploring street life in 1946–47 in Italy. With a series of images of an irrepressible, self-taught Pied Piper of a woman named Zazi, who performed tirelessly with her band of followers against the background of ancient Rome, Avedon announced what would be his lifelong fascination with theater and performance. Another enduring theme declares itself in the early Italian work: a mood of stillness, even of foreboding.

By the mid-1940s, Avedon was already embarking on his lifelong exploration of fashion photography—and from the beginning, in Italy, France, and New York, he saw the possibilities of fusing the genre of editorial work with that of candid, street photography. The lines between commercial and artistic work were intentionally blurred, and have remained undefined in the artist's sensibility.



Noto, Sicily, September 5, 1947

III

The *al fresco* photographs of the forties, fifties, and sixties yield a clue to another of Richard Avedon's signature devices, the use of the white background. Gradually, in certain images, either through the framing of photographic details against white walls or sky, or a seemingly bleached printing technique, the

whiteness of the photographic paper consumes more and more of the picture surface. A sort of photographic shorthand, an abstractness, seeps into the pictures to replace the rich density that appears to be the reality of everyday life.



Dwight David Eisenhower, President of the United States, Palm Springs, California, January 31, 1964

IV

And then suddenly the world was drained out of the images altogether, and the artist focused intently on the face, or the head, on a white ground. The inimitable "white-background portraits" were born, those images for which Avedon is so widely celebrated. He shows us familiar faces in a new light. Has anyone else shown us Groucho Marx as he really was, stripped of the antic grimacing or the comic gesture—or brooding Dwight Eisenhower near the end of his life? It is remarkable to consider that Avedon was making these large images as early as 1961, some twenty years before other artists would engage a comparable scale.



The Generals of the Daughters of the American Revolution, Washington, D.C., October 15, 1963

V

When Avedon returned to New York after his stint in the Merchant Marine, where he was an official ID photographer, he presented himself to the legendary designer and art director of *Harper's Bazaar*, Alexey Brodovitch. Brodovitch came to recognize the young man's extraordinary talent and tenacity, and be-

came one of the most important of the artist's mentors. He encouraged Avedon in the relentlessly experimental and rule-breaking approach he has continued to employ to this day, which first expressed itself with the breathtaking photographic book *Observations*, produced in 1959 in collaboration with the great Russian designer. Together, Avedon and Brodovitch created virtually a new art form with this luxuriously produced book, combining some of the artist's greatest portraits—of Marianne Moore, Louis Armstrong, the Duke and Duchess of Windsor, the tormented Ezra Pound—with some of his most lighthearted, energy-packed pictures. *Observations* contains one of the most hilarious and yet majestic group portraits ever achieved: the great *Generals of the Daughters of the American Revolution*.

The explosive energy and wildness in much of Avedon's work can manifest itself as an expression of optimism and unbridled creativity. But just as in the more quiescent pictures we often sense an undertone of sorrow or despair, so in the dynamic images there is sometimes a disturbing element of emotional or spiritual conflict. In a little-known body of work made in collaboration with the director André Gregory and his troupe of actors as they perform an avant-garde interpretation of *Alice in Wonderland*, Avedon captures a spirit of frenetic desperation, and of a kind of spinning out of control, that few still photographers have even attempted to attain. In these pictures we see the photographer literally transforming one medium into another—theater into photography—without sacrificing the integrity of either genre.



The Chicago Seven, Chicago, Illinois, September 25, 1969

VI

By the late 1960s, Richard Avedon was prepared to take on history itself as his subject. But rather than go out into the world, following the journeyman's path taken by most history-conscious photographers of this era—the way pioneered by Henri Cartier-Bresson, one of the artists most admired by Avedon—his means of entry into the recording of history was to focus on certain carefully chosen individuals. The arduously mastered white-background portrait was extended in a few audacious *tours de force* into enormous group portraits, images up to nine feet high and thirty-five feet long that deployed figures across a

featureless space. Four of these group portraits are shown together here: the family of the poet Allen Ginsberg, in 1970 on the occasion of a family gathering; the so-called Chicago Seven, those creative and radical protesters against middle-class politics and morality whose style and message defined an important part of America in the 1970s; members of the Andy Warhol studio, undressed, bewigged and made up, acting out their version of the sexual revolution; and finally the "Mission Council," Avedon's chilling document of the American men in Saigon who literally masterminded, militarily and through public relations, the American agony known as the Vietnam War.



Petra Alvarado, factory worker, on her birthday, El Paso, Texas, April 22, 1982

VII

In the early 1980s, the Amon Carter Museum in Fort Worth commissioned an extended photographic project, for which Avedon traveled throughout the rural American West and photographed the workers he found in various small towns, farms, and ranches. He visited oil rigs and coal mines, rattlesnake roundups and prisons, photographing the women who waitressed in local cafés and the men who drifted from job to job. *In the American West* became another vehicle for documenting, as it were, an entire ethos, or historic phenomenon in the photographer's contemporary America. This cycle of work was shown in museums across the United States, occasionally greeted with a certain degree of bafflement on the part of critics who viewed the photographs as demeaning to their subjects. Avedon responded by saying, "In a sense each of these photographs is a self-portrait." With the passage of more than a decade, it is clearer than ever how truly remarkable these images are in their intense character, being at the same time radically individuated and enigmatically universal. It is indeed as though we were being shown to ourselves.

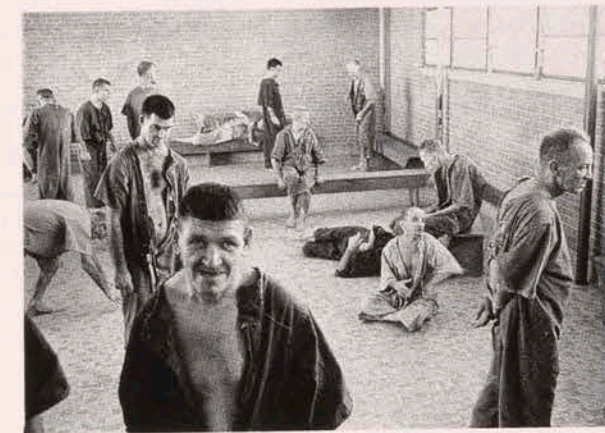


Jean Shrimpton, model, Paris, January 27, 1970

VIII

And all the while Avedon was continuing to forge a body of fashion and editorial photographs whose exuberance and ingenuity would decisively influence the fashion genre.

Moving from *Harper's Bazaar* to *Vogue* in 1965, never forgetting the legacy of Alexey Brodovitch but often, after 1962, working with another brilliant designer, Marvin Israel, Avedon photographed both inside and outside the studio in the editorial arena, creating many of his greatest images while earning his keep—functioning, as he said, "as my own Guggenheim Foundation." Inspired by the earlier fashion photographer Martin Munkasci, Avedon had begun experimenting in the 1940s with an idea he then developed and perfected for decades—the leaping, running, or jumping figure.



East Louisiana State Hospital, Jackson, Louisiana, February 9, 1963

IX

The ferocious physicality of *Alice in Wonderland* or the airborne fashion images contrasts with the melancholy, dreamlike atmosphere of another remarkable cycle of images: those taken in a state mental institution in Louisiana in 1963.

Using a 35mm camera rather than his usual large-format equipment, Avedon captured in an intensive three-week period a human drama saturated with the pain of existence. The redemptive moments discovered among the vacuous or tortured faces and gaunt bodies of these hospital inmates occur in their connections to one another. The photographer does the impossible: he communicates, in virtually the same images, the most absolute sense of isolation and the most complete union among human beings. By printing these pictures so that the innate graininess of 35mm film is exaggerated, and by manipulating the tonal properties of the images as if he were using charcoal or watercolors, Avedon achieves a photographic essay that provides a key to all his work.

The same impulse that led Avedon to explore the harrowing reality of life in a mental hospital has informed his work at other moments. While he was in Vietnam to photograph the executors of the American war, he sought out some of their victims. Now substituting gray backgrounds for the stark white seen in so many of his portraits, the artist trained his camera on the ravaged faces of Vietnamese women scorched by napalm. The vision we are forced to confront is painful, even horrible—and yet these faces convey something beneath the scars that one can only describe as courage.

Avedon occasionally brings to bear on highly sophisticated and privileged subjects his own fascination with the ravages that life can visit upon the human face. Perhaps the ultimate example of a sitting that elicited an unforgettable event of raw, seemingly uncensored self-presentation was the 1972 portrait session with Oscar Levant. Levant is revealed in Avedon's camera not as the enormously urbane, gifted man of the world but as another version of himself, a self that we sense the photographer has understood.

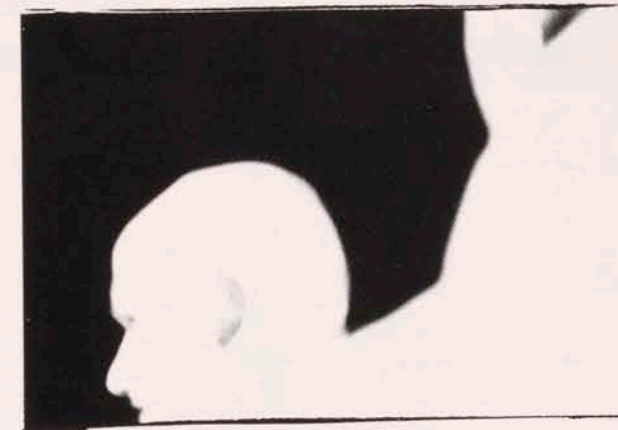


June Leaf, sculptor, Mabou Mines, Nova Scotia, July 17, 1975

X

Most of Avedon's seminal large-format portraits are far more classical, less mannerist or romantic, than those of Oscar Levant or many of the gray-background portraits. In such photographs as those of the artist June Leaf and her husband,

photographer Robert Frank, or the famous doubled portrait of the late painter Francis Bacon, Avedon presents deceptively clean, unembellished likenesses. And yet the power of their presence is undeniable and inescapable. As we begin to look closely at these pictures, we realize that every centimeter of the surface is important to the overall impact of the portrait: the exact position of the hands, the fingers, the angle of the head, the slope of the shoulder and the folds of the clothing, even the silhouetted outline of wisps of hair or the curve of the sleeve count in the exact individual specificity of each picture. The white-background portraits reside at the heart of Richard Avedon's achievement. They reveal the Apollonian, as opposed to the Dionysian, aspect of his artistic personality, the part of him that embodies the sheer discipline and craftsmanship necessary to realize images so apparently effortless, and natural, and indelible.



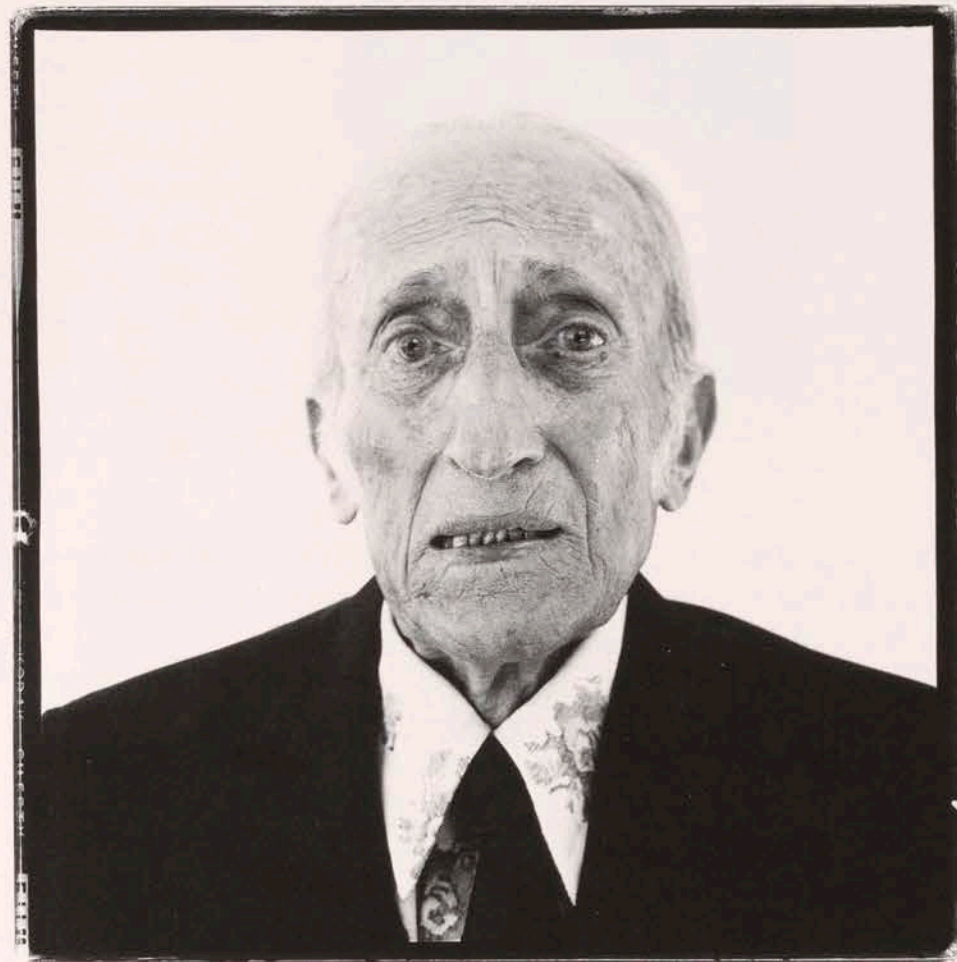
Brandenburg Gate, Berlin, Germany, New Year's Eve, 1989-90

XI

On the night of December 31, 1989, the crumbling of the Berlin Wall was celebrated at the Brandenburg Gate by throngs of German citizens from both sides of the line, and others from Eastern and Western Europe. During that wild wintry night, the turning of an era was marked by a riotous mixture of joy and craziness, hope and relief, tempered by anxiety in the face of the unknown. Avedon was there, part of the surging crowds, with his camera. He spent several hours being literally swept up in the frenzy, holding on to his camera assistants in order to avoid separation in the crowd. What his camera recorded on that occasion is presented in this exhibition as it was later painstakingly recreated by the photographer. It is a kind of summation of many of the psychological and historical concerns Avedon has engaged over decades. The dense compositions of many of these images gradually yield to a picture Avedon presents as the final note in the event—a stark, white background silhouette of a bald head. The series progresses from the intricate to the reductive—and yet the simplest image carries all the freight of the most complex.

Despite its character of recapitulation, this cycle of images also announces something new for the photographer, and indeed new in the medium. Its com-

pletion in 1990 seems to have led to another startling invention, first introduced in a strange portrait of the poet Joseph Brodsky, and elaborated in a set of photographs Avedon made in Venice in the summer of 1991 at an aristocratic gathering known as the Volpi Ball. Now the sense of disconnectedness, of artifice and alienation that the photographer had flirted with in some of the earlier work is obtained by literally recombining sections from various negatives so that figures who seem to share the same stage actually crowd into it from other planes. The resulting aura of emptiness, even of danger, comes partly from the subtle disruption of naturalistic scale within the composition, and partly from the artist's intuitive sense of which invented human juxtapositions will convey his own experience of the event, and his own knowledge of the psychological events transpiring beneath the surface. Avedon has continued to experiment with these photo-combines in his recent work for *The New Yorker*.



Jacob Israel Avedon, father of Richard Avedon, Sarasota, Florida, August 25, 1973

XII

In 1974 Richard Avedon was invited by The Museum of Modern Art to exhibit a series of photographs of his father, Jacob Israel Avedon. That exhibition is represented here as originally installed. As we contemplate these pictures, taken

over several years, we see that, like the relationship being recorded, they change. They reflect a series of profound if nuanced differences in the dynamic between photographer and subject. It is as though we were glimpsing the interior history of a powerful man in a vulnerable period of transition, of loss, and of acceptance. More than this, taken together, Avedon's portraits of his aging father somehow register a precise traversal of the relationship itself, the interaction between father and son, and not just the shifting state of the subject.

* * *

Photography is often a kind of litmus medium. Seldom does the camera merely record nature or reality in any "objective" sense—yet it is perhaps even rarer that it entirely *interprets* the subject being captured and represented. In the hands of a few artists, the camera, the film, its developing chemicals, and the paper that receives its traces become as supple and as commanding a medium as oil paint and canvas, or marble and chisel. More immediately than with the older media, photography on occasion seems to transact a kind of mutually understood signal among three participants: the photographer, the subject, and the viewer. If ever this was demonstrated beyond a doubt, it is in Richard Avedon's portraits of Jacob Israel Avedon in his last years.

JANE LIVINGSTON
Exhibition Curator

FILM BIOGRAPHY AND ARTIST/DIRECTOR DIALOGUE

Sunday, July 9, 2 P.M., in Children's Theatre Company Auditorium

An American Masters Special—Richard Avedon: Darkness and Light

Admission is free. Call 870-3131 for reservations.

ADULT CLASS: "EVIDENCE" AS PORTRAIT, PORTRAIT AS EVIDENCE

Thursdays, 6:30–8:30 P.M., in Pillsbury Auditorium

Avedon and Photography, August 10

Avedon and Presentation, August 17

Avedon and Fame, August 24

Lecturer: George Slade

Tuition for the series: \$53; MIA members and seniors \$47.70

Individual lectures (door only): \$20; MIA members and seniors \$16

This series is cosponsored by the Compleat Scholar, Continuing Education and Extension Programs, University of Minnesota.

FILM SERIES: THROUGH THE LENS

Weekends, 2 P.M., in Pillsbury Auditorium

Funny Face (1957), July 14 & 15

Blow-Up (1966), August 6

Peeping Tom (1960), August 20

Rear Window (1957), August 27

Admission \$2; MIA members and seniors free

THE MINNEAPOLIS INSTITUTE OF ARTS

2400 Third Avenue South, Minneapolis, Minnesota 55404

Museum Hours: Tuesday, Wednesday, Friday, Saturday: 10 A.M.–5 P.M.; Thursday: 10 A.M.–9 P.M.;

Sunday: noon–5 P.M.; closed Mondays

Visitor Information: (612) 870-3131 (TDD 870-3132); (800) 876-ARTS;

or <http://www.mtn.org/MIA>.

General admission to the museum is free; admission to "Richard Avedon: Evidence 1944–1994":

adults \$5; seniors and students with ID \$3; MIA members and children under 12 free; Family

Days and Thursdays, 5–9 P.M., free

**RICHARD
AVEDON
EVIDENCE
1944-1994**

**RICHARD
AVEDON**

EVIDENCE

1944 - 1994

JULY 9-SEPTEMBER 17

THE MINNEAPOLIS INSTITUTE OF ARTS

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THE MINNEAPOLIS INSTITUTE OF ARTS

**RICHARD
RICHARD
RICHARD
A VAVEDON
EVIDENCE
1944-1994
1944-1994**

The Minneapolis Institute of Arts is a free museum operated for the benefit of the general public.

Operation of the Institute and its programs is supported by the citizens of Hennepin County through the Park Museum Fund. The Institute is supported by a grant from the Minnesota State Arts Board through an appropriation by the Minnesota State Legislature. Support for programs is also provided by the Institute of Museum Services and the National Endowment for the Arts.

Major annual support for museum operations and programs is provided by the American Express Minnesota Philanthropic Program; The Bush Foundation; the Cargill Foundation; First Bank System Foundation; the General Mills Foundation; the McKnight Foundation; the Pillsbury Company Foundation; and Target Stores, Dayton's, and Mervyn's by the Dayton Hudson Foundation.

The Institute thanks these funders and the more than 20,000 citizens who support the museum annually through individual, family, and corporate memberships and contributions.

Richard Avedon

Evidence 1944-1994



Members' Opening
Saturday July 8, 1995



Members' Opening
Saturday July 8, 1995

THE MINNEAPOLIS INSTITUTE OF ARTS

October 23, 1995

Katie Erickson
Director, Client Services
Dayton's
11th Floor
700 on the Mall
Minneapolis, MN 55402

Dear Katie:

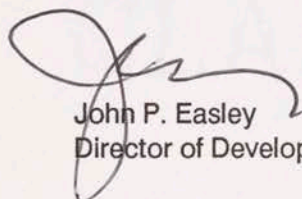
It is with great pleasure that we share with you the mutual success we achieved with our recent exhibition Richard Avedon: Evidence 1944-1994.

As you know this exhibition was one of the Institute's most popular summer shows, attracting over 36,000 visitors during the 12-week run. Thousands of people participated in memorable exhibition previews at the museum. Beyond the museum walls, Dayton's sponsorship was highlighted in advertising and promotion that achieved over 8 million impressions.

But perhaps the greatest measure of the exhibition's impact is the individual comments expressed by visitors. We've included copies of these many comments that range from "tremendous" to "made me cry."

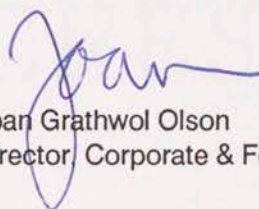
On behalf of the many thousands of people who benefited from this once-in-a-lifetime exhibition, thank you for your important support -- and for your commitment of energy and creativity that made this exhibition such a success.

Sincerely,



John P. Easley
Director of Development

enclosure



Joan Grathwol Olson
Director, Corporate & Foundation Support

RICHARD AVEDON, 110 EAST 58TH ST., NEW YORK, N. Y. 10022, MU 8-4170

January 13, 1969

Mr. Bruce Dayton
The Dayton Company
Minneapolis, Minnesota

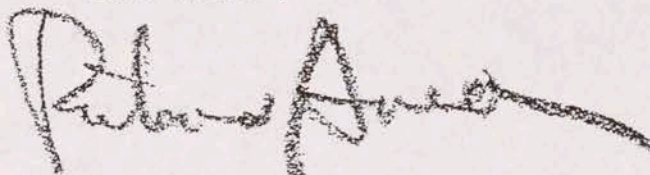
Dear Mr. Dayton:

This is just a note to thank you for your great kindness in sponsoring the exhibition of my work at the Minneapolis Institute of Arts.

Here is a souvenir of the weekend -- a photograph of mine taken of Braque and the only time his wife posed with him in a formal portrait.

I'm looking forward to seeing you again on my return to Minneapolis.

Best wishes,

A handwritten signature in dark ink, appearing to read "Richard Avedon". The signature is fluid and stylized, with a long horizontal stroke extending to the right.

RA/sm



Patrons' Circle Preview
Friday July 7, 1995



Patrons' Circle Preview
Friday July 7, 1995

RICHARD AVEDON: EVIDENCE 1944-1994

Richard Avedon is one of the most influential photographers of the twentieth century. This retrospective, spanning fifty years of Avedon's distinguished career, includes portraits of both the illustrious and the anonymous, as well as examples of his fashion work. By examining the full range of his black-and-white photography, "Richard Avedon: Evidence 1944-1994" reassesses and clarifies the artist's place in the history of American photography and conveys the full depth and resonance of Avedon's innovative approach to image making.

To celebrate Mr. Avedon's visit, we have planned an exciting evening:



- 6:00 P.M. Cocktail reception
- 6:30 P.M. Remarks by Richard Avedon
- 7:00 P.M. Booksigning by Richard Avedon*
Exhibition viewing
- 8:00 P.M. Buffet dinner
- 9:00 P.M. Dessert buffet and dancing

Complimentary black-and-white guest photographs will be taken throughout the evening.

*Catalogs will be available for purchase.

This exhibition was organized by the Whitney Museum of American Art, New York, and was made possible by a generous grant from *Harper's Bazaar*, a publication of Hearst Magazines. The preparation and presentation of the photographs for the exhibition and tour were funded by Eastman Kodak Company's Professional Imaging Division.

Presentation of this exhibition at The Minneapolis Institute of Arts is sponsored by:

DAYTON'S





Student/Photographer Tour
Friday July 7, 1995
Dayton Hudson Gallery