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(see last page of release)



WEISMAN ART MUSEUM 2009–2010 EXHIBITION SEASON REFLECTS “ART AND THE EVERYDAY”

Minneapolis, MN—Home videos posted on YouTube. Personal photos shared with the world on Flickr. The widespread appeal of the Do-It-Yourself cable channel. These popular social and cultural trends indicate a pervasive interest in “everyday” life in America. Beginning in fall 2009, the Weisman Art Museum (WAM) launches a yearlong exploration of the idea of the everyday in art and culture.

Artists’ focus on the everyday isn’t unique to the turn of the 21st century. A focus on the relationship between art and everyday life has been a hallmark of American art. For example, in the early 20th century, American painters founded the Ashcan School and depicted the street life of New York City. Later, in the 1960s and 1970s, artists like Robert Rauschenberg and Joseph Beuys questioned the distinctions between art objects and everyday objects.

“The status of the art object has, since classical times, been understood as transcendental and separate from common experience,” curator Diane Mullin explained. “The moment seems ripe to think about what our definition of everyday life is. Because of a new global culture, our shifting economic situation, our new political realities—how do those forces shape our collective notion of the everyday? WAM as an art museum can look at how artists have thought about this problem. WAM’s strength in modern American art makes us uniquely qualified to explore this tangle of the everyday.”

The trend has resurfaced in recent times. In the 1990s, many artists (among them Pierre Huyghe, Nina Katchadourian, Claude Closky, Tom Friedman, and Sue Webster) emerged with work that indicated a clear interest in the ordinary and quotidian. This interest has spurred critical and historical studies reflecting a fascination with the mundane across the modern era, resulting in recent a spate of scholarly publications such as Johnstone’s *The Everyday/Documents of Contemporary Art* and Casarino and Negri’s *In Praise of the Common*.

Recent interest in and reexamination of the largely overlooked aspects of our everyday experience has only been strengthened by the current economic turmoil, with people turning to common pleasures rather than luxury pursuits. Because of the contemporary relevance of this issue, the Weisman has chosen the topic of the everyday as the focus of its 2009–2010 exhibition season.




 press
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MAJOR EXHIBITIONS 2009–2010

TO HAVE IT ABOUT YOU: THE DOROTHY AND HERBERT VOGEL COLLECTION

October 23, 2009–January 3, 2010

New York art collectors Dorothy and Herbert Vogel have amassed a broad and important collection featuring minimalist, conceptual, and other work by innovative twentieth-century American artists. For four decades, they lived with this art in their one-bedroom Manhattan apartment, believing in the importance of having the work around them every day. Working with the National Gallery of Art, the National Endowment for the Arts, and the Institute of Museum and Library Services, the Vogels have launched an unprecedented gift program that distributes much of their collection to one museum from each U.S. state. The Weisman Art Museum is the proud Minnesota recipient of this generous gift and will receive works by Will Barnet, Robert Barry, Lisa Bradley, Charles Clough, Mark Kostabi, Michael Lucero, Lucio Pozzi, Barbara Schwartz, and Richard Tuttle, among others. Chosen for its location at the University, its focus on American art, and its commitment to education and accessibility, the Weisman is thrilled to add these works to its overall collection of twentieth-century American art.

COMMON SENSE: ART AND THE QUOTIDIAN

February 6–May 23, 2010

The problem of “the everyday” is central to much of the most enduring and challenging twentieth-century art, design, and craft. This exhibition will feature works from the Weisman collection that reveal how of this period engaged, celebrated, and investigated the ideas of the everyday and the common. Works will include Joseph Beuys’s *Eraser*; Warren MacKenzie’s functional pottery; the work of American pop artists such as Lichtenstein, Warhol, Rosenquist, Oldenburg, and Dine; works by conceptual artists such as Robert Morris, who used words as a way to bridge the gap between art and reality; and the documentary photography of Walker Evans.

ORDINARILY HERE

June 19–September* 2010

*closing date TBD

To close the year-long series, the Weisman will present an exhibition of Minnesota artists whose work addresses the issue of art and everyday life. Artists will include Diane Willow, Vince Leo, and Max Schollette, among others. Programs will include artist tours in the galleries and a WAM Chatter with selected artists moderated by curator Diane Mullin.



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OTHER EXHIBITIONS

A REVERENCE FOR MATERIALS: WOODWORKERS LOOK AT TRADITIONAL KOREAN FURNITURE

September 12, 2009–February 7, 2010

SURFACE QUALITY

September 12, 2009–February 7, 2010

XAVIER TAVERA: FARSAS

September 19, 2009–January 3, 2010

EVERYDAY LIFE AT THE CROSSROADS OF THE ANCIENT MEDITERRANEAN

March 6–June 13, 2010

ART(ISTS) ON THE VERGE [NORTHERN LIGHTS]

July 3–September 2010

ABOUT THE WEISMAN

Since its origin in 1934, the Weisman Art Museum has been a teaching museum for the University of Minnesota. Today, education remains central to the museum's mission to make the arts accessible – intellectually, emotionally, and physically – to the University and public communities.

The Weisman Art Museum is located at 333 East River Road, Minneapolis, on the University of Minnesota campus. Admission to exhibition galleries is always free. For more information on museum hours, driving directions, and parking options, visit weisman.umn.edu.

