

PRIDE Self-Guided Tour

2400 Third Avenue South
Minneapolis, MN 55404

This tour seeks to highlight 2SLGBTQIA+ artists and themes through a small selection of artworks spanning centuries and social epochs. Some pieces include the multicultural perspectives of ritual and religion; others are more explicit in their portrayal of life through a queer lens. As you explore the galleries, we hope these works allow for reflection on and conversation about the importance of celebrating, respecting, and advocating for all queer identities—not just this month but throughout the year.



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Kehinde Wiley
Santos Dumont—The Father of Aviation II, 2009
Gallery 310

Kehinde Wiley is best known for his large-scale portraits of Black men depicted in poses that cast them as kings, prophets, and saints in the tradition of “old master” canvases, reminiscent especially of Renaissance and Baroque painting. Wiley met the two young men featured in this painting in Rio de Janeiro, Brazil. The subjects chose to position themselves as the two “fallen heroes” in a well-known public monument dedicated to one of Brazil’s pioneer aviators, Alberto Santos-Dumont.



Harriete Estel Berman
“Eons of Exodus” Seder plate, 2008
Gallery 362

This plate for the Passover Seder dinner commemorates Jewish emigration over thousands of years. The top of the Seder plate features embossed images of traditional Passover foods, but with the addition of an orange. An orange is out of place on a Seder plate but has become a symbol of support for the inclusion of women, gays, and lesbians as full-fledged participants in Jewish ritual.



Harmony Hammond
Chicken Lady, 1985
Gallery 375

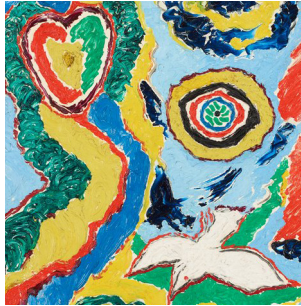
Hammond’s *Chicken Lady* is partially based on a real person who lived on the marshy land along the waterfront in Milford, Connecticut, at the periphery of class, geography, and society. The hard industrial metal sheets and hand-sewn fabric suggest a view through a window. Hammond has been an important part of the feminist art movement. She also attended the University of Minnesota and had her first solo show at the student union gallery.

3rd Floor



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Beauford Delaney
Untitled, 1947
Gallery 376

As a Black queer man from the South, Delaney left the United States for France in 1953 and found the environment more comfortable than even his adopted New York City. There he joined a wide group of expatriates, including writer James Baldwin, and made the most daring work of his career. This early painting is filled with personal symbols that seem to celebrate creativity and the link between vision, heart, and spirit.



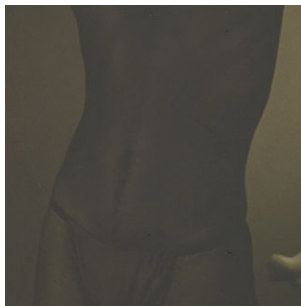
Francis Bacon
Study for Portrait VI, 1953
Gallery 376

The human figure was Francis Bacon's principal object of study throughout his career. This picture belongs to a series of eight paintings, which began as a portrait of Bacon's friend and biographer David Sylvester but became, in the final project, studies of a seated pope. Here his ambiguous facial expression rests somewhere between the grimace of *Portrait V* and the horrific scream of *Portrait VII*.



George Tooker
Coney Island, 1948
Gallery 361

George Tooker's intimate circle included a wide range of artists, dancers, writers, photographers, and musicians who identified as queer. They confidently depicted their lived experiences and celebrated their identities at a time when doing so was dangerous and illegal in certain parts of the United States. *Coney Island* shows a wide range of people enjoying the beach, reveling in the environment and beauty of all bodies.



Lionel Wendt
Untitled (Male Torso with Statue), c.1936-1939
Gallery 211

Untitled (Male Torso with Statue) is a toned and dark gelatin silver print in which a well-lit white marble sculpture of the ancient Greek god Apollo is juxtaposed with a Sri Lankan man's torso, posed in a similarly theatrical manner. The work speaks to the artist's interest in classical art and homoeroticism as well as his familiarity with soft-focused pictorial photography and experimental works that draw influences from Surrealism.

2nd Floor



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Attributed to the Villa Giulia Painter
Red-figure Kylix, 5th century BCE
Gallery 241

This two-handled wine cup is decorated on both interior and exterior surfaces with young men in various stages of undress, engaged in athletic activities in a gymnasium. In ancient Greek society, intergenerational male friendships were commonplace and often fostered in these gymnasia. Formed to instruct young men in correct civic and moral behavior, these relationships were generally sexually intimate as well.



Jeffrey Gibson
WHAT WE WANT IS FREE, 2020
Gallery 261

During 2020, a monumental year that included a global pandemic, civil unrest, and calls for racial justice, Jeffrey Gibson created *What We Want is Free*. According to Gibson, this work expresses the necessity of “dignity, respect, joy, freedom, and liberation” for marginalized communities. In this painting, Gibson also acknowledges the extraordinary struggles of the past and present and the universal need for all people to be free.



Roger Brown
Skyscraper, 2008
Gallery 280

Roger Brown had a sharp sense of humor and was constantly curious. He was among the earliest artists and collectors to promote the work of unidentified and self-taught artists as equal to anything in the history of art. His love of architecture and ability to suggest mysterious vignettes (in the window views and silhouettes) all come together in this painting.