

# 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. Many of these works have been made by queer artists, while others depict queer themes throughout history. 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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**Harriet Goodhue Hosmer**  
**Medusa, 1854**  
Gallery 323

At a time when less than 1 percent of American women went to college, Harriet Goodhue Hosmer studied anatomy and moved to Rome to study sculpture. In 1858 she established her own sculpture studio in Rome, leading a team of more than twenty men. Hosmer often depicted strong female figures. Hosmer's compassionate rendering of Medusa shows her transformation to a Gorgon in progress, snakes intertwined with her flowing hair.



**Rosa Bonheur**  
**Palette, 1850s**  
Gallery 354

The French painter Rosa Bonheur specialized in pictures of animals, which were celebrated for their vivacity and realism. She achieved international fame and became the first woman admitted to the French Legion of Honor in 1865. She was also openly gay, making her path to success in a male-dominated profession that much more groundbreaking. This was reportedly her personal painting palette for decades, which she gifted to her godson.



**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.

# 3rd Floor



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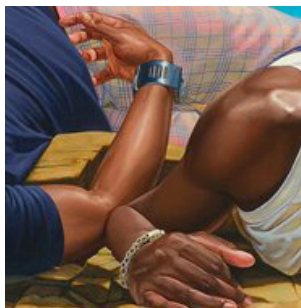
Luis Cruz Azaceta  
**La Mano Blanca**, 1979  
Gallery 369

Luis Cruz Azaceta's *La Mano Blanca* references the Guatemalan right-wing, anti-communist "death squad" best known as Mano Blanco (White Hand). Mano Blanco was responsible for the kidnapping, torture, and extrajudicial murder of thousands of people in rural Guatemala. These so-called counterterrorist operations received support from the Guatemalan army and government, as well as from the United States government.



Martin Wong  
**Polaris**, 1987  
Gallery 369

Recognized during his lifetime as an important chronicler of the Chinese-American community in San Francisco's Chinatown and the Hispanic and African-American communities in New York's Lower East Side, the majority of Martin Wong's work can be read as an ode to his beloved neighborhood and those who lived there. In *Polaris*, we see a distinctly optimistic and fantastical vision of Wong's New York.



Kehinde Wiley  
**Santos Dumont—The Father of Aviation II**, 2009  
Gallery 374

Kehinde Wiley is best known for his large-scale portraits of Black people 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.



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.

# 2nd Floor



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**Hunhar II**  
**Bust portrait of a lady wearing a man's turban, 1735-40**  
**Gallery 211**

This portrait depicts a woman wearing a man's turban. Using the reductive, naturalistic style typical of early 1700s Mughal portraiture, the artist Hunhar II celebrates what seems to have been a common happening within enclosed zananas (women's domestic spaces) throughout India: cross-dressing was recorded at least since the time of Empress Nur Jahan (1577-1645).



**Lamar Peterson**  
**The Red Hat, 2022**  
**Gallery 230 (Rotunda)**

Gardening, like many outdoor hobbies, is not always associated with or afforded to Black men. *The Red Hat* is a striking portrait of a Black man sitting in a garden. Many of Peterson's figures are proxies for the Minneapolis-based artist himself. Here a gentleman gazes into the distance, lost in thought and surrounded by signs of cultivation.



**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.



**Franklin Peters**  
**Mazes Seed Pot, 2014**  
**Gallery 260**

Franklin Peters comes from Acoma Pueblo, a community known for its beautiful pottery. Raised by a family of potters, Franklin is a master of traditional works that reflect his ancestral lineage while incorporating a contemporary sensibility. His seed pot, as the name suggests, would traditionally be used to store seeds. The painted designs represent rain falling onto cornfields.



## 2nd Floor



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## Featured Exhibitions



Christopher Selleck  
**Spencer, from the series "Body//Weight", 2019**  
U.S. Bank Gallery (MAEP)

*Open until June 25.* Body//Weight presents a series of works by Minneapolis-based artist Christopher Selleck. At the core of the exhibition is a seven-year investigation into body image and the depiction of the ideal masculine figure. Selleck worked collaboratively with each model to present a more vulnerable version of the sitter. The exhibition features self-portraits, video, sculpture, and portrait photography.



Teo Nguyen  
**Scent of My Childhood, from the series "Viet Nam Peace Project: Memories of Home"**  
Galleries 262, 275, 280

*Open until June 18.* Teo Nguyen's exhibition invites reflection on the Vietnamese people's struggles toward peace and what the artist calls "the politics of worthiness." Nguyen tells stories of heartbreak, optimism, resistance, and reconciliation that are interwoven into Vietnamese culture and spiritualism. His photorealist paintings reference historic images by photojournalists documenting the war in Vietnam, but reimagine them without violence.