



UNIVERSITY OF MICHIGAN MUSEUM OF ART

UMMA's dedicated staff strive to create learning and research opportunities through direct access to the collection. We offer gallery tours, study room visits, researcher appointments, and an interactive, online collections database. UMMA also offers tailored visits for student and staff organizations, academic study groups, and academic conferences.



CURRICULUM/COLLECTION PROJECT NOW ACCEPTING PROPOSALS

- C² gives your class its own space in the galleries and brings university learning into a featured place in the UMMA gallery experience.
- Collaborate with UMMA to explore connections between the Museum's collection and your course.
- Selected projects will be on display in UMMA's public galleries throughout the academic year starting in Fall 2020. Submit your proposals through our website at umma.umich.edu/curriculum-collection.

TEACHING & RESEARCH AT UMMA

TEACHING

UMMA offers several learning opportunities for visiting classes and instructors. Please contact us at least three weeks ahead of time to check on availability.

Study Rooms

- Facilitated or self-instructed visits
- Opportunity to view 15–20 collection objects
- Available 9am–5pm, Monday–Friday and on special request

Tours

- Guided and self-guided tours of UMMA's collection galleries and special exhibitions
- Available 11 a.m.–5 p.m., Tuesday–Friday, or outside regular hours upon special request (requires at least 4 weeks advance notice)

Study Cases

- Up to 15 works display in hallway cases
- Ideal for large classes (>20 students); classes with meeting times outside regular hours; or, for assignments requiring multiple visits
- Accessible 8 a.m.–8 p.m. daily



RESEARCH

UMMA provides a variety of collection research opportunities for faculty and students.

- **Assisted Collection Search:** With UMMA staff assistance, explore our completely digitized collection using The Exchange.
- **Study Rooms:** View objects for research in one of our study rooms.
- **Archives:** Access the history of UMMA's collection through object files.

UMMA ONLINE

UMMA's collection is entirely digitized and available for users to make their own materials for teaching, research, and fun. Anyone can create research projects and virtual exhibitions that become part of the digital collection at exchange.umma.umich.edu.

- **Explore:** Search or browse UMMA's collection of ~24,000 artworks
- **Make:** Combine UMMA's collection with your own text and media from across the web.

ACADEMIC CONFERENCES, UNIVERSITY ORGANIZATIONS, AND STUDY GROUPS

UMMA offers tailored study room sessions and tours for student and staff organizations, academic study groups, and academic conferences.



1

THE POWER FAMILY PROGRAM FOR INUIT ART: TILLIRNANGITTUQ

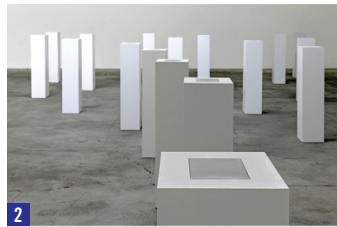
THROUGH OCTOBER 27, 2019

Taking its title from the Inuktitut word for "unexpected," this exhibition showcases 58 works from the collection of Philip and Kathy Power, most from the very early contemporary period of the 1950s and 60s. **1**

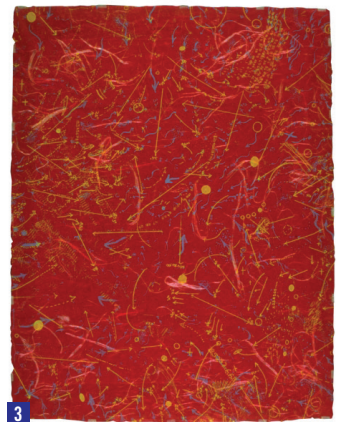
CEAL FLOYER: THINGS

THROUGH SEPTEMBER 22, 2019

Visitors entering Floyer's installation encounter a collection of identical plinths that would ordinarily be used to display art objects in the Museum, but these platforms are empty. In place of visible objects, each plinth is equipped with a speaker from which we hear the word "thing" sung—edited out of and isolated from a range of pop songs. **2**



2



3

ABSTRACTION, COLOR, AND POLITICS: THE 1960S AND 1970S

THROUGH FEBRUARY 9, 2020

In the midst of the political and cultural upheavals of the 60s and 70s, artists, critics, and the public grappled with the relationship between art, politics, race, and feminism. The artworks in *Abstraction, Color, and Politics: The 1960s and 1970s* demonstrate both radical and disarming changes in how artists worked and what they thought their art was about. **4**

COPIES AND INVENTION IN EAST ASIA

AUGUST 17, 2019 – JANUARY 5, 2020

Far from being frowned upon as uncreative, in China, Korea, and Japan, copying has long been considered a valuable practice. Through works of art spanning ancient to contemporary times, *Copies and Invention in East Asia* challenges our understanding of originality and presents copying as an act of imaginative interpretation. **4**



4



5

TAKE YOUR PICK: COLLECTING FOUND PHOTOGRAPHS

SEPTEMBER 21, 2019–FEBRUARY 23, 2020

Take Your Pick invites you—the Museum's visitors—to select photographs for our permanent collection. What belongs in a permanent collection, and why? Who and what should be represented, and how should we decide? **Vote for our favorite pictures:** Saturday, September 21–Sunday, January 12, 2020 **Final selections on view:** Tuesday, January 14, 2020–Sunday, February 23, 2020 **5**

PAN-AFRICAN PULP: A COMMISSION BY MELEKO MOKGOSI

AUGUST 26, 2019–FALL 2021

In *Pan-African Pulp*, Botswana-born artist Meleko Mokgosi explores the history of Pan-Africanism, the global movement to unite ethnic groups of sub-Saharan African descent. His Vertical Gallery installation, which inaugurates a new biennial commission program at UMMA, features large-scale panels inspired by African photo-novels of the 1960s and '70s. **6**



6



7

MARI KATAYAMA

OCTOBER 12, 2019–JANUARY 26, 2020

Japanese artist Mari Katayama features her own body in a provocative series of works combining photography, sculpture, and textiles. **7**

THE POWER FAMILY PROGRAM FOR INUIT ART REFLECTIONS: AN ORDINARY DAY

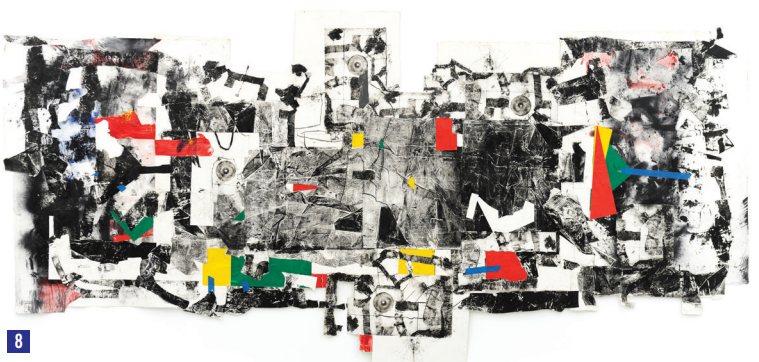
NOVEMBER 16, 2019–MAY 10, 2020

Our second exhibition on Inuit art explores the serene expressions of *day-to-day* activities found in mid-century to contemporary Inuit prints and sculptures. Donors inspired by the Power gift and the development of a Power Program for Inuit Art at UMMA contributed to this exhibition with diffuse offerings to incorporate into our holdings, or with loans to expand our conversations.

AGORAS: WORKS BY CULLEN WASHINGTON, JR.

JANUARY 25–MAY 17, 2020

Agoras is an expansive and in-depth exploration of the work of Cullen Washington, Jr., a contemporary African-American artist whose work is characterized as "a meditation on the practice of painting and a resistance to historical and contemporary readings of the black body." In Washington's exploration of the "agora"—the ancient Greek public space—he reveals the relation of its social and communal space with "the theme of humanity." **8**



8

Photo Credits

- Innuki Oqutaq, *Incised Antler*, Cape Dorset, ca. 1954, antler and stone. Promised gift of Philip and Kathy Power. © Dorset Fine Arts. Photography: Charlie Edwards
- Ceal Floyer, *Things*, 2009, audio-files, MP3-players, amplifiers, cables, speakers, wood. Exhibition View: Ceal Floyer, show, KW Institute for Contemporary Art, Berlin, 2009. Courtesy the artist and Esther Schipper. Photo © Uwe Walter
- Howardina Pindell, *Kyoto (Positive/Negative)*, 1980, etching and lithograph on paper. University of Michigan Museum of Art, Museum purchase made possible by the David G. Parkes Memorial Fund, 1990/1.191 © Courtesy the artist and Garth Greenan Gallery, New York
- Five Attendants and Carrier, China, 1368-1644, earthenware with glaze and mineral pigment, University of Michigan Museum of Art, Gift of Jiu-Hwa Lo Upshur, 2008/2.275.1-5
- A selection of 20th century photographs from the collection of Peter J. Cohen
- Meleko Mokgosi, *Acts of Resistance*, 2018, oil on canvas. Courtesy the artist. © Meleko Mokgosi
- Mari Katayama, *you're mine #001*, 2014, chromogenic print. © Mari Katayama. Courtesy of rin art association
- Cullen Washington, Jr., *Agoras I*, 2017, mixed media collage on canvas. Courtesy the artist. © Cullen Washington, Jr.
- Courtney McClellan, Rendering of proposed Stenn Gallery installation, 2019

EXHIBITIONS

2019–2020

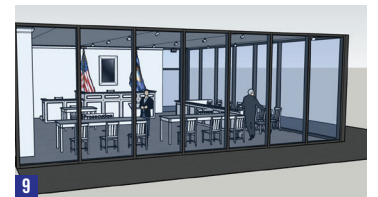
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ABSTRACTION, COLOR, AND POLITICS: KALEIDOSCOPE

FEBRUARY 22–OCTOBER 25, 2020

Kaleidoscope continues our exploration of abstract art and politics. We present large and small scale work, by known and unknown American artists—all produced when elements of this knotty debate resonated across the surrounding decades: the 1960s, '70s, and '80s.



9

2019–2020 WITT ARTIST IN RESIDENCE: COURTNEY MCCLELLAN

SPRING 2020

For her Roman J. Witt Residency, Courtney McClellan will create "Witness Lab," a courtroom installation in UMMA's Irving Stenn, Jr. Gallery to be used as a venue for mock trials, staged readings, and other performances, documented via drawing, text, photography, and video by U-M students. **9**