

Sample 3: ReMix Yourself 1

Here's your chance to play art museum curator! Inspired by the MIA's Art ReMix program, we invite you to create your own ReMixes between contemporary (after 1960) and historic (before 1960) works in the MIA's collection. Art ReMix* is an exciting exhibition project that juxtaposes contemporary artworks amid the MIA's permanent collection.

Here's how to ReMix Yourself!

We provide a new contemporary work of art each week, and you ReMix it with an historic one, explain your ReMix, and then share it with the world, comment and rate other people's ReMixes, and more! There will be a new ReMix Yourself every Monday through July 26, 2010, so check back often!

For 5 easy steps on how to ReMix Yourself and info on fabulous prizes you could win, follow this link:
<http://www.artsconnected.org/resource/117060/remix-yourself> (Instructions will open in a new window.)

*Information about the Art ReMix exhibition project in the MIA permanent collection galleries can be found here:
<http://www2.artsmia.org/blogs/art-remix/> (opens in a new window).

Frank



Artist: Chuck Close Date: 1969 Medium: Paintings,
Painting Size: 108 x 84 x 3 in. (274.3 x 213.4 x 7.6
cm) Institution: Minneapolis Institute of Arts Accession #:
69.137

Model of the Edna S. Purcell house, now the Purcell-Cutts house, 1913



Artist: William Gray Purcell ; George Grant Elmslie ;
David Swanson, Construct Studios
Date: 1997
Medium: Architecture, Architecture-Model
Size: 13 5/8 x 15 5/8 x 47 5/8 in. (34.61 x 39.69 x 120.97
cm)
Institution: Minneapolis Institute of Arts
Accession #: 97.53

Close and Purcell used similar working methods to create very different products. Both *Frank* and the Purcell- Cutts house are to- scale versions of a preliminary model. In the case of *Frank*, the model was the photograph Close based his painting on.

Chuck Close began by photographing his subjects. He then divided each photograph into uniform sections using a grid. He decided on a constant ratio with which to blow up the image to the monumental scale of his finished painting. This method allowed him to create identical copies of his images by working on one section of the painting at a time.

The model of the Purcell- Cutts house is a to- scale model of the actual house near Lake of the Isles. The proportions of the model correspond exactly to those of the actual house, just as the proportions of Close's photograph correspond exactly to those of his painting.