



**THE TARGET
STUDIO
FOR
CREATIVE
COLLABORATION
AT
WAM**

UNIVERSITY OF
MINNESOTA

THE WEISMAN ART MUSEUM AT THE UNIVERSITY OF MINNESOTA

In keeping with the University of Minnesota's goal to be one of the top three public research universities in the world, the Weisman Art Museum seeks to be among the best university museums in the world. It chooses to take a leadership role among museums.

The Weisman Art Museum is a place to expect the unexpected. Our mission describes us as a "congenial and dynamic place for the discovery, understanding, and enjoyment of the arts." Our sculptural stainless steel façade stands high above the mighty Mississippi River—a force that has defined our community from its earliest days. Our building makes people smile—it epitomizes friendliness and creativity.

The Weisman Art Museum provides access to the great ideas generated at this university to the diverse community that surrounds us. We make those ideas understandable and "affordable" through our free admission.

The Weisman Art Museum is located in the heart of the Minneapolis campus of the University of Minnesota. About 20,000 of one of our most important constituents—university students—pass by the museum daily. And, many come in to study an exhibit, hear an artist explain a painting, see a

film, make a drawing, or just enjoy a private moment with a work of art. The Minneapolis campus is home to the widest variety of disciplines anywhere—from genetics and agriculture to architecture and African-American studies.

By its location on the campus of the second largest university in the United States, the Weisman attracts a young audience with prospects. If we do our job, we create educated patrons for all the art museums in our state. We create community leaders who understand the value of the arts in all aspects of their lives—from the design of their everyday surroundings to the challenges posed by the most conceptual contemporary art.

The museum stands for good design, creativity, accessibility, fun, and friendliness—all attributes it shares with Target. The Weisman Art Museum is the perfect place for Target to establish an ongoing, permanent presence at the University of Minnesota, itself a place that embodies the future of our community and our world.

THE TARGET STUDIO FOR CREATIVE COLLABORATION

The Weisman Art Museum proposes to establish the Target Studio for Creative Collaboration, a permanent space and program devoted to stimulating creativity through visionary Collaboration among artists of all disciplines and between artists and scientists, engineers, and practitioners of other disciplines not traditionally associated with the arts.

WHAT IS CREATIVE COLLABORATION?

Creative collaboration means that collectively we can be more insightful, more intelligent than we can possibly be individually. Scientists and some pioneering businesses have already embraced this kind of creative collaboration. Businesses on the leading edge understand that creative collaboration is vitally important—that true innovation takes all kinds of minds working together. It requires operating on the knife-edge. It requires suspending assumptions and abandoning non-negotiable and rigid positions to achieve true innovation. It means that the accomplishments of “team intelligence” can be greater than the intelligence of individual members if they are able to take innovative, but coordinated, actions. Great jazz ensembles provide metaphors for acting in spontaneous yet coordinated ways.



Through a special kind of dialogue, individuals begin to think in ways they never could have imagined alone. This is an idea that would not have been unfamiliar to the ancient Greeks, or American Indians, but it is one that had become lost in the modern world until recently. Through dialogue—not ordinary discussions in which the point is often to explain or convince, but a dialogue in which a group explores complex difficult issues from different points of view—individuals begin to think in ways and realize achievements they never could have imagined alone.

At the Target Studio for Creative Collaboration, true dialogue will occur.

We can only imagine what artists will add to this dialogue.



WHERE IS THE TARGET STUDIO FOR CREATIVE COLLABORATION LOCATED AND WHAT WILL IT LOOK LIKE?

The Target Studio for Creative Collaboration will be about 1,500 square feet and is the most prominent of the new spaces. Because the design is still at the conceptual stage, it is hard to say what the Studio's interior will be. Frank Gehry—and we—believe that museum spaces need not be neutral white boxes. They can have architectural character and still not diminish the work of artists. We suspect the space will be large volume, with perhaps angled ceilings, but whatever its form, the space will empower the artist.

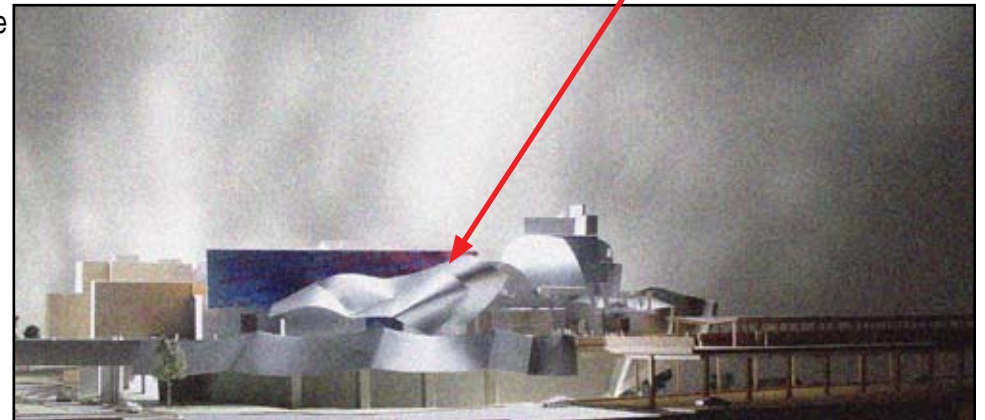
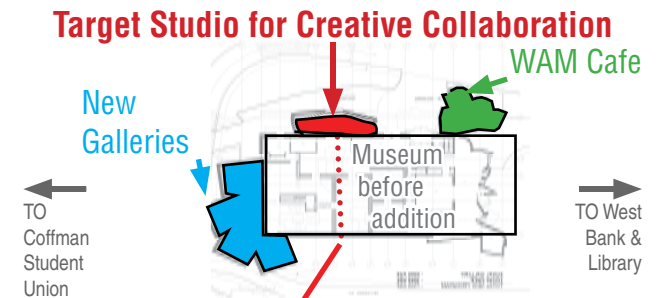
The new space will include infrastructure for the most up-to-date-technology. We imagine that we would be able to do more than installations with traditional art materials and techniques. We expect, for example, that artists may want to project images, stream video, utilize high-speed Internet access, or present video conferences with people in remote locations. The Target Studio for Creative Collaboration will offer these capabilities.

We want this dynamic new space to make public the process of creative collaboration. We envision that the Studio will be completely open to view while artists are working in it. It will remain transparent even to passersby through a large window Frank Gehry has included in his early designs.

The Target Studio for Creative Collaboration will make both the collaborative process and its results evident. No other museum we know of offers a place and a program quite like this.

Frank Gehry's preliminary design for the Target Studio for Creative Collaboration envisions a sculptural space that will bring Gehry's current design thinking to one of his early architectural landmarks. This is an exceptional opportunity for the Weisman and for Gehry—rarely does an architect have the opportunity to design an addition to his own building. With a swooping stainless-steel top emerging from a colored anodized metal plane, this will be the most dramatic space in the museum. Located next to the main pedestrian entrance, the Target Studio for Creative Collaboration will extend the iconic west face of the Weisman around to face the campus.

The Weisman is anchored on the east by Coffman Memorial Union—the university's main recreation center next door to the museum, and on the west by Wilson Library—the university's main library just across the Mississippi River. Every student who walks between the Union and the Library will see the Target Studio for Creative Collaboration.

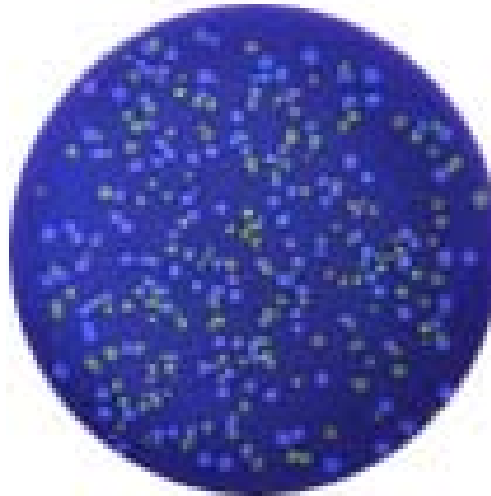


HERE ARE A FEW OF THE KINDS OF CREATIVE COLLABORATIONS THE TARGET STUDIO COULD CULTIVATE

Eduardo Kac, a Brazilian artist living in Chicago, is creating a sculpture that is the result of his collaboration with scientists at the University of Minnesota. The dialogues between the artist and the scientists, bio-ethicists, and museum curators revealed startlingly different points of view. The result of the collaboration will be a permanent sculpture on campus and an exhibition. In the Target Studio for Creative Collaboration, in addition to seeing the exhibition, visitors could participate through a blog in the collaborative dialogue. (http://www.gene-sis.net/artists_kac.html)

Houston-based, African-American painter David McGee has worked with museum and library collections to create installations about the ways race has been represented. In the Target Studio for Creative Collaboration, we might engage McGee to collaborate with medical students on a topic of similar interest and consequence—identity. Doctors must understand how personal and cultural biases affect their relationships with people who are different in race, gender, religion, class, or culture. A creative collaboration between McGee and future physicians will mean that both can think about these issues in ways they never would have individually. Their work together may result in an exhibition, public conversations, or a sensitivity workshop or training

DVD. It is hard to predict the outcome but it is easy to see the benefits of such collaboration. (http://www.stuxgallery.com/gallery/scripts/artistWork.php?name=David_McGee&imageid=1)



Icelandic born photographer and installation artist Olafur Eliasson created the wildly successful The Weather Project for the Tate Modern's Turbine Hall. Londoners and Minnesotans share an obsession with the weather. The Weisman imagines collaboration with Eliasson and university climatologists to create a site-specific installation in the Target Studio for Creative Collaboration. (<http://www.tate.org.uk/modern/exhibitions/eliasson/>)

Nina Katchadourian divides her time between New York and Finland. She has created artworks using such diverse and mundane media as popcorn machines, spiders' webs, and parking lots. We envision that Katchadourian could collaborate with university services workers to examine pedestrian, bicycle, and automobile traffic. The Target Studio for Creative Collaboration might present photographs, performance, film clips from meetings, a sound installation, or something we cannot now even imagine. (<http://www.nothing.org/carpark/>)



The Target Studio for Creative Collaboration at the Weisman Art Museum will advance the agenda of the new College of Design by providing a neutral place where the creativity of individual design disciplines will meet. It will be a place where different design disciplines can collaborate with each other and with the rest of the University. WAM is not part of any specific collegiate structure and so is able to move more easily to help break down the silos of academic culture. This great University—one of the most comprehensive in the country—provides enormous creative power to our community and our world. The Target Studio will be a place of convergence—a place where artists, designers, researchers, and thinkers with wildly differing world views will meet. Energy and creative power will explode.

Designers, philosophers, artists, scientists—everyone—will be equal in the Target Studio. The Studio will be built on the premise that the future requires creativity. It requires people who can collaborate with people of radically different intellectual and social attitudes. The Target Studio for Creative Collaboration will provide students and faculty from the new College of Design—and the community—with experiences that will stretch out their minds towards creativity.

In the Target Studio for Creative Collaboration, the Weisman Art Museum and the new College of Design will work as partners. WAM will brainstorm with the College of Design to plan programs. WAM and the areas that will merge to become the new College of Design have a long record of successful partnerships, the latest being the exhibit *The HOME House Project: Designs for Affordable Housing*. An eight-year partnership between the College of Architecture and Landscape Architecture and WAM is a workshop that has excited hundreds of middle-school children about architecture.

In the Target Studio, faculty and students of nanotechnology may collaborate with artists and designers to imagine designs not only for science, but everyday life.

In the Target Studio for Creative Collaboration, artists, architects, landscape architects, and public policy makers will engage in the creative collaboration process about public art. The outcome might be a publication or a video that would help teach aspiring public artists and architects how they can work together, an exhibit, or all of the above.

The Target Studio will add designers to WAM's ongoing Emerging Digerati collaboration with the School of Journalism and Mass Communication and computer science. Computer games or robots—or who knows what—might result.



The Weisman's terracotta oil lamps, the ubiquitous artifacts of the Roman Empire, will be the basis for a creative collaboration of students and faculty of product design in the new College of Design with professors and students of classics. The result may be contemporary counterparts for these functional, beautiful objects.



Teams of designers, artists, and engineers will enlarge ideas about what the Washington Avenue Bridge—the lifeline of the campus—could become. The Mississippi River is a force that has defined our community from its earliest days. WAM, at the head of the bridge, stands as a gateway to the University. In the Target Studio, students and faculty will re- envision the bridge and model their ideas. The public will participate in collaborative discussions and comment on models exhibited.

COLLABORATORS FROM THE UNIVERSITY AND THE COMMUNITY, WITH OUTSIDE CONSULTANTS, WILL PLAN THE PROGRAMS OF THE TARGET STUDIO FOR CREATIVE COLLABORATION

THESE LISTS ARE DYNAMIC AND SUBJECT TO CHANGE

Initial Planning Group

Lyndel King	Chair	WAM Staff	Rebecca Krinke	Landscape Architecture
Minda Gralnek		Target, WAM Board	Patricia Hampl	Creative Writing
Larry Lamb		Lamb.com design	Colleen Sheehy	WAM Staff
Jennifer David		Fallon, WAM Board	Diane Mullin	WAM Staff
David Francis		WAM Board	Jill Boldenow	WAM Staff
Tom Fisher		Dean-Design	Craig Amundsen	WAM Staff
Clarence Morgan		Art, WAM Board	Gwen Sutter	WAM Staff
Diane Willow		Art	Judi Petkau	WAM Staff
Jeff Kahn		Bioethics, WAM Board		
Bob Elde		Dean-Biological Sciences, WAM Board		
Brian Atwood		Public Affairs, WAM Board		
Renee Cheng		Architecture, WAM Board		
Doug Arnold		Mathematics		
Frank Bates		Chemical Engineering		
Gary Smaby		Management		
Nora Paul		Journalism		
Jon Hallberg		Medicine		
Michal Kobialka		Theater		
Ann Waltner		History		
Manjunan Gnanaratnam		Dance		
Jan Abrams		Design		
Tasoulla Hadjiyann		Design		
Brad Hokanson		Design		
Karen LABat		Design		

Consultants to bring for brainstorming --to be discussed-no contacts have been made

Cecily Sommers	Push Institute, MN, http://www.pushthefuture.org
Kathleen McLean	Museum Consultant, CA http://www.exhibitfiles.org/kathleen_mclean
Paul Thompson	Cooper Hewitt Museum, NY http://www.cooperhewitt.org
Adam Lerner	The Lab at Belmar, CO http://belmarlab.org/
Elizabeth Brown	Henry Gallery, U. of WA http://www.henryart.org/