MINNEAPOLIS, UNITED STATES

Minneapolis Institute of Art: Masterpieces

Twenty paintings from the collection of the Minneapolis Institute of Art, from Poussin and Rembrandt to Shunshō and Reinhardt.



The Minneapolis Institute of Art, usually known as Mia, holds art from many parts of the world, and its paintings vary widely in scale, subject and technique. The twenty chosen here include Poussin's Germanicus on his deathbed, Rembrandt's Lucretia, wounded by her own hand, a late Monet in which the Japanese bridge all but vanishes, and Reinhardt's nearly black abstraction.

Most are oil on canvas, though not all. Degas painted Hortense Valpinçon on mattress ticking, and Shunshō's actor is a hanging scroll in ink and colour on silk. Elsewhere there are landscapes by Inness, Daubigny, Moran and Lewis, Van Gogh's olive trees, O'Keeffe's city at night, Gauguin's Tahitian setting and Roesen's crowded fruit. The portraits range from Stettheimer's Margaret Burgess to the feathered hat of Matisse's White Plumes. Self-portraits by Goya, Bazille and Mancini are compared at the end.

Artline chose these works from documented museum holdings, independently of the museum. Dates and attributions keep the qualifications given in the linked records.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/minneapolis-institute-art

The selection · 20

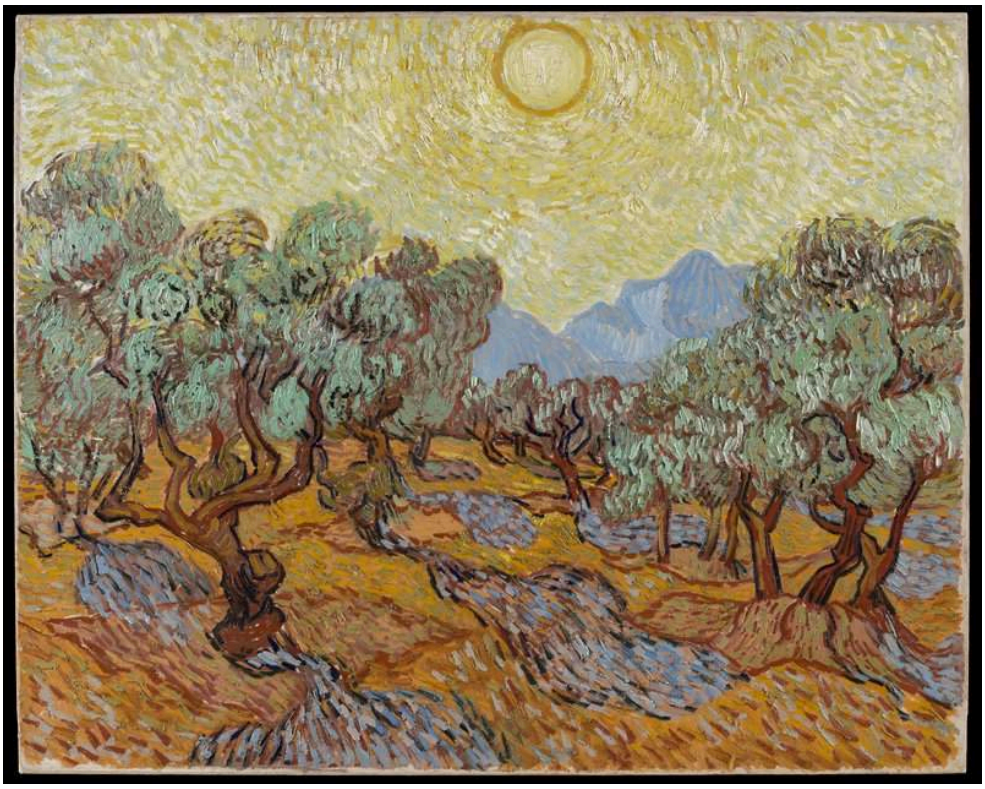
1. Olive Trees
   Vincent van Gogh · 1889
2. Lucretia
   Rembrandt van Rijn · 1666
3. Hortense Valpinçon
   Edgar Degas · c. 1871
4. The Japanese Bridge
   Claude Monet · c. 1923–25
5. The Mill Stream, Montclair, New Jersey
   George Inness · c. 1888
6. The Death of Germanicus
   Nicolas Poussin · 1627
7. City Night
   Georgia O'Keeffe · 1926
8. Our Nurse, Margaret Burgess
   Florine Stettheimer · 1929
9. Self-Portrait with Dr Arrieta
   Francisco Goya · 1820
10. Under the Pandanus
    Paul Gauguin · 1891
11. White Plumes
    Henri Matisse · 1919
12. Self-Portrait with a Detachable Collar
    Frédéric Bazille · 1865–67
13. Self-Portrait
    Antonio Mancini · 1910
14. Saint Anthony Falls as It Appeared in 1848
    Henry Lewis · 1855
15. A Pond in the Morvan
    Charles-François Daubigny · 1869
16. A Scene on the Tohickon Creek: Autumn
    Thomas Moran · 1868
17. A Vestal Virgin Tending Fire
    François Lemoyne · c. 1726–27
18. Abstract Painting No. 9
    Ad Reinhardt · 1960–66
19. Abundant Fruit
    Severin Roesen · 1858
20. Ichikawa Danjūrō V in a Shibaraku Role
    Katsukawa Shunshō · c. 1788

01 / 20

Olive Trees

Vincent van Gogh

1889 · Oil on canvas · Minneapolis Institute of Art



Vincent van Gogh. Olive Trees. Image credit: Minneapolis Institute of Art, The William Hood Dunwoody Fund. Public Domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public Domain

Van Gogh painted olive groves again and again during his stay at Saint-Rémy. In this one the trees twist against an ochre field, and the same strokes run through trunks and ground alike. No neat outlines set the trees apart, yet they never sink into the earth around them.

Object source · Open artwork · Inventory: 51.7

02 / 20

Lucretia

Rembrandt van Rijn

1666 · Oil on canvas · Minneapolis Institute of Art



Rembrandt van Rijn. Lucretia. Image credit: Minneapolis Institute of Art, The William Hood Dunwoody Fund. Public Domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public Domain

A dark stain on her undergarment shows that Lucretia has already wounded herself. Rembrandt gives her no triumphant gesture: her gaze is lowered, and one hand is raised towards a cord. The ancient story has often been made to serve public ideas of honour. Here the attention stays on her vulnerable body, the blood on the cloth and the effort of staying upright.

Object source · Open artwork · Inventory: 34.19

03 / 20

Hortense Valpinçon

Edgar Degas

c. 1871 · Oil on mattress ticking · Minneapolis Institute of Art



Edgar Degas. Portrait of Mlle. Hortense Valpinçon. Image credit: Minneapolis Institute of Art, The John R. Van Derlip Fund. Public Domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public Domain

Flowers and furnishings are packed around a small figure, and the room's busy patterns could easily have swallowed her. Instead the girl's leaning pose cuts across them, and her hands, shoulders and face stand out. She seems at ease in her own surroundings, yet her head turns to present her face for the portrait. Degas painted all this on mattress ticking, not canvas.

Object source · Open artwork · Inventory: 48.1

04 / 20

The Japanese Bridge

Claude Monet

c. 1923–25 · Oil on canvas · Minneapolis Institute of Art



Claude Monet. The Japanese Bridge. Image credit: Minneapolis Institute of Art, Bequest of Putnam Dana McMillan. Public Domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public Domain

The bridge takes some finding. In this late picture from Monet's garden it is buried in dense marks of red, blue, yellow and green, and its familiar shape no longer gives the colour a clean outline to gather around. A few surviving relationships between forms keep it recognisable, though only just.

Object source · Open artwork · Inventory: 61.36.15

05 / 20

The Mill Stream, Montclair, New Jersey

George Inness

c. 1888 · Oil on canvas · Minneapolis Institute of Art



George Inness. The Mill Stream, Montclair, New Jersey. George Inness; Minneapolis Institute of Art; Gift of Don and Diana Lee Lucker. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

Roofs and chimneys show through the thin trees. Inness leaves these signs of industry in the view, which seems fair in a picture named after a mill stream, and lets warm light and blurred reflections draw buildings and landscape into a shared atmosphere. The blending is uneven, though. Some edges stay firm while others soften and give way.

Object source · Open artwork · Inventory: 2000.236

06 / 20

The Death of Germanicus

Nicolas Poussin

1627 · Oil on canvas · Minneapolis Institute of Art



The Death of Germanicus. WikiArt; Nicolas Poussin. Proportional resizing and JPEG compression; source frame preserved. · Public domain

Germanicus lies dying, and the mourners are divided around him. Outstretched arms link his bed to the soldiers, while his family occupies another part of the gathering. Poussin varies the grief from face to face, so that each figure's response can be read on its own. Above them all, deep blue drapery spans the scene.

Object source · Open artwork

07 / 20

City Night

Georgia O'Keeffe

1926 · Oil on canvas · Minneapolis Institute of Art



Georgia O'Keeffe. City Night. Image: WikiArt. Copyright protected (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Copyright protected (WikiArt label)

Looking up from below, O'Keeffe lets the buildings close in until only a narrow strip of sky remains between them. They stand as broad dark masses, unbroken by windows or street life, and a small light near the lower edge is enough to make their scale felt.

Object source · Open artwork · Inventory: 80.28

08 / 20

Our Nurse, Margaret Burgess

Florine Stettheimer

1929 · Oil on canvas · Minneapolis Institute of Art



Florine Stettheimer. Portrait of Our Nurse, Margaret Burgess. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

The title works in both directions. 'Our Nurse' records Margaret Burgess's place in the household, and her full name identifies her as an individual. Stettheimer sets her at the centre, an elongated figure among smaller objects and figures. Sizes here follow the decorative arrangement, not a consistently measured room, so her elongated form is perhaps best read as a matter of emphasis.

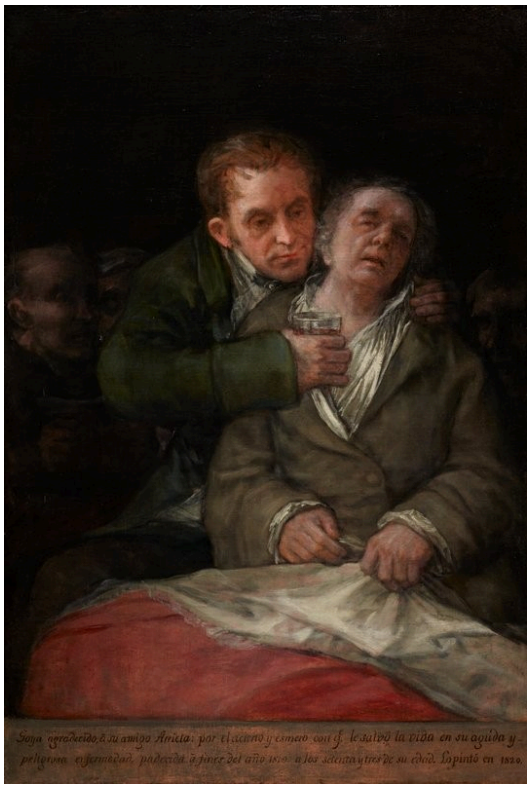
Object source · Open artwork · Inventory: 59.21

09 / 20

Self-Portrait with Dr Arrieta

Francisco Goya

1820 · Oil on canvas · Minneapolis Institute of Art



Francisco Goya. Self-Portrait with Dr. Arrieta. Image credit: Minneapolis Institute of Art, The Ethel Morrison Van Derlip Fund. Public Domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public Domain

Goya paints himself unable to hold the composed, self-contained pose that a portrait usually asks of its sitter. Dr Arrieta supports him and brings a glass towards his mouth, and the whole picture is built around that practical act of care. Shadowy figures are visible behind them.

Object source · Open artwork · Inventory: 52.14

10 / 20

Under the Pandanus

Paul Gauguin

1891 · Oil on canvas · Minneapolis Institute of Art



Paul Gauguin. I Raro Te Oviri (Under the Pandanus). Image credit: Minneapolis Institute of Art, The William Hood Dunwoody Fund. Public Domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public Domain

The ground is purple, the foliage patterned and the colour unnaturalistic. Together they give Gauguin's setting a decorative order of its own, and within it he places the women and a dark animal. That order is persuasive enough to pass for a transparent account of Tahitian life. It is better seen as, among other things, a European artist deciding how a place and its people should appear.

Object source · Open artwork · Inventory: 41.4

11 / 20

White Plumes

Henri Matisse

1919 · Oil on canvas · Minneapolis Institute of Art



Henri Matisse. White Plumes. Image credit: Minneapolis Institute of Art, The William Hood Dunwoody Fund. Public Domain (https://creativecommons.org/publicdomain/mark/1.0/). Proportional resize and JPEG compression; full source frame retained. · Public Domain

The title goes to the feathers rather than the sitter, and so does a striking share of the picture. The plumes spread well beyond the sitter's head, set against a red background, dark hair and pale clothing, and the face has to hold its own among these shapes.

Object source · Open artwork · Inventory: 47.41

12 / 20

Self-Portrait with a Detachable Collar

Frédéric Bazille

1865–67 · Oil on canvas · Minneapolis Institute of Art



Frédéric Bazille. Self-Portrait with Detachable Collar. Frédéric Bazille; Minneapolis Institute of Art; The John R. Van Derlip Fund. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

Bright accents are few, so the narrow white collar of the title does a good deal of work, separating Bazille's head from the darker jacket and background. The slightly turned face is built from careful modulations of tone. There is no studio, palette or other prop to announce his profession.

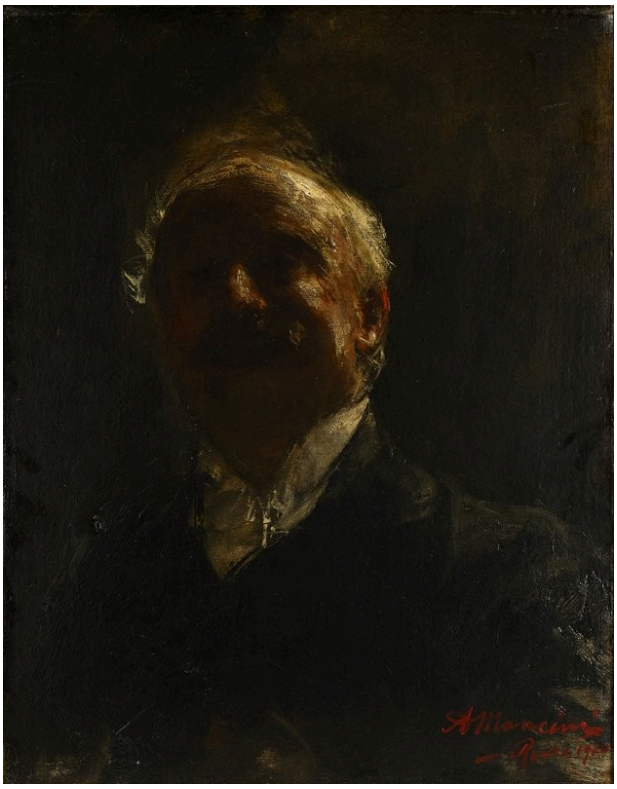
Object source · Open artwork · Inventory: 62.39

13 / 20

Self-Portrait

Antonio Mancini

1910 · Oil on canvas · Minneapolis Institute of Art



Antonio Mancini. Self-Portrait. Antonio Mancini; Minneapolis Institute of Art; The Putnam Dana McMillan Fund; 71.50. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

Rough highlights break across Mancini's face, catching some features and leaving others in shadow. The handling of the paint is conspicuous: it does not give every feature the same clarity, yet the face is still recognisable.

Object source · Open artwork · Inventory: 71.50

14 / 20

Saint Anthony Falls as It Appeared in 1848

Henry Lewis

1855 · Oil on canvas · Minneapolis Institute of Art



Henry Lewis. St. Anthony Falls as It Appeared in 1848. Henry Lewis; Minneapolis Institute of Art; Gift of E. C. Gale; 28.79. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

Lewis painted this in 1855, but his title dates the view to 1848. Falls, islands, trees and low buildings are offered as a record of the site at that earlier moment, while the arrangement follows the conventions of a composed landscape. How far can a picture made on those terms, years after the moment it names, serve as a document?

Object source · Open artwork · Inventory: 28.79

15 / 20

A Pond in the Morvan

Charles-François Daubigny

1869 · Oil on canvas · Minneapolis Institute of Art



Charles-François Daubigny. A Pond in the Morvan. Charles-François Daubigny; Minneapolis Institute of Art; Gift of Mr. M. R. Schweitzer. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

Nothing in particular happens at the centre of Daubigny's view. There is water, and there are dense trees, held together by closely related tones. Broad divisions give the picture its structure: a dark foreground, the reflective surface of the pond and warmer light beyond.

Object source · Open artwork · Inventory: 71.66

16 / 20

A Scene on the Tohickon Creek: Autumn

Thomas Moran

1868 · Oil on canvas · Minneapolis Institute of Art



Thomas Moran. A Scene on the Tohickon Creek: Autumn. Thomas Moran; Minneapolis Institute of Art; The Frances E. Andrews Wilderness Fund, in memory of her mother Mary Hunt Andrews; 68.82. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

The title promises autumn, and the foliage is warm, but the picture depends more on the water than on the season. Moran's creek opens a passage through trees that would otherwise close into a continuous wall. Small falls and lighter stretches of water lead the eye back towards a brighter distance.

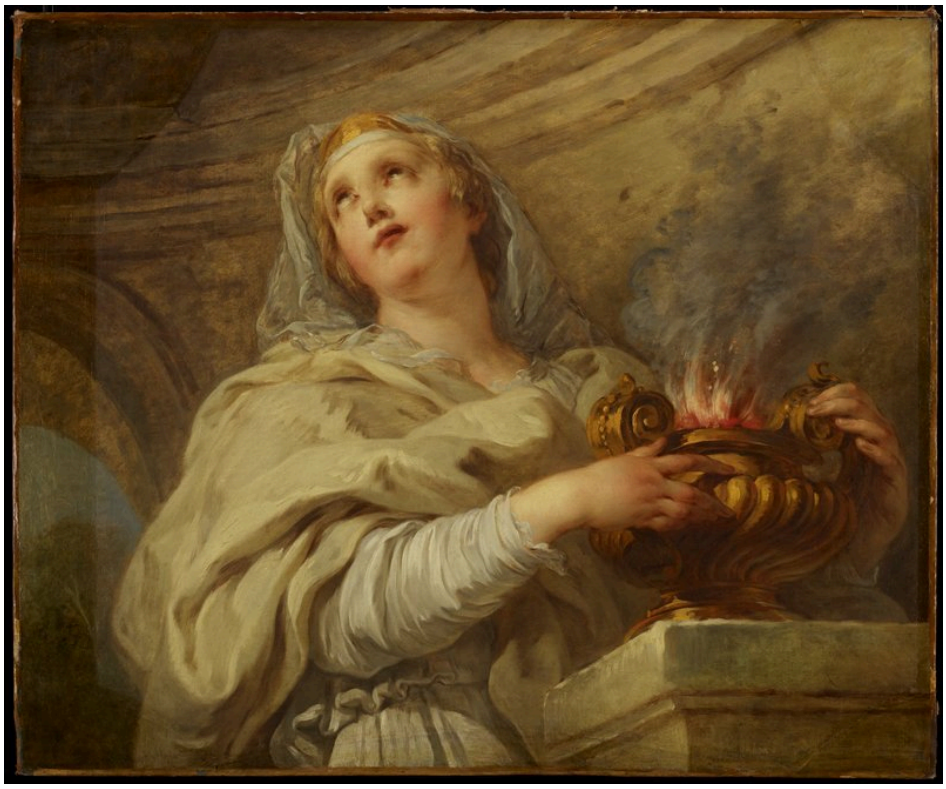
Object source · Open artwork · Inventory: 68.82

17 / 20

A Vestal Virgin Tending Fire

François Lemoyne

c. 1726–27 · Oil on canvas · Minneapolis Institute of Art



François Lemoyne. A Vestal Virgin Tending Fire. François Lemoyne; Minneapolis Institute of Art; The Ethel Morrison Van Derlip Fund; 65.48. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

Lemoyne brings the scene close, so that the woman's face and hands carry it. The flame she tends marks her ritual duty, and it is also the light by which she is seen.

Object source · Open artwork · Inventory: 65.48

18 / 20

Abstract Painting No. 9

Ad Reinhardt

1960–66 · Oil on canvas · Minneapolis Institute of Art



Ad Reinhardt. Abstract Painting No. 9. WikiArt source label: Ad Reinhardt Fair Use. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/ad-reinhardt/abstract-painting-no-9-1966 · Ad Reinhardt Fair Use (WikiArt source label)

Reinhardt's nearly black rectangles barely separate from the dark ground, and the slight differences between them take time to emerge. The strong contrasts that usually make a composition quick to read have been taken out. A screen can suppress those fine distinctions or exaggerate them, so reproductions are a particularly poor guide to this picture.

Object source · Open artwork · Inventory: 74.73

19 / 20

Abundant Fruit

Severin Roesen

1858 · Oil on canvas · Minneapolis Institute of Art



Severin Roesen. Abundant Fruit. Severin Roesen; Minneapolis Institute of Art; Gift of Don and Diana Lee Lucker; 2005.96. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

The title is, if anything, modest. Roesen piles up more fruit than any casual arrangement would hold, and whole skins, cut interiors, leaves and tendrils all compete for attention. Darkness between the crowded forms keeps each kind of fruit distinct, so the abundance never collapses into a heap.

Object source · Open artwork · Inventory: 2005.96

20 / 20

Ichikawa Danjūrō V in a Shibaraku Role

Katsukawa Shunshō

c. 1788 · Hanging scroll (nikuhitsu), ink and colour on silk · Minneapolis Institute of Art



Katsukawa Shunshō. Actor Ichikawa Danjūrō V in a Shibaraku Role. Katsukawa Shunshō; Minneapolis Institute of Art; Bequest of Richard P. Gale; 74.1.110. Public Domain Mark 1.0 (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression. · Public Domain Mark 1.0

This is a nikuhitsu work, painted by hand as a hanging scroll on silk, not a woodblock print. Shunshō leaves the ground empty around the actor, Ichikawa Danjūrō V, with no elaborate stage setting, so that his silhouette reads clearly. The red costume, kneeling pose and long sword are enough to establish the Shibaraku role.

Object source · Open artwork · Inventory: 74.1.110

Three self-portraits

The self-portraits by Goya, Bazille and Mancini are scattered through the selection, and their titles are a good place to start comparing them. Two name a companion. Goya's is Dr Arrieta, and Goya is the only one of the three to bring another person into the picture, and the only one to show himself in need. Bazille's companion is an item of dress, and he leaves his trade out of the picture altogether. Mancini's title names nothing but himself, yet his is the picture in which the trade is most in evidence, laid across his own face in rough, broken paint.

Further reading

The Practice and Science of Drawing

Harold Speed · Read free · English

Harold Speed's practical handbook deals with tone, composition and the way light falls across observed forms. It was written about drawing, but it gives you a working vocabulary for several of the paintings here: the graded tones that model Bazille's face, the closely matched tones of Daubigny's pond and the broken light on Mancini's features.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12

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