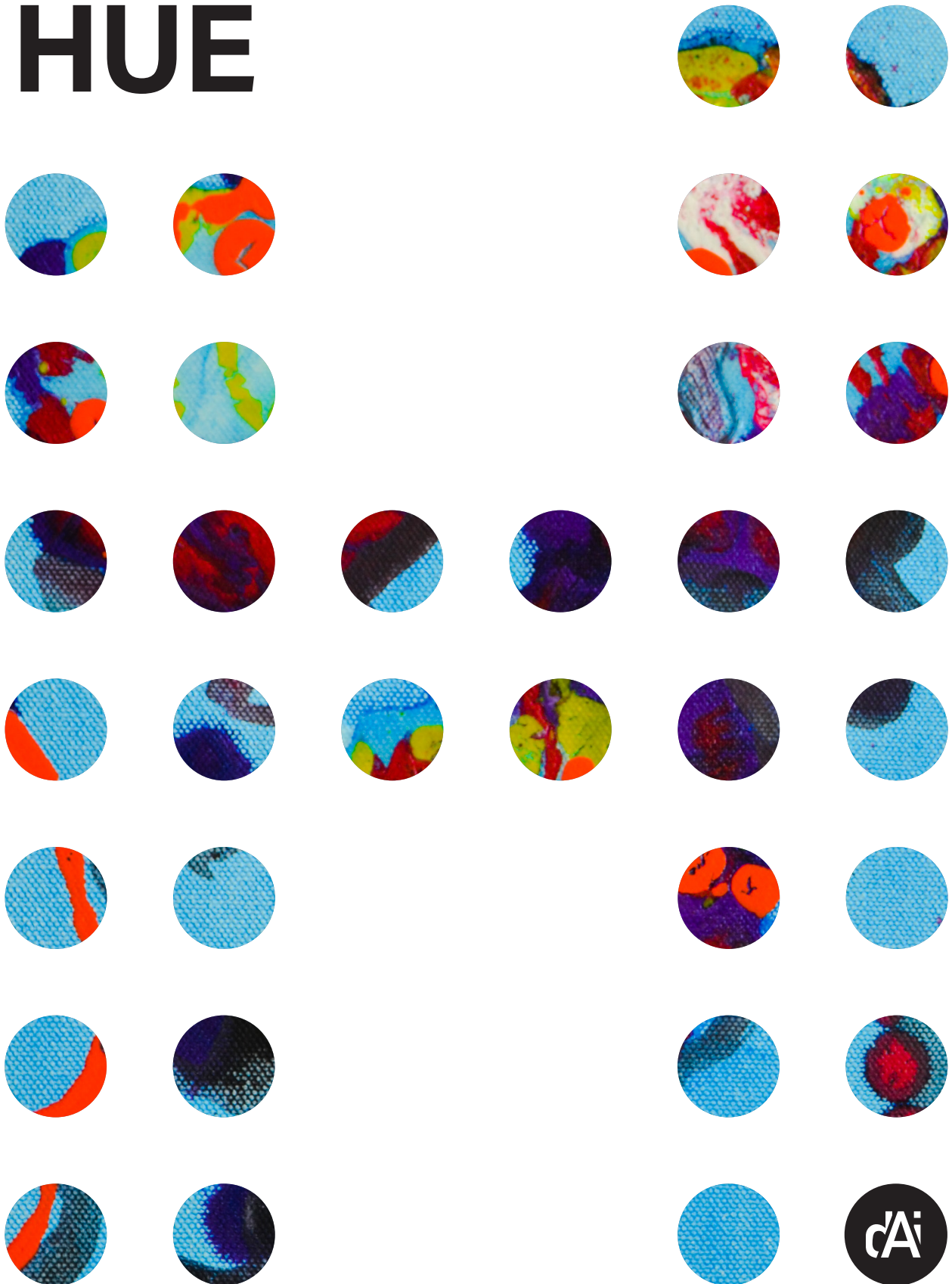


HUE



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Opening the Depot

On July 1, the St. Louis County Depot will open and be free to the public. In order to enter the Depot, all guests over the age of 2 will be required to wear a mask inside the building. For the best experience, please download a QR code reader and the SmARTify app prior to visiting.

DIRECTOR

3

Christina Woods



It is “Morning in America,” albeit not the same prouder, stronger, and better sentiment of the 1984 political ads. It is morning with a new promise. The murder of George Floyd and a Covid-19 pandemic crisis has stirred and revealed deeply rooted issues in America. Many of us are exploring racial constructs and opening our eyes to ask, “How we could have not seen these disparities for so long?”

Sunday, June 28, 2020, the New York Times published its best sellers book list for May 31 through June 6. Never have I seen a list like this. Citizens across our country are reading *White Fragility*, *So You Want to Talk About Race*, *How To Be an Anti-racists*, *Me and White Supremacy*, *The New Jim Crow*, *The Color of Law*, *Between the World and Me*, and *Stamped From the Beginning*. This list marks the historical ‘change-making’ in our country, states and communities. This ‘change-making’ is about access, connection, and healing as we take notice of who is missing from the conversations.

113 years ago, the DAI started with the goal to make art accessible to all. This was accomplished by curating art in the jails

and city hall among many homes and other places. Why? The founders of the 113-year-old institute leveraged the power of art, like we continue to do, to build a thriving community. Today, the DAI humbly curates 7 galleries (two online, three at the Depot, and two in Duluth City Hall, and at times, the MN State Capitol) with a commitment to lifting absent narratives, highlighting BIPOC artists, and providing access for new artists to show their work. The DAI got national attention for the online exhibitions using the app SmARTify, expanding access to view absent narratives. We offer a sales platform, Art in Bloom, for artists to build their business. The Birkenstein Art Movement intertwines art and social justice to engage 7th graders and their parents/guardians to use art to disrupt poverty and racism. We also craft art making classes that emphasize the value of diversity and make them available on ZOOM. Our website features NE MN BIPOC artists, a model

Notes

Consider donating to the Duluth Art Institute to help support the arts community during this unprecedented time.

● ●
It is morning with a new promise.
● ●

art-hubs across the state are emulating. Commission Your Bias, a workshop using visual art to deconstruct unconscious bias, supplies the necessary tools to utilize diversity, equity and inclusion training.

We are committed to the power of visual art in this historic time of ‘change-making.’ As we face these challenges every morning in America, we hope you will seek to learn, connect, and heal with the Duluth Art Institute.

• ON VIEW



Morrison Gallery*Odysseus & Penelope:**The Long Journey*

Kari Halker-Saathoff

Summer 2020

Steffl Gallery*Reveal*

Emily Stokes

Summer 2020

Corridor Gallery*Sisterhood*

Sue Rauschenfels

Summer 2020

Steffl Gallery*BLOODLINE*

Tia Salmela

Keobounpheng

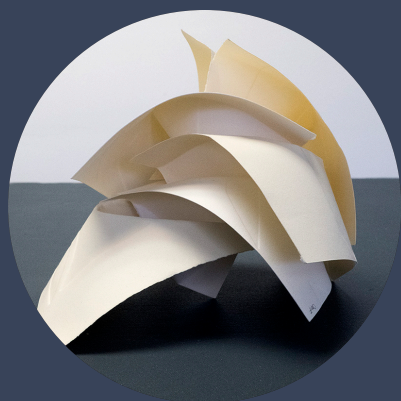
Summer 2020

Integument

Susanna Gaunt

Fall 2020

George Morrison Gallery



Duluth multi-media artist

Susanna Gaunt presents new work investigating materials on a large scale. Manipulating sheets of white paper, she layers, weaves and shapes sculptures into textured forms suspended from the ceiling and mounted on the walls.

Creases, peaks and valleys reflect light to create shadowed surfaces juxtaposed against translucent layers of mulberry paper treated with encaustic wax. This collection of forms invites viewers to examine their details, noting differences with curiosity and wonder. Gaunt remarks her work “is often enhanced with the use of layers that conceal enough to raise questions and reveal enough to suggest answers.”

Susanna Gaunt has exhibited throughout the United States, including solo shows at the University of Superior Kruk Gallery, Grand Rapid’s MacRostie Art Center, Church Street Gardens in Little Silver, NJ and venues

in Missoula, MT. She has been a part of significant juried group shows such as the 62nd Arrowhead Regional Biennial and the UMD Emerging Photographers show, both at the Duluth Art Institute. Gaunt holds a BFA from the University of Minnesota Duluth in Painting, Drawing and Printmaking and a BA in Philosophy from Boston College. Gaunt is a grant awardee of both the Minnesota States Arts Board and the Arrowhead Regional Arts Council.

This activity is made possible in part by the voters of Minnesota through a grant from the Arrowhead Regional Arts Council, thanks to appropriations from Minnesota State Legislature’s General Fund.



Material

Alyssa Swanson

Fall 2020
Corridor Gallery

Alyssa Swanson weaves the influences of her ancestors, family, and mentors into monochromatic abstract sculptures. Beginning with inexpensive acrylic yarns, bulk fabrics and discarded scraps, she embraces the modest materials used by her great-grandmother, great aunt, grandmother and mother. Yarn, thread, needles and crochet hooks construct alternate ways in which women throughout history have extended their voices.

In *Material*, Swanson reveals how the craft of her matrilineage informs her creative process and narrative.

Alyssa Swanson earned her MFA in 2D Studies from Bowling Green State University in 2019 and she holds a BA of Art, Painting and Drawing from the College of St. Scholastica in Duluth, Minnesota. She has exhibited throughout the Midwest and lives in Minnesota.

Image Credit: Alyssa Swanson, *Embodied*
Voice Installation Detail

Art shows us how to be brave.



Response

an online exhibition

June 1 - December 31 2020

DAI Website

The Duluth Art Institute presents *Response*, an online exhibition reflecting how artists are processing and observing effects of the Covid-19 pandemic. From living in isolation to struggling with finances and the uncertain physical and mental health of ourselves and loved ones, artists often process events and emotions through creating new work. Some find peace, some find more questions,

some find inspiration. Submissions were received from throughout the nation as well as abroad and reflect the variety of issues faced during this time. From drawings to dioramas, photography to ceramics, realism to abstract, submitted work is on view throughout 2020.

Image Credit: Ilene Sova, *Optical Mask*,
paper, mixed media

CLASSES



Online Summer Camps

Teen Multi-Media Summer Art Camp: The Nature of Place

During this camp, you will create unique works of art that speak of the flora, fauna and geography of the north shore of Lake Superior and our surrounding landscapes. Campers will combine their creativity with nature to grow a deeper connection to their natural surroundings. Instructor Logan Kerkhof will guide campers through painting, printmaking and sculptural projects, providing technical demonstrations, instructions and feedback. Students will spend time plein air painting, playing with watercolor, making lino-cut prints, and creating a mobile with objects found from nature. Campers will go on a virtual studio visit mid-week with a guest artist.

1-4 PM, July 13-17
via Zoom
Ages 12+
\$150 (\$200 non-member)

Youth Multi-Media Summer Art Camp: The Backyard Studio

Explore your connection to the natural world through a variety of multimedia projects that focus on our own backyards! Learn to use foraged materials from nature in conjunction with traditional art mediums. Instructor Logan Kerkhof will guide campers to responsibly forage natural materials from their backyard and lead demonstrations on how to incorporate the materials into your artwork. Campers will create unique and intriguing works of art including Gyotaku inspired leaf/flower nature prints, sun prints and landscape collages. Campers will go on a virtual studio visit mid-week with a guest artist.

9 AM - 12 PM, July 20-24
via Zoom
Ages 6-11
\$150 (\$200 non-member)

Image Credit: Margie
Helstrom, Jennifer

Meet the DAI Artist Instructors

Margie Helstrom

Margie is teaching online classes for all ages. Painting is like exercising my spiritual self. I paint in water-based mediums. I live and work in Hermantown Minnesota.



I love to express myself with color, pattern and whimsy. I have many favorite art quotes but

Note: More classes and camps are coming soon to the Duluth Art Institute website.



perhaps these two sum me up best:

“I found I could say things with color and shapes that I could not say any other way. Things I had no words for.” Georgia O’Keefe

“When I am finished painting, I paint again for relaxation.” Picasso

Learn more about Margie and her work at margiehelstrom.com.

Eric J. Klepinger

Eric teaches youth and teen classes at the DAI. He teaches drawing and painting to the BAM students. Growing up in the mountains surrounding Conifer, CO, Eric developed an artistic and spiritual love for nature at a very young age. Eric lives on the North Shore of Lake Superior. “My goal is to serve the world as an inspirational guide, illuminating the natural

spirit that is within all things, while honoring the universal energy that connects all of us. I feel the best way to inspire others is to live an inspired life.”

Bill Wise

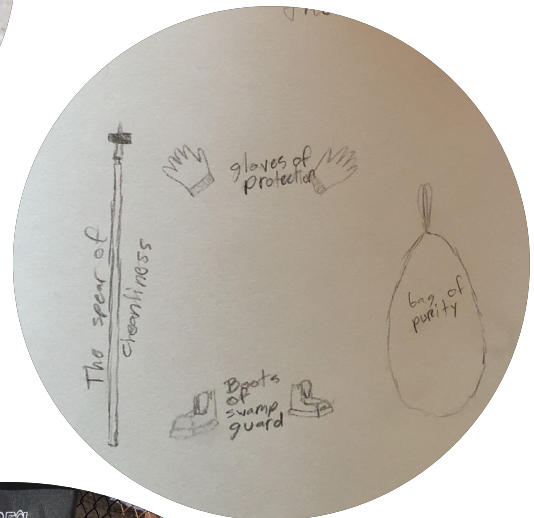
Bill teaches drawing and watercolor classes at the DAI. Bill was born and raised in Duluth MN. His passion is painting the face and figure to capture the emotion and story of the subject. Painting in watercolor provides him control and accuracy of the drawing and the freedom, spontaneity and luminosity of the medium. Bill loves to share his passion and knowledge by teaching formal and informal classes in drawing and painting at different locations in the Duluth area. You can learn more about Bill and his work at WilliamWiseArt.com

2020 Birkenstein Arts Movement

The 2020 BAM students have been working on their drawing and painting skills with artist Eric J. Klepinger. Students respond to the pandemic, graphite drawing *The Armaments of the Earth Warriors* by Michael Rasch, age 13. BAM students show their leadership skills by picking up trash for Earth Day. Natalie Rasch, age 10, picked up 13 bags of trash and turned a found coffee cup into a planter. BAM is a year-long free art and leadership program. There are 15 students that meet every Tuesday and Thursday for online art making and leadership classes.

Students will be working with artists Eric J. Klepinger, Michelle Misgen, Flo Matamoros and community leaders on drawing, painting and collage techniques.

Image Credit (Clockwise): Michael Rasch, Natalie Rasch, BAM Program, Eric J. Klepinger, Bill Wise



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Member Spotlight



Olawole Famule

My name is Olawole Famule (aka WOLE), professor of visual arts at the University of Wisconsin-Superior, where I've been teaching both the undergraduate and graduate fibers (weaving) and art history classes for the past 14 years. I hold M.A., Ph.D. (2002, 2005 respectively) in History and Theory of Art from The University of Arizona, Tucson, Arizona, and M.A. Fine Arts (1994) in Art History and Fibers Structure of the OAU, Ile-Ife, Nigeria. Prior to my current appointment at

University of Wisconsin-Superior (2006 to date), I taught at OAU (formerly University of Ife), Ile-Ife, Nigeria, the Rochester Institute of Technology, Rochester New York, Pima Community College and the University of Arizona, Tucson Arizona. I've been published in many academic journals and have contributed book chapters to many other publications. I have also exhibited my artwork (mostly terracotta sculptures and creative fibers/ weaving) in Nigeria and many places within the United States.

Why did you become a member?

I strongly embrace the belief that holding a membership with the Duluth Art Institute is a great joy and an exhilarating experience that could happen to any art lover residing in the Duluth-Superior Twin Port communities, considering the tremendous achievements of the Institute to bridging art and everyday life. My own case is even a unique one, since I'm not just an art lover, but as well, a studio practicing-artist and college professor, teaching both studio art (fibers/weaving) and art history. Thus, I hold a membership with the Duluth Art Institute so that I can share my expertise and wealth of experience (in studio and history of art), and as well, interchange ideas with other members, with a view to assist in realizing the laudable mission and

goals of DAI more effectively and efficiently.

How has art impacted you or your community?

Art, society and culture go hand in hand since they are all interwoven and inseparable. Thus, having the opportunity to see and experience the visual arts of the multitude of cultures located in the unique umbrella of the regional "Northland" has continued to promote my better understanding and mutual assimilation of the impressive racial, cultural, and gender diversity traits with which we are blessed in the Twin-Port. Now, I'm a living eyewitness to the practicality and sensibleness in the wise saying, "Unity and Progress in diversity".

As an art enthusiast, what opportunities do you find at the DAI?

Lots of opportunities, ranging from free admission to DAI's galleries, tours with the DAI curator, invitations to receptions, special events, and artwork entry in the annual member exhibition. Furthermore, I think my becoming a member of the DAI also provides me the unique opportunity to share my expertise and experience in fibers structure (weaving) as an integral part of visual arts, which I see as an important form of community service.

MEMBERSHIP

Benefactor Members

Janet Sklaris

Collector Members

Virginia Alexander

Rosemary Guttormsson

Richard & Bea Levey

Edie & Roger Michalski

Contributing Members

Karen & Paul Anderson

Vicki & Terry Anderson

Michele Dressel

Dale Lucas

Subhash Vidyarthi

Family, Individual & Student Members

Raymond Allard

Dennis Anderson

Liza Anderson

Lucas Anderson

Lynn Anderson

Paula Anderson

Edward Dean Anecki

Jill Anecki & Doug Fifield

Tammy Angel

Karen Annala

Sarah Archbold

Alison & Jon Aune-Hinkel

Lisa Austin

Mary Austin

Mary Azmitia

Bridgette Baker

Susan Bakkemo-Banks &

James Banks

Brian Barber

Brooke Basto

George Bateman

Grace Bauman

Theresa Beaulier

Timothy Beaulier

Margaret Behan

Gladys Bergstedt

Aryn Bergsven

Susan Betz

Cynthia Betzler

Damita Beyer

Laura Birnbaum & Em

Westerlund

Roy Blackwood & Laurie

Buehler

Edna Blanchard

Alicia Blatnik

Ken Bloom & Danielle Sosin

Steve Bloom & Kay Bloom

Jubilee & Eden Bond

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Edith Greene

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Hanson

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Tad Johnson & Jennifer Ross

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Lyn Jutila

Lauria Kania

Matt Kania

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Mazie Kelly-Swing	Emily McNeill	John Prosen	Adam Swanson
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Logan Kerkhof	Marlene Miller	Deborah Ramlow	Carla Tamburro
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*indicates Board Member

MUSINGS



Treatise for the Arts

Paul LaJeunesse



Despite making a living as an artist, I do not create art to make a living. I create art because I am always questioning what it means to be alive. I try to understand this through my clumsy experiments with paints, pencils and cameras, with the answer always just out of reach, in my peripheral vision. As soon as I turn to look fully in its direction, it is gone. Is there a need for the arts? When asked this question I haven't any response. It is simply too obtuse. It purports a world in which part of our psyche isn't necessary. It conflates art objects with the spirit by which the object was made. Does the world need one of my paintings? That I can answer with an emphatic "No!". Of course my work is not needed, but neither I am, for that matter. But to

of the face. It is to assume that objects in the world are the reason for the arts. The reason we need to support the arts is simply that we need to support all facets of our being.

During the Shelter In Place order people around the world are extolling the value of arts in our lives. However this is mostly in the form of film and music. While we are not able to attend visual arts events we are becoming fully aware of the importance of the community created by arts institutions. I have made 7 major moves in my life and each move has displaced me to a new micro culture. We often think of America as one culture because it is one country, but any land mass the size

the South, in large metropolitan areas and small towns. The singular thing which gave me introduction and connection to a community was the visual arts. We think about the visual arts as objects, but those are merely the artifacts. They are the residue of a singular person's interpretation of an experience, which is expressed through an artistic medium. We visit museums, churches, and archeological sites not only to revel in the beauty of objects, but to connect to our humanity. We connect to human beings that lived, loved, suffered and cried hundreds of years ago and we feel as one. We understand ourselves by connecting to others through the arts. This experience is timeless.

I rarely go to an art exhibit opening with intentions of seeing the work. It is not really the time to do so. It is, of course, a time to celebrate the artist. But, more importantly, it is a time to celebrate the arts. It is a time to celebrate, and to honor the human spirit and our continual drive to make sense of what it is to be human. It is a celebration of the quest to share the experience of asking "what is it to be human?"

The reason we need to support the arts is simply that we need to support all facets of our being.

make the assumption that because an art object is not needed means we no longer need to support the arts is to cut off the nose in spite

of the United States will have a variety of cultural practices from region to region. I have lived in the Midwest, the Pacific Northwest, and



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The Duluth Art Institute's programs and services are made possible in part through the support of the Minnesota State Arts Board through an appropriation by the State Legislature from the Minnesota arts and cultural heritage fund with money from the vote of the people of Minnesota on November 4, 2008.

The mission of the Duluth Art Institute is to enrich daily life with dynamic, innovative visual arts programming that upholds excellence and promotes active and inclusive community participation.

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Visitor Information

Galleries and offices are located on Level Four of the **St. Louis County Depot - 506 W Michigan Street**. While some Depot museums require paid admission, the DAI is always free to members. Galleries are accessible by elevator. The DAI Darkroom is on Level Two, and the Fiber Studio is on Level One. The DAI Ceramics Studio, Printmaking Studio, and multi-use classrooms are located at the **Lincoln Park Building - 2229 W 2nd St.** (corner of N 23rd Ave. W).

Gallery Hours

Open Daily 10 AM - 3 PM
Tuesday - Friday

Business Office Hours

Made by appointment, please call 218-733-7560 or email Addison Mueller.

Parking

Metered parking for the Depot is available on city streets, and the Library/Depot Pay Lot - 502 W Michigan Street. A bus transit center is two blocks away with year-round access, and DAI is also accessible by the Port Town Trolley in summer months. Parking for events occurring after 5 pm is free. For the Lincoln Park Building, a small parking lot is available on the West side of the building, as well as on street parking.



DAI Business Office & Galleries

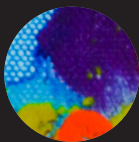
506 W Michigan St.
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HUE



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