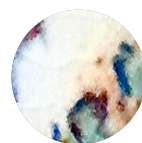
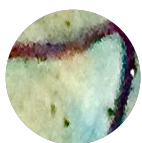
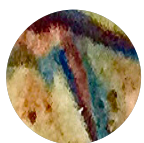
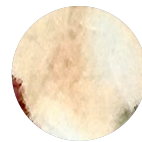
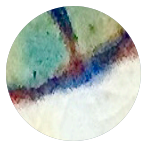
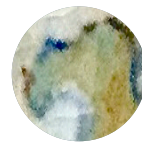
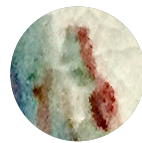
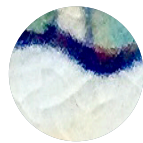
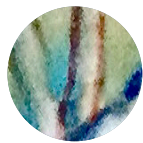
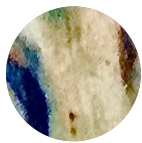
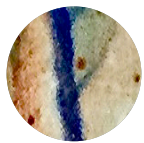
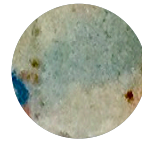
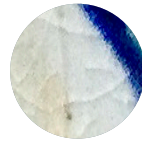
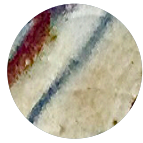
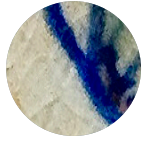


# HUE



# CONTENTS



## 03 From the Director



## 05 Exhibitions



## 11 Upcoming



## 14 Membership



## 17 Radical Inclusion



## 18 Endowment

### Visiting the Depot

Please check the Duluth Art Institute website before your visit to the St. Louis County Depot to learn about updated hours, protocol, and closures during the Covid-19 pandemic. 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, download a QR code reader and the Smartify app to your phone.

# DIRECTOR

3

## Reflecting on Space



**Christina Woods**

Now that we have traversed nearly a year of working, staying, and learning at home in our spaces, I am curious about what's happening in your space? Are you fixing things or did you find a treasure as you organize?

Over the past eight months, I learned a lot about my space, finding new kitchen storage areas, wild plants in my yard, easy fixes to doors and windows, artwork in boxes, and new layouts for furniture; all of which brings new perspective and transformation. I noticed my space moved from clean and minimalist to exploding from corner to corner with projects and their materials with the added daily chores piling up. All in all, my space has matured, created, and produced much joy and respite for my family. If my space could talk, it would share new learning about beadwork applique and earrings, new recipes for meals, the steps to knitting and weaving, and the drawing of the

space around us.

I'm thinking about space as an art element, especially for the DAI upcoming art exhibitions. I'm asking questions about what is inside and outside of the space art fills, whether it's on a page, canvas, room, outdoors, or in a story. The use of space conveys a creative message, and it interests me how that applies to your space moving into 2021.

• •

Space evokes memory, bias, emotion, and history.

• •

Artists marvel at the unseen. Their work reveals a relationship that may be overlooked, untold, or simply is just too common to pay attention to. In any circumstance, to me space is the most interesting element of art and also one that seeps into our everyday life. The descriptions in this edition of HUE will inspire you to celebrate a new group of artists and their transformation of space that encompasses what is inside, outside, and around the work. Similar to a thinking process, space is just as important to evoke memory, bias, emotion, and history.

So, I'm still curious. As you learn how these artists transform space, what's changed and what's remained the same for you in your space?

### Notes

The use of space conveys a creative message, and it interests me how that applies to your space in 2021.



# • ON VIEW



**Morrison Gallery**  
*Visual Voice of Autism*  
Harrison Halker-Heinks  
Jan. 2021 — Mar. 2021

**Steffl Gallery**  
*DAI Ceramics Exhibition*  
Group Exhibition  
Jan. 2021 — Mar. 2021

**Corridor Gallery**  
*Personal*  
Ann Magnusson  
Jan. 2021 — Mar. 2021  
**Artist Talk:** March 24

**Depot Performing Arts Wing**  
Adam Swanson

5

## Clay Artists at the Duluth Art Institute

### Group Exhibition

#### John Steffl Gallery

Throughout the pandemic artists have continued to create new work, pushing beyond the current barriers of isolation and unrest and finding solace despite feeling thrown from normalcy. To celebrate resiliency, tenacity, creativity, and skill, the Duluth Art Institute is excited and proud to present a selection of work created by the DAI Lincoln Park Building Ceramic Artists.

Ceramicists at the Lincoln Park Building are inspired by their community, their natural surroundings, and by the act of working with their hands. They come together to build, critique, fire kilns, and celebrate their passion for making art. Operating from an historic Carnegie library, artists enjoy expansive ceilings in a building infused with natural light. Cement floors provide a sturdy foundation for pottery wheels and wedging tables. The studio boasts

a slab roller, pug mill, spray booth, glazing room, and floor to ceiling shelves that safely hold tools and drying pottery. Merlin, the large gas kiln, is the heart of this community, especially when artists gather to unload and appreciate their hard work.

Ceramicist Linda Christianson juries a collection of pottery and ceramics that includes functional, sculptural, and abstract pieces. Art on view represents wheel thrown vessels, hand-built sculptures, and decorative ceramics with painted and glazed surfaces fired in electric, gas, and woodfired kilns.

*Linda Christianson is an independent studio potter who lives and works in rural Minnesota. Her woodfired pottery is housed in numerous public and private collections, including the American Museum of Ceramic Art and the Glenboe Museum. Christianson aims to make a better cup each day and explains that she enjoys firing with wood because the technique “offers the forms a quiet surface that hopefully retains the essence of the clay itself.” She studied at Hamline University in St. Paul, Minnesota, and the Banff Centre School of Fine Arts in Banff, Alberta, Canada. She’s earned fellowships from the National Endowment for the Arts, the McKnight Foundation, and the Minnesota State Arts Board. Christianson has taught at Carleton College, Hartford Art School, and the University of Georgia–Athens. She strives to build pots that are functional that also stand on their own as visual objects.*



**Image Credit:** (left) Robin Murphy, “Marked,” earthenware; (above) Linda Christianson, “Blue Plates,” Wood/salt fired stoneware.





## The Visual Voice of Autism

**Harrison Halker-Heinks**  
George Morrison Gallery

*“Photography captures not just the moment but the raw emotion that emanates from it”*

— Harrison Halker Heinks

Minnesota artist Harrison Halker Heinks examines reflective surfaces in his photography. By capturing multiple planes with one image, Heinks builds an experience where viewers can simultaneously look through, at, and in front of the subject. Uniting a single image from several layers evokes emotion with

Heinks who intends to express how it feels to live with autism. “In my artwork, the things behind the reflection are my representation of the ordinary world; I live in the glass, being caught in another plane that runs parallel to the world in which everyone else lives.” By including self-portraits in some of his work, Heinks is motivated “to show how I sometimes see myself as in between reality and being overlooked by society.” Through his work, his voice emerges: “There is more to people with disabilities than what is on the surface.” In several underwater shots, Heinks takes this sentiment literally, diving beneath the surface to photograph both himself and others. According to Heinks, the results represent “seeing the

world through a distorted and out of focus lens.” Ultimately, *The Visual Voice of Autism* connects to neurotypical viewers by creating an understanding of what it feels like to living with autism.

*Harrison Halker Heinks is an award-winning multidisciplinary artist who happens to have autism. His list of accolades includes multiple MN State Fair Blue Ribbons, two-time National Scholastic Gold Medal Winner, and a VSA Emerging Young Artists grant recipient from the Jean Kennedy Smith Arts and Disability Program and the Jerome Foundation.*

**Image Credit:** (above) Harrison Halker Heinks, “Up and Out,” Photography printed on Fabric, 36” x 72”; (right) Ann Magnusson, “Karen, Hair Work Artist, Portrait,” Acrylic, 30” x 20”.

*Art reveals my heart.*



## Personal

**Ann Magnusson**  
Corridor Gallery

*“Place tells the story about us; as soon as we put people in paintings, people tell the story about place.”*

—Wim Wenders  
German Filmmaker

Painter Ann Magnusson renders portraits that capture her subject’s personalities. Meaningful expressions, genuine smiles, and active postures result in authentic portrayals. Magnusson gravitates to the stories people share, their history, and information from their everyday and treasured objects. From such investigation stems companion pieces revealing their personal space. By focusing

on details and examining what people display, Magnusson builds their story. Magnusson explains, “My work explores our sense of aesthetics—how age, gender, occupation, culture, and economics influence where we live, how we live, what we collect and value, and how we choose to incorporate our ‘stuff of life’ into our surroundings.”

Magnusson started creating portraits with companion paintings in 2013. Prior to then, her focus was on space alone, depicting the architecture of a place as well as the feelings people create in their private places. Today, Magnusson illustrates how people foster connections to their environment and how this connectivity shows people’s similarities. In her Duluth series, viewers will find four portraits of current and former

northern Minnesota residents, from a silversmith to a retired accountant. Companion portraits examine their interior studio spaces and living rooms as well as one artist’s exterior building.

*Ann Magnusson holds a BFA from the University of Minnesota and an MFA from the Minneapolis College of Art and Design. Her work has been exhibited throughout Minnesota and Wisconsin and can be viewed at her studio in the Minneapolis’ Northrup King Building. Magnusson is a fiscal year 2018 recipient of an Artist Initiative Grant from the Minnesota State Arts Board.*





## Adam Swanson

### Winter 2021 Depot Performing Arts Wing

Adam Swanson uses bright colors in a soft palette to build vibrant subjects. His paintings create stories that feel playful and imaginary, while the combination of wild animals with technology evokes an environmental commentary. Swanson describes his triptych, “This invented scenario of robots holding animals asks viewers to consider unfamiliar places, such as the lines between true and false, fiction and documentation, natural growth and technological

development. I paint wild animals and scientific equipment to create poignant and sometimes humorous tensions between humans and the natural world.” Each animal featured in this series represents different levels of environmental adaptability. Monarch butterfly, Gentoo penguin, and Red fox have responded to environmental changes with varying degrees of success.

Swanson’s work stands between human and nonhuman worlds, noting, “As humans and creators we have the ability to choose whether to use our inventions to heal, protect, and promote the growth

of the rest of the natural world or rape and pillage it.” Expertly and playfully colliding imagination, machinery, and the natural world, Swanson’s paintings simultaneously delight and provoke thought.

*Adam Swanson lives and works in Cloquet, Minnesota. His murals can be found throughout Minnesota, and he has completed residencies locally and abroad, including Cape Town, South Africa; Vaxjo, Sweden; and Palmer Station, Antarctica.*



## Emerging Photographers

### Group Exhibition Smartify Gallery

Each fall the DAI partners with the University of Minnesota—Duluth to showcase a collection of emerging photographers. This year’s collaboration yielded 11 images from six students selected by jurors Susanna Gaunt and DAI Exhibition Director, Amy Varsek. Co-juror Gaunt graduated from UMD with a Bachelor of Fine

Arts in Painting, Drawing and Printmaking and was selected for the 2019 UMD Emerging Photographers Exhibition. Gaunt remarks, “It is always exciting to see through the eyes of emerging photographers. This year’s submissions ranged from playful to mysterious, and classic to nontraditional, showcasing curiosity and commitment towards exploring the world through the medium of light.” With images capturing everyday life, landscapes, and the human figure, the 2021 UMD Emerging Photographers

Exhibition develops three themes: photographic commentary, reflecting on the pandemic, and bringing a sense of fun into our lens. Congratulations to this year’s UMD Emerging Photographers Sara Guymon, Mae Munkeby, Sarah Roesler, Nicole Schneider, Emily Spaniol, and Hanyu Zhang.

Explore this work by visiting the Duluth Art Institute venue on the Smartify app.



## Youth Art Month

### Group Exhibition Duluth Art Institute Website

Students moved their learning online, met with peers and teachers virtually, and loaded their artwork onto digital platforms for display and review. Following this new vein of exhibiting art, we present Youth Art Month 2020/2021 (YAM) on our website. Students from area

schools present work created during their year of virtual learning. This virtual exhibition features a variety of mediums, from graphite drawings to watercolor paintings to mixed media sculptures. With humble gratitude, we dedicate this year’s Youth Art Month to the students and teachers who did more than ever to make this event possible.

**Image Credit:** (Above) Emily Spaniol, “Seasons of Change,” Digital photograph; (Opposite page) Adam Swanson, “I’ll Carry the Weight,” Acrylic on panel, 32” x 32”; (Left) Stina, “Girl with the Pearl Earring,” Mixed media.



# UPCOMING



Stay connected at [duluthartinstitute.org](http://duluthartinstitute.org)

## 63<sup>rd</sup> Arrowhead Regional Biennial

### OPEN CALL FOR ART

January 1 – March 31, 2021

The Duluth Art Institute announces the 63rd Arrowhead Regional Biennial open call for submissions. As one of the longest running biennials in the country, this exhibition features a wide range of 2D and 3D artwork produced within the last five years. Artists residing in Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Michigan and Ontario, Canada, are invited to apply. Work selected by juror Kayla Aubid will be on view in the George Morrison Gallery, Fall 2021.

Juror Kayla Aubid shares her passion for the arts, bringing experience and enthusiasm to the 63rd Arrowhead Regional Biennial. Former Vice Chair of the Arrowhead Regional Arts Council and MacRostie Gallery Director, Aubid currently serves as the Community Learning Catalyst at Arts Midwest where she coordinates resources and builds relationships with organizations led by and serving communities of color.

Aubid holds a Bachelor of Arts degree in Psychology with a minor in American Indian Studies from St. Cloud State University and volunteers on the Grand Rapids Arts and Culture Commission where she facilitates vital arts programming in her community.

The open call for the 63rd Arrowhead Regional Biennial runs January 1–March 31, 2021. Please apply and submit the \$20 application fee on Submittable. Visit the DAI website and click the “Submit” button.

## The DAI Annual Member Show

### AN IMPORTANT UPDATE ABOUT THE ANNUAL MEMBER SHOW

The Duluth Art Institute’s most celebrated event of the year marks a creative collection that inspires, commiserates, and documents DAI members artistic endeavors over the past year. Your work matters to the community and the 2021 DAI Annual Member Show promises to be unlike any other.

The DAI Annual Member Show dates continue to accommodate the health and safety of DAI staff, members and St. Louis County frontline workers. The DAI is excited to bring this community together in celebration and anticipates presenting the Annual Member Show in August 2021. Tentative drop-off dates are Monday and Tuesday, August 9 and 10, 2021 with pick-up days starting Monday, September 27.

Members are encouraged to submit one piece of work created in 2020 or 2021.

**Image Credit:** Ann Magnusson, “Karen, Hair Work Artist, Interior,” Acrylic, 30” x 20”.

*Art holds wonder from generation to generation.*



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## Member Spotlight



### Ray Shelerud

I am a lifelong resident of western Duluth. I attended the University of Minnesota-Duluth (UMD) in the early 1970s to study engineering. To satisfy certain class requirements, I took an introduction to art class. It was this class that introduced me to pottery. Soon after that class, I found myself taking as many ceramics classes as I could. A lifelong passion with clay was the result.

Unexpected circumstances took me away from clay for 32 years but the passion never left. With the help of other local potters, I was able to find my way back. The past seven years I have been able to work with various clays, glazing, and firing techniques. I am still influenced by many artists and cultures, but my main interests are shaped by Asian and Scandinavian styles.

### Why did you become a member?

I was able to retire ten years ago. I had been waiting years to renew my interest in ceramics, but I needed a place that offered the inspiration and equipment to foster my passion. I wanted to increase my skill level, so I took a few classes at Lake Superior College. Here, I met fellow potters who told me about their experiences with the Duluth Art Institute pottery studio. They recommended I become a member.

I feel so fortunate to become a member of this community. The ability to use Merlin (The DAI gas fired kiln) and the interactions with other artists makes the DAI a great place to create and grow in my work.

### How has art impacted you or your community?

The only art classes I had until I took a general college art class were in middle school. At UMD, the way the instructor taught the class using clay as the preferred medium awoke a feeling in me that made me realize I was lacking a way to be creative in my life. As I took more art classes, I was introduced to different aspects of art.

Color, composition, balance all became a way for me to look at the world around me and to further express myself. I use these aspects in my home and work but especially in my pottery.

Throughout the years, I have been lucky to have been taught by instructors and potters who have been exposed to other artists from around the world. They have shown me processes and designs in clay that are ancient and modern. Some I've incorporated in my work. I have also tried to pass on some of these experiences to new and developing potters. I want them to feel the excitement I first felt (and still feel) when working with clay.

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

Being a member of the DAI has given me many options to expand as an artist. Being able to fire my work in the DAI gas kiln has been a major advantage. Because of this, I've been able to continually produce quality work accepted into art fairs.

Even though the opportunity to take classes from guest artists has been very helpful in learning new techniques, the best benefit of being at the DAI is meeting and sharing knowledge and ultimately friendships with people that have common interests. With the opportunity to work at the DAI, I have been able to grow and prosper in my art.



# MEMBERSHIP

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Dale Lucas

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Dennis Anderson

Lynn Anderson

Paula Anderson

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Jill Anecki & Doug Fifield

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Mary Azmitia

Susan Bakkemo-Banks &

James Banks

Brian Barber

George Bateman

Nathaniel Bateman

Grace Bauman

Theresa Beaulier

Timothy Beaulier

Margaret Behan

Gladys Bergstedt

Cynthia Betzler

Damita Beyer

Laura Birnbaum & Em

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Joan Schopp Hunn

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Julie Zenner

Kathy Zerwas

Samual Zimmerman

*Art calms and energizes.*

*\*indicates Board Member*



# MUSINGS

**Image credit:** Harrison Halker  
Heinks, "Echo," 2019, Photography,  
18" x 24".

17

## The Power and Importance of Radical Inclusion in the Arts

**Jeanne Calvit**

*Founder and Artistic/Executive Director of Interact Center for the Visual and Performing Arts*



*"Art is our one true global language. It knows no nation, it favors no race, and it*

*acknowledges no class. It speaks to our need to reveal, heal, and transform. It transcends our ordinary lives and lets us imagine what is possible."*

— Richard Kamler, San Francisco artist, activist, curator, and educator

I first encountered the phrase "radical inclusion" at a Theater Communications Guild conference I attended at Minneapolis' Guthrie Theater back in 2007. Even then, it wasn't a new term, but the moment I heard it, I knew it described the heart of my life's work and my own philosophy about the power of the artistic process.

"Radical inclusion" has generally been used in the context of creating a sense of belonging in the workplace. In the arts, it means that embracing every person, every culture and ability, and every way to look at an idea can change perceptions and transform lives.

I founded Interact Center for the Visual and Performing Arts in 1996 with a mission to create art that challenges perceptions of disability. From the start, all of our work included artists with and without disabilities, working side-by-side,

creating a brand new experience that shifted ideas about who "can" and who "cannot."

Radical inclusion is at the core of our artistic practice, and at Interact it looks like this: our 120+ artists range in age from 17 to mid 70s. They come from African, Native, Asian, Pacific Islander, Latinx, and Euro-heritage backgrounds. And they create new work from the lens of the entire spectrum of disability labels. Taken together, this means a breadth of life experiences and creative approaches rarely found in any one group. What brings us together is our passion and talent for creating theater, music, poetry, and visual arts that speak to our shared humanity.

expanding ideas of what is possible. At a time when divisiveness is ripping at the fabric of our society, experiencing work that is created in a spirit of radical inclusion can test our visions of ourselves and inspire us to imagine a more just and compassionate world.

When we share our stories across cultures and across definitions of ability, ideas of "other" vanish, and we are left with the radically inclusive, shared experience of being fellow travelers in limitless exploration.

### Radical inclusion encourages us to explore the full spectrum of human potential

We believe that creativity and its expression through the arts is what makes us human. We especially believe in pushing the boundaries of prevailing assumptions by including the unique perceptions of people who have historically been excluded from mainstream artistic discourse.

Radical inclusion encourages us to explore the full spectrum of human potential, and it transforms lives by

*Jeanne Calvit is the founder and Artistic/Executive Director of Interact Center for the Visual and Performing Arts in Saint Paul, MN and has been a leader in the field of arts and disability for almost forty years. She has received multiple awards for her own work as a theater artist, and for her groundbreaking work in arts and disability. Under her leadership, Interact artists have toured to five continents and have inspired Interact-model initiatives in Australia, Thailand, Norway, and New Orleans.*

*Art is universal.*



# An Endowment Almost Forgotten — and Working for the Future

By Robin Washington



The Duluth Art Institute was first incorporated in 1907. Given its longevity and the impressive list of local philanthropists among its benefactors over the decades, it surely must have a healthy endowment, right?

Or an endowment of some sort?

For much of my tenure on the board, and of Christina Woods' as executive director, we were led to believe that it did not. No records of an endowment were readily available, and like other regional arts institutions, the DAI has had its financial ups and downs. Those challenges were perhaps most dramatically illustrated in 1990 with the sale of a Toulouse-Lautrec lithograph for \$26,000 to address budget shortfalls—an unfortunate decision recently told

in the Hollywood movie “The Burnt Orange Heresy.”

Thankfully, however, the full story was not evident in the voluminous and sometimes hazy records kept over the years. We do, in fact, have an endowment—the Julia Newell Marshall Fund for the Duluth Art Institute, thoughtfully established by its multi-faceted namesake and administered by The Depot Foundation. Its principal stands just shy of \$60,000, of which 5% is available for disbursement or reinvestment to the DAI each year.

Though modest at present, the fund is designed to grow and support the long-range financial health of the institution. Christina and I share the goal of someday seeing the endowment's yearly proceeds becoming enough to underwrite a significant portion of our annual operating expenses—costs necessary to keep the visual arts thriving in our region and sustaining the human soul.

Along with my annual membership, I have pledged an additional amount to the endowment that I am proud to say should push it over that \$60,000 mark. Clearly, personal finances are tight in these

uncertain and unprecedented times. But allocating even a small amount to the endowment is an investment in the future, which may be even more uncertain than today—and in which art stands to be even more crucial in fueling our cultural nourishment.

At present, you may make a tax-deductible donation to the endowment via PayPal, searching that site for “Depot Foundation,” and including a note earmarking the funds to the DAI Designated Fund. Or you may do so by check to The Depot Foundation, 230 W. Superior St. #432, Duluth MN 55802—again, with a note in the memo field directing it to the DAI Designated Fund.

I'm confident that our combined community support will assure a viable and culturally invaluable place for art well into the future, just as Julia Marshall's foresight intended.

Now, as for that Toulouse-Lautrec: Any ideas how to get it back?

*Robin Washington is President of the Board of Directors of the Duluth Art Institute Association.*

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

DAI Business Office & Galleries  
506 W Michigan St.  
Duluth, MN 55802  
218-733-7560

DAI Lincoln Park Building  
2229 W 2nd St.  
Duluth, MN 55806  
218-723-1310

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 2<sup>nd</sup> St. (corner of N 23<sup>rd</sup> Ave. W).

## Gallery Hours

Open Daily 10 AM - 3 PM  
Tuesday - Friday

## Business Office Hours

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 free on-street parking.



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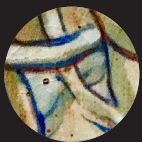
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# HUE



## In this Issue:

Reflecting on Space  
Clay Artists at the Duluth Art  
Institute  
The Visual Voice of Autism  
Personal  
Adam Swanson  
Emerging Photographers  
Youth Art Month  
63rd Arrowhead Regional  
Biennial  
The DAI Annual Member  
Show  
Ray Shelerud  
The Power and Importance of  
Radical Inclusion in the Arts  
An Endowment Almost  
Forgotten — and Working for  
the Future

