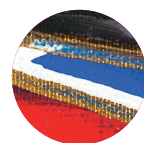
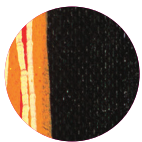
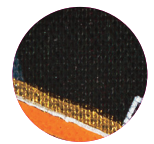
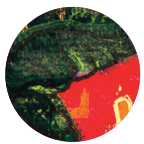
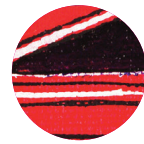
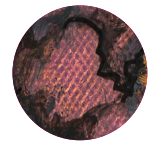
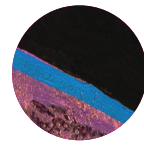
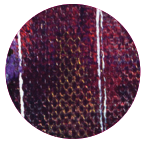


HUE



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Who We Are

The Duluth Art Institute enriches daily life with dynamic, innovative visual arts programming that upholds excellence and promotes inclusive community participation.

Image Credit, Front & Back Cover: Moira Villiard, "Fetishism, Hands, and the Lives They Are Attached To," acrylic on canvas, 2017, 16" x 20".

Doing & Undoing

Christina Woods



“The impact of art helps us do better.”
But how?

Last night, I got to see works of art created by the teens in the DAI Birkenstein Art Movement (BAM). Each year, students learn art practices such as sculpture, painting, and mixed media collage. This year’s art is stunning, deep, and reflective of the dedication of these young people.

It got me thinking: How often do people use art to find themselves, manage stress, or understand the work of trying new things? I have seen BAM participants reiterate emotions, fail only to be encouraged to try again, and work together to solve problems using the practice of making art. This year, BAM youth made a wildlife panel and a triptych of Duluth. It makes me wonder what discoveries occurred through their creative process.

I believe one of the main responsibilities of art is to get people to understand something in their mind and be able to feel it emotionally and physically. Creation has the power to motivate people to hear deeply, see into themselves, and turn thinking into doing. In the BAM program, the doing is really the undoing. Youth are undoing beliefs that hold them back, undoing assumptions about making art, and undoing difficult thoughts and feelings. Clearly, more than just painting is occurring!

Want a closer look? Turn to page 16 for a detail shot of one of the murals created by BAM. What does their portrayal say about what they notice and value about Duluth?

The BAM youth unearthed themselves through art.

Art encourages us to cherish coming together, accept learning, and transcend discourse. The BAM youth unearthed themselves through art. This season, they will visit the galleries to experience the plight of immigrants, unpack life in a flattened world, and see art that breaks apart injustice. How does art help you do better?



Facilitating artist Moira Villiard and five members of BAM pose in front of their collaborative mural pieces on display at the Dovetail Café.

“Art is coming face to face with yourself.” —Jackson Pollock

ON VIEW



**Morrison Gallery
& Corridor Gallery**
*63rd Arrowhead Regional
Biennial*
October 4, 2021–
January 10, 2022
Reception: October 21

Steffl Gallery
Roshan Ganu
*In the Presence
of Longing*
October 18–
December 12, 2021
Reception October 21

Corridor Gallery
Michael Letts
Closer to the Wild
October 11 2021–
January 2022
Reception October 21

63rd Arrowhead Regional Biennial

Juried Group Show
George Morrison Gallery & Corridor Gallery

As one of the longest-running biennials in the country, this exhibition features a wide range of artwork produced within the last five years from artists residing in Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Michigan, and Ontario, Canada. The DAI applauds each of the 133 artists who submitted work to the

63rd Arrowhead Regional Biennial for their fortitude and tenacity that brings beauty into our everyday lives.

Juror Kayla Aubid selected 27 artists showcasing works that examine community, the environment, heritage, and current events. The challenges and injustices that gripped the region and the world

emerge within the beauty, joy, and wonder of these pieces. Works from large-scale sculptural installation to video, from oil painting to collage are sure to leave you amazed!

Juror Juliane Shibata considered the commonalities in this process-driven work, selecting the following awardees:



Modern Times by Jonathan Thunder

2

FORCED/FORCE by Tia Keobounpheng

3

An Iron Wedge by Julie Benda

Honorable Mention: *Diasporal Mind* by Christopher Harrison
Ocean Incarnate by Ashley Hise

Congratulations to the 63rd Arrowhead Regional Biennial artists showcasing their work:

Allison Baker, Loretta Bebeau, Julie Benda, Rachel Bruya, Gary Carlson, MaryAnn Carlson, Susanna Gaunt, Carmen Gutierrez-Bolger, Christopher Harrison, Naomi Hart, Harrison Halker Heinks, Scott Helmes, Susan Hensel, Ashley Hise, Tia Keobounpheng, Kristi Swee Kuder, Catrin Magnusson, Cassandra Quinn, Natalie Salminen Rude, Corrie Steckelberg, ChimakwaNibawii Stone, Tara Stone, Adam Swanson, Jonathan Thunder, Moira Villiard, Mary Welke, and Sam Zimmerman.



In the Presence of Longing

Roshan Ganu
John Steffl Gallery

"When access to 'home' is forbidden, how does a person create a romantic human geography around them, in a new environment?" —Roshan Ganu

Each of us strives to belong to a place, to a culture, to a community. But people experiencing displacement in the form of migration (voluntary or forced) find themselves in what artist Roshan Ganu describes as a hybrid state. In this state rests a conglomeration of memories and cultural objects intertwined with the moments of a new reality. Experiencing *In the Presence of Longing*, viewers interact with Ganu's poignant projections and mingle with three-dimensional collages. Each piece reflects how Ganu fosters comfort and belonging in her own life. Drawing from her childhood and cultural identity formed in Goa, India, Ganu examines how memories inform her present-day reality of living in the midwestern United States.

Roshan Ganu is a multimedia narrative artist originally from Goa, India, now based in Minneapolis. She has conceptualized art-directed stories for the Minneapolis Institute of Art and the Minnesota Opera. Ganu is an awardee of the Next Step Fund Grant 2021 by MRAC and the Artists Respond: Combating Social Isolation grant by Springboard for the Arts, through which she co-founded "Aapli Library," a zine space for community and conversation in Minneapolis.

Image Credit: Roshan Ganu, "Utkantha: Longing," neon lettering in Marathi, vinyl lettering in English, video (photo ink, water, light and animation), 2021, size varies by location.

Closer to the Wild

7

Michael Letts
Corridor Gallery

"These works contrast a glass-like surface with primal images that retain the identity of paint, really just colored dirt." —Michael Letts

Michael Letts fosters connections to people in rural diners, bars, and northern Midwest crannies. Here, he finds beauty in the workers, hunters, and denizens of the backcountry and examines the mythology of American individualism. Known for independence and self-reliance, Americans now face the impact of an increasingly interconnected reality. Letts reflects on how technology propels society to "live more and more on a screen, through glass, literally flattened." Mirroring this effect in his monoprint painting technique, Letts layers paint on glass plates before transferring the work onto canvas. Pairing this medium with subjects that combine traditional still life and portraiture, the viewer experiences a two-dimensional life closer to the wild.

Michael Letts is a painter living in the Upper Peninsula of Michigan. He holds an MFA from Ohio State University in Columbus, Ohio. A practicing artist for over 30 years, Letts' work has been included in national and international public and private collections, galleries, museums, and publications. He is currently a professor in the School of Art and Design at Northern Michigan University in Marquette, Michigan.

Image Credit: Michael Letts, "Deer Hunter," acrylic on canvas, 2020, 62" x 72".



EVENTS



Image Credit: Roshan Ganu, "*Pilu and the Banyan Tree*," mixed media (found wood, paper maché, fabric, foam core, cordage, wool, theatrical lighting, etc.), 2021, 62" x 73.5".

Reception: 63rd Arrowhead Regional Biennial

October 21

Reception & Artist Talk: *In the Presence of Longing*

October 21

Reception & Artist Talk: *Closer to the Wild*

October 21

Depot Great Hall Holiday Marketplace

December 18

The Marketplace will feature 40+ artists and makers throughout the building. Local and regional vendors will offer a wide variety of items including art, jewelry, home décor, holiday décor, clothing, candles, and specialty food items.

DAI artist members, please contact info@duluthartinstitute.org for more information about tabling.

2023/2024 Exhibitions Open Call

January 2022

Are you interested in showing your work at the Duluth Art Institute? The DAI seeks exhibition proposals that expand the field of contemporary art and timeless folk and craft traditions.

Submissions are evaluated by a panel of local art professionals that consider artistic quality and mastery of material, presentation of an authentic voice, cohesiveness of work, and professionalism of the application.

Open call begins January 2022.

2022 Annual Member Show

May 2022

More details to come.

"You are both a work of art and an artist at work." —Erwin Raphael McManus

CLASSES

Register at duluthartinstitute.org

Functional Pottery Independent Study with Sheila Staubus

*Wednesdays (8 Sessions),
October 13th–December 8th
*No class on November 24th**

12:00pm–2:30pm

DAI Lincoln Park Building

*Member Cost: \$215
(Non-Members: \$245)
\$20 Deposit*

Focus on your interests or experiment with new techniques under the guidance of ceramicist Sheila Staubus. Class includes discussions, demonstrations, and practical applications of wheel throwing and glazing techniques, culminating with a cone 10 gas kiln firing.

Previous clay experience preferred. This class is structured for students interested in creating functional pottery in a relaxed, fun atmosphere.

The Banyan Tree: Story-Telling Workshop with Artist Roshan Ganu

Friday, October 22nd

5:00pm–8:00pm

*St. Louis County Depot, DAI Steffl
Gallery*

All Ages

Cost: \$10

Take part in a community art project with multimedia artist Roshan Ganu. The Banyan Tree, a 6 x 5-foot sculpture, becomes a gathering space for people to share personal stories. Participants work with prompts and ideas that add their narratives to the installation. Through the recounting of moments in everyday existence, Ganu emphasizes the idea that art is not limiting; it inspires us to connect by being vulnerable with each other. Written word, photography, and videography document the stories told around Ganu's Banyan Tree.

Free ArtDAI

Saturday, November 20th

11:00am–12:30pm

Online via Zoom

Are you ready for the next online Free ArtDAI? Pick up supply kits ahead of time at the Lincoln Park Building. Free ArtDAI includes two surprise art-making activities, which can be enjoyed by art-makers of any age. Supply list available for those unable to pick up kits. Adult supervision and assistance recommended for young participants.

More details about pickup and Zoom link provided at registration.

Beginning Clay with Craig Bruce

*Wednesdays (8 sessions),
December 1st–January 26th
*No class on January 29th**

6:30pm–9pm

DAI Lincoln Park Building

*Member Cost: \$215 (Non-Members:
\$245)
\$20 Deposit*

Learn and practice the basics of throwing on the potter's wheel, from centering to glazing. Clay, glazes and electric kiln firing fees included. Open to all levels; instruction directed to beginners, but intermediate students are welcome!

Weekly Open Studio

Tuesdays

12:30pm–3:30pm

DAI Lincoln Park Building

\$5 + DAI Membership

Are you seeking to connect with a creative community? Bring your supplies and artistic ideas to the beautiful and inspiring historic Lincoln Park Building. Each session includes work time and an optional end-of-session group critique led by Karen Anderson, Sarah Archbold, or Kris Nelson. Artists of all levels are encouraged to attend. Supplies are not provided; please bring your own materials.

Non-members can attend one free session of open studio before becoming a member. Members receive three free sessions. Visit the DAI website for more information and registration instructions.

These companion classes will be offered concurrently, with occasional meetings to share inspiration for their shared topic. Participants from both classes are invited to exhibit their class work at The Horse of Course invitational exhibition at the Nordic Center, opening March 18, 2022.

Intermediate Clay: The Horse of Course

Instructors: Robin Murphy, Karen Keenan, and Robert DeArmond

Thursdays, January 6, 2022–March 10, 2022

Eight classes, 2 weeks off TBD

6:30pm–9:00pm

DAI Lincoln Park Building

Cost: TBD

Using the horse as muse, students will explore the cultural significance and symbolism found in depictions of this animal. Class participants will discuss examples of artwork inspired by this fascinating creature and then learn to translate their own voice and vision to finished three-dimensional clay objects. Topics include forming and surface techniques within throwing and hand-building methods, as well as decorating techniques for wet, leather-hard and bisque clay stages (slip trailing, sgraffito, mishima, wax resist, carving, and more).

Intermediate Expressive Drawing: Don't Look a Gift Horse in the Face—The Infinite Lessons We Can Learn from the Creative Process

Instructor: Holly Jorde

Thursdays, January 6, 2022–March 10, 2022

Eight classes, 2 weeks off TBD

6:30pm–9:00pm

DAI Lincoln Park Building

Cost: TBD

Using the horse as muse, students will develop skills within the creative process to carry their desired vision from conception to finished artwork. Students will utilize a variety of media within the limits of the two-dimensional format. Activities include exercises invented by surrealists and contemporary artists, and group and individual critique. Discussions will center around composition, the principles of design, and the cultural significance and meaning of the horse as subject matter. This course is designed for students who have a basic understanding of design and some previous experience with painting and/or drawing.

Shelves of finished and in-progress work at the DAI ceramics studio



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Community Art Spotlight

Dr. Jamie L. Ratliff

*Associate Professor of
Art History, University of
Minnesota, Duluth*



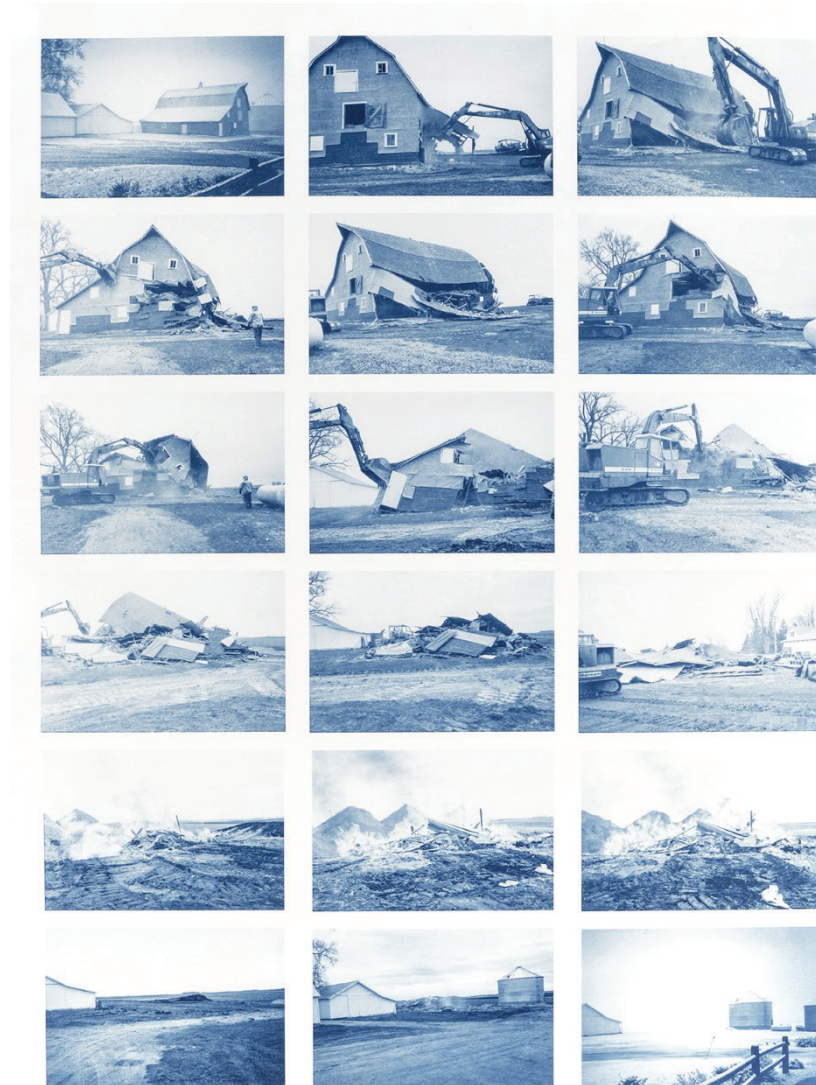
This fall, the Tweed Museum of Art will host *We Create: the 2021 Art & Design Faculty Exhibition*. *We Create* will showcase the recent creative works and practices from faculty members in the four distinct areas of the department: studio art, graphic design, art education, and art history. The exhibition demonstrates the diversity and breadth of the faculty members' professional endeavours and includes artworks and research in wide-ranging media, such as painting, photography, sculpture, drawing, ceramics, fiber arts,

collage, graphic design, video art and animation, art historical research, and curation.

The faculty exhibition is a recurring event put on display at the Tweed Museum of Art every 2-3 years. Further collaborations between the museum and the department of Art & Design include *Fresh Foundations* in December—which focuses on the art of incoming students—the *Annual Student Exhibition* in the spring, and the *Senior Exhibitions*,

which present the works of graduating art majors. *Senior Exhibitions* are scheduled to begin on October 12 and will continue throughout the academic year.

We Create will be on display this fall when the Tweed Museum of Art reopens after scheduled renovations. The museum opening is set for mid-October, 2021. Please check the Tweed Museum of Art website for open hours.



MEMBERSHIP

Thank you to our current members. Membership is vital to the DAI, supporting education programs, exhibitions, and studio spaces.

To learn more about membership at the DAI, visit www.duluthartinstitute.org/membership.

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"A soul becomes dyed with the color of its thoughts." —Marcus Aurelius

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The Life-Changing Magic of Art in Schools

John Magas

Superintendent of Duluth Public Schools

I'd like to share a story about a middle school student and an art teacher who changed his life.

This student hated school almost everything about it. His anxiety about not having any friends, being poor and not having decent clothes and shoes when times were tight, and just the culture in general made him withdraw. He sat alone in class, often not focused on the lessons, but disengaged in the back of the room, reading books about mythology and adventure. Anything to transport himself away, or at least get him through the day.

Then he met his art teacher, Mrs. Shirtz. He could tell right away from her beaming smile that she had a big heart. She soon tapped into his personal interests of adventure and fantasy and put them to use in drawing and ceramics. By creating dragons out of clay and interplanetary spaceships out of chalk and construction paper, she showed him the transformative, healing nature of the arts. He took every possible class from her, even creatively scheduling an independent study when he had exhausted the existing list. With her encouragement, he began to look at reading and writing in a new light,

crafting short stories and even a few poems, of which his other teachers took note. Eventually, he began to look forward to school, at least aspects of it.

This student took painting, drawing and graphic design classes in high school, along with creative writing and literature. He went on to college, traveling to Mexico to gain experience for his writing and to admire the murals of Rivera, Orozco, and Siqueiros, spending countless hours at El Palacio de Bellas Artes and La Casa Azul, where Frida Kahlo resided. He started teaching English to allow him to stay and travel, and helping others to learn became another deep love.

If you haven't guessed by now, that student was me. It seems strange to think that a young man who started out hating school eventually grew to love teaching, learning, and education. In my role as Superintendent of Duluth Public Schools, I have the honor and responsibility of serving over 8,000 students and their families. I honestly believe that if it hadn't been for the arts and the caring support of a great art teacher, I would not be doing what I do today.

As our local and national educational systems metamorphosize through the pandemic, it is vital that we remember the power of the arts. Many of our students have experienced hardship and trauma. The arts can be a powerful tool as we support them in processing and growing from their experiences. There will be a lot of pressure to "catch students up," but we also need to make sure that we are not just pumping them full of dry remediation. It is our responsibility to inspire their love of learning through engagement in the arts and other high-interest areas.

Here in Duluth, our arts programs must remain strong. In Minnesota, public elementary and middle schools must offer at least three and require at least two of the five arts areas: dance, media arts, music, theater and visual arts. Providing the minimum is just the beginning. We have strong connections to the arts community and a team of amazing teachers who also tie arts instruction to a variety of content areas. Here in Duluth, our arts programs must remain strong if we are truly preparing our students for the future.

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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 St. Louis County Depot is open and 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.

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Juli Kellner, Treasurer
Kathleen Cargill
Claudia Faith
Olawole Famule
Rogier Gregoire
Tyler Johnson
Robin Murphy
Vern Northrup
Dr. Patricia Rogers

**Visiting the DAI Galleries
& Business Office**

506 W Michigan St.
Duluth, MN 55802
218-733-7560

Gallery Hours
Open Daily
10AM - 5PM

Business Office Hours
Tuesday-Friday
12-5PM

Galleries and offices are located on Level Four of the St. Louis County Depot. While some Depot museums require paid admission, the DAI is free. Galleries are accessible by elevator. The DAI Darkroom is on Level Two.

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 5PM is free.

**Visiting the DAI Lincoln
Park Building**

2229 W 2nd St.
Duluth, MN 55806
218-723-1310

Hours by appointment.

The DAI Ceramics Studio, Printmaking Studio, and multi-use classrooms are located at the Lincoln Park Building.

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.



Oct. 13

**Functional Pottery
Independent Study
(First Session of 8)**

Sheila Staubus
12:00pm-2:30pm

Oct. 21

Receptions & Artist Talks

- *63rd Arrowhead Regional Biennial*
- *In the Presence of Longing*
- *Closer to the Wild*

Oct. 22

**The Banyan Tree:
Story-Telling Workshop**

Roshan Ganu
5:00pm-8:00pm

Nov. 20

Free ArtDAI

11:00am-12:30pm

Dec. 1

**Beginning Clay
(First Session of 8)**

Craig Bruce
6:30pm-9pm

**See HUE pages 9-11 for more
information about events & classes**

506 W Michigan St.
Duluth, MN 55802

HUE



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