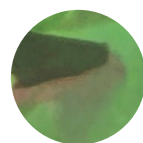
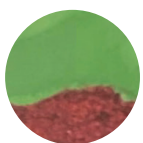
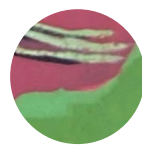
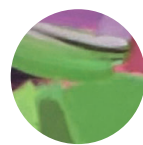
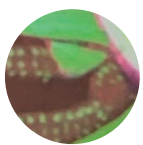
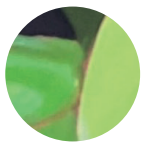
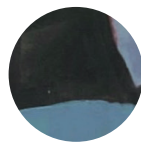
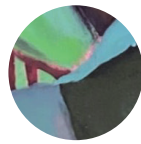
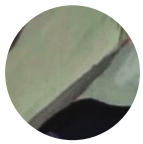
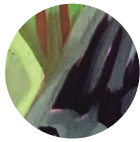


HUE



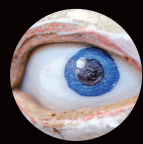
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Who We Are

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: Cherry Koch, "Minimum Rage," oil on wood panel, 2022, 32" x 46"

DIRECTOR

3

Embrace Transformation

Christina Woods



I hope this HUE finds you in good spirits, filled with the joy that art brings to our lives. As the Executive Director of the Duluth Art Institute, I want to take a moment to reflect on the transformative power of shedding self and identity through artistic expression.

Art has a remarkable ability to transport us beyond the boundaries of our own existence. It enables us to transcend the limits of our individual identities and connect with something greater. In the process of creation, artists often find themselves shedding layers of ego, societal expectations, and personal limitations. They delve into their inner worlds, exploring the depths of their emotions, thoughts, and experiences, and emerging with something entirely new.

When we engage with art, whether as creators or appreciators, we are invited to shed our own perceptions and immerse

ourselves in the artist's vision. We step into their shoes, experiencing the work through their unique perspectives. In doing so, we are all interconnected.

As a member-supported organization, the Duluth Art Institute strives to create spaces where artists and art enthusiasts can shed the self-imposed barriers and embrace the transformative nature of artistic expression. Through our diverse exhibitions, workshops, classes, studio space and outreach programs, we aim to foster an environment that encourages exploration, growth, and the breaking down of boundaries.

We hope you enjoy this issue of HUE and find what we offer valuable. Your generosity through membership, ad placement, gala sponsorship, donations, purchasing art, studio rental, and taking classes makes it possible for the Duluth Art Institute to provide artists with the resources they need to shed their inhibitions and push the boundaries of their creativity. Your contributions also allow us to offer accessible art experiences to the broader community, enabling individuals from all ways of life to engage and be transformed by the power of art.

As we move through summer, let's continue to celebrate the beauty of shedding self and identity through art. Let us embrace the transformative journey that art takes us on, opening our hearts and minds to new perspectives and connections.

Together we can learn, grow, and change. Together we can continue to shed our limitations and inspire others to do the same. Thank you, artists, for leading this work.

Looking to refresh your art practice? Look for the → symbol at the bottom of the pages throughout this issue for new ways to create.

→ **Try an unexpected medium:** Pick up a medium far from the one you use most often. Comfortable with watercolor? Try cake decorating!



Image Credits
This Page: Cassandra Quinn,
"Liquid Gold," mixed media, acrylic
on panel, 2023, 24" x 36"
Opposite Page: Cassandra
Quinn, AI images of "Liquid Gold"
generated using Midjourney

Morrison Gallery

Keren Kroul
Atlas of the Mind
May 31–September 12
Art Night Out
talk and reception
September 12

Steffl Gallery

Matthew O'Reilly
Shed Self
June 12–September 12
Art Night Out
talk and reception
September 12

Corridor Gallery

Cassandra Quinn
Birth, Afterbirth, Rebirth:
Motherhood in the Time of AI
June 27–September 18
Art Night Out
talk and reception
September 12

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exhibitions.

Birth, Afterbirth, Rebirth: Motherhood in the Time of AI

Cassandra Quinn

Corridor Gallery | June 27–September 18 | Reception September 12

Inspired by personal experience, nature, and the supernatural, Cassandra Quinn's hand-cut and painted collages are dreamy and otherworldly. The feminine figures in *Birth, Afterbirth, Rebirth* exude power and confidence by way of vulnerability. Each painting's story resides in motherhood. As Quinn expresses, "[They invite] viewers to reflect on their own experience of mothering: having been mothered, choosing to become or not become a mother, mothering outside of parenthood, caretaking in chosen families, pregnancy, pregnancy loss, and what self looks like on the other side of mothering."

With the recent explosion in artificial intelligence (AI)-generated art, Quinn experimented with the AI program Midjourney. She fed the program images and text prompts that represent each of her paintings, expecting that the AI-generated pieces would mimic her handmade art. Instead, she accessed endless and unpredictable variations of her work, and a view into the bias of AI generations. For example, Quinn included the phrase "regular woman" in her prompts, and the images generated were young, white, thin, posed women in pristine makeup. She had to work hard for images outside of this AI bias, showing clearly the perceived cultural norms and dominant media narratives within its dataset. In exhibiting the AI generations alongside her handmade work, Quinn questions how humans move forward with these findings.

Cassandra Quinn earned her BA in Studio Arts from UMD followed by a BFA in Art History from Columbia University in NY. Best known for vividly-colored mixed media collage, she explores the complexities of humanity, spirituality, power, gender, race, and individual and societal rituals. She lives and works in Duluth, MN, where she mothers her two young daughters.



This activity is made possible in part by the voters of Minnesota through a grant from the Arrowhead Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.



Image Credit: Matthew O'Reilly, "Casting Credulity" (detail), wood fired ceramic, antlers, wood, LED lights, cord, metal, 2023, 5'x2'x10.5"

Shed Self

Matthew O'Reilly

John Steffl Gallery | June 12–September 12 | Reception September 12

"I aim to make reflexive work that pushes, pulls, and complicates dialogues around identity. I am particularly concerned with asking questions about our collective values through the framework of monuments and public statuary."

–Matthew O'Reilly

Ceramic artist Matthew O'Reilly embraces satire to generate conversation about the human condition, including the notion of inner growth and change. O'Reilly constantly reinvents himself—and his work—in response to his surroundings, circumstances, community, and life.

Several figurative pieces, mounted on plywood and backlit in primary colors, flaunt deer antlers. O'Reilly describes this series of three sculptures: "Antlers represent an annual shedding of oneself, an opportunity to grow anew." He muses on the complexity within a person, explaining, "There can be two or three selves inside, competing for a range of consciousness."

Throughout Steffl Gallery, O'Reilly adorns large caricatures with smaller figures that adopt playful, menacing, and peculiar poses, seemingly identifying alter egos. O'Reilly recognizes his work as autobiographical; however, he reveals that the meaning isn't immediately apparent even to himself, and he is still sifting through the layers *Shed Self* presents.

Matthew O'Reilly completed his MFA in ceramics at the Alberta University for the Arts in Calgary, AB, Canada. He also holds a Honors Bachelor of Fine Arts, a Bachelor of Education, and a Masters in Education with a specialization in Social Justice from Lakehead University, Thunder Bay, ON, Canada. He currently resides in Missoula, Montana, serving an artist residency at the Clay Studio of Missoula.

Save the date: Matthew O'Reilly will be leading a *Shed Self* Portraits Workshop, September 13, 6–9pm at the Lincoln Park building! More details to come.

Atlas of the Mind

Keren Kroul

George Morrison Gallery | May 31–September 12 | Reception September 12

"My work takes place in a fantastical landscape where time and space have collapsed, porous and liquid, onto uneven terrain."

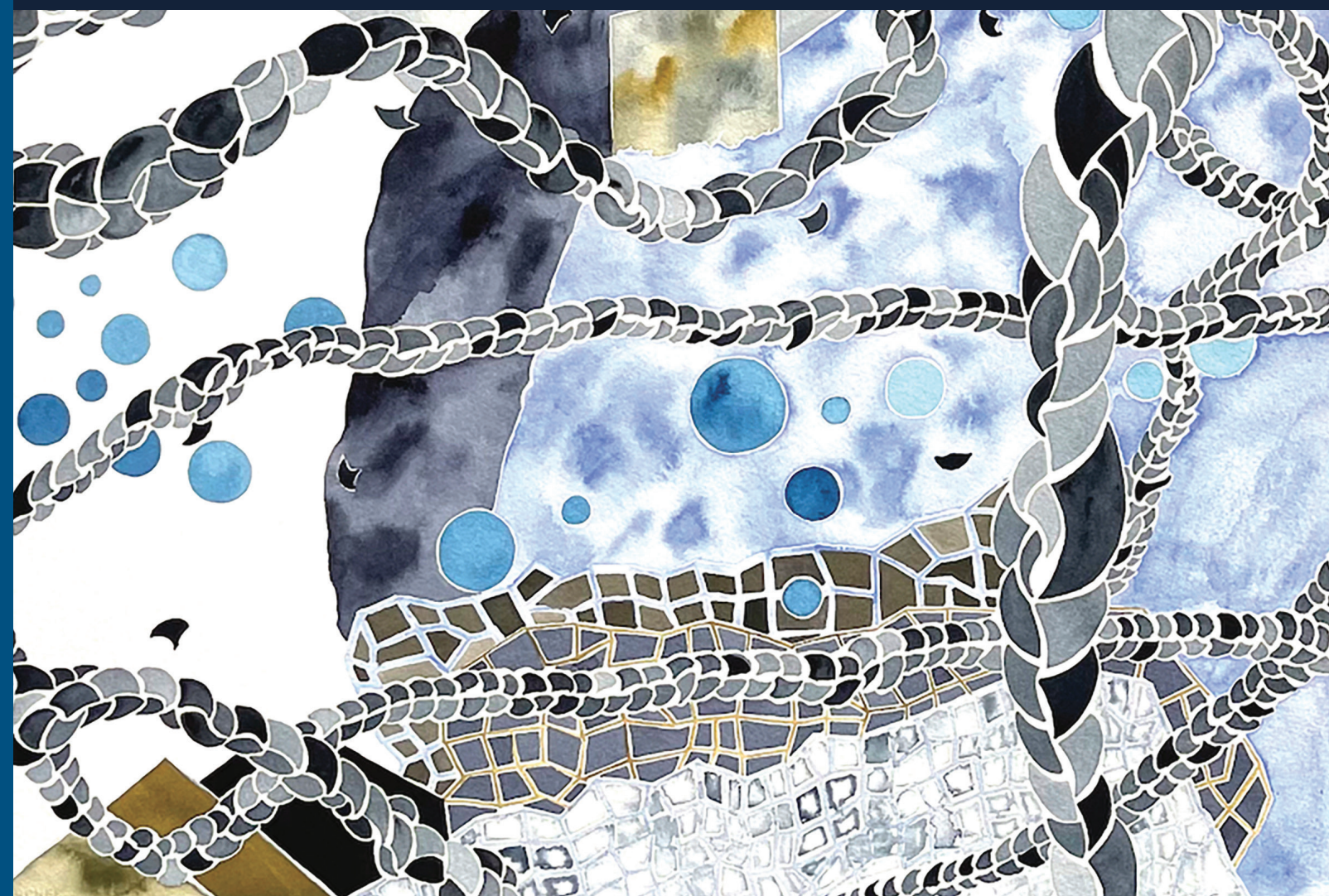
–Keren Kroul

Keren Kroul's saturated watercolors build organic, abstract forms that undulate with movement. Dark blue, gray, and olive tones anchor an abyss of visual depth and distance. Still, emptiness jumps forward from the negative space of unpainted surfaces. Suspended ropes of color float in the void and move from one panel to the next, creating a rhythmic, breathing composition. The imagery evokes a universal connection—cosmic or microscopic, liquid or gaseous. Kroul expands, "This work is made slowly, meticulously, like a woven tapestry. I am interested in slowness, slowing down the making, to capture an essence of something ephemeral, at the edge of things, just beyond reach."

Keren Kroul earned her BA in Fine Arts from Brandeis University in Waltham, MA before completing her MFA in Painting at Parsons School of Design in NY. She is a recent recipient of the McKnight Foundation Visual Artist Fellowship and has exhibited throughout the world, including receiving second place in the DAI 61st Arrowhead Regional Biennial. Born in Haifa, Israel, Kroul grew up in Mexico City, Mexico, and San Jose, Costa Rica. She now lives in Minneapolis where she teaches art, design, and Spanish.

This exhibition was 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.

Image Credit: Keren Kroul, "Atlas of the Mind 2," watercolor on paper, 2023, 30" x 46"



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Details & registration:
[DuluthArtInstitute.org/ClassRegistration](https://duluthartinstitute.org/ClassRegistration)

CLASSES

9

Free professional development opportunities coming soon! Don't miss a signup
date: follow the DAI eNewsletter at duluthartinstitute.org/E-Newsletter

Flags and Bags Camp with Kirsten Aune

Monday–Friday (5 sessions)
August 7–11

9:00am–Noon

DAI Lincoln Park Building
2229 W 2nd St.

Ages 9–14

\$150 (\$200 Non-Members)

Save the Date: Matthew O'Reilly

Shed Self Portraits Workshop

Wednesday, September 13
6:00pm–9:00pm

DAI Lincoln Park Building
2229 W 2nd Street

Ages 18+

Price TBD

Kids Clay Camp with Serenity Kenan

Saturdays (4 sessions)
October 7–28

9:30am–Noon

DAI Lincoln Park Building
2229 W 2nd St.

Ages 9–12

FREE

Registration opens
September 1 at 10am

This class is the perfect opportunity
for young artists to explore the
world of clay with local artist
Serenity Kenan. Four free Saturday
sessions include beadmaking,
planters, animals, and more. No
prior experience needed!

All items are air-dry; no pottery wheels
or kilns will be used. After each class,
items will be sealed by the instructor.

*This class series is supported by generous grant
funding from the Arrowhead Regional Arts Council.*

Youth Photography Club

Second Tuesday of Each Month
Sessions resume September 12

4:15pm–6:45pm

DAI Lincoln Park Building
2229 W 2nd Street

Ages 13+

\$25/session (\$105 for all 5 sessions)

Spend time at the historic Lincoln
Park Building exploring the art of
photography with local artist and
educator, Susanna Gaunt. Learn
the ins and outs of your camera,
creatively compose images, and
develop your photographic vision.
Build a zine, keep 3-5 photo prints,
and work towards an exhibition in
fall 2023.

Students have access to a photo
studio equipped with backdrops
and lighting and will take walking
field trips throughout the Lincoln
Park neighborhood. Participants
are required to submit a signed
permission/emergency contact form
prior to their first session.

Artists are encouraged to bring their
own equipment (digital cameras,
phones, etc.), but the DAI will have
a limited number of cameras on
hand. Email Kaitlyn at [kkoehler@
duluthartinstitute.org](mailto:kkoehler@duluthartinstitute.org) with questions
about equipment or scholarships.

*This activity is made possible in part
by the voters of Minnesota through a
grant from the Arrowhead Regional
Arts Council, thanks to a legislative
appropriation from the arts and
cultural heritage fund.*

Save the Dates:

Delores Fortuna

Artist Presentation

Friday, April 12, 2024
5:30pm–7:30pm

DAI Lincoln Park Building
2229 W 2nd Street

Ages 16+

Price TBD

Demo and Workshop

Saturday, April 13, 2024
9:30am–4pm

DAI Lincoln Park Building
2229 W 2nd Street

Ages 16+

Price TBD

Ceramic artist Delores Fortuna
has a vibrant history with over
35+ years of experience, including
teaching ceramics at the School of
the Art Institute of Chicago for 16
years. Today, she works from her
Northern Wisconsin studio.

Inspired by basic throwing shapes
and traditional functional pieces,
Fortuna seeks her own modernist-
inspired flair. To her, “forming
function is a dance, often a tug-of-
war between thought and object-
making.” Fortuna describes her
process as scientific, a journey of
seeing new information. Through her
own formulated porcelain clay mix or
glazes, she continues to experiment
with the intricacies of the medium.

Attend and welcome this nationally-
known artist at a presentation about
her work and experience, and return
the following day for an all-day
workshop and demonstration.

→ **Limit your tools, format, or palette:** Sculpt with only a spoon, paint with only purple, or photograph only in vertical panoramic shots.

Teach at the DAI

The DAI is seeking instructors to lead workshops, classes, lectures, professional development opportunities, and more.

Want to try teaching your art medium of choice? Ready to make your idea for a workshop a reality? We offer compensation and operational support to the incredible teaching artists that keep our classrooms full of creativity!

Visit duluthartinstitute.org/Teach to fill out a proposal form. Email completed forms and inquiries to kkoehler@duluthartinstitute.org.



Above: Oil painting instructor Matt Kania



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➔ **Recreate past work:** Celebrate your evolving art practice by recreating an old piece with a fresh twist.

EVENTS

Open Call: 64th Arrowhead Regional Biennial

Open call June 15–August 1, 2023 at midnight CST

Online via Submittable

On view December 2023–February 2024

The 64th Arrowhead Regional Biennial celebrates art that represents a wide variety of perspectives and voices. The call is open to artists of all mediums who reside in Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Michigan, and Ontario, Canada. The DAI is honored to welcome the 64th Arrowhead Regional Biennial judge, Aya Kawaguchi.

Submit an application online: <https://duluthartinstitute.submittable.com/submit>

Art Night Out

With Keren Kroul, Matthew O'Reilly, and Cassandra Quinn

Tuesday, September 12 | Evening, time TBD

St. Louis County Depot, 506 W Michigan St. Duluth, MN 55802

FREE

Enjoy a social evening out complete with hors d'oeuvres and a cash bar while celebrating the close of three summer exhibitions: Keren Kroul's *Atlas of the Mind*, Matthew O'Reilly's *Shed Self*, and Cassandra Quinn's *Birth, Afterbirth, Rebirth: Motherhood in the Time of AI*. Gain exclusive insights into the work on view with artist talks, then join the artists in the DAI galleries for a reception.

Open Call: 2025 Exhibitions

Date range TBD, Fall 2023

Online via Submittable

The submission dates for the DAI 2025 exhibition open call will be announced soon! Follow the DAI eNewsletter at duluthartinstitute.org/E-Newsletter to keep updated.



Save the Date

The Gala

will be
Thursday, October 26
5:00pm–10:00pm

➔ **Introduce randomness:** Draw prompts from a hat, play Surrealist parlor games with friends, or flip to a random page of an art book to start your art from an unexpected place.

MEMBER SPOTLIGHT

Cherry Koch

Co-winner of the 2023 *Annual Member Show People's Choice Award*



Hello. My name is Cherry, and I'm a painter and installation artist working from my portside studio here in Duluth. I graduated from UWS with a degree in studio arts and have been developing my craft ever since. I have a long history of non-traditional experience that includes warehouse art exhibits, underground fashion shows, and DIY festivals. While I explore many mediums, painting is the home I return to year after year.

Despite living in a city with no lack of inspiring vistas, you won't find landscapes inside my sketchbooks. People, emotions, and relationships are what motivate my work. My paintings invite you to imagine a world where sensitivity is honored.

A world where we have the authority to feel our emotions fully, no matter how uncomfortable they may be.

Shame is a powerful prison that thrives in silence. In small-town, midwest USA, many individuals find comfort in leaving things unsaid. The "we just don't talk about that" mentality—you may know it well. These norms made me feel unknown and unheard. As a closeted queer person growing up in a conservative town, biting my tongue became second nature. I learned that I could not speak with words, so I spoke with my art instead. Femininity, queerness, depression... these topics which once filled me to the brim with shame now take center stage in my work.

I find myself drawn to outcasts and misfits. My heart is filled with love for them. I express my love through narrative-infused portraits, creating dreamy worlds for my friends to live inside of. Frozen in time, the subject of the painting is able to observe their traumas in a safe, calm environment. Making use of a bright color

palette and cheap craft materials, the paintings conjure a feeling of nostalgia while the subject matter within adds a layer of unexpected horror. This is my depiction of reality, void of toxic positivity.

When life gets overwhelming, I often retreat to my studio. Inside this small room, which belongs entirely to me, I feel safe to explore questions regarding gender, loneliness, memory, and identity—topics which often, I have witnessed firsthand, make people uncomfortable. It is my wish that my artwork opens the door for difficult conversations. If we do not speak our truth, we are doomed to suffer in silence.

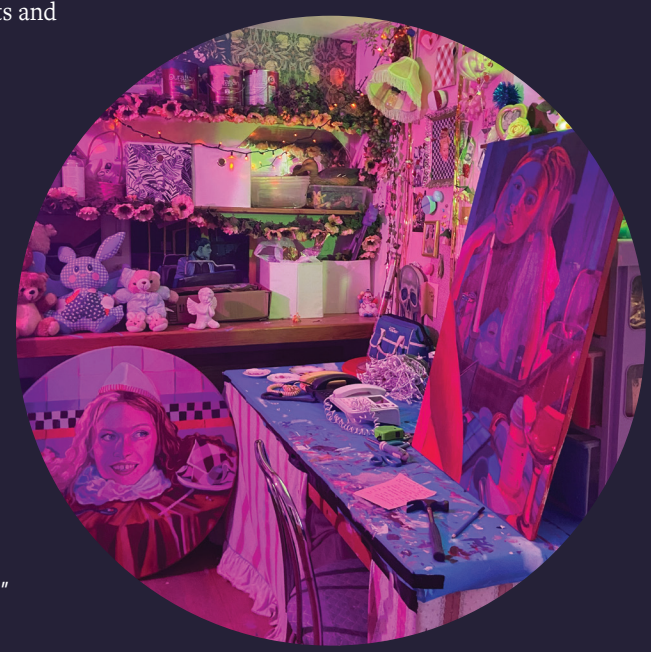


Image Credits

- Opposite Page:** Cherry Koch, "Minimum Rage," oil on wood panel, 2022, 32" x 46"
- Above:** Cherry Koch sitting inside her installation piece, "Blanket Fort of Dreams"
- Right:** Cherry's art studio space

Image Credit: Elden Lindamood, "The Falling Star Collector," assemblage, 2023. Photos by Jeff Frey.

MEMBER SPOTLIGHT

Elden Lindamood

Co-winner of the 2023 Annual Member Show People's Choice Award



My assemblage work, as with all my work, tends to have common themes: obsolescence, isolation, and decay. I like to offset those darker themes with a bit of whimsy or delight, but those are often subtle or even hidden.

Assemblage allows me to express those themes, because the found objects I incorporate are frequently used, broken, rusted, or otherwise worn. Though it might seem bleak at a glance, I find beauty in much of this wear and use, and I celebrate those characteristics rather than obscure, repair, or polish them away.

The whimsy sometimes appears simply in the repurposing of a part, such as the clock's bell that has become the star collection basin in this work. The roof surface of the Collector's house is a foil wrapper

from a chocolate bar that had just the reflective quality I wanted. I find joy in repurposing this throw-away item, giving it value, and in wondering who might recognize its origin.

I often start with a single object as inspiration and build a narrative around that, with each added object changing or filling out the story. With this work, I started with the simple lock washers in the sky that reminded me of little stars, and I began thinking of night-sky scenarios. Then a block of wood reminded me of a roof, and the "wall" of the house became an old door lock I found washed up on the shore of Lake Superior years ago. The keyhole in the lock seems especially appropriate for the wall of a hermetic resident.

My work also frequently includes windows and rooms, or cases and enclosed spaces. I've been drawn to cubby holes and quiet, intimate spaces since I was a child. They are meant to say, "There is something else there, inside, that you can't see. It is not inaccessible, but it is not outwardly displayed either. You must stop and look for it." I envision myself inside those spaces looking out, observing from a safe place. Perhaps there is something there about compartmentalization too. Who knows!

Finally, there is the element of light. I've spent my life observing patterns of light, colors, and surfaces—abstract photography is another artform that I dabble in. Adding light to my work, and controlling how that light is emitted, transmitted, reflected, and controlled is a technical challenge I enjoy. To me it is an architectural tool to illuminate dominant elements and also a narrative tool to convey or infer, as in this case, a moon that is out of view.

All of these ideas manifest through a blend of abstract and more literal representations to create a work that I hope resonates with a broad range of people, whether they become immersed in the story or simply enjoy the repurposing of an object they recognize.



MEMBERSHIP

Thank you to our members. Membership is vital to the DAI, supporting education, exhibitions, and studio spaces. Visit www.duluthartinstitute.org/membership to become a member today.

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Jun 15–Aug 1

Open Call, 64th Arrowhead Regional Biennial

Apr 25

Art Night Out

With Keren Kroul, Matthew O'Reilly, and Cassandra Quinn

Oct 26

DAI Gala

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For maps, driving instructions, parking options, and accessibility details, visit duluthartinstitute.org/visit

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MCKNIGHT FOUNDATION

➔ **Update your artist statement:** Does your most recent writing about your artistic vision and practice still reflect your work? It may be time to update your website, social media, or personal manifesto's language.

➔ **Tackle a challenge:** Do you dread drawing hands? Do you struggle sewing a curved seam? Dedicate an evening to a challenge area.

See page 11 for more information about events.

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Summer 2023

