Hex House: Crisis housing prototype planned in NE
by Josh Blanc and Karen Wilcox

Disaster strikes. A hurricane, earthquake, tsunami, terror attack, war: hundreds of people flee for their lives. They lose everything, except what they can carry. Natural and human-made calamities affect hundreds of thousands of people worldwide. The average stay in a refugee camp is seventeen years, according to Northeast Minneapolis Arts District. Think about that.

Sallam, executive director of the nonprofit Architects for Society and his twelve-member team have devised an affordable and exceptional solution: Hex House. The Hex House is designed to solve some of the challenges of constructing transitional and long term housing in critical situations.

A video about the Hex House can be found at: https://youtube.be/K12kvhxUxAQ

from Switzerland where he worked at the world-famous architectural firm Herzog & de Meuron (Walk Art Center). He was born in Cairo, Egypt and traveled around the world. He has lived in Illinois, California and Mankato, Minnesota where his father was a professor. He went to school in Los Angeles at SCI-Arc (Southern California Institute of Architecture). He asked him why he set up shop in NE Minneapolis. Sallam explained that he wanted to be immersed the arts community, as a fellow artist, it seemed like a perfect fit for Architects for Society to construct the first Hex House.

Sallam is intent on utilizing NE community resources, including locally-sourced materials and art. He is currently seeking space to build the prototype; and a fundraising campaign for the project has been set up on IndieGoGo.

A recent transplant to the Arts District

Wintertide: A Review
by Jay Gabber

Wintertide, the biennial juried art exhibit of the Northeast Minneapolis Arts Association, collects 29 pieces that represent the diverse techniques and interests of the artists working in the area.

The show is open Thursday, Friday, and Saturday, Noon - 6 p.m. with extended evening hours on Friday, Feb. 10, 7 to 11 p.m. and Feb. 11, 8 to 10 p.m.

Some of the pieces that hit hardest, understandably, have dealt with direct resonance. Most fascinating and chilling, is Brian Boldon's sculpture Evaporating, and phrasing Wide Open, in which two children huddle together on a rock that breaks through the darkening surface of Lake Superior; they're seemingly unquantify as to whether they want to jump in.

Other artists impress with technique. Awarded Best in Show, CL Martin's Actor IV is a haunting mixed-media black-and-white portrait, the high-cheekboned subject agape at something changing, and in this particular season this personification of nature looks deeply annoyed. Can you blame her?

The show's more whimsical pieces are generally less successful. Sometimes an Indian goat in a sweater is just...well, an Indian goat in a sweater, as with Donovan and oil painting of that title. Kat Corrigan's painting Screen Door Surveillance puts a desperate-looking dog in your face at large scale; it's an unrom and not in a good way. Carolyn Kleinberger's oil painting Together in the Mudbox is full of appealing pendulum, but leaves the viewer wondering what more might have been accomplished with this visually interesting subject.

The show's most intriguing Rorschach test might be Emme Gliddon's oil painting Arbororeal. A woman stands before rolling green hills, while branches growing upwards from her bare shoulder; one shoulder holds a living bird, the other a dead bird. In a statement, the artist writes that the figure is in a moment of "transformation," with "the full cycle of life and death." Those seasons change, and in this particular season this personification of nature looks deeply annoyed. Can you blame her?