Northeast Arts Insights

Where do certain monuments belong?
by Aldo Moroni
Monuments have been part of our public domain throughout world history. Contemporary Americans are confronted with “what shall we do now with the 1,500 monuments glorifying the Confederacy?” There are another 2,600 markers, cemeteries and lesser remembrances of that tragic war. There are 10 military bases named for confederate military heroes and numerous place names, roads, schools, and public buildings pay homage to the rebel cause.

Should they stay in our public squares and public consciousness? Are they public art? Who shall decide when they should be removed? It is okay to deface them or topple them in mob action?

Let’s answer the last question first. No, we cannot allow mob actions to prevail. We cannot lynch these objects. We rail against Isis destroying the history of Mesopotamia.

James Joyce’s 1933 “defense of Ulisses” raises questions of the artistic propriety of the work. The Confederate monuments can be considered propaganda, which, along with pornography, is outside the realm of art.

On the “unnmaking of history,” Joseph Beuartz’s “The idea of a town” discusses that the Romans not only vanquished ancient Carthage, but also Second Punic Wars, they continued after the invasion cosmically removing the founding actions of their enemy’s society thus removing them from history. Yes, the victors decide what shall stand. The questions should be, “where, and how?”

The gates of Ishtar have been removed to the Peiragon Museum, Berlin. They are protected in a safe place. The argument that they should be repatriated is emotional and relevant but the fact is that had they remained in Iraq they would have been destroyed by now.

Removing Confederate monuments to academic institutions would serve the purpose of preserving history so as to learn from it. Perhaps each of us has had a regret about history. New York City decided to remove the statue of Christopher Columbus. As an Italian American I can confess this caused me pain. My people used to have a feeling as the Minnesota decision to change Columbus Day to Indigenous Day I can confess this caused me pain. Yes, the victors decide what shall stand. The questions should be, “where, and how?”

Removing Confederate monuments to academic institutions would serve the purpose of preserving history so as to learn from it.

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About 15 years since the original Arts Action Plan, time to look again
by Josh Blanc
For the past six months, a committee of Northeast Minneapolis Arts District board has been meeting, researching, and organizing for the second Arts Action Plan.

We are designing an RFP (Request for Proposals) for planning firms to work with the community to develop and create the AAP II plan.

The next big step is finding funding for the project through grants and sponsors. We are setting the goal of raising $75,000 by early to middle of next year.

The original Arts Action Plan was completed in 2003 by Jerry Allen and Associates. With the help of local staff, they did a comprehensive study talking to many artists, developers, community members, businesses, and city officials. That study cost $65,000 to accomplish. They created an extensive survey and met with a large number of community members. There was a great deal of data collected in the first Arts Action Plan. That data helped the community, city, and artists understand who we were, as well as our goals as we developed the Northeast Minneapolis Arts District.

A lot has happened in the almost 15 years since its issue. It is time for a new study to guide our strategies, decisions and public policy, based on current data.

Watch our Facebook page and www.northeastminneapolisartsdistrict.org for developments in this pursuit.

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Northeast well-represented in State Fair Fine Arts

compiled by Margo Ashmore
Northeast artists were represented throughout the Minnesota State Fair’s 2017 Fine Arts Exhibition. Three—Judi Reeb, Steve Ozone, and Susan Fegenbaum served as “Studio: HERE!” artists, working for 12 hours on one of the Fair’s 12 days.

Half of the exhibit’s jurors had Northeast connections. Mike Welton served as juror for the oil, acrylic, and mixed media categories. Area Rose, a member of the Rosalux Gallery artist collective, judged photography. Gene Castro, who curates for Barry Danger’s Country Club, judged the prints category. Tracy Krumm, who judged mixed textiles, once did a residency at THREAD in Northeast Minneapolis.

Northeast artists won four of the awards: Steve Ozone won First Place in Photography for “Deer Hunt.”

Nelson” and Shelly Mosman won Second Place in Photography for “Downtown.”

Kyle Fokken’s “The Jack in the Basket” from his Figurative Series took Second Place in Sculpture and Tressa Sularz’ “Cardinal” placed Third in Textiles and Fibers. Thirty other entries from artists who have or have had studios in Northeast Minneapolis made a fine showing for the area in the field of 355 number of entries. Over the state displayed throughout the fair in the Fine Arts Building: Hendi Al-Mansour, Stephen Capiz, Hendi Al-Mansour, Susan Fegenbaum, Deborah Fauth, Kristine Fretheim, Carolyn Halliday, Nicholas Harper, Mike Hazard, Bebe Keith, Andy Koson, Steven Lang, Paul Lundsheit, Michael Melman, Ernest Miller, Mark Allan Peterson, Alison Price, Bruce Nugyen, Jodi Reeb, Amy Rice, Danny Saahoff, John Schuerman, August Schenfteger, Linda Snouffer, Keith Taylor, Mary Welke, Russ White.

Linda Dobosenski of Columbia Heights, and Robert Donsker, recently retired dentist whose office is in Columbia Heights, and Margie Troupe of St. Anthony were also accepted into the fair. Donsker won Fourth Place in Photography.

Congratulations to all!