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## Followup political forum on NE arts 6/12

Want to know what the survey said about artists? Have questions or ideas about city policies? The Northeast Minneapolis Arts District (Northeast AD), Northeast Minneapolis Chamber of Commerce, and the Ritz Theater will host a forum Tuesday, June 12 at the Ritz, 345 13th Ave. NE, with elected officials. The forum is a follow-up from last fall's candidate forums for city council and Mayor's. Those events

were huge successes. Now that new officials have been in office about six months we want to check in with council members Kevin Reich, Steve Fletcher and Mayor Jacob Frey. Doors open at 6 p.m. for mingling. After the approximately one-hour forum that starts at 6:30, there will be an after-party at Rogue Buddha Gallery nearby, at 8 p.m. At the forum the Northeast AD and the Northeast Minneapolis Chamber

of Commerce will reveal the data from the recent survey of artists in the arts community. The survey was meant to give us a snapshot of the arts community today to understand our arts community and how we interact with the rest of Northeast. Questions included where we shop for resources, do we vote, and do we own homes; as well as our needs for space. At the after party at Rogue

Buddha Gallery, all can talk informally with the council members and the mayor. All residents are invited to attend and ask questions about what they want to see in policy for the Northeast Minneapolis Arts District. Volunteers are needed to help with the arrangements. Contact Josh Blanc at 612-781-6409. —Josh Blanc, NE Minneapolis Arts District Board Chair

## Series work is rewarding, successful

"Maybe my work is soothing and comforting," Doug Ross said, reflecting on the fact that 11 of his landscapes have been purchased for seven hospital collections. A retired art professor from the University of Nebraska-Lincoln, Ross and his wife, Anita, who taught high school in Lincoln, moved back to Minnesota in the 1990s. He's one of the earliest artist tenants at Northrup King Building. After a series embracing the beauty of northern Minnesota, the couple made themed trips throughout the country to photograph the subjects for later painting. Anita passed away about six years ago, and Doug has continued series work. "My daughter in Massachussets wants me to do an eastern seaboard



series, maybe historic sites in the 13 colonies." Hennepin Health (Hennepin County Medical Center) recently purchased a large painting of the Third Avenue Bridge in The Mississippi River series on all 10 states touching the Mississippi. "I try to keep a show intact for a year after it's first displayed, in case it could be used somewhere else.



When HCMC wanted [Third Avenue Bridge] I knew it was time I could sell others." He has documented every state along the Oregon Trail. "I feel guilty – it took me five and a half days to take the photos; it took the pioneers four months to make the journey." That show is going up this summer at the Community Fine Arts Center in Rock Springs, Wyoming. Ross is working on a show of Iron Range paintings to open at the MacRostie Art Center in Grand Rapids this October. That project will present a particular new challenge, he said, as images of rusty old equipment and buildings involve a lot of hard lines and straight horizontals, much different from the natural undulations of rocks and water. By August 2019 he'll have 12 to 15 of his works, representing a circle tour around Lake Superior, at the Johnson Heritage Post Art Gallery in Grand Marais. About Art-A-Whirl®, Ross said every time he has participated, he has sold something, either directly or in conversations that start during the event and eventually develop into a sale. —by Margo Ashmore

**Third Avenue Bridge, Minneapolis, left, and Chimney Rock, along the Oregon Trail. Images by Doug Ross.** During Art-A-Whirl®, NEMAA's Open Studio Crawl, we interviewed individuals who've been working at their art for at least 15 years, whether as sole profession or as a passion they share with audiences while employed elsewhere. We were struck by the importance of series work, as a way to organize an approach, refine skills, and generate a cohesive statement for an exhibit. In many cases, the sheer volume of work is the statement. For example, the diversity shown in the embroidered reproduction pages of a centuries-old botanical text, by Karen Gustafson, below. Watch for more in future Northeast Arts Insights pages.



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