**Kolman & Pryor project grants**

Kolman & Pryor Gal- lery’s Project Space, an initiative launched by Kolman & Pryor Gal- lery’s co-founders Anita Rackley, Kate Casanova, Jil Evans, and Cameron Zehn, is to provide artists with the funds, space and support they need to create an important project that will significantly impact their ar- tistic careers. At the end of their grant period, the artists will show their finished proj- ects to the public through an exhibition or other pre- sentation at Kolman & Pryor Gallery.

**RFQ for Mural Central, fellowships at JROW, airport exhibit art call**

Applications close Monday, Feb. 21, 2022, 11:59 p.m., no exceptions. An online application is available at: ne-sculpture.org/apply. Public sculptures are encouraged to be safe for an unsupervised public. A PDF with all details is downloadable from https://ne-sculpture.org/chroma-exhibit-call for art.

**Metal working contest**

A PDF with all details is downloadable from https://ne-sculpture.org/chroma-exhibit-call for art.

**Exploring printmaking art**

Dawn Wing demonstrates how she uses Soft Kut, a kind of plate used for relief prints; it’s affordable and easy to cut, she says. Wing’s one of 11 printmaking artists at the Northrup King Building who recently showed a show and open studios, with dedication and excellence for the public. See p. 6 for examples of their work and descriptions of their techniques. (Left photo by Karen Kraeco, above courtesy of Dawn Wing)

**$100,000+ in State Arts Board grants to Northeast artists**

by Josh Blanc

The Minnesota State Arts Board (MSAB) has released its list of 526 artists who received grants for 2022 under the Creative Support for Individuals; a total of $3.1 mil- lion-plus was granted. This is half again as much money and almost triple the number of grants given in 2020, up from 184 artists and $1.8 Million. This year chosen art- ist received up to a $60,000 grant, down from $10,000 in previous years.

We identified 14 artists in or near the Northeast Min- neapolis Arts District who will receive the funding. Con- gratulations to Ryan Stopera, Tia Koeboungpheng, Greg Lecker, Tressa Sutan, Kao Lee Thao, Russ White, Cory Favre, Alyssa Bagaus, Andrew MacGuffie, Kathryn Haddad, Silent Fox, Tomas Alvarez, Dawn Wing and Pete Driessen. Lisa Channer and Lourvne G. Sellier, both of St. Anthony, and Natasha Pestich of Colum- bia Heights also won grants. Overall we calculate over $102,000 of the funding could flow through the commu- nity. This number of artists from our area is a little more than the average over many years.

In addition, Andy Richter plans a project that will ap- pear in Northeast. There are nine others who were at some time in the last few decades located in Northeast Minneapolis. It is gratifying to know that so many artists’ careers have touched points with the Arts District, consid- ered “alumni” wherever they venture.

We congratulate the artists for their success at receiv- ing their grants. It is an important recognition for artists to experiment with new ideas or explore deeper into concepts they have been working on for many years.

In the MSAB statement announcing the grants, they say, “Creative Support for Individuals is designed to help Minnesota artists and culture bearers adapt to changes in their working environment caused by the global pandemic. Grantees will use funds to sustain their practice and stay relevant and connected to audiences, participants, students, or communities now and in the future. This grant program aims to help Minnesota artists and culture bearers maintain their vis- ibility and financial sustainability by using their creativity and connections to community.”

MSAB did not specify addresses – so if we missed you, please tell us and we will update the article online. Read more from the Northeast Minneapolis Arts District at www.northeastminneapolisartsdistrict.org.
NKB printmakers share ideas, combine mediums

by Karen Kraco

“The Print Club” is what Ingrid Restemayer, a Northrop King Building (NKB) artist who recently has begun to meet to share their work and information about printmaking. “It’s a way that we can collaborate and show together and start to create a little more energy on average,” said Restemayer, who organized the group and in whose studio the group’s first exhibition was presented.

The fourth floor’s “Print Club” opening exhibit, a group printmaking show, included the work of 11 artists and was open to the public Thursday, Jan. 6, and Saturday, Jan. 8, with some of the artists holding open studios those days. Restemayer explained that all the prints in the show were “hand-pulled,” meaning that they’re original works, designed and printed by the artists by hand, with limited edition editions.

“Viewing the exhibition and visiting with the artists in their studios was like taking a course in printmaking and a window into the many ways artists creatively incorporate prints into their work in other mediums.

Relief printing

Solve Stohl concentrated on photography in art school and beyond, but in recent years she’s had an urge to make art with her hands. Inspired by Instagram posts by California artist Lili Arnold, Stohl ventured into printmaking three years ago, sometimes using her images as the basis for the images she prints.

Stohl’s “Evening Buds,” a high-contrast, colorful print depicting tulips from her garden, is a linocut, a type of relief print. A relief print is made using a raised surface, onto which ink is applied and pressed onto a medium, such as paper or fabric.

For this print, Stohl hand-carved five blocks of linoleum (thus, “linocut”) and used them in seven separate printings for the individual color layers: first inking the blocks with a roller called a brayer, and then pressing the paper onto the block with a wooden spoon and a baren — a disk-shaped surface with a handle. A handmade frame with guides allowed her to position each of the five blocks – the positioning is called the “registration” — to align them perfectly to create the image from multiple plates.

Another relief print in the show, Dawn Wing’s “Breathe,” was inspired by a moth that landed on her front door. It incorporates a poem of Wing’s that was chosen for St. Paul’s sidewalk poetry series: “Breathe in, I’m here. Breathe out, I belong.” Wing, who concentrated on photography as an art student at Wellesley College, and also makes comics and zines, had been given linocut tools by a friend, but it wasn’t until she learned about the printing block material Soft Cut through a workshop at Minnesota Center for Book Arts that printing took off for her. She likes Soft Cut for its ease of carving and affordability; she also works with Aku oil-based inks for their texture, transparency, and colors.

Intaglio printing

On the fourth floor, Ingrid Restemayer demonstrated intaglio (in-tah-l ee-oh) printing, a process that is basically the reverse of relief printing. Intaglio prints are made with etched plates, with the ink in the etched grooves of the plate pressed onto the paper by means of a press and a large roller.

The plates can be copper or zinc, and etched with acid; or plexiglass or other plastics, scratched with sharp tools, a process called “drypoint.” Restemayer explained that plates can be used for intaglio printspressions: zinc up to 500 times, copper about 100, and many fewer times for the plastics, until the plates etched in the plate start breaking down.

Restemayer has used many different types of plates for different projects, but for some of her small prints she uses recycled Best Buy gift cards (her day job is in marketing for the company) that she carves into etching needles and dental tools. Once the etching is complete, she loads the ink in a “stirring ink,” almost like axle grease, onto the plate and spreads it into the grooves. She covers the whole plate with ink, then carefully wipes away the excess ink on the surface with a paper towel, folding it to a point to get into the small areas of the design. All the ink that remains is in the etching.

The plate is then placed on a backing mat on the bed of her intaglio press. The paper she will print on is prepared by soaking it in water. “Having it be wet helps it fall into those little spaces,” she explains. Then she puts the paper over the plate and covers it with a protective sheet and a blanket. Then the blanket, plate and paper are rolled under a large-diameter roller.

Depending on the project, the first couple print runs might be proofs, followed by adjustments made in the etching. The gift card plates are good for only a handful of passes before they start to break down, Restemayer explained. After they’re done giving crisp images, she runs them through handmade papers for a less defined effect.

Intaglio variations

In Restemayer’s series of works she calls “scrolls,” she combines her prints of animals and rows of running stitches and French knots on hand-dyed paper. Other artists in the show also incorporate intaglio printing into collage and multimedia treatments.

The intaglio prints that second-floor artist Beth Dorsey used in her piece “Deconstruct-ed Windows,” were made with a polymer photogravure plate which is light sensitive and can be used to make impressions of digital images. Dorsey used such a plate to print multiple prints of a photo of a window, some on different colors of Asian paper. The final work is composed of the prints arranged in different orientations in a grid.

Gwen Parlin, who has a four-floor studio, incorporates monotype prints in collages. (Monotype prints are unique prints, rather than one of a run.) Much of Parlin’s work is heavily patterned and textured; some of her printing involves collagraph printing, in which textured substances are used as plates. She has woven a grid of paper strips and coated them with a polymer, then used the grid as a plate; she also has used paper stencilsthe plates for intaglio printing and also as overlays or underlays in collages, even using a pencil in both ways for the same piece.

Sometimes artists will paint or draw on a print. Dean Trisko’s “Intersection” is a print made from a plastic plate etching depicting the train bridge at 18th Avenue and Monroe Street NE. The print is highly textured with lines and cross hatching used to convey the different elements of the composition. Trisko added watercolor on top of the print.

Trisko, who has been in the Northrup King Building since 2001, said some people think of him mainly as a painter, but he’s made prints since his 20s, he said. “It’s not uncommon for something that I do in print to then work into types of painting or vice versa.”

He said he has a free-form approach to printmaking, using prints as the jumping-off point for creating. Most of his prints are one-offs or very small editions, he said. “I’m not about making massive numbers. It’s more of a creative approach.” He’s printed photos of his collages; embedded bits of colored paper into the printing process (a technique called chine colle), and has used, with his community college students, Xeroxed transparencies with photoplastic plates.

Trisko retired in August from teaching art at Minneapolis Community and Technical College, and the 24” x 48” intaglio printer that sits in his studio is a retirement gift to himself. “My joy comes from making, I love to just, you know, make this bigger, make that darker, make that brighter. And once that starts, that’s the excitement for me.”

Other NKB printmakers in the exhibition were Lynn Bollman, Kathleen Malecki, Chris Nystrom, and Patty Scott.