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NORTHEAST MINNEAPOLIS ARTS DISTRICT arts INSIGHTS

A page about artists and The Arts at Work by the Northeast Minneapolis Arts District in collaboration with the Northeaster.

Kolman & Pryor project grants

Kolman & Pryor Gallery's Project Space, an initiative launched by Kolman & Pryor Gallery's co-founders Anita Sue Kolman and Patrick Pryor in 2021 to further support visual artists, announced its 2022 grantees: (clockwise in photo) Chris Rackley, Kate Casanova, Jil Evans, and Cameron Zebrun.

The program awards four grants per year of \$10,000 each to four Minnesota visual artists who have met the submission requirements. The goal of the grant program is to provide artists



with the funds, space and support they need to create an important project that will significantly impact their artistic careers. At the end of their grant period, the artists will show their finished projects to the public through an exhibition or other presentation at Kolman & Pryor Gallery.

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

Request for Qualifications (RFQ) for 2022 Mural Central

Individual artists or teams are invited to submit qualifications to be considered to participate in design and installation of murals at specific locations along Central Avenue NE. Mural Central is a collaboration between the Northeast Minneapolis Chamber, Northeast Minneapolis Arts Association (NEMAA), and Public Functionary to help define the Central Avenue corridor as a cultural district.

There's a \$500 stipend for initial

concept development for the assigned site, and \$3,000 to \$10,000 is paid for the finished product, once a design is chosen. Artists/teams will meet with the property owners and discuss the submitted concepts.

An online application is available. Artists should have a connection to Northeast and make a statement of what you want to bring to Central Avenue. You do not need to pitch a design, just share your intentions.

Applications close Monday, Feb. 21, 2022, 11:59 p.m., no exceptions.

Call for Sculptors – JROW

Due midnight, February 26, 2022, sculptors are asked to propose existing work to be placed or new work to be created for the first set of three sculptures at JROW (Jefferson Right-of-Way, see the January 5 Northeaster). Artists will be paid a total of \$10,000 each for fellowships to produce work that can be later sold (after three years on display).

Artists or teams who have a strong professional profile and experience in producing exterior semi-permanent

public sculptures are encouraged to apply. Sculptures on exhibition must be safe for an unsupervised public.

A PDF with all details is downloadable from <https://ne-sculpture.org/>

Chroma Airport Exhibit call for art

The Northeast Minneapolis Arts District's call for art to be displayed at MSP International Airport (due March 1, 2022) is open at <https://northeastminneapolisartsdistrict.org/chroma-call/>

\$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 million-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 artistst received up to a \$6,000 grant, down from \$10,000 in previous years.

We identified 14 artists in or near the Northeast Minneapolis Arts District who will receive the funding. Congratulations to Ryan Stopera, Tia Keobounpheng, Greg Lecker, Tressa Sularz, Kao Lee Thao, Russ White, Cory Favre, Alyssa Baguss, Andrew MacGuffie, Kathryn Haddad, Silent Fox, Tomas Alvarez, Dawn Wing and Pete Driessen. Lisa Channer and Luverne G. Seifert, both of St. Anthony, and Natasha Pestich of Columbia Heights also won grants. Overall we calculate over \$102,000 of the funding could flow through the community. 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 appear 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 had touch points with the Arts District, considered "alumni" wherever they venture.

We congratulate the artists for their success at receiving 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 said, "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 be able to 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 visibility 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 news from the Northeast Minneapolis Arts District at www.northeastminneapolisartsdistrict.org.



Exploring printmaking arts

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 is one of 11 printmaking artists at the Northrup King Building who recently held a show and open studios, with demonstrations for the public. See p. 6 for examples of their work and descriptions of their techniques. (Left photo by Karen Kraco, above courtesy of Dawn Wing)

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Welcome Midway Contemporary Art

John Rasmussen, Director of Midway Contemporary Art virtually visited Sheridan Neighborhood Organization recently to announce that the nonprofit organization has purchased 1509 Marshall St. NE and will open there in May 2022 on the top floor. (Fletcher's Ice Cream and other tenants are on first floor.)

It is exciting to see another well-respected arts organization finding a permanent home right in the Northeast Minneapolis Arts District, joining the renowned American Craft Council, Theater Latté Da, and Coffee House Press, to name a few. It is a goal of the District to remain conducive to arts organizations as well as preserve affordable space for individual artists.

Midway's current location is close - 201 Sixth Street SE, Suite 4, Minneapolis, Minnesota 55414.

Founded by artists in 2001, Midway Contemporary Art is a nonprofit, non-collecting visual arts organization that presents temporary exhibitions, awards Visual Arts Fund grants, maintains a public research library and presents regular public programs.

"Our exhibitions primarily focus on commissioning and developing new projects with artists who have typically never shown in the Midwest or, often, in the United States," according to the website, www.midwayart.org.

We hope to feature Midway Contemporary Art in more depth once they get established in the new space.

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NKB printmakers share ideas, combine mediums

by Karen Kraco

“The Print Club” is what Ingrid Restemayer has taken to calling a core group of Northrup King Building (NKB) artists who recently have 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 or synergy,” said Dean Trisko, who organized the group and in whose studio the group’s first exhibition was presented.

“NKB Prints: 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. Trisko 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 or single 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

Solvei 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 photos 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.

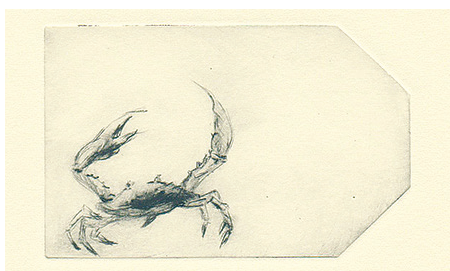
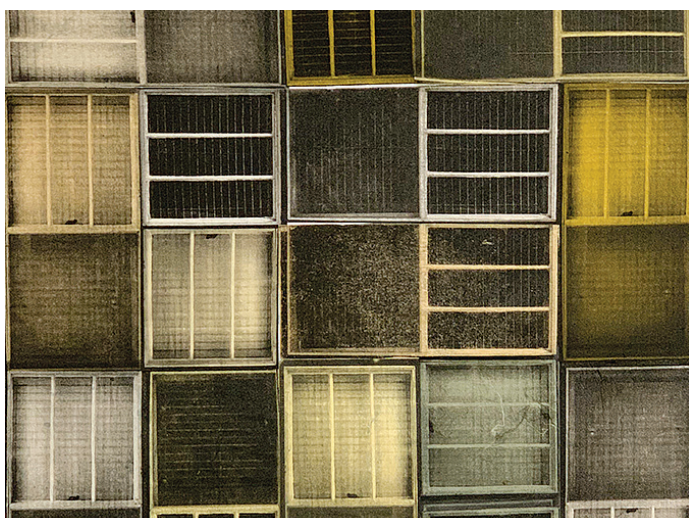
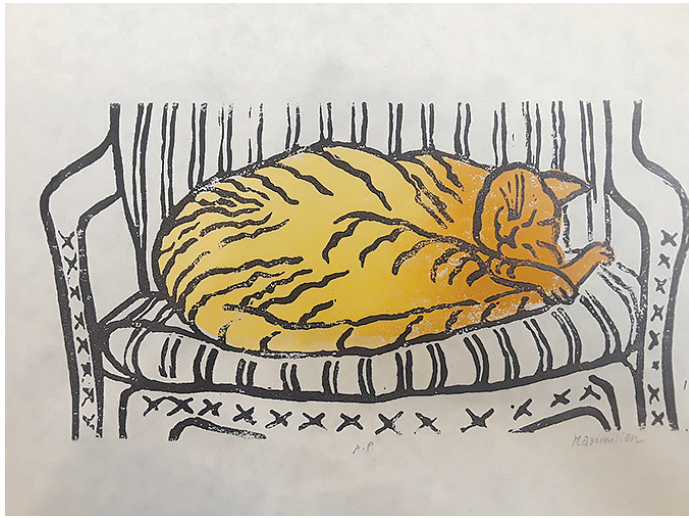
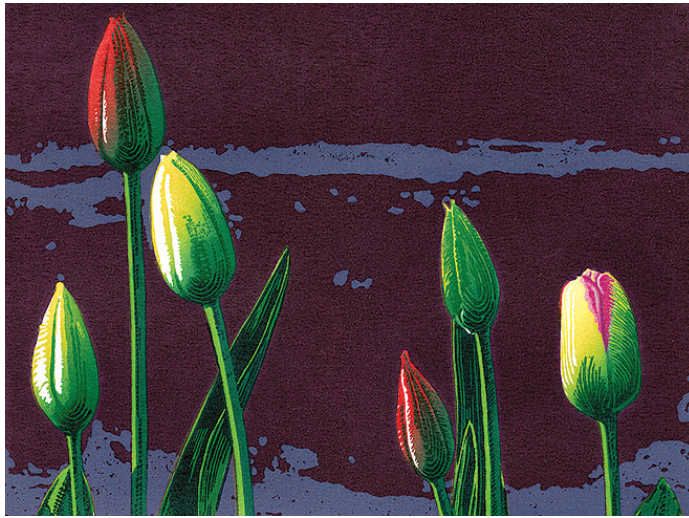
Another relief print in the show, Dawn Wing’s “Breathe,” was inspired by a moth that landed on her front door. It incorporates a poem of Wing’s that was chosen for St. Paul’s sidewalk poetry series: “Breathe in, I’m here; Breathe out, I belong.” Wing, who concentrated on photography as an art student 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 Kut through a workshop at Minnesota Center for Book Arts that printing took off for her. She likes Soft Kut for its ease of carving and affordability; she also works with Akua soy-based inks for their texture, transparency, and colors.

Intaglio printing

On the fourth floor, Ingrid Restemayer demonstrated intaglio (in-tahl-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 being pulled under 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 many impressions: zinc up to 500 times, copper about 100, and many fewer times for the plastics, until the grooves 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), scratching designs into them with etching needles and dental tools. Once the etching is complete, she loads a thick 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



Clockwise from upper left: Solvei Stohl’s “Evening Buds,” a linocut; Bonnie Lauber-Westover’s “Maximilian,” also a linocut. Dean Trisko’s “Intersection,” watercolor over a print made from an etched plastic plate; Gwen Partin with a print made with a paper stencil; Ingrid Restemayer’s “Crab.” Detail from Beth Dorsey’s “Deconstructed Windows” (and on p.1, her “Permutations”). Dean Trisko demonstrates the process of intaglio printing for Joanne Kuehl, Jeff Azen and Iris Azen.

(People photos by Karen Kraco, art photos courtesy of the artists)

See also Arts Insights on page 4, for an example of Dawn Wing’s work. More photos at MyNortheaster.com and NortheastMinneapolisArtsDistrict.org.

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 on 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 Partin, who has a fourth-floor studio, incorporates monotype prints in collages. (Monotype prints are unique prints, rather than one of a run.) Much of Partin’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 it as a plate; she also has used paper stencils both as printing plates and also as overlays or underlays in collages, even using a stencil 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 collé), and has used, with his community college students, Xeroxed transparencies with photosensitive 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.