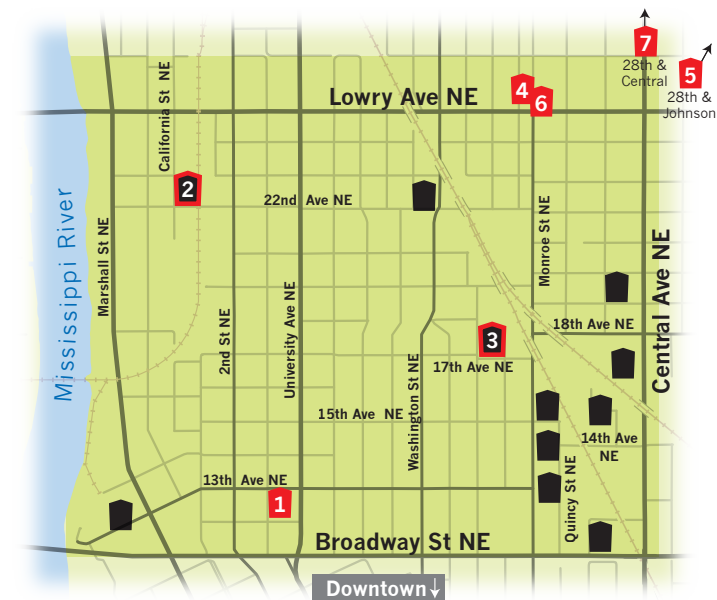




arts INSIGHTS

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



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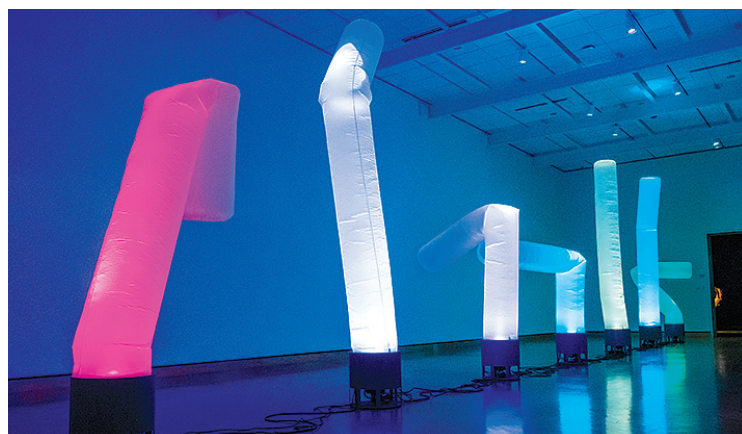
New at MPLSART.com

Congratulations to Aaron Dysart, whose studio is in the Casket Factory building, on his Passage show that just wrapped up at Mia.

Michael Curran, who coincidentally is managing the next airport exhibit for the Northeast Minneapolis Arts District, wrote an insightful article for MPLSART.com on the subject. He observed visitors to Mia interacting with Latitude, the inflatable noodles (think car dealer attention-getters) programmed with carbon sequestration data from various countries. Another popular Dysart piece is Dig Down to the Stars, what looks like a soilless tree root ball, bejeweled and moving ever so slowly as only evidenced by an occasional change in the faint glint pattern on the wall.

New from MPLSART.com, the MPLS ART Sketchbook Project is a unique survey of the Twin Cities visual arts community during another challenging year. Started in 2020 as a way to connect and support artists during the pandemic, the 2021 project is the second iteration bringing together a whole new set of amazing Twin Cities artists. Throughout 2021, 70 local artists contributed 120 original works to a series of five traveling sketchbooks.

Through the auction of the original sketchbooks, sales of the limited edition book, and support from some amazing sponsors, all net-proceeds from the project will be divided among the 70 participating artists. Activities and exhibits start in mid-March, 2022. More info at MPLSART.com



Aaron Dysart's Latitude. (Photo courtesy of Minneapolis Institute of Art)

Freakonomics of the art market

by Josh Blanc

Many artists I know are avid podcast listeners, some even make their own. One current episode series of Freakonomics featured mostly on public radio stations had an excellent three-part series that is a must listen for any artist or consumer who wants a peek inside the dark morass that is the global art market.

While the numbers may be higher in Northeast (according to a Northeaster poll) Freakonomics stated that nationwide only about 25% of the population goes to art shows or museums and only 20% own a piece of original art. The current system of galleries and collectors started in 1957. One podcast commentator described it as "the credentials of the buyer are as important as the price."

The podcast also explores how art as investment has landed 90% of the world's best pieces into warehouses, perhaps to be loaned to museums occasionally.

The last two years have converted a lot of art exhibition energy (literally, art fairs and exhibits have a big carbon footprint) into online and cryptocurrency sales. Such platforms have potential to democratize and promote accessibility, and give the artists a more direct line to track and benefit from the sale of their work.

While not presenting an optimistic view of how artists can actually thrive in the money pool of high end sales, the podcast series shines a light on the mysteries of why most artists don't make the true value off of their

own work. The savvy collectors and art auction houses who see the opportunity and have the networks to sell and resell artworks seem to be the ones who take the financial windfalls. Freakonomics does a compelling, memorable job of telling this story with lots of charm and interesting stories.

One fascinating story within the series is one featuring clips from a documentary in which the late artist Robert Rauschenberg talked about his friend selling a piece of Rauschenberg's he had originally purchased in the late 70s for \$900. The painting resold in auction for \$85,000, an unheard-of amount at that time. The story showcased how the trend of high-end art purchases started, and how such sales raised the prices that Rauschenberg was then able to charge for his art.

As a point of reference, a painting by the artist Jean-Michel Basquiat was sold in 2021 for \$110.5 million. There are many insights that might give an artist some new ideas on how to take a stab at trying to find a way into this unregulated global market. Take a listen, I think you will find it worth your time.

The three episodes to look for are 484, 485, and 486, at <https://freakonomics.com/series/freakonomics-radio/> or follow Freakonomics Radio on Apple Podcasts, Spotify, Stitcher, or wherever you get your podcasts.

They also provide transcripts, show notes, and links to research for each episode.

Update on plywood protest art



ing come August, MTM will need to move to another temporary or permanent space. They are working with a commercial real estate agent and would appreciate any leads at leesa@memorializethemovement.com

Also in the plans, a public exhibition of a new selection of murals at Phelps Park around the 2nd anniversary of Floyd's death. This second annual exhibit will feature murals that have not been seen since the uprising of 2020 and include an open call for artists to come and paint new murals at the park on event day. There will also be food trucks and a section for community-led organizations to come out and table during the exhibition.

Leesa Kelly of Memorialize the Movement toured students through the storage area and then coached students on painting mini-murals.

(Photo courtesy of Memorialize the Movement)

by Margo Ashmore

Leesa Kelly, founder of Memorialize the Movement (MTM), is participating in a fellowship named for Arthur C. McWatt (1926-2012), an African American researcher, writer, and educator who taught history and social studies for 33 years. He wrote "Crusaders for Justice" celebrating heroes of the Civil Rights Movement in Minnesota as well several magazine articles.

The fellowship is a joint project of the historical societies of Ramsey, Anoka and Dakota Counties along with the Hennepin History Museum in the interest of expanding their work with African American communities and advancing the preservation and presentation of African American his-

tory in Minnesota.

Just getting underway, it will involve connections and shadowing by others observing MTM's work, which now goes beyond preserving the plywood protest art of the George Floyd summer. While looking for space and funds to house the collection where it can be viewed, MTM is also providing learning opportunities for youth, hoping to raise up the next generation of activists. Recently a group of girls from the Girl Scouts River Valley chapter came to the Northrup King Building where the murals are stored, to tour and then make mini-murals on the fourth floor of the building.

Due to impending restoration/renovation of that area of the build-



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