



arts INSIGHTS

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



- SPONSORS
- 1 The Anchor Fish & Chips

2 California Building

3 Casket Arts Buildings

4 Clay Squared to Infinity

5 Davis Law Office

6 Potekglass

7 Turbo Tim's Anything Automotive

8 Michael Rainville, 3rd Ward

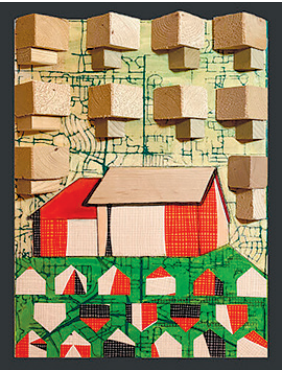
9 Audubon Farmers Market

10 Steller Handcrafted Goods

Congrats, State Fair winners!

compiled by Margo Ashmore
Northeast-based and NE-MAA- member artists' works were well-represented at the Fine Arts Building among the art from all corners of the state.
Many won awards, among them Jeannine Spooner Kitzhaber's "Newest New," 1st Place in the Oil/Acrylic/Mixed Media category. Pamela Belding's "Evolution" and Kyle Fokken's "Purser/Piggybank Series" took HM's (honorable mentions) in Sculpture, and Fokken also won the White Bear Center for the Arts award. James Nutt's "If 2020 Was a Pencil" was 2nd in Watercolor and won the Mouacheupao Family Award.
Nutt was the featured artist working in Studio: HERE at the Fine Arts Building on September 2 and Emily Donovan was featured August 31.
Suzann Beck's "There Might Be Dragons" and Russ White's "The Hand (after Heartfield)" won 1st and 2nd in Drawings/Pastel and Daniel Volenec, who is featured at Studio

Pintura, won 3rd with his "Tomorrow" charcoal and pencil on paper; it also won the Minnesota Artists Association Award.
Beth Dorsey's photogravure "V" was awarded the 1st Place in Prints. In Photography, Nicole Houff's "Beauty Salon Barbie" got HM, and Howard M. Christopherson took home the Gareth Albert Award for "The In Crowd" digital print.
Kao Lee Thao's "Unraveling" acrylic on canvas received the Minnesota Citizens for the Arts Great State of Minnesota Award. Keith Dixon won the Framing Solutions|art barn 52 Award for "Dakota Chief Ta Oyate Dutta."
Several other Northeast artists had work accepted into the show, including Stephen Capiz, Suzanne Howe, Kathleen Kvern, Joel K. Pieper, Susan Wagner, Jodi Reeb, Lois Rhomberg, Sonja Hutchinson, Kordula Coleman, Lee Persell, Mike Hazard, Walter Horishnyk, Mike Madison, Shelly Mosman, Steve Ozone and August Schwerdfeger.



Above: Jeannine Spooner Kitzhaber's "Newest New."
At right, Suzann Beck's "There Might be Dragons."



Cattail commission

The RYA Apartment development in Richfield, Minnesota recently opened with three sculptures on the grounds. The Urban Cattails are the creation of Northeast artists Remo Campopiano and Justin Hossle. At 25-feet and 10-feet high, they are at the northern and southern ends of the development. A sculpture entitled Breeze is near the center of the RYA development, by Foster Willey, for many years a Northeast artist now in Detroit Michigan. The RYA opportunity was organized by Northeast Sculpture|Gallery Factory and its director John Hock.

What makes art craft or craft art? Szyhalski show at WAM

by Josh Blanc

What do Pablo Picasso, Joan Miro, Paul Gauguin, Marcel Duchamp, and Viola Frey all have in common? All were famous painters and sculptors who took a deep dive into the world of ceramics. MCAD professor and Casket Arts Studio artist Piotr Szyhalski steps into this realm with his latest museum show, the Weisman Art Museum's (WAM) survey exhibition, PIOTR SZYHALSKI: WE ARE WORKING ALL THE TIME! The show

features work in a variety of media across three decades of Szyhalski's prolific and pioneering practice, including poster design, web projects, mail art, painting, installation, and public performance.
One element in the show that is more subtle than many might not know the history of is the plate selection, called "You Work, You Eat 2019" enamel paint on found ceramic plates, essentially a new version of his declarative posters.

Painters and sculptors have a long history of dabbling and exploring ceramics in their careers. Many artists see ceramics as a craft, which it is. But are also drawn to the medium as it has a magical pull to the process. One debate at issue, can only painters and sculptors make fine art ceramic art or can ceramic artists make fine art too? Why are functional ceramics not considered art? Does it have to be touched by a "fine artist?" Or does it have to be placed in a museum, for it to be seen as produced by an artist?
There has been a huge shift in the world of ceramics since the 1960s where ceramicists in general were just starting their artistic pursuits, from ordinary ceramic ware to artist forms. Some early pioneers such as Peter Voulkos, Paul Soldner, Beate Kuhn, and Ron Nagle all broke out of the craftsman and utilitarian functionalism that had dominated the ceramic world for thousands of years. Now art and ceramics have been fused together in art school curriculums for many decades as ceramics tries to achieve "fine art" status. Still the debate is strong in all sections of the art community if ceramics is art or craft.
Szyhalski's plates seem to be using the humble readymade plate as a vehicle to express propaganda and working-class values. The working class is not one of fancy indulgence. The plate represents our daily use of ceramics in everyday life with a polit-



ical message printed on them. Does this now make ceramics art? Does it take a painter/printer to be able to turn ceramics into art or can a ceramics person create art? It has been a hotly debated topic in my ceramic studio many times. "Artists" rarely make the ceramics they paint or print on. But they seem to be drawn to the products and history they represent to make points and express ideas that most ceramic artists don't explore. Sometimes having a collaboration of two artists can create unexpected new works. That is evident in Szyhalski's plate works.
What is so gratifying about Piotr Szyhalski's show is it showcases his vast interests in many mediums that involve the working class and politics. There are so many sub layers that his work brings out to talk about their history and where the materials' original uses came from. How they have

morphed into new meanings and uses. Duchamp's readymade ceramic urinal kicked off this collaboration with art and ceramics. Ai Weiwei is at the forefront of using ceramics in his contemporary art. Piotr Szyhalski's show continues and adds upon that dialog.
The exhibit opened August 20 and will be there through December 31; admission is free. There is a ticketed (\$25) opening reception on Thursday, Sept. 15 from 7-9 p.m. The Weisman is at 333 East River Road, Minneapolis, MN 55455; parking in ramp under the museum.
The September 15 reservation link is <https://wam.umn.edu/calendar/szyhalskiopening/> and the exhibit description is at: <https://wam.umn.edu/calendar/weareworkingallthetime/>
The exhibition will include a number of artist-led "activations" in and around WAM, with moments of performance, printmaking, and in-gallery "office hours" by Szyhalski on select Fridays throughout the show's run.



The Airport Foundation MSP and Arts@MSP hosted a lovely event August 9 for artists whose work is in the "Chroma: A Spectrum of Beauty" exhibit along Concourse C at the Minneapolis & Saint Paul International Airport Terminal 1. Read more at northeastminneapolisartsdistrict.org. (Photo courtesy of Airport Foundation MSP)

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