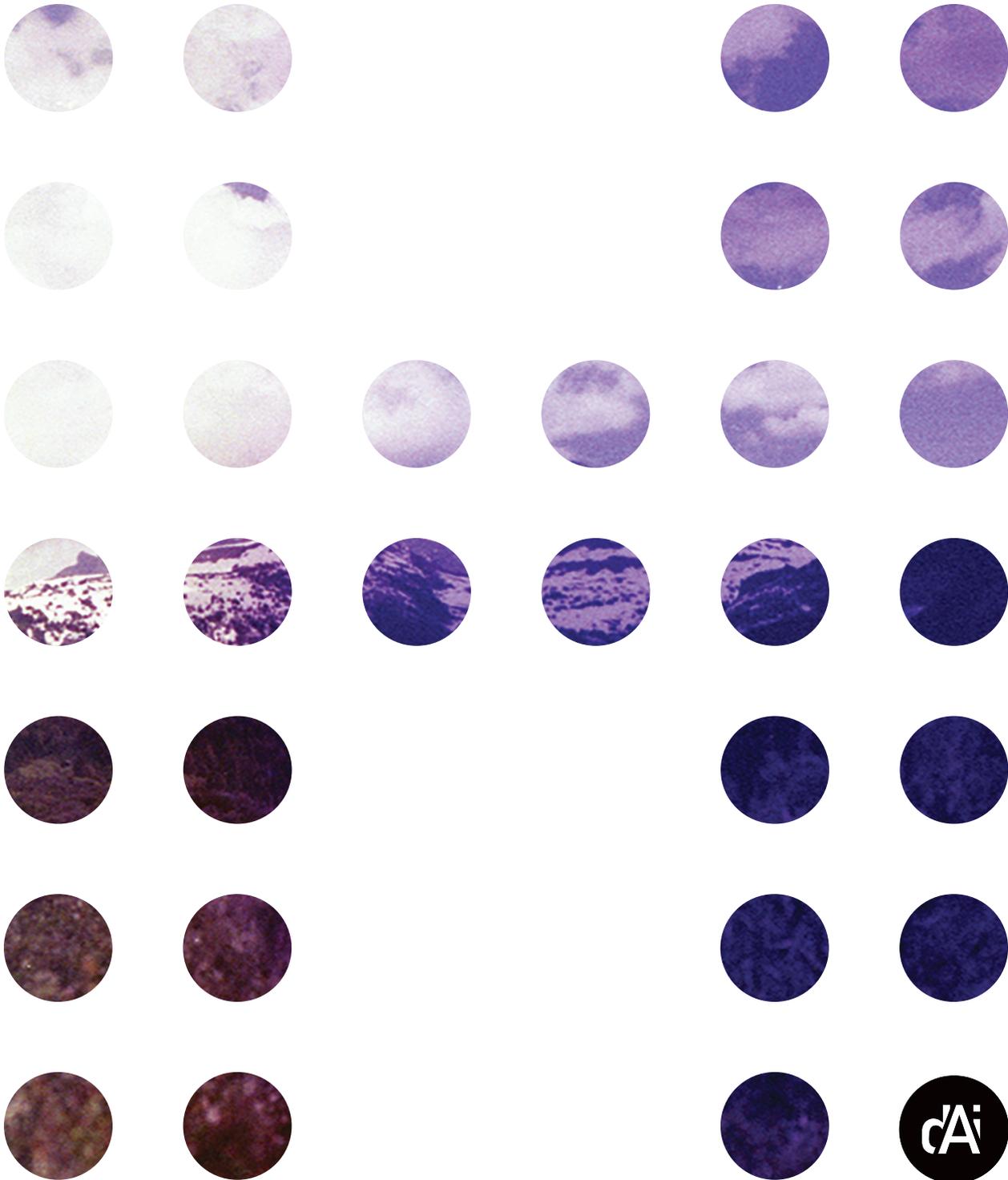


HUE



CONTENTS



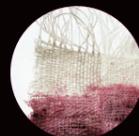
03 From the Director



05 On View



09 Events



10 Classes & Open Studios



13 Community Spotlight



17 Healing & Justice

Who We Are

The Duluth Art Institute enriches daily life with dynamic, innovative visual arts programming that upholds excellence and promotes inclusive community participation.

Image Credit, Front & Back Cover: Max Dotseth, "The Teton Valley," souped 35mm color film, 2021

DIRECTOR

Reimagine

Christina Woods



How can art help us reimagine a better world? DAI art exhibitions in 2022 strive to do just that, bringing together work that inspires contemplative thought with work that compels interpretation about the world in which we live. Our mission is to deliver robust art opportunities that inspire and connect you to artists, new realities, and art practices.

People have had a relationship to art since time immemorial, allowing art to impact how we see and interact with each other and our history. I recently had the opportunity to visit the carefully stored cedar mats made by my Anishinaabe great-grandmother. These mats revealed stories about who owned them and why. The mats today speak to the history of this artform, the unique artistry, the reasons people commissioned cedar mats from Tchi-ki-wis, and how my great-grandmother's work speaks to a

culture hundreds of years old. Her mats enable me to construct an understanding of my great-grandmother and the times she lived in, to imagine all the possibilities.

Although the mats are not at the DAI, I know the artwork adorning the gallery walls in early 2022 will be equally transportive in communicating the experience and cultural context that led to the artwork's creation.

As humans, we are fortunate to bring something into being that manifests the experiences of others' realities. This season's artists have created bodies of work that demonstrate the struggle of patriarchal and settler norms of assimilation and how we shelter ourselves from the world. It is easy, in exploring these immersive shows, to be taken from the present moment to one of inspiration.

• •
How can art help us
reimagine a better world?
• •

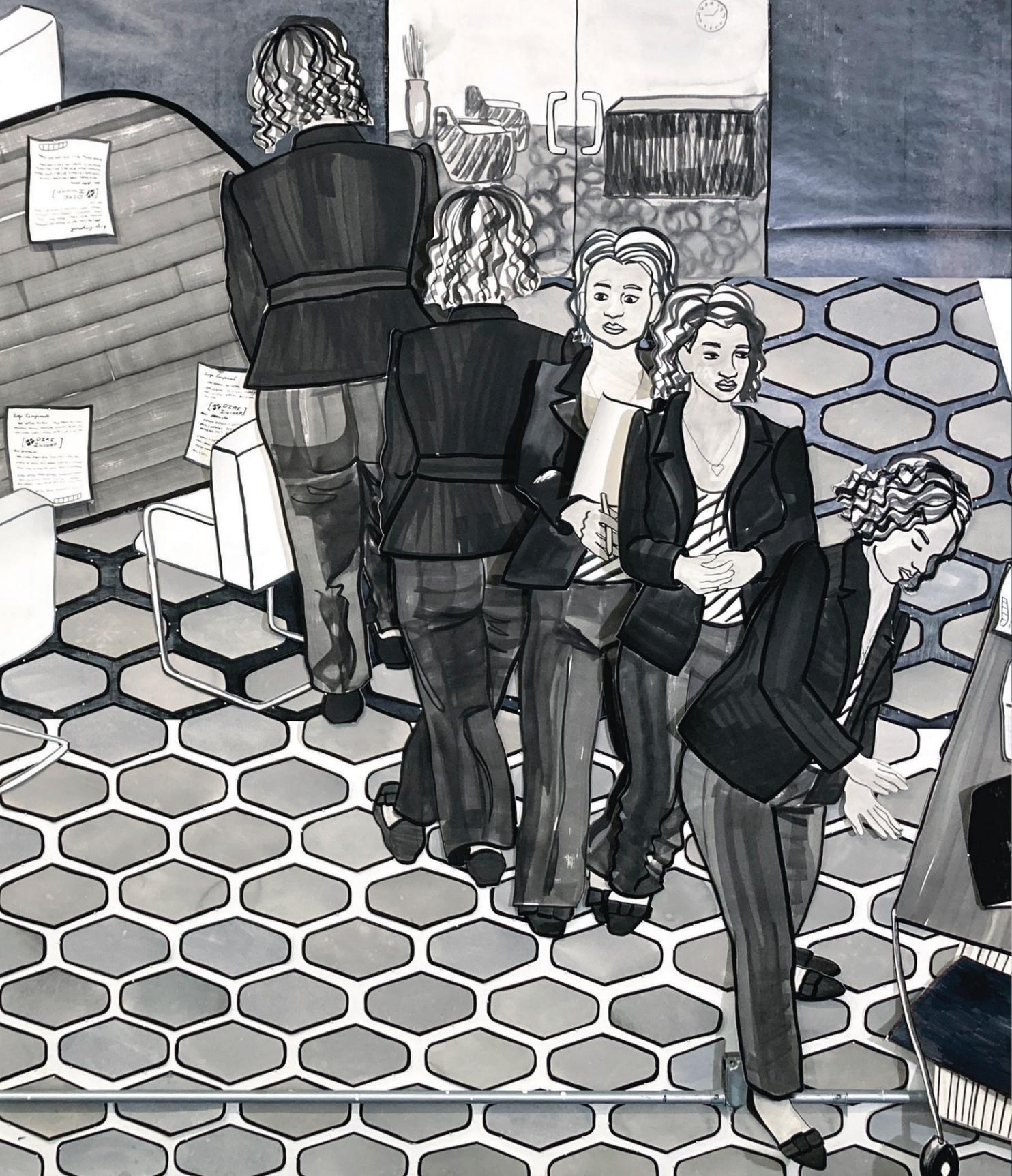
Seeing the meticulous work of my great-grandmother reminds me that all creativity is cyclical and universal. DAI exhibitions and classes are your opportunity to engage in a fresh perspective and a new passion. Visit the galleries in person and online, take a class, join an open studio, or get involved as a volunteer and member.

Let's reimagine together.

2022 could represent a fresh start for art. Look for the → symbol at the bottom of the pages throughout this issue for ideas to refresh your creativity and curiosity this year.

→ Put yourself out there: apply for the DAI 2023-2024 open call and others to get eyes on your artwork. (more info: page 9)

ON VIEW



Morrison Gallery

Beth Livensperger
Don't Like Mondays
January 26–
April 3, 2022

Virtual Artist Talk:
January 26, 5:30–7PM

Steffl Gallery

Twin Ports APIDA Collective
Like Me, Like You
December 20, 2021–
Spring 2022

Virtual Artist Talk:
January 26, 5:30–7PM

Corridor Gallery

Kristen Kaas
Refuge
February 17–April 2022

Reception & Artist Talk:
TBD

Smartify

*UMD 2022 Emerging
Photographers*

*Stories from Within:
A Common Voice*

Don't Like Mondays

Beth Livensperger
George Morrison Gallery

Beth Livensperger's large-scale collages depict women navigating the banal yet psychologically-charged space of office interiors, foregrounding female relationships across generations, from adversarial to supportive. In these pieces, receptionists are trapped behind tiny desks, a lone employee drowns in paperwork, and a manager delivers bad news to a subordinate. Men are relegated to bit parts—with visible hints that they still call the shots.

Livensperger's installation for the Morrison Gallery functions as a whole, creating a layered visual and narrative experience. Formal qualities mimic the constriction of

bureaucratic systems. Repetition of items, such as potted plants or chairs, nods to the temporal invariability of work rhythms, the dreary 'rinse-repeat' of the 9-to-5 routine. An oversized clock hangs over the installation's characters, signaling both hurry and boredom. Flattened forms and isometric perspective function as metaphors for behavioral restrictions, while pattern echoes the impersonal logic that defines office space. The full effect conjures a psychological experience, rather than a literal event. The work's black and white palette recalls past decades, "simpler times" during which much of society upheld the standards of an unjust system.

Originally from the Midwest, Beth Livensperger holds a BFA from The Cooper Union and an MFA in Painting and Printmaking from Yale University. She has exhibited at venues in NYC, widely throughout the US, and in Seoul, Korea.

Image Credit

Opposite Page: Beth Livensperger, "Board Meeting," ink, silkscreen on paper, and commercially-made wallpaper, 2021, 108"x156"

Below: Morgan Savard, "High Standards," photography, 2021

Emerging Photographers

UMD Photography
Smartify

The 2022 Emerging Photographers present a diverse body of work, from product placement to nature photography to social commentary, exploring their circumstances and delivering their perspectives. Some embrace spontaneity, experimenting with the serendipity of film, while others execute prepared photoshoots with controlled lighting and framing,

or even oscillate between the two approaches. Passion, enthusiasm, and self-discovery emerge through the work of these young artists.

Congratulations to this year's photographers: Mahjur Ahmed, Jude Bass, Max Dotseth, Keshon Hughes, Linnea Jungwirth, Masue Kamara, Chloe Limberg, Morgan Savard, Miranda Van Lith, and Josiah Wood.





Refuge

Kristen Kaas
Corridor Gallery

“What layers of protection and padding do we build to project what is seen, versus what is really happening?” -Kristen Kaas

Kristen Kaas weaves natural and synthetic fibers to create unique contemporary wall hangings, wearable accessories, and fiber sculptures. Her three-dimensional structures in crisp white and subtle shimmer contrast against bold darks and lines of black. Within pockets woven from cotton, linen, and silk are secrets to be discovered. Milkweed floss, eggshells, and concord grapes are concealed behind cloth, yet simultaneously revealed between the threads. Kaas asks: what pieces of ourselves do we choose to expose? What elements of our identities do we hold close, keeping hidden from our public personas? With filters and poses, we consume and share unrealistic curated images of ourselves and each other. In turn, we shelter our true realities from one another.

Exploring what exactly we are sheltering from, Kaas weaves pleats and ruffles in folds and waves of white. The textured surfaces undulate in and out of view,

fabricating what is often perceived as frilly, decorative, traditionally feminine. Kaas constructs an alternate view: “I question how we use these elements for protection, defense or shielding. The layers speak to this idea of creating safety, security, and refuge. But from what...ourselves, the outside world?”

Kristen Kaas earned a Bachelor’s degree in Art from the University of Minnesota, Twin Cities followed by an AAS degree in apparel design from the Fashion Institute of Technology in New York City. She lives and works in Duluth, Minnesota, where she has continued her weaving study and practice. In early 2020, Kaas received an Arrowhead Regional Arts Council Individual Artist Project Grant that made this exhibition possible.

Image Credit: Kristen Kaas, “Pockets” (detail), linen, silk, cotton, and concord grapes, 2021, 11”x9”



Like Me, Like You

Twin Ports Asian Pacific Islander Desi American Collective
John Steffl Gallery

Cross the threshold: be welcomed into the life of Asian Pacific Islander Desi Americans (APIDA) who live, work, and enrich the Twin Ports with their cultures, gifts, and histories.

Bear witness to the stories of your APIDA neighbors and friends reckoning with stereotypes, myths, assimilation, and years of invisibility. Explore a multimedia landscape including podcasts, videography, photographs, paintings, sculpture, jewelry, and the written word. Individual narratives come together to reveal truths about living as APIDA in the Twin Ports.

“We live quietly amongst you in government, education, business, the arts, medicine, [and] community activism. *Like Me, Like You* gives voice to our community. We introduce ourselves to build solidarity among us, awareness in the community around us, and equity for all of us. In doing so, together, we can confront racism and anti-Asian hostility.

“Knowledge dissolves our arbitrary boundaries. Awareness dignifies our heritage. Come with an open heart. See us; get to know us.”

– The Twin Ports APIDA Collective

Twin Ports APIDA Collective members: Julia Cheng, Aya Kawaguchi, Laura Judd, Da Hee Kim, Julie Kim, Matthew Koshmrl, Sharon Kwong, Pakou Ly, Viann Nguyen-Feng, Kim Nordin, and Sharon Yung

Image Credit: Aya Kawaguchi, “American Mountain Ash in Shu,” watercolor on paper, 2021, 12”x12”



This activity is made possible in part by the voters of Minnesota through a grant from the Arrowhead Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.

Funded in part by the BMPP Giving Circle & the League of Women Voters of Duluth.

EVENTS



2023/2024 Exhibitions Open Call

January 1–Midnight February 14, 2022

Have you ever imagined your artwork in the Duluth Art Institute gallery spaces? Apply for the 2023/2024 exhibition seasons for a chance to exhibit at the DAI.

Submissions are open to any local, regional, or national visual artist or artist collective not enrolled in a degree-seeking program at the time of application. The DAI seeks proposals that reflect the expanding field of contemporary art practice and art created in timeless folk and craft traditions.

A panel of regional art professionals will consider artistic quality and mastery of material, presentation of an authentic voice, cohesiveness of work, and professionalism of the application.

Visit duluthartinstitute.org/Artist-Opportunities to learn more or submit your application.

Virtual Reception & Artist Talk: *Don't Like Mondays*

January 26, 5:30-7PM

Virtual Reception & Artist Talk: *Like Me, Like You*

January 26, 5:30-7PM

2022 Annual Member Show

May 26–June 26, 2022 | Dropoff May 16 & 17 | Pickup June 27

Reception: May 26, 5:30–7PM

→ Engage deeply: attend a reception or artist talk, research before a gallery visit, or bring a notebook to sketch or journal your personal reaction to the work you see.

CLASSES

DuluthArtInstitute.org/ClassRegistration

Studio Oil Painting with Matt Kania

Tuesdays (4 sessions)
February 1–22

6:00pm–9:00pm

DAI Lincoln Park Building
2229 W. 2nd St.

\$140 (\$160 Non-Member)

Learn the methods and skills of oil painting in a studio environment. This class is designed for beginners

and intermediate painters. Focus on direct observation, composition, color mixing, and ways to develop a painting while working from still life and the human figure. Matt instructs, demonstrates and works with individual students and their paintings. This is a great opportunity to add to your painting skill set. If rescheduling is necessary due to bad weather, class will meet on the following Thursday.

VIRTUAL

Artist Professional Development: Grant Writing 101 with Holly Hackett-Rich

Wednesday, January 12

5:30pm–7:00pm

Virtual Event: Zoom

FREE

Artist Professional Development: Jerome Foundation Grants

Wednesday, February 9

5:30pm–7:00pm

Virtual Event: Zoom

FREE

Free ArtDAI

Saturday, February 12

11:00am–12:30pm

Virtual Event: Zoom

FREE

Traditional Figure Drawing with Heidi Blunt (two classes)

Wednesdays (3 Sessions per class)

First class: February 9–23

Second class: April 13–27

6:30pm–9:00pm

DAI Lincoln Park Building
2229 W. 2nd St.

Ages 18+

\$80 (\$95 Non-Member)

In this live figure drawing course, Heidi Blunt will teach timeless drawing methods and techniques in an approachable way for both beginners and more advanced artists. Working from a nude model, students will draw the human form to build skills including anatomy, proportion, volume, composition, gesture, and the accurate and expressive use of line and tone. With shared emphasis on traditional and non-traditional drawing techniques, participants will experiment with a variety of wet and dry media, which may include charcoal, pastels, ink, and water-based paints. The course will also include group critique sessions.

Beginning Clay with Craig Bruce

Tuesdays (8 sessions)

February 15–April 12

No class on March 22

6:30pm–9pm

DAI Lincoln Park Building
2229 W. 2nd St.

\$215 (\$245 Non-Member),
\$20 Deposit

Learn and practice the basics of throwing on the potter's wheel, from centering to glazing. Clay, glazes, and firing fees included. Open to all levels; instruction directed to the beginning potter, but intermediate students are welcome!

Saturday Morning Clay: Independent Study with Sheila Staubus

Saturdays (8 Sessions)

March 5th–April 30

No class on April 16

9:30am–12:00pm

DAI Lincoln Park Building
2229 W. 2nd St.

\$215 (\$245 Non-Member)
\$20 Deposit

Focus on your interests or experiment with new techniques and take your work to a new level under the guidance of ceramicist Sheila Staubus. Class includes discussions, demonstrations and practical applications of wheel throwing and glazing techniques in a relaxed atmosphere. Class culminates with a cone 8 or 10 gas kiln firing. Previous clay experience preferred. This class is structured for students interested in exploring techniques to create functional pottery.

Painting with Color with Matt Kania

Wednesdays (3 sessions)

March 9–23

6:00pm–9:00pm

DAI Lincoln Park Building
2229 W. 2nd St.

\$90 (\$105 Non-Member)

Learn how to make the best use of your oil colors! Explore the properties of color pigments, the interaction of colors, color relativity, color harmony, and designing a painting to employ the best use of your available colors. Students will work directly from still life arrangements and from imagination to explore color effectiveness. Matt will teach using oil colors, but students using acrylics or gouache are welcome to attend. Pastels and watercolors are not recommended for this class. If rescheduling is necessary due to bad weather, class will meet on the following Tuesday.

YOUTH

Pottery and Painting with Serenity Kenan

Saturdays (4 Sessions)

January 15–February 5

10:00am–12:00pm

DAI Lincoln Park Building
2229 W. 2nd St.

Ages 10–13

FREE

Local artist Serenity Kenan will guide youth through the world of porcelain clay and painting. Six free Saturday morning workshops include projects such as beadmaking, jewelry, home décor, and more! All items air-dry; no potter-wheels or kilns will be used. After each class, items will be sealed by the instructor. This class series is supported by generous grant funding from the Arrowhead Regional Arts Council.

Clay and Weaving Workshop with Liz Vandersteen

Saturdays (2 sessions)

March 19 & 26

12:00pm–2:00pm

DAI Lincoln Park Building
2229 W. 2nd St.

Ages 9–14

\$60 (\$70 Non-Member)

Combine ceramic and fiber art in this wonderful and whimsical project! Starting with a slab of clay, students will use a variety of clay tools to shape their looms and color them with glazes. Between classes, looms will be fired and prepared for weaving. Students will learn about slab building, weaving, texture, and color while creating two ceramic loom projects each. All supplies included.

OPEN STUDIOS

Weekly Open Studio

Tuesdays, 12:30pm–3:30pm

DAI Lincoln Park Building
2229 W. 2nd St.

\$5 + DAI Membership

Bring your supplies and artistic visions to the inspiring, historic Lincoln Park Building. Connect with other creative people and spend time experimenting with your medium of choice. Each session includes time to create and optional end-of-session group critiques. Non-members can attend one free session of open studio before becoming a member. Members receive three free sessions.

Teen Open Studio

Every Other Tuesday, 4:00pm–6:00pm

Guest artist workshops: 12/7; 2/5; 6/7
UMD education workshops: 4/19; 4/26

DAI Lincoln Park Building
2229 W. 2nd St.

Ages 13–18

FREE

Teens 13–18 are invited to a free after-school art program. Bring your works-in-progress or create something new. College art students are present to provide help and advice. Basic supplies are provided and no previous art experience is required. Every Teen Open Studio includes food. Online registration preferred, but drop-ins welcome. Masks required. Thank you to the Lloyd K. Johnson Foundation for funding this opportunity.

Figure Drawing Open Studio

First Wednesday of Each Month,
7:00pm–9:00pm

DAI Lincoln Park Building
2229 W. 2nd St.

Ages 18+

\$10 (\$15 Non-Member)

Sessions are open to all serious artists, from beginner to expert. Every session includes a live model, starting with short gestural poses and moving into longer holds. Work time is self-directed, no instruction offered. Headphones and water bottles are welcome. Paper, sketching materials, and easels are available. This program is made possible by generous grant funding from the Lloyd K. Johnson Foundation.

→ Find a community: try a DAI studio session, join a social media group about your creative interest, or invite friends over for an evening of art-making.



Image Credit: Kelly Schamberger, "I Am The Daughter," oil on linen, 2021, 38"x32"

Member Spotlight

Kelly Schamberger



When I first met with Elizabeth for our “interview” portrait painting session, I was struck by her innocence, intelligence, giftedness, and strong, quiet confidence. She reminded me of the good parts of myself at her age—qualities that I see in hindsight but wasn’t able to as a child. Sadly, this also reminded me of the not-so-good parts: the roots of addiction, pain, perceived errors—a realization of how much unforgiveness and shame I harbored towards my teenage self. As we worked together over the coming months, I kept thinking about a quote I kept in my car: “I am the daughter of the king of kings, and I am deeply loved by my heavenly Father.” A dear friend had spoken those words to me when I was feeling low during the pandemic shutdown of my studio space. What if I truly believed

that? What if I sought comfort and strength in a creator’s love, then and now? What if I grounded myself in that faith at every moment? What if, what if...

At some point while we were working on the preliminary drawing, I decided to purchase a crown. I needed the painting to become a reminder that I have value and worth just as I am, always have. A precious worth that is not determined by what I do, my ability to make perfect decisions, or how I’m able to show up in the world on a daily basis—but a worth determined by the fact that I am human and here for reasons beyond my comprehension or control, a worth based on ultimate love. Regardless of one’s spiritual beliefs, or lack thereof, this painting speaks to the idea that we are all children of something bigger—joined in our humanity, we each have significance based merely on our existence, on the simple fact that we woke up this morning. We are all rightfully kings and queens, princes and princesses—and loved dearly.

“I am the Daughter” was awarded the People’s Choice Award at the Duluth Art Institute’s 2021 Annual Member Show. From there, [the painting] continued her story as part of the Richeson75 International Figure/Portrait Exhibition, my first international show as an artist. I am incredibly thankful to have been awarded a Working Artist Grant from the Arrowhead Regional Arts

Council, the funds from which I used to purchase supplies for this painting (and another that went on to the Minnesota State Fair), and pay my beloved model, now friend, to pose in studio several times a week for nearly 5 months. This activity was made possible in part by the voters of Minnesota through a grant from the Arrowhead Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.

Kelly Schamberger is an award-winning fine artist, representational oil painter, graphic designer, and art instructor working in the genres of still life, landscape, figurative, portraiture, and imaginative paintings. She is a member of the Duluth Art Institute and Outdoor Painters of Minnesota, and prides herself in being mom to a beautiful 9-year-old, wife to an amazing husband, faithful Christian, and champion for the addiction recovery community. She works from a home studio space in Duluth, Minnesota, and has work in private collections throughout the United States.

You can find Kelly online at:
Insta: @kelly.schamberger.art
FB: Kelly Schamberger : Art
www.kellyschamberger.com

→ Tie up loose ends: dig out an old work in progress and schedule time to get it finished.

MEMBERSHIP

Thank you to our current members. Membership is vital to the DAI, supporting education programs, exhibitions, and studio spaces.

To learn more about membership at the DAI, visit www.duluthartinstitute.org/membership.

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	Christie Carter Eliason	Ty Erickson	Megan Hogfeldt
	Wendy Champness	Karl Everett	

➔ Meet your reading goal: add an art book or two to your "to be read" pile.

Marisa Hoogenakker	Patricia Lenz	Jana Pastika	Pam Snyder
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Julia Jaakola	Kelli Lien	Ella Perrault	Lisa Stauffer Steinke
Helena Jackson	Benjamin Lindello	Popo Perrault	Adam Stevenson
Liz James	Chris Loppnow	Rudy Perrault	David Stock
Debra James	Christine Loppnow	Julie Peterson	Robin Strangfeld
Ora Jewell-Busche	Stephen Lubovich	David Peterson	Thomas Strewler
Alyssa Johnson	Dave Lynas	Claude Piguet	Edna Stromquist
Jean Johnson	Bill Lyth	Sandi Pillsbury Gredzens	Timothy Sundquist
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Lauralin Kania	Wally Mahnke	Robb Quisling	Jonathan Thunder
Matt Kania	Maryanne Malm	Diana Randolph	Mallory Towle*
Jan Karon	Deborah Manisto	Kris Rauschenfels	Blair Treuer
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MUSINGS

17

The Creative Impulse Towards Healing & Justice



Jennifer Lien

Soprano, vocal instructor at the College of St. Scholastica, co-founder of Twin Ports Asian Pacific Islander Desi American Collective

As a classically-trained soprano and voice educator who identifies as Asian Pacific Islander Desi American (APIDA), I have found myself interrogating my identity and art in the last five years. As I watched historically marginalized groups and social justice causes lose policy protections, get their funding slashed, and come under attack from loud, reactionary voices, I asked: How is classical music helping anyone right now?

When George Floyd was murdered three years later, in the middle of a pandemic, the question of my art form's usefulness became more pressing. Contemplating my identity as a daughter and granddaughter of Chinese migrants, and a child of postcolonial Singapore, I asked: What does it mean for me to hold a doctorate in performing the music of Europe, without ever questioning why I had never considered learning the music of my forebears? What does it mean for me to have an honors degree in English literature, without ever having taken seriously the study of my ancestral literature? I often wondered if I should abandon singing completely in favor of a more "relevant" vocation.

But music had other plans for me throughout these years, offering me chances to sing a contemporary

repertoire that fed my soul, anchored me in community with fellow musicians, and sparked my imagination. Although my growing awareness of structural injustice weighed me down, such opportunities for creative expression kept me buoyed up.

So, as a singer, I still plugged away at my craft. As a human being, I kept reading, learning, talking, and doing what I could in my circles to make a more immediate difference around me. Whether as an artist or as an ordinary community member, I learned how hard it is to make any significant impact, how slow is the work towards justice—and yet, how the load seems lighter when you are working alongside others.

Writing this at the end of 2021, I am more pessimistic about the world now than five years ago. We live in a society that cannot even unite against an obvious common enemy, a virus. The same forces that have wedged us apart over the coronavirus are also undermining democracy across the country and vilifying efforts to celebrate diversity, ensure equity, and practice inclusion. Institutions I had trusted to be vehicles for social betterment and justice have often turned out to be stultified and resistant to change. I am tired, and I have felt the pull to turn inward: to tend to myself, my family, and those closest to me.

And yet, despite my fatigue, I also feel an irresistible stirring, a creative energy that demands embodiment even as it pulls away from old wineskins. It has called me as a teacher to expose my voice students to the music of an unrecognized Black composer, the great Florence Price,

who had a symphony performed by the Chicago Symphony in 1933 and is only now getting a hearing in the mainstream. It has called me as a singer to delve into the Orientalist musical texts of imperial and colonial Europe and to decolonize by inviting Asian American composers to create songs set to Asian American texts, defying age-old fetishes and stereotypes. It has called me as a human to band together with my Asian American sisters in the Twin Ports to organize a beautiful candlelight vigil for 150 people the evening after the Atlanta shootings, jointly write letters to the editor, establish a new advocacy collective (The Twin Ports APIDA Collective), speak up against anti-Asian hate, and mount an art show at the DAI to tell our stories.

These acts have sometimes felt like a lot of small gestures made without a clear payoff. The work remains painstakingly slow. The structural ills plaguing our civic society do not appear to be healing. And yet, I am not alone. I see community members, fellow artists, and children harnessing this creative impulse, using their gifts to make our world a less lonely, more beautiful place. Will we succeed in making a difference? I am not always optimistic. But I find hope in this restless, shape-shifting life force. As long as we live, it will find its way in the world through our embodied selves. And on this day, that's good enough for me.

Visit page 6 for more information about Like Me, Like You, an exhibition by the Twin Ports APIDA Collective.

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Email Christina Woods at cwoods@duluthartinstitute.org or call 218-733-7562 to learn more.

The St. Louis County Depot is open and free to the public. In order to enter the Depot, all guests over the age of 2 are required to wear a mask inside the building. For the best experience, please download a QR code reader and the Smartify app prior to visiting.

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Visiting the DAI Galleries & Business Office

506 W Michigan St.
Duluth, MN 55802
218-733-7560

Gallery Hours

Open Daily
10AM - 5PM

Business Office Hours

Tuesday-Friday
12-5PM

Galleries and offices are located on Level Four of the St. Louis County Depot. While some Depot museums require paid admission, the DAI is free. Galleries are accessible by elevator. The DAI Darkroom is on Level Two.

Metered parking for the Depot is available on city streets, and the Library/Depot Pay Lot - 502 W Michigan Street. A bus transit center is two blocks away with year-round access, and DAI is also accessible by the Port Town Trolley in summer months. Parking for events occurring after 5PM is free.

Visiting the DAI Lincoln Park Building

2229 W 2nd St.
Duluth, MN 55806
218-723-1310

Hours by appointment.

The DAI Ceramics Studio, Printmaking Studio, and multi-use classrooms are located at the Lincoln Park Building.

For the Lincoln Park Building, a small parking lot is available on the West side of the building, as well as free on-street parking.

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Jan 1-Feb 14

2023/2024 Exhibitions
Open Call

Jan 26

Virtual Artist Talks

- Don't Like Mondays
- Like Me, Like You

Jan 12

Artist Professional
Development: Grant
Writing 101

Holly Hackett-Rich
5:30pm-7:00pm

Jan 15

Youth Pottery and Painting
(First session of 4)

Serenity Kenan
10:00am-12:00pm

Feb 1

Studio Oil Painting
(First Session of 4)

Matt Kania
6:00pm-9:00pm

See HUE pages 9-11 for more
information about events & classes

506 W Michigan St.
Duluth, MN 55802

HUE

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