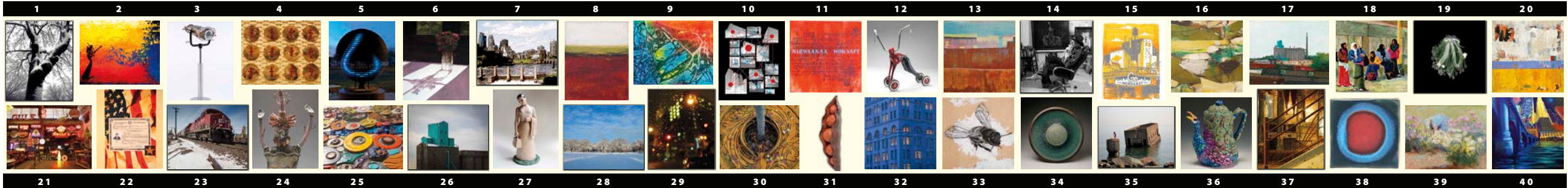


STOP LOOK ART

PUBLIC ART
at Hennepin County Library

- IMAGE 1**
Margot Seely
Snow Deer, 2013
- IMAGE 2**
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Breakin' Out the Night, 2012
- IMAGE 3**
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Geo Dynamo, 2012
(Photo by Peter Lee)
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- IMAGE 21**
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Quiero Soñar, Otra Vez (I Want to Dream, Again) (detail), 2012
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Caroline Beard
Hollywood Theater NE, 2011
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Kathleen's Garden, 2013
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Lauri Svedberg
Third Avenue Bridge (detail), 2005
(Photo by Svedberg Studio)

The library's large south wall features a 40 x 4 foot horizontal frieze celebrating the talents of artists who live or work in Northeast Minneapolis. The digitally printed frieze includes 40 high-quality images of the many types of visual art forms created by Northeast artists. The project was funded by Hennepin County's One Percent for Art program and installed in 2014. Hennepin County recognizes that public art inspires citizens and contributes to civic pride.

STOP

LOOK

ART

ARTISTS' STATEMENTS

Caroline Beard

The focus of my art is to preserve and share the beauty of architectural marvels from times past. Built in 1935, in the Art Deco Streamline Moderne style, Northeast Minneapolis' very own beloved Hollywood Theater was regarded as exceptionally beautiful and modern for its time, particularly for a neighborhood theater in the Midwest. "Hollywood Theater NE" is my way of celebrating an important part of our neighborhood's unique history.
carolinebeard.com

Loretta Bebeau

My painting "WE ARE HERE" features 40 languages found in Minneapolis in 2013. Research interviews established common concerns in our community. The word "health" was chosen to represent some of the immigrants and two cultures indigenous to this region. Native cultures use the word "wisdom," while other cultures may use a phrase to describe different aspects of health. My art relies on language symbols to explore social interaction and communication between humans.
lorettabebeau.com

Josh Blanc

Temperatures nearing 2,000 degrees kindle chemical reactions between ceramic glazes, creating halo effects, revealing new colors and evoking an other-worldly mood. No two Cosmic Spots art tiles are alike. Each tile is made by hand using a rolling pin and a knife. Colors: Matador Red/Forest Green.
claysquared.com

James Brenner

"In Flux," like all of my sculptures, is integral to its physical and social environment and serves as a platform for dialogue, asking the viewer to observe and engage. Its steel plates alternately conceal and reveal a curving line of laminated glass, giving tangible shape to the concepts of complexity and elusiveness. These internal and external forms reflect the dynamic yet stable nature of the Holland neighborhood in which the sculpture is sited. The ever-changing colored lighting and the plaza's text suggest the diverse nature of the community, while the surrounding benches encourage future shared conversation and mutual collaboration.
jamesbrenner.com

Sandra Brick

"Today I am a Citizen" is one in a series of artworks in which I illustrate stories composed by my husband about his experiences as a Jew in Nazi Germany and then as a refugee adapting to a new language and a new culture in the United States. His citizenship document is one of his prized possessions. The original artwork includes an image of the original certificate printed on fabric with a beaded star.

Nancy Patrick Carney

My imaginatively stylized paintings feature urban landscapes and the diversity of people who live there. Working from my studio in the historic Arts District of Northeast Minneapolis, I create images that are colorful, quirky, playful expressions of 21st-century life. My paintings give visual form to the vitality and energy of urban life in our contemporary times.
nancycarney.com

Kordula Coleman

"Slan agat" means farewell in Gaelic, said by the person leaving. I got the idea for this sculpture while listening to a beautiful, wistful Irish tune, and so it honors the many Irish immigrants to America who had to leave their home for good. I have always been fascinated by the shape of the human body. My work explores the numerous possibilities of showing inner processes by a certain pose or gesture.
velvetdoordesign.com

Michele Combs

The beauty of Kathleen's garden inspired me. I was moved by her care in tending to her plants. I'm an impressionist, landscape oil painter. I love filling my canvas with color and thick paint. You can find me about the Twin Cities and beyond at my easel, painting in "plein air." I prefer to paint from life, as it's the best way to capture the beauty I see and experience.
michelecombs.com

Emily Donovan

"Glacial Erratics" is based on the ancient geological wonder of massive stones that are left behind when glaciers recede. The large rocks, scattered in undeveloped and remote areas, are erratic and inconsistent, and are not native to the areas in which they rest. My inspiration is often found in Minnesota's North Woods, where I like to create images that suggest aspects of our environment and what I find amazing in nature.
emaluna.com

Lisa Elias

"The Field-Tree Grate" is part of the Marq 2 project, which transformed two streets that run through the downtown Minneapolis employment core. The project improved infrastructure and enhanced the streetscape with 20 artistic bike racks and 30 Corten steel grates and corrals, designed and fabricated in my Northeast Minneapolis studio. I look forward to more opportunities to re-imagine the aesthetics of our streetscape elements—to give them a visual purpose without losing their function—and reveal a place for beauty.
eliasmetalstudio.com

Marko Fields

Iconography and storytelling have become increasingly prevalent in my work, and recent years find me working more figuratively. One of my favorite themes is a heroic narrative celebration of Gaia, the original earth goddess. Though I most often describe myself as a ceramist, I enjoy the marriage of materials, sometimes establishing a hierarchy of form through specific—and perhaps more precious—materials, whether metal, man-made, organic, gemstone or found object. markofields.com

Kyle Fokken

My work is based on a love of antique toys as viewed from a modern perspective. My sculpture combines nostalgia with primitive imagery often utilized by folk artists who use scrap material and rough construction to fulfill their artistic visions. I employ this technique as a metaphor implying the bond between generations “making do” with available materials and the cultural legacy of values and ideals. kylefokken.com

Carmen Gutiérrez-Bolger

I believe that we are inextricably tied to our roots. My work draws on my memories and experiences as a Cuban refugee. As I continue to develop my visual language, I strive to integrate my Cuban self with my reactions to present-day Cuba and my Midwestern self. I illustrate my story with bees, roosters, jellyfish, hobbyhorses and paper doll dresses. Everybody has their story. This is how I tell mine. Oil, charcoal and gesso on wood. carmengb.com

Sara Hanson

Bio Scenic Travel Machine “Geo Dynamo” has landed here on Earth to share its experiences and fulfill its mission as an exploration device. Binoculars invite you to explore and offer perspectives of its internal landscape of biological structures, the surrounding environment, other viewers and yourself. “Geo Dynamo” travels into communities and public spaces offering spontaneous interaction and discovery. Funded by Forecast Public Art with support from The Jerome Foundation. sarahansonwow.com

Mike Hazard

“RINK” is the view from my front step. I was running late the morning of April 23, 2013, when the beauty stopped me cold, and I snapped a shot. My next door neighbor, who grew up in Dog Town, says an ice skating rink was poured right here in Beltrami Park, once upon a time, every winter. I love to see things with a camera, then show and tell. Beauty surrounds. thecie.org

Florence Hill

“Window and Flower Vase,” done in Gouache, is an example of my work that talks about light and observing nature as she makes art. Coming upon, by chance, those glimpses that are never repeated exactly the same another time is a selfish activity on my part. They are dramas that I never tire of attempting to capture. A practicing artist for over 50 years, I enjoy working en plein air, and in all mediums. florencehill.com

Irene Kawalec

I create my work by manipulating my photos, adding dimension to my work. This dimension is an extension of myself as an artist. It’s a reflection of the many different dimensions of my life. I have me as my “day job,” me at my gallery, daughter taking care of her mother, mother taking care of her son and family, the artist that tries to find time for herself. All dimensional layers, one work of art. theartisticindulgence.com

Lydia Kulesov

This work is a meeting ground of visible and unseen—exploring space between boundary and boundless. My inspiration is in experiencing, observing, capturing dynamic momentary intersections of time/space, elemental cycles, built environment, evolving human complexity. Poetry happens when context, imagination, emotion, spirit, senses, memory, are actively engaged in creation and observation of the work. This vital quality captured in a work of art radiates out into the space it inhabits, touching others in subtly significant ways. greenwayrivergallery.com

Matthew Madson

“Corner #2” was the second in a series of paintings that focused solely on the 90 degree angle of a large urban structure, ignoring both street and sky in the process. By removing the subject from its context, the viewer is encouraged to take a longer look at their everyday surroundings. For the past 20 years, the urban environment has provided a vehicle for my studies of color, composition and mood. martists.org/artistHome.do?rid=22965

Layl McDill

There once was a teapot that wanted to become a peacock. I spent weeks creating millefiore feathers. This is a magical technique of layering colors into a log, which is then sliced to reveal their designs. I added these clay slices and gradually the peacock came to life. In the oven he went, and it almost seemed like I heard him squawk when he emerged. claysquared.com

Shawn McNulty

My work explores the relationship between man-made structures and the natural world; the idea of recognizable shapes and structures living within irrational thoughts and emotions. I begin very spontaneously by scraping together a variety of acrylic colors and pumice with large palette knives. The process continues until a solution is found, always applying and mixing paint directly on the canvas, scraping away layers to reveal the ghostly characters of the previous. Acrylic and pumice on canvas. shawnmcnulty.com

Mike Menasco

Influenced by the atmosphere of New Orleans, my work infuses the colors, sounds, tastes and smells of this diverse cultural city. Awakening the senses with my art, I hope to evoke a reaction, good or bad. Only then I can say that my work is completed. theartisticindulgence.com

Ernest Miller

As a vessel maker, I use porcelain clay to create bottles, plates and bowls that serve both utilitarian and decorative purposes. The cohesion of glaze and vessel are a continual pursuit exercised through glaze alchemy and the investigation of ceramic form. Inspiration is drawn from everyday objects, architecture and landscape, along with the fascination of the creative process, focused work, and trusting the practiced hand and eye. ernestmiller.com

Steve Ozone

“White Cauliflower,” from the series Innumerable Measures, was found at a farmers’ market near San Francisco. Cauliflower requires about two months of cool weather and ideally, the florets are full. Stress on the plant, through extreme hot or cold, drought or poor soil, caused the “buttoning,” or premature head formation, which created the tiny florets. steveozone.com

Catherine Palmer

In June of 2010, I participated in an artist residency program in Carrizozo, New Mexico, where I was absorbed into the beauty of the area. While there I taught a five-day art class at the local college. I was hoodwinked by native New Mexican and folk artist, Polly, who told me about the history of the area as a bustling train-stop town and filled me with local flavor. Acrylic on canvas. catherineapalmer.com

Norma Peterson

For years, I've been pleased and impressed that someone, somewhere, chose to invest resources to create a brilliant blue "castle" in the middle of metal and machines, trains and tracks. My painting reflects my appreciation for that effort and extends a "thank you" to those responsible for making our neighborhood a nicer place. I took the photo from which I painted my picture in the fall of 2010. It was taken from the St. Anthony Parkway Bridge.

Claudia Poser

Many of my sculptures evolve from a scrap of clay, a glimpsed shape or a half-remembered dream. "Waiting" arose during a time of change in my life, when I was fascinated by growth occurring out of sight, ripening in the dark. claudiaposer.com

John Rodman

"Red Train" was taken in the Northrup King neighborhood. A close-up perspective was utilized to emphasize the sense of movement. The photo serves as a reminder of the industrial heart of Northeast. I am drawn to form, pattern and texture, and to landscapes, both rural and urban. As for my photography, I have yet to focus on what I am trying to say, as I am still learning how to see. johnrodman.com

Margot Seely

It was yet another April morning when our beautiful Nordeast neighborhood was blanketed by a thick, luscious coat of snow—the kind of snow that makes you pause, reflect and appreciate, even when all that you are craving is the spring! Suddenly, you look up and see a deer peering through a tree. Snow deer! I am an aspiring artist specializing in photography and drawings inspired by nature.

Witt Siasoco

"Skate, Run, Chill" is photography and digital illustration. It depicts the reoccurring "cat and mouse" game that skateboarders and security guards play in downtown Minneapolis parking garages and plazas. I am a Northeast Minneapolis resident, artist, graphic designer and arts educator. wittsiasoco.com

Tressa Sularz

I loved looking in my grandmother's button jars. Buttons hold things together and last forever. In this piece, the buttons work as closures in the sense of hearing someone say there is closure after a death. It's not unusual for things to fall apart after someone dies. I use buttons to keep it together. In addition, a healing process is signified by the red threads. They are decorative elements complementing my simple style of work.

Lauri Svedberg

The iconic Third Avenue Bridge connects dynamic downtown Minneapolis with creative, multi-faceted Northeast Minneapolis and the Arts District. This 1918 landmark spans the Mississippi River across St. Anthony Falls—the birthplace of Minneapolis—and is listed in the National Register of Historic Places. My oil painting emphasizes the bridge's marching arches, warps the skyline's perspective and drenches the nighttime cityscape in luminous color. Shimmering reflections beckon us to cross the bridge. facebook.com/svedberg.studio.lauri.svedberg

Matt Thompson

Neon signs are a timeless example of true Americana. Through the years, they have dotted American cityscapes with an array of blinking, flashing invites to all sorts of businesses. They have been glowing worldwide for over 100 years. It is our passion to preserve and restore the signs of yesteryear for future generations to enjoy. The art of neon glassblowing illuminates the signs of city streets, architectural applications, sculptural installations, homes and garages throughout the land. skylineneonsigns.com

Todd M. Thyberg

This print was meant to represent the variety and individuality of the Northeast neighborhood of Minneapolis. We sought to include several references to historic landmarks, well-established entertainment venues, locations and icons of Northeast that make it special. As an area resident and artist working in Northeast for the past six years, I can say it is, hands down, the quintessential urban neighborhood for artists and creatives of all types. This piece was a collaboration with Adam Turman. angelbomb.com

Sheryl Tuorila

This is a detail of a larger piece entitled "Streaming," commissioned by St. Paul's Metro State University in 2013. The 24-foot-long tile mosaic features handmade tiles with an intense blue flow through its center. The theme of streaming speaks to the way individuals and people flow together through life and the educational experience, as well as the streaming of information technologies. The tiles and mosaic panels were created in my Northeast Minneapolis studio. sheryltuorila.com

Stanton Van Valkenburg

That photo was taken on August 10, 2007, in Duluth. I had slipped away from an organized bicycle ride for some sightseeing and captured this. It's Duluth's famous Crib. From 1919 to 1922, it was used as a sand and gravel hopper. Art can be found, or created, in many things. A beautiful bicycle frame and a perfectly machined and assembled car engine both can be considered high and mighty art.

Brian VanVoorst

I like to experiment with vibrant and intense color in abstract work. I don't use a traditional brush; instead, I apply custom watercolors to synthetic paper by spraying pigment in layers. I prepare the paper beforehand through a variety of methods, each being an experiment in affecting the flow and drying of the paint. Once the paint is applied, I minimize my direct interaction, preferring to allow patterns to emerge organically. secretthirdoption.com/art

Susan Wagner

"Deep Dive #2" represents an emotional landscape of depth; of falling in love, and opening up. I have spent years exploring the horizon line and have used the elements related to it to lay out an emotional, human feeling. I always start with an idea that is about the state of being human. Things begin as autobiographical and then I try to communicate something universal. wagnerginterart.com

Jon Ware

This image is representative of one type of urban environment that interests me: a place once bustling with activity that is now quiet. These industrial-age locales offer up a variety of compositions large and small, which suits my style, because my photographs rarely adhere to a particular theme. Most often, they simply consist of the most appealing combinations of elements to my eye at that moment. jonware.tumblr.com

Sarah Whiting

I photograph environmental portraits of Northeast Minneapolis artists, accentuating the character and distinctiveness of this somewhat unseen population. The images show the studio where they create or sell their work, and relate the figure back to that space. It is both a study and a historical document; this mutable community is constantly changing and these locations may now belong to a new artist or may no longer be an artist's studio at all. sarahwhiting.com