



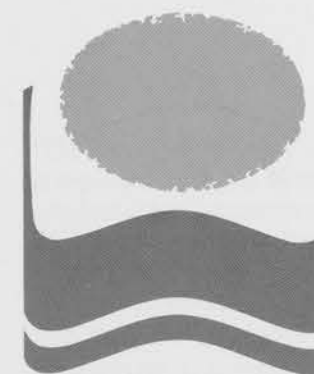
F. R. Meisch Papers.

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**1985 Juried Show
for Minnesota Artists**



1985 Juried Show for Minnesota Artists

This exhibition has been made possible in part by generous gifts from Cargill Foundation and General Mills Foundation. We appreciate their participation and support.

Exhibition Hours:

Art Center of Minnesota

June 4 - June 27

Monday and Friday — 9:00 a.m. - 4:30 p.m.
Tuesday, Wednesday and Thursday — 9:00 a.m. - 4:30 p.m.
and 7:00 - 10:00 p.m.
Saturday — 11:00 a.m. - 1:00 p.m.

University of Minnesota, Morris

July 1 - July 30

Morris, MN

Humanities Fine Arts Center Gallery
Humanities Fine Arts Center Building

Monday through Friday — 9:00 a.m. - 4:30 p.m.
Also during theater performances.

Myles Reif Performing Arts Center

August 2 - September 3

Grand Rapids, MN

Call box office for hours — (218) 326-8215
Also during theater performances.

Schaeffer Gallery

September 6 - September 26

Gustavus Adolphus College
St. Peter, MN

Monday through Friday — 8:00 a.m. - 5:00 p.m.
Saturday and Sunday — 1:00 p.m. - 5:00 p.m.

The Art Center of Minnesota Presents:

The 1985 Juried Show For Minnesota Artists

June 4 - June 27

The Art Center of Minnesota is dedicated to promoting the work of Minnesota artists. Realizing both the need and the importance of a state juried competition, we are honored to present this eighth annual statewide exhibition.

A warm thank you goes to all the artists who made the effort to submit their works for jurying. The Center's hope is that the acceptance award of \$50.00 to each artist whose work is exhibited reinforces that appreciation. The jurors play an important role in the final recognition of the work submitted, and we would like to thank them for their thoughtful, critical and expert judgments.

Because the Center wishes to serve its members, students and artists throughout the state with innovative and expanded programs, a portion of the show (selected by the jurors) will be exhibited at the University of Minnesota, Morris, Myles Reif Performing Art Center, Grand Rapids, and Schaeffer Gallery, Gustavus Adolphus College, St. Peter

"On behalf of the Art Center of Minnesota, I would like to congratulate all of the artists whose work is represented in the 1985 Juried Show for Minnesota Artists. The jurors were entrusted with the overwhelming task of selecting an exhibit representative of the best work currently done in Minnesota. Over 870 works were submitted and, because of space restrictions, only 80 are presented here. As a result, regrettably, many deserving works have not been included. I would like to thank Jean Crocker, chairman, Terry Becker, her assistant, and all the volunteers for their hours of work and very caring attitude that went into presenting this exhibit."

— KATHIE HARDER, PRESIDENT, ART CENTER OF MINNESOTA.



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The 1985 Juried Show

- * Selected by the jurors for the traveling portion of the 1985 Juried Show for Minnesota Artists.

* **Walter Albertson**

Study No. 4

watercolor

These studies are from various images in the history of art, recombined into a unified visual language. *Study No. 4* incorporates portions of architecture from Raphael's "School of Athens" with a figure from Bruegel and designs by Kandinsky.

* **Emily M. Allen**

The Native Islander

oil on canvas

My whole life has been spent living on or around large bodies of water. I was born on an island (in northern Michigan) and I love to surround myself with these images. This one is my studio — the native is me.

Pat Almonrode

Black Cowboy

mixed media

This is one of several works prompted by my recent viewing of the movie "The Ballad of Gregorio Cortez."

* **David Amdur**

San Cristobal: Night View

oil on canvas

Traveling has afforded me the stimulation of exotic imagery. This luminous cityscape was the view from my front doorstep during the three months that my wife and I spent in San Cristobal de las Casas, in Chiapis, Mexico. I didn't have any choice but to paint it.

* **James Anderson**

Cloud

oil on canvas

None.

Leslie Anderson

Milk and Eggs

pencil

I feel it is dangerous to make statements about my work.

Valerie Atkinson

Pink Pediment

pencil collage

This drawing duet expresses a new direction in my recent work. The pediment is an enduring part of our architectural history. With the basic triangular form, it can be functional, decorative, and symbolically mystical. The considerations, in a variety of mediums, manifest this drawing combination.

* **David Baker**

House

acrylic

The painting *House* originated in a dream of about a year ago. We had just finished a meal when someone noticed that a fire was developing in the walls of my host's home. I am very concerned that something be done to save the house which is his life's work. He is indifferent. "It's my house and I'll not need it soon. It's of small value to anyone else." A mother telling stories to children in the attic and two lovers on a porch, swinging and absorbed in their evening together are unaware of the fire smoldering in the walls of the old man's house.

Bruce Basch

Sea Bottom Aquarium

oil

Sea Bottom Aquarium is compositionally the most relaxed of my paintings to date. It is reactionary to a number of canvasses being simultaneously worked in the fall of 1984. Vigorous and lavish paint application provided enjoyable relief from painstaking definition.

* **Tom Bates**

Winter Barn — Rockford, Minnesota

oil

This was painted under the influence of the recent farm crisis and foreclosure threatenings. Just a typical family farm here in winter dormancy.

Carrie Bell

Turkey Plate

mixed

This work is an amalgamation of my interest in pattern, color and a desire to do the unexpected. This is one of several works using a table setting theme.

Ken Berg

V-ness

oil, wood, canvas

No statement.

* **Jon Beske**

4th Yard

oil

In the structural world, the assembled one, I see a character and spirit untraceable to individual personality but like John Steinbeck in "East of Eden" I would also concur that the group never created anything.

Jon Beske

Toward the Brighther Morning

oil

Sometimes the idea behind symbolic language becomes too cluttered when an attempt is made to transpose it into the written word. At best, I hope to leave impressions of my time.

Robert Biddle

Red Lake

latex on cloth-paper

In my work where color as an understood tradition and illusion, give way to surfaces, the crust of my work speaks for itself.

Scott Brennan

Woman with Fish

oil on canvas

No comment.

* **William Bukowski**

Italian Tabletop

oil

I am interested in perception — quality of light, color and paint surface within the context of the visible world.

Mary Burke

Untitled

acrylic

In this work I am trying to create a sense of landscape amid the primary concern for formal play with space, shape and color. I see parts of the work as different subtle patterns placed next to each other to create a somewhat flat space. The few shapes that are placed on this perspectiveless landscape seem to float or hover, reinforcing my rather playful approach to creating this scenario.

Wayne Claypatch

Denise

oil on canvas

The faces in my work represent human vulnerability. It is important to me that large scale, sure technical ability and strong design combine to put the most passive gesture and subtle expression in a most dramatic view. The human images I paint are left alone and uncluttered, my intent is to create human complexity with visual simplicity.

June Corwine

Invalid

oil

To me, the most important elements in painting are imagination and individuality.

* **June Corwine**

The Angry Gods

To me, the most important elements in painting are imagination and individuality.

oil

Mary Cutshall

Timbre

acrylic, mixed

Each of my paintings evolve from a mixture of improvisational and preconceived thoughts. My continuous reference to music is apparent in the line and "marks" created within each color field. Like the notations and musical conversations and a page of music, these gestures and "marks" create a visual vocabulary rich and satisfying to me.

* **Bonnie Cutts**

Untitled F.33

mixed on paper

As inconsistency abounds all around us, balance and reason are sought after, and can sometimes only be realized visually. Through the use of spatial and color relationships, I've worked to bring these balances to bear, not allowing the weight of daily life to bog me down.

* **Anne De Coster**

Backstroke

acrylic on paper

Swimming, swimmers, and water are wonderful. Gravity seems suspended and grace is ours at last.

Janet Dowsett

Night Vision

watercolor, pencil

A magical vision of nightfall.

Janet Dowsett

Sky Mass

watercolor, pencil

My drawing projects powerful and energetic images.

Lou Ferreri

The Stick Figure Family Takes a Trip

charcoal

A drawing about travel and anticipation.

* **Terry Genesen-Becker**

The Bowl

watercolor

My last task was to feed the nightmare fish.

Lynn A. Gray

The Spoon is a Bulb: The Ad is a Weapon: Series

pastel, charcoal

The reproduction's not there.

Roxanne Grooms

Do You Suppose They Had Anything To Do With This?

mixed

I saw the sky turn green. I also crouched underneath my stairway with my flashlight and radio. My heart was pounding. I hate tornadoes. I wondered, "Do you suppose 'they' had anything to do with this?" (Russia that is). Peace, calm, turmoil, destruction, they all exist simultaneously.

Nathan Haapala

The Birth of Pysche

oil, sand

I was born in Dassel, Minnesota. I attended St. Cloud University, leaving in 1977. I currently live in St. Paul, Minnesota.

* **Bruce Jon Hamnes**

Kiss

pencil

"When I've talked a lot, I know I've told a lot of lies. The only satisfactory form of communication is a good picture. Neither true nor false, but created." From The Horses' Mouth by Joyce Cary.

Terry Hart

Around Sunset

acrylic

In *Around Sunset* I have used a surface with three dimensional objects to both change and enhance the painted imagery. It is painted in an intimate scale to involve rather than confront the viewer. Like much art, this painting poses more questions and contradictions than it provides answers. Questions about the nature of painting and human nature. Most of all though, it is simply that very unique and special visual phenomenon known as a painting.

Luci Iten

Oriental Dreams Untold

montage with drawing

My montages are made of of tissue paper. It may be any amount of color tissue which I like to go together. Then usually I draw into them with pen and ink or perhaps other colors. I have been doing these for quite awhile and not framing any of them, but I enjoy doing them so much that it is taking over my time. I have been painting with good teachers for years, but then will come home and do my montages.

Sally Johnson

Yellow Bird

color pencil

This is a still life drawing composed with a combination of everyday, interchangeable objects and collected memorabilia.

* **Daniel G. Kaniess**

The New Bath (is quiet)

acrylic on paper

The bath . . . a sometimes romantic context treated here in lively conversation, interrupted by the quiet moment. Color, funny fish, and the shapes block out the composition. Note the duck.

* **Marley Kaul**

Homes in Dark Grass

gouache

None.

* **Patsy Kosuth**

Fall Series IV #42

oil pastel, paper

I am using landscape as a structural basis to understand space and experimenting with the variety of possibilities in light and color within that structure.

* **Dana Larson**

Dinner for Three

ink, pencil, prisma

Dinner for Three is a spoof concerning androgenous America.

Luc LeBon

L'Etoile Du Nord

mixed

Apart from the difficulty that anyone has in being objective about himself and his work, there are semantic ambiguities. As children, we all responded to the basic elements of color, line, and shape; but age and sophistication tend to blunt that uninhibited perceptiveness. The art of seeing art lies in retaining the child's ability to respond simply and directly. My paintings and collages in a sense are oblique metaphors and hold fast to the rule that things must be suggested or evoked rather than explained.

* **Dean Lucker**

Play Fair

oil

Painting gives me a lot of enjoyment and I hope that this enjoyment is as well bound to the surface as is the pigment.

* **Santos G. Martinez, Jr.**

La Muerte Series #10

mixed media

Five years ago I began this current series entitled *La Muerte* or death. Upon first sight, my work has often been regarded as being religious in nature. However, I see this series not so much as religious but as cultural. Being of Mexican decent, I always have been interested in expressing a quality in my work that is characteristically Mexican. In choosing the theme of death — a theme permeating Mexican folk and popular imagery — I attempt to capture in a contemporary visual vocabulary, the spiritual essence of all that is Mexico: the heartbeat, the people, the folklore, the culture, the color, the aesthetic.

Mark R. Masyga

Always a Sale Here

oil pastel

Some of the images here are literal — but only literal as defined by my own sensibilities. I can't remember what was behind that window, and I don't care to remember.

* Mark R. Masyga

Two Figures (Wagner Type 200)

oil pastel

There are times I wish I could see things from another point of view, both visually and intuitively; and, there are times when I see things differently from others. I try to bridge that gap with these drawings.

Beth McLarnan

Rebel Nuns — Vatican 24

mixed media

I am deeply grateful to the women who have and will stand up and voice their strength — I gain courage to live my life boldly.

Francis R. Meisch

The Connection

watercolor

The Connection depicts the coupling of two ore cars in a Chisholm mining museum.

* Kevin Nitzberg

On the Move

acrylic

None.

* Brad Nuorala

Table Top #1

pastel

My work is about formal concerns. The process of laying down color. A dialogue exists between illusionistic forms and drawn gestures. The images often induce various tensions which are represented as contrasts. Forms and colors advance out of the field or recede into it setting up ambiguous relationships.

* Bruce Nygren

Kangaroos

oil

A flight of fancy.

Robert Alan Perkins

Optimistic Still Life

oil pastel, pencil, collage

One layer of meaning over another — something about archaeology, about burying and digging up.

Peter D. Presnail

A Couple of Troublemakers in a Hothouse

oil pastel

Will the roughnecks throw pumpkins through the windows or will they stop and smell the roses? Questions we must, all of us, ask ourselves at one time or another.

* Peter D. Presnail

Lots of Trouble

oil pastel

There are various theories as to the condition of the earth's core. I for one do not believe that it is affected by our personal problems.

* Charles Putnam

Reunion

acrylic collage

The work was inspired by surviving another annual camping trip with my in-laws.

Mark Rediske

An Arbor

oil pastel

The works relate to a sense of place, to shelter and a discernment of inside-outside.

Mark Rediske

Doric Shelter

oil pastel

The works relate to a sense of place, to shelter and a discernment of inside-outside.

* Gina T. Reitman

Imprisoned

acrylic

When I begin to paint, I feel there already exists on the canvas an image that I cannot yet see. With each consecutive brushstroke the image either becomes more apparent or, if I'm not working with absolute honesty, more distant. Painting for me is much like the game of hide and seek. Sometimes the image will retreat, seeming to fight exposure. I have patience, however, and will wait till the opportune moment to pounce upon the canvas in the hopes of catching the spirit of the painting before it can again hide behind habits and technique. It is during these moments of harried brushwork that the character of the painting emerges, and only after I am confident of the image in its simplistic naked state do I adorn and embellish. However, I wish the mystery of the painting to never be totally solved. If, when the painting is completed, I still feel somewhat unnerved or baffled by what I see before me, then ironically I feel a major question to be answered.

Cody Riddle

Oko-Jumu

oil

Oko-Jumu is an Andean myth believing that certain individuals speak to the spirits through dreams during times of crisis; birth, death, marriage.

Dani Roach-Walker

Second Story

watercolor

The second story deck of my friend's house created a wonderful shadow on the lawn — it loomed, danced, wavered, appeared ominous, and took on its own life.

Kay Ruane

Petticoat Series IV

color pencil

This drawing is part of a series dealing with personal clothing items as still life objects.

Kay Ruane

Purdah #2

color pencil

In this drawing a woman sits in a lush environment, choking in its protectiveness, beautiful but stifling, the antheriums are crowded around her in an over-protective way. The top of the drawing is peaceful, it is a release that may or may not be possible to reach.

* Wayne Salzman

A Morbid View of God Stage I

print

None.

Stanton Sears

Fallen Arches

charcoal and pastel

Can't stay away from the water. The bridge fell down.

Bob Sill

Love is Just Like Baseball

oil pastel

I am interested in the struggle of the individual to survive against the chaotic backdrop of the modern condition.

Bob Sill

Now I Lay Me . . .

oil pastel

These works are from a series of work about a house painter named Clyde Pink. They address the individual and external world — with the "things" of everyday life.

Gail Speckmann

Tulip Patterns

watercolor

Tulip Patterns portrays my fascination with the effects of strong sun backlighting the flower forms. The brilliant whites and bold darks caused by this effect challenge the reality of the solid forms.

* Janice Doroff Tanner

Latent Perception II — Sweep All Around Over and Over

mixed media

These works are taken from a series called *Latent Perceptive Paths*. Latent refers to the quality of not being visible or apparent (to the eye or mind) but capable of being developed or being expressed. Experienced events hold their form while riding on the back of unperceived events, draw their strength from what is not apparent.

Karen Trythall

Environs

reduction woodcut

In *Environs* this paradoxical pair has been divided by a third space representing the immediate, social, daily norm.

* Karen Trythall

Waterways

intaglio

In recent works, I've chosen the theme of swamps for two primary purposes. On one level, the complex elements of this environment lend themselves easily as metaphoric representations of mental states. On another level, both the mind and the swamp lend themselves to active analytical patterning. In *Waterways* I've explored the pivoting relationship between a seductive terrifying place and a magical solace.

* Betty Beissel Vachon

Underwater Sea World

mono-print with acrylic, oil and pastel

Because of the developing interest in underwater sea life as a new frontier, I was prompted to try and capture an underwater seascape.

Mark Wald

Plane — Redshift

mixed painting

Wald's cyclical distortion of space challenges the western concept of linear thought. One is drawn to follow a premeditated path into the painting, and then out again, experiencing emotional and psychological states of the mind. The distortion of space also disorients the audience so that complacency gives way to curiosity about their environment.

Mark Wald

Fifth Avenue — Cyclical Space

mixed painting

Wald's cyclical distortion of space challenges the western concept of linear thought. One is drawn to follow a premeditated path into the painting, and then out again, experiencing emotional and psychological states of the mind. The distortion of space also disorients the audience so that complacency gives way to curiosity about their environment.

* Richard Weis

Still Life with Orange Pitcher

oil

This work is composed of two contrasting areas. The larger, lighter area sweeps from near, lower left to far, upper right and uses stylized objects, space and pattern to create a lively decorative quality, while the darker peripheral area is open and plain.

Rochelle Woldorsky

Night Walk

pastel

There are images that are seen, then stored away. In my mind they flow together, they can't be separated. This place recalls such an experience.

T.R. Wolfe

Modern Problems

acrylic

The fireman saw the fire, of course, but his mind was somewhere else.

JURY RESULT

ARTIST FRANCIS R. MEISCH

TITLE WOODLAND CARPET ①

☐ ACCEPTED

☒ NOT ACCEPTED

TITLE GAMBEL OAKS ②

☐ ACCEPTED

☒ NOT ACCEPTED

1981
JURIED SHOW
FOR
MINNESOTA
ARTISTS

Thank you for your entry and your serious interest. If your painting was not accepted, you may pick it up June 1 to 6. Accepted paintings will be available June 27 or June 29 unless traveling.

ART CENTER OF MINNESOTA
2240 NORTHSORE DRIVE
CRYSTAL BAY, MINNESOTA 55323



ARTIST FRANCIS R. MEISCH

ADDRESS 5528 YORK AVE. SO.

CITY EDINA STATE MN ZIP 55410

OUR PURPOSE Art Center of Minnesota (formerly Minnetonka Center of Arts and Education) is here to promote and encourage an active interest in all the visual and performing arts. The purpose of this annual competition is to offer reward and recognition to serious artists living and working in Minnesota.

AN OPEN COMPETITION This fourth annual competition is open to all artists residing in Minnesota during 1981, but entries are limited to paintings in oil, acrylic or watercolor.

In accordance with policies established by Artists' Equity and the National Endowment for the Arts, **no entry fee will be charged.**

AWARDS A total of \$1,500 in cash prizes will be awarded.

First award	\$750	Third award	\$250
Second award	\$500	Plus Three Merit Awards	

A \$50 acceptance award will be presented each artist in the exhibit.

THE JURORS We are fortunate to have engaged three jurors for this year's exhibition. Gerald Nordland, Director of the Milwaukee Art Center since 1977 came to Milwaukee from Frederick S. Wight Art Gallery, University of California, Los Angeles. Prior to that he was Director of the San Francisco Museum of Art and Director of Washington Gallery of Art. He has been associate editor for Art Forum and an art critic for both the Los Angeles Mirror and Frontier Magazine. He has authored various articles and series for a number of national and international magazines and newspapers. Mr. Nordland is listed in Who's Who in American Art many times, is a member of the Association of Art Museum Directors and has served on the Museum Advisory Panel of the National Endowment for the Arts. Judith Russi Kirshner, past curator for the Museum of Contemporary Art in Chicago from 1976-1980, is now an independent curator, critic and consultant. She received her B.A. at Barnard College, New York and her M.A. at Bryn Mawr Graduate School in Pennsylvania where she was also awarded Graduate Fellow. Mrs. Kirshner is responsible for organizing and administering many traveling exhibitions, film programs and major catalog essays. She was Chicago editor of Art Gallery Magazine, a past instructor in the Art History Department, Poughkeepsie, New York, and served on the Advisory Panel for the National Endowment for the Arts Special Exhibition. William Roode, Associate Professor of Studio Arts at the University of Minnesota, has been teaching drawing and painting there since 1970. He was born and raised in southern California, and received his M.A. and M.F.A. from the University of Iowa. Mr. Roode has studied with Mauricio Lasansky, Ron Gorchov and Leland Bell, and has exhibited nationally at the Butler Institute of American Art, the Minneapolis Institute of Art, The Groveland Gallery and Ellen Sragow Ltd. Gallery in New York City.

LECTURE & RECEPTION The three jurors will present a lecture on General and Specific Issues in Painting, covering western tradition in painting, the new generation of Chicago artists and important painters on the East and West coast. The lecture, Wednesday, May 27 at 2:00 p.m. is free and open to the public. A reception for the jurors will follow the presentation.

HOW TO ENTER

1. Please type or print all information required on the necessary cards.
2. **Advance registration required.** Please mail the entry card in advance, postmarked no later than May 18, 1981.
3. Type or print your name and address on the back of the jury result card, complete with postage stamp.
4. Attach the identification card, jury result card and receipt card to the

back of each painting, at the upper left corner.

5. The price/value of your work is required for insurance purposes. You may choose not to offer your paintings for sale.

LIABILITY Only those works accepted for exhibit will be insured by Art Center of Minnesota. Every reasonable care will be taken in handling work submitted and not accepted, but the Center cannot accept responsibility for loss or damage of any kind from any cause. Artists entering their work under these conditions who want further protection must make their own arrangements for insurance.

CONDITIONS

1. Entry is limited to one or two paintings per artist.
2. Only paintings in oil, acrylic or watercolor will be accepted.
3. Original work only, conceived and executed solely by the artist. Copies will be rejected.
4. The artist must be a resident of the State of Minnesota during 1981 and the entry must be a work completed after January 1, 1979.
5. The paintings must be dry, framed, and wired for hanging. Please allow an extra length of 12 inches of wire on each painting.
6. The framed painting cannot exceed a size of 72 inches in either dimension.
7. Accepted work may not be removed until after the exhibition closes on June 26, 1981. (See Traveling Exhibit.)
8. The Center will retain a commission of 25% on all works sold during the exhibition.

Submission of work indicates acceptance of all conditions.

TRAVELING SHOW A portion of the exhibit will be taken on tour. It will be professionally crated, transported and mounted by Mary Griep, St. Paul artist. Please **indicate on the entry form** whether, if accepted for exhibition, your painting can travel in our show, to four sites in Minnesota for four months. The exhibited works will be covered by insurance until returned to the artist.

RETURN OF WORK Artists will be notified by mail of the jurors' decision. Rejected work may be picked up at the Center, June 1 to 6, between 9:30 a.m. and 4:30 p.m. Receipt card must be presented when picking up a painting. (See Entry Deadline for location.) Rejected works that were shipped in will be returned after July 2. Accepted works may be picked up at the Center on Saturday, June 27 or Monday, June 29 between 9:30 a.m. and 4:00 p.m., unless traveling.

OPENING RECEPTION — JUNE 9 We cordially invite all artists and their friends to the public opening reception, Tuesday, June 9, 7:30 to 9:30 p.m. Awards will be presented at 8:30. Refreshments will be served. The show will continue through June 26, 1981.

ENTRY DEADLINE: MAY 26, 1981 All entries will be received on May 21, 22, 23 and 26 from 9:30 a.m. to 4:00 p.m. each day. Watercolors should be delivered to Center East; oils and acrylics will be received at the main building. Shipped entries must be securely packaged in a reusable carton (with self-addressed label and check or money order to cover return shipping cost enclosed). No U.P.S., please. Ship to: Art Center of Minnesota, 2240 Northshore Drive, Crystal Bay, MN 55323.

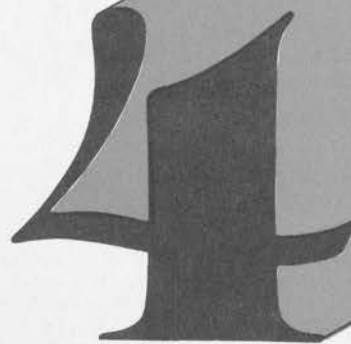
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Francis R. Meisch
5528 York Ave. S.
Edina
Mn.
55410



The 1981 Juried Show for Minnesota Artists

1982 Juried Show For Minnesota Artists
Jury Result Card

Artist: FRANCIS R. MEISCH

Title A: TUGBOAT

☒ Accepted

☐ Not Accepted

Title B: TREE SHADOWS

☐ Accepted

☒ Not Accepted

Artists will be notified by mail of the jurors' decision. Work not accepted may be picked up at the Center May 22 from 9:30 a.m. to 4:00 p.m., May 24 from 9:30 a.m. to 9 p.m. and May 25 from 9:30 a.m. to 4:30 p.m. Receipt card must be presented when picking up a painting. Work not accepted that was shipped will be returned after July 2. Accepted works not traveling may be picked up at the Center on July 6 from 9:30 a.m. to 4 p.m. and July 7 from 9:30 a.m. to 4 p.m. and from 7 p.m. to 9 p.m.

Art Center of Minnesota
2240 Northshore Drive
Crystal Bay, Minnesota 55323



Herkimer at Oriskany 1777 by Yohn

US Bicentennial 13cents

Artist FRANCIS R. MEISCH
Address 5528 YORK AVE. SO.
City/State/Zip EDINA, MINN.
55410

The 1982 Juried Show for Minnesota Artists

OUR PURPOSE The Art Center of Minnesota was established to promote and encourage an active interest in the visual and performing arts. The purpose of this fifth annual open competition is to offer reward and recognition to serious artists living in Minnesota and working in oil, acrylic or watercolor.

AN OPEN COMPETITION In accordance with policies established by the National Endowment for the Arts, Minnesota State Arts Board and Artists' Equity, no entry fee will be required.

JURORS John N. Colt, Professor of Art at the University of Wisconsin (Milwaukee), has exhibited extensively throughout the United States in both group exhibitions and one man shows, including the Whitney Museum, Walker Art Center, the Art Institute of Chicago and the Minneapolis Institute of Art.

Norman A. Geske is the Director of the University of Nebraska Art Galleries, Lincoln, Nebraska. He is widely respected as an educator, contributor to fine arts publications, and organizer of distinguished exhibitions. Mr. Geske juried the 1978 Juried Show for Minnesota Artists.

Mary Jane Jacob, Curator at the Museum of Contemporary Art in Chicago, has organized numerous exhibitions and published related articles. She recently served on the National Advisory Board of the National Endowment for the Arts, Art in Public Spaces Program.

HOW TO ENTER

1. Please type or print all information required on the necessary cards.
2. Advance registration required. Please mail entry card in advance, postmarked no later than May 4, 1982.
3. Type or print your name and address on the back of the jury result card; add a 13¢ postage stamp.
4. Attach the identification card, decision card and jury result card to the back of each painting, at the upper left hand corner. Bring your receipt card with you when entering paintings.
5. The price/value of your work is required for insurance purposes, even if the paintings are not for sale.

ENTRY DATES: MAY 14, 15, 17, and 18, 1982

All entries will be received on May 14, 15, 17 and 18, 1982 from 9:30 a.m. to 4 p.m. each day. All works under glass should be delivered to Center East; all other works will be received at the Main Building. Shipped entries must be securely packaged in a reusable carton (enclose self-addressed label and check or money order to cover return shipping cost). No U.P.S., please. Ship to: Art Center of Minnesota, 2240 Northshore Drive, Crystal Bay, MN 55323.

LIABILITY Only those works accepted for exhibit will be insured by Art Center of Minnesota from the date of jurying until the end of the exhibit. Every reasonable care will be taken in handling work submitted and not accepted but the Center cannot accept responsibility for loss or damage of any kind from any cause. Artists entering their work under these conditions who want further protection must make their own arrangements for insurance.

CONDITIONS

1. Each artist may enter one or two paintings.
2. Only paintings in oil, acrylic or watercolor will be accepted.
3. Original work only, conceived and executed solely by the artist. Copies will be rejected.
4. The artist must be a resident of the state of Minnesota during 1982 and the entry must be a work completed after January 1, 1980.
5. The paintings must be dry and ready for hanging; allow an extra 12 inches of wire on each painting. Paintings under glass must be framed (no brackets). Plexiglas is urged for works to travel. Any work not ready for hanging will not be accepted.
6. The dimensions of the painting, including frame, may not exceed 72 inches.
7. Accepted work may not be removed until after the exhibition closes on July 2, 1982.

Works accepted for traveling must remain with the exhibit for the duration (See Traveling Exhibit).

8. The Center will retain a commission of 25% on all works sold during the exhibition. Submission of work indicates acceptance of all conditions.

TRAVELING EXHIBIT The jurors will select a body of work to travel to four sites in Minnesota for four months. It will be professionally crated, transported and mounted by Mary Griep, a Twin Cities artist. Please indicate on the entry form whether, if accepted for exhibition, your painting can travel in the show. Works selected for travel must remain with the exhibit for the duration. The exhibited works will be covered by insurance until returned to the Center.

RETURN OF WORK Artists will be notified by mail of the jurors' decision. Work not accepted may be picked up at the Center May 22 from 9:30 a.m. to 4 p.m., May 24 from 9:30 a.m. to 9 p.m. and May 25 from 9:30 a.m. to 4:30 p.m. Receipt card must be presented when picking up a painting. Work not accepted that was shipped in will be returned after July 2. Accepted works not traveling may be picked up at the Center on July 6 from 9:30 a.m. to 4 p.m. and July 7 from 9:30 a.m. to 4 p.m. and from 7 p.m. to 9 p.m.

EXHIBITION HOURS

Monday, Wednesday, Thursday, Friday	9:00 a.m.-4:30 p.m.
Tuesday	9:00 a.m.-4:30 p.m., 7:00-10:00 p.m.
Saturday	10:00 a.m.-2:00 p.m.
Opening Reception: Tuesday, June 8, 7:30-9:30 p.m.	
The exhibition continues through July 2	

LECTURE AND RECEPTION Two of the jurors, Mr. Colt and Mr. Geske, will present a slide lecture, free and open to the public, Tuesday, May 18 at 7:00 p.m. in Center East. Mr. Colt's lecture, titled "Bundles and Sticks," is based on painting and experiencing. Mr. Geske will discuss "Judging of Art in Mid-America." A reception for the jurors will follow the lecture.

OPENING RECEPTION All artists and their friends are invited to the opening reception, Tuesday, June 8 from 7:30 to 9:30 p.m. Awards will be presented at 8:30 p.m. Refreshments will be served. The show will continue through July 2, 1982.

The 1982 Juried Show for Minnesota Artists

Art Center of Minnesota
2240 Northshore Drive
Crystal Bay, Minnesota 55323



Nonprofit Org.
U.S. Postage
PAID
Permit No. 2
Crystal Bay,
Minnesota

FRANCIS MEISCH
5528 YORK AV S
MPLS

MN 55410

The 1982 Juried Show for Minnesota Artists



The 1982
Juried Show
for Minnesota Artists

Organized and presented by the Art Center of Minnesota.

THE ART CENTER OF MINNESOTA
PRESENTS:

The 1982
Juried Show
for Minnesota Artists

JUNE 8 - JULY 2

This exhibition has been made possible in part by generous and deeply appreciated gifts from The Jerome Foundation and The Cargill Foundation.

JUROR STATEMENTS

Norman Geske

It was noticeable that in the material submitted to the jury there was a predominance of figuration over abstraction. This should not be construed as representing anything other than the general conservatism of painting in this region (not just Minnesota, but Mid-America as a whole). Perhaps of greater significance is the degree to which abstraction has affected the conservative modes of working with landscape, the figure and still life. In all these subject areas it is apparent that the subjective abstracting point of view has played a governing role, resulting in images of genuine fantasy and, in some instances, a surreal quality of mood.

The choice of awards was not particularly easy, except for Aldo Moroni's Lomonosov which came through as the jury's unanimous choice. As a symbolic image its simplicity is remarkable; yet, its range of suggestion is enormous and its handling of medium is pure elegance.

William Raaum's Untitled, a picture of a male nude poised precariously on the brink of a vaguely bottomless pool, is probably the most challenging image in the exhibition. Its meaning, if we insist on meaning, can be as varied as the persons viewing it, but its impact is, in large part, the result of its ambiguity.

Peter Smith's Sweet Change is, first of all, to my mind, a strikingly effective description of the space represented, completely flat in character, yet completely evocative of the lighted enclosure of space in which the event takes place.

The honorable mentions were chosen individually. For me, Barbara Hultmann's Delicious Apple Series No. 3, is a remarkable performance, not only in terms of its demonstration of the miraculous purity of the traditional watercolor medium, but also, because, like its predecessor images in the work of an American master, Charles Demuth, it identifies the fundamental problem of forms in space.

There are a number of other striking and memorable images in the exhibition: Gayle Cole's Tangible Absences, an impressive example of the visual excitement which is possible in the manipulation of painted forms on a flat surface.

Karla Faith's Not So Still Life, a remarkable visual fantasy; weightlessness is applied to the ordinary, with a dash of something sinister in the screaming cat.

Lida Nafranowicz's Flowers, Fish and Tea, a marvelous exercise in painterly pleasure, pigment and color laid on with the spontaneous rightness of breathing.

Laura Blaw's Untitled No. 21, a delicate square of tissue thin surface, nothing more, but the organic completeness of a natural form. This kind of visual refinement is rare and calls upon the viewer for an extra measure of patient concentration.

Marilyn Annin's The Aviary is notable for its exuberant, decorative flow of line and for its remarkable evocation of the special peculiarity of its subject, the wheeling, flapping, preening motions of a bird.

Darwin Follrath's Old Elk Creek School is of special interest in its exceptional integrity of vision, a view of experience in the terms of a secure individualism. As has always been the case with this artist, the pattern of space and incident has a remarkable cohesion and wholeness.

Deborah Baker's Fairy Ring, the Greener Grass, Meditation is certainly one of the most sophisticated works in the exhibition. A picture within a picture, a landscape, a still life, a figure composition, all in one, it attempts a great deal and manages to pull it off by virtue of sheer bravado, a talent unconscious of itself.

The response on the part of Minnesota artists to this exhibition is an excellent indication of the good state of artistic health in the state. The Center is to be congratulated on its sponsorship of the exhibition.

Mary Jane Jacob

This statement affords the opportunity of commenting on some of the works of art in the 1982 Juried Show For Minnesota Artists which especially captured my interest. In this way, it also identifies an individual sensibility in what might otherwise seem like a broad, unspecified group of works. An exhibition, such as the present one, is inevitably mixed in nature, since the entries are vast and varied in character. When selected by three jurors, it includes a limited number of works which all jurors felt could be included, although not with equal commitment on the part of each and which might have been eliminated had one surveyed the group alone.

Among the many accomplished and competent pieces, there are some I feel strongly about in particular and, perhaps paradoxically, these are not alike in subject nor style.

For instance, in Sweet Change Peter L. Smith lent a conscious naivete to the rendering of simply-drawn figures which engage in the birth of a child within a pink-light-filled space. The composition is made up of flat areas; the light fixtures float in the upper regions like moons. A few clues define the room, such as the baseboard drawn as a simple line marking the perimeter, and doors placed at an angle in the lower right hand corner.

Also intriguing for its sense of space is a realist work Apples and Cherries by Melissa Carden Bean. An exciting tension exists between the lively arrangement of several convincingly-rendered, three dimensional objects and the flattened tablecloth which is seen as if in an aerial view and further reduced to two dimensions by the checkered pattern around all four sides. The painting is enriched by the carefully planned repetition of the cherry motif and of the predominant pinks, reds, and blues.

Other contributions also dealt with still lifes in exceptional ways, such as Clara D. Capka's Peaches in which glass, lace, and fruit are sensitively handled in soft shades of grays, oranges and pinks; Michael F. Petra's Elementals No. 6, a delicate and beautifully composed grouping of small stones; or Barbara Hultmann's Delicious Apple Series No. 3 in which watercolor and pencil are used to contrast the realistic apples from the lines that form the shadows, table, and plate.

Some artists in the exhibition deserve recognition for the way in which they successfully employed new materials. Aldo Moroni's Lomonosov, one of these works and one of the finest in the show, makes use of an encaustic-like technique. By applying thick layers of pigmented wax to a wood panel and incising into the malleable surface, he creates a rich rendering of a window and view of a building beyond. In another work, Untitled No. 21 by Laura Blaw, acrylic is applied so as to allow it to have a translucent effect. In this way, the play of light on the textures of the canvas surface, and circular openings where the canvas has been punctured creates a subtle design of varying gray tones. By covering the sides of the work with the same substance, she emphasizes the objectness of this work, associating it more with sculpture than painting.

Other noteworthy abstract works also make use of materials in non-traditional ways.

In Ray Kiihne's Barred Entry II, an unstretched canvas is given sculptural form by the use of two metal rods that weave through the canvas in an "X" formation; the canvas itself is painted in a combination of beautifully colored abstract patterns. Ken Berg uses canvas tied to and spanning areas of a wood construction; all parts are unified by being painted with an overall splattered design. Taking a different approach to joining parts of a composition, Anne McFaul in No. 1 unifies tan and green irregular shapes through the use of thin lines and carefully placed, yet spontaneous-looking drips in contrasting colors. Maureen Crowe also deals with a combination of abstract colored shapes in her rhythmic composition, Score For Arc: In Black and Red.

Finally, there are artists who deserve mention for the enigmatic or provocative scenes they have created. Among these are: Terry Hart's painting of a dog who howls for an unexplained reason while a ladder in the foreground leads up to an unknown place; and Bruce Nygren's Kangaroos who magically fly through the air and some even look out at us. Joan G. Cox's Almost There and Nancy Kahlow's Homecoming allude to personal stories both in the figures shown and titles. Most striking of these

works is a memorable image of a man in an untitled work by William Raaum. A frightening, at once horrific and pathetic portrait, it depicts the grayed figure of a man balanced at a pool's edge; his hands and feet seem cramped with pain as bones and veins protrude. The eerie, dark background, strange olive-green glow of the water, and orange glow of the burning pile of papers reinforce the mood of this bizarre scene.

Many other works could be cited. However, the exhibition here at the Art Center of Minnesota and its traveling segment on view in four locations in Minnesota will provide the opportunity for the viewers to choose their own "favorites" and consider further the works by these artists. This juried show — in bringing together works of art, instead of slides, by artists from all over the state — continues to play an important role by providing a forum and giving exposure for art statewide. Here new approaches and emerging artists can find a place, along with accomplished painters who continue to receive recognition. The diversity and quality of this work is evident in the combined choices of the jury which make up this exhibition.

John N. Colt

There were 700 entries submitted to the competition. The jury was instructed to select 60 paintings for the exhibition.

In the first big wave of rejection, the jury was much in accord as we eliminated a large number of works found to be lacking for a number of reasons. Some paintings were, to us, trite clichés in concept and structure. Others were glaringly imitative or showed a lack of sensitivity and ability in handling the medium. Still others were turned away as well-worn pictorial limitations of vision.

The selection became considerably more difficult, and there was less total agreement in reducing the last 120 to the requested 60. The jury did not attempt to create a balanced exhibit or favor a particular style or trend.

In arriving at the final selection for the exhibition, I feel we have chosen those works that, through paint, express an insight not shaped by those conventions so deeply ingrained in our habits of thought.

I would like to comment on a few works I found particularly meritorious:

Untitled by William Raaum gives no written clues. Through carefully selected metaphors, showing an aging man in a tiled space, Raaum has created a visually provocative painting. In structuring the painting, the artist has paid great attention to edges of planes, first in large divisions of interior walls, then with large and small tiles.

The edges are muted and crisp, contributing to an excellent sense of density and creating a peculiar atmosphere. Within this aura the arthritic figure stands at an edge made compelling by 21 dropping digits. Newspaper and fire combine to make a new and strange atmosphere; the pink figure, acid green pool and hard orange flame interact in a color dissidence that contributes greatly to an ominous image.

Sweet Change is an excellent little painting by Peter Smith. Staged in an arena of soft black and hard pink, the drama of childbirth is a stark, intense, painted image. Through distortion in perspective, space is flattened into an encompassing trapezoidal shape. White flood lights and black circular windows loom and animate the painted scenario.

A strange painting in acrylic on paper by Terry Hart, Let's Not Forget Everything, presents a peculiar sense of scale and space with an image duo of dog and ladder in juxtaposition. Drenched in an aura of darkness, it is at once whimsical and bizarre.

I was impressed by the acrylic on canvas painting, Tangible Absences by Gayle Cole. It is an eclectic composite of hard edge strips and painterly passages. A lively gestural line alternately encloses and disrupts the surface. The interaction of these components sets a dynamic realm for strong black figures formed with paint.

THE 1982 AWARDS

First Place

ALDO MORONI, JR.

<u>Lomonosov</u>	Oil in Wax	\$925.
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Second Place

WILLIAM RAAUM

(Untitled)	Oil	\$2000.
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Third Place

PETER L. SMITH

<u>Sweet Change</u>	Oil	\$400.
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Merit Awards

MELISSA CARDEN BEAN

<u>Apples and Cherries</u>	Acrylic	\$1000.
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GAYLE COLE

<u>Tangible Absences</u>	Acrylic	\$500.
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BARBARA D. HULTMANN

<u>Delicious Apple Series No. 3</u>	Watercolor and Graphite	\$450.
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BETH ALWIN

<u>Intensifying Elegance</u>	Oil	\$500.
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MARILYNN R. ANDERSON

<u>Primordial Paisley</u>	Acrylic	\$350.
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MARILYN ANNIN

<u>The Aviary</u>	Acrylic	\$500.
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DAVE BAKER

<u>Ephemerate Zigurate</u>	Acrylic on Silk	\$300.
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DEBORAH BAKER

<u>Fairy Ring, the Greener Grass, Meditation</u>	Oil	\$250.
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THOMAS R. BATES

<u>Cemetery Flowers</u>	Oil	\$700.
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KEN BERG

(Untitled)	Oil	\$600.
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LAURA BLAW

(Untitled No. 21)	Acrylic	\$700.
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ARTIE BOHM

<u>X2</u>	Enamel	\$150.
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DAVID BROWN

<u>Mont Juik</u>	Oil	\$1000.
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WILLIAM S. BUKOWSKI

<u>Tabletop with Pears</u>	Oil	\$600.
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CLARA D. CAPKA

<u>Peaches</u>	Oil	\$600.
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HOWARD M. CHRISTOPHERSON

<u>The Awakening (Mt. St. Helen)</u>	Oil	\$2500.
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WAYNE CLAYPATCH

<u>Nude with Blue Floral Background</u>	Oil	\$3000.
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TOM COURTEAU

<u>Clips</u>	Watercolor	\$180.
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JOAN G. COX

<u>Almost There</u>	Acrylic	NFS
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MAUREEN L. CROWE

<u>Score For Arc: In Black and Red</u>	Acrylic and Watercolor	\$535.
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RODGER CROWELL

<u>Sushi</u>	Acrylic Collage	NFS
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ANNE STRINGER DeCOSTER

<u>Through the Trees</u>	Acrylic	\$750.
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ALBRECHT DUMKE

(Untitled)	Oil	\$1600.
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ERIC AUSTEN ERICKSON

<u>Christ and Concrete</u>	Oil	\$2000.
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VICKI FAGRE

<u>Beadsoft No. 17</u>	Watercolor and Graphite	\$650.
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KARLA FAITH

<u>Not So Still Life</u>	Oil	\$900.
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DARWIN FOLLRATH

<u>Old Elk Creek School</u>	Oil	\$500.
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TERRY GENESEN-BECKER

<u>Earthworms Fleeing in Masks of the Past</u>	Watercolor Gouache	\$400.
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TERRY HART

<u>Let's Not Forget Everything</u>	Acrylic	\$300.
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JOHN E. HEMKEN

<u>Solar Visions</u>	Watercolor and Ink	NFS
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KATE HUNT

Part German Shepherd Acrylic \$500.

DAVID A. ICE

An Aleutian Hat on the Desert? Watercolor \$500.

DALE R. JOHNSON

Father and Son Protected Oil NFS

J. FLAGG JOHNSON

The Joker and the Pawn Oil \$450.

NANCY KAHLOW

Homecoming Oil \$550.

ROBERT KANYUSIK

The Fall of the Angels Watercolor \$350.

RAY KIIHNE

Barred Entry II Acrylic on Sewn Canvas \$400.

STEPHEN LUBOVICH

(Untitled) Oil \$1900.

ANNE McFAUL

No. 1 Acrylic \$250.

DAN McNAMARA

The Dressing Room Mixed Media \$200.

FRANCIS R. MEISCH

Tugboat Watercolor \$1500.

JEAN MURAKAMI

Shopping Bag Acrylic on Paper \$525.

LIDA NAFRANOWICZ

Flowers, Fish and Tea Oil \$500.

BRAD NUORALA

Explorer Acrylic \$800.

BRUCE NYGREN

Kangaroos Watercolor \$350.

JOAN OAS

Escape from Antique Station Acrylic NFS

FRED W. PETERSON

Divination Watercolor \$1350.

MICHAEL F. PETRA

Elementals No. 6 Watercolor \$100.

MIKE PROULX

Skyways Acrylic NFS

CHARLES PUTNAM

Groundhog's Day Acrylic \$450.

DANI ROACH-WALKER

Sidewalk Shadow Oil \$300.

LORIE A. SCHACKMANN

Stick Drawing Watercolor, Charcoal, Oil NFS

NEILL SLAUGHTER

Gutten Brun Oil \$1000.

EUNICE STRUNK

Genesis of Light No. 9 Acrylic \$1400.

GEORGE M. TAPLEY, JR.

Excavation Oil \$1300.

MARIA WOLF

Silence Hung Like A Lost Idea Acrylic \$350.

KATHLEEN ZUCKERMAN

See Dreams Gouache \$375.

ARTIST STATEMENTS

Aldo Moroni, Jr. (First Place Winner) In art as in life we acquire concepts, technique and information. The process of learning is that quality which is most distinctive to humankind. Each concept, each work of art, is new and fresh. Yet, each unique work of humankind, all our inventions, owe their existence to the millennia of experience anterior to it. We are, as manifest in our every work, deed and word, the culmination of those objects d'art, acts and expressions which precede us.

Accompanying this cumulative privilege of knowledge is a responsibility. Our duty is to create and explore beyond that which is known. In so doing we create new concepts, new art, which may in some manner influence the future. As we live and design anew in our present, we become a link in a chain, past to future, ancestor to child. Our only permanence is found in this link.

Wax Windows, of which Lomonosov is one, are a series of wax paintings. Wax Window always depict places of my imagination, or places which I know of through secondary accounts. Lomonosov represents Lomonosov State University in Moscow, the Union of Soviet Socialist Republic. I chose it as a unique architectural trophy. Constructed between 1949-53, it is a prime example of Stalinist Neoclassicism. The building was designed by Lev Rudnev and marks a style which died in infancy. It should be noted that the architectural style known as Postmodernism is closely related, even to the point of revivalism, to Stalinist Neoclassicism.

Lomonosov Wax Window is a molded cast wax tablet set on wood, painted and colored in oil and wax and finally clear-waxed and "burnt in." This process or technique is akin to the ancient technique of encaustic painting developed in Egypt, Greece, Rome and Byzantium. Encaustic painting was briefly revived in the nineteenth century and is practiced by modern masters, for example Jasper Johns' Flag. It is important that interested parties understand I am not engaged in a process of revivalism; rather, Wax Windows are a manifestation of new technologies and concepts, rooted in antiquity with a view toward the future.

I wish to take this opportunity to thank Mr. Colt, Mr. Geske and Ms. Jacob for their vote of confidence. I applaud the Art Center of Minnesota for its progressive professional attitude.

William Raaum (Second Place Winner) This is the first work I've exhibited in twelve years. This painting is the release of an image I've been carrying for over twenty-five years, and wanting to paint for the last ten. It took a year and now it's done. That's enough said about the painting. From now on I'll let it speak for itself.

Peter L. Smith (Third Place Winner) The ability to articulate via art is what I feel the purpose of art is. It is with articulation that I can set forth communication between artist and viewer. My paintings stem from an honesty with myself in regards to my abilities to paint and my need to communicate. The iconography in my works, apparently primitive, is a marriage of controlled line and colour forming the exact feelings and language I wish to express. Sweet Change is my honest view of my experience in the delivery room, referring to my position and anxieties in relation to the delivery process and the arrival of a new being.

The Art Center of Minnesota appreciates the efforts of the artists who submitted their work for jurying. It is aware that due to its limited exhibition space not all works deserving of acceptance are included in the show. It congratulates and thanks all who entered and made possible this exciting example of work executed by Minnesota artists.



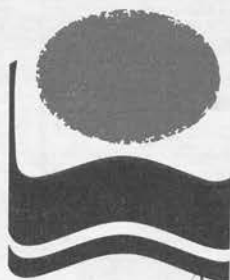
"Acceptance Award" of \$50.00, made possible in part by gifts from the Jerome and Cargill Foundations.

The Center is dedicated to serving its members, students, and artists throughout the state through innovative and expanded programs.

After the show closes at the Center a major portion of the show will travel to Town Square Park in St. Paul, and Twin City Federal's Atrium in Minneapolis. A smaller selection will then travel to Southwest State University in Marshall and the Myles Reif Performing Arts Center in Grand Rapids.



Art Center of Minnesota/2240 Northshore Drive, Crystal Bay, MN/473-7361



6 June 1983

Dear *Mr. Meisch,*

The Art Center of Minnesota announces a new fall state-wide invitational exhibition to survey the work of Minnesota artists who adhere to a representational or traditional philosophy of art. The exhibit will open in the Center's main gallery on 25 October 1983 and continue through 23 November 1983.

The criteria of judgment will be based on subject matter, skills of good drawing, composition and color.

The Art Center of Minnesota, incorporated in 1952 and located on Lake Minnetonka, is a non-profit organization dedicated to art education with an extensive program for the established as well as the emerging artist.

Our aim herein is to offer a vehicle which will chronicle and set forth classical and more conservative trends of art in Minnesota. If you would like to have your work juried for possible inclusion in this exhibition, kindly submit slides of three or four works with the enclosed, completed form by 8 July 1983 to:

1983 Realist Invitational Exhibition
c/o Catherine Rashid, Exhibits
Art Center of Minnesota
2240 Northshore Drive
Crystal Bay, Minnesota 55323

Please include a stamped, self-addressed envelope for return of the slides. The jurors' decision will be announced by 1 August.

Sincerely,

Catherine Rashid
Catherine Rashid
Exhibits Co-Chairman

CC: c
Encl.



15 August 1983

Dear *Mr. Meisch*

Thank you for your response to the upcoming Realist Exhibition at the Art Center of Minnesota. Your slides are being returned under separate cover.

Enclosed is a form indicating the art work which has been accepted by the exhibits committee and a copy of the exhibition guidelines. Please ignore items #1-3; participation in the exhibit presumes acceptance of items #4-6.

Also included are labels which you may address for personal invitations (ball point pen or typewritten, please) and return to the Center office by 25 September. Please note that all labels must reach the Center by this date to take advantage of bulk mailing rates. After 25 September you must obtain invitations from the Center and mail them yourself with a 20¢ stamp.

Work(s) should be delivered with proper protection and ready for hanging between 17-19 October. Clearly indicate any special handling instructions on each work. An opening night reception will be held on Tuesday, 25 October, from 7:30-9:30pm. (Please pick up your work promptly at the close of the show 23 November.)

As a final note, let me add that the Art Center is excited and enthusiastic about mounting this show, which will add another dimension of excellence to our growing exhibition program. We are whole-heartedly interested in keeping up-to-date with current trends in classical realism in Minnesota. Further, it is our hope to perpetuate this interest through future exhibitions.

Sincerely,

Catherine Rashid
Catherine Rashid
Exhibits Co-Chairman

CR: cr

Encl.

Mr. and Mrs. Douglas Anderson
2832 Utica Avenue
Minneapolis
Minnesota 55416

Mr. and Mrs. Vernon Aanenson
6401 Interlachen Boulevard
Edina
Minnesota 55436

Mr. and Mrs. Oren Beech
5752 Longfellow Avenue
Minneapolis
Minnesota 55417

Mr. and Mrs. William O. Bilden
5005 Bruce Avenue
Edina
Minnesota 55424

Mr. and Mrs. J. Blumentals
227 West Minnehaha Parkway
Minneapolis
Minnesota 55419

Mr. and Mrs. Frederick J. Bentz
25 Greenway Gables
Minneapolis
Minnesota 55403

Dr. and Mrs. David Brown
6421 Limerick Drive
Edina
Minnesota 55435

Mr. and Mrs. Richard Crist
2699 Kelly Avenue
Excelsior
Minnesota

Dr. and Mrs. Elmer Martinson
Rt. 2 Pheasant Lawn
Excelsior
Minnesota 55331

Mr. and Mrs. Foster Dunwiddie
4638 Casco Avenue
Edina
Minnesota 55424

Mr. and Mrs. John Daugherty
5536 - 10th Avenue South
Minneapolis
Minnesota 55417

Dr. and Mrs. Gary Blackmore
8849 Minnetonka Boulevard
St. Louis Park
Minnesota 55426

Mr. and Mrs. Everett Holes
1771 North Fry
Saint Paul
Minnesota 55113

Mr. and Mrs. William E. Huskins
102 Sandy Hook Road
Chanhassen
Minnesota 55317

Mr. and Mrs. Charles Hann
7 Timberlake Road
Minneapolis
Minnesota 55431

Mr. and Mrs. Cy Kirschner
4370 Brookside Court # 213
Edina
Minnesota 55436

Dr. and Mrs. R. C. Knutson
3 Sunfish Lane
Saint Paul
Minnesota 55118

Mr. and Mrs. Jack Lindeman
5000 First Avenue South
Minneapolis
Minnesota 55419

Mr. and Mrs. R. E. McDonald
22 Russell Court
Minneapolis
Minnesota 55410

Mr. and Mrs. William Miller
2956 Washburn Circle
Minneapolis
Minnesota 55423

Mr. and Mrs. Donald Lovness
10121 - 83rd Street North
Stillwater
Minnesota 55082

Mr. and Mrs. John Meyer
7868 Alden Way N.E.
Fridley
Minnesota 55432

Mr. and Mrs. Arthur Nelson
6628 Brittany Road
Minneapolis
Minnesota 55435

Mr. and Mrs. George W. Vogt
6320 Pheasant Court
Edina
Minnesota 55436

Mr. and Mrs. Floyd E. Risvold
4801 Upper Terrace
Edina
Minnesota 55435

Mr. and Mrs. George Selner
101 Holly Road
Hopkins
Minnesota 55343

Mr. and Mrs. Don Stolz
5120 Meadville
Excelsior
Minnesota 55331

Dr. and Mrs. Gordon McKinlay
2829 Brookwood Terrace
Minneapolis
Minnesota 55410

Peterson, Clark & Associates
1212 Plymouth Building
Minneapolis
Minnesota 55402

Mr. and Mrs. Jeffrey J. Pilling
Route # 2
Cold Spring
Minnesota 56320

Roman and Alice Verastko
5535 Clinton Avenue
Minneapolis
Minnesota 55419

Mr. and Mrs. Clarence Swanson
13400 Garfield Avenue South
Burnsville
Minnesota 55337

Mr. and Mrs. Edward Silberman
2325 Brookridge Avenue North
Minneapolis
Minnesota 55422

~~NAME~~ 1983 Realist Exhibition
25 October-23 November

NAME Francis R. Meisch

WORK ACCEPTED "Mills Of Mykonos", transp. watercolor, \$1500.

"The Woods In Winter", transp. watercolor, \$2000.

ART CENTER OF MINNESOTA

EXHIBITION GUIDELINES

1. INVITATIONS

The Center requests that the artist take care of invitations, including printing and addressing. Please check with the office well in advance for suggestions and postal requirements re: size, etc. Bulk mailing requires a minimum of 200 pieces. If you do not have enough names to reach the 200 minimum, the Center can add names from our master list. Invitations should be at the Center office at least three to four weeks prior to the exhibition opening. Please supply a copy of the layout to David Ice for approval prior to printing; obtain a mail permit logo from the office. The Center will pay the postage. Be sure to include the zip code for all personal guest lists.

2. PUBLICITY

Please contact the Center office three to four months prior to your opening so that we can inform you of our needs for publicizing the exhibition.

3. HANGING AND DISMANTLING EXHIBIT

The Exhibit Committee will assist you with the installation of your show. The final appearance of the exhibition, including the selection of works to be exhibited, is the prerogative of the Art Center. If the artist desires to install his/her own show, a member of the Exhibit Committee must be on hand to assist and advise.

It is the exhibitor's responsibility to dismantle the show immediately upon closing as the Center does not have a large storage facility. Once again, a representative of the Exhibit Committee must be on hand to assist and advise.

Works delivered should be properly protected and ready for hanging. Any special handling instructions should be clearly indicated on each art work. When special handling is indicated the exhibitor must handle the works with a member of the Exhibit Committee in attendance.

4. INSURANCE AND INVENTORY

The Art Center will insure the exhibition with 1% deductible (with a \$100.00 maximum deductible) from date of delivery to the Art Center to the date of pick-up but not in transit. Dates of delivery and pick-up must be arranged with the Exhibit Committee Chairman.

The attached inventory form must be completed before insurance can be effected.

5. COMMISSION

The Center's commission is 25% on all sales resulting directly from the exhibition. Sales are handled by the Art Sales Consultant, who will make every effort to promote sales of the art work.

6. OPENING RECEPTION

The Center will sponsor the opening night reception, usually held on a Tuesday evening from 7:30-9:30pm. Customarily wine is served. Arrangements should be made with the Exhibit Committee Chairman for hosts/hostesses and music.

Signature of Exhibitor

Date

1983 REALIST EXHIBITION
ART CENTER OF MINNESOTA

LISA BORMANN

PATRICIA, OIL, \$3000.
CREEK AT THEODORE WIRTH, OIL, \$1000.

JAMES COSTON

UNTITLED, PASTEL, NFS

STEPHEN GJERTSON

THE SAILBOAT, CASTLE DANGER, OIL, \$3750.
ENCOMIUM, OIL, NFS
MINI CARNATIONS AND FRUIT, OIL, NFS

LEESA HOFFMANN

PORTRAIT OF ABBY, PASTEL, \$1500.

WAYNE HOWELL

SELF-PORTRAIT, OIL, \$450.
SUMMER BREEZES, OIL, \$400.

DON KOESTNER

IN A FLOWER GARDEN, OIL, NFS
BREAKING UP, OIL, \$1400.
THE BREAKFAST TABLE, OIL, \$1700.

RICHARD LACK

SHADOW DANCE, OIL, \$15000.
SUMMER MORNING, OIL, \$10000.
SUMMER HILLS, OIL, NFS
PORTRAIT OF MY MOTHER, OIL, NFS

FRANCIS R. MEISCH

MILLS OF MYKONOS, TRANSPARENT WATERCOLOR, \$1500.
THE WOODS IN WINTER, TRANSPARENT WATERCOLOR, \$2000.

LUCINDA C. MURPHY

CHINESE VASE, OIL, \$1250.
APPLE & PEAR, OIL, NFS

JAMES C. PROHL

LEMON AND ORANGES, OIL, \$1100.
A BREAK FROM REHEARSAL, OIL, NFS
LATE SUMMER MIST, OIL, \$9000.

DALE REDPATH

MANDOLIN PLAYER, OIL, \$1875.

MICHAEL WODNICK

SCHEHERAZADE, OIL, NFS
PITCHER, PEACHES & PEAR, OIL, \$900.



May 15, 1985

Dear Artist,

Congratulations on being accepted into the 1985 Juried Show for Minnesota Artists. We have a marvelous show and know you will be proud to be part of it. We would like to give you the opportunity to elaborate or extend your statement for the show catalog. If you wish to do so, please bring your statement or mail it to be received by Wednesday, May 22, 1985 at the Art Center of Minnesota. Please mark it to the attention of Jean Crocker, 1985 State Juried Show of Minnesota Artists.

We look forward to seeing you at the opening, Tuesday, June 4, 1985, 7:30-9:30 p.m. The place and merit awards will be presented at 8:30 p.m. You may also pick up your check that evening.

Congratulations!

Jean Crocker

Chairperson, 1985 Juried Show for Minnesota Artists

Enc: Self-addressed envelope

BRING WITH ENTRY

1984 Juried Show for Minnesota Artists

Jury Result Card

Artist: FRANCIS R. MEISCH

Title A: QUETZAL COATL

☐ Accepted

☒ Not Accepted

Title B: PILINGS

☐ Accepted

☒ Not Accepted

Artists will be notified by mail of the jurors' decision. Work not accepted must be picked up at the Center May 18 and 19 from 9:30 a.m. to 4:00 p.m., May 21 from 9:30 a.m. to 4:00 p.m. and from 7:00 p.m. to 9:00 p.m. Receipt card must be presented when picking up a painting. Work not accepted that was shipped will be returned after June 29. Accepted works not traveling must be picked up at the Center on July 3 from 9:30 a.m. to 4:00 p.m. and from 7:00 p.m. to 9:00 p.m.



Art Center of Minnesota
2240 Northshore Drive
Crystal Bay, Minnesota 55323



Artist FRANCIS R. MEISCH
Address 5528 YORK AVENUE SO.
City/State/Zip EDINA,
MINNESOTA 55410

Jury Result Card
1985 Juried Show for Minnesota Artists

BRING WITH ENTRY

Artist: FRANCIS R. MEISCH

Title A: THE CONNECTION

☒ Accepted

☐ Not Accepted

Title B: PLAYGROUND

☐ Accepted

☒ Not Accepted

Artists will be notified by mail of the jurors' decision. Work not accepted must be picked up at the Center May 17 and 18 from 9:30 a.m. to 4 p.m., May 20 from 9:30 a.m. to 4 p.m. and from 7 p.m. to 9 p.m. Receipt card must be presented when picking up a painting. Work not accepted that was shipped will be returned after June 27. Accepted works not traveling must be picked up at the Center on July 2 from 9:30 a.m. to 4 p.m. and from 7 p.m. to 9 p.m.



Art Center of Minnesota
2240 Northshore Drive
Wayzata, Minnesota 55391

Commercial Aviation



Dorothea Dix



Artist

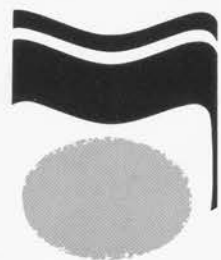
FRANCIS R. MEISCH

Address

5528 YORK AVENUE SOUTH

City/State/Zip

EDINA MINNESOTA 55410



**The 1985 Juried Show
for Minnesota Artists
*Paintings, Prints, and Drawings***

Art Center of Minnesota
2240 Northshore Drive
Wayzata, Minnesota 55391

Nonprofit Org.
U.S. Postage
PAID
Permit No. 2
Crystal Bay,
Minnesota



The 1985 Juried Show for Minnesota Artists
Paintings, Prints, and Drawings

The 1985 Juried Show for Minnesota Artists

Paintings, Prints and Drawings:

AN OPEN COMPETITION: In accordance with the Art Center of Minnesota policy and policies established by the National Endowment for the Arts, Minnesota State Arts Board and Artists' Equity, no entry fee will be required.

AWARDS: A total of \$6550 in cash prizes will be awarded as follows:

First award	\$1000	Third award	\$500
Second award	\$750	Plus three Merit Awards each	\$100

An acceptance award of \$50 will be presented to each artist in the exhibit, amounting to approximately \$4000.

JURORS:

Marie Keller, Director of the Fabric Workshop, New York, NY, previously was the Associate Curator at the Drawing Center, New York, and gained administrative experience at the Museum of Modern Art and the Art Institute of Chicago.

Bruce Pepich, Director of the Charles A. Wustum Museum of Fine Arts, Racine, WI, has judged 23 shows. Along with other administrative duties, annually he is curator of 20 temporary exhibitions of works by regional and national artists. He also teaches in the Fine Arts Outreach Program, University of Wisconsin-Parkside.

Phyllis Rosenblatt, New York Artist and Instructor at Hampshire College, Amherst, MA, has exhibited in individual and group shows throughout the United States and in Italy. Her works are represented in corporate and private collections in the United States, London, and Paris.

HOW TO ENTER:

1. Please type or print all information required on both the back and front of the cards.
2. **Advanced registration encouraged.** Please mail entry card in advance, postmarked no later than **May 1, 1985**.
3. Type or print your name and address on **the back of the jury result card**. Please stamp with a 14¢ stamp.
4. Attach the identification card and decision card with statement to the **back of each work at the upper left-hand corner**.
5. Bring both the jury result card and the receipt card with you when you enter your work.
6. The price/value of your work is **required for insurance purposes** even if it is not for sale.

CATALOGUE REQUIREMENTS: A short statement for the catalogue about the work entered must be included. Space for a statement is provided on the back of each decision card.

Award winners will be asked to provide a black-and-white photograph of themselves for the catalogue.

ENTRY DATES: May 9, 10, and 11, 1985.

All entries will be received on May 9, 10, and 11, 1985, from 9:30 a.m. to 4 p.m. each day. Shipped entries must be securely packaged in a reusable carton (enclose self-addressed label and check or money order to cover return shipping cost). No U.P.S., please. Ship to Art Center of Minnesota, 2240 Northshore Drive, Wayzata, MN 55391.

LIABILITY: Only those works accepted for the exhibit will be insured by Art Center of Minnesota from the date of jurying until the end of the exhibit. Works to travel will be insured for the duration of the traveling exhibit. Every reasonable care will be taken in handling work not accepted, but the Center cannot assume responsibility for loss or damage of any kind from any cause. Artists entering their work under these conditions who want further protection must make their own arrangements for insurance.

CONDITIONS:

1. Artists may enter a total of two works for jurying.
2. Original work only, conceived and executed solely by the artist. Copies will be rejected.
3. The artist must be a resident of the state of Minnesota during 1985 and the entry must be a work completed after January 1, 1984.
4. Paintings must be dry. **All work must be ready for hanging.** Works under glass must be framed (no brackets or clips). Plexiglass is recommended for works to travel. Any work not ready for hanging will not be accepted.
5. The dimensions of the work, including frame, may not exceed 6 feet by 6 feet. For artwork in excess of the 100 pounds, the artist must include gallery approved instructions for installation.
6. Accepted work may not be removed until after the exhibition closes June 27, 1985. Works accepted for traveling must remain with the exhibit for the duration (See Traveling Exhibit).
7. The Center will retain a commission of 25% on all works sold during the exhibition, including the traveling exhibit.

Submission of work indicates acceptance of all conditions.

TRAVELING EXHIBIT: A major portion of the show will be exhibited in three outstate locations. Plexiglass is recommended for those works traveling. The exhibit will be professionally handled and mounted by Mary Griep, a Twin Cities artist. Please indicate on the entry form whether, if accepted for exhibition, your work may travel in the show. Works selected for travel must remain with the exhibit for the duration. The exhibited works will be covered by insurance until returned to the Center.

RETURN OF WORK: May 17, 18, and 20, 1985.

Jury dates are May 13 and 14. Artists will be notified by mail of the jurors' decision. Works not accepted must be picked up at the Center May 17 and 18 from 9:30 a.m. to 4 p.m., May 20 from 9:30 a.m. to 4 p.m. and from 7 p.m. to 9 p.m. Receipt card must be presented when picking up work. Work not accepted that was shipped in will be returned after June 27. Accepted works not traveling must be picked up at the Center on July 2 from 9:30 a.m. to 4 p.m. and from 7 p.m. to 9 p.m.

OPENING RECEPTION: All artists and their friends are invited to the opening reception, Tuesday, June 4, from 7:30 p.m. to 9:30 p.m. Awards will be presented at 8:30 p.m. Refreshments will be served. *Exhibition closes June 27*

EXHIBITION HOURS:

Monday, Wednesday, Thursday & Friday	9 a.m.-4:30 p.m.
Tuesday	9 a.m.-4:30 p.m., 7 p.m.-10 p.m.
Saturday	11 a.m.-1 p.m.

The exhibition continues through June 27, 1985.

FUNDING: The 1985 Juried Show for Minnesota Artists is made possible in part through generous gifts from Jerome Foundation, Cargill Foundation and General Mills Foundation.

Jury Result Card
1986 Juried Show for Minnesota Artists

BRING WITH ENTRY

Artist: FRANCIS R. MEISCH

Title A: LOCOMOTIVE DRIVER

☐ Accepted

☒ Not Accepted

Title B: THE BISHOPS' CORNER

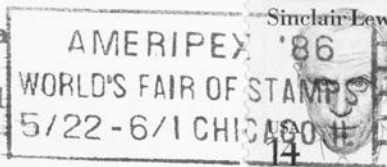
☐ Accepted

☒ Not Accepted

Artists will be notified by mail of the jurors' decision. Work not accepted must be picked up at the Center May 17 and 19 from 9:30 a.m. to 4 p.m., May 20 from 9:30 a.m. to 4 p.m. and from 6:30 p.m. to 9:30 p.m. Receipt card must be presented when picking up a painting. Work not accepted that was shipped will be returned after June 15. Accepted works not traveling must be picked up at the Center on July 1 from 9:30 a.m. to 4 p.m. and from 6:30 p.m. to 9:30 p.m.



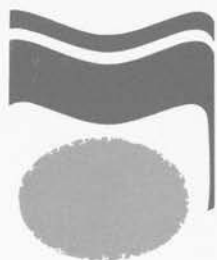
Art Center of Minnesota
2240 Northshore Drive
Wayzata, Minnesota 55391



Artist FRANCIS R. MEISCH

Address 5528 YORK AVENUE SOUTH

City/State/Zip EDINA, MINNESOTA 55410



**The 1986 Juried Show
for Minnesota Artists
*Paintings, Prints, and Drawings***

Art Center of Minnesota
2240 Northshore Drive
Wayzata, Minnesota 55391

Nonprofit Org.
U.S. Postage
PAID
Permit No. 2
Crystal Bay,
Minnesota



Francis R. Meisch
5528 York Ave. S.
Edina, MN 55410

The 1986 Juried Show for Minnesota Artists
Painting, Prints, and Drawings

The 1986 Juried Show for Minnesota Artists

Paintings, Prints and Drawings:

GENERAL INFORMATION:

An annual competition in painting, print and drawing, or any combination of these media. Open to all Minnesota artists, this exhibit is presented by the Art Center of Minnesota and sponsored, in part, through generous gifts from the Cargill Foundation and Northern Telecom, Inc.

JURORS:

The jury will consist of two recognized individuals in their respective fields.

CALENDAR:

May 3	.....	Last day for mailed registration Entry Card and \$5 fee
May 8, 9, 10	.....	Entries received, may register at this time
May 14	.....	Jury Result cards mailed
May 17, 19, 20	.....	Pick up rejected entries
June 3	.....	Preview and Awards presentation
June 30	.....	Exhibition closes
July 1	.....	Pick up exhibited work not traveling

AWARDS:

First award	.....	\$700	Third award	.....	\$300
Second award	.....	\$400	Twelve Merit Awards (each)	.....	\$100

HOW TO ENTER:

1. Type or print all information required on both back and front of cards.
2. **Advanced registration encouraged.** Mail entry card with **\$5 entry fee by May 3, 1986.**
3. Type or print your name and address on back of jury result card. Please stamp with a 14¢ stamp.
4. Attach identification card and decision card to the back of each work at upper left-hand corner. (Please fill out artist information on back of decision card. This information is for possible use in the catalog and will not affect the judge's selections. If entering two pieces be sure artist information is included on **each** decision card.)
5. Bring both the jury result card and receipt card with you when you enter your work.
6. The price/value of your work is **required for insurance purposes** even if it is not for sale.

CONDITIONS:

1. Artists may enter a total of two works for jurving.
2. The artist must be a resident of the state of Minnesota during 1986.
3. Original work only, completed after January, 1985, conceived and executed solely by the artist. Copies will be rejected.
4. Paintings must be dry. **All work must be ready for hanging.** Work under glass must be framed (no brackets or clips). Plexiglass is necessary for works to travel. Any work not ready for hanging will not be accepted.
5. The dimensions of the work, including frame, may not exceed 6 feet by 6 feet. For artwork in excess of 100 pounds, the artist must include gallery approved instruction for installation.
6. Accepted work may not be removed until after the exhibition closes June 30, 1986. Works accepted for traveling must remain with the exhibit for the duration (See Travel Exhibit).
7. The Center will retain a commission of 25% on all works sold during the exhibition, including the traveling exhibit.
8. **Submission of work indicates acceptance of all conditions.**

ENTRY DATES:

All entries will be received on May 8, 9, and 10, 1986, from 9:30 a.m. to 4 p.m. Shipped entries must be securely packaged in a reusable carton. Enclose self-addressed label and check or money order to cover return shipping cost. No cash, please. Do not use U.P.S. Ship to Art Center of Minnesota, 2240 Northshore Drive, Wayzata, MN 55391. (Phone 612-473-7361.)

RETURN OF WORK:

Artists will be notified by mail of the juror's decision. Works not accepted must be picked up at the Center **May 17 and 19 from 9:30 a.m. to 4 p.m. and May 20 from 9:30 a.m. to 4 p.m. and 6:30 p.m. to 9:30 p.m.** Receipt card must be presented when picking up work. Work not accepted that was shipped will be returned after June 15. Accepted works not traveling must be picked up at the Center July 1 from 9:30 to 4 p.m. and from 6:30 p.m. to 9:30 p.m.

TRAVELING EXHIBIT:

A portion of the show will be exhibited in two outstate locations. Plexiglass is necessary for those works traveling. The exhibit will be professionally handled and mounted by Mary Griep, a Twin Cities artist. Please indicate on entry form whether, if accepted for the exhibition, your work may travel. Works selected for travel must remain with the exhibit for the duration. The exhibited works will be covered by insurance until returned to the Center.

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OPENING RECEPTION:

All artists and their friends are invited to the opening reception, Tuesday, June 3, from 7:30 p.m. to 9:30 p.m. Awards will be presented at 8:30 p.m.

EXHIBITION HOURS:

Monday, Wednesday, Thursday & Friday 9:30 a.m.-4 p.m.
Tuesday 9:30 a.m.-4 p.m. and 6:30 p.m.-9:30 p.m.
Saturday 9:30 a.m.-2:30 p.m.
The exhibition continues through June 30, 1986.

FUNDING:

The 1986 Juried Show for Minnesota Artists is made possible in part through generous gifts from the **Cargill Foundation** and **Northern Telecom, Inc.**