

QUARTERLY

#6 / FALL 2019
THE SERVICE ISSUE

artspace





Washington Studios, Duluth, Minnesota— The colorful genius of resident artist Ingeborg von Agassiz.
Find her work at [@ingeborgvonagassiz](https://www.instagram.com/ingeborgvonagassiz) on Instagram!



@ARTSPACEUSA

EDITOR'S LETTER

Every time I use a ride-hailing service, I talk to the drivers about affordable housing. Whether they drive luxury SUV or a well-loved pick-up, I take it upon myself to act as an evangelist for affordable housing, historic preservation, and artist space. Every. Single. Time. Three months ago, I was commuting from the airport after visiting our Pullman Artspace Lofts project. I hopped in the car, and eventually the conversation between my driver and I shifted to "what type of work do you do." I happily went into my spiel: "I work for a nonprofit that builds affordable housing for artists and builds affordable commercial space for artists and arts organizations all over the country." I then went on to talk about upcoming Grand Openings for 2020 in Chicago, IL and Honolulu, HI. The man, unimpressed, asked me what Artspace provided to America's veterans. He was a Navy veteran. I told him about reserved veteran preference units at the upcoming Pullman Artspace Lofts and Artspace Silver Spring Arts Campus. I also shared with him that many veterans of the United States Armed Forces call Artspace buildings "home" because of the amenities that nurture their creativity, as well as the affordability. He seemed satisfied at my answer, but offered, "well, you can never do enough for our veterans." We realized we shared the same perspective on the state of supportive services for veterans, working class people, and for people living in poverty as it related to housing.

Since Artspace's establishment in 1979, artists who are veterans have found homes and space to create in Artspace buildings. Artspace Silver Spring Arts Campus and the Pullman Artspace Lofts exemplify how Artspace is choosing to support our veterans, while staying true to Artspace's mission to create, foster, and preserve affordable and sustainable space for artists and arts organizations. Pullman Artspace Lofts in Chicago will offer six units of veteran supportive housing, while the Silver Spring, MD property will provide 11. These exciting endeavors are made possible

by strong city policy and support in their respective communities. For Issue 6 of the Artspace QUARTERLY, I felt it was important to spotlight a veteran living in one of our Artspace communities. I share my interview with Dave Rogers, who looks to build community for disabled veterans through his art in the article "Dave Rogers: Veteran. Artist. Visionary."

It is important for me to acknowledge that our "Service" theme extends beyond highlighting Artspace's connection to veterans, but also many ways we are serving unique communities with those who believe in our mission. Within our Artful Giving section, Dana Mattice highlights the service of Artspace Board Member, Elizabeth Redleaf, who is the Honorary Chair for this year's Gala for The Cowles Center for Dance & The Performing Arts; Kathleen Kvern speaks to Artspace's transformative partnership with the Harry and Jeanette Weinberg Foundation.

I'm also extremely excited to point to the staff voices contributing in new ways for this issue. In Laura Moran's article, "Embracing the Aloha Spirit," she talks about our community engagement work in Honolulu, HI throughout the development of the Ola Ka 'Ilima Artspace Lofts. Consulting & Strategic Partnerships Intern ZamZam Mohammed's debut article, "A Microcosm of Change," talks about how the Artspace Immersion program is serving small to medium-sized cultural organizations – creating ripple effects of impact throughout their creative communities.

Speaking of new voices, I hope you've had a chance to listen to Artspace's new podcast, "Artspace Perspectives" – hosted by me and our Rafala Green Fellows Amanda Cortés and Jeremy Staab. In our first season, we visit Memphis, TN to talk with creative stakeholders living and working in that artistic community. Learn more on our website, or search for "Artspace Perspectives" wherever you listen to your favorite podcasts.

Enjoy!

*Tio Aiken,
Vice President, Communications*

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DAVE ROGERS

VETERAN. ARTIST. VISIONARY.

Artspace Patchogue Lofts resident Dave Rogers served in the United States Army for 14 years, including stations in Iraq, Bosnia, and Korea. He was also a first responder at Ground Zero during the terrorist attack on the World Trade Center on September 11th, 2001, where a life-changing injury left him disabled and led him to take a two-year assignment working for Homeland Security. Roger's commitment to his artistry, and his dedication to the greater good through both military and civil service, are deeply intertwined. Today, he uses his unique experience as an artist and veteran to create spaces for veterans and differently-abled individuals to express themselves freely: a place to be seen, heard, and understood. He lives by the motto, "even ordinary life can be immortalized through art." We asked him ten questions about his life as an artist and veteran living in an Artspace community. Here are his thoughts.

—Tio Aiken

What is your artistic medium?

Oil on canvas.

What inspires your painting?

My work is mostly inspired by my time traveling through different countries, but I have a few favorites: Lichtenstein, Duchamp, Pollock. My colors are influenced by Der Blaue Reiter and Die Brücke artist movements [German Expressionism]. I make my own paint from pigments. By doing so, the colors I use are not something that can be bought in a store.

What Artspace property do you live in, and how long have you lived there?

I live in the Artspace Patchogue Lofts [in Patchogue, NY], and I have lived at Artspace for six years now.

What keeps you living in an Artspace building?

Part of it is the affordability. As a disabled veteran, I live off my disability, and in New York that does not equal a lot when it comes to the cost of living. But, it is also the ability to share my work with other artists in the community, as well as the artists that live in Artspace. It's a unique environment that allows me to display my work in my living space, as well as a gallery, to showcase not only my work but those of artists I know throughout the community, and globally as well.

Does your commitment to service influence your painting aesthetic at all?

The shapes in my work represent the illness from the World Trade Center and my time in the service, while the symbols are a language I developed to tell an unreadable story I want to tell the world. It is very symbolic of the idea that people that were not there, can never really understand what we go through.

Do you use your art to engage community or serve a social practice/impact/purpose? If so, how?

I use my art to speak to the disabled as well as the military artist community, not always as sending a message, but more in the role of bringing together disabled and veteran artists to show their works. Each year I hold a Veterans Art Exhibit at Artspace in Patchogue. I also promote disabled artists at my exhibits, as well as take part in local and national military and disabled art exhibitions to show them the possibility of creating great works and telling a story. Three times a year, I conduct veteran art workshops with various colleges and programs.

In what ways does your veteran status inform how you serve your community?

As a disabled veteran, I have learned a lot about not just the struggles of people, but of veterans overall. We all would help to give or support, but the best support in life comes from understanding what people are going through. I use my experience as an artist and a veteran to serve my community by creating programs, organizing fundraisers, and educating others on the struggles that come with being a disabled veteran and artist.

What other ways do you serve your community?

Currently, I am the Commander for the Suffolk County Council Veterans of Foreign Wars, where I work on expanding art and education programs for veterans and developing other programs that assist veterans in need. Being that Suffolk County has the largest population of veterans in New York, and the second largest in the country, there is a great deal of need for understanding.

You have traveled over the world – even winning an award from the Disabled Peoples Union of China – and showcase the work of global artists in your network. In what other ways have you served your surrounding community while living abroad?

While traveling overseas, I was able to talk about and share the work of artists I know locally, but also bring back ideas from different places to share with my local artist friends.

What is your driving vision (or hope) for veterans that compels you to continue to do this work?

I am hoping to build an understanding that a veteran is more than someone who has served. A lot of people are surprised that I am an artist, being that I am a veteran, but I tell them that veterans are normal people who love many different things in life. I also hope to help veterans learn ways to express themselves through their art.



Previous page, top: Original Selfie, Oil on Canvas, ©Dave's Studio. Above: Commander and his Grunt. Photo courtesy of the artist.



EMBRACING THE ALOHA SPIRIT

It is a repeated sentiment but cannot be over-emphasized: No project in the Artspace portfolio has occurred like lightning. No sudden decision made by the CEO or a Vice President planted a development in a community. Instead, our affordable artist housing is a product bred of collaboration; and it is typical Artspace practice to approach community engagement in a style informed by resident experts and local advocates. Learning and utilizing these singular systems of knowledge sharing is a privilege. At Ola Ka 'Ilima Artspace Lofts in Honolulu, Hawai'i, community engagement took an almost organic, grassroots form, modeled by those who know the rhythm of Honolulu and its artists and cultural practitioners. Through Hawaiian community partners who were generous with their time and knowledge, the Artspace team learned the real definition of Aloha, which moves beyond a simple greeting into a practice. The Aloha spirit is love, peace, and compassion. It is living in harmony, and a driving force behind the interpersonal connections across Hawai'i.

Ola Ka 'Ilima Artspace Lofts is Artspace's first project outside of the contiguous United States, and Artspace's first project in an island community. Sheer distance between the property site in the Kaka'ako neighborhood of Honolulu and Artspace's Minneapolis and Seattle offices could have

hindered the success of this development. It is only thanks to the profound service of key community advocates that the Lofts took root. The existence of the Ola Ka 'Ilima Artspace Lofts can, in fact, be traced to one such advocate. Kumu Hula (master teacher in the art of Hula) Vicky Holt Takamine is the Executive Director of the PA'I Foundation, a nonprofit whose work is focused on educating and preserving Native Hawaiian arts and cultural traditions. Vicky approached Artspace in 2009, and thus began a decade-long relationship between the two organizations.

Vicky's intimate knowledge of the arts, cultural practices, and heritage of Hawai'i, as well as the prestige and connections of the PA'I Foundation, created the base upon which Artspace could begin to understand the space needs of the local creative community on O'ahu. With EAH Housing, our local development partner, Artspace and the PA'I Foundation created a shared vision of Ola Ka 'Ilima Artspace Lofts as a mixed-use arts development. 84 live/work units of affordable housing are paired with 4,600 square feet reserved for the upcoming PA'I Arts & Culture Center; while 2,000 square feet are dedicated for arts-oriented businesses to ensure an ecosystem of artistic, cultural, and traditional expression that will cultivate creative ingenuity and stability.

With the vision of the Ola Ka 'Ilima Artspace Lofts having evolved into a kind of three-pronged artistic space, Artspace identified many paths for connecting to virtually every maker on the island. The early and mid-2010s saw the deliberate development of relationships between Artspace and various artists and cultural groups, including and outside of the PA'I Foundation. Each new personal connection turned into a web of multiple connections, bred from mutual respect and honest listening. "Trusting the path" became a method which continued into 2018, when construction neared its close and lease-up began.

Between September and December 2018, Artspace, the PA'I Foundation, and EAH Housing hosted 10 Ola Ka 'Ilima Artspace Lofts information sessions across O'ahu. These sessions are crucial for sharing both the philosophy of Artspace's developments, and to provide understanding of the intricate application process. With the aid of community advocates, these events strategically took place at several established arts organizations whose reputations served as nonverbal affirmation: Lana Lane Studios, Waiwai Collective, the ARTS at Mark's Garage, and Aupuni Space. Strong attendance at each meant the potential for important dissemination—but nothing compared to the flexibility and resourcefulness of Kumu Hula



SPECIAL FEATURE

Vicky Holt Takamine, who generously opened partnerships on the islands over the years— including with hālau hula (hula school) member Ka’iu Takamori. Knowing that many Native Hawaiian artists would not be able to attend an information session (especially those living on another island), they took the opportunity at an early event to post a livestream via the PA’I Foundation Facebook page. This Aloha allowed over 300 artists and cultural practitioners to view (and review) the material prior to the application deadline.

On Hawai’i, there is a practice of “talking story”: A system of conversation where sharing stories builds upon the Aloha spirit. Teaching the Artspace team this culturally specific shape of communication was another form of service from key stakeholders. Like Aloha, it is a practice – which was, indeed, practiced. Between information sessions, Artspace staff visited some 100 cafés, art markets, craft stores, and creative commercial spaces across the island, talking story with makers of all types and sharing the news of Ola Ka ‘Ilima Artspace Lofts. Following Vicky’s lead, flexibility and broad messaging took precedence. By trusting the path, and with a keen ear to talking story, each new stop and connection again multiplied. Stopping to admire and converse with street performer led to happenstance connections with other

By trusting the path, and with a keen ear to talking story, each new stop and connection again multiplied.

cultural workers, and stapling informational one-pagers to University of Hawai’i bulletin boards leaned into finding another deli, boutique, or entertainment space. Talking story also went on air several times when Kumu Hula Takamine spoke to Hawaii Public Radio (among other media outlets) about the upcoming housing and creative opportunity.

Trusting the path was rewarded with over 400 applications submitted by January 22, 2019 – the due date for the first state-mandated housing lottery drawing. Artspace was honored to have a significant Artist Selection Committee, made up of community members, artists, educators, and culture bearers, interview artist applicants. These feats were possible through great service from many community advocates who invited Artspace into their community with Aloha spirit. It is incredible how the generosity of shared knowledge from community partners led to the success of Ola Ka ‘Ilima Artspace Lofts’ lease-up—and as Artspace Vice President of Asset Management, Naomi Chu,

put it: “[These] are all people serving their community, and this is just one tiny little example of the work they do.” As of August 27th, Ola Ka ‘Ilima Artspace Lofts received its Certificate of Occupancy, and began to welcome its first artists and their families.

—Laura Moran

A special thank you to Kumu Hula Vicky Holt Takamine, Ka’iu Takamori, the PA’I Foundation, EAH Housing, Honolulu Museum of Art School, Aupuni Space, the ARTS at Mark’s Garage, Waiwai Collective, Lana Lane Studios, Nankula in Waianae, and Hale Kealoha in Kailua.

Previous page: Ola Ka ‘Ilima Artspace Lofts’ courtyard. This page: The lofts, lower center, in the heart of Kaka’ako. Photos by Andrew Hara.

SERVING NEW COMMUNITIES

Whenever Artspace begins new project development, we look to provide units and space for community partners that reflect the needs of the existing community.

Serving Veteran Communities



ARTSPACE SILVER SPRING ARTS CAMPUS *Silver Spring, Maryland*

Community Partner: Every Mind, Serving Together, a nonprofit that provides multifaceted assistance to veterans

Veterans Preference: 11 units reserved at 30% AMI for veterans

Montgomery County's HOME Fund Program: 10 units reserved at 50% AMI

Project Status: Under construction. Expected completion 2021



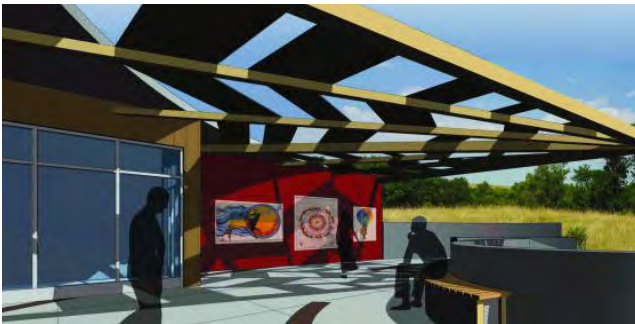
PULLMAN ARTSPACE LOFTS *Chicago, Illinois*

Community Partner: PullmanArts, an organization that preserves and promotes Pullman's artistic heritage

Veterans Preference: 6 units reserved at 30% and 50% AMI.

Project Status: Under construction, lease up underway. Expected Grand Opening 2020

Serving Indigenous Communities



OGLALA LAKOTA ARTSPACE *Pine Ridge, South Dakota*

Community Partner: First Peoples Fund, a nonprofit that supports First Peoples artists and culture bearers, and Lakota Funds, a Native CDFI organization

Project Status: Under Construction. Expected completion 2020



OLA KA 'ILIMA ARTSPACE LOFTS *Honolulu, Hawaii*

Community Partner: PA'I Foundation, a nonprofit dedicated to educating and preserving Native Hawaiian cultural tradition

Housing First Program: 12 units reserved at 30% AMI

Project Status: Construction complete, lease up underway. Expected Grand Opening 2020

ARTSPACE IMMERSION:



A MICROCOSM OF CHANGE FOR TWIN CITIES ARTS ORGANIZATIONS AND BEYOND

Artspace Immersion is a program run from the Consulting and Strategic Partnerships department at Artspace. Its goal is to provide each city-based cohort of arts and cultural organizations with the tools necessary to undertake transformative and sustainable space challenges.

ARTSPACE IMMERSION: SPOTLIGHT

The Twin Cities cohort wrapped up their 18-month experience with an event called Artspace Immersion: Spotlight, on Wednesday, June 12th, 2019, at The Cowles Center for Dance & the Performing Arts in Minneapolis. The hour-long program featured representatives from Chicago Avenue Fire Arts Center, FOCI Minnesota Center for Glass Arts, FilmNorth, HUGE Improv Theater, the Playwrights' Center, Public Functionary, Saint Paul Ballet and Element Gym (as CoMotion Center for Movement), Threads Dance Project, and Youth Performance Company all spoke passionately to their organizations' space-related initiatives— the specific focus of their

work over the past year and a half. Their five-minute presentations were frequently interrupted by applause, cheers, and laughter, especially as seven of the organizations shared news of newly secured sustainable space.

A fun and informative reception followed the final presentations. Cohort and audience members mingled, spoke of grand and new ideas, and shared resources over refreshments.

This celebration of the Twin Cities cohort happened to coincide with the beginning of ZamZam Mohammed's internship with the Consulting & Strategic Partnership department. We invited her to share her observations on two of the participating organizations:

CO-MOTION CENTER FOR MOVEMENT

Serving as an art, athletics, and wellness collective, CoMotion brings the community together in a space of boundless possibilities, where people of all ages, ethnicities, backgrounds, shapes and sizes can come together to move, connect, grow, break boundaries, and build bonds. CoMotion was the result of the cross-pollination of two unique entities, Element Gym and Saint Paul Ballet. The two organizations provided their individual expertise to create a one-of-a-kind project under a unified theme of "stronger together." Their partnership is unlike any other in the area and plays a vital role in community development in Midway St. Paul. Bringing like-minded

Continued on the following page>



Previous page: The Artspace Immersion: Twin Cities cohort poses on stage at the Spotlight Immersion event, at The Cowles Center for Dance & the Performing Arts, 2019. This page, left: Tricia Heuring of Public Functionary presents her organization's Immersion plan. Right: Dalton Outlaw of CoMotion hugs a fellow Spotlight attendee during the reception. All photos by Willis Gilliard.

people together under one roof was a first step in influencing change, and the reason CoMotion sought guidance from Immersion. “A lot of people have ideas, but not enough people are making plans,” said Dalton Outlaw, founder of Element Gym. Their bottom line is to serve as an incubator for smaller local organizations vested in the well-being of the community. The CoMotion space operates as a multi-use facility stretching over 39,000 square feet, where independent leaders and organizers can operate the different movement spaces. Equipped for fitness, martial arts, dance, and other forms of movement-based activities, the open space design encourages inclusivity and interaction, fundamental characteristics of a close-knit community. The new facility will allow CoMotion to welcome more community members, as it is centrally located and easily accessible in the Twin Cities.

PUBLIC FUNCTIONARY

Artists and creatives of diverse backgrounds come together to express themselves and tell their stories through their art at Public Functionary (PF). Part of the PF mission and values are to “celebrate art and artists and their role in our world. We are building a practice and philosophy rather than an organization.”

With arms wide open, PF welcomes creators from different walks of life and showcases their amazing work, all while maintaining programming, which has made their need for a larger space glaringly undeniable.

By participating in Immersion, Public Functionary hoped to receive expert guidance from Artspace and to work closely with community partners and other organizations in similar situations, to assess ways to better serve their community. Their first step was the acquisition of a newer, larger space. “I think the Immersion cohort gave us the chance to step back and look at our overall mission and how that related to the space that we were in at the time,” said Tricia Heuring, Director and Curator of PF. After seven years of re-imagining new, creative ways to best make use of their one-room space, PF began searching for a new space – one that is equally conducive to nourishing new talents and allowing creators to be their authentic selves. Free from the restrictions the world places on artists — especially artists of color — PF serves as a multifaceted venue encouraging their creative endeavors. Capitalizing on the idea that helping artists grow directly encourages community growth, PF developed Studio 400 as a space where artists under the

age of 30 can grow as creators. “It was a development we were not expecting. I think the cohort helped us understand space differently, which allowed us to make this very intentional move,” said Heuring. Nine emerging artists, whose work varies from drawing and painting, to digital media and photography, are a part of the inaugural cohort for this new studio space. Giving these young artists the space and resources to produce and present their work to a bigger audience is the experience PF hopes to extend to many other artists of color and Indigenous backgrounds.

—ZamZam Mohammed,
Consulting & Strategic Partnerships Intern



ARTSPACE PARTNERS WITH THE HARRY AND JEANETTE WEINBERG FOUNDATION IN CHICAGO AND HONOLULU

Artspace depends on working with local and national allies, all striving towards a common goal, to meet our mission. Artspace's indicators as a healthy organization, from the evidence of impact in communities we serve and our clear evaluation methods and metrics, to the reputation of our team and strong board leadership, have enabled us to partner with a wide network of philanthropic foundations.

The Harry and Jeanette Weinberg Foundation is one such transformational partner. Grounded in a legacy of caring with a belief that stable housing provides a foundation for individuals, children, and families to lead healthy and productive lives, the Foundation has made major capital investments in two Artspace developments: the Ola Ka 'Ilima Artspace Lofts, in the Kaka'ako neighborhood of Honolulu, HI, and Pullman Artspace Lofts, in the historic National Monument Pullman district of Chicago, IL. In Honolulu, we are developing 84 units of affordable housing with 12 units specifically set aside for people experiencing homelessness; while in Chicago, we are developing 38 units of affordable housing with six units of supportive veteran housing. Both of these Artspace developments

closely align with the Foundation's giving priorities, while the geographic areas represent two of the Foundation's priority communities.

The Harry and Jeanette Weinberg Foundation, one of the 50 largest private charitable foundations in the United States, is dedicated to meeting the basic needs of people experiencing poverty. In 2019, the Foundation will provide approximately \$125 million in grants to nonprofits, primarily in the US and Israel, that provide direct services in the areas of Housing, Health, Jobs, Education, and Community Services. Grants focus on supporting organizations that serve specific populations, including older adults, women and children at risk, people with disabilities, and veterans, as well as the Jewish community. The Foundation administers the majority of its funding in its priority communities: Baltimore, Chicago, Hawai'i, Israel, New York City, Northeastern Pennsylvania, San Francisco, and Rural Communities (primarily rural areas within proximity to other priority communities). These areas are hometowns representing personal ties to the life and legacy of Harry Weinberg, as well as cities where Weinberg Foundation trustees reside and provide leadership.

"The work of Artspace aligns with the Foundation's priority to create more units of supportive housing for vulnerable people," said Amy Kleine, Weinberg Foundation Senior Program Director. "We provided funding to these two projects because of their focus on specific populations of interest to the Foundation: families who have experienced homelessness and veterans."

The challenges we face to make our communities healthier, safer, and stronger, while improving the lives of low-income and vulnerable people, are formidable. They require commitment and partnership across sectors. Artspace is deeply honored to have The Harry and Jeanette Weinberg Foundation as a partner in the long-term success and sustainability of the Pullman Artspace Lofts and Ola Ka 'Ilima Artspace Lofts and the communities that they serve of low-income people, veterans, people who have previously experienced homelessness, and creative individuals.

—Kathleen Kvern

Above: Supporters gather for the Ground Blessing on the site of the Ola Ka 'Ilima Artspace Lofts affordable live/work project in Honolulu, Hawai'i. Photo by Kyle Wright.

THE COWLES CENTER'S 2019 GALA IS PLEASED TO HONOR ELIZABETH REDLEAF

The Cowles Center for Dance & the Performing Arts was created by Artspace to serve as the flagship center for dance in the Twin Cities, and its annual gala will take place October 5th at the Minneapolis Marriott City Center. The gala's theme this year, "Silver Screen Soirée," pays homage to the magic of dance on the silver screen while honoring arts patron and filmmaker Elizabeth Redleaf. From her initial participation on the Cowles Capital Campaign Steering Committee (2008) to continued service on the Artspace Board of Directors, Elizabeth has a storied history championing the arts. Her mother majored in keyboard, and Elizabeth said her family always placed an emphasis on community involvement and service. "Music and the arts were very much a part of our family culture," she said. "We saw the Nutcracker every year, wherever we lived. One of my earliest memories is of getting dressed up and attending a Boston Pops Concert with my grandmother." Her tradition of arts support

continues today, and Elizabeth reflects on her history with Artspace and the Cowles, stating that Artspace has an impressive mission, "full of talented and dedicated staff, with a passionate and forward-thinking board, run by one of the nicest people on the planet, Kelley Lindquist. I feel honored and privileged to be a part of it." Elizabeth has also been connected with a myriad of other arts organizations, from the James Sewell Ballet to the Walker Film Club, Film at Lincoln Center, Telluride Film Festival, FilmNorth, and many more. Beyond her support as a patron and volunteer, Elizabeth founded the film production company, Werc Werk Works. She cites the "autobiographical and wildly cinematic" film directed by choreographer Bob Fosse, "All That Jazz" (1979), as an early influence. "Not many films have managed to capture the excitement and physicality of Broadway dance like that film does," she said. It is only fitting, therefore, that the Cowles celebrates the power of rhyth-



mic, expressive movement, as captured in motion pictures, at this year's gala co-chaired by Elizabeth's friend Dan Avchen (with a "TechniColor Me Bad" After Party chaired by Thomas Pack). Elizabeth states that this year's gala committee has designed an event that is "different, dynamic, fast-moving and fun, using not only the wonderful dancers from various organizations that benefit from having access to the Cowles Center, but [incorporating] some surprises involving film and cinematic excitement." She advises gala guests to "wear your dance shoes and be ready to kick up your heels ... because on October 5th, it's 'Showtime!'"

—Dana Mattice

OLD HOLLYWOOD GLAM
TAKES CENTER STAGE AT THE

SILVER SCREEN SOIRÉE



The Cowles Center Gala & After Party

Saturday, October 5
5 PM – Midnight

Minneapolis Marriott City Center

Guests will be immersed in an evening with elements of dance from start to finish, surrounded by craft cocktails, gourmet food, one-of-a-kind auction packages, and a dance party like no other.

For tickets or more information, please visit:

THECOWLESCENTER.ORG/GALA

*As we move towards the end of the year, giving and generosity are frequently top of mind. **What forms do you see “Giving Back” take within your community?***

Benja Wuest
Resident Artist, Artspace Jackson Flats

We at Artspace Jackson Flats feel community is a priority both within our living space, and as a point of convergence within the greater Northeast Minneapolis Arts District. We look to give back to the community through addressing sensitive issues and creating positive discussion around topics such as censorship, body positivity, sexuality, and race that bring communities closer together in solidarity. We take pride in being a space that provides new and upcoming artists a place to exhibit, and are glad to offer access to amenities such as workspaces, workshops, and photography of artwork to artists who may not otherwise have access. Our community is incredibly supportive of us, and we are trying to give back the best we can to support art; positive, safe discussion; and community.



Herman J. Milligan, Jr., Ph.D.
Artspace Board Member

I reside within a global community of what I call Caring Givers. Individuals, small companies, and large corporations (nonprofit and for-profit) who give back in terms of their financial resources, intellectual capital, and volunteer labor to improve the human condition within a social justice framework. Irrespective of where we reside on the planet, I believe these are the fundamental values and behaviors that can help ensure that such resources are maximized to yield the greatest good for the greatest number.

Sara Remke
Owner, Black Dog Café
Northern Warehouse Artist Lofts

At the Black Dog Café, giving back is a year-round activity. Service is a basic tenant of our philosophy. Kindness and generosity in our neighborhood, with our customers, and among our staff are forms of giving back that create community.



QUARTERLY

EDITOR IN CHIEF

TIONENJI AIKEN

CREATIVE DIRECTOR

THERESE HARRAH

STAFF CONTRIBUTORS

KATHLEEN KVERN**DANA MATTICE****ZAMZAM MOHAMMED****LAURA MORAN**

 QUESTIONS? COMMENTS?

Email Tionenji Aiken at

tio.aiken@artspace.org

QUARTERLY ONLINE

All articles from this issue of the Quarterly can be found online at artspace.org/news.

FOOTNOTES

CAPTIONS FROM THE COVERS

*Front Cover: Untitled 9/11, Oil on Canvas, 58 x 48 in., ©Dave's Studio.**Back Cover: Float & Sting, Oil on Canvas, ©Dave's Studio.**For more information on Dave Rogers and his artwork, visit davesartstudio.co*

 The logo for artspace, with 'art' in a light green sans-serif font and 'space' in a dark blue sans-serif font.

Artspace is a nonprofit organization that uses the tools of real estate development to create affordable places where artists can live and work. Artspace consistently develops these projects in ways that support stable, healthy communities, anchored in existing assets. Because Artspace owns each of the projects it develops, they are able to ensure that the spaces remain affordable and accessible to artists in perpetuity. With 50+ projects developed over the last three decades, Artspace has supported artist-led community transformation, representing a \$653 million investment in America's arts infrastructure. While embracing the value the arts bring to individual lives, Artspace has championed the once-radical idea that both artists living with financial hardship, and chronically underfunded arts organizations, can leverage fundamental social change. With headquarters in Minneapolis and offices in Denver, New York, Seattle, and Washington D.C., Artspace is America's leading developer of arts facilities; and has served as a consultant to hundreds of communities and arts organizations nationwide.

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artspace



ARTSPACE PERSPECTIVES:

Conversations with
creative stakeholders
in Artspace communities
across the country.

Find all episodes online at
artspace.org/perspectives

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ARTSPACE.ORG/NEWS



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