Group critique, sharing helps artists grow

by Susan Wagner
Several years ago, when still relatively new to the Northeast arts community, I was asked to join a small group of practicing artists for critique, knowledge sharing and I didn’t know what else, but I was eager to be part of it. It was good timing. I was looking for a deeper connection to the arts community in Northeast to share my work and ideas and to get feedback in a supportive and encouraging environment.

It has become one of the most valuable components of my art practice life. Our group of painters, collage artists, and fiber artists includes myself, Mary Simon-Casati, Suzanne Skon, Carmen Gutiérrez-Bolger, and Carolyn Halliday.

We meet every couple of months to share each other as another set of eyes to help guide focus or constructively critique our own individual paths. Our way of creative exchange has taken time to develop.

Not sure what installation art is? Don’t worry, you aren’t alone.

by Sarah Ratemann Beahan
The definition of installation art is a moving target. The term is typically used to describe large-scale, mixed media art that is often site-specific and designed to have a relationship with the environment in which it’s placed. This type of art and those who create it have found a niche in the Northeast Arts District community.

Artist Rebecca Krinke describes installation art as “an immersive experience.” Krinke, a member of the collective art gallery Rosaulx, was most recently the Artist-in-Residence at the Weisman Art Museum. Her work is intended to provoke conversation about a variety of social issues with her installation pieces, including agriculture, food industry practices (Oleic to Glutinous) and water quality (Found in Our Water), among others. “I’d already made art to sell,” Bridges says. “I wanted to focus on art that would bring viewers in, that wouldn’t normally engage in art.”

In Bridges view, installation art isn’t simply about the artist and the viewer, but it is about the wider community. By creating art that intends to spark conversation, she is drawing the attention of all community stakeholders, not just those who are artistically-minded.

Northeast Minneapolis Arts District is a perfect incubator for artists conceiving of this type of work. The prevalence of artists in the Northeast Minneapolis social milieu and in deliberate contact with each other (see Susan Wagner’s article on critique groups) nurtures and stimulates artistic growth.

The Keep.” by Rebecca Krinke, who lists the materials: Bed, feathers, bird netting, wood, my own notebooks, charcoal drawing on wall, mixed media, Rosaulx Gallery in April 2017.