

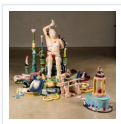
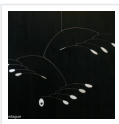
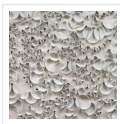
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Gallery Exhibit | October 25 – December 1

Starting Date
October 25, 2019

Ticket Prices
free

Ending Date
December 1, 2019



Opening Reception: Friday, October 25, 6:30 – 8:30 p.m.

Gallery Hours

Monday – Saturday, 9:00 a.m. to 4:30 p.m.

Sunday, noon to 4:30 p.m.

As well as one hour before and during intermission at all performances in the theaters.

Gallery One: Monica Rudquist

“My perspective is that of a maker and teacher. I have worked with clay on a potter’s wheel for over 40 years. At this point it is part of who I am and how I respond to the world around me. Clay has taught me how to be in the moment, take risks, trust in myself, be decisive, be patient, be persistent, and deal with failure.”

– Monica Rudquist (Minneapolis, Minn.)

Gallery Two: David Montague, Larsen Husby

“Movement, balance, and change are central elements of my mobiles; and they are what drew me to kinetic sculpture. The many simple, abstract components of a mobile interact with each other, yielding a complex form that has the potential for continuous change—the motion of the sculpture transforming it into practically endless configurations. Mobiles also interact with their environment—possibly catching a slight breeze or creating intriguing cast shadows— which actively affects the viewing experience.”

– David Montague (Brooklyn Park, Minn.)

“Every time I ask, ‘Where am I?’ I try to think of a different answer. My work has never been consistent in its medium, but it has been rather consistent in its preoccupation with location. I traverse, map, and document my surroundings using the tools of drawing, sculpture, performance, and the written word. My practice is an ongoing effort to peel back layer after layer of place, and to continually locate (and re-locate) myself within them.”

– Larsen Husby (Minneapolis, Minn.)

Gallery Three: Susan and John Hensel

“This suite of photographs is a collaboration of the performer and sculptor, Susan Hensel, and the photographer, John Hensel. When collaborating, Susan sets the parameters of costume and objects to be manipulated and then allows the collaborator to direct the action. Drawing on extensive study of African masquerade culture, she allows the objects and costumes to inhabit her will, allowing her aged, broken body to dance free in the spirit of the costume.”

– Susan and John Hensel (Minneapolis, Minn.)

Riverview Gallery: Marcia Haffmans

“The materials I use hold functions of domesticity and social systems. They may shimmer and shine to highlight and provoke. I hear the voices of the scripts that I investigate, which propelled my art making into spatial language that can be experienced through shadow echoes. I scratch, strangle, erase, pierce, pound, knot, tear, or sculpt to release the energy from within the material subjected to my hand techniques.”

– Marcia Haffmans (Minneapolis, Minn.)

Overlook Gallery: Lisa Marie Barber

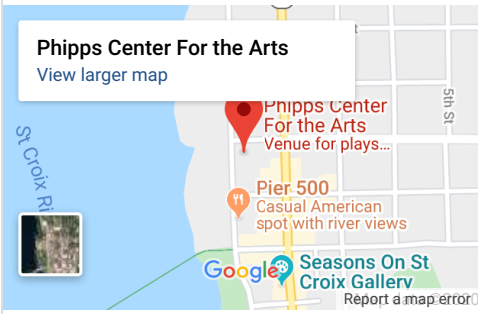
“My aesthetic sensibility is rooted in Central American Folk Art and the Mexican Catholic shrines of my heritage and upbringing... Materials weren’t required to be ‘fine’ and tools were expected to be simple. Evidence of ‘the hand’ (the maker) was never something to be self-conscious of or craftily removed. Throughout my life, I’ve remained loyal to this style of making.”

– Lisa Marie Barber (Kenosha, Wis.)

Atrium Gallery: Paul P. Rome

“As a portrait photographer, I’ve long embraced environmental or contextual portraits. The subject in their surroundings resonates with me. It allows the viewer an opportunity to project themselves into the subject’s perspective... The combination of the natural inclination toward environmental portraits and my curiosity about creative spaces provides an obvious opportunity for me to explore.”

– Paul P. Rome (Centerville, Minn.)



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