Wall Curtain: Saw Blade

The elements are listed in the artist's morvelously literal title. Hanging on the wall from the blade of an old logging saw is the folded ghost of a curtain crocheted from copper wire. The great thing about this particular piece of Tracy Krumm's is not that if questions assumptions about an arbitrary line dividing the handicrafts of women from the traditionally patriarchal Arts with a capital A. This if does with brown, as does all of Krumm's work, but the great thing in this piece is that Tracy Krumm relishes that line as she obliterates it, playing both sides splendidly close to the chest, knowing she holds the winning hand.

Her first card is the scent of prairie grass and more than a strand of pioneer romance. Wall Curtain, Saw Blade is an homage to every blanket ever crochefed by nimble fingers on autumn evenings, as if the same astral thread ran through them all and straight into Tracy Krumm's art. A thread through conversations and the ease of mind in the silences as night falls and one by one they go to sleep. A thread through your fingertips, a soothing chant of touch, running like a prayer of gratitude to all aunts, abuelas, and ancestors practicing these crafts.

And at the same time, the piece is an airy work of sophisticated minimalism, an arte povera object drawing, and it ups the onte with a bit of a rectangular jab of painting's near death experiences. "Hang it up, painter boys," the work asserts with complete confidence. "Crocheting's still going strong."

And has finally found its wildest maverick in Tracy Krumm. Besides delightfully defloting gender biases, and puncturing the putfled paradigms that meaninglessly divide arts and crafts practices, Krumm constructs a toscinating mechanics of abstracted emotion and sculptural play. Her works can be read as enlarged cooking implements, they can literally be baskets, or they can look like mechanisms from a lost world of machinery. Some are sweet, delicate, and diaphanous while others have a sinister edge of bandage and gothic torture. Almost all would function nicely as lobster traps.

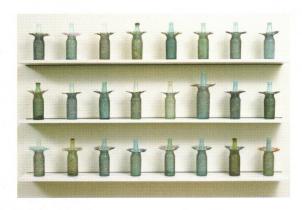
There is a rare humor here too, and a Di. Suessian sense of whimsy. Another pole of her work expresses itself in pieces like *Long Tapered Bag or Semi-shroud Coll*. There is a figurative sense of animation in these symmetrical pieces, scaled to the body, dropping from the ceilling like marionettes. The formal and literal tensions compound in a way that brings a suspended sense of expectant life to their tout vertically. This elien-compossing vitality is at the heart of tracy Kumm's project.



2:BALANCED, 2003 CROCHETED & FABRICATED METAL & FOUND OBJECT 121 X 114 X 82 INCHES

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TRACY KRUMM



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TRACY KRUMM b. 1963 Kenosha WI. Ed: MRA Vermont College, BRA California College of Art and Crafts, Oxitional. Evergreen State College, Olympia WA. Coll. Atlanta Airport Hillion: American Craft Museum, New York: Ed Broida Trust, Santa Fe; Cilorex Corporation, Palo Allo CA: Concepts, Santa Fe; Denver Art Museum, Elements, Chicago; Ford Motor Company, Serramonte, Kaiser Permanente Hospitals CA; Lark Books/ Fiberarts, Asheville, Marin General Hospital, San Barteli: Minnesota State Arts Board, St. Paul: Museum of Fine Arts, Santa Fe; Shadow Agency, Minneapois, Pepresentation: Linda Durtham Contemporary Art, Santa Fe.