

From an Object-Maker's Lair

In "From an Object-Maker's Lair," exhibited September 18 to October 23, 1999, at Linda Durham Contemporary Art in Galisteo, New Mexico, Tracy Krumm continues her pursuit of making a lot with very little. The artist has reduced her working vocabulary to very few terms that she makes bear tremendous weight and a large number of meanings. Crocheted metal wire (28 or 30 gauge) and a few found objects (usu-

ally tools or spools and occasionally a willow branch) are the elements.

Krumm's technique has a long and complex history in her life. She has crocheted since the age of seven, following in her female relatives' steps. In graduate school she returned to the medium because she liked it and because the hookwork gave her a starting place amidst the dizzying range of formal options. The practicality of that gesture provided a foundation that at once allies her to a generation of feminists interested in "women's work," postminimalist use of materials, and the reinsertion of meaning and craft into sculpture.

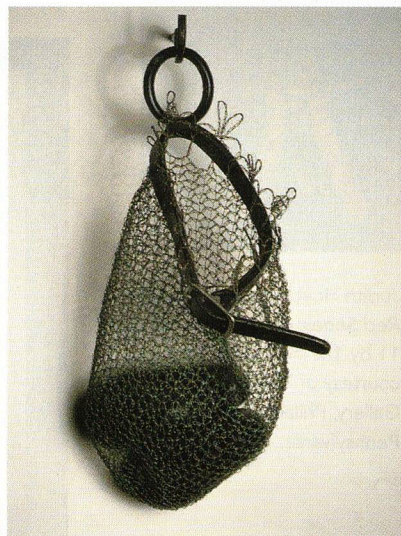
A large rusted clamp holds a long filigreed curtain in *Shroud: Half Circle*. The artist risks combining the girlish delicacy of the wire with its almost floral fringe and the massive iron support in a way that defamiliarizes both objects yet avoids appearing trite. *Net: Long Tube with Pick Mattock* explores the visual implications of weight, playing the solidity of the rusted tool against openness and the possibility of containment.

Many of the works in "The Object-Maker's Lair" have multiple possibilities—certainly some would be great as garments or actually useful as nets. Several small works play with an endless rhythm of meaning between their parts. Already-crocheted wire, for example, is wound around a spool. Another looks like nothing so much as a fishing creel. But they are not, and they do make us think at least once more about those objects. An outdoor installation, *Forest*, expands into real space as a whimsical garden in which wire bells and flowers are anchored in the ground and attached to twigs.

Tracy Krumm's new work continues her self-conscious explorations of using "craft" media to address traditional sculptural concerns. In so doing she delights us with the delicacy of industrial materials and catches our senses and minds within nets of tactile, visual, and historical meanings.

—Aline Chipman Brandauer

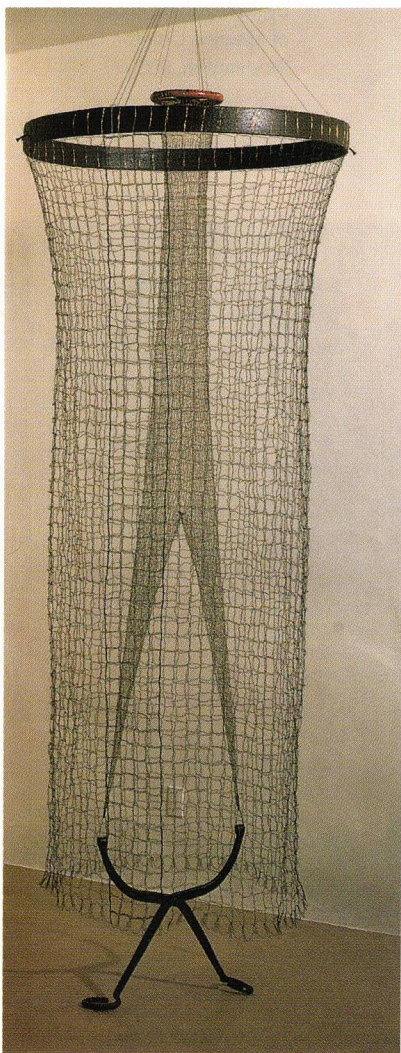
Bag with Shoes, 1999; crocheted copper wire, found objects; 13 by 5 by 6 inches. Photo: Mike Webb.



Tube with Multiple Appendages, 1999; crocheted copper wire, found and fabricated metal; 26 by 6 by 5 inches. Photo: Mike Webb.



Aline Brandauer is an art historian who lives in Santa Fe and curator of contemporary art at the Museum of Fine Arts there.



Shroud: Long Tube with Tongs, 1998; crocheted brass and copper wire, found and fabricated metal; 108 by 39 by 39 inches. Photo: Jamie Hart.