

# Visual arts

**John Bonick and Tracy Krumm:** Visually distinct creations of painter, sculptor joined by passion for science, relationships

By **Nirmala Nataraj**

SPECIAL TO THE CHRONICLE

John Bonick's labyrinthine abstract paintings bring to mind networks of neurons. Tracy Krumm's sculptures juxtapose traditionally gendered arts and crafts against industrial objects. Their new two-person exhibition at the Andrea Schwartz Gallery may seem to speak to disparate sets of aesthetic and philosophical themes.

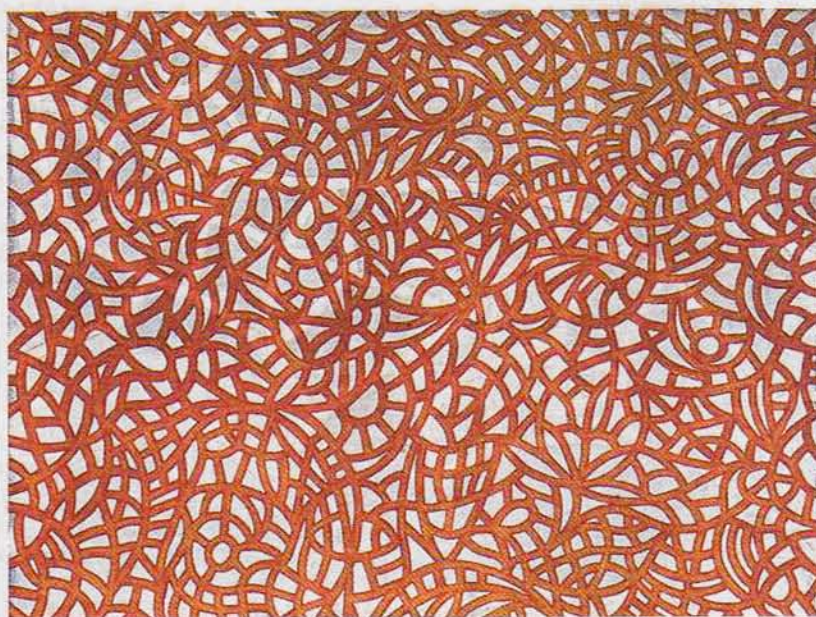
But look closely: The artists' engagement with science, interconnectedness and the process of creating make viewing their work more seamless than you might think.

"Tracy's woven and crocheted materials echo the interconnectedness that I'm thinking about when I paint," Bonick says. "Entanglement through and through."

Bonick's visual lexicon is beguiling in its spareness. In many of his works, the suggestion of chaos is inherent. But as the paintings develop, "an order emerges," he says. "Other elements that excite me are vibrations, the emanation of light in some of the channels, forms in the negative space and gracefulness of the lines. ... I want the work to have motion."

While Bonick's work is also invested in entanglement theory and quantum physics, it isn't distant or analytical. Entanglement theory "implies a connection between things and people that is inseparable. When one is affected or altered, all other elements in the system are altered."

Krumm's work is also about connections. Her interest in craft is based in 1960s urban culture and her relationships with her grandmothers, who were experts in the arts of sewing, embroidery and crochet. But Krumm's later interest in math and science also has influenced her process of making art.



Andrea Schwartz Gallery

**John Bonick's "Entanglement 4" (detail), mixed media on panel, seeks to portray an inseparable connection between people and things.**

Through April 29. 9 a.m.-5 p.m. Mon.-Fri., 1-5 p.m. Sat.  
Andrea Schwartz Gallery, 525 Second St., S.F. (415) 495-2090. [www.asgallery.com](http://www.asgallery.com).

Specifically, Krumm takes the gendered processes of crochet and blacksmithing, combining them with forged steel and patina chemistry to honor a complex history of "making, technical proficiency, science. ... I get to play with art and craft and science and history all at once, focusing on whatever aspect I want to at any given time."

"The work is always about balance and accommodation for me," she says. "There is the static and the flexible, the heavy and light, the delicate and almost ephemeral, and then the solid and the weighty."

Krumm says she thinks of her art the same way "an artist might think of a painting: playing with formal

issues, but with the twist of being made of a textile construction."

The sculptures "Lure (Seine)" and "Lure (Pouch)" present organic forms that emerge from the same tubular structure but grow into two separate, complex shapes representative of the masculine and the feminine — references to Krumm's engagement with duality and dichotomy. When Krumm and Bonick were given the opportunity to show together, "it was a no-brainer. ... He paints the way I think," Krumm says.

"There is a fixating aspect to our work that speaks of labor, and meditation and complexity, in ways that overlap and merge," she adds. "His work really feels to me like an alternative representation of a similar way of thinking and sifting through information."

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