

Fold

34 x 21 x 21 inches

Terra cotta, steel folding chair



Holly Kranker

Bio

Holly Kranker is a recent Sculpture + Experimental Media MFA graduate from the School of Art at the University of Arkansas, Fayetteville, and recipient of a J. William Fulbright College of Arts & Science Fellowship. For nearly a decade, and just prior to being accepted into the Masters Studio program, she was the Artists-in-Residence Program Manager at Bemis Center for Contemporary Arts (Omaha, Nebraska). She previously was the studio manager and lead assistant to renowned glass sculptor, Therman Statom. Holly has exhibited nationally and has received awards from the Birger Sandzén Memorial Gallery in contemporary metal craft, George A. Spiva Center for the Arts in photography, and has work included in the National Park Foundation–Lewis and Clark Historic Trail permanent collection. She has been an artist-in-residence at the Kimmel Harding Nelson Center for the Arts and the recipient of a Nebraska Arts Council Individual Artists Fellowship. Most recently, she was awarded the 2025 Dianne Komminsk Scholarship through the Mid-South Sculpture Alliance.

Artist Statement

My work explores the interplay between place, memory, and the suspension of time through diverse mediums and materials. I engage with mundane objects, interpreting them through a non-linear, dream-like, and irrational framework to unearth latent connections across time—past, present, and future. Central to these explorations is the concept of home—not merely as a physical location, but as an evolving entity. Recent studio reflections are focused on the lifecycle of objects, the emotional responses they evoke, and how these cycles emulate the human body and condition. Every object has a life cycle; an object starts as new, serves its purpose, deteriorates, and eventually becomes obsolete or is discarded. And yet, the value which we place on objects often transcends practicality, floating somewhere in the murky waters of sentimentality. I question how an object's value begins to shift once it confronts its fate of being discarded. This inquiry parallels the relationships we have with our own bodies, the bodies of others: both objects and bodies share a journey from presence to absence. By reinterpreting everyday artifacts, I aim to illuminate the connections between our personal histories and the objects that shape them, celebrating the ways in which care, nostalgia, and sentimentality intertwine.