

OUR ART OUR REGION OUR TIME



Flipped

14h x 16w x 13d inches
Sculpture - terra cotta, steel
\$350

Holly Kranker

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Bio

Born and raised among the Midwest Plains, Holly Kranker graduated Summa Cum Laude in 2007 earning a BFA with an emphasis in Commercial Art and Interior Design from Pittsburg State University, Pittsburg, Kansas. Holly is a current third-year Sculpture + Experimental Media MFA graduate student in 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 was the studio manager and lead assistant to renowned glass sculptor, Therman Statom from 2008–2013. Holly has exhibited nationally and has received awards from the Birger Sandzèn 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. Holly Kranker is currently based between Omaha, Nebraska and Fayetteville, Arkansas.

Artist Statement

Recent studio reflections are evolving around the expected lifecycle of an object. What once was new, becomes used, deteriorates, most often discarded. The object has an intended purpose/function we anticipate. We find ourselves placing value on objects important to us for reasons outside of practicality, somewhere resting in the murky waters of sentimentality. Objects appear situated among the stickiness of memories; they can become associated with physical and emotional experiences we have, recalled in intimate moments shared between one another, often a substitute for an actual person. While considered a modest form of craft, these crocheted blankets are literal manifestations of care; objects created by the body (hand), intended to provide literal comfort for our bodies. I'm thinking about this signaling of slowness and the marking of time, every crocheted chain stitch a part of the larger whole. Sourced or gifted, the anonymity of a blanket's maker is an important factor for me. There is not a need to have known the maker to acknowledge their significance. They will never know me but the actions and my effort in the evolution of this transition is an intentional gesture of preservation in paying homage to their labor and care, embodied.