

## Beyond the Wall

When body touches rock, it can glide, fall, and turn—the collision can be tender, bruise, cut, break, and kill. Momentum and strength are in harmony. Anne Currier's work finds the edge of form. Jutting into view, we witness the breaking and dividing space. Even in its most humble persuasion, her visual language, like e. e. cummings', is dramatic, following line as it skirts across a page and into a crevasse. Currier's work situates itself in spatial potential and invokes a need to understand—closely aligned with our own misunderstandings of body and self.

Jeanette Winterson wrote about the act of looking—attempting to see something for everything and love it—the moment and the thing. She says,

Art has deep and difficult eyes and for many, the gaze is too insistent...  
Whether art tunnels deep under consciousness or whether it causes out of its own invention, reciprocal inventions that we then call memory, I do not know, I do know that the process of art is a series of jolts, or perhaps I mean volts, for art is an extraordinary transmitter.

There is a reckoning in Currier's work that is taut and simultaneously relieving. I find myself trying to comprehend why I love one and not the other, rather than understand the experience is just different. I must *feel* it again and the response might change.

Currier creates from an endless formula that is composed of shape combinations and her ability to connect history (art, society, nature, humor, and sex) to being present. Her process, while intuitive, is generated over decades of looking and at its core, is a deep fixation on the details of piecing together *object*. She made it. Yet, you cannot look at Currier's work and see the hand move across the material. She isn't there anymore. This absence is most powerful when you see her work because you are the presence. Imagination becomes possible and eyes begin to touch.

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