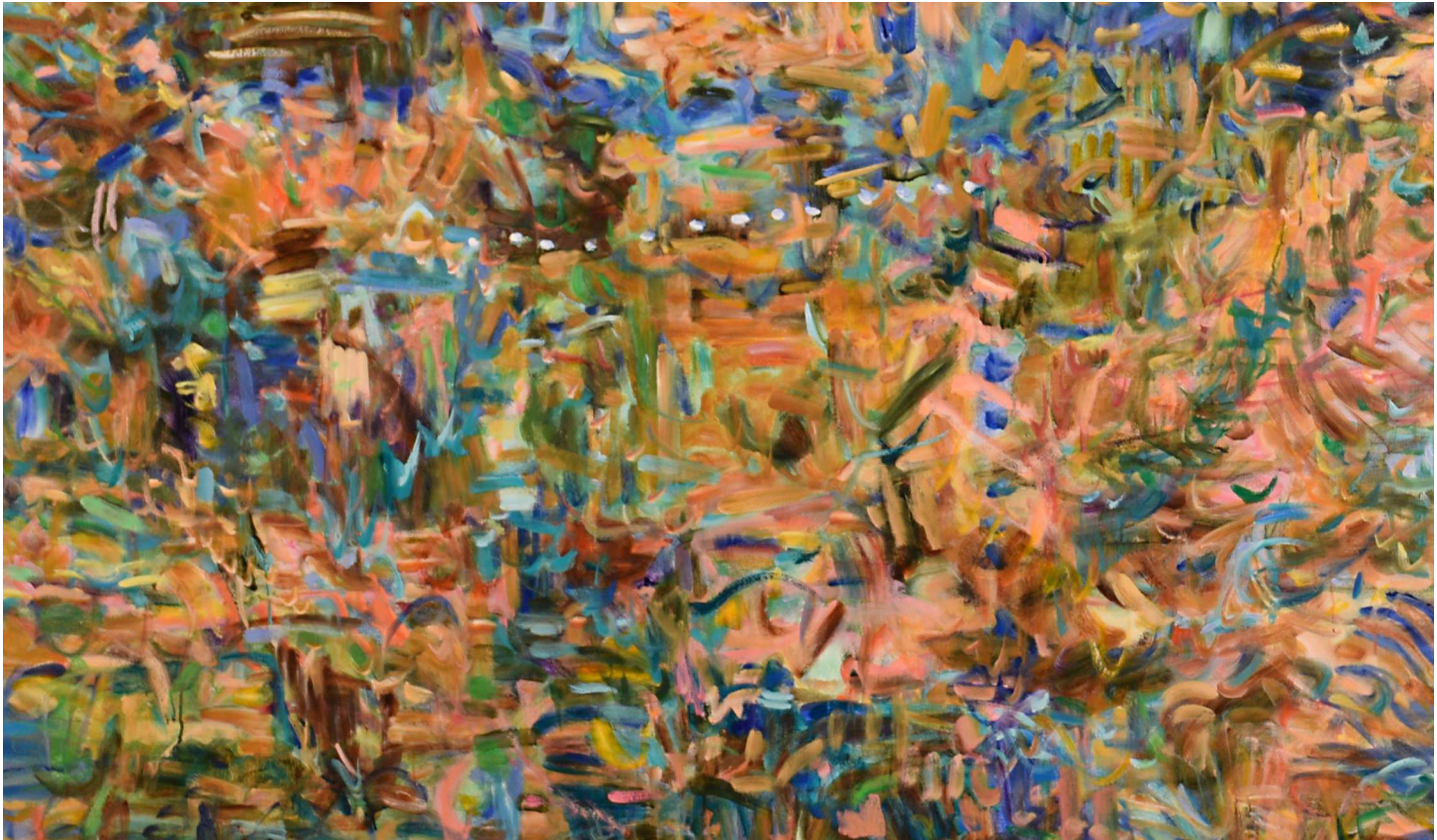


"Impact of Language"

Kathryn Arnold



Includes essay authored by Kathryn Arnold



Kathryn Arnold

"The Impact of Language"



Law of the Poem (Cortazar)

" Bitter price of the perfect poem
Precisely 9 syllables per line
not one too many or one too few,...
We are the cards dealt between 2 fires,
the chess game rivers are known to play,
we win or lose with our heads or tails...
The words fall into lines of verses,
weeping pours into our memories,..."

(Image © Kathryn Arnold)
oil on canvas, 72" x 72"

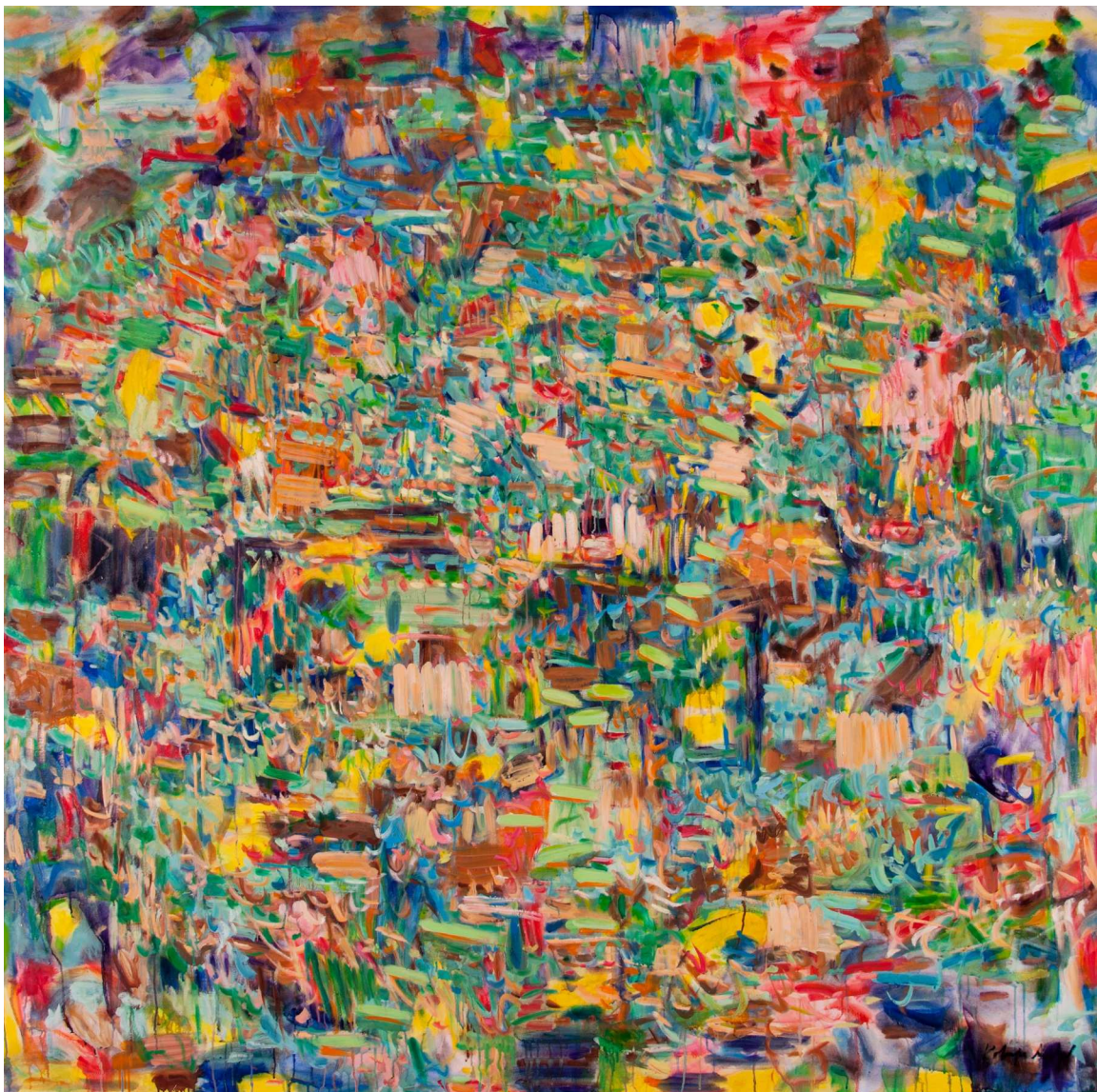
Cover Image: Ippu Diptych © Kathryn Arnold
66" high x 132" wide



"Remembering East Mountain" (Li Po)

"It's been forever since I returned to walk
the trails of my East Mountain home.
How many roses bloomed alone,
white clouds gathered only to be blown?..."

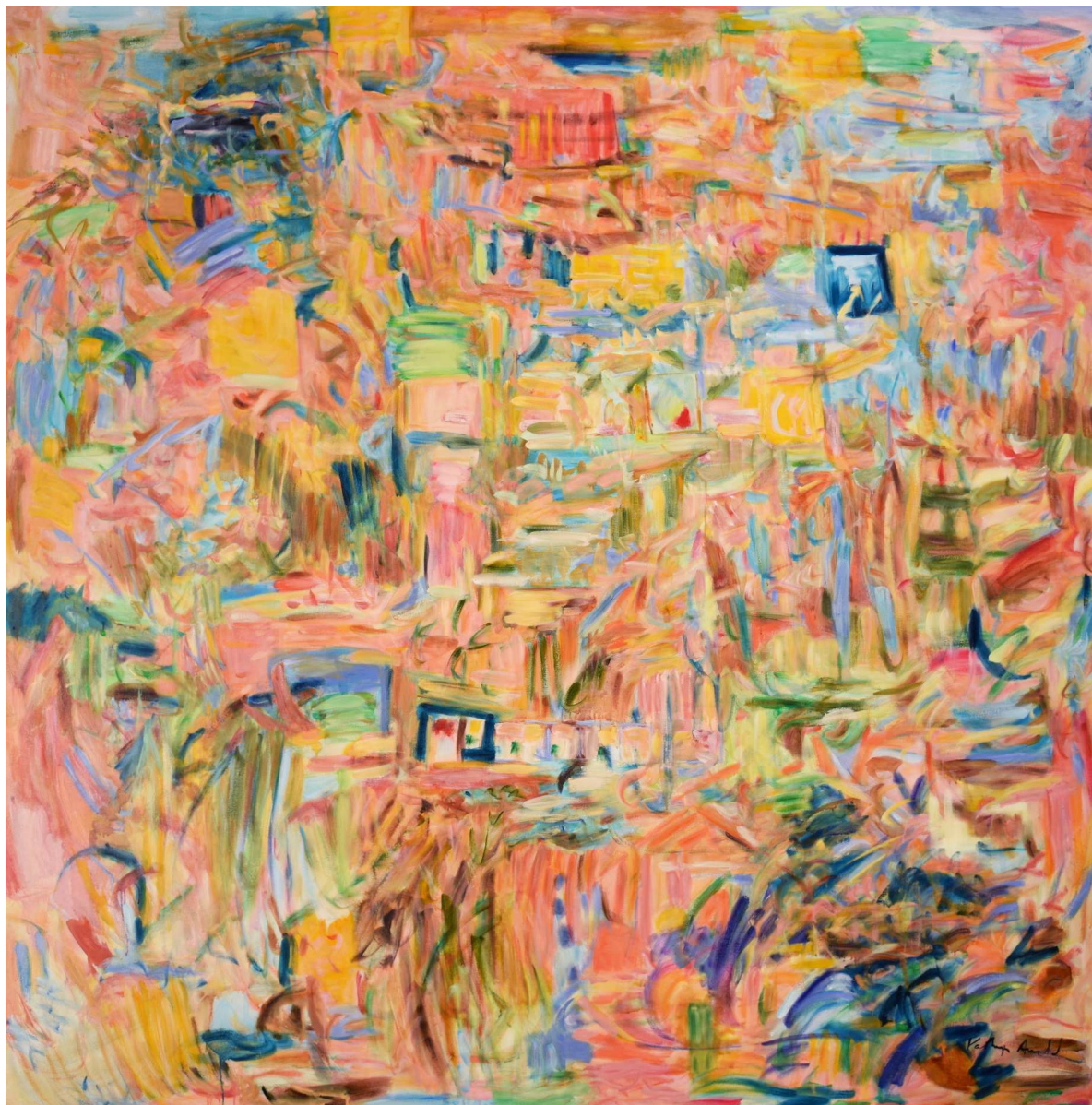
(Image © Kathryn Arnold)
oil on canvas, 72" x 72"



Say I am You (Rumi)

"I am the dust particles in sunlight...
I am the morning mist
and the breathing of evening.
I am the wind in the top of a grove...
Silence, thought and voice.
The musical air coming through a flute,..."

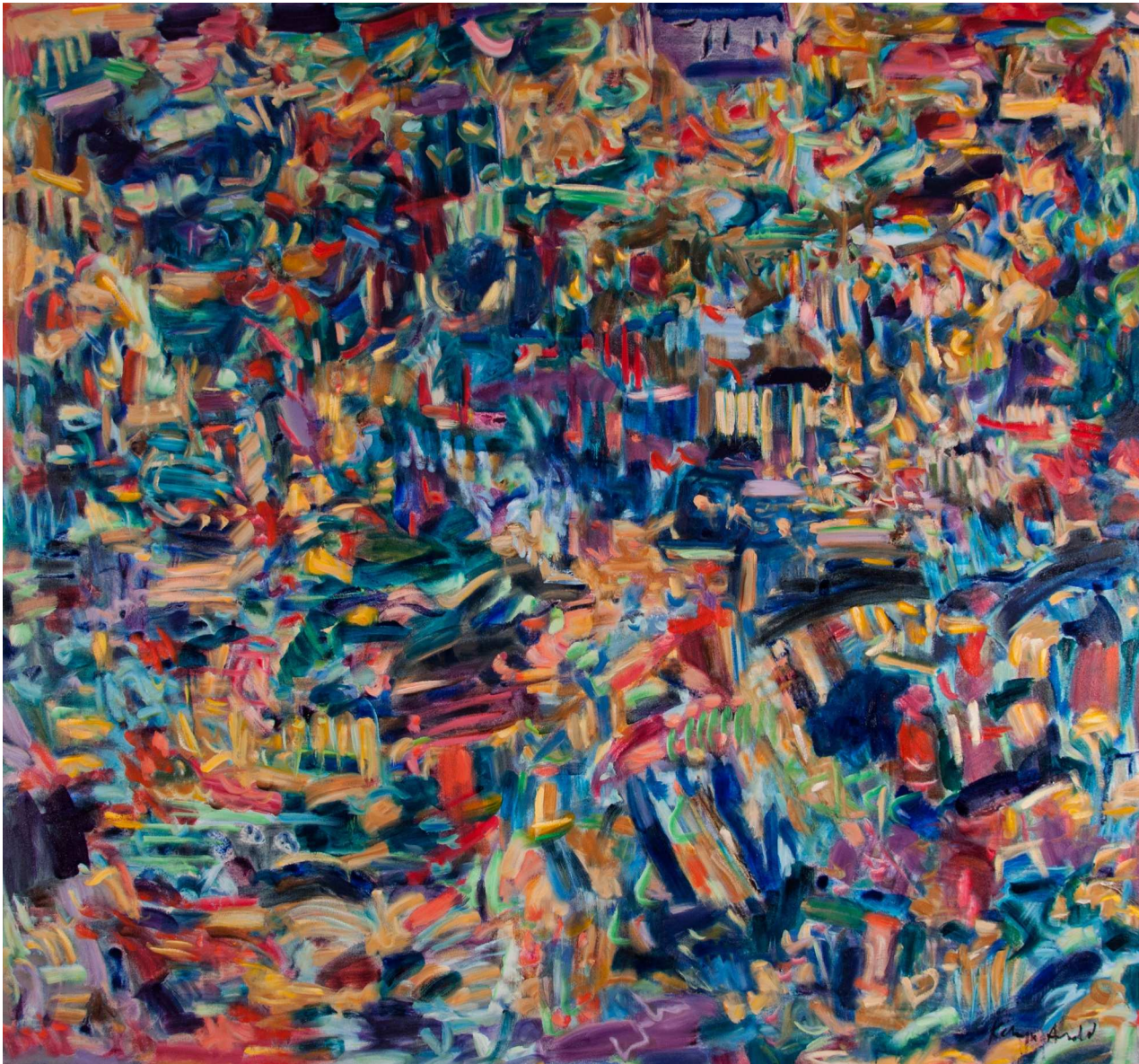
(Image © Kathryn Arnold)
oil on canvas, 72" x 72"



"Approaching Storm " © Kathryn Arnold

oil on canvas

84" x 84"



from T.S. Eliot Four Quartets

East Coker Part 2 (left one)

"...Leaving one with the intolerable wrestle
With words and meanings. The poetry does not matter
It was not what one had expected...."

(Image © Kathryn Arnold) oil on canvas
66" high x 70" wide



from T.S. Eliot Four Quartets

East Coker Part 3 (right one)

"...In order to arrive there

To arrive at where you are not, to get from where you are not

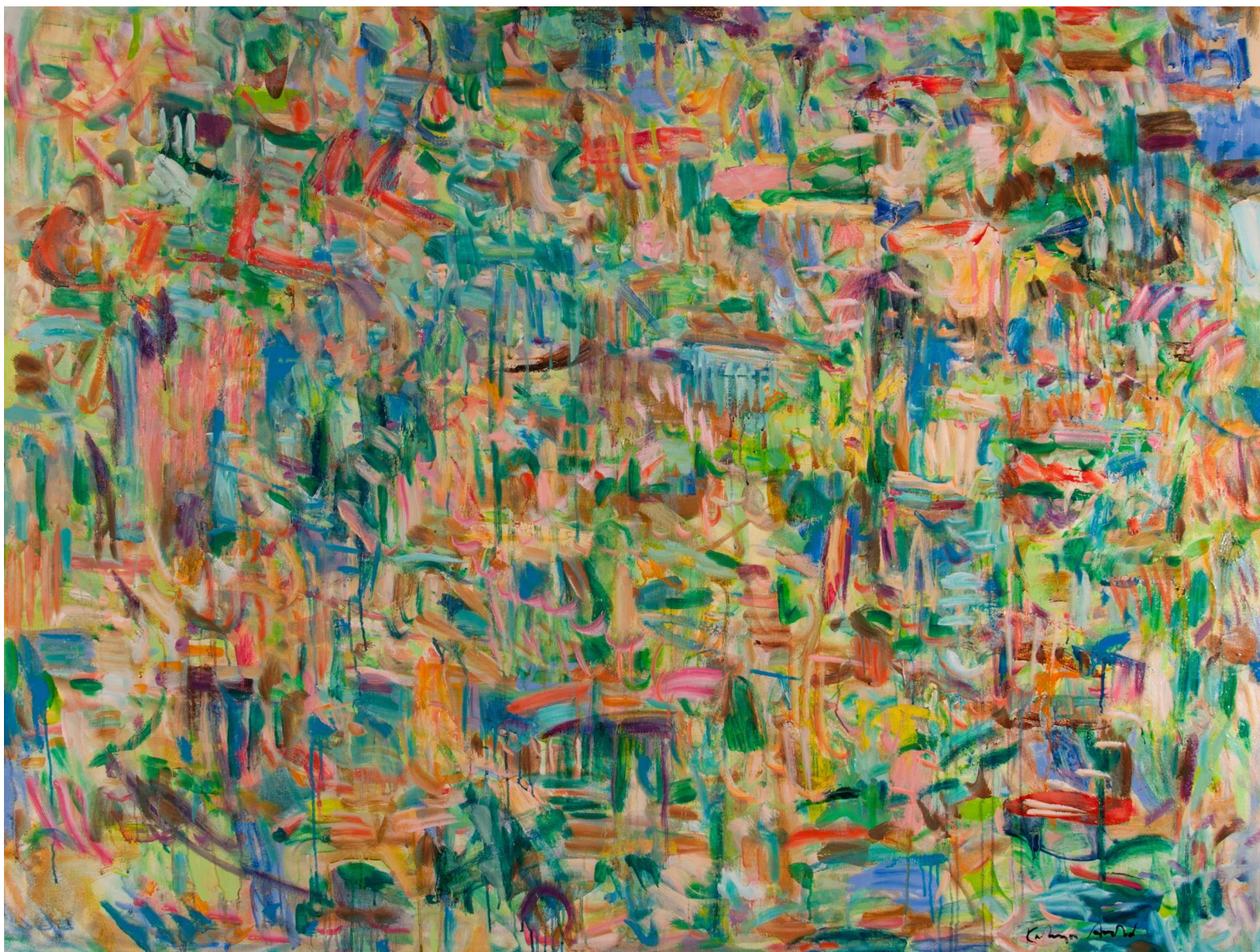
You must go by a way where there is no ecstasy...

And what you do not know is the only thing you know..."

(Image © Kathryn Arnold) oil on
canvas 66" high x 66" wide







From Tulips and Chimneys EE Cummings

"...my mind is
a big chunk of irrevocable nothing which touch and
taste and smell and hearing and sight keep hitting...
I perform squirms of
chrome and execute strides of cobalt...
feel that I am cleverly being altered..."

(Image © Kathryn Arnold) 48" high x 60" wide,
oil on canvas

Image on prior pages: "East Coker Diptych"
© Kathryn Arnold, 66" high x 136" wide,
oil on canvas



"String of Pearls" © Kathryn Arnold
oil on canvas
84" x 84"



"Descent of Winter" (William Carlos Williams)

10/28

"In this strong light
the leafless beachtree
shines like a cloud..."

(Image © Kathryn Arnold) oil on canvas
70" x 70"



From The delineaments of the giants part 2 (William Carlos Williams)

"...We sit and talk,
quietly with long lapses of silence
and I am aware of the stream
that has no language..."

(Image © Kathryn Arnold) oil on
canvas , 70" x 70"



from Ippu (one on left)
"...where do they go the_butterflies?"

(Image © Kathryn Arnold)
oil on canvas 66" x 66"



From Ippu (one on right)
"Falling in the wind
a gust
of evergreen leaves ..."

(Image © Kathryn Arnold)
oil on canvas 66" x 66"



The First Dandelion #2 (Walt Whitman)

"...Simple and fresh and fair...
Forth from its sunny nook of shelter'd grass ----
innocent, golden, calm as the dawn,
The spring's first dandelion..."

(Image © Kathryn Arnold)
oil on canvas 72" high x 96" wide

Kathryn Arnold: The Impact of Language

Kathryn Arnold (United States) is an artist working primarily with painting. By applying abstraction, Arnold formalizes the coincidental and emphasizes the conscious process of composition that is behind the seemingly random works. Her work externalizes private processes of thought, highly subjective and unfiltered references to dream worlds. Her work urges us to renegotiate painting as being part of a reactive medium.

Arnold's paintings feature coincidental, accidental and unexpected connections which make it possible to revise and complement art history. Combining unrelated aspects lead to surprising analogies. By experimenting with aleatoric processes, she creates intense personal moments masterfully created through rules and omissions, acceptance and refusal, luring the viewer into an internally comprehensible narrative through spaces, fields of color and interpretive markings. Space becomes intuitive aesthetic power.

Looking at these works, as a non-literal analogy, is a bit like looking at Google Earth, a satellite vision of our human life, environment and experience. Walk up close to one of these paintings – very close. The physical experience is a defining moment. Art critic Dewitt Cheng refers to them as “...ambiguously horizonless, scaleless vistas...”. These vistas capture deep visceral experiences – one imagines the human touch, kinetic sensation, chaotic energy – a building, a destruction, a complex, bewildering space – and, at the same time, warmth.

Kathryn Arnold's works typically do not reference recognizable form. The results are deconstructed to the extent that meaning is shifted and possible interpretation becomes multifaceted. By rejecting objective truth and narratives, she creates a unique situation in which the viewer is confronted with the conditioning of his/her own perception and has to reconsider predisposed positioning.

This is what the artist is working with in "The Impact of Language", a series of paintings investigating language. This has been an ongoing theme throughout Kathryn Arnold's oeuvre. In this case she sets up a conversation with the past and present. Using past poet's clusters of poetics for the titles, the present viewer defines the artworks with the language of that particular title. Tradition plays with conceptual modes of language.

Kathryn Arnold's artworks are conceptually strong and based in process. This brings into question – does the artist begin with language allowing the poetry to infiltrate the painterly process? Or is it the other way around – does the artist locate the language after the fact, allowing it to imply meaning? In applying arbitrary interpretations, we assert the human search for meaning as intrinsic and necessary. Kathryn's work magnifies the process of human narrative construction where nothing is asserted in a formal orthodox manner.

Kathryn teaches Art History and Studio Arts and is continually enchanted by language and shifting meanings and interpretations; the need to adapt and reinterpret is an ongoing process through which the artist makes clear an investigation of poetry in life and art. At heart, Kathryn's work reflects contemplative space while she brings the conditional nature of language to the fore.

What Kathryn Arnold's paintings look like:

The colors in Arnold's paintings are variously jewel-like or subtly muted; the paint's texture varies: drawing the viewer in as a crescendo builds and then diminishes. In Kathryn Arnold's own words, " I allow for intense optical mixing as the layers build up on each other with the translucent effects integrating both on canvas and in the eye. I build up the surfaces with marks. As I work, I notice a sense of personality and emotive nature developing and pursue it. Poetic gestures reveal the diaphanous character of thoughts and associations (processes of mind) in substantial and solid form.."

Selected Critics:

- Raphael Rubenstein when writing on Kathryn's work stated " From Monet to Bonnard to Joan Mitchell, one of modern art's most central traditions has been the color-rich painting that departs from the experience of landscape to travel the path to abstraction. Kathryn Arnold is clearly a vigorous inheritor of this tradition."
- Dewitt Cheng states about Kathryn Arnold's works " These field paintings oscillate between records of time passed creating such dense interweavings - ... her profusely patterned surfaces, cross-hatching set free from representation, ask the engaged viewer to bring into focus the layers of visual cues and create totality from parts..."

Kathryn Arnold currently works in San Francisco.

Essay authored by Kathryn Arnold.



The First Dandelion #1 (Walt Whitman)

"...Simple and fresh and fair..."

Forth from its sunny nook of shelter'd grass ---- innocent, golden, calm as the dawn,
The spring's first dandelion..."

(Image © Kathryn Arnold)

oil on canvas 66" high x 84" wide

**<http://kathrynarnold.com/> 415.863.8531 kathryn@kathrynarnold.com
Kathryn Arnold 301 8th Street, #245 San Francisco, CA 94103**



<http://kathrynarnold.com/> 415.863.8531 kathryn@kathrynarnold.com
Kathryn Arnold 301 8th Street, #245 San Francisco, CA 94103