

Husks in Field, 2012. Colored pencil on paper.



Above: *Measured Breaks*, 2012. Colored pencil on paper.
Cover: *Melt*, 2012. Colored pencil on paper.

This brochure is published in conjunction with *Iowa Artists 2013: Kathranne Knight*, organized by Gilbert Vicario, senior curator.

The exhibition is on view in the Blank One Gallery of the Des Moines Art Center from April 19 to July 28, 2013.

Iowa Artists 2013 is supported by the Elizabeth Firestone Graham Foundation, the Peter H. and E. Lucille Gaass Kuyper Foundation, and KPMG LLC.

Elizabeth Firestone Graham Foundation

Media support provided by
The Des Moines Register.

The Des Moines Register

© 2013 Des Moines Art Center
All rights reserved
Des Moines Art Center
4700 Grand Avenue
Des Moines, Iowa 50312-2099
515.277.4405
www.desmoinesartcenter.org

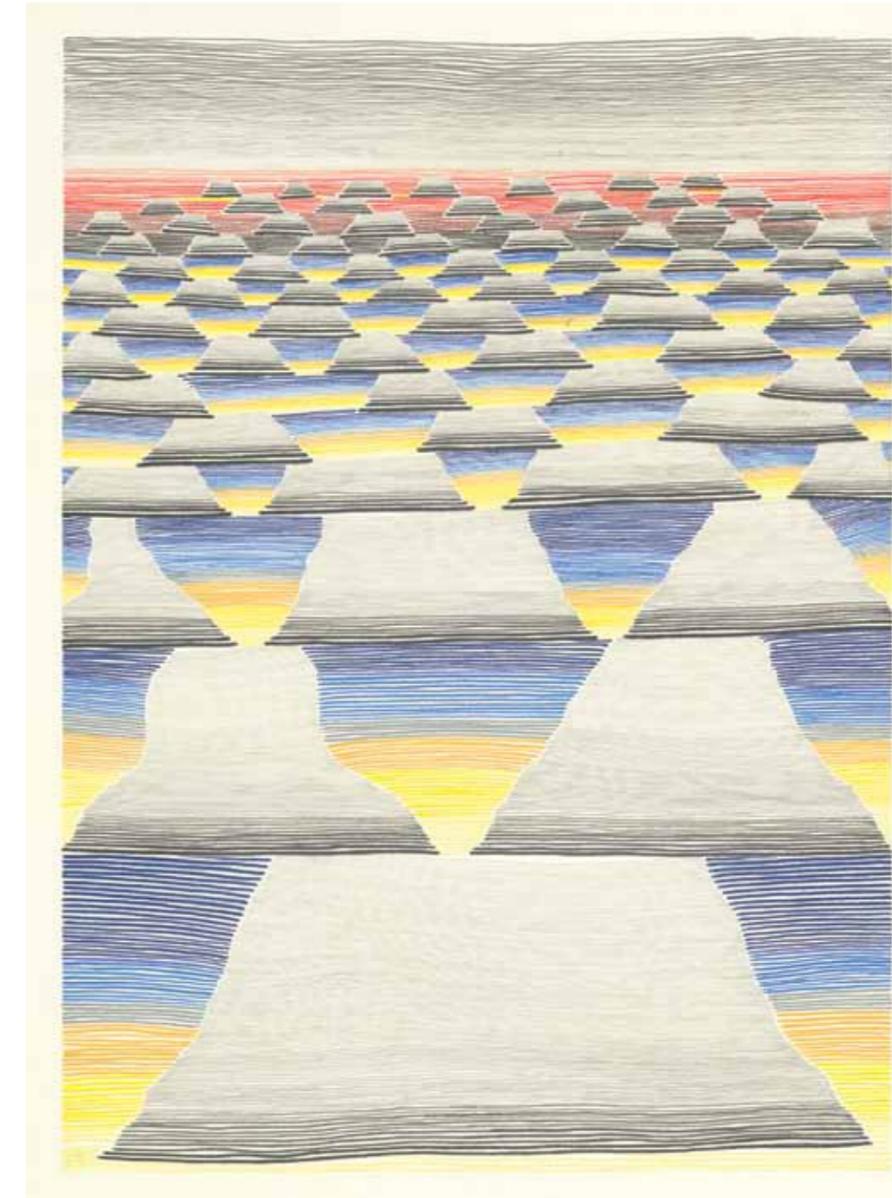
Opening event

Gallery Talk with Kathranne Knight and
Senior Curator Gilbert Vicario
Friday, April 19 / 6 pm
Free admission

Design: Annabel Wimer

PDFs of this publication may be downloaded
from the Art Center's website.

All images courtesy of the artist.



KATHRANNE KNIGHT

APRIL 19 – JULY 28, 2013

*To take line as a marker of space rather than form was an interesting proposition to explore. Consequently, the structure and color choices of each line drawing begin with perspective and color conventions such as: A thing which recedes in space gets smaller, complimentary colors excite the eye when placed next to each other, a thing is darker and more distinct when it is closer and lighter and less distinct when farther away.**

Kathrann Knight makes delicately rendered yet effusive drawings of imagined landscapes. They are joltingly graphic and full of color with a poetic immediacy that needs little description or index to fully appreciate. Their titles, *Husks in Field*, *Melt*, *Over the Edge*, *Setting Sun French Magenta*, to name a few, sometimes describe, other times intuit, and otherwise reflect a practice centered on a visionary view of the world. Knight's presentation in *Iowa Artists 2013* is comprised of work created between 2009–2013, and made using colored pencils, graphite, and ink in a variety of widths and lengths that construct environments orchestrated through the seemingly random accumulations of marks.

*One thing after another—one line after another—specific marks. HOW it is made. Line after line. An indication of time through the stutter.**

Formally, her drawings demonstrate the inherent discipline established in her drawing process, rigorously followed through until a suitable resolution is achieved. Colors change, scales shift, yet their intractable sense of horizontality and horizon remain a constant in the logic of each composition. Despite what appears to be a systematic approach, the end results yield a surprising diversity. *Melt* (2012), for example, uses striations of cool colors to achieve a pictorial structure of glacial forms that recede into the background. The warm pinks and jungle greens in *Two Step* (2012), on the other hand, describe a different kind of landscape dominated by a horizontal panorama with a foreshortened landscape and an expansive, electrified sky.

*What kind of landscape? Or, where? Not a place but a description of space. Landscape as the idea of landscape—not actual—an equivalent, not a facsimile.**

As an installation, the drawings reverberate through their similar subject matter, complimentary and opposing colors, and dramatic contrasts in size. There is a sense of the optical, retinally-charged work of the mid-twentieth century, albeit in a less exacting and machine-made way. More Alfred Jensen, less Victor Vasarely. More broadly, Knight's practice makes astute references to the history of Modernism by invoking Impressionist techniques of color application and early modern modes of abstraction. One could even say that her drawings, which share the strong colors and geometric shapes that expressed the utopian aspirations of a new society, have a similarly idealistic quality. Yet her drawings are anchored in a representational space that tempers the naiveté of perfection found in pure abstraction with a humanism grounded in imperfection. It is perhaps a notion that can be further articulated through the field of science and mathematics rather than just through art. Knight's mark making process connects with the mathematical theories of Benoît Mandelbrot, who in 1975 conceived of the term "fractal," based on the Latin *fractus* meaning "broken" or "fractured." This idea extends the concept of theoretical fractional dimensions, which may seem chaotic and random, to the geometric patterning found in snowflakes, flowers, trees, and mountains.

*The forest for the trees—a deep regard for the individual and champion of the small.**

Gilbert Vicario
Senior Curator

*Kathrann Knight. *Notes on landscape drawing*. 2013

Right: *Two Step*, 2012. Colored pencil on paper.

IOWA ARTISTS 2013 KATHRANNE KNIGHT

