

Along my walk to the studio is an abandoned lot overgrown with weeds which attract me with their persistence in the face of disregard and the grace and elegance in the simple shape of their leaves. These growths are a repeated icon in my recent body of paintings as an embodiment of the power of modest moments to coalesce into the remarkable. The works are indebted to Minimalism for its frugality of means and its attention to process. Plant forms and grids, also a minimalist tool, represent two opposing systems, the organic and the imposed. The plants become different sized stencils, repeated in full or fragment and used as both positive and negative shapes. I build thin coats of paint over and around the stencils, often using a compressor to spray the paint for an atmospheric, barely-there quality, leaving just traces of the object. The shapes push and pull against each other, emerging and dissipating all at once with no clear preference for either and no clear distinction between the positive and negative space. Rendered in shades of blue with explosions of magenta and yellow, layers of large, leaf-like shapes and blocks of color float above and below grids.

The journey of making is equally important to me: the work transcends the original object and becomes a record of the making. Working intuitively and responding by adding to or obliterating from paint and forms as they go down, I accumulate residue of plant, grid, and sketched lines as visible trains of thought. The paintings remain ambiguous and visually open, reflecting a gestural, provisional feel. Each painting is a discreet life, slowly built up through different phases, an appreciation that the profound experience of life is a cumulative experience formed by everyday moments.

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Raised in New York, Katherine Keltner holds an AB, Dartmouth College, and an MFA, American University, and studied at Columbia Graduate School of Architecture, Planning, and Preservation. Her work has been shown throughout the US, in Canada and Europe including recent projects – a solo show, *Quarantine Meditations*, at Sweet Lorraine Gallery in Brooklyn, and a two-person show, *Katherine Keltner + Luc Dubois – Unbound: Points of Encounter*, at the Katzen Arts Center American University Museum; reviews and features in publications such as Art F City, ARTINFO and the L Magazine; and artist’s talks at American University and Hunter College. Keltner is a co-editor and writer at POVarts where she has published articles on Elizabeth Murray and Barbara Rose and she is at work on an oral history project of Rose which will become part of the Getty Research Institute’s permanent collection. Keltner was a Ragdale Fellow, the Artist-in-Residence at Rhombus Space, and a fellowship recipient at Vermont Studio Center.