



CANTWELL

NIGHTLINES



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*art front cover*: NIGHTLINES 2 (detail) Encaustic, 36" x 24" (2016)

THERE AND BACK, Encaustic,  
12" x 36" (2015)

I am not someone who travels well. In a sense, my work is about how far or deep one can go by staying at home. The methodical, repetitive painting is soothing to me, and yet the resulting forms still allow me to create drama. I can get into painting a stripe as if it were the first I've ever painted regardless of how many times I have repeated the brushstroke. Because it is a universal motif that everyone recognizes, a stripe becomes a given whose redundancy can quickly put to rest what the viewer is looking at; but this comfort of recognition allows variations with color, thickness, and light to bring intrigue and even disquiet. As Bridget Riley says, "simple form made redundant amplifies things."

Having an excessive commitment to routine, I am propelled in my process by the shifts I see occurring as I lay down a color and a medium, and it can take days to visually absorb what is happening in a painting. I am interested in what one color does to another, and I simultaneously become attuned to the pushback of the physical substance with which I'm working. I favor gestures that require continuous action, because the effort usually results in applications that are decidedly handmade. Rather than seamlessly join together, a stripe maintains its autonomy, as it borders and struggles and converses with the next. While a succession of parallel lines might tend toward order, my bands of color have variation and irregularity with uneven surfaces. Where flaw meets perfection is interesting to me, because we deal with that dynamic within ourselves daily. My stripes are expressive moments about being human.



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NIGHTLINES 4,  
Encaustic,  
36" x 24" (2015)

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NIGHTLINES 8,  
Encaustic,  
36" x 24" (2016)





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NIGHTLINES 16,  
Encaustic,  
18" x 18" (2015)

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NIGHTLINES 2,  
Encaustic,  
36" x 24" (2015)





NIGHTLINES 3,  
Encaustic,  
36" x 24" (2015)



NIGHTLINES 12,  
Encaustic,  
36" x 24" (2016)





TWILIGHT, Encaustic,  
12" x 36" (2015)



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NIGHTLINES 17,  
Encaustic,  
18" x 18" (2015)

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NIGHTLINES 11,  
Encaustic,  
36" x 24" (2016)





## About the Arrays

To take an ordinary motif and expect the extraordinary spurs me on. My Array series is a collection of striped panels meant to be viewed as sets, or combinations.

I am interested in each stripe's unique singularity but I am compelled to multiply and divide one brush stroke after the other creating stripes until I feel all the stripes are in agreement. Each panel partakes of a similar palette with unique colors adding variation and vibrant notes, which encourages the eye to reconfigure the arrangement of patterns and hues.

Vertical and horizontal stripes are in a relationship. After painting each separate panel, I settle on how to arrange them so that each riffs off others. It's an intuitive puzzle figuring out what configuration of striped panels to use. They begin to settle into themselves as though they had always existed in their array. In the end, I am on the outside looking in. These stripes could be entrances to parallel universes.

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ARRAY 9c,  
Encaustic,  
24" x 24" (2016)





ARRAY 6B,  
Encaustic,  
18" x 12" (2016)



ARRAY 6,  
Encaustic,  
18" x 12" (2016)



ARRAY 6C,  
Encaustic,  
18" x 12" (2016)

Kathy Cantwell paints primarily in encaustic. An ancient technique also known as hot wax painting, the medium comprises heated beeswax with colored pigments, which are layered then fused onto paneled surfaces. She is drawn to the opaque and translucent qualities of layering that dominate the encaustic technique. Additionally she works in oil and cold wax.

Cantwell is having her first solo exhibition in NYC at The Painting Center in May 2016. She recently had a solo exhibition at Gallery 103 in Maplewood, NJ and has been included in group exhibits such as: "Square Foot" Project Gallery, Miami Art Basel, Miami, FL, Arte Internazionale in Matera, Italy, One + One, A Gallery, Provincetown, MA, Viewpoints 2015, Aljira, a Center for Contemporary Arts, Baruch College's Mishkin Gallery, Montclair State University's George Segal Gallery, the Monmouth Museum, the Edward Hopper House in Nyack, N.Y., and numerous others.

Kathy has been painting since the age of 13, after her father recognized her innate talent and set up a makeshift studio in her bedroom. During high school, she attended the Moore School of Art in Philadelphia every weekend, where she became versed on the techniques of classic studio art. She ultimately earned a Bachelor of Fine Arts degree in Painting from C.W. Post College in Greenvale, N.Y.

Living in New York City from 1978 through 2001, Kathy worked in the entertainment industry by day and painted at night. Her career stops include Universal Music Group, V2 Records, Atlantic Records, Zomba/Jive Records, Polygram Music and Columbia Artist Management. During this fruitful period, she found kinship with other artists in Manhattan's bustling downtown arts scene, where she developed her signature of offbeat portraits and interpretive urban landscapes. These wares were showcased at Gallery Asyl in the burgeoning arts neighborhood of Chelsea.

Moving to New Jersey to raise her family in 2002, Kathy began to think beyond her surroundings for subject matter to paint and looked inward for inspiration to transform her work abstractly. This work is exhibited on her website. She exhibits regularly in regional and international shows and is collected throughout the world in places such as Italy, London, New York, and California.

Kathy lives and works in Maplewood, N.J., with her wife Ann, and their children Jack and Grace. Studio visits are welcome.

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*art back cover:* NIGHTLINES 17, Encaustic, 18" x 18" (2016)

