



MARY KATHRYN JABLONSKI
BIO / STATEMENT

Brief BIO

Visual artist/poet Mary Kathryn Jablonski has promoted artists as a Senior Editor in Visual Art for *Tupelo Quarterly* and as a contributor at *Numéro Cinq* magazine. Her poems have appeared in numerous literary journals including *Atticus Review*, *Beloit Poetry Journal*, *Poetry Film Live*, *Poetry Ireland Review*, *Quarterly West*, *Salmagundi*, and *Verse Daily*, among others. She is most recently author of “Sugar Maker Moon” (Dos Madres Press). She was awarded a NYSCA Individual Artist’s Grant in Poetry, and an excerpt of her resulting collaborative poetry/film “Compass” (made with filmmaker Laura Frare) was awarded “Best Experimental Short” in the 2023 New York State Writers Institute Film Festival. She has worked as a gallerist for much of her life and lectured on Visual Poetry. Jablonski’s artwork has been exhibited throughout the Northeast U.S., most recently at the Arts Center of the Capital Region in 2023, and is held in public & private collections.

ARTIST STATEMENT

Mary Kathryn Jablonski makes many different types of artworks, ranging from very small works in printmaking (4x5”) to large scale paintings. Her visual poetry works can often be manipulated by the viewer to change or rearrange the written word. The works at Kettlewell & Edwards Fine Art and Front Street Home are spontaneous, gestural landscapes of the region. These works are intentionally made as monotypes, since this medium allows unique mark making, especially through removal processes, unable to be achieved in other painting methods. These monotypes are painted with oils on Plexiglas, a non-porous surface, then transferred onto dampened paper through the pressure of an etching press — for one-of-a-kind works.

Jablonski says: As a visual artist & writer, many of my creative techniques stem from my history as a printmaker. I repeat images, working in layers and series, obsessively revising through subtractive processes — paring words, washing away colors, erasing drawn images. I strive to expand the work while compressing it by maximizing the possibility of several dimensions or varieties of interpretations, without sacrificing comprehension. This is achieved through complimentary colors, unusual associations, or the way works are presented with the possibility of viewer manipulation, in the case of visual poetry pieces. As a poet, my artist’s eye gives an urgency to my writing as a means of capturing images in temporal space, making the moment resonate with distilled, lyric qualities. I am most interested in nature and human nature. The fluid formation of identity, integration of separation, loss, and imperfection, and the reconciliation of memory fuel the work.