

on cyan, 2022

kathy wu

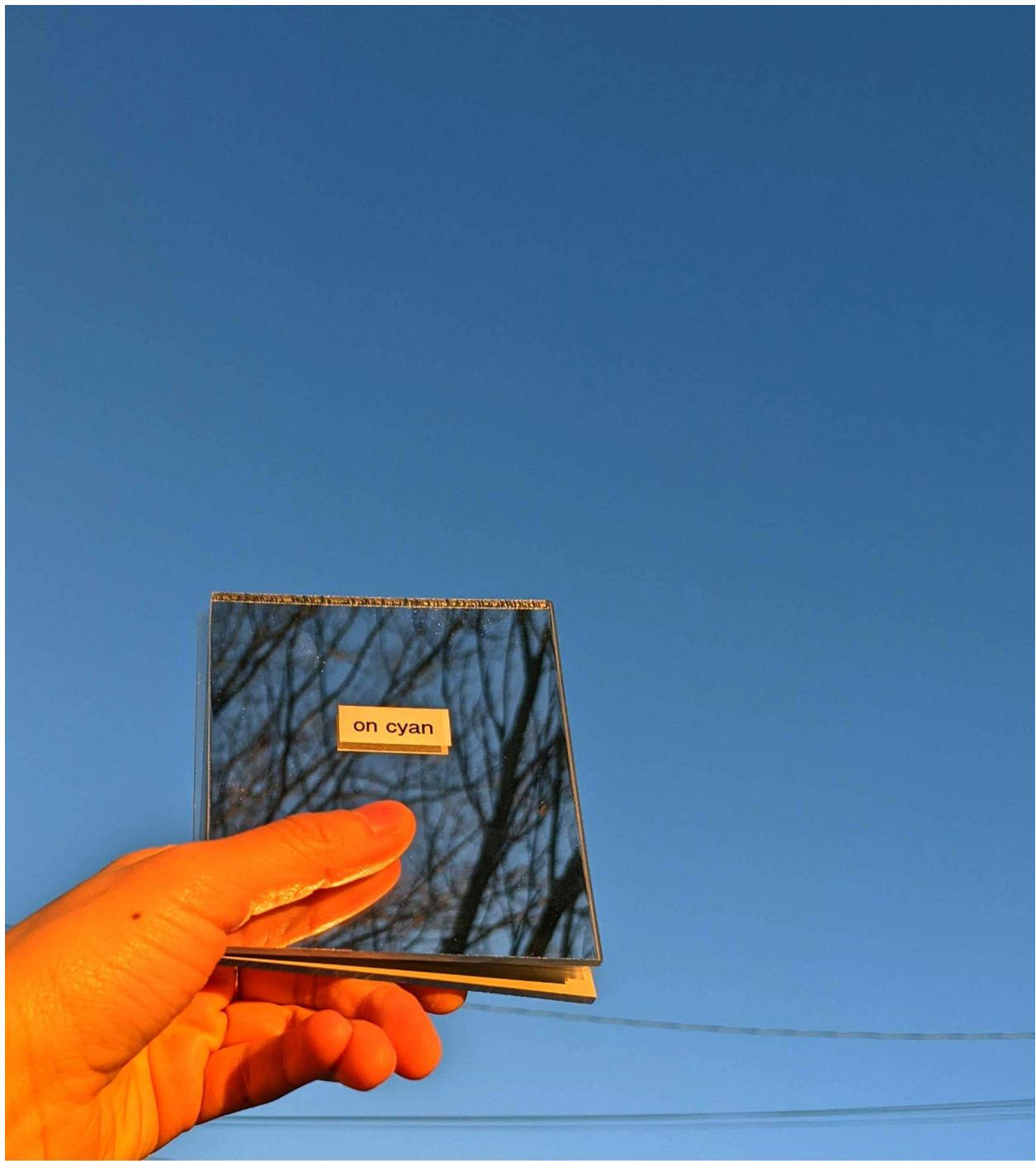
a first draft – revisionary feedback welcome!

acetate, mirrored plexiglass, gouache on bristol

on cyan is an artist book which fixates on the perceptual, the optical, through the lens of color names. It refracts, it stalls, it attempts to match paint and paper to air. When folded out, the poem becomes a cyanometer, transparent and with swatches of blue descending in brightness. Perhaps in a medley of abstract plein air painting, field study, and poetry, the poem meditates on and tries to critique science figures like Alexander Humboldt (who sought to measure the blue of the sky.) The work breathes inspiration from *the dream of every cell*, on the natural world's capacity within as well as how it suffers from naming; the way dissections are incomplete and faltering; the complexity of everything even air refracting blue light. And of Niedecker's field notes at Lake Superior specifically: here is a practice rooted in observation, in image-making, in collection when appropriate, geography.

Web + sound component: <http://tinyurl.com/cyanshift>



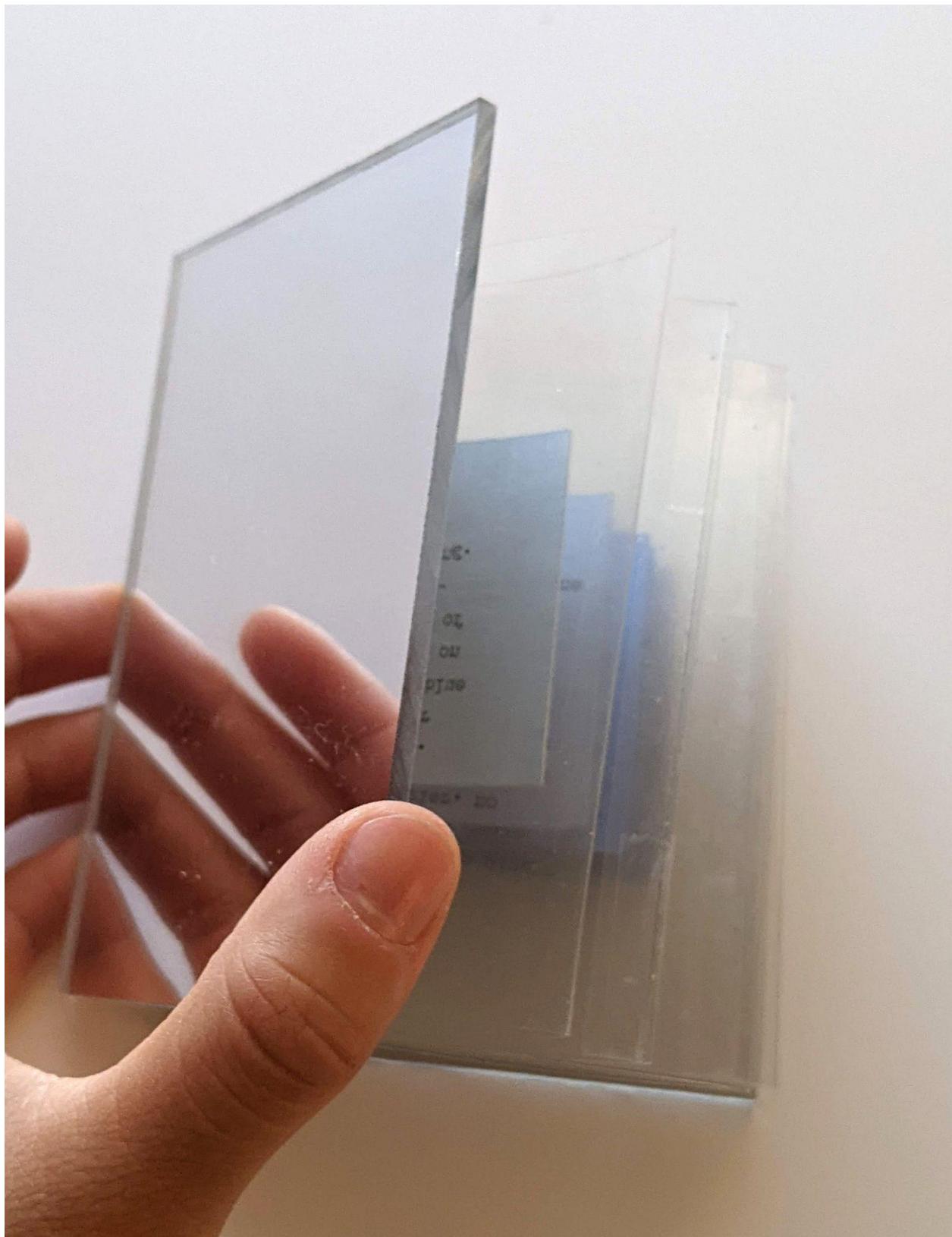


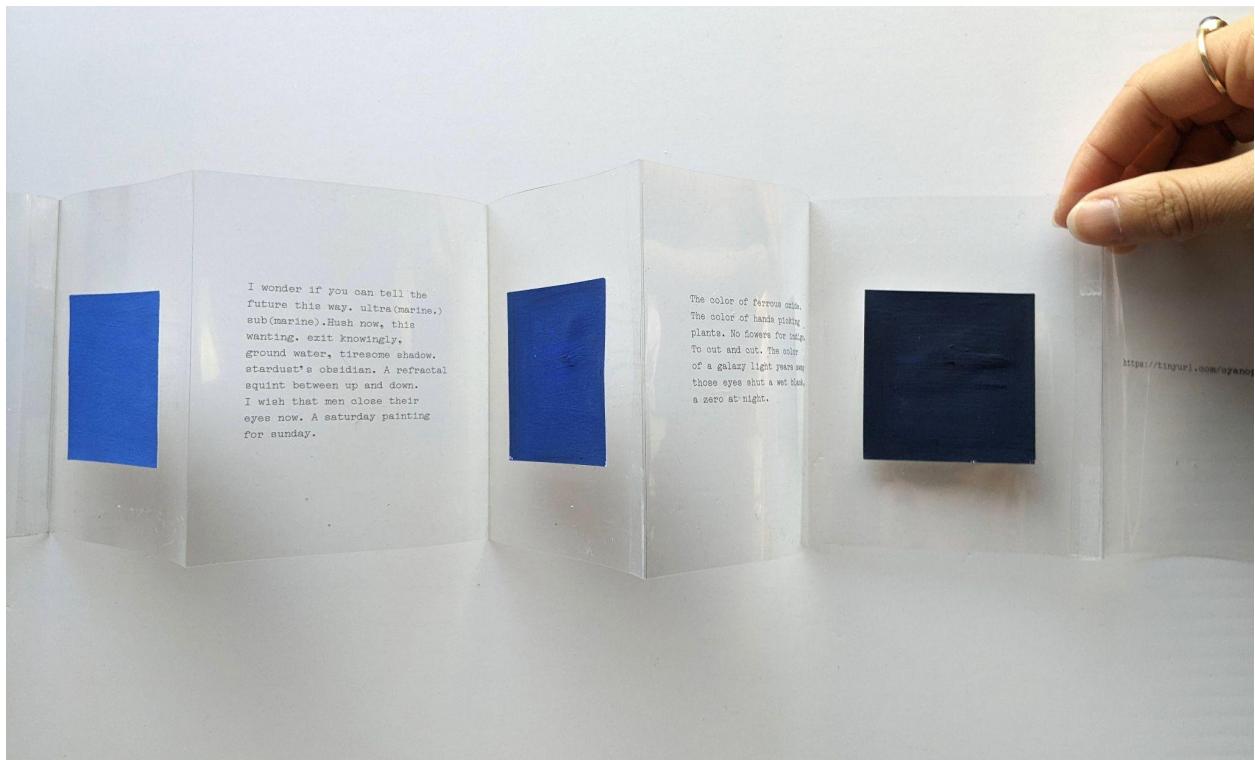
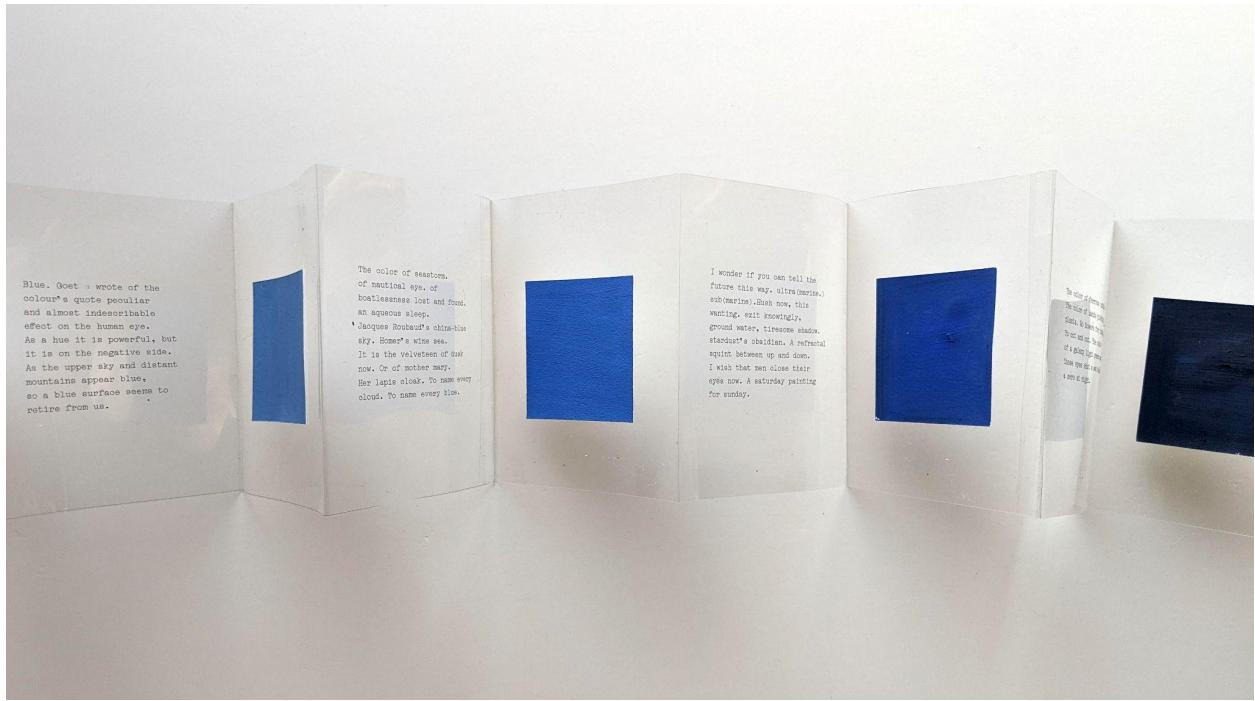


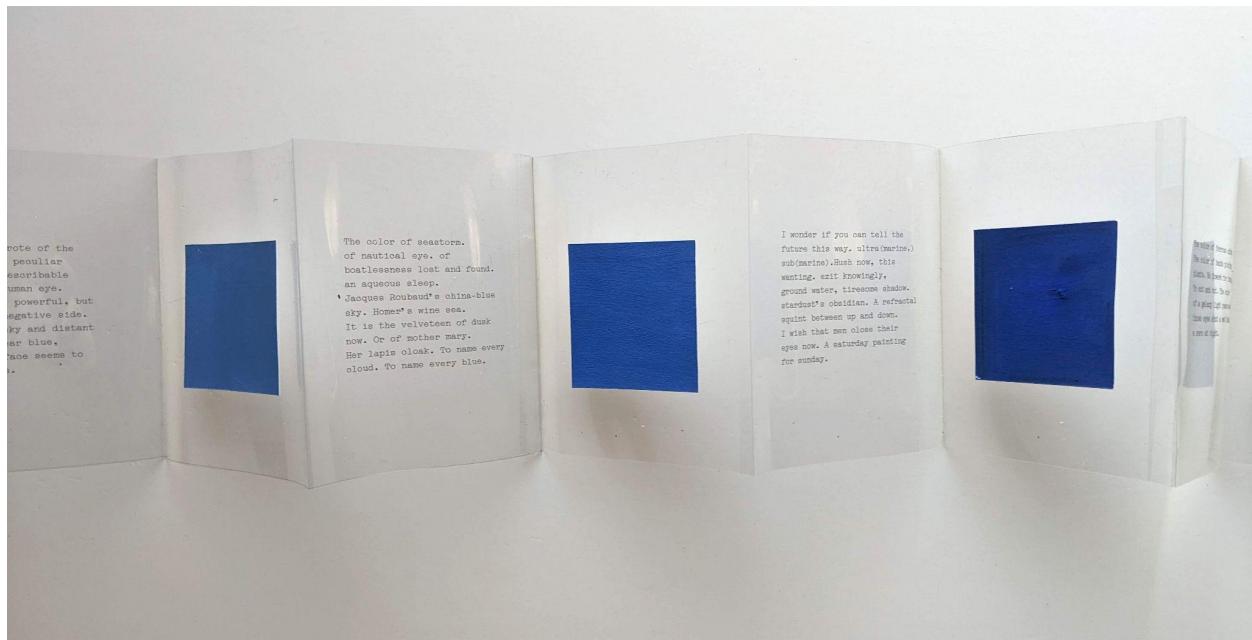
Blue. Goet wrote of the colour's quite peculiar and almost indescribable effect on the human eye. As a hue it is powerful, but it is on the negative side. As the upper sky and distant mountains appear blue, so a blue surface seems to retire from us.

The color of sea storm. of nautical eye. of boatlessness lost and found. an aqueous sleep. Jacques Roubaud's china-blue sky. Homer's wine sea. It is the velveteen of dusk now. Or of mother mary. Her lapis cloak. To name every cloud. To name every blue.

I wonder if i future this sub(marine). wanting, ext ground water stardust's eye squint between I wish that eyes now. A for sunday.







Cyan the cyan
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slipper. I am
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synthetic
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