



DANIELLE ARNAUD

KATHLEEN HERBERT

permanent exhibition

Kathleen Herbert uses the medium of performance and documentary to question and engage with the historical and contemporary functions of space. Often she finds an obscure historical footnote that she then explores to unlock a space's unique atmosphere and identity. Her work draws on the conventions of documentary and film to build a series of narratives, often by redefining location and scale or through a layering of details. She creates a sense of intrigue, never quite exposing the full extent of the situation or story that she is telling. Through use of the uncanny, her work blurs boundaries between fact and fiction, myth and reality, investigating ideas around superstition, rituals and histories. Herbert draws out the apparent uninteresting or unspoken, redefining social, political, historic spatial narratives.

Kathleen Herbert lives and works in Kent. She has received several major awards from the Arts Council England, and British Council. In 2005 Kathleen was nominated for the Becks Futures Award. Recently Kathleen's video and binaural sound piece was exhibited at The New York Public Library, as part of Anna Atkins Refracted: Contemporary Works.

Kathleen has completed several major commissions from the Southbank Centre, London, Royal Opera House, Covent Garden and Firstsite Gallery Colchester. She has exhibited both nationally and internationally, including: Danielle Arnaud, London (2020), Fotografiska, Stockholm, (2017), Art in Motion, Museums Wiltshire, UK (2017) A Light Shines in the Darkness, Film and Video Umbrella Tour, UK (2014-2015); Stable, MOBIA Museum of Biblical Art, New York (2014); Force of Nature: Picturing Ruskin's Landscape, Millennium Museum, Sheffield, (2013); Restless Times, Norwich Castle Museum and Art Gallery, Norwich (2012); Firstsite, Colchester (2012); VOLTA NY, New York, (2010); Vita, Kuben, Umea, Sweden (2009); Hå gamle prestegard, Norway (2009); Sint Lukas Gallery, Brussels (2008); Auckland Triennial, Auckland (2004); Out of Site, Arnolfini, Bristol (2004), Time & Again, Crawford Gallery, Cork (2003); The Heimlich/Unheimlich, RMIT Gallery, Melbourne (2002); SCAPE, Art & Industry Biennale, Christchurch (2002); The Silk Purse Procedure, Arnolfini & Spike Island, Bristol (2001).



Kathleen's practice has also been featured in various publications most recently in Art Forum International, where Zack Hatfield reviewing, Anna Atkins Refracted: Contemporary Works, described Everything Is Fleeing To Its Presence, as mesmerising and majestic. Kathleen has also been featured in Wall Street International, Time Out, The Sunday Times Culture Magazine, Artist Newsletter, Art Monthly, The Guardian Guide and recently 'Installation as Encounter': Ernesto Neto, Do Ho Suh and Kathleen Herbert Considered', in Rina Arya (ed), 'Contemplations of the Spiritual in Contemporary Art'.

KATHLEEN HERBERT

Past Time Is Finite, Future Time Is Infinite I, 2015

30.5 x 40.5 cm (h x w)

giclee print on Hahnemuhle German Etch paper Edition of 5 +

1 A/P (price is for unframed print)

GBP 475



KATHLEEN HERBERT

Past Time Is Finite, Future Time Is Infinite II, 2015

30.5 x 40.5 cm (h x w)

giclee print on Hahnemuhle German Etch paper Edition of 5 +

1 A/P (price is for unframed print)

GBP 475



KATHLEEN HERBERT

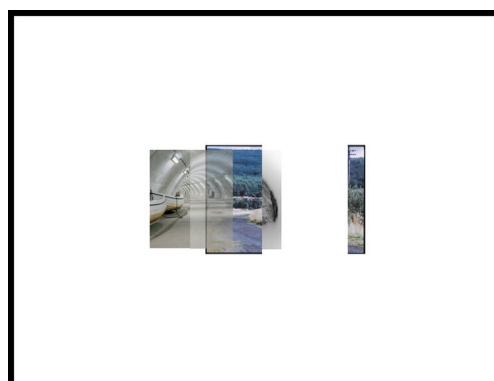
Past Time Is Finite, Future Time Is Infinite III, 2015

30.5 x 40.5 cm (h x w)

giclee print on Hahnemuhle German Etch paper Edition of 5 +

1 A/P (price is for unframed print)

GBP 475



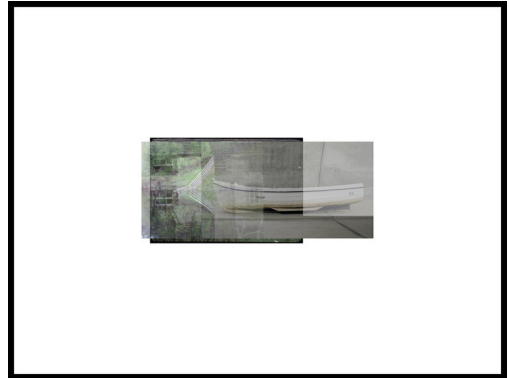
KATHLEEN HERBERT

Past Time Is Finite, Future Time Is Infinite V, 2015

30.5 x 40.5 cm (h x w)

giclee print on Hahnemuhle German Etch paper Edition of 5 +
1 A/P (price is for unframed print)

GBP 475



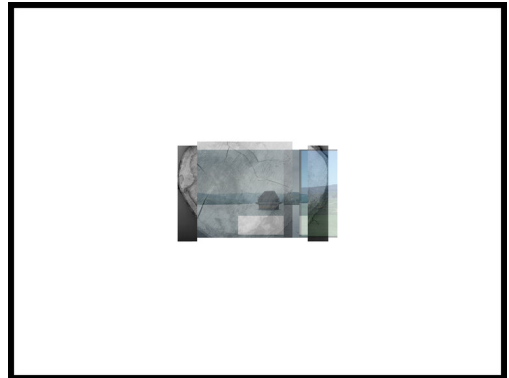
KATHLEEN HERBERT

Past Time Is Finite, Future Time Is Infinite VI, 2015

30.5 x 40.5 cm (h x w)

giclee print on Hahnemuhle German Etch paper Edition of 5 +
1 A/P (price is for unframed print)

GBP 475



KATHLEEN HERBERT

Past Time Is Finite, Future Time Is Infinite IX, 2015

30.5 x 40.5 cm (h x w)

giclee print on Hahnemuhle German Etch paper Edition of 5 +
1 A/P (price is for unframed print)

GBP 475



KATHLEEN HERBERT

Stable, 2007

180 x 320 cm (h x w)

Super 16mm film transfered to DVD, projection, Duration 8 mins

GBP 8000



KATHLEEN HERBERT

Blueprints for a Caesium 137 Landscape II, 2019

52 x 100 cm (h x w)

giclée prints on Bamboo Hahnemühle paper, pins and undeveloped cyanotype on watercolour paper (private collection)



KATHLEEN HERBERT

They Take Us Away to the Thin World of the Future or the Underworld of the Past I,V,IX, 2013

136.9 x 57.5 cm (h x w)

Series of 12 black and white giclée prints laser cut star constellations (price is for each framed)

GBP 960



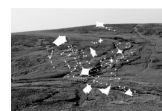
KATHLEEN HERBERT

They take us away to the thin air of the future or the underworld of the past II,VI,X, 2013

136.9 x 57.5 cm (h x w)

Series of 12 black and white giclée prints laser cut star constellations (price is for each framed)

GBP 960



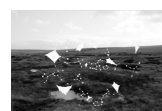
KATHLEEN HERBERT

They take us away to the thin air of the future or the underworld of the past III,VII,XI, 2013

136.9 x 57.5 cm (h x w)

Series of 12 black and white giclée prints laser cut star constellations (price is for each framed)

GBP 960



KATHLEEN HERBERT

They take us away to the thin air of the future or the underworld of the past IV,VIII,XII, 2013

136.9 x 57.5 cm (h x w)

Series of 12 black and white giclée prints laser cut star constellations (price is for each framed)

GBP 960



KATHLEEN HERBERT

I May Be A Wage Slave On Monday But I Am A Free Man On Sunday, 2011

108 x 192 cm (h x w)

HD Video projection, Duration 7 mins Ed 5 + 1 A/P

GBP 4000



KATHLEEN HERBERT

A History Of The Receding Horizon, 2015

80 x 143 cm (h x w)

HD Video projection, Duration 28 mins Ed 5 + 1 A/P

GBP 7000

