

## SOMA Drawing Center Interview

Interview of Kathleen King for the SOMA Committee.

Q. What are the source materials and subject matter of your work?

A. Botanical detritus and fragments, such as leaves petals and other parts of plant materials that have been discarded and left to decay. The subject of my work is the transformation of these orphaned botanical fragments into another kind of “life” as triumphant totemic forms. Sometimes the work has a narrative and sometimes it is evocative of an emotion, since I do make use of pattern and rhythm surface development in the artwork. Color has always been an important element in my work as it provides an almost musical feeling in the compositions. Please refer to my artist statement for further explanations regarding my artwork.

Q. Can you give a brief chronology of the evolution of your work, say, in the last 15 years?

A. 15 years ago my work was primarily studies of foliage and landscapes, while the work was representational, it was not real in the sense that there was a strong undercurrent of drama and fantasy in my depictions in the paintings and watercolors. Instead of working directly from the botanical subjects, I began to work from photographs and color Xerox copies of plants and leaves. Many of my compositions in the finished work came from collaged sketches made from drawings Xeroxes and photos of this botanical source material. The work changed further as I employed the use of digital applications to my figuring out how to explore my subject matter further. The work became more microscopic in it’s surface developments and the subjects became more abstracted. While my current work still has references to plant life the subjects in this case the “Dancing Divas” take on more animated and extraterrestrial associations.

Q. What artists and or theories are you influenced or inspired by?

A. In general, the Pattern and Decoration painters of the 1970’s. Artist, Fred Thomaselli ,who was not an official P+D painter,, but, he used repetitive elements in his art work as I tend to do. As for theory, a mathematical theory called Fractal Theory has always fascinated me. I have studied scientist illustration and that practice has influenced my drawing techniques to keep me balanced between realism and abstraction. .

Q. Can you inform the SOMA committee as to your creative process?

A. I begin the process by selecting botanical fragments, drawings and color Xerox printouts, then I make a “study” of in the form of a collage. Actually, I make a few of these studies because I prefer to produce groups of collages at a time, the studies are very small and I can work on them anywhere. I never just work on one art work from start to finish, I find that approach too constricting, plus, I can always “edit out” the studies I do not wish to use. The selected collages are scanned in a digital program and further developed in various Photoshop programs; the image files are then printed out as ink jet prints on gum paper. To achieve the final scale, the ink jet prints are enlarged as big black and white Xeroxes. These black and white prints act as “cartoons” for the following drawing and paintings and for the acrylic appliqué sections I would be making for Proposals One or Three. Of course at any time I may inject some improvisational passages in my developing work.

Q. Why are you submitting an exhibition proposal to SOMA Drawing Center?

A. In addition to having more traditional drawing exhibitions, SOMA has a mission to show more experimental and improvisational approaches to drawing and drawing related media. The SOMA Drawing Center gallery is a beautiful venue, a perfect stage for the “Dancing Divas” to “perform” in. I have always wanted to experience my subjects in a free form and larger context directly applied to the wall.

Q. How will the exhibit be installed at SOMA?

A. For Proposals One, and Three. the acrylic appliqués sections will be completed in my studio, packed and shipped to the gallery. The appliqués will be applied directly to the walls with a spray adhesive. For Proposals Two and Three the drawings on paper will be completed in the studio and shipped to the gallery. They will be installed at the gallery (without frames) using a thumbtack and tiny magnet hanging system .The paper will not be attached directly to the wall. Omitting frames and heavy materials will cut shipping costs and make the installation of any of these exhibits much easier.