



KATE KLINGBEIL

K A T E K L I N G B E I L

Born 1990, Grosse Point, Michigan
Lives and works in Milwaukee

Education

2012 Bachelor of Fine Arts, California College of the Arts, Oakland

Solo and Two-Person Exhibitions

- 2021 *Grown Woman*, Steve Turner, Los Angeles
- 2020 SPRING/BREAK Art Show (with Field Projects), New York
- 2019 *On The Inside*, Monya Rowe Gallery, New York
 Self Possessed, Juxtapoz Projects at Mana Contemporary, Jersey City
- 2018 *Pith*, Hashimoto Contemporary, San Francisco
- 2017 *Thick*, Crush Curatorial, New York

Group Exhibitions

- 2020 *Our World*, Steve Turner, Los Angeles
 Vortex, Kravets Wehby Gallery, New York
 Outside Touch, Monya Rowe Gallery, New York
 Earth Day 2020, Steve Turner, Los Angeles
- 2019 *Artifacts*, Nevven Gallery, Gothenburg, Sweden
 New Thick, The Royal, Brooklyn
 LTDwear4, LVL3, Chicago
 Animal Idealism, Harpy Gallery, Rutherford, New Jersey
 Big Ringer, Andrew Edlin Gallery, New York
 SPRING/BREAK Art Show (curated by Caroline Larsen and Sarah Potter), New York City
 Fresh Fruit, Situations, New York
 Sincere Forms, Hit Gallery, San Francisco
- 2018 *Re_Arrange*, Juxtapoz Projects, Jersey City
 Living' a Dream Reality (American Fine Arts, an Allegory For The Americas by BBQLA), Marvin Gardens, Ridgewood, New York
 Greenpoint Group Show, Harpy Gallery, Brooklyn
 SKINS, Greenpoint Terminal Gallery, Brooklyn
 Us, Ed. Varie, New York
 Seed, Paul Kasmin Gallery, New York
 The Ashtray Show, Fisher Parrish Gallery, Brooklyn
 Clay Today, The Hole, New York
 A World Of People, Underdonk, Queens
 Fugue, Honey Ramka, Brooklyn
 Bodies of Work, Brilliant Champions, Brooklyn
- 2017 *Pls Reply: A Conversation Between Sculpture and Movement*, Sleep Center, New York
 Morgan Blair, Kate Klingbeil and Caroline Larsen, Andrew Rafacz, Chicago
 Figured Out: Bodily Form In Contemporary Ceramics, Andrew Rafacz Gallery, Chicago
 Summer Sessions, Heaven, Chicago
 Sad Intention, LVL3, Chicago
 Muscle Memory, Athen B. Gallery, Oakland
 January, Harpy Gallery, Rutherford
- 2016 *Velvet Ropes* (curated by Charlie Roberts and Chris Rexroad), 86 Forsyth, New York
 The Last Supper, Turpentine Gallery, Oakland
 Playing The Field, Artist Run Art Fair, Open Space, Baltimore
 GIFC Vol. 1 (curated by Charlie Roberts & Chris Rexroad), Black Bear, New York
 GIFC Vol. 2 (curated by Charlie Roberts & Chris Rexroad), David Risley Gallery, Copenhagen
 GIFC Vol. 3 (curated by Charlie Roberts & Chris Rexroad), Steinsland Berliner Gallery, Stockholm

GIFC Vol. 4 (curated by Charlie Roberts & Chris Rexroad), Agnes B's Gallerie du Jour, Paris
Faces & Vases, Royal None Such Gallery, Oakland
Hanging Gardens, Athen B. Gallery, Oakland

Residencies and Awards

- 2021 Oak Spring Garden Foundation, Upperville, Virginia (upcoming)
Marble House Project Residency, Dorset, Vermont (upcoming)
- 2020 John Michael Kohler Arts/Industries Program, Sheboygan, Wisconsin
- 2019 Yaddo, Saratoga Springs, New York
Art Farm, Marquette, Nebraska
Juxtapoz Projects Residency Program, Jersey City
- 2017 HARP (Horse and Art Research Program), Barnag, Hungary
- 2016 Acre Residency, Stuben, Wisconsin
- 2014 Puppets in Prague, Czech Republic
Venice Art Project, Venice Printmaking Studio in Venice, Italy
- 2012 Kala Art Institute's Yozo Hamaguchi Emerging Artist Award, Berkeley, California

Bibliography

- 2020 Steinhauer, Jillian. "The Thrill of Unpredictability at Two Art Fairs," *The New York Times*, March 5
Cascone, Sarah. "Here Are 9 of the Most Wildly Creative Ways That Artists Transformed and Office Building Into an Art Wonderland for SPRING/BREAK 2020," *artnet*, March 4
Vogel, Maria. "Looking for Fresh Talent? Here Are 7 Rising-Star Artists to Seek Out at Armory Week 2020 in New York," *artnet*, March 2
- 2019 Abelow, Samuel. "Kate Klingbeil: Painting the Recovery of the Feminine," *Art Critique*, July 17
Burns, Emily. "Kate Klingbeil," *Maake Magazine*, May
- 2016 Brake, Brock. "The Personal Is Political in Kate Klingbeil's New Work in 'Hanging Gardens,'" *The Hundreds*, March 12

SELECTED EXHIBITIONS

STEVE TURNER



Kate Klingbeil: *Grown Woman*
January 9–February 6, 2021

Steve Turner is pleased to present *Grown Woman*, a solo exhibition by Milwaukee-based Kate Klingbeil which features new anthropomorphic paintings and sculptures that she created upon her return to Wisconsin after the onset of Covid. Her paintings depict fantastical underground landscapes and complex ecosystems that draw upon her upbringing in the rural Midwest and which represent the dark side of her mind. She has an idiosyncratic painting process that involves the construction of painted passages on plastic that she later removes and affixes to her complicated compositions of above and below ground landscapes. The layering of these painted elements yields deeply textured, sculptural paintings. *Grown Woman* also introduces a new aspect of Klingbeil's practice—cast brass and iron sculpture—that she made during her recent residency in the Arts/Industry program at the John Michael Kohler Arts Center, Sheboygan, Wisconsin. They depict many of the same root characters that are in her paintings, but in casting molten metals, Klingbeil gets even closer to the underground world that is at the core of her practice.

Klingbeil (born 1990, Grosse Pointe, Michigan) received a BFA at California College of the Arts (2012). She had a solo exhibition at SPRING/BREAK, New York with Field Projects (2020); a two-person show with Rebecca Ness at Monya Rowe, New York (2019) and has been in group exhibitions at Steve Turner, Los Angeles (2020); Nevven Gallery, Gothenburg (2019); Andrew Edlin, New York (2019); Paul Kasmin, New York (2018) and Andrew Rafacz, Chicago (2017). This is her first solo exhibition at Steve Turner.



Grown Woman. Installation view, Steve Turner, 2021



Grown Woman. Installation view, Steve Turner, 2021



Grown Woman. Installation view, Steve Turner, 2021



Grown Woman. Installation view, Steve Turner, 2021



Grown Woman. Installation view, Steve Turner, 2021



Vortex. Installation view, Kravets Wehby Gallery, New York, 2020



Outside Touch. Installation view, Monya Rowe Gallery, New York, 2020



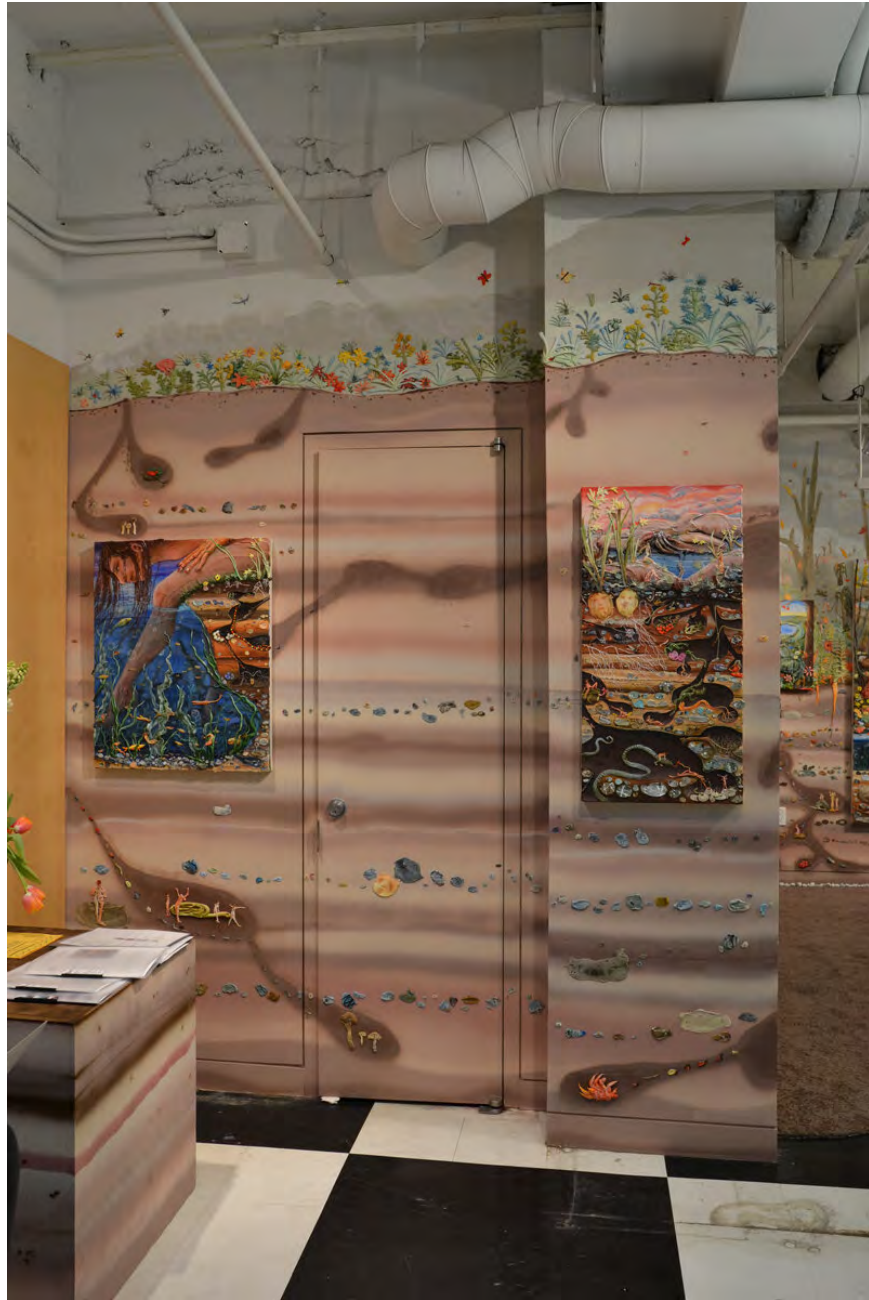
SPRING/BREAK Art Show (with Field Projects). Installation view, New York, 2020



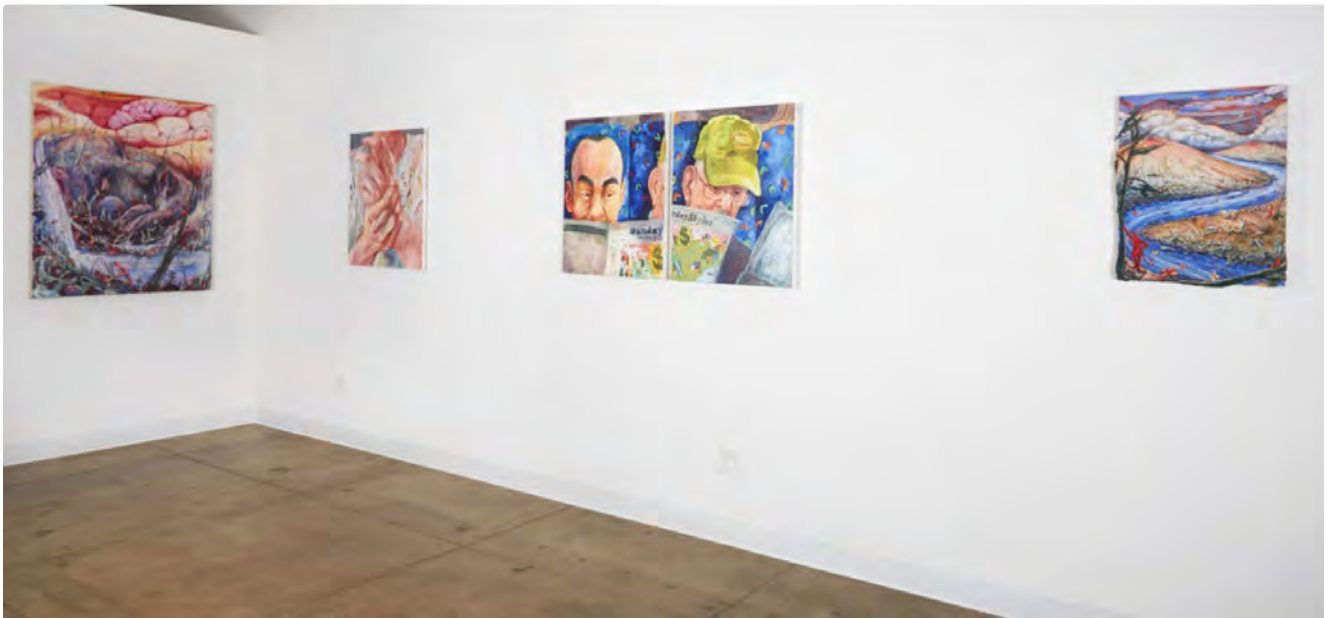
SPRING/BREAK Art Show (with Field Projects). Installation view, New York, 2020



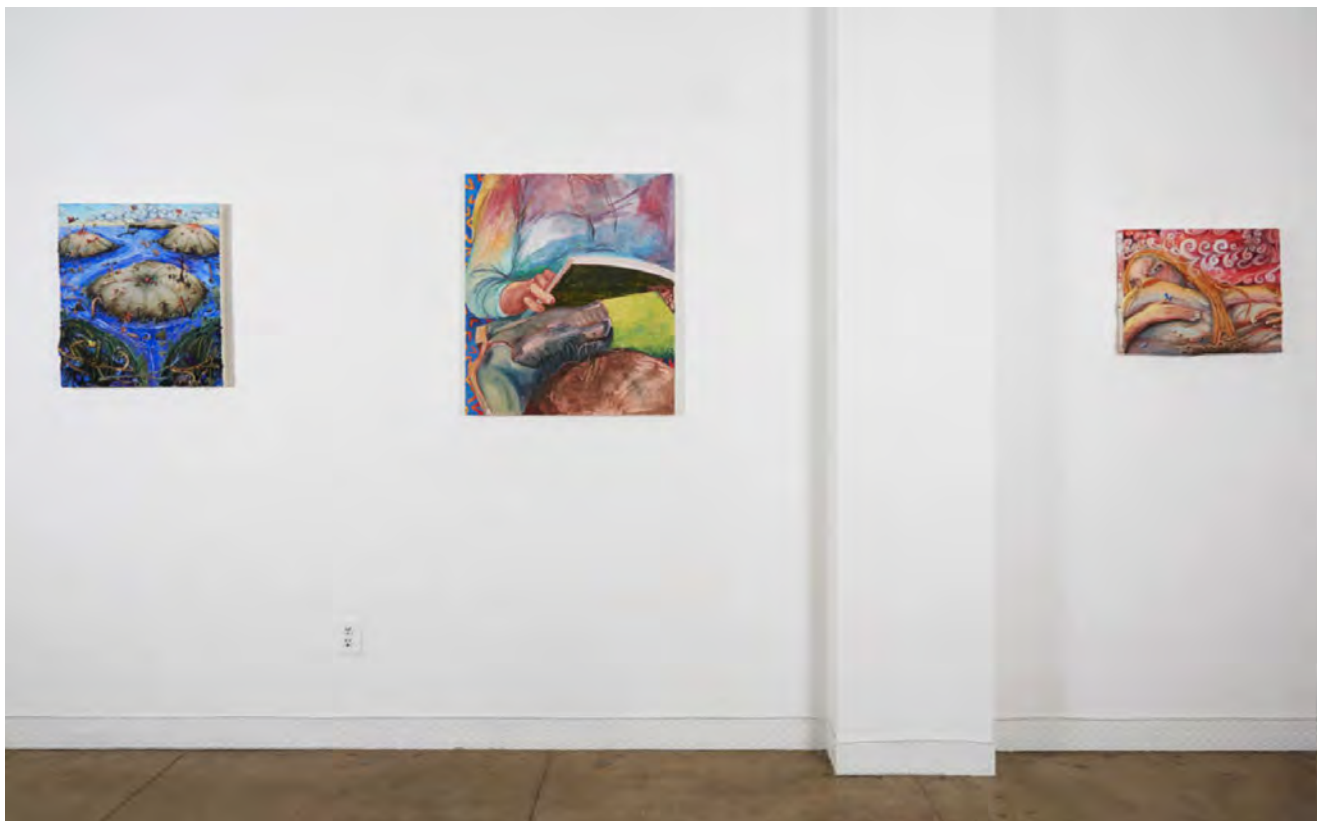
SPRING/BREAK Art Show (with Field Projects). Installation view, New York, 2020



SPRING/BREAK Art Show (with Field Projects). Installation view, New York, 2020



On The Inside. Installation view, Monya Rowe Gallery, New York, 2019



On The Inside. Installation view, Monya Rowe Gallery, New York, 2019



Self Possessed. Installation view, Juxtapoz Projects at Mana Contemporary, Jersey City, 2019



Self Possessed. Installation view, Juxtapoz Projects at Mana Contemporary, Jersey City, 2019



Fresh Fruit. Installation view, Situations, New York, 2019



Pith. Installation view, Hashimoto Contemporary, San Francisco, 2018



Pith. Installation view, Hashimoto Contemporary, San Francisco, 2018



Pith. Installation view, Hashimoto Contemporary, San Francisco, 2018



Seed. Installation view, Paul Kasmin Gallery, New York, 2018



A World Of People. Installation view, Underdonk, Queens, 2018



Fugue. Installation view, Honey Ramka, Brooklyn, 2018



Morgan Blair, Kate Klingbeil and Caroline Larsen. Installation view, Andrew Rafacz, Chicago, 2017



Thick. Installation view, Crush Curatorial, New York, 2017

SELECTED WORKS



A Walk In The Snow, 2020

Acrylic, watercolor, crushed garnet, sand, pumice, graphite, cast iron, cast brass, micro plastics from Lake Michigan, glass and oil pastel on canvas

16 $\frac{1}{2}$ x 12 $\frac{1}{2}$ x 1 $\frac{1}{2}$ inches (41.9 x 31.8 x 3.8 cm)



Borrowed Earth, 2020

Acrylic, watercolor, vinyl paint, oil pastel, oil stick, sand and pumice on canvas
40 ¹/₄ x 30 ¹/₂ x 2 inches (102.2 x 77.5 x 5.1 cm)



Carrot and Stick, 2020

Acrylic, pigment, watercolor, vinyl paint, pumice, sand, crushed garnet, cast brass, cast iron, micro plastics from Lake Michigan and oil stick on canvas

80 x 144 x 2 $\frac{1}{2}$ inches (203.2 x 365.8 x 6.4 cm)



Gaia, 2020

Acrylic, vinyl, sand, watercolor, false eyelashes and oil pastel on canvas
22 x 30 1/2 x 2 1/2 inches (55.9 x 77.5 x 6.4 cm)



Grown Together (Thistle), 2020

Cast iron and brass

23 ¹/₄ x 32 x 13 ¹/₂ inches (59.1 x 81.3 x 34.3 cm)



Leaf Season, 2020

Acrylic, oil, vinyl, sand, pumice, oil pastel and watercolor on canvas
111 x 65 1/2 x 2 1/2 inches (281.9 x 166.4 x 6.4 cm)



Running From The Past Won't Get You Anywhere Fast, 2020

Acrylic, pigment, watercolor, vinyl paint, pumice, sand, crushed garnet and oil stick on canvas
48 $\frac{1}{2}$ x 60 $\frac{1}{2}$ x 2 $\frac{1}{2}$ inches (123.2 x 153.7 x 6.4 cm)



Saturn Returned, 2020

Acrylic, pigment, watercolor, vinyl paint, pumice, sand, crushed garnet, cast brass and oil stick on canvas

40 $\frac{1}{4}$ x 50 $\frac{1}{4}$ x 2 $\frac{1}{2}$ inches (102.2 x 127.6 x 6.4 cm)



Self Soothing (Carrot), 2020

Cast brass

10 ¹/₄ x 7 ¹/₂ x 1 ¹/₄ inches (26 x 19.1 x 3.2 cm)



Show Me Your Garden And I Shall See What You Are, 2020
Cast iron and brass
38 x 53 x 1 inches (96.5 x 134.6 x 2.5 cm)



The Grown Woman, 2020

Acrylic, pigment, watercolor, vinyl paint, pumice, sand, crushed garnet and oil stick on canvas
48 $\frac{1}{2}$ x 60 $\frac{1}{2}$ x 2 $\frac{1}{2}$ inches (123.2 x 153.7 x 6.4 cm)



The Seed and The Sprout, 2020

Acrylic, pigment, watercolor, vinyl paint, pumice, sand, crushed garnet, cast brass, cast iron, micro plastics from Lake Michigan and oil stick on canvas

34 x 27 $\frac{1}{4}$ x 1 $\frac{3}{4}$ inches (86.4 x 69.2 x 4.4 cm)



Bloom To Perish, 2019

Acrylic, vinyl, watercolor, pumice, sand and oil stick on canvas
59 x 71 x 3 inches (149.9 x 180.3 x 7.6 cm)



Petrichor, 2019

Acrylica, vinyl, watercolor, black sand, oil stick, pumice, chalk pastel and pigment on canvas
24 x 21 x 2 inches (61 x 53.3 x 5.1 cm)



She Lay Down, 2019

Acrylic, vinyl, watercolor, sand and oil stick on canvas
47 1/4 x 59 x 2 1/2 inches (120 x 149.9 x 6.4 cm)



The Harvest, 2019
Acrylic, watercolor, vinyl, black sand and oil stick on canvas
47 1/4 x 40 x 2 1/2 inches (120 x 101.6 x 6.4 cm)



Three Scallions, 2019

Acrylic, watercolor, vinyl, black sand and oil stick on canvas
36 1/4 x 30 1/2 x 2 1/2 inches (92.1 x 77.5 x 6.4 cm)



Armour, 2018
Acrylic, flashe and oil pastel on canvas
46 x 47 1/2 x 3 3/4 inches (116.8 x 120.7 x 9.5 cm)



Heated Summer-Fling (All Tied Up With A Yellow String), 2018
Acrylic, watercolor, chalk pastel and vinyl on canvas
12 1/4 x 16 1/4 x 1 inches (31.1 x 41.3 x 2.5 cm)



Pith, Pulp, Peel, 2018

Acrylic, oil pastel and sand on canvas on panel

18 1/4 x 24 1/2 x 2 1/4 inches (46.4 x 62.2 x 5.7 cm)



Blue Period, 2017
Acrylic and paperclay on canvas
40 x 40 x 2 inches (101.6 x 101.6 x 5.1 cm)



Lotus, 2017
Acrylic, flashe and oil on canvas
48 1/2 x 36 1/2 x 2 1/2 inches (123.2 x 92.7 x 6.4 cm)

SELECTED PRESS

Here Are 9 of the Most Wildly Creative Ways That Artists Transformed an Office Building Into an Art Wonderland for SPRING/BREAK 2020

Sarah Cascone | March 4, 2020

The fair returns to New York with wild art installations from the likes of Jessica Lichtenstein, Kate Klingbeil and more.

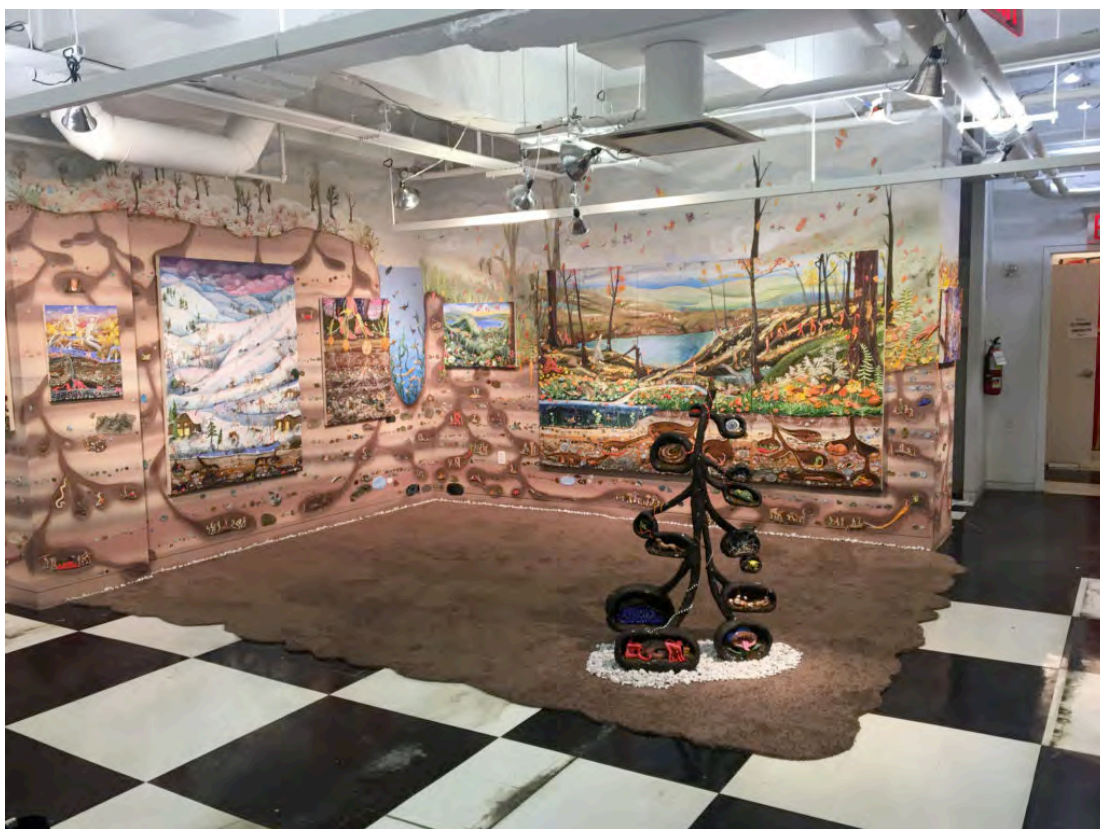
Filling offices, cubicles, and spilling into the hallways of the old Ralph Lauren headquarters in New York, the SPRING/BREAK Art Show did not disappoint in its ninth year with the over-the-top installations for which the fair has become known.

The theme for this year's fair, as selected by founders and directors Andrew Gori and Ambre Kelly, is "IN EXCESS." And given the fair's penchant for elaborate, immersive presentations in unconventional environments, it's no surprise that artists and curators embraced this brief wholeheartedly.

Here are nine of the most show-stopping installations at this year's fair.

"Kate Klingbeil: Burrowed"

curated by Rachel Frank, Kristen Racaniello, and
Jacob Rhodes for Field Projects, New York



"Kate Klingbeil: Burrowed" curated by Rachel Frank, Kristen Racaniello, and Jacob Rhodes for Field Projects at SPRING/BREAK 2020. Photo courtesy of Field Projects.

Kate Klingbeil's paintings already leap off the canvas, populated with sculptural elements she makes from molding paste and acrylic paint.

At SPRING/BREAK, she's extended that approach to the entirety of her booth with a 3-D mural that transports the viewer underground, to the secret world of ants, roots, and small burrowing mammals.

"I was doing this residency and you had to do 12 hours of physical labor," Klingbeil said of her inspiration. "I was doing a lot of digging in the dirt."

She sees the underground as an unappreciated wellspring of life. "The female energy is a big part of the work," Klingbeil added.

The booth was fast on its way to selling out during the fair's VIP hours, but Klingbeil's mural, at least, will live on. The artist will reuse the sculpted elements, returning them to her cache until the opportunity arises to incorporate them into another canvas, each painting almost serving as a backdrop for an elaborate choreographed dance.

"I have a large collection that I pull from—it's constantly evolving," she explained. "Each work is essentially a collage made out of paint."

Looking for Fresh Talent? Here Are 7 Rising-Star Artists to Seek Out at Armory Week 2020 in New York

From the Armory Show to Independent to SPRING/BREAK, this week's New York fairs offer a sampling of exciting new talents.

Maria Vogel | March 2, 2020

The art world is preparing to descend on Manhattan this week for the 2020 edition of the Armory Show. What historically took place in individual rooms at the Gramercy Park Hotel now resides across two vast piers stretching out into the Hudson River. But of course, the Armory isn't the only show in town this week—no fewer than eight satellite fairs are taking place, too, offering something for every collector's taste and budget.

To help you navigate the influx of art, we've highlighted a group of up-and-coming talents to look out for—each with eye-catching work, critical and curatorial buzz, and a prominent presence at one of the week's fairs. Happy looking.

Kate Klingbeil



Kate Klingbeil, *Leaf Season* (2020). Courtesy the artist and Field Projects.

Who: The young artist is like a feminist Hieronymus Bosch, transforming the landscape and the female form alike into a complex fantasia that makes what is usually invisible, visible. By delving beneath the surface of both the body and the Earth, she calls to attention how these intricate networks impact one another.

Based in: Brooklyn, New York

Where to See It: In a presentation curated by Jacob Rhodes, Rachel Frank, and Kristen Racaniello at SPRING/BREAK.

What to Know: Trained as a printmaker, Klingbeil has developed an expansive practice that encompasses printmaking, ceramics, sculpture, installation, and painting—sometimes in a single piece.

Prices: \$2,000 to \$12,000

Fun Fact: Entrepreneurial from the start, as a child Kate would charge the neighborhood kids a quarter to see her pet collection (which comprised 30+ small animals) in her family's garage in Michigan.

Up Next: Kate will be a resident artist at the John Michael Kohler Arts Center later this year in Sheboygan, Wisconsin, where she will be making a series of bronze sculptures in the Kohler factory.

Kate Klingbeil: Painting the Recovery of the Feminine

Samuel Below | July 17, 2019



I first saw Kate Klingbeil's work at the Gallery in 2018. As Klingbeil's total body work represents the most important inquiry that can happen in the world. cultural production of art today: the exaltation of the feminine, as a nuanced archetypal image, as well as a set of values.

The Mother Archetype: The Great Goddess of All Time

The primary experience of each individual has the mother, as rooted in the biological inevitability of pregnancy and birth, is an impersonal, inborn patterning, reaching back through our collective history as a species. The influence of the mother as progenitor, nurturer and taker of life, is so vast, that the category, which can be psychologically described as "feminine," is synonymous in the unconscious with the values of earth as natural environment, connection to body, relationship and community, plus mysteries of religion and mysticism.

ART CRITIQUE

This cursive description of the feminine, the mother archetype, should already indicate the patriarchies great ignorance, which accounts of the prevalent conflicts between the value of nature versus trade, living versus working, inclusivity versus individualism, the desires of the body versus the constraints of cultural restriction and mental commitment, and, finally, the wild, perverse, vital and unrestrained dormant in a psyche that favors a “scientific,” “rational” and “practical” approach.

Inborn is the essential and primordial cluster of potent emotional and experiential patterns surrounding the womb, birth and mothering with the image of the woman as great mother. The “mother,” in this way, becomes the fundamental aspect of the feminine—a human experience of everything earthly, as well as the source of all potential creativity and vitality.

Socio-Political Ramifications

This psychological fact has great importance in modern political and cultural movements, because of the presence of women in this society. The bread of this cultural disregard has personalistic consequences which are “passed down” through our mothers, inflicted on our sister. These causes an internal suffering of the soul and body, which, however, resulting in neurosis, or not, is present in all of us to some degree or another.

A general suffering of the populace, in which mystery is gone, “rationality” prevails, “individuals” stand for themselves and their competition for their lot, leads to political and cultural problems. A speculative description of “general disfunction” becomes observable through the individual personalities and their behavior patterns. It is through the activity of daily life that our collective future is determined; it is in our attitudes and behaviors that the regeneration, restoration, reclamation of the feminine occurs; it is through such processes that reformation of the collective occurs.

Paintings of Kate Klingbeil

Kate Klingbeil portrays her personal process of feminine recovery, which should be a more conscious activity for all of us – assuming we want to contribute to societal progress and heal our own souls. Klingbeil’s vocation as an artist places the products of her imaginative unconscious in the public domain, as material for our communal conversation. Additionally, her personal style and painting abilities are an additional layer of enjoyability.

Male Gaze

Contrary to a common criticism, I’d suggest that Klingbeil’s work is not inherently related to “male gaze”. Rather this gaze is brought to the work from without. The contents emerge from her psyche. The work would then stand out of a male-centric worldview. The emphasis on a denigrating and adolescent male attitude would have been identified as a contrasexual aggressor antagonism – masculine attitude in the artist’s unconscious – before hearing about an audience member’s reaction.

ART CRITIQUE

If a viewer is present and reacts with fearful contempt or has arousal, it has been noted that it has been noted that it is important to understand it.

Following the Diary

Klingbeil's paintings, since her archive has begun, and in the most recent exhibition at Monya Rowe Gallery, render wonderful landscapes of rolling bosoms and pagan figurines exalting in their nakedness. There are showers, waterfalls, beds of flowers, sometimes animals, fairies, demons, and so forth. Consistently painting with intoxicated frivolity, Klingbeil has consistently found emotionally rich and imaginative nuances of this same theme.

The dream in this diary of the unconscious carries out a circumambulation around the archetype mother, in the hopes of healing and revitalization. This "mother archetype," is a set of imagery, is the way to the feminine self, and expresses itself in poetic mystery.

In Kingbeil's archive we find this unconscious process in objective form For instance: the initial work of many heterosexual intercourse, and narcissism of masturbation and bathing in flower beds.

In the psychology of archetypes, we know that narcissism is always the first stage – an entry point to the mystery.

The work in the following years contains images of washing, which are variously scaled figures, which is presented as an abstracted fountain that offers a wave elixir. Large bodies seem to hold, like a mother goddess, smaller bodies; reminiscent orgies of the pagan religions of Europe offers the renewal of springtime.

New Developments

The original narcissism has an eternal party takes place; a celebration which is a source of healing. Recent paintings have been made with the help of the life-giving material of the mother, and sometimes with the water.

Increasingly, references to animals and vegetation also become core symbols. Again, the images, which contain symbolic potencies, slurry around the mother. It appears to me that the artist is searching for a positive mother experience; to be nurtured, to be revived back to life, into life, and into self.

Conclusion

The art is a self-employed, self-employed, self-motivated, self-motivated, self-motivated, self-motivated, self-motivated, self-motivated, self-motivated, and self-reliant musician.

I do not know what they are, but they do not know what they are, and they can – intellectually, imaginatively, socially and through psychedelics – to truly know what it means to understand the feminine, and for their world of inclusion, love and true health.

Kate Klingbeil

Emily Burns | May 2019

I use my hands to understand this strange dystopian reality. My ceramics invite us to reckon with demons by creating an alternate world. I want to make the insides known, the internal eternal. In making work, I often feel like the conductor of a play about an awkward exhibitionist inhabiting a universe where everything that hasn't gone right can begin again. I create alternatives to the darkness. Pleasure and pain coexist. Humor is a means to cope with hard truths.

The work leaves room for fantasy, and invites the viewer to experience a psychological space that's often private. As a woman I have learned, and am currently unlearning, how men's experiences of my body have affected the way I see myself. What is mine? What is an illusion? I'm reframing the ways in which I experience my own body by re-forming the body myself. In this self-made ceramic world, the women are protagonists, I am free, and emotions are truth.



Sleep With You, 2018. Glazed Porcelain, 8.5 x 6.5 x 3.5 inches

Hi Kate! Can you tell us a bit about how you became interested in pursuing a career as a visual artist? Do you have any early memories of creative moments or early influences that stand out?

I started drawing around the same time I started talking. My family always encouraged me to express myself through my work...we moved around a lot when I was growing up. It was hard leaving friends and

uprooting my life every few years, but one relationship that's been consistent is the one I have with my work. I spent a lot of time watching animal planet and drawing in front of the TV. My first exhibition was a group show freshman year of high school and I painted a portrait of Conor Oberst from Bright Eyes. I would kill to find that again.

You studied Printmaking at CCA—do you still incorporate printmaking methods into your work?

I was dedicated to printmaking for years, specifically stone lithography, monotype and etching. I think about layering color and the progression of a piece in a similar way to when I was making prints, using transparent pigments to build up the image. I sometimes start my paintings in the same way I used to make lithographs- by pouring paint or ink onto the canvas, letting it dry, and pulling imagery from the natural pattern of dried paint.

I used to make these collaged pin paintings of monotypes and lithographs pinned into a printed background glued onto foam. They were super impractical but it paved the way for how I'm making my paintings now. I'm still pinning elements into my paintings, but now that's just as a method of figuring out where the little pieces go... I'm glueing them directly onto the canvas instead of floating them on pins.

You work across a range of media, including painting, ceramics, and animation. When did you first start working with clay? What drew you to the medium?

I started with clay in 2016, just before moving to New York...it hasn't been that long. I was living in Oakland and my studio mates and I split the cost on a 100\$ Craigslist kiln...we went in knowing nothing. The kiln was a dangerous mess of electrical wires and luckily a rat or some critter eventually put it out of commission a few months later. It looked like a green alien spaceship.

Later that summer I attended ACRE residency in Wisconsin and spent most of my time learning the basics of clay. I kept going with it once I moved to New York that fall. I think what drew me to ceramics was a mix between the immediacy, the therapeutic touch of the wet clay, and the magic of the process, being able to make something that felt like it lived in a strangely familiar world adjacent to ours. A painting is this imagined space, a flat world masquerading as real, but clay takes up actual space so it almost feels more human.

Printmaking and ceramics have a similar magic... there's this period of time with both processes where you aren't sure if the piece will turn out. You put it in the kiln and have to surrender control. I think I'm attracted to that rush, I'm a little superstitious in that way... if a piece fails it was meant to, and I move on. It's sometimes an exercise in letting go.

When did you first start working with the subject matter you are working with currently? What inspired this direction?

For the past 3 or so months I've been making figurative landscapes. I call them internal landscapes...they are amalgamations of lived experiences, emotion and fantasy. I've been working with the idea of the body as a landscape, women as grassy knolls, rolling hills and granite cliffs. They sustain these internal worlds come to life externally, sometimes fruitful, lush, green and thriving, and other times barren and tired, dry and cracking. Our bodies and our lands contain a history, shedding skin, gaining folds and wrinkles over time.

I'm interested in the filters and memories we acquire throughout our lives that shape us, and the way these things manifest physically. The figures in my work have become enveloped landscapes that oscillate between a spectrum of feelings. Some places

reverberate with strange and unknown dangers while others are shielded with comfort—both simultaneously deteriorating and regenerating before our eyes.

This direction grew from doing a lot of thinking about the inner workings of the body. There are so many processes inside us, these internal worlds can scale up to mirror the external world. I'm interested in both the micro at the macro, and viewing both at the same time. The recent works feature a large body as a landscape, with small figures, flora and objects living off the land, sometimes draining the landscape, other times working in symbiosis. The tiny figures can resemble the many little bits that make up our emotional spectrums. We are complicated beings and I want my paintings to mirror that.

You used to work in a community ceramics studio called GASWORKS. What was the experience of working in a shared space?

Working in a room with other people was good for me, I have hermetic tendencies. Painting can be incredibly lonely and isolating. I highly recommend Gasworks to anyone looking for a ceramics studio in Brooklyn, they have beautiful homemade glazes and everyone is really sweet and knowledgeable.

In the past you have received outright misogynist comments about your work—has that reaction dwindled, and if so, what do you attribute to the lessening of that type of response?

Maybe my work has become less in-your-face sexual and more nuanced. It used to be pretty triggering to some who can't handle seeing a woman making work about sexual autonomy. I've grown a lot over the last five years and the work has shifted its focus. Last year I started making work about illness and the sick body (which does not preclude a body from being sexual) but it's layered with more complexity than just strictly talking about my experiences with sex.

Your exhibitions often feel really immersive, with large paintings on the walls, and 3-dimensional sculptures filling the space. Can you talk a bit about how you plan your solo shows and the effect you are going for?

I'm building a world for the viewer to enter. Paintings are windows to another dimension, and the sculptures solidify the world as space that we can relate to physically. I'm trying to make exhibitions that speak to multiple senses, where people feel a part of

this other world adjacent to reality. Maybe for a moment they are able to get out of their heads, or see something familiar from another perspective. I'm always trying to immortalize joy, pull the positive from dark places.

In planning shows, I typically sketch the paintings, then make foam core models of the gallery with miniature versions of the paintings and sculptures. This takes a lot of anxiety out of the process of planning. Once that's done I know exactly what I have to make, how many pieces will fill the space, and I'm able to focus more on the work than the anxiety of filling a room. The work always evolves slightly from the model, sometimes the paintings get

replaced, but generally the layout of the show is planned before I show up to the gallery for install.

Can you tell us about your studio space? What are your necessities for each of your different media, and do you have separate workspaces for each direction (painting, ceramics, animation).

I just moved into a new space about a month ago, I'm still getting settled in. My studio is at the same height as the train platform... its maybe 10 feet away from my windows on the second story. Sometimes the train stops and someone is stuck there and we lock eyes. I thrive off of that embarrassed exhibitionist stuff. A pigeon family lives under my floor...I sit on the ground working on paintings and they flap around and coo under me.

I wish I had separate spaces for my different mediums...that seems almost impossible in New York. I usually focus on one process until it's finished, so I can put the supplies away and switch to another medium. Everything basically happens on one table against the windows of the studio. My most used tools for painting are palette knives, brushes, gallon buckets of acrylic mediums, an airbrush, watercolor palettes, flashe & acrylic paint, oil sticks and sewing pins. I stretch my own canvas. For ceramics I have been working out of my studio and transporting my pieces to fire them. I use mason stains, underglaze, an X-acto blade and sponges. For my animations I'm using a copy stand I got off Craigslist, a canon Rebel 2ti with a shutter remote, and clamp lights.

Your paintings are exceptionally sculptural, with impasto paint that is rich and sumptuous. Are you using other materials in addition to paint to build up the layers?

I use a few different acrylic mediums and thickeners mixed with paint or pigment. My favorite additive right now is a bag of black sand I found in the hallway outside a previous studio. Last summer I found a similar bag of material in my parents garage but right before I mixed it into the paint I read the label...it was fertilizer sourced from local human excrement in Wisconsin. I didn't end up using it but I was close. Check your labels, folks.

You moved to Brooklyn from Oakland, CA a few years ago, where you were living for a while. What prompted the move, and what has the transition been like and how has it impacted your work or practice?

It's almost been three years in NY this fall. I was in Oakland for 8 and a half years...it was an amazing place to learn how to be an artist. I had a great community of people there from undergrad and people I met around after graduation, and I ran a gallery out of my storefront live/work space for a few years. I felt like when I was in the bay area there were two scenes- street art and hyper conceptual, minimal sculpture. The scenes have changed since then, but I made a space that felt more in line with what myself and my friends were making. It was amazing for a while, but I began to feel restless. I applied to graduate school, and when I didn't get in, realized that I was applying to school because I wanted a change of environment and time to focus on my own work... so I just decided to move anyway. New York made the most sense. This place is a pressure cooker. The palette in my work has

shifted since moving, I find the work to be less sunny, more bruised. It's ripened like a piece of fruit.

Can you walk us through what might be a typical day for you?

Wake up around 8am, coffee, emails, eggs, studio around 10 or 11, alternate between painting and pinning and glueing and dripping and sitting and looking, tacos at the spot a couple doors down, more coffee, paint, sit, look, photograph and look again, bike home around 9 or 10pm, hang with my roommates, Netflix and bed by midnight.

Is there anyone or anything that has had the most significant work impact on your work up to this point, whether it be an artist influence, a teacher, a place, or something else? Who are some of the artists you look at most often?

Growing up surrounded by animals and nature had a massive impact, especially being hardcore into competitive equestrian sports growing up. Horses and humans have been the most continuous imagery in my work since the beginning. My high school art teachers were also very important early on—they taught us that making work was an invaluable way to deal with emotion and to form our identity, I've never forgotten that.



Kate in the studio

During undergrad I spent a semester at the Glasgow School of Art, and met a Finnish artist who taught me about painterly animation. I realized that it wasn't so out of reach, and when I got back to Oakland I began experimenting with making my prints move.

Some of my biggest artistic influences are Hieronymus Bosch, Breugel, Lucas Cranach the Elder, Manet, Bruce Bickford (RIP), Martha Colburn, Cecily Brown, Allison Schulnik and Elliot

Hundley. A few years ago I went to a Katherine Bradford artist talk that changed the way I think about layering acrylic paint to activate more light.

What is the best exhibition you have seen recently?

Sarah Lucas at the New Museum, Lisa Yuskavage at David Zwirner and Yann Gerstberger at Galeria OMR from a March trip to Mexico City.

Are there any apps, tools, resources, etc. that you find helpful as an artist or person?

Instagram (a blessing & a curse), google slides (for easy PDF's), the book Art/Work: Everything You Need To Know (And Do) As You Pursue Your Art Career, and the Co-Star astrology app.

Is there any advice you have received that you remember often?

Don't react right away. Sit with it.

What are you reading? What are you listening to? What are you watching?

Reading: Difficult Women by Roxanne Gay & Awakening Your Ikigai: How The Japanese Wake Up To Joy And Purpose Every Day by Ken Mogi

Listening: Mr. Twin Sister, Cardi B, Billie Eilish, Corbin, East Side Story v. 1-12, Cigarettes After Sex, Rihanna

Watching: Pen15, Killing Eve, Sharp Objects, Mind Hunters, Law and Order: SVU, anything about serial killers or food.

What are some of your interests outside of art?

I'm trying to heal my body so I spend a lot of time cooking, thinking about food, researching alternative health stuff and attempting to relax (nearly impossible in New York). I like to ride my bike, do studio visits with other artists, spend too much time looking at memes, and actively avoiding anywhere with large crowds.

What's up next for you?

I'm in a few group shows this summer. "Animal Idealism" at Harpy gallery in New Jersey opens May 18th, and Ruffles Repair and Ritual: The Fine Art of Fixing at The Wedding Cake House in Providence, RI also opens the 18th, and a two person show with Rebecca Ness at Monya Rowe opening June 20th in New York. I'll also be doing a 6 week residency at Art Farm in Nebraska this September through mid October. I can't wait to be in the middle of nowhere for a little while. It's a work trade residency so I'm hoping to partake in some manual labor and learn how to use power tools when I'm not painting.

Lastly, and most importantly, have you found any good taco spots in Brooklyn?

Taqueria La Placita Puebla on Broadway and Park ave. It's basically under my studio and the tacos are cheap and come with guacamole. We'll go there if you come by.

Thanks so much for talking with us!

The Personal Is Political in Kate Klingeil's New Work in "Hanging Gardens"

Brock Brake | March 12, 2016



Kate Klingeil is a 26-year-old Oakland-based painter, printmaker, animator, and sculptor, originally hailing from the Midwest. Her striking, sensual paintings act as diary entries to past experiences, brought to life in a variety of strong textures and colors. Always sporting a pair of paint-covered jumpsuits, Kate is constantly experimenting with her work, looking for more volume, texture, concept, and sexuality. We picked Kate's brain a bit, discussing various processes, her studio situation, and about her new body of work for "Hanging Gardens," which opens today, March 12th in Downtown Oakland at Athen B. Gallery alongside new works by Andrea Joyce Heimer, Michael Olivo, and Woodrow White.

Kate's work goes deeper than a female artist rendering the female form. Recently, the work has been depicting women in control, sexual dominance, promiscuity, and unabashedness. Kate draws from personal experience, projecting the viewer as voyeur. It's raw and personal, speaking to the powerhouse in all women.

BROCK BRAKE: How did you decide you wanted to be an artist?



KATE KLINGBEIL: I always knew that I wanted to be an artist. My parents are not artists, but from the beginning, they were supportive of me becoming one. When I was younger, I wanted to be a veterinarian, but I later realized that I couldn't handle the blood. I went to a Catholic school because they had a really great art program, and they let me get weird. Even though it was a Catholic school, I never felt censored, and we were always encouraged to be emotionally honest with ourselves and our work. I've always tried to hold on to that.

Where did you go to school? What are some invaluable things you've learned in the art school environment?

I did my undergrad at California College of the Arts in Oakland where I studied traditional printmaking. I figured that I'd have a lifetime to learn how to paint, but could only learn about the dying art of print while I was in school. The program was very technically-focused and I picked up processes and techniques that would have been difficult to learn outside of school. Mastering the techniques was the goal, but I was more interested in using printmaking as a tool in creating one of a kind prints that resembled paintings than becoming a printer. CCA was where I fell in love with stone lithography and monotype. There's nothing like preparing a slab of limestone for drawing and smelling the ocean from a million years ago. Lithography stones are magical objects. They only can be quarried from a few places in the world, and can be used over and over again for hundreds of years. I love the idea that many different artists have used and loved the same stone as me. Each stone carries its own secret story of past lives and loves. The best part of art school ended up being the relationships with other students and faculty people that I still call my best friends.

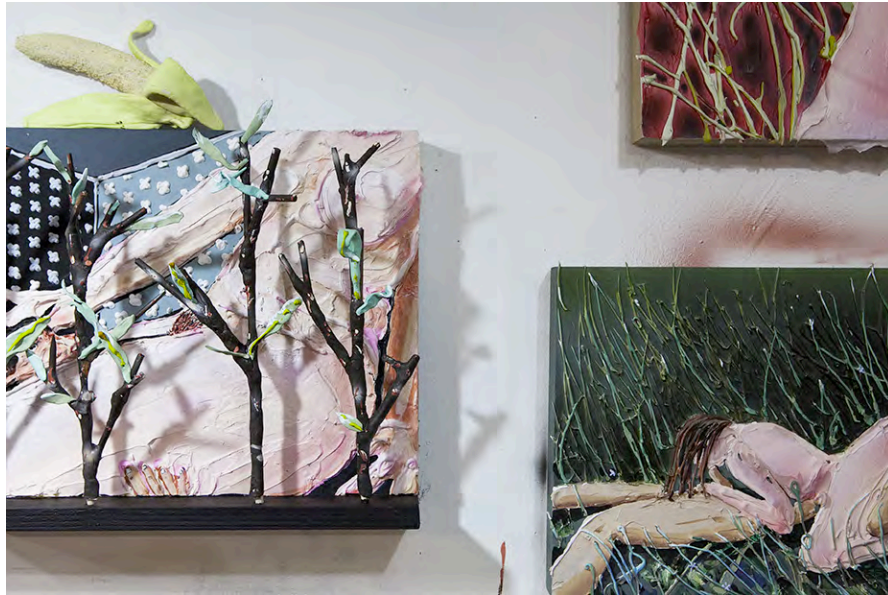
Eventually, I would like to go to graduate school. I love the focus and critical feedback that school offers, but am scared of the debt. I've been in Oakland for so long and am starting to feel a bit of wanderlust.

Your background is in printmaking. At what point did you transition into painting and sculpture?

Printmaking is how I was trained, but I see it as a tool for creating a painting, a sculpture, animation, etc. While I was studying abroad in 2011, I figured out that I wanted to make animations. Everything is fair game with animation because the scene is temporary, the photograph is what remains. I started playing around with cut up prints, clay, found objects, and painted backgrounds. The animation led to a lot of experimentation and a celebration of failure that I wasn't able to get with printmaking.

About 8 months ago, I had to take a break from printmaking. The chemicals were affecting my health, so I had to drastically change my lifestyle and direction of my work. I'd been using printmaking to make everything and it's been confusing to have the process I love contribute to sickness. I hadn't been protecting myself from the chemicals, like not wearing gloves or a mask all the time. So, I started painting with water-based inks, acrylic, and house

paint almost exclusively so that I could heal myself. I'm still in the middle of all of this, and I miss printmaking, but I feel better without the exposure and am enjoying making in a different way with new materials. Remember to use protection!



The more and more you make, the braver, bolder, and more sensual your work becomes. Where do you see your work evolving from here?

I have to make the work to process my life. I think with my hands. Since what I make is directly based on life experiences and actual events—or skewed memories of events—I can't say where the

work will go in the future. With the newer work, I have intentionally tried to make myself more vulnerable than ever before—to really lay myself out there. I think this is a response to being in relationships where I felt unable to be honest, so I am creating that space for myself within the work. While it feels uncomfortable, it also feels liberating. I intend on continuing to explore this.

I am also planning more collaborative animations with Michael Olivo and with Grace Lannon, separately. The collaboration with Grace is going to be for a local band, Gaymous.

What artists in particular do you admire at this point in time? Have any influenced you or your work?

I admire Heironymous Bosch, Lucas Cranach the Elder, Cecily Brown, Lisa Yuskavage, Jamian Juliano-Villani, Elliott Hundley, Helen O'Leary, Martha Colburn, James Ensor, Carravaggio to name a few. I've been doing this project where I make bootleg copies of historical paintings on sweatshirts, so I've been looking at the old masters again.

When I saw Bruce Bickford, Alison Schulnik, and Martha Colburn's animations, I realized that animation can be approached in a painterly way instead of the Disney storytelling route. That changed everything for me. Animation became the ultimate way to realize a feeling, the most complete method of communication.



I'm also influenced by things like forgetting, humor, bathing, Drake, things you would never tell anyone, illusion, women in positions of authority, hookup culture, secrets, sets, airbrush on cakes, Italian Renaissance painting, mistakes, movement, botany, and romance.

How does it feel to be a female artist in today's society making the kind of sensual work that you do?

My work has always been sensual, but it has taken a distinct turn in the past year after dealing with some failed relationships and waking up to the reality and weight of my own internalized misogyny. Since honesty is the most important approach to beginning a painting, I try to harness this anger into making emotionally potent work. This has been manifesting as imagery of powerful women engaging in sexual acts, reveling in pleasure while being the ones in control.

When I'm painting, I'm not thinking about the moment that someone else sees it. The act of painting is sacred, a daily ritual. When it comes to showing the work, it's a conflicting mix of feelings that's always evolving. Because of the content of my work, I feel a responsibility when approaching feminist issues. I don't want to be a "bad feminist," but I'm not necessarily making the work from a political perspective. The work is coming from a personal place, from real life events that have happened to me, or from fantasies. In the end, it ends up reading as political. The personal becomes political.

I have been getting an amazing amount of support from other women who see my paintings, and usually a lot of support from men. There are definitely times when I have received negative feedback—from men—when I verbalize the concepts behind the paintings. I have been told to not speak about my work, that the work should speak for itself. The more friction the work causes, the more I feel I have to make it. I have always enjoyed the awkward moment, and placing myself in uncomfortable situations to test my own instincts. Sometimes it seems some men think that because I make sensual artwork that I must be easy or always horny or simply want to hear about their own private sex lives. People are quick to judge. Most of the time the work is more psychological than anything, but sex and emotion are so deeply connected that they co-exist in the work in the same way they do in real life.

Have you had any mentors to your art career?

Yes. There have been people along the way that have taught me a lot. Jack Ford is an amazing print professor at CCA who's been teaching for like half a century. He's taught me a lot about pulling a good print and about the importance of drinking beer with your friends. Tim Sharman, another printmaking professor at CCA, also taught me a lot about experimentation and combining processes, and about the seriousness of being silly.

In 2013 I apprenticed with a local poster artist, David Goines. From him I learned about letterpress and how it's possible to make practically any gourmet meal in a microwave.

How have you approached your upcoming group exhibition “Hanging Gardens” differently than past exhibitions? Also, tell us about the show.

I was stoked on the lineup as soon as I heard about this show. I really admire all three artists, it's great to be able to work on an exhibition for 6 months in the same building as where the work will be hung. Having a studio above Athen B, I've been alongside Michael Olivo and Woodrow White, putting in a lot of hours for the past 2 months. We've had some time to get to know each other and bounce ideas for the collaborative aspects of this show.

The way I've approached the work for this show has been a shift. I talked before about my break from printmaking, and I think that's pretty apparent in my work for “Hanging Gardens.” Most of my paintings are thick, creating a three-dimensionality that I was previously trying to get at with paper cut outs and pins. I plan on going back to that method, and combining it with what I'm doing right now, but for this body of work I wanted to focus on the physical appeal of thick paint. I want to communicate a physical and psychological hunger. I spent a lot of hours squeezing paint through tubes.

What's a day in the life for Kate Klingbeil?

I wake up, caffeinate, go to the studio, probably listen to the same song over and over, take a lot of breaks, and eat snacks while looking at things.

Tell us about your technique, how you may start a work? Do you do any planning or do you mainly go for it? How do you introduce a 3 dimensional feel to your paintings?

The work begins as a thumbnail drawing in my sketchbook. Usually, I'm just going for it with the modeling paste and palette knives, which takes a couple of days to dry, so I'm working on other paintings while I wait. I like to have multiple things going, all at different stages. I've got a steady production of little paper clay things that don't necessarily have a planned “home,” so I'll pull from my collection when I see a painting needs something. Then I squeeze more thickness on and add small flourishes after—like placing the cherry on a sundae.

Who are your female characters? Tell us about some of their personalities or, are they a type of self portrait?

They're strong women with conflicting feelings just trying to live their lives. Sometimes, they're self portraits, other times they're physical embodiments of a singular feeling or motion. I don't like to be precious with how I depict the women. I like them to emulate life or how I wish life was—thick and unapologetic.

