

KATE MARSHALL

ARTIST'S STATEMENT

Flirting between painting and drawing, Kate Marshall uses loose, wet lines on pale grounds to create images of femininity inspired by china figurines, dated porn, Boucher and gossip magazines.

Un-trendy or trashy images are peculiarly appealing to the artist who feels painting has the power to make them beautiful to a new public. Boucher is often derided as mere titillating interior decoration, china figurines are dismissed as twee ornaments and pornographic images that were once obscene and/or arousing can become almost quaint over time. The process of reappropriation is one of recycling; an image is given new life by use in another context, by a new artist and for consumption by a different audience.

Sugary, pastel colours dominate the paintings, carefully chosen to reference a role of painting as decoration. Candy-floss pinks, soft peaches, custard yellows and pale violets suggest sweets, unfashionable bathroom suites or paint names. They represent a 'feminine' colour range that none the less has the power to change the feel of a room.

The drips and dribbles come from enjoying the process of working quickly with a loaded brush. The result can look like melting ice cream, sticky toffee, or even like the figures are weeping. Unlike the drips found in the work of the abstract expressionists these are not masculine power marks, they are a celebration of the feminine *visqueux*. This was a term used by the philosopher Jean-Paul Sartre to explain his perception of femininity and evokes a sense of cloying, enveloping sliminess. By reappropriating this concept its derogatory connotations are overwhelmed.