

KATIE KING
Born Aberdeen, 1993, Scotland, UK
Lives and works in Hackney, London.
katieking.world

EDUCATION
2023 MA Animation, Royal College of Art, London
2017 BA, Religion, Philosophy & Ethics, King's College, London

SOLO EXHIBITIONS
2026 Moon Witual, Batsford Gallery, London, UK
2025 Worm Witual, Hackney Art Week, Fran's, London, UK
2024 Half-Bambi, Half-Cow, London, UK

GROUP EXHIBITIONS
2025 Safe Spaces, Espacio Gallery, London, UK
2023 As Above, So Below, Hypha Studios, London, UK

COLLECTIONS
2024 *The Same Worms That Eat Me Will Some Day Eat You Too*, The Rose Hotel, Deal, UK

AWARDS HONORS RESIDENCIES
2026 AIR Residency, Mawddach Residency, AW 25/26 UK
2025 Participation, Reuters Screenocean Make Film History Challenge 2025, Worldwide
2024 Grant, Are You Seeing This Presents Grant award, UK
Residency, La Jachere, France
Runner Up Award, Best Lo-Budget, London Short Film Festival, UK
Best Animation, Film Maudit 2.0, Los Angeles, USA

SELECT SCREENINGS
2025 Girls in Film, Shoreditch Arts Club, UK
2024 "Best of 2024" GRRL HAUS Cinema, Brattle Theatre, Cambridge, MA, USA
"LSFF Award Winners Screening", Rio Cinema, London, UK
3 to 1 Film Screening, Reference Point, London, UK
Animator Festival, Poland
Film Maudit 2.0, Los Angeles, USA
GRRL HAUS Cinema, Brattle Theatre, Cambridge, USA
London Short Film Festival, UK
2023 Manchester Animation Festival, UK
Pöff Film Festival, Talin, Estonia



Artist Statement

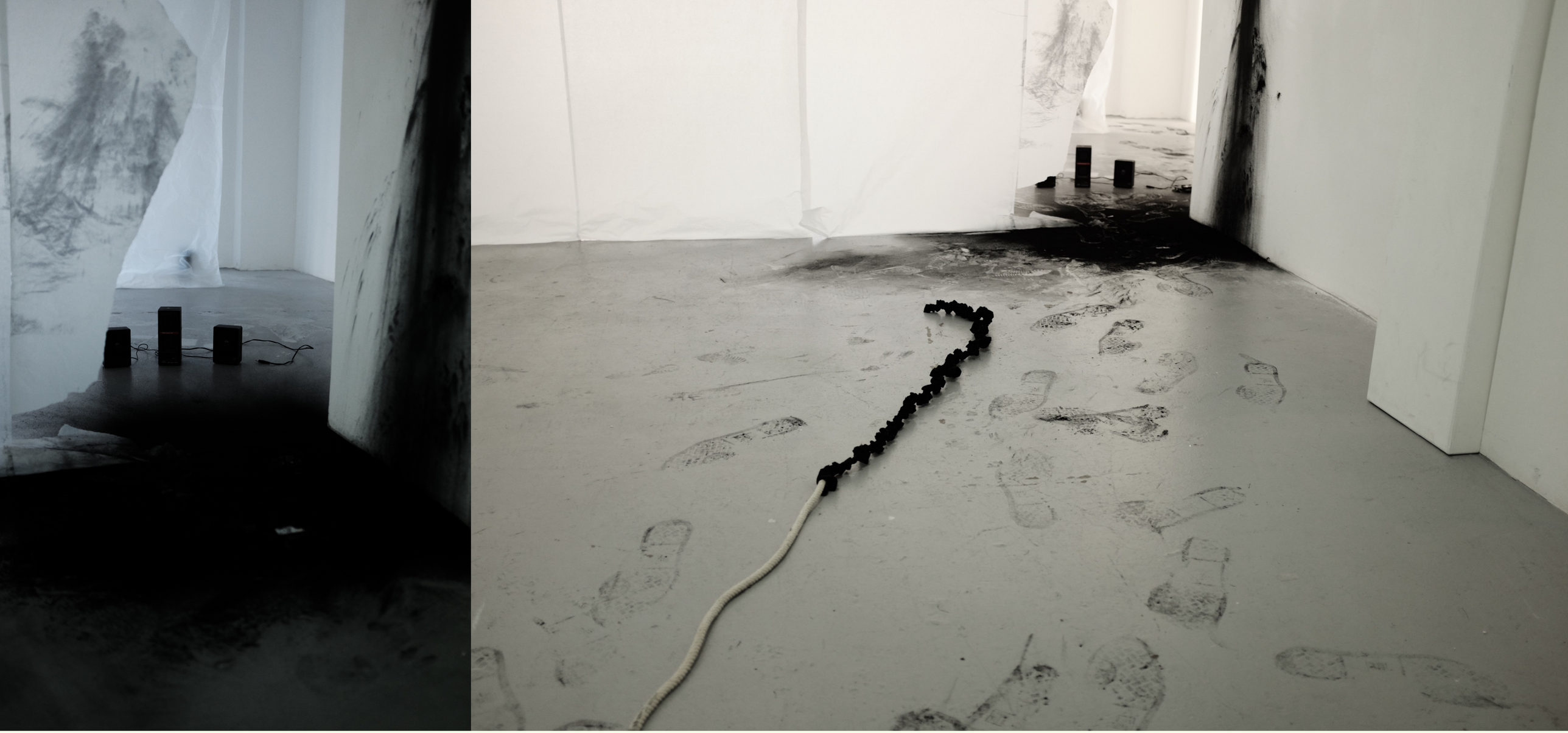
My practice is a thread of interconnected media that includes textile works, animation, archive image film and public artwork invitations. Each discipline relies on a process of fragmentation and reassembly, utilised as an attempt to connect with an underlying interest in the mysterious magnetic pull of the *almost* touch between living and dying. A feeling that more often is a paradox of attraction between opposing feelings like vulnerable intimacy and humour, horror and awe. By combining unusual or unexpected elements, I want to initiate viewers into an alternative logic that requires no prerequisite knowledge, status or intuition in order to access but feels as if you have been there all along.



Moon Witual (2026), Installation photography

Moon Witual (2026)
Batsford Gallery, E2
Public participatory performance and artwork.

The second installation of the *Witual* series. The invitation is for the audience to arrive with a piece of white cloth in offering to the Moon. The gallery becomes a shrine with a set of [w]itualistic rules to follow, but not necessarily obey as the space is for the audience to experience on their own in privacy. In this witual, I explored Earth's Moon as a kind of bomb due its links with world wars and financial crashes (explored in my film *18.6 Crash*, screened in the gallery space prior to entering the *Witual* space).



Moon Witual (2026), Installation photography

Moon Witual (2026)
Batsford Gallery, E2
Public participatory performance and artwork.

The photos above show a corner of the Moon Witual space in which the audience are asked to ‘clock in’ to work. The inference is that the check-in computer has blown up, revealing behind the screen a mintature speaker not plugged in. This scene behind the screen was not intended as a space for the audience to go into but, as the Witual is a space for people to experience as a shrine, or place to be curious and reflect, after one person walked in, many did so after. Eventually the children were making finger puppets in the light and the black moon dust was all over the gallery floor.



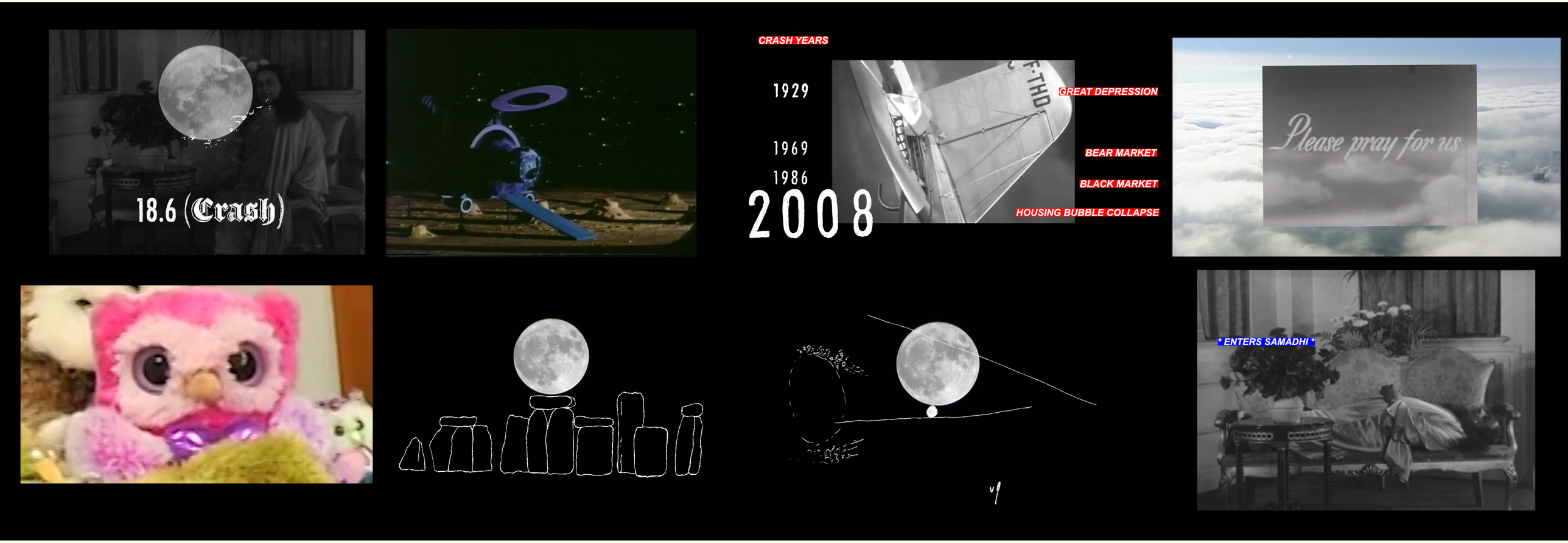




Bitter Sweet (2026), Installation photography

Bitter Sweet (2026)
Silk Satin, rope, metal,
embroidery silks, wool.

This is a development from the first public artwork I initiated in the *Worm Witual* (2025). The tapestry was prepared with 4 layers of coloured silks layered upon one another. The audience is asked to reflect on something bitter, whilst making a cut into the tapestry. Then to reflect on something sweet, whilst adding three embroidered stitches into the tapestry. Because the witual is not invigilated, the audience can make stitches with any level of sewing skill and without any intervention to influence the marks they make.



18.6 Crash (2025), Film stills.

18.6 Crash (2025)
05”50
MP4
Film linked here

18.6 Crash is an archive image film image and animated film looking at how a specific moon cycle pattern has a direct correlation with major financial crashes. The film was initiated by Reuters Screenocean and Sheffield Doc Fest opportunity that gave selected artists an opportunity to have access to the Reuters archive. My research also pulled from BBC sources, and Prelinger Archive.
My research found that every time the Moon is a Major Lunar Standing period (a Moon cycle that happens every 18.6 years, over a period of 3 years), there has been either a world war, or a major financial crash. This is an original and independently produced line of enquiry. Ultimatelty this film is asking, rather than seeing the moon as a passive character, what if the moon were deliberately causing existential crisis?



18.6 Crash (2025), Film Still.

18.6 Crash (2025)
05”50
MP4
Film linked here

I wanted to explore how animation could interweave with footage, not simply just sitting on top, but echoing the crackle and dust between clips that digisted film has, whilst also alluding to the magic of solar system and moon energy. Then again in the science footage, as the major lunar standstill was complicated to understand at first, it made sense that the science explanation should explain nothing at all, that it’s not really the point of the film. The intention was to lean in to considering more of the ‘invisible’ or unknowable forces which are play in the triangulation between politics, science and religion.



A Worm Witual (2025), Installation photography.

A Worm Witual (2025)
Site specific installation, MP4, Textile, sound piece, celphane, pin hole lighting, textile, wool, metal, coffee grounds, mirror.

An audience was invited to journey the basement of a local community centred cafe in Hackney to leave an offering to a textile worm circle (echoing the standing stone circles in Aberdeen or Stone Henge). The room held conditions: to be visited one at a time, to follow the instructions set out in the video displayed on the wall which included copying a scripture and personalising it to their own experience, leaving stitches in a textile tapestry and then finally leaving an offering to the the worm. The space was darkened to create the setting of an underground earth worm cave. The earth worm stone circle was held in place using coffee grinds (as opposed to mud).



A Worm Witual (2025), Installation photography.

A Worm Witual (2025)
Site specific installation, MP4, Textile, sound piece, celphane, pin hole lighting, textile, wool, metal, coffee grounds, mirror.

The room was partioned using brown and pink tonal cloth hung to direct the audience through the maze and deliberately hold focus on the journey and taking the artwork in one at a time. The space was acompanised by an original sound composition by composer Oran Johnson which held the space in a meditation.





A WORM WITUAL

TEAR OFF A LENGTH OF PINK PAPER.
COPY OUT THE BELOW SACRED TEXT.
THIS IS YOURS TO KEEP .

I am the worm.

Without the benefit of eye sight, I learn how to interact with the light.

I bypass my mind and follow my heart and intuition. The light, the energy, or the lack thereof, is my compass.

In each of my five hearts I chant my desire.

(WRITE 5 TIMES OVER YOUR DESIRE, EACH TIME CONNECTING MENTALLY TO EACH OF YOUR FIVE HEARTS AS YOU STATE YOUR WISH)

I wish for…

The same worms that eat me, will some day eat you too.

A Worm Witual (2025), Installation photography. Right: copy of text for the scribe activity.

A Worm Witual (2025)
Site specific installation, MP4, Textile, sound piece, celphane, pin hole lighting, textile, wool, metal, coffee grounds, mirror.

The first task of the room was to copy out a text and fill in the blanks with their own desire for which they wanted the worm to grant via their offering. Interestingly, despite the directive that this was to be kept, many left their prayers for the worms at the shrine.







A Worm Witual (2025), Installation photography: An audience member adds their stitches to the public artwork. Far right: the final version with all audience member's sitches, framed.

A Worm Witual (2025)
A public artwork; cotton, raw cotton, wool, embroidery silks.

Each audience member added stitches to the white hanging work. This was done without supervision as the process of the room was done alone. There were no pre-requisites of understanding how to stitch prior to entering the room nor instructions on basic embroidery or stitching. Needles of varying colours of threads were left in the tapestry, replenished hourly, and per the instruction of three stitches, the audience members added the stitches however they felt called to do.



A Worm Witual (2025), Installation photography.

A Worm Witual (2025)
Site specific installation, MP4, Textile, sound piece, celphane, pin hole lighting, textile, wool, metal, coffee grounds, mirror.

The offerings left were sacred, honest and devotional. Some echoed the attendees possible hobbies, things they wanted, things they no longer wanted, condoms and pregnancy tests sat side by side. Over the duration of the performance of one week the coffee developed a significant layer of mould. As the offerings were significant they were boxed up and currently reside in my studio where I believe the mould from the coffee will have continued to multiply. It is an aim of mine to make a new film piece about these offerings, their meanings, their possible owners whilst also exploring them in the state of their decay due to the mould.



Ah-Ha (2024), two angles of the artwork as it rotates.

Ah-Ha (2024)
laser cut acrylic, motor, chain, pin Hole spotlight.

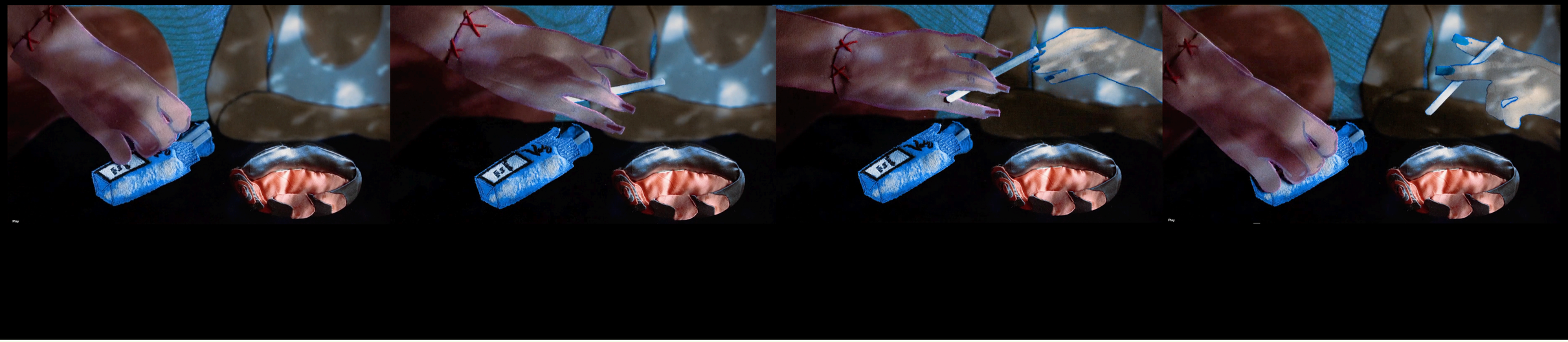
A laser cut acrylic credit card is suspended by a chain from the ceiling which rotates. As it rotates the pin hole spotlight casts a shadow on the wall reading Ah-ha… Whilst an additional secondary light rotates around the window.



Made For Duty Overseas (2023), Film Still.

Made For Duty Overseas (2023)
04”47
MP4, DCP

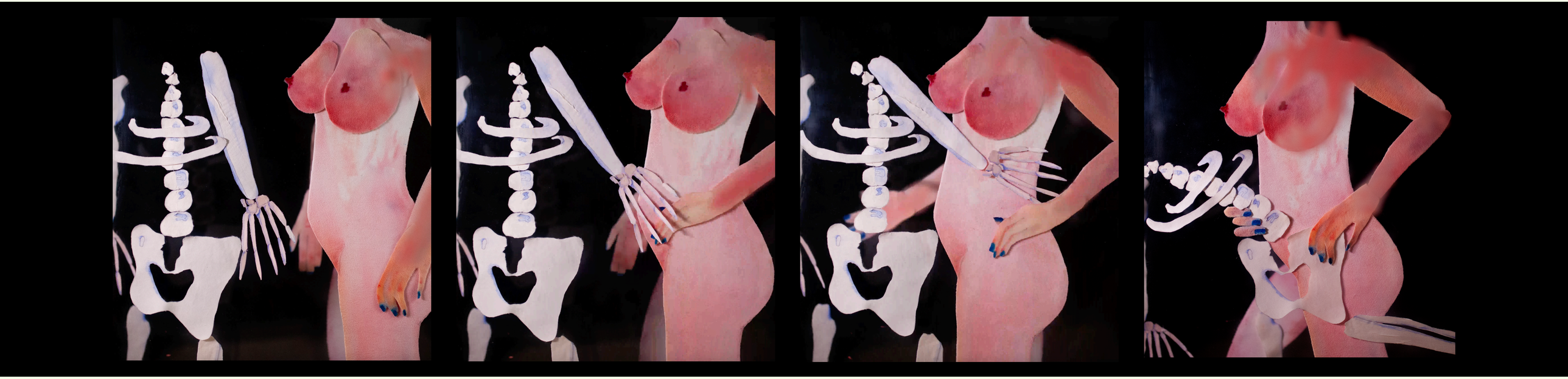
Made For Duty Overseas is a cut-out animated moving image film, made entirely using painted velvet, embroidery, silk and quilting.
The film is a noir centred around a packet of menthol vogue cigarettes. Intrigued by the allure of a mysterious woman and talk of political espionage, the narrator finds herself enticed into an addiction.
This film won Best Animation at Film Maudit 2.0, Los Angeles in 2024 and runner up for Best Lo Budget Film at London short Film Festival 2024.



Made For Duty Overseas (2023), sequence of frames.

Made For Duty Overseas (2023)
04”47
MP4, DCP

“She offered me a menthol vogue cigarette… The type that was banned in Britain in 2018… I hate menthol.”



Girl Fucking Skeleton (2025), Film Stills.

Girl Fucking Skeleton (2025)
Animated film (00:10)
Polyester velvet, watercolour, ink, oil paint, silk.

Hand painted velvet objects using watercolour and ink. Staged under camera using a mulitplane. The top layer of glass features hand painted oil paint. Moving image piece.



Girl Fucking Skeleton (2025), Print

Girl Fucking Skeleton (2025)
Hahnemühle German Etching
32 x 29.5 CM

Hand painted velvet objects using watercolour and ink. Staged under camera using a mulitplane. The top layer of glass features hand painted oil paint. Moving image piece and physical prints (German etching).



Bubble of Needs (2025), Film Stills.

Bubble of Needs, Jack Chard (2025)
Film (00:40”)
Polyester velvet, watercolour, ink, oil paint, paper

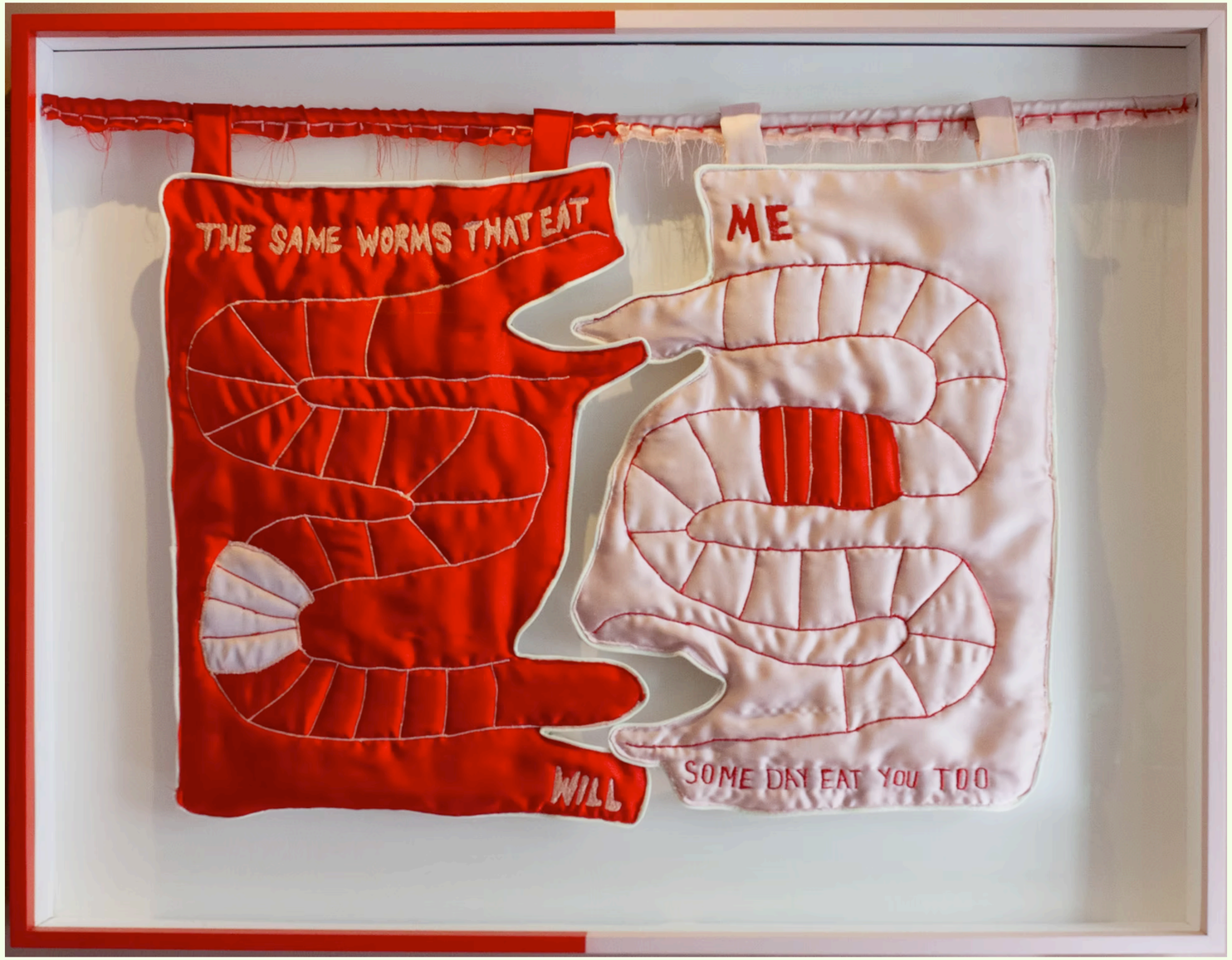
Commissioned project. Hand painted velvet objects using watercolour and ink. Staged under camera using a mulitplane. The top layer of glass features hand painted oil paint. Album artwork and animated visualisers.
Release date TBC 2026

All My Friends (2024)
Crepe back satin, duchess silk, cotton, cord, wool embroidery silks.





If I Die in Debt, I have Made a Net Profit (2025)
Crepe back satin, cotton, cord, embroidery silks.



The Same Worms That Eat Me Will Some Day Eat You Too (2024)
Crepe back satin, embroidery silks, custom box frame.



Half-Bambi, Half-Cow (2024), Installation views.

Half-Bambi, Half-Cow (2024)
First solo presentation at Wilton Way Gallery.

The exhibition featured a series of embroidered silks and textile drawings, inspired by an initial single channel film presented here, Made For Duty Overseas (2023). Drawing influence from historical figures and artists such as Lorina Bulwer, Louise Bourgeois and Cindy Sherman, King's practice examines contemporary feminine identity and the tensions between what is aesthetically pleasing but morally suspect.



Half-Bambi, Half-Cow (2024), Installation views.

Half-Bambi, Half-Cow (2024)
First solo presentation at Wilton Way Gallery.

The gallery window featured a central artwork, Half-Bambi, Half-Cow (2024) wherein a plastic cow rotated atop a Mongolian shearling stitched to mimic the patterning of a deer and a cow. As the cow rotated, a pin hole light focused onto the cow projected the image of a cow in a field of grass on the wall through it's shadow.



Dasha (2024)
Cotton, lace, cow bell, metal chain, wood, polyester wadding.

Broom stick pleated cotton then patchwork and hand stitch quilted over objects made from polyester wadding and wood.



Dasha (2024)
Cotton, lace, cow bell, metal chain, wood, polyester wadding.

Like Michealangelo's *Creation of Adam*, the discrete object-finger-cum-dildo reaches out, as of pointing, to the cigarette and ashtray. Broomstick pleating gives the essence of movement, energy, secrets, skin and touch.



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