KATIE KING
PORTFOLIO 08/2026



Image: *Cloakroom Now Open* (2026) installation and performance. Curated by Indy Calland

ACCEPT CHANGE

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

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

SOLO EXHIBITIONS
2026 Closing Ceremony / Opening Ceremony, Wilton Way Gallery, UK
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
2026 Rose Lipman Was Here, Rose Lipman (Hackney Art Week), 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, Deal, UK

SELECT PRESS
2026 *Tia O'Donnell (interview)*
2025 *Girls in Film (feature)*
2024 *Zippy Frames (interview)*.

AWARDS HONORS RESIDENCIES
26/27 Conditions Programme Artist
2026 AIR, Mawddach Residency, AW 25/26, Eryri National Park, UK
Grant, Multi-Sensory Experimental Film Making, Open City Doc Festival, UK
2025 Participation, Reuters Screenocean Make Film History Challenge 2025, International
2024 Grant, Are You Seeing This Presents Grant award, UK
Residency, La Jachere, Roubaix, 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 includes textile sculpture, stop motion animation and public participatory invitations. Across all my work I use textile as a baseline limitation from which I can creatively problem solve. Fabric naturally evokes a sensuous quality since it evokes a desire to, *or memory of,* touch.

I am interested in the mysterious magnetic pull 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 to access but feels as if you have been there all along.







The middle horse looked at me, trotted to the horse on the left and whispered something in its ear.
Then that second horse trotted over to a third horse and whispered into the third horses' ear.
Research photos taken on residency in Eyri National Park, 2026.



Image: *Cloakroom Now Open* (2026) installation and performance. Curated by Indy Calland

PUBLIC PARTICIPATORY INSTALLATIONS



Through public participatory performance I invite the audience to step in and transform the space through shared usership. Everything that tells us that we were here is interesting; detritus that accidentally parallels the themes; ritualised, ludic renactments of mundane life; evidence of previous people journeying through the space; shrines of unexplained artefacts.



Pity Pity Pity (ceremonial ribbon and ceremonial scissors on textile chain, 2026)
Cotton, satin, metal, paint.

The audience of the group show, *Rose Lipman Was Here,* were invited to an endless ribbon cutting ceremony to celebrate the opening of the cloakroom inside the Rose Lipman civic building. *Cloakroom Now Open* (2026).





Cloakroom Now Open (2026)
Curated by Indy Calland
Rose Lipman Building

Performed by Katie King, Indy Calland, Trixie Thurner and Sandra Mendich. The performers rotate through four roles: mayoress, photographer, cloakroom supervisor and printer supervisor. As the audience watches on and cheers for those invited to cut ribbons and give speeches for the cloakroom, the printer supervisor then immeditaely prints the photos and over the performance builds a wall of images live.



Image: *Cloakroom Now Open* (installation image, 2026) installation and performance. Curated by Indy Calland

Welcome to the Official Web Site of **The Cloakroom @ The Rose Lipman Building**



OPENED 1975. REOPENED 2026. ALL WELCOME. OPEN DOORS. CLEAR SPACE. PLEASE PAY ATTENTION PLEASE. NO CHILDREN INSIDE OR OUTSIDE. COMMON AREA. WE ARE HERE FOR YOU. RESPONSIBILITY CANNOT BE ACCEPTED. ACCEPT CHANGE. ADMIT MISTAKES. IT IS A SIMPLE PROCESS. ON RARE OCCASIONS WE HEAR OF A PROBLEM. YOU WILL NOTICE BY ALL THE POSITIVE FEEDBACK WE RECEIVE.

DAYS SINCE THE NIGHT IN QUESTION: **0062**

Navigable Menu Items:

- Google Maps link to our location *PLEASE LEAVE A REVIEW*
- Library
- Opening Ceremony, Official Film
- Official Photos

Web Site Updates

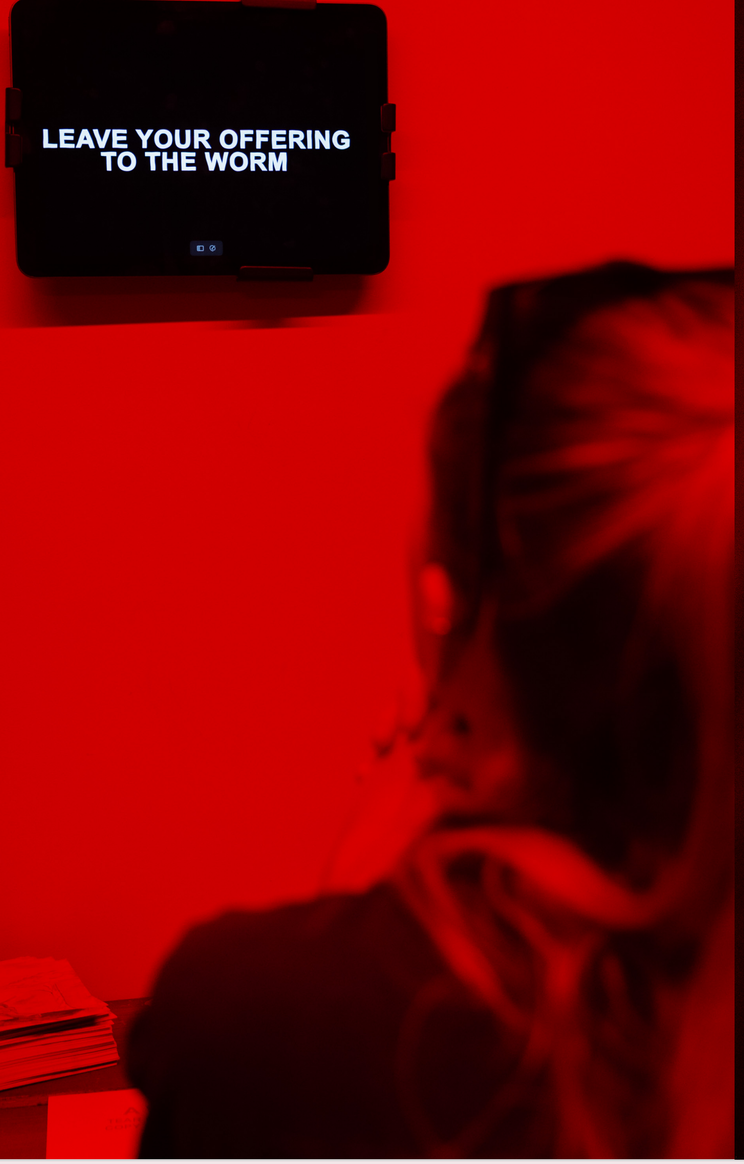
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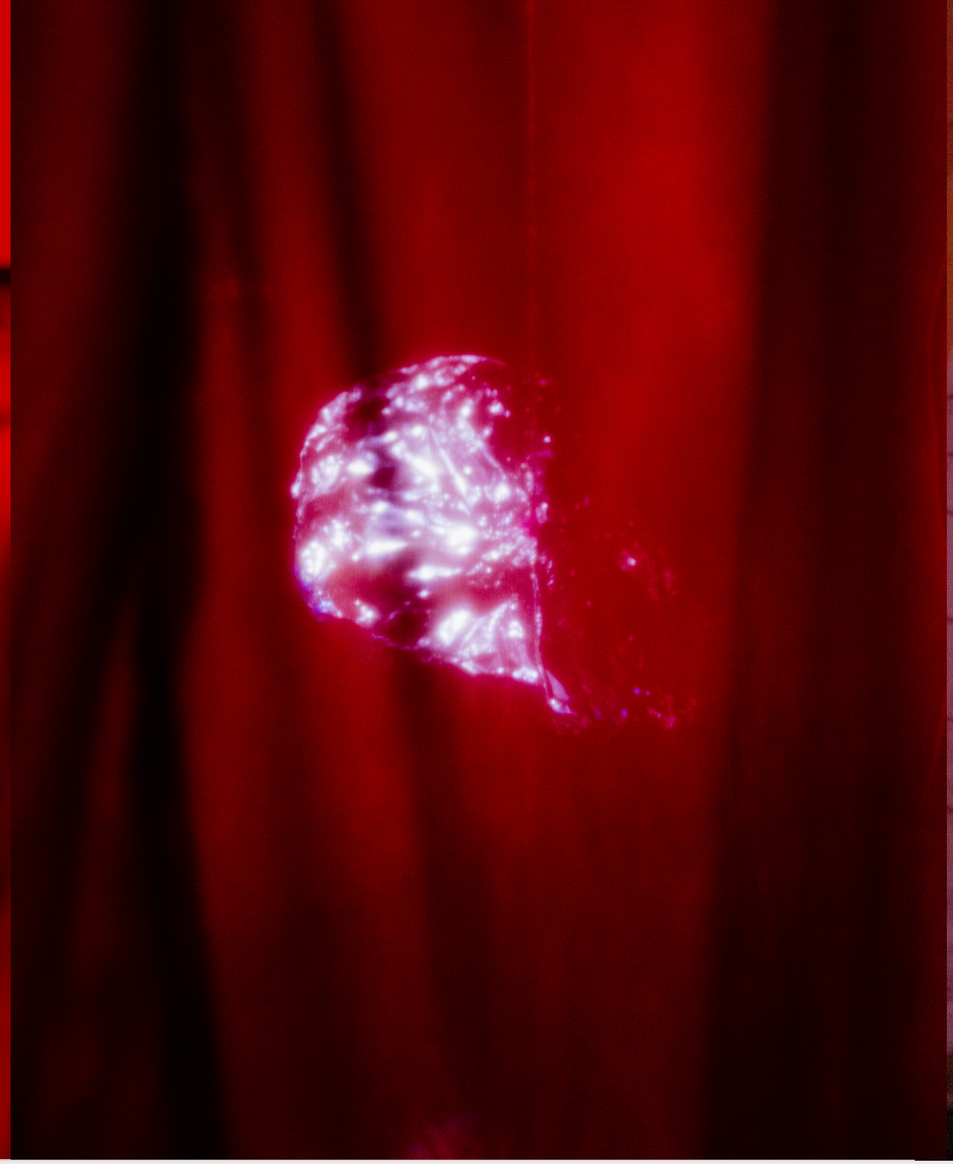
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Cloakroom Now Open (2026)
Curated by Indy Calland
Digital website designed by
Nathan Nadler-Nir

Having collected attendee's emails during the event, we spam through a series of choreographed emails. The invitation is to leave a google review for the cloakroom (on an authorised Google Maps geo-location), view their watermarked ceremony image or watch the video of the event.
www.thecloakroomnowopen.co.uk







***Worm Witual* (2025)**
Site specific installation

The audience were invited to bring an offering to the worm in a local cafe's basement. The worm was configured from silk and ground coffee the echo the stone circles of Aberdeen. The audience were left to interpret what an offering is as they wished, and the room had a set of instructions, the first being that you visited one at a time with the door closed.



Worm Witual (2025)

The space was acompanied by an original sound composition by composer Oran Johnson which held the space in a meditation.







Worm Witual (2025)

Audience offerings and wishes to the worm.

I was surprised by the amount of people who attended this experience with genuine attention and how wide the audience reached (outside of the immediate community and those interested in art specifically). My feeling is that all communities naturally desire, create and maintain shrines of one form or another.





Moon Witual (2026)
Installation views

The audience were invited into a space partioned by hanging sheets of paper stitched together. The space was precipitaed by a collection of related artworks that included the film *18.6 Crash* (2025), echoing a practice in contemporary temples wherein a film component introduces the new possible ‘devotees’ to the space. There was an implicit instruction for the room to walk counter-clockwise and follow a ritual.

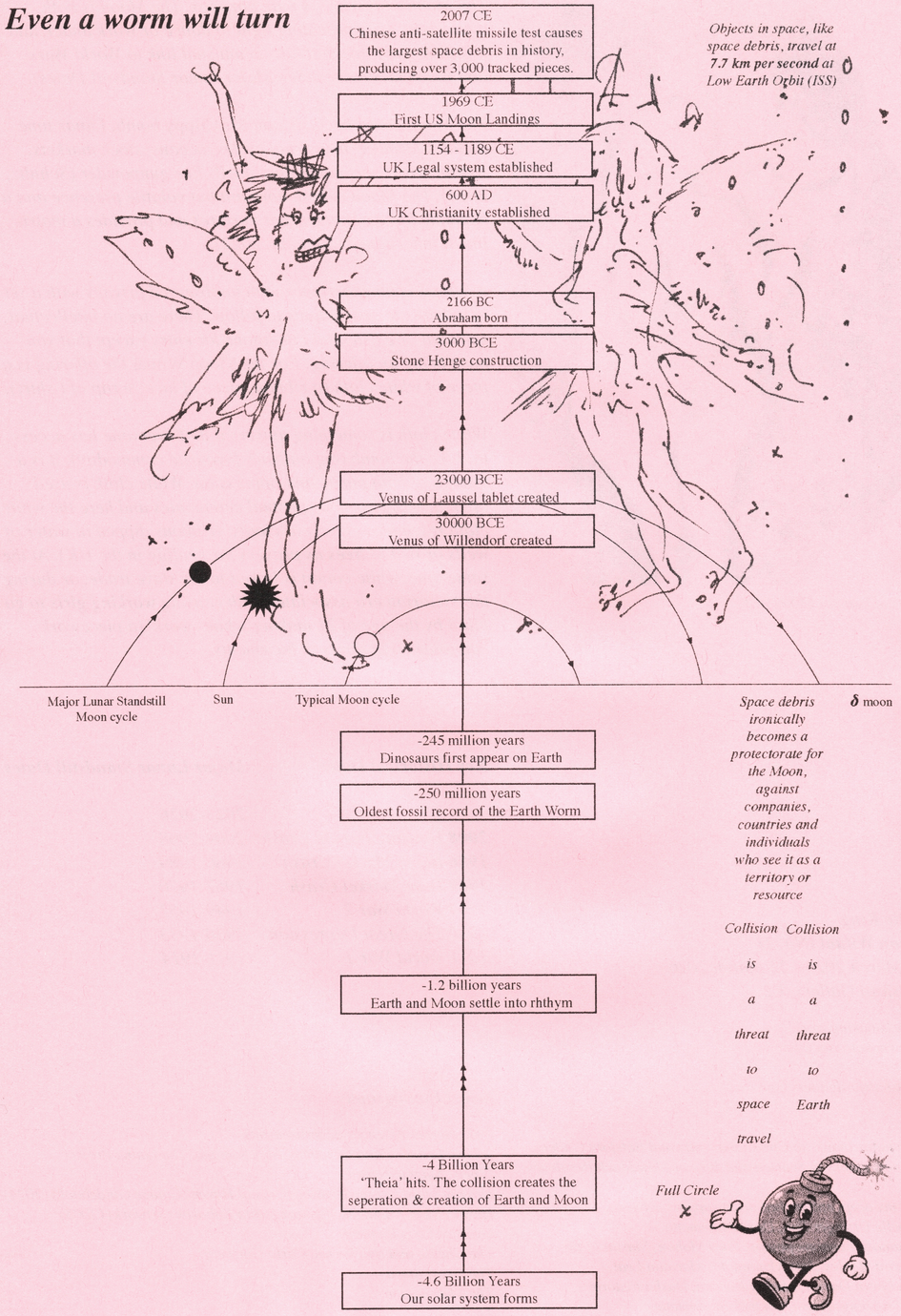




Moon Witual (2026)
Installation views

Moon Witual was a participatory performance work that asked questions such as the extent to which western financial structures are at the mercy of the moon’s major lunar standstill cycles; explored the moon as a Kali esque symbol; and made a deliberate point at seemingly careless and absurd human space activities.

Even a worm will turn





Venus of Laussel 23000 BCE

The Moon's presence is pure paradox. The Moon is both mysterious deity providing light to dance or work under, and *a Kali-esque force that has an unusual link to World Wars and financial crashes (See Major Lunar Standstill Dates).*

The Moon could be a cartoon Mr Clippy *bomb. Lunar time dictates farming, menstrual cycles, oceans, stock markets. Astronauts report moon dust smells like gunpowder (Schultz, 2014). The Moon is both dormant but volatile presence and a dynamic force of nature that nurtures and provides a matri-lineal inheritance (Santana, 2022).*

A Witual *is an experience with unobserved privacy with a set of witualistic instructions to follow. There are no intellectual, spiritual or existential conditions for entry except that you must bring an offering. For the* Moon Witual *the offering is a piece of white cloth (a ribbon, piece of lace, scrap of t-shirt).*

White cloth is something universal that everyone has access to. Like the bomb (capitalism's favourite commodity), it is a symbol of both purity and oppression. White cloth is used often in religious and spiritual ceremonies and here the white cloth resembles closely a 'clooty' (ribbons dipped in water of wells or tied to trees as prayers for healing in the UK). At the same time, white cotton is linked to the slave trade, or during the Victorian era associated with causing working girls to go blind by the age of 21 making 'white -work' (a piecework embroidery) in dimly lit basements.

Key Historical Dates	***Major Lunar Standstill Dates***
	2023-2026
2008 *Housing Bubble Crash*	*2004-2008*
1986 *Black Market Crash*	*1986-1989*
1969 *Bear Market Crash*	*1967-1970*
1949 *World War 2*	*1949-1952*
1930 *The Great Depression*	*1930-1933*
1911 *World War 1*	*1911-1914*

Katie King
Moon Witual (No. 2)
15 March 2026 - 22 March 2026
Batsford Gallery, E2

www.katieking.world
@fawnakate (socials)

www.batsfordgallery.com

With many thanks to Christiana, Tally and Batsford Gallery. Deepest thanks to Scarlett and Jake of Mawddach Residency.

And my deep, entrenched artist support network; Isabelle Utzinger-Son, Dora Fiammetta, Alexander Economopoulos, Lucy Mahon, Martin Little, Richard Henley, Jess Mountfield, Mariana Leal, Alex Gwyn Davies, Mickey Farnon, Dasha Fedorova, Jed Stubbing, Triss Qian and Jo Stapleton.

Select Bibliography

2005 Herbel Essences advertisements
A Love Letter to Ana Mendieta, Alex Santana, The Latinx Project
Bluets, Maggie Nelson
Dragon Light Energy Healing, Crystal Haven (Course Guidebook) (2024)
How to Meet An Angel, Ilya and Emila Kabakov (artwork) (2005)
Overlay, Lucy Lippard
The Cheese and the Worms, Carlo Ginzberg
The Heart Sūtra
The Mabinogion
The Táin

Moon Witual
(show notes, 2026)

FILMS



Girl Fucking Skeleton (2026)
Cut-Out Stop-Motion Animation
00”10
MP4

Extracted stills.



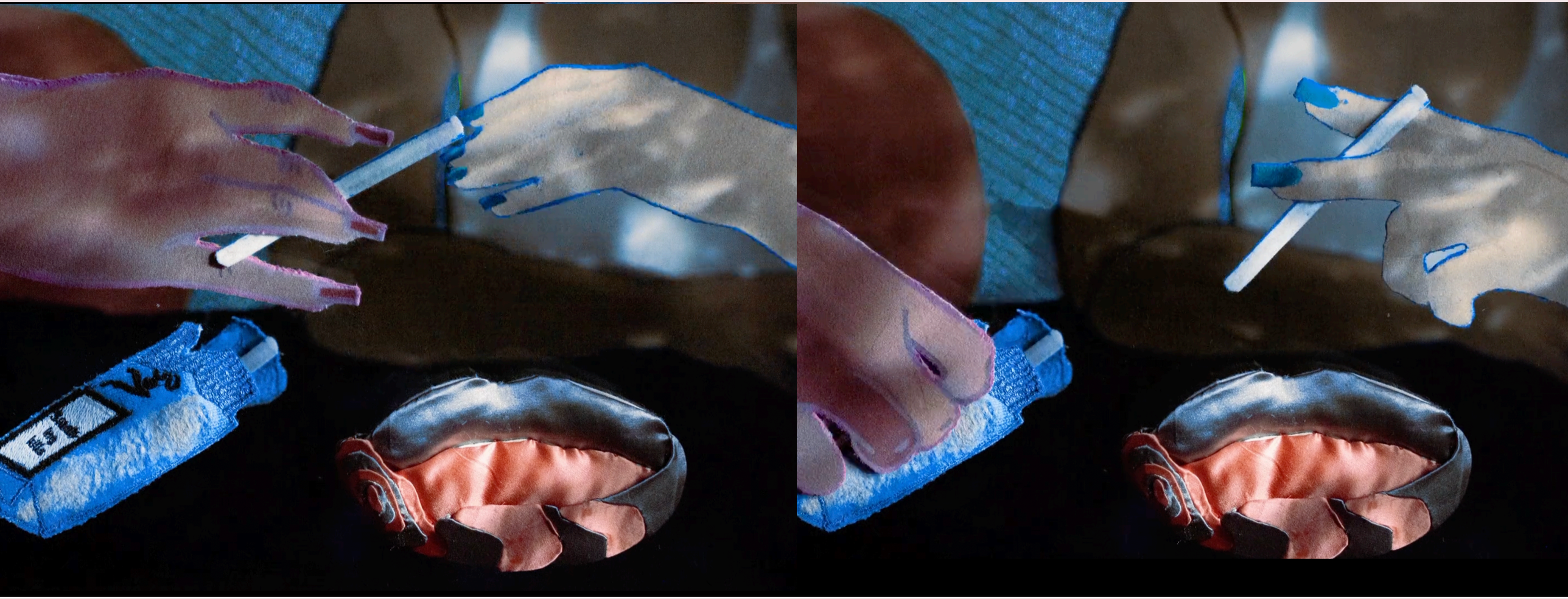


18.6 Crash (2025)
Archive image, 2D Animation
05”50, MP4
Film linked here

Above: Selection of film stills. The film was initiated by a 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, the Prelinger Archive and the film Dougal and the Blue Cat. My thesis is that the moon causes financial crashes and world wars.



Made For Duty Overseas (still, mp4, 2023)



Made For Duty Overseas (2023)
Cut-Out Stop-Motion Animation
04”47
MP4, DCP

Extracted stills.
“She offered me a menthol vogue cigarette… The type that was banned in Britain in 2018… I hate menthol.”
Winner Best Animation, Film Maudit 2.0
Second Prize, Best Lo-Budget, London Short Film Festival



Tank Driving Through a Field of Wildflowers (2023). Still, MP4

TEXTILE SCULPTURAL WORKS





Half-Bambi, Half Cow (2024)
Mongolian shearling, embroidery thread, plastic, motor,
pin hole light.

As presented in my solo presentation of work in 2024, of the same name, *Half-Bambi-Half-Cow* at Wilton Way Gallery.



The Same Worms That Eat Me Will Some Day Eat You Too (2024)
Silk, cotton, Embroidery silks, painted frame.



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



If I Die in Debt I Have Made A Net Profit (cropped image, 2025)
Satin, silk, cotton, cord, wool, embroidery silks



Dasha (cropped image, 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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