



INTERVIEW: KINKE KOOI & HUDSON

How did you get from drawing images to drawing words?

Earlier when I painted, the most difficult thing for me was the background, and especially the part in the middle away from the edges. Now I'm actually drawing that background itself. In the context of the drawing of words, that background becomes the space around and between the letters. For me it has to do with the urge to feel. It's hard for me to feel in the middle (the average). That's why I've pushed myself to the edges, and in doing so, have pushed the images away. But I didn't want to lose the story, so instead of using images, I started using words. Letters are simply lines which, when organized into words, may contain a story or a meaning. I now literally stuff the space between the letters, and at the edges, light comes through - the edges become passages of light. I once read that God is the space between all things; maybe I am searching for God.

Why the words you've chosen?

They are words which seem to circle around in my head. I draw them to gain insight into what dwells inside of me: concerns, fears, and amazement. Insight for me has to do with putting things in the spotlight of my attention.

What's with your limited palette?

I have been using pink and orange for about ten years. Using one color gives me the opportunity to experience the subtlety or nuance of that particular color. Especially pink - I can't get enough of it. Maybe it has to do with a longing for saturation, not knowing when to stop, on and on, time and again in the hope of finally reaching a limit. The bulges in my work emerge from that insatiable feeling.

How does the repeated line function for you?

Actually it arose from a combination of reasons. When I was still painting, often I had difficulty getting down to work. I was troubled by a kind of laziness syndrome. If I bicycled past an office, I would think: at least people are getting some real work done. I longed for a painting neurosis that would make me keep on painting. When I was a child, I would draw and make things with my hands for hours on end without the slightest difficulty. At a certain moment, I decided to allow that joy of making things with one's hands to enter into my work again. I searched for actions that I liked doing and finally hit upon the drawing of lines in an endless repetition. Also, I noticed it enabled me to create a much more spatial representation of things. This came close to what I imagined it would be like to work within a compulsive neurosis. Really. it is more of a meditative way of working. These two modes are closely related; maybe a neurosis is a failed longing for meditation.

Comments on the invisible?

I have the feeling that nothing is invisible if you really look carefully enough. I think many things may appear invisible because they are so subtle. I believe in the power of subtlety. Usually subtlety seems insignificant; it only becomes significant when you zoom in. That's why I don't have any problems with visualizing feelings like God, not knowing, amazement, soul, and the strange urge to feel in a new way about man and woman.

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