



Cube Gallery

AN INTERVIEW WITH KATHERINE ANNE ROSE

Katherine Anne Rose is a British artist residing in Glasgow, Scotland, where she creates mesmerizing, large-scale works through intricate cutting and folding techniques. By testing the structural limitations of paper, Katherine manages to produce captivating patterns and three-dimensional forms.

CG: You began with a degree in fine art photography and worked as an editorial photographer for established newspapers, when and what inspired you to decide to work with paper as a medium?

KAR: I've always been interested in paper as a material, of course studying photography utilises its fair share of paper. I was printing my own photographs in both black and white and colour, and learning how to make artist's books. Alongside this, I developed a keen interest in folding and origami techniques. I started to develop my skills and explore what you can do with modular origami, which is making a shape multiple times and fitting them together to make three dimensional geometric shapes like icosahedrons and more complex structures. Simplified, this is just understanding angles, and fractions of angles, to fit things together. It was the combination of this learning about the physical structures you can make with simple geometric rules, and the huge amount of photographic backdrop paper piling up in my studio which led me to explore what I could do on a larger scale.

CG: Much of your works contain a complex motion of cuts and folds. What is it about these patterns that inspire you, and do you use some sort of geometric or mathematical technique to create them?

KAR: Everything I make is governed by the material I am using and the scale that I make it at. The thickness and weight of the paper I use dictates the design of the piece. I cut too big a shape and the weight of the paper buckles. Each artwork demonstrates a delicate dance between weight and strength.

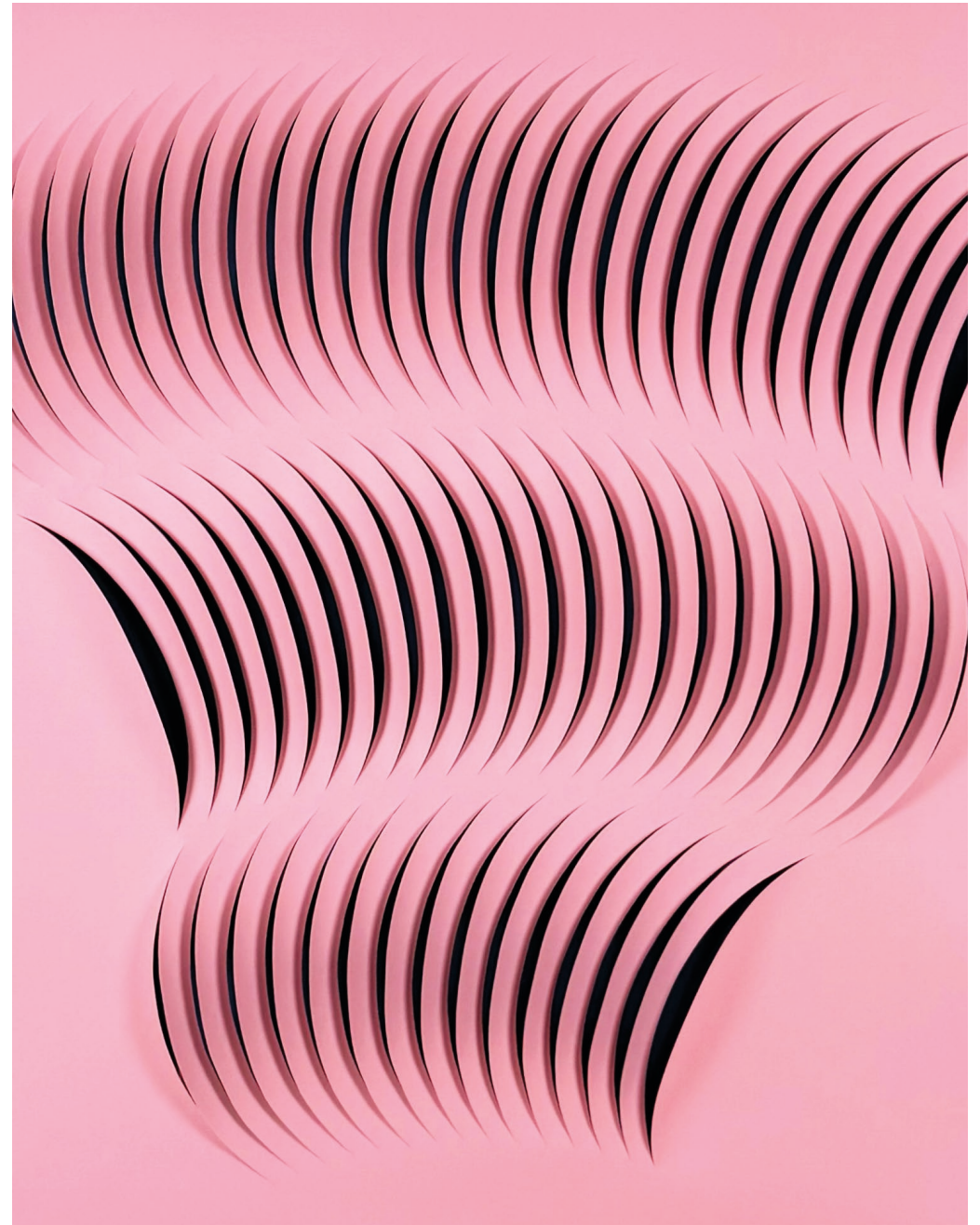
The patterns I explore are all patterns found in nature, or patterns we use to describe our experience of nature or natural phenomenon, like sound waves. I am fascinated by a naturally occurring spiral, or the number of leaves on a given plant, the infinite repetition of pattern on a fern leaf, or the perfect hexagonal structure of a beehive. Or it could be the simple stark lines formed by shadows through metal railings. I like to look at reflections and how images are distorted in different surfaces. Most pieces are inspired by something I have seen, but tend to be developed to fit the material I am working with. It has been one long investigation into form and structure, and how they relate to geometry. I often use repetition to explore the design, and I used gridded paper to sketch design ideas before scaling up on to a bigger page.

CG: With paper being a key component of your practice, do you still use backdrop paper typically used in photography, and if so, what is it that makes it such a good material to work with?

KAR: This type of backdrop paper was what I started with because I had so much of it left over from shooting in photographic studios. It is also great because it is so big, and I could freely experiment with it. Working on a larger scale initially helped me be able to test out repeating patterns to get the effect a grid formation can give. My most recent work is focussed on curves more than folds, and these rolls of paper have been rolled up tight for quite a long time. Paper has a memory, and this curve in the roll has been fun to work with with my latest artworks.

CG: When taking a closer look at your works you like to include multiple layers, ranging in various colours. Is there any special meaning behind this method?

KAR: With the artworks that utilise the curve in the paper, each layer has slightly varying degrees of curve. When there are multiple layers of paper in different colours, other unexpected and satisfying things occur, resulting in some illusory effects as you walk around the piece. Each artwork is an experiment, I don't know how they will turn out until they are made, so I



make them to see what they look like.

CG: You've mentioned in the past that through your creative practise you hope to, 'bridge the worlds of art and science', could you talk a bit more about that?

KAR: I am interested in reality, perception, and how human perception influences understanding, and in turn our representations of understanding. Maths was invented by humans, but seems to be inherent in understanding so much more than just number... It was both invented and discovered. We had to wait for the invention or imagination of zero in order to really utilise maths practically. There are numbers which are concepts, did we invent them or did we find them? I find so many references in graphs, natural geometry, and ways of trying to describe natural phenomenon through imagery, that I am perpetually driven by the question of what is 'there', and what we 'find' and what the difference between those two things are. This is where art can influence understanding too. I just use a different approach from a scientist or mathematician.

CG: What project are you excited about at the moment?

KAR: I am very taken with wave formation at the moment, be it waves in water or sound, or patterns seen in sand. I am interested in the difference between the pure reality and occurrence of a wave and the human experience of it, both bodily and then in turn figuratively. We use representations of things that we see and feel, but the purest expression of something is the occurrence itself. A drawing of a wave isn't a wave, but we still call it one. When we sing, we feel a wave of music from the inside out. I'm trying to make things that explore that.

CG: When it comes to tools and equipment, what one tool could you not imagine living without?

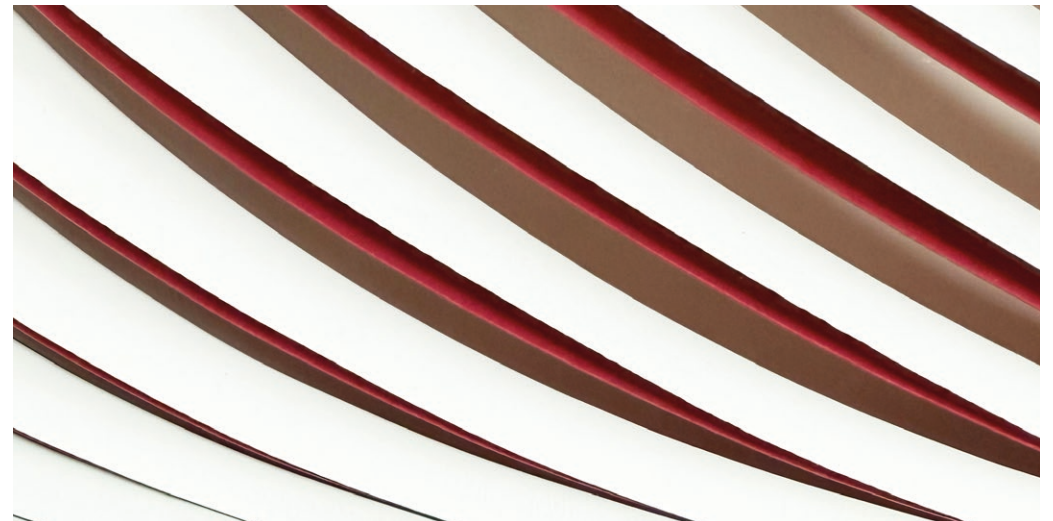
KAR: I need a very sharp blade on my scalpel. But I need more than just one tool. I always have a bone folder to hand, and a staple gun. And a beam

compass, with a sharp pencil on it. All my rulers for cutting and measuring and drawing. Graph paper. Pencil sharpener. Set square. I like tools.

CG: And lastly, how do you hope your art will affect people when they observe your work?

KAR: I hope that my work has a serene influence on a space. I'm inspired by the geometry- derived decorative art and architecture in islamic temples. Also the practice of drawing kolams in South India, otherwise known as Rangoli, is a daily practice to signify a welcoming environment, with beauty and auspiciousness. I am interested in the idea that mathematical beauty is acceptable in a place of worship but not figurative beauty. I think that mathematics and geometry are intertwined with nature and therefore bodies, and I like to think of the naturally occurring beauty around us as a thing to celebrate universally, and to bring people together, as it is available to all of us equally and without judgement.

I think that moving around each piece is integral to its effect as a whole, and the transformation of each piece in different lighting, and at different times of day makes them versatile and dynamic, ever shifting and continuously surprising. They hold both stillness and movement in one, and bring into question the very idea of making a still image of something which moves.





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