



Kaye Freeman

Paintings



The Emperor's Tusk, 2017, oil paint and graphite on canvas, 78 x 87 inches



The Emperor's Twit
2017
oil paint and graphite on canvas
78 x 101 inches



The Emperor's Nemesis
2018
oilstick, oil paint and graphite
on canvas
72 x 123 inches



The Emperor's Canary
2018
oil paint and oil stick on canvas
78 x 62 inches



The Emperor's Conscience
2018
oil paint, oil stick and graphite
on canvas
88 x 79 inches



The Emperor's Ransom
2018
oil paint, oil stick, graphite and
glitter on canvas
92 x 78 inches



Cats Cradle
2017
oil paint, oil stick and graphite
on canvas
40 x 47 inches



Braggadacious Chatterunga
2017
graphite and oil pastel on paper
34 x 49 inches (Framed)



Air of Everything
2016
oil paint , oil stick and graphite
on canvas
56 x 48 inches



Panel One
Santee Alley: dtla as the Garden
of Earthly Delights
2017
oil paint, enamel paint, oil stick
and graphite on canvas
121 x 95 inches



Panel Two
The Golden Line: dtla as the
Garden of Earthly Delights
2017
oil paint, enamel paint, oil stick
and graphite on canvas
123 x 95 inches



Panel Three
Skid Row Diamond Dogs: dtla as
the Garden of Earthly Delights
2017
oil paint, enamel paint, oil stick
and graphite on canvas
120 x 95 inches



The First Garden Tryptich
Panel One, Conception Pass
2016
oil paint, enamel paint, oil stick
and graphite on canvas
123 x 95 inches



The First Garden Tryptich
Panel Two, Pretty Flies
2016
oil paint, enamel paint, oil stick
and graphite on canvas
123 x 95 inches



The First Garden Tryptich
Panel Three, Amrita Samsara
2016
oil paint, enamel paint, oil stick
and graphite on canvas
123 x 95 inches



Pond Rip
2016
oils pastel and graphite on
paper
49 x 34 inches (Framed)



The Other Pico
2019
oil paint and oil stick on canvas
72 x 120 inches



Third Warrior
2017
oilstick and graphite on paper
58 x 36 inches



Teal Nude
2016
graphite and oil stick on paper
29 x 136 inches



Green Nude
2018
graphite and oil pastel on paper
42 x 133 inches



Orange Nude
2018
graphite, oil pastel and acrylic
paint on paper
42 x 127 inches



Second Seraphim
2018
oils pastel and graphite on
paper
82 x 36 inches



Seraphim of Traction
2018
oils pastel and graphite on
paper
86 x 29 inches



Western Magic
2017
oil and graphite on canvas
53.5 x 38.5 inches

Kaye Freeman

Commentary

Hong Kong-born Kaye Freeman moved to Tokyo, England, and Australia before settling in Los Angeles; hers is a transcultural journey that informs a visual practice which itself has steered between diverse forms and ideas. Moving gradually from abstraction toward a more representational style, Freeman works in oil paint, oil stick, graphite, and mixed media, exploring politics, gender, identity, religion, and violence through continually unfolding “cosmic origami.”

Freeman’s work is informed by diverse influences, many of which reflect her upbringing and education. The way she arranges an image, for example, mirrors the shifting perspective of classical Japanese landscape, while her knowledge of that country’s calligraphic tradition shapes her commitment to immediacy and narrative. She’s interested too in the symbolism of color—using it to raise issues of gender and race alongside more formal concerns—and in the religious associations of light.

In her recent series *City Paintings*, Freeman explores the layered reality of her urban home. The artist is a keen observer of the varied and complex ways in which the locale’s diverse peoples and places harmonize and clash with one another. From actors to gang members, crumbling vintage structures to expansive new developments, she details a complex economic, social, and aesthetic matrix in which sunshine and darkness coexist. In another series, Freeman departs from the city to depict the rural landscape of Joshua Tree.

Having initially visited with sketchbook and oil sticks, she eventually produced an ensemble of large paintings characterized by layered shapes and intense color. In these canvases, natural forms are pared down and abstracted to describe a metaphorical journey from despair to joy. Elsewhere, Freeman uses the fable of the Emperor’s New Clothes to observe politics, history, and human nature through the conjoined lenses of economic imbalance and increased “chatter,” only a small portion of which is informed and productive.

Kaye Freeman

Biography

The daughter of an English father and an Australian mother, artist Kaye Freeman was born in Hong Kong in 1963 but moved with her family to Tokyo when she was three years old. After continuing her education there and in Hong Kong, she graduated from high school in England. Freeman later relocated to Australia, where in 1991 won a scholarship to attend the Julian Ashton School in the Rocks, Sydney. More recently, Freeman earned a diploma in painting and printmaking, and in 2016 moved again to downtown Los Angeles.

Freeman began her professional career in the film industry as a set finisher and painter of backdrops and props. In 2007 she qualified as a teacher of Japanese and art, and in 2013 began to focus exclusively on painting, drawing, and assemblage. As an artist, she has moved gradually from abstraction toward a more representational style, working in oil paint, oil stick, graphite, and mixed media. Freeman explores themes of politics, gender, identity, religion, and violence, and has described her practice as a form of “cosmic origami” that explores the myths and symbols shaping modern life.

Freeman has been the subject of solo exhibitions at Australian venues including Frankston Arts Centre, Gasworks, and Walker St. Gallery, Melbourne; ARDT Gallery and TAP Gallery, Sydney; Wangaratta Art Gallery; Wodonga Art Space and Wodonga Council Chambers; and Kingdom Gallery 775. She has also exhibited in Germany, Japan, and the United Kingdom, and in the US has shown her work at venues including the Lancaster Museum of Art & History. She has also exhibited at events including Art Palm Springs and LA Art Fair, and at venues including Brand Works on Paper in Glendale, and Womens Own Gallery in Chicago. She has also collaborated on a book with poet Natasha Dennerstein, *Turn and Face the Strange*.

Freeman was a first prize winner at the Walker Street Gallery, Melbourne, in 2010 and the Beverly Hills Art Show in 2018, and has been a finalist for several other awards including the Works On Paper Prize, Brunswick St. Gallery, Melbourne, 2006; Williamstown Contemporary Art Prize and St. Michael's Archangel Prize, Melbourne, 2007; Rick Amor Drawing Prize, Ballarat Art Gallery, 2010; She Prize, Walker Street Gallery, 2011; Mount Eyer Art Prize, David Rex Livingston Gallery, Sydney, 2011; and Adelaide Perry Drawing Prize, Sydney, 2012.

Kaye Freeman

Artist Statement

Moving between abstraction and a more representational style, Los Angeles-based artist Kaye Freeman works in oil paint, oil stick, graphite, and mixed media, exploring politics, gender, identity, religion, and violence through continually unfolding “cosmic origami.” While insistent upon its own autonomy, her work is also colored by diverse influences, many of which reflect her upbringing and education in Hong Kong and Japan. The way she arranges an image, for example, mirrors the shifting perspective of classical Japanese landscape, while her knowledge of that country’s calligraphic tradition shapes her ongoing commitment to immediacy and narrative. She’s interested too in the symbolism of color as intrinsic to Japanese culture in particular, in the religious associations of light, and in the fusion of landscape with the human form.

In her recent series *City Paintings*, Freeman explores the layered reality of her urban home. The artist is a keen observer of the varied and complex ways in which the locale’s peoples and places harmonize and clash with one another. From actors to gang members, crumbling vintage structures to expansive new developments, she details a complex economic, social, and aesthetic matrix in which sunshine and darkness coexist. In another series, she departs from the city to depict the rural landscape of Joshua Tree. These large-scale paintings are characterized by layered shapes and intense color, natural forms pared down and abstracted to describe a metaphorical journey from despair to joy. Elsewhere, Freeman uses the fable of the Emperor’s New Clothes to observe politics, history, and human nature through the conjoined lenses of economic imbalance and accelerating “chatter.”

Kaye Freeman

Resume (Selected)

For complete resumé see <https://www.kayefreeman.art/about-1>

Solo Exhibitions

- 2019 Anatomy of a Painting, curated by Amy Kaps for the East Gallery at MOAH Lancaster CA
- 2018 Prolepsis of the Archetype, House of Wren, Artsy.net
- 2016 Art in the Sky, Ritz Carlton, Los Angeles, USA
- 2012 Floating Worlds, Wangaratta Gallery, AUS
Fluids, Gasworks, Melbourne, AUS
- 2011 Kingdom, Gallery 775, AUS
Floating Worlds, Frankston Arts Centre, AUS
- 2009 Falling Sky, Walker St. Gallery, Melbourne, AUS
Falling Sky, Wodonga Art Space, AUS
Art At Work, Wodonga Council Chambers, AUS
- 2002 Tokyo Disney Death Mask, TAP Gallery, Sydney, AUS
- 2001 Kaye Freeman, TAP Gallery, Sydney, AUS
- 1996 The Tribe, ARDT Gallery Sydney, AUS

Group Exhibitions

- 2018 16 Contemporary Artists, Fabrik & Enter Art Foundation, Bonn, DE
Berlin Art Week, Enter Art Foundation permanent Collection, Berlin DE
Clay Contemporary, Norfolk, UK
Art Palm Springs, Cassera Arts Premiers, Palm Springs, USA
LA Art Show, BG Gallery, Los Angeles, USA
- 2017 Art Palm Springs, Cassera Arts Premiers, Palm Springs, USA
New Anatomy, House of Wren, Castelli Art Space, Los Angeles, USA
- 2016 Rogue, House of Wren, Los Angeles, USA
- 2015 BG Gallery, Santa Monica, USA
At_Salon2, Anita Traverso Gallery, Melbourne, AUS
Words that Matter, Wangaratta Regional Art Gallery, AUS
- 2014 Venice Art Walk, Los Angeles, USA
- 2013 "the rest is silence," Death Be Kind, Melbourne, AUS
Gallery 775, AUS
- 2011 9x5 Show, Walker St. Gallery, Melbourne, AUS
- 2010 Gallery 775, AUS
- 2009 9x5 Show, Walker St. Gallery, Melbourne, AUS
Red Box Charity Auction, Melbourne, AUS
Art@Work, City of Wodonga, AUS
- 2008 Small Works, Brunswick St. Gallery, Melbourne, AUS
- 2007 9x5 Show, Walker St. Gallery, Melbourne, AUS
Charity Auction for Refugees, Beechworth, Victoria, AUS
- 2006 9x5 Show, Walker St. Gallery, Melbourne, AUS
Albury Regional Art Gallery, AUS
9x5 Show, Walker St. Gallery, Melbourne, AUS
- 2002 Two Woman Show, TAP Gallery, Sydney, AUS
- 2001 Fluro Show, TAP Gallery, Sydney, AUS
Buiten, Chiba Municipal Gallery, Japan
- 1997 Four Women, ARDT Gallery, Sydney, AUS
Temple of The Third Millennium, Urban Gallery, Sydney, AUS
Christmas Show, ARDT Sydney Elemental
- 1996 Manly Art Gallery, Sydney, AUS 1996 Leichardt Gallery, Sydney, AUS
Tamworth Art Gallery, AUS

Juried Exhibitions & Awards

- 2018 Beverly Hills Art Show, Winner
- 2017 Brand 45: Works on Paper, Brand Library & Art Center, Glendale, USA
- 2012 Mount Eyer Art Prize, David Rex Livingston Gallery, Sydney, AUS
Adelaide Perry Drawing Prize, Sydney, AUS
- 2011 She Prize, Walker Street Gallery, Melbourne, AUS
Mount Eyer Art Prize, David Rex Livingston Gallery, Sydney, AUS

Exhibition Fact Sheet

Kaye Freeman

Kaye Freeman's work is informed by diverse influences. The way she arranges an image mirrors the shifting perspective of classical Japanese landscape, while her knowledge of that country's calligraphic tradition shapes her commitment to immediacy and narrative. She's interested too in the symbolism of color using it to raise issues of gender and race alongside more formal concerns and in the religious associations of light.

In her recent series *City Paintings*, Freeman explores the layered reality of Los Angeles, California her urban home. The artist is a keen observer of the varied and complex ways in which the locale's diverse peoples and places harmonize and clash with one another. From actors to gang members, crumbling vintage structures to expansive new developments, she details a complex economic, social, and aesthetic matrix in which sunshine and darkness coexist. In another series, Freeman departs from the city to depict the rural landscape of Joshua Tree.

NUMBER OF OBJECTS:	16 paintings and 8 drawings. Sizes, dates and media are featured on pdf presentation (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	180-200 running feet depending on installation and selection.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work is ready to hang; standard 2D wall hanging, grommet holes or pins. Artist's instructions included.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

Exhibition Fact Sheet

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CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

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