



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

2025 A Worm Witual, Hackney Art Week, Fran's, London, UK
2024 Half-Bambi, Half-Cow, London, UK

GROUP EXHIBITIONS

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

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

Katie King is a London-based visual artist whose work explores an on-going defence of experiences or characters that appear morally dubious, but which are aesthetically, spiritually or emotionally fulfilling. Beginning with textiles, then moving to philosophy at university, she later came to animation and then installation to expand her practice. King embraces fibre as a first medium of her practice from which her moving image, sculptural or wall based works are created from. Projects ideate from an initial moving image concept which introduces a particular world and concept and then expand into wall based or installation works.

King graduated from King's College, London with a BA in Religion, Philosophy & Ethics and then from Royal College of Art with an MA in Animation. Her moving image work has won awards at London Short Film Festival and Film Maudit 2.0. In 2024 she had her first solo presentation with Wilton Way Gallery. In 2026 she will be AIR on the Mawddach Estate. Her work has been featured on platforms including Girls in Film and Zippy Frames.



Made For Duty Overseas (2023), Film Still.

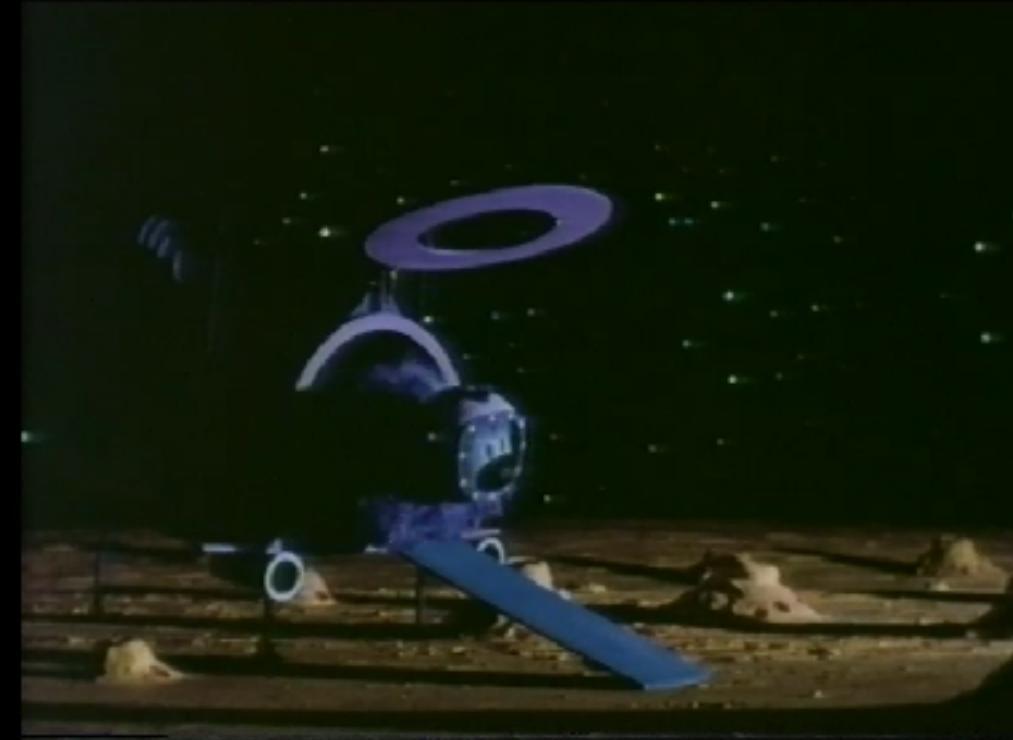
Made For Duty Overseas (2023)
04"47
MP4, DCP

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) “She offered me a menthol vogue cigarette... The type that was banned in Britain in 2018... I hate menthol.”
04”47
MP4, DCP



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 commissioned by Reuters Screenocean and Sheffield Doc Fest to give opportunities to artists to use the Reuters archive, traditionally a source for traditional news footage, to make films. My research also pulled from BBC sources, and Prelinger Archive. *18.6 Crash* is an urgent film with a call to action for the year ending 2026. Ultimately it asks, 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](#)

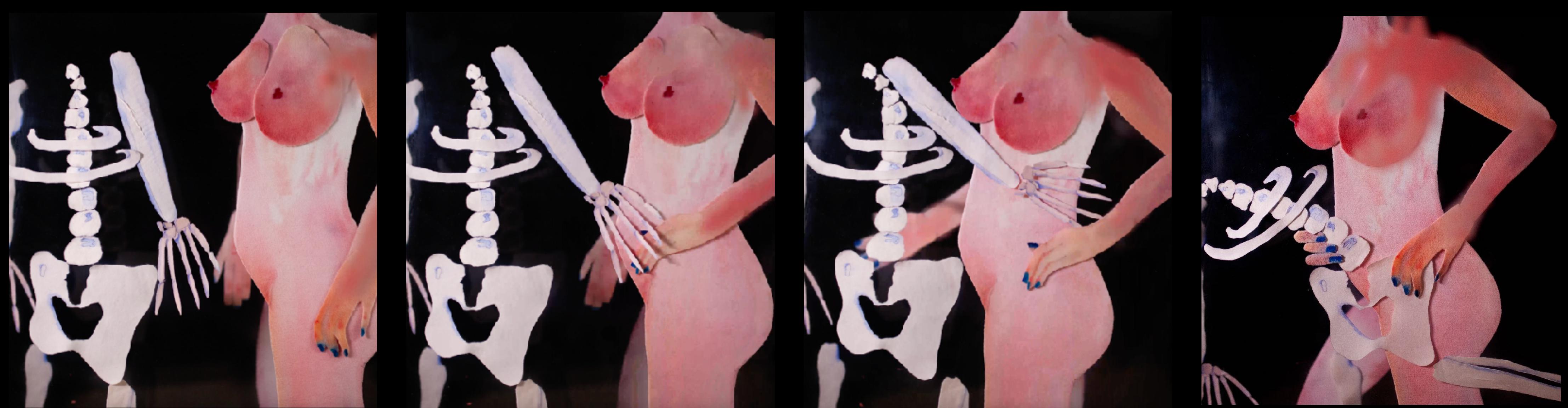
I wanted to explore how animation could interweave with footage, not simply just sitting on top, but echoing the crackle and dust between clips that digitised film has, whilst also alluding to the magic of solar system and moon energy. Then again in the science footage, as the major lunar standstill 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.



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).



Girl Fucking Skeleton (2025), Film Stills.

Girl Fucking Skeleton (2025)
Polyester velvet, watercolour, ink,
oil paint, silk.

Hand painted velvet objects using watercolour and ink. Staged under camera using a multiplane. 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)
Polyester velvet, watercolour, ink,
oil paint, paper

Commissioned project. Hand painted velvet objects using watercolour and ink. Staged under camera using a multiplane. The top layer of glass features hand painted oil paint. Album artwork and animated visualisers.
Release date TBC December 2025



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.



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



A Worm Wital (2025), Installation photography.

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

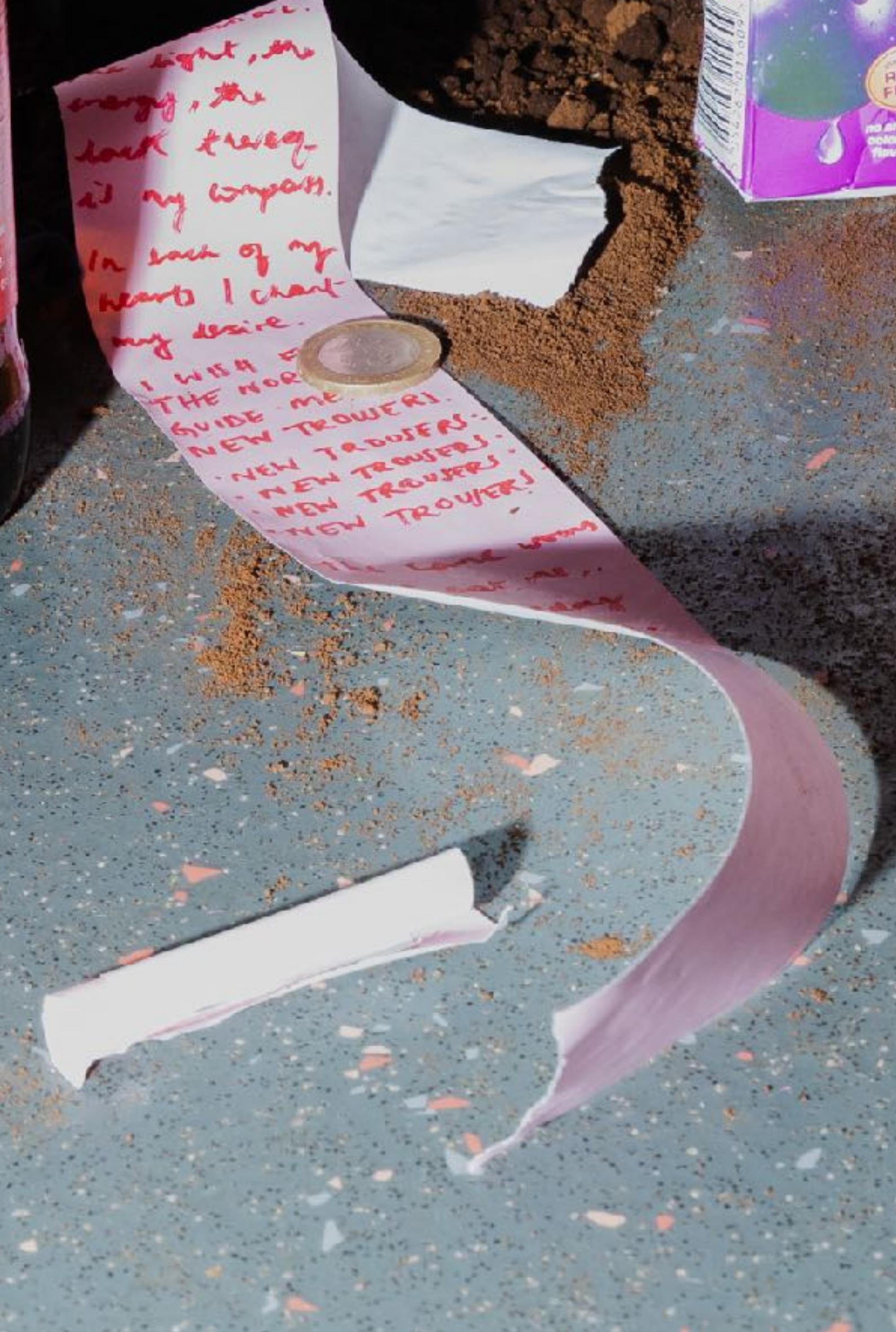
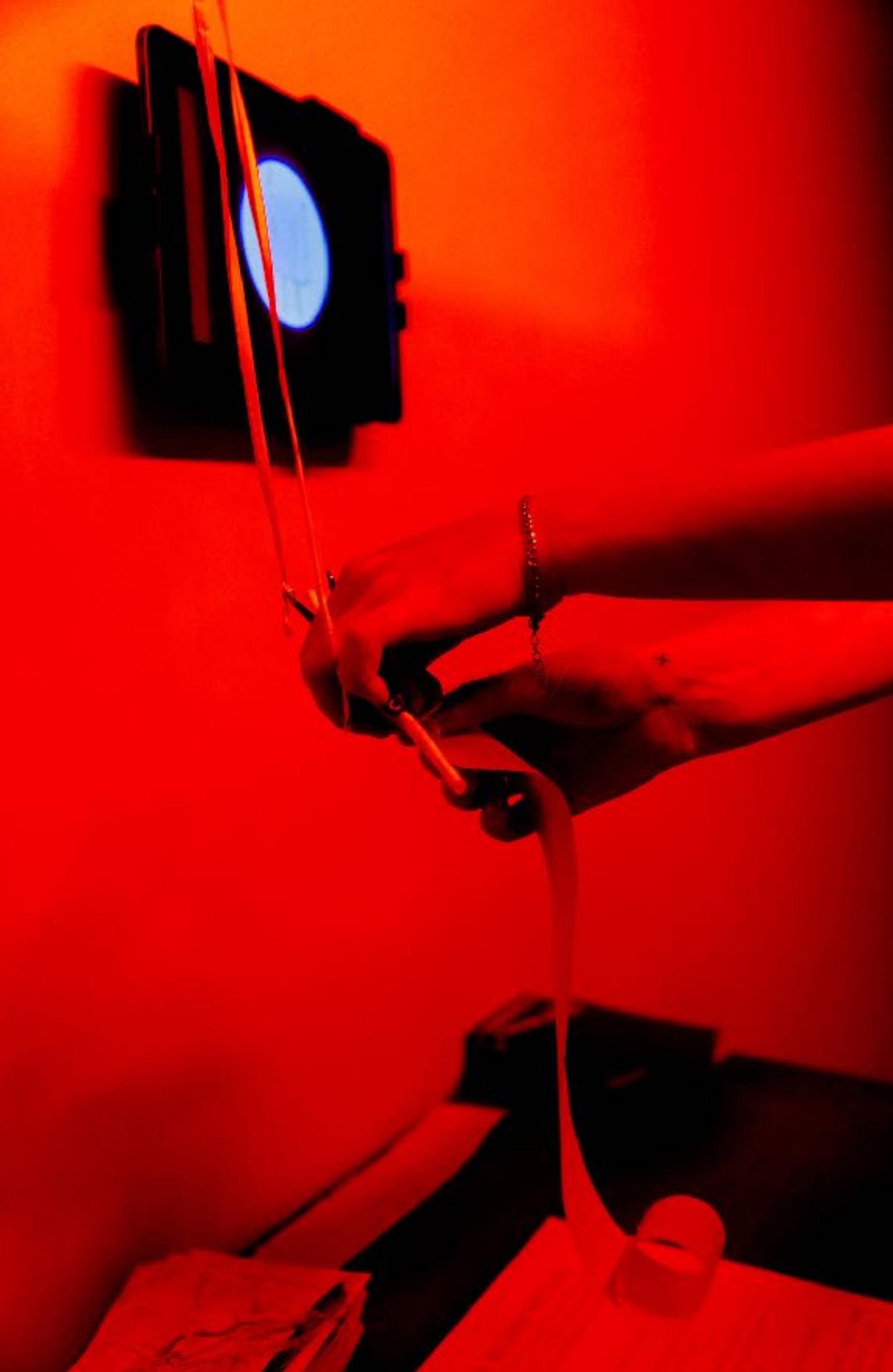
An audience was invited to journey the basement of a local community centred cafe in Hackney to leave an offering to a textile worm circle (echoing the standing stone circles in Aberdeen or Stone Henge). The room held conditions: to be visited one at a time, to follow the instructions set out in the 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 Witous (2025), Installation photography.

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

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



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

A Worm Witud (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

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

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



A Worm Witolal (2025), Installation photography.

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.



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



*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)
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 its shadow.



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



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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