

Resident Talk with Kailey Barthel, Moderated by Cultural Sites Program Manager Rachel Reichert

Event Title: Virtual Resident Talk with Kailey Barthel

Date: Thursday, September 24, 2020

Time: 6 p.m.

Location: Virtual (Via ZOOM)

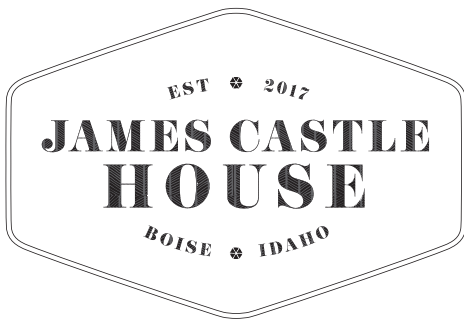
The James Castle House invites you to a virtual presentation from Fall 2020 Resident Kailey Barthel.

Barthel is a contemporary artist based in Baltimore, Maryland. Through painting, drawing and printmaking, she explores our relationship to homes and interior domestic spaces, investigating the ways in which places we associate with safety and familiarity can be made to feel unsettling or uncanny.

Barthel completed her undergraduate education at the University of Wisconsin-Madison, where she received a Bachelor's degree in both Fine Arts and in Latin. She received her MFA from the LeRoy E. Hoffberger School of Painting at Maryland Institute College of Art. Barthel is the recipient of a 2016 Hoffberger Foundation Fellowship and a 2019 Vermont Studio Center Residency.

During her residency, Barthel will be using a variety of painting and printmaking techniques to explore the tension between the strangeness and familiarity of disrupted domestic spaces. This hour-long event will include a talk, followed by a brief Q&A to offer an introduction to Barthel, her work, and her processes. This event is free and will take place via the video conferencing app ZOOM. Details for accessing the Zoom lecture will be with your receipt upon registering and again sent via email prior to the lecture. One registration needed per household. Please note that all program times are in Mountain Time. You can register for this talk [here](#).





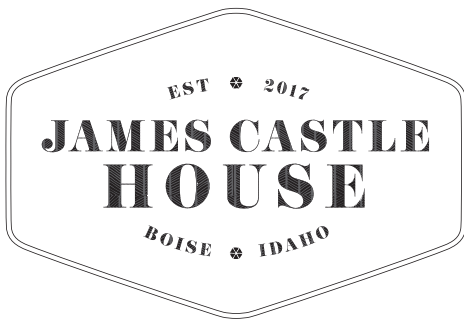
RR: Hello everybody. Thank you so much for joining us virtually tonight for an artist talk with Kailey Barthel, our current resident artist at the James Castle House. My name is Rachel Reichert, and I am the Cultural Sites Manager for the Department of Arts & History and with me is LaVona Andrew, our ASL interpreter tonight. Before I get started, I'd like to acknowledge this unprecedented moment. Tonight marks the first event the James Castle House has hosted in over six months. And for those of you who know us, that's a very unusual cadence for us. These are strange times and they've been hard for all of us, including many artists and creative individuals, along with the organizations that support them. So, we really appreciate your support tonight and encourage you to find other ways to help our broader cultural community in the coming months. We are all in this together.

I want to thank the City of Boise and their ongoing support for remaining committed to the work of the Boise City Department of Arts & History. The James Castle House is a program of Arts & History, which offers many other services, including Public Art, History programs, Archives, Cultural Grants, and Care and Conservation, along with advocacy and support for our broader cultural community.

The James Castle House celebrates the life and work of American Artist James Castle through exhibitions, community programs, research, and conservation of Castle's historic shed and trailer where he lived and work for over four decades. However, I would be remiss if I didn't acknowledge the broader history of the land the James Castle House sits on. We need to recognize the ancestral, cultural, traditional, and unceded territory of the Shoshone, Bannock, and Northern Paiute people, whose land we are meeting on today. Rooted in history and place, the James Castle House hosts an ongoing residency program supporting other artists' lives and creative works. This residency program began in 2018 and has hosted five 10-Week residencies and three Short Stay residencies over the past two years.

We are excited to introduce you to our current resident, Kailey Barthel, who is working on site over the next 8 weeks. So, join us over a series of Open Studios, virtually, of course. This coming Saturday will mark our first Open Studio with her and stay tuned for an event that explores Kailey's work made on site during her time later in October. We're excited to announce that we will be reopening the James Castle House with a new exhibition titled Bricolage. You can join us by scheduling you tours over our new reservation system on our website. You can also learn more about upcoming events and safety protocols online at jamescastlehouse.org.





Kailey Barthel is a contemporary artist based in Baltimore, Maryland. Through painting, drawing, and printmaking, Barthel explores our relationship to homes and interior domestic spaces, investigating how places we associate with safety and familiarity can make us feel unsettled or uncanny. Kailey completed her undergraduate education at the University of Wisconsin, Madison, where she received a bachelor's degree in both Fine Arts and Latin. She received her MFA from the Leroy E. Hoffberger School of Painting at Maryland Institute College of Art. Kailey is the recipient of a 2016 Hoffberger Foundation Fellowship and a 2019 Vermont Studio Center Residency. Tonight we will be taking questions for Kailey and her work. Please send your questions through the chat. We will be answering these questions at the end of the talk, but, without further ado, please join me in welcoming Kailey Barthel to the James Castle House.

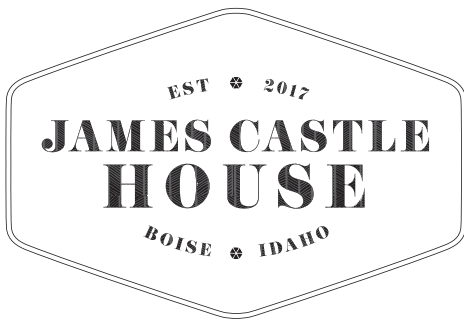
KB: Hi everyone. Thank you, Rachel, and thank you LaVona for interpreting today and thank you everybody for joining us this evening. I'm going to switch to share mode so you can see the slides.

So, I'm going to be showing different bodies of work from the last few years. Just to give you an idea, the work I'm showing is somewhat chronological. I'm going to show some early paintings, followed by prints, then another group of paintings, and sort of back and forth between different painting and printmaking techniques that I've been exploring the last few years. I wanted to start with this piece. This will be the earliest one I show tonight. Putting this slide talk together, it was kind of interesting going back to previous work and seeing ways it kind of connects to the work I'm doing now.

So, this piece is oil paint and toner on multiple panels. Sort of a single room seen in panoramic view, but things about the architecture between one panel and the next don't exactly match up. Some things are slightly off kilter or off of the perspective you might expect. It was kind of interesting to see how these long panoramic stretches have come back again in newer work as well, as a sort of fragmented quality of multiple views of the same room.

As Rachel mentioned in my introduction, most of my work is focused on interior spaces, especially or more particularly domestic spaces of homes. I've been working with these images and ideas for the last few years and thinking of how a space like a home, in which you might expect or desire safety or comfort, how that can be disrupted, or a comfortable space becomes unsettling or uncanny. And that can involve disrupting the architecture itself in some way, like in this example, you feel like a room that kind of makes sense, but then you have this wall sort of cutting off your view of the room, both blocking and revealing different views of a space that





should make sense. It can also involve letting the material, the paint itself, suggest this notion of something damaged or decayed. So, this piece is pretty small. It's about 12 inches square, and oil and acrylic paint on panel as well as toner. So, I was very interested in the quality of the paint dissolving the view of the room and seeing things in this state of flux where you're not sure if they're coming into your view or disappearing and fading away.

(08:25) This is another piece that is acrylic and oil on panel and I think it sort of highlights both of those things, where the architecture itself is disrupted, but the actual fluid material quality of the paint also suggests this sort of groundlessness or stability, and I became very interested in the way the viewer could somewhat enter this space, this void space within the room, but also, the way it's made altered, where this room that should make sense kind of feels like it's twisted or torqued in an odd way due to the architectural changes between these walls and floor shapes.

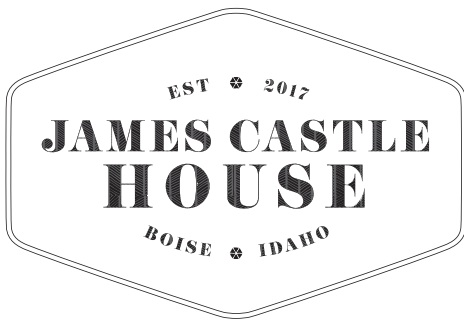
All these early paintings I'm showing are pretty small, about 12 inches square and on panels. And, I found that surface very interesting for me, just like in allowing the paint to sort of flow and pool and puddle on the surface rather than be absorbed entirely.

This piece is a little bit bigger, about 16 by 20 inches, acrylic and toner as well. A lot of my imagery comes from memories of places I've lived, so I reflect on experiences I've had in those homes, but also invented spaces. A lot of imagery I'm drawn to is from things like film sets or theater sets. Also, online real estate listings. So, I have collections of images that I found interesting online. And, I don't exactly look at these images while I'm creating a painting, but they are just something that I'm always consuming, and other times when I'm not in the studio, I'm always looking at these things and so they kind of inform the way I think about spaces.

And, in terms of the cinematic or theatrical sets that I'm interested in, that became very interesting for me, just spaces that the viewer could go in, since it may be obvious now there aren't any depicted people in the rooms. I'm sort of interested in how the viewer could kind of take that position instead, and the way these objects or furniture pieces sort of feel like sets or props that suggest the presence of the inhabitant who is absent.

There's also the sense that something could be about to happen or has just happened when you come across this room, but it's sort of unclear what that might be. And, so I was very drawn to that sort of unsettled nature.





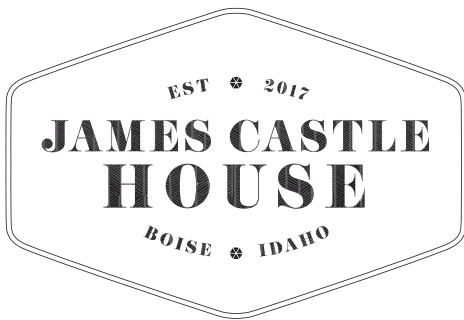
And, around that time I was getting a little bit frustrated with my painting and kind of struggling with the way I was painting, feeling very fussy about the way things were rendered. It felt like I was bringing attention to certain pieces of the painting that was not really in service to anything, so I would be fussing over rendering a particular shape of a chair, but it would just end up feeling overworked and drawing attention in a way that was not productive. Or, I would be focused on one element of the painting and not be able to step back and see how it was functioning with the whole atmosphere of the piece. So, just to sort of break habits I started to get back into monotypes, which is a form of printmaking that I had been doing for a number of years, but kind of took a break from, so it was very beneficial for me to get back into this printmaking technique. It's still a very painterly process, but what it allowed me to do was to loosen up my gestures again, and I drastically reduced color palettes. And, it felt like the number of moves it took for me to describe a form was decreased and it just felt more spontaneous. I also really liked the transparency of the ink. There was always some transparency and layering in the previous work, but it just really came to the fore in these bodies of monotypes. So, these are all about 9 inches square, monotypes on paper that I was doing in my studio. Just printing by hand, no press. Very immediate, spontaneous.

So, with the benefit of the transparent ink, I started to get into creating light through wiping that ink away rather than mixing lighter hues of a color and rendering light in that way, so there's still this interest in light, transparent layers. The transparency I think also sort of gets at that notion of things in flux, where things could be dissolving in the background or just coming into view barely.

(14:09) So, getting back to printmaking was kind of a breakthrough for other paintings I was working on, as I became more comfortable wiping things away to create light as I do in monotype. Using printmaking ink itself in the painting, which this is one example of. This is about, probably 18 by 20 inches or so, oil paint and printing ink on canvas.

This is a much bigger painting. About 4 by 5 feet. There are things I like about this piece and things I really don't, but one of the things I want to draw attention to is the sort of emptiness in the center, where all these perspective lines from the ceiling and this table sort of point to the middle of the canvas, where you might expect this strong focal point or something with a lot of presence. But it's really just an absence, and things wiped away. So, I became very interested in things like this and getting the rhythm of these forms across the canvas. Through this wallpaper pattern, for example, in person there's a lot of variation in the surface between opaque, thick layers of paint and things that look like they're sort of wiped away or sort of in





decay. So, these are some things that were becoming more and more important to me after going through that whole process of printmaking or coming back to printmaking.

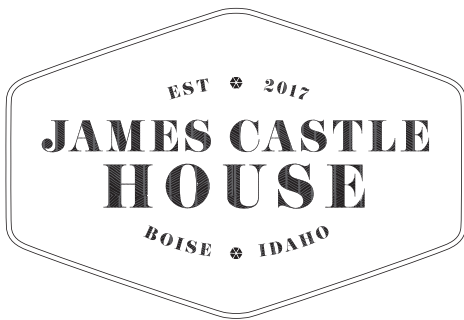
This is another pretty large painting. It's about four feet square, oil on canvas, which is canvas over panel. In this example I kind of wanted to see that would happen when the space was completely emptied of objects, or recognizable objects and the movement around the forms of the square in and out of different depths and perspectives became very interesting to me. So, it's kind of just bands of thin applications of paint. Sort of geometric abstraction in a way, but then little details like this strike plate, which is in the bottom right corner of the painting kind of gives you the clue into understanding how these planes of color work together. And again, just like in the previous painting, where the center is sort of just wiped away, and evoking an absence. A lot of these wall shapes are really just wiped away layers of paint as well. Or this detail in the back of this molding, it's the only sort of—one of the only recognizable depictions of something in the real world, but it's something that is scraped away, and a literal absence of paint on the surface.

This is another painting, about four feet square, acrylic, oil, and graphite on canvas. So, again, we have a lot of thin layers of paints and washes. I tend to kind of flood the surface with paint. But they are organized in an architectural way. And again, I was very interested in orchestrating this rhythm of the banisters across the canvas and figuring out how that would create movement upwards or downwards on the staircase shape.

This piece is about 52 by 60 inches, I would say. Acrylic, oil, graphite and toner on canvas. And I think I mentioned earlier that I have an interest in online real estate listings and images of homes and also like virtual tours of those spaces and the way you can kind of click through rooms. And so I feel like that's sort of evident in this painting. I feel like there's sort of a telescoping effect where this dark purple blue space in the back, it has such depth, but then the perspectival lines of this gray space sort of emphasize that and point towards that far back wall. But the way the light is in that purple room, it brings it right up to the picture plane again. So, you have this sort of back and forth that happens between the perspective shift and the light bring it closer to your eye and that, I think, is emphasized again with this bright yellow frame. Because really, the painting is very monotone and gray, except for this purple and yellow relationship. So, tying those two together was kind of a fun game that I got to do with the paint here.

I'm going to switch to a slightly different body of work. Coming off of my interest in printmaking, I wanted to see different ways of bringing printmaking techniques into some of my painted work,





so that resulted in some of these diptychs. So, in this example, I was using sheets of Mylar that I would paint on and then apply that paint from the Mylar onto the canvas and see what kind of traces could be achieved from that technique.

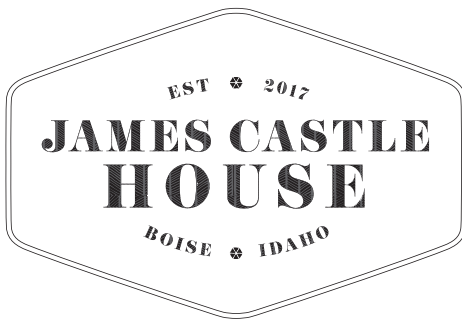
In this example I was printing a view of the same room off of one side to the other. So, kind of using one side of the diptych as the printing matrix for the other side, and I was very interested in how the viewer has to sort of track between two sides of the same piece to figure it out. There's the uncertainty about what is the real space and what is an imagined space, or what time of day this space is in, or is it a dream, or is it a memory?

This was a larger example. I kind of think of these two as separate paintings, each one individual, but I did print off of them to get different effects. They're pretty large, I think the one on the left is 60 by 66 inches, and the one on the right is 50 by 60 inches. So, again, just interested in this mirroring effect of using one side of the printing matrix for the other side, and then working back into that printed element through painting as well.

Okay, back to some other printmaking questions I have. I've been researching this technique of lithography called Mokulito, which is basically wood lithography. For those of you who aren't familiar, lithography is a printmaking technique that's traditionally done on limestone. But this method is done with sheets of plywood, so I was very interested in this for the accessibility it has. You don't need to have a specialized litho press to do this, you can do it on more affordable wood matrix rather than the expensive limestone that is hard to find, but you still use the same oily drawing materials as you would on the traditional lithographic stone. But you are able to achieve this very interesting atmosphere as the wood grain comes out into the print and you get shorter editions, cause the drawing is not as stable on the wood, so as you print more and more impressions from your plate, the drawing starts to sort of degrade and you get different effects. So, this was my first experiment in Mokulito, just sort of seeing what could happen, and you can kind of see the way the drawing on the right, the sort of green-colored one is a much later impression, and things start to fade away and other elements of the wood start to come to the front.

This was one of the last impressions I did with that drawing. And, another element of this process is you can carve into the wood just like a wood relief, so this just had a little bit of woodcut in there as well. And, I'm hoping to do some more experiments with this technique while I'm in residence here at the James Castle House, so I'm really looking forward to exploring





that research more and seeing what I can achieve with that. This is another example that's about 10 by 20 inches.

In this example, I feel the wood grain is coming a little bit more into play as well as it disrupts the drawn elements. This one is small, about 5 by 7 inches.

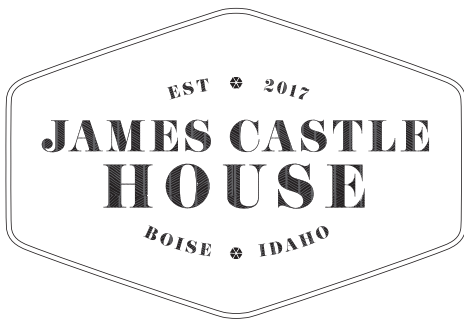
(26:09) This next grouping of work is work that I did last year in my residency in Vermont. It felt very different, a completely different body of work for me, still an interest in light and interior spaces, but a different sort of softness and completely different vantage point, I think. But they're definitely still sort of groundless, and kind of an interest in looking up at the ceiling and putting attention on things that might not normally get attention. I was kind of sick of dealing with gravity in a way with the other interiors I had, so I just decided to take the floor out entirely, and just sort of looking up at ceilings and lights.

So, these are pretty small, about 5 by 7 inches, acrylic and graphite on panel. And I kind of abandoned some of this work for a little while, but I've been getting back into some of these in the last few weeks here at the James Castle House. This is a small piece on paper that I did just this last couple of weeks. Again, acrylic and graphite.

And this last grouping of work is probably the newest and work that I have the most curiosity or uncertainty about. I'm still kind of thinking through these ideas, so very new. But I've been thinking about fragmentation and cropping and rejoining things. So, these are some collages I made, I think I started making these just this spring. They are images drawn from interior design magazines that I've cut up and re-conjoined in different ways. I started getting interested in these collages and ideas about fragmentation because of cut up poetry. If you are familiar with this technique, I think it was started in the '20s, like with the Dada movement, but maybe made most famous in the '50s and '60s with people like William S Burroughs and Brion Gysin, where you can take a completed text, cut it up, and rearrange that text to create new language or new poems. So, I was very interested in that. In previous years, I've done cut up poetry myself with writings of people who are important to me, and just seeing what new ideas come about through cutting things up and rearranging them, so I started to think about how I could do that with images. So, I was using these collages as a way to get into that. So, these are pretty small, I think most of them are 9 by 6 inches on paper, or 9 by 12 inches at the largest.

That led me to want to paint some more of them as well, and think about how the different shapes of the different rooms that I select, how they eventually come together in one image. I'm





still kind of figuring that out and navigating how different edges meet. These paintings are also still very small, about 8 by 10 inches.

And I guess what interests me about this is the way the fragment sort of suggests this notion of a loss of wholeness or disruption of a connection, where you see an image of a room that looks familiar or easy to understand and navigate, but because of the cut and the fracture, it sort of disrupts everything and you're not really sure where you stand in it.

These are some of those collage-like paintings that I made while in the studio here, so these are very new. This is oil on panel. I think this is my last slide, so I can take questions now if we have any, or go back to any images if we want to look at those again.

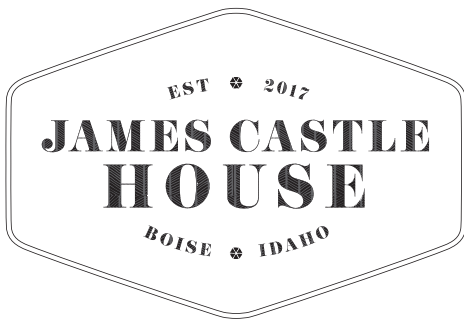
RR: (31:58) Thank you, Kailey. That was incredible to see your work and hear your thoughts behind the work. We do have a question particular about your use of oil and acrylic in the same body of work. Can you talk a little bit about how you use those two materials simultaneously?

KB: Yeah, so usually if a piece has acrylic, oil and something else like graphite or toner, it's usually because I do an acrylic underpainting, in very thin layers just to sort of block out certain drawn elements and figure out where things will go and let that dry before I get into the rest of the painting. I'm very seldom working with them simultaneously, it's usually an acrylic underpainting on top of which I'll add other elements.

RR: Great. Can you talk a little bit more about how being at the James Castle House or maybe particularly having just quarantined for two weeks, or maybe a combination of the two has inspired your work so far?

KB: Yeah. One of the amazing things about being here is the access to seeing some of his work that I haven't seen before. I have seen a number of his pieces in galleries and museums, but they were all sort of one type of work, and now that I'm here, I'm seeing a little bit more of the breadth of ideas he covered, like with his constructions and text-based work that I really had never seen before, so that's been very exciting. I think I'm still going to need some time to absorb all of it because there's just so much. But, one thing I do think is present between us both is sort of an attention to what you see every day and also attention to things that are maybe considered mundane, or things that are often overlooked. So, I think that's been very important in thinking about his work in relation to mine.





RR: I have another question: Does the practice of creating a fragmented collage change how you experience being in a space or in the space at the James Castle House?

KB: Yeah, I think in general it's kind of changed the way I see, period. The way I have vision, because I notice the way that I would select elements of the printed image of the magazine, I start to kind of make those selections when I'm looking at something as well. So, I'll look at a door or window here in the house and kind of mentally make cuts around it. I've noticed that in Baltimore as well, in places that I go to every day.

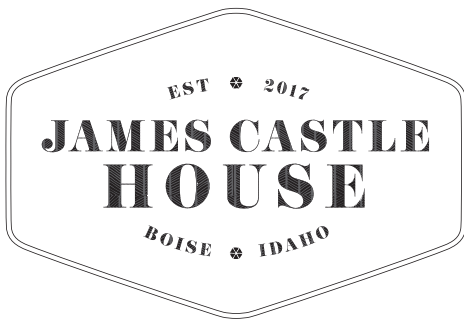
RR: I'm just—as somebody who's watched you quarantine now for two weeks, having come to Boise and I think this is your first time here, is that right, in Boise?

KB: Yes.

RR: I'm just curious what that process was like for you, coming to an unfamiliar place and being in an unfamiliar place and has quarantining, not just now, but in the past few months, inspired you? I mean you've kind of gone inward into your home space. Has that brought a different perspective to your work? Has that felt more challenging to your work? I'm just curious, because your work deals so much with interior space, if being forced to be inside and kind of maybe looking at things differently or having more time to look at things, if that's informed your work or helped your work move in a different direction or expanded your work.

KB: Well, I'm not sure if it has changed anything for me since I've been working with these interiors for so long. I kind of feel like, in a way, quarantining or being in one location have been part of my life this whole time. Or like noticing these little things that have been part of my work the whole time, but I will say in the last few months as other people have been experiencing this, and maybe for the first time having to spend long periods of time just at home, and not really experiencing the outside world, it feels like talking about my work is just a little bit easier. I feel like in the past not everybody would get my belief that being in a home can be very anxious and uncanny. I feel like now that other people are experiencing these sort of domestic spaces themselves, or noticing things about their own home environments more just because they're forced to spend more time there, it does feel like the conversations have been a little bit different.





RR: I have a question, or I guess a comment and a question from a participant. Kailey, your work is incredible. I love that you scan real estate listings for interior scenes. What are the qualities of those interiors that catch your eye that you typically use in your work?

KB: Oh, there's a lot of different things, I think. There's something about the strange angles that the person taking the picture will take, sort of this forced perspective. That is very interesting to me, especially thinking about a person who's trying to make their home look very beautiful, or like a large open space will take a photo from a certain angle, but we know that it's probably much smaller and like more compact. There's also elements of light that is interesting, and the way some listings will have an abundance of the previous owner's possessions, and those things can be very interesting. But then how certain staged homes can look very sterile or soulless or things like that, but there's really no difference. It's still like furniture and some objects, but you can just sort of get the sense of one of these as a home where a family still live there, and one definitely isn't. I kind of just collect things like that and just kind of have them on my computer or on my phone for a long time and look at them.

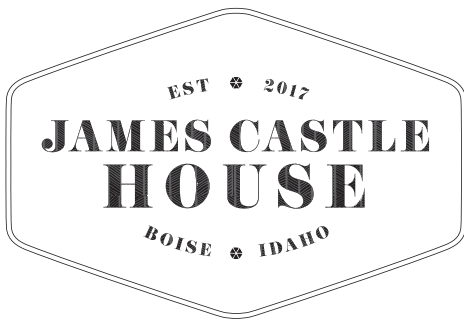
RR: Do you work with magazines or a combination of digital photographs and magazines?

KB: The only magazines I had were these ones that I made these collages from. I think those were mostly like Architectural Digest and things like this. But the digital ones can kind of range from very sort of interior design-y, very elegant and fancy rooms to very, like more quiet and rural spaces, things like that.

RR: I have a question here: You mentioned that several of your pieces use toner. I'm only familiar with toner as a part of printers. Is there something you can purchase outside of a toner cartridge?

KB: Actually, it's just the same material as in a toner cartridge. You can buy, like, bottles of it. I first started using this in my lithography, where you can use it as a drawing material on the stone itself, or create transparencies to expose on a lithographic plate. And it creates, when used as a drawing material or like paint, it kind of creates this beautiful reticulation pattern. It's sort of like, I don't know, like seeing silt in like a river basin or something. It's kind of an indescribable flow of material on the surface. So, I started using toner in litho as a printmaking material, and then later on I just started painting with it. Like kind of using it as pigment almost. There are some concerns with it, because it's basically like little plastic dust, so you have to find





a way to fix it to the surface. I usually mix them with like an oil or a medium or like a matte medium, something like that if I'm using it as paint.

RR: Interesting. You mentioned that you're interested in stage sets. I wonder if you're also interested in set design and film and cinema in terms of like cinematic tropes like horror genres come to mind. Does that play a role in your work?

KB: Yes, it definitely did. I am really drawn to things like old German Expressionist film or like, sort of, I guess David Lynch could be an example where these sort of horrible, scary, or uncanny things are kind of happening in a small-town setting, or like a little house or domestic setting. And, through cinema and, like, collecting film stills that I am drawn to, I kind of notice the way the film director places the viewer is so interesting, and where I as a painter am putting the viewer as well. So, that's one of the ways I kind of think about film or get interested in film as well.

RR: So, when in your artistic journey did interior spaces become central to your work?

KB: Um, probably when I was still in undergrad, which would be about nine years ago, over nine years ago. So, I've been working with this imagery since probably 2011. And, I guess it's just been very fruitful ground that I haven't wanted to depart from, where I'm still finding new things within this idea of a house or a home that is interesting to me.

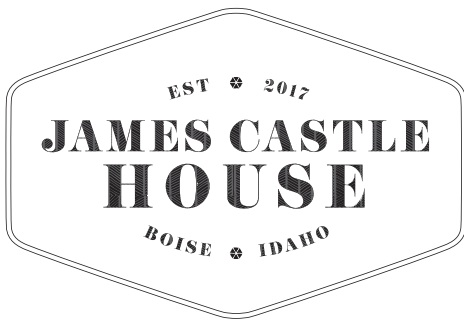
RR: (43:16) Do you ever deal with copyright issues when using architectural images cut out of magazines, is one question. And a second question, kind of unrelated—actually, I'll ask that after this. So, first question, do you deal with copyright issues when using architectural images cut out of magazines?

KB: Well, I haven't gotten any like cease and desist letters or something yet. They're still very new, so I don't know if I'll run into that issue in the future, but it does kind of feel like they're so, like, divorced from their original context that it hasn't been a concern or like something that I've thought about too much yet, because I cut so much information out.

RR: Yeah, typically there's like a percentage that you have to remove for it to be copyright free.

KB: Yeah, that's true.





RR: The other question is more about the toner. Do you apply toner with water and a brush?

KB: Yeah, basically water and a brush and I usually add, I think you can add, like, dish soap or there's this thing called Photo Flow that can also achieve that pattern that happens with the toner, but then you do have to make sure not to move it too much before you fix it onto the surface.

RR: I love this combination of technical questions and questions related to your inspiration. So, another one relating to your inspiration: Do you ever experience outside spaces that may kind of also fall into the mix of content that appears in your work?

KB: That is a good question. There, and I didn't show any of this work, but there was a period very early on where I was kind of combining interior spaces with landscapes and kind of getting to something uncanny or dreamlike or memory-like by seeing how those spaces could combine and overlap. But it hasn't really come up again since then. But, part of being in this new landscape here in Boise, I've kind of been itching to do that more or just see what I can learn just being in this new landscape and having a completely different world out my window than I do in Baltimore.

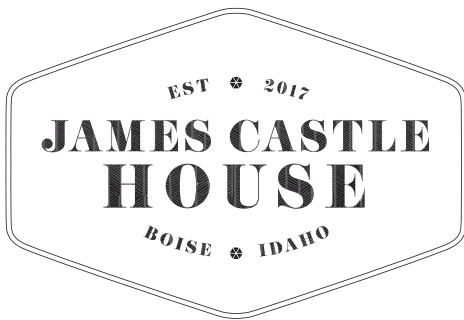
RR: Another question about scale: So, when do you determine the scale of your canvas? When is it a small piece? When is it a big piece?

KB: Um, that is something I'm not really sure about. Sometimes it's just about what I have at hand, like if I have a bunch of paper that's about this size, I'll have an entire series of that work, and it's sort of just a random occurrence, I think it's mostly just what I find. Yeah, it's a bit random.

RR: Another question particular to your inspiration of interiors: Do you ever work from your own spaces, or spaces that may, you know, relate to memory, family space, friend space. Does any of that appear in your work?

KB: I think it does. Especially early on it was a lot of memories of houses that I lived in and reflecting on experiences in them. I think as I've continued with this work, there's been a desire for some of it to feel less autobiographical and, not to take myself out of it completely, but just to have it a little bit more open and not so connected to my own memories. But, I'm always, like, taking pictures of things around me and houses that I live in and just noticing things like that.





So, even if I'm not drawing from observation exactly, it's still like an ongoing archiving of things that I see and live with.

RR: That makes sense. What other artists excite and inspire you, or musicians or filmmakers or anybody working in a creative field? Who's inspiring you?

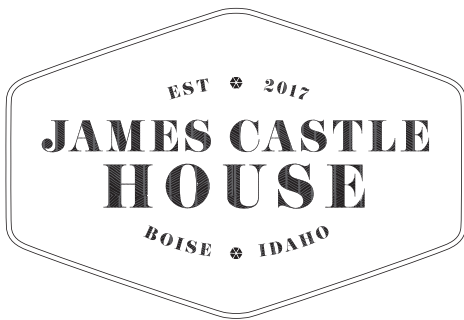
KB: Um, there's so much. I've been very interested in another painter, Brandi Twilley, that were paintings she did when she was living in her studio. Those have been really interesting to me. And, I love Milton Avery. I never get tired of looking at his paintings. I think he's a great colorist, and the way he divides the rectangle of the painting up is just always perfect to me. I've never seen a bad one in my opinion. Oh, man. It's so funny when people ask me that, because I know of so many artists and things that I love but to draw them all up right now is very difficult. I guess the other thing I would put out there is something I don't have a lot of knowledge of, but in Vermont there was an artist who recommended that I check out this branch of philosophy called Object-Oriented Ontology. So, I've been kind of trying to read more about that and just see how it resonates with my work. Kind of looking at philosophy without privileging the human vantage point. So, thinking about the life of objects around us and things. Some of it's a little bit advanced, and I'm no expert on philosophy, but it's been kind of interesting to think about.

RR: That sounds very central to some of the things we explore at the Castle House, is there any titles that you could recommend for anybody who may be interested in that?

KB: Yeah, Timothy Morton is one of the names in this field of philosophy, and he has a book called Hyperobjects, which I still need to read, but I've been kind of listening to some of his lectures on YouTube. He has one called Haunted Houses that I thought was pretty compelling and probably relevant to my interests. And then I think the other writer is Daniel Graham, or something like that? I might have to look up the name. But, basically, if you Google Object-Oriented Ontology, his name will come right up and it's sort of a new branch of philosophy, I think, but it's pretty interesting ground.

RR: Cool, thanks for sharing that. So, I have a question for you. This is an easy one, so we'll end on an easy one. So, the James Castle House residency wing is a little unusual in that the kitchen and the studio and sort of like the common space is all one. And in the kitchen, you have a variety of interesting things to prepare meals on, like a hot plate and a microwave and a crockpot. And I'm always really curious how our artists are preparing meals. Like, are you—we've had people create really gourmet, fancy, very ornate spreads. And then we've had people





who particularly just live off of pizza. So, I'm curious if you've had any cooking adventures in the studio so far.

KB: Cooking adventures. Not exactly. I kind of joke about this—I work in a kitchen back in Baltimore, but I get made fun of because I don't really like food at all. I find it very inconvenient to have to prepare meals every day. So, a lot of food I'm making here has been like chopped vegetables, with like, rice. Or, like a salad with cucumber, tomato, peppers, and, like, lemon juice. Just simple things like that. So, anything that's quick. Chopped vegetables is, like, the best thing in the world to me. That's usually where my meals are at. Especially here.

RR: Yeah, keep it simple. Well, I just want to thank everybody for joining us tonight. And I do want to apologize. We had some technical difficulties in the beginning with getting our screens oriented with interpretation, so we will be posting this video, the recording of this video with a transcript. So, for those of you who missed out the beginning of the ASL interpretation, we will be offering that. I would also like to invite you all to join us for another adventure in virtual programming for us at the James Castle House, which is an Open Studio. We will be doing Open Studios with Kailey for the next few weeks, and the first Open Studio is this Saturday at 2:00 PM and it will be a Zoom meeting. So, everybody will be able to see everybody's face and participate in a more conversational type of experience. So, definitely consider joining us at 2:00 PM this Saturday, and you can find the link to that on the James Castle House website. You can also explore more of Kailey's work on our website. So, definitely join us online at jamescastlehouse.org. And I just want to thank you Kailey for being vulnerable with us and sharing your work and exploring some of your inspiration. So, thank you so much. And I would also like to thank LaVona, our interpreter, who has been working with us at the James Castle House for a couple of years now. So, we are really privileged to have her on our team. So, thank you so much.

KB: Thank you LaVona, and thank you all.

RR: Well, goodnight, and I hope to see you guys at our Open Studio.

KB: See you Saturday.

RR: All right, take care.

