

# KIM NORTHROP

SD&B: What are we looking at here?

Northrop: I always work in a series—either following an idea or set of ideas or a format through a number of paintings. These two paintings are from two different series. *Beyond the Knife* from 2004 and *Nobody Got Hurt* from 2003, that are on display at the Women's Resource Center of Sarasota County through Aug. 29. The orange painting, "Scintillant Orange," is from *Beyond the Knife*. Physically, this series was 17 (12 x 36") mixed-media paintings using two-part epoxy as a binder, so that they have a finish not unlike ceramics. The series is about a transition: my shift from being a dot-com executive back to an artist again—much more difficult than I imagined. *Nobody Got Hurt* was 50 small-format collages, and about the transition from Key West artist to dot-com executive for Women.com, a woman's magazine on the Web.

SD&B: What are you trying to accomplish—generally—with your work?

Northrop: My work is always about portraying ideas. I'm trying to have a conversation. The paintings are me saying "I had this idea...what do you think about it?" although my work was a lot more didactic when I was younger. The last two series were about going through big identity changes. I think the work stays accessible because I process that information as a story or observation, not confessional therapy, which has no place in art, in my opinion. One of the most successful paintings from *Nobody Got Hurt* has two forks collaged on a painted background with the text "weapons of mass destruction." A set of objects and text that can be read many ways, with the ultimate meaning decided by the viewer. Far better than me telling you what I think about consumption—political or personal.

SD&B: What inspired you to take this path?

Northrop: To work in text and image? I was definitely inspired by a writers' group I was invited to join in Key West, Florida, when I lived there. I kept coming up with these one- or two-line passages that I thought would be part of a novel. But each little section of text was complete in itself. "Her heart was continually throwing the I-Ching of love" is the story. I was encouraged by the writers group to see those as complete. From there it was just finding a format for presentation, basically, bringing the two parts of me, artist and writer, together. Truly a mixed-media endeavor. Although I can see in the next few series I have planned I'll be getting away from actual text on the canvas, there will still be an implied text.

SD&B: What are some examples of recent or important commercial, private and/or public applications of your work?

Northrop: I was very pleased to be part of *Embracing Our Differences* at Bayfront Park, which was sponsored by Coexistence Sarasota, the Florida Holocaust Museum and the Arch Family Holocaust Education Center. For those of you who saw it, I had the black-and-white piece facing the water on the far side of the park which said "who were you yesterday" with a number of animal and insect images. The piece was about sameness, and difference, and our potential to evolve. It's a great venue, great project, and I had a lot of interesting conversations with people.

SD&B: If you had one word to describe your work what would it be?

Northrop: Considered....

Kim Northrop  
2538 Wood St, Sarasota  
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"NOBODY GOT HURT" 12" X 8" MIXED MEDIA



"SCINTILLANT ORANGE" 12" X 35" MIXED MEDIA



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