



Broken Baby (watercolor on paper, 48 x 54)



Sacred and Profane Love: The Copulation of Monarchs (watercolor on paper, 48 x 51)

# KATHLEEN JARDINE

## The Portrait as Allegory

**Media:** watercolor as well as oils

**Marks of distinction:** insistence on working from life; multiple allusions and direct quotations from the history of art; the figure as an icon and other elements as emblems; repetition of patterns, shapes and motifs; the placement of a figure within a tableau of objects (sometimes ordinary, sometimes precious) that suggest a narrative.”

**Personal History:** “The tradition I work within is of direct observation from life. In the 17th century in the Netherlands, people believed that they were looking at the mind of god when they were looking at the world. This belief led to all the lens making in the Netherlands: looking at the micro and macro universes. I think they must have hoped, with the telescope, that they would discover that we were in a terrarium in someone’s hands! I’m very touched by that. I consider myself an heiress to a lineage of peering at things and trying to know something by being with it and looking at it.”

**Way of Working:** “I learned how to work with a grid from Albrecht Durer (1471-1528). I make a perspective sketch and then I do a grid-to-grid transfer of the sketch so that I’ve got the basic placement of the large things fixed. At that point I start painting and enter a trance. You know the tradition of art is associative: it’s things bouncing off and summoning one another.”



*“I’ve had three people tell me the same nightmare, which was that their houses were on fire and they were trying to get their paintings (the ones I did of them) out of the house. That means, to me, that they must cherish their paintings.”*



Le Moyen-Age (watercolor on paper, 40 x 50)