

# Structures

Alexi K



'I want my art to look like diagrams and graphs.  
I love their crispness and straight-forwardness.'

*Alexi K 2016*

## Introduction

Alexi K's structures are a mass and often explosion of colour. Each painting is the result of many layers of acrylic paint, and hours of painstaking work. Some of the finished effect is machine-like, however Alexi K likes to leave areas of painterliness, confirming the human hand in the process.

The work is a comment on contemporary culture and immediate history relating to comic-books, cinema and architecture.

The interest in comics and film stems from his childhood, where both played an integral part of the artist's everyday life. This continues as a thread within the work, in terms of architectural structures and motifs, where other forms of graphic design, and various 20th Century art movements such as Futurism, are also assimilated.

Alongside this interest in architecture and comics, Alexi K is also influenced by music and travel.

J D Francis

Interview :

*Alexi K. answering impertinent questions from Robert E.V. Walsh...*

***Mr K - your paintings appear to be a morass of stripes and blocks of colour.***

***Is this because you can't draw faces?***

Haha. This made me laugh. Actually, I'm very pleased with how my figurative skills have developed over the years, despite concentrating almost exclusively on abstraction. I definitely feel confident enough to switch back and forth between abstract and figurative. But the longer I don't do figurative, the harder it gets. That said, I think I expect more of myself in the interim, so the bar gets higher each time. But going back to the abstracts, it's the way I choose to express myself. I'm always aiming for 'less is more', except the 'less' never seems to happen! But it's the getting there that interests me, because a totally different part of my brain is being used. I definitely achieve a 'flow state' with the abstract art, whereas the figurative and representational stuff is all about skill and observation.

I regard my abstract work as linguistic, in that I am using an invented language - the shapes and colours - but there is also a subtext underneath the surface, made up of previous iterations of the same painting, which I deliberately edit so that certain parts are visible, and others, deleted.

Next!

***Hmmm...so you choose to paint in an abstract way rather than figurative.***

***Has this always been the case?***

***How did you start out as an Artist?***

My abstraction came about from doing abstract edits of figurative work.

Also, the straight lines are influenced by my love of comic-books and their use of motion-lines that indicate movement, very much like the Futurists, who I'm a big fan of.

I never 'started out' as an artist. I always have been one. It's how your brain and nervous system and environment are configured. I really don't think that you have a lot of choice about being an artist. You either are, or you aren't. Everyone else is deluded!

***Does any figurative basis survive in your present work, or are your paintings now entirely non – representative?***

My current painted work is definitely 'non-representative'.

The paintings are a kind of short-hand of things I like: Buildings, weird shapes, bright colours ( as if lit by the Mediterranean sun ).

So it's like a language of mood, but encrypted. Some people will see - or sense - the associations, some won't.

My drawings, however, can oscillate between representational or abstract, or sometimes be both.

Drawing was my first skill, so I feel like it can cover any subject, and be rendered in any style.

***OK. There are a lot of straight edges in your paintings; stripes and blocks of colour. Do you use masking tape to get hard edges?***

Yeah, I love masking tape. You can really pile the paint up in layers.

I think if I didn't do this, I'd be working on the roads, painting those lines down the middle.

***And what about composition?***

***Do you use a systematic, geometric method, or a more intuitive way of building up your paintings?***

I draw a grid on the canvas first, then proceed to make a load of mistakes.

So it starts off organized, then quickly becomes chaos.

The end result is usually 'balanced chaos'.

***Final question - how do you decide when a painting is finished, and how do you come up with the title?***

A painting is finished when I have exhausted all the options, and it has achieved an 'equilibrium' of sorts.

This may happen within a week, or it may take a couple of months. Each painting has its own personality.

As for the titles, they happen at random, and depend entirely on my mood, and what music i'm listening to, or what book is open in front of me.

***Ok – thanks for the insight into the beautiful chaos of your work!***

*March 2016.*

*'Controlled Explosion'*

*Mar 2015*

Acrylic on Canvas

76cmx101cm





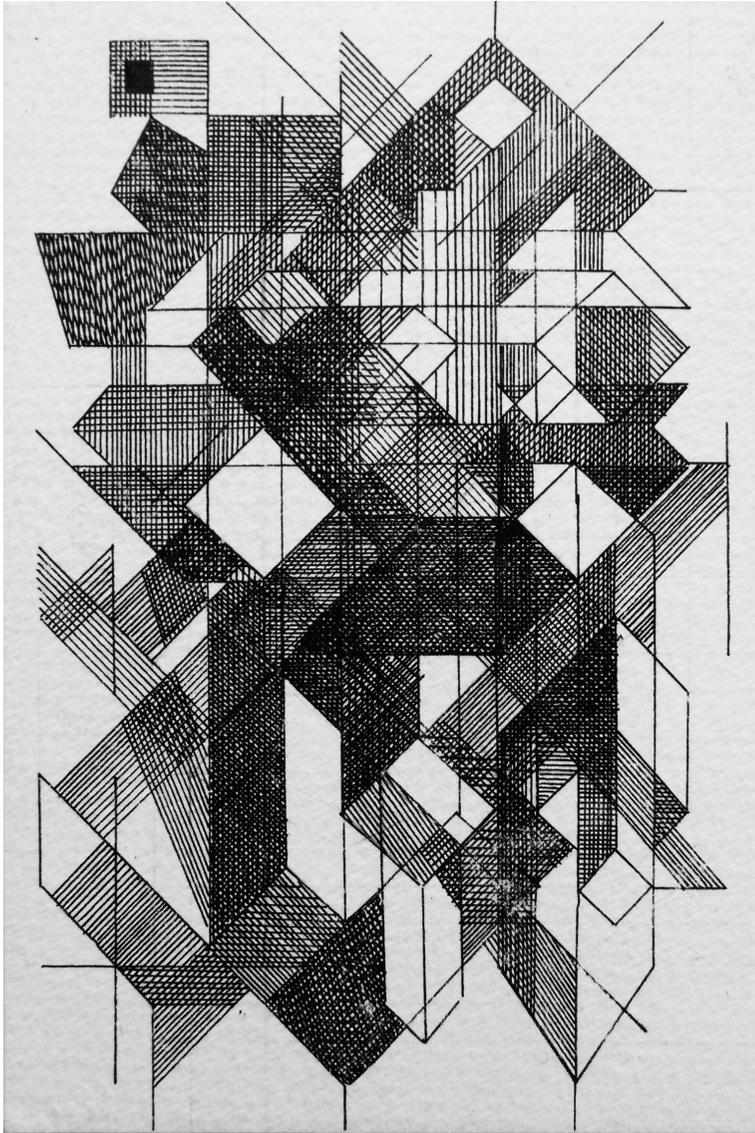
*"Gambia"*  
*Mar 15*  
Acrylic on Canvas  
76x101cmcm

*"Off The Grid"*  
*mar 15*  
Acrylic on Canvas  
76x101cm





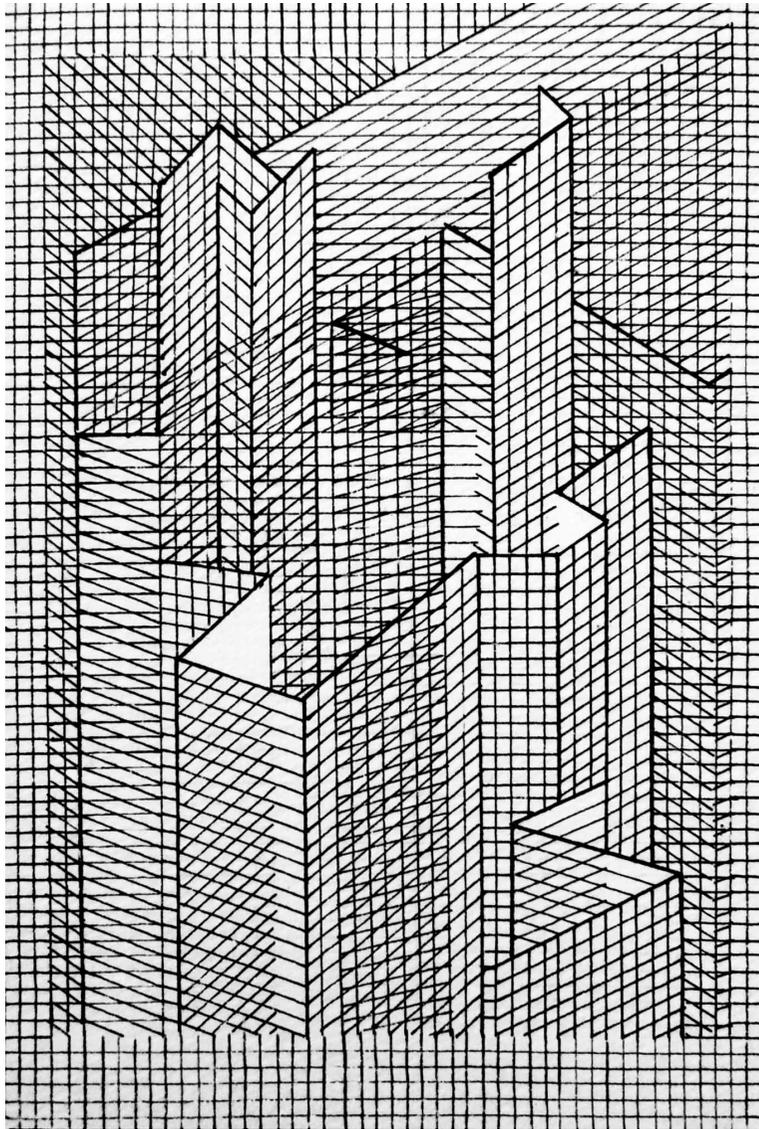
*'Supercollider' 2015, Acrylic on Canvas, 101x76cm*



*"Postcard Abstract #01"*

Ink on Paper

12x17cm approx



*"Skyline series"*  
Ink on Paper  
12x17cm approx

Published on occasion of the  
'Structures' Exhibition.  
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Alexi K

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