



(Katina Zinner)

(statement)

"I do not have to travel far to be inspired."

To me, oil is the most sensual and malleable medium of all. Through the use of contrast of wetness, dryness, shapes and lines it can be built up to have solidity and movement. Its unlimited array of colors and possibilities is an ever-growing fascination to me.

Many of my pieces are inspired through my personal connection to nature. I draw a large part of the color selection and composition from what I observe around me.

Long hikes in the wilderness and ocean swims greatly influence my choices of color and how the light plays with hues and shadows.

Fascinated by the depths and beauty of these natural worlds, I return to my studio and translate these observations on to the canvas.

(biography)

Every morning after a run on the beach, Katina Zinner dips her toes into the Pacific Ocean for a mile or two swim. As soon as she submerges her mane of golden locks beneath the surface of water, she begins to absorb colors, shapes and an artistic experience takes over for an hour before she returns home to a warm bath to start the day, either editing or in the studio. Though she is a feature film editor by trade, she has painted since she was a child. Her ability to literally soak up the beauty of nature along with her strong connection to her emotions is what drives her, eventually spilling out onto giant canvas. Her body of work, mostly bold, colorful, shapely abstracts, are skillfully laid down and there is a deep sensuality to the movement of her brushstrokes. It's apparent that this work comes in bursts of artistic explosion, but few have witnessed her earphoned, whole body dance that results in these expressive paintings; except a small cadre of her beloved pets.

Katina is the freest of spirits and her unbridled approach to life is expressed in her paintings, yet her skills come from some of the best educational art institutions in the world, including the legendary Art Center of Pasadena. Her first solo exhibit was presented at the age of 11.

Katina has lived, been schooled and traveled throughout Europe, where she enjoyed extensive exposure to the arts and cultures of many different regions and she speaks Italian, German and French. Her painting and drawing has remained a constant passion and companion, evolving as her travels and life experiences have transformed her as a person and as an artist.

"Painting, for me, is like a ritual," she says, but she cannot create in oil when she's in midst of editing a film. Interestingly enough her professional and artistic lives are almost diametrically opposed, yet the same brand of feeling is infused into both. To Katina, editing is a collaborative process where she finds moments of soul on film and builds scenes around it. 'I need to make



(**Katina Zinner**)

magic with what already exists," she explains; yet when she's painting, she can go into her studio and do whatever comes through her.

"I can't express in words what happens to me when it's time to paint," the tall, Germanic blonde attempts to verbalize. "Emotions about the beauty of nature, human challenges, stress; they all surface at one point and that internal boiling point ignites my getting into the studio." She paints to exhaustion, sometimes completing an entire piece in a matter of hours. When she emerges with paint on her face and in her hair, the craze has subsided and all that was within her is fulfilled onto a canvas.

The daughter of a famous film editor, Peter Zinner, Katina naturally learned about film editing, apprenticing her first feature film while at school in Rome. Following her return to the U.S. in the 1980's, Katina gained notoriety as a feature film editor, working on numerous award-winning, socially significant films, such as the Showtime film, "Soldier's Girl. The film won the Peabody Award, for distinguished achievement and meritorious service by radio and television networks and also won several Emmy awards. She just recently completed a feature film project titled, "Of Boys and Men" with Robert Townsend and Angela Bassett to be released in 2008.

Of her relationship with her artist Mother, Christa Zinner, Katina states that they have tremendous respect for one another, but notices how their creative processes differ. Katina sees herself as the spontaneous and emotional of the two and her Mom, a 60's iconic fashion photographer and now sculptress, organized and directed. Katina's huge, wild, colorful oils and Christa's exquisitely photographic nude sculptures and busts are indeed very different, but illustrate both of the women's deep understanding of the human condition.

Life to Katina is one big adventure. She drives a Porsche because she thrills in the rawness of the speed and the wind in her hair and would choose a trip to the Galapagos over a Paris any day. "When in Africa recently, I managed to get myself inside a cage with three free-roaming cheetahs; it was one of the highlights of my life to experience these animals up close."

Katina often quotes Anatole France, "Until one has loved an animal, a part of one's soul remains unawakened." She is an active proponent of environmental and animal causes, supporting the Natural Resources Defense Council, People for the Ethical Treatment of Animals, Physicians Committee for Responsible Medicine, the Jane Goodall Institute and a myriad of others. She is also a firm believer in promoting tolerance and a contributing member of The Southern Poverty Law Center.

Her work is inspired by Jackson Pollock, Franz Klein, Joe Goode, Van Gogh and she is mesmerized by the colors of the Fauve Artists movement. Katina has exhibited both in Europe and the U.S. and has many private collectors. She lives and works in Santa Monica, California and is the sister of a vascular surgeon living in Hawaii and mom to a myriad of pets, among them, her loving Dalmatian, Tasha.