

Judith Kindler

Presented by
Forré & Co. Fine Art Gallery

Don't Hate Me Because I'm Beautiful

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(A parody on life and what we admire)

We have all looked at art, at popular icons or concepts of beauty and have questioned why and how we have come to select certain subjects as admirable, beautiful, desirable, etc. Judith Kindler takes on this question in this body of photography “Don’t Hate Me Because I’m Beautiful.”

Playing with and referencing our culture, art and its icons, the artist brings new meanings through humor, re-contextualizing, and satire. All photographed in the artist’s studio in Seattle, she plays with her models, back-dropping them with the starkness of an empty or nearly empty space or contrasting with sets that are more elaborate. Yet all maintain a simple focus and composition, along with the psychological overtones of the imagery typical of the artist’s oeuvre.

This oeuvre was described in 2004 by Bellevue Arts Museum’s Curator, Stefano Catalani, in “Defining Truth/ Judith Kindler” as follows: “The composition of the photographs is minimal, reduced to standing girls and young women in white delicate clothing, often against an indefinite and blurred background. The spatial perception here is blind, almost dimensionless, except for the human figure. The white atmosphere is rarified, suspended, though charged at times with symptoms of tension: A sudden gesture of embrace, eye contact with the viewer, lifted hands, or eyes cast down...Judith Kindler builds up the narrative and iconographic space...a repertoire of symbols and seminal ideas projected out for readers able to decipher.”

Kindler explains: “Different than my photo-based encaustic work where I create layers of narrative through the addition of encaustic, oils and inscribing, in this purely photographic work, I create the narrative, through a combination of props at play with the subjects. Through

a feeling of documentation in the photographic approach, I try to create a sense of gravity to the situations I place the figure/s in, even when there is humor at play.

The photographs are printed with Ultrachrome K3 Archival Pigmented Inks on Ultra-Premium Luster Photo Paper. The artist’s signature/mark and edition number appear in the lower right hand corner of the image.

The series of 35 photographs are each available in two sizes:

- 60" × 40"—*edition of 3*
- 40" × 26.67"—*edition of 3*



Dino & No. 1003
No. 1003





10 No. 1005



11





No. 1008
No. 1009











No. 1014
No. 1015



No. 1016
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No. 1020
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No. 1024
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No. 1026
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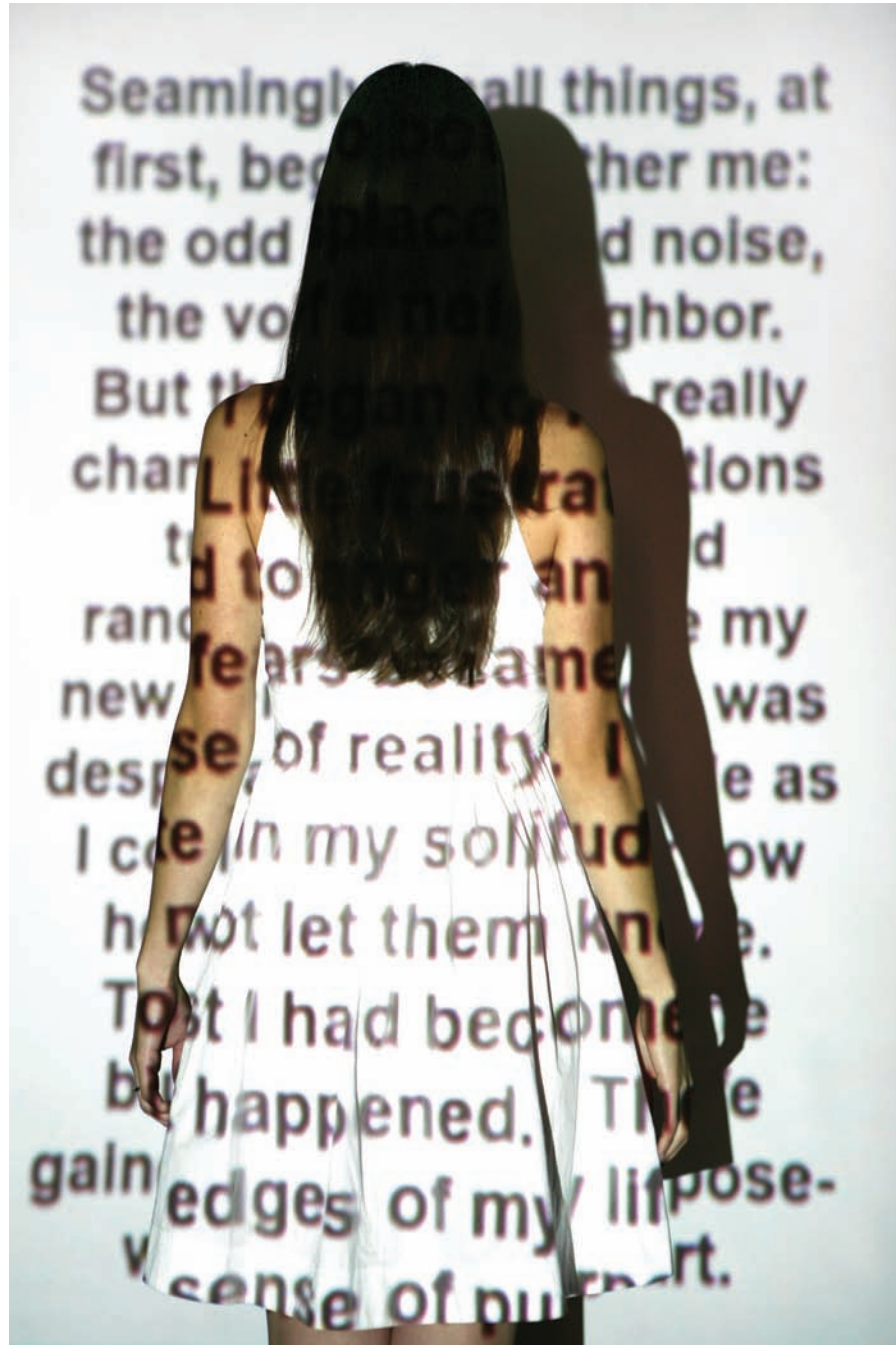






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Judith Kindler grew up in Buffalo, NY in a creative family. Her grandfather was a furniture designer and her mother an interior designer. Visiting art galleries in the greater New York area was part of the family routine and very much influenced Kindler as a child. So much so that her mother always referred to her as "the artist". At the age of nine she transformed her bedroom into an art studio, "with my mother's blessing" Judith explains.

Artistically she has been most influenced by the New York School, the Italian Renaissance painters, Fra Filippo Lippi and Fra Angelico and contemporary artists like Maurizio Cattelan, Christian Boltanski, Robert Gober and Richard Prince. Today, both seasoned and accomplished, Judith Kindler is a multi-disciplinary artist working in sculpture, installation, photography, and photography-based mixed media work incorporating encaustic and oils. She lives in Seattle Washington.

Kindler will spend one to three years focusing, in her work, on a specific topic that is impacting her life. She typically draws upon contemporary life around her and allows the cultural dispositions of the day to inform her work in a deeply personal and often psychological way. Past bodies of work tell a story about the oeuvre of the artist. "Defining Truth", "Consume", "Dreams", "Alter-Ego", "This is Not My Violin", "Gathering Together", "No Explanations Required", "Journal", "Earless Listening", "Surface", "What's on Your Mind", "Memories" and now "Don't Hate Me Because I'm Beautiful" have all exposed the artist's sensibilities as she struggles to deal with the philosophical and psychological underpinnings of a life, exposing the common threads of emotions.



2009

Anne Forre & Co., Aspen, CO – “This is not my Violin” Solo Exhibition (August 2009)
 Melissa Morgan Fine Art, Palm Desert, CA - “estro-GEN” Group Exhibition (April 2009)
 Gail Severn Gallery, Ketchum/Sun Valley, ID. “Gathering Together” Solo Exhibition (March/April 2009)
 Anne Forre & Co., Aspen, CO – Group Exhibition (January 2009)
 Gebert Gallery, LA, CA – “Trans+Lucent” Group Exhibition (January 2009)

2008

Gebert Gallery, LA, CA – “No Explanations Needed” - Solo Exhibition (July 2008)
 Bakersfield Museum of Art, CA – “Melt My Art” - Group Exhibition (June - August 2008)
 Grover/Thurston, Seattle, WA - “Earless Listening” - solo exhibition (January 2008)
 Seattle Art Museum Gallery - “Autobiography” - Group show (January 2008)
 Gail Severn Gallery, Ketchum/Sun Valley, ID. “Eloquent Flower” - Group Show (July 2008)

2007

Gail Severn Gallery, Ketchum/Sun Valley, Idaho, “Memories” Solo Exhibition of Mixed Media Paintings
 “Give and Take” - R & F Gallery, Kingston NY, works from “Surface” (Four Person Exhibition)
 Woodside/Braseth Gallery, Seattle, “Consume” Mixed Media Paintings and Sculptural Installations (Solo Exhibition)
 CoCA (Center on Contemporary Art), Seattle, “Consuming Youth” Large Scale Photographs (Solo Exhibition)
 Pratt Fine Arts, Seattle – Master Artist Solo Exhibition “Surface”
 University of Washington Medical Center, Seattle, “Surface” Group exhibition of work completed in the Master Artist Intensive Workshop given by Kindler at Pratt Fine Arts, Seattle

2006

“Give and Take” - R & F Gallery, Kingston NY, works from “Surface” (Four Person Exhibition)
 Chiaroscuro Gallery, Scottsdale, AZ, “The Dreams” part I (Solo Exhibition)
 Anne Reed Gallery, Ketchum ID, “The Dreams” part II (Solo Exhibition)
 Woodside/Braseth Gallery, Seattle (Group Exhibition)
 Alysia Duckler Gallery, Portland OR, “Confections” (Group Exhibition)
 ArtLA 2006 Art Fair, hosted by Alysia Duckler Gallery, Portland OR
 Poncho/Escala opening event exhibition Invitational (Group show of 6 artists)

2005

Anne Reed Gallery, Ketchum ID, (Group Exhibition)
 Woodside/Braseth Gallery, “Dreams” (Solo Exhibition), Seattle WA
 Chiaroscuro Gallery, Scottsdale, AZ, (Group Exhibition)
 Cornish College of the Arts, Seattle, WA, (Solo Exhibition)
 Gas Gallery, Torino, Italy (Group Exhibition)

2004

Gas Gallery, Torino, Italy (Group Exhibition)
 Anne Reed Gallery, Sun Valley “Defining Truth” (Solo Exhibition)
 AT.31 Gallery, “Alter Ego” (Solo Exhibition)
 Anne Reed Gallery, (Group Exhibition)

2003

Ann Reed Gallery, Sun Valley
 AT.31 GALLERY, “Defining Truth” (Solo Exhibition)

2002

Bellevue Art Museum , Bellevue WA “Best of Show” 2002 (Juried Exhibition)
 Atelier 31, Kirkland WA “Nourish” (Part I), (Solo Exhibition)
 Margo Jacobsen Gallery, Portland OR “Nourish” (Part II), (Solo Exhibition)
 “Hands”, Atelier 31, Kirkland WA

2001

Bibati Gallery, Portland OR “Northwest Women’s Annual”,
 Atelier 31, Kirkland WA “It’s The Law” (Solo Exhibition)
 “Pigs in the Market”, Juried Public Installation for Pikes Market Foundation, Seattle
 Bellevue Art Museum, Bellevue WA “Best of Show” 2001 (Juried Exhibition)
 Atelier 31, a fund-raiser for the Bellevue Art Museum “The Birds” (Group Exhibition)
 Buschlen Mowatt, Vancouver BC. “Two by Two” (Group Exhibition)

2000

Atelier 31, Kirkland WA “Portraits” (Solo Exhibition)
 Poncho/Pratt Exhibition, Seattle Conv. Center, Seattle WA “Best of Show”,
 Selected Public and Corporate Collections:
 Bakersfield Museum of Art, CA; Museum Louvre or Leave It, MN; Cornish College of the Arts, WA; Heller Erhman, WA; The Johnson Law Group, WA; Ebberson Lasher, WA; Odessa Brown Clinic, WA
 Related Arts Community Service, Associations, and Accomplishments:

- Sits on the Board of Poncho (Major funding organization for the arts in Seattle) 2007 - Present
- Co-Chair of 2008 Poncho’s Invitational Fine Arts Auction
- Honored by Pratt Fine Arts in Seattle to be “Master Artist” for their Spring semester 2007
- Sits on the Board of Cornish College of the Arts located in Seattle WA . 2002 - 2007
- Sits on the Fine Arts Auction Committee of Poncho 2005 - 2007
- Designed and Published the award winning (Gold Award for Excellence in Printing) Book “Defining Truth/Judith Kindler” in 2004 focusing on her body of work entitled “Defining Truth” Interview and Introduction by Stefano Catalani, Curator of the Bellevue Arts Museum in Bellevue WA
- Co-Chair of the Bellevue Art Museum Art Auction 2002.
- Chaired art procurement for the Bellevue Art Museum Auction 2001
- Sat on the Executive Committee of the Contemporary Arts Council of The Seattle Art Museum 2000.
- Appointed by Virginia Anderson (head of Seattle Center) in 1999 to sit on a Task Force to develop a “Theatre District” which includes the Seattle Rep, Intiman, the Seattle Ballet, the soon to be “Performance Hall” (The redevelopment of the now Opera House). It was Kindler’s artistic vision which raised the initial funds to proceed with this project bringing it to the full design stage and tying it together with the new Performance Hall.
- In 2000, Virginia Anderson again appointed Kindler to the Advisory Committee, overseeing the development of the Theatre District and Performance Hall.
- Sat on the Tourism Task Force and Arts Commission Development Task Force of Kirkland. These task forces were specifically put in place to create a master strategic plan for developing Kirkland as an Arts Destinations in Washington and to provide an appropriate vehicle for the public development of the arts and culture in Kirkland.

EXHIBITION CATALOGUES AND BOOKS:

This is Not My Violin published by Forré & Co. Fine Art, 2009.

Consume/Judith Kindler, 2006.

CoCA (Center on Contemporary Art), Preface: Robyn Roehm Cannon, Essay: Daniel Kany.

Defining Truth/Judith Kindler, 2004.

Atelier 31, Stefano Catalani - Interview and introduction.

PERIODICALS/ELECTRONIC MEDIA ON ART:

2009

The Idaho Mountain Express, March 5, 2009. "Tiny Figures Have a Lot to Say", Sabina Dana Plasse

2008

Venice Art Council News, December, 2008 . "Trans+lucent".

2007

The Idaho Mountain Express, March 7, 2007 . "Art is Always in Season", Sabina Dana Plasse.

The Wood River Journal, March 7, 2007 . "Judith Kindler Unveils Sun Valley Memories ", Karen Bossick.

2006

The New York Times, December 31, 2006 . "Creating Unusual Paints, and Teaching Artists How to Use Them", Michelle Falkenstein.

Seattle Woman, September 2006. "Addicted to Art", Pat Tanumihardja.

AZcentral, September 8, 2006 . "The Shape of Things to Come".

Valley Guide, Winter 2006

The eXtra finger, August 9, 2006. " Interview with Judith Kindler", Claudio Parentela.

Idaho Mountain Express, February 7, 2006 . "Kindler's Dreams Take Wing at Anne Reed", Michael Ames.

Portland Art Dealers Association, January 2006. "Judith Kindler".

Phoenix Home and Garden, January 2006. "Gallery Row: Chiaroscuro".

2005

The Arizona Republic, December 28, 2005. "Dreams Debut", Delores Tropiano.

The Seattle Times, July 15, 2005 . "All For One, One For All", Rebecca Teagarden.

Cornish College of the Arts News, May 2005. "The Journal/Judith Kindler Exhibits Work at Cornish".

SeattleArtists.com, May 2005. "The Journal/Judith Kindler Exhibits Work at Cornish".

2004

NWsource Seattle Post-Intelligence, October 8, 2004 . "Alter Ego".

Coagula Art Journal, October 2004. Book review of *Defining Truth/Judith Kindler*, Matt Gleason.

Art Access, October 2004. Volume 13, number 8.

PERIODICALS ON ART AND/OR ATELIER 31 GALLERY:

2003

Northwest Home and Garden, Fall 2003. "Canvas".

Art Access, October 2003. Volume 12, number 8. "Defining Truth", Debbie Lester.

Washington CEO, June 2003. "Art: Linking Belltown to the Northwest", Scott Williams.

Seattle Post-Intelligencer, May 14, 2003 . "Best of the Northwest: Galleries".

Art Access, April 2003. Volume 12, number 3. "Doing it for Themselves", Molly Jane Rhodes.

Metropolitan Magazine, 2003. "The Art of Urban Living".

2002

Eastside Journal, December 20, 2002 . "Art Gallery Scene Shifts in Kirkland ", Cydney Gillis.

Seattle Magazine, December 2002. "Surprise on the Eastside".

Kirkland Courier, November 1, 2002 . "Sagging Economy Not Only Reason for Gallery Closings", Bill Putnam.

The Seattle Times, September 27, 2002 . "Hot Ticket".

Art Access, July/August 2002. Volume 11, number 6.

Kirkland Courier, July 1, 2002 . "Kindler Seeks to 'Nourish' Through her Art", Peter Stekel.

Art and Antiques, June 2002. "Sophisticated, Artistic Seattle", Lisa Crawford Watson.

The Seattle Times , July 27, 2002 . "Nourish".

Art News , Summer 2002. "Nourish, Judith Kindler".

Kirkland Courier Almanac, 2002. "The Business of Art in Kirkland ", Peter Stekel.

2001

Art and Antiques, Summer 2001.

Art News, Summer 2001.

Kirkland Courier, July 1, 2001 . "Give in to Art this Month", Peter Stekel.

Art Access, July/August 2001. Volume 10, number 7. "Judith Kindler: It's the Law", Molly Norris Curtis.

Metropolitan Living, July/August 2001. "Artistic Laws", Angelique Gillmer.

Preview: The Gallery Guide, June/July/August 2001. "Judith Kindler It's the Law", Robert Peterson.

Art Access , March 2001. Volume 10, number 3.

Puget Sound Business Journal, January 4, 2001. "Arts Organizations Not Fretting About Economy", Ian Ritter

Seattle Magazine, January/February 2001. "Culture 'Cross the Pond", Adam Crowley.

2000

Eastside Business Journal, 2000. "Atelier 31 Gallery Plans to Move to Larger Location", Ian Ritter.

Seattle Post-Intelligencer, October 20, 2000 . " Kirkland : Looking on the Bright Side", Regina Hackett.

Eastside Journal, September 17, 2000 . "Smile on Canvas", Patti Payne.

Art Access, June 2000. Volume 9, number 6. "Art Land at Kirkland , Atelier 31". Cheryl H. Hahn.

Eastside Journal, June 16, 2000 . "For Art's Sake", Cydney Gillis.

Eastside Journal, May 2000. " Tech Money Fuels Art Gallery Growth". Cydney Gillis.

Art Access, February 2000. Volume 9, number 2. "Art on the Eastside".