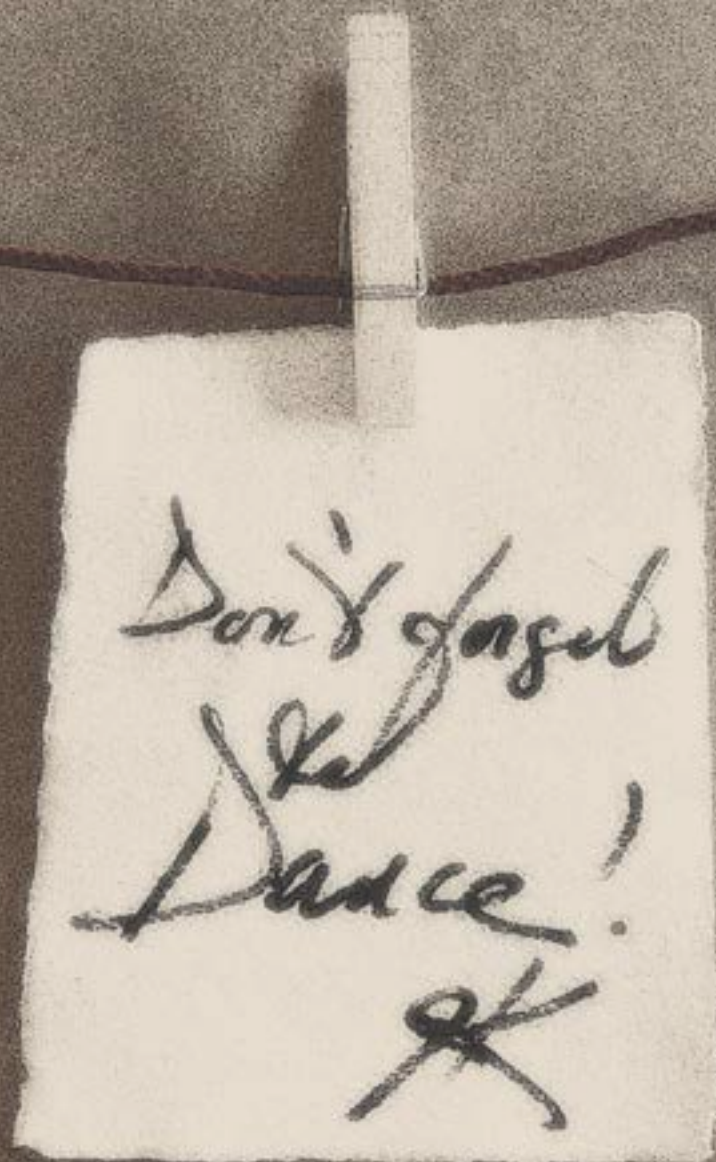


Notes to Self

Judith Kindler

Salon Style Installations Reinterpreted



Notes to Self

Judith Kindler

Salon Style Installations Reinterpreted

Works in Mixed Media
2012



The Crown
48" X 60"
Mixed Media
on Five Panels
2012

Judith Kindler

brings a contemporary interpretation of Salon exhibition style, originating in the 1670's, to this work titled **Notes to Self**. The complex compositions of the artist's salon style installations are presented in custom made distressed frames cradling imagery of horses, objects like crowns, bowls, cords, and ladders, and composed studio images. Her models are juxtaposed in quiet stillness with handwritten notes, as if a part of the journal entries belonging to the artist. Kindler plays with her own need to document her thoughts and reflective moments.

The mixed media installations are rich with images from the artist's time spent in the rural areas of the Northwest. Kindler, who trained in both hunter jumper and dressage, has a lifelong love of horses, a subject that has played front and center in this work, and periodically a focus of her work since 1988. Applying the broken surfaces that the multi-paneled salon installations present,





Discreet
56" X 57"
Mixed Media on
Ten Panels, 2012

to a single work, brings a whole new feeling to the much loved subject of the horse.

Kindler also pulls from the rich social history of the Salon, in her use of imagery to symbolically suggest that the issues of the 1700's and 1800's were not much different than the present issues facing contemporary society. This history is described in the writings of Anna Hoffman* and Thomas Crow**:

Blogger, Anna Hoffman writes about the history of the Salon style: "Initially when the crown-sponsored **Royal Academy of Painting and Sculpture** began mounted academy exhibitions in the 1670's, they would hang all the paintings closely next to and atop one another so as to fit them all in." This became very popular as well as practical and began to appeal to the commoner.

Hoffman writes "In 1737, the Academy opened the exhibit up to the public. This had two significant results: not only was this a place where the social classes mingled in considerable quantity and proximity, but now the culturally important act of having an opinion was open to the rabble. And the rabble made themselves heard, often through the publication of pamphlets where members of the audience would record their thoughts on the event, picture by picture. Suddenly, art was being consumed - not purchased, but visually and culturally consumed - by a different audience, one that was not bound by etiquette or friendship or tradition to the royal artistic agenda. The Salon was so popular, and so important to artists, patrons and the public audience, that it endured in much the same form until the late-19th century."

"The art historian Thomas Crow presents the Salon as a turning point in the French social structure: the public viewing and judgment of artwork, which had always been the domain of the rich and powerful, was both a reflection and a precursor of the chang-



ing relationship of the 'masses' and the elite. Before the Salon, the Academy of painters fell under the bureaucratic jurisdiction of the crown; painters were limited as to what subjects they could paint, and were kept within certain protocols. With the Salon, the public registered their opinions not only of the individual painters and works, but also with the system itself - a part of and a metaphor for the Monarchy. And the public opinion's clear influence on the art world was a demonstration of the new and formidable power of the people in the decades leading up to the Revolution."

Kindler has expressed that freedom that an artist has now, to produce work that reflects the artists' world, their innermost feelings and how they view the people and events of life around them. No longer is an artist bound to reflect the opinions or iconic images of the church or portraits of the royal court or the affluent patron. Kindler's work celebrates the Salon for creating this incredible and unexpected gift to the history of art in Western culture, to the artist, and to the public whose opinions helped to shape contemporary art.

**Anna Hoffman, Blogger for Apartment Therapy, received her Master's Degree in the History of Decorative Arts from Bard*

***Thomas Crow, Institute of Fine Arts NYU Rosalie Solow Professor of Modern Art; Associate Provost for the Arts*

*The Package (on left)
78.5" X 49.25"
Mixed Media
on Three Panels
2012*

*All Packaged Up
62.75" X 31"
Mixed Media
on Three Panels
2012*







October 5, 2012
 He does those Regal-looking wing fans & looks beautiful!

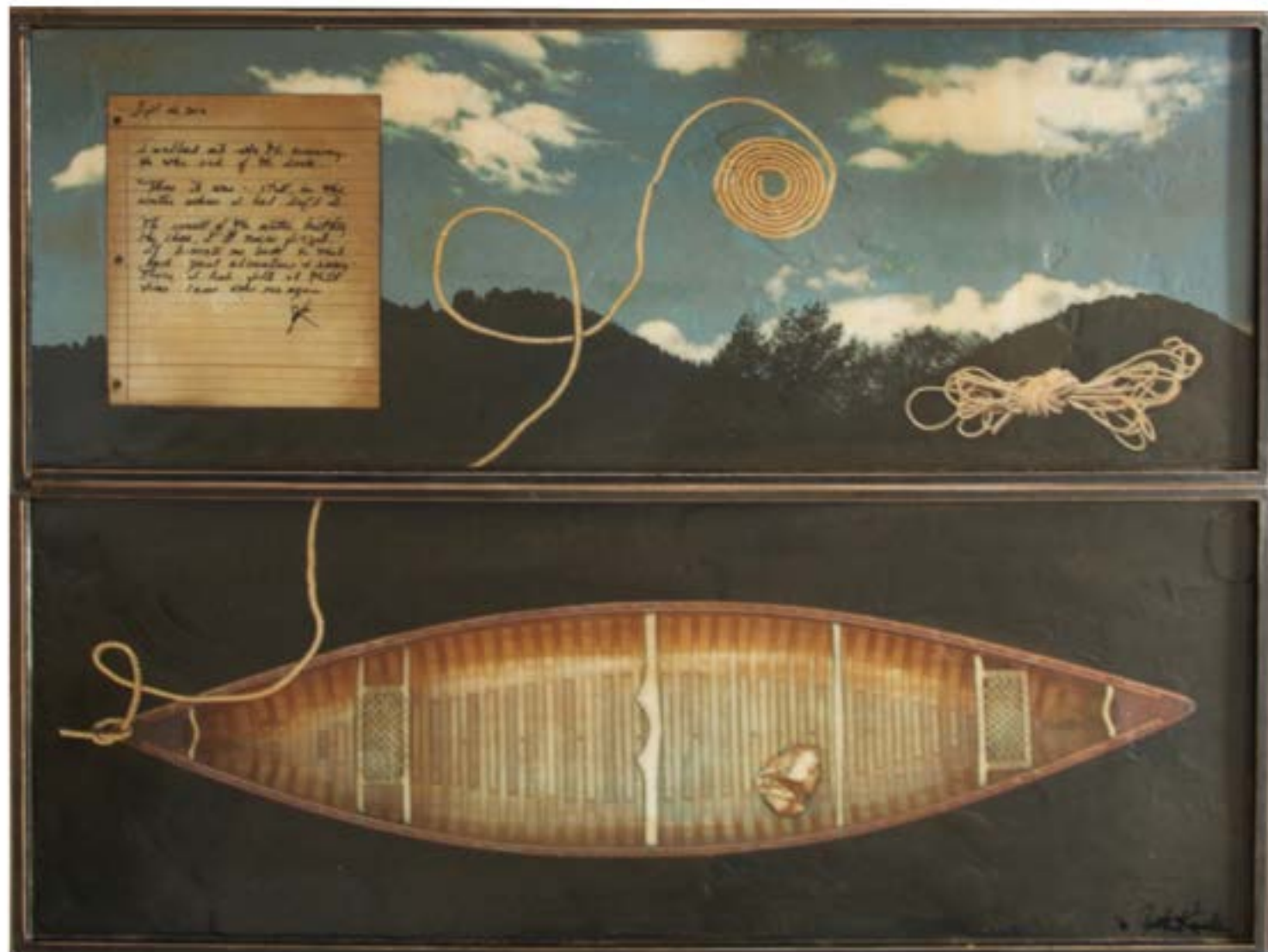
He looks cool
 from my

Judith Kandler 2012

Previous page:
Notes to Self
 61" X 80"
 Mixed Media
 on Three Panels
 2012

This page:
Regal
 56" X 70"
 Mixed Media
 on Twelve Panels
 2012





Previous page:
Ancient
 77" X 132.25"
 Mixed Media
 on Nine Panels
 2012

This page:
Voyage
 48" X 60"
 Mixed Media
 on Two Panels
 2012

Homage
 45.25" X 47.25"
 Mixed Media
 on Four Panels
 2012



DATE *Oct 4, 2012*

I'm getting ready to fan-up and let you know
what is on my mind. It really isn't such
a big deal, I suppose. It's just all so messy.

The other day I well lets just say about
a month ago, it became apparent.
That night away, but gradually

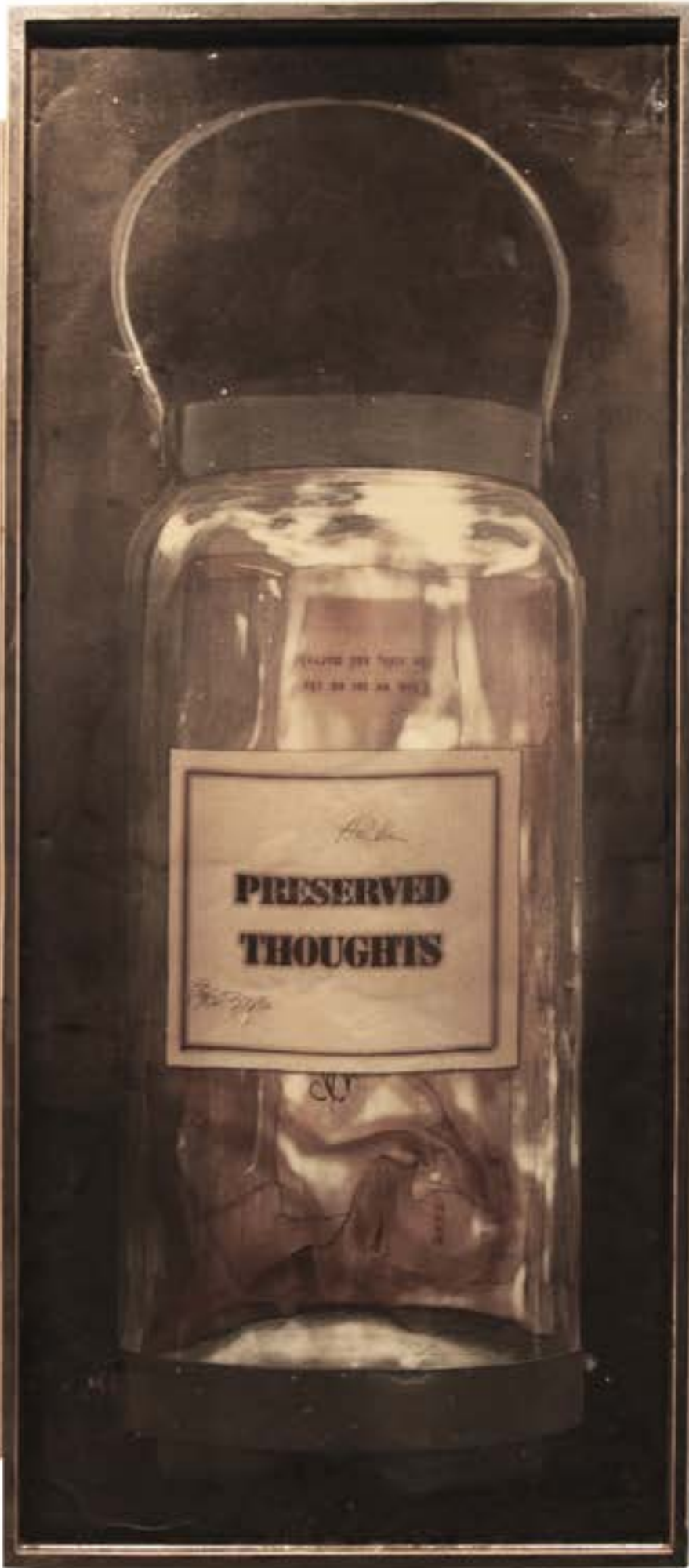
Oh just forget it!

Julia



DATE *Oct 9, 2012*

I started to think I had made a big
mistake - telling you my thoughts. You
just stood there





Previous page:
Preserved Thoughts
56" X 85"
Mixed Media
on Three Panels
2012

This page:
Royal
53" X 71.5"
Mixed Media
on Fifteen Panels
2012



Quiet
25.5" X 76"
Mixed Media
on Three Panels
2012



Fragile (left)
 55" X 21.25"
 Mixed Media
 on Three Panels
 2012

Undaunted I (right)
 74.5" X 11" X 23"
 3-Dimensional
 Free Standing
 Mixed Media
 Shown: all four sides
 2012



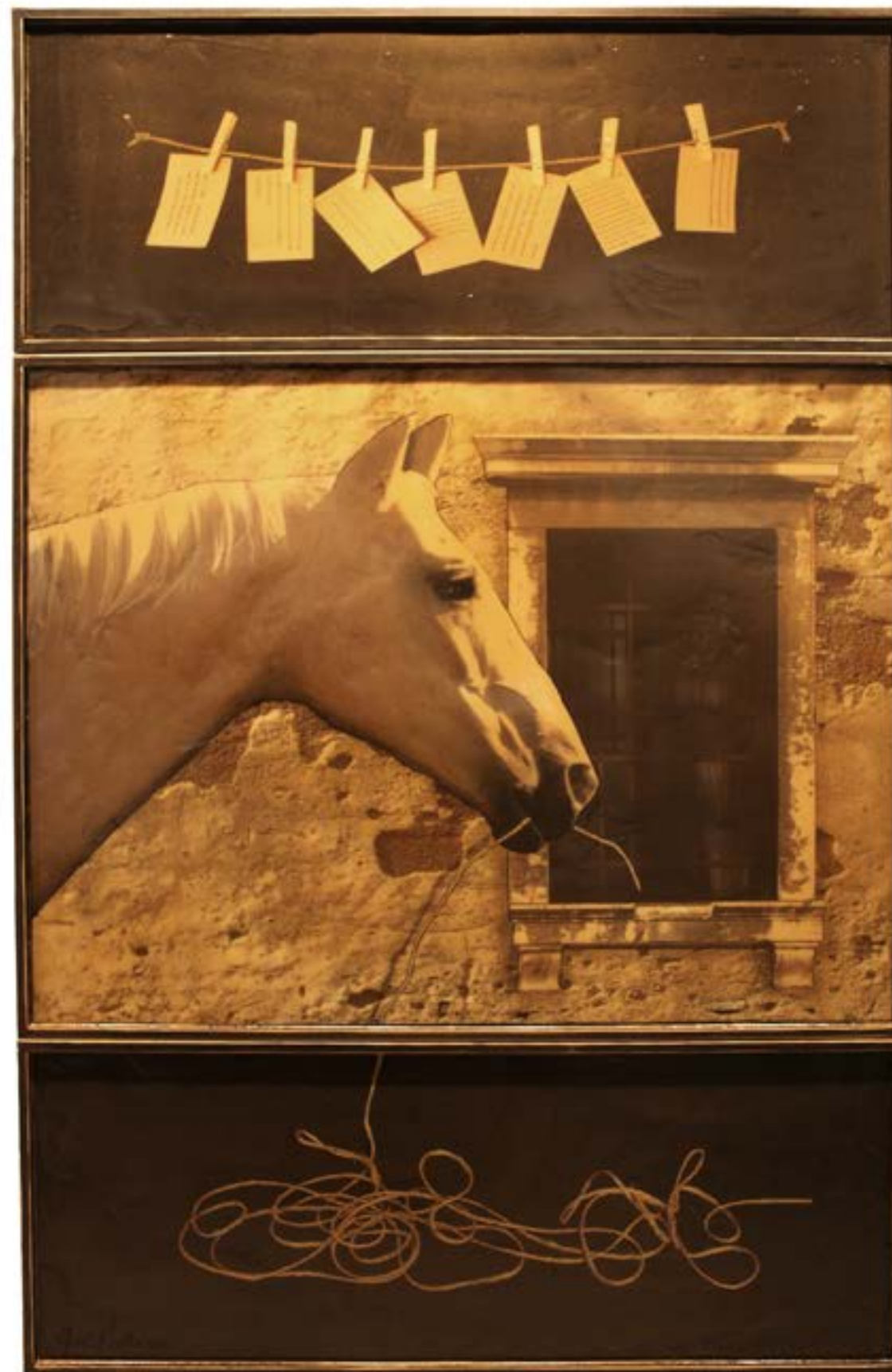


Voyeur
38" X 56"
Mixed Media on Five Panels
2012



Baby
79" X 50"
Mixed Media on
Two Panels
2012

*When in
Rome*
79.25" X 49.25"
Mixed Media on
Three Panels
2012





Chasing the Ball
48.25" X 60"
Mixed Media on
Five Panels
2012



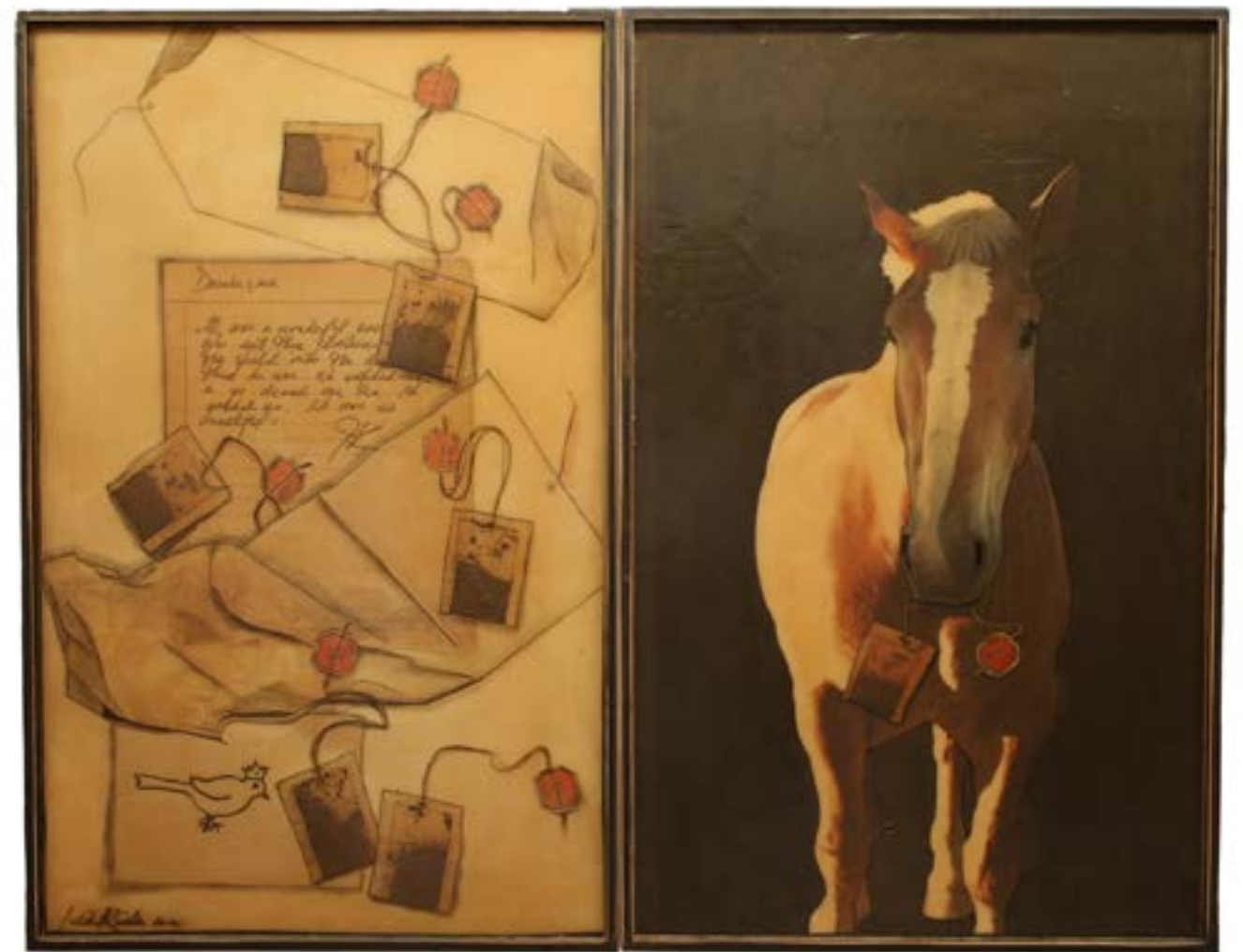
Rope
 37.5" X 21"
 Mixed Media on
 Two Panels
 2012



Freedom
 67" X 68.75"
 Mixed Media on
 Four Panels
 2012



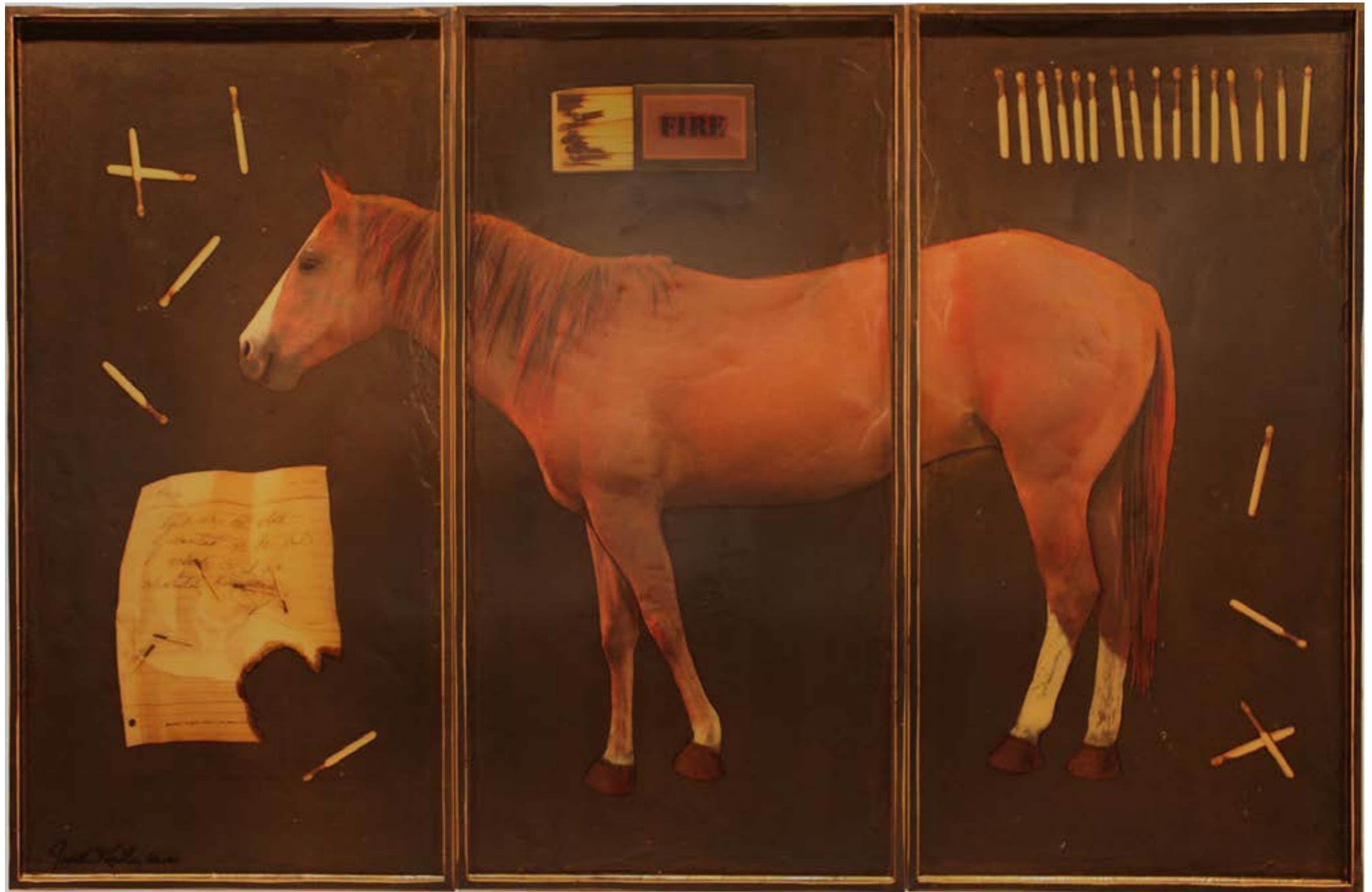
Letting Go
77" X 75"
Mixed Media on
Three Panels
2012



This Page:
Going for Tea
 48" X 60"
 Mixed Media on
 Two Panels
 2012

Left Page:
Prince
 32.75" X 25.75"
 Mixed Media on
 Three Panels
 2012

Next Page:
Fire
 50" X 77.5"
 Mixed Media on
 Three Panels
 2012

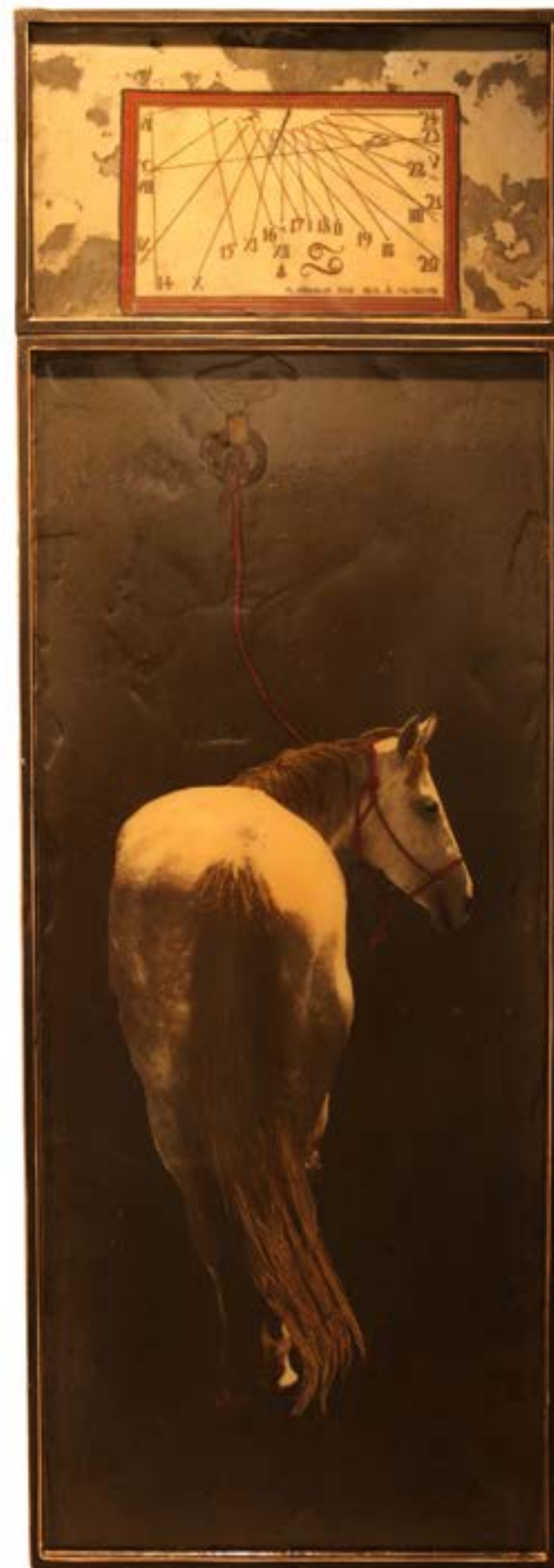




This Page:
Time to Go
70.25" X 25"
Mixed Media on
Two Panels
2012

Left Page:
Of Special Interest
79" X 50"
Mixed Media on
Two Panels
2012

Next Page:
Voyage II
51.25" X 66.25"
Mixed Media on
Two Panels
2012





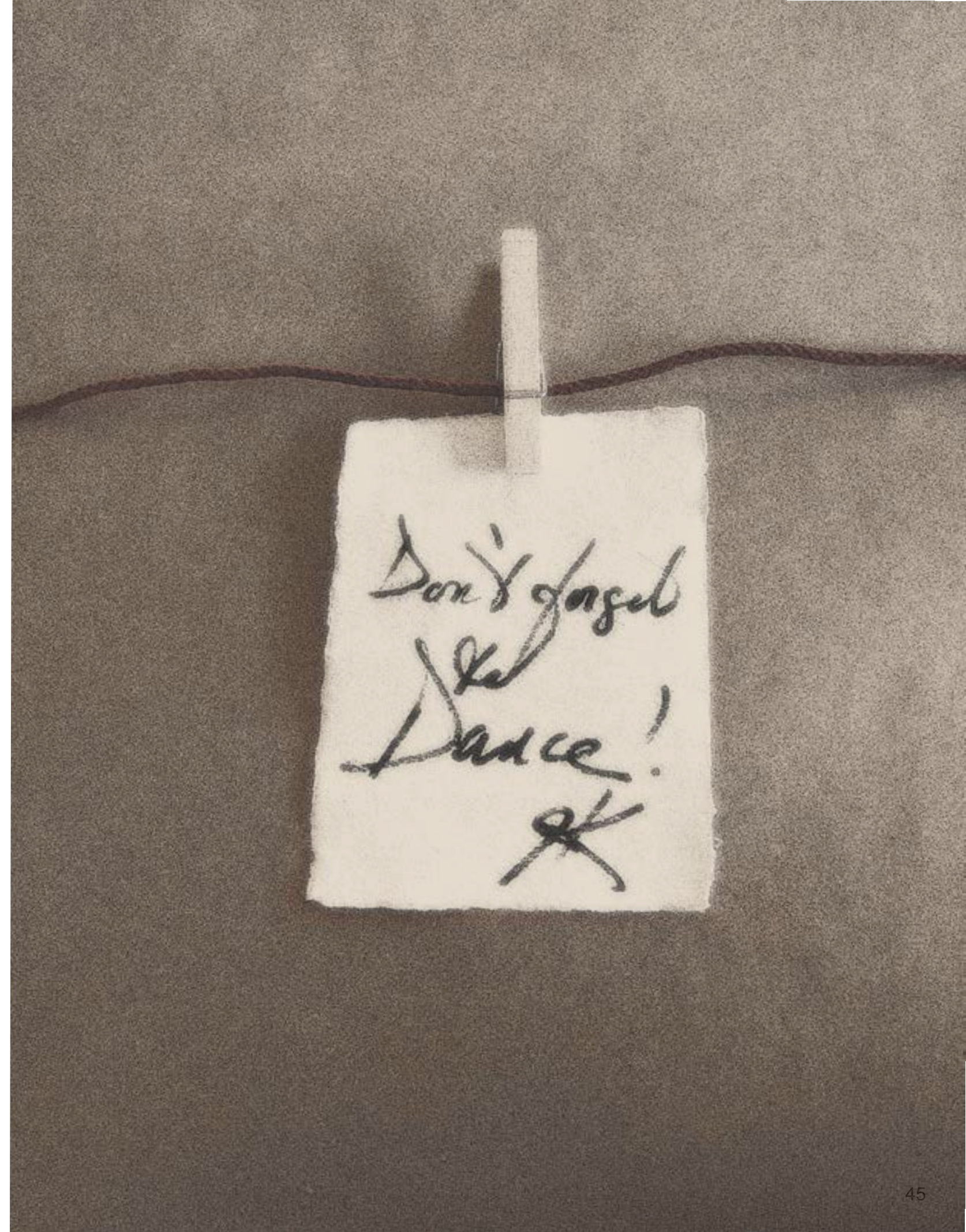
Judith Kindler - Biography

Selected Solo and Important Exhibitions:

- 2012 Gail Severn Gallery, Ketchum/SunValley, ID. "Notes to Self"
Melissa Morgan Fine Art, Palm Desert, CA - "Unraveling"
Forre & Co. Fine Art, Aspen, CO - "Unraveling Hidden Thoughts"
- 2011 Seattle Art Museum Gallery - "Don't Hate Me Because I'm Beautiful"
Gebert Gallery, LA, CA - "Seen / Unseen"
Seattle Design Center, Seattle, WA - "Chair Project"
Forre & Co. Fine Art, Aspen, CO - "Coming Home"
Melissa Morgan Fine Art, Palm Desert, CA - "Unraveling"
- 2010 Seattle Art Museum Gallery - "Don't Hate Me Because I'm Beautiful"
Forre & Co. Fine Art, Aspen, CO - "Don't Hate Me Because I'm Beautiful "
Art Chicago, Gail Severn Gallery - "Don't Hate Me Because I'm Beautiful "
Gail Severn Gallery, Ketchum/Sun Valley, ID. "Don't Hate Me Because I'm Beautiful "
Melissa Morgan Fine Art, Palm Desert, CA - "Don't Hate Me Because I'm Beautiful "
LA Artfair / Gebert Gallery, LA, CA
- 2009 SOFA Chicago / Forre & Co., Aspen, CO -
Forre & Co. Fine Art, Aspen, CO - "This is not my Violin"
Gail Severn Gallery, Ketchum/Sun Valley, ID. "Gathering Together"
- 2008 Gebert Gallery, LA, CA - "No Explanations Needed"
Bakersfield Museum of Art, CA - "Melt My Art"
Grover/Thurston, Seattle, WA - "Earless Listening"
Seattle Art Museum Gallery - "Autobiography"
- 2007 Gail Severn Gallery, Ketchum/Sun Valley, ID, "Memories"
R & F Gallery, Kingston NY, "Give and Take"
Woodside/Braseth Gallery, Seattle, "Consume"
CoCA (Center on Contemporary Art), Seattle, "Consuming Youth"
Pratt Fine Arts, Seattle - Master Artist "Surface"
- 2006 Chiaroscuro Gallery, Scottsdale, AZ, "The Dreams" part I
Anne Reed Gallery, Ketchum/Sun Valley, ID - "The Dreams" part II
Alysia Duckler Gallery, Portland OR, "Confections"
ArtLA 2006 Art Fair, hosted by Alysia Duckler Gallery, Portland OR
- 2005 Anne Reed Gallery, Ketchum/Sun Valley, ID
Woodside/Braseth Gallery, Seattle WA
Cornish College of the Arts, Seattle, WA
Gas Gallery, Torino, Italy
- 2004 Anne Reed Gallery, Ketchum/Sun Valley, ID - "Defining Truth"
AT.31 Gallery, Seattle WA - "Alter Ego"
- 2003 Anne Reed Gallery, Ketchum/Sun Valley, ID
AT.31 Gallery, Seattle WA - "Defining Truth"
- 2002 Bellevue Art Museum, Bellevue WA
AT.31 Gallery, Seattle WA - "Nourish" (Part I)
Margo Jacobsen Gallery, Portland OR - "Nourish" (Part II)
- 2001 Northwest Womans Annual, Bibati Gallery, Portland OR
AT.31 Gallery, Seattle WA - "It's The Law"
Bellevue Art Museum, Bellevue WA "Best of Show"
Buschlen Mowatt, Vancouver BC. - "Two by Two"

Arts Community Service and Awards:

Winning Finalist in the LICC 2010 London International Creative Competition for the Photographic series "Don't Hate Me Because I'm Beautiful"
Awarded the Poncho 2009 Artist of the Year Award
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
Honored by Pratt Fine Arts to be "Master Artist" for their Spring semester 2007
Has sat on the Board of Poncho, Pratt Fine Arts, and Cornish College of the Arts
Has Chaired Poncho and Bellevue Art Museum's Invitational Fine Arts Auctions
Sat on the Executive Committee of the Contemporary Arts Council of The Seattle Art Museum 2000.
Appointed in 1999 to sit on a Task Force to develop a "Theatre District" which included the Seattle Rep, Intiman, the Seattle Ballet, Performance Hall and to the Advisory Committee, overseeing the development of the Theatre District and Performance Hall.





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