

# JUDITH KINDLER

The Shape of Things to Come





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November 3rd through 28th, 2015

**ABMEYER + WOOD**

**F I N E A R T**

The Shape of Things to Come Installation

Approx. 24" X 24" each panel

Mixed Media on 12 panels of variable sizes and depth from wall

Installation to be arranged site specific (see cover for an alternative arrangement)

2015





## Foreword

by Jon Wood, Abmeyer + Wood Fine Art

Judith Kindler has set out on a life-long search for knowledge. Early on, this desire led to an anthropological approach to learning, as Kindler sought answers in esoteric systems of knowledge or by travel to faraway places. As she grew in her career as a visual artist, this curiosity continued as Kindler's search for truth took shape in her work. At times the work



Calm  
48" X 36"  
Mixed Media  
2015

carried a strong Jungian element, searching for universal truths or threads that tie humanity together through a collective unconscious. Other series were more reflective and introspective, offering moments for self-discovery. Throughout the ideological shifts among Kindler's various bodies of work a ubiquitous trait has been a conceptual fecundity that presents layers of meaning to the viewer, allowing them to dive to different depths.

Kindler's diversity extends from her exploration of different subject matter into experimentation with a variety of media. For many years Kindler married something old and something new - the ancient material of encaustic (and even more ancient practices of drawing and painting) with her original photography that she often digitally alters. Much of the work starts in Kindler's photo studio, where her images become the building blocks for her mixed media work. In recent years, the photographic component has continued but Kindler has investigated using new materials like liquidized rubber and synthetic resin to create exciting surface effects.

While her work has continued to shift over the years, a consistent feature has been Kindler's use of the human figure. Historically her models have been tools to create psychological tension, social critiques, or imbue humor and wit into the work. In this most recent exhibition, ***The Shape of Things to Come***, Kindler has become more economical in her use of the figure. Here, they are often fragmented, revealing just part of a face or a limb - letting the most expressive components such as eyes or lips transmit a message laden with psychological intensity - in a sort of visual synecdoche. Figures in other works in ***The Shape of Things to Come***, are in the midst of dramatic movements - jumping, spinning, dancing. There is a carefree and youthful energy in these kinetic-based works that lends a sense of nostalgia to the exhibition.

Through the decades of her career as a visual artist, one of Judith Kindler's most remarkable attributes has been her ability to consistently reinvent herself, so that each direction feels fresh, avoiding the redundancy that plagues many artists. We at Abmeyer + Wood are extremely honored and excited to host Judith Kindler's ***The Shape of Things to Come***, and look forward to sharing it with you.

*"...great work, love the unorthodox shapes, love the subject matter of the feminine without politics or apology, love the variety that still belies the same author."*

*- Mat Gleason, Huffington Post Critic and LA Arts writer and Art TV aficionado*



## The Shape of Things to Come

I embarked on this body of work challenged by the return of the modernist elements in architecture and design and watching artists, via the major art fairs across the country, grappling with this trend by reverting to creating derivative pop art and geometric art, without a clear departure that is their own signature. Typically for me, I am affected by what is going on around me, popular culture, and this inevitably ends up reflected in my art in some way.



I lived through the cultural expansion of the modern and postmodern period as a young adult, and while I enjoyed some of the shapes and colors, I felt there was an emptiness surrounding modernism which rejected the formalism of the past for the stark quality of space, the hard lines, and unappealing spacial vacuousness. To me it seemed soulless - lacking in warmth, lacking in a sensuality. Even the postmodern art like Dadaism, that claimed everyday objects like urinals or a pile of dirty clothes in a museum as art, to me was a now dead phenomena of the past. The deconstruction ideal in art reflected the pessimism of that period. However it was the very thing that forced us to look at art in a different way and ultimately expand our idea of what art is and can be. I could identify with the self-conscious move away from traditionalism and realism that modernists and postmodernists were rejecting in art, in architecture and design and the deconstruction of our ideas of perfection. My own art also reflected that shift and anti-tradition.



### Meta-modernism

But through the process of looking back I stumbled upon something that very much inspired me. That is the idea of "meta-modern". In literary circles that also rejected modernism they coined the phrase "meta-modern" to reflect a bringing of soul and storytelling to modernism. This idea has grown as a cultural phenomena, a meta-modern spirit that has filtered into the fine arts where art oscillates be-

tween the pessimism of postmodernism to the bringing in of a sincere and hopeful optimism and bringing back soul.

So I found myself really relating to meta-modern conceptually even though it is not a formal artistic movement with rules of play. It was something that theoretically mirrored my own feelings. I thought it would be interesting to go back to the fond memories I had of shapes that dominated the modernist period: repetitive circles or rectangular shapes, amorphous-like shapes, and thought to take these memories and apply my narratives within the scope of these unique shapes and multi-shaped constructions and installations. That's where I began this body of work entitled **The Shape of Things to Come**. Experimentation with form, after all, was a critical aspect of the modernists - creating, reshaping, experimentation with technology, defined that movement.

### Finding the Soul

As I immersed myself in creating the pieces, it was not surprising that my mind went to the ideas of nourishment of the soul. What is it that gives us nourishment that ultimately produces joy and fulfillment in life and how does that relate to our environment? I also thought about the way we deal with things in our life, the impact of life on us, the chaos and complexities of our life, the idea of remaining calm amidst these complexities, and the drama of concealing or revealing our emotions. Many of these thoughts have been repeating themes throughout my art for years so I continued to bring this narrative into these new shapes and installations.





I am reflecting on the now meta-modern spirit that we all share in dealing with life both as abstract ideas as well as more direct ideas, and as you look through this exhibition at these various works I am hoping that not only can you relate to the soulful narratives, but that you can be excited by the play of complex compositions involved with the individual installations and pieces, the play of shapes and color or absence of color that reflect meta-modernism.

### The Role of Technology & My Process

My elaborate use and experimentation with technology as a critical component in both the process of developing this work from my digital photography, to post production digital painting, and archival output on canvas, begins the lengthy process of each work. Then integrating that media with physical painting, drawing, construction with diverse other media are all at the core of my process.

The photographic element is of critical importance. From my studio shoots of models, fabrics, objects, and food - to the environmental shoots of texture on walls and surfaces



Judith Kindler In her photo studio during a shoot (film still) and left with "Obscured I and II



that become combined with the staged imagery to provoke an emotion or obscure a gesture - this is where my process begins and the seeds of a narrative are planted.

In the digital painting process, I make an intentional effort to break down photographic imagery to dots, blurs, blending elements to move the work dramatically away from the realism of traditional photographic art - to provoke a sensuality, an emotion, a memory, a sense of place without the audiences ultimate need for a literal deciphering of what the elements are that compose an image. What is painted digitally or physically becomes blurred.

I hope you enjoy this work and that you have the opportunity to see it in person on exhibition at Abmeyer + Wood Fine Art in Seattle.

- Judith Kindler, October 2015







*“Art does not reproduce what we see. It makes us see.” - Paul Klee*  
*“I am driven to find the humanity and connection in life even though it often cannot be seen.” - Judith Kindler*

Obscured I and II

5' 3" X 5' each

Mixed Media - 25 panels suspended from a metal rod and linked together

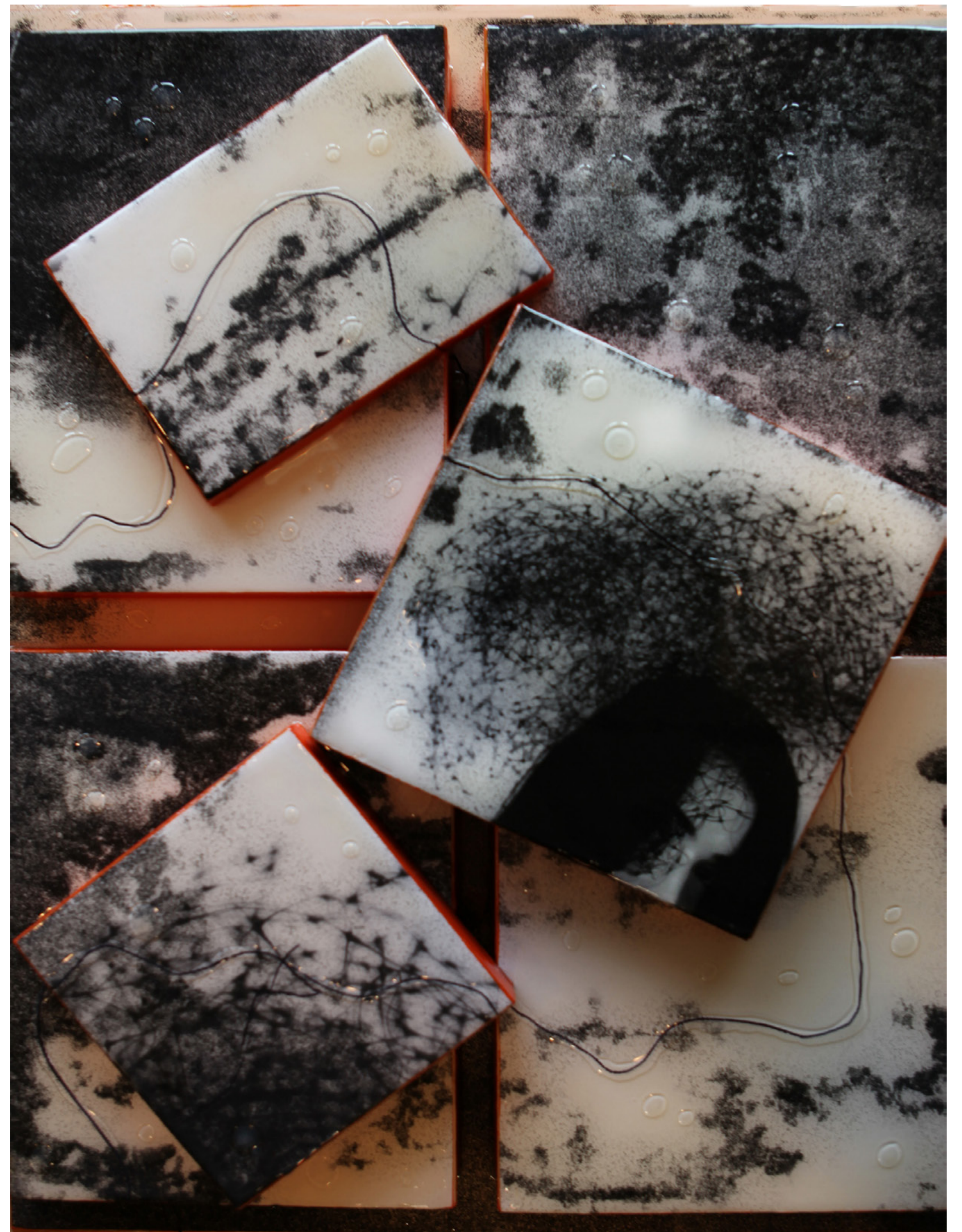
2015





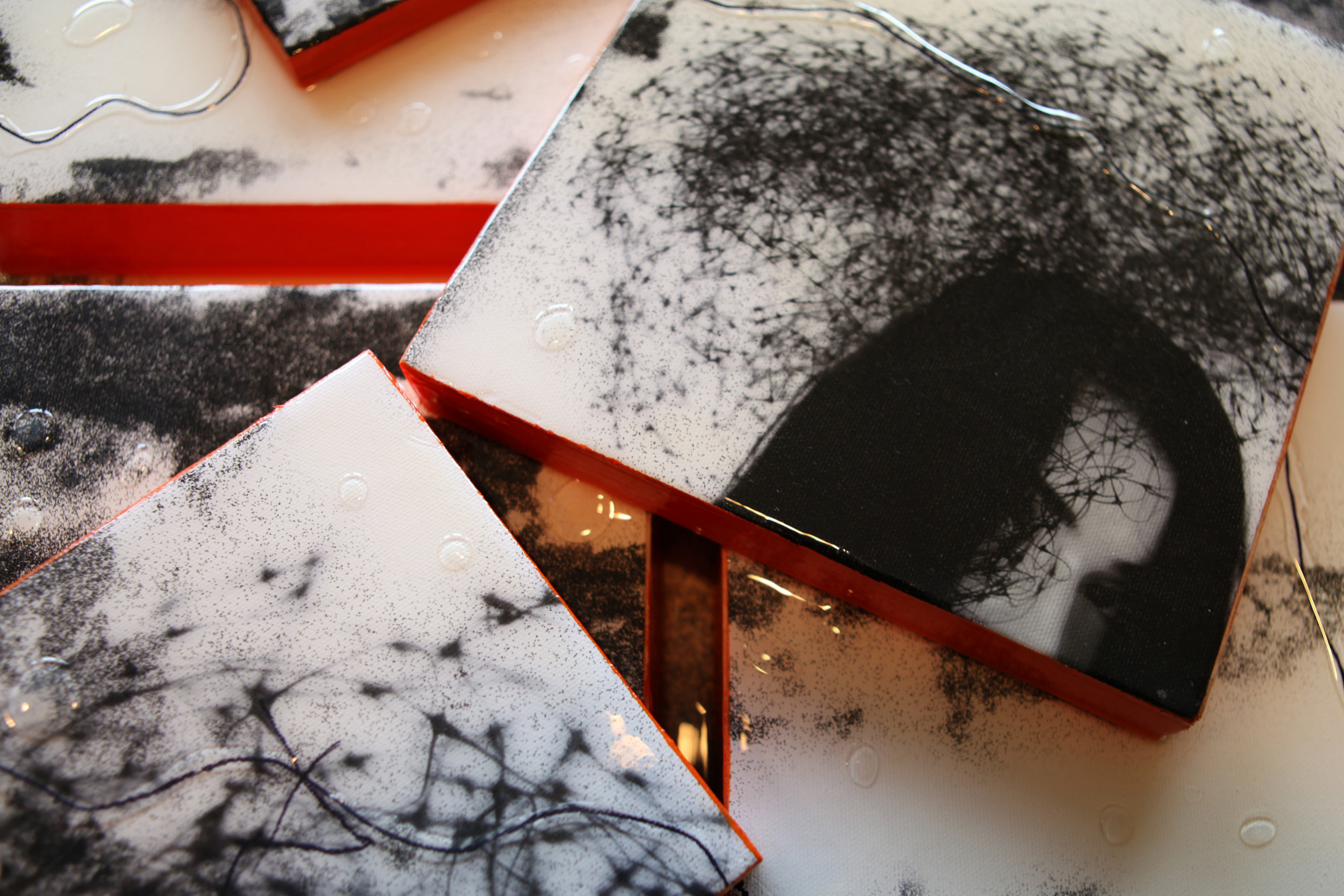


Watching You I  
22.5" X 18"  
Mixed Media on 8 Attached Panels  
2015



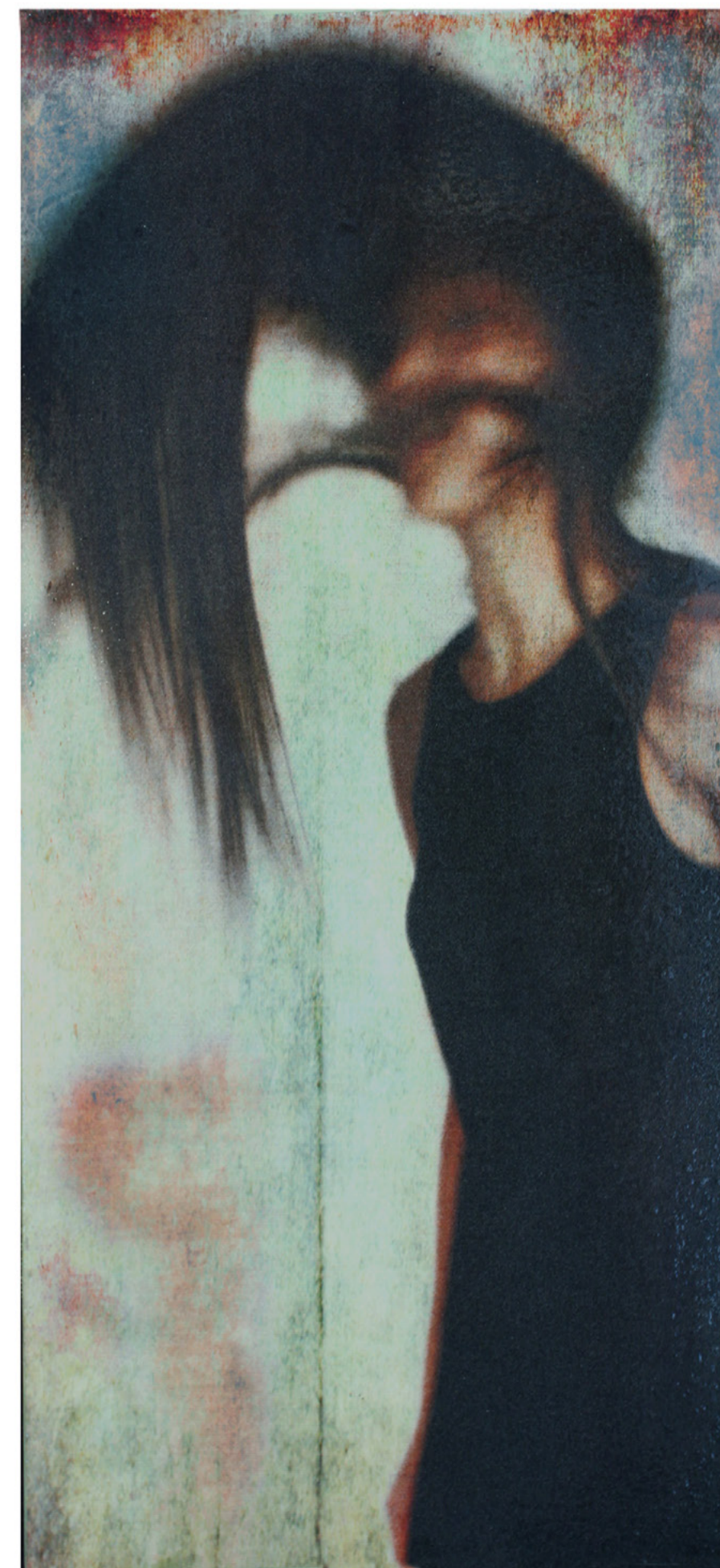
Watching You II  
22.5" X 18"  
Mixed Media on 8 Attached Panels  
2015



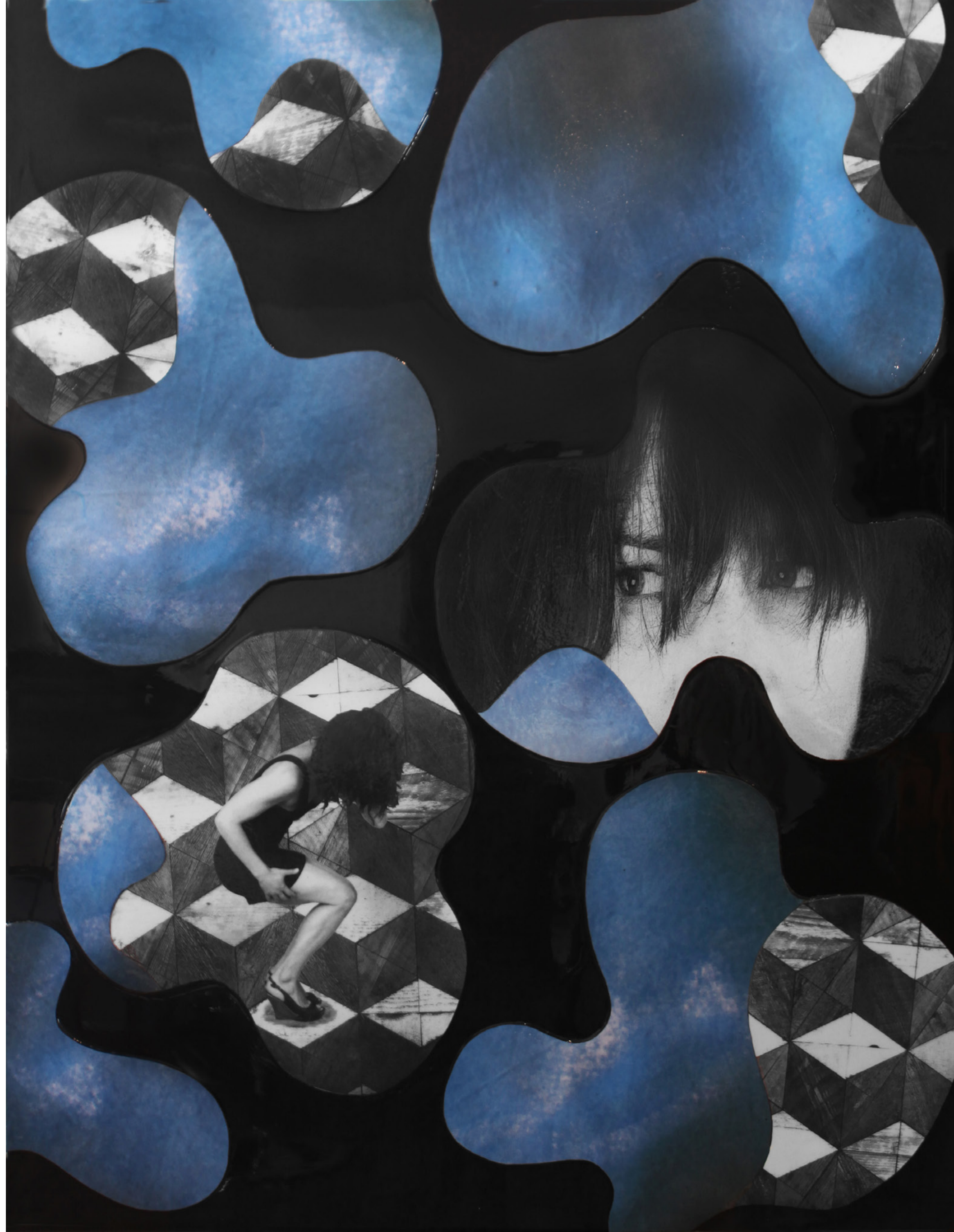




Flying  
24" X 12" each panel  
Mixed Media triptych  
2015



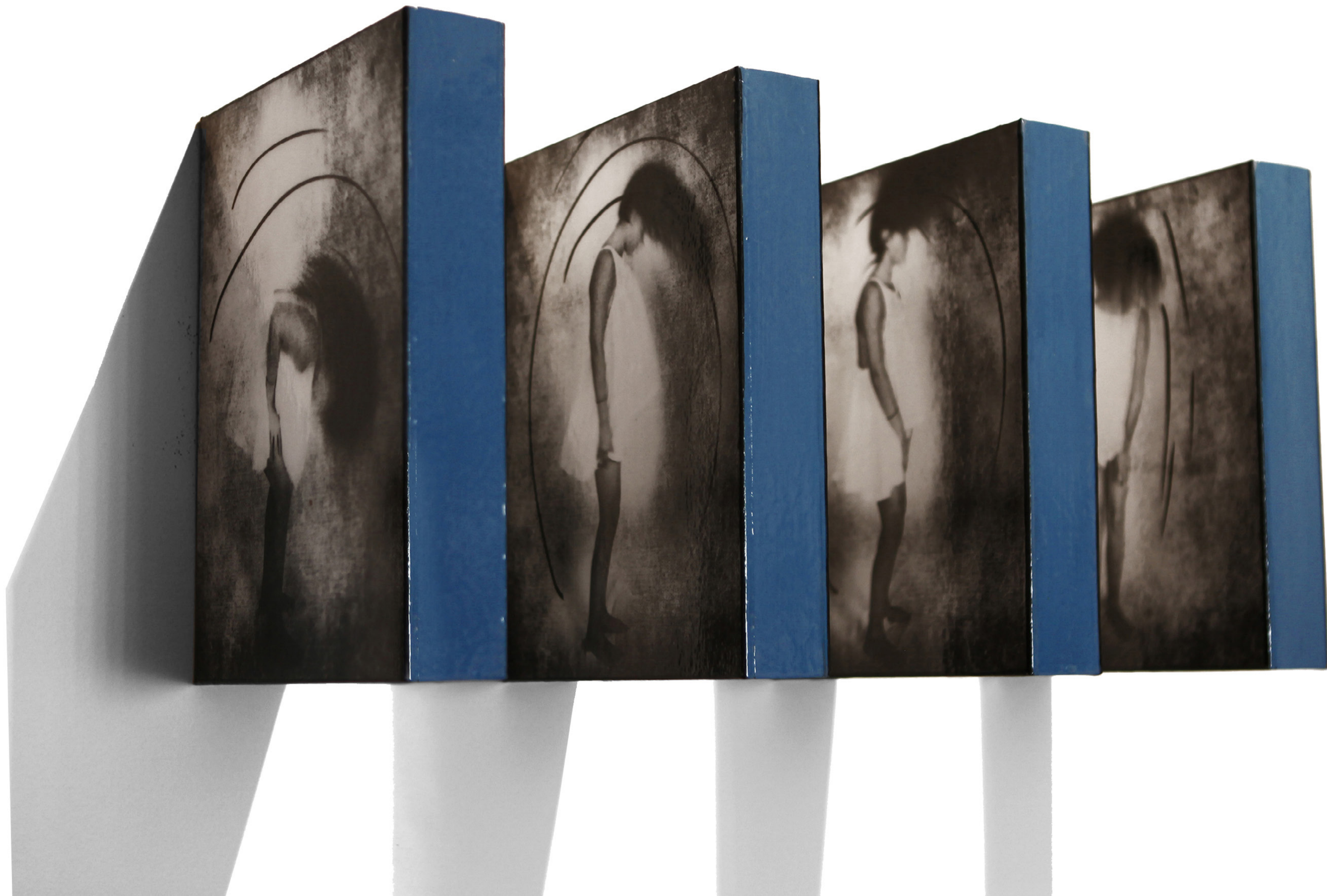




Jump  
60" X 48"  
Mixed Media on 8 attached panels  
2015



Movement Installation  
As installed here 10" X 8" X 21"  
Mixed Media 4 double sided panels  
2015







Front



Back

Shroud  
75.75" X 34" X 17.5"  
Mixed Media construction on wheels  
2015





Two Legs  
48" X 48"  
Mixed Media on panel  
2015





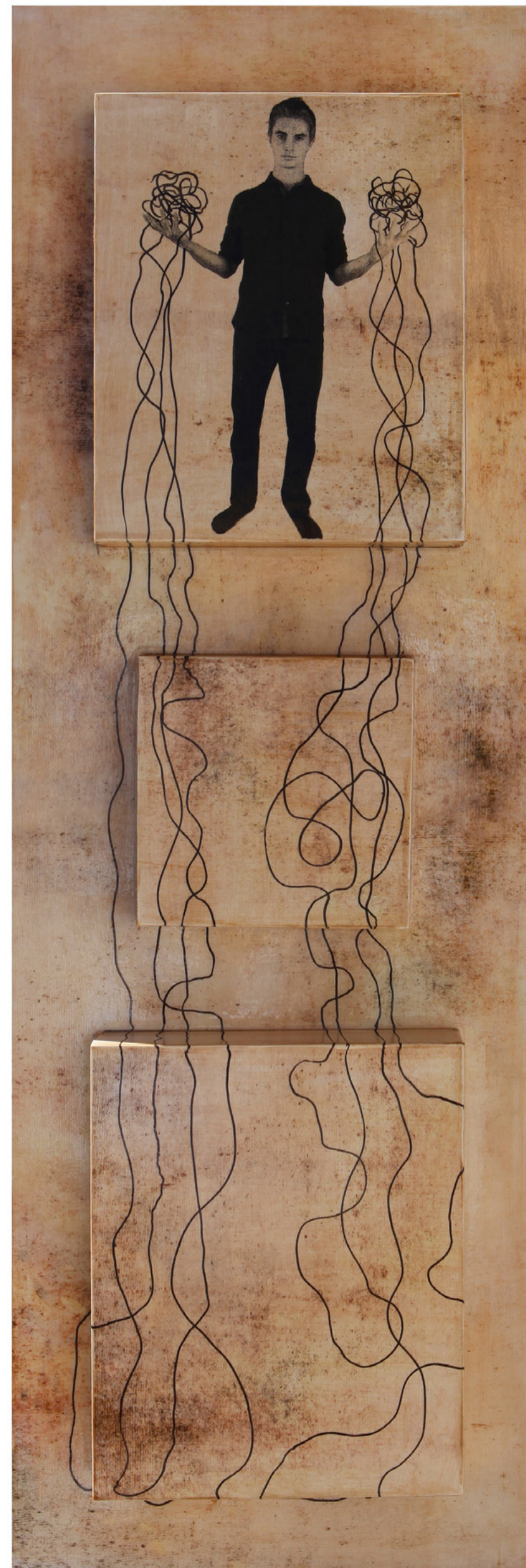
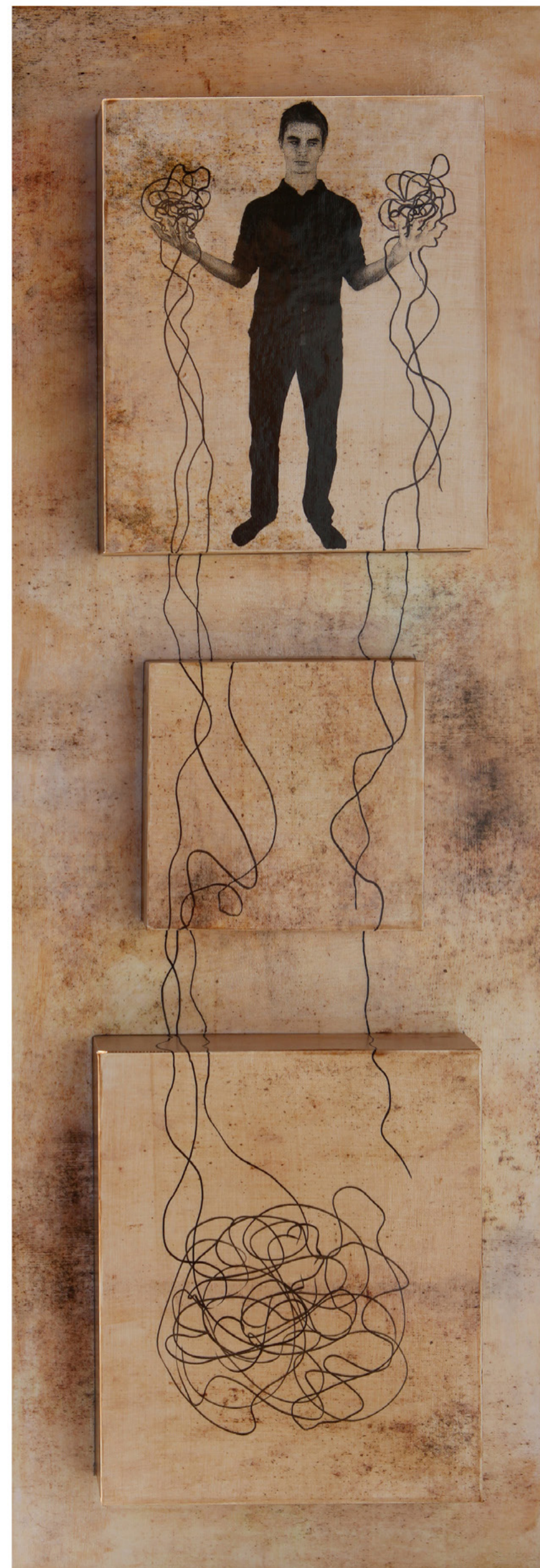
Confused  
80" X 18"  
Mixed Media on 25 attached panels  
2015







It's Complex I and II with closeup detail in background  
36" X 12" each  
Mixed Media on 4 attached panels each  
2015







Dance (detail on next page)  
40" X 50"  
Mixed Media on 38 Attached Panels  
2015







Orbs Installation  
6", 8", 12" 16" and 20" diameters  
Mixed Media on 10 detached panels with variable depths from wall  
2015





Orbs Installation in production in the Studio







The World  
40" X 50"  
Mixed Media on 28 attached panels  
2015







## Judith Kindler Biography

2015

Abmeyer + Wood, Seattle, "The Shape of Things to Come" Solo Exhibition - November 2015  
The Louvre, Paris, France - Exposure Award Digital Exhibition, July 2015  
Forre & Co. Fine Art, Aspen - "(I Can See You)" Solo Exhibition July/August 2015  
Melissa Morgan Fine Arts, Palm Desert, CA "(I Can See You)", Solo Exhibition - April /May 2015  
Gail Severn Gallery, Ketchum/Sun Valley, ID. Aphrodite, Solo Exhibition - February 2015

2014

Abmeyer + Wood, Seattle, SOFA, Chicago  
Melissa Morgan Fine Arts, Palm Desert, CA new work introduction  
Gail Severn Gallery, Ketchum/Sun Valley, ID. "The View", Solo Exhibition

2013

Gail Severn Gallery, Ketchum/Sun Valley, ID. "Notes to Self", Solo Exhibition  
Forre & Co. Fine Art, Aspen - "Notes to Self" Solo Exhibition  
Hall/Spasov Gallery, Bellevue, WA - "Evidence" Solo Exhibition  
Forre & CO. Fine Art. Ft. Lauderdale, FL - "Works in Encaustic" Solo Exhibition

2012

Gail Severn Gallery, Ketchum/Sun Valley, ID. "Notes to Self" Solo Exhibition  
Forre & Co. Fine Art, Aspen - "Unraveling Hidden Thoughts" Solo Exhibition  
Melissa Morgan Fine Art, Palm Desert, CA - "Unraveling" Solo Exhibition  
Gail Severn Gallery, Ketchum/Sun Valley, ID. Group Exhibition

2011

Seattle Art Museum Gallery - "Don't Hate Me Because I'm Beautiful" Selected Works and Installation  
Gail Severn Gallery, Ketchum/Sun Valley, ID. "Figurative Exhibition"  
Gebert Gallery, LA, CA - "Seen / Unseen" Solo Exhibition  
Seattle Design Center, Seattle, WA - "Chair Project" Exhibition  
Forre & Co. Fine Art, Aspen - "Coming Home" Solo Exhibition  
Melissa Morgan Fine Art, Palm Desert, CA - "Unraveling" Solo Exhibition

2010

Seattle Art Museum Gallery - "Don't Hate Me Because I'm Beautiful" Selected Works and Installation  
Forre & Co., Aspen, CO - "Don't Hate Me Because I'm Beautiful " Solo Exhibition  
Art Chicago, Gail Severn Gallery - "Don't Hate Me Because I'm Beautiful" Selected Works  
Gail Severn Gallery, Ketchum/Sun Valley, ID. - ART CHICAGO 2010 Art Fair  
Gail Severn Gallery, Ketchum/Sun Valley, ID. "Don't Hate Me Because I'm Beautiful " Solo Exhibition  
Melissa Morgan Fine Art, Palm Desert, CA - "Don't Hate Me Because I'm Beautiful " Solo Exhibition  
Gebert Gallery, LA, CA - LA ARTFAIR Exhibition (January 2010)

2009

Forre & Co., Aspen, CO - SOFA CHICAGO Exhibition  
Forre & Co., Aspen, CO - "This is not my Violin" Solo Exhibition  
Melissa Morgan Fine Art, Palm Desert, CA - "estro-GEN" Group Exhibition  
Gail Severn Gallery, Ketchum/Sun Valley, ID. "Gathering Together" Solo Exhibition  
Forre & Co., Aspen, CO - Group Exhibition  
Gebert Gallery, LA, CA - "Trans+Lucent" Group Exhibition

2008

Gebert Gallery, LA, CA - "No Explanations Needed" - Solo Exhibition  
Bakersfield Museum of Art, CA - "Melt My Art" - Group Exhibition  
Grover/Thurston, Seattle, WA - "Earless Listening" - Solo Exhibition  
Seattle Art Museum Gallery - "Autobiography" - Group show  
Gail Severn Gallery, Ketchum/Sun Valley, ID. "Eloquent Flower" - Group Show

2007

Gail Severn Gallery, Ketchum/Sun Valley, Idaho, "Memories" Solo Exhibition of Mixed Media Paintings  
R & F Gallery, Kingston NY, "Give and Take" - 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 IFA auction, award of merit, (Invitational auction)  
Poncho/Escala opening event exhibition Invitational (Group show of 6 artists)  
Pratt Fine Arts (Invitational Auction)  
Woman's funding Alliance (Invitational Auction)

2005

Anne Reed Gallery, Ketchum ID, (Group Exhibition)  
Woodside/Braseth Gallery, (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)  
Pratt Fine Arts (Invitational Auction)

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)  
Pratt Fine Arts (Invitational Auction)

2003

Ann Reed Gallery, Sun Valley  
AT.31 GALLERY, "Defining Truth" (Solo Exhibition)  
Poncho IFA (Invitational Auction)

2002

"Best of Show" 2002 Juried Exhibition - Bellevue Art Museum, Bellevue WA  
"Nourish" (Part I), Atelier 31, Kirkland WA (Solo Exhibition)  
Poncho IFA (Invitational Auction)  
Woman's funding Alliance (Invitational Auction)  
"Nourish" (Part II), Margo Jacobsen Gallery, Portland OR (Solo Exhibition)  
"Hands", Atelier 31, Kirkland WA

2001

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

Selected Collections:

Bakersfield Museum of Art, CA; Museum Louvre or Leave It, MN; Cornish College of the Arts; Ebberson, Lasher; Odessa Brown Clinic; Jon and Mary Shirley; Chap and Eve Alvord; Catherine and David Skinner; Greg and Sharon Maffei; Howard and Lynn Behar; Paul and Wade Skinner; Bill Frizelle; Tom and Annemarie Hedges

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  
Honored by Pratt Fine Arts in Seattle to be "Master Artist" for their Spring semester 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, Director of Art / Curator of the Bellevue Arts Museum in Bellevue WA



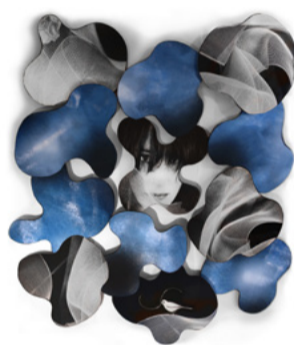




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SEE THE VIDEO OF  
"The Shape of Things to Come"

<https://youtu.be/tZ3mnZX1zzg>



For more information please contact:

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