



JUDITH KINDLER
EVIDENCE



*On the cover:
Jump
48" X 36"*

*On this page:
The Nurse
Triptych 57.5" X 63.5"*

*On the following page:
Stilletos
9" X 7" X 7"*



EVIDENCE

It occurred to me when I embarked on this work, that I have always collected objects. These items would take me back to an earlier time in my life or to a historic period that had intrigued me and somehow seemed elusive and haunting in a curious way. But the real inspiration started the day I found this pair of stilleto nurse shoes in a vintage clothing shop. Of course I had to have them.

Perhaps it was as a result of watching WWII movies when I was a child and being drawn to the nurse's crisp white aprons with their deep red crosses or the old images of sailors with beautiful Asian women. After all, I had straight black hair for most of my life, a look typical of those exotic women who fascinated me.

I had thought I might become a nun around the age of 18, as I was drawn to the cloistered world that seemed so mysterious. I loved their black habits. The collection of Santos' over the years became a passion. So I have collected objects that have reminded me of, or were remnants, or evidence of a moment in my life.

In so many ways it can be the common objects as well as the extraordinary ones that define a moment in time. They give the suggestion of reality to otherwise lifeless images of current or past histories. Perhaps then it is the idea of evidence that confirms and gives meaning to my composed mixed media stories.

In this work I've obsessed over the collection as there is a pure joy in the hunt for evidence. I've drawn inspiration from these objects as remnants, whether they become the photographic documentation or are directly imbedded in a work. I play with the idea of "evidence" in a sometime sinister and seductive way, implying much more than the objects engaged in the works could really ever portray on their own. Through incorporating them with layers of my documentations, my studio-staged photographs along with drawing and painting I have created composite or mixed media narratives. The combination of imagery with physical evidence ultimately arouses curiosity and portends a mystery only to be deciphered by the viewer and filtered by his or her own associations.

In doing the work I found that I thoroughly enjoyed this process of storytelling and the deliberate use of sinister implications even though often couched in humor. Hidden in each work are nuances that are self-referential and therefore known only to me and perhaps those in my inner circle.

Technically, the work has been extremely laborious. It begins with photography and the hunt for the right objects to connect to a story. It continues with historic research and the composing of images to create a single new digital image. I employ an elaborate process of breaking down the final image into a graphic texture that implies something that is not exactly in the present. Using custom built panels and molds to cast resin artifact chambers I mount, draw, paint and apply multiple pours or castings of resin over the completed work, embedding objects. I encase it all forever, permanently connecting the story to the evidence.

Judith Kindler

August 2013

All works were completed in 2013



Help is on the Way!
24" X 24"

*Help is on the Way Sculpture
with Shelf/Pedestal
2006/2013
48" X 36"*





Burn Out
38.5" X 24" X 8"

Don't Play With Fire
52" X 42"





*Playtime
42" X 49"*

*Medical Sack
Evidence that goes with Play-
time wallwork
17" X 14" X 14"*





Diplomatic Relations
48" X 36"
With Evidence on 2 Panels
13" X 7" each



Unwinding Baby
12" X 24"



Dreams of Flight
60" X 48"

Following Page:
Tequila Made Me Do It
Diptych 48" X 82"





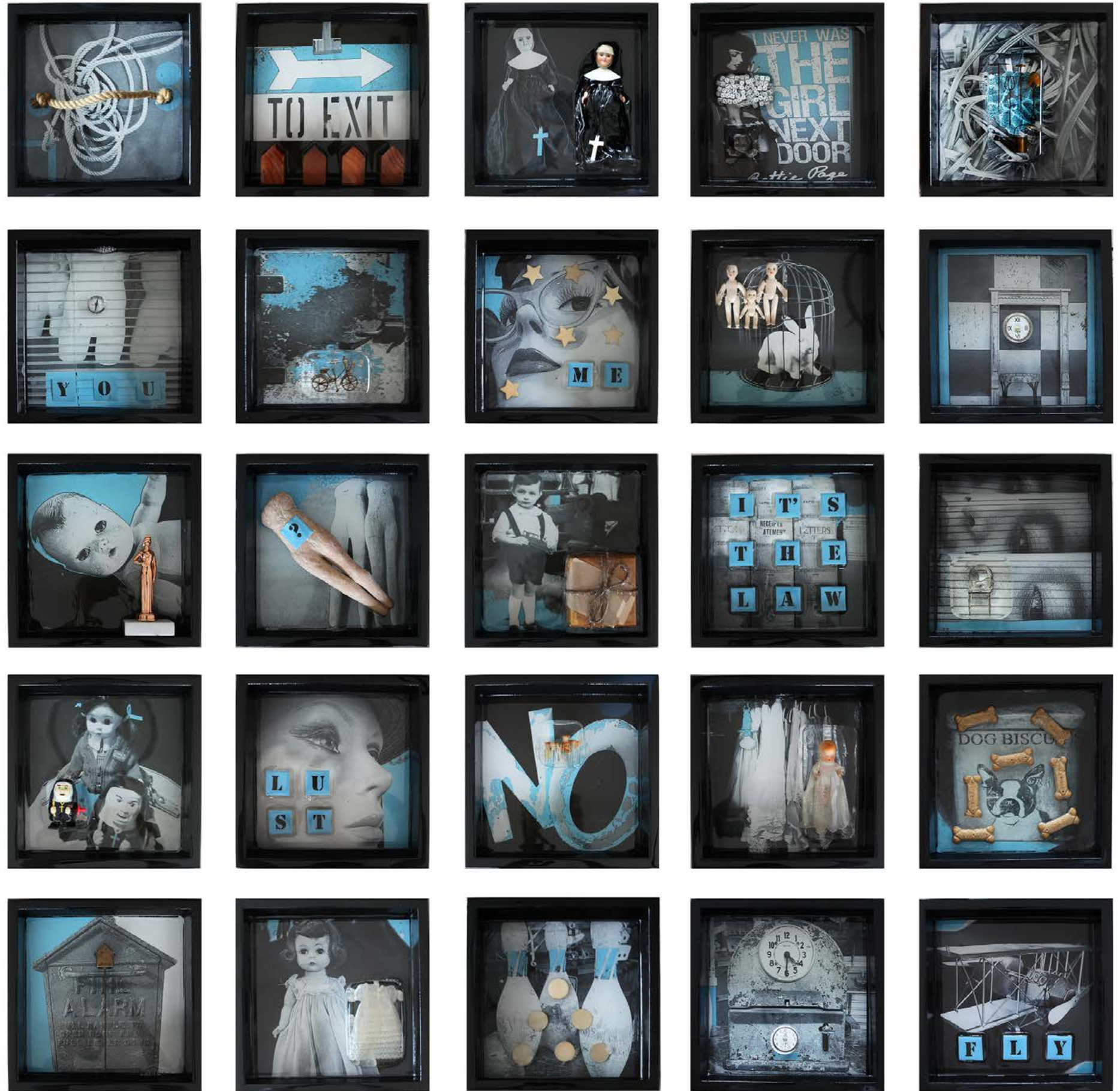
Locked
48" X 60"

Wind I and II
36" X 12" each
Sold individually





Little Fluffy
12" X 24"



The Evidence Installation
Each work is shown on the following pages
As shown 6' X 6'



All Dressed Up
12" X 12"



The Bike
12" X 12"



Little Ones
12" X 12"



Fly
12" X 12"



Composed
12" X 12"



Garden
12" X 12"



I Never Was
12" X 12"



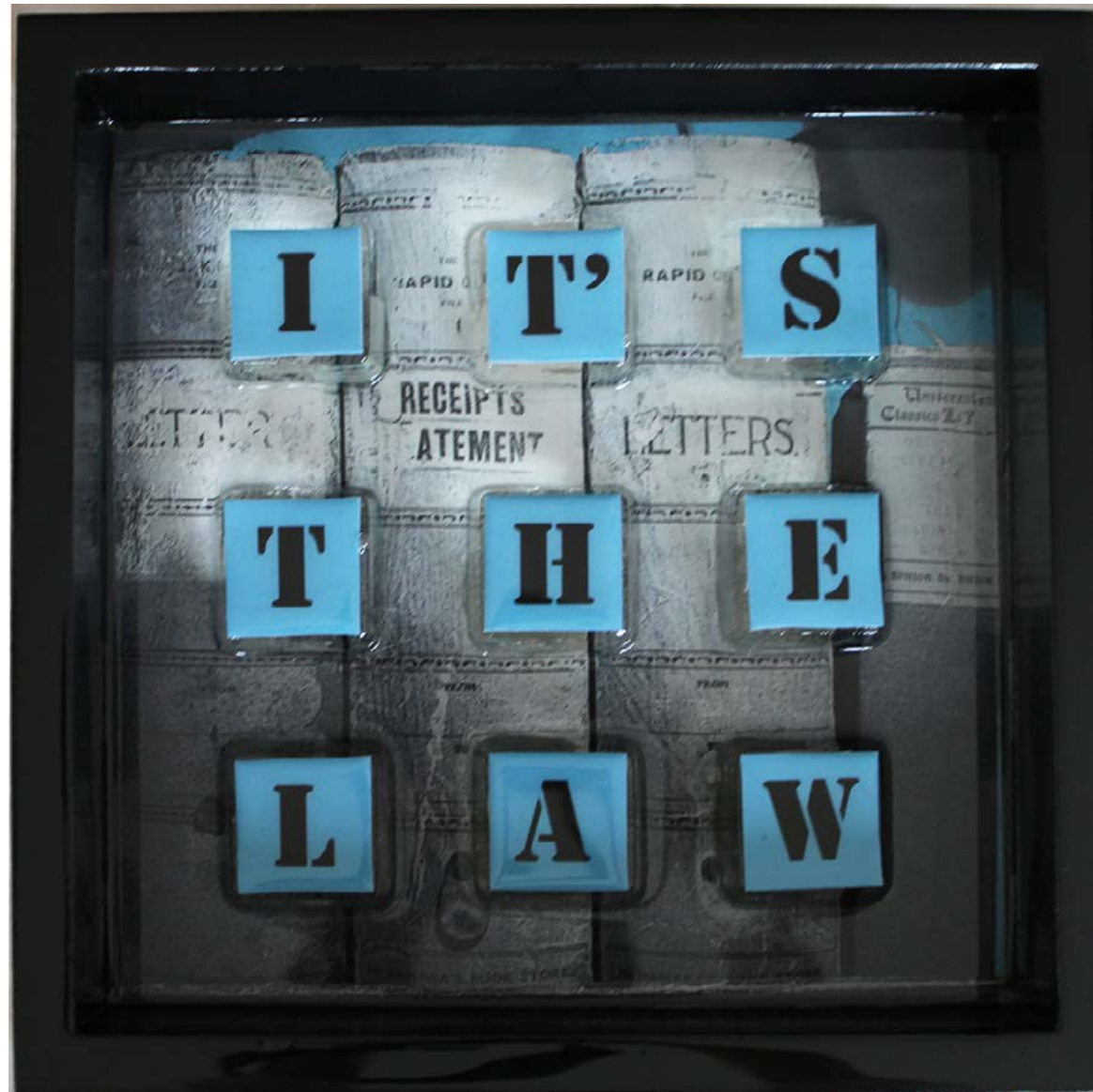
To Nun or Not to Be
12" X 12"



Dog Biscuits
12" X 12"



I'm So Pretty
12" X 12"



It's the Law
12" X 12"



Time
12" X 12"



Lust
12" X 12"



Little Houses
12" X 12"



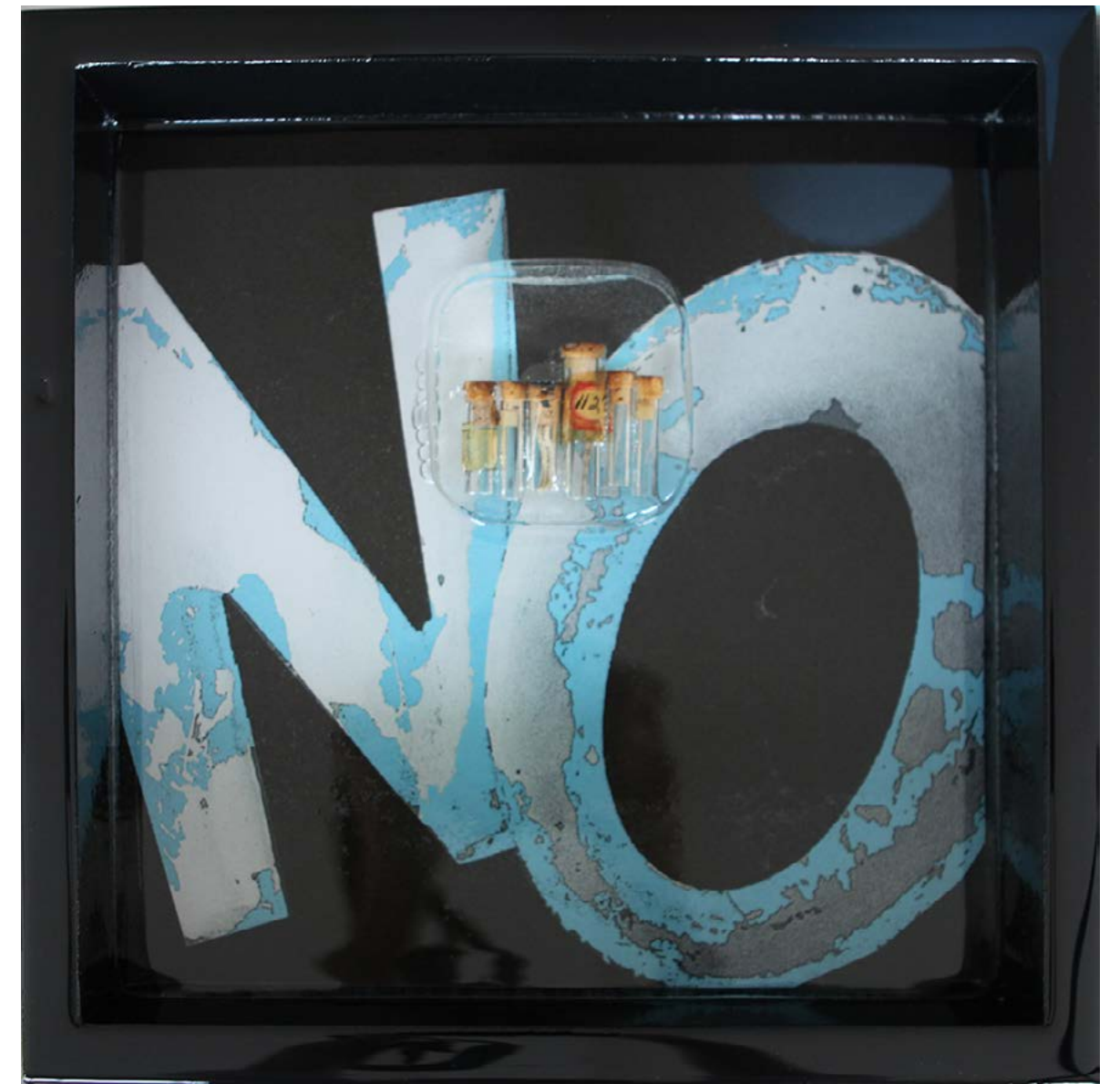
Mean Nun
12" X 12"



Me
12" X 12"



The Mistake
12" X 12"



No
12" X 12"



Rope
12" X 12"



Royal Baby
12" X 12"



What?
12" X 12"



You
12" X 12"



The Package
12" X 12"



To Exit
12" X 12"



*Discovery (Tower Installation - front and back views)
Approx. 88" X 36" X 21" including removable wheel base*

JUDITH KINDLER BIOGRAPHY

Selected Solo and Important Exhibitions:

2013

Hall/Spasov Gallery, Bellevue WA – “Evidence”

Gail Severns Gallery, Ketchum/Sun Valley, ID. - “Notes to Self “

Forre & Co. Fine Art, Aspen – “Notes to Self “

2012

Forre & Co. Fine Art, Aspen – “Unraveling Hidden Thoughts”

Melissa Morgan Fine Art, Palm Desert, CA – “Unraveling”

Gail Severns Gallery, Ketchum/Sun Valley, ID. “Notes to Self “

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 – “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., Aspen, CO – “Don’t Hate Me Because I’m Beautiful “

Art Chicago, Gail Severns Gallery - “Don’t Hate Me Because I’m Beautiful”

Gail Severns 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 “

Gebert Gallery, LA, CA – LA ARTFAIR

2009

Forre & Co., Aspen, CO – SOFA CHICAGO

Forre & Co., Aspen, CO – “This is not my Violin”

Gail Severns 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”

Arts Community Service and Awards

2007

Gail Severn Gallery, Ketchum/Sun Valley, Idaho, "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 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 ID
Woodside/Braseth Gallery, Seattle WA
Cornish College of the Arts, Seattle, WA
Gas Gallery, Torino, Italy

2004

Anne Reed Gallery, Sun Valley "Defining Truth"
AT.31 Gallery, "Alter Ego"

2003

Ann Reed Gallery, Sun Valley
AT.31 GALLERY, "Defining Truth"

2002

Bellevue Art Museum, Bellevue WA
"Nourish" (Part I), Atelier 31, Kirkland WA
"Nourish" (Part II), Margo Jacobsen Gallery, Portland OR

2001

Northwest Womans Annual, Bibati Gallery, Portland OR
"It's The Law" Atelier 31, Kirkland WA
Bellevue Art Museum, Bellevue WA "Best of Show"
Buschlen Mowatt, Vancouver BC. - "Two by Two"

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 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, Performance Hall and to the Advisory Committee, overseeing the development of the Theatre District and Performance Hall.



Image of Evidence in Progress, illustrating the dimensionality of the work with its embedded objects



Objectify
12" X 8" X 7"

JUDITH KINDLER
EVIDENCE
on exhibition
September 5th through October 31, 2013

HALL / SPASSOV GALLERY

800 Bellevue Way NE, Suite 150, Bellevue WA 98004
www.hallspassov.com
info@hallspassov.com
425-453-3244

JUDITH KINDLER
www.judithkindler.com