



Portrait of My Children

Reviews of Exhibitions

by

Alice Riddle Kindler

Van der Loos, "Nieuwe Rotterdamsche Courant," Rotterdam, November, 1929

Those who have been to the Kindler country house in Senlis know the exquisite beauty to be found there.

Now, Mrs. Kindler has brought to her exhibition many canvases, principally flowers and studies of the out-of-doors, reminiscent of its surroundings.

She seeks the vigor and freshness of the light, the expressive power of peasant flowers, the vibrating glow of the green in different plants, and quiet little village spots made charming with figures of children.

These paintings, born of a frank outlook on life, give evidence by technical proficiency of a lithe joy-of-living that sanctions strong expectations for the development of a real talent.

Pierre Arnaud, "Les Artistes d'Aujourd'hui," Paris, January, 1931

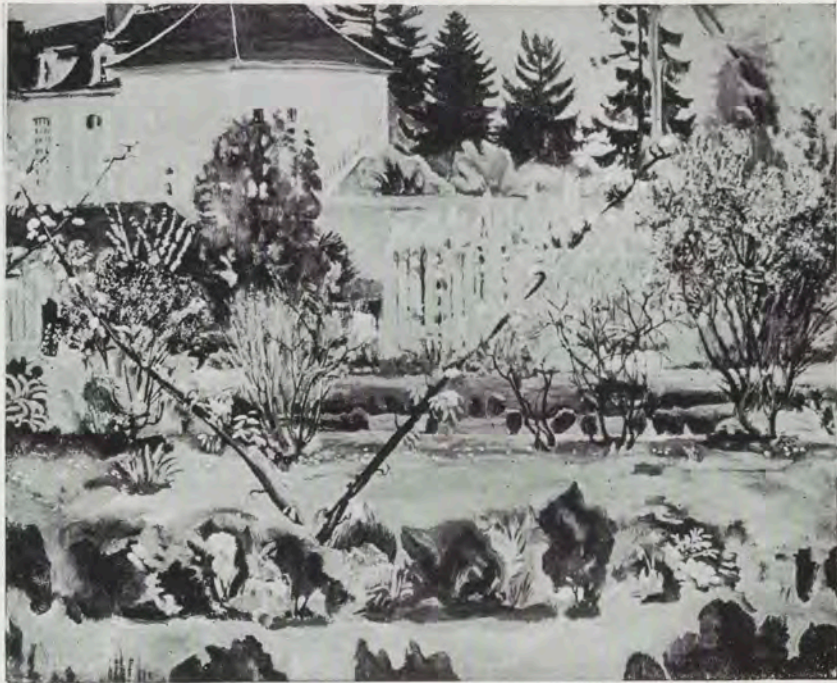
What strikes one at first in the work of Alice Riddle Kindler is the extraordinary freshness of her palette. The ensemble which she presents offers the most beautiful qualities: vigor and joyous harmony of colors, solidity of construction, an innate sense of decorative effect and a very delicate feeling of the picturesque.

Her flowers are vibrant evocations, bouquets composed without pretentious research and over which one bends to smell the perfume.

Gardens of Ile de France, fresh and wild, translated with exquisite spontaneity; old churches with walls patined by the bloom of time,—you have in Alice Kindler an interpreter of the most sensitive, the most delicate understanding.



Procession—First Communion



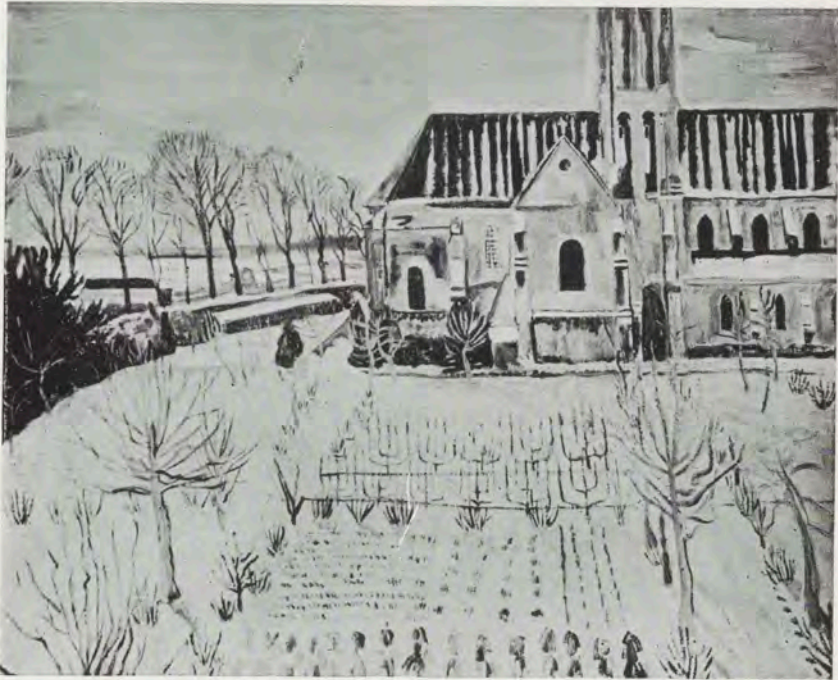
Spring

"The New York Times," January 8, 1932

Alice Riddle Kindler, who is having an exhibition at the Delphic Studios until January 17th, is a Philadelphia painter who has lived in France for the last nine years. She is the wife of Hans Kindler, well-known 'cellist and director of the newly-organized National Symphony Orchestra in Washington.

Mrs. Kindler won the \$1000 competition prize in 1914 for her mural, "The Canterbury Pilgrims," in the West Philadelphia High School, and Mrs. Harry Payne Whitney's prize for the decoration of a theatre lobby in 1917. She is represented in the Pennsylvania Academy of Fine Arts and the Barnes Collection.

The exhibition at Delphic consists principally of bright, lyric studies of French gardens and old French churches. "Louis Bromfield's Garden" and the dahlias and tulips about Mrs. Kindler's own house at Senlis are among the more recent and most freely-handled pieces. "Dried Flowers," lent by the Pennsylvania Academy, is probably the finest painting in the show. Mrs. Kindler's evolution as a portraitist is nicely exemplified by the early "Leopold Stokowski (Scheherezade)" in a tight, decorative style reminiscent of Gauguin and Leon Bakst, and the portrait of her three children (1929) lush, almost as a Renoir.



Winter—St. Vincent

Carlyle Burrows, "New York Herald-Tribune," Sunday, January 10, 1932

It is an unusually ingratiating exhibition that one encounters this week at the Delphic Studios, comprising the work of Alice Riddle Kindler, of Philadelphia. This artist, who is obviously an accomplished painter, has been living in Paris and practically all the subjects on view were painted there. One expands pleasantly to the warmth of her flowers and gardens as though touched by the breath of summer itself. The secret of her painting lies in its freshness, its exhilarating color, and in the artist's sensitiveness to Nature's most alluring moods. This is not to imply that all is sweetness in her work, nor that Mrs. Kindler limits herself to such themes as Nature alone offers.

The group portrait of her children is remarkably clever from the standpoint of pictorial composition, and as a study in illumination is a work of real virtuosity. There are also a portrait of Leopold Stokowski and various more or less imaginative themes of interest. Mrs. Kindler, however, could do nothing more advantageous than to revert to the theme and treatment of her most successful outdoor paintings, the "Spring" and "Summer," which are treated with rare feeling and atmospheric subtlety.



Moroccans on Horseback

Helen Appleton Read, "Vogue," January 15, 1932

A charming exhibition of decorative Flower still-life and Figure compositions in out-of-door settings, painted by Alice Riddle Kindler is a feature at the Delphic Studios during January. Mrs. Kindler has spent the last few years in France. Her pictures, although frankly decorative in treatment, have an emotional content, a personal reaction to her subjects, that removes them from the impersonal idiom of the purely decorative. She brings a charming lyric note to contemporary American painting.



Children Amongst Tulips

Margaret Breuning, "New York Evening Post," January 9, 1932

The artist is well endowed and trained—the color is delightful and both sympathy and insight are revealed. The paintings of children are perhaps the most successful of all the canvases of the exhibition, both in power of portraiture and the beauty of color.



Bouquet

KINDLER PAINTINGS GAY AND BRILLIANT

Exhibit at Crillon Is Praised as Example
of Controlled Modernism

Dorothy Grafly, "Philadelphia Public Ledger," Sunday, February 7, 1932

Alice Riddle Kindler, Philadelphia painter, and wife of Hans Kindler, conductor of the Washington Symphony Orchestra, is holding a one-man exhibition at the Crillon Gallery.

Mrs. Kindler paints with brilliant pigments, but, unlike many another modern, holds them within bounds, creating an impression at once joyous and

controlled. Her subject matter is as gay as her palette. She gives sketches of flower-accented and tree-shadowed gardens, festive bouquets, sunlit landscapes and studies of her own children, standing knee-deep in tulips, or sober, red-cheeked and fair-haired at the family table, where the cloth is a cheerful yellow.

One of the most interesting of her compositions is her "Portrait of My Children," as she sees them ranged about her table with gay accents of fruit and pottery to complete the decoration.

In "Old Gateway" the artist concentrates upon painting the entrance, curiously slighting the foreground wall and fence, but giving evidence of her ability to handle masonry and bright sunshine.

Two of the canvases deal with religious pageantry. One is "Pardon-Brittany," a sketch of black-clad, white-capped French peasants winding in a long, curving line through the countryside; the other, "Procession St. Vincent," in which Mrs. Kindler shows herself the pupil of Henry McCarter in her treatment of background and sky. The foreground is given to a cathedral garden color accented with blobs of lanterns and banners.

The same festive color spirit is felt in the secular impression, "Market-Senlis," gay with vegetables on market stalls.

Mrs. Kindler is most exuberant in her still-life compositions, playing reserved deep, round, red flower masses of a central motif against light, misty, offspraying in delicate foliage and flowerettes. Strength is thus given charm by infusion of delicacy.

It is interesting to note, also, the difference in texture between the still-life studies of living flowers and the well-composed "Dried Flowers" owned by the Pennsylvania Academy of the Fine Arts, where Mrs. Kindler received her preliminary art training.

Although the figure compositions are less frequent, one finds in addition to the group of children the amusing "Moroccans on Horseback," a peculiarly wooden presentation of merry-go-round figures against outdoor background.

An imaginative portrait of Leopold Stokowski against a Scheherezade background rounds out the exhibition.



Lithograph—Skyrockets, Paris

C. H. Bonte, "Philadelphia Inquirer," Sunday, February 7, 1932

A visit to the Crillon Galleries is an excursion into a realm of art unencumbered by any affectations. The pictures there are by Alice Riddle Kindler, wife of Hans Kindler the 'cellist, and leader of the Washington Symphony Orchestra, and a capital opportunity is provided to study the methods pursued by this unusually gifted woman, who seems to create with such joyous spontaneity. Despite what was said above about the present enthusiasm of Americans for the native scene, Mrs. Kindler seems to be devoted to European and other foreign themes, notably in the neighborhood of Senlis in France, where she and her husband have a house, in that town made famous by Kamroff's

"Coronet," and by the concluding episodes of the World War, if indeed that war can be said to have had a conclusion as yet.

Mrs. Kindler employs a remarkably fresh palette, full of glowing, lively colors, which she combines in happy harmonies, with much solidity of construction in her objects, and realizes visually her inborn sense of what constitutes a good decoration. She has a frank and straightforward outlook upon those portions of life which she chooses to paint, and whether her picture be one embodying only slightly detailed figures of people as in "Market Senlis"; "Procession, St. Vincent," and "Pardon, Brittany," or groups of flowers in seasonal expressions, it is felt that she sees all these things forthrightly.

The exquisite, yet intensely real "Dried Flowers," lent to the present showing by the Pennsylvania Academy of the Fine Arts, is one of her most notable paintings of this sort, and "Flowers Against Shawl" is another of her striking and gorgeously colorful compositions. We see here, too, the wonderful garden of Louis Bromfield, the literary man, as well as a portrait of Leopold Stokowski, sub-titled "Scheherezade," for reasons which will be patent to anyone familiar with the brilliant rendering by Stokowski of that flaming Rimsky-Korsakoff work. "Portrait of My Children" and "Portrait of Helen" likewise have individual charms, and for variety there is "Moroccans on Horseback," two gentlemen of Northern Africa enjoying themselves somewhat sedately on the wooden steeds of a merry-go-round. The fashion in which the white-robed figures and the four horses have been disposed on the canvas, against a backing which does not seem to be especially Oriental; the glory of the pigmentation and the sense of animation which pervades the whole scene, are the elements which, in the aggregate, make this picture one of very lively concern.