



Mia
galleries

Miami International Airport
Division of Fine Arts & Cultural Affairs



Kristen Thiele
The Masterpieces

February 2012 - May 2012

Central Terminal Gallery, just past security check point

The Masterpieces series traces back to my time living in Chicago in the late 90s after graduating from the Art Institute of Chicago. It developed from some early drawings that were actually doodles of my cat Chicken where I imagined him in various super hero outfits with corresponding, but less-than-super powers. For example, *Super Cat* had the ability to see things that didn't exist, the power to stare for long periods, and the power to claw you. A character was borne from these drawings and I began to incorporate him into my "real" work, my paintings. Eventually it grew to become a series that spanned over 5 years. From the *Super Cat* evolved a prankster whose foil was the character of a hapless yellow dog. In these paintings I spoke of a certain kind of relationship, almost a sibling dynamic. I then began to incorporate backgrounds from famous paintings to give an incongruous setting to the action of the foreground. This then was the beginning of this final phase of my series, *The Masterpieces*, where my characters became the figures in those famous paintings.

I believe that this work is a wonderful way to introduce these works of art history to an audience who do not have art backgrounds. I also feel that for those who do, they may have the enjoyment of recognizing the references.

A note about the window frames: I collected these windows while living in Chicago. People would leave them out in alleys and in front of buildings so that anyone who would want them could just take them. I had over 100 windows stacked up in my loft apartment in Lakeview when I decided that these would serve very well as a painting surface and would have the benefit of being framed and under glass as a result! I paint directly on the back of the window, on the glass itself. A technique related to the 15th century German painting technique; *binter glas malerei*, literally meaning "behind glass painting." This meant that I had to paint in reverse, painting the foreground first and working back. It also meant that I had to paint backwards, so what is seen from left to right, was actually painted from right to left.

Kristen Thiele



Top: *Grande Odalisque*, 2002, oil on windowpane, 28" x 36"

Bottom: Jean-Auguste-Dominique Ingres, *Grande Odalisque*, 1814, oil on canvas

Left: *Wash Basin*, 2003, oil on windowpane, 36" x 34"

(after Mary Cassatt, *The Bath*, 1891-1892, oil on canvas)



Top: *Primavera*, 2001, oil on windowpane 33" x 44"

Bottom: Sandro Botticelli, *Primavera*, 1482 , tempera on wood panel



Originally from Miami, Kristen Thiele studied fine arts at the University of Miami on a full tuition scholarship. In 1992, she moved to Chicago to attend the School of the Art Institute of Chicago (SAIC) where she studied painting, sound, and video, and graduated with a BFA in 1995. After graduating from SAIC, Thiele apprenticed Chicago screen printer Steve Walters of Screwball Press and learned the art of silkscreen printing, primarily printing posters for local and national

bands. During her time in Chicago, Thiele participated in numerous shows exhibiting her work, including three solo exhibitions at the David Leonar-dis Gallery. Upon her return to Miami, she became a member of the Art Center South Florida on Lincoln Road in South Beach, where she held a studio until her recent move in 2010 to Bridge Red Studios in North Miami. During this time, Thiele completed her Master of Fine Arts at Miami Inter-national University, graduating in 2011. Thiele's posters were published in the definitive rock poster book, "The Art of Modern Rock" and her paintings in, "Miami Contemporary Artists."

On cover: *Arnolfini Wedding*, 2001, oil on windowpane 40" x 31"

Above: Jan Van Eyck, *The Arnolfini Wedding*, 1434, oil painting on oak panel