

# COLLECTIONS

VOLUME 12 JUNE 2014

**Theater of War: Paul Endres Jr.'s *Tales of the American Burden***



*Fine American and European Paintings,  
Prints, Drawings, Watercolors and Sculpture*

Richard J. Baiano, PRESIDENT  
Stephanie V. Bond, EXECUTIVE VICE PRESIDENT

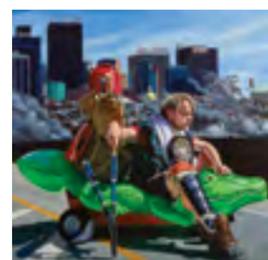
169 Newbury Street  
Boston, MA 02116  
617-266-1108  
617-266-2381 fax  
childsgallery.com  
info@childsgallery.com



We encourage you to phone or e-mail us to reserve your work of art. If you are from Massachusetts, a 6 1/4 % sales tax will be applied. A small shipping and handling fee, depending on package size, will be applied to all sales of art. Visa, MasterCard, and American Express are accepted. Prices are subject to change without notice. Works shipped on-approval may be returned within ten days of receipt. Firm orders have priority. All works returned must be as sent: prepaid and insured. All works in this catalogue are unconditionally guaranteed to be as described. Your bill of sale acts as your certificate of authenticity, and we will refund your money at any time if on good authority our description should be shown to vary from the work at the time that it was sold.

To Receive Our E-Catalogues:

In addition to the *Print Annual*, the *Painting Annual*, *Childs Gallery Collections*, and the *Childs Gallery Bulletin*, we offer a series of specialized e-catalogues. These email-based announcements serve as single artist catalogues, exhibition catalogs, or pertain to specific genres such as marine, still life, portraits, etc. Please provide your e-mail address including an indication of the artists or subjects that interest you. We hope you will let us know how we can shape this publication series to serve you better. You can also register for e-catalogues at [childsgallery.com](http://childsgallery.com).



COVER **Hail Ocampo, 2014**  
Oil on panel  
36 X 36 INCHES

Year 9 P.B. (Post Burden). The fate of Boston's own Sam "The Pilgrim" Hutch has been a consistently sore subject of debate among Burden-era historians. The classic version of the story children are taught in school is that he valiantly perished at the Defense of Long Bridge, fending off Ocampo's forces for over two days. However, new evidence suggests Hutch may have fallen victim to a darker and far less romantic end.

## COLLECTIONS

Theater of War: Paul Endres Jr.'s *Tales of the American Burden*

Editor: Richard J. Baiano  
Assistant Editor: Stephanie V. Bond  
Staff: Julie Barry, Gina Canning, Kathryn Fields,  
Matthew McDaniel, Sally Norton, and Angeera Khadka  
D. Roger Howlett, Senior Research Fellow  
Photography: Darren Stahlman|[darrenstahlmanphotography.com](http://darrenstahlmanphotography.com)  
Catalogue Design: Carlos Ridruejo|[caridososa.com](http://caridososa.com)

©2014 Bond Baiano LLC / Childs Gallery All Rights Reserved.

SCAN THE CODES  
WITH A QR READER  
ON YOUR MOBILE  
PHONE AND VISIT THE  
ONLINE GALLERIES AT  
[CHILDSGALLERY.COM](http://CHILDSGALLERY.COM)



## Theater of War: Paul Endres Jr.'s *Tales of the American Burden*

GALLERY EXHIBITION  
APRIL 7-JUNE 14, 2014



## CONTENTS

Introduction	7
Welcome to Burden America	8

### Tales of the American Burden

The Fall of Fort Wixon, Year 7 P.B. (Post Burden)	11
The Cephalophoric Smugglers of the Ishmaelian Society, Year 8 P.B.	13
Fiction, Perfectly Arranged into History, Year 8 P.B.	15
A Humane Donut Celebration, Year 11 P.B.	17
The Surviving Members of the Sullivan Seven, Year 11 P.B.	19
Childs Gallery and the Great Aquinas Gambit, Year 12 P.B.	19
Abigail Daedalus Returns! The Northern Blockade, Year 12 P.B.	21
The Resurrection of The Immortal Jacob Coffin, Year 12 P.B.	21
The Copley Endgame, Year 13 P.B.	23
The Lamentation of James Edgar Kurtz, Year 14 P.B.	25

## COLLECTIONS

*Childs Gallery Collections* is the latest in a tradition of more than seventy years of gallery publications. As early as the mid-1940s, Childs Gallery presented a publication entitled *Currier and Ives Prints: A Collection*, which represented the carefully-considered collection of a single owner. The *Childs Gallery Bulletin* (1950), the *Print Annual* (begun in 1976), and the *Painting Annual* (begun in 1980) are firmly established in art-world circles and are represented in almost every fine arts library in the country.

We continue to celebrate collections, collecting, and collectors as a pivotal axis of the art world with this twelfth volume of *Childs Gallery Collections—Theater of War: Paul Endres Jr.'s Tales of the American Burden*. As a gallery dedicated to preserving our past traditions and embracing current collecting trends, we often feature contemporary artists—such as Paul Endres Jr.—who work within the traditions of art. Endres's paintings masterfully combine contemporary cultural imagery with the virtuosity and narrative finesse of traditional history paintings.

With special thanks to the Artist, his family, and his ever-expanding cast of characters.

#### LEFT **Childs Gallery and the Great Aquinas Gambit, 2014**

Oil on panel  
48 X 36 INCHES

See page 19 for character chart and description.



## Theater of War: Paul Endres Jr.'s *Tales of the American Burden*

Named one of the Boston Globe's "Five young artists to watch" in 2011, painter Paul Endres Jr. continues to enthrall with his hyper-real vision of an absurdist post-apocalyptic world.

"Being a painter in the 21st century is so contradictory," muses 28-year-old artist Paul Endres Jr. "Painting is an old world craft in a faster and faster moving digital world. My work combines that venerable notion of painting with contemporary cultural imagery."

Also a dichotomy is the theme of the artist's exhilarating new exhibition at Childs Gallery: the marriage of epic storytelling and formal subversion. Collectively known as the "American Burden," the monumental—and entertaining—series depicts a single sprawling narrative that jumps back and forth in time. Setting everything in motion is an unexplained cataclysmic event that has occurred "off-screen," says the writer/artist. The world as we know it, and most certainly Boston, are forever changed. Endres satirically mythologizes the aftermath: a nation of activists, pawns, and innocents forced to do battle with supernatural forces.

Despite a fondness for the absurd and a wry sense of humor, Endres makes it impossible to dismiss his work as merely a clever – albeit masterfully painted – riff on comic book superheroes and science fiction fantasy. As a scholar of Western literature and art history, the Bostonian is contemporary artist as Renaissance man, informing his apocalyptic themed work with wide-ranging literary and artistic references: Caravaggio and Goya, Copley and Sargent, Picasso and Guston, Homer, Dante and Joyce. Like those celebrated artists, Endres conveys an earnest believability in his imagined new world order that echoes Anton Chekhov's oft-quoted sentiment: "We should show life neither as it is nor as it ought to be, but as we see it in our dreams."



Endres has been dreaming about epic storytelling since childhood. The family dinner hour often included pop quizzes about pivotal historic events, cheerfully administered by his former American history teacher father. Paul was far less enthused, however, when studying larger-than-life reinterpretations of heroism by famous genre painters.

"Take [Emanuel] Leutze's *Washington Crossing the Delaware*," Endres animatedly explains. "That painting is so famous it has become how we all view the actual event. But it's all wrong. Washington shouldn't be standing, there are too many people in the boat, and the flag design didn't exist until two years later. As a kid, I was so miffed that it wasn't correct. Then later in my own work, I decided to absorb the absurdity of historical inaccuracies in artwork and actually make that a key element."

Large scale, history-as-morality-tale paintings also taught Endres how to breathe life into dramatic visual narrative through scenic structure, character placement, and manipulated perspective. As an example he cites *The Death of General Wolfe* (1770) by Benjamin West, and the grandiose canvases of Jacques-Louis David, "a brilliant neo-classical painter, but such a propagandist!"

Endres pays tribute to many of the artists who have inspired him, both in visuals and in storytelling. Iconic images from Picasso's *Guernica* (1937) and Gilbert Stuart's famous portrait of George Washington (1805) become geopolitical costume emblems; and a little girl's dress depicted in John Singer Sargent's *The Daughters of Edward Darley Boit* (1882) serves as a metaphor for an unwitting child's innocence.

As for the artist's fantastical time-challenged narrative, James Joyce proved most influential, particularly his *Ulysses* (1922). "History is a nightmare from which I am trying to awake," says Joyce's fictional alter ego Stephen Dedalus, a teacher burdened by historic acts of violence and their resultant chaos. Also the [PLEASE TURN TO PAGE 26]

LEFT **Abigail Daedalus Returns! The Northern Blockade, 2014**

Oil on Panel  
48 X 36 INCHES.

See page 21 for character chart and description.



# Welcome to BURDIEN AMERICA

In the early 21st century humankind witnessed a new kind of natural disaster, the materialization and collapse of history. Those who were not crushed under the falling debris, or lost to the subsequent plagues and riots, were forced to survive in the ruins of the old world. This event has come to be known as **The Burden**.



The General Francois Montcalm



Mr. and Mrs. Icarus

Leaders of the New Whig Party, Mr. and Mrs. Icarus were responsible for rebuilding Boston after the Burden, and later the Re-heading of Ocampo, which plunged Boston back into turmoil.



James Edgar Kurtz

A highly skilled Whig warrior, Kurtz struck fear into his enemies with his revelry of war, which makes his occasional instances of empathy a pure mystery.



D.G. Armstrong

A violent folk icon, Armstrong led the "Scalping Seventh" Regiment for the U.A.L. during the War. Armstrong is responsible for recovering Ocampo's head from the Ishmaelian Society, before losing it to the Whigs.



Abigail Daedalus

The former Whig enforcer, Abigail Daedalus returned to aid the people of Boston during the War in Y-12 P.B. Historians suggest that for Abigail, wrapped in yellow tape, liberating the city of Boston meant personal redemption.

**The New Whigs**- The political group led by Mr. and Mrs. Icarus, who in the wake of The Burden, helped rebuild Boston, and bring order back to the city with the help of David Ocampo. Governing with a forceful hand, the New Whigs accumulated enemies quickly.

**United American League**- Also known as the Rebels, the U.A.L. became a violent coalition of those dissatisfied with New Whig leadership in Boston. Originally led by General Francois Montcalm, who was executed at Fort Wixon in Y-7 P.B., and became a symbol for their cause.



The Immortal Jacob Coffin

Executed on the steps of Fort Wixon in year 7 P.B. and buried under the streets of Boston, The Immortal Jacob Coffin was reanimated in the Y-13 P.B. to battle Ocampo again.



The Tyrant King David Ocampo beheaded in the Y-8 P.B., and reheaded a year later, self-proclaimed "Protector" Ocampo became ruler of Boston during the War. Ocampo, having helped rebuild Boston after the collapse of history, saw the War as an opportunity to save the city again, only this time from Bostonians themselves.

## The Cephalophoric War

The war in Boston between the New Whigs and the United American League. This began as a dispute in Y-4 P.B. with the rebuke of the Oath of Hamiltonian Inaction and escalated into war by Y-7 P.B. The name comes from the frantic search by all Bostonians for the severed head of David Ocampo, his reheading, and sovereignty of Boston during the war. The war then ended in Y-13 P.B. with the Second Deaths of Jacob Coffin and David Ocampo at the Battle of the Copley Endgame.

The U.A.L.'s "Scalping Seventh" Regiment at the First Battle of Copley Square





**1**  
**The Fall of Fort Wixon**  
**2012**

Oil on Panel  
 50 X 64 INCHES.

Year 7 P.B. The Fall of Fort Wixon is often considered, as historian C.W. Boyle would recall, "An unavoidable powder keg; the beginning of the end of the First Cephalophoric Age." At this battle, the super-titan David Ocampo, featured with trademark crimson cape, defeated the United American League (U.A.L.) rebels in a strategic victory for the New Whigs.

The rebels, led by the General Francois Montcalm (far left) and The Immortal Jacob Coffin (center with sword), withstood the Whig bombardment inside Fort Wixon for 12 long days, before Ocampo and his allies laid waste to the meager opposing force.

Ocampo makes an example of U.A.L. leadership, forcing The Immortal Coffin to execute his own friend and ally, the General Montcalm, before Coffin's own execution. Montcalm, wrapped in his father's flag, would become the martyred symbol for the U.A.L., leaving Coffin to be all but forgotten by the rebels, who were disillusioned by his *Immortal* title.

Unlike other painters during this time, P.J. Endres Jr. has chosen to paint the moment *before* the execution, highlighting Ocampo's ingenious cerebral manipulation of the enemy, a trait that would later land Endres a position as First Royal Painter of the Ocampo Sovereign.



- |                              |                        |
|------------------------------|------------------------|
| 1. General Francois Montcalm | 9. Katherine Coffin    |
| 2. James Edgar Kurtz         | 10. Dorethea Hemingway |
| 3. The Immortal Jacob Coffin |                        |
| 4. Susan Melville            |                        |
| 5. David Ocampo              |                        |
| 6. Justinian the Mindful     |                        |
| 7. Jean Green (Kurtz)        |                        |
| 8. Abigail Daedalus          |                        |

**2**  
**Ocampo's Reign Begins**  
**2014**

Oil on panel  
 10 X 8 INCHES

**3**  
**Abigail Readies for War**  
**2014**

Oil on panel  
 10 X 8 INCHES



2



3



4

**4**  
**The Cephalophoric Smugglers of the**  
**Ishmaelian Society**  
**2013**

Oil on Panel

36 X 36 INCHES.

Year 8 P.B. After the Fall of Fort Wixon, the Civil War between the New Whigs and the rebel U.A.L. army shifted to the streets of Boston. Battered from the war, Bostonians had become unruly at Mission Hill, leading predictably to the Beheading of David Ocampo. While the head of Ocampo was initially lost in the shuffle, it soon became clear that whoever could recover the head could wield immense power.

It was the long forgotten Ishmaelian Society, created for the sole purpose of defying Ocampo, which was ultimately able to smuggle his head from Boston streets. The silver platter and dome that originally had contained Ocampo's head was empty when presented to Whig leaders. The Ishmaelian Society had stored the relic in a simple cooler, a discrete way of briefly smuggling the head from Boston. Rebel and Whig alike searched frantically for the relic, but as they soon discovered, it would not be recovered so easily.

In this image, P.J. Endres Jr. paints the Ishmaelian Society steadfast in their beliefs and fully dedicated to their cause, just moments before the barrage of rebel General D.G. Armstrong.



- 1. Abraham
- 2. Shane the Destroyer
- 3. The Cooler of Ocampo

- 4. Delilah Skeffinton
- 5. Sandy Stubb



5

5

**Fiction, perfectly arranged into history, remained a delicacy to the astute strategist, but then again, so was any prudent atrocity.**

**2013**

Oil on Panel

48 X 36 INCHES.

Year 8 P.B. The most crucial events of Boston's Cephalophoric War will forever be associated with rebel General D. G. Armstrong (left), the posh celebturnte turned violent folk icon. Following the disappearance of Ocampo's head, Armstrong became obsessed with retrieving the sacred relic, no matter the cost.

In this image, Armstrong makes arrangements with Columbus Jack to locate Ocampo's missing head. Columbus Jack (right), who was famously present at the beheading of Ocampo, was the newly appointed Sheriff of the Northern Lands just prior to sitting for this painting. Historian C.W. Boyle suggests that Armstrong, exhibiting his trademark overconfidence, commissioned this painting long before he even knew the location of the relic.

Upon destroying the Ishmaelian Society and recovering the head of Ocampo, Armstrong entrusted the head to Columbus Jack. Jack, a mercenary at heart, would find no moral quandary in delivering the head to enemy leadership, Mr. and Mrs. Icarus.



1. David G. Armstrong
2. Columbus Jack



**6**  
**A Humane Donut Celebration Befits any Defeated Colossus**  
**2014**

Oil on Panel

48 X 36 INCHES.

Year 11 P.B. Slaying any giant is a hardship, let alone Ocampo's prized warrior, Gurn, the Colossus of Winthrop. Reportedly it was this defeat that forced the "Tyrant King" Ocampo, to finally consider D.G. Armstrong (lower far right) and the U.A.L.'s "Scalping" Seventh Regiment as a serious threat.

This image, painted by Endres Jr. well into the Cephalophoric War, captures the fatiguing group of soldiers during a small respite. Everett Whipple (upper right), who had once rallied hundreds to the U.A.L. through staging the Miracle of the Fisherman's Flag, is now encumbered with guilt and fearful of the cost of Armstrong's vision of Boston.



- |  |                                   |
|--|-----------------------------------|
| 1. Private Harold Hellinski              | 5. Everett Whipple                |
| 2. Sergeant Major General Crispin Contra | 6. David G. Armstrong             |
| 3. The Human Fly Victor Sickles          | 7. Gurn, The Colossus of Winthrop |
| 4. Bombadier Cliff Hopper                |                                   |



7

**7  
The Surviving Members of the Sullivan Seven  
2014**

Oil on Panel

36 X 36 INCHES

Year 11 P.B. As the Cephalophoric War continued to divide Boston, the rag tag group of guerilla fighters known as "The Sullivan Seven", a name chosen to mock Armstrong's "Scalping" Seventh, fought Ocampo's forces on one front, and maintained a shaky truce with the United American League on the other.

Silas Sullivan himself, a veteran of the botched Annexation of Nova Scotia, was known for his distrust of Whig overlords, as well as the terror that ensues when rebellions do away with order completely. In *A People's History of Burden America*, historian C.W. Boyle explains Sullivan's strategic selection process for his group,

"...he chose them with tact, not only seeking out the most cunning warriors of the Burden Age, but specifically those who had been spurned by both sides, and so the group became intensely loyal, not to Ocampo nor Armstrong, but to Sullivan..."



1. Image of Protector Ocampo
2. Swift
3. Jeffrey Knox Knight
4. Eva Heavensmash

SEE PAGE 4 FOR IMAGE

**Childs Gallery and the Great Aquinas Gambit  
2014**

Oil on Panel

48 X 36 INCHES

Year 12 P.B. Almost immediately after "Protector" Ocampo came into power, he took certain measures to ensure the suffocation of Bostonian dissent. The construction of the makeshift Blockage shut the city out from the rest of Burden America, while countless regulations were placed on the people within, including bans on public assembly and non-Ocampo imagery.

On June the 11th a small but defiant group gathered in front of Childs Gallery in what would later be known as the Great Aquinas Gambit, a ruse of the most epic scale. Ocampo, blind with rage, would be forced to deal with such defiance personally, a mistake that would allow an old enemy the opportunity to slip into Boston unnoticed, the vengeful Abigail Daedalus.



- |                          |                                |
|--------------------------|--------------------------------|
| 1. The Archangel         | 8. Reginald of Worcester       |
| 2. Jermain Hulbert Wyman | 9. Moxie Beckett               |
| 3. Shellanna O'Hara      | 10. Louisa Constable           |
| 4. New Whig Enforcer     | 11. Verena Sprite              |
| 5. Dane Valazquez        | 12. Sophie Darley Boit         |
| 6. Clara Bellamy         | 13. Flannery James             |
| 7. Theo Joyce            | 14. The Hand of Thomas Aquinas |



8

SEE PAGE 6 FOR IMAGE

**Abigail Daedalus Returns! The Northern Blockade 2014**

Oil on Panel

48 X 36 INCHES

Year 12 P.B. Blaming the death of her husband, Arthur Daedalus, on the people of Boston, Abigail Daedalus was at one time known only for her cruel and merciless ways, an enforcer for the New Whigs. However, C.W. Boyle writes,

“It was on the steps of Fort Wixon, seeing the executions of General Montcalm and Jacob Coffin, that Abigail must have felt a shred of empathy for the rebels, which for Ocampo was a shred too much.”

With Ocampo exiling and all but killing Abigail in battle, she somehow survived for years in the Northern Territories, an odyssey that remains a mystery today even among the foremost Burden historians.

At the time, Bostonians interpreted the return of Abigail Daedalus one of two ways: she would once again punish the people of Boston, or she would save them through regicide.



1. Abigail Daedalus 2. Woolfchild

**8 The Resurrection of The Immortal Jacob Coffin (For Purposes of War) 2014**

Oil on Panel

48 X 36 INCHES.

Year 12 P.B. If Abigail Daedalus returned to save Boston, then Jacob Coffin returned to destroy Ocampo. Once friends and allies, Coffin and Ocampo helped rebuild Boston after the collapse of history known as the Burden. Soon after however the two began to diverge, divided on how people should be governed in the Burden world. It was at Fort Wixon, in front of the U.A.L. army, that Ocampo executed Jacob Coffin, but it was under the streets of Boston where he buried him. Cursed with immortality, Jacob Coffin stewed with anger for years under the earth.

As Ocampo’s rule of Boston became bleaker and the Cephalophoric War continued to ravage the city, a group known as The House of Coffin grew in numbers, organized by Coffin’s own daughter, Katherine Coffin (far right). It was through this secret network of individuals that they were able to locate Jacob Coffin’s burial place and accomplish the impossible: resurrection. Finally Bostonians would have their champion to combat the Tyrant King.



1. Dorethea Hemingway  
 2. Orville Oxman  
 3. The Immortal Jacob Coffin  
 4. Sally Early Fox  
 5. Katherine Coffin  
 6. Scarlett James  
 7. Jubal Pickett  
 8. Ambrose Ticknor  
 9. Josiah Jackson  
 10. Smokey, of the Sons of Ocampo  
 11. Julie Pavlichenko  
 12. Esa Pavlichenko  
 13. The Cooler of Coffin



9

**9**  
**The Copley Endgame**  
**2014**

Oil on panel  
 48 X 36 INCHES

Year 13 P.B. The Cephalophoric War reached its apex at the Second Battle at Old Copley Square, later known as The Copley Endgame. After hours of combat between the U.A.L. and New Whig armies, their respective champions Jacob Coffin and David Ocampo became locked in duel. Ocampo, unequalled in strength, is shown here to be almost toying with his foe just as Abigail Daedalus enters the fray to spare Jacob Coffin's life. James Edgar Kurtz (far left), a lifelong acolyte of Ocampo, would famously betray the Tyrant King amid the tussle, and ultimately aid in ending the War.

Artist P.J. Endres Jr. survived during the war by creating monuments to Ocampo's victories, but after the "Tyrant King" had fallen in battle, he was then charged to repaint much of the Cephalophoric War from the rebel perspective.

Historian CW Boyle writes, "Like an eel, Endres Jr.'s moral compass was slippery. Perhaps it was this fear of history's reproach, if he were to pick the wrong horse, so to speak, that kept his pictures so ambivalent."

Endres Jr. also did a painting of the aftermath of the Copley Endgame, The Second Deaths of Jacob Coffin and David Ocampo, although this piece has never been found.



- |                              |                                    |
|------------------------------|------------------------------------|
| 1. James Edgar Kurtz         | 8. Mr. Icarus                      |
| 2. The Immortal Jacob Coffin | 9. The Dude                        |
| 3. Abigail Daedalus          | 10. St. Peter                      |
| 4. David Ocampo              | 11. The Angel of War               |
| 5. Samsung                   | 12. Gurn, The Colossus of Winthrop |
| 6. Leopold Stanz             | 13. Harold Hellenski               |
| 7. Jean Green (Kurtz)        | 14. Neil Starbuck                  |

**10**  
**St. Peter and the Terrible Sword**  
**2014**

Oil on panel  
 10 X 8 INCHES



10

**11**  
**The Angel of War**  
**2014**

Oil on panel  
 10 X 8 INCHES



11



12

**12**  
**The Lamentation of James Edgar Kurtz**  
**2014**

Oil on Panel  
 48 X 36 INCHES.

Painted Year 14 P.B.; depicts Year 40 P.B. Little is known of the conception of the painting named *The Lamentation of James Edgar Kurtz*, other than that P.J. Endres Jr. painted it promptly after the end of the Cephalophoric War. The scene prophetically, or perhaps threateningly, imagines an older version of James Edgar Kurtz (center) some forty years after The Copley Endgame battle, awaiting the fatal arrival of The Sons of Ocampo. Endres Jr. who was at one time the First Royal Painter of the Ocampo Sovereign, makes some hefty claims against Kurtz, who famously betrayed Ocampo in battle. The artist has given him a relic in his left hand, identifying him as a member of the secret organization known as the Ishmaelian Society. Despite such an open accusation, Kurtz has never publicly responded to the painting, and no connection has been found.



1. Sparky, Member of the Sons of Ocampo
2. Spike, Member of the Sons of Ocampo
3. James Edgar Kurtz

**13**  
**James Edgar Kurtz**  
**2012**

Oil on panel  
 12 X 9 INCHES



13

**14**  
**Jacob Coffin and Son**  
**2014**

Oil on panel  
 10 X 8 INCHES



14

[CONTINUES FROM PAGE 7] A Portrait of the Artist as a Young Man (1916), Dedalus is but one of Joyce's recurring characters that pop in and out of his novels. "That allows the audience to develop a relationship with these characters over time," explains Endres, who draws a direct line from Joyce's Ulysses to superhero comic books to Star Wars and digital graphic novels.

"One doesn't discredit the other," he adds. "Absurdity is a big part of my work. There's a seriousness about the characters in search of a relic, a superhero's severed head that retains power. But there is a ridiculousness in believing this is a true story. I like that double-edged sword of frightening apocalypse and humor in the situation.

"Like Joyce, I have respect for all my characters while pointing out their foibles. They are all super-flawed people. My family, wife and friends have become the models for ongoing central characters." Wife Colleen, herself an artist and trusted sounding board, portrays Abigail Daedalus. (Yes, Endres is Stephen.) Wrapped in a dress of bright yellow caution tape, she defiantly stares down the viewer in "Abigail Readies for War," an indomitable Wonder Woman for the 21st century.

"I am always the main villain," says Endres, "like Philip Guston putting himself in the Klan hood. I wouldn't ask anyone else to step into that role." Unlike Guston, however, Endres is not working out any demons through his art. He enjoys every minute of the lengthy preparation process.

"I start with an idea of what the event will be, like the First Battle of Copley Square. I make all the props, make the costumes, or research costumes to buy online. Then comes the casting call." Endres is quick to take advantage of family outings or a reunion weekend with friends from high school, but he is also careful not to try anyone's patience. His preparatory sketches are so detailed that the costumed photo shoots take under 10 minutes. Even in that short amount of time, they draw large crowds of mystified passers-by.

Specificity to Boston is a key element for Endres who has made dramatic usage of the John Hancock Tower, Kenmore Square Citgo sign (renamed for the all-powerful Ocampo), Newbury Street, and Storrow Drive road signs. It has a similar effect to seeing the beached Statue of Liberty at the end of Planet of the Apes, revealing that the movie's horrific upside-down world is actually New York City.

Once Endres has the staged character photograph on his computer, he props his painter's palette on top of the keyboard as a color guide while photoshopping added scenic elements and larger-than-life figures, like a defeated Colossus. The result is an elaborate digital collage from which he finally begins to paint, using oil on panel. This method is both an ode to 19th century history painting and a concession to his work process. "Oil gives you a longer working window than today's acrylics and I like the rigidness of the panel. I lean in very close to paint faces in detail and canvases are less sturdy and easier to accidentally damage."

Cate McQuaid of the Boston Globe named Endres one of Boston's "Five young artists to watch" in 2011. She writes, "His work examines how history painting as a genre shapes national mythologies, and how slippery history can be," later describing his finished work as "HD-crisp and often jam-packed with characters, comedy, and violence."

That is what intrigued Childs Gallery President Richard Baiano when first introduced to the artist's work. "Paul masterfully comingles old world art with modern technology and new media. When you look at his paintings, you admire them for their skilled craft and engaging narrative, while having no clue as to the complicated thought process and painstaking preparation involved. We saw it firsthand when he painted our staff and co-workers into the "American Burden" mythology.

"And he never caricatures or makes fun of his volunteer 'actors'. Whether heroic, villainous, frightened, or angry, each retains his or her humanity. The result is an earnest believability in this bizarre, complicated, and often comical new world." TINA SUTTON, ARTS & STYLE JOURNALIST



ABOVE  
**Abigail Daedalus en route**  
**2012**  
 Oil on panel  
 12 X 9 INCHES



**Paul Enders, Jr.**  
 American (b. 1985)  
**Magnus Thrax, Keeper of the Halls, 2014**

Oil on panel  
 30 X 40 INCHES

Year 14 P.B. Ocampo's attempt to craft history extended even beyond his second death. Stationed by Ocampo to the Old Museum, the four-armed mercenary Magnus Thrax was charged with the protection of the art and history within. Presumably Ocampo would reconstruct this history in his image after the Cephalophoric War, though due to his defeat, this plan would go unfulfilled.

Unaware of Ocampo's fall from power, Magnus Thrax remained for years inside the Museum's great halls, fending and scaring off any who tried to set foot into his ward. Eventually the truth must have found its way to Thrax by some means. "It must have been maddening," biographer Fredrich Price writes, "To discover the world had continued on without you." Thrax eventually disappeared from the Museum.

# CHILDS GALLERY

ESTABLISHED 1937

FINE AMERICAN AND EUROPEAN PAINTINGS  
 PRINTS, DRAWINGS, WATERCOLORS AND SCULPTURE

169 NEWBURY STREET, BOSTON, MASSACHUSETTS 02116  
 617-266-1108 INFO@CHILDSGALLERY.COM CHILDSGALLERY.COM



**Paul Endres Jr.**  
American (b. 1985)  
***The First Cephalophore of the Burden Age:***  
***Arthur Daedalus, 2014***

Oil on panel  
40 X 30 INCHES

The name "Cephalophoric War" today is associated by most with the famous head carriers, David Ocampo and Jacob Coffin. However the first, and most depraved, is the villainous Arthur Daedalus. Long believed to be dead, even to wife Abigail, Arthur Daedalus continued to manipulate the events of the War in Boston from the shadows. Duplicitous, underhanded, and manipulative, Arthur Daedalus had his hands in almost all of Boston's key events from the beginning of the Burden, to the end of the Cephalophoric War. His fate remains unknown.

# CHILDS GALLERY

ESTABLISHED 1937

FINE AMERICAN AND EUROPEAN PAINTINGS  
PRINTS, DRAWINGS, WATERCOLORS AND SCULPTURE

169 NEWBURY STREET, BOSTON, MASSACHUSETTS 02116  
617-266-1108 INFO@CHILDSGALLERY.COM CHILDSGALLERY.COM