

CHILDS GALLERY

ESTABLISHED 1937

THE BULLETIN

FALL/WINTER 2018

Volume 68



EXHIBITION

Sawool Kim: Grafted Relics

SEPTEMBER 6 – NOVEMBER 11, 2018



1



2



3

Sawool Kim's surreal, dream-like paintings fuse cultural relics with flora, fauna, and everyday objects. Her latest body of work explores transcultural identity through the visual metaphor of botanical grafting, a horticultural technique whereby the shoot of one plant is joined to the stock of another to create new, hybrid growth. Like grafting, transcultural experience can be seen as a process of hybridization – as cultural contact which generates new cultural forms and meanings.

Kim depicts cross-cultural hybridization as a visual grafting of cultural images. Her complex, interwoven compositions combine relics of diverse cultures with objects from our own time, visually transplanting these images onto one another to create new meaning. Inspired by her recent travels to South America, Kim incorporates artifacts from Pre-Columbian cultures, including Nazca, Moche, and Chancay ceramics. Her work also reflects her own transcultural experience; born in South Korea, Kim has lived and worked in Boston since 2013.

Flora and fauna merge with ancient and modern relics in new, unexpected, and incongruous ways. A woven basket sprouts a bright blue pinwheel, which morphs into a pair of lips, and from these lips escape an effusion of nightingales, wood thrushes, and yellow-throated warblers. These couplings can be abrupt and absurd, mirroring the sometimes awkward process of navigating transcultural identity. At the same time, such novel juxtapositions celebrate the transformative power of cross-cultural exchange and the striking originality of hybrid identity.

1
Totem pole today, 2018
Acrylic on canvas
58 X 38 INCHES

2
Index 28 - mind receiver, 2018
Acrylic on canvas
18 ½ X 18 ½ INCHES

3
Topology - fountain, 2018
Acrylic on canvas
44 X 44 INCHES

EXHIBITION

Model and Muse: Intimate Connections

NOVEMBER 15, 2018 – JANUARY 6, 2019



1



2



3



4

1
Moise Kisling
Polish-French (1891-1953)
Jeune Femme, 1942
Oil on canvas
21 1/4 X 17 3/4 INCHES

2
Paul Cadmus
American (1904-1999)
Winter #2, 1985
Egg yolk tempera
11 1/2 X 15 1/2 INCHES

3
R.H. Ives Gammell
American (1893-1981)
Figure with Totem, circa 1980
Oil on paper
24 X 30 INCHES

4
Will Barnett
American (1911-2012)
Circe II, 1980
Serigraph
18 X 18 INCHES

In Classical Antiquity, inspiration was dependent upon the nine Muses, goddesses and daughters of Zeus presiding over the Arts and Sciences whose invocation bestowed divine creativity upon their acolytes. The term “muse” has since become synonymous with an individual who similarly inspires another. There exists a long tradition within the Fine Arts of muses, men and women whose looks, personalities, and attitudes encourage bursts of prolific creative energy. Often this relationship between artist and muse is, or becomes, intimately familiar. Lovers, spouses, children, and friends have all been sources of great inspiration as subjects within an artist’s oeuvre.

Model and Muse: Intimate Connections reflects upon the fascinating and complicated relations between an artist and their inspiration. Bonds familial and otherwise play out over paintings, photographs, drawings, and sculpture from the early 20th century to the present, revealing the intricacies of close working and private relationships.

EXHIBITION

Andrew Fish: In the Memory Palace

JANUARY 10 – MARCH 10, 2019



1



2



3

1
Red Stripe, 2016
Oil on canvas
42 X 42 INCHES

2
Age of Enlightenment, 2015
Oil on linen
30 x 40 inches

3
Flood, 2017
Oil on linen
48 X 72 INCHES

4
Life Saver, 2017
Oil on linen
20 X 30 INCHES



4

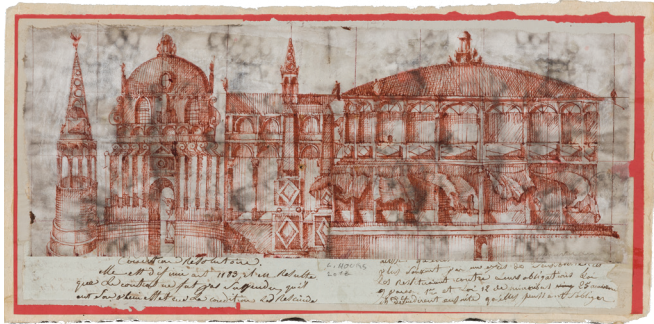
The fleeting feeling of **Andrew Fish's** artwork is intentional. Concerned with the ubiquity of picture-making and—taking in our society, Fish's work explores the ephemeral nature of technology-based images through the blending of traditional media and contemporary digital motifs. In this exhibition, the artist examines human memory in the context of the digital age. Memories, constantly mutating, lie at the intersection between what is ephemeral and what lasts over time. We are constantly forgetting, just as we are constantly replacing digital images with new ones, and yet some images persist in their familiarity and resonance.

A “memory palace” is a mnemonic enhancement technique dating back to ancient Greece, in which spatial visualization is used to recall information. With this body of work, Fish creates a series of images of obscure locations, meant to summon memories that will be unique to each viewer. By conjuring places that feel familiar to the audience but lack recognizable features of photographs and maps, and omit details observed in the present moment, the scenes invite immersion, yet simultaneously feel as if they are moments slipping away in time.

PRINT EXHIBITIONS

Laurent Hours: History Imagined

AUGUST 23 – OCTOBER 21, 2018



1



2

1
Laurent Hours
French (b.1946)
Untitled [Architecture, Sepia II]
Ink and wash on paper
8 1/2 X 17 INCHES

2
Laurent Hours
French (b.1946)
Untitled [Architecture, Green & Gold IV]
Ink, acrylic gold leaf, and collage on paper
8 1/2 X 16 1/4 INCHES

Laurent Hours' small-scale mixed media works reveal a captivating, whimsical world of ancient cities, mysterious figures, and architectural fantasies. Detailed drawings rendered in sepia ink resemble the virtuoso sketches of a great Renaissance mind. The use of handmade papers, handwritten notes, and antique stamps completes the effect, evoking an ancient past that belies the work's contemporary origins.

Adam Van Doren: Homes of the American Presidents

NOVEMBER 1 – DECEMBER 30, 2018



Mount Vernon
Watercolor and graphite on Arches paper

Featuring watercolors found in **Adam Van Doren's** book *The House Tells the Story: Homes of the American Presidents*, this exhibition explores the famous lodgings of both living Presidents and those from the past. Van Doren visited each house and even corresponded with former Presidents to ensure the details of every home were faithfully recorded in his watercolors.

The International Art Fair for Prints & Editions

OCTOBER 25 – 28, 2018
RIVER PAVILION, JAVITS CENTER, NEW YORK CITY
www.printfair.com

IFPDA Member

INK Miami Art Fair

DECEMBER 5 – 9, 2018
SUITES OF DORCHESTER, MIAMI BEACH, FL
www.inkartfair.com

Palm Beach Jewelry, Art & Antique Show

FEBRUARY 13-19, 2019
PALM BEACH COUNTY CONVENTION CENTER, PALM BEACH, FL
www.palmbeachshow.com

GALLERY HIGHLIGHTS

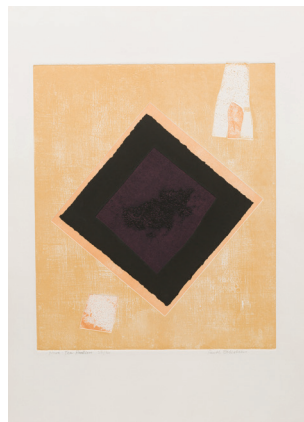
FALL/WINTER 2018



1



2



3



4



5



6



7



8



9



10



11



12

1. **Donald De Lue** (American 1897-1988), *Seated Figure*, Graphite, 10 X 8 in., \$2,500 2. **Jason Berger** (American 1924-2010), *Petites Dalles, Normandy*, 2002, Oil on canvas, 23 1/2 X 29 in., \$10,000
3. **Ruth Eckstein** (American 1916-2011), *Nara: Tea Pavilion*, 1975, Collagraph with collage elements, 20 X 16 1/2 in., \$1,800 4. **Sean Flood** (American b. 1982), *1 Train*, 2018, Monotype, 41 1/2 X 30 1/2 in., \$4,500 5. **Jean Michel Mathieux-Marie** (French b.1947), *Le Pont de Brooklyn*, 2005, Drypoint, 9 3/8 X 9 in., \$800 6. **Walker Kirtland Hancock** (American 1901-1998), *Pegasus and Warrior*, 1937, Bronze, 27 3/4 X 13 X 23 in., \$26,000 7. **Karen Lee Sobol**, *Telescope*, 2016, Watercolor and crayon on paper, 11 X 14 in., \$1,200 8. **John Thompson** (American b.1950), *Phileas Fogg*, 2014, silk screen monoprint, 48 X 36 in., \$6,500 9. **Sally Michel** (American 1902-2003), *Untitled [Poolside Reader]*, 1987, Watercolor on paper, 12 X 16 in., \$4,500 10. **Marcantonio Raimondi** (Italian c.1480 - c.1534), *Two Satyrs Placing Silenus on a Braying Ass*, circa 1515-27, Woodcut, 4 1/4 X 6 1/2 in., \$1,200 11. **Pierre Francois (Baron d'Hancarville) Hugues** (French 1719-1805), *Plate 81 from "Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of the Hon. W. Hamilton."*, 1766-67, Hand colored etching, 9 X 27 in., \$525 12. **Botkin** (American 1896-1983), *Double Green*, 1957, Oil on Masonite, 29 3/4 X 40 in., \$14,000

OUR PUBLICATIONS

The Bulletin Volume 68

Editor: Richard J. Baiano

Assistant Editors: Julie Edwards and Stephanie V. Bond

Staff: Samantha Barnett, Katherine Bartlett, Gina Canning,

Kathryn Fields and Sally Norton

Photography: Darren Stahlman|darrenstahlmanphotography.com,

Greg Perko; perkophoto.com

Design: Carlos Ridruejo|caridossa.com

The Bulletin is a revival of the *Childs Gallery Bulletin*, begun in 1950 by Charles D. Childs. In an effort to keep our clients informed of our current and upcoming exhibitions, we will publish *The Bulletin* twice per year. We also invite you to send us your email address so that you may receive additional notifications on the artists you are most interested in. Email us at info@childsgallery.com with any specific interests.

CHILDS GALLERY

ESTABLISHED 1937

169 NEWBURY STREET BOSTON, MASSACHUSETTS 02116-2895
CHILDSGALLERY.COM 617-266-1108 INFO@CHILDSGALLERY.COM

©2018 Bond Baiano LLC / Childs Gallery All Rights Reserved.