

CHILDS GALLERY

ESTABLISHED 1937

THE BULLETIN

SPRING/SUMMER 2020

Volume 71



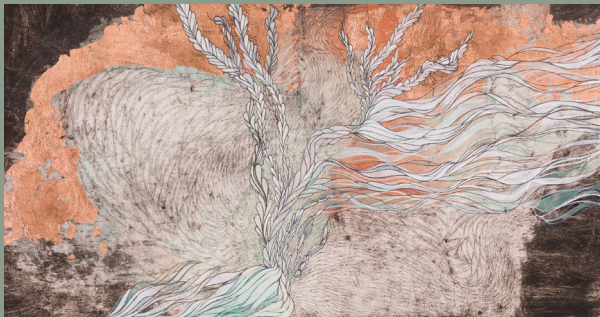
EXHIBITION

Making Waves: Resa Blatman, Joan Hall, Karen Lee Sobol

MARCH 13 – MAY 10, 2020



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As the largest habitat on our planet, the Earth's oceans are vast ecosystems of which only a small fraction has been explored. Today, our oceans are greatly endangered by human activity, and recent studies have found that approximately 8 million metric tons of plastic enter the ocean on an annual basis. As this crisis escalates, climate change art attempts to bridge the scientific and visual, making hard data more accessible through an emotional response to art. By helping us process this information, climate change art seeks to affect meaningful change between humans and their environment.

Making Waves presents the work of three women artists, **Resa Blatman, Joan Hall, and Karen Lee Sobol**, who each use their art to address humankind's relationship to the ocean. Through different media, including painting, printmaking, and mixed-media installation, the artists advocate for greater awareness of the climate crisis. With the threat of plastic pollution and warming temperatures, our ocean levels are rising, coral reefs are dying, and invasive algae species are spreading worldwide. Blatman, Hall, and Sobol's response is to create art that is beautifully alarming and cautionary, yet hopeful that their messages can engender ideas for change.

1

Joan Hall

The New Normal, 2020 (detail)
Mixed media, handmade paper
48 X 62 X 10 INCHES

2

Resa Blatman

Hand-altered Etching 15, 2018
Etching with copper leaf
10 X 19 3/4 INCHES

3

Karen Lee Sobol

Goddess, Greenland, melted, 2019
Mixed media on canvas
35 X 72 INCHES

EXHIBITION

Paul Endres Jr.: The 20/20 Shell Games

MAY 14 – JULY 11, 2020



1



2



3

1
I'm not touching you I'm not touching you I'm not touching you, 2017
Oil on panel
30 X 24 INCHES

2
POW!, 2020
Acrylic and oil on panel
12 X 12 INCHES

3
Play, 2020
Acrylic and oil on panel
12 X 12 INCHES

This spring, **Paul Endres Jr.** is back with the latest installment of his ongoing series *The American Burden*. This monumental – and entertaining – series depicts the sprawling narrative of a post-apocalyptic world in which all of history is lost. Endres' paintings recount the pivotal events and figures of this fictional history, while offering a satirical take on our own. *The 20/20 Shell Games* is an investigation into identity, absurdity, and idiocy, through the lens of narrative painting, under a near-constant onslaught of media culture:

Hadrian the Bold, The Burden's preeminent headless ruler, is facing reelection. The past several years of his arrogant wartime bravado have grown tiresome to the people of New Boston. Hadrian has squandered his subjects' resources and trust. Worse still, if the calls for revolution materialize, they will surely claim Hadrian's remaining body parts. Poor Hadrian, this just isn't your day!

But it's not all bad news, Hadrian's team of archeologists recently discovered a priceless treasure: a library of rectangular plastic 'shells' and a machine that projects the contents therein! Jurassic Park! Return of the Jedi! This bizarre 'VCR' contraption provides the people of Burden America a whiplash connection to a culture long forgotten.

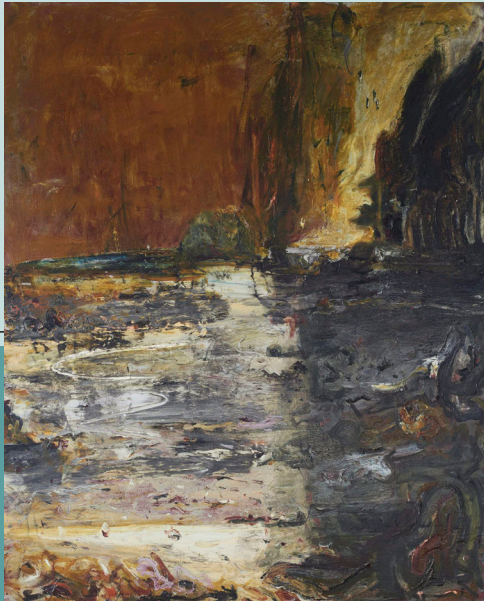
And somewhere between bingeing Chariots of Fire with multiple seasons of The Bachelor, inspiration strikes our poor despot Hadrian, and the 20/20 Shell Games are born! 20 nostalgia fueled competitions designed to provide the ultimate widespread distraction. And to the 20 champions of Hadrian's absurd whims go the Golden Shells, valuable relics adorned with his unique and royal likeness!

Good luck and see you at the games!

EXHIBITION

John Thompson: An Artist Collects

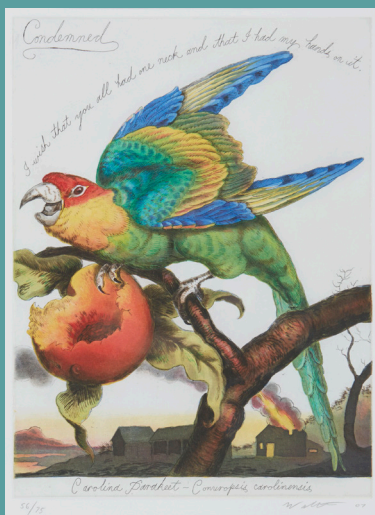
JULY 15 – SEPTEMBER 4, 2020



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John Thompson: An Artist Collects explores the fascinating connection between an artist's practice and the artwork he chooses to collect. This unique exhibition showcases the private art collection of artist John Thompson alongside examples of his own work. An accomplished painter and printmaker, Thompson is also a lifelong collector. His eclectic art collection, assembled over several decades, comprises more than 1,000 works, with exceptional examples of paintings and prints from Old Master through Contemporary, including works by Rembrandt, Goya, Piranesi, Sol LeWitt, Louise Nevelson, Christiane Baumgartner, Ambreen Butt, Walton Ford, and John Walker.

Thompson's collection will be exhibited alongside his own creative output. His multilayered prints and paintings evoke the fleeting beauty of small moments in nature: the play of light on leafy branches, the rustle of wind through grass, the ripple of raindrops across a pond. Thompson uses multiple printmaking techniques to orchestrate his expressive prints, building and layering overlapping elements. Each monoprint is a unique work of art, a harmonious symphony of pattern, texture, color, and light. For Thompson, a love of materials and willingness to experiment are paramount.

As a collector, Thompson is particularly drawn to proofs and early states, works that provide insight into the artist's process or technique. He appreciates the painstaking effort involved in the creation of an artwork and admires the audacity and necessity of experimentation. Thompson's collecting habits both inform and reflect the qualities he values most in his own work: technique, process, virtuosity, experimentation, and expressiveness.

1
John Walker
British (b.1939)
Storm over Peabow, 2001
Oil
50 X 48 INCHES

2
John Thompson
American (b.1950)
Chardon I, 2018
Woodcut
35 X 31 INCHES

3
Walton Ford
American (b.1960)
Condemned, 2007
Etching, aquatint, and drypoint
12 X 9 INCHES

GALLERY HIGHLIGHTS

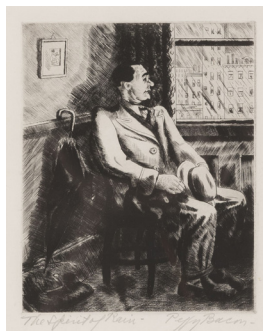
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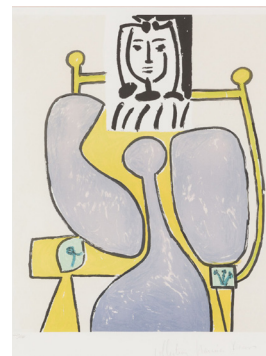
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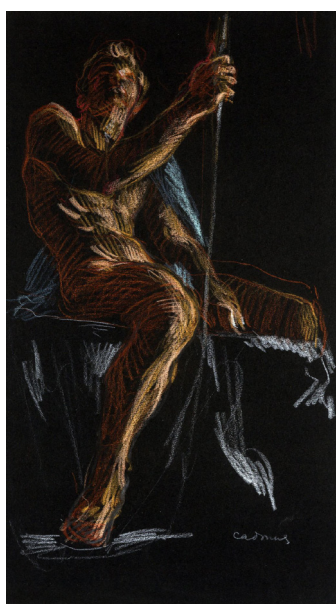
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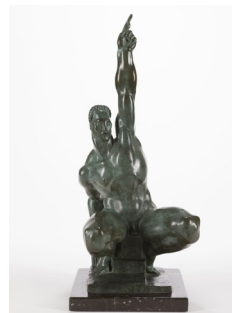
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1. Margaret Rose Vendryes, Jamaican-American (b. 1955), *Blackglam Legends: Black Pearl* 1972, 2019, Digital Collage Print, Ultrachrome archival inks on acid-free 100% cotton rag watercolor paper, 24 X 18 in., \$850 **2. Sara Zielinski**, American (b. 1988), *When Did Picasso Have Time to Womanize?*, 2015, Monotype, 10 3/4 X 12 1/2 in., \$600 **3. Peggy Bacon**, American (1895-1987), *The Spirit of Rain*, 1936, Drypoint, 4 7/8 X 3 7/8 in., \$800 **4. Pablo Picasso**, Spanish (1881-1973), (The Picasso Estate Collection), *Femme Assise a la Robe Bleue*, 1979-1982, Lithograph, 24 X 19 in., \$3,750 **5. Marion Greenwood**, American (1909-1970), *The Fringed Scarf*, 1940, Lithograph, 15 1/8 X 12 1/8 in., \$875 **6. Paul Cadmus**, American (1904-1999), *Seated Male Nude*, circa 1970, Color crayon on black wove paper, 19 X 10 5/8 in., \$20,000 **7. Henry Botkin**, American (1896-1983), *[Untitled Abstract in Yellow and Pink]*, c.1957, Oil on board with mixed media, 8 5/8 X 10 3/4 in., \$2,250 **8. Sawool Kim**, Korean, *Index 26 - Selective Extraction*, 2018, 18 1/2 X 18 1/2 in., \$1,800 **9. Donald De Lue**, American (1897-1988), *Jason*, 1948, Bronze on Vermont Verde marble base, 18 1/2 X 8 1/2 X 8 1/2 in., \$35,000 **10. Jonas Suyderhoef**, Dutch (1613-1686), *Drunkenness of Bacchus* [after Peter Paul Rubens, Flemish (1577-1640)], Engraving, 12 X 13 1/4 in., \$3,600 **11. Sally Michel**, American (1902-2003), *White Flower*, 1973, Oil on board, 24 X 18 in., \$16,000

OUR PUBLICATIONS

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Editor: Richard J. Baiano

Assistant Editors: Kathryn Fields, Julie Edwards and Stephanie V. Bond

Staff: Samantha Barnett, Katherine Bartlett, Gina Canning
and Sally Norton

Photography: Darren Stahlman|darrenstahlmanphotography.com,

Greg Perko; perkophoto.com

Design: Carlos Ridruejo|caridossa.com

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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