

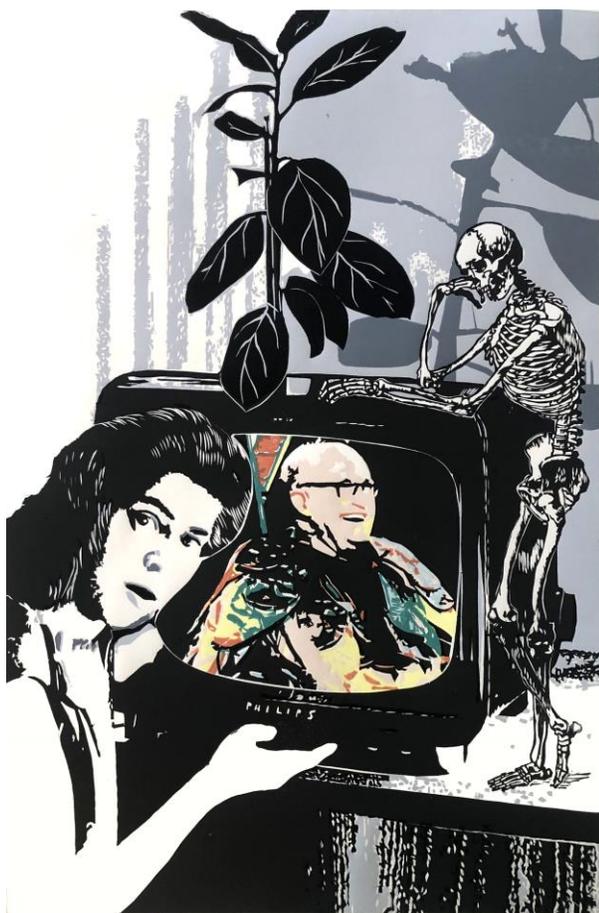
FOR IMMEDIATE RELEASE

EXHIBITION:

William Evertson: Politics, Protest, History, and Myth

October 6 – December 10, 2022

Opening Reception: Thursday, October 6, 6-8pm



Rudy in Disguise, 2022
Woodblock, 28 x 18 inches

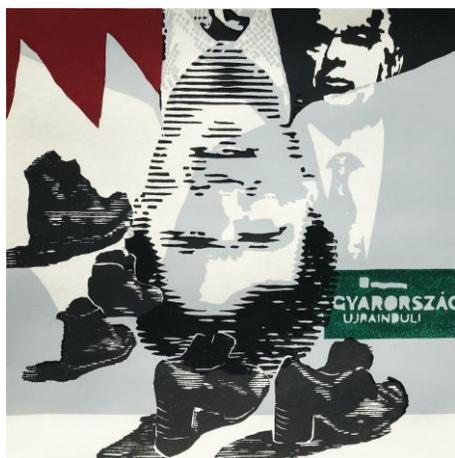
BOSTON, MA – William Evertson’s latest series of woodblock prints draws inspiration from the idea of fake news, disinformation, propaganda, and the construction of divisive narratives that drive culture wars. The works in *Politics, Protest, History, and Myth* layer culturally resonant imagery upon overlapping themes from both our national and global history and mythos, examining the nature of shared ideas in a climate of extreme politicization. The woodblock printing method provides a bold, graphic media through which the artist seeks to understand the structure of both past and present. Combining historical research with old printing technology to comment on new but recurring issues, Evertson lays bare pervasive societal flaws that cross time and culture.

Born in 1952, Evertson grew up with drills hiding under desks in preparation for nuclear war – a precursor to today’s active shooter drills. While a twenty-something artist, America’s landscape of cultural and political upheaval - including the assassinations of Martin Luther King, Jr. and Robert F. Kennedy, anti-war protests, Black

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Still Life with Viktor Orban and Inverted Tucker, 2022
Woodblock, 12 x 12 inches



That Russia Thing, 2022
Woodblock, 28 x 18 inches

Panthers, the Chicago Seven, and Kent State massacre – helped foment Evertson’s passion for activist art.

The prints in *Politics, Protest, History, and Myth* continue Evertson’s interest in asserting political activism through visual media. Using collaged imagery, often blending art historical and printmaking allusions with modern references gleaned from the internet and television, Evertson creates familiar yet irreverent scenes packed with biting socio-political commentary, allowing an examination of current polarizing rhetoric through historic counterpoints. The effect is humorous, but also (and more importantly) contemplative, as the prints detail an account of the frightening, yet somehow buffoonish possible downfall of contemporary western democracy.

Evertson additionally pulls from Roland Barthes’ *Mythologies*, Guy Debord’s *The Society of the Spectacle*, and surrealist author René Daumal’s *Mount Analogue* for inspiration in his choice of imagery and narrative. Drawing upon these writings’ various philosophies, allegories, and semiotics, the artist explores a visual representation of the indifference towards and normalization of extremist viewpoints. Of particular interest in Evertson’s most recent work is the transformation of the Republican party’s platform - from the traditional obstruction of progressive ideas into MAGA’s theocratic authoritarian inclinations. The artist examines the subtle relationship of constructing mythologies as a propaganda technique, begetting the circulation of disinformation, to the advantage of the powerful and detriment of the masses. Evertson’s use of prints – a traditionally more proletariat artform – is a clever subversion of this, establishing his own iconography within editioned works to counteract widespread falsehoods.

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Sheltering Against Fascism: Then and Now, 2022

Woodblock print, 18 x 28 inches

William Evertson: Politics, Protest, History, and Myth is on view in the Childs Gallery Print Department October 6 through December 10, 2022. A reception with the artist will be held Thursday, October 6, 6-8pm.

About Childs Gallery: Established in 1937 on Newbury Street in Boston's Back Bay, Childs Gallery holds one of the largest inventories of oil paintings, drawings, watercolors, prints and sculpture in the United States. We actively service collectors, artists, estates and corporate clients throughout the country in the buying and selling of fine art, and have placed exceptional works in major museums nationwide. Our extensive holdings – including prints and drawings that range from Old Masters to 20th century notables to 21st century contemporaries, along with superb paintings and sculpture from the past 200 years – are particularly appealing to the eclectic tastes of today's art lovers, as it's the collector's eye, not the historic period or medium, that makes for a cohesive and personally satisfying collection.

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