

Bill Thompson

Ausbildung / Education

1975-77	Studium Malerei und Bildhauerei an der Carnegie-Mellon University, Pittsburgh, PA, USA
1965-75	Studium Malerei und Bildhauerei am Emmanuel College, Boston, MA, USA

Einzelausstellungen / Solo Exhibitions

2017	„After Image“, mit Maria Lalić, Galerie Renate Bender, München, DE
2016	„In Dialogue (with Tianli Zu), Conny Dietzschold Gallery, Sydney, AU
2015	„Romp“, Galería Miguel Marcos, Barcelona, ES
2014	„Object Painting - Painting Object“, Galerie Renate Bender, München, DE
	„Tool Box“, Ana Serratosa Arte, Valencia, ES
2013	Barbara Krakow Gallery, Boston, MA, USA
	20 Years of Printmaking at CSS, Massachusetts College of Art and Design, Boston, MA, USA
	Solo Project/Galerie Renate Bender, Basel, CH
	Galería Miguel Marcos, Barcelona, ES
2012	Margaret Thatcher Projects, New York, NY, USA
	Galerie Marianne Hollenbach, with Katja, Brinkmann, Stuttgart, DE
	„vis-à-vis“, with Jus Juchtmans, Galerie Renate Bender, München, DE
	Art Karlsruhe/ Galerie Bender, Karlsruhe, DE
	„Topography of Painting“, with Emily Wilson, Patricia Sweeton Gallery, San Francisco, CA, USA
2011	The Columns, Seoul, KO
2010	Conny Dietzschold Gallery, Sydney, AU
	Galería Miguel Marcos, Barcelona, ES
2009	Balance, Galerie Renate Bender, München, DE
	Ana Serratosa-Arte, Valencia, ES
	Margaret Thatcher Projects, New York, NY, USA
2008	The White Gallery, Seoul, KO
2007	Barbara Krakow Gallery, Boston, MA, USA
2006	The Columns, Seoul, KO
2005	Seomi & Tuus, Seoul, KO
2004	Star Tower Gallery, Seoul, KO
2003	Barbara Krakow Gallery, Boston, MA, USA
2002	Star Tower Gallery, Seoul, KO
2001	The Butler Institut of American Art, Youngstown, OH, USA
2000	Space Kitchen, Seoul, KO
1999	Barbara Krakow Gallery, Boston, MA, USA
1998	Institute of Contemporary Art at MECA, Portland, ME, USA
	Richard Levy Gallery, Albuquerque, NM, USA
1996	In Khan Gallery, New York, NY, USA
	Richard Levy Gallery, Albuquerque, NM, USA

	Center Street Studio, Boston, MA, USA
	Alpha Gallery, Boston, MA, USA
1995	The Butler Institut of American Art, Salem, OH, USA
	Alpha Gallery, Boston, MA, USA
1994	Morie Club, Hamamatsu City, JP
1993	Galerie Mourlot, Boston, MA, USA
	The Butler Institut of American Art, Youngstown, OH, USA
1992	Nielsen Gallery, Boston, MA, USA
1991	Nielsen Gallery, Boston, MA, USA
1990	Frick Gallery, Belfast, ME, USA
	Nielsen Gallery, Boston, MA, USA

Gruppenausstellungen / Group Exhibitions

2016	„Fifty Shades of Red“, Galerie Renate Bender, München, DE
	„Plastic Imagination“, Fitchburg Art Museum, Fitchburg, MA, USA
	Carroll and Sons, Boston, MA, USA
	„Transformations: Beauty, Color, Form“, Endicott College, Beverly, MA, USA
2015	„Kunst_Stoff“, Galerie Renate Bender, München, DE
	„Works on & with Paper“, Galerie Renate Bender, Munich, DE
	„The Physicality of Color“, Museum of Art, UNH, Durham, NH, USA
	Galería Miguel Marcos, ARCO Madrid, ES
	„Schwarz auf Weiss“, Sammlung Weishaupt, Museum für Konkrete Kunst, Ingolstadt, DE
2014	„Faszination FARBE. Die Galerie Renate Bender zu Gast im KUNSTHAUS Fürstenfeldbruck, Fürstenfeldbruck, DE
	„Embodying Colour, Vasarely Múzeum Budapest, Budapest, HU
	„25 Years Conny Dietzschold Gallery“, Conny Dietzschold Gallery, Sydney, AU
	„Wiedersehen Wiesbaden“, Edition Multipleart, Zürich, CH
	Projektraum/OUT-LOOK, Galerie Robert Drees, Hannover, DE
2013	„Faszination der Farbe. Monochrom – Minimal – Abstrakt“, Galerie Renate Bender, München zu Gast bei DavisKlemmGallery, Wiesbaden, DE
	„Embodying colour“, Kunsthaus Wiesbaden, Wiesbaden, DE
	Galería Miguel Marcos, ARCO Madrid, ES
	Boston-Como, Como, IT
	Interplay, Conny Dietzschold Gallery, Sydney, AU
	Monocromáticos, Galería Adora Calvo, Salamanca, ES
2012	„Surface Tension“, Thatcher Projects, New York, NY, USA
	Topography of Painting, Patricia Sweetow Gallery, San Francisco, CA
	Arise, Barbara Krakow Gallery, Boston, MA
	Sense of Colors, Keitelman Gallery, Brussels, BE
2011	„Kunststoff Skulptur“, Kreissparkasse, Rottweil, DE
	„Morphologies“, Barbara Krakow Gallery, Boston, MA, USA
	Conny Dietzschold Gallery, Art Stage Singapore, SG
	„Sculptural Forms“, Glasshouse Regional Gallery, Port Macquarie, AU
2010	„Monochrom I“, Galerie Renate Bender, München, DE
	Galería Miguel Marcos, ARCO Madrid, ES

	Art Bank Gallery, Washington, DC, USA
	Conny Dietzschold Gallery, Art Hong Kong Contemporary, China
	„Art Now”, The Columns, Seoul, KO
2009	„Kaleidoscope“, Galerie Kashya Hildebrand, Zürich, CH
	Galería Miguel Marcos, ARCO Madrid, ES
	Galerie Kashya Hildebrand, Art Dubai/Art Hong Kong
	Conny Dietzschold Gallery, Sydney, AU
2008	„The Fascination of the Colour Red”, Galerie Renate Bender, München. DE
	„Flow”, Centre Cultural Andratx, Mallorca, ES
	The Columns, Art Cologne, Cologne, DE
	Galería Cadaqués Dos, Cadaqués, ES
2007	„Polished & Pressed”, with Peter Weber, Thatcher Projects, NY, USA
	„Temptation”, The Columns, Seoul, KO
	The Columns, Art Cologne/Palma de Mallorca, Mallorca, ES
2006	The Scent of KO, Daegu, KO
	„Painterly Sculpture”, The Columns, Seoul, KO
2005	Neuhoff Gallery, New York, NY, USA
	Chac Mool Gallery, West Hollywood, CA, USA
	Carl Solway Gallery, Cincinnati, OH, USA
	„Gleam & Glory”, Renate Schröder Galerie, Mönchengladbach, DE
	„Resurfaced”, Boston University Art Gallery, Boston, MA, USA
2004	„Paine, Thompson, Werner”, The Salt Queen Foundation, Southampton, NY, USA
2003	Renate Schröder Galerie, Cologne, DE
	„Boston Abstraction Now”, OSP Gallery, Boston, MA, USA
	„MA Road Trip”, Margaret Thatcher Projects, New York, NY, USA
	„Visions and Revisions”, Museum of Fine Arts, Boston, MA, USA
2002	„Painting in Boston: 1950–2000”, DeCordova Museum, Lincoln, MA, USA
	„Edge”, Margaret Thatcher Projects, New York, NY, USA
2001	„Estrada-Vega, Pastine, Thompson”, Margaret Thatcher Projects, New York, NY, USA
2000	„Painting Pushed to Extremes”, Worcester Art Museum, Worcester, MA, USA
	„Color”, Virginia Lynch Gallery, Tiverton, RI, USA
	„Rapture”, Massachusetts College of Art, Boston, MA, USA
1999	„Planes of Color”, Greg Kucera Gallery, Seattle, WA, USA
	„Paintings”, Virginia Lynch Gallery, Tiverton, RI, USA
	„Retinal Fetish”, The Gallery @ Green Street, Jamaica Plain, MA, USA
	„A Quiet Revolution”, Rose Art Museum, Brandeis University, Waltham, MA, USA
1998	„Summer Show”, Debs & Co., New York, NY, USA
	„Invitational”, Wenham Museum, Wenham, MA, USA
1997	Mills Gallery, Boston, MA, USA
	Robert Clements Gallery, Portland, ME, USA
	„Blue”, In Khan Gallery, New York, NY, USA
	„Geometry and Flow”, Gallery Seomi, Seoul, KO
1996	Numark Gallery, Washington, DC, USA
1995	„The Drawing Show”, Mills Gallery, Boston, MA, USA

	„Single Fire”, Bernard Toale Gallery, Boston, MA, USA
1994	„Large Scale Paintings”, Mills Gallery, Boston, MA, USA
1993	Hankyu Ltd. Presents L’Atelier Murlot, Hankyu Gallery (Ginza), Tokyo, JP
1992	5th Year Anniversary Invitational, Nielsen Gallery, Boston, MA, USA
1991	Art Complex Museum, Duxbury, MA, USA
	„Ten Years of Boston Art”, Nielsen Gallery, Boston, MA, USA
	Rose Art Museum, Brandeis University, Waltham, MA, USA
	Nina Freudenheim Gallery, Buffalo, NY, USA
1989	„Artist’s Choice“, Newton Arts Center, Newton, MA, USA
1987	„The Drawing Show”, Mills Gallery, Boston, MA, USA

Sammlungen / Collections

Addison Gallery of American Art, Phillips Academy, Andover, MA, USA
Art Bank Program, US Department of State, Washington, DC, USA
Art Enterprises, Chicago, IL, USA
Au Bon Pain Corporation, Boston, MA, USA
BankBoston, Boston, MA, USA
Bernkoff, Goodman & Baseman, Boston, MA, USA
Brobeck, Phleger & Harrison LLP, Washington, DC, USA
Brown, Rudnick, Freed, & Gesmer, Boston, MA, USA
Butler Institute of American Art, Youngstown, OH, USA
Davis Museum, Wellesley College, Wellesley, MA, USA
DeCordova Museum, Lincoln, MA, USA
Gabriele and Eberhard Ehrhardt, Munich, Germany
Eliot Hotel, Boston, MA
Fidelity Management and Research Company, Boston, MA, USA
Fogg Art Museum, Harvard University, Cambridge, MA, USA
Hyundai Corp., Seoul, KO
Intercontinental, Boston, MA, USA
List Visual Art Center, M.I.T., Cambridge, MA, USA
Marsh Art Gallery, University of Richmond, Richmond, VA, USA
Microsoft Corporation, Redmond, WA, USA
Millennium Partners, Boston, MA, USA
Mintz Levin Cohn Ferris Glovsky and Popeo, Boston, MA, USA
Museum of Fine Arts, Boston, MA, USA
Neiman Marcus, Natick, MA, USA
New York Public Library, New York, NY, USA
Nine Zero Hotel, Boston, MA, USA
PerkinElmer, Inc, Waltham, MA, USA
Private Collection, Frankfurt, Germany
Quad/Graphics, West Allis, WI, USA
Rose Art Museum, Brandeis University, Waltham, MA, USA
Rudnick & Wolfe, Chicago, IL, USA
Sammlung Maximilian und Agathe Weishaupt, München, DE
SandRidge Energy, Inc, Oklahoma City, OK, USA
Song-Eun Art and Cultural Foundation, Seoul, KO
Taylor-Winfield Corp., Brookfield, OH, USA
Wellington Management Company, Boston, MA and London, UK

Preise / Awards

2009	Finalist for the Pilar Juncosa & Sotheby's Award, Joan Miró Foundation, Palma de Mallorca, ES
2003	Mid-career Artist Award, International Association of Art Critics, NE Chapter
1999 - 2008	Studio Residency, Loft Nota Bene, Cadaquès, ES
1996	New England Foundation for the Arts/NEA Regional Fellowship
1975	A. K. Oliver Scholarship Grant National Scholastic Art Awards (NSAA) NSAA Scholarship to Carnegie-Mellon University Pittsburgh, PA, USA
1974 - 75	Hallmark Honor Prize for Massachusetts, USA
1973 - 75	NSAA Gold Medal

Bibliographie / Selected Bibliography

- Brody, Jacqueline; "Prints Published." The Print Collector's Newsletter, July/August, 1994.
- Clemmer, David. "Bill Thompson: Prints & Paintings." THE Magazine, May 1996.
- Greenleaf, Ken. "Experience Bill Thompson's Work." Maine Sunday Telegram, November 1, 1998.
- Heartney, Eleanor. "Bill Thompson at In Khan." Art in America, April 1997.
- Hoving, Thomas. "Art for the Ages." Cigar Aficionado, Summer 1995.
- Hummel, Helen. "Dimensional Paintings: The Art of Bill Thompson." Jamaica Plain Art News, January 10, 1990.
- Joe, Yonghee. "A Monochromatic World of Vivid Color." International Herald Tribune, January 3, 2001.
- Kim, Mi-hee. "Altered Flats and Nodes." The KO Herald, January 1, 2001.
- Lloyd, Ann Wilson. "Bill Thompson at Barbara Krakow." Art in America, March 2004.
- Marxen, Patti M. "Three Artists, Three Moods on Display at Frick Gallery." Camden Herald, July 5, 1990.
- Miller, Francine Koslow "Bill Thompson: Minimalist Prints With Attitude." The Print Collector's Newsletter, March/April 1996.
- Narrett, Eugene. "Bill Thompson: Dimensional Paintings." Art New England, May 22, 1990.
- Parks, Addison. "A Sense of Humor." catalog essay, Nielsen Gallery and Butler Institute of American Art, December 1992.
- "Paintings That Are All Muscles and Armor." Christian Science Monitor, June 20, 1991.
- Perrott, Jeffrey. "Bill Thompson's Edge." Stuff Magazine, October 1996.
- Protzman, T. Ferdinand. "Minimalists with Maximum Skill." The Washington Post, June 8, 1996.
- Pulkka, Wesley. "Glossy Works Reflect Sweat Equity." The Albuquerque Journal, September 20, 1998.
- "Artist Cuts Distracting Noise." The Albuquerque Journal, March 17, 1996.
- Sherman, Mary. "Painters Maximize Minimal Work." Boston Sunday Herald, July 31, 1994.
- "New Works Show Painter's Sense of Balance." Boston Sunday Herald, April 28, 1991.
- Silver, Joanne. "Bill Thompson Transforms His Paintings." Boston Herald, February 2, 1990.
- Sontowski, Anke. "Art That Reflects a Speedy City." The KO Times, November 10, 2002.
- Stapen, Nancy. "Bill Thompson." ArtNews, April, 1993.
- "Minimalism Gets a Sense of Humor." The Boston Globe, December 17, 1992.
- Tarlow, Lois. "Profile: Bill Thompson." Art New England, April, 1993.
- Temin, Christine. "David, Stroud, Thompson: Pushing the Minimum to the Maximum." The Boston Globe, July 27, 1994. "No Illusions: The Art of Donald Judd." The Boston Globe, January 18, 1990.
- Yoon, Donghee. "Bill Thompson." The Art Magazine, February 2001.

“Working Proof.” On Paper, Volume I, #1, #5; Volume 2, #1. Zevitas, Steven T., “New American Paintings,” The Open Studios Press, Summer 1996.
“New American Paintings,” Spring 2003.

Kurztext

Bill Thompson wurde 1957 in Ipswich, USA geboren, er lebt und arbeitet in Jamaica Plain, MA in den USA.

Die Arbeit von Thompson, ursprünglich ein minimalistischer Maler, ist im Laufe des letzten Jahrzehnts in zunehmendem Maße dreidimensional geworden. Heute ist sie fest im Bereich des Skulpturalen verankert. Der Künstler sieht seine Arbeit als eine ständige Suche nach den elementarsten und plastischsten Formen, die als Vehikel für seine malerische Leidenschaft für Farbe dienen können. Während der Prozess, der zu diesen glänzenden und sinnlichen Objekten führt, komplex und zeitaufwändig ist, möchte Thompson, dass die Resultate so erscheinen, als seien sie mühelos und auf natürliche Weise geschaffen worden.

„Angezogen von der Einfachheit und der ihr innewohnenden Schönheit, suche ich permanent nach noch präziseren Wegen, eine Form zu artikulieren. Die Tatsache, dass ich eine Form "artikulieren" möchte, bedeutet, dass ein perfekter Kreis oder ein symmetrisches Oval nicht ausreichen. Es muss ein bestimmendes und daher einzigartiges Merkmal geben; dabei muss das Resultat subtil sein und keine Assoziationen wecken. Meine Hand will diesen Kreis malen, aber mein Kopf beschwört mich, den Kreis auszus schmücken, ja ihm eine weitere Dimension zu geben. Die Lösung scheint immer irgendwo zwischen diesen beiden Impulsen zu liegen.“

Bill Thompson was born in 1957 in Ipswich, MA, he lives and works in Jamaica Plain, MA.

Initially a minimalist painter, Thompson's work has grown increasingly three-dimensional over the past decade. Today it is firmly grounded within the realm of sculpture. He sees his challenge as an ongoing search for the most elemental and evocative forms that can serve as vehicles for his painterly obsession with color. While the process that yields these glistening and sensual objects is complex and time-consuming, Thompson intends for the results to appear effortless and naturally created.

“Drawn to simplicity and its inherent beauty, I am constantly searching for more concise ways in which to articulate a form. The fact that I want to “articulate” a form means that a perfect circle or symmetrical oval won't do. There has to be a defining and therefore, unique feature; but the result must embrace subtlety and be non-associative. My hand wants to draw that circle, but my mind implores me to embellish and expand – the solution always seems to lie somewhere between those two impulses.”