



Printer's Devil Review

Resa Blatman. *Paintings*.
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Resa Blatman

Text by JESS BARNETT

When I was a child, I loved mysteries. Curled up on a couch in Vermont's cold silence, I devoured mystery books along with chocolate chip cookies. *Locked in Time* was one of my favorites. Lois Duncan's novel tells the story of a teenager who moves to the Louisiana bayou to stay with her father and, true to the genre, uncovers a dark family secret. Resa Blatman's work reminds me of how I imagined that bayou – long trailing vines, elaborate in their disarray, and insects buzzing, hidden along with scampering creatures. Yet the lushness of the natural imagery in Blatman's work is tempered by its cut-edge shadow effect, creating a feeling of dissonance and longing. The colors she uses – purple plum, strawberry red, and walnut brown – are tactile and inviting, and the swirls, loops, and cobwebs create layers of depth within the pieces. *Ripening*, the standout of this set, features a landscape with flies the size of mice and arachnids as large as bats and birds. In the purple-red heart of the space, spiders weave a nest around a chandelier of grapes. Like all of Blatman's landscapes, this one lures you in with luscious colors and organic forms, but then snares you in a latticework of melancholy and mystery.



Ripening. 40 x 77 in.
Oil on cut-edge panel.
RESA BLATMAN



Scintillating Swamp. 39½ × 59 in.
Oil, glitter, beads, graphite, and acrylic on cut-edge panel.
RESA BLATMAN



The Ultimate Whorl. 38 × 59 in.
Oil, glitter, beads, gold leaf, graphite, and acrylic on cut-edge panel.
RESA BLATMAN



Woven. 32 × 59 in.
Oil, glitter, beads, glass, and acrylic on cut-edge panel.
RESA BLATMAN



Little Sparkly 3. 11 × 23 in.
Oil, glitter, beads, and graphite on cut-edge panel.
RESA BLATMAN



Little Sparkly 3 (detail).
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Ripening (detail).
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The Golden Mean (detail).
RESA BLATMAN



The Golden Mean. 96 × 176 in.
Oil, glitter, beads, graphite, and acrylic on cut-edge panel.
RESA BLATMAN