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# COLLECTIONS

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**On Solid Ground: Iconoclast Sculptor Dudley Vail Talcott**



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Prints, Drawings, Watercolors and Sculpture*

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COVER **Six-Day Cyclist**  
**1926**

Polished Bronze, Lacquered  
10 1/2 X 20 X 12 1/2 INCHES  
Initialed on base.  
See page 11.

## COLLECTIONS

On Solid Ground: Iconoclast Sculptor Dudley Vaill Talcott

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## On Solid Ground: Iconoclast Sculptor Dudley Vaill Talcott

GALLERY EXHIBITION  
AUGUST 29-NOVEMBER 5, 2011



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## COLLECTIONS

*Childs Gallery Collections* is the latest publication in a tradition of more than seventy years of gallery publications. The *Childs Gallery Bulletin* (begun 1950), the *Print Annual* (begun 1976) and the *Painting Annual* (begun 1980) have been firmly established and are represented in almost every fine arts library in the country. As early as the mid-1940s, however, Childs Gallery presented a publication entitled *Currier and Ives Prints: A Collection*, which represented the carefully considered collection of a single owner with Charles D. Childs' commentary that "we cannot recall that a representative collection of these lithographs has been shown in Boston for many years."

We continue to celebrate collections, collecting, and collectors as a pivotal axis of the art world with this seventh volume of *Childs Gallery Collections – On Solid Ground: Iconoclast Sculptor Dudley Vaill Talcott*. Childs Gallery has a long tradition of introducing twentieth-century American figurative sculptors and we are pleased to welcome Dudley Vaill Talcott to an illustrious group including Donald De Lue, Walker Kirtland Hancock, and Albert Wein.

With special thanks to the artist's daughters, Emily, Lucinda and Jane.

LEFT **Waitress, Circa 1929**  
Plaster \*  
25 1/4 X 5 X 5 1/2 INCHES

Two known lifetime solid bronze casts. Four known lifetime bonded bronze casts.  
One lifetime cast in hydrocal. All privately owned.  
Posthumous edition of 12 available in bronze.

*Waitress* or *Childs Restaurant Waitress* is Talcott's version of an employee of the once-popular chain of eateries. Talcott exhibited this sculpture in wood at the Museum of Modern Art in 1930. In reviewing this exhibition, Helen Read said of Talcott's sculpture: "Mr. Talcott uses sculpture as a medium for expressing his reaction to life about him. He doesn't find modern clothes or the occupations and pastimes of today unsympathetic to plastic expression. Hence it is not surprising to find that he has found sculptural material in a 'Childs' Restaurant Waitress."

#### EXHIBITED

"Painting and Sculpture by Living Americans", 9th Loan Exhibition, Museum of Modern Art, New York City, NY, 1930 in wood; Grace Horne Galleries, Boston, MA, 1938; Farmington Village Library, Farmington, CT, 1974 in bronze.

#### PUBLISHED

"Painting and Sculpture By Living Americans: Ninth Loan Exhibition", Exhibition Catalogue, Museum of Modern Art, New York, NY, 1930, Number 122; *Brooklyn Eagle*, December 7, 1930; *Boston Evening Transcript*, January 29, 1938; "American Art of the 20's and 30's", Reprint of Exhibition Catalogue, Museum of Modern Art, New York and Arno Press, 1969.



## On Solid Ground: Iconoclast Sculptor Dudley Vaill Talcott

In 1930, five sculptures by Connecticut native Dudley Vaill Talcott were included in the “Living Americans” group show at the Museum of Modern Art in New York. Despite the heady company, including Arthur Dove, Charles Sheeler, Stuart Davis and Marsden Hartley, Talcott’s works stood out.

There was *The Wrestler* (1929), a seven-foot-tall aluminum robot-man right out of Fritz Lang’s *Metropolis*. (When exhibited at the Los Angeles Summer Olympic Games in 1932, the Machine Age colossus gained quite a bit of notoriety.) No less modern was the sharply angled *Six Day Cyclist* (1926). Though firmly anchored in metal blocks, the forward racing bronze figure echoed the futurists’ kinetic sense of perpetual movement. Talcott also displayed his whimsical side in the geometrically abstracted *Child’s Restaurant Waitress* (1928), playfully mythologizing a well-known uniformed server of the time. Made of carved wood, the aproned statue was an irresistible cubist tour de force. (Versions of the last two pieces are now on display at Childs Gallery.)

The New Yorker art critic Murdock Pemberton had this to say about the three-dimensional works in the 1930 MOMA show.

*The sculpture exhibit at the Museum of Modern Art is alive; which is about the first time an exhibit of sculpture in America has been alive. There is Gaston Lachaise, a boldover from the period when only the classic was thinkable, and yet possessed of some divine fire. Then there is Calder, a humorist in a medium that is too often soggy with selfconscious dignity. Last, and perhaps most important, is Dudley Talcott, a worker in all sorts of mediums who is aware that he lives in an age of skyscrapers and reality that can be beautiful even if material and mechanistic. We think Talcott alone among the Americans has invaded a field that has remained static and brought it to a consciousness of what is afoot in our world. It is really a thrilling show.*



Many others agreed. A Boston arts reporter wrote of Talcott: “He is an energetic experimenter who was exposed to regular art training at Yale and in Paris but who professes not to have been infected with any lasting traces of the school and studio pedagogy.” Talcott had in fact dropped out of Yale—after attending several prep schools—before moving to Paris in 1920. There he eschewed any formal arts study in favor of drop-in courses at the Académie de la Grande Chaumière, supplemented with frequent visits to grand museums and immersion in the electric post-WWI modern art culture of the city.

“The world of architecture was in the throes of a revolution at this time,” Talcott also noted. “It centered around the transition from the use of masonry to the use of steel as a building material—a greater change perhaps than had taken place throughout the preceding twenty centuries.”

The accumulated knowledge from those early days, both classical and avant-garde, would be referenced throughout Talcott’s prolific career. Like Modigliani, the sculptor was fascinated by Egyptian carved stonework at the Louvre, evidenced in works like his massive bas-relief panels commissioned for the General Foods Building at the 1939 New York World’s Fair.

The influence of cubism could be seen in many of the sculptor’s strongest works, from recognizable figures, like his blocky bronze fisherman *The Loafer* (1936), to purely abstracted forms that exude a joyous dynamism. (Examples of both are in the Childs show.)

Talcott also experimented with analytic cubism, as in his geometric 24-foot-high granite and steel outdoor monument to astronomer Nicolaus Copernicus (1973), still on view today in Philadelphia; and an abstract-pop fusion exemplified by a series of 20 x 8 foot commissioned concrete murals and a 100 foot long fiberglass window for six Pennsylvania public schools.

In his later works, the sculptor’s form-follows-function gate, towering fountains, and architectural plaques seamlessly blended the organic curves of Art Nouveau with the highly stylized symmetry of Art Deco and the Bauhaus. Further modernizing the concept, Talcott was an early adapter of the latest industrial building materials, such as aluminum, hydrocal plaster, fiberglass and resin.

[PLEASE TURN TO PAGE 26]

TOP RIGHT Dudley Vaill Talcott with his sculpture *The Wrestler* (1929)

LEFT **The Gate, 1930s**  
Aluminum  
84 X 59 1/2 X 11 1/4 INCHES  
From the estate of the artist.

*The Gate* was created by Talcott for his self-designed house in Farmington, CT. The work originally stood at the top of a stairway leading from the artist’s dining room to a sunken living room.

EXHIBITED “Aluminum By Design: Jewelry to Jets”, organized by the Carnegie Museum of Art, Pittsburgh, PA and travelled to The Wolfsonian, Miami Beach, FL, 2001-2002.





1

**1**  
**Sailor on Deck**  
**Circa 1929**

Oil on canvas  
48 X 64 INCHES

From the estate of the artist.

Most likely painted during the period of Talcott's excursions to Norway (1926-1935), first by canoe and later as the part owner of a 75-ton fishing vessel, the *Norkap II*.



2

**2**  
**Man with Grappling Hook**

Fiberglass \*  
16 X 7 1/4 X 5 3/4 INCHES

From the estate of the artist.

Note: Those works marked with an asterisk indicate the availability of posthumous casts in bronze in editions of 12.

**3**  
**The Loafer**  
**1936**

Plaster \*  
20 1/2 X 9 X 4 1/2 INCHES

Initialed on base. From the estate of the artist. Two known lifetime casts exist: one cast in 1936 and now in the collection of the Tweed Museum of Art, Duluth, MN, the other privately commissioned in 1974. Posthumous edition of 12 available in bronze.

This was most likely the first major sculpture completed by Talcott upon his return from the Arctic Circle. It is possible that *The Loafer* (also called *The Loafing Fisherman*) is a sculpted portrait of Isak Isaksen, the skipper of the *Norkap II*, as well as Talcott's father-in-law, mentor, and friend. Isaksen and the *Norkap II* feature in Talcott's book, *Report of the Company*, published in 1936.

EXHIBITED  
Grace Horne Galleries, Boston, MA, 1938 in bronze; New York World's Fair, New York City, NY, 1939 in bronze; Farmington Village Library, Farmington, CT, 1974 in bronze.

PUBLISHED  
Boston Evening Transcript, January 29, 1938; Boston Sunday Post, January 30, 1938; Official Guide Book, New York World's Fair, 1939.

**4**  
**Thomas at the Wheel**  
**Circa 1936**

Ink and graphite on paper  
14 X 11 INCHES

From *Report of the Company*, 1936. Initialed left center. Inscribed in image: "Ka Fanden Er Det Som Ligger Pa Isen? / Er Det Hvalross Eller Bare Storkobbe?" (What in Hell is that lying out there on the ice? A walrus? Or only a large seal?).

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.

PUBLISHED  
Illustrated in Talcott, Dudley Vaill. *Report of the Company*. With 100 Drawings and Photographs by the Author. New York: Random House, 1936, p. 90.



3



4





5



6

**5**  
**Square Mirror**

Bronze

18 X 18 INCHES

Initialed lower right. From the estate of the artist.

**6**  
**Covered Bridge**  
**Circa 1953**

Ink and pencil on paper

11 3/4 X 8 5/8 INCHES

From *The Revolutionary Helio Courier*, 1953. Initialed lower right. Sheet measures 24 x 18.

EXHIBITED

Aetna Life Insurance Galleries, Hartford, CT, 1985.

PUBLISHED

Illustrated in Talcott, Dudley Vaill. *The Revolutionary Helio Courier*. Self-published, 1953. A marketing booklet for the slow-flying airplane.



7

**7**  
**Six-Day Cyclist**  
**1926**

Polished Bronze, Lacquered

10 1/2 X 20 X 12 1/2 INCHES

Initialed on base.

Provenance: Fifty/50 Gallery, New York; to, John P. Axelrod.

Talcott exhibited this sculpture at the Museum of Modern Art in 1930. In reviewing this exhibition, Helen Read said of the work: "The 'Six-Day Bicycle Rider' is an extraordinary performance. Mounted on a pedestal at an angle of 45 degrees it achieves an effect of terrific momentum without losing its plastic quality of sculpture."

EXHIBITED

Valentine Dudensing Galleries, New York, NY, 1927; "Painting and Sculpture by Living Americans," Museum of Modern Art, NY, 1930; Grace Horne Galleries, Boston, MA, 1938.

PUBLISHED

"Painting and Sculpture By Living Americans: Ninth Loan Exhibition", Exhibition Catalogue, Museum of Modern Art, New York, NY, 1930, Number 122; Arts, December 3, 1930, p. 172 (illustrated); Brooklyn Eagle, December 7, 1930; Boston Evening Transcript, January 29, 1938; "American Art of the 20's and 30's", Reprint of Exhibition Catalogue, Museum of Modern Art, New York and Arno Press, 1969.



8





**8** (PAGE 11)  
**Centrifugal Force**  
 Circa 1953  
 Ink and pencil on paper  
 10 1/2 X 9 5/8 INCHES  
 From *The Revolutionary Helio Courier*, 1953. Initialed lower left. Sheet measures 24 x 18.  
 EXHIBITED  
 Aetna Life Insurance Galleries, Hartford, CT, 1985.  
 PUBLISHED  
 Illustrated in Talcott, Dudley Vaill. *The Revolutionary Helio Courier*. Self-published, 1953. A marketing booklet for the slow-flying airplane.

**9**  
**Relief of Standing Woman with Drape**  
 1972  
 Painted fiberglass  
 29 3/4 X 17 1/8 INCHES  
 Initialed lower right. From the estate of the artist.

9



**10**  
**Her Wealth of Hair**  
 Circa 1983  
 Plaster \*  
 6 X 10 1/2 X 5 1/2 INCHES  
 Initialed. From the estate of the artist.  
 One known lifetime cast in bronze.  
 EXHIBITED  
 Aetna Life Insurance Galleries, Hartford, CT, 1985 in bronze.

10

**11**  
**Woman Seated on Fountain**  
 Plaster \*  
 13 1/4 X 7 3/4 X 6 1/2 INCHES  
 From the estate of the artist.



11

**12**  
**The Deluxe Model**  
 Circa 1953  
 Ink and pencil on paper  
 11 3/8 X 9 3/8 INCHES  
 From *The Revolutionary Helio Courier*, 1953. Initialed lower left. Sheet measures 24 x 18.  
 EXHIBITED  
 Aetna Life Insurance Galleries, Hartford, CT, 1985.  
 PUBLISHED  
 Illustrated in Talcott, Dudley Vaill. *The Revolutionary Helio Courier*. Self-published, 1953. A marketing booklet for the slow-flying airplane.



12

**13**  
**Margie**  
 Circa 1945  
 Bronze  
 5 X 7 X 4 5/8 INCHES  
 Initialed on base. From the estate of the artist.  
 One known lifetime cast in bronze.



13





14



16



15



17

**14**  
**Horse and Plough**  
**1939**

Fiberglass  
17 X 36 1/2 INCHES

**15**  
**Fishermen in Dory**  
**1939**

Fiberglass  
17 X 36 1/2 INCHES

**16**  
**Cow Barn**  
**1939**

Fiberglass  
17 X 36 1/2 INCHES

**17**  
**Fishermen Taking in Sail**  
**1939**

Fiberglass  
17 X 36 1/2 INCHES

Initialed. From the estate of the artist.

These plaques are reduced models for four of the six 6 x 12 feet plaster panels that made up *The Gathering of Various Types of Food*, a work originally designed for the entranceway to the Central Foods Building at the 1939 New York World's Fair.

Two known lifetime casts exist: a set of two 2-sided pink cement panels, each depicting two scenes from the original six panels, and this set of four 1-sided fiberglass panels, each depicting one scene. The original 1939 plaster panels were destroyed. We believe that these are some of the earliest fiberglass sculptures cast by Talcott circa 1950s.

EXHIBITED  
New York World's Fair, New York City, NY, 1929 in plaster; Aetna Life Insurance Galleries, Hartford, CT, 1985 in fiberglass.

PUBLISHED  
The New York Times World's Fair Section, March 5, 1939 (illustrated).





18

**18  
The Ox  
Circa 1938**

Bronze

7 1/2 X 15 3/4 X 9 1/4 INCHES

Stamped with the artist's initials. From the estate of the artist.

**EXHIBITED**

Art Institute of Chicago Annual Exhibition, Art Institute of Chicago, Chicago, IL, 1938; Whitney Museum Annual Exhibition, Whitney Museum, New York City, NY, 1938.

**PUBLISHED**

Catalogue, Art Institute of Chicago Annual Exhibition, 1938, No. 300 (not illustrated); The Hartford Times, Saturday, October 29, 1938 (illustrated).

**19  
Goats Nursing  
1938**

Bronze

5 1/2 X 5 1/4 X 3 1/4 INCHES

Initialed and dated. From the estate of the artist.

**20  
Fox**

Aluminum

5 1/4 X 8 X 2 INCHES

From the collection of the artist's family.



19



20

**21  
The Ducks  
1939**

Hydrocal \*

10 X 7 X 7 INCHES

From the estate of the artist.

No known lifetime casts in bronze. Three known lifetime casts in hydrocal.



21

**22  
The Horse Trough  
Circa 1929**

Bronze

20 X 83 X 6 INCHES

From the estate of the artist.

Only known lifetime cast.



22



23

**23  
Mid-Sized Cat Curled Up  
Circa 1960**

Aluminum  
8 X 5 X 4 1/2 INCHES

Stamped with the artist's initials. From the estate of the artist.

No known lifetime casts.



24

**24  
Cat Drinking**

Aluminum  
4 X 8 X 1 1/2 INCHES

Stamped with the artist's initials. From the estate of the artist.



25

**25  
Double-Sided Relief of Cat**

Aluminum  
3 1/2 X 4 1/2 X 1 1/2 INCHES

Stamped with the artist's initials. From the estate of the artist.



26

**26  
Hungry Alley Cat  
1932**

Bronze  
2 3/4 X 7 X 1 INCHES

Underside initialed and stamped. From the estate of the artist.

EXHIBITED  
Grace Horne Galleries, Boston, MA, 1938; Aetna Life Insurance Galleries, Hartford, CT, 1985.



27

**27  
Cat at an Angle  
1957**

Resin  
5 X 5 1/2 X 4 INCHES

Initialed and dated on base. From the estate of the artist.

**28  
Large Cat Curled Up**

Fiberglass  
10 1/2 X 17 1/4 X 11 1/2 INCHES

Underside initialed. From the estate of the artist.



28

**29  
Cat Stretched Out  
Circa 1960**

Bronze  
2 1/2 X 6 X 2 INCHES

**Cat Standing  
Circa 1960**

Bronze  
4 X 4 X 1 1/2 INCHES

**Cat Curled Up  
Circa 1960**

Bronze  
2 1/2 X 4 X 3 INCHES

Stamped with the artist's initials. This set of three belongs to a series of solid cast bronzes Talcott sought to market as portable, affordable, and widely accessible sculpture. As the artist himself suggested, these small sculptures can act as both "paperweights par excellence" and "superb weapons of self defense." Talcott intended them "to feel of as well as to look at, to turn over in one's hands like a smooth stone picked up on a beach."



29

**30  
Cat and Lantern  
Circa 1953**

Ink and pencil on paper  
12 7/8 X 9 1/2 INCHES

From *The Revolutionary Helio Courier*, 1953. Initialed lower left. Sheet measures 24 x 18.

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.

PUBLISHED  
Illustrated in Talcott, Dudley Vaill. *The Revolutionary Helio Courier*. Self-published, 1953. A marketing booklet for the slow-flying airplane.



30





31

**31  
Man at Tiller  
1958**

Fiberglass  
11 X 25 1/2 X 4 1/2 INCHES  
Initialed and dated. From the estate of the artist.

**32  
Woman Reclining over Fountain  
1958**

Resin  
4 1/2 X 10 X 5 INCHES  
Initialed and dated. From the estate of the artist.



32

**33  
Reclining Boy  
1961**

Resin  
7 X 8 X 4 1/2 INCHES  
Initialed and dated. From the estate of the artist.

EXHIBITED  
Farmington Village Library, Farmington, CT, 1974; Aetna Life Insurance Galleries, Hartford, CT, 1985.

**34  
How Long Will It Last  
Circa 1953**

Ink and pencil on paper  
8 3/8 X 8 3/4 INCHES  
From *The Revolutionary Helio Courier*, 1953. Initialed lower center. Sheet measures 24 x 18.

EXHIBITED:  
Aetna Life Insurance Galleries, Hartford, CT, 1985.

PUBLISHED  
Illustrated in Talcott, Dudley Vaill. *The Revolutionary Helio Courier*. Self-published, 1953. A marketing booklet for the slow-flying airplane.



34



33

**35  
Hip Lock  
1930**

Bronze  
7 X 5 X 5 1/4 INCHES  
Initialed on base. From the estate of the artist.  
Small study for larger outdoor granite sculpture, *Wrestlers* (circa 1928).

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.



35

**36  
Woman in the Rock with Fern  
1930s**

Pewter  
8 X 7 3/4 X 5 3/4 INCHES  
Initialed. From the estate of the artist.  
Only known lifetime cast. This small bronze most likely dates from the 1930s, the same period when Talcott produced *The Gate*. Both works depict a female nude in roughly the same pose and it is believed that the artist used the same model for both.



36



37

**37  
Cigarette Box  
1940**

Bronze and wood

5 1/4 X 8 1/8 X 1 5/8 INCHES

Initialed on lid lower left. From the collection of the artist's family.

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.



38

**38  
Ashtray with Girl Sitting on Heels  
Circa 1965**

Aluminum

7 3/4 X 7 3/4 X 1 1/2 INCHES

Stamped with the artist's initials. From the estate of the artist.



39

**39  
Abstract Ashtray  
Circa 1965**

Bronze

3 1/4 X 4 3/4 X 4 INCHES

From the estate of the artist.

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.

**40  
Free Form Abstract Sculpture  
Circa 1984**

Polished clear resin

12 X 12 1/2 X 6 1/4 INCHES

From the estate of the artist.

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.



40

**41  
Free Form Abstract Sculpture  
Circa 1984**

Resin

7 1/2 X 13 1/2 X 6 INCHES

From the estate of the artist.

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.



41



# CHRONOLOGY



**42**  
**Man with Pursed Lips or Politician's Head**

Polished bronze

6 3/4 X 6 X 6 1/2 INCHES

Underside initialed. From the estate of the artist.



**43**  
**Bronze Bowl or The Nordic Bowl: Stories of the Norkap II**  
**1938**

Bronze

13 3/4 X 18 5/8 X 18 5/8 INCHES

Signed and dated. On loan to The Minneapolis Institute of Arts.



**44**  
**Plough Horse**  
**Circa 1945**

Plaster

8 1/2 X 14 1/2 X 4 1/4 INCHES

From the estate of the artist.

- 1899 Born June 9, in Hartford, CT.
- 1919 Attended Yale University's Art Department, but left after only one year. Met and became friends with Reginald Marsh.
- 1920 Moved to Paris, France. Attended life drawing and sculpting classes at the Académie de la Grande Chaumière.
- 1926-1928 Travelled to Norway, where he paddled along nearly the entire outer coast of the country in an Old Town canoe. These experiences were the subject of the book *Noravind* (1929), written and illustrated by Talcott.
- 1927 Exhibited sculptures including *Six-Day Cyclist* (1926, p.11) at the Valentine Dudensing Galleries, New York, NY with Reginald Marsh.
- 1927 Exhibited at the National Academy of Design Annual Exhibition, New York, NY.
- 1928 Exhibited at Arden Gallery, New York, NY.
- 1929-1935 Became part owner of 75 ton fishing vessel, the *Norkap II*, registered in Tromsø, Norway. Talcott's future father-in-law, Isak Isaksen, was the captain of the ship. Together they made four trips with American sportsmen and scientists through pack ice to East Greenland. These experiences were the subject of the book *Report of the Company* (1936).
- 1929 *Noravind* published by Edwin Valentine Mitchell Inc. Written and illustrated by Talcott.
- 1930 Exhibited in group show, "Living Americans," at the Museum of Modern Art, New York, NY. *Six-Day Cyclist* (1926, p.11), *Child's Restaurant Waitress* (1928, p.4), *The Wrestler* (1929), *Woman with a Wooden Spoon* (1929), and *Generous Girl* (1930) were exhibited.
- 1932 Married Martha Isaksen (1904-1980), daughter of Isak Isaksen.
- 1932 Exhibited at the 10th Olympic Games Invitational in Los Angeles, CA. Talcott's sculpture, *The Wrestler* (1929), received Honorable Mention.
- 1935 First introduced to flying. Over the next dozen years Talcott crossed the country several times by plane.
- 1935 After retiring from the boating business and returning to the States full-time, Talcott settled in Farmington, CT where he built a house of his own design on Talcott Mountain. *The Gate* (1930s, p.6) originally stood at the top of a stairway leading from the artist's dining room to a sunken living room.
- 1936 Published *Report of the Company* (Harrison Smith/Robert Haas first printing; Random House, Inc 2nd and 3rd printing), an illustrated account of Talcott's excursions and adventures in Norway and Eastern Greenland.
- 1938-1940 Exhibited for three consecutive years at the Annual Exhibition of Contemporary American Sculpture at The Whitney Museum of American Art, New York, NY. *The Ox* (circa 1938, p.16), *Bronze Punch Bowl* (LEFT), and *Model for Fountain* were exhibited.
- 1938 Exhibited *The Ox* (circa 1938, p.16) at the Art Institute of Chicago Annual Exhibition, Chicago, IL.
- 1938 Exhibited at Grace Horne Galleries, Boston, MA. Among the sculptures he included were *The Loafer* (1936, p.9), *Six-Day Cyclist* (1926, p.11), *Waitress* (1929, p.4), *Politician's Head* (LEFT) and *Bronze Punch Bowl* (LEFT).
- 1939 Commissioned by the architectural firm of Edward Durell Stone to design six large panels of bas relief for the General Foods Building at the 1939 World's Fair in Flushing Meadows, NY (pp.14-15). Talcott also exhibited *The Loafer* (1936, p.9), influenced by his travels to Norway.
- 1941 Exhibited at the Worcester Art Museum, Worcester, MA.
- 1942 Divorced from first wife, Martha Isaksen (1904-1980).
- 1943 Exhibited at Wadsworth Atheneum, Hartford, CT.
- 1945 Submitted a proposal to the city of Hartford, CT for a memorial fountain depicting the founding of the city in 1636. His proposal featured a scale model of the fountain, which included the plaster *Plough Horse* (LEFT). Talcott reportedly worked on his design for nearly twenty years. However, despite his best efforts, the project was never realized.

- 1950s Involved in marketing, sales, and demonstrations for the Helio Courier, a small slow-flying airplane developed by Otto C. Koppen, Professor of Aeronautic Design at the Massachusetts Institute of Technology.
- 1951 Married to Beverly Guthrie (1922-2005).
- 1953 Published *The Revolutionary Helio Courier*, a marketing booklet for the small slow-flying airplane.
- 1950s Began experimenting with new styles and materials, including fiberglass and polymers. Talcott had already been using other unconventional materials, such as aluminum, since the 1920s.
- 1957 Exhibited at The Hartford National Bank and Trust, Hartford, CT.
- 1959 Exhibits fountain at Burr Galleries, New York, NY.
- 1960s Commissioned to create decorative murals for seven public schools in Pennsylvania in collaboration with the architectural firm of Haig and d'Entremont of Philadelphia, PA.
- 1970 Commissioned by the Polish Heritage Society to create a monument to Copernicus for the city of Philadelphia, PA. The monument was dedicated on August 18, 1973 in honor of the 500th anniversary of the astronomer's birth. Talcott also produced a commemorative plaque (p.26) depicting the monument.
- 1974 Exhibited at the Farmington Village Library, Farmington, CT with Sage Goodwin.
- 1983 Exhibited sculpture garden show in Canton, CT.
- 1985 Exhibited at Aetna Life Insurance Galleries, Hartford, CT with Howard Rackliffe.
- 1986 February 19, died in Farmington, CT.
- 1927 Valentine Dudensing Galleries, New York, NY with Reginald Marsh.
- 1927 National Academy of Design Annual Exhibition, New York, NY.
- 1928 Arden Gallery, New York, NY.
- 1930 "Living Americans," at the Museum of Modern Art, New York, NY.
- 1932 10th Olympic Games Invitational, Los Angeles, CA.
- 1938-1940 Annual Exhibition of Contemporary American Sculpture, The Whitney Museum of American Art, New York, NY.
- 1938 Art Institute of Chicago Annual Exhibition, Chicago, IL.
- 1938 Grace Horne Galleries, Boston, MA.
- 1939 World's Fair in Flushing Meadows, NY.
- 1941 Worcester Art Museum, Worcester, MA.
- 1943 Wadsworth Atheneum, Hartford, CT.
- 1957 The Hartford National Bank and Trust, Hartford, CT.
- 1959 Burr Galleries, New York, NY.
- 1974 Farmington Village Library, Farmington, CT with Sage Goodwin.
- 1983 Canton, CT.
- 1985 Aetna Life Insurance Galleries, Hartford, CT with Howard Rackliffe.
- 1990 "Modernism: A Century of Style & Design 1860-1960" at the Seventh Regiment Armory, New York, NY.
- 2000-2001 "Aluminum by Design: Jewelry to Jets", organized by the Carnegie Museum of Art, Pittsburgh, PA and travelled to The Wolfsonian Museum, Miami Beach, FL, 2001-2002.



**45**  
**Helicopter**  
**Circa 1953**

Ink and pencil on paper

12 3/4 X 9 5/8 INCHES

From *The Revolutionary Helio Courier*, 1953. Initialed lower right. Sheet measures 24 x 18.

EXHIBITED  
Aetna Life Insurance Galleries, Hartford, CT, 1985.

PUBLISHED  
Illustrated in Talcott, Dudley Vaill. *The Revolutionary Helio Courier*. Self-published, 1953. A marketing booklet for the slow-flying airplane.

# EXHIBITIONS



On Solid Ground: Iconoclast Sculptor Dudley Vaill Talcott

## PERMANENT COLLECTIONS

National Museum of Wildlife Art, Jackson, WY  
 New Britain Museum of American Art, New Britain, CT  
 Tweed Museum of Art, Duluth, MN  
 Wadsworth Atheneum, Hartford, CT  
 Wolfsonian Museum, Miami Beach, FL

## COMMISSIONS



**46**  
**Kopernik Relief**  
**Circa 1971**

Hydrocal

14 X 11 INCHES

Initialed lower right.  
 From the estate of the artist.

Copernicus Monument, Benjamin Franklin Parkway, Philadelphia, PA  
 Eugene Klinger Junior High School, Southampton, PA  
 H. Sage Goodwin, Avon, CT  
 Hartford National Bank & Trust Co., New London, CT  
 Holland Elementary School, Holland, PA  
 Hoover Elementary School, Hulmeville, Hullmeville, PA  
 John E. Ellsworth, Avon, CT  
 John K. Howard, Boston, MA  
 Murdock Pemberton, New York, NY  
 Olcott Smith, Farmington, CT  
 Potter Thomas School, Philadelphia, PA  
 Unami Junior High School, Chalfont, PA  
 W. Conklin, Farmington, CT  
 Warminster Area Junior High School, Warminster, PA  
 Willow Hill Elementary School, Willow Grove, PA

[CONTINUES FROM PAGE 7] That Talcott didn't become as internationally famous as his peers was completely of his own doing. While his works were often exhibited in prestigious venues like New York's Whitney Museum of American Art and The Art Institute of Chicago, and he received large-scale public and private art commissions throughout his career, the prolific modernist was an iconoclastic contrarian who worked and lived primarily to please himself, rather than the art world.

Being born into a prominent and wealthy Hartford, Connecticut family facilitated his early artistic freedom, leaving him unfettered by commercial concerns. But even when money was tight in later years, as he was married with children, Talcott remained stubbornly individualistic.

That included nine years (1926-1935) of off-and-on boat fishing in Norway, Iceland, and the Arctic Circle. Drawn to the area's natural beauty, workmen and adventurous spirit, Talcott became part owner of a 75-ton fishing vessel known for taking sportsmen on polar bear hunting expeditions. He wrote two very entertaining books of that period, *Noravind* (1929) and *Report of the Company* (1936) (the latter so successful Random House publisher Bennett Cerf suggested he become a full-time adventure writer), complete with personal photographs and delightfully satirical woodblock-inspired illustrations that he hand-carved onto individual plates for pressing.

Though primarily known as a sculptor, Talcott would gain much praise for his incisive, often amusing drawings, many of which are in the current retrospective at Childs. Included are witty allegorical depictions from a 1953 advertising brochure Talcott created to promote Helio-Courier airplanes, a twenty-year obsession for the artist. (The "Space Race" became a huge influence in Talcott's abstract sculptures and fountains.)

Like Rockwell Kent before him, Dudley Vaill Talcott was a man of innumerable interests and talents. The Childs Gallery retrospective is an inclusive overview of Talcott's many styles, including roughly 50 pieces of sculpture, half a dozen paintings, and numerous original drawings. Small works range from modernist utilitarian objects (ashtrays, picture frames, trivets, and carved bowls,) to bronze sculptures of the curvilinear female form and organic animals (including *The Ox*, first exhibited at New York's Whitney Museum of American Art in 1938). On a more monumental scale are cast bronze garden wall frieze, concrete cast architectural panels, fiberglass plaques, and a magnificent 7 x 6 foot cast aluminum gate, once installed in Talcott's Farmington, Connecticut home, which the artist built from the ground up.

"Art has to be good or else it's an eyesore," Talcott was fond of saying. "Sculpture must have grace, rhythms, and balanced spaces."

TINA SUTTON, *Arts & Style* JOURNALIST



**Dudley Vaill Talcott** American (1899-1986)

***The Jackal*, Circa 1930**

Plaster \*

21 1/2 X 11 1/2 X 17 3/4 INCHES

From the estate of the artist. One known lifetime cast in bronze exists, now in the collection of the National Museum of Wildlife Art, Jackson, WY.

*The Jackal* is influenced by the interest in all things Egyptian resulting from the discovery of King Tut's tomb in the 1920's, an event Talcott would have learned about while abroad.

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**Dudley Vaill Talcott**  
American (1899-1986)  
***Woman in Shower***  
1945

Bronze  
21 3/8 X 9 INCHES  
Initialed lower right.  
From the estate of the artist.

## CHILDS GALLERY

ESTABLISHED 1937

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