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Established 1937
Fine American and European Paintings, Prints, Drawings, Watercolors and Sculpture
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CHILDLS GALLERY
Established 1937

2012 Volume 20

Emerging Specialties

PAINTING ANNUAL

2012 Volume 20

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Bryson Burroughs
American, (1869-1934)
Calypso’s Island, 1928
Oil on canvas
36 X 30 INCHES
Signed and dated lower center.

EXHIBITED

PUBLISHED

OUR PUBLICATIONS

Childs Gallery Painting Annual was begun in 1980 and has become an established feature of the gallery and part of a publication tradition of more than seventy years of gallery publications and scholarship. In addition, the Childs Gallery Bulletin (begun 1950), the Print Annual (begun 1976) 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.” The newest publication series (2009) is Childs Gallery Collections which celebrates collections, collecting, and collectors as a pivotal axis of the art world.
Emerging Specialties

Painting-Annual 20 presents a broad selection of compelling acquisitions that display our long-established strengths and our emerging specialties. Known for fine 19th century American Painting, in particular American Impressionism, our evolving holdings reflect the changing tastes of our clients, with a reinvigorated emphasis on Mid-Century American Modernism, Social and Magic Realism, and our recent focus on Boston Expressionism.

Jerome Thompson’s iconic American genre painting, A Country Parson Disturbed at his Breakfast by a Couple Wishing to be Married, (fig. 6), is a significant work that marks the artist’s transition from portraiture to genre subject matter, and serves as an historical record of life in America in the 1840s. The 19th century is further explored with Hudson River School works by Thomas Hickey and Paul Weber. The Boston School is represented with the impressionistic and virtuoso watercolors of George Brads Bourne.

The American Marine Impressionist William Partridge Burpee is the most celebrated of the Lynn Beach Painters - a group of artists painting predominantly along the North Shore and depicting the regional subject matter of New England in an Impressionist style. Dorymen on Lynn Beach, 1890, (fig. 7) is a striking example of this genre. Charles Woodbury, Edward Page, and C. E. L. Green are also members of the Lynn Beach group, and fine examples of their work can be found in our inventory.

The current exhibition, Family Matters: Bryson Burroughs, Reginald Marsh and Molly Luce, illustrates a number of early to mid-twentieth century trends in American Realism. Though their pictorial styles differ greatly, each of the artists in this talented family imbued their works with a distinctive personal wit and captivating treatment of the human figure. All three took pains to express the individuality of their many subjects. Burroughs through multi-figure compositions rooted in mythology, Marsh by way of crowded city scenes, and Luce in her illustrations of daily life in the country.

Our exhibitions have also spotlighted the careers of artists we have handled for decades, with an emphasis on the mid-twentieth century. With Sally Michel: 1950s and 1960s, one can’t help but share the artist’s obvious joy at capturing the freedom, playfulness, and amusement of a leisurely moment in life. Michel, along with her husband Milton Avery, helped develop a fresh vernacular in American Modernism, humanizing abstraction in celebration of quotidian pleasures. Resting and Reading, 1963, (fig. 14) is a charming snapshot of one such fleeting moment.

A Painter’s Painter featured the work of Herbert Barnett, an artist who never completely abandoned the representational form for the pure abstraction that dominated his time-period. A close examination of Abstracted Still Life, circa 1966 (fig. inside cover), reveals a hanging animal carcass among the seemingly random geometric forms. Even in his more clearly representational still lifes, Barnett’s fractured planes, bold colors, and spontaneity of brushwork clearly delineate him as a Modernist.

The work of Boston-born artist Henry Botkin has been successfully exhibited at the gallery since the 1980s, illustrating the primacy of Abstract Expressionism. Many of our other artists, however, turned away from that movement in favor of an individualistic representational style. Both Magic Realism and Boston Expressionism are part of that trend, two areas of renewed concentration at Childs.

The 1943 Museum of Modern Art (NY) exhibition, American Realists and Magic Realists, gave voice and imprimatur to a contrarian group of figurative painters, particularly Paul Cadmus and Jared French, at a time when Abstract Expressionism ruled New York’s avant-garde art world. Edward Lanning, another Magic Realist, was clearly influenced by the urban working class social commentary portrayed by his professors, the Ashcan School artists Max Weber and Reginald Marsh. Lanning combined that commentary with much of the same mythological, classical references as his good friend Cadmus. The mystical symbolism that imbues so much of Lanning’s work was well suited to his frequent mural commissions, including those at the New York Public Library and Ellis Island. The Parking Lot, 1951, (fig. 22) evokes similar otherworldly imagery.
The Country Parson is an excellent example of the type of painting depicting life in America which achieved great popularity and success in the years between 1835 and the outbreak of the Civil War.

Lee Edwards in her two articles on Thompson for the American Art Journal writes that this painting “has long since disappeared” and is pivotal in the artist’s career as it marks his essential transition from portraiture to genre subject matter. The emergence of this painting allows not only a look at Thompson’s earliest genre work, but is also a great document of the life in a small New York town during the late 1840s. The breakfast table, furniture, decorative arts, and arrangement of objects gives great insight into the use of objects in a household of the time.

The painting was long in the collection of the Vaughn family of Maine in their country house, “Hamilton House” (now part of Historic New England), and appears in the 1929 inventory of the Doll’s House, as well as in early photographs.

Along with the Magic Realists, a group of Boston artists was also rejecting Abstract Expressionism during that same period. Influenced by German Expressionism, they favored narrative, figurative subjects, and became known as Boston Expressionists. Many of those artists, including such notables as Hyman Bloom, Jack Levine, and Karl Zerbe, settled in Boston after fleeing the persecution of Jews in Europe during the Second World War. They quickly became influential in New England art education as instructors at the School of the Museum of Fine Arts. Having studied with Karl Zerbe and Ture Bengtz at that time, ninety-year-old Anne Lyman Powers continues the Boston Expressionist tradition to this day. Also of note, this spring we will be presenting the first gallery retrospective of Ture Bengtz works since the artist’s passing in 1973.

Lastly, sculpture is not to be overlooked in this annual. The work of monumental figurative sculptor Donald DeLue is featured alongside strong pieces by the iconoclast sculptor Dudley Vaill Talcott and the great African American sculptor Richmond Barthé. We are pleased to have one of only two known casts of Africa Awakening, 1967 (fig. 36).

We invite your inquiries. Richard J. Baiano, President

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1 Jerome Thompson
American (1814-1886)
The Country Parson Disturbed at Breakfast by a Couple Wishing to be Married, 1848
Oil on canvas
29 1/8 X 35 7/8 inches
Signed and dated lower right. Signed and inscribed on canvas, verso.
In gilded period frame.

2 Thomas Hewes Hinckley
American (1813-1896)
Landscape: Cattle, Woman, Boy and Newfoundland Dog, 1850
Oil on canvas
36 1/8 X 48 1/8 inches
Signed and dated lower right.
In this painting Hinckley places a group of large cattle before a landscape that could have been painted by Asher B. Durand. Hinckley has also pointed out, in his title, the genre group in the doorway and yard of the farmhouse that has a direct relationship to contemporary genre painters such as William Sidney Mount and George Caleb Bingham.

3 Paul Weber
American (1823-1916)
Pastoral Landscape, Summer, 1857
Oil on canvas
18 X 24 inches
Signed and dated lower left.

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CONTINUES FROM PAGE 5

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William Partridge Burpee
American (1846-1940)

4

Boston Fish Pier (Boston, Massachusetts), circa 1900
Oil on canvas
25 X 30 INCHES
Signed and dated lower left.

5

Maine Rocks at Sunset, circa 1925
Oil on canvas mounted on mahogany panel
10 5/8 X 13 1/8 INCHES
Estate stencil verso.

Published

6

Dutch Girl on the Beach, circa 1900
Oil on canvas mounted on mahogany panel
25 X 30 INCHES
Estate stencil verso.

Exhibited

Published

7

Dorymen on Lynn Beach, circa 1890
Oil on prepared canvas
10 X 15 INCHES
Estate stamp verso.

From the estate of the artist.

William Partridge Burpee was born in Rockland, Maine on April 13, 1846. He exhibited a great deal of interest as a youth in painting and drawing, and received his formal training—probably in the late 1870s—from the marine painter, William Bradford (1823-1894). Burpee’s early work of the 1880s reflects Bradford’s influence as well as other painters such as Fitz Hugh Lane, Frederic Edwin Church, Martin Johnson Heade, F. A. Silva and A. T. Bricher.

He began exhibiting in Boston in 1881 and soon became a regular exhibitor (1890) and a member (1894) of the Boston Art Club. By September 1, 1885, he was painting figures on the North Shore of Massachusetts, in a style that now reflected the influence of French painting—particularly Eugene Boudin and Emile Louis Vernier. He showed quotidian life of the beach: children at play, dorymen, lobstermen, netmenders, women waiting for the return of the boats, and clamdiggers.

In 1897, Burpee left Boston to tour Spain, Italy, France and England. He returned to the United States in 1899 and the next year returned to spend the summer in Holland. After his international travel and visits to the salons in Paris, he became much more international in his viewpoint and his style became much more impressionistic. During the summer in Holland, he discovered pastel and soon developed a great facility and liking for the medium.
8 Gertrude Beals Bourne
American (1868-1962)
Souk Fes, Morocco, 1927
Gouache and charcoal on grey paper
18 1/2 X 16 1/4 INCHES
Signed lower left.
EXHIBITED
Boston Art Club
From the estate of the artist.

9 Gertrude Beals Bourne
American (1868-1962)
Market Through Archway, 1927
Gouache and chalk on grey paper
17 X 21 INCHES
From the estate of the artist.

10 Irwin D. Hoffman
American (1901-1989)
St. Mark’s Cathedral from the Campanile, Venice, 1925
Oil on canvas
19 1/2 X 23 1/2 INCHES
Signed and dated lower right.

11 Irwin D. Hoffman
American (1901-1989)
Interior of St. Mark’s Basilica, Venice, circa 1925
Oil on canvas
23 1/2 X 19 3/4 INCHES
Signed lower right.
Bryson Burroughs
American (1869-1934)

12
Picking Apples, 1914
Oil on canvas
30 X 24 INCHES
Signed and dated lower left.

EXHIBITED:

13
The Garden of Venus, 1914
Oil on canvas,
25 X 45 INCHES
SIGNED bottom center:

EXHIBITED:
Bryson Burroughs Memorial Exhibition 1935 at the Metropolitan Museum of Art, New York City: No. 16 in catalogue.

14
Samson and Delilah, 1931
Oil on canvas
27 X 42 INCHES
Signed and dated lower left.

EXHIBITED:

15
Venus et Adonis: la rencontre, 1910
Oil on canvas
24 1/2 X 36 INCHES
Signed and dated lower right.

Bryson Burroughs, along with Reginald Marsh and Molly Luxe, was the subject of the exhibition “Family Matters: Bryson Burroughs, Reginald Marsh, and Molly Luxe.” Though related by marriage, enduring friendships, and a penchant for American realism, Burroughs, Marsh, and Luxe became known for distinctively different painting styles.

It was a family totally devoted to art.” So said American art historian and curator Lloyd Goodrich of his great friends, the extended Burroughs clan. There was Bryson Burroughs (1869-1934), esteemed Curator of Paintings at the Metropolitan Museum of Art and a classical painter himself; the famed New York social realist Reginald Marsh (1898-1954) who married Burroughs’ sculptor daughter Betty; and Molly Luxe (1896-1986), the celebrated American regionalist who wed Burroughs’ art scholar/conservator son Alan. Though their pictorial styles differed greatly, Burroughs, Marsh and Luxe had more than just familial ties in common. Each imbued their works with a distinctive personal art and captivating treatment of the human figure.

All three received their technical training at the Art Students League of New York – known for producing a veritable Who’s Who in modern American art – supplemented by trips to Paris to study classicism and the Old Masters. How they each developed their own idiosyncratic styles is a fascinating insight into American art of the early 20th century.
16 Molly Luce
American (1896-1986)

Songs My Father Taught Me, 1941
Oil on canvas
30 X 40 INCHES
Signed and dated lower center.

EXHIBITED
Molly Luce: Eight Decades of the American Scene: A Traveling Exhibition

17 Molly Luce
American (1896-1986)

Hurricane in New England, 1938
Oil on canvas
30 X 40 INCHES
Signed and dated lower mid-right.

EXHIBITED
Nebraska Art Association 49th Annual, 1939, Rhode Island School of Design, June 1979.
PUBLISHED
Yankee Magazine, 1939.

In Molly Luce’s fantasy painting where she combines scenery from both Little Compton, RI and Belmont, MA, depicting the powerful and destructive “Hurricane of 1938”, here shown as a unified impression of the artist’s view of the storm.

18 Dudley Vaill Talcott
American (1899-1986)

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 (1925-1935), first by canoe and later as the part owner of a 75-ton fishing vessel, the Norskap.

19 Dudley Vaill Talcott
American (1899-1986)

Man with Grappling Hook
Fiberglass
16 X 11 1/4 X 5 3/4 INCHES
From the estate of the artist.
Please inquire for your copy of Collections Volume 7: On Solid Ground: Iconoclast Sculptor Dudley Vaill Talcott.
20  
Reginald Marsh  
American (1898-1954)  
Broadway, circa 1923-24  
Watercolor  
22 3/8 X 4 INCHES  
Signed and titled upper center.

21  
Reginald Marsh  
American (1898-1954)  
William Tell, Metropolitan Opera House, circa 1923-24  
Watercolor  
22 X 4 INCHES  
Signed and titled upper center.

22  
Edward Laning  
American (1906-1981)  
The Parking Lot, 1954  
Oil casein on paper  
18 1/2 X 24 1/2 INCHES  
Signed lower right (in license plate).  
EXHIBITED  
“Edward Laning, American Realist: A Retrospective Exhibition, Wichita Art Museum, September 11-October 17, 1982”.

23  
Edward Laning  
American (1906-1981)  
The Escape  
Mixed media  
24 1/2 X 18 3/4 INCHES  
Signed in pencil lower right.
24
Anne Lyman Powers
American (b.1922)
The Cock Fighters or Three Figures with Roosters, circa 1948
Oil on canvas
52 1/2 X 34 INCHES
Signed lower right.

25
Ture Bengtz
Finnish-American (1907-1973)
Coney Island
Oil on canvas
23 1/2 X 29 1/2 INCHES
From the estate of the artist.

Anne Lyman Powers
American (b.1922)
The Cock Fighters or Three Figures with Roosters, circa 1948
Oil on canvas
52 1/2 X 34 INCHES
Signed lower right.

Ture Bengtz
Finnish-American (1907-1973)
Coney Island
Oil on canvas
23 1/2 X 29 1/2 INCHES
From the estate of the artist.

EXHIBITED
“Directions in American Painting,” Carnegie Institute, 1941, Pittsburgh, PA; “15 Years of Museum School Alumni,” June 1 - August 30, 1942.
Henry Botkin (American, 1896-1983) was born and raised in Boston, and studied at the Massachusetts College of Art before moving to New York and continuing his studies at the Art Students League. In his eight years in New York he also worked as an illustrator for Harper’s, The Saturday Evening Post, and Century magazines.

Botkin began in the late 1930s to move away from the School of Paris Modernism that he had adopted after he left Boston. Upon returning to New York City from Paris and from repeated trips to South Carolina, Botkin began to take an active role in bringing abstract art into greater public awareness. In 1955 Botkin arranged the first exhibition of American abstract art at the Museum of Modern Art in Tokyo, Japan. He also organized the sale of five hundred and forty paintings at the Whitney Museum in New York, 1959. Botkin spoke on the radio, “The Voice of America,” television, lead panel discussions throughout the country, and lectured and taught privately in New York, California, and Provincetown, Massachusetts. During this time Botkin also became interested in working with collage, and this media dominated his work from the 1960s until his death in 1983.
32
Sally Michel
American (1902–2003)

Haircut, 1962
Oil on board
30 X 24 INCHES
Signed and dated lower left.

33
Sally Michel
American (1902–2003)

Bird with Wings Spread, 1963
Oil on board
18 X 24 INCHES
Signed and dated in pencil lower right. Inscribed verso.

34
Sally Michel
American (1902–2003)

Resting & Reading, 1963
Oil on board
24 X 30 INCHES
Signed and dated lower center. Titled, dated and inscribed verso.

35
Sally Michel
American (1902–2003)

Bayside Palms, circa 1950
Oil on board
24 X 18 INCHES
Signed with scratch signature. Dated, titled, and inscribed verso.

Please inquire for your copy of Collections Volume 5, Sally Michel: 1950s and 1960s.
36 Richmond Barthé
American (1901-1989)
Africa Awakening, 1959
Bronze
15 1/2 X 27 X 10 1/2 INCHES
Signed on base.
Full provenance available upon request.

PUBLISHED
"Barthé: A Life in Sculpture" by Margaret Rose Vendryes, pg.158.
One of two known casts, one of which is held in the collection of the Museum of Art, University of Mississippi, Hattiesburg, MS.
Richmond Barthé, an African American, is recognized as one of the foremost sculptors of his generation, and is known for his many public works, including Rose McClendon for Frank Lloyd Wright’s Fallingwater House.
In 1924, Barthé, with less than a high school education and no formal training in art, was admitted to the Art Institute of Chicago. By the time he graduated, he had garnered much admiration from the critics following the exhibition of two busts in the Negro History Week Exhibition and in the April 1928 annual exhibition of the Chicago Art League.
By 1934, his reputation was so well established that he was admitted to the Caz Delbo Galleries, New York City. Barthé experienced success after success and was considered by writers and critics as one of the leading “moderns” of his time.

37 Richmond Barthé
American (1901-1989)
Josephine Baker, circa 1951
Bronze
12 X 6 X 9 1/2 INCHES

38 Donald De Lue
American (1897-1988)
Orpheus, 1966
Bronze
54 1/2 INCHES
Bronze with Renaissance Brown patina and gilding on lyre. Signed and inscribed on bronze support. Cast at the Tallix Foundry, Beacon NY. Mounted on Imperial Black marble base.

PUBLISHED
Orpheus was modeled as a fountain piece and exhibited in 1965 at the National Sculpture Society’s annual exhibition where it won the gold medal. The figure later appears in De Lue’s design of a fountain with many classical figures for the civic center in Philadelphia.

39 Dudley Vall Talcott
American (1899-1986)
Waitress, circa 1929
Bronze
25 1/4 X 5 X 5 1/2 INCHES
Number 1 of a posthumous edition of 12 cast in 2011. Stamped with the artist’s initials and dated on base.
A wood version of this sculpture was exhibited at the Museum of Modern Art, 1930, New York. 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’ and ‘Six-Day Bicycle Rider’, the titles of two of the pieces shown.”
40  
Giovanni DeCunto  
American (b. 1945)  
America America, 2001  
Acrylic on canvas  
73 x 54 INCHES  
Signed lower left. Titled, signed, and dated upper right verso.

41  
Betty Herbert  
American (b. 1929)  
Revolutionary War Series: George Washington and His Troops, 2002  
Oil on linen  
20 x 24 INCHES  
Signed lower left. Inscribed and signed verso.  
Please inquire for your copy of Collections Volume 4, Betty Herbert: America’s Wars

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Anthony Moore
British (b. 1952)

Heaver Castle, 2003

Oil on canvas
17 X 11 INCHES

Initialed lower right: “AM”.

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