

CHILDS GALLERY
ESTABLISHED 1937

PAINTING ANNUAL

2012

Volume 20



*Fine American and European Paintings,
Prints, Drawings, Watercolors and Sculpture*

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

EXHIBITED
The 1928 Carnegie Institute International Exhibition; Bryson Burroughs Paintings and Drawings, Montross Gallery, New York, 1929; the 129th Annual Exhibition of the Pennsylvania Academy of the Fine Arts, January 28th - February 25th, 1934; Bryson Burroughs Memorial Exhibition 1935, Metropolitan Museum of Art, New York City; and The Paintings of Bryson Burroughs Hirschl and Adler, New York, 1984.

PUBLISHED
The 1928 Carnegie Institute International Exhibition: No. 171 in catalogue; Bryson Burroughs Paintings and Drawings, Montross Gallery, New York, 1929: No. 7 in the catalogue (no illustration); "Exhibitions in New York," in The Arts, XV (March 1929), p. 193; Bryson Burroughs Memorial Exhibition 1935, Metropolitan Museum of Art, New York City: No. 45 in catalogue; and The Paintings of Bryson Burroughs Hirschl and Adler, New York, 1984: No. 17 in catalogue (no illustration).

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2012 Volume 20

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PAINTING ANNUAL
2012

Volume 20
Emerging Specialties

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*, 1848, (fig. 1) 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 Hewes Hinckley and Paul Weber. The Boston School is represented with the impressionistic and virtuoso watercolors of Gertrude Beals 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. 34) 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), for example, 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 Laning, 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. Laning combined that commentary with much of the same mythological, classical references as his good friend Cadmus. The mystical symbolism that imbues so much of Laning’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.



- LEFT

Herbert Barnett
American (1910-1972)
Abstracted Still Life, circa 1966
Oil on masonite

40 X 30 INCHES
Signed lower right.
From the estate of the artist.
Please inquire for your copy of *Collections Volume 6, Herbert Barnett: A Painter’s Painter*
- ABOVE

Lee Essex Doyle
American (b.1968)
Red Interior, 2011
Mixed media
40 X 26 INCHES

From the series of works on paper inspired by Dawnridge, the legendary estate of the famous Hollywood designer Tony Duquette, located in Beverly Hills, California.



1

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 reemergence 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.

1
Jerome Thompson
American (1814-1886)

The Country Parson Disturbed at Breakfast by a Couple Wishing to be Married, 1848

Oil on canvas

29 X 35 7/8 INCHES

Signed and dated lower right. Signed and inscribed on canvas, verso.

In gilded period frame.

[CONTINUES FROM PAGE 5] 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 De Lue is featured alongside strong pieces by the iconoclast sculptor Dudley Vaill Talcott and the great African American sculptor Richmond Barthe. 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



2

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.



3



4



5

4

William Partridge Burpee
American (1846-1940)

Boston Fish Pier (Boston, Massachusetts), 1909

Oil on canvas

25 X 30 INCHES

Signed and dated lower left.

5

William Partridge Burpee
American (1846-1940)

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

Illustrated on page 80 of "William Partridge Burpee: American Marine Impressionist," by D. Roger Howlett, 1991.

6

William Partridge Burpee
American (1846-1940)

Dutch Girl on the Beach, circa 1900

Oil on canvas mounted on mahogany panel

9 1/2 X 8 3/8 INCHES

Estate stencil verso.

EXHIBITED

"William Partridge Burpee: American Marine Impressionist" 1991-1995.

PUBLISHED

Illustrated on page 50 of "William Partridge Burpee: American Marine Impressionist," by D. Roger Howlett, 1991.

7

William Partridge Burpee
American (1846-1940)

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.



6



7



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.



9



10

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.



11



12

12
Bryson Burroughs
American (1869-1934)

Picking Apples, 1914

Oil on canvas

30 X 24 INCHES

Signed and dated lower left.

EXHIBITED
"Bryson Burroughs Memorial Exhibition 1935" at the
Metropolitan Museum of Art, March 25-May 5, 1935.

13
Bryson Burroughs
American (1869-1934)

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, March 25-May 5, 1935.

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



13



14

14
Bryson Burroughs
American (1869-1934)

Samson and Delilah, 1931

Oil on canvas

27 X 42 INCHES

Signed and dated lower left.

EXHIBITED
Montross Gallery, New York, 1932, "Bryson Burroughs",
[n.p.] no. 7; Hirschl & Adler Galleries, New York, 1984,
"The Paintings of Bryson Burroughs", no 14.

15
Bryson Burroughs
American (1869-1934)

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
Luce, was the subject of the exhibition "Family Matters:
Bryson Burroughs, Reginald Marsh, and Molly Luce".

Though related by marriage, enduring friendships, and
a penchant for American realism, Burroughs, Marsh,
and Luce became known for distinctively different
painting styles.



15

"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 Luce (1896-1986), the celebrated American regionalist who wed Burroughs' art scholar/conservator son Alan. Though their pictorial styles differed greatly, Burroughs, Marsh and Luce had more than just realism and familial ties in common. Each imbued their works with a distinctive personal wit 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



18



17

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.

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.

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 (1926-1935), first by canoe and later as the part owner of a 75-ton fishing vessel, the *Norkap II*.

19

Dudley Vaill Talcott

American (1899-1986)

Man with Grappling Hook

Fiberglass

16 X 7 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*



19



20



21

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

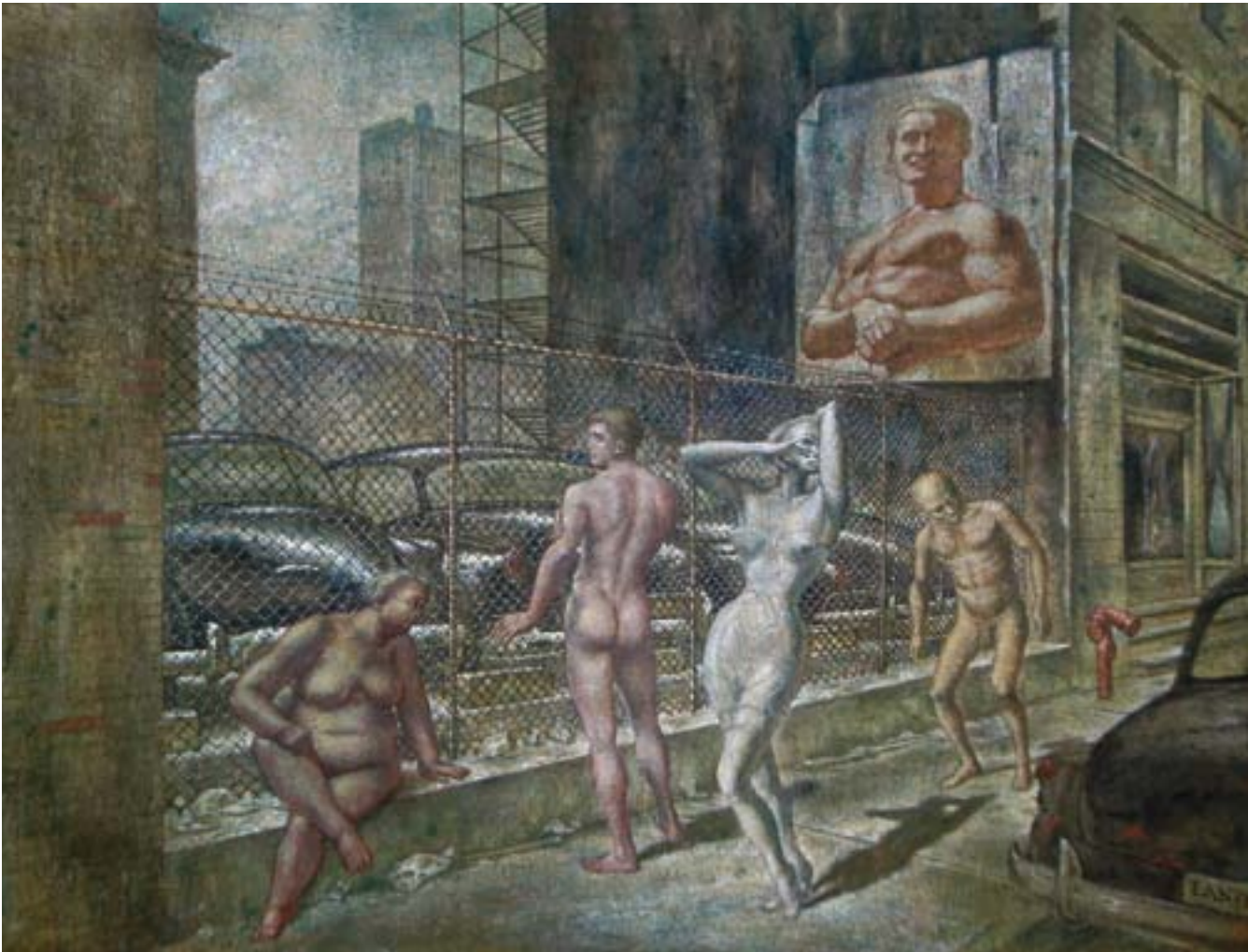
American (1898-1954)

William Tell, Metropolitan Opera Housey, circa 1923-24

Watercolor

22 X 4 INCHES

Signed and titled upper center.



22

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.



23



24

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

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.

26
Ture Bengtz
 Finnish-American(1907-1973)
Outside Chandler's
 Oil
 23 1/2 X 33 INCHES
 From the estate of the artist.
 Signed lower right.



26

EXHIBITED
 "Directions in American Painting," Carnegie Institute,
 1941, Pittsburgh, PA. "15 Years of Museum School
 Alumni," June 1 - August 30, 1942.



27



29



28

27
Hannah Barrett
American (b.1966)

Tales from the House of Gibson: Miss Going, 2009

Oil on linen
60 X 40 INCHES

EXHIBITED
"Tales from the House of Gibson," Gibson House
Museum, Boston, April through December 2010.

28
Hannah Barrett
American (b.1966)

Tales from the House of Gibson: Miss Going, 2009

Digital Collage
19 X 13 INCHES

Number 1 in an edition of 3. Signed and dated in pencil
lower right margin. Numbered in pencil lower left margin.

29
Hannah Barrett
American (b.1966)

Green Glass, 2011

Oil on linen
26 X 20 INCHES

Signed and dated verso.

30
Henry Botkin
American (1896-1983)

Grey above Green, 1958

Oil on board with mixed media
42 1/2 X 31 3/8 INCHES

Signed lower left. Titled, dated, and personal inscription
by the artist verso.

From the estate of the artist.

31
Henry Botkin
American (1896-1983)

Inspiration, 1957

Oil
40 1/4 X 29 3/4 INCHES

Signed lower left.

From the estate of the artist.

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.



30



31



32

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.



34

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*



35



33



36



37

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.168.

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 awarded his first solo show at 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

Garner edition. Signed in bronze on back of right shoulder.

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
The 1928 Carnegie Institute International Exhibition: No. 171 in catalogue; Bryson Burroughs Paintings and Drawings, Montross Gallery, New York, 1929: No. 7 in the catalogue (no illustration); "Exhibitions in New York," in *The Arts*, XV (March 1929), p. 193; Bryson Burroughs Memorial Exhibition 1935, Metropolitan Museum of Art, New York City: No. 45 in catalogue; and *The Paintings of Bryson Burroughs Hirschl and Adler*, New York, 1984: No. 17 in catalogue (no illustration).

Orpheus was modeled as a fountain piece and exhibited in 1966 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 Vaill Talcott
American (1899-1986)

Waitress, circa 1929

Bronze

25 1/4 X 5 X 5 1/2 INCHES

Number 1 of a A posthumous edition of 12 cast in 2011. Stamped with the artists' 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."



38



39



40

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.



Giovanni DeCunto
 American (b. 1945)
Male Ego, 1992
 Acrylic on canvas
 55 X 49 INCHES
 Signed lower left.
 Signed and inscribed upper right verso.
 Titled on stretcher upper right verso.



41

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

CHILDS GALLERY

ESTABLISHED 1937

FINE AMERICAN AND EUROPEAN PAINTINGS
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Anthony Moore
British (b. 1952)
Heaver Castle, 2003

Oil on canvas
17 X 11 INCHES
Initialed lower right: "AM".

CHILDS GALLERY

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