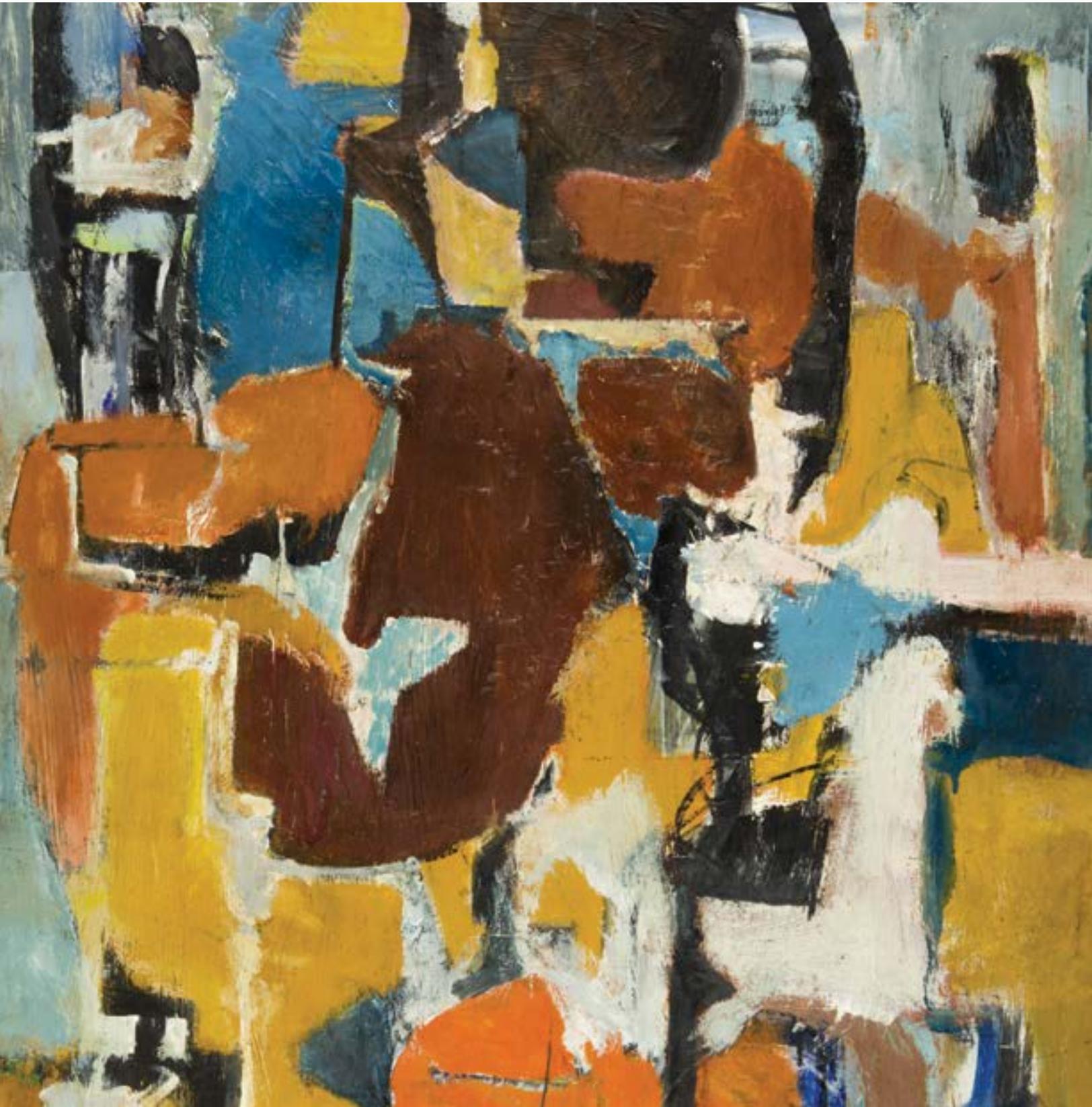


CHILDS GALLERY  
ESTABLISHED 1937

# PAINTING ANNUAL

WINTER 2013

**Volume 21**



# CHILDS GALLERY

ESTABLISHED 1937

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

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COVER **Henry Botkin**  
American (1896-1983)  
*Homage No. 3*, 1962  
Oil on board  
40 X 29 7/8 INCHES  
Signed lower left.

## PAINTING ANNUAL

2013 Volume 21

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# PAINTING ANNUAL

2013

## Volume 21

Past and Present

### 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.

CHILDS GALLERY

ESTABLISHED 1937

169 NEWBURY STREET BOSTON, MASSACHUSETTS 02116-2895



# Past and Present

Since our founding in 1937, Childs Gallery has been an integral part of the Boston art scene. A look back at our earliest publications and past annuals reveals the history of the gallery and of collecting in Boston. As we enter our 75th anniversary year, we are proud to continue this tradition of handling fine American and European paintings, prints, drawings, and sculpture. *Painting Annual, Volume 21* features our most note-worthy acquisitions. It highlights past exhibitions and previews upcoming ones, providing the opportunity to look back on the Gallery's established strengths and forward to our new specialties.

European paintings have always been a featured staple of the Gallery. *Path through the Undergrowth* (1856) by Camille Pissarro (French, 1831-1903) is a jewel-like example of French Impressionism. This work falls within a pivotal period of transition in Pissarro's art—the influence of Salon standards, Corot's plein air guidance, and Pissarro's own understanding of unfiltered natural beauty, are all apparent. In contrast, *Scene de Tribunal* (circa 1910), one of Jean Louis-Forain's famous courtroom scenes, focuses on more serious matters of the day. In his later career, Forain (French, 1852-1931) turned away from the colorful palette and technique of his earlier Impressionist works. His works became somber compositions of black, gray, and brown, dramatically illuminated by chiaroscuro effects and occasional dashes of vivid color.

Many of our 19th century American paintings follow in the long tradition of Marine painting at Childs Gallery, a tradition begun by our founder Charles D. Childs with his scholarship and marketing of works by Robert Salmon and Fitz Henry Lane. Our current offerings include works by William Partridge Burpee (American, 1846-1940), one of the leading figures of the Lynn Beach painters, a group of American Impressionists painting *en plein air* along the North Shore of Massachusetts. We have been exhibiting Burpee's work for almost three decades. *Sunset* is a wonderful example of both the characteristically luminous qualities of his work, as well as his passion for radiant New England sunsets.

We see similar luminous qualities in *Blue and Orange Marsh* (circa 1930) by the celebrated American Impressionist watercolorist, Gertrude Beals Bourne (American, 1868-1962). Bourne's bold use of color was often mentioned in reviews of her work. At the time, it radicalized her work enough so that it was considered "squarely within the growing movement of the 'Moderns'" with whom she was exhibiting alongside in New York City at the New York Watercolor Club.

At the same time that Bourne was exhibiting in New York, classic modernists such as Charles Burchfield (American, 1893-1967) represented a different approach to watercolor, an approach not married to technique and more unconventional in its methods. *Gateway to Mule Stables* (1918) can be seen as a transitional work in Burchfield's oeuvre, with the stables and figures replacing the pure vibrancy of nature as the artist began to move toward subjects of the American Scene.

We are happy to welcome a charming drawing by Edward Hopper (American, 1882-1967) to the Gallery. *The Family House at Nyack* (1906) is an early study of the artist's family home, executed while still a student of Robert Henri's at the Chase School (The New York School of Art). Hopper had by this time already achieved the simplicity of design that became his trademark—his paintings embody a particular 20th century American sensibility characterized by isolation, melancholy, and loneliness.

Since 1986, Childs Gallery has been exhibiting the work of Sally Michel (American, 1902-2003). Michel spent much of her life painting side-by-side with artist husband Milton Avery (American, 1885-1965), while maintaining a very close and happy 40-year marriage. Serving as constant inspiration for one another, the couple developed a fresh vernacular in American Modernism, humanizing abstraction in celebration of everyday simple pleasures. Michel's works exude an obvious joy at capturing the freedom, playfulness, and amusement of a leisurely moment in life, as in an impromptu family gathering in *Mexican Market* (1946). An early Avery oil of *Gay Head, Martha's Vineyard* (1925)—a rare subject for Avery—along with a drawing of the couple's daughter, *March Avery in Beret* (1951), give a sense of the shared life of Sally and Milton.



LEFT **Ben Norris**  
American (1910-2006)  
*Hilo I*, 1982

Watercolor  
45 1/4 X 29 3/4 INCHES

ABOVE **Michael Bergt**  
American (b. 1956)  
*Thin Understanding*, 1990

Egg tempera on panel  
18 X 14 INCHES  
Signed lower center. Signed and dated verso.

[PLEASE TURN TO PAGE 24]



1



2

**1**  
**Jean-Louis Forain**  
French (1852-1931)

*Scene de Tribunal*, circa 1910

Oil on canvas

25 1/2 X 31 3/4 INCHES

After an extraordinary career from the 1870s to 1894 painting colorful scenes of Parisian life in the Impressionist style, Forain turned his attention to the more serious matters of the French Law courts. Working as a newspaper and magazine illustrator in the mid-1890s, Forain became involved in the court drama of the Dreyfus Affair. The artist continued to explore the subject of justice in the French courts in paintings such as *Scène de Tribunal*. While certainly influenced by the courtroom caricatures of Honoré Daumier, Forain's large-scale works focus on the drama of ordinary people caught up in a complicated system of justice.



3

**2**  
**Fernand LeGout-Gérard**  
French (1856-1924)

*Marché de la Cathédrale à Quimper, circa 1900*

Oil on canvas

25 1/2 X 31 1/2 INCHES

Signed lower right.

**3**  
**Camille Jacob Pissarro**  
French (1831-1903)

*Sentier dans un sous-bois [Path through the Undergrowth], 1856*

Oil on panel

5 1/8 X 6 3/4 INCHES

Pissarro 32. Signed and dated lower left.

By 1855, Camille Pissarro had determined upon painting as his profession and settled in Paris to study at both the École des Beaux-Arts and the Académie Suisse. He was a great admirer of the works of Gustave Courbet, Charles-François Daubigny, Jean-François Millet, and Jean-Baptiste-Camille Corot. Initially, his work conformed to the strict standards of the Paris Salon. However, under the tutelage of Corot, Pissarro's style began to change as the teacher encouraged the pupil to execute his works en plein air. Pissarro began to frequently escape the city, travelling to the countryside in order to paint scenes of the rustic village life and pastoral splendor which he so admired. His trips en plein air painting inspired the artist to work in a more naturalistic manner, allowing him to depict his subjects as he saw them, rather than creating idealized versions later in his studio. *Sentier dans un sous-bois*, painted in 1856, falls within this pivotal time of transition in Pissarro's art; the influence of Salon standards, Corot's guidance, and Pissarro's own understanding of unfiltered natural beauty are all apparent.



4



5

**4**

**William Stanley Haseltine**

American (1835 – 1900)

*Marblehead Rocks*, 1861

Oil on canvas

11 1/2 X 21 1/4 INCHES

Accompanied by a letter from Mrs. Helen Haseltine Plowden, daughter of the artist, written within a copy of "William Stanley Haseltine: Sea and Landscape Painter, Notes and Recollections from his life collected by his daughter Helen Haseltine Plowden".

**5**

**Gertrude Beals Bourne**

American (1868-1962)

*Blue and Orange Marsh*, circa 1930

Watercolor

19 X 24 INCHES

Signed twice, lower left in pencil and paint. From the estate of the artist.

Please inquire to request your copy of *Gertrude Beals Bourne: Artist in Brahmin Boston*, 2004, by D. Roger Howlett.



6

**6**  
**William Partridge Burpee**

American (1846-1940)

*Misty Coast*, circa 1895

Oil on canvas

14 X 18 INCHES

From the estate of the artist. Signed with estate stamp verso.

**7**  
**William Partridge Burpee**

American (1846-1940)

*Sunset*

Pastel

7 1/2 X 9 INCHES



7



8



9

**8**

**Charles Burchfield**

American (1893-1967)

*Gateway to Mule Stables [Camp Jackson, South Carolina], 1918*

Watercolor on paper

9 X 12 INCHES

Trovato 494. Signed and dated lower right.

**9**

**Oscar Bluemner**

American (1867-1938)

*On the Beach, 1927*

Watercolor

6 3/4 X 9 INCHES

Artist's monogram in pencil lower right; dated in pencil lower left.



10

**10**

**Edward Hopper**

American (1882-1967)

*The Family House at Nyack, 1906*

Graphite

12 13/16 X 9 15/16 INCHES

Signed and dated in pencil lower right.

This early study of light and shadow is typical of Hopper's drawings of this period in which the shadows still retain a great deal of light. Both his love of the American scene and his fascination with the play of light over surfaces—and the shapes created by contrasting lit and unlit areas—are apparent in this sketch of his family home. Still a student of Robert Henri's at the Chase School (The New York School of Art), Hopper had by this time already achieved the simplicity of design that became his trademark.



11



12

**11**

**Milton Avery**

American (1885-1965)

*Gay Head, Martha's Vineyard*, circa 1925

Oil on canvasboard

11 1/2 X 15 1/2 INCHES

Signed lower right.

EXHIBITED

"Glimpses of a Provincetown Collection", Cape Cod Museum of Art, Dennis, MA, June 2007 - June 2008.

**12**

**Milton Avery**

American (1885-1965)

*March Avery in Beret*, 1951

Black crayon and graphite on cream wove paper

11 X 8 3/8 INCHES

Signed and dated in pencil lower left.

This drawing is a study for Avery's lithograph *Head of March* (Lunn 33), which was printed in an unsigned edition of 2,000 for the Artists Equity Ball in 1951. A related drawing, *March*, is illustrated in *The Drawings of Milton Avery* (1984) by Burt Chernow, plate 32.



13

**13**

**Sally Michel**

American (1902–2003)

*Mexican Market*, 1946

Watercolor

15 1/4 X 22 3/8 INCHES

Signed and dated in pencil lower right.

**14**

**Sally Michel**

American (1902–2003)

*Landscape*, 1953

Oil on board

17 7/8 X 24 INCHES

Signed lower left.



14



15



16

**15**

**Karl Zerbe**

American (1903-1972)

*Kingbird and Raven*, 1971

Acrylic and paper collage on canvas

40 X 60 INCHES

Signed lower center.

**16**

**Jason Berger**

American (1924-2010)

*Still Life with Jugs*, circa 1940s

Oil on canvas

22 7/8 X 45 1/2 INCHES

Signed and dated lower right. From the estate of the artist.



17

17

**Ture Bengtz**

Finnish-American (1907-1973)

*Men in Boat*, circa 1958

Oil on canvas

24 1/4 X 36 INCHES

From the estate of the artist.

18

**Jack Levine**

American (1915-2010)

*Mars Confounded*, 1949

Gouache

15 X 11 INCHES

Signed in pencil lower right.

EXHIBITED

"15th International Exhibition of Watercolors", Brooklyn Museum; The Downtown Gallery, New York.



18





20

**19**

**Anne Lyman Powers**

American (b.1922)

*Vanitas or Models (An Homage to Goya)*, 2006

Oil on canvas

48 X 36 INCHES

Signed lower right.

**20**

**Ture Bengtz**

Finnish-American (1907-1973)

*Reclining Couple*, circa 1960

Oil on canvas

20 X 24 INCHES

Signed lower left. From the estate of the artist.



21

**21**

**Conger Metcalf**

American (1914-1998)

*Portrait of a Boy*

Ink wash and crayon on paper

23 7/8 X 17 7/8 INCHES

Signed lower left.



22

**22**  
**Henry Botkin**  
American (1896–1983)  
*Komo II*, 1967  
Oil on board  
40 X 30 INCHES  
Signed lower left.

**23**  
**Henry Botkin**  
American (1896–1983)  
*Untitled*  
Oil on board  
17 1/2 X 23 INCHES  
Signed lower left.

**24**  
**Herbert Barnett**  
American (1910–1972)  
*Two Vases with Red and White Flowers*, circa 1950  
Oil on canvasboard  
23 3/4 X 30 INCHES  
Signed lower right. From the estate of the artist.  
Painted in Princeton, MA. The light touch suggests the early 1950s.

**25**  
**Herbert Barnett**  
American (1910–1972)  
*Farm on the River*, 1946–47  
Oil on board  
24 X 36 INCHES  
From the estate of the artist.



23



24

**26**

**Herbert Barnett**

American (1910-1972)

*The Artist's Studio, Worcester (Massachusetts)*, circa 1942

Oil on masonite

20 X 16 INCHES

From the estate of the artist. Estate stamp verso.

The Barnetts' apartment in downtown Worcester, MA - 19B Elm Street - had one very large room which served as a studio as well as a dining and living area. In this painting, the artist has stepped back to depict - probably as reflected in a mirror - a still life setup with draperies illuminated by a spotlight, an easel, and the artist's wife Elizabeth at a table in the right background.

There is a play on "cubist vision" in that the still life objects - probably a china gravy boat and a skull - are presented as though they were already cubist objects even before being painted.



25



26



27



28

**27**

**Robert Remsen Vickrey**

American (1926–2011)

*The Blue Top*, circa 1954

Casein with egg yolk on artist board

13 1/4 X 26 INCHES

Signed and titled verso.

**28**

**William Allik**

American (b. 1962)

*The Temptation of St. Anthony*, 1993

Tempera on board

20 1/4 X 24 INCHES

Signed and dated lower right.

**29**

**Edward Laning**

American (1906–1981)

*Attic*, 1952

Oil on canvas

39 X 52 INCHES

Signed lower right.

EXHIBITED

"Edward Laning, American Realist: A Retrospective Exhibition/Wichita Art Museum/September 11–October 17, 1982"



19

**30**  
**Edward Laning**

American (1906-1981)

*The Attic*, 1950

Crayon and ink wash with gouache heightening on wash board

18 3/4 X 24 3/4 INCHES

Initialed lower right.

This is a fully realized study for the painting *The Attic*, executed 1951-1952.

EXHIBITED

"Collector's Show", Arkansas Arts Center, November 30, 2001- January 6, 2002, No. 330; "Edward Laning, American Realist: A Retrospective Exhibition", Wichita Art Museum, September 11-October 17, 1982.



30



31

**31**  
**Dudley Vaill Talcott**  
American (1899-1986)

*Man with Pursed Lips or Politician's Head*

Polished bronze

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

Underside initialed by the artist. From the estate of the artist.

EXHIBITED

Grace Horne Galleries, Boston, MA, 1938.



32

**32**  
**Dudley Vaill Talcott**  
American (1899-1986)

*Woman in the Rock with Fern*, 1930s

Pewter

8 X 7 3/4 X 5 3/4 INCHES

Initialed by the artist. From the estate of the artist.

Only known lifetime cast. This small sculpture 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.

**33**

**Donald De Lue**

American (1897-1988)

*Icarus*, 1934

Bronze

31 1/2 X 18 3/4 INCHES

Renaissance Brown patina. Number 8 in an edition of 12. Signed and inscribed on back of upper base. Cast at the Tallix Foundry in Beacon, NY. Mounted on Imperial Black marble base measuring 1 1/4 x 13 3/8 x 10 inches.

There was one other cast made prior to the edition of 12 for the Brookgreen Gardens, Murrel's Inlet, S.C., and an additional cast was made as a foundry proof at Tallix.

"There are those that believe that this is De Lue's finest work. He said he modeled it just after his marriage when he was trying to come up with a few important pieces. He did not exhibit it, however, until 1946, when it won the Gold Medal at the Allied Artists of America exhibition in New York." - D. Roger Howlett "Donald De Lue: Gods, Prophets, and Heroes," 1990, pg. 19.



33

**34**

**Donald De Lue**

American (1897-1988)

*New Day*, 1976

Bronze

26 INCHES

Bronze with Renaissance Brown and Pompeian Green patinas. Number 3 of an edition of 12. Signed and inscribed on base. Cast at the Tallix Foundry, Beacon NY. Mounted on Vermont Verde marble base measuring 12 x 7 x 2 inches.

"As with 'Nymph' more than four decades earlier, De Lue has modeled an optimistic, powerful Michelangelesque female figure who reaches up to the dawn."—D. Roger Howlett "Donald De Lue: Gods, Prophets, and Heroes," 1990, pg. 183.



34



35

**35**

**Richmond Barthé**

American (1901-1989)

*Untitled (Male Torso)*, circa 1942

Bronze

12 1/2 X 4 3/4 X 3 3/4 INCHES

Inscribed and dated with Modern Art Foundry monogram.

[CONTINUES FROM PAGE 5]

The cover of this annual features a virtuoso Abstract Expressionist work, *Homage No. 3* (1962), by Boston-born Henry Botkin (American, 1896-1983). Trained in Boston, New York, and Paris, Botkin began in the late 1930s to move away from School of Paris Modernism and matured into a full-blooded devotee of Abstract Expressionism. He began to take an active role in bringing abstract art into greater public awareness and was an important figure in major abstract art organizations. Childs Gallery has been representing Botkin for over three decades, and we are delighted that our clients have embraced his fully abstract works.

Influenced by German Expressionism, the Boston Expressionists rejected modern abstraction in favor of narrative, figurative subjects. Many of these artists, including such notables as Karl Zerbe (American, 1903-1972) and Jack Levine (American, 1915-2010), were first and second generation Jewish immigrants who had escaped persecution in Europe during the Second World War. Their highly individualistic painting styles employed richly saturated colors, frenzied brushstrokes, and inventive figurative compositions to communicate the evils, bewilderment, and angst of their times.

As the Head of the Department of Painting at the School of Museum of Fine Arts, Boston from 1937 to 1955, Zerbe influenced a generation of Boston painters, including Ture Bengtz (Finnish-American, 1907-1973), Jason Berger (American, 1924-2010), Conger Metcalf (American, 1914-1998), and Anne Lyman Powers (American, b. 1922)—all of whom are included in this annual. At the time of press, our current exhibition is a retrospective of Jason Berger's work, *Jason Berger: Outside the Lines*. While his expressionist peers focused on political unrest, social injustice, and religious conflicts, Berger had a more optimistic and joyful view of humanity. He favored working en plein air, painting directly from nature, quickly, boldly and unhesitatingly. His exuberant, wildly colorful canvases are a celebration of finding oneself in the perfect spot at the perfect time.

Edward Laning (American, 1906-1981), considered a Magic Realist, was a classmate of Paul Cadmus, Jared French, and George Tooker at the Art Students League of New York. Taught by Ashcan artists such as Max Weber and Reginald Marsh, Laning was clearly influenced by their urban realist social commentary, which he combined with the same mystical, classical references as Cadmus. We are pleased to feature an outstanding example of Magic Realism with Laning's *The Attic* (1951-52), an enigmatic painting of a vaulted room in an old house filled with modern revelers dancing around a monumental ancient Roman statue. The gaiety is about to be spoiled by a primly dressed woman who has climbed the stairs into their private bacchanal. While clues abound, the scene's interpretation is left up to each viewer.

Always a staple of the annual, a selection of note-worthy sculptures rounds out our offerings. In the American Figurative tradition, Donald DeLue's *Icarus* (1934) is one of the artist's masterworks. We also have several examples of the work of Dudley Vaill Talcott (American, 1899-1986) and *Male Torso* by the important African American sculptor of the Harlem Renaissance, Richmond Barthé (American, 1901-1989). Finally, we are delighted to have two very rare busts of *Hiawatha* and *Minnebaba* by Edmonia Lewis, an important 19th century artist of African American and Native American descent. Carved at Lewis's Roman studio in the late 1860s, the busts are from a series of figures based upon her friend Henry Wadsworth Longfellow's epic poem, *The Song of Hiawatha* (1855).

We hope you enjoy this selection from the Gallery's collection and invite your inquiries. RICHARD J. BALANO, PRESIDENT

36

**Edmonia Lewis**

American (1845-1907)

*Hiawatha*, circa 1868

Marble

11 INCHES, 13 3/4 INCHES WITH BASE



36

37

**Edmonia Lewis**

American (1845-1907)

*Minnehaha*, circa 1868

Marble

9 INCHES, 11 1/2 INCHES WITH BASE

It has been more than a decade since the last authenticated pair of Edmonia Lewis's busts of Hiawatha and Minnehaha were offered for sale or at auction. While single versions of each figure occasionally appear on the market, this pendant pair in fine condition is a significant rarity.

Carved at Lewis's Roman studio in the late 1860s, the busts are from a series of figures based upon her friend Henry Wadsworth Longfellow's epic poem, *The Song of Hiawatha* (1855). The work acquired added cachet in the public eye coming from the hand of an artist who was herself part Native American.

Born near Albany, New York, (Mary) Edmonia Lewis was the daughter of an Ojibway mother and a black, West Indian, father. Following studies at New York Central College in McGrawville, and at Oberlin College, she arrived in Boston, Massachusetts, in early 1863. Under the patronage of abolitionists Lydia Maria Child, William Cooper Nell, and William Lloyd Garrison, she studied with the sculptor Edward Brackett. Lewis rented space in the famous Studio Building in downtown Boston where, recognized as an artist on the rise, she specialized in plaster and marble portrait busts and medallions. Her reputation was enhanced by the success of her bust of the fallen Brahmin Civil War hero, Robert Gould Shaw.

Edmonia Lewis sailed for Europe in the summer of 1865. Following a stay in Florence, she settled in Rome where she lived for the rest of her professional life, making frequent trips to the United States to exhibit and sell her work and to garner new commissions. She became the first non-white American to gain an international reputation as a sculptor. For most of the latter part of the 19th century these small marbles by Edmonia Lewis were highly prized; one example of her bust of Minnehaha was displayed at the National Academy of Design as early as 1868. Beginning in the 1990s they have returned to an increasingly avid market.

Sold as a pair. Provenance available upon request.



37



**38**

**Anthony Moore**

British (b. 1952)

*Large Pavise No. 7, 2012*

Oil on panel

55 1/4 X 22 INCHES

Initialed by the artist.

Used as shields in medieval times, decorative pavises were essentially paintings that went to war. Inspired by that larger than life metaphor, British master artist Anthony Moore brings pavises into modern times with meticulously rendered iconography that juxtaposes the past and present to mesmerizing effect.



**Laurel Sparks**  
American (b. 1972)  
*Pandemonium*, 2004

Acrylic, marble dust, and glitter on canvas  
72 X 67 INCHES

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**Lee Essex Doyle**  
American (b.1968)  
*Garden Antelope*, 2011

Mixed media  
30 X 22 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.

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