

CHILDS GALLERY
ESTABLISHED 1937

THE ANNUAL

JANUARY 2014

Volume 1



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

Richard J. Baiano, PRESIDENT
Stephanie V. Bond, EXECUTIVE VICE PRESIDENT

169 Newbury Street
Boston, MA 02116
617-266-1108
617-266-2381 fax
childsgallery.com
info@childsgallery.com



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In addition to the *Print Annual*, the *Painting Annual*, *Childs Gallery Collections*, and the *Childs Gallery Bulletin*, we offer a series of specialized e-catalogues. These email-based announcements are produced as single artist catalogues after having acquired significant new additions to the artist's work, or pertain to specific subject matter such as marine, still life, portraits, etc. Please provide your e-mail address including an indication of the artists or subjects that interest you. We hope you will let us know how we can shape this set of catalogues to serve you better. You can also register for e-catalogues at childsgallery.com.



COVER

Jean Dufy
French (1888-1964)
La Passerelle des Arts, circa 1955
Oil on canvas
13 X 16 INCHES

Signed lower right. Painting is accompanied by a certificate of authenticity and will be included in the third volume of the Jean Dufy catalogue raisonne, which is currently in preparation.

THE ANNUAL
JANUARY 2014 Volume 1

Editor: Richard J. Baiano
Assistant Editor: Stephanie V. Bond
Staff: Julie Barry, Gina Canning, Kathryn Fields,
Angeera Khadka, Matthew McDaniel, and Sally Norton
D. Roger Howlett, Senior Research Fellow
Photography: Darren Stahlman|darrenstahlmanphotography.com
Catalogue Design: Carlos Ridruejo|caridossa.com

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THE ANNUAL
JANUARY 2014

Volume 1

A Kaleidoscope in Time

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OUR PUBLICATIONS

The Annual, which merges the *Painting Annual* and the *Print Annual*, is Childs Gallery's latest publication series in a long tradition of more than seventy years of gallery publications and scholarship. 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, Childs Gallery presented a publication entitled *Currier and Ives Prints: A Collection*, which represented the carefully considered collection of a single owner. Continuing in this vein, in 2009 Childs Gallery introduced the publication series *Childs Gallery Collections* which celebrates collections, collecting, and collectors as a pivotal axis of the art world.

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A Kaleidoscope in Time

Childs Gallery was established in 1937 on Newbury Street and is one of Boston's longest operating galleries. We have just completed our 75th year in business, and we are proud to be a part of both the history of art collecting and the history of Boston. In reflecting upon the past year, it is hard not mention the unfortunate events that occurred in Boston in April of 2013, just a block from the gallery. Now that the shock has subsided, it becomes clear that the Marathon Bombings brought out the best of the city and of Bostonians. We have never been prouder to call Boston our home.

While the years since our founding have seen many changes, we are excited to continue our longstanding traditions and new explorations.

The Annual is a new publication which merges the Painting Annual and the Print Annual. Showcasing highlights of our recent acquisitions in painting, prints, drawing, and sculpture, this publication will enable collectors to better understand the breadth and diversity of our offerings as a generalist gallery. In this way we are able to illustrate the connections in time across a wide range of media of individual artists and broader movements. It is A Kaleidoscope in Time.

Paintings of The Annual are organized in reverse chronological order, spanning 150 years from Contemporary to the mid-19th century. Several of our newest artists compliment and contextualize our historical ones. Adam Van Doren's evocative views of Venice pay homage to artists such as Whistler and Sargent, while also expressing his singular, painterly style. According to Cate McQuaid of the Boston Globe, Paul Endres Jr. is another artist to watch. His series The American Burden reveals a self-generated mythology, a story of a post-apocalyptic world in which history is lost and an epic battle ensues for political control of the populace. This body of work places him within the great tradition of historical narrative painters, recording events as they unfold and inserting himself as part of the story.

The Annual also features the work of artists who are important pillars of the gallery, some recently represented and others for many decades. Hannah Barrett, Betty Herbert, Anthony Moore, and Laurel Sparks are all recent additions to the gallery. Boston Expressionists Jason Berger and Arthur Polonsky, while new artists to the gallery, have been a part of the Boston art world for decades. Their work highlights our recent interest in artists working outside Abstract Expressionism at the mid-20th century, as well as the importance of Boston as a center for the creation of art. Also featured are some of our longest represented artists, such as Abstract Expressionist Henry Botkin, Modernists Sally Michel, Ben Norris, and Herbert Barnett, and American Impressionist William Partridge Burpee. The second generation Abstract Expressionist Robert S. Neuman joins the gallery with an upcoming exhibition in September 2014.

In keeping with our tradition of new scholarship, The Annual features two recent discoveries of works by important artists of the 20th century; Jean Dufy's La Passarelle des Arts graces the cover of the catalogue and an exciting gouache by Alexander Calder is under final consideration by the Calder Foundation as we go to press.

Prints of The Annual offer a broad survey of our department holdings, ranging from the Renaissance to Contemporary. Recent print acquisition has been exciting at both ends of the spectrum. Emerging from a typical New England attic, Rembrandt's exceedingly rare Christ Appearing to the Apostles is one of the finest Old Master prints to be offered by the gallery in many years. This year the gallery also celebrated the milestone of publishing its first contemporary print edition, The Caprichos by Emily Lombardo. This series of etchings is in direct conversation and homage to Francisco Goya's Los Caprichos. Both series reveal the dark underbelly of cultural movements which ultimately serve to divide society across economic, racial, political, religious, and gender lines. Lombardo's works are presented alongside a selection of Goya's, making for a striking comparison.

The Annual also features prints by such notable artists as Marcantonio Raimondi, Albrecht Dürer, Giovanni Battista Piranesi, Edouard Manet, James McNeill Whistler, and Martin Lewis. We are pleased to offer a wide range of works by Félix Buhot, Jacques Villon, and Rockwell Kent, which come to us from the significant collections of Daniel Bell and Joseph and Marjorie Relkin. We have also expanded our offerings by the contemporary

[PLEASE TURN TO PAGE 8]

LEFT **Paul Endres Jr.**
American (b. 1985)
Fiction, perfectly arranged into history, remained a delicacy to the astute strategist, but then again, so was any prudent atrocity, 2012

Oil on panel
48 X 36 INCHES

ABOVE **Laurel Sparks**
American (b. 1972)
Sonata of Bones, 2003
Acrylic, marble dust, and glitter on canvas

44 X 28 INCHES
Signed verso.



LEFT **Jason Berger**
American (1924–2010)
Red Café, circa 1978

Oil on canvas
37 X 30 INCHES
Signed lower right.

PAINTING ANNUAL

Volume 22

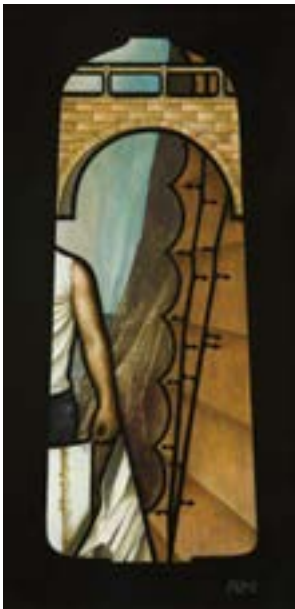
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Contemporary
British



1



2

Anthony Moore (b. 1952)

Anthony Moore's pavise paintings are inspired by a restoration project for the Higgins Armory Museum in Worcester, Massachusetts. Used as shields in medieval times, decorative pavises were essentially paintings that went to war. Moore brings these unique objects into modern times with meticulously rendered iconography that juxtaposes the past and present, blending early Renaissance precision with perspective-challenged cubism and magical realism.

The Chapel Art Center at Saint Anselm College will be exhibiting Anthony Moore's pavises beginning March 13, 2014.

1

Anthony Moore
British (b. 1952)

The Clock at Waterloo, 2012

Oil on panel

17 1/2 X 11 INCHES

Initialed lower right. Mounted in a custom frame created by the artist.

2

Anthony Moore
British (b. 1952)

Pavise No. 4 Study II, 2009

Oil

9 1/2 X 4 INCHES

Initialed lower right.

[CONTINUES FROM PAGE 5] French printmakers Erik Desmazières and Phillipe Mohlitz, artists who further the craft of printmaking through technical mastery of the traditional mediums of etching, aquatint, and engraving.

Drawings are not to be forgotten in The Annual, with particularly strong examples by Martin Lewis, John Sloan, Paul Cadmus, and Larry Rivers. Finally, rounding out the catalogue are The Gate by Dudley Vaill Talcott and The Spirit of American Youth by Donald De Lue, two tour de force examples of these sculptors' oeuvres.

RICHARD J. BAIANO, PRESIDENT

Contemporary
American

Adam Van Doren (b. 1962)



3

Venice has been a source of continuing inspiration for Adam Van Doren, a prize-winning artist, author, and a teacher at Yale University. His latest book, *An Artist in Venice*, chronicles his quarter-century experience painting the city.

3

Adam Van Doren
American (b.1962)

Exterior of the Basilica, 2009

Oil on canvas

40 X 60 INCHES

Signed lower right.

4

Adam Van Doren
American (b.1962)

The Redentore on the Giudecca, 2009

Oil on canvas

16 X 20 INCHES

Signed lower right.



4



5



6

5
Betty Herbert
American (b. 1929)

Civil War Series: Blue at Bay, 1990

Oil on linen

50 X 60 INCHES

Signed lower right. Signed and dated verso.

Betty Herbert channels a war correspondent's on-scene intimacy in her expressionistic evocative paintings that capture the heart and heat of battle. Her works can be found in the collections of the Virginia Museum of Fine Arts, the Abby Aldrich Rockefeller Folk Art Museum at Colonial Williamsburg, and The Historial de la Grande Guerre, France's World War I museum.

6
Hannah Barrett
American (b. 1966)

Tales from the House of Gibson: Lady Travesty, 2009

Oil on linen

60 X 36 INCHES

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



7

Anne Powers is a graduate of the School of the Museum of Fine Arts, Boston under the tutelage of Karl Zerbe. She has spent decades painting the natural New England landscape and the athlete in motion. While Powers enjoys painting realistic subject matter, her sense of composition, color relationships, and texture often lean toward the abstract.

7
Anne Powers
American (b. 1922)

Tidal Zone, 1986

Mixed media

40 X 60 INCHES

Signed lower right.

8
Anne Powers
American (b. 1922)

The Ticket Line, 1989

Mixed media

22 X 30 INCHES

Signed lower left.

See page 52 for prints by Anne Powers.



8



9



10

9
Arthur Polonsky
American (b. 1925)
Solitude-Solidarity, circa 1975
Oil on canvas
46 1/2 X 60 1/4 INCHES
Signed lower right.

10
Arthur Polonsky
American (b. 1925)
Window Light, circa 2002
Oil on canvas
47 1/8 X 29 5/8 INCHES
Signed lower right.



11

11
Jason Berger
American (1924–2010)
Bridge in the Boston Public Garden, 1975
Oil on canvas
32 X 39 INCHES
Signed lower right.

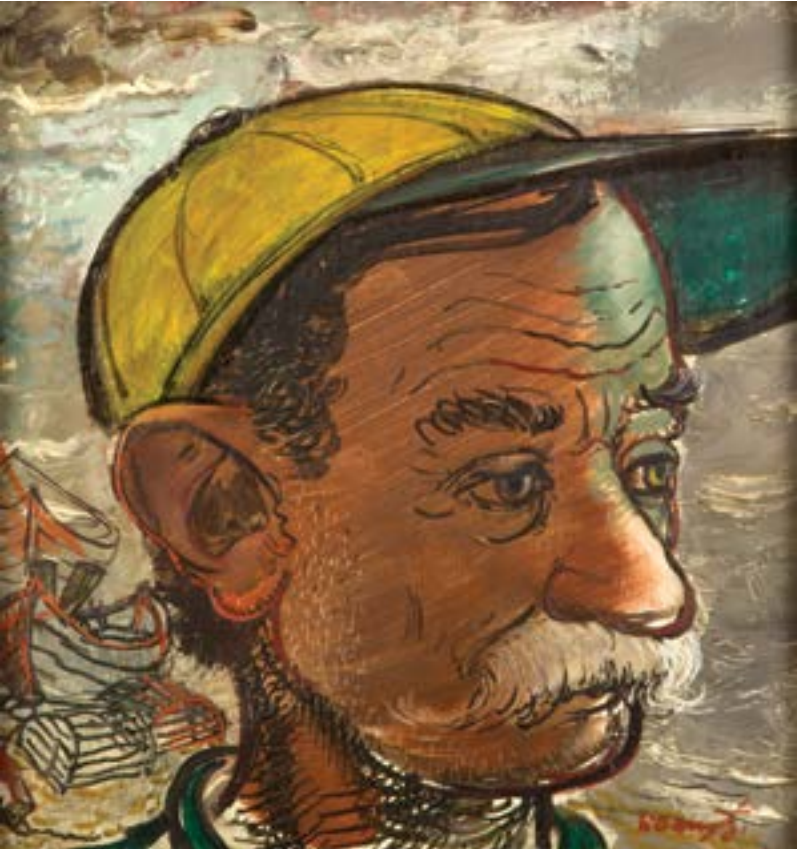
12
Jason Berger
American (1924–2010)
Daniele's Sunroom, 1990
Oil on canvas
57 1/4 X 29 3/8 INCHES
Initialed and dated lower right.



12

Jason Berger and Arthur Polonsky belong to the second generation of Boston Expressionists. Both painters studied under Karl Zerbe at the School of the Museum of Fine Arts, Boston and were greatly influenced by the elder generation of Boston Expressionists including Zerbe, Hyman Bloom, and Jack Levine. Although the two artists differ stylistically, each interpreting the lessons of Boston Expressionism in their own way, Berger and Polonsky are linked by their commitment to representational figuration and expressive gesture.

Ture Bengtz (1846-1940)



13

Ture Bengtz was an anomaly in the Boston art world of the 1930s and 1940s. While his expressionist peers focused their works on political unrest, social injustice, and religious conflicts, Bengtz had a more optimistic view of humanity. The Finnish emigrant was no less a social realist, but he chose to depict life's simple pleasures and stolen moments of contentment rather than scenes of anguish and pain.

13
Ture Bengtz
Finnish-American (1846-1940)

Lobster Fisherman, circa 1956
Oil on masonite
15 1/8 X 14 3/8 INCHES
Signed lower right.

14
Ture Bengtz
Finnish-American (1846-1940)

The Backroad, Long Island, circa 1940
Oil on masonite
28 3/4 X 36 1/4 INCHES
Signed lower left.

EXHIBITED
"Directions in American Painting", Carnegie Institute,
Pittsburgh, PA, 1941

See page 52 for prints by Ture Bengtz.

15
Karl Zerbe
American (1903-1972)

Kingbird and Raven, 1971
Acrylic and paper collage on canvas
40 X 60 INCHES
Signed lower center.



14

Boston Expressionism



15

The Boston Expressionists, influenced by German Expressionism, favored narrative, figurative subjects at a time when the contemporary art world embraced abstraction. Many of these artists 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.

16
David Aronson
American (b. 1923)

Angel Choir, Panel from *The Door*, 1963-1969
Bronze
27 X 32 INCHES

Biemann 14. Number 1 in an edition of 12. Signed lower right. Numbered verso.

Angel Choir is one of seven panels from Aronson's monumental relief *The Door*, measuring 8 by 4 feet and cast in solid bronze. *The Door* was inspired by the long tradition of cast bronze doors from Ghiberti to Rodin, particularly the famous bronze doors of the Florentine Baptistry. A cast of *The Door* is in the collection of the Museum of Fine Arts, Boston.



16

See page 52 for prints by Boston Expressionists.

Twentieth Century
American



17

Sally Michel (1902-2003)

Childs Gallery has represented Sally Michel since 1986. The wife of artist Milton Avery, Sally Michel was a gifted artist in her own right. Her work has been included in museum exhibitions throughout the country and is represented in numerous collections including The National Museum of Women in the Arts, Washington, D.C., The Metropolitan Museum, New York, The Wadsworth Athenaeum, and The Corcoran Gallery.

17
Sally Michel
American (1902-2003)

The Bouquet, 1980
Oil on canvas
22 X 28 INCHES
Signed and dated in pencil lower right.



18

18
Sally Michel
American (1902-2003)

Dappled Forest, 1953
Oil on board
24 X 17 7/8 INCHES
Signed and dated in pencil lower right.



19

19
Sally Michel
American (1902-2003)

Ballet, 1963
Oil on board
24 X 30 INCHES
Signed and dated in pencil lower right.

Twentieth Century
American



20

20
Ben Norris
American (1910-2006)

Brooklyn Botanical Garden No. 6: Cherry Blossoms I, 1992
Watercolor on paper
53 X 31 INCHES

Ben Norris is best known for his bold watercolors of Southern California and Hawaii. Although Norris moved to Hawaii in 1936, he often returned to paint in southern California through the late 1940s and his style has long been identified with the Southern California Watercolor School. He

Ben Norris (1910-2006)



21

21
Ben Norris
American (1910-2006)

Brooklyn Botanical Garden No. 7: Cherry Blossoms II, 1992
Watercolor on paper
53 X 31 INCHES
Signed right center.

is represented in many permanent collections including the Honolulu Academy of Arts, the Honolulu Museum of Art, the Hawaii State Art Museum, The Smithsonian American Art Museum, the McNay Art Museum,, and the National Museum of American Art.

Twentieth Century
American



22



23



24

Herbert Barnett (1910-1972)

Herbert Barnett's distinctive style of painting draws upon both the American tradition of representation and the artistic innovations of the Cubists. Though he never abandoned representational forms for the pure abstraction that dominated mid-century American art, Barnett's fractured planes, bold colors, and pure spontaneity of brushwork clearly delineated him as a modernist, garnering respect from curators and fellow painters alike.

22
Herbert Barnett
American (1910-1972)

Abstract Waterfall
Oil on canvas
30 X 36 INCHES

23
Herbert Barnett
American (1910-1972)

Still Life: Three Vases of Roses, circa 1958
Oil on canvasboard
12 7/8 X 21 3/4 INCHES
From the estate of the artist. Estate stamp verso.

24
Herbert Barnett
American (1910-1972)

View through the Willows of Plainfield, Vermont, 1944
Oil on masonite
24 X 30 INCHES
From the estate of the artist. Estate stamp verso.

25
Henry Botkin
American (1896-1983)

Untitled, circa 1959
Oil on board
28 1/4 X 26 INCHES
From the estate of the artist.

26
Henry Botkin
American (1896-1983)

Pink Painting, 1975
Oil on board
20 X 16 INCHES
Signed lower right. From the estate of the artist.

Twentieth Century
American

Henry Botkin (1896-1983)



25

Born in Boston, Henry Botkin has been called the city's most important Abstract Expressionist. He first turned to abstraction in the late 1930s, manipulating spatial relationships with form, color, and texture. Botkin played an active role in bringing abstract art into greater public awareness and served as president of four major art organizations including: The Artist's Equity Association, The American Abstract Artists, Group 256 in Provincetown, and the Federation of Modern Painters and Sculptors.

27
Henry Botkin
American (1896-1983)

Evolution, 1963
Collage on board
19 X 15 INCHES
Signed lower right. From the estate of the artist.



26



27



28



29



30

28
Robert S. Neuman
American (b. 1926)
Torres Bermejas (Alhambra Series), 1980
Oil on French linen
25 X 62 INCHES
Signed, dated, and titled verso. Initialed and dated lower left.

29
Fritz Levedag
German (1899-1951)
Lady in a Blue Hat, 1947
Crayon
9 X 6 1/4 INCHES

30
Fritz Levedag
German (1899-1951)
Coloured Lines, 1936
Oil on paper
8 X 4 INCHES

Recognized as one of the finest pupils of the Bauhaus, Levedag was regarded as a friend and colleague by his teachers Klee and Kandinsky. He later left the school to serve as Assistant Architect to Gropius in Berlin, and eventually founded his own art school in Dusseldorf. Living a decade beyond his Bauhaus mentors, Levedag's art can be seen as a last expression of their work.



31

31
Alexander Calder
American (1898-1976)
Circus Project, 1963
Gouache on paper
26 3/4 X 39 3/4 INCHES
Signed and dated lower right.

32
Richard Yarde
American (1939-2011)
Clock, 1968
Oil on linen
16 X 20 INCHES
Signed and dated verso.



32



33



34

33
Martin Lewis
American (1881-1962)
The Shriners, circa 1935
Oil on canvas
21 X 25 INCHES
Signed lower right.

PROVENANCE
Patricia Lewis, the artist's daughter-in-law; June 1 Gallery, Bethlehem, CT, 1980; Private Collection, Boston, MA.

EXHIBITED
"Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, March 16 - April 24, 1983.

34
Martin Lewis
American (1881-1962)
Man with Cigar
Charcoal on paper
15 X 10 1/8 INCHES
Initialed lower right.

See page 51 for prints by Martin Lewis



35

35
Henry Koerner
American (1915-1991)
Hat Shoppers, circa 1945
Oil on paper
11 1/2 X 16 1/2 INCHES

EXHIBITED
"American Social Realism: 1920-1950", Forum Gallery, NY, January 18 - February 24, 2007.

36
Alfred Henry Maurer
American (1868-1932)
Banana Still Life, 1930-32
Oil on gesso on panel
7 X 14 INCHES
Estate stamp verso.



36

Twentieth Century
American



37



38

The Ashcan School

Both William Glackens and John Sloan were first generation Ashcan School artists. Both artists drew their subject matter from everyday urban life, portraying their fellow city dwellers with bold and honest realism.

37
William Glackens
American (1870-1938)
Negress in Costume, circa 1923
Oil on canvasboard
16 X 12 3/4 INCHES
With estate stamp verso.

38
John Sloan
American (1871-1951)
Bakery Wagon, 1908
Oil
9 1/8 X 11 3/8 INCHES
Signed lower left.

EXHIBITED
"The Independents: The Ashcan School & Their Circle from Florida Collections", Cornell Fine Arts Museum, Winter Park, FL, March 9 - May 5, 1996; "The American Spirit: Realism and Impressionism from the Lawrence Collection", Museum of Fine Arts, St. Petersburg, FL, March 21 - June 19, 1999.

See page 50 for drawings by John Sloan.

Nineteenth Century
American

39
Frank Davis Millet
American (1846-1912)
Artist Bedroom, Antwerp, circa 1871-1873
Oil on canvas
17 1/8 X 14 3/8
Signed lower left

Millet was an American painter, sculptor, and writer who famously died in the sinking of the RMS Titanic on April 15, 1912. He was among the founders of the School of the Museum of Fine Arts, Boston, and was influential in the early days of the American Federation of Arts.

This painting is sold with a drawing by Edwin Graves Champney of a Roman Bust of Emperor Vitellius. This same Roman Bust appears in the background of this painting. Letters and a diary of Champney found in the Archives of American Art show that the two artists were close friends and in the same Ancient Sculpture drawing class.



39

40
Ignaz Marcel Gaugengigl
Bavarian-American (1855-1932)
Summer, 1881
Oil on board
13 1/4 X 8 INCHES
Signed, dated, and titled top left. Related to Gaugengigl's etching of the same title.



40

Nineteenth Century
American

Lynn Beach Painters



41



42



43

From 1882 to the 1890s, the picturesque coast of Boston's North Shore, from Revere to Marblehead, was home to a remarkable school of American Marine Impressionists. Known as the Lynn Beach Painters, these artists developed a particular style of regional impressionism centered on the wide beaches, tidal marshes, and working fishermen of the Lynn and Swampscott shorelines.

41
William Partridge Burpee
American (1846-1940)

Fishermen and Dorries on Lynn Beach

Oil on canvas
10 X 15 1/4 INCHES
Artist stamp verso.

42
Charles E. L. Green
American (1844-1915)

Forest Scene
Oil on canvas
20 X 27 INCHES
Signed lower right.

Nineteenth Century
American

Gertrude Beals Bourne (1868-1962)

43
Edward Burrill Jr.
American (1835-1913)
Grazing Cattle by a Haystack, 1896
Oil on canvas
23 7/8 X 35 7/8 INCHES
Signed and dated lower left.

Born on Beacon Hill, Bourne was a prominent member of Back Bay society and the founder of the Beacon Hill Garden Club. As a woman artist at the turn of the twentieth-century, Bourne created strong images that could be exhibited next to the works of her male contemporaries while still maintaining her status as a proper Boston Brahmin. An extensive traveler, Bourne's vivid impressionist paintings often depict scenes from her exotic destinations.

44
Gertrude Beals Bourne
American (1868-1962)

Hacienda, circa 1923
Gouache and charcoal
16 7/8 X 14 3/8 INCHES
From the estate of the artist.



44

45
Gertrude Beals Bourne
American (1868-1962)
Marlia Garden: Lucca, Italy [after John Singer Sargent], circa 1912-1915
Watercolor on board
14 1/4 X 21 5/8 INCHES
From the estate of the artist. Estate stamp verso.

PUBLISHED
Howlett, D. Roger. Gertrude Beals Bourne: Artist in Brahmin. Boston, 2004.



45



46

46
Y. Klipper
American (early 20th century)
Boston Fire 1853, circa 1910–1925
Oil on panel
96 X 48 INCHES
Signed lower right.



47

47
Y. Klipper
American (early 20th century)
Boston Harbor, Early 19th Century, circa 1910–1925
Oil on panel
96 X 43 INCHES
Signed lower right.



48

48
Y. Klipper
American (early 20th century)
Clipper Ships, Early 19th Century, circa 1910–1925
Oil on panel
96 X 48 INCHES
Signed lower right.



49

49
Y. Klipper
American (early 20th century)
Commonwealth Avenue, Public Gardens and The Common,
circa 1910–1925
Oil on panel
96 X 48 INCHES
Signed lower right.



50

Primarily known as a sculptor, Dudley Vaill Talcott blended the organic curves of Art Nouveau with the highly stylized symmetry of Art Deco and the Bauhaus. Talcott was an early adapter of the latest industrial building materials, such as aluminum, hydrocal plaster, fiberglass, and resin.

50
Dudley Vaill Talcott
American (1899–1986)

The Gate, 1930s

Aluminum

84 X 59 1/2 X 1 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.

In a career spanning sixty years Donald De Lue produced more monumental sculpture than any other recent American artist, and is regarded as one of America's greatest monumental sculptors in the Realist style in the twentieth century. His works include: *Rocket Thrower*, executed for the New York World's Fair of 1964; *The Spirit of American Youth*, for the Omaha Beach Memorial, Normandy; *Quest Eternal*, at the Prudential Center in Boston; and *Washington at Prayer*, at Valley Forge.

51
Donald De Lue
American (1897–1988)

Spirit of American Youth, 1952

Bronze

36 X 13 INCHES

Number 6 of an edition of 12. Signed and numbered on sculpted base: "De Lue / sc. 1952 / (c) 1986 / 6/12 Tx". Cast at the Tallix Foundry in Beacon, NY. Mounted on marble base. In fine condition.

This is the smallest study size and the model that met with the approval of the American Battle Monuments commission for the 22 foot Omaha Beach Memorial, a memorial for the Americans who died in Normandy during World War II.

52
Donald De Lue
American (1897–1988)

Joy of Life, 1981

Bronze with Renaissance Brown patina

30 1/2 X 6 1/2 X 16 INCHES

Number 8 in an edition of 12. Signed and inscribed on sculpted support.



51



52



LEFT **Giovanni Battista Piranesi**
Italian (1720–1778)
The Lion Bas-Reliefs, 1761
Etching and engraving
22 1/4 X 16 1/4 INCHES

PRINT ANNUAL

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French	Jacques Villon	40
German-American	Werner Drewes	48
American	Rockwell Kent	49
American	Modern Drawings	50
American	Martin Lewis	51
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American	Magic Realism	53
American	Paul Cadmus	54
Contemporary		
French	Philippe Mohlitz	41
French	Erik Desmazières	42
American	Emily Lombardo	45

Note on Condition: Condition of prints given wherever possible given space constraints.
Complete condition reports are available online at childsgallery.com.

Focillon 28; Hind 5; Robison 44 ii/III; Taschen 114; Wilton–Ely 30. Plate V of *The Carceri*. Signed in the plate lower right; numbered in the plate top left. A rich, dark impression in fine condition, aside from one small area of surface abrasion in the lower left corner, in a blank area of the plate. With centerline crease as issued. This plate was added to the original sixteen plates of *The Carceri* after the plates had been reworked for the second edition. The present state, with the Roman numeral V in the top left corner, was first included in the second issue of the second edition, and was printed from the early 1760s through circa 1835.



53



54

53
Marcantonio Raimondi
Italian (circa 1480–circa 1534)
Apollo and the Muses on Parnassus [after Raphael],
circa 1517–20
Engraving
14 X 18 1/2 INCHES
Bartsch 247; Shoemaker 486. Signed and inscribed in
plate lower center. A fine impression in fine condition,
trimmed to image borderline.

54
Marcantonio Raimondi
Italian (circa 1480–circa 1534)
The Betrothal of the Virgin, from the Life of the Virgin
[After Dürer], circa 1510–1511
Engraving
11 3/8 X 8 1/4 INCHES
Plate 6 from Raimondi's *The Life of the Virgin* after
Dürer. Raimondi's direct copies of Dürer's woodcuts led
the latter make a complaint to the Venetian Government
in 1511. This marked an important milestone in the
history of intellectual property law. Several other plates
from this series are also available for sale
Several other plates from this series are also available for sale.



55

55
Rembrandt Harmensz van Rijn
Dutch (1606–1669)
Christ appearing to the Apostles, 1656
Etching

6 3/8 X 8 5/16 INCHES
Bartsch 89; Hind 237. Signed and dated in plate lower
center. A fine impression of this very rare print, almost
certainly lifetime, in fine condition. Printed on laid paper,
with inky plate edges, and with narrow margins of 1–2
mm on three sides, and a thread margin on the left hand
side. The paper bears a foolscap watermark which is
nearly identical to "Foolscap with Seven-Pointed Collar
A.c." on p. 115 of Ash and Fletcher's *Watermarks in
Rembrandt's Prints*. This same watermark also appears
on paper that was used by Rembrandt as early as 1639.

56
Albrecht Dürer
German (1471–1528)
Lady on Horseback and Lansquenet, circa 1497
Etching
4 1/4 X 3 INCHES

Bartsch 82; Meder 84 c of d. With the artist's
monogram in plate, lower center. A very good impression,
printing strongly throughout the image, although
less rich in some of the areas of deep shadow. In fine
condition trimmed just on or within the platemark.



56

Eighteenth Century
Italian

Giovanni Battista Piranesi (1720-1778)



57



58

57
Giovanni Battista Piranesi
Italian (1720-1778)
Avanzi del Tempio del Dio Canopo nella Villa Adriana in Tivoli, 1768
Etching and engraving
18 X 22 7/8 INCHES
Taschen 961; Focillon 844; Wilton-Ely 223; Hind 90, i or ii/IV (first state not easily located for comparison). An extremely rich and dark impression in extremely fine condition.

58
Giovanni Battista Piranesi
Italian (1720-1778)
Veduta interna della Basilica di S. Giovanni Laterano, 1768
Etching and engraving
17 X 26 5/8 INCHES
Taschen 959; Focillon 726; Wilton-Ely 221; Hind 88, i/V. From the series "Vedute di Roma". A rich and strong impression in fine condition, aside from slight discoloration along the edges. With centerline crease as issued.
Note: Both prints are from the series "Vedute di Roma". From a Roman edition, presumably the first lifetime edition based on the quality of impression and paper type. Signed and titled in the plate.

Nineteenth Century
European



59

59
Mosè Giosuè Bianchi
Italian (1845-1904)
A Miracle (Un Miracolo), 1874
Etching
11 3/4 X 15 1/4 INCHES
Signed and dated in plate lower left. Titled in pencil lower right. A fine chine-appliqué impression in fine condition.

60
Felix Bracquemond
French (1833-1914)
Panurge sortant de chez Raminagrobis (Panurge Leaving Raminagrobis' House), 1855
Etching
13 7/8 X 9 7/8 INCHES
Béraldi 126 iii/iii. Initialed in plate lower left. A fine impression in fine condition aside from slight toning and adhesive remnants verso.



60

Nineteenth Century
French



61



62



63

61
Charles Meryon
French (1821-1868)
Le Petit Pont, 1850
Etching with engraving
10 X 7 1/4 INCHES
Delteil/Wright 24, v/VI; Schneiderman 20 vi/IX. One of 600 impressions printed for publication in L'Artiste (Vol V, No 14, 1858). This impression with a chine applique. With cursive inscriptions in the lower margin. Initialed in the plate upper right. A rich, clear impression, in fine condition aside from foxing in the margins, not extending to image.

62
Eugène Henri Paul Gauguin
French (1848-1903)
Portrait of Stéphane Mallarmé, 1891
Etching and aquatint
7 1/8 X 5 5/8 INCHES
Guérin 14, ii/II. From the second posthumous edition of 79 pulled from the canceled plate (with cancellation marks obscured). Signed and dated in plate. A fine impression in fine condition.

Mallarmé translated several of Poe's texts, including "The Raven", a work which Manet illustrated in 1875. As an allusion, Gauguin drew the Raven motif by Manet within the plate.

63
Edouard Manet
French (1832-1883)
Enfant Portant un Plateau (The Boy Carrying a Tray), 1862
Etching and aquatint
9 1/2 X 6 1/4 INCHES
Guérin 15 ii/II; Harris 28, ii/III. From the 1906-1910 Porcaboef edition of 12. A light impression of the second state printed on japon paper. Signed in the plate lower left. With collector's "H.M.P." stamp of the Henri M. Petiet Collection verso, bottom right (not cited in Lugt, refer to Lugt 2021a). A fine impression in fine condition, aside from overall toning and deckled edges.

The motif here was taken initially from an oil painting which Manet executed around 1861 entitled Spanish Cavaliers and was worked out in detail in a watercolor. Manet later used the same figure with changes in the clothing in the background of The Balcony of 1868. The artist's model for this etching was his stepson, Léon Leenhoff.

Nineteenth Century
French

Félix Buhot (1847-1898)



64

64
Félix Buhot
French (1847-1898)
Westminster Palace, 1884
Etching, drypoint and aquatint
11 1/2 X 15 3/4 INCHES
Bourcard Goodfriend 155 vii/VII; Bonafous-Murat 260 (this impression). Printed in two colors: the central subject in brown and the margins in black. Signed and dated in the center plate lower right; titled in the outer plate lower left. Artist's stamp lower center margin (Lugt 977). Printed on laid paper with "Van Gelder" watermark. A very fine impression in fine condition.



65

65
Félix Buhot
French (1847-1898)
Un Debarquement en Angleterre, 1879
Etching, drypoint and aquatint
11 3/4 X 7 INCHES
Bourcard Goodfriend 130 v/V. Titled in the plate lower left; artist's monogram in the plate lower center; signed and dated in the plate lower right. Printed on cream laid paper with partial "Van Gelder" watermark. A very fine impression in fine condition, aside from paper loss in the top right margin, not extending to image.



66

Twentieth Century
French



67



68

Jacques Villon (1857-1963)

66

Félix Buhot
French (1847-1898)

Une Matinee d'hiver au Quai de L'Hotel Dieu, 1876

Etching and drypoint

9 1/4 X 12 5/8 INCHES

Bourcard Goodfriend 123 xiii/XV. Signed and inscribed in pencil lower right margin. Signed and dated in the plate lower left; titled in the plate lower left; inscribed in the plate lower right. A fine impression in fine condition.

67

Jacques Villon
French (1857-1963)

La Pédicure, 1907

Etching and aquatint

9 1/4 X 6 1/2 INCHES

Ginestet Pouillon 195. One of 50 impressions on thin Japon. Signed in the plate lower left. Signed in pencil lower right margin. A fine impression in fine condition aside from ink stains in the right and bottom margins, as well as a very minor crease across the image.

68

Jacques Villon
French (1857-1963)

Portrait de Suzanne D., 1913

Drypoint

5 1/2 X 5 INCHES

Ginestet Pouillon 278. Number 3 in an edition of 13. Signed in plate lower left. Numbered in pencil lower left margin; signed in pencil lower right margin. Printed on cream laid paper with watermark: "Eug. Delatre". A rare, rich impression in fine condition, aside from overall toning and light foxing in the lower margin, not extending to image.

A portrait of the artist's sister, Suzanne Duchamp.

The above prints by Félix Buhot and Jacques Villon come from the collection of Daniel Bell (1919 - 2011), a widely influential sociologist, Harvard professor, and avid print collector. Bell was particularly interested in the printmaker's creative intentions and actively collected various states of the same print in order to trace the artist's changes to the image.

Contemporary
French

Philippe Mohlitz (b. 1941)



69

69

Philippe Mohlitz
French (b.1941)

Le Ministre de la santé, 1977

Engraving

8 7/8 X 12 3/8 INCHES

Natiris p. 93. Number 83 in an edition of 100. Signed in the plate lower right. Numbered and titled in pencil lower left margin; signed and dated in pencil lower right margin. A fine impression in fine condition.

70

Philippe Mohlitz
French (b. 1941)

Convoi funèbre d'une jeune géant, 1967

Engraving

9 1/2 X 12 3/4 INCHES

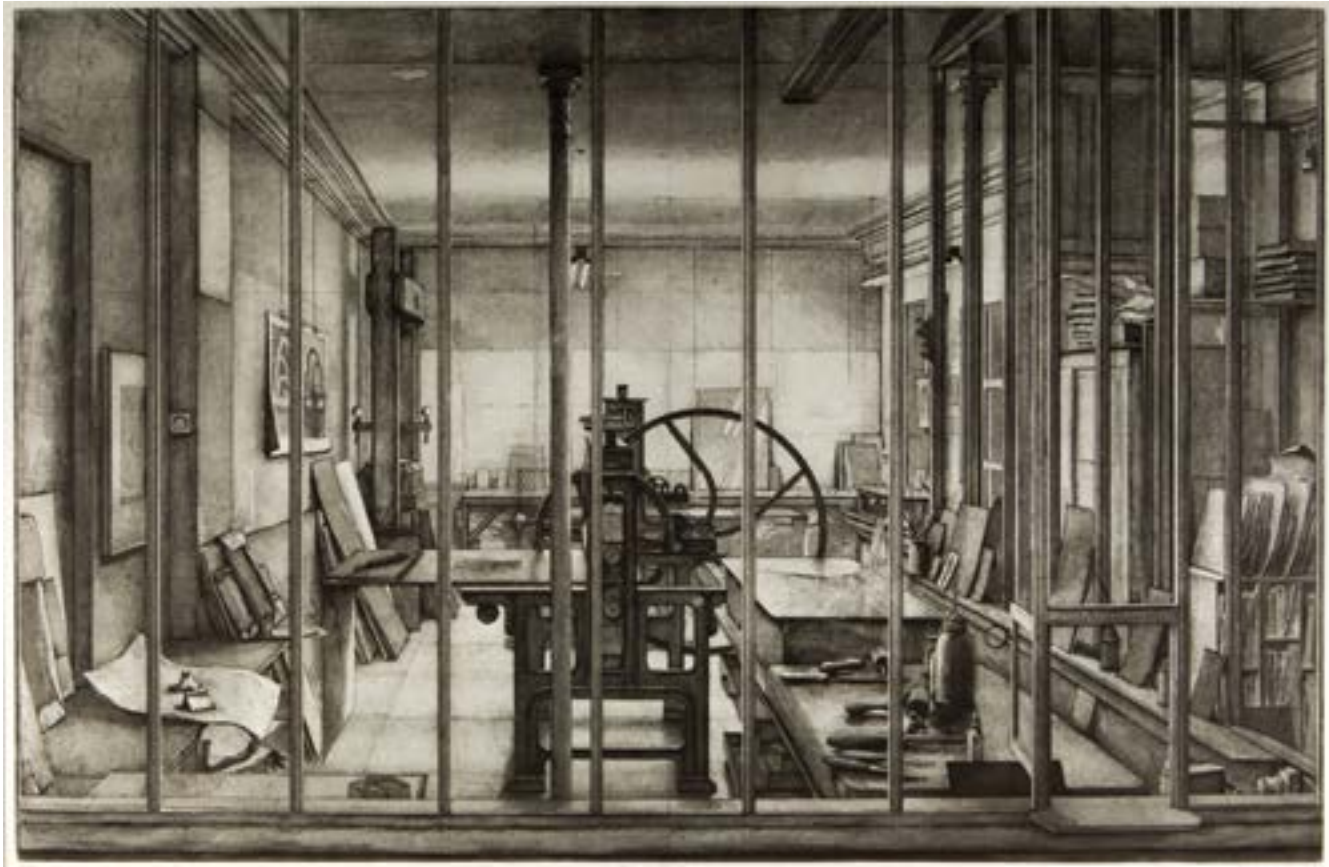
Kersten 13. Number 14 in an edition of 30. Numbered in pencil lower left margin; signed in pencil lower right margin; titled in pencil lower paper edge. A fine impression in fine condition.



70

Contemporary
French

Erik Desmazières (b. 1948)



71

Erik Desmazières and Philippe Mohlitz have emerged as the leading figures of a group of contemporary French printmakers called the Copperplate Revivalists. These modern masters of etching use traditional techniques to engage with modern subjects.

73
Erik Desmazières
French (b.1948)

Chaos, 1988
Etching, roulette, and open bite
19 3/8 X 24 1/4 INCHES

Fitch-Febvrel 118. Number 58 in an edition of 90.
Numbered in pencil lower left margin; titled in pencil lower center margin; signed and dated in pencil lower right margin. One of 80 impressions printed on Tiepolo Fabriano. A fine impression in fine condition.

74
Erik Desmazières
French (b.1948)

Ville Rocheuse, 1999
Etching, aquatint and roulette
7 X 18 1/2 INCHES

Fitch-Febvrel 172. Number 49 in an edition of 75.
Numbered in pencil lower left margin; titled in pencil lower center margin; signed and dated in pencil lower right margin. One of 60 impressions printed on Lana Royal. A fine impression in fine condition.

75
Erik Desmazières
French (b.1948)

Petit controverse sans importance, 1994
Etching, aquatint, and roulette
13 1/2 X 10 1/2 INCHES

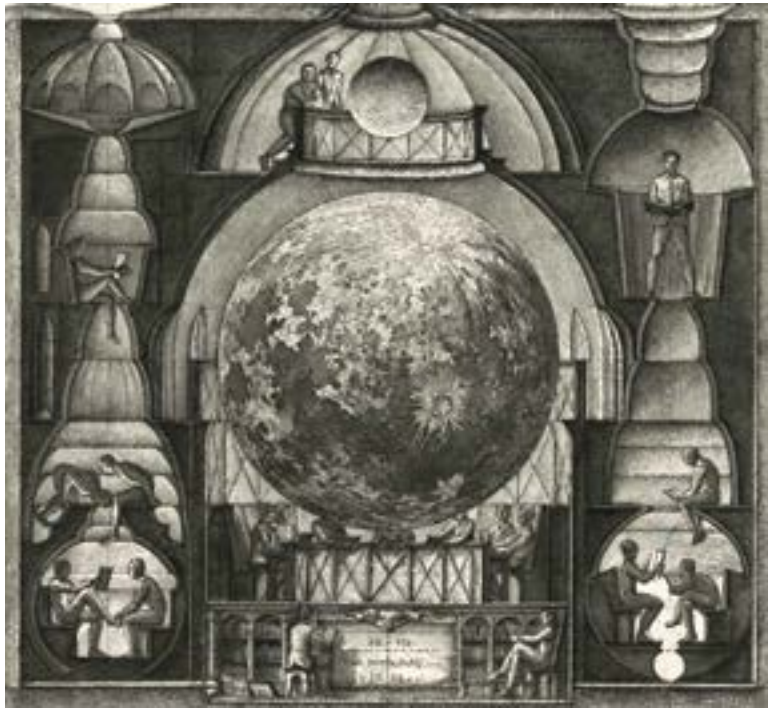
Fitch-Febvrel 145. Number 57 in an edition of 90.
Numbered in pencil lower left margin; titled in pencil lower center margin; signed and dated in pencil lower right margin. One of 78 impressions printed on Tiepolo Fabriano. A fine impression in fine condition.



73



74



72

71
Erik Desmazières
French (b.1948)

Atelier de René Tazé VI, 1993
Etching, aquatint, and roulette
25 X 40 INCHES
Fitch-Febvrel 139. Numbered 57 in an edition of 90.
Numbered in pencil lower left margin; signed and dated in pencil lower right margin. Printed on BFK Rives. A fine impression in fine condition.

72
Erik Desmazières
French (b.1948)

La Lune en ses quartiers, 2011
Etching, aquatint and roulette
8 3/4 X 9 3/4 INCHES
Fitch-Febvrel 228. Number 70 in an edition of 150,
with cloth-bound Volume IV of the catalogue raisonné.
Numbered, signed, and dated in ink lower center. Printed to sheet edges on wove BFK Rives. A fine impression in fine condition.



75

Francisco Jose de Goya y Lucientes (1746–1828)



76

76
Francisco Jose de Goya y Lucientes
Spanish (1746–1828)
Las Rinde el Sueño (Sleep Overcomes Them), 1799
Etching and burnished aquatint
8 1/2 X 5 7/8 INCHES
Plate 34 from “Los Caprichos”. Harris 69 iii/III, First Edition; delteil 71 i/II. A fine impression with rich, velvety aquatint, on laid paper, in fine condition aside from slight minor foxing and minor marginal stains, not affecting image.

77
Francisco Jose de Goya y Lucientes
Spanish (1746–1828)
Todos Caerán (All Will Fall), 1799
Etching and burnished aquatint
8 1/2 X 5 3/8 INCHES
Plate 19 from “Los Caprichos”. Harris 54 iii/III, First Edition with the accent on the “Caerán” and letters corrected. A fine impression with crisp aquatint, on laid paper, in fine condition, aside from small tear on right margin at edge.

78
Francisco Jose de Goya y Lucientes
Spanish (1746–1828)
Correccion (Correction), 1799
Etching and burnished aquatint
8 1/2 X 5 2/4 INCHES
Plate 36 from “Los Caprichos”. Harris 81 iii/III, First Edition. A fine impression with crisp aquatint, on laid paper. In fine condition, aside from repaired paper tears, not extending to the image.
The first edition of approximately 300 sets, made for Goya in 1799, is distinguished by an unbevelled platemark, soft but strong laid paper measuring 320x 220mm, and a warm lightish sepia ink. For later sets, darker ink is used.



77



78

Contemporary
American

Emily Lombardo (b. 1977)

The Caprichos, by Emily Lombardo, is a series of etchings which are in direct conversation and homage to Francisco Goya’s *Los Caprichos*, 1799. Both reveal the dark underbelly of cultural movements which ultimately serve to divide society across economic, racial, political, religious, and gender lines. Lombardo brings these issues into contemporary light through a queer feminist lens. These prints are from a body of 80 plates, 12 of which were printed for this edition. This edition was published by Childs Gallery and printed at The Center for Contemporary Printmaking (Norwalk, CT). The 12 plates are available as a boxed set or for individual sale.

79
Emily Lombardo
American (b. 1977)
Sleep overcomes them, from The Caprichos, 2013
Etching and aquatint
9 X 6 INCHES
Edition of 12. Plate 34 from the series *The Caprichos*. Signed, numbered, and dated in pencil. A fine impression in fine condition.

80
Emily Lombardo
American (b. 1977)
Poor little girls!, from The Caprichos, 2013
Etching and aquatint
9 X 6 INCHES
Edition of 12. Plate 22 from the series *The Caprichos*. Signed, numbered, and dated in pencil. A fine impression in fine condition.

81
Emily Lombardo
American (b. 1977)
Look how solemn they are, from The Caprichos, 2013
Etching and aquatint
9 X 6 INCHES
Edition of 12. Plate 63 from the series *The Caprichos*. Signed, numbered, and dated in pencil. A fine impression in fine condition.



79



80



81

Nineteenth Century
American

James Abbot McNiell Whistler (1834-1903)



82

82
James Abbott McNiell Whistler
American (1834-1903)
The Sisters, 1894-95
Transfer Lithograph
5 7/8 X 9 1/4 INCHES
AIC 109 ii/II; Way 71; Levy 105/106. Edition of 50 printed by Thomas R. Way, with no posthumous impressions. Signed in graphite with Whistler's butterfly monogram lower left. Partial watermark (AIC 41 or 42). Collector's mark verso of Rosalind Birnie Philip, Whistler's sister-in-law and executrix (Lugt 406). A very fine impression of this exceedingly rare print, in fine condition aside from very slight paper discoloration at deckled edges.

83
James Abbott McNiell Whistler
American (1834-1903)
The Tyresmith, 1890
Lithograph
6 3/4 X 6 7/8 INCHES
Chicago 36; Way 27; Levy 41, from posthumous edition of 51 impressions from the original stone printed by Goulding on March 29, 1904. [Only 8 lifetime impressions were printed from the original stone by Way - all 8 impressions are in known collections.] Chicago watermark 219. A fine impression in fine condition aside from minor adhesive remnants on upper corners verso.

The Tyresmith depicts the interior of a wheelwright's shop in Chelsea. According to a note by Thomas Way (Whistler's printer) the two smiths working at an anvil are "mending the Hoop."



83

84
James Abbott McNiell Whistler
American (1834-1903)
Drouet, 1890
Drypoint
8 7/8 X 5 7/8 INCHES
Kennedy 55 ii/II (restored). Printed, as almost always, from the cancelled and restored plate. Printed on laid paper with an unidentified watermark. A fine impression in fine condition, aside from light staining in the margins and adhesive remnants at the top corners, neither of which affect the image.
Drouet was a sculptor and a close personal friend of Whistler in Paris. Whistler cancelled this plate in 1879, however it was restored by an unknown member of the British School at a later date, after which further impressions were taken.



84

Twentieth Century
American

Joseph Pennell (1857-1926)



85

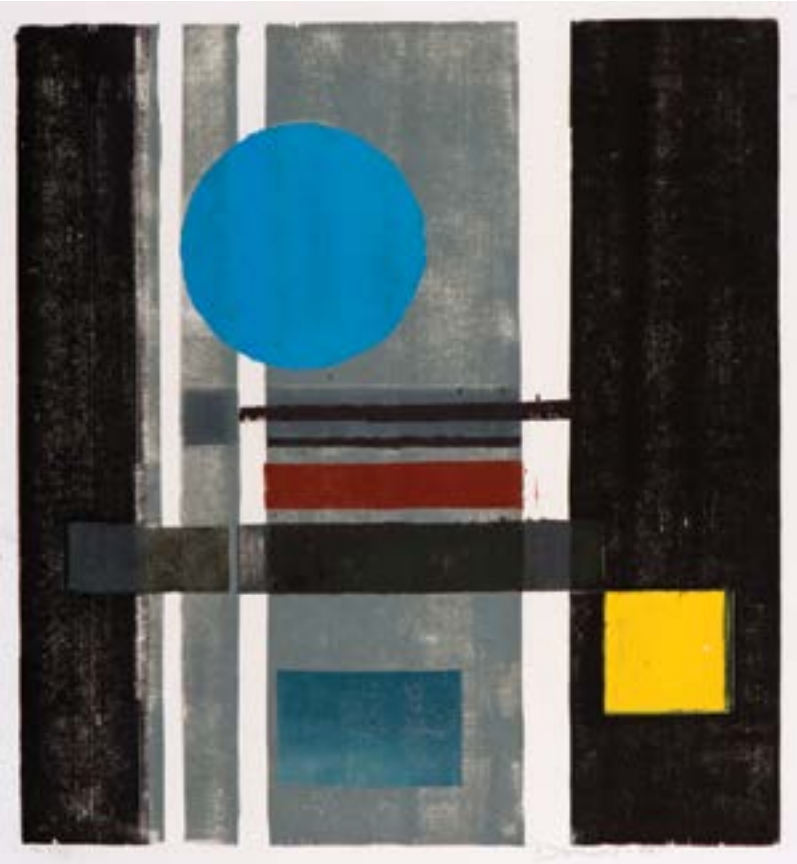
85
Joseph Pennell
American (1857-1926)
Wren's City [St. Paul's from the Thames, London, England], 1909
Mezzotint
9 15/16 X 11 13/16 INCHES
Wuerth 504. Edition of probably 75 prints. Signed in pencil lower right margin. A fine impression of this rare, experimental print, on blue Old French paper. In fine condition with full margins.

86
Joseph Pennell
American (1857-1926)
New York, From Brooklyn, 1915
Etching
7 7/16 X 11 15/16 INCHES
Wuerth 671, state i/III. Edition of 80. Signed and inscribed in pencil lower center. A fine impression in fine condition.



86

Twentieth Century
German-American



87



88



89

Werner Drewes (1899–1985)

Initially trained as an architect, Werner Drewes later studied art and design at the Bauhaus under Klee, Kandinsky, and Moholy-Nagy. He immigrated to the United States in 1930 and was one of the first artists to introduce the concepts of the Bauhaus in this country. He was a founding member of the American Abstract Artists group and continued to pass on the lessons of the Bauhaus to generations of students as a professor at Washington University in Saint Louis.

87
Werner Drewes
German-American (1899–1985)

Circle and Square, 1980

Woodcut

17 3/4 X 16 5/8 INCHES

Rose 386. Number 1 in an edition of 20. Signed and dated in pencil lower right margin; numbered in pencil lower left margin; titled in pencil lower left margin. Printed on Japanese paper. A fine impression in fine condition.

88
Werner Drewes
German-American (1899–1985)

Acrobatics Angular, 1974

Woodcut

18 X 9 INCHES

Rose 329. Number 16 in an edition of 30. Signed and dated in pencil lower right margin; numbered in pencil lower left margin. Printed on Japanese paper. A fine impression in fine condition, aside for some staining along the lower edge, not extending to image.

89
Werner Drewes
German-American (1899–1985)

Laocoon Contrasting Rhythms, 1978

Etching, engraving, and roulette

9 7/8 X 8 3/4 INCHES

Rose 262. Edition of 25. Signed and dated in pencil lower right margin; numbered in pencil lower left margin. Printed on wove paper. A fine impression in fine condition, aside from a small area of foxing.

Twentieth Century
American

Kent, an American Modernist, developed a signature style in printmaking that we recognize today as unique. His iconic images are stark, strong in gesture of line and movement, with a characteristic play of light and dark. Childs Gallery is pleased to offer a number of Kent prints from the collection of Joseph and Marjorie Relkin, one of the largest privately held collections of Kent drawings, prints and ephemera.

90
Rockwell Kent
American (1882–1971)

Heavy, Heavy Hangs over Thy Head, 1946

Lithograph

9 1/8 X 12 INCHES

Burne Jones 137. Edition of 100. Signed in pencil lower right. A fine impression in fine condition.

PUBLISHED
“May Day, 1947,” 1947; “It’s Me O Lord,” 1955; “Rally for Peace and Disarmament,” 1960; “The American Book Collector,” 1964; and in “Rockwell Kent 1882–1971,” 1971.

91
Rockwell Kent
American (1882–1971)

The Bather, 1931

Wood engraving

5 3/8 X 7 7/8 INCHES

Burne Jones 63. Edition of 120. Signed in pencil lower right. A fine impression in fine condition. Seventh in a series of 12 prints used in a national advertising campaign for the American Car and Foundry Company from July 1930 through August 1931.

PUBLISHED
“Printer’s Ink Monthly,” January 1931; “Rockwellkentiana,” 1933; and in the Russian translation of “It’s Me O Lord,” 1965.

92
Rockwell Kent
American (1882–1971)

Hail and Farewell, 1930

Wood engraving

8 X 5 1/2 INCHES

Burne Jones 55. Trial proof outside the edition of 120. Inscribed in pencil lower left. A fine impression in fine condition. The first in a series of 12 prints used in a national advertising campaign for the American Car and Foundry Company from July 1930 through August 1931.

PUBLISHED
“N by E,” 1930; and in “How I Make a Woodcut,” 1934.

Rockwell Kent (1882–1971)



90

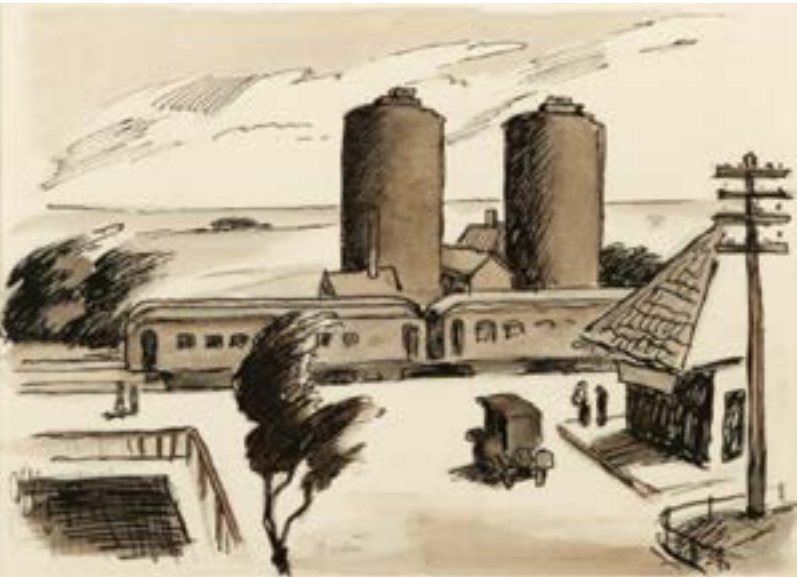


91



92

Twentieth Century
American



93



94



95

Modern Drawings

93
Thomas Hart Benton
American (1889–1975)

Train at Station, 1930
Ink and sepia on paper
6 5/8 X 4 7/8 INCHES
Signed lower center.

94
John Sloan
American (1871–1951)

Union Square, NYC, circa 1914
Graphite
9 1/2 X 12 1/4 INCHES
Signed lower left.

PROVENANCE
University of Delaware, Newark; Private Collection, New York.

95
John Sloan
American (1871–1951)

Heroes of Peace, 1932
Ink and crayon
16 X 12 3/4 INCHES
Signed lower left.

Illustration for *Americana*, December 1932, p. 20. The drawing depicts indifferent citizens as they walk past a crippled war veteran selling pencils on the street.

EXHIBITED
“American Social Realism: 1920–1950”, Forum Gallery, NY, January 18 – February 24, 2007.

See page 24 for paintings by John Sloan.

96
Martin Lewis
American (1881–1962)

Rain on Murray Hill, 1928
Drypoint
7 7/8 X 11 7/8 INCHES

McCarron 75. One of 110 recorded impressions, including 1 trial proof. Signed in the plate lower right. Signed in pencil lower right margin. A fine impression in fine condition, aside from staining along the outer paper edges, not extending to image.

The Thirty-fourth Street Armory at Park Avenue, now demolished, is shown in the print at right. It was a few blocks from Lewis’s studio at 145 East Thirty-fourth Street.

Twentieth Century
American

Martin Lewis (1881–1962)



96

A master of intaglio printing, Martin Lewis created memorable prints that capture the energy and dynamism of everyday life in New York City and rural Connecticut.

97
Martin Lewis
American (1881–1962)

Cronies, 1932
Aquatint
9 3/8 X 10 7/8 INCHES

McCarron 96. One of 60 recorded impressions, including 3 trial proofs. Signed in the plate lower left. Signed in pencil lower right margin. A fine impression in fine condition, aside from staining along the outer paper edges, not extending to image.

PROVENANCE
(both prints) Martin Lewis to Hazel Nelson, cousin of Lewis’s wife, Lucile Deming, by purchase (1962); to family by descent; to Childs Gallery.

See page 22 for paintings by Martin Lewis.



97



98



99



100

98
Ture Bengtz
Finnish-American (1907-1973)
Audience, circa 1940-45
Etching
4 X 6 INCHES
Edition of 25. Printed on blue paper. From the estate of the artist. A fine impression in fine condition.

99
Ture Bengtz
Finnish-American (1907-1973)
Cocoon II, circa 1955
Lithograph
10 X 13 INCHES
Edition of approximately 20. From the estate of the artist. A fine impression in fine condition.

100
Anne Lyman Powers
American (b. 1922)
Sprinters, 1978
Etching and aquatint
9 X 12 INCHES
Edition of 26. Signed in pencil lower left.

New Yorkers Paul Cadmus and Jared French belonged to a group of figurative painters called the Magic Realists. At a time when abstract expressionism ruled the city's art avant-garde, the Magic Realists created unsettling scenes, often of everyday city life, which combined a heightened realism with elements of bizarre fantasy. Expressed through linear perspectives, sculptural qualities, and painting techniques of the Renaissance, the works evoke an otherworldly eeriness.

101
Paul Cadmus
American (1904-1999)
Polo Spill (Aspects of Suburban Life), 1938
Etching
7 X 9 1/2 INCHES
Edition of 75. Signed in pencil lower right. A fine impression in fine condition.

102
Paul Cadmus
American (1904-1999)
Youth with Kite, 1941
Etching
10 3/4 X 5 3/8 INCHES
Davenport 46. Trial proof in the first edition of 75. Signed in pencil lower right. Titled, dated, and inscribed lower left margin. In fine condition aside from adhesive remnants and adhesive residue on edges, and slight pencil and erasure marks in margins not extending to image.

103
Jared French
American (1905-1988)
Tennis Women, circa 1950
Etching
14 1/8 X 5 INCHES
A fine impression in fine condition aside from slightly soiled edges.



101



102



103



104



105

104
Paul Cadmus
American (1904-1999)
Head of Man Reclining
Chalk and white gouache on paper
9 1/4 X 12 INCHES
Signed and inscribed lower right.

105
Paul Cadmus
American (1904-1999)
Nude Male Reclining Face Down
Pencil and white watercolor on paper
10 X 12 1/2 INCHES
Signed in pencil lower right.



Larry Rivers
American (1923-2002)
Holly Woodlawn, 1971
Graphite
6 3/4 X 8 1/4 INCHES
Signed, titled, and dated. Holly Woodlawn is a transvestite actress who appeared in Andy Warhol's films *Trash* (1970) and *Women in Revolt* (1972).

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Robert S. Neuman
 American (b. 1926)
Pedazo del Mundo #5, 1962
 Color lithograph
 34 X 24 INCHES

Number 8 in an edition of 40. Signed, numbered and dated. A fine impression in fine condition.

Other impressions of this print are in the collections of the Museum of Modern Art and the Museum of Fine Arts, Boston.

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