

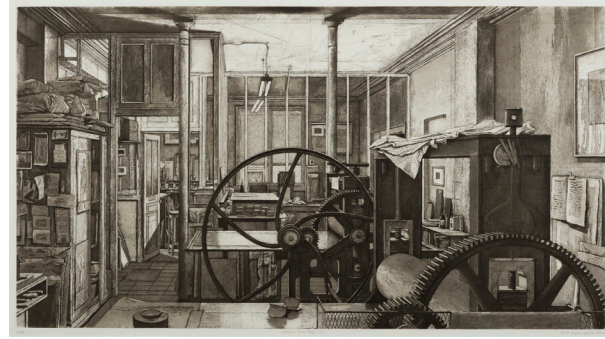
PRINT EXHIBITIONS

The Art of the Print: Prints on Printmaking

APRIL 17 – MAY 26, 2017

The Nude in Print

JULY 6 – AUGUST 20, 2017



1



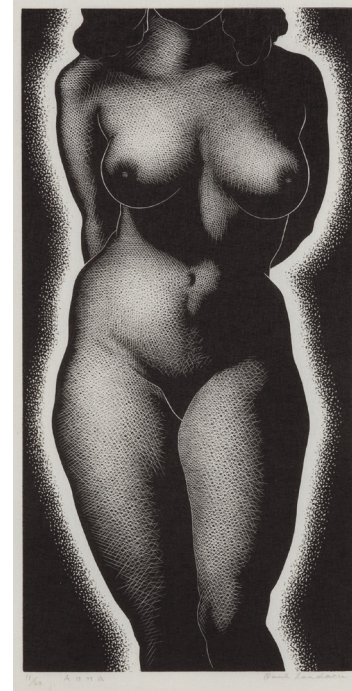
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1
Erik Desmazières
(French, b.1948)
Atelier René Tazé VII,
2006
Etching, aquatint and
roulette
17 1/2 X 32 1/2 INCHES
\$3,750

2
Maximilien Luce
(French, 1858–1941)
*Chez Delâtre (Auguste
Delâtre au travail)*
[Auguste Delâtre at work]
Etching
7 7/8 X 5 7/8 INCHES,
\$750



1



2

1
Rockwell Kent
(American, 1882–1971)
The Lovers, 1928
Wood engraving
6 1/2 X 10 INCHES
\$17,000

2
Paul Landacre
(American, 1893–1963)
Anna, 1938
Wood engraving
8 7/8 X 4 3/8 INCHES
\$2,500

From the delicate curves of Anders Zorn's nudes to the hard-edged angles of Milton Avery's modernist figures, **The Nude in Print** is an exhibition focused on printmaking of the 20th century featuring the nude. Both American and European artists are represented, working in a variety of techniques, including etching, mezzotint, wood engraving, and lithography.

CHILDS GALLERY

ESTABLISHED 1937

169 NEWBURY STREET
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Sean Flood: Residual Layers

March 16 – May 13, 2017

The Art of the Print: Prints on Printmaking

April 17 – May 26, 2017

The Boston Accent: 140 Years of The Museum School

May 25 – July 9, 2017

Jacek von Henneberg: Eyewitness to History

June 1 – June 30, 2017

The Nude in Print

July 6 – August 20, 2017

Thomas Darsney: Fabric & Flesh

July 13 – September 1, 2017

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Sean Flood (b. 1982), *Millennium Tower, Boston*, 2016, Oil on canvas, 82 x 66 1/2 inches, \$32,000



SPRING/SUMMER 2017

Volume 65

CHILDS GALLERY
ESTABLISHED 1937
THE BULLETIN

EXHIBITION

Sean Flood: Residual Layers

MARCH 16 – MAY 13, 2017



1



2

1
Chopper Ride, 2016
Oil on canvas
72 X 48 INCHES
\$24,000

2
Midtown View, 2016
Monotype
39 X 29 INCHES
\$4,000

3
**Amsterdam Ave,
NYC, 2016**
Oil on canvas
60 X 72 INCHES
\$25,000

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3

Art is often self-referential, and fine art printmaking is no exception. Printmakers throughout history have been drawn to the medium itself as a subject for their work. **The Art of the Print: Prints about Printmaking** brings together a fascinating array of etchings, engravings, lithographs, and woodcuts depicting various aspects of the printmaking process.

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1



2



3



4

1
Frank Benson American (1862–1951)
Salmon Fishing Scene, 1916
Ink wash on paper
8 1/8 X 10 1/16 INCHES
\$35,000

2
Jason Berger American (1924–2010)
Floral Arrangement, or Spring Flowers
Oil on canvas
30 1/4 X 24 INCHES
\$12,500

3
Laurel Sparks American (b. 1972)
Sonata of Bones, 2003
Acrylic, marble dust, and glitter on
canvas
44 X 28 INCHES
\$3,000

4
David Aronson American (b.1923)
Angel Choir, Panel from The Door,
1963–1969
Bronze
27 X 32 INCHES
\$18,500

The Boston Accent: 140 Years of The Museum School

MAY 25 – JULY 9, 2017

The School of the Museum of Fine Arts—or the Museum School, as it has been known throughout its many iterations—has been an influential component of Boston’s art scene since the school’s founding in 1876. **The Boston Accent** traces the institution’s 140 year history and its significant influence on 19th, 20th and 21st century American art. Boston has produced a number of distinctive art movements and the Museum School has played a prominent role in their development. The exhibition will focus on three distinct movements and periods that have emerged from the Museum School’s teaching: The Boston School of the late 19th and early 20th centuries; Boston Expressionism under the tutelage of Karl Zerbe in the 1940s and 50s; and the latest generation of “Boston Contemporaries” arising from the long traditions of this great institution.

EXHIBITION

GALLERY HIGHLIGHTS

SPRING/SUMMER 2017



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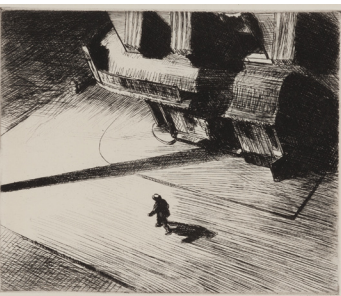
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1. Donald De Lue, American (1897–1988), *New Day*, 1976, Bronze, 26 inches, \$25,000 **2. Erik Desmazières**, French (b.1948), *Deux guerriers*, 1977, Etching, 5 1/2 X 4 5/8 inches, \$950 **3. Edward Hopper**, American (1882–1967), *Night Shadows*, 1921, Etching, 6 3/4 X 8 1/8 inches, Price on Request **4. Sally Michel**, American (1902–2003), *Ida*, 1972, Oil on canvasboard, 16 x 12 inches, \$11,000. **5. Osmelivy Ortega Pacheco**, Cuban (b. 1980), *[Giraffe with Tire]*, 2012, Wood engraving, 29 1/8 X 27 1/2 inches, \$3,500 **6. Lill Tschudi**, Swiss (1911–2001), *Ski Weekend*, 1935, Linocut, 11 1/2 X 8 inches, \$22,000 **7. Pablo Picasso**, Spanish (1881–1973), *Suerte de muleta*, 1957/59, Aquatint, 7 1/2 X 11 inches, \$9,500 **8. Stuart Sandford**, British, *Sebastian (relic) no.1*, 2016, Patinated bronze, 11 x 7.4 x 9.6 inches, \$12,000 **9. Judith Rothchild**, American (b. 1950), *Rembrandt's Shell*, Mezzotint, 3 3/4 X 5 3/4 inches, \$300 **10. Caleb Arnold Slade**, American (1882–1961), *Venetian Canal*, circa 1910, Oil on canvas, 20 X 24 inches, \$15,000 **11. Ernest D. Roth**, American (1879–1964), *Connecticut Milltown*, circa 1915, Oil on canvas, 36 X 40 inches, \$18,000 **12. Mark Tobey**, American (1890–1976), *Four Figures*, 1967, Lithograph with hand coloring, 4 7/8 X 7 1/4 inches, \$1,800 **13. Jan Pietersz Saenredam**, Dutch (c.1565–1607), *Venus on Her Couch as Eros Fills His Quiver with Arrows [After Goltzius]*, Engraving, 9 1/8 x 11 inches, \$7,500.

OUR PUBLICATIONS

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The Bulletin is a revival of the *Childs Gallery Bulletin*, begun in 1950 by Charles D. Childs. In an effort to keep our clients informed of our current and upcoming exhibitions, we will publish *The Bulletin* twice per year. We also invite you to send us your email address so that you may receive additional notifications on the artists you are most interested in. Email us at info@childsgallery.com with any specific interests.

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EXHIBITION

Thomas Darsney: Fabric & Flesh

JULY 13 – SEPTEMBER 1, 2017

In *Fabric & Flesh*, **Thomas Darsney**’s paintings reveal a palpable tension between the tactile sensuousness of fabric and the subdued brushstrokes of paint made flesh. United by this visual juxtaposition, the artist’s masterful compositions pay tribute and homage to various painting masters through the inclusion of art historical references. Darsney is highly invested in both the structural design and integrity of the work, as well as the viewer’s experience. Adhering to a classical model of ratio, synthesis, and proportion, Darsney uses orthogonal and perspective lines to lead the eye on a circumambulating path of the entire canvas.



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4

1
Satin, 2015
Oil on canvas,
46 X 40 INCHES
\$7,000

2
Faith, 2016
Oil on canvas
50 X 34 INCHES
\$6,000

3
Black Dress, 2015
Oil on panel
20 X 16 INCHES
\$1,500

4
Red Tea, 2016
Oil on panel
36 X 30 INCHES
\$4,000

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