

CHILDS GALLERY

ESTABLISHED 1937

THE BULLETIN

FALL/WINTER 2019

Volume 70



Sean Flood, American (b. 1982), *Love Study I*, 2019, Oil on canvas, 60 x 48 inches

EXHIBITION

Sean Flood: Subterranean/Surface

SEPTEMBER 5 – NOVEMBER 10, 2019



1

In his third solo exhibition with Childs Gallery, **Sean Flood** explores the New York Transit system, connecting his familiar cityscapes to a frenzied, labyrinthine world below. In prints and paintings, Flood observes the surfaces of the subway and its structures, uniting and confusing space, while paying close attention to the passengers and their interactions. By layering reflections and using mark making to interpret the sound and movement that comes with the hustle of commuting, Flood introduces the viewer to a new perspective of this underground world.

Cityscapes of Boston and New York round out the exhibition, complimenting Flood's new subterranean venture with his recognizable skylines and street scenes. Through subways and cities, Flood paints a vivid ode to urban life both below and above ground, perfectly encapsulating a bustling metropolitan atmosphere.



2



3

1
1 Train, 2018
Monotype
41 1/2 X 30 1/2 INCHES

2
The One, 2019
Oil on canvas
60 X 72 INCHES

3
Independent Studios, 2017
Oil on canvas
48 X 72 INCHES

EXHIBITION

Herbert Barnett and the Cubist Still Life

NOVEMBER 14, 2019 – JANUARY 12, 2020



1



2

1
Still Life with Daffodils and Poppies, 1937-38
Oil on canvas
30 X 24 INCHES

2
Still Life with Fruit and Flowers, early 1950s
Oil on canvas
30 X 36 INCHES

3
Compote and Yellow Pitcher, c.1965
Oil on Masonite
24 X 36 INCHES

Herbert Barnett was an American artist whose life and work was closely tied to New England, and yet, his distinctive style of painting drew heavily upon the artistic innovations of Cubism.

Barnett's working method is best exemplified by his still life paintings which frequently feature fruit, bottles, and other everyday objects balanced on tilted, topsy-turvy tabletops. He began each work by quickly drawing with the brush to capture the basic contours of his subject. Next, he made a tonal underpainting in oil wash to indicate the most prominent volumes as areas of light and shadow. The painted surface consists of a pattern of discreet, rectangular brushstrokes. Barnett's emphasis on structure clearly reflects his admiration for Cezanne and the Cubists.

This exhibition is a survey of the artist's continual exploration of the still life over a 30 year period.



3

EXHIBITION

Hannah Barrett: Transitions

JANUARY 16 – MARCH 15, 2020



1



2



3

Hannah Barrett: Transitions is a retrospective mélange of works from the artist's various series—from the *Secret Society* to *Monsters*—that traces Barrett's development as she progresses from collage to imagination as the source of her portraiture.

Barrett has previously described her paintings as “invented portraits based on collage: copies of photos or in some cases, copies of paintings are cut apart and reassembled into figures of ambiguous gender. Fusing the features of both sexes creates a range of androgynous characters that may be straight, queer, hermaphroditic or just cross-dressing.” Her aim is to create portraiture that deviates from the conventional male or female, and to explore the resulting pictorial and conceptual possibilities in a fun and unexpected way.

In her latest series *Monsters*, Barrett has created creatures that are fully of her own imagination, with no singular references to reality. In this way her Monsters are entirely fictional, and the viewer can project their own character onto the portraits.

Transitions observes this artistic shift in Barrett's work from reality-adjacent to entirely-imaginary through a rousing journey within her amusingly eclectic world.

1

Hunters' Picnic: Dememls KuK Trachtenkur, 2012

Oil on linen
50 X 30 INCHES

2

Monsters: Cocktail Hour, 2018

Oil on canvas
42 X 34 INCHES

3

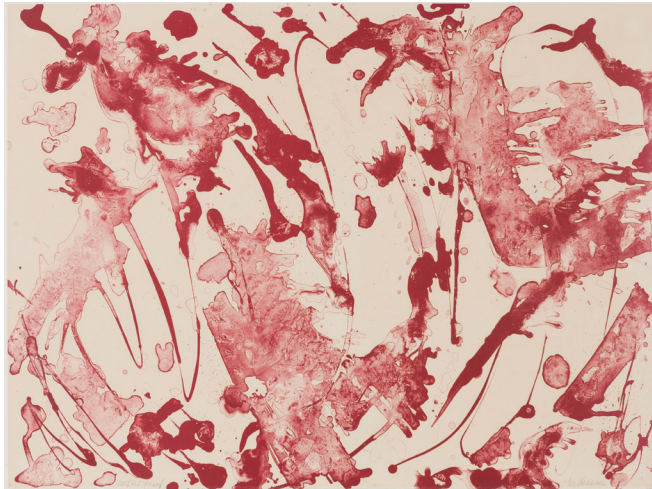
Secret Society: Grantchester Hattersly, 2006

Oil on canvas
16 X 12 INCHES

PRINT EXHIBITIONS

Radical Compositions: AbEx Prints and Paintings

AUGUST 22 – NOVEMBER 3, 2019



1

1
Lee Krasner
(American, 1908-1984)
Primary Series: Pink Stone
(also called *Rose Stone*), 1969
Lithograph
21 3/4 X 29 1/2 INCHES



2

2
Ruth Eckstein
(American, 1916-2011)
Nara: Black Pond, 1973/75
Collagraph with collage
elements
20 1/2 X 16 1/2 INCHES

Developed in New York in the 1940s, Abstract Expressionism was the first uniquely American art movement to garner international acclaim and influence. Featuring prints and paintings by both first- and second-generation Abstract Expressionists, *Radical Compositions* explores the evolution of the movement from its east coast emergence to its dominance of the American and international art scene, ultimately shifting the epicenter of the art world from Paris to New York.

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La Ville Lumière: Prints of Paris

NOVEMBER 7, 2019 – JANUARY 5, 2020



1



2

1
Jean Michel Mathieux-Marie (French, b.1947)
Le Petit Pont, or Hommage à Meryon (detail), 2002
Steel plate drypoint
9 X 5 3/4 INCHES

2
Erik Desmazières (French, b.1948)
Passage Choiseul, 1990
Etching, aquatint, and roulette
24 3/8 X 17 5/8 INCHES

For centuries, the city of Paris—known as “La Ville Lumière”, or “The City of Light”—has electrified the abounding curiosities of artists and intellectuals worldwide. From Childs Gallery’s unique collection of works on paper, this exhibition is a tour of the Parisian Scene from the 19th century through today.

Jackson Hole Fine Art Fair

SEPTEMBER 12 – 15, 2019
SNOW KING SPORTS AND EVENTS CENTER, JACKSON HOLE, WY
www.jacksonholefineartfair.com

IFPDA Fine Art Print Fair

OCTOBER 23 – 27, 2019
RIVER PAVILION, JAVITS CENTER, NEW YORK CITY
www.printfair.com

INK Miami Art Fair

DECEMBER 4 – 8, 2019
SUITES OF DORCHESTER, MIAMI BEACH, FL
www.inkartfair.com

IFPDA Member

GALLERY HIGHLIGHTS

FALL/WINTER 2019



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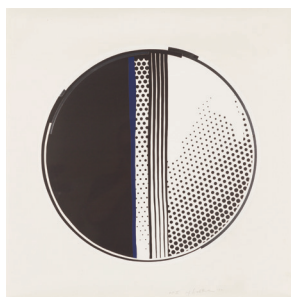
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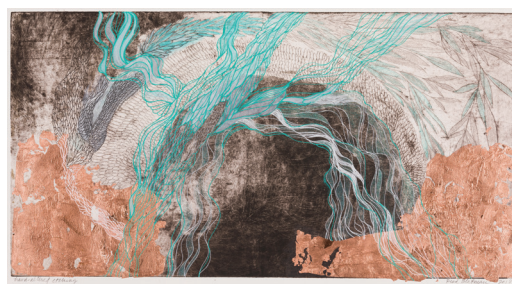
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12

1. Sawool Kim (Korean), *Index 18 – Roots #8*, 2017, Acrylic on canvas, 10 x 8 inches, \$900 **2. Henry Botkin** (American, 1896–1983), *[Untitled Abstract in Yellow and Pink]*, Oil on board with mixed media, 8 5/8 x 10 3/4 inches, \$2,250 **3. Pablo Eduardo** (b.1969), *Boston Marathon Bombing Memorial – Design #1*, 2017, Bronze, 12 x 10 1/2 x 5 3/4 inches, \$16,000 **4. Erik Desmazières** (French, b.1948), *Le Songe de Malatesta*, 1979, Etching, 7 3/4 x 6 3/4 inches, \$750 **5. Andrew Fish**, *Skier*, 2019, Oil on carton panel, 9 x 12 inches, \$1,100 **6. Roy Lichtenstein** (American, 1923–1997), *Mirror #1*, from the Mirror Series, Line-cut, screenprint with embossing, and collage on Arjomari paper, 1972, 21 x 21 inches, \$20,000 **7. Beatrice Whitney Van Ness** (American, 1888–1981), *Houses in Maine [North Haven]*, c.1930, Watercolor, 14 7/8 x 21 inches, \$1,200 **8. George Platt Lynes** (American, 1907–1955), *[Reclining Male Nude on a Bed]*, c.1950, Vintage gelatin silver print, 7 1/2 x 9 inches, \$4,750 **9. Marcantonio Raimondi** (Italian, c.1480–c.1534), *Two Satyrs Placing Silenus on a Braying Ass*, c.1515–27, Woodcut, 4 1/4 x 6 1/2 inches, \$1,200 **10. Resa Blatman**, *Hand-altered Etching 4*, 2018, Etching, 10 x 19 3/4 inches, \$800 **11. Sally Michel** (American, 1902–2003), *Conversation*, 1981, Oil on board, 11 x 14 inches, \$10,500 **12. Jeanne Duval** (American, b.1956), *Green Apples*, 1997, Oil on linen, 9 x 13 inches, \$19,500

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.

CHILDS GALLERY

ESTABLISHED 1937

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