

# HOLLIS TAGGART GALLERIES

## Art Market Report

SPRING 2012

### From Hollis Taggart

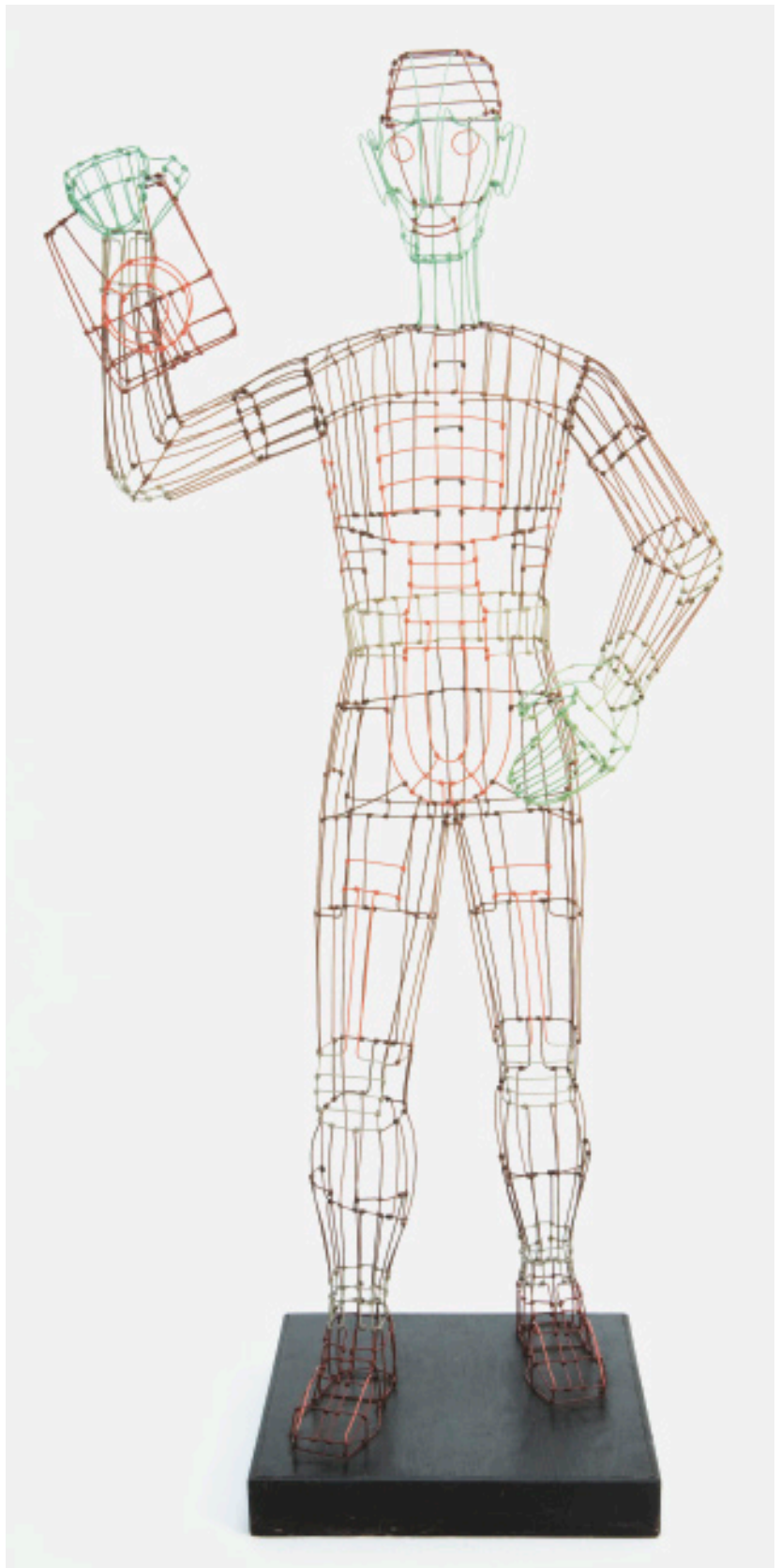
#### State of the Art Market

As we go to press, news is spreading about the sale of Cézanne's *The Card Players*, one of five versions he painted from 1890–95. It has just sold for \$250 million, a new record for a work of art. The former record was a Jackson Pollock sold for \$140 million. This Cézanne was the last version left in private hands (all four others are museum owned), and was purchased by the Qatari royal family from the late Greek shipping magnate, George Embricos. In the Christie's Impressionist and Modern sale in London, February 7th, a Henry Moore sold for over \$30 million and a Miró made \$26.5 million, both new auction records. The market continues to defy gravity and an otherwise paltry economic environment. The big money is pouring into high profile "trophy" pictures, and mediocre work remains more stagnant. But, "a rising tide lifts all boats" . . . we are putting our money into first and second generation Abstract Expressionists, such as Theodoros Stamos, Pousette-Dart, Michael Goldberg, James Brooks, and other quality artists who have considerable potential for further price escalation. The key is to be selective, buy high quality examples with historical importance. There is much further appreciation potential in this sector of the market.

### Introducing

#### Hayward Oubre

We are excited to introduce to the collecting public the work of Hayward Oubre, a New Orleans born African-American artist active in the 1950s through 1970s. We are unveiling the work of this fascinating and visionary artist in The Armory Show fair (March 7–11 at Pier 92). His colorful wire sculptures of animals, plant forms and figurative works of musicians and boxers, and other more abstract images, are inexplicably made from heavy gauge wire hangers in a way that defies physical manipulation of the medium. These engaging sculptures, along with examples of his paintings will also be on view at the gallery. Simply amazing vintage work from the 1950s and 1960s. Be sure not to miss this!



Hayward Oubre (1916–2006) *Photographer*, circa 1960. Wire sculpture, 76 x 34 x 25 inches

Patrick Henry Bruce (1881–1936)

*Flowers*, circa mid 1911

Oil on canvas, 21¼ x 25¼ inches

Signed upper right: "Bruce"





Milton Avery (1885–1965)

*March Sitting on a Rock*, 1943

Oil on canvas, 32 x 44 inches

Signed and dated lower right: "Milton Avery / 1943"



Alfred H. Maurer (1868–1932)

*Still Life No. 7*, circa 1930

Oil on gessoed board, 18 $\frac{1}{16}$  x 21 $\frac{5}{8}$  inches

Signed lower right: "A. H. Maurer"





Arthur B. Carles (1882–1952)

*Episode of the Mantis*, 1939

Oil on canvas, 29½ x 36 inches

Signed lower left: "Carles"



## Highlight

### Hayward Oubre (1916–2006)

Armed only with pliers and his hands, Hayward Oubre shaped heavy wire hangers into elegantly complex sculptures that place him among the most innovative African-American artists of his time. This exceptional body of sculpture, as well as his paintings, have become available to Hollis Taggart Galleries, and we are pleased to offer the work to collectors.

Oubre began his wire constructions in the late 1950s while he was a professor of art at Alabama State College. He used ordinary hangers—much thicker than those of today—to create figures from everyday life (a bongo player, a boxer), animals, and abstractions from nature. The resulting forms are deceptively simple and wholly sophisticated.

This use of an industrial material reflects his extraordinary service during World War II. As part of the 97th regiment, in which he rose to the rank of master sergeant, Oubre constructed the enormously difficult Alcan Highway. Connecting Alaska and British Columbia through Canada, the 1500-mile military supply route was an engineering marvel. As Oubre recalled: “We did the difficult immediately. The impossible took a little longer.” The project is an important milestone in African-American military history; fully a third of the workers on the project were black.

This experience with engineering and army service is reflected in the precision and clarity of Oubre’s paintings from the 1960s. With crisply defined arrows, wedges, and bulls-eyes, they suggest military map symbols—and also align him with the burgeoning Op art movement of the period. Only a few of Oubre’s paintings from this era have survived.

A New Orleans native, Oubre studied at Dillard University where he competed in football and track, illustrated the college newspaper, and became the university’s first art major—all while supporting himself as a janitor. He went on to study at Atlanta University (now Clark Atlanta University) and earned his MFA from the University of Iowa. His distinguished teaching career led him to Winston-Salem State University; he created the studio art program there and served as chair of the art department.

Numerous public collections hold Oubre’s work, including the Metropolitan Museum of Art, the High Museum, and the National Archives. His sculptures and paintings will be the subject of an exhibition organized by South Carolina’s Greenville County Museum of Art in fall of 2012.



Hayward Oubre  
(1916–2006)

TOP  
*Equilibrium*, 1969  
Acrylic on canvas panel  
30 x 24 inches

BOTTOM  
*Retaliation*, 1968  
Acrylic on canvas panel  
30 x 24 inches





Hayward Oubre  
(1916–2006)

LEFT

*The Battered Boxer*, circa 1960

Wire sculpture, 28¾ x 9¾ x 14 inches

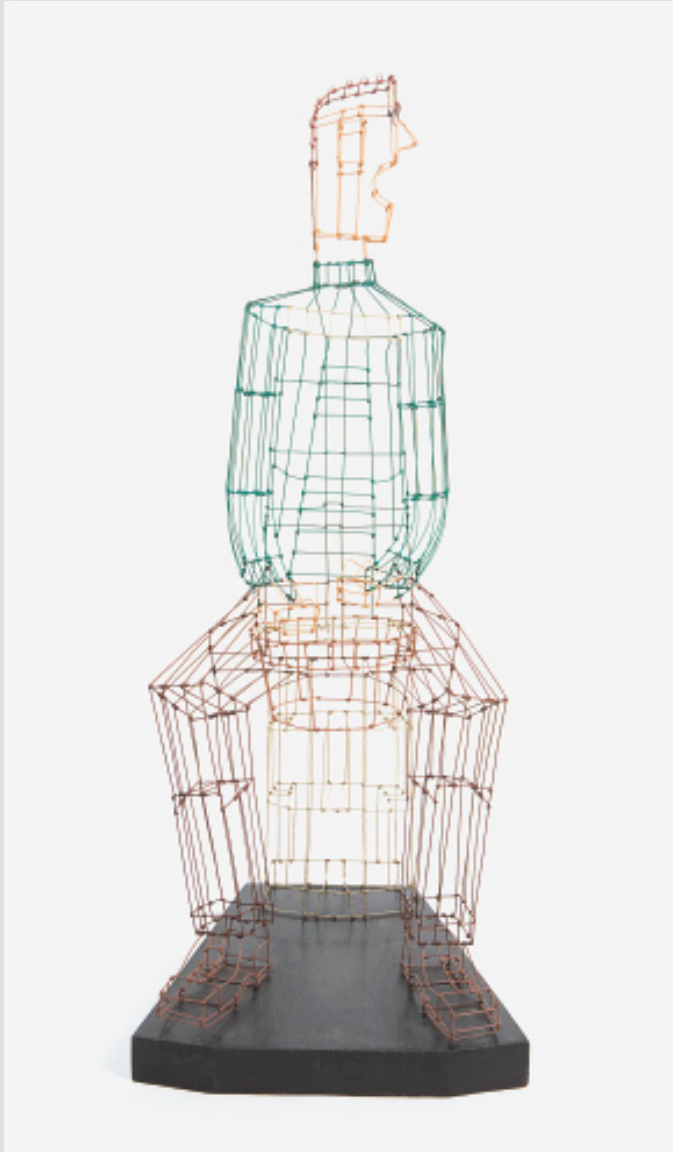
RIGHT

*Owl*, circa 1957

Wire sculpture, 24¾ x 10 x 8½ inches

**Highlight**

Hayward Oubre (1916–2006)



Hayward Oubre  
(1916–2006)

LEFT

*Bongo Drummer*, circa 1960

Wire sculpture, 64 x 25¼ x 27⅞ inches

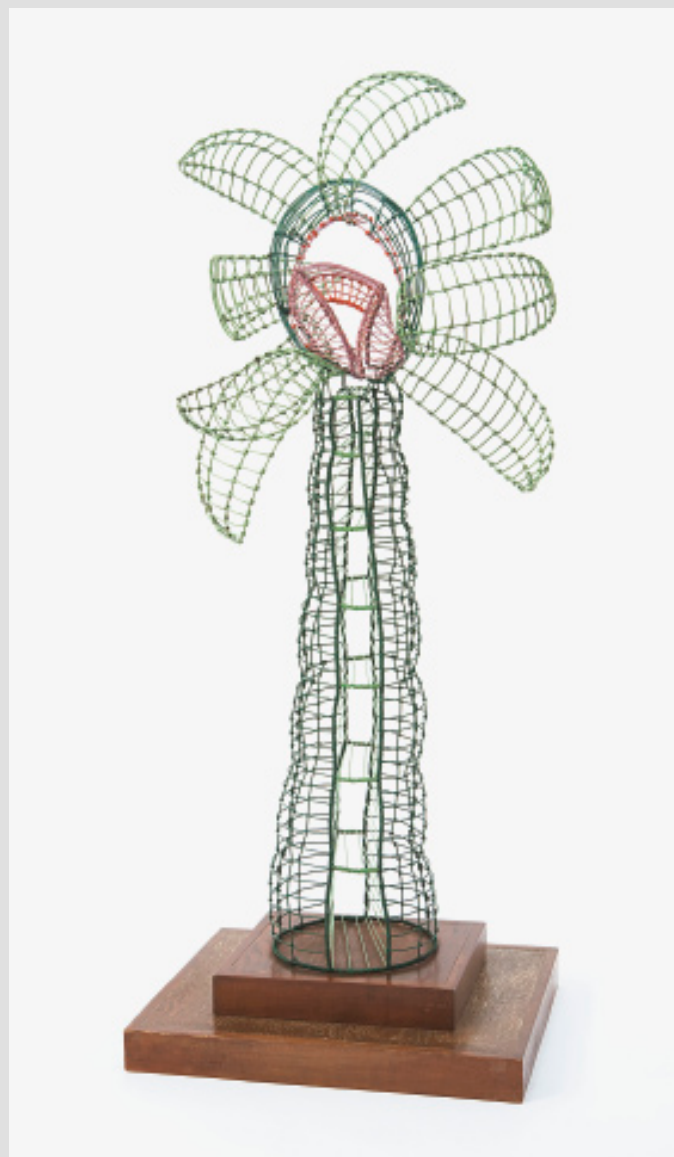
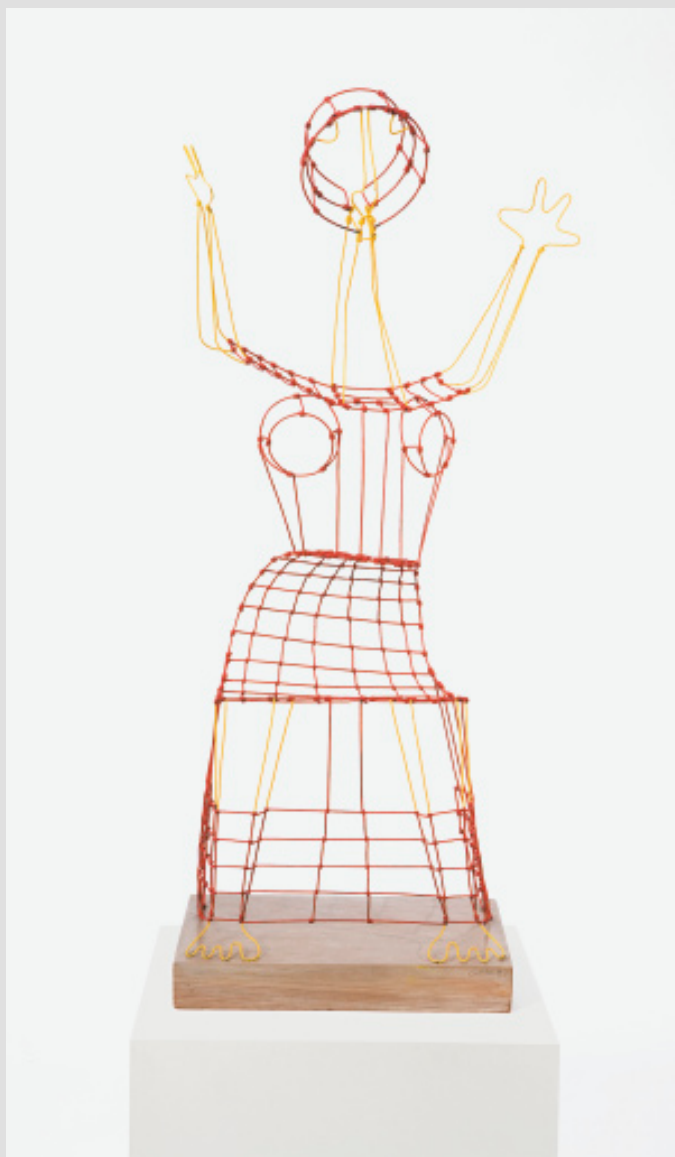
RIGHT

*Iconoclast*, circa 1969

Wire sculpture, 58¾ x 22⅝ x 12½ inches



**I had no references—nobody to study, because nobody had ever done wire like this before. —Hayward Oubre, 1997**



Hayward Oubre  
(1916–2006)

LEFT  
*Seated Woman*, circa 1964  
Wire sculpture, 48 x 22 x 12¼ inches

RIGHT  
*Exotic Plant Form*, circa 1971  
Wire sculpture, 59¼ x 24¼ x 20⅞ inches

Pablo Atchugarry (b. 1954)

*Emociones de la piel (Emotion of the Skin)*, 2007

Pink Portugal marble, 25<sup>13/16</sup> x 10<sup>1/16</sup> x 9<sup>7/16</sup> inches

Signed bottom: "ATCHUGARRY"



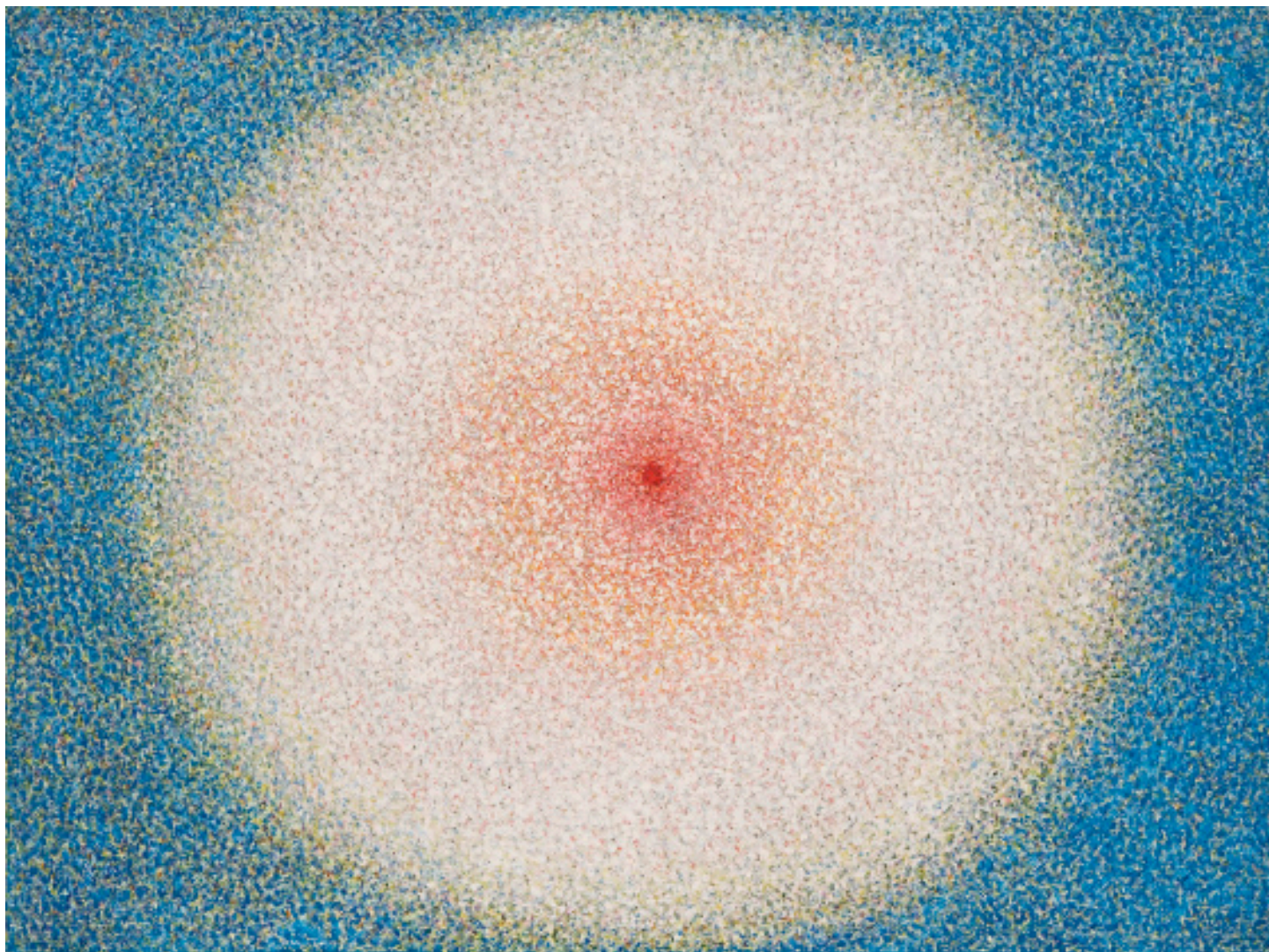


Richard Pousette-Dart (1916–1992)

*Radiance (Untitled)*, circa 1965–67

Oil on canvas, 30¼ x 40 inches

Signed and dated verso: "Pousette-Dart / 65–67"



Mark di Suvero (b. 1933)

*Model for Handel*, 1975

Steel, 23 x 28 x 19½ inches

Inscribed: "FOR HANDEL"





Michael Goldberg (1924–2007)

*Untitled*, 1953

Oil on canvas, 72¼ x 69¼ inches

Signed lower right: "goldberg"





Norman Bluhm (1921–1999)

*Untitled*, 1964

Oil on paper mounted on Masonite, 41¾ x 28 inches

Signed and dated upper right: "bluhm / '64"





Norman Bluhm (1921–1999)

*Diptych*, 1972

Acrylic on paper laid to canvas, 35¼ x 46 inches

Signed and dated lower right: "Bluhm / 72"



Giorgio Cavallon (1904–1989)

*Untitled*, 1977

Oil on canvas, 49½ x 55 inches

Signed and dated lower right: "GIORGIO CAVALLON 77"

Signed, dated, and inscribed verso: "GIORGIO CAVALLON. 77 / 48" x 54"





James Brooks (1906–1992)

*Gudrun*, 1971

Oil on canvas, 72 x 72 inches

Signed lower right: "J Brooks"

Signed, titled, and dated verso: "James Brooks / Gudrun 1971"



Theodoros Stamos (1922–1997)

*Greek Rug Mountain Laurel*, 1953

Oil on canvas, 37 x 48 inches

Signed lower left: "Stamos"





James Brooks (1906–1992)

*Cantanda*, 1958

Oil on canvas, 66¼ x 78 inches

Signed on verso: "James Brooks"

Titled on stretcher verso: "Cantanda"





Friedel Dzubas (1915–1994)

*Minerva*, 1976

Acrylic on canvas, 72 x 72 inches

Signed, dated, and titled verso: "Dzubas / 1976 / 'MINERVA'"



Theodoros Stamos (1922–1997)

*Infinity Field, Creten [sic] Series Rizitika #4*, 1983

Acrylic on canvas, 60 x 50½ inches

Titled, signed, and dated verso: "INFINITY FIELD, CRETEN [sic]  
SERIES, ' RIZITIKA #4 / STAMOS / 1983"





Alexander Calder (1898–1976)

*Black Compass*, 1966

Gouache on paper, 29½ x 42½ inches

Dated and signed lower right: "66 / Calder"



James Brooks (1906–1992)

*Untitled (JBr29)*, 1969

Acrylic and crayon on paper, 26 x 20 inches

Signed and dated lower center: "J Brooks '69"



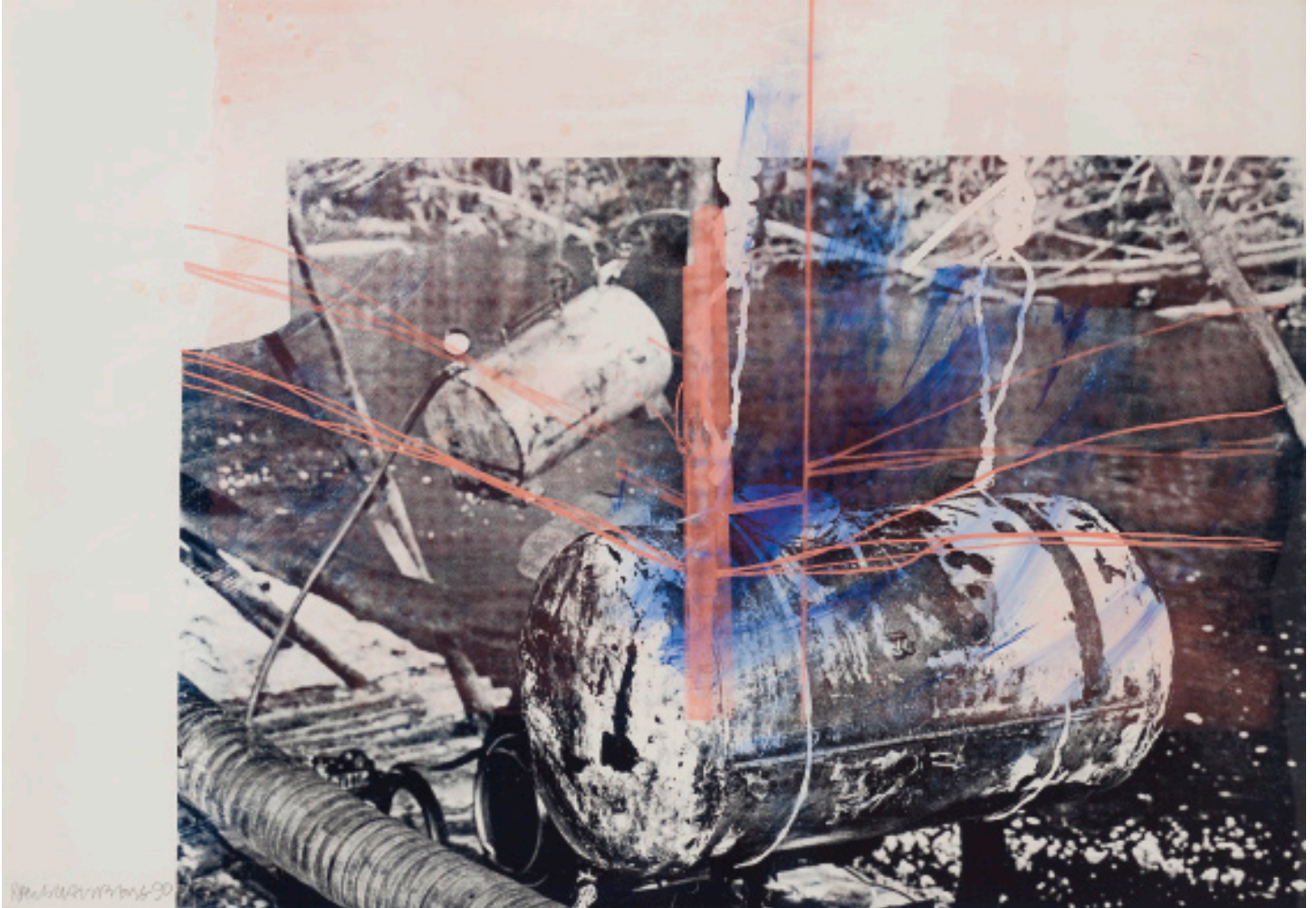


Robert Rauschenberg (1925–2008)

*Barrel Up*, 1990

Acrylic and silkscreen on paper, 36 x 52 inches

Signed and dated lower left: "RAUSCHENBERG 90"



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