

Art Market Report



FROM HOLLIS TAGGART

The Art of the Move: Bringing Uptown Downtown

Yayoi Kusama (b. 1929)
Untitled (Flower), 1970,
tempera and ink on paper-
board, 31¾ x 20⅞ inches,
signed lower left: "KUSAMA"

Never say never . . . after 20 years of operating our gallery on the Upper East Side, we are moving south. (Being from New Orleans, moving south seems like an appropriate and comfortable idea!) Our new location will be at 521 W. 26th Street, where we are building out the perfect gallery space: 4,000 square feet on the 7th floor of a building devoted to galleries in the heart of the Chelsea gallery district. This new space will enable us to expand our vision to include larger scale, more ambitious exhibitions and to incorporate more primary market activity into our program. We see this move as a consistent and linear progression from where have been, as we continue

to emphasize our core focus on Abstract Expressionism, but add a new dimension by showing certain select living artists whose works complement and carry forward the traditional themes for which our gallery is known. This move to Chelsea is not a re-invention; it is an expansion borne from the necessity to move from a confined space into larger quarters where we can have greater flexibility and show more work to our growing clientele.

The move of the Whitney Museum from uptown to Gansevoort Street at the base of the High Line downtown has heralded a transformation in the city, one chronicled in numerous articles in the *New York Times* and elsewhere. There is a clear movement in the art gallery world to the Chelsea area, which started many years ago but which now has taken on a new energy and focus. Spiraling rents along Madison Avenue, and uptown in general, have led to re-locations for many venerable gallery owners. The New York art world is ever changing.

We are not abandoning the Upper East Side and will maintain an uptown "Annex" space in a private and well-appointed townhouse setting at 18 E. 64th Street. This boutique space will serve as an ideal meeting place for small gatherings, private viewings and showings, and special events. For those who are resistant to the sometimes frustrating sojourn to Chelsea, this alternative space uptown will provide a familiar and convenient point of interaction with the gallery.

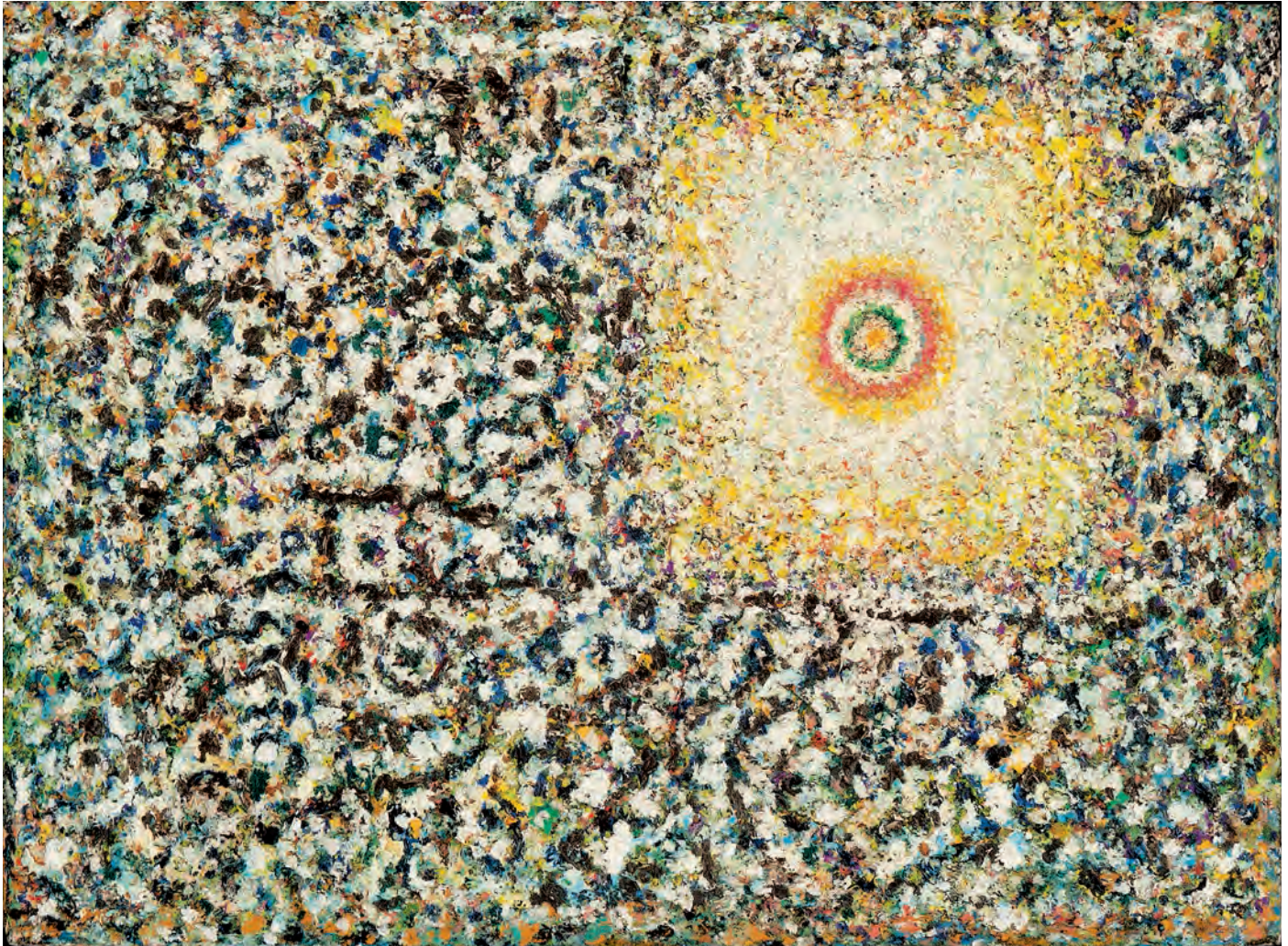
We look forward to opening these two new gallery locations in mid-August, and we are pleased to announce a very special inaugural exhibition in the Chelsea space entitled *Painting Is No Ordinary Object*, curated by John Yau and opening September 24. This exhibition will explore the remarkable resiliency and freshness of contemporary painting through the work of 14 artists. We are thrilled to open our new space with such an exciting and timely exhibition, which we see as a logical extension forward from our current program. Though we will certainly be growing and changing over the next few months, we plan to continue our existing gallery model, merely moving it from uptown to downtown in a seamless and progressive manner. We hope you will have an opportunity to see the new and improved Hollis Taggart Galleries, and we thank you all for your continued support.

RICHARD POUSETTE-DART (1916–1992)

Eye of the Square, 1967

Oil on board, 23 x 31 inches

Inscribed, dated, and signed verso: "16 / 23 x 31 / 67 Pousette-Dart"



ROBERT MOTHERWELL (1915–1991)

Where Have You Been, 1984

Acrylic and pasted papers on canvas mounted on board, 40 x 30 inches

Signed and dated upper left: "Motherwell / 84"



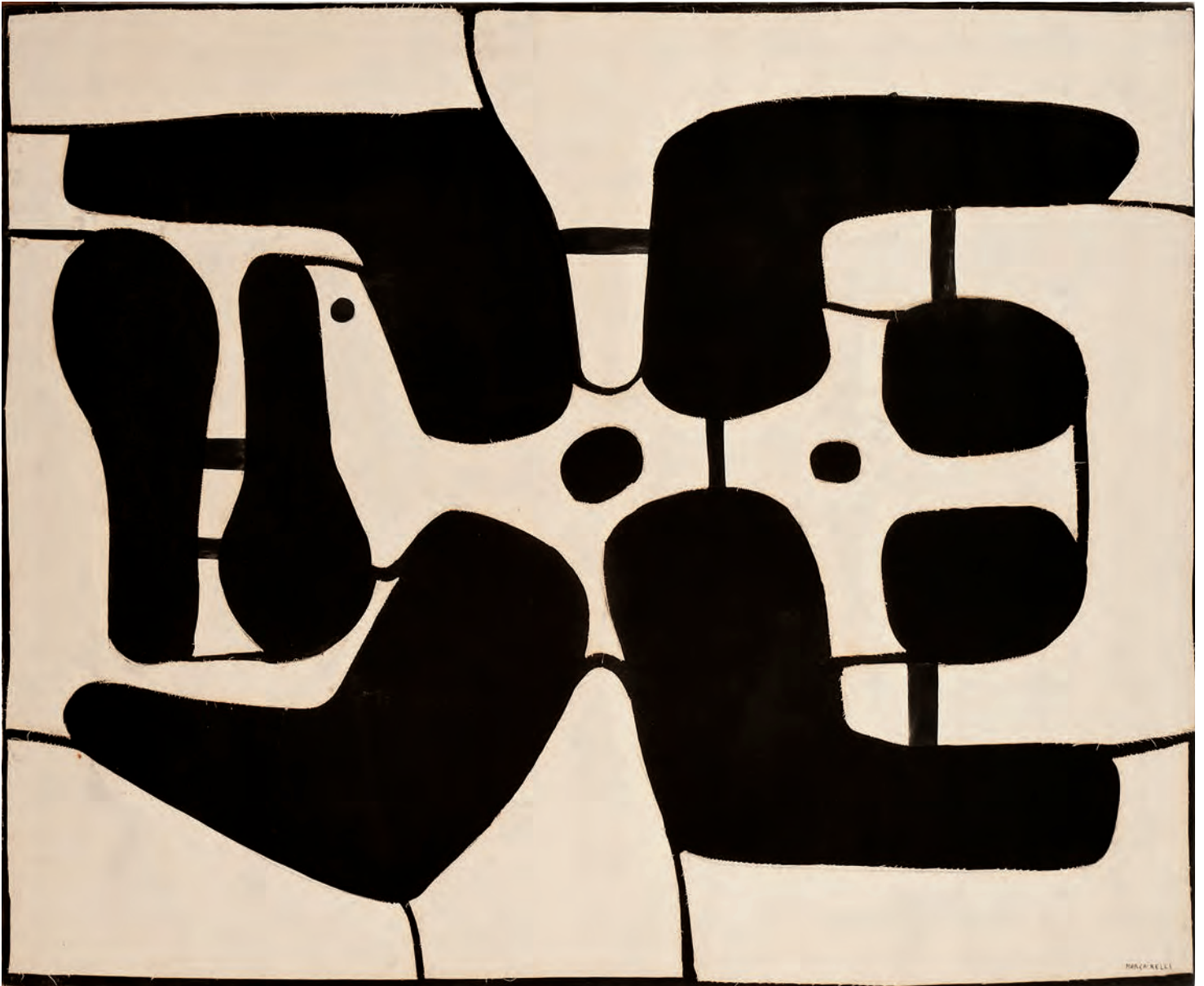
CONRAD MARCA-RELLI (1913–2000)

X-L-30-69, 1969

Mixed media on canvas, 56½ x 68½ x 1¼ inches

Signed lower right: "Marca-Relli"

Signed, titled, and inscribed verso: "MARCA-RELLI / X-L-30-69 / 57" x 69"



CONRAD MARCA-RELLI (1913-2000)

X-L-20-70, 1970

Collage on canvas, 69 $\frac{3}{8}$ x 57 x 1 $\frac{1}{2}$ inches

Signed lower right: "Marca-Relli"

Signed and inscribed verso: "MARCA-RELLI / X-L-20-70 / 57" x 69"



JACK TWORKOV (1900–1982)

House of the Sun Variation, 1952

Oil on canvas, 39 x 35 inches

Inscribed, signed, and dated verso: "UP / 39 x 35 / Tworkov / 52"



GRACE HARTIGAN (1922–2008)

Abstraction, 1959

Oil on canvas, 49 x 41 inches

Signed and dated lower right: "Hartigan '59"



GIORGIO CAVALLON (1904–1989)

Untitled, 1980

Oil on canvas, 44 x 36 inches

Signed and dated lower right: "GIORGIO CAVALLON .80"

Signed, dated, and inscribed verso: "GIORGIO CAVALLON 80 / 43½ x 36"



SAM FRANCIS (1923–1994)

Untitled (SFMP-3), 1983

Mixed media, oil paint, and pigment on wood, 31 x 27 inches



HELEN TORR (1886–1967)

Abstract Structures, circa 1930s
Oil on canvas, 24³/₁₆ x 20 inches
Signed lower left: "Torr"



CARL ROBERT HOLTY (1900–1973)

Cup of the Sea, 1947

Oil on canvas, 30 x 38 inches

Signed lower left: "Carl Holty"

Signed, dated, titled, and inscribed verso: "Carl Holty 1947 / 'Cup of the Sea' / 30" x 38"



JAMES BROOKS (1906–1992)

Zog, 1965–66

Acrylic on canvas, 36¼ x 42 inches

Signed, dated, titled, and inscribed verso: "ZOG' 1965-6 /
James Brooks / 36 x 42"



SOL LEWITT (1928–2007)

Untitled, 1959

Oil on canvas, 36 x 41½ inches

Signed and dated lower left: "LEWITT / 1959"



JOSÉ GUERRERO (1914–1991)

Contención, 1976

Oil on canvas, 34 x 28 inches

Signed, titled, inscribed, and dated verso: "JOSE GUERRERO /
CONTENCIÓN 34 X 28 / 1976 Jose Guerrero"



ALFRED LESLIE (b. 1927)

Noah's Collage, 1960

Oil and paper collage on canvas, 24 x 30 inches

Signed and dated lower left: "Alfred Leslie 1960"

Titled, signed, inscribed, and dated verso: "Noah's Collage Alfred Leslie NYC 1960"



FRANZ KLINE (1910–1962)

Study for "Ninth Street," 1951

Oil and pencil on card, 7¹⁵/₁₆ x 10 inches

Signed lower right: "KLINE"

Signed and dated verso: "FRANZ KLINE 1951"

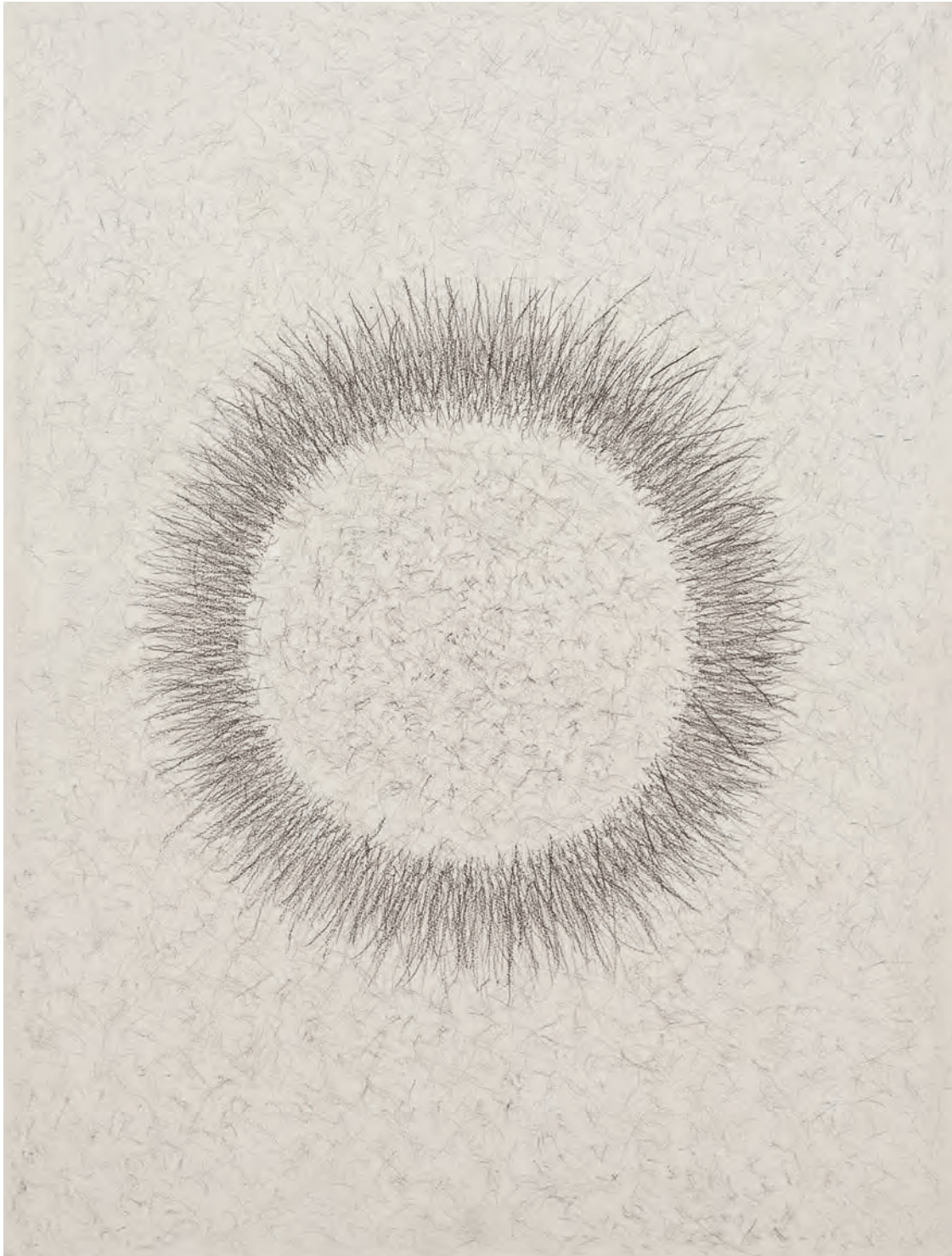


RICHARD POUSETTE-DART (1916–1992)

Untitled (Equinox), 1976

Graphite on paper, 29⁷/₈ x 22³/₄ inches

Inscribed, dated, and signed verso: "nyc / October 76 / RPousette-Dart"



CONRAD MARCA-RELLI (1913–2000)

S-X-3-70, 1970

Collage on board, 25 x 22 inches

Signed, inscribed, dated, and titled verso: "MARCA-RELLI / 25" x 22" /
S-X-3-70"



ESTEBAN VICENTE (1903–2001)

Untitled, 1951

Mixed media, collage, and charcoal on paper mounted to board, 20 x 69 inches

Signed and dated upper left: "Esteban Vicente / 51"



AUDREY FLACK (b. 1931)

Grapefruits III, 1953

Oil on canvas, 20¼ x 34 inches

Signed and dated lower right: "Flack 53"



SAM FRANCIS (1923–1994)

Untitled, 1989

Acrylic on paper, 18½ x 12 inches

Signed and inscribed verso: "Sam Francis / Carpenter Sam"

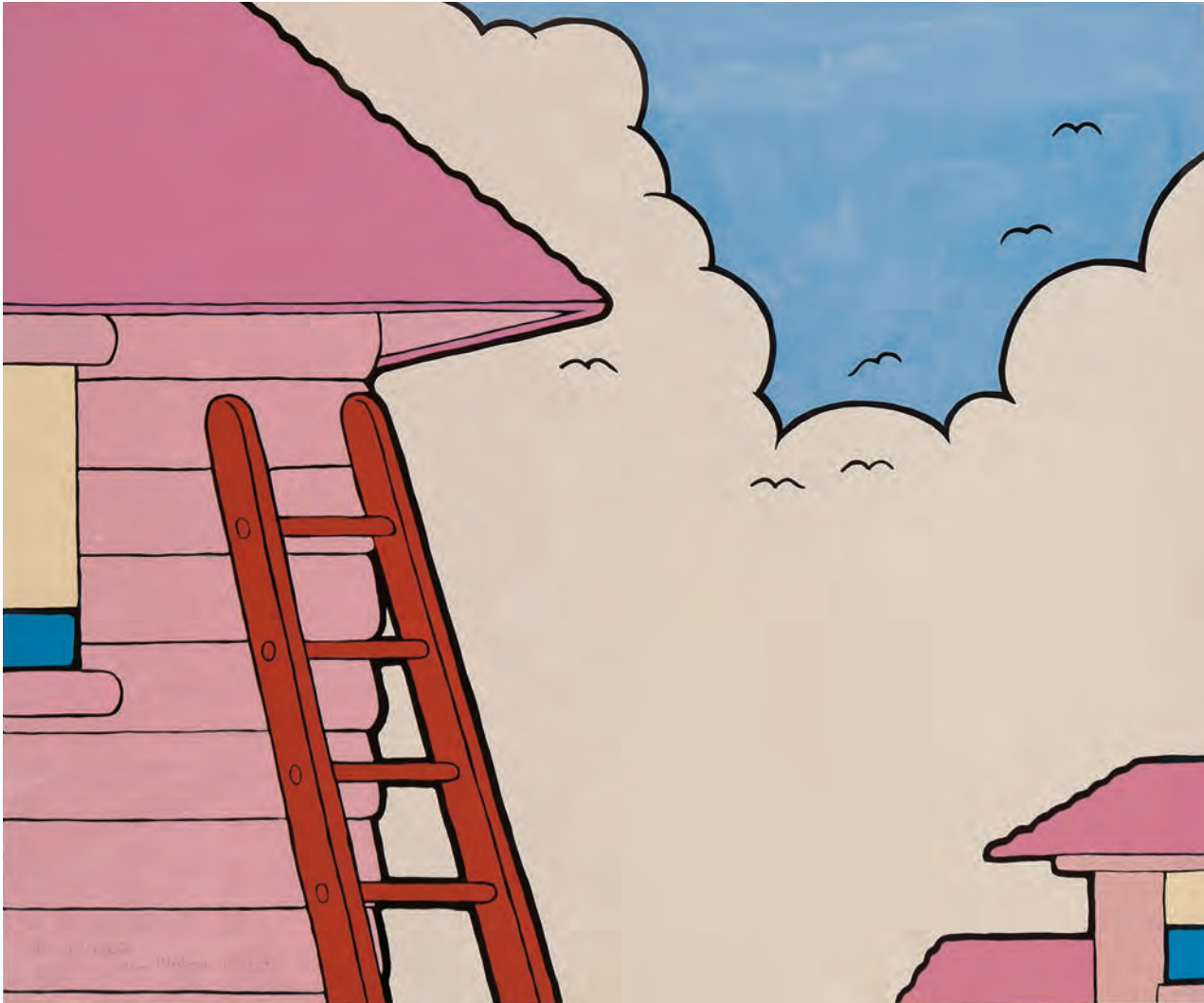


JOHN WESLEY (b. 1928)

B's Ladder, 1973-74

Gouache on paper, 21 x 20 inches

Titled, signed, and dated lower left: "B's LADDER' / John Wesley 1973-4"



RICHARD PETTIBONE (b. 1938)

Lichtenstein, The Artist's Studio: The Dance, 1974, 1975

Acrylic and silkscreen ink on canvas in artist's frame, 5 $\frac{7}{8}$ x 7 $\frac{3}{4}$ x 1 $\frac{1}{2}$ inches

Titled, signed, and dated on stretcher verso: "Lichtenstein, The Artists Studio: The Dance, 1974 / Richard Pettibone 1975"



JIM DINE (b. 1935)

Richard's Hearts #1, 1984

Enamel on paper, 16 x 20 inches

Signed and dated upper center: "Jim Dine 1984"



TOM WESSELMANN (1931–2004)

Tiny Shoe and Tulips (Oil Study no. 1), 1980

Liquitex on shaped ragboard

8¾ x 15⅞ x 6¾ inches

11⅛ x 16¼ x 7¼ inches (display case)

Signed and dated verso: "Wesselman 80 / ©"

Estate number inscribed on display case: "80-1"



DOROTHEA TANNING (1910–2012)

Flagrantis speculum veneris (Loveknot), 1997

Oil on canvas, 56 x 66 inches

Signed upper right: "Dorothea Tanning"

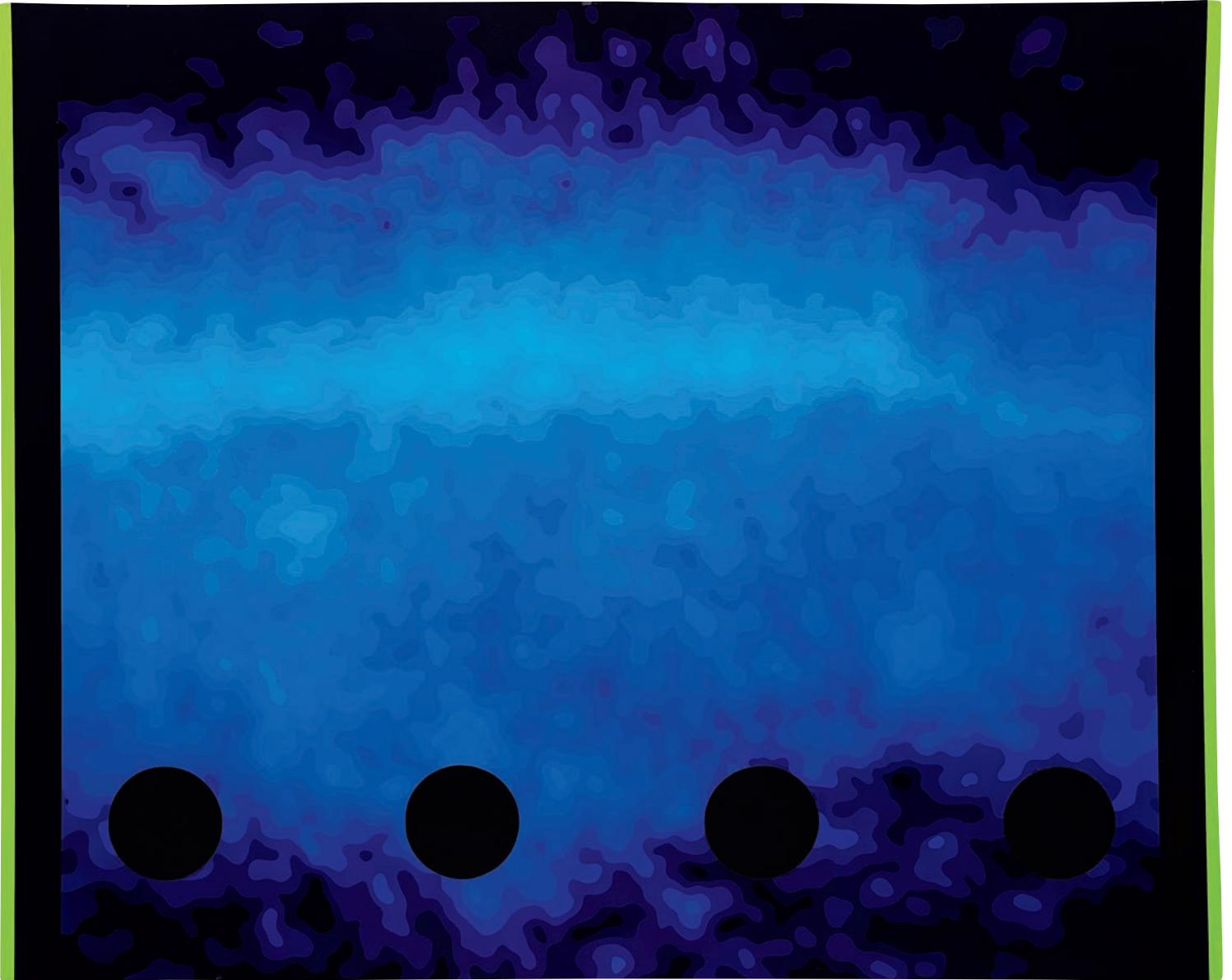
Signed and dated verso: "Dorothea Tanning / 1998"



JACK GOLDSTEIN (1945–2003)

Untitled, 1989

Acrylic on canvas, 48 x 60 x 4 inches



HIGHLIGHT

Pablo Atchugarry in Rome

Hollis Taggart Galleries would like to congratulate Pablo Atchugarry on his current museum exhibition at the Museo dei Fori Imperiali in Rome. Dramatically displayed in a 2nd century AD forum just steps from the Colosseum, the exhibition features a number of Atchugarry's sculptures on both a small and monumental scale. There are fifteen works on view made specifically for this exhibition as well as select private loans from important Italian collections.

Eternal City, Eternal Marble is on view until February 7, 2016, and we recommend you add it to your itinerary for your next trip to Italy.



PABLO ATCHUGARRY (b. 1954)

Untitled, 2014

Carrara marble, 96½ x 17¾ x 12¼ inches



PABLO ATCHUGARRY (b. 1954)

Untitled, 2015

Carrara marble, 54 x 12 x 6½ inches



Painting Is No Ordinary Object

CURATED BY JOHN YAU
September 24–October 24, 2015

The age of historical movements seems to have passed, leaving many confused. Nowhere was this more apparent than in the exhibition *The Forever Now: Contemporary Painting in an Atemporal World* at the Museum of Modern Art, the institution's first survey of contemporary painting in more than thirty years. The premise of that exhibition was that we have entered "a new and strange state of the world in which, courtesy of the internet, all eras seem to exist at once." "Atemporality" was both a code word for the end of history and an expression of regret on the part of the curator, who longed for the days when movements, such as Minimalism, Pop Art, Neo-Expressionism, and Neo-Geo were the rage. Behind all of them, of course, was Abstract Expressionism.

Instead of looking back or assuming that the best a painter can do is beg, borrow, or steal, I think it is time to celebrate the freedom and breadth that

many have quietly gained for themselves. I first saw the title of this exhibition, *Painting Is No Ordinary Object* "written" in pencil on a sheet of lined paper, in a trompe l'oeil painting by Squeak Carnwath. It suggested something to me about painting's resiliency, about its ability to become, in the hands of an artist, something fresh. This has nothing to do with fashion, which quickly becomes yesterday's news. The artists in this exhibition have thrived on the periphery of flashy art world. Their independence and belief are exemplary. They have committed themselves to a slow art and not looked for shortcuts, a quick fix. At the same time, all of them, in their different ways, have channeled the wry wisdom of the poet and Museum of Modern Art curator Frank O'Hara, who said: ". . . You just go on your nerve. If someone's chasing you down the street with a knife you just run, you don't turn around and shout, 'Give it up! I was a track star for Mineola Prep.'" —JY



Below: Squeak Carnwath (b. 1947) *Love*, 2014,
oil and alkyd on canvas over panel, 70 x 70 inches

Opposite: Brenda Goodman (b. 1943) *Brush*, 2013,
oil on wood, 32 x 48 inches

Both from the upcoming exhibition
Painting Is No Ordinary Object





Alan Davie (1920–2014) *The All-Seeing Fish No. 2*, July 1967, oil on canvas, 20 x 24 inches, signed and dated verso: "Alan Davie / July 67"

HOLLIS TAGGART GALLERIES

AS OF AUGUST 3



CHELSEA GALLERY
521 W 26 STREET, 7 FL
NEW YORK NY 10001

UPTOWN BY APPOINTMENT
18 E 64 STREET
NEW YORK, NY 10065

TEL 212 628 4000
FAX 212 570 5786
WWW.HOLLISTAGGART.COM

