

For Immediate Release

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***THE DOROTHY C. MILLER COLLECTION TOTALS \$11.7 MILLION
AT CHRISTIE'S***

New York – Works from the collection of Dorothy C. Miller – a pioneering curator at New York's Museum of Modern Art who championed the early careers of generations of America's most iconic artists – have totaled \$11,664,879 in two days of sales at Christie's.

Ten works from the collection totaled \$9,998,200 at last evening's sale of Post-War & Contemporary art. The top lot was Jasper John's Gray Numbers, 1957, which fetched \$5,271,500. It was the first painting produced as part of the artist's Gray Numbers series and the only one that the artist hand-painted without the stencils used in the later works. A new world auction record was established for Lee Bontecou, whose Untitled Relief, 1960 sold for \$298,700, far exceeding its pre-sale estimate of \$80,000-120,000.

Today's single-owner sale, The Dorothy C. Miller Collection, which included more than 150 examples of Post-War, American, and Impressionist works on paper, prints, photographs, and American folk art, totaled \$1,666,678. The sale was 99% sold by value and 95% sold by lot. Outstanding works in the sale included Egon Schiele's Kneeling Nude Girl, 1918, a drawing that soared above its pre-sale estimate of \$40,000-60,000 to fetch \$164,300, and Morris Graves' Bird Singing in the Moonlight, circa 1938-39, which sold for \$141,900, nearly five times its pre-sale estimate of \$20,000-30,000. Other top lots included two lithographs by Jasper Johns and original photographs from the 1930s by Walker Evans.

Three important paintings from the Dorothy C. Miller collection will be offered in Christie's sale of American Paintings on December 4 at Rockefeller Center. They are Stuart Davis', Sunrise

(estimate: \$250,000–350,000) and *Cigarette Papers* (estimate: \$200,000–300,000), both of 1933, and Niles Spencer's *Behind the Square*, 1932 (estimate: \$60,000–80,000).

Throughout her 35-year career as a curator at New York's Museum of Modern Art, and as the visionary force behind a series of exhibitions entitled *Americans*, Dorothy Miller introduced the work of several generations of artists from Charles Sheeler, Jackson Pollock, Mark Rothko, and Stuart Davis to Frank Stella and Jasper Johns. She and her husband, Holger Cahill, developed close relationships with key figures in the art world, and many of the pieces in her collection came directly from the artists' studios or first gallery exhibitions.

Works from the Dorothy C. Miller Collection Sold in Christie's Post-War & Contemporary Art Evening Sale, November 11, 2003

	<u>Estimate</u>	<u>Sold for</u>
<i>Jasper Johns, Gray Numbers, 1957</i>	\$5,000,000–7,000,000	\$5,271,500
<i>Franz Kline, Four Square, 1953,</i>	\$1,500,000–2,000,000	\$1,911,500
<i>Alexander Calder, Red Ghost, 1949</i>	\$ 500,000–700,000	\$ 746,700
<i>Alexander Calder, The Black Rocker, ca. 1940</i>	\$ 350,000–450,000	\$ 612,300
<i>Jasper Johns, The Litanies of the Chariot, 1961</i>	\$ 120,000–180,000	\$ 298,700
<i>Lee Bontecou, Untitled Relief, 1960</i>	\$ 80,000–120,000	\$ 298,700
WORLD AUCTION RECORD FOR THE ARTIST		
<i>Philip Guston, Drawing, 1953</i>	\$ 80,000–120,000	\$ 242,700
WORLD AUCTION RECORD FOR A WORK ON PAPER BY THE ARTIST		
<i>Bradley Walker Tomlin, Number 14, 1949</i>	\$ 70,000–90,000	\$ 242,700
<i>Fritz Glarner, Study for Tondo #54, 1960</i>	\$ 70,000–90,000	\$ 220,300
<i>Franz Kline, Study for "White Forms," 1955</i>	\$ 40,000–60,000	
	\$ 153,100	
WORLD AUCTION RECORD FOR A WORK ON PAPER BY THE ARTIST		

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*Images available on request
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