

CHRISTIE'S

Property Sold to Benefit Art for Access at Bennington College



European Art, Part II, October 31, New York

JULIEN DUPRÉ (1851-1910)

La moisson

signed and dated 'Julien Dupré. 1887'

oil on canvas

21 x 25 in.

Painted in 1887

Estimate: \$25,000-35,000

Born in Paris in 1851, Julien Dupré was critically acclaimed during his lifetime and collected widely in both Europe and the United States. Dupré is regarded as the leading exponent of the second-generation Realist painters, whose depictions of the toils of the French peasants were true to the ideals of his predecessors Jean-François Millet and Jules Breton. Dupré's career was spent capturing the essence of rural life in the second half of the 19th century. *La moisson* is a classic example of the artist's work. Unlike Millet and Breton, Dupré paints his figures in action, enhanced by varied landscapes and dynamic skies. He brings the central figure right up to the front of the picture plane to emphasize his view of the importance and dignity of his subjects.



*Post-War and Contemporary Art Evening Sale,
November, New York*

HELEN FRANKENTHALER (1928-2011)

Red Square

signed 'Frankenthaler' (lower right)

oil and crayon on sized, primed canvas

68 x 126 1/4 in.

Painted in 1959

Estimate: \$3,000,000-5,000,000

In this important, innovative painting of mural-like dimensions, Frankenthaler advanced the pictorial discoveries that she had made in her most famous, breakthrough painting, *Mountains and Sea* of 1952 (Helen Frankenthaler Foundation, on extended loan to the National Gallery of Art, Washington, DC.). There, working with thinned-down paint poured onto unprimed canvas, she initiated the soak-stain technique that would be adapted by Color Field painters of the 1960s. Prior to that, though, she had already pushed ahead into new territory, as shown in *Red Square* of 1959, which she selected for inclusion in her first retrospective at The Jewish Museum in New York in 1960 and later donated to her alma mater, Bennington College.

Now working on sized, primed canvas to create more vivid color; and adding, in addition to poured paint, a wide range of different kinds of marking and brushing, seemingly applied with heated impatience, Frankenthaler raised the temperature of her work to give it greater urgency. Across the span of the canvas, she assembled an array of forms of varying character imparted by their color, drawing, and juxtapositions, dominated by the mysterious red, flag-like image that waves in the center of the painting. Frankenthaler shows herself to be a tougher painter than people had thought, and this work has the dramatic bite of Abstract Expressionist canvases by artists like Jackson Pollock and Franz Kline, whom she admired. Yet it remains unmistakably her own, a landmark painting of her early career.

CHRISTIE'S

Property Sold to Benefit Art for Access at Bennington College



Post-War and Contemporary Art Day Sale, November, New York

NORMAN BLUHM (1921-1999)

Arondite

oil on canvas

113 1/2 x 96 in.

Painted in 1963

Estimate: \$60,000-80,000

Painted in 1963, *Arondite* highlights the dramatic gestural sweeps of color that have solidified Norman Bluhm's legacy as an influential figure in Abstract Expressionism. He was described by the critic Frank O'Hara as the only American artist working at the time who had a spirit similar to that of Jackson Pollock. In this monumental canvas, Bluhm lays down bold passages of deep crimson and pitch black, offset with dazzling flashes of brilliant white. A deeply intuitive painter, Bluhm's painterly style combines the broad strokes of Franz Kline, and the drips and splatters of Pollock, combining to produce a highly active and energetic painterly surface.



Latin American Art Evening Sale, November, New York

DIEGO RIVERA (1886-1957)

Communards (Comuna de Paris)

signed 'Diego Rivera, 28' (lower right), signed and dated

again 'Rivera, 28' (lower left)

gouache on paper

19 1/2 x 15 1/2 in.

Executed in 1928

Estimate: \$100,000-150,000

Communards belongs to a small but significant body of work produced by the Mexican artist Diego Rivera while in Russia from 1927-28. Already hailed as one of the leading figures in the Mexican mural movement, Rivera arrived in Moscow in the fall of 1927 following an official invitation to partake in the tenth anniversary of the Russian Revolution. The series encompasses works that depict aspects of everyday life, as well as a number of colorful renderings that capture the pageantry and excitement of crowds of civilians and soldiers assembled in Red Square celebrating the festivities. Perhaps the largest collection of drawings from this series can be found in the collection of The Museum of Modern Art (MoMA) in New York which had acquired Rivera's sketchbook as a gift from Abby Aldrich Rockefeller, one of the three founders of the museum, in 1935.

Unlike other works from the series that have a reportage quality, *Communards* employs an allegorical approach reminiscent of the artist's murals. Completed before his departure from the Russian capital in 1928, *Communards* was originally commissioned for the cover of a special issue of the Soviet journal *Krasnaya Niva* devoted to the Paris Commune. Inspired by the historic events he had witnessed in Moscow, Rivera drew

CHRISTIE'S

Property Sold to Benefit Art for Access at Bennington College

parallels between the triumph of the Russian Revolution and those of the Paris Commune of 1871—a short lived but equally dramatic and violent uprising of intellectuals and workers seeking social and economic reforms. Reminiscent of Delacroix's *Liberty Leading the People* (1830), *Communards* stands apart from other works Rivera produced in Russia and effectively conveys the power and monumentality typically associated with his murals. *Communards* was included in Rivera's landmark 1931 exhibition at MoMA, an exhibition prompted in part by the artist's fortuitous 1928 meeting with Alfred H. Barr, Jr., the future director of the Museum, while both men were in Moscow.



Art Contemporain Evening Sale, December, Christie's Paris

GEORGES MATHIEU (1921-2012)

Untitled

signed and dated 'Mathieu ce 17 mai 1956' (lower right)

oil on canvas

180 x 40 in.

Painted in 1956

Estimate: €150,000-200,000

Clement Greenberg, the most influential art critic of the postwar period, considered Georges Mathieu to be “the strongest” of all the European painters active in the mid 20th century, and the one whom he admired the most. The French painter became a leading figure in the art movement known as Art Informel, and counted Jackson Pollock and Hans Hartung among his influences. He was also considered a pioneer of public performances and ‘happenings’, well before their emergence in the United States in the 1960s.

As a painter, Mathieu is regarded by some to be among the first proponent of risk and speed in painting, and the inventor of a new abstract and intuitive calligraphy. He worked by squeezing pigment directly from the tube to produce canvases that exhibit a highly abstract and calligraphic style. With *Untitled*, he pressed the trails of pigment directly onto the surface of the primed canvas, adorning it with lyrical trails of red and white pigment. Movement is an important aspect of Mathieu's practice, and in the loops and swirls of paint that traverse the surface, one can directly trace the movement of the artist's hand.

Select high-res images available on request

Please find additional information on the Art for Access initiative at Bennington College