

FIELDS OF VISION:
THE PRIVATE COLLECTION OF ARTISTS
WOLF KAHN AND EMILY MASON

NEW YORK | 18 MAY 2021



CHRISTIE'S







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TUESDAY 18 MAY 2021

AUCTION

Tuesday 18 May 2021
at 10.00 am (Lots 1-27)

ONLINE AUCTION

6-20 May 2021

20 Rockefeller Plaza
New York, NY 10020

VIEWING

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front cover: Wolf and Emily
in their Venice Studio, 1958,
photography by Tinto Brass.

frontispiece: Lot 2 © Wolf
Kahn/Licensed by VAGA at
Artists Rights Society (ARS),
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opposite: Lot 3 © 2021 Emily
Mason and Alice Trumbull
Mason Foundation, Inc./
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back cover: Lot 7 © 2021
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KAHN-20518 and **MASON-20519**

CHRISTIE'S



A TRIBUTE TO

WOLF KAHN AND EMILY MASON

by Lucio Pozzi, 20 March 2021

I would arrive early for dinner at their 15th Street apartment, windows overlooking Stuyvesant Square, and sit on the couch to invent a fairytale for their little daughters before the meal. I met Emily and Wolf when I was still living in Rome. Having wound my way to New York, their friend and neighbor, the painter Frank Stout, handed me the keys to their studios on Broadway, next door to where the poet Frank O'Hara lived.

Wolf and Emily became family for me. I visited them once in the Italian countryside. They had rented an old house near Viterbo, an hour from Rome. Wolf relentlessly drew pastels daily in the surrounding nature. Emily worked on paper at home. Both were single-minded in their exploration of the power of color. They were able to give me a feeling of calm and direct embedding with nature none of my life had so far brought me.

In later years Wolf's studio was located near the School of Visual Arts studios where I was teaching. For my lunch break he would prepare delicate soups of the mushrooms he collected in the forests behind their Vermont home. I often left within my pocket his gift of a tube of viridian green or cadmium red from an obscure paint maker he had discovered.

The pace and outlook of their life was reflected in their art. The layered strata of Wolf's paintings can be compared to a mixture of Jasper Johns' sensitized tactility and Mark Rothko's pulsing hues but in a

wider and endless, never-concluded expansion. While he is well aware that it is impossible for him to ever know if and when a painting may be finished, he relentlessly adds touches of paint until the feeling is approximately right. How many times I would see a completed canvas already framed with a strip of wood and witness his interrupting the conversation to go and add yet another yellow touch on an already yellow area.

Emily's alternations of translucent and opaque fields of color make me think, by analogy, of the layer of skin under the epidermis: it's as if her subtle textures were the essential substratum of all the big thick paint gestures of action paintings.

Emily and Wolf don't package their art in explanatory words but offer its visual presence to those who are lucky enough to have eyes to look. They intuit that the perceptive and intellectual stimulus emitted by a hand-painted surface always echoes the person, time and culture from which it is issued, regardless of what happened before. You can't stop looking at the art they make and you sense that their paintings are quietly decoding the epoch, with the titanic power of an intensity that grows instead of fading with the ephemera of fashion and publicity.

Kahn and Mason have shaved off from the art of painting all pretense of proof and verification. Each painting is a powder keg of data that transcends the descriptions that attempt to cage them.

— *Lucio Pozzi is an American artist born in Italy in 1935.*

He lives and works in Hudson, New York, and Valeggio sul Mincio, Italy.

FIELDS OF VISION:

THE PRIVATE COLLECTION OF ARTISTS

WOLF KAHN AND EMILY MASON



For artists, there is no more discerning critic than a fellow artist. A lifetime of looking, of applying paint to a canvas, of dissecting space and exploring color, results in an acutely developed eye, something that can only be truly and deeply appreciated by another painter. Emily Mason and Wolf Kahn were two such artists, painters who during the span of their long careers witnessed some of the most radical and exciting shifts in twentieth-century art. Having studied under Hans Hofmann, Kahn became known for his unique combination of Realism and Color Field Painting, and working across a range of media including oil, pastel and print making, his work “brings the pure hot

color of Abstract Expressionism to an idea of landscape that is tranquil, reflective, and...witty.” Examples of his vibrant paintings can be found in the permanent collections of The Metropolitan Museum of Art, New York; the Art Institute of Chicago, Chicago, Illinois; and the National Gallery of Art, Washington, D.C. Emily Mason developed her individual response to Abstract Expressionist painting with her veils of vivid pigment and spontaneous mark making, and her works are now housed in a number of important public and private collections, including the National Academy Museum, New York; the Bennington Museum, Vermont; and the Portland Museum of Art, Maine.

“When you look at a painting, you recreate the painting experience itself.”

—Emily Mason



opposite: Wolf in his New York studio, 2009, photography by Tom Powell, courtesy Miles McEnery Gallery.

above: Emily sifting through printing state proofs in her New York studio, 2015, photography by Gavin Ashworth.

EMILY MASON: BORN INTO THE ART WORLD

Mason's canvases lie at the junction of Abstract Expressionism and Color Field Painting. She grew up at the center of the New York art world as the daughter of the painter Alice Trumbull Mason, a founding member of the American Abstract Artists known for her intimate geometric paintings. In her teens, Emily would go with her mother to The Eighth Street Club, where frequent visitors included Robert Motherwell, Helen Frankenthaler, Ibrahim Lassaw and John Cage, whose teachings on intuition influenced Mason throughout her life. Reflecting on

her early interactions with other female artists like Frankenthaler, Joan Mitchell and Elaine de Kooning, Mason recalled, “I liked the freedom the women had in those days...the freedom to find their own style, their own voice. I was so schooled, you see.” Another important early inspiration for Mason's art was her summer in 1952 at the Haystack Mountain School of Crafts in Deer Isle, Maine. One of the first artists on scholarship to attend the program, she learned about analogous color through her observations of textile art under the renowned designer Jack Lenor Larsen. Mason also studied at Bennington College before transferring to The Cooper Union in New York in 1955.



**"LETTING A PAINTING TALK TO YOU":
MASON'S MEDIA AND METHODS**

It was during a trip to Venice on a Fulbright scholarship in 1956 that Mason began to investigate the process of layering forms of varying degrees of transparency to create ambiguous surfaces, where the order of her application becomes difficult to decipher within the final immersive painting. As such, her work directly challenges the gestural control of many of her peers. She would dilute oil paint to the extent where it would flow almost like watercolor, allowing her to play outside the realm of traditional techniques to explore dripping, overlapping and bleeding colors. As Robert Wolterstorff writes, "In Venice in 1958 she dove in deeply, immersing herself in the medium as a means to develop her vision and technical resources. The quick drying times let these works serve as a laboratory for formal improvisation. Simultaneously, she pushed the materials, combining oil with pastel, thinning the paint, and testing different kinds of mark making." Mason later reflected, "My mother always experimented with new materials. I'm the same way."

opposite: Wolf, Emily and Alice
Trumbull Mason in Venice, 1958.

above: Emily and Wolf on
a gondola in Venice, 1958,
photography by Wally Barker.

right: Alice Trumbull Mason, *Forms
Evoked*, sold in An American Place:
The Barney A. Ebsworth Collection
on 14 November 2018. © 2021 Emily
Mason | Alice Trumbull Mason
Foundation / Licensed by VAGA at
Artists Rights Society (ARS),
New York, NY



“[Mason’s] improbable conjuncture of form, color, and poetic possibilities are in equal measure a plunge into unpredictable experience and a leap of faith.”

—Robert Berlind



Mason did not plan her paintings out in advance, instead pouring pigments directly onto the surface, before moving and tilting the canvas—observing the overall effect—with her next decision depending on the result of her previous action. Brattleboro Museum & Art Center Chief Curator Mara Williams describes, “Many of her paintings begin with a pour, a chance action that places one color on a white ground. The shifting directions of the drip lines provide evidence of how the artist manipulates both paint and surface... Passages of paint vary, ranging from opaque pools to gossamer veils. Viewing Mason’s work is not only a visual experience but also a visceral one. Without touching the paintings, we understand and respond to their tactility.”

Indeed, Mason insisted on “letting a painting talk to you,” and writing in *Art in America*, Robert Berlind noted that, “Mason works within the improvisational model of Abstract Expressionism, though notably without angst or bravado. Her oil on canvas paintings are distinguished by a sense of intriguing intimacy combined with uncompromising, though gentle, intensity. They evince a sense of structure within open, luminous space and juxtapose robust color harmonies with vivid contrasts that create an engaging optical vibration.” Writing the forward to a later monograph about the artist, Berlind continued that “...it is evident that she *observes* with the humility one brings to contemplating visual experience in the natural world. Here the requisite inner gesture is sort of stepping out of the way in order to let something happen.”

above: Emily Mason’s Studio, 2020, photography by Gavin Ashworth.

opposite: Emily painting in her Chelsea studio, 1996, photography by Rolf Gibbs.



**WOLF KAHN:
FROM GERMANY TO NEW YORK**

Just before leaving for Venice, Mason met fellow artist Wolf Kahn, and the couple were married in the Italian city in 1957. Like Mason, Kahn was an artist who had found his artistic voice during the early years of Abstract Expressionism. He was born in Germany, where his father was a conductor with the Stuttgart Philharmonic Orchestra and his grandmother encouraged him with art lessons from a very young age. After escaping the horrors of Nazi Germany at age 11 on the Kindertransport to England, in 1940 he was able to join his family who had fled to America. After graduating high school, he attended New York's New School where he was taught painting under the tutelage of the artist Stuart Davis.

Kahn continued his studies at the Hans Hofmann School, eventually becoming Hofmann's studio assistant in Provincetown in the summer of 1947. He graduated from the University of Chicago, and returned to New York, where his first solo exhibition was held at the Hansa Gallery in 1953. A *New York Times* critic reveled in the chromatic energy of his work: "The paint spills and runs, color crackles with vivacity and the brush might just as well have been guided by a tornado as by hand. Yet this is no manner for manner's sake. Kahn is a high-spirited, lyrical artist who paints the way he does because a leonine manner seems to fit exactly his response to what he sees."

in descending order:

Emily and Wolf's wedding in
Venice, 1957, photography
by Tinto Brass.

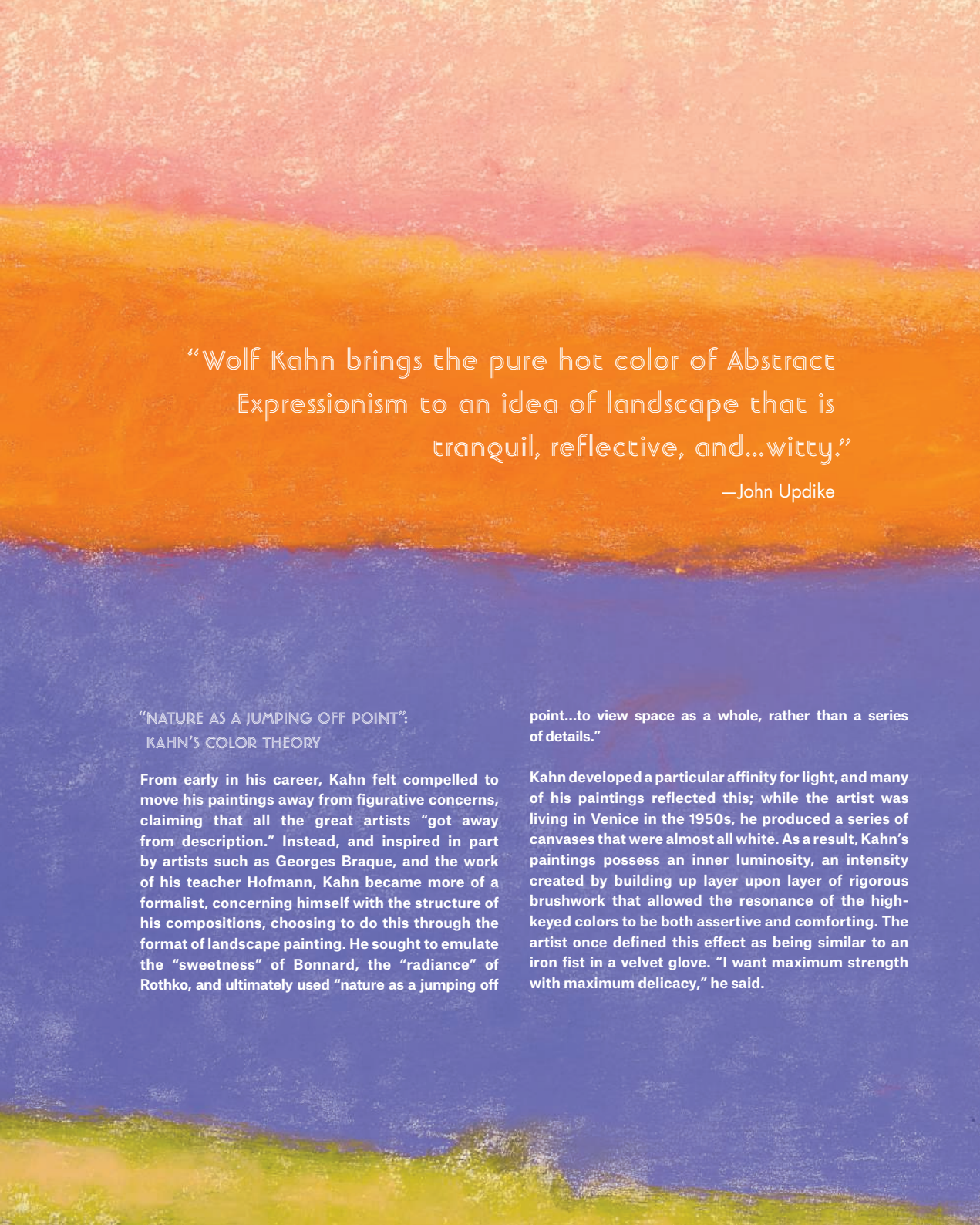
Wolf and Emily in Martha's
Vineyard, 1966, photography
by Sam Milstein.

Wolf and Emily in Vermont,
circa 1980, photography
by Matthew Wysocki.

Emily and Wolf in Vermont, 2017,
photography by Diana Urbaska.

opposite: Detail of Lot 1. © Wolf
Kahn/Licensed by VAGA at Artists
Rights Society (ARS), New York, NY





“Wolf Kahn brings the pure hot color of Abstract Expressionism to an idea of landscape that is tranquil, reflective, and...witty.”

—John Updike

“NATURE AS A JUMPING OFF POINT”:
KAHN’S COLOR THEORY

From early in his career, Kahn felt compelled to move his paintings away from figurative concerns, claiming that all the great artists “got away from description.” Instead, and inspired in part by artists such as Georges Braque, and the work of his teacher Hofmann, Kahn became more of a formalist, concerning himself with the structure of his compositions, choosing to do this through the format of landscape painting. He sought to emulate the “sweetness” of Bonnard, the “radiance” of Rothko, and ultimately used “nature as a jumping off

point...to view space as a whole, rather than a series of details.”

Kahn developed a particular affinity for light, and many of his paintings reflected this; while the artist was living in Venice in the 1950s, he produced a series of canvases that were almost all white. As a result, Kahn’s paintings possess an inner luminosity, an intensity created by building up layer upon layer of rigorous brushwork that allowed the resonance of the high-keyed colors to be both assertive and comforting. The artist once defined this effect as being similar to an iron fist in a velvet glove. “I want maximum strength with maximum delicacy,” he said.



THE ARTISTS' CIRCLE

Throughout their lifetimes, Wolf Kahn and Emily Mason maintained lasting friendships with their peers and fellow artists. They were great philanthropists and collectors, often acquiring examples of paintings, works on paper and sculptures by friends or artists they admired. During her time in Italy, Mason befriended fellow Fulbright scholar Lee Bontecou, whose sculptural constructions were admired for their evocative use of space. In 1960, when Kahn was a visiting professor at the University of California, Berkeley, they became friends with Richard Diebenkorn, whose flattened abstractions Kahn particularly admired, and with R.B. Kitaj and Jim Dine. The highlight of the collection, a striking painting by Georgia O'Keeffe, was acquired by the couple in celebration following the success of a late-1970s Wolf Kahn solo exhibition at the Grace Borgenicht Gallery in New York.



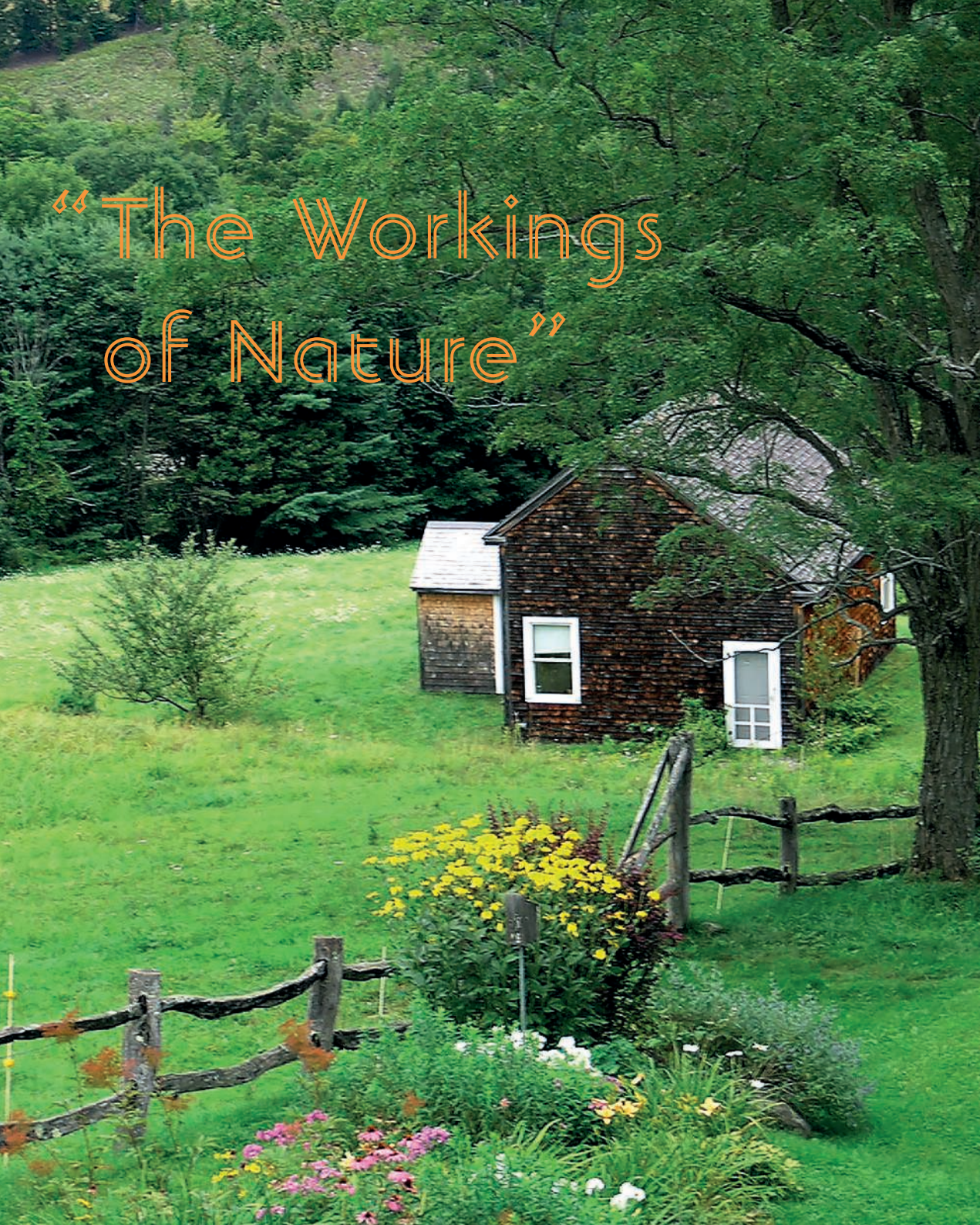
opposite: Detail of Lot 4. © 2021 Emily Mason and Alice Trumbull Mason Foundation, Inc./ Artists Rights Society (ARS), New York, NY

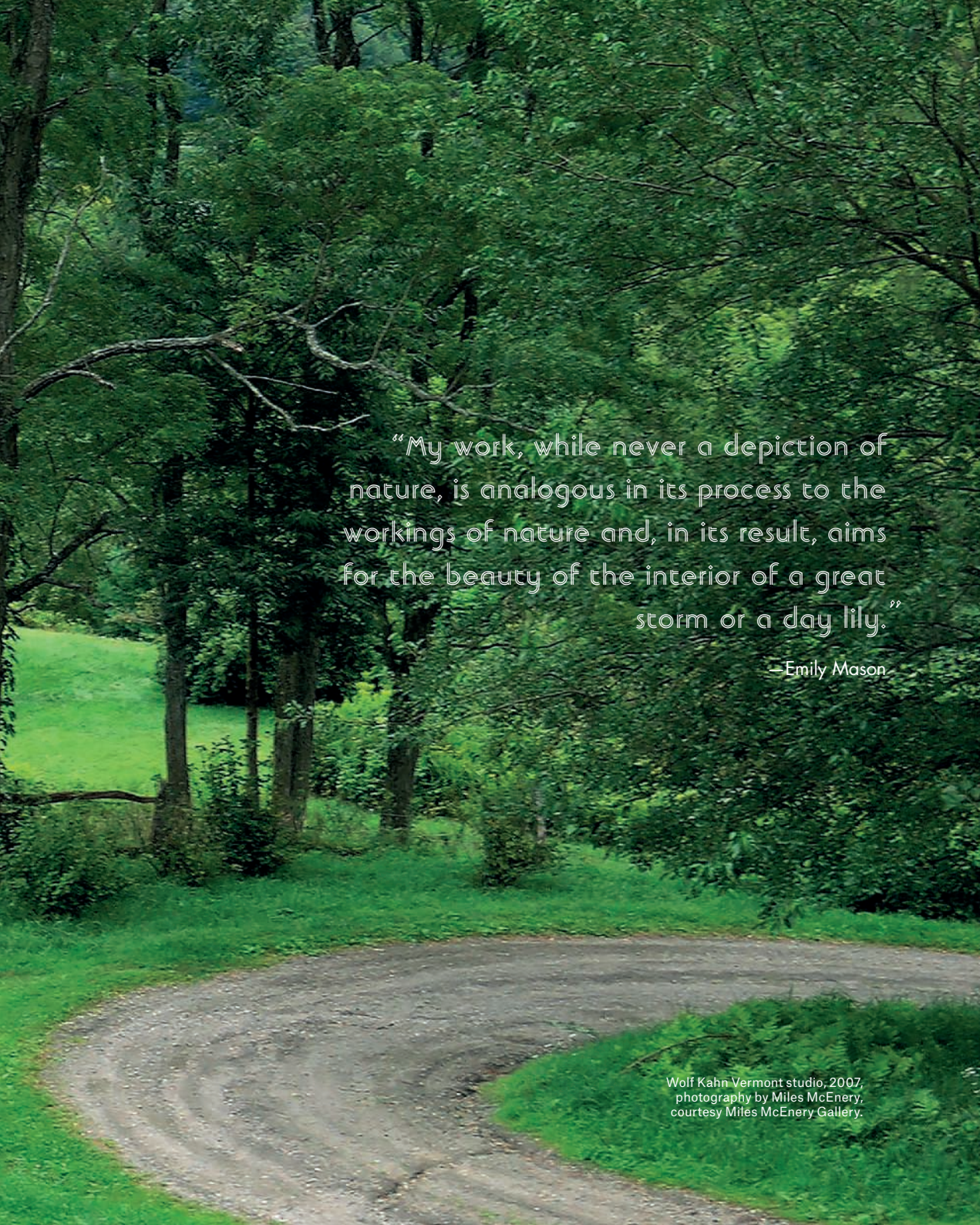
above: Wolf and Emily at an opening for a Wolf Kahn exhibition at Ameringer|McEnery|Yohe Gallery, 2017, photography by Jeff Burkett.

For Wolf Kahn and Emily Mason, art was about embracing the radical reinvention of Abstract Expressionism, and adding their own unique voices to the canon of twentieth-century Post-War art. They belonged to a generation of painters and sculptors who, feeling unencumbered by the traditional academic system, were able to develop new languages of expression. This selection of works by artists whom Kahn and Mason knew and admired celebrates

that artistic ingenuity and skill. It represents many of the major movements of American Modernist and Post-War art, highlighting works by distinguished names such as Georgia O'Keeffe, Richard Diebenkorn, Lee Bontecou and Hans Hofmann. This dynamic collection is characterized by the inquisitive and nurturing natures of Mason and Kahn who, outside their own studio practices, acquired meaningful works of art by their peers and artists they deeply admired.

“The Workings
of Nature”





“My work, while never a depiction of nature, is analogous in its process to the workings of nature and, in its result, aims for the beauty of the interior of a great storm or a day lily.”

—Emily Mason

Wolf Kahn Vermont studio, 2007,
photography by Miles McEnery,
courtesy Miles McEnery Gallery.

“People mistakenly think that art is about nature, or about an artist’s feelings about nature. It is instead a path of enlightenment and pleasure, one of many paths, where nature and the artist’s feelings are merely raw material.”

—Wolf Kahn





Wolf Kahn Vermont Studio, 2010,
photography by Miles McEnery,
courtesy Miles McEnery Gallery.





Emily Mason in her Vermont studio, 2018; photography by Joshua Farr

In 1968, Wolf Kahn and Emily Mason purchased a farm in West Brattleboro in southern Vermont, where they would spend their summers for the remainder of their lives. Surrounded by pasture with views out to the hills of New Hampshire and Mount Monadnock, the over 250-acre property features a farmhouse perched on the side of a steep hill, a spacious barn converted into Kahn's studio and a blacksmith shop/chicken coop adapted into a studio for Mason. When they first purchased the property, there was no electricity or gas, and water was only available via hand pump in the kitchen. Yet despite any hardships associated with country life, the New England light, colorful gardens and agricultural architecture proved to be an enduring source of inspiration for both Kahn and Mason's artwork.

“It is important to balance city life with experiencing nature. Winter in the city is the time for the fermentation of ideas. Summer is my time to carry them out.”

—Emily Mason



Emily working on *Midnight Slant* in her Vermont studio, 1986, photography by Jean E. Davis.

As a landscape artist, Kahn's paintings from Vermont over the decades of his career more directly explore the panoramas of the area, from its ubiquitous barns to the views along the banks of the Connecticut River. Yet Mason's abstract paintings, too, were inspired by the hillsides, flower beds and vegetable gardens on the property. Her works immediately following their move to Vermont particularly focus on mood and feeling over color or brushwork, but throughout her practice palettes and sensations inspired by nature are a common theme. As Mason poetically explained, "My work, while never a depiction of nature, is analogous in its process to

the workings of nature and, in its result, aims for the beauty of the interior of a great storm or a day lily."

Mason once observed, "I work better in Vermont. Nature, you know." However, come autumn, she habitually brought her works from summers at the farm back to her New York City studio to assess whether they were really finished. Similarly, Kahn explained, "The ideal is to make very daring, bright, courageous paintings outside, but usually one doesn't because there is too much going on, and nature does enforce a certain austerity. Oftentimes you see the full implication of something only when you are back in the studio."



EMILY MASON (1932-2019)

Aquifer

signed and dated 'Emily Mason 2010' (lower center)

oil on canvas

56 x 52 in. (142.2 x 132.1 cm.)

Painted in 2010.

\$10,000-15,000

[Live Sale, 18 May 2021](#)



Wolf Kahn, Vermont,
circa 1980, photography
by Matthew Wysocki.

“Wolf Kahn is to southern Vermont what Winslow Homer is to the coast of Maine, Georgia O’Keeffe to the New Mexico high desert and Claude Monet to the French countryside.”

—Brattleboro Museum & Art Center
Director Danny Lichtenfeld





WOLF KAHN (1927-2020)

Orange at the Horizon

signed 'W Kahn' (lower left);

signed again (lower right)

pastel on paper

29 x 40 $\frac{1}{4}$ in. (73.7 x 103.5 cm.)

Executed in 2012.

\$15,000-20,000


Live Sale, 18 May 2021

“The ideal is to make very daring,
bright, courageous paintings
outside, but...oftentimes you see
the full implication of something
only when you are back
in the studio.”

— Wolf Kahn



Wolf Kahn sketching at the Matt Farm
in Vermont, 2013, photography
by Ray Ruseckas.



The couple's habit of splitting their year and work between Vermont and New York City echoes the approach of many of their artist predecessors, from Frederic Church to Edward Hopper, who also strove to express the unique spirit of the natural American landscape while remaining keyed into the center of the artworld in New York. For example, Mason's mother, Alice Trumbull Mason, also had a unique connection to nature; as Mason recalled, "When I think about my mother, I remember her as the self-reliant New Englander...She was a student of nature who taught us as children how to identify wildflowers in the spring, how to make jam from blackcap raspberries, and how to make ketchup from our Victory Garden's tomatoes..."

Emily Mason and
Wolf Kahn's garden in
Vermont, October 5,
2020, photography
by Melany Kahn.



EMILY MASON (1932-2019)

Untitled

signed and dated 'Emily Mason '58' (lower left)

oil on paper

19¼ x 26 in. (48.9 x 66 cm.)

Painted in 1958.

\$3,000-5,000

[Live Sale, 18 May 2021](#)

WOLF KAHN (1927-2020)

Down East Sunset I

signed 'W Kahn' (lower right); inscribed
with title and numbered and dated
'#1997/144' (on the stretcher); numbered
and dated again (on the reverse)

oil on canvas

43 x 73 in. (109.2 x 185.4 cm.)

Painted in 1997.

\$50,000-70,000

Live Sale, 18 May 2021






Wolf Kahn, *The Yellow Square*, 1981, Wolf Kahn Legacy Collection
 © Wolf Kahn/Licensed by VAGA at Artists Rights Society (ARS), New York, NY



Georgia O'Keeffe, *The Barns, Lake George*, 1926, Georgia O'Keeffe Museum, Santa Fe, New Mexico.
 © 2021 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York, NY



Several artists in Mason and Kahn's art collection pursued a similar balance of country and city life, which became central to their artistic output. For example, Georgia O'Keeffe's *Autumn Leaf with White Flower* of 1926 would likely have been inspired by the artist's summers and falls spent with her husband, the photographer and dealer Alfred Stieglitz, at his family's home on Lake George in Upstate New York. The landscape and its environs stimulated her creatively and she often referred to it as "perfect." Like Kahn, O'Keeffe explored landscape paintings and barn scenes that balance on the verge of representation and abstraction.

Alfred Stieglitz,
Georgia O'Keeffe, 1918.

“When you take a flower in your hand and really look at it—it’s your world for a moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not.”

—Georgia O’Keeffe





opposite: Portrait of Wolf Kahn looking at mushrooms, photographer unknown.

above: Alfred Stieglitz, *Georgia O'Keeffe*, 1919.

O'Keeffe's most famous works though are her flower paintings, inspired by close observation of the natural environment around her. As O'Keeffe reflected in 1944, "I have picked flowers where I found them—Have picked up sea shells and rocks and pieces of wood where there were sea shells and rocks and pieces of wood that I liked. When I found the beautiful white bones on the desert I picked them up and took them home too. I have used these things to say what is to me the wideness and wonder of the world as I live in it."

GEORGIA O'KEEFFE (1887-1986)

Autumn Leaf with White Flower

oil on canvas

20 x 9 in. (50.8 x 22.9 cm.)

Painted in 1926.

\$3,000,000-5,000,000

Live Sale, 18 May 2021

While grounded in her experiences in nature, *Autumn Leaf with White Flower* also evokes O'Keeffe's experiences in New York City with its compositional parallels to her famous New York cityscapes. The extreme vertical orientation of the work and the thin green central vein juxtaposed against the dark outer leaf recall a skyscraper against a dark night sky. The fully-bloomed white Nicotiana flower at lower center plays the role of the glowing streetlamp in a work like *Ritz Tower* (1928, Georgia O'Keeffe Museum, Santa Fe, New Mexico).



Georgia O'Keeffe, *Ritz Tower*,
1928, Georgia O'Keeffe Museum,
Santa Fe, New Mexico. © 2021
Georgia O'Keeffe Museum /
Artists Rights Society (ARS),
New York, NY



“The proper place for a Demuth flower,
I sometimes think, is in the hands of an
educated gardener — one who knows what
a flower is and what an artist is.”

—Henry McBride

Fellow Stieglitz Circle artist Charles Demuth similarly infused his depictions of natural beauty with the modernism of the twentieth-century metropolis. Like O’Keeffe, Demuth was fascinated by the sensual, natural beauty to be found within the simplicity of a flower. In the early 1920s, Demuth investigated a number of subjects, such as architecture and abstract poster portraits, including one of O’Keeffe, yet throughout these years he was also endlessly inspired by the local flora in the gardens and farmer’s markets of his Lancaster, Pennsylvania, community.

Elevating the work beyond the classic still life, in watercolors like *Cyclamen* and more dramatically in *Rothschild Lily #2*, Demuth purposefully leaves segments of the composition uncolored, emphasizing the remarkable presentation of these flowers against a blank background and without context.

As in Emily Mason’s works, the natural subject is transformed through experimentation with color and tactile blotting of pigment, to not so much depict nature, as to provide insight into the “workings of nature” in a modern world.



CHARLES DEMUTH (1883-1935)

Rothschild Lily #2

watercolor and pencil on paper
Image: 10¾ x 14¼ in. (27.3 x 36.2 cm.)
Sheet: 12 x 18 in. (30.5 x 45.7 cm.)
Executed circa 1930.

\$10,000-15,000

Online Sale, 6-20 May 2021



CHARLES DEMUTH (1883-1935)

Cyclamen

signed and dated 'C. Demuth ·1918-Feb--' (lower center)

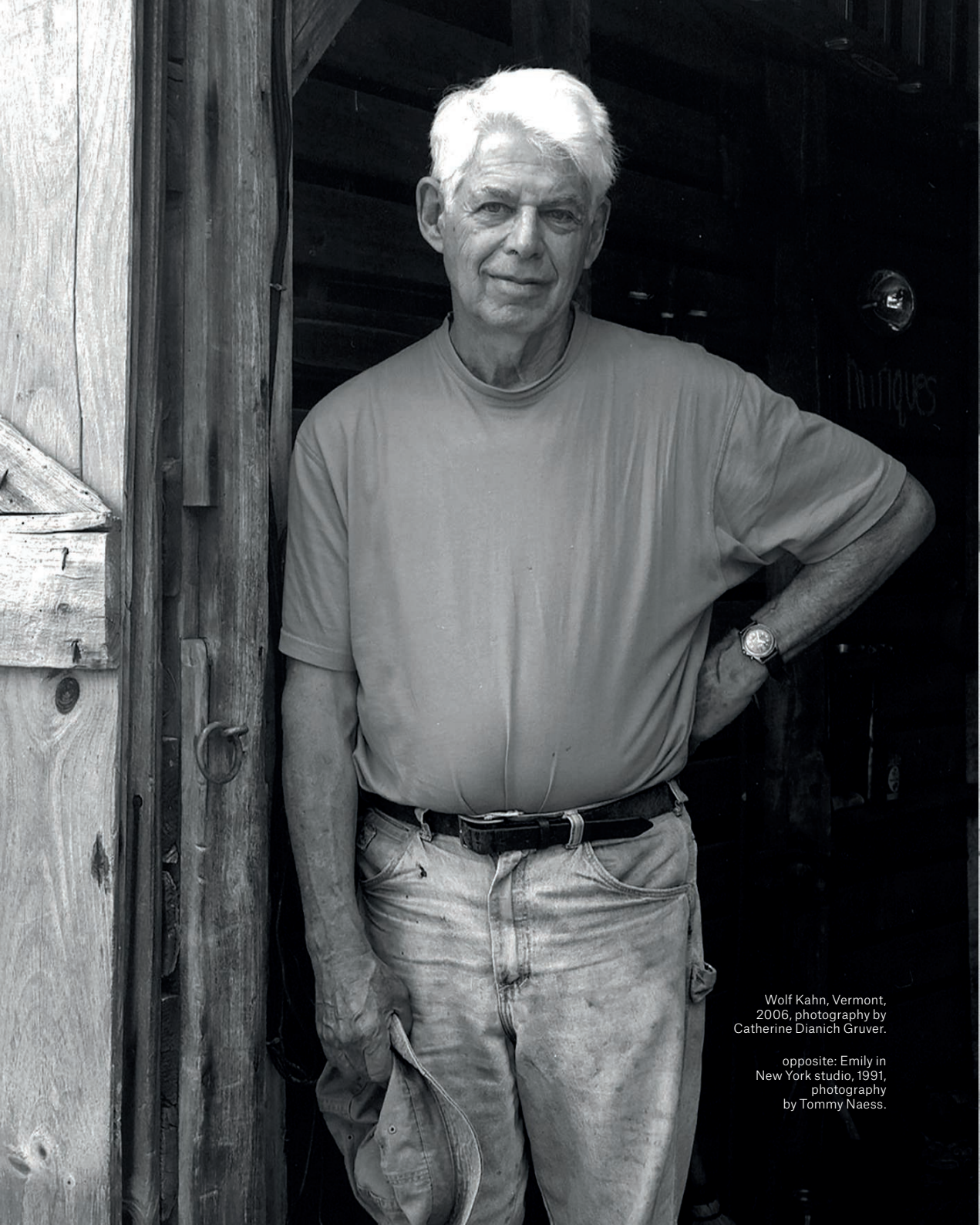
watercolor and pencil on paper

14 x 10 in. (35.6 x 25.4 cm.)

Executed in 1918.

\$50,000-70,000

[Live Sale, 18 May 2021](#)



Wolf Kahn, Vermont,
2006, photography by
Catherine Dianich Gruver.

opposite: Emily in
New York studio, 1991,
photography
by Tommy Naess.

“...I really won't know what
these look like until I get
them back to the city.”

—Emily Mason





“Wall of Friends”

In Emily Mason's sunny New York City studio on 20th Street in Chelsea, her desk, covered in notes, keepsakes and findings from nature, is surrounded by what she referred to as her “wall of friends.” Hanging from an adjustable metal hook system, prints by artists as diverse as Mary Cassatt, Joan Miró, Robert Motherwell and Pablo Picasso are juxtaposed with paintings by Charles Demuth, Morris Graves, and Robert Kulicke, as well as work by artists Mason mentored during her thirty years as a faculty member at Hunter College. On an adjacent wall a collage of photographs, letters, images of antiquities and artifacts that inspired her, and mementos from family and friends is pinned next to a maritime barometer from her father, the sea captain Warwood Edwin Mason. Pastels and paintings by her husband Wolf Kahn, including a portrait of Mason with their young daughters Cecily and Melany, as well as works in various media by her mother, the pioneering abstract artist Alice Trumbull Mason, can also be found in several corners of the space.

Emily Mason's New York City
studio, 2020, photography
by Steven Rose.



Mason's New York studio loft is hung with works by artists she described as "friends or those whom I would have liked to befriend."





“My friends are my ‘estate.’
Forgive me then the
avarice to hoard them.”

— Emily Dickinson



above and opposite: Wolf Kahn's New York City studio, 2011, photography by Tom Powell, courtesy Miles McEnery Gallery.

Similarly in Wolf Kahn's New York studio a few blocks away, a portrait drawing of Kahn by his friend Fairfield Porter hangs alongside a print by Georges Braque, a small oil by Red Grooms and a gouache by Kahn's studio assistant Erick Johnson. Giorgio Morandi still lifes adorn a chair rail above dozens of his own pastels, while a colorful Pierre Bonnard image brightens a wall above a work table, next to a window looking out onto the Empire State Building.

This natural amalgamation of life experiences represented in the artworks on their studio walls is an illuminating snapshot into Mason and Kahn's overall collecting story. They grew up and began their careers in the center of the art world in mid-twentieth century New York, both attending the High School of Music and Art and later meeting each other at The Artists' Club. The paintings, works on paper, prints and sculptures that they surrounded themselves with in their daily lives almost all derive from their relationships with teachers,



fellow students, peers, family friends and mentees in their art world sphere. Rather than collecting with a specific goal or transactional focus, Kahn and Mason often acquired works directly from their artist friends, sometimes as gifts or trades or in support of budding careers, or they collected through galleries or art fairs but often with a personal connection to the artist.

“I never have my own
work in my own home...
It’s never good enough.”

—Wolf Kahn

While both Kahn and Mason's own paintings are known for their bold use of color, the couple largely gravitated toward collecting intimate works with subtler palettes and often a still-life motif. Kahn once declared, "I never have my own work in my own home...It's never good enough," and indeed both artists kept their own paintings in their studios. Instead, their daily lives at

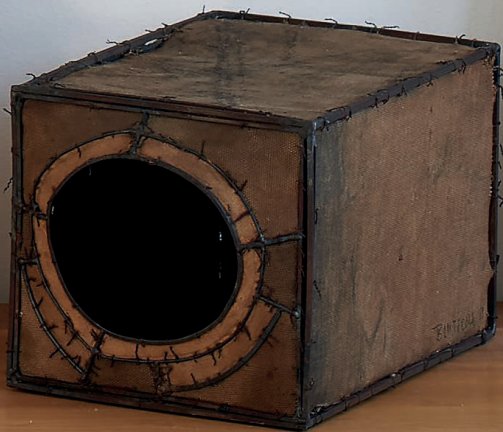
home were an escape from their artistic practices, implanted with different perspectives and modalities that were very much a counterpoint to their own individual styles. For example, Lee Bontecou's tactile canvas-covered steel untitled box was mounted over Kahn's desk for decades, and notably used as the family's secret piggybank after several burglaries at their Stuyvesant Square walk-up apartment. Georgia



O'Keeffe's strikingly monochromatic *Autumn Leaf with White Flower* hung for several years welcoming guests in the living room. Kahn enthusiastically shared with O'Keeffe the story of collecting the work following a successful solo show, and O'Keeffe called him a "silly man" for such a purchase.

Even those artists represented in the collection of different generations, who the couple did not

know in actuality, were referred to by Mason as "those whom I would have liked to befriend." This poetic sentiment underscores the primary focus of Mason and Kahn's very personal collection of art – exhibiting on their walls long lives well lived amongst family and friends, who also happen to be among the most influential artists of twentieth-century American art.



THE HOFMANN SCHOOL

In 1947, after enlisting in the U.S. Navy and a short period of study with Stuart Davis at The New School, Wolf Kahn enrolled in the Hans Hofmann School of Fine Arts. A fellow German speaker, Kahn soon became the heavily-accented Hofmann's translator for the rest of the class, which he parlayed into tuition-free attendance as the class monitor at summer school in Provincetown, Massachusetts. His classmates included Larry Rivers, Jane Freilicher and Nell Blaine.

Kahn studied under Hofmann for another eighteen months, later reflecting on his studies, "The most useful idea...has been...that there is such a thing as formal *control*, and that any influence is legitimate as it helps the artist gain it...accidental processes are often superior to willed ones, but still, the framework in which one works is formal intentionality."



**HANS HOFMANN
(1880-1966)**

Untitled

stamped with the Estate of Hans Hofmann stamp and numbered 'M-0933/398' (on the backing board)

India ink on paper
11 x 8½ in. (27.9 x 21.6 cm.)
Drawn in 1942.

\$4,000-6,000

[Live Sale, 18 May 2021](#)



HANS HOFMANN (1880-1966)

Bouquet

signed and dated 'Hans Hofmann 38' (lower right)

watercolor, ink and gouache on paper

22¾ x 31½ in. (57.8 x 79.7 cm.)

Executed in 1938.

\$30,000-50,000

Live Sale, 18 May 2021

Hofmann's *Bouquet* was originally acquired in 1943 by Emily Mason's aunt, Margaret T. Jennings, also an artist who had studied at the Hofmann School.

“The most important thing
that Hofmann transmitted to
his students is this idea of art
being something that fills your
whole life...”

—Wolf Kahn

813 BROADWAY & THE HANSA GALLERY

In 1951, Wolf Kahn moved back to New York after attaining a B.A. from the University of Chicago. He rented a loft at 813 Broadway near Union Square, where he and Emily lived until 1965 and which he kept as his studio until 1995.

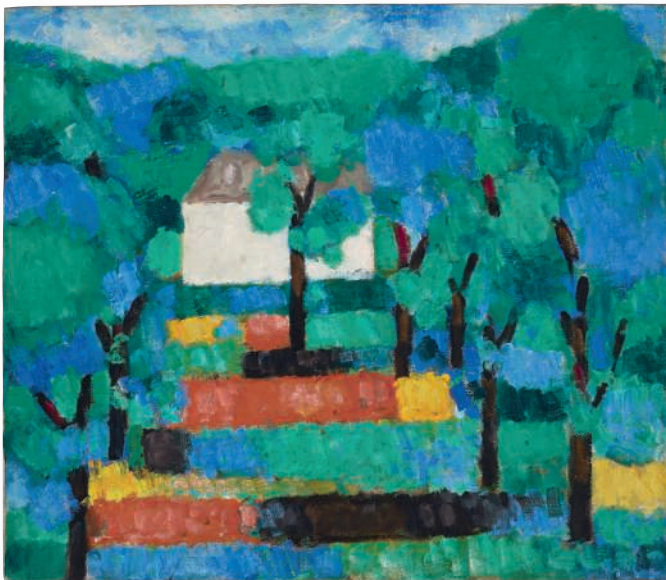
Working with fellow Hofmann students John Grillo, Lester Johnson, Jan Müller and Felix Pasilis, Kahn organized the 813 Broadway Exhibition, named after his new live/work space. This exhibition gave rise to the Hansa Cooperative Gallery at 70 East 12th Street, where Kahn had

his first critically-acclaimed solo show in 1953.

Artist Fairfield Porter, who soon after became a personal friend, reviewed the show for *Art News*: “the excellence of this first exhibition of energetic, sometimes wild and always genial [works] comes as no surprise. Everything is first-rate...Probably Kahn started with the same happy pleasure in color and light that delighted the Post-Impressionists, and so he studied these things very hard, with an unusually successful result.”

“His color sense continues to resonate in the back of my mind.”

—Wolf Kahn about Jan Müller



JAN MÜLLER (1922-1958)

Untitled (White House, Provincetown)

oil on canvas
13 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (35.2 x 41 cm.)
Painted circa 1955.

\$8,000-12,000

Live Sale, 18 May 2021

JOHN GRILLO (1917-2014)

Untitled

signed and dated 'Grillo '52' (lower left)
charcoal, oil and printed paper collage
on paper

Image: 12 x 8 in. (30.5 x 20.3 cm.)

Sheet: 14 $\frac{3}{4}$ x 12 in. (37.5 x 30.5 cm.)

Executed in 1952.

\$1,500-2,000

Online Sale, 6-20 May 2021



FELIX PASILIS (B. 1922)

White Flower Pot

signed and dated 'Felix Pasilis 56'
(upper right)
oil on canvas

23 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (60.6 x 56.2 cm.)

Painted in 1956.

\$1,500-2,000

Online Sale, 6-20 May 2021



ALICE TRUMBULL MASON'S ARTIST CIRCLE

Emily Mason was raised in New York City amidst the avant-garde artist circle of her mother Alice Trumbull Mason's friends and peers. When Emily was growing up, she would accompany her mother to events at, for example, the Eighth Street Club, where fellow attendees included Jackson Pollock, Lee Krasner, Franz Kline, Robert Motherwell and Helen Frankenthaler. Alice's artworld friends also notably included Gertrude Stein and Alice B. Toklas, Piet Mondrian and Joan Miró, who had a studio next door to hers in the 1940s.

Alice Trumbull Mason had studied under Arshile Gorky at the Grand Central School of Art in 1927-28, and soon after began her life-long focus on pure abstraction in her art. She was notably among the founding members of the American Abstract Artists group in 1936, alongside artists including Josef Albers, Ilya Bolotowsky, Byron Browne, George L.K. Morris and Charles Green Shaw. She and Albers maintained an active correspondence regarding the promotion of the AAA as well as activism against discrimination within art institutions.

“We look for nothing mystical or dreamlike but the magic in the work itself.”

—Alice Trumbull Mason



JOSEF ALBERS (1888-1976)

Aussicht (Viewing)

signed, titled and dated 'Aussicht
Albers 33' in pencil

linoleum cut, on laid *Japon* paper

Image: 8½ x 10½ in. (21.6 x 25.7 cm.)

Sheet: 14 x 18¾ in. (35.6 x 47.9 cm.)

Executed in 1933. From the edition
of approximately 20. Printed by Pan-
Presse Felsing, Berlin.

\$3,000-5,000

Online Sale, 6-20 May 2021

ROBERT MOTHERWELL (1915-1991)

The Blue Wall

signed with the artist's initials and dated 'RM 77' (lower right)

acrylic, charcoal and graphite on paper
11 x 13¾ in. (27.9 x 34.9 cm.)

Executed in 1977.

\$30,000-50,000

Live Sale, 18 May 2021



JOAN MIRÓ (1893-1983)

La Femme aux bijoux

signed and numbered '73/75 Miró' in pencil
aquatint in colors with carborundum, on
Mandeure rag paper

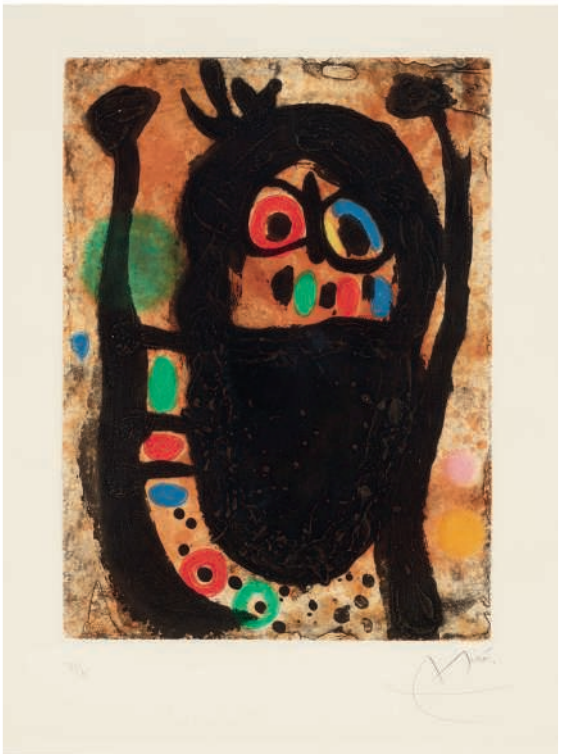
Image: 18¾ x 13½ in. (46.7 x 34.3 cm.)

Sheet: 29¾ x 23 in. (75.3 x 58.4 cm.)

Executed in 1968. This work is number 73 from
the edition of 75. Published by Maeght Éditeur,
Paris.

\$12,000-18,000

Online Sale, 6-20 May 2021





Detail of Lot 10.

PROVINCETOWN & THE AVERY FAMILY

Wolf Kahn and Emily Mason met in 1956 at The Artists' Club in New York. Their immediate strong attraction led to spending the summer together in Provincetown, Massachusetts.

In Provincetown, Kahn and Mason spent time with Mark Rothko and Milton and Sally Avery, friends of Alice Trumbull Mason with whom Emily spent time during her childhood. As Emily fondly reflected, "My friend March Avery, Milton Avery's daughter, and I attended The Little Red Schoolhouse together. We decided we would have a gallery...and that one of

us was going to become a sculptor and the other, a painter. But here we are, both painters."

On Cape Cod, Kahn went out painting with Milton Avery and admired the elder artist's commitment and confidence in his prolific painting practice. The Avery and Kahn families would remain close over the following decades. In 1983 Kahn wrote an article for the *Art Journal* entitled "Milton Avery's Good Example," praising, "If Avery was ever ambitious...it never showed except in his deep commitment to the act of painting."

"To me, Avery wasn't anywhere near abstract. It's just that he got simpler. He was trying to simplify his field of vision, and I'm very much in sync with him in that respect."

—Wolf Kahn

MILTON AVERY (1885-1965)

Interior with Yellow Lamp

signed and dated 'Milton/Avery 1949' (lower right); signed again and inscribed '16 x 20' (on the reverse)
oil on canvasboard
15¾ x 19¼ in. (40 x 50.2 cm.)
Painted in 1949.

\$120,000-180,000

Live Sale, 18 May 2021



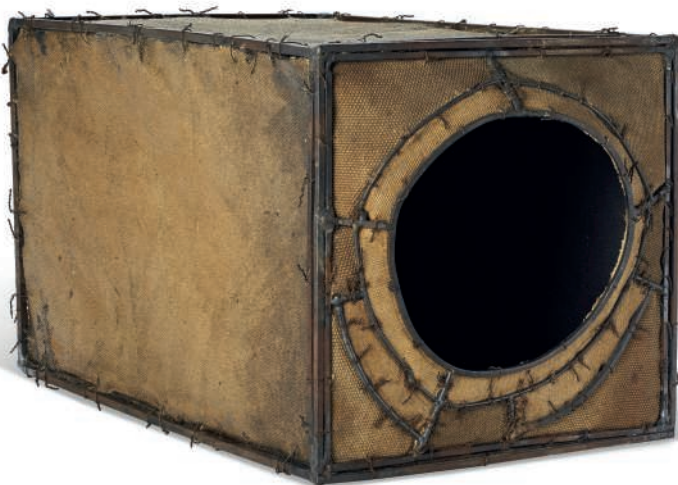
STUDY ABROAD WITH LEE BONTECOU

In the fall of 1956, following her studies at The Cooper Union and her summer in Provincetown with Wolf Kahn, Emily Mason set off for Venice to attend the Accademia delle Belle Arti on a Fulbright scholarship. Italy is where Mason first developed her technique of thinning oil paint with turpentine to the extent that it could be poured and layered in varied degrees of translucency. Venice was also where Mason and Kahn married in 1957 after he followed her abroad. The two shared a studio on the Giudecca before returning to New York in 1959.

The artist Lee Bontecou was among Emily's fellow Fulbright scholars in Italy. Mason shared a room with Bontecou during their sail across the Atlantic and the two became close friends. Kahn and Mason acquired two of Bontecou's 1959 works directly from the artist. The pieces date from the year Bontecou first explored blackened voids within her welded metal sculptures as well as presentation of her three-dimensional works on the wall.

“I liked the freedom the women [artists] had in those days...the freedom to find their own style, their own voice.”

—Emily Mason



LEE BONTECOU (B. 1931)

Untitled

signed and dated 'BONTECOU 1959'
(on a side edge)
welded steel, canvas and wire
7 x 11½ x 7¼ in. (17.8 x 29.2 x 18.4 cm.)
Executed in 1959.

\$120,000-180,000

Live Sale, 18 May 2021



LEE BONTECOU (B. 1931)

Untitled

signed and dated 'BONTECOU 1959' (on the reverse)

welded steel, canvas and wire

6 $\frac{3}{4}$ x 9 $\frac{1}{2}$ x 5 in. (16.2 x 23.2 x 12.7 cm.)

Executed in 1959.

\$180,000-250,000

[Live Sale, 18 May 2021](#)

A SEMESTER AT BERKELEY

In 1960, Mason and Kahn traveled with their young daughter Cecily to the University of California at Berkeley, where Kahn taught as a visiting professor and exhibited a solo show. In addition to his own courses, Kahn also participated in group critiques with other painters, including Richard Diebenkorn and Nathan Oliveira. In California, he also formed a lasting friendship with Wayne Thiebaud.



RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 81' (lower left)

gouache and wax crayon on paper

15½ x 16⅞ in. (39.4 x 42.9 cm.)

Executed in 1981.

\$80,000-120,000

[Live Sale, 18 May 2021](#)

RICHARD DIEBENKORN (1922-1993)

Untitled

charcoal on paper
16¾ x 13¾ in. (42.5 x 34.9 cm.)
Drawn in 1958.

\$15,000-20,000

[Live Sale, 18 May 2021](#)



RICHARD DIEBENKORN (1922-1993)

Combination, from *Clubs and Spades*

signed, dated and annotated 'AP RD81' in pencil
aquatint in colors, on Arches paper
Image: 15½ x 13¾ in. (39.4 x 34 cm.)

Sheet: 30¾ x 24 in. (78.1 x 61 cm.)

Executed in 1981. This work is one of eleven artist's proofs aside from the edition of 40. Published by Crown Point Press, Oakland, California, with their blindstamp.

\$8,000-12,000

[Live Sale, 18 May 2021](#)







RICHARD DIEBENKORN (1922-1993)

Cups II

signed with the artist's initials and dated 'RD 57' (lower left); signed, titled and dated again 'R DIEBENKORN CUPS II 1957' (on the reverse)
oil on canvas
20½ x 23⅞ in. (52.1 x 60.6 cm.)
Painted in 1957.

\$500,000-700,000

Live Sale, 18 May 2021

opposite:
Detail of Lot 12.

**"I like the picture and I'm
glad you have it."**

—Richard Diebenkorn to Wolf Kahn,
November 1980

A Letter from Richard Diebenkorn to Wolf Kahn,

November 14, 1980

RICHARD DIEBENKORN
344 MAPLE DRIVE
SANTA MONICA, CALIF. 90402

11/14/80

Dear Wolf,

I thank you for your letter. It was good to hear from you.

I recognized the photo of a long-lost offspring at first glance and I was very pleased. But then as I continued to look I decided there was something wrong.

Not with the painting — but ^{with} the number of cups. I remembered it as having one cup. So I went thru my slide shoe-boxes and to my relief (I'm no longer embarrassed by these wrong remembrances) found a transparency labeled Cups II-1957.

Looking exactly like the one in your photograph. All of this is in partial answer to your question. "Somebody else" painted the extra cup. So much for authentication. I like the picture & I'm glad you have it.

2

But I have to let you down on the evaluation since I haven't heard of anything from this period on the market. But if you could have Knodler's you could see my show - which I would like.

I do have exactly the feelings you describe about early work. I find it eerie sometimes especially with pieces that I left shortly after they were done (yours I had on my wall at home for a year before sending it away).

I hope we can meet again sometime in the future. Calif. visit? The subject you brought up seems to me to bear further discussion but I'm too lazy a writer.

P.S. When I ~~next~~ next talk on the phone to Harry Rubin at K. I'll tell him you may be in

Best wishes,

Dick



WAYNE THIEBAUD (B. 1920)

Chocolate Pie

signed, dated and dedicated 'T.P for Wolf in friendship Thiebaud 1964' in pencil

woodcut, on laid paper

Image: 8¼ x 8¾ in. (21 x 22.2 cm.)

Sheet: 12 x 19 in. (30.5 x 48.3 cm.)

Executed in 1964. This work is a trial proof aside from the edition of ten published by Allan Stone Gallery, New York.

\$10,000-15,000

Live Sale, 18 May 2021

“for Wolf in friendship ♡ Thiebaud 1964”

WAYNE THIEBAUD (B. 1920)

Souvenirs of Cities

signed, dated and numbered '19/40 Thiebaud
1999' in pencil
etching, on *Chine collé* to Italian mouldmade
Tiepolo paper
Image: 14 x 11½ in. (35.6 x 28.3 cm.)
Sheet: 22½ x 19 in. (57.2 x 48.3 cm.)
Executed in 1999. This work is number 19 from
the edition of 40. Published by Arion Press, San
Francisco with the accompanying book *Invisible
Cities* by Italo Calvino with twelve illustrations
by the artist in letterpress on Mylar, signed in
pencil by the artist on the reverse of the title
page, number 300 of 400, with the original
metallic case.

\$3,000-5,000

Online Sale, 6-20 May 2021



NATHAN OLIVEIRA (1928-2010)

New Mexican Site

titled, inscribed, signed and dated 'NEW
MEXICAN SITE/To Emily/Love Nathan/N.
Oliveria 92' (lower edge)
monotype on paper
Image: 17½ x 21½ in. (44.5 x 54.6 cm.)
Executed in 1992.

\$2,000-3,000

Online Sale, 6-20 May 2021



“To Emily,
Love Nathan”

SUPPORTING CONTEMPORARIES

Throughout their long careers and years of collecting art, Wolf Kahn and Emily Mason supported the artists in the communities around them, collecting the artwork of friends and contemporaries they esteemed. For example, when interviewed in 1968, Kahn mentioned Edwin Dickinson as an American artist he admired, particularly citing how well he painted Wellfleet on Cape Cod, the subject of the work in his collection. When asked in 2000 who else he rated as a landscape painter these days, Kahn started his list with his friend Rackstraw Downes.

“When you see something stripped of its accidentals it seems like it’s there for all time...Edwin Dickinson does it when he paints Wellfleet.”

—Wolf Kahn



RACKSTRAW DOWNES (B. 1939)

Ventilation Tower under Renovation #1, Bermuda High

signed 'RACKSTRAW DOWNES,' dated '1997' and inscribed with title
(on a label affixed to the stretcher)

oil on canvas

11¾ x 23¼ in. (29.8 x 59.1 cm.)

Painted in 1997.

\$15,000-25,000

Live Sale, 18 May 2021

**EDWIN WALTER DICKINSON
(1891-1978)**

Marconi Ruin

signed 'E.W. Dickinson' (lower left edge); dated '1941' (lower left); inscribed 'So, Wellfleet' and signed and dated again (on the reverse)
oil on canvas
15¾ x 20¾ in. (40 x 52.7 cm.)
Painted in 1941.

\$12,000-18,000

[Live Sale, 18 May 2021](#)



**MORRIS COLE GRAVES
(1910-2001)**

Minnow

signed and dated 'Graves/'54' (upper left)
gouache and watercolor on paper
6 x 8¾ in. (15.2 x 22.2 cm.)
Executed in 1954.

\$10,000-15,000

[Live Sale, 18 May 2021](#)



COLLECTING PEERS AND EMERGING ARTISTS

The couple made a point of collecting the work of artist peers and emerging artists. Mason, for instance, collected in depth the work of fellow Bennington College alumna Pat Adams. Frank Stout was Mason and Kahn's neighbor in New York, who introduced them to the Brattleboro area of Vermont where they purchased their farm. Stout was one of the couple's closest friends, and they felt he was one of the most underrecognized artists of their time.

Mason and Kahn also promoted their students and studio assistants through acquisitions. For example, they acquired an early portrait by Kahn's student from The Cooper Union, Ellen Altfest, before she was represented by White Cube Gallery.



ELLEN ALTFEST (B. 1970)

Untitled

signed and dated 'Ellen Altfest July
1997' (on the overlap)
oil on canvas
8 x 8 in. (20.3 x 20.3 cm.)
Painted in 1997.

\$10,000-15,000

[Live Sale, 18 May 2021](#)

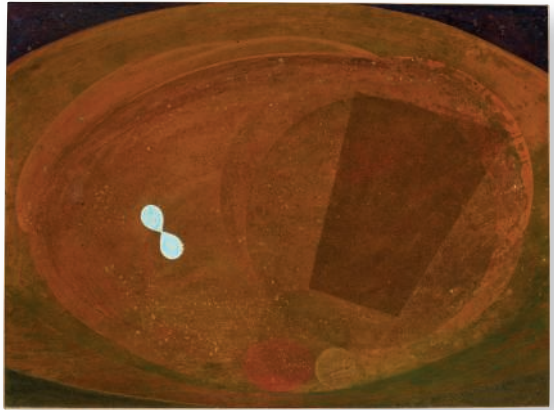
PAT ADAMS (B. 1928)

Pagan

signed, titled, dated and inscribed 'Pat Adams "Pagan" 1991 acrylic, sand on paper 22 $\frac{1}{8}$ x 29 $\frac{1}{8}$ in.' (on reverse)
acrylic and sand on paper mounted on canvas
22 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. (56.2 x 76.5 cm.)
Executed in 1991.

\$3,000-5,000

Online Sale, 6-20 May 2021



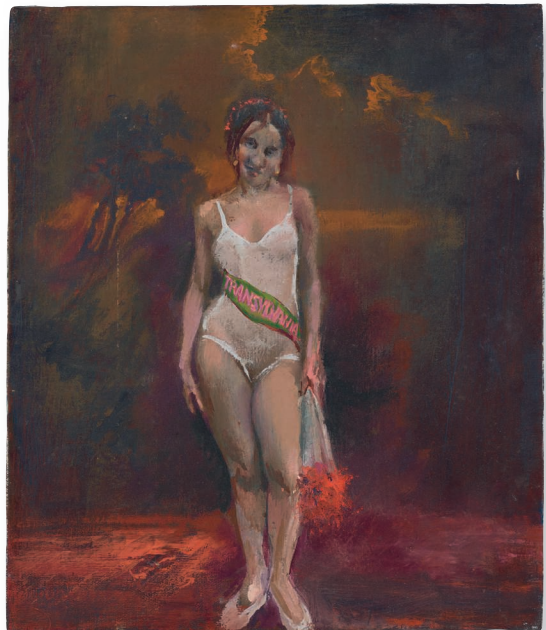
FRANK STOUT (1926-2012)

Miss Transylvania in a Bathing Suit

oil on canvas
14 x 12 in. (35.6 x 30.5 cm.)
Painted circa late 1970s.

\$300-500

Online Sale, 6-20 May 2021





HENRI MATISSE (1869-1954)

Vase de fleurs

signed and dated 'Henri Matisse 41' (lower left)

pen and India ink on paper

20¾ x 16 in. (52.6 x 40.5 cm.)

Drawn in 1941.

\$40,000-60,000

[Live Sale, 18 May 2021](#)

“THOSE WHOM I WOULD HAVE LIKED TO BEFRIEND”

While not personal friends of Emily Mason and Wolf Kahn, several other art figures that loomed large on their walls and in their minds provide insight into the development of their individual painting styles.

For example, like Henri Matisse, Mason refrained from illustrative linework to instead “suggest mass through line.” Kahn was intrigued by the way Giorgio Morandi created beauty from almost monochromatic tonal studies. He also admired how his still lifes brought each varied element together into a cohesive whole greater than the sum of its parts. Kahn was invited to visit Morandi in Bologna while he was in Italy as a young man, but was too self-conscious to accept and later regretted not pursuing the opportunity. In 1987, Kahn began collecting Morandi etchings, eventually amassing almost a dozen works.

“Of all the contemporary Italian artists, Morandi was most important to me, the only one who convinced me he knew the Italy I loved.”

—Wolf Kahn

GIORGIO MORANDI (1890-1964)

Natura morta

signed, dated, numbered and inscribed 'Al signor Luigi Mayno...
Giorgio Morandi 15/21 Morandi 1933'
in pencil
etching on *Chine collé* to wove paper
Image: 9¼ x 9 in. (23.6 x 23 cm.)
Sheet: 13½ x 21½ in. (34.3 x 54.3 cm.)
Executed in 1933. Printed circa 1939-49. This work is number fifteen from the edition of 21, Vitali's first state (of two). Published by Calcografia Nazionale, Rome.

\$18,000-25,000

Live Sale, 18 May 2021



Pierre Bonnard was also a major inspiration for both artists. For Kahn, his interest in Bonnard began during his time studying under Hofmann. Indeed, in his first major group show, curated by Clement Greenberg featuring 1947 Hofmann Provincetown students, Kahn's work was a painting of a wicker armchair in the style of Bonnard. A 1948 Bonnard retrospective at The Museum of Modern Art further influenced Kahn toward European Expressionism over Abstract Expressionism, and he openly acknowledged the influence of the French artist's approach to color and tapestry-like paintings, saying, "How could I make a secret of having been influenced by Bonnard? It's clearly visible in the paintings—the paintings give the game away." The same influence is also apparent in Mason's work; for instance Karen Wilkins has recently compared Mason's intriguing "constructions with color" with those of Bonnard as well as Claude Monet's Japanese bridge paintings.



PIERRE BONNARD (1867-1947)

Nature morte sur une table en terrasse

stamped with monogram (Lugt 3887; lower right)

gouache on paper

6⅞ x 11¼ in. (17.5 x 28.5 cm.)

\$15,000-25,000

[Live Sale, 18 May 2021](#)

PABLO PICASSO (1881-1973)

Groupe de trois femmes

signed and numbered '27/100 Picasso' in pencil

etching with drypoint, on Montval laid paper

Image: 6 $\frac{7}{8}$ x 5 in. (17.5 x 12.7 cm.)

Sheet: 15 $\frac{7}{8}$ x 11 $\frac{1}{8}$ (40.3 x 28.3 cm.)

Executed in 1923. This work is number 27 from the edition of 100 (there were also fifteen artist's proofs). Published by Marcel Guiot, Paris, 1929.

\$12,000-18,000

Online Sale, 6-20 May 2021



GEORGES BRAQUE (1882-1963)

Composition (Nature morte aux verres)

signed and annotated 'HC G Braque' in pencil

etching, on tinted Arches paper

Image: 13 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (346 x 210 mm.)

Sheet: 22 $\frac{1}{4}$ x 15 $\frac{1}{8}$ in. (565 x 384 mm.)

Executed in 1912. This work is a *hors-commerce* impression aside from the edition of 50. Published by Maeght Éditeur, Paris, 1950.

\$8,000-12,000

Online Sale, 6-20 May 2021



“the first artist I felt I
understood completely”

—Wolf Kahn about
Georges Braque

LIVE AUCTION

18 MAY 2021

Detail of Lot 10. © 2021 Milton Avery
Trust / Artist Rights Society (ARS),
New York, NY





1

WOLF KAHN (1927-2020)

Orange at the Horizon

signed 'W Kahn' (lower left); signed again (lower right)
pastel on paper
29 x 40% in. (73.7 x 103.5 cm.)
Executed in 2012.

\$15,000-20,000



2

WOLF KAHN (1927-2020)

Down East Sunset I

signed 'W Kahn' (lower right); inscribed with title and
numbered and dated '#1997/144' (on the stretcher);
numbered and dated again (on the reverse)
oil on canvas
43 x 73 in. (109.2 x 185.4 cm.)
Painted in 1997.

\$50,000-70,000



3

EMILY MASON (1932-2019)

Aquifer

signed and dated 'Emily Mason 2010' (lower center)
oil on canvas
56 x 52 in. (142.2 x 132.1 cm.)
Painted in 2010.

\$10,000-15,000



4

EMILY MASON (1932-2019)

Untitled

signed and dated 'Emily Mason '58' (lower left)
oil on paper
19¼ x 26 in. (48.9 x 66 cm.)
Painted in 1958.

\$3,000-5,000



5

LEE BONTECOU (B. 1931)

Untitled

signed and dated 'BONTECOU 1959' (on the reverse)

welded steel, canvas and wire

6 $\frac{1}{8}$ x 9 $\frac{1}{8}$ x 5 in. (16.2 x 23.2 x 12.7 cm.)

Executed in 1959.

\$180,000-250,000



6

LEE BONTECOU (B. 1931)

Untitled

signed and dated 'BONTECOU 1959' (on a side edge)

welded steel, canvas and wire

7 x 11 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in. (17.8 x 29.2 x 18.4 cm.)

Executed in 1959.

\$120,000-180,000



7

GEORGIA O'KEEFFE (1887-1986)

Autumn Leaf with White Flower

oil on canvas

20 x 9 in. (50.8 x 22.9 cm.)

Painted in 1926.

\$3,000,000-5,000,000



8

HANS HOFMANN (1880-1966)

Bouquet

signed and dated 'Hans Hofmann 38' (lower right)
watercolor, ink and gouache on paper
22¾ x 31½ in. (57.8 x 79.7 cm.)
Executed in 1938.

\$30,000-50,000



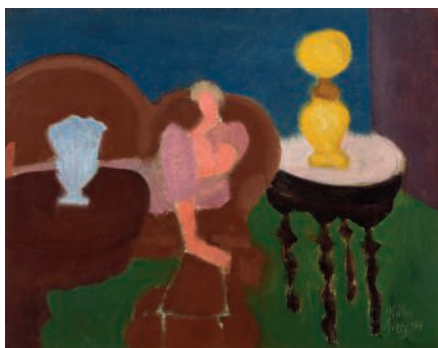
9

JAN MÜLLER (1922-1958)

Untitled (White House, Provincetown)

oil on canvas
13⅞ x 16⅞ in. (35.2 x 41 cm.)
Painted circa 1955.

\$8,000-12,000



10

MILTON AVERY (1885-1965)

Interior with Yellow Lamp

signed and dated 'Milton/Avery 1949' (lower right); signed
again and inscribed '16 x 20' (on the reverse)
oil on canvasboard
15¾ x 19¼ in. (40 x 50.2 cm.)
Painted in 1949.

\$120,000-180,000



11

RICHARD DIEBENKORN (1922-1993)

Untitled

signed with the artist's initials and dated 'RD 81' (lower
left)
gouache and wax crayon on paper
15½ x 16⅞ in. (39.4 x 42.9 cm.)
Executed in 1981.

\$80,000-120,000



12
RICHARD
DIEBENKORN
(1922-1993)

Cups II

signed with the artist's initials and dated 'RD 57' (lower left); signed, titled and dated again 'R DIEBENKORN CUPS II 1957' (on the reverse)
 oil on canvas
 20½ x 23¾ in. (52.1 x 60.6 cm.)
 Painted in 1957.

\$500,000-700,000



13
ROBERT MOTHERWELL (1915-1991)

The Blue Wall

signed with the artist's initials and dated 'RM 77' (lower right)
 acrylic, charcoal and graphite on paper
 11 x 13¾ in. (27.9 x 34.9 cm.)
 Executed in 1977.

\$30,000-50,000



14
WAYNE THIEBAUD (B. 1920)

Chocolate Pie

signed, dated and dedicated 'T.P for Wolf in friendship Thiebaud 1964' in pencil
 woodcut, on laid paper
 Image: 8¼ x 8¾ in. (21 x 22.2 cm.)
 Sheet: 12 x 19 in. (30.5 x 48.3 cm.)
 Executed in 1964. This work is a trial proof aside from the edition of ten published by Allan Stone Gallery, New York.

\$10,000-15,000



15

RICHARD DIEBENKORN (1922-1993)

Combination, from *Clubs and Spades*

signed, dated and annotated 'AP RD81' in pencil
aquatint in colors, on Arches paper
Image: 15½ x 13¾ in. (39.4 x 34 cm.)

Sheet: 30¾ x 24 in. (78.1 x 61 cm.)

Executed in 1981. This work is one of eleven artist's proofs
aside from the edition of 40. Published by Crown Point
Press, Oakland, California, with their blindstamp.

\$8,000-12,000



16

SHEILA HICKS (B. 1934)

Harem

wool, in artist's frame
9⅞ x 5 in. (23.2 x 12.7 cm.)
Executed in 1986.

\$5,000-7,000



17

**MORRIS COLE GRAVES
(1910-2001)**

Minnow

signed and dated 'Graves/'54' (upper
left)
gouache and watercolor on paper
6 x 8¾ in. (15.2 x 22.2 cm.)
Executed in 1954.

\$10,000-15,000



18

**EDWIN WALTER DICKINSON
(1891-1978)**

Marconi Ruin

signed 'E.W. Dickinson' (lower left
edge); dated '1941' (lower left);
inscribed 'So, Wellfleet' and signed
and dated again (on the reverse)
oil on canvas
15¾ x 20¾ in. (40 x 52.7 cm.)
Painted in 1941.

\$12,000-18,000



19

**RACKSTRAW DOWNES
(B. 1939)**

*Ventilation Tower under
Renovation #1, Bermuda High*

signed 'RACKSTRAW DOWNES,'
dated '1997' and inscribed with title
(on a label affixed to the stretcher)
oil on canvas
11¾ x 23¼ in. (29.8 x 59.1 cm.)
Painted in 1997.

\$15,000-25,000



20

GEORGE RICKEY (1907-2002)

Two Lines Leaning Bronze

incised with the artist's signature, number and date '2/3 Rickey 1980-1995' (on the base)

bronze

21 x 18 x 5 in. (53.3 x 45.7 x 12.7 cm.)

Executed in 1980-1995. This work is number two from an edition of three.

\$15,000-20,000



21

RICHARD DIEBENKORN (1922-1993)

Untitled

charcoal on paper

16¾ x 13¾ in. (42.5 x 34.9 cm.)

Drawn in 1958.

\$15,000-20,000



22

ELLEN ALTFEST (B. 1970)

Untitled

signed and dated 'Ellen Altfest July 1997' (on the overlap)

oil on canvas

8 x 8 in. (20.3 x 20.3 cm.)

Painted in 1997.

\$10,000-15,000



23

HANS HOFMANN (1880-1966)

Untitled

stamped with the Estate of Hans Hofmann stamp and numbered 'M-0933/398' (on the backing board)

India ink on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Drawn in 1942.

\$4,000-6,000



24

CHARLES DEMUTH (1883-1935)

Cyclamen

signed and dated 'C. Demuth ·1918-Feb-·' (lower center)
watercolor and pencil on paper
14 x 10 in. (35.6 x 25.4 cm.)
Executed in 1918.

\$50,000-70,000



25

HENRI MATISSE (1869-1954)

Vase de fleurs

signed and dated 'Henri Matisse 41' (lower left)
pen and India ink on paper
20¾ x 16 in. (52.6 x 40.5 cm.)
Drawn in 1941.

\$40,000-60,000



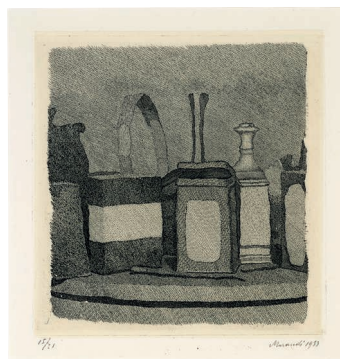
26

PIERRE BONNARD (1867-1947)

Nature morte sur une table en terrasse

stamped with monogram (Lugt 3887; lower right)
gouache on paper
6⅞ x 11¼ in. (17.5 x 28.5 cm.)

\$15,000-25,000



27

GIORGIO MORANDI (1890-1964)

Natura morta

signed, dated, numbered and inscribed 'Al signor Luigi Mayno... Giorgio Morandi 15/21 Morandi 1933' in pencil
etching on *Chine collée* to wove paper
Image: 9¼ x 9 in. (23.6 x 23 cm.)
Sheet: 13½ x 21½ in. (34.3 x 54.3 cm.)
Executed in 1933. Printed circa 1939-49. This work is number fifteen from the edition of 21, Vitali's first state (of two). Published by Calcografia Nazionale, Rome.

\$18,000-25,000

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