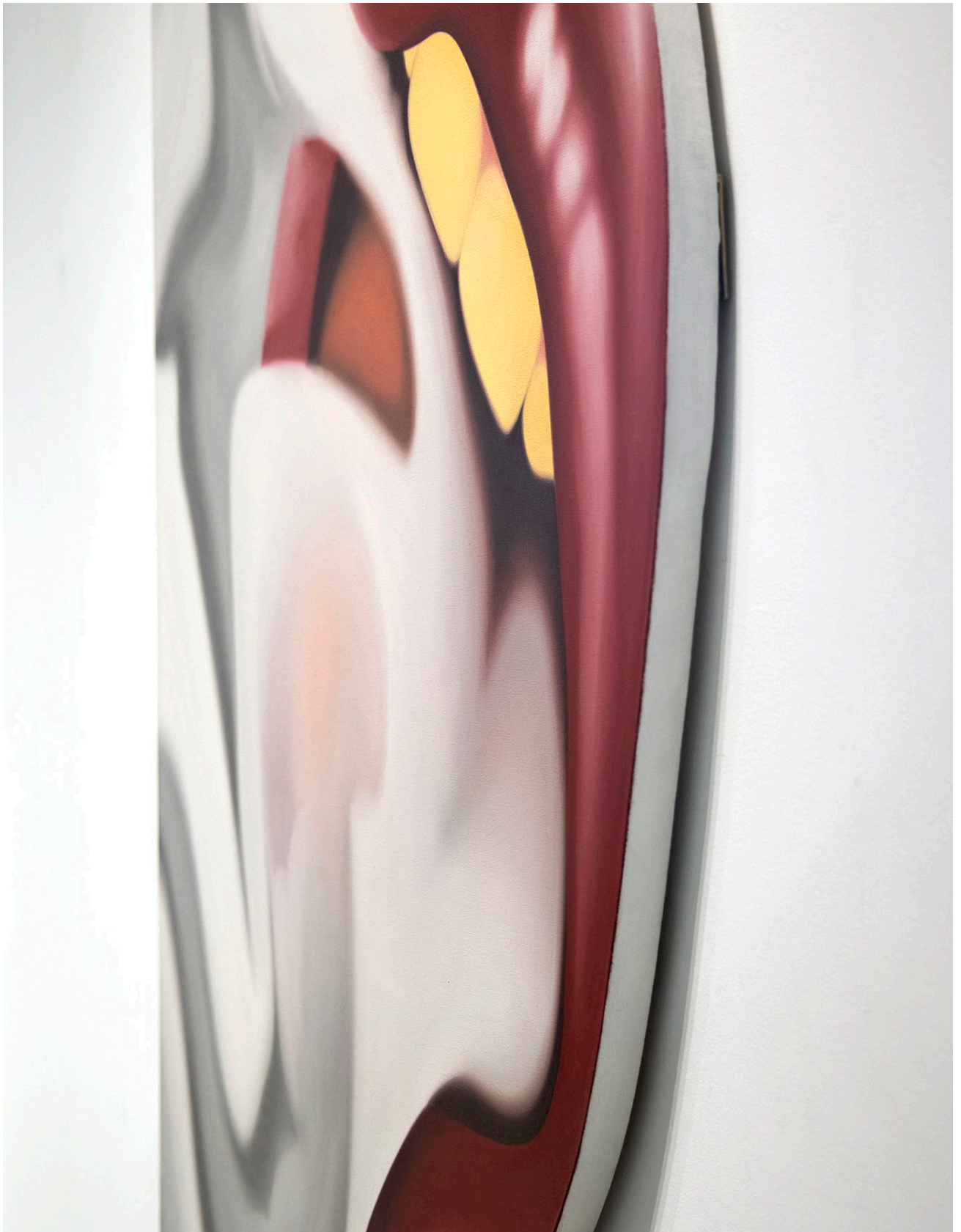


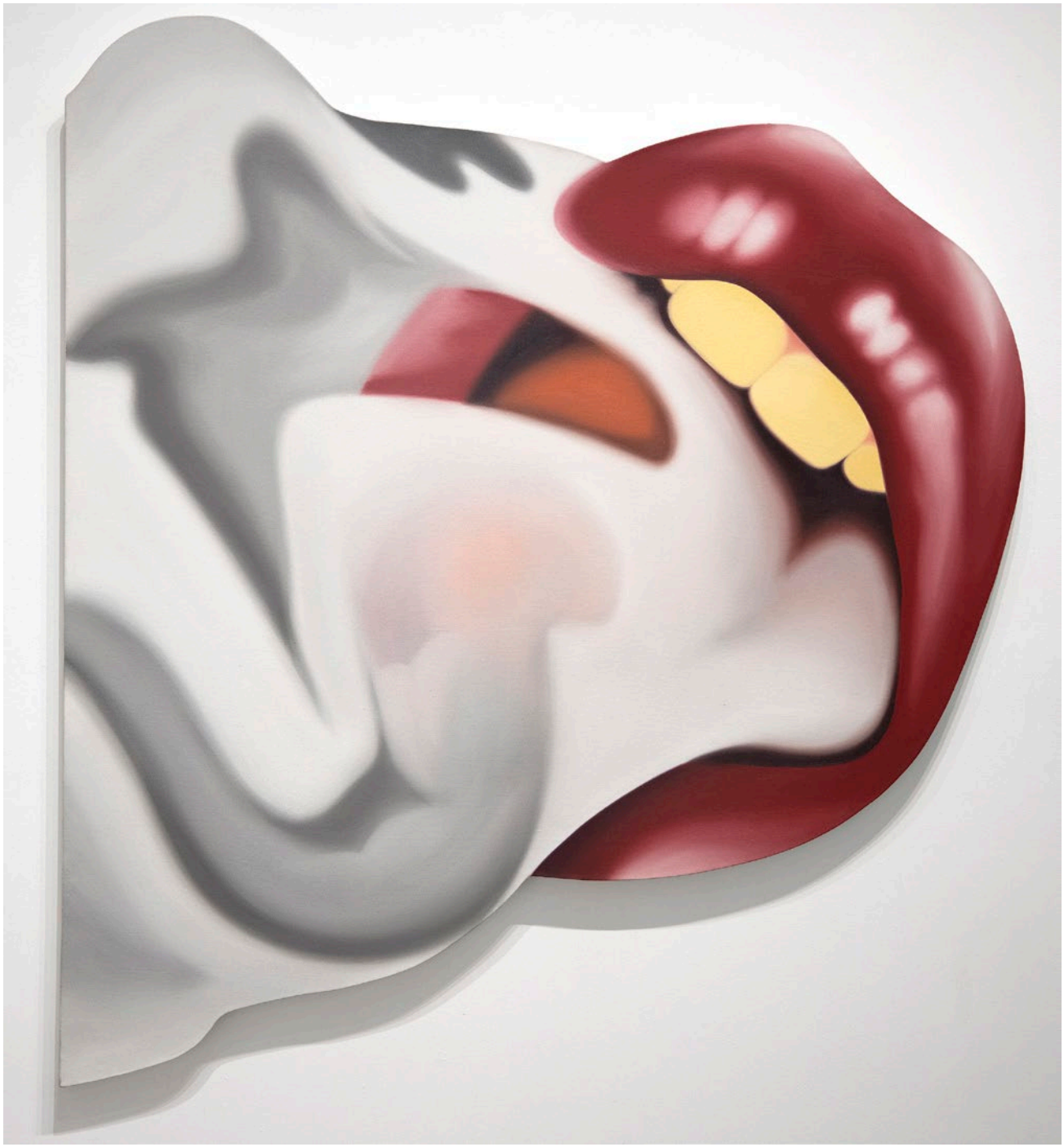
TOM  
WESSELMANN



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# TOM WESSELMANN (1931-2004)

*Smoker #21*

1975

Signed and dated on the overturn edge, "Wesselmann 75"  
oil on shaped canvas

74 ½ x 67 ½ in. (189.2 x 171.4 cm)



**WATCH VIDEO**

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## PROVENANCE

Estate of the Artist

Robert Miller Gallery, New York.

Private Collection, Japan (acquired from the above in 2006)

Private Collection of Yusaku Maezawa, Japan (acquired from the above in 2012)

Sotheby's, New York, Contemporary Art Evening Sale, 18 May 2017, lot 28

Private Collection

Heather James Fine Art

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## EXHIBITION

New York, Sidney Janis Gallery, *New Paintings by Tom Wesselmann*, April-May 1976, no. 9

# — IMPORTANT FACTS

- Apart from perceiving smoking as cool and chic, a painting such as *Smoker #21* is the consummate celebration of Wesselmann's abilities as a painter.
- Like all of Wesselmann's prodigious scaled artworks, *Smoker #21* has the commanding presence of an altarpiece.
- It was produced during long hours in his impressive Manhattan studio in Cooper Square, and the result is one of sultry dynamism, a painting that flaunts his graphic supremacy and potent realism varnished with his patented sex appeal flair.

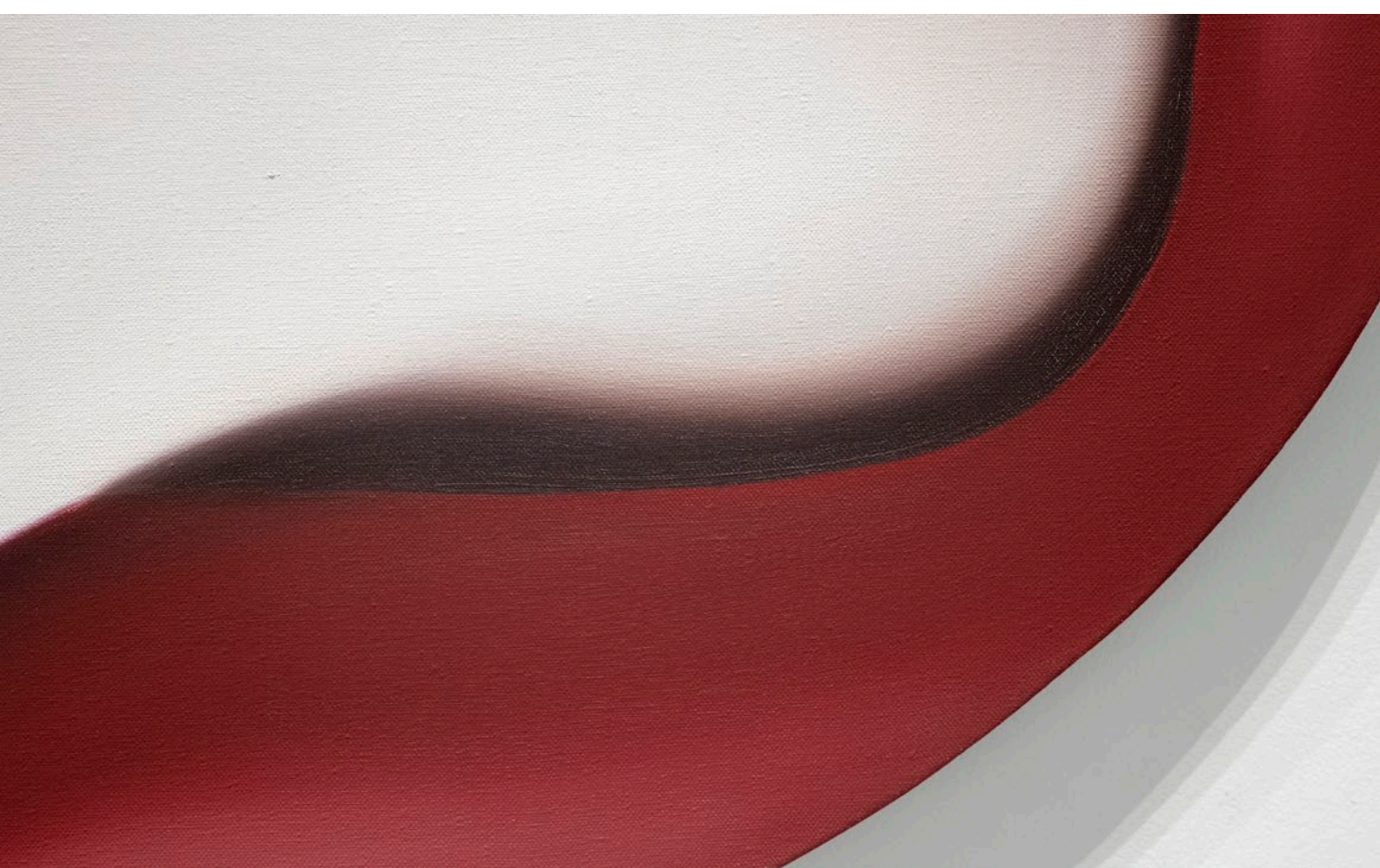
# DETAIL IMAGES











# MARKET ANALYSIS

Tom WESSELMANN

## Statistical Analysis

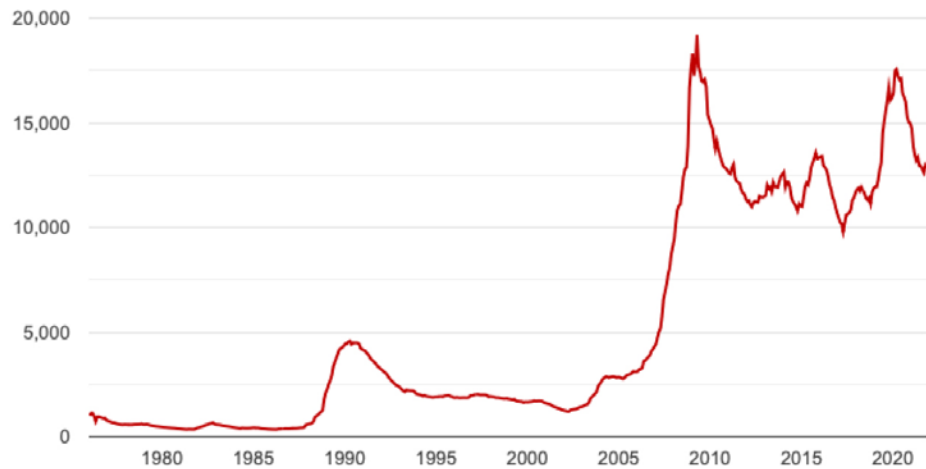
|                                 |          |
|---------------------------------|----------|
| Number of lots                  | 1685     |
| Change from<br>1/1976 - 11/2021 | +1182.5% |
| Compound Annual<br>Growth Rate  | 5.6      |

## Revaluation

|              |         |
|--------------|---------|
| Input value  | 0 USD   |
| Revalue date | 11/2021 |
| Revaluation  | 0 USD   |

Central 80%-USD (Nominal terms)

AMR | Art  
Market  
Research



Since 1976 Wesselmann's market has grown with a 5.6% annual rate of return.

*Bedroom Brunette with Irises* is among the largest works by the artist to come on to the market

Wesselmann conceived of this piece in 1988 and had it fabricated in 2004 just before his death in December of that year – it is among his last great works.

Wesselmann's female figures are among his most desirable and most sought-after subject matter

This piece has been in the same private collection since it was created.

# TOP WORKS SOLD AT AUCTION



*Great American Nude no. 48*  
1963

oil and collage on canvas, acrylic  
and collage on board, enameled  
radiator and assemblage  
84 x 106 in. (213.3 x 269.2 cm)

**Sold at Sotheby's New York:  
May 2008 for \$10,681,000**

*Smoker no. 9*  
1973

oil and Liquitex gesso on linen  
83 x 89 ½ in. (210.8 x 227.3 cm)

**Sold at Christie's New York:  
May 2008 for \$6,761,000**





# TOP WORKS SOLD AT AUCTION



*Smoker no. 17*

1973

oil on shaped canvas

96 x 131 in. (243.8 x 332.7 cm)

**Sold at Sotheby's New York:**

**May 2007 for \$5,864,000**

# COMPARABLE WORKS SOLD AT AUCTION



*Smoker #9*

1973

acrylic on linen

83 x 89 ½ in. (210.8 x 227.3 cm)

**Sold at Christie's New York:  
May 2008 for \$6,761,000**

*Smoker #17*

1975

oil on shaped canvas

96 x 131 in. (243.8 x 332.7 cm)

**Sold at Sotheby's New York:  
May 2007 for \$5,864,000**



# COMPARABLE WORKS SOLD AT AUCTION



*Smoker #5 (Mouth #19)*

1969

oil on shaped canvas

96  $\frac{7}{8}$  x 66  $\frac{1}{2}$  in. (246 x 168 cm)

**Sold at Sotheby's London:**

**March 2017 for \$4,703,900**



# WESSELMANN IN MUSEUM COLLECTIONS



**Museum of Modern Art  
New York**

*Smoker, 1 (Mouth, 12)*

1967

oil on canvas

108  $\frac{7}{8}$  x 85 in. (276.6 x 216 cm)

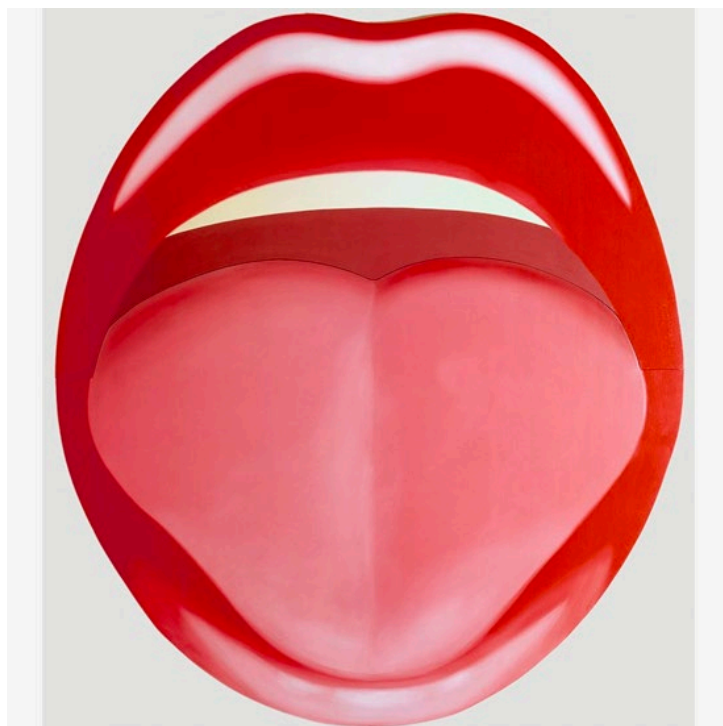
**Minneapolis Institute of Art**

*Expo Mouth #10*

1967

oil on canvas

119 x 106 $\frac{1}{2}$  in. (302.3 x 270.5 cm)



# WESSELMANN IN MUSEUM COLLECTIONS



**Crystal Bridges Museum of  
American Art, Arkansas**

*Smoker #9*

1973

acrylic on linen

83 x 89 ½ in. (210.8 x 227.3 cm)

**Cranbrook Art Museum  
Michigan**

*Smoker #18*

1975

oil on canvas

89 ¾ x 91 ¾ in. (227.9 x 23 cm)

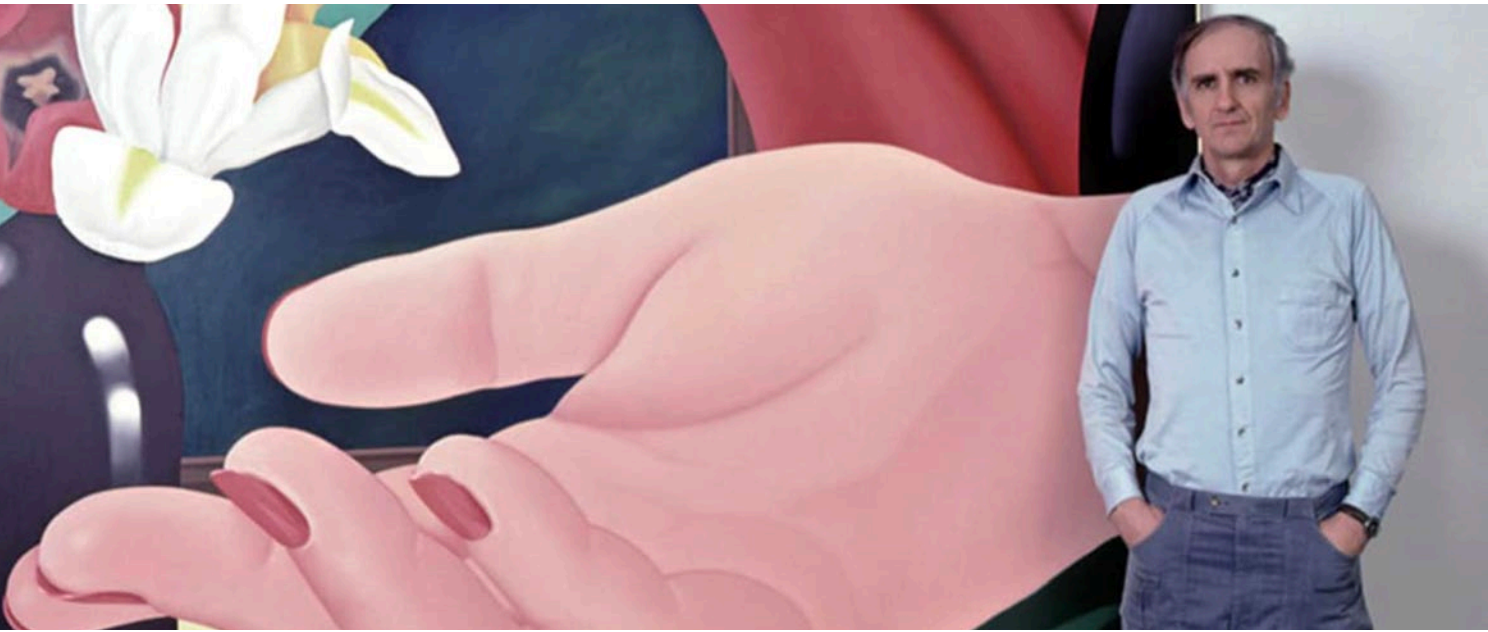


"The prime mission of my art, in the beginning, and continuing still, is to make figurative art as exciting as abstract art."

**Tom Wesselmann**



# HISTORY



Having unwittingly inserted himself into the Pop Art conversation with his *Great American Nude* series, Tom Wesselmann spent the rest of his career explaining that his motivation was not to focus excessively on a subject matter or to generate social commentary but instead, to give form to what titillated him most as beautiful and exciting. His disembodied *Mouth* series of 1965 established that an image did not have to rely on extraneous elements to communicate meaning. But it was his follow-up performances with the *Smoker* series and its seductive, fetish allure that raised his standing among true sybarites everywhere. Apart from perceiving smoking as cool and chic, a painting such as *Smoker #21* is the consummate celebration of Wesselmann's abilities as a painter. Enticed by the undulating smoke, Wesselmann took great pains to accurately depict its sinuous movements and observe the momentary pauses that heightened his appreciation of its sensual nature. Like all of Wesselmann's prodigious scaled artworks, *Smoker*

#21 has the commanding presence of an altarpiece. It was produced during long hours in his impressive Manhattan studio in Cooper Square, and the result is one of sultry dynamism – evocative, sensual, alluring, sleek, luscious, and perhaps, even sinister – a painting that flaunts his graphic supremacy and potent realism varnished with his patented sex appeal flair.

Tom Wesselmann expanded upon the success of his Great American Nudes by focusing on singular features of his subjects and began painting his Mouth series in 1965. In 1967, Wesselmann's friend Peggy Sarno paused for a cigarette while modeling for Wesselmann's *Mouth* series, inspiring his *Smoker* paintings. The wisps of smoke were challenging to paint and required Wesselmann to utilize photographs as source material to capture the smoke's ephemeral nature properly. The images below show Wesselmann photographing his friend, the screenwriter Danièle Thompson, as she posed for some of Wesselmann's source images.



Tom Wesselmann with his wife, Claire, and the in-progress "Great American Nude #37", 1962

