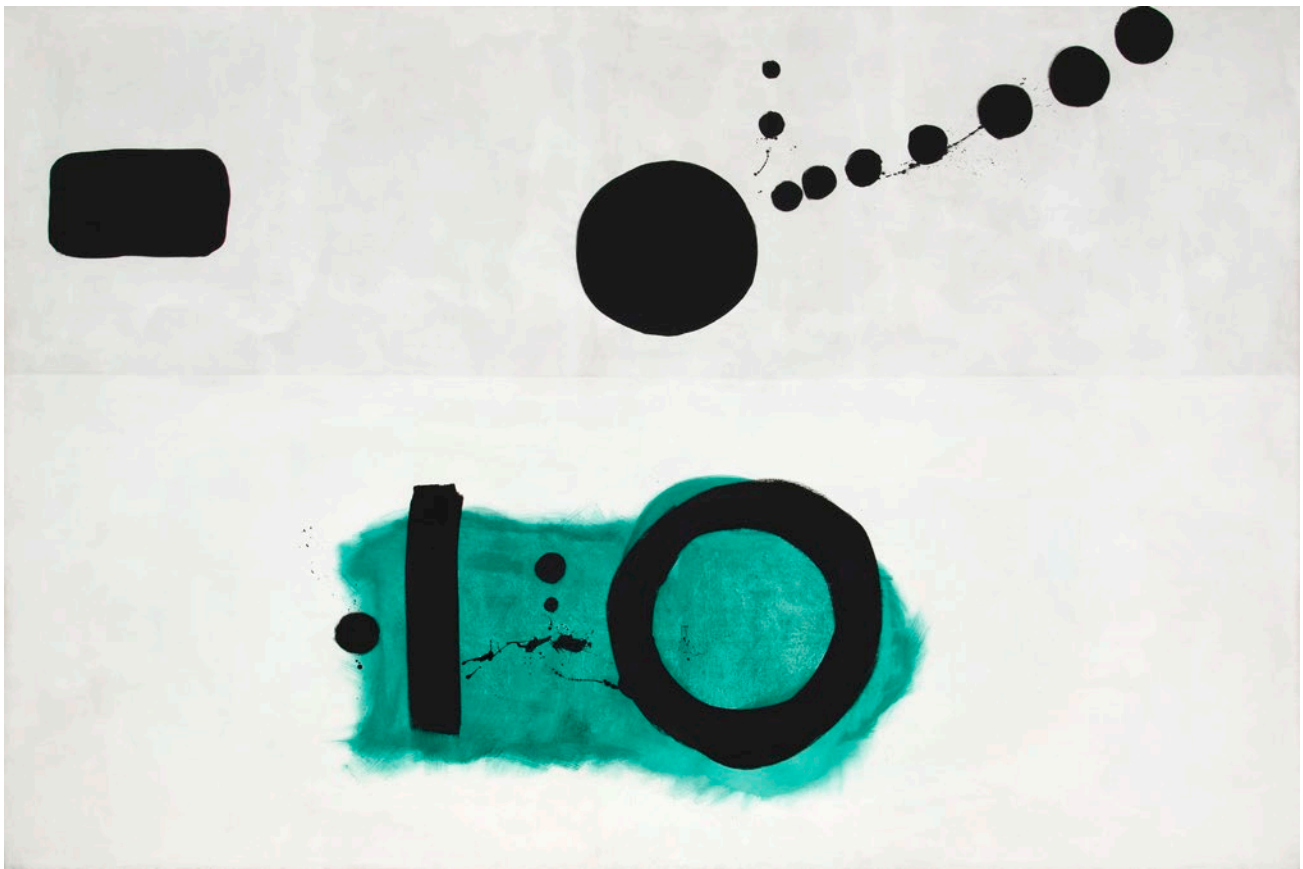
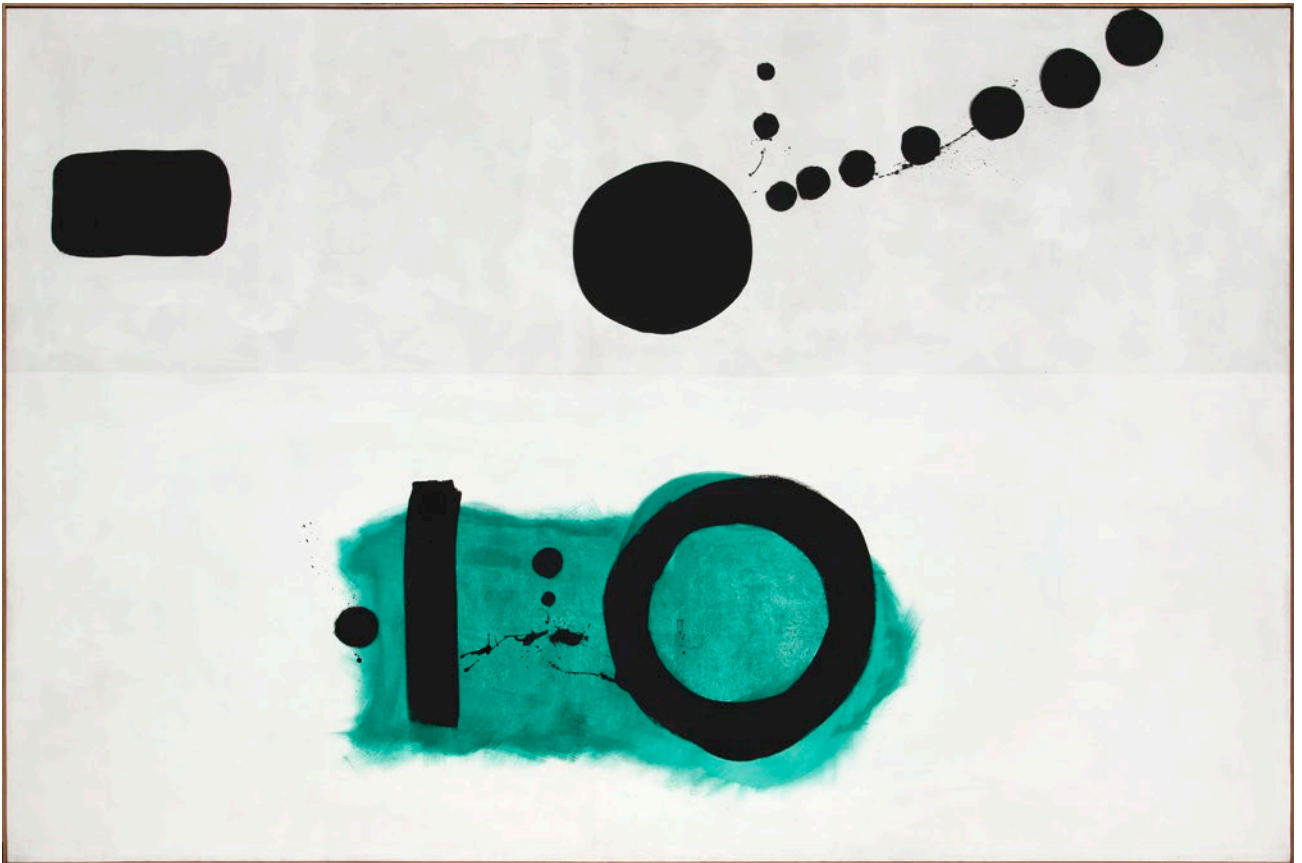


ADOLPH  
GOTTLIEB



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# ADOLPH GOTTLIEB (1903-1974)

## *Azimuth*

1965

Signed verso, "Adolph Gottlieb "Azimuth" 1965"

oil on canvas

95 ¾ x 144 ¼ in. (243.2 x 366.4 cm)



WATCH VIDEO

### PROVENANCE

The Adolph and Esther Gottlieb Foundation, New York

Private Collection, London

Pace Gallery, New York

The Collection of Mornton and Barbara Mandel, 1993

Sale: Christie's Post-War and Contemporary Art Day Sale, Featuring the Collection of Morton and Barbara Mandel, 2 Dec 2020, Lot 118

Private Collection, California

### EXHIBITION

New York, Marlborough-Gerson Gallery, *Adolph Gottlieb: Twelve Paintings*, February-March 1966.

Cambridge, Massachusetts Institute of Technology, Hayden Gallery, *Adolph Gottlieb*, May-June 1966.

The Arts Club of Chicago, *Recent Works of Adolph Gottlieb*, May-June 1967, p. 1 (illustrated).

Pittsburgh, Carnegie Institute, *1967 Pittsburgh International Exhibition*, October 1967-January 1968.

New York, Whitney Museum of American Art; New York, Solomon R. Guggenheim Museum; Washington D.C., The Corcoran Gallery of Art and Waltham, Rose Art Museum, *Adolph Gottlieb*, February-October 1968, p. 99 (illustrated).

Washington D.C., The Corcoran Gallery of Art; The Tampa Museum; The Toledo Museum of Art; The University of Texas at Austin, Archer M. Huntington Art Gallery; Flint Institute of Art; Indianapolis Museum of Art; Los Angeles County Museum of Art; Buffalo, Albright-Knox Art Gallery and The Tel Aviv Museum, *Adolph Gottlieb: A Retrospective*, April 1981-January 1983, p. 142 (illustrated).

New York, Knoedler Gallery, *Adolph Gottlieb: Horizontal Paintings*, January-February 1988.

### LITERATURE

J. Margold, "He Sees Twin Bill Part of Long Run," *Newsday*, 16 February 1968 (illustrated).

"You Should Pardon The Expressionism," *The Daily News*, 16 February 1968 (illustrated).

L. Alloway, "Melpomene and Graffiti," *Art International*, XII, April, 1968.

C. Andreae, "Adolph Gottlieb," *The Christian Science Monitor*, 23 July 1968 (illustrated).

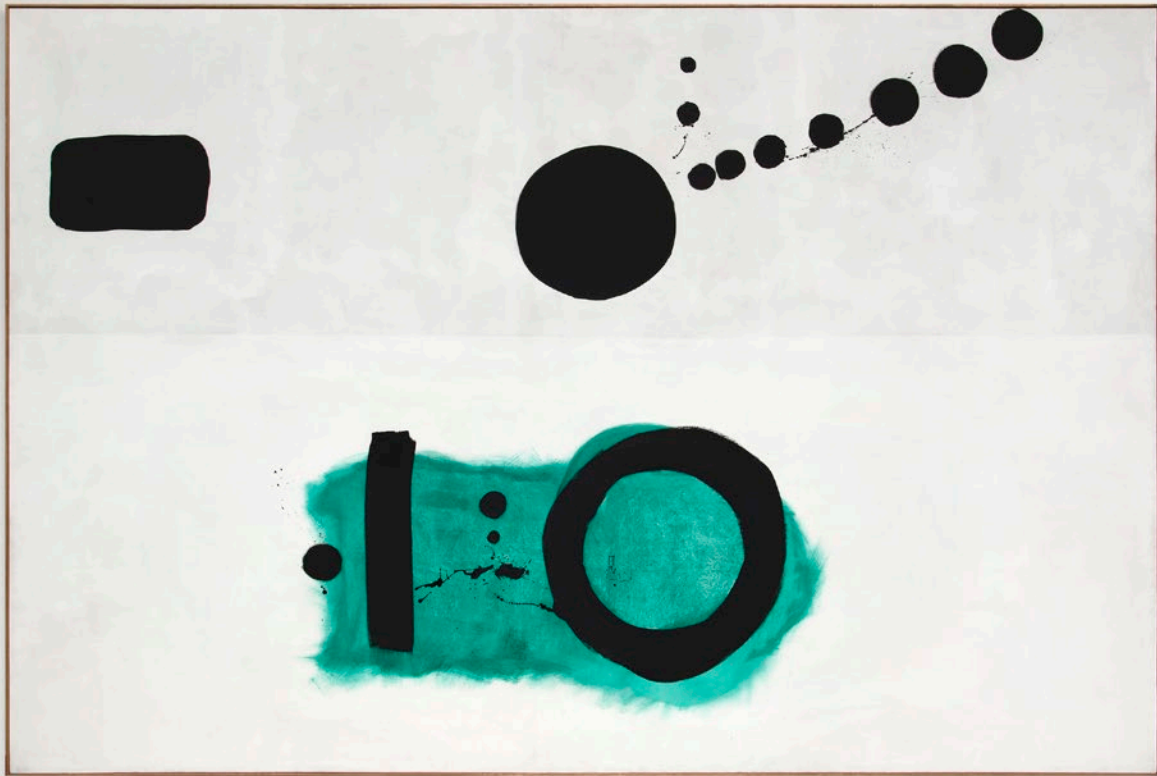
D. Fry, "IMA Hosts Show of Gottlieb Abstracts," *The Indianapolis Star*, 16 May 1982 (illustrated).

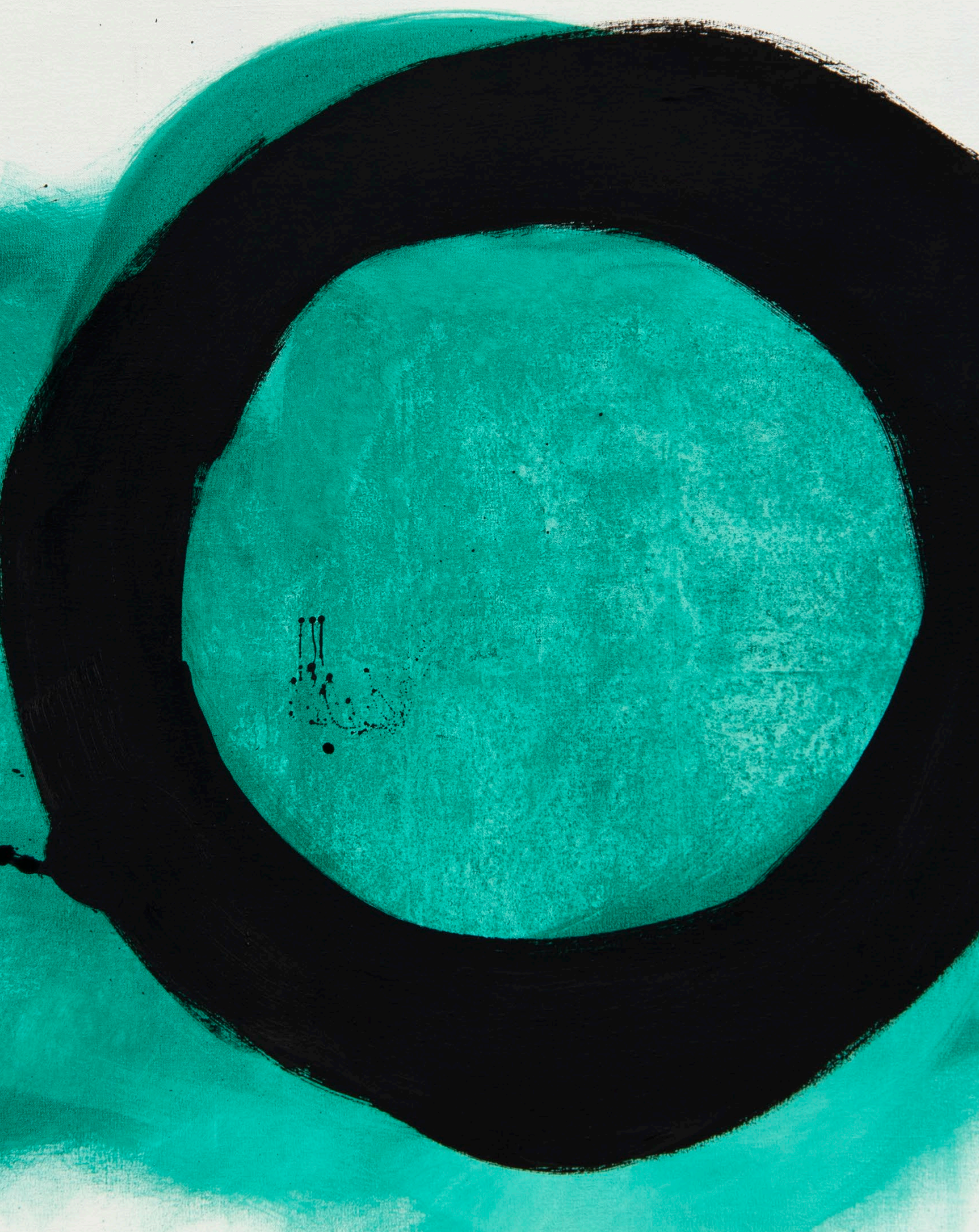
# — IMPORTANT FACTS

- *Azimuth* of 1965 has been characterized as resting between his Pictograph and Bursts works, but it clearly shares a strong affinity for his Imaginary Landscapes that evince referential zones delineating sky and ground.
- *Azimuth* was exhibited at the Whitney Museum of American Art in 1968 during Gottlieb's great retrospective, a simultaneous exhibition between the Guggenheim Museum and the Whitney in their only collaborative effort.
- The top 4 auction records for Gottlieb are held by works from his lauded Burst series, which he began in 1957. *Azimuth* emerged from both his Burst and Imaginary Landscape series, especially seen in the black graphic line and circle within a cyan puddle in the lower register. This painting hones the tense symmetry of the Burst series.

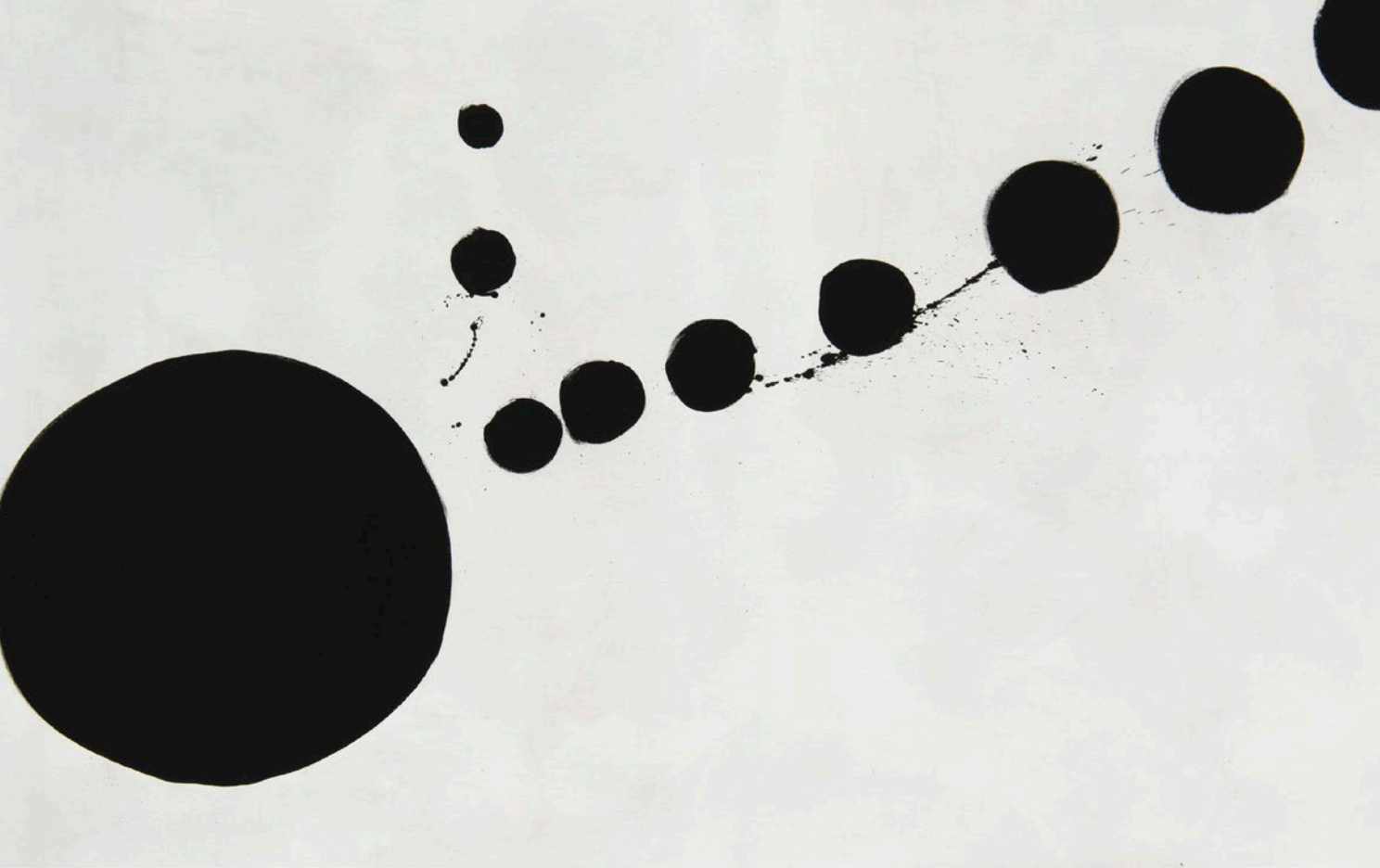


# DETAIL IMAGES









# MARKET ANALYSIS

Adolph GOTTIEB

## Statistical Analysis

Number of lots	444
Change from 1/1976 - 11/2021	+4646.4%
Compound Annual Growth Rate	8.6

## Revaluation

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

Central 80%-USD (Nominal terms)

AMR Art  
Market  
Research



The graph prepared by Art Market Research shows that since 1976, works by Gottlieb have increased at an 8.6% annual rate of return. 2019 is the peak of the artist's market thus far.

The record price for an Adolph Gottlieb painting at auction was set in 2009 when *Cool Blast* (1960) sold for over \$6,500,000. *Cool Blast* is an example of Gottlieb's iconic "Burst" imagery of circles and lines in dynamic dichotomy.

The top 4 auction records for Gottlieb are held by works from his lauded Burst series, which he began in 1957. *Azimuth* emerged from both his Burst and Imaginary Landscape series, especially seen in the black graphic line and circle within a cyan puddle in the lower register. This painting hones the tense symmetry of the Burst series.

*Azimuth* is an exceptionally monumental painting, even for an artist who produced large paintings. The only paintings sold at auction that match it in size are: *Trinity* (1962) in 2011 at 80 x 185 in., *Antipodes* (1959) also in 2011 at 89.5 x 182.9 in., and *Green turbulence* (1968) in 1989 at 94 x 157 in. *Antipodes* and *Green turbulence* exceeded auction estimates.

# TOP PAINTINGS SOLD AT AUCTION



*Cool Blast*

1960

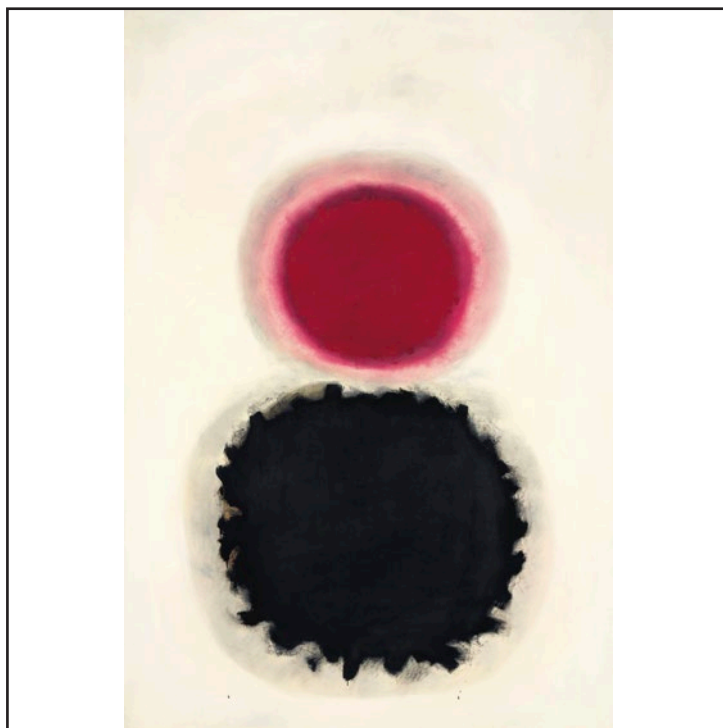
oil on canvas

90 x 70 in. (228.6 x 177.8 cm)

**Sold at Christie's New York:  
May 2008 for \$6,537,000**

*Bonac*  
1961  
oil and enamel on linen  
90 x 60 ¼ in. (228.6 x 153 cm)

**Sold at Christie's New York:  
November 2018 for \$4,812,500**





# TOP PAINTINGS SOLD AT AUCTION



*Transfiguration*

1958

oil on canvas

90 x 60 in. (177.8 x 152.4 cm)

**Sold at Christie's New York:  
November 2012 for 4,450,500**

*Green Over Black*  
1960  
oil on canvas  
90 ¼ x 59 ¾ in. (229.2 x 151.7 cm)

**Sold at Sotheby's New York:  
November 2016 for \$4,062,500**





# COMPARABLE PAINTINGS SOLD AT AUCTION



*Bastille Day*

1960

oil on canvas

48 x 72 in. (121.9 x 182.9 cm)

**Sold at Christie's New York:  
December 2020 for \$750,000**

Sold in the same auction from the same collection (The Collection of Morton and Barbara Mandel), though half the size of *Azimuth*, which accounts for a lower sale price – only \$60,000 less.

Earlier date of 1961, the same year as *Bonac*, the second highest auction record for Gottlieb, and only one year after *Cool Blast*, the record.

Uncharacteristic example as Gottlieb seldom makes obvious reference to a symbol embedded in cultural or national use. This work's title, stripes and red, white, and blue palette suggesting the French flag.

*Swing*

1970

oil on canvas

72 x 90 in. (177.8 x 228.6 cm)

**Sold at Sotheby's New York:  
May 2019 for \$1,820,000**

While smaller than *Azimuth*, *Swing* is a recent sale of a horizontal work. The painting achieved a higher price than *Azimuth* a year and a half later, at the peak of Gottlieb's market.

Auction records for Gottlieb date to early 1960s. This work from 1970 gives a better sense of how works later in the decade, like *Azimuth*, might fare.

*Swing* is also on a white background.



# GOTTLIB PAINTINGS IN MUSEUM COLLECTIONS



Los Angeles County Museum of Art

*Rolling II*

1961

oil on canvas

72  $\frac{11}{16}$  x 90  $\frac{11}{16}$  in. (184.4 x 230.1 cm)

Museum of Modern Art  
New York

*Above and Below, I*

1964-65

oil on canvas

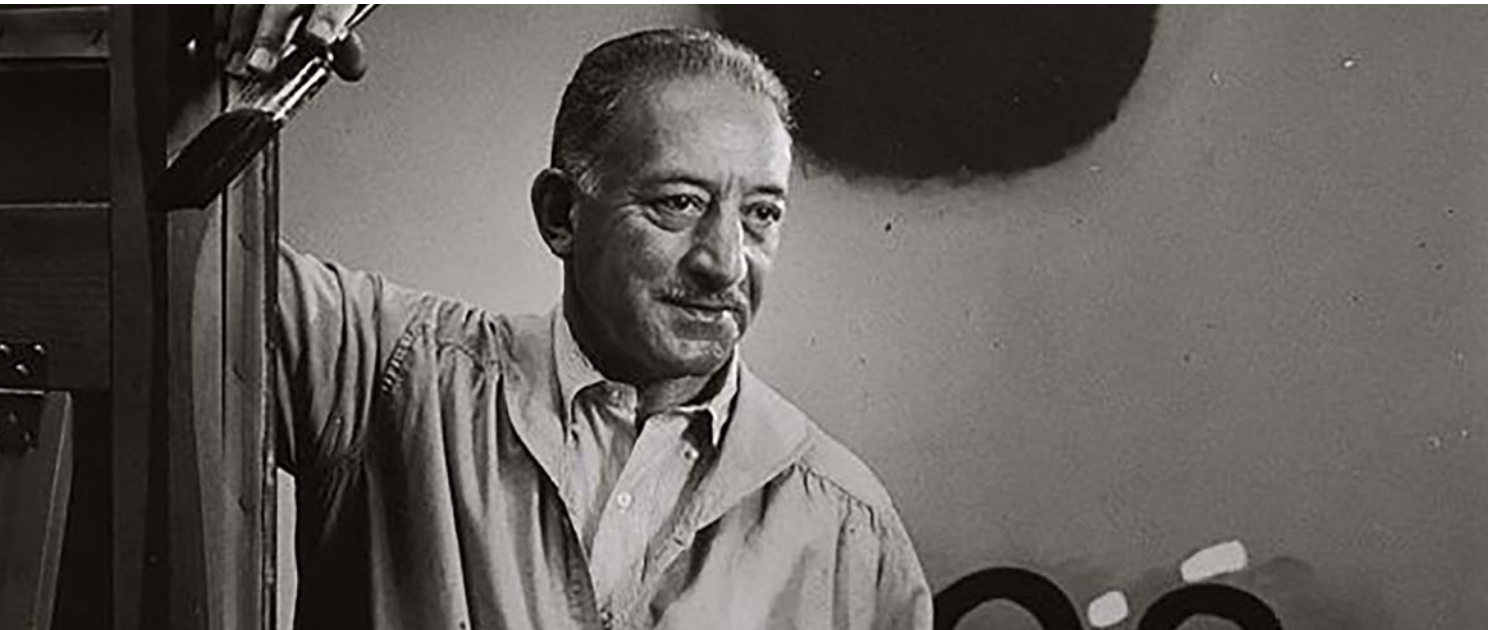
90 x 108 in. (220.5 x 274.3 cm)



“To us art is an adventure into an unknown world, which can be explored only by those willing to take the risks.”

**Adolph Gottlieb**

# HISTORY



Adolph Gottlieb at work in his studio circa 1965

Having spent a major part of his life by and on the sea, Adolph Gottlieb maintained a strong connection with nature. Yet, as much as the relationship between art, nature and experience is reflected in his work, Gottlieb emphasized that he was freed from the desire or need to transcribe that experience in traditional terms: "I never use nature as a starting point. I never abstract from nature I never consciously think of nature when I paint." Unhindered by nature as the dominant force, his principal concern was one of self-discovery and the world of highly personal reflections. It is the ability to embrace the psychological manifestations of color and form and to express inner forces rather than being a reflection of experience or ideas.



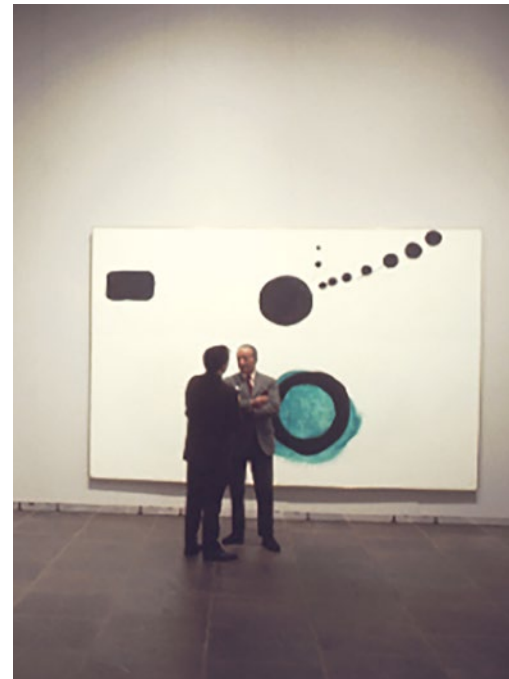
That relationship with nature and real-world experience is especially relevant when discussing Gottlieb's oeuvre. In particular, after 1951, he shows a consistent curiosity about figure-ground relationships that suggests a horizon line. *Azimuth* of 1965 has been characterized as resting between his *Pictograph* and *Bursts* works, but it clearly shares a strong affinity for his *Imaginary Landscapes* that evince referential zones delineating sky and ground. That said, *Azimuth*, is not a painting comfortably categorized. As a man devoted to sailing, Gottlieb clearly recognized that the pictographic elements in the upper zone suggested navigational and astronomical references that are well known to the sport. (*Azimuth*, for those who do not know is the point where a vertical circle passes through a given heavenly body and intersects the horizon.)

Irving Sandler, author of the trail blazing *Triumph of American Painting* had a difficult time defining Gottlieb. Was he an action painter or color field painter? Most do not think of Gottlieb as a master



Adolph Gottlieb in his 23rd Street Studio

Adolph Gottlieb at the Whitney Museum with Stewart Kranz, standing in front of *Azimuth*, 1968



colorist but *Azimuth* — though a study in color restraint — clearly illustrates that he is. In upper zone, a single rectilinear patch and a circular painted in black upon the blank canvas and below, accompanying pictographic forms laid upon a phthalo green stain. It is a painting that demonstrates that the properties of color can rule the physical mystery of shape and that in the absence of color, forms can float untethered, and without restraint upon a vast emptiness.

*Azimuth* was exhibited at the Whitney Museum of American Art in 1968 during Gottlieb's great retrospective, a simultaneous exhibition between the Guggenheim Museum and the Whitney in their only collaborative effort.

Adolph Gottlieb  
*Counterpoint*, 1966, oil on canvas, 48 x 72 in.

