

WAYNE THIEBAUD



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WAYNE THIEBAUD (1920-2021)

The Riverhouse

Signed upper right, "Thiebaud 01" and verso "Thiebaud 2001/2005"
2001/2005

oil on canvas

18 x 35 ¾ in. (45.7 x 90.8 cm)



WATCH VIDEO

PROVENANCE

Jonathan Novak Contemporary Art, acquired directly from the artist
Private Collection, acquired from the above

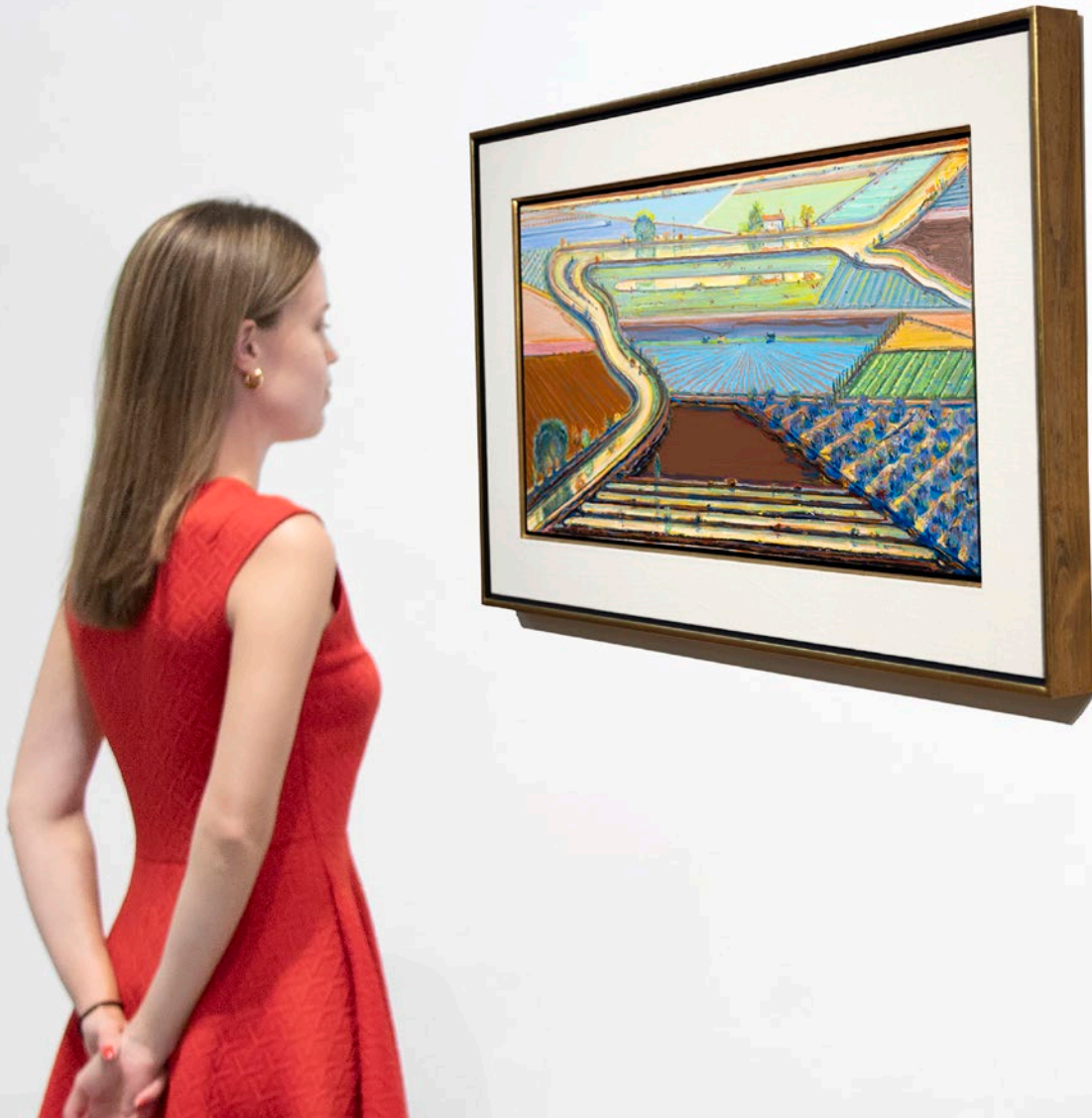
LITERATURE

Rubin S. G., 2007, *Delicious : The Life & Art of Wayne Thiebaud*, Chronicle Books, ill. Pg. 18

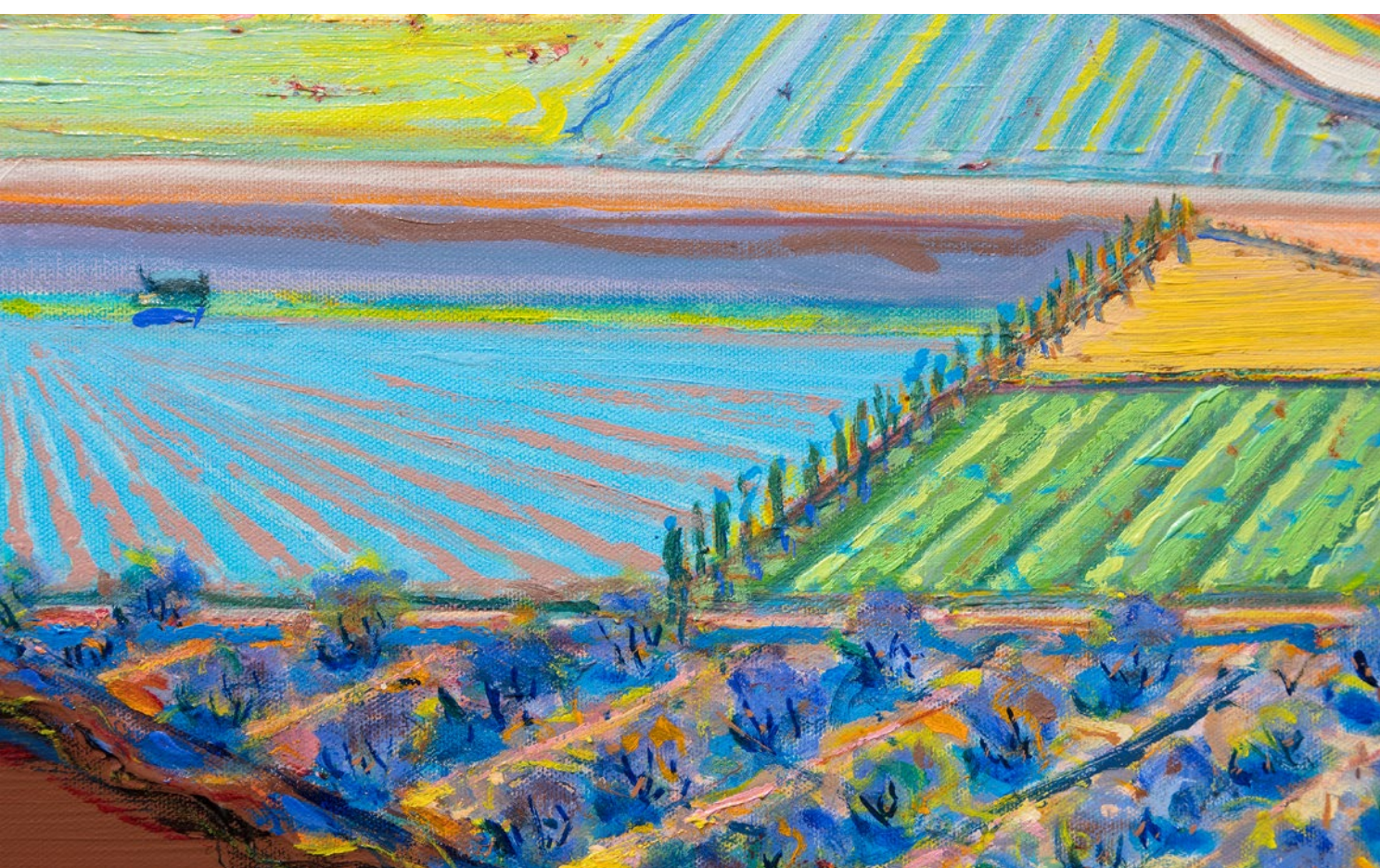
— IMPORTANT FACTS

- Viewed from the perspective of a bird or a plane, *The Riverhouse* is an agrarian tapestry conceived with a kaleidoscopic range of shapes and simple forms; fields striped with furrows or striated fans, deliriously colored parallelograms and trapezoids, an orchard garnished pizza-shaped wedge, and a boldly limned river, the lifeline of a thirsty California central valley largely dependent upon transported water.
- Thiebaud's Sacramento Delta landscapes are an integral and important part of his oeuvre. Paintings such as *The Riverhouse* rival the best abstract art of the twentieth century.
- Brightly lit with a fauve-like intensity, *The Riverhouse* is a heady concoction of vibrant pigment and rich impasto; one that recalls his indebtedness to Pierre Bonnard whose color Thiebaud referred to as "a bucket full of hot coals and ice cubes."

DETAIL IMAGES







MARKET ANALYSIS

Wayne THIEBAUD

Statistical Analysis

Number of lots	450
Change from 1/1976 - 9/2022	+44993.8%
Compound Annual Growth Rate	13.8

Revaluation

Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR | Art
Market
Research



Wayne Thiebaud has a robust auction and sales history, with roughly 450 works appearing at auction since the 1970's.

There is a compound annual growth rate of 13.8% for Wayne Thiebaud

Thiebaud's recent passing was a tragedy felt throughout the art world. The market has responded by aggressive acquisitions of his oil paintings for prominent museum collections and prudent collectors alike.

TOP PAINTINGS SOLD AT AUCTION



Four Pinball Machines
1962
oil on canvas
68 x 72 in.

**Sold at Christie's New York:
July 2020 for \$19,135,000**

Encased Cakes
2011
oil on canvas
72 x 48 in.
(76.2 x 76.2 cm)

**Sold at Poly Auction Hong Kong:
July 2022 for \$10,089,557**



TOP PAINTINGS SOLD AT AUCTION

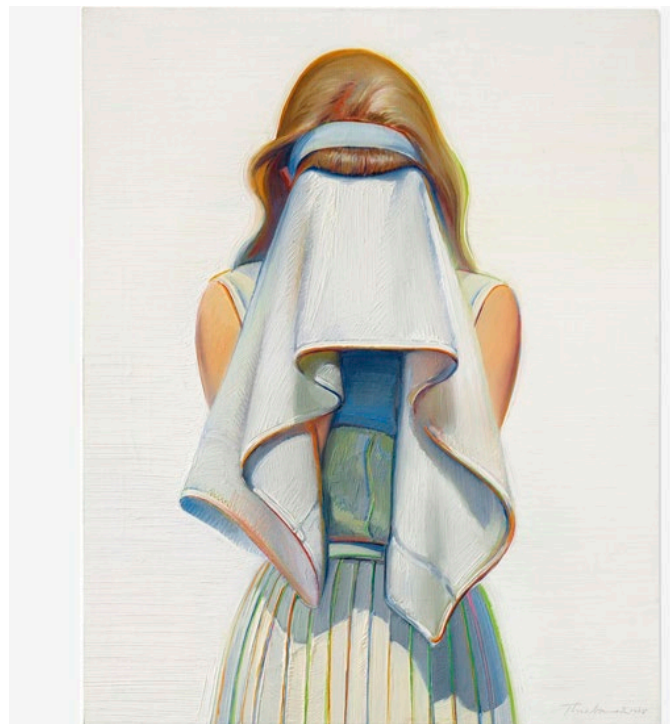


Winding River
2002
acrylic on canvas
72 x 60 1/8 in.
(121.9 x 121.9 cm)

**Sold at Phillips New York:
June 2021 for \$9,809,000**

Toweling Off
1968
oil on canvas
29 7/8 x 23 3/4 in.
(101.6 x 101.6 cm)

**Sold at Christie's New York:
May 2021 for \$8,489,500**



COMPARABLE PAINTINGS SOLD AT AUCTION



Winding River
2002
acrylic on canvas
72 x 60 1/8 in. (121.9 x 121.9 cm)

**Sold at Phillips New York:
June 2021 for \$9,809,000**

Painted around the same time that Thiebaud
created *The Riverhouse*

More than 2x the size of *The Riverhouse*

Similar aerial perspective

Sold six months before Thiebaud's passing in
December 2021

Delta Water
2003
acrylic on canvas
48 x 72 in. (121.9 x 182.9 cm)

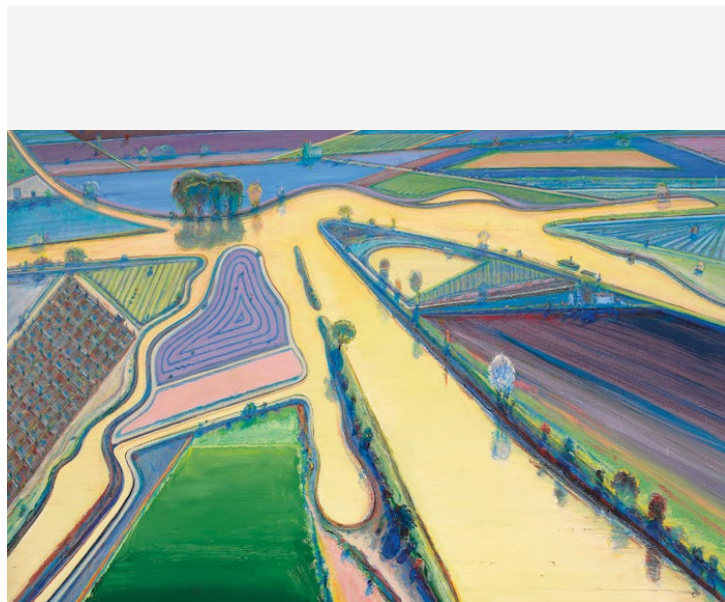
**Sold at Christie's New York:
November 2011 for \$2,994,500**

Painted around the same time that Thiebaud
created *The Riverhouse*

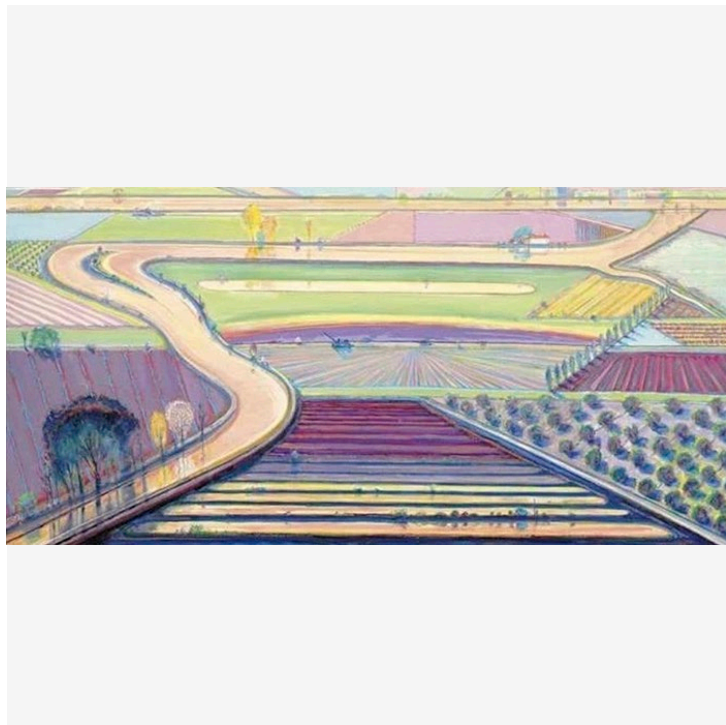
Considerably larger than *The Riverhouse*

Similar aerial perspective

Sold more than 10 years ago



COMPARABLE PAINTINGS SOLD AT AUCTION



River Channels

2003

oil on canvas

36 x 72 in. (91.4 x 182.8 cm)

**Sold at Christie's New York:
November 2013 for \$2,405,000**

Painted two years after *The Riverhouse* was first finished

2x the size of *The Riverhouse*, the composition of Thiebaud's approach to painting *River Channel* was directly influenced by his painting of *The Riverhouse*

Similar aerial perspective

THIEBAUD PAINTINGS IN MUSEUM COLLECTIONS



**San Francisco Museum
of Modern Art**

Flatland River

1997

oil on canvas

38 x 58 in. (96.5 x 147.3 cm)

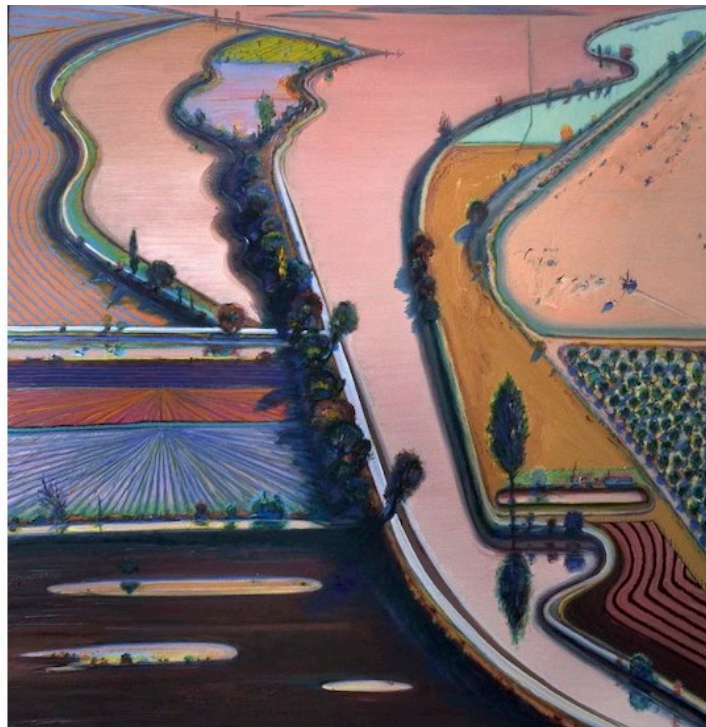
**Smithsonian American Art
Museum, Washington D.C.**

Levee Farms

1998

oil on canvas

48 x 48 in. (121.9 x 121.9 cm)



THIEBAUD PAINTINGS IN MUSEUM COLLECTIONS



Fine Art Museums of San Francisco

Ponds and Streams

2001

acrylic on canvas

72 x 60 in. (182.8 x 152.4 cm)

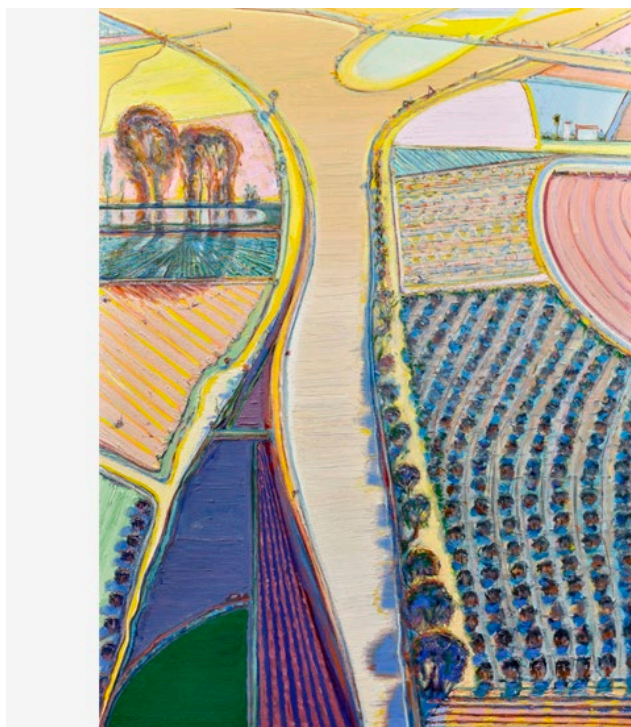
The Crocker Art Museum, Sacramento, California

River Intersection

2010

oil on canvas

48 x 36 in. (121.9 x 91.4 cm)



“The wonderful patterns and design motifs that crop up in agriculture fascinate me.”

Wayne Thiebaud

HISTORY



Wayne Thiebaud, 2017

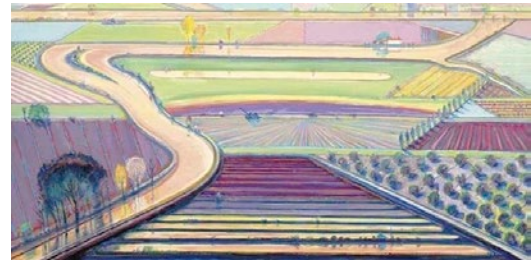
When forty rural Sacramento Delta landscapes by Wayne Thiebaud were unveiled at a San Francisco gallery opening in November 1997, attendees were amazed by paintings they never anticipated. This new frontier betrayed neither Thiebaud's mastery of confectionary-shop colors nor his impeccable eye for formal relationships. Rather, his admirers were shocked to learn that all but seven of these forty interpretations had been completed in just two years. As his son Paul recalled, "the refinements of my father's artistic process were ever changing in a chameleon-like frenzy." The new direction had proved an exhilarating experience, each painting an affirmation of Wayne Thiebaud's impassioned response to the fields and levees of the local environment he dearly loved.

Viewed from the perspective of a bird or a plane, *The Riverhouse* is an agrarian tapestry conceived with a kaleidoscopic range of shapes and simple forms; fields striped with furrows or striated fans, deliriously colored parallelograms and trapezoids, an orchard garnished pizza-shaped wedge, and a boldly limned river,

the lifeline of a thirsty California central valley largely dependent upon transported water.

The Riverhouse is a painting that ‘moves’ between seamlessly shifting planes of aerial mapping that recalls Richard Diebenkorn’s stroke of insight when he took his first commercial flight the spring of 1951, and those partitions engaging a more standard vanishing point perspective. Thiebaud explained his process as “orchestrating with as much variety and tempo as I can.” Brightly lit with a fauve-like intensity, *The Riverhouse* is a heady concoction of vibrant pigment and rich impasto; one that recalls his indebtedness to Pierre Bonnard whose color Thiebaud referred to as “a bucket full of hot coals and ice cubes.” Among his many other influences, the insertion of objects — often tiny — that defy a rational sense of scale that reflects his interest in Chinese landscape painting.

As always, his mastery as a painter recalls his titular pies and cakes with their bewitching rainbow-like halos and side-by-side colors of equal intensity but differing in hues to create the vibratory effect of an aura, what Thiebaud explained “denotes an attempt to develop as much energy and light and visual power as you can.” Thiebaud’s Sacramento Delta landscapes are an integral and important part of his oeuvre. Paintings such as *The Riverhouse* rival the best abstract art of the twentieth century. His good friend, Willem de Kooning thought so, too.



Wayne Thiebaud, *River Channels*, 2003



Richard Diebenkorn, *Aerial photograph, California, circa 1962*

Among the most refined painters of his generation, Thiebaud was prone to making constant adjustments to his paintings. In 2005 the painter re-engaged *The Riverhouse*, which had originally been completed in 2001 because he knew there was much more radiance and vibratory effect to be gleaned. An image of the first iteration of *Riverhouse* from 2001 can be found as a full-page illustration in the catalogue, *Delicious: The Life & Art of Wayne Thiebaud*, by S. G. Rubin. The present example, full of lovely radiance, shows the results of Thiebaud's revisionary painting.

In 2003, *Riverhouse* inspired a larger version entitled *River Channels*.

