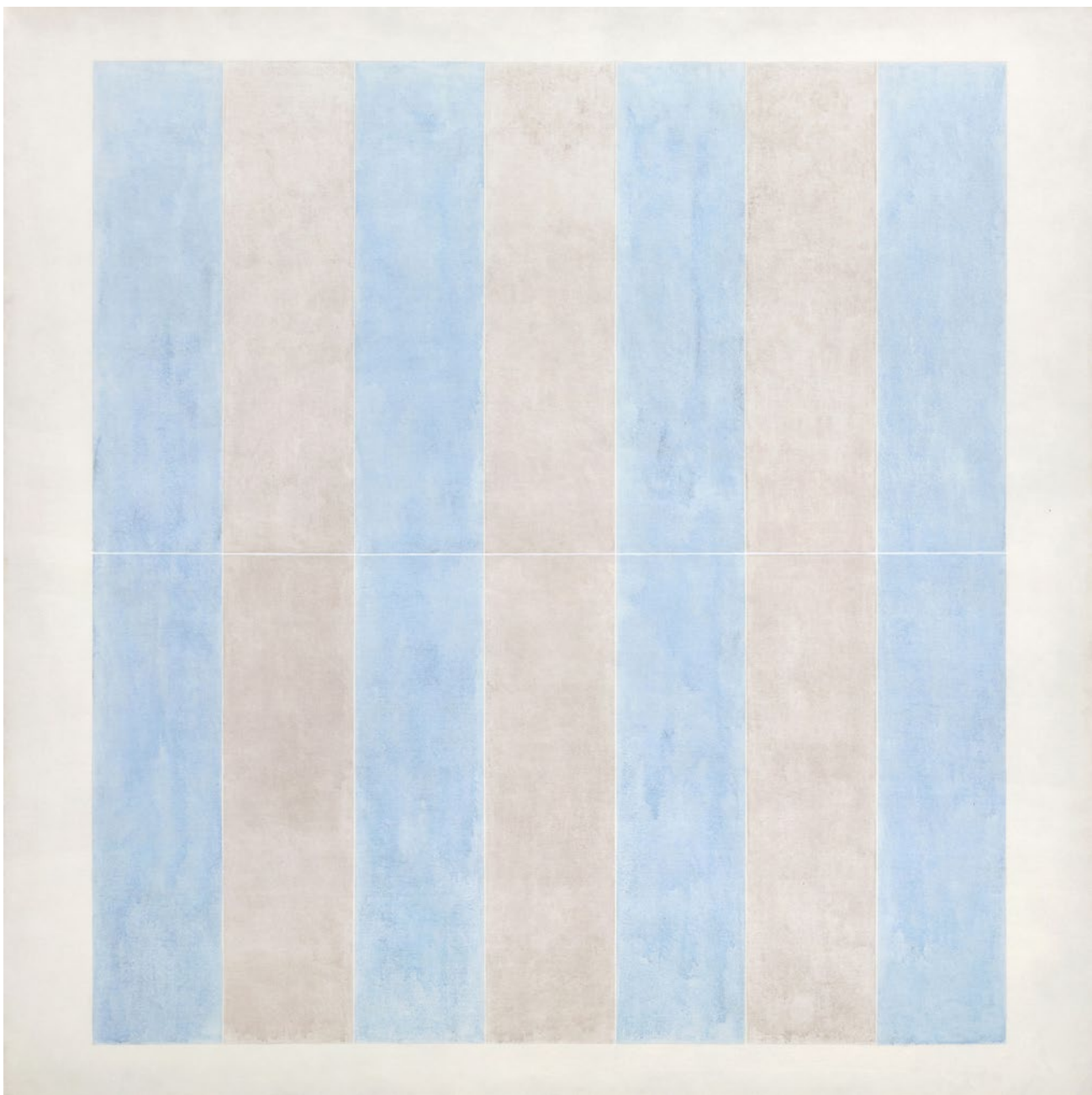
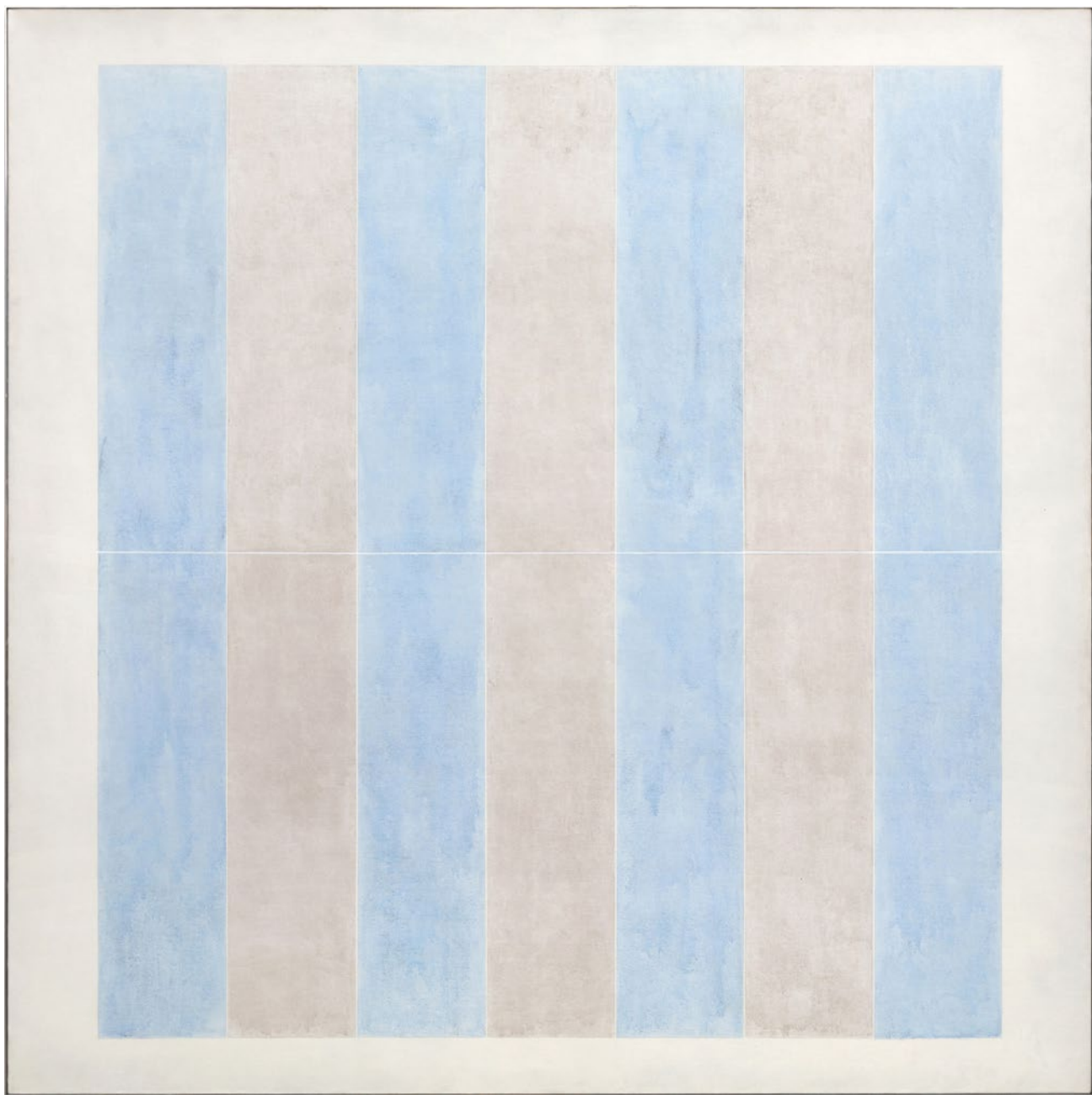
The background of the entire image is a grid of vertical stripes. There are seven stripes in total, alternating between a muted blue and a light beige color. Each stripe has a soft, watercolor-like texture, with subtle variations in tone and some faint, darker spots, giving it an artistic, hand-painted appearance. The stripes are separated by thin, light-colored vertical lines.

AGNES MARTIN



CONTENTS

- **IMPORTANT** FACTS
- **DETAIL** IMAGES
- **MARKET** ANALYSIS
- **COMPARABLE** PAINTINGS SOLD AT AUCTION
- **MUSEUM** COLLECTIONS
- **HISTORY**



AGNES MARTIN (1912-2004)

Untitled No. 7

1974

Signed and dated verso, "A. Martin 1974 #7"

acrylic, pencil and gesso on canvas

72 x 72 in. (182.8 x 182.8 cm)



WATCH VIDEO

PROVENANCE

Pace Gallery, New York.

Helen W. Benjamin, New York.

Sotheby's New York, May 8, 1996, lot 50.

Private Collection, United States.

Ace Gallery, Los Angeles.

Private Collection, acquired from the above, May 1998.

EXHIBITION

New York, Pace Gallery, *Agnes Martin: New Paintings*, 1975.

LITERATURE

Beeren, W.A.L., Bloem, M. (1991), *Agnes Martin: Paintings and Drawings 1974-1990*, Stedelijk Museum. p. 62 (illustrated)

Bell, T., *Agnes Martin Catalogue Raisonné : Paintings* [Online], Cahier's d'Art Institute.

Gruen, J. (September 1976), "Agnes Martin: 'Everything, every thing is about feeling...feeling and recognition'" *Artnews*, p. 91, illustrated in color.

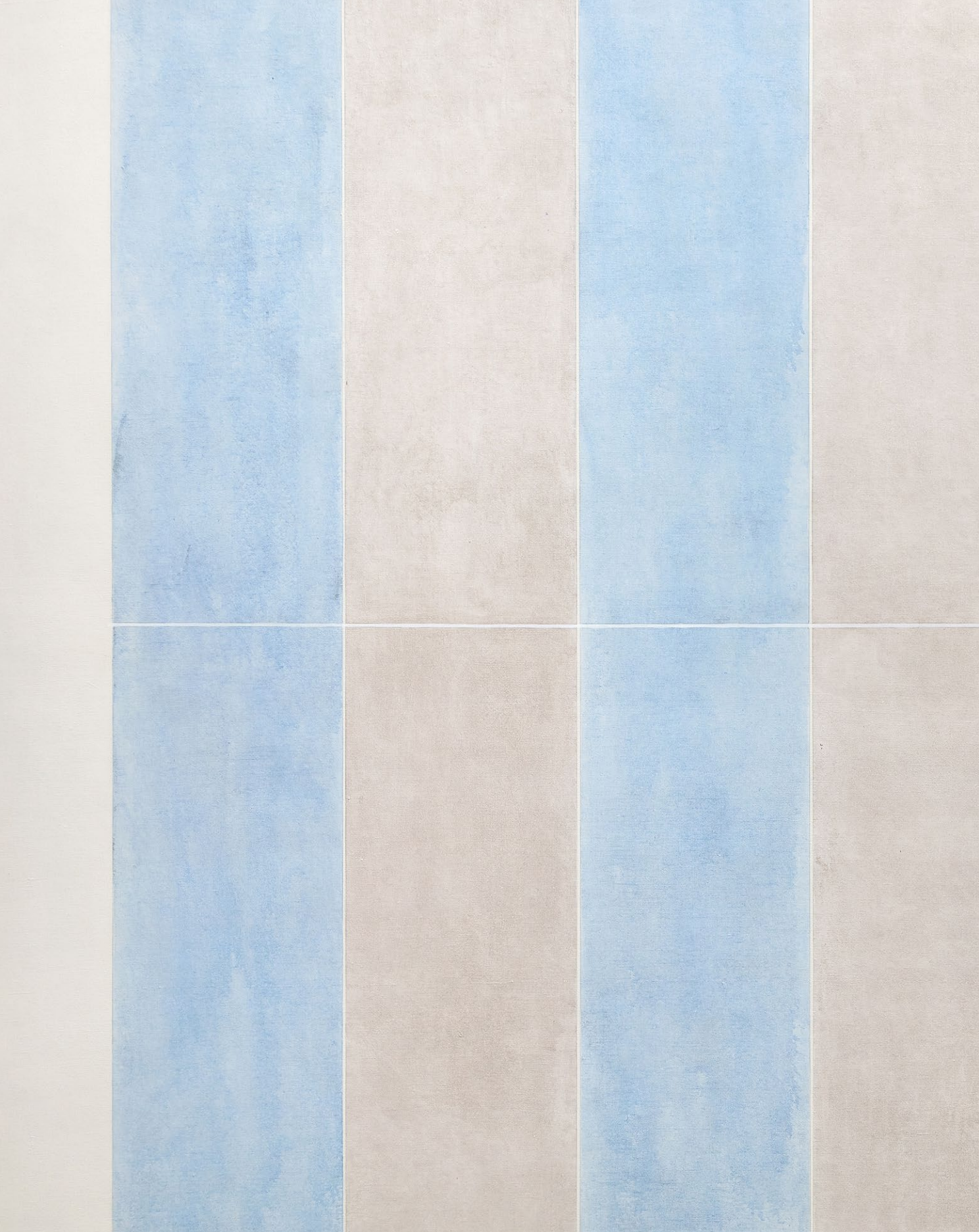
Gula, K. (May - June 1975), "Review of Exhibitions: Agnes Martin at Pace," *Art in America* 63, p. 85, illustrated in color.

— IMPORTANT FACTS

- While we may often see her horizontal stripes and grids, Martin's oeuvre is much more varied particularly in earlier decades when her output was more experimental. The vertical stripes make this painting particularly special and historically important.
- Of the 639 paintings Martin made during her lifetime, only 34 feature vertical stripes, making this painting exceedingly rare. 1974 was also a very important year for Martin, marking her return to painting after a sabbatical.

DETAIL IMAGES







MARKET ANALYSIS

Agnes MARTIN

Statistical Analysis

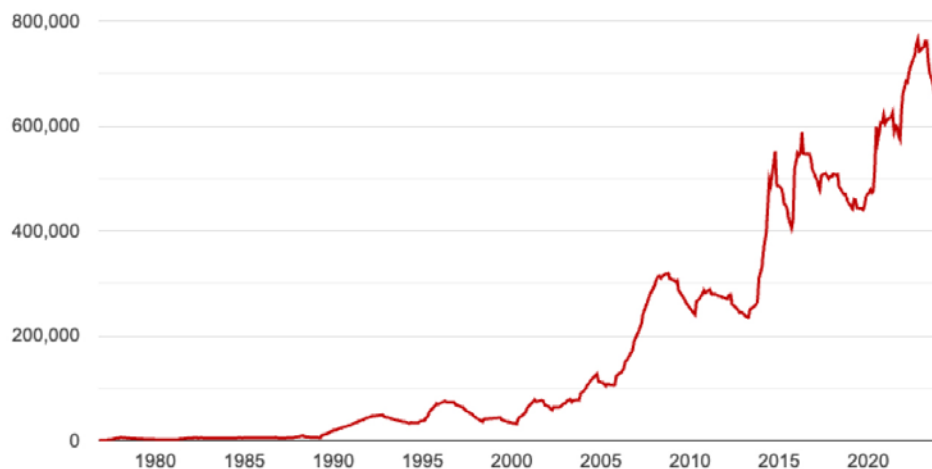
Number of lots	331
Change from 11/1976 - 12/2023	+68019.0%
Compound Annual Growth Rate	14.6

Revaluation

Input value	0 USD
Revalue date	11/1976
Revaluation	0 USD

100% (median)-USD (Nominal terms)

AMR | Art
Market
Research

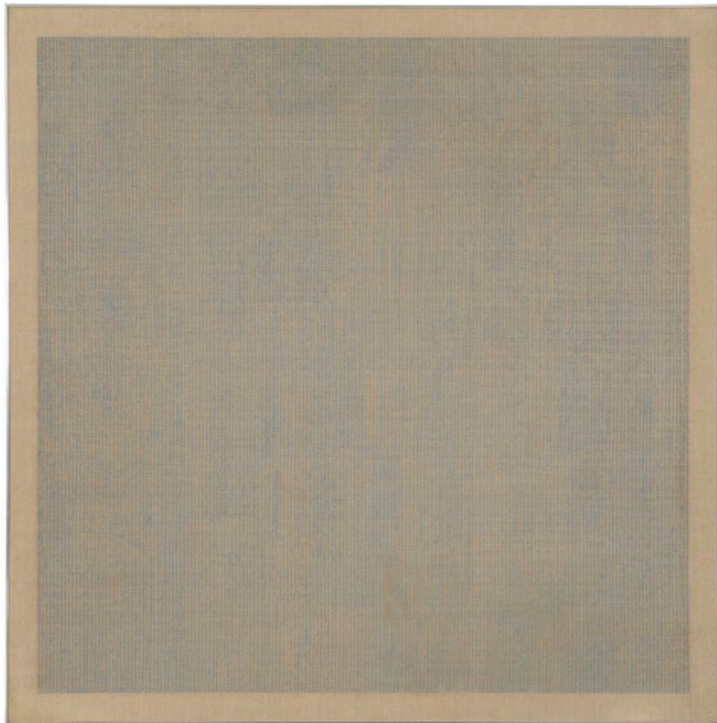


The graph prepared by Art Market Research shows that since 1976, paintings by Agnes Martin have increased at a 14.6% annual rate of return.

The record for a Martin painting at auction was set in 2023 when *Grey Stone II* (1961) sold for \$18,718,500 USD. The top 5 Martin paintings at auction all sold for over \$6 million USD.

A recent resurgence of interest in artwork by women adds value to this piece as major museums seek to highlight historically marginalized groups. Martin created just 568 paintings in her prime period between 1960-2004. Of those, 145 are held in permanent museum collections, leaving 423 that might become available for sale.

TOP PAINTINGS SOLD AT AUCTION



Grey Stone II

1961

oil, gold leaf and pencil on canvas
72 x 72 in. (182.9 x 182.9 cm)

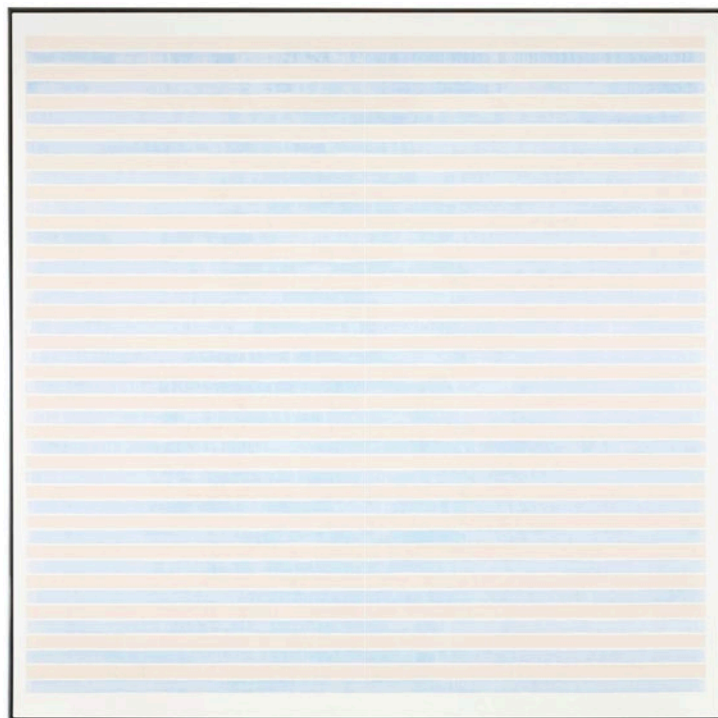
**Sold at Sotheby's New York:
November 2023 for \$18,718,500**

Untitled #44

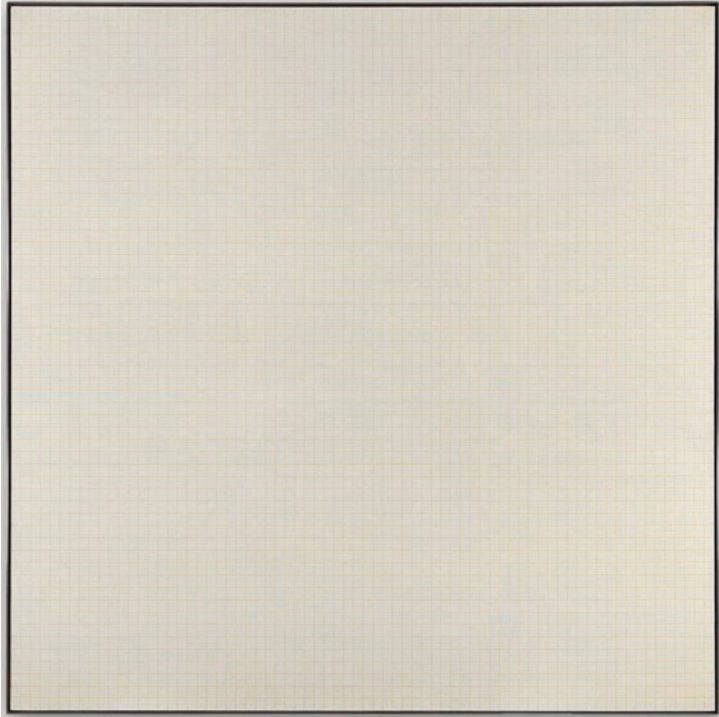
1974

acrylic and pencil on canvas
72 x 72 in. (182.9 x 182.9 cm)

**Sold at Sotheby's New York:
November 2021 for \$17,728,800**



TOP PAINTINGS SOLD AT AUCTION



Orange Grove

1965

oil and graphite on canvas
72 x 72 in. (182.8 x 182.8 cm)

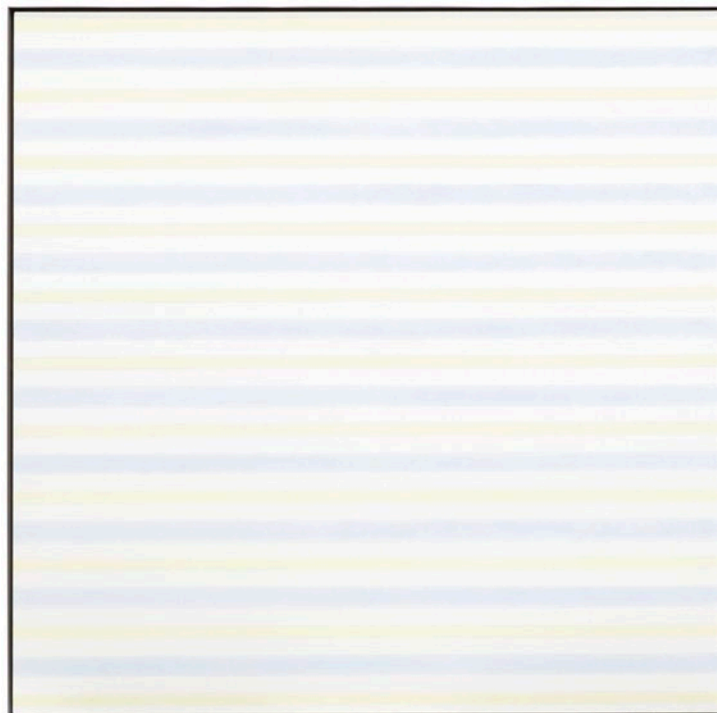
**Sold at Christie's New York:
May 2016 for \$10,693,000**

Early Morning Happiness

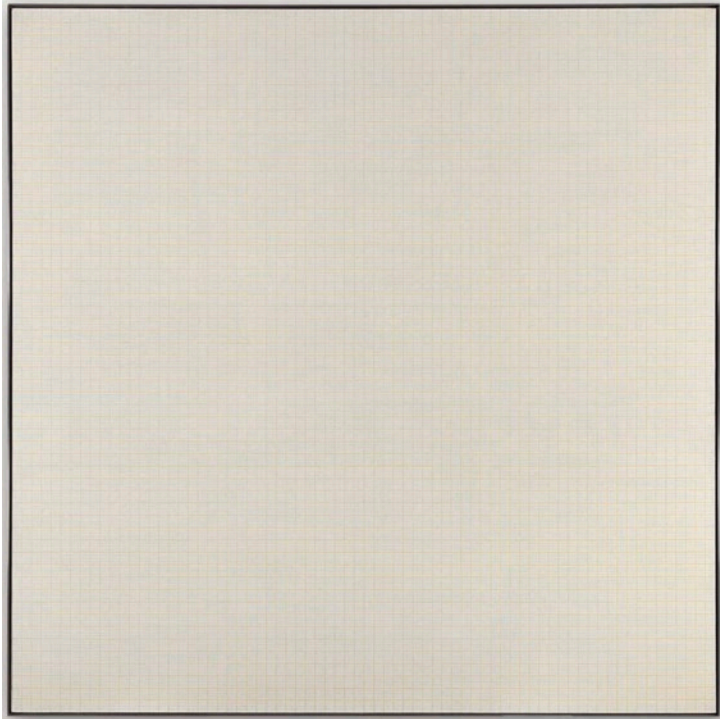
2001

acrylic and graphite on canvas
60 x 60 in. (152.4 x 152.4 cm)

**Sold at Sotheby's New York:
May 2022 for \$9,861,200**



COMPARABLE PAINTINGS SOLD AT AUCTION



Orange Grove

1965

oil and graphite on canvas
72 x 72 in. (182.8 x 182.8 cm)

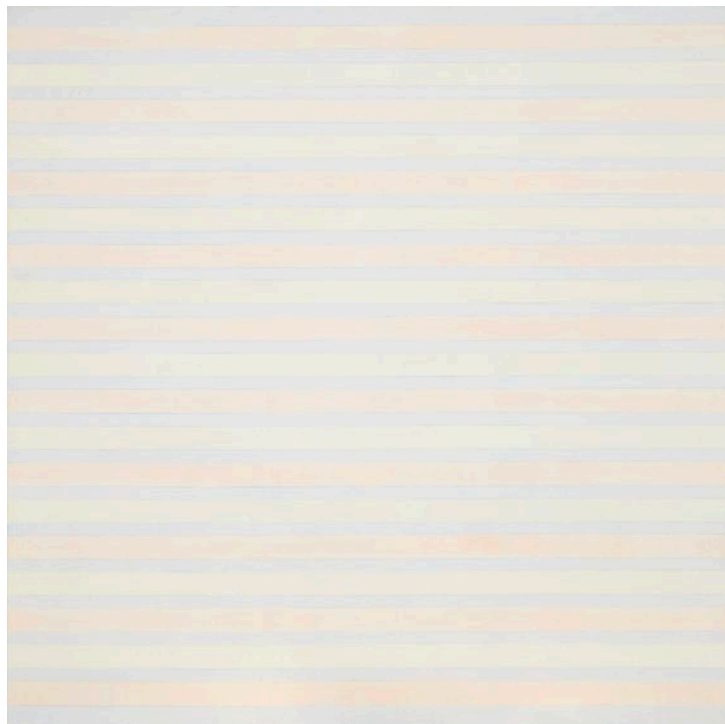
**Sold at Christie's New York:
May 2016 for \$10,693,000**

Untitled

c. 1999-2000

acrylic and graphite on canvas
60 x 60 in. (152.4 x 152.4 cm)

**Sold at Christie's New York:
November 2022 for \$6,060,000**



MARTIN PAINTINGS IN MUSEUM COLLECTIONS



Dia Art Foundation

Untitled #12

1975

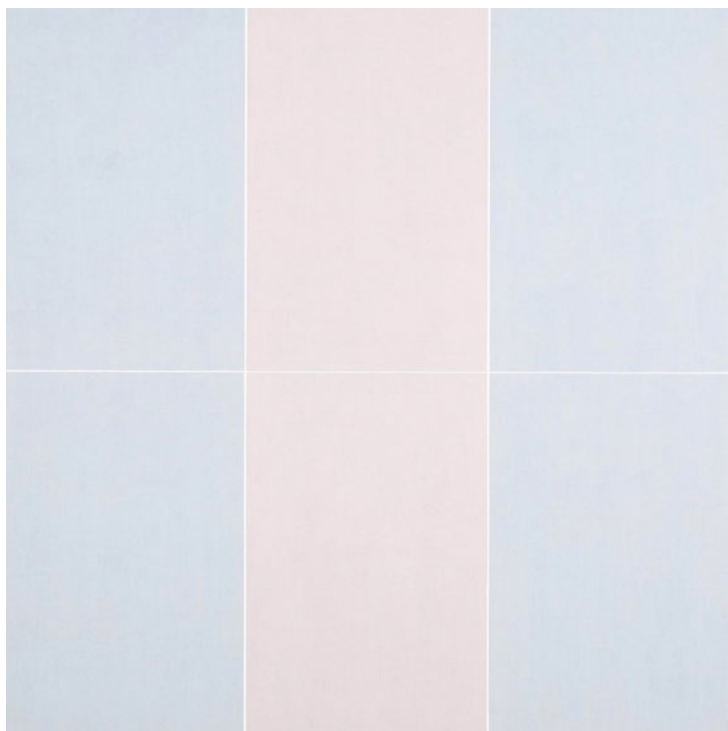
acrylic, graphite, and gesso canvas
72 x 72 in. (182.9 x 182.9 cm)

Des Moines Art Center

Untitled #3

1974

acrylic and graphite on canvas
72 x 72 in. (182.9 x 182.9 cm)



MARTIN PAINTINGS IN MUSEUM COLLECTIONS



Denver Art Museum

White Rose

1964

acrylic paint and graphite on canvas

71 ½ x 72 in. (181.6 x 182.8 cm)

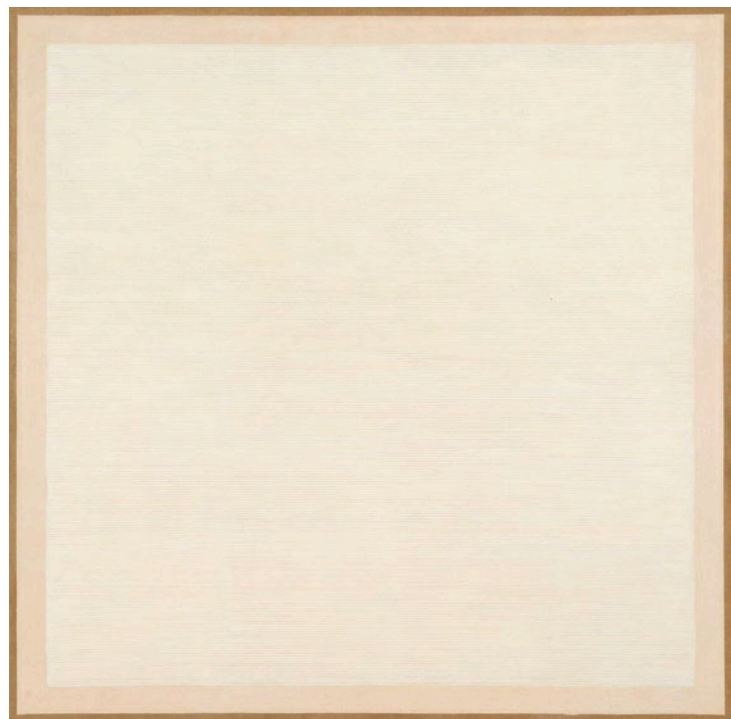
Whitney Museum of American Art, New York

Milk River

1963

oil and colored pencil on linen

72 x 72 ¼ in. (182.8 x 183.5 cm)





HISTORY



“Art must derive from inspiration”, Agnes Martin said, and yet for decades she painted what seems at first glance to be the same thing over and over again, the same core structure subject to infinitely subtle variations. A grid: a set of horizontal and vertical lines drawn meticulously with a ruler and pencil on canvases six feet high and six feet wide. These restrained, reserved, exquisite paintings came as visions, for which she would wait sometimes for several weeks on end. Moreover, what she wanted to catch in her rigorous nets was not material existence, the Earth and its myriad forms, but rather the abstract glories of being: joy, beauty, innocence; happiness itself.

Her story begins on an isolated farm in the Canadian province of Saskatchewan. Agnes Bernice Martin was born to Scottish Presbyterian pioneers on a rural Canadian farm in 1912. She believed that she was hated as a child. Silence was her mother’s weapon and she used it ruthlessly. It was a long time before she thought of becoming an artist. A

fine swimmer, as a teenager she tried out for the Olympic team. Later, she trained to be a teacher, spending her itinerant 20s in remote schools out in the woods of the Pacific Northwest. In 1941, she went to New York City, where she studied fine arts at Teachers College, Columbia University. For the next 15 years, she shuttled back and forth between schools in New York and New Mexico, slowly developing herself as a painter. Little of her work from this time has survived, owing to her habit of destroying anything that failed to match up to the exacting vision of her maturity. This is why it sometimes seems as if Martin sprang into existence fully formed, absolute in her commitment to geometric abstraction.

Following her graduation, Martin enrolled at the University of New Mexico, Albuquerque, where she also taught art courses, before returning to Columbia to earn her Masters in 1952. Martin settled in Coenties Slip in Lower Manhattan, where her friends and neighbors included the artists Robert Indiana, and Ellsworth Kelly. Discovered by gallery owner Betty Parsons in 1957, she had her first one-woman exhibition a year later. Merging and formlessness can be blissful but losing a solid sense of the self is also terrifying, as Martin knew. She was diagnosed with paranoid schizophrenia in early adulthood, and her symptoms included auditory hallucinations, spells of



Agnes Martin, Taos,
New Mexico, circa 1953



depression and catatonic trances. During the Coenties Slip years, she was hospitalized repeatedly and given shock therapy. Her voices, as she called them, directed almost every aspect of her life, sometimes punitive and sometimes protective. According to Princenthal's biography: "Although the voices didn't tell her what to paint –they seemed to steer clear of her work– the images that came to her through inspirations were fixed and articulate enough to suggest a relationship between visions and voices: she heard and saw things that others didn't." Agnes Martin's lifelong dedication to simplicity of mind was perhaps attained by the artist's own compelling singularity. Her approach to both life and work was as austere as it was vivid. The fact that Martin had schizophrenia might explain her persistent focus on consciousness and perception. Their meticulous geometries have intense effects on the viewer. Martin identified with the Abstract Expressionists but her commitment to linear geometry caused her to be associated in turn with Minimalist, feminist, and even outsider artists. She moved through some of the liveliest art communities of her time while maintaining a legendary reserve.