



FOR LIMITED RELEASE  
October 2018 (Updated 11/26/18)

Contact: Alexandra Nelson  
Communications Director  
212-254-4710, ext. 19  
alexandra@swanngalleries.com

## Swann African-American Fine Art: Artist Records for Colescott, Cortor, Purifoy & Saar



### AFRICAN-AMERICAN FINE ART

Sale 2487; October 4, 2018

New York – Swann Auction Galleries' sale of **African-American Fine Art** opened with an energetic auction room on **Thursday, October 4**. Twelve artist auction records were set, and several artists made their first appearance at auction.

At the time of the October 4 sale, Swann Galleries set a high mark for Robert Colescott an acrylic on canvas work, *Down in the Dumps: So Long Sweetheart*, 1983, which sold to a collector for \$329,000. Eldzier Cortor brought \$245,000 with *Sea of Time*, 1945; Noah Purifoy's untitled mixed media assemblage, circa 1966, was won for \$81,250; *Lusaka*, 1980, a welded steel sculpture by Melvin Edwards earned \$70,000; and Betye Saar reached new heights with her mixed media assemblage box, *Adori*, 1973, for \$42,000 over a \$10,000 to \$15,000 estimate. Other artists records included Emma Amos, Richard Mayhew, Sam Middleton, Richard Yarde and Barbara Chase-Riboud.

The top lot in the sale was Charles White's *Nobody Knows My Name #1*, which sold for \$485,000, marking White's second highest price at auction behind *O Freedom*, sold by Swann in April of 2018. White's scarce linoleum cut *Young Farmer (Young Worker)*, 1953, brought \$40,000 over an \$8,000 to \$12,000 estimate.

Appearing for the first time at auction was John Harold Devon Robinson with an untitled oil on canvas of the Brooklyn Bridge, and Myrtle Williams' bust of a goddess (Price Realized: \$13,750 and \$5,250, respectively).

Hughie Lee-Smith was a standout of the sale with three of his works: *Man with Balloons*, 1960, garnered \$149,000, *End of Act One*, 1987, earned \$81,250, and after a brief bidding war *Nature of Fascination*, 1984, brought \$52,500.

Nigel Freeman, Director of African-American Fine Art, noted of the sale, "We are thrilled with the results of a tremendous auction—our department's second highest sale total ever. We continue to see great interest across generations of African-American artists, with works from the 1940s to 1980s achieving new levels."

Swann Galleries' **African-American Fine Art** department holds sales twice annually and accepts consignment on a rolling basis. Visit [www.swanngalleries.com](http://www.swanngalleries.com) for more information.



**Additional highlights can be found [here](#).**

**Captions:**

[Lot 78](#): Charles White, *Nobody Knows My Name #1*, charcoal and crayon, 1965. Sold October 4, 2018 for \$485,000. (Pre-sale estimate: \$100,000-150,000)

[Lot 145](#): Robert Colescott, *Down in the Dumps: So Long Sweetheart*, acrylic on canvas, 1983. Sold October 4, 2018 for \$329,000, an auction record for the artist at the time of the auction. (Pre-sale estimate: \$35,000-50,000)

**Specialist:** Nigel Freeman • [nfreeman@swanngalleries.com](mailto:nfreeman@swanngalleries.com) • 212-254-4710 x 33

**Press:** Alexandra Nelson • [alexandra@swanngalleries.com](mailto:alexandra@swanngalleries.com) • 212-254-4710 x 19

**Social media:** @swanngalleries

# # #

ILLUSTRATED CATALOGUE, ADDL. IMAGES & COMPLETE PRICES REALIZED ON REQUEST

Swann Auction Galleries is a third-generation family business as well as the world's largest auction house for works on paper. In the last 75 years, Swann has repeatedly revolutionized the trade with such innovations as the first U.S. auction dedicated to photographs and the world's only department of African-American Fine Art. More than 30 auctions and previews are held annually in Swann Galleries' two-floor exhibition space in Midtown Manhattan, and online worldwide. Visit [swanngalleries.com](http://swanngalleries.com) for more information.