HOLLIS TAGGART GALLERIES

THE ADAA FAIR 2026 PREVIEW

The ADAA Fair 2026
Hollis Taggart -Booth A9
Park Avenue Armory, NYC

Friday, Nov. 13: VIP, 10AM - 12PM; Public, 12PM- 7PM
Saturday, Nov. 14: 11AM - 7PM
Sunday, Nov. 15: 11AM- 6PM
Monday, Nov. 16: 11AM- 5PM.

Hollis Taggart's presentation at this year's ADAA fair features two artists representative of our core program: Michael (Corinne) West and Teruko Yokoi. Both artists were early students of Hans Hofmann and among the few women within the first generation of Abstract Expressionists in New York in the 1950s, despite the movement's overwhelming valorization of male artists.

Michael (Corinne) West (1908-1991) was a prolific Abstract Expressionist painter who was at the forefront of dialogues that shaped the movement. One of the first students of Hofmann and a close friend of Arshile Gorky (whose marriage proposals she turned down on multiple occasions), West became active in the New York avant-garde scene beginning in the mid-1940s, exhibiting alongside Milton Avery, Adolph Gottlieb, and Mark Rothko, amongst others, at the Pinacotheca Gallery. In 1953, West exhibited alongside Willem de Kooning and Franz Kline at the Stable Gallery. She maintained friendships with Richard Pousette-Dart and sculptor Isamu Noguchi and was influenced in the 1950s by the calligraphic approaches of Zen Buddhism and European Art Informel. Throughout her artistic career, West was also a noted poet and essayist whose writings on art outlined contemporary and individual theories on modernism.

Upon relocating to New York in 1955 to study with Hofmann, Japanese-born artist Teruko Yokoi (1924-2020) also found herself in the thick of the Abstract Expressionist movement in New York at a time when it was extraordinarily rare to move through the nascent art world as a single immigrant woman. Through friendships with Joan Mitchell, Kenzo Okada, and Mark Rothko, however, Yokoi developed her unique, masterful integration of lyrical abstraction and East Asian landscape. By the late 1950s, she was living and working in the penthouse apartment at the Chelsea Hotel in New York with her husband, the American artist Sam Francis. There, she forged a life within the vibrant artistic community of the Chelsea Hotel, where she set up her studio and raised their young daughter, Kayo.

Despite their radically different backgrounds and aesthetic languages, West and Yokoi worked within the same historical moment and shared an emphasis on the painterly process as well as the assertion of the spiritual nature within the language of abstraction. Finding themselves in the newly minted capital of the art world - New York - in the momentous aftermath of World War II, the two women immersed themselves in crucial friendships, galleries, and networks that allowed them to carve out their own distinct identities.

However, despite their substantive participation in the artistic innovations and dialogues that shaped Abstract Expressionism on the ground, their contributions remain on the periphery of art history, like so many women of their time. In line with recent renewed investigations of the critical contributions of female artists within the post-war art historical canon, Hollis Taggart's exhibitions - including this presentation - of Yokoi and West aim to rectify the omission of their practice within our understanding of Abstract Expressionism.

For full details and larger images, please see the end of this document.



Michael (Corinne) West (1908-1991) View detail
Space Poetry, 1951–53
Initialed and dated lower left: "M.W. / 6/1951"
Signed, dated, and titled verso: "Michael West Lee / 1953 / Space Poetry"
Oil, enamel, and sand on canvas
38 x 28 in. (96.5 x 71.1 cm)
(HTG20018)

$ 300,000.00



Michael (Corinne) West (1908-1991) View detail
The Cellist, 1959
Initialed and dated lower right: "MW / 59"
Inscribed on stretcher verso: "#A22 / A / Florence"
Oil and aluminum paint on canvas
68 x 46 1/2 in. (172.7 x 118.1 cm)
(HTG21545)

$ 275,000.00



Michael (Corinne) West (1908-1991) View detail
Green/Out of Blue, 1962
Initialed and dated lower left: "MW / 1962"
Inscribed, signed, titled, Initialed and dated (twice) verso: " 50-64 / TOP / Michael West / Green 1962 / TOP / MW 62 / Out of Blue"
Oil and collage on canvas
49 3/4 x 63 3/4 in. (126.4 x 161.9 cm)
* Work can be hung horizontally or vertically
(HTG21158)

$ 230,000.00



Michael (Corinne) West (1908-1991) View detail
Open Space Viet Poem, 1970
Signed, dated, and titled verso: "Mich West / 1970 / 'Viet Poem' / Open Space"
Oil on canvas
60 1/4 x 49 1/2 in. (153 x 125.7 cm)
(HTG21161)

$ 230,000.00



Michael (Corinne) West (1908-1991) View detail
Continuum, 1968–70
Signed lower right: "Michael West"
Signed (twice), inscribed, titled, and dated (twice) verso: "M West / Bl Paint / 1970 / Mich West / 1968 / 'Continuum'"
Oil, collage, and found objects on canvas
49 5/8 x 29 3/4 in. (126 x 75.6 cm)
(HTG21162)

$ 150,000.00



Teruko Yokoi (1924-2020) View detail
Untitled, 1959
Signed in Japanese lower left
Oil on canvas
35 1/8 x 28 in. (89.2 x 71 cm)
(HTG20549)

$ 125,000.00



Teruko Yokoi (1924-2020) View detail
Untitled, 1977
Signed and dated lower left
Oil on canvas
29 1/8 x 27 1/2 in. (74 x 70 cm)
(HTG21468)

$ 125,000.00



Teruko Yokoi (1924-2020) View detail
The sunset, the evening sky, 1969/2010
Signed and dated upper right
Dated center right
Oil and acrylic on canvas
45 5/8 x 31 7/8 in. (116 x 81 cm)
(HTG21467)

$ 105,000.00



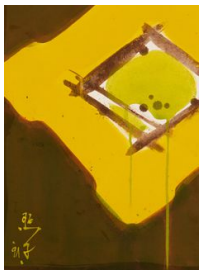
Teruko Yokoi (1924-2020) View detail
Spring festival, 1966
Signed center left
Dated center right
Oil on canvas
45 3/4 x 31 7/8 in. (116.1 x 81 cm)
(HTG20550)

$ 100,000.00



Teruko Yokoi (1924-2020) View detail
October, 1966
Signed and dated lower left
Signed in Japanese on chassis verso
Oil on canvas
45 5/8 x 28 3/4 in. (115.9 x 73 cm)
(HTG21466)

$ 95,000.00



Teruko Yokoi (1924-2020) View detail
Untitled, 1991
Signed and dated lower left
Egg tempera on paper
14 5/8 x 11 in. (37 x 28 cm)
(HTG20564)

$ 18,000.00



Teruko Yokoi (1924-2020) View detail
Untitled, n.d.
Signed lower left
Egg tempera on paper
14 1/8 x 10 5/8 in. (36 x 27 cm)
(HTG20567)

$ 18,000.00



Teruko Yokoi (1924-2020) View detail
Japanese Diary, 1988
Signed lower left
Dated upper right
Egg tempera and metallic paint on paper
4 1/8 x 5 3/4 in. (10.4 x 14.7 cm)
(HTG20578)

$ 4,500.00

MICHAEL (CORINNE) WEST
Space Poetry, 1951–53



Initialed and dated lower left: "M.W. / 6/1951"
Signed, dated, and titled verso: "Michael West Lee / 1953 / Space Poetry"
Oil, enamel, and sand on canvas
38 x 28 in. (96.5 x 71.1 cm)
(HTG20018)

$ 300,000.00

Description
A painter and poet of great spirit and vitality, Michael (Corinne) West produced explosive, highly gestural Abstract Expressionist works. Described by critic Dore Ashton as an “exaltée—someone impassioned, overwrought, and sometimes seized by delirium,” West committed herself to a life of art and voraciously assimilated a wide variety of influences into her oeuvre. (1)

A student of Hans Hofmann and a close friend of Arshile Gorky, West associated and exhibited with members of the thriving New York avant-garde scene beginning in the mid-1940s. Though her early compositions closely resemble those of some of her peers, in the late 1940s and early 1950s West moved confidently into a more original aesthetic mode. Automatism—the practice of producing art or writing by accessing one's unconscious thoughts and desires—was a central part of West's creative process. In the late 1950s, the artist began a series of "Automatic Paintings" based on this Surrealist principle.

This early, rare example demonstrates West's robust experimentation with materials and composition space. Her strong, gestural style is evident in her style. This work was exhibited in a one-person show at Uptown Galleries in 1957.

Born in 1908 as Corinne West, she spent most of her formative years in Ohio, first in Columbus and later in Cincinnati. West relocated to New York in 1932, continuing her art education at the Art Students League under Hofmann, though she quit after six months as she felt his following was too cultish. In the mid-1930s, West—like her contemporaries Lee Krasner and George (Grace) Hartigan—adopted a masculine name to obfuscate her gender. Fiercely independent and driven, West sought respect based on the merit of her work, free from the bias of gender. The artist's work has received critical attention over the past six decades, including exhibitions at Art Centre, NY (1935), Stable Gallery, NY (1953), Pollock-Krasner House and Study Center (1996) and a traveling exhibition at the Georgia Museum of Art (2007-08).

1. Dore Ashton, "On Michael West," in Michael West: The Automatic Paintings, exh. cat. (New York: 123 Watts Gallery, 1999), n.p.

Provenance
The artist
Stuart and Roberta Friedman
Private collection, New York (Purchased from above)

Exhibitions
Uptown Galleries, New York, *Michael West: Paintings*, November 1–15, 1957.
Pollock-Krasner House and Study Center, East Hampton, N.Y., *Michael West: Painter-Poet*, August 1–October 26, 1996, no. 15.

Literature
Mills, Clark. New York: Voyages Press, 1957. Exhibition brochure.
Friedman, Stuart and Roberta Friedman. *Michael West: The Five Decades*. Granite Springs, NY: Stuart and Roberta Friedman, 1993, ill., p. 18, dated 1953.
Chang, Richard. "A woman painting in a man's world". *The Orange County Register* (Anaheim, California), June 9, 2010, comm., ill. in color.
Lewis, Dr. David. *Michael West: Paintings from the Forties to the Eighties*. Newport Beach, California: Miriam L. Smith, Art Resource Group, 2010. Exhibition catalogue, ill., p. 19, pl. 5.
Jeanne Willette. "Michael West: The Artist Was a Woman". *Art History Unstuffed*, May 30, 2015, dated 1956.

MICHAEL (CORINNE) WEST
The Cellist, 1959



Initialed and dated lower right: "MW / 59"
Inscribed on stretcher verso: "#A22 / A / Florence"
Oil and aluminum paint on canvas
68 x 46 1/2 in. (172.7 x 118.1 cm)
(HTG21545)

$ 275,000.00

Description

A painter and poet of great spirit and vitality, Michael (Corinne) West produced explosive, highly gestural Abstract Expressionist works. Described by Dore Ashton as “exaltée—someone impassioned, overwrought, and sometimes seized by delirium,” West committed herself to a life of art and voraciously assimilated a wide variety of influences into her oeuvre. (1) In the late 1950s, the artist began a series of “Automatic Paintings,” based

on the Surrealist principle of accessing the unconscious mind; it is these works for which the artist is perhaps best known today.

A student of Hans Hofmann and a close friend of Arshile Gorky, West associated and exhibited with members of the New York avant-garde beginning in the mid-1940s. Though her early compositions closely resemble those of some of her peers, in the late 1940s and early 1950s West moved confidently into a more original aesthetic mode. The artist began to rework earlier, more colorful gestural abstractions with heavy accumulations of neutral-colored paint. The resulting surfaces are rough and layered, almost geological. The violence with which West finishes these canvases alludes to her anxiety over Cold War politics and nuclear proliferation, “reflecting her dismay about the prospects for global annihilation as a result of a nuclear holocaust.” (2)

‘The Cellist’, 1959 is a prime example of West realizing her inner angst and reflecting on the turmoil of America in the late 1950s. In reaction to the Cold War, the artist’s work becomes a direct visual representation of destruction. In this piece, she splatters white paint on top of dark strokes of violent movement. Here, she abandons the calligraphic nature of previous work and instead creates a surreal and all-encompassing dystopian landscape. The deep blues and greens in contrast with the brighter white and red have the appearance of a cosmic explosion. The motif of the explosion or bomb was often used by West in order to reflect her anxieties about nuclear proliferation as well as to express the creative, almost explosive capacity of art itself.

This piece formed a part of two private collections. West partook in three notable solo shows during this time; Granite Gallery (1963), Imaginary Art (1966) and Woman Art Gallery (1979). In addition to this critical attention, she has been included in a vast number of exhibitions over the past 6 decades including: Art Centre, NY (1935), Stable Gallery, NY (1953), a retrospective at Pollock-Krasner House and Study Center (1996) and the Georgia Museum of Art, traveling exhibition (2007-08).

1. Dore Ashton, “On Michael West,” in Michael West: The Automatic Paintings, exh. cat. (New York: 123 Watts Gallery, 1999), n.p.
2. Joan Marter, “Missing in Action: Abstract Expressionist Women,” in Women of Abstract Expressionism. (New Haven: Yale UP in association with Denver Art Museum, 2016), 24.

Provenance
Private collection
Mr. Stuart Friedman
Hollis Taggart Galleries, Inc., New York (Purchased from above, 2017)
Private collection, Toronto (Purchased from above, 2019)

This work is registered with The Michael (Corinne) West Estate.

Exhibitions
Uptown Galleries, New York, *Michael West: Paintings*, November 1–15, 1957, no. 19, as *Blood of a Poet*.

MICHAEL (CORINNE) WEST
Green/Out of Blue, 1962



Initialed and dated lower left: "MW / 1962"
Inscribed, signed, titled, Initialed and dated (twice) verso: " 50-64 / TOP / Michael West / Green 1962 / TOP / MW 62 / Out of Blue"
Oil and collage on canvas
49 3/4 x 63 3/4 in. (126.4 x 161.9 cm)
* Work can be hung horizontally or vertically
(HTG21158)

$ 230,000.00

Description
A painter and poet of great spirit and vitality, Michael (Corinne) West produced explosive, highly gestural Abstract Expressionist works. Described by Dore Ashton as an “exaltée—someone impassioned, overwrought, and sometimes seized by delirium,” West committed herself to a life of art and voraciously assimilated a wide variety of influences into her oeuvre. (1) In the mid-1930s, West, like her contemporaries Lee Krasner and George (Grace) Hartigan, adopted a masculine name to obfuscate her gender. Perhaps encouraged by her mentor and close friend Arshile Gorky’s name change, she initially chose the Russian-sounding name, Mikael, but later Anglicized the spelling. Fiercely independent and driven,

West sought respect based on the merit of her work, free from the bias of gender.

A student of Hans Hofmann, West associated and exhibited with members of the New York avant-garde beginning in the mid-1940s. During the 1960s, West produced and reworked canvases that reflected the angst and confusion of America amidst political turmoil. During this period she began to paint on the floor and, like Jackson Pollock, moved around the canvas, working on it from all angles. Green/Out of Blue (1962) features a swirl of thick, calligraphic black and green brush strokes, with accents of yellow. This work presages West's influential "totem" series of the 1970s, paintings of broad, calligraphic black marks that evoke hieroglyphics on neutral colored backgrounds. Throughout her career, West returned often to the reductive black and white palette as a powerful means of expressing fundamental aesthetic concepts. West was familiar with the prominent painters of the period, among them Picasso, Gorky, de Kooning, and Franz Kline, who created masterful works in black and white. Writing about her own monochromes she noted, "The Black and Whites are Romantic constructions based on a cubist concept of space—yet have a vitality of their own—centers pull away from triangles, rectangles are open ended, bisecting forms close to them and even the 'totem motif' is supported and held up by a base that is smaller than the rest but explodes into swift open-ended form." (2)

Automatism—the practice of producing art or writing by accessing one's unconscious thoughts and desires via a meditative state—was a central part of West's creative process. In the late 1950s, the artist began a series of "Automatic Paintings" based on this Surrealist principle. "Green/Out of Blue," created in 1962, exemplifies West's use of automatism, with its vigorous slashes, splatters, and brushstrokes that coalesce into an energetic mass.

West's paintings are expressive of her own aesthetic philosophies, which were influenced by metaphysics, in particular the writings of Henri Bergson. Inspired by Bergson's belief in the interconnected nature of all living things, West developed an aesthetic philosophy that she termed "new mysticism in painting." In a 1946 essay, she described her negotiation between the surface world of appearances and the immutable core essences of being: "The outer world changes as our thoughts change although our thought is usually ahead or in advance of the world viewed materially. To disintegrate visual unity… to break up and change outer appearance is necessary [for] the individual [to] penetrate the nature of our mystic universe." (3)

Born in 1908 as Corinne West, she spent most of her formative years in Ohio, first in Columbus and later in Cincinnati. There she attended the Cincinnati Conservatory of Music before enrolling the Cincinnati Art Academy in 1925, after opting for a career in the fine arts. Allured by the promise of the big city, West relocated to New York in 1932, continuing her art education the following year at the Art Students League under Hans Hofmann, though she quit after six months as she felt his following was too cultish. West exhibited the "totem" series at Woman Art Gallery in New York in the 1970s. The artist's work has received critical attention over the past six decades, including exhibitions at Art Centre, NY (1935), Stable Gallery, NY (1953), Pollock-Krasner House and Study Center (1996) and a traveling exhibition at the Georgia Museum of Art (2007-08).

1. Dore Ashton, "On Michael West," in "Michael West: The Automatic Paintings," exh. cat. (New York: 123 Watts Gallery, 1999), n.p.
2. Michael West, "Line and Space" 1966. Notebook entry, Michael West Archives.
3. Michael West, "Notes on Art - The New Mysticism in Painting," c. 1946, quoted in Michael West: Painter-Poet, p. 4.

Provenance
The artist
Private collection
Private collection (Gift from above)

This work is registered with The Michael (Corinne) West Estate.

Exhibitions
Granite Galleries, Inc., New York, *Paintings By: Michael West*, December 19–31, 1963.

MICHAEL (CORINNE) WEST
Open Space Viet Poem, 1970



Signed, dated, and titled verso: "Mich West / 1970 / 'Viet Poem' / Open Space"
Oil on canvas
60 1/4 x 49 1/2 in. (153 x 125.7 cm)
(HTG21161)

$ 230,000.00

Description
A painter and poet of great spirit and vitality, Michael (Corinne) West produced explosive, highly gestural Abstract Expressionist works. Described by Dore Ashton as an “exaltée—someone impassioned, overwrought, and sometimes seized by delirium,” West committed herself to a life of art and voraciously assimilated a wide variety of influences into her oeuvre. (1) In the mid-1930s, West, like her contemporaries Lee Krasner and George (Grace) Hartigan, adopted a masculine name to obfuscate her gender. Perhaps encouraged by her mentor and close friend Arshile

Gorky's name change, she initially chose the Russian-sounding name, Mikael, but later Anglicized the spelling. Fiercely independent and driven, West sought respect based on the merit of her work, free from the bias of gender.

A student of Hans Hofmann and a close friend of Arshile Gorky, West associated and exhibited with members of the thriving New York avant-garde scene beginning in the mid-1940s. Automatism—the practice of producing art or writing by accessing one's unconscious thoughts and desires via a meditative state—was a central part of West's creative process. In the late 1950s, the artist began a series of "Automatic Paintings" based on this Surrealist principle.

"Open Space Viet Poem," created in 1970, features thick, calligraphic black marks, with accents of yellows and oranges. This work, its title referencing the Vietnam War, presages West's influential "totem" series of the 1970s, paintings of broad, calligraphic black marks that evoke hieroglyphics on neutral colored backgrounds. Throughout her career, West returned often to the reductive black and white palette as a powerful means of expressing fundamental aesthetic concepts. West was familiar with the prominent painters of the period, among them Picasso, Gorky, de Kooning, and Franz Kline, who created masterful works in black and white. Writing about her own monochromes she noted, "The Black and Whites are Romantic constructions based on a cubist concept of space—yet have a vitality of their own—centers pull away from triangles, rectangles are open ended, bisecting forms close to them and even the 'totem motif' is supported and held up by a base that is smaller than the rest but explodes into swift open-ended form." (2)

The vigor with which West finished canvases from this period, including "Open Space Viet Poem," alludes to her anxiety over Cold War politics and nuclear proliferation, "reflecting her dismay about the prospects for global annihilation as a result of a nuclear holocaust." (3) Automatism—the practice of producing art or writing by accessing one's unconscious thoughts and desires via a meditative state—was a central part of West's creative process. In the late 1950s, the artist began a series of "Automatic Paintings" based on this Surrealist principle. "Open Space Viet Poem," created in 1970, exemplifies West's use of automatism, with its vigorous slashes, splatters, and brushstrokes that coalesce into an energetic mass.

Born in 1908 as Corinne West, she spent most of her formative years in Ohio, first in Columbus and later in Cincinnati. There she attended the Cincinnati Conservatory of Music before enrolling the Cincinnati Art Academy in 1925, after opting for a career in the fine arts. Allured by the promise of the big city, West relocated to New York in 1932, continuing her art education the following year at the Art Students League under Hofmann, though she quit after six months as she felt his following was too cultish. The artist's work has received critical attention over the past six decades, including exhibitions at Art Centre, NY (1935), Stable Gallery, NY (1953), Pollock-Krasner House and Study Center (1996) and a traveling exhibition at the Georgia Museum of Art (2007-08).

1. Dore Ashton, "On Michael West," in "Michael West: The Automatic Paintings," exh. cat. (New York: 123 Watts Gallery, 1999), n.p.
2. Michael West, "Line and Space" 1966. Notebook entry, Michael West Archives.
3. Joan Marter, "Missing in Action: Abstract Expressionist Women," in Women of Abstract Expressionism. (New Haven: Yale University Press in association with Denver Art Museum, 2016), 24.

Provenance
The artist
Private collection
Private collection (Gift from above)

This work is registered with The Michael (Corinne) West Estate.

MICHAEL (CORINNE) WEST
Continuum, 1968–70



Signed lower right: "Michael West"
Signed (twice), inscribed, titled, and dated (twice) verso: "M West / BI Paint / 1970 / Mich West / 1968 / 'Continuum'"
Oil, collage, and found objects on canvas
49 5/8 x 29 3/4 in. (126 x 75.6 cm)
(HTG21162)

$ 150,000.00

Description
One of the few women artists who fully embraced Abstract Expressionism despite the movement's overwhelming valorization of male artists, Michael (Corinne) West (1908-1991) was a prolific first-generation Abstract Expressionist painter who was at the forefront of dialogues that shaped the movement. Described by Dore Ashton as an "exaltée—someone impassioned, overwrought, and sometimes seized by delirium," West

committed herself to a life of art and voraciously assimilated a wide variety of influences into her oeuvre. (1)

One of the first students of Hans Hofmann and a close friend of Arshile Gorky (whom she turned down multiple times), West associated and exhibited with members of the New York avant-garde beginning in the mid-1940s. Though her early compositions closely resemble those of some of her peers, in the late 1940s and early 1950s West moved confidently into a more original aesthetic mode. In the mid-1950s, West moved into heavier, simpler gestural compositions, often limiting her palette primarily to black and white, with highlights of color.

In the mid-1930s, West, like her contemporaries Lee Krasner and George (Grace) Hartigan, adopted a masculine name to obfuscate her gender. Perhaps encouraged by her mentor and close friend Arshile Gorky's name change, West initially chose the Russian-sounding name, Mikael, but later Anglicized the spelling. Fiercely independent and driven, West sought respect based on the merit of her work, free from the bias of gender.

"Continuum," created in 1968-70, features thick, calligraphic black marks with accents of red. This work presages West's influential "totem" series of the 1970s, paintings of broad, calligraphic black marks that evoke hieroglyphics on neutral colored backgrounds. Throughout her career, West returned often to the reductive black and white palette as a powerful means of expressing fundamental aesthetic concepts, as seen in this seminal work "Continuum" from 1968-70. West was familiar with the prominent painters of the period, among them Picasso, Gorky, de Kooning, and Franz Kline, who created masterful works in black and white. Writing about her own monochromes she noted, "The Black and Whites are Romantic constructions based on a cubist concept of space—yet have a vitality of their own—centers pull away from triangles, rectangles are open ended, bisecting forms close to them and even the 'totem motif' is supported and held up by a base that is smaller than the rest but explodes into swift open-ended form." (2)

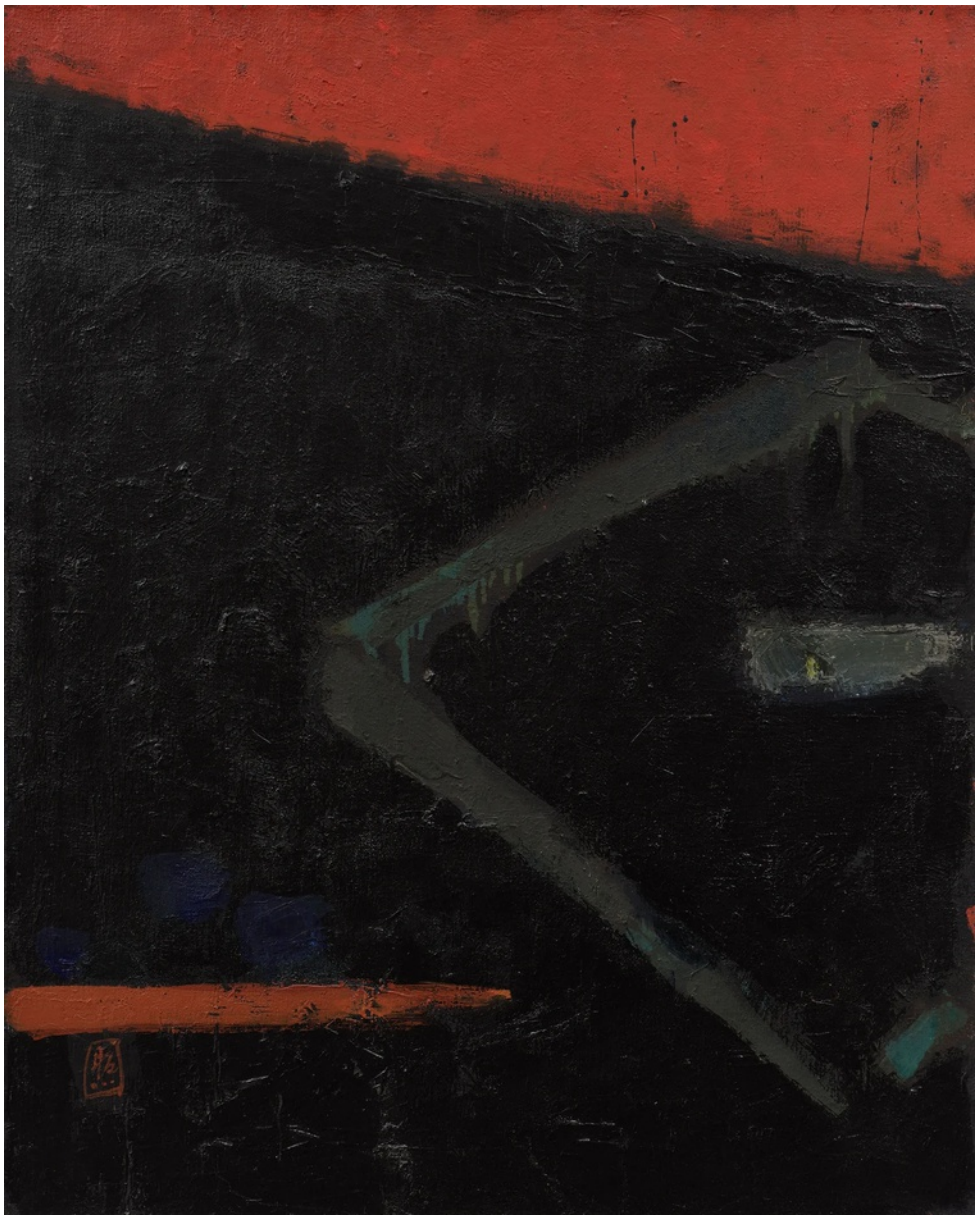
Born in 1908 as Corinne West, she spent most of her formative years in Ohio, first in Columbus and later in Cincinnati. There she attended the Cincinnati Conservatory of Music before enrolling the Cincinnati Art Academy in 1925, after opting for a career in the fine arts. Allured by the promise of the big city, West relocated to New York in 1932, continuing her art education the following year at the Art Students League under Hans Hofmann, though she quit after six months as she felt his following was too cultish. An important yet understudied artist whose work has been receiving renewed critical attention in recent years, West had numerous exhibitions throughout her life, including at Centre, New York (1935) and Stable Gallery, New York (1951). The Pollock-Krasner House and Study Center mounted an acclaimed retrospective of her work in 1996, and the Georgia Museum of Art held a traveling exhibition of her work in 2007 and 2008.

1. Dore Ashton, "On Michael West," in "Michael West: The Automatic Paintings," exh. cat. (New York: 123 Watts Gallery, 1999), n.p.
2. Michael West, "Line and Space" 1966. Notebook entry, Michael West Archives.

Provenance
The artist
Private collection
Private collection (Gift from above)

This work is registered with The Michael (Corinne) West Estate.

TERUKO YOKOI
Untitled, 1959



Signed in Japanese lower left
Oil on canvas
35 1/8 x 28 in. (89.2 x 71 cm)
(HTG20549)

$ 125,000.00

Description

Describing her own paintings as “poems written in colors,” Teruko Yokoi (1924-2020) often wandered the hills near her home in Japan as a child with her father, a calligrapher and poet who taught her both art forms. At a time when it was difficult to move in the art world as a single young Japanese woman, Yokoi was one of the few women artists embedded in the 1950s New York milieu of Abstract Expressionism. Through friendships with Joan Mitchell, Kenzo Okada, and Mark Rothko, Yokoi developed her unique, masterful integration of lyrical abstraction and East

Asian landscape. Her works dazzle with an autumnal atmosphere of hushed, immaculate beauty.

By the late 1950s, Teruko was living and working in the penthouse apartment at the Chelsea Hotel in New York. Having married the American artist Sam Francis in 1958, Teruko had moved into the vibrant artistic community of the Chelsea Hotel, where she set up her studio and raised their young daughter, Kayo, who was born in the summer of 1959. By 1960, she had moved to Paris with Francis and expanded her practice to include works on paper, several of which were exhibited that year at the Martha Jackson Gallery in New York, marking her emergence as a rising artist on the New York scene. Though her and Francis's marriage was artistically symbiotic, Yokoi's work was eclipsed at the time by the attention given to the rising success of Francis. Upon separating from Francis in 1960, Yokoi settled in Switzerland in 1962, after her early daring trajectory living in Tokyo, San Francisco, New York, and then Paris.

In Switzerland beginning in the early 1960s, Yokoi recognized in the country's pristine landscapes the elements of Japanese landscapes that she had so loved and remembered from her past, but which were, by the 1960s, largely gone at the expense of post-war urbanization. Willy Rotzler, upon Yokoi's artistic debut in the Swiss art world, described her paintings as "imaginary inner landscapes that do not exist in this form, neither here in the West nor in the Far East… pictorial and metaphorical concentrations of emotive devotion to the unutterable, to the experience." Yokoi became an integral part of the Swiss art scene, exhibiting regularly and contributing to the dialogue of European abstraction. She remained in Switzerland until her death in 2020.

Born in Japan in 1924, Yokoi trained in traditional Japanese painting before exploring European abstract art. In 1953, in the wake of World War II, she left Japan for San Francisco. As one of two Japanese students at the California School of Fine Arts, Yokoi turned to abstraction and received many scholarships and grants, one which allowed her to move to New York in 1955 to study with Hans Hofmann. There are two museums dedicated to Yokoi's work in Japan: Teruko Yokoi Hinageshi Museum (opened in 2004), and Teruko Yokoi Fuji Museum of Art in Shizuoka (opened in 2008).

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Provenance
The Estate of Teruko Yokoi

Exhibitions
Galerie Kornfeld, Bern, Switzerland, *Teruko Yokoi (1924-2024): Colour and Light*, November 1–December 14, 2024, No. 6.

TERUKO YOKOI
Untitled, 1977



Signed and dated lower left
Oil on canvas
29 1/8 x 27 1/2 in. (74 x 70 cm)
(HTG21468)

$ 125,000.00

Description
Describing her own paintings as “poems written in colors,” Teruko Yokoi (1924-2020) often wandered the hills near her home in Japan as a child with her father, a calligrapher and poet who taught her both art forms. At a time when it was difficult to move in the art world as a single young Japanese woman, Yokoi was one of the few women artists embedded in the 1950s New York milieu of Abstract Expressionism. Through friendships with Joan Mitchell, Kenzo Okada, and Mark Rothko, Yokoi developed her unique, masterful integration of lyrical abstraction and East

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Provenance
The Estate of Teruko Yokoi

Exhibitions
Galerie Kornfeld, Bern, Switzerland, *Teruko Yokoi, Gemalte Poesie*, October 26–November 19, 2016.
Hollis Taggart, New York, *Teruko Yokoi: Seasons*, October 22-November 25, 2026.

TERUKO YOKOI
The sunset, the evening sky, 1969/2010



Signed and dated upper right
Dated center right
Oil and acrylic on canvas
45 5/8 x 31 7/8 in. (116 x 81 cm)
(HTG21467)

$ 105,000.00

Description

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Provenance
The Estate of Teruko Yokoi

TERUKO YOKOI
Spring festival, 1966



Signed center left
Dated center right
Oil on canvas
45 3/4 x 31 7/8 in. (116.1 x 81 cm)
(HTG20550)

$ 100,000.00

Description
Created in 1966, Teruko Yokoi's oil on canvas Spring Festival marks the advent of spring with its lush, verdant greens and rich jewel tones. This deeply poetic painting also features the Japanese-Swiss artist's hallmark open-ended diamond shapes, which she began using in the late 1950s. Though Yokoi later recalled that the diamond motif emerged from her unconscious around 1957, diamonds were often used as symbols for

samurai families in Japanese culture. Between 1957 and 1980 Yokoi painted at least fifty works with diamonds. Over time, the shape became softer, integrated as an organic compositional feature in her abstracted landscapes, as masterfully exemplified in this work Spring Festival.

Describing her own paintings as “poems written in colors,” Yokoi (1924-2020) recalled that as a child, her father would take her on walks on hills to collect haikus, rather than rocks or sticks. This sensibility of transmuting nature into abstract forms became an important cornerstone for her practice, as seen in this work Spring Festival. After gaining recognition for her works in New York and Paris in the 1950s and early 1960s, Yokoi returned to Japan but found that the landscapes and hills she had loved and remembered from her past were gone at the expense of postwar urbanization. As a result, she settled in Bern, Switzerland for fifty-eight years until her death in 2020; Switzerland’s mountains and proximity to nature suited the artist.

At a time when it was difficult to move in the art world as a single young Japanese woman, Yokoi was one of the few women artists embedded in the 1950s New York milieu of Abstract Expressionism. Through friendships with Joan Mitchell, Kenzo Okada, and Mark Rothko, Yokoi developed her unique, masterful integration of lyrical abstraction and East Asian landscape. Having married the artist Sam Francis in 1958, Yokoi moved into the vibrant artistic community of the Chelsea Hotel, where she set up her studio and raised their young daughter, Kayo. By 1960, she had moved to Paris with Francis and expanded her practice to include works on paper, several of which were exhibited that year at the Martha Jackson Gallery in New York, marking her emergence as a rising artist on the New York scene. They separated in 1960.

Born in Japan in 1924, Yokoi trained in traditional Japanese painting before exploring European abstract art and moved to San Francisco in the wake of WWII in 1953. As one of two Japanese students at the California School of Fine Arts, she turned to abstraction and received many scholarships and grants, one which allowed her to move to New York in 1955 to study with Hans Hofmann. There are currently two museums dedicated to Yokoi’s work in Japan: Teruko Yokoi Hinageshi Museum (opened in 2004), and Teruko Yokoi Fuji Museum of Art in Shizuoka (opened in 2008). A prolific and indefatigable artist, Yokoi has had over ninety exhibitions, including two solo shows at the Palace of the Legion of Honor, San Francisco, as well as group shows at Martha Jackson Gallery, New York; Galerie Kornfeld, Bern; and Marlborough Gallery, New York. Her last major retrospective entitled “Teruko Yokoi: Tokyo—New York—Paris—Bern” was presented by the Kunstmuseum in Bern in 2020.

Provenance
The Estate of Teruko Yokoi

Exhibitions
Galerie Kornfeld, Bern, Switzerland, *Teruko Yokoi, Schnee Mond Blumen*, October 27–November 30, 2009.
Galerie Kornfeld, Bern, Switzerland, *Teruko Yokoi, Exhibition celebrating the artist's 95th birthday*, September 19–October 19, 2019.
Galerie Kornfeld, Bern, Switzerland, *Teruko Yokoi (1924-2024): Colour and Light*, November 1–December 14, 2024, No. 8.
Hollis Taggart, New York, *Teruko Yokoi: Seasons*, October 22-November 25, 2026.

Literature
Teruko Yokoi, *Schnee Mond Blumen* (Bern, Gallerie Kornfeld, 2009), ill., 56.

TERUKO YOKOI
October, 1966



Signed and dated lower left
Signed in Japanese on chassis verso
Oil on canvas
45 5/8 x 28 3/4 in. (115.9 x 73 cm)
(HTG21466)

$ 95,000.00

Description

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Provenance
The Estate of Teruko Yokoi

TERUKO YOKOI
Untitled, 1991



Signed and dated lower left
Egg tempera on paper
14 5/8 x 11 in. (37 x 28 cm)
(HTG20564)

$ 18,000.00

Description
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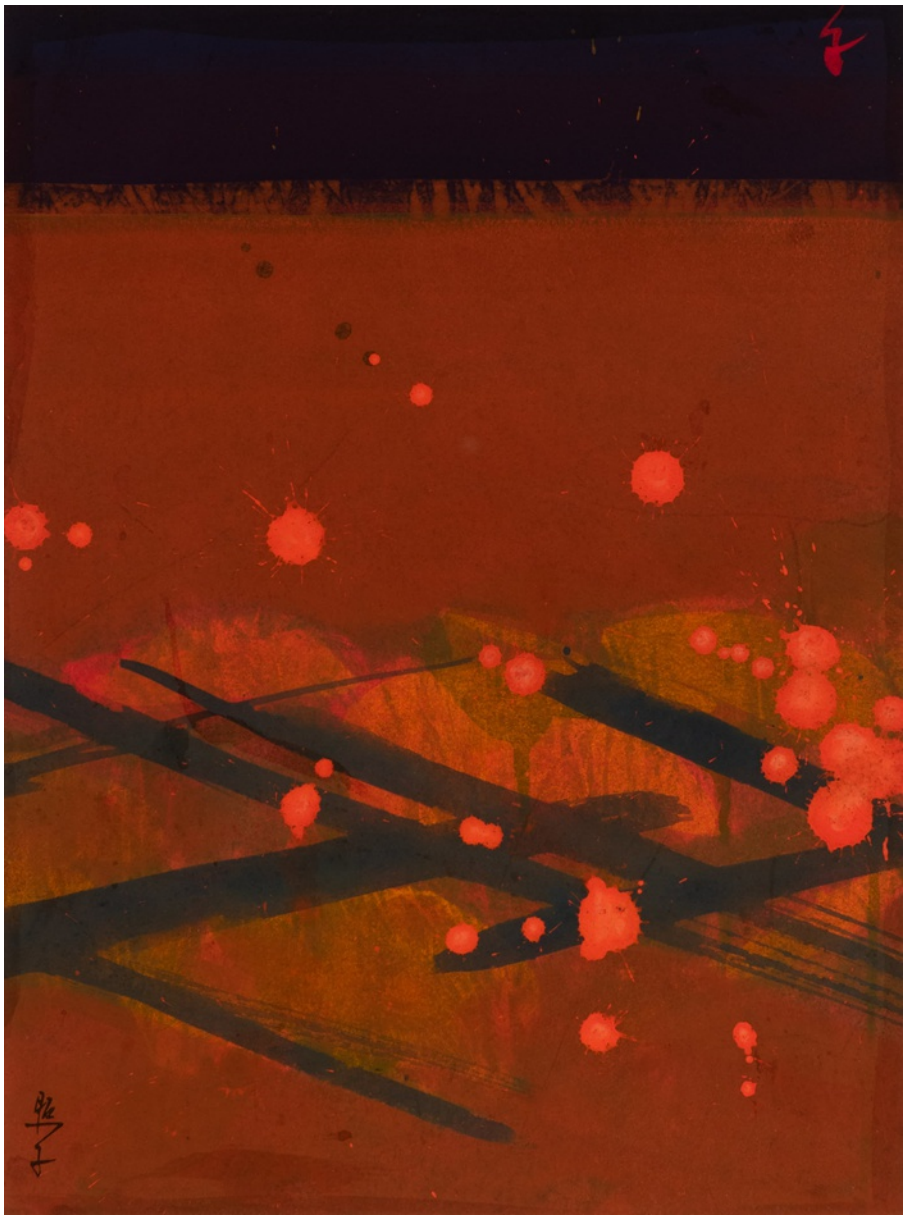
Provenance
The Estate of Teruko Yokoi

TERUKO YOKOI
Untitled, n.d.



Signed lower left
Egg tempera on paper
14 1/8 x 10 5/8 in. (36 x 27 cm)
(HTG20567)

$ 18,000.00

Description
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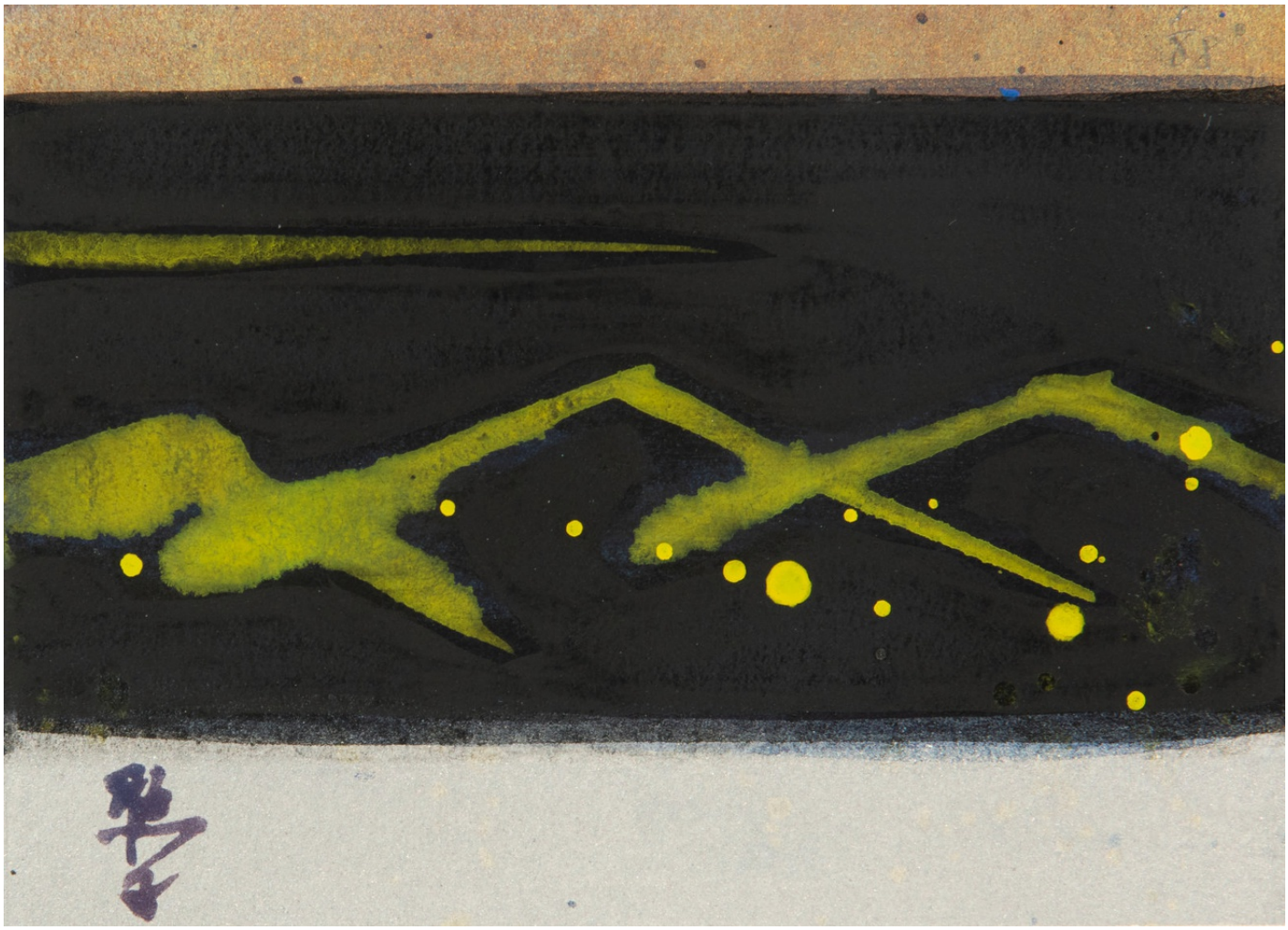
Provenance
The Estate of Teruko Yokoi

Exhibitions
Galerie Kornfeld, Bern, Switzerland, *Teruko Yokoi (1924-2024): Colour and Light*, November 1–December 14, 2024, No. 24.

TERUKO YOKOI
Japanese Diary, 1988



Signed lower left
Dated upper right
Egg tempera and metallic paint on paper
4 1/8 x 5 3/4 in. (10.4 x 14.7 cm)
(HTG20578)

$ 4,500.00

Description

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Provenance
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