

**RICHARD
DIEBENKORN**



CONTENTS

- **IMPORTANT** FACTS
- **DETAIL** IMAGES
- **TOP** PAINTINGS SOLD AT AUCTION
- **MUSEUM** COLLECTIONS
- **HISTORY**



RICHARD DIEBENKORN (1922-1993)

Ocean Park #108

1978

oil on canvas

78 x 62 in. (198.1 x 157.4 cm)



WATCH VIDEO

PROVENANCE

M. Knoedler and Co., New York, 1979
Lawrence and Marina Rubin, Milan, 1979
M. Knoedler and Co., New York, 1985
John Berggruen Gallery, San Francisco, 1985
Diane Disney Miller & Ron W. Miller Private collection, 1986
John Berggruen Gallery, San Francisco
Acquired from the above, 1986
Christie's, November 13, 2019, Lot 27B
Acquired from the above by the present owner

EXHIBITION

New York, M. Knoedler and Co., *Richard Diebenkorn*, May 1979, pp. 6-7 (illustrated in color).
New York, CDS Gallery, *Artists Choose Artists*, April-June 1982, p. 6 (illustrated).
London, Whitechapel Art Gallery; Madrid, Fundación Juan March; Frankfurt am Main, Franfurter Kunstverein; Los Angeles, Museum of Contemporary Art; San Francisco Museum of Modern Art, *Richard Diebenkorn*, October 1991-January 1993, n.p., no. 48 (illustrated in color).
San Francisco, John Berggruen Gallery, *Richard Diebenkorn: Selected Works from 1949-1991*, March-April 1996.

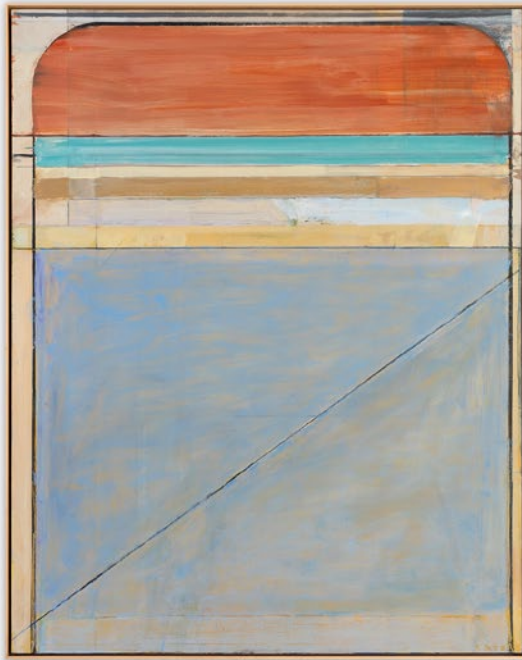
LITERATURE

Richard Diebenkorn: Paintings and Drawings, 1943-1980, exh. cat., Buffalo, Albright-Knox Art Gallery, 1980, p. 113, no. 67.
C. Andrews, "Vision City," *TWA Ambassador*, July 1981, p. 45.
E. Lucie-Smith, *American Art Now*, New York, 1985, p. 18, fig. 14.
J. Berggruen, ed., John Berggruen Gallery, San Francisco, 1986, p. 28. (illustrated in color).
J. Gállego, "La madurez de Richard Diebenkorn," *ABC de las artes*, 10 January 1992, p. 24. (illustrated).
J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné*, Volume Four, Catalogue Entries 3762-5197, New Haven and London, 2016, p. 260, no. 4341 (illustrated in color).

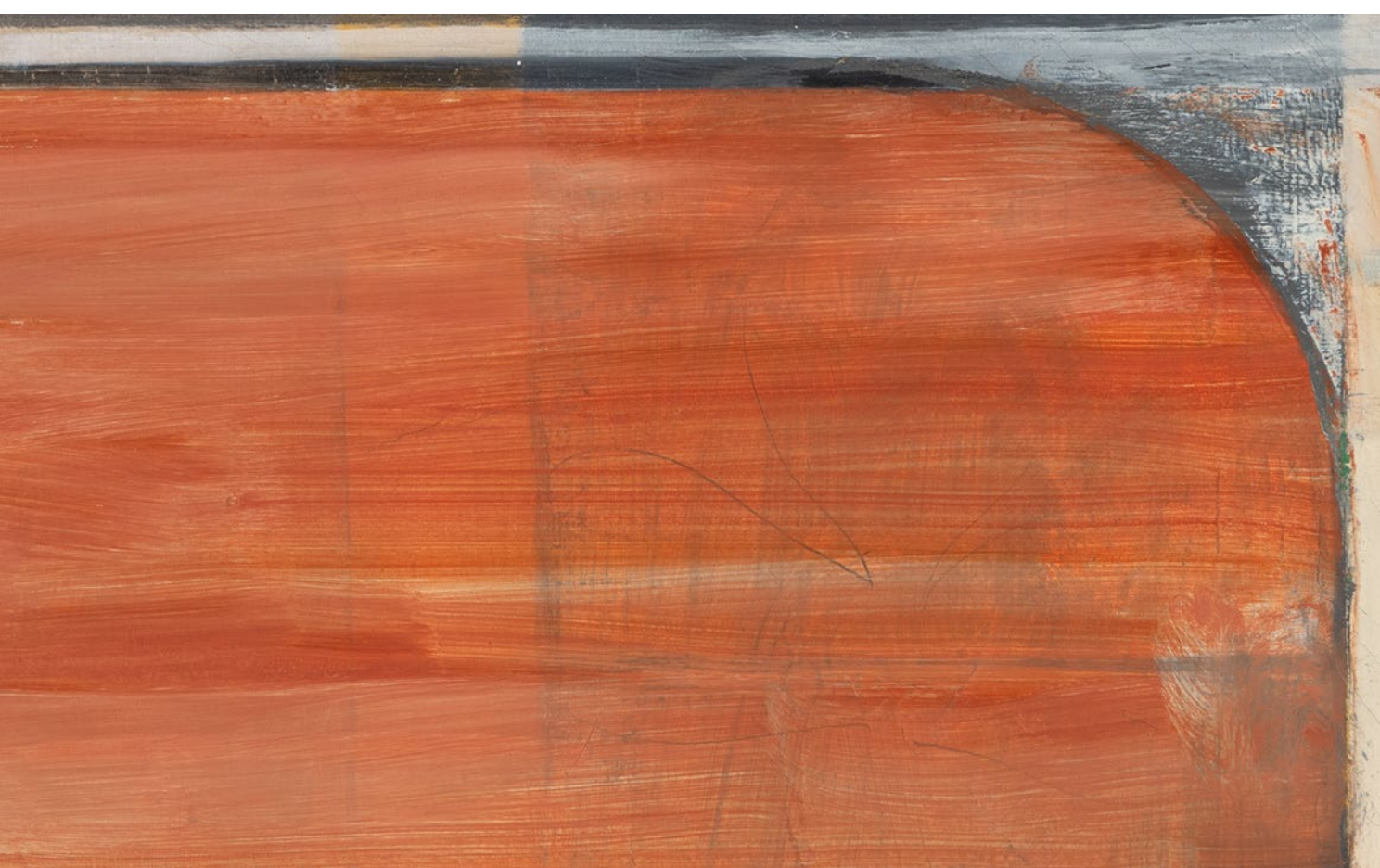
— IMPORTANT FACTS

- *Ocean Park #108* showcases the spirit of Diebenkorn's remarkable ability to translate the visual world into a meditative abstraction laden with intellectual rigor and personal resonance.
- In the context of American abstraction, *Ocean Park #108* is a masterpiece of subtlety and nuance. Its interplay of horizon and sky geometry recalls earlier the desert roads Diebenkorn once photographed from an airplane, while its luminous palette evokes the marine light of the Pacific.
- Part of his acclaimed series, which spanned over two decades and more than 140 works, this painting captures the essence of Diebenkorn's artistic philosophy: a fusion of restraint and spontaneity, where light, geometry, and color converge in perfect equipoise.

DETAIL IMAGES







TOP PAINTINGS SOLD AT AUCTION



Recollections of a Visit to Leningrad
1965
oil on canvas
73 $\frac{3}{8}$ x 81 $\frac{1}{8}$ in.
(181.3 x 211.1 cm)

**Sold at Christie's New York:
November 2023 for \$46,410,000**

Ocean Park #40
1971
oil and charcoal on canvas
93 x 80 $\frac{3}{4}$ in. (236.2 x 205.1 cm)

**Sold at Sotheby's New York:
May 2021 for \$27,265,500**



TOP PAINTINGS SOLD AT AUCTION



Ocean Park #126
1984
oil on canvas
93 x 81 in. (236.2 x 205.7 cm)

**Sold at Christie's New York:
May 2018 for \$23,937,500**

Ocean Park #137
1985
oil and charcoal on canvas
100 x 81 in. (254 x 205.7 cm)

**Sold at Christie's New York:
November 2018 for \$22,587,500**



TOP PAINTINGS SOLD AT AUCTION



Ocean Park # 48

1971

oil on canvas

108 x 82 in. (274.3 x 208.3 cm)

Sold at Christie's New York:

November 2012 for \$13,522,500

Ocean Park #56

1972

oil on canvas

93 x 81 in. (236.2 x 205.7 cm)

Sold at Sotheby's New York:

November 2023 for \$11,424,500



DIEBENKORN PAINTINGS IN MUSEUM COLLECTIONS

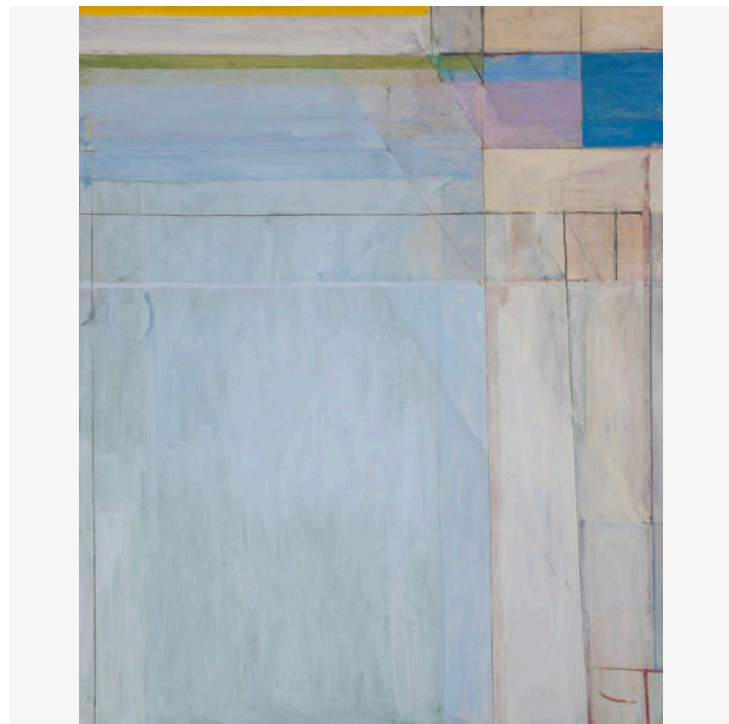


**Metropolitan Museum of Art
New York**

Ocean Park #30
1970
oil on canvas
100 x 82 in. (254 x 208.3 cm)

**San Francisco Museum of
Modern Art**

Ocean Park #54
1972
charcoal and oil on canvas
100 x 81 in. (254 x 205.7 cm)



DIEBENKORN PAINTINGS IN MUSEUM COLLECTIONS



**Los Angeles County Museum of Art
Los Angeles, CA**

Ocean Park #49
1972
oil on canvas
93 x 81 in. (236.2 x 205.7 cm)

**Solomon R. Guggenheim Museum
New York**

Ocean Park #96
1977
charcoal and oil on canvas
93 1/8 x 85 1/8 in. (236.5 x 216.2 cm)



“In a successful painting everything is integral - all the parts belong to the whole. If you remove an aspect or element you are removing its wholeness.”

Richard Diebenkorn

HISTORY



Richard Diebenkorn

Diebenkorn's path to the *Ocean Park* series was as layered and nuanced as his canvases. Born in Portland, Oregon, in 1922, he found his artistic footing in the San Francisco Bay Area, where he absorbed the Abstract Expressionism of figures like Clyfford Still and Willem de Kooning. Yet even in his early abstractions, such as those inspired by the aerial views of the Southwestern landscape during flights to New Mexico, Diebenkorn's work displayed a grounding in the tangible world. His shift to figuration in the mid-1950s, influenced by Bay Area peers like David Park and Elmer Bischoff, was met with surprise but underscored his belief in continuity rather than rupture. "I was never throwing things away," he reflected. This ethos carried him back to abstraction in 1967 when the *Ocean Park* series began—a natural and revelatory return.

Ocean Park #108 (1978) showcases the spirit of Diebenkorn's remarkable ability to translate the visual world into a meditative abstraction laden with intellectual rigor and personal resonance. Part of his acclaimed series, which spanned over two decades and more than 140 works, this painting captures the essence of Diebenkorn's artistic philosophy: a fusion of restraint and spontaneity, where light, geometry, and color converge in perfect equipoise. Birthed in his Santa Monica studio overlooking this coastal neighborhood, the vantage point—framed by urban grids, oceanic expanses, and the shimmering Southern California light—shaped the language of these paintings. Yet *Ocean Park #108*, like its siblings, transcends a

specific locality; it is less a depiction of a specific place and more a dialogue with the landscape of memory, perception, and art history.

In this work, the coral-hued arch hovers above turquoise, ochre, and alabaster bands, evoking the interplay of horizon and sky. Below, an expansive blue-gray plane is bisected by a diagonal line, lending the composition a quiet dynamism. This scaffold of lines and planes—Diebenkorn’s signature vocabulary—draws on his early admiration for Cezanne’s structured landscapes and Mondrian’s architectonic grids but with a distinct California sensibility. The work’s veiled layers and pentimenti reveal the artist’s process: a cycle of addition and erasure, as though the painting itself is a record of thought in motion. “Indecision, conflict, and tinkering” were, as Diebenkorn once noted, essential to his practice, and here, they coalesce into a harmony that feels earned rather than imposed.

What distinguishes *Ocean Park #108* within this celebrated series is its quiet confidence, which Diebenkorn achieves through rigorous exploration rather than easy fluency. While influenced by Matisse—whose luminous color and spatial tension left an indelible mark on his work—Diebenkorn resisted prettiness, instead striving for what he called “tension beneath calm.” In *Ocean Park #108*, this tension is palpable in the interplay between the precision of its linear framework and the softness of its painted surface. The visible corrections and reworkings imbue the painting with a human quality, a sense that it is not merely an object but an ongoing conversation.

In the context of American abstraction, *Ocean Park #108* is a masterpiece of subtlety and nuance. Its interplay of horizon and sky geometry recalls earlier the desert roads Diebenkorn once photographed from an airplane, while its luminous palette evokes the marine light of the Pacific. But the painting’s emotional resonance—its “breadth of reference,” as one critic noted—elevates it. To stand before *Ocean Park #108* is to be enveloped in a space that feels both constructed and organic, abstract and deeply familiar. It is a testament to Diebenkorn’s lifelong inquiry into what painting could be: not a conclusion, but a possibility, ever unfolding.



Richard Diebenkorn, 1986