

LATIN AMERICAN ART

New York, 24-25 May 2017



CHRISTIE'S



LATIN AMERICAN ART

EVENING SESSION
WEDNESDAY
24 MAY 2017
AT 5.00 PM

AFTERNOON SESSION
THURSDAY
25 MAY 2017
AT 12.00 PM











LATIN AMERICAN ART

WEDNESDAY 24 AND THURSDAY 25 MAY 2017

PROPERTIES FROM

An Important American Collection
The Collection of Dr. Jerome and
Mrs. Evelyn Oremland
A California Estate
A Private Collection
A Distinguished European Collection
The Juan María Altgelt Collection
A Distinguished Family Collection
Cuba Moderna: Masterworks from a
Private Collection
A Gentleman
A Private New York Collection
An Important New York Collection
The Tuttleman Collection
An Important European Collection
A Private Collector
The Barbara Walker Gordon Collection
A Distinguished Spanish Lady
An Important Collection
An Italian Private Collection
A Private Collector
An Important Mexican Collection
A New York Private Collection
The Pancetti Family
The Collection of Frank and
Jayne Fernández
The Los Angeles County Museum, Sold to
Benefit Acquisitions of Latin American Art
A Distinguished European Collector

AUCTION

Wednesday 24 May 2017
at 5.00 pm (Lots 1-70)
and Thursday 25 May 2017
at 12.00 pm (Lots 72-195)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	20 May 10.00 am - 5.00 pm
Sunday	21 May 1.00 pm - 5.00 pm
Monday	22 May 10.00 am - 5.00 pm
Tuesday	23 May 10.00 am - 5.00 pm
Wednesday	24 May 10.00 am - 12.00pm

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Diana Bramham (#1464939)
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The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

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Christie's (#1213717)

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[60]

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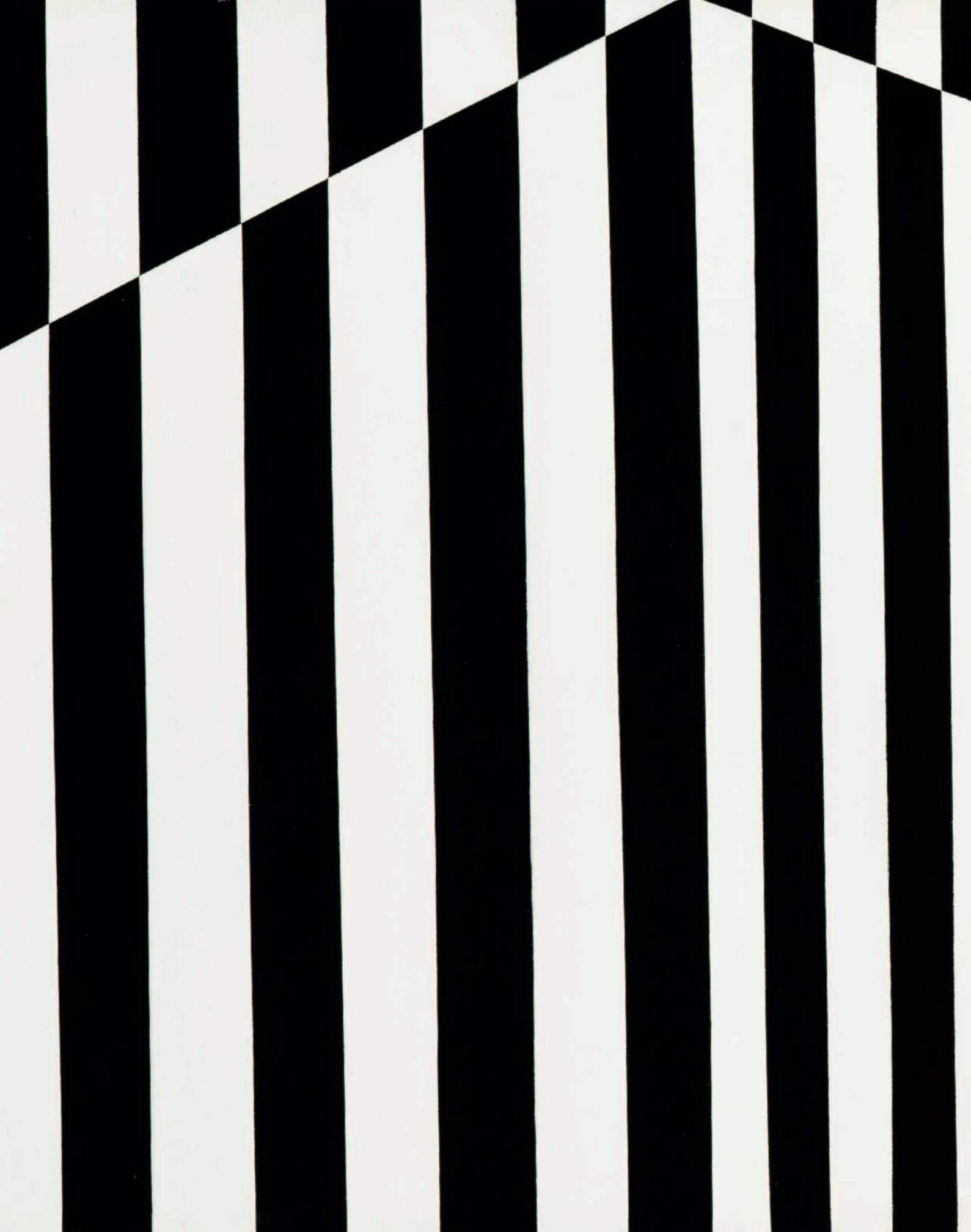
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Lot 183 © Nuno Ramos







EVENING SESSION

WEDNESDAY 24 MAY 2017 AT 5.00 PM



1

WIFREDO LAM (1902-1982)

Le marchand d'oiseaux II

signed and dated 'Wifredo Lam, 1970' (on the reverse)

oil on canvas

25½ x 21½ in. (64.8 x 53.7 cm.)

Painted in 1968-70.

\$150,000-200,000

EXHIBITED:

Rome, Galleria Levi, *Wifredo Lam, oli e pastelli*, 1970 (illustrated).

Turin, Galleria Gissi, *Le sillabe mute dell'immaginazione, 12 maestri del Surrealismo*, 1971.

Rome, Villa Médicis / Milan, Palazzo della Permanente, *Wifredo Lam ou l'éloge du métissage*, 1992-1993, p. 149 (illustrated in color).

LITERATURE:

L. Laurin-Lam & E. Lam, *Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 302, no. 68.06 (illustrated).

PROVENANCE:

Galleria Gissi, Turin.

F. Borga, Turin.

Private collection, Turin.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

2

FERNANDO BOTERO (B. 1932)

Little Bird on Perch

signed and numbered 'Botero 2/6' and stamped with a foundry mark
(on the base of the perch)

bronze

56½ x 9½ x 7 in. (143.5 x 24.1 x 17.8 cm.)

Executed in 1988.

Edition two of six.

\$200,000-300,000

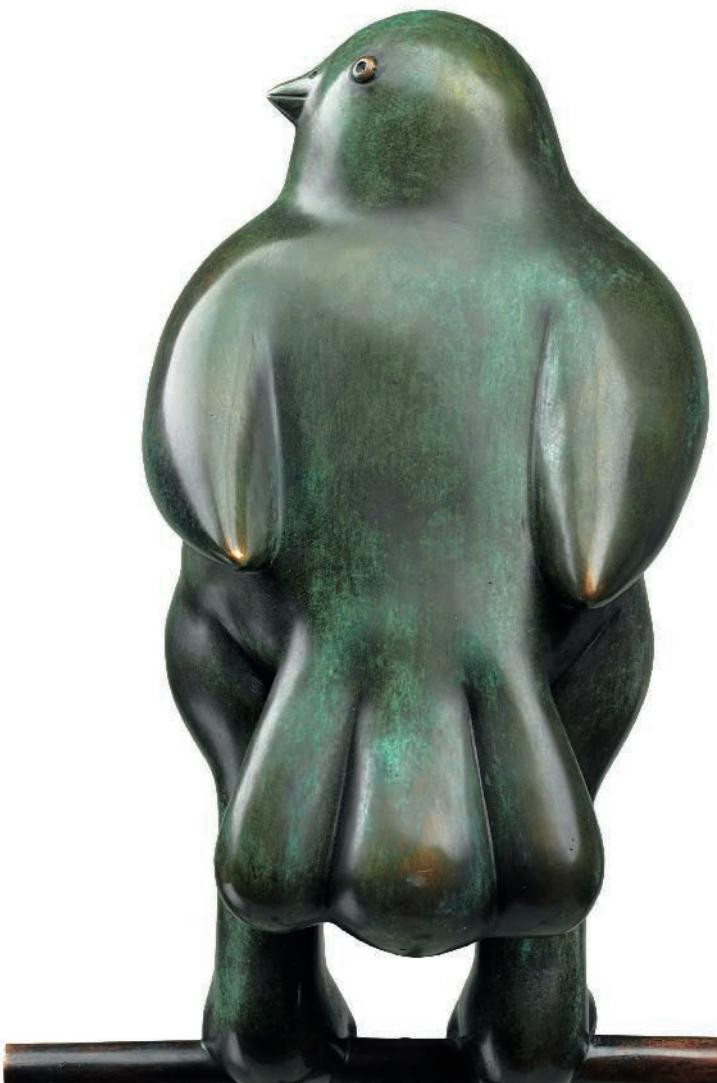
PROVENANCE:

E. Veranneman, Kruishoutem, Belgium.

Acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Fernando Botero, Recent Sculpture*, New York, Marlborough, 1990, p. 32, no. 16 (another cast illustrated in color).



3

MARIO CARREÑO (1913-1999)

Leda Among the Trees (also known as *Girl Among Trees*)

signed and dated 'Carreño 45' (upper left)

oil on canvas laid down on board

24 x 19½ in. (61 x 50.2 cm.)

Painted in 1945.

\$100,000-150,000

PROVENANCE:

Perls Galleries, New York.

Dr. Manuel Manrique, New York.

George and Leonor Miller, Tucson.

Anon. sale, Christie's, New York, 16 November 1994, lot 58 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

New York, Perls Galleries, *Mario Carreño: Recent Paintings*,

5 November - 1 December 1945, no. 13.

By the time Mario Carreño exhibited *Leda Among the Trees* at Perls Gallery in 1945, the 32-year-old artist had already received critical acclaim from the art centers of New York, Paris and Havana. Indeed, the young Carreño's work had by then made it into the hallowed halls of New York's Museum of Modern Art, Paris' Jeu de Paume and Havana's Museo Nacional de Bellas Artes. The previous year, MOMA's esteemed director, Alfred Barr had declared Carreño to be "the most versatile, learned and courageous of the new generation [in Cuba]"¹ in his introduction to the groundbreaking exhibition *Modern Cuban Painters*. Meanwhile, Perls Gallery placed Carreño within an even broader context, pronouncing him a "highly valuable addition to contemporary American painting" at their 1945 exhibition, their third one man show for the artist.²

Stylistically, 1945 was also a watershed year for Carreño. Having lived and traveled extensively throughout Europe and the Americas, Carreño had absorbed the lessons of the Italian Renaissance, the School of Paris and the Mexican Muralists. His work from the 1930s and early 1940s is dominated by realist, Renaissance inspired figures while his later paintings embrace geometric abstraction. The year 1945, however, shows Carreño at a crossroads, working in a more minimalist Cubist style before he slipped into complete abstraction.

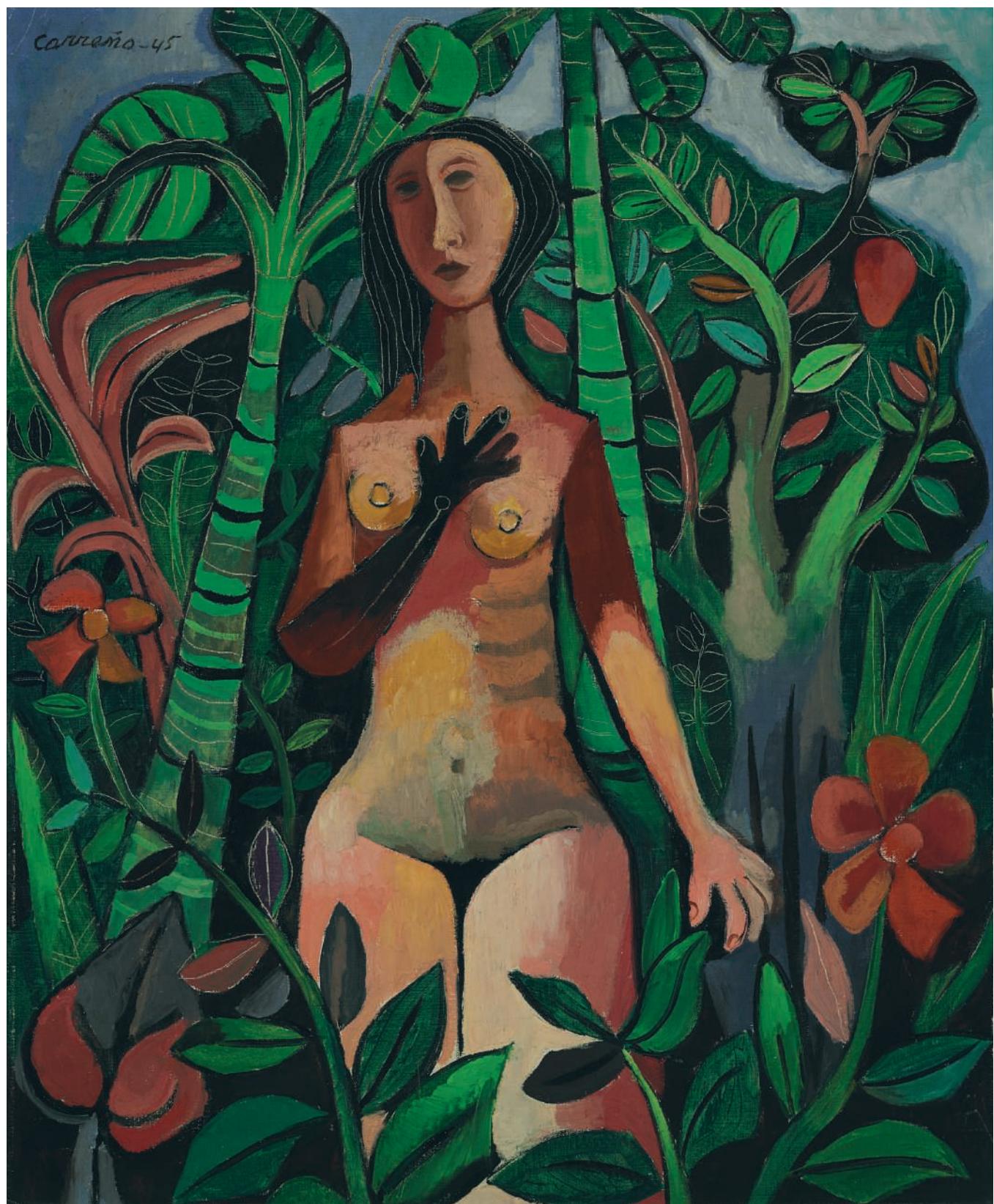
A review of the 1945 Perls show noted "a nostalgia for the School of Paris, notably Picasso in certain figure compositions"³ and indeed *Leda Among the Trees* with its blocky handling of the female form and the elongated bifurcated face clearly demonstrates the mark of the French master. Yet as a figure from antiquity, this Leda also evokes Carreño's own earlier work in which goddesses and graces abound. With its verdant greens and warm flesh tones, *Leda Among the Trees* embodies the words of one reviewer who avowed that "High color...shouts with uninhibited delight in the work of Mario Carreño."⁴

1 Alfred Barr, *Modern Cuban Painters*, Museum of Modern Art Bulletin, Vol. XI, no. 5, April 1944, p. 4.

2 Introductory text, *Mario Carreño: Recent Paintings*, Perls Gallery, 5 November - 1 December 1945.

3 Howard Devree, "Strangers within our Gates," *New York Times*, November 11, 1945, p. 51.

4 Edward Alden Jewell, "Cuba's Pacemakers: Exhibition at the Museum of Modern Art Brings us Colorful, Progressive Work," *New York Times*, March 26, 1944, page X7.





4

WIFREDO LAM (1902-1982)

Untitled

signed and dated 'Wifredo Lam, 1970' (faintly on the lower right and again on the reverse)

oil on canvas

18 x 14 1/2 in. (45.7 x 37.7 cm.)

Painted in 1970.

\$60,000-80,000

PROVENANCE:

Galerie Tronche, Paris.

Acquired from the above by the present owner.

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 332, no. 70.42 (illustrated).

This work is accompanied by a certificate of authenticity signed by the artist.



PROPERTY OF A GENTLEMAN

5

MATTA (1911-2002)

Elasticité du risible

signed 'Matta' and faintly titled 'Elasticité du risible' (lower right)
oil on canvas

41 1/4 x 36 5/8 in. (105 x 93 cm.)

Painted in 1973.

\$80,000-120,000

PROVENANCE:

Galerie HM, Brussels.

Private collection, New York.

Anon. sale, Christie's New York, 24 November 1993, lot 63 (illustrated in color).

Anon. sale, Sotheby's New York, 27 May 2004, lot 176 (illustrated in color).

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari.





THE PROPERTY OF A PRIVATE COLLECTOR

6

FERNANDO BOTERO (B. 1932)

Reclining Figure

signed and numbered 'Botero 3/3' (on the base)
bronze

35 x 54 x 31 in. (88.9 x 137.2 x 78.7 cm.)

Executed in 1985.

Edition three of three

\$400,000-600,000

PROVENANCE:

The Property of a Private American Collector, Christie's, 19 November 2001, lot 30 (illustrated in color).
Acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Fernando Botero in Monte Carlo*, New York, Marisa del Re Gallery Inc., 1992 (another cast illustrated in color).
Botero Sculptures, Bogotá, Villegas Editores, 1st Edition, 1998, no. 107 (another cast illustrated in color).



7

TOMÁS SÁNCHEZ (B. 1948)

Meditador entre aguas

signed and dated 'Tomás Sánchez 96' (lower right) signed and dated again, and titled 'Tomás Sánchez, 1996, MEDITADOR ENTRE AGUAS' (on the reverse)

acrylic on canvas
23¾ x 47½ in. (60.3 x 120.7 cm.)
Painted in 1996.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated 12 April 2017.



FERNANDO BOTERO (B. 1932)*Teresita*

signed and dated 'Botero 82' (lower right)

oil on canvas

44½ x 28¾ in. (113 x 73 cm.)

Painted in 1982.

\$350,000-450,000

PROVENANCE:

James Goodman Gallery, New York.

Marlborough Gallery, New York.

Acquired from the above.

By descent from the above to the present owner.

LITERATURE:E. Sullivan and J.M. Tasset, *Fernando Botero, Monograph and Catalogue Raisonné, Paintings 1975-1990*, Lausanne, Acatos, 2000, p. 330, no. 1982/47 (illustrated).





PROPERTY FROM THE JUAN MARÍA ALTGELT COLLECTION

9

ANTONIO BERNI (1905-1981)

Niña con jarra

signed and dated 'Berni 56' (lower right)

oil on canvas

45½ x 32 in. (116 x 81 cm.)

Painted in 1956.

\$80,000-120,000

PROVENANCE:

Fundación Favaloro, Buenos Aires.

Sale, Galería Lautrec, Buenos Aires, 9 May 1984, lot 222 (illustrated).

Anon. sale, Roldan, Buenos Aires, 5 June 2015, lot 1 (illustrated in color on the cover and on p. 1).

Juan María Altgelt collection, New York (acquired from the above).

10

ÁNGEL BOTELLO (1913-1986)

Manos cruzadas

signed and numbered 'BOTELLO, AP' (near the base)

bronze

27 x 25 x 17 in. (68.6 x 63.5 x 43.2 cm.)

Executed circa 1983.

Artist's proof; Edition of ten plus one artist's proof.

\$40,000-60,000

PROVENANCE:

Manuel Botello collection, San Juan (gift from the artist).

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.



the Tuttleman Collection

Artwork: © 2017 Vasa Velizar Mihich



During their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Harry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and

British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.





Photography by Dean Digital Imaging.



FERNANDO BOTERO (B. 1932)

*Woman with an Umbrella and
Man with a Cane*

Woman with an Umbrella

signed and numbered 'Botero, E/A 1/2' and stamped with a foundry mark (on the base)
bronze
90 x 35 x 30 in. (228.6 x 88.9 x 76.2 cm.)
Executed circa 1977.
Artist's proof one of two; Edition of six.

Man with a Cane

signed and numbered 'Botero 4/6' and stamped with a foundry mark (on the base)
bronze
80 x 34 x 25 in. (203.2 x 86.4 x 63.5 cm.)
Executed circa 1977.
Edition four of six. (2)

\$1,500,000-2,500,000

PROVENANCE:

Fontana Gallery, Bala Cynwyd, Pennsylvania.
Acquired from the above (4 September 1985).

LITERATURE:

Fernando Botero: Das Plastische Werk, Hannover, Galerie Brusberg, 1978, nos. 29 and 30 (another cast illustrated).
C. Ratcliff, *Botero*, New York, Cross River Press, Ltd., 1980, no. 196 (another cast illustrated).
Fernando Botero: Recent Sculpture, New York, Marlborough Gallery, 1982, no. 5 (another cast of *Man with a Cane* illustrated).
E. Sullivan, *Botero Sculpture*, New York, Abbeville Press, 1986, p. 58 and 113 (another cast illustrated) and p. 112 (plaster model illustrated).
Fernando Botero: Bilder, Zeichnungen, Skulpturen, Munich, Prestel-Verlag, 1986 (another cast of *Man with Cane* illustrated).
Botero Sculptures, Bogotá, Villegas Editores, 1st Edition, 1998, no. 76 (another cast illustrated in color).

Donación Botero, Bogotá, Villegas Editores/
Museo de Antioquia, 2000, (another cast
illustrated in table of contents).

F. Grimberg, *Selling Botero*, Milan, Silvana
Editoriale, 2015 (another cast illustrated).

For more than six decades, Fernando Botero has passionately devoted himself to the study of volume and form. This lifelong pursuit has resulted in a unified body of work that is now immediately recognizable throughout the world. Whether painting, drawing or sculpting the human or animal figure, landscapes or still-lifes, Botero always plays with proportion and perspective, inflating his forms to an intentionally improbable magnitude. This singular style has solidified Botero's place in the canon of art history and made him one of the most successful artists working today.

The artist's first experiments with proportional manipulation began in the 1950s; while painting a still-life, he placed a disproportionately small sound hole in the body of a mandolin, instantly transforming the instrument into an object of mass and monumentality. "After that *Mandolin*," Botero has explained, "my world began to expand. I went on to figures and soon was creating a formal universe that found its supreme expression in small detail."¹

By the 1970s, Botero's fascination with volumetric distortion had extended beyond painting to include sculpture as well. As he explained, "For my entire life, I've felt as if I had something to say in terms of sculpture. It's a very strong desire...a special pleasure—that of touching the new reality that you create."² Indeed, all of Botero's

sculptures, from his earliest examples of small spherical heads to his present day representations of robust monumental men, women and children, are imbued with the artist's genuine love and palpable enjoyment of creation.

Executed in 1977, *Woman with an Umbrella and Man with a Cane* is a superb early example of Boterian ideals coming to fruition in sculpture. The dapper gentleman and his elegantly dressed and carefully coiffed female companion appear as a study in rounded forms. Botero clearly revels in the sloping curves of the woman's umbrella, conical hairdo and the soft undulations found in the chest, hips and thighs of both figures. The artist's characteristic play of proportions is also on full display; by endowing the man with unusually small hands and a tiny cigarette, Botero emphasizes the mass and volume of his overall form.

As in so many of Botero's works, the man and woman remain anonymous, meant to represent a specific type of person rather than an individual. All we know of these two is that they make a wealthy pair as they have all the right accoutrements that reflect their status—a bowler hat, cane and perfect pocket square for the gentleman and high heels and a fashionable frock for the lady. Endearing, yet also slightly humorous, this couple embodies Botero's masterful ability to humanize rather than aggrandize his subjects, a quality not often found in the sculptural tradition, and one that has made his work relatable and relevant throughout a long and prosperous career.

1 Fernando Botero, quoted in A.M. Escallón, *Botero: New Works on Canvas*, (New York: Rizzoli, 1997), 23.

2 Fernando Botero, quoted in E.J. Sullivan, *Botero Sculpture*, (New York, 1986), 13.





12

FERNANDO BOTERO (B. 1932)

Girl with a Hoop

signed and dated 'Botero 83' (lower right)

oil on canvas

59 x 37 in. (149.9 x 94 cm.)

Painted in 1983.

\$400,000-600,000

PROVENANCE:

Galerie Beyeler, Basel (acquired from the artist).

James Goodman Gallery, New York.

Acquired from the above (3 January 1984).

LITERATURE:

E. Sullivan and J.M. Tasset, *Fernando Botero, Monograph and Catalogue Raisonné, Paintings 1975-1990*, Lausanne, Acatos, 2000, p. 338, no. 1983/7 (illustrated in color).



The present lot on view at the Tuttleman home. Diego Giacometti, Armchair with heads of lionesses, second version, anterior feet with lion claws and Stool in X, third version © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. George Segal, Girl Resting, 1970 © The George and Helen Segal Foundation/Licensed by VAGA, New York, NY. © Fernando Botero, reproduced by permission. Photography by Dean Digital Imaging.



13

FERNANDO BOTERO (B. 1932)

Reclining figure

signed 'Botero' (on the base)

Carrara marble

13 $\frac{1}{4}$ x 23 $\frac{1}{2}$ x 10 in. (34.9 x 60 x 25.4 cm.)

Executed in 1989.

Unique.

\$250,000-350,000

PROVENANCE:

Private collection, USA (acquired directly from the artist).

Lillian Heidenberg Gallery, New York.

Acquired from the above (23 November 1992).

LITERATURE:

Botero Sculptures, Bogotá, Villegas Editores, 1st Edition, 1998,
no. 153 (illustrated in color).

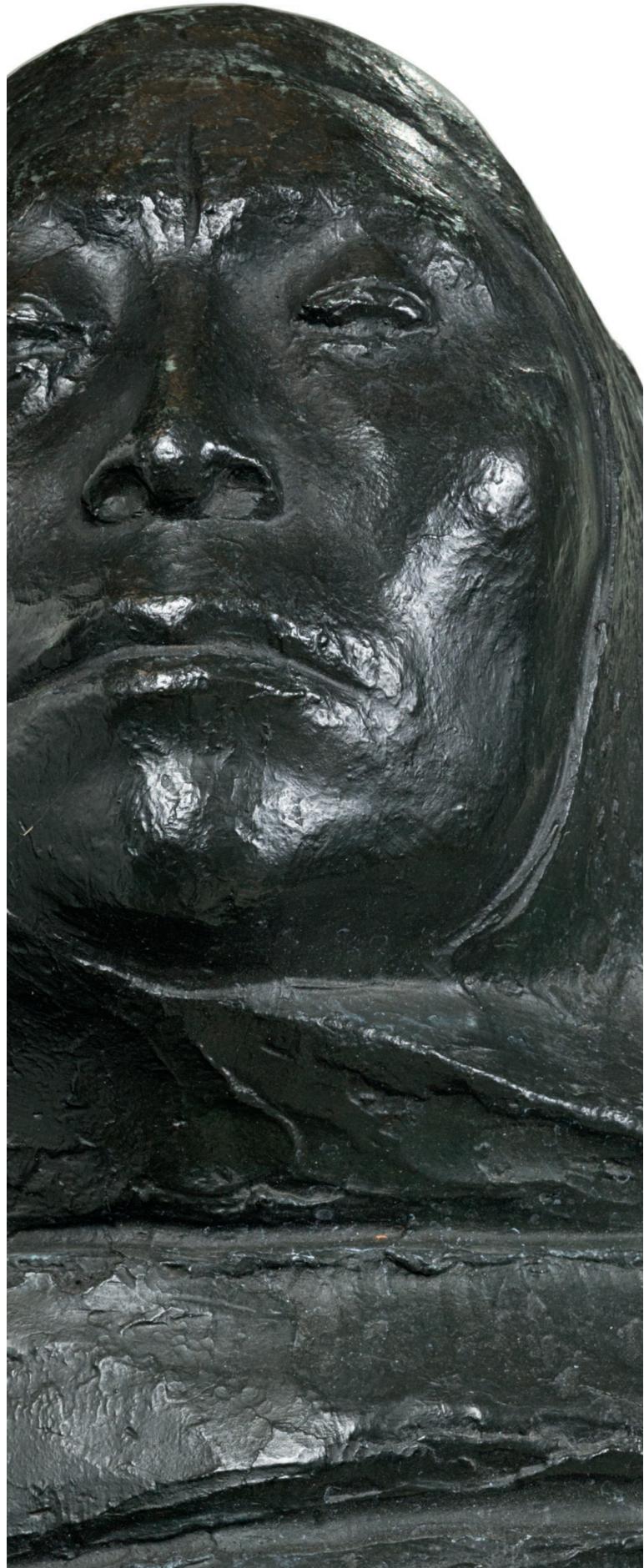


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A MASTERPIECE BY
FRANCISCO ZÚÑIGA







14

FRANCISCO ZÚÑIGA (1912-1998)

Grupo de cuatro mujeres de pie

inscribed and numbered, 'MOISÉS DEL AGUILA
FUNDICIÓN II/III 1974 MEXICO' (on a metal plate affixed
to the base)

bronze

80 x 86½ x 45½ in. (203.2 x 220 x 115 cm.)

Executed in 1974. Edition two of three.

\$1,500,000-2,500,000

PROVENANCE:

Sindin Galleries, New York.

Acquired from the above (4 November 1987).

LITERATURE:

Exhibition catalogue, *Francisco Zúñiga: An Exhibition of Sculpture and Drawing*, Syracuse, New York, Everson Museum of Art / Lincoln, Massachusetts, De Cordova and Dana Museum and Park, 1977, p. 29, no. 22 (another cast illustrated).

C. Francisco Echeverría, *Francisco Zúñiga*, Mexico City, Ediciones Galería de Arte Misrachi, 1980, p. 269, no. 304 (another cast illustrated).

Exhibition catalogue, *Fernando Castro Pacheco, Guillermo Meza, Luis Nishizawa, Carlos Orozco Romero, Francisco Zúñiga*, Mexico City, Instituto Nacional de Bellas Artes, 1980, p. 130, no. 11 (another cast illustrated).

S. Reich, *Francisco Zúñiga Sculptor, Conversations and Interpretations*, Tucson, The University of Arizona Press, 1980, p. 109, no. 89 (another cast illustrated).

Francisco Zúñiga: Sculptures, dessins, lithographies, New York, Editions Brewster, 1982, p. 57 (another cast illustrated).

M. Paquet, *Zúñiga, la abstracción sensible*, Mexico, El Taller de la Equilibrista, 1989, p. 14, fig. 2 (another cast illustrated).

Francisco Zúñiga: Homenaje nacional, Mexico City, Instituto Nacional de Bellas Artes, 1994, p. 183 (another cast illustrated in color).

Francisco Zúñiga Escultura, Museo de Arte Contemporáneo, Oaxaca, June-August 1995, no. 14 (another cast illustrated).

Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 387, no. 656, and again on the cover, p. 32 and p. 50 (another edition illustrated in color).

Here in Grupo de cuatro mujeres de pie the women become powerful updated versions of Rodin's Burghers of Calais—projecting Zúñiga's conception of universal femininity based on perceptions of native-ness. Scale, proportion, context, and grandeur of ambition make it one of his most complex sculptural groupings...

Although Francisco Zúñiga created sculptures from the time that he was a boy when he assisted his father, a local sculptor of religious figures, he turned more decisively to the medium shortly after he arrived in Mexico in 1936 from his native Costa Rica. In the 1930s four or five artists (primarily the muralists) in Mexico monopolized "the possibilities in painting,"¹ whereas sculpture was a relatively unexplored and little heralded medium that Zúñiga exploited to his advantage, developing a wide-ranging body of work based on the human figure.²

Upon arriving to Mexico, Zúñiga immediately enrolled in the National School of Painting, Sculpture, and Printmaking, more commonly known as La Esmeralda, where he became acquainted with Brancusi, Maillol, and Moore. Working in the atelier of Guillermo Ruiz, which between 1927 and 1937 was a center for direct carving, Zúñiga assisted in the execution of numerous public monuments. This experience allowed him to learn (the lost wax method) of bronze casting. Zúñiga's sculptural practice spanned the entire gamut from direct carving in wood, modeling in clay, sculpting directly on hard stone and volcanic granite, and bronze casting. After being appointed professor at La Esmeralda in 1938, he founded his own independent workshop in 1943, training students that would become the most prominent artists at midcentury in Mexico: Pedro Coronel, Rosa Castillo, and Manuel Felguérez, among others. Between 1950 and 1960 he formed part of the Plastic Integration Group that collaborated with architects and included artists Juan O'Gorman and David Alfaro Siqueiros. In these various projects constructing public monuments or working with plastic integration, Zúñiga developed his own ideas of sculptural space that departed from the more politicized themes of his peers while nonetheless embracing open air and street sculpture.³

At the same time that a comprehensive approach to sculpture enabled Zúñiga's practice, an intense and early interest in the autochthonous civilizations of the Americas also propelled his work. Indeed just before he left Costa Rica, at the behest of archaeologist Jorge A. Lines, Zúñiga made a series of 44 watercolors (and one india ink drawing) which document the pre-Columbian ceramics found in the Zapandi tomb, Filadelfia, Guanacaste in Costa Rica. When he migrated to Mexico City, Zúñiga drew every object at the Museum of Anthropology, located at that time on Moneda Street. He continued to engage directly with pre-Columbian culture in Mexico. Indeed,

he was hired by various architects to reproduce pre-Columbian and colonial sculptures for their projects. While this contracted work was not considered part of his artistic oeuvre, it certainly provided Zúñiga with a wellspring of inspiration to then adapt to his own sculptural work.

This 1974 grouping represents the climax of Zúñiga's sculptural practice and the persistence of the theme in his oeuvre of a standing group of cloaked women with exaggerated hips and stomachs. *Grupo de cuatro mujeres de pie* portrays four women of massive bulk that represent different ages and stages of life: adolescence, pregnancy, middle age, and old age. They are based on studies, sketches, and individual sculptures Zúñiga produced as early as 1965, but they were conceived of as a group.⁴ Powerful peasant types, they are archetypes rather than portraits, but are loosely based on direct observation. Zúñiga used models to develop his repertoire of representations of indigenous women; he called one of his models, Evelia, who was from Veracruz, a "universal native type," even though photographs reveal she was a more of a mestiza.⁵ Other photographs taken by Zúñiga in Patzcuaro and the Yucatán in 1970 demonstrate that his representations were also based on travels, yet his titles often only offer vague characterizations: Yucatecas, Yalaltecas, Chamulas, Juchitecas or provide no ethnic descriptors. Here in *Grupo de cuatro mujeres de pie* the women become powerful updated versions of Rodin's *Burghers of Calais*—projecting Zúñiga's conception of universal femininity based on perceptions of native-ness. Scale, proportion, context, and grandeur of ambition make it one of his most complex sculptural groupings. Indeed, this grouping graces the cover of the first volume of his catalogue raisonné, which is devoted to his sculptural oeuvre.

When Zúñiga made *Grupo de cuatro mujeres de pie* it coincided with a period in which he obtained numerous individual exhibitions, especially in the United States. In 1969 he had a solo exhibition at the Museo de Arte Moderno in Mexico City, followed by individual exhibitions in the early 1970s at the San Diego Museum of Art, the Santa Barbara Museum of Art, and the Phoenix Art Museum. In 1974 he also began the more systematic numbering of his bronze editions.⁶ His success abroad allowed him to stop working for the state and to create more regularly in bronze. Ariel Zúñiga claimed that bronze allowed Francisco to remit "to a remote past."⁷ To be sure, the exaggerated geometric

forms of Zúñiga's women recall the swelling and bulk of the pre-Columbian vessels he painted and drew as a young man. The artist claimed that "sculpture is an ancient language...it is important that it should be representative of a culture." He continued by noting the resonance of the pre-Columbian in his commanding sculptural figures: "I am very interested in the pre-Hispanic world. Despite the terrible colonization that our peoples were subjected to, the strength of their culture succeeded in filtering through, and we have an intuitive sense of who they were, thanks to their sculpture. This perhaps explains a certain self-containment that exists in my figures...their will to resist."⁸

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1 Zúñiga cited in Sheldon Reich, *Francisco Zúñiga, Sculptor, Conversations and Interpretations* (Tucson: University of Arizona Press, 1980), p. 7.

2 Zúñiga cited in Sheldon Reich, *Francisco Zúñiga*: p. 6. According to the artist, after 1960 he decided to work only in sculpture. He certainly continued to paint, draw, and sketch as his catalogue raisonné reveals. Ariel Zúñiga, *Francisco Zúñiga: Catalogue raisonné*, Volumes I-4 (Mexico: Albedrío in association with Fundación Zúñiga Laborde, A.C., 1999).

3 According to Reich, Zúñiga collaborated twice with Siqueiros in his magazine *Arte Público* between 1954 and 1955. *Ibid*, p. 39.

4 Reich, p. 50.

5 Zúñiga, *Francisco Zúñiga: Catalogue raisonné*, Volume I: Sculpture, 1923-1993 p. 54

6 *Ibid*, p. 14

7 *Ibid*, p. 54

8 *Francisco Zúñiga: Sculpture, Drawings, Lithographs* (New York: Brewster Editions, 1982), p. 9.



Auguste Rodin, *Burghers of Calais*. Cast 1908. Victoria Tower Gardens, Westminster Palace, London, Great Britain
Photo credit: © Scala / Art Resource, NY

15

FRANCISCO ZÚÑIGA (1912-1998)

Mujer del sureste

inscribed 'ESCULTOR FRANCISCO ZUNIGA, FUNDICION MOISES DEL AGUILA' and dated '1960' (near the base)

bronze

42 x 26 x 29 in. (106.7 x 66 x 73.7 cm.)

Executed in 1960.

Edition of two.

\$250,000-350,000

PROVENANCE:

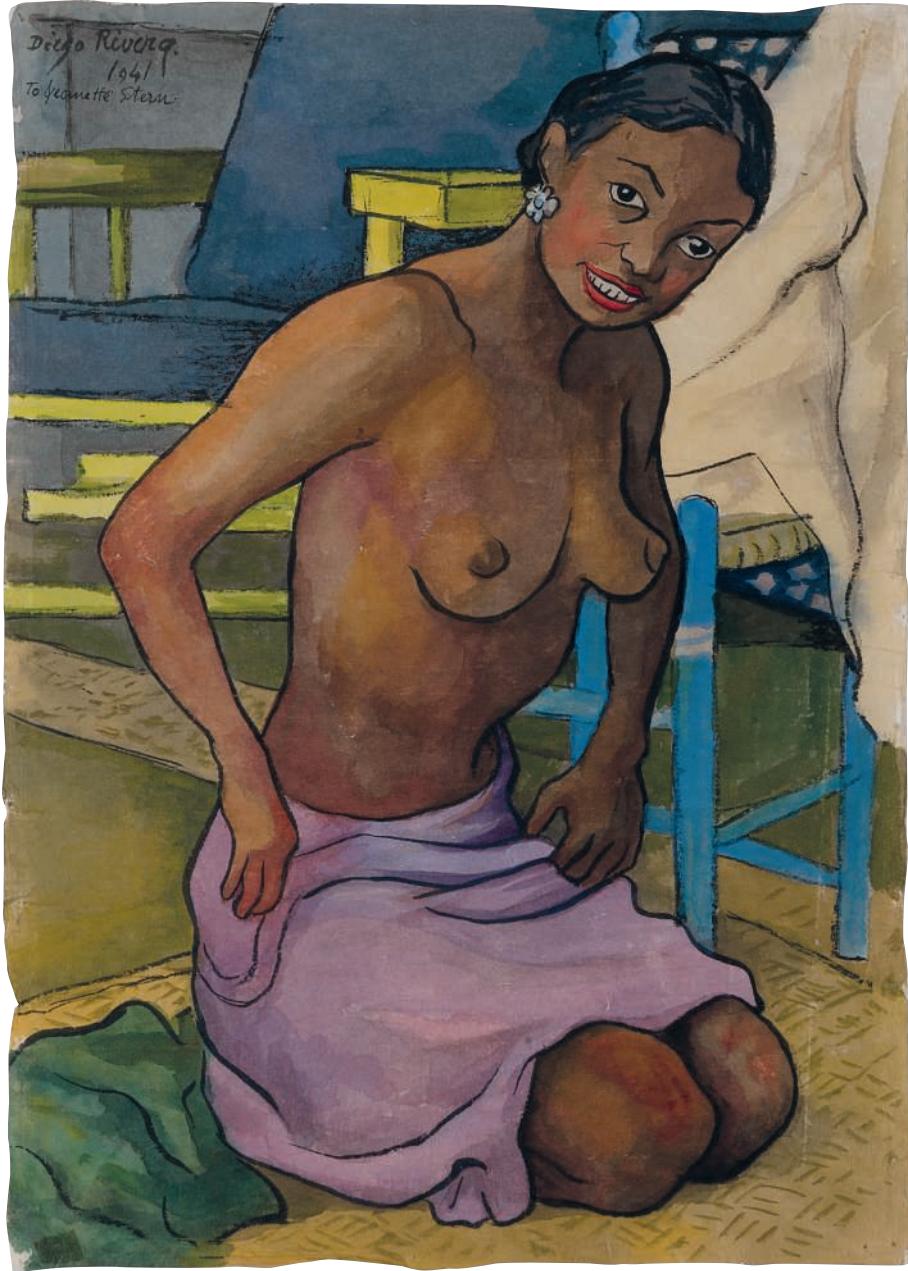
Lillian Heidenberg Gallery, New York.
Acquired from the above (1 February 1986).

LITERATURE:

C. Francisco Echeverría, *Francisco Zúñiga*, Mexico City, Ediciones Galería de Arte Misrachi, 1980, p. 94-95, nos. 91 (detail) and 92 (another cast illustrated).
Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 188, no. 259 (another cast illustrated).







Nieves Orozco, Diego Rivera's model in his studio at San Ángel. Photographer unknown.

16

DIEGO RIVERA (1886-1957)

Mujer desnudándose (Nieves)

signed, dated and inscribed 'Diego Rivera, 1941,
To Jeannette Stern' (upper left)
watercolor on rice paper
15½ x 10¼ in. (38.4 x 26 cm.)
Executed in 1941.

\$30,000-40,000

PROVENANCE:

Harry and Jeannette Stern collection, Philadelphia
(acquired directly from the artist, August 1941).
Joseph & Carole Shanis collection, Philadelphia
(by descent from the above).
Acquired from the above by the present owner.

We are grateful to Professor Luis-Martín Lozano for his assistance cataloguing this work.



17

DIEGO RIVERA (1886-1957)

La merienda (also known as *Grupo comiendo con canasta y perro*)

signed and dated 'Diego Rivera 36' (lower right)

watercolor and ink on handmade paper

10 1/4 x 15 in. (27.3 x 38.1 cm.)

Executed in 1936.

\$40,000-60,000

PROVENANCE:

Jesse and Evelyn Horwitz collection (acquired directly from the artist).
By descent from the above.

We are grateful to Professor Luis-Martín Lozano for his assistance
cataloguing this work.

RUFINO TAMAYO (1899-1991)**Músicos (also known as *Trovadores*)**

signed and dated 'Tamayo 34' (lower center right)
oil on canvas
29¾ x 39¼ in. (74.5 x 99.7 cm.)
Painted in 1934.

\$2,000,000-3,000,000

PROVENANCE:

Private collection, Mexico City.
Lee Ault, New York.
The Estate of Dorothy Smith Catherwood, Christie's, New York, 28 May 1998,
lot 22 (illustrated in color).
Acquired from the above by the present owner.

EXHIBITED:

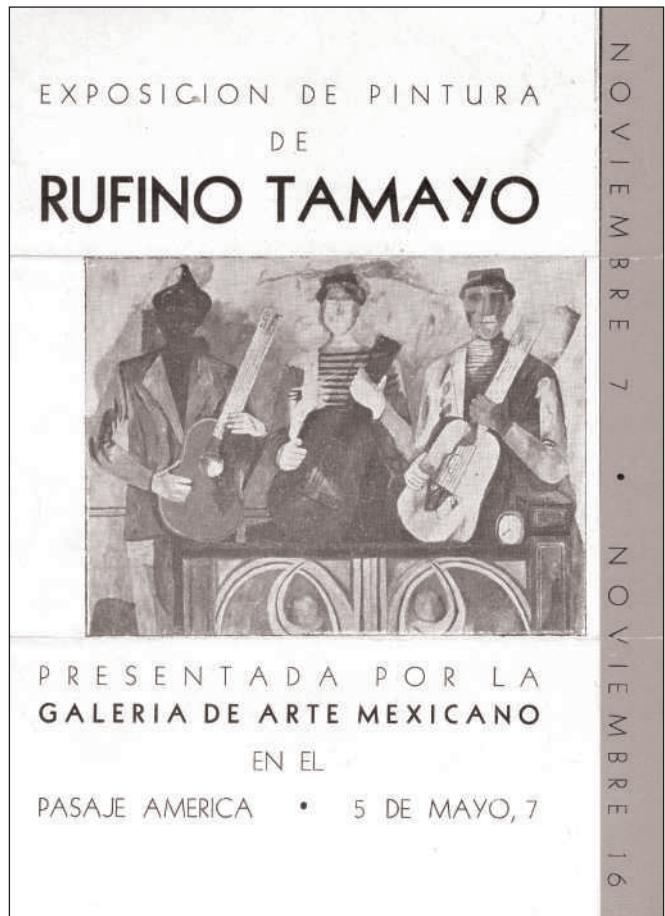
Mexico City, Galería de Arte Mexicano, *Exposición de pintura de Rufino Tamayo*, 7-17 November, 1935. (illustrated on the cover).
New York, Julian Levy Gallery, *Rufino Tamayo: Paintings, Gouaches, Drawings*, 12-30 January, 1937, no. 4.
New York, Valentine Gallery, *Exhibition of Paintings by Rufino Tamayo*, 30 January-11 February 1939, no. 5.
Cincinnati, Cincinnati Art Museum, *Rufino Tamayo*, 10 January-3 February 1947, no. 3. (catalogued as *Troubadors*).
Mexico City, Instituto Nacional de Bellas Artes, *Tamayo, 20 años de su labor pictórica*, 1948 (illustrated).
Fort Worth, Fort Worth Art Museum and M. Knoedler and Co. Inc., *Tamayo*, 7 January-2 February 1952, no. 1.
São Paulo, Instituto Nacional de Bellas Artes, Museo de Arte Moderno de Mexico, *Biennial Internacional de São Paulo, Exposición Tamayo*, 1977, no. 9.
New York, The Solomon R. Guggenheim Museum, *Rufino Tamayo: Myth and Magic*, 1979, p. 36, no. 11 (illustrated).

LITERATURE:

- H. McBride, "Attractions in the galleries", *The New York Sun*, New York, 4 February, 1939. (illustrated).
R. Goldwater, *Rufino Tamayo*, The Quadrangle Press, New York, 1947, p. 126 (illustrated in color).
"Tamayo", *Look*, New York, Vol. 12, 22 June 1948, p. 85, n. 13 (illustrated).
C. Palencia, *Rufino Tamayo*, Ediciones de Arte Colección Anáhuac de Arte Mexicano, Vol. 24, Mexico City, 1950, p. 3 (illustrated).
J. L. Crespo de la Serna, "La gestación de nuestra nacionalidad en dos murales de Tamayo", *Méjico en la Cultura Suplemento de Novedades*, num. 222, Mexico City, 21 June 1953, p. 6 (illustrated).
P. Westheim, *Tamayo, una investigación estética*, Mexico City, Artes de México, 1957, plate b, p. 36 (illustrated).
Museo de Arte Contemporáneo Internacional Rufino Tamayo, Instituto Nacional de Bellas Artes, Secretaría de Educación Pública, "Rufino Tamayo: Myth and Magic in Mexican Art", *Review*, Los Angeles, Vol. 5, No. 5, May 1979, p. 71 (illustrated).
O. Paz and J. Lassaigne, *Rufino Tamayo*, Barcelona, Ediciones Polígrafa, 1982, p. 58, no. 11 (illustrated in color).
M. Rivera, *Tamayo*, Mexico City, Producciones Impresas, 1983 (illustrated in color).
Exhibition catalogue, *Rufino Tamayo: 70 Años de Creación*, Mexico City, Museo del Palacio de Bellas Artes, 1987 (illustrated in color).
J. Corredor-Matheos, *Tamayo*, New York, Rizzoli International Publications, Inc., 1987, n. 12 (illustrated in color).
J. Labastida, "Tamayo en la música", *Plural*, Segunda época Vol. XVII - XII núm. 204, Mexico City, September 1988, p. 64 (illustrated in color).
Exhibition catalogue, *Rufino Tamayo*, Berlin, Staatliche Kunsthalle, 1990, no. 24, p. 55 (illustrated in color).
E. Mendoza, "Volver al humanismo", *Revista Médica*, Año XVI, Mexico City, August 1991, p. 32 (illustrated).
J. Hacha, *Introducción a la creatividad artística*, Mexico City, Editorial Trillas, 1992, p. 230 (illustrated in color).
O. Paz and J. Lassaigne, *Rufino Tamayo*, 2nd Edition, Barcelona, Ediciones Polígrafa, 1994, p. 60 (illustrated in color).
T. del Conde, et. al., *Tamayo*, Mexico City, Grupo Financiero Bital / Fundación Olga y Rufino Tamayo, A. C. Américo Arte Editores, 1998, p. 191 (illustrated in color).
L. I. Sainz, "Los rasgos plásticos de Rufino Tamayo", *Casa del Tiempo Casa Abierta al tiempo Universidad Autónoma Metropolitana*, Vol. 1, Época III, no. 11-12, Mexico City, December 1999-January 2000. p. 68 (illustrated in color).
O. Paz, *Rufino Tamayo*, Mexico City, Presidencia de la República, 2003 (illustrated in color).
L. Cardoza y Aragón, *La nube y el reloj: Pintura contemporánea mexicana*, 2nd Edition, Mexico City, Universidad Nacional Autónoma de México Instituto De Investigaciones Estéticas, Landucci Ediciones, 2003, p. 150 (illustrated in color).
J. A. Brennan, et. al., *Cuerpo y espíritu en la medicina y la creación musical*, Mexico City, Secretaría de Salud, 2004, p. 46-47 (illustrated in color).
Exhibition catalogue, *Tamayo: A Modern Icon Reinterpreted*, Santa Barbara, Santa Barbara Museum of Art in association with Editorial Turner de México, 2006, fig. 7, p. 36-37 (illustrated in color).
M. A. Echegaray, *Imágenes pictóricas de la música en México*, Mexico City, Editorial Espejo de Urania / Pinacoteca 2000 Secretaría de Educación Pública Libros del Rincón, 2006, p. 30-31 (illustrated in color).
T. del Conde, et. al., *Rufino Tamayo*, Mexico City, Smurfit Kappa Cartón y Papel de México, S.A. de C.V., 2011, p. 173 (illustrated in color).

We are grateful to art historian Juan Carlos Pereda for his assistance cataloguing this work.





The present lot, illustrated on the cover of the catalogue for *Exposición de pintura de Rufino Tamayo* at Galería de Arte Mexicano, Mexico City, 1935. © Reproduced by permission from Galería de Arte Mexicano.

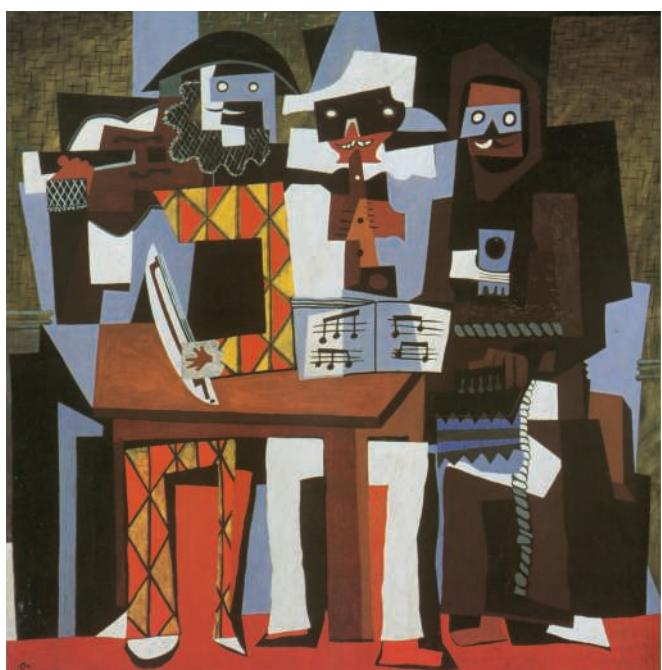
Music preoccupied Tamayo throughout his life and career. A gifted musician, the artist was known for his guitar playing and he featured guitars prominently throughout his numerous still lifes of the 1930s. This figural grouping of 1934 showcases three guitar players who stand before the viewer and rest their musical instruments, as if presenting them to the viewer, on what appears to be an ornate art deco parapet. As J. Corredor-Matheos noted about this painting in his monograph of 1987 on Tamayo, "with guitars in their hands and in a static attitude," the musicians "show us the instruments, but the picture is mute."¹ In other words, the guitarists are not in the midst of song, nor are they playing their instruments. They evoke a classical seriousness in their stoic facial expressions; indeed Tamayo obscures two of the three figures' mouths, further emphasizing the paradoxical silence noted above. The addition of the small clock tucked to the side, seemingly out of place in this scenario, enhances the overall sense of universalism, suggesting a timeless scene.

Tamayo undercuts the narrative muteness, however, through his painterly and formal flourishes that revel in quixotic details that animate the painting. A study in contrasts and visual forms, the painting exudes a sense of playfulness. For example, the curved, rounded forms of the guitars echo the embellished elements of the parapet. The musicians' striped shirts also recall the horizontal repeating lines of a musical staff and reverberate the painted strings of their guitars. Meanwhile, the barely attenuated holes of the guitars reiterate the two grey spheres that form part of the ornamental balustrade and anchor the scene. The clock, adding a sense of balance to the composition, also picks up the repetition of circular forms.

Many of the artist's paintings from the 1930s depict musicians and singers, and music served as the subject of his first mural (*Song and Music*) painted in 1933 for the National School of Music in Mexico City. With his early works painted at a time when he was associated with the Contemporáneos, a modernist literary and artistic group espousing universalism, Tamayo often used music as one among many elements that make reference to the senses. Instruments and song provided the means to visualize sound and touch (the strings of the guitar). Music also served as a cipher for the painter's practice, a trope found in much modernist painting, most famously in Picasso's takes on the subject. An abstract artistic language, music embodies the pursuit of non-literal representation. The Contemporáneos especially privileged the forging of a symbolic equivalence among the arts of poetry, painting, and music, and the creation of timeless allegorical narratives. The clock, which appears in this painting of 1934, is a predominant feature of so many of Tamayo's paintings from the period in which he associated with the Contemporáneos and in which they forged a contemporary modernity based on the universality of cultural expression.

In addition to its aesthetic allegorical functions, music (and musicians), however, also held special personal significance to Tamayo. His first mural tackled the subject directly. He met his wife Olga, an accomplished concert pianist, while painting that fresco at the National School of Music where she was a student. Tamayo painted *Músicos* the year after he painted that mural and in the same year he married Olga. He and Olga were known for entertaining guests at their home, and especially for playing and singing Mexican folk songs. The subject of the guitar player is therefore not only a universal theme but also one that is decidedly of specific import to the artist.

As a result, one can imagine the subject of the guitar player standing in not only for the painter's practice but also for the artist, generally speaking and as a veiled self-portrait. The trope of the guitar player evokes the broad theme of the artist as entertainer, the same way in which Picasso called upon commedia dell'arte stock characters to depict two of the three musicians in his famous 1921 painting in the collection of The Museum of Modern Art in New York. Eminent art historian Robert Goldwater noted the ways in which Tamayo's "tangential relationship" to Picasso began with *Músicos* as a challenge to the latter's *Three Musicians*, yet he does not elaborate further



Pablo Picasso, *Three Musicians*, 1921, Museum of Modern Art, New York. © 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

precisely how Tamayo mounts his challenge.² To be sure, unlike Picasso's figures which invoke a late fifteenth century comic theatrical form that originated in Italy and gained popularity throughout Europe, Tamayo's guitar players are decidedly contemporary urban musicians with their fedora hats and dapper suits. And while the spare space they inhabit provides few clues to their location, the pink hue of the parapet and quasi-marbleized background recall the city's many art deco buildings and even look remarkably like the richly decorated interior surfaces and architectural elements of Mexico City's Palacio de Bellas Artes completed and inaugurated in 1934. In contrast to Picasso's synthetic Cubism, Tamayo embraces a modulated abstract figuration forging a Mexican modernism that embraced lyricism, whimsy, and universal themes while still being rooted in the local.

Notably, though they are similar in almost every other aspect—height, stature, stance, pose, and facial expression—Tamayo's guitarists hold differently colored guitars. That heterogeneity is picked up by the figures themselves who conspicuously represent distinct races—black/brown, white, mestizo (mixed)—coming together to embody Mexico's (and Latin America's) racial hybridity. Curator Diana Dupont has stated that in the late 1930s Tamayo, who unlike many of his peers, was of more direct indigenous (Zapotec) descent “addressed race by juxtaposing separate figures for separate races.” She further suggests “Tamayo's figures also move beyond the specific, from literally black Africans or Afro-Indios in Mexico to being archetypes... Tamayo approached the discussion of race from a generalized distance, intentionally speaking of a primal force, as he saw it...a universal paean to racial difference.”³ *Músicos* therefore reveals the ways in which Tamayo's approach to this subject, his challenge to Picasso, and his negotiation of the local with the universal, formulated a unique “mestizo modernism” that resonated both within Mexico and on the international stage.

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1 José Corredor-Matheos, *Tamayo* (Barcelona: Ediciones Poligrafa, S.A., 1987), p. 25.

2 Robert Goldwater, *Rufino Tamayo* (New York: the Quadrangle Press, 1947), p. 27.

3 Diana Du Pont, “Realistic, Never Descriptive”: Tamayo and the Art of Abstract Figuration,” in *Tamayo: A Modern Icon Reinterpreted*, ed. by Diana Du Pont (Santa Barbara, California: The Santa Barbara Museum of Art, 2007), p. 84.





CUBA MODERNA

Masterworks from a Private Collection

"Modern Cuban painting, of course, is still in its infancy but is nevertheless well prepared to make a sincere and worthy effort to attain new and greater achievements in the world of plastic art," José Gómez Sicre wrote in his pioneering text, "Cuban Painting of Today," published to coincide with the landmark exhibition *Modern Cuban Painters*, organized by Alfred H. Barr, Jr. for the Museum of Modern Art in 1944. "The modern movement leads the way in Cuba for all her enterprising painters to follow and it is not surprising that an enthusiastic and able group of artists have already united to work in freedom, unhampered by the academic conceptions which have for so many years restricted the full, mature expression of art."¹ The first exhibition of modern Cuban art had taken place in 1927, and the historical *vanguardia* emerged in its wake, including the artists Victor Manuel, Amelia Peláez, Fidelio Ponce de León, and Carlos Enríquez. By the 1940s, the Havana School had blossomed, invigorated by the emergence of a younger generation—principal among them were artists like René Portocarrero and Mariano Rodríguez—and its more painterly, color driven expressions of "lo cubano."

The lauded Generation of 1927 enshrined the classic values of the *vanguardia* in paintings that assimilated the modernist languages of Cubism and Expressionism within a regional iconography reflective of the rising nationalist tide. Victor Manuel, renowned for his portraits of women and country landscapes, often painted social scenes from everyday life, as evidenced in the charming *Guajiros* (lot 19), *Paisaje con río* (lot 23) and the serene *Suave amanecer* (lot 27). Arguably the most idiosyncratic artist of this generation (Barr noted his "hobo-american eccentricities"), Fidelio Ponce de León gravitated toward melancholy subjects such as the present *Portrait of Rosie* (lot 21) and acknowledged the likes of Modigliani and El Greco as influences.² The enfant terrible of the *vanguardia*, Carlos Enríquez frequently portrayed the romantic heroes and outlaws of the Cuban countryside astride galloping horses and lush surroundings that swell seductively—as in *Tetas de Madruga* (lot 25). Here Enríquez implies a correspondence between the curves of the land and those of a woman's body, the earth rising and falling in a prismatic cascade of colors painted with quick, animated strokes. The brilliant colors and heavy, undulating line of *Naturaleza muerta en un interior (Las puertas de La Habana)* (lot 20), exemplify Amelia Peláez's increasingly baroque and characteristic approach to still lifes. Two columns—inspired by those of her family home in La Víbora district of Havana—are visible in their stately elegance, and serve to anchor the exuberant curvilinear details of the still life elements into a stable whole.

"Paris and Mexico, the Italian Renaissance and Baroque masters have all contributed to modern Cuban painting," Barr wrote in his introduction to *Modern Cuban Painters*, "but these foreign influences have been fused to a remarkable extent with native Cuban elements."³ This fusion reached its climax during the 1940s with the emergence of the Havana School, the second *vanguardia* generation, and its affinities for decorative, exuberant color. Known as "el pintor de gallos," in *Guajiro con gallo* (lot 22), Mariano combines two of his most enduring motifs—the cock and the guajiro—in a coloristic tour de force that sheds the progressive social concerns of earlier *vanguardia* artists for a more purely pictorial, rather than sentimental distillation of the nation. Portocarrero's response to the decorative impulse of old Havana is evident in such work as *Brujo* (lot 24) and *Catedral* (lot 26). In the latter, Havana's colonial architecture becomes a dynamic mosaic of light and color.

1 José Gómez Sicre, "Introduction," *Cuban Painting of Today* (Havana: María Luisa Gómez Mena, 1944), 20.

2 Alfred H. Barr, Jr., "Modern Cuban Painters," *Bulletin of the Museum of Modern Art* 11, no. 5 (April 1944), 3.

3 *Ibid.*, 4.



19

VICTOR MANUEL (1897-1969)

Guajiros (also known as *Novios guajiros*)

signed 'Victor Manuel' (lower left)

oil on canvas

18 1/4 x 15 1/2 in. (47.6 x 39.3 cm.)

Painted circa 1935.

\$50,000-70,000

PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.

LITERATURE:

Fundación Arte Cubano, *Evolución de la vanguardia en la crítica* de Guy Pérez-Cisneros, Madrid, Ediciones Vanguardia Cubana, 2015, p. 41 (illustrated in color).

R. Vázquez Díaz, *Victor Manuel*, Madrid, Ediciones Vanguardia Cubana, 2010, p. 85 (illustrated in color).

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.

20

AMELIA PELÁEZ (1897-1968)

Naturaleza muerta en un interior
(also known as *Las puertas de La Habana*)

signed and dated 'A PELÁEZ 1948' (upper right)
oil on paper laid down on panel
30 1/4 x 38 in. (76.8 x 96.5 cm.)
Painted in 1948.

\$450,000-650,000

PROVENANCE:

Property of the Estate of H.R. Hays, New York; Sotheby's, New York, 10 June 1982 (illustrated in color and on cover; acquired directly from the artist in Havana, 1948).

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.

EXHIBITED:

Miami, Pérez Art Museum Miami, *Amelia Peláez: The Craft of Modernity*, 4 December 2013 – 23 February 2014, pp. 94-95 (illustrated in color).
New York, Galerie Lelong, *Diálogos constructivistas en la vanguardia cubana: Amelia Peláez, Loló Soldevilla & Zilia Sánchez*, 28 April- 25 June 2016, p. 33 (illustrated in color).

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 118 (illustrated in color).
M. E. Jubriás, *Amelia Peláez, Cerámica*, Havana, Ediciones Vanguardia Cubana, 2008, p. 21 (illustrated in color).

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



The Peláez family home in La Víbora district, Havana. Photo: Richard Weston.

Possessing the spiritual glow of a stained glass window in a cathedral, *Naturaleza muerta en un interior* is superlative example of the Cuban artist Amelia Peláez's sacralization of the everyday. Although a purely secular vision, the way the colors are placed within casements of black and then overlaid with delicate curvilinear details, make the scene reminiscent of a detail from the Last Supper. Likewise the selection of colors - the red of the Passion, the yellow of divine light and the vibrant green of Nature's indomitable spirit of renewal - all mingle to endow this domestic still life with a quasi-supernatural feeling. This is the magic of Amelia Peláez, a shy and retiring woman whose loving vision of her limited bourgeois surroundings transcendently defined a particular aspect of Cuban identity.

The end of World War II allowed the artist greater freedom of travel and in 1948 when this painting was completed, Peláez had vacationed in Europe with her friends and family. It is interesting to note that although she had visited Spain, France, and Italy and some of the great museums that they contained and that she had visited earlier as a student, these sights are not what are captured in this work. For Peláez inspiration came from her home in Cuba, and although her journeys may have given her renewed energy and stimulus to create, her essential vision remained unchanged. Here is the lacey tablecloth, the decorated ceramic bowl, and the tantalizing plate of fried fish - emblems used by the artist over and over to describe an earthly paradise of artfully set tables and regularly served meals.

What makes this particular painting so special is the inclusion of two architectural columns that are clearly taken from her home in the La Víbora district of Havana. Photographs reveal that on both the outside front porch and the interior dining room of her home were slender columns topped with decorative carved capitals. These columns are visible here in their stately elegance, and serve to anchor the exuberant curvilinear details of the still life elements into a stable whole. What is so utterly delightful is the play on interior and exterior. Are we looking from the dining room table out through the typical Cuban stained-glass fanlights onto the porch with its marble columns? Or, are we looking into the private living space of the artist, who we know lived a cloistered but content life with her female family members. The answer is undoubtedly, both because the great victory of Peláez's artistic vision is that she managed to make the humble particulars of her daily life appear heroic and universal.

Susan L. Aberth, Bard College, Annandale-on-Hudson, New York



21

FIDELIO PONCE DE LEÓN (1895-1949)

Portrait of Rosie

signed 'F. Ponce' (upper left)

oil on canvas

32 x 24 in. (81.2 x 60.9 cm.)

Painted circa 1935.

\$90,000-120,000

PROVENANCE:

Girón Cerna collection, Guatemala.

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.

EXHIBITED:

Havana, Cuba, Galería del Prado, *Pintura cubana de hoy*, Havana, Galería del Prado, 1944, p. 73 (illustrated).

Havana, Municipio de La Habana, Salones del Centro de Dependientes, *Primera Exposición de Arte Moderno*, 23 March - 8 April 1937, p. 69 (illustrated).

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



Museum of Modern Art Director, Alfred J. Barr at the studio of Fidelio Ponce de León in Matanzas, 1941. From left: José Gómez Sicre, Ponce de León, Barr, and Mario Carreño. Photographer unknown.



22

MARIANO RODRÍGUEZ (1912-1990)

Guajiro con gallo (also known as *Muchacho con gallo*)

signed 'Mariano 43' (lower left)

oil on canvas

24½ x 19¾ in. (62 x 50 cm.)

Painted in 1943.

\$500,000-700,000

PROVENANCE:

Acquired from the artist.

Galería del Prado, Havana.

Anon. sale, Sotheby's New York, 15 November 1994, lot 27 (illustrated in color).

Acquired from the above.

Anon. sale, Sotheby's New York, 18 November 2009, lot 57 (illustrated in color).

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.

EXHIBITED:

New York, Museum of Modern Art, *Modern Cuban Painters*, 15 March - 30 April 1944. This exhibition also traveled to Washington, D.C. The National Museum; Minneapolis, University of Minnesota, The University Gallery; Portland, The Portland Museum of Art.

Paris, Musée National D'art Moderne, *Art Cubain Contemporain*,

February - March 1951, p. 12 (illustrated).

LITERATURE:

A. Rodríguez Alomá, Editor, *Lápiz a su nube: Mariano y Lezama*, Seville, Ediciones Vanguardia Cubana, 2014, p. 79 (illustrated in color).

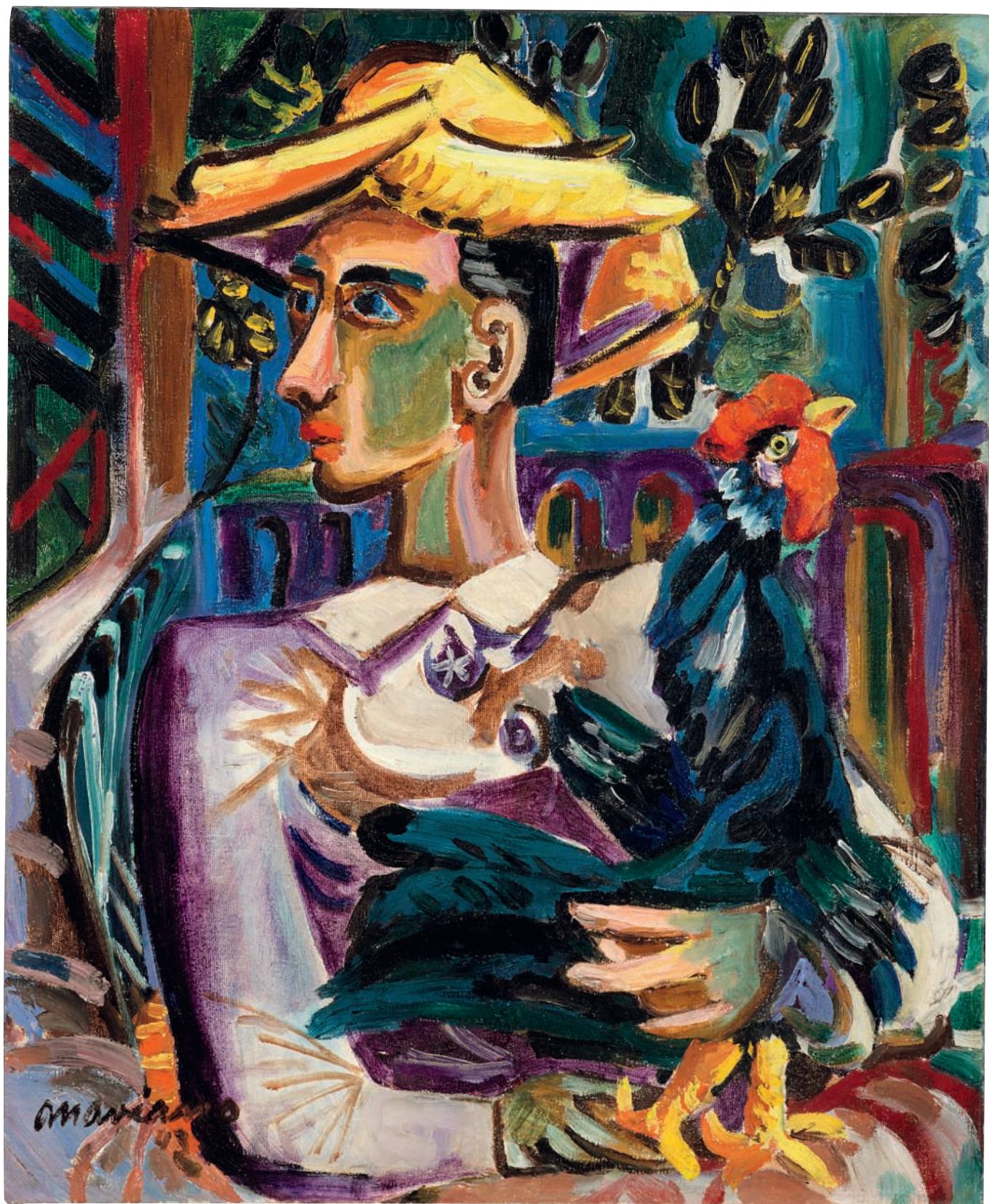
J. Veigas Zamora, *Mariano: Catálogo razonado, pintura y dibujo 1936-1949, Volume I*, Seville, Ediciones Vanguardia Cubana, 2007, p. 151, no. 43.93 (illustrated in color).

"Modern Cuban Painters," *The Bulletin of the Museum of Modern Art*, April 1944, Vol. XI, no.5, p. 12.

This work is accompanied by a certificate of authenticity signed by Alejandro Rodríguez, dated 17 February 2016.



Mariano Rodríguez in his studio, Havana, 1942. © Estate of Mariano Rodríguez. Courtesy Archives of the Fundación Arte Cubano. Photographer unknown.



The famed “pintor de los gallos,” Mariano emerged as part of Cuba’s rising *vanguardia* in the 1940s alongside such artists as Mario Carreño, Cundo Bermúdez, and René Portocarrero. Essentially self-taught, he enrolled intermittently at the Academia San Alejandro and took classes with Alberto Peña (Peñita) in Havana. In 1936, he traveled with the sculptor Alfredo Lozano to Mexico City, its Mural movement then in full thrall; through the Cuban intellectual Juan Marinello, he came into contact with the circle of Diego Rivera and studied under the painter Manuel Rodríguez Lozano. Following his return to Cuba the next year, Mariano taught at the experimental but short-lived Estudio Libre para Pintores y Escultores, directed by *vanguardia* artist Eduardo Abela. His own work developed apace, expanding to mural commissions and book illustrations, and he held his first solo exhibition at Havana’s Lyceum in January 1943. Among the protagonists of the Havana School, which coalesced by the start of the decade, he participated in the important period exhibitions of the time, among them the *II Exposición Nacional de Pintura y Escultura* (1938), *300 años de arte en Cuba* (1940), *Arte cubano contemporáneo* (1941), and the landmark *Modern Cuban Painters* (1944), in which *Guajiro con gallo* was shown, at the Museum of Modern Art in New York.

“Cuban color, Cuban light, Cuban forms, and Cuban motifs are plastically and imaginatively assimilated rather than realistically represented,” observed Alfred H. Barr, Jr., the founding director of MoMA, on the occasion of *Modern Cuban Painters*. “Expressionism is the dominant style, whether applied to fighting cocks, sugar cane cutters, guanábanas, barber shops, bandits,

nudes, angels, or hurricanes.” He praised Mariano’s “baroque facility in drawing and composition;” the museum had earlier acquired his painting *The Cock* and a watercolor, *Figures in a Landscape*.¹ Edward Alden Jewell, writing for *The New York Times*, declared that *The Cock* “carrie[d] the day by virtue alone of brute force” in its first showing at MoMA, and the rooster—the bold, bellicose symbol of the nation—became Mariano’s iconic subject, treated in myriad settings and brilliant colors over the decades to come.² “The plebian cock somehow seemed to capture his imagination,” wrote José Gómez Sicre, later Chief of the Visual Arts Section at the Pan American Union, in his pioneering book *Pintura cubana de hoy* (1944). “He created many works around this theme vigourously employing strong, vivid colour harmonies with dramatic effect.”³

The impact of Barr’s attention to Cuban art, from his trip to Havana in 1942 to his acquisition of important works by the *vanguardia* for the museum, can hardly be overestimated. “Both Portocarrero and Mariano have worked hard and progressed immensely all due to your stimulation,” the patron and philanthropist María Luisa Gómez Mena wrote to Barr, in a letter announcing the opening of the Galería del Prado in Havana in 1942. She counted Mariano among her “best selling painters,” and over its short run the gallery cultivated Cuba’s *vanguardia*, exhibiting the emerging artists—Mariano among them—alongside Víctor Manuel, Amelia Peláez, Carlos Enríquez, and others of the earlier generation.⁴ Like Carreño and many other Cuban artists, Mariano traveled frequently between Havana and New York during the 1940s, and he held solo exhibitions at the Feigl Gallery, on Madison Avenue, in 1945, 1946, and 1951.



The present lot on view at the Museum of Modern Art, New York, *Modern Cuban Painters*, March 17 - May 7, 1944.
Courtesy Photographic Archive, The Museum of Modern Art Archives, New York.
Digital Image ©The Museum of Modern Art/Licensed by SCALA / Art Resource, NY. © Estate of Mariano Rodríguez



Mariano Rodríguez, *Pelea de gallos*, 1942. Sold by Christie's, New York, 22 November 2016. Price realized: \$1,087,500. © Estate of Mariano Rodríguez © Christie's Images Limited 2016.



The present lot

Mariano's work approached abstraction by the decade's end, but the 1940s saw the consolidation of his classic style, marked by chromatic virtuosity and loose, expressive brushstrokes. "Giotto and Cezanne have deeply impressed me by their spatial sense of composition—that is, they create space with spatial forms," Mariano observed at the time of *Modern Cuban Painters*.⁵ "And, now, Matisse and Bonnard for their rich color." If his work from the late 1930s had shown "Lozano's influence in their sober colors and sculptural designs," as Gómez Sicre acknowledged, the "later paintings done after his return to Cuba suggest an extreme reaction against his teacher's pallid asceticism," epitomized in his "series of barnyard princes whose robust forms are matched by their color which might seem garish were it not so well controlled."⁶ The baroque lyricism of his painting dovetailed with the formalist poetics of the literary magazine *Orígenes*, founded by José Lezama Lima and José Rodríguez Feo, which debuted in 1944 with a drawing by Mariano on its cover. "Mariano's most recent paintings appear to define a new aesthetic for our painting," Rodríguez Feo wrote in the third issue of *Orígenes*. "The sentiment (or anecdote), that 'Cuban soul,' which some critics do not find in his work, eludes us in this ironic interpretation of our 'national reality'."⁷

In *Guajiro con gallo*, Mariano combines two of his most enduring motifs—the cock and the *guajiro*—in a coloristic tour de force that sheds the progressive social concerns of earlier *vanguardia* artists for a more purely pictorial, rather than sentimental distillation of the nation. "Mariano's *guajiros* are types invented by an artistic imagination," Rodríguez Feo observed, "but they also reveal those essential qualities that would pass unnoticed by the superficial,

costumbrista observer."⁸ As in contemporary paintings such as *Guajiro tomando café* (1945) and *Guajiros* (1944), in which a *guajiro* carrying a cock forms a visual parallel to a woman cradling a baby, *Guajiro con gallo* presents a *muchacho* wearing the traditional straw hat, described by dynamic marks of yellow and orange and shaded in sharp strokes of violet. His face turned in a pensive, three-quarter view, the seated *guajiro* holds a rooster in his arms, its black feathers lustrous and its comb a fiery red. The traditional setting, a balcony surrounded by lush foliage, appears nocturnal and suggestively oneiric, awash in darkly luminous shades of blue, green, and purple that ensconce the young *guajiro* and the *gallo*. Removed from the workaday environs of the agricultural fields and the fighting ring, Mariano's subjects sit here in studied contemplation, their rendering a decorative and universal refinement of the hot-blooded *machismo* and nationalist fervor that had first propelled Cuba's *vanguardia* to prominence.

Abby McEwen, Assistant Professor, University of Maryland, College Park

- 1 Alfred H. Barr, Jr., "Modern Cuban Painters," *The Bulletin of the Museum of Modern Art* 11, no. 5 (April 1944): 4-5.
- 2 Edward Alden Jewell, "Neighbors; Work of Republics To the South," *New York Times*, April 4, 1943.
- 3 José Gómez Sicre, *Pintura cubana de hoy*, trans. Harold T. Riddle (Havana: María Luisa Gómez Mena, 1944), 139.
- 4 María Luisa Gómez Mena to Alfred H. Barr, Jr., 1942, Alfred H. Barr, Jr. Papers, I.A.87, The Museum of Modern Art Archives, New York.
- 5 The Museum of Modern Art Exhibition Records, 255.31, The Museum of Modern Art Archives, New York.
- 6 Gómez Sicre, "Modern Painting in Cuba," *Magazine of Art* (February 1944): 55.
- 7 José Rodríguez Feo, "La obra de Mariano y su nueva estética," *Orígenes* 3 (October 1944): 43.
- 8 Ibid, 44-5.

CUBA MODERNA

Masterworks from a Private Collection



23

VICTOR MANUEL (1897-1969)

Paisaje con río

signed 'VICTOR MANUEL' (lower right)

oil on canvas

33 x 23 3/4 in. (84 x 60 cm.)

Painted circa 1940s.

\$100,000-150,000

PROVENANCE:

José Alonso Fine Arts, Miami.

DLG Art, Miami.

Acquired from the above by the present owner.

EXHIBITED:

Vero Beach, Vero Beach Museum of Art, *Cuban Art and Identity, 1900-1950*, 2013, p. 32, no. 21 (illustrated in color).

LITERATURE:

R. Vázquez Díaz, *Victor Manuel*, Madrid, Ediciones Vanguardia Cubana, 2010, p. 128 (illustrated in color).

J. Rigol and R. Vázquez Díaz, *Pintores cubanos: Victor Manuel*, La Habana, Editorial Letras Cubanias, 1990, p. 33 (illustrated in color).

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.

24

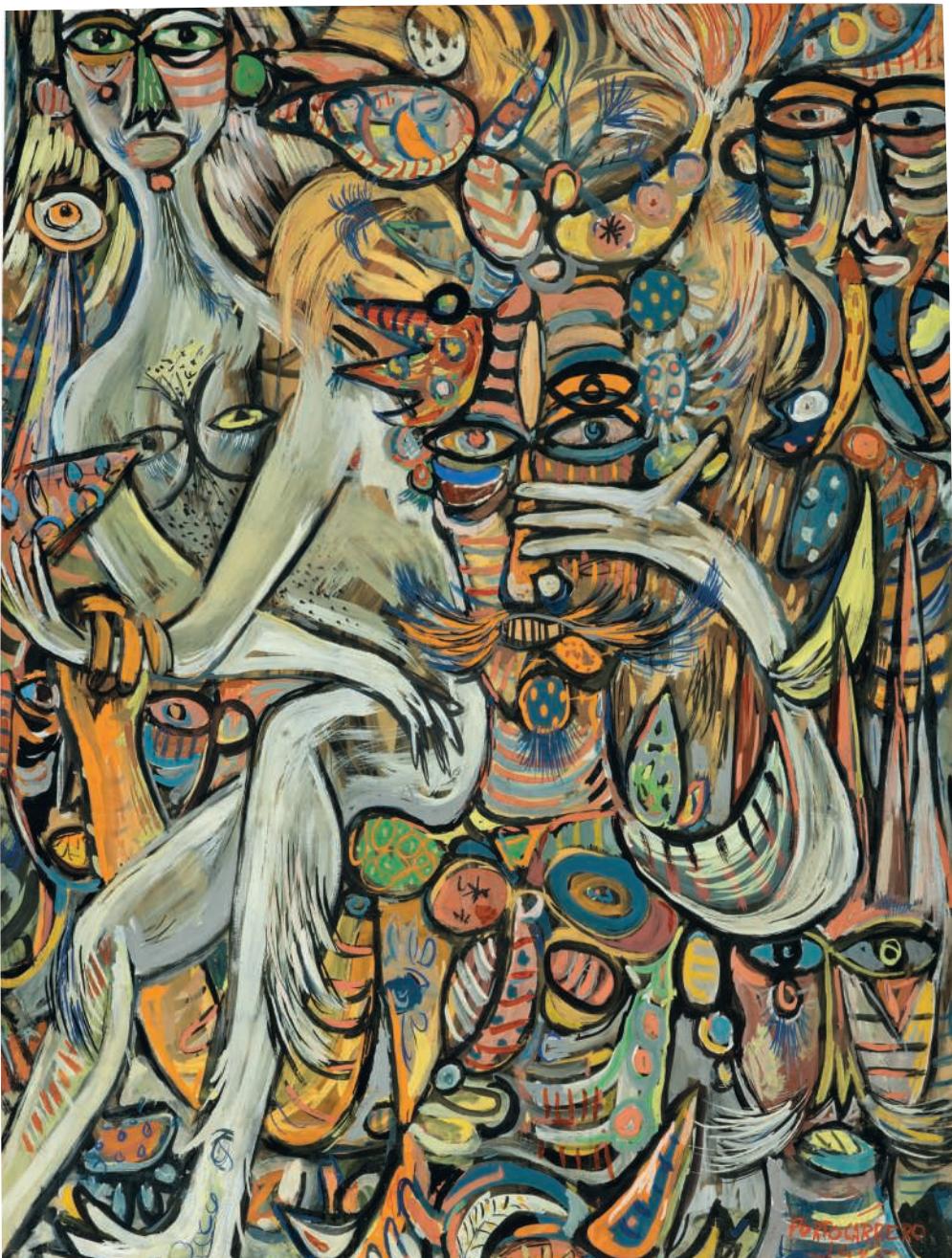
**RENÉ PORTOCARRERO
(1912-1985)***Brujo*signed and dated 'Portocarrero 1945'
(lower right)tempera on paper laid down on cardboard
36½ x 27½ in. (93 x 70 cm.)

Painted in 1945.

\$150,000-200,000

PROVENANCE:

Cernuda Arte.

Acquired from the above by the
present owner.**EXHIBITED:**Vero Beach, Vero Beach Museum of Art,
Cuban Art and Identity, 1900-1950, 2013,
p. 48, no. 51 (illustrated in color).Port au Prince, Haiti, Centre D'Art, *Les
peintres modernes*, 18 January -4 February
1945, no. 39.**LITERATURE:**R. Vázquez Díaz, *Portocarrero*,
Madrid, Fundación Arte Cubano, 2015,
p. 144 (illustrated in color).Cernuda Arte, *Important Cuban Artworks*,
Volume 8, Cernuda Arte Publications, (nd),
p. 41 (illustrated in color).We are grateful to Fundación Arte Cubano
for their assistance cataloguing this work.

CARLOS ENRÍQUEZ
(1900-1957)

Tetas de Madruga

signed and dated 'Carlos Enríquez 43' (lower left)
oil on canvas
35 x 24 1/4 in. (89 x 62 cm.)
Painted in 1943.

\$300,000-400,000

PROVENANCE:

Cernuda Arte, Coral Gables.
Acquired from the above by the present owner.

EXHIBITED:

Vero Beach, Vero Beach Museum of Art, *Cuban Art and Identity, 1900-1950*, 2013, p. 29, no. 19
(illustrated in color).

LITERATURE:

J. A. Martínez, *Carlos Enríquez: The Painter of Cuban Ballads*, Coral Gables, Cernuda Arte, 2010, pp. 57 and 177 (illustrated in color).

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.

"A twentieth century vitalist with something of a high renaissance gentleman, eighteenth century liberal, and nineteenth century romantic," in the words of the noted Cuban intellectual Alejo Carpentier, Enríquez long remained his generation's "unrepentant rebel." Long associated with the earthy masculinity that characterized his painted subjects, he had legendary love affairs—with Alice Neel, the American painter and his first wife; and scandalously with Eva Fréjaville, the French writer who left Carpentier to marry him in 1939—and lived a bohemian life, marked by alcoholism, at his legendary house-studio El Hurón Azul on the outskirts of Havana. The *enfant terrible* of Cuba's historical *vanguardia*, Enríquez emerged alongside such artists as Victor Manuel, Eduardo Abela, Amelia Peláez, and Fidelio Ponce de León who defined modern Cuban art in the wake of the groundbreaking *Exposición de arte nuevo* in 1927. After extended stints in New York, Paris, and Madrid, he returned to Cuba in 1934 fluent in the visual languages of the avant-garde—so much so that a planned solo exhibition was canceled on account of public outcry over his paintings of nudes. Enríquez soon turned his attention to local and national subjects and by the end of the decade had begun to assimilate the modernist languages of Futurism and Expressionism within a regional iconography reflective of the rising national tide. In classic works from this time, for example *Rey de los campos de Cuba* (1934), *El rapto de las mulatas* (1938), and *Bandolero criollo* (1943), Enríquez set out what he called his *romancero guajiro* (creole or peasant ballad) and identified its rhapsodic embrace of the countryside—the landscape and its people—as the source of *cubanidad*.

"I am presently working in what could be called *romancero guajiro*," Enríquez wrote in 1936, "that is to say, paintings of the peasant in his landscape

surrounded by that mysterious and fantastic something which populates his loneliness with peculiar legends, that arise from his contact with the land which, like the dead, produces phosphorescence."² His *romancero guajiro*, which comprised his body of work from approximately 1934 to 1945, celebrated the telluric mythology of the countryside and its authentic expression of "*lo cubano*," the national imaginary that informed *vanguardia* practices throughout this time.

Enríquez modeled his archetypal (anti) heroes on both the patriotic "Mambises," such as José Martí, the "apostle" of Cuban independence, and their lawless counterparts, epitomized in the legend of Manuel García, who roamed the countryside at the end of the nineteenth century. "In my trips through the interior of the island I have come across, physically, curious missing links of Cuban pictorial expression going back to the heroic times of Manuel García and the *Cucalambé*, now forgotten," he remarked, enjoining, "It is necessary to look for the vernacular in the Cuban countryside. . . . I confess my attraction for rural life."³

The countryside figures prominently in the *romancero guajiro*, characteristically distilled in the windswept royal palm trees and roiling, polychrome landscape of *Tetas de Madruga*. "I tried to prove that the Cuban palm tree is not just a postcard motif or a motif for a fin de siècle work, as some of our painters have maintained," Enríquez wrote to Alfred H. Barr, Jr., the founding director of New York's Museum of Modern Art. "Rather, the palm tree has infinite visual qualities. . . . The humid grass of the meadows, where the horses run, is the fertile morning of the Antillean countryside. Other reasons are that from the window of my studio, every day I see that mysterious palm grove go further and further from their roots to reach the stars." Enríquez was among the artists included in MoMA's historic exhibition, *Modern Cuban Painters*, which opened in March 1944. "There is little reserve and no still life in the volatile art of Carlos Enríquez," Barr observed at the time. "He suggests the legendary violence and sensuality of his country by fusing desperados, galloping horses, figures of women, and the windy, rolling Cuban landscape into tornados of iridescent color."⁴

The countryside swells seductively before the two *guajiros* in the foreground of *Tetas de Madruga*, its forms tumescent and inviting. "The sexual ingredient is of cardinal importance," fellow *vanguardia* artist Marcelo Pogolotti wrote of Enríquez's painting, "present even in the earth turned into flesh, in topography turned into anatomy, in the slender palms with their loose hair."⁵ As in *Paisaje con caballos salvajes* (1942) and *Paisaje criollo* (1943), *Tetas de Madruga* implies a correspondence between the curves of the land and those of a woman's body, the earth rising and falling in a prismatic cascade of colors painted with quick, animated strokes: undulating blues, greens, and violets commingle with rivulets of bright red and yellow, the atmosphere fluid and crystalline. "The technique is soft and somewhat transparent,"

Enríquez explained in his letter to Barr. "The tropical light makes distance unreal. Sometimes, the objects seem liquid. Sometimes, the colors are confused. The quality of the different materials changes—at least—I think so."⁶ More sublimated in its sexuality than other paintings of his *romancero guajiro*, *Tetas de Madruga* is laden with innuendo, churned by its chromatic restlessness and the masculine gaze of the *guajiros* as they journey into the landscape.

"The essential quality is their rootedness in the land of Cuba," Diego Rivera wrote of Enríquez's paintings, on the occasion of an exhibition in Mexico City, in 1944. "Humid heat and perspiration, which makes the colors 'run,' like those of a female face with make-up, sweating while making love. Thin lines that structure the anemic tonalities of the tropics, thin as vines and palms, easily swayed by the salty and hot winds. In all, there is an obsession with woman and horse, along recollections of the gun. . . . He no longer looks at Montparnasse through a window in Vedado, and the colors of America and his personal sensibility have changed the circus-Athenian-like horses of [Giorgio] de Chirico for free steeds...from this land."⁷

Abby McEwen, Assistant Professor, University of Maryland, College Park

1 Alejo Carpentier, *Social 17* (May 5, 1932), quoted and trans. in Juan A. Martínez, *Carlos Enríquez: The Painter of Cuban Ballads* (Coral Gables: Cernuda Arte, 2010), 15.

2 Carlos Enríquez, Untitled Artist's Statement, *Exposición de pintura moderna III* (Havana: Círculo de Amigos de la Cultura Francesa, 1936), trans. Gined Vitali-Ganem, in Martínez, *Carlos Enríquez*, 291.

3 Enríquez, "Criollismo and its Visual Interpretation," *Grafos 3* (December 1935): 16, trans. Gined Vitali-Ganem, in Martínez, *Carlos Enríquez*, 290.

4 Alfred H. Barr, Jr., "Modern Cuban Painters," *The Bulletin of the Museum of Modern Art* 11, no. 5 (April 1944): 3.

5 Marcelo Pogolotti, quoted and trans. in Martínez, *Carlos Enríquez*, 66.

6 Enriquez to Alfred H. Barr, Jr., February 8, 1943, Archives of Casa Museo: Hurón Azul, in Martínez, *Carlos Enríquez*, 303.

7 Diego Rivera, quoted and trans. in Martínez, *Carlos Enríquez*, 69.



Carlos Enríquez, *El Hurón Azul*, 1953. Sold by Christie's, New York, 24 November 2014. Price realized: \$353,000 © Christie's Images Limited 2014



26

RENÉ PORTOCARRERO (1912-1985)

Catedral

signed 'Portocarrero 1968' (lower left) and inscribed, titled and dated by

unknown hand "'Catedral,' Portocarrero 68' (on the reverse)

oil on board

30 x 20 in. (76.2 x 50.8 cm.)

Painted in 1968.

\$70,000-90,000

PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.

LITERATURE:

F. R. Padrón, D. Costa-Peuser, F. A. Del Valle, and S. Delgado, *Cuban Art: Remembering Cuba Through Its Art*, Miami, Arte al Día Internacional; American Art Corp.; Padrón Publications, 2004, p. 155 (illustrated in color).

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



René Portocarrero and Mariano Rodríguez.
© Estate Mariano Rodríguez. Courtesy Archives of the
Fundación de Arte Cubano. Photographer unknown.



PORTOCARRERO 68



27

VICTOR MANUEL (1897-1969)

Suave amanecer

signed 'Victor Manuel' (lower right)
oil on canvas
30 x 23 1/4 in. (76.20 x 60.33 cm.)
Painted circa 1940.

\$40,000-60,000

PROVENANCE:

Cernuda Arte, Coral Gables.
Acquired from the above by the present owner.

We are grateful to Fundación Arte Cubano for their assistance
cataloguing this work.



28

MARIANO RODRÍGUEZ (1912-1990)**Gallo**

signed and dated 'Mariano 78' (lower left)

acrylic on canvas

34 1/4 x 44 in. (88.2 x 112 cm.)

Painted in 1978.

\$40,000-60,000

PROVENANCE:

Acquired from the artist, Havana, 1978.

By descent.

Anon. sale, Sotheby's New York, 30 May 2002, lot 140 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:F. R. Padrón, D. Costa-Peuser, F. A. Del Valle, and S. Delgado, *Cuban Art: Remembering Cuba Through Its Art*, Miami, Arte al Día Internacional; American Art Corp.; Padrón Publications, 2004, p. 165 (illustrated in color).D. Montes de Oca and J. Veigas Zamora, *Mariano, 1912-1990: Tema, discurso y humanidad*, 2004, Sevilla, Escandón Impresores, 2004, p. 221 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Alejandro Rodríguez, dated 17 February 2016.

29

TOMÁS SÁNCHEZ (B. 1948)

Aguas ocultas en la selva

signed and dated 'Tomás Sánchez 90' (lower right)

signed and dated again and titled 'Tomás Sánchez,

1990, AGUAS OCULTAS EN LA SELVA'

(on the reverse)

acrylic on canvas

78 x 96 in. (198.1 x 243.8 cm.)

Painted in 1990.

\$400,000-600,000

PROVENANCE:

Private Collection, Bogotá.

Private Collection, Panamá.

This work is accompanied by a certificate of authenticity signed by the artist, dated 21 October 2016.





Tomás Sánchez

30

ARMANDO MORALES (1927-2011)

Tres desnudos, viaducto, bicicletas

signed and dated 'Morales 96' (lower right) titled and dated 'Tres desnudos,

viaducto, bicicletas, 1996' (on the reverse)

oil and beeswax on canvas

45½ x 37 in. (114.9 x 94 cm.)

Painted in 1996.

\$150,000-200,000

PROVENANCE:

Galerie Claude Bernard, Paris.

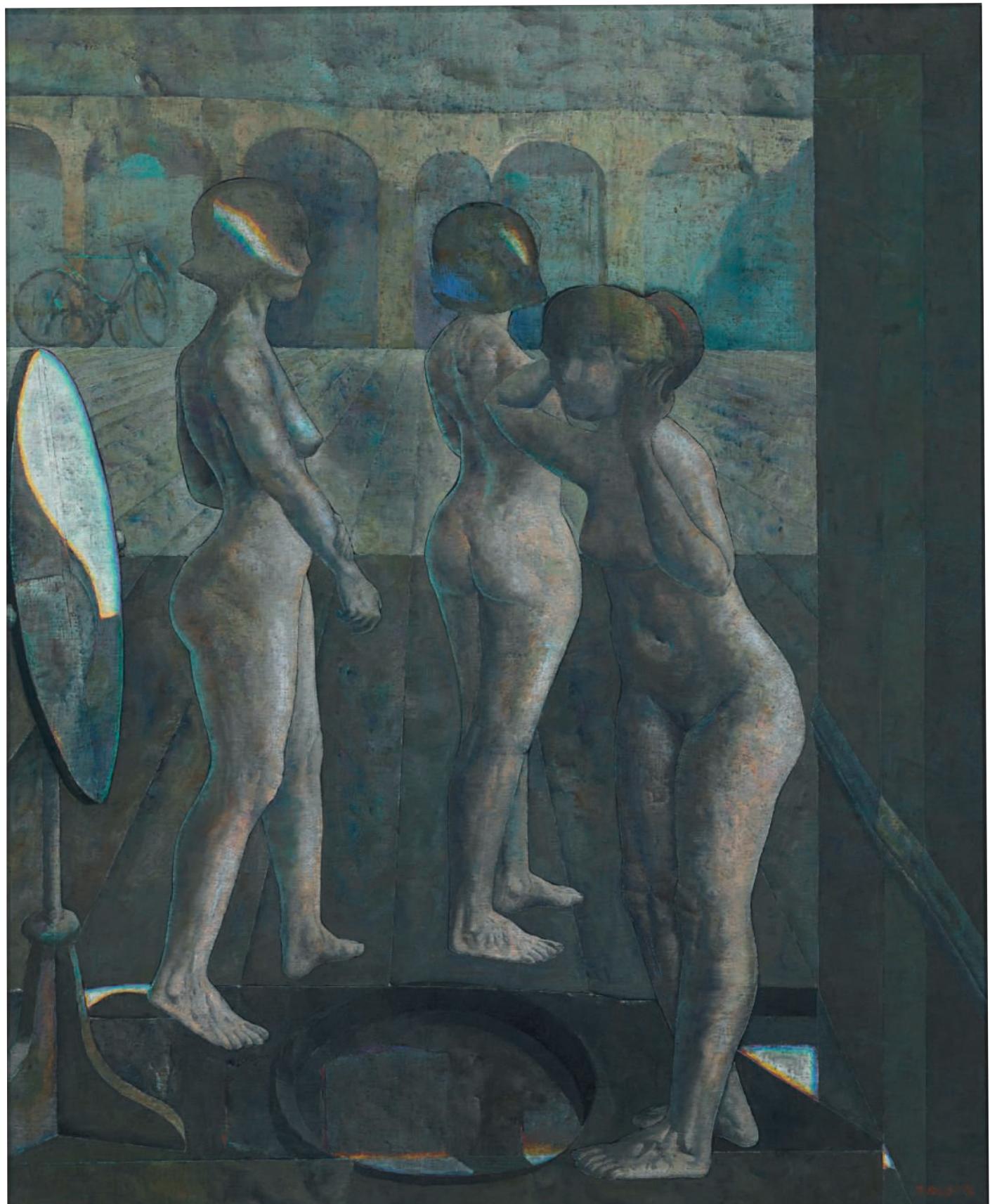
Galería Pléyades, Nicaragua.

Anon. sale, Christie's, New York, 20 November 2002, lot 42 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume III 1994-2004*, Vaumarcus, ArtAcatos, 2010, p. 108, no. 1996.16 (illustrated in color).



31

FRANCISCO NARVÁEZ (1905-1982)

Egyptian Couple

a Man

signed 'Narváez' (on the base at left)

stained mahogany

40 x 14½ x 13 in. (102 x 37 x 34.5 cm)

Executed in 1939.

b Woman

signed 'Narváez' (on the base at left)

stained mahogany

39 x 11½ x 9½ in. (99 x 29 x 24 cm.)

Executed in 1939.

Unique.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist.

Private collection, Caracas (by descent from the above).

Acquired from the above by the present owner.

These works are accompanied by certificates of authenticity from the Fundación Francisco Narváez, dated 3 December 2014.

We are grateful to the Fundación Francisco Narváez for their assistance cataloguing this work.





ARMANDO MORALES (1927-2011)

Tropical Rain Forest, Biological Reserve Indio Maíz, Nicaragua

signed and dated 'MORALES/2003' (lower right)
oil and beeswax on canvas
51½ x 76¾ in. (129.9 x 195 cm.)
Painted in 2003.

\$250,000-350,000

PROVENANCE:

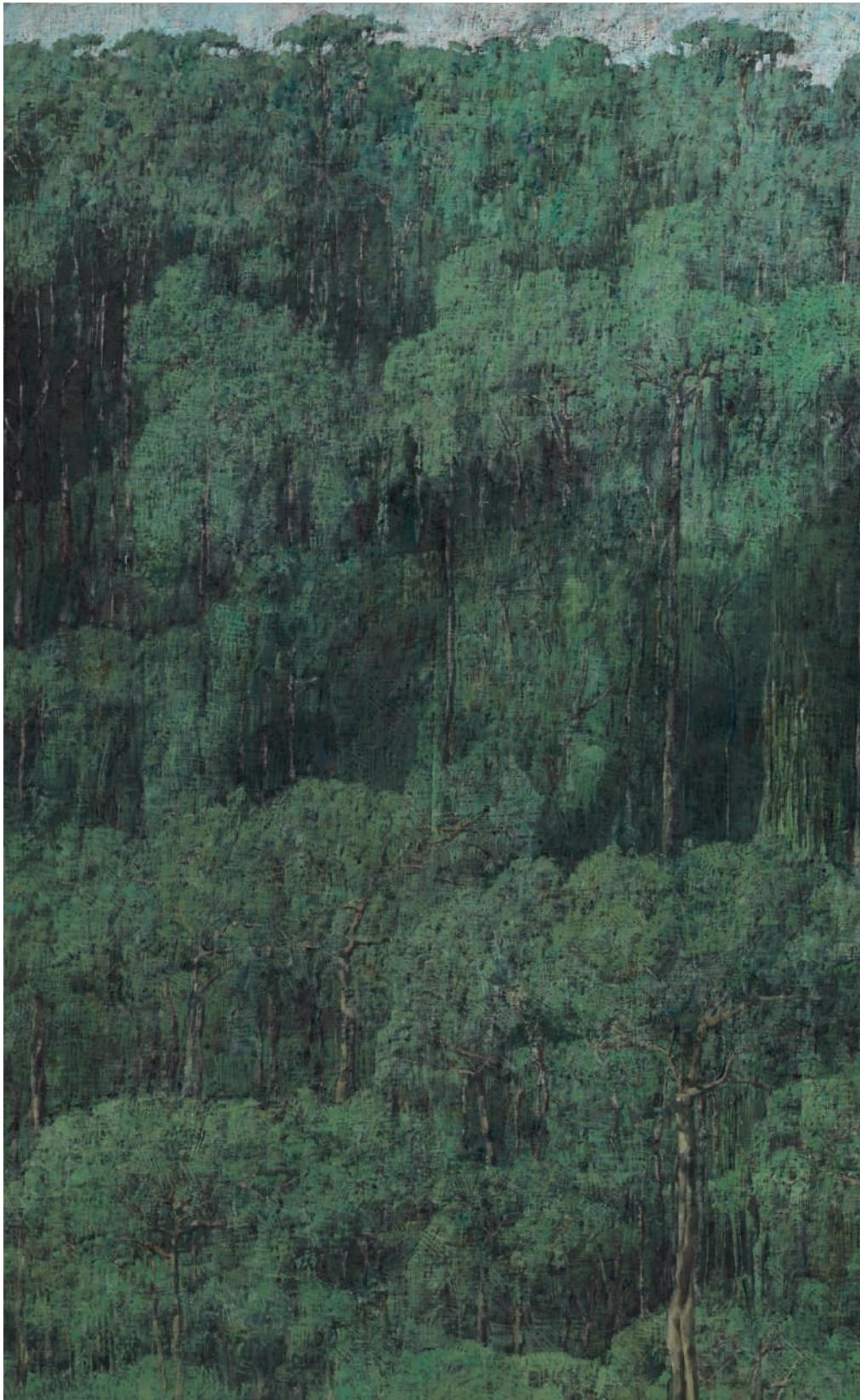
Robert Miller Gallery, New York.
Private collection, Miami.
Acquired from the above by the present owner.

EXHIBITED:

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Armando Morales*, April-July 2004, p. 43 (illustrated in color). This exhibition also travelled to Miami, Miami Art Center, 10 September-7 November 2004 and New York, Robert Miller Gallery, 23 November 2004-1 January 2005.

LITERATURE:

S. Ruano, "¿Y la corona?", *El Norte*, Monterrey, 21 July (illustrated in color).
J. M. Lozano and M. M. Villareal, "Armando Morales, obras y pasión, el bocero o la creación más libre", *Armas y letras, Revista de la Universidad Autónoma de Nuevo León*, no. 47, 2004, p. 7 (illustrated in color).
C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume III 1994-2004*, Vaumarcus, ArtAcatos, 2010, p. 276-277, no. 2003.5 (illustrated in color).





CLAUDIO BRAVO (1936-2011)

Purple and Beige Paper

signed and dated 'CLAUDIO BRAVO MMVI' (lower left)
oil on canvas
44½ x 57¼ in. (113 x 145.4 cm.)
Painted in 2006.

\$500,000-700,000

PROVENANCE:

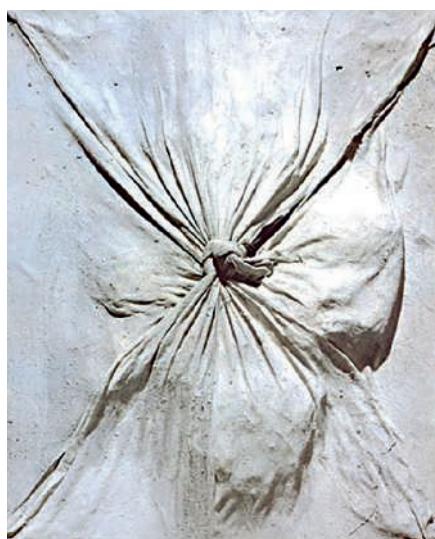
Marlborough Gallery, New York.

LITERATURE:

New York, Marlborough Gallery, *Claudio Bravo: Recent Paintings*, 6 May - 7 June 2008, no. 5 (illustrated in color).

"Amazing is the word for the paintings by Claudio Bravo," raved the critic John Canaday, for *The New York Times*, in his review of the first package paintings, exhibited at the Staempfli Gallery in 1970. "Amazing. Really amazing. So amazing that the question as to whether these paintings are works of art or only staggering technical exercises is beside the point. Which must mean that works of art is exactly what they are."¹ A consummate and ever canny realist for his time, Bravo brought remarkable technical virtuosity to bear on his now iconic *trompe l'oeil* paintings of paper packages and string. Across a decades-long career that encompassed portraiture, still life, and landscape, the package paintings stand among Bravo's most celebrated works, exemplars of his inimitably modern approach to classicism. A touchstone throughout his career, the package paintings provided him with a ready, and keenly reflexive medium through which to look back upon the history of art and, latterly, his place within it. "At first, my work was very realistic," he considered. "Later on, when I had shows in New York, I started becoming a little more abstract. I've been aligning myself more with the priorities of modern art without ever forgetting the fact that I'm a realist. As you get older, you become younger. . . . I've taken a trip through the history of art in my paintings."²

The package paintings epitomize a decades-long practice shaped by excursions through seventeenth-century classicism and contemporary Color Field abstraction. These works marked Bravo's first serious preoccupation with abstraction, following his beginnings as a portrait painter, and they occupied a singular position within the artistic landscape of the 1960s. At a distance from both the camera reality of the American Photorealists and the mythmaking bravado of Abstract Expressionism, Bravo's paintings of paper imbued commonplace objects with rich art-historical gravitas, imparting an Old Master touch to meticulously modern, hyperrealist paintings of paper-wrapped packages tied with string. The series summoned multiple points of origins, as Bravo acknowledged. "I think that I was originally inspired to do these pictures after looking at some works by Antoni Tàpies, whom I greatly admired," he reflected. "He'd done paintings with string that resembled wrapped objects. Rothko's work was also instrumental, but in a more indirect way."³ A more distant source lies in the paintings of wrapped packages by nineteenth-century American artists like John Haberle, John F. Peto and William Harnet, working in the early modern tradition of *trompe-l'oeil* painting. Bravo often affirmed his connection to that European past, from Greco-Roman antiquity to the venerable still-life tradition of seventeenth-century Spain, to which these paintings belong.



Antoni Tàpies, *Sheet Knotted with String*, 1971. © 2017
Artists Rights Society (ARS), New York / ADAGP, Paris

"The initial stimulus, however, was a very simple mundane one," Bravo once explained. "Three of my sisters had come to stay with me from Chile. One day one of them came home with a number of packages and placed them on a table. I was fascinated by their forms and I painted them. I went on painting wrapped packages in many different ways, investigating the abstract possibilities of the forms while still creating recognizable objects."⁴ Although Bravo took exception to associations of his work with Surrealism—"I live too much in the present world"—he found stimulation in the small serendipities of everyday life. "I am very much interested in the unusual, the unexpected, the strange," he remarked. "I like to make pictures based on the things that we generally see around us in daily life, but then take them in unexpected directions."⁵

Formally sophisticated, with marvelously sensitive attention to detail and convincing illusionism, Bravo's last series of papers and packages evince a masterful command of classical realism and conceptual abstraction. If his paintings from the 1960s kindled what Edward J. Sullivan has called a "life-long passion with substances that can change and transform their shapes through human manipulation," the series reprised in the late 1990s, from which *Purple and Beige Paper* derives, appeared "far more ambitious and complex than any of those done earlier and, within the history of his artistic career, they are far more transcendent in their meanings."⁶ Bravo returned frequently in conversation to the nature and nuance of an 'old age' style and to the vitality of expression freed from obsessive technique. "It's about paring down what you paint, trying to get at the essentials," he mused. "The poetry of a given scene is extremely important and can only be evoked by an artist with a great deal of experience behind them. Simplification goes far beyond skill."⁷ He claimed a precedent in late Titian and Velázquez in particular—"I certainly have these artists in mind as I go about trying to evoke greater poetry and a sense of light in my art"—and described his "search for a classical type of precision," bringing together his "interest in the rare and the uncommon with visual aspects that are indeed quite contemporary. . . . I guess that my entire career has been a continuous development of the same phenomenon."⁸

Purple and Beige Paper figuratively unwraps the package paintings, deconstructing the paper and string and recasting them into artfully amorphous volumes interlocking and suspended in space. The crisp sheen of the papers serves as an ideal medium for the study of natural light and shadow, softly amplifying the artifices of painterly illusion. Centered on the canvas, the wrinkled papers take on a protean, sculptural quality, their forms retaining the memory of earlier folds and creases; loosely entwined, the painting's eponymous subjects transform into objects in their own right: elegantly shape-shifting, vitally anthropomorphic, and classically monumental. "You look at a package, it's a paper surface with shadows and highlights and colors," Bravo reflected. "It's an obsession I've had all my life. I would say I haven't changed all that much, but I have evolved. I have developed all the possibilities that this genre has given me."⁹

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ John Canaday, "Art: The Amazing Paintings of Claudio Bravo," *New York Times* (November 21, 1970).

² "A Conversation with Claudio Bravo," *Claudio Bravo* (Naples, FL: Naples Museum of Art, 2006), 8.

³ Claudio Bravo, quoted in Edward J. Sullivan, *Claudio Bravo* (New York: Rizzoli, 1985), 36.

⁴ Bravo, quoted in Edward J. Sullivan, "The Artist Speaks: An Interview with Claudio Bravo," in *Claudio Bravo: Painter and Draftsman* (Madison: Elvehjem Museum of Art, University of Wisconsin-Madison, 1987), 25.

⁵ "Conversation with Claudio Bravo and Edward J. Sullivan," in *Claudio Bravo: Paintings and Drawings (1964/2004)* (New York: Rizzoli, 2005), 144.

⁶ Edward J. Sullivan, "Obsession and Meditation: A Decade of Work by Claudio Bravo," in *Claudio Bravo: Paintings and Drawings (1964/2004)*, 254.

⁷ "Conversation with Claudio Bravo and Edward J. Sullivan," 140.

⁸ *Ibid.*, 141, 147.

⁹ "Conversation with Claudio Bravo," 8.



34

ANONYMOUS (MEXICAN SCHOOL, 18TH CENTURY)

La anunciacin

oil and mother of pearl on gesso on canvas laid on wood (*enconchado*)

17¾ x 26¼ in. (45 x 67 cm.)

Executed 18th century.

\$120,000-180,000

PROVENANCE:

Private collection, Madrid.

Anon. sale, Sotheby's New York, 23 November 1992, lot 22 (illustrated in color).

Acquired from the above by the present owner.

Derived from the Spanish word for seashell (*concha*), *enconchado* is a modern term used to describe the predominantly seventeenth- and eighteenth-century Mexican tradition of inlaying oil paintings with mother-of-pearl, resulting in works of striking luminosity. Inspired by Asian decorative objects brought to the New World by Spanish trading ships beginning in the sixteenth century, *enconchados* are a remarkable early example of globalization in art.

From the sixteenth to the nineteenth centuries, the Spanish trading fleet, the Manila Galleon, sailed from the Philippines (then ruled by Spain), carrying mother-of-pearl inlaid furniture, folding screens, porcelain, lacquerware and other luxury goods, to ports in New Spain and the Viceroyalty of Peru in exchange for silver and other precious metals. These Asian imports found their way into the homes of the Colonial elite where they were admired and coveted by those privileged enough to see them. Eventually these intriguing objects were transformed by local artists to suit the tastes of the New World, leading to the development of *enconchado* painting.

Enconchado painting fused the Asian inlay technique with subject matter that reflected the New World's desire for Christian iconography, as exemplified by the present work. Here, the artist or artists, as *enconchados* were often produced by workshops, depicts the Annunciation, one of the most frequently represented Christian subjects in the history of western art. *Enconchado* artisans often based their work on European prints brought to the New World to encourage the spread of Christianity, and for the Annunciation subject there certainly would have been no dearth of examples from which to choose. The present work follows the traditional European rendering of the Annunciation, showing the Archangel Gabriel interrupting Mary in her private quarters to pronounce that she will bear Jesus Christ as her son. Gabriel holds a lily, a symbol of the Virgin's purity, while Mary is shown reading from the Bible, a clear indication of her Christian devotion. A radiant dove, representing the Holy Spirit, hovers in the air, while below, a white cat, often said to refer to a medieval saying that the Devil was trapped by Christ's incarnation in the way that a mouse is trapped by a cat, lingers alongside Mary.

This work reveals the artist's mastery of both oil painting and the *enconchado* technique; a sense of depth and perspective is achieved in the painted surfaces of the receding floor and the foreshortening of Mary's bed while the inlay of mother-of-pearl, integrated throughout the composition, but most notably in Gabriel's wings and the folds of his and Mary's drapery, emits a shimmering, otherworldly light that would have been all the more arresting when seen by candlelight by eighteenth-century viewers. More than an Annunciation scene, this work is a beautiful expression of the vibrant fusion of cultures that thrived in the New World and gave rise to a singular art form.





35

EMILIO PETTORUTI (1892-1971)

Baie au mur blanc (also known as *La pared blanca*)

signed and dated 'Pettoruti 53' (lower left), signed and dated again 'Pettoruti 53' and titled "Baie au mur blanc," "LA PARED BLANCA" (on the reverse)

oil on canvas

15 x 21½ in. (38.1 x 55.2 cm.)

Painted in 1953.

\$100,000-150,000

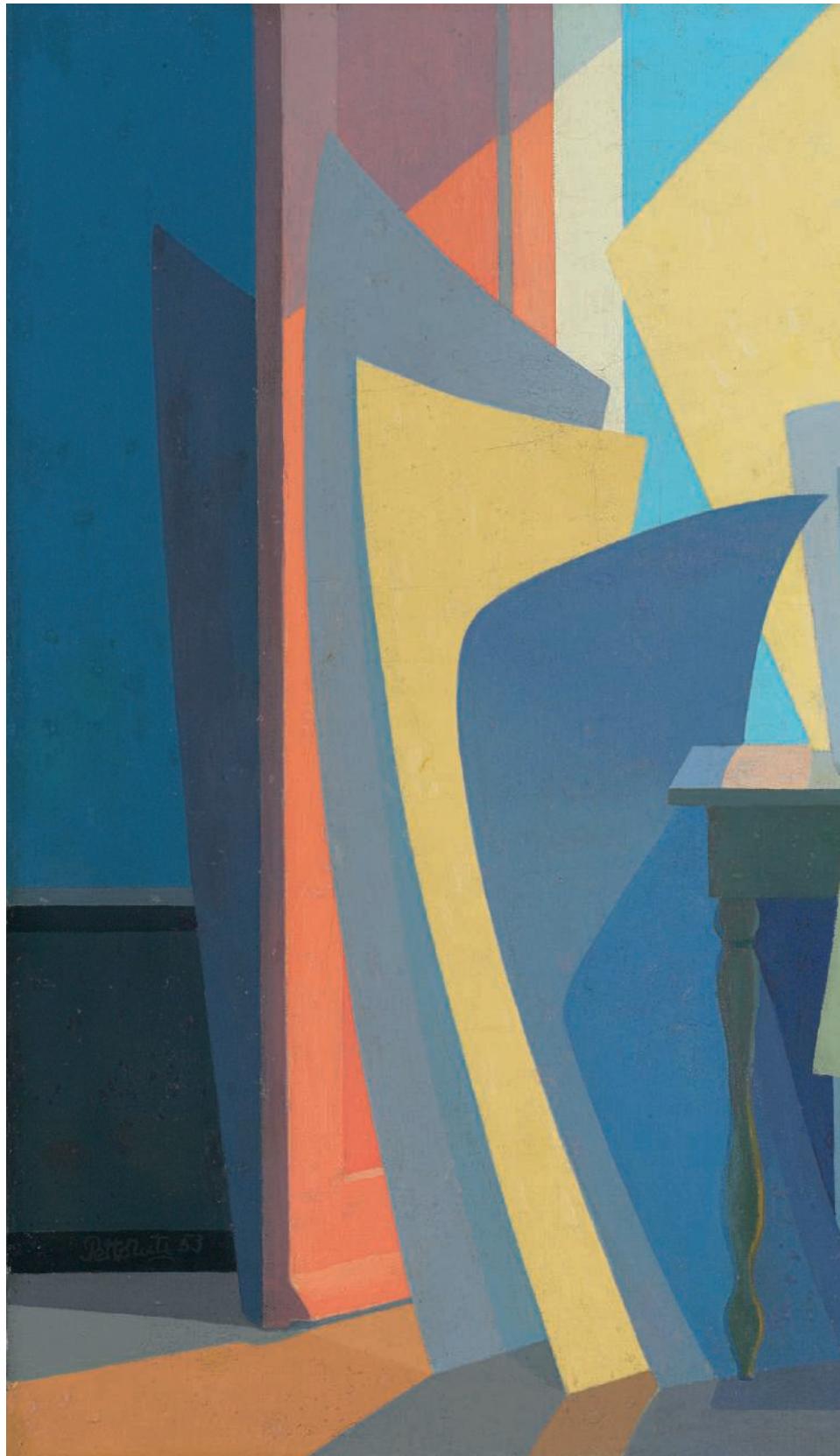
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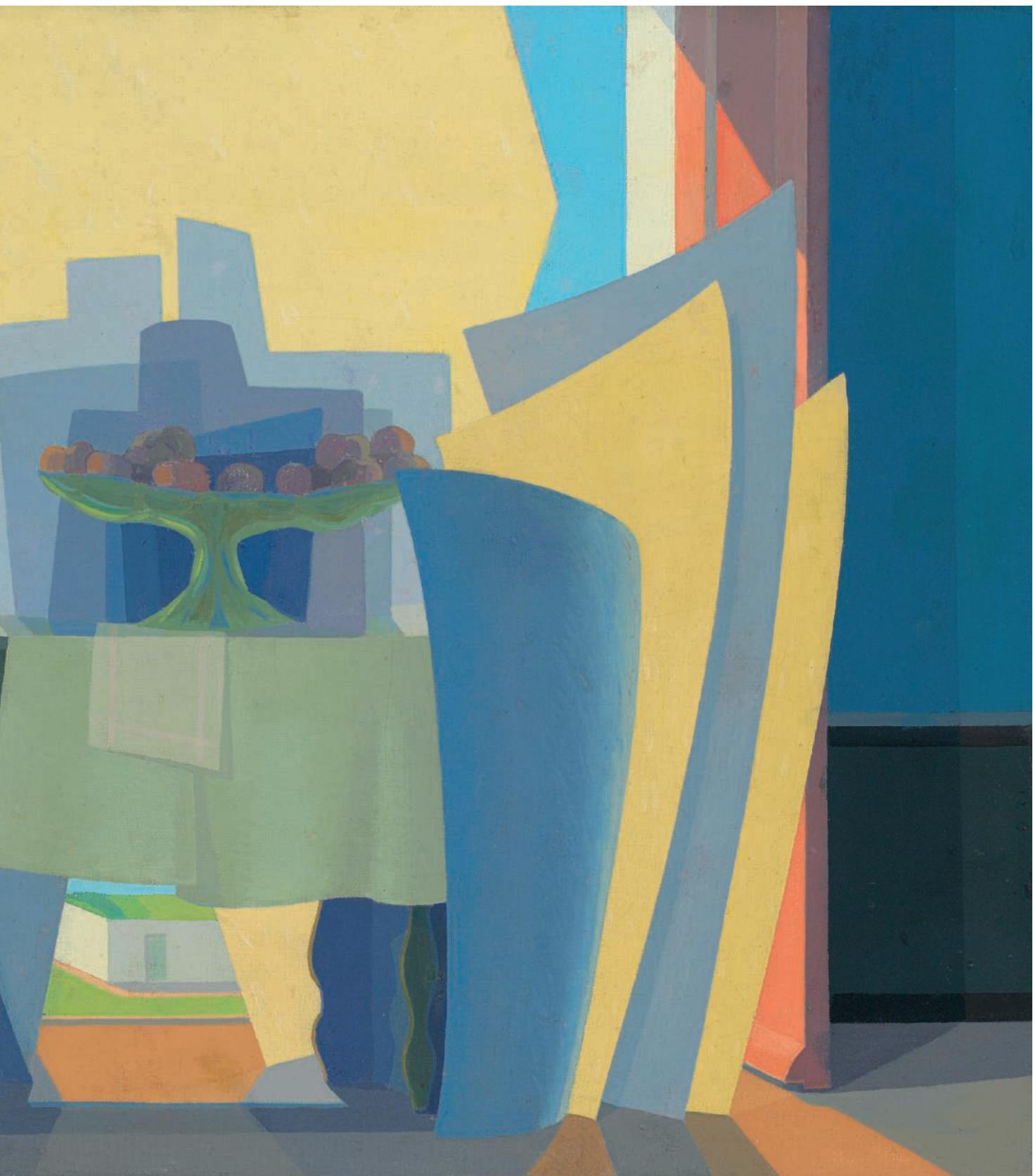
Private collection, Buenos Aires (acquired directly from the artist).

Anon. sale, Sotheby's, New York, 20 November 1989, lot 42 (illustrated in color).

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Arq. Rodrigo Díaz Varela, Fundación Pettoruti, Buenos Aires, 5 April 2017.





36

JOAQUÍN TORRES-GARCÍA (1874-1949)

Planismo

signed and dated 'JTG 43' (lower left) and titled 'Planismo' (lower center)
oil on cardboard mounted on board
17¾ x 23⅜ in. (45 x 66 cm.)
Painted in 1943.

\$120,000-180,000

PROVENANCE:

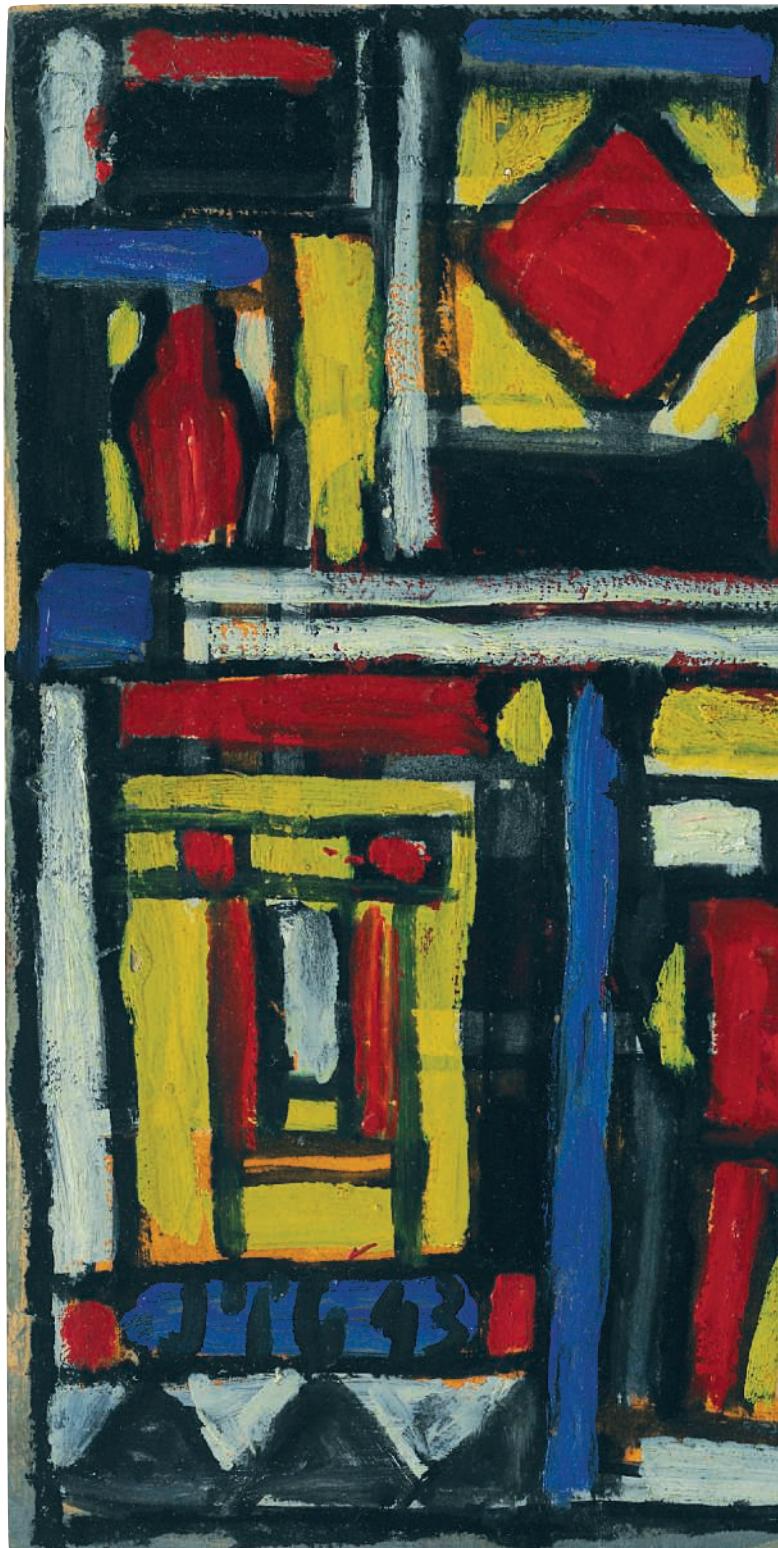
Estate of the artist.
Rose Fried Gallery, New York.
Knoedler Gallery, New York.
Sidney Janis Gallery, New York.
Salander-O'Reilly Galleries, New York.
Galería Guereta, Madrid.
Anon. sale, Gary Nader, Miami, 11 January 1998, lot 35 (illustrated).
Anon. sale, Sotheby's New York, 24 May 2006, lot 39 (illustrated in color).
Acquired from the above by the present owner.

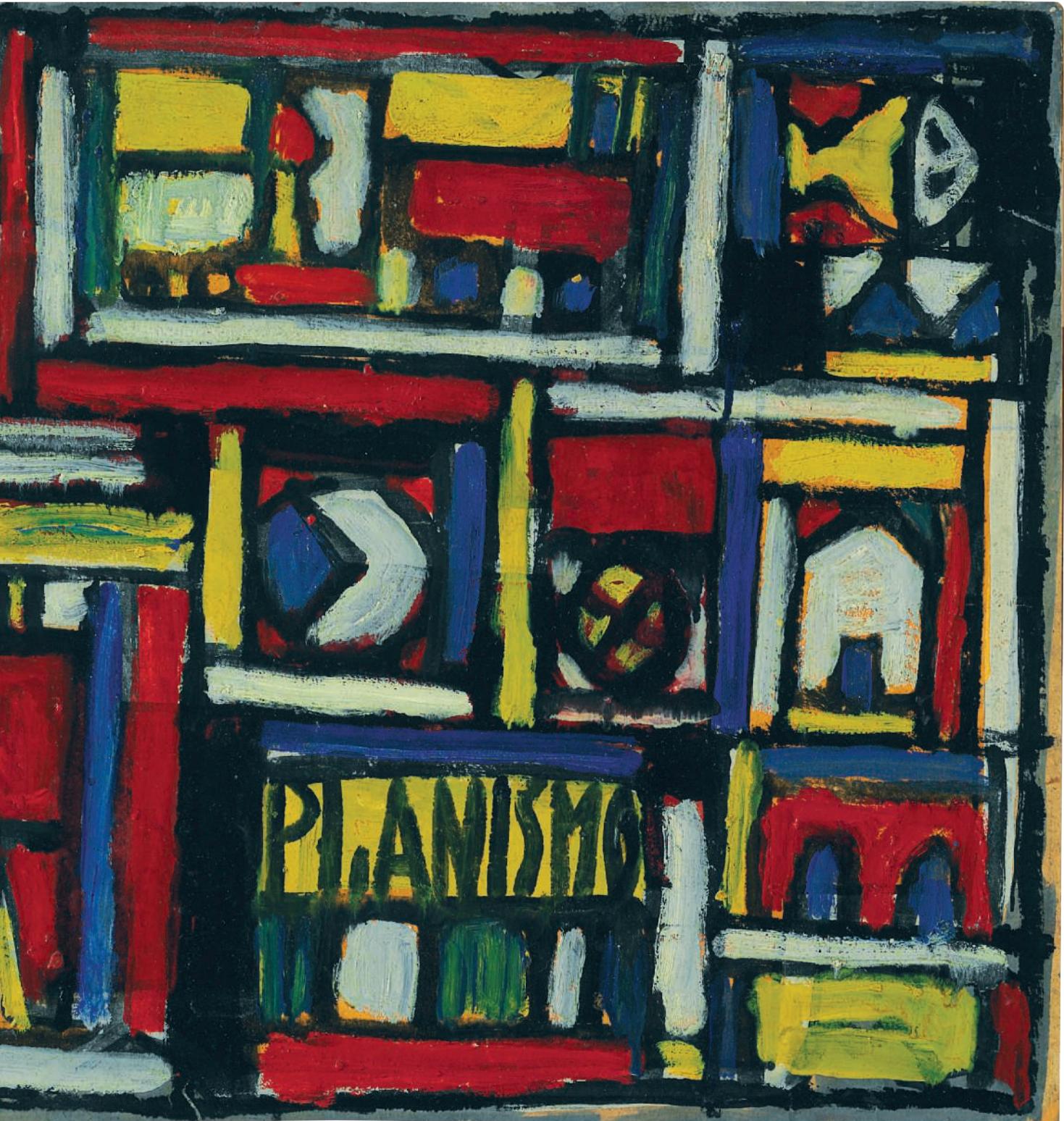
EXHIBITED:

Montevideo, Uruguay, Salón del Ateneo de Montevideo, 222 Obras Retrospectivas y Recientes de J. Torres-García, 20 April 1947, no. 117.
Washington, D.C., Pan American Union, *Torres-García and His Workshop*, 2 February - 13 March 1950.
Buenos Aires, Centro de Artes Visuales, Instituto Torcuato Di Tella, Joaquín Torres-García: *Obras de museos y colecciones particulares de Montevideo y Buenos Aires*, 4 - 29 November 1964, no. 13.
New York, Knoedler Contemporary Art, *Joaquín Torres-García (1874-1949)*, 9 February - 2 March, 1974.
New York, Sidney Janis Gallery, *Paintings, Reliefs & Drawings by J. Torres-García*, 4 - 29 October, 1977, no. 33. This exhibition also travelled to Zurich, Gimpel & Hanover, 1978; London, Gimpel Fils, 18 April - 20 May 1978.
New York, Salander-O'Reilly Galleries, Inc., *Joaquín Torres-García - Paintings, Constructions and Drawings*, 9 September - 3 October, 1981, no. 18 (illustrated).
New York, Arnold Herstand & Company, *Joaquín Torres-García: 1874-1949, Late Paintings*, 29 November 1983 - 28 January 1984 (illustrated).
Paris, Galerie Marwan Hoss, *Hommage à Torres-García: Oeuvres de 1928 à 1948*, 30 May - 20 July 1990, p. 64 (illustrated).

LITERATURE:

Joaquín Torres-García 1874-1949: Chronology and Catalogue of the Family Collection, Austin, The University of Texas at Austin, Archer M. Huntington Galleries, 1974, p. 40 (illustrated). Spanish language edition, p. 44 (illustrated).
O. Caballero, "Lo estética del caos," in *El Médico*, 8 September, 1990, (illustrated).
J. Maleze, "Torres-García: une abstraction symbolique," *Parisco: une semaine de Paris*, 27 June - 3 July 1990, detail (illustrated).
C. de Torres and S. V. Temkin, "Planismo, 1943 (1943.64)." *Joaquín Torres-García Catalogue Raisonné*. <http://torresgarcia.com/catalogue/entry.php?id=1929> (accessed December 21, 2016).





37

WIFREDO LAM (1902-1982)

Untitled

gouache on paper laid down on canvas

38½ x 29½ in. (98 x 74.9 cm.)

Painted circa 1937.

\$250,000-350,000

PROVENANCE:

Private collection, Barcelona.

Anon. sale, Sotheby's New York, 29 May 2003, lot 27.

Acquired from the above by the present owner.

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam Catalogue Raisonné of the Painted Work, Volume II 1961-1982, Addendum*, Laussane, Acatos, 2002, p. 244, no. 37.49.

"Every night in the shelter—bombs are falling everywhere: Lesseps, La Bonanova, Catalonia Square," Lam wrote in the midst of the Spanish Civil War. "Barcelona has been bombed seventeen times in thirty-six hours, but the morale is high."¹ Lam had settled in Barcelona in July 1937 following intense months of volunteer service in the Republican army and a period of convalescence, likely from dysentery, in nearby Caldes. The time that he spent in Catalonia before his departure for Paris, in April 1938, marked his decisive return to painting after the doldrums and anxiety that had plagued his last years in Madrid. Lam had arrived in Spain in late 1923 on a grant from the Cuban government, studying initially with Fernando Álvarez de Sotomayor and taking in the Spanish school, from El Greco to Goya, at the Prado. Early work in portraiture, sometimes with Symbolist character, turned to still lifes and landscapes by the early 1930s, but he struggled with self-doubt at mid-decade, producing little until his recovery in Caldes. "For the first time in my life," he recounted of the Catalan period, "I am happy about what I've made, not because it's perfect but because it's so much better than what I produced in Madrid. I have managed to vanquish all my headaches and concerns about my profession and with magnificent results. . . . Today, I know what I should do and I have learned the value of the poetic and plastic aspects of painting."²

Lam resumed painting with new fervency in Barcelona, attending *tertulias* at a café near Lesseps Square and joining the painting and sculpture section of the Ateneo Socialista. In September, he permitted himself the wartime extravagance of buying a book on Henri Matisse, whose influence can be seen in such works as *Doble desnuda, I* (1937) and *Autoportrait, I* (1937), in which he wears a silk dressing gown that channels the garb worn by Matisse's odalisques. "It must be said that his surroundings were altogether Matissean," Maria-Lluïsa Borràs has noted of his apartment on the Príncipe de Asturias. "Lam lived in a setting of glass and earthenware, the walls and floors of his apartment covered in geometric mosaics and a veranda with a wall in colored glass. Moreover, from the window, he gazed out at the Vicenç house with its warm ochre tones that alternate with the richly decorative 'azulejos.' The house was designed by Gaudí in a Mozarabic style, commissioned by a manufacturer of mosaic tiles."³ The decorative, Matissean geometry of Lam's domestic space is softly distilled in the present *Untitled*, in which a woman sits before a paned window, framed by a wall of diamond-shaped azulejos and a vase with flowers. Serene and faceless, in defiance of the surrounding chaos of civil war, the figure is shaped by heavy black lines; flat and abstracted, the space recalls not only Matisse but none other than his great rival Pablo Picasso, whom Lam would soon meet after much anticipation in Paris.

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Wifredo Lam, quoted in Maria-Lluïsa Borràs, "Lam in Spain," in Lou Laurin-Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work*, vol. 1 (Lausanne: Acatos, 1996), 48.

² Ibid., 40.

³ Borràs, "Lam in Spain," 45.



38

MARIO CARREÑO (1913-1999)

El caballo en el pueblo

signed and dated 'Carreño 46' (lower left)

oil on canvas

29¾ x 36 in. (76 x 91.4 cm.)

Painted in 1946.

\$200,000-300,000

PROVENANCE:

Dr. Albert R. Miller, Washington, D.C.

Anon. sale, Sotheby's, New York, 22 November 1993, lot 24.

Acquired from above by the present owner.

EXHIBITED:

Washington, D.C., Pan American Union, *Contemporary Artists of Latin America, A Loan Exhibition of Paintings in Celebration of Pan American Day*, 4 April - 6 May 1947, cover (illustrated).

Santiago, Chile, Museo de Artes Visuales, *Mario Carreño: Exposición Retrospectiva, 1939 - 1993*, 24 March - 30 May 2004, p. 6 (illustrated).

LITERATURE:

J. Gómez Sicre, *Contemporary Artists of Latin America : Carreño*, Washington, D.C., Pan American Union, 1947, illustrated (cover).

In his essay for the groundbreaking exhibition *Modern Cuban Painters* at New York's Museum of Modern Art in 1944, Alfred H. Barr, noted that the modern art movement in Havana was indeed very young but also remarked that, "It has something of the brashness, but even more the virtues of youth—courage, freshness, vitality, and a healthy disrespect in a country which is very old in tradition and a very new independence."¹ Barr notably praised Mario Carreño's versatility and his ambitious compositions. Although still fairly young, the artist was at a very important juncture in his artistic trajectory in a city that was fast becoming the center of the art world.

A precocious and gifted child, Mario Carreño learned to play the violin at the age of six and by eight became interested in sketching and drawing so much so that he began to neglect his music exercises. Carreño's convincing abilities led his well-to-do family to consider a future in the visual arts for their talented son. Although far too young to enroll at Cuba's official training ground for artists, the Academia de San Alejandro at the age of eleven, Carreño began to study under the tutelage of landscape artist Antonio Rodríguez Morey who was also a professor at the Academia. In 1925, when he turned twelve, Carreño at last arrived for his formal training at San Alejandro. Not too long after at the age of 18, the young artist, who had been working as an illustrator in various newspapers and graphic magazines in Havana, headed for Europe just as Victor Manuel and others who rebelled against the dogmatic methods and orthodoxy of the Academia de San Alejandro had.

Carreño's numerous travels, first to Spain in 1930 where he met artists, writers and intellectuals such as the poet Rafael Alberti, and playwright Federico García Lorca, and found employment as a graphic designer of political posters and illustrator of the magazine *Octubre*, among others; then to Mexico in 1936 which proved to be a turning point in the artist's career. In Mexico, the most progressive country in the Americas at the time, Carreño worked with the muralists and met Jaime Colson, the Dominican modernist artist who became his teacher and mentor and encouraged him to immerse himself in the study of the classical world.² When he arrived in Paris in 1939

where his work was on exhibition at Bernheim Jeune Gallery, he began to discover the masterpieces of the great painters at the Louvre just as the winds of war were blowing fast and forced him and his friends to retreat to the south of France and finally to Italy. Italy proved to be fundamental in his search of the timeless classical knowledge Colson had encouraged him to embrace. Through his rigorous exploration of the classic nude in the work of the Renaissance artists, Carreño developed a love of the human form that found expression in so many of his great works of the forthcoming decades.

The artist's oeuvre dating to the 1940s reveals Carreño's extraordinary maturity for someone relatively young. His classical ideas are distinctly modern, his nudes robust and dynamic and his colors, intense, and full of the light of the tropics. *Descubrimiento de las Antillas* (Discovery of the Antilles), *La muchacha del caballo* (Young Girl with Horse) and *El azulejo* (The Bluebird) all from 1940 are such outstanding works. His commercial success in New York through his dealer Perls Gallery only added to his prestige back home in Cuba. After his exhibition at Havana's Lyceum in the spring of 1942, art historian and curator José Gómez Sicre later recalled that the artistic circles in Cuba realized that a "new painter of positive merit" had arrived in their midst.³ He had finally returned home to discover its irresistible splendor and paint its *guajiros*, verdant landscapes, and record Cuban myths in a modern visual language.

El caballo en el pueblo (1946) denotes a new phase in Carreño's aesthetic. His carefully ordered almost cubistic landscape prefigures his dazzling geometric abstraction which he later embraced. For the most part Carreño's palette is subdued and restrained and helps create a sense of mystery. Only nature, the palm trees and *ceibas* appears lush as does the azure sky that creates a mantle over the tropical *pueblo*. The artist has fashioned a composition that resembles a theatrical stage, recalling perhaps some of the scenic designs he had undertaken years earlier. The protagonist of this enigmatic and surrealistic opus which stands at the center or heart of the unfolding drama is a horse, a symbol of male power and virility. Although it is saddled, it is without a rider. The magnificent animal is majestic and noble, its splendid head and full mane endow it with stunning force as it resembles an ancient profane god surrounded by devotees who are partly hidden behind windows and balconies in utter worship and awe. The overall construction of a small town also heightens the similarities to a Baroque altarpiece but exists to invent a space where reality is alluded to but more importantly, suspended. This may be, after all, a small provincial town in Pinar del Río or Matanzas or any of the small villages of Cuba where *guajiros* with their prized horses journeyed to barter or sell their animals and other goods. On the backs of these superb animals, the *mambises* led their fierce charges during their revolutionary struggles for independence against the Spanish colonial forces, and Cuban fondness for these exquisite creatures has never waned. In *El caballo en el pueblo*, Carreño pays homage to a potent emblem of *lo cubano*.

Margarita Aguilar, Doctoral Candidate, The Graduate Center, City University of New York

* M. Carreño Morales & R. Romera, *Antillanas*, Santiago de Chile: Cuaderno del Pacífico, 1949, 10. Translation: "From the sea shall come horses and from the countryside mermaids."

1 A. H. Barr, The Bulletin of The Museum of Modern Art, Vol. 11, No. 5, "Modern Cuban Painters," (April 1944), 2-14, p. 2.

2 J. Gómez Sicre, *Cuadernos de Plástica Cubana, I: Carreño*, Havana: Ediciones Galerías del Prado, 1943.

3 J. Gómez Sicre.



Del mar vendrán caballos y de la manigua sirenas.

Mario Carreño*

39

MIGUEL COVARRUBIAS (1904-1957)

Two Girls Bathing

(also known as *Two Balinese Women Bathing*)

signed 'Covarrubias' (lower right)
oil on cardboard laid down on masonite
20 x 14 in. (50.8 x 35.5 cm.)

\$150,000-200,000

PROVENANCE:

John Brady Foundation, Des Moines.
Anon. sale, Christie's 17 May 1993, Lot 175.
Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Centro Cultural Arte Contemporáneo, *Miguel Covarrubias—Homenaje*, 1987, p. 107 (illustrated in color).

LITERATURE:

L. Haks and G. Maris, *Lexicon of Foreign Artists Who Visualized Indonesia (1600-1950)*, Randwick, Australia, Archipelago Press, 1995, p. 492 no. C 258 (illustrated in color).
E. Poniatowska, *Miguel Covarrubias—Vida y Mundos*, Mexico City, Ediciones Era, 2004, (illustrated in color).
A. Williams and Y-C. Chong, *Covarrubias in Bali*, Singapore, Editions Didier Millet, 2005, p. 69 (illustrated in color).

Miguel Covarrubias, *El chamaco*, as Diego Rivera affectionately referred to his younger colleague, was an extraordinary talent whose significant artistic production made him an important figure in the arts and culture of the Americas beginning in the 1920s. A celebrated artist, art historian and anthropologist, Covarrubias scholarship added to the knowledge of and interest in civilizations that had been understudied and remained largely unknown. After enjoying a decade of remarkable commercial and critical success in New York City as the premier illustrator of such publications such as *Vanity Fair*, *Vogue*, *Life*, *The New Yorker*, and having his first book, *The Prince of Wales and Other Famous Americans* receive great praise, Covarrubias embarked on a voyage to the southeast Asian island of Bali. When his book, *The Island of Bali* was published in 1937, his findings on the culture and the people of Bali were instantly acclaimed.¹

In 1930, newly married to Broadway dancer Rosa Rolanda, Covarrubias set sail on a long journey aboard a freighter bound for the island of Bali. During the crossing, the artist and his young bride managed to learn the Malay language in order to communicate with the Balinese upon their arrival in the island. Bali, part of the Indonesian Archipelago, was a remote paradise far from the bustling cities of Java and Jakarta. Its landscape was unspoiled with lush primeval forested volcanic mountains, dotted with verdant rice terraces, cascading waterfalls, sparkling lagoons, all surrounded by majestic coral reefs and blessed with a tropical climate. In Bali the artist immersed himself in the everyday lives of the inhabitants delighting, learning and recording their beliefs, rituals, and traditions but hoping to document a way of life he feared would one day succumb to vulgar tourism and relinquish its harmonious communion with nature. Covarrubias relished his time there and painted the beautiful Balinese women at dance, in repose, carrying fruit offerings to the many gods, and as in this work, bathing.

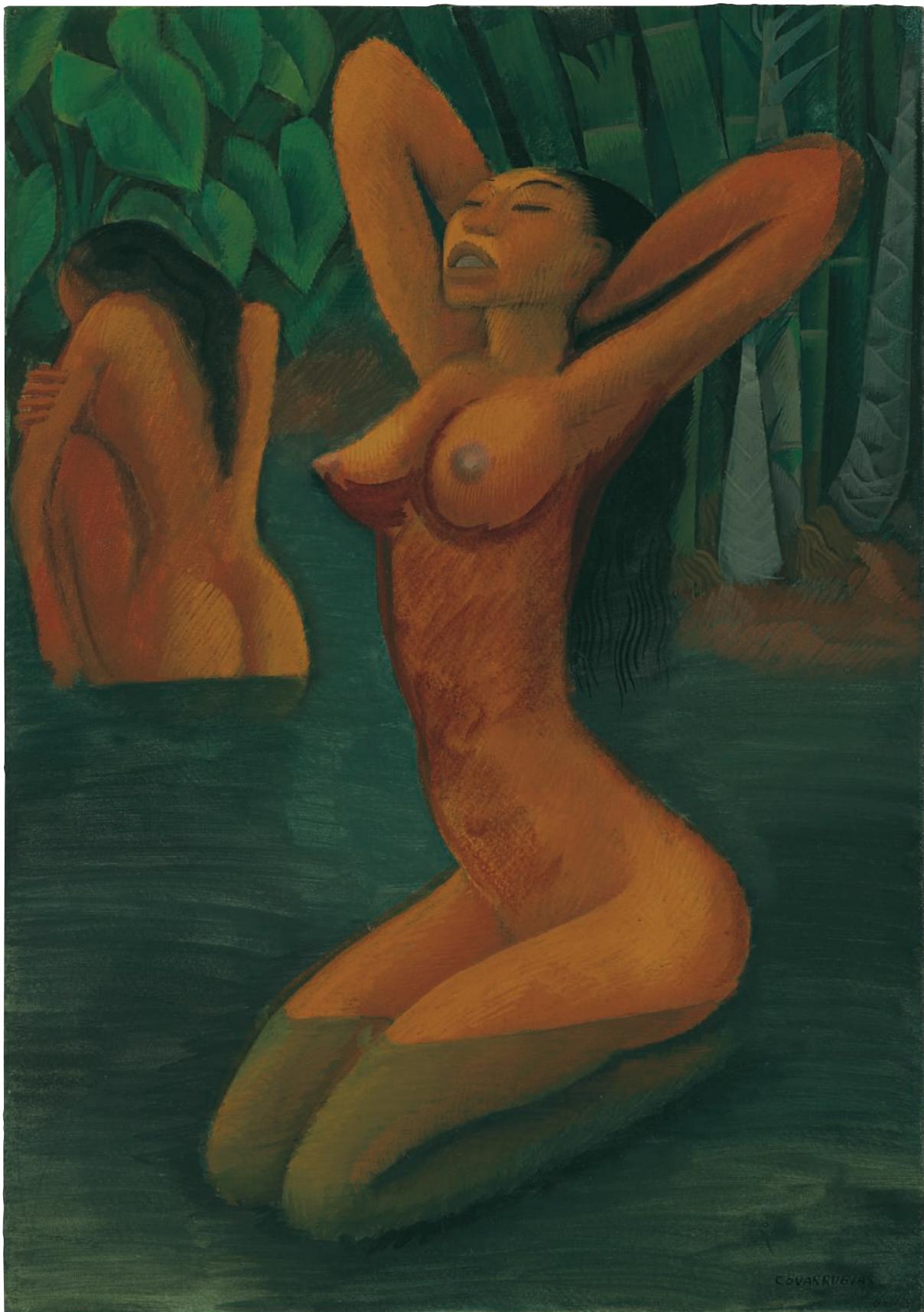
The young women, whose nubile bodies are partly submerged in a crystalline lily pond, appear both innocent and seductive due to their charm and exquisite grace; perhaps they are *legong* dancers, girls chosen to perform at sacred temples because of their poise and beauty.² All Balinese ritually take two baths daily in order to purify their bodies, minds and spirits; thus, bathing is a cleansing and healing rite as water has restorative power. More importantly, to the Balinese, water is a revered element and essential for all existence. Their ancient religious practices are based on a particular branch of Hinduism, *Agama Thirtha*, or the Holy Water religion.³ Processions are led by priests who sprinkle water on the devotees as they walk towards their consecrated spaces. Water is a purifying essence used in every hallowed ceremony and becomes a conduit to the gods from whom all blessings are transmitted.

Margarita Aguilar, Doctoral Candidate, The Graduate Center, City University of New York

¹ Miguel Covarrubias book, *The Island of Bali*, (London and New York: Kegan Paul, 1994), continues to be published since its first edition in 1937.

² S. Davies and C. Korsmeyer, "Beauty, Youth, and the Balinese *Legong* Dance," *Beauty Unlimited*, Bloomington: Indiana University Press, 2013, 259-279.

³ J. S. Lansing, "Balinese 'Water Temples' and the Management of Irrigation," *American Anthropologist*, New Series, Vol. 89, No. 2, June 1987, 326-341.



COVARRUBIAS

40

DAVID ALFARO SIQUEIROS (1896-1974)

Untitled

signed and dated '1965' (lower right)

pyroxylin on panel

31½ x 23¾ in. (80. x 60 cm.)

Painted in 1965.

\$200,000-300,000

PROVENANCE:

Galería Acquavella, Caracas.

Acquired from the above.

Anon. sale, Sotheby's New York 19 November 2003, lot 6 (illustrated in color).

Acquired from the above by the present owner.

We are grateful to Prof. Irene Herner Reiss for her assistance cataloguing this work.

Siqueiros's fascination for the telluric and the sublime power of nature, connects his art with the volcanic studies of Dr. Atl. The two artists especially shared a panoramic vision and their diverse aerial perspectives which Siqueiros employed in his renderings of rocks, hills, rocky landscapes, valleys, and above all, in his fascination with lava. Siqueiros's goal was the representation of volcanic explosions but it was not just about creating a naturalistic rendering, but rather executing a composition replete with symbolism and rhythm. Fire—its very image should be moving, it should spew its boiling light and pull the viewer's eye towards it. Such is the case with *Bosque de Llamas* (1956), painted from a vertiginous perspective, it is an airy and panoramic view of a portentous eruption.

In the present work from 1965, Siqueiros re-visited the perspective from *Bosque en Llamas*, but this time from a frontal viewpoint. The latter is consistent with his desire to be close to nature, so near that any closer would mean death. He renders a close-up of the mountain at the moment of its creation through fire, which is depicted as a scalding whirlwind from which white embers surge and burn while morphing into rocks. But Siqueiros cannot simply adhere to the abstract, or even pure nature, the human form, always finds a place in his work. If one observes the explosion, between the reds and yellows, a pair of eyes and nose are revealed. As viewers we can then reconstruct the body and monstrous head of an animal-like yet human devil.

In works such as this, Siqueiros demonstrates his expressionistic side, full of emotional impact as well as his physical relation to colors and textures. Additionally, he renders forms in a manner he considers realistic; taking great liberties, and filling the space with dancing forms and varied color combinations. These are multilayered images that Siqueiros painted since his apocalyptic works from the 1930s while he was in New York. Siqueiros never stopped experimenting and his paintings are always exercises in "controlled accidents," such as arranging trickling and drips of color from paint cans, generating surprising combinations and forms that he would further animate with his strokes, mixing colors with sticks, and air guns. Similar details may be found in the present work where a universe of stains, scratches, calligraphy, small figures, and even brushstrokes, converge to create a strictly painterly ludic display.

An excerpted text by Irene Herner with the collaboration of Grecia Pérez and Mónica Ruiz



41

PEDRO CORONEL (1923-1985)

La Tamayana

signed, dedicated, and dated 'Con todo mi amor para Rejane, Pedro Coronel, 1975' (on the reverse)
oil on canvas
39½ x 39½ in. (99.7 x 99.7 cm.)
Painted in 1975.

\$100,000-150,000

PROVENANCE:

Réjane Coronel-Lalonde, Mexico.
Acquired from the above by the present owner.

An inventive painter and sculptor, Pedro Coronel was known for his potent and visually dazzling body of work throughout his prolific career in his native Mexico and abroad. Although Coronel's vibrant modernity was influenced by his deep Mexican roots, he did not subscribe to the socially committed dogma that was the status quo for the nationalist arts project from the 1920s onward. Instead, he carefully mapped out his complex compositions, relished the colors of his country in all their manifestations and carved a place for his work in a land with rich traditions, great artists and a constant desire for creative renewal. His generation would break with the muralist legacy and forge ahead with a truly modernist idiom expressed within the context of an international vanguard which began to emerge at the start of the 1950s.

Coronel received his professional training at the National School of Painting, Sculpture and Graphic Arts known as "La Esmeralda" in Mexico City from 1939 to 1942. "La Esmeralda" was under the direction of artist Antonio Ruiz (*El corcito*) and Coronel's teachers were Juan Cruz and Francisco Zúñiga. Since its founding in 1927 as part of the Secretaría de Educación, the school sought to provide its students contacts with renowned professionals. Among those who taught and lectured at the institution were Diego Rivera, Frida Kahlo, Carlos Orozco Romero, José Clemente Orozco, and others. For the young Coronel, the connections he made through his teachers were vital to his artistic formation.

In 1946 and almost against the advice of one of his mentors, Diego Rivera, Coronel made a first trip to Paris which so profoundly marked him that he would spend half the year living in the French capital and the rest in his native home from 1950 to 1960. In Europe he began in earnest to trust his instincts as an artist and reflect on all that was possible and indeed, essential for a modernist painter to consider beyond the formal qualities of his production such as his own personal and spiritual philosophies. In Paris, he met and worked with such artists as Constantin Brancusi, Victor Brauner, and Serge Poliakoff among others. However, Coronel was greatly shaped and drawn to the work of Mexico's most international modernist, Rufino Tamayo whom he referred to as "...the dreamer of all things poetic in this country."¹

Painted in 1975, *La Tamayana* is a fond tribute to a great visual poet from a younger colleague who was also a gifted colorist and teller of myths. Coronel's lyric homage to one of Tamayo's favorite themes—*sandías*, is fresh and original, surrealistic and abstract, and absolutely rooted in all that is Mexican. Mexico is magical and mythical—its ancient cities and cultures are replete with fierce gods and noble heroes; its remarkably fantastic landscape is dotted with deserts and volcanoes, and its rich fields provide the bounty to feed a nation with fruits of outrageous colors and an abundance of exquisite flowers to adorn it; all these attributes endow this vast land with awe and wonderment. "In Tamayo, we the younger Mexican painters, found a new escape door and the road to the infinite," Coronel mused admiringly about his fellow compatriot.

Margarita Aguilar, Doctoral Candidate, The Graduate Center, City University of New York

¹ "La doctrina de Pedro Coronel," *Excelsior*, Mexico, D.F., 20 September 1959. See *Pedro Coronel*, Mexico: Grupo Financiero Bital, 1993, 31. See L. González Matute, "La obra de Pedro Coronel," *Cenidap, Revista Digital*, No. 5, Enero – Abril 2006, <http://www.discursovisual.net/dvweb39/anteriores.html>.



Property from a Distinguished Family Collection

42

CARMELO ARDEN QUIN (1913-2010)

Aris

signed and dated 'Arden Quin Ivry 1949' (on the reverse)

oil on composition board

24 x 29½ in. (61 x 75 cm.)

Executed in 1949.

\$40,000-60,000

PROVENANCE:

Galerie Alexandre de la Salle, Saint-Paul de Vence.

Private Collection.

Anon. sale, Sotheby's, New York, 26 May 2004, lot 50 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

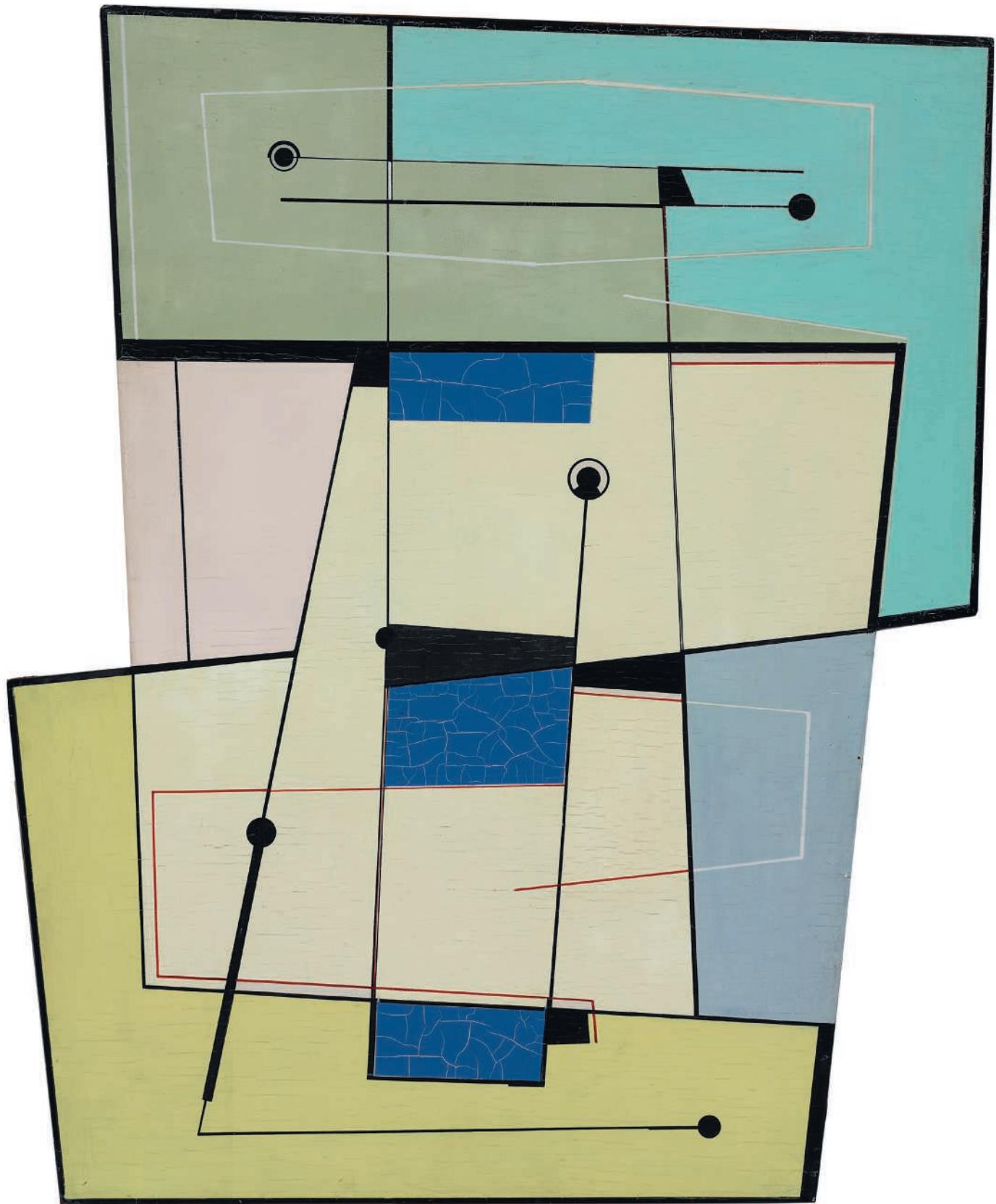
Seville, Estación Plaza de Armas, *Artistas Latinoamericanos del Siglo XX*, (Latin American Artists of the Twentieth Century), August – October 1992. This exhibition also travelled to Paris, Musée National d'Art Moderne, Centre Georges Pompidou, and the Hôtel des Arts, November 1992 – January 1993; Cologne, Joseph-Haubrich Kunsthalle, under the auspices of the Museum Ludwig; and New York, The Museum of Modern Art, 6 June – 7 September 1993.

LITERATURE:

A. De la Salle, *Carmelo Arden Quin*, Nice, Editions L'image et la parole, 2008, p. 219, no. 258 (illustrated).



The present lot on view at the Museum of Modern Art, New York, *Latin American Artists of the Twentieth Century*. June 2 - September 7, 1993. Photographic Archive. The Museum of Modern Art Archives, New York. Photo: Mali Olatunji. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



43

JULIO LARRAZ (B. 1944)

The Netherworld Express

signed and dated 'Larra 80' (upper right) and signed, dated
and titled 'Julio Larraz, The Netherworld Express, 21 April
1980, Julio Larraz, 80-12' (on the reverse)

oil on canvas

49 3/4 x 59 3/4 in. (126.4 x 152. cm.)

Painted in 1980.

\$70,000-90,000

PROVENANCE:

Hirschl and Adler Galleries, New York.

Private collection, Los Angeles.

Anon. sale, Christie's New York, 28 May 1997, lot 64.

Acquired from the above by the present owner.







44

IONE SALDANHA (1919-2001)

a) Untitled

signed 'Ione Saldanha' (inside upper trunk)
tempera on bamboo
64 (162.5 cm.) height x 6 1/4 in. (16 cm.) diameter

b) Untitled

signed 'Ione Saldanha' (inside upper trunk)
tempera on bamboo
66 1/2 (167 cm) height x 6 in. (15 cm.) diameter

c) Untitled

signed 'Ione Saldanha' (inside upper trunk)
tempera on bamboo
70 (177.8 cm.) height x 5 in. (15 cm.) diameter
Three in one lot.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist, 1995-96.



45

CLAUDIO BRAVO (1936-2011)

The Gift

signed and dated 'Claudio Bravo MMIII' (lower right)
oil on canvas
36 x 23½ in. (91 x 59 cm.)
Painted in 2003.

\$180,000-220,000

PROVENANCE:

Marlborough Gallery, Inc., New York.
Acquired from the above by the present owner on
January 14, 2004.

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

46

FERNANDO BOTERO (B. 1932)

Seated Woman

signed and numbered 'Botero, 1/9' and stamped with foundry mark
(on the base)

bronze with dark brown patina

16½ x 10 x 12¾ in. (42 x 25.4 x 32.4 cm.)

Executed in 1981.

Edition one of nine.

\$200,000-300,000

LITERATURE:

E.J. Sullivan, *Botero Sculpture*, Abbeville Press, New York, p. 101
(another cast illustrated).





CLAUDIO BRAVO (1936-2011)

Beige and Green Package

signed 'CLAUDIO BRAVO' (lower left) dated 'MMIX' (lower right)
oil on canvas
51½ x 38½ in. (129.9 x 97.2 cm.)

Painted in 2009.

\$500,000-700,000

PROVENANCE:

Marlborough Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough, *Claudio Bravo, Recent Work*, 21 October-27 November 2010 (illustrated in color).



Mark Rothko, *Orange and Brown*, 1963. Detroit Institute of Arts. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York



Christo, *Package*, 1961. Kröller-Müller Museum, Otterlo, The Netherlands.
Photo Credit: Christo and Jeanne-Claude. © Christo 1961

The transfiguration of the commonplace found new meaning in Bravo's extraordinary studies of wrapped paper packages, first exhibited to great acclaim at New York's Staempfli Gallery in 1970. Informed by the Spanish School of painting, in particular Diego Velázquez and Francisco de Zurbarán, the package pictures marked an early inflection point in his career, as he turned away from his success as a society portraitist and embraced the radical possibilities presented by the packages, a quotidian *tabula rasa*. A touchstone for the artist's subsequent still-life and *vanitas* paintings, the packages provided him with a medium through which to cycle through the history of art, revisiting age-old problems of illusion, mimesis, and abstraction. The packages reemerged in Bravo's work in the late 1990s, marking the culmination of a career that had bridged representation and abstraction, classicism and modernism, with finesse and painterly erudition. "I'm now creating paintings that combine realism with a tendency toward abstract minimalism," Bravo explained in 2005. "It's a union between those two tendencies."¹ A riff on the longstanding still-life tradition and on postwar abstraction, the package paintings occupied an idiosyncratic position within the artistic landscape of their time, straddling venerable modernist debates over "art about art," realism, and illusionism.

Though well pedigreed within the Western canon, the packages originated, at least anecdotally, from an unexpectedly pedestrian source. In the 1960s, when Bravo lived for a time in New York, three of his sisters visited him and day after day returned to his apartment with shopping bags filled with their purchases. Piqued by the amorphous dimensions and tactile surfaces of the packages, he began his experiments in painting the tones and textures of wrapping paper and string. The intrigue of the packaging ultimately hinged less on the objects they concealed, Bravo later implied, than on the means of the concealment itself: "There's some mystery in the wrapped packages, but what I really wanted to paint was the wrapping. I wanted to give a sense of *trompe l'oeil* tactility. I'm constantly realistic."²

Technically brilliant, *Beige and Green Package* distills Bravo's extended allegory on the art of painting into a mundane, irregular geometry, the wrinkled folds of wrapping paper neatly tied with a piece of string, whose cast shadow gives an implicit depth and shape to the object it contains. The exquisite tactility of the wrapping—the soft sheen of the paper, its subtle creases and indentations, its superb chiaroscuro—heightens the artifice of the illusion, an effect amplified by the ambiguity and mystery of the very thing that the paper conceals. In his dazzling *techne*, Bravo renders a commonplace, otherwise unremarkable subject—a beige and green paper package—into a strange, extraordinary semblance of itself, testing the limits of realism and representation. A painting of a (wrapped) painting, as is often inferred, *Beige and Green Package* meditates finally on the relationship between the painted surface and its underlying support, probing the limits of representation itself. "I'm a realist," Bravo once remarked, "but I transform reality."³

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ "A Conversation with Claudio Bravo," *Claudio Bravo* (Naples, Fla.: Naples Museum of Art, 2006), 8-9.
² Claudio Bravo, quoted in Edward J. Sullivan, *Claudio Bravo* (New York: Rizzoli, 1985), 37.
³ *Ibid.*, 10.



BRUNO BRAVO

MPK



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

48

FERNANDO BOTERO (B. 1932)

Les danseurs

signed 'Botero' (on the base)

white marble

23½ x 18 x 4 in. (58.8 x 45.7 x 10.2 cm.)

Unique.

\$350,000-450,000

PROVENANCE:

Galerie Hopkins-Custot, Paris.

Private Collection, Barcelona.

Anon. sale, Sotheby's, New York, 29 May 2008, lot 14 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Hopkins-Custot, *Fernando Botero: Marbres et fusains*,
24 March - 5 June 2004, p. 57-58, no. 19 (illustrated).



49

FERNANDO BOTERO (B. 1932)

The Bedroom

signed and dated 'Botero 79' (lower right)

oil on canvas

76 x 52 in. (193 x 132.1 cm.)

Painted in 1979.

\$800,000-1,200,000

PROVENANCE:

Marlborough Gallery, New York.

Private collection, New York.

Anon. sale, Christie's, New York, 19 November 2007, lot 42 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough Gallery, *Fernando Botero, Recent Work*, 11 July - 12 January 1980, no. 3, p. 12 (illustrated in color).

LITERATURE:

M. Marcel, *Botero- Peintures*, Paris, L'Autre Musée, 1983, p. 63 (illustrated in color).

G. Soavi, *Botero*, Milan, Gruppo Editoriale Fabbri, Bompiani, Sonzogno, Etas S.p.A., 1988, p. 196, no. 170 (illustrated in color).

G. Durozoi, *Botero*, Paris, Editions Hazan, 1992, p. 55 (illustrated in color).

G. Lascault, *Botero- La pintura*, Madrid, Lerner & Lerner Editores / Paris, Editions Cercle d'Art, 1992, p. 213 (illustrated in color).

24 Chefs'd'oeuvres (Set of 24 bound postcards), *Fernando Botero, Hazan/ miniature*, Paris, Editions Hazan, 1992, no. 1736 (illustrated in color).

Botero Posters, Enrique Michelsen Ediciones, Bogotá, 1994, p. 36 (illustrated in color).

E.J. Sullivan & J.-M. Tasset, *Fernando Botero: Monograph & Catalogue Raisonné, Paintings 1975-1990*, Lausanne, Acatos, 2000, p. 283. no. 1979/3 (illustrated); p. 70 (illustrated in color).

A favorite subject of the artist, the voluptuous female body takes center stage in Fernando Botero's *The Bedroom*. Standing daintily, resting her considerable weight on her left leg, this formidable woman feigns modesty covering her breast with one hand while reaching for the bed with the other, as if striking the pose of an immodest *Venus pudica*. Rather than covering her sex with her hand like the classic figure from antiquity, Botero's woman lures us towards the bed, leaving no mistaking the intention of this zaftig Venus dressed in lingerie complete with garters, stockings and bright red high-heel shoes.

Filling almost the entirety of her tightly compressed quarters, this ample woman seems too large for the truncated bed behind her. Botero further distorts her proportions by endowing her with eyes, lips and a nose that appear far too tiny in comparison to her portly body. Such plays of perspective and proportion abound in Botero's work as compositional devices for emphasizing the mass and volume of his figures. "Monumentality," he has asserted, "comes across in the shock between proportions."¹

Balancing these incongruities is often a perfect chromatic harmony. *The Bedroom*, for example, radiates with a warm glow thanks to a carefully repeating palette of pale pinks, golds and earthy greens. The color of the woman's long blond hair matches the brass of the bed and the frames of the mirrors while her stockings and rosy cheeks are identical in hue to the walls surrounding her, even the tone of red found in her lips, nails and shoes is reflected in the mirrors. Such chromatic coherence creates a calming effect that Botero seeks to express in all of his work, as he has explained, "I am interested in quiet color, not excited or feverish color. I have always considered that great art conveys tranquility and, in that sense, I seek that even in color."²

¹ Interview with Philippe Cruysmans, reproduced in: E. J. Sullivan, et al. *Botero: Monographs and Catalogue Raisonné, Paintings, 1975-1990*, (Lausanne: Acatos Publisher, 2000) p. 171.

² Fernando Botero, quoted in A. M. Escallón, "From the Inside Out: An Interview with Fernando Botero," *Botero: New Works on Canvas*, (New York: Rizzoli, 1997) p. 48.



Venus Pudica, circa late 1st/mid-2nd century A.D.,
a Roman copy after a Hellenistic original of 2nd century B.C.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

50

FERNANDO BOTERO (B. 1932)

Rape of Europa

signed and numbered 'Botero 4/6' and stamped with a foundry mark

(on the base)

bronze

25 x 12 x 18 in. (63.5 x 30.5 x 45.7 cm.)

Executed in 1995.

Edition four of six.

\$250,000-350,000

PROVENANCE:

Acquired directly from the artist.

Anon. sale, Sotheby's, New York, 24 May 2005, lot 4 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

J-C. Lambert, *Botero Sculptures*, Bogotá, Villegas Editores, 1998, no. 224 (another cast illustrated in color, catalogued as *Abduction of Europa*).





51

WOLFGANG PAALEN (1905-1959)

La maison du poète

signed with initials and dated 'WP 53' (lower right), titled 'La maison du poète' (upper right), and titled again (on the reverse) oil and fumage on canvas

23¾ x 36½ in. (60 x 92 cm.)

Painted in 1953.

\$70,000-90,000

PROVENANCE:

Galerie Galanis-Hentschel, Paris.

Private collection, Geneva.

Private collection, Geneva (by descent from the above).

By descent from the above to the present owner.

EXHIBITED:

Paris, Galerie Galanis-Hentschel, 1954, no. 3.

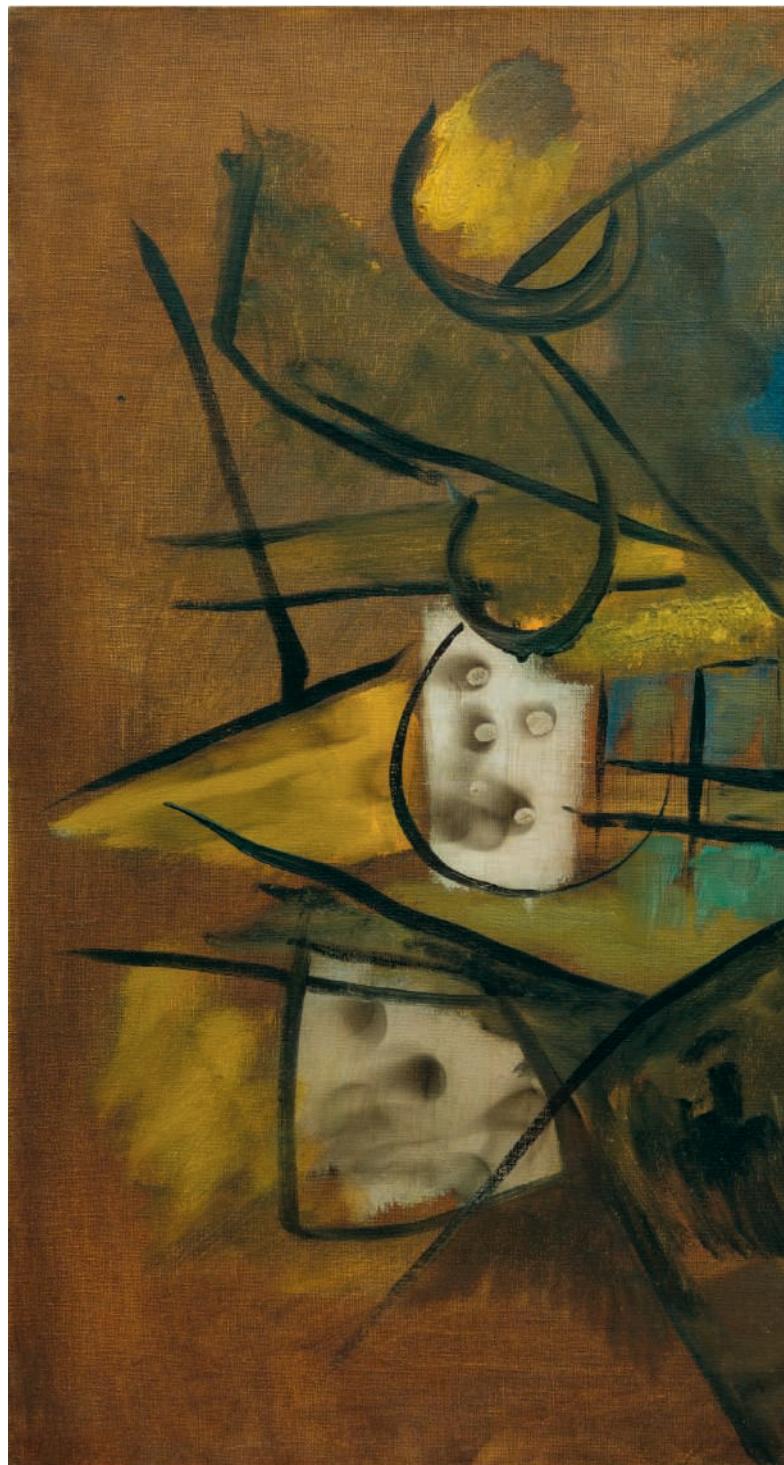
LITERATURE:

Andreas Neufert, *Wolfgang Paalen Im Inneren des Wals, Monographie - Schriften - Oeuvrekatalog*, Wein, Germany, Springer, 1999, p. 334, no. 53.18 (illustrated).

A certificate of authenticity from the Paalen Archives is forthcoming.

The Austrian artist Wolfgang Paalen was involved with the Surrealist movement off and on in Europe, Mexico and the United States. His first serious participation with the group came in 1938 when he became involved with the design for the International Exhibition of Surrealism at the Palais de Beaux Arts in Paris. There, with Marcel Duchamp, Salvador Dalí and Man Ray he helped to create one of the first art "environments" or what are known today as "installations." The mannequin Paalen decorated resembled a totemic entity covered with vines and mushrooms that evoked the mysterious forces of nature, themes his work would take up later with greater intensity. Struggling under the burden of traumatic loss in childhood, Paalen sought to contact and make visible otherworldly dimensions utilizing a variety of techniques related to Surrealism's use of psychic automatism. One of his greatest innovations was the development and use of what he termed "fumage" or "smoke" paintings that were created by passing paper or canvas over a candle flame that left flickering smoky traces. Paalen would then build upon these random markings, adding colors and brushstrokes to create ephemeral whirlwinds that resemble mediumistic channelings of telluric forces.

With his wife, the poet and later painter Alice Rahon, Paalen moved to Mexico in 1939, accompanied by their friend and benefactor, the Swiss photographer Eva Sulzer. With the help of Diego Rivera and his wife Frida Kahlo, they settled nearby in the Coyoacán neighborhood of Mexico City. In 1940, with the assistance of the Peruvian poet César Moro and his friend André Breton (who remained in Paris) he opened the now legendary International Surrealist Exhibition at the Galería de Arte Mexicano founded by Inés Amor. While in Mexico he housed artist visitors such as Roberto Matta, Gordon Onslow Ford, and Robert Motherwell as well as Remedios Varo and her partner Benjamin Péret, both of whom would later settle in Mexico. In spring of 1942 Paalen launched an



art journal titled *DYN* that published five issues between 1942 and 1944. He used this journal to express his interests in a variety of subjects such as quantum theory, totemism, and cave painting, in addition to more political topics including dialectical materialism. Extremely influential, especially to the developing generation of Abstract Expressionist artists in New York, *DYN* established Paalen's reputation as an innovative thinker and theorist.

In 1952 Paalen returned to Paris, perhaps to reconcile with the Surrealists with whom he had broken off contact after his scandalous essay "Farewell to Surrealism" published in the first issue of *DYN*. Renting Kurt Seligman's



Villa Seurat in Paris, Paalen renewed his relationship with Breton, spending his summers with him at his house in the charming medieval town of Saint-Cirq-Lapopie, before returning to Mexico in 1954. During his stay in France he painted a number of masterful canvases that display a virtuoso abstract pictorial language. It was during this time that Paalen painted the 1953 *La maison du poète*, utilizing the *fumage* technique he invented and used throughout his artistic career. The title of this painting may refer to the historic "House of the Poet" located in another picturesque medieval town, Locronan (Brittany), within traveling distance from Saint-Cirq-Lapopie. The surface of the canvas contains light-colored, irregularly blocky shapes that

suggest the distinctive rough medieval stonework of these remote regions while the calligraphic black lines lyrically arranged throughout bring to mind writing on a page. The smoky dots and smudges of the *fumage* convey a sense of the passage of time, the mystery of the archaic and even the random nature of memory itself. This canvas was part of an important last exhibition of Paalen at the Galerie Hentschel in Paris in 1954. Only five years later in 1959, at the age of 54, Paalen committed suicide in Mexico, sadly bringing to an end an important chapter in the history of Surrealism.

Susan L. Aberth, Bard College, Annandale-on-Hudson, New York

52

MATTA (1911-2002)

Untitled

signed 'Matta' (lower right) inscribed 'Anne' (on the reverse)

crayon, colored pencil and graphite on paper

16½ x 20¾ in. (41.9 x 52.7 cm.)

Executed in 1940-41.

\$80,000-120,000

PROVENANCE:

The Collection of Ruth Moskin Fineshriber, Christie's, New York, 1 June 2007, lot 203 (illustrated in color, acquired directly from the artist circa 1950).

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by
Germana Matta Ferrari.





water

53

MATTA (1911-2002)

Untitled

signed 'MATTA' (lower right)

oil on canvas

40½ x 60 in. (102 x 152.4 cm.)

Painted in 1963.

\$300,000-500,000

PROVENANCE:

Private collection, Montreal, Christie's, New York,
31 May 2001, lot 165 (illustrated in color).

Acquired from the above sale by the present
owner.

This work is accompanied by a certificate of
authenticity signed by Germana Matta Ferrari,
dated 23 April 2001, and is registered in the
Matta archives under no. 63/108.





LILIA CARRILLO (1930-1974)

El astrónomo

signed and dated 'Lilia Carrillo, 65' (lower right)

oil and graphite on canvas

38% x 47% in. (97.5 x 120.3 cm.)

Painted in 1965.

\$60,000-80,000

PROVENANCE:

Galería Juan Martín, Mexico City.

Private collection, Mexico City.

In his famous 1963 essay "El precio y la significación," Octavio Paz stated that Lilia Carrillo represented "not feminine painting but painting, period."¹ He was describing her participation in "the decisive intervention of a group of young artists"—the break from muralism and the Mexican school of painting commonly known as *La Ruptura*. Although he did not point out her singularity as one of the only female artists that formulated an integral role in this young generation, he made sure to tie her work and its lyrical abstraction to the most current visual modes of the time rather than to a gendered expression.

Other commentators have highlighted how Paz situated Carrillo in the beginnings of abstraction in Mexico. To be sure, completely non-representational or pure abstract art never took hold in Mexico until this generation. The genealogy of the history of abstraction nonetheless can be traced through such figures as Rufino Tamayo, who practiced a form of abstract figuration, or émigré surrealist Wolfgang Paalen with whom Carrillo would have direct contact through the Antonio Souza gallery, which represented them both, or Gunther Gerzso who developed his own form of sharp-edged geometric abstraction based on Cubist and Surrealist precedents. Yet even within the bounds of non-representational painting that developed in Mexico, Carrillo's lyrical abstractionism and chromatic lyricism of the later 1950s and 1960s distinguished her practice from most of her contemporaries, as well as from the emergence of a clean, rational hard-edged geometric abstraction in the later 1960s.

Carrillo's particular style, "an intuitive and expressionist mode of painting that lacked easily defined forms"² is rooted in a series of distinct formations: her 1953-55 trip to Paris where she would have encountered *tachisme* or *art informel* and then later direct encounters with works by Arshile Gorky and Helen Frankenthaler during a 1960 trip to the United States when she exhibited at the Pan American Union. The abstract paintings of the *Ruptura* generation also have their source in a broader turn inwards represented by the widespread existential crisis of the post-war era. Like their counterparts across the globe, many of these artists withdrew from daily life in their artistic pursuits to focus instead on the psyche. Indeed, many of Carrillo's paintings' titles indicate this interior life: *zona de silencio*, *la voz del sueño*, *exactitude del secreto*, and *detras de las palabras*.³ Here, in a similar fashion, Carrillo turns to the cosmic subject of the astronomer. A rare work by Carrillo in which the viewer can make out figurative elements—such as the crudely delineated head of the star gazer—the painting is in line with the meditative themes and moods Carrillo conjured.

The interiority reflected in the content of the works of this generation held a mirror to the broader artistic and socio-historical contexts of Mexico in the 1950s and 1960s. Championed by art critic Juan García Ponce (brother of artist Fernando who was also a part of *La Ruptura*), these artists cultivated a significant artistic enclave. They turned the cafes of the Zona Rosa in Mexico City into secluded cultural forums. At the same time they enjoyed the patronage and representation of a growing number of private galleries that transformed the artistic scene in Mexico, such as the aforementioned Antonio Souza Gallery and the Juan Martín Gallery, which featured a solo exhibition by Carrillo in 1967. Developmentalism and a widespread push for internationalization in the midst of the Mexican miracle encouraged the move away from a monolithic model of state patronage of the prewar years. Yet because of the dominance of figuration and socially-engaged modernism rooted in revolutionary themes—now very distant to Carrillo's generation—tensions brewed. As art historian Ana María Torres Arroyo has pointed out, "the exhibitions seemed like battle fields," exemplified by the controversial 1965 *Salón Esso* at the Museo de Arte Moderno (at which Carrillo received second prize).⁴ Because she died young at the age of 44 in 1974, Carrillo never saw the full impact of her work and her generation on the artistic scene. Nonetheless as Torres Arroyo stated, Carrillo's highly layered paintings were "models of knowledge, energetic spaces like detonators of sensorial experiences," and an apt summation of this 1965 work *El astrónomo*.⁵

Anna Indykch-López, Associate Professor of Latin American Art History
The City College of New York and The Graduate Center, The City University of New York

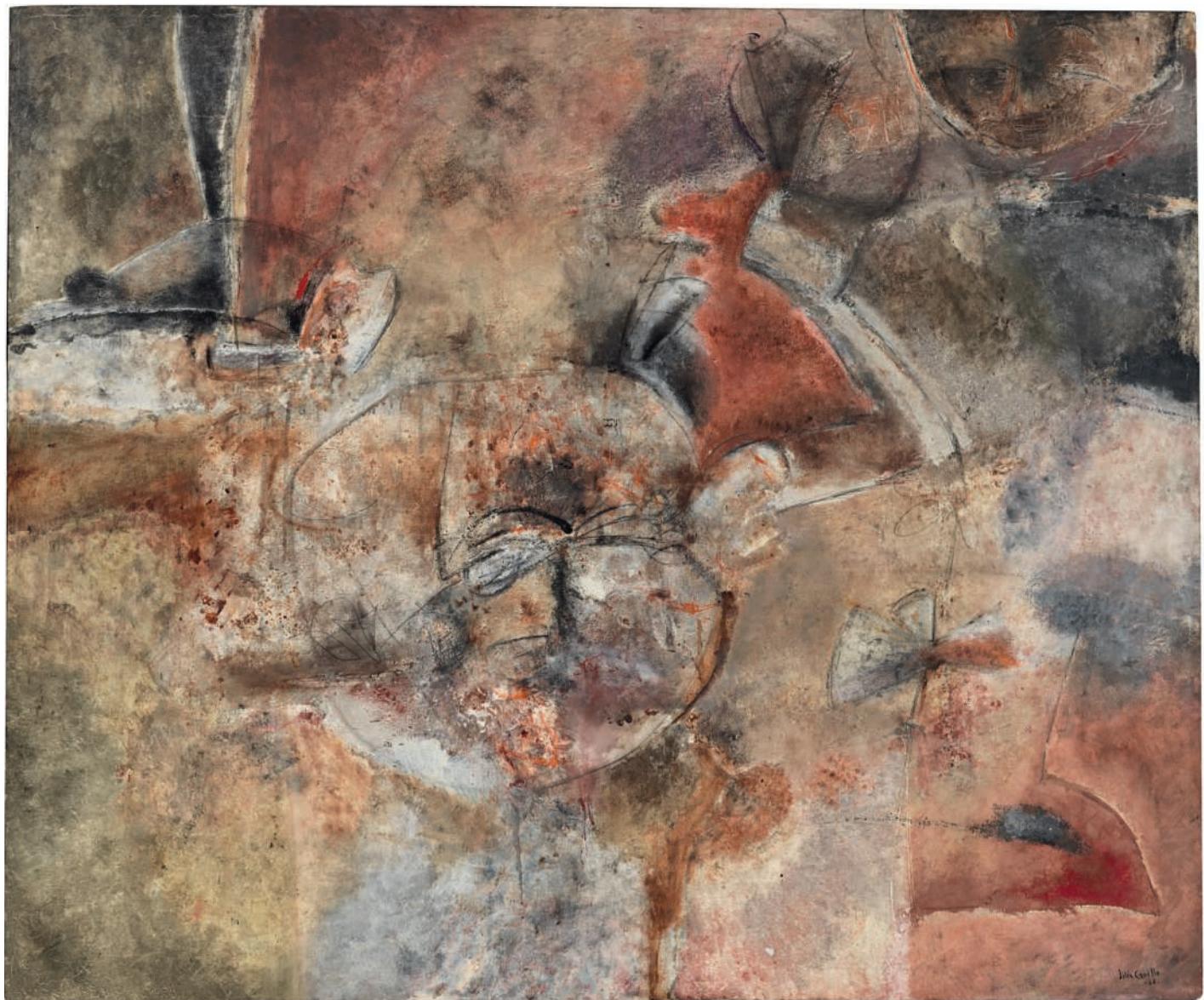
1 Octavio Paz, "Price and Meaning," in *Essays on Mexican Art*, trans. Helen Lane (New York: Harcourt Brace, 1993), 289 and 291. Originally written on January 10, 1963 and published in *Puertas al campo* (1966).

2 James Oles, *Art and Architecture in Mexico* (London: Thames and Hudson, 2013), 338.

3 *Ruptura* (Mexico City: Museo José Luis Cuevas, 2002), 35.

4 Ana María Torres Arroyo, "Lilia Carrillo y Manuel Felguérez: pasión en blanco," in *Codo a codo: parejas de artistas en México*, ed. Dina Comisarenco Mirkin (Mexico City: Universidad Iberoamericana, 2013), 320. (Author's translation). Fernando García Ponce received first prize and because his brother, the influential critic, served on the jury, participating artists deemed the decision controversial and emblematic of the broader tensions between abstraction figuration being played out within official spheres.

5 *Ibid.* 323.







RUFINO TAMAYO (1899-1991)

Personajes negros

signed and dated 'Tamayo O-60' (upper right) titled and dated 'Personajes negros Mexico 1959' (on the reverse)
oil on canvas

38 x 51 in. (96.5 x 129.5 cm.)

\$400,000-600,000

PROVENANCE:

Galerie de France, Paris.
Galería de Arte Misrachi, Mexico City.
Gallery Haakon, Oslo.
Acquired from the above by the family of the present owner, circa 1965.

LITERATURE:

R. Squirru, "Tamayo: Mexicano de pura cepa," *Américas*, vol. 15, no. 11, November 1963, p. 23.
J. García Ponce, *Tamayo*, Mexico City, Galería de Arte Misrachi, 1967, n.p. (illustrated).
G. Atamoros Rodríguez, "Rufino Tamayo," *Actualidades Olivetti*, November 1969, p. 7 (illustrated).
E. Genauer, *Rufino Tamayo*, New York, Harry N. Abrams Inc., 1975, no. 57 (illustrated).
X. Xiang, *Tamayo, Series of Figurative Art of the Twentieth Century*, Nanchang, China, Art Editorial, Jiangxi, China, 1995, p. 48 (illustrated).

We are grateful to art historian Juan Carlos Pereda for his assistance cataloguing this work.

In reviewing the exhibition, *La obra de Rufino Tamayo (1956-1964)* at the Museo de Arte Moderno, Mexico City, the art critic, poet and philosopher Ramón Xirau refers to the significance and indeed meaning of a great work of art.¹ He finds himself in front of an object that speaks for itself, that is, the artist has given it a voice. Tamayo's paintings always eloquently reveal his prowess as an artist. His technique involving a complex mix of oils, turpentine, and sand bestow his works with material substance; while his colors—at times blinding, joyous, radiant, but always conduits of meaning, speak of the human condition. Tamayo's modernist aesthetic, expressed with such intensity in compositions such as *Personajes negros* made him an extraordinary painter.

Personajes negros is Tamayo's haunting depiction of humanity within the confines of the universe and a poignant reflection on its valiant resilience despite its heartbreaking frailty. The artist was familiar with the myths of the Aztecs and the significance of color in their daily lives, and alludes to their meaning in this almost abstract opus with figures that inhabit an enigmatic space. Executed in the late 1950s, the artist, who was certainly aware of world affairs, perhaps ponders the political climate in an age of uncertainty. A sense of stillness is palpable as the figures stand in silence at the center of the canvas. To the ancients the color black was the color of night; Tezcatlipoca, one of the gods of creation was associated with the hue. But black was also linked to Iztliltzin, a lower deity who empathized with human weakness, and was the god of medicine and music who could share the sacred drink, *pulque*, with mankind and thus, alleviate his mortal condition. The work's delicate balance is achieved through the use of the brilliant blue and the luminous red for the background. These were also the attributes of other formidable divinities—red personified Tezcatlipoca, the god of fertility, and resurrection; and blue which was the color for Huitzilopochtli, the god of light and fire. Through these epics of ancient Mexico, Tamayo rendered the continuing human saga for a new era.

Margarita Aguilar, Doctoral Candidate, The Graduate Center, New York

1 R. Xirau, *Diálogos: artes, letras, ciencias humanas*, Vol. 1, No. 1, Mexico: El Colegio de México, (November-December 1964), 27. The exhibition opened in September 1964.





56

MATTA (1911-2002)

Probite de l'oeil

signed and titled 'Matta, PROBITE DE L'OEIL' (on the reverse)
oil on canvas
22¾ x 28 in. (58 x 71 cm.)
Painted in 1959.

\$90,000-120,000

PROVENANCE:

Perls Galleries, New York.
Acquavella Contemporary Art Inc., New York.
Roberto Elkon Gallery, New York (1960).
Property from the collection of the Late Joseph Cantor, Sotheby's, New York,
28 November 1984, lot 181 (illustrated).
Galería Enrique Guerrero, Mexico City.
Anon. sale, Sotheby's, New York, 17 November 2004, lot 123 (illustrated
in color).
Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo de Dolores Olmedo Patiño, *Nueve grandes de
Iberoamérica*, 25 November - 10 December 1999, no. 3 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Germana
Matta Ferrari, dated 24 January 1992 and is registered in the archives under
number 59/91.

57

PABLO ATCHUGARRY (B. 1954)

Untitled

signed 'ATCHUGARRY' (near the base)

rose marble on granite base

44 x 18½ x 8 in. (111.8 x 47 x 20.3 cm.)

47¼ x 24 x 16½ in. (120 x 61 x 41.9 cm.) including base

Executed in 2016. Unique.

\$70,000-90,000

PROVENANCE:

Acquired directly from the artist.

EXHIBITED:

Knokke, Boon Gallery, *Pablo Atchugarry*, 9-24 July 2016.

London, Albemarle Gallery, *Pablo Atchugarry, Material & Ethereal*, October 2016, p. 73 (illustrated in color).



CARMEN HERRERA (B. 1915)*Verticals*

signed, dated and titled 'Carmen Herrera - 1952, VERTICALS'

(on the reverse)

acrylic on canvas

28½ x 47 in. (71.4 x 119.4 cm.)

Painted in Paris in 1952.

\$350,000-450,000

PROVENANCE:

LatinCollector, New York.

Private collection (acquired from the above).

EXHIBITED:

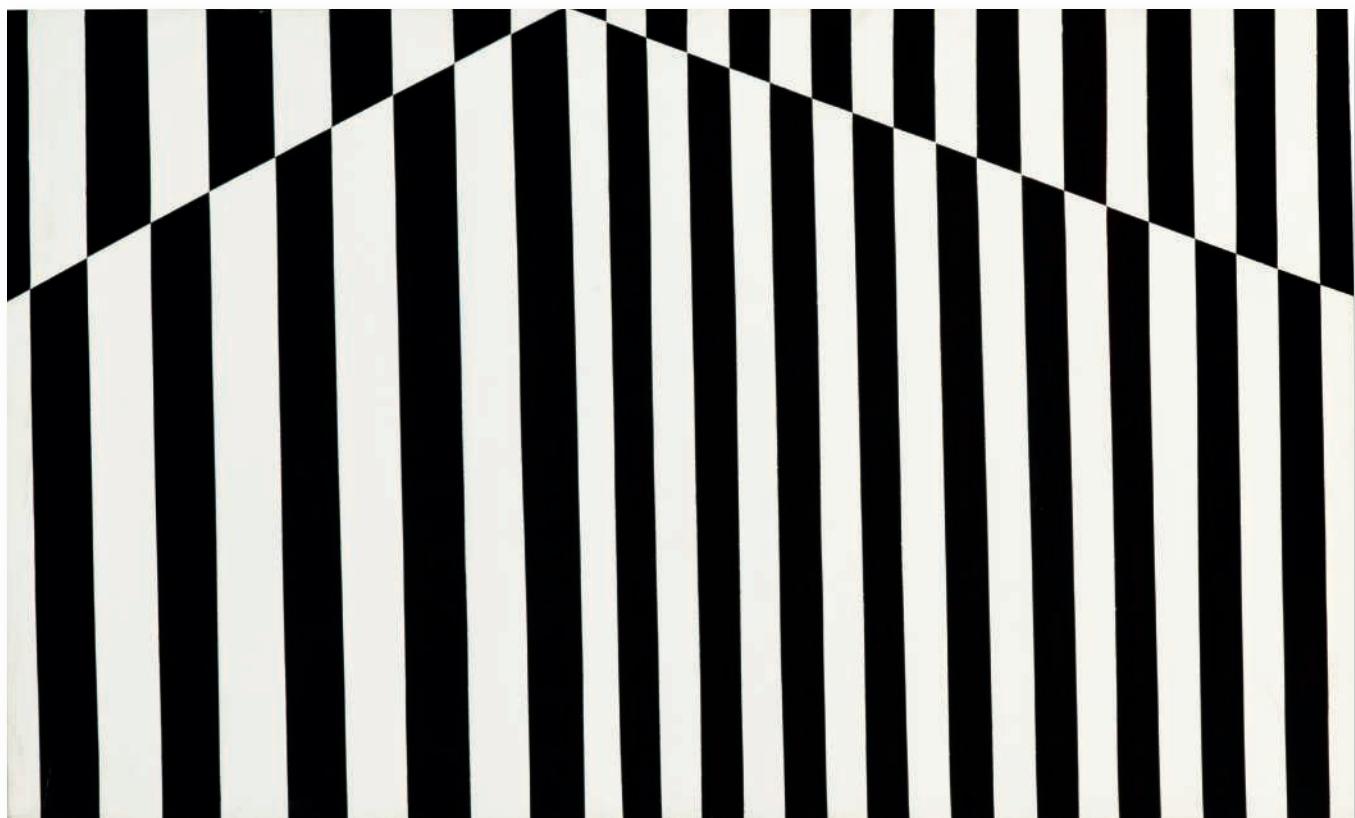
New York, El Museo del Barrio, *Carmen Herrera: The Black and White Paintings 1951-1989*, 1998, p. 6 (illustrated).

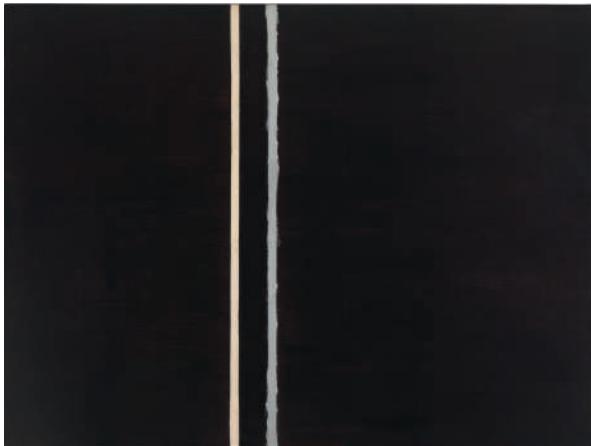
Only my love of the straight line keeps me going.

—Carmen Herrera



Carmen Herrera, *Untitled*, 1952. The Museum of Modern Art. ©Carmen Herrera
Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



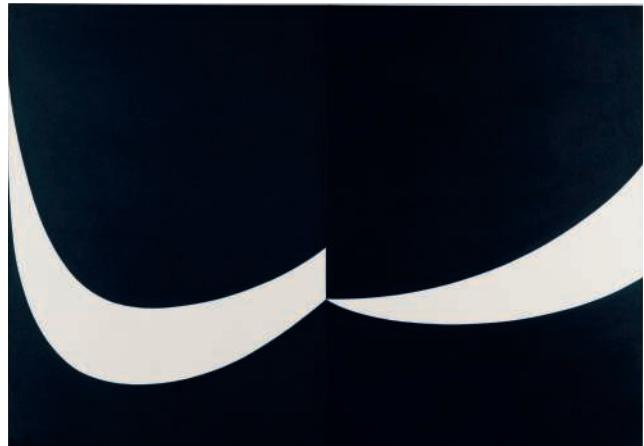


Barnett Newman, *The Promise*, 1949. Whitney Museum of American Art, New York; gift of Adriana and Robert Mnuchin 2000.338
Digital Image © Whitney Museum, N.Y. © 2017 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York

"I was looking for a pictorial vocabulary and I found it there," Herrera has reflected of the time, between 1948 and 1953 that she and her husband spent in Paris. "But when we moved back to New York, this type of art was not acceptable. Abstract Expressionism was in fashion. I couldn't get a gallery."¹ More than sixty years later, amid a resurgence of interest in geometric abstraction from Latin America, Herrera is finally receiving her historical due (to be sure, she now has a gallery). Feted on the occasion of her one-hundredth birthday in May 2015 with an acclaimed documentary—The 100 Years Picture Show—starring Carmen Herrera, directed by Alison Klayman—and a major retrospective that opened at the Whitney Museum of American Art last fall, she has doubtless asserted her place within the history of postwar abstraction. "There's a saying that you wait for the bus and it will come," Herrera observed two years ago, before exclaiming, "I waited almost a hundred years!"²

Belated though her recognition may be, Herrera has worked continuously since the 1940s, and the origins of her practice date to her early career in Havana and Paris. "There were a lot of revolutions—and I mean bloody revolutions," Herrera has remarked of her adolescence in Cuba. "The universities and high schools were closed, but I went to a place called the Lyceum, which was a kind of club that a couple of women had started."³ The celebrated institutional haven of Cuba's historical vanguardia, the Lyceum promoted culture and the arts, offering academic lectures and classes alongside social services and vocational training. Herrera studied sculpture there under María Teresa Ginerés in the early 1930s, following a yearlong stay in Paris and before beginning to train as an architect, at the University of Havana, in 1937. "There, an extraordinary world opened up to me that never closed," she later noted of her exposure to architecture. "The world of straight lines, which has interested me until this very day."⁴

Her studies were interrupted by political upheaval and by her marriage, in 1939, to Jesse Loewenthal, an English teacher at Manhattan's Stuyvesant High School, and their subsequent departure for New York. Herrera made rounds at the city's museums and galleries and soon returned to painting, enrolling at the Art Students League, where she studied painting under Jon Corbino. Although she lacked for exhibition opportunities and the receptive community that she had known in Havana, she made a few, lasting friendships among the downtown crowd. "We spoke about the nature of abstraction, its very essence," Herrera recollects of her conversations with Barnett Newman, who became a close friend. "Barney felt strongly that abstraction needed a mythological or religious basis; I, on the other hand, wanted something clearer, less romantic and dark." In Leon Polk Smith, a lifelong adherent of geometric abstraction, she recognized a kindred spirit: "We did similar work, and had embarked on a similar exploration regarding the structure and color of painting, and we always had a lot to talk about."⁵



Ellsworth Kelly, *Atlantic*, 1956. Whitney Museum of American Art, purchase 1957.
© Ellsworth Kelly

More decisive, however, was her encounter with the legacy of early twentieth-century Constructivism in Paris. "It was a very happy time in my life," she recounted. "I was young, I had a wonderful husband whom I loved and I was in Paris."⁶ They took a studio in Montparnasse—in the same building, on rue Campagne-Première, as Yves Klein's parents—and partook of the city's theater, opera, and café culture. She participated in a number of group exhibitions, including *Art cubain contemporain* (Musée National d'Art Moderne, 1951), organized by the Cuban Concretist Loló Soldevilla, and the *Salon des Réalités Nouvelles*, a bastion of postwar geometric abstraction founded in 1946. "The exhibition was a response to the Nazi's anti-modern stance, and here you had the many voices that the Third Reich tried to silence; it was powerful," Herrera has recalled. "Everything that was in the exhibition was abstract, geometric, even pre-minimal. Albers' paintings touched me. I was able to see more work by the Bauhaus. I felt that this was the kind of painting that I wanted to do. I had found my path as a painter."⁷ The *Salon* championed a diverse roster of abstract artists, and Herrera encountered both the legacy of the School of Paris—represented by her teacher and the *Salon's* creative force, Auguste Herbin, as well as Jean Arp and Sonia Delaunay—and an international field that included Jesús Rafael Soto, Alejandro Otero, Victor Vasarely, and Ellsworth Kelly.

"You would go in and show your painting, and they'd either accept it or not," Herrera explained. "One of the founders of the group [Fredo Sidès] said to me, 'Madame, but you know you have so many things in that painting,' and I felt very good about the compliment. But then I realized that he was trying to tell me that I was putting too much in the painting."⁸ The early critique accelerated the minimalist direction of her work, which shed the romantic lyricism last seen in her *Habana Series* (1950–51), made during a trip to Cuba, in its embrace of pure abstraction. Following her return to Paris in early 1951, Herrera began to "forget about trimmings and go to the core of things," and her process of "depuration" soon manifested in canvases organized in straight lines and two colors.⁹ The black and white *Untitled* (1952), a small oil painting, anticipated the breakthrough series of larger black and white paintings in acrylic from the same year, which marked the maturation of her practice and have long since remained a touchstone for her work.

"The initial point of departure in my work is a process of organization that follows the dictates of reason," Herrera has explained. "The visual execution is contained within the latitude allowed by the order so established. It is a process that must choose, among innumerable possibilities, the one that balances reason and visual execution."¹⁰ The black and white paintings of 1952 exemplify this creative method, marshaling the austere simplicity of color through architectonic structure and clean, optical rhythms. In *Verticals*, as in the related *Untitled* (1952) in the collection of the Museum of Modern Art (New York), the optical illusion travels across diagonal lines that converge



Jesús Rafael Soto, *Muro Óptico*, 1951. Fundación Museo de Arte Moderno Jesús Soto, Ciudad Bolívar. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

across the top of the painting, where black and white meet; the planes of color suggestively push forward and back in a marvel of trompe-l'oeil design. "Color is the essence of my painting," Herrera declared, emphasizing its structural and expressive significance on the occasion of an exhibition at El Museo del Barrio dedicated to the black and white paintings held in 1998. "What starts to happen to it as you reduce its numbers and come down to two colors, then there is a subtlety, an intensity in the way two colors relate to each other. Yet I am not interested in optical effects as these are simplistic to my mind. . . . For me, black and white are colors. I do not see them as anything but colors. These paintings are about rigor, about setting up a challenge for myself as a painter."¹¹

Herrera's star has remained ascendant in the nearly two decades since her black and white paintings appeared at El Museo, and she continues to work in the Gramercy loft where she has lived for more than sixty years. The resilience of her painting across decades of indifference is testament to its visual force and continuing contemporaneity, amid a renewal of critical attention to Minimalism and to the field of Latin American abstraction, seen in recent monographic exhibitions of the Brazilians Hélio Oiticica, Lygia Clark, and Lygia Pape. Although she had little contact with the group Los Diez Pintores Concretos, which emerged in the late 1950s in Havana, she belongs to their generation as well; her transatlantic encounters with abstraction paralleled those of the concretos, among them Soldevilla and Sandú Darié. "I see my paintings at a crossroads, Herrera acknowledges. "They have much in common with geometry, with minimalism, yet they are neither. To me they are good paintings that do not fit into easy categories."¹² Now in the last stages of her career, she has remained steadfast in her commitment to her practice, which has seen new developments in drawing and sculpture. "I do it because I have to do it; it's a compulsion that also gives me pleasure," Herrera has said of painting. "I never in my life had any idea of money and I thought fame was a very vulgar thing. So I just worked and waited. And at the end of my life, I'm getting a lot of recognition, to my amazement and my pleasure, actually. . . . Only my love of the straight line keeps me going."¹³

Abby McEwen, Assistant Professor, University of Maryland, College Park

1 Carmen Herrera, quoted in Deborah Sontag, "At 94, She's the Hot New Thing in Painting," *New York Times*, December 19, 2009.

2 Herrera, quoted in Phoebe Hoban, "Works in Progress: One Hundred Years of Fortitude," *New York Times*, May 15, 2015.

3 Herrera, quoted in Ann Landi, "Shaping Up," *ARTnews* 109, no. 1 (January 2010): 66, 68.

4 Herrera, quoted in "El Color de la Palabra : 32 Artistas Cubanos; Entrevistas de Gustavo Valdés, Jr.," *Stet Magazine* 1, no. 2 (Winter 1992): 21.

5 Herrera, quoted in Alejandro Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," in *Carmen Herrera: The Black and White Paintings, 1951-1989*, ed. Carolina Ponce de León (New York: El Museo del Barrio, 1998), 18.

6 Herrera, "Heavenly Paris," *Art in America* (November 2015): 73.

7 Herrera, quoted in Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," 18.

8 Herrera, "Heavenly Paris," 73.

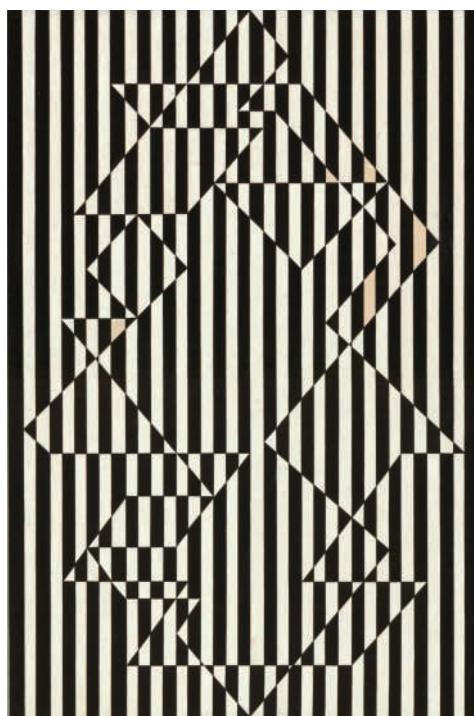
9 Herrera, quoted in Hans Ulrich Obrist, "Carmen Herrera: The Quiet Revolutionary," in *Latin America, 29 September 2010*, New York (New York: Phillips de Pury & Company, 2010), 36.

10 Herrera, quoted in *Carmen Herrera: A Retrospective, 1951-1984* (New York: The Alternative Museum, 1984), 4.

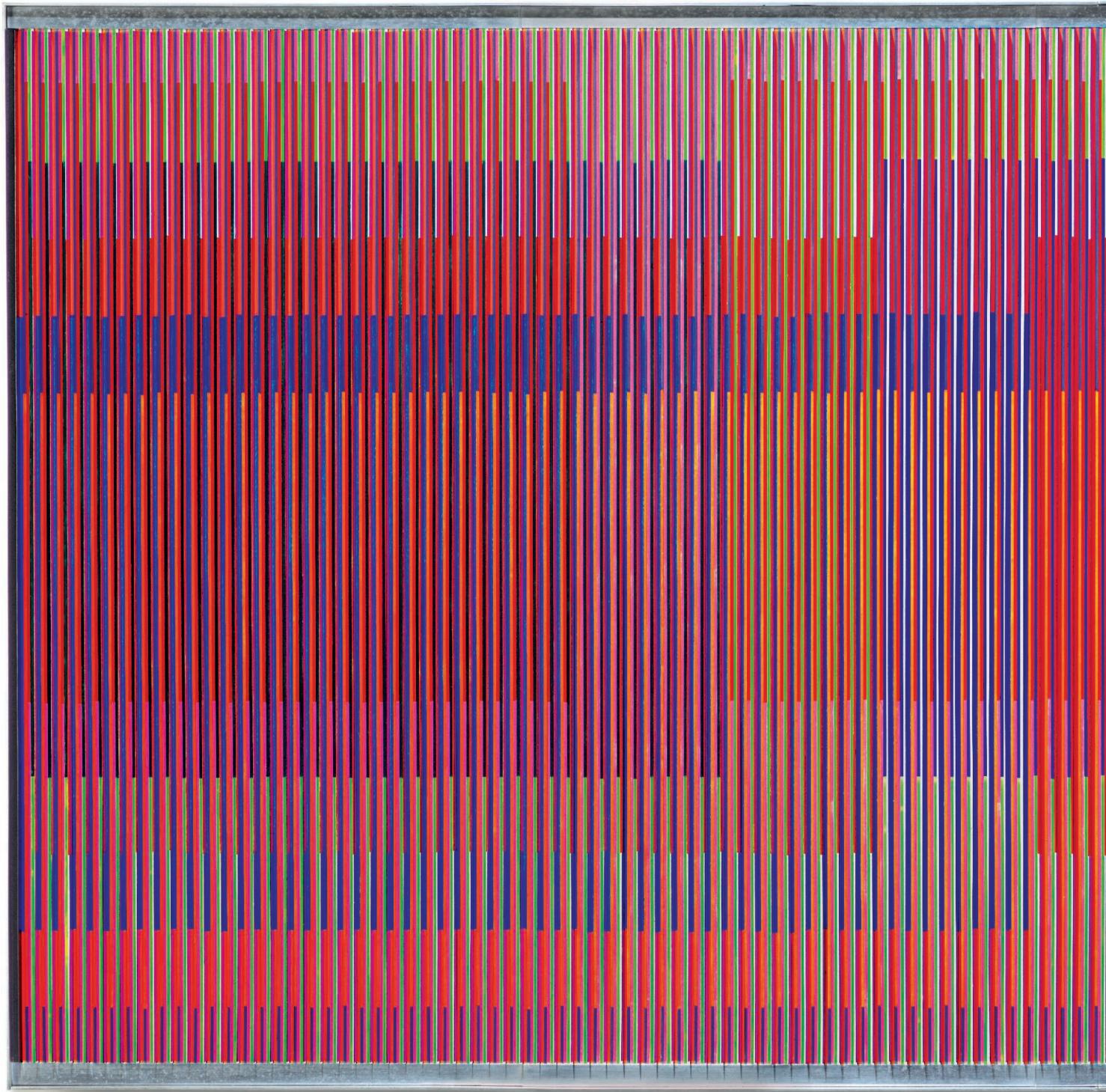
11 Herrera, quoted in Alejandro Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," 18, 20.

12 *Ibid.*, 20.

13 Herrera, quoted in Sontag, "At 94, She's the Hot New Thing in Painting."



Victor Vasarely, *Lucon*, 1956. Sprengel Museum, Hanover, Germany. © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris. Credit: bpk Bildagentur / Sprengel Museum, Hannover, Germany / Stefan Behrens / Art Resource, NY



59

CARLOS CRUZ-DIEZ (B. 1923)

Physichromie No. 588

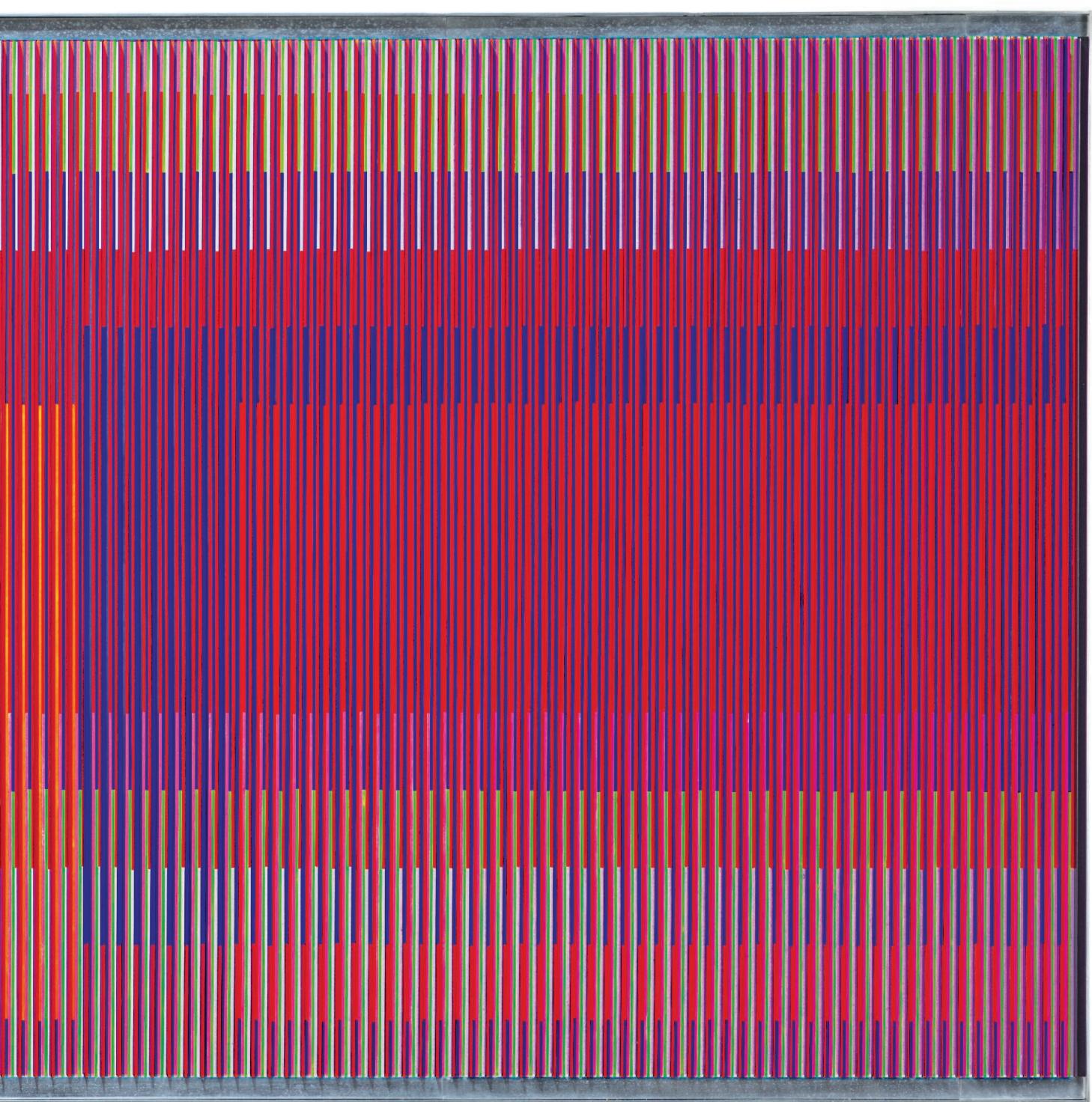
signed, dated, and titled 'Cruz-Diez, PARIS JAN 1972,
PHYSICHROMIE NO. 588' (on the verso)
acrylic on panel with plastic elements and aluminum
frame

27 $\frac{3}{4}$ x 55 $\frac{7}{8}$ x 2 $\frac{1}{2}$ in. (70.5 x 142 x 6.5 cm.)
Executed in 1972.

\$200,000-300,000

PROVENANCE:

Galerie Denise René, Paris.
Falchi Arte Moderna, Milan.
Acquired from the above by the present owner.



ALEJANDRO OTERO (1912-1990)

Untitled

signed and dedicated 'Para Casas con cariño, Caracas mayo 1984'
(on the verso)
acrylic on cardboard strips mounted on heavy board
16% x 10% in. (41.6 x 26.4 cm.)
Executed circa 1965-1970.

\$50,000-70,000

PROVENANCE:

Ramón Casas collection, Caracas (gift of the artist in 1984).
Private collection, New York.
Gustavo Gili collection, New York.
Galería del Cisne, Madrid.

This work is registered in the archives of the Fundación Otero-Pardo under no. AOR-000082, and will be included in the forthcoming catalogue raisonné.

We are grateful to the Fundación Otero-Pardo for their assistance cataloguing this work.

"Today's artist can no longer be a chronicler of occurrences, a folklorist, or simply a narrator," Otero wrote in a stirring public defense of abstract art in 1957. "He is first and foremost a creator who creates and constructs even from within chaotic circumstances."¹ At the time a professor at the Escuela de Artes Plásticas in Caracas, he had returned to Venezuela following extended sojourns to Paris, where he had embarked upon a singular path to abstraction. From his *Cafeteras* series (1946-48), in which the transition out of still-life began, to the spare, painterly diagonals of the subsequent series *Líneas coloreadas sobre fondo blanco* (1950), Otero moved progressively toward pure abstraction. Like his compatriots Jesús Rafael Soto and Carlos Cruz-Diez who followed him to Paris in the 1950s, Otero found stimulation in postwar Europe and the phenomenal rise of geometric abstraction, fostered by the *Salon des Réalités Nouvelles* and the Galerie Denise René. Led by Otero, a group of Venezuelan artists formed the group Los Disidentes in 1950, seeking to upend the official conservatism of their country's cultural milieu—not least, the outcry over abstraction. Otero returned to Caracas in 1952, contributing a mural (1956) to the Ciudad Universitaria, designed by the architect Carlos Raúl Villanueva as a utopian and progressive model of arts integration, and he emerged as a leading advocate for abstract art.

During this time, Otero began work on his celebrated *Coloritmos* series (1955-60), in which the rhythms and vibrations of color move across elongated vertical panels, expanding optically against black bands. This series anticipated his later turn to sculpture, collage, and assemblage and remains his signal contribution to Op and Kinetic art. The present work references the *Coloritmos* as well as Mondrian, an early and enduring influence, in its syncopated pattern of primary colors arranged in dynamic, asymmetrical rows. These vertical displacements produce a lively chromatic resonance, activated by the optical stimulation of the viewer, whose experience of looking becomes inseparable from the work itself. The phenomenological embodiment of Otero's work, beginning with the *Coloritmos* and continuing through his large-scale kinetic structures—among them *Delta solar* (1977; Washington, D.C.) and *Torre solar* (1986; Guri Dam, Venezuela)—marked a further evolution of the values of abstraction that he had long upheld. "Abstract art is subject to the strictest elements of painting, not just in the formal rigor or aesthetic exigencies," Otero declared. "The fundamental elements are recuperated—line, value, color—from within a position that regenerates what is most vital in all its force and breadth. Abstract art's subject matter is life, but life as a totality, not reduced to anecdote or allegory, nor even to its symbol."² Among the principal figures of Venezuelan Cinetismo, Otero represented his country at the Venice Biennale in 1966, with a solo exhibition, and again in 1982.

The present work is dedicated to the Cuban sculptor Ramón Casas, whom Otero befriended during numerous trips to Havana during the 1980s, including on the occasion of the second Havana Biennale (1986).

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Alejandro Otero, "Réplica a Miguel Otero Silva" (part 1), *El Nacional* (Caracas), April 9, 1957, trans. in *Alfredo Boulton and his Contemporaries: Critical Dialogues in Venezuelan Art, 1912-1974*, ed. Ariel Jiménez (New York: The Museum of Modern Art, 2008), 211.

² *Ibid.*, 211-12.



61

CARLOS CRUZ-DIEZ (B. 1923)

Physichromie No. 1446

signed, dated, and numbered 'CRUZ-DIEZ, PHYSICHROMIE 1446, PARIS

2006' (on a label affixed to the verso)

silkscreen and acrylic strips in aluminum frame

39 x 39 in. (100 x 100 cm.)

Executed in 2006.

\$150,000-200,000

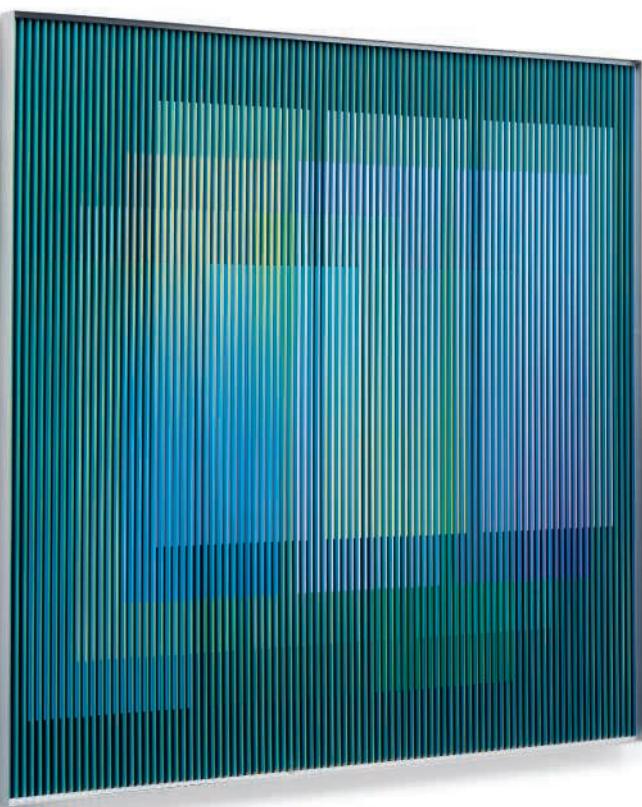
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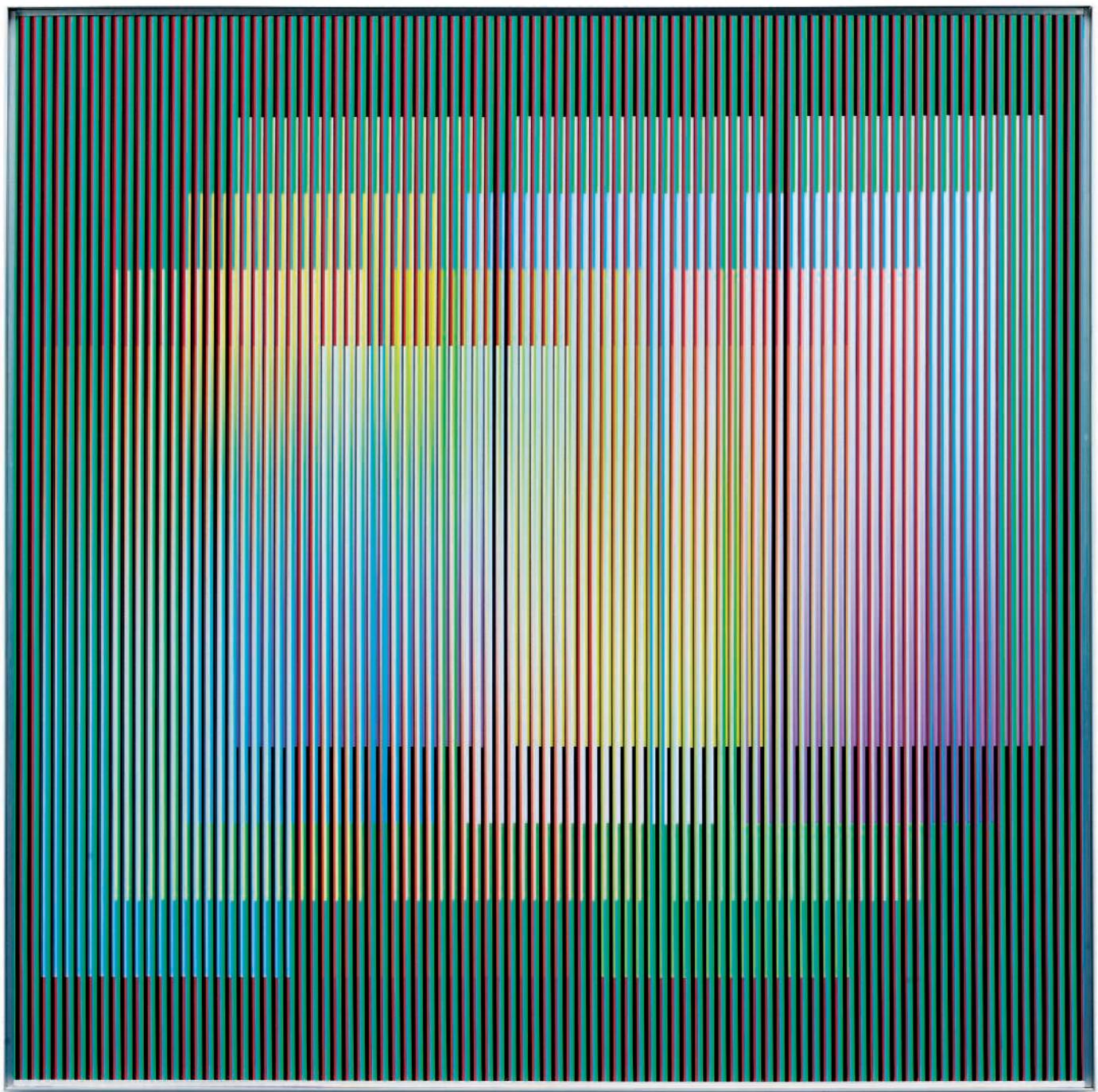
Galerie Lavignes Bastille, Paris.

Private collection, Miami.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Atelier Cruz-Diez signed by Carlos Cruz-Delgado.





JORGE DE LA VEGA (1930-1971)

Los exquisitos monocromáticos

signed, titled, and dated 'de la Vega, Los Exquisitos monocromáticos, 1961' (on the back stretcher bar)
 oil on canvas
 45½ x 35½ in. (116.2 x 89.2 cm.)
 Painted in 1961.

\$80,000-120,000

PROVENANCE:

Jorge Ferrari-Hardoy collection, Buenos Aires
 (acquired directly from the artist).
 Acquired from the above by the present owner.

This work is accompanied by a certificate signed by Ramón de la Vega, dated 21 December 2016.

The noted Argentine architect Jorge Ferrari-Hardoy, is credited as being the lead designer of the classic, modernist butterfly chair, also known as the BKF chair (named after the three designers who headed the Austral firm—Antonio Bonet, Juan Kurchan and Ferrari-Hardoy). Originally designed for an apartment building in Buenos Aires in 1938, the BKF chair was acknowledged internationally for its innovative design. In 1940 architect and then MoMA design director, Edgar Kaufmann Jr. praised it as one of the "best efforts of modern chair design" and immediately secured a pre-production sample for the museum's collection and another for the Kaufmann family home, the landmark Fallingwater house built by Frank Lloyd Wright.

"If you don't do what you must in painting, then where are you going to do it?"¹ Poised at the crux of freedom and aesthetics, de la Vega's question epitomized the countercultural impulse that fueled the young Argentine avant-garde in the 1960s. Self-taught, he improvised a highly idiosyncratic visual language based on transformation and anamorphosis, developing a new artistic syntax taken from the objects and symbols of the contemporary world—plastic tokens and children's toys, pop culture and psychedelia. De la Vega was a member of Argentina's Nueva Figuración group, active between 1961 and 1965, and alongside Luis Felipe Noé, Rómulo Macció, and Ernesto Deira he evolved an expressionist idiom rooted in new existential and (anti) aesthetic freedoms.

After abandoning early architectural studies, de la Vega worked as a perspective draftsman in the late 1950s and early 1960s as he developed his artistic practice, with acknowledged influences from Modigliani to the lyrical abstraction of Sarah Grilo and José Fernández-Muro. Stimulated by Victor Vasarely's exhibition in Buenos Aires (Museo Nacional de Bellas Artes, 1958), he continued to work in a nonobjective mode, experimenting briefly with Op Art, before embracing figuration by the end of 1959, doubtless influenced by his deepening friendship with Noé, who invited him to share studio space in a converted hat factory in San Telmo. "Under Noé's influence," de la Vega later remarked, "my Informalism was converted, much to my surprise, into a rare form of figuration."² He contributed expressionist canvases to the group's first exhibition, *Otra Figuración*, which opened in August 1961 at Galería Peuser, many of them with fraught titles—*The Rescue, Asphyxiation by Rapid Ascent, The Dangerous Game*—that may hint at Argentina's devolving social and political economy at the time. "It was not exactly I who introduced human figures into my painting," de la Vega wrote in the exhibition's catalogue. "I think they themselves used me in order to come into being; it was not a voluntary imposition, but rather a natural encounter."³ He left for Paris with Noé in the weeks following the exhibition's close (Macció and Deira followed soon after), settling in Issy-les-Moulineaux for a year and engaging with the European movements Nouvelle Figuration and Un Art autre.

The title of *Los exquisitos monocromáticos* nods wryly to de la Vega's prior work in geometric abstraction and its affinity for the monochrome, and yet the painting belongs among such early expressionist compositions as *Los naufragos* (1960) and *Formas de respiración* (1961). Minimally outlined in the rough white impasto, its spectral subjects appear at the top of the painting, their grimacing expressions betraying both gallows humor and despair. Their bodies merge one into the other, their disfigurement rendered in whorling grey lines that cut across the canvas, looping in a wild, disordered frenzy. Adrift in an entropic vortex, the alienated heads and bodies have no center of gravity; their painted precariousness, punctuated by black cavities and splotches of turbid red and orange, draws a subtle parallel to the aporia of post-Peronist Argentina.

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Jorge de la Vega, quoted in Luis Felipe Noé, "Anti-Aesthetics," in *Listen, Here, Now! Argentine Art of the 1960s: Writings of the Avant-Garde* (New York: The Museum of Modern Art, 2004), 66.

² De la Vega, quoted in Juan Forn, "El hombre que vivió su vida," *Página 12* (September 17, 2000), in Patrick Frank, *Painting in a State of Exception: New Figuration in Argentina, 1960-1965* (Gainesville: University Press of Florida, 2016), 36.

³ De la Vega, quoted in *Otra figuración* (Buenos Aires: Galería Peuser, 1961), in Frank, *Painting in a State of Exception*, 40.







63

ANTONIO SEGUÍ (B. 1934)

Gente de terrazas

signed 'Seguí' (lower left); signed again and titled 'GENTE DE TERRAZAS A. SEGUÍ' (on the reverse)

oil on canvas

78 1/4 x 118 1/8 in. (200 x 300 cm.)

Painted in 1992.

\$100,000-150,000

PROVENANCE:

Private collection, Paris (acquired directly from the artist).

EXHIBITED:

Geneva, Galerie Sonia Zannettacci, 1995.

Lisbon, Fundação Calouste Gulbenkian, Centro de Arte Moderna Jose Azereedo Perdigão, *Antonio Seguí: Inventor de símbolos numa época eclética*, October-November 1995.

Vitry-sur-Seine, France, Galerie Municipale, *L'individu dans la ville*, 21 March-21 April 1996.

Washington D.C., Art Museum of the Americas, *Antonio Seguí: Urban Man*, 8 September 1996-18 January 1997.

Mexico City, Museo Rufino Tamayo, *Antonio Seguí, Hombre de cuidados*, 3 April - 29 June 1997, p. 51 (illustrated in color). This exhibition also travelled to Bogotá, Biblioteca Luis Ángel Arango, 1997.

San José, Costa Rica, Fundación Museos Banco Central, 1998.

París, Galerie Marwan Hoss, *Antonio Seguí*, 1998, p. 71 (illustrated in color).

París, Maison de l'Amérique Latine, *Antonio Seguí, A vous de faire l'histoire*, 1998, p. 71 (illustrated in color).

Boulogne-sur-Mer, France, Ecole Municipale d'Arts, 2000.

La Flèche, France, Espace Pierre Mendès-France, Château des Carmes, La Flèche, 2001.

Carcassonne, France, Musée des Beaux-Arts, *Seguí: 50 Annés de Création*, 2002, pp. 30-31 (illustrated in color).

Athens, Greece, Frissiras Museum, *Antonio Seguí*, 2003, p. 92 (illustrated in color).

Rodez, France, Musée Denys-Puech, *Antonio Seguí*, 2004, p. 6 (illustrated in color).

Royan, France, Centre d'Arts Plastiques de Royan, *Antonio Seguí*, 2005, p. 17 (illustrated in color).

Amnéville-les-Thermes, France, Crid'Art, *Antonio Seguí*, 2006, p. 8 (illustrated in color).

Buenos Aires, Centro Cultural Recoleta, *Antonio Seguí: 15 años 1992-2007*, 8 May - 10 June 2007, p. 25 (illustrated in color). This exhibition also travelled to Rosario, Museo Castagnino, 22 June - 29 July, 2007; Neuquén, Museo Nacional de Bellas Artes Neuquén, 3 - 24 August 2007.

LITERATURE:

Buenos Aires, *Revue: Toda via*, Buenos Aires, no. 8, 8 August 2004 (illustrated on cover in color).

D. Abadie, *Antonio Seguí*, Paris, Éditions Hazan, 2010, p. 204 (illustrated in color).

We are grateful to the Archives Antonio Seguí for their assistance cataloguing this work. This work is registered in the archives under no. 1992-003.

NICOLÁS GARCÍA URIBURU (1937-2016)

Untitled (Guggenheim Museum from the Green Series)

signed 'URIBURU' (lower left)

oil on canvas

74 1/2 x 71 in. (190.2 x 180.3 cm.)

Painted circa 1975.

\$70,000-90,000

PROVENANCE:

Private collection, London (acquired directly from the artist, circa 1975).

"I denounce with my art the antagonism between nature and civilization," Uribe stated in 1974. "That's why I color my body, my genitals, and the waters of the world. The more evolved countries are in the midst of destroying the water, the earth, the air—whose future reserves are in the Latin American countries."¹ Among the pioneers of land art, Uribe made waves at the politically charged Venice Biennale in 1968 when he dyed the waters of the Grand Canal fluorescent green for a day, making conspicuous the despoliation of the environment and issuing a clarion call for ecological activism. Declared a "masterstroke" by the leading critic Pierre Restany, his act precipitated similar *"hydrocromías"* elsewhere—from New York's East River to London's Trafalgar Square and the Río de la Plata, between Uruguay and Argentina—that diffused "Uribe green," created by the organic compound fluorescein, around the world. "Every time I color water, it's a baptism for me," he explained. "It's a rite of water purification, to make everyone think about defending rivers and oceans."² The "Colorations" extended from his own body—face, hair, sex—to the arena of social reform, seen in his "greening" of the Riachuelo basin, a highly contaminated riverway in Buenos Aires, in 2010. His actions also encompassed large-scale plantings, first of 7,000 oak trees at Documenta 7 in Kassel (1981), in a collaboration with Joseph Beuys, and later in Uruguay and Argentina, where he chose species native to South America.

Uribe gained early accolades for his painting, including the Braque Prize from the French embassy in Argentina, and his easel practice evolved in tandem with his ecological interventions. Trained as an architect and an early adherent of informalism, he turned to Pop art following his move to Paris in 1965, depicting scenes and characters from both places: *colectivos*, Carlos Gardel, Evita Perón, Marie Antoinette. His later *Green Series*, to which the present work belongs, began in the early 1970s and staged encounters between nature—through the metaphor of chlorophyllic color—and the built landscape of North American modernity, seen in juxtaposed images of the Guggenheim Museum and a cow, for example, and the Chrysler Building and a giraffe. The present work washes Frank Lloyd Wright's iconic building in green monochrome, rendering its geometric structure in clean, precisionist lines that highlight both the abstraction of its concrete form and its displacement of nature, present only in the ersatz greenery of the planters. "I have been trying to sound an alarm against the contamination of rivers and oceans for over forty years, and it is through my actions in different parts of the world that I have transformed my work into a kind of contestational, globalizing alert," Uribe lately reflected. "Today, and with even more reasons than forty years ago, I continue to denounce the contamination of water, and our savage destruction of our planet's reserves. A planet that in our blind omnipotence we believe inexhaustible and indestructible."³

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Nicolás Uribe, quoted in Effie Stephano, "Paris," *Art & Artists* 9 (August 1974): 42.

² Uribe, quoted in Nathaniel C. Nash, "Argentine's Art Delivers Ecological Messages," *New York Times*, December 31, 1992.

³ Uribe, quoted in Elena Oliveras, "Nicolás García Uribe: Ecological Activism from the South," *Art Nexus* 10, no. 81 (June-August 2011): 59.



Coloration Du Grand Canale, Venice, 1970. Collection: Nicolás García Uribe.



GUILLERMO KUITCA (B. 1961)

Untitled

signed and titled 'Kuitca, Untitled' (on the reverse)

acrylic on canvas

72½ x 72½ in. (183.2 x 183.2 cm.)

Painted in 1998.

\$180,000-220,000

PROVENANCE:

Sperone Westwater, New York.

Acquired from the above by the present owner.

"The connection with theater arose in part from that idea of the world as a stage," Kuitca has explained of his longstanding fascination with the theater. "I had formulated for myself some kind of elementary axiom by which nothing was possible in painting while, on the contrary, everything was possible in theater."¹ From the early scenographic space of *El mar dulce* (1984) to the metaphysical maps and architectural blueprints that followed, he has long probed the phenomenological terrain of human geography, ruminating on the ways in which we position ourselves across space and time. Kuitca's enduring themes of emotional dislocation and spatial disintegration took root during the 1980s, aided by travel to Germany and his encounter with dancer and choreographer Pina Bausch's experimental Tanztheater and its unconventional sets, multiple spatial perspectives, and agonistic characters. The psychology of stagecraft, its scene-setting and existential performance, has continued to evolve in his work, taking a conceptual turn in the abstracted auditoria of *Puro teatro* (1995), in which Kuitca upended theater's distancing effect by depicting seating plans as seen from the stage.

This spatial inversion was prompted by his notice of the seating plan for the Royal Opera House in London while buying tickets to Strauss's *Der Rosenkavalier* in 1994. "Before that trip to England, I had done some theater plans, but there I realized that something very special had happened, that my work could take a 180 degree turn," Kuitca recounted. "I have always had this insistent vision of a kind of big stage, with something of the Baroque idea of the world as a stage. But that vision now turned and placed me—or the audience—on stage, so as to look from the other side."² He immediately purchased *The Complete Guide to London West End Theatres* and, taking its diagrams as a template, began work on the series *Puro teatro*, in which seating diagrams and charts are deconstructed, their rows spliced and collapsed in bleeds and collages of color. While the series has since encompassed auditoria around the world, from the Vienna State Opera to New York's Lincoln Center, most of its works are untitled, their anonymity befitting the placelessness and alienations of the postmodern stage.

The architectural space of the theater dematerializes in a phosphorescent haze of purple and golden yellow in the present *Untitled*, the tiered boxes and orchestra rows flooded by color. The darkened stage frames the space of the audience, forming a kind of horizon line; the drama unfolds in the inversion of the gaze, displaced from the audience to the actor. "It is a panoptical vision or view where only one person is seen—the famous prison-guard situation—and he is the only one who can see everyone else," Kuitca observed. "It is also the same in a peepshow."³ Figures have been absent from his work since the mid-1980s, and yet their affective presence lingers in the empty seats drowned in color and the voyeuristic estrangement of the all-seeing actor from the world off stage.

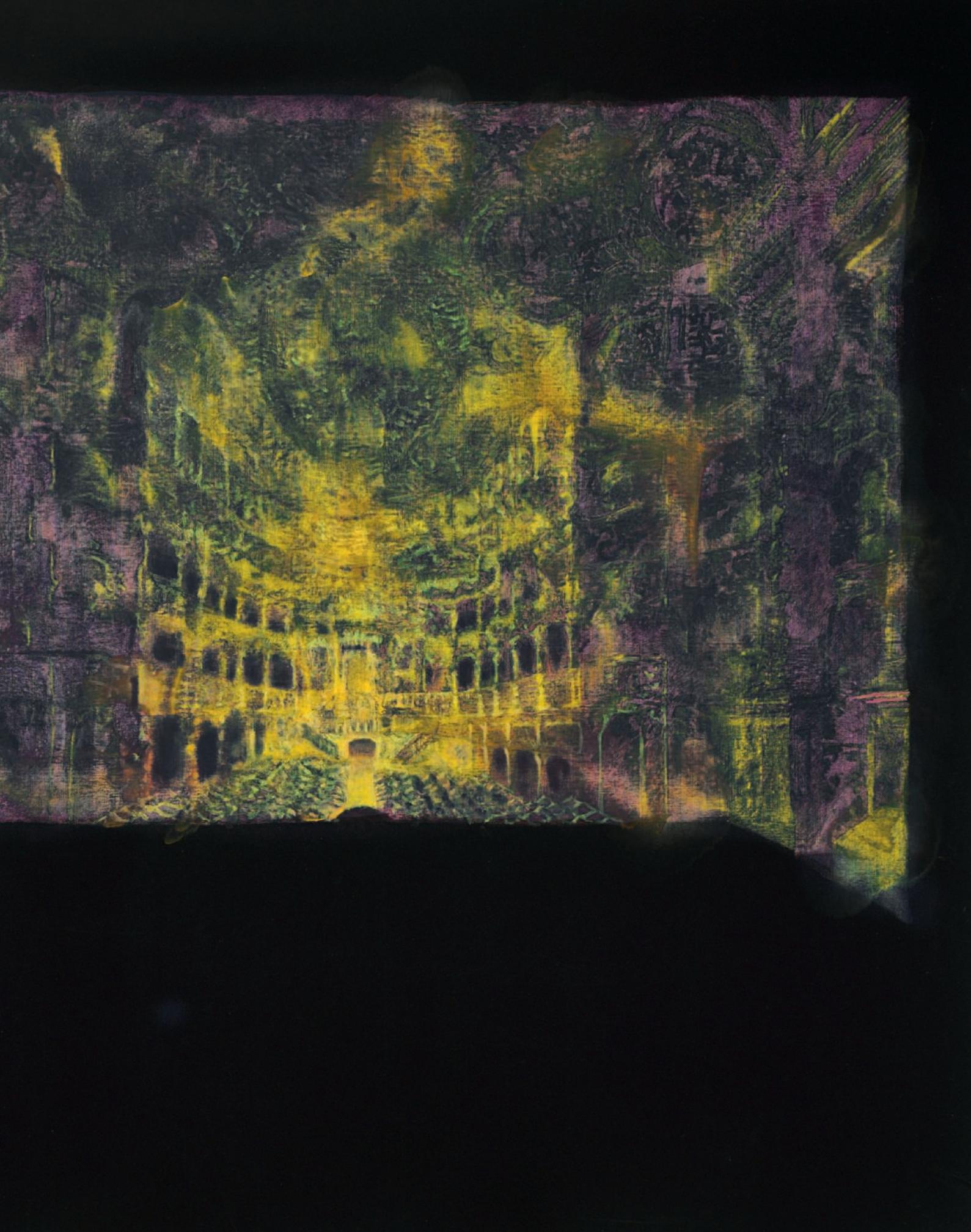
Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Guillermo Kuitca, quoted in Graciela Speranza, "Conversations with Guillermo Kuitca," *Guillermo Kuitca: Everything* (New York: D.A.P., 2009), 76.

² Ibid., 78.

³ Kuitca, quoted in Kathryn Hixson, "No Home at All: An Interview with Guillermo Kuitca," *New Art Examiner* (February 2000): 43.





66

ABRAHAM PALATNIK (B. 1928)

W-600

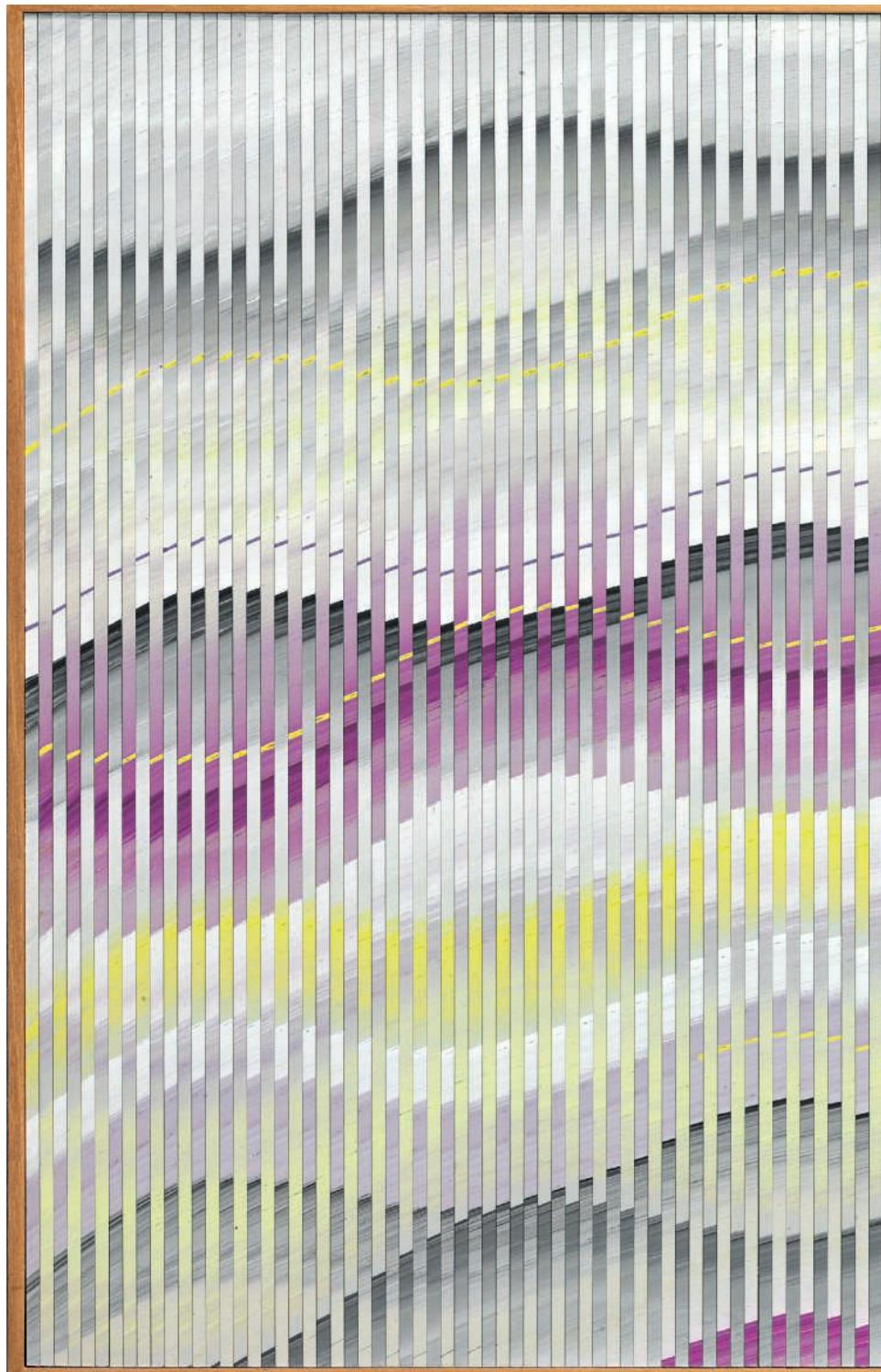
signed, dated and titled 'Palatnik, 2014, W-600'
(on the reverse)
acrylic on wood
20 x 32 1/4 in. (50.8 x 81.9 cm.)
Painted in 2014.

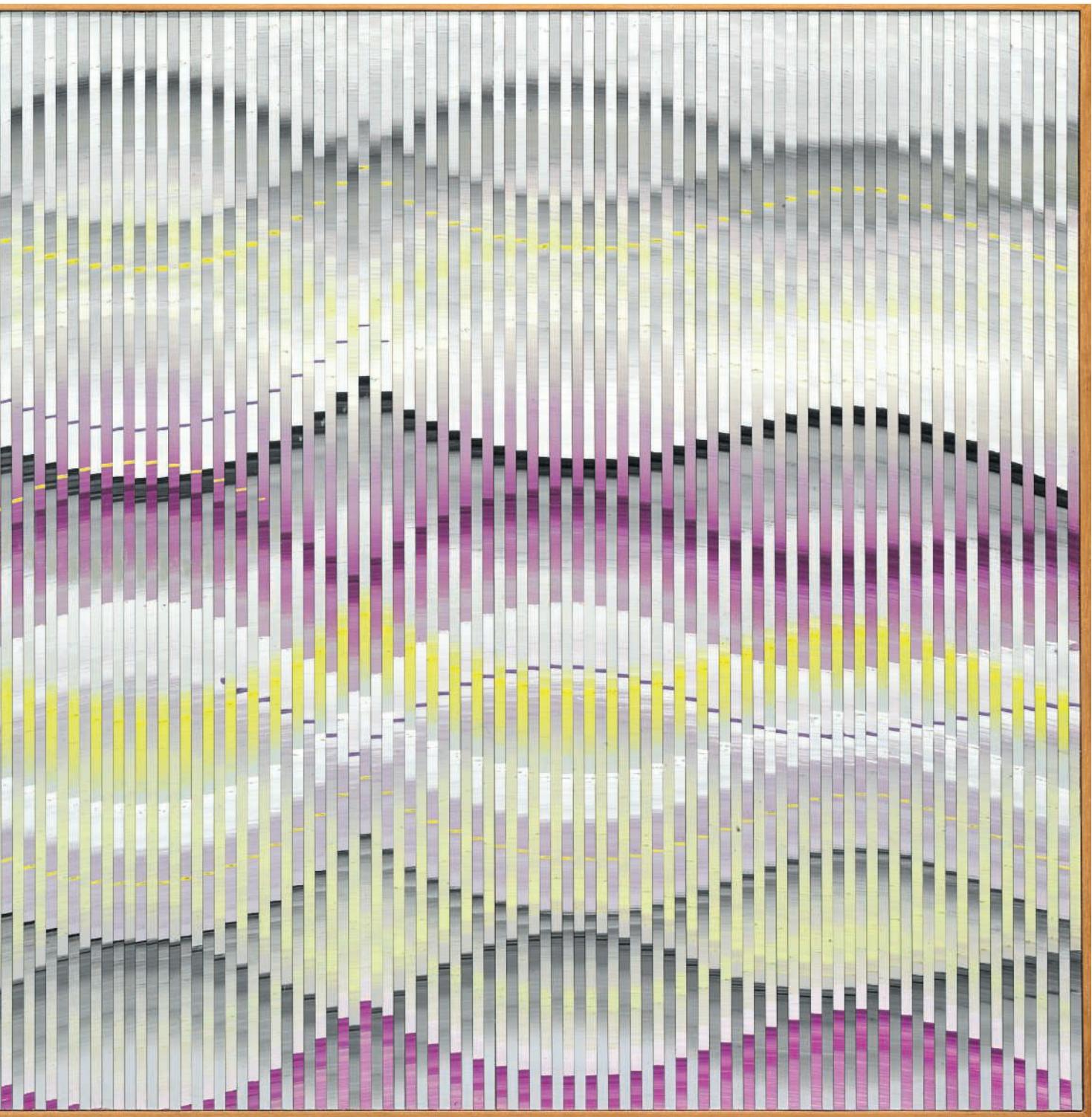
\$70,000-90,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated 25 July 2015.





TUNGA (1952-2016)

Peine (Capillary Xiphopagus Between Us)

inscribed 'TUNGA ARTE' (on a metal tag affixed to the comb on the underside)

bronze and brass wire

25 x 9 x 1¼ in. (63.5 x 22.9 x 3.2 cm.)

Unique.

\$60,000-80,000

PROVENANCE:

Private collection, Munich; Christie's, New York, 2 June 2000, lot 118

(illustrated in color).

Acquired from the above sale by the present owner.

"If one thing is opposed to another, the two are not necessarily contradictory," Tunga once explained. "If there is a lesson to be learned in Brazil, it is that in Brazil there are no opposites. What we find is the coexistence of what are conventionally called opposites. . . . Perhaps at the juncture between the two we can find the avant-garde of Brazilian culture."¹ Across four decades, Tunga's sculptures and installations explored the poetics of duality: male and female, hard and soft, nature and industry. Trained as an architect, he emerged as part of a celebrated generation of Brazilian conceptualists—among them, Cildo Meireles, José Resende, and Waltercio Caldas—who produced increasingly experimental, socially and materially transgressive work beginning in the 1970s. Drawing in different measures from Brazilian Constructivism and Surrealist psychoanalysis, Tunga evolved an elaborate iconography of ritual, seduction, and metamorphosis.

A key, recursive element within his repertory is hair, a surrealist fetish object *par excellence* and a symbol overripe with female eroticism. Tunga's capillary narrative has a suggestively alchemical point of origin in a Nordic myth about Siamese twins, joined by hair, who were sacrificed upon reaching puberty. He cites the mythical text, credited to the Danish naturalist Pieter Wilhelm Lund, in his essay, "Capillary Xiphopagus Between Us":

*If by crop of hair
Com'st upon ancephalics
Their talk separate
For being by birth the other
Either spare ye the seeds
Or simply steal must needs
Bastards the taints with
Bounteous for the kith
Bound beauty anomalous
From borders acephalous
Their talk cropped off as to reap
Behold gold or silence keep.²*

In Tunga's recounting of Lund's story, a scavenger inscribed the mythical text onto the desiccated scalp of the capillary twins and presented it as a trophy to his wife, who plucked two hairs from it; as she began to embroider them into an image recalled from a dream, the hairs turned into metal and became gold.³

The scalp as palimpsest entered Tunga's personal mythology in 1980 and remained a pregnant leitmotif throughout his career, notably in his performance *Capillary xiphopagus between us* (1984), reenacted at Frieze London in 2015, in which identical 13-year-old twin girls joined by tangled tresses of hair—an animate Möbius strip—circulated through the gallery space, indifferent to a curious and scandalized crowd. A distillation of the folk tale and the performance, the present work meditates on the nature of attachment and transformation: threads of gleaming, golden hair pass through a comb, uncanny relics of alchemical transfiguration. The contour of the comb stands in for the scalp line of the ill-fated twins, forever parting their hair in a sublimated remembrance of their extraordinary lives. "I'd describe his legacy as a unique mix of Brazilian constructivism and pure imagination," the artist Nuno Ramos reflected. "To my mind, he used two main forces as organizing principals in his work: a kind of recycled entropic energy—the sense of Möbius movement that he learned from Lygia Clark—and a centrifugal force that his imagination allowed him to access. This was something absolutely original."⁴

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Tunga, quoted in Simon Lane, "Tunga," *BOMB* 78 (Winter 2001-02): 44.

² Pieter Wilhelm Lund, quoted in Tunga, "Capillary Xiphopagus Between Us," *Barroco de lirios* (São Paulo: Cosac & Naify, 1997), 2.

³ See Tunga, "Capillary Xiphopagus Between Us," 1-4.

⁴ Nuno Ramos, quoted in David Ebony, "A Tribute to Tunga (1952-2016)," *Art in America* (June 27, 2016).





68

BEATRIZ MILHAZES (B. 1960)

O egoísta

signed, titled and dated 'B. Milhazes, O egoísta, 1999' (on the reverse)

acrylic on canvas

79 1/2 x 35 1/2 in. (200 x 90.5 cm.)

Painted in 1999.

\$800,000-1,200,000

PROVENANCE:

Galerie Nathalie Obadia, Paris.

Galeria Ramis Barquet, New York.

Private collection, San Juan (acquired from the above).

EXHIBITED:

Paris, Galerie Nathalie Obadia, *Beatriz Milhazes: Paintings, 1999*.

We are grateful to Fabiana Motta and the artist's studio for their assistance cataloguing this work

"I am a conceptual carnivalesque," Milhazes once observed with regard to her delectably colorful paintings, which riff on 'high' and 'low' with equal aplomb.¹ Based in Rio de Janeiro, she continues to engage the material and conceptual complexity of geometric abstraction, plying its baroque sensibilities and optical pleasures with keen, decorative intelligence. A sophisticated colorist, she has drawn perceptively from an acknowledged range of historical sources, from Henri Matisse and Piet Mondrian to Bridget Riley and Tarsila do Amaral. Milhazes first broke through at the 1995 Carnegie International and later represented Brazil at the fiftieth Venice Biennale (2003), and she belongs to a generational cohort of artists—among them, Philip Taaffe, Takashi Murakami, Fred Tomaselli, and Julio Galán—known for postmodern interventions within abstraction. Her paintings and installations insinuate a hybrid visuality, in which stylized pictorial elements gleaned from Brazil's vernacular tradition—folk and colonial art and architecture, tropical flora and fauna—infilitrate, and suggestively subvert, modernist geometries.

Drawing on techniques of monotype and collage, Milhazes developed a time-consuming, painterly (or "printery") process in the 1990s in which patterns are applied first on plastic sheets and then transposed onto the canvas. A palimpsest of time, the built-up painting surface becomes a record of accretions and abrasions, interleaving residual referents (flowers, lace, beads) within a kaleidoscopic register of colors and textures. The layering of color and design elements is both a metaphor for her stylistically hybrid paintings and a means of elaborating a complex picture surface out of repetitive and superimposed motifs. "Milhazes presents us with images that shun purity and are instead redolent of lived experience—of mutability, contamination, instability, and precariousness," Tanya Barson has remarked. "They show us an image of life as an ongoing, unremitting duration—as a perceptual process of renewal and decay."²

Meditations on temporality wend through the psychedelic structure of *O Egoísta*, carried by the repeated motif of the Nautilus shell, whose expanding spiral shape has long been associated with the ideal proportions of the Golden Ratio and its graceful aesthetics. The geometry of the Nautilus has guided works by Leonardo Da Vinci, Mondrian, and Le Corbusier, among others, and yet here Milhazes embraces the shape as pattern rather than proportion, enfolding it within a free-spirited decorative program. "The layering is what creates the dialogue between symbolism and materiality," Milhazes explains, noting, "The external references I often use to develop my compositions are submitted to the rules of painting."³ A red-and-pink heart beats at the center of the sun at the top of the painting, casting pink and sea-green rays onto the crush of overlaid pigments and cascading imagery below. The pastiche of forms creates a dazzling, kaleidoscopic effect, passing from the concentric strands of beads through the outlines of a flower; the overall impression is one of ornamental abundance and euphoric self-abandonment to pure color and decorative rhythm. "Embracing life and joy in a complex form that addresses freedom is a very serious and political statement," Milhazes understands. "I feel connected to it."

Abby McEwen, Assistant Professor, University of Maryland, College Park

1 Beatriz Milhazes, quoted in Claudia Laudanno, "Beatriz Milhazes," *Art Nexus* 7, no. 68 (March-May 2008): 145.

2 Tanya Barson, "Painting Mutability," *Parkett* 85 (September 2009): 124-25.

3 Milhazes, quoted in "Chromatic Joy: Beatriz Milhazes in Conversation with Tanya Barson," *Beatriz Milhazes: Jardim Botânico* (Miami: Pérez Art Museum Miami, 2014), 26.



ANA MENDIETA (1948-1985)

Untitled

black and white photograph mounted on board
53½ x 36.1/5 in. (135.9 x 92.7 cm.)

Executed circa 1982.

This work is a lifetime print.

\$80,000-120,000

PROVENANCE:

Private collection, Miami (acquired directly from the artist); Christie's, New York, 21 November 2002, lot 47 (illustrated in color).
Acquired from the above sale by the present owner.

EXHIBITED:

London, Hayward Gallery, *Ana Mendieta: Traces*, 24 September - 15 December 2013. This exhibition also travelled to Salzburg, Museum der Moderne, 29 March - 6 July 2014.

"In my work I am in a sense reliving my heritage," Mendieta recognized of herself, just before leaving Iowa for New York in 1977. "My sources are memories, images, experiences, and beliefs that have left their mark in me.... I have thrown myself into the very elements that produced me. It is through my sculptures that I assert my emotional ties to the earth and conceptualize culture."¹ In her brief, but groundbreaking career, Mendieta braided earth and body across different media—film, photography, paper, stone, performance—in a practice that rippled through time, situating herself within natural, and universal, history. Born in Cuba and sent with her sister to the United States in 1961, through the Operation Pedro Pan, she spent the 1970s developing her work at the University of Iowa's Intermedia Program, established by the German émigré Hans Breder in 1968. Many of the enduring themes of Mendieta's work emerged during this period as she began to manipulate her body, both in contexts of violence—for example, in rape and murder scenes—and as an archetypal form, mediated through images of the "universal female" and the Tree of Life and through her developing *Silueta* series.

A touchstone for nearly all of Mendieta's later practice, the *Siluetas* comprise ephemeral, site-specific works realized in Iowa and Mexico between 1973 and 1980 in which the artist imprinted her body into the earth using such materials as mud, snow, flowers, stones, blood, and gunpowder. The impression of her body into the landscape, sometimes suggestively camouflaged and other times present only through its indexical trace, invoked a reunion not only with nature itself, but also with a past stretching back to Cuba and beyond, to the origins of human civilization. "My art is grounded on the belief in one universal energy which runs through everything: from insect to man, from man to spectre, from spectre to plant, from plant to galaxy," Mendieta explained. "Through [my works] ascend the ancestral sap, the original beliefs, the primordial accumulations, the unconscious thoughts that animate the world. . . . There is above all the search for origin."²

Mendieta traveled widely in the early 1980s, reinstating the dialectics of presence and absence embodied by the *Silueta* series across sites in the United States and Cuba and, beginning in 1983, in Rome. The present *Untitled* suggests a variation on the nested "labyrinth" figure that emerged in her work during this time, its meandering lines a metaphor for her physical and metaphorical pilgrimage home. Related to the sand sculptures *Oráculo* and *Untitled* (both 1983) from the series *Mujer de arena* (Sandwoman), this *Untitled* materializes out of deep, vertical channels in the sand, its momentary coalescence of figure and ground an act of transubstantiation as the wet sand becomes the body incarnate. "These obsessive acts of reasserting my ties with the earth are really a manifestation of my thirst for being," Mendieta reflected. "In essence my works are the reactivation of primeval beliefs at work within the human psyche."³

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Ana Mendieta, quoted in Olga Viso, "The Memory of History," in *Ana Mendieta: Earth Body, Sculpture and Performance, 1972-1985* (Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 2004), 36.

² Mendieta, quoted in Gloria Moure, ed., *Ana Mendieta* (Barcelona: Ediciones Polígrafa S.A., 1996), 21.

³ Mendieta, quoted in Viso, *Unseen Mendieta: The Unpublished Works of Ana Mendieta* (New York: Prestel, 2008), 297.





70

MANUEL MENDIVE (B. 1944)

Energías para el amor y la bondad

signed and dated 'MENDIVE 2015' (lower right)

installation in twenty-one parts: acrylic on canvas with canvas

collage and cowrie shells with twenty metal-framed birds

(acrylic on canvas with cowrie shells)

painting: 110 ¾ x 78 in. (281.3 x 198.1 cm.)

each bird: 18 ½ x 17 x 11 in. (47 x 43.2 x 7.9 cm.) approximately

Overall dimensions of installation variable.

Painted in 2015.

(21)

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.

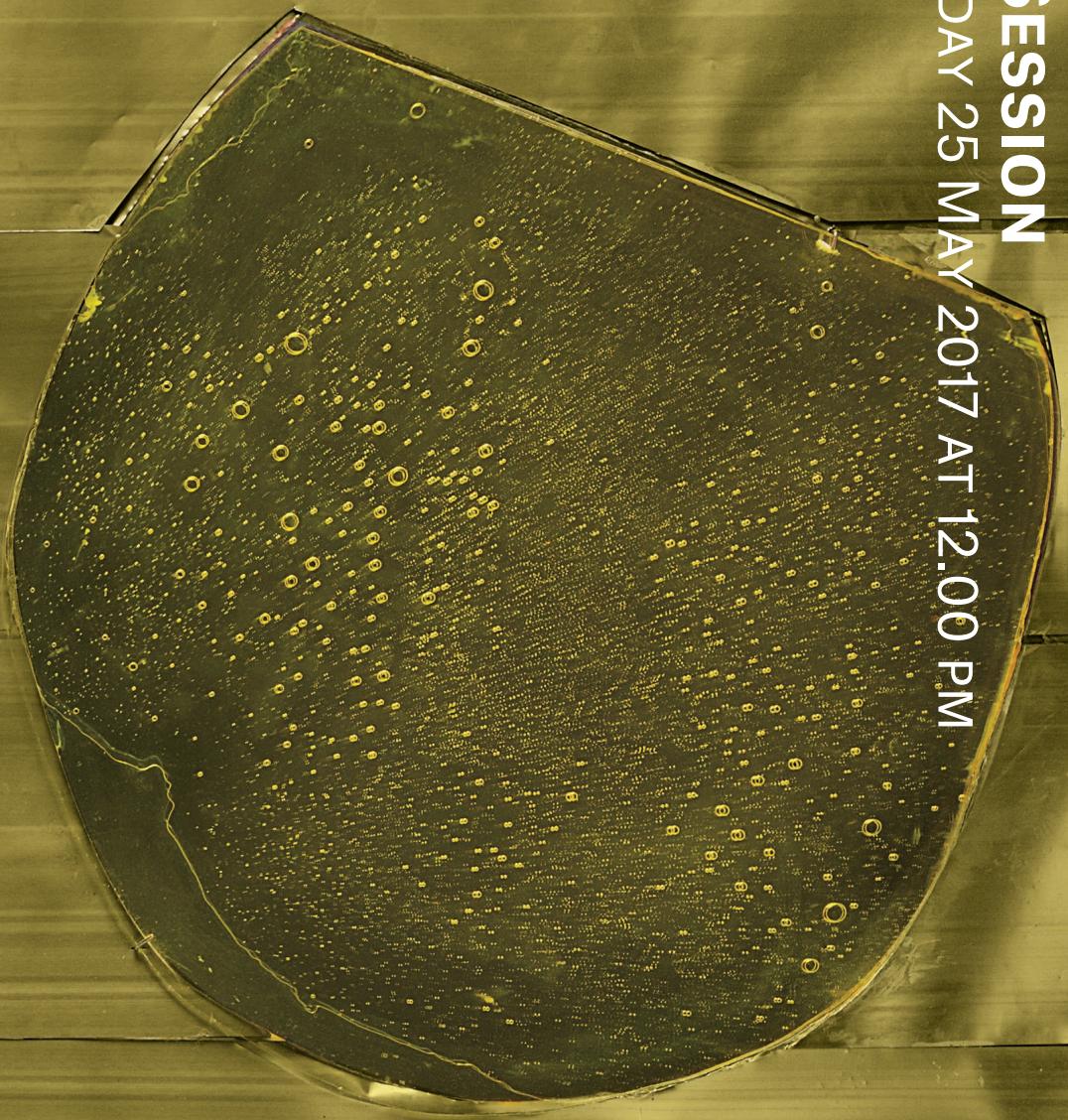






DAY SESSION

THURSDAY 25 MAY 2017 AT 12.00 PM





PROPERTY FROM A NEW YORK PRIVATE COLLECTION

72

ÁNGEL BOTELLO (1913-1986)

Nude on a Bed with Drapery

signed 'A. Botello Barros' (upper right)

oil on canvas laid down on board

32 $\frac{1}{4}$ x 29 $\frac{1}{2}$ in. (81.9 x 74.9 cm.)

Painted circa 1950.

\$40,000-60,000

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.

73

ÁNGEL BOTELLO (1913-1986)

Untitled (Figuras en un balcón)

signed 'a. Botello Barros' (lower right)

oil on wood

11 7/8 x 9 3/4 in. (30.2 x 24.7 cm)

Painted circa 1950.

\$12,000-18,000

PROVENANCE:

Alicia Botello (gift from the artist).

By descent from the above.

Anon. sale, Sotheby's, New York, 30 May 2008, lot 278
(illustrated in color).

Acquired from the above by the present owner.

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

74

ÁNGEL BOTELLO (1913-1986)

Boat and Fish

signed 'Botello' (lower right)

oil on panel

19 x 31 in. (48.3 x 78.7 cm.)

Painted circa 1965.

\$15,000-20,000

PROVENANCE:

Private collection (acquired directly from the artist in 1966).

Anon sale, Sotheby's, New York, 24 February 1994, lot 297.

Acquired from the above by the present owner.

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.



73



74



75

75

ÁNGEL BOTELLO (1913-1986)

Los hijos del artista

signed 'Botello' (lower left) inscribed 'No. 708' (on the reverse)
oil on panel

46 1/2 x 36 in. (118.1 x 91.4 cm.)

Painted circa 1965.

\$18,000-22,000

PROVENANCE:

Private collection, New York (acquired directly from the artist).

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

76

ÁNGEL BOTELLO (1913-1986)

Reclining Nude

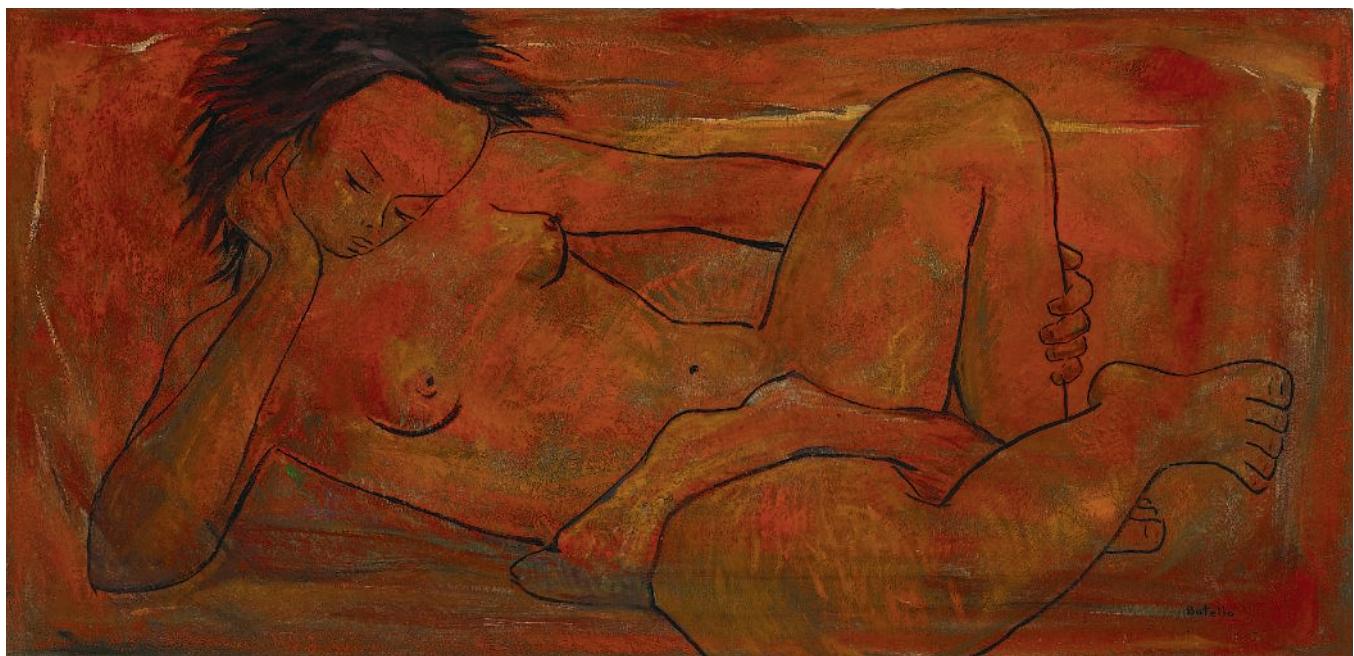
signed 'Botello' (lower right)
oil on panel

24 x 48 in. (61 x 121.9 cm.)

Painted circa 1960.

\$25,000-30,000

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.



76

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

77

ÁNGEL BOTELLO (1913-1986)

Girl on Balcony

signed 'Botello' (lower right)

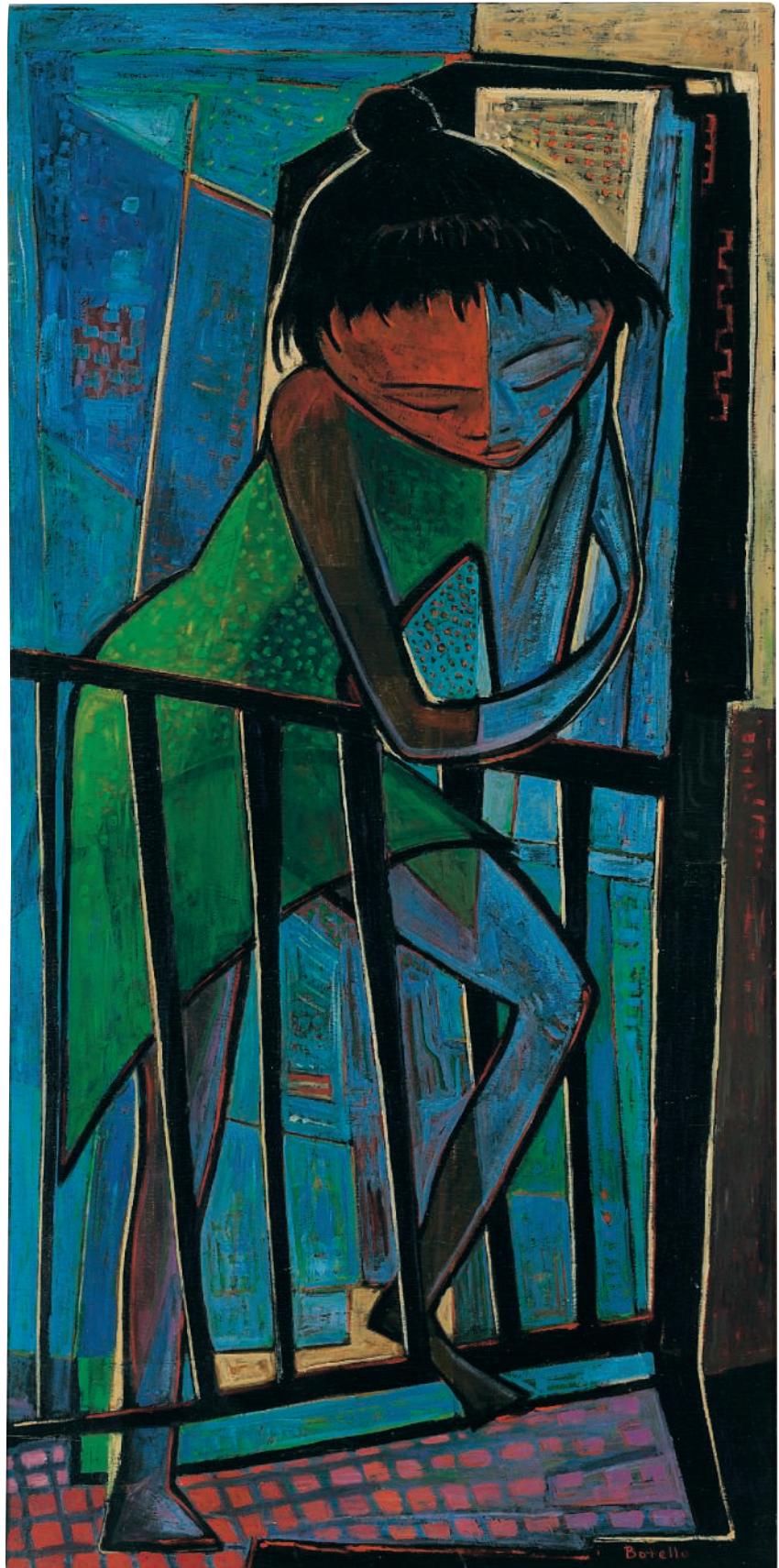
oil on panel

48 x 24 in. (121.9 x 61 cm.)

Painted circa 1970.

\$35,000-45,000

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.



Botello

78

ÁNGEL BOTELLO (1913-1986)

Mujer pensando

signed and numbered 'BOTELLO, CAST #4' (near the base)

bronze

45 x 42 x 45 in. (114.3 x 106.7 x 114.3 cm.)

Executed circa 1970.

Cast number four; Edition of six.

\$40,000-60,000

PROVENANCE:

Estate of Tammy Wynette and George Jones, Nashville.

Acquired from the above by the present owner.

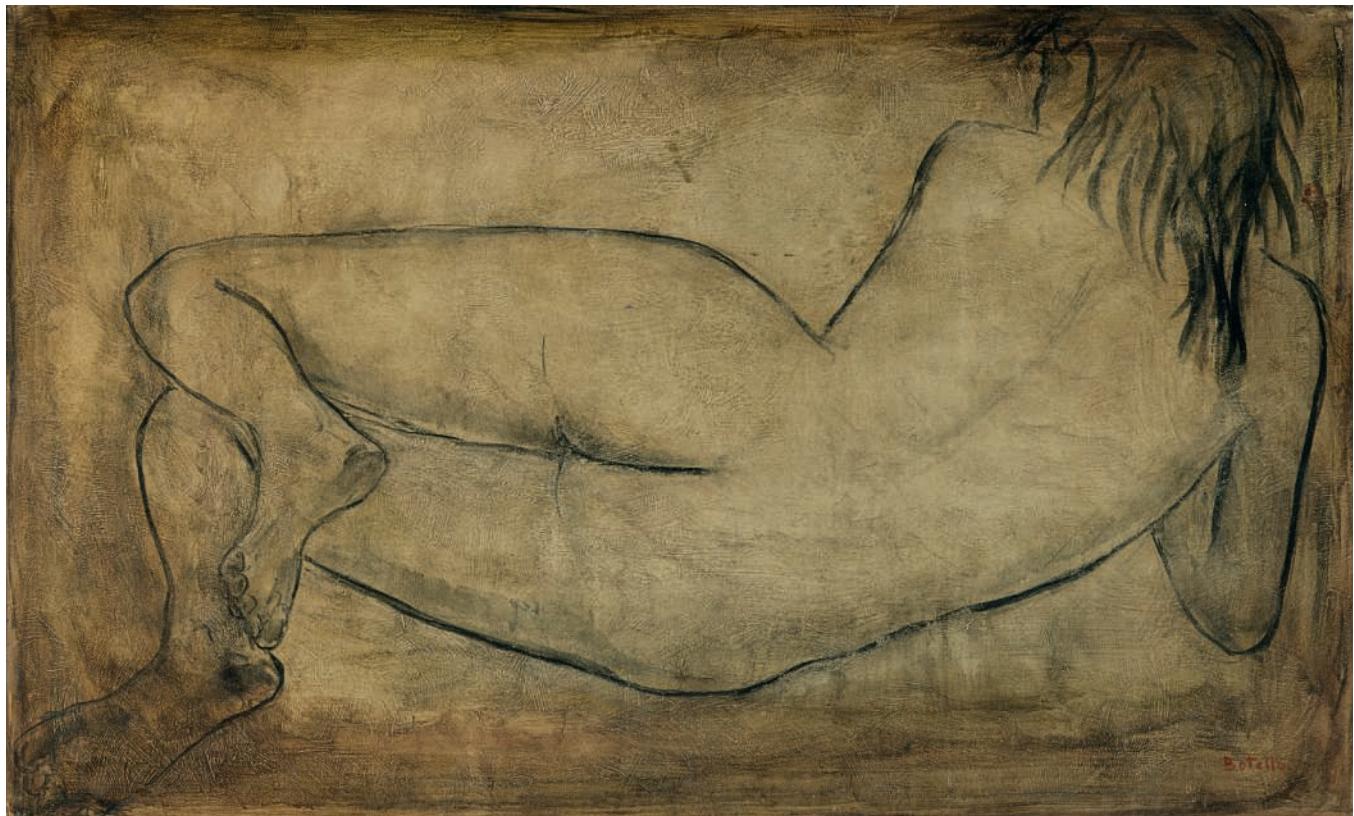
LITERATURE:

J. del Castillo, *Botello*, San Juan, Galería Botello, p. 194
(another cast illustrated).

We are grateful to Juan Botello for his assistance confirming the authenticity of this work.







79

ÁNGEL BOTELLO (1913-1986)

Desnudo

signed 'BOTELLO' (lower right)

oil on wood panel

30 x 48 in. (76.2 x 121.9 cm.)

\$25,000-30,000

PROVENANCE:

Galería Botello, San Juan.

Galería Leonora Vega, Santo Domingo.

Galería Andrés, San Juan.

Property of a Private Collector, sale, Christie's, New York, 20 November 2008,
lot 104 (illustrated in color).

Acquired from the above by the present owner.

We are grateful to Juan Botello for his assistance confirming the authenticity
of this work.



The artist with the current lot, circa 1932.

80

JAIME ANTONIO COLSON (1901-1975)

Untitled

signed and dated 'COLSON 32' (lower left)

oil on canvas

25½ x 18 in. (64.8 x 45.7 cm.)

Painted in 1932.

\$12,000-18,000

PROVENANCE:

Private collection, Netherlands.

LITERATURE:

Jaime Colson, Paintings, Coral Gables, Palette Publications Inc., 1996 (illustrated).



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

81

RENÉ PORTOCARRERO (1912-1985)

Catedral

signed and dated 'Portocarrero 63' (lower left)

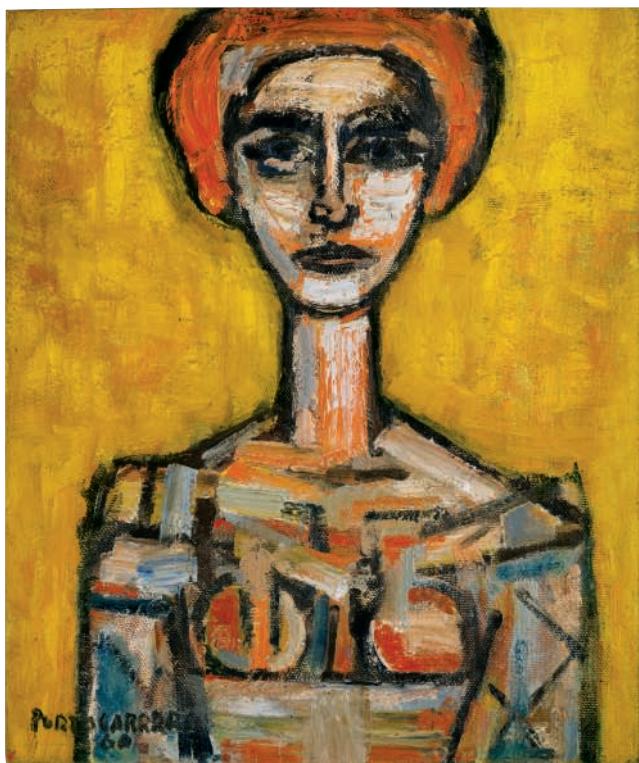
oil on canvas

20 x 13 3/4 in. (51 x 34.9 cm.)

Painted in 1963.

\$15,000-20,000

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



82

RENE PORTOCARRERO (1912-1985)

Mujer

signed and dated 'Portocarrero 60' (lower left)

oil on panel

23 1/2 x 19 1/4 (59.7 x 48.9 cm.)

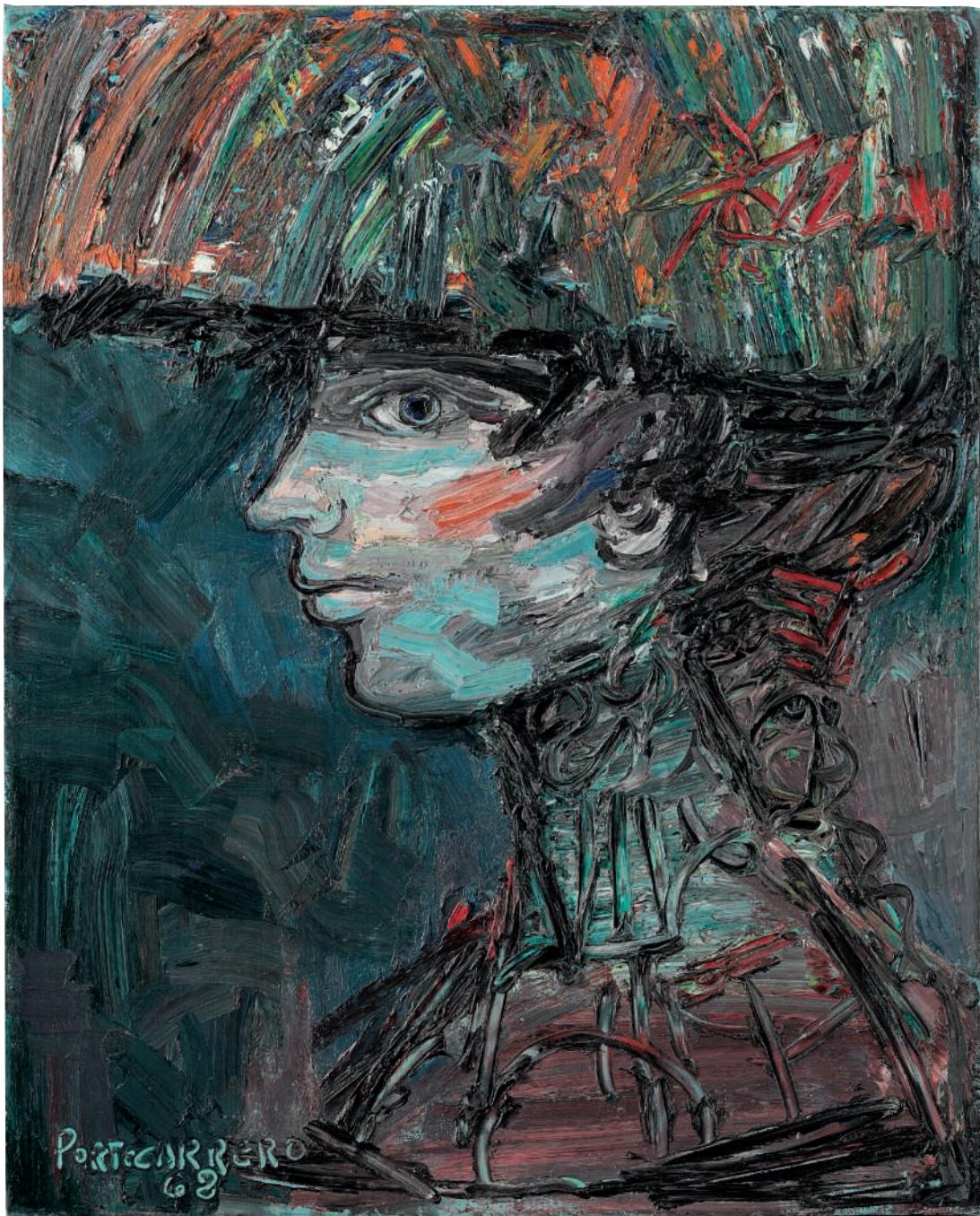
Painted in 1960.

\$20,000-25,000

PROVENANCE:

Acquired directly from the artist circa 1970.

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



83

RENÉ PORTOCARRERO (1912-1985)

Retrato de Flora

signed and dated 'PORTOCARRERO 68' (lower left)
signed and dated again and titled 'PORTOCARRERO 1968,
RETRATO DE FLORA' (on the reverse)
oil on canvas
20 1/8 x 16 1/8 in. (52.9 x 42.8 cm.)
Painted in 1968.

\$40,000-60,000

PROVENANCE:

Martha Jiménez collection (gift from the artist).
Sale, Subasta Habana, Arte Cubano, 23 November 2004,
lot A-11 (illustrated in color).
Coral Capital Art Collection.
Acquired from the above by the present owner.

LITERATURE:

ArteCubano, January 2004 (illustrated in color).

We are grateful to Fundación Arte Cubano for their
assistance cataloguing this work.



84

AMELIA PELÁEZ (1896-1968)

Jarrón

signed and dated 'APeláez 60' (lower right)

tempera on paper

21½ x 15½ in. (54.5 x 39.5 cm.)

Executed in 1960.

\$15,000-20,000

PROVENANCE:

José Almarales Suárez collection, Havana.

Acquired from the above by the present owner in 2008.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by José Veigas Zamora and Ramón Vázquez Díaz and dated 20 July 2015, Madrid. This work is included in the *Catálogo de Obras de la Fundación Arte Cubano*, no. AML-140.

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



85

AMELIA PELÁEZ (1896-1968)

Composición con flor en rojo y azul

signed and dated 'APeláez 1936' (lower right)

tempera on paper laid down on cardboard

12 x 14 in. (31 x 35 cm.)

Executed in 1936.

\$12,000-18,000

PROVENANCE:

José Almarales Suárez collection, Havana.

Acquired from the above by the present owner in 2008.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by José Veigas Zamora and Ramón Vázquez Díaz and dated 20 July 2015, Madrid. This work is included in the *Catálogo de Obras de la Fundación Arte Cubano*, no. AML-177.

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



86

MARIANO RODRÍGUEZ (1912-1990)

Guajiros a caballo y mujer con sombrilla

signed and dated 'Mariano 44' (upper right)

oil on wood panel

23 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. (61 x 55 cm.)

Painted in 1944.

\$60,000-80,000

PROVENANCE:

Anon. sale, Gary Nader Fine Art, Miami, 7 January, lot 63 (illustrated in color). Acquired from the above by the present owner.

LITERATURE:

J. Veigas Zamora, *Mariano: Catálogo Razonado, Pintura y Dibujo 1936-1949*, Volume I, Seville, Ediciones Vanguardia Cubana, 2007, p. 169, no. 44.41 (illustrated in color).

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



87

**SERVANDO CABRERA
MORENO (1923-1981)**

Idilio

signed 'Cabrera Moreno' (lower right) signed,
dated and titled 'Cabrera Moreno Idilio 1971'
(on the reverse)

oil on canvas

42½ x 29½ in. (108 x 74.3 cm.)

Painted in 1971.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist circa 1971.

88

**SERVANDO CABRERA
MORENO (1923-1981)**

Ella y él

signed and dated 'Cabrera Moreno 71' (lower right)
signed, dated and titled 'Cabrera Moreno 1971 Ella
y él' (on the reverse)

oil on canvas

34½ x 56½ in. (87.6 x 143.5 cm.)

Painted in 1971.

\$18,000-22,000

PROVENANCE:

Acquired directly from the artist circa 1971.



89

VICTOR MANUEL (1897-1969)

Cara de mujer

oil on canvas

16 3/4 x 12 5/8 in. (42.6 x 32.1 cm.)

\$18,000-22,000

PROVENANCE:

Dr. Bruno García collection.

Galería Acacia, Havana.

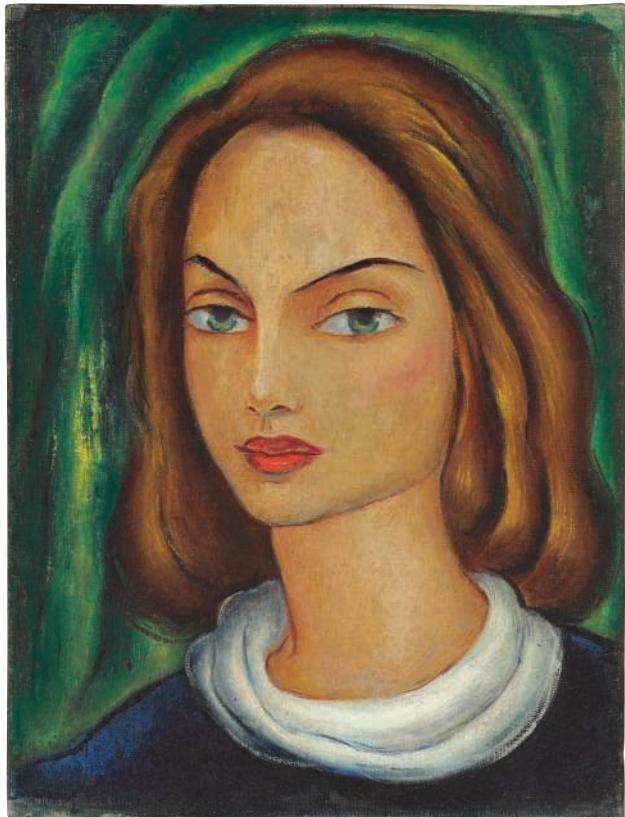
Acquired from the above by the present owner (18 September 1989).

EXHIBITED:

Havana, Museo Nacional de Bellas Artes, *Victor Manuel, Retrospective*, 1969.

This work is accompanied by a certificate of authenticity signed by José Veigas Zamora and Ramón Vázquez Díaz.

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.



90

RENÉ PORTOCARRERO (1912-1985)

Bathsheba

signed and dated 'Portocarrero 68' (lower left) and also signed, dated and titled 'Portocarrero 68, "Bathsheba"' (on the reverse)

oil on canvas

20 x 15 3/4 in. (51 x 40 cm.)

Painted in 1968.

\$30,000-40,000

PROVENANCE:

Private collection, San Juan.

We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.





91

91

MANUEL MENDIVE (B. 1944)

Untitled (from the series *¿Por qué no me responde?*)

signed and dated 'Mendive 2014' (lower right)
acrylic on canvas
33 1/4 x 38 3/8 in. (85 x 97 cm.)
Painted in 2014.

\$18,000-22,000

PROVENANCE:

Private collection, New York.
Private collection, Miami.

This work is accompanied by a certificate signed by the artist and numbered 15042240.

92

MANUEL MENDIVE (B. 1944)

Untitled (from the series *Pequeñas fugas*)

signed and dated 'Mendive 2013' (lower right)
acrylic on wood
16 3/4 x 40 x 3/4 in. (42.5 x 102 x 1.9 cm.)
Painted in 2013.

\$12,000-18,000

PROVENANCE:

Galería Collage Habana, Havana.

LITERATURE:

I. Hernández Martínez and A. González Carbó, *Mendive, La Habana, Ediciones Arte Cubano, 2015*, p. 25 (illustrated in color).

This work is accompanied by a certificate signed by the artist and numbered 15060763.



92



93

ROBERTO FABELO (B. 1950)

Couple entourant faisan (also known as *Pequeño teatro*)

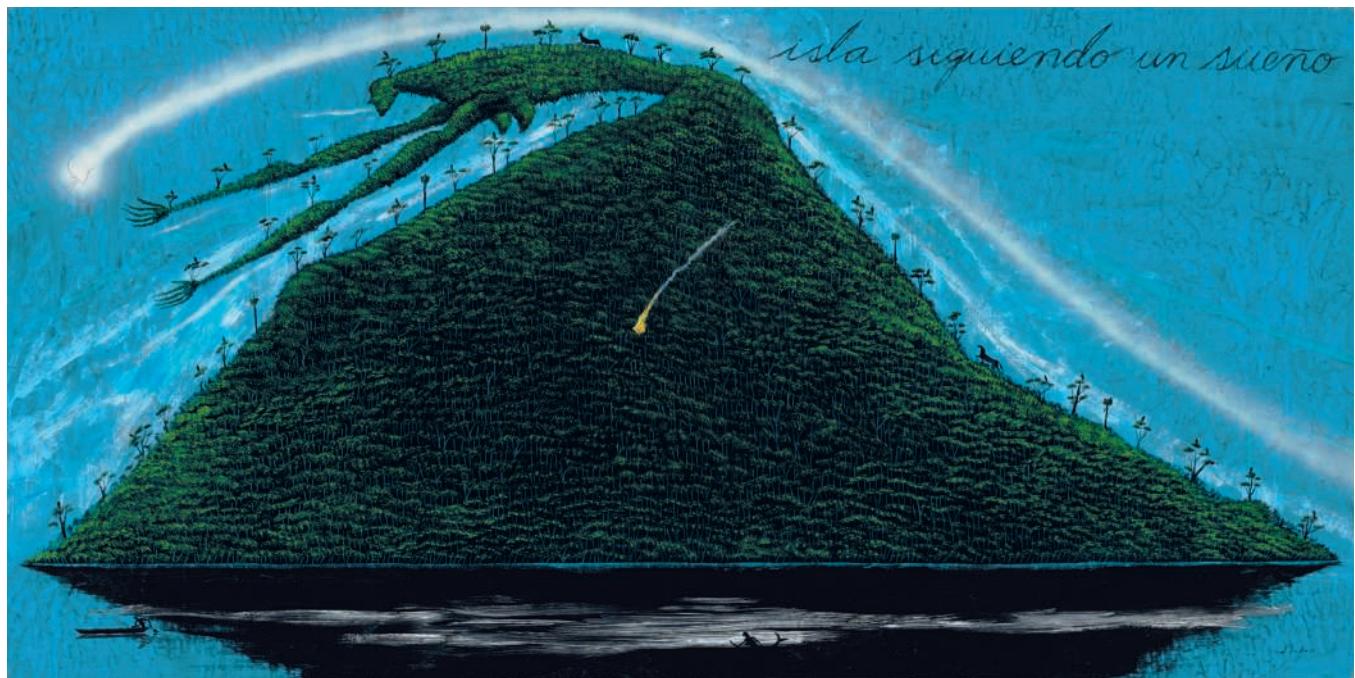
signed and dated 'Fabelo 1996 Dic.' (lower right) also signed, titled, and dated 'Fabelo, Pequeño teatro' serie, 1996' (on the reverse)
oil on canvas

31 $\frac{1}{4}$ x 37 $\frac{3}{4}$ in. (80.7 x 95.9 cm.)

\$30,000-40,000

PROVENANCE:

Acquired directly from the artist.



94

JOSÉ BEDIA (B. 1959)

Isla siguiendo un sueño

signed and dated 'J Bedia 15' (lower right)

titled 'isla siguiendo un sueño' (upper right)

acrylic on canvas

36 x 72 in. (91.4 x 182.9 cm.)

Painted in 2015.

\$20,000-25,000

PROVENANCE:

Private collection, Miami.



95

TOMÁS SÁNCHEZ (B. 1948)

Contemplador de Montañas

signed and dated 'Tomás Sánchez 05' (lower right)

acrylic on paper

22½ x 30 in. (57.2 x 76.2 cm.)

Executed in 2005.

\$35,000-45,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

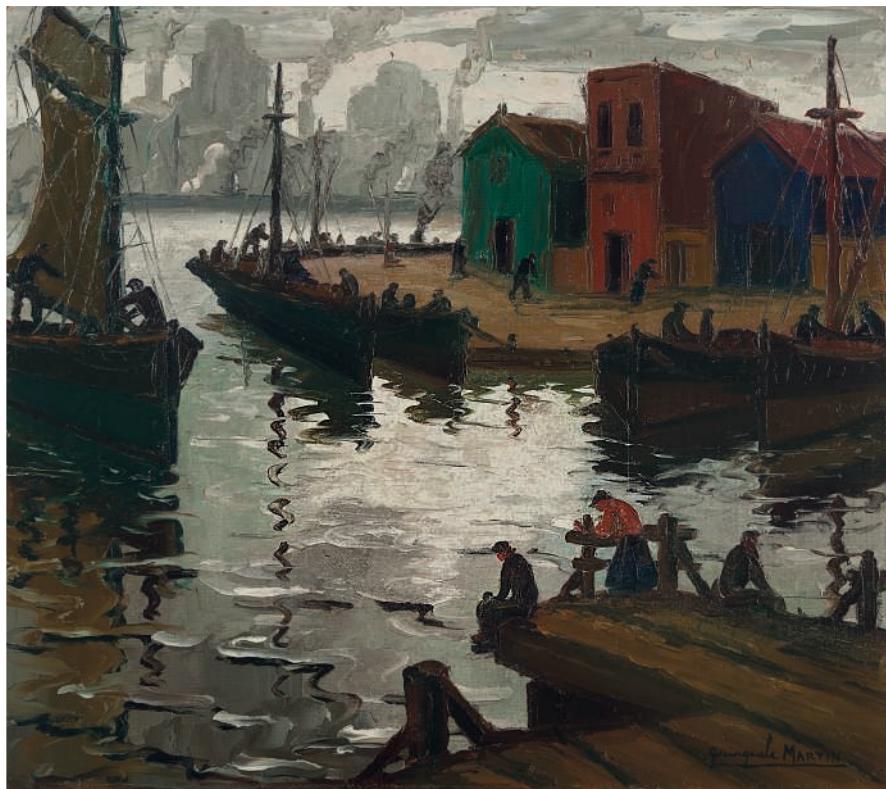
EXHIBITED:

New York, Marlborough Gallery, *Tomás Sánchez, buscador de paisajes: New Paintings and Drawings*, 28 November - 30 December 2005, p. 20 (illustrated in color).

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Tomás Sánchez*, 30 May - 30 September 2008, no. 16 (illustrated in color).

New London, Connecticut, Lyman Allyn Art Museum, *Ajaco: Stirrings of the Cuban Soul*, 12 September 2009 - 21 February 2010, p. 12 (illustrated in color). This exhibition also travelled to Lafayette, Louisiana, Paul and Lulu Hilliard University Art Museum, University of Louisiana at Lafayette, 15 July - 25 November 2010, Newark, New Jersey, Newark Museum, 10 May - 30 September 2011.

This work is accompanied by a certificate of authenticity signed by the artist, dated 12 April 2017.



96

BENITO QUINQUELA MARTÍN (1890-1977)

Mañana luminosa

signed 'quinquela MARTIN' (lower right) signed again, dated and titled 'quinquela MARTIN, 1949, MAÑANA LUMINOSA' (on the reverse)
oil on masonite
31 $\frac{1}{4}$ x 35 $\frac{1}{2}$ in. (80.7 x 90.2 cm.)
Painted in 1949.

\$25,000-30,000

PROVENANCE:

British American Tobacco collection, London.
Anon. sale, Sotheby's, New York, 25 May 2005, lot 91 (illustrated in color).
Acquired from the above by the present owner.



97

BENITO QUINQUELA MARTÍN (1890-1977)

Buque iluminado

signed 'Quinquela MARTIN' (lower left) titled, signed and dated 'Buque Yluminado por Quinquela Martin, 1961' (on the reverse)
oil on masonite
23 $\frac{1}{2}$ x 27 $\frac{1}{4}$ in. (60 x 70 cm.)
Painted in 1961.

\$25,000-30,000

PROVENANCE:

Private collection (gift from the artist).
Anon. sale, Sotheby's, New York, 1 June 2000, lot 132 (illustrated in color).
Private collection, Great Neck, New York.
By descent from the above to the present owner.



98

JOSÉ CÚNEO (1887-1977)

Ranchos orilleros

signed and dated 'J. Cúneo, Florida, 1932' (lower left)

oil on burlap

24 1/4 x 36 in. (61.6 x 91.4 cm.)

Painted in 1932.

\$18,000-22,000

PROVENANCE:

Private collection, Montevideo.

Anon. sale, Christie's, New York, 17 May 1993, lot 50 (illustrated in color, sold after sale).

Private collection, Mexico.

Anon. sale, Christie's, New York, 30 May 2001, lot 30 (illustrated in color).

Acquired from the above by the present owner.

José Cúneo experienced a lengthy career in which he assimilated and experimented with numerous stages and transformations, yet it is in the 1930's that his work was at its most powerful. It is in this period that the sky, clouds and earth are contorted through a lens of expressionistic torpidity. In works of this period the sky and earth meet in curvaceous union, buildings bob upon the churning waters of the earth like boats and the whole world seems ready to flow down an unseen yet open drain. The pressure of the distorted elements weigh upon each other and remind us of the supremacy of natural forces in our lives.



99

SEVERO RODRÍGUEZ ETCHART (1864-1903)

Femme nue, Luli

oil on canvas

39½ x 75½ in. (100.3 x 191.8 cm.)

Painted in 1896.

\$20,000-25,000

PROVENANCE:

Baumkotter Gallery, London.

Acquired from the above by the present owner, August 1995.

EXHIBITED:

Paris, *Salon de la Société des artistes français*, 1896, no. 1715.

This sensuous nude portrait of a woman known only as Luli was the pièce de résistance in the celebrated yet far too short career of the Argentine painter Severo Rodríguez Etchart. Rodríguez Etchart received a traditional academic arts education in both Buenos Aires and later Paris where he studied at the Académie Julian with the French master William Bouguereau, whose refined, meticulously realistic style of painting clearly influenced such works as *Femme nue; Luli*. Rodríguez Etchart entered a nude into the Paris Salon in 1895 that apparently met with little acclaim, but when he exhibited Luli in the 1896 Salon, the Parisian art world took note and shortly thereafter his reputation took off, leading the National Gallery in London to purchase a later work of his. Further attesting to the significance of *Femme nue; Luli*, the Museo Nacional de Bellas Artes in Buenos Aires owns both a study and a smaller version of the painting.



100

JOAQUÍN CLAUSELL (1866-1935)

Manzanillo

oil on canvas

27¾ x 41¾ in. (70.1 x 106 cm.)

\$70,000-90,000

PROVENANCE:

Patricio Clausell (gift from the artist).

Emma Cosio Villegas, Mexico.

By descent from the above to Lucia Ortiz Cosio Villegas.

LITERATURE:

X. Moyssén, *Joaquín Clausell*, Mexico City, Universidad Nacional Autónoma de México, 1992, p. 155, no. 68 (illustrated).

This work is accompanied by a certificate of authenticity signed by María Amparo Clausell and dated 14 December 2016.



101

PEDRO FIGARI (1861-1938)

Untitled

signed 'P Figari' (lower left)

oil on cardboard

19½ x 27 in. (49.5 x 68.6 cm.)

\$30,000-40,000

PROVENANCE:

Jules Supervielle, Uruguay (a gift from the artist).
By descent from the above to the present owner.

We are grateful to Mr. Fernando Saavedra Faget for his assistance
confirming the authenticity of this work.



102

PEDRO FIGARI (1861-1938)

Candombe

signed 'P. Figari' (lower right)

oil on board

15¾ x 20¾ in. (40 x 52.7 cm.)

\$30,000-40,000

PROVENANCE:

Galería el Pórtico, Buenos Aires.

Private collection, Zurich (acquired from the above in 1961).

By descent from the above to the present owner.

We are grateful to Mr. Fernando Saavedra Faget for his assistance confirming the authenticity of this work.



PROPERTY FROM A DISTINGUISHED SPANISH LADY

103

JOAQUÍN TORRES-GARCÍA (1874-1949)

Untitled

signed 'J. Torres-García' (lower left)

oil on cardboard

10 1/4 x 13 1/4 in. (26 x 33.7 cm.)

Painted circa 1919-20.

\$25,000-35,000

PROVENANCE:

Berkowitsch Subastas de Arte, Madrid.

Private collection, Madrid.

LITERATURE:

C. de Torres and S.V. Temkin, "Unknown, c. 1919-20, (1919.22)" in Joaquín Torres-García Catalogue Raisonné, <http://www.torresgarcia.com/catalogue/entry.php?id=2828> (accessed 16 March 2017).

104

JULIO ALPUY (1919-2009)

Untitled

signed 'Alpuy 92' (upper right)

oil on canvas

24 x 32 in. (60.9 x 81.2 cm.)

Painted in 1992.

\$12,000-18,000

PROVENANCE:

Anon. sale, Chiswick Auctions, London, 2013.

Private collection, Surrey, United Kingdom

(acquired from the above sale).



104

105

FLORENCIO MOLINA CAMPOS (1891-1959)

Untitled

signed and dated 'F. Molina Campos, 948' (upper left)

gouache on paper

13 1/2 x 20 in. (34.3 x 50.8 cm.)

Executed in 1948.

\$18,000-22,000

PROVENANCE:

Adrian and Marisa Zorgniotti, acquired circa 1955.

By descent from the above to the present owner.

We are grateful to Marcos Bledel for confirming the authenticity of this work.



105

Alpuy 92



106

FERNANDO DE SZYSZLO (B. 1925)

Casa ocho

signed 'Szyszlo' (lower right) titled and dated 'CASA OCHO,
ORRANTIA/74' (on the reverse)

oil on canvas

59 1/4 x 47 1/4 in. (150.5 x 120.7 cm.)

Painted in 1974.

\$40,000-60,000

PROVENANCE:

Miguel Otero Silva, Caracas.

Anon. sale, Sotheby's, New York, 30 May 2008, lot 223
(illustrated in color).

Acquired from the above by the present owner.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

107

FERNANDO DE SZYSZLO (B. 1925)

Casa de Venus

signed 'Szyszlo' (lower center); titled and dated 'Casa de Venus Orrantia 78' (on the reverse)

oil on canvas

32 x 39 1/4 in. (81.3 x 99.7 cm.)

Painted in 1978.

\$20,000-25,000



108

FERNANDO DE SZYSZLO (B. 1925)

Mesa ritual quince

signed 'Szyszlo' (lower right) titled and dated 'MESA RITUAL QUINCE,
ORRANTIA/85'
(on the reverse)
oil on canvas
39¾ x 39¾ in. (100 x 100 cm.)
Painted in 1985.

\$35,000-45,000

PROVENANCE:

Galería Arvil, Mexico City.
Private collection, Mexico City.
Anon. sale, Christie's, New York, 29 May 2008, lot 278 (illustrated in color).
Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo Dolores Olmedo Patiño, *Nueve grandes de Iberoamérica*,
25 November - 12 December 1999.

109 No Lot



110

TILSA TSUCHIYA (1929-1984)

Untitled

signed and dated 'Tilsa 74' (on underside of rock)

oil and acrylic painted on rock

2 1/4 x 3 3/4 x 2 in. (6 x 10 x 5 cm.)

Executed in 1974.

\$18,000-22,000

Unique.

PROVENANCE:

Caplansky collection, Lima.

Acquired from the above by the present owner.

EXHIBITED:

Lima, Museo de Arte de Lima, *Tilsa*, Lima, Fundación Telefónica, 2000, p. 369, no. 200 (illustrated in color) and p. 287 (illustrated in color).

This work is accompanied with a certificate of authenticity signed by Luis Eduardo Wuffarden, Lima.

111 No Lot



112

OLGA DE AMARAL (B. 1932)

Vestigio 43

signed, dated and titled 'Olga de Amaral, 1994, VESTIGIO 43'

(on a fabric label sewn on the reverse)

linen, acrylic and gold leaf

63 x 9½ in. (160 x 24 cm.)

Painted in 1994.

\$50,000-70,000

PROVENANCE:

Private collection, Bogotá.

113

**OSWALDO GUAYASAMÍN
(1919-1999)**

Cabeza de hombre

signed 'GUAYASAMÍN' (lower left)

oil on canvas

38 x 22 7/8 in. (96.5 x 58 cm.)

Painted in 1975.

\$60,000-80,000

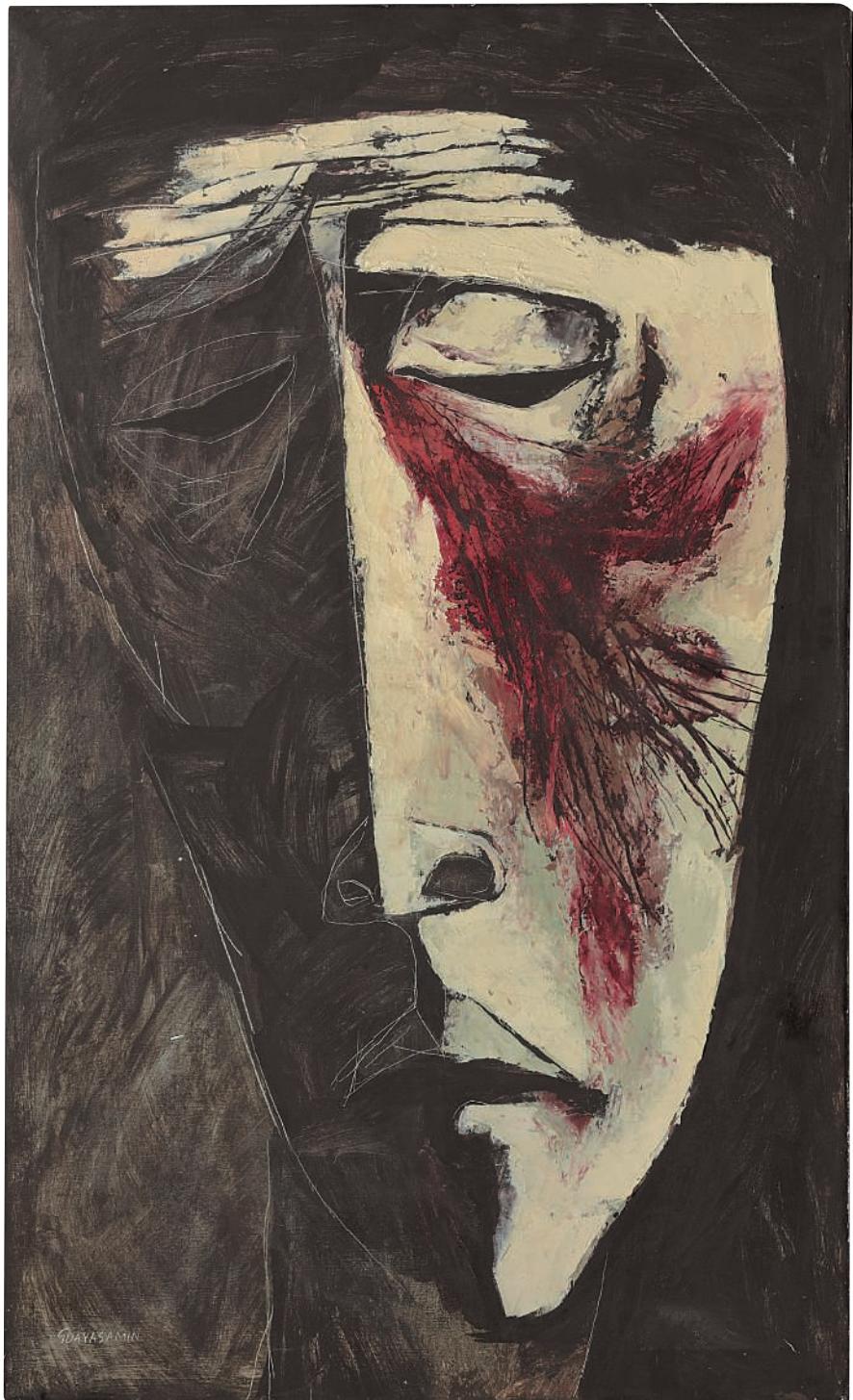
PROVENANCE:

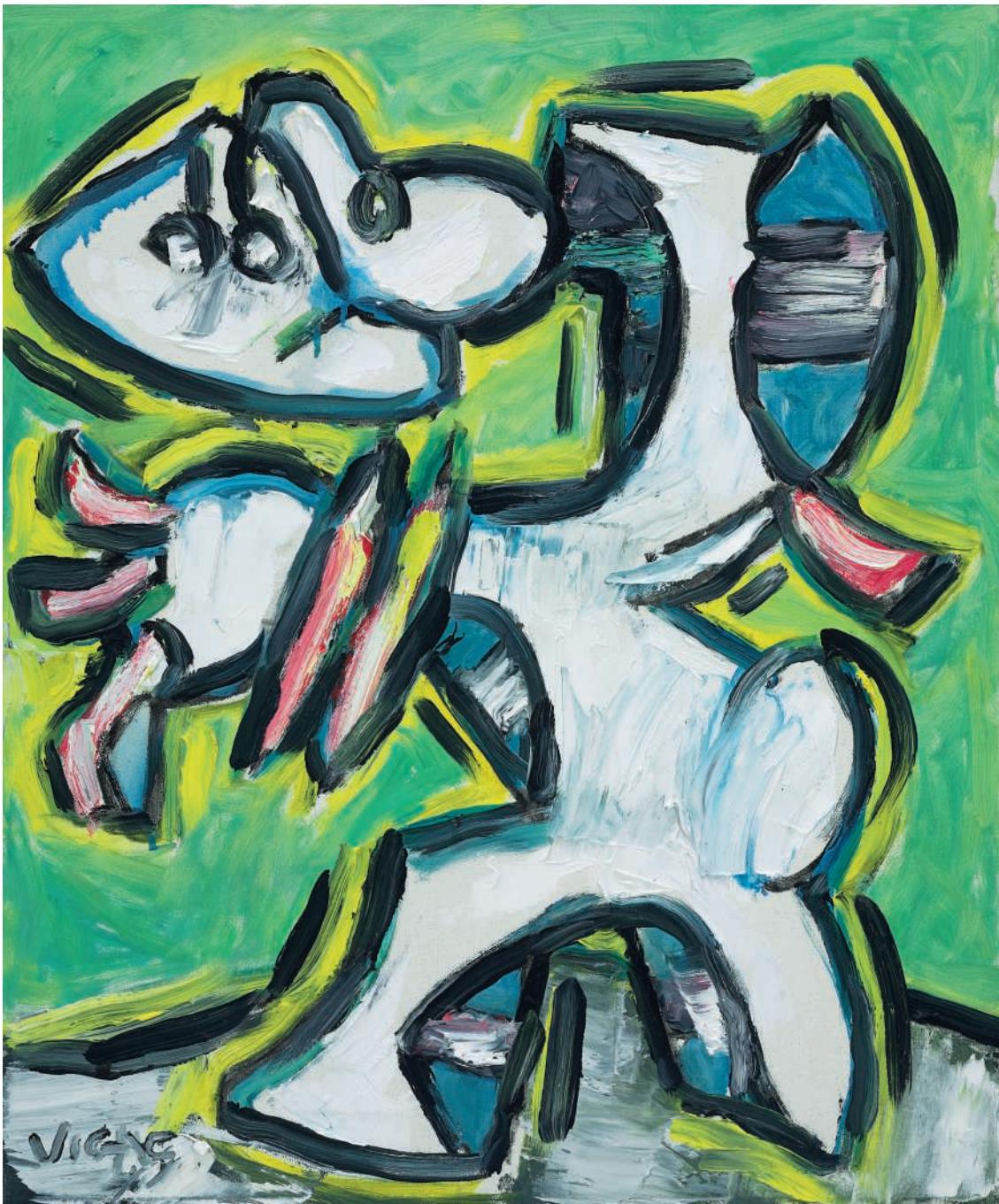
Sale, Weiss Auctions, Lynbrook, New York,

29 January 2017.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Guayasamín signed by Verenice Guayasamín, dated 16 March 2017.





114

OSWALDO VIGAS (1926-2014)

Ente del camino

signed 'VIGAS' (lower left) signed again, dated, titled and inscribed 'Vigas, 09,
23/7/2009, ENTE DEL CAMINO, 2009, Flia. ORELLANA' (on the reverse)
oil on canvas

23½ x 19½ in. (59.7 x 49.5 cm.)

Painted in 2009.

\$20,000-25,000

PROVENANCE:

Sale, FUNDANA, Caracas, 2009 (acquired directly from the artist).
Orellana family collection.
By descent from the above.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación
Oswaldo Vigas, signed by Jeannine Castès de Vigas.



115

OSWALDO VIGAS (1926-2014)

Personagreste XVII

signed 'VIGAS' (lower left) signed, dated, and titled 'VIGAS, Personagreste, 61' (on the reverse)

oil on canvas

31 1/4 x 25 3/4 in. (80.5 x 65.5 cm.)

Painted in 1961.

\$60,000-80,000

PROVENANCE:

Private collection, Caracas.

This work is accompanied by a certificate of authenticity from the Fundación Oswaldo Vigas, signed by Jeannine Castès de Vigas.

116

JORGE JIMÉNEZ DEREDIA (B. 1954)

Numis

signed and numbered 'Jiménez Deredia, 4/6' and stamped with a foundry
mark (near the base)

bronze with granite base

15 x 23¾ x 19¾ in. (38.1 x 60.3 x 50.2 cm.)

Executed in 2010.

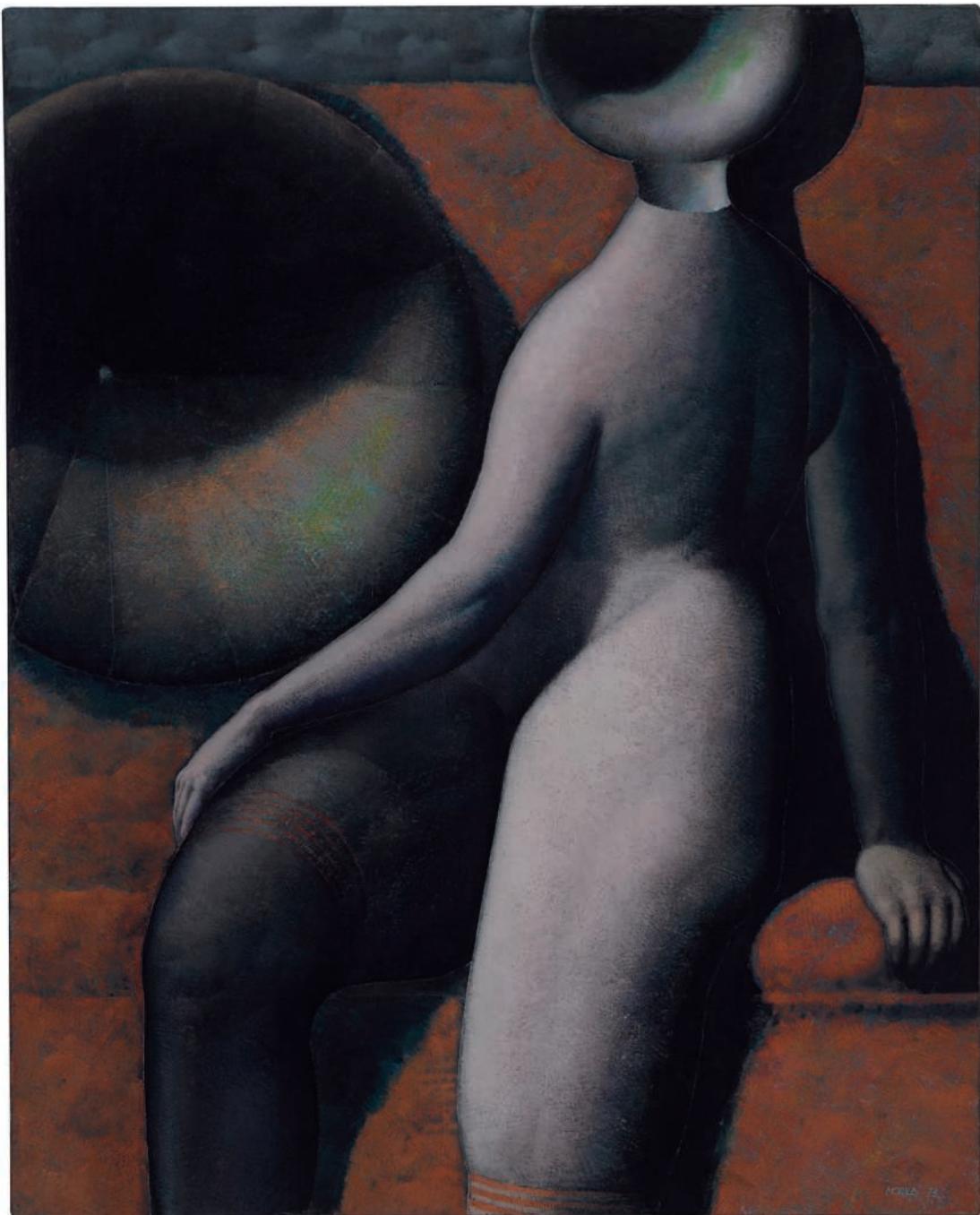
Edition four of six.

\$45,000-65,000

PROVENANCE:

Acquired directly from the artist.





117

ARMANDO MORALES (1927-2011)

Nude in Front of a Gramophone

signed and dated 'MORALES/73' (lower right) titled and dated 'NUDE IN FRONT OF A GRAMOPHONE, 1973' (on the back stretcher bar)
oil and beeswax on canvas

50 1/4 x 40 1/4 in. (127.6 x 102.2 cm.)
Painted in 1973.

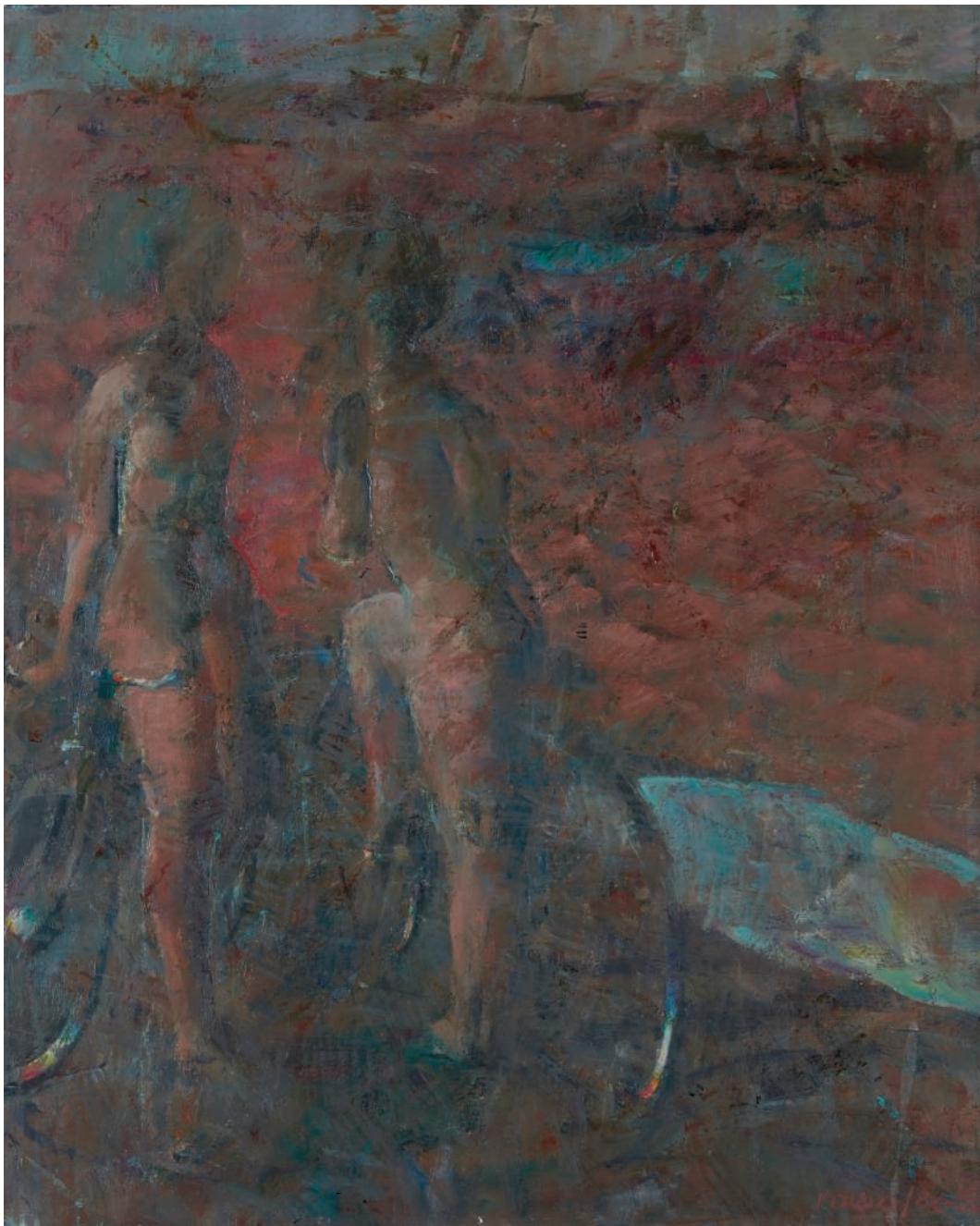
\$60,000-80,000

PROVENANCE:

CDS Gallery, New York.
Private collection, Miami.
Acquired from the above by the present owner.

EXHIBITED:

Caracas, Estudio Actual, *La obra mágica de Armando Morales*, 1974.
Caracas, Museo de Bellas Artes, *Obras maestras de arte latinoamericano*, 1979.
Caracas, Estudio Actual, *La década de los setenta*, 1980.
New York, CDS Gallery, *Latin American Art, The New Generation*, New York, 1983.
Miami, Gary Nader Fine Art, *Armando Morales*, 1997 (illustrated in color).



118

ARMANDO MORALES (1927-2011)

Paysage: Deux nus, bicyclettes, trois bateaux au fond

signed and dated 'Morales 82-88' (lower right)

oil and beeswax on canvas

16 1/8 x 13 in. (41 x 33 cm.)

Painted in 1982-88.

\$30,000-35,000

PROVENANCE:

Galerie Claude Bernard, Paris.

Acquired from the above by the present owner.

LITERATURE:

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume III 1974-2004*, Vaumarcus, ArtAcatos, 2010, p. 242, no. 1988.36 (illustrated).

119

JULIO LARRAZ (B. 1944)

Charge

oil on canvas

23 $\frac{3}{4}$ x 30 in. (60 x 76 cm.)

Painted in 1988.

\$30,000-40,000

PROVENANCE:

Atrium Gallery, St. Louis.

Acquired from the above.

By descent from the above to the present owner
(2 December 2016).



120

JULIO LARRAZ (B. 1944)

Artichokes

signed and dated 'Larraz 96' (upper right) signed
and dated again, and titled 'Julio Larraz 1996,
Artichokes' (on the reverse)

oil on canvas

15 $\frac{3}{4}$ x 20 in. (40 x 51 cm.)

Painted in 1996.

\$20,000-30,000

PROVENANCE:

Atrium Gallery, St. Louis.

Acquired from the above.

By descent from the above to the present owner
(2 December 2016).



EMILIANO DI CAVALCANTI (1897-1976)

Untitled

signed and dated 'E. di Cavalcanti, 1968' (lower right and again on the reverse)
 oil on burlap
 36 x 28 1/2 in. (91.4 x 72.4 cm.)
 Painted in 1968.

\$150,000-200,000

PROVENANCE:

Private collection, Rio de Janeiro (acquired directly from the artist).
 By descent from the above to the present owner.

"From the Carnival in Rio I took the love of color, the rhythm, the sensuality of a virginal Brazil," Di Cavalcanti once reflected. "From the neighborhood of São Cristóvão the permanence of the Romanesque, the familiar genre of Machado de Assis, the political concern I learned in the charges of the old 'Malho,' from the northeast of my relatives I took this audacity, this daring nature."¹ Among the luminaries of modern Brazilian art, Di Cavalcanti celebrated the local customs and culture of his country across more than five decades of painting, portraying workaday lives and traditions with an exuberantly lyrical, expressive touch. An organizer of São Paulo's Semana de Arte Moderna with Anita Malfatti and Oswald de Andrade, among others, he played a leading role in launching Brazilian modernism in the 1920s. In 1953, he was awarded the prize for best Brazilian painter (shared with Alfredo Volpi) at the II Bienal de São Paulo; he was honored with a major retrospective of his work the following year at the Museu de Arte Moderna in Rio de Janeiro.

Although his work traversed landscape and still life, Di Cavalcanti remains best known for his paintings of women, drawn from the favelas and the slums and monumentalized in numerous group portraits that span his career. "Di Cavalcanti's mulatto women symbolize another type of beauty and another concept of femininity," Ferreira Gullar has explained. "Instead of slender white bodies, brown bodies, thick lips, large breast, exuding sensuality. If, in the figures of women in high society, the feminine charm manifested itself in discretion and chastity, in that of the common woman beauty was expressed in the spontaneity and frank sexuality. The exaltation of mixed beauty contains the ransom of a human value disregarded by prejudice and discrimination." Di Cavalcanti conveyed his solidarity with the working classes through his painting, identifying with the prostitutes and the samba dancers and discerning in their lives the human drama of the nation. "There is in Di's paintings an ideological component," Gullar continues, "which expresses itself in the choice of those themes and a deep identification with the underprivileged, and even the outlaws, the 'marginalized' who oppose the values of the dominant class for what they are and what they represent."²

The present *Untitled* teems with Di Cavalcanti's women, whose multiple faces and bodies form a vivid pastiche against a dark blue sky and enveloping, verdant landscape. Conflating woman and nature, the painting projects an oneiric sensuality: feminine curves, from fingertips to breasts, rhyme with the plumage of a tropical bird and the brightly colored flowers that open in their midst. Suggestively masked and mirrored, the women recall encounters with the European avant-garde—Matisse, Braque, and above all Picasso—during earlier trips abroad, but no doubt they embody the Brazilian universe, here, their bodies telluric and surreal. As if summoned by the figure at the bottom of the painting, whose black, handless arms embrace the motley crew, the three-headed woman rises in dreamlike suspension, disembodied and yet magically real.

Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ Emiliano di Cavalcanti, quoted in José E. Mindlin, "Di Cavalcanti, Life and Work," in *Di Cavalcanti, 1897-1976: Pinturas, Desenhos, Jóias* (Rio de Janeiro: Edições Pinakothek, 2006), 165.

² Ferreira Gullar, "The Modernity in Di Cavalcanti," in *Di Cavalcanti, 1897-1976*, 163.





122

FERNANDO BOTERO (B. 1932)

Bedroom

signed and dated 'Botero, 10' (lower right)
oil on canvas laid on wood board
19 x 13½ in. (48.3 x 35.2 cm.)
Painted in 2010.

\$120,000-180,000

PROVENANCE:

Acquired directly from the artist.

EXHIBITED:

Chicago, KMV Fine Arts, *Fernando Botero, Selected Artworks of a Universal Artist*, 28 October-18 December 2010, p 42 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by the artist.



123

FERNANDO BOTERO (B. 1932)

Standing Woman

signed and dated 'Botero 02' (lower right)

watercolor and graphite on paper

16 x 12½ in. (40.6 x 30.8 cm.)

Executed in 2002.

\$30,000-40,000

PROVENANCE:

Private collection, Tokyo.

Acquired from the above.



AN IMPORTANT NEW YORK COLLECTION

124

FERNANDO BOTERO (B. 1932)

Woman in Front of a Window

signed and dated 'Botero 87' (lower right)

charcoal on paper

24 x 18 in. (61 x 46 cm.)

Executed in 1987.

\$30,000-40,000

PROVENANCE:

Magidson Gallery, New York.

Acquired from the above by the present owner.

LITERATURE:

E. J. Sullivan, *Botero Drawings and Watercolors*, New York, Rizzoli, 1993, p. 16 (illustrated).



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

125

FERNANDO BOTERO (B. 1932)

Man Smoking

signed and dated 'Botero 2002' (lower right)
pastel on paper laid on board
40 3/4 x 29 1/4 in. (103.4 x 74.3 cm.)
Executed in 2002.

\$150,000-200,000

PROVENANCE:

Giovanni Battista Bianco, Brescia, Italy.
Above acquired by the present owner in 2007.

This work is accompanied by a certificate of
authenticity signed by the artist.

PROPERTY FROM A PRIVATE COLLECTION

126

FERNANDO BOTERO (B. 1932)

Woman in Profile

signed and dated 'Botero 95' (lower right)

oil on canvas

15½ x 14½ in. (39.5 x 37 cm.)

Painted in 1995.

\$100,000-150,000

PROVENANCE:

Galleria Contini, Venice.

Acquired from the above by the present owner.

EXHIBITED:

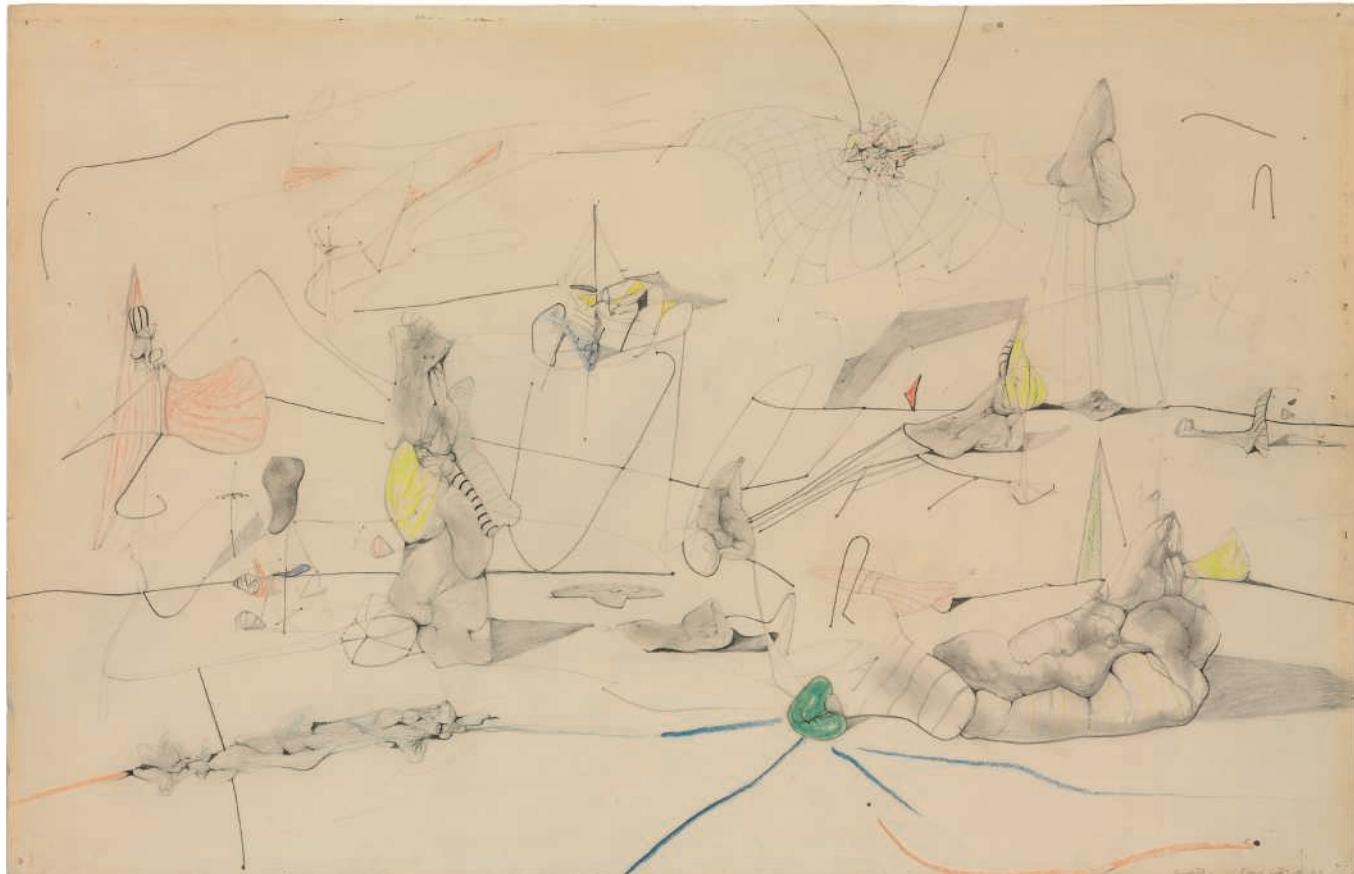
Lugano, Museo Cantonale, *Fernando Botero*, 31 July – 12 October 1997.

São Paulo, Museu de Arte de São Paulo Assis Chateaubriand, *Botero*,

17 March – 17 May 1998, p. 59 (illustrated in color). This exhibition also travelled to Rio de Janeiro, Museu Nacional de Bellas Artes de Rio de Janeiro, 10 July – 13 September 1998; Montevideo, Uruguay, Museo Nacional de Artes Visuales de Montevideo, 24 September–30 November 1998, and Monterrey, Mexico, MARCO, Museo de Arte Contemporáneo de Monterrey, 22 January – 14 April 1999.

This work is accompanied by a certificate of authenticity signed by the artist and dated 1999.





127

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

127

MATTA (1911-2002)

Landscape

signed and dated 'Matta, Paris Sept 39' (lower right)
graphite and crayon on paper
12 $\frac{1}{4}$ x 19 $\frac{1}{2}$ in. (32.4 x 49.9 cm.)
Executed in 1939.

\$50,000-70,000

EXHIBITED:

Chicago, The Arts Club of Chicago, *Matta: Works from the Chicago Collections*, 11 January-6 March 1993, no. 2 (illustrated in color).
Milwaukee, The Patrick and Beatrice Haggerty Museum of Art, Marquette University, *Matta: Surrealism and Beyond*, 19 September-30 November 1997, p. 34, no. 44 (illustrated in color).

128

MATTA (1911-2002)

Scintele ou Tencele

signed 'Matta' (lower left) and inscribed by Germana Matta 'Scintele ou Tencele' (on the reverse)
oil on canvas
36 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (93 x 74 cm.)
Painted in 1971.

\$80,000-120,000

PROVENANCE:

Anne Alpert collection.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari.



129

MATTA (1911-2002)

Untitled

signed 'Matta' (lower right)

oil on canvas

33½ x 43 in. (85.1 x 109.2 cm.)

Painted circa 1958-59.

\$90,000-120,000

PROVENANCE:

Galerie Brazza, Paris.

Private collection, France.

Anon. sale, Sotheby's, New York, 24 May 2012, lot 174 (illustrated in color).

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 19 July 2012.







PROPERTY OF A GENTLEMAN

130

MATTA (1911-2002)

I Call the Vitreur (Mattarialism)

a) *Untitled*

inscribed 'Assense' (lower center) also
inscribed 'I call the interior to dis-conbuse
matter' (lower right).
wax, color pencil and graphite on paper
9 1/4 x 12 1/4 in. (23.4 x 31.1 cm.)

b) *Untitled*

inscribed 'to mom as wom' (lower center) also
inscribed 'Mattarialism' (lower right); also
signed 'Matta' and dedicated with note Roland
(Penrose) (on the reverse).
wax, color pencil and graphite on paper
9 1/4 x 12 1/4 in. (23.4 x 31.1 cm.)

c) *Untitled*

inscribed 'the two girls are bisitting the boil'
(bisitting the boil) (lower center)
wax, color pencil and graphite on paper
9 1/4 x 12 1/4 in. (23.4 x 31.1 cm.)

Executed circa 1951-52.

\$60,000-80,000

PROVENANCE:

Collection of Roland Penrose, London.
Anon. sale, Sotheby's London, 23 June 2005, lot 266 (illustrated in color).
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by
Germana Matta Ferrari, dated 28 May 2005.



131

MATTA (1911-2002)

Untitled

oil on canvas

31½ x 39½ in. (80 x 100.3 cm.)

Painted in 1961.

\$45,000-60,000

PROVENANCE:

Acquired directly from the artist.

Anon. sale, Sotheby's, London, 30 June 1976, lot 66 (illustrated).

Acquired from the above.

Anon. sale, Christie's, New York, 5 May 1981, lot 105 (illustrated in color).

M. Gutiérrez Fine Art, Miami.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 09.04.1991 and is registered in the archives under the number 61/6.



132

CONRAD WISE CHAPMAN (1842-1913)

Valley of Mexico

faintly signed and dated 'C.W. Chapman 1860' (lower right)

oil on board

7 x 9 1/4 in. (18.1 x 24 cm.)

Painted in 1860.

\$35,000-45,000

PROVENANCE:

Anon. sale, Sotheby's New York, 24 May 2006, lot 35 (illustrated in color).
Acquired from the above by the present owner.



133

CONRAD WISE CHAPMAN (1842-1913)

Valley of Mexico

faintly signed and dated 'C. W. Chapman 1866' (lower left)

oil on board

7 x 9 1/4 in. (18 x 24 cm.)

Painted in 1866.

\$35,000-45,000

PROVENANCE:

Anon. sale, Sotheby's New York, 24 May 2006, lot 34 (illustrated in color).
Acquired from the above by the present owner.



134

AGUSTÍN FERNÁNDEZ (1928-2006)

Pareja

signed 'AFERNANDEZ' (lower right)

oil on canvas

44 x 34 1/2 in. (112 x 88.5 cm.)

Painted *circa* 1951

\$12,000-18,000

PROVENANCE:

Private collection, Panama.

Anon. sale, Christie's New York, 19 May 1994, lot 108 (illustrated in color).

Acquired from the above by the present owner.



135

PETER VON ARTENS (1937-2003)

Construcción

signed, dated, and titled 'PETER VON ARTENS, CARACAS,
MCMXCIII, CONSTRUCCIÓN' (on the reverse)
oil on canvas
76¾ x 51½ in. (195 x 130 cm.)
Painted in Caracas in 1993.

\$20,000-25,000

PROVENANCE:

Galería El Museo, Bogotá; Christie's, New York, 19 May 1994,
lot 251 (illustrated in color).
Acquired from the above sale by the present owner.

EXHIBITED:

Bogotá, Galería El Museo, *Selecciones para una colección*,
December 1993- March 1994.

LITERATURE:

I. O. Ray, editor, *Peter Von Artens, Paintings, Portraits*, Coral Gables,
Florida, Palette Publications Inc., 1996, p. 37 (illustrated in color).

136

FERNANDO BOTERO (B. 1932)

Bodegón en azules

signed 'BOTERO' (lower left)

oil on canvas

27¾ x 31¾ in. (70.5 x 80.6 cm.)

Painted in 1958.

\$70,000-90,000

PROVENANCE:

Private collection, Bogotá (acquired directly from the artist);
Christie's, New York, 20 November 1991, lot 72 (illustrated in color).
Acquired from the above sale by the present owner.





137

GUSTAVO MONTOYA (1905-2003)

a) Niños con juguetes

signed 'Gustavo Montoya' (lower right)
oil on canvas
23 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (60 x 50 cm.)

b) Niña con arpa

signed 'Gustavo Montoya' (lower right)
oil on canvas
23 x 18 in. (58 x 46 cm.)

Two in one lot.

\$25,000-30,000

PROVENANCE:

C. G. Reines Gallery, Minneapolis.
B. Lewin Galleries, Palm Springs.
Anon. sale, Sotheby's New York, 14 June 2007, lots 517 and 519
(illustrated in color, lot 517 illustrated on the cover).
Acquired from the above by the present owner.



138

GUSTAVO MONTOYA (1905-2003)

a) *Niña en amarillo*

signed 'Gustavo Montoya' (lower right)

oil on canvas

21 $\frac{1}{4}$ x 17 $\frac{3}{4}$ in. (55 x 43.1 cm.)

Painted in 1963.

b) *Niña en verde con guitarra*

signed 'Gustavo Montoya' (lower right)

oil on canvas

21 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in. (55 x 43.1 cm.)

Painted in 1959.

Two in one lot.

\$25,000-30,000

PROVENANCE:

Galería de Arte Moderno Misrachi, Mexico City.

Dr. I.S. De Moyal-Ramat collection.

The J. Rylkes collection, New York.

Estate of Dr. Moral.

Private collection.

Anon. sale, Christie's New York, 24 May 2006, lot 117a and 117b (illustrated in color).

Acquired from the above by the present owner.



139

**FELIPE CASTAÑEDA
(B. 1933)**

Mujer reclinada con alcatraces

signed and dated 'F. Castañeda 2001' (on the base)

white marble

13 x 22 x 6 1/4 in. (33.02 x 56 x 16 cm.)

Unique.

\$18,000-22,000

PROVENANCE:

Interart, S.A., Cuernavaca.

Acquired from the above by the present owner on 22 August 2006.





140

**JAIME SALDIVAR
(1926-1974)**

Charreada

signed and dated 'Saldivar 71' (lower right)
oil on canvas
43½ x 62½ in. (110.5 x 158.4 cm.)
Painted in 1971.

\$15,000-20,000

PROVENANCE:

Galeria Central de Arte Moderno, Misrachi, Mexico City.
Acquired from the above by the present owner.



141

FRANCISCO ZÚÑIGA (1912-1998)

Juchitecas en conversación

signed, dated and numbered 'Zúñiga, 1995, VI/VI'
(on the base)

bronze with golden brown patina

16 3/4 x 19 x 15 1/8 in. (43 x 48 x 40 cm.)

Executed in 1985.

Edition six of six.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.

Anon. sale, Christie's New York, 18 May 1994, lot 106
(illustrated in color).

Acquired from the above.

Anon. sale, Sotheby's New York, 26 May 2004, lot 100
(illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

Francisco Zúñiga: *Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrio & Fundación Zúñiga Laborde, 1999, p. 957, no. 969 (another cast illustrated and image is flipped).





142

**JESÚS GUERRERO GALVÁN
(1910-1973)**

Meditation

signed and dated 'Guerrero Galván 1946'
(lower right)

oil on canvas

26 x 30½ in. (66 x 77.5 cm.)

Painted in 1946.

\$18,000-22,000

PROVENANCE:

Private collection, Canada.

Anon. sale, Christie's, New York, 24 May 2006,
lot 132 (illustrated in color).

Private collection, San Juan.

Anon. sale, Christie's, New York, 31 May 2007,
lot 240 (illustrated in color).

Acquired from the above by the present owner.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

143

**JESÚS GUERRERO GALVÁN
(1910-1973)**

Boy with Rooster

signed and dated 'Guerrero Galván 1956'
(lower left)

oil on canvas

19½ x 23¾ in. (49.5 x 60.3 cm.)

Painted in 1956.

\$10,000-15,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City.

Anon sale, Sotheby's, New York, 18 November
1987, lot 119 (illustrated).

Acquired from the above by the present owner.

144

**JESÚS GUERRERO GALVÁN
(1910-1973)**

Niño huichol

signed and dated 'GUERRERO GALVAN, 1948'
(lower left)

gouache on paper

26 ¾ x 19 ½ in. (68 x 49.9 cm.)

Executed in 1948.

\$10,000-15,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City.

Mark Lee Kirk collection, Los Angeles

(acquired from the above on 11 February 1948).

William Dice collection (by descent from the above).

Acquired from the above by the present owner.



145

**JESÚS GUERRERO GALVÁN
(1910-1973)**

Untitled (Woman with Birds)

signed and dated 'Guerrero Galván, 1962' (lower left)
oil on canvas

29 ½ x 25 ¼ in. (74.9 x 64.1 cm.)

Painted in 1962.

\$15,000-20,000

PROVENANCE:

Galería Art Forum, Mexico.

Acquired from the above by Sam Wishnack.

Thence by descent to the present owner.





PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND.

146

JOSÉ CLEMENTE OROZCO (1883-1949)

Nude with Mirror

signed 'J. C. Orozco' (lower left)
charcoal on green Ingres paper
24½ x 18¾ in. (62 x 48 cm.)
Executed circa 1941.

\$8,000-10,000

PROVENANCE:

Acquired directly from the artist.
The Museum of Modern Art collection, New York.
Salander-O'Reilly Gallery, New York.
Modesto Lanzone collection, San Francisco.
Acquired from the above.
By descent from the above to the present owner.

EXHIBITED:

New York, The Museum of Modern Art, *The Latin American Collection of the Museum of Modern Art*, 13 September 1943 - 14 February 1944, p. 79, no. 194 (illustrated).

New York, The Museum of Modern Art, *Modern Drawings*, June 1944 - June 1945. This exhibition later travelled to Utica, Munson Williams Proctor Arts Institute, 4 - 30 November 1945; Northampton, Smith College Museum of Art, 4 - 20 March 1946.

New York, Council for Inter-American Cooperation, *Latin American Drawings*, June 1946 - March 1947. The exhibition travelled to Bloomfield, MI, Cranbrook Academy of Art Museum, 23 June - 30 July 1946; St. Louis, William Rockhill Nelson Gallery of Art, 18 August - 15 September 1946; San Francisco, San Francisco Museum of Art, 24 September - 20 October 1946; Omaha, Joslyn Memorial, 5 November - 1 December 1946; Cleveland, Cleveland Museum of Art, 15 December 1946 - 15 January 1947; and Hartford, Wadsworth Atheneum, 5 February - 2 March 1947. Boston, Institute of Contemporary Art, Cambridge, The Fogg Art Museum, *J. C. Orozco: Memorial*

Exhibition, 13 August 1953, 1953, no. 148. This exhibition also travelled to Toronto, The Art Gallery of Toronto; Wilmington, The Delaware Art Center; Detroit, The Detroit Institute of Arts; Los Angeles, Department of Municipal Art; San Francisco, The San Francisco Museum of Art; Minneapolis, The Minneapolis Institute of Arts; Cleveland, The Cleveland Museum of Art.

New York, Museum of Modern Art, *Faces and Figures: Drawings from the Collection of the Museum of Modern Art*, 21 April - 20 June 1954.

LITERATURE:

J. C. Gómez Sicre, "Dibujos Latinoamericanos: Latin America Sends Its Good Drawings North," *ARTnews*, Vol. XLV, No. 8, October 1946, pp. 40-72, p. 44 (illustrated).

This work was part of the collection of the Museum of Modern Art, New York (no. 756.42) where it was acquired by Alfred Barr Jr., in 1942 directly from the artist and gifted to the museum by Board Member Mr. Samuel L. Lewisohn. It was de-accessioned 18 December 1980 and sold to Salander-O'Reilly Gallery, New York.



PROPERTY OF A CALIFORNIA ESTATE

147

ALFREDO RAMOS MARTÍNEZ (1871-1946)

Peón

signed 'Ramos Martínez' (upper right)
 colored pencil and charcoal on sheet of *The New York Times* newspaper
 22½ x 16¾ in. (57 x 43 cm.)
 Executed circa 1938.

\$20,000-30,000

PROVENANCE:

Clare Yares collection, Scottsdale, Arizona.
 C. G. Rein Galleries, Scottsdale, Arizona.
 Acquired from the above by the present owner (3 March 1984).

Louis Stern has confirmed the authenticity of this work. It will be included in the *catalogue raisonné* of works on paper, to be published by the Alfredo Ramos Martinez Research Project.



PROPERTY OF A CALIFORNIA ESTATE

148

DIEGO RIVERA (1886-1957)

Niña sentada en banqueta

signed 'Diego Rivera' (upper left)
ink on handmade paper
16 x 11 in. (41 x 28 cm.)
Executed in 1952.

\$10,000-15,000

PROVENANCE:

Anon. sale, Sotheby's New York, 19 November 1983, lot 174 (illustrated).

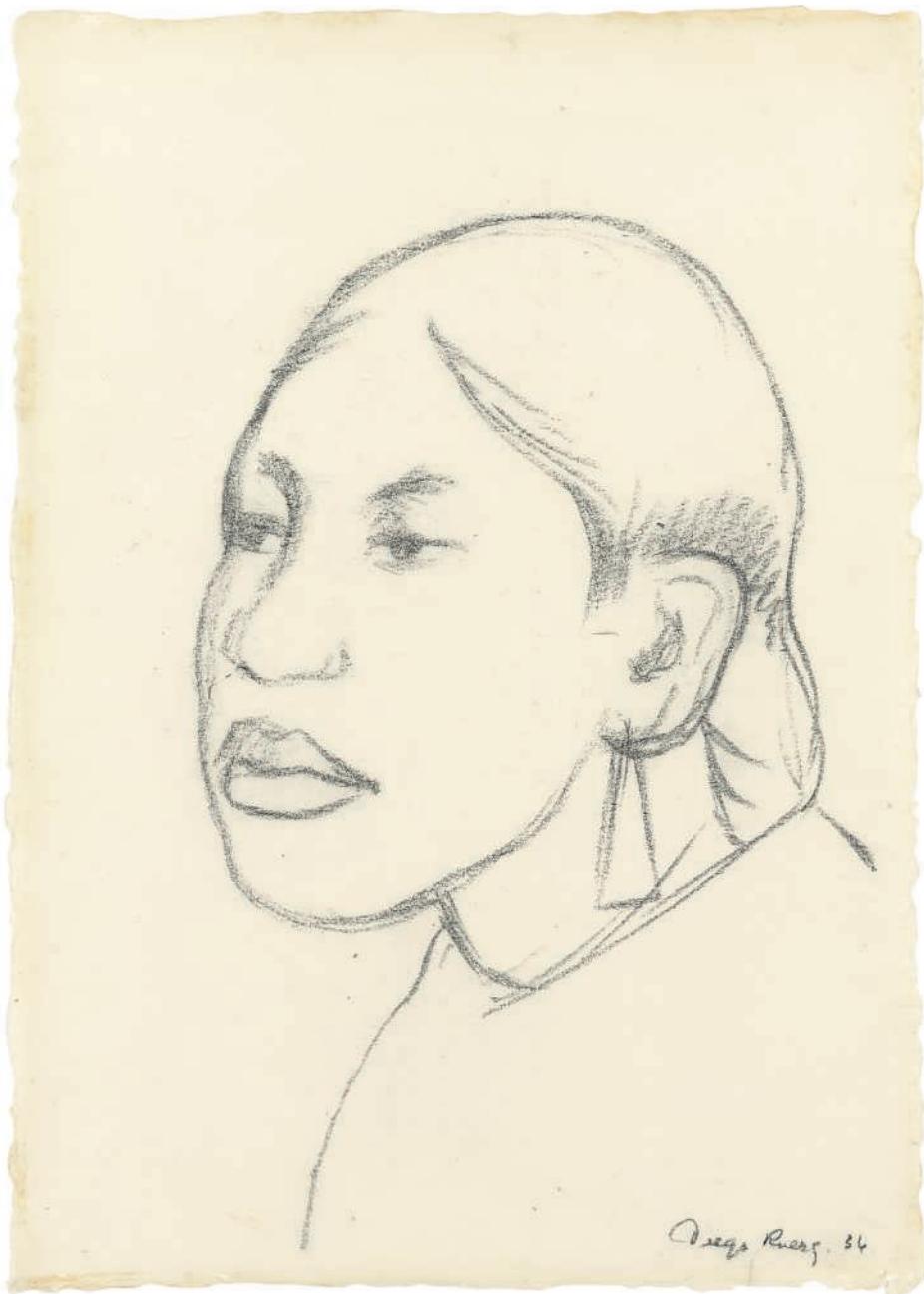
Gerald P. Peters, Santa Fe.

Acquired from the above by the present owner (27 August 1988).

LITERATURE:

Diego Rivera: Catálogo razonado de la obra de caballete, Instituto Nacional de Bellas Artes, Mexico City, 1989, p. 264, no. 2031 (illustrated).

We are grateful to Professor Luis-Martín Lozano for his assistance cataloguing this work.



149

DIEGO RIVERA (1886-1957)

Campesina

signed and dated 'Diego Rivera 36' (lower right)

charcoal on rice paper

15 1/2 x 10 3/4 in. (39.4 x 27.3 cm.)

Executed in 1936.

\$10,000-15,000

PROVENANCE:

Álvar Carrillo Gil collection, Mexico City.

Gift from the above.

Anon. sale, Sotheby's, New York, 19 November 1991, lot 107 (illustrated).

Fine Arts of Ancient Lands, Inc., New York.

Janine Moulton, Columbus, Ohio.

Acquired from the above by the present owner.

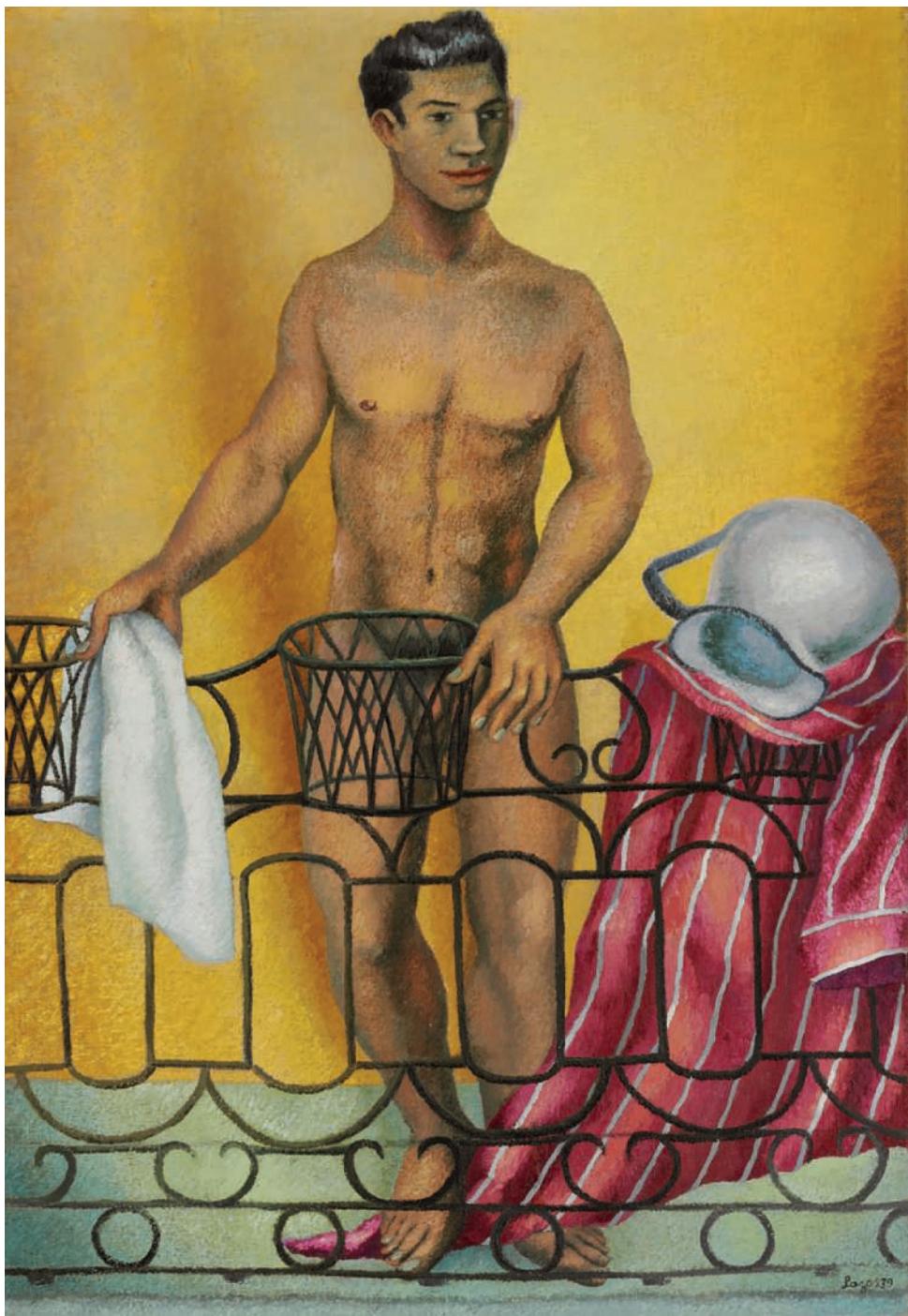
EXHIBITED:

Roslyn Harbor, Nassau County Museum of Art, *Intimates and Confidants in Art: Husbands, Wives, Lovers and Friends*, 28 February-23 May 1993.

LITERATURE:

Exhibition catalogue, *Intimates and Confidants in Art: Husbands, Wives, Lovers and Friends*, Roslyn Harbor, Nassau County Museum of Art, 1993, p. 60 (illustrated).

We are grateful to Professor Luis-Martín Lozano for his assistance cataloguing this work.



150

AGUSTÍN LAZO (1898-1971)

Untitled

signed and dated 'Lazo, 939' (lower right)

oil on canvas

35½ x 24¾ in. (90.2 x 62.9 cm.)

Painted in 1939.

\$20,000-30,000

PROVENANCE:

Galería Ramis Barquet, Monterrey.

Private collection, Monterrey.

Galería Ramis Barquet, New York.

Acquired from the above.

By descent from the above to the present owner.



151

ROBERTO MONTENEGRO (1885-1968)

Portrait of Frida Kahlo

signed and dated 'R. Montenegro, 1938 Mexico'

oil on wood panel

15 x 12 in. (38.10 x 30.48 cm.)

Painted in 1938.

\$20,000-25,000

PROVENANCE:

Jesse and Evelyn Horwitz collection.
By descent from the above.

LITERATURE:

J. Fernández, *Roberto Montenegro, colección de arte tomo 10*. México, Universidad Nacional Autónoma de México, dirección general de publicaciones, 1962. plate 40 (illustrated).



152

DIEGO RIVERA (1886-1957)

San Francisco Bay Landscape

signed, dated, and titled 'Diego Rivera, A Parker Hall, 31' (lower left)
watercolor and graphite on paper
8 x 10 1/2 in. (20.3 x 26.7 cm.)
Executed in 1931.

\$15,000-20,000

PROVENANCE:

Parker Hall and Maxine Albro collection, San Francisco (acquired directly from the artist in 1931).
Antigüedades Galerías la Granja, Mexico City.
Acquired from the above by the present owner.

We are grateful to Professor Luis-Martín Lozano for his assistance cataloguing this work.

The mural painter Parker Hall (1898-1982) and his wife, the painter Maxine Albro (1903-1966), met Diego Rivera and Frida Kahlo in San Francisco in 1931, as Hall recounts in a 1964 oral history interview conducted by Mary McChesney for the Archives of American Art. Hall recalls that Rivera gave him the present work as a gift since Hall had designed a pair of earrings for Frida. When Rivera and Kahlo arrived in San Francisco in 1930 they had a significant impact on California's artistic community—hence, the numerous friends and collaborators who worked as assistants on the San Francisco Art Institute murals and the Stock Exchange Building (now, The San Francisco City Club). Rivera made numerous trips around the San Francisco Bay area in order to capture the landscape he would include in his project to paint various murals at the San Francisco Art Institute, which at the end was reduced to one wall, in *The Making of a Fresco*. This watercolor was executed during one of those scenic drives along the Bay area which explains its date and the dedication to Parker Hall in 1931. And while small, it demonstrates the typical characteristics of Rivera's studies—a looseness achieved through fast confident brushstrokes that enabled him to capture even from a moving car, the cliffs around San Francisco, the very terrain of the mountain, and the various posts throughout the winding road around the Bay.

Professor Luis-Martín Lozano, Mexico City



153

PABLO O'HIGGINS (1904-1983)

Maguey

signed and dated 'P. OHIGGINS.44' (lower left)
inscribed 'PABLO O'HIGGINS, MAGUEY'
(on the back stretcher bar)
oil on canvas
23 5/8 x 25 7/8 in. (60 x 65.8 cm.)
Painted in 1944.

\$15,000-20,000

PROVENANCE:

Freda Radoff collection, Houston.
Private collection, Piedmont, California
(gift from the above, circa 1950).
Private collection, Napa, California
(by descent from the above).



154

LUIS LARA (Mexican, active 1930s)

Los canasteros

signed 'Luis Lara' (lower right) signed again, titled, and dated 'Luis Lara, Los canasteros, Mex 9-1-30' (on the reverse)

oil on canvas

59½ x 75 in. (150.2 x 190.5 cm.)

Painted in 1930.

\$12,000-18,000

PROVENANCE:

Lic. Miguel Alatriste de la Fuente.

Carlos Corral González.

Lance Aaron Family collection, San Antonio.

Americas Heritage LLC, San Antonio.

EXHIBITED:

Mexico City, Museo del Palacio de Bellas Artes, *Homenaje al movimiento de escuelas de pintura al aire libre*, October–November 1981, p. 106 (illustrated).
Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*, April 2007–January 2008.

San Antonio, Museo Alameda Smithsonian, *Revolution & Renaissance, Mexico & San Antonio, 1910–2010*, November 2010–August 2012.

LITERATURE:

J. Oles, *Art and Architecture in Mexico*, London, Thames and Hudson, 2013, p. 252, no. 167 (illustrated in color).

TWO MASTERWORKS BY JUAN SORIANO

Juan Soriano produced several self-portraits during his career in which he worked with his own striking features as he searched for an honest expression in his painting. Stylistically sharing a little something with mannerism, and another something with German Expressionism, Soriano elongated limbs and features, and pushed his figure toward each corner of the canvas, stretching and distorting his form. Poets enjoyed finding adjectives for Soriano. Octavio Barreda described the artist as, "Of brittle stature, better yet, short and skinny, big-nosed, with hair and complexion tinted an almost imperceptible old gold, restless, tremendously restive and nervous."² If Soriano resembled an animal, according to Barreda it would be not one, but many: fox, seahorse, Doberman Pinscher, a colt, armadillo, a mouse.³ Octavio Paz thought Soriano a bird. "A bird disguised as a human being...a lost, orphaned foal...a forever child, ageless, bitter, cynic, naïve, malicious, hard, helpless."⁴ In *Autorretrato* of 1947, Soriano relaxed his exaggeration of form and restrained any animal-like characteristics to paint his more naturalistic likeness. Through his frame-within-a-frame composition, and the positioning of one hand pointing to his heart, and the other pointing to his name, he invites the viewer to consider the artist's interior space. His luminous eyes project a sense of self-knowledge, inner glow, and spiritual motivation. Visually conveying that "inner gaze" that he valued. Even so, Soriano engaged in a dialogue with multiple art historical precedents. He not only evoked Albrecht Dürer's tactile hand gesture highlighted in *Self-Portrait at Age Twenty-Eight* of 1500, but also the *tromp l'oeil* notes held in Diego Rivera's hands in two of his 1941 self-portraits, a trope inspired in the similar treatment of text in Colonial portraiture. Soriano's *Naturaleza muerta con cabeza negra* (refer to lot 7) and *Autorretrato* of course participate in the art historical moment in which they were painted, his portrait and the still life offering strong examples of *Contracorriente* or Counter-current art.

In the 1930s and 40s, prior to Soriano's mid-twentieth century stylistic shift into lyrical and figurative abstraction and his emergence at the forefront of the *Ruptura* movement, or "break" with the Mexican School, he found formal and thematic sympathy with the easel paintings of his Counter-current contemporaries such as Julio Castellanos, Manuel Rodríguez Lozano, and María Izquierdo. Soriano abhorred, even "hated" the "false" dominant muralism of the Mexican School's *Los Tres Grandes* (José Clemente Orozco, David Alfaro Siqueiros, and Diego Rivera), whose large-scale works he found "oppressive, atrocious, dogmatic, base...exaggerated, demagogic, grotesque, trashy."⁵ He, like his circle of friends (Izquierdo, Frida Kahlo, Carlos Mérida, Rufino Tamayo, for example), largely avoided interpreting grand narratives of history choosing, not "*la ruta única* (the Only Way)" Siqueiros' declaration that art had to be monumental and public, but a path of personal, depoliticized art as they mined eclectic sources such as Colonial and provincial painting, devotional art, *artesanía* (indigenous craft), and pre-Columbian art, as well as the European avant-garde and more, for artistic direction and innovation.

The child prodigy Soriano, rather than artistically formed through academic training, was largely self-taught having studied briefly at the workshop of Francisco Rodríguez "Caracalla." More importantly, Soriano cultivated his aesthetic tastes during his first fifteen years spent in Guadalajara, Jalisco by visiting the house of eccentric Jesús (Chucho) Reyes Ferreira. There, Ferreira's collections of Colonial art, the provincial portraiture of the nineteenth century artist José María Estrada, nineteenth century *bodegones* (still life paintings), *arte popular* ("low" art) and the vast library contributed significantly to Soriano's education. The young Soriano worked "day and night and at all hours" for Ferreira, forging all kinds of art of a Colonial style.⁶ The artist recalls, "His house always seemed to me like that of a witch: a magic world of crystal balls, of little porcelain hands, and the feet of saints. He had beautiful books, collections of marble sculpture, stones, shoes, of everything imaginable."⁷ Soriano's fascination with the ancient, the mystical, and otherworldly in part grew out of his experience of Ferreira's baroque environment; also contributing to the former was Soriano's father's Spiritism practice as a medium who channeled ghosts for a price, which also lent the artist his penchant for the theatrical, cynical, and macabre.⁸

I believe that for an artist the only thing that matters is the intention and the depth with which they make their work. One has to continuously search within oneself, because nothing better can come to us from the outside. In one's own being and in one's own spirit is the formula for salvation for the artist. Only the inner gaze is what counts.

As exemplified by *Naturaleza muerta con cabeza negra*, Soriano participated in the Mexican *bodegón* tradition. Considered a minor genre by the Academy of San Carlos, the practice was developed by largely untrained provincial painters in the nineteenth century, with wonderful examples by Jalisco artists,⁹ and by highly skilled artists such as Agustín Arrieta of the Puebla Academy, which unlike the capital at that time, cultivated and built a local market for this genre. *Bodegones* displayed the typical foods and things of everyday life. During the Mexican Renaissance artists María Izquierdo and Rufino Tamayo sharing a studio together used the still life as a space for Modernist formal experimentation while also exploring a visual vocabulary of *mexicanidad* (Mexican identity) through the inclusion of personal objects, *artesanía* in the case of Izquierdo, and fruit such as the watermelon in the case of Tamayo. Izquierdo enjoyed dream imagery, the irrational, and the unexpected in her later still lifes of the 1940s where she juxtaposed the *huachinango* fish against desolate landscapes. Soriano, in turn achieved a greater psychological intensity and an edgy perversity in his still lifes that was uniquely "Soriano." Committed to the figure, even his choice of objects and flowers for his still lifes, as well as the relationships he set up between these objects and flowers, suggested the body and/or the absent body. Through his great attention to sensual form, light, and color, Soriano activated mundane objects, at the same time suggesting frailty and decay: coral, glass vases, a skull, light bulbs, and the recurring ceramic angel's head, would usually be laid with purpose upon or beside a piece of fabric, its folds accentuated. These Soriano juxtaposed with live, cut flowers suggesting an altar and thereby evoking the sacred as well as a liminal state, for Soriano did not exactly paint death; but rather, he captured that place in-between, a state of limbo, as in *Naturaleza muerta con cabeza negra*. Here, in the corner of a room, the walls painted in a range of exquisite blues and reds, stands what appears to be a solid rectangular base evoking a coffin, over which a white cloth has been placed. Suggested is that an infant's body lays under the cloth, or is the slight hill simply folded fabric? Offerings of fresh cut flowers—roses, fuchsia, snapdragons, daisies, appear to have been individually and carefully, if haphazardly put in their place on this altar by perhaps, several hands. The angel's head (cold, hard, and weighty), which is an object that recurs in several of Soriano's paintings, eerily suggests both absence and presence, evoking a physical, small body that was not stone, but of flesh and bones and no longer living, although its spirit and imprint are tangible still.

In *Naturaleza muerta* Soriano achieved a perfect balance of opposites: in this space warmth and cold, life and death, melancholy and optimism harmoniously reside—strong contrasts that both arrest the viewer and trigger their imagination. In the former painting, as well as in *Autorretrato* Soriano manifests his inner gaze, personal mark, and rich, varied artistic inheritance.

Teresa Eckmann, Associate Professor of Contemporary Latin American Art History, University of Texas at San Antonio

1 Juan Soriano quoted in Elena Poniatowska's *Juan Soriano: niño de mil años* (Barcelona: Plaza & Janés Editores, 1998), p. 118. My translation from the original Spanish: "Pienso que para un artista lo único que vale es la intención y la profundidad con que hace su trabajo. Hay que buscar continuamente dentro de uno mismo, porque nada mejor puede llegarlos de fuera. En el propio ser y en el propio espíritu está la fórmula de salvación para el artista. Sólo la mirada interior es la que cuenta."

2 Octavio G. Barreda, "Juan Soriano," *El hijo pródigo*, Vol. VIII, No. 25, Año III, April 15, 1945. Accessed April 11, 2016. My translation from the original Spanish: "De quebradiza estatura; más bien bajo y flaco, narión, con pelo y tez tenidos de un casi imperceptible oro viejo; inquieto, tremendamente inquieto y nervioso." <http://www.juansoriano.net/biografia/textos/octaviogbarreda.html>.
3 Ibid.

4 Octavio Paz, "Rostros de Juan Soriano," (August, 1941) reproduced in Elena Poniatowska, *Juan Soriano: niño de mil años* (Barcelona: Plaza & Janés Editores, 1998), p. 121. My translation from the original Spanish: "O pájaro disfrazado de humano...potro huérfano, extraviado...niño permanente, sin años, amargo, cínico, ingenuo, malicioso, endurecido, desamparado."

5 Poniatowska, *Juan Soriano*, p. 89.

6 Poniatowska, *Juan Soriano*, p. 58.

7 Carlos Monsivais, "Minima crónica: Juan Soriano en sus 70 años," (1990), accessed April 9, 2016. <http://www.juansoriano.net/biografia/textos/carlosmonsivais.html>. My translation from the original Spanish: "Su casa siempre me pareció la casa de un brujo: un mundo mágico de esferas de cristal, de manitas de marfil y de patitas de santo. Tenía libros muy hermosos, colecciones de tallas en marfil, de piedras, de zapatos, de todo lo imaginable."

8 Poniatowska, *Juan Soriano*, p. 107-108.

9 See *Jalisco: Genio y maestría* (Monterrey: Museo de Arte Contemporáneo de Monterrey, 2000).

PROPERTY FROM THE COLLECTION OF
FRANK AND JAYNE FERNÁNDEZ

155

**JUAN SORIANO
(1920-2006)**

Naturaleza muerta con cabeza negra

signed and dated 'J. Soriano, 47' (lower left)

oil on canvas

26 x 35 7/8 in. (66 x 91 cm.)

Painted in 1947.

\$60,000-80,000

PROVENANCE:

Acquired from the artist by Frank and Jayne Fernández.

By descent to the present owners.

We are grateful to Marek Keller for his assistance cataloguing this work.



PROPERTY FROM THE COLLECTION OF
FRANK AND JAYNE FERNÁNDEZ

156

**JUAN SORIANO
(1920-2006)**

Self Portrait

signed and dated 'J. Soriano, 47' (lower center)

oil and tempera on canvas

30 x 23 7/8 in. (76.20 x 60.6 cm.)

Painted in 1947.

\$100,000-150,000

PROVENANCE:

Acquired from the artist by Frank and Jayne Fernández.

By descent to the present owners.

We are grateful to Marek Keller for his assistance cataloguing this work.





157

ALFREDO ZALCE (1908-2003)

El Paricutín

signed and dated 'ALFREDO ZALCE 1949'

(lower right)

oil on canvas

27½ x 40¾ in. (69.9 x 103.5 cm.)

Painted in 1949.

\$50,000-70,000

PROVENANCE:

Lic. José A. del Rio, Mexico City.

José del Bosque A. / Galería Artdicré, Mexico City.

Lance and Erika Aaron collection, San Antonio.

EXHIBITED:

Morelia, Michoacán, Museo de Arte Contemporáneo, *Zalce Total*, July–September 1995, p. 37. no. 9 (illustrated in color). This exhibition also travelled to Guanajuato, Museo del Pueblo de Guanajuato, October–November 1995, and Mexico City, Museo del Palacio de Bellas Artes, December 1995–February 1996.

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Siglo XX: Grandes maestros mexicanos*, 2002 (illustrated in color).

Mexico City, Museo Nacional de Bellas Artes, *De artesanos y arlequines: Forjando una colección de arte mexicano*, July 2005–April 2006, p. 71 (illustrated).

Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*,

April 2007–January 2008.

Chicago, National Museum of Mexican Art, *Translating Revolution: U.S. Artists Interpret Mexican Muralists*, 12 February–1 August 2010.

San Antonio, Museo Alameda Smithsonian, *Revolution & Renaissance, Mexico & San Antonio, 1910–2010*, November 2010–August 2012.

LITERATURE:

Retrospectiva Alfredo Zalce, Mexico City, Telmex, 1990, p. 73 (illustrated in color).

Alfredo Zalce: Talento y devoción, Mexico City, Club de Banqueros de Mexico, A.C., 1996, p. 17 (illustrated in color).

Alfredo Zalce, Noventa años, Mexico City, Telemex, 1998, p. 57 (illustrated in color).

Alfredo Zalce, Michoacán, Gobierno del Estado de Michoacán, DGE Equilibrista, 2002, p. 71 (illustrated in color).

M. del Carmen Carreón Nieto, D. Trejo Barajas, *Catálogo histórico sobre fenómenos naturales asociados a catástrofes sociales en Michoacán, 1454-1985*, Morelia, Universidad Michoacana de San Nicolás de Hidalgo, 2014 (illustrated in color in inside front and back cover pages).



"We can sum up Zalce's passion in three lovely words: beauty, service, and freedom. He loves color, sensitive line, and invention. He breaks what is sterile and excrescent, renovates what is tired, agitates what is stagnant, attacks what is unjust, demands responsibility, and commitment to work."¹

Alfredo Zalce (1908-2003) was truly a child of the Mexican Revolution and a man unwaveringly sympathetic to social struggle. Born in Pátzcuaro, Michoacán at the tail end of the Porfirian dictatorship, Zalce's family fled the area to settle in Mexico City when he was a young boy, age six. The revolutionary violence was inescapable as Zalce relates, "I was a kid at the time of the Revolution but as an observer I saw many things. I lived in Tacubaya with my parents and the Zapatistas would come from Cuajimalpa at night to attack the *federalistas* and so, in the mornings when I would walk to school I had to make my way jumping over the dead."² Zalce's lifelong focus on social injustice in his art was further grounded in the six years (1935-41) that he spent dedicated to what he referred to as "social work" with the Ministry of Public Education's Cultural Missions.³ As a participant in this program established by José María Vasconcelos in 1923 and continued during the leftist presidency of Lázaro Cárdenas as part of the latter's significant investment in social reform and rural education, Zalce traveled through the states of Zacatecas, Hidalgo, Veracruz, Puebla, and Colima producing educational posters and prints, creating murals in fresco and encaustic, and working with rural teachers.⁴ During those six years, he not only witnessed and experienced the plight of indigenous communities first hand, but also was deeply affected by the murderous attacks on rural teachers in these areas by Cristero fanatics, a horrific theme that he brought to life in his mural *Reaction Against Rural Teachers* painted in the Escuela Normal de Puebla in 1938.⁵ Zalce treated his artwork, whether print, canvas, or mural as a space to denounce oppressive power in sympathy with the peasant, the laborer, and the Indian.

Zalce's parents, Ramón Zalce and María Torres Sandoval, were both professional commercial photographers; their son assisted them developing photographs in their shop, the Fotografía Lumière on weekends until he turned sixteen and enrolled in the National Fine Arts School, the Academy of San Carlos.⁶ From 1924 to 1929 he studied painting with Germán Gedovius and drawing with Leandro Izaguirre, members of the Academy's "old guard." His affinity for experimenting with different mediums was evident early on; he additionally studied sculpture with Guillermo Ruiz at the Escuela de Talla Directa, and lithography with Carlos Mérida and Emilio Amero at San Carlos in 1931. Zalce was the first in Mexico to use colored cement to create an exterior mural in 1930 on the walls of the Ayotla School in Tlaxcala in collaboration with Isabel Villaseñor. Like David Alfaro Siqueiros, who was known for his innovative use of materials, Zalce at times employed industrial paints such as Duco and pyroxylin in his murals.

Zalce is perhaps best known for his powerful graphics production. A member of Liga Escritores Artistas Revolucionarios (LEAR) from 1933-37 where he made his first woodcuts, Zalce further expanded his mastery of printmaking techniques such as linocut and etching taking an anti-Nazi and anti-Franco stance in his work with the

Taller de Gráfica Popular (TGP) from 1937-47. Raquel Tibol commented that the portfolio *Estampas de Yucatán*, comprised of eight lithographs that Zalce produced in 1945 after spending four months traveling through the Yucatan, Campeche, and Quintana Roo with his North American wife Frances DuCasse, "signaled a new level for Mexican graphics."⁷

Zalce's artistic strength lies especially in his biting satire, caricature, and relentless linework, characteristics that he passed on to his student, the master cartoonist Rogelio Naranjo (1937-2016), a Michoacano like Zalce, who studied painting with him while attending the Escuela Popular de Bellas Artes in Morelia from 1954-61.⁸ Zalce was also known to have produced political cartoons for the journal *El Fantoche* in the early 1930s that he signed with the pseudonym "ERA."⁹

In *El Paricutín*, Zalce concentrates his capacity for social criticism, tragedy, spectacle, and an interest in interpreting specific moments in history. The canvas, while a complete work in its own right, likely served as a study for his mural *El Éxodo de los habitantes de Calzontzin* painted in 1950 with Ignacio Aguirre and Pablo O'Higgins in a rural school in Calzontzin, Uruapán; this fresco presents on a monumental scale, the same imagery, and historic event treated in *El Paricutín*. On February 20, 1943, in a cornfield owned by a farmer, Dionicio Pulido, in Tancitaro, Michoacán, Mexico, a puff of smoke grew during its first year into a volcano 336 meters in height. Paricutín's lava and ash buried everything within 25 square kilometers, including the villages of San Salvador Paricutín and San Juan Parangaricutiro. The volcano remained active through 1952.

Many artists, including Robert Motherwell and Roberto Matta flocked to the erupting volcano to paint its splendor. In *El Paricutín* Zalce targets Diego Rivera, Raúl Anguiano, and a skeletal Dr. Atl, portrayed here offering their landscapes (of Paricutín) for sale to *gringos* and taco-eating, camera-snapping tourists, while the now homeless, barefoot, penitent native population, moves in procession away from the spectacular, yet devastating phenomena. The naked tree, its limbs truncated, poignantly speaks to the broken state of the *pueblo*.

Teresa Eckmann, Associate Professor of Contemporary Latin American Art History, University of Texas at San Antonio

1 Pablo Fernández Márquez, Supplement to *El Nacional* (December 23, 1962) reprinted in *Alfredo Zalce: Exposición Retrospectiva 1930-1980* (Mexico City: Museo de Arte Moderno, 1981), unpaginated.

2 Angelina Camargo, "Mi único mérito. Hacer lo que me gusta: no sirvo para otra cosa más que para pintar: Alfredo Zalce," *Excelsior* (12 August, 1984): C.1.

3 Ibid.

4 José Juan Soriano, "Cronología," in *Zalce Total* (Mexico City: INBA, 1995), p. 110. Also see Alberto Dallal, "Alfredo Zalce y su obra" in *Diálogos: Artes, Letras, Ciencias humanas* 17.2 (98) (March-April, 1981): 18.

5 When interviewed, Zalce consistently mentioned his experiences on the Cultural Missions as tremendously cathartic for him. For example, in Armando Ponce, "Reabre Zalce el Museo de Arte Contemporáneo de Morelia" *Proceso* (23 July 1984), page 34, he reminisces on his arrival in Zacatecas when twenty-two rural teachers were killed. He collaborated on this mural with Ángel Bracho and Rosendo Soto. This particular section, part of the larger mural *Las luchas sociales del estado de Puebla*, which was later whitewashed, is reproduced in *Alfredo Zalce: A Retrospective* (Chicago: Mexican Fine Arts Center, 1987), p. 2.

6 All biographical information was gleaned by the author from files ZA/7 v.1 and v.2 held in Fondos Especiales at the Biblioteca Centro Nacional de las Artes, Mexico City, Mexico, consulted March 13-14, 2017.

7 Raquel Tibol, *Gráficas y neográficas en México* (Mexico City: SEP, 1987), p. 181. My translation.

8 In 1984 the artist named Rogelio Naranjo and Eduardo Humberto del Río García (Rius), as cartoonists who address social issues in a way that Zalce admired. Ponce, "Reabre Zalce el Museo de Arte Contemporáneo de Morelia," 34. Fermín Hotou, "Se lo llevó la chingada," accessed April 1, 2017. <http://brecha.com.uy/se-lo-llevo-la-chingada/>.

9 Hotou, "Se lo llevó la chingada." See also Omar Arriaga Garcés, "Llaman a reconocer legado de Zalce en su XIV aniversario luctuoso," accessed April 7, 2017. <http://www.cambiodemicheoan.com.mx/nota-n16847>.

158

FEDERICO CANTÚ (1908-1989)

Autorretrato

signed 'Federico Cantú' (center right)

oil on canvas

24 $\frac{7}{8}$ x 15 in. (63.1 x 38.1 cm.)

Painted circa 1935.

\$15,000-20,000

PROVENANCE:

Private collection, Mexico City.
Americas Heritage LLC, San Antonio.

EXHIBITED:

Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*, April 2007-January 2008.

San Antonio, Museo Alameda Smithsonian, *Revolution & Renaissance, Mexico & San Antonio, 1910-2010*, November 2010-August 2012.





159

CARLOS MÉRIDA (1891-1984)

Monterrey

signed and dated 'CARLOS MERIDA, 1936' (lower center)

oil on canvas

9 1/2 x 16 in. (24.1 x 40.6 cm.)

Painted in 1936.

\$25,000-30,000

PROVENANCE:

Alberto Misrachi, Mexico City.

Herbert and Nannette Rothschild collection, 1937
(acquired from the above).

Judith Rothschild (by descent from the above).

The Judith Rothschild Foundation, New York.

EXHIBITED:

Washington, D.C., National Gallery of Art, *Encounters with Modern Art: Works from the Rothschild Family Collection*, 22 September 1996-26 January 1997, no. 53. This exhibition also travelled to Philadelphia, Philadelphia Museum of Art, 2 March-11 May 1997, San Francisco, San Francisco Museum of Modern Art, 4 October 1997-4 January 1998.

LITERATURE:

Exhibition catalogue, *Encounters with Modern Art: The Reminiscences of Nannette F. Rothschild-Works from the Rothschild Family Collection*, Philadelphia, Philadelphia Museum of Art, 1996, p. 178, no. 53
(illustrated in color).

ALFONSO MICHEL (1897-1957)

La fotógrafa

signed 'MICHEL' (lower right)
oil on canvas
23½ x 18½ in. (58.8 x 48 cm.)
Painted circa 1945.

\$40,000-60,000

PROVENANCE:

Galería Enrique Guerrero, Mexico City.
Lance Aaron Family collection, San Antonio.
Americas Heritage LLC, San Antonio.

EXHIBITED:

Mexico City, Museo Nacional de Bellas Artes, *De artesanos y arlequines: Forjando una colección de arte mexicano*, July 2005-April 2006, p. 68 (illustrated).
Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*, April 2007-January 2008.
San Antonio, Museo Alameda Smithsonian, *Revolution & Renaissance, Mexico & San Antonio, 1910-2010*, November 2010-August 2012.

Something of an enigma within Mexican modernism and yet highly representative of the late *Contracorriente* or Counter-current art of the 1940s, Alfonso Michel (1897-1957) was thought of as "an artist alone in his art-making practice," who "navigated [the post-Revolutionary 'Mexican Renaissance'] in complete solitude."¹ Even so, Michel's artwork resonated with his contemporaries of the 'alternative current,' María Izquierdo, Carlos Orozco Romero, and Rufino Tamayo in particular—those easel painters who, like Michel, synthesized aspects of the European avant-garde and were committed to formalist experimentation or *arte puro*, "pure art" devoid of social or political content and in contra to dominant Mexican Muralism. Still lifes and sculpturally-treated nudes painted in oil on canvas largely comprise Michel's *oeuvre*, which consists of no more than 150 known works that he produced, for the most part, between 1942-1957 when he was in his mid-forties until his early death at sixty-two.² Using a reduced color palette that favored white pigment, and rich terracottas, with sensually textured impasto surfaces, Michel revealed a personal vision through a symbolic, nostalgic, and aesthetic painting.

The air of mystery surrounding Michel has been fueled not only by the lack of scholarly knowledge of his early artistic output, but by his exotic appearance, and his poetic approach to art, where he avoided any direct narrative. Michel has been described as an eccentric personality, a "tropical beatnik,"³ a "hippie, rebellious and extravagant."⁴ Inés Amor, founder of Mexico City's first gallery, the Galería de Arte Mexicano (GAM) who represented Michel, recalled this "bohemian and anti-conventional"⁵ artist as adorned with "exquisite charms: strange gold earrings, tiger teeth, pre-Colombian jade, and even very good pearls."⁶ This "tall, robust, and bronze-skinned" dandy was often challenged for his unconventional dress and manner, which led, in the opinion of Colima artist Jorge Chávez Carrillo (1921-2011), to Michel's self-exile from his home state.⁷ Even so, while he traveled constantly from Mexico to the United States and Europe, visiting for extended periods the urban centers of San Francisco, New York, Berlin, Paris, and Mexico City, he returned time and again to that environment that inspired his paintings: his family's haciendas inherited from his grandfather, the Porfirian Era General Ángel Martínez; these coconut plantations near Tecomán known as San Bartolo, Los Animales, El Llano, and especially Michel's hacienda "Las Humedades" next to the Río Armería, drew him.⁸ In Colima he was home—hunting, fishing and basking in the sun on the beaches.

Nostalgia, melancholy, and memory of the regional infuse Michel's painting. Fishermen, shells, bronzed bodies, the sea and imagined mermaids point to this homeland on the Mexican Western coast. Artist Chávez Carrillo relates that while a student at the Esmeralda his teacher Agustín Lazo sent him to GAM to study Michel's paintings. "I was astonished. [In his paintings] I felt the color as I would see it in Colima. Michel was the interpreter..."⁹ Additionally, Michel's approach to form, like Tamayo's, was based on pre-Columbian Western Mexico ceramics. As with other *Contracorriente* artists including Tamayo, in Michel's style one recognizes lessons learned from the international vanguard. The latter's absorption of Braque, Cezanne, Picasso, Cubism, German Expressionism and Metaphysical painting is evident; following Tamayo's lead, but also recalling, for example, the synthetic approach of Cuban modernist Amelia Peláez, Michel found a balance between regional and universally symbolic references in his art as he created a personal language.

La fotógrafa is an unusual painting for Michel in that it breaks with the more familiar content of his work; vases, flowers, fruit, interiors opening onto a land or seascape, and nude frontal figures with mask-like features populate his canvases. *La fotógrafa* appears to present uncharacteristically specific subject matter, while at the same time, any narrative that one might construct from the painting's elements remains elusive. The statuesque, imposing central figure with her back to the viewer, her hair pulled loosely into a telltale chignon is assumed to be Michel's close friend, the Mexican photographer Lola Álvarez Bravo (1907-1993). She stands before a large-format box camera and tripod, as a winged figure appears to pull a dark slide out of the film holder. Interior and exterior space merge ambiguously; Michel may here depict the urban skyline as seen through the photographer's studio window. The high vanishing point and the dark figure at the far right, guide the viewer's eye toward the unexpected—a body falling through space. A single letter resting on an empty table awaits the photographer's attention.

A brooding inwardly focused portrait of Michel taken by Álvarez Bravo in the same year as *La fotógrafa* was painted, documents their time spent together. Michel saw Álvarez Bravo as "the best painter in Mexico" stating that her photographs were what came closest to the "vision that I have of painting" of a "perfectly balanced" composition that was like "etched crystal."¹⁰ The compositional complexity that Michel achieved in *La fotógrafa*—the web of diagonal, vertical, horizontal, and curved lines, as well as a play of repeated geometric shapes (triangles and rectangles) does in fact evoke that similarly dynamic play of rhythm and form that Álvarez Bravo captured in *Unos suben y otros bajan* (1940), for example. Such a comparison offers evidence of that sympathy that Michel felt for Álvarez Bravo's vision and speaks to his interest in having made her the monumental subject of *La fotógrafa*.

Teresa Eckmann, Associate Professor of Contemporary Latin American Art History, University of Texas at San Antonio

1 Jorge Alberto Manrique, "Alfonso Michel" in the exhibition catalogue *Alfonso Michel (1897-1957)* (Mexico City: La Sociedad Mexicana de Arte Moderno, 1991), p. 5 and p. 10. All translation from Spanish to English is mine.

2 Olivier Debroise in *Alfonso Michel: El desconocido* on p. 7 calculates Michel's total production at 150 or 160 works including drawing, sketches, and clay sculptures. Michel died of liver cirrhosis as a consequence of an early malaria episode.

3 Debroise, *Alfonso Michel*, p. 7.

4 Antonio Espinoza, "Alfonso Michel: entre el arte y el mar" in *Alfonso Michel (1897-1957)* (Mexico City: La Sociedad Mexicana de Arte Moderno, 1991), p. 13.

5 Ibid.

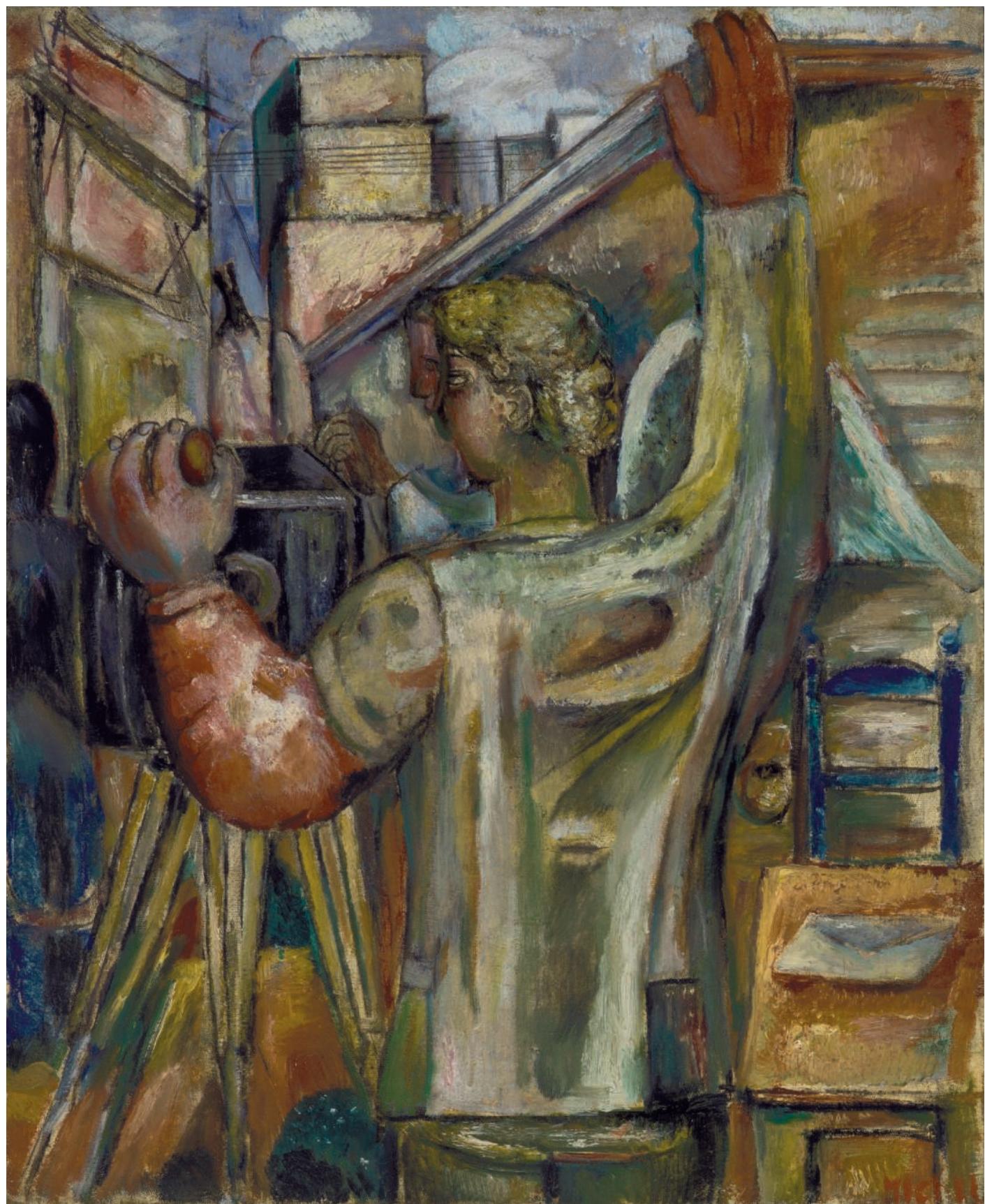
6 Inés Amor quoted in Jorge Alberto Manrique and Teresa del Conde, *Una mujer en el arte mexicano. Memorias de Inés Amor*, (Mexico City: Universidad Nacional Autónoma de México, 1987), p. 47.

7 Jorge Chávez Carrillo, in "Alfonso Michel: Recuerdos de Jorge Chávez Carrillo," accessed March 30, 2017. <https://www.youtube.com/watch?v=tDrxQbTHGA>

8 Ibid.

9 Ibid.

10 *Alfonso Michel* quoted in Ana Cecilia Treviño, "Cuadros a cambio de piedras," *Excélsior*, November 18, 1953 reprinted as "Lola Álvarez Bravo" in Debroise, *Alfonso Michel*, p.128.





PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

161

DAVID ALFARO SIQUEIROS (1896-1974)

Untitled

signed and dated 'SIQUEIROS, 12-68' (lower right)

gouache and oil on paper laid on panel

25½ x 19¾ in. (64.7 x 50.1 cm.)

Executed in December 1968.

\$10,000-15,000

PROVENANCE:

The Bernard and Edith Lewin Collection of Mexican Art.

Gift from the above.

We are grateful to Dr. Irene Herner Reiss for her assistance cataloguing this work.

Siqueiros executed many sketches over the course of his prolific career of which this is an excellent example. Many of these drawings consist of extremely playful, synthesized images that often start out with a splash or blotch of paint to which he adds the suggested figurative form—in this case a torso. In the present work the shape of the head is akin to that of a lion. Siqueiros referred to this way of painting as "controlled accidents," because the starting point is based on chance and the subject matter is added after this first moment, taking into account the unconscious original form.

—Dr. Irene Herner Reiss, Mexico City

162

FRANCISCO ZÚÑIGA (1912-1998)

Desnudo con paño

signed, dated, and numbered 'ZUÑIGA, 1986, I/VI' (on the base)

bronze with brown patina on wooden base

17¼ x 6¾ x 4¾ in. (43.8 x 17.1 x 12.1 cm.)

Executed in 1986.

Edition one of six.

\$12,000-18,000

PROVENANCE:

Cora Sue Nace Collins collection, Paris.

Acquired from the above by the present owner (2002).

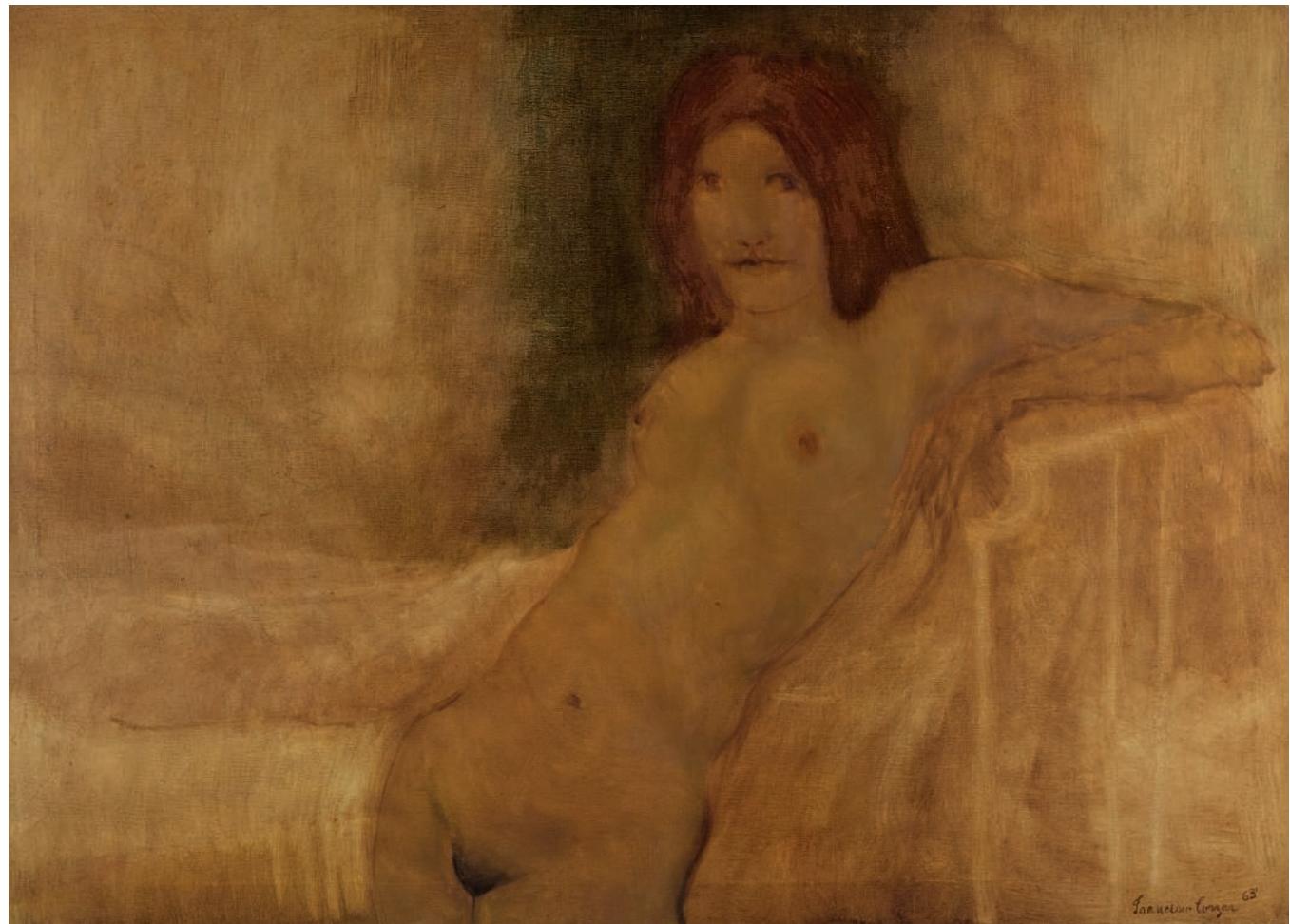
LITERATURE:

Francisco Zúñiga: *Catálogo Razonado Volúmen I, Escultura 1923-1993*, Albedrío & Fundación Zúñiga Laborde, Mexico City, 1999, p. 568, no. 993 (another cast illustrated).

This work is sold with a certificate of authenticity signed by Ariel Zúñiga and dated 17 October 2007.

We are grateful to Mr. Ariel Zúñiga for his assistance confirming the authenticity of this work.





163

FRANCISCO CORZAS (1936-1983)

Desnudo

signed and dated 'Francisco Corzas 63' (lower right) signed
and titled 'Francisco Corzas, Desnudo' (on the reverse)

oil on canvas
35 1/4 x 48 5/8 in. (89.5 x 123.5 cm.)
Painted in 1963.

\$40,000-60,000

PROVENANCE:

Galeria Central de Arte Moderno Misrachi, Mexico City.
Acquired from the above by the present owner in 1967.



164

RODOLFO MORALES (1925-2001)

Untitled

signed 'RODOLFO MORALES' (lower right)

oil on canvas

31 1/8 x 39 3/8 in. (79.6 x 99.9 cm.)

\$20,000-25,000

PROVENANCE:

Private collection, Mexico City.

Acquired from the above by the present owner in 1986.

165

RODOLFO NIETO (1936-1985)

Panthère

signed and dedicated 'con mi gratitud para el Sr. Caputo, Rodolfo Nieto' (on the reverse)
oil on canvas
28¾ x 23½ in. (73 x 60 cm.)
Painted circa 1965.

\$15,000-20,000

PROVENANCE:

Gildo Caputo, Paris.
Acquired from the above.
Anon. sale, Sotheby's New York, 29 May 2008, lot
152 (illustrated in color).
Acquired from the above by the present owner.



165

166

RODOLFO NIETO (1936-1985)

a) Untitled

signed 'Nieto' (lower center)
gouache on paper
19¾ x 25 in. (49.2 x 63 cm.)

b) Untitled

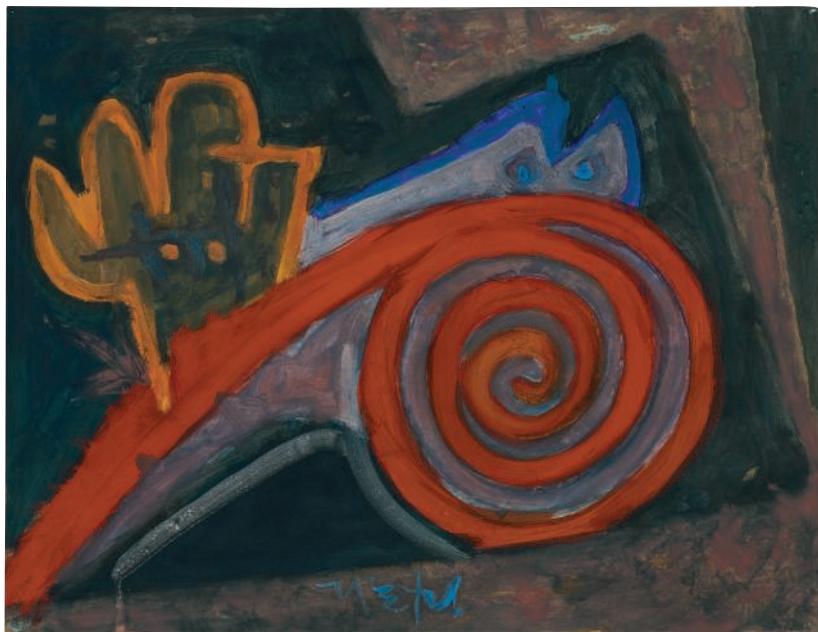
signed 'Nieto' (lower left)
gouache on paper
25½ x 19½ in. (65 x 50 cm.)
Executed circa 1963.

Two in one lot.

\$10,000-15,000

PROVENANCE:

Galerie de France, Paris.
Acquired from the above by the present owner.



166



167

FELIPE CASTAÑEDA (B. 1933)

Sueño

signed and dated 'F. CASTAÑEDA 1990'

(near the base)

black marble

12 x 11½ x 9½ in. (30.5 x 29.2 x 24.1 cm.)

Executed in 1990.

\$15,000-20,000

PROVENANCE:

The collection of Robert and Madeline Dickerman,
sale, Sotheby's, New York, 25 May 2005, lot 114

(illustrated in color).
Acquired from the above by the present owner.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

168

FELIPE CASTAÑEDA (B. 1933)

Mujer sentada

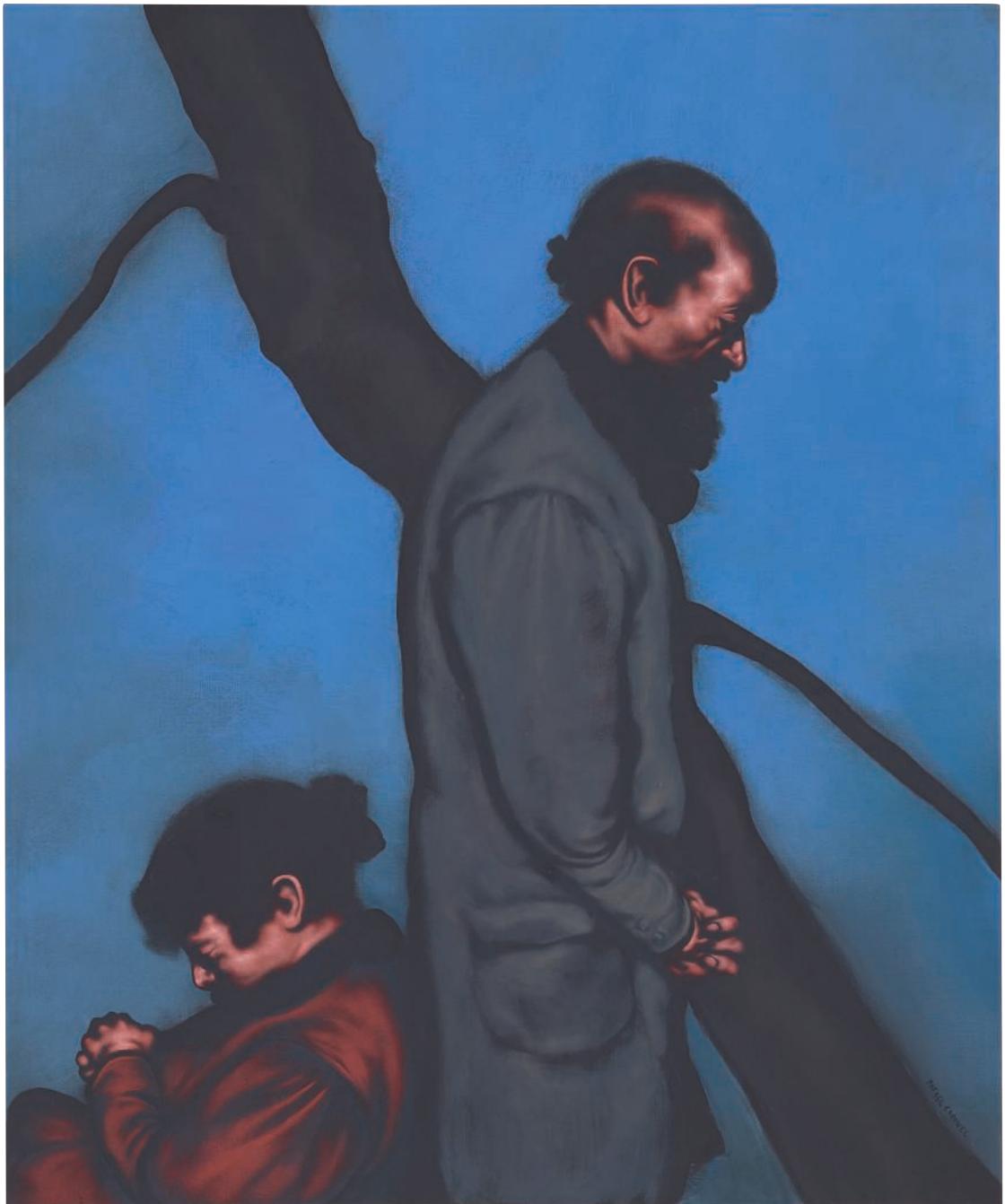
signed and dated 'F. Castañeda 1981' (lower center)
onyx

15½ x 11½ x 11½ in. (39.4 x 29.2 cm.)

Executed in 1981

Unique

\$10,000-15,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART SOLD TO
BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

169

RAFAEL CORONEL (B. 1932)

Árbol viejo

signed 'RAFAEL CORONEL' (lower right) and titled and initialed
by an unknown hand 'ARBOL VIEJO R.C.A.' (on the reverse)
oil on canvas
59 x 49 in. (149.9 x 124.5 cm.)

\$30,000-40,000

PROVENANCE:

The Bernard and Edith Lewin Collection of Mexican Art.
Gift from the above.



170

RAFAEL CORONEL (B. 1932)

Retrato familiar

signed and dated 'RAFAEL CORONEL, 67' (lower left)

titled 'RETRATO FAMILIAR' (on the reverse)

oil on canvas

59 x 39 in. (149.9 x 99.1 cm.)

Painted in 1967.

\$40,000-60,000

PROVENANCE:

Private collection, Switzerland.

By descent from the above to the present owner.



171

FRANCISCO TOLEDO (B. 1940)

Murciélagos mirones

signed, dated, and inscribed 'Toledo, 2002, Sta. Monica, Para Bill y Anna'

(on the reverse)

incised oil and encaustic on gessoed wood

11 x 13 1/2 in. (27.9 x 35.1 cm.)

Painted in 2002.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist.

172

RUFINO TAMAYO (1899-1991)

Paisaje

signed 'Tamayo O-60' (lower right)

oil on canvas

13 x 21½ in. (33.02 x 54.61 cm.)

Painted in 1960.

\$100,000-150,000

PROVENANCE:

Galería de Arte Misrachi, Mexico.

Roger Blanchard, Paris.

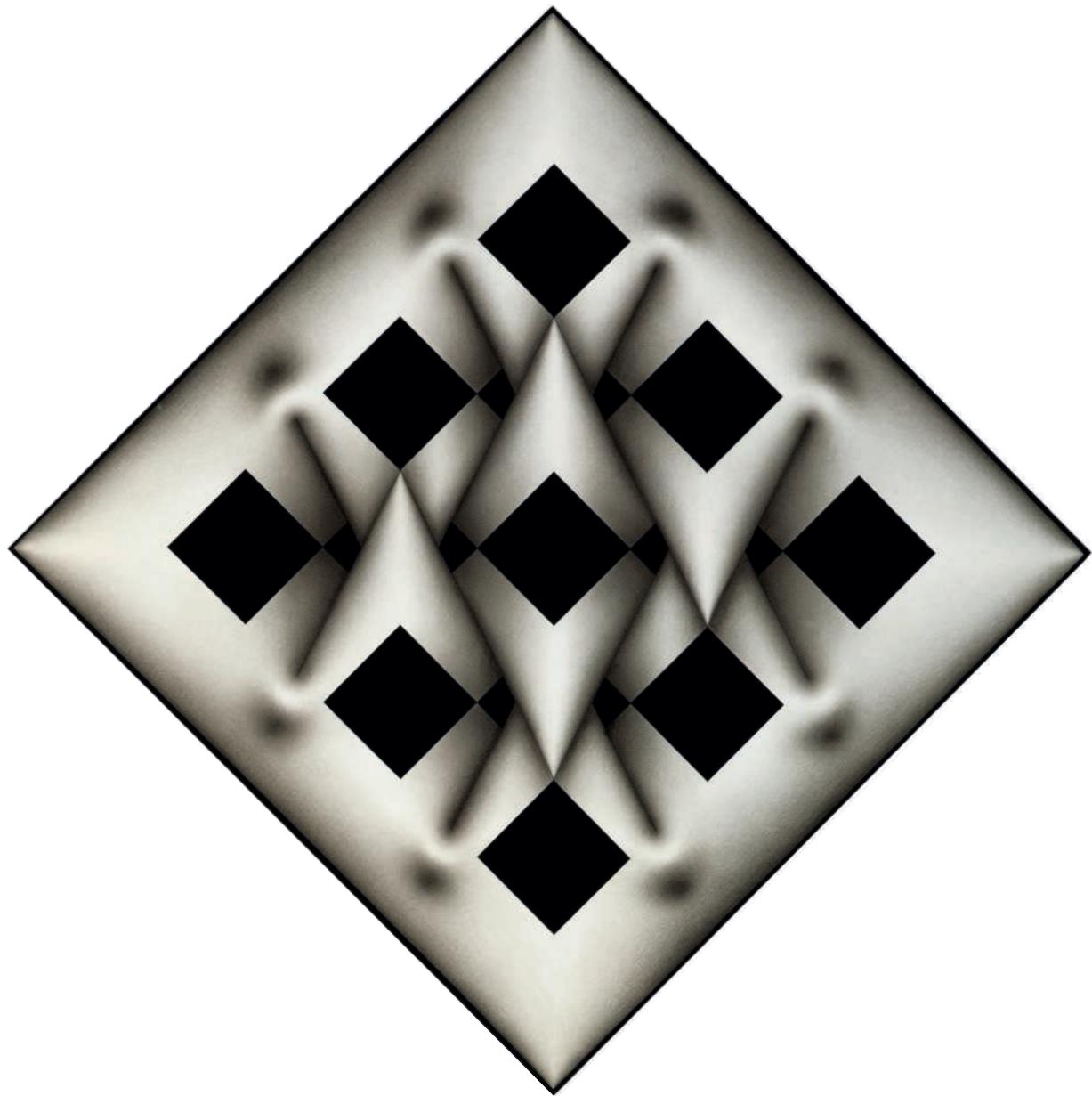
Acquired from the above by the present owner.

We are grateful to art historian Juan Carlos Pereda
for his assistance cataloguing this work.





Tamayo
0-60



173

OMAR RAYO (1928-2010)

Narabruz XXII

signed, dated, and titled 'OMAR RAYO, NEW YORK 1982, NARABRUZ XXII'
(on the reverse)

acrylic on canvas

40 x 40 in. (101.60 x 101.60 cm.) square

56 x 56 in. (142.2 x 142.2 cm.) dimensions when installed

Painted in New York in 1982.

\$30,000-40,000

PROVENANCE:

Private collection, Japan (gift from the artist in 1998).
By descent to the present owner.

This work is accompanied by a certificate of authenticity from the Museo Rayo signed by Agueda Pizarro Rayo.

174

**ROGELIO POLESELLO
(1939-2014)**

Untitled

signed 'Polesello' (center of right side edge)

acrylic

78½ x 39½ x 1⅜ in. (199.3 x 99.3 x 4.7 cm.)

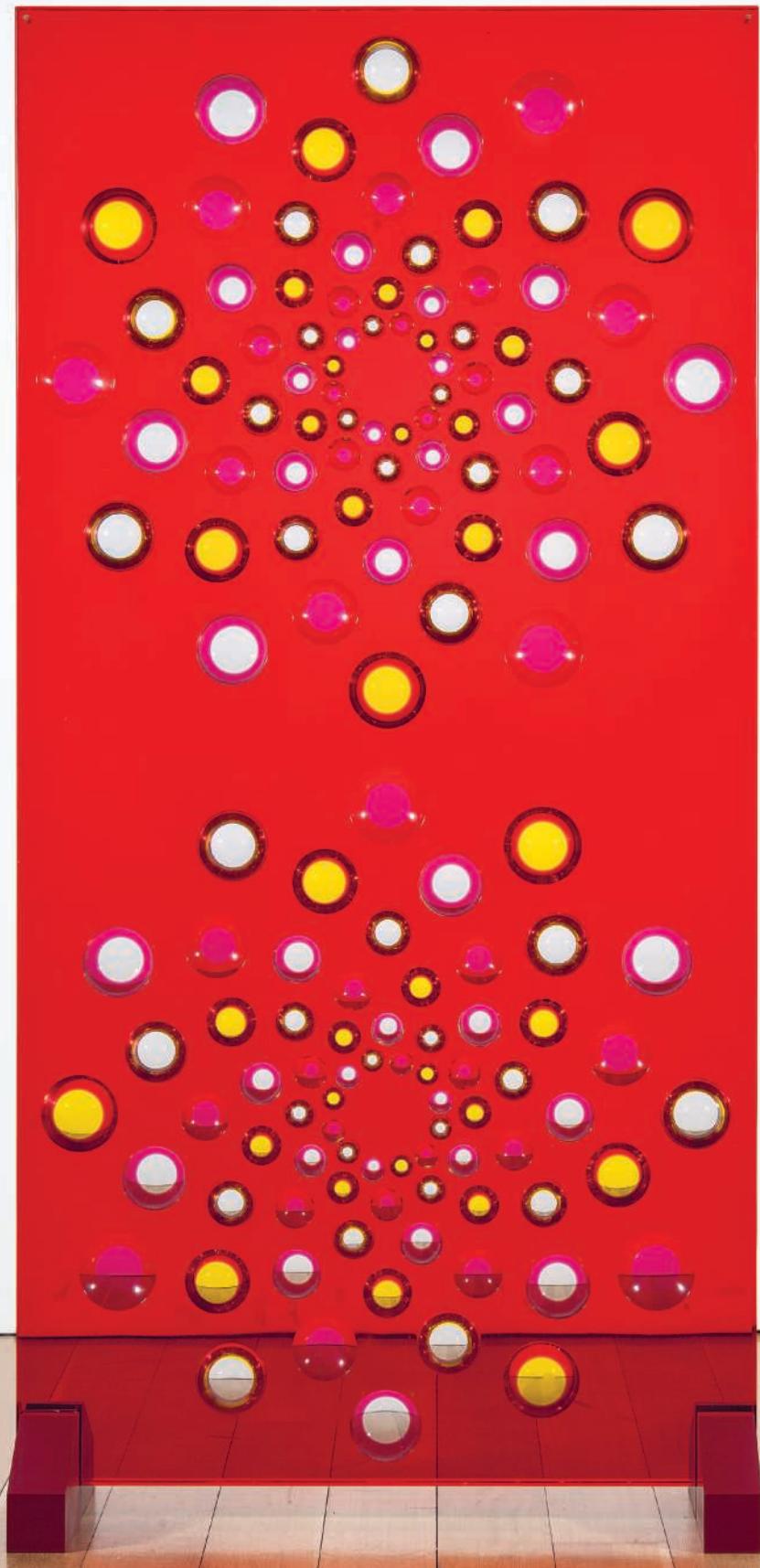
Executed circa 1974.

\$30,000-40,000

PROVENANCE:

Ana de Boulton collection, Caracas.

Acquired from the above by the present owner.





175

JUDITH LAUAND (B. 1922)

Untitled

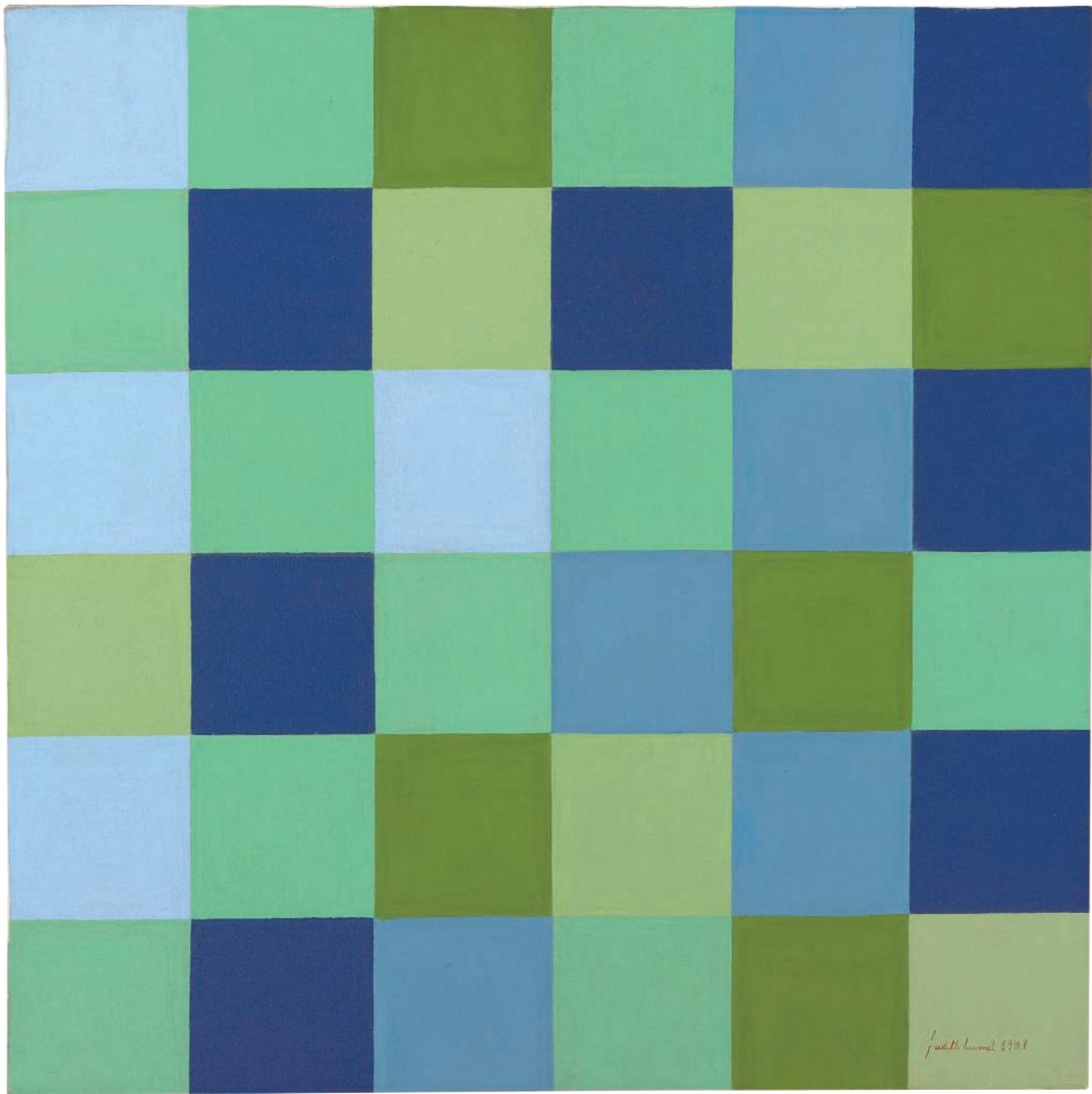
signed and dated 'Judith Lauand 1979'
(lower right) signed and dated again 'Judith Lauand 1979' (on the reverse)
oil on canvas
23 1/2 x 23 1/2 in. (59.7 x 59.7 cm.)
Painted in 1979.

\$20,000-25,000

PROVENANCE:

Private collection, Rio de Janeiro
(acquired directly from the artist).
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist
and dated 8 May 2012.



176

JUDITH LAUAND (B. 1922)

Acervo no. 578

signed and dated 'Judith Lauand, 1989'

(lower right) signed and dated again, and titled 'Judith Lauand, 1989, Acervo no. 578'

(on the back stretcher bar)

oil on canvas

23 1/2 x 23 1/2 in. (59.7 x 59.7 cm.)

Painted in 1989.

\$20,000-25,000

PROVENANCE:

Berenice Arvani Gallery, São Paulo.

Acquired from the above by the present owner.

EXHIBITED:

São Paulo, Chapel Art Show, *Judith Lauand*, October 2015.



PROPERTY FROM THE BARBARA WALKER GORDON COLLECTION

177

MANABU MABE (1924-1997)

Un documento de verde (no. 216)

signed and dated 'Mabe 1961' (lower right) signed again and titled 'MABE, UN DOCUMENTO DE VERDE, No. 216' (on the reverse)

oil on canvas

36 x 41 in. (91.44 x 104.14 cm.)

Painted in 1961.

\$15,000-20,000

PROVENANCE:

Acquired from the artist through the Pan American Union (1963).

EXHIBITED:

Washington, D.C., Pan American Union, *Manabu Mabe of Brazil*, 10 May - 3 June 1962.



178

MANABU MABE (1924-1997)

Flor de maio

signed and dated 'MABE, 1960' (lower left) oil on canvas

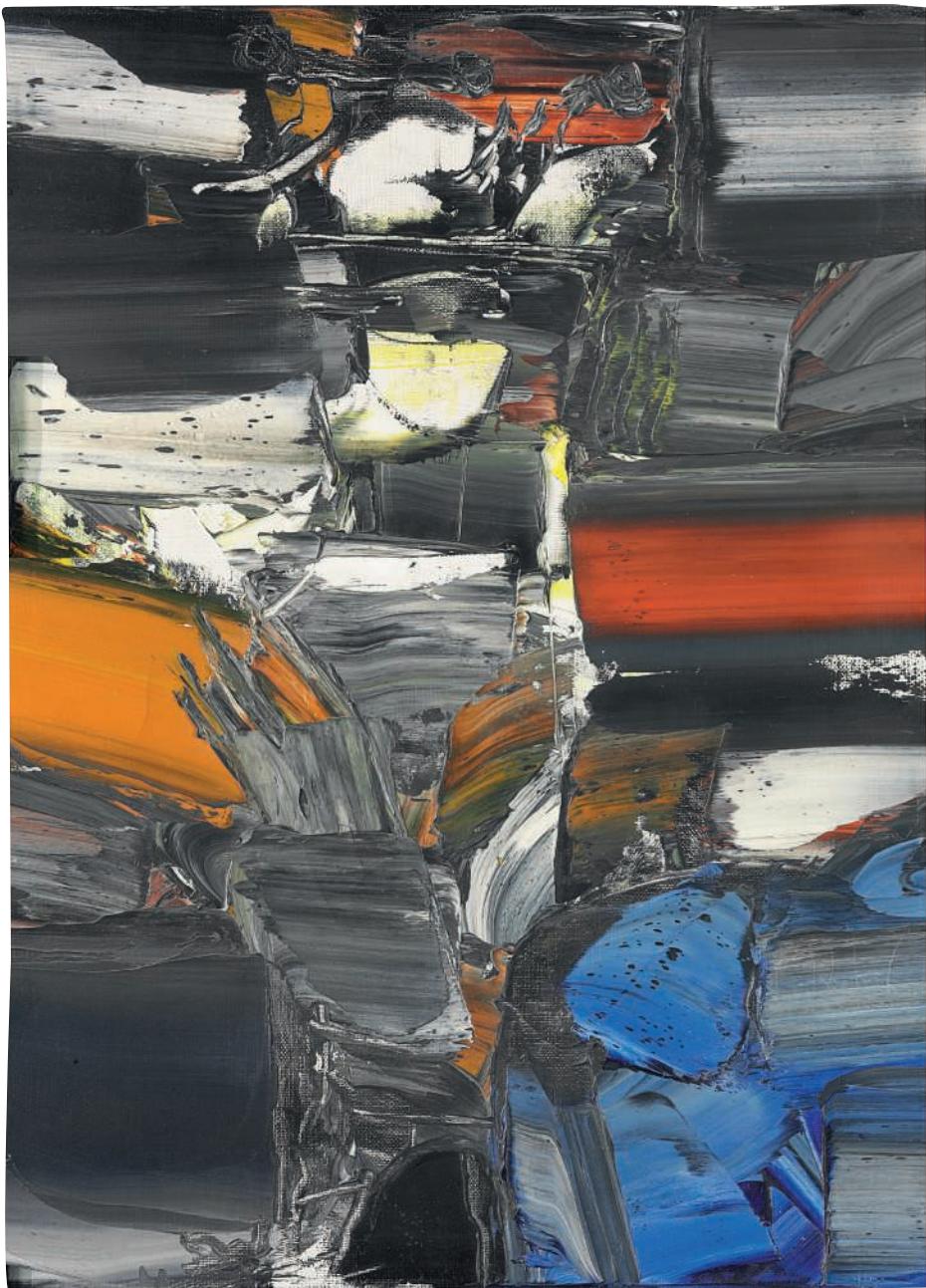
27 x 27 in. (68.6 x 68.6 cm.)

Painted in 1960.

\$15,000-20,000

PROVENANCE:

José Gómez Sicre collection, Washington D.C.. Private collection, San Juan, Puerto Rico.



179

RÓMULO MACCIÓ (1931-2016)

Untitled

oil on canvas

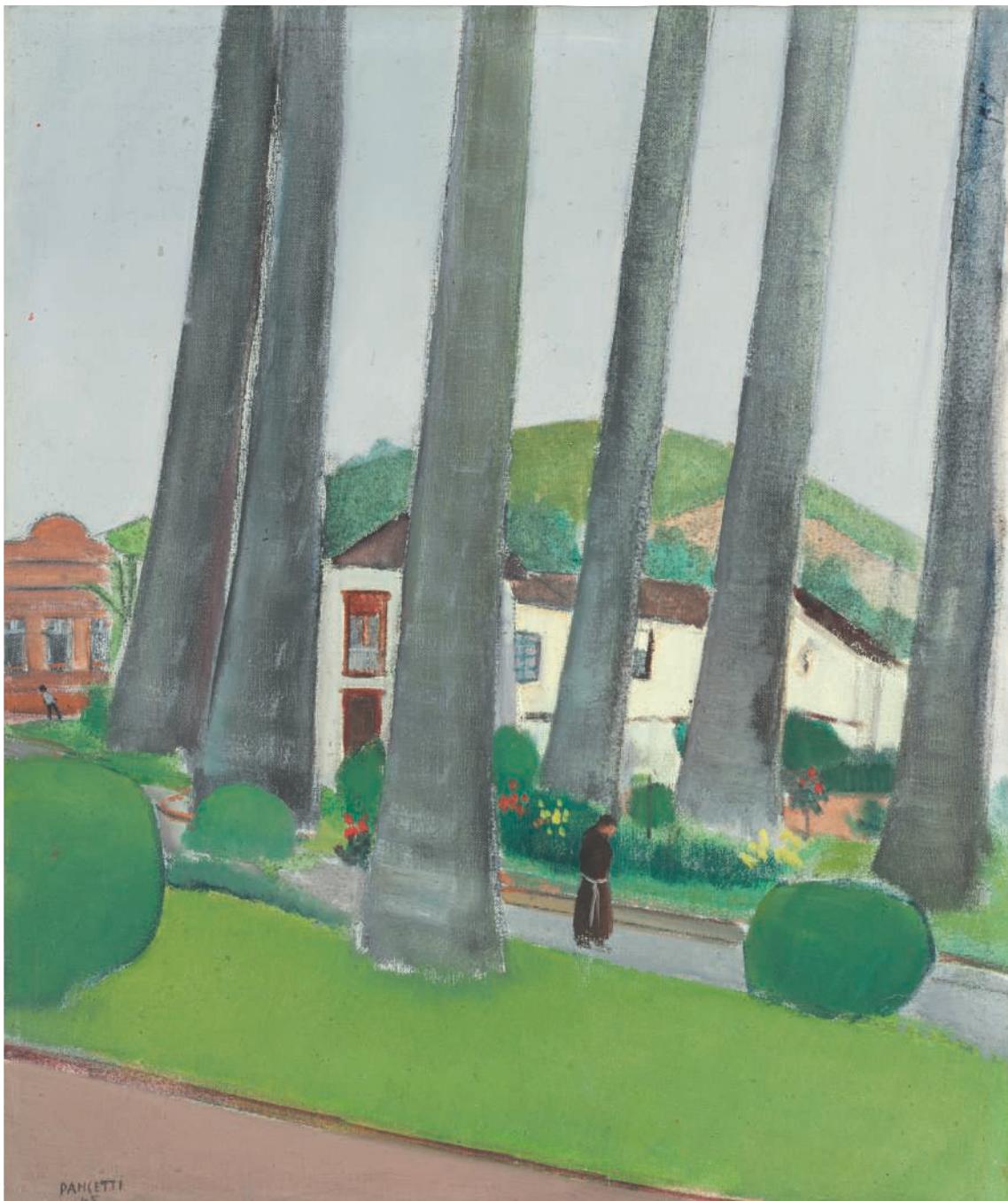
27½ x 19½ in. (69.9 x 49.5 cm.)

Painted circa 1960

\$20,000-25,000

PROVENANCE:

Acquired by the present owner in 1961.



PROPERTY FROM THE PANCETTI FAMILY

180

JOSE PANCETTI (1902-1958)

Paisagem de São João del Rei

signed and dated 'PANCETTI, 45' (lower left) titled, dated and inscribed
'S. João del Rei, 2.2.945, Praça S. Francisco' (on the reverse)
oil on canvas

17½ x 14½ in. (44.5 x 37.2 cm.)
Painted in 1945.

\$50,000-70,000

181

**ROBERTO BURLE MARX
(1909-1994)**

Untitled

signed and dated 'R. Burle Marx 1989' (lower right)
panneaux (acrylic and silkscreen on cotton cloth)
42 x 61 in. (106.7 x 154.9 cm.)

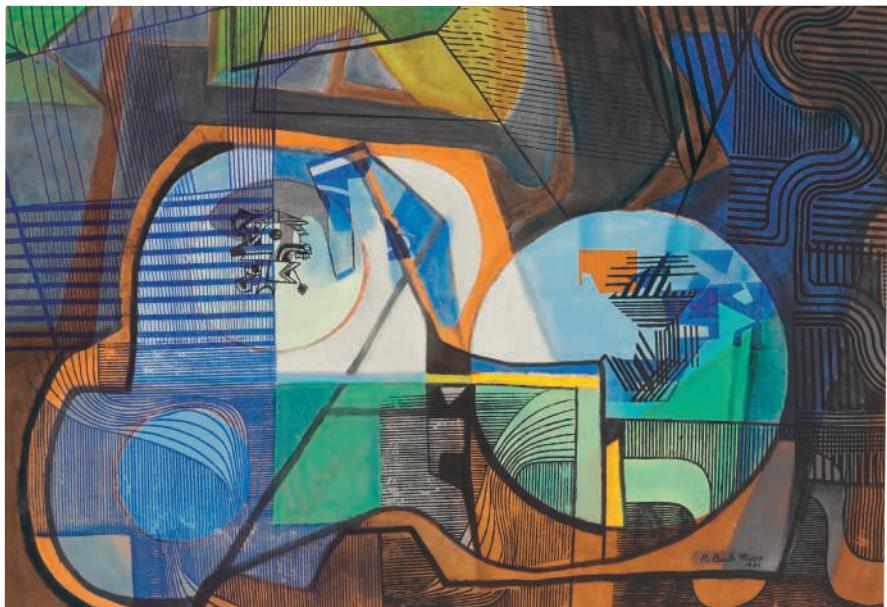
Painted in 1989.

Unique.

\$20,000-25,000

PROVENANCE:

Acquired directly from the artist.



182

**ROBERTO BURLE MARX
(1909-1994)**

Untitled

signed and dated 'R BURLE MARX, 1979'
(lower right)
panneaux (acrylic and silkscreen on cotton cloth)
52 1/2 x 61 in. (133.4 x 154.9 cm.)

Painted in 1979.

\$25,000-35,000

PROVENANCE:

Acquired directly from the artist in 1979.





183

NUNO RAMOS (B. 1960)

Folha seca

signed and dated 'NRamos, 2003-09' (lower right) and titled
'FOLHA SECA' (lower left)

acrylic, aluminum, glass and mirror on panel

73 x 115 1/4 x 4 1/4 in. (185.4 x 292.7 x 11.4 cm.)

Executed in 2003-09.

\$20,000-25,000

PROVENANCE:

Galeria Fortes Vilaça, São Paulo.

Acquired from the above by the present owner.



184

LOLÓ SOLDEVILLA (1901-1971)

Untitled (Telephone)

iron

19 1/4 x 14 x 14 in. (48.9 x 35.6 x 35.6 cm.)

Executed circa 1950.

\$12,000-18,000

PROVENANCE:

Sarracino Gallery, Coral Gables.

Acquired from the above by the present owner.

We are grateful to Roberto Cobas Amate, curator, Museo Nacional de Bellas Artes, Havana for confirming the authenticity of this work.



185

JULIO GALÁN (1958-2006)

Los cinco Julios

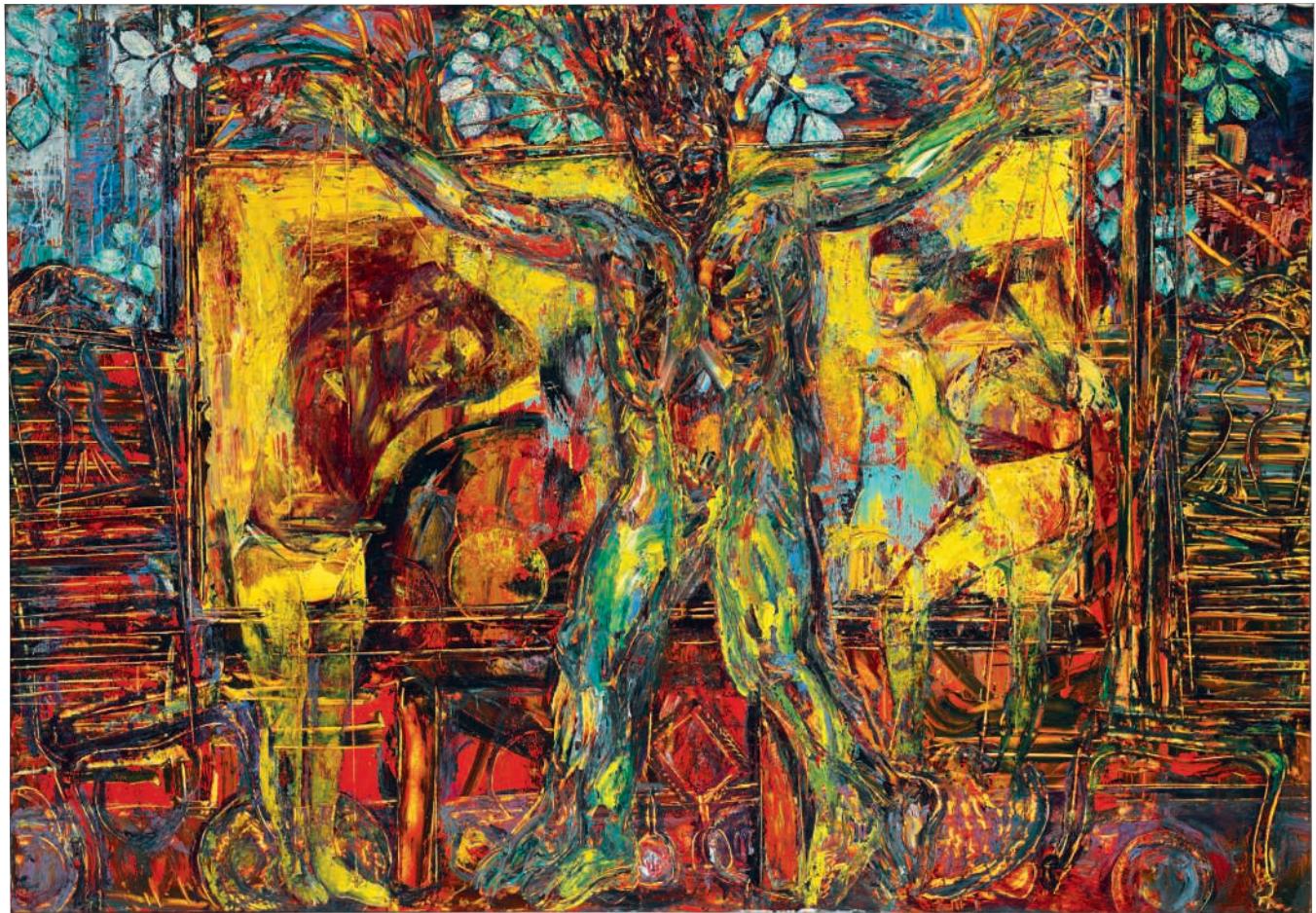
signed 'Julio Galán' (center right) inscribed 'JULIO GALAN'
(across the center of the canvas)
acrylic, fabric, metal, paper, and string on canvas
74 x 51 in. (188 x 129.5 cm.)

\$40,000-60,000

PROVENANCE:

Galeria Ramis Barquet, New York.
Acquired from the above by the present owner.





186

ARNALDO ROCHE RABELL (B. 1955)

The Tease

signed and titled 'Roche Rabell, The Tease' (on the back stretcher bar)
oil on canvas

83 x 120 in. (210.8 x 304.8 cm.)
Painted in 1989.

\$30,000-50,000

PROVENANCE:

Michael Tomlinson collection.
Lisa Sette Gallery, Scottsdale.
Anon. sale, Sotheby's, New York, 29 May 1997, lot 73 (illustrated in color).
Acquired from the above by the present owner.

EXHIBITED:

Miami, Miami Dade Community College, Mitchell Wolfson New World Center Campus, Inter American Center, Inter American Art Gallery, Chicago, Struve Gallery, *The Art of Arnaldo Roche-Rabell*, 12 October 1989 - 28 February 1990, no. 4 (illustrated in color).

Washington, D.C., Art Museum of the Americas, Gallery at the Organization of American States, *Arnaldo Roche-Rabell: Frenetic Dreams*, 27 March - 26 April 1991.

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Arnaldo Roche, Los primeros diez años*, 15 December 1992 - 15 May 1993, no. 34 (illustrated in color).

Temple, Arizona State University, University Art Museum, *Latin American Art*, April - November 1996.



187

ARNALDO ROCHE RABELL (B. 1955)

La bienvenida

signed and dated 'ARNALDO ROCHE-RABELL, 1989' (lower right)

oil on canvas

77½ x 78 in. (196.9 x 198.1 cm.)

Painted in 1989.

\$25,000-35,000



188

**PABLO ATCHUGARRY
(B. 1954)**

Untitled

signed 'ATCHUGARRY' (near the base)
pink Portugal marble on granite base
23½ x 9¾ x 11 in. (59 x 25 x 28 cm.)
25½ x 15¼ x 15¼ in. (64.8 x 38.7 x 38.7 cm.)
(dimensions including base)

Executed in 2007.

Unique.

\$35,000-45,000

PROVENANCE:

Galería de las Misiones, Montevideo.
Sale, Castells, Montevideo, 16 January 2010, lot 50.
Acquired from the above by the present owner.

EXHIBITED:

Brasília, Centro Cultural Banco do Brasil, *Pablo Atchugarry*, 13 August-23 September 2007, p. 206 (illustrated in color). This exhibition also travelled to São Paulo, Museu Brasileiro da Escultura, 3 October-11 November 2007, and Curitiba, Museu Oscar Niemeyer, 20 November-17 February 2008, Montevideo, Museo Nacional de Artes Visuales, March-April 2008.

LITERATURE:

Atchugarry: Catalogo generale della scultura, Volume II 2003 - 2013, Milan, Editoriale Electa Mondadori, 2014 p. 261, No. 31 (illustrated).

189

**PABLO ATCHUGARRY
(B. 1954)**

Untitled

signed 'ATCHUGARRY' (near the base)
white Carrara marble on granite base

29 $\frac{3}{4}$ x 15 $\frac{3}{4}$ x 10 in. (75.6 x 40 x 25.4 cm.)

32 $\frac{1}{4}$ x 20 $\frac{1}{2}$ x 14 in. (81.9 x 52.1 x 35.6 cm.)

including base

Executed in 2016.

Unique.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.

EXHIBITED:

Knokke, Boon Gallery, *Pablo Atchugarry*,
9-24 July 2016.

London, Albemarle Gallery, *Pablo
Atchugarry, Material & Ethereal*, October
2016, p. 67 (illustrated in color).





190

**THE MERGER: MARIO MIGUEL GONZÁLEZ
(B. 1969), NIELS MOLEIRO LUIS (B. 1970),
AND ALAIN PINO (B. 1974)**

Racionalista

signed, dated, and titled 'The Merger, 2014, Racionalista' (on the reverse)
oil on canvas

50 x 38 in. (127 x 96.5 cm.)
Painted in 2014.

\$15,000-20,000

PROVENANCE:
Acquired directly from the artist.



191

191

NELSON LEIRNER (B. 1932)

Untitled from the series *Assim é ... Lhe Parece*
signed 'N Leirner' and inscribed (on a label affixed to the verso)

C-print on aluminum
47½ x 78 in. (120.7 x 198.1 cm.)
Executed in 2003.

\$18,000-20,000

Edition one of three.

PROVENANCE:

Galeria Brito Cimino, São Paulo.
Anon. sale, Christie's, New York, 21 November 2012, lot 274
(illustrated in color).
Acquired from the above by the present owner.

192

ALFREDO SOSABRAVO (B. 1930)

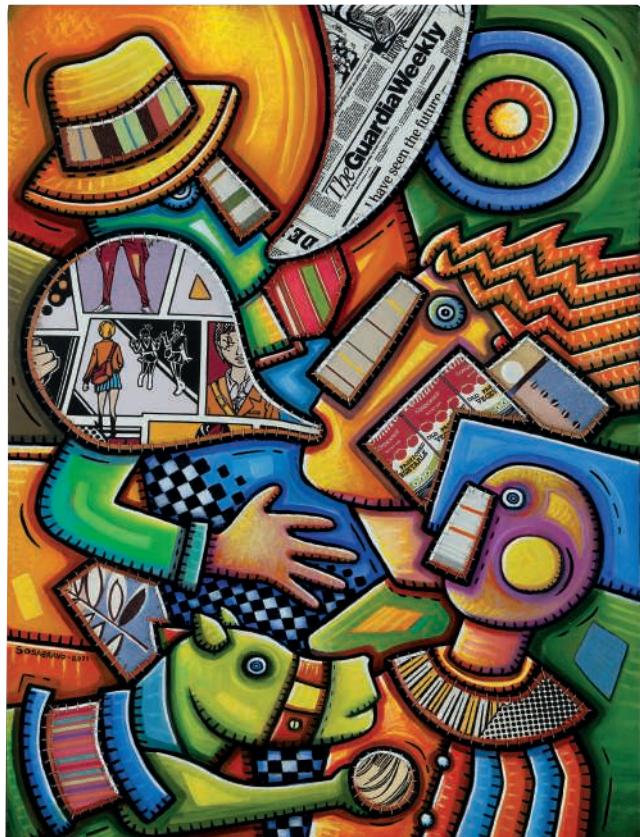
Homenaje a Romare Bearden

signed and dated 'SOSABRAVO, 2011' (center left) signed and dated again, and titled ' SOSABRAVO, AGOSTO 2011, HOMENAJE A ROMARE BEARDEN' (on the reverse)
oil, acrylic, and fabric collage on canvas
47½ x 35½ in. (121 x 89.2 cm.)
Painted in 2011.

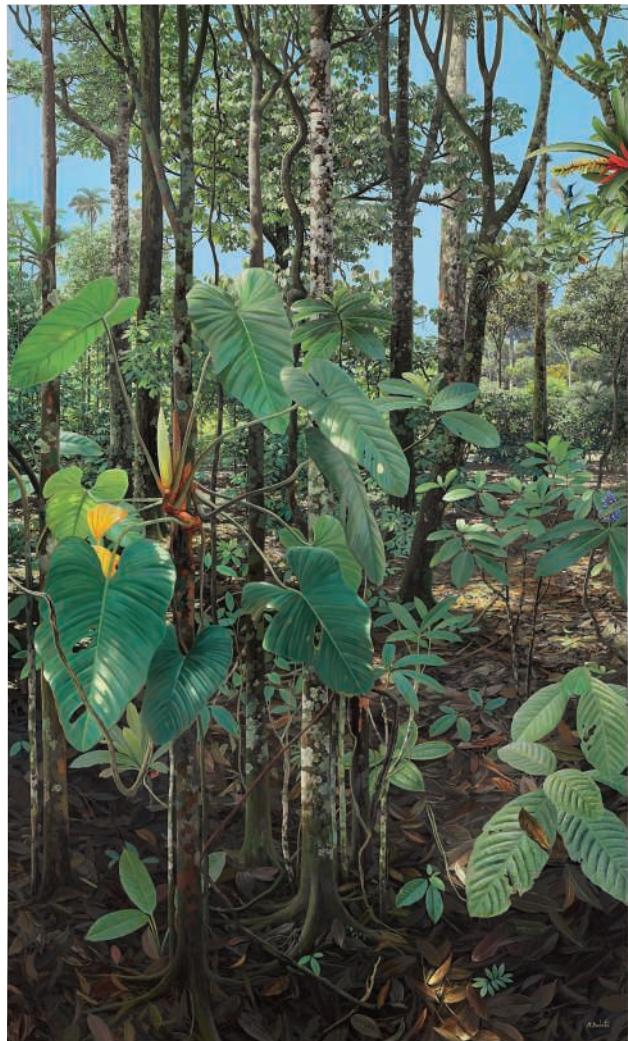
\$10,000-15,000

PROVENANCE:

Acquired directly from the artist.



192



194

RENATO MEZIAT (B. 1952)

The Flowers

signed 'MEZIAT' (lower right) signed again, dated, and titled 'RENATO

MEZIAT, 2014, THE FLOWERS' (on the reverse)

oil on canvas

46 x 34½ in. (116.8 x 87.6 cm.)

Painted in 2014.

\$12,000-18,000

PROVENANCE:

Jorge M. Sori Fine Art, Coral Gables (acquired directly from the artist).

193

MAURICIO BARBATO (B. 1964)

Philodendron

signed 'M Barbato' (lower right) signed again and titled 'M Barbato,

PHILODENDRON' (on the reverse)

acrylic on canvas

78¾ x 47¼ in. (200 x 120 cm.)

\$20,000-25,000

PROVENANCE:

Mauricio Pontual Galeria de Arte, Rio de Janeiro.

Acquired from the above by the present owner.





195

OSCAR OIWA (B. 1965)

Light Tree

signed and dated 'OSCAR OIWA, NEW YORK 2015'
(on the reverse)
oil and copper/zinc leaf on canvas
54 x 70 in. (137.16 x 177.80 cm.)
Painted in 2015.

\$20,000-25,000

PROVENANCE:

Acquired directly from the artist.

LATIN AMERICAN ART ONLINE SALE

19 May-31 May 2017

www.christies.com/latinamericanartonline



1

EMILIO AMERO (1901-1976)

Untitled

signed and dated 'AMERO 33' (lower right)
watercolor and graphite on paper
11½ x 9 in. (28.8 x 22.9 cm.)
Executed in 1933.

\$10,000-15,000



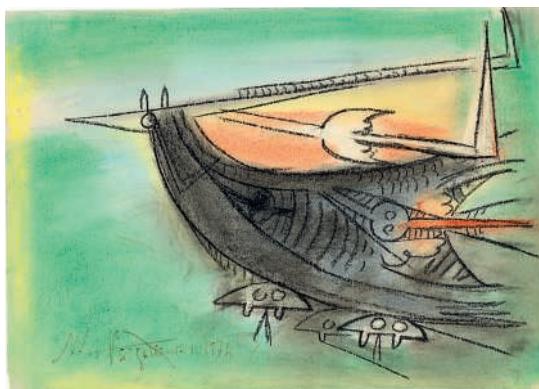
2

CARLOS MÉRIDA (1891-1984)

Los amantes de Teruel

signed and dated 'CARLOS MERIDA, 1954' (lower left) titled
'LOS AMANTES DE TERUEL' and inscribed by an unknown
hand 'Jaula de pájaros' (on the verso)
ink and watercolor on paper
19¾ x 14¾ in. (50.2 x 37.7 cm.)
Executed in 1954.

\$12,000-18,000



3

WIFREDO LAM (1902-1982)

Coq

signed, dated, and inscribed 'Wifredo Lam, 12-11-1978, St. Gallen'
(lower left)
pastel on paper
11½ x 16¾ in. (29.7 x 42 cm.)
Executed in 1978.

\$15,000-20,000



4

FERNANDO BOTERO (B. 1932)

A Family

signed and dated 'Botero 02' (lower right)
sanguine on handmade paper
14½ x 11¼ in. (36.8 x 28.6 cm.)
Executed in 2002.

\$50,000-70,000

5 No Lot



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

6

FRANCISCO ZÚÑIGA (1912-1998)

Vendedor de fruta

signed and dated 'Zúñiga 1974' (lower left)

pastel on paper

19 x 24½ in. (48.3 x 62.2 cm.)

Executed in 1974.

\$2,000-3,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

7

FELIPE CASTAÑEDA (B. 1933)

Mujer con rebozo

signed, dated and numbered 'F. Castañeda, 1982 I/VII' (on the verso)

bronze with green patina

17 x 10 x 10 in. (43.2 x 25.4 x 25.4 cm.)

Edition one of seven.

\$10,000-15,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

8

FRANCISCO ZÚÑIGA (1912-1998)

Tres mujeres

signed and dated 'Zúñiga 1976' (lower right)

pastel and crayon on paper

21½ x 29½ in. (54.9 x 74.9 cm.)

Executed in 1976.

\$4,000-6,000



9

FRANCISCO TOLEDO (B. 1940)

Conejo con alacranes

signed 'Toledo' and dated 'MAURAS 78' (on the underside of the plate)

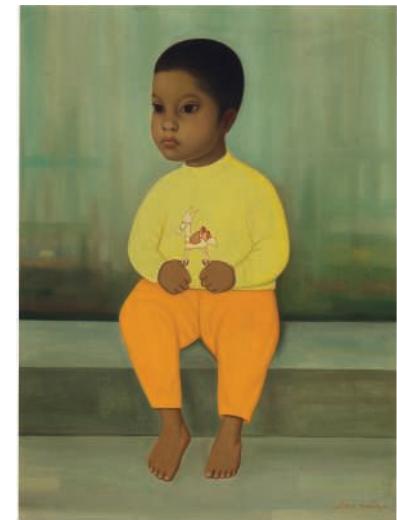
ceramic

12½ in. (32.1 cm.) diameter

Executed in 1978.

\$15,000-20,000

Unique.



10

GUSTAVO MONTOYA (1905-2003)

Boy with Toy Horse

signed 'gustavo montoya' (lower right)

oil on canvas

24 x 18 in. (61 x 45.7 cm.)

Painted in 1966.

\$10,000-15,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

11

FRANCISCO ZÚÑIGA (1912-1998)

Muchacha con canasto

signed and dated 'Zúñiga 1982' (lower left)

pastel and crayon on paper

27½ x 19½ in. (69.9 x 49.5 cm.)

Executed in 1982.

\$3,000-5,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

12

ÁNGEL BOTELLO (1913-1986)

Street in Canas

signed 'A. Botello Barros' (lower right)

oil on panel

23 x 28 in. (58.4 x 71.1 cm.)

Painted circa 1935.

\$15,000-20,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

13

FELIPE CASTAÑEDA (B. 1933)

Mujer sentada

signed, dated and numbered 'F. Castañeda 1987 VII/VII' (center of the base)
bronze

16 x 12½ x 16½ in. (40.6 x 31.75 x 41.9 cm.)

Executed in 1987.

\$10,000-15,000

Edition seven of seven.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

14

ÁNGEL BOTELLO (1913-1986)

Virgen del Perpetuo Socorro

signed 'Botello' (lower right); dated, inscribed and numbered
'Haiti 1955 13' (on the reverse)

oil on masonite

15½ x 12½ in. (38.7 x 31.1 cm.)

Painted in 1955.

\$10,000-15,000



15

LINO ENEA SPILIMBERGO (1896-1964)

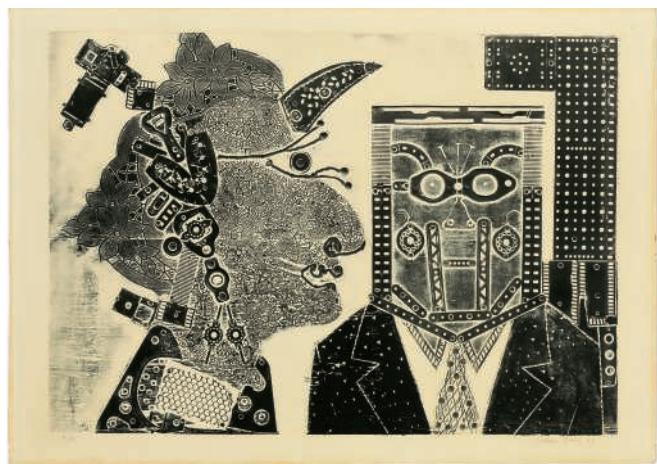
Estudio de cabeza de mujer

signed 'Spilimbergo' (lower right)

sanguine on paper

27 x 21 in. (68.6 x 53.3 cm.)

\$4,000-6,000



16

ANTONIO BERNI (1905-1981)

El señor y la señora Pérez

signed and dated 'Antonio Berni 63' (lower right) numbered '9/10' (lower left)

xylograph (xylograph with collage elements) on paper

25 x 35½ in. (63.5 x 89.2 cm.)

Executed in 1963.

Edition nine of ten.

\$3,000-4,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

17

ÁNGEL BOTELLO (1913-1986)

Christ and the Angels

signed 'Botello' (lower right)
oil on panel

19 1/4 x 15 1/4 in. (48.9 x 38.7 cm.)

\$12,000-18,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

18

ÁNGEL BOTELLO (1913-1986)

Still Life with Jugs

signed 'Botello' (lower right)
oil on masonite

32 3/4 x 48 in. (83.2 x 121.9 cm.)

Painted circa 1965.

\$15,000-20,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

19

FRANCISCO ZÚÑIGA (1912-1998)

Two Women

signed 'Zúñiga 75' (lower right)
pastel and crayon on paper

19 1/2 x 25 1/4 in. (49.5 x 64.1 cm.)

Executed in 1975.

\$3,000-5,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

20

VICENTE GANDÍA (1935-2009)

Siete tulipanes

signed 'Gandía' (lower left) and inscribed and titled by unknown hand '(c) Gandía "7 Tulipanes"' (on the reverse)

acrylic on canvas
35 3/4 x 31 1/2 in. (90 x 80 cm.)

Painted in 2002.

\$12,000-18,000



21

ALFREDO CASTAÑEDA (1938-2011)

La dama del espejo

signed and dated 'Castañeda 86' (lower right) inscribed by an unknown hand
'La dama del espejo, 1986' (on the back stretcher bar)
oil on canvas
39% x 39% in. (100 x 100 cm.)
Painted in 1986.

\$20,000-25,000



22

OLGA ALBIZU (1924-2005)

Equilibrio verde

signed 'Albizu' (on the reverse and again on the stretcher bar)
oil on canvas
24 x 24 in. (61 x 61 cm.)
Painted in 1964.

\$15,000-20,000



23

RENATO MEZIAT (B. 1952)

Oranges

signed 'MEZIAT' (lower left) signed, dated, and titled 'RENATO MEZIAT, 2014,
ORANGES' (on the reverse)
oil on canvas
34% x 46 in. (87.6 x 116.8 cm.)
Painted in 2014.

\$12,000-18,000



24

SANTIAGO CÁRDENAS (B. 1937)

Untitled

signed and dated 'Santiago Cárdenas Arroyo 74' (lower left)
charcoal on paper
39% x 27% in. (99.4 x 69.4 cm.)
Executed in 1974.

\$8,000-12,000



25

SANTIAGO CÁRDENAS (B. 1937)

Untitled (Dibujo de gancho y sobre, dibujo de cable naranja, dibujo de paraguas)

each signed and dated 'S Cárdenas, 14' (lower left)

gesso, oil and graphite on paper

22 x 14 1/4 in. (55.9 x 37.5 cm.) each

Executed in 2014.

Triptych.

\$12,000-18,000



26

FERNANDO BOTERO (B. 1932)

Lion Tamer

signed and dated 'Botero 07' (lower right)

watercolor and graphite on paper

15 1/4 x 12 1/4 in. (38.4 x 31.1 cm.)

Executed in 2007.

\$50,000-70,000

27

JUAN ROBERTO DIAGO (B. 1971)

Untitled

signed thrice and dated 'Roberto Diago, 2014' (on the reverse)

oil, fabric, and string on canvas

30 7/8 x 22 1/2 in. (78.3 x 58 cm.)

Painted in 2014.

\$10,000-15,000



28

AIMÉE GARCÍA (B. 1972)

Idilio

signed, dated and titled 'AIMEE GARCIA, IDILIO, 2000' (on the verso)
oil, newsprint and paste on canvas with newsprint and wood shelf and lead
necklace
20 x 17 x 8 3/4 in. (50.8 x 43.2 x 22.2 cm.)
Executed in 2000.

\$2,000-4,000



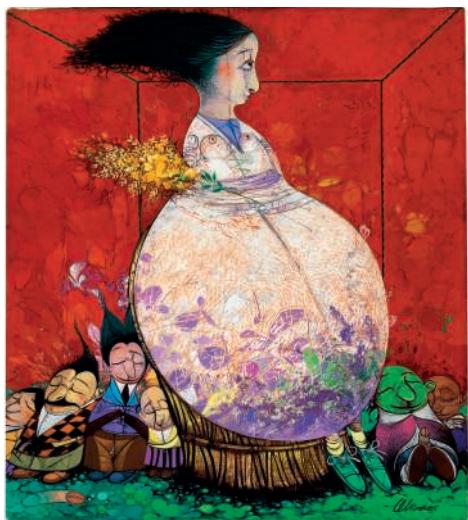
29

JOSÉ BEDIA (B. 1959)

Gurunfinda

signed and dated 'Bedia 00' (along the right edge) titled 'gurunfinda' (along the
upper edge) inscribed 'cien nsunsu' (upper center)
acrylic on canvas
70 1/2 x 96 in. (179.1 x 243.8 cm.)
Painted in 2000.

\$25,000-30,000



30

PEDRO PABLO OLIVA (B. 1949)

Penelope (o muchacha acostada por sus aberraciones)
signed 'Oliva 05' (lower right and on the reverse) titled 'PENELOPE (O
MUCHACHA ACOSTADA POR SUS ABERRACIONES)' (on the reverse)
oil on canvas
24 x 21 1/4 in. (61 x 54 cm.)
Painted in 2005.

\$12,000-18,000



31

RUBÉN ALPÍZAR (B. 1965)

Untitled (from the series Babel)

signed and dated 'R. ALPIZAR, 2014' (on painted element near the lower edge)
acrylic on wood with metal, plastic, fabric and string
50 4/5 x 21 x 21 1/2 in. (128.9 x 53.3 x 54.6 cm.)
Executed in 2014.

\$12,000-18,000



32

JESÚS RAFAEL SOTO (1923-2005)

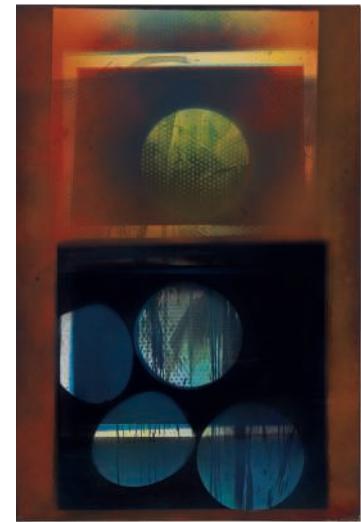
Tige vibrante (varilla vibrante)

signed, dated, titled and numbered 'Soto, 1967, Tige vibrante (varilla vibrante), 76/100' (on Éditions Denise René, Paris label on the verso)
wood and metal
19½ x 9¾ x 5¾ in. (49.5 x 23.8 x 14.6 cm.)

Executed in 1967.

Edition seventy-six of one hundred. Published by Éditions Denise René, Paris.

\$8,000-12,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

33

ROGELIO POLESELLLO (1939-2014)

No. 20

signed and dated 'Polesello 65' (on the reverse)
silkscreen and acrylic on canvas
79 x 49½ in (200.7 x 125.7 cm.)
Executed in 1965.

\$12,000-18,000



34

KAZUYA SAKAI (1927-2001)

Convergencia I

signed twice, dated, and titled, Kazuya Sakai, 1979-80, *Convergencia I*
(on the reverse)
acrylic on canvas
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1979-80.

\$8,000-12,000



35

EDGAR NEGRET (1920-2012)

Acoplamiento

signed and edition noted 'Negret 7-11' (lower right and lower left on base) and
also inscribed 'Tane MT01 925' (on bottom of base)
silver 925
8½ x 7 x 6 in. (21.5 x 17.7 x 15.2 cm.) Edition by TANE of Mexico seven of eleven.

\$4,000-6,000



△36

LEDA CATUNDA (B. 1961)

Bola I (Sol) and Bola II

Bola I (Sol)

signed, dated and titled 'Leda Catunda, 1990, BOLA I (SOL)' (on the verso)

acrylic on sewn fabric relief

39% in. diameter x 2 3/4 in. (100 cm. diameter x 7 cm.)

Executed in 1990.

Bola II

signed, dated, and titled 'Leda Catunda, 1990, BOLA II' (on the verso)

acrylic on sewn fabric relief

2 3/4 in. diameter x 2 3/4 in. depth (60.3 cm. diameter x 7 cm.)

Executed in 1990.

(2)

\$10,000-15,000



38

DANIEL SENISE (B. 1955)

Untitled

acrylic and iron oxide on canvas

78 1/2 x 122 in. (199.4 x 309.9 cm.)

Painted in 1994.

\$20,000-25,000



37

ERNESTO NETO (B. 1964)

Grupolipo

polyamide stockings filled with lead and styrofoam

seven units:

smallest measuring: 5 in. diameter x 17 in. (12.7 diameter x 43.2 cm.) largest measuring: 9 in. diameter x 25 in. (22.8 diameter x 63.5 cm.) Dimensions variable when installed

Executed in 1990.

\$12,000-18,000



PROPERTY OF A GENTLEMAN

39

PEDRO FRIEDEBERG (B. 1937)

Pair of Hand Chairs

wood

each: 34 x 19 x 20 in. (86.4 x 48.3 x 50.8 cm.)

\$15,000-20,000

(2)

HOW TO BUY ONLINE

1. How do I register for the auction?

A. I already have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to christies.com/latinamericanartonline.
- ii. Click on 'My Account' at the upper right of any page and login using your existing My Christie's information.
- iii. Then click on any lot in the Latin American Art sale and click the 'Place Bid' button. This brings you to the sale registration page.
- iv. Select your account and fill in billing and shipping information and credit card details.
- v. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in Latin American Art.

B. I don't have a My Christie's login.

Please note that even if you have a Christie's account, you may not have a My Christie's login.

- i. Go to christies.com/latinamericanartonline
- ii. Click into any of the lots on the page, then click the 'Place Bid' button. This brings you to the sale registration page.
- iii. Fill in your account number (if known), billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid in Latin American Art.

2. How do I bid in the sale?

Bidding starts on May 19, 2017 at 12:00PM EST and closes in lot order starting at 12:00PM EST on May 31, 2017. Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid).

3. How will I know if I have been outbid?

You will receive instant email notifications to confirm your bids, as well as to let you know if you have been outbid. Another quick way to track your bids is to download the Christie's app to your smart device and enable push notifications.

4. How can I learn more about a work that interests me – or view it in person?

A detailed description of every work in this sale is available online at christies.com/latinamericanartonline, along with high-resolution images and condition reports. Works can also be viewed in person during the exhibition at our Rockefeller Center galleries from May 19–31, 2017, and our specialists can be reached at +1 212-636-2150.

5. How do I know what the final cost of my purchase would be?

For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the 'Estimated Cost Calculator' link on any lot detail page.

6. I won! What's next?

Once the auction closes, go to the 'My Account' section at the upper right of the lot page and click the 'Checkout' tab within 'My Bids and Checkout'. Payment for online auctions must be made online with a valid credit card. Please note that there is no limit to the amount one can charge on a credit card.

7. What if I need help registering, bidding or checking out?

We are here to help. If you have any questions or require assistance, you can reach us at +1 212-636-2000 or latinamericanartonline@christies.com.



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INDEX

A

Alpuy, J., 104
Anonymous, 34
Arden Quin, C., 42
Atchugarry, P., 57, 188, 189

B

Barbato, M., 193
Bedia, J., 94
Berni, A., 9
Botello, A., 10, 72, 73, 74, 75, 76, 77, 78, 79
Botero, F., 2, 6, 8, 11, 12, 13, 46, 48, 49, 50, 122, 123, 124, 125, 126, 136
Bravo, C., 33, 45, 47
Burle Marx, R., 180, 181

C

Cabrera Moreno, S., 87, 88
Cantú, F., 158
Carreño, M., 3, 38
Carrillo, L., 54
Castañeda, F., 139, 167, 168
Chapman, C.W., 132, 133
Clausell, J., 100
Colson, J., 80
Coronel, P., 41
Coronel, R., 169, 170
Corzas, F., 163
Covarrubias, M., 39
Cruz-Diez, C., 59, 61
Cúneo, J., 98

D

De Amaral, O., 112
de la Vega, J., 62
de Szyszlo, F., 106, 107, 108
Di Cavalcanti, E., 121
Enríquez, C., 25

F

Fabelo, R., 93
Fernández, A., 134
Figari, P., 101, 102

G

Galán, J., 185
García Uriburu, N., 64
Guayasamín, O., 113
Guerrero Galván, J., 142, 143, 144, 145

H

Herrera, C., 58

J

Jiménez Deredia, J., 116

K

Kuitca, G., 65

L

Lam, W., 1, 4, 37
Lara, L., 154
Larraz, J., 43, 119, 120
Lauand, J., 175, 176
Lazo, A., 150
Leirner, N., 191

M

Mabe, M., 177, 178
Macció, R., 179
Manuel, V., 19, 23, 27, 89
Matta, J., 52, 53, 56, 127, 128, 129, 130, 131
Mendieta, A., 69
Mendive, M., 70, 91, 92
Merger, The, 190
Mérida, C., 159
Meziat, R., 194
Michel, A., 160
Milhazes, B., 68
Molina Campos, F., 105
Montenegro, R., 151
Montoya, G., 137, 138
Morales, A., 30, 32, 117, 118
Morales, R., 164

N

Narváez, F., 31
Nieto, R., 165, 166

O

O'Higgins, P., 153
Oiwa, O., 195
Orozco, J.C., 146
Otero, A., 60

P

Paalen, W., 51
Palatník, A., 66
Pancetti, J., 180
Peláez, A., 20, 84, 85
Pettoruti, E., 35
Polesello, R., 174
Ponce de León, F., 21
Portocarrero, R., 24, 26, 81, 82, 83, 90

Q

Quinquela Martín, B., 96, 97

R

Ramos Martínez, A., 147
Ramos, N., 183
Rayo, O., 173
Rivera, D., 16, 17, 148, 149, 152
Roche Rabell, A., 186, 187
Rodríguez Etchart, S., 99
Rodríguez, M., 22, 28, 86

S

Saldanha, I., 44
Saldivar, J., 140
Sánchez, T., 7, 29, 95
Seguí, A., 63
Siqueiros, D.A., 40, 161
Soldevilla, L., 184
Soriano, J., 155, 156
Sosabravo, A., 192

T

Tamayo, R., 18, 55, 172
Toledo, F., 171
Torres-García, J., 36, 103
Tsuchiya, T., 109, 110, 111
Tunga, 67

V

Vigas, O., 114, 115
Von Artens, P., 135

Z

Zalce, A., 157
Zúñiga, F., 14, 15, 141, 162

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot**;
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
(b) telephone bidders;
(c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send our invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

(b) It is given only for information shown in

UPPERCASE type in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE** type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profit or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**: Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;

Account # 957-107978,

for international transfers, SWIFT: CHASUS33.

(ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

(a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date;

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered as auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

♦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ♦ next to the lot number.

♦♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

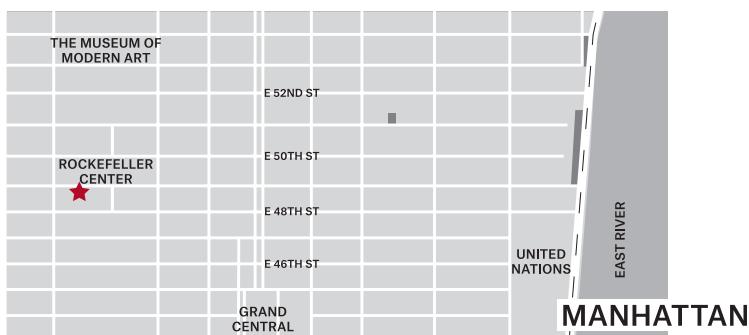
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**

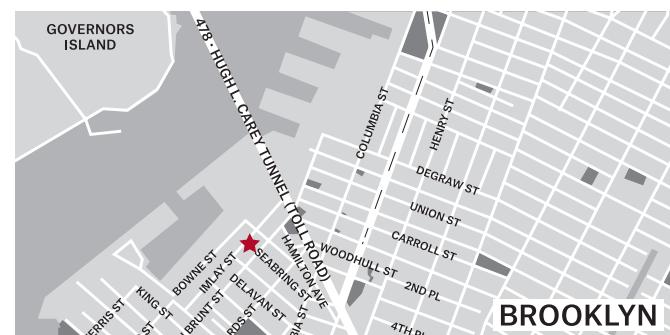
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
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nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
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Monday-Friday except Public Holidays

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EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

27/03/17



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Property from the Estate of Donald Lucker
MILTON AVERY (1885-1965)
Pink Sky
signed and dated 'Milton Avery/1944' (lower right)
oil on canvas
28 x 36 in. (71.7 x 91.4 cm.)
Painted in 1944.
\$400,000-600,000

AMERICAN ART
New York, 23 May 2017

VIEWING
20-22 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT
William Haydock
whaydock@christies.com
+1 212 636 2140

CHRISTIE'S



© 2017 Candida Hofer / VG Bild-Kunst, Bonn

Property from a Distinguished Family Collection
KARL HOFER (1878-1955)
Badendes Hindumädchen
signed and dated 'C Hofer 1913.' (lower right)
oil on canvas
39 x 26½ in. (99 x 67.4 cm.)
Painted in 1913
\$150,000-200,000

**IMPRESSIONIST AND MODERN ART
DAY SALE**

New York, 16 May 2017

VIEWING

6-15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
vfusco@Christies.com
+1 212 636 2050

CHRISTIE'S



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Property from the Tuttleman Collection
HENRY MOORE (1898-1986)

Maquette for Draped Reclining Mother and Baby
signed and numbered 'Moore 9/9' (on the back of the base)
bronze with brown patina
Length: 8½ in. (20.7 cm.)

Conceived in 1981; this bronze version cast in 1982
\$100,000-150,000

IMPRESSIONIST AND MODERN ART DAY SALE

New York, 16 May 2017

VIEWING

6-15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Vanessa Fusco
vfusco@Christies.com
+1 212 636 2050

CHRISTIE'S



© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

Property from a Distinguished Family Collection
KEES VAN DONGEN (1877-1968)

La femme aux colonnes
signed 'van Dongen' (lower right)
oil on canvas

39 1/2 x 25 1/2 in. (100 x 65.1 cm.)

Painted in 1910-1911

\$1,200,000 - 1,800,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 15 May 2017

VIEWING

6-15 May 2017
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Jessica Fertig
jfertig@christies.com
+1 212 636 2050

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

LATIN AMERICAN ART

WEDNESDAY 24 MAY 2017
AT 5.00 PM
AND THURSDAY 25 MAY 2017
AT 12.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: RESIST
SALE NUMBER:13256

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000s, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 - I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
 - I agree to be bound by the Conditions of Sale printed in the catalogue.
 - I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 - Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

13256

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City	State	Zone
------	-------	------

Fax (Impo

Evening Telephone

Please tick if you prefer not to receive information about our upcoming sales by e-mail

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

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Please quote number below:

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SEPTEMBER 16 - OCTOBER 28, 2017

proyectosLA is a cultural platform in Los Angeles where an invited group of prestigious and innovative Latin American galleries will showcase modern and contemporary artists of that region in a #nowalls curated open plan commercial exhibition.

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proyectosla.com

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