

An abstract painting with a complex composition. The central area is dominated by a large, dark blue shape that resembles a stylized figure or a face, possibly a woman, with a grid-like pattern overlaid on it. This central figure is surrounded by various shades of brown, tan, and gold, which form a textured, almost mosaic-like background. The overall effect is one of depth and layered meaning, with the blue figure appearing to emerge from or be integrated into the surrounding earthy tones.

# LATIN AMERICAN ART

New York, 20-21 November 2018

CHRISTIE'S



1994



Havana Country



# LATIN AMERICAN ART

EVENING SESSION  
TUESDAY, 20 NOVEMBER 2018  
AT 5.00 PM

MORNING SESSION  
WEDNESDAY, 21 NOVEMBER 2018  
AT 10.00 AM















Diego Rivera  
1950



Inezita Martínez a los  
trece años de edad

la pintó Diego Rivera el  
mes de Marzo de 1939

















# LATIN AMERICAN ART

## TUESDAY 20 AND WEDNESDAY 21 NOVEMBER 2018

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Tuesday 20 November 2018  
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 and Wednesday 21 November 2018  
 at 10.00 am (Lots 101-269)

20 Rockefeller Plaza  
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*We are grateful to Mallory O'Donoghue for her invaluable contribution to this sale and the production of this catalog.*

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**EVENING SESSION**  
TUESDAY 20 NOVEMBER AT 5.00 PM





1

## **TOMÁS SÁNCHEZ (B. 1948)**

*Meditador, nube, río*

signed and dated 'Tomás Sánchez, 18' (lower right) signed, dated, and titled 'Tomás Sánchez, MEDITADOR, NUBE, RIO, ACRILICO-2018, A-5-5-12' (on the reverse)

acrylic on canvas

17 $\frac{7}{8}$  x 23 $\frac{7}{8}$  in. (45.5 x 60.5 cm.)

Painted in 2018.

\$60,000-80,000

The present painting is a donation of the artist. Proceeds collected from its sale will be used as a charitable contribution to The PRASAD Project. The PRASAD Project is a not-for-profit organization committed to improving the quality of life of economically disadvantaged people around the world. PRASAD (Philanthropic Relief, Altruistic Service and Development) has licensees who provide humanitarian services in India, the U.S. and Mexico. PRASAD uses an original, unified system of sustainable, community-wide initiatives that respond to the needs, conditions, customs and culture of the people the organization serves.









2

## ANA MERCEDES HOYOS (1942-2014)

*Palanqueras de noviembre* (also known as *Bazurto*)

signed and dated 'hoyos 99' (lower right)

oil on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Painted in 1999.

\$60,000-80,000

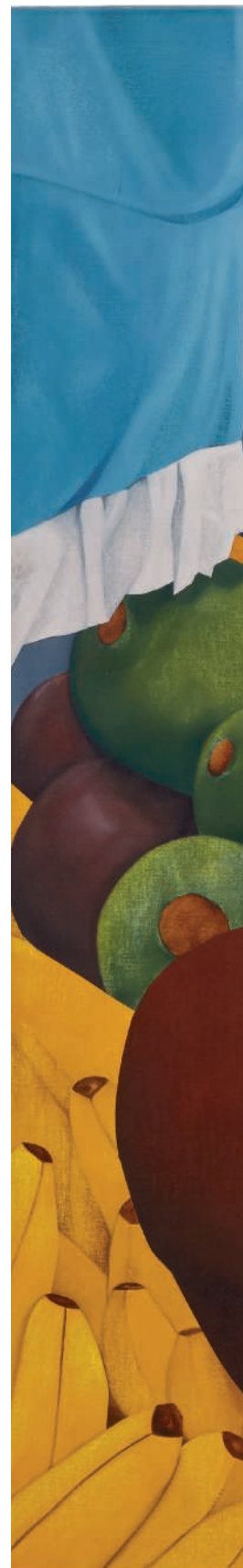
### PROVENANCE

Associated American Artists, New York.

Acquired from the above by the present owner (1999).

### LITERATURE

A. Kalenberg, *Ana Mercedes Hoyos, Retrospective*, Bogotá, Villegas Editores, 2002, p. 262 (illustrated in color).









3

**FERNANDO BOTERO (B. 1932)**

*Seated Woman*

signed and numbered 'Botero 4/6' (near the base)

bronze

15 x 8 ½ x 11 in. (38.1 x 21.6 x 27.9 cm.)

Executed in 2006.

Edition four of six.

\$180,000-220,000

**PROVENANCE**

Sandro Manzo collection (acquired directly from the artist).

Private collection, New York.

James Goodman Gallery, New York.

Schlossberg Fine Arts, Los Angeles.

Chase Mishkin collection, New York.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist, dated 15 October 2015.









PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

**4**

**FERNANDO BOTERO (B. 1932)**

*Trumpet Player*

signed and dated 'Botero 07' (lower right)

oil on canvas

17 x 15 in. (43.2 x 38.1 cm.)

Painted in 2007.

\$150,000-200,000

**PROVENANCE**

Private collection, Europe (acquired in 2007).









5

## CLAUDIO BRAVO (1936-2011)

### *Breads*

signed and dated 'CLAUDIO BRAVO, MMIV' (lower right)

oil on canvas

12 $\frac{7}{8}$  x 16 in. (32.7 x 40.6 cm.)

Painted in 2004.

\$70,000-90,000

#### PROVENANCE

Marlborough Gallery, New York (acquired directly from the artist).

Acquired from the above by the present owner, 2004.

#### LITERATURE

P. Bowles, F. Calvo Serraller, and E. Sullivan, *Claudio Bravo Paintings and Drawings (1964/2004)*, Spain, Lerner & Lerner Editors Coordination, 2005, p. 433 (illustrated in color).





6

## ARMANDO MORALES (1927-2011)

### *Two Nudes Against a Red Wall*

signed and dated 'MORALES 81' (lower right)

oil on canvas

40 x 50 in. (101.6 x 127 cm.)

Painted in 1981.

\$70,000-90,000

#### PROVENANCE

CDS Gallery, New York.

Hans Neumann, Caracas (acquired from the above).

By descent to the present owner.

#### EXHIBITED

New York, CDS Gallery, *Morales*, 11 December - 31 December 1981, no. 23.

#### LITERATURE

C. Millis, "Latin American Artists, Recognizing Achievement, A Haunting Vision," *Artspeak*, 26 November 1981, no. 10 (illustrated).

A. Guillén, "La más reciente pintura de Armando Morales," *La Prensa Literaria*, Managua, 15 November, 1981 (illustrated).

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume I 1974-1983*, Vaumarcus, ArtAcatos, 2010, p. 324, no. 1981.71 (illustrated in color).





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**7**

## **FERNANDO BOTERO (B. 1932)**

### *Violinista*

signed and dated 'Botero 04' (lower right)  
watercolor and graphite on paper  
15¾ x 12¼ in. (39 x 31 cm.)  
Executed in 2004.

\$50,000-70,000

#### **PROVENANCE**

Galleria Tega, Milan.  
Acquired from the above by the present owner.

#### **EXHIBITED**

Forlì, Palazzo Albertini, *Botero*, 29 June-29 August 2004.

#### **LITERATURE**

*Da Picasso a Botero, capolavori dell'arte del novecento da una collezione privata*, Torcular, 2004, p. 29 (illustrated in color).

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





8

## FERNANDO BOTERO (B. 1932)

### *The Maid*

signed and dated 'Botero 99' (lower right)

oil on canvas

15¾ x 11¼ in. (40 x 29.9 cm.)

Painted in 1999.

\$120,000-180,000

#### PROVENANCE

Marlborough Gallery, New York (acquired directly from the artist).

Acquired from the above by the present owner, 2001.



9

**CLAUDIO BRAVO (1936-2011)**

*Flowers*

signed and dated 'CLAUDIO BRAVO MMI' (upper right)

pastel on paper

43¼ x 29½ in. (109.9 x 75.3 cm.)

Executed in 2001.

\$100,000-150,000

**PROVENANCE**

Marlborough Gallery, New York.

Acquired from the above by the present owner.









10

**FERNANDO BOTERO (B. 1932)**

*Woman on a Horse*

signed and numbered 'Botero 5/6' (on the base)

bronze

25 x 11¼ x 16 in. (63.5 x 29.9 x 40.6 cm.)

Edition five of six.

\$300,000-400,000

**PROVENANCE**

Contini Galleria D'arte, Venice.

Acquired from the above by present owner (2013).

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







11

**MATTA (1911-2002)**

*Untitled*

oil on canvas

100 x 164¾ in. (254 x 418.5 cm.)

Painted in 1969.

\$150,000-250,000

**PROVENANCE**

Malitte Pope Matta.

Acquired from the above by the present owner.

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











12

**FERNANDO DE SZYSZLO (1925-2017)**

*Duino*

signed 'Szyszlo' (lower center) titled and dated 'DUINO, E.H./92'  
(on the reverse)

oil on canvas

59½ x 59½ in. (151.1 x 151.1 cm.)

Painted in 1992.

\$60,000-80,000

**PROVENANCE**

Galería Espacio, San Salvador.

Acquired from the above by the present owner.





13

# **OSWALDO VIGAS (1926-2014)**

*El gallo de la pasión*

signed and dated 'VIGAS 98' (lower right and again on the reverse) titled 'EL GALLO DE LA PASIÓN' (on the reverse)

oil on canvas

70 7/8 x 47 1/4 in. (179.9 x 120 cm)

Painted in 1998.

\$100,000-150,000

## **PROVENANCE**

Acquired directly from the artist (2001).

## **LITERATURE**

C. Silva, *Oswaldo Vigas, leyendas de mañana*, Caracas, Editorial Arte, 2001 (illustrated in color).

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



PROPERTY FROM A PRIVATE SOUTH AMERICAN COLLECTION

**14**

**OSWALDO GUAYASAMÍN (1919-1999)**

*Cabeza y mano*

signed 'GUAYASAMIN' (lower right)

oil on canvas

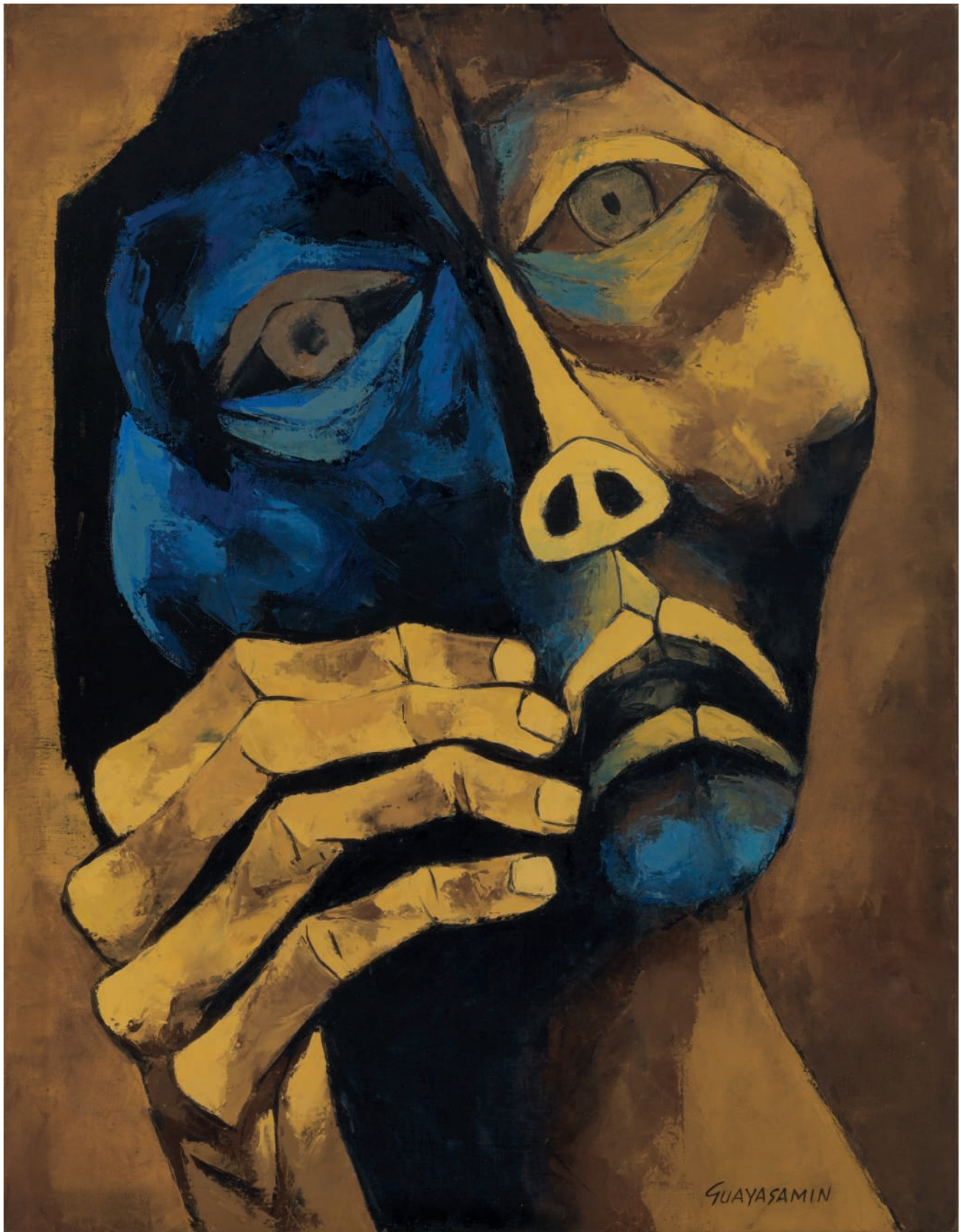
35½ x 27½ in. (90 x 70 cm.)

Painted in 1980.

\$70,000-90,000

This work is accompanied by a certificate of authenticity from the Fundación Guayasamín signed by Verence Guayasamín, dated 17 September 2015.







PROPERTY FROM THE ESTATE OF HARRY GRUBERT

15

## ROBERTO MATTA (1911-2002)

### *Untitled*

signed, dated and inscribed 'Matta Palissy 38' (lower left),  
signed again 'Matta' (on the verso)  
colored wax crayon and lead pencil on paper  
9⅞ x 12⅝ in. (23.2 x 32.1 cm.)  
Executed in 1938.

\$120,000-180,000

#### PROVENANCE

Galleria Galatea, Turin.  
Galerie de France, Paris.  
Galerie 1900-2000, Paris.  
JSC Modern Art Gallery, Paris.  
Acquired from the above (July 2011).

This work is accompanied by a certificate of authenticity  
signed by Germana Matta Ferrari, dated 8 October 2018.

Roberto Matta, one of the most important second-generation Surrealist artists, was coming into his full maturity as an artist when he executed this explosive drawing in 1938. Leaving his native Chile for Paris in the early 1930s, Matta worked for a few years in the architectural firm of Le Corbusier. Family ties led him to Madrid in 1935 where he met famed Spanish poet Federico García Lorca, a momentous encounter that unleashed Matta's creative energy and the following few years would be an exciting period of self-discovery and experimentation for the artist. In 1936 he met two more poets that would inform his artistic vision, fellow Chileans Pablo Neruda and Gabriela Mistral. Mistral in particular, with her mystical and revolutionary spirit, influenced Matta's intellectual growth while the tragedy of Lorca's death in the Spanish Civil War propelled him to meet Salvador Dalí in 1937. Dalí in turn introduced him to the leader of Surrealism, André Breton who, immediately enamored with the young artist, asked him to contribute drawings to the Surrealist exhibition at the Galerie des Beaux-Arts in Paris that January 1938.

The rest of 1938 for Matta was an exciting period of intense exploration and development, often in the company of other young surrealists, such as Gordon Onslow Ford with whom he spent the summer on the coast of Brittany. Reading P.D. Ouspensky's esoteric book *Tertium Organum*, they began to explore notions of time and space and that would ultimately lead to Matta developing a series of "inscapes" and "psychological morphologies," key concepts that would inform his entire subsequent painting practice. This drawing, executed during this pivotal period of experimentation and philosophical development is a jewel-like distillation of the psychic forces at play in Matta's mind at the time. Here vibrant reds, greens, yellows and blues are arranged in vaguely horizontal planes suggesting a landscape while organic forms resembling vegetation spring up in ferociously energetic strokes. Interspersed throughout the drawing are delicate graphite passages that hint of erotic body parts and pulsate with a sexual energy.

Fully engaged with the surrealist practice of psychic automatism, this abstract "inscape" flows from the artist's hand as he creates in an unconscious state that resembles a poetic or shamanic trance. Although fairly modest in size, this drawing holds enormous weight within Matta's remarkable oeuvre as being literally the germinating point of the visionary morphologies that he would work with for the rest of his life. The next year, 1939, will see the artist leaving war-torn Europe for New York and yet more adventures, and this vibrant work, full of seaside breezes and sun, remains a distillation of this brief yet pivotal time in Matta's artistic development.

Susan L. Aberth, Associate Professor of Art History, Bard College,  
Annandale-on-Hudson, New York







## JOAQUÍN TORRES-GARCÍA (1874-1949)

### *Constructivo con formas estructuradas*

signed 'J.T.G.' (lower left) dated '1943' (upper center)

oil on cardboard laid down on board

17¼ x 18½ in. (43.8 x 47 cm.)

Painted in 1943.

\$200,000-300,000

#### PROVENANCE

Estate of the artist.

Augusto Torres.

Rose Fried Gallery, New York.

Galería René Metras, Barcelona.

Galerie Denise René, Paris.

Galerie Marwan Hoss, Paris.

Private collection, Paris.

Anon, sale, Sotheby's New York, New York, May 18, 1995, lot 23.

Acquired from the above by the present owner.

#### EXHIBITED

Madrid, Museo Español de Arte Contemporáneo, *exposición antológica Torres-García*, 1973, p. 115, no. 108 (illustrated). This exhibition also traveled to Barcelona, Museo de Arte Moderno, June 1973.

Madrid, Galería Ruiz-Castillo, *Torres-García, Período constructivista*, 1978.

Paris, Galerie Marwan Hoss, *Hommage a Torres-García: Oeuvres de 1928 à 1948*, 30 May - 20 July 1990, p. 60 (illustrated in color).

#### LITERATURE

E. Jardí, *Joaquín Torres-García*, 1954, p. 238, no. 351 (illustrated).

M. Gradowczyk, *Joaquín Torres-García, artistas de América*, 1985, p. 144, no. 114 (illustrated).

*Diccionario de pintores y escultores españoles del siglo XX*, 1994, n.p. (illustrated).

De Torres, C. and S. V. Temkin. "Constructivo con formas estructuradas, 1943 (1943.45)," *Joaquín Torres-García Catalogue Raisonné*, <http://torresgarcia.com/catalogue/entry.php?id=1910> (accessed September 27, 2018).

"I come to achieve something concrete, something that ought to come about...something that is already fermenting," Torres-García declared upon his return to Uruguay in 1934, more than forty years after he embarked on a transatlantic journey that led him to Barcelona, Paris, and New York. "Given our tradition, our...public, our latent virtues, the miracle would not lie in our producing something great, but in our failing to do so."<sup>1</sup> A celebrated teacher, Torres-García catalyzed the development of modern art throughout Latin America, lecturing widely and forming the Asociación de Arte Constructivo (1935-39) and, in 1943, El Taller Torres-García. Proclaiming that "our North" is the South, he advocated a hemispheric approach to modern American art grounded in the shared, indigenous legacy of abstraction. The paintings from this final, Montevidean period mark the culmination of Torres-García's career and exemplify his theory and practice of Constructive Universalism, which combined the "reason" of geometry with the spiritual "intuition" of man and nature.

"The tradition of civilization is the tradition of ABSTRACT MAN," he wrote from Montevideo. "The tradition of ABSTRACT MAN: tradition of construction. . . . In man, cosmic measure. Measure for his works." In this Man, Torres-García continued, "the living and the abstract are identified. Awareness of this relationship produces knowledge of profound reality: Life and Geometry. Man-Universe." Abstract Man figures in a number of Torres-García's paintings, and he takes characteristic form in *Constructivo con formas estructuradas*, rendered in primary colors and within the integral geometry of the grid. "The universality of ABSTRACT MAN," his "equilibrium, order," is nevertheless localized by his painted position, here between Torres-García's initials and the printed "Montevideo" and "1943," which circumscribe him in time and space.<sup>2</sup> A number of Torres-García's primary-colored paintings from this year, among them *Constructivo Uruguay* and *Ritmo constructivo de ciudad*, similarly inscribe Abstract Man within pictographic grids that evoke the city and its dynamism, implied in the present work by the train, a recurring and ubiquitous motif.

During this particularly prolific and generative year, Torres-García refined his vision for the Taller, consolidating his teaching and his own practice around an expansive understanding of abstraction. "Today among us, we say that painting is abstract and concrete at the same time, and without that having anything to do with representation, that is, independently of whether it is or is not figurative," Torres-García asserted. "We say that it is abstract, because instead of imitating reality, it proceeds with absolute plastic elements. Because reality, then, becomes only a pretext for us to establish, on the canvas, an orchestration of hues or values."<sup>3</sup> This cohesion of plastic values finds classic expression in *Constructivo con formas estructuradas*, in which recognizable forms—man, train, bottle, building—are reconciled within the ideal schema of the Constructivist grid, long since evolved from the Neo-Plastic precepts that he had explored years earlier, with Theo van Doesburg, in Paris. A microcosm of unity and creation, the painting manifests a new paradigm for Latin American art, embodied in the person and tradition of Torres-García's archetypal Abstract Man.

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

1 Joaquín Torres-García, quoted in Cecilia Buzio de Torres, "The School of the South: The Asociación de Arte Constructivo, 1934-1942," in *El Taller Torres-García: The School of the South and its Legacy* (Austin: The University of Texas Press, 1992), 7.

2 Torres-García, "The Tradition of Abstract Man (Constructivist Doctrine)" (1938), trans. Buzio de Torres, in *Torres-García: Grid-Pattern-Sign, Paris-Montevideo, 1924-1944* (London: Arts Council of Great Britain, 1985), 105-6, 109-10.

3 Torres-García, "Lección 124: Unidad de la pintura," quoted in Buzio de Torres, "The School of the South: El Taller Torres-García, 1943-1962," in *El Taller Torres-García*, 115.







## ROBERTO MATTA (1911-2002)

### *War of Words*

signed and dated 'Matta, 42' (lower center), inscribed 'A War of words' (on the verso)

colored wax crayon and lead pencil on paper

23¼ x 29 in. (59 x 73.7 cm.)

Executed in 1942.

\$150,000-200,000

#### PROVENANCE

Walter Bareiss collection, Stamford, Connecticut.

Nolan Eckman Gallery, New York.

Private collection, New York.

#### EXHIBITED

New York, The Morgan Library and Museum, *New York Collects: Drawings and Watercolors, 1900-1950*, 20 May-29 August 1999, p. 279, no. 124 (illustrated).

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 8 October 2018.

"Informed by the most exquisite delicacy of draftsmanship, even in their most turgid details, it is fair to say that the drawings constitute the best part of Matta's production," art historian Romy Golan has observed. "It was drawing, executed in pencil heightened with smears of colored wax crayon and pastel, that prompted Matta to abandon the practice of architecture and to become an artist, a year before he made contact with the Surrealists."<sup>1</sup> Matta had first arrived in Paris in 1934, and he worked for three years as an apprentice to Le Corbusier before gravitating toward the Surrealist circle, his drawings—which he considered mere "doodles"—facilitating his entrée into the group in 1937. A precocious talent, he immersed himself within the Surrealist imaginary, stimulated by the conceptual flux of non-Euclidean geometry, psychic automatism, and morphologies of mind and matter.

Matta landed in New York in October 1939 against the backdrop of the Second World War, arriving just ahead of a wave of European émigrés—among them André Breton, Max Ernst, and André Masson—who would broadly disseminate Surrealism across the Americas over the following decade. A sensational figure, he served as a charismatic and invaluable conduit between the Surrealists and the artists associated with the emerging New York School, including Jackson Pollock, Robert Motherwell, and Arshile Gorky, the latter with whom he exchanged drawings. "The most energetic, enthusiastic, poetic, charming, brilliant young artist," Matta "had an extremely important catalytic effect," Motherwell recalled. "I loved his pencil drawings. . . . I do think the drawings he made in those years—in the late 1930s and 1940s—are among the most beautiful, if not *the* most beautiful work made in America at that time."<sup>2</sup>

Numinous and metamorphic, Matta's drawings from the early 1940s transpose the vastness of infinite space and the convolutions of inner consciousness. A dizzying array of lines—dotted and dark, whirling and perspectival—reels across the present *Untitled*, describing a fraught and disorienting space. An airplane near the top of the paper alludes to the fuselage of fighter planes or missiles, a shape echoed and anthropomorphized in the flesh-colored bodies, gruesome and disfigured, that hover below. The smoldering, primary-colored mass at left hints at the eruption of bombs then falling over Europe, an apocalyptic vision dramatized in the burning skies of *The Disasters of Mysticism* (1942) and *Prisoner of Light* (1943), signal wartime paintings to which this drawing relates. "Imagine the breaking down and reconverting of the essential substances of the world," wrote Rosamund Frost in her review of Matta's first solo exhibition, at Pierre Matisse Gallery, in 1942. "Imagine these substances rendered explosively, powerfully reacting on, but not modifying, each other. Imagine a painter of thirty who has invented an idiom so outside the run of experience that this seems the only line along which to approach his work."<sup>3</sup>

This drawing belonged to Walter Bareiss, briefly interim director of the Museum of Modern Art and noted collector of non-Western art, recognizing early on its influence on contemporary art.

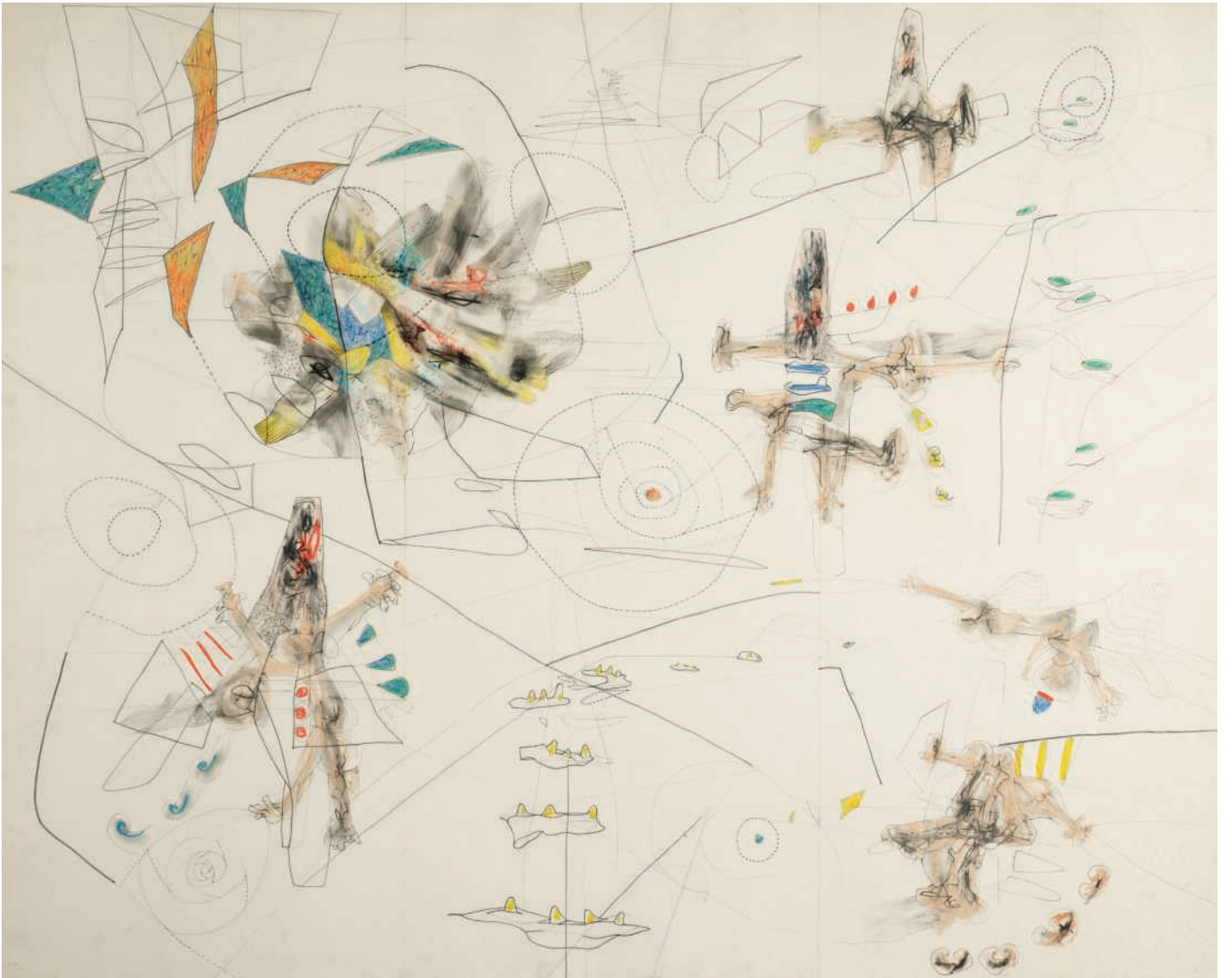
Abby McEwen, Assistant Professor, University of Maryland, College Park

<sup>1</sup> Romy Golan, "Matta on Paper," in *Matta: Drawings, 1937-1947*, exh. cat. (New York: Acquavella Contemporary Art, 1990), 3.

<sup>2</sup> Robert Motherwell, quoted in Sidney Simon, "Concerning the Beginnings of the New York School: 1939-1943," *Art International* XI, no. 6 (Summer 1967): 21.

<sup>3</sup> Rosamund Frost, "Matta, Furious Scientist," *ARTNews* XLI, no. 5 (April 15-30, 1942): 27.







## PROPERTY SOLD TO BENEFIT ART FOR ACCESS AT BENNINGTON COLLEGE

In fall 2018, Bennington College introduced Art for Access, a new philanthropic initiative that leverages the institution's long and celebrated reputation in the visual arts while advancing its commitment to equity, diversity, and access. As an institution without a museum or permanent collection, Bennington has long held that the works of art on its campus be a changing, dynamic teaching resource. Through this effort, the College extends this vision and will seek gifts of art from donors and friends with two related aims in mind: to develop and expand the works of art in the College's holdings to enrich the educational experience, and, after extended use in teaching, to provide funding for scholarships for talented students through the sale of select artworks in the future.

To launch Art for Access, Bennington College has partnered with Christie's to offer artworks, donated many years ago without restriction, for sale this fall in New York and Paris.

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### DIEGO RIVERA (1886-1957)

*Communards (Comuna de Paris)*

signed 'Diego Rivera, 28' (lower right) signed and dated again 'Rivera, 28' (lower left)

gouache on paper laid on board

19 $\frac{3}{8}$  x 15 $\frac{1}{2}$  in. (49.2 x 39.4 cm.)

Executed in 1928.

\$100,000-150,000

#### PROVENANCE

Dr. Hubert Herring, New York (acquired directly from the artist).  
Bennington College, Bennington, Vermont (gift from the above, circa 1936).

#### EXHIBITED

New York, Museum of Modern Art, *Diego Rivera*, December 1931-January 1932, no. 107 (illustrated).

Mexico City, Museo Nacional de Artes Plásticas, *Exposición de Homenaje Nacional, Diego Rivera, 50 años de su labor artística*, August-December 1949, no. 228 (incorrectly dated 1922).

#### LITERATURE

*Krasnaya Niva*, Moscow, no. 12, 17 March 1928 (illustrated on cover).

B. Wolfe, *Diego Rivera: His Life and Times*, New York, 1939, p. 246, no. 80 (illustrated).

*Diego Rivera: Catálogo general de obra de caballete*, Mexico City, Mexico, 1989, p. 114, no. 848 (illustrated).

"Viva Rivera: Mexican Artist and Revolutionary Diego Rivera Mans the Barricades," *Art Conservator, The Bulletin of the Williamstown Art Conservation Center*, Spring 2008, vol. 3, no. 1, pp. 5-7 (illustrated in color, details, and on cover).



The present lot illustrated on the cover of *Krasnaya Niva*, no. 12, March 17, 1928. © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York









Diego Rivera, *The Fertile Earth*, Escuela Nacional de Agricultura, Chapingo, Mexico, 1927.  
 Artwork: © 2018 Banco de Mexico Diego Rivera & Frida Kahlo Museums Trust, Mexico, D.F.  
 / Artists Rights Society (ARS), New York. Photo by Raphael Doniz and Francisco Kochen

Mexican painter Diego Rivera began his famed career as a muralist in 1921. And, while he had lived in Europe for more than fourteen years, since 1907, it was not until the early 1920s that Rivera became a key cultural player in the first social revolution of the twentieth century, by painting *al fresco* murals throughout public buildings in Mexico. During his European sojourn, Rivera absorbed almost all the artistic *avant-garde* trends from post-Impressionism to Surrealism, as well as studying the great masters—Goya, Velázquez, El Greco, Vermeer, Turner, Sorolla, Zuloaga; along with Gauguin, Seurat, Cézanne, Monet, Renoir, Ingres, Courbet, Puvis de Chavannes and, of course, Picasso and Braque; and a few of his contemporaries like Gino Severini, Piet Mondrian and particularly Robert Delaunay. Consequently, it is not difficult to find in his Mexican work, including his mural projects with their strong ideological content, explicit references to lessons from the history of European art. This becomes undeniable when appreciating a gouache executed by Rivera in 1928 in Russia, which demonstrates the artist's talents fully. The work's whereabouts remained largely unknown from 1949 after an exhibition at the National Museum of Fine Arts held in honor of Rivera's fiftieth anniversary of artistic production. The work was originally commissioned for the cover of a weekly Soviet magazine, *Krasnaya Niva*, (Red Field) in 1927, which celebrated the anniversary of the Russian Revolution and paid tribute to the 1871 uprisings of the Communards in Paris.

In 1924, Diego Rivera began channeling his intention to paint murals committed to the 1910 Mexican Revolution's goals for social justice. His artistic objectives were particularly focused on giving a voice to the struggles of the landless Mexican *campesinos* (or peasants) and fulfilling the aspirations of the post-revolutionary Mexican state. In 1926, Rivera was near the completion of an iconographic cycle for the former chapel at the old Chapingo hacienda—at the time, the site of the new Escuela Nacional de Agricultura—when he received an invitation from the International Transport Workers Federation in Amsterdam to join the celebrations for the tenth anniversary of the Russian Revolution of 1917. Rivera was part of the Mexican delegation and was welcomed as an honored guest; upon his arrival in the USSR he became a member of the Friends of Russia Presidential Congress, a part of the official press committee, a distinguished painter and an invitee of the Soviet state. Rivera's *al fresco* paintings executed in 1927 for the assembly hall of the Escuela Nacional de Agricultura in Mexico were then the finest examples of art and political ideology within Marxist discourse; on the walls of a former chapel, Rivera reminded the viewer that socialism was a natural historical process involved in mankind's evolution akin to the earth's natural biological cycles. However, the political ideology depicted in the Mexican murals indicated that it was the historical responsibility of the peasant class to transform the post-revolutionary society of Mexico by working the land with the aid of science and new technologies. Armed with this Marxist artistic vision, Diego Rivera arrived in Moscow in 1927 eager to contribute his expertise as an artist, and to labor on *al fresco* murals on public buildings in the USSR. In addition to completing numerous sketches of the commemorative parades which departed from Lenin's Mausoleum, Rivera was enthusiastic



Eugène Delacroix, *Liberty Leading the People*, 1830.  
 Artwork: © RMN-Grand Palais / Art Resource, NY. Photo by Michel Urtado.





to share his proficiency in mural painting, but soon he was identified with other artists and intellectuals as having ideas that ran counter to those expressed in Stalin's project for the aggrandizement of the Soviet Union. While Rivera was invited to collaborate with the Commissar of Education and Ministry, Anatoly Lunacharsky, on the decoration of the walls of the Club Dux's banquet hall at the Red Army Club in Moscow, the Academy of Fine Arts, the future Lenin Library, and Dinamo, the metal works factory, none of these projects were undertaken, and only a few sketches are known to have survived. Unfortunately, Rivera sympathized with *Oktiabr* (October) group's artists and intellectuals, at the same time revolutionary leader Leon Trotsky was expelled from the party and deported from the Soviet Union. Thus, by May 1928, Rivera found himself compelled to leave the Soviet Union, and with his departure abandoned all his artistic plans.

Three years later in 1931, Rivera was in the United States celebrating his first retrospective exhibition at none other than the Museum of Modern Art (MoMA) in New York. Here he presented the color sketch for the cover of *Krasnaya Niva* with the title *Communists of Paris*, the same work he had executed in Moscow in 1928. Bold in rich and vibrant colors, Rivera captures the drama of the insurrection by the citizens of Paris who had succeeded in establishing a socialist people's government through the Paris Commune, though it would violently topple in May 1871. Rather than using an allegorical feminine figure as Eugène Delacroix does in his historical masterpiece *Liberty Leading the People*—painted to commemorate the people's uprising during the July Revolution of 1830 in Paris—Rivera depicts a matronly figure, who may be of Latin descent and who compels the people to fight and not surrender to the enemy of their social class. The work also recalls some of the fresco scenes executed for the assembly hall of the Escuela Nacional de Agricultura in Chapingo and emphasizes a Marxist historical perspective wherein the Soviet proletariat struggles of 1928 had clear connections to the storming of the barricades in Paris in 1830, as well as the Paris Commune in 1871. Within a single iconographic work, Rivera links his mural paintings in Mexico and their ideological content, his knowledge of European art history, and his experience in the USSR in 1928, where he recognized that Russian artists and intellectuals had to resist the Soviet State to defend their aesthetic ideals, and freedom of expression.

Professor Luis-Martin Lozano, art historian,  
Mexico City



## DAVID ALFARO SIQUEIROS (1896-1974)

*Crepúsculo (Detalle para el Mural de Cuernavaca)*, also known as *Paisaje*

signed and dated 'Siquieros, 9-65' (lower right) signed again and inscribed 'DETALLE PARA EL MURAL DE CUERNAVACA' (on the reverse)  
pyroxylin and acrylic on panel  
31½ x 24 in. (81 x 61 cm.)  
Painted in 1965.

\$150,000-200,000

### PROVENANCE

Oscar I. Herner, Galerías Iturbide, Mexico City.  
Private collection, Fall River, Massachusetts (acquired from the above, circa mid/late-1960s).  
Private collection, Rochester, New York (by descent from the above to the present owner).

I am moved each time I encounter a Siqueiros with labels on the reverse from Galerías Iturbide on Madero 22 in the heart of Mexico City. My confidence in the provenance of this work springs from this, as my parents Oscar and Trude Herner were owners of this gallery, collectors of his works, and the artist's dealers and friends. They sold this work to a collector and his daughter, shortly after it was painted, who kept it safely up to now.

Due to this connection with my parents, I met Siqueiros shortly after he was released from jail in 1964. Before this, the master's powerful works would "stare" at me from the walls where they hung both at the gallery, as well as at home; perhaps I even lived with this beautiful pictorial explosion in 1965. At that time, I often accompanied my parents to visit David and Angélica in their recently renovated studio/home in Cuernavaca. On several occasions, I saw him paint the "river of the dead" from the *Revolution* mural at the Castillo de Chapultepec and heard him speak about his theory of poliangularity.

In 1965, the artist had been out of jail for a year and had dedicated himself, body and soul, to completing two murals he left unfinished in 1960 when he was arrested: *Del Porfirismo a la Revolución* (From Porfirism to the Revolution) at the Castillo de Chapultepec and *Historia del Teatro a la Cinematografía en México* (History of the Theater and Cinematography in Mexico) in the Teatro Jorge Negrete de the Asociación Nacional de Actores. Furthermore, he planned a mural with Manuel Suárez, *La Marcha de la Humanidad* (Humanity's March) which is integrated into the architecture of the Polyforum. He executed several easel paintings and drawings including *Nahual*, a spectacular study for the figures at the Polyforum, that's coloring is very similar to this work.

*Crepúsculo* is part of a lithographic series that Siqueiros executed in 1969 titled *Mountain Suite*. Although, in a newspaper article dated 18 August 1965 Siqueiros advocated in favor of realistic muralism, he still painted landscapes as abstract as this one. It represents an explosive space emphasizing the contrast between the volcanic smoke and the spewed black rock that is left behind. Siqueiros identified the telluric with the apocalyptic side of human history. He exploited these motifs in his dynamic landscapes, such as in the present example and in other spectacular works such as *Admonición*.

The color palette in this painting is characteristic of Siqueiros's style during the 1960s, incorporating varied and intense tones realized through the use of acrylic and pyroxylin. Over the earth a void opens from which red and gold lava and explosive flaming fire flow. The center of the cauldron spits out ash and volcanic gases, a humid cloud forms around it, as clouds often do, creating the appearance of an eagle.

Realism was central to Communist public art at this time when commercial publicity was exceeding propaganda's effectiveness. In landscapes such as this one, the artist renews his political commitment while his composition reveals a cinematic vision through a figurative and structured order that are equally essential. This was what the "action painters" or American abstract expressionists, especially Pollock, practiced when they hurled car paint, sand and other elements onto canvases and other materials—a lesson learned at the Siqueiros Experimental Workshop in Manhattan during 1936-37. In reality, it was not just "by chance," but a new unconscious technique in which by moving his whole body, the artist unburdened his soul and allowed its mysteries to pour forth constructing landscapes, explosions and powerful emotions.

Siqueiros, the compelling colorist, is evident in this painting where he organized reds in relation to the oranges and mauves, and pushes them beyond the explosive whites, greys, blues, and greens. The work was executed in a style characteristic of Siqueiros in which he applies layers of brushwork, stains, and dripping paint suggesting dancing forms that appear as "eyespot"—eyes that look, but cannot see.

Although at first glance the composition looks as fluid and unpredictable as burning lava, the structure is solid and grounded to the earth. The pictorial force pulls the viewer's eyes towards the upper section. As the forms disperse in undulating and angular calligraphic forms, the diagonals create light forces that surge from the fiery epicenter.

In looking at the composition in great detail, bearing in mind the artist's many works and their incorporation of the human body and symbolic animals, we begin to recognize what is implied at the painting's explosive center—a burning devil-like figure with arms lifted evoking the infernal villains that announce the apocalypse of war found in his *Birth of Fascism* (1936) and *The Devil in the Church* (1947).

Siqueiros's landscape lends insights into the anxiety that produced it: nature's uncontrollable forces and the apocalyptic power of our rapacious and hostile society.

Irene Herner Reiss, with the collaboration of Mónica Ruiz and Grecia Pérez Calderón.







## RUFINO TAMAYO (1899-1991)

### *Hombre feliz*

signed and dated 'Tamayo O-47' (lower right)

oil on canvas

29¾ x 40 in. (75.6 x 101.6 cm.)

Painted in 1947.

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

#### PROVENANCE

Pierre Matisse Gallery, New York, 1947.

Mr. and Mrs. Gardner Cowles, New York, 1948.

Charles Cowles, New York (by descent from the above).

Mary-Anne Martin/Fine Art, New York, 2007.

Acquired from the above by the present owner.

#### EXHIBITED

Mexico City, Galería de Arte Mexicano, *Tamayo: diez oleos y seis dibujos*, 22 September - 4 October 1947, no. 4.

New York, Pierre Matisse Gallery, *Rufino Tamayo Recent Paintings*, 8 December 1947- 3 January, 1948, no. 1.

Mexico City, Instituto Nacional de Bellas Artes, *Tamayo, 20 años de su labor pictórica*, June - September 1948, no. 48 (illustrated).

Mexico City, Museo de Arte Moderno, *Rufino Tamayo*, September 1964, no 29.

#### LITERATURE

"Raíz en la esencia mexicana," *Tiempo semanario de la vida y la verdad*, Mexico City, Vol. XI no. 283, 3 October 1947, p. 34 (illustrated).

A. Rodríguez, "El drama de la pintura: La exposición de Rufino Tamayo," *Mañana!* año IV, Vol. XIX, no. 253, Mexico City, 3 July 1948, p. 61 (illustrated).

L. Cardoza y Aragón, "Rufino Tamayo un nuevo ciclo de la pintura de México," *Cuadernos Americanos*, año VII, no. 4, Mexico City, July - August 1948, np. (illustrated).

A. Rodríguez, "Rufino Tamayo: sus opiniones y su exposición," *El Nacional*, 5 October 1949, np. (illustrated).

L. Budigana, "Rufino Tamayo medito per sei ore," *La settimana incom illustrata*, 22 June 1950, p. 27, (illustrated).

C. Palencia, *Rufino Tamayo*, Mexico City, Ediciones de Arte Colección Anáhuac de Arte Mexicano, 1950, p. 55 (illustrated).

P. Westheim, "Los murales de Tamayo," *Novedades*, Mexico City, no. 222, 21 June 1953, p. 1 (illustrated).

P. Westheim, "Tamayo: una investigación estética," *Artes de México*, año IV, no. 12, Mexico City, May - June 1956 (illustrated).

O. Paz, *Tamayo en la pintura mexicana*, Mexico City, Universidad Nacional Autónoma de México, Dirección General de Publicaciones, 1959, p. 58, no. 43 (illustrated).

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

***If I could express with a single word what it is that distinguishes Tamayo from other painters of our age, I would say, without a moment's hesitation: sun. For the sun is in all his pictures, whether we see it or not; night itself for Tamayo is simply the sun carbonized.***

Octavio Paz, "Tamayo: Geometry and transfiguration," *Rufino Tamayo*, New York, Rizzoli International Publications, 1982, p.21.











Exhibition brochure (front) for Tamayo's 1947 solo exhibition at Pierre Matisse Gallery, New York. The Moragan Library & Museum, New York, Gift of the Pierre Matisse Foundation, 1997. © 2018 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY

In 1947 when Tamayo painted *Hombre feliz* he was at the height of his cultural prestige in the United States with several one person exhibitions at the Valentine Gallery behind him, a midcareer retrospective exhibition at the Cincinnati Art Museum, and a monograph published by Robert Goldwater, among other activities and exhibitions leading up to that year.<sup>1</sup> Indeed, Tamayo exhibited *Hombre feliz* (listed as *Happy Man* in the exhibition pamphlet) as part of his solo exhibition at the Pierre Matisse Gallery that took place December 8 – January 3, 1948.<sup>2</sup> It is precisely around this time in the 1940s that Tamayo's production reveals a radical change in subject matter, style, and mood. Both contemporaneous critics and scholars today consider this period to be the continued maturation of Tamayo's style, and *Hombre feliz* is a critical work within the development of his work.

Beginning in the early 1940s, Tamayo had begun to pare down his compositions, many of which were now isolated figures. During the war years, he had also begun to incorporate references to the cosmos, the birth of the atomic age, and veiled references to crisis and trauma.<sup>3</sup> In addition to images of constellations, this period is also marked by the artist's exploration of the darker side of humanity: fiery landscapes, cataclysm paintings, and screaming figures. *Hombre feliz* builds upon this extended body of work, yet also signals new departures that critics responded to favorably.

Writing in the *New Yorker* in December 1947, Robert M. Coates stated: "Tamayo...has always leaned toward the somber, and his dark tones and deliberately violent distortions have led him at times into mere angry murkiness. Now his mood and his manner have come closer to integration, and the dark tones are lightened, figuratively at least, by the heightened imaginative power he brings to bear on them. I liked particularly... the small, brighter "Happy Man." Another critic noted, "Tamayo's form has never been "purer;" that his control of space has never been more effective or original, that his colors, generally deep, except where they blaze out in brilliant yellow-orange, never have been more daring and at the same time more subtle, and that generally speaking, his work has lost the strange fierceness of other years—that is has become, instead, free uninhibited, almost joyous."<sup>4</sup>

As this last review suggests, *Hombre feliz* is remarkable for its bright yellow and orange glow, formulated by the piercing rays of the sun, which contrasts with the darkness of the silhouetted figure in the foreground. Notably, the single orange ray of the sun shines down on the large rear wheel of a truck in an otherwise barren landscape. The sharp angles of the sunrays cut through the sky with Cubist bravura, picking up the figural distortions of the man whose curvilinear forms are also set against the glowing striations. Punctuated with swaths of red, the figure gestures to the viewer, removing his hat as if greeting us and extending his thumb on his other hand. A mischievous or even menacing grin overtakes his mask like face as his large head tilts his body



backward toward the sun. The cone-like shape of his neck and torso mirror the geometric shapes of the rays while his round head echoes the circles of the sun and the wheels of the truck. Tamayo masterfully creates spatial tension through simple shapes, color blocks, and painted lines.

It should be noted that in 1947 Tamayo famously declared in the *New York Post*, "None of those little donkeys for me" as a means to distinguish his work from the picturesque, folkloric subject matter of the muralists. Later that year he engaged in a contentious debate with his fellow Mexican artists David Alfaro Siqueiros and José Clemente Orozco about the state of Mexican painting in the pages of the Mexican newspaper *El Nacional*. In New York, Tamayo's work had always offered an alternative to what was perceived as the dogmatism of the Muralists, and U.S. viewers appreciated his imagery for its "intuitive" and "authentic" nature. His ethnicity, as a mestizo from Oaxaca, distinguished him from most fellow Mexican artists and granted him special status among the international avant-garde as he increasingly moved away from overt Mexican content, yet still evoked a primitivist ethos and energy that appealed to audiences. Painted in a year when he was actively and discursively challenging the so-called Mexican School, *Hombre Feliz* and the works of this period represent this increased universalism and a determined and strategic participation in the international avant-garde. Yet for all its joyousness and warm glow, *Hombre feliz* perhaps is also a veiled reference to the polemics of Mexican painting publicly debated that year. Is the figuring smiling or perhaps grimacing? Does the inclusion of the truck indicate that the figure is an agricultural laborer, perhaps a bracero? Or is he an urbanite donning a fedora hat? Does he reflect mid-century angst? Or is he simply a happy man? Tamayo, however, does not provide answers or illustrate programs. He leaves the viewer wondering, forsaking local content for universal archetypes and compositions filled with primal force and energy.

Anna Indych-López

2018-2019 Stuart Z. Katz Professor of the Humanities and the Arts

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Professor of Latin American and Latina/o Art

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<sup>1</sup> Tamayo had solo exhibitions at the Valentine Gallery in 1939, 1940, 1942, 1943, 1946, and 1947. The exhibition, *Rufino Tamayo: Exhibition of Paintings by the Mexican Arts*, took place at the Cincinnati Art Museum from January 10 to February 3, 1947. And Quadrangle Press published Goldwater's monograph, *Rufino Tamayo*, in 1947.

<sup>2</sup> Tamayo had sought out gallery representation with Pierre Matisse in 1938, but "Inés Amor, Tamayo's dealer in Mexico, arrange[d] for him to be taken on by Valentine Dudensing, another prominent dealer in New York." Beth Shook, "Timeline," in E. Carmen Ramos, *Tamayo: The New York Years* (Washington D.C.: Smithsonian American Art Museum, 2017), 144-46.

<sup>3</sup> James Oles, "The Howl and the Flame: Tamayo's Wartime Allegories," in Diana C. Du Pont, ed. *Tamayo: A Modern Icon Reinterpreted* (Santa Barbara Museum of Art, 2007).

<sup>4</sup> J.M. "Distinguished Work Displayed in Many Galleries," *New York Telegram*, December 13, 1947, 21-22.



Checklist for Tamayo's 1947 solo exhibition at Pierre Matisse Gallery, New York. The Moragan Library & Museum, New York, Gift of the Pierre Matisse Foundation, 1997. © 2018 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY



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## NICOLÁS ENRÍQUEZ (1704-C.1790)

### *The Assumption of the Virgin*

Signed and dated 'Nicolaus Enríquez./Anno dñi. 1744' (on stone, lower right) and inscribed 'MARIA VIRGO ASSUMPTA EST AD AETHEREUM THALAMUM, IN QUO REX REGUM STELLATO SEDET SOLIO,' (on banderole)

oil on copper

41 $\frac{1}{2}$  x 33 $\frac{1}{2}$  in. (105 x 84 cm.)

Painted in 1744.

\$200,000-300,000

#### PROVENANCE

Private collection, Paris by the end of the 19th century.

Anon sale, Sotheby's, New York, 16 November 2004, lot 39.

Private collection, Portugal.

Acquired from the above by the present owner.

#### EXHIBITED

Mexico City, Fomento Cultural Banamex, *Painted in Mexico, 1700-1790: Pinxit Mexici*, 29 June - 15 October 2017, pp. 186-187, no. 8-11 (illustrated in color).

This exhibition also traveled to Los Angeles, Los Angeles County Museum of Art, 19 November 2017-18 March 2018; New York, The Metropolitan Museum of Art, 24 April-22 July 2018.

Believed to be the second in a set of four large copper paintings depicting the life of the Virgin, Nicolás Enríquez's *The Assumption of the Virgin* is a tour de force of artistic achievement. Enríquez presents a dynamic composition in which a myriad of exquisitely rendered figures from heaven and earth seamlessly intermingling with one another. At the center of the work, three putti hold a banderole which announces in Latin the scene from the life of the Virgin, "The Virgin Mary is assumed unto the heavenly chamber in which the king of kings sits upon his starry seat." The Virgin is portrayed as a beautiful young woman, dressed in pure white, ascending into heaven where she is welcomed by Christ, who has stepped down from his throne to greet her, God the Father, Saint Michael and a retinue of admiring putti.

Completed in 1744, *The Assumption of the Virgin* shows Enríquez at the height of his powers. After studying at the first academy of painters established in Mexico around 1720 by the brothers Nicolás Rodríguez Juárez

(1667-1734) and Juan Rodríguez Juárez (1675-1728), Enríquez went on to make a name for himself as an accomplished painter on copper. A practice that originated in sixteenth-century Flanders and Italy, painting on copper became popular in eighteenth-century Mexico as it allowed artists to infuse their work with a jewel-like light, as exemplified by the present lot which appears to glow from within thanks to Enríquez's smooth application of paint across this unusually large copper plate.

While both the technique of painting on copper and the Christian theme stem from European precedents, Enríquez looked to Mexico's own artistic past rather than Europe's for his specific inspiration here. Enríquez's work is a direct nod to the Afro-Mexican painter Juan Correa's (c. 1645-1716) grand *The Assumption of the Virgin* (1689) in Mexico City's Catedral Metropolitana. By taking Correa's magnum opus as his point of departure, Enríquez perhaps deliberately sought to assert the significance of Mexican (and not European) painting as a wellspring for artistic creation.<sup>1</sup> Indeed, as the recent exhibition *Painted in Mexico, 1700-1790: Pinxit Mexici* suggested, "Enríquez's set of copper paintings may hold wider implications beyond its representational quality and could be considered a self-conscious statement by the artist about the tradition of painting in New Spain."<sup>2</sup>

In this sense, *The Assumption of the Virgin* hints at greater agency on the part of the artist. Trained in the Juárez brothers' school of thought that painting was a noble not mechanical art, Enríquez clearly embraced their philosophy in this group of four paintings. Completed over a span of five years, as the dates on each of the works indicate, the group seems to have been a labor of love for Enríquez rather than the result of a specific commission. As such, the group may have been created for Enríquez himself and his inner circle. This visually arresting group thus takes on a broader significance as the *Painted in Mexico* exhibition made clear, "Otherwise put, this group of copper paintings may have served as a visual commentary on the creative processes of local painters and their inventive capacity."<sup>3</sup>

1 Interestingly, two of the paintings from the set of four are based on European examples, while the present work and the first from the group, *The Adoration of the Kings*, are adaptations of Mexican artworks. The cohesive group may therefore be Enríquez's declaration that Mexican artists are on par with the European masters.

2 I. Katzew, "The Assumption of the Virgin," in exhibition catalogue *Painted in Mexico, 1700-1790: Pinxit Mexici*, Munich, Prestel, 2017, p. 187.

3 Ibid., 186.



Juan Correa, *Assumption of the Virgin*, 1689, oil on canvas, Catedral Metropolitana, Mexico City.



Nicolás Enríquez, *The Marriage of the Virgin*, 1745, oil on copper, Los Angeles County Museum of Art.



Nicolás Enríquez, *The Visitation and the Birth of Saint John the Baptist*, 1746, oil on copper, Los Angeles County Museum of Art.



Nicolás Enríquez, *The Adoration of the Kings with Viceroy Pedro de Castro y Figueroa, Duke of La Conquista*, 1741, oil on copper, Los Angeles County Museum of Art.









a

22

**ANONYMOUS (CUZCO SCHOOL, 17TH CENTURY)**

*a) Virgin and Christ Child*

oil on canvas

36 $\frac{7}{8}$  x 28 in. (93.7 x 71.1 cm.)





b

*b) Saint Joseph and Christ Child*

oil on canvas  
37 x 27 $\frac{7}{8}$  in. (94 x 70.8 cm.)

(2)

\$70,000-90,000

**PROVENANCE**

Private collection, Maldonado, Uruguay (acquired circa 1950).  
Acquired from the above by the present owner.



23

## ANONYMOUS (CUZCO SCHOOL, 18TH CENTURY)

*Coronación de la Virgen por la Santísima Trinidad*

oil on canvas

62½ x 46 in. (158.8 x 116.8 cm.)

\$60,000-80,000

### PROVENANCE

Alonso Waissbluth collection, Caracas.

Galerías de Venezuela, Marietta Perroni, Caracas.

Acquired from the above by the present owner.

The feast of the Assumption of the Virgin Mary was celebrated as early as the sixth century when it was believed the event had taken place in the city of Ephesus, while other apocryphal stories claim that Mary's life ended in Jerusalem. Thus, surrounded by the Apostles and in her own house and having fulfilled her mission in life, the Mother of God was assumed, body and soul, into heaven where she was crowned by God the Father, the Son and the Holy Spirit. By the eighth century, Pope Leo IV sanctioned the feast of the Assumption although it would not become official doctrine until the middle of the 20th century. The early medieval period saw the remarkable rise of an extraordinary devotion to the Virgin Mary which coincided with the edification of great cathedrals throughout Europe.

Images of the crowning of the Holy Virgin began to appear in the thirteenth century as painters and sculptors represented the Virgin being crowned not just assuming a holy throne. The proliferation of the iconography of the Virgin through numerous depictions not only as Mother of God but also Mother of Mankind and Queen of Heaven was a celebrated theme by great masters both anonymous and renowned such as Gentile da Fabriano, Fra Angelico, in the Quattrocento, and later masters such Peter Paul Rubens, Diego Velázquez and the Jesuit Bernardo Bitti who lived and worked in Lima in the late sixteenth-century. More importantly, this imagery was a potent symbol of the Church and its Counter-Reformation assault against heresy. Their renderings influenced the native artists in the cities of the Spanish colonies such as Cuzco, Lima and Quito. The local artists working in the Andean cities also embraced a powerful visual composition, an inverted triangle wherein the Holy Trinity—Father, Son and Holy Spirit appear to place a crown on the Holy Virgin who now embodies the *Ecclesia Triumphans* or the Catholic Triumphant.

Characteristic of the Cuzco artist was a delight in depicting the mystic with grace, beauty and resplendent in their glory, especially the Mother of God. They relished in the use of decorative elements such as floral details and their prolific application of gold to embellish the richly brocaded and embroidered garments and attributes such as crowns, orbs, and scepters of the Divine personages. The central figure is the Virgin Mary clothed in blue mantle with gold flowers and white gown of purity surrounded by ecstatic angels who prance with joy and sing of her virtue and holiness as Queen of Heaven.

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







24

**ERNEST CHARTON (1815-1877)**

*Vista de Lima con el Río Rímac y la catedral*

oil on canvas

14¼ x 21½ in. (36.2 x 54.6 cm.)

\$70,000-90,000

**PROVENANCE**

Private collection, United Kingdom.

Acquired from the above by the present owner.

We are grateful to Pablo Diener for his assistance cataloguing this work.









## ANONYMOUS (PERUVIAN, MID-18TH CENTURY)

### *Portrait of a Peruvian Lady with Fan*

oil on canvas

78¾ x 55½ in. (200 x 142 cm.)

\$60,000-80,000

#### PROVENANCE

Private collection, Italy.

Although clearly a representation of an individual, *Portrait of a Peruvian Lady with Fan* is also a portrait of a society and the times in which she lived. Everything in this sumptuous composition presents a window into the eighteenth-century Viceroyalty of Peru. The work exhibits the sophisticated technique characteristic of a painter working in one of Cuzco's numerous workshops who would have studied under a talented native master or perhaps an accomplished Spanish artist who had come to the New World. It also reveals what a successful and affluent patron could desire and afford for his wife or daughter, or to adorn his home. The portrait conveys wealth, power and the status it conferred upon someone in one of the many thriving cities of the New World. The Spanish Empire was the first truly global power due to its unchallenged and enviable global position, further strengthened by its trade in desirable goods. The New World was Spain's direct source for both Asian and American commodities such as vanilla and other spices from Indonesia; dazzling textiles from Coromandel and Bengal; pearls from Persia; silk, porcelain, and fans from China like the one this lovely lady delicately holds; and other goods from the East. These were shipped across the Pacific from Manila to Acapulco, then carried overland to Veracruz, and finally coupled with commodities from the New World, such as gold and silver ingots; emeralds from Santa Fé, now Colombia; cochineal (a source for red dye used to create the luminous red color of this sitter's fashionable attire); tobacco from Havana; and other desired items from these faraway lands.<sup>1</sup>

The aristocratic woman stands on a tiled floor that kept her home cool in the summer in front of a velvet drape, a painterly convention used to evoke the timeless and formal quality of portraiture. An Andean mountainous landscape may be seen through the small window behind her. Perhaps her family's great fortune derived from the silver mines is depicted in this landscape. Her costly jewels of gold and silver with diamonds and precious stones adorning her neck, and the open jewelry case lined in red satin with another diamond suite and gold chains on the nearby table, all signify her family's prominence. With her left hand, she clasps a small cloth with an embroidered red pattern, a *cumbi*, the Quechua word for a finely woven cloth made from the highest quality alpaca fibers. *Cumbi* was a luxury textile in the Inca Empire, whose production was heavily controlled and limited to the ruling class. Yet the popularity of this tradition persisted.<sup>2</sup> Her stunning dress and cap, decorated in an eclectic combination of both fine and imported lace, and extensively patterned panels resembling feathers, denotes a local flavor, which although influenced by European tastes, are specimens of Andean fashion and creativity, and ultimately, emblematic of her social prestige.

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

1 B. E. Hamann, "The Mirrors of Las Meninas: Cochineal, Silver, and Clay," *The Art Bulletin*, vol. 92, no. 1/2, 2010, 6–35.

2 E. Phipps, "Cumbi to Tapestry: Collection, Innovation, and Transformation of the Colonial Andean Tapestry Tradition." In *The Colonial Andes Tapestry and Silverwork, 1530-1830*, edited by Phipps, Johanna Hecht, and Cristina Esteras Martin, 72-99. New York: The Metropolitan Museum of Art, 2004.







## MARIANO RODRÍGUEZ (1912-1990)

### *Educando*

signed and dated 'Mariano, 38' (lower right)

oil on canvas

22 x 21 in. (55.9 x 53.3 cm.)

Painted in 1938.

\$300,000-400,000

#### PROVENANCE

Acquired by descent from the artist.

Acquired from the above by the present owner.

#### EXHIBITED

Havana, Museo Nacional de Bellas Artes, *Mariano Rodríguez. Exposición retrospectiva*, 1975.

Mexico City, Museo de Arte Moderno, *Exposición retrospectiva del pintor Mariano Rodríguez, obras de 1937 a 1981*, 1981.

Madrid, Centro Cultural del Conde Duque, *Mariano*, 1998, p. 49 (illustrated in color).

Mexico City, Museo Dolores Olmedo Patiño, *Todos los colores de Mariano*, 2000, p.22 (illustrated in color).

#### LITERATURE

L. Suarez, "El cubano Mariano: la belleza, su compañera de lucha," *Siempre*, Mexico City, October 1981 (illustrated in color).

R. Tibol, "La cubanidad de Mariano Rodríguez en el MAM," *Proseco*, Mexico City, no. 242, June 1981, p. 48 (illustrated in color).

L. Rolo and J. Veigas, *Biografía de Mariano Rodríguez. Medio siglo de creación*, Biblioteca Nacional de Cuba José Martí, Havana, 1999 (illustrated in color on cover).

D. Montes de Oca, *Mariano. Tema, discurso y humanidad*, Escandón Impresores, Sevilla, 2004, p. 147 (illustrated in color).

J. Veigas Zamora, *Mariano: Catálogo razonado, pintura y dibujo 1936-1949, Volume I*, Seville, Ediciones Vanguardia Cubana, 2007, p. 47, no. 38.23 (illustrated in color).

*Lápiz a su nube. Mariano y Lezama*, Madrid, Ediciones Vanguardia Cubana, 2014, p. 58 (illustrated in color).

G. Pérez-Cisneros, *G.R.C. Evolución de la vanguardia en la crítica de Guy Pérez-Cisneros*, Madrid, Ediciones Vanguardia Cubana, 2015, p.53 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Alejandro Rodríguez Alomá, dated 28 February 2018.









The present lot on view (extreme right) in Mariano Rodríguez, *Exposición Retrospectiva*, Museo Nacional de Bellas Artes, Havana, 1975. Courtesy Archives of the Fundación Arte Cubano. ©Estate of Mariano Rodríguez

Two women – likely a mother and daughter – dominate the composition of the painting *Educando* by Mariano Rodríguez. Their muscular bodies, bare feet, and sun bronzed skin identify them as peasants or campesinas who belong to and form part of the surrounding landscape. With only the barest trace of a blue sky above the high horizon line extending across the top of the canvas, the bodies of the two women are literally engulfed within their environment. Blue, red, and green tones bounce off the landscape onto their simple dresses that suggestively outline their figures. Their rounded breasts, buttocks, and thighs emphasize their femininity, which is further reinforced by the blooming flowers below them.

Seeking inspiration in *lo americano*, Mariano and his peers turned to the New World, rather than to Europe for training. Between 1936 and 1937, Mariano travelled to Mexico with his colleague, the Cuban sculptor Alfredo Lozano. There, the two studied with the painters Manuel Rodríguez Lozano and Pablo O'Higgins, whose imprint is writ large in the monumental figures who inhabit Mariano's paintings from this period. The seemingly neutral settings of paintings like *Educando* also speak to Mariano's engagement with a more universal and atemporal New World identity, rather than a culturally specific nationalism. Indeed, the green and ochre landscape that the two women inhabit references a more generalized vision of Nature, rather than the exuberant, tropical landscape of Cuba.

*Educando* was painted in 1938, a significant year in Mariano's career. It is

in that year that he participated in the *Exposición de Pintura y Escultura*, winning a prize for his canvas, *Unidad*, which, like *Educando* is a two figure composition set within an earthy, domestic environment and today forms part of the Museo Nacional de Bellas Artes in Havana. Mariano's success at the national salon established his prominent role as a member of the second generation of Cuban vanguard painters, who are considered to have emerged in precisely that same year. During this moment Mariano was also working as a professor at the Escuela Libre de Pintores y Escultores, specializing in murals. It is perhaps because of these responsibilities that the artist painted relatively few canvases at the time, *Educando* representing just one of six 1938 paintings according to the artist's catalogue raisonné. Mariano's role as a teacher at the Escuela Libre – and conversely, his recent experience as a student himself in Mexico – must certainly have informed the pedagogical nature of *Educando*, whose very title insists on its instructional quality. This is further reinforced by the exaggerated gestures of the figures, whose pointing hands guide viewers to understand the work in terms of a secular allegory about life cycles. While the mother figure points to the earth and a newly blooming flower, the child gestures both towards the sky and back to her mother, highlighting both her origins as well as her future role. Further readings may be intuited between the white bloom in the lower left corner and the red blossom seductively positioned between the legs of the mature woman. Nevertheless, while the figures reinforce their sexual identities, the composition itself is one of pastoral innocence that evinces a life affirming message of fecundity and reproduction.



***Educando remains a paradigm of 1930s Cuban painting.***

– José Veigas Zamora

Susanna V. Temkin, PhD, Institute of Fine Arts, New York University

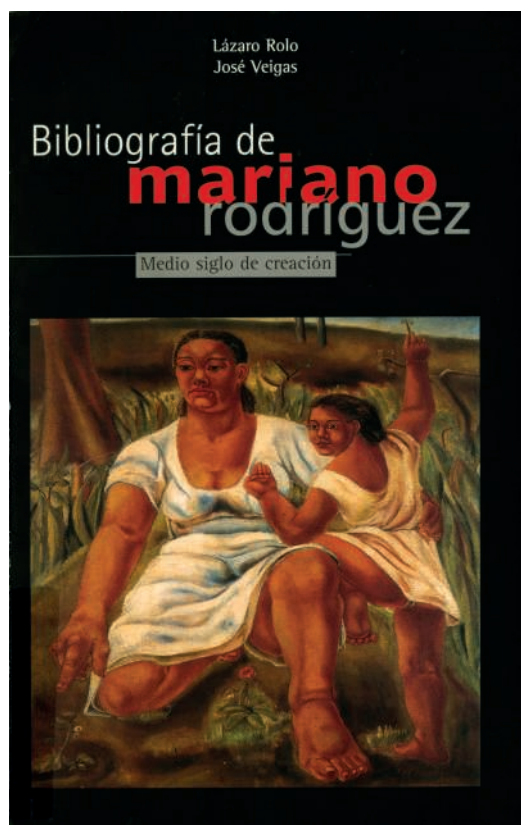
Though comprised of an exceptionally small body of works, Cuban artist Mariano Rodríguez's "Mexican phase" has proven remarkably significant vis à vis his broader production. Beyond their own intrinsic value, these early works reflect certain principles and concepts that Mariano would develop subsequently in the coming decades. And, while he explored a variety of themes and absorbed a range of influences, each work provides insight into his evolution and clear evidence of his pursuit of a distinct style.

Since the 1940s, various critics and experts have remarked upon Mexican master Manuel Rodríguez Lozano's (1896-1971) influence on Mariano's style. Yet, overtime, upon closer inspection, Lozano's impact has become increasingly more difficult to pinpoint. Perhaps it was inevitable that the 24-year old Cuban artist would borrow from the vibrant Mexican School that while no longer at its peak, still represented a central creative force. However, the Mexican's hieratic figures have very little in common with the movement and sheer joy evinced by the figures in Mariano's paintings from this period. *Educando* is one of the most significant works from his "Mexican phase" and an excellent example of the differences between the two artists—Lozano's women appear to be in a perennial state of "waiting" while Mariano's are always active.

Comprised of fewer than ten known works, Mariano's "Mexican phase" coincides with a nearly one-year stay in Mexico where the artist explored various themes and genres—self-portraits (*Autorretrato*, 1939), portraits (*Retrato de Zora*, 1937 and *Retrato de Anibal*, ca. 1939), socially engaged works (*Unidad*, 1937), and scenes of quotidian life (*La hebra* and *Los niños del pozo*, both from 1939). Despite the limited number of works from this period, Mariano seems to have harnessed and exploited his entire creative ability resulting in a small, yet exceptional body of works.

In *Educando* the woman's body is propelled into the viewer's space, emphasizing the didactic message of the work. As a young girl leans upon the woman/mother figure, the work solicits an emotional reaction in even the most impassive viewer. Mariano never revisited this subject again, yet fifty years later, and still today, *Educando* remains a paradigm of 1930s Cuban painting.

José Veigas Zamora, art historian, Havana.



The present lot illustrated on the cover of Lázaro Rolo and José Veigas, *Bibliografía de Mariano Rodríguez, Medio siglo de creación*, Havana, Biblioteca Nacional de Cuba José Martí, 1999. ©Estate of Mariano Rodríguez



Manuel Rodríguez Lozano, *Las tres parcas*, 1936. Museo Blaisten, Mexico City.



## RUFINO TAMAYO (1899-1991)

### *La tenista*

signed and dated 'Tamayo 32' (lower right)

oil on canvas

29½ x 25¼ in. (74.9 x 65.4 cm.)

Painted in 1932.

\$450,000-650,000

#### PROVENANCE

Salomón Hale collection, Mexico.

Private collection, New York.

Anon. sale, Sotheby's, New York, 16 November 2011, lot 44.

Acquired from the above sale by the present owner.

#### EXHIBITED

Paris, Musée National d'Art Moderne de la Ville de Paris, *Art mexicain du précolombien à nos jours*, 21 May- July 1952, no. 1062.

Stockholm, Liljevalcks Konsthall, *Mexikansk Konst*, September- December 1952, no. 1047.

London, The Tate Gallery, *Mexican Art from the Pre-Colombian Times to the Present Day*, 4 March- 26 April 1953, no. 1040.

Mexico City, Museo Nacional de Arte Moderno, *El retrato, México contemporáneo*, 1969, no. 51.

Mexico City, Museo Tamayo Arte Contemporáneo, *Construyendo Tamayo, 1922 - 1937*, 29 August-24 February 2015, p. 173 (illustrated in color).

#### LITERATURE

H. Parker, "Rufino Tamayo in Mexican Folk Ways," *Mexican Folk Ways*, Revista Trimestral en Español e Inglés, Dedicada a Usos y Costumbres Mexicanas, April-June 1932, p. 81 (illustrated).

L. Cardoza y Aragón, *Rufino Tamayo*, Mexico City, Galería de Artistas Mexicanos Contemporáneos. Publicaciones del Palacio de Bellas Artes, 1934, no. 11 (illustrated).

L. Cardoza y Aragón, *La nube y el reloj, pintura contemporánea mexicana*, Mexico City, Universidad Nacional Autónoma de México, 1940, no. 5 (illustrated).

R. Goldwater, *Rufino Tamayo*, New York, The Quadrangle Press, 1947, no. x, p. 52 (illustrated).

L. Cardoza y Aragón, *Pintura mexicana contemporánea*, Mexico City, Imprenta Universitaria, 1953 (illustrated).

P. Westheim, *Tamayo, una investigación estética*, Mexico City, Artes de México, 1957 (illustrated).

L. Cardoza y Aragón, *La pintura de la revolución mexicana en cuarenta siglos de plástica mexicana, tomo III arte moderno y contemporáneo*, Mexico City, Editorial Herrero, p. 154 (illustrated).

J. Alanís and S. Urrutia, *Rufino Tamayo, una cronología, 1899-1987*, Mexico City, Museo Rufino Tamayo, 1987, no. 8, p. 25 (illustrated).

O. Debroise, *Figuras en el trópico, plástica mexicana, 1920-1940*, Barcelona, Editorial Océano, 2005, p. 199 (illustrated).

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







## MEXICAN CHILDREN IN THE WORK OF DIEGO RIVERA

Children feature prominently in several of Rivera's large-scale murals, most notably those at the Secretaría de Educación Pública and at the Alameda among others, and have therefore been a key iconographic element throughout his oeuvre, beginning in the 1920s. In the murals, Rivera features children as part of broader multi-figure, epic narratives and panoramas of Mexican life painted in the wake of the first social revolution of the twentieth century, which prompted the country's cultural elite to construct a shared history out of the ashes. Artists such as Rivera turned toward representations of laboring campesinos and dark-skinned mestizos, the popular classes, and pre-Hispanic and folk cultures in an effort to incorporate the underclasses visually into the modern nation. Images of rural and peasant children figure prominently throughout these mural cycles as utopian representations of the potential and future of Mexico's social modernity. To be sure, the archetype of the mother and child, with its roots in Christian iconography, but reconfigured to conjure dark-skinned peasant and working class figures, is a recurrent leitmotif in Mexican muralism.

Yet isolated images of children, specifically in easel paintings and works on paper, also represent a significant genre of their own within Rivera's extensive body of work. They formulate a major portion of his genre scenes (scenes of everyday life) and also constitute a great number of his portraits. In Mexico, these works often served as studies for larger works. The beautifully rendered boy's face in *Boy with Hat* (lot 188) and the attention to the geometric patterning of his woven hat show Rivera's interest in detail and the tender images he was able to create in his construction of a cultural imaginary. In the United States Rivera found an eager clientele for both portraits and images of children. By the 1930s when the production of such works increased, Rivera enjoyed international cultural prestige due to his performative persona, knack for publicity, attention-grabbing murals, and controversial politics. Yet his activities in the United States coincided with a broader vogue for things Mexican, as it has been termed by Helen Delpar, creating a market for Rivera's small-scale works, which provided audiences with a flavor of the grand mural cycles. Apart from commissioned portraits, collectors and enthusiasts in the United States could acquire a slice of life à la Rivera through his images of peasant children and flower carriers.

Three of the six works with images of children by Rivera here are flower carriers or street vendors, yet another subgenre in the artist's oeuvre related to his images of *cargadores* (burden carriers or carriers of bundles). These particular images of children flower carriers or street vendors need to be understood as images of labor and documents of a transforming nation. A young girl carries monumental calla lilies that dwarf her in size, as she walks barefoot, clutching a hand-crafted woven basket (refer to lot 29). Like the figures in Rivera's famous flower paintings, these representations of laborers are based on pre-Columbian sculptures, such as the ceramic *cargador* from Nayarit (600-900) from the Museo Anahuacalli, which houses Rivera's collection of almost 59,400 pre-Columbian objects. The drawings and watercolors on the theme of the *cargador* and the children flower carriers are either ambiguous in terms of the setting or take place in decidedly urban streets where the vendors would sell their wares. Irrespective of setting, however, these images tackle a theme imbricated in the modernization of the nation, as documented by photo postcards with similar imagery, which were interpretations of the "tipos" tradition and costumbrismo. Rivera was no doubt highly aware of these visual cultural precedents and appropriated them strategically. The muralist's works allegorize the rural peasants who migrated and inundated the capital in the 1930s and who formed an integral part of the process of transforming it from an essentially agrarian locale into a sprawling metropolis. The colorful pendant works from 1950 have their origins in the works from the 1930s, but here are decidedly more festive with backdrops of orange and purple flowers; notably the children now wear shoes and are more dressed up. Unlike the work from 1936 where the girl remains anonymous, particular attention is paid in the pendant works to the children's facial physiognomy, emphasizing their Indian features and dark skin (refer to lots 30 and 31).

Two of the six works here are oil on canvas paintings and both were painted in 1939. One is a portrait of Inesita Martínez (lot 34), the daughter of Modesta Martínez, one of Rivera's Indian models. Inesita wears a blue dress and large pink bow in her hair as she sits on the floor and stares at the viewer. The subject of at least one other painting that same year, a double portrait of her and her mother, Inesita embodies childhood innocence in these works. The other painting in this sale, *Niña con muñeca de trapo* (lot 28), focuses on a girl seated on a simple chair embracing a rag doll tucked in an elaborate and beautiful red and black *rebozo*, mimicking the manner in which mothers hold their babies wrapped in such traditional shawls. Notably, Rivera contrasts the white doll with the girl's dark skin. The painting also pays close attention to the intricate patterning and embroidery of the lush *rebozo*, which creates a decorative flair against the stark white backdrop. Here, Rivera highlights indigenous artisanry in his portrait of indigenous girlhood.

Anna Indych-López

2018-2019 Stuart Z. Katz Professor of the Humanities and the Arts

The City College of New York, CUNY

Professor of Latin American and Latina/o Art

Ph.D. Program in Art History, The Graduate Center, CUNY





30



31



188



29



28



34



28

## DIEGO RIVERA (1886-1957)

### *Niña con muñeca de trapo*

signed and dated 'Diego Rivera 39' (lower left)

oil on canvas

32 $\frac{1}{8}$  x 24 $\frac{3}{4}$  in. (81.6 x 62.9 cm.)

Painted in 1939.

\$600,000-800,000

#### PROVENANCE

S. Foster Hunt collection, Providence, Rhode Island.

By descent from the above to the present owner.

#### LITERATURE

*Exposición de Homenaje Nacional, Diego Rivera, 50 años de su labor artística*, Mexico City, Museo Nacional de Artes Plásticas, 1951 (illustrated).

A. Souza, "Los Niños Mexicanos Pintados por Diego Rivera," *Artes de México*, no. 27, vol. V, July 1959, p. 17, no. 1 (illustrated).

*Diego Rivera: catálogo general de obra de caballete*, Mexico City, Mexico, 1989, p. 197, no. 1508 (illustrated).

*Los niños mexicanos de Diego Rivera*, Mexico City, Instituto Nacional de Bellas Artes, Museo Casa Estudio Diego Rivera y Frida Kahlo, 1998, p. 91 (illustrated).

This lot is accompanied by *100 Dibujos de Diego Rivera*, a limited edition bound portfolio with one original signed drawing, published by Ediciones de Arte, Mexico City, 1949. The present portfolio is signed and dated by the artist, stamped with edition no. 21 of 100, and dedicated to Mrs. Foster Hunt.

Due to the international prestige Mexican artist Diego Rivera garnered as a muralist in the 1920s, he was invited to execute al fresco murals in San Francisco, Detroit, New York, and Chicago, although this last commission never materialized. Rivera had chosen to include the head of Lenin in his design for the Rockefeller Center lobby murals in New York. When his patron requested he remove it, Rivera refused. He left soon after and returned to Mexico in 1933. He then began one of his most prolific periods in easel painting from the 1930s until 1940 when he returned to San Francisco to paint another mural—his last in the United States—for the Golden Gate International Exposition.

During his time in Mexico from 1933-1939, Diego Rivera executed some of his most celebrated paintings, among these a significant series of portraits of indigenous children. Children appeared often in his work during the 1920s, due to his marriage to Guadalupe Marín and the birth of his two daughters, Guadalupe and Ruth, whom he affectionately referred to as "Pico" and "Chapo." Rivera adored his daughters which explains, in part, his fondness for painting children of all different social classes, especially in poses emphasizing their young personalities. Often, he painted them with their rag dolls and bright popular Mexican toys. For Rivera, children were the hope of a new generation looking forward to a modernist Mexico; they were the children of the post-revolution living in a post-war world. Rivera painted them as restless and playful, with bright eyes and heads that seemed larger than their tiny hands and feet, recalling the small pre-Columbian ceramic figurines that he collected by the hundreds. Rivera recalled this work in the monograph accompanying his *Exposición Homenaje Nacional por sus 50 años de labor artística*, an exhibition marking his 50th year as a working artist. Although the painting was in the United States as it had been acquired by collectors Mr. Foster Hunt and his wife Dorothy of Providence, Rhode Island, Rivera decided to include a full-page reproduction in the exhibition catalogue/monograph noting its importance. Unquestionably, from all the portraits of children Rivera executed throughout his career, *Niña con muñeca de trapo* is not just well-executed, as demonstrated by the way her *rebozo* (shawl) wraps ever so gently around her small body, but also undeniably charming—she is a heartwarming symbol of Mexico's cultural roots.

Professor Luis-Martín Lozano, art historian, Mexico City



Henri Rousseau, *Child with Doll*, 1905.  
Artwork: © RMN-Grand Palais / Art Resource, NY  
Photo by Franck Raux.







## THE COLLECTION OF A. JERROLD PERENCHIO

*“We must always remember that the heart and soul of any great city in this world is its commitment and dedication to the arts.”*

– Jerry Perenchio (LACMA press conference, 2014)

With determination, verve, and an exceptional creative spark, A. Jerrold “Jerry” Perenchio (1930-2017) became one of the world’s most successful media figures. In the latter decades of the twentieth century, Perenchio rose from the ranks of Hollywood talent agents to achieve one stunning industry success after another. He also became a collector of world-class Impressionist, Modern and decorative art, as well as a leading philanthropist in Los Angeles. “For a long time, I thought he was lucky,” said friend and revered American singer Andy Williams. “But how could somebody sustain a lucky streak for that long? Finally, I realized that he wasn’t lucky. He was just smart.”

Perenchio’s journey as a collector of both fine and decorative art was closely linked to the trajectory of his success in the world of entertainment and media. His interest in art originated during his early days as a junior talent agent at MCA, when he was assigned to accompany British actor Charles Laughton during a U.S. theatrical tour. Laughton, a collector of Modern art, invited Perenchio to visit galleries and museums with him as they traveled the country together. “A lot of it I didn’t really understand, I didn’t get it, but other things I did” Perenchio recalled of being introduced to art and artists by his generous and knowledgeable guide. “He gave me books; I studied and would read on the road with him.”

Perenchio soon became fascinated with the beauty and vibrancy of masterpieces from across the centuries. His close friendship Andy Williams—also an avid collector—sparked his passion for acquiring art. As Perenchio’s industry success grew, he was able

to build his own striking assemblage of masterworks, with a strong focus on painting, works on paper, and sculpture of the late 19th and early 20th centuries. Encompassing major works by figures including Claude Monet, Édouard Manet, Pierre Bonnard, Paul Cézanne, Pablo Picasso, and Edgar Degas, the collection was a source of constant inspiration and joy. “Next to my family and friends,” Perenchio said of his treasured pieces, “they are the most important things to me.”

Perenchio’s preeminent collection of Impressionist and Modern art also included the work of some of Mexico’s most distinguished modernists, Diego Rivera, Robert Montenegro and Jesus Guerrero Galvan. The addition of these artists was inspired by his acquisition of Univision in 1992. Perenchio considered this business venture his greatest challenge and spent the next 15 years transforming the company into the largest Spanish-language media conglomerate in the United States. “I had trained my whole life for Univision” Perenchio once remarked. “It was a long hard slog, but with teamwork we improved and expanded the existing facilities, purchased thirty-five additional television stations, added Spanish radio stations, acquired two Mexican record companies, and took the company public in 1996.” As Chairman and CEO, Perenchio achieved the culmination of his career when he sold the company in 2007 for \$13.5 billion.

For years, Perenchio was one of California’s leading charitable benefactors. “He was very influential in the philanthropic world, as people know, but most of his philanthropy was anonymous. I don’t





View of Mr. Perenchio's home, Chartwell. Photo by Jim Bartsch. Reproduced with permission of the estate.

know if we'll ever know the extent of it," noted Michael Govan, Director of the Los Angeles County Museum of Art (LACMA). "But I can say in my own experience, he was perhaps the most philanthropic person I've ever worked with... He combined this hard-driving success and goal orientation in philanthropy with extreme generosity and encouragement."

Among the many beneficiaries of Perenchio's charitable giving were the Ronald Reagan Presidential Foundation, the Ronald Reagan UCLA Medical Center, the Walt Disney Concert Hall, the Los Angeles Opera, and environmental organizations such as the Natural Resources Defense Council. Perenchio was forever mindful of the many opportunities he found in Los Angeles, and stood as one of the city's most ardent champions.

In a rare press appearance in 2014, Perenchio announced a promised gift of nearly 50 European masterworks to LACMA. "I never put my name on anything," the collector said at the time. "In this case, I've decided that it's worth a temporary step into the spotlight to encourage other collectors to give to LACMA and support the fundraising." The bequest, which includes some of the most significant works from his collection, will anchor LACMA's new permanent building, slated for completion in 2023. "I have lived in Los Angeles for over seventy years," he wrote in the foreword to a subsequent book on the bequest. "It is where I was educated and raised my family, and it is a city that helped make my career possible. It gives me great pleasure to give something back."

Two years after his historic pledge, Perenchio furthered his generosity to LACMA with a \$25 million gift that, together with another substantial donation by benefactor Elaine Wynn, became the largest gift in the museum's history.

It was integrity, hard work, and accomplishment—rather than any quest for fame—that drove Perenchio throughout his prodigious career. "Hire people smarter and better than you," he urged in *Rules of the Road*, a typed list of twenty dictums distributed to his employees, and "rely on your instincts and common sense." When Perenchio received an honorary doctorate in fine arts from California State University, Fresno, in 2011, he encouraged graduating students to dream big, and promised that success would come with "lots of hard work, perseverance, mentoring, faith, ambition, and a good dose of luck." In his closing comments he cited rule number twenty from *Rules of the Road*, which aptly summarized Perenchio's approach to life "Always, always take the high road. Be tough but fair and never lose your sense of humor."

It was a winning combination that served as the bedrock of Perenchio's tremendous personal success. He was a bold thinker who challenged conventions, and his generous spirit will continue to resonate through the auction of his private collection of fine and decorative art. All net proceeds will go to the Perenchio Foundation, whose principal mission is to support visual and performing arts programs and institutions located in Los Angeles County.



29

**DIEGO RIVERA (1886-1957)**

*Niña con alcatraces* (also known as *Alcatraces*)

signed 'Diego Rivera' (lower right)  
watercolor and ink on rice paper  
15½ x 11 in. (38.4 x 27.9 cm.)  
Executed circa 1936.

\$80,000-120,000

**PROVENANCE**

Babette Serlin (acquired directly from the artist in 1936).  
Estate of Babette Serlin, Sotheby's, New York, 1 June 2000, lot 115.  
Acquired from the above by the present owner.

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

Unequivocally the most well-known modern Mexican artist, Diego Rivera was instrumental in promoting a new notion of *lo mexicano*, or “Mexicanness,” that focused on contemporary Mexican identity as a source of national pride. Images of dark-skinned mestizos, day laborers, peasant children, and street vendors—historically underrepresented or forgotten subjects—featured prominently in Rivera’s diverse panorama of Mexican identity. The three works in Mr. Perenchio’s collection depict children as flower carriers or *cargadores*, one of the most iconic subjects in the artist’s oeuvre and a theme that at once reflected pre-Columbian traditions and the shifting social landscape of Mexico. As Anna Indych-López notes elsewhere in this publication, these images “allegorize the rural peasants who migrated and inundated the capital in the 1930s and who formed an integral part of the process of transforming it from an essentially agrarian locale into a sprawling metropolis.”









30

## DIEGO RIVERA (1886-1957)

### *Niño con alcatraces*

signed and dated 'Diego Rivera 1950' (lower left)

gouache on rice paper

15½ x 11 in. (38.4 x 27.9 cm.)

Executed in 1950.

\$80,000-120,000

#### PROVENANCE

Clarence J. Woodard collection, San Francisco.

Sale, Christie's, New York, 28 May 1998, lot 1.

Acquired from the above by the present owner.

#### LITERATURE

*Diego Rivera I Pintura de caballete y dibujos*, Malintzin, Fondo Editorial de la Plástica Mexicana, 1979, pg. 185, no. 179 (illustrated in color).

*Diego Rivera: Catálogo general de obra de caballete*, Mexico City, Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, 1989, p. 257, no. 1975 (illustrated, with incorrect provenance).

H. Hoover and A.E.J. Carr, *The Collection of Clarence J. Woodard*, San Francisco, Hoover Gallery, 1994 (illustrated in color).

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





31

## DIEGO RIVERA (1886-1957)

### *Niña con flores amarillas*

signed and dated 'Diego Rivera 1950' (lower right)

gouache on rice paper

15¼ x 11 in. (38.7 x 27.9 cm.)

Executed in 1950.

\$60,000-80,000

#### PROVENANCE

Clarence J. Woodard collection, San Francisco.

Sale, Christie's, New York, 28 May 1998, lot 2.

Acquired from the above by the present owner.

#### LITERATURE

*Diego Rivera I Pintura de caballete y dibujos*, Malintzin, Fondo Editorial de la Plástica Mexicana, 1979, pg. 184, no. 178 (illustrated in color).

*Diego Rivera: Catálogo general de obra de caballete*, Mexico City, Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, 1989, p. 257, no. 1974 (illustrated, with incorrect provenance).

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





32

**JESÚS GUERRERO GALVÁN (1910-1973)**

*Niña con flor*

signed and dated 'Guerrero Galvan 1942' (lower right)  
oil on canvas laid down on board  
30 $\frac{1}{8}$  x 22 in. (76.5 x 55.9 cm.)  
Painted in 1942.

\$30,000-40,000

**PROVENANCE**

Private collection, Mexico City.  
Anon. sale, Christie's, New York, 24 November 1998, lot 43.  
Acquired from the above by the present owner.

Born in Tonalá, Jalisco, from an early age, Jesús Guerrero Galván showed tremendous promise as an artist. With the support of his family, a young Guerrero Galván moved to Guadalajara to pursue his passion. In the 1930s he then relocated to Mexico City and commenced work on several mural projects, including those at the Secretaría de Educación Pública along with his compatriot, Diego Rivera. Beyond his mural work, Guerrero Galván was also a talented easel-painter, noted for his beautifully-rendered portraits of women and children, such as *Niña con flor*. Here, a young tan-skinned girl stands, barefoot, wearing a soft pink dress with a ruffled collar, and flower crown. She holds a single flower in her hand. Pictured alone in a vacant setting, her placid, almost emotionless gaze penetrates the viewer's space, imbuing the otherwise tranquil image with a sense of peculiarity.





33

**ROBERTO MONTENEGRO (1885-1968)**

*Figuras de barro*

signed and dated 'R. Montenegro abril, 1947' (lower left)

oil on masonite

23 $\frac{3}{8}$  x 27 $\frac{7}{8}$  in. (60 x 70.7 cm.)

Painted in 1947.

\$35,000-45,000

**PROVENANCE**

Jeffrey Stern, Los Angeles.

Anon. sale, Christie's, New York, 25 November 1998, lot 127.

Acquired from the above by the present owner.

A remarkably gifted painter and a pioneer in the Mexican muralist movement, Roberto Montenegro was also a brilliant illustrator, printmaker, theater set and costume designer. Like Rivera, Montenegro was passionate about all things Mexican, as manifested in his commitment to promoting Mexican folk art throughout his native country and in the United States. Although he did not consider himself a surrealist artist, much of Montenegro's work displays alternative realities, as is evident in the dream-like composition *Figuras de barro*. Set in an ambiguous backdrop, two female figures stand, crudely-executed with simple forms and minimal features. Their dress conjures ideas of typical Mexican clothing, and they hold partially-discernable objects; a bird in one hand, perhaps an avocado in another. Reminiscent of candlesticks or little figurines one would place on a shelf amidst other everyday objects, these *Figuras de barro*, or "clay figures" are transformed in the oneiric setting, providing a poetic nod to Mexico's folk art traditions and *costumbrismo*.



## PROPERTY FROM THE ESTATE OF MARTHA HANES AND CALDER WILLINGHAM WOMBLE



Martha Hanes and Calder Willingham Womble, circa 2000.  
Photo courtesy of the Womble family.

Christie's is honored to present property from the Estate of Martha Hanes and Calder Willingham Womble. Martha Thurmond Hanes (1927-2018) was born in Roaring Gap, North Carolina in 1927, to Ralph Phillip Hanes (1898-1973), son of John Wesley Hanes, founder of Hanes Hosiery Mills, and Dewitt Chatham (1899-1997), whose family owned Chatham Manufacturing, one of North Carolina's oldest textile firms, and at the time one of the largest manufacturers of blankets in the world. Ralph and Dewitt shared a mutual love for the arts and they devoted their lives to collecting fine and decorative arts, antiques, and fine furniture. They filled their distinguished home in Winston-Salem (now Wake Forest University's home of the president) with the finest examples of 18th and 19th century American and European furniture and artworks. Discerning collectors, the Haneses only acquired art they loved and that they could "live with" as opposed to objects that would alter or dominate their lifestyle. It was on a trip to Mexico that they met the modern master Diego Rivera, and acquired the present lot *Retrato de Inesita Martínez*, a welcomed addition to their family's collection. Growing up surrounded by such fine objects, Martha and her siblings Anna and R. Philip Jr. developed a keen love of the arts and culture, and in turn became active patrons and civic leaders in their community. In 1949, Martha married the love of her life, Calder Willingham Womble (1922-2008), also a native of North Carolina, who rose to become a prominent attorney and civic leader in Winston-Salem. To celebrate their union, Martha's parents offered the newlyweds any piece of art hanging in their home. Of all the notable works in the Haneses collection, Martha chose Diego Rivera's *Retrato de Inesita Martínez*. For Martha, Rivera's work always occupied a special place in her heart; she grew up admiring the piece in her home and for as long as she could remember she had loved the work. For fifty-eight years, the painting hung in Martha and Calder Womble's family room, amidst pieces by Maurice Prendergast, Andrew Wyeth, William Aiken Walker, Arthur Fitzwilliam Tait, Hans Hoffman, and Henry Moore—other fine works the couple collected over their lives. Most recently, *Retrato de Inesita Martínez* hung over the mantle in Martha's drawing room, prominently displayed for family and guests to admire.

PROPERTY FROM THE ESTATE OF MARTHA HANES AND CALDER WILLINGHAM WOMBLE

34

### DIEGO RIVERA (1886-1957)

#### *Retrato de Inesita Martínez*

inscribed 'Inesita Martínez a los tres años de edad, la pintó Diego Rivera el mes de marzo de 1939' (along the upper edge)  
oil on canvas  
32 x 24½ in. (81.3 x 62.2 cm.)  
Painted in 1939.

\$500,000-700,000

#### PROVENANCE

Ralph and Dewitt Hanes collection, Winston-Salem (acquired directly from the artist).  
Martha Hanes and Calder Willingham Womble collection, Winston-Salem (gift from the above).  
The Estate of Martha Womble, Winston-Salem.

#### LITERATURE

A. Souza, "Los niños mexicanos pintados por Diego Rivera," *Artes de México*, vol. 5, no. 27, 1959, no. 30 (illustrated).  
*Diego Rivera, catálogo general de obra de caballete*, Mexico, Instituto Nacional de Bellas Artes, Dirección General de Publicaciones, 1989, no. 1501, p. 197 (illustrated).

When Diego Rivera returned to Mexico in 1921 after a fourteen-year sojourn in Europe, he launched the most definitive period of his artistic production as a painter. This was not only the result of his many al fresco murals executed throughout public buildings, but rather, he also set his aspirations towards becoming a modern painter committed to the ideals of social justice and equality for all those dispossessed people, such as those in Mexico that had undergone a social revolution at the beginning of the twentieth century. The substantive shift that occurred between Europe and Mexico was rooted in his understanding of the ultimate mission that art could play in the transformation of a modern society. When he lived in Paris, his concerns regarding his work were certainly linked to concepts and theories related to art. But from the moment he became immersed in the post-revolutionary Mexican cultural renaissance, Rivera recognized that art was part of an ideology, and that under a Marxist ideal, he was on the road to altering people's lives and reclaiming their dignity as human beings. Diego Rivera's many works such as his murals depicting historical narratives, as well as the numerous easel paintings he executed up until 1957, can be understood under these idealistic principles.

An important group of works were the portraits of young children that are part of the tradition of nineteenth-century portraiture, a genre he and his wife Frida Kahlo valued and personally collected. Often these enchanting paintings by popular masters such as José María Estrada and Hermenegildo Bustos, professed a certain pleasure in representing their innocence as a metaphor for the children's spontaneity untouched by the demands of modern life. These works move the viewer much the way the *naïf* paintings of Henri Rousseau, whose works were so admired by Picasso, as by Rivera throughout his time in Paris. This is precisely one of the qualities apparent in *Retrato de Inesita Martínez*, depicted at the age of three, seated on the floor on a mat made of *petate* palm as if she were a Mexican popular crafts doll. Rivera renders her as a Mexican girl with brown little hands and bare feet, with intelligent, inquisitive eyes in an arresting gaze. Everything about her alludes to her race's dignity—her blue dress, her well-combed hair, and her flirty pink bow evoking the cherry atop a sweet dessert or cupcake. For Diego Rivera, these children, like Inesita, represented tomorrow's promise for a Mexican society in which the pursuit of happiness was a social right.

Professor Luis-Martín Lozano,  
art historian, Mexico City



Diego Rivera with his models, Nieves Orozco, Inesita, and Bonito, circa 1940s. Photo by Frida Kahlo. © 2018 Banco de Mexico Diego Rivera & Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.





Inerita Martínez a los  
tres años de edad

la pintó Diego Rivera el  
mes de Marzo de 1939





Gary Cooper and the artist at Tamayo's home in Mexico, circa 1954.  
Courtesy of the Cooper Janis family.



The artist with the present lot. Courtesy of the Cooper Janis family.



The sitter with her daughter Maria, circa 1955. Courtesy of the Cooper Janis family.

PROPERTY FROM THE COLLECTION OF MR. AND MRS. GARY COOPER

**35**

## **RUFINO TAMAYO (1899-1991)**

### *Portrait of Mrs. Gary (Veronica) Cooper*

signed and dated 'Tamayo O-54' (lower left)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

Painted in 1954.

\$150,000-200,000

#### **PROVENANCE**

Acquired directly from the artist.

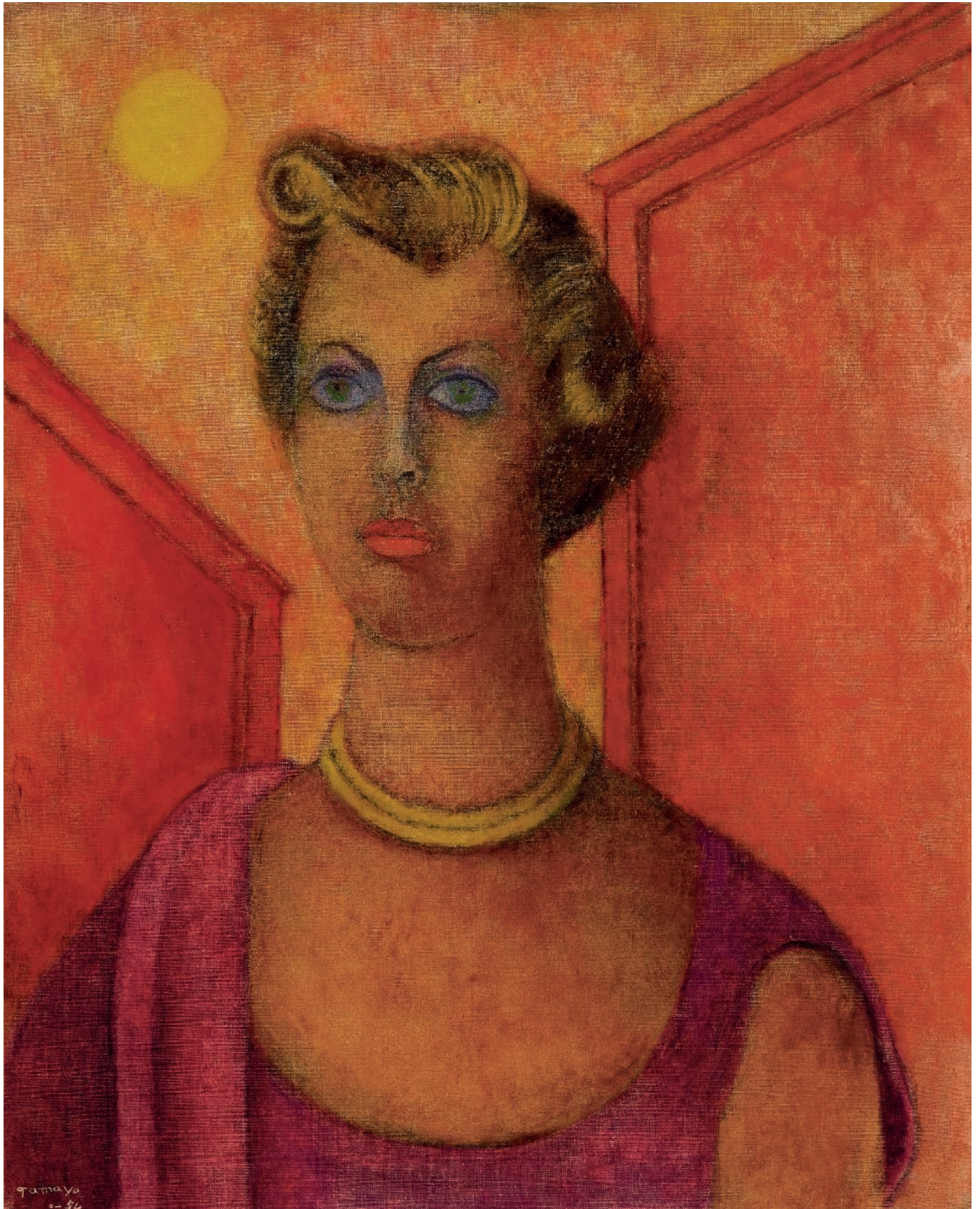
By descent to the present owner.

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

Gary Cooper (1901-1961) was one of Hollywood's original leading men, starring in over one hundred films. An Academy Award winner and on nearly every list of all-time greatest actors, Cooper remains today an icon of old Hollywood. His most notable roles include cowboys in Western genre films, a reflection of his childhood and upbringing in Montana, and lead roles in film adaptations of Ernest Hemingway's *For Whom the Bell Tolls* and *A Farewell to Arms*. Off screen, Cooper and Hemingway developed a friendship centered on shared interests of sports and love of the outdoors. In recognition of his robust career, Cooper was given a lifetime achievement award at the 1961 Academy Awards. Due to his failing health at the time, Cooper's close friend James Stewart accepted the award on his behalf. Upon the public learning of his health, Cooper received well wishes from the Pope, Queen Elizabeth II, and President John F. Kennedy. Cooper and his wife, Veronica (Rocky) Balfe, were married in 1933 and remained married until his death in 1961. Together, they had one daughter, Maria Veronica Cooper Janis.

The Coopers' friendship with Rufino Tamayo began in the 1950s when they first met the painter at a Hollywood reception held in honor of the artist's work. Later, while the Coopers were in Mexico in the mountains outside of Cuernavaca for the filming of *Garden of Evil*, Tamayo invited the Hollywood family to his home. Away from the challenges of a rugged rural film set, the Coopers enjoyed themselves immensely in the cosmopolitan comfort of Tamayo's home. It was on this visit that Tamayo suggested he paint a portrait of Mrs. Cooper, a renowned beauty, which was later completed on a visit to the Coopers' home in Beverly Hills. While Tamayo captured his sitter's likeness, most notably in her captivating green eyes, the true subject of the painting is color itself. As in the best of Tamayo's work, here we see the artist reveling in the application of ruby red, crimson, burnt orange and golden yellows.







## JOSÉ CHÁVEZ MORADO (1909-2002)

### *Los embozados*

signed and dated 'CHAVEZ MORADO 55' (lower right) signed and dated again and titled 'CHAVEZ MORADO, 1955 GUANAJUATO - MEXICO, Los Embozados' (on the reverse)

oil on masonite

48 x 64 in. (121.9 x 162.6 cm.)

Painted in 1955.

\$50,000-70,000

#### PROVENANCE

Jorge Espinoza Ulloa collection, Mexico City.

Estate of Jorge Espinoza Ulloa, Mexico City.

Galería Lourdes Chumacero, Mexico City.

Collection of Lance and Erika Aaron, San Antonio, Texas.

#### EXHIBITED

Mexico City, Museo del Palacio de Bellas Artes, Instituto Nacional de Bellas Artes, *José Chávez Morado: Su tiempo, su país*, June-September 1988, p. 44, no. 40 (illustrated in color).

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Siglo XX: Grandes maestros mexicanos, los espacios inconformes*, January-June 2003, p. 279, no. 45 (illustrated in color).

Mexico City, Museo de Arte Moderno, *José Chávez Morado: En memoria*, 11 March- 16 May 2004, p. 42 (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. 37 (illustrated in color).

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.

San Antonio, Museo Alameda Smithsonian, *Coming to America: Hidden Treasures from the Revolution Renaissance Collection*, June- August 2012 (illustrated in color on exhibition flyer).

#### LITERATURE

R. Tibol, *Historia general del arte mexicano: época moderna y contemporánea*, Mexico City, Editorial Hermes, S.A., p. 189, no. 164 (illustrated).

C. Monsiváis, *José Chávez Morado: Para todos internacional*, Banco Internacional, 1989, p. 47 (illustrated in color).

J. de Santiago Silva, *José Chávez Morado. Vida, obra y circunstancias*, Guanajuato, Instituto Estatal de la Cultura de Guanajuato, Ediciones La Rana, 2001, pl. 25 (illustrated in color).

S. Raúl López, "Prevén Homenajes a Chávez Morado," *Reforma*, Cultura 4C, December 3, 2002 (illustrated in color).

*Amigos de Bellas Artes*, Year X, No. 4, August- September 2005 (illustrated in color on the cover).

E. Silva, "Art from the Ashes," *San Antonio Express News*, S.A. Life K1, 5 December 2010 (illustrated in color).









37

## RUFINO TAMAYO (1899-1991)

### *Castles in the Sky*

signed and dated 'Tamayo O-53' (lower right)

oil on canvas

31½ x 39½ in. (80 x 100.3 cm.)

Painted in 1953.

\$350,000-450,000

#### PROVENANCE

M. Knoedler & Co., Inc. New York .

William E. Scott, Fort Worth, Texas.

Property of the Fort Worth Art Museum, Christie's, New York, 12 May 1983, lot 65.

Bernard Lewin Galleries, Los Angeles.

The Bernard and Edith Lewin Collection of Mexican Art.

Gift from the above.

#### EXHIBITED

Mexico City, Salón de la Plástica Mexicana INBA, *Gran Exposición de Pintura de Rufino Tamayo Laureado en la Bienal São Paulo*, 20 January- 6 February 1954, no. 1.

New York, M. Knoedler and Co., *Tamayo*, 24 February- 20 March 1954.

Beverly Hills, Frank Perls Gallery, *Tamayo*, 20 May- 26 June 1954.

Santa Barbara, Santa Barbara Museum of Art, *Tamayo*, 24 August- 3 October 1954.

Houston, Houston Museum of Fine Arts, *Tamayo*, 4 April- 6 May 1955, no. 17.

Denver, Denver Art Museum, *Pre-Columbian and Contemporary Art from Latin America*, 16 September- 4 October 1959.

San Antonio, Mexican Art Gallery, *Paintings and Lithographs by Rufino Tamayo*, May 1961.

Phoenix, Phoenix Art Museum, *Tamayo*, March 1968, p. 65, no. 55 (illustrated).

Santa Ana, California, The Modern Museum of Art, *Rufino Tamayo*, 19

September-30 November 1987, no. 14.

Los Angeles, Los Angeles County Museum of Art, *Mexican Masterpieces from the Bernard and Edith Lewin Collection*, 23 November 1997-16 February 1998.

This exhibition also traveled to Mexico City, Museo del Palacio de Bellas Artes, 1 April-1 July 1998, p. 108, no. 81 (illustrated in color).

#### LITERATURE

"Rufino Tamayo," *New Mexico Quarterly*, The University of New Mexico, Vol. XXVI, no. 3, Autumn 1954 (illustrated).

P. Westheim, "El arte de Tamayo, una Investigación estética" *Artes de México*, Year IV, No. 12, May-June 1956 (illustrated).

P. Westheim, *Tamayo*, Mexico City, Ediciones Artes de Mexico, 1957 (illustrated).

N. Dillard Simpson, "An Art of Transfiguration," *Southwest*, Vol. 11, No. 1, September 1981, p. 64 (illustrated in color).

If one were unaware of the personal or broader historical circumstances

surrounding this painting in relation to Tamayo's life or its connection to popular Mexican proverbs, it could potentially be viewed as a late Surrealist work. Rufino Tamayo truly appreciated Mexican popular ingenuity and believed in the infallible wisdom of its people as seen through the lens of traditional Mexican musings. "To construct castles in the air" is one of those colloquial expressions that refers to the all-too-familiar tendency among Mexicans to imagine fantastic situations regarding their own experiences; to construct stories out of sheer imagination that are somehow linked to a reality or that are in the end never realized. This is what Tamayo depicts in this unusual work. With sarcastic irony, but with elegant and somber colors the artist visually refers to a sense of disenchantment that arises from this adverse reality. Perhaps something of his own travails is also reflected in this painting.

The year this work was painted—1953—marked a successful year for Tamayo professionally. Nevertheless, this period also coincided with a series of disappointing and frustrating events which the artist evokes in this work. The first event relates to the end of Miguel Alemán's presidency the previous year. Alemán tried to integrate Mexico into a capitalist economy for which the country was not prepared. The political consensus at the time revealed a collective frustration brought about by this unachieved goal. However, Tamayo enjoyed the rewards of being acknowledged as an important artist in Mexico, while internationally, considered a distinguished and influential figure in both art centers—New York and Paris. Nevertheless, his success also led to a series of frustrating and contradictory circumstances. In 1953, Tamayo was invited to paint a mural for the General Assembly of the United Nations Building in New York, a project that would remain unrealized due to the objections of some artists who blocked the proposal. "...Even though there was good will on both sides," Tamayo noted, "we could not come to an agreement because we had problems with other artists." Ultimately, even before a debate could take place regarding Tamayo's supposed fee the commission was cancelled.

That same year, Tamayo completed two murals for the Palacio de Bellas Artes in Mexico City in the midst of widespread public criticism and a prevailing sense of bewilderment about the murals' iconography. At the same time, Tamayo experienced a setback when the authorities at INBA (Instituto Nacional de Bellas Artes) decided not to publish a monograph of his work that had been promised and for which Tamayo had requested a text from the American art critic Henry McBride. Ultimately, Tamayo paid McBride with some watercolors. Another ambiguous episode arose when Tamayo received an invitation for a solo exhibition within the Mexican pavilion during the II São Paulo Biennial. Here again the artist found himself at the center of a controversy as INBA had proposed José Clemente Orozco's participation. Tamayo's gallery, Knoedler Gallery underwrote the shipping of Tamayo works for the event. And, despite the consensus of Brazilian and international art critics who considered Tamayo's work one of the most original inclusions in the biennial, the artist shared the International First Prize for Painting with the French artist Alfred Manessier, a decision that was universally condemned.

However, perhaps the incident that affected Tamayo the most was what transpired during Christmas that year—a disagreement and break with members of the artist's family, including his father, his half-brother and three nieces. This episode is narrated in Ingrid Suckaer's book *Rufino Tamayo, Aproximaciones*, in which Suckaer briefly refers to the fact that despite the harmony and affection Tamayo established during his re-encounter with his family in Oaxaca, Olga tarnished and put an end to the relationship. Perhaps any one of these episodes in 1953 motivated the particular iconography and significance of this work. Executed with a palette similar to the murals at the Palacio de Bellas Artes, the painting represents an evocative nocturnal landscape wherein the horizon is divided by the three peaks undulating across a cloudy sky. The fantastic scene is illuminated by the cold light emanating from the full moon; a succession of five castles floats in the sphere, the distance between each perhaps suggesting that each "fantasy-castle" exists in different temporal realities. Some of these have long gone and dissolved in the distance, but nevertheless, their memory persists. Others are more recent and seem physically present. The architecture of these buildings is synthetic; the moon's light allows us to appreciate the architecture of these buildings perfectly, and despite their volume, they float weightlessly and inevitably fade into thin air. Tamayo's exquisite use of color and his peculiar composition can be compared to René Magritte's disconcerting surreal landscapes or Paul Delvaux's rarefied atmospheres. Perhaps, no other painting in the history of Mexican art has expressed with such absolute intention and refined humor, what it feels like to be utterly exasperated.

Juan Carlos Pereda, Mexico City, 2018







**38**

**RICARDO MARTÍNEZ (1918-2009)**

*Maternidad*

signed and dated 'Ricardo Martínez, 91' (lower right)

oil on canvas

59¼ x 39½ in. (150.5 x 100.3 cm.)

Painted in 1991.

\$50,000-70,000

**PROVENANCE**

Galería Espacio, San Salvador.

Acquired from the above by the present owner (2009).

We are grateful to the estate of the artist and the Fundación Ricardo Martínez for confirming the authenticity of this work.

We are grateful to Dr. Mark Ruben for his assistance cataloguing this work.







39

## RUFINO TAMAYO (1899-1991)

### *Tierra quemada*

signed and dated 'Tamayo O-51' (lower left)  
oil and sand on canvas  
31% x 39½ in. (80.3 x 100.3 cm.)  
Painted in 1951.

\$500,000-700,000

#### PROVENANCE

Clara Lefkowitz collection, Mexico City.  
Anon. sale, Sotheby's, New York, 3 June 1999, lot 38.  
Acquired from the above by the present owners.

#### EXHIBITED

Mexico City, Salón de la Plástica Mexicana, Galería de Ventas Libres, *Rufino Tamayo*, 25 June-16 July 1951, no. 8.  
New York, M. Knoedler & Company, *Tamayo, Recent Works*, 19 November-15 December 1951, no. 16.  
Mexico City, Galerías Excelsior, *30 años de pintura de Rufino Tamayo*, 5 November-4 December 1954 (incorrectly dated 1950).  
Mexico City, Palacio de Bellas Artes, Sala Nacional, *Rufino Tamayo, 50 años de labor pictórica*, December 1967, no. 13.

#### LITERATURE

C. Palencia, "La voz mexicana en lo universal," *México en la cultura, suplemento de novedades*, Mexico City, no. 124, 24 June 1951, p. 5 (illustrated).  
S. Rueda, "Rufino Tamayo el más grande pintor de México", *Impacto*, Mexico City, 30 June 1951, p. 49 (illustrated).  
G. Valcárcel, "Homenaje a Rufino Tamayo," *Idea, artes, y letras*, Lima, Yr. III, no. II, February-March, 1952, p. 3 (illustrated).  
J. J. Crespo de la Serna, "La gestación de nuestro México en los murales de Tamayo," *México en la cultura, suplemento de novedades*, Mexico City, no. 222, 21 June 1953, p. 6 (illustrated).  
R. Anzures, "Voluntad de arte en tres pintores contemporáneos," *Cuadernos Médicos*, Mexico City, September 1955 (illustrated).  
P. Westheim, *Tamayo*, Mexico City, Ediciones Arte de México, 1957 (illustrated).  
J. Gracia Ponce, "Rufino Tamayo," *Revista Humboldt*, Mexico City, Yr. 8, no. 29, 1967 (illustrated in color on the cover).  
"Rufino Tamayo," *Siempre*, Mexico City, No. 756, 20 December 1977 (illustrated).

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

The blinding colors in *Tierra quemada* describe an apocalyptic conflagration, which engulfs the central fractured figure while consuming the landscape. In this infernal sky, the sun shines less brightly but affords a glimmer of light through the ochre atmosphere. The Aztecs and all the ancient peoples of Mesoamerica revered a vast pantheon of complex and powerful gods

associated with the continuum of life. These deities dwelled in twelve celestial realms and each was associated with a specific color.<sup>1</sup> Quetzalcoatl and Huitzilopochtli, created all that exists on earth after their older brothers, Tezcatlipoca and Xipe Totec instructed them. Tamayo has rendered the Aztec creation myth in a torrent of yellows and reds—*zacatazcalli* and *cuezalli* in the ancient Nahuatl language. The Sun was at the center of their religious beliefs and was associated with the color white. White was the color of transfiguration as the sun daily set in the west and vanished from the sky.<sup>2</sup> Hence the Aztec ruler and his warriors wore white. Moreover, white was associated with Quetzalcóatl.

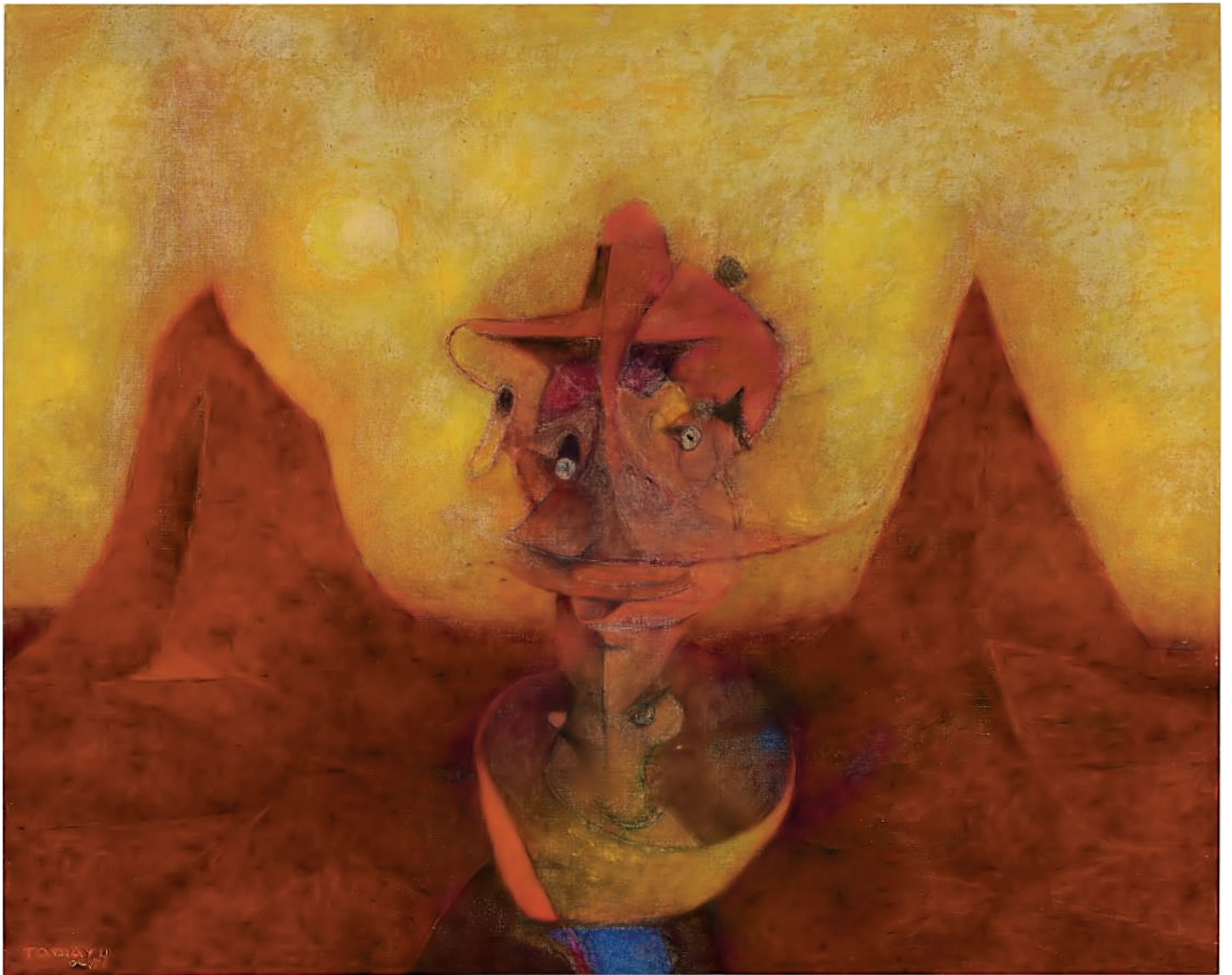
As numerous scholars have noted, Tamayo's art is about space and color. Intense and physical, his canvases erupt not only with vibrant color but the very energy of life as they render mankind's place in the universe. Indeed, Tamayo insisted on this universality as his modernist aesthetic. A classic storyteller illustrating man's infinite stories, Tamayo's artistic language was inimitable. His dazzling color palette, applied generously and thickly, as in this work using sand; modernist compositions, and inventive technical experimentation, reinvigorated painting at the mid-mark of the twentieth century. *Tierra quemada* dates to a time of great international acclaim for Tamayo's work. In 1950 he was invited to execute a pair of murals at the Palacio de Bellas Artes and had a one-man exhibition at the Venice Biennial. Other exhibitions followed in 1951 with another solo show at the Instituto de Arte Moderno in Buenos Aires and later in the same year, the artist received the mural commission for *El Hombre* at the Dallas Museum of Art.

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

1 E. Ferrer Rodríguez, "El color entre los pueblos nahuas," *Estudios de Cultura Náhuatl*, v. 31 (2000), 203-219.

2 Ferrer Rodríguez, 220.













PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**40**

**PEDRO CORONEL (1923-1985)**

*Untitled*

signed and dated 'Pedro Coronel Mex. 83' and dedicated 'PARA TANYA DE, COMO RECUERDO DE, PEDRO Y MEXICO, 24 VIII. 84.' (on the reverse)

oil on canvas

41¼ x 78¼ in. (104.8 x 200.0 cm.)

Painted in 1983.

\$200,000-300,000

**PROVENANCE**

Gift from the artist.

Private collection, Mexico City.

Anon. sale, Christie's, New York, 17 November 2009, lot 55.

Acquired from the above sale by the present owner.

A certificate of authenticity from Martín Coronel is forthcoming.







# FRANCISCO TOLEDO

## *Tortuga poniendo huevos*

Francisco Toledo photo by Rafael Doniz,  
courtesy of the photographer





PROPERTY FROM A NOTABLE FAMILY COLLECTION

41

## FRANCISCO TOLEDO (B. 1940)

### *Tortuga poniendo huevos*

oil and sand on canvas  
77 x 51½ in. (195.6 x 130.8 cm.)  
Painted in 1973.

\$900,000-1,200,000

#### PROVENANCE

Private Collection, Oaxaca/Mexico City.  
Acquired from the above, circa 1975.

#### EXHIBITED

Mexico City, Museo de Arte Moderno, *Francisco Toledo: Exposición Retrospectiva 1963-1979*, 1980.  
Monclova, Coahuila, Museo Biblioteca Pape, *Toledo*, 1983.

#### LITERATURE

L. Cardoza y Aragón, *Toledo, pintura y cerámica*, Mexico City, Ediciones ERA, 1987, no. 17 (illustrated in color).  
*Francisco Toledo: Obra 1970-1990*, Volume II, Mexico City, Fomento Cultural Banamex, 2016, p. 96 (illustrated in color).

"Forests and marsh surrounded us and there were all sorts of animals," Toledo has recalled of his childhood in Veracruz. "We lived nearby a marsh, which was filled with turtles."<sup>1</sup> The beginnings of his fantastic zoology date to these adolescent years, redolent with memories of roaming the land and encounters with the storied animals—monkeys and crabs, grasshoppers and crocodiles—held sacred within Oaxacan lore. Toledo studied lithography at the Taller Libre de Grabado in Mexico City in the late 1950s before moving in 1960 to Paris, where he met Octavio Paz and Rufino Tamayo; he returned to Juchitán, his birthplace, in 1965. Associated with the postwar *Ruptura* generation, which broke with the political mission of Mexican muralism in favor of experimental and sometimes abstract expressionism, his work is contemporary with such artists as Pedro Coronel, Alberto Gironella, and Rodolfo Nieto. Like Tamayo and Rodolfo Morales deeply invested in the cultural patrimony of the Isthmus and Pacific coast, Toledo has long since based himself in Oaxaca, his work and identity richly imbricated within its historical landscape and ecology.

Toledo has drawn amply from ancient American mythology and its animistic worldview, populating his images with sagacious and otherworldly anthropomorphic beings. "The pre-Hispanic world has been a source of inspiration," he explains. "There are certain solutions that are decorative that come from pre-Hispanic art and at the same time there is much primitive art that is refined or simple but also very modern. It also comes from what I read—many fables from the Americas and other parts of the world."<sup>2</sup> His paintings celebrate the syncretic spirituality of the indigenous world, depicting fantastic creatures in myriad states of metamorphosis and in intimate rituals of creation and consummation. Animals were privileged and

miraculous beings in Zapotec legend, the "connecting link between nature and society, mediators between man and the sacred energies of the natural ambience," Erika Billeter has explained. "Animals were the real character of the myth, the sublimation of a whole cosmic imagination."<sup>3</sup> Toledo's work swarms with the fauna of the natural and phantasmagorical worlds. His animals inhabit a charmed reality and have become, over the course of his career, an extended metaphor for the supernatural mysteries of the world.

Sea turtles abound on the Oaxacan coast, and in *Tortuga poniendo huevos* Toledo evokes the seasonal nesting event—the *arribada*—in which thousands of females come ashore to lay their eggs. Four turtles converge at the center of the painting, their heads and front flippers silhouetted against an overlay of sapphire-blue paint that washes over their mottled shells, camouflaging them against a richly variegated ground. Their corporeal assimilation within this amphibious environment conveys the evolutionary connection between the turtles and the shore, where the hatchlings will emerge from sand-covered nests and make their way to the sea. Toledo renders this ecstatic, life-giving moment with a deep reverence and joy that radiate from the turtles through the incubating coastal ground, rendered in gritty pigments of ocher and raw umber, into which their clutch of eggs—spherical and precious—is carefully laid.

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

1. Francisco Toledo, quoted in George Mead Moore, "Francisco Toledo," *Bomb* 70 (Winter 2000): 114-15.  
2. Ibid., 115.  
3. Erika Billeter, "In the Cosmos of the Animals—The Adventure of the Fantasy," in *Zoología Fantástica: Toledo, Borges* (Mexico City: Prisma Editorial, 2003), 25.













42

**RODOLFO NIETO (1936-1985)**

*Personaje no.1*

signed 'Nieto' (lower center)

oil on canvas

38¼ x 51¼ in. (97.1 x 130.1 cm.)

Painted circa 1975.

\$80,000-120,000

**PROVENANCE**

Gift from the artist, Mexico City.

Acquired from the above by the present owner (circa 1994).

**EXHIBITED**

Mexico City, Foro de Arte Contemporáneo, *20 Pintores contemporáneos mexicanos*, 1980.



PROPERTY FROM THE LANDUCCI COLLECTION

**43**

**FRANCISCO CORZAS (1936-1983)**

*Mujer con cabellera*

signed and dated 'Francisco Corzas, 1980' (center left)

oil on canvas

56 x 43¾ in. (142.2 x 111.1 cm.)

Executed in 1980.

\$120,000-180,000

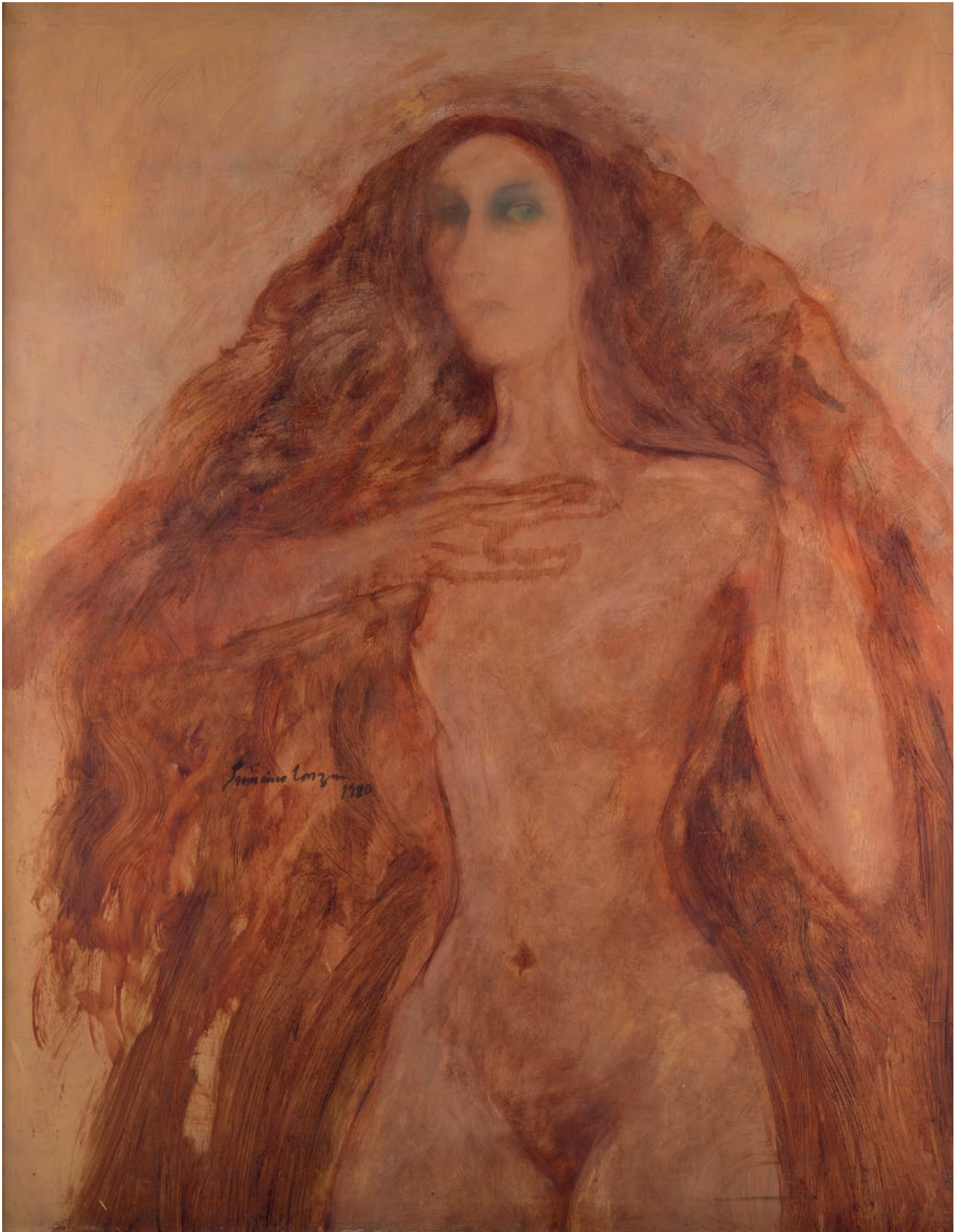
**PROVENANCE**

Acquired directly from the artist.

**LITERATURE**

*Francisco Corzas*, Mexico D.F., Mexico, Landucci Editores, 2001, p. 152  
(illustrated in color).







44

**MATTA (1911-2002)**

*Earth Reborn*

oil on canvas

46¾ x 66¾ in. (119 x 170 cm.)

Painted in 1953.

\$180,000-220,000

**PROVENANCE**

David Herbert Gallery, New York.

Marlborough Gallery, New York.

The Estate of Daniel J. Weitzman, Southampton.

Sale, Sotheby's, New York, November 26, 1985,  
lot 55.

Private collection, New York

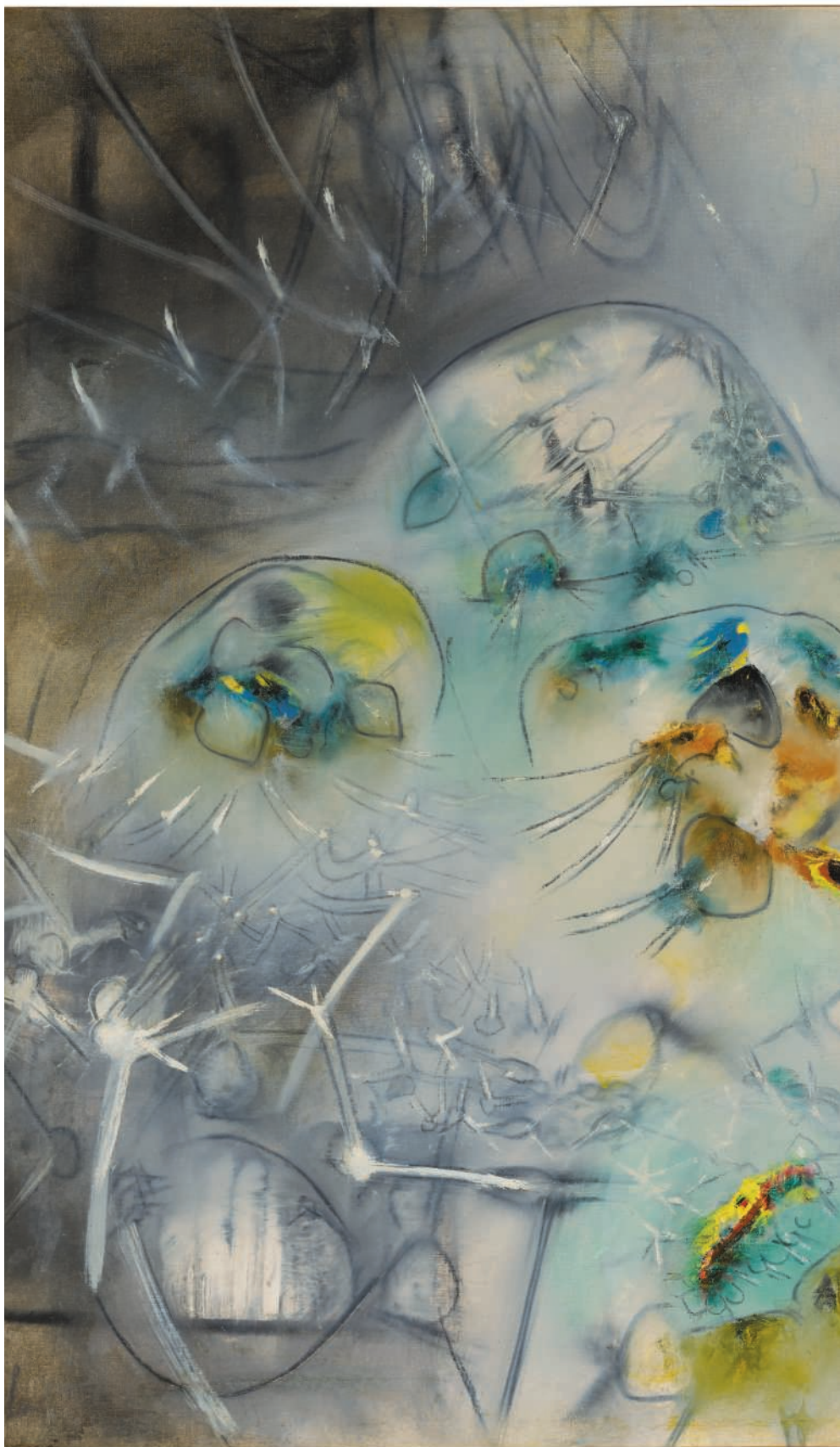
Anon sale, Sotheby's, New York, May 28, 2013,  
lot 27.

Acquired from the above by the present owner.

**EXHIBITED**

Southampton, Parrish Art Museum, *Art from  
Southampton Collections*, 4 August - 2 September  
1973.

This work is accompanied by a certificate of  
authenticity signed by Germana Matta Ferrari,  
dated 13 October 2018.









PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**45**

## **LEONORA CARRINGTON (1917-2011)**

### *El gato*

signed 'LEONORA CARRINGTON' (lower left) signed again and dated  
'LEONORA CARRINGTON, 1951' (on the reverse)

oil on canvas

32 x 40 in. (81.3 x 101.6 cm.)

Painted in 1951.

\$200,000-300,000

#### **PROVENANCE**

Galería Merkup, Mexico City.

Private collection, Mexico City.

Anon. sale, Christie's, New York, 26 May 2010, lot 26.

Acquired from the above sale by the present owner.

#### **EXHIBITED**

Mexico City, Galería Arvil, *Cinco mujeres: Leonora Carrington, María Izquierdo, Frida Kahlo, Alice Rahon, Remedios Varo*, 28 June- 22 July 1995, no. 8.

We are grateful to Dr. Salomon Grimberg for his assistance cataloguing this work.



The artist with the present lot at *Cinco mujeres: Leonora Carrington, María Izquierdo, Frida Kahlo, Alice Rahon, Remedios Varo*, Galería Arvil, Mexico City, 28 June- 22 July 1995. © 2018 Leonora Carrington / Artists Rights Society (ARS), New York







46

**MATTA (1911-2002)**

*La bête incendiée* (also known as *The Incendiary Beast*,  
*Study for On the Fringes of Dreaming*)

oil on canvas

31¾ x 39¼ in. (80.7 x 99.7 cm.)

Painted in 1957.

\$100,000-150,000

**PROVENANCE**

American Friends of the Hebrew University.

David Kluger collection, New York.

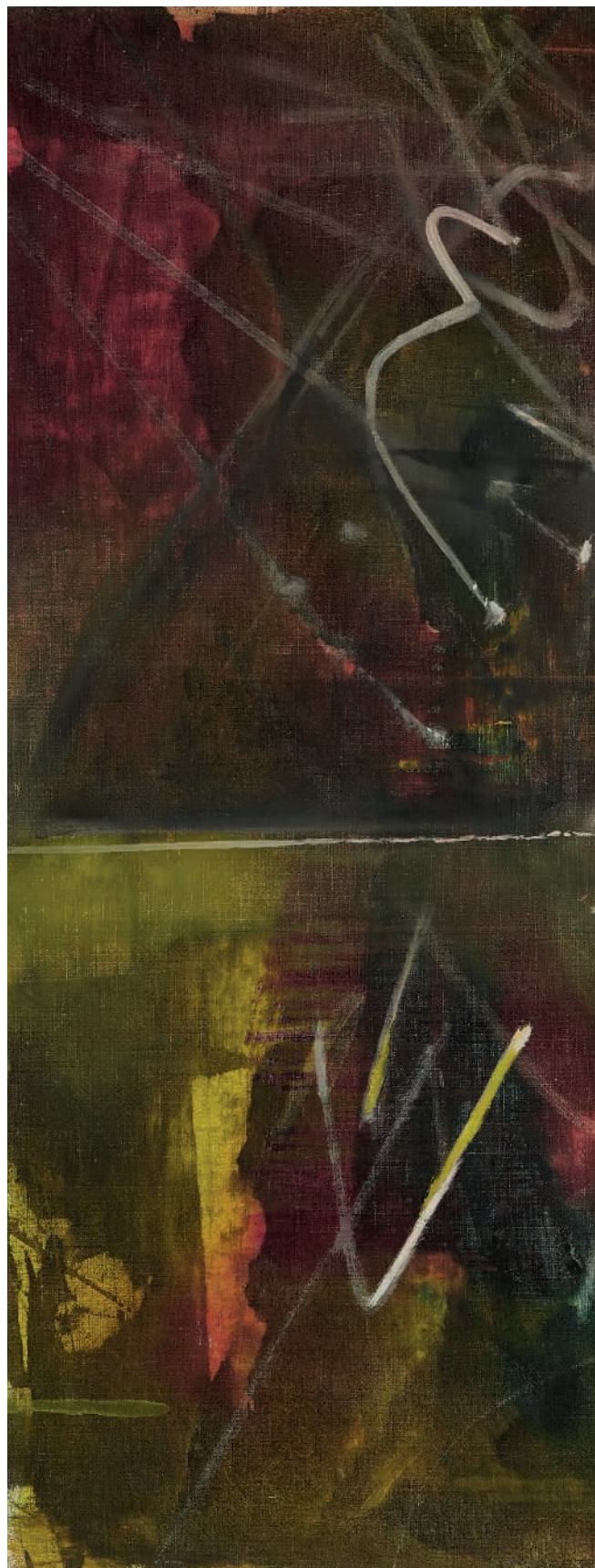
Anon. sale, Parke-Bernet Galleries, New York, 26 April 1961, lot 108.

Joseph H. Hirshhorn.

Hirschhorn Museum and Sculpture Garden, Sold by the Order of the Trustees  
to Benefit its Acquisitions Program, Christie's, New York, 28 May 2015, lot 156  
(gift from the above).

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana  
Matta Ferrari, dated 7 April 2015.











47

## FERNANDO DE SZYSZLO (1925-2017)

*Memoria de la noche*

signed 'Szyszlo' (lower right) and titled and dated 'MEMORIA DE LA NOCHE, ORANTIA/00' (on the reverse)

oil on canvas

66 $\frac{7}{8}$  x 55 $\frac{1}{2}$  in. (169.8 x 140.3 cm.)

\$60,000-80,000

### PROVENANCE

Private collection, Lima.





48

## MATTA (1911-2002)

*Sacage*

oil on canvas

31¾ x 39½ in. (80.7 x 100.3 cm.)

Painted in 1956.

\$180,000-220,000

### PROVENANCE

Bodley Gallery, New York.

Parke Bennett, New York, October 9, 1963, lot 85.

Anon. sale, Sotheby's New York, 27 November 1984, lot 56.

Anon. sale, Christie's, New York, 19 November 2007, lot 24.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 13 August 2018.



49

## MATTA (1911-2002)

### *Untitled*

indistinctly signed 'Matta' (lower right)

oil on burlap

57 x 55½ in. (145 x 140 cm.)

Painted in 1960.

\$100,000-150,000

#### PROVENANCE

Galleria Gissi, Turin.

Galerie Aditti, Paris.

Daniel Cordier and Michel Warren Gallery, New York.

Private collection.

#### EXHIBITED

Arezzo, Museo Civico d'Arte Moderna e Contemporanea, *Da Picasso a Botero, capolavori dell'arte del novecento da una collezione privata*, 27 March-6 June 2004, p. 225 (illustrated in color). This exhibition also traveled to Forlì, Forlì, Palazzo Albertini, 29 June-29 August 2004.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari and is registered in the archives under number 60/43.

Matta used the decade following his separation from the Surrealists and subsequent departure from New York, in 1948, to take stock of his practice at mid-career. A time of intense introspection as he appraised the devastation of postwar Europe—"being with a horrible crisis in society," he reflected—these years gave rise to a deepening of his humanitarian commitment. "My vision of myself was becoming blind for not being made one with the people about me," Matta explained. "I sought to create a new morphology of others within my own field of consciousness."<sup>1</sup> Based between Paris and Rome in the 1950s, he renewed his connections to Latin America, traveling to Machu Picchu and returning to Chile, where he publicly supported the leftist coalition of Salvador Allende. His historically-laden social morphologies, initiated in the 1940s, took on increasingly monumental proportions and drew international acclaim, notably in murals for the UNESCO Headquarters in Paris (1956) and for the University of Santiago (1962-63).

Matta's canvases from this period probe the underlying energies and interconnections of the cosmos, rendering vast, labyrinthine spaces inhabited by mechanomorphic beings, cyphers of this strange new world. Modern totems, these personages have origins in primitive art—Matta felt particular affinities with the Northwest Coast Indians, collections of which he saw in New York, and with pre-Columbian Mexico—as well as in the Surrealist imaginings of Alberto Giacometti and André Breton, among others. Matta's return to figuration engendered new, (post-) humanist meditations on mankind, caught in the perpetual flux of time, space, and matter. "He was discovering a new territory of the imagination," the poet Octavio Paz observed of this transformation in Matta's practice. "Painting that is myth, legend, history, anecdote, and riddle. What his painting tells, however, is not what is happening in the present, but what is happening above and below the present, the play of forces and impulses that compose us, discompose and recompose us."<sup>2</sup>

A menacing, quasi-humanoid figure rises the full length of the present *Untitled*, its attention fixed on a pale, amorphous form that it grasps between thin, pincer-like appendages. Its flesh-colored, planar limbs gesture mechanically in different directions, cutting through the depths of a dimmed, dark-blue ground. In its close-up focus on a single figure, uncommon in Matta's painting, *Untitled* recalls the side panels of the monumental *Trittico* (1960), which portray similarly isolated, cybernetic beings in states of conflict. "There is in man the need to re-act in the endless web on which we interplay with the world," Matta acknowledged. "The artist is expected to see what is hidden, like the blind see with the mind. We live besieged by infra-reality, transparent-reality and a highly developed technology of mystification, camouflaging all that is relevant and a deliberate encourage of blindness. . . . The real scope of 'modern' art is to grasp, to see change, to see the passage from one reality to the next form of the same reality. When we shall acquire this prospective point of view our minds can then evolve a new reasoning."<sup>3</sup>

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

<sup>1</sup> Matta, quoted in William Rubin, "Matta," *The Bulletin of the Museum of Modern Art* 25, no. 1 (1957): 9.

<sup>2</sup> Octavio Paz, "Vestibule" (1985), in *Matta: Surrealism and Beyond*, exh. cat. (Milwaukee: Haggerty Museum of Art, 1997), 24-5.

<sup>3</sup> Matta, quoted in *Matta: Coigutum*, exh. cat. (London: Hayward Gallery, 1977), 7-8, 11.







50

**CLAUDIO BRAVO (1936-2011)**

*Caja de nácar*

signed and dated 'CLAUDIO BRAVO, MCMXCII'

(lower right)

pastel on paper

29 $\frac{3}{8}$  x 43 in. (74.5 x 109.4 cm.)

Executed in 1992.

\$130,000-180,000

**PROVENANCE**

Marlborough Gallery, New York.

Anon. sale, Sotheby's New York, 18 November

2009, lot 4 (acquired from the above 15 June 1995).

Acquired from the above by the present owner.







GLAYRID BRAVO  
MCMXXII



51

## ARMANDO MORALES (1927-2011)

*Empalme ferroviario/Tres desnudos*

signed and dated 'MORALES 87' (lower right)

oil on canvas

64 X 51¼ in. (164 X 130 cm.)

Painted in 1987.

\$200,000-300,000

### PROVENANCE

Claude Bernard Gallery, New York.

Private collection, Bogotá (acquired from the above).

By descent from the above.

### EXHIBITED

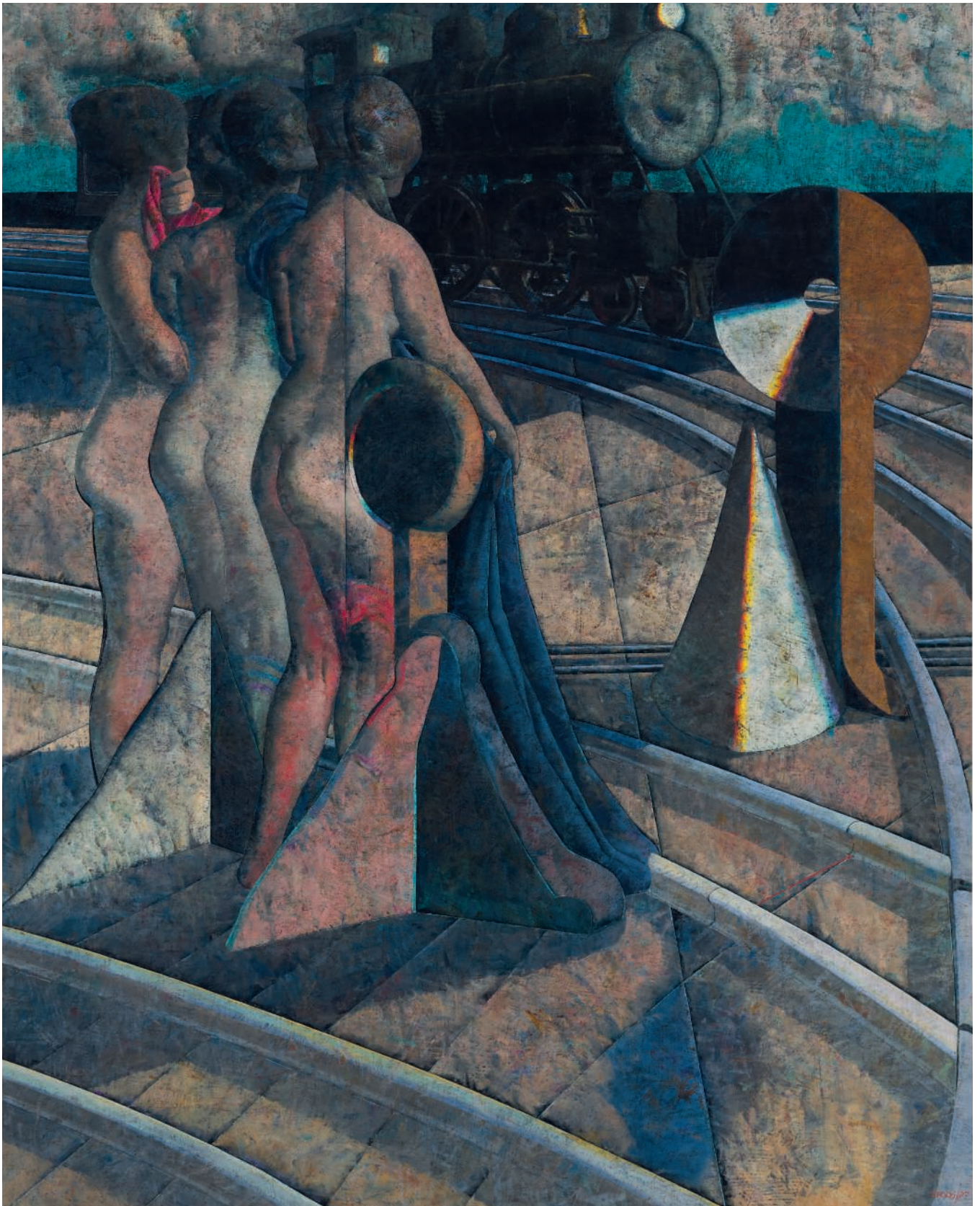
New York, Claude Bernard Gallery, *Armando Morales: Recent Paintings*, 19 November-19 December 1987, no. 5 (illustrated in color).

### LITERATURE

E. Sullivan, "Armando Morales: Southern Vision of Mind," *Arts Magazine*, New York, 1987, no. 2 (illustrated in color).

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume II 1984-1993*, Vaumarcus, ArtAcatos, 2010, p. 209, no. 1987.23 (illustrated in color).







52

## FERNANDO BOTERO (B. 1932)

### *Circus Woman*

signed and dated 'Botero 07' (lower right)

oil on canvas

65 x 38½ in. (165.1 x 97.8 cm.)

Painted in 2007.

\$500,000-700,000

#### PROVENANCE

Private collection, Europe, acquired in 2007.

#### LITERATURE

*Botero, Circus: Paintings and Works on Paper*, New York/London, Glitterati, 2013, p. 24 (illustrated in color).

"At the circus one finds colors, movements, poetry, expressions of the human spirit that one finds nowhere else," Fernando Botero has waxed eloquently of his recent favored theme.<sup>1</sup> Botero's delight in depicting the motley performers of the circus is palpable in his series of more than 300 whimsical paintings and drawings that showcase the possibilities of the human body and spirit.

Inspired by a chance encounter with a modest traveling circus in Mexico in 2006, the series also hints at the autobiographical, harkening back to Botero's childhood in Medellín Colombia. Botero has often recalled that some of his greatest pleasures as a child were trips to see the Atayde Hermanos, a humble traveling circus from Mexico. Happening upon a similar troupe decades later in Mexico, Botero has explained, proved especially intriguing "because it was a poor circus, like those that came to Medellín when I was a child—a group of poor people who did everything, from selling tickets and ice cream to confronting a toothless lion, walking the tight rope, swinging on the trapeze, juggling, etc."<sup>2</sup> There is thus a poignancy in Botero's later playful circus paintings as they are imbued with an elder artist's nostalgia for days long gone.



Henri de Toulouse-Lautrec, *At the Circus: Free Horses*, black and colored crayon on cream, thick, heavily wove paper, 1899, The Walters Art Museum.

Not only deeply personal, the circus series also engages with European art historical precedents. As Botero has pointed out, "the circus had been a very attractive theme for many well-known and lesser-known artists, a subject dignified in the work of Renoir, Seurat, Lautrec, Picasso, Chagall, Léger, Calder and many others."<sup>3</sup> Well-versed in the canon of European art history, Botero no doubt sought to simultaneously associate himself with and depart from these earlier masters. While Toulouse-Lautrec's or Picasso's circus entertainers often appear as laborers, arduously undertaking their tasks, Botero's trapeze artists, lion tamers and jugglers are hardly burdened by the peculiar and perilous stunts they perform.

In *Circus Woman*, Botero's portly protagonist stands stoically erect and decidedly indifferent to the seemingly impossible act of hoisting her enormous body on to a tiny trapeze bar. As in the best of Botero's works, here the viewer embraces a suspension of disbelief that is not unlike that of the circus-goer. Under the Big Top, men and women walk on wires and shoot out of canons while elephants dance and tigers leap through rings of fire. The circus audience eagerly accepts this bizarre spectacle and is willingly transported into flights of fancy. Similarly, in Botero's work the viewer is asked to eschew logic and to embrace an imaginative world in which improbably corpulent figures occupy spaces with impossibly skewed perspectives. Botero's eccentric characters, always rendered in disproportionate sizes, thus seem right at home in the zany arena of the circus.

The perspectival play in *Circus Woman* allows Botero to accentuate the monumentality of his figure. Here the trapeze artist appears audaciously rotund not only because Botero has rendered her with ample hips and thighs but also because of the minute scale of the audience. By filling the circus bleachers in the background with mere specks of blurred flesh tones, Botero creates the illusion of a colossus in the foreground. Simultaneously, Botero seamlessly knits these two distant planes of background and foreground together with his repeating palette of primary colors—the bright blue and red of the woman's leotard and tights perfectly matching the bleacher wall.

An ideal subject that allowed Botero to delve deep into the fantastic while simultaneously looking to his own past as well as art history's, the circus stands out as a singular series in the artist's long and prolific career, offering up an inimitable wellspring of creativity.

1 Fernando Botero, quoted in C. Bill Pepper, *Circus: Paintings and Works on Paper by Fernando Botero*, New York, Glitterati, 2013, n.p.

2 Fernando Botero, quoted in B. Manz, "Circus! Fernando Botero," *Berkeley Review of Latin American Studies* (Spring 2009): 28.

3 Ibid.







53

**FERNANDO BOTERO (B. 1932)**

*Dancing Couple*

signed and numbered 'Botero 3/6' and stamped with a foundry mark  
(on the base)

bronze

43 $\frac{3}{4}$  x 23 $\frac{7}{8}$  x 15 in. (111.1 x 60.5 x 38.1 cm.)

Executed in 2007.

Edition of three of six.

\$600,000-800,000

**PROVENANCE**

León Tovar Gallery, New York.

Acquired from the above by the present owner (2011).

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















PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**54**

**FERNANDO BOTERO (B. 1932)**

*Nudist Family*

signed and dated 'Botero 09' (lower right)

oil on canvas

39 $\frac{3}{8}$  x 52 $\frac{1}{2}$  in. (99.9 x 133.4 cm.)

Painted in 2009.

\$550,000-850,000

**PROVENANCE**

Acquired directly from the artist in 2009.

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









PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**55**

## **ANTONIO SEGUÍ (B. 1934)**

### *Figurative Composition*

signed and dated 'Segui 2005' (on the reverse)

acrylic on canvas

39¼ x 86½ in. (99.7 x 219.7 cm.)

Executed in 2005.

\$80,000-120,000

#### **PROVENANCE**

Anon sale, Istanbul, Beyaz Müzayede, 20 November 2016, lot 163.

Acquired from the above by the present owner.



## MARTHA BOTO (1925-2004)

### *Ecumé*

inscribed and dated 'martha boto, paris 1979' (on the base)  
 lacquered wood  
 57½ x 84½ x 31½ in. (145.1 x 214.9 x 80 cm.) including base  
 Executed in 1979.  
 Unique.

\$40,000-60,000

#### PROVENANCE

Acquired directly from the Boto/Vardánega studio, Paris.

#### EXHIBITED

Paris, Grand Palais des Champs-Élysée, *Grands et jeunes d'aujourd'hui*,  
 17 September-18 October 1981 (illustrated).

#### LITERATURE

*Matha Boto*, Paris, Galerie Argentine, 1996 (detail illustrated in color).

This work is accompanied by a certificate of authenticity from the  
 artist's estate, signed by María Rosa Guilbert.



"In the last two or three years, the movement has erupted with all its power," wrote the influential critic Aldo Pellegrini in his introduction to the first *Salón Arte Nuevo*, held in Buenos Aires in November 1955. "Now is the moment in Argentina in which about one hundred non-figurative artists of the most diverse tendencies can be easily recruited."<sup>1</sup> Boto numbered among the artists who attended the meetings of the Asociación Arte Nuevo, formed by Pellegrini and the artist Carmelo Arden Quin who, as co-founder of the Madi movement, had first advanced geometric abstraction in Buenos Aires a decade earlier. Arte Nuevo consolidated many of Argentina's abstract artists, among them Juan Melé, Luis Tomasello, and Gregorio Vardánega; many of its members also belonged to the Agrupación Arte No Figurativo (ANFA), which Boto joined in 1957. A promising graduate of the Escuela Superior de Bellas Artes, she had begun to orient her practice around geometric abstraction in the mid-1950s, making plexiglas mobiles and exhibiting in local galleries. Her engagement with Arte Nuevo and ANFA anticipated her embrace of light-based and kinetic art in Paris, where she and Vardánega settled permanently in 1959.

Coining the term "*chromocinétisme*" for a joint exhibition at the Maison des Beaux-Arts in 1964, Boto and Vardánega embraced the aesthetics and new technologies of optical and kinetic art, making mechanical the movement of light, color, and sound and exploring the cosmic dimensions of their practice. Among the so-called "Paris Argentineans," they fell easily within the orbit of postwar geometric abstraction centered at the Galerie Denise René, exhibiting alongside such artists as Victor Vasarely, Julio Le Parc, Carlos Cruz-Diez, and Jesús Rafael Soto. "I am optimistic about the future of kinetics as an art that will really be able to reach large numbers of people," Boto wrote in 1970. "I seek an art capable of arousing different emotions, psychological reactions of joy or tension, an art that can become a medicine for the spirit. My particular means of movement, colour and light can give the illusion of contraction, diminishment or multiplication, so that by optical means the spectator undergoes a series of reactions: tension, relaxation, etc."<sup>2</sup>

Boto returned to more traditional sculptural media in the early 1970s, even as she continued to explore questions of perception and phenomenology. In *Ecumé*, she evokes the sensorial experience of waves dancing and frothing white at sea, their motion undulating and rhythmic. "Water and infinity as the two themes that haunt me," she allowed, and here the reflecting blue base—a kind of infinity pool—supports a flock of foamy whitecaps that rise vertically, their forms sinuous and sensual. *Ecumé* may relate to her earlier project for the Hôtel de Ville in Nouméa (New Caledonia), which "involve[d] the optical multiplication of water reflected to infinity." Yet its abstraction of water as surface and oscillation—color and form—is vibrant and universal. "Above all my ambition is to help to improve the human aesthetic condition visually and psychologically," Boto declared, "through invention, evasion and reality."<sup>3</sup>

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

<sup>1</sup> Aldo Pellegrini, "Prefacio," *Arte Nuevo* (Buenos Aires: Ediciones Arte Nuevo, 1955), n.p.

<sup>2</sup> Martha Boto, "Statements by kineticists working in Paris," *Studio International* 180, no. 926 (October 1970): 140.

<sup>3</sup> Ibid., 140-41.







## LEÓN FERRARI (1920-2013)

### *Untitled*

signed and dated 'LEÓN FERRARI 2/5/79' (on a metal label affixed along lower edge)

wire and stainless steel

39 x 19¼ x 19¼ in. (99 x 50 x 50 cm.)

Executed in 1979.

Unique.

\$120,000-180,000

#### PROVENANCE

Abraham Lipa Burd collection, Buenos Aires (acquired directly from the artist).

Acquired from the above by the present owner.

A foundational figure in Latin American conceptualism, Ferrari made iconoclasm the keynote of a practice that redefined the boundaries of language and structured new modes of communication. Across more than six decades, his work bore critical witness to his ethical engagement of art as political praxis, from the infamous and oft-censored *La civilización occidental y cristiana* (1965), a sculpture in which a crucifix is adjoined to an American bomber, to the idiomatic delirium of his *Escrituras deformadas*. Inseparable from his artwork, his aesthetics—"art will be neither beauty nor novelty; art will be efficacy and perturbation"—spirited his practice through his exile in Brazil (1976-91) and numerous high-profile exhibitions in which he censured the repressions of Argentina's military junta and the Catholic church, a perennial *bête noir*.<sup>1</sup>

Ferrari found a warm reception in São Paulo, befriended by such artists as Regina Silveira and Paulo Bruscky who shared his interests in experimental media and technology. Among his most remarkable works from this period is a series of metal sculptures, progressed from his first wire pieces of the early 1960s and their explorations of line and movement. Labyrinths of thin, stainless-steel rods, these new sculptures thematized enclosure and control, calibrated—as in the present *Untitled*—between cage-like, rectilinear frames and jagged webs of wire. Their graphic entanglements have an origin in the cryptic scrawls of his earlier, abstract drawings and relate closely to the asphyxiated metropolis mapped in the contemporary *Heliografías*, absurdist architectural blueprints of urban and everyday space.

"I take a pen and begin a line inside the paper's rectangle and tomorrow, another line in another rectangle and the day after tomorrow another: always in rectangles," Ferrari wrote around 1979, reflecting on the evolution of the rectangle from two into three dimensions. "The rectangular drawing can also be repeated in the air, and projected, it becomes a prism whose faces and edges are now the anonymous frame, the repeated impersonal transparent envelope within which a line simply has to find its place. So then threads, straight or curved wires cross each other and sustain each other add to one another tangle with one another in a labyrinth connected to another and another close to a vertex or to a faraway edge with a sun, an explosion, a nest of lines half hidden behind the others or mixed with others that are behind it that cover or uncover it depending on how the light or the retina move..."<sup>2</sup>

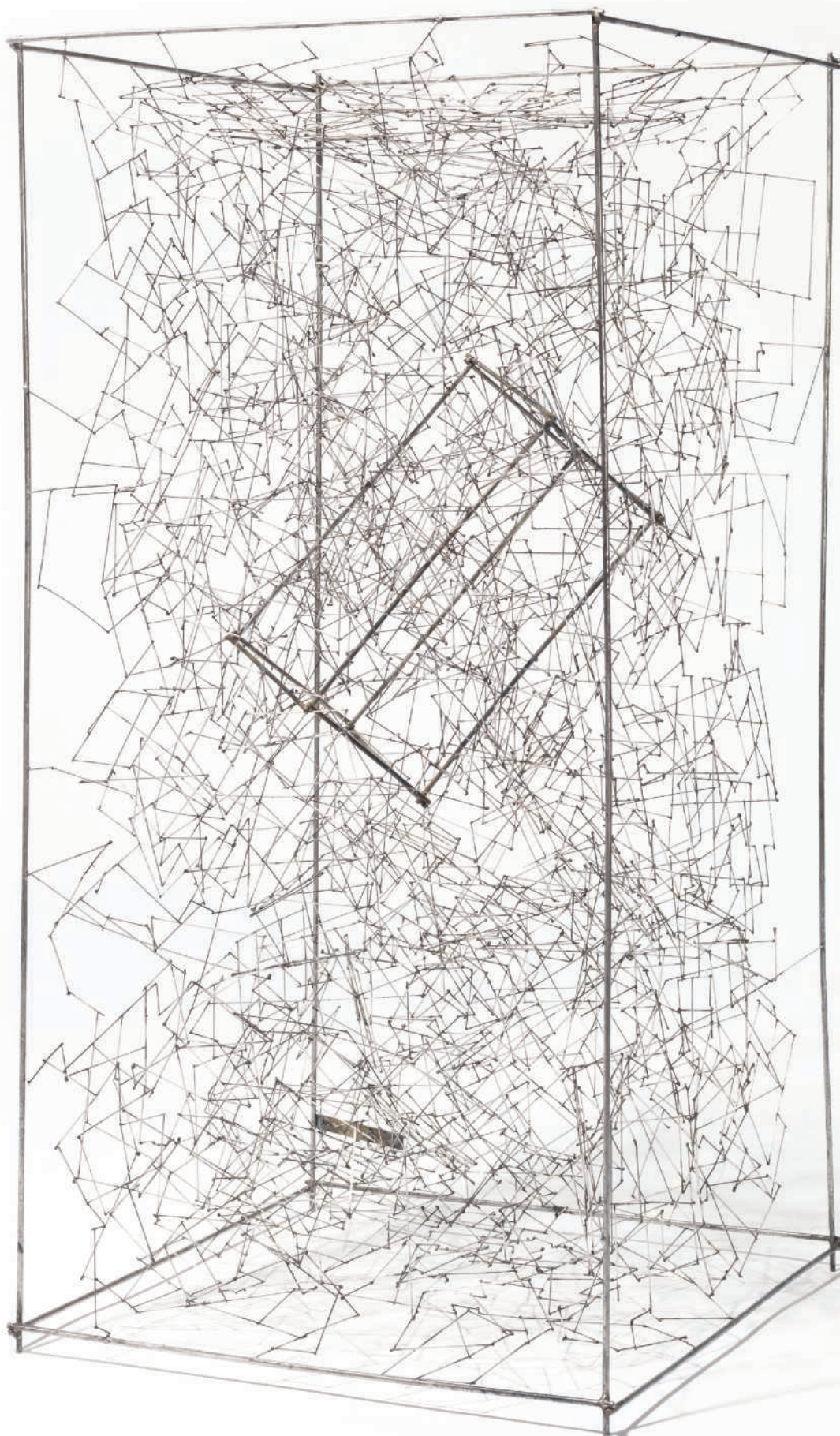
The spatial projection and complexification that Ferrari describes is manifest in *Untitled*, in which an open, rectangular prism tilts precariously in space, suspended within a haphazard column of knotted wires. Like *Lembrenças de meu pai* (1977), the sculpture hypostatizes transparency and entrapment, its geometry of soldered knots and interstitial spaces a Kafkaesque meditation on postmodern alienation and futility. Freedom would come in the form of sonic release: in the related *berimbau* (sound-making sculptures), Ferrari strummed steel rods—mounted vertically onto a base—as if they were musical instruments, releasing a song of liberation.

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

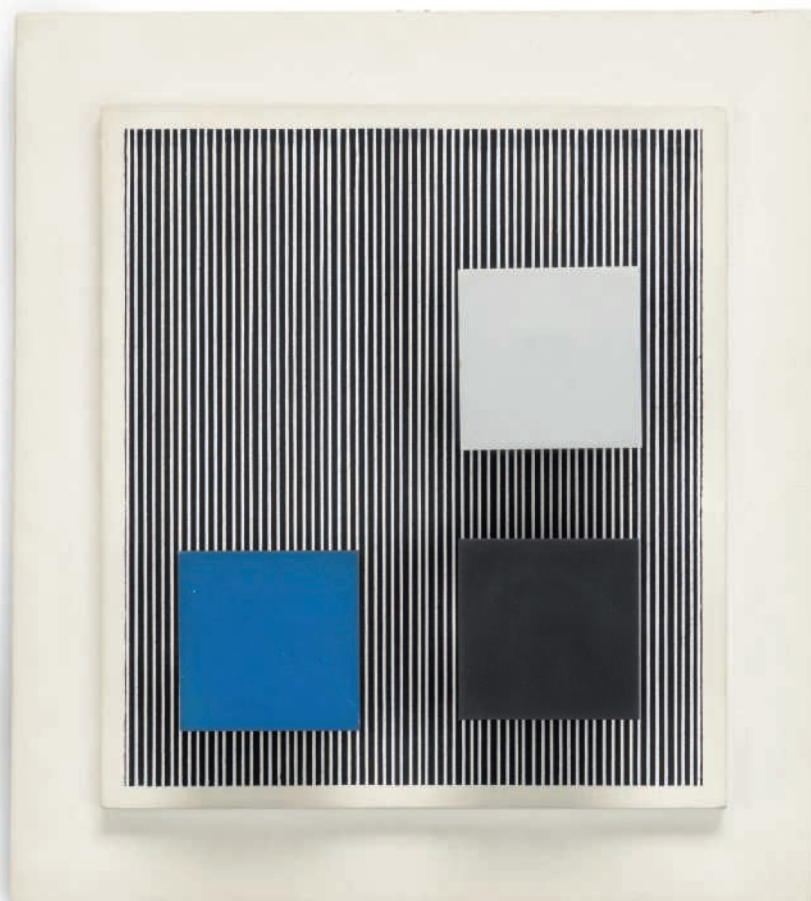
1. León Ferrari, "The Art of Meanings," in *León Ferrari Retrospectiva: Obras 1954-2004*, exh. cat. (Buenos Aires: Centro Cultural Recoleta, 2004), 399.

2. Ferrari, "Prisms and Rectangles," in *ibid.*, 400.









58

**JESÚS RAFAEL SOTO (1923-2005)**

*Untitled*

signed and dated 'SOTO 67' (on the verso)

painted wood and metal

16¼ x 14½ x 4¼ in. (41.3 x 37.2 x 10.8 cm.)

Executed in 1967.

\$120,000-180,000

**PROVENANCE**

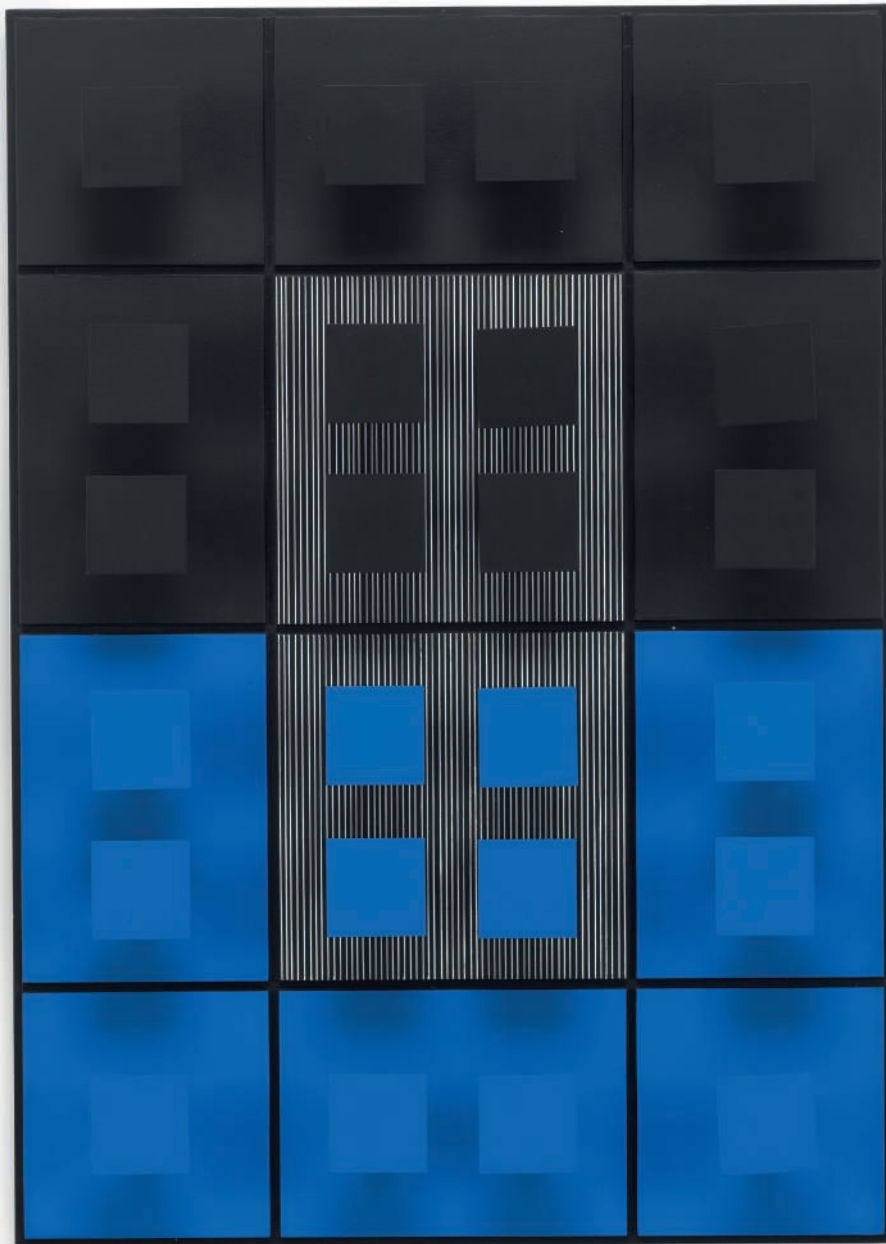
Galleria La Bertesca, Genoa.

Acquired from the above (late 1970s).

By descent from the above to the present owner.

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





59

## JESÚS RAFAEL SOTO (1923-2005)

### *Ocho vibrantes*

signed, dated and titled 'Soto 1971 Ocho vibrantes' (on the reverse)

oil, wood and steel

49½ x 35½ x 6 in. (126 x 90 x 15 cm.)

Executed in 1971.

\$300,000-400,000

#### PROVENANCE

Estudio Actual, Caracas.

Acquired from the above by the present owner, 1972.



## ALMIR DA SILVA MAVIGNIER (B. 1925)

### *Formas plásticas*

signed and dated 'almir mavignier, 1956' (on the reverse)

oil on canvas

19¼ x 39¼ in. (50 x 100 cm.)

Painted in 1956.

\$80,000-120,000

#### PROVENANCE

Private collection, Tokyo (acquired in 1972).

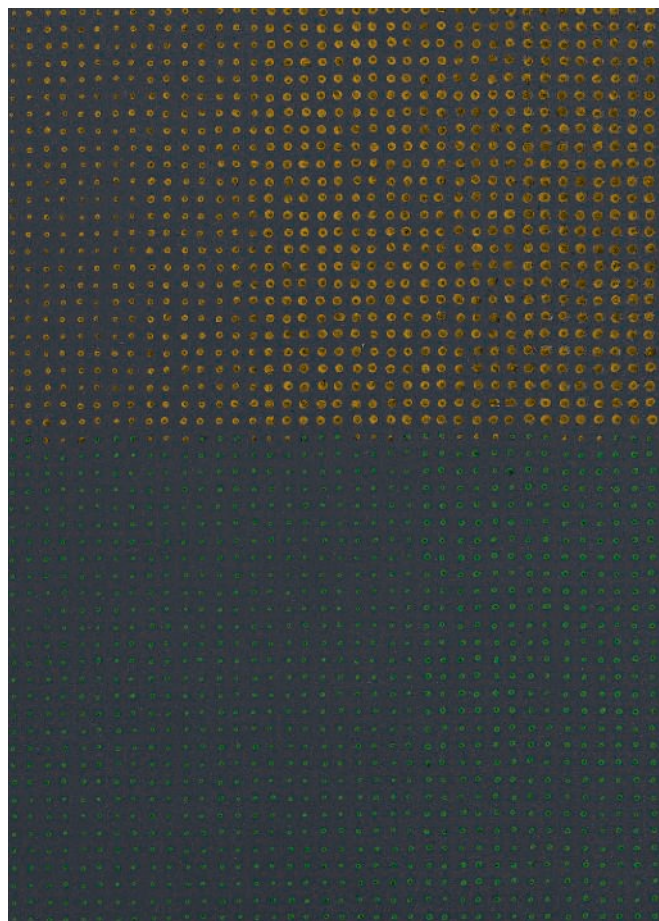
#### EXHIBITED

São Paulo, Museu de Arte Moderna de São Paulo, *IV Bienal de São Paulo*,

22 September-30 December 1957, no. 37.

Hannover, Germany, Kestnargesellschaft (Kestner Society), *Almir Mavignier*,

4 October-24 November 1968, n. 65.



detail

Mavignier left Rio de Janeiro in 1951 for Paris—"that's where the *Mona Lisa* is," he noted of his chosen destination—and he soon emerged as a key figure in the transatlantic history of Concrete art, celebrated as an artist-collaborator and longtime teacher at the Hochschule für Bildende Künste in Hamburg.<sup>1</sup> Formative encounters with the work of Pierre Bonnard and Édouard Vuillard anticipated his contributions, alongside Ivan Serpa and Abraham Palatnik, to the beginnings of Brazil's Concrete art movement. Rejecting representation and naturalism, the movement—later associated with the Grupo Frente—embraced the Constructivist principles of color and design introduced to Brazil at the first São Paulo Bienal (1951), notably by Max Bill's Moebius-strip sculpture, *Tripartite Unity*. Geometric abstraction was already ascendant in Paris by the time of Mavignier's arrival, and he established contact with François Morellet, Ellsworth Kelly, and Georges Vantongerloo, among others; he exhibited his first Concrete paintings at the Salon des Réalités Nouvelles in 1953.

From 1953 to 1958, Mavignier studied in the Visual Communication Program at the newly established Hochschule für Gestaltung in Ulm under former Bauhaus instructors, among them Josef Albers, Johannes Itten, and Walter Peterhans, as well as with Max Bense and Max Bill. Mavignier "would always say that his diploma was signed by two Maxes," recalled his friend Matko Meštrović, the Croatian art critic.<sup>2</sup> A highly generative period, these years saw increasing international recognition and connections to artist groups including ZERO, founded by Heinz Mack, Otto Piene, and Günther Uecker (Düsseldorf, 1957-66), and the collective Gruppo N (Padua, 1959-67). In the late 1950s, Mavignier began his now iconic work in graphic design, creating posters for a host of artists—Paul Klee, Palatnik, El Lissitzky, Jesús Rafael Soto—and institutions from the Galerie Denise René to the Museu de Arte de São Paulo. He organized the first *Nove Tendencije* (New Tendencies) exhibition in Zagreb, in 1961, advancing light-and-space aesthetics into "non-aligned" Yugoslavia.

Mavignier exhibited his first "dot" paintings in 1957 at the Municipal Museum in Ulm, with a keynote introduction by Max Bill, and two years later at Kurt Fried's progressive gallery, Studio F. Begun in 1954, these paintings took as a point of departure Klee's dictum: "If a line meets another line, they meet in a point, and this point is an energy point, which contains the whole power of the two lines meeting there."<sup>3</sup> To create these works, Mavignier used a tool (sometimes the head of a nail) to apply raised dots of paint in grid-based, geometric patterns, producing a wave-like chromatic vibration. In *Formas plásticas*, horizontal bands of yellow and green dots seem to oscillate across the dark canvas surface, perceptually receding in and out of focus in response to variations in the density and size of the "dots." This mutable, tactile structure allowed Mavignier to discover "unknown geometries" of a kind similarly explored by Brazil's Neo-Concretists in the late 1950s. *Formas plásticas* is one of two paintings that he showed at the IV São Paulo Bienal, as part of a Brazilian contingent that included Lygia Clark and Hélio Oiticica, in December 1957.

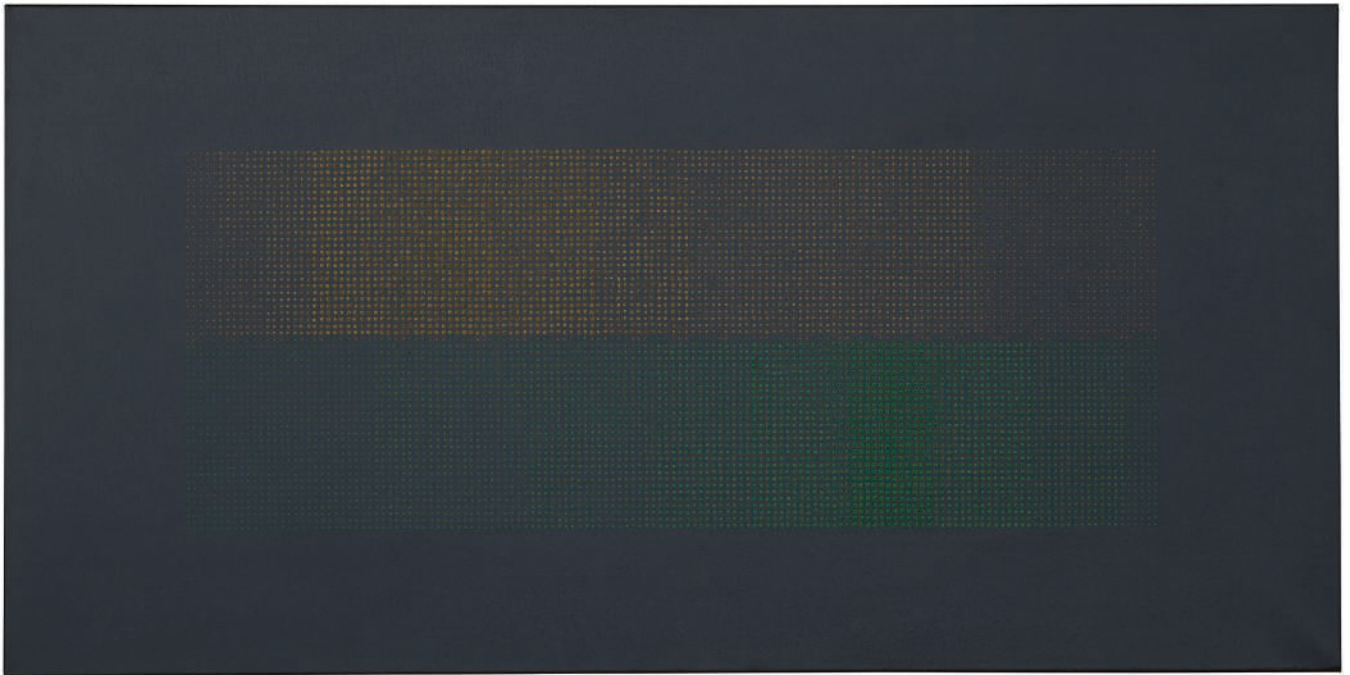
Abby McEwen, Assistant Professor, University of Maryland, College Park

1 Almir Mavignier, quoted in Serge Lemoine, "Almir Mavignier: nove tendencije," in *The Artist as Curator: Collaborative Initiatives in the International Zero Movement, 1957-1967* (Gent: AsaMER, 2015), 293.

2 Matko Meštrović, quoted in Armin Medosch, *New Tendencies: Art at the Threshold of the Information Revolution (1961-1978)* (Cambridge: The MIT Press, 2016), 36.

3 See Tobias Hoffmann and Frank Schmidt, "Interview mit Almir Mavignier," quoted in Medosch, *New Tendencies*, 83.







## BEATRIZ MILHAZES (B. 1960)

### *A planta e a flor da banana*

signed, dated and titled 'B. Milhazes A planta e a flor da banana 1994' (on the reverse)

acrylic on canvas

33½ x 39½ in. (84.7 x 100.3 cm.)

Painted in 1994.

\$150,000-250,000

#### PROVENANCE

Galería Ramis Barquet, Monterrey.

Private collection.

Anon. sale, Sotheby's, New York, 10 November 2004, lot 492.

Acquired from the above by the present owner.

#### EXHIBITED

Monterrey, Galería Ramis Barquet, *Beatriz Milhazes*, May 1994.

We are grateful to Mariana Baldi and the artist's studio for their assistance cataloguing this work.

Based in Rio de Janeiro, Milhazes belongs to the generation of artists who invested painting with postmodern critique and new relevance in the 1980s, riffing on 'high' and 'low' with equal aplomb. Acknowledging historical sources in Henri Matisse and Piet Mondrian, her practice engages the material and conceptual complexity of abstraction, plying its Baroque sensibilities and optical pleasures with keen decorative and structural intelligence. Descended from the Brazilian modernists Tarsila do Amaral, Oscar Niemeyer, and Roberto Burle Marx, Milhazes has evolved a hybrid visuality in which pictorial elements gleaned from the vernacular tradition—folk and colonial art and architecture, tropical flora and fauna—infiltrate, and suggestively subvert, geometric forms.

In 1993, as she first began to receive international recognition, Milhazes traveled across the Spanish Americas—to Mexico, Colombia, Venezuela, and Puerto Rico—and encountered the extravagance of Baroque architecture and ornament. "My notebooks from this time are full of Catholic iconography, drawings of details from ecclesiastical architecture as well as women's costumes with a lot of ruffles and roses and lace," she remembers. "I think that it was at this time that I started to find a way of introducing aspects of real life into my paintings. . . . I realize that, due to a strong connection I had then with Spanish Latin American culture, they are very dramatic. . . . I was always very figurative!"<sup>1</sup>

Milhazes frequently worked with lace and crochet, alluding to Baroque jewelry and brightly colored costumes—no less, to Frida Kahlo's Tehuana dress—and incorporated rosettes and bouquets, now signature motifs. Her paintings from this period distill these accumulations in their seemingly-aged surfaces, suggestively weathered as if testament to the weight and memory of history. Abraded and antiqued, the cerulean ground of *A planta e a flor da banana* recalls the faded patina of colonial-era façades from Mexico City to Rio de Janeiro. "I went to the canvas needing strong external elements," Milhazes recalls, "like the arabesques or the architectural question of the churches."<sup>2</sup>

Accented in gold leaf, a heavy black arabesque dominates the present image, its rhythmic, interlacing foliage echoed in the tendril-like pattern of a lace doily and the seven blue rosettes set within its embroidered space. Allusively feminine, the curves of the arabesque call to mind the figure of the Brazilian starlet Carmen Miranda in her full skirt and iconic "tutti-frutti" hat, teeming with bananas and strawberries, that she made famous in the Hollywood musical, *The Gang's All Here* (1943). Miranda cultivated a campy exoticism and outlandishness later caricatured in the cheeky "Chiquita Banana," the mascot for United Fruit Company, which she inspired and whose dark underside—Latin America's "banana republics"—Milhazes here critiques. *A planta e a flor da banana* evokes its subject in a palimpsest of overlaid pigments and allegorical designs: stylized, indigo waves, clustered red berries, gilded-yellow silhouette, petal-shaped arabesque. Florid and feminine, the image conjoins nature and Baroque artifice, engendering a richly hybrid and world-historical portrait. "I see the Baroque as an exuberant accumulation of small worlds, of happenings," Milhazes allows, "which create a big fantasy-filled world picture."<sup>3</sup>

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

1) Beatriz Milhazes, "Thinking Differently: Beatriz Milhazes in conversation with Jonathan Watkins," in *Beatriz Milhazes: Mares do Sul*, exh. cat. (Rio de Janeiro: Centro Cultural Banco do Brasil, 2002), 100-104.

2) Milhazes, quoted in Paulo Herkenhoff, *Beatriz Milhazes* (Rio de Janeiro: Francisco Alves, 2006), 52.

3) Milhazes, "Musical Expression: Arto Lindsay in Conversation with Beatriz Milhazes," *Parkett* 85 (2009): 133-34.







## LOS CARPINTEROS

**DAGOBERTO RODRÍGUEZ (B. 1969),  
MARCOS CASTILLO (B. 1971), AND  
ALEXANDRE ARRECHEA (B. 1970)**

### *Havana Country Club*

oil on canvas mounted on carved wood  
72 x 80 in. (182.9 x 203.2 cm.) including frame  
Painted in 1994.

\$300,000-500,000

#### PROVENANCE

Galería Ángel Romero, Madrid.  
Acquired from the above by the present owner.

#### EXHIBITED

Havana, Instituto Superior de Arte, *Interior Habanero*, Thesis Exhibition, 1994.  
Havana, Museo de la Educación, 5ta Bial de La Habana, 7 May-30 June 1994.  
Tampa, Florida, USF, Contemporary Art Museum, *Los Carpinteros: Inventing the World/Inventar el mundo, La plaza, El agua, La casa*, 8 April-15 July 2005, p. 90 (illustrated in color).  
São Paulo, Centro Cultural Banco do Brasil, *Los Carpinteros: Objeto Vital*, 30 July-12 October 2016, p. 27 (illustrated in color). This exhibition also traveled to Brasília, Centro Cultural Banco do Brasil, 2 November 2016-15 January 2017, Belo Horizonte, Centro Cultural Banco do Brasil, 1 February-24 April 2017, Rio de Janeiro, Centro Cultural Banco do Brasil, 17 May-7 August 2017, Curitiba, Museu Oscar Niemeyer, 22 August-3 December 2017.

#### LITERATURE

C. Matamoros Tuma, L. Hoptman, et. al., *Los Carpinteros*, Tampa, Florida, Institute for Research in Art, Contemporary Art Museum, Graphic Studio, University of South Florida, 2003, p. 90 (illustrated in color).



Che Guevara and Fidel Castro playing golf on the Colinas de Villarreal golf course, Havana, 1962. Photo by Universal History Archive/UiG. Courtesy of Getty images.



Los Carpinteros (left to right: Dagoberto Rodríguez, Marcos Castillo and Alexandre Arrechea), source photograph for present work taken at the Instituto Superior de Arte (ISA), former Havana Country Club, Havana, 1994. Photo by Abel Barroso. Courtesy Alexandre Arrechea.

"I think our first piece was the collaboration itself," reflects Marco Castillo, one of the three founding members of the collective Los Carpinteros, with Dagoberto Rodríguez and (until 2003) Alexandre Arrechea.<sup>1</sup> Students of René Francisco Rodríguez at Havana's Instituto Superior de Arte (ISA), they met in 1990 and began to collaborate two years later. "Los Carpinteros seemed perfect for us because we wanted to investigate issues of the way art is made, the way that an object is fabricated," Castillo explains of the group's name. "To speak of a carpenter is to speak of the way something is made." Their identification with makers "implied a sort of guild affiliation," adds Arrechea. "The idea of being a carpenter, that is a common person, without great pretensions of other sorts, reduced the notion of the artist to something simpler," he continues. "The concept of a 'carpenter' was a form of subterfuge for us; it gave us something to hide behind and therefore to circumvent the prevailing climate of vigilance."<sup>2</sup>

"For our first major exhibition, *Interior habanero*, we took all that was left from the houses—history, materials, and risk," Arrechea recalls, referring to the abandoned mansions of Cubanacán, a wealthy Havana neighborhood and the home of ISA, built on the site of the former Havana Country Club—a renovation hatched by Fidel Castro and Che Guevara after a round on the course. "The project was composed of five large-scale pieces of 'furniture' that served as frames for paintings. Each work was a reflection on the past and present dichotomy in which we were living. In the paintings we depicted ourselves as protagonists or adventurers."<sup>3</sup> Los Carpinteros presented these works—among them *Marquilla cigarrera cubana*, *Quemando árboles*, and *Havana Country Club*—at their ISA thesis defense in May 1994 and, that same month and to wide acclaim, at the Fifth Havana Biennial.

Painted in a faux-colonial style and girded by a heavy cedar and mahogany frame, made from scavenged woodwork, *Havana Country Club* parodies well-known photographs of Castro and Guevara playing golf in the early 1960s. In their spurious re-creation, Rodríguez swings a makeshift stick under the watchful gaze of Castillo and Arrechea; they stand in an overgrown field gone to flower before the old clubhouse, their improvised game an ironic simulacrum of bourgeois mores fallen by the wayside. "That we could manipulate with our art the tastes and obsessions that defined the 'country-club lifestyle' of those people was a very attractive proposition," Rodríguez reflected, "because, just as they had fashioned their own statement, so we were searching for our own 'shadow on the wall.' . . . We were not only recycling wood. We recycled a conception of the past in Cuba." Amid the economic crisis and desperation that characterized Cuba's so-called "special period" of the early to mid-1990s, following the dissolution of the Soviet Union, their self-conscious retrospection denotes the ideological disenchantment of a generation. "The preoccupation with the past always has some political connotations."<sup>4</sup>

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

1) Marco Castillo, quoted in Ellen Mara De Wachter, "Los Carpinteros," *Co-Art: Artists on Creative Collaboration* (New York: Phaidon, 2017), 40.

2) Alexandre Arrechea and Castillo, quoted in Rosa Lowinger, "The Object as Protagonist: An Interview with Los Carpinteros," *Sculpture* 18, no. 10 (December 1999): 25-6.

3) Arrechea, quoted in Margaret Miller and Noel Smith, "Conversation / Interview with Los Carpinteros," *Los Carpinteros*, exh. cat. (Tampa: Institute for Research in Art: Contemporary Art Museum \* Graphicstudio, University of South Florida, 2003), 120-21.

4) Dagoberto Rodríguez, quoted in *ibid.*, 121-22.







## ROBERTO FABELO (B. 1950)

### *Mar rojo*

signed, dated and titled 'Fabelo, 2015, Mar Rojo' (lower right), signed, dated and titled again 'Fabelo, "MAR ROJO" 2015' (on the reverse)

oil on canvas

84 x 143¼ in. (213.4 x 364 cm.)

Painted in 2015.

\$120,000-180,000

#### PROVENANCE

Acquired directly from the artist.

Perhaps inspired by the fabulous storytelling in novelist Gabriel García Márquez's most famous book, *One Hundred Years of Solitude*, Fabelo has adopted a similar style of magical realism for his highly enchanting art. Fascinated by myths, dreams and fairy tales, the Havana-based artist employs both caricature and symbolism—in the form of animals, nudes and everyday objects—to convey his personal and social concerns. Creating hybrid creatures that confront good and evil, the beautiful and the grotesque, and what's imaginary and what's real, Fabelo creates a fantastic vision of life from a distinctive personal point of view.

Text excerpted from Paul Laster, "Seeing Life Through Roberto Fabelo's Visionary Eyes," in *Art Pulse*, vol. 9, no. 31, 22, 2017. Used by permission.













# DAY SESSION

WEDNESDAY 21 NOVEMBER AT 10.00 AM







PROPERTY FROM A PRIVATE EAST COAST COLLECTION

101

## ÁNGEL BOTELLO (1913-1986)

### *Girl with Bird*

signed 'Botello' (lower right)  
oil on board  
32¼ x 48 in. (81.9 x 121.9 cm.)  
Painted circa 1977.

\$30,000-40,000

#### PROVENANCE

Nahan Gallery, New Orleans.  
Acquired from the above by the present owner, 26 September 1979.

This work is accompanied by a certificate of authenticity signed by Juan Botello, dated August 2016.





102

## ÁNGEL BOTELLO (1913-1986)

*Niña ordeñando*

signed 'Botello' (lower right)

oil on wood

48 x 60 in. (121.9 x 152.4 cm.)

Painted circa 1975.

\$40,000-60,000

### PROVENANCE

Anon. sale, Sotheby's, New York, 19 November 2009, lot 179.

Private collection, New York (acquired from the above sale).

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 PRIVATE EAST COAST COLLECTION

**103**

# **ÁNGEL BOTELLO (1913-1986)**

*Diavolo*

signed 'Botello' (lower right)  
oil on board  
48 x 41 in. (121.9 x 104.1 cm.)  
Painted circa 1976.

\$30,000-40,000

## **PROVENANCE**

Galería Botello, San Juan.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Juan Botello and dated August 2016.



104

**ÁNGEL BOTELLO (1913-1986)**

*Mother and Child*

signed 'Botello' (along lower edge on the reverse)

bronze

38 x 25 x 11 in. (96.5 x 63.5 x 27.9 cm.)

Executed circa 1970.

\$20,000-25,000

**PROVENANCE**

Galería Botello, San Juan.

Acquired from the above by the present owner circa 1970.

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







105

## CUNDO BERMÚDEZ (1914-2008)

### *The Goblet*

signed and dated 'Cundo Bermudez, 44' (upper left)  
gouache on paper  
35 $\frac{7}{8}$  x 29 in. (71.1 x 73.7 cm.)  
Painted in 1944.

\$20,000-25,000

#### PROVENANCE

Private collection, New Mexico.  
Private collection, San Diego.  
Acquired from the above by the present owner.

#### EXHIBITED

San Francisco, San Francisco Museum of Modern Art, *Six Latin American Painters*, May-June 1946, no. 1902.46.  
Kansas City, William Rockhill Gallery, 1946.  
Connecticut, Council for Inter-American Cooperation, Inc., *Exhibition of Modern Cuban Paintings*, 1947.



106

## CUNDO BERMÚDEZ (1914-2008)

### *Los músicos*

signed and dated 'Cundo Bermúdez 55' (lower right) signed again 'C Bermúdez' (on the reverse)  
gouache on board  
39 $\frac{1}{2}$  x 29 $\frac{1}{4}$  in. (100.3 x 74.3 cm.)  
Executed in 1955.

\$30,000-40,000

#### PROVENANCE

Private collection, Caracas.

#### EXHIBITED

Caracas, Museo de Arte Contemporáneo de Caracas, *Precursores de la modernidad en América 1910-1945*, January-May 1986.



107

**MARIANO RODRÍGUEZ (1912-1990)**

*Jarrón con fiesta de el amor*

numbered '6/6' (near the base)

bronze

10¼ x 11¼ x 7 in. (26 x 29.9 x 17.8 cm.)

Executed in 1986.

Edition six of six.

\$30,000-40,000

**PROVENANCE**

Acquired by descent from the artist.

Acquired from the above by the present owner.

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

This work will be included in the forthcoming volume III (1968-1999) of the catalogue raisonné of Mariano Rodríguez.







108

**RENÉ PORTOCARRERO  
(1912-1985)**

*Catedral*

signed and dated 'PORTOCARRERO, 63'  
(lower left)  
tempera on heavy paper  
22 x 17¼ in. (55.9 x 43.8 cm.)  
Executed in 1963.

\$15,000-20,000

**PROVENANCE**

Evelio Tieles collection.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Ramón Vázquez, dated 12 April 2018.

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



109

**RENÉ PORTOCARRERO  
(1912-1985)**

*Dos mujeres y palomas*

signed and dated 'PORTOCARRERO, 76'  
(lower right)  
tempera on heavy paper  
23¼ x 29¾ in. (58.9 x 75.6 cm.)  
Executed in 1976.

\$20,000-25,000

**PROVENANCE**

Evelio Tieles collection.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Ramón Vázquez, dated 6 April 2018.

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





PROPERTY FROM THE COLLECTION OF RAY AND NICHOLAS WELLS

110

## RENÉ PORTOCARRERO (1912-1915)

*Catedral, Plaka 1955*

signed and dated 'PORTOCARRERO, 55' (lower left) signed and dated again, and titled 'PORTOCARRERO Catedral, Plaka-1955' (on the reverse)

oil on paper laid on cardboard

30 x 18 in. (76.2 x 45.7 cm.)

Painted in 1955.

\$15,000-20,000

### PROVENANCE

Private collection, Provincetown, Massachusetts.

By descent from the above to the present owner.

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





111

## ROBERTO FABELO (B. 1950)

### *Cabeza con ángeles*

signed and dated 'Fabelo 1999' (lower right), signed and titled 'Fabelo, Cabeza con ángeles' (on the reverse)

oil on canvas

27¼ x 22¾ in. (69.2 x 57.8 cm.)

Painted in 1999.

\$18,000-22,000

#### PROVENANCE

Acquired directly from the artist.



112

## ROBERTO FABELO (B. 1950)

### *Pequeña fantasía*

signed and dated 'Fabelo 1996' (lower right), signed again, titled and dated twice 'Fabelo, pequeña fantasía, 1996' (on the reverse)

oil on canvas

39¼ x 31½ in. (99.7 x 79.2 cm.)

Painted in 1996.

\$25,000-35,000

#### PROVENANCE

Acquired directly from the artist.





113

## ROBERTO FABELO (B. 1950)

### *Pequeño teatro*

signed and dated 'Fabelo 1995' (lower right) titled 'Pequeño teatro' (lower center)

watercolor on paper

36 x 59 in. (91.4 x 149.9 cm.)

Executed in 1995.

\$30,000-40,000

#### PROVENANCE

Private collection, Switzerland.

Acquired from the above by the present owner.

#### LITERATURE

*Primer salón de arte contemporáneo*, Havana, Museo Nacional de Bellas Artes, 15 November 1995- 15 January 1996, p. 54 (illustrated in color).





114

**MANUEL MENDIVE (B. 1944)**

*Pavo real*

signed and numbered 'MENDIVE 1/7'

(on the tail of the peacock)

painted bronze

59 1/4 x 20 x 35 in. (151.8 x 50.8 x 88.9 cm.)

Executed in 2000.

Edition one of seven.

\$20,000-25,000

**PROVENANCE**

Joan Guaita Art, Palma de Mallorca, Spain.

Acquired from the above by the present owner.





115

**MANUEL MENDIVE (B. 1944)**

*Untitled (Oshun y Shango)*

signed and dated 'MENDIVE 1991' (lower center)

oil on canvas

45¾ x 73⅞ in. (116.2 x 187.5 cm.)

Painted in 1991.

\$30,000-40,000

**PROVENANCE**

Acquired directly from the artist.



116

**MANUEL MENDIVE (B. 1944)**

*Paño sagrado*

signed and dated 'MENDIVE 2013' (lower right)

acrylic, string, and beads on canvas

47¾ x 30¾ in. (120 x 78.1 cm)

Executed in 2013.

\$30,000-40,000

**PROVENANCE**

Acquired from the artist by the present owner.

This work is accompanied by a certificate of authenticity signed by Manuel Mendive.







117

**MANUEL MENDIVE (B. 1944)**

*Untitled (Oshun)*

signed and dated 'MENDIVE 1991' (lower left)

oil on canvas

45½ x 73¾ in. (115.6 x 187.5 cm.)

Painted in 1991.

\$30,000-40,000

**PROVENANCE**

Acquired directly from the artist.



118

**MANUEL MENDIVE (B. 1944)**

*Fish*

signed and dated 'MENDIVE 2001' (along the base)

painted wood, canvas, beads, and cowrie shells

15 x 31 x 9 in. (38.1 x 78.7 x 22.9 cm.)

Executed in 2001.

Unique.

\$18,000-22,000

**PROVENANCE**

Joan Guaita Art, Palma de Mallorca, Spain.

Acquired from the above by the present owner.





119

**MANUEL MENDIVE (B. 1944)**

*Los hijos de Yemayá, cuando se mueren se van a vivir al mar*

signed and dated 'MENDIVE 1998' (lower left)  
acrylic, thread, and iron on canvas, in iron frame  
81 x 122 in. (205.7 x 309.9 cm.)  
Painted in 1998.

\$40,000-60,000

**PROVENANCE**

Gary Nader Fine Art, Miami.  
Acquired from the above by the present owner.

**EXHIBITED**

Miami, Gary Nader Fine Art, *Manuel Mendive*, 1999 (illustrated in color).







120

## WIFREDO LAM (1902-1982)

### a) *Fontaine*

signed and numbered 'Wifredo Lam, 4/8' (near base)  
12 x 3 $\frac{3}{8}$  x 3 $\frac{3}{8}$  in. (30.5 x 9.8 x 9.8 cm.)

### b) *L'Esprit de la Communication*

signed and numbered 'Wifredo Lam, 4/8' (near base)  
10 $\frac{1}{8}$  x 4 $\frac{1}{8}$  x 4 $\frac{1}{8}$  in. (27.7 x 10.5 x 10.5 cm.)

### c) *Mutation Vegetale, Offrenda a Elegua, Dieu de la Porte*

signed and numbered 'Wifredo Lam, 4/8' (near base)  
4 $\frac{1}{2}$  x 9 $\frac{3}{4}$  x 9 $\frac{3}{4}$  in. (11.4 x 24.8 x 24.8 cm.)

### d) *Osun*

signed and numbered 'Wifredo Lam, 4/8' (near base)  
11 $\frac{1}{4}$  x 3 $\frac{3}{4}$  x 3 in. (28.6 x 9.5 x 7.6 cm.)

### e) *Gardien Secret*

signed and numbered 'Wifredo Lam, 4/8' (near base)  
10 $\frac{1}{8}$  x 3 $\frac{1}{2}$  x 3 $\frac{1}{2}$  in. (25.7 x 8.9 x 8.9 cm.)

bronze

Executed in 1970.

Edition four of eight.

Five in one lot.

(5)

\$15,000-20,000

#### PROVENANCE

Marta Gutiérrez Fine Art, Miami.

Acquired from the above by the present owner (1985).





121

## WIFREDO LAM (1902-1982)

### *Idolo foresta*

oil on paper laid on canvas  
25 X 19 in. (63.5 x 48.3 cm.)  
Executed circa 1954.

\$50,000-70,000

#### PROVENANCE

Galleria La Garitta, Bergamo.  
Galleria Ferrari, Treviglio.  
Private collection, Milan.  
By descent from the above to the present owner.

#### LITERATURE

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Lausanne, Acatos, 1996, p. 451, no. 54.12 (illustrated).

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam, dated 10 March 1994.





122

# **WIFREDO LAM (1902-1982)**

*Untitled*

signed and dated 'Wifredo Lam, 1972' (lower left, and again on the reverse)

oil on canvas

13½ x 17½ in. (34.3 x 81.3 cm.)

Painted in 1972.

\$40,000-60,000

## **PROVENANCE**

Private collection, Milan.

Anon. sale, Sant'Agostino, Turin, 11 June 2013, lot 324.

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, Actos, 2002, p. 362, no. 72.35 (illustrated).

This work is accompanied by a certificate of authenticity signed by Eskil Lam, dated 23 September 2013.





123

## MATTA (1911-2002)

*Untitled*

signed 'Matta' (lower right)  
oil on canvas  
27½ x 19½ in. (69.9 x 49.9 cm.)  
Painted in 1948.

\$60,000-80,000

### PROVENANCE

Francesco Taddei collection, Rome.  
Private collection, Miami.  
Anon. sale, Fine Art Auctions, Miami, 3 December 2016, lot 35.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 26 January 2013.





124

# WIFREDO LAM (1902-1982)

*Untitled*

oil on paper laid on canvas  
25¼ x 19½ in. (64.1 x 49.5 cm.)  
Executed circa 1943.

\$60,000-80,000

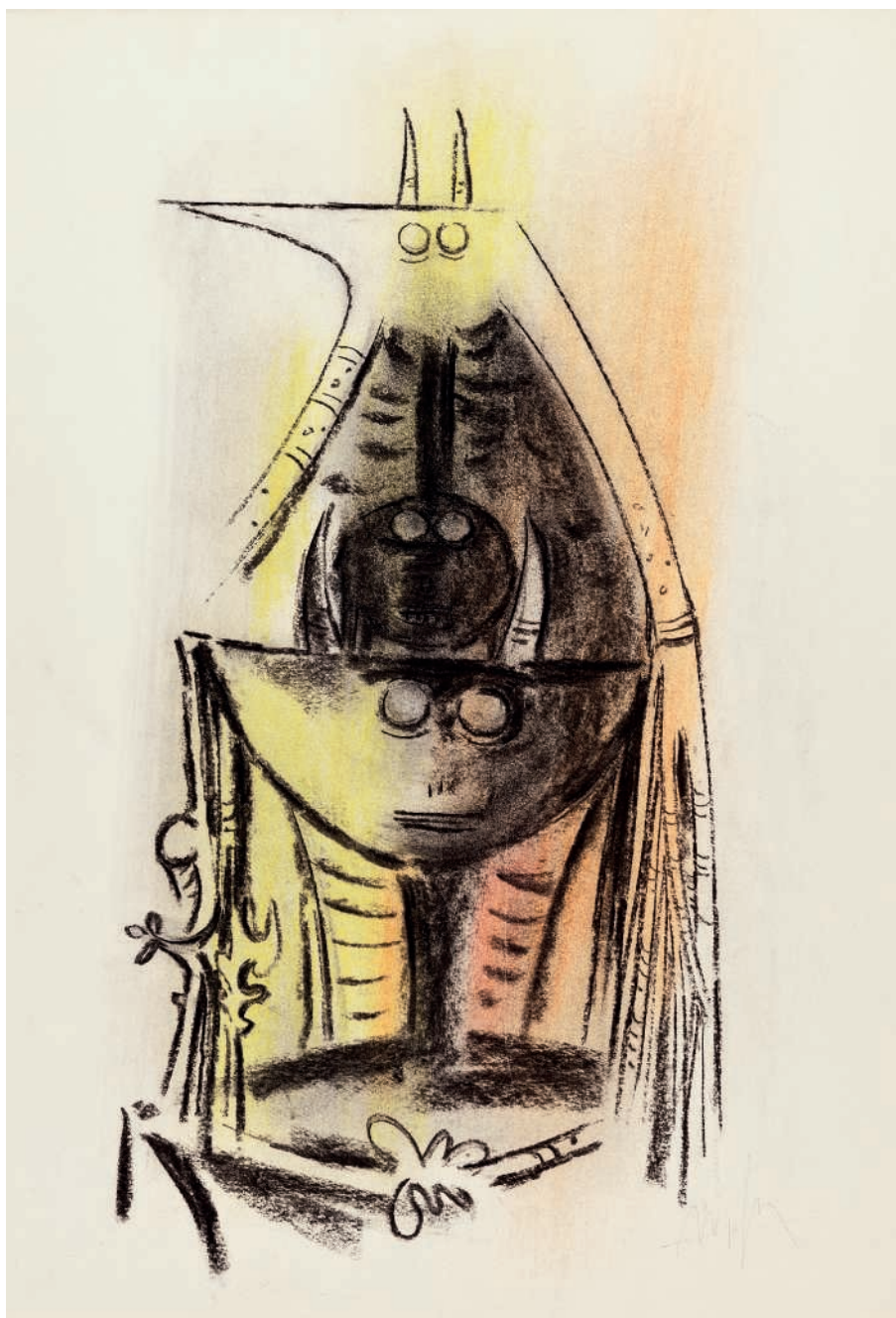
## PROVENANCE

Galleria Ferrari, Treviglio.  
Private collection, Europe.  
Acquired from the above by the present owner.

## LITERATURE

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Lausanne, Acatos, 2002, p. 336, no. 43.29 (illustrated).





125

# **WIFREDO LAM (1902-1982)**

*Untitled*

signed 'Wifredo Lam' (lower right)

pastel on paper

27 $\frac{7}{8}$  x 19 $\frac{1}{8}$  in. (70.7 x 49.9 cm.)

Executed circa 1970.

\$30,000-40,000

## **PROVENANCE**

Anon. sale, Sotheby's, Milan, 27 November 2001, lot 108.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist, dated 1970.





PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**126**

**ROBERTO MATTA (1911-2002)**

*Untitled*

colored wax crayon on black paper

11 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (28.9 x 39.7 cm.)

Executed in 1944.

\$12,000-18,000

**PROVENANCE**

Maxwell Davidson Gallery, New York.

Galerie de France, Paris.

Acquired from the above (2005).

**EXHIBITED**

Paris, Galerie de France, *Matta-dessins, 1936-1989*, 12 January-3 March 1990 (illustrated in color).

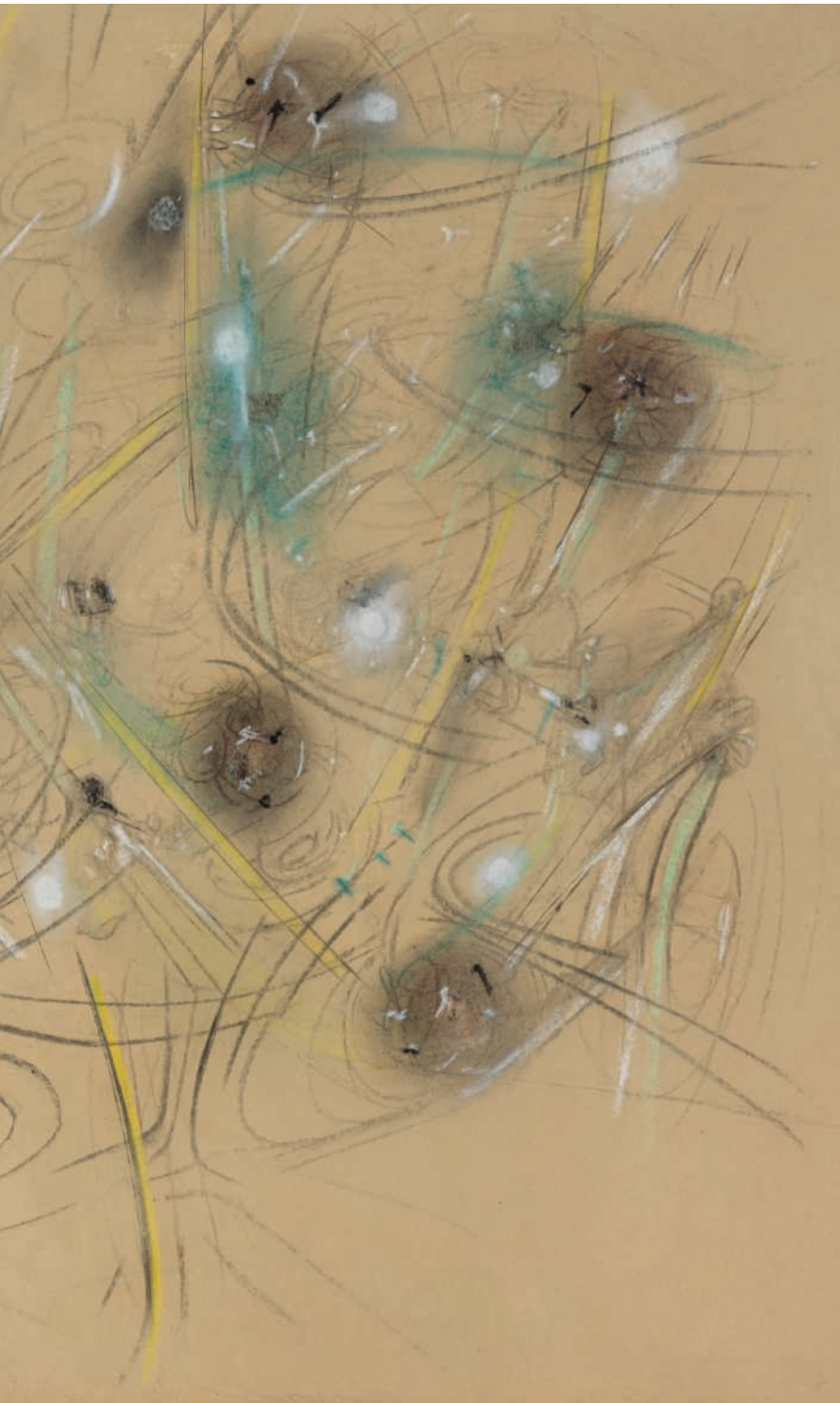
Valencia, Galerie Fandos, *Matta*, April 1990.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 15 December 1989.









PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**127**

**ROBERTO MATTA (1911-2002)**

*Le perturbateur*

wax crayon and lead pencil on beige paper laid on board  
39½ x 59 in. (100.3 x 149.9 cm.)  
Executed in 1951.

\$40,000-60,000

**PROVENANCE**

Pierre Matisse Gallery, New York.  
Sturman Gallery, Chicago.  
Louise Mestre Fine Arts, New York.  
Galerie de France, Paris.  
Acquired from the above (May 2011).

**EXHIBITED**

Rome, Palazzo Venezia, *Sebastian Matta*, 16 March-24 April 1988, no. 5 (illustrated).  
Bochum, Germany, Museum Bochum, *Matta, Works on Paper, 1937-1988*, 11 June -31 July 1988, no. 40 (illustrated in color).  
Paris, Galerie de France, *Matta-dessins 1936-1989*, 12 January-3 March 1990 (illustrated in color).  
Valencia, Galerie Fandos, *Matta*, April 1990.  
Nîmes, France, Galerie des Arènes, *Matta-dessins*, 5 October-2 December 1990.  
Bochum, Germany, Museum Bochum, *Lateinamerika und der Surrealismus*, 8 May-17 July 1993.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 8 October 2018.





PROPERTY FROM THE  
**ISRAEL MUSEUM, JERUSALEM**  
SOLD TO BENEFIT THE ACQUISITIONS FUND  
SELECTIONS FROM THE VERA AND ARTURO SCHWARZ COLLECTION

## The Israel Museum, Jerusalem

The Israel Museum, Jerusalem, is Israel's foremost cultural institution and one of the world's leading encyclopedic museums. Founded in 1965, the Museum has built a far-ranging collection of nearly 500,000 objects from archaeology to contemporary art through an unparalleled legacy of gifts and support from its circle of Patrons and Friends associations from seventeen countries. The Museum embraces a dynamic exhibition program, and a rich annual program of publications, educational activities, and special cultural events. In its 2018 season, the Israel Museum is presenting a series of exhibitions showcasing some of the most acclaimed visual artists, designers, and fashion innovators working in Israel today. From solo exhibitions that introduce audiences to new bodies of work by local artists Zoya Cherkassky, Oren Eliav, and Gil Marco Shani, to *Fashion Statement: A Century of Fashion in Israel*, this season extends the Museum's commitment to providing a platform for the country's breadth of creative expression. Culminating the exhibition lineup is a major retrospective on French artist Christian Boltanski, spanning over three decades of the artist's career.

Major traveling exhibitions organized by the Israel Museum in 2018 include *No Place Like Home*, The Berardo Collection Museum, Lisbon; *Duchamp Magritte Dali. Revolutionaries of the 20th Century: Masterpieces from The Israel Museum, Jerusalem*, Palacio Gaviña, Madrid; *The Miracle of M.C. Escher: Prints from The Collection of The Israel Museum, Jerusalem*, Ueno Royal Museum, Tokyo, and Abeno Harikas Art Museum, Osaka; *Veiled Meanings: Fashioning Jewish Dress from The Collection of The Israel Museum, Jerusalem*, The Jewish Museum, New York, and The Contemporary Jewish Museum, San Francisco; and *Chagall Love and Life*, from the collection of The Israel Museum, Jerusalem, Hangaram Art Museum, Seoul, South Korea.

From its inception, the Israel Museum was conceived as a dynamic and modular museum, designed to encourage the growth and diversification of its holdings over time. In keeping with the principles of good collection management, the Museum continually reviews and evaluates its holdings with an eye towards identifying areas of duplication or lacunae. In line with this rigorous policy and following careful review, the Museum has identified a select group of artworks for deaccession from its broad holdings of Modern Art. All proceeds from the sale of these works will be directed back into the Acquisitions Fund for the Department of Modern Art with the goal of making strategic additions over time that will strengthen and enhance the diversity and scope of the Department's core collection. We greatly appreciate the foresight of our patrons, enabling us to achieve this goal.



Exterior view of the Israel Museum, Jerusalem.  
© Timothy Hursley, Courtesy The Israel Museum, Jerusalem.



The Israel Museum, Jerusalem.  
© Photo : The Israel Museum, Jerusalem by Elie Posner

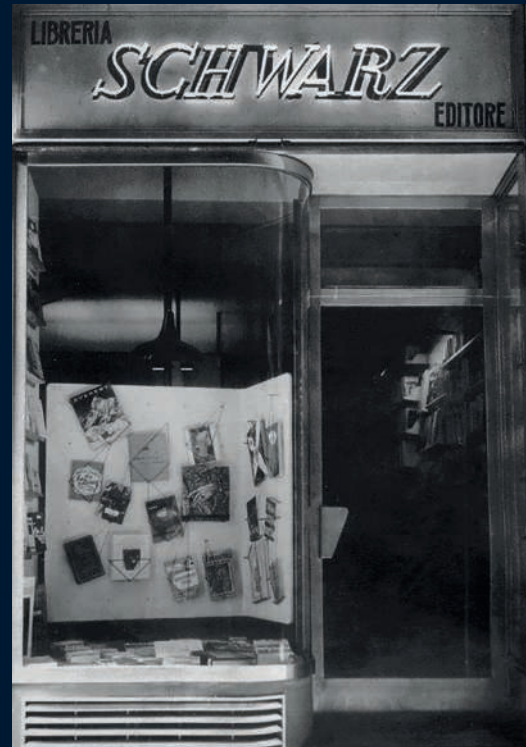


# The Vera and Arturo Schwarz Collection of Dada and Surrealist Art

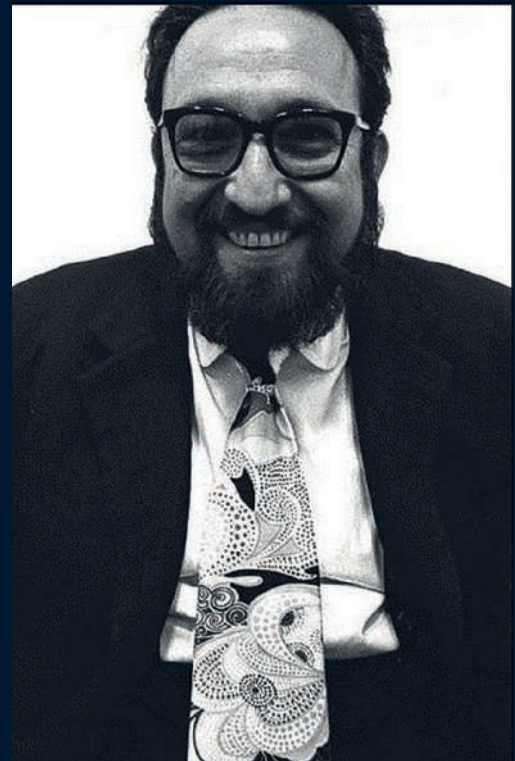
Born in Alexandria, in his youth Arturo Schwarz made the acquaintance of the Egyptian Surrealists - the so-called 'Art and Liberty Group' - and was active not only in Zionist organizations but in clandestine Trotskyite circles. Arrested in 1947 because of his political activities, he spent a year and a half in the notorious Hadra prison. In the wake of Israel's War of Independence, he was released and expelled from Egypt in 1949. He made his way to Milan, his mother's birthplace, where he opened a book store that grew into a thriving art gallery—Galleria Schwarz—devoted mainly to the Surrealist movement and contemporary Italian art.

Schwarz forged particularly close friendships and artistic ties with André Breton, Man Ray, and Marcel Duchamp, eventually authoring an important monograph on Man Ray and the *catalogue raisonné* of Duchamp's œuvre. In 1964 he collaborated with Duchamp on the production of editioned replicas of thirteen of the artist's most important readymades. He also produced, together with Man Ray, replicas of the ten Man Ray objects they regarded as most significant.

Having gifted a complete set of Duchamp editioned readymades to the Israel Museum in 1972, Arturo Schwarz renewed his ties with the Museum at the time of the 1991 Gulf War, when he donated his vast library of periodicals, documents, and manuscripts. In 1998 the Museum was proud to receive the Vera and Arturo Schwarz Collection of Dada and Surrealist Art, comprising close to 800 works by more than 200 artists and representing a broad range of media. With the arrival of the Schwarz Collection, the Israel Museum has become a world center for the study and display of Dada, Surrealism, and their legacies.



Galleria Schwarz, Milan. © All rights reserved.



Arturo Schwarz, 1963. Photograph by Carlo Orsi.  
© Photo: Carlo Orsi





128

## MATTA (1911-2002)

### *Untitled*

signed 'Matta' (lower left)  
oil on canvas  
45 x 57% in. (114 x 146 cm.)  
Painted in 1963.

\$60,000-80,000

#### PROVENANCE

Bernard Zehrfuss collection.  
Galerie de France, Paris.  
Galerie 1900-2000, Paris.  
Vera and Arturo Schwarz, Milan (acquired from the above, 1991).  
Gift from the above to the present owner, 1998.

#### EXHIBITED

Jerusalem, The Israel Museum, *Dreaming with Open Eyes, The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum*, December 2000- November 2004, no. 519, p. 189 (illustrated in color).  
Jerusalem, The Israel Museum; *Surrealism and Beyond in the Israel Museum*, February 2007- January 2010, p. 133 (illustrated in color). This exhibition also traveled to Cincinnati, Cincinnati Art Museum; Helsinki, Helsinki City Art Museum et Ishøj, Copenhagen, ARKEN Museum of Modern Art.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 25 April 2018.

In 1963, the year in which he created *Untitled*, Matta reached a level of accomplishment and recognition which took him beyond Europe. The artist travelled extensively, absorbing different European and American cultures as well as Latin American influences, through his visits to Chile, the country of his birth. This was also the year in which Pontus Hulten gave him his first major solo exhibition in Europe, at Stockholm's Moderna Museet. While his earlier works focus on an exploration of the human subconscious, in his 1950's canvases we see the artist re-appropriating the pictorial space using concepts from architecture, science and physics that he had previously studied. Matta developed the complexity of his anthropomorphisms from the previous year and reoriented his visions of infinite space. In 1955, he began to cultivate a renewed interest in physical action and further pursued complete automatism, putting the act of painting back at the center of his artwork.

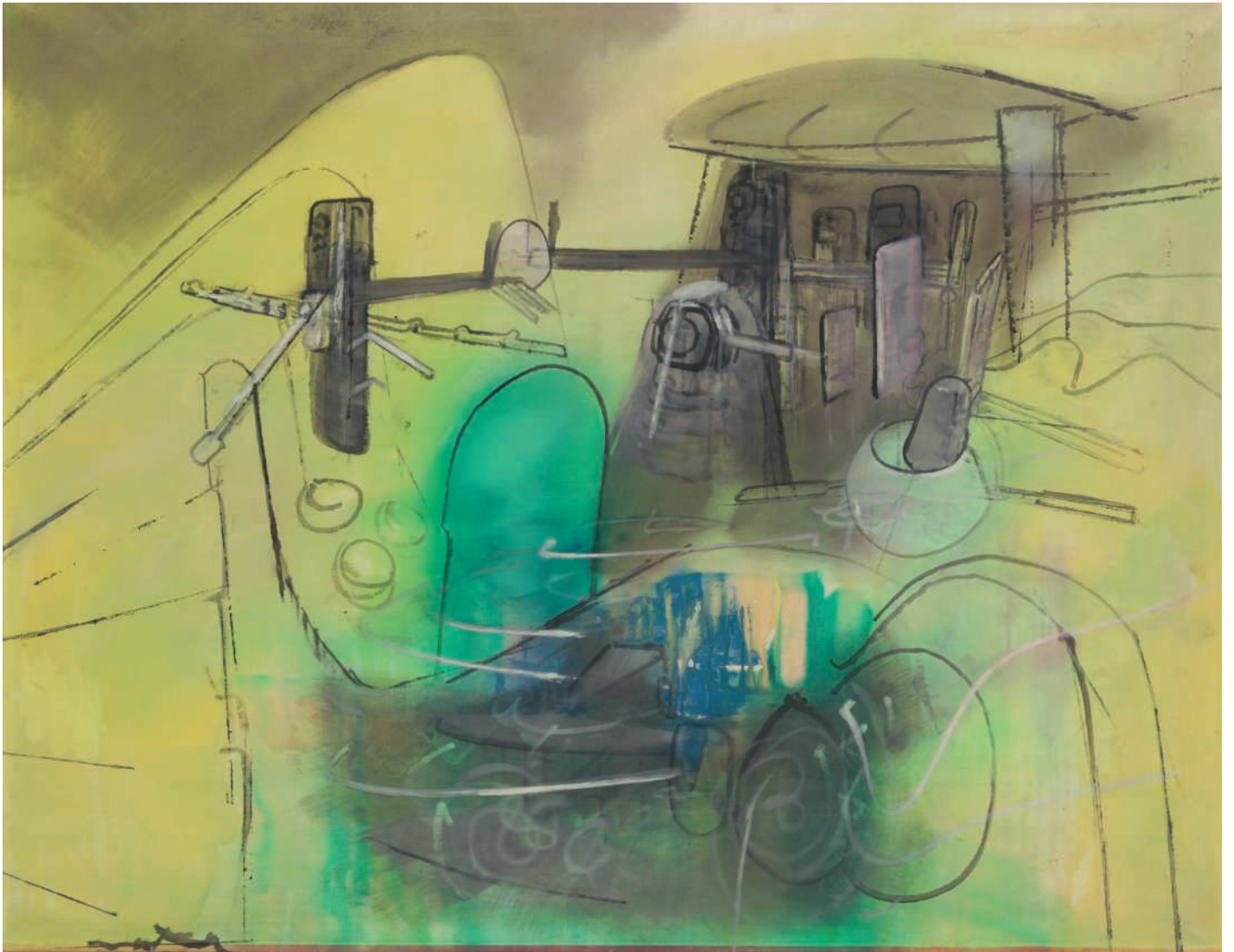
*Untitled* is representative of this period, with its moving environment, its satellite forms both mechanical and ambiguous looming up from the canvas, and transports us into the artist's world and his imagination. His work expresses all the resources of the unconscious, with a complete spontaneity described by William Rubin as "an infinitely deep space that suggests simultaneously the cosmos and the recesses of the mind."<sup>1</sup>

<sup>1</sup> Exhibition catalogue, *Matta Making the Invisible Visible*, Brighton, Massachusetts, McMullen Museum of Art, Boston College, 2004, p. 50.

***"The element in which he immerses himself has nothing to do with the air that we physically breathe. His world, which is outside of lived realities, takes us on a journey through these immense irrational constructions which still seem familiar because they remind us of dream states."***

-André Breton









129

## MATTA (1911-2002)

### *Gioiografia*

signed 'Matta' (lower left) inscribed 'GAITOGRAPH, Gioio grafia' (on the reverse)

oil on canvas

41 x 38¼ in. (104.1 x 97.2 cm.)

Painted in 1970.

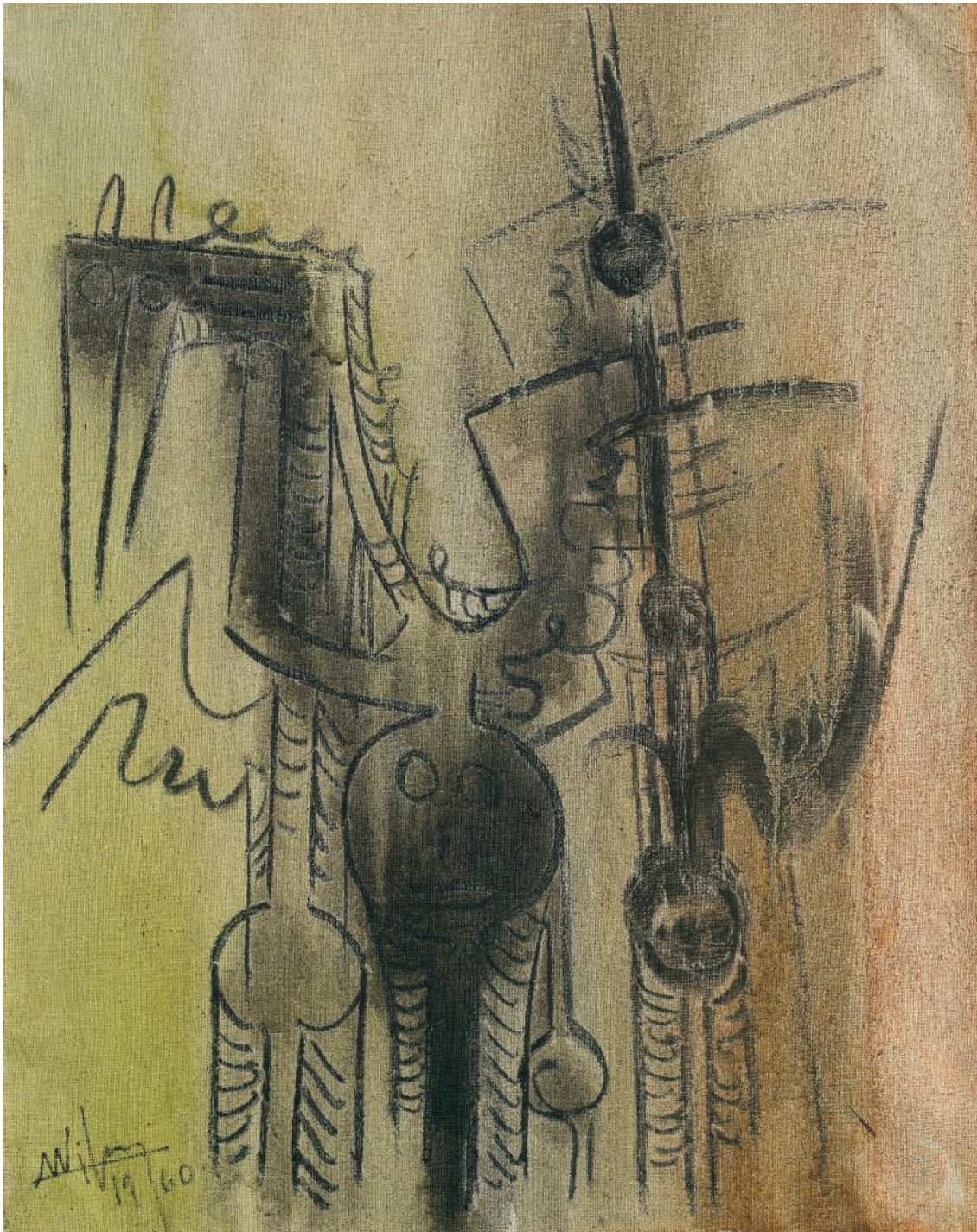
\$60,000-80,000

### PROVENANCE

Acquired from the artist.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 28 September 2018.





130

**WIFREDO LAM (1902-1982)**

*Totem*

signed and dated 'Wifredo Lam 1960' (lower left)

oil on canvas

19¾ x 15¾ in. (50.2 x 40 cm.)

Painted in 1960.

\$80,000-120,000

**PROVENANCE**

Acquired directly from the artist.





131

# **MATTA (1911-2002)**

*Untitled*

oil on canvas  
34½ x 26½ in. (88 x 67.6 cm.)  
Painted circa 1977.

\$40,000-60,000

## **PROVENANCE**

Private collection, Sweden.  
Private collection, Florida (acquired from the above).  
Anon. sale, Heritage Auctions, Texas, 22 May 2013, lot 72189.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 28 September 2018.





132

## MATTA (1911-2002)

*Trompêtre (vino vino venus)*

signed 'Matta' (lower right) titled and inscribed 'TROMPÊTRE (VINO VINO VENUS) N° d' Archivio 79/20' (on the reverse)

oil on canvas

29½ x 24¼ in. (74 x 62 cm.)

Painted in 1979.

\$40,000-60,000

### PROVENANCE

Galleria D'arte Vera Docci, Forte dei Marmi, Italy.

Anon. sale, Galleria Pananti Casa d'Aste, Florence, 21-23 November 2003.

Le Case d'Arte, Padova.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 1 December 2003.





133

# **OSWALDO VIGAS (1926-2014)**

*Guajira verdorosa*

signed 'VIGAS' (lower right), signed again, dated and titled 'VIGAS, 1967, GUAJIRA, VERDOROSA' (on the reverse)

oil on canvas

31 $\frac{7}{8}$  x 19 $\frac{1}{2}$  in. (79.7 x 49.5 cm.)

Painted in 1967.

\$30,000-40,000

## **PROVENANCE**

Acquired directly from the artist.

Acquired by descent from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Oswaldo Vigas signed by Lorenzo Vigas.





134

# **OSWALDO VIGAS (1926-2014)**

*Parameña*

signed 'VIGAS' (lower left) and signed, dated, and titled 'VIGAS 1967, PARAMEÑA' (on the reverse)

oil on canvas

38½ x 30⅞ in. (97.8 x 78.3 cm.)

Painted in 1967.

\$60,000-80,000

## **PROVENANCE**

Acquired directly from the artist.

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Oswaldo Vigas signed by Lorenzo Vigas.





135

# **ALEJANDRO OBREGÓN (1920-1992)**

*Río de las pirañas*

signed 'Obregón.' (lower left) and titled 'Río de las pirañas'  
(on the stretcher bar)

acrylic on canvas

21¼ x 28¾ in. (54 x 73.3 cm.)

Painted in 1966.

\$20,000-25,000

## **PROVENANCE**

Private collection, Bogotá.

## **EXHIBITED**

Bogotá, Galería de Arte Colseguros, *Alejandro Obregón*, 1966.





136

# **OSWALDO VIGAS (1926-2014)**

*Cabeza paisaje no. 1*

signed and dated 'VIGAS 73' (lower right) signed and dated again and titled 'VIGAS, 73, Cabeza Paisaje No. 1' (on the reverse)

oil on canvas

27 $\frac{7}{8}$  x 26 $\frac{5}{8}$  in. (70.7 x 67.6 cm.)

Painted in 1973.

\$40,000-60,000

## **PROVENANCE**

Acquired directly from the artist.

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





137

## EDUARDO KINGMAN (1913-1997)

*Yo, el prójimo*

signed and dated 'E. Kingman-59' (lower right) signed and dated again, and titled 'EDUARDO KINGMAN, QUITO-1959, YO, EL PROGIMO' (on the reverse)

oil on canvas

29½ x 27½ in. (74.9 x 69.9 cm.)

Painted in Quito in 1959.

\$25,000-35,000

### PROVENANCE

Acquired directly from the artist, 1978.

This work is accompanied by a certificate of authenticity signed by Soledad Kingman, dated 21 May 2018.





138

**AGUSTÍN FERNÁNDEZ (1928-2006)**

*Stems*

signed and dated 'Agustín Fernández, 1986' signed and dated again,  
and titled 'Agustín Fernández, 1986, Stems' (on the reverse)  
oil on canvas

50% x 55¼ in. (127.8 x 140.3 cm.)

Painted in 1986.

\$18,000-22,000

**PROVENANCE**

Acquired directly from the artist.





139

## EDUARDO KINGMAN (1913-1997)

### *Parque*

signed and dated 'E. Kingman, 55' (lower right) and titled, signed, and dated 'PARQUE, oleo de EDUARDO KINGMAN, quito 1954' (on the reverse)  
oil on canvas  
21¾ x 27¼ in. (79.4 x 69.2 cm.)  
Painted in 1955.

\$20,000-25,000

#### PROVENANCE

Private collection, Bogotá.

A certificate of authenticity from Soledad Kingman is forthcoming.





140

**ANA MERCEDES HOYOS (1942-2014)**

*Sandía*

signed 'Hoyos' (lower right)  
oil on canvas  
23 $\frac{3}{4}$  x 23 $\frac{3}{4}$  in. (60.3 x 60.3 cm.)

\$15,000-20,000

**PROVENANCE**

Galería Espacio, San Salvador.  
Acquired from the above by the present owner.



141

**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.

\$25,000-35,000

**PROVENANCE**

Michael Tomlinson collection.

Lisa Sette Gallery, Scottsdale, Arizona.

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).

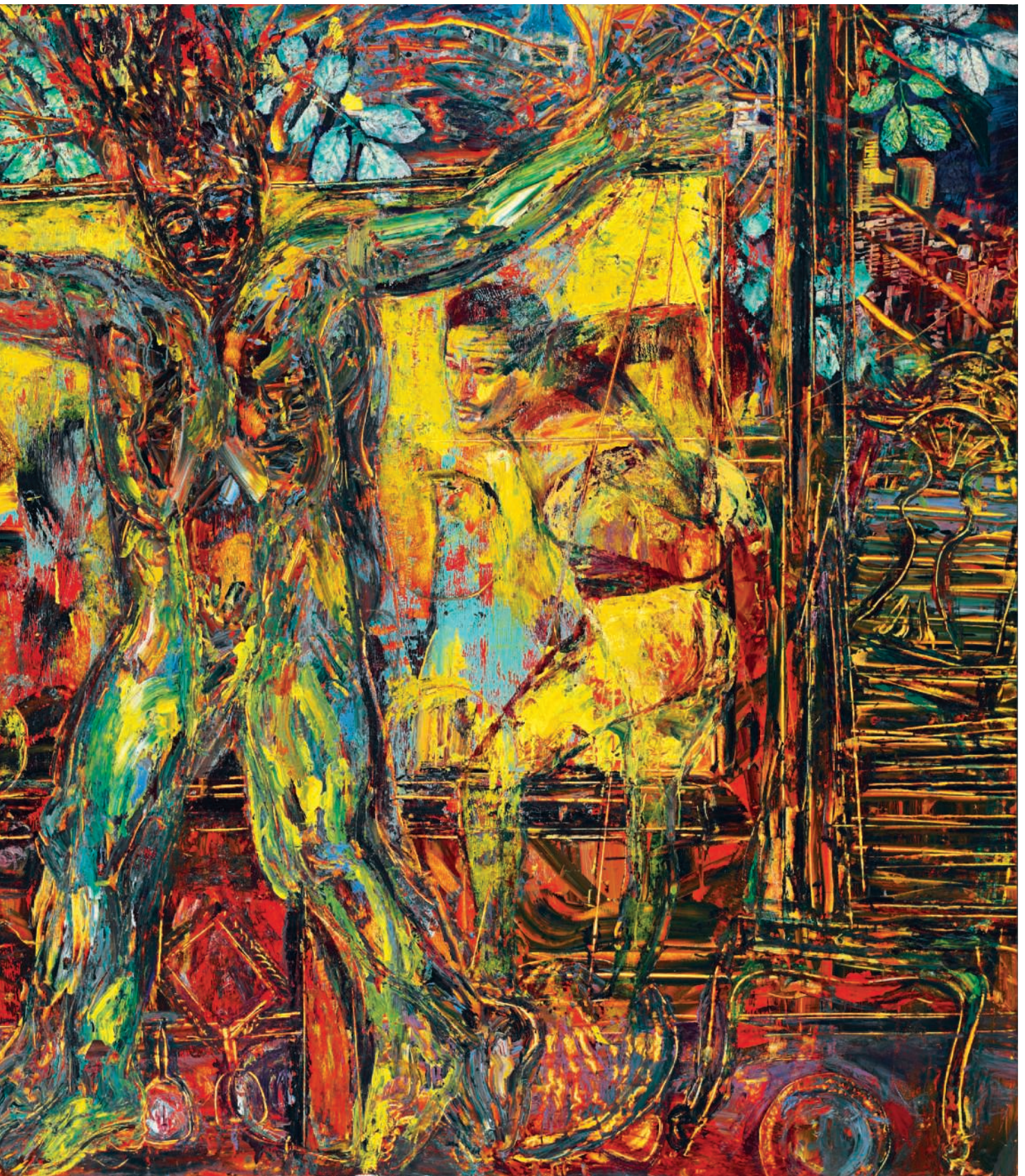
Washington, D.C., Art Museum of the Americas,  
Gallery at the Organization of American States,  
*Arnaldo Roche-Rabell: Frenetic Dreams*, 27 March -  
26 April 1991.

Monterrey, Museo de Arte Contemporáneo de  
Monterrey, *Arnaldo Roche, Los primeros diez años*,  
15 December 1992 - 15 May 1993, no. 34  
(illustrated in color).

Tempe, Arizona State University, University Art  
Museum, *Latin American Art*, April - November  
1996.











142

# **FERNANDO BOTERO (B. 1932)**

## *Still Life with Pears and Pitcher*

signed and dated 'Botero 75' (lower right)

watercolor, graphite and ink on paper

9 7/8 x 9 7/8 in. (23.7 x 24.5 cm.)

Executed in 1975.

\$30,000-50,000

### **PROVENANCE**

Anon. sale, Sotheby's, New York, 21 November 1989, lot 141.

Acquired from the above by the present owner.

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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**143**

# **FERNANDO BOTERO (B. 1932)**

## *La modella*

signed and dated 'Botero 03' (lower right)  
graphite, colored pencil and sanguine on paper  
12¼ x 16½ in. (31 x 41 cm.)  
Executed in 2003.

\$50,000-70,000

## **PROVENANCE**

Galleria Tega, Milan.  
Acquired from the above by the present owner.

## **EXHIBITED**

Forlì, Palazzo Albertini, *Botero*, 29 June-29 August 2004.

## **LITERATURE**

*Da Picasso a Botero, capolavori dell'arte del novecento da una collezione privata*, Torcular, 2004, p. 28 (illustrated).

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





144

**FERNANDO BOTERO (B. 1932)**

*Untitled (Female Nude)*

signed and dated 'Botero 87' (lower right)

watercolor on paper

16 $\frac{1}{8}$  x 12 $\frac{1}{8}$  in. (41 x 30.8 cm.)

Executed in 1987.

\$40,000-60,000

**PROVENANCE**

Olaya Estate, Bogotá.

Estate of Dr Richard Verdoni of Short Hills, New Jersey.

Acquired from the above by the present owner.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**145**

**FERNANDO BOTERO (B. 1932)**

*Girl Reading*

signed and dated 'Botero 04' (lower right)  
graphite, pastel and sanguine on amate paper  
14 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (36.4 x 30.1 cm.)  
Executed in 2004.

\$40,000-60,000

**PROVENANCE**

Galleria Tega, Milan.  
Acquired from the above by the present owner.

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





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

**146**

**FERNANDO BOTERO (B. 1932)**

*Circus Strongman*

signed and dated 'Botero 06' (lower right)

watercolor on paper

16 x 12 in. (40.6 x 30.5 cm.)

Executed in 2006.

\$30,000-40,000

**PROVENANCE**

Private collection, Europe (acquired in 2007).





PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

**147**

**FERNANDO BOTERO (B. 1932)**

*Circus Family*

signed and dated 'Botero 06' (lower right)

watercolor on paper

16 x 12 in. (40.6 x 30.5 cm.)

Executed in 2006.

\$40,000-60,000

**PROVENANCE**

Private collection, Europe (acquired in 2007).



## FRAY MIGUEL HERRERA (1700-1789)

### *Archangel Michael*

signed and dated 'Fr. Miguel de Herrera Aug.no., f. Mex. 1751' (lower right)  
oil on canvas laid on wood board  
32 x 24% in. (81.3 x 62.6 cm.)  
Painted in 1751.

\$25,000-30,000

#### PROVENANCE

Private collection, New York.  
By descent from the above to the present owner.

Fray Miguel Melchor de Herrera was born in San Cristóbal de La Laguna in Tenerife, part of the Spanish archipelago of the Canary Islands, off the coast of Africa ca. 1700. At a young age, he joined the Augustinian order at the Monasterio del Espíritu Santo where he began his religious life as a friar and also commenced his artistic labors. In 1719, the young friar sailed to Nueva España, and although he never returned to his place of birth, he maintained contacts with his family and other members of his monastic order. Numerous paintings are still to be found in his birthplace in private collections including a series on the life of the Virgin Mary, as well as in the city of Seville where Sor Isabel Morero Caballero, founder of the religious house of the Santísima Trinidad in 1750, brought two of his paintings of the Virgin of Guadalupe.<sup>1</sup> In his adopted home in Mexico, the friar remained active until 1780 producing paintings commissioned for churches, convents and private collections. Among his recognized masterpieces are St. Francis Xavier (1744) in the parish Church of Atlixco in Puebla; portraits of Doña María Josepha de Aldaco y Fagoaga (1746) and Pope Benedict XIII (1752); and works in the collection of the Museo Nacional de Historia at the Castillo de Chapultepec in Mexico City, among others.

In an era when faith was generally embraced and played a fundamental role in people's lives, the painting of St. Michael the Archangel was a highly-desired devotional commodity for any prosperous home; this painting was probably commissioned for such use. A vibrant cult of angels existed in Spain and throughout its colonial territories. Saints and archangels especially, were intermediaries with special powers, and the faithful relied on their intercession for prayers to be heard and acted upon accordingly. Venerated since ancient times by the three Abrahamic traditions—Judaism, Christianity and Islam—St. Michael was not only commander of God's legions, but he also offered spiritual protection and comforted his earthly followers in their daily struggles. He also served as a powerful reminder of the world to come as he held the mystical balances that would weigh the good deeds of their lives on Judgement Day.

Exquisite paintings such as this provided a striking vision of an otherworldly being soaring through the heavens. The warrior angel commands almost the entire canvas and aids in meditation as the devotee contemplates his image with his right hand pointing to the words "Quis ut Deus" (Who is like God?); the symbol of the Holy Trinity above his head from which golden rays emanate heralds a sure victory. His impressive regalia, which recall ancient Rome's military dress, exhibits the Heavenly colors of blue and red of the Passion of Christ as his baton summons the faithful to attention. And, the sweet-faced cherubim provide the martial chorus for the impending combat. Such a powerful illustration of a battle-tested defender must have been a reassuring blessing in people's lives.

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

<sup>1</sup> Patricia Barea, "Los legados de pintura novohispana," *Tiempos de América, Revista de Investigaciones de América Latina, Revista de Historia, Cultura y Territorio*, Generalitat de Catalunya: Publicaciones de la Universitat de Jaume I, No. 13, 2006.







149

**ANONYMOUS  
(MEXICAN SCHOOL, 18TH CENTURY)**

*Virgen de Guadalupe con apariciones*

oil on canvas

41% x 30% in. (105 x 77.8 cm.)

\$30,000-40,000

**PROVENANCE**

Elizabeth Blair collection, Fayence, France.

By descent from the above.

Anon. sale, Sotheby's, New York, 18 November 2009, lot 68.

Acquired from the above by the present owner.









150

## NICOLÁS ENRÍQUEZ (1704-C.1790)

*Saint Joseph and the Christ Child*

signed and dated 'Nicolaus Enríquez Facit, Año 1775, Mexico' (lower right)

oil on copper

18 x 14½ in. (45.7 x 35.9 cm.)

Painted in 1775.

\$12,000-18,000

### PROVENANCE

Private collection, Buenos Aires.



151

## ANONYMOUS (MEXICAN SCHOOL, 18TH CENTURY)

*Virgen de la Luz*

inscribed 'LA MADRE SS DEL LUME' (along the lower edge)

oil on copper

8⅞ x 6½ in. (22.4 x 16.5 cm.)

\$8,000-12,000

### PROVENANCE

Private collection, Humacao, Puerto Rico.





152

**SEBASTIÁN SALCEDO  
(ACTIVE LATE 18TH CENTURY)**

*Mater Dolorosa*

signed 'Sebastián Salcedo fecit' (lower right) inscribed 'MATER DOLOROSA  
O.P.N.' (along the lower edge)

oil on copper

25½ x 19½ in. (63.8 x 48.6 cm.)

\$8,000-12,000

**PROVENANCE**

Frances Sharon and Richard Allen Bowen collection (acquired circa 1970).  
Thence to the Estate of Frances Sharon and Richard Allen Bowen.





153

## JUAN CORREA (ACTIVE 1674-1739)

### *Saint Jerome in the Wilderness*

oil on canvas  
63 x 39½ in. (160 x 100.3 cm.)

\$30,000-40,000

#### PROVENANCE

Dr. James F. Adams collection, Philadelphia.  
Sale, Sotheby's, New York, 6 November 1980, lot 1.  
Private collection Monterey, California.  
Private collection New York.  
Acquired from the above by the present owner.

#### EXHIBITED

Chestnut Hill, Philadelphia, Pennsylvania, Gallery Woodmere, 15 November- 16 December 1973.  
Harrisburg, Pennsylvania, William Penn Memorial Museum, *Colonial Spanish Art of the Americas*, 15 June-11 August 1974. This exhibition also traveled to Reading, Pennsylvania, Reading Public Museum, 6 April- 30 June 1974.  
Bethlehem, Pennsylvania, The Lehigh University Art Museum, 22 January- 19 February 1980.  
San Antonio, Texas, The Museum of Fine Arts, *Mexican Colonial Art*, October 1994 - March 1995.

#### LITERATURE

J. F. Adams, "Collecting Colonial Spanish Art of the Americas," *The Clarion: America's Folk Art Magazine*, Summer, 1978, p. 52 (illustrated).  
J. F. Adams, "Colonial Spanish Art: A Collector's View," *Americas*, August 1979, p. 49 (illustrated).





154

**ANONYMOUS  
(MEXICAN SCHOOL, 18TH CENTURY)**

*Virgen de la Soterraña (Nuestra Señora de Nieva)*

indistinctly inscribed and dated 'Anselmo... Se acaba este lienzo 1779'

oil on canvas

32¾ x 24½ in. (83.2 x 62.2 cm.)

Painted in 1779.

\$25,000-30,000

**PROVENANCE**

Private collection, New York.

By descent from the above to the present owner.





155

**ANONYMOUS  
(ECUADORIAN, 17TH CENTURY)**

*Virgen de Quito*

painted wood, glass, and metal  
13¾ x 12 x 6½ in. (34.9 x 30.5 x 16.5 cm.)  
Unique.

\$12,000-18,000

**PROVENANCE**

Ron Messick Fine Arts and Antiquities, Santa Fe.  
Acquired from the above by the present owner.



156

**ANONYMOUS  
(CUZCO SCHOOL, 18TH CENTURY)**

*Virgin with Christ Child*

oil on canvas  
27 x 20⅞ in. (68.6 x 51.1 cm.)

\$5,000-7,000

**PROVENANCE**

Private collection, Argentina.  
Acquired from the above by the present owner.



157

**ANONYMOUS  
(PERUVIAN, 18TH CENTURY)**

*Our Lady of the Rosary*

oil on canvas

48 $\frac{1}{8}$  x 39 $\frac{3}{4}$  in. (122.3 x 101 cm.)

\$12,000-18,000

**PROVENANCE**

Private collection, Buenos Aires.



158

**ANONYMOUS  
(PERUVIAN, 18TH CENTURY)**

*Our Lady of Mount Carmel, with the  
Four Evangelists, Archangels Michael  
and Gabriel, and Bishop Saints*

inscribed 'quien Como Dios' (upper left) inscribed  
'Dios Te Salve MARIA' (upper right)

oil on canvas

29 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (75.8 x 75.3 cm.)

\$8,000-12,000

**PROVENANCE**

Private collection, Argentina.

Acquired from the above by the present owner.







159

## ANONYMOUS (BOLIVIAN, 17TH CENTURY)

*Our Lady of Pomata*

oil on canvas  
55¼ x 40⅞ in. (141.6 x 101.9 cm.)

\$6,000-8,000

### PROVENANCE

Private collection, Argentina.  
Acquired from the above by the present owner.



160

## ANONYMOUS (SOUTH AMERICAN, 17TH CENTURY)

Finely carved box (*coquera*) with iron latch standing on three feet; the exterior is carved with scroll and foliage motifs; the lid has angel's face and wings enclosed in a carved foliage and scroll design. The lower section has foliage pattern with birds; hinged at back.

wood and iron  
6½ x 12¼ x 9¾ in. (16.5 x 31.1 x 24.8 cm.)  
Unique.

\$15,000-20,000

### PROVENANCE

Private collection, Buenos Aires.

*Coqueras*, or coca boxes, were traditionally used to store coca leaves, commonly chewed in mountainous regions of South America. Yerba maté and sweets were also frequently stored in *coqueras*.





161

**CIRCLE OF DIEGO QUISPE TITO  
(CUZCO SCHOOL, LATE 17TH CENTURY)**

*The Holy Family in Nazareth*

oil on canvas  
37% x 32% in. (95 x 82.2 cm.)  
Painted circa 1675.

\$15,000-20,000

**PROVENANCE**

Bill Morgenstern, Miami.  
Sale, Christie's, New York, 17 May 1993, lot 71.  
Barbara and John Duncan collection (acquired from the above).  
Sale, Sotheby's New York, 24 May 2005, lot 66.  
Private collection, San Juan.  
Acquired from the above by the present owner.

**EXHIBITED**

Washington, D.C., The Organization of American States, The Art Museum of the Americas, *Temples of Gold, Crowns of Silver: Colonial Art of the Americas*, May- June 1991, no. 9 (illustrated). This exhibition also traveled to Washington, D.C., George Washington University, Dimock Gallery, June- September 1991; Miami, The Historical Museum of Southern Florida, 31 January- 1 March 1992.

**LITERATURE**

B. von Barghahn, "A Silver Age of Colonial Latin America. The Viceregal Andes and the Persistence of Tradition," *The 1992 Washington Antiques Show*, Washington, D.C., 1992, p. 4 (illustrated in color).





162

162

**ANONYMOUS  
(VENEZUELAN, 17TH CENTURY)**

*Saint Michael Archangel*

paint on wood  
40% x 19¼ x 16% in. (105.1 x 48.9 x 41.6 cm.)  
Unique.

\$10,000-15,000

**PROVENANCE**

Galería Vía de Edison Rosales, Caracas.

**LITERATURE**

*Revista Shell*, Caracas, Compañía Shell de Venezuela,  
December 1962 (illustrated in color on back cover).

163

**ANONYMOUS  
(PERUVIAN SCHOOL, 18TH CENTURY)**

*The Virgin Mary as the Immaculate Conception with  
Her Parents St. Joachim and St. Anne*

oil and gold leaf on canvas  
39 x 60 in. (99 x 152.4 cm.)

\$10,000-15,000

**PROVENANCE**

Private collection, Santiago.



163





164

**ANONYMOUS  
(PERUVIAN, LATE 17TH CENTURY)**

*Archangel*

oil on canvas  
62¾ x 39¾ in. (159.4 x 101 cm.)

\$25,000-30,000

**PROVENANCE**

Anon. sale, Palácio do Correio Velho, Lisbon, 20 July 2014, lot 67.  
Acquired from the above by the present owner.





165

**ANONYMOUS (FOLLOWER OF  
BERNARDO BITTI, PERUVIAN,  
EARLY 17TH CENTURY)**

*La sagrada familia en el taller de Nazareth*

oil on canvas  
41 x 37¾ in. (104.1 x 95.9 cm)

\$18,000-22,000

**PROVENANCE**

Private Collection, Spain.



166

**ANONYMOUS  
(PERUVIAN, 17TH CENTURY)**

*The House at Nazareth*

oil on canvas  
32¾ x 40 in. (83.2 x 101.6 cm.)

\$3,000-5,000

**PROVENANCE**

Private collection, Argentina.  
Acquired from the above by the present owner.





167

**ANONYMOUS  
(CUZCO SCHOOL, 18TH CENTURY)**

*Bautismo de Jesús*

oil on canvas  
63¾ x 41¾ in. (161.9 x 106 cm.)

\$30,000-40,000

**PROVENANCE**

Alonso Waissbluth collection, Caracas.  
Galerías de Venezuela, Marietta Perroni, Caracas.  
Acquired from the above by the present owner.



The city of Cuzco was one of the most dynamic and thriving centers of artistic production in the Viceroyalty of Peru. Numerous records detail the many workshops that flourished during the seventeenth and eighteenth centuries. They employed foreign and local artisans, apprentices and others, who engaged in the creation of religious paintings, sculptures and decoration for churches, convents and monasteries which attest to the city's cultural importance. Commissions, both public and private, made Cuzco and the Altiplano region of Calamarca centers for great religious art such as the present lots (168, 169) *Archangel with Harquebus*, *Asiel (Timor dei)*—he who fears God and *Archangel with Harquebus*, *Elie!*—my God is God.

The extraordinary depictions of *ángeles arcabuseros*—angels attired in luxuriant garments embroidered in gold and silver that mimicked the aristocratic fashion of Andean society of the time bearing muskets or “harquebuses”—proved perfect didactic images in the early evangelization of the native peoples by the missionary orders. The harquebus was a firearm at the vanguard of weaponry technology and had been used in European wars since the early seventeenth century inspiring awe and power. The native population which included the Inca royalty could also identify with these exalted creatures who like them were warriors. Their abundant plumage-adorned hats and their exquisite feathered wings conveyed a supernatural manifestation which encouraged pious veneration. This dazzling portrayal of a fearless angelic soldier continued to be used as a powerful symbol of the Church Militant during the Counter Reformation in the Americas. The stunning winged creatures were God's army and defenders of the faith and all Christians against heresy that included Protestant ideology and the pantheon of Inca gods. Asiel and Elie! are each portrayed with their respective attributes or duties. Asiel is entrusted with God's cleansing and purifying instrument—fire, painted as a small flame at his feet—and Elie! with the key to the Abyss where demons dwell.

Remarkably, the particular iconography for the various archangels painted in the New World did not always adhere to strict guidance and rules set by the Church after the Council of Trent (1545-1563) and its enforcer the Supreme Council of the Inquisition.<sup>1</sup> While archangels such as Michael, Gabriel, and Raphael were part of the scriptures officially included in the Church's canon, these fantastic figures, or *ángeles extraordinarios*, Uriel, Jehudiel, Barachiel, and Selatiel, were part of so-called apocryphal texts, and therefore prohibited. It must be noted that these angels were part of the canon of Greek Orthodox Church with which the Church of Rome had broken in 1054. The discovery in 1516 of a Byzantine mural of seven archangels in a church in Palermo (Sicily) led to a rebirth of their cult, not only in Italy, but also in Spain and its overseas empire where they enjoyed the enthusiastic support of the Spanish monarchy. Indeed, murals with these figures adorned the walls of the royal convents such as Las Delcazas Reales and Encarnación in Madrid. More importantly though, as Sicily was part of the Spanish Empire and Spain was the Church's staunchest ally, the veneration of angels continued to thrive in all of the Spanish territories in Europe, the New World and its far-flung possessions in Asia.

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

1) Soyer, François. "Inquisition, Art, and Self-Censorship in the Early Modern Spanish Church, 1563-1834." *The Art of Veiled Speech: Self-Censorship from Aristophanes to Hobbes*, edited by Han Baltussen and Peter J. Davis, University of Pennsylvania Press, 2015, pp. 269-292. JSTOR, [www.jstor.org/stable/j.ctt169zt6h.15](http://www.jstor.org/stable/j.ctt169zt6h.15), 276-278.





168

**ANONYMOUS (PERUVIAN, 18TH CENTURY)**

*Archangel Asiel*

oil on canvas  
44½ x 31½ in. (113 x 80 cm.)

\$15,000-20,000

**PROVENANCE**

Private collection, Argentina.  
Acquired from the above by the present owner.



169

**ANONYMOUS (PERUVIAN, 18TH CENTURY)**

*Archangel Eliel*

oil on canvas  
44¾ x 31¼ in. (113.7 x 80.7 cm.)

\$15,000-20,000

**PROVENANCE**

Private collection, Argentina.  
Acquired from the above by the present owner.





170

**SCHOOL OF POTOSÍ, ATTRIBUTED TO  
GASPAR MIGUEL DE BERRIO (1706-1762)**

*La Coronación de la Virgen por la Santísima Trinidad*

inscribed 'TOTA PULCRA ES MARIA ET MACULA NON ES IN TE,  
ALABADO SEA EL SANTISIMO SACRAMENTO, ALABADO SEA LA  
INDIVIDUA TRINIDAD' (flanking the central image)

oil on copper

12 7/8 x 12 in. (32.1 x 30.5 cm.)

\$30,000-40,000

**PROVENANCE**

Anticuario Jorge Nuñez, La Paz, Bolivia.

Private collection, France (acquired 19 July 1975).

Acquired from the above by the present owner.





171

**ANONYMOUS  
(ECUADORIAN, 17TH CENTURY)**

*Immaculate Conception*

oil on canvas

59 $\frac{7}{8}$  x 44 in. (152 x 112 cm.)

\$20,000-25,000

**PROVENANCE**

Private collection, Spain.





172

**CARLOS NEBEL (1805-1855)**

*Vista de Jalapa*

oil on canvas

38½ x 51 in. (97.8 x 129.5 cm.)

Painted circa 1836.

\$30,000-40,000

**PROVENANCE**

Private collection, Mexico (gift from the artist).

By descent from the above, private collection, Texas.

A lithograph of the present lot is illustrated in C. Nebel, *Picturesque and Archeological Voyage over the Most Intriguing Part of the Mexican Republic*, Paris, Lemerrier, 1836.





173

**JOSÉ AGUSTÍN ARRIETA (1803-1874)**

*Untitled*

signed 'Arrieta fa.' (lower left)

oil on canvas

36 x 27½ in. (91.4 x 69.9 cm.)

\$60,000-80,000

**PROVENANCE**

Private collection, Mexico.

Private collection, Yorktown Heights, New York (by descent from the above to the present owner).





174

**PEDRO FIGARI (1861-1938)**

*De paseo*

titled 'De paseo' (on the reverse)

oil on cardboard

10 x 6.3.4 in. (25.4 x 17.2 cm.)

\$12,000-18,000

**PROVENANCE**

Delia Figari de Herrera.

Lucia Figari del Castillo.

CDS Gallery, New York.

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



175

**PEDRO FIGARI (1861-1938)**

*La reverencia*

signed 'P. Figari' (lower right) dated '1932'

(lower left) titled 'La reverencia' (on the reverse)

oil on cardboard

7½ x 11 in. (19.1 x 27.9 cm.)

Painted in 1932.

\$12,000-18,000

**PROVENANCE**

Delia Figari de Herrera.

Lucia Figari del Castillo.

CDS Gallery, New York.

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





176

## EMILIO PETTORUTI (1892-1971)

*Studio in una seduta* (also known as *Tres manzanas*)

signed twice, dated, and titled 'Pettoruti, Milano, 1917, Studio in una seduta' (on the reverse)

oil on board

14¼ x 9¾ in. (36.2 x 24.8 cm.)

Painted in Milan in 1917.

\$25,000-30,000

### PROVENANCE

Juan José Scarpinelli, Ciudad de la Plata (gift of the artist to his nephew).  
Acquired from the above by the present owner.

### LITERATURE

J. Romero Brest, *Un clásico en la vanguardia*, Buenos Aires, 1987, p. 113, no.7 (illustrated, incorrectly dated).

*Emilio Pettoruti*, Buenos Aires, Salas Nacionales de Exposición, Fundación Pettoruti, 1995, no. 12 (illustrated in catalogue raisonné section, incorrectly dated).





177

**JOAQUÍN TORRES-GARCÍA  
(1874-1949)**

*El monasterio*

Signed 'JTG' (lower left) and dated '16' (lower right)  
oil on canvas  
13¼ x 18 in. (33.7 x 45.7 cm.)  
Painted in 1916.

\$25,000-30,000

**PROVENANCE**

René Gimpel, (acquired directly from the artist).  
By descent from the above to the present owner.

We are grateful to Cecilia de Torres for confirming  
the authenticity of this work.



178

**JOAQUÍN TORRES-GARCÍA  
(1874-1949)**

*La casa*

signed 'J Torres-García' (lower left) dated '14'  
(lower right)  
oil on cardboard laid down on panel  
11 x 17¼ in. (27.9 x 45.1 cm.)  
Painted in 1914.

\$20,000-25,000

**PROVENANCE**

René Gimpel, (acquired directly from the artist).  
By descent from the above to the present owner.

We are grateful to Cecilia de Torres for confirming  
the authenticity of this work.





179

## JOAQUÍN TORRES-GARCÍA (1874-1949)

### *Fragmento de barco (Tabo)*

signed 'J. Torres GARCIA' (upper left) dated '27' (upper right) inscribed 'TABO' (lower right)

oil on canvas

18½ x 15¾ in. (46 x 39 cm.)

Painted in 1927.

\$40,000-60,000

#### PROVENANCE

Estate of the artist.

Private collection, Rio de Janeiro.

Anon. sale, Christie's, New York, 18 November 1987, lot 115.

Acquired from the above by the present owner.

#### EXHIBITED

São Paulo, Museu de Arte São Paulo Assis Chateaubriand, *Joaquín Torres-García (Montevideo 1874- 1949)*, September–October 1979, ill, p. 11.

This exhibition also traveled to Galeria Jean Boghici, Rio de Janeiro, Brazil, November–December 1979.

#### LITERATURE

C. de Torres and S. V. Temkin, "Fragmento de barco, 1927, 1927.13 (estate: 1217)" *Joaquín Torres-García Catalogue Raisonné*, <http://torresgarcia.com/catalogue/entry.php?id=595> (illustrated, accessed 8.2.2018).





180

**FLORENCIO MOLINA  
CAMPOS (1891-1959)**

*Untitled*

signed 'F. Molina, Campos' (upper left)  
gouache on board  
13 x 13¾ in. (33 x 34.9 cm.)

\$15,000-20,000

**PROVENANCE**

Private collection, Amelia Island, Florida  
(acquired in the early 1960s).  
By descent from the above to the present owner.

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



181

**BENITO QUINQUELA  
MARTÍN (1890-1977)**

*Vela iluminada*

signed 'quinquela MARTÍN' (lower right)  
inscribed 'Vela iluminada por quinquela MARTÍN'  
(on the verso)  
oil on board  
16¾ x 19¾ in. (41.5 x 50.4 cm.)

\$20,000-25,000

**PROVENANCE**

Private collection, Santiago.  
Acquired from the above by the present owner.





182

## BENITO QUINQUELA MARTÍN (1890-1977)

*Mañana de invierno con escarcha*

signed 'quinquela MARTÍN' (lower right) inscribed and dated 'MAÑANA DE INVIERNO CON ESCARCHA POR EL PINTOR ARGENTINO B. quinquela MARTÍN, 1958' (on the reverse)

oil on board

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

Painted in 1958.

\$50,000-70,000

### PROVENANCE

Private collection, New York.

By descent from the above to the present owner.





183

## ANTONIO BERNI (1905-1981)

### *El conde, amigo de Ramona*

signed and dated 'BERNI 64' (lower right) titled 'El CONDE amigo de Ramona' (on the reverse)

oil and metal on wood

31½ x 22¼ in. (80 x 56.5 cm.)

Executed in 1964.

Unique.

\$30,000-40,000

#### PROVENANCE

Jorge Romero Brest, Buenos Aires.

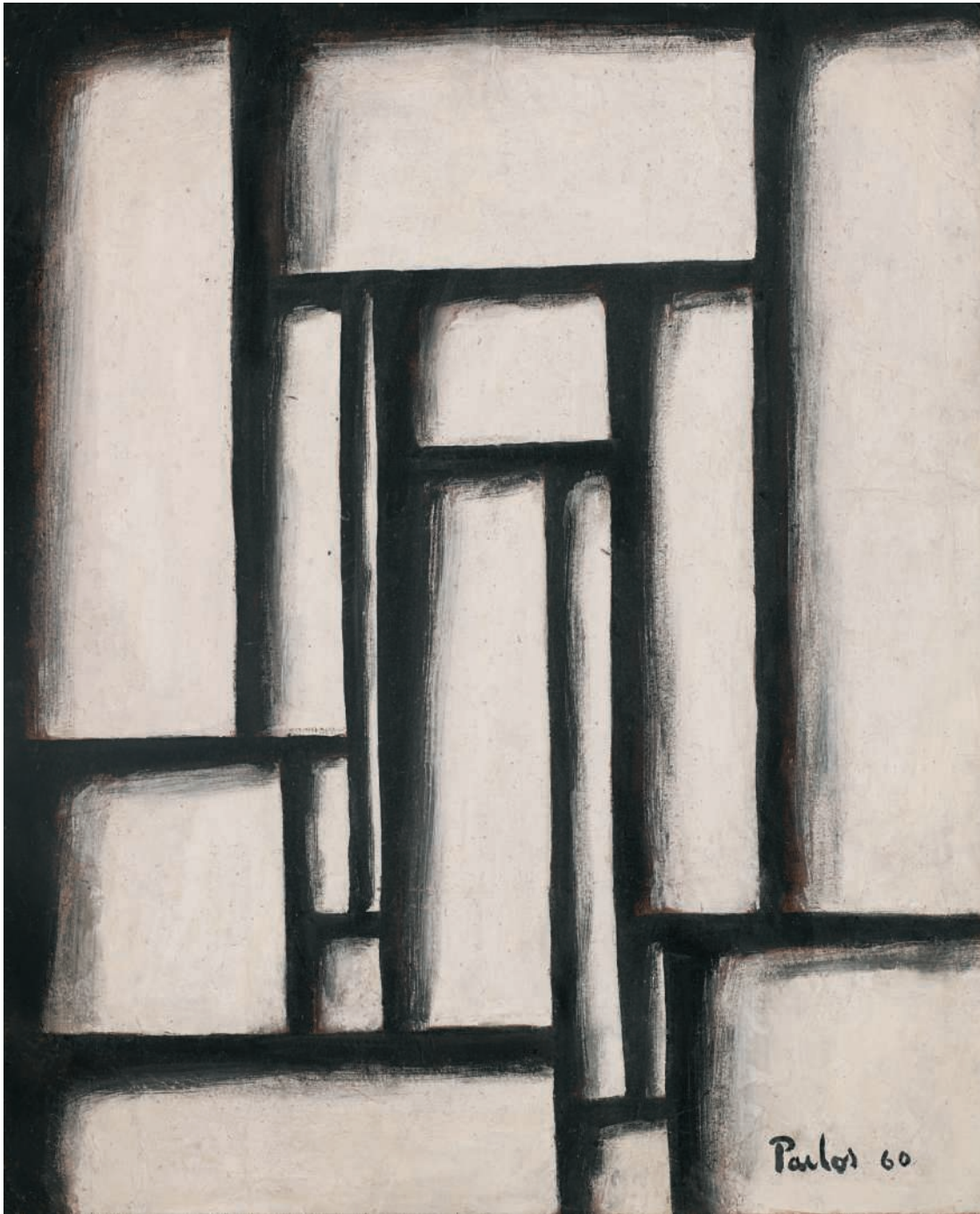
Private collection, Buenos Aires (gift from the above).

By descent from the above to the present owner.

#### LITERATURE

*Antonio Berni, obras gráficas*, Buenos Aires, Museo de Arte Moderno de Buenos Aires, 1999, p. 54 (xilocollage made from the present lot illustrated, dated 1963).





184

## MANUEL PAILÓS (1918-2004)

*Constructivo en blanco y negro*

signed and dated 'Pailós 60' (lower right)  
oil and tempera on cardboard laid on masonite  
20 $\frac{7}{8}$  x 17 in. (52.9 x 43.2 cm.)  
Painted in 1960.

\$20,000-25,000

### PROVENANCE

Galerías y Remates Juan E. Gomensoro, Montevideo.  
Acquired from the above.

We are grateful to Cecilia de Torres for her assistance confirming the authenticity of this work.





185

**RAÚL ANGUIANO  
(1915-2006)**

*Mujer*

signed and dated 'R. Anguiano, 1942' (lower right)  
oil on canvas  
16 x 14 in. (40.6 x 35.6 cm.)  
Painted in 1942.

\$10,000-15,000

**PROVENANCE**

Private collection, New York (acquired directly  
from the artist).  
By descent from the above to the present owner.



PROPERTY FROM  
THE ESTATE OF NANCY ANN CHANDLER

186

**FRANCISCO ZÚÑIGA  
(1912-1998)**

*Madre e hija sentadas*

signed, dated, and numbered 'ZÚÑIGA, 1973, I/VI'  
(on the side of the base)  
bronze  
10½ x 11¾ x 8¼ in. (26.7 x 29.9 x 21 cm.)  
Executed in 1973.  
Edition one of six.

\$12,000-18,000

**PROVENANCE**

Tasende Gallery, Acapulco.  
Dr. Buck J. Wynne collection, Rancho Santa Fe,  
California.  
Private collection, Addison, Texas.

**LITERATURE**

*Francisco Zúñiga: Catálogo razonado volumen  
I, escultura 1923-1993*, Mexico City, Albedrio &  
Fundación Zúñiga Laborde, 1999, p. 396, no. 676  
(another edition illustrated).

This work is accompanied by a certificate of  
authenticity signed by the artist, dated  
21 April 1976.





187

**FRANCISCO ZÚÑIGA (1912-1998)**

*Evelia reclinada*

signed, dated, and numbered 'Zúñiga, 1982 II/VI' (near the base)  
bronze

12 x 17 x 9½ in. (30.5 x 43.2 x 24.1 cm.)

Conceived in 1981; cast in 1982.

Edition two of six.

\$25,000-35,000

**PROVENANCE**

Private collection, Berkeley.

By descent from the above to the present owner.

**LITERATURE**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 525, no. 908 (another edition illustrated).





PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

**188**

## **DIEGO RIVERA (1886-1957)**

### *Boy with Hat*

signed 'Diego Rivera' (lower right)  
charcoal, sanguine, and pastel on rice paper  
15¼ x 11 in. (38.7 x 27.94 cm.)  
Executed circa 1935.

\$12,000-18,000

#### **PROVENANCE**

Ms. Martha Hyer and Mr. Hall Wallis collection.  
B. Lewin Galleries, Beverly Hills.  
Buch J. Wynne Jr. collection, Dallas.  
Acquired from the above by the present owner.

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



**•189**

## **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.

\$10,000-15,000

#### **PROVENANCE**

Private collection, Canada.  
Anon. sale, Christie's, New York, 24 May 2006,  
lot 132.  
Private collection, San Juan.  
Anon. sale, Christie's, New York, 31 May 2007,  
lot 240.  
Acquired from the above by the present owner.





PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

**190**

**FRANCISCO ZÚÑIGA (1912-1998)**

*Domitila*

signed and dated 'ZÚÑIGA, 1977' (on the base)

black Mexican marble

10¾ x 9½ x 8 in. (27.3 x 24.1 x 20.3 cm.)

Executed in 1977.

Unique.

\$15,000-20,000

**PROVENANCE**

Tasende Gallery, Acapulco.

Acquired from the above by the present owner.

**LITERATURE**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 432, no. 745 (illustrated).

Please note that Ariel Zúñiga has confirmed the date and dimensions for this work, which will be corrected in the forthcoming reissue of Volume I of the catalogue raisonné.



191

**FRANCISCO ZÚÑIGA (1912–1998)**

*Madre e hija en banca*

signed, dated, and numbered 'ZÚÑIGA, 1975 II/VI' (on the back)  
bronze

12½ x 16½ x 9½ in. (31.4 x 41.9 x 24.1 cm.)

Executed in 1975.

Edition two of six.

\$30,000–40,000

**PROVENANCE**

Gimpel & Weitzenhoffer Gallery, New York.

Anon. sale, Christie's, New York, 22 November 2006, lot 150.

Acquired from the above by the present owner.

**LITERATURE**

*Francisco Zúñiga: Catálogo Razonado Volumen I, Escultura 1923–1993*,  
Albedrío & Fundación Zúñiga Laborde, Mexico City, 1999, p. 366, no. 623  
(another edition illustrated).







192

## JUAN SORIANO (1920-2006)

### *Retrato de Bunny*

signed and dated 'J. Soriano 44' (upper left)

oil on canvas

27½ x 23¾ in. (69.9 x 60.3 cm.)

Painted in 1944.

\$30,000-40,000

#### PROVENANCE

Private collection, New York (acquired directly from the artist).  
By descent from the above to the present owner.

#### LITERATURE

M. T. Márquez, *Juan Soriano, autorretrato*, Mexico City, Editorial Joaquín Moritz, S.A. de C. V., 1987, p. 77, 163 (illustrated in color).  
*Juan Soriano, retratos y esculturas*, Mexico City, Servicios Especiales Maciel, S.A. de C.V., 191, p. 63 (illustrated in color).  
S. Pitó, *Juan Soriano, el perpetuo rebelde*, Mexico City, Consejo Nacional para la Cultura y las Artes, Ediciones ERA, 1993, p. 65, p. 172, no. 29 (illustrated in color).

The present lot depicts the daughter of Mexican-born writer, artist muse, and established art collector, Judith Martínez Ortega (1908-1985). In 1938, Martínez Ortega penned the book *La isla*. Accompanied by drawings from artist Manuel Rodríguez Lozano, *La isla* provided a look in to Mexico's notorious Islas Mariás Federal Penal Colony. Martínez-Ortega was close friends with many leading artists of the time, including Henri-Cartier-Bresson, who immortalized her image in a stunning photo from 1934. A decade later, Martínez Ortega commissioned her dear friend Juan Soriano, to paint portraits of her family. *Retrato de Bunny* presents a sweet image of the writer's young daughter. Here, Bunny is dressed in a soft blue jumper and white blouse with ruffle details, dark pink ruffled socks peek out from her white dress shoes. Her hair is braided into a headband or crown, secured by two oversized bows on either side. A small bouquet of flowers sit at Bunny's feet. Despite the formality of her dress, the sitter's innocence dominates the scene; she appears seated on the floor upon a small blanket, her pose perhaps just beginning to loosen as her impatience and curiosity sets in, her right leg slightly bends as she reaches to play with her shoe, rumpling her dress and inadvertently revealing her bloomers in her childish oblivion. Thus, with *Retrato de Bunny*, Soriano has beautifully distilled the fleeting moments of transition from infancy to childhood.

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





193

## FRANCISCO ZÚÑIGA (1912-1998)

### *Muchacha en una silla*

signed, dated and numbered 'ZÚÑIGA, 1975, I/VI' (on the base)

bronze

15¾ x 12 x 13 in. (40 x 30.5 x 33 cm.)

Executed in 1976.

Edition one of six.

\$20,000-30,000

#### PROVENANCE

Sindin Gallery, New York.

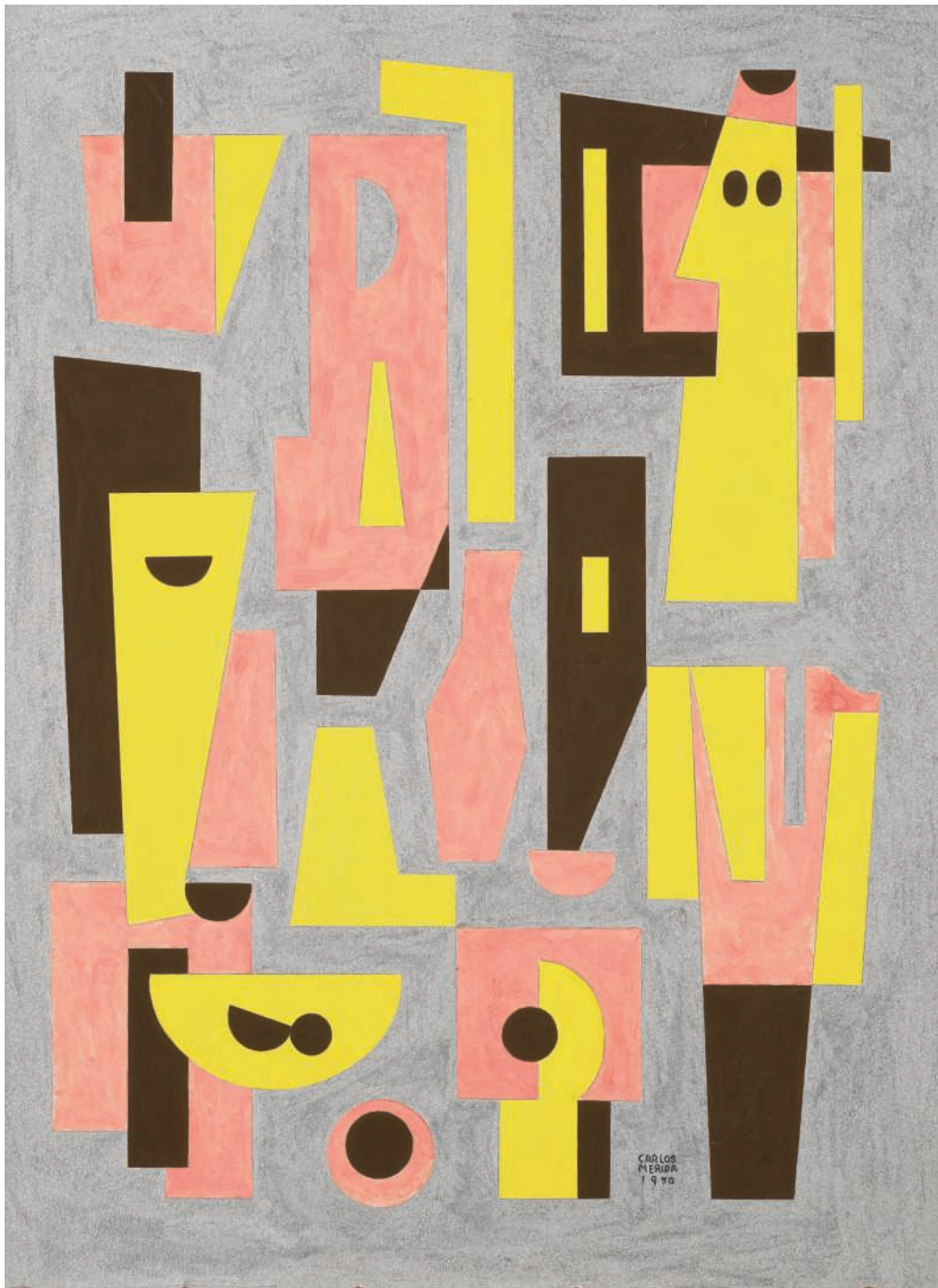
Acquired from the above by the present owner.

#### LITERATURE

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 445, no. 767 (another edition illustrated).







PROPERTY FROM THE LANDUCCI COLLECTION

**194**

**CARLOS MÉRIDA (1891-1984)**

*Untitled*

signed and dated 'CARLOS MERIDA 1970' (lower right)

acrylic and silver paint on illustration board

19 $\frac{5}{8}$  x 14 $\frac{1}{2}$  in. (49.9 x 36.8 cm.)

Painted in 1970.

\$40,000-60,000

**PROVENANCE**

Olivetti de México, Mexico City.

Gift from the above to the present owner.







PROPERTY FROM THE LANDUCCI COLLECTION

**195**

**JUAN SORIANO (1920-2006)**

*Caballo*

signed and dated 'J. Soriano 84' (upper right)

tempera on canvas

51½ x 38 in. (130.8 x 96.5 cm.)

Painted in 1984.

\$60,000-80,000

**PROVENANCE**

Acquired directly from the artist.

**LITERATURE**

Exhibition catalogue, *Juan Soriano: La creación como libertad*, Mexico City, Instituto Nacional de Bellas Artes, 2000, p. 117 (illustrated in color).

**196**

**FRANCISCO ZÚÑIGA (1912-1998)**

*Pescadores con red, 1981*

signed, dated, and numbered 'ZÚÑIGA, 1981 VI/VI' (on the base)

bronze

16⅞ x 23⅞ x 7¼ in. (42.2 x 60.7 x 19.7 cm.)

Executed in 1981.

Edition six of six.

\$25,000-35,000

**PROVENANCE**

Private collection, Geneva.

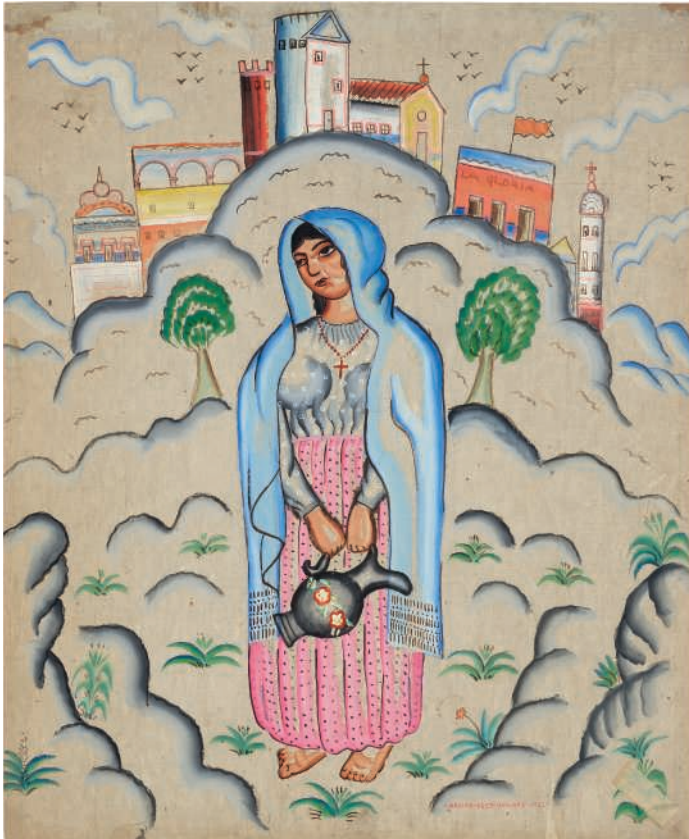
**LITERATURE**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 518, no. 900 (another edition illustrated).



196





197

**ADOLFO BEST MAUGARD (1891–1965)**

*Untitled*

signed and dated 'ADOLFO BEST MAUGARD 1922' (lower right)

gouache on rice paper

21 $\frac{1}{8}$  x 18 in. (55.5 x 45.7 cm.)

Executed in 1922.

\$10,000–15,000

**PROVENANCE**

Private collection, Cincinnati.



198

**ROSA ROLANDA (1895–1970)**

*Untitled*

signed 'Rosa Rolanda' (lower right)

oil on canvas

30 x 25 in. (76.20 x 63.50 cm.)

\$18,000–22,000

**PROVENANCE**

Private collection Mexico City / St. Petersburg, Florida.

Acquired from the above by the present owner.





199

# **ROBERTO MONTENEGRO (1885-1968)**

## *Portrait of Jean Cocteau*

signed 'Montenegro' (lower right) inscribed 'Portrait of Jean Cocteau, por Roberto Montenegro' (on the stretcher bar)

oil on masonite

29½ x 31½ in. (74.9 x 80 cm.)

Painted in 1945.

\$15,000-20,000

## **PROVENANCE**

Private collection, Florida.

## **LITERATURE**

J. Fernández, *Roberto Montenegro*, Mexico City, Universidad Nacional Autónoma de México, dirección general de publicaciones, 1962, no. 51 (illustrated).





200

## FRANCISCO ZÚÑIGA (1912-1998)

### *La calera*

signed, dated, and numbered 'ZÚÑIGA, 1976, V/VIII' (on the back)

bronze

18 x 14 x 12 in. (45.7 x 35.6 x 30.5 cm.)

Executed in 1976.

Edition five of eight.

\$20,000-25,000

#### PROVENANCE

Sindin Galleries, New York.

Acquired from the above by the present owner (1977).

#### LITERATURE

C. Francisco Echeverría, *Francisco Zúñiga*, Mexico, Ediciones Galería de Arte Miraschi, 1980, p. 207 (another edition illustrated).

J. Lassaigue, *Francisco Zúñiga*, New York, Editions Brewster Fine Arts Ltd, 1982, p. 72 (another edition illustrated).

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 447, no. 770 (another edition illustrated).

Please note Ariel Zúñiga has confirmed this is an edition of VIII. Numbering corrections to be included in the forthcoming updated edition of Volume I of the catalogue raisonné.







201

# **MIGUEL COVARRUBIAS (1904-1957)**

*Mayan Woman/Portrait of a Thai Dancer*  
(double-sided work)

signed and dedicated 'Para el Chango, de su viejísimo amigo,  
COVARRUBIAS' (lower left)  
gouache on paper  
15¼ x 11¼ in. (38.7 x 28.6 cm.)

\$30,000-40,000

## **PROVENANCE**

Ernesto García Cabral, Mexico.  
Anon. sale, Sotheby's, New York, 16 November 2010, lot 90.  
Acquired from the above by the present owner.

The present work is a study for the dust jacket of the book *The Young Concubine: A Romance of Indo-China* by Makhali-Phal (Nelly-Pierrette Guesde), 1942.

This work is accompanied by a certificate of authenticity signed by Adriana Williams.







202

**FRANCISCO ZÚÑIGA  
(1912-1998)**

*Desnudo de Silvia reclinada*

signed, dated, and numbered 'ZÚÑIGA, 1967, VII/  
VII' (near the base)

bronze

12½ x 17¾ x 9½ in. (31.8 x 45.1 x 24.1 cm.)

Executed in 1967.

Edition seven of seven.

\$20,000-25,000

**PROVENANCE**

Louis and Annette Kaufman collection, Los  
Angeles.

The Estate of Louis and Annette Kaufman, Los  
Angeles.

Acquired from the above by the present owner.

**LITERATURE**

*Francisco Zúñiga: Catálogo razonado volumen  
I, escultura 1923-1993*, Mexico City, Albedrío &  
Fundación Zúñiga Laborde, 1999, p. 320, no. 536  
(another edition illustrated).

Please note Ariel Zúñiga has confirmed this is  
an edition of VII. Numbering corrections to be  
included in the forthcoming updated edition of  
Volume I of the catalogue raisonné.



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

203

**FRANCISCO ZÚÑIGA  
(1912-1998)**

*Maternidad*

signed, dated, and numbered 'ZÚÑIGA, 1968, I/III'  
(on the back)

bronze

13¾ x 10¾ x 10½ in. (34.9 x 27.3 x 26.7 cm.)

Conceived in 1967; Cast in 1968.

Edition one of three.

\$10,000-15,000

**LITERATURE**

*Francisco Zúñiga: Catálogo razonado volumen  
I, escultura 1923-1993*, Mexico City, Albedrío &  
Fundación Zúñiga Laborde, 1999, p. 280, no. 452  
(another edition illustrated).





**204**

**GUSTAVO MONTOYA (1905-2003)**

*Niño con juguete*

singed 'gustavo montoya' (lower right)

oil on canvas

21¼ x 17½ in. (55.3 x 45.3 cm.)

\$10,000-15,000

**PROVENANCE**

Howard Goldman collection, Dallas.

By descent from the above to the present owner (2003).





205

**RODOLFO MORALES (1925-2001)**

*Untitled*

signed 'RODOLFO MORALES' (lower right)

oil on canvas

31½ x 39½ in. (80.3 x 99.9 cm.)

\$30,000-40,000

**PROVENANCE**

Vorpall Gallery, New York (1993).

Acquired from the above by the present owner.



206

**FRANCISCO TOLEDO  
(B. 1940)**

*Untitled*

signed 'Toledo' (lower right)  
watercolor and graphite on paper  
8⅞ x 10⅞ in. (20.7 x 27 cm.)

\$4,000-6,000

**PROVENANCE**

Galería Quetzalli, Oaxaca.  
Acquired from the above by the present  
owner.



207

**RODOLFO NIETO  
(1936-1985)**

*Untitled*

signed and dated 'Rodolfo Nieto, 1964'  
(on the reverse)  
oil on canvas  
39 x 31½ in. (99.1 x 80 cm.)  
Painted in 1964.

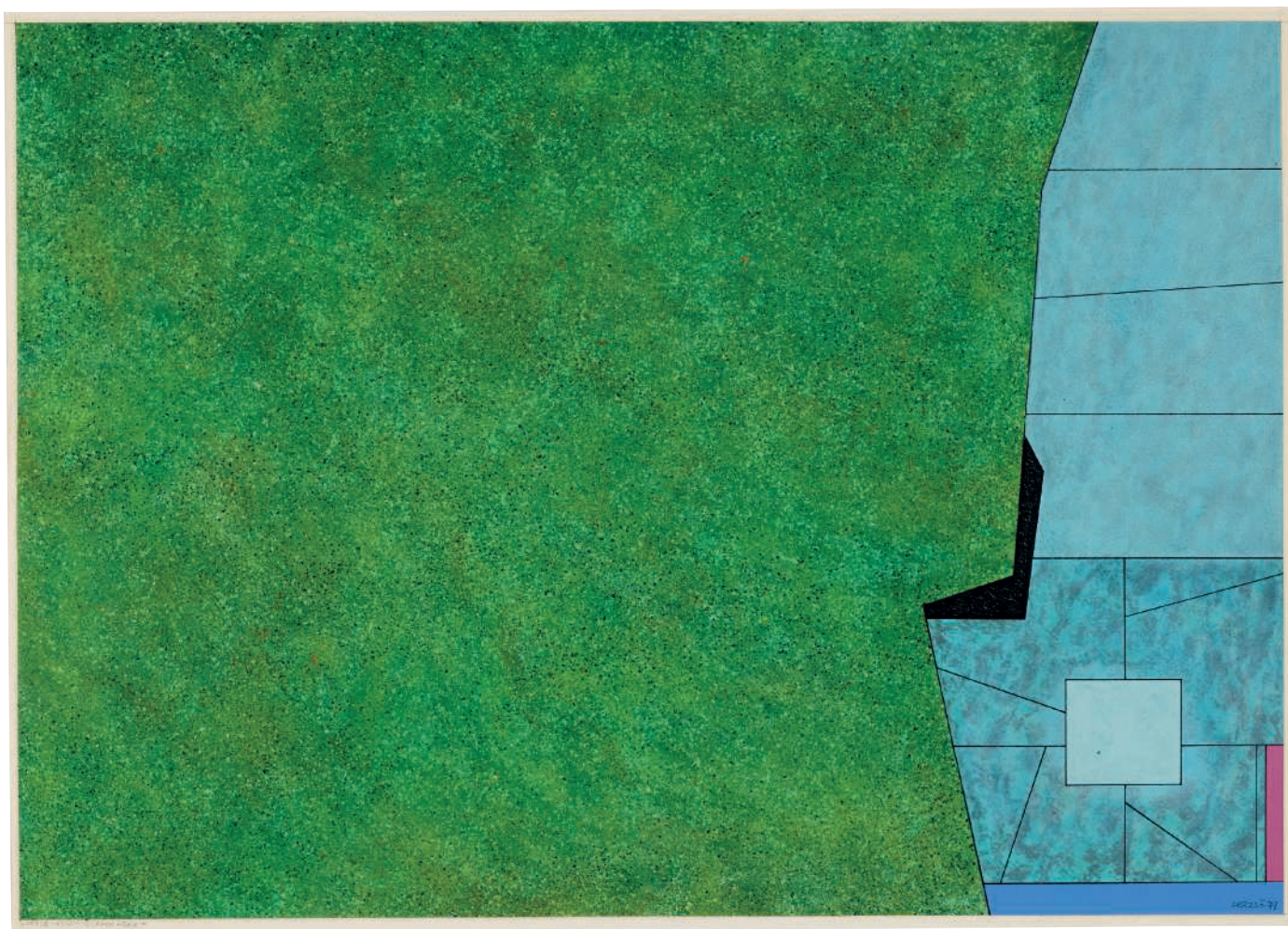
\$18,000-22,000

**PROVENANCE**

Private collection, Cincinnati.







208

# **GUNTHER GERZSO (1915-2000)**

*Verde-azul-blanco-rojo*

signed and dated 'GERZSO 79, AGOSTO 11-78—ABRIL 22-79' (lower right)

titled 'VERDE-AZUL-BLANCO-ROJO' (lower left)

acrylic on paper

20¼ x 27½ in. (51.4 x 70.2 cm.)

Executed in 1978-79.

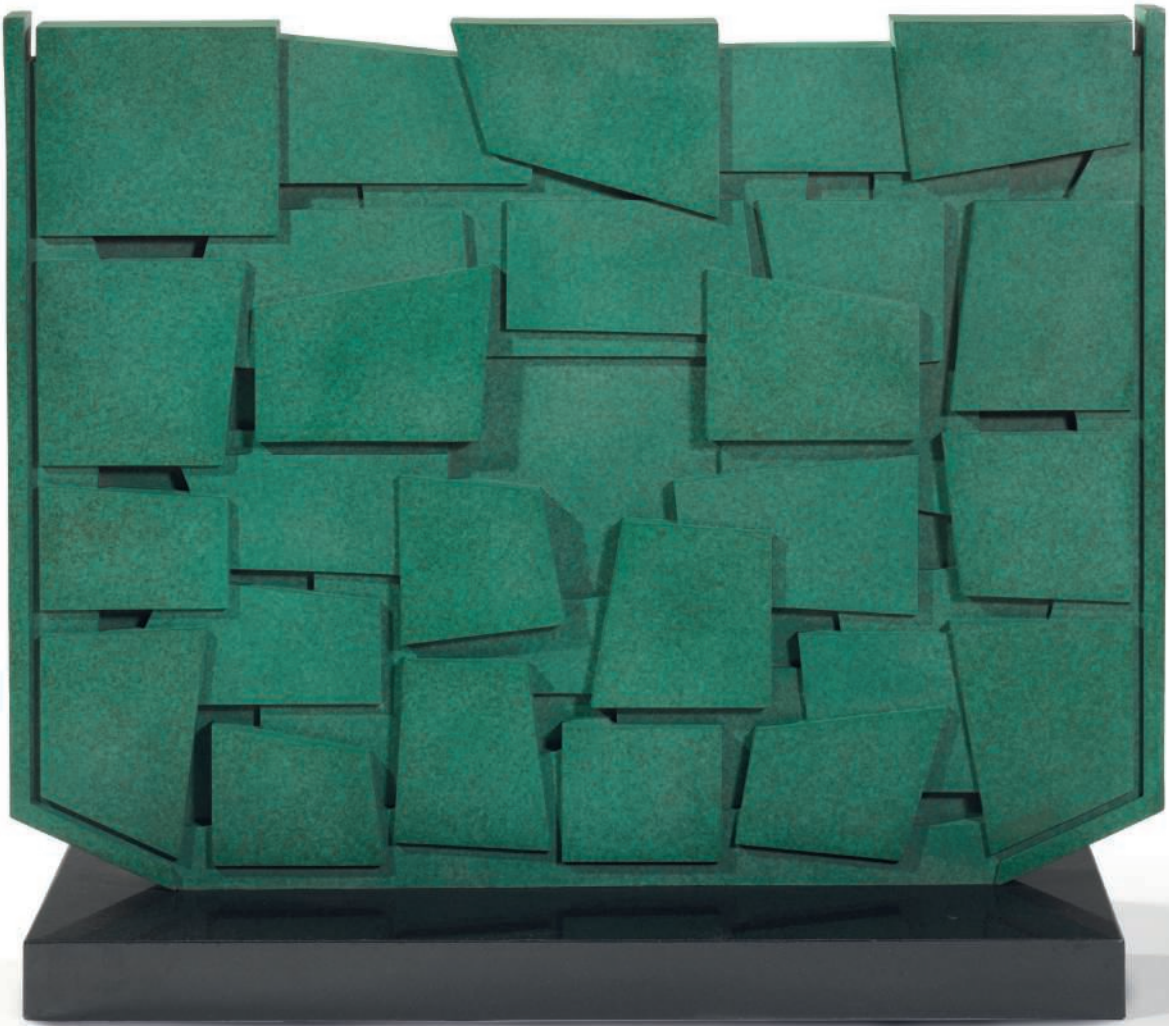
\$25,000-35,000

## **PROVENANCE**

Anon. sale, Sotheby's, New York, 28 May 1985, lot 372.

Acquired from the above by the present owner.





another view

209

## GUNTHER GERZSO (1915-2000)

### *Semblantes*

signed, dated, and numbered 'GERZSO, 94, AP' (near the base)

bronze with green patina

23 $\frac{3}{8}$  x 30 $\frac{3}{4}$  x 2 $\frac{1}{4}$  in. (59.3 x 78.1 x 5.7 cm.)

Executed in 1994.

Artist's proof. Edition of six.

\$20,000-30,000

#### PROVENANCE

Acquired from the artist, 1994.

Mary-Anne Martin/Fine Art, New York.

#### LITERATURE

Exhibition catalogue, *Gunther Gerzso: 80th Birthday Show*, New York, Mary-Anne Martin/Fine Art, September 1995-Spring 1996, p. 16, n. 35 (another edition illustrated in color).

Exhibition catalogue, *Gunther Gerzso: Sculpture and Prints I*, New York, Americas Society, October 1995 (another edition illustrated).





PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**210**

## **VICENTE ROJO (B. 1932)**

*Señal sobre fondo violeta*

signed and dated 'ROJO 67' (lower right) signed and dated again, and titled 'VICENTE ROJO, SEÑAL SOBRE FONDO VIOLETA, MEXICO 1967' (on the reverse)

oil on canvas

31¾ x 23¾ in. (80.7 x 60.3 cm.)

Painted in 1967.

\$10,000-15,000

### **PROVENANCE**

Galería Juan Martín, Mexico City.





211

## FERNANDO GARCÍA PONCE (1933-1987)

### *Untitled*

signed 'FERNANDO GARCÍA PONCE' (on the reverse)

oil on canvas

49½ x 86⅝ in. (125.7 x 220 cm.)

\$30,000-40,000

#### PROVENANCE

Jesús Galván collection, Mexico City.

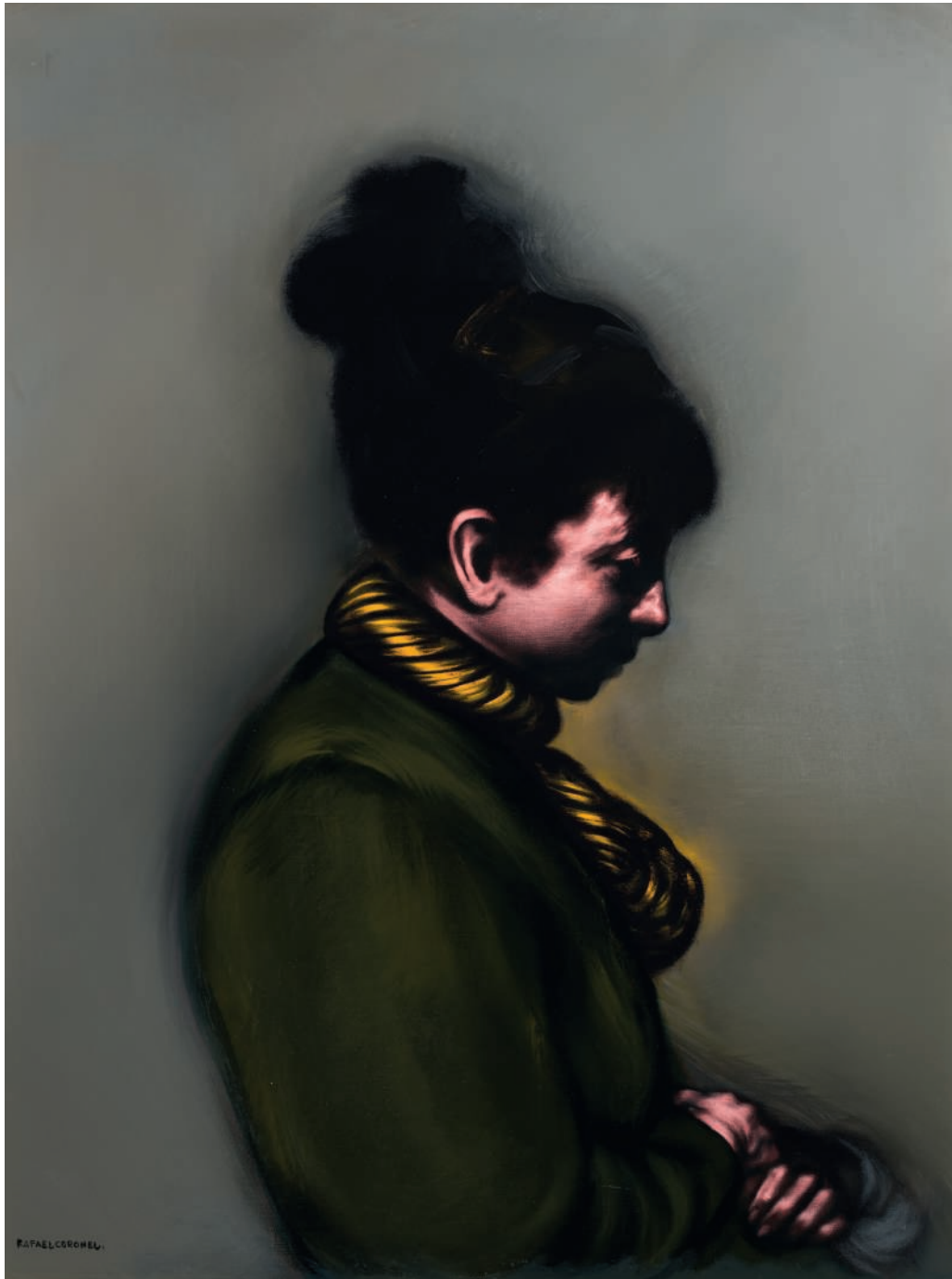
Acquired from the above by the present owner (1995).

#### EXHIBITED

Mexico City, Museo de Arte Moderno, *Fernando García Ponce Homenaje 1933-1987*, 28 May- 13 September 1992.

Pontevedra, Spain, Museo de Pontevedra, *Rupturas, la liberación de la imagen. El arte en México después de 1950*, August- September 2001, p. 167 (illustrated in color). This exhibition also traveled to Valencia, Museo de la Abstracción y la Modernidad, October- December 2001, p. 194 (illustrated in color).





PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT  
ACQUISITIONS OF LATIN AMERICAN ART

**212**

**RAFAEL CORONEL (B. 1931)**

*Untitled*

signed 'RAFAEL CORONEL.' (lower left)

oil on canvas

40¼ x 30¼ in. (102.2 x 76.8 cm.)

\$25,000-30,000

**PROVENANCE**

The Bernard and Edith Lewin Collection of Mexican Art.  
Gift from the above.



213

**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  
35¼ x 48½ in. (89.5 x 123.5 cm.)  
Painted in 1963.

\$30,000-40,000

**PROVENANCE**

Galeria Central de Arte Moderno Misrachi,  
Mexico City.  
Acquired from the above by the present owner  
in 1967.



PROPERTY FROM A WEST COAST COLLECTION

214

**ADOLFO RIESTRA (1944-1989)**

*Perro parado*

signed and dated 'indistinctly inscribed, Riestra / 87.  
Mex. D. F. 1/20' (on the hind left leg)  
bronze  
17 x 7½ x 14 in. (43 x 19 x 35.5 cm.)  
Executed in 1987.  
Edition one of twenty.

\$10,000-15,000

**PROVENANCE**

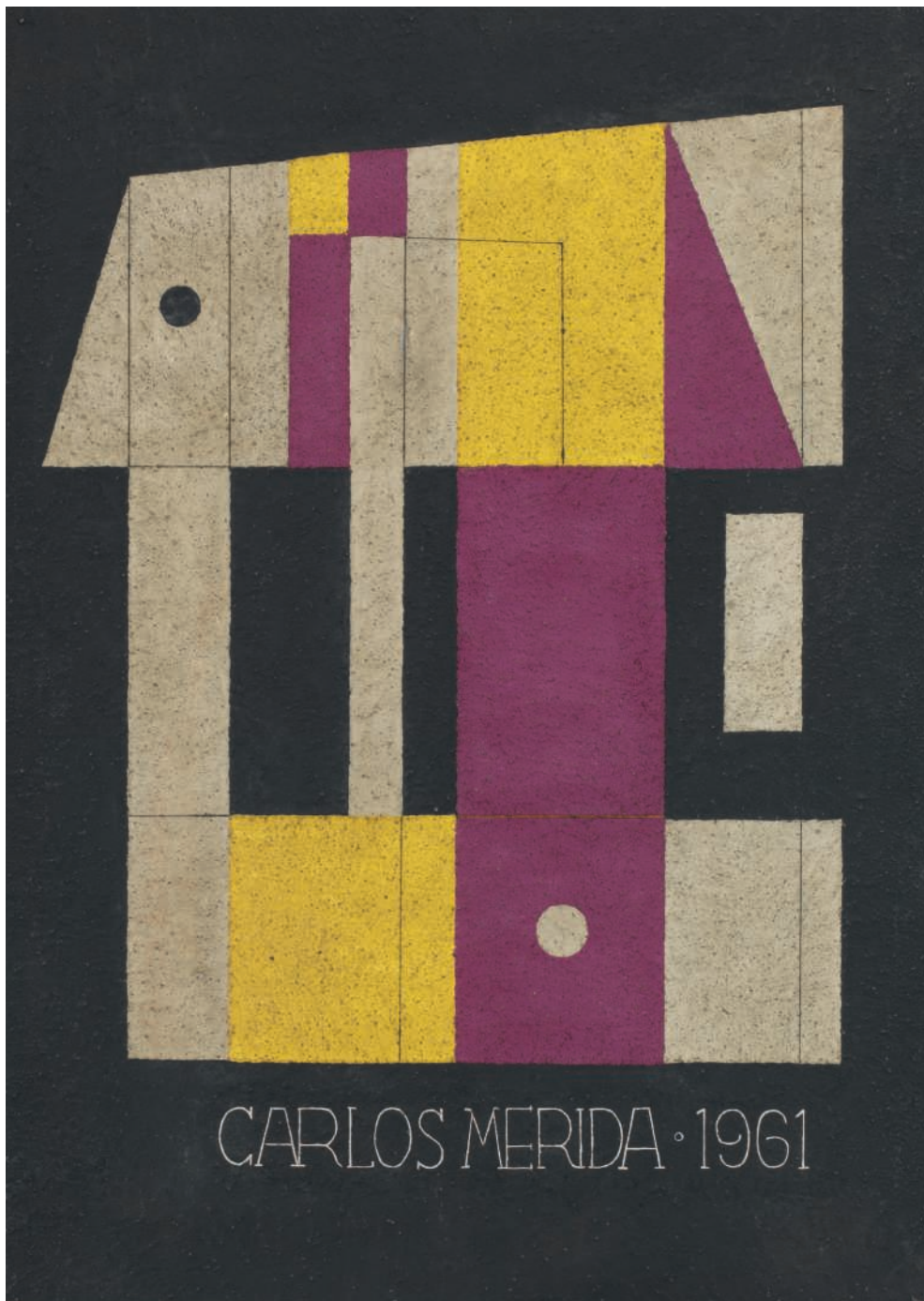
Galeria OMR, Mexico City.  
Acquired from the above.

**EXHIBITED**

Mexico City, Centro Cultural del México  
Contemporáneo, *Adolfo Riestra: Escultura en bronce y  
obra en papel*, March 2008, p. 73,  
(another edition illustrated).







215

**CARLOS MÉRIDA (1891-1984)**

*Mi morada*

signed and dated 'Carlos Merida 1961' (lower center)  
 petroplastic on wood panel  
 27 $\frac{5}{8}$  x 19 $\frac{1}{4}$  in. (70.2 x 50.2 cm.)  
 Painted in 1961.

\$35,000-45,000

**PROVENANCE**

Galería de Arte Mexicano, Mexico City  
 B. Lewin Galleries, Palm Springs  
 Private collection, Palm Springs.  
 Anon. sale, Christie's, New York, 25 November 1997, lot 278.  
 Private collection, Mexico City.

**EXHIBITED**

Mexico City, Instituto Nacional de Bellas Artes, Museo de Arte Moderno,  
*Carlos Mérida 70 aniversario, exposición retrospectiva*, November 1961-January  
 1962, no. 69.





216

**PEDRO CORONEL (1923-1985)**

*Rojo de Paris (Rojos en armonía)*

signed, dated, and titled 'Pedro Coronel, ROJO PARIS, PARIS 1965'  
(on the reverse)

oil on canvas

39 x 39 in. (99.1 x 99.1 cm.)

Painted in 1965.

\$60,000-80,000

**PROVENANCE**

Galería de Arte Mexicano, Mexico City.

Private collection, Silver Spring, Maryland

(acquired from the above 23 August 1967).

By descent from the above to the present owner.

**LITERATURE**

J. A. Manrique "Pedro Coronel, Voluntad y conciencia," *Revista de la Universidad de México*, January 1966, p. 28 (illustrated).

F. Ojeda, "El color tóxico," S/L, Mexico 1966 (illustrated with incorrect title).

This work is accompanied by a certificate of authenticity signed by Martín Coronel, dated 27 March 2018.





217

## LEONORA CARRINGTON (1917-2011)

### *Still Life with Creature*

oil on canvas  
18 x 14 in. (45.7 x 35.5 cm.)  
Painted in 1935.

\$20,000-25,000

#### PROVENANCE

Marie Moorhead Carrington (the artist's mother) collection, Isle of Man (acquired directly from the artist).  
Harold Moorhead Francis (Pat) Carrington collection, Isle of Man (acquired from the above).  
Stephanie Bonte Carrington collection, Isle of Man (by descent from the above).  
Anon. sale, Leyburn, North Yorkshire, Tennants Auctioneers, 17 July 2015, lot 774.  
Private collection, Sotherton, United Kingdom (acquired from the above).

#### EXHIBITED

Leeds, United Kingdom, Leeds College of Art, *Leonora Carrington in the Viktor Wynd Museum of Curiosities, Fine Art and Natural History*, 15 July-2 September 2016, p. 14 (illustrated in color). This exhibition also traveled to London, The Viktor Wynd Museum, September-December 2016.

We are grateful to Dr. Salomon Grimberg for his assistance cataloguing this work.

The present lot is an extremely rare example of the artist's paintings dating from 1935-36 when Carrington was attending art schools in London, first the Chelsea School of Art and then the Ozenfant Academy. These works are fascinating for what they can tell us about the artist's early interests, as well as the development of her style. *Still Life with Creature* displays an interesting selection of objects—odd things brought incongruously together and displayed on a carpet. Significantly the center of the composition holds a leather-bound book, foregrounding her dual love of the visual and written arts, lifelong pursuits. A silver chalice with top, half an orange, and an unidentified fruit surround the book, while to the left a quasi-indistinguishable black shape, with prolonged scrutiny, appears to have a bird's profile (a stuffed hen?). In the lower right is a crowned brass figurine, kneeling with arms spread as if welcoming us to view the work. This amusing and grotesque piece of Victorian bric-a-brac is reminiscent of the little goblins and fanciful creatures found in her boarding school sketchbooks and in a series of watercolors she did in 1933 titled *Sisters of the Moon*. Equally, it foretells the many fantastical characters that will parade through a lifetime of her artwork with an enigmatic yet comical sense of determination.

Text excerpted and edited from Susan L. Aberth, "The Crock of Gold: Leonora Carrington and the Victor Wynd Collection," in *Leonora Carrington in the Viktor Wynd Museum of Curiosities, Fine Art and Natural History*, exh. cat. (Leeds, United Kingdom, Leeds College of Art, 2016), 7-8. Used by permission from the author.





218

**ALFREDO CASTAÑEDA (1938-2011)**

signed and dated 'Castañeda 70' (lower right)

oil and collage on panel

41¼ x 40½ in. (104.8 x 102.9 cm.)

Painted in 1970.

\$35,000-45,000

**PROVENANCE**

Galería de Arte Mexicano, Mexico City.

Acquired from the above 1971.

By descent from the above to the present owner.



## PROPERTY FROM THE ESTATE OF **DAVID BARRETT**



Private living room, Barrett Manhattan residence.  
Photo: courtesy of Corcoran. Photographer unknown.



Dining room, Barrett Manhattan residence, partial view of present lot on right.  
Photo: courtesy of Corcoran. Photographer unknown.

For 20th century interior designer David Barrett, a room's decor was a manifestation of the owner's personality. Since the 1960s Barrett has been revered for his eclectic, sophisticated taste, most aptly reflected in the decoration of his two homes—his dazzling five story Upper East side townhouse on 71st Street, and his Fire Island Pines summer cottage. Not only was Barrett one of the most sought after interior decorators of homes in his time—every upper-class housewife wanted a little bit of Barrett in their Park Avenue apartment or grand country house—but he also crafted impressive window displays for two of New York's finest luxury retailers, Saks Fifth Avenue and Bergdorf Goodman. Eventually, Barrett even rose to the highest of ranks, serving as the president of the American Society of Interior Decorators.

Throughout his life, Barrett surrounded himself with well-heeled socialites, most notably Doris Duke and Barbara Hutton. He spent a significant amount of time with the two heiresses in Tangiers collecting rare and exotic objects to adorn his American homes and taking in inspiration for forthcoming design projects. A pool party aficionado, Barrett is remembered, in part, for hosting lavish summer soirees at his Pines home attended by New York's well-to-do; Claudette Colbert, Gypsy Rose Lee, Shelley Winters, Ethel Merman, and June Havoc are all known to have made appearances. It has been reported, that some guests were even dropped off directly by seaplane. In the city, his picturesque potpourri of exotic furs, French furnishings, splendid chandeliers, and chinoiserie adorning the rooms of his homes, thus aligned seamlessly with his proclivity for glamour and opulence.

Upon his passing in 2008, Barrett had amassed a truly sublime collection of antiques, furnishings, and above all, fine art. He owned works by Fernando Botero, notably including three works from his first solo exhibition held outside of Colombia, in Mexico City in 1958. Although the exhibition was considered unsuccessful, Barrett purchased numerous works, demonstrating his commitment to helping ensure the artist's future success. Some of these he lent to the Hirshhorn Museum and Sculpture Garden of the Smithsonian. Many of the artworks he kept were displayed nestled within the lush folds of the walls of his tented dining room in his Manhattan home, including (Bodegón, lot 219).

Barrett amassed a similarly stunning collection of works by the Colombian artist Omar Rayo which he displayed in his living room. Barrett let only a select group of close friends enter this space, and permitted even fewer to sit upon his resplendent Chinese gilt and red-lacquer opium bed, one of his most prized possessions. Hanging on the surrounding walls his four vibrant, geometric 1960's works by Rayo—including lots 220, 221, and 222—provided a surprisingly seamless juxtaposition between old and new, antique and modern. Reflecting brilliantly in his glass center table they granted yet a further feast for the eyes to anyone lucky enough to sit in their midst. Today, these works offer a delicious taste of Barrett's cherished collection, a small bite of his self-proclaimed "*salad niçoise* of style."<sup>1</sup>

1. Dubin, Tiffany. "The David Barrett Collection." Filmed August 2009. Youtube video, 05:54. Posted [August 14 2009]. [https://www.youtube.com/watch?v=V8\\_skfPW3Og](https://www.youtube.com/watch?v=V8_skfPW3Og).





PROPERTY FROM THE ESTATE OF DAVID BARRETT

**219**

**FERNANDO BOTERO (B. 1932)**

*Bodegón*

signed 'Botero' (lower left)

oil on canvas

30½ x 38½ in. (77.5 x 97.8 cm.)

Painted circa 1957-58.

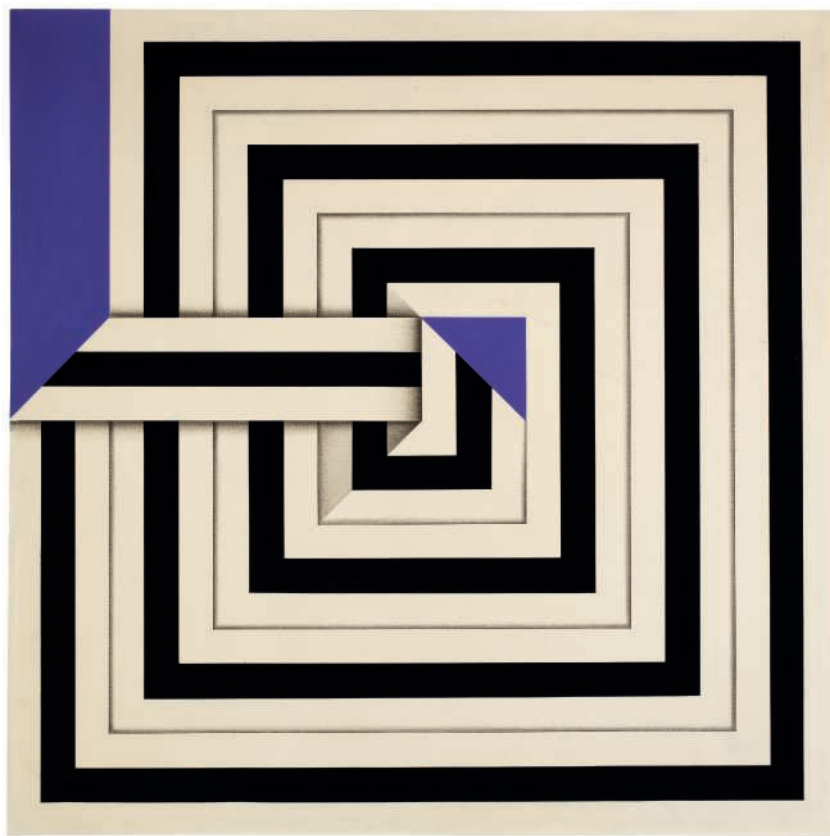
\$100,000-150,000

**PROVENANCE**

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

By descent from the above to the present owner.





**220**

**OMAR RAYO (1928-2010)**

*Snake's Dream*

signed, dated and titled 'OMAR RAYO, NEW YORK, 1967, "SNAKE'S

DREAM"' (on the reverse)

oil on canvas

40 x 40 in. (101.6 x 101.6 cm.)

Painted in 1967.

\$30,000-40,000

**PROVENANCE**

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

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Museo Rayo, signed by Agueda Pizarro Rayo.



**221**

**OMAR RAYO (1928-2010)**

*Rimmon*

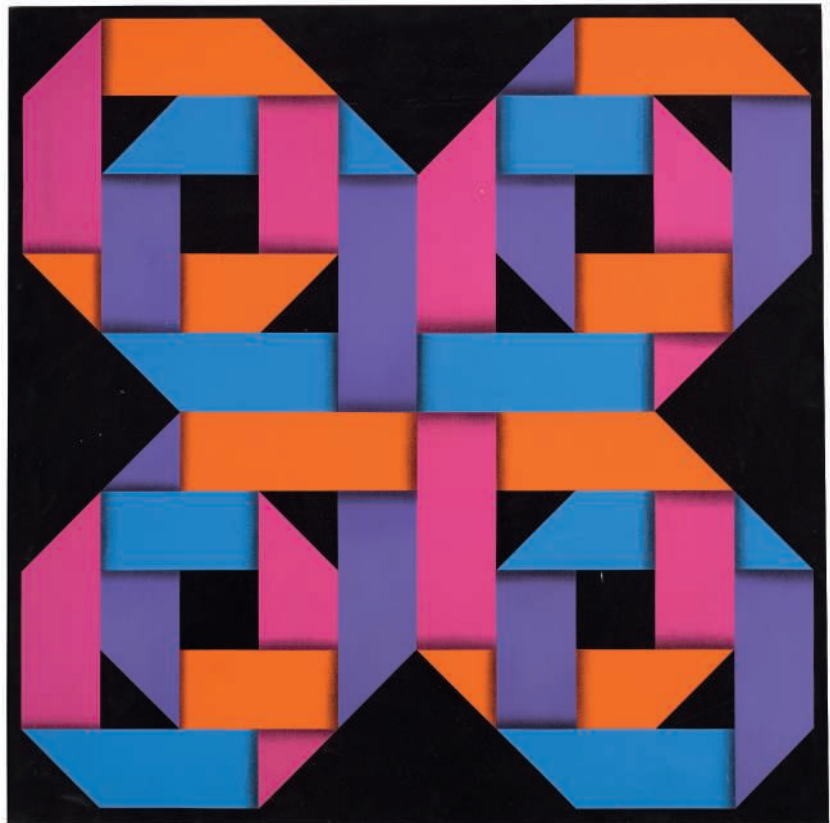
signed, dated and titled 'OMAR RAYO, NEW  
YORK, 1969, "RIMMON"' (on the reverse)  
oil on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1969.

\$30,000-40,000

**PROVENANCE**

David Barrett collection, New York (acquired  
directly from the artist).  
By descent from the above to the present owner.

This work is accompanied by a certificate of  
authenticity from the Fundación Museo Rayo,  
signed by Agueda Pizarro Rayo.



**222**

**OMAR RAYO (1928-2010)**

*Candanga*

signed, dated and titled 'OMAR RAYO, 1969,  
"CANDANGA"' (on the reverse)  
oil on canvas  
40 x 40 in. (101.6 x 101.6 cm.)  
Painted in 1969.

\$30,000-40,000

**PROVENANCE**

David Barrett collection, New York (acquired  
directly from the artist).  
By descent from the above to the present owner.

This work is accompanied by a certificate of  
authenticity from the Fundación Museo Rayo,  
signed by Agueda Pizarro Rayo.







**223**

**ENIO IOMMI (1926-2013)**

*Continuidad lineal*

inscribed, dated and titled 'IOMMI - 1949, CONTINUIDAD LINEAL' (on a metal label affixed to base)

stainless steel with metal base

67¼ x 44 x 78 in. (171 x 111.8 x 198.1 cm.)

Executed in 1949.

Unique.

\$30,000-40,000

**PROVENANCE**

Abraham Lipa Burd collection, Buenos Aires  
(acquired directly from the artist).

Acquired from the above by the present owner.





PROPERTY FROM AN IMPORTANT AMERICAN PRIVATE COLLECTION

**224**

**KAZUYA SAKAI (1927-2001)**

*Vientos atravesados*

signed and dated 'Kazuya Sakai 75' (on the reverse)

acrylic on canvas

51¼ x 51¼ in. (130.2 x 130.2 cm.)

Painted in 1975.

\$30,000-40,000

**PROVENANCE**

Galería Juan Martín, Mexico City.

Window South collection, Menlo Park.

Private collection, Monterrey.

Anon. sale, Christie's, New York, 25 May 2005, lot 123.

Acquired from the above sale by the present owner.





**225**

**ROGELIO POLESELLO (1939-2014)**

*Karma*

signed and dated twice, and titled 'ROGELIO POLESELLO, "KARMA" 1967'  
(on the reverse)

acrylic on canvas

76¾ x 71¾ in. (195 x 181.2 cm.)

Painted in 1967.

\$12,000-18,000

**PROVENANCE**

Private collection, Naples.





**226**

**ARCANGELO IANELLI (1922-2009)**

*Untitled*

signed and dated 'Ianelli, 1976' (lower right)

oil on canvas

71 x 51 in. (180.3 x 129.5 cm.)

Painted in 1976.

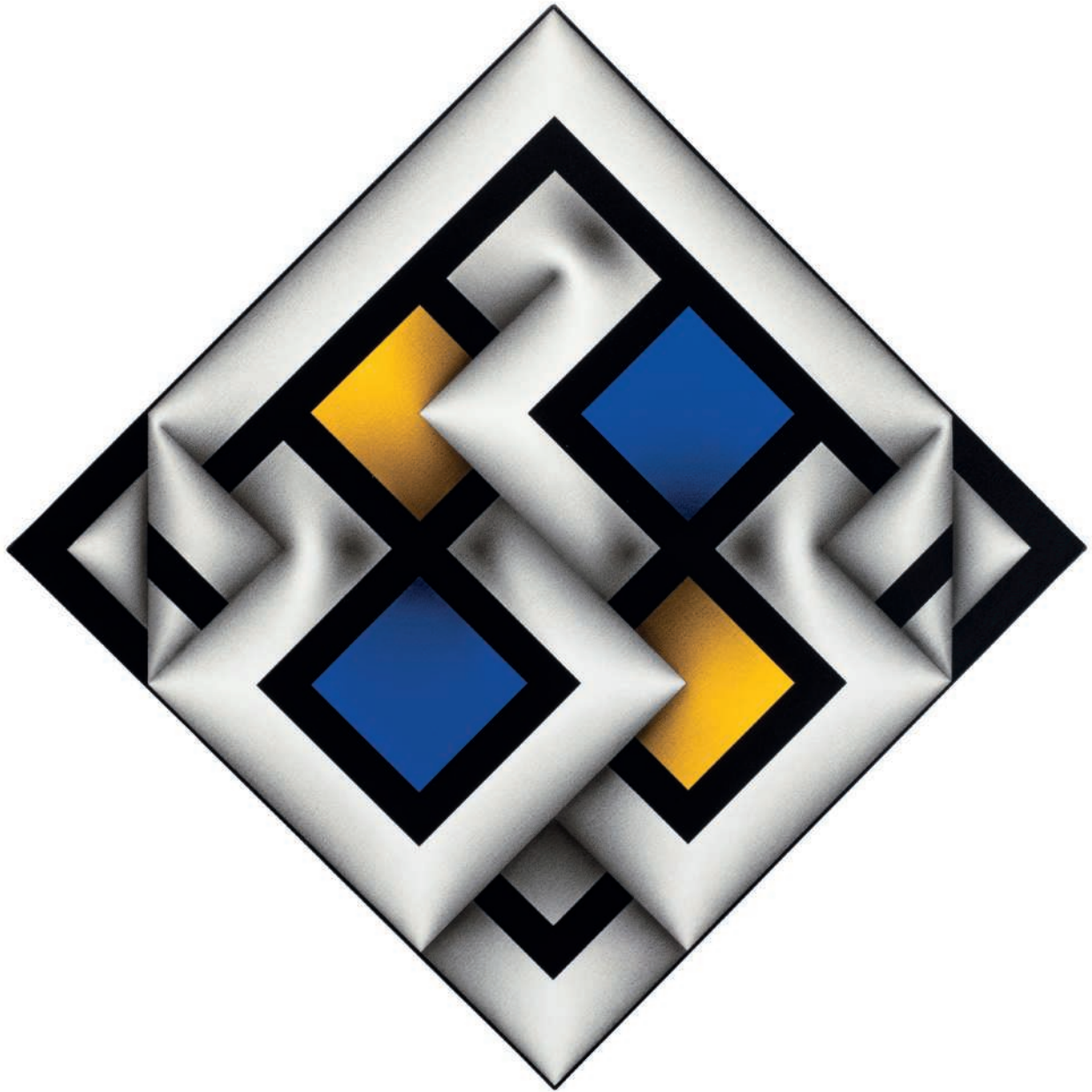
\$40,000-60,000

**PROVENANCE**

Galería Espacio, San Salvador.

Acquired from the above by the present owner.





**227**

**OMAR RAYO (1928-2010)**

*Narabruz XX*

signed, dated and titled 'OMAR RAYO, NARABRUZ XX, NEW YORK, 1982'  
(on the reverse)

acrylic on canvas

48 x 48 in. (122 x 122 cm.) dimensions when installed

34 x 34 in. (86.4 x 86.4 cm.) square

Painted in 1982.

\$25,000-35,000

**PROVENANCE**

Kouros Gallery, New York.

Private collection, Palm Beach (acquired from the above, 1982).

This work is accompanied by a certificate of authenticity from the Fundación Museo Rayo, signed by Agueda Pizarro Rayo.



228

**OMAR RAYO (1928-2010)**

*Aguedoptero en la red XXV*

signed, dated, and titled 'OMAR RAYO, ROLDAYORK, 1996, AGUEDOPTERO EN LA RED XXV' (on the reverse)

acrylic on canvas

36 $\frac{3}{4}$  x 36 $\frac{3}{4}$  in. (93.3 x 93.3 cm.) dimensions when installed

26 $\frac{1}{4}$  x 26 $\frac{1}{4}$  in. (66.7 x 66.7 cm.) square

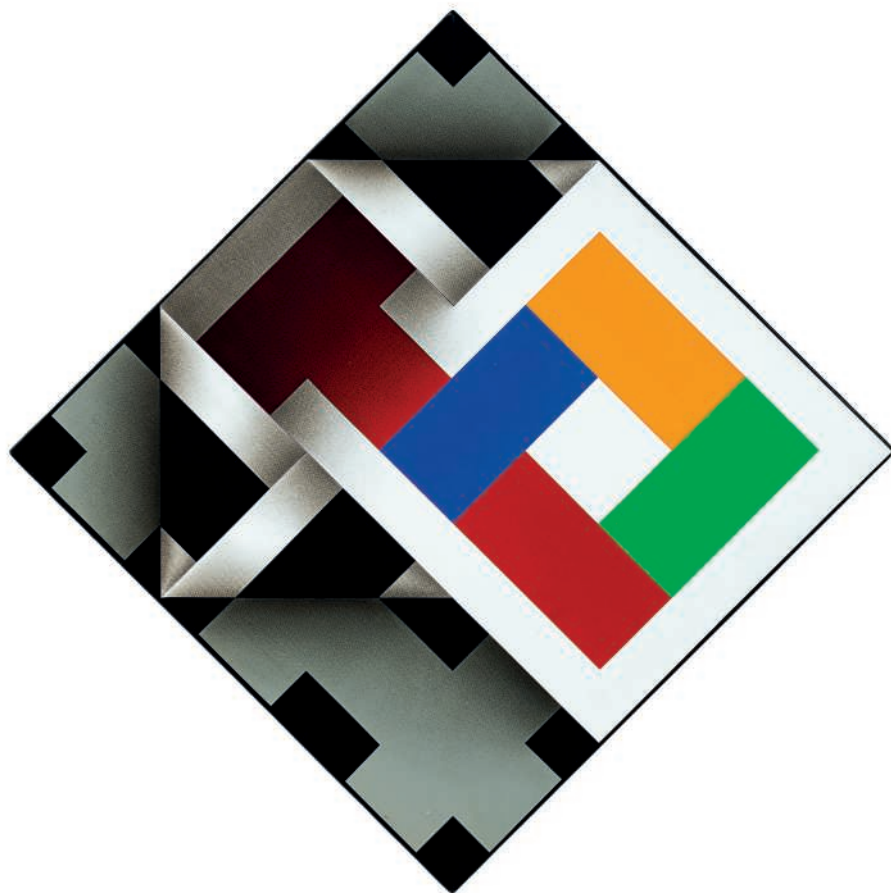
Painted in 1996.

\$20,000-25,000

**PROVENANCE**

Private collection, Windermere, Florida (acquired directly from the artist).

This work is accompanied by a certificate of authenticity from the Museo Rayo signed by the artist, dated 19 May 2008.



229

**IVÁN CONTRERAS BRUNET (B. 1927)**

*Relief Cinetique Diagonal No. 1*

signed, dated and titled 'Iván Contreras Brunet, RELIEF CINETIQUE DIAGONAL No. 1, 10.2008' (on the reverse)

acrylic on wood with wire mesh

29 $\frac{7}{8}$  x 26 in. (75.9 x 66 cm.)

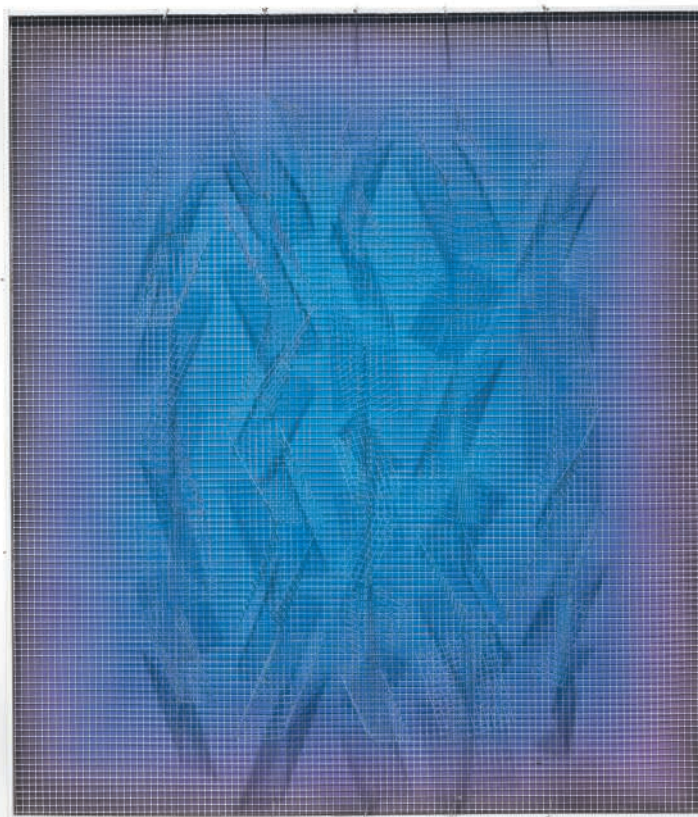
Painted in 2008.

\$10,000-15,000

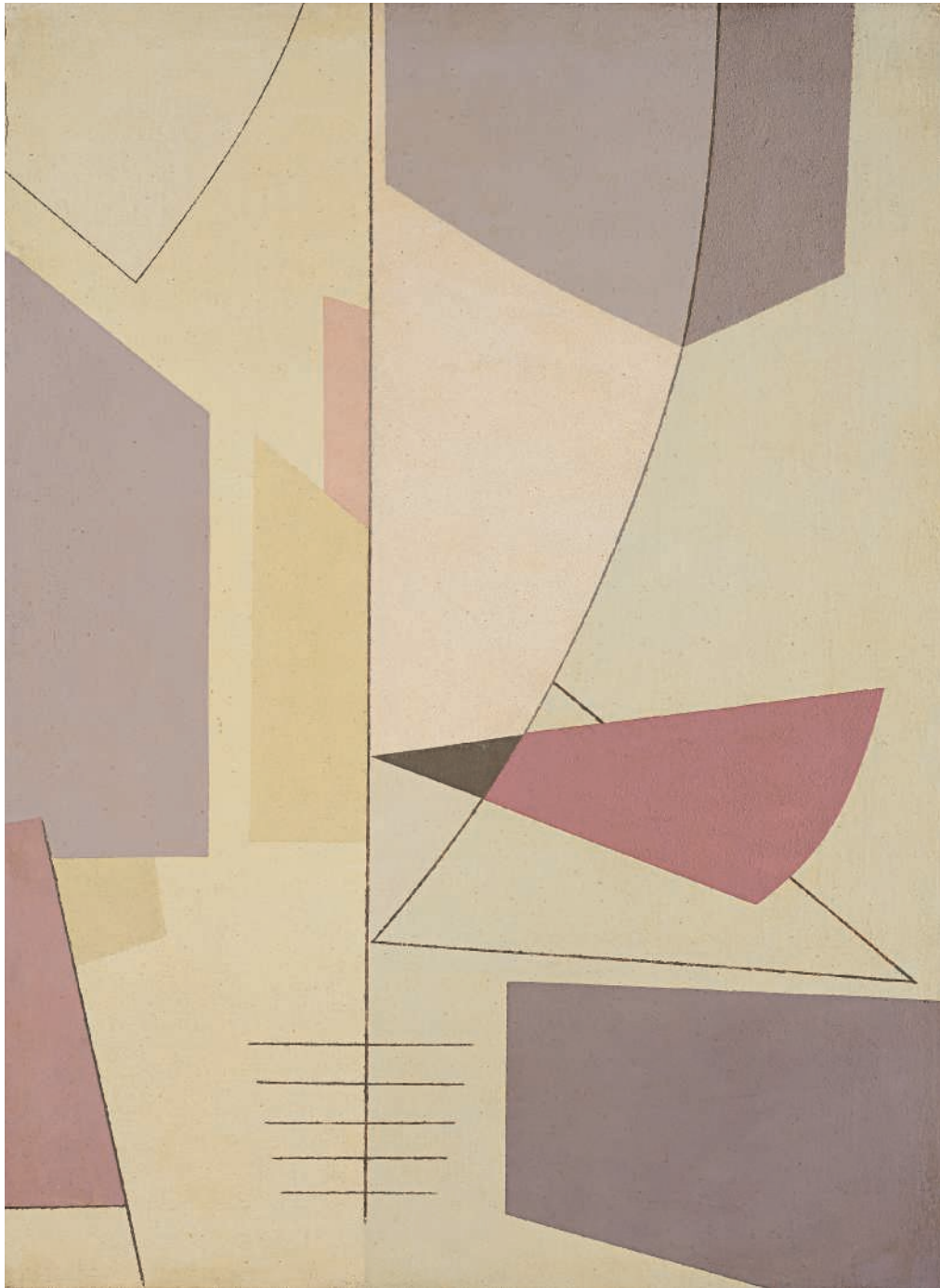
**PROVENANCE**

Galería Isabel Aninat, Santiago.

Acquired from the above by the present owner.







**230**

**MARTHA BOTO (1925-2004)**

*Untitled*

signed and dated 'MARTHA BOTO-ARGENTINA. 1954.'

(on the back stretcher bar)

oil on sacloth

31½ x 23½ in. (80 x 59.1 cm.)

Painted in 1954.

\$30,000-40,000

**PROVENANCE**

Ben Molar collection, Buenos Aires.

Eduardo Dolan collection, Buenos Aires.

Private collection, Buenos Aires.

**EXHIBITED**

Buenos Aires, Krayd Gallery, 1955.





PROPERTY OF A LADY

**231**

**ALICIA PENALBA (1913-1982)**

*Fruit de mer, no. 2*

signed and numbered 'APENALBA 2/8' and stamped with a foundry mark  
'Da Prato' (near the base)

bronze

13 x 12<sup>3</sup>/<sub>4</sub> x 12 in. (33 x 32.4 x 30.5 cm.)

Executed circa 1956/57.

Edition two of eight plus one artist's proof.

\$12,000-18,000

**PROVENANCE**

Galería Palatina, Buenos Aires.

Acquired from the above by the present owner (3 December 2004).





**232**

**MERCEDES PARDO (1921-2005)**

*Composición en rojo*

signed and dated 'Mercedes Pardo 3/71' (on the reverse)

oil on canvas

36 x 36 (91.4 x 91.4 cm.)

Painted in 1971.

\$15,000-20,000

**PROVENANCE**

Fundación Eugenio Mendoza, Caracas.

Acquired from the above by the present owner in 1972.



PROPERTY OF A LADY

**233**

**ALICIA PENALBA (1913-1982)**

*Le Double (Esquisse du double)*

signed and numbered 'PENALBA, 6/6' and stamped with foundry mark 'Valsuani' (near the base)

bronze

13¼ x 6½ x 6 in. (33.7 x 16.5 x 15.4 cm.)

Executed in 1959.

Edition six of six plus one artist's proof.

\$12,000-18,000

**EXHIBITED**

Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires,  
*Alicia Penalba, escultura*, 14 October 2016-19 February 2017.







234

**SARAH GRILO (1920-2007)**

*Azul*

signed, titled and dated 'Febrero 1958 Sara Grilo "Azul"' (on the reverse)

oil on canvas

51¼ x 38¼ in. (130 x 97cm.)

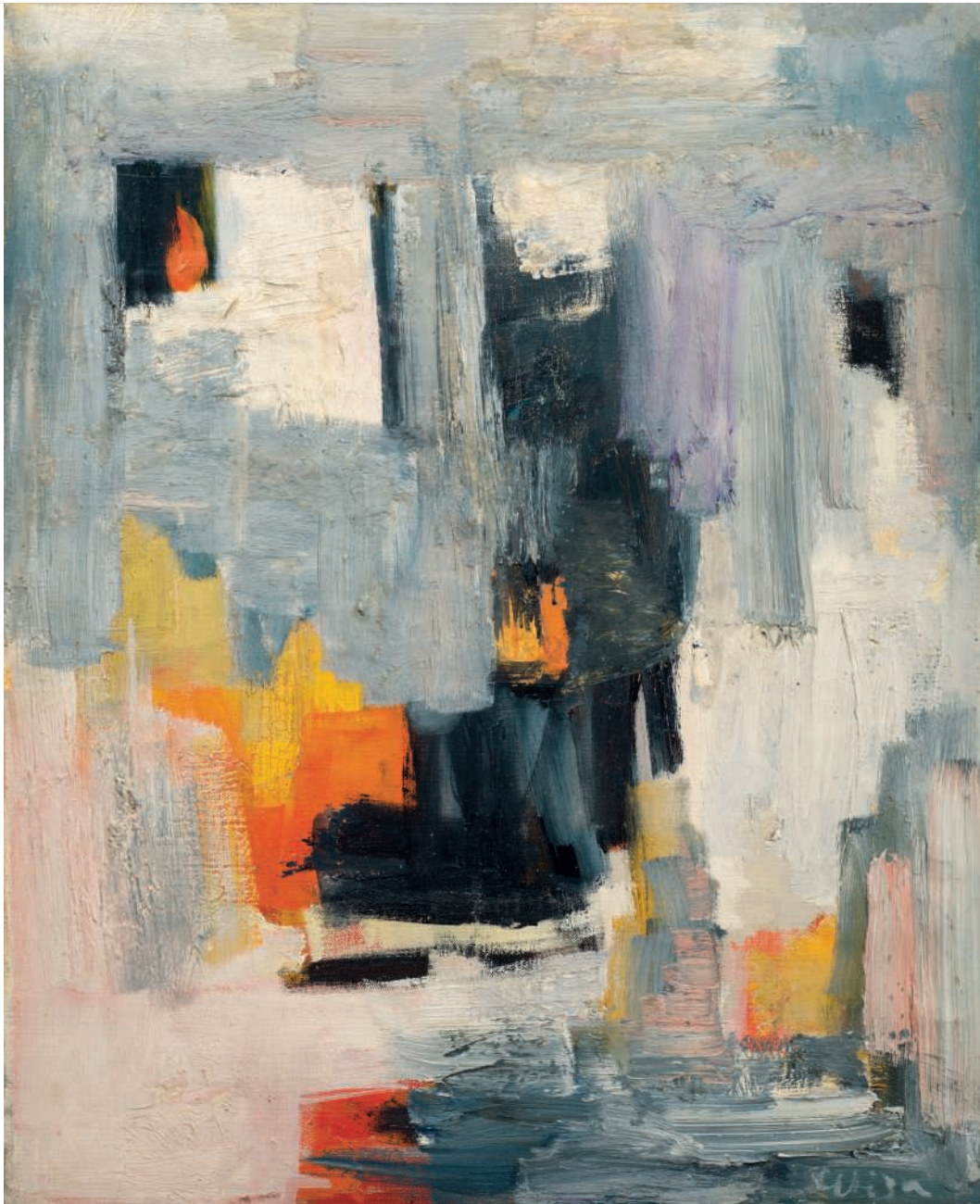
Painted in 1958.

\$20,000-25,000

**PROVENANCE**

Private collection, Paris.





**235**

**OLGA ALBIZU (1924-2005)**

*Untitled*

signed 'Albizu' (lower right)  
oil on canvas  
22¼ x 18 in. (56.6 x 45.7 cm.)  
Painted in 1957.

\$20,000-30,000

**PROVENANCE**

Acquired directly from the artist.





236

**VINCENTE DO REGO MONTEIRO (1899-1970)**

*La religieuse*

signed 'Monteiro' (upper right)  
oil on silk laid down on masonite  
13 x 16½ in. (32.8 x 41 cm.)  
Painted circa 1947.

\$30,000-40,000

**PROVENANCE**

Private collection, France.

**EXHIBITED**

Paris, Galerie Visconti, *Vicente do Rego Monteiro*, November 1947.





**237**

**VINCENTE DO REGO MONTEIRO (1899-1970)**

*Nu aux biches*

signed 'Monteiro' (lower left)  
oil and pencil on silk laid down on masonite  
15 x 21¾ in. (38.1 x 55 cm.)  
Painted circa 1947.

\$70,000-90,000

**EXHIBITED**

Paris, Galerie Visconti, *Vicente do Rego Monteiro*, November 1947.

**PROVENANCE**

Private collection, France.





**238**

**ALDO BONADEI (1906-1974)**

*Untitled*

signed and dated 'Bonadei 72' (lower left)

oil on paper laid on board

10¼ x 13¾ in. (26 x 34.6 cm.)

Executed in 1972.

\$12,000-18,000

**PROVENANCE**

Private collection, France.

Anon. sale, Tradart, Deauville, France,  
27 May 2018, lot 49.

Acquired from the above by the present owner.



**239**

**ALDO BONADEI (1906-1974)**

*Untitled*

signed 'Bonadei' (lower right)

oil on board

10½ x 13¾ in. (26.7 x 34.6 cm.)

\$12,000-18,000

**PROVENANCE**

Private collection, France.

Anon. sale, Tradart, Deauville, France,  
27 May 2018, lot 46.

Acquired from the above by the present owner.



**240**

**FRANS KRAJCBERG (1921-2017)**

*Untitled*

signed with initials 'FK' (lower right)  
painted paper relief laid on masonite  
73 $\frac{3}{8}$  x 27 $\frac{7}{8}$  in. (186.4 x 70.7 cm.)

\$20,000-25,000

**PROVENANCE**

Private collection, Rio de Janeiro.  
By descent from the above to the present owner.







**241**

**ROBERTO BURLE MARX (1909-1994)**

*Untitled*

signed and dated 'R. Burle Marx, 1991' (lower right)  
 panneaux (acrylic and silk screen on cotton cloth)  
 49½ x 61¼ in. (125.7 x 155.6 cm.)  
 Painted in 1991.

\$20,000-30,000

**PROVENANCE**

Acquired from the artist, 1991.





**242**

**ROBERTO BURLE MARX (1909-1994)**

*Untitled*

signed and dated 'R. BURLE, MARX, 1991' (lower right)

acrylic on cotton cloth

44 x 58 in. (110.5 x 149.9 cm.)

Painted in 1991.

\$60,000-80,000

**PROVENANCE**

Acquired from the artist, 1991.





PROPERTY FROM THE BARBARA WALKER GORDON COLLECTION

**243**

**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.

\$10,000-15,000

**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.





**244**

**SALVADOR CORRATGÉ (1928-2014)**

*Untitled*

signed and dated 'S. Corratgé 68' (lower right)

acrylic on canvas

30 x 25 in. (76.2 x 63.5 cm.)

Painted in 1968.

\$30,000-40,000

**PROVENANCE**

Private collection, Spain.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Ana Gonzalez de Corratgé, dated 18 June 2018.



**245**

**FANNY SANÍN (B. 1938)**

*Acrylic No. 2, 1990*

signed, dated and titled three times 'Fanny Sanín, Acrylic No. 2, 1990 (2010)'

(on the reverse)

acrylic on canvas

58¼ x 50 in. (148 x 127 cm.)

Painted in 2010.

\$40,000-60,000

**PROVENANCE**

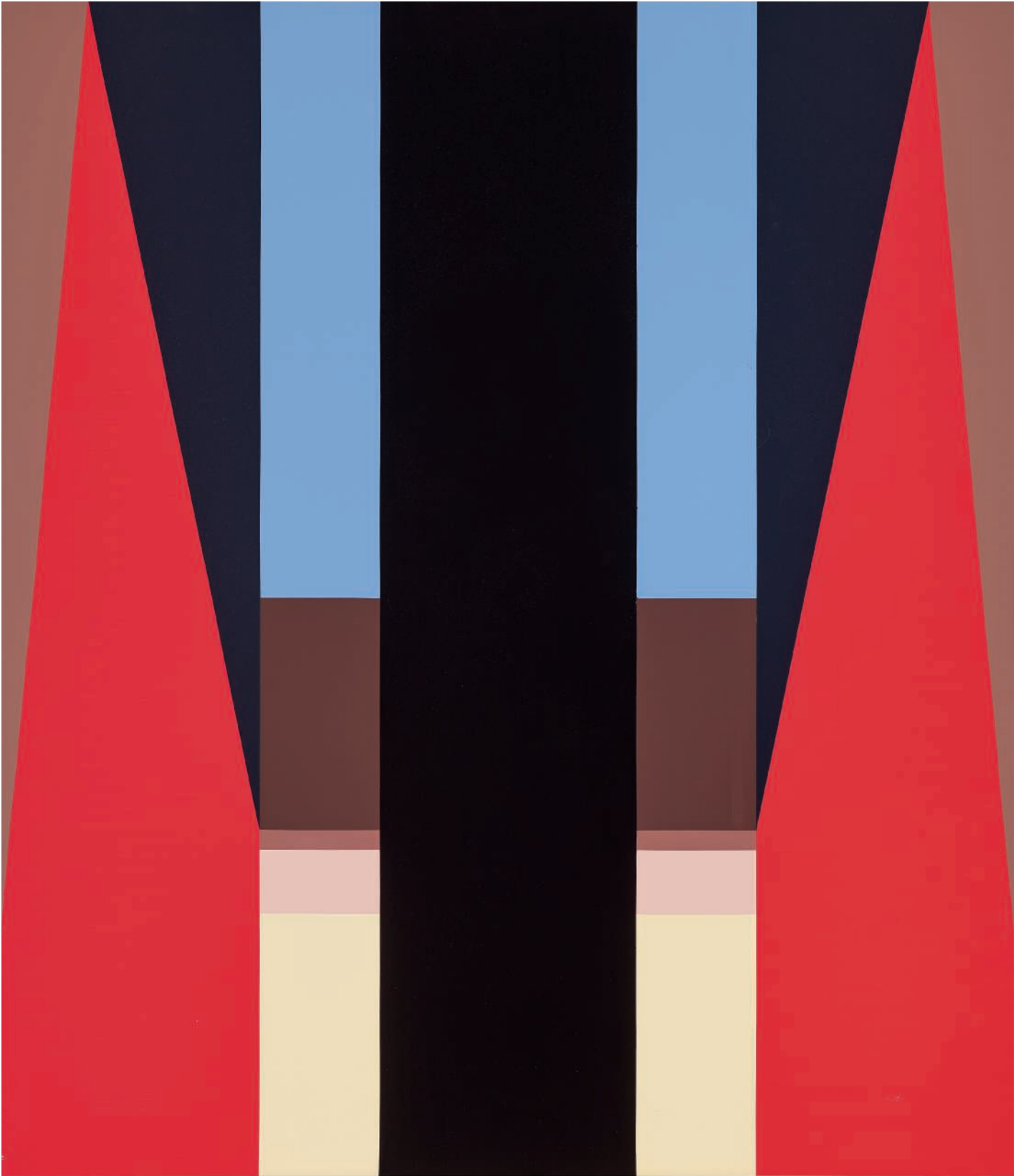
Private collection, New York (acquired directly from the artist).

We are grateful to the artist for her assistance cataloguing this work.

*Symmetry provides a sense of order, harmony and perhaps  
a peaceful image. My life and the world are not symmetrical,  
but since 1974 the orderliness, balance and repletion in my  
drawings and paintings gives them their presence and power.*

–Fanny Sanín









**246**

**GUILLERMO KUITCA (B. 1961)**

*Carnegie Hall*

signed and dated 'Guillermo Kuitca 04' (lower right)

manipulated digital print

11½ x 8¼ in. (29.5 x 21 cm.)

Executed in 2004.

\$8,000-12,000

**PROVENANCE**

Sperone Westwater Gallery, New York.

Private collection, New York.



**247**

**GRACIELA HASPER (B. 1966)**

*Untitled*

signed, dated and titled 'GRACIELA HASPER 1996 SIN TITULO' (on the reverse)

acrylic on canvas

70¾ x 47¼ in. (180 x 120 cm.)

Painted in 1996.

\$10,000-15,000

**PROVENANCE**

Ruth Benzacar Galería de Arte, Buenos Aires.

Anon. sale, Christie's, New York, 20 November 2013, lot 228.

Acquired from the above sale by the present owner.

**EXHIBITED**

Buenos Aires, Centro Cultural Recoleta, *El tao del arte*, 1999, p. 25 (illustrated in color).

**LITERATURE**

V. Noorthoorn, et. al., *Graciela Hasper, Gramática del color*, Buenos Aires, Museo de Arte Moderno de Buenos Aires, 2016 (illustrated in color).





**248**

**LEÓN FERRARI (1920-2013)**

*Untitled*

signed and dated 'león ferrari, 1963' (lower right)  
ink, wire, and paper collage on wood and acrylic  
41¾ x 29¾ x 1¾ in. (106 x 75.6 x 4.4 cm.)

Executed in 1963.

Unique.

\$70,000-90,000

**PROVENANCE**

Abraham Lipa Burd collection, Buenos Aires (acquired directly from the artist).  
Acquired from the above by the present owner.



## GUILLERMO KUITCA (B. 1961)

### *Autorretrato*

titled 'autorretrato' (lower center) signed, dated, and titled 'Kuitca, 1986,  
Autorretrato' (on the reverse)  
acrylic on canvas  
48¾ x 70½ in. (123.8 x 179.1 cm.)  
Painted circa 1985.

\$80,000-120,000

#### PROVENANCE

Galería Julia Lublin, Buenos Aires.  
Acquired from the above by the present owner (circa mid 1990s).

We are grateful to Sonia Becce from the artist's studio, for her assistance cataloguing this work.

"There is nothing more contemporary than painting," Kuitca once reflected. "A painting as a battlefield about what is, what is not, what ought to be, what I like, what I hate, what I love. . . . The state of fear, of excitement, of enthusiasm, of disenchantment, of embarrassment, is all the time."<sup>1</sup> From the early scenographic space of *El mar dulce* (1984) to the metaphysical maps and architectural blueprints that followed, Kuitca has persistently probed the phenomenological terrain of painting, ruminating on the ways in which the medium displaces us across space and time. Based in Buenos Aires and an international presence since the 1980s, he has broached the placelessness of the postmodern landscape through a series of interrelated motifs: city streetscapes, conveyor belts, real and imagined genealogical charts, opera house seating plans. Kuitca came into international prominence in 1989 at the São Paulo Bienal; he was included in the Argentine Pavilion and the Arsénale at the Venice Biennale in 2007. Major retrospectives of his work have been organized by the Museo Nacional Centro de Arte Reina Sofía (2003), four U.S. institutions led by the Albright-Knox Art Gallery (2009-11), and the Pinacoteca do Estado de São Paulo (2014).

Themes of emotional and spatial dislocation took root in Kuitca's work during the 1980s, shaped by his travel to Germany and exposure there to the experimental Tanztheater run by the dancer and choreographer Pina Bausch, whose production of *Café Müller* he had seen in Buenos Aires. "Her influence was so broad that you could hide in it," he reflected. "She taught us: *be* something, on stage, even if you're not in the story."<sup>2</sup> Bausch's surreal dance-theater commingled the language of the body and the raw violence of sexual relationships, and Kuitca has acknowledged the influence of her unconventional sets, multiple spatial perspectives, and agonistic characters. "The connection with theater arose in part from that idea of the world as a stage, and also because I was well aware that, at the beginning of the 1980s, the limits of painting—not only my own painting but that of the entire period—were indeed many, and that theater appeared, in contrast, as an inexhaustible universe," Kuitca explains. "By then 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."<sup>3</sup>

"It was about 1981 when I came across this object that was to be a leap forward for me, that was to take me away from my previous work: the bed," he recalls. "The bed is a territory, it represents origins, it is where we begin and where we end."<sup>4</sup> Kuitca has plumbed the theatrical and disembodied space of the bed *qua* stage since the early series *Nadie olvida nada* (1982), an important touchstone for his later work and the first instance in which the bed is rendered as a site of alienation and absence. The scenography of the bed is further elaborated in *El mar dulce* and *Siete últimas canciones* (1986), series that stage an enigmatic human drama against cavernous and

disorienting interior spaces steeped in swaths of red pigment. Like other *mise-en-scène* paintings from this period, the present *Autorretrato* probes the peculiar psychology of the stage, though with a rare degree of self-referentiality matched only by the contemporary *Yo, como...* series (1985), in which Kuitca assumed fugitive identities: the angel, the night, the permanent revolution, January 1961.

Naked and self-effacing, the subject of *Autorretrato* is subsumed by an oblique, Bauschian stage scattered with props—empty and overturned chairs, occupied beds, dropped microphone—and bracketed by three diminutive doorways and an exaggerated trap door. The foreground of the carmine-red stage dissolves in pearlescent puddles of water, an evocation of Bausch's famously flooded sets. Two characters lie bundled in bed while two others stare awkwardly across adjoining tables, a parallelism echoed by the facing, mirrored walls that cast a prismatic, panoptical gaze. The mood is uncomfortably anticlimactic, laden with the emotional estrangements and incomprehensibility of the postmodern stage. "From the beginning," Kuitca explains, "it was clear to me that the story, in the anecdotal sense, had been erased, but what was left was a strong sense that we see a scene in which something has already happened."<sup>5</sup> Metatheater and self-portrait, *Autorretrato* conveys a private melancholia, at once dramaturgy and exegesis of an alienated and multiplex subject. In its distillation of loneliness and disappointed desire, it may also evoke—as Robert Farris Thompson has observed of Kuitca's work from this period—the lyrics of Pascual Contursi's classic Argentine tango, *Mi noche triste* (1917):

My mirror mists over  
with equivalent tears,  
because you are gone.  
And the lamp in the room  
responds to the gloom  
by refusing to light  
my sad lonely night.<sup>6</sup>

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

1 Guillermo Kuitca, quoted in "Hans-Michael Herzog in Conversation with Guillermo Kuitca," in *Guillermo Kuitca: Das Lied von der Erde* (Zurich: Hatje Cantz, 2006), n.p.

2 Kuitca, quoted in Robert Farris Thompson, "Kuitca's Stagecraft," *Art in America* 87, no. 12 (December 1999): 93.

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

4 Kuitca, quoted in Nicola Gray, "Conversation with Guillermo Kuitca," *Third Text* 9, no. 31 (Summer 1995): 32.

5 Kuitca, quoted in Speranza, "Conversations with Guillermo Kuitca," 76.

6 Oscar del Priore and Irene Amuchástegui, *Cien tangos fundamentales* (Buenos Aires: Aguilar, 1998): 63, quoted in Thompson, "Kuitca's Stagecraft," 95.









251

**250**

## **ANTONIO SEGUÍ (B. 1934)**

*El otro*

signed, dated, and titled 'Seguí, 2015, "EL OTRO"' (on the reverse)  
oil and newspaper collage on canvas  
59 x 70¾ in. (150 x 180 cm.)  
Painted in 2015.

\$25,000-35,000

### **PROVENANCE**

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

This work is accompanied by a certificate of authenticity signed by the artist, dated 25 June 2018.



252

**251**

## **ANTONIO SEGUÍ (B. 1934)**

*De otros tiempos*

signed, dated and titled 'Seguí, 2016, DE OTROS TIEMPOS' (on the reverse)  
oil on canvas  
39½ x 39½ in. (100 x 100 cm.)  
Painted in 2016.

\$40,000-60,000

### **PROVENANCE**

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

This work is accompanied by a certificate of authenticity signed by the artist, dated 20 September 2018.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**252**

## **ANTONIO SEGUÍ (B. 1934)**

### *Not Knowing What to Do*

signed and dated 'Seguí 2005' (on the reverse)

acrylic on canvas

47 x 47 in. (119.4 x 119.4 cm.)

Executed in 2005.

\$70,000-90,000

#### **PROVENANCE**

Galeri Artist, Istanbul.

Acquired from the above by the present owner.





**253**

**CLAUDIO BRAVO (1936-2011)**

*Untitled (Papel aluminio)*

signed and dated 'CLAUDIO BRAVO MMX' (lower left)

charcoal on paper

27¼ x 21¼ in. (69.2 x 55.3 cm.)

Executed in 2010.

\$50,000-70,000

**PROVENANCE**

Acquired directly from the artist.





**254**

**JULIO LARRAZ (B. 1944)**

*Armed and Dangerous*

signed and dated 'Larraz, 97' (lower right) titled 'Armed and Dangerous'  
(along the back of the canvas on the stretcher)

oil on canvas

42½ x 62¼ in. (107 x 158.1 cm.)

Painted in 1997.

\$25,000-35,000

**PROVENANCE**

Gerald P. Peters Gallery, Santa Fe, New Mexico.

Acquired from the above by the present owner.

**EXHIBITED**

Boca Raton, Boca Raton Museum of Art, *Julio Larraz*, 1998, p. 57 (illustrated).

**LITERATURE**

E. Lucie-Smith, *Julio Larraz*, Milan, Skira Editore S.p.A., 2003, no. 161  
(illustrated in color).



255

**ABIGAÍL VARELA (B. 1948)**

*Viajera y baúl*

signed with initials and numbered 'AV, 2/8' (on the figure's backside)  
bronze on traveler trunk (metal and leather)

58 x 36 x 32 in. (147.3 x 91.4 x 81.3 cm.)

Executed in 2012-2014.

Edition two of eight.

\$35,000-45,000

**PROVENANCE**

Acquired directly from the artist.

**EXHIBITED**

Caracas, Banco Occidental de Descuento, *Abigail Varela, 35 años de creación 1979-2014*, March-May 2014, p. 53 (illustrated).







256

**GUILLERMO MUÑOZ VERA (B. 1956)**

*La habitación amarilla*

signed with interlaced initials 'MV' and dated '1997' (lower left)

oil on canvas laid down on panel

42¼ x 78¼ in. (107.3 x 200 cm.)

Painted in 1997.

\$25,000-30,000

**PROVENANCE**

Anon. sale, Christie's, New York, 2 June 2000, lot 147.

Gary Nader Fine Art, Miami.

Acquired from the above by the present owner (2000).

**EXHIBITED**

Santiago, Galería de Arte Isabel Aninat, *Muñoz-Vera, Oleos y dibujos*, 7 October-21 November 1998 (illustrated in color).

Madrid, Centro Cultural de la Villa, *Exposición antológica Guillermo Muñoz-Vera 1973-2000*, 1 February-20 March 2000, p. 239 (illustrated in color).









257

**JULIO LARRAZ (B. 1944)**

*Critical Moment*

signed 'Larraz' (lower right) signed again, dated, and titled 'Julio Larraz, 21-22, 04, 95, Critical Moment' (on the reverse)

oil on canvas

50% x 81% in. (128.3 x 207.8 cm.)

Painted in 1995.

\$70,000-90,000

**PROVENANCE**

Galería George Nader Latin American Art, Santo Domingo.

Anon. sale, Christie's, New York, 28 May 1997, lot 201.

Acquired from the above by the present owner.

**EXHIBITED**

Santo Domingo, Galería George Nader Latin American Art, *Maestros latinoamericanos*, January 1996.





258

# **JOSÉ LEONILSON (1957-1993)**

## *O rapaz do pensamento*

signed, dated, and titled 'Leonilson, SP 87, O rapaz do pensamento' (on the reverse)

acrylic on canvas

19½ x 17¼ in. (49 x 46 cm.)

Painted in 1987.

\$20,000-25,000

## **PROVENANCE**

Private collection, Holland (gift from the artist circa 1990).

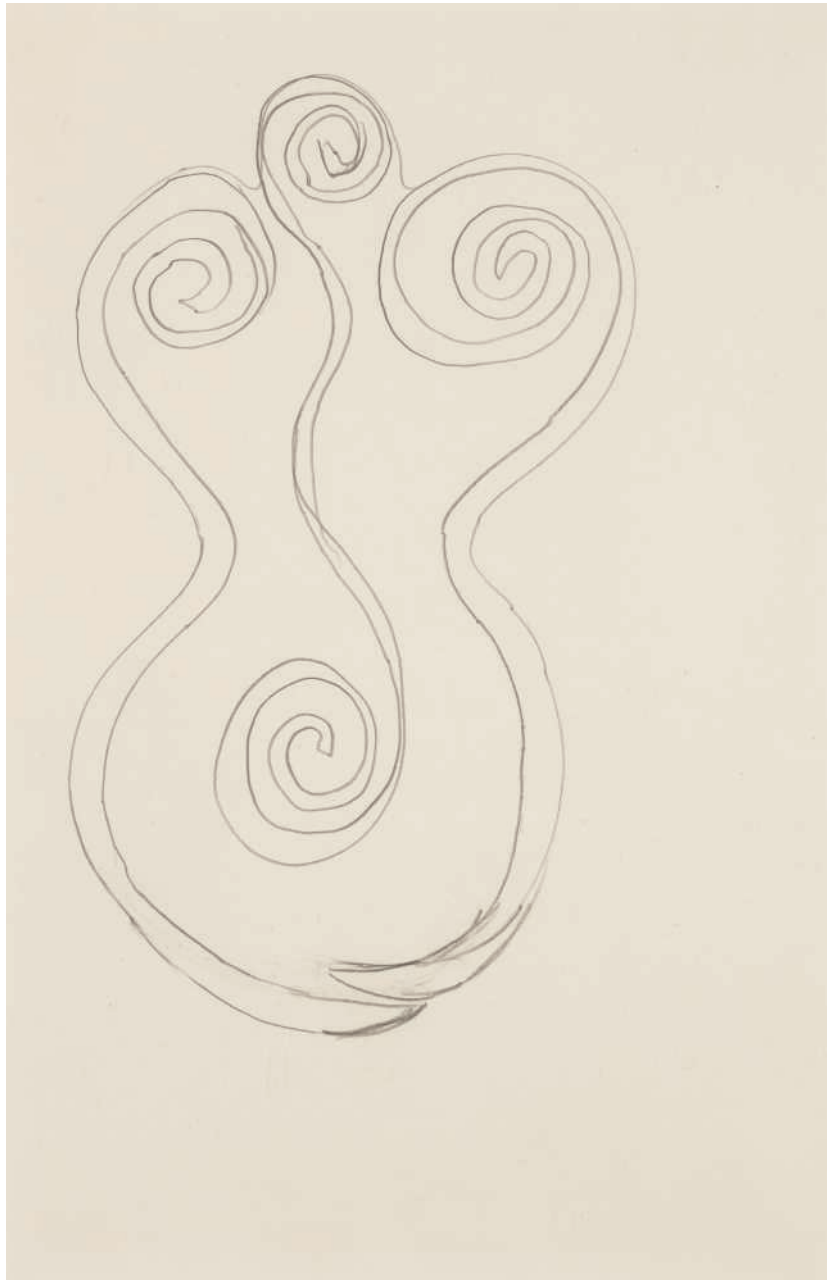
## **EXHIBITED**

Ivry-sur-Seine, France, Centre d'Art Contemporain - Galerie Fernand Léger, *Ouverture Brésilienne*, 1987.

São Paulo, Galeria Luisa Strina, *Leonilson*, 2 May-15 June, 1989.

We are grateful to the Projeto Leonilson for their assistance cataloguing this lot. This work is registered in the Projeto Leonilson archives under number PL.1509.0/00.





**259**

**ANA MENDIETA (1948-1985)**

*Untitled*

pencil on paper  
13 x 8½ in. (33 x 21.6 cm.)  
Executed circa 1981-1985.

\$40,000-60,000

**PROVENANCE**

Galerie Lelong, New York.  
Benefit Auction sale, New York, New Museum of Contemporary Art,  
5 May 1996 (donated by the above).  
Private collection, New York.  
Private collection, Watermill, New York.  
Private collection, Miami.





**260**

**EMILIO SÁNCHEZ (1921-1999)**

*Yellow House*

oil on canvas

36 x 54¼ in. (91.4 x 137.8 cm.)

\$20,000-25,000

**PROVENANCE**

Private collection, Sea Island, Georgia.

Anon. sale, Christie's, New York, 19 November 2007, lot 99.

Acquired from the above by the present owner.





261

# **EMILIO SÁNCHEZ (1921-1999)**

## *Casita verde y amarilla*

signed with initials 'ES' (lower right) faintly signed and inscribed 'EMILIO SANCHEZ, CASITA VERDE Y AMARILLA' (on the reverse)

oil on canvas

36¼ x 48 in. (92 x 122 cm.)

\$15,000-20,000

### **PROVENANCE**

Moisés and Lisa Ganitsky Guberek collection, Bogotá.

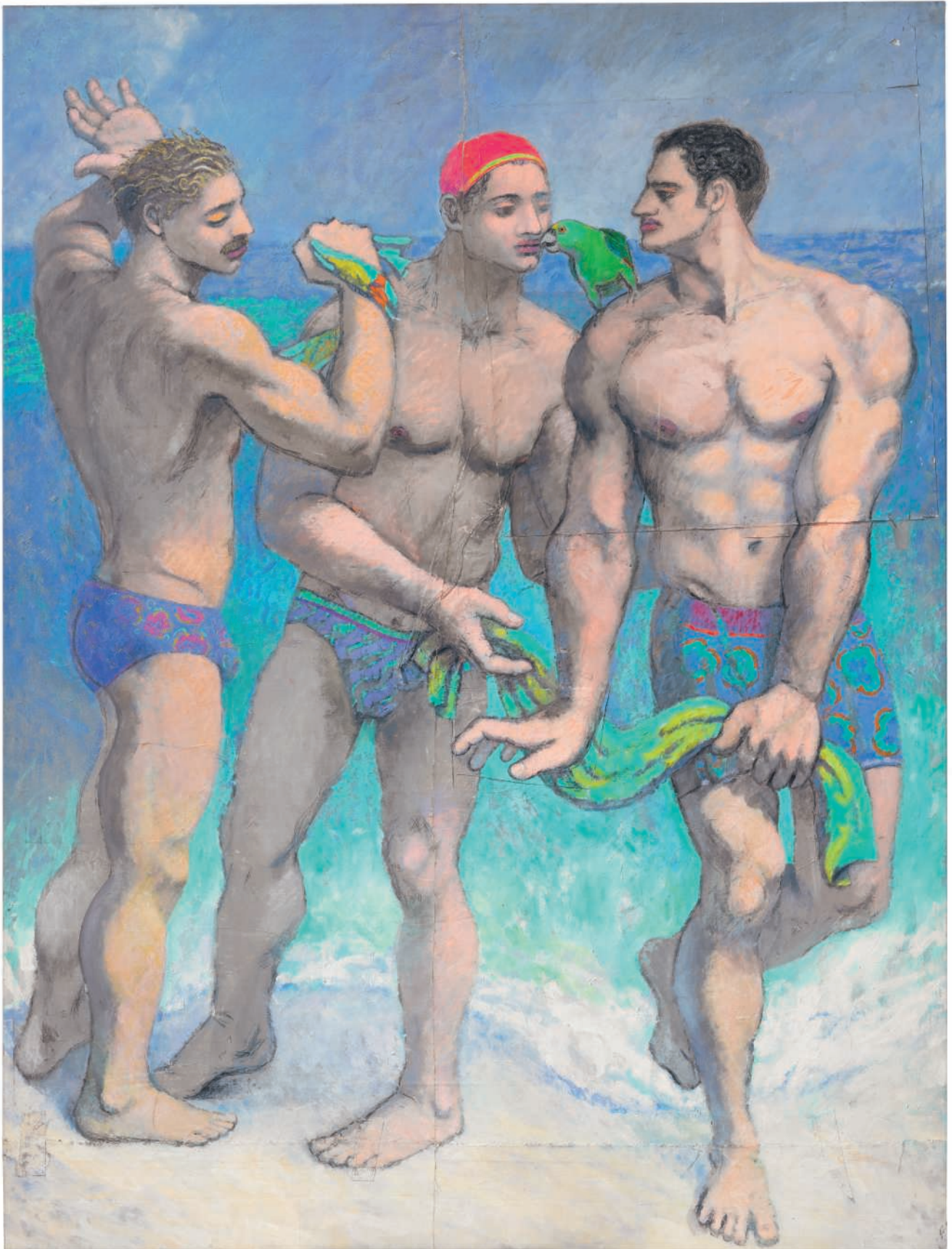
Anon. sale, Christie's, New York, 30 May 2013, lot 239.

Acquired from the above sale by the present owner.

### **EXHIBITED**

Bogotá, Banco de la República, Biblioteca Luis Ángel Arango, *La mirada del coleccionista: Colección Ganitsky Guberek, un homenaje a Marta Traba*, February- April 2002, p. 60, no. 45 (illustrated in color).









263

**262**

**CARLOS CANCIO (B. 1961)**

*Los bañistas*

acrylic on paper laid on canvas  
90% x 68% in. (230.9 x 175 cm.)

\$15,000-20,000

**PROVENANCE**

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated 17 October 2018.

**263**

**TOMÁS SÁNCHEZ (B. 1948)**

*Orilla*

signed and dated 'Tomás Sánchez, 93' (lower right) signed and dated again and titled 'Tomás Sánchez, 1993, ORILLA' (on the reverse)  
acrylic on canvas board  
14 x 18 in. (35.6 x 45.7 cm.)  
Painted in 1993.

\$50,000-70,000

**PROVENANCE**

Galería Espacio, San Salvador.

Acquired from the above by the present owner (2009).

This work is accompanied by a certificate of authenticity signed by the artist, dated 17 October 2018.





264

## LOS CARPINTEROS

**DAGOBERTO RODRÍGUEZ (B. 1969),  
MARCOS CASTILLO (B. 1971), AND  
ALEXANDRE ARRECHEA (B. 1970)**

### *Injertos*

signed with monogram and titled 'Injertos' (lower center), inscribed 'fig 1 caña con plátano' (lower left), 'fig 2 modus operandi' (lower center), and 'fig 3 caña voladora' (lower right)

watercolor on paper

22 x 29 7/8 in. (56 x 76 cm.)

Executed in 1996.

\$12,000-18,000

#### PROVENANCE

Private collection, Belgium.

Private collection, Madrid.

This work is accompanied by a certificate of authenticity signed by Los Carpinteros, dated 23 October 2017.





**265**

**TOMÁS SÁNCHEZ (B. 1948)**

*Untitled*

signed and dated 'Tomás Sánchez 82' (lower right)  
tempera on paper  
21 x 32 in. (53.3 x 81.6 cm.)  
Painted in 1982.

\$25,000-35,000

**PROVENANCE**

Private collection.  
Acquired from the above by the present owner, 2006.

This work is accompanied by a certificate of authenticity signed the artist,  
dated 27 November 2007.



266

**JULIO GALÁN (1958-2006)**

*You Didn't Take Me into Account*

signed and dated 'Julio Galán, 1995' (lower right) inscribed 'contagio' (on the reverse)

oil and collage on canvas

51½ x 74¾ in. (130.8 x 189.9 cm.)

Painted in 1995.

\$25,000-30,000

**PROVENANCE**

Galerie Thaddaeus Ropac, Salzburg/Paris.

Acquired from the above by the present owner.

**EXHIBITED**

Paris, Galerie Thaddaeus Ropac, *Julio Galán*, 1995 (illustrated in color).











**267**

**DANIEL SENISE (B. 1955)**

*Equação*

signed twice, dated, and titled 'd. senise, DS-386-95,  
Equação,' (on the reverse)  
acrylic, iron filings, and cement on canvas  
51½ x 78¾ in. (129.9 x 200 cm.)  
Executed in 1995.

\$15,000-20,000

**PROVENANCE**

Acquired directly from the artist.





268

# **JULIO GALÁN (1958-2006)**

*Restaurante Residence*

signed 'Julio Galán' (lower right)

oil on canvas

31¾ x 39½ in. (80.7 x 99.4 cm.)

Painted in 1995.

\$18,000-22,000

## **PROVENANCE**

Galerie Thaddaeus Ropac, Salzburg/Paris.

Acquired from the above by the present owner.

## **EXHIBITED**

Paris, Galerie Thaddaeus Ropac, *Julio Galán*, 1995 (illustrated in color).



**269**

**DANIEL SENISE (B. 1955)**

*Parada*

signed, dated, titled, and inscribed 'Daniel Senise, 1995, Parada, DS391 95'  
(on the reverse)

acrylic, wood dust, and iron dust on canvas and voile

55 x 67 in. (139.7 x 170.1 cm.)

Painted in 1995.

\$18,000-22,000

**PROVENANCE**

Private collection, (acquired directly from the artist).

Anon sale, Christie's, New York, 1 June 2000, lot 102.

Acquired from the above by the present owner.



END OF SALE











An abstract painting featuring a dense composition of thick, expressive brushstrokes. The color palette is rich and varied, including deep reds, pinks, greens, yellows, and dark, almost black, tones. The strokes are layered and textured, creating a sense of depth and movement. The overall effect is one of raw energy and emotional intensity.

# **LATIN AMERICAN ART ONLINE SALE**

17 November-28 November 2018

[www.christies.com/latinamericanartonline](http://www.christies.com/latinamericanartonline)





1

## MANUEL MENDIVE (B. 1944)

*Untitled*

signed and dated 'MENDIVE 2002' (lower left)

oil on wood board

18 x 19½ in. (45.7 x 49.8 cm.)

Painted in 2002.

\$8,000-12,000

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

2

## ÁNGEL BOTELLO (1913-1986)

*La fleur*

signed and numbered 'BOTELLO 1/6' (along the lower right edge)

bronze

11 x 20½ x 6½ in. (27.9 x 52 x 16.5 cm.)

Executed circa 1976.

Edition one of six.

\$15,000-20,000



3

## JOSÉ SEVERINO (B. 1935)

*Untitled*

signed and dated 'Jorge 93' (lower right)

acrylic on canvas

59½ x 49¼ in. (151.1 x 126.4 cm.)

Painted in 1993.

\$6,000-8,000



4

## ERNESTO ESTÉVEZ GARCÍA (B. 1967)

*El viejo algarrobo*

signed and dated 'Estévez García, 2003' (lower right)

acrylic on canvas

46½ x 58¾ in. (118.1 x 149.2 cm.)

Painted in 2003.

\$15,000-20,000





CONTEMPORARY WORKS COLLECTED BY MARTINA YAMIN

5

## JOSÉ BEDIA (B. 1959)

*Ngunda/Mbani*

each inscribed with titles (upper center)

acrylic on canvas

10 x 7 in. (25.40 x 17.78 cm.) each

Painted in 1996.

Diptych.

\$7,000-9,000



6

## ROBERTO FABELO (B. 1950)

*Sirena en el muro del Malecón*

signed and dated 'Fabelo 1997' (lower right), titled 'Sirena en el muro del Malecón' (lower left)

watercolor on paper

22.5 x 29 3/4 in. (57.2 x 75.6 cm.)

Executed in 1997.

\$18,000-22,000



7

## RUBÉN ALPÍZAR (B. 1965)

*Untitled (From the series Pequeños vínculos)*

signed, dated, and titled 'Rubén C. Alpizar Quintana, 2017, De la serie Pequeños vínculos' (on the reverse)

acrylic on canvas

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

Painted in 2017.

\$10,000-15,000



8

## MARIO SEGUNDO PÉREZ (B. 1960)

*Pescadores*

signed 'PEREZ' (lower right) and signed, dated, and titled 'Mario II Perez, San Juan 1998, Pescadores' (on the reverse)

oil on canvas

24 x 32 in. (61 x 81.3 cm.)

Painted in 1998.

\$10,000-15,000





**9**  
**JOSÉ GURVICH (1927-1974)**

*Untitled (Hombre y mujer)*

signed 'J. Gurvich' (near the base)  
ceramic  
9½ x 5½ x 3 in. (24.1 x 14 x 7.6 cm.)  
Executed circa 1970.

\$3,000-5,000



**10**  
**IGNACIO ITURRIA (B. 1949)**

*Untitled*

signed 'iturria' (lower right) and dated '89' (lower left)  
oil on canvas  
38 x 51 in. (96.5 x 129.5 cm.)  
Painted in 1989.

\$8,000-12,000



**11**  
**NELSON LEIRNER (B. 1932)**

*Romaria*

plastic, gesso, ceramic, fabric and wood  
blue truck: 11 x 36 ½ x 6 ½ in. (27.9 x 91.7 x 1.5 cm.);  
white truck: 15 x 27 ½ x 9 ¾ in. (38.1 x 69.8 x 23.8 cm.);  
red truck: 10 x 28 x 6 in. (25.4 x 71.1 x 15.2 cm.);  
overall dimensions variable when installed  
Executed in 2003.  
Three in one lot. (3)

\$20,000-30,000





12

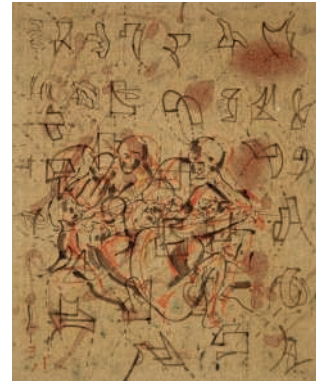
### ENOC PÉREZ (B. 1967)

#### *Flowers*

signed, dated and titled 'Enoc Pérez, 1998, Flowers' and dedicated 'Para Otto Reyes, Saludos Enoc' (on the reverse) signed again Enoc Pérez' (on stretcher bar)

oil on canvas  
16 x 19 in. (40.6 x 48.3 cm.)  
Painted in 1998.

\$10,000-15,000



13

### JORGE TACLA (B. 1958)

#### *Workshop*

signed, titled, dated and inscribed 'Jorge Tacla WORKSHOP 1994' (on the reverse)

oil on jute  
42 7/8 x 34 5/8 in. (108.9 x 87.9 cm.)  
Painted in 1994.

\$10,000-15,000



14

### TUNGA (1952-2016)

#### *Elective Affinities, Monumental Miniature*

stamped and numbered 'TUNGA ART, 2/6' (on back of the flat silver base element)

silver and prosthetic teeth

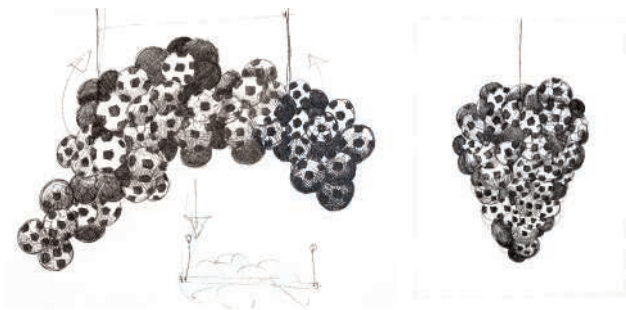
dimensions vary, approximately 6 1/4 x 7 x 8 in. (15.9 x 17.8 x 20.3 cm.)

Executed in 2001-2004.

Edition two of six.

\$6,000-8,000





CONTEMPORARY WORKS COLLECTED BY MARTINA YAMIN

15

### DARÍO ESCOBAR (B. 1971)

#### *Silent Drawing (Two Works)*

signed, dated, and inscribed 'DARIO ESCOBAR, 2010, BOCETO NO. 4' (on the reverse of the vertical work)

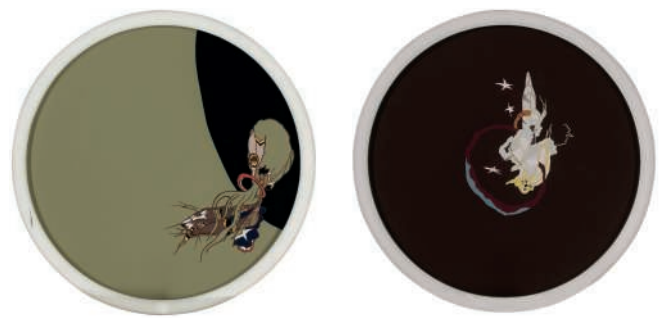
ink and graphite on paper

13 x 17 in. (33 x 43.2 cm.); 17 x 13 in. (43.2 x 33 cm.)

Executed in 2010.

Two in one lot.

\$6,000-8,000



16

### PABLO VARGAS LUGO (B. 1968)

#### *a) Cephalopod Catch*

collage and cut paper

21½ in. (54.9 cm.) diameter

Executed in 2004.

#### *b) North Korean Fantasy*

collage and cut paper

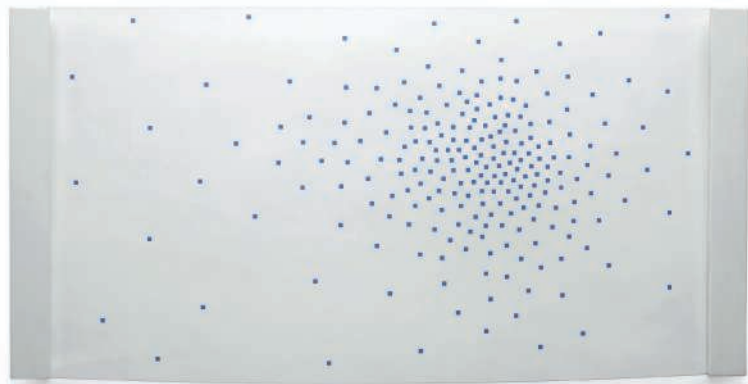
21½ in. (54.9 cm.) diameter

Executed in 2004.

Two-in-one-lot.

\$3,000-4,000

(2)



17

### TERESITA FERNÁNDEZ (B. 1968)

#### *Midnight, Late May*

signed, dated and numbered 'Teresita Fernandez 2004 9/10' (the verso)

silkscreen on glass

21¼ x 43½ in. (55.2 x 110.5 cm)

Executed in 2004.

Edition nine of ten.

\$7,000-9,000



18

**GORY**  
**(ROGELIO LÓPEZ MARÍN)**  
**(B. 1953)**

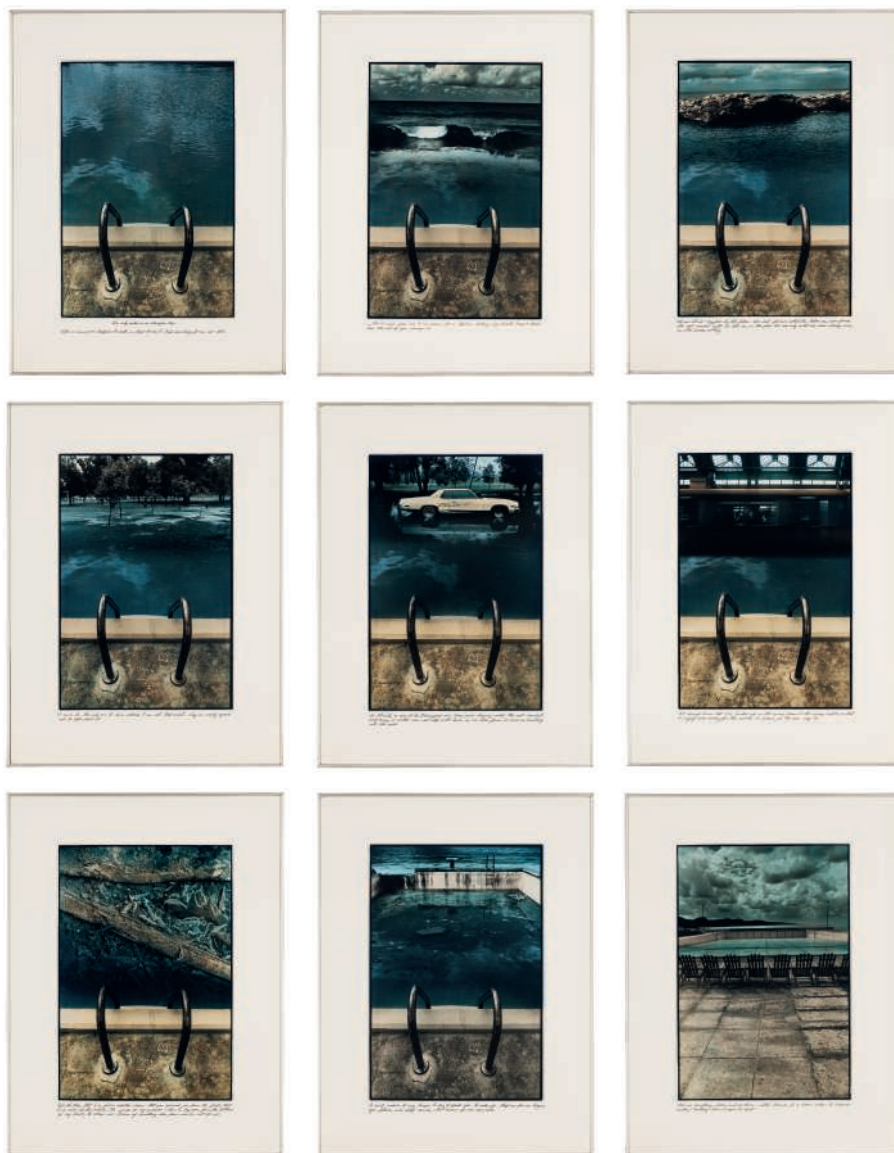
*Es sólo agua en la lágrima*

inscribed across all prints 'Its only water 'Its only water in a  
 strangers tears like a swimmer trapped beneath a  
 layer of ice, I keep searching for an air-hole.../...but  
 I never find one. I've swum for a lifetime holding  
 my breath. I can't think how the rest of you manage  
 it./ We are blind—dazzled by the future. We never  
 perceive what lies before us, never foresee the  
 next moment until it hits us in the face. We see  
 only what we have already seen, in other words,  
 nothing./ I can't be the only one to have noticed, I  
 am not that smart. They've merely agreed not to  
 talk about it./ As blindly as we all do throughout  
 our lives, never knowing what the next moment  
 will bring, or whether our next step will land us  
 on terra firma or send us tumbling into the void./  
 It seemed to me that I'd landed up in the wrong  
 dream of the wrong world, or that I myself was  
 wrong for this world—or dream, as the case may  
 be./ If its true that I'm first a collective dream—that  
 you dreamed me from the first, that I've never  
 existed outside the minds of my audience—then  
 I beg you from the bottom of my heart, to release  
 me. Dream of something else from now on, not of  
 me./ I can't endure it any longer. I don't expect you  
 to wake up. Sleep on for as long as you please, and  
 sleep sound, but dream of me no more./ Tell me  
 something, ladies and gentlemen: what becomes  
 of a dream when its dreamer awakes? Nothing?  
 Does it cease to exist?' (lower center)

nine gelatin silver prints  
 18% x 12% in. (47.3 x 32.4 cm.) each  
 Executed in 1986.  
 Edition ten of fifteen.  
 Nine units.

(9)

\$10,000-15,000







**19**  
**MANUEL MENDIVE (B. 1944)**

*Untitled*

signed and dated 'Mendive 1992' (lower right)  
gouache, oil, and cowrie shells on heavy paper  
11½ x 15¼ in. (28.8 x 38.7 cm.)  
Executed in 1992.

\$6,000-8,000



**20**  
**WIFREDO LAM (1902-1982)**

*Idolo*

signed and dated 'Wifredo Lam 1953' (lower right)  
India ink and watercolor on paper  
18⅞ x 24¾ in. (47.8 x 62.9 cm.)  
Executed in 1953.

\$12,000-18,000



**21**  
**JOSE BENTO (B. 1962)**

*Floresta*

inscribed with signature and date 'Jose Bento, 2001' (under base)  
carved *baraúna* wood  
19¾ x 8¼ x 7⅞ in. (50.2 x 21 x 18.7 cm.)  
Executed in 2001.  
Unique.

\$2,000-3,000



**22**  
**ROBERTO FABELO (B. 1950)**

*Tres parejas*

signed and dated 'Fabelo, 1999' (lower right)  
watercolor on paper  
11½ x 16½ in. (29.2 x 41.9 cm.)  
Executed in 1999.

\$15,000-20,000



CONTEMPORARY WORKS COLLECTED BY MARTINA YAMIN

**23**  
**JOSÉ BEDIA (B. 1959)**

*Nkuyo*

signed and dated 'Bedia 94' (lower right) titled 'NKUYO' (along left edge)  
ink and acrylic on paper  
17⅞ x 23⅞ in. (45.3 x 60.5 cm.)  
Executed in 1994.

\$3,000-5,000





**24**  
**MARIANO RODRÍGUEZ (1912-1990)**

*Desnudos con gallos y guajiro (Mujeres, gallos y guajiro)*

signed and dated 'Mariano 45' (lower center)  
 pen and ink on paper  
 14 x 16 7/8 in. (45.6 x 42.9 cm.)  
 Executed in 1945.

\$3,000-4,000

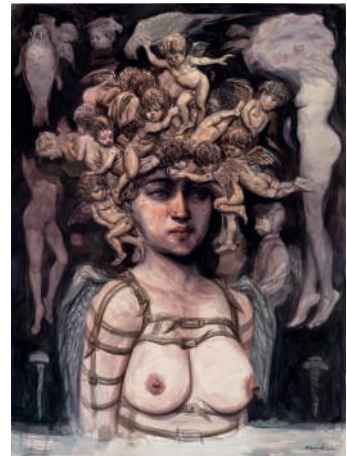


**25**  
**TOMÁS SÁNCHEZ (B. 1948)**

*Paisaje*

signed and dated 'Tomás Sánchez 95' (lower right)  
 colored pencil on paper  
 11 1/8 x 17 1/8 in. (30 x 44.8 cm.)  
 Executed in 1995.

\$20,000-25,000



**26**  
**ROBERTO FABELO (B. 1950)**

*Remedios la bella*

signed and dated 'Fabelo 2000' (lower right)  
 signed and dated again and titled 'Fabelo, 2001, Remedios la Bella' (on the verso)  
 watercolor on paper  
 29 3/4 x 21 1/2 in. (75.6 x 54.6 cm.)  
 Executed in 2000-2001.

\$12,000-18,000



**27**  
**KARLOS PEREZ (B. 1990)**

*Untitled (from the series After Memory)*

oil on paper  
 21 1/8 x 28 1/8 in. (55.5 x 72.7 cm.)  
 Executed in 2018.

\$1,500-2,000



**28**  
**NADÍN OSPINA (B. 1960)**

*Monolito*

signed, dated and numbered 'Nadín 2012, 4/7' (under base)  
 carved stone  
 12 1/8 x 3 1/2 x 2 7/8 in. (32.1 x 8.9 x 7.3 cm.)  
 Executed in 2012.  
 Edition four of seven.

\$5,000-7,000





**29**  
**RUFINO TAMAYO (1899-1991)**

*Protesta*

signed 'R Tamayo' (in white crayon, lower right)  
numbered '75/100' (in white crayon, lower left)  
Mixografía® in colors, on handmade paper  
image: 30½ x 22¾ in. (77.5 x 57.8 cm.)  
sheet: 38¾ x 30½ in. (98.4 x 77.5 cm.)  
Executed in 1983.  
Edition 75 of 100 plus 20 artist's proofs and 10  
handling copies.  
Published by the Taller de Gráfica Mexicana, Mexico  
City.

\$3,000-5,000



**30**  
**RUFINO TAMAYO (1899-1991)**

*Busto en rojo*

signed 'R Tamayo' (in white crayon, lower right)  
numbered '90/100' (in white crayon, lower left)  
Mixografía® in colors, on handmade paper  
image: 22¾ x 30¼ in. (56.8 x 76.8 cm.)  
sheet: 26¾ x 34 in. (67.9 x 86.4 cm.)  
Executed in 1984.  
Edition 90 of 100 plus 20 artist's proofs and 10  
handling copies.  
Published by the Taller de Gráfica Mexicana,  
Mexico City.

\$3,000-5,000



**31**  
**RUFINO TAMAYO (1899-1991)**

*Cabeza sobre fondo azul*

signed 'R Tamayo' (in white crayon, lower right)  
numbered '90/100' (in white crayon, lower left)  
Mixografía® in colors, on handmade paper  
image: 30 x 22½ in. (76.2 x 57.2 cm.)  
sheet: 35½ x 27 in. (90.2 x 68.6 cm.)  
Executed in 1984.  
Edition 90 of 100 plus 20 artist's proofs and 10  
handling copies.  
Published by the Taller de Gráfica Mexicana, Mexico  
City.

\$3,000-5,000



**32**  
**RUFINO TAMAYO (1899-1991)**

*Hombre en la ventana*

signed 'R Tamayo' (in pencil, lower right) numbered  
'91/100' (in pencil, lower left)  
Mixografía® in colors, on handmade paper  
35¼ x 27½ in. (89.5 x 69.9 cm.)  
Executed in 1980.  
Edition 91 of 100 plus 25 artist's proofs and 10  
handling copies.  
Published by the Taller de Gráfica Mexicana,  
Mexico City.





**33**  
**RUFINO TAMAYO (1899-1991)**

*Perfil con sombrero*

signed 'R Tamayo' (in pencil, lower right) numbered '89/100' (in pencil, lower left)

Mixografía® in colors, on handmade paper

image: 31½ x 23½ in. (80 x 59.7 mm.)

sheet: 37¼ x 30¼ in. (94.6 x 76.8 cm.)

Executed in 1982.

Edition 89 of 100 plus 25 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



**34**  
**RUFINO TAMAYO (1899-1991)**

*Figura en rojo*

signed 'R Tamayo' (in white crayon, lower right) numbered '68/100' (in white crayon, lower left)

Mixografía® in colors, on handmade paper

image: 22½ x 30½ in. (57.5 x 76.5 cm.)

sheet: 28¼ x 35½ in. (71.8 x 90.2 cm.)

Executed in 1989.

Edition 68 of 100 plus 30 artist's proofs and 30 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



**35**  
**RUFINO TAMAYO (1899-1991)**

*Perfil en oro*

signed 'R Tamayo' (in pencil, lower right) numbered '86/100' (in pencil, lower left)

Mixografía® in colors, on handmade paper

image: 32½ x 24½ in. (81.6 x 62 cm.)

sheet: 35½ x 28 in. (90.2 x 71.1 cm.)

Executed in 1979.

Edition 86 of 100 plus 10 artist's proofs and 10 workshop proofs.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



**36**  
**RUFINO TAMAYO (1899-1991)**

*Personajes con pájaros*

signed 'R Tamayo' (in white crayon, lower right) numbered '64/100' (in white crayon, lower left)

Mixografía® in colors, on handmade paper

sheet: 43¾ x 35½ in. (111.1 x 90.2 cm.)

Executed in 1988.

Edition 64 of 100 plus 27 artist's proofs and 18 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$5,000-7,000



**37**  
**RUFINO TAMAYO (1899-1991)**

*Niño saltando*

signed 'R Tamayo' (in pencil, lower right) numbered '67/100' (in pencil, lower left)

Mixografía® in colors, on handmade paper

image: 31 x 23½ in. (78.7 x 59.7 cm.)

sheet: 34¾ x 27 in. (88.3 x 68.6 cm.)

Executed in 1982.

Edition 67 of 100 plus 10 artist's proofs and 10 workshop proofs.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



**38**  
**RUFINO TAMAYO (1899-1991)**

*Luna y sol*

signed 'R Tamayo' (in white crayon, lower right) numbered '74/100' (in white crayon, lower left)

Mixografía® in colors, on handmade paper

image: 34¾ x 37 in. (88.3 x 94 cm.)

sheet: 37¼ x 39¼ in. (94.6 x 99.7 cm.)

Executed in 1990

Edition 74 of 100 plus 30 artist's proofs and 30 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$5,000-7,000





39

**LUIS CABALLERO (1943-1995)**

*Untitled*

signed and dated 'L. Caballero 86' (lower left)

oil on paper

75 $\frac{7}{8}$  x 37 $\frac{1}{4}$  in. (192.7 x 95.3 cm.)

Executed in 1984.

\$8,000-12,000



40

**FRANCISCO ZÚÑIGA (1912-1998)**

*Mujer Yucateca (Mujer de pie con las manos en la nuca)*

signed, dated and numbered 'ZÚÑIGA, VI/VI 1968' (on the base)

bronze

17 $\frac{3}{4}$  x 8 x 6 $\frac{1}{2}$  in. (45.1 x 20.3 x 16.5 cm.)

Executed in 1968.

Edition six of six.

\$12,000-18,000



PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

41

**FRANCISCO ZÚÑIGA (1912-1998)**

*Untitled (Woman with Oranges)*

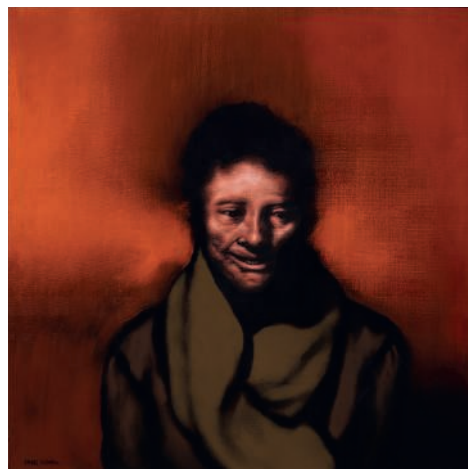
signed and dated 'Zúñiga, 1977' (lower right)

charcoal and watercolor on paper

19 $\frac{5}{8}$  x 27 $\frac{7}{8}$  in. (49.9 x 70.7 cm.)

Executed in 1977.

\$3,000-5,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART,  
SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

42

**RAFAEL CORONEL (B. 1931)**

*Untitled (Smiling Man)*

signed 'RAFAEL CORONEL' (lower left)

oil on canvas

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

\$18,000-22,000





**43**  
**GUSTAVO MONTOYA**  
**(1905-2003)**

*Niña*

signed 'gustavo montoya' (lower right)  
 oil on canvas  
 21¾ x 18 in. (55.3 x 45.7 cm.)

\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**44**  
**GUSTAVO MONTOYA**  
**(1905-2003)**

*Untitled (Girls on Bicycles)*

signed 'gustavo montoya' (lower right)  
 oil on canvas  
 24 x 20 in. (61 x 50.8 cm.)

\$8,000-12,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**45**  
**RAFAEL CORONEL (B. 1931)**

*Dos generaciones*

signed and dated 'R. CORONEL 62' (lower right)  
 oil on masonite  
 23¾ x 31½ in. (60.3 x 80 cm.)  
 Painted in 1962.

\$15,000-20,000



**46**  
**FRANCISCO ZÚÑIGA (1912-1998)**

*Mujer en la puerta, relieve*

signed, dated, and numbered 'ZÚÑIGA, 1970, III/III' (lower right)  
 bronze  
 19¾ x 16½ x 1¾ in. (50.2 x 41.9 x 4.5 cm.)  
 Executed in 1970.  
 Edition three of three.

\$15,000-20,000



PROPERTY FROM THE ESTATE OF NANCY ANN CHANDLER

**47**  
**FRANCISCO ZÚÑIGA (1912-1998)**

*Dos mujeres sentadas*

signed and dated 'Zúñiga, 1976' (lower right)  
 pastel on paper  
 19¾ x 27½ in. (50.2 x 69.9 cm.)  
 Executed in 1976.

\$3,000-5,000





48

**LEONORA CARRINGTON (1917-2011)**

*Tuesday*

signed and numbered in pencil 'Leonora Carrington' (lower right), inscribed 37/150 (lower left)  
lithograph in colors on wove paper  
20 $\frac{5}{8}$  x 31 $\frac{7}{8}$  in. (52.4 x 81 cm.) image  
25 $\frac{1}{2}$  x 36 in. (64.8 x 91.4 cm.) sheet  
Executed in 1987.  
Edition 37 of 150, plus 30 artist proofs.

\$2,000-3,000



49

**FRANCISCO CORZAS (1936-1983)**

*Untitled*

signed and dated 'Francisco Corzas, 65' (upper left)  
gouache on paper  
22 $\frac{1}{8}$  x 29 in. (56.2 x 73.7 cm.)  
Executed in 1965.

\$6,000-8,000



50

**LEONORA CARRINGTON (1917-2011)**

*Rain*

signed with initials 'LC' (lower left) titled 'Rain' (on the verso)  
watercolor and ink on paper  
16 x 12 $\frac{7}{8}$  in. (40.6 x 32.5 cm.)

\$7,000-9,000



51

**ISABEL DE OBALDÍA (B. 1957)**

*Cyranó*

signed 'De Obaldía' (under right hind leg)  
sand cast glass engraved with diamond saw  
7 $\frac{3}{4}$  x 17 $\frac{1}{2}$  x 7 $\frac{1}{2}$  in. (19.5 x 44.4 x 19 cm.)  
Unique.

\$7,000-9,000





52

### ANTONIO BERNI (1905-1981)

#### *Ramona bataclana*

signed, dated and titled 'Antonio Berni, 65, Ramona batcalana' (along the lower edge)  
color xylocollage (xylograph with collage elements) on paper  
sheet: 42 x 24 in. (106.7 x 61 cm.)  
image: 36¼ x 19¼ in. (92.1 x 48.9 cm.)  
Executed in 1965.  
Edition of twenty-five.

\$7,000-9,000



54

### ANTONIO BERNI (1905-1981)

#### *Ramona en el Moulin Rouge*

signed 'Antonio Berni' (lower right) titled and numbered 'Ramona en el Moulin Rouge, 2/25' (lower left)  
color xylocollage (xylograph with collage elements) on paper  
40½ x 20¼ in. (102.9 x 51.4 cm.) image  
45½ x 22¾ in. (110.5 x 57.8 cm.) sheet  
Executed circa 1972.  
Edition two of twenty-five.

\$7,000-9,000



53

### ANTONIO BERNI (1905-1981)

#### *El torero*

signed, dated, titled and numbered 'Antonio Berni, 64, El torero, 5/25' (along the lower edge)  
xylocollage (xylograph with collage elements) on paper  
image: 30 x 19¼ in. (76.2 x 50.2 cm.)  
sheet: 34¾ x 23¾ in. (88.5 x 60.5 cm.)  
Executed in 1964.  
Edition five of twenty-five.

\$4,000-6,000



PROPERTY OF A LADY

55

### PABLO ATCHUGARRY (B. 1954)

#### *Untitled*

signed 'ATCHUGARRY' (near the base)  
white Carrara marble on granite base  
22½ x 11 x 3 in. (57.2 x 27.9 x 7.6 cm.)  
25¼ x 11¼ x 7¾ in. (64.1 x 29.8 x 19.7 cm.) including base  
Unique.

\$12,000-18,000





PROPERTY OF A LADY

**56**

# **ALICIA PENALBA (1913-1982)**

*Passion de la jungle*

signed and numbered 'PENALBA, 3/6' and stamped 'Susse Fondeur - Paris' (near the base)

bronze

15 x 8 x 8½ in. (38.10 x 20.32 x 21.59 cm.)

Executed circa 1952-54.

Edition three of six.

\$8,000-12,000



**57**

# **MARIO SEGUNDO PÉREZ (B. 1960)**

*Torre*

signed 'PEREZ' (lower left) signed again, dated, and titled 'Mario Perez, 2002, Torre' (on the reverse)

oil on canvas

59½ x 47½ in. (151.1 x 120.7 cm.)

Painted in 2002.

\$15,000-20,000



**58**

# **KAZUYA SAKAI (1927-2001)**

*Gateless Gate*

signed, dated and titled 'Kazuya Sakai 1963 Gateless Gate' (on the reverse)

oil on canvas

45 x 35 in. (114.3 x 88.9 cm.)

Painted in 1963.

\$8,000-12,000



**59**

# **ENIO IOMMI (1926-2013)**

*Formas*

signed and dated 'IOMMI 75' (near the base)

patinated bronze on stone base

11½ x 3¼ x 4¼ in. (29.2 x 8.3 x 12.1 cm.)

Executed in 1975.

\$5,000-7,000





**60**  
**LEÓN FERRARI (1920-2013)**

*Untitled*

signed and dated 'león ferrari 15/10/04' (lower right and again on the verso)  
 graphite on handmade paper  
 16 $\frac{1}{8}$  x 12 $\frac{1}{8}$  in. (42.2 x 30.8 cm.)  
 Executed in 2004.

\$7,000-9,000



**61**  
**PEDRO DE ORAÁ (B. 1931)**

*Untitled*

signed and dated 'ORAA 16' (on the reverse)  
 acrylic on canvas  
 13 $\frac{3}{8}$  x 38 $\frac{1}{4}$  in. (33.9 x 97.2 cm.)  
 Painted in 2016.

\$2,000-3,000



**62**  
**MATEO MANAURE (1926-2018)**

*Columna policromada*

signed and dated 'Mateo Manaure, 78' (along the left edge)  
 acrylic on paper laid on board  
 33 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in. (84.2 x 24.1 cm.)  
 Painted in 1978.

\$15,000-18,000



PROPERTY FROM A NORWEGIAN COLLECTION

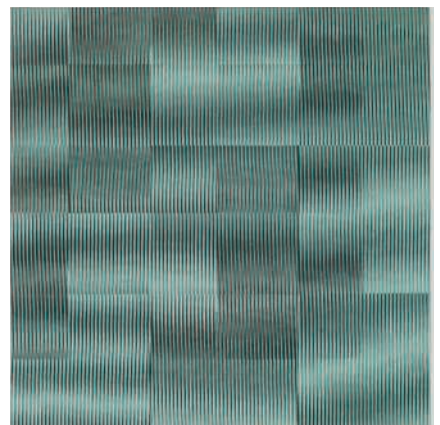
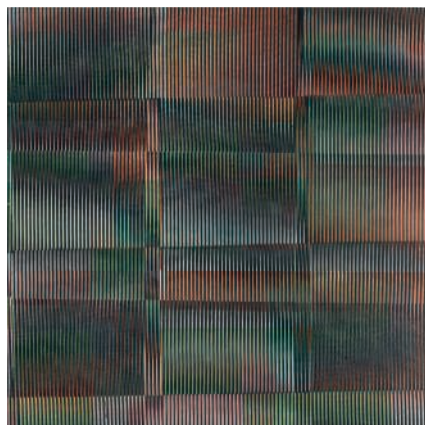
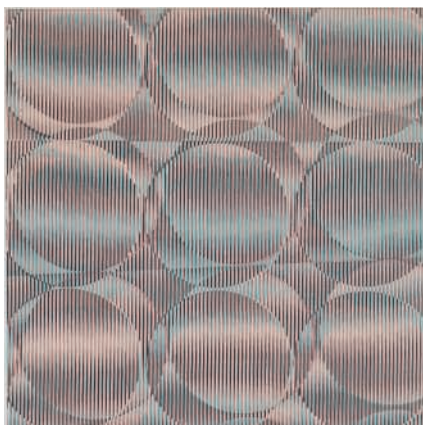
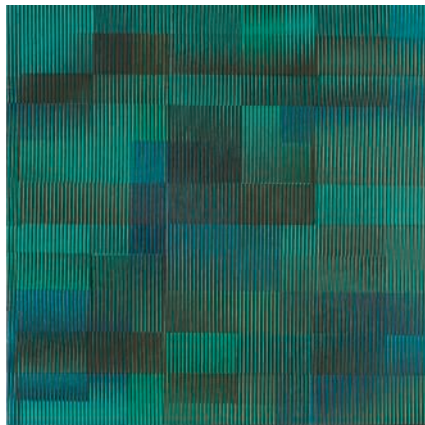
**63**  
**JESÚS RAFAEL SOTO (1923-2005)**

*Vibrations métalliques*

signed, dated, titled and numbered 'Soto, VIBRATIONS METALLIQUES, 1969, 89/250' (on a label affixed to the verso)  
 painted metal and metal rod with nylon string  
 10 $\frac{5}{8}$  x 11 $\frac{1}{8}$  x 4 $\frac{3}{4}$  in. (27 x 30.2 x 12.1 cm.)  
 Executed in 1969.  
 Edition 89 of 250. Published by Denise René Editions.

\$15,000-20,000





PROPERTY FROM A NORWEGIAN COLLECTION

**64**

## **CARLOS CRUZ-DIEZ (B. 1923)**

### *Transchromies*

complete set of five manipulable prints in original box, silkscreen on paper and acetate sheets, an introduction by the artist and title page, signed 'C.D.' on copyright page, and stamped no. '044.' Published on the occasion of the exhibition *A Decade of Physichromies by Carlos Cruz-Diez*, Signals Gallery, London, 1965.

12 5/8 x 12 5/8 in. (32 x 32 cm.) each print

13 1/4 x 13 1/4 x 7/8 in. (33.6 x 33.6 x 1.9 cm.) box

Published by Edition Signals, London and Paris, 1965.

Edition 44 of 250.

\$6,000-8,000





65

# **ARY BRIZZI (1930-2014)**

*Nucleo 4*

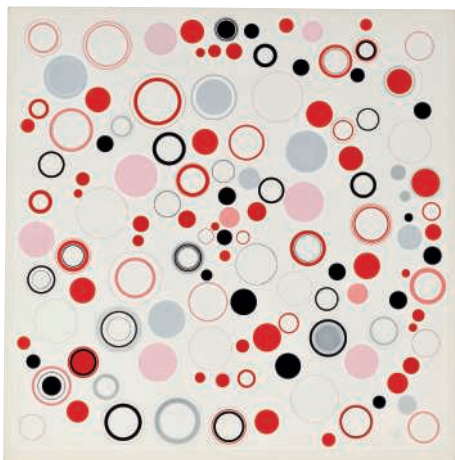
signed, dated, and titled 'Ary Brizzi/85, NUCLEO 4' (on the reverse)

acrylic on canvas

19¼ x 19¼ in. (48.9 x 48.9 cm.)

Painted in 1985.

\$4,000-6,000



66

# **ANTONIO ASIS (B. 1932)**

*Geometria libre no. 2349*

signed and dated 'A. ASIS 1970' (lower right)

acrylic on cardboard mounted on wood board

30¾ x 29¾ in. (77 x 75.6 cm.)

Painted in 1970.

\$12,000-18,000



PROPERTY OF A LADY

67

# **PABLO ATCHUGARRY (B. 1954)**

*Untitled*

signed 'ATCHUGARRY' (near the base)

white Carrara marble on granite base

26¾ x 4½ x 3 in. (67.6 x 11.4 x 7.6 cm.)

29¼ x 8 x 8 in. (74.3 x 20.3 x 20.3 cm.) including base

Unique.

\$15,000-20,000



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- (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](http://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 in 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

### (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](http://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 Δ 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 Christie's 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 out 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\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.  
For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.  
In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.  
If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.  
Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. (h) In order to claim under the **authenticity warranty** you must: (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim; (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) Your 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 profits 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

(a) 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. 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.

(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.

(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 any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, 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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option (i) charge you storage costs at the rates set out at www.christies.com/storage. (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs. (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.



## 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](http://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 export 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](http://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.

- (f) **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 us 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

### 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](http://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](http://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 at 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](http://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.

Δ Owned by Christie’s or another **Christie’s Group** company in whole or part. 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.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ 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 Δ 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.

\*“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.

18/05/17



# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

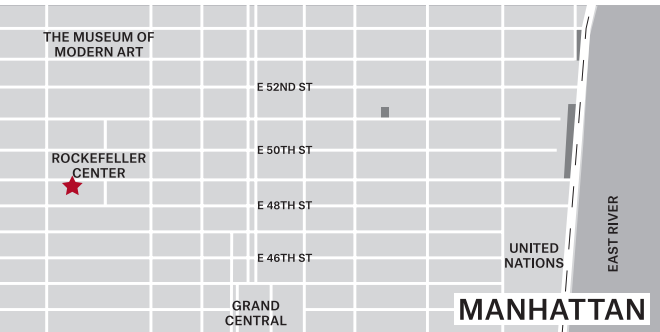
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## 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.

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  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**





SIR ANTHONY VAN DYCK (ANTWERP 1599–1641 LONDON)  
*Portrait of Princess Mary (1631–1660),*  
daughter of King Charles I of England, full-length, in a pink dress decorated with silver embroidery and ribbons  
62¼ x 42¾ in. (158.2 x 108.6 cm.)  
oil on canvas  
£5,000,000 – 8,000,000

**OLD MASTERS EVENING SALE**

*London, 6 December 2018*

**VIEWING**

30 November - 6 December 2018  
8 King Street  
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**CONTACT**

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MANOLO VALDÉS (B. 1942)

*Minna III*

oil, dry pigment, thread, tape and burlap collage on burlap

90 x 74 ½ in. (228.6 x 189.2 cm.)

Executed in 2006.

\$200,000-300,000

**POST-WAR AND CONTEMPORARY ART  
AFTERNOON SESSION**

*New York, 16 November 2018*

**VIEWING**

4-16 November 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Alex Berggruen  
aberggruen@christies.com  
+1 212 636 2373

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TAMARA DE LEMPICKA (1898-1980)

*La Musicienne*

signed, dated and inscribed 'DE LEMPICKA. 29 PARIS.' (lower right)

oil on canvas

45 5/8 x 28 3/4 in. (115.8 x 73 cm.)

Painted in Paris, 1929

\$6,000,000-8,000,000

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HERBERT AND ADELE KLAPPER

*New York, 11 November 2018*

### VIEWING

4-11 November 2018  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Max Carter  
mcarter@christies.com  
Jessica Fertig  
jfertig@christies.com  
+1 212 636 2050

CHRISTIE'S





MEZCALA STONE FIGURE, TYPE M10  
CA. 300 – 100 B. C.  
HEIGHT: 33 CM.(13 IN.)  
PROVENANCE: ILYA AND MARYNA PRIGOGINE  
ESTIMATE: 65,000 - 85,000 €  
SOLD FOR: 360,000 €

INVITATION TO CONSIGN  
**FINE PRE-COLUMBIAN ART**  
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# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

## LATIN AMERICAN ART

**TUESDAY 20 NOVEMBER 2018 AT 5.00 PM AND  
WEDNESDAY 21 NOVEMBER 2018 AT 10.00 AM**

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: CUPCAKE  
SALE NUMBER: 15581

(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\$2,000, 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.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. 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\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. 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.
5. 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.

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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](http://www.christies.com)

15581

Client Number (if applicable)

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☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature \_\_\_\_\_

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.

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)
1	1,000,000	1	1,000,000
2	2,000,000	2	2,000,000
3	3,000,000	3	3,000,000
4	4,000,000	4	4,000,000
5	5,000,000	5	5,000,000
6	6,000,000	6	6,000,000
7	7,000,000	7	7,000,000
8	8,000,000	8	8,000,000
9	9,000,000	9	9,000,000
10	10,000,000	10	10,000,000
11	11,000,000	11	11,000,000
12	12,000,000	12	12,000,000
13	13,000,000	13	13,000,000
14	14,000,000	14	14,000,000
15	15,000,000	15	15,000,000
16	16,000,000	16	16,000,000
17	17,000,000	17	17,000,000
18	18,000,000	18	18,000,000
19	19,000,000	19	19,000,000
20	20,000,000	20	20,000,000
21	21,000,000	21	21,000,000
22	22,000,000	22	22,000,000
23	23,000,000	23	23,000,000
24	24,000,000	24	24,000,000
25	25,000,000	25	25,000,000
26	26,000,000	26	26,000,000
27	27,000,000	27	27,000,000
28	28,000,000	28	28,000,000
29	29,000,000	29	29,000,000
30	30,000,000	30	30,000,000
31	31,000,000	31	31,000,000
32	32,000,000	32	32,000,000
33	33,000,000	33	33,000,000
34	34,000,000	34	34,000,000
35	35,000,000	35	35,000,000
36	36,000,000	36	36,000,000
37	37,000,000	37	37,000,000
38	38,000,000	38	38,000,000
39	39,000,000	39	39,000,000
40	40,000,000	40	40,000,000
41	41,000,000	41	41,000,000
42	42,000,000	42	42,000,000
43	43,000,000	43	43,000,000
44	44,000,000	44	44,000,000
45	45,000,000	45	45,000,000
46	46,000,000	46	46,000,000
47	47,000,000	47	47,000,000
48	48,000,000	48	48,000,000
49	49,000,000	49	49,000,000
50	50,000,000	50	50,000,000
51	51,000,000	51	51,000,000
52	52,000,000	52	52,000,000
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65	65,000,000	65	65,000,000
66	66,000,000	66	66,000,000
67	67,000,000	67	67,000,000
68	68,000,000	68	68,000,000
69	69,000,000	69	69,000,000
70	70,000,000	70	70,000,000
71	71,000,000	71	71,000,000
72	72,000,000	72	72,000,000
73	73,000,000	73	73,000,000
74	74,000,		

[illegible]

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