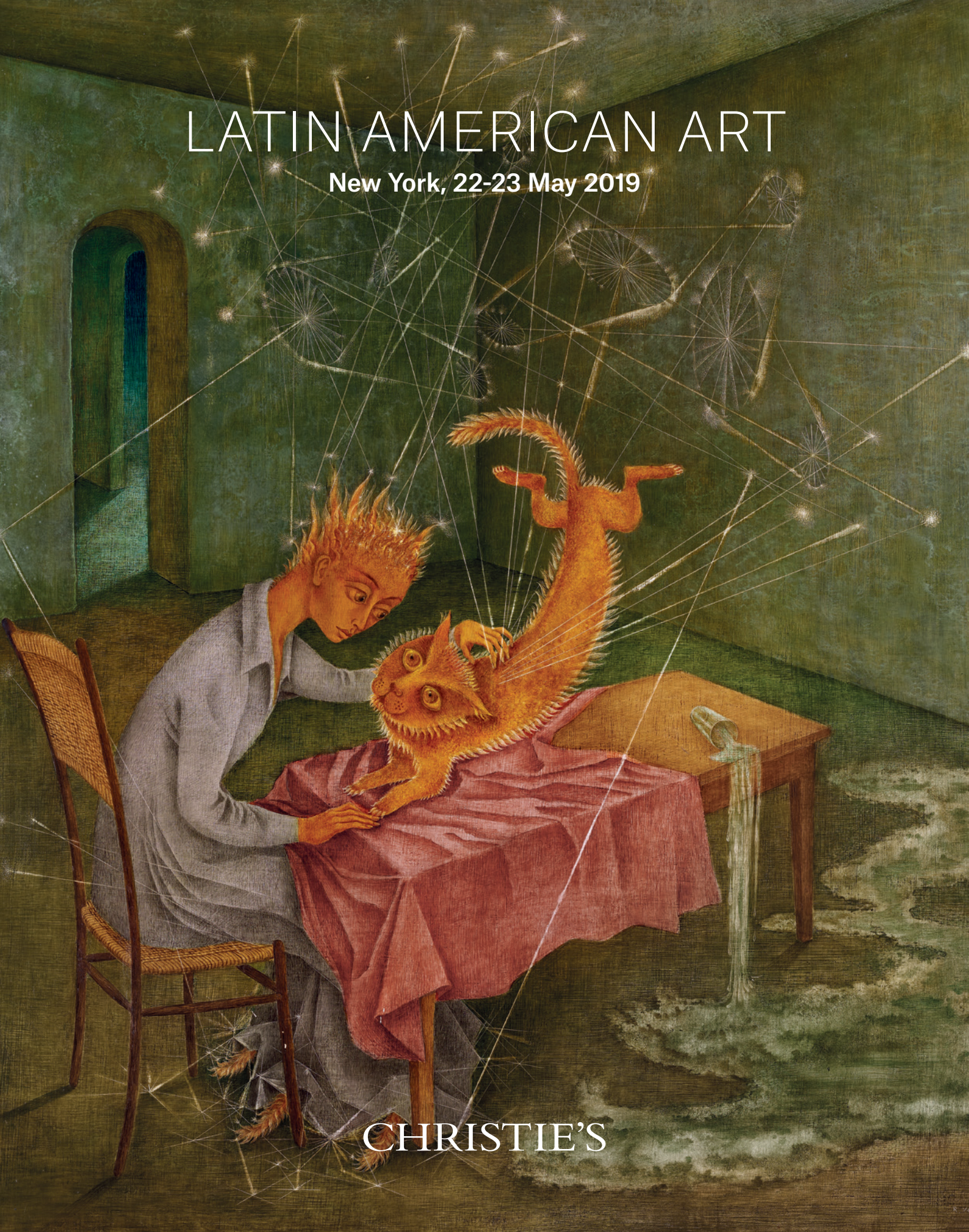


# LATIN AMERICAN ART

New York, 22-23 May 2019



CHRISTIE'S







# LATIN AMERICAN ART

EVENING SESSION  
WEDNESDAY, 22 MAY 2019  
AT 5.00 PM

MORNING SESSION  
THURSDAY, 23 MAY 2019  
AT 10.00 AM



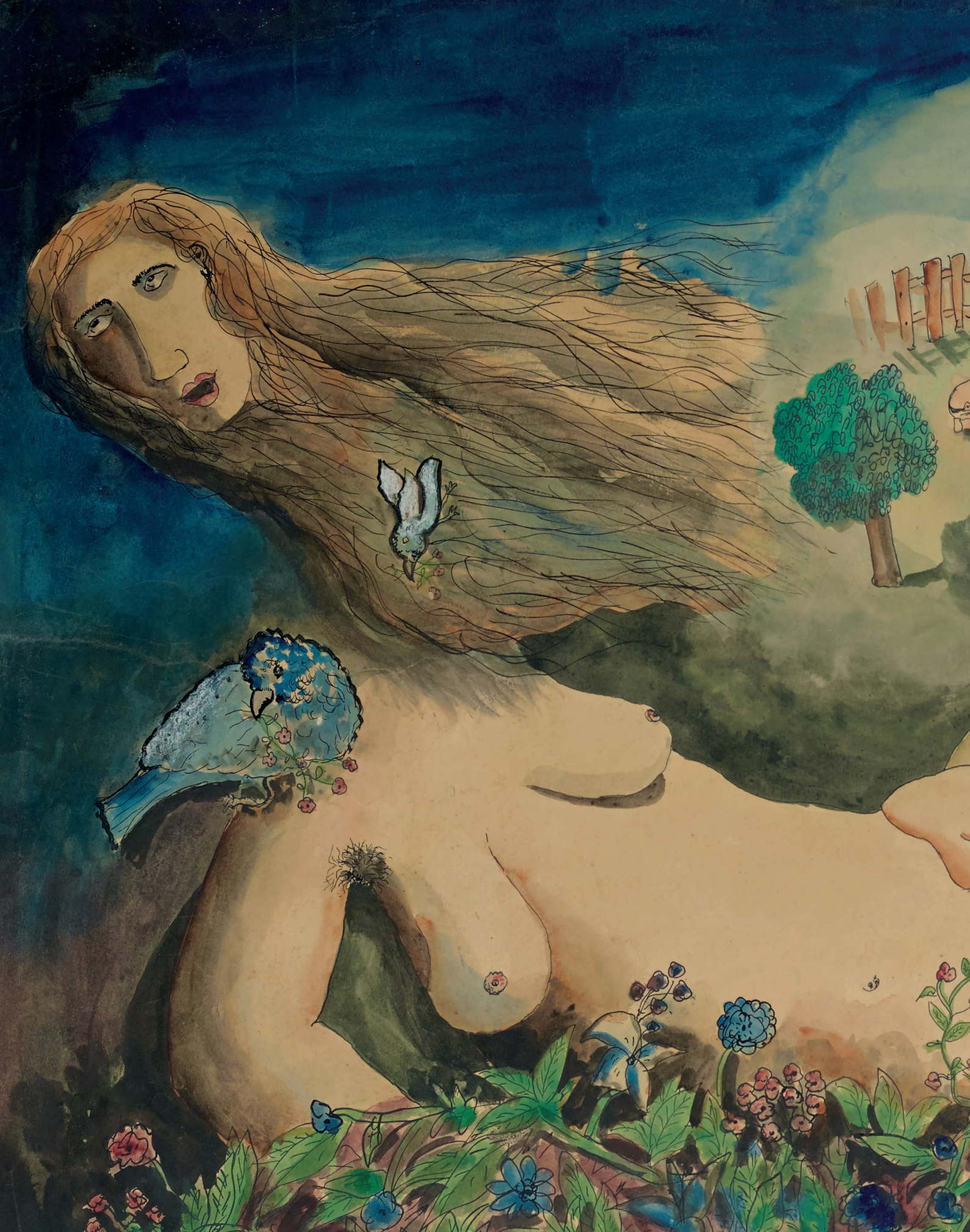






















# LATIN AMERICAN ART

## WEDNESDAY 22 AND THURSDAY 23 MAY 2019

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A Massachusetts Estate  
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 A Private Collection  
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 A Private Collection, Chicago  
 A Distinguished Private Collection

### AUCTION

Wednesday 22 May 2019  
 at 5.00 pm (Lots 1-61)  
 and Thursday 23 May 2019  
 at 10.00 am (Lots 101-255)

20 Rockefeller Plaza  
 New York, NY 10020

### VIEWING

Saturday	18 May	10.00 am - 5.00 pm
Sunday	19 May	1.00 pm - 5.00 pm
Monday	20 May	10.00 am - 5.00 pm
Tuesday	21 May	10.00 am - 5.00 pm
Wednesday	22 May	10.00 am - 12.00 noon

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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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Lot 50: © Graciela Hasper







# EVENING SESSION

WEDNESDAY 22 MAY AT 5.00 PM











*Meditador, laguna, nube*

signed and dated, 'Tomás Sánchez 18' (lower left) signed, dated, and titled  
'Tomás Sánchez, MEDITADOR, LAGUNA, NUBE, ACRILICO-2018, A-5-6-12'  
(on the reverse)

acrylic on canvas

18½ x 24 in. (46 x 61 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 SYDA Foundation. The SYDA Foundation (Siddha Yoga Dham Associates) is the nonprofit organization that administers the presentation of programs and courses on Siddha Yoga meditation around the world. Siddha Yoga meditation stems from a nondenominational spiritual tradition dedicated to service and to the upliftment of humanity.





### *Still Life*

signed and numbered 'Botero, 1/6' and stamped with foundry mark (on leg of table)  
 bronze  
 16 x 11½ x 6¼ in. (41 x 29.2 x 16 cm.)  
 Executed in 1981.  
 Edition one of six.

\$180,000-220,000

### **PROVENANCE:**

Marlborough Gallery, New York.  
 Anon. sale, Christie's New York, 19 November 2001, lot 6.  
 Acquired from the above.  
 Private collection, Bogotá.

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





*Porcelana del caribe*

signed 'hoyos 95' (lower left)  
oil on canvas  
47¼ x 47¼ in. (120 x 120 cm.)  
Painted in 1995.

\$60,000-80,000

**PROVENANCE:**

Galería Espacio, San Salvador.  
Acquired from the above (2009).

**LITERATURE:**

A. Kalenberg, *Ana Mercedes Hoyos, Retrospectiva*, Bogotá, Villegas Editores, 2002, p. 22 (illustrated in color).





*El Faraón*

signed 'Larraz' (upper right)

oil on canvas

64 x 55½ in. (162.6 x 141 cm.)

\$70,000-90,000

**PROVENANCE:**

Marlborough Gallery, New York.

Acquired from the above by the present owner in 2004.

A fictional character created by Julio Larraz, El Faraón was the sobriquet for Brigadier General Andrés Malacara.





*Cunctator*

signed 'Larraz' (lower right)  
oil on canvas  
71½ x 60 in. (181.6 x 152.4 cm.)  
Painted in 2008.

\$70,000-90,000

**PROVENANCE:**

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

**EXHIBITED:**

New York, Marlborough Gallery, *Julio Larraz*, 28 April - 6 June 2009, p. 23  
(illustrated in color).

Cunctator was the nickname given to the Roman general Quintus Fabius Maximus Verrucosus (circa 280 - 203 BCE). Usually translated from Latin as The Delayer, Cunctator, the general, was known for the military strategy he developed which allowed him to weaken a stronger army. Rather than engaging in direct combat, Fabius took a circuitous approach, cutting off the supply lines of his enemies, slowly but effectively crippling them.



*I'm now creating works that combine realism with a tendency towards abstract minimalism . . . . It's a painting that seems abstract but at the same time it's completely realistic with its shadows and its light. It's a union between those two tendencies.*

—Claudio Bravo

*Green*

signed and dated 'CLAUDIO BRAVO MCMXCVIII' (lower right)  
pastel on paper  
43 x 29½ in. (109.2 x 74.9 cm.)  
Executed in 1998.

\$70,000-90,000

**PROVENANCE:**

Marlborough Gallery, New York.  
Acquired from the above by the present owner in 1998.







## CÍCERO DIAS (1907-2003)

## Le rêve (O sonho)

signed and dated 'Cícero Dias 1931' (lower right)  
watercolor and ink on paper  
20 x 28½ in. (51 x 72.5 cm.)  
Executed in 1931.

\$200,000-300,000

**PROVENANCE:**

Studio of the artist.  
By descent to the present owner.

**EXHIBITED:**

Paris, Musée National d'Art Moderne, Centre Pompidou, *Paul Eluard et ses amis peintres*, 4 November 1982-17 January 1983.  
São Paulo, Museu de Arte Brasileira, Fundação Armando Alvares Penteado, *Cícero Dias, Décadas de 20 e 30*, 24 October-12 December 2004.  
Paris, Maison de l'Amérique Latine, *Les années 20, les années brésiliennes*, 2005, p. 224 (illustrated).  
Curitiba, Museu Oscar Niemeyer, *Cícero Dias, Oito décadas de pintura*, 31 May-3 September 2006, p. 19 (illustrated).  
Brasília, São Paulo, Rio de Janeiro, Centro Cultural Banco do Brasil, *Cícero Dias: Um percurso poético 1907-2003*, 2017, p. 47 (illustrated in color).

**LITERATURE:**

A. Bento and M. Carelli, *Cícero Dias*, Rio de Janeiro, Icatu, 1997, p. 49 (illustrated).  
*Cícero Dias, uma vida pela pintura*, Curitiba, Simoes de Assis Galeria de Arte, 2001 p. 34 (illustrated in color).

This work will be included and illustrated in the forthcoming Cícero Dias catalogue raisonné of paintings and drawings that is being prepared by the Comité Cícero Dias.

Among Pernambuco's most beloved artists, Dias paid expressive homage to Brazil over the course of his career, persistently cycling back to the regional idylls and euphoric colors long associated with his youth. Born in Recife, he moved to Rio de Janeiro to study architecture in 1925 and immersed himself in the modern movement led by Emiliano Di Cavalcanti and in dialogue with avant-garde developments in São Paulo, advanced since the Semana de Arte Moderna (1922) by Oswald de Andrade and Tarsila do Amaral. His early watercolors, dream-like and poetic, already showed "a will to integrate himself into the process of renewal and updating of Brazilian art," critic Roberto Pontual remarked, along with a commitment to "the project of holding on to his region and the specific circumstances of his birth in order to reencounter, among lyricism and childhood, the softer memory of dreams, in the landscape of Recife or Olinda, of dreams that coalesce around the tender figure of a woman."<sup>1</sup> In 1937 Dias traveled to Paris, where he spent the remainder of his career, traveling within the orbit of the Surrealists and later the group Espace, which championed geometric abstraction during the 1950s. By the time of his retrospective at the São Paulo Biennial in 1965, Dias had returned to lushly figurative painting, introducing folkloric and rural imagery drawn on *costumbrista* scenes of everyday life.

During his formative years in Rio, Dias assimilated Brazil's modern zeitgeist through friendships with artists and writers who encouraged his development. Taking an apartment on Rua Correia Dutra and later in Santa Teresa, he embraced Rio's bohemian café and bar culture along the Avenida

Central alongside the young *carioca* intelligentsia, among them the architect Carlos Leão, the poets Manuel Bandeira and Murilo Mendes, and the painter Ismael Nery. When Di Cavalcanti returned from Europe in 1926, he and Dias became inseparable from morning to night. "It is possible that Di Cavalcanti was one of the first to visit my studio on Correia Dutra," Dias recalled. "Di Cavalcanti, at that time, was already making a more constructive painting, which mine was not. My drawings were more relaxed, which surprised the modern painters like Di, Tarsila, and [Lasar] Segall. I think that my drawings somehow disturbed those rigid systems they were bringing from Europe."<sup>2</sup> Di Cavalcanti claimed Dias as his protégé, and with his enthusiastic support—along with that of the writer Graça Aranha, among the organizers of the Semana de Arte Moderna—Dias mounted his first exhibition, in 1928, at Rio's Policlínica on the occasion of the first Congress on Psychoanalysis in South America.

"When I painted these watercolors in the 1920s," Dias later reflected, "I brought Brazil more and more into my painting. I participated in the Anthropophagic movement together with people like Anita Malfatti, Raul Bopp, Pedro Nava, Tarsila do Amaral. I cultivated this Brazilian side with affection in my painting. . . . I tried to be modern by painting Brazilian things." In the wake of his exhibition at the Policlínica, Dias traveled for the first time to São Paulo, where he met the modernist avant-garde around the time that Andrade's "Anthropophagite Manifesto" appeared. He subsequently spent some time in Pernambuco, in the company of the sociologist Gilberto Freyre and the writer José Lins do Rego, whose Regionalist nationalism celebrated northeastern Brazil. "In Pernambuco, there are many sugarcane fields that reach the edge of the sea," Dias reminisced. "It is a continuous green—land and sea mixed up in a single color. . . . The views of Recife, the landscape of the cane fields...these are the memories that have always been with me, always accompanied me wherever I was. There is nothing more beautiful than the rippling movement of the cane fields blown by the sea breeze."<sup>3</sup>

Dias conjured this coastal vista in a number of jewel-like watercolors from the late 1920s and early 1930s, most evocatively as a surreal dreamscape tinged with erotic desire. *Le rêve* portrays a somnolent young woman, her body stretched languorously between land and sea and gently cosseted by flora and fauna. Fantastical and nymph-like, she exemplifies what Freyre aptly described as the "surnudismo," a neologism combining surrealism and nudity, of Dias's works from this time. Here, as in *Fratelli Vita* (1930s) and *Composition onirique* (1928), the woman's head floats free, long auburn tresses waving above her detached, recumbent body. The verdant bouquet of blue and red flowers that spills out into the foreground is also seen in *Elle* (1920s) and *Fille aux fleurs* (1930s); the solicitous blue birds appear in *Repos* (1927) and *Femme qui nage* (1930). *Le rêve* calls to mind the whimsy and romance of Marc Chagall's flying lovers, its magic realism similarly nostalgic and laden with the memory of his native land. Dias proclaimed his affection for Pernambuco in the monumental wall panel, *I Have Seen the World...It Started in Recife*, shown in Rio de Janeiro in 1931, and *Le rêve* teems with that same telluric pride, memorialized in this winsome, dreamlike montage.

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

<sup>1</sup> Roberto Pontual, quoted in Christine Frérot, "Cícero Dias: The 1920s—The Brazil Years," *Art Nexus* 4, no. 58 (September–November 2005): 107.

<sup>2</sup> Cícero Dias, in Luis Olavo Fontes, *Cícero Dias: anos 20* (Rio de Janeiro: Editora Index, 1993), 26.

<sup>3</sup> *Ibid.*, 48, 72, 94.







8

JOSE PANCETTI (1902-1958)

*Untitled (Double-Sided Painting)*

signed and dated 'Pancetti 45' (lower left) on the recto; signed 'Pancetti' (lower right) on the verso

oil on canvas

21¼ x 26 in. (54 x 66 cm.)

Painted in 1945 (recto). Painted circa 1945 (verso).

\$150,000-200,000

Both the verso and recto depict Itanhaém Brazil.



(verso)









*Escena con tres figuras*

signed and dated 'Narvaez 42' (lower left)

stained mahogany

30¾ x 39½ x 2 in. (78.1 x 100.3 x 5 cm.)

Executed in 1942.

Unique.

\$100,000-150,000

**PROVENANCE:**

Private collection, Maracaibo, Caracas, Fort Worth and Arizona.

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Francisco Narváez signed by Lucas González, dated 4 April 2019, and with certificate number 2019-022.









## 10

## ALEJANDRO XUL SOLAR (1887-1963)

*Untitled*

signed and dated 'Xul 1923' (lower center)  
watercolor and gouache on paper laid down on cardboard  
13¼ x 15¾ in. (33.7 x 40 cm.)  
Executed in 1923.

\$80,000-120,000

**EXHIBITED:**

Buenos Aires, Amigos del Arte, *Nuevo Salón, Año primero*, September 1929.  
Rosario, Comisión Municipal de Bellas Artes, *Nuevo Salón, Año primero*, 1929.  
La Plata, Asociación de las Artes, Museo Provincial de Bellas Artes, 1929-1930.

**LITERATURE:**

P. M. Artundo, "With the Eyes of the Spirit: Borges Imagines Xul Solar," in G. Rangel ed., *Xul Solar and Jorge Luis Borges: The Art of Friendship*, New York, Americas Society, 2013, p. 54 (illustrated in color).  
*Xul Solar: Catálogo razonado, obra completa*, Buenos Aires, Museo Xul Solar Fundación Pan Klub, 2016, p. 257, no. 625 (illustrated in color).

"I'm extremely satisfied as I see how I, all on my own, without any external inspiration of any kind, have worked along the lines of what will be the dominant trend of higher art in the future," Solar wrote to his father in 1912. He had just arrived in Europe, where he would spend the next twelve years traveling between his mother's family home in Zoagli, near Genoa, and the major artistic capitals of France, Germany and Italy. Self-described as "a painter, a utopian by profession," Solar embarked on a spiritual journey that ranged across the occult sciences—the Kabbalah and the I Ching, astrology and tarot—in search of cosmic meaning and revelation.<sup>1</sup> He gravitated toward the mysticism and primitive abstraction of *Der Blaue Reiter*, the Munich-based artist group led by Wassily Kandinsky and Franz Marc, and made contact with the magical fraternity Astrum Argentum, founded by Aleister Crowley, and with London's Theosophical Society. "An esoteric and an occultist," Solar charted a sui generis path between symbolism and expressionism during his European sojourn, curator Patricia M. Artundo has observed. "What's more, his trip to Germany between 1921 and 1923 with Munich as the first stop, coincided with the establishment of Schwabing—known as the suburb of the new world—almost as a place of pilgrimage," she continues. "This place was not only the point of encounter for theosophers, mystics, gnostics, taoists, buddhists, neo-buddhists but also for nihilists, unionists, bolsheviks and pacifists. Moreover, Xul's move to Stuttgart sealed his decision to get closer to the founder of anthroposophy, Rudolf Steiner."<sup>2</sup>

Accompanying Solar during his travels in Germany and intermittently elsewhere was his great friend and compatriot Emilio Pettoruti, who shared his expansive modernist vision and with whom he returned to Argentina

in the summer of 1924. In the wake of the First World War, Solar's interest in the occult took on increasingly social and regional dimensions, keyed to the spiritual unification of Latin America—the ultimate utopia—through his invention of New World language (Neocriollo and, later, Pan-Lengua) and iconography. "We are and we feel new people, old and foreign paths don't lead towards our new goal," he stated in a text dedicated to Pettoruti in 1923. "We can clearly see the urge to break the invisible chains (they are the strongest) that in so many fields reduce us to a COLONY, the great LATIN AMERICA with 90 million inhabitants. . . . To this tired world, let's contribute a new meaning, a more varied life and a higher mission for our race which is in the ascendant. . . . Because we are an aesthetic race, with art—its mother, POETRY—we will start to say a new thing that is ours and ours alone."<sup>3</sup> Solar's Pan-Americanism is conjured in a number of paintings from the 1920s, including the present *Untitled*, in which boats or dragons, adorned with the flags of Latin America, sail from the New World to the Old. He adapted this iconography in the watercolor *Dragon* (1927) and for a cover of *Proa*, the literary magazine founded by his friend Jorge Luis Borges and devoted to the advancement of the Argentine avant-garde. Implicit in the modernist and anticolonial vision they shared was a belief in the ascendancy of the Americas as a cultural and artistic center, richly rooted in its indigenous heritage and, by virtue of its criollo hybridity, incipiently universal.

In *Untitled*, the transatlantic metaphor commingles with the mysticism of the sea, among Solar's enduring fascinations. "In the midst of my agitation, my spirit flutters about, looking for a way to escape, I don't know where to," Solar wrote. "I hear the splintering waves from between the hum of the sea and I feel cooling breezes; but the nighttime fleets of wandering ships vanish when called; mounted stern giants go silently through distant deserts of air, hiding the tight-colored moon, but their lesser souls do not understand me; ghosts, veiled things fill the air, I cannot define them nor do they help me; keen hidden laughter and quick heard movements attract me fatally, while the fogs, like snakes, vanish."<sup>4</sup> His dramatic evocation of the sea, full of magic and danger, is tempered in the tranquil waters of the present *Untitled*, the once fly-by-night boats given new, collective purpose as the bearers of Latin America's autochthonous identity and revanchist designs. The flags of Argentina, at bottom center and upper right, are joined by those of Peru, Chile, and Brazil in a colorful show of hemispheric solidarity, adorning a small flotilla of boats that set sail under the cosmic light of the sun and the stars.

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

<sup>1</sup> Xul Solar, quoted in *Xul Solar: visiones y revelaciones*, exh. cat. (Buenos Aires: MALBA—Colección Constantini, 2005), 200, 245.

<sup>2</sup> Patricia M. Artundo, "Working Papers: An Introduction to a Xul Solar Retrospective," in *Xul Solar*, 191-92.

<sup>3</sup> Solar, "Pettoruti," in Artundo, "Working Papers," 194.

<sup>4</sup> Solar, quoted in Cintia Cristiá, "Xul Solar and the Music: The Meeting of Arts," in *Xul Solar*, 216.













*Constructivo a cinco tonos con dos figuras discutiendo*  
oil on board

21¼ x 33½ in. (54 x 85 cm)

Painted circa 1946.

\$200,000-300,000

**PROVENANCE:**

Estate of the artist.

Augusto Torres, Montevideo.

Private collection, Barcelona

Private collection, Madrid.

**EXHIBITED:**

Punta del Este, Uruguay, Galería Sur, *Joaquín Torres-García Construcciones en madera y óleos*, Summer 1993, no. 20.

Zaragoza, Spain, Centro de Exposiciones y Congresos, *Joaquín Torres García: artista y teórico*, 10 April–22 June 1997, p. 71, no. 19 (illustrated). This exhibition also traveled to Huesca, Spain, Sala de Exposiciones de la Diputación de Huesca, 11 July–24 August 1997.

Logroño, Spain, iberCaja, Cultural Rioja, *Joaquín Torres García: artista y teórico*, 29 August–28 September 1997, p. 101, no. 34 (illustrated). This exhibition also traveled to Pamplona, Spain, Museo de Navarra, 16 October–23 November 1997.

**LITERATURE:**

C. de Torres and S. V. Temkin, "Constructivo a cinco tonos con dos figuras discutiendo, c.1946 (1946.15)," *Joaquín Torres-García Catalogue Raisonné*, <http://torresgarcia.com/catalogue/entry.php?id=2035> (accessed 31 March 2019).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

12

MATTA (1911-2002)

*Mine of Time (Reservoir du Temps)*

signed 'Matta' (lower right), titled twice 'MINE OF TIME,  
RESERVOIR-DU-TEMPS' and dated '85' (on the reverse)  
oil on canvas  
85 x 155¼ in. (216 x 394.3 cm.)  
Painted in 1983.

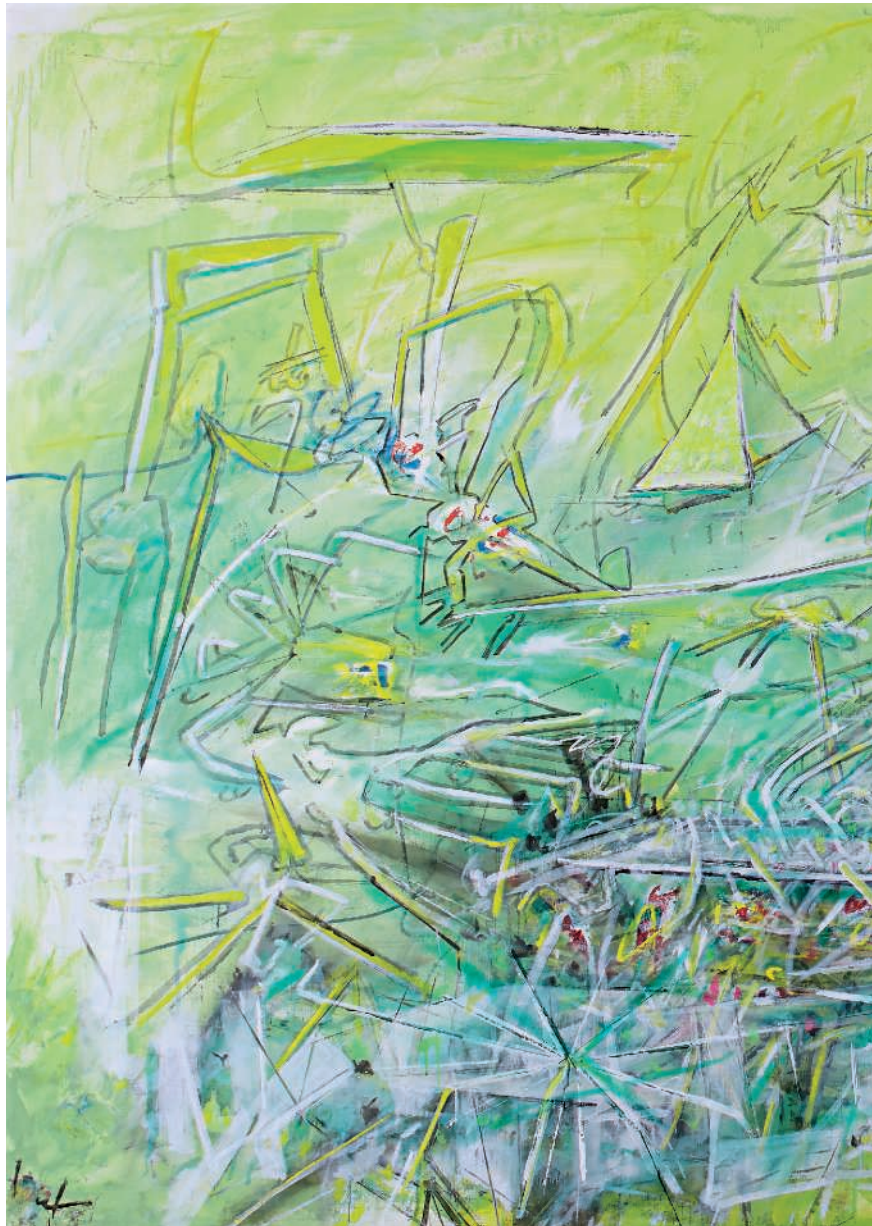
\$300,000-500,000

**PROVENANCE:**

Riva Yares Gallery, Scottsdale, Arizona.

Acquired from the above by the present owner.

A certificate of authenticity from Germana Matta Ferrari is forthcoming.









## ROBERTO MONTENEGRO (1885-1968)

*Untitled (Tehuanas in Traditional Huipil Grande Headaddresses)*

signed 'Montenegro' (lower right)  
oil on canvas  
36 $\frac{1}{8}$  x 30 in. (91.8 x 76.2 cm.)  
Painted circa 1920s.

\$70,000-90,000

**PROVENANCE:**

Eva M. Nelson (sister of the artist), Los Angeles, California.

By descent to the present owner, 2014.

Among the many artists that helped shape modern art in Mexico in the first half of the twentieth century, Roberto Montenegro remains one of the most enigmatic. This is in part due to the fact that there has yet to be a systematic study of his more than five-decade career, during which he created illustrations for books and magazines, theater scenography, prints, and murals, in addition to the easel paintings for which he is most well-known. Montenegro was similarly able to move easily between styles, producing works early in his career that reveal the influence of Mexican Symbolist painting and later exploring themes in a figurative style in line with the work of the Mexican muralists. He was also heavily influenced by Surrealism throughout much of the second half of his career, although he never publicly identified himself with the movement.

Montenegro was born in Guadalajara, Jalisco to a family that belonged to the upper tier of Mexican society during the Porfiriato, the nearly thirty-five-year presidency of Porfirio Díaz. Little is known of his childhood in Guadalajara and he relocated to Mexico City as a young man, eventually enrolling

at the Escuela Nacional de Bellas Artes in 1904. There he would form relationships with a number of key figures who in the ensuing decades would have significant influence on the visual arts in Mexico, among them Gerardo Murillo (also known as Dr. Atl) and Diego Rivera. Montenegro traveled to Europe in 1905 and, although he returned briefly to Mexico in 1910, would spend much of the next fifteen years traveling throughout the continent, visiting galleries and museums in pursuit of his studies of both historic and contemporary European painting.

Returning to Mexico in 1919, Montenegro soon became involved in the cultural activities of the new post-Revolutionary government and was commissioned by the Ministry of Public Education to paint an early cycle of murals at the at the Iglesia de San Pedro y San Pablo.<sup>1</sup> It was during this period that Montenegro's passion for Mexico's native visual culture begins to emerge most forcefully, reflecting the wider interest of the era's artists to create an aesthetic that was imbued with *mexicanidad* – the distinctly Mexican character of their national history and traditions. Montenegro became a writer and art critic as well as an artist, authoring several works on Mexican popular art, and acting as one of its earliest promoters in Mexico.<sup>2</sup> In 1934, he was briefly Director of the Museo de Arte Popular in Mexico City in 1934 and later organized the section devoted to popular art in the famous 1940 exhibition *Twenty Centuries of Mexican Art* at New York's Museum of Modern Art.

The artist's interest in traditional Mexican culture is at the forefront of this stunning work, which shows six women dressed in ceremonial lace

headdresses from the city of Tehuantepec, in the state of Oaxaca. Known as a *huipil grande*, or sometimes as a *resplandor*, the women's bodies are covered by a flowing, cape-like garment and each woman's face is encircled by starched folds of white cloth. This version of the *huipil grande* would have only been worn for a formal occasion, a fact which seems supported in this painting by the women's somber expressions. Nevertheless, in their hands each woman clutches a small colorful bouquet of flowers and their overlapping positions give the impression of a crowded procession, recalling the rich array of festivals and religious celebrations that occur annually throughout Mexico.

Montenegro explored the diverse costumes and traditions of the various regions of Mexico in a number of his easel paintings and murals. A group of Tehuana women in typical garments appear in his mural *Reconstruction* (1931-33) at the school of the Iglesia de San Pedro y San Pablo. They stand alongside a group of Mayan women from the Yucatan, their depiction in the mural adapted from an earlier painting on canvas, *Mayan Women* (1926) that is now in the collection of the Museum of Modern Art in New York. *Mayan Women* shares some formal and compositional similarities with the present painting, such as the use of overlapping and interlocking figures, which may suggest the present work is from the same period in Montenegro's career.

Despite his wider interest in the native cultures of Mexico, Montenegro frequently returned to the women of Tehuantepec and their distinctive costumes as a subject for his paintings. He was not alone as numerous Mexican artists, including Diego Rivera and Frida Kahlo, incorporated elements from this region in their works. Montenegro painted several portraits of female friends dressed in Tehuana garments, including the painter Rosa Rolanda, wife of the artist Miguel Covarrubias. He also produced a series of anonymous Tehuanas between 1930 and 1940, often depicting them with Pre-Hispanic masks or sculptures, as a means of referencing the ancient cultural roots of his scenes of contemporary peoples and costumes.<sup>3</sup>

Mark A. Castro

<sup>1</sup> On Montenegro's murals, see Julieta Ortiz Gaitán, *Entre Dos Mundos. Los murales de Roberto Montenegro* (Mexico City: Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, 2009).

<sup>2</sup> On Montenegro's relationship with Mexican popular art, see Roberto Montenegro, *Expresiones del arte popular Mexicano*, exh. cat. (Mexico City: Museo del Palacio de Bellas Artes, 2017).

<sup>3</sup> Ibid. p. 88.



The artist and his sister Eva M. Nelson with several of her grandchildren at their home in Sepulveda, California, circa 1950s. Photo courtesy the family.



Roberto Montenegro, *Maya Women*, 1926. Museum of Modern Art, New York, Gift of Nelson A. Rockefeller. © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY







## JOSÉ CLEMENTE OROZCO (1883-1949)

*El estudio del pintor*  
(also known as *Naturaleza muerta--*  
*Autorretrato*)

signed and dated 'J.C. Orozco 1944' (lower right)  
oil on canvas  
24 $\frac{1}{2}$  x 33 $\frac{3}{4}$  in. (63 x 85.9 cm.)  
Painted in 1944.

\$180,000-220,000

**PROVENANCE:**

Acquired from the artist.  
Irving Richards collection, New York.  
Anon. sale, Sotheby's, New York, 24 May 2005,  
lot 56.  
Anon. sale, Phillips de Pury & Company, New York,  
3 October 2009, lot 189.  
Acquired from the above by the present owner.

**EXHIBITED:**

New York, Huntington Hartford Museum, *José Clemente Orozco*, 7 September-17 October 1965.  
Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, *Jalisco: Genio y Maestría*, May-August 1994, p. 123, no. 137 (illustrated in color). This exhibition also traveled to Mexico City, Antiguo Colegio de San Ildefonso, February-May 1995.  
Roslyn Harbor, New York, Nassau County Museum of Art, *The Latin Century: Beyond the Border*, 18 August-3 November 2002, p. 49 (illustrated).  
Vancouver, Vancouver Art Gallery, *Shore, Forest and Beyond: Art From the Audain Collection*, 11 October 2011-12 January 2012, p. 131 (illustrated in color).  
Whistler, Audain Art Museum, *Mexican modernists: Orozco, Rivera, Siqueiros, Tamayo*, 5 March-23 May 2016, p. 26-27 (illustrated in color).

**LITERATURE:**

J. C. Orozco, *Mi Vida*, 1944 (illustrated).  
Exhibition catalogue, *José Clemente Orozco: pintura y verdad*, Guadalajara: Instituto Cultural Cabañas, 2010, p. 472 (illustrated in color).

This work is accompanied by an assessment of authenticity signed by Clemente Orozco V., dated 21 October 2016.

More than a still life, José Clemente Orozco's *El estudio del pintor* (also known as *Naturaleza muerta--Autorretrato*) (1944) can be considered a meditation on painting as well as a play on artists' depictions of their own works. This powerful tight-knit composition, painted toward the end of the artist's life and career, represents a summary of Orozco's aesthetic concerns related to representation and figuration.

Orozco brings together four discrete artworks in this painting: a blank canvas (or perhaps an abstract painting) propped on an easel; a grey sculptural bust whose eyes are covered by a rectangular block of white paint that mysteriously

comes to life and jumps off the easel painting; a drawing of a nude that is gently folded over as though a scroll and therefore shows only the lower limbs of the figure; and an oil sketch of a disembodied hand, which abuts the other two dimensional representations within the painting. Each of these "works within the work" stands on its own—apparently on a table—but simultaneously somewhat hovers in space and exists in relation to the others. This close proximity of painted artworks brings out formal and conceptual relationships, as is common in most still lifes. Set at angles to one another and to the picture plane, the objects challenge conventional spatial relationships by both receding into space and denying depth, making it appear as though they are floating and therefore conveying an off kilter mood.

As art historian Paul Wood has attested, the still life tradition in art history conventionally marshals the depiction of objects (flowers, fruits, food, commonplace man made objects or any number of inanimate matter) to suggest "human frailty, economic power, spiritual anguish, moral laxity, and much more."<sup>1</sup> The term in Spanish for still life, *naturaleza muerta*, literally translates as "dead life." Orozco is not particularly known for producing still lifes—it is a relatively underrepresented genre in his oeuvre. This rare, modern take on the genre allowed him to explore aesthetic and intellectual concerns linked to his overall practice. With this collection of studio props or rather what appears to be an inventory of forms of figural representation that recall his own works, Orozco used the genre of still life to contemplate the boundaries of modern painting and representation within the context of a practice and a career focused on notions of historical struggle.

Images of hands, feet, limbs, and body parts abound in Orozco's work and appear most prominently in his major mural cycles both in Mexico and the United States. Carving up the figure while simultaneously carving up pictorial space in large-scale epic mural paintings provided Orozco with the visual language through which he could ruminate on history. Known for his images of larger than life rebellious figures who gesticulate with aggressive poses—Quetzalcóatl, Christ, Prometheus—Orozco experimented with the representation of the body as a means to communicate historical contestation. While some might relate his obsession with hands to the loss of his own left hand in a gunpowder accident in 1904, he consistently distilled the body to communicate the tumult of broad social and historical forces at play, such as war, colonization,

and migration.<sup>2</sup> In his work figural distortion and angst-ridden expressive figures correspond to the social or political body.

The partial views of the body depicted here make reference to a lifetime of a bold figurative practice, but these differ from the narrative and episodic sequences of his murals. Orozco scholar Renato González Mello has discussed the artist's approach to painting as an ethic "based on what the eyes can perceive, organize, and intuit."<sup>3</sup> In other words, Orozco was preoccupied with the concept of vision, which is manifest here formally through the artist's various perspectival studies of body parts. The symbolic masking of vision through the interaction of the easel painting with the sculptural bust reinforces that concept in iconographic terms. Painterly white brush strokes evoke a prepared white ground under which a dark substrate just appears at the bottom edge of the easel painting, making it more of an abstract painting than a blank canvas. This painting within the painting bleeds over to obstruct the vision of the head perhaps an evocation of what González Mello has called the "machinery of painting" in other contexts.

In bringing together this inventory of artworks (although he was not known for creating sculptures or abstract paintings for that matter), Orozco invokes representations of artist's studios such as famous paintings by Courbet, Picasso, and Tamayo. Unlike those examples, where the artist is caught in the act of painting, Orozco's painting instead recalls Matisse's *Red Studio* (1911) or Duchamp's *Tu m'* (1918) or Picasso's *Studies* (1920) where the focus is on the works themselves and a consideration of their aesthetic concerns. *El estudio del pintor* therefore, represents a reflection on Orozco's own particular avant-garde gambit of expressive figuration called into the service of forceful body politics. Rather than consider it a straightforward self-portrait as the subtitle suggests, therefore, we should view the work as a clever summing up of the artist's aesthetic practice.

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

<sup>1</sup> Paul Wood, "Commodity," in *Critical Terms for Art History*, edited by Robert S. Nelson and Richard Shiff (Chicago: University of Chicago Press, 2006), p. 392.

<sup>2</sup> Ernesto Lumbrales, "Brainstorming Fire and Hands in Orozco's Work," in *José Clemente Orozco: pintura y verdad* (Guadalajara: Instituto Cultural Cabañas, 2010), pp. 528-536.

<sup>3</sup> Renato Gonzalez Mello, "The Hospicio Cabañas," in *José Clemente Orozco: pintura y verdad* (Guadalajara: Instituto Cultural Cabañas, 2010), p. 472.







RUFINO TAMAYO (1899-1991)

*Mujer con rebozo (Woman with a Shawl)*

signed and dated 'Tamayo-O-48' (upper left)  
oil and pastel on masonite panel  
48 x 36 in. (122 x 91 cm.)  
Painted in 1948.

\$500,000-700,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City, 1958.  
Acquired from the above.

**EXHIBITED:**

New Haven, Yale University Art Gallery, *Paintings, Drawings and Sculpture Collected by Yale Alumni: An Exhibition*, 19 May - 26 June 1960, p. 101, no. 108 (illustrated).

**LITERATURE:**

"In Elihu's Steps," *Art, Time*, Vol. LXXV, no. 24, Atlantic Edition, 13 June 1960, pp. 92-97 (illustrated).

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

*Yo siempre he sido figurativo.<sup>1</sup>*

—Rufino Tamayo, 1968



Rufino Tamayo, *Autorretrato*, 1931. © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY

At midcareer in 1948 and nearing his 50th birthday, Mexican painter Rufino Tamayo, after twelve years of self-imposed exile in New York City, having achieved an increasing level of international success, was finally receiving the national recognition at home that he had long awaited; *Tamayo: 20 años de su labor pictórica*, the artist's first retrospective in Mexico City, comprised of 82 paintings and drawings, was presented that year at the Palacio de Bellas Artes. Responding to the exhibition at the time, his contemporary Carlos Mérida noted:

Tamayo's evolutionary process has traversed a long path that shifts between realism and idealism, between a grotesque expression close to Mexican popular (art) forms and the highest poetic sensibility in painting, all of it under a strong national color. His palette, at times violent, at times delicate and subtle, cannot be but from an extraordinary painter who has admirably attained, a personal seal that makes him unmistakable.<sup>2</sup>

Hanging in the exhibition was a recent portrait of Tamayo's wife Olga, imposing and refined, her face a serene mask, her three-quarter length body a study in balanced geometry. Olga's pastel may have initiated the several portrait commissions Tamayo accepted in 1948, a small body of works related in their classicizing formal approach, to which *Mujer con rebozo* belongs.

Given that portraiture was a genre not frequently visited by Tamayo post-1930s, and when he did, one usually reserved for Olga, who he painted some 20 times over the course of their long partnership, unusual is the concentration of portraits produced in that single year.<sup>3</sup> Natasha Gelman recalls that "When Rufino arrived from New York (to Mexico City) in 1948









Actress María Félix in the film *Enamorada*, 1946. Directed by Emilio Fernández. © 2019 Gabriel Figueroa Flores

he set up shop in a studio on Avenida Insurgentes. Jacques asked him to do a portrait of me. He accepted, and we set to work.”<sup>4</sup> Molded ethereally from triangles, circles, and cylinders, Gelman’s portrait including her circular choker, is the ghost of the aforementioned study of Olga. Tamayo places his sitter centrally, frontally, against a high-backed wood chair rooting her in an amorphous soft space while achieving a rhythmic, ever-so-slightly asymmetrical composition; this treatment of Olga and Natasha he echoes in two additional 1948 portraits of elite patrons Rosalind Richards (wife of New York entrepreneur Irving Richards) and Louise Vauclain Pulitzer (first wife of Joseph Pulitzer, Jr.), as well as the mysterious, unidentified *Mujer con rebozo*. Tamayo at once individualizes his sitters capturing some essential degree of likeness in their posture, physique, and coiffure, while also solidifying and immobilizing their form into an “iconic presence,”<sup>5</sup> a sculptural body—still, permanent, frozen in time—that reveals his close relationship with pre-Columbian statuary.

Art historian Mary Coffey and curator Olivier Debroise in separate catalogue notes (Coffey on *Portrait of Rosalind Richards* and Debroise on *Portrait of Mrs. Natasha Gelman*) have each commented that these portraits harken back to Tamayo’s “earlier style”<sup>6</sup> or “first period,”<sup>7</sup> where, committed to *arte puro* (“pure art”) in opposition to the politically dogmatic, public murals of *Los tres grandes* (the “Three Greats” Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco), Tamayo explored formal qualities in painting; privileging the poetic over direct narratives, he was a modernist who invoked the legacy of 19th century Mexican provincial portraiture while remaining open to the lessons of the European avant-garde (Paul Cézanne, Pablo Picasso, Giorgio



Pablo Picasso, *Self-Portrait*, 1906. The Metropolitan Museum, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



de Chirico, for example) akin with the interests of his then-partner, artist María Izquierdo. Indeed, *Mujer con rebozo* dialogues with Tamayo's *Self-Portrait* of 1931, where similarly, his torso and head are draped in a *rebozo* that peaks at his crown, a small bird in both canvases easily located, the earthy palette of black, gold, *tezontle*, and white mirrored in both works.

Tamayo enjoyed tremendously the potential of fabric to create surprising geometric form when covering the human body. Pushing lines and rubbing pigment, he could expand the mass and volume of his draped figures so that they embodied landscape, echoing rock formations and evoking pre-Columbian stone and ceramic sculpture. He enveloped his subject, whether Izquierdo, Olga Tamayo, or an allegory of song (as in his mural *El canto y la música* of 1933), in yards of cloth, from which, charcoal pencil in hand, he carved folds, creases, and crevices on his two-dimensional surface, creating repetition, pattern, tension, and compositional complexity. The human figure wrapped in cloth gained volume, appearing as mountain, as cave, as *maguey*; Tamayo thus proclaimed humanity's proximity to, and oneness with nature. The artist offers this universal viewpoint with *Mujer con rebozo*, while also affirming Mexican identity with the simple, yet powerfully symbolic article of clothing: the *rebozo* shawl, a garment that Tamayo painted repeatedly in rough gouaches and watercolors throughout the 1930s and 40s declaring Mexico a matriarchy: peasant, rural, and hard-working.

Nonetheless, the *rebozo* is multifarious; it can transgress boundaries of fashion, function, and class. For example, Olga wears her *rebozo* slung over her left shoulder in her 1948 portrait, which was reproduced in *Life* magazine on March 16, 1953 above the headline "Tamayo: After 15-Year Exile, Mexican Painter Wins Fame at Home." Here the *rebozo* not only creates compositional balance, but serves as an elegant, fashionable accessory, indicating the status of a woman of acumen who moved in elite circles referred to in the caption as the "frequent model for her husband, a former concert pianist, she handles Tamayo's business affairs." On the other hand, *Mujer con rebozo* exudes the sacred feminine; mantle covering her head, she invokes the holy mother, the Virgin Mary in her many manifestations. And yet, Tamayo equally references popular culture presenting an archetype of Mexican feminine beauty as *Mujer con rebozo* clearly evokes Emilio Fernández's close-up shots of Golden Era diva María Félix, her sculpted face framed tightly by a woven *rebozo* as in the films *Enamorada* (1946), *Maclovio* (1948), and *Río Escondido* (1948).

As indicated by the opening epigraph, Tamayo rejected the label of "abstract artist" for himself proclaiming his commitment to figuration. *Mujer con rebozo* expresses Tamayo's life-long concern: to conjure the human form in space through its simplification and abstraction, simultaneously shaping a visual language at once universal and essentially Mexican.

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

<sup>1</sup> "I have always been figurative" stated Tamayo when interviewed by Concepción Solana for *Mañana* no. 1296 (June 29, 1968) reprinted in Raquel Tibol, *Textos de Rufino Tamayo* (Mexico City: Coordinación de Difusión Cultural Dirección de Literatura, 1987), 97.

<sup>2</sup> Carlos Mérida, "Un juicio sobre la pintura de Tamayo," July 1948. Manuscript. Museo Nacional de Arte. ICAA Documents of 20th Century Latin American and Latino Art: A Digital Archive and Publications Project at the Museum of Fine Arts, Houston. Accessed February 14, 2019. My translation. <http://icaadocs.mfah.org/icaadocs/THEARCHIVE/FullRecord/tabid/88/doc/733466/language/en-US/Default.aspx>.

<sup>3</sup> These include the stylistically varied portraits of Peggy Schwab Muray, Cantinflas (Mario Moreno), Francisco Madero, Rosalind Richards, and Louise Vauclair Pulitzer.

<sup>4</sup> Sylvia Navarrete, "The Gelman Collection: Figurative Painting, Surrealism, and Abstract Art" in *Frida Kahlo, Diego Rivera, and Twentieth-Century Art: The Jacques and Natasha Gelman Collection* (San Diego: Museum of Contemporary Art, 2000), 27.

<sup>5</sup> Mary K. Coffey, "Portrait of Rosalind Richards" in *Modern and Contemporary Art at Dartmouth: Highlights from the Hood Museum of Art* (Hanover: Hood Museum of Art, 2009), 26.

<sup>6</sup> Ibid.

<sup>7</sup> Olivier Debroise, "Retrato de la Señora Gelman" in *Frida Kahlo, Diego Rivera, and Twentieth-Century Art: The Jacques and Natasha Gelman Collection* (San Diego: Museum of Contemporary Art, 2000), appendix.



Rufino Tamayo, Retrato de la Señora Natasha Gelman, 1948. © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society (ARS), NY



*"The figures' positions are not positions of doing, but positions of existing. Their sitting is not just a transitory position, it is the position they are."*<sup>1</sup>

—Francisco Zúñiga

*Juchiteca Sentada*

stamped and dated 'ESCUPTOR FRANCISCO ZUNIGA FUNDICION  
MOISES DEL AGUILA 1973-0' (on the left side of the base)

bronze with brown patina

41½ x 35½ in. (105.4 x 90.2 cm.)

Executed in 1973.

Edition of four.

\$200,000-300,000

**PROVENANCE:**

Acquired directly from the artist by the present owner (25 November 1986).

**EXHIBITED:**

Syracuse, New York, Everson Museum of Art, *Francisco Zúñiga: An Exhibition of Sculpture and Drawing*, 23 April - 19 June 1977, p. 23, no. 17 (another cast illustrated). This exhibition also traveled to Lincoln, Massachusetts, De Cordova and Dana Museum & Park 26 June - 28 August 1977.

**LITERATURE:**

*Francisco Zúñiga: Sculptures, Dessins, Lithographies*, New York, Editions Brewster, 1982, p. 45 (another cast illustrated).

A. Zúñiga, *Francisco Zúñiga, Catálogo Razonado, Escultura 1923-1993*, Mexico City, 1999, vol. I, p. 383, no. 649 (another cast illustrated).









Francisco Zúñiga's sculptures of women, weighty, corporeal, gracefully thick and larger than life, command the space that they inhabit. As the artist further explains "(my) figures...standing; squatting; sitting or grouped...are *being, not doing*; (they are) images of fertility, anxiety, melancholy, solitude, or resistance to misery; mestizo village women; monumental matriarchs, earthy and tangible."<sup>2</sup> Again and again, in sculpture and drawing, Zúñiga asserts the timeless native female presence; massive and inert, her quiet, substantial form cannot be ignored. *Juchiteca sentada* is relaxed and in repose. Eyes closed, body open, her spine, back, and buttocks supported by the armless, artisanal *butaque* chair, she surrenders, caressed by the space that surrounds her. Devoid of all traditional decoration, her *huipil* (indigenous blouse) and long skirt cling to her body accentuating full breasts, a round belly, wide pelvis, and powerful legs.

Zúñiga's title identifies the voluptuous subject as a Tehuana, a matriarch from the Isthmus of Tehuantepec in the state of Oaxaca, Mexico, where women are known for their strong work ethic, savvy participation in the village market economy, and progressive politics.<sup>3</sup> None of the latter is specifically evident here, for in a mature work such as *Juchiteca sentada* Zúñiga eliminates any direct narrative, historical context, or defined gender role, instead seeking to make manifest the ancient pre-Columbian form that he saw echoed in the living indigenous female body; he explains, "When traveling through villages and markets, I found those women selling fruits and flowers, contemporary *chicomecóatl*s (corn goddesses), as red as the sculptures of their old pre-Columbian portraits."<sup>4</sup> The noble presence of *Juchiteca sentada* emerges from Zúñiga's study of pre-Columbian statuary, her posture inspired by a reclining *chacmool* whose form had similarly captured the attention of British sculptor Henry Moore.<sup>5</sup> Zúñiga bridges the pre-Columbian past with the contemporary in his sculpture by, on the

one hand, working closely with living models—whether Domitila, Victoria, his wife Elena, or in the case of *Juchiteca sentada*, his model Elvia—and on the other, through his study of, and appreciation for, not only the pioneering 20th Century sculptor Moore, but by Zúñiga's own admission, an array of modern European sculptors including Auguste Rodin and his teacher Antoine Bourdelle, Constantin Brancusi, Alexander Archipenko, Edgar Degas, Aristide Maillol, Jacques Lipchitz, Henri Matisse, and Ossip Zadkine.<sup>6</sup>

Born in Costa Rica's capital of San José in 1912, Zúñiga's trajectory as a figurative sculptor began at the age of eight as he carved *santos* (religious figures) out of wood in his *santero* father's workshop. At twenty-three Zúñiga responded to a public art competition on the theme of motherhood carving the controversial *Maternidad* of a crouching woman cradling a healthy baby, his first monumental stone sculpture and one the artist pointed to as "a keystone for the later works"<sup>7</sup>; this secular interpretation of a Marian image announced what would become Zúñiga's life-long focus on the feminine in his artwork, her presence at once sacred, generous, and sensual.<sup>8</sup> Late in life the artist succinctly proclaimed, "my world is that of feminine indigenous representation."<sup>9</sup>

Even before leaving Costa Rica for Mexico at age twenty-four, in addition to the religious imagery of his father's workshop and his growing knowledge of contemporary sculpture, painting, and muralism through literary magazines, Zúñiga considered the pre-Columbian past of the Chorotega and Huetar Indians of his native land.<sup>10</sup> Zúñiga's 1936 arrival in Mexico City coincided with the ongoing Mexican Renaissance, an artistic revival initiated at the Mexican Revolution's end in 1920 and continuing well into the 1930s and 40s; during that time numerous foreign artists like Zúñiga were drawn to



the cultural milieu. He made Mexico his home, becoming a citizen in 1980 and remaining until his death in 1998. Often the artist would visit the National Anthropology Museum in its old location on Calle Moneda where he drew, touched, and learned from the ancient carvings of the Aztec, Totonac, and the delicate Jaina figurines.<sup>11</sup> He honed his technical skills first as an assistant to sculptor Oliverio Martinez, assuming the latter's teaching position at the School of Direct Carving at La Esmeralda (Escuela Nacional de Pintura, Escultura, y Grabado) in 1939, while also a member of sculptor Guillermo Ruiz's crew; with them and individually, he produced major public monuments of heroic figures for the State through the 1950s. Late in the mid-century decade Zúñiga's personal work began to take precedence over his public art as his figures gained "a new kind of swelling form" that became his signature style.<sup>12</sup> "I give importance to these parts (of the body) in order to relate them with the ancient fertility goddesses extremely significant in Aztec and other cultures," he stated.<sup>13</sup>

*Juchiteca sentada* emerged from a veritable outpouring of mature work that followed the artist's 1970 retirement from teaching at La Esmeralda. Zúñiga's life's production in various media and materials was carefully compiled by his son Ariel in a catalogue raisonné of four heavy volumes that document the artist's persistent exploration of the "feminine indigenous representation"; bridging the past to his present, Zúñiga gave monumental and lasting shape to that very world he envisioned.

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

1 Sheldon Reich, *Francisco Zúñiga Sculptor: Conversations and Interpretations* (Tucson: The University of Arizona Press, 1980), 141.

2 Reich, *Francisco Zúñiga Sculptor*, 90.

3 On the women of Juchitán see the documentary film by Maureen Gosling and Ellen Osborne, *Blossoms of Fire* (2000) and the photography of Graciela Iturbide in *Juchitán de las mujeres 1979-1989* (Mexico City: INBA, 2010).

4 Francisco Zúñiga, "Life of the Human Figure" in *Catálogo Razonado I: Escultura (1923-1993)* (Les Ulis: Albedrio/Fundación Zúñiga Laborde, 1999), 23.

5 Zúñiga studied the chacmool closely acknowledging its form as one that greatly inspired him as is evident starting with his early *Piedad* of 1940 and consistently present in his treatment of the reclining and seated woman in stone sculptures throughout his subsequent oeuvre, at times blockier and simplified as in his 1959 *Desnudo reclinado* and at other times naturalistic as in this current work, *Juchiteca sentada*.

6 See for example, Reich, *Francisco Zúñiga Sculptor*, 9-10, 21, 23, and 33.

7 Francisco Zúñiga, "Life of the Human Figure," 23.

8 This sculpture is carved from rock extracted from Catargo, Costa Rica. Of importance may be its relationship with the Holy Relic and Patron Saint "La Negrita," a small Colonial-era stone sculpture of the Virgin Mary wrapped in an extensive cloak and holding the Christ child displayed in the Basilica of Los Angeles in Cartago. Zúñiga would have been familiar with the image, which could arguably have inspired his extended sculptural meditations on the cloaked female form from the late 1950s on. Zúñiga's stone *Piedad* of 1945 further supports this theory.

9 Francisco Zúñiga, "Life of the Human Figure," 23.

10 Ali Chumacero, "Francisco Zúñiga: Autobiographical Notes," in *Zúñiga* (Mexico City: Galería Arte Mirachi, 1969), 41.

11 Francisco Zúñiga, "Life of the Human Figure," 23.

12 The adjective "swelling" used by Zúñiga's biographer Sheldon Reich is on point. Reich, *Francisco Zúñiga Sculptor*, 90.

13 Reich, *Francisco Zúñiga Sculptor*, 120.





17

## RICARDO MARTÍNEZ (1918-2009)

*Elotes*

signed and dated 'Ricardo Martínez 57' (lower left)  
oil on canvas  
49½ x 31½ in. (125.7 x 80 cm.)  
Painted in 1957.

\$70,000-90,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.  
Private collection (acquired from the above 1958).  
Anon. sale, Sotheby's, New York, 21 November 1995, lot 66.  
Acquired from the above by the present owner.

**EXHIBITED:**

Mexico City, Galería de Arte Mexicano, *11 Óleos*, 13 - 31 January 1958.

**LITERATURE:**

J.J. Crespo de la Serna, "Exposición de Ricardo Martínez," *Novedades*, Mexico City, 2 February 1958 (illustrated).

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

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

*Painting is done in silence. It is not popular art; rather, it is art of intimacy, an art of recluses. One has to carry out a deep self-reflection.*

Ricardo Martínez<sup>1</sup>

Indeed, Mexican artist Ricardo Martínez de Hoyos (1918-2009) has been described as a recluse, not for an absence of companionship during his long career (his friendships included an impressive list of notable writers such as Juan Rulfo, Gabriel García Márquez, and Ali Chumacero, as well as artists José Luis Cuevas and Vicente Rojo, among others), but rather, for his hermetic work ethic; surrounded by a large family from birth—he was one of sixteen siblings and had four children of his own with his love Zarina Lacy—the self-taught painter dedicated himself fully to his studio practice. Detailing his routine, he would “awake early, read the papers while he breakfasted, walk in the garden or in Viveros de Coyoacán park, speak on the telephone for hours with different friends, eat at exactly 1:30 pm, and paint until the sun set. Religiously, he would drink a mug of warm milk snacking on something light and would read or watch television before going to bed, usually early. He was constant in his schedule and frugal in habit,” recounts his daughter.<sup>2</sup> This consistency is reflected in Martínez’ *oeuvre*. Between 1957 until his death in 2009, he developed his mature, signature painting style: a monumental figuration where massive, primordial beings, singly or in pairs, tenderly commune through touch, gaze, and the merging of their bodies with the surrounding “Rothko-esque” atmosphere, a nebulous atemporal space.<sup>3</sup>

Martínez’ artistic search during the 1940s and early 1950s was aligned with the *contracorriente* (Countercurrent) interests, sympathetic with the stylistic and thematic approaches of his contemporaries Julio Castellanos, Juan Soriano, and Manuel Rodríguez Lozano, who applied metaphysical and Picassian lessons to local, indigenous subject-matter.<sup>4</sup> In 1943, artist Federico Cantú took just such a painting, *El ángel* by his friend Martínez, to Inés Amor, director of Galería de Arte Mexicano (GAM); within three days Amor had sold for 600 pesos Martínez’s painting of a cluster of barefoot schoolboys lunging at a flying figure far from reach.<sup>5</sup> “I almost fainted as it was a fortune,” recalled Martínez.<sup>6</sup> He presented solo exhibitions annually or biennially at GAM beginning in 1944. An internationally established artist by mid-century as evidenced by his participation in the Venice Biennale of 1958 and an individual exhibition in the São Paulo Biennale of 1963, Martínez secured representation in New York City at Karl Lund’s The Contemporaries

Art Gallery located on Madison Avenue where he presented solo exhibitions from 1958-64. From the 1970s on he chose self-representation, successfully managing all aspects of his career from his working studio at his home on Calle Etna 32 in Colonia Alpes.

Martínez painted *Elotes* in 1957, the year that he transitioned from what art historian Teresa del Conde described as his “first phase...a very gratifying array of ‘Mexicanist’ motives...generally small-format and of an unsurpassable quality,”<sup>7</sup> into the focused vision that he would refine over more than half a century. *Elotes* and its subsequent sister-piece *Pareja con elote* (also known as “Offering to Life”) of 1958, complete that body of *costumbrista* paintings produced between 1954 and 1958 that portray the everyday, contemporary life of the Indian peasant set against a field of color; smoking cigarettes, reading a letter or newspaper, playing the guitar, carrying hand-woven baskets, gardening, and holding local identifiers—luscious regional fruits, hand-made cheeses, and crops of the land such as the roasted maíz in *Elotes*. Martínez’s subjects have now become sculptural, heavy in body and limbs. Filling the canvas frame are thick figures clothed in the peasant’s white cotton garments and wearing distinctive woven *sombreros* or *rebozos* (woven shawls). The artist appears to conjure inert mass from diffusive light as he merges figure and ground. This fortunate stylistic shift is clearly indebted to Martínez’ close study of the pre-Columbian statuary that he acquired slowly to form a significant collection, as well as the blocky sculptural approach of mentors, brother Oliverio Martínez (1901-1938) and the latter’s then-assistant, Francisco Zuñiga.

*Elotes* indicates the direction of Martínez’ artistic trajectory. From this point on, Martínez will build a body of art consistent in expression and visual language. The scale of his paintings will increase to 4 x 5 feet and larger. He will move away from *costumbrismo* to achieve a universalism in his painting akin to that developed by the “Fourth Great,” Rufino Tamayo. Divesting his subjects of any outward sign of indigenous identity beyond the physical form, he will abandon the sombrero, huarache, sarape, rebozo, and white cotton garments in favor exclusively of a nude corpulence; Martínez will give birth to a slumbering, yet awakening “race of giants,” their noble features and chiseled “broad faces”<sup>8</sup> often projected in silhouette on his large canvases. Through his powerful imagery developed over the course of a lifetime, Martínez will achieve, as poet Ruben Bonifaz Nuño pointed out in 1965, the “denial of man’s mortality and a representation of him as immortal,”<sup>9</sup> everlasting, and timeless.

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

1 Quoted in the film *Recordando a Ricardo Martínez en su centenario*. Fundación Ricardo Martínez de Hoyos y Canal 22. (November 9, 2018). My translation. Accessed March 28, 2019.

2 Zarina Martínez Lacy, “Mi padre,” in *Ricardo Martínez: a 100 años de su Nacimiento* (Mexico City: Fundación Ricardo Martínez de Hoyos, 2018), 27. My translation.

3 Teresa del Conde uses this pointed adjective “Rothko-esque” (akin to Mark Rothko’s color-field paintings) to describe Martínez’ diffused grounds in “La ruptura: figuras próximas y corrientes aleatorias” in *Siglo XX: Grandes maestros mexicanos* (Monterrey: Museo de Arte Contemporáneo, 2003), 86.

4 The *Contracorriente* is a term coined by art historian Jorge Alberto Manrique in his article “Las contracorrientes de la pintura mexicana” in *El nacionalismo y el arte mexicano: IX coloquio de historia del arte del Instituto de Investigaciones Estéticas* (Mexico City: UNAM, 1986), 259-270, which is recognized, yet disputed by Teresa del Conde in *Historia mínima del arte Mexicano en el siglo XX* (Mexico City: Attame, 1994), 98-99. The *Contracorriente* includes easel painters Abraham Ángel, Julio Castellanos, María Izquierdo, Frida Kahlo, Manuel Rodríguez Lozano, Antonio Ruiz, Rufino Tamayo, and others whose work was largely founded in the Open-Air Schools (1913-1930s). To a lesser degree, the *Contracorriente* further incorporates those artists, Mexican and foreign-born, aligned with the predominantly literary movement, *Contemporáneos* (1928-1931). According to Manrique, the *Contracorriente* is largely defined, in opposition to the Muralist movement, by the incorporation of European avant-garde artistic elements into a national visual language.

5 Marco Antonio Campos, “Conversación única con Ricardo Martínez,” *Proceso*, September 26, 2008. Available at <https://www.proceso.com.mx/202027/conversacion-unica-con-ricardo-martinez-2>. Accessed April 1, 2019.

6 Ibid. My translation.

7 Teresa del Conde, “La ruptura,” 86.

8 Ruben Bonifaz Nuño, “Introduction” in *Ricardo Martínez: Recent Paintings* (Phoenix: Phoenix Art Museum, 1966), 4-5.

9 Ibid., 4.







PROPERTY FROM A DISTINGUISHED COLLECTION

**18**

**CARLOS MÉRIDA (1891-1984)**

*El pequeño venado*

signed and dated 'CARLOS MERIDA 1968' (lower left)  
gold leaf, tempera and Politec on panel  
44 x 30½ in. (111.8 x 77.5 cm.)  
Executed in 1968.

\$80,000-120,000

**PROVENANCE:**

Private collection, Mexico City (acquired from the artist).  
Anon. sale, Christie's, New York, 17 November 1987, lot 23.  
Private collection, Mexico City.  
Anon. sale, Christie's, New York, 28 May 1998, lot 36.  
Acquired from the above by the present owner.







19

**REMEDIOS VARO (1908-1963)**

*Simpatía (La rabia del gato)*

signed 'R. Varo' (lower right)  
oil on Masonite  
37¾ x 33½ in. (95.9 x 85.1 cm.)  
Painted in 1955.

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

**PROVENANCE:**

Private collection, Mexico.  
Albert Lewin, Los Angeles.  
Salón de la Plástica Mexicana, Mexico City.  
Acquired from the above by the present owner (15 October 1971).

**EXHIBITED:**

Mexico City, Museo de Arte Moderno, *Remedios Varo*, April 1956.  
Mexico City, Museo de Arte Moderno, *Obra de Remedios Varo 1913-1963*,  
October 1971.

**LITERATURE:**

I. Palencia, "Remedios Varo, sensibilidad e interpretación," *Novedades, México en la Cultura*, August 15, 1955 (illustrated).  
J. Crespo de la Serna, "Artes plásticas," *Revista de la Universidad de México*, September 1955 (illustrated).  
J. Crespo de la Serna, "El arte taumatúrgico de Remedios Varo," *Arquitectura*, June 1956 (illustrated).  
R. Flores Guerrero, "Poseía en la pintura de Remedios Varo," *Revista de la Universidad de México*, June 1956 (illustrated).  
C. Gironella, "Remedios Varo un mundo fantástico," *Siempre!*, 6 June 1956 (illustrated in color).  
M. Aub, "Notas para lamentar la muerte de Remedios Varo," *Revista de la Universidad de México*, December 1963 (illustrated).  
R. Caillouis, "Inventario de un mundo" in *Remedios Varo*, Mexico City, Ediciones ERA, 1966, no. 67 (illustrated).  
T. Huerta, "Remedios Varo, magia y poesía," *Comunidad*, Universidad Iberoamericana, August 1975 (illustrated).  
E. Jaguer, *Remedios Varo*, Mexico City, Ediciones ERA, 1980, p. 50 (illustrated).  
L. Andrade, "Remedios y la alquimia," *México en el arte*, Autumn 1986 (illustrated).  
J. Kaplan, *Unexpected Journeys: The Art and Life of Remedios Varo*, New York, Abbeville Press, 1988, p.122-124, 127 (illustrated).  
G. Colville, "Beauty and/is the Beast. Animal Symbolism in the Works of Leonora Carrington, Remedios Varo and Leonor Fini," in M. Caws, et al., *Surrealism and Women*, Cambridge, MIT Press, 1991, p.173-174 (illustrated).  
W. Gruen et al., *Remedios Varo, Catálogo Razonado*, Mexico City, 2008, p. 183, no. 136 (illustrated).









The artist with her cat, Mexico City. n.d.



the present lot, detail.

*[Varo's] blending of surrealist techniques and images, Freudian and Jungian psychology, science, magic, and the occult results in an imaginative, oftentimes humorous and subversive vision, focused primarily on metaphysical speculations. Transformations, both physical and spiritual, are central to her paintings, as are transmutations, as when inanimate objects become living things, or, more commonly, when human beings take on the forms or markings of animals, plants, insects, or domestic objects.<sup>1</sup>*

Gunther Gerzso's surrealist exercise *Days at Gabino Barreda Street* of 1944, an important work that the artist nearly destroyed, documents the creative presence of the close-knit European émigré community in Mexico City—one that the Mexican-born Gerzso inserted himself into. The painting's title refers to the weekly gatherings hosted by Remedios Varo and her husband poet Benjamin Péret at their run-down tenement house on Gabino Barreda Street number 18 in the Colonia San Rafael; Gerzso remembers their soirées as filled with "Surrealist games, practical jokes, elaborate costume parties, raucous story-telling into the night."<sup>2</sup> In his oneiric landscape Gerzso locates enigmatic portraits of Leonora Carrington, Esteban Francés, Péret, himself, and in the foreground the sphinx-like Remedios Varo, wearing a furry cat eye mask, and cloaked in the earth's mantle while guarded by her several black cat allies. Common to the Surrealists were animal alter-egos that took form in their artworks; Varo's best friend Leonora Carrington identified with the horse (as in her *Self-Portrait* or *The Inn of the Dawn Horse* of 1937-38), while Carrington's lover Max Ernst identified with a bird he named "Loplop," and for Varo, her alter-ego was the cat, as is made evident by a number of her artworks, including *Simpatía*, also known by the title "La Rabia del gato" (The Madness of the Cat).<sup>3</sup>

Having left Barcelona for Paris at the outbreak of the Spanish Civil war and subsequently fleeing the Nazi invasion after being incarcerated for a time by the Vichy government, Varo had arrived to Mexico City with Péret, and little else, in December 1941. She had learned mechanical drawing from her

father, a hydraulic engineer, completed a rigorous training at the Academia de San Fernando in Madrid (1924-30), and had collaborated with members of the Surrealist circle around Andre Bretón in Paris. To support herself and Péret, during the 1940s Varo found commercial work and odd jobs, creating advertising for the pharmaceutical firm Casa Bayer (aspirin), hand-painting decorative motifs onto furniture for Clardecor, designing costumes for the theatre and ballet, restoring pre-Columbian objects, and occasionally, convincingly reproducing modernist paintings by Giorgio de Chirico and others.<sup>4</sup> When Péret decided to return to France at the end of World War II, Varo traveled to Venezuela with her new love Jean Nicolle and found work doing technical drawings of disease-carrying parasitic insects for a State epidemiological study. She returned to Mexico City definitively in 1949 moving into two side-by-side apartments in a building on Alvaro Obregón in the Colonia Roma with her cats Zorrillo and Pituso and the Austrian exile Walter Gruen; she stayed with him up to her unexpected death in 1963, not yet having reached her fifty-fifth birthday. There in her sunny studio on the third floor, she could finally completely dedicate her time to painting personal work creating a mystical, mechanically inventive, permeable, anthropomorphic, and transformative world.

Varo's inner world populated her easel-sized paintings on canvas and masonite in the 1950s; she worked methodically, as Gruen described "with a brush that was 000, basically a single hair, so to cover the surface required a month or more"<sup>5</sup> using a palette of jewel tones contrasted with a cool metallic range. Many sources nourished Varo's otherworldly expression. Turning to her childhood memories of her birthland, the solitary town of Anglés in Girona, Catalonia where she resided as a young girl up through age five, she built much of the imagery in her paintings on select elements of that town such as the street cats, checkered flooring, Gothic and Renaissance architecture, the forest, and the textile machines with gears run by steam power. To that mix she added her favorite readings by Jules Verne, Alexandre Dumas, Edgar Allan Poe, the lessons she learned at the Prado Museum from



studying paintings by Francisco Goya, El Greco, and Hieronymous Bosch, as well as her interest in all things alchemical and occult including the Fourth Way teachings of the Russian esotericist Ouspensky, and the sufi mysticism of Gurdjieff. Most significant was her friendship with artist Carrington, with whom she concocted magic potions, impossible recipes, and fantastic writings.

*Simpatía* was one of four recently painted small-scale works that Varo debuted in the summer of 1955 in *Seis pintoras*, a group exhibition at the Galería Diana on Paseo de la Reforma 489.<sup>6</sup> Varo commented on *Simpatía*'s charged scene: "This lady's cat jumps onto the table producing the sort of disorder that one must learn to tolerate if one likes cats (as I do). Upon caressing it, so many sparks fly that they form a very complicated electrical contraption. Some sparks and electricity go to her head and are quickly used to create a permanent wave."<sup>7</sup> The exchange between human and cat is tender and caring, yet intense; it is one that generates threads of electricity made visible so as to reveal a web of interconnectedness. Unexplained are the three cattail forms that protrude from underneath the figure's dress; presumed to be a depiction of the very artist, Varo's "facial features (heart-shaped face, slightly slanted, almond-shaped eyes) [that] were strikingly similar to those of a cat resulted in self-portraits in which the transmutation from human to animal can be discerned, suggesting an intimate identification of the artist with this particular species,"<sup>8</sup> notes literary critic Nancy Vosburg. Using one of her favorite Surrealist techniques, that of *decalcomania* to create surprising, metamorphic effects, a single glass of spilled liquid turns into an ocean as Varo conjures a portal into another, subterranean or cosmic dimension. So well received was her work in *Seis pintoras*, that she committed to a solo show the following year again at the Galería Diana, where all twelve paintings sold within three days.

Important to note is the recent wave of impactful, enlightening, and popular exhibitions dedicated to Remedios Varo as a result of Walter Gruen and his wife Anna Alexandra Varsoviano's donation of their archive to the Instituto Nacional de Bellas Artes' Museo de Arte Moderno (INBA/MAM) in Mexico City. Building upon their initial 2002 gift, Gruen's wife, who passed away in 2015, willed additional Varo paintings, drawings, personal letters, books, and objects to the institution. *Remedios Varo. Apuntes y anécdotas de una colección* (September 2016-February 2017) was followed by *Adictos a Remedios Varo: Nuevo legado 2018* (October 2018-February 2019), the latter exhibition boasting 190,000 visitors during its run.<sup>9</sup>

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

1 Nancy Vosburg, "Strange Yet 'Familiar': Cats and Birds in Remedios Varo's Artistic Universe" in *Figuring Animals: Essays on Animal Images in Art, Literature, Philosophy, and Popular Culture* (New York: Palgrave Macmillan, 2005), 81.

2 Janet Kaplan, *Remedios Varo: Unexpected Journeys* (New York: Abbeville, 2000), 89.

3 Cats appear in any number of additional paintings including the idyllic *El Paraíso de los gatos* of 1955, rejuvenative *Energía cósmica* of 1956, the cats built of ferns in *El gato helecho* of 1957, and Varo's self-portrait *Mimesis* of 1960.

4 It is Remedios Varo's cousin Beatriz Varo who reluctantly divulges that Varo copied paintings by Giorgio de Chirico in particular as a means of survival, stating so on camera in *Especial TVE Catalunya: Remedios Varo*, (July 2, 2018). Accessed March 21, 2019. <http://www.rte.es/alcanta/videos/especial-es-catala/especial-tve-catalunya-remedios-varo/4652170/>.

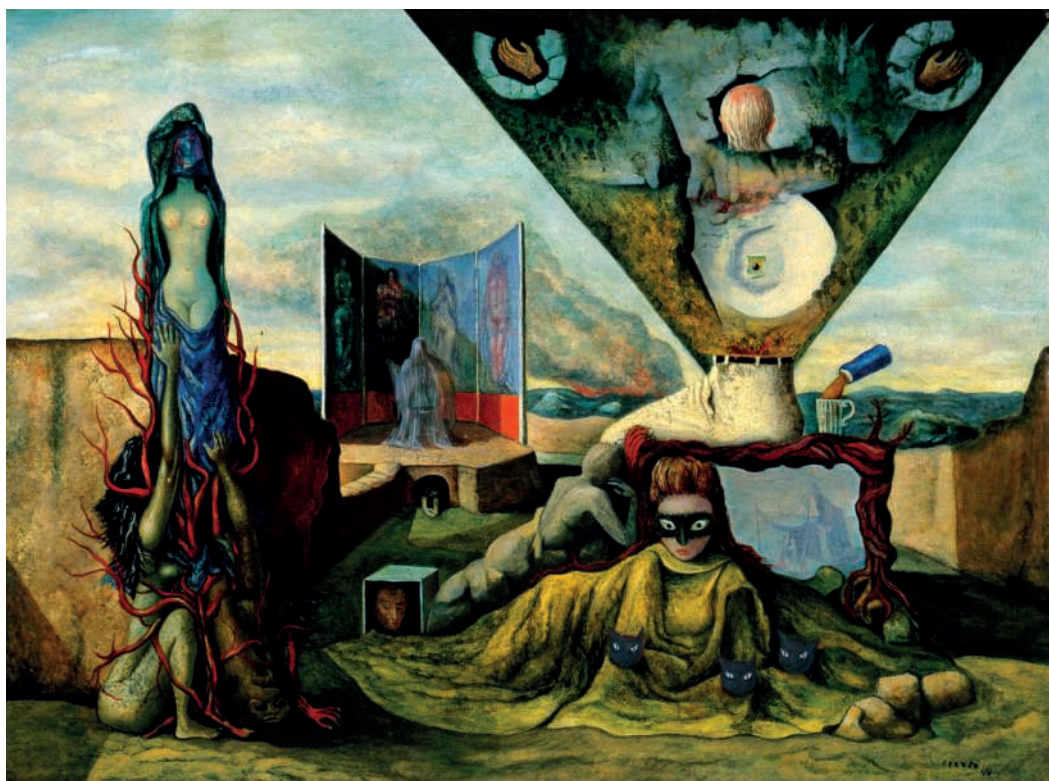
5 Tufic Makhlof, *Documental: Remedios Varo, misterio y revelación*, Canal 22, (March 9, 2016). 13:50. Accessed March 29, 2019. My translation. <https://www.youtube.com/watch?v=INn3ZVia2gA>.

6 The three other works were *Alquimista*, *Roulette*, and *Música solar*.

7 Written by Varo on a photograph of *Simpatía* as noted in Edith Mendoza Bolio, "A veces escribe como si trazase un boceto": Los escritos de Remedios Varo (Monterrey: Instituto Tecnológico y de Estudios Superiores de Monterrey, 2010), n.p. My translation.

8 Vosburg, "Strange Yet 'Familiar,'" 83.

9 "Casi 190 mil se volvieron 'Adictos a Remedios Varo' con exposición," (February 26, 2019). Accessed March 20, 2019. <https://www.eluniversal.com.mx/cultura/artes-visuales/casi-190-mil-se-volvieron-adictos-remedios-varo-con-exposicion>.



Gunther Gerzso, *Los días de la calle de Gabino Barreda*, 1944. Private collection. © John Michael Gerzso







20

FRANCISCO TOLEDO (B. 1940)



*La hacienda*

Gouache and ink on paper  
26½ x 40 in. (67.3 x 101.6 cm.)  
Executed in 1974.

\$70,000-90,000

**PROVENANCE:**

Martha Jackson Gallery, New York.  
Acquired from the above by the present owner 20 April 1974.

**EXHIBITED:**

Princeton, New Jersey, Princeton University Art Museum, *In Celebration: Works of Art from the Collection of Princeton Alumni and Friends of the Art Museum*, 22 February - 8 June 1997, no. 319.



RUFINO TAMAYO  
*Taurus*









## 21

### RUFINO TAMAYO (1899-1991)

#### *Taurus*

signed and dated 'Tamayo O-62' (upper right)  
oil on canvas  
37½ in. x 51 in. (95.3 x 129.5 cm.)  
Painted in 1962.

\$400,000-600,000

#### PROVENANCE:

Boris Litvin, Mexico City.  
Anon. sale, Christie's, New York, 30 May 1985, lot 79.  
Bernard and Edith Lewin, Palm Springs, California.  
Gift from the above to the present owner.

#### EXHIBITED:

Tel Aviv, Tel Aviv Museum, *Rufino Tamayo*, February - March 1963, no. 25.  
Tokyo, Shirogane Geihin Kan Hall, *Tamayo*, 11 September - 6 October 1963, no. 44. (illustrated).  
Mexico City, Museo de Arte Moderno, *Rufino Tamayo*, September 1964, no. 58 (illustrated).  
New York, Mary Ann Martin Fine Art, *Rufino Tamayo Paintings, 1937-1977*, 26 November - 31 January 1984.  
Monterrey, Mexico, Museo de Monterrey, *Tamayo*, January - March 1986.  
Palm Springs, California, Bernard Lewin Galleries, *A Rare Retrospective 1924 - 1986 100 Works: Oils, Watercolors, Drawings and Prints*, November 1986 (illustrated in color).  
Santa Ana, California, *Rufino Tamayo*, The Modern Museum of Art, September 1987, no. 23.  
Nagoya, Japan, Nagoya City Art Museum, *Rufino Tamayo Retrospective*, 9 October - 12 December 1993, p. 134 & 75, no. 50 (illustrated in color). This exhibition also traveled to Kamakura, Japan, Museum of Modern Art, 18 December 1993 - 5 February 1994; Kyoto, Japan, National Museum of Modern Art, 15 February - 21 March, 1994.  
Los Angeles, California, Los Angeles County Museum of Art, *Mexican Masterworks from the Collection of Bernard and Edith Lewin*, 23 November 1997 - 16 February 1998.  
Mexico City, Museo del Palacio de Bellas Artes, *The Collection of Bernard and Edith Lewin of the Los Angeles County Museum of Art*, 29 April - 26 July 1998, pp. 112 & 153, no. 84 (illustrated in color).

#### LITERATURE:

O. Paz & J. Lassaigne, *Rufino Tamayo*, Barcelona, Ediciones Polígrafa, 1982, pp. 119 & 294, no. 75, (illustrated).  
*Rufino Tamayo*, Beverly Hills & Palm Springs, California, Bernard Lewin Galleries, 1983, p. XXXII, (illustrated).  
O. Paz and J. Lassaigne, *Rufino Tamayo*, Barcelona, Ediciones Polígrafa, 1994, pp. 121 & 312, no. 75, (illustrated in color).

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

Throughout the course of his long and prolific career, Rufino Tamayo charted a path that allowed him to absorb and respond to contemporary artistic currents while rejecting any ideological framework that might constrain the creation and interpretation of his works. When David Alfaro Siqueiros, one of los *Tres grandes* (Three Greats) of Mexican Muralism, attempted to include him among the medium's most important practitioners, Tamayo famously replied "I'm neither the fourth [great one], nor am I great...I am the first in a new modality of Mexican painting that attempts a universal voice, instead of limiting itself to that chauvinistic painting that we could well call 'the School of Huipanguillo.'" At various points throughout his career, Tamayo made clear his antipathy for the politicized and nationalistic art that characterized post-Revolutionary Mexico. Instead he wished to create art that reflected his Mexican heritage and identity, yet explored themes that had a universal meaning and spoke to our collective humanity.

In this pursuit of the universal, Tamayo developed a visual language that utilized more allegorical and symbolic imagery than that of many of his contemporaries. In the early 1940s, Tamayo began to experiment with utilizing animals as allegories for conveying powerful human emotions. Works like *Dog Barking at the Moon* (1942) and *Mad Dog* (1943) convey the fear and anxiety surrounding World War II that permeated the United States, where Tamayo was living at the time. In the second half of the decade, his works also began to explore themes related to the night sky and the influence of cosmic forces, as seen in *Women Reaching for the Moon* (1946) and *Man Searching the Heavens* (1949).

Although executed a decade later, Tamayo appears to revisit some of these themes in *Taurus*, its subject evoking the ways in which animals can reflect aspects of a human personality and also the potential effect of celestial bodies on our day to day lives. *Taurus* displays many of the key qualities of Tamayo's painting in the 1960s. His figures, both human and animal, became increasingly exaggerated in their expressiveness even as he made their physical form more diffuse, blurring the contours of the bull's body in the case of this painting. Tamayo had begun experimenting with a more matte and muted palette in the previous decade, but here it achieves a distinct visual and textural quality. The red ochre of the bull's body against Tamayo's blue and grey background, as well as its semi-abstracted form, recalls both a constellation in the night sky as well as a prehistoric cave painting.

*Taurus* may speak to Tamayo's interest in producing works that explored aspects of the universal human condition, in this case evoking our desire to understand our own future, something that drives many people to consult astrologers or simply read their horoscopes each morning. This theme of man searching for answers reaches its apogee in one of Tamayo's final murals, *Man Before the Infinite* (1971), painted nearly a decade after *Taurus*. Much as a viewer of *Taurus* may contemplate the bull as the personification of the zodiac constellation, so too does a dark figure in the mural contemplate the effect of the stars and planets in wide expanse of aqua and lavender sky.

Mark A. Castro

1 Bambi (Ana Cecilia Treviño), "Yo no soy el Cuarto Grande, *Excélsior* (September 9, 1953).







**22**

**FRANCISCO ZÚÑIGA (1912-1998)**

*Mujer del sureste*

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

bronze

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

Executed in 1960.

Edition of two.

\$150,000-200,000

**PROVENANCE:**

Lillian Heidenberg Gallery, New York.

Acquired from the above (1 February 1986).

**LITERATURE:**

C. Francisco Echeverría, *Francisco Zúñiga*, Mexico City, Ediciones Galería de Arte Misrachi, 1980, p. 94-95, nos. 91 (detail) and 92 (another cast illustrated).

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 188, no. 259 (another cast illustrated).









**23**

**RICARDO MARTÍNEZ (1918-2009)**

*Divesting his subjects of any outward sign of indigenous identity beyond the physical form, [Martínez] abandons the sombrero, huarache, sarape, rebozo, and white cotton garments in favor exclusively of a nude corpulence.*

—Teresa Eckmann

*Mujer con tres figuras*

signed and dated 'Ricardo Martinez 65' (lower right)

oil on canvas

82½ x 68½ in (209.6 x 174 cm.)

Painted in 1965.

\$80,000-120,000

**PROVENANCE:**

Acquired directly from the artist (1974-75).

**EXHIBITED:**

Mexico City, Museo de Arte Moderno, Instituto de Bellas Artes, *Pintura de Ricardo Martínez*, February-April 1969, no. 16.

**LITERATURE:**

R. Bonifaz Nuño, *Ricardo Martínez*, Mexico City, Universidad Nacional Autónoma de México, 1965, no. 81 (illustrated).

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

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







## RODOLFO NIETO (1936-1985)

### *Personaje III*

signed and dedicated 'a Nancy, Nieto' (lower left)  
oil on canvas  
44¾ x 57½ in. (114 x 146 cm.)  
Painted in 1974.

\$180,000-220,000

#### PROVENANCE:

Arte Actual Mexicano, Monterrey, Mexico.  
Acquired from the above by the present owner.

#### EXHIBITED:

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Homenaje a Rodolfo Nieto (1936 -1985)*, February - May 1995, pp. 104, 105 and 111, no. 32 (illustrated in color).

[Rodolfo Nieto's] animals and fantastic characters are rigidly delimited by a fixed, strong contour that appears to contain, like an anatomical dam, its fragmented interior. But alongside the stiff, inorganic stasis of his figures, is his always dynamic composition. Notable in this artist's work is rhythm, and the relationship between line and form, similar to that of freedom and pictorial spontaneity beside the most demanding rigor.

—Estela Shapiro, 1985<sup>1</sup>

Quintessentially a *Ruptura* artist who “broke” at mid-20th century with the dominant Mexican visual language of representational narrative figuration, Mexican artist Rodolfo Nieto during his more than decade-long, self-imposed exile in Paris (1958-72) elaborated a universal figural abstraction aligned with the innovating approaches, not only of his teacher Juan Soriano and mentor Rufino Tamayo, but the whimsy and art brut of Jean Dubuffet. When Nieto returned definitively to Mexico City in 1972, he infused his particular expressionism with a renewed interest in the pre-Hispanic legacy and *arte popular* (indigenous craft) of his native Oaxaca; repeated study trips to the pre-Columbian sites of Monte Albán, Mitla, and Zaachila at that time, while collecting Zapotec artifacts and *artesanía* such as ceramics, textiles, papier-mâché, wood carving, and rope work, informed his painting, thus opening a new chapter in his life's production.

This reunion with the cultural environment of his youth (at age thirteen he had moved from Oaxaca City to Mexico City), inspired an outpouring of work. Nieto's numerous *personajes* (characters) like *Personaje III*, suggests his study of ancient Zapotec ceramic funerary urns with their elaborate headdresses translating them into imposing, two-dimensional abstractions—playful contemporary warriors.<sup>2</sup> And his *Perro azul* (refer to lot 26) would have been fashioned after the vividly patterned Oaxacan *alebrije* figures.<sup>3</sup> Nieto's pilgrimages in 1973 to the Picasso Museum in Barcelona, Spain and the Musée Matisse in Nice, France further informed his bold color, collage

aesthetic, and brash disfigurations. Experimenting like Pablo Picasso and Henri Matisse with collage in the late 1960s, Nieto applied the lessons that he learned from the technique to his painting.

Working within *arte puro* (“pure art”), Nieto, like Tamayo, enjoyed exploring formal qualities in art and avoiding the traps of national narratives. Estela Shapiro, who represented Nieto in her Mexico City gallery from the late 70s until the artist's death at the young age of forty-nine in 1985, offered an acute formal visual reading of Nieto's characteristic manner of painting, one that can be appropriately applied to the irresistible *Perro azul* and animated *Personaje III*. The epigraph records Shapiro's response to Nieto's compositional dance, a puzzle of geometric shapes, both organic and hard-edged, built through vigorous brushwork and mark-making to produce a complex labyrinth. Tension is what Nieto named as the key to his artwork<sup>4</sup>; he achieved that tension, not only by juxtaposing busy and quiet spaces, but by creating, as curator Juan Carlos Pereda explains, “a certain play between what is pleasing with that which is slightly threatening, slightly greedy.”<sup>5</sup> Among the many musicians, dancers, warriors, and array of animals that populated Nieto's canvases in the mid-1970s, were a variety of dogs, including *Perro azul*.

“When was there ever a dog such as this?” queried the Oaxacan poet and politician Andrés Henestrosa as he stood before a Nieto painting.<sup>6</sup> Heavy bellied, with an arthritic spine, crooked tail, toothy grin, and spindly knobby-kneed leg, *Perro azul* undeniably exudes personality. As poet Jaime Moreno Villarreal noted of Nieto's paintings, “There is something characteristic in all his animals, be they arrogant like the bull, or humble, even pathetic like the starving street dog: good temper, a pleasant disposition, the love with which the artist touches them.”<sup>7</sup> Indeed, Nieto's sympathy lies not with the pampered domestic pet, but with the canine who is an urban dweller; somewhat dejected, scrappy, battle-worn but with street savvy, Nieto's remarkable dog is a survivor.

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

<sup>1</sup> Estela Shapiro, *Imagen y presencia* (Mexico City: Galería Estela Shapiro, 1985), 92. My translation.

<sup>2</sup> *Personaje III* is dedicated to “Nancy”; this would have likely been Nancy Glenn, the artist's second wife.

<sup>3</sup> *Alebrjes* is the name given to the 20th Century sculptural craft tradition in Oaxaca where artisans carve hybrid animals out of copal wood or build them with papier-mâché decorating them with vibrant colors and intricate, dense patterns.

<sup>4</sup> See Beatriz Espejo, “Entrevista con Rodolfo Nieto: A tantos años de distancia,” in *Revista de la Universidad de México* 74 (Mexico City, 2010): 61 and Antonio Rodríguez, “De la angustia engalanada al dramático júbilo de la creación” in *Doce expresiones plásticas de hoy* (Mexico City: Bancreser, 1988), 161.

<sup>5</sup> See the narrated video “Palabras del curador” published by the Museo de Arte Contemporáneo de Monterrey (MARCO) in 2009 available at [http://www.marco.org.mx/exposiciones\\_anterior/RodolfoNietoPalabras.htm](http://www.marco.org.mx/exposiciones_anterior/RodolfoNietoPalabras.htm). Accessed April 7, 2019.

<sup>6</sup> Andrés Henestrosa, “Cinco pintores Oaxaqueños: Tierra del sol” in *Memoria de papel* 2.4 (1992), 85.

<sup>7</sup> Jaime Moreno Villarreal, “Lo que era todo tiene que ser nada/What Was Everything Must Become Nothing,” in *Homenaje a Rodolfo Nieto* (Monterrey: Museo de Arte Contemporáneo de Monterrey, 1995), 33.









*Burro espinado*

signed 'Toledo' (lower left)  
gouache on paper  
22¼ x 30 in. (56.5 x 76.2 cm.)  
Painted in 1976.

\$50,000-70,000

**PROVENANCE:**

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

**LITERATURE:**

*Francisco Toledo, Obra 1970-1990, Volume II*, Mexico City, Fomento Cultural Banamex, 2016, 34-5.





*Perro azul*

signed 'Nieto' (lower left)  
oil on canvas  
27¼ x 31¼ in. (69 x 79 cm.)  
Painted in 1976.

\$80,000-120,000

**PROVENANCE:**

Arte Actual Mexicano, Monterrey, Mexico.  
Acquired from the above by the present owner.

**EXHIBITED:**

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Homenaje a Rodolfo Nieto (1936 - 1935)*, February - May 1995, p. 124, no. 44 (illustrated in color).



Zapotec ceramic funerary urn in the shape of a jaguar, from Monte Albán, Oaxaca, Mexico, 200 B.C. - 800 A.D. © GRANGER



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**27**

**LILIA CARRILLO (1930-1974)**



*Símbolos actuales*

signed and dated "Lilia Carrillo, 1968" (lower right)

oil and graphite on canvas

29¾ x 39¼ in. (75.2 x 99.7 cm.)

Painted in 1968.

\$60,000-80,000

**PROVENANCE:**

Galería Juan Martín, Mexico City.

Acquired from the above in 1971.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**28**

**RUFINO TAMAYO (1899-1991)**

*Sandías*

inscribed, dated and numbered 'TAMAYO, O-89, 4/7'  
(on base)

steel with black patina

78¾ x 13 x 12½ in. (200 x 33 x 32.7 cm.)

Executed in 1989.

Edition four of seven.

\$80,000-120,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York, 31 May 2001, lot 29.

Acquired from the above sale by the present owner.

**LITERATURE:**

*Sculptures and Mixographs by Rufino Tamayo*, Chicago,  
Mexican Fine Arts Center Museum, 1991, p. 4 (another  
edition illustrated in color).





*Dawn and Dew*

oil on canvas

76 $\frac{1}{8}$  x 112 in. (193.3 x 284.5 cm.)

Painted in 1953.

\$350,000-450,000

**PROVENANCE:**

Sidney Janis Gallery, New York.

The Estate of Mrs. William A. M. Burden, Christie's, New York, 24 November 1997, lot 55.

Acquired from the above sale by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 23 April 2001, and is registered in the Matta archives under no. 53/72.









## WIFREDO LAM (1902-1982)

*Untitled*

signed 'Wifredo Lam' (lower right)  
oil on canvas  
82½ x 66 in. (209.6 x 167.6 cm.)  
Painted in 1958.

\$400,000-600,000

**PROVENANCE:**

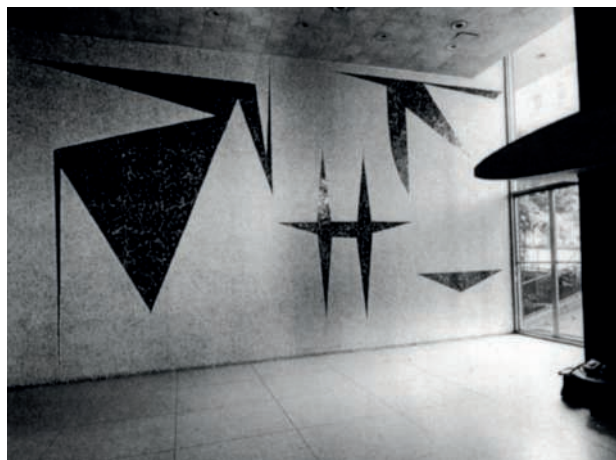
B. and I. Salomon, Paris.  
Galerie Gobbi, Paris.  
Anon sale, Christie's, New York, 17 May 1989, lot 34.  
Anon sale, Sotheby's, New York, 17 November 2004, lot 48.  
Acquired from the above by the present owner.

**LITERATURE:**

L. Laurin-Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I 1923-1960*, Acatos, Lausanne, 1996, p. 470, no. 58.08.

"I have made the journey of Christopher Columbus in reverse," Lam observed of his return to Europe, "from the Antilles to Liguria."<sup>1</sup> His transatlantic crossings had begun decades earlier, when he first left Havana for Madrid in 1923, and shaped his practice in the intervening years as he traveled from Paris to Martinique, Caracas to New York. Lam divided his time between Cuba, to which he first returned in 1941, and France until April 1958, when he left the island on the eve of revolution; he landed briefly in the United States and then continued on to Europe, where he eventually established his family between Paris and Albissola, along the northern Italian coast. The most internationally acclaimed member of Cuba's historical *vanguardia*, Lam cultivated wide-ranging, intercultural sources in the postwar period, encompassing the Afro-Cuban rituals of the island, American Abstract Expressionism, and the Paris-based CoBrA group. Imaging the strange and surreal confluences of Western and "primitive" cultures, his seminal paintings from the 1950s introduced new iconography—notably, his inimitable *femme-cheval*—and even ventured into abstraction as he searched for new, and suggestively existential meaning.

"His art from this time is a little overlooked in comparison with his painting from the 1940s," Lam's son Eskil observed. "Maybe the later works are more difficult to analyse and pigeonhole in any particular style. While Cubism and Surrealism were essential to the development of his style, his painting was always something on its own, and even more so in the later years—the work is more abstract."<sup>2</sup> Lam's apprehension of postwar abstraction evolved between Paris and New York. "I saw Gorky for the first time at the airport in New York when I arrived from Havana in 1946," Lam recalled fondly of his first visit to the city. "We were all invited to Nicholas Calas's house, where we talked all night long.



Wifredo Lam, Mosaic mural, Centro Médico, Vedado district, Havana, 1956.  
© Jesse A. Fernandez - Collection France Mazin Fernández

The next day we went with Frederick Kiesler to Gorky's studio in Union Square, where he showed us his paintings, and we spent a very pleasant evening there."<sup>3</sup> Lam made short visits to the city over the following years, typically stopping over on his way to and from Paris; extended stays were difficult, on account of quotas limiting Chinese immigration. He nevertheless became acquainted with artists of the emerging New York School, among them David Hare (in whose studio he worked) and Robert Motherwell; he paid a visit to Jackson Pollock and Lee Krasner in East Hampton in the summer of 1948, where he doubtless saw Pollock's earliest "drip" paintings.

Lam encountered a diverse range of postwar existential and *informel* painting during longer sojourns to Europe during these same years. He traveled to Albissola for the first time in the summer of 1954 at the invitation of the Danish artist Asger Jorn, whom he had met in Paris the previous decade and who became not only a close friend but an important champion of his work. Jorn was a founding member of the international CoBrA group (1948-51), which channeled anti-establishment angst through raw, expressionist brushwork and spontaneous, uninhibited imagery. At Jorn's behest, Lam participated in CoBrA's last group exhibition in 1951; subsequent collaborations through the 1950s and 1960s with the Group Phases, the Situationists, the Swedish Imaginists, and the Italian "arte nucleare" movement brought him further into the orbit of Europe's postwar avant-garde. In 1955, he singled out the work of the Spanish painter Antoni Tàpies, known for his mixed-media "matière" paintings, characterized by heavily textured, abstracted surfaces. "The French critics call it—without malice and with all respect—a stew," Lam remarked of these works by Tàpies, which "demonstrate the intelligence in 'art brut,' and its affinities with art in North America called 'staining,' and in Europe 'tubism' in which linear elements are made directly from the tube of paint without being mixed on a palette."<sup>4</sup>

The present *Untitled* belongs to a small body of works that Lam made in the late 1950s that verge on informalist abstraction. This direction is anticipated in two mid-decade mural commissions, for the Jardín Botánico in Caracas and the Centro Médico de Vedado in Havana, in which he privileged plastic values—florid stylizations and black-and-white geometry, respectively—over more familiar Afro-Cuban symbology. But his oil paintings broach pure abstraction to a rare and unprecedented degree. In *Untitled*, accumulations of finely stippled paint—black, white, red, green, and yellow—define a dazzling cloud of color that pulverizes across the canvas in a dense, decentralized pattern. The miasma of dots is explosive and suggestively atomic, its matter dispersed around a latent, spectral presence barely indicated by a few black lines. The painting's thick and thinned textures, as well as its seemingly chaotic structure and monumental scale, recall Pollock's dripped canvases and, equally, the process of their creation. "He snatches the canvas from the easel and lays it on the floor," reported Geri Trotta, following a visit to Lam's Havana studio in 1950. "Lam's palette is informal. He mixes tube or ordinary house paint—French, American or English, or any combination of these—with turpentine and almost no oil. From the floor, littered with uncovered tin cans (Nescafé, Carnation milk or Libby vegetable) that hold leftover bits of colors, he chooses one, pours some turpentine into the nearly-dry paint to give it the thinness he prefers, selects a large, stiff brush and starts."<sup>5</sup> Both in their making and in their resolution, Lam's abstractions evoked the existential drama of the decade, which saw the rise of the Cold War and culminated with the Cuban Revolution. "All art is tragedy," he declared, paraphrasing the Abstract Expressionists. "For me, painting is a torment. . . . There's a moment in painting when everything must be staked; either the work will be killed, or it will be born."<sup>6</sup>

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

<sup>1</sup> Wifredo Lam, quoted in Lorenzo Vicenti, "Mi credevano lo stregone che beve sangue," *Oggi Illustrato* 25 (17 July 1972): 86-88, in Lowery Stokes Sims, *Wifredo Lam and the International Avant-Garde, 1923-1982* (Austin: University of Texas Press, 2002), 165.

<sup>2</sup> Eskil Lam, "Wifredo Lam: The Albissola Years," *Tate Etc.* 38 (Autumn 2016), <http://www.tate.org.uk/context-comment/articles/wifredo-lam-albissola-years>

<sup>3</sup> Lam, quoted in Sims, *Wifredo Lam*, 139.

<sup>4</sup> Lam, quoted in Rafael Suárez Solís, "Wifredo Lam: pintor que viene de sí, está en sí y va hacia sí," *Diario de la Marina*, 30 January 1955, in Sims, *Wifredo Lam*, 114.

<sup>5</sup> Geri Trotta, "Wifredo Lam Paints a Picture," *ARTnews* 49, no. 5 (September 1950): 44.

<sup>6</sup> Lam, quoted in Trotta, "Wifredo Lam Paints a Picture," 42, 51.







*Enigmadora*

signed 'Vigas' (lower left) and also signed, dated and numbered  
'Enigmadora 72, #118' (on the reverse)

oil on canvas

59 x 70 $\frac{1}{2}$  in. (150 x 180 cm.)

Painted in 1972.

\$100,000-150,000

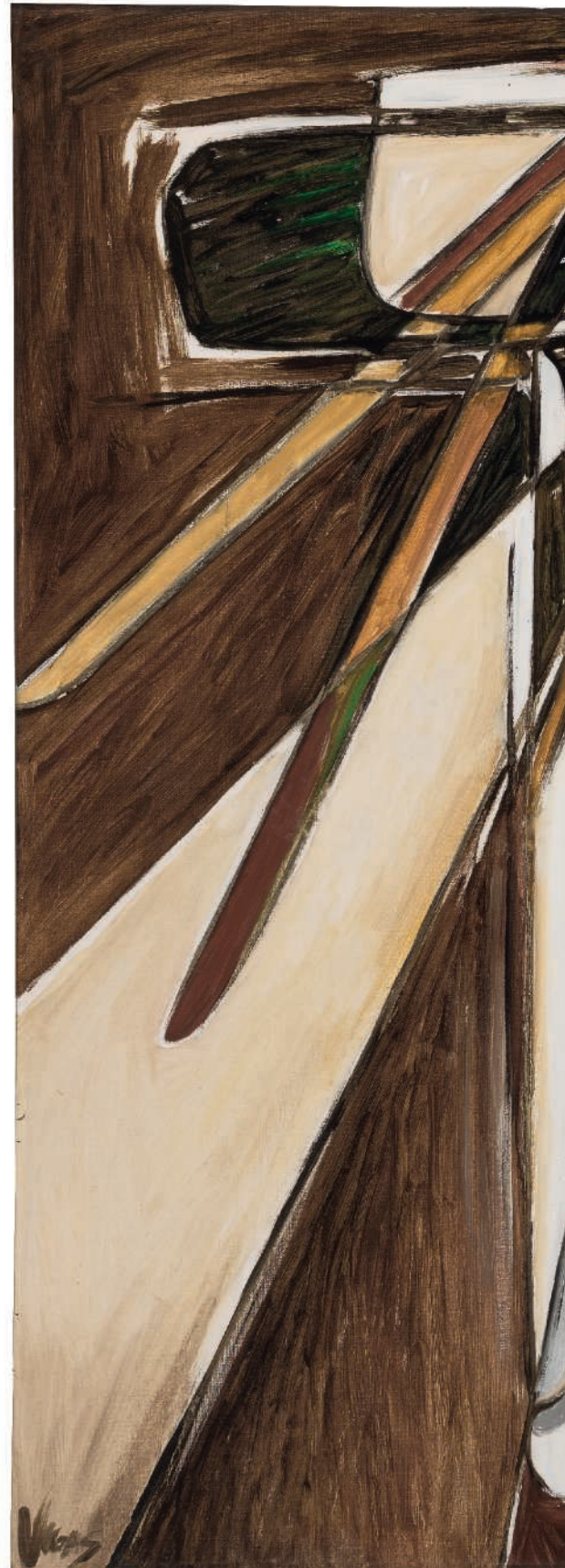
**PROVENANCE:**

Acquired from the artist by the present owner.

**LITERATURE:**

G. Diehl, *Oswaldo Vigas*, Caracas, Armitano Editores, 1992, p. 138-9  
(illustrated).

This work is accompanied by a certificate of authenticity # 0502 from the  
Fundación Oswaldo Vigas, signed by Lorenzo Vigas.









FERNANDO BOTERO  
*Mother and Child*





The image shows the entrance to Christie's auction house. A large, dark, metallic sign with the word "CHRISTIE'S" in gold, serif capital letters is mounted on a black wall. Below the sign, a glass-paned revolving door with gold-colored frames is visible. To the right of the door, a large, dark, rectangular panel features the address "20 ROCKEFELLER PLAZA" in gold, serif capital letters. The number "20" is on the top line, and "ROCKEFELLER PLAZA" is on the bottom line. Above the sign, a series of horizontal gold-colored slats are visible. The entire structure is supported by a black metal framework with several horizontal bars. A bright light source, possibly a spotlight, is positioned above the sign, creating a strong glare. On the far left, a portion of a dark, polished statue is visible.

CHRISTIE'S

20  
ROCKEFELLER PLAZA



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**32**

**FERNANDO BOTERO (B. 1932)**

*Mother and Child*

signed and numbered 'Botero AP 2/2' (on the base)

bronze

83 x 45½ x 27 in. (210.8 x 115.6 x 68.6 cm.)

Artist's proof two of two.

\$1,200,000-1,500,000

**PROVENANCE:**

Marlborough Gallery, New York.

Private collection, Greece (acquired from the above).

**EXHIBITED:**

New York, Marlborough Gallery, *Fernando Botero: Recent Sculpture*, 18

October - 24 November 1990, no. 1 (another cast illustrated).

Monte Carlo, Marisa del Re Gallery, *Fernando Botero in Monte Carlo*, 20 March

- 30 September 1992 (another cast illustrated).

**LITERATURE:**

*Botero Sculptures*, Bogotá, Villegas Editores, 1998 (another cast illustrated).









### 33

#### CLAUDIO BRAVO (1936-2011)

##### *Calabazas verdes*

signed and dated 'CLAUDIO BRAVO MCMXCII' (lower left)  
oil on canvas  
37¾ x 51 in. (95.9 x 129.5 cm.)  
Painted in 1992.

\$250,000-350,000

##### PROVENANCE:

Marlborough Gallery, New York.  
Acquired from the above by the present owner 16 October 1992.

##### LITERATURE:

P. Bowles & M. Vargas Llosa, *Claudio Bravo: Paintings and Drawings*, New York, Abbeville Press, 1997, p. 199 (illustrated in color).

P. Bowles et al., *Claudio Bravo: Paintings and Drawings 1964-2004*, New York, Rizzoli, 2005, p. 223 (illustrated in color).

"If I had to choose an age into which I'd fit," Bravo considered, "it would have to be the 17th century. During that time artists copied nature in a conceptual way. They transformed the reality of their time as I try to transform the reality of ours." During his formative years in Madrid, from 1961 to 1972, he found spiritual kinship with the Baroque painters of the Spanish Golden Age, among them Juan Sánchez Cotán, Diego Velázquez, and Francisco de Zurbarán. In the classicism and dramatic verisimilitude of their still-life paintings, or *bodegones*, Bravo recognized affinities with the luminous, philosophical realism that already described his own work. "The objects in these still life paintings transcend reality," he remarked. "I use light a bit like Zurbarán did. He was one of the few painters that gave true transcendent meanings to objects. This treatment of the light makes things seem more than they are...their essence is greater. . . . When I paint something I want to paint its true being."<sup>1</sup> Bravo's still lifes elicit questions of ontology—of being, of abstract and material reality—and of perception, probing the illusions of appearance and the universal transience of all things.

Bravo first brought his remarkable technical virtuosity to bear on still-life painting in the late 1960s with his iconic series of paper-wrapped packages tied with string. Yet his work encompassed subjects both conventional and novel, from *vanitas* and foodstuffs to draped cloth and meditative rocks, the latter inspired by his interest in Japanese Zen. "I am very much interested in the unusual, the unexpected, the strange," Bravo explained. "I like to make pictures based on the things that we generally see around us in daily life, but then take them in unexpected directions. . . . Much of my recent work has been in the genre of still life. And in these works it is again the most unusual aspects that I seek, I try very hard to go beyond appearances of things, to capture the rarity in nature." In tabletop compositions such as *Calabazas verdes*, Bravo both nods to traditional bodegones and suggestively modernizes the genre, incorporating experiments with space and perspective and approximations of the abstract. "I have always been conscious of the

fact that the classic still life concerns objects on a table," he noted. "But I have always been interested in the fact that the artist does not seem to care about what happens beneath, above or at the side of the table. I have begun to conceptualize the still life as a larger entity than the things we are used to seeing. . . . In my experiments with the still life it occurs to me that my art really does look very modern; it sometimes almost looks abstract."<sup>2</sup>

A paradigmatic example of his still lifes, *Calabazas verdes* displays the intense naturalism, flawless technique, and metaphysical gravity for which Bravo is celebrated. A suitably ordinary and recurring subject throughout his career, pumpkins appear variously in the company of other gourds and with decorative objects, among them a leopard skin and an inlaid Renaissance box. Four of the pumpkins portrayed in the present work may also be seen in a smaller pastel from the same year, but the complexity of their arrangement here introduces far greater visual interest. Wrinkled and striated, the gourds rest atop a wooden table, their variegated, yellow- and dark-green flesh meticulously modeled and illuminated against a warm, wood-paneled wall. Set on a shallow foreground plane, the triangular composition dramatizes its vegetal subjects, imparting a loose order to their lumpy, irregular forms; their curving, indented ribs and animated asymmetry counter the underlying geometry established by the wall and table. "I don't want my compositions to look as if they'd been artificially composed," Bravo explained. "I want them to look de-composed, that is to say, natural."<sup>3</sup>

"Object reality is undoubtedly a matter of fascination and importance for him, but in his pictures there is usually a higher order of meaning as well," curator Charles S. Moffett observed of Bravo's early still lifes. "The accumulation of details that frustrate a precise and regular composition provides an enlivening tension by keeping the composition from locking into a predictable pattern of repeats and echoes. Bravo flirts with order and precision in every detail of the picture, beginning with the vertical and horizontal axes of the picture plane and including all formal and pictorial elements in a fabric of checks and balances. The 'order' that the composition settles into is, however, a matter of idea and mindset that resists diagrams and Euclidean thinking."<sup>4</sup> *Calabazas verdes* exemplifies this dynamic equilibrium and the radical realism it broaches: more than mimesis, Bravo's painting imbues its ever slightly askilter subjects with exquisite and expressive life.

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

<sup>1</sup> Claudio Bravo, quoted in Edward J. Sullivan, *Claudio Bravo* (New York: Rizzoli, 1985), 13, 42, 45.

<sup>2</sup> Bravo, quoted in "Conversation with Edward Sullivan," *Claudio Bravo: Paintings and Drawings (1964/2004)*, 144-45, 147.

<sup>3</sup> Bravo, quoted in Sullivan, *Claudio Bravo*, 45.

<sup>4</sup> Charles S. Moffett, "On Claudio Bravo's Realism, 1971-1973," *Art International* 19, no. 7 (July 1975): 7-8.







## 34

### FERNANDO BOTERO (B. 1932)

#### *The Bathroom*

signed and dated 'Botero 95' (lower right)  
oil on canvas  
51½ x 40 in. (130.8 x 101.6 cm.)  
Painted in 1995.

\$350,000-450,000

#### PROVENANCE:

Marlborough Gallery, New York.  
Acquired from the above by the present owner 4 January 1997.

#### EXHIBITED:

New York, Marlborough Gallery, *Botero, Paintings*, 23 October - 23 November 1996, p. 36, no. 4 (illustrated in color).

#### LITERATURE:

A.M. Escallón, *Botero New Works on Canvas*, New York, Rizzoli, 1997, p. 111 (illustrated in color).  
C. Fuentes, *Botero Mujeres*, Bogotá, Villegas Editores, 2003, p. 134, (illustrated in color).

From Jan Van Eyck and Velázquez to Ingres and Manet, the European canon of art history has always been a rich source of inspiration for Fernando Botero. As a young aspiring artist, Botero traveled to Europe in the 1950s where he passionately studied first-hand Italy's Renaissance frescoes, Spain's Golden Age masters and France's turn-of-the-century School of Paris. This early education spurred Botero's life-long commitment to critically re-interpreting iconic paintings by the doyens of western art. For Botero, engaging with these formidable artistic precedents provided a gateway to true originality, as he explained, "You can take the same subject and create a totally different painting. That's where real originality lies, in taking something that's already been done by someone and doing it differently."<sup>1</sup>

In *The Bathroom*, a seemingly modest subject, Botero takes on one of western art's most ubiquitous tropes—the female bather. From Titian and Rubens to Cézanne and Bonnard, the female bather has been reimagined by artists throughout the centuries. *The Bathroom* is Botero's singular reinterpretation of this perennial theme. Unlike the bathing beauties that came before her, Botero's woman is neither a Greek or Roman goddess nor a timeless ethereal nymph. Instead, this solid, monumental nude, is a decidedly twentieth-century, middle-class woman. Standing in nothing more than her bright red heels, filling almost the entirety of her diminutive bathroom, she is completely engrossed in combing through her hair and remains unaware of our voyeuristic gaze. Pulling back the curtain on the right, Botero adds an element of drama and intrigue to the scene, suggesting that we are watching a performance unfold in this tiny private space.

As in the best of Botero's works, *The Bathroom*, harmoniously synthesizes a careful palette of repeating colors. The vibrant red of this woman's shoes reappears in her painted nails, dangling earring and even the nob of the bathtub. The pale green wall above the tiles matches the water in her tub while the yellow liquid in the jar at left is of the same hue as the bath mat. Color here becomes a unifying and calming compositional device. This technique is of central importance to Botero, as he has explained, "I am interested in quiet color, not excited or feverish color. I have always considered that great art conveys tranquility and, in that sense, I seek that even in color."<sup>2</sup> This approach to color differs dramatically from that followed by the French master Pierre Bonnard, the artist whose work most closely aligns with Botero's bathers. Indeed, Botero dedicated a series of bather paintings to the elder Frenchman. In Bonnard's *The Bathroom*, a modern nude stands in her high heels oblivious to the viewer's voyeuristic gaze much like Botero's own voluptuous redhead. Yet unlike Botero, Bonnard employs intense even jarring syncopated colors which activate the surface of the canvas, creating a decidedly disquieting effect.

While both an homage to art history and perhaps even to Bonnard himself, *The Bathroom* is also Botero's catalyst for exploring the principles of color and form and a testament to his ability to transform the past into a distinctly modern vision.

<sup>1</sup> Fernando Botero, quoted in W. Spies, "I'm the most Colombian of Colombian artists: A Conversation with Fernando Botero," *Fernando Botero: Paintings and Drawings*, Munich, Prestel-Verlag, 1992, pp. 155-56.

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



Pierre Bonnard, *The Bathroom*, 1932. Museum of Modern Art, New York, Florene May Schoenborn Bequest. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris







**35**

**FERNANDO BOTERO (B. 1932)**

*Mujer a caballo*

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

bronze

28 x 10½ x 18½ in. (71.1 x 26.7 x 47 cm.)

Executed in 1994.

Edition five of six.

\$300,000-400,000

**PROVENANCE:**

Marlborough Gallery, New York.

Acquired from the above by the present owner 4 January 1997.







**36**

**FERNANDO BOTERO (B. 1932)**



*Vase with Flowers*

signed 'BOTERO' (lower left)

oil on canvas

66½ x 59¼ in. (168.9 x 150.5 cm.)

Painted circa 1960.

\$200,000-300,000



37

ALEJANDRO OBREGÓN (1920-1992)



*Homenaje a Zurbarán*

signed 'Obregón' (lower left), and dated '1962' (on the reverse)

oil on canvas

31 x 36½ in. (78.7 x 92.7 cm.)

Painted in 1962.

\$50,000-70,000

**EXHIBITED:**

Bogotá, Museo Nacional, *Alejandro Obregón: Pintor colombiano/Peintre Colombien*, September 1985, p. 91 (illustrated in color). This exhibition also traveled to Paris, Maison de l'Amerique, November 1985.

This work is accompanied by a certificate of authenticity signed by Diego Obregón, dated 11 April 2019.



FERNANDO BOTERO (B. 1932)

*Derechazo*

signed 'Botero' (lower right)  
oil on canvas  
71 x 50 in. (180.3 x 127 cm.)  
Painted in 1984.

\$500,000-700,000

**PROVENANCE:**

Marlborough Gallery, New York.  
Anon sale, Christie's, New York, 28 May 1997, lot 45.  
Acquired from the above by the present owner.

**EXHIBITED:**

New York, Marlborough Gallery, Inc., *La Corrida: The Bullfight Paintings*,  
25 April - 25 May, 1985, p. 35, n. 6 (illustrated).

**LITERATURE:**

E. Leiser, *Frankfurter Allgemeine Magazin*, *Botero's Corrida*, July 1985,  
p.26 (illustrated in color).  
J.M. Caballero Bonald, *Botero: The Bullfight*, New York, Rizzoli, 1989,  
p..58 (illustrated).  
E. Sullivan et al., *Fernando Botero, Monograph and Catalogue Raisonné*,  
*Paintings 1975-1990*, Lausanne, Sylvio Acatos, 2000, p. 354, no. 1984/13  
(illustrated).



Francisco de Goya, *La muerte del picador*, 1793.  
Private collection, London.

Growing up in Medellín, Botero dreamed of becoming a bullfighter. First exposed to the centuries-old sport by his uncle, a passionate aficionado of tauromachy, Botero spent many afternoons in his youth observing the graceful *pases* or movements of the matadors at the city's famed Plaza de la Macarena. Determined to immerse himself in this deeply-rooted tradition, Botero enrolled in the Escuela de Tauromaquia de la Plaza de Medellín. While Botero eventually abandoned his childhood dream, choosing instead to dedicate himself to art, bullfighting has continued to occupy his imagination. Indeed, from his earliest years in art school in the 1950s up to the present day, matadors, picadors, banderilleros and bulls have consistently appeared in Botero's paintings, drawings and sculptures.

In addition to Botero's first-hand knowledge of *la corrida*, he is also acutely aware of its many art historical representations. Goya, Manet and Picasso are just a few of the artists who have reveled in portraying the sport, often choosing to render the bloody climactic moment in the encounter between man and bull. Goya's *La muerte del picador* (Fig. 1), for example, depicts a writhing mass of human and animal flesh in which a picador is horned by a bull while his horse is trampled underfoot.

By contrast, Botero's bullfights often portray the sport as an elegant, dignified dance between man and beast. In the present work, Botero's matador deftly handles his *muleta*, the small red cape, in a specific technique known as a *derechazo*, a right-handed pase which brings the powerful bull close enough to almost graze the body of the matador. The matador's placid expression and gracefully raised arm and leg suggest the lithe fluidity of a ballet dancer rather than the brute force of a man confronting a savage beast. The bull also appears to hold himself steady in this showdown to death. Despite having already been pierced by *banderillas*, the bull stands upright, seemingly enveloping his dance partner with his formidable hulking body. While this duo performs in front of a packed crowd of spectators, represented by the blurred half-moon faces crammed into the stadium, Botero offers his viewers front row seats to this intimate mortal play between man and beast.

*Derechazo* also tackles the formal aspects of painting as a subject in and of itself. Indeed, Botero has asserted, "In my paintings, I am not interested in the drama of the corrida but rather in the formal possibilities that this subject matter offers."<sup>1</sup> The corrida, Botero has observed, with its rich pageantry of color and strong play of lines demarcating the ring from the spectators, is an ideal subject for exploring the inherent qualities of painting. In *Derechazo*, Botero calls our attention to balanced harmonies of color and the repeating pattern of lines found in the curvature of the stadium, allowing him to break with the traditional depictions of bullfighting as seen in the work of such earlier precedents as Goya, and instead to create a distinctly modern vision.

<sup>1</sup> Fernando Botero, quoted in *Botero: La corrida* (Madrid: Fundación Central Hispano, 1997), 16.









*Porcelana y mar*

signed and dated 'hoyos 2000' (right panel, lower right)

oil on canvas

23 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in. (60 x 60 cm.) each; 23 $\frac{5}{8}$  x 47 $\frac{1}{4}$  in. (60 x 120 cm) overall

Painted in 2000.

Diptych.

\$60,000-80,000

**PROVENANCE:**

Private collection, Bogotá.

**LITERATURE:**

A. Kalenberg, *Ana Mercedes Hoyos, Retrospective*, Bogotá, Villegas Editores, 2002, p. 238 (illustrated in color).







*Rape of Europa*

signed and dated 'Botero 91' (lower right)

oil on canvas

32½ x 39¼ in. (83 x 100 cm.)

Painted in 1991.

\$400,000-600,000

**PROVENANCE:**

Fondation Veranneman, Kruishoutem, Belgium.

Anon. sale, Sotheby's New York, 30 May 2007, lot 36.

Acquired from the above by the present owner.

**LITERATURE:**

C. Fuentes and P. Gribaudo, *Botero Women*, New York, Rizzoli International Publications, 2003, p. 122-123, (illustrated; medium is incorrectly described).









*Alquimia XII*

signed and titled 'Olga de Amaral, ALQUIMIA No. 12' and inscribed 'ref. 371' (on the verso)

oil on thread, gold leaf and gesso on linen

55 x 37 $\frac{3}{4}$  in. (139.7 x 95.9 cm.)

Executed in 1983.

\$80,000-120,000

**PROVENANCE:**

Galería La Francia, Medellín.

Acquired from the above by the present owner, 1989.

This work is accompanied by a certificate of authenticity signed by the artist, and dated 4 December 2018.

This work is catalogued in the artist's archives with reference number OA0371.





*Travesía III, Armendariz*

signed 'Szyszlo' (lower right), titled and dated 'TRAVESÍA (III), ARMENDARIZ/73' (on the reverse)

oil on canvas

58 $\frac{1}{2}$  x 46 $\frac{1}{2}$  in. (148.9 x 118.4 cm.)

Painted in 1973.

\$60,000-80,000

**PROVENANCE:**

Galería Quintana, Bogotá.

Galería Durbán-Segnini, Caracas.

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



*Carnival M*

signed and dated 'Botero 16' (lower right)

oil on canvas

49¾ x 39½ in. (126.4 x 100.3 cm.)

Painted in 2016.

\$350,000-450,000

**PROVENANCE:**

Dirimart Gallery, Istanbul, Turkey.

Acquired from the above by the present owner.





*Orilla y cielo gris*

signed and dated 'Tomás Sánchez 95' (lower right)

acrylic on canvas

23½ x 35½ in. (59.7 x 90.2 cm.)

Painted in 1995.

\$120,000-180,000

**PROVENANCE:**

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

This work is accompanied by a certificate of authenticity signed by the artist, dated 14 June 2016.







*Cascos moto*

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

oil on canvas

45 $\frac{1}{8}$  x 57 $\frac{3}{4}$  in. (114.6 x 146.7 cm.)

Painted in 2009.

\$150,000-200,000

**PROVENANCE:**

Acquired directly from the artist.



The artist in his studio with Her Imperial Majesty, Farah Diba Pahlavi and the present lot (upper left), Tangier, Morocco, 2010 (video still) © The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York







**46**

**RUFINO TAMAYO (1899-1991)**

*Hombre*

signed and dated 'Tamayo O-79' (lower left) titled and dated 'Hombre 1980' (on the reverse)

acrylic and sand on canvas

51¼ x 37¼ in. (130.2 x 94.6 cm.)

Painted in 1979.

\$200,000-300,000

**PROVENANCE:**

Marlborough Gallery, New York.

Fernando Botero, New York.

Stichting Fondation, Veranneman, Belgium.

Anon. sale, Christie's, New York, 17 May 1993, lot 45.

Anon. sale, Sotheby's, New York, 15 November 1994, lot 71.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Marlborough Gallery, *Rufino Tamayo: Recent Paintings*, 5 November - 2 December 1981, p. 26, no. 4 (illustrated in color).

Mexico City, Instituto Nacional de Bellas Artes, *Rufino Tamayo: 70 años de creación*, December 1987 - March 1988, p. 294 (illustrated in color).

Miami, Quintana Gallery, *Latin American Masters (Fernando Botero, Claudio Bravo, Alfredo Castañeda, José Gamarra, Wifredo Lam, Roberto Matta, Armando Morales, Rufino Tamayo, Joaquín Torres García)*, May - June 1996, (illustrated in color).

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

**LITERATURE:**

O. Paz & J. Lassaigne, *Rufino Tamayo*, New York, Rizzoli, 1982, p. 275, no. 254.

O. Paz & J. Lassaigne, *Rufino Tamayo*, New York, Rizzoli, 1994, p. 277, no. 254.

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





*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.

A certificate of authenticity from Germana Matta Ferrari is forthcoming.







## OLGA ALBIZU (1924-2005)

*Untitled*

signed 'Albizu (lower left), also signed twice 'Albizu,' inscribed and dated 'Olga Albizu 1973' (on the reverse)

oil on canvas

40⅞ x 30 in. (101.9 x 76.2 cm.)

Painted in 1973.

\$50,000-70,000

**PROVENANCE:**

Private collection, San Juan (acquired directly from the artist).

Acquired from the above by the present owner.

"A man does not enter priesthood to become Pope, but because he feels the religious vocation," Albizu once reasoned. "A painter becomes a painter because he feels the urge to paint, not to become a famous artist."<sup>1</sup> If fame once eluded her, Albizu is lately recognized among the great women of American Abstract Expressionism and may be considered the movement's most outstanding representative from Puerto Rico. She trained under the Spanish-born abstractionist Esteban Vicente, in San Juan from 1945 to 1947, and grew close to him and his second wife, the Puerto Rican intellectual María Teresa Babín. She followed them to New York in 1948, continuing her studies there under Hans Hofmann, the preeminent teacher of the New York School, and at the Art Students League. Albizu's arrival came on the eve of what has been described as a triumphal moment for postwar American painting, just months after the first exhibitions of Jackson Pollock's "drip" paintings and of Willem de Kooning's breakthrough black-and-white abstractions. Although long occluded from period accounts of Abstract Expressionism, she evolved an exuberant, painterly practice of abstraction from the 1950s through the 1970s whose lyricism and chromatic brilliance mark an entirely original contribution to American and Puerto Rican art history.

Albizu remains perhaps best-known today as the artist behind the celebrated album covers produced by Verve and RCA Victor for Stan Getz, João Gilberto, and many others identified with Brazilian Bossa Nova. "The association is not accidental," wrote José Gómez Sicre, curator and chief of the Visual Arts Section at the Pan American Union, at the time of her solo show at the PAU in June 1966. "The flat splashes of pure color, rhythmically distributed across the surfaces, while in no sense a literal translation of musical ideas, are nonetheless suggestive of syncopation."<sup>2</sup>



Stan Getz and Charlie Byrd, *Jazz Samba*, Verve V-8432, 1962, LP. Cover art by Olga Albizu. Image courtesy of Universal Music Enterprise, a Division of UMG Recordings, Inc

Albizu's associations with RCA were also of a practical kind: she supported herself from time to time through secretarial jobs there, and through a remarkable connection—a friend who worked as assistant to the head of the record division, who displayed her work in the office—at least ten of her paintings were chosen for contemporary album covers. Albizu's financial and professional struggles as a woman artist were, unsurprisingly, of a piece with her time; like peers from Carmen Herrera to Joan Mitchell and Elaine de Kooning, she lacked institutional support and regular exhibition opportunities. Her aptitude, however, was clear from the beginning. "Although still a very young painter," Dore Ashton noted in a review of her first solo exhibition, at Panorás Gallery in midtown Manhattan, "Miss Albizu shows considerable range in her handling of singing colors, putting them together in dense masses composed of heavy but sure strokes...her work has the mark of promise."<sup>3</sup>

The imprimatur of Abstract Expressionism, even in its waning years, distinguished Albizu's work from the start in Puerto Rican contexts from Nuyorican Manhattan to San Juan. With a few exceptions, Puerto Rican artists embraced an ideologically invested social realism in the 1950s, elaborated through the print medium—notably, in the work of Rafael Tufiño—as well as in paintings that explored tropes of national, ethnic, and social identity. Albizu long disavowed this activist impulse, from her student days through her New York years, instead positioning her work in classical, and high modernist, aesthetic terms. "To a certain extent, I believe in art for art's sake," she reflected. "I believe in eternal art and eternal values, in Botticelli and Kandinsky, they will live. I really don't think an artist today has to give a political or social interpretation to his work. I suppose it is inevitable that you are influenced by everything around you. There is a lot of ugliness around and I want to create beauty—as far as my concept of beauty is concerned. When I look at Giotto, I'm not interested in his politics or religion. I'm interested in his art."<sup>4</sup>

Albizu's late paintings possess a radiant equanimity. Freer in their paint handling and color arrangements than her earlier works, they resound with a chromatic intensity whose harmonies rise and fall, richly calibrated through hue and texture. Made at an often-intimate scale and through gestural and densely compacted slabs of pigment, they rhapsodize color through an inside-out layering of surfaces in shallow pictorial space. As Gómez Sicre recognized, the synaesthetic quality of her painting, in which strokes of color take on an expressive musicality, yields an internal incandescence and rich emotional timbre, delivered beautifully in the present *Untitled*. Here, pure colors interact dynamically across the surface, the staccato passages of red, orange, green, blue, and magenta highlighted against a warmly immersive yellow ground. Albizu used a palette knife to give dimensional depth to her jagged rectangles of color, laid both in broad applications—in *Untitled*, mostly at the center of the canvas—and in smaller taches of pigment, vigorously and tightly compacted within the image. The all-over flux of colors and shapes is additive and suggestively syncretic, a mosaic of polyphonic and tactile values. Albizu described her abstractions as "a dialogue between myself and my work," advising, "The art viewer must introduce his own conversation into that dialogue to complete the circle."<sup>5</sup>

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

1 Olga Albizu, quoted in *Bridge Between Islands: Retrospective Works by Six Puerto Rican Artists in New York*, exh. cat. (New York: Henry Street Settlement, 1978), 6.

2 José Gómez Sicre, *Olga Albizu of Puerto Rico, June 13 to 28*, exh. cat. (Washington, D.C.: Pan American Union, 1966), n.p.

3 D. A. [Dore Ashton], "Simpson-Middleman Paintings on View," *New York Times*, 19 December 1956.

4 Albizu, quoted in Robert Friedman, "City Side," *San Juan Star*, 25 November 1969.

5 Albizu, quoted in Carolyn Lewis, "Puerto Rican Sculptor: Making Machines into Humans," *Washington Post, Times Herald*, 15 June 1966.





ESTATE OF MARY AND BRUCE GOODMAN

**49**

**JESÚS RAFAEL SOTO (1923-2005)**

*Curba libre*

signed, dated and titled 'Soto, 1970, CURBA LIBRE' (on the verso)

acrylic on wood with painted metal rods

24 x 27 $\frac{7}{8}$  x 9 in. (60.9 x 70.8 x 22.9 cm.)

Executed in 1970. Unique.

\$80,000-120,000

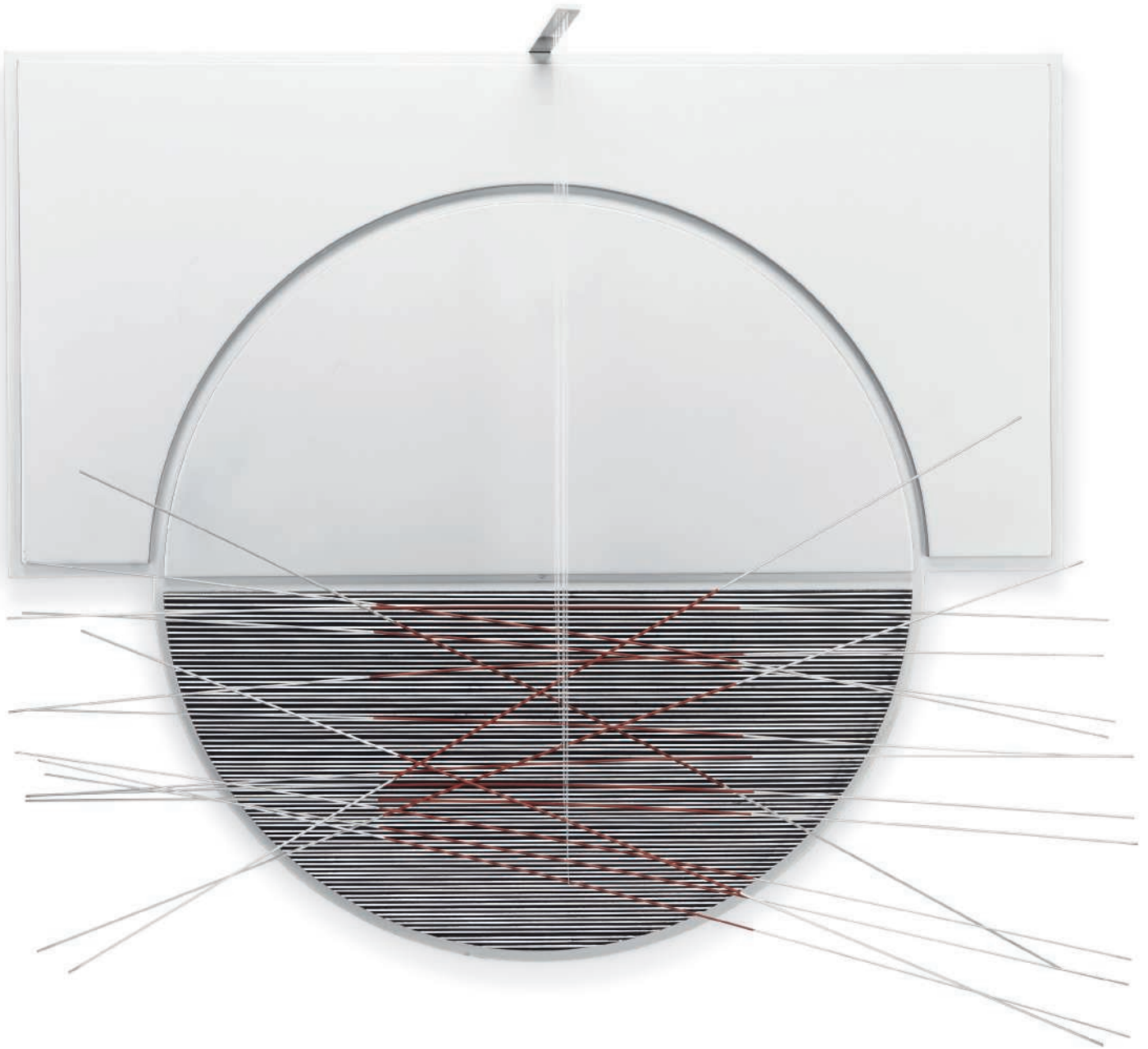
**PROVENANCE:**

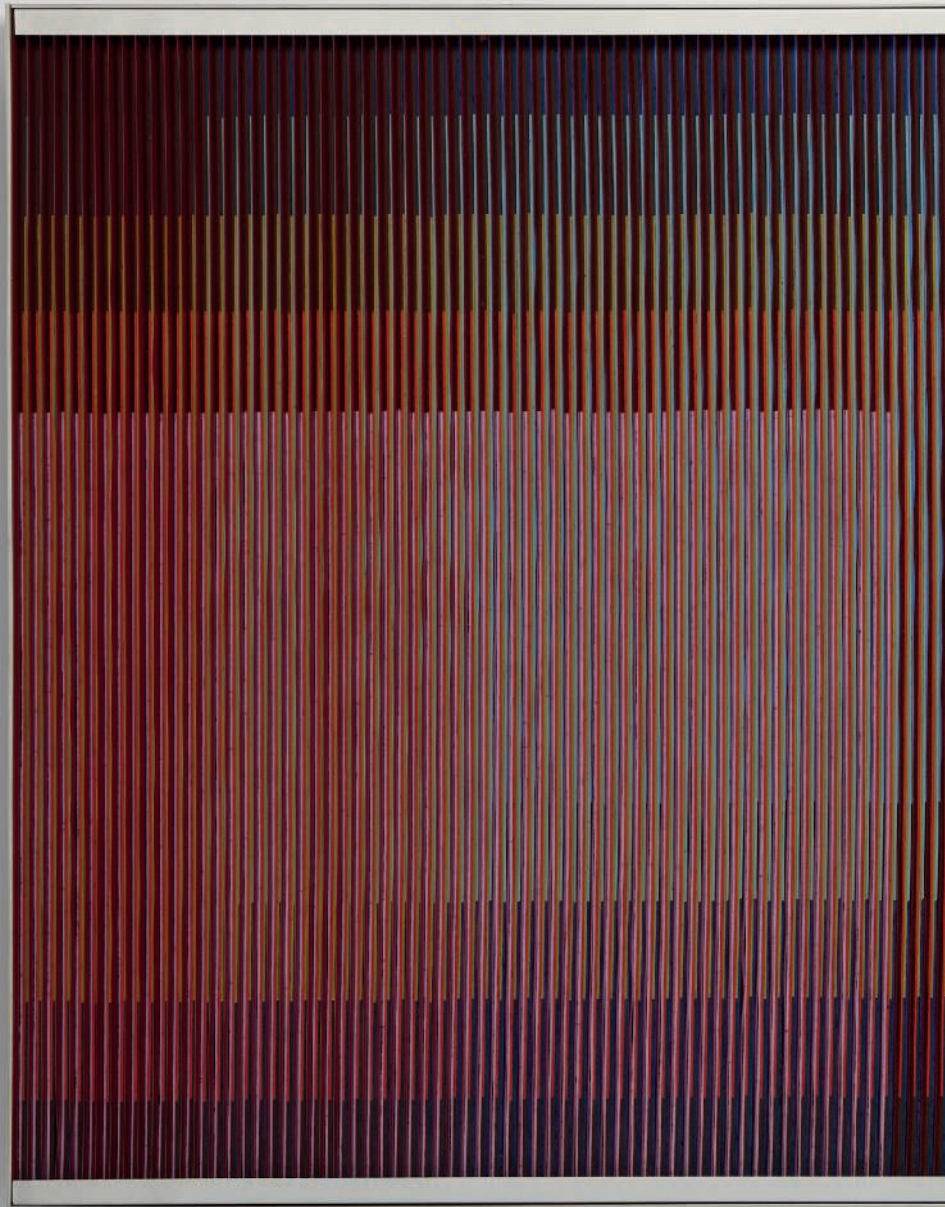
Marlborough Gallery, New York,

Hokin Gallery, Chicago.

Acquired from the above (1977).





*Physichromie no. 458*

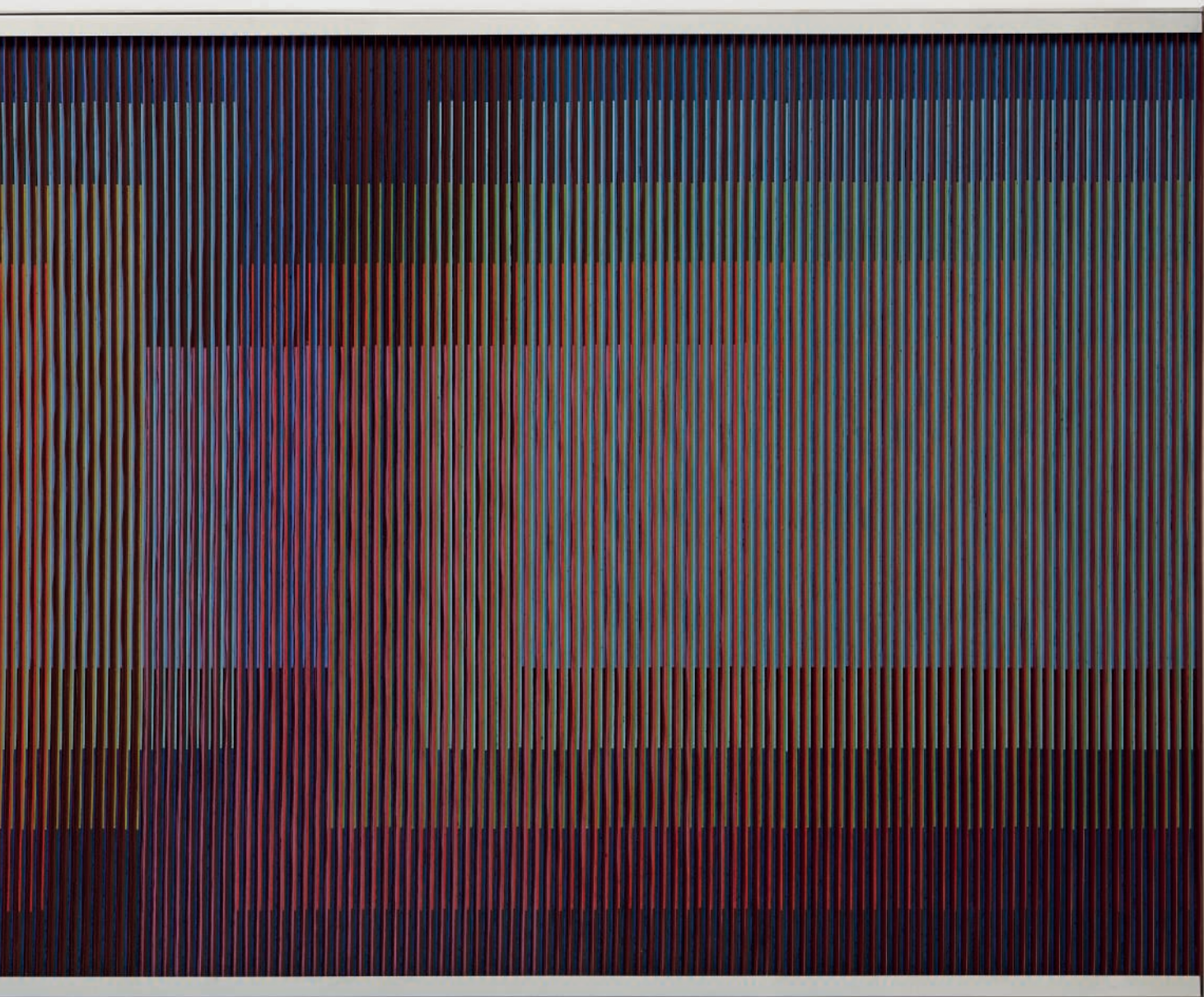
signed, dated and titled 'PHYSICHROMIE No. 458, CRUZ-DIEZ, PARIS, MAI 1969' (on the verso)  
acrylic, painted PVC and acrylic strips on wood in metal frame  
24 x 47½ x 2½ in. (60.9 x 120.7 x 6.4 cm.)  
Executed in 1969.

\$250,000-350,000

**PROVENANCE:**

Galerie Denise René, Paris.  
Private collection, Miami.





## CILDO MEIRELES (B. 1948)

*Metros II 9B*

signed, dated and inscribed 'Cildo Meireles, METROS II, 9B, 1977, 1993' (on the verso)  
 carpenter ruler assemblage with acrylic and paper collage on canvas  
 20% x 20% x 1 in. (51.6 x 51.6 x 2.5 cm.)  
 Executed in 1977-1993.

\$120,000-180,000

**PROVENANCE:**

Galeria Luisa Strina, São Paulo.  
 Acquired from the above.  
 Anon. sale, Christie's, New York, 20 November 2012, lot 77.  
 Acquired from the above sale by the present owner.

One of the foremost figures of Brazilian conceptualism, Cildo Meireles was born in Rio de Janeiro in 1948, and during his youth resided in the interior of the country, Goiânia, Belém and Brasília, where he began to train as an artist in 1963. In 1967 he returned to Rio where he continued his studies but also produced his early series of works on virtual spaces based on Euclidean spatial models, *Espaços Virtuais: Cantos* (1967-68).

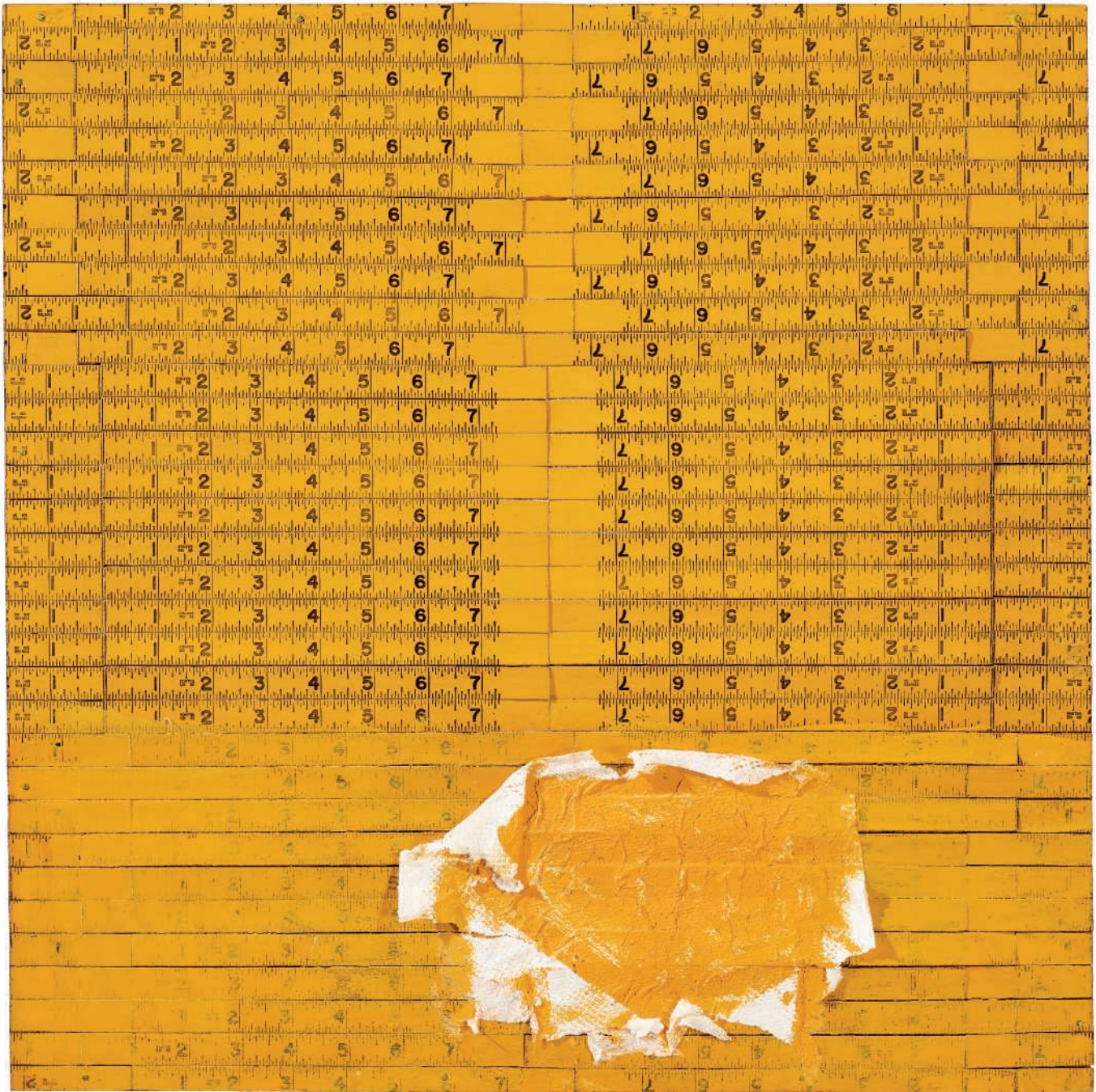
Meireles formed part of the group of artists who worked in the direction of conceptualism in the late 60s and early seventies, notably Antonio Manuel, Rubens Gerchman, Artur Barrio, and Antonio Dias, who were making a significant mark in the Brazilian scene with dissident work in the context of an increasingly repressive military dictatorship, which, in 1968, decreed the Ato Institucional No. 5 (AI-5) that among other things, imposed a severe censorship of the press, media and cultural manifestations, including music and art. This turn of events increased the critical stance of artists towards the repressive regime for whom conceptualist strategies became a useful tool in channeling their political and ideological critiques. Meireles' early spatial concerns progressively shifted towards an engagement with circuits, and flows, of information and capital. In 1970, Meireles produced a series of works that precisely relied on the insertion within different circuits, the circulation of the press, of commodities, and of money: *Inserções em Circuitos Ideológicos: Projeto Coca-Cola, and Inserções em Circuitos Ideológicos: Projeto Cédula*. That same year (1970) Meireles participated alongside Artur Barrio and Hélio Oiticica in the landmark exhibition *Information* at the Museum of Modern Art in New York with these two works.

However, Meireles' initial spatial concerns often intersected with the political, as in his 1969 *Inserções em Jornais* where he occupied space with his name under the word AREA in the classified ads of a newspaper. In the context of the conditions of censorship at the time, this occupation of space in the press was a political gesture. Ideas of space, scale, and measurement have been since explored throughout his entire production, taking on different connotations, many of which resulted in spatial experiences that highlighted the political tensions that are the subtext for many of his works.

In 1992, for his participation in Documenta IX, Meireles produced a large-scale installation made up of rulers and clocks, *Fontes* (1992-2008) in which he engaged in a rethinking of the concept of measurement and its relation to the social body. The altered units in the rulers and the dropped numbers from the clocks that lay on the floor, conveyed a desire to resist the measure. This installation generated a series of works made with rulers, of which *Metros II 9B* forms part. Here, rather than the modification of the units of measurement, there is a picture plane formed by the superimposition of the yardsticks that becomes a painterly space, where the measurements are progressively erased by yellow paint, of the same hue as that of the rulers. This painted surface, in which the numbers are partially veiled, is interrupted by a piece of paper painted with a thick coat of yellow paint that suggests a hole emerging from this plane of rulers, a disruption that speaks of the desire for the subjective to transcend the mold prescribed by the norm. Like many of the works from this series, this work relativizes the concept of the measure *vis à vis* the perception of the individual subject, and underscores the tension between the subjective and real that articulates Meireles' entire oeuvre.

Julieta González, curator









*Water Seeds*

signed 'ALFONZO' (right panel, lower right), also signed, titled and dated 'ALFONZO, WATER SEEDS, 1988-89' (center and right panels, on the reverse)

oil on canvas

56 $\frac{3}{8}$  x 80 $\frac{1}{8}$  in. (143.2 x 205.4 cm.) each panel, 56 $\frac{3}{8}$  x 242 $\frac{5}{8}$  in.

(143.2 x 616.3 cm.) overall

Painted in 1988-89.

\$100,000-150,000

**PROVENANCE:**

Acquired directly from the artist.







"My works are language links and barriers and straight continuity of my daily life," Alfonzo once reflected. "It could happen that thoughts, diverse feelings and also death may end or start with them. The fact of not comprehending them totally would not make me feel uncomfortable but as part of lifetime revelations they provide the magic to understand God and the universe."<sup>1</sup> At the forefront of the Miami generation in the 1980s, Alfonzo tapped the cultural mythos of Cuban America in paintings that scour the depths of human suffering and mortality. The outstanding artist of the "Marielitos," he came to prominence within a broadly defined diasporic generation that included Ana Mendieta, María Brito, and César Trasobares, among others. Working in an allusive, expressionist idiom grounded in his experience of exile and subsequently of the AIDS epidemic, he developed a rich symbology gleaned from differing belief systems—Catholicism, Afro-Cuban Santería, the occult Rosicrucian order—and diffused through syncretic allegories of time and place.

Alfonzo's practice took an introspective and self-consciously spiritual turn in the late 1980s, the lyrical dramaturgy of his painting conjuring mysteries of body and soul. Rendered in increasingly resonant and metamorphic color, these canvases—notably, the pendant paintings *Paradiso* and *God (Turned Backwards)* and the monumental *In Flesh* and *In Spirit*, all from 1988—cogitate over material and mystical transformations, their energy vital and apocalyptic. "As he approaches the '90s," observed Giulio V. Blanc, the foremost critic of the Miami generation, "Alfonzo is attempting to pare down his baroque excesses. Fewer elements are present in the compositions and an interest in color and its lack of subordination to line is more evident than ever. While the example of the abstract expressionists has contributed to this, Alfonzo points to fauvism and to Matisse's life-long struggle to balance color and line as sources."<sup>2</sup> Acknowledged sources also include Jackson Pollock and Willem de Kooning, whose work Alfonzo first saw in New York, in 1982, at the Museum of Modern Art and Solomon R. Guggenheim Museum; he doubtless would have seen Vasily Kandinsky's swirling abstractions at the Guggenheim, paintings whose cosmic dynamism set a bar for his own. The brilliant, rhapsodic color of *Water Seeds* pulses with a similarly explosive energy, spiraling in kaleidoscopic whorls of pigment that evoke the powerful current of the Gulf Stream, flowing between Miami and Havana.

Alfonzo referenced the tropics throughout the decade, prominently in the ceramic-tile mural *Ceremony of the Tropics* (Santa Clara Metrorail Station, 1986) and in the painting *Gulfstream* (1988), among the numinous landscapes that he found "to be a source of inspiration," his friend César Trasobares recalled. "The sea was an especially significant image, an unavoidable and obsessive public subject for many artists growing up on islands." In his only commission for a private collector—the present *Water Seeds*, "he pursued the theme of the sea and the sun, an appropriate subject for a home situated on an island, at the edge of the tropical ocean currents. In this complex, colorful work, he celebrates the meeting of water and sand and the transformation of the tide and the sky. Installed between windows, high on the walls of the formal living room, the complex landscape alludes to external forces: changing weather, meteorological shifting, and atmospheric evaporation."<sup>3</sup>

This maritime metaphor permeates *Water Seeds*, wending through a rich and intimate iconography adapted from Afro-Cuban and Rosicrucian sources. A riveting, emotional image of spirituality and suffering, the painting renders the pathos of the body—punctured and in pieces—against the undulating violence of the seashore, teeming with the occult. A Santería charm against evil, the dagger-pierced tongue wards off gossip as well as the insidious and multiple evil eyes scattered across the triptych; an oversized teardrop falls from the all-seeing eye at the top of the right panel, an allusion to "drops of semen, blood, and rain." Floating hollow cubes, in the left and center panels, stand for "creation and perfection," their geometry countered by coiled vortices, virile bodily forms, and bloodied hands (suggestively of the martyred Christ).<sup>4</sup> "It is like a return to the initial seed, like the internal movement of a shell," Alfonzo remarked of the recurrent spirals—"a driving force for the body which gyrates in its own anguish"—seen in his late paintings. "So the spiral, which is an element which I have used a lot, becomes a part of my body, of the human body in the picture." Apropos of his illness, he continued, "There are things in our lives which cannot be understood, but there are also things which occur instantaneously: like a whiplash. All I can say, and this is a very subjective comment, is that there is a kind of enormous need to fight with the problem in a different way, above all in a creative way. Feelings are something so destructive that it is necessary to transform them into something permanent, which cannot be destroyed by any plague."<sup>5</sup>

"I am interested in a poetic, mysterious quality even though there are specific themes I 'unwind,' Alfonzo stated at the end of his career. "I'm trying to communicate a sense of life's mystery. At the same time I struggle to understand my own place in what I sense is a great unknown. I try through my visual language to suggest the presence of mystical forces that surround us and are part of us. And my own personal feelings, no matter how they may be interpreted in my work, guide me as an artist. I myself am trying to come to terms with human existence—with life, death, fate, and solitude. So I naturally feel these are the concerns in my work."<sup>6</sup> Across its three panels, *Water Seeds* sows an aqueous iconography of germination, describing a seedbed of visual and spiritual metamorphosis not inconceivably Alfonzo's own: "a true artist," reads his gravestone, "lives in a sunken ship asphyxiated."

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

1 Carlos Alfonzo, quoted in *The Art of Miami*, exh. cat. (Winston-Salem: Southeastern Center for Contemporary Art, 1985), n.p.

2 Giulio V. Blanc, "The Enigmatic Carlos Alfonzo: Beyond the 'New Hispanic Art,'" *Arts Magazine* 64 (October 1989): 14.

3 Alfonzo, quoted in César Trasobares, "Public Voices and Private Transcendence," in *Carlos Alfonzo: Triumph of the Spirit, A Survey, 1975-1991*, ed. Olga Viso, exh. cat. (Miami: Miami Art Museum of Dade County, 1997), 140-41.

4 Blanc, "Excerpts from Notes and Essays on Carlos Alfonzo," in *Carlos Alfonzo*, 60.

5 Alfonzo, quoted in Juan Espinosa Almodóvar, "Conversation with Alfonzo," *Art Nexus* no. 4 (April-June 1992): 213.

6 Alfonzo, quoted in Julia P. Herzberg, "Conversations with Carlos Alfonzo," in *Carlos Alfonzo*, 129.





The artist in his studio, Miami Beach, 1988. © Ramiro A. Fernández



*Essence*

oil on canvas

84½ x 60¼ in. (214.6 x 153 cm.)

\$40,000-60,000

**PROVENANCE:**

Lisa Sette Gallery, Scottsdale, Arizona.

Acquired from the above by the present owner (February 1991).

*ARTnews* named Roche Rabell one of ten artists to watch at the start of the 1990s, describing his “lushly textured surfaces” as “defiantly passionate and personal,” reflective of “a scrupulous attempt to reconcile a divided sense of cultural and personal identity.”<sup>1</sup> Roche had left San Juan to study at the School of the Art Institute of Chicago in 1979, and he stayed through the following decade, working from a West Side studio. Influenced by the rambunctious representational work of the Chicago Imagists, in particular Ray Yoshida and Richard Keane, he emerged within the broader international context of Neo-Expressionism, whose fraught subjectivity and intense, painterly gesture burst upon the scene in the early 1980s. His early, iconic self-portraits bear the imprint of Puerto Rico’s postcolonial history as well as his own religious feeling and self-referential mythologies, projecting an at times antagonized political and existential identity. This psychic tension is literalized in the physical process and technique of his painting, which incorporated elements of *frottage*, in which rubbings are taken from objects and human bodies, and multiple monotypes, often printed with leaves and lace. “My painting becomes a living ritual,” Roche once reflected. “It is worth mentioning that I have an obsession for life and for denying death, that my actions have a degree of rawness to activate the inanimate and to contain that which has life. . . . I couldn’t be more aware of the concept of change from life to death, that when I play with figuration, the ‘rubbing,’ it becomes an experiment to get the material to show itself.”<sup>2</sup>

In his intricately montaged and metaphorical self-portraits of the late 1980s, Roche projected the complexity of Puerto Rican identity, painting and imprinting himself in a material process of becoming. As in *We Have to Dream in Blue* (1986) and *The Spirit of the Titan* (1989), *Essence* renders the artist’s face at a heroic scale, his features inscribed within a richly textured, all-over pattern of shimmering foliage. An arrangement of iridescent fronds equally composes and camouflages his face, the ferns an allusion to the tropical flora native to the Caribbean. The painting’s sensuous surface, made by meticulous impressions of painted leaves—sometimes the same specimens used several times—suggestively conflates the human and the botanical, its hybridity mirrored in the monotype medium itself, a fusion of painting and printmaking. Dark, watchful eyes peer out from behind dense layers of vegetation; pensive and brooding, they seem to question the essence of what makes one human and, moreover, Puerto Rican, their Neo-Expressionist and postcolonial subjectivity embedded in the physical properties of the medium. “At one time what motivated me to elaborate the self-portraits was a search for the forms and ways to enlarge my perception of myself and of life,” Roche recalled. “These are images that reconcile themselves with the world; consciously and subconsciously they are like the manifestation of a sixth sense, a final reality.”<sup>3</sup>

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

1 Garrett Holg, “Ten for the ‘90s: Chicago, Arnaldo Roche Rabell,” *ARTnews* 89, no. 4 (April 1990): 150.

2 Arnaldo Roche Rabell, quoted in Federica Palomero, “Arnaldo Roche Rabell,” *Art Nexus* 29 (August–October 1998).

3 Ibid.







## SDC

each numbered (on the recto) and titled 'SDC' and numbered again (on the verso)

cut rubber

16 elements:

largest measuring 17 x 24 in. (43.2 x 60.9 cm.)

smallest measuring 13 5/8 x 14 1/4 in. (34.6 x 36.2 cm.)

dimensions variable when installed

Executed circa 1995. 16 in one lot.

\$70,000-90,000

## PROVENANCE:

Private collection, Caracas.

Anon. sale, Christie's, New York, 21 November 2000, lot 59.

Anon. sale, Christie's, New York, 21 November 2012, lot 262.

Acquired from the above sale by the present owner.

"No one shows dismembered or dead flowers," Obregón acknowledged, musing on his unprecedented, if cynically idiosyncratic place within the genre of flower paintings. A hallmark of seventeenth- and eighteenth-century Dutch painting, flower still lifes exemplified the northern tradition of meticulous naturalism, shaped by period interests in botanical science and imbued with moralizing meaning. Extravagant and often exotic, the Netherlandish blooms signaled beauty as well as brevity, reminding a Calvinist public of the sin of vanity and the transience of life. In reprising this genre, famed for its artful and symbolic illusionism, Obregón systematically deconstructed its subject, analyzing the flower—always the rose—through a conceptual process of photography and dissection that began in 1974. His signature series, the myriad "dissections" encompassed a range of media from watercolor and collage to large-scale rubber silhouettes, as installed at the Venice Biennale in 1997. A pioneering figure of Venezuelan conceptualism, Obregón resisted "any attempt to classify what I am and what I do, to the point that I refuse to qualify my work as art," declaring, "I have enough suspicions about the significance of art."<sup>1</sup>

Trained in graphic design and illustration, Obregón stopped painting in 1974, turning instead to photography as he began to document the lifecycle of flowers from the opening of their buds to their full blossoming and gradual decay. "A year ago after great thought, I attempted to paint flowers," Obregón recalled in 1975. "The result was not pleasing and so I decided to study them closer up. I discovered that every flower is unique. Each of its components is different in form and number. . . . First I decided upon a certain flower; it was a pink rose, nearly closed, which I began photographing from the time it was opening until it died. This work lasted one week. During this time I took pictures of it every day until I gathered 24, which represented 24 hours, and therefore, a day. . . . Meanwhile it occurred to me to dissect another rose. I numbered each one of its petals as I removed them. I wished to reproduce this flower on paper and to that end I tried a variety of possibilities."<sup>2</sup>

Obregón distanced himself from this early naturalism beginning in 1983, fashioning rose petals from black plastic bags for a mural installation and subsequently working with new media, including rubber and linoleum. "This was a significant turning point," curator Tahía Rivero remarks, "a transition that heralded a new depth of reflection and maturity in his work. The petals he was now producing had come a long way from their original form; these

were abstract and emblematic, and his clear and methodical arrangements achieved a level of symbolic expression that was far removed from the earlier realism of his watercolors and from actual dissections." Indeed, the material transformation from dried, cut-flower specimens to synthetic silhouettes signaled a conceptual shift in Obregón's practice as he plumbed the darker side of the rose, turning the *vanitas* theme into corporeal allegory. "The process involved in the dissections expresses a relationship between the scientific study of the human body and the body of a flower," Rivero explains. "This comparison, based on similarities between the structure of a flower and the human anatomy, is something the artist emphasizes, pointing to the similarly unique nature of every human being and every rose."<sup>3</sup> In the present work, oversized black petals, hand-cut from rubber and numbered one through sixteen, suggest an ominous *memento mori*. Their sequential order introduces elements of time and measurement into a psychological narrative, meditating on anatomical sameness and difference, both botanical and suggestively human.

"It is a tremendously hackneyed symbol," Obregón conceded of the rose, acknowledging both its well-worn associations—with love and marriage, secrecy and sacrifice—and its more potent symbolism, registered in his work, of the "passage between life and death." Rendered in monochromatic black, the rose became "a kind of funerary offering," a meditation on the mystery of death, "that sacred passage, origin of all religions."<sup>4</sup> Obregón's morphology of the rose broached morbidity, poignantly in the installation *Rosa enferma* (1993), an allegory of AIDS; in the Masada series, he referenced the ancient Roman siege of Masada, in present-day Israel, and the collective suicide of the Jewish rebels—an event recalled by the Jonestown murder-massacre, in Guyana, in 1978. In the wake of psychotic episodes in 1994 and 1996, Obregón struggled himself with suicidal thoughts and depression, his illness imparting an intense subjectivity to his works from this period. "For Roberto Obregón, the world exists in the form of a flower and the symbols it embodies," Rivero concludes. "Each petal contains a tribute to florescence, beauty, and exuberance, as well as to the death throes of a drowsy, peaceful demise. We could say that Obregón takes refuge in art in order to transform the commonplace, to find the freedom to express himself in every gesture of his life entirely on his own terms."<sup>5</sup>

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

1 Roberto Obregón, quoted in Margarita D'Amico, "Las flores de Roberto Obregón," in *CCS-10: guía de estudio, arte venezolano actual*, 43, exh. cat. (Caracas: Fundación Galería de Arte Nacional, 1993).

2 Obregón, quoted in Lourdes Blanco, *Coincidentes*, exh. cat. (Barquisimeto: Museo de Barquisimeto, 1984), in Susana Benko, "Roberto Obregón: The Reckoning of an Unveiled Rose," *Art Nexus* 28 (May-July 1998).

3 Tahía Rivero, "Roberto Obregón: The World in the Form of a Flower," in *Contingent Beauty: Contemporary Art from Latin America*, ed. Mari Carmen Ramírez, exh. cat. (Houston: Museum of Fine Arts, 2015), 159.

4 Obregón, quoted in Aurora Blyde, "Roberto Obregón: entrevista, para hacerle ofrendas a la muerte," in *CCS-10*.

5 Rivero, "Roberto Obregón," 161.





55

## LEÓN FERRARI (1920-2013)

*Planeta*

stainless wire  
32½ in. (82.6 cm.) diameter  
Executed in 2004. Unique.

\$120,000-180,000

## PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity from the Fundación Augusto y León Ferrari Arte y Acervo, signed by Julieta Adriana Zamorano, dated 28 March 2019.

"To think that art is exempt from ethics and, because it is art, it cannot be incriminated or censured," observed Padre Guillermo Marcó, "you would have to live on Mars."<sup>1</sup> Ferrari long antagonized the Catholic Church, beginning with his infamous and oft-censored sculpture *Western Civilization and Christianity* (1965), which depicted a nearly life-sized Christ crucified on an American fighter plane. The controversy over his retrospective at the Recoleta Cultural Center (Buenos Aires, 2004), to which Marcó directed his rebuke, marked a later point of inflection: to the Church, Ferrari's art was blasphemous and un-patriotic, literally out of touch with the world; for Ferrari, art had always been a praxis of ethics, addressing among other concerns the Church's complicity with Argentina's military dictatorship. In this light, the present wire sculpture, which recalls an earlier *Planeta* (1979) now at New York's Museum of Modern Art, suggestively reconstitutes Ferrari's planetary conscience, pondering anew the meaning of the world and of our existence upon it.

Ferrari worked principally in sculpture, in ceramic and cement as well as with wire and wood, from the mid-1950s through the early 1960s. "History is embedded in these metal works," curator Andrea Giunta has observed of his early wire sculptures. "The circular outlines of *Gagarín*, for example, may replicate the orbits of a rocket around Earth, or the appearance of the Russian astronaut Yuri Gagarin in a spacesuit. The work then captures a historical moment: the confrontation between two superpowers, mediated through the conquest of space—a chapter in the Cold War. Ferrari's delicate patterns of wires crossing in air are not just lines; they have titles like *Gagarín*, or *A un largo lagarto verto verde* (To a long green lizard), a quotation from the Cuban poet Nicolás Guillén, expressing the hope represented by that island in the story of postwar colonialism. The titles help us to reimagine the hidden contexts of the works' shapes, the cultural issues to which their swerving and turning lines refer."<sup>2</sup>

At the beginning of his exile in Brazil, in late 1976, Ferrari began again to weld wire, reprising his earlier metal sculptures and relating them to his contemporary Letraset drawings and *Heliografías* series. Notable among his wire sculptures from this period are the *Berimbau* ("artifacts for drawing sounds"), comprised of stainless-steel rods that could be played like musical instruments, and the monumental *Planeta*, a spherical bundle of wires so immense that a gallery had to break down a door to move it into the space. Writing on the occasion of Ferrari's exhibition at São Paulo's Pinacoteca do Estado in 1978, critic Aracy Amaral described these works as "suspended nuclei in contained spaces, the infinite imprisoned in prisms, in vertical expansion or multidirectional irradiation." Likened to architectural maquettes, they "probe[d] the visible depth of the prismatic space via its structures, where light falls transfiguring these delicate linear elements, simultaneously organized in a musical and poetic form."<sup>3</sup> To curator Luis Pérez-Oramas,

writing three decades later, "the sculptures are models of absurdity, figures for how very crazy the world was and is. . . . They developed through a logic of accumulation, repetition, and juxtaposition, manifesting density through strips of iron rather than signs or letters. Despite their abstraction, for Ferrari these sculptures were representations, tools for visualizing impossible dwellings, cages, enclosures, labyrinths."<sup>4</sup>

The subtle dissidence of these works is conveyed through their densely entangled structures, veritable cages rendered in metaphorical, as well as deeply personal and exilic terms. Ferrari addressed these works to "the birds who long for that instant of happiness that is never repeated and never equaled, when the wind breaks the cage open, allowing them to enter into that open cage, feign the tears that the years have dissolved and escape like they did that other time, to escape, and escape again. Or, the comfort that those for whom the cage is ever-present in nightmares will feel, the hope inspired by flexible bars that give way with this slightest effort, that separate and open like a seduced woman, hard, but submissive and complacent, transformed from a jail-keeper into an accomplice in freedom."<sup>5</sup> Ferrari resettled in Argentina in 1991 and, over the remainder of his career, broadened his longstanding critiques of the Church and Argentina's military regime, interrogating art (history), language, and power in mixed-media objects and collage.

Ferrari returned to wire sculpture beginning in 2004, developing new series—*Spirals*, *Shines*, and *Ties with Wire*—that encompassed coiled spheres, like the present *Planeta*, in addition to boxes, nets, and foam. A recurring motif in his work, spirals formed Möbius-strip highways, as in the diazotype *Southern Highway* (1982), and gave shape to stainless-steel "planets" that evoke the possibility of another world altogether. "It would be so wonderful to make a kind of *mappa mundi*, a globe of some imaginary planet, 'the planet where I don't live,' a totally drawn sphere," Ferrari wrote in an early notebook. "It could be made of solid iron, welded and painted."<sup>6</sup> *Planeta* elegantly distills the utopian premise of Ferrari's imagined planet, its open volume of scribbled wires a cosmic tabula rasa, the beginnings of a new world. Flexible and kinetic, luminous and yet no more legible than his written drawings, *Planeta* meditates on the relationship between transparency and accountability and the reciprocal responsibilities that underpin civil society. "It is precisely because Ferrari lives on this earth, watching those who appear fascinated with other worlds, those whose passion for other orders can begin to hypnotise them," concludes sociologist Vikki Bell, "that he has employed his art as ethics, as a practice of freedom, to critique the modes of thinking and of being that are enfolded into quotidian life."<sup>7</sup>

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

1 Padre Guillermo Marcó, quoted in Vikki Bell, "Writing to the General, and Other Aesthetic Strategies of Critique: The Art of León Ferrari as a Practice of Freedom," *Journal of Latin American Cultural Studies* 21, no. 2 (June 2012): 277.

2 Andrea Giunta, "León Ferrari: A Language Rhapsody," in *Tangled Alphabets: León Ferrari and Mira Schendel*, ed. Luis Pérez-Oramas (New York: The Museum of Modern Art, 2009), 49.

3 Aracy Amaral, "León Ferrari: The São Paulo Years (1976 – c.1984)," in *León Ferrari: Retrospectiva, Obras 1954-2004* (Buenos Aires: Centro Cultural Recoleta, 2004), 357.

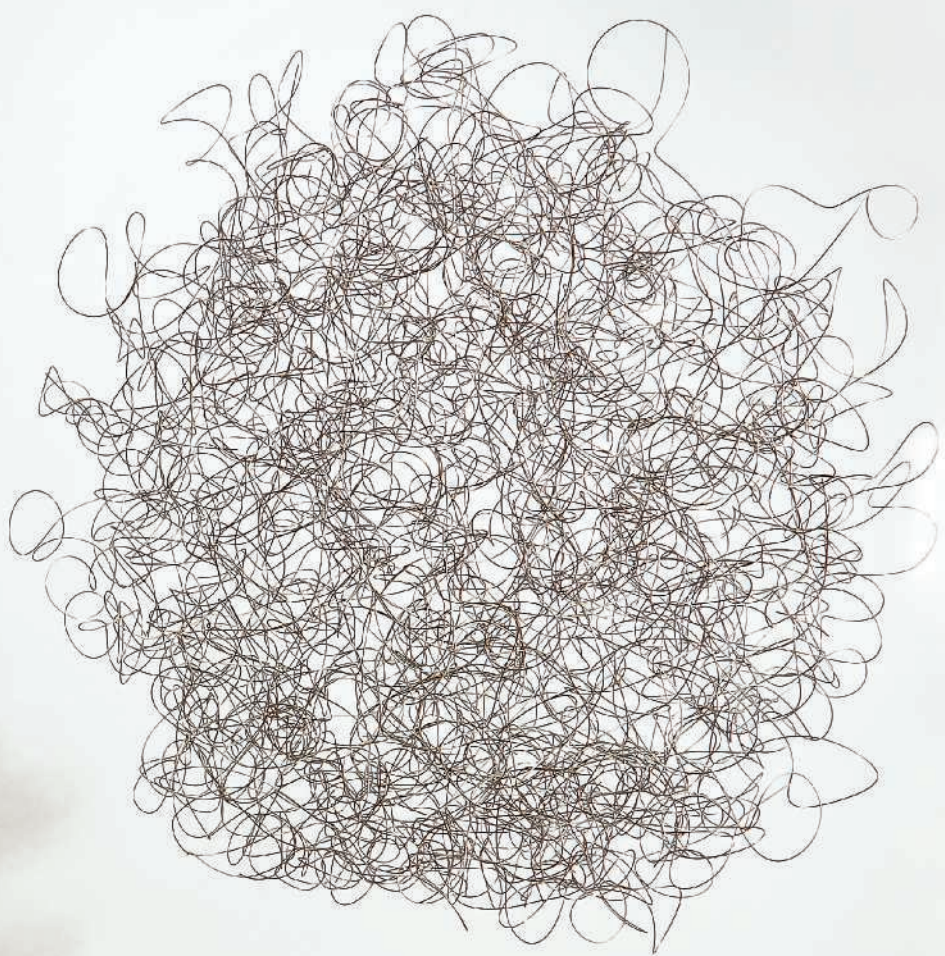
4 Luis Pérez-Oramas, *Tangled Alphabets*, 35-6.

5 Ferrari, "Berimbau" [Flasharte no. 1, 1979], in *León Ferrari*, 401.

6 Ferrari, Notebook 1, 1962-63, quoted in Pérez-Oramas, *Tangled Alphabets*, 23.

7 Bell, "Writing to the General," 277.







*Idea de una pasión*

signed, dated and titled 'Kuitca, 1992, IDEA DE UNA PASIÓN' (on the reverse)

acrylic on canvas

49¼ x 78 in. (125 x 198 cm.)

Painted in 1992.

\$80,000-120,000

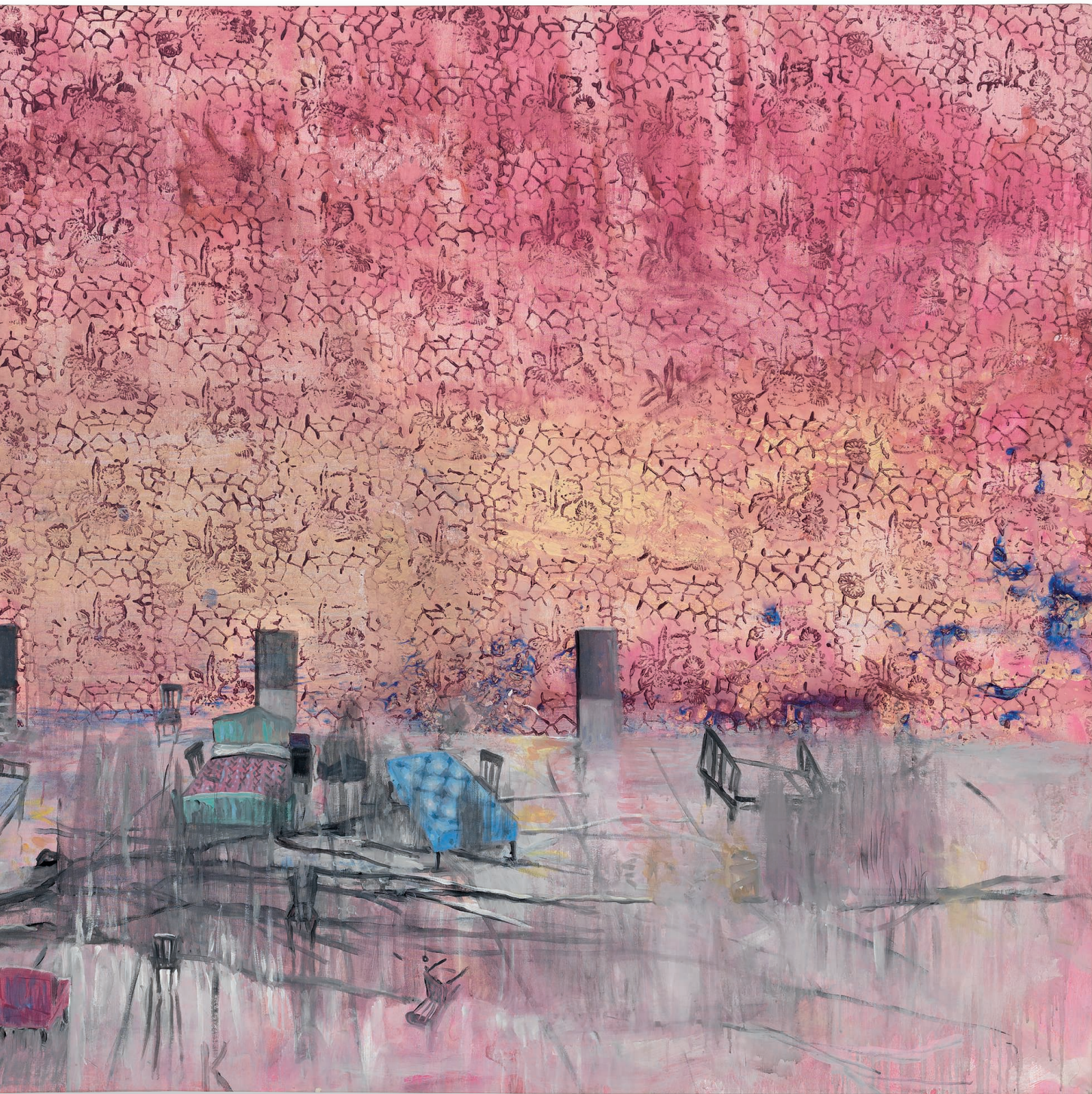
**PROVENANCE:**

Sperone Westwater, New York.

Acquired from the above by the present owner.









PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

**57**

**LEÓN FERRARI (1920-2013)**

*Grafismos, flores y mariposas*

signed 'león ferrari 98' (lower right) also signed, dated and titled 'grafismos, flores y mariposas, león ferrari, 1998' (on the reverse)

ink, charcoal, fabric flowers and plastic butterflies on canvas

70¾ x 58¾ in. (179.7 x 149.2 cm.)

Painted in 1998.

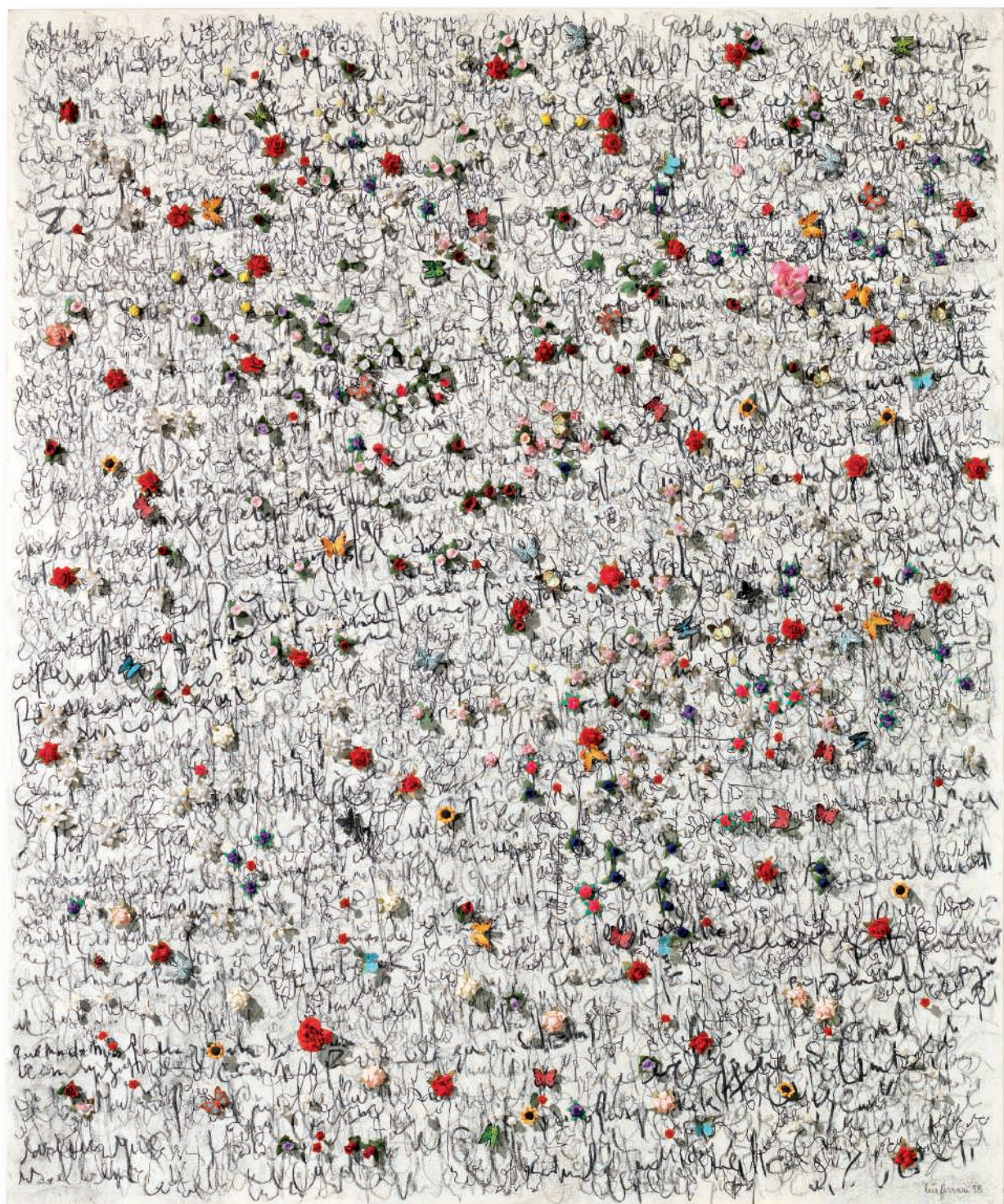
\$80,000-120,000

**PROVENANCE:**

Acquired directly from the artist (2004).

This work is accompanied by a certificate of authenticity from the Fundación Augusto y León Ferrari Arte y Acervo, signed by Julieta Adriana Zamorano, dated 26 March 2019.







*Untitled (Double Castle/Purple)*

collage and acrylic on paper  
65 x 96 in. (165.1 x 243.8 cm.)  
Executed in 2005.

\$150,000-200,000

**PROVENANCE:**

Sikkema Jenkins & Co., New York.  
Private collection, Miami.  
Anon. sale, Sotheby's, New York, 23 May 2012, lot 49.  
Acquired from the above sale by the present owner.

"The experience of looking at any artwork is both conceptual and formal at the same time," Herrera once reflected. "The formal aspect allows you to get into the conceptual mode, to be able to perceive and understand it. I'm more interested in suggesting than enforcing it." Herrera's iconic mixed-media collages cultivate such speculative observation, their surfaces delightfully and disorientingly resistant to any definitive, or totalizing, meaning. "My work actually tries to discourage a specific message," he continued. "It tries to free a place up, to clarify through ambiguity. I use strategies of design and placement to enable the viewer to access the image. In other words, it's a bridge, but it is paved with the viewer's own references and associations." Citing Disney cartoons and comic books, Neo-Dada assemblages and Minimalist grids, his works occupy a canny, postmodern space between abstraction and figuration. "In Berlin now, I am working mostly with abstraction," he acknowledged, in 2005, while asking, "Is it possible to have the same kind of impact with nonfigurative images as with images taken from popular culture?"<sup>1</sup>

Herrera's collages date to his early years in New York, in the late 1980s, when he first foraged among the detritus of twentieth-century visual culture. "Secondhand shops like the Salvation Army and Goodwill as well as used bookstores and Dollar Days shops were my only sources for paper then," he recalls. "The chaotic variety of what they had was staggering. I bought old travel guides, fairy tales, how-to manuals, magazines, graphic novels, art history plates, illustration and decoration annuals, and foreign-language phrase books. The cheapest items were children's tales and coloring books that were scribbled or half-colored. Cutting these 'sale bin' books produced the most surprising and challenging fragments filled with abstract and surrealist references while maintaining a lingering connection to their origins."<sup>2</sup> Among Herrera's best-known and most recognizable sources today are Walt Disney characters, from Snow White and the Seven Dwarfs to Mickey Mouse and company. The present work, part of the Castle series, evokes the familiar architecture of Cinderella's castle, the quintessential symbol of Disney magic (and corporate branding).

Yet the very ubiquity of these images—inseparable from their appeal—introduces creative challenges, as Herrera recognizes. "Can I make something so clear ambiguous? Can I uproot it? In which ways is the

baggage that we bring to the new image relevant to the vivid recollections within our cultural context?" He concludes, "I am attracted to juxtaposing invented images and readymade images without establishing explicit relations between elements." To wit, the transformation, and estrangement, of ready-made kitsch and popular culture happens in his practice through processes of splicing, duplication, reversal, and juxtaposition. "One of the most essential tools in the studio is an X-acto knife," Herrera explains. "The X-acto knife cuts everything into little bits, fragments that I then use to create new images. These are like little bits of modernism all around me. And the fragments have this hopeful connection to some ideal from before. Dislocating and destroying elements results in a hybrid that recalls and at the same time undercuts its origins. My fragmentation provides another view of the contamination or impurity of modernism." In the present *Untitled*, hand-cut scrawls of ocher and white paper delineate a defamiliarized scene, its subjects—castle tower, dwarf's hat, puffy clouds—deconstructed to near illegibility. "There is a touching uncertainty about fragments," Herrera acknowledges. "Fragmentation in my case deals with the fact that the image has a connection to the past, with multiple and contradictory meanings. What I'm trying to do is create a powerful image, a solid structure, out of fragments."<sup>3</sup>

To the degree that Herrera's fragmented collages render their subjects indecipherable, they self-consciously mine the history of modernist abstraction, from Cubist *papiers collés* to American Action Painting. Web-like, calligraphic skeins of pasted paper overlay a flat-patterned magenta-purple ground in *Untitled*, at once recalling the allover, optical effects of Jackson Pollock's dripped paintings in which line becomes fully autonomous, no longer tasked with description or representation. Yet Herrera's calligraphic silhouettes are meticulously cut—not improvised—and explicitly, if elliptically, sourced in the iconography of Disney, fully entangled in its fairy-tale revisionism and manufactured nostalgia. "Disney avoids direct involvement with fairy tales as a way to deal with our fears and social/cultural codes," Herrera observes. "But the little we do see still resonates in our minds, confronting our anxieties and desires. Abstraction equally taps into a nonobjective system to propose other realities. The combination of both languages confronts the history of each individual through metaphor and memory."<sup>4</sup> The Castle series cleverly plies the psychology of subliminal messaging and associative memory, its discontinuous and recombinant forms mediated by high and low culture, cut-out absences and collective memory.

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

1 Arturo Herrera, quoted in Josiah McElheny, "Arturo Herrera," *BOMB* 93 (Fall 2005): 70, 74.

2 Herrera, quoted in Roxana Marcoci, "Arturo Herrera," in *Comic Abstraction: Image Breaking, Image Making* (New York: Museum of Modern Art, 2007), 64.

3 Herrera, quoted in McElheny, "Arturo Herrera," 71, 73.

4 Herrera, quoted in Marcoci, "Arturo Herrera," 66.





*Aguas profundas*

signed and dated 'Mendive 1994' (lower right)

oil on canvas

111¼ x 106¼ in. (284 x 270 cm.)

Painted in 1994.

\$60,000-80,000

**PROVENANCE:**

Acquired directly from the artist at the VI Havana Biennial, 1997.













60

## TOMÁS SÁNCHEZ (B. 1948)

### *Basurero verde para falsos ecologistas*

signed and dated 'Tomás Sánchez 96' (lower right), signed and dated again and titled 'Tomás Sánchez BASURERO VERDE PARA FALSOS ECOLOGISTAS 1996' (on the reverse)

acrylic on canvas

42 $\frac{3}{8}$  x 58 $\frac{1}{8}$  in. (107.7 x 147.7 cm.)

Painted in 1996.

\$120,000-180,000

#### PROVENANCE:

George Nader Latin American Art, Santo Domingo, Dominican Republic.  
Acquired from the above by the present owner.

Known for his meticulously painted landscapes, Tomás Sánchez has been interpreted as a follower of artists like Andrew Wyeth and other hyperrealist landscape painters of the 1970s working in the United States. He became an acknowledged figure in Cuba in the early 1980s, seen as part of a group of artists who were helping to revive the genre of landscape in a new and unequivocal way. Despite a shift in aesthetics on the island towards conceptual art throughout the 1980s, he was recognized as an important figure whose work signified a kind of "return to order" and a new appreciation for realist work after a fractious artistic decade.

By the early 1990s, Sánchez had begun to work on the subject of garbage and landscapes encumbered by the leftovers of humanity. Colossal-scaled works, they evoke the continuous, endless cycle of consumption that characterizes humanity, particularly in the developed world, and how its leftovers become the eventual landscape of the developing world. Green, almost as though made of living materials, the landscape is unexpected and seemingly contradictory. Sánchez seems to offer a question through his enigmatic work. The verdant hue of the hills seems to hide the "garbage" beneath a veneer of green life. Is it Eden lost? And what is a false ecologist? It would seem, at least, to imply a version of empty rhetoric, a hellish version of paradise. Layers of discarded objects create a vision of gently rolling "hills." In discussing Sánchez's garbage works, Gabriel García Márquez stated: "Even in the garbage dumps of large cities, the carcasses of automobiles mangled on the highway acquire a new character through the magic of what he calls, with complete exactitude, the slow dissolution of polluting objects . . . a place where the world's trash recovers the dignity of its usefulness."<sup>1</sup>

Rocío Aranda-Alvarado, independent curator

<sup>1</sup> Gabriel García Márquez, *Tomás Sánchez* [tomassanchez.net, accessed 25 September 2014].

*Volutas*

signed, dated and titled 'Fabelo, 2015, Volutas' (lower right),  
also signed, dated and titled twice 'Fabelo, "Volutas" 2015'  
(on the reverse)

oil on canvas

83½ x 110 in. (212 x 279.4 cm.)

Painted in 2015.

\$150,000-200,000

**PROVENANCE:**

Acquired directly from the artist.













# MORNING SESSION

THURSDAY 23 MAY AT 10.00 AM







101

**MANUEL MENDIVE (B. 1944)**

*La palma y Changó*

signed 'Mendive' (lower center)  
acrylic on canvas with shaped metal frame  
66 x 28½ x 1⅞ in. (167.6 x 72.4 x 2.8 cm.)

\$12,000-18,000

**PROVENANCE:**

Cernuda Arte, Coral Gables, Florida.  
Private collection, Miami (acquired from the above,  
2003).

**EXHIBITED:**

Washington D.C., John F. Kennedy Center for the  
Performing Arts, *Exhibition Performance*, 28 - 29  
April, 2 May 1999.



**102**

**MANUEL MENDIVE (B. 1944)**

*Conversando*

signed and dated 'MENDIVE, 2015' (lower right)  
acrylic on canvas  
21 $\frac{5}{8}$  x 28 $\frac{7}{8}$  in. (55 x 73.5 cm.)  
Painted in 2015.

\$12,000-18,000

**PROVENANCE:**

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

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



**103**

**MANUEL MENDIVE (B. 1944)**

*La lagartija*

signed and dated 'MENDIVE, 2011' (lower right)  
acrylic on canvas  
22 $\frac{1}{2}$  x 30 $\frac{3}{4}$  in. (57 x 78 cm.)  
Painted in 2011.

\$12,000-18,000

**PROVENANCE:**

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





The artist (at center) with Prince Andrew of Monaco at the opening of the exhibition *9 peintres contemporains cubains*, Antonio I Hall, Monaco, 2005. Photo courtesy the artist.

*Viaje fantástico a Mónaco*

signed and dated 'Fabelo 2005' (lower right), also signed twice, dated and titled 'Fabelo, Viaje fantástico a Mónaco, 2005' (on the reverse)

watercolor on paper  
47 $\frac{7}{8}$  x 59 $\frac{1}{8}$  in. (121.6 x 150.2 cm.)

Executed in 2005.

\$30,000-40,000

**PROVENANCE:**

Galería Habana, Havana.

Private collection, Miami (November 2005).

**EXHIBITED:**

Monte Carlo, Monaco, Antonio I Hall, *9 peintres contemporains cubains*, 2005, p. 93 (illustrated in color).



**105**

**ROBERTO FABELO (B. 1950)**

*Untitled*

signed and dated 'Fabelo 08' (lower right)

oil on canvas

59 $\frac{7}{8}$  x 44 in. (152 x 111.8 cm.)

Painted in 2008.

\$40,000-60,000

**PROVENANCE:**

Latin Art Core Gallery, Miami.

Acquired from the above by the present owner.



**106**

**ROBERTO FABELO (B. 1950)**

*Un poco de ella*

signed and dated 'Fabelo 2004' (lower right)

charcoal on fabric

72 x 53 $\frac{1}{2}$  in. (182.9 x 135.9 cm.)

Painted in 2004.

\$40,000-60,000

**PROVENANCE:**

La Casona Galería de Arte, Havana.

Private collection, Miami (May 2004).







**107**

**RENE PORTOCARRERO (1912-1985)**

*Untitled*

signed and dated 'Portocarrero 60' (lower left)

oil on canvas

27¾ x 19¾ in. (70.5 x 50.2 cm.)

Painted in 1960.

\$15,000-20,000

**PROVENANCE:**

Estate sale, Corsicana, Texas.

Acquired from the above by the present owner.

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



**108**

**AMELIA PELÁEZ (1896-1968)**

*Mujer reclinada*

signed and dated 'AP 60' (lower right)

gouache on paper laid on heavy paper

28½ x 22¾ in. (72.7 x 57.8 cm.)

Executed in 1960.

\$15,000-20,000

**PROVENANCE:**

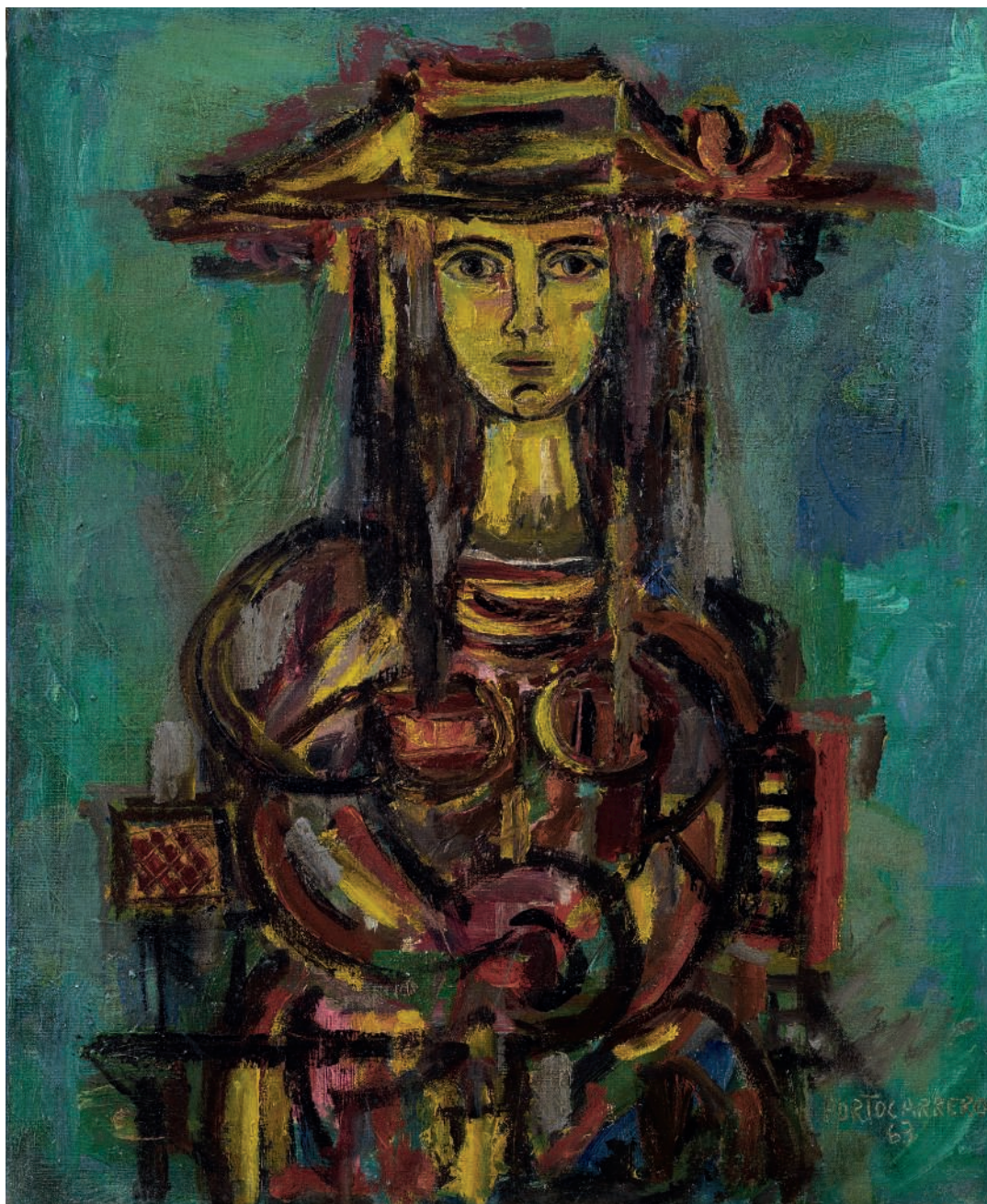
Simón Alberto Consalvi collection.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 13 September 2016.

109

RENE PORTOCARRERO (1912-1985)



*Mujer sobre verde*

signed and dated 'PORTOCARRERO/63' (lower right)

oil on canvas

24 x 19½ in. (60.9 x 49.5 cm.)

Painted in 1963.

\$30,000-40,000

This work is accompanied by a certificate of authenticity signed by Ramón Vázquez, dated 21 January 2019.





### *Acompañamiento*

signed and dated 'Mirta Cerra, 1943' (lower left) and also signed, dated and titled 'Mirta Cerra, Habana 1943, Acompañamiento' (on the reverse)

oil on canvas

31½ x 41¼ in. (80 x 105 cm.)

Painted in 1943.

\$15,000-20,000

#### **PROVENANCE:**

Anon. sale, Christie's New York, 29 May 1997, Lot 98.

Acquired from the above by the present owner.

#### **EXHIBITED:**

Havana, Lyceum y Lawn Tennis Club, *Exposición de Pintura Mirta Cerra*, August 1943, no. 14.

Havana, Museo Nacional, *Exposición Mirta Cerra, en homenaje al 75 aniversario de su nacimiento*, 1979.

111

**VICTOR MANUEL (1897-1969)**

*Mujer*

signed and dated 'Victor Manuel, 1968' (upper right)

sanguine and graphite on paper

25½ x 19½ in. (64.8 x 49.9 cm.)

Executed in 1968.

\$10,000-15,000

**PROVENANCE:**

Private collection, Barcelona.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano, signed by Ramón Vázquez, dated 10 December 2018.



112

**VICTOR MANUEL (1897-1969)**

*Torso de mujer rubia*

signed 'Victor Manuel (lower right)

watercolor and ink on paper laid on board

14¾ x 11¾ in. (36.5 x 28.9 cm.)

\$10,000-15,000

**PROVENANCE:**

Eva Menéndez, Miami.

Private collection, Palm Beach (acquired from the above).

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano, signed by Ramón Vázquez, dated 15 October 2018.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**113**

**VICTOR MANUEL (1897-1969)**



*Retrato de una mujer con blusa mexicana*

oil on canvas

36¾ x 29 in. (93.3 x 73.7 cm.)

\$60,000-80,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York, 16 November 1994, lot 225.

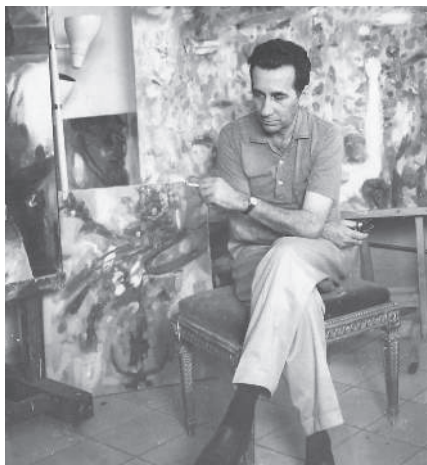
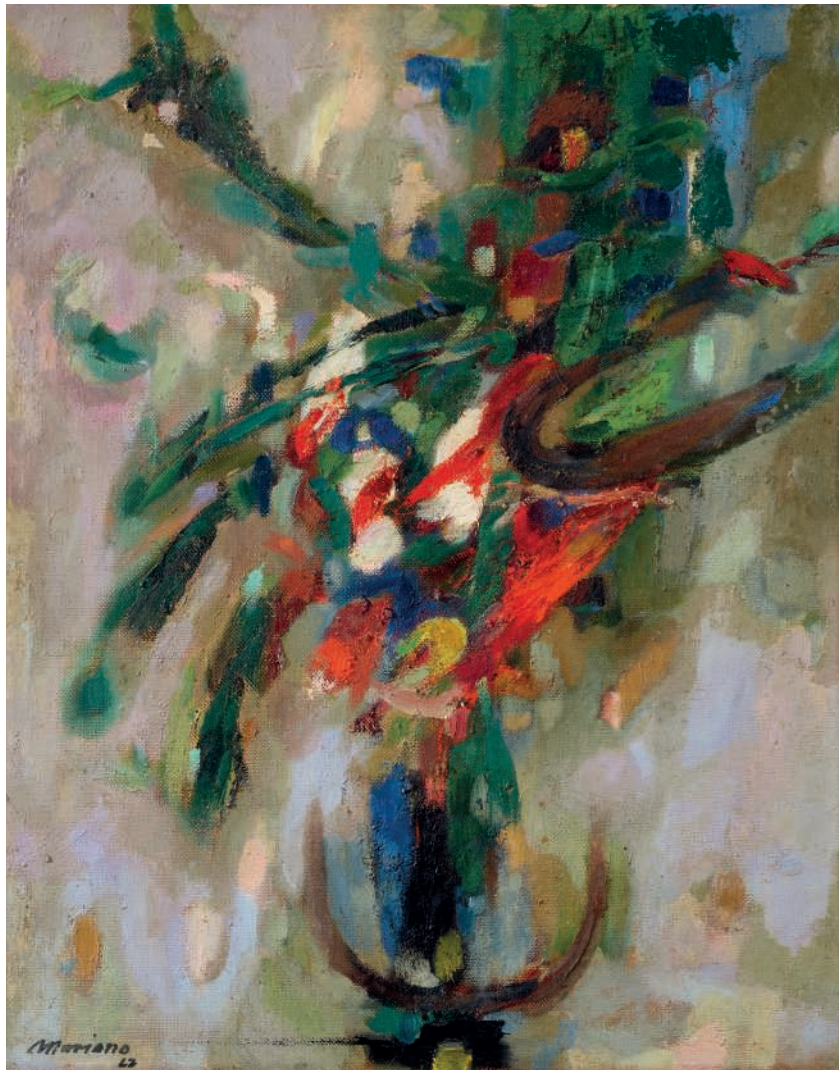
The Property of a Private Collector, Christie's, New York, 28 May 2002, lot 6.

Acquired from the above sale by the present owner.

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

114

MARIANO RODRÍGUEZ (1912-1990)



The artist in his studio with the present lot (lower left), Miramar, Havana, 1963. Photo courtesy Alejandro Rodríguez

*Flores*

signed and dated 'Mariano, 63' (lower left)  
oil on canvas  
30 $\frac{3}{8}$  x 24 $\frac{1}{8}$  in. (77.2 x 61.3 cm.)  
Painted in 1963.

\$25,000-35,000

**PROVENANCE:**

Adolfo de Luis, Havana.  
Galería la Acacia, Havana.  
Private collection (acquired from the above, 1994).  
Anon. sale, Sotheby's, New York, 1 June 2001, lot 166.  
Acquired from the above sale by the present owner.

**EXHIBITED:**

Havana, Museo Nacional de Bellas Artes,  
*Retrospectiva Mariano Rodríguez*, May 1975, no. 280.  
Santa Cruz de Tenerife, Sala de Exposiciones Centro Cultural Cajacanarias, Oficina Principal Cajacanarias e Museo Nacional, Palacio de Bellas Artes, *Mariano: uno y multiple, Exposición antológica (1937-1987)*, 1988, p. 58.

**LITERATURE:**

E. Desnoes, "Mariano al filo de la realidad,"  
*Rotograbado de Revolución*, Havana, 1 December 1963 (illustrated).

We are grateful to Alejandro Rodríguez for his assistance cataloguing this work.





*Mujer en amarillo acostada*

signed 'Botello' (lower left) inscribed 'No. 1633' (on the reverse)

oil on panel

32 x 48 in. (81.3 x 122 cm.)

Painted circa 1978.

\$20,000-25,000

**PROVENANCE:**

Galería Botello, San Juan.

Acquired from the above by the present owner, 1981.

This work is accompanied by a certificate of authenticity from Galería Botello, dated 19 March 1981.



*Girl Reading with Cat*

signed and numbered 'Botello VI / X' (under cat's belly)

bronze

15¼ x 26½ x 8¾ in. (39 x 67 x 22 cm.) girl

5⅞ x 11½ x 4½ in. (13 x 29 x 11 cm.) cat

Executed circa 1983.

Edition six of ten. Two units.

\$30,000-40,000

**PROVENANCE:**

Galeria Botello, San Juan, Puerto Rico.

Acquired from the above by the present owner.

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





117

**ANGEL BOTELLO (1913-1986)**

*Lady in the Window*

signed 'Botello' (lower right)

oil on masonite

31 x 25 in. (79 x 64 cm.)

Painted ca. 1975.

\$15,000-20,000

**PROVENANCE:**

Galería Botello, San Juan, Puerto Rico.

Acquired from the above by the present owner.

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



118

**ÁNGEL BOTELLO (1913-1986)**

*Niña con ramo*

signed 'BOTELLO' (lower right), inscribed 'No. 2099' (on the reverse)

oil on wood

18 x 24 in. (45.7 x 61 cm.)

\$25,000-35,000

**PROVENANCE:**

Galería Botello, San Juan.

Acquired from the above by the present owner, 1988.

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



*Un grupo de niñas*

signed 'Botello' (lower right)

oil on panel

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

Painted circa 1970.

\$30,000-40,000

**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.



120

ABIGAIL VARELA (B. 1948)



*Sentada con paquete*

signed and numbered 'AVarela 6/6' (on the leg of stool)  
bronze

37 $\frac{7}{8}$  x 41 $\frac{1}{2}$  x 29 $\frac{1}{2}$  in. (96 x 105 x 74 cm.)

Edition six of six.

\$35,000-45,000

**PROVENANCE:**

M & L Art Corporation, Caracas.

Acquired from the above by the present owner.



### Los alisios (*Trade Winds*)

signed and dated 'Cancio 1986, San Frnco/San Juan' (center left), also signed and dated 'Cancio, 1986 (lower left), signed again 'Cancio' (center right)

acrylic, pastel, collage and graphite on canvas laid on wood  
92 x 81½ in. (233.7 x 207 cm.)

Painted in 1986.

\$20,000-25,000

#### PROVENANCE:

Acquired directly from the artist by the present owner, 1986.



122

ABIGAIL VARELA (B. 1948)

*Mujer sentada en sofa*

signed with initials and numbered 'A.V. 3/8' (on the figure's backside)

bronze

46¾ x 33½ x 38½ in. (119 x 85 x 98 cm.)

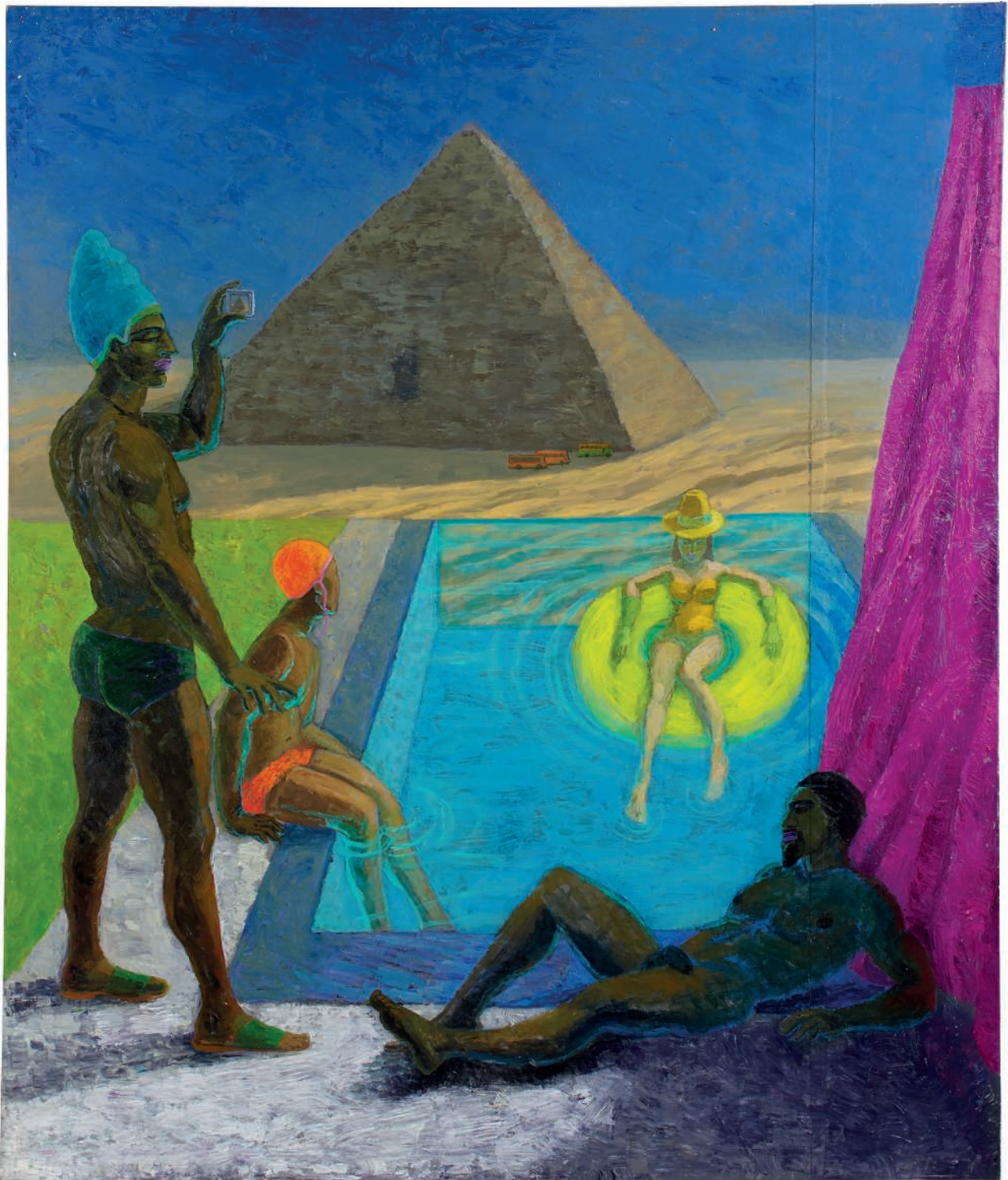
Edition three of eight.

\$35,000-45,000

**PROVENANCE:**

Acquired directly from the artist.





*The Great Pyramid of De Nile*

acrylic on canvas  
113½ x 95½ in. (288.3 x 241.7 cm.)  
Painted in 2011.

\$25,000-30,000

**PROVENANCE:**

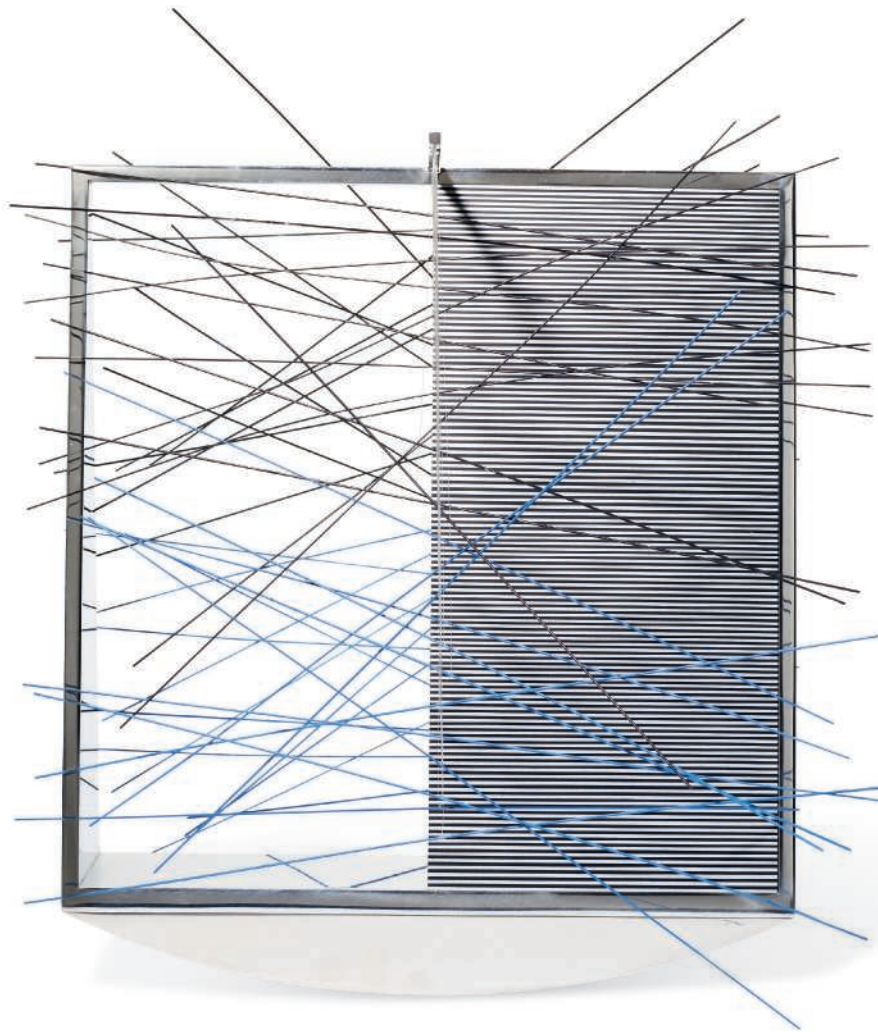
Private collection, San Juan.

This work is accompanied by a certificate of authenticity from the artist, dated 31 March 2019.



124

JESÚS RAFAEL SOTO (1923-2005)



*Cuadrato*

inscribed "SOTO. QUADRATO" 1974, EDITIONS DENISE RENE, 45/75' (near base)

acrylic on aluminum with painted metal rods

17 $\frac{5}{8}$  x 15 $\frac{5}{8}$  x 12 $\frac{1}{2}$  in. (44 $\frac{3}{4}$  x 40.3 x 31.8 cm.)

Executed in 1974.

Edition 45 of 75. Published by Denise René.

\$20,000-25,000

**PROVENANCE:**

Editions Denise René, Paris.

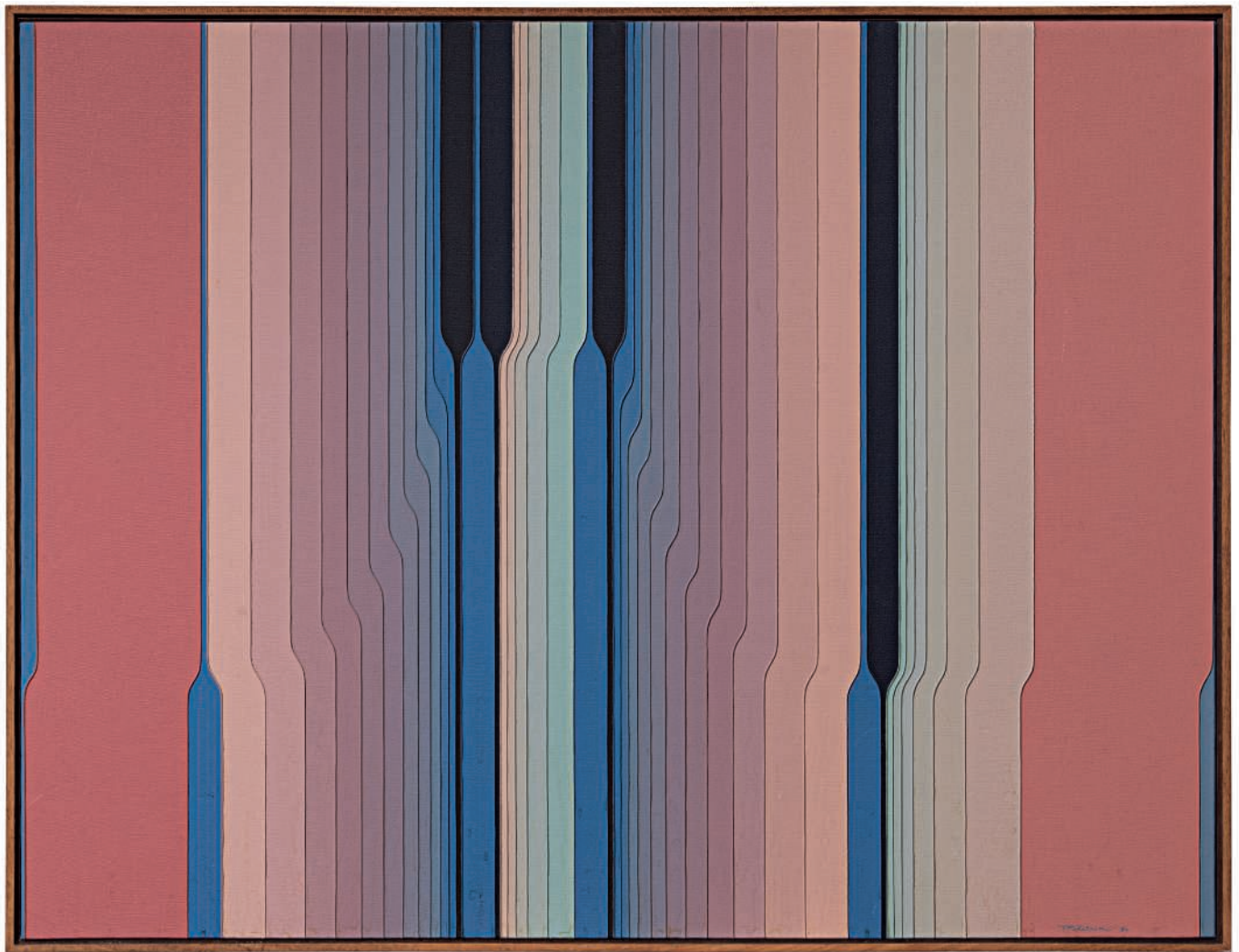
Acquired from the above (February 1975).

**LITERATURE:**

Soto, Caracas, Ministerio de Cultura/Dirección General de Bellas Artes, Archivos y Bibliotecas and Madrid, Palacio de Velásquez del Parque de Retiro, 1982, p. 128, n. M15 (another number from the edition illustrated).

125

ABRAHAM PALATNIK (B. 1928)



*Progression K-23*

signed and dated 'Palatnik 87' (lower right) and also signed, dated and titled 'Palatnik, 87. Progression K-23' (on the reverse)

oil on canvas

39 $\frac{3}{4}$  x 51 $\frac{1}{2}$  in. (100 x 130 cm.)

Painted in 1987.

\$60,000-80,000

**PROVENANCE:**

Private collection, Waco, Texas.

By descent to the present owner.



126

ARCANGELO IANELLI (1922-2009)



*Untitled*

signed and dated 'Iannelli 1984' (on the reverse)

oil on canvas

51 x 39½ in. (130 x 100.3 cm.)

Painted in 1984.

\$20,000-25,000

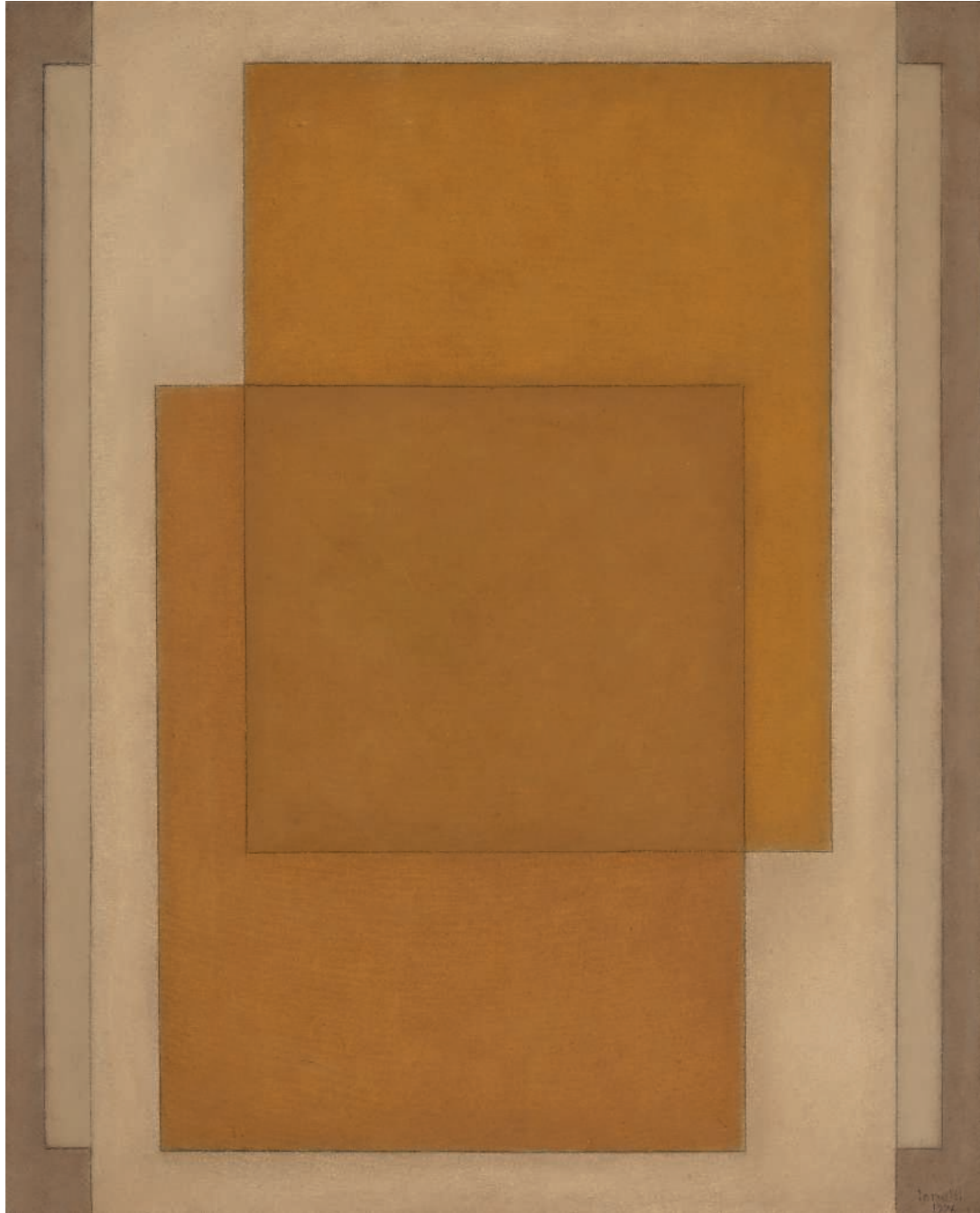
**PROVENANCE:**

Private collection, Rio de Janeiro.

Gift to the present owner.

127

ARCANGELO IANELLI (1922-2009)



*Dos tonos*

signed and dated 'Ianelli, 1976' (lower right)

tempera on canvas

39 x 31 $\frac{1}{8}$  in. (99 x 79.7 cm.)

Painted in 1976.

\$40,000-60,000

**PROVENANCE:**

Galería Espacio, San Salvador.

Acquired from the above (2018).





### *Litografía plegada*

signed, dated and numbered 'Gego 66, 10/20' (lower edge, last folio), and stamped '10/20' (inside back cover)

folded lithograph

8½ x 8¾ x 1¼ in. (21.6 x 22.2 x 3.2 cm.) closed

8½ x 87 x 1¼ in. (21.6 x 221 x 3.2 cm.) extended

Executed in 1966.

Edition ten of 20. Published by Tamarind Lithography Workshop, Los Angeles.

\$25,000-30,000

#### **PROVENANCE:**

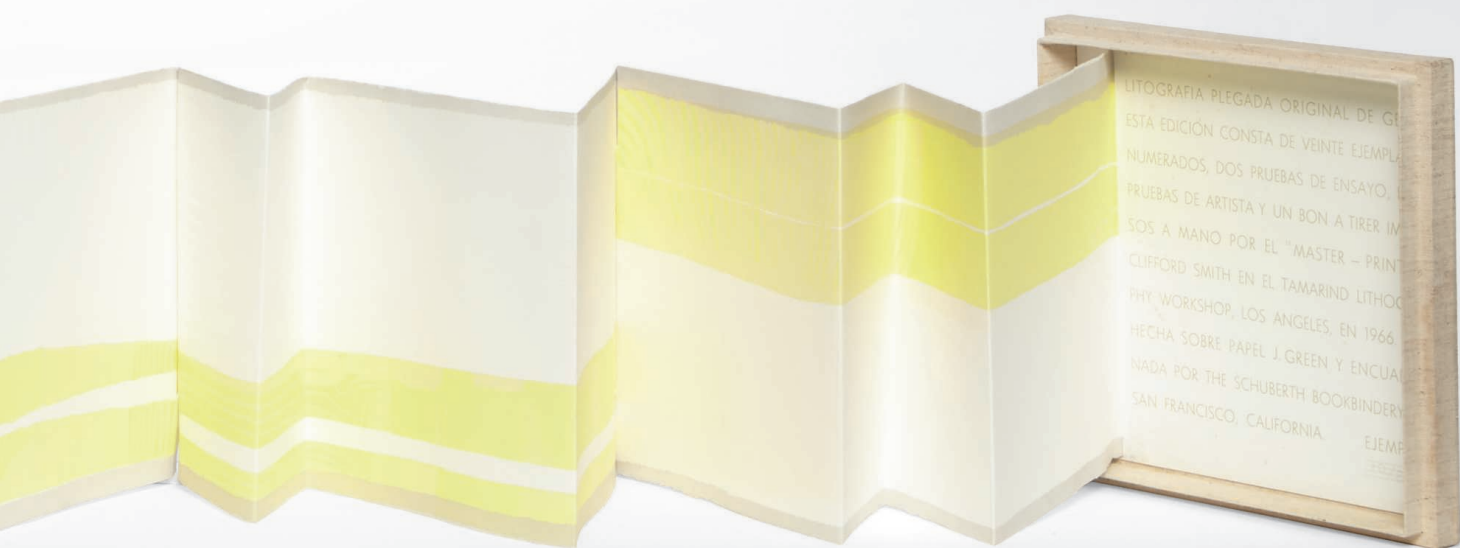
Ana María Neumayer de Castillo, Caracas.

Galería Adler Castillo, Caracas.

Acquired from the above by the present owner.

#### **LITERATURE:**

I. Peruga, et. al., *Gego, Obra completa, 1955-1990*, Caracas, Fundación Cisneros, Fundación Gego, Fundación Museo de Bellas Artes, 2003, p. 293 (illustrated).



LITOGRAFIA PLEGADA ORIGINAL DE GE  
ESTA EDICIÓN CONSTA DE VEINTE EJEMPL  
NUMERADOS, DOS PRUEBAS DE ENSAYO,  
PRUEBAS DE ARTISTA Y UN BON A TIRER IM  
SOS A MANO POR EL "MASTER - PRINT  
CLIFFORD SMITH EN EL TAMARIND LITHO  
PHY WORKSHOP, LOS ANGELES, EN 1966  
HECHA SOBRE PAPEL J. GREEN Y ENCUA  
NADA POR THE SCHUBERTH BOOKBINDERY  
SAN FRANCISCO, CALIFORNIA. EJEMP



*Untitled*

signed and dated 'Mateo Manaure 56' (on the reverse)

oil on wood

15¼ x 15¼ in. (40 x 40 cm.)

Painted in 1956.

\$40,000-60,000

**PROVENANCE:**

Private collection, Caracas.

By descent.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Ruth Auerbach, dated 28 August 2017.

130

GERD LEUFERT (1914-1998)



*MBA-3*

signed, dated and titled 'GERD LEUFERT, MBA-3, 1961' (on the reverse)

oil on canvas

55½ x 39¾ in. (141 x 99.90 cm.)

Painted in 1961.

\$60,000-80,000

**PROVENANCE:**

Acquired directly from the artist.



## OMAR CARREÑO (1927-2013)

*2ndo Homenaje a Carlos Cruz Diez*

signed 'O. Carreño' (lower right), also signed, dated, and titled 'O. Carreño, 2o HOMENAJE A CARLOS CRUZ DIEZ, CARACAS 1977' (on the reverse)  
acrylic on canvas  
37 x 37 in. (93.9 x 93.9 cm.)  
Painted in 1977.

\$40,000-60,000

**PROVENANCE:**

Eleven Hundred Art, New York.

Acquired from the above by the present owner (August 2014).

"We cannot remain indifferent to the atmosphere of insincerity that constitutes Venezuela's cultural reality," declared Los Disidentes, a group of expatriate artists and intellectuals formed in Paris in 1950. "We say no once and for all; to the Venezuelan *consumatum est* that will never be anything but a ruin."<sup>1</sup> The group, which included among others the painters Mateo Manaure, Pascual Navarro, and Alejandro Otero, attacked the anachronism of the landscape painting still prevalent in Venezuela, and their work and manifesto gave rise to the dynamic, decade-long development of geometric abstraction between Caracas and Paris. A member of Los Disidentes, Carreño spent several crucial years in Paris during the 1950s and 1960s, experimenting with transformable "*polípticos*" and Expansionist artworks that directly interacted with their viewers. From the beginning, his work circulated in international contexts, seen in his participation in the Salon des Réalités Nouvelles (1952) and at the ninth CIAM Congress (1953), organized by Le Corbusier, as well as the Ciudad Universitaria in Caracas (1944-60), designed by Carlos Raúl Villanueva.

"In principle," Carreño remarked in a "pre-manifesto" of Expansionism, "I consider the abstract experience as a vital discipline for every painter," drawing parallels between plastic and ideological awakenings at mid-century. In his "new aesthetic conception," removed from old techniques, forms, materials, and dialectics, the structure of non-figurative abstraction—its basis in phenomenology and the experience of seeing—set in motion "the greatest adventure ever known in the history of art."<sup>2</sup> Carreño showed his early transformable works—irregular hinged planes meant to be manipulated by the viewer, variably multiplying and expanding in space—at the Galerie

Arnaud in 1952. He resumed this line of work with new theoretical vigor in the late 1960s, establishing the Grupo Expansionista in Caracas with Andrés Guzmán, Rubén Márquez, and Alirio Oramas and publishing three Expansionist manifestos. "Expansionism breaks with the static, the two-dimensional and with the traditional procedure of positioning the form according to the Euclidean concept of space," they stated. "The work must be integrated into the life of man; it should become part of his actions so that he himself might be able to direct its variants: a living work that moves, instead of something that decorates a wall or living area."<sup>3</sup>

"The new Expansionist images create new relationships between the artist and the spectator," their manifesto continued, embracing cybernetics as a means of collaboration. "Expansionism searches for a closer communication with the public so that the spectator can participate directly in the transformation of the work."<sup>4</sup> In his own practice, Carreño experimented with projections of light and color, controlled and transformed by viewer-participants, as well as with a series of small *cajas luminosas*, inside of which appeared a moving spectacle of light and color, generated manually at first and later by an electric motor. "The internal life of the Expansionist work takes place in a space of multiple dimensions and is subject both to the artist's structure and to the viewer's volition," explained the group's second manifesto. "The global perception of the work, however, is attained above all through the element of time, not exactly as a fourth dimension, but rather with the participation of several viewers."<sup>5</sup> Carreño received the Premio Nacional de Artes Plásticas in 1972 and represented Venezuela that same year at the Venice Biennale, where he installed a monumental *mansión-luz*, the collectively immersive and architectural apotheosis of the Expansionist credo.

Around the time of his fiftieth birthday, Carreño began a series of works in which he explored the effects of acrylic paint on reflective surfaces and, at the same time, paid homage to luminaries of Venezuelan modernism and abstraction. In 1977 and 1978, he dedicated paintings to members of Los Disidentes and the Grupo Expansionista including, among others: Jacobo Borges, Carlos Cruz-Diez, Mateo Manaure, Francisco Narváez, Alejandro Otero, Alirio Rodríguez, Jesús Rafael Soto, Víctor Valera, and Oswaldo Vigas. The present work recognizes Cruz-Diez, long resident in Paris, whose iconic *Physchromies* have explored the sensorial experience of kinetic color since 1959. Here against a blue ground, horizontal blocks of color—blue, black, red, white, green—are bisected by a vertical band that animates the image, establishing a syncopated rhythm of cool colors and geometric forms. Carreño praised Cruz-Diez for his commitment not only to a theoretical understanding of abstraction, but to its practical implementation as well, singling out his evocation of "the color in the Caracas skies" in a work from 1967, possibly the green-and-blue *Transcromía* at the entrance to the Phelps Tower.<sup>6</sup> *Homenaje a Carlos Cruz Diez* may well recall the structure of those gates—two panels with horizontal strips of color and a central hinge—but beyond any such resemblance, Carreño's painting is testament to the dynamism of color in space, an experience at the core of Cruz-Diez's practice as well as his own.

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

<sup>1</sup> "[Manifiesto de los Disidentes]," in *Los Disidentes* 5 (September 1950).

<sup>2</sup> Omar Carreño, quoted in El Diablo Cojuelo, "El expansionismo: último 'ismo' inventado en París por Omar Carreño, pintor abstracto," *El Nacional* (December 1953): 6.

<sup>3</sup> "Expansionismo: manifiesto 1," in *Obras transformables: Márquez, Guzmán, Oramas, Carreño*, exh. cat. (Caracas: Museo de Bellas Artes, 1967).

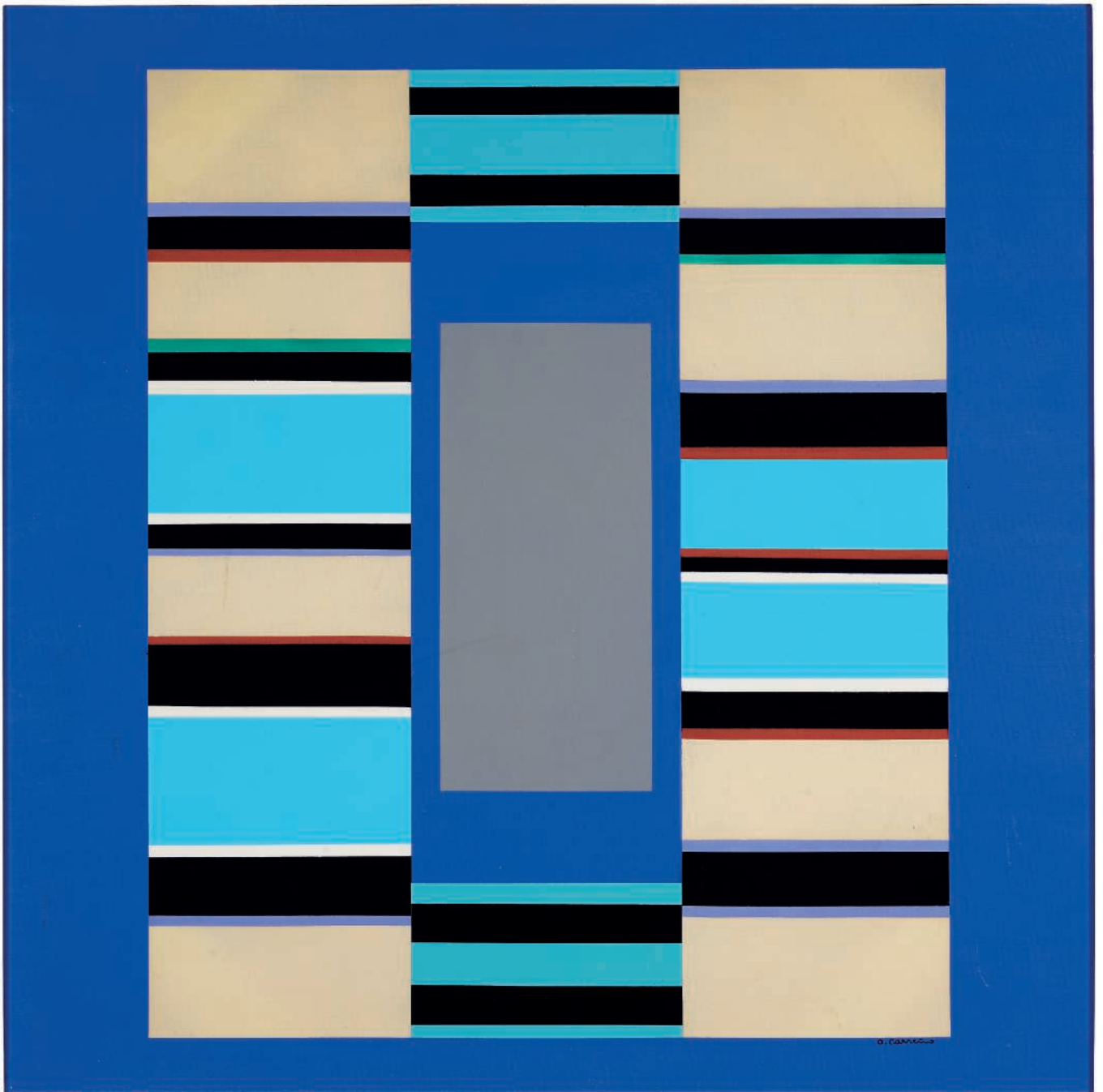
<sup>4</sup> Ibid.

<sup>5</sup> "Expansionismo: manifiesto 2," in *Luz y transformación: Carreño, Márquez, Sotillo*, exh. cat. (Caracas: Ateneo de Caracas, 1967).

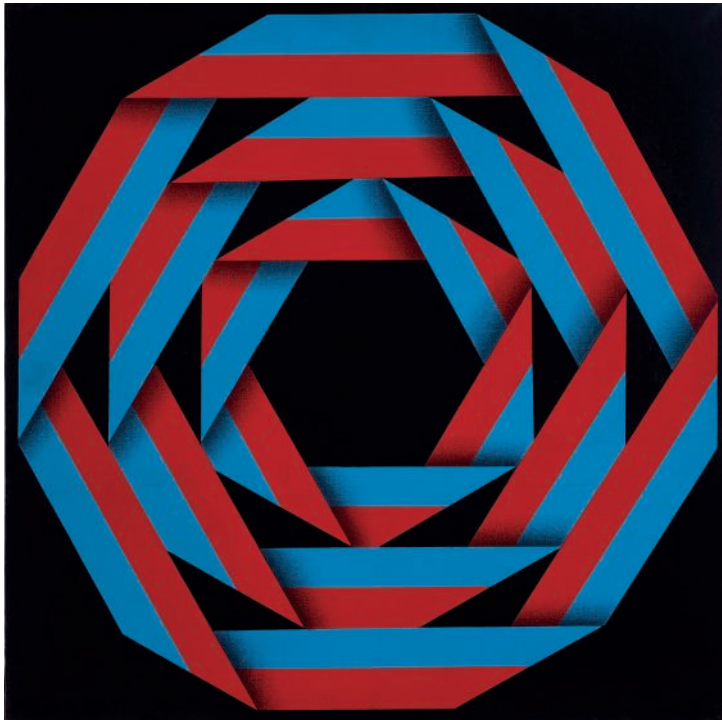
<sup>6</sup> Carreño, "Descartes y el arte de hoy," *El Nacional* (March 1983): A4.



Carlos Cruz-Diez, *Transcromie*, Entry gate at Torre Phelps, Caracas, 1967 (since removed). © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris







PROPERTY FROM THE ESTATE OF DAVID BARRETT

**132**

**OMAR RAYO (1928-2010)**

*Chiriquí*

signed, dated and titled 'OMAR RAYO, NEW YORK, 1969, CHIRIQUÍ (on the reverse)

oil on canvas

26 x 26 in. (66 x 66 cm.)

Painted in 1969.

\$25,000-35,000

**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.



**133**

**OMAR RAYO (1928-2010)**

*Velamen del Wayuú XXV*

signed, dated, and titled 'OMAR RAYO, 1992, ROLDAYORK, VELAMEN DEL WAYUÚ XXV' (on the reverse)

oil on canvas

56¼ x 56¼ in. (143 x 143 cm.) dimensions when installed

40 x 40 in. (101.60 x 101.60 cm.) square

Painted in 1992.

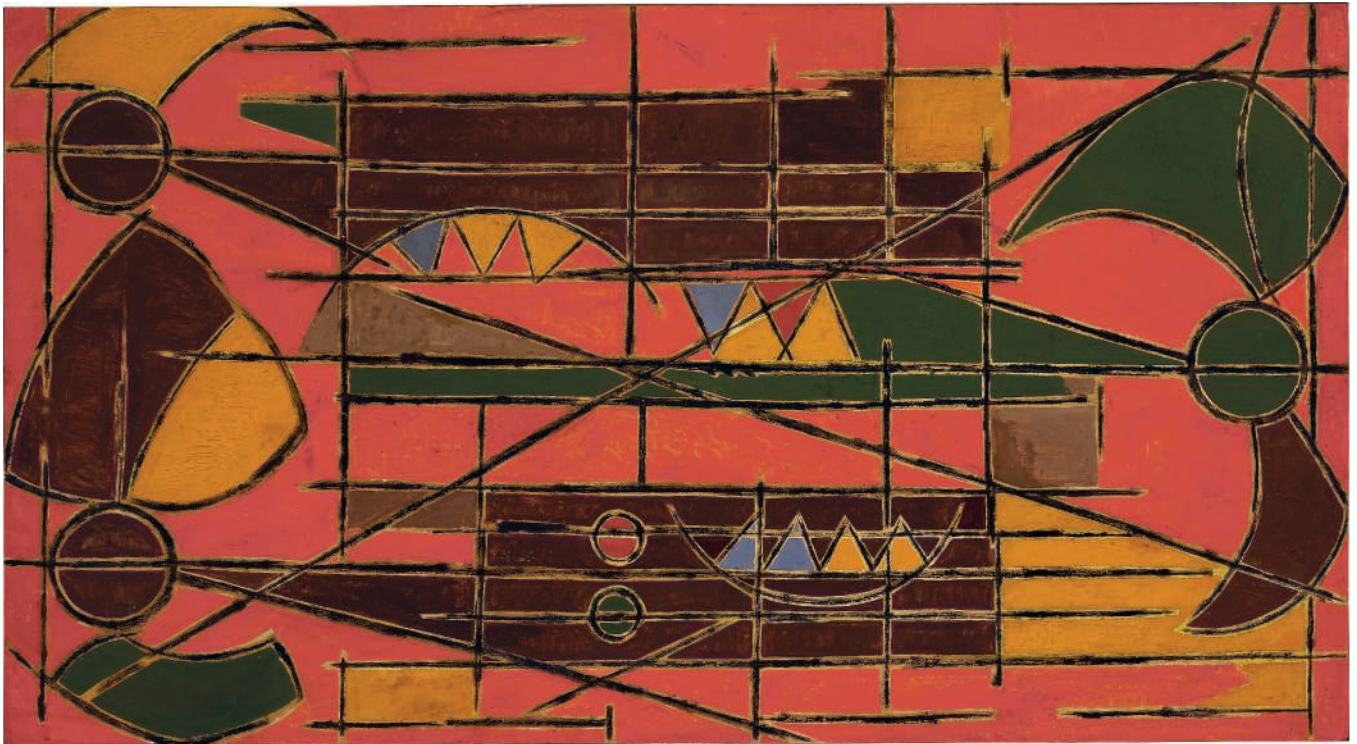
\$30,000-40,000

**PROVENANCE:**

Galería Espacio, San Salvador.

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

This work is accompanied by a certificate of authenticity from the Fundación Museo Rayo, signed by Agueda Pizarro Rayo.



Oswaldo Vigas, *Composición estática-composición dinámica*. Plaza del Rectorado, Ciudad Universitaria de Caracas. Photo by Renato Donzelli, 2012. Courtesy the archives of the Oswaldo Vigas Foundation, Caracas. ©Fundación Oswaldo Vigas

*Proyecto de mural en la Universidad Central de Venezuela #4*

signed, dated and titled 'VIGAS-53-', Proyecto de Myral #4' (on the verso)  
oil on paper laid on masonite  
26¼ x 49¾ in. (67.3 x 126.4 cm.)  
Painted in 1953.

\$30,000-40,000

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

Caracas, Galería de Arte Nacional, *Arte constructivo venezolano 1945-1965*, *Génesis y desarrollo*, 2 December-3 February 1980, p. 70, no. 2 (illustrated).  
Caracas, Museo de Arte Contemporáneo de Caracas, *Vigas, Lo figurativo y lo telúrico (1942-1990)*, 1990.

**LITERATURE:**

B. Rodríguez, *La pintura abstracta en Venezuela, 1945-1965*, Caracas, Maraven, 1980, p. 111, no. 77 (illustrated in color).  
*Obras de arte de la Ciudad Universitaria de Caracas, U.C.V.*, Caracas, Monteávila Editores, 1991, no. 102 (illustrated).  
G. Diehl, *Oswaldo Vigas*, Caracas, Ediciones Armitano, 1993, pp. 62- 63 (illustration of mural in situ in color).

This work is accompanied by a certificate of authenticity signed by the artist, dated 6 December 1992.





**135**

**OSWALDO VIGAS (1926-2014)**

*Untitled*

signed and dated VIGAS, -61- (lower right), also signed and inscribed 'VIGAS, PARIS-VII-61' (on the reverse)

oil on canvas

23. ¼ x 28. ¾ in. (60.3 x 73 cm.)

Painted in Paris 1961.

\$12,000-18,000

**PROVENANCE:**

Private collection, Miami (acquired directly from the artist, Paris, 1964).

This work is accompanied by a certificate of authenticity signed by the artist, dated 30 July 2013.



**136**

**FERNANDO DE SZYSZLO (1924-2017)**

*Runa Macii*

signed 'Szyszlo (lower right), titled and dated 'RUNA MACII, VILLA/ 70' (on the reverse)

acrylic on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Painted in 1970.

\$30,000-40,000

**PROVENANCE:**

Galería Juan Martín, Mexico City.

Galería Espacio, San Salvador.

Acquired from the above by the present owner.





*Dos figuras en amarillo*

signed 'VIGAS' (lower left), also signed and dated 'VIGAS, Paris 56' (on the reverse)

oil on board laid on Masonite

21 $\frac{3}{8}$  x 31 $\frac{1}{2}$  in. (54.3 x 80 cm.)

Executed in Paris 1956.

\$70,000-90,000

**PROVENANCE:**

Kleur Gallery, Santiago (acquired directly from the artist).

Acquired from the above by the present owner.

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



*Villac Umu (from the series Cámara ritual)*

signed 'Szyszlo' (lower right) dated 'Orrantia 86' (on the reverse)

acrylic on canvas

39½ x 39½ in. (100 x 100 cm.)

Painted in 1986.

\$40,000-60,000

**PROVENANCE:**

Private collection, Lima.

Iturralde Gallery, Los Angeles.

Private collection, Mexico City.

**LITERATURE:**

M. Vargas Llosa, *Fernando de Szyszlo*, Bogotá, Ediciones Alfred Wild, 1991, p. 53 (illustrated in color).





**139**

**SANTIAGO CÁRDENAS (B. 1937)**

*Untitled*

signed and dated 'Cárdenas 98' (lower left)

acrylic on canvas

39 $\frac{3}{8}$  x 45 $\frac{7}{8}$  in. (100 x 117 cm.)

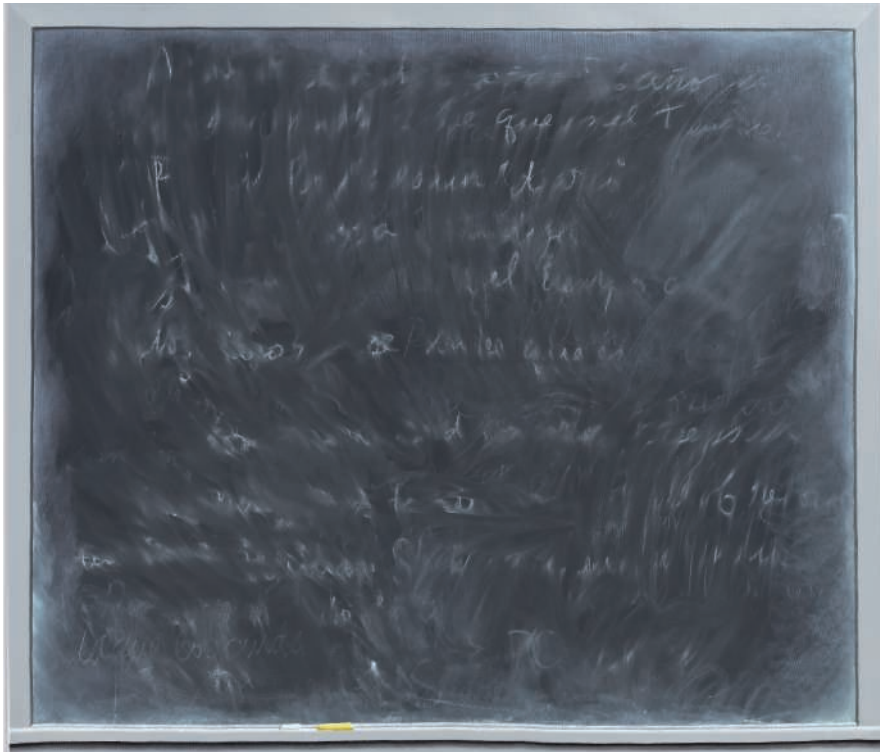
Painted in 1998.

\$18,000-22,000

**PROVENANCE:**

Galería Freites, Caracas, Venezuela.

Acquired from the above by the present owner.



**140**

**SANTIAGO CÁRDENAS (B. 1937)**

*Tablero con tiza gris*

signed 'Santiago Cárdenas Arriago' (on top right edge of canvas)

oil on canvas

44 $\frac{1}{4}$  x 51 $\frac{1}{4}$  in. (112 x 130 cm.)

Painted in 2014.

\$18,000-22,000

**PROVENANCE:**

Acquired directly from the artist.

*Volcán No. 5*

signed 'Obregón' (lower left)  
oil on canvas  
25½ x 32 in. (65 x 81.2 cm.)

\$30,000-40,000

**PROVENANCE:**

Acquired directly from the artist, 1960.  
Private collection, Lima.  
By descent from the above to the present owner.

**EXHIBITED:**

Lima, Instituto de Arte Contemporáneo, *Alejandro Obregón, Pinturas*, 10 – 22 June 1960.

This work is accompanied by a certificate of authenticity # 00262, signed by Diego Obregón and dated 3 April 2019.





**142**

**ARMANDO MORALES (1927-2011)**

*Pear*

signed and dated 'Morales 70' (lower right)

oil on canvas

40¼ x 32 in. (102.2 x 81.3 cm.)

Painted in 1970.

\$20,000-30,000

**PROVENANCE:**

Acquired from the artist by the present owner, circa 1970.



**143**

**ARMANDO MORALES (1927-2011)**

*Two Women*

oil on canvas with cloth collage and conté crayon

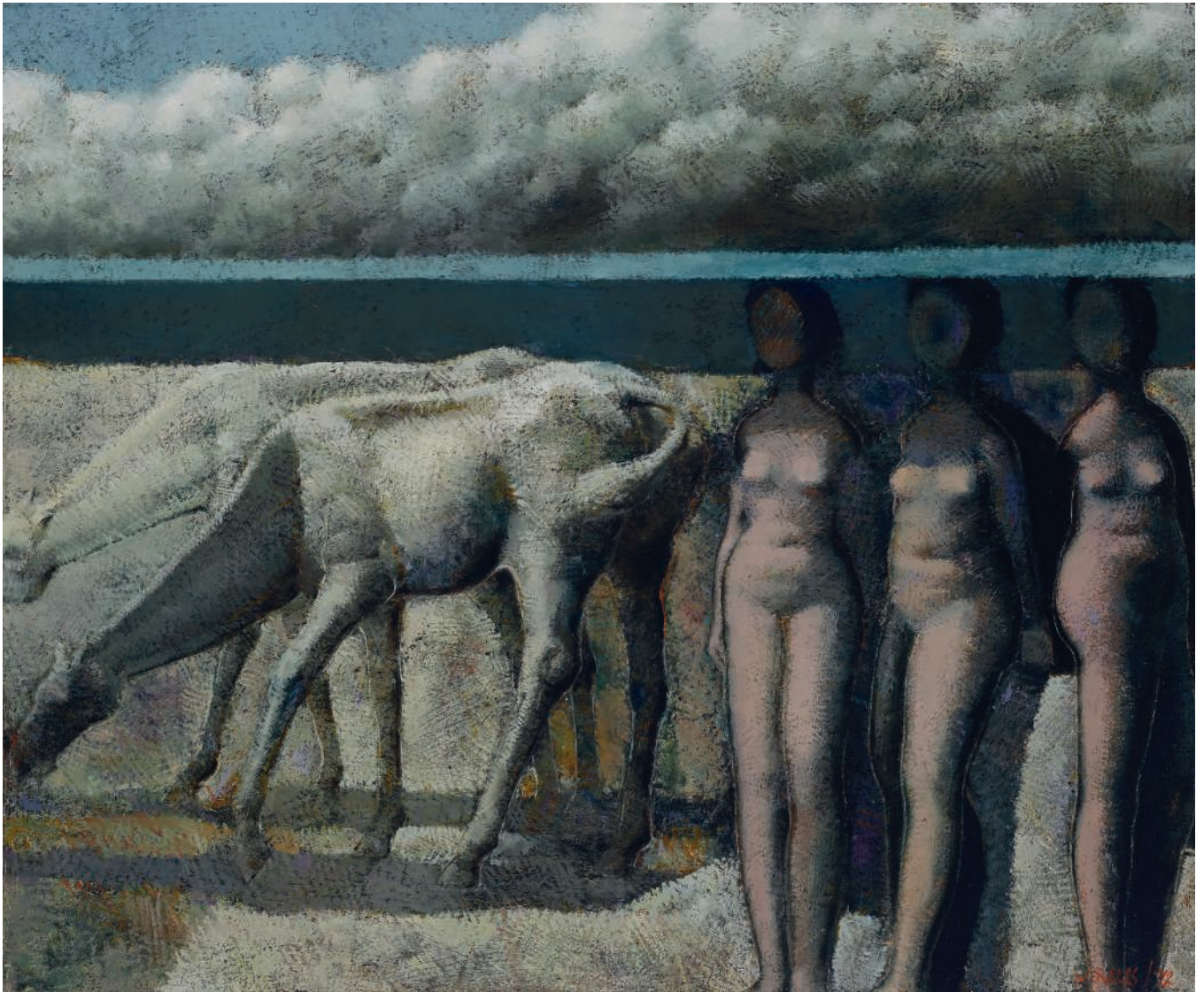
16 x 13 in. (40.6 x 33 cm.)

Painted late 1960s.

\$30,000-40,000

**PROVENANCE:**

Acquired from the artist by the present owner, circa 1970.



*Three Bathers with Two Horses*

signed and dated 'Morales 72' (lower right)

oil on canvas laid down on masonite

18 x 21½ in. (45.7 x 54.6 cm.)

Painted in 1972.

\$35,000-45,000

**PROVENANCE:**

Acquired from the artist by the present owner, circa 1970.



*Echando el ojo*

signed and dated 'Nahum B. Zenil 90' (lower right)

oil, ink and mirrors on illustration board

20 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (53 x 39 cm.)

Executed in 1990.

\$15,000-20,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City, Mexico.

Acquired from the above by the present owner.

**EXHIBITED:**

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Nahum B. Zenil: Presente*, October - November 1991, cat. # 65 (illustrated).





*Vamos, Yimbira Yimbira un poco*  
 signed and dated 'J Bedia 95' (lower right)  
 acrylic on canvas  
 68¾ x 93 in. (174.6 x 236.2 cm.)  
 Painted in 1995.

\$25,000-35,000

**PROVENANCE:**  
 Private collection, Miami.

**EXHIBITED:**  
 New York, George Adams Gallery, *Mi Essencialismo*, 10 May - 7 June 1996. This exhibition also traveled to The Douglas Hyde Gallery, Dublin, Ireland and The Pori Art Museum, Pori, Finland.





### *Matador*

signed 'Larraz' (upper right)  
 watercolor and pastel on heavy paper  
 35½ x 51½ in. (90.2 x 130.8 cm.)  
 Executed in 2008.

\$30,000-40,000

#### **PROVENANCE:**

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

#### **EXHIBITED:**

New York, Marlborough Gallery, *Julio Larraz*, 28 April - 6 June 2009, p. 20.

148

JORGE JIMÉNEZ DEREDIA (B. 1954)

*Arraigo*

signed and numbered 'Jiménez Deredia P/A 1/2' (on the reverse)

bronze with granite base

16 x 23½ x 17½ in. (41 x 60 x 44 cm.) (including base)

Artist's Proof one of two.

\$35,000-45,000

**PROVENANCE:**

Acquired directly from the artist.

Anon. sale, Christie's, New York, 26 May 2010, lot 216.

Acquired from the above by the present owner.







*Volver a empezar*

signed five times, dated, titled and inscribed 'ROBERTO DIAGO R. Diago  
2007 "Volver a empezar," Taller: Santos Suárez' (on the reverse)  
oil, canvas and burlap on canvas  
39¼ x 51¼ in. (100 x 130 cm.)  
Painted in 2007.

\$12,000-18,000

**PROVENANCE:**

Anon. sale, *Art Cubain Contemporain*, Cornette de Saint Cyr, Paris, 16 February 2017, lot 21 (cover lot).

Acquired from the above sale by the present owner.

**EXHIBITED:**

Cologne, Switzerland, Centre Culturel Le Manoir, *Onze artistes cubains*, 2007, p. 26 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by the artist, dated 4 March 2017.

*Untitled*

signed and dated 'Kuitca, 1991' (on the reverse)

acrylic on canvas

36½ x 22 in. (91.8 x 56 cm.)

Painted in 1991.

\$30,000-40,000

**PROVENANCE:**

Annina Nosei Gallery, New York.

Anon. sale, Sotheby's, New York, 21 November 2007, lot 240.

Acquired from the above sale by the present owner.





*Una casa verde*

signed with initials 'ES.' (lower left)

oil on canvas

48 x 71½ in. (122 x 182 cm.)

Painted ca. 1981.

\$25,000-30,000

**PROVENANCE:**

Anon. sale, Christie's, New York, 17 May 1989, lot 132 (sold since sale).

Private collection, New York.

By descent from the above to the present owner.



*Playa de Santa Fe (Casa de Playa)*

signed with initials 'ES' (lower right)

oil on canvas

48 x 48 in. (122 x 122 cm.)

\$25,000-30,000

**PROVENANCE:**

Acquired from the artist.

**EXHIBITED:**

Miami, Lowe Art Museum, University of Miami, *Emilio Sánchez in South Florida Collections*, 9 February – 21 May 2017.



153

ANTONIO SEGUÍ (B. 1934)



*Bulldog*

signed and dated 'Seguí 74 (lower right)

pastel and charcoal on canvas

58½ x 58½ in. (148.6 x 148.6 cm.)

Painted in 1974.

\$30,000-40,000

**PROVENANCE:**

Anon. sale, Millon & Associés, Paris, 21 June 2005, lot 300.

Anon. sale, Piasa, Paris, 4 December 2007, lot 199.

Acquired from the above sale by the present owner.



*Tres ombúes*

signed 'URIBURU' (lower right); also signed and titled 'Nicolás URIBURU, tres ombúes' (on the reverse)

oil on canvas

23 $\frac{5}{8}$  x 35 $\frac{1}{4}$  in. (60 x 89.5 cm.)

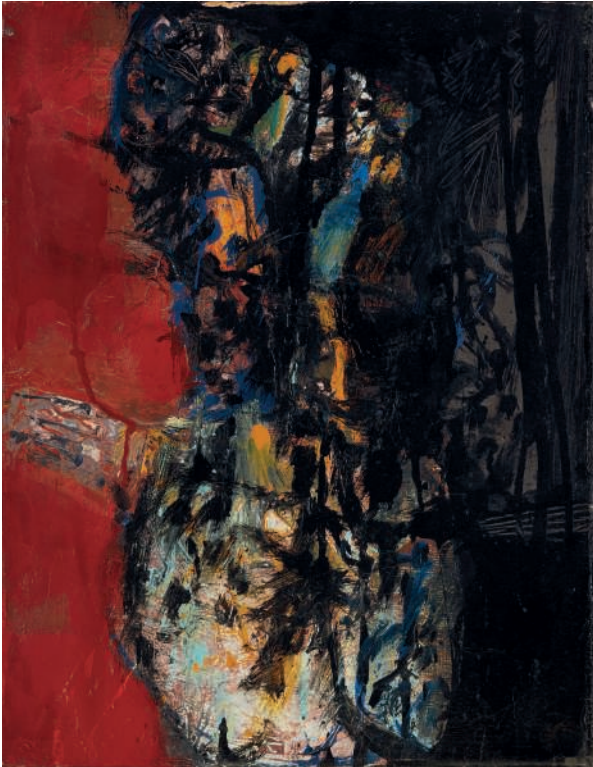
\$25,000-30,000

**PROVENANCE:**

Private collection, Buenos Aires.

This work is accompanied by a certificate of authenticity signed by the artist, dated 17 September 2012.





**155**

**ERNESTO DEIRA (1928-1986)**

*Untitled*

signed and dated 'Deira, 63' (on the reverse)

oil and enamel on canvas

17¾ x 13⅞ in. (45 x 35.2 cm.)

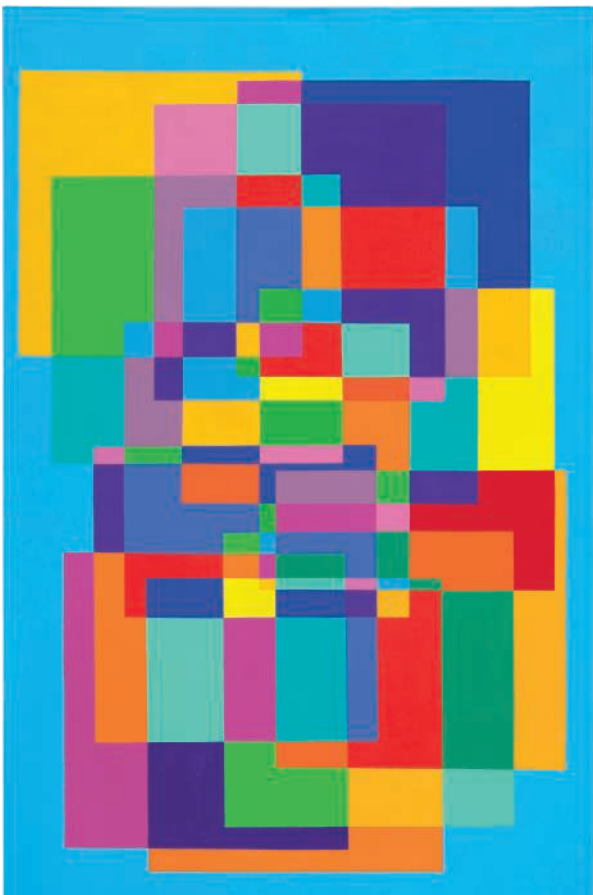
Painted in 1963.

\$10,000-15,000

**PROVENANCE:**

Private collection, Washington D.C. (acquired circa 1960s).

By descent to the present owner (October 2018).



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

**156**

**GRACIELA HASPER (B. 1966)**

*Untitled*

signed, dated and titled 'HASPER, S/TITULO, 2000' (on the reverse)

acrylic on canvas

96⅝ x 57⅞ in. (245.4 x 145.1 cm.)

Painted in 2000.

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

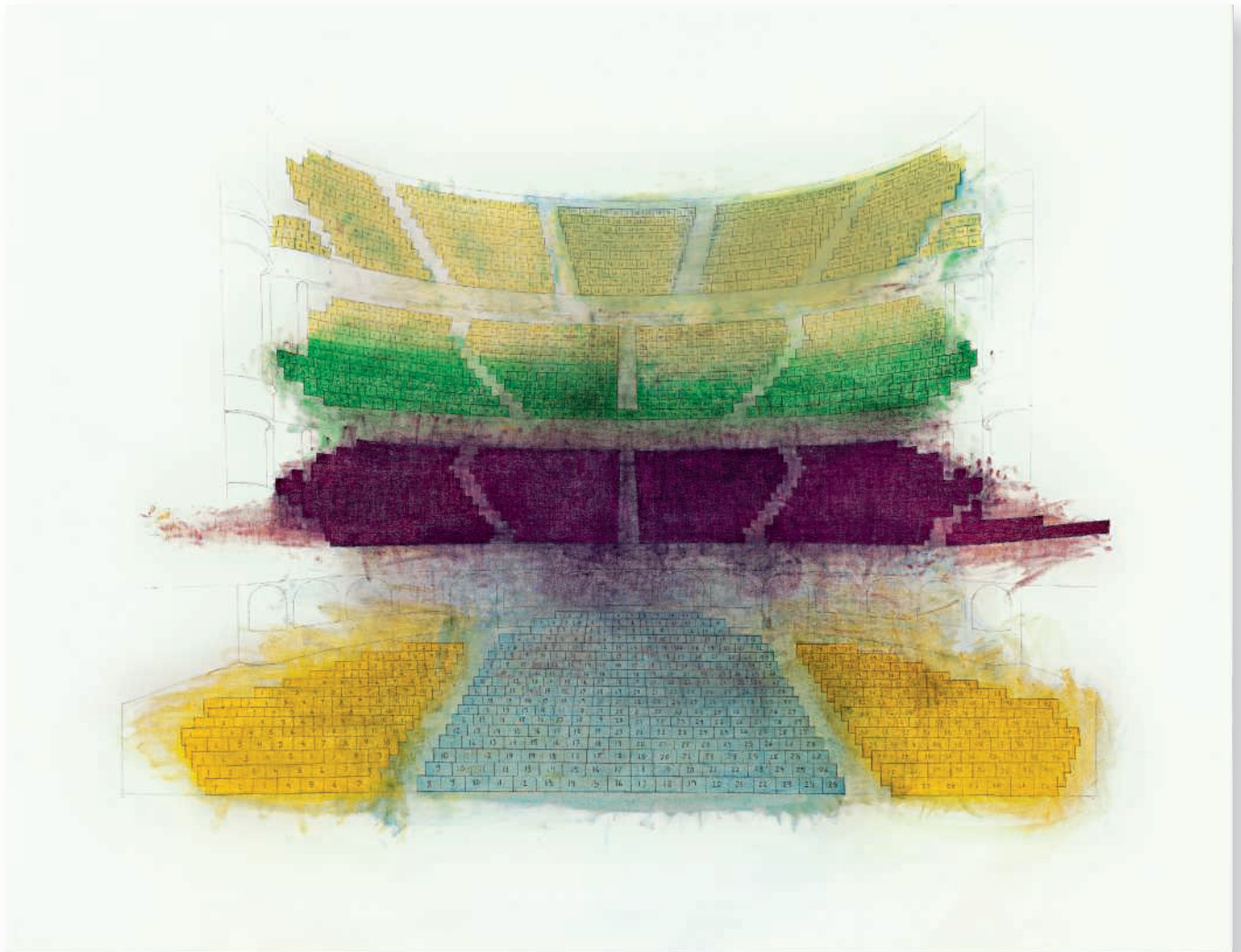
*Graciela Hasper*, New York, Annina Nosei Gallery, 30 September-1 November 2000.

**LITERATURE:**

L. Isola, et. al, *Graciela Hasper: Gramática del color*, Buenos Aires, Museo de Arte Moderno de Buenos Aires, 2016, p. 99 (illustrated in color).

157

GUILLERMO KUITCA (B. 1961)



*Untitled*

signed, titled and dated 'Kuitca, UNTITLED, 1995' (on the reverse)

oil and graphite on canvas

71 x 92 $\frac{5}{8}$  in. (180.3 x 235.3 cm.)

Painted in 1995.

\$70,000-90,000

**PROVENANCE:**

Sperone Westwater, New York.

**EXHIBITED:**

New York, Sperone Westwater, *Guillermo Kuitca, "Puro teatro,"* 28 October-22 December 1995 (illustrated in color).

We are grateful to Sonia Becce from the artist's studio, for her assistance cataloguing this work.



**WDT**

inscribed 'WDT' (upper edge), and dated '79' (lower left) and '93' (lower right)  
 oil and collage on canvas  
 52 x 37½ in. (132 x 94.3 cm.)  
 Executed in 1979-1993.

\$40,000-60,000

**PROVENANCE:**

Caresse Lansberg, Caracas.  
 Galería Sotavento, Caracas.  
 Acquired from the above by the present owner.



*Inserções em Circuitos Ideológicos: Projeto Coca-Cola*

inscribed 'C.M. 5-70' (on transfer text)  
transfer text on Coca-Cola glass bottles  
9¾ x 2.14 in. (24.7 x 5.7 cm.) each  
Executed in 1970/1988. Three units.

\$60,000-80,000

**PROVENANCE:**

Private collection, New York (acquired directly from the artist, 1988).  
Anon. sale, Christie's, New York, 28 May 2014, lot 222.  
Acquired from the above sale by the present owner.

**LITERATURE:**

*Information*, New York, The Museum of Modern Art, 1970 (another example illustrated).  
*Cildo Meireles*, Valencia, IVAM Centre del Carmen, 1995, p. 19 and 101 (another example illustrated).  
D. Cameron, P. Herkenhoff, and G. Mosquera, *Cildo Meireles*, London, Phaidon Press Limited, 1999, pp. 108-109, 111 (another example illustrated).  
*Cildo Meireles*, Les Musées d'Art Moderne et Contemporain de Strasbourg, 2003, p. 81 (another example illustrated).  
*Open Systems: Rethinking Art c. 1970*, London, Tate Modern, 2005, p. 138 (another example illustrated).  
*Seduções*: Valeska Soares, *Cildo Meireles*, Ernesto Neto, Zurich, Daros-Latinamerica, 2006 pp. 92, 105 (another example illustrated).  
*Cildo Meireles*, London, Tate Modern, 2008, pp. 62-63, 65 (another example illustrated).  
*Cildo Meireles*, Madrid, Museo Nacional Centro Reina Sofia, 2013, pp. 98-99 (another example illustrated).  
*Cildo Meireles*, Porto, Fundação de Serralves and São Paulo, Cosac Naify, 2013, pp. 100-101 (another example illustrated).

This work is sold with a certificate of authenticity signed by the artist and dated 'Rio, 10 April 2014.

"The *Insertions into Ideological Circuits* took shape as two projects: the *Coca-Cola Project* and the *Cédula Project* with banknotes. The work began with a text I wrote in April 1970 which sets out this position:

- 1 In society there are certain mechanisms for circulation (circuits).
- 2 These circuits clearly embody the ideology of the producer, but at the same time they are passive when they receive insertions into the circuits.
- 3 This occurs when they receive insertions into their circuits.

The *Insertions into Ideological Circuits* also arose from the recognition of two fairly common practices: chain letters (letters you receive, copy and send on to other people) and messages in bottles, flung into the sea by victims of shipwrecks. Implicit in these practices is the notion of a circulating medium, a notion crystallized most clearly in the case of paper money and metaphorically containers (soft drink bottles, for example).

—Cildo Meireles<sup>1</sup>

<sup>1</sup> As quoted in "Artist's Writings, *Insertions into Ideological Circuits 1970-75*," *Cildo Meireles* (London: Phaidon Press Limited, 1999), p. 110.



**P 38**

signed, dated and titled 'Carlito Carvalho, Rio 2012, P38/12'  
(on the reverse)  
oil on aluminum  
47 $\frac{3}{4}$  x 47 $\frac{3}{4}$  in. (121.3 x 121.3 cm.)  
Painted in 2012.

\$30,000-40,000

**PROVENANCE:**

Sonnabend Gallery, New York.  
Private sale, Sotheby's, New York.

Based in Rio de Janeiro, Carvalho emerged in the 1980s as part of the collective Grupo Casa 7 and ranks today among Brazil's most acclaimed artists, celebrated for his conceptually-minded sculpture and immersive, environmental installations. Trained as an architect at the University of São Paulo, he has consistently probed the relationship between constructed space and materials, engaging a range of media—wax, asphalt, porcelain, mirrors—to express the lived, and illusory, experience of surfaces, volumes, and environments. His monumental installation, *Sum of Days*, debuted at São Paulo's Pinacoteca do Estado in 2010 and traveled to New York's Museum of Modern Art the following year, marking his first museum exhibition in the United States. Constructed from sheer scrim cloths that billowed sixty feet from ceiling to floor, *Sum of Days* invited viewers to move within elliptical passages toward its center, sometimes empty and other times inhabited, serendipitously, by musical performers; ambient noise, captured each day by suspended microphones, was played back the following day, creating a temporal and interactive feedback loop. Carvalho adapted the work's material and sonic structure in both earlier and subsequent exhibitions, incorporating lights and reflective surfaces in a continuing meditation on the nature of space and displacement, presence and absence.

The present works belong to a series of paintings exhibited at Silva Cintra + Box 4 (Rio de Janeiro, 2011) and at Sonnabend Gallery (New York, 2012), in each case as part of room-sized installations encompassing lines of fluorescent lighting, indented aluminum plates, translucent white cloth, and participatory sound. "His unorthodox and visionary fabrications suggest an acute knowledge of architecture and spatial interaction, while his handling of light and space is concurrently an act of camouflage and disclosure," observed critic Elaine A. King of the Sonnabend installation, titled *Shift*. "On entering the gallery, one stepped into a labyrinth of flowing, gossamer-like fabric arranged in narrow rows of parallel tapered pathways," she explained. "Traversing the space, the viewer became engulfed in a billowy, ashen maze, where spatial instability prompted disorientation." In the second gallery, rows of lights arranged on the floor and wall separated two facing walls, one with non-reflective metal plates, embossed in irregular patterns, and the other with mirrored panels painted, like *P 38* and *P 40*, in cobalt blue. "Walking around in this bright-white room altered one's spatial and bodily perceptions, as light and geometric form seemed to magically dematerialize interior space," King reflected. "Carvalho's art is by no means limited to the visual—he aims to communicate a synaesthetic awareness. He wants viewers to question appearances and to ask how they feel in each altered setting. His installations feed the eye and the mind, providing a complex, yet refreshing alternative to our era of immediacy and fragmentation."<sup>1</sup>

As in the other paintings in this series, the mirrored surfaces of *P 38* and *P 40* reveal amorphous shapes, alien and yet recognizable, against a deep-blue ground. The brushstrokes are visible and frenzied,

their haptic energy—vertical and horizontal, zigzag and scrawled—in stark distinction to the works’ pristine aluminum finish. Their expressionistic handling recalls Carvalhosa’s earlier work in wax and clay, in which the malleability of the medium yielded translucent and porous surfaces, molded and materially transformed by fire. The choice of color additionally recalls the monochrome abstraction of Yves Klein, whose eponymous blue suggestively evoked freedom and cosmic infinity. (Klein’s performative and aural practices, as well as his interests in space and (im) materiality, mark further areas of correspondence.) Here, the subjectivity of the oil paint stands in counterpoint to the inherent self-reflexivity of the mirror, in which we inevitably encounter ourselves. “A mirror is not just any surface,” curator Paulo Venancio Filho insists, “but one that inevitably stokes our narcissistic impulses. There is no resisting the allure that draws the eye unappealably towards that surface, in which we see ourselves twofold: in the painting and in the mirror. . . . These paintings that put our reflections inside them are also mirrors. We are in there when we look at them and see ourselves seeing.”<sup>2</sup> This absorptive quality is amplified through repetition and light, an effect optimized in the New York and Rio de Janeiro installations in the disposition of fluorescent lights in narrow corridors, through which the viewer moved, and in the obduracy—the non-reflection—of the opposing metal panels.

“Carlito’s works are basically surfaces that dissolve into volume, or volumes that disappear into their surfaces,” remarked curator Lorenzo Mammì of Carvalhosa’s practice at large. “In other words, they express the impossibility of sensing a surface without its thickness, or conversely, of imagining a volume in an unambiguous way, through its surface.” This spatial ambiguity is a constant in works “in which the gaze loses itself without finding a definitive halting point. Such paintings have no floor, no background, and hence, no plane. At the same time, it is not possible to say that such works tend towards a three-dimensional character, but instead hover in an ambiguous dimension, and are neither object nor image, neither body nor figure. . . . It is not by chance that his materials tend to be docile, mimetic, without a definite character and hence sensitive to the least occurrence. White and the translucent prevail among his colours, causing a chromatic annihilation that generates an ever-changing spectrum of luminous variations. The forms always refer to something without imitating anything. The final result reveals the process of constructing the work, while at the same time falsifying it, altering the information on the consistency of its materials, their weight or the effort required for its manipulation. The truth of the work thus lies in an undefined territory between nothingness and the anecdotal, the unimportant singularity and the hollow generality.”<sup>3</sup>

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

1 Elaine A. King, “Carlito Carvalhosa,” *Sculpture* 31, no. 4 (March 2013): 74–5.

2 Paulo Venancio Filho, “Greased Mirrors,” trans. in *Carlito Carvalhosa: Nice To Meet You* (Milan: Charta, 2011), 192.

3 Lorenzo Mammì, “Preface,” *Carlito Carvalhosa* (São Paulo: Cosac & Naify, 2000), 17–18.

## 161

### CARLITO CARVALHOSA (B. 1961)



#### P40

signed, dated and titled 'Carlito Carvalhosa, Rio 2012, P40/12'  
(on the reverse)  
oil on aluminum  
47¾ x 47¾ in. (121.3 x 121.3 cm.)  
Painted in 2012.

\$30,000-40,000

#### PROVENANCE:

Sonnabend Gallery, New York.  
Private sale, Sotheby's, New York.



*Partitura IV*

model train tracks, glasses, bottles, reagent bottle, power supply, locomotive, wagons, Torx screws, metal rods and wood

83½ x 38¾ x 2½ in. (212 x 98.7 x 6.4 cm.) dimensions variable when installed

Executed in 2013.

Unique.

\$40,000-60,000

**PROVENANCE:**

Galeria Vermelho, São Paulo.

Acquired from the above by the present owner.

Bottles, jars, cups and other utensils along a model train track. Rods projecting from the train cars strike these items, producing notes that are part of a musical composition.







*Untitled*

signed, dated and titled 'Daniel Sinese, 1995, Sem Título' on the reverse

ferrous oxide, synthetic enamel on tarpaulin

59 x 86½ in. (150 x 220 cm.)

Painted in 1995.

\$15,000-20,000

**PROVENANCE:**

Acquired directly from the artist.

164

LOS CARPINTEROS

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



*Carreteras de aire*

signed and dated 'Los Carpinteros, La Hab 2003' (lower right) and inscribed  
'Proyecto para la biennial de La Habana: Carreteras de aire' (lower center)

watercolor on paper

29 $\frac{1}{4}$  x 41 $\frac{1}{4}$  (75.3 x 105 cm.)

Executed in 2003.

\$12,000-18,000

**PROVENANCE:**

Galería la Acacia, Havana.

Private collection, Miami (acquired from the above, 2004).

**EXHIBITED:**

Havana, Museo Nacional de Bellas Artes 8va Bienal de La Habana and  
Tampa, Florida, Institute for Research in Art: Contemporary Art Museum,  
Graphicstudio, University of South Florida, *Fluid*, 2003, p. 27 (illustrated in  
color).



*Pain Killers*

inscribed 'WE HEAR SO MUCH, THAT WE DON'T LISTEN' (left panel); WE LOOK SO MUCH, THAT WE DON'T SEE (right panel)

aspirin, ink and glue on canvas

39¼ x 39¼ in. (100 x 100 cm.)

Executed in 2014.

Diptych.

\$12,000-18,000

**PROVENANCE:**

Galería Habana, Havana.

Acquired from the above by the present owner.



*Museo de Arte de Ponce*

inscribed 'MUSEO DE ARTE DE PONCE' (center right), signed, dated and titled 'Enoc Pérez, February 2010, Museo de Ponce, Ponce, P.R.'

(on the reverse)

oil on canvas

30¼ x 42 in. (76.8 x 106.7 cm.)

Painted in 2010.

\$40,000-60,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

Please note this work has been requested on loan for the forthcoming exhibition, *Enoc Pérez* at the Museo de Arte de Ponce, Ponce, Puerto Rico.





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

**167**

**PEDRO FIGARI (1861-1938)**

*El Gavilán y la Palometa*

signed 'P. Figari' (lower left)

oil on board

13¾ x 19½ in. (34.9 x 49.5 cm.)

\$25,000-30,000

**PROVENANCE:**

Anon sale, London, Christie's, 7 December 1998, lot 124.

Acquired from the above by the present owner.

**EXHIBITED:**

São Paulo, Ministério de Instrucción Público, Comisión Nacional de Bellas Artes, *Exposición Pedro Figari*, 1945.

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



**168**

**PEDRO FIGARI (1861-1938)**

*Corrida de toros*

inscribed 'SERIE B No. 113, Corrida de Toros' (on the reverse)

oil on cardbaord

11⅞ x 19½ in. (30.1 x 49.5 cm.)

\$12,000-18,000

**PROVENANCE:**

Galería Moretti, Montevideo.

Private collection, Newport (acquired from the above circa 1980).

Gift from the above to the present owner.

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

169

PEDRO FIGARI (1861-1938)



*Candombe*

oil on board  
12½ x 19¼ in. (31.8 x 48.9 cm.)

\$30,000-40,000

**PROVENANCE:**  
Galeria Moretti Ltda., Montevideo.

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





**170**

**PEDRO FIGARI (1861-1938)**

*La conquista del Chaco*

signed 'P. Figari' (lower left)

oil on board

13 $\frac{7}{8}$  x 19 $\frac{3}{4}$  in. (35.2 x 50.2 cm.)

\$18,000-22,000

**PROVENANCE:**

Private collection, Buenos Aires.

Anon. sale, Christie's, New York, 21 November 1988, lot 154.

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

By descent to the present owner.

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



**171**

**EMILIO BOGGIO (1857-1920)**

a) Maisons de pêcheurs

signed and dated 'E. Boggio 1908' (lower left) and also signed and dated 'Emi. Boggio, Mauro a Mare, Mars 1908' (on the reverse)

oil on wood

10 $\frac{1}{4}$  x 13 $\frac{3}{4}$  in. (26 x 35 cm.)

b) Lavende aubord de l'aise

signed 'Boggio' (lower right) and also signed, titled, dated and numbered 'Emile Boggio, Lavende aubord de l'aise, 1920, No. 650, B 60' (on the reverse)

oil on canvas

10 $\frac{1}{2}$  x 7 $\frac{1}{2}$  in. (27 x 19 cm.)

Two in one lot.

(2)

\$15,000-20,000

**PROVENANCE:**

Galería Conkright, Caracas, Venezuela.

Acquired from the above by the present owner.







*Momento gris*

signed 'quinquela MARTIN' (lower right), and inscribed 'Momento Gris por Quinquela Martín' (on the reverse)

oil on Masonite

18½ x 21½ in. (46 x 54.6 cm.)

\$20,000-25,000

**PROVENANCE:**

Private collection, Mexico City.





### Naturaleza muerta con peine y jarra

signed and dated 'J. Torres-GARCIA, 1924' (lower right)

oil on board laid on masonite

13½ x 19 in. (34.3 x 48.3 cm.)

Painted in 1924.

\$40,000-60,000

#### PROVENANCE:

Private collection, Barcelona.

Private collection, Barcelona.

Private collection, Caracas.

Anon. sale, Christie's, New York, 30 May 1985, lot 129.

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

By descent to the present owner.

#### LITERATURE:

C. de Torres and S. V. Temkin, "Naturaleza muerta con peine y jarra, 1924 (1924.11)," *Joaquín Torres-García Catalogue Raisonné*, <http://torresgarcia.com/catalogue/entry.php?id=430> (accessed 12 March 2019).

174

JOAQUIN TORRES-GARCIA (1874-1949)



*Naturaleza muerta con copita central*

signed 'JTG' (upper left) dated '42' (upper right)

oil on cardboard

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

Painted in 1942.

\$60,000-80,000

**PROVENANCE:**

Estate of the artist.

Horacio Torres.

Estate of Horacio Torres.

Meredith Long, Houston, Texas.

Private collection, New York.

Private collection, Caracas.

Anon sale, Christie's, New York, 22 May 1986, lot 87.

Acquired from the above by the present owner.

**EXHIBITED:**

Houston, Meredith Long Gallery, Torres-García, 14 - 30 April 1977, no. 777 (illustrated). This exhibition also traveled to New York, Meredith Long Contemporary, 12 November - 1 December 1977.

**LITERATURE:**

De Torres, C. and S.V. Temkin, "Naturaleza muerta con copita central, 1942 (1942.29)," *Joaquín Torres-García Catalogue Raisonné*, <http://www.torresgarcia.com/catalogue/entry.php?id=1772> (accessed April 1, 2019).



PROPERTY FROM A DISTINGUISHED SPANISH LADY

175

JOAQUÍN TORRES-GARCÍA (1874-1949)



*Untitled*

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

oil on cardboard

10¼ x 13¼ in. (26 x 33.7 cm.)

Painted circa 1919-20.

\$18,000-22,000

**PROVENANCE:**

Berkowitsch Subastas de Arte, Madrid.

Private collection, Madrid.

**LITERATURE:**

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

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

**176**

**JOSE GURVICH (1927-1974)**



*Madrid Café*

signed 'J. Gurvich Madrid' (lower right); dated '54' (lower left)

oil on board

11½ x 14½ in. (29.2 x 36.8 cm.)

Painted in 1954.

\$12,000-18,000

**PROVENANCE:**

Cecilia de Torres, New York.

Acquired from the above by the present owner, June 2000.

**EXHIBITED:**

New York, Cecilia de Torres, Ltd., *José Gurvich: Paintings and Drawings*,  
23 May - September 2000, n.p., no. 17, pl. 6 (illustrated in color.)

**177 No Lot**



**178**

**ROBERTO BURLE MARX (1909-1994)**



*Mucama*

oil on canvas  
18 x 14 $\frac{3}{4}$  in. (46 x 37.4 cm.)  
Painted ca. 1930.

\$40,000-60,000

**PROVENANCE:**

Théo D'Aprile, São Paulo.  
Acquired from the above by the present owner.

**LITERATURE:**

*Roberto Burle Marx: Uma Homenagem*, Rio de Janeiro, Bolsa de Arte do Rio de Janeiro, 1995, (illustrated in color).





*Favela*

signed 'E di Cavalcanti' (lower right)

oil on canvas

16 x 13 in. (40.5 x 33 cm.)

Painted circa 1940s-50s.

\$30,000-40,000

**PROVENANCE:**

Private collection, Rio de Janeiro and Bordeaux.

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity signed by Elisabeth di Cavalcanti Veiga, dated 18 March 2019.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

**180**

**VICENTE DO REGO MONTEIRO (1899-1970)**

*O aguardenteiro*

signed 'V.Monteiro' (lower right)

oil and ink on silk

19 x 24½ in. (48.3 x 62.2 cm.)

Painted circa 1960.

\$70,000-90,000

**LITERATURE:**

*Vicente do Rego Monteiro Pintor e Poeta*, Rio de Janeiro, Quinta Cor Editores, 1994, p. 127 (illustrated in color).









181

FRANCISCO NARVÁEZ (1905–1982)



*Forma*

signed 'NARVÁEZ' (near base)

wood

13 x 28½ x 5¼ in. (33 x 72.4 x 14.6 cm.) including base

Executed in 1958.

Unique.

\$25,000-35,000

**PROVENANCE:**

Bernard Chappard, Caracas.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed from the Fundación Francisco Narváez, signed by Carolina Narváez de Aponte, dated 28 July 1998.

182

WIFREDO LAM (1902-1982)



*Femme couche*

signed 'Wifredo Lam 1937' (lower right)

gouache and pastel on paper

11 $\frac{3}{8}$  x 15 $\frac{1}{4}$  in. (28.9 x 38.7 cm.)

Executed in 1937.

\$40,000-60,000

**PROVENANCE:**

Acquired directly from the artist.

Anon. sale, Sotheby's, Tel Aviv, 7 October 1996, lot 101 (incorrectly dated '1967').

Acquired from the above by the present owner.



183

AGUSTÍN CÁRDENAS (1927-2001)



*Ninfa*

signed and dated 'AC 89' (upper left)

Bardiglio marble

12½ x 15 x 14 in. (32 x 39 x 29 cm.)

Executed in 1989.

Unique.

\$30,000-40,000

**PROVENANCE:**

Durban Segnini Gallery, Miami.

Acquired from the above by the present owner.



(another view)



*Coup pour coup*

signed 'Matta' (lower left)  
oil on canvas  
40½ x 36 in. (102.9 x 91.4 cm.)  
Painted in 1971.

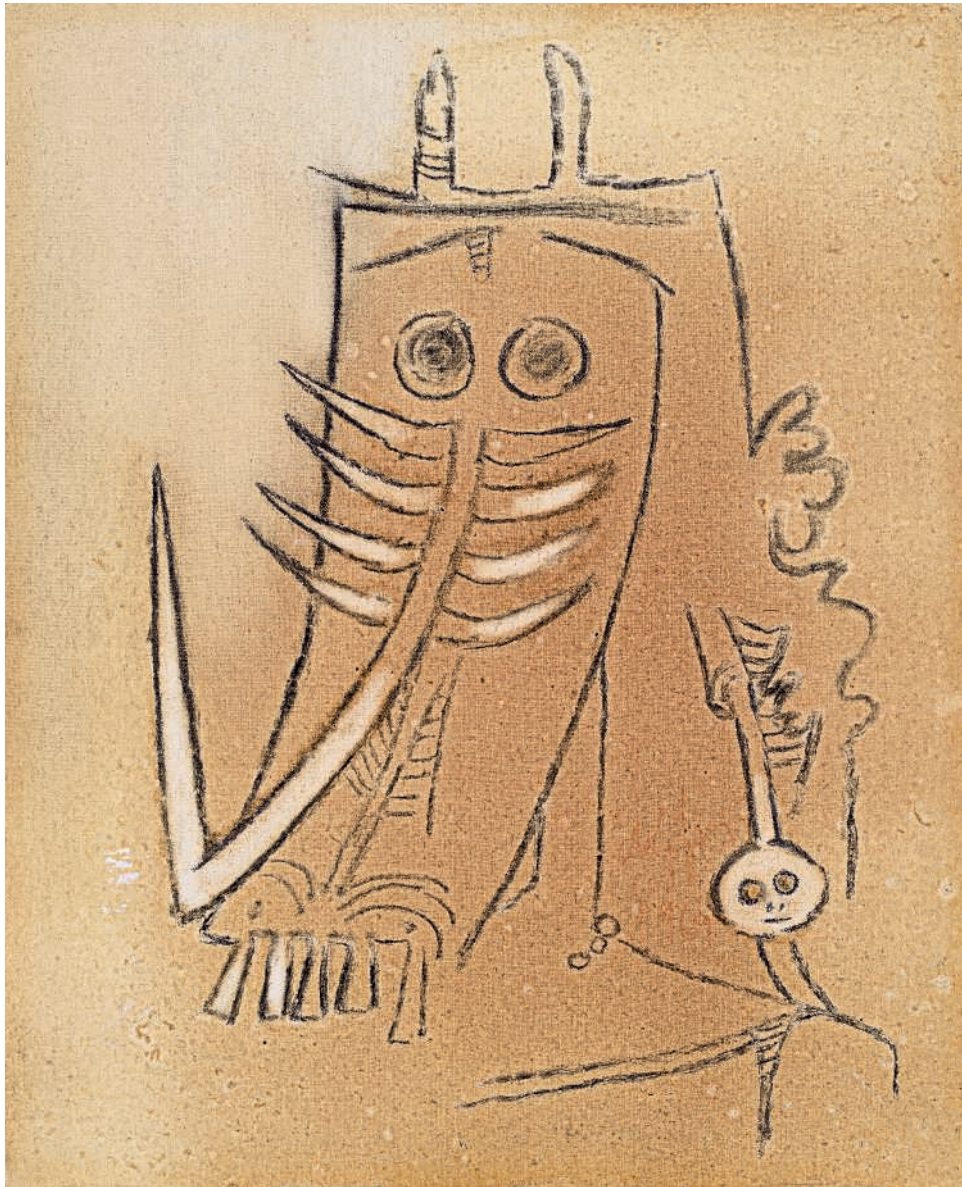
\$50,000-70,000

**PROVENANCE:**

Alexandre Iolas, Paris.  
Anon. sale, Christie's, Paris, 29 June 2000, lot 412 (illustrated in color).  
Private collection, Bal Harbour, Florida.  
Anon. sale, Christie's, New York, 27 May 2015, lot 158.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 1 June 2000.



*Untitled*

signed and dated 'Wifredo Lam 1969' (lower right) signed, dated and inscribed  
 POUR EDIT 15 - 16 Settembre 1976 Wifredo Lam' (on the reverse)  
 oil on canvas  
 12 x 9½ in. (30.5 x 24.1 cm.)

\$30,000-40,000

**PROVENANCE:**

Galleria Nuovo Sagittario, Milan.

**LITERATURE:**

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II 1961-1982*, Acatos, Lausanne, 1996, p. 433, no. 73.226 (illustrated).



*The Tree*

signed, dated and numbered 'AC, 83-88, 6/6' (on the base)  
bronze

10¼ x 8 x 7¼ in. (26 x 20 x 18 cm.)

granite base 1 x 5½ x 4¼ in. (2.5 x 15 x 11 cm.)

Edition six of six.

\$15,000-20,000

**PROVENANCE:**

Durban Segnini Gallery, Miami.

Acquired from the above by the present owner.

**EXHIBITED:**

Caracas, Galería Durban, *Agustín Cárdenas: Marbles, Woods, Bronzes*, August - September 1990, p. 27, no. 10 another cast (illustrated).



(another view)





(another view)

*The Circus*

signed, dated and numbered 'AC, P/A, 83-88' (on the base)  
bronze

9½ x 8 x 8¼ in. (24 x 20 x 21 cm.)

granite base 1 x 8¼ x 8¼ in. (2.5 x 21 x 21 cm.)

Artist's Proof.

\$15,000-20,000

**PROVENANCE:**

Durban Segnini Gallery, Miami.

Acquired from the above by the present owner.

**EXHIBITED:**

Caracas, Galería Durban, *Agustín Cárdenas: Marbles, Woods, Bronzes*, August - September 1990, p. 25, no. 9, another cast (illustrated).

*Untitled*

signed 'Matta' (lower right)

oil on canvas

20 x 19 (50.8 x 48.3 cm.)

\$40,000-60,000

**PROVENANCE:**

Anon. sale, Christie's, New York, 18 November 1987, lot 113.

Acquired from the above by the present owner.

A certificate of authenticity from Germana Matta Ferrari is forthcoming.



*Untitled*

signed and dated 'Wifredo Lam, 1973' (lower right), also signed and dated 'Wifredo Lam, 1973' (on the reverse)

oil on canvas

15¾ x 11⅞ in. (40 x 30.2 cm.)

Painted in 1973.

\$50,000-70,000

**PROVENANCE:**

Private collection, Milan, Italy.

Private collection, La Spezia, Italy.

Private collection New York (acquired from above).

**LITERATURE:**

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 403, no. 73.63 (illustrated).

This work is accompanied by a certificate of authenticity signed by the artist, dated 1974.

190

**WIFREDO LAM (1902-1982)**

*Untitled*

signed 'Wifredo Lam' (lower right), signed again and inscribed 'Wifredo Lam, Milano 1968' (on the reverse)

pastel and charcoal on paper

25¼ x 17¾ in. (64 x 45 cm)

Executed in 1968.

\$20,000-25,000

**PROVENANCE:**

Private collection, Austria.



191

**WIFREDO LAM (1902-1982)**

a.) Oiseau de feu

signed and numbered 'Wifredo Lam, 151/500A' (on wing)

gilt bronze

10¼ x 5½ x 4 in. (26 x 14 x 10 cm.)

Executed circa 1970.

Edition 151 of 500A.

b.) Oiseau de fer

signed and numbered 'Wifredo Lam, 235/500B' (on wing)

chromed metal

10¼ x 5½ x 4 in. (26 x 14 x 10 cm.)

Executed circa 1970.

Edition 235 of 500B.

Two in one lot.

(2)

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the publisher by Galerie Jacques Benador, Geneva (1970).

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







*Scintele ou Tencele*

signed 'Matta' (lower left) and inscribed by Germana Matta 'Scintele ou Tencele' (on the reverse)

oil on canvas

36¾ x 28¾ in. (93.3 x 73 cm.)

Painted in 1971.

\$50,000-70,000

**PROVENANCE:**

Anne Alpert collection.

Acquired from the above by the present owner.

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

193

MATTA (1911-2002)



*Untitled*

signed and dated 'Matta 1966' (on the reverse)

oil on canvas

32¾ x 41½ in. (82 x 105.4 cm.)

Painted in 1966.

\$30,000-50,000

**PROVENANCE:**

Private collection, Caracas.

Anon. sale, Christie's, New York, 22 November 2000, lot 94.

Private collection, New York.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 6 April 2018.



194

FERNANDO BOTERO (B. 1932)



*Untitled*

signed 'Botero' (lower left)

oil on canvas

49 x 57 in. (124.5 x 144.8 cm.)

Painted in 1961.

\$70,000-90,000

**PROVENANCE:**

Nelly Vivas and Aristides Meneghetti, New York (gift from the artist).

195

FERNANDO BOTERO (B. 1932)



*Dog*

signed and dated 'Botero 88' (lower right)

pencil on paper

13½ x 19¼ in. (34.3 x 48.9 cm.)

Executed in 1988.

\$35,000-45,000

**PROVENANCE:**

Emiel Veranneman, Kruishoutem, Belgium.

Private collection, Nassau, Bahamas.

**EXHIBITED:**

Basel, Galerie Beyeler, *Botero*, 27 June - 4 September 1988, p. 61 (illustrated).





*Frutero con uvas*

signed and dated 'Botero 79' (lower right)  
watercolor and gouache on paper  
14 x 18 $\frac{7}{8}$  in. (35.6 x 47.9 cm.)  
Executed in 1979.

\$40,000-60,000

**PROVENANCE:**

Private collection, Zurich.  
Anon. sale, Christie's New York, 2 June 2000, lot 211.  
Acquired from the above sale by the present owner.

**197**

**FERNANDO BOTERO (B. 1932)**



*Woman with Cigarette*

signed and dated 'Botero 69' (lower right)

pastel on paper

34½ x 31¼ in. (87.6 x 79.4 cm.)

Executed in 1969.

\$120,000-180,000



198

FERNANDO BOTERO (B. 1932)



*Perfil de dama*

signed and dated 'Botero 76' (lower right)

graphite on paper

16½ x 13 in. (41.9 x 33 cm.)

Executed in 1976.

\$30,000-40,000

**PROVENANCE:**

Galerie Isy Brachot, Brussels.

Private collection, Switzerland.

Anon sale, Christie's, New York, 27 November 1996, lot 137.

Acquired from the above by the present owner.



### *Head*

signed and dated 'Botero 81' (near base)

Siena marble

19¼ x 13½ x 14½ in. (48.9 x 34.3 x 36.8 cm.)

Executed in 1981-82.

Unique.

\$80,000-120,000

#### **PROVENANCE:**

Marlborough Gallery, New York.

Private collection, Potomac, Maryland.

By descent from the above to the present owner.

#### **EXHIBITED:**

New York, Marlborough Gallery, *Fernando Botero, Recent Sculpture*, 30 April-29 May 1982, p. 33, no. 36 (illustrated in color).

#### **LITERATURE:**

E. J. Sullivan, *Botero, Sculpture*, New York, Abbeville Press, 1986, p. 63 (illustrated in color).





## JUAN PATRICIO MORLETE RUIZ (1713-1770)

*Virgen de Guadalupe*

signed and dated 'Pinxit Juan Patricio Morlete Ruiz' (lower left)

oil on metal  
33¼ x 26¼ in. (84 x 67 cm.)

\$60,000-80,000

**PROVENANCE:**

Private collection, Navarre, Spain.  
By descent to the present owner.

In 1531, roughly a decade after the conquest of Mexico, popular belief holds that the Virgin Mary appeared to an indigenous man, Juan Diego, on the hill of Tepeyac, near Mexico City. Speaking to him in his native language of Nahuatl, she asked that he go to the bishop and convey her desire that a temple be built in her honor on this site. Juan Diego obeyed her command, but the bishop did not believe him. The Virgin appeared a second time, repeating her request, which was again refused by the bishop, who asked for proof of these apparitions. When she appeared a third time and Juan Diego explained the bishop's request, the Virgin instructed him to gather the flowers growing on the hill in his *tilma* (a cape or mantle) and submit them as proof. Opening the garment before the bishop, they were astounded to discover the image of the Virgin of Guadalupe miraculously imprinted on the cloth, causing the bishop to immediately recognize the legitimacy of Juan Diego's visions.



Joseph Sebastian and John Baptist Klauber, *Exaltación del Patronato de la Virgen de Guadalupe sobre la Nueva España*. ca. 1754-58

Since the sixteenth century, the Virgin of Guadalupe of Tepeyac has become one of the most sacred images in the Spanish Americas and a revered symbol of Mexican identity recognized by people across the globe. This painting by Juan Patricio Morlete Ruiz celebrates a key moment in the history of the Guadalupe in Mexico. On April 24, 1754, following years of lobbying by local elites, ecclesiastical authorities, and the Jesuits, Pope Benedict XIV (r. 1740-58) officially proclaimed the Virgin of Guadalupe's patronage over New Spain. In addition to endowing her with a special feast day in the liturgical calendar, the papal recognition further legitimized the sanctity of the image and solidified its connection to the territory of New Spain, later the nation of Mexico.

The Virgin appears at the center of the dense composition, surrounded by six Old Testament figures that each offer her a crown, as do two small cherubs who hover above her head. At the bottom left, Pope Benedict XIV issues his proclamation, gesturing to the image of the Virgin before him as if to direct the viewer's gaze to her. In the bottom right sits a female personification of New Spain, accompanied by the region's coat of arms, who gazes at the Virgin in adoration. Taken together, these figures endorse and underscore the Guadalupe's new official status following the 1754 proclamation.

The scenes depicted in Rococo frames along the sides and top of the composition serve a similar function, testifying to the Guadalupe's miraculous nature and her power as an intercessor for the faithful. The four on either side of the Virgin show key moments from the legend of her apparition to Juan Diego, which is further described in the lengthy inscription at the bottom of the painting. The three scenes along the top depict miracles attributed to the Guadalupe's intervention. In the medallion on the left she intercedes to stop a cocoliztli epidemic, in the center she saves a ship at sea, and in the scene on the right she protects a group of worshippers from a falling lamp.

This composition was reproduced by numerous artists in New Spain and exists in several extant versions in Mexico and the United States, including one by Sebastián Salcedo (active 1779-1783) at the Denver Art Museum.<sup>1</sup> They are based on an engraving by the prolific printmakers Joseph Sebastian Klauber (c.1700-1768) and Johann Baptist Klauber (1712-c.1787), from Augsburg, Germany. It was likely commissioned directly from the Klauber brothers by the Jesuit proctors of New Spain during one of their trips to Europe in connection with their promotion of the Guadalupe. Although painters in New Spain frequently utilized European prints in the development of their compositions, the art historian Luisa Elena Alcalá has noted that here

the relationship was somewhat unique; in this case the painters in New Spain were using a print that had itself been commissioned by their own local elites.<sup>2</sup>

Juan Patricio Morlete Ruiz was one of the leading painters of his generation, leaving behind an extensive body of works that includes popular genres from New Spain, such as religious paintings, portraits, and *castas*, as well as rare examples of landscapes and history painting. Born in San Miguel de Allende, Guanajuato, to a Spanish father and indigenous mother, the artist relocated to Mexico City in 1729, at age sixteen. He apprenticed with José de Ibarra (1685-1756) and soon became part of an important network of painters that would shape painting in New Spain in the eighteenth century. This group, which included well-known painters such as Miguel Cabrera (c. 1715-1768) and Francisco Antonio Vallejo (1722-1785), would later form an informal painting academy in the 1750s in the hopes of elevating the status of their profession within New Spain.

Morlete Ruiz painted the Virgin of Guadalupe on several occasions throughout his career, producing both larger-scale works on canvas as well as smaller images on copper plates.<sup>3</sup> He also produced at least two other paintings based on the Klauber print that are both in private collections in Mexico.<sup>4</sup> Although the Guadalupe was a common subject for New Spanish painters in this period, Morlete had a special connection to the image. In 1751, alongside Ibarra, Cabrera, Vallejo, and others, Morlete Ruiz was given the rare opportunity to join an official committee that examined the original image of the Guadalupe, miraculously imprinted upon Juan Diego's *tilma*. Cabrera published an account of the examination, entitled *Maravilla Americana (American Marvel)* in 1756, which includes his impressions of the image as well as brief testimonials from each painter who accompanied him. They attest to the painting's superior quality and astonishing level of preservation, citing it as further proof of the work's divine origins.

## Mark A. Castro

1 See Gabrielle Palmer and Donna Pierce, *Cambios: The Spirit of Transformation in Spanish Colonial Art*, exh. cat. (Santa Barbara, CA: Santa Barbara Museum of Art, 1992), cat. 65.

2 Luisa Elena Alcalá, "Allegory of the Patronage of the Virgin of Guadalupe over New Spain," in Ilona Katzew, ed., *Painted in Mexico, 1700-1790: Pinxit Mexici*, exh. cat. (Los Angeles, CA: Los Angeles County Museum of Art, 2017), p. 420.

3 See Joseph J. Rishel, ed., *The Arts in Latin America, 1492-1820*, exh. cat. (Philadelphia, PA: Philadelphia Museum of Art, 2006), cat. VI-41; Marion Oettinger, Jr., ed., *San Antonio 1718. Art from Mexico*, exh. cat. (San Antonio, TX: San Antonio Museum of Art, 2018), Plate 98.

4 See Centro Cultural, Arte Contemporáneo, *Imágenes guadalupanas. Cuatro siglos*, exh. cat. (Mexico City: Fundación Cultural Televisa, 1987), Plates 17 and 18; also Museo de la Basílica de Guadalupe, *Zodiaco Mariano. 250 años de la declaración Pontificia de María de Guadalupe como patrona de México*, exh. cat. (Mexico City: Museo de la Basílica de Guadalupe, 2004), cat. 25.







# DIVINE SPLENDOR

## SPANISH COLONIAL ART FROM THE COLLECTION OF JAMES LI

James Li's avid pursuit of extraordinary works of art began at the age of sixteen when he first bought a Japanese print from a monthly subscription program. Partly influenced by his father, Ambassador Ti-Tsun Li's own collecting taste in Chinese works of art but within his limited resources, Li began to acquire what truly appealed to his sophisticated taste even as a young collector. That initial but astute curiosity led to remarkable holdings that span cultures and historical epochs such as his exceptional collection of more than a thousand Chinese snuff bottles which he amassed with his late wife Julie starting in the early seventies partly inspired by his father's small but significant holdings. Through their years of acquisitions James and Julie Li eagerly sought advice from great scholars, bought from knowledge dealers and auction houses, always adding the finest pieces to their holdings.

Mr. Li's childhood was spent traveling all over the world, especially throughout the Americas due to his father's 32-year service as a diplomat in places such as Brazil, Turkey, Chile and Cuba, Dutch East Indies, as well as The United Nations, and accredited also to Colombia, Venezuela, The Dominican Republic, Paraguay, and Jamaica. His wonderment and admiration for these places where he spent part of his youth and, the United States where he attended Phillips Academy, Andover, Amherst College and Harvard Business School, formed his appreciation for culture and learning. In 1959, he finally settled in Brazil where he felt at home and began the first of many successful ventures as a food mogul establishing several companies and then creating others, while also becoming an entrepreneur in the real estate and restaurant sectors. In his adoptive home, Mr. Li immersed himself in the arts and culture and began his pre-eminent collection of colonial works of art including masterpieces from the Andean regions of Bolivia, Ecuador and Peru.

The James Li Collection truly represents a compendium of the great artistic production that flourished in the New World. Although religious in content, Mr. Li was deeply moved by the aesthetic the often-anonymous masters so aptly demonstrated in their production. He is particularly fond of the rendering of angels and archangels. When a few years ago one of his brothers living in New York informed him that the Metropolitan Museum of Art had just acquired the so-called "Crown of the Andes" (Crown of the Virgin of the Immaculate Conception) considered one of the most important surviving examples of goldsmith work from the Spanish colonial era, he found the opportunity to consider making a donation to the institution, partly in gratitude for the generous scholarships and prizes he as well as his children had earned while studying in the United States. Mr. Li's exceptional donation of ten 17th and 18th century works from Peru, Ecuador and Bolivia is truly a turning point in the Met's efforts to expand its holdings of Latin American art.



*Archangel Jehudiel*

oil on canvas  
69¼ x 43¾ in. (176 x 111 cm.)

\$10,000-15,000

**PROVENANCE:**

Marcelo Medeiros, São Paulo, Brazil.  
Acquired from the above by the present owner.

Archangel Jehudiel is one of the seven archangels in the Eastern Orthodox tradition and his name signifies "praise of God." The celestial figure is always depicted holding a crown with one hand while the other holds a whip; these serve as symbols of God's reward for the just and punishment of sinners respectively. According to custom the group of archangels include, Michael,

Gabriel, Raphael, Uriel, Selaphiel, Barachiel, Jeremiel and Jehudiel. They have served God and interacted with mankind, God's creation. St. Michael led his forces against Lucifer and historically, armies have considered him a warrior patron invoking him before battle. Countless cities and towns all over the world have been named in his honor. Archangel Gabriel is the bringer of news or messages from God—his most important message was that of redemption through the birth and death of His son. And Archangel Raphael is the healer of God's people. Jehudiel is the protector of those who work in positions of power such as kings, judges, and other leaders.

The Andean artist has illustrated this powerful figure with great delicacy. The details of the lace in his vestments are laboriously rendered as is the remarkably crafted gold crown he holds. His grace is subtle endowing him with heavenly countenance.



202

ANONYMOUS (ANDEAN, 19TH CENTURY)

*Our Lady of Lake Titicaca*

oil on wood panel  
19 x 15 $\frac{5}{8}$  in. (48.2 x 40 cm.)

\$30,000-40,000

**PROVENANCE:**

Marcelo Medeiros, São Paulo, Brazil.

Acquired from the above by the present owner.



Anonymous, School of Cuzco, *Our Lady of Titicaca*, 18th century. Private Collection.

Our Lady of Lake Titicaca may refer to Our Lady of Copacabana, a city in Bolivia where a church on the shores of the aquamarine waters of Lake Titicaca was completed by 1576 on a small hill sacred to the region's indigenous people. There, the Temple of the Sun had been a shrine for the Inca but with the arrival of the Spanish, these holy sites were often transformed into Christian churches. Conversion to Christianity only added another sacred layer to the already rich mystical traditions of the Inca and provided yet another divinity, Our Lady of Copacabana, who could aid them with their daily lives. This small portrait of the Virgin Mary within a familiar setting to the natives is partly inspired by the prevalent devotion to their local spiritual mother—or *Pachamama*, Mother Earth. To the various peoples of the Andes, the goddess of fertility and harvest, also embodies the natural world and as such the concept of “oneness” with the land is paramount to their beliefs.

The Virgin Mary as a protectress or *patrona* of a natural region is a popular subject in Christian art.<sup>1</sup> Throughout the Spanish colonies, the landscape is often the setting for numerous interpretations of the Virgin Mary such as the Virgin of Guadalupe in the Hill of Tepeyac, Nuestra Señora de la Caridad del Cobre, and Our Lady of Copacabana, among others. This lovely painting in the Collection of James Li is most likely based on a known Cusqueño painting of Our Lady of Lake Titicaca, sold at Christie's, London in May 1993, and demonstrates the interest in a powerful feminine figure who is an earthly mother and omnipresent.

<sup>1</sup> C. Damian, *The Virgin of the Andes: Art and Ritual in Colonial Cuzco*, Miami Beach: Grassfield Press, 1995, p. 58-62.





203

ANONYMOUS (ANDEAN, 18TH CENTURY)



*Saint Michael*

oil on canvas  
64¾ x 38¾ in. (164 x 97 cm.)

\$30,000-40,000

**PROVENANCE:**

Marcelo Medeiros, São Paulo, Brazil.  
Acquired from the above by the present owner.

The figure of a celestial being or “angel” was one of the primary Christian iconographies that were easily accepted as the native populations of the New World adopted this heavenly soldier. Throughout the Spanish colonial territories, it was customary for every town to select a guardian saint who was featured in the town’s seal. In addition to the Virgin Mary who was consider the patroness of the New World the most popular saint was Michael the Archangel.<sup>1</sup>

According to Judeo-Christian tradition, St. Michael, who is also an archangel or warrior in God’s armies against the forces of evil or Satan, triumphed over him and the fallen angels vanishing them forever from Paradise. St. Michael is also the angel assigned to the end of days and thus, is often depicted holding scales that will weigh the deeds of all souls. In the Church’s militant Counter Reformation ideology the angels became potent icons as defenders of the faith. These stunning winged figures often robed in flowing bright silk tunics that resemble those of ancient Roman centurions and robes decorated with Baroque sashes and bows; their gold and silver helmets often adorned with extravagant plumage; with their formidable shields and weapons, inspired valor and heroism. In this depiction of St. Michael he is portrayed in a royal stance holding a walking stick giving the impression of movement. More importantly, the native artist has rendered a serious icon with great pomp and beauty conveyed through the ornamental details of his lavish costume. Equally important, the local native leaders identified with these beings as they too did battle and recognized aspects of their manner of dress and form as valiant warriors.

1 F. Cossio del Pomar, *Peruvian Colonial Art: The Cuzco School of Painting*, New York, Wittenberg and Company, 1964, p. 91.

204

ANONYMOUS (ANDEAN, 18TH CENTURY)



*Immaculate Conception and the Holy Trinity*

oil on canvas

44½ x 34½ in. (113 x 89 cm.)

\$30,000-40,000

**PROVENANCE:**

Marcelo Medeiros, São Paulo, Brazil.

Acquired from the above by the present owner.

The proliferation of the image of the Immaculate Conception on a great scale occurred during the Baroque era (1600 to 1750) in Europe. Indeed, the depiction of the Holy Virgin was the Roman Catholic Church's most potent visual emblem during the Counter-Reformation in response to the rise of Protestantism which began in Germany and spread shortly thereafter throughout most of Northern Europe. The Counter-Reformation was a period of great spiritual revival which sparked a remarkable and exuberant artistic production in Western Europe but also the Spanish colonies across its expansive empire in the Americas and Asia.

In Spain, where the Immaculate Conception became a locus of devotion by the early seventeenth century, numerous artists including Bartolomé Esteban Murillo, and Juan de Valdés Leal among others, played a central role in disseminating an icon that followed the teachings of the Church. As well, other European masters rendered the subject with grand eloquence such as Guido Reni, Jusepe Rivera and Peter Paul Rubens, whose dynamic paintings were widely available through prints in the Spanish colonies. The vision that gained favor was one that relied upon the prevalent iconography and compositions that had emerged from the various schools of painting in Spain and prints from masters like Rubens who portrayed the Virgin crushing the snake beneath her feet triumphantly. Equally important were the paintings done in the local workshops established by able Spanish and masters who began to arrive in the late 1530s to train indigenous talent and displayed subtle yet fresh understanding of the theme. The anonymous 18th century Andean artist has depicted the Immaculate Conception with the Holy Trinity as she rests in a cloud of glory surrounded by seraphim and cherubim. Her splendor is almost blinding as the artist defines the heavenly realm in a dazzling display of white and gold tones. The faithful on earth look up to her while in Heaven, the Holy Trinity—God the Father, Her Divine Son and the Holy Spirit, welcome her entry.



205

ANONYMOUS (ANDEAN, 18TH CENTURY)



*Triumph of the Eucharist*

oil on canvas

31½ x 49 in. (80 x 124 cm.)

\$15,000-20,000

**PROVENANCE:**

Marcelo Medeiros, São Paulo, Brazil.

Acquired from the above by the present owner.

Meant to instruct first, *The Triumph of the Eucharist*, also delivers a message of hope but also of power. The theme powerfully reflects the Church's triumph over heresy especially during the complex and troubling Counter-Reformation period. One of the most influential and visually dazzling rendering of a such an important matter of faith was Peter Paul Rubens's series of sketches for what would eventually become tapestries commissioned in the 1620s by the Infanta Isabel Clara Eugenia, daughter of Phillip II, King of Spain, and destined for the Monasterio de las Descalzas Reales in Madrid. Rubens, who hailed from Antwerp and was court painter to the Infanta, trusted diplomat, and knight of the Spanish crown, was the creative force behind the design of the program. Rubens influence in the arts of the Baroque is undeniable and his vast artistic production including his prints which were available in the Spanish colonial territories, made his ideas and designs available for both training and inspiration to the many native artists. *The Triumph of the Eucharist* in the Collection of James Li depicts one of the central themes in the series, the victory of light over darkness, hence the depiction of a royal chariot drawn by white stallions, banners fluttering as in battle, a chorus of angels, and most importantly, the Heavenly light and power of the Eucharist, the symbol of Eternal life, that overwhelms the composition, are illustrated with vigor but also delicate charm. The native artist has rendered small birds and animals as part of this scene as well as local flora which offers a glimpse of the artistic production in the Andean regions at that time.

206

## ANONYMOUS (ANDEAN, 18TH CENTURY)

*Saint Basil the Great (San Basilio Magno)*

oil on canvas

79½ x 55½ in. (202 x 140 cm.)

Painted ca. 23 January 1710.

\$30,000-40,000

**PROVENANCE:**

Marcelo Medeiros, São Paulo, Brazil.

Acquired from the above by the present owner.

St. Basil the Great or Basil of Caesarea, a city in the province of Cappadocia in Asia Minor (330-379) is considered one of the great doctors or theologians of the early Christian Church. In this monumental Andean painting, St. Basil's distinguished genealogy is illustrated all around the saintly man who, ascends to his righteous place in the Heavens. A holy man, Basil was born into a distinguished and large pious family which included a martyred grandfather, his mother Emmelia, sister Macrina, brothers, Gregory and Peter, and his virtuous uncles. While preparing for a life in law, the young Basil met the holy man and bishop, Saint Eustace and was spiritually transformed by his charismatic countenance. In finding God, as his copious writings reveal, he "... awoke from a deep sleep," realizing that wealth and power were meaningless. Basil immediately gave up his ambitious pursuit of a worldly life and began to follow a righteous path devoted to God, prayer and service to humanity. Basil's great humility led him to renounce his wealth and aid the poor and needy everywhere he travelled including Antioch, Nicaea, Constantinople, and other cities in the East throughout his brief lifetime. On his family's estate he founded a monastic house where all those who sought a life of prayer and good deeds could commune.

A remarkable spiritual leader, Basil was ordained Bishop of Caesarea, the city of his birth in 370! Basil also possessed numerous skills as an administrator; these talents he employed to benefit those in need by founding food commissaries to feed the poor and needy, especially during stressful times. In his extensive writings he is known to have advocated for the reform of thieves, prostitutes, criminals and other lost souls worthy of redemption. He generously set up a hospice, hospital, and alms house in land his family donated. This large composition celebrates the life of a saintly man who relinquished the vanities and frivolities of a life of comfort and wealth on earth and those closest to him who likewise, sought the Eternal.

1) A. Meredith, *The Cappadocians*, Crestwood, NY: St. Vladimir's Seminar Press, 1995, p. 22.







*Virgen de la Merced con la Santísima Trinidad (Virgin of Mercy with Holy Trinity)*

signed and inscribed 'Didacus ab. Aliaga mi Pingebat' (lower right) inscribed 'Na. Sa. de Las Merceds, El Yllmo. Sr. Dr. Dn. Juan Manl. de Moscoso y Peralta Digniss.mo Obispo del Tucuman. Concede 4o dias de Indulgs. a todos los q. resaren una Ave Maria, deLante de ella. Divina Sra. Advocn. de Mathiaz Solis, Nob.e 1. d. 1773. en Jujuy Didacus ab Aliaga mi Pingebat' (lower edge)

oil on canvas

17¼ x 10¾ in. (49 x 27 cm.)

Painted ca. 1773.

\$30,000-40,000

**PROVENANCE:**

Private collection, London.

*Virgen del Rosario*

oil on canvas

80 $\frac{7}{8}$  x 50 $\frac{7}{8}$  in. (205.74 x 129.54 cm.)

\$40,000-60,000

**PROVENANCE:**

Private collection, Madrid.

From the earliest days of the Church, the Virgin Mary acted as the intercessor for mankind. During the Middle Ages, devotion to her cult led to extensive building of cathedrals in her name, such as Notre Dame in Paris. In some traditions, it is believed that the Virgin appeared to St. Dominic in a vision, giving him the rosary and urging him to pray and meditate on salvation. St. Dominic, flanked on the right by St. Catherine of Siena, holds a lily at the Virgin's feet. The Virgin is encircled by the rosary, reinforcing a belief in the power of prayer.



*San Francisco de Asís*

oil on canvas with mother of pearl inlaid (*enconchado*) on wood  
16¼ x 11½ in. (41 x 29 cm.)

\$60,000-80,000

**PROVENANCE:**

Private collection, Montevideo, Uruguay.

This work is an example of an *enconchado* painting, a colonial Latin American innovation with its roots in Asian artistic traditions that derived its name from the Spanish word “concha” or shell. In these shell-inlay paintings, small fragments of shell and mother-of-pearl were inlaid onto the surface of a wooden or canvas support in a mosaic-like manner to enhance the painted figural composition. The luminous nature of the raw material added a level of preciousness to the work of art and the shell’s shimmering surface was activated when viewed by candlelight. The subject matter of many colonial *enconchados*, like this example, included religious subjects, among them private devotional images for use in a domestic setting. In colonial Mexico, the artists who mastered this technique included the brothers Miguel and Juan González who excelled in *enconchado* narratives of the lives of Christ and the Virgin Mary, as well as grand historical subjects such as the Conquest of Mexico. Fine examples of colonial *enconchado* paintings can be found in collections all over the world, among them the Museo de América, Madrid; the Hispanic Society of America, New York; the Los Angeles County Museum of Art and the Museum of Fine Arts, Buenos Aires.

The colonial *enconchado* tradition can trace its sources of influence to Asia, most notably to Japan, Korea and India in the use of inlaid mother of pearl in works of art fabricated for both secular and religious use. Japanese *namban* lacquerwork of the late sixteenth century is characterized by its lavish decorations of inlaid shell work. *Namban* pieces inlaid with mother-of-pearl made their way to New Spain, where they influenced local artists to develop the *enconchado* technique.

Trade with Asia via the Manila Galleons transformed Mexico City into a commercial center and Asian imports were in abundance. While the primary trade route of the Manila galleons was directed toward Acapulco, several voyages of the last quarter of the seventeenth century took place

between Manila and the Peruvian port of Callao. Chinese silks, porcelain, lacquerware and other Asian commodities flooded the market to satisfy the insatiable appetites of wealthy Peruvian consumers made rich from the silver mines. The demand for American silver in China (it is believed that a third of the silver mined in the New World ended up there) fueled the desire of merchants in Lima to participate in the profitable Asia trade.

The northern Andes region (present-day Colombia, Venezuela and Ecuador) also received their fair share of Asian goods. Objects reached these more remote areas from both Acapulco and Lima and influenced artistic production in the region, especially lacquerwork. Luxury household furnishings were exported to the New World and had a lasting impact on local art production. Cabinetmakers in Peru were renowned for their talents and their adaptations of European and Asian designs and techniques, especially their use of mother-of-pearl in the elaboration of furniture and writing cabinets.<sup>1</sup>

While most extant *enconchado* paintings are Mexican in origin, Peruvian artists also practiced this unique technique. This example from Peru depicts an image of St. Francis of Assisi—a popular subject of Catholic, and especially Franciscan devotion—holding a skull and a crucifix with a sculpted image of Christ. Visible on his hands and feet are the stigmata—the holy wounds of Christ—traditional iconography associated with the Catholic saint. The traditional robe of the Franciscan order has been adorned with large pieces of inlaid shell fragments. St. Francis stands on a dais. Behind him to his right stands the Archangel Gabriel holding the Christ Child. In the ground before them appear parrot and a monkey, two animals frequently depicted in landscapes of Cuzco school and Andean paintings. The scene behind St. Francis to his left has a sinister aspect to it, the fanged and horned creatures adding to the darkness beyond the archways. The intentional contrast of good and evil in this image enhances the devotional aspect of this painting, providing the devotee with a cue in their contemplation of St. Francis and to emulate the life of Christ as he did.

Sofía Sanabrais, Independent Scholar, Los Angeles

<sup>1</sup> For more on colonial furniture production in Peru and the use of inlaid shell with its ties to Asian goods see María Campos Carlés de Peña, *A Surviving Legacy in Spanish America: Seventeenth- and Eighteenth-Century Furniture from the Viceroyalty of Peru*. Madrid: Ediciones El Viso, 2013.







210

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

*Nuestra Señora de la Purísima Concepción del Milagro de San Francisco*

Inscribed 'Nra. S.a de la Purissima Concepcion del Milagro de S. Fran.co de Lima. Pro hijada, y unida a Sama-Maria la Mayor de Roma. El Y niño S. D. D. Diego Antonio de la Parada Arzobispo de Lima concedió 8o. dias de Indulgencia à los que rezaren una Salve delante de la Soberana Ymagen; y el l.tmo. Señor D. D. Geronimo Obregon Obispo del Popayán otros 4o. dias por una Ave Maria\_\_\_AVE MARIA PURISSIMA SIN PECADO CONCEVIDA' (lower edge)

oil on canvas

32½ x 26¼ in. (83 x 67 cm.)

Executed ca. 1758-1785.

\$7,000-9,000

**PROVENANCE:**

Private collection, Buenos Aires

Acquired from the above by present owner.



211

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

*Coronation of the Virgin*

oil on canvas

25¼ x 19¾ in. (64 x 50 cm.)

\$12,000-18,000

**PROVENANCE:**

Private collection, Buenos Aires.

Acquired from the above by the present owner.

212

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

*Desposorios Místicos de Santa Rosa de Lima (The Mystic Marriage of Saint Rose of Lima)*

oil on copper  
11½ x 9 in. (28 x 23 cm.)  
Executed in the late 17th century.

\$10,000-15,000

**PROVENANCE:**

Private collection, Madrid.  
By descent to heirs.  
Acquired from the above by the present owner.



213

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

*Virgen de Quito*

polychrome wood and metal  
11½ x 7 x 2½ in. (29 x 18 x 6.3 cm.)

\$12,000-18,000

**PROVENANCE:**

Private collection, Granada, Spain.  
Acquired from the above by the present owner.





*The Presentation of the Child Jesus at the Temple*

signed 'Nicolas De Correa' (lower right)

oil on wood

38 $\frac{3}{4}$  x 50 in. (97.4 x 127 cm.)

\$15,000-20,000

**PROVENANCE:**

Collection of Encarnación Segura Tárrega, San Pedro del Pinatar, Murcia.

Acquired from the above by the present owner.



### *Nuestra Señora de Guadalupe (Our Lady of Guadalupe)*

inscribed, titled and dated 'Esta imagen de Ntra ~ de Guadalupe la bordo ~ Sor Encarnación de Jesús en el Convento ~ de San Francisco en la ciudad de Puebla de los Angeles ~ del Reino de Nueva España ~ año de 1796' (lower edge)  
silk embroidery mounted on board  
9 x 7¼ in. (23 x 18 cm.)  
Executed in 1796.

\$12,000-18,000

#### **PROVENANCE:**

Private collection, Spain.

Little attention has been historically paid to the religious orders—specifically, nuns in the Americas since colonial times, regarding their artistic and economic activities. The numerous convents and monasteries throughout Nueva España and the Vice-Royalty of Peru were set up almost from the earliest days of the arrival of the Spanish. Indeed, the first convent in the Americas was set up in the city of Mexico in 1540 by Archbishop Juan de Zumárraga with four Spanish-born nuns who were charged with the

instruction of Christian doctrines of the natives.<sup>1</sup> Although established as places for contemplative lives for women, they also served to protect and act on behalf of wives and widows, and the care and education of young women. The convents and monasteries throughout the territories such as Santa Monica in Guadalajara, Santa Catalina in Lima and others, were self-sufficient through their various activities such as baking, flower growing and selling and their embroidery practices. These institutions flourished and were centers for the spiritual and educational lives of those they served. They functioned as hospitals for the sick and the nuns organized the teaching of the young through free schools they helped found. "In their convents the nuns taught girls their first letters and later on, immersed them in music studies, the theater, dance and arts and crafts such as sewing, embroidery and cooking."<sup>2</sup> Embroideries such as this small silk composition of the Virgin Mary surrounded by angelic cherubs were typical of the handiwork taught to young girls alongside their Christian formation throughout the many convents in the Americas.

1 A. Martínez Cuesta, "Las monjas en la América Colonial, 1530-1824," *Thesaurus*, Tomo L, No. 1, 2, and 3, 1955, p. 575.

2 J. Muriel, *Cultura femenina novohispana*, Mexico, UNAM, 1982.



216

ROBERTO MONTENEGRO (1885-1968)

*Biombo (Map of the Popular Arts of Mexico)*

signed, titled and dated 'Mapa de Las Artes Populares de Mexico, Montenegro Fecit, 1929' (first and second right side panels)

oil on canvas

76¾ x 19½ x 3/4 in. (200 x 50 x 2 cm.) each, six panels  
Executed in 1929.

\$40,000-60,000

**PROVENANCE:**

Alfonso Castaneda, Mexico City.

Galería Itati, Mexico City.

Acquired from the above by the present owner.

**EXHIBITED:**

Mexico City, Museo Nacional de Arte, *De artesanos y arlequines. Forjando una colección de arte mexicano*, 1 December 2005 – 31 January 2006, CONACULTA-INBA, 2005, p. 24 (illustrated in color).

Los Angeles, Los Angeles County Museum of Art, *Found in Translation: Design in California and Mexico, 1915-1985*, 17 September 2017 – 1 April 2018.

**LITERATURE:**

E. Valderas & C. Monsiváis, *Roberto Montenegro, La sensualidad renovada*, Mexico City, Fondo Editorial de la Plástica Mexicana, 2001, p. 109 illustrated.











**217**

**ALFREDO RAMOS MARTÍNEZ (1871-1946)**

*Young Couple*

signed 'Ramos Martínez' (lower left)  
tempera, pastel and ink on newsprint mounted on cardboard  
22½ x 17 in. (57 x 43 cm.)  
Painted in 1941.

\$35,000-45,000

**PROVENANCE:**

Yares Gallery, Scottsdale.  
Acquired from the above by the present owner.

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



**218**

**ALFREDO RAMOS MARTÍNEZ (1871-1946)**

*Tres campesinos*

signed 'Ramos Martínez' (lower right)  
tempera and ink on newsprint laid on cardboard  
21½ x 18½ in. (55 x 47 cm.)

\$35,000-45,000

**PROVENANCE:**

Yares Gallery, Scottsdale.  
Acquired from the above by the present owner.

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

219

ALFREDO RAMOS MARTÍNEZ (1871-1946)



*On the Way to Market*

signed 'Ramos Martínez' (lower right)

Conte crayon, pastel and charcoal on cardboard  
18 x 26½ in. (46 x 67.3 cm.)

\$50,000-70,000

**PROVENANCE:**

Yares Gallery, Scottsdale.

Acquired from the above by the present owner.

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





PROPERTY FROM THE LANCE AARON FAMILY COLLECTION

**220**

**MARDONIO MAGAÑA (1865-1947)**

*The Drunkards (Los borrachos)*

wood

32 x 22 x 27½ in. (81.2 x 56 x 70 cm.)

Executed circa 1925.

Unique.

\$10,000-15,000

**PROVENANCE:**

Private Collection, Cuernavaca, Mexico.

Manuel González, Mexico City, Mexico.

Acquired from the above by the present owner.

**EXHIBITED:**

Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*, April 2007 - January 2008.

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

**221**

**RUFINO TAMAYO (1899-1991)**

*Untitled*

signed and dated 'Tamayo 34' (upper left)

watercolor and gouache on paper

10¾ x 8½ in. (27.3 x 21.6 cm.)

Executed in 1934.

\$25,000-35,000

**PROVENANCE:**

Estate sale, Pennsylvania.

Acquired from the above by the present owner.

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



222

GERMÁN GEDOVIOUS (1867-1937)



*Tianguis*

oil on canvas  
25 $\frac{3}{4}$  x 27 $\frac{3}{4}$  in. (65 x 70 cm.)  
Painted ca. 1917.

\$25,000-30,000

**PROVENANCE:**

Ing. Alberto J. Barocio Moll, Mexico City.  
Fernando Arroyo Castelazo, Mexico City.  
Arq. Manuel Acuña, Mexico City.  
Acquired from the above by the present owner.

**EXHIBITED:**

Mexico City, Museo Nacional, *De artesanos y arlequines. Forjando una colección de arte mexicano*, CONACULTA- INBA, 1 December 2005 - 31 January 2006, p. 16 (illustrated in color).  
Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*, April 2007 - January 2008.  
San Antonio, Museo Alameda, *Revolution & Renaissance: Mexico & San Antonio, 1910 - 2010*, November 2010 - August 2012.

**LITERATURE:**

*Amigos de Bellas Artes*, Year X, No. 4, August - September 2005, illustrated.  
F. Ramirez, J. Moreno Villareal, "Germán Gedovius", Mexico, *DGE / Equilibrista*, 2009, p. 125, no. 60, illustrated.



223

**MIGUEL NOREÑA (1834-1894)**

*Cuauhtémoc*

bronze (with green patina)  
32½ x 23 x 9 in. (83 x 58 x 23 cm.)  
base 8½ x 8½ x 1½ in. (22 x 22 x 4 cm.)  
Executed circa 1886.

\$15,000-20,000

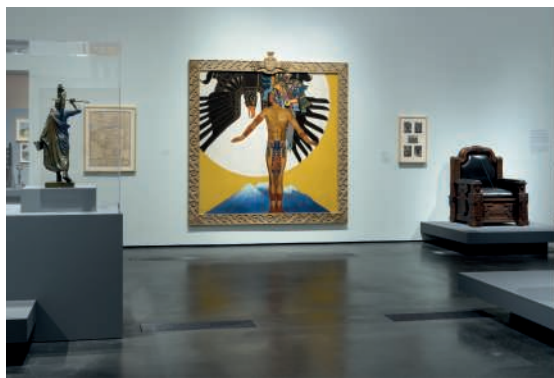
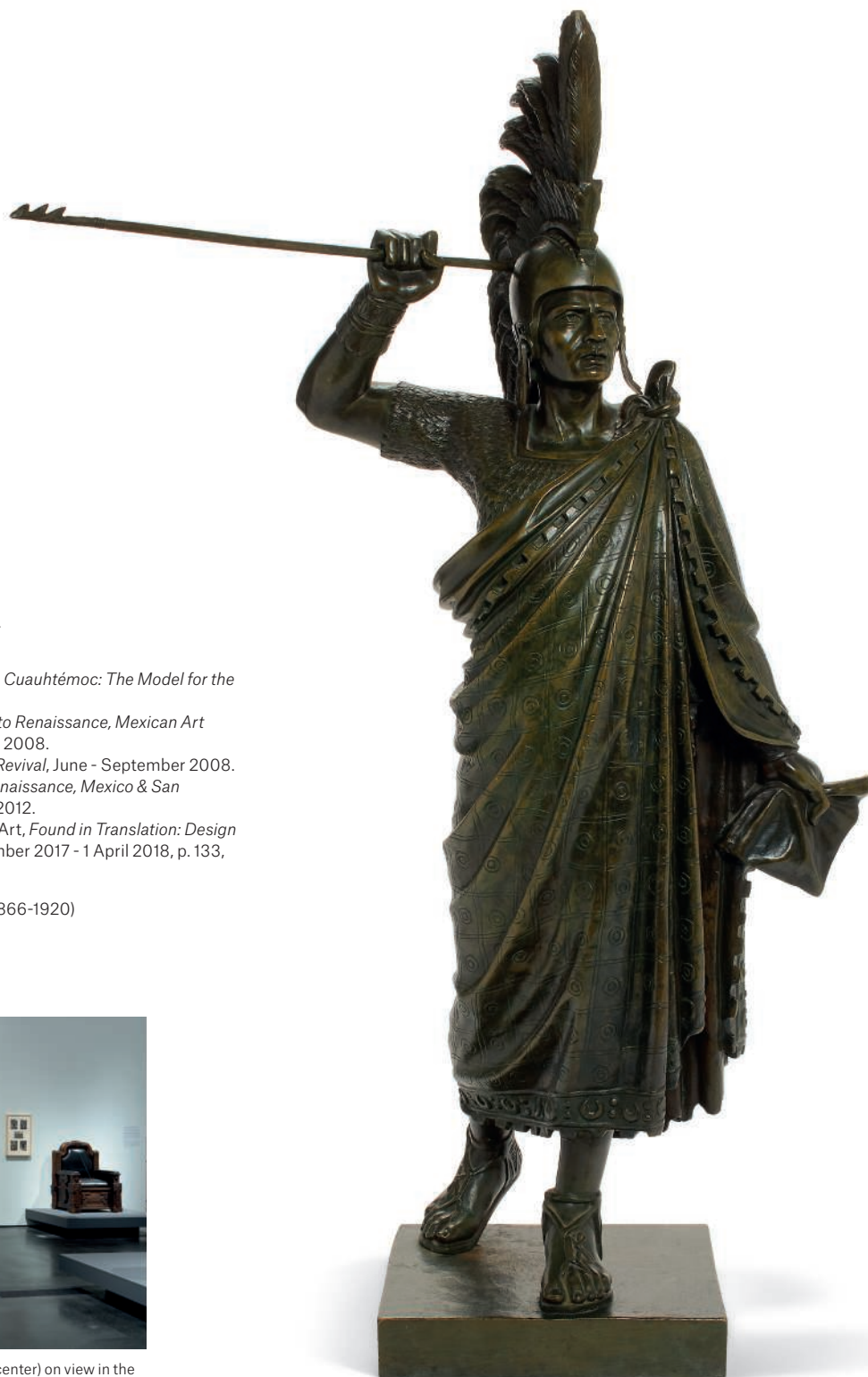
**PROVENANCE:**

Jesús Fructuoso Contreras Chávez.  
Baudelio Contreras Chávez, by descent.  
Baudelio Contreras Velazquez, by descent.  
Fred R. Kline Gallery, Santa Fe.  
Acquired from the above by the present owner.

**EXHIBITED:**

Santa Fe, Fred R. Kline Gallery, *Miguel Noreña, Cuauhtémoc: The Model for the Monument*, September - December, 2005.  
Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*, April 2007 - January 2008.  
Austin, Mexic-Arte Museum, *Aztec and Maya Revival*, June - September 2008.  
San Antonio, Museo Alameda, *Revolution & Renaissance, Mexico & San Antonio, 1910-2010*, November 2010 - August 2012.  
Los Angeles, Los Angeles County Museum of Art, *Found in Translation: Design in California and Mexico, 1915 - 1985*, 17 September 2017 - 1 April 2018, p. 133, no. 112 (illustrated in color).

Cast by Jesús Fructuoso Contreras Chávez (1866-1920)



The present lots (lot 225, second from left; lot 226, center) on view in the exhibition *Found in Translation: Design in California and Mexico, 1915-1985*, Los Angeles County Museum of Art, 17 September 2017-1 April 2018. Photo courtesy Los Angeles County Museum of Art. ©Museum Associates/LACMA

224

ROBERTO MONTENEGRO (1885-1968)



*Cuauhtémoc*

oil on canvas  
82½ x 82½ in. (210 x 210 cm.)  
94 in x 92 in. (238.1 x 224 cm.) with frame  
Painted circa 1922.

\$50,000-70,000

**PROVENANCE:**

Private collection, Mexico City.  
Acquired from the above by the present owner.

**EXHIBITED:**

Los Angeles, Los Angeles County Museum of Art, *Found in Translation: Design in California and Mexico, 1915-1985*, 17 September 2017 – 1 April 2018, p. 135, no. 114 (illustrated in color).



A FAMILY VISION:  
THE COLLECTION OF  
H.S.H. PRINCESS "TITI"  
VON FÜRSTENBERG



A distinguished member of the international beau monde, Princess Cecil Amelia von Fürstenberg personified the lively spirit of her native Texas with an effortless continental flair. Across her nearly ninety years, "Titi," as she was called, was celebrated for her signature charm, élan, and unwavering commitment to furthering her family's distinguished record of collecting and philanthropy.

Cecil Amelia Blaffer was born in Houston in 1919, the descendent of two of Texas's most prominent families. Titi's father, Robert Lee Blaffer, was one of the founders of what is now Exxon Mobil; her maternal grandfather, William Thomas Campbell, was a founder of The Texas Company which is now known as Texaco. The Blaffer family's philanthropic and cultural efforts made a truly lasting impact across the state of Texas. Titi's mother, Sarah "Sadie" Campbell, was one of the state's most ardent supporters of the arts and a noted connoisseur. Following her marriage to R.L. Blaffer, Sadie devoted much of her energies to building an extensive private collection of Old Master, Impressionist and Modern pictures—a passion that she passed on to her daughter. Sadie was an early supporter of the Museum of Fine Arts, Houston—home to both the Robert Lee Blaffer Memorial Wing and the Sarah Campbell Blaffer Collection—and provided transformative funds to institutions such as the University of Houston, home to the Blaffer Art Museum.

The young Titi Blaffer was raised amongst the Texas elite, with her family's Houston residence serving as a kind of salon for prominent international artists and cultural figures. Summers in France and early trips to Europe established in Titi a lifelong fascination with art and language. After graduating from the Ethel Walker School in Connecticut, she contributed to the Second World War effort by promoting war bonds in Texas alongside Hollywood film stars including Jimmy Stewart and Olivia de Havilland. Titi married her first husband, Edward Hudson, in the mid-1940s; the couple would have two sons, Edward Joseph Hudson and Robert Lee Blaffer Hudson.

In 1975, Titi married Prince Tassilo von Fürstenberg in a glamorous Paris wedding attended by Princess Grace of Monaco and other international luminaries. At the von Fürstenberg's residences in Europe, the Bahamas and the United States, Titi earned a reputation as a consummate hostess with a signature *joie de vivre*—a melding of American exuberance and European elegance. She was especially dedicated to philanthropy, providing significant financial donations and personal leadership to institutions including the Houston Symphony Orchestra; the Houston Grand Opera; the Wagner Opera Festival in Bayreuth, Germany; the American Cathedral in Paris and St. Martin's Episcopal Church in Houston, among many others.

Titi both preserved and expanded her family's notable history of philanthropy, folding her own charitable foundation into her mother's Sarah Campbell Blaffer Foundation, where Titi served as a trustee for nearly four decades. Titi's leadership with the Sarah Campbell Blaffer Foundation strengthened the organization's mission of bringing fine art and culture to communities in Texas and beyond—a "museum without walls" to inspire individuals from all walks of life. The foundation's holdings boast a collection especially rich in Renaissance and Baroque art, as well as European paintings, works on paper and decorative arts that, since 2000, have been housed in dedicated galleries at the Museum of Fine Arts, Houston.

Titi's personal collection reflected her international worldview and passion for culture. During her lifetime, she acquired numerous important examples by some of the greatest names in art history, including Pablo Picasso, Mark Rothko, Fernand Léger, Lucio Fontana, and Pierre-Auguste Renoir. It was a collection founded not only on Titi's astute connoisseurship, but her expansive curiosity with works from Europe, America, and Africa. Nearly a dozen years after Titi's death in 2006, the collection serves as a reminder of her tremendous generosity of spirit and an inspiration to future generations of aesthetics and philanthropists.

225

DIEGO RIVERA (1886-1957)



*Paisaje con montañas y árboles frutales*

signed and dated 'Diego Rivera, 1948' (lower left)

watercolor on paper laid on board

18 $\frac{1}{8}$  x 23 $\frac{1}{2}$  in. (47.3 x 59.7 cm.)

Executed in 1948.

\$20,000-25,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.

Cecil "Titi" Blaffer von Fürstenberg, Houston (acquired from the above, 1949).

By descent from the above to the present owners.

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



**226**

**RUFINO TAMAYO (1899-1991)**

*Domingo en Chapultepec*

signed and dated 'Tamayo 34' (upper right)

gouache on paper

9½ x 12 in. (24.1 x 30.5 cm.)

Executed in 1934.

\$60,000-80,000

**PROVENANCE:**

Valentine Gallery, New York.

Clifford Odets, New York.

Clifford Odets sale, Sotheby's, New York, 15 May 1969, lot 52.

Acquired from the above the present owner.

**EXHIBITED:**

New York, Julien Levy Gallery, *Rufino Tamayo: Paintings, Gouaches, Drawings*, 12 - 30 January 1937, no. 8.

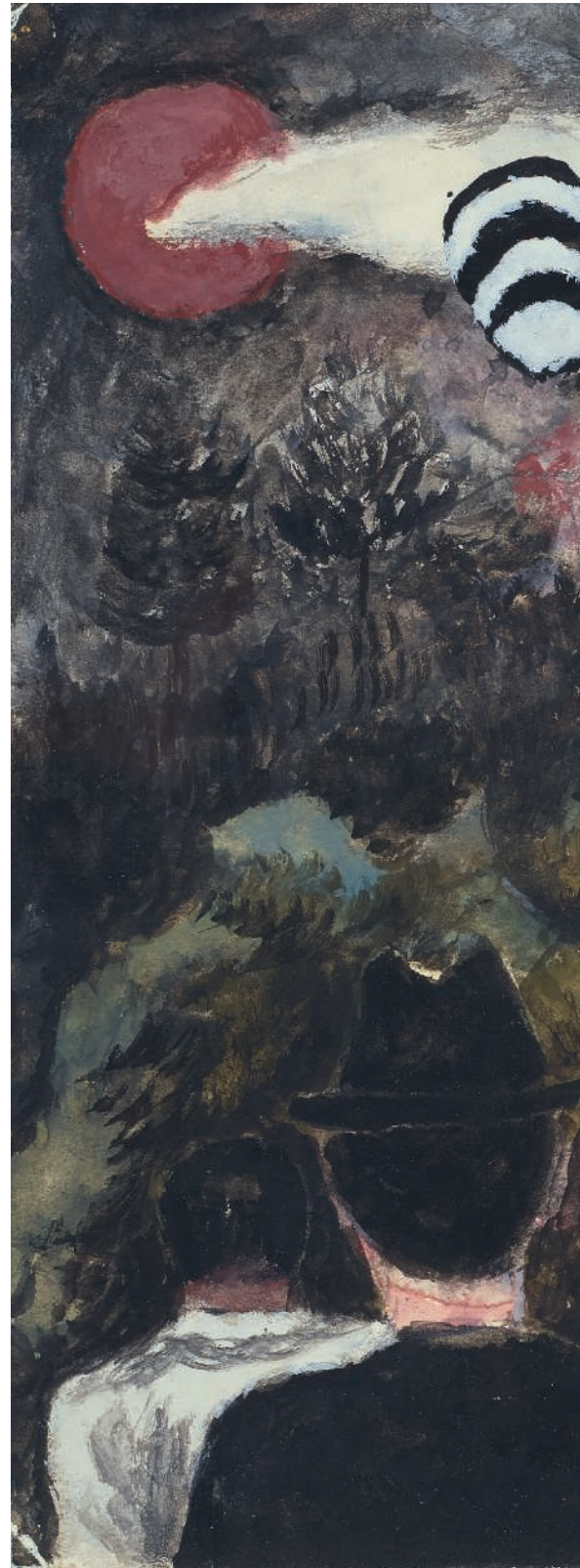
Chicago, The Arts Club Chicago, *Tamayo*, 4 - 31 May 1945, no. 23.

**LITERATURE:**

L. Cardoza y Aragón, *Rufino Tamayo*, Mexico City, Galería de Artistas Contemporáneos Publicaciones del Palacio de Bellas Artes, 1934, no. 21 (illustrated).

E. Genauer, *Rufino Tamayo*, New York, Harry N. Abrams Inc., 1974, no. 37 (illustrated in color).

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











*Indígena sentada (Descansando)*

signed 'RAMOS MARTÍNEZ' (lower right)

tempera and pastel on paper

13¾ x 16¼ in. (33.9 x 42.5 cm.)

\$50,000-70,000

**PROVENANCE:**

Dalzell-Hatfield Galleries, Los Angeles.

Property Sold to Benefit the Camp Coca-Cola Foundation, Sotheby's, New York, 20 November 2002, lot 83.

Private collection, Mexico City.

Acquired from the above.

**EXHIBITED:**

Los Angeles, Dalzell-Hatfield Galleries, *Ramos Martínez: A Treasure Trove Exhibition*, 14 October–8 November 1975.

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

228

ALFREDO RAMOS MARTINEZ (1871-1946)



*Arreglo floral*

signed 'Ramos Martinez' (lower left)  
Gouache on paper laid down on board  
35 x 50 in. (88.9 x 127 cm.)

\$60,000-80,000

**PROVENANCE:**

C.G. Rein Galleries, Houston, Texas.  
Anon sale, Christie's, New York, 17 May 1995, lot 127.  
Acquired from the above by the present owner.

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



229

JOSÉ CHÁVEZ MORADO (1909-2002)



*Vendedor de máscaras (Mask Seller)*

signed and dated 'CHAVEZ MORADO 55' (lower right)

oil on Masonite

48 x 38½ in. (122 x 98 cm.)

Painted in 1955.

\$40,000-60,000

**PROVENANCE:**

Sra. Musia Warman.

Anon. sale, Mexico City, Morton Casa de Subastas, 2005 (sold after sale).

Acquired from the above by the present owner.

**EXHIBITED:**

Monterrey, Museo de Arte Contemporáneo, *Siglo XX: Grandes Maestros Mexicanos*, July 2002 - August 2003, illustrated.

Mexico City, Museo Nacional, *De artesanos y arlequines. Forjando una colección de arte mexicano*, CONACULTA-INBA, 1 December 2005 - 31 January 2006, p. 36 (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, *Revolution & Renaissance: Mexico & San Antonio, 1910 - 2010*, November 2010 - August 2012.

**LITERATURE:**

C. Monsiváis, *José Chávez Morado*, Mexico, Banco Internacional, 1989, illustrated, cover and p. 44.

*Visión Pictórica México*, Mexico, Pemex Gas y Petroquímica, 1998, p. 92, illustrated.

J. Oles, Mexico City, Museo Nacional, *De Artesanos y Arlequines. Forjando una colección de arte mexicano*, Mexico, Instituto Nacional de Bellas Artes, 2005, p. 36 (illustrated in color).

**230**

**DIEGO RIVERA (1886-1957)**



*Turkey Market*

signed 'Diego Rivera' (upper center)

watercolor on rice paper

15¼ x 11 in. (38.7 x 27.9 cm.)

Executed in 1935.

\$70,000-90,000

**PROVENANCE:**

Mary-Anne Martin Fine Art, New York.

Cecil and Michael Pulitzer, New York (acquired from the above 2005).

Pulitzer sale, Phillips, New York, 29 May 2014, lot 29.

Acquired from the above by the present owner.



231

JUAN SORIANO (1920-2006)



*Self Portrait*

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

oil and tempera on canvas

30 x 23 $\frac{7}{8}$  in. (76.20 x 60.6 cm.)

Painted in 1947.

\$60,000-80,000

**PROVENANCE:**

Acquired from the artist by Frank and Jayne Fernández.

By descent to the present owners.

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

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

—Juan Soriano

232

DIEGO RIVERA (1886-1957)



*Escena con trabajador*

signed and dated 'Diego Rivera 34' (lower right)  
watercolor and charcoal on rice paper  
11 x 15¼ in. (28 x 38.8 cm.)  
Executed in 1934.

\$60,000-80,000

**PROVENANCE:**

Dr. Marcus Jacobsen, Washington, D.C. (acquired directly from the artist).  
Property of a Private Collector, Washington, D.C., Christie's, New York, 20  
November 2002, lot 12.  
Acquired from the above sale by the present owner.



PROPERTY FROM A DISTINGUISHED COLLECTION

**233**

**BRIDGET TICHENOR (1917-1990)**



*Alborado*

signed with monogram (lower right)

oil on Masonite

17 x 11 in. (43.2 x 27.8 cm.)

Painted in 1964.

\$10,000-15,000

**PROVENANCE:**

Galería de Los Contemporáneos (Galería Antonio Souza), Mexico City.

Acquired from the above by the present owner (17 February 1967).

234

ALICE RAHON (1904-1987)



*Peau de soleil no. 1*

signed, dated and titled 'Alice Paalen, 44, Peau de soleil no. 1' (on the reverse)  
oil and sand on canvas

28¾ x 36 in. (73 x 91.4 cm.)

Painted in 1944.

\$40,000-60,000

**PROVENANCE:**

Stendahl Art Galleries, Los Angeles, California.

Mr. and Mrs. E.V. Staude, Los Angeles, California (acquired from the above,  
March 1945).

Private collection, Big Sur California (gifted from the above).

By descent from the above to the present owner.

**EXHIBITED:**

Los Angeles, Stendahl Art Galleries, *Alice Rahon Paalen: Abstractions, Oils-  
Goauches-Drawings*, 8 - 17 March, 1945, no. 1.

New York, Art of This Century, *Alice Rahon Paalen: Paintings*, 15 May - 7 June  
1945, no. 1.

Please also note this work is inscribed 'W.R. Paalen' (on stretcher bar)

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



235

CARLOS MÉRIDA (1891-1984)



*El pájaro alucinado*

signed and dated 'Carlos Mérida - 1969' (lower right) and inscribed 'PAJARO ALUCINADO, Carlos Merida, 1969, Noviembre #444' (on the back stretcher bar)

oil on canvas

31½ x 23¾ in. (80 x 60 cm.)

Painted in 1969.

\$70,000-90,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.

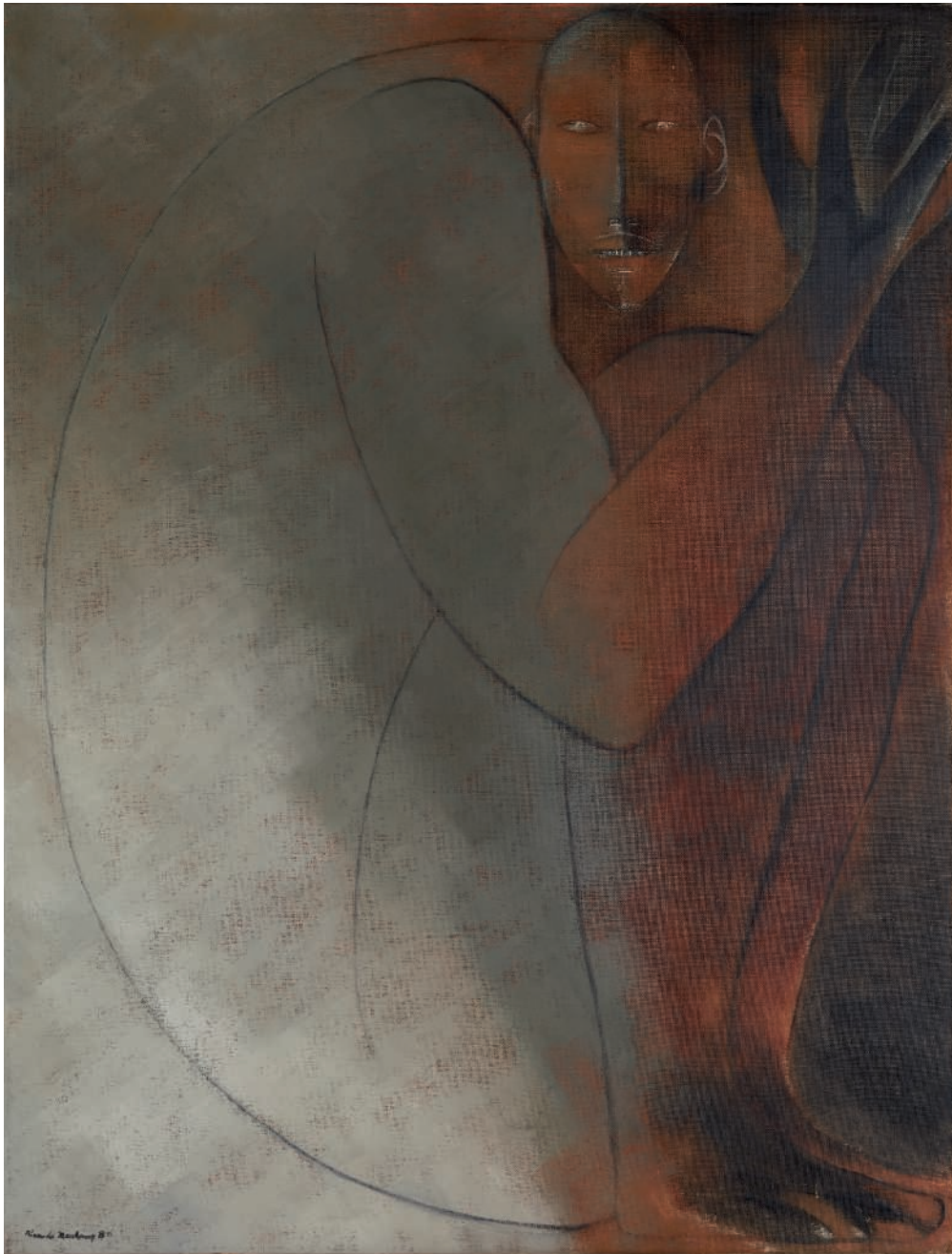
Private collection, Mexico City (acquired from the above)

Anon. sale, Christie's, New York, 20 November 2008, lot 213.

Acquired from the above by the present owner.

236

RICARDO MARTÍNEZ (1918-2009)



*Hombre hablando*

signed and dated 'Ricardo Martínez 1980' (lower left)

oil on canvas

31¼ x 41¼ in. (79.3 x 105 cm.)

Painted in 1980.

\$40,000-60,000

**PROVENANCE:**

Private collection, Mexico City.

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.



237

LEONORA CARRINGTON (1917-2011)



*Head*

wood

3 x 2 $\frac{3}{4}$  x 1 in. (8 x 7 x 3 cm.)

Executed circa 1954.

Unique.

\$18,000-22,000

**PROVENANCE:**

Gift from the artist.

Collection of Kati Horna, Mexico City.

By descent from the above to the present owner.

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

This work was sculpted by Leonora Carrington and given as a birthday gift to her friend, renowned photographer Kati Horna in the 1950s. In turn, Horna gifted the noted Surrealist a photo-montage portrait she had done of Carrington.



*Divertimento en rojo*

signed and dated 'Carlos Merida 1976' (lower right)  
 acrylic on handmade paper laid down on Masonite  
 23 x 17 in. (58.4 x 43.1 cm.)  
 Painted in 1976.

\$30,000-40,000

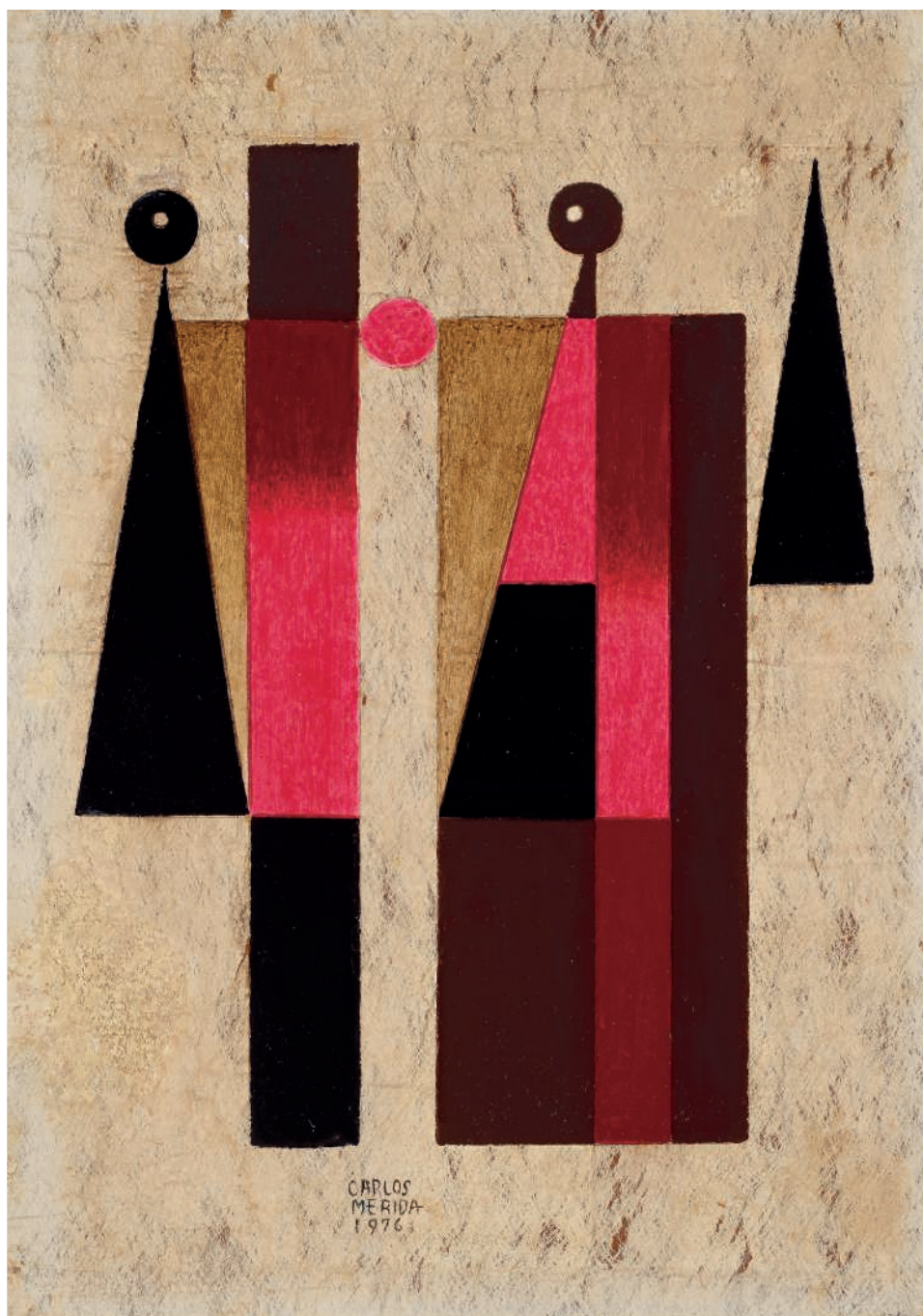
**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.  
 Martha Jackson Gallery, New York.  
 Acquired from the above by present owner.

**EXHIBITED:**

Austin, University Art Museum, The University of Texas at Austin, *A Salute to Carlos Merida*, 5 December 1976 - 23 January 1977, p. 9, no. 70 (illustrated) and p. 57.





*Osiris el augur*

signed and dated 'Carlos Merida 1976' (lower center) also inscribed 'OSIRIS y el TRIANGULO' CARLOS MERIDA 1976 (on Masonite)

acrylic on handmade paper laid down on Masonite

21½ x 15½ in. (54 x 39 cm.)

Painted in 1976.

\$30,000-40,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.

Martha Jackson Gallery, New York.

Acquired by the above by the present owner.

**LITERATURE:**

Austin, University Art Museum, The University of Texas at Austin, *A Salute to Carlos Merida*, 5 December 1976 - 23 January 1977, p. 58, no. 71.



*Rayas sin fondo blanco*

signed and dated 'Garcia Ponce. 79' (on the reverse)  
 acrylic on canvas with paper collage, tape, and board  
 82¾ x 47¾ in. (210 x 120 cm.)  
 Painted in 1979.

\$30,000-40,000

**PROVENANCE:**

Galería Ponce, Mexico City.

Acquired from the above by the present owner in 1979.



PROPERTY FROM A DISTINGUISHED COLLECTION

**241**

**FRANCISCO ZÚÑIGA (1912-1998)**



*Yucateca de cucullas con naranja*

signed and dated 'Zúñiga 1966' (lower right)

light onyx

16 x 16 x 15 in. (40.6 x 40.6 x 38.1 cm.)

Unique.

Executed in 1966.

\$70,000-90,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.

Acquired from the above by the present owner (28 June 1967).

**LITERATURE:**

A. Chumacero, *Zúñiga*, Mexico City, Galería de Arte Mexicano, 1969, no. 65 (illustrated).

A. Zúñiga, *Francisco Zúñiga, Catálogo Razonado, vol. I (Escultura 1923-1993)*, Mexico City, 1999, p. 301, no. 494 (illustrated).

242

JESÚS "CHUCHO" REYES (1880-1977)



*Self-Portrait with Magnifying Glass*

oil on rice paper  
27¼ x 19½ in. (69 x 49 cm.)  
Executed circa 1950.

\$12,000-18,000

**PROVENANCE:**

David Reyes, Mexico City, by descent.  
Serapión Fernández Stark, Mexico City.  
Acquired from the above by the present owner.

**EXHIBITED:**

Monterrey, Mexico, Museo de Arte Contemporáneo, *Siglo XX: Grandes Maestros Mexicanos*, January - June 2003, p. 290 (illustrated in color).  
Austin, Mexic-Arte Museum, *From Revolution to Renaissance, Mexican Art from the Aaron Collection*, April 2007 - January 2008.  
San Antonio, Museo Alameda, *Revolution & Renaissance: Mexico & San Antonio, 1910-2010*, November 2010 - August 2012.



**243**

**RAFAEL CORONEL (B. 1931)**



*Untitled*

signed 'RAFAEL CORONEL' (lower left)

oil on canvas

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

Painted circa 1970.

\$20,000-25,000

**PROVENANCE:**

Bernard and Edith Lewin Collection of Mexican Art, Palm Springs, California.  
Gift from the above to the present owner.

**244**

**RAFAEL CORONEL (B. 1931)**



*Untitled*

signed 'RAFAEL CORONEL' (lower right)

oil on canvas

50 x 40 in. (126 x 102 cm.)

Painted circa 1970.

\$30,000-40,000

**PROVENANCE:**

Bernard and Edith Lewin Collection of Mexican Art, Palm Springs, California.  
Gift from the above to the present owner.



245

FRANCISCO TOLEDO (B. 1940)



*El burro*

signed, dated, titled and numbered 'Toledo, 52, El Burro, #49' (on the verso)  
gouache, watercolor and ink on paper  
11 x 14 $\frac{3}{4}$  in. (28 x 37 cm.)

\$18,000-22,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.  
Anon. sale, Christie's, New York, 15 May, 1991, lot 164.  
Acquired from the above by the present owner.



*Tres cabezas*

signed 'Toledo' (lower right) and also signed, inscribed and numbered 'Toledo, Mexico - Paris - Oslo, #71' (on the verso)  
gouache and watercolor with ink on paper  
9¾ x 12½ in. (25 x 32 cm.)  
Painted in 1987.

\$25,000-30,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.  
Martha Jackson Gallery, New York.  
Anon. sale, Christie's, New York, 16 May 1991, lot. 162.  
Acquired from the above by the present owner.



247

FRANCISCO ZÚÑIGA (1912-1988)



*Old Mayan (Vieja maya)*

signed, dated and numbered 'Zúñiga 1982, IV/VI'  
bronze

14½ x 9½ x 8¾ in. (36.5 x 26.5 x 24 cm.)

Executed in 1982.

Edition four of six.

\$30,000-40,000

**PROVENANCE:**

Anon. sale, Sotheby's New York, 25 May 2006, lot 100.

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. 527, No. 915, (another example illustrated).



*To Save Your Place (Guardar turno)*

signed and dated 'Castañeda 07' (lower left)

oil and collage on masonite

20½ x 25¼ in. (52.1 x 64.1 cm.)

Painted in 2007.

\$20,000-30,000

**PROVENANCE:**

Estate of the artist.

Private collection, San Francisco, California.

**EXHIBITED:**

New York, Mary-Anne Martin|Fine Art, *Castañeda: To Make Yourself Invisible/ Para hacerse invisible*, 1 - 30 November, 2007, p. 20, no. 14 (illustrated).





*Pájaro*

signed and dated 'Soriano 67' (lower left)

oil on canvas

33½ x 27½ in. (85 x 70 cm.)

Painted in 1967.

\$35,000-45,000

**PROVENANCE:**

Galería Arvil, Mexico City.

Private collection, Mexico City.

**EXHIBITED:**

Frankfurt, Schirn Kunsthalle Frankfurt, *Imagen de Mexico*, 5 December 1987 - 28 February 1988, p. 348, no. 303 (illustrated).

Chihuahua, Mexico, Centro Cultural de Chihuahua, *Teatro secreto de Juan Soriano*, 1981.

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

250

FRANCISCO TOLEDO (B. 1940)



*Conejos degollados*

signed 'Toledo' (lower center) and titled 'conejos degollados' (on the verso)

watercolor

9¼ x 12¾ in. (24 x 32.5 cm.)

\$12,000-18,000

**PROVENANCE:**

Private collection, Monterrey, Mexico.



PROPERTY FROM A DISTINGUISHED COLLECTION

**251**

**NAOMI SIEGMANN (1933-2018)**



*Purse on a Pole*

signed, dated and numbered 'Naomi Siegmann III/VI 1988' (on the pole)  
bronze and wood construction  
48 x 15½ x 15½ in. (121.9 x 39.4 x 39.4 cm.)  
Executed in 1988.

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the artist by the present owner (6 February 1996).

PROPERTY FROM A DISTINGUISHED COLLECTION

**252**

**CHARLOTTE YAZBEK (1919-1989)**



*El último unicornio*

signed 'Char Yazbek' (on the base)

bronze

32 x 8½ x 28 in. (81.3 x 21.6 x 71.1 cm.)

\$12,000-18,000

**PROVENANCE:**

Galería Arte XXI, Mexico City.

Acquired from the above by the present owner (23 April 2003).



253

PETER VON ARTENS (1937-2003)



*Lemons*

signed and dated 'PETER VON ARTENS MCMXCIII' (on the reverse)

oil on canvas

31½ x 28¼ in. (80 x 71.8 cm.)

Painted in 1993.

\$15,000-20,000

**PROVENANCE:**

Private collection (acquired from the artist).

Anon. sale, Sotheby's, New York, 16 November 1994, lot 276.

Acquired from the above by the present owner.

**LITERATURE:**

*Peter von Artens Paintings - Portraits*, Palette Publications Inc., 1996, p. 38

**254**

**RENATO MEZIAT (B. 1952)**

*Roses and Grapes*

signed 'MEZIAT' (lower right) signed, dated, and titled 'RENATO MEZIAT, ROSES AND GRAPES, 2013' (on the reverse)

oil on canvas

25½ x 31½ in. (65.1 x 80.3 cm.)

Painted in 2013.

\$8,000-12,000

**PROVENANCE:**

Galeria de Arte Paiva Frade, Minas Gerais.  
Acquired from the above by the present owner.



**255**

**RENATO MEZIAT (B. 1952)**

*Vase With Yellow Flowers*

signed 'Meziat' (lower right)

oil on canvas

39 x 31½ in. (100 x 80 cm.)

Painted in 2001.

\$12,000-18,000

**PROVENANCE:**

Private Collection, Rio de Janeiro (acquired directly from the artist).

Bel Galeria de Arte, São Paulo.

Acquired from the above by the present owner.



END OF SALE







# **LATIN AMERICAN ART ONLINE SALE**

18 May-29 May 2019

[www.christies.com/latinamericanartonline](http://www.christies.com/latinamericanartonline)





1

**MANUEL MENDIVE (CUBAN B. 1944)**

a) *La gallina*  
signed and dated 'MENDIVE 2003' (on the base)  
16½ x 7½ x 13 in. (41.9 x 19.1 x 33 cm.)  
bronze

b) *El gallo*  
signed and dated 'MENDIVE 2003' (on the base)  
12½ x 8 x 14½ in. (31.8 x 20.3 x 36.8 cm.)  
bronze  
Executed in 1996.  
Two in one lot.

\$15,000-20,000



2

**KARLOS PEREZ (B. 1990)**

*After Memory*

signed and dated 'Karlos Perez, '17' (on the reverse)  
oil on canvas  
50¾ x 39½ in. (129 x 100.3 cm.)  
Painted in 2017.

\$3,000-4,000



3

**BELKIS AYÓN (1967-1999)**

*Untitled*

signed and dated 'Belkis Ayón Manso/99' (lower right); and numbered '1/40' (lower left)  
off-set lithograph  
20 x 27½ in. (50.8 x 70.8 cm.)  
Executed in 1999. Edition one of 40.

\$2,000-3,000



a

4

**ROBERTO FABELO (B. 1950)**

a) *9 Retratos*  
signed and dated 'Fabelo 1997' (lower right) and also titled and dated '9 Retratos, 1997' (on the reverse)  
oil on canvasboard  
15¾ x 11¾ in. (40 x 30 cm.)  
Painted in 1997.



b

b) *Untitled*  
signed and dated 'Fabelo XC9' (lower right)  
oil on canvas  
15 x 11½ in. (38 x 29 cm.)  
Painted in 1999.  
Two in one lot.

\$20,000-25,000



5

**LUIS CRUZ AZACETA (B. 1942)**

*The Crossing (Head in a Boat)*

signed 'AZACETA' (lower left), also signed twice, dated and titled 'LUIS CRUZ AZACETA, Aug 1986, "THE CROSSING" (HEAD IN A BOAT)' (on the reverse)  
acrylic on canvas  
46½ x 58½ in. (118.1 x 147.7 cm.)  
Painted in 1986.

\$6,000-8,000



6

**ROBERTO FABELO (B. 1950)**

*Fantasia en el muro del Malecón*

signed and dated twice 'Fabelo 1997' (lower left and right), titled 'fantasia en el muro del malecón' (lower center)

watercolor on paper

22¼ x 29½ in. (56.5 x 74.9 cm.)

Executed in 1997.

\$15,000-20,000



7

**KCHO (B. 1970)**

*Untitled*

signed 'Kcho' (lower left)

pastel and charcoal on canvas

80 x 88 in. (203.2 x 223.5 cm.)

Executed in 2008.

\$6,000-8,000



8

**ARMANDO MORALES (1927-2011)**

*El carro de la compañía*

signed and dated 'Morales / 83' (lower right)

pastel on Kraft paper

30½ x 23¼ in. (77 x 59 cm.)

Executed in 1983.

\$25,000-35,000



9

**ANTONIO SEGUÍ (B. 1934)**

*Man with Tie*

signed 'Segui' (lower center)

oil and wax crayon on Steinbach paper

25¼ x 19¼ in. (64.1 x 48.9 cm.)

\$8,000-12,000



10

**IGNACIO ITURRIA (B. 1949)**

*Untitled*

signed 'iturria' (lower right) and dated '90' (lower left)

oil on paper

19½ x 24¾ in. (48.6 x 63.9 cm.)

Executed in 1990.

\$4,000-6,000



11

**VICENTE FORTE (1912-1980)**

*Viejo instrumento*

signed and dated 'Forte, 68' (lower right) signed and dated again and titled 'Forte 68, VIEJO INSTRUMENTO' (on the reverse)

oil on canvas

27¾ x 39¼ in. (70.2 x 99.7 cm.)

Painted in 1968.

\$8,000-12,000





**12**  
**ADOLFO NIGRO (1942-2018)**

*Nocturno*

signed and dated 'A. NIGRO, 74' (upper right), titled, dated and inscribed 'NOCTURNO, Bs. AIRES -1974-', afectuosamente Adolfo' (on the reverse)

oil on board  
11½ x 15½ in. (30 x 40 cm.)  
Painted in 1974.

\$3,000-5,000



**13**  
**JOAQUÍN TORRES-GARCÍA (1874-1949)**

*La pareja en su mundo*

signed 'J.T.G.' (lower left) and dated 33' (lower right)  
ink on paper laid on board  
6¾ x 4¾ in. (16.2 x 11.7 cm.)  
Executed in 1933.

\$5,000-8,000



**14**  
**JOSÉ GURVICH (1927-1974)**

*Kibbutz Images*

signed, dated and inscribed 'J. Gurvich 1970' (lower right)  
ink and watercolor on paper  
7 x 9½ in. (17.8 x 24.1 cm.)  
Executed in 1970.

\$2,000-3,000



**15**  
**RAFAEL BARRADAS (1890-1929)**

*Marinero en Libertad*

signed and dated 'Barradas 1928' (lower right)  
watercolor and graphite on paper  
14 x 10½ in. (35.6 x 26.7 cm.)  
Executed in 1928.

\$6,000-8,000



**16**  
**PEDRO FIGARI (1861-1938)**

*Nostalgias salvajes*

signed 'P. Figari' (lower right), dated '1932' (lower left); inscribed 'Nostalgias salvajes' (on the reverse)  
oil on board  
10 x 6½ in. (25.4 x 16.5 cm.)  
Painted in 1932.

\$8,000-12,000



**17**  
**LEONORA CARRINGTON (1917-2011)**

*Unloading the catch*

oil on canvas-board  
14 x 18 in. (35.56 x 45.72 cm.)  
Painted circa 1935-36.

\$5,000-7,000



18

**RUFINO TAMAYO (1899-1991)**

*Protesta*

signed 'R Tamayo' (in white crayon, lower right)  
numbered '65/100' (in white crayon, lower left)  
Mixografía® in colors, on handmade paper  
image: 30¼ x 22½ in. (77.5 x 57.1 cm.)

sheet: 39 x 30½ in. (99.6 x 77.5 cm.)

Executed in 1983.

Edition 65 of 100 plus 20 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



19

**RUFINO TAMAYO (1899-1991)**

*Cabeza sobre fondo azul*

signed 'R Tamayo' (in white crayon, lower right)  
numbered '89/100' (in white crayon, lower left)  
Mixografía® in colors, on handmade paper  
image: 30 x 22 in. (76.2 x 55.8 cm.)

sheet: 35 x 27 in. (88.9 x 68.6 cm.)

Executed in 1984.

Edition 89 of 100 plus 20 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



20

**RUFINO TAMAYO (1899-1991)**

*Hombre en la ventana*

signed 'R Tamayo' (in pencil, lower right) numbered  
'90/100' (in pencil, lower left)

Mixografía® in colors, on handmade paper  
image: 35¼ x 27½ in. (89.5 x 69.9 cm.)

Executed in 1980.

Edition 90 of 100 plus 25 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$4,000-6,000



21

**RUFINO TAMAYO (1899-1991)**

*Perfil con sombrero*

signed 'R Tamayo' (in pencil, lower right) numbered  
'87/100' (in pencil, lower left)

Mixografía® in colors, on handmade paper  
image: 31¼ x 23½ in. (79.3 x 59.7 mm.)

sheet: 37¼ x 30¼ in. (94.6 x 76.8 cm.)

Executed in 1982.

Edition 87 of 100 plus 25 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



22

**RUFINO TAMAYO (1899-1991)**

*Busto en rojo*

signed 'R Tamayo' (in white crayon, lower right)  
numbered '89/100' (in white crayon, lower left)  
Mixografía® in colors, on handmade paper  
image: 22¾ x 30¼ in. (56.8 x 76.8 cm.)

sheet: 26½ x 33¾ in. (67.3 x 85.7 cm.)

Executed in 1984.

Edition 89 of 100 plus 20 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



23

**RUFINO TAMAYO (1899-1991)**

*Luna y sol*

signed 'R Tamayo' (in white crayon, lower right)  
numbered '73/100' (in white crayon, lower left)

Mixografía® in colors, on handmade paper  
image: 35 x 36¼ in. (88.9 x 93.3 cm.)

sheet: 37¼ x 38 in. (94.6 x 96.5 cm.)

Executed in 1990.

Edition 73 of 100 plus 30 artist's proofs and 30 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$5,000-7,000





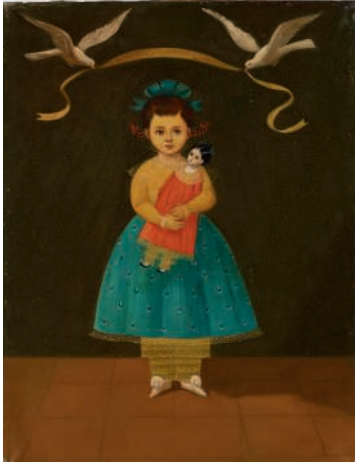
## 24

**RODOLFO MORALES (1925-2001)**

*Untitled*

each signed 'RODOLFO MORALES' (on a strip along the lower right edge)  
paper and textile collage on board in metal frame  
24 x 17 in. (61 x 43.2 cm.) each framed (dimensions may vary slightly due to differences in each frame)  
Four in one lot.

\$6,000-8,000



## 25

**HORACIO RENTERÍA ROCHA (1912-1972)**

*Portrait of María Rocha Galarza Holding Her Doll*

inscribed and signed 'Retrato de la niña Ma. Rocha Galarza a los siete años 3 meses y 10 días ... Lo pinté en la ciudad de México. Horacio' (on banderole)  
oil on canvas  
23½ x 17½ in. (60 x 44.8 cm.)

\$6,000-8,000



## 26

**RAFAEL CORONEL (B. 1931)**

*Chardin niño*

signed 'Rafael Coronel' (lower left) and signed with initials and titled 'Chardin Niño, R.CA' (on the reverse)  
oil on canvas  
20 x 27½ in. (51 x 70 cm.)  
Painted circa 1970.

\$18,000-22,000



## 27

**FRANCISCO DOSAMANTES (1911-1986)**

*Dolientes*

signed 'F2Amantes' (lower right)  
oil on canvas  
71 x 43¼ in. (180.3 x 109.9 cm.)

\$8,000-12,000



a



b



c

## 28

### FRANCISCO TOLEDO (B. 1940)

a) El dueño del caballo (The Horse's Owner)  
signed 'Toledo' (lower left) and inscribed 'P.A.'  
(lower right)

etching and aquatint on paper

image: 14½ x 18½ in. (37 x 47 cm.)

sheet: 21½ x 29½ in. (55 x 75 cm.)

Executed in 1974.

Edition of 50 plus 5 artist's proofs.

Published by Taller Mario Reyes, Mexico City.

b) Pez (Fish)

signed 'Toledo' (lower left)

numbered '20/30' (lower right)

etching and aquatint on paper

image: 11 x 14½ in. (28 x 38 cm.)

sheet: 29½ x 21½ in. (75 x 55 cm.)

Executed in 1976.

Edition 20 of 30.

Published by Taller Mario Reyes, Mexico City.



d



e

c) Avispas (Wasps)

signed 'Toledo' (lower left)

numbered '4/25' (lower right)

etching and aquatint on paper

image: 12 x 7½ in. (30.4 x 19 cm.)

sheet: 21¼ x 14½ in. (55 x 36 cm.)

Executed in 1975.

Edition 4 of 25.

Published by Taller Mario Reyes, Mexico City.

d) Sapo y chapulines (Toads and Grasshoppers)

signed 'Toledo' (lower left)

numbered '27/30' (lower right)

etching and aquatint on paper

image: 9 x 12½ in. (23 x 32 cm.)

sheet: 15 x 22 in. (38 x 56 cm.)

Executed in 1977.

Edition 27 of 30.

Published by Taller Mario Reyes, Mexico City.

e) Cochino y calabazas

numbered '7/25' (lower right)

etching and aquatint on paper

image: 8¾ x 10¾ in. (22 x 27 cm.)

sheet: 14 x 15 in. (36 x 38 cm.)

Executed in 1978.

Edition 7 of 25.

Published by Taller Mario Reyes, Mexico City.

\$10,000-15,000



## 29

### FRANCISCO ZÚÑIGA (1912-1998)

*Mujer de pie con rebozo, María*

signed, dated and numbered 'Zúñiga, 1966, V/VI'  
(on the base)

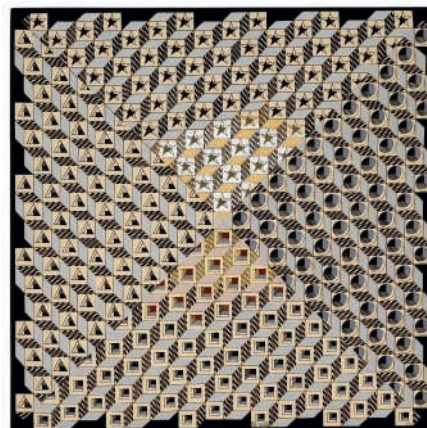
bronze

25¾ x 9¼ x 7½ in. (64.3 x 23.5 x 19.1 cm.)

Executed in 1966.

Edition five of six.

\$12,000-18,000



## 30

### PEDRO FRIEDEBERG (B. 1936)

*Citadópolis*

signed 'PEDRO' (lower right) signed and dated  
'PEDRO FRIEDEBERG 2003' (lower center)

acrylic, ink and collage on wood board

29¼ x 29¾ in. (74.3 x 29.4 cm.)

Executed in 2003.

\$12,000-18,000





31

**PEDRO FRIEDEBERG (B. 1936)**

*Olor a logaritmos*

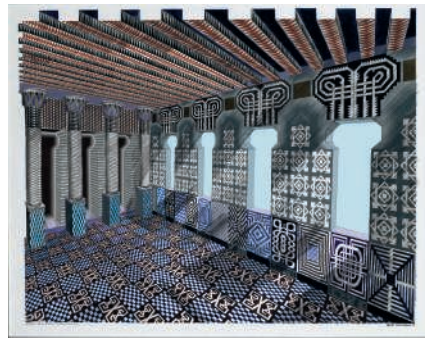
signed and dated 'PEDRO FRIEDEBERG 2008' (lower right) titled 'OLOR A LOGARITMOS' (lower left)

acrylic and ink on paper in hand-painted artist's mat

14¾ x 11½ in. (37.5 x 29.5 cm.)

Executed in 2008.

\$3,500-5,000



32

**PEDRO FRIEDEBERG (B. 1936)**

*Interior de un cabaret egiptominimalista*

signed and dated 'PEDRO FRIEDEBERG '03' (lower right) titled 'INTERIOR DE UN CABARET EGIPTOMINIMALISTA' (lower left)

acrylic and ink on paper

31¾ x 39¾ in. (80.6 x 101 cm.)

Executed in 2003.

\$12,000-18,000



33

**PEDRO FRIEDEBERG (B. 1936)**

*Atardecer Merovingio*

signed and dated 'PEDRO FRIEDEBERG 08' (lower right) titled 'ATARDECER MEROVINGIO' (lower left)

watercolor and ink on paper in hand-painted mat

11½ x 14¾ in. (29.5 x 37.5 cm.)

Executed in 2008.

\$3,500-5,000



34

**EDGAR NEGRET (1920-2012)**

*Navegante*

signed, dated, titled and numbered 'E. Negret, "Navegante," 1972, 7/20' (under base)

painted aluminum

12 x 12 x 10¼ in. (30.5 x 30.5 x 27.3 cm.) square

16¾ x 16¾ x 10¼ in. (42.5 x 42.5 x 27.3 cm.) when installed

Executed in 1970.

Edition seven of 20.

\$4,000-6,000



35

**OMAR CARREÑO**

*Untitled*

signed 'O. Carreño' (lower right)

acrylic on canvas

19¾ x 15¾ in. (50.2 x 40 cm.)

\$3,000-5,000



36

**OLGA ALBIZU (1924-2005)**

*Untitled*

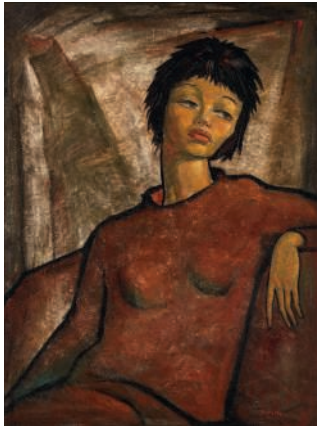
signed 'Albizu' (on the reverse), inscribed and dated 'Albizu 1971' (on stretcher bar)

oil on canvas

14½ x 13 in. (35.9 x 33 cm.)

Painted in 1971.

\$18,000-22,000



**37**

**ANGEL BOTELLO (1913-1986)**

*Portrait of Olga*

signed 'Botello' (lower right) and inscribed 'No. 580' (on the reverse)

oil on wood

48 x 36 in. (122 x 91 cm.)

Painted in 1955.

\$15,000-20,000



**38**

**TILISA TSUCHIYA (1929-1984)**

*Fábula del tiburón y la sardina*

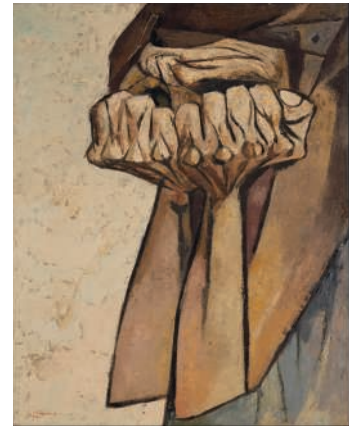
signed and dated 'Tilsa-70' (lower left) inscribed '122' (along the right edge)

ink and watercolor on paper

7 x 9¼ in. (17.7 x 23.5 cm.)

Executed in 1970.

\$3,000-4,000



**39**

**EDUARDO KINGMAN (1913-1997)**

*Untitled*

signed and dated 'E. Kingman, 64' (lower left)

oil on canvas

38¾ x 31 in. (98 x 79 cm.)

Painted in 1964.

\$8,000-12,000



**40**

**LUIS CABALLERO (1943-1995)**

*Untitled*

signed and dated 'L. Caballero, 1987' (lower left)

oil on canvas

56¾ x 44 in. (144 x 112 cm.)

Painted in 1987.

\$12,000-18,000



**41**

**LUIS CABALLERO (1943-1995)**

*Untitled*

signed and dated 'Caballero 91' (lower right)

ink and watercolor

60¾ x 40½ in. (101.9 x 109.7 cm.)

\$10,000-15,000



**42**

**GUSTAVO ACOSTA (B. 1958)**

*Untitled*

signed, dated and inscribed 'Gustavo A VII 1996' (lower right)

acrylic on canvas

48 x 52 in. (121.9 x 132 cm.)

Painted in 1996.

\$6,000-8,000





**43**

**RENATO MEZIAT (B. 1952)**

*Bananeiras III*

signed 'MEZIAT' (lower right) signed, dated and titled 'RENATO MEZIAT, BANANEIRAS III, RIO 9/9/97' (on the reverse)

oil on canvas

39 $\frac{3}{4}$  x 30 $\frac{3}{4}$  in. (100 x 78 cm.)

Painted in 1997.

\$2,000-4,000



**44**

**WASHINGTON BARCALA (1920-1993)**

*Cuadro con ruedas de agua*

signed 'Barcala' (upper right)

ink on paper, wood and metal on paper

13 x 19 in. (33 x 48.3 cm.)

\$2,000-3,000



**•45**

**DANIEL GARCÍA (B. 1958)**

*Vencer*

inscribed eight times 'VENCER' (on recto side), sign, dated and titled again 'DANIEL GARCÍA, 1993, VENVER' (on the reverse)

acrylic on canvas

47 $\frac{1}{4}$  x 59 $\frac{1}{8}$  in. (120 x 150.2 cm.)

Painted in 1993.

\$2,000-3,000



**46**

**EMILIO SÁNCHEZ (1921-1999)**

*Society Lady*

inscribed '1946' (on the verso)

ink and watercolor on paper

15 $\frac{1}{2}$  x 11 $\frac{1}{2}$  in. (39 x 29 cm.)

Executed in 1946.

\$4,000-6,000



**47**

**VIK MUNIZ (B. 1961)**

*Bullfinch and Sweeping Cherry, from Small Flowers, after Hokusai from the series Pictures of Paper*

signed, titled, dated, and numbered 'Vik Muniz, Bullfinch and Sweeping Cherry, from Small Flowers, after Hokusai, 2010, 15/20' (on label on the reverse)

digital C-print mounted on metal

27 $\frac{1}{4}$  x 20 in. (69.2 x 51 cm.)

Executed in 2010.

Edition 15 of 20.

\$4,000-6,000



48

**NADÍN OSPINA (B. 1960)**

a) Untitled (Pre-Columbian figure)  
signed and dated 'Nadin 96' (under figure)  
8 x 6½ x 7¾ in. (20 x 17 x 20 cm.)  
painted ceramic

b) Untitled (Mickey Mouse)  
signed and dated 'Nadin 96' (under figure)  
7½ x 5¾ x 4¾ in. (19 x 14.5 x 12 cm.)  
painted ceramic

c) Untitled (Donald Duck)  
signed and dated 'Nadin 96' (under figure)  
6½ x 5 x 5¾ in.  
painted ceramic

d) Untitled (Minnie Mouse)  
signed and dated 'Nadin 96' (under figure)  
9 x 7 x 7½ in. (23 x 18 x 19 cm.)  
painted ceramic  
Executed in 1996.  
Four in one lot.

\$12,000-18,000



49

**GRACIELA HASPER (B. 1966)**

*Untitled*

signed, dated and titled 'G. HASPER, SIN TÍTULO,  
2006' (on the reverse)  
acrylic on canvas  
59 x 64 in. (149.9 x 162.6 cm.)  
Painted in 2006.

\$7,000-9,000



50

**GRACIELA HASPER (B. 1966)**

*Untitled*

signed, dated and titled 'HASPER, SIN TÍTULO,  
2006' (on the reverse)  
acrylic on canvas  
57¼ x 57½ in. (145.4 x 145.1 cm.)  
Painted in 2006.

\$6,000-8,000



•51

**DANIEL GARCÍA (B. 1958)**

*No quiero hacerte mal*

signed, dated and titled 'DANIEL GARCÍA, 1994,  
NO QUIERO HACERTE MAL' (on the reverse)  
acrylic on canvas  
55½ x 56½ in. (140 x 142.6 cm.)  
Painted in 1994.

\$2,000-3,000











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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

## 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

## 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

## 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
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- (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.

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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.

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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.

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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.

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## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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- (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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.



8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send 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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
  - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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.

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](http://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](http://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 exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](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 and 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 Ψ 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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.CHISTIES.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

**auctioneer**: the individual **auctioneer** and/or Christie's.

**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.

◻  
Bidding by interested parties

•  
**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**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

### 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. 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.

◦ **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 if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the 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

◻ **Bidding by interested parties**  
When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

**Post-catalogue notifications**  
In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

**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.

**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.

29/03/19

# 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.

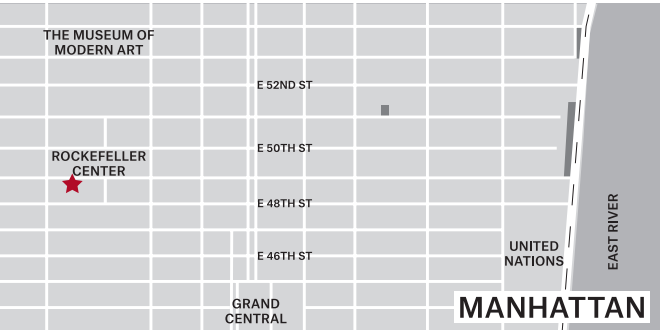
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## SHIPPING AND DELIVERY

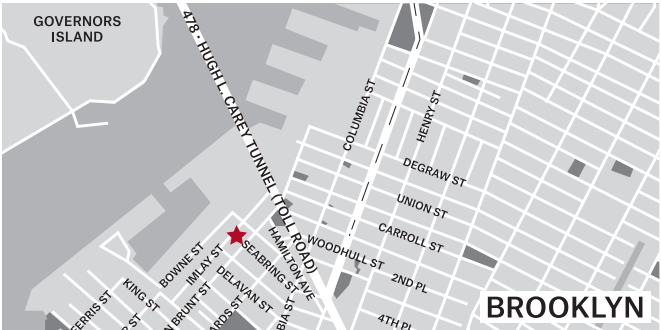
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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  
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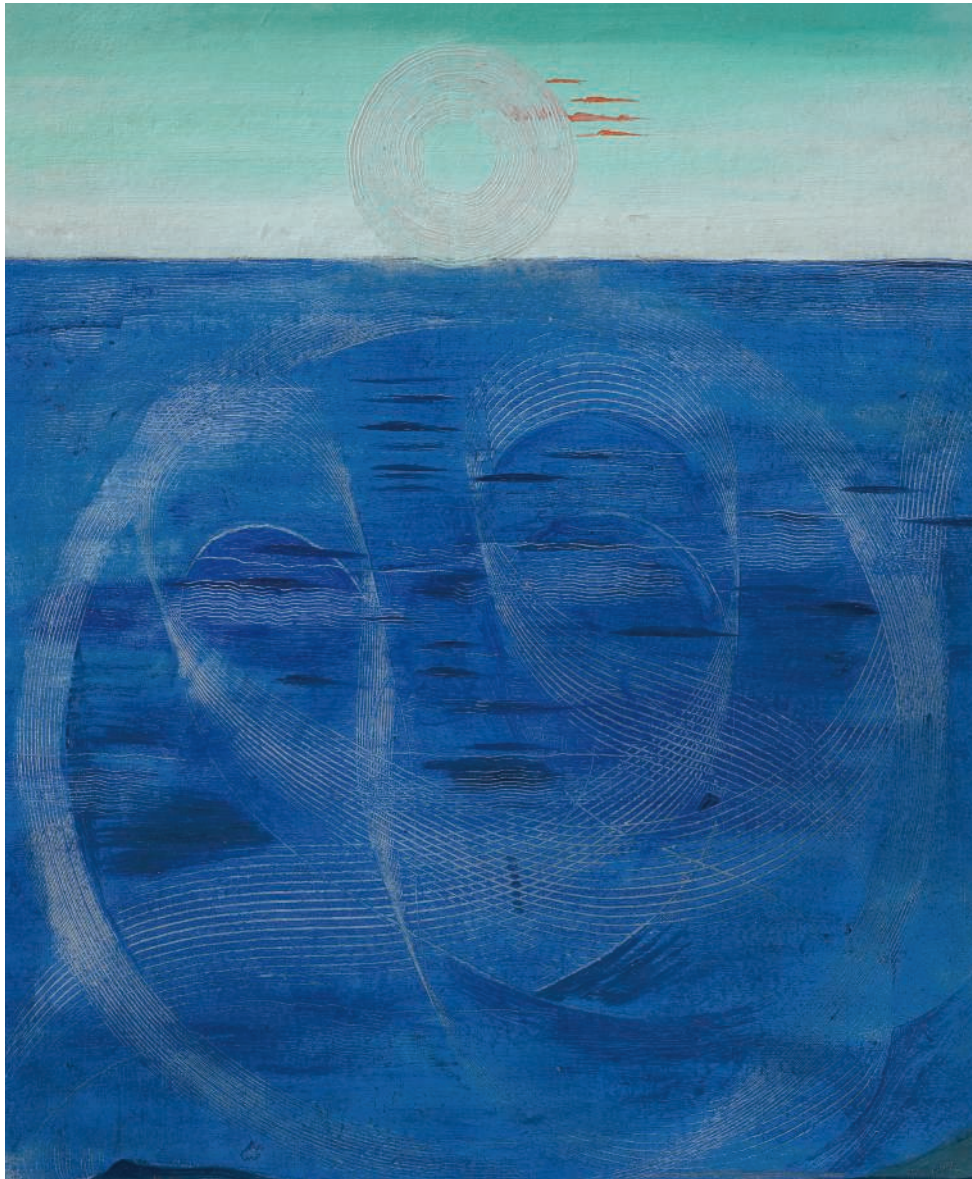
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MAX ERNST (1891-1976)

*La Mer*

signed 'max ernst' (lower right) and titled 'la mer' (lower left)

oil on board

19 x 15 $\frac{3}{4}$  in. (48 x 39.9 cm.)

Painted in 1926

\$350,000-550,000

**IMPRESSIONIST AND MODERN ART  
DAY SALE**

*New York, 14 May 2019*

**VIEWING**

4-13 May 2019

20 Rockefeller Plaza

New York, NY 10020

**CONTACT**

Sarah El-Tamer

[sel-tamer@christies.com](mailto:sel-tamer@christies.com)

+1 212 636 2050

**CHRISTIE'S**

**THE ROBERT B. and  
BEATRICE C. MAYER  
FAMILY COLLECTION**



DIEGO RIVERA (1886-1957)  
*Niña sentada con flores*  
watercolor on paper  
23 $\frac{5}{8}$  x 19 $\frac{1}{8}$  in. (60 x 48.6 cm.)  
Executed in 1949.  
\$150,000-250,000

**POST-WAR AND CONTEMPORARY ART  
EVENING SALE**

*New York, 15 May 2019*

**VIEWING**

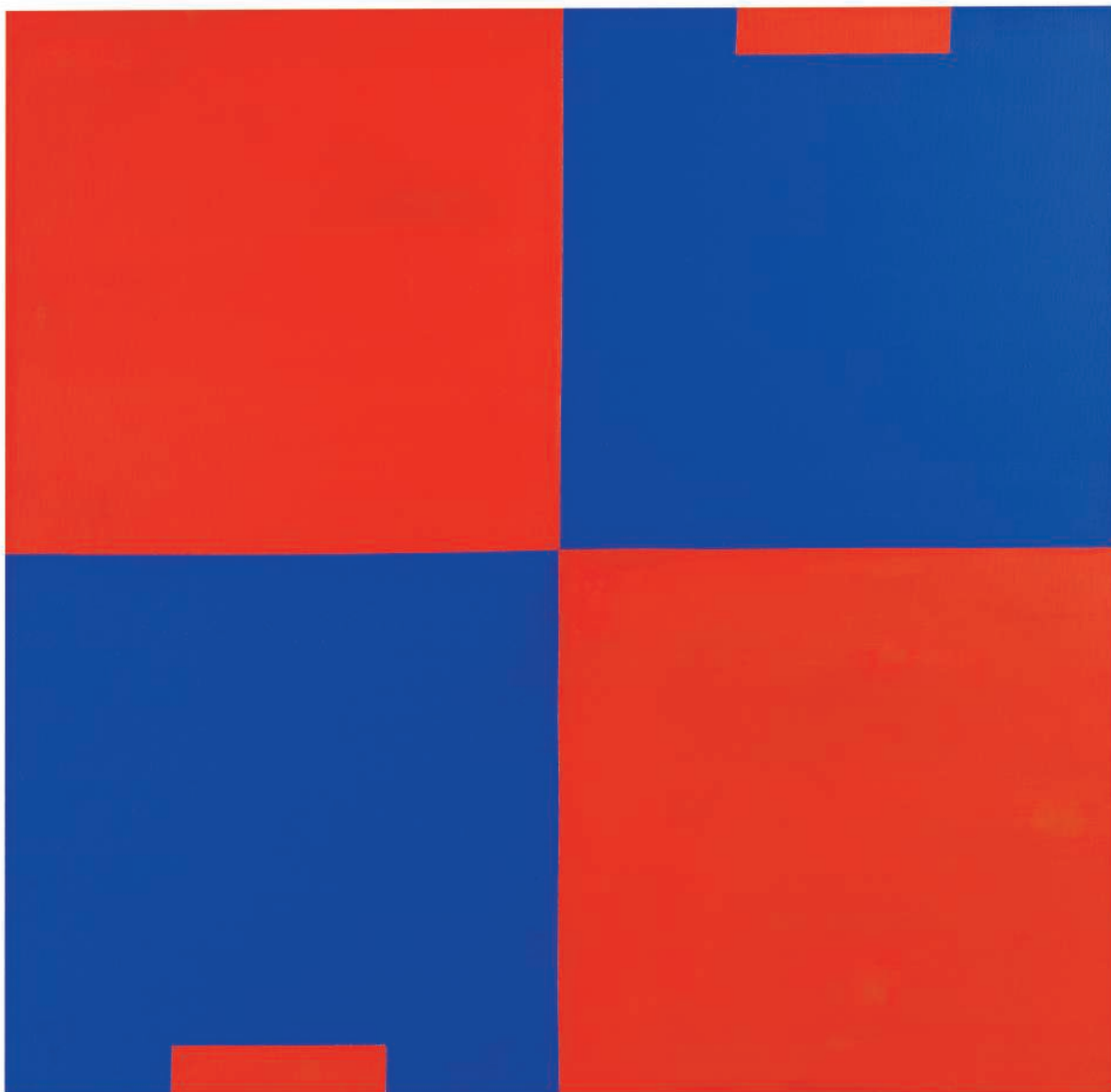
4-15 May 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Joanna Szymkowiak  
jszymkowiak@christies.com  
+1 212 636 2100

**CHRISTIE'S**





CARMEN HERRERA (B. 1915)  
*Cadmium Red, Cobalt Blue*  
acrylic on canvas  
42 x 42 in. (106.7 x 106.7 cm.)  
Painted in 1988.  
\$400,000–600,000

**POST-WAR AND CONTEMPORARY ART  
MORNING SESSION**

*New York, 16 May 2019*

**VIEWING**

4-15 May 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Rachael White  
rrwhite@christies.com  
+1 212 636 4556

CHRISTIE'S



© Fernando Botero

FERNANDO BOTERO (COLOMBIA, B. 1932)

*The Card Players*

oil on canvas

71 x 92 cm. (28 x 36 1/4 in.)

Painted in 2011

HK\$4,000,000-5,500,000

US\$500,000-700,000

## 20TH CENTURY & CONTEMPORARY ART EVENING SALE

*Hong Kong, 25 May 2019*

### VIEWING

24-25 May 2019

Hong Kong Convention and Exhibition Centre,  
No. 1 Harbour Road, Wanchai, Hong Kong

### CONTACT

Lihua Tung  
ltung@christies.com  
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CHRISTIE'S





JOHANN MORITZ RUGENDAS (1802-1858)

*The Independencia Market, Lima*

oil on canvas

26 $\frac{5}{8}$  x 36 $\frac{1}{4}$  in. (67.7 x 92.1 cm.)

Christie's London, 15 December 2016, £725,000

World record auction price for a work by the artist

INVITATION TO CONSIGN  
**TOPOGRAPHICAL PICTURES**

AMERICAS • AFRICA • ASIA • AUSTRALASIA

*London, 23 October 2019*

CONSIGN BY 3 SEPTEMBER 2019

**CONTACT**

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**CHRISTIE'S**

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

## LATIN AMERICAN ART

WEDNESDAY 22 MAY 2019 AT 5.00 PM

AND THURSDAY 23 MAY 2019 AT 10.00 AM

20 Rockefeller Plaza

New York, NY 10020

**CODE NAME: ALMA**

SALE NUMBER: 15922

(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\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% 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.

AUCTION RESULTS: CHRISTIES.COM

**Written bids must be received at least 24 hours before the auction begins.**

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15922

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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.

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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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56	56,000,000	56	56,000,000
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62	62,000,000	62	62,000,000
63	63,000,000	63	63,000,000
64	64,000,000	64	64,000,000
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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