

# LATIN AMERICAN ART



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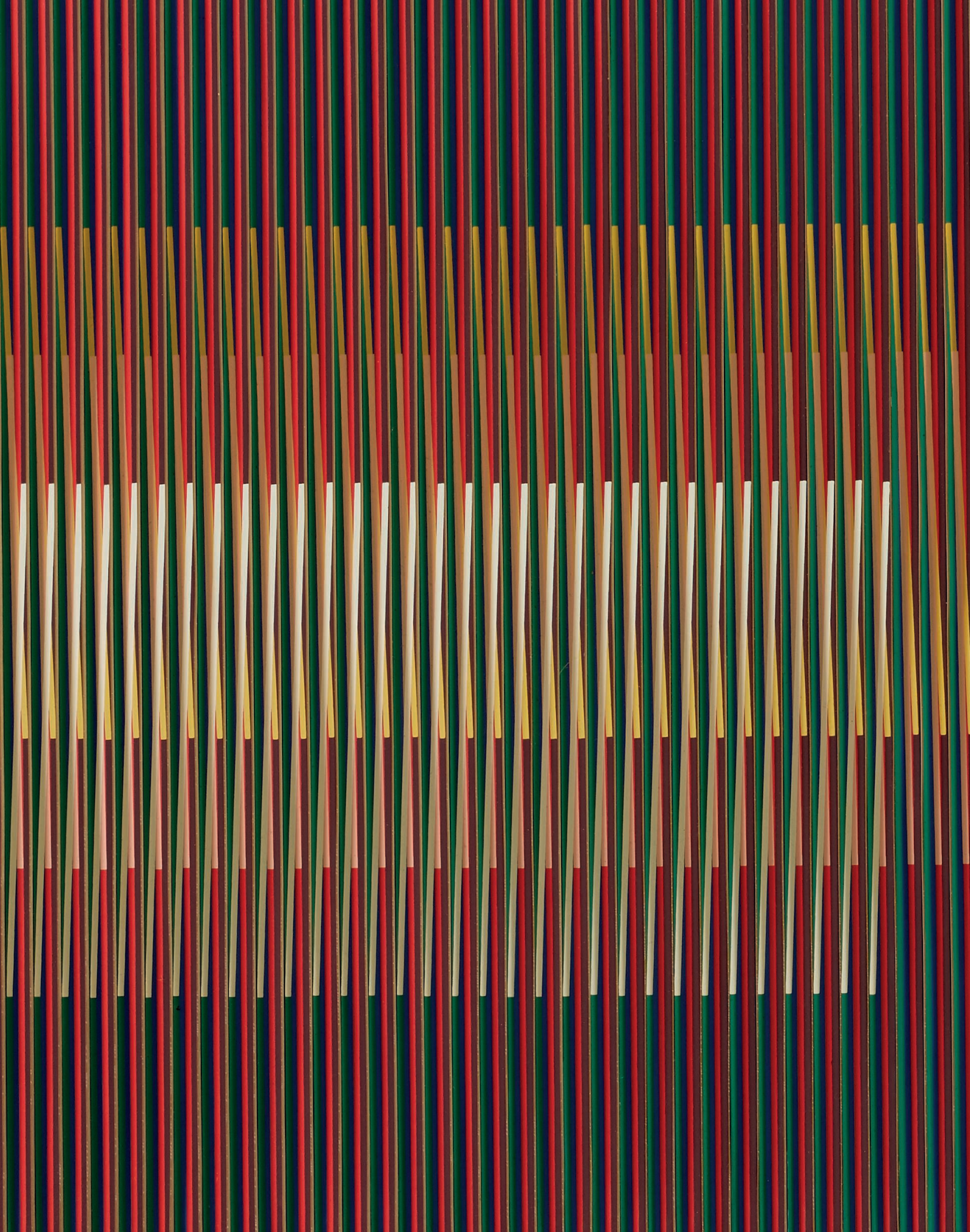




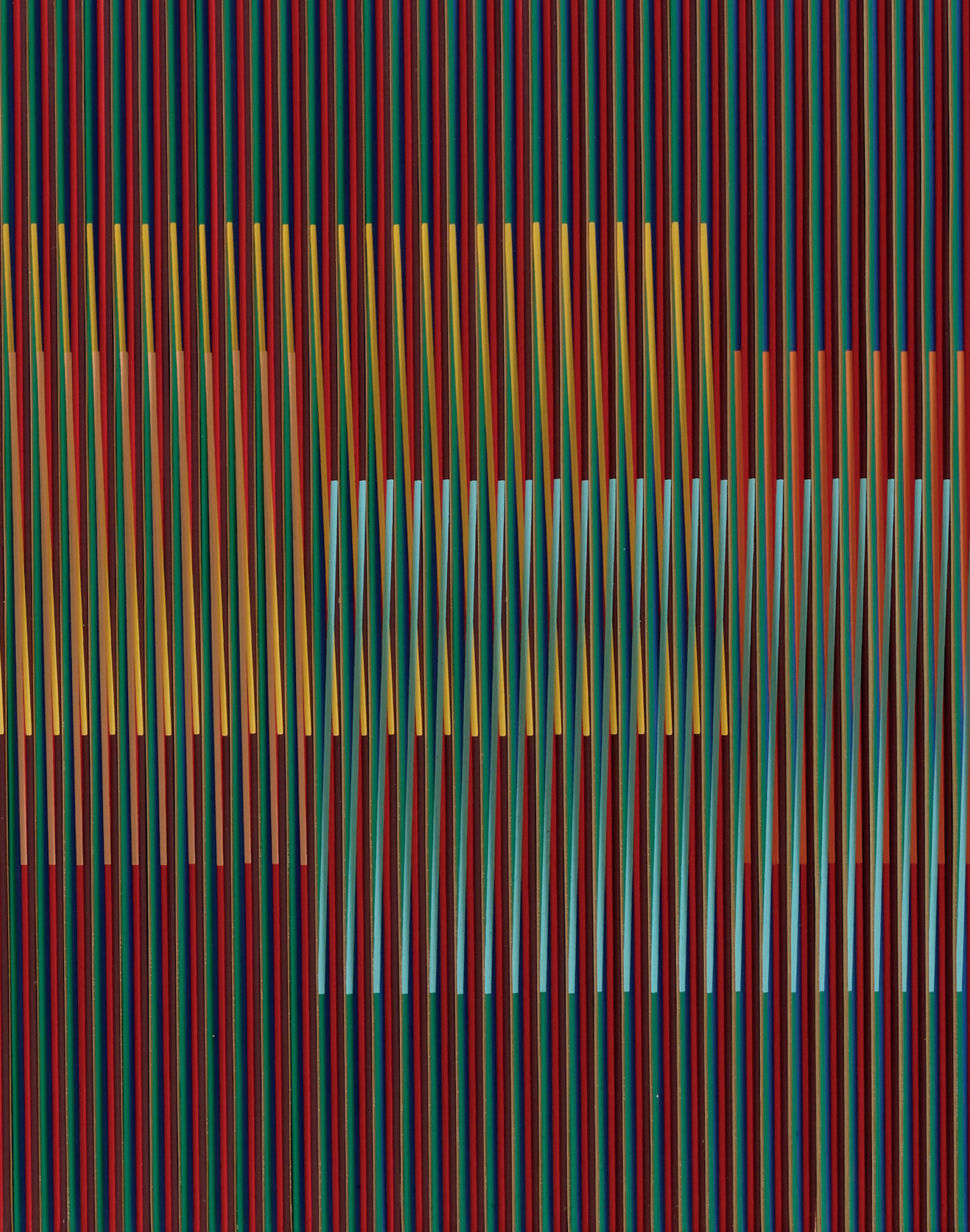




















*Voies et jardins fantastiques*

*Fabrice 2016*







# LATIN AMERICAN ART

THURSDAY 30 JULY 2020

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Lot 35 © Tomas Sanchez: "Buscador de paisajes", 2005, acrylic on canvas,  
48 1/8 x 56 5/8 in.

#### PAGE 6-7

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Lot 4 © The Estate of Claudio Bravo, courtesy Marlborough Gallery, New York.













# LATIN AMERICAN ART

THURSDAY, 30 JULY 2020  
AT 11.00 AM



**1**

**TOMÁS SÁNCHEZ (B. 1948)**

*Meditación frente a la cascada*

signed and dated 'Tomás Sánchez, 93' (lower right) signed, dated and titled 'Tomás Sánchez, MEDITACION FRENTE A LA CASCADA, 1993' (on the reverse)

acrylic on canvas

17½ x 8½ in. (44 x 22 cm.)

Painted in 1993.

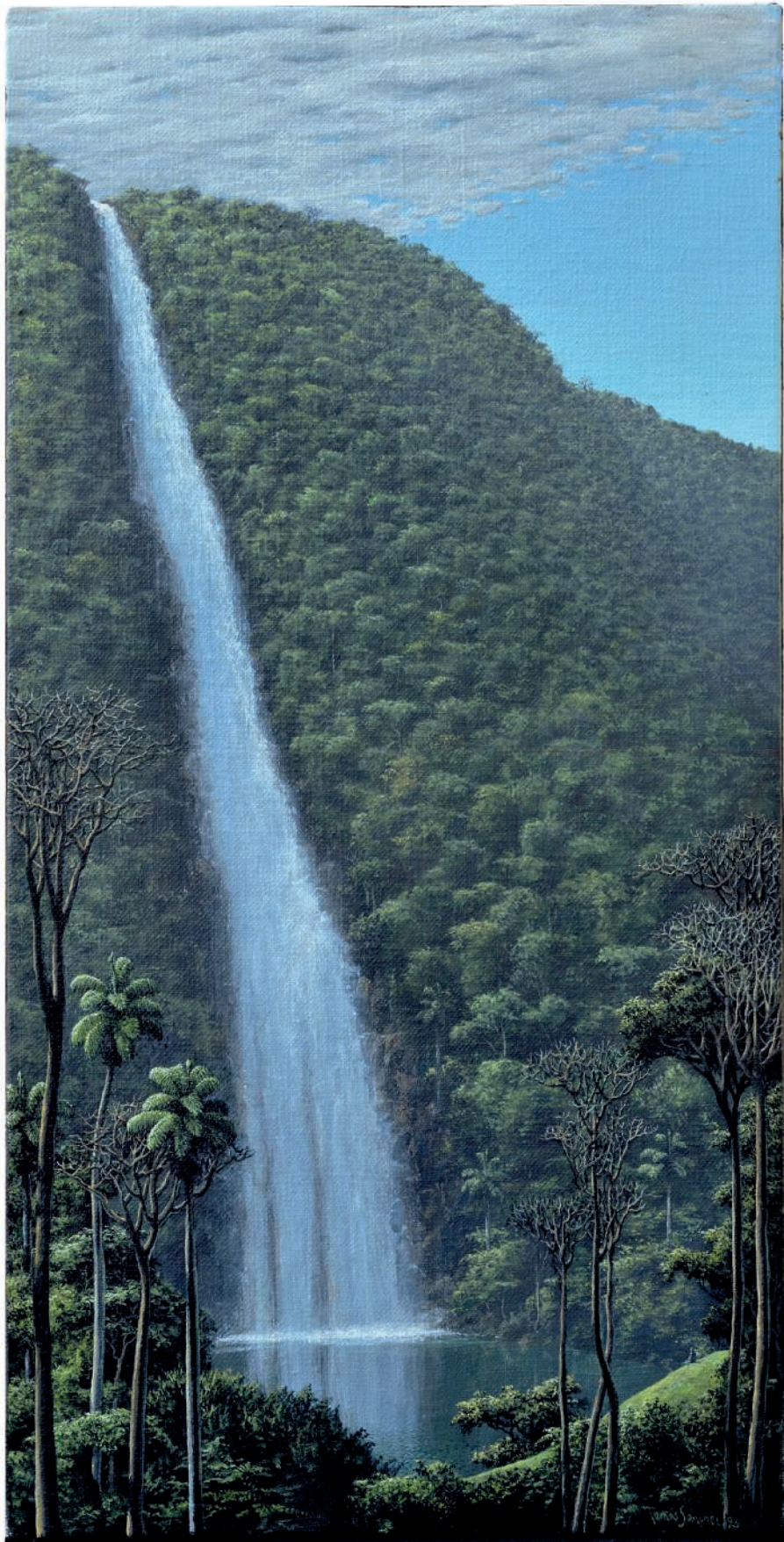
\$40,000-60,000

**PROVENANCE:**

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated 15 February 2018.







**OSWALDO GUAYASAMÍN (1919-1999)***The Violinist*

signed 'GUAYASAMIN' (lower right)

oil on canvas

51¾ x 19¾ in. (131.4 x 50.2 cm.)

Painted in 1967.

\$70,000-90,000

**PROVENANCE:**

Prof. Israel Drapkin (acquired directly from the artist, 1967).

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Guayasamín signed by Pablo Guayasamín, dated 8 April 2020.

Born in Rosario, Argentina, Israel Drapkin (1906–1990), was a criminologist and physician who pioneered criminological studies in Latin America. In 1936 he established the first Criminological Institute in Chile, and in 1950 the chair of criminology at the University of Chile. He advised on the establishment of other national institutes of criminology, particularly in Venezuela, Costa Rica, and Mexico. Drapkin settled in Israel in 1959 and established the chair of criminology and the Institute of Criminology at the Hebrew University.

During his frequent travels to Latin America, including the city of Quito he befriended the Ecuadorian artist Oswaldo Guayasamín and his family. It was during one such visit to the artist's home in Quito in May 1967, that Drapkin commissioned the present lot after seeing a similar painting of a violinist in the artist's studio. Guayasamín painted just two violinists, the present lot and the aforementioned painting which remains in the collection of the artist's estate in Quito.



The artist (second from left) and Prof. Israel Drapkin (second from right), Quito, July 1967. Photo courtesy Drapkin family archives.

"Oswaldo Guayasamín, whose art springs from the earth and the people, is not merely an artist who draws on the past, the traditions and the civilization of Ecuador," Federico Mayor, former Director-General of UNESCO, once observed. "His paintings are the expression and symbol of the universal American who has turned art into the tool of solidarity amongst men."<sup>1</sup> The eldest of ten children, Guayasamín graduated from Quito's Escuela de Bellas Artes in 1941 and drew early acclaim for his defiant, emotional images of an oppressed and tragic humanity. His searing portrayals of indigenous subjects, drawn from the working classes of the Americas and exemplified in his early series, *Huacayñán* ("Trail of Tears"), belong within the expressionist lineage of El Greco, Goya, Picasso, and the great Mexican muralist José Clemente Orozco, with whom he spent time in 1943. In the wake of travel to Cuba, China, and the Soviet Union in the early 1960s, Guayasamín's work became more expressly polemical, castigating imperialist exploitation and brutality across the twentieth century. These drawings and paintings defined his epic, decades-long cycle, *La edad de la ira* ("Age of Anger"), registering the cruelties of the human condition and the universality of rage, unrest, and alienation.

*The Violinist* emanates the stark, visceral intensity characteristic of Guayasamín's *Age of Anger* series, to which it belongs. Skeletal and ashen, the body of its eponymous subject is compressed in the narrow, vertical composition, its spindly frame bent in pinched, uncomfortable angles. His posture anticipates that of the defeated, slumping figures portrayed in *La espera VIII* and *La espera X* (1968–69), who rest their heads in their hands, their wait interminable. But here the violin—a brilliant orange interlude within the artist's typically limited, grisaille palette—suggests a lyrical respite from the miseries of modern servitude. The player cradles his head against the curved frame of his instrument; four bony fingers, eerily elongated and disembodied, wrap around the neck of the violin. His gnarled, oversized hands, a leitmotif of Guayasamín's work, here convey not only the age-old abuses of labor, but the liberating means of musical expression, as well.

Guayasamín learned to play the guitar from his mother, and his noted sensibility to both classical and Latin American music provides rare glimpses of joy, as in *The Violinist*, as well as expressive visual cadence. "Rhythm is immediately noticed in his work," Claude Sabsay has remarked. "The artist himself looks for it, since he always listens to music while working. He chooses the adequate tune for his work, which is invariably repeated until the work is finished. In this way, the brush or knife 'dances' in the artist's hand. Consequently, the work is rhythmic, in fact it almost transcends 'sound' too."<sup>2</sup> The syncopation of song is mirrored here in a kind of modified, seated contrapposto: the violinist's body frames the instrument in a series of subtle angles, rising from long, slanting tibiae to the skeletal torso and clavicle to the tilted, ovoid head. The wiry lines of the bow echo the graphic rendering of the rib cage, whose scrawled bones are counterbalanced by the fingers of the left hand, their placement dramatically low.

"Each painting is a finished work of the series," Guayasamín declared of the *Age of Anger*, which ultimately encompassed more than 250 paintings. "But taken together they form a whole," he explained. "As the viewer passes from one painting to another, he sees each as connected with the others and gets an integral picture." Like his occasional depictions of guitar players, *The Violinist* suggests a reprieve from the brutal and mundane oppressions of the world, its pensive subject permitted an exhilarating, if ephemeral freedom of expression. "Its underlying message is the tragedy of people in the modern bourgeois world," Guayasamín insisted of the series. "I will end that cycle only when violence is ended," he pronounced in the early 1980s, with the grudging acknowledgement: "But it is not all that easy to accomplish. For that reason, as long as I live I shall go on painting canvases."<sup>3</sup>

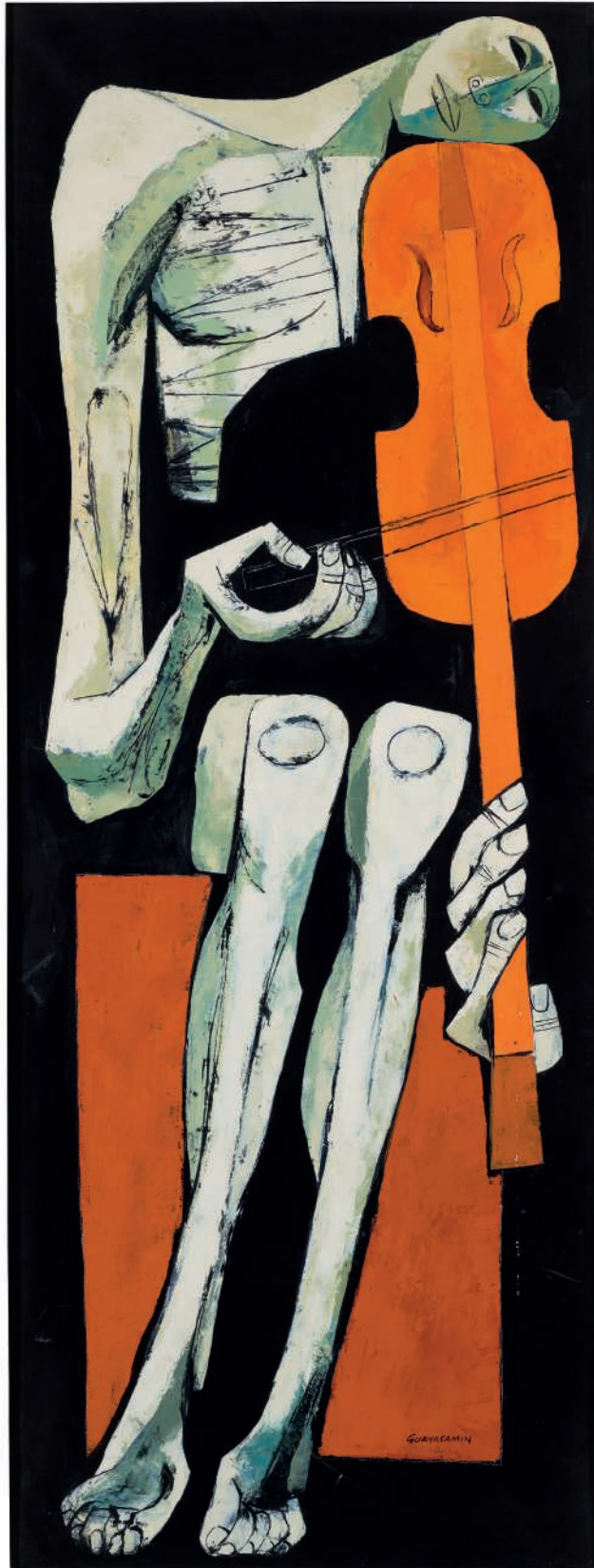
Abby McEwen, Assistant Professor, University of Maryland, College Park

<sup>1</sup> Federico Mayor, *Guayasamín: UNESCO* (Nürnberg: DA Verlag Das Andere, 1994), 14.

<sup>2</sup> Claude Sabsay, "Guayasamín and his Work," in *Oswaldo Guayasamín*, ed. Jacques Lassaing (Barcelona: Nauta, 1977), 9.

<sup>3</sup> Oswaldo Guayasamín, quoted in A. Sukhostat, "The Artist in the Ranks of Fighters," *World Marxist Review* 26 (June 1983): 68–9.







### 3

#### ARMANDO MORALES (1927-2011)

*Adios a Sandino, I*

signed and dated 'MORALES/85' (lower right)

oil on canvas

79% x 63% in (202 x 162 cm.)

Painted in 1985.

\$180,000-220,000

##### PROVENANCE:

Galerie Claude Bernard, Paris.

Acquired from the above by the present owner.

##### EXHIBITED:

Paris, Galerie Claude Bernard, *Armando Morales: Peintures*, May-June 1986, no. 39.

Barcelona, *Artistas de Nicaragua Al Tinell*, September 1988, p. 18 (illustrated in color).

Mexico, Museo Rufino Tamayo, *Pintura*, April-September 1990, p. 54, no. 24 (illustrated in color). This exhibition also traveled to Monterrey, Museo de Monterrey.

##### LITERATURE:

O. Baddeley and V. Fraser, *Drawing the Line, Art and Cultural Identity in Contemporary Latin America*, London and New York, Verso Edition, 1984, no. 15 (illustrated in color).

R. del Naranco, "Armando Morales entre amarillos violentos y ocre evocadores," *Elite*, Caracas, 1 April 1986, vol. IX, no. 3152, p. 76 (illustrated in color).

X. Xiaosheng, "Armando Morales pintor nicaragüense: Una conversación con Morales," *Shijimeishu*, Beijing, 1986 (illustrated in color).

D. Altamirano, "Armando Morales, das Nicaraguanische und das Universale" and R. del Naranco, "Ich bin ein sandinist von herzen," *Bildende Kunst*, Berlin, 1987, no. 4, p. 1 (illustrated in color).

D. Craven, "Armando Morales," *Latin American Art*, New York, 1989, vol. 1, no. 2, p. 49 (illustrated in color).

D. Romeo Keith, "Neofiguración latinoamericana," *Mira*, Mexico, 25 July 1990, no. 24 (illustrated in color).

A. Leal, "Toca a los artistas de Nicaragua mostrar que la mejor expresión se da con la revolución," *Uno Más Uno*, Mexico, D.F., 12 July 1990 (illustrated in color).

L. Kassner, *Morales*, Banco Central de Nicaragua Américo Arte Ediciones, 1995, p. 165, no. 139 (illustrated in color).

X. Xiaosheng, *Morales*, Beijing, Art Edition Jiangxi, 1995, p. 25 (illustrated in color).

A. J. Cruz Porras and L. Carrión, "El regimen Sandinista," *Cultura de Paz*, Managua, April-June 1996, vol. 2, no. 8, p. 31 (illustrated).

D. Torres, "Una aclaración necesaria," *El País*, Nicaragua, 1997, no. 37, p. 75 (illustrated in color).

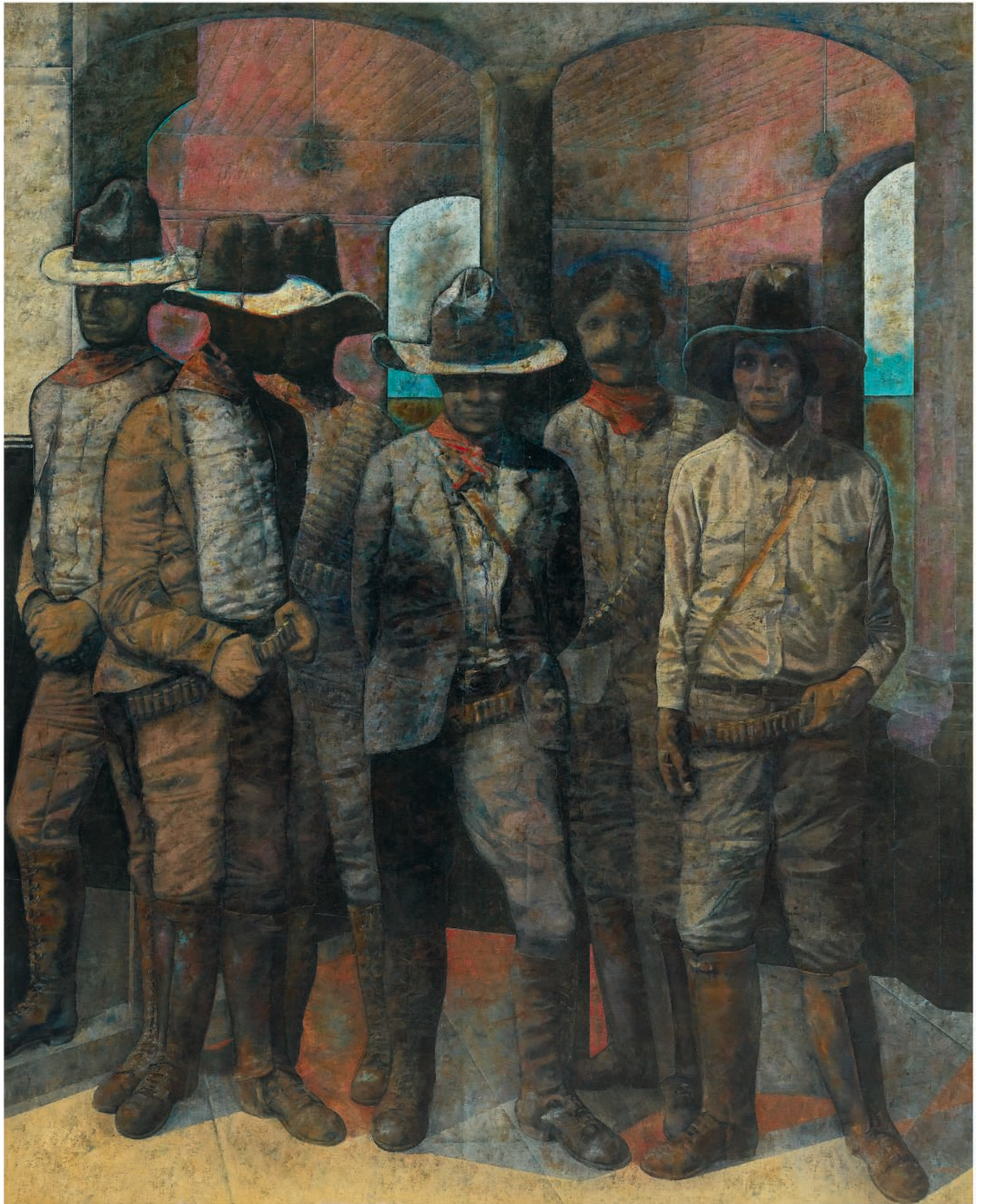
L. L. Elizondo, "Armando Morales rescatando la luz interior," *Resumen, Pintores y pintura latinoamericana*, Mexico, May-June 2003, vol. 8, no. 63, p. 23 (illustrated in color).

*Crítica de arte*, Colección Cultural de Centro América, Serie Pablo Antonio Cuadra, April 2005, no. 9, p. 168, fig. 47 (illustrated).

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume II 1984-1993*, VauMarcus, ArtAcatos, 2010, p. 141, no. 1985.4 (illustrated in color).

R. Tíbol and C. Loewer, *Armandos Morales, Monograph and Catalogue Raisonné 1974-2004*, Vol. II 1984-1993, Manchester, Vermont, Hudson Hills, 2011, p. 140 (illustrated in color).







"All of my pictures have something to do with my background—with my homeland," Morales reflected. "I was born in Granada, Nicaragua. In my art I constantly mix memories of different times and places in my Central American past and elsewhere but I always return—indirectly sometimes, but inevitably—to the theme of life in my native country."<sup>1</sup> Nicaragua's preeminent painter and printmaker of the twentieth century, Morales frequently turned his gaze toward his homeland from parts abroad, conjuring the sensuality and, at times, the violence of the tropics. He studied at Managua's Escuela Nacional de Bellas Artes under Rodrigo Peñalba, a foundational figure within modern Nicaraguan art, and with grants from the Guggenheim Foundation and the Organization of the American States he rose quickly to international prominence. In 1959, he won the Ernst Wolf Prize at the V São Paulo Bienal, awarded to an outstanding Latin American artist. Morales found early success with expressionist paintings characterized by chromatic sobriety and the specter of death, notably in the series *Guerrillero muerto* and *Tauromachia*. By the late 1960s, he had evolved out of lyrical abstraction as his painting took a more metaphysical turn, exploring the reaches of "magical realism" in the landscapes, still lifes, and female nudes for which he is renowned. Morales received the Order of Rubén Darío, his country's highest honor, from the Sandinista government in 1982, the same year that he settled in Paris and was named Nicaragua's alternate delegate to UNESCO.

"Eventually Morales returned, symbolically, to his homeland," critic Dore Ashton wrote in her introduction to his solo show at Galerie Claude Bernard in 1986, in which the present *Adiós a Sandino* was exhibited. "Perhaps the remote snapshots that emerge in the recent work arrived in his memory unheralded during all those wandering years—the one, for instance, of the *guerrilleros* led by Sandino who posed one day in 1934 for a group photograph across the street from his father's hardware store."<sup>2</sup> Morales often recalled this childhood memory of the ragtag *bandoleros*, seen just before the assassination of Augusto César Sandino, the insurgent leader who had dauntlessly resisted the "gunboat diplomacy" of the United States. "I don't know if it was that same night that they were killed but, in any case, it must have been very close in time," Morales later remarked. "Hence the title," he explained of the present work, "the *adiós* of a seven-year-old boy who didn't know that he was saying goodbye to someone who, a few decades later, would be his hero among heroes."<sup>3</sup>



Francisco de Goya y Lucientes, *The 3rd of May 1808 in Madrid, or "The Executions"*, 1814. ©Photographic Archive Museo Nacional del Prado

The overthrow of the brutal Somoza dynasty in 1979 brought the Sandinistas to power, and their martyred namesake endures as a symbol of anti-imperial resistance and liberation. Morales began to address Sandino in his work around this time, notably in the monumental *Mujeres de Puerto Cabezas* (1984), which paid tribute to the women who assisted his first military incursion—the seizure of rifles and ammunition—in 1926. "I prefer to call them paintings of the *uprising* rather than the *revolution*," Morales once clarified. "The real revolution will come to Nicaragua when peace has returned and life has become stable. Then a reconstruction can take place and true revolutionary change can come about in the country. This has, of course, already begun with the vast and effective forms carried out by the Sandinista government with which I am in complete sympathy."<sup>4</sup> Morales later reprised *Adiós a Sandino* in one of seven lithographs included in the portfolio, *La saga de Sandino* (1993), which cast his protagonist within a heroic narrative of Nicaragua's modern history.

Sandino stands at the center of the present painting, flanked by five of his generals and tightly framed by an archaizing, architectural backdrop bathed in prismatic light and shadow. His jacket open, he clasps his hands behind him in a pose likely informed by a period photograph; his steady gaze, visible beneath the low brim of his trademark Stetson, and relaxed contrapposto convey a hard-gained and gallant composure. His men betray greater wariness, perceptible in the tanned, veiny hands that bend around the bandoliers at their waists and in the dusty red neckerchiefs knotted at their throats. Morales describes the group's well-worn field uniforms in dim, variegated tones of ocher and brown; the flecked patina of their khaki garments, no less of the sidewalk and walls around them, is meticulously rendered with the fine, cross-hatched scrapes of a razor blade drawn across the canvas.

The surface effects created by this "elaborate, old-masterish technique" sustain a "quality of remoteness," Ashton observed, whose "nostalgic dimness does not change the fact that most of these paintings refer to dreams that can only be dreamed by a man whose psychic inventory derives from Managua, Granada, Puerto Cabezas, Corinto. . . ." Like "his great poetic predecessor" Rubén Darío, she continued, "Morales deliberately sets out to evoke pastness, fusing his love for the past of his own art—a past that encompasses the great painting tradition of the West from Velásquez and the Flemish painters to Cézanne and Picasso—with his love for his personal past."<sup>5</sup> Indeed, Morales directly related the "dream-like *Adiós a Sandino*" to Francisco de Goya's famous *Third of May 1808 in Madrid* (1814), a harrowing commemoration of the Spanish loyalists executed for their insurrection against the invading Napoleonic army, according to the art critic and historian David Craven. Morales sought to portray Sandino as "a figurative apparition already threatened' with martyrdom," Craven further noted, quoting the artist. "The result," he concluded, "is a poignant glimpse of a figure who signifies an uneven historical process that, while interrupted, also has proved irrepressible."<sup>6</sup> The great romantic-tragic figure of Nicaraguan history, Sandino is here superbly immortalized on the eve of his capture and execution, his legend burnished by a mystical chiaroscuro awash with glimmers of turquoise and vermillion.

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

1 Armando Morales, quoted in Edward J. Sullivan, "Armando Morales: Southern Visions of the Mind," *Arts Magazine* 61 (November 1987): 62.

2 Dore Ashton, "...y los sueños son," in *Armando Morales: peintures* (Paris: Galerie Claude Bernard, 1986), n.p.

3 Morales, quoted in Raquel Tibol, "Cronología," in *La saga de Sandino: litografías* (Mexico City: INBA, 1994), 27.

4 Morales, quoted in Sullivan, "Armando Morales," 63.

5 Ashton, "...y los sueños son," n.p.

6 David Craven, "Armando Morales," *Latin American Art* 1, no. 2 (Fall 1989): 49.







## 4

### CLAUDIO BRAVO (1936-2011)

#### *Package*

signed 'CLAUDIO BRAVO' (lower left) dated 'MCMLXIX' (lower right)  
oil and pastel on paper mounted on board  
43¼ x 29 1/2 in. (109.9 x 74.9 cm.)  
Executed in 1969.

\$300,000-500,000

#### PROVENANCE:

Private collection (acquired directly from the artist in 1969).  
Acquired from the above by the present owner.

"Amazing is the word for the paintings by Claudio Bravo," raved the critic John Canaday, for *The New York Times*, in his review of the paintings and drawings of wrapped packages first exhibited at the Staempfli Gallery in 1970. "Amazing. Really amazing. So amazing that the question as to whether these paintings are works of art or only staggering technical exercises is beside the point. Which must mean that works of art is exactly what they are."<sup>1</sup> A consummate realist, Bravo brought remarkable technical virtuosity to bear on his now iconic renderings of paper-wrapped packages tied with string. The series marked his first serious preoccupation with still-life painting following his success as a society portraitist in Madrid, where he had established residence in 1961. Informed by the Spanish School of painting, particularly Diego Velázquez and Francisco de Zurbarán, the package pictures emerged in the late 1960s and continued through the mid-1970s; latter-day *bodegones*, they were reprised in the late 1990s and rank among Bravo's most celebrated and influential works.

A touchstone for his subsequent still-life and *vanitas* paintings, the first packages provided Bravo with a medium through which to revisit age-old problems of illusion, mimesis, and abstraction. "At first, my work was very realistic," he explained. "Later on, when I had shows in New York, I started becoming a little more abstract. I've been aligning myself more with the priorities of modern art without ever forgetting the fact that I'm a realist. As you get older, you become younger. . . . I've taken a trip through the history of art in my paintings."<sup>2</sup> A riff on the classical still-life tradition and on contemporary abstraction, the packages are cognizant of Christo's wrapped objects and Roy Lichtenstein's paintings of stretcher frames, no less of the camera reality of the American Photorealists and the mythmaking bravado of the Color Field artists. "I think that I was originally inspired to do these pictures after looking at some works by Antoni Tàpies, whom I greatly admired," Bravo reflected. "He'd done paintings with string that resembled wrapped objects. Rothko's work was also instrumental, but in a more indirect way."<sup>3</sup>

Though well pedigreed within the Western canon, the packages originated, at least anecdotally, from an unexpectedly pedestrian source. In the 1960s, when Bravo lived for a time in New York, three of his sisters visited him and

day after day returned to his apartment with shopping bags filled with their purchases. Piqued by the amorphous dimensions and material surfaces of the packages, he began to describe the tones and textures of wrapping paper and string. The intrigue of the packaging ultimately hinged less on the objects they concealed, Bravo later implied, than on the means of the concealment itself: "There's some mystery in the wrapped packages, but what I really wanted to paint was the wrapping. I wanted to give a sense of *trompe l'oeil* tactility. I'm constantly realistic."<sup>4</sup> The critic Artirnomis recognized this sensation in her review of the first Staempfli show, writing that "like the apples on the tree of knowledge," the packages "are meant as an enticement, a lure, a trap, by the very fact of existing. Bravo's careful rendering of folded, wrapped, and crumpled packages is essentially abstract *trompe-l'oeil*, with a poetic message."<sup>5</sup>

Many of the early packages, particularly those drawn in pastel, chalk, and conté crayon on paper, explore techniques of grisaille, and Bravo's facility with monochrome and fine-grained realism is exemplified in the present work. The drawing distills Bravo's extended allegory on the nature of representation into the mundane, irregular geometry of a package, its wrinkled underside here revealed as a surreal, sculptural topography of cast shadows and shapeless volumes held in place by two taut, vertical lengths of string. The exquisite tactility of the wrapping—the velvety sheen of the paper, its subtle creases and indentations, its superb chiaroscuro—heightens the artifice of the illusion, an effect amplified by the ambiguity and mystery of the very thing that the paper conceals. *Package* ultimately transforms its seemingly commonplace subject into a strange and extraordinary semblance of itself, probing the essential veracity of art and artifice.

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

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

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

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

4 *Ibid.*, 37.

5 Artirnomis, "Staempfli gallery, New York; exhibit," *Arts Magazine* 45 (November 1970): 60.









**5**

**FERNANDO BOTERO (B. 1932)**

*Woman on a Horse*

signed and numbered 'Botero 1/6' (on the base)

bronze

23 x 11 x 15 ¾ in. (58.4 x 27.9 x 40 cm.)

Executed in 2012.

Edition one of six.

\$300,000-400,000

**PROVENANCE:**

Contini Galleria D'Arte, Venice.

Acquired from the above by the present owner.







## 6

### FERNANDO BOTERO (B. 1932)

#### *Good Morning*

signed and dated 'Botero 06' (lower right)

oil on canvas

51¼ x 59¼ in. (130.2 x 150.5 cm.)

Painted in 2006.

\$500,000-700,000

#### PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above (5 January, 2007).

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

In *Good Morning*, Botero's familiar figures greet one another on a neighborhood street that recalls those found in the artist's native Medellín. Although today transformed into a modern metropolis, Medellín, Colombia's second largest city, still retains aspects of its colonial architectural past. And, perhaps nowhere is the city's bygone era of colorful, cobblestone streets and quaint terracotta-roofed houses better represented than in the work of Botero, its most famous son. Reflecting on the importance of Colombia in his work, Botero has said, "The artist's first twenty years have an enormous visual repercussion on the evolution of his work. It appears that nostalgia for certain moments of his life will come to the fore. One always paints what is best known, and it is rooted in childhood and adolescence. That is the world I paint. I have done nothing else."<sup>1</sup> He has further acknowledged, "I paint Colombia the way I want it to be. It's an imaginary Colombia—like Colombia but, at the same time, not like it. . . . It's a kind of nostalgia."<sup>2</sup> *Good Morning*, with its brightly painted homes, papered with perhaps a community announcement, on a quiet cobblestone street, nestled beneath a lush green mountainside, is an unmistakable nostalgic tribute to that imaginary Colombia.

As in the best of the artist's work, in *Good Morning*, Botero suggests a narrative, but leaves the viewer to fill in the details. A friendly encounter between a man and woman on the street could be an innocent neighborly exchange or is this an amorous rendezvous? Their impassive expressions give nothing away. The open door behind the woman is inviting and provides a glimpse into her modest home, yet reveals little of her life or the scene unfolding here. What is clear is that these two are perfectly in sync, as Botero has left nothing to chance. They are of the same height and proportions and the man's green tie matches perfectly with the woman's form fitting dress and bauble earring. This same green echoes behind them in the mountainside peeking above the rooftops. These plays of color harmonies continue in the red of the woman's hair bow and painted fingernails that repeats in the remnants of the paper announcement on the wall behind the man. Here color becomes a unifying principle, underscoring the importance of community connection that we see between the man and woman and their town, and is at the heart of this painting.

<sup>1</sup> Botero, quoted in Ana María Escallón, "From the Inside Out: An Interview with Fernando Botero," in *Botero: New Works on Canvas* (New York: Rizzoli, 1997), 10.

<sup>2</sup> Botero, quoted in Werner Spies, "I'm the most Colombian of Colombian artists": A Conversation with Fernando Botero," in *Fernando Botero: Paintings and Drawings* (Munich: Prestel-Verlag, 1992), 158.









7

**RUFINO TAMAYO (1899-1991)**

*Paisaje soleado*

signed and dated 'Tamayo O-60' (upper left)

oil and sand on canvas

15 x 18¼ in. (38.1 x 46.4 cm.)

Painted in 1960.

\$50,000-70,000

**PROVENANCE:**

Galerie de France, Paris.

Private collection, Stuttgart.

Daimaru Tokyo Fine Art Department, Tokyo.

Acquired from the above by the present owner.

**EXHIBITED:**

London, Gallery One, *Tamayo*, May-June 1961, no. 11.

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









8

**MATHIAS GOERITZ (1915-1990)**

*Mensaje*

signed 'M G' (on the reverse)

perforated sheet metal and nails on painted wood  
24 x 48 in. (61 x 121.9 cm.)

\$120,000-180,000

**PROVENANCE:**

Teodoro Césarmen collection, Mexico City

(acquired from the artist).

Mario Uvence, Mexico City.

Galería Enrique Guerrero, Mexico City.

Acquired from the above by the present owner.









## 9

### GUNTHER GERZSO (1915-2000)

#### *Mitología*

signed and dated 'GERZSO 61' (lower right) signed and dated again and titled 'MITOLOGÍA, GERZSO, VIII.61' (on the reverse)

oil on canvas

21½ x 32 in. (54.6 x 81.3 cm.)

Painted in 1961.

\$80,000-120,000

#### PROVENANCE:

Private collection, Texas.

Sotheby's, New York, 21 November 1988, lot 64.

Private collection, Los Angeles.

Private collection, New York.

Mary-Anne Martin/Fine Art, New York.

Private collection, Montecito.

Anon. sale, Christie's, New York, 17 November 2009, lot 56.

Acquired from the above by the present owner.

#### EXHIBITED:

New York, Mary-Anne Martin/Fine Art, *Gunther Gerzso: 80th Birthday Show*, 28 September- 28 October 1995, no. 11, p. 12 (illustrated in color).

This exhibition later traveled to Zurich, Galerie Rahn, March-June 1996.

New York, Mary-Anne Martin/Fine Art, *Gunther Gerzso: In His Memory*, 12 October- 11 November 2000, no. 21, p. 46-47 (illustrated in color).

Santa Barbara, Santa Barbara Museum of Art, *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso*, July - October 2003, no. 57 (illustrated in color). This exhibition later traveled to Mexico City, Museo de Arte Moderno, November 2003 - February 2004; Chicago, Mexican Fine Arts Center Museum, March - June 2004.









**10**

**MATTA (1911-2002)**

*Les orienteurs*

signed and titled 'Matta, Les Orienteurs' (lower right)

oil on canvas

45 $\frac{1}{8}$  x 57 $\frac{1}{8}$  in. (114.6 x 145.1 cm.)

Painted in 1964.

\$100,000-150,000

**PROVENANCE:**

J.L. Hudson Gallery, New York.

Anon. sale, Sotheby's New York, 25 May 2006, lot 130.

Gary Nader Fine Art, Miami.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Archives de l'œuvre de Matta signed by Alisée Matta, dated 25 January 2020. This work is registered in the Matta archives under no. 64/18.















11

**MARIO CARREÑO (1913-1999)**

*Totem siglo XX*

signed and dated 'carreño 73' (lower left)

oil on canvas

33½ x 47½ in. (85 x 120 cm.)

Painted in 1973.

\$40,000-60,000

**PROVENANCE:**

Private collection, Santiago (acquired directly from the artist, 1990s).

**EXHIBITED:**

Santiago, Galería Imagen Skriba, *Carreño*, 2-30 October 1976, no. 20.

Caracas, Museo de Bellas Artes, *Mario Carreño, Pinturas*, July 1978, no. 1.

Santiago, Museo Nacional de Bellas Artes, *Mario Carreño, Exposición retrospectiva, 1945-1991*, 9 October - 1 November 1991, no. 78.

**LITERATURE:**

*Mario Carreño, Cronología del recuerdo*, Santiago, Editorial Antártica, S.A., 1991, p. 138-39 (illustrated in color).

*It's possible that here in this South American country that my paintings have somehow become more universal. [Through works like these], I allude to atomic war and other global and national conflicts that represent a constant threat of violence around the world. The media, including radio, television, broadcast, and print journalism cannot ignore this phenomenon or bury their heads in the sand like ostriches given the sheer evidence.*

*For this reason, the arts become a reflection of our times, and the artist a witness to humanity.*

*Against this extreme climate of violence, only the power of love and mutual understanding can extinguish the ashes that would threaten the planet. That is, if something survives ...*

—Mario Carreño



**12**

**ARMANDO MORALES (1927-2011)**

*Étude: Forêt tropicale III*

faintly signed and dated 'MORALES 86' (lower right)

oil on canvas

19½ x 24 in. (49.5 x 61 cm.)

Painted in 1986.

\$60,000-80,000

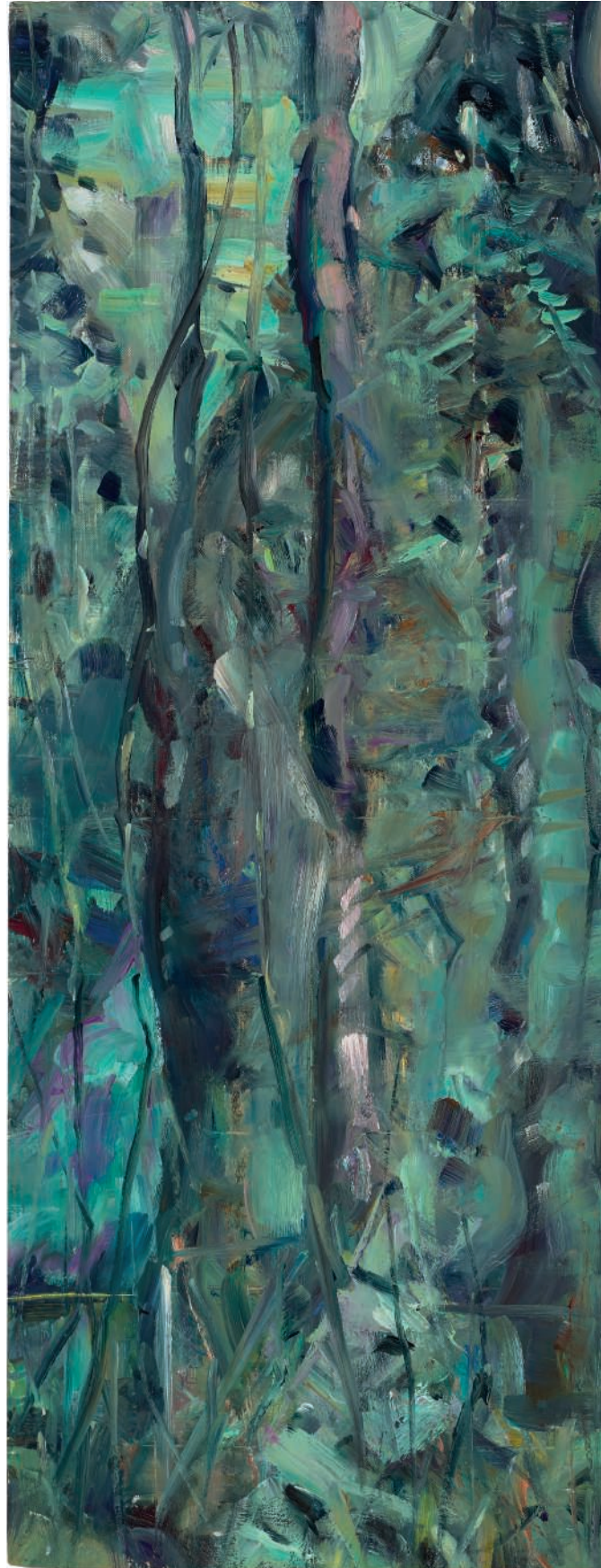
**PROVENANCE:**

Galerie Claude Bernard, Paris.

Acquired from the above by the present owner.

**LITERATURE:**

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume II 1984-1993*, Vaumarcus, ArtAcatos, 2010, p. 170, no. 1986.18 (illustrated in color, image flipped and incorrectly catalogued as oil on paper laid on canvas).











**13**

**PABLO ATCHUGARRY (B. 1954)**

*Untitled*

signed 'ATCHUGARRY' (near the base)  
white Carrara marble  
51¼ x 17½ x 9½ in. (130.2 x 44.5 x 24.1 cm.)

\$80,000-120,000

**PROVENANCE:**

Acquired from the artist.

*There is always a vertical stress in my works...all these vertical works of mine, all those points, are nothing but invocations, a questioning, a going forth to see the stars, to hear them take part in our lives. Like a prayer, an invocation to the infinite.*

—Pablo Atchugarry







**14**

**FERNANDO BOTERO (B. 1932)**

*Bather*

signed and dated 'Botero 04' (lower right)

oil on canvas

52 x 39 in. (132.1 x 99.1 cm.)

Painted in 2004.

\$300,000-400,000

**PROVENANCE:**

Tornabuoni Art, Paris.

Acquired from the above by the present owner.

**EXHIBITED:**

Milan, Palazzo Reale, *Botero*, 6 July-16 September 2007, no. 52 (illustrated in color).

**LITERATURE:**

*Botero, la pintura: Los últimos 15 años*, Bogotá, Ediciones Gamma, 2012, p. 172 (illustrated in color).







**15**

**OLGA DE AMARAL (B. 1932)**

*Sol cuadrado 10*

signed, dated, numbered and titled 'Olga de Amaral, "Sol Cuadrado 10,"  
Mayo/1994, 745' (on label affixed to reverse)

gold leaf, gesso and linen

35½ x 35½ in. (90 x 90 cm.)

Executed in 1994.

\$120,000-180,000

**PROVENANCE:**

Galería Espacio Continuo, Bogotá.

Galería Duque Arango, Medellín.

Private collection, Miami.

This work is catalogued in the artist's archives with reference number  
OA0745.















**16**

**FERNANDO BOTERO (B. 1932)**

*Reclining Woman*

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

bronze

41 x 66 x 27 in. (104.1 x 167.6 x 68.6 cm.)

Executed in 2002.

Edition six of six.

\$600,000-800,000

**PROVENANCE:**

Millenia Fine Art, Orlando.

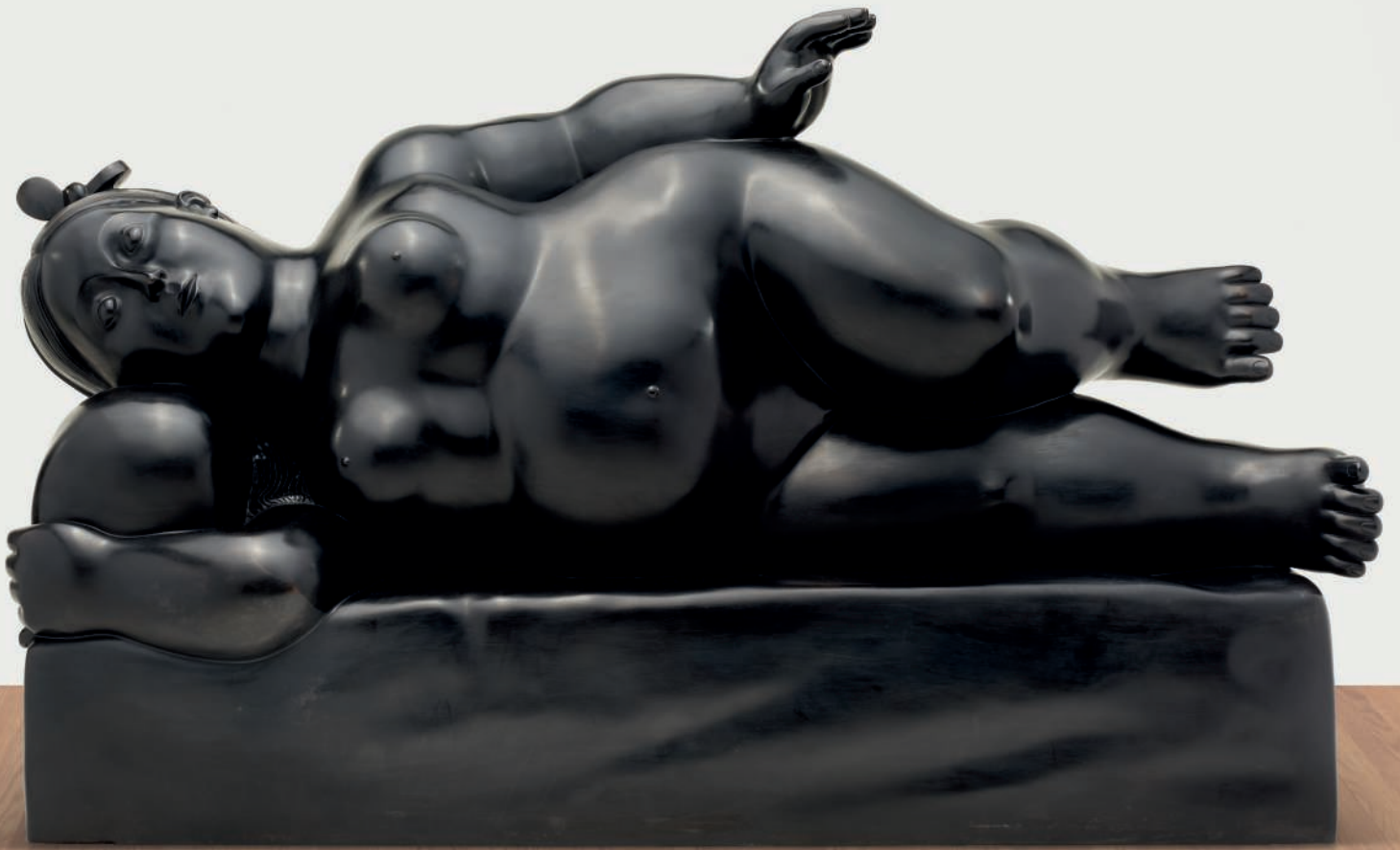
Acquired from the above by the present owner (8 December 2006).

**LITERATURE:**

*Fernando Botero, The Grand Show, Paintings, Drawings and Sculpture*, Miami, Gary Nader Editions, 2010 (another cast illustrated).









## 17

### BEATRIZ GONZÁLEZ (B. 1938)

#### *Gardel*

signed and dated 'B. González - 72' (center shelf right)  
synthetic enamel paint on metal night stand  
24 x 15 x 15 in. (62 x 38.1 x 38.1 cm.)  
Painted in 1972.

\$120,000-180,000

#### PROVENANCE:

Artist's studio, Bogotá.  
Private collection, Medellín.  
Galería La Cometa, Bogotá.

#### EXHIBITED:

New York, El Museo del Barrio, *Señor presidente, qué honor estar con usted en este momento histórico*, 1998, pp. 35 and 68, no. 21 (illustrated in color).  
Medellín, Museo de Arte Moderno, *Beatriz González, La comedia y la tragedia, Retrospectiva 1948-2010*, 23 November 2011- 4 March 2012, p. 65 (illustrated in color).  
Frankfurt, Museum für Moderne Kunst, *A Tale of Two Worlds, Experimental Latin American Art in Dialogue with the MMK Collection 1940s-1980s*, 23 November 2017 - 15 April 2018, p. 293 (illustrated in color). This exhibition also traveled to Buenos Aires, Museo de Arte Moderno, 13 July- 14 October 2018.

#### LITERATURE:

M. Calderón, ed., *Beatriz González: Una pintora de provincia*, Bogotá, Carlos Valencia Editores, 1988, p. 104, no. 155 (illustrated in color).  
C. M. Jaramillo, *Beatriz González*, Bogotá, Villegas Editores, Seguros Bolívar, 2005, p. 78 (illustrated in color).  
"Gardel," *Catálogo Razonado Beatriz González*, accessed June 21, 2020, <https://bga.uniandes.edu.co/catalogo/items/show/587>.









"I have always worked with memory, but my memory comes from the media," González recently explained of her practice. "It amazes me how fast people forget the images from the news. The way that I fight against or try to prevent the memories from disappearing as fast is to use those images in my drawings and in my work. This process culminates in a work with a popular character, a monument but an ephemeral one."<sup>1</sup> Since the mid-1960s, González has assembled an archive of newspaper cuttings, graphics, and fine art reproductions—now numbering more than 8,000 pieces—that encompass crime scenes and society pages, Old Master engravings and global icons from Pope John Paul II to British royalty. These clippings have served as source images for paintings that broach kitsch and social satire, at times drawing comparisons to the Pop art of Andy Warhol and Gerhard Richter in their mediated critique of social pretention, good taste, and mass consumerism. A protégé of the noted art critic Marta Traba, González occupies a place between Fernando Botero and Doris Salcedo, her work evolving from parodies of pop-cultural identity to sobering attestations to Colombia's chronic political violence, a turn prompted by the Palace of Justice siege in Bogotá (1985) and a new imperative to preserve her country's collective and historical memory.

González began to work with news cutouts in 1965 in a series of drawings of Lyndon B. Johnson and in *Los suicidas del Sisga*, iconic paintings based on a grainy, black-and-white photograph of two religious fanatics who drowned themselves in a suicide pact meant to preserve the purity of their love. The couple was memorialized by a portrait photograph, widely circulated in the papers, that they had commissioned before their fateful jump from the Sisga dam. "The quality, or 'the bad quality' of the image, awoke my interest," González recalls. "I was attracted by the plain quality of the printed image, the simplification of the facial features, almost deformed by the discrepancy."<sup>2</sup> She first adapted the flattened, schematized style of the newspaper images to paintings on canvas, but by 1970 she began to work



The present lot on view, *A Tale of Two Worlds*, Experimental Latin American Art in Dialogue with the MMK Collection 1940s-1980s, Museum für Moderne Kunst, Frankfurt, 23 November 2017 – 15 April 2018. © Beatriz González Photo: Axel Schneider, Frankfurt am Main.



with furniture, beginning with a metal bed—a kind of readymade, or objet trouvé—and eventually encompassing cribs, cabinets, and tables that she customized and had made at a factory. The furniture pieces served as frames for brightly colored enamel paintings that riff on mass-media images of motley subjects, among them a Degas bather and Da Vinci's *Mona Lisa*, the Sun-Maid girl and Simón Bolívar.

"I represent something that, though already there in a photograph or a reproduction, is, after all, a meta-representation—a representation of a representation," González has remarked of her recycled furniture pieces. "I surround these paintings with large frames that contain suggestions about the paintings themselves. They are big frames, like colonial altarpieces."<sup>3</sup> Here, an unremarkable metal nightstand provides a garish, three-dimensional frame to a painting of the legendary Argentine tango singer and matinee idol Carlos Gardel, who died when his plane crashed in Medellín in 1935. Based on a stock photo, the painting portrays Gardel in three-quarter view: his dazzling smile, revealing a row of perfect, mint-green teeth, and sharply slicked-back hair belie the melancholy of his ballads, suffused with sultry yearning, sadness, and sentimentalism. González reflects upon Gardel's enduring celebrity, encapsulated in the popular saying "*cada día canta mejor*," in this work, pondering the culture and commercialization of fame as well as "the power of simulation," implicated as well by the frame.

"I was very interested in factory painters' ability to mimic wood and marble [on metal]," González recalls, particularly "the 'falsification of materials': wood wasn't wood; marble wasn't marble."<sup>4</sup> The faux wood panels that surround *Gardel* bear a strong resemblance to those in *Kennedy* (*John Fitzgerald*), *político demócrata norteamericano (1917-1963) presidente de los Estados Unidos en 1961. Murió asesinado (1971)*; the nightstand appears with slight variations in *Saluti da San Pietro. Trisagio* (1971), based on a postcard of the Vatican, and in *Retrato de un conocido* (1973). Across these works and their seemingly incongruous subjects, the artifice of the medium—metal masquerading as wood—and the use of enamel paint, with its industrial connotations, exposes the simulacrum of representation and memory. Instantly immortal, Gardel lives on in González's ersatz nightstand, his smile and stardom framed as a parodic monument to popular idolatry.

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

1 Beatriz González, quoted in Hans Ulrich Obrist, *Conversations in Colombia: Anañam-Yoh-Reya* (Bogotá: La Oficina del Doctor, 2015), 40.

2 González, "Artist Interview" (September 2015), <https://www.tate.org.uk/whats-on/tate-modern/exhibition/ey-exhibition-world-goes-pop/artist-interview/beatriz-gonzalez>.

3 González, quoted in Marta Traba, "Furniture as Frame," in *Inverted Utopias: Avant-Garde Art in Latin America*, ed. Mari Carmen Ramírez and Héctor Olea (New Haven: Yale University Press, 2004), 152.

4 González, "Artist Interview."







## JORGE DE LA VEGA (1930-1971)

*Untitled*

signed and dated 'de la Vega, 68' (center right)

acrylic on canvas

39½ x 39½ in. (100 x 100 cm.)

Painted in 1968.

\$200,000-300,000

**PROVENANCE:**

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

Private collection, Italy (acquired from the above).

**LITERATURE:**

"De Compras en la Feria," *La Nación, Arte BA*, 14 May 2005 (illustrated on cover).

This work is accompanied by a certificate of authenticity signed by Marcelo Pacheco and Mercedes Casanegra, dated 16 May 2006.

"If you don't do what you must in painting, then where are you going to do it?"<sup>1</sup> Pitched at the crux of freedom and aesthetics, de la Vega's question epitomized the emancipatory, countercultural impulse that fueled Argentina's rising avant-garde in the 1960s. Self-taught, he improvised a highly idiosyncratic visual language based on transformation and anamorphosis, developing a new artistic syntax taken from the objects and symbols of the contemporary world—plastic tokens and children's toys, pop culture and magazine advertising. De la Vega was a member of Argentina's Nueva Figuración group, active between 1961 and 1965, and alongside Luis Felipe Noé, Rómulo Macció, and Ernesto Deira he evolved an expressionist idiom rooted in the period's existential and anti-aesthetic convictions. He turned searchingly toward Pop and psychedelia—as well as to music—in later years, seeking alternative and creative means of communication at a time of mounting authoritarianism and political disorder.

Central to this final evolution of de la Vega's work was his residence in the United States between October 1965 and April 1967. Invited to teach at Cornell University through the Latin American Year program, he spent considerable time in New York, where he saw Noé as well as fellow Argentines Antonio Berni, Marta Minujín, Liliana Porter, and critic Jorge Romero Brest. "The North American world is so potent and artificial that the human being stands out more against it," de la Vega observed upon his arrival. "Everything is real, super-real; reality strikes you and forces you out of the unreality that you live in here [in Argentina]. Here we live in mythology." The "little animals and monsters" that populated his earlier series, *Monstruos* (or *Bestiario*), soon ceded to "images [that] became more human," if hardly less grotesque, as de la Vega "devoted [himself] to painting the happiness of Americans."<sup>2</sup> His Pop paintings projected a mordant critique of consumer culture and popular media stereotypes, exposing the hyperreality of capitalism—its advertising and alienation, its banal mindlessness—and piercing its false mirage of happiness.

De la Vega found meaningful international recognition during this time, highlighted by the Special Prize for Argentine painting at the III Córdoba Bienal in 1966. American critic and curator Sam Hunter, one of the jurors, declared him "one of the few powerfully original artists in the Bienal," able to combine "the mechanically repeating imagery and grinning masks of Warhol's movie idol cult with expressionist violence, distortion, and a grotesque suggestion that is one of the few authentic notes in the exhibition."<sup>3</sup> These works led to in an early iteration of *Rompecabezas* that he debuted at his homecoming exhibition, *Blanco y negro: obras recientes de Jorge de la Vega*, which drew an ecstatic audience of nearly 18,000 to the Instituto Di Tella over three weeks in November 1967. Back in Buenos Aires, de la Vega began to work across media, collaborating on a comic strip with the poet Federico González Frías, taking a position at the Cícero advertising agency, and reinventing himself as a singer-songwriter; he released the album, *El Gusanito en persona*, at Galería Bonino in 1968.

The present *Untitled* belongs to a series of black-and-white works, made both on paper and in acrylic on canvas, that began in 1966 and culminated with the large-scale *Rompecabezas* (1969-70), comprised of interchangeable panels that portray male and female faces among other body parts. Like the *Rompecabezas* panels and paintings such as *Psicomatización* (1967) and *Me quiere no me quiere* (1968), *Untitled* shows the stylized face of a young woman, her face tilted seductively as in an advertisement. But here in a departure from the delirious, giddily grinning faces seen in many other "puzzle pieces," she does not smile; her downcast gaze, through mascaraed eyes, begins to crack open the charade of happiness, exposing the darkness beneath a blindingly white veneer. "Looking at my own paintings, I think that one can undoubtedly tell that a crime has occurred; because these people, first of all, have lost all their color," de la Vega remarked during the installation of *Rompecabezas* at Galería Carmen Waugh in September 1970. "And also, there is not the slightest doubt that they are all dismembered. . . . And certainly this crime is quite mysterious, because it seems that the victims are thrilled to have been assassinated. I think that tonight the mystery will lie in this: I will try to explain how it could be that they were all killed, that they are thrilled to be dismembered, and that they have not yet noticed that they are all dead."<sup>4</sup>

Whatever the unwitting criminality of de la Vega's black-and-white protagonists, his contemporary lyrics suggested a brighter, hippie-inspired outlook, emphatically in the song "Proximity" (1968) and its call for unity and communication:

To be close, to be near each other,  
to come together, to hold and embrace each other,  
to brush against each other,  
to skirt and mingle with each other,  
to hold tight and squeeze each other,  
to huddle and cuddle together,  
to gather breath, to approach and be included,  
to pile up, wrapped and knotted together,  
and renew, settle, and coexist together.

Against the backdrop of student revolts and political radicalization, in Argentina and around the world, in the late 1960s, de la Vega's protest songs registered the vicissitudes of modern life with quixotic humor, hope, and irony. If the alienated visages of his Pop-psychedelic paintings exude consumerism run amok, he nevertheless believed in the redemptive possibility of social reintegration, drolly venturing in the song's final line to "imagine how much people could do if the dictionary were less imposing."<sup>5</sup>

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

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

2 De la Vega, quoted in Patrick Frank, *Painting in a State of Exception: New Figuration in Argentina, 1960-1965* (Gainesville: University Press of Florida, 2017), 148.

3 Sam Hunter, "The Córdoba Bienal," *Art in America* 55, no. 2 (March-April 1967): 87.

4 De la Vega, quoted in Frank, *Painting in a State of Exception*, 153-54.

5 De la Vega, "Proximity," in *Inverted Utopias: Avant-Garde Art in Latin America*, ed. Mari Carmen Ramírez and Héctor Olea (New Haven: Yale University Press, 2004), 482.





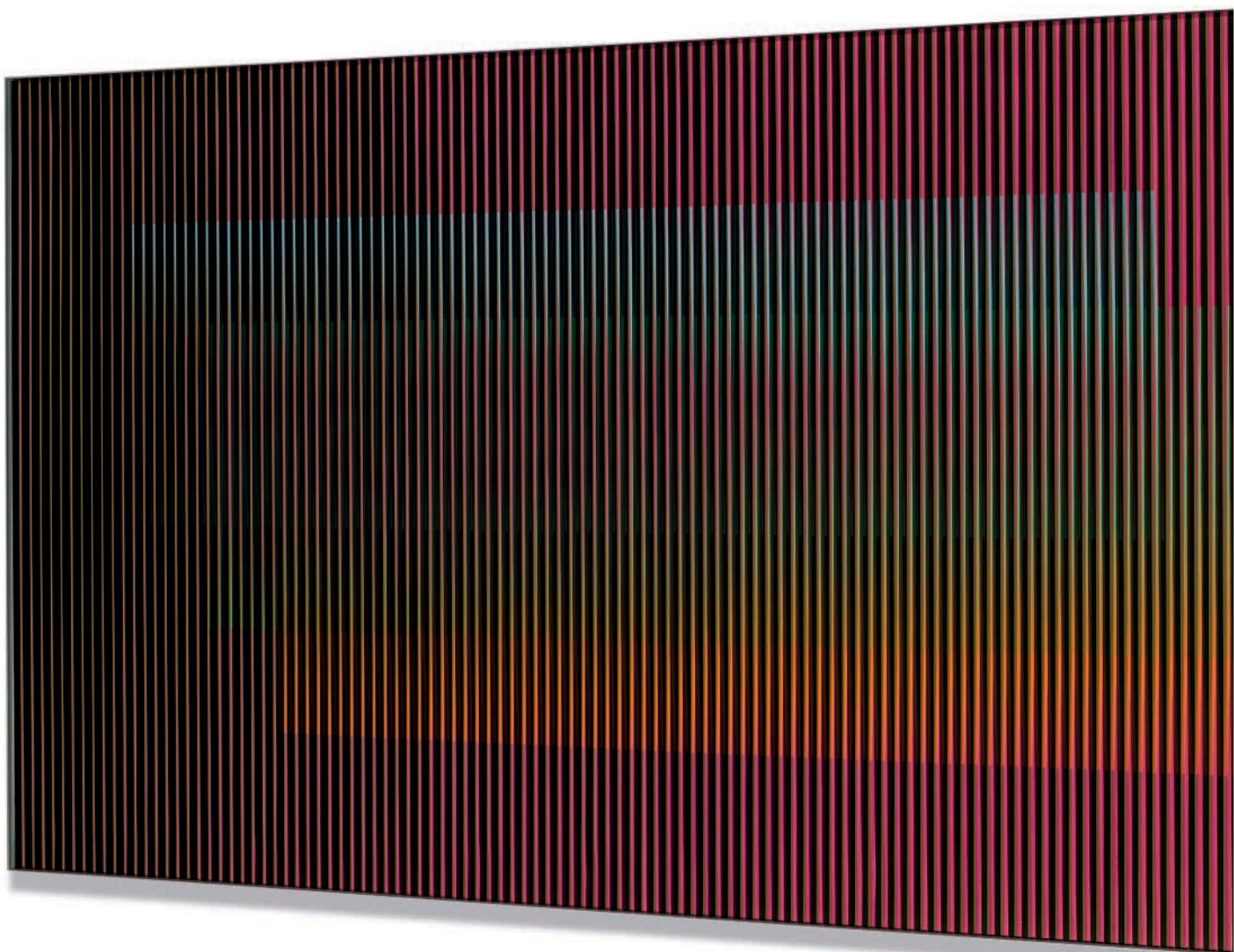












PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**19**

**CARLOS CRUZ-DIEZ (1923-2019)**

*Physichromie No. 2266*

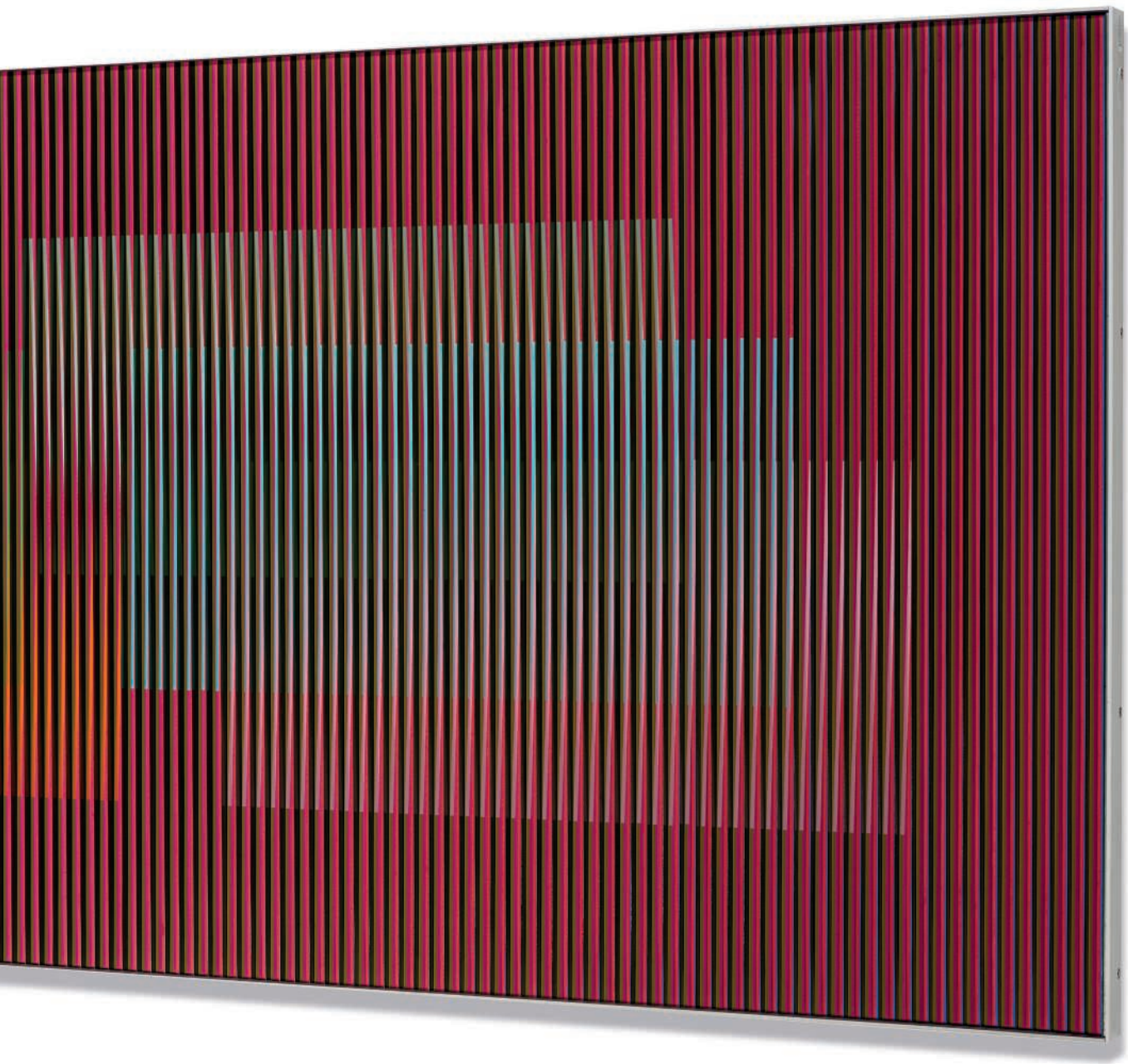
signed, dated, titled and initialed 'CRUZ-DIEZ, AGOSTO 1989,  
PHYSICHROMIE No. 2266, CD' (on the verso)  
painted PVC and acrylic strips mounted on wood with aluminum frame  
31¼ x 94¼ x 1½ in. (80 x 240 x 3.8 cm.)  
Executed in 1989.

\$200,000-300,000

**PROVENANCE:**

Acquired from the artist.  
Anon. sale, Christie's, New York, 19 November 2009, lot 67.  
Private collection, Puerto Rico.  
Anon. sale, Christie's, New York, 19 November 2013, lot 61.  
Acquired from the above by the present owner.







**CARMEN HERRERA (B. 1915)***Noche de Salamanca (Castilla)*

signed, dated and titled 'Carmen Herrera, NOCHE DE SALAMANCA, 2009' (on each panel, on the reverse)

acrylic on canvas

72 x 72 in. (183 x 183 cm.) overall

Painted in 2009.

Diptych.

\$700,000-900,000

**PROVENANCE:**

Frederico Sève Gallery, New York.

Private collection, San Francisco (acquired from the above by the present owner, 2010).

"I was looking for a pictorial vocabulary and I found it there," Herrera has reflected of the time, between 1948 and 1954, that she and her husband spent in Paris. "But when we moved back to New York, this type of art was not acceptable. Abstract Expressionism was in fashion. I couldn't get a gallery."<sup>1</sup> Some seventy years later, amid a resurgence of interest in geometric abstraction from Latin America, Herrera is finally receiving her historical due. Feted on the occasion of her one-hundredth birthday in May 2015 with an acclaimed documentary—*The 100 Years Picture Show—starring Carmen Herrera*, directed by Alison Klayman—and a major retrospective that opened at the Whitney Museum of American Art the following year, she has doubtless asserted her place within the history of postwar abstraction. "There's a saying that you wait for the bus and it will come," Herrera recently observed, before exclaiming, "I waited almost a hundred years!"<sup>2</sup>

Belated though her recognition may be, Herrera has worked almost continuously throughout her career, beginning with crucial periods spent in Havana and Paris. She studied briefly at the Lyceum, the institutional haven of Cuba's historical *vanguardia*, in the early 1930s, before beginning to train as an architect at the University of Havana in 1938. "There, an extraordinary world opened up to me that never closed," she reminisces. "The world of straight lines, which has interested me until this very day."<sup>3</sup> Her studies were interrupted by political upheaval and by her marriage, in 1939, to Jesse Loewenthal, an English teacher at Manhattan's Stuyvesant High School, and their subsequent departure for New York. During their extended sabbatical in Paris, Herrera began to engage the legacies of early twentieth-century Constructivism from the Bauhaus through the *Salon des Réalités Nouvelles*, a bastion of postwar geometric abstraction. "Albers' paintings touched me," Herrera recalls. "I was able to see more work by the Bauhaus. I felt that this was the kind of painting that I wanted to do. I had found my path as a painter."<sup>4</sup> While abroad, she encountered the School of Paris—represented by the Salon's creative force, Auguste Herbin, as well as Jean Arp and Sonia Delaunay—alongside an international contingent that included Jesús Rafael Soto, Alejandro Otero, Victor Vasarely, and Ellsworth Kelly.

Herrera's first black-and-white works date to these formative years in Paris, and they have reappeared at intervals throughout her career, often at transitional moments and between other chromatic series. "Color is the essence of my painting," she declared, emphasizing its structural and expressive significance before an exhibition of her black-and-white paintings at El Museo del Barrio in 1998. "What starts to happen to it as you reduce its numbers and come down to two colors, then there is a subtlety, an intensity in the way two colors relate to each other. Yet I am not interested in optical effects as these are simplistic to my mind. . . . For me, black and white are colors. I do not see them as anything but colors. These paintings are about rigor, about setting up a challenge for myself as a painter."<sup>5</sup> While early paintings, such as *Black and White* (1952) and *Verticales* (1952), do elicit a

range of optical illusions, Herrera has since asserted architectural values, perhaps most explicitly in the monumental works *Ávila*, *Escorial*, and *Almagro* (1974), all associated with places in Spain.

*Noche de Salamanca (Castilla)* suggestively revisits the earlier Spanish series, citing the Castilian kingdom and its storied "golden city," celebrated for the baroque splendor of its eighteenth-century Plaza Mayor. Salamanca's architectural grandeur is here elegantly schematized into pure geometry: an irregular black polygon is centered on a square diptych, its shape in dialogue with the white planes formed at each side. The stability of the vertical line that establishes its long right edge is countered by the angular zigzag at the left, creating a dynamic asymmetry that stretches across the centerline of the painting, the shape seeming to resist its taut rectilinearity. Herrera's architectonic impulse is at once austere and strikingly animate; the juxtaposition of massive shapes and colors conveys an essential dramatic unity, stark and meticulously rendered with her characteristic economy of means.

Herrera's star has remained ascendant in the years since her black-and-white paintings appeared at El Museo, and she continues to work in the Gramercy loft where she has lived since 1967. The resilience of her painting across decades of critical indifference is testament to its visual force and contemporaneity amid sustained interest in Minimalism and in the field of Latin American abstraction. Although Herrera had little contact with the group *Los Diez Pintores Concretos*, which emerged in the late 1950s in Havana, she belongs to that generation as well; her transatlantic encounters with abstraction paralleled those of the *concretos*, among them Loló Soldevilla and Sandú Darié. "I see my paintings at a crossroads," Herrera acknowledges. "They have much in common with geometry, with minimalism, yet they are neither. To me they are good paintings that do not fit into easy categories."<sup>6</sup> Now in the last stages of her career, she has remained steadfast in her commitment to her practice, which has seen new developments in drawing and sculpture. "I do it because I have to do it; it's a compulsion that also gives me pleasure," Herrera allows. "Only my love of the straight line keeps me going."<sup>7</sup>

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

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

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

3 Herrera, quoted in Gustavo Valdés, Jr., "El color de la palabra: 32 artistas cubanos," *Stet Magazine* 1, no. 2 (Winter 1992): 21.

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

5 Ibid., 18, 20.

6 Ibid., 20.

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









**21**

**TOMÁS SÁNCHEZ (B. 1948)**

*Contemplación compartida en la laguna*

signed and dated 'Tomás Sánchez, 94' (lower right) signed and dated again and titled 'Tomás Sánchez, CONTEMPLACION COMPARTIDA EN LA LAGUNA, 1994' (on the reverse)

acrylic on canvas

12 x 36 in. (30.5 x 91.4 cm.)

Painted in 1994.

\$70,000-90,000

**PROVENANCE:**

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated 18 September 2019.





## 22

### FERNANDO DE SZYSZLO (1924-2017)

#### *Paracas*

signed 'Szyszlo' (lower right), titled and dated "'PARACAS,' ORRANTIA/02'  
(on the reverse)

oil on canvas

59 x 47¼ in. (150 x 120 cm.)

Painted in Orrantia in 2002.

\$60,000-80,000

#### **PROVENANCE:**

Aninat Galería, Santiago.

Acquired from the above by the present owner (November 2016).





PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

**24**

**WIFREDO LAM (1902-1982)**

*Untitled*

gouache on paper laid down on canvas  
38½ x 29½ in. (98 x 74.9 cm.)  
Painted circa 1937.

\$250,000-350,000

**PROVENANCE:**

Private collection, Barcelona.  
Anon. sale, Sotheby's New York, 29 May 2003, lot 27.  
Acquired from the above by the present owner.

**LITERATURE:**

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

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

Lam resumed painting with new fervency in Barcelona, attending *tertulias* at a café near Lesseps Square and joining the painting and sculpture section of the Ateneo Socialista. In September, he permitted himself the wartime

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

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

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

<sup>2</sup> *Ibid.*, 40.

<sup>3</sup> Borràs, "Lam in Spain," 45.













PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE BEING SOLD TO  
BENEFIT CHARITIES

**25**

**LEONORA CARRINGTON (1917-2011)**

*La joie de patinage (The Joy of Skating)*

signed and dated 'LEONORA CARRINGTON. 11-12-41.' (lower right)

oil on canvas

18 x 24 in. (45.72 x 60.96 cm.)

Painted 11 December 1941 in New York.

\$400,000-600,000

**PROVENANCE:**

Alexina Duchamp, France.

Pierre-Noël Matisse, Paris (by descent from the above).

By descent from the above to the late owner.

**LITERATURE:**

S. Grimberg, "Traveling Toward the Unknown, Leonora Carrington Stopped in New York," *Women's Art Journal*, Fall/Winter, 2017, vol. 38, p. 1, no. 2 (illustrated and illustrated in color on cover).

S. van Raay, et. al., *Leonora Carrington: Magical Tales*, Mexico City, Instituto Nacional de Bellas Artes and Museo del Palacio de Bellas Artes, 2018, p. 84, no. 16 (illustrated in color).

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

***I put my being into my painting. For me, the value of a work is the labor it takes to become yourself, making something honest. It's the work of a lifetime.-***

-Leonora Carrington<sup>1</sup>





"Can I light your cigarette?" offers the interviewer as he bent forward, Bic lighter in hand. "I prefer to light my own" rebuffed the then-94-year-old artist Leonora Carrington in courteous, yet firm, British-accented English.<sup>2</sup> Carrington was her own person always, succinctly described as a "nonconforming feminist."<sup>3</sup> The only daughter of four children born to the Irish Mairi Moorhead and English textile magnate Harold Carrington, she resisted the social mold she was expected to fit into. Her self-described "allergy to cooperation," got the schoolgirl expelled by the Mother Superior, twice.<sup>4</sup> As Carrington recalls, at the convent she was deemed neither "capable of study or play,"<sup>5</sup> and had only "managed" with karate.<sup>6</sup> When presented as a debutante at the court of King George V at Buckingham Palace, bored, Carrington remembered having spent the evening reading, apropos, the entirety of Aldous Huxley's novel *Eyeless in Gaza*.<sup>7</sup> Today, her non-compliant behavior might have been named Oppositional Defiant Disorder, but it was her determination and strong sense of self-preservation that supported her life-long artistic production where beast and human commune in imagined worlds.

"Does anyone escape their childhood? I don't think we do," Carrington answered her own question.<sup>8</sup> Telling of where her child's imagination resided, in grade school she created a book with lined paper, titling it "Animals of a Different Planit by M.L. Carrington." She filled it with invented creatures, planets, and distant lands; on one page, for example, accompanying a green animated bird, forked legs reaching skyward, eye fixed on its bug prey are the carefully penciled words, "The Hootdum is found in east Loogo. flies up-side-down. Eats insects." Primarily self-taught, she studied in Florence,



Leonora Carrington, *Bird Superior, Portrait of Max Ernst*, ca. 1939. Scottish National Gallery Of Modern Art, Purchased with assistance from the Henry and Sula Walton Fund and the Art Fund, 2018. © Estate of Leonora Carrington / ARS, NY and DACS, London 2018

Italy for nine months in 1932 regularly visiting the Uffizi and major museums in Siena, Rome and Venice viewing paintings and frescoes. She then honed her drawing skills as Amadée Ozenfant's first student in London in 1936; his academy "was very important because we did exact line drawings. We had to study with a single drawing and a single model for many weeks. Foremost, the model was an apple and as long as the drawing was not perfect in line, exact, there we were contemplating the apple, until the apple dried out," she recalls.<sup>9</sup> When she broke with family, church, and state, escaping England at age 20 to join her married, older lover Max Ernst (1891-1976) and the Surrealist movement first in Paris, and then New York City, she remained unwilling to become anyone's muse. She was equally uncompromising in her search on canvas for freedom from this world's gravity.

In her mind Carrington would forever wander the rooms of Crookhey Hall, the mansion built in 1874 in Lancashire, England where she lived from ages 3 to 10 under the care of her Irish nana Mary Kavanaugh and a French governess.<sup>10</sup> Late in life she described Crookhey Hall as a "rather dark, exciting place" where north of the house "there was a lake. We had the myth that it was bottomless and we weren't allowed to go there alone."<sup>11</sup> Perhaps it was on that lake that Carrington's *La joie de patinage* was set, a Cockerham farmhouse in the distance.

Carrington was resistant to explaining her artwork. Her close study of self through her artistic expression, as she indicates in the above epigraph, was a spiritually esoteric, experiential one. She also warned against intellectual games as a path to understanding the meaning of her imagery; but rather, she encouraged visual readings of her artwork, and that the viewer concentrate on their feelings for a canvas, while also considering the visual relationship of its objects in space.<sup>12</sup> Even so, Carrington acknowledged that all of her writing was autobiographical.<sup>13</sup> At times she built bridges between her writing—elusive, provocative, biting in its dark humor—and her visual art; case in point are the frequent parallels scholars draw between her short story *The Debutante* of 1937-38 and her contemporaneous self-portrait *Inn of the Dawn Horse*. But neither Carrington's writing or her artwork is illustration, description, or direct narrative; rather, it is fragmentary, puzzle-like, and relational. She identified as Surrealist, her imagery emerging from a dream-like, limbatic place; her texts appeared intuitive, born from free association and automatic writing, yet grounded in subtle, and at times grizzly, satirical wit.

Tentative connections can be found between *La joie de patinage* and Carrington's writing. In the novella *Little Francis* of 1938 "During Ubriaco's (Ernst's) long silences, Francis (Carrington) would amuse himself (herself)



by looking back at the brighter periods of his (her) life spent at Crackwood (Crookhey Hall). They were not many. He (she) remembered skating on the lake north of Crackwood one hard winter."<sup>14</sup> At the core of *Waiting*, a short story Carrington wrote concurrently with *La joie de patinage's* painting during her stay in New York City late-July 1941 to January 1942, is a romantic conflict between two women, Elizabeth and Margaret (Peggy Guggenheim and Carrington) over Fernando (Ernst). The painting foregrounds two figures, one bears three heads (recalling in form Salvador Dali's *Soft Self-Portrait* of 1941 as well as Carrington's long-necked horse-women of her *The Meal of Lord Candlestick*<sup>15</sup> of 1938), a black soay sheep, jaguar fur, and two British red foxes. Wrapped loosely in a green cloak, the other figure is masked and bare-breasted with the legs of a dark soay sheep. *Les patineurs* (the skaters) balance on their right leg, left leg raised in a balletic arabesque.<sup>16</sup> Six horses cavort on the snowy bank as Carrington's darkened white horse avatar (perhaps), is a fixed weathervane.

Significantly, *La joie de patinage's* turquoise-hued winter landscape echoes that of her *Bird Superior: Portrait of Max Ernst*, painted circa 1939 at the farmhouse where she had lived with Ernst in Saint Martin d'Ardèche, France. The fish-tailed Ernst's incongruous, single yellow sock with its horizontal green stripes curiously complements the skater's loud, fuschia skirt with its flowing sea green bands. The two paintings belong to the same mindscape. *Bird Superior* was almost certainly in Carrington's hands in New York City in 1941 as she painted, signed and dated (11-12-41) *La joie de patinage*.<sup>17</sup> Together they can be read as companion pieces telling a tale of complex relationships, loss, love, and Carrington's journey towards independence.

The artist's time in New York City was one of healing. She had suffered and survived a tremendous crisis the previous year when forcibly interned in a psychiatric hospital in Santander, Spain for six-months following Ernst's arrest by the Nazis. There she was inhumanely injected multiple times with the barbiturate Luminal and the seizure-inducing Cardiazol.<sup>18</sup> As her family maneuvered to move Carrington to an institution in South Africa, she foiled them, escaping war-torn Europe for the Americas by marrying the diplomat Renato Leduc. In 1942, she again leapt into unknown territory, leaving New York to head south to Mexico City, where she built a life, a family, and populated a fantastic, ethereal world on canvas.

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

1 Angélica Abelleira interviewing the artist between 1993-96 as quoted in "Leonora Carrington: Discovering Diverging Worlds," in *Voices of Mexico* 53(Mexico City, 2000): 39.

2 "Leonora Carrington: La novia del viento." YouTube video, 7:00, "Andrea di Castro," September 4, 2011. <https://www.youtube.com/watch?v=nBa5Uy9YlOI>. My translation.

3 Justin Goodman, "Down Below," *Cleaver: Philadelphia's International Literary Magazine* <https://www.cleavermagazine.com/down-below-a-memoir-by-leonora-carrington-reviewed-by-justin-goodman/>. Accessed May 30, 2020.

4 "Leonora Carrington: The Lost Surrealist." YouTube video, 60:00, "BBC4," January 31, 2018. <https://www.youtube.com/watch?v=SxEf1bjgt5Q&t=1s>.

5 "Leonora Carrington: The Lost Surrealist."

6 Beatriz Espejo, "Leonora Carrington (1917-2011): Lo demonico y lo divino," *Revista de la Universidad de México* 89(Mexico City, 2011): 39. "Pude solamente con el karate." My translation.

7 If the ball took place in 1935 and the book was published in 1936, this statement by Carrington late in life may be a self-conscious reworking of facts, however, Carrington is consistent in the personal details that she shares with her interviewers, straight-forward in accountings, instilling trust. Her hands are obviously empty in the stunning photograph of she and her mother taken at the ball, but one could imagine Carrington stashing the book somewhere. Huxley's book fittingly champions spirituality and critiques British high society.

8 "Leonora Carrington: The Lost Surrealist."

9 "Leonora Carrington." YouTube video, 26:57. "Secretaria de Educación Pública," May 26, 2011. [https://www.youtube.com/watch?time\\_continue=321&v=wkKRPPn5KE&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=321&v=wkKRPPn5KE&feature=emb_logo).

10 As named by Elena Poniatowska in Chapter 1 "Crookhey Hall" of her novel *Leonora*, translated by Amanda Hopkinson (London: Serpent's Tail, 2014).

11 "Leonora Carrington: The Lost Surrealist."

12 "Leonora Carrington: Britain's Lost Surrealist," YouTube video, 9:43. "TateShots," March 26, 2015. <https://www.youtube.com/watch?v=Guit8Yum8q4>. Carrington interviewed by her cousin Joanna Moorhead.

13 Paul Laity, "The Surreal Life of Leonora Carrington by Joanna Moorhead," *The Guardian*, April 5, 2017. <https://www.theguardian.com/books/2017/apr/05/the-surreal-life-of-leonora-carrington-joanna-moorhead-review>.

14 Leonora Carrington, *The House of Fear Notes from Down Below* (New York: E.P. Dutton, 1988), 118. See Annette Shandler Levitt, "The Bestial Fictions of Leonora Carrington," *Journal of Modern Literature*, 20.1(Summer 1996), 65-74 for close analysis of this and other of Carrington's short stories.

15 This was the first canvas Carrington sold and to Peggy Guggenheim in 1938. See Solomon Grinberg, "Traveling Toward the Unknown: Leonora Carrington Stopped in New York," *Woman's Art Journal* (Fall/Winter 2017): 13.

16 Frederick Ashton's ballet *Les Patineurs* was first presented at Sadler-Wells Theatre in London in 1937.

17 Max Ernst rescued this painting after his release from Les Milles concentration camp in July of 1940 from the farmhouse in Saint Martin d'Ardèche, had it with him at Bel Air in Marseilles, and must have taken it with him when he left Europe from Lisbon, Portugal for New York City by airplane. By March of 1942 in New York City Ernst exchanged with Carrington his portrait of her *Leonora in the Morning Light* of 1940 for her *Bird Superior: Portrait of Max Ernst*. For a detailed account see "Talks and Lectures: Leonora Carrington's Portrait of Max Ernst." YouTube video, 46:39. "National Galleries of Scotland," September 11, 2018.

18 See Leonora Carrington's account of her experience in her *Down Below*, first published in French in 1944 and recently published by New York Review Books Classics in 2017.





PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

**26**

**MATTA (1911-2002)**

*Youniverse*

signed, dated, and titled 'Matta, Youniverse, 1955' (on the reverse)

oil on canvas

45 $\frac{5}{8}$  x 57 $\frac{1}{8}$  in. (114.6 x 145.1 cm.)

Painted in 1955.

\$100,000-150,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York, 21 November 1995, lot 52.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Archives de l'œuvre de Matta, signed by Aliséé Matta, dated 14 July 2020.









***There currently exist two opposed tendencies in Mexican art. One is social realism and the other is poetic realism, to which I pertain. I do not trust a strictly national attitude...I lean towards universality, which undoubtedly isolates me in some way from Mexicans and is at the root of an increasingly heated controversy.***

–Rufino Tamayo, 1950<sup>1</sup>

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## 27

### RUFINO TAMAYO (1899-1991)

#### *Dos amantes contemplando la luna*

signed and dated 'TAMAYO 0-50' lower right

oil on canvas

31 $\frac{7}{8}$  x 39 $\frac{1}{2}$ in. (81 x 100 cm.)

Painted in 1950.

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

#### PROVENANCE:

Knoedler Gallery, New York.

George R. Fearing, Cuernavaca, Mexico.

Bernard Lewin Collection, Palm Springs, California.

Latin American Masters, Los Angeles, California.

Private collection, Mexico.

Anon. sale, Christie's, New York, 21 November 2000, lot 12.

Acquired from the above by the present owner.

#### EXHIBITED:

Paris, Galerie des Beaux Arts, *Tamayo*, 8 November - 9 December 1950, no. 10. This exhibition also traveled to Brussels, Palais des Beaux - Arts, 22 December 1950 - 7 January 1951.

San Francisco, California Palace of the Legion of Honor, *Rufino Tamayo Paintings*, 10 May - 10 June 1951, no. 16.

New York, Knoedler & Co. Gallery, *Tamayo Recent Works*, 19 November - 15 December 1951, no. 4.

Fort Worth, Texas, Fort Worth Art Museum, *Tamayo*, 7 January - 2 February 1951, no. 17.

Chicago, The Arts Club of Chicago, *Tamayo*, 4 - 28 April 1952, no. 5.

Washington D.C., Pan American Union, *Tamayo*, 14 October - 15 November 1952, no. 23.

São Paulo, 2nd Biennial São Paulo Brazil, *Rufino Tamayo*, December 1953 - February 1954, p. 252, no. 17.

Mexico City, 2nd Inter-American Biennial de México, *50 obras de Tamayo*, 1960, n.p., n. 29 (illustrated)

Phoenix, Arizona, Phoenix Art Museum, *Rufino Tamayo*, March 1968, no. 50.

Santa Barbara, California, Santa Barbara Museum of Art, *The Art of Modern Mexico*, August - October 1970, no. 61.

San Antonio, Texas, San Antonio Museum of Art, *Tamayo*, December 1985 - January 1986. This exhibition also traveled to Monterrey, Mexico, Museo de Monterrey, January - March 1986.

Santa Ana, California, Museum of Modern Art, *Rufino Tamayo*, 19 September - 30 November 1987, p. 24, no. 13.

B. Lewin, *Rufino Tamayo*, B. Lewin Galleries, Beverly Hills, p. 47B, n.n. (illustrated in color)

#### LITERATURE:

C. Raimont, *Rufino Tamayo Collection Artist de Ce Temps*, Paris, 1951, no. 4 (illustrated).

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

J. Gómez Sicre, *Four Artists of the Americas: Burle-Marx, Calder, Peláez, Tamayo*, Washington D.C., Pan American Union, 1957, p. 83 (illustrated).

O. Paz, "Tamayo en la pintura mexicana colección de arte," Universidad Nacional Autónoma de México Dirección General de Publicaciones, 1959, p. 59, no. 64 (illustrated).

T. del Conde et al., *Tamayo*, Mexico City, Américo Arte Editores S.A. de C.V., 1998, p. 64, (illustrated in color).

A. Graham-Dixon, *The Art Definitive Visual Guide*, London, Editorial Consultant, 2008, p. 498 (illustrated in color).

L.I. Sainz, "Los rasgos plásticos de Rufino Tamayo," *Casa del tiempo*, vol. 1, época III, no. 11-12, December 1999 - January 2000, p. 68 (illustrated in color).

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







Rufino Tamayo, *Women Reaching for the Moon*, ca. 1946. © 2019 Tamayo Heirs / Mexico / Licensed by VAGA at Artists Rights Society / (ARS), NY

A public display of acrimony between Rufino Tamayo and the “Three Greats” (Mexican muralists David Alfaro Siqueiros, Diego Rivera and José Clemente Orozco) played out in Mexico City’s local newspaper *El Nacional* in the fall of 1947 upon Tamayo’s return to Mexico following more than a decade of his self-exile in New York City as headlines read: “Mexican Painting is in a State of Decadence Says Tamayo, Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros in Decline”; “Orozco Doesn’t Change, Investigate, He Always Repeats Himself: Tamayo is Ready to Defend Himself and the Controversy Continues its Course”; “I Am Not a Copyist Says Tamayo”; and “Tamayo is a Bombastic Sufficiency Says Siqueiros: Mexican Painting is Not Sick or Decadent.”<sup>22</sup> Three years later, in 1950, the very year that Tamayo painted *Dos amantes contemplando la luna*, the debate continued as these four artists were selected to represent Mexico in the country’s first time ever invitation to participate in the Venice Biennial.

At the Mexican Pavilion, 16 of Tamayo’s paintings hung in a room dedicated solely to his work. His loss of a Biennial award to his anathema Siqueiros only propelled Tamayo to further advocate for an opening in Mexican art; Tamayo called for a movement away from a closed, nationalist, social realist, political, picturesque and folkloric art of epic scale as he envisioned Mexican art expanding in stylistic diversity. “Mexico’s art is not uniform, limited to a single modality, rather, it is multifaceted, diverse,” he argued.<sup>3</sup> Summarizing his position he stated:

*I believe that we should contribute with the Mexican experience to this universal current. The fundamental point is that we are part of everything, not an independent island. We know very well that the*

*School of Paris was formed in large part by foreigners, that it is universal and not Parisian...That understood, the roots of my painting are Mexican, but my plastic language is universal.*<sup>4</sup>

Repeatedly Tamayo insisted that Mexican art needed to grow beyond Siqueiros’ infamous 1944 claim in defense of politicized muralism, “*No hay más ruta que la nuestra* (There is no other path but ours).” For Tamayo, truly revolutionary art was one open to experimentation, a rebellious one, dissatisfied, produced by artists both courageous in making mistakes and finding solutions, and not formulaic.<sup>5</sup>

This long-running dispute was not simply a theoretical one; as art historian James Oles points out, at mid-century Mexico’s state-run Instituto Nacional de Bellas Artes commissioned a large canvas from Olga Costa to be included in an exhibition curated by Fernando Gamboa for Paris’ Musée D’Art Moderne. *La vendedora de frutas* (*The Fruit Seller*) presented a *costumbrista* (genre) painting of a bronze-skinned laborer behind a market fruit stand, a bounty of detailed, lush, Mexican native fruits laid out before her to tempt the viewer’s palate. Painted in the highly naturalistic manner of Hermenegildo Bustos’ 19th Century still lifes, what was representational, narrative, easily recognized as the exotic fruits of the land—not abstraction, not formal concerns—is what was considered representative of “The Mexican School” and official *mexicanidad* (Mexicanness).<sup>6</sup>

Tamayo maintained that he expressed his inherent Mexicanness in his painting, but not through legible, iconic subject-matter. He affirmed, “My painting, in addition to being Mexican in spirit and in essence, is international and contemporary.”<sup>7</sup> Neither narrative or naturalistic, *Dos amantes* exemplifies the artist’s self-identified “poetic realism” that he named in the epigraph above, as he painted the everyday, absent of demagoguery. Additionally, an avid guitar player and singer of Mexican ballads, he brought his love of music and sense of rhythm to his paintings, the two lovers’ bodies recalling upright instruments. As a student and collector of pre-Columbian art, Tamayo further charged his abstracted figures with his study and knowledge of sculptural form, notably the thick bodied, short limbed ceramic animal and warrior figurines of Jalisco and Colima in West Mexico. Whereas, in *La vendedora* Costa meticulously illustrated calabazas, papaya, coco, tunas, cacahuates, jicama, piña, mango, aguacate, platano macho and tobasco, zapote, guanabana, tamarindo, mamey, and more, Tamayo ingested local color and texture, translating experience onto the canvas, sometimes hot and aggressive as with his *Niña atacada por un pajarito extraño* of 1947, and sometimes, as is the case here with *Dos amantes*, cool and subdued, while anthropomorphically provocative.

It was in Europe that Tamayo likely painted *Dos amantes* given that he had left New York in the summer of 1949 setting off on his first trip to Europe, where he would remain for nearly two years visiting England, Italy, Holland, Belgium, Spain, and France, making Paris his home base.<sup>8</sup> 1950 was a banner year for the artist; in addition to his participation in the XXV Venice Biennial from June 8-October 15, he presented a solo exhibition at the M. Knoedler & Co. Gallery in New York from April to May, with subsequent iterations of the exhibition at the Galerie de Beaux-Arts in Paris in November-December of the same year, and at the Palais des Beaux-Arts in Brussels from December 1950 to January 1951.<sup>9</sup> *Dos amantes* was included in the latter two exhibitions as confirmed by Juan Carlos Pereda, Chief Curator at the Tamayo Museum in Mexico City through his committed research.<sup>10</sup> It was in the Paris catalogue that Octavio Paz published his groundbreaking essay “Tamayo en la pintura mexicana,” where he acknowledged Tamayo’s role as a “black sheep” who would renovate the arts of Mexico.<sup>11</sup> Indeed, Tamayo’s mid-century stance against “gangsterismo” in Mexican art pioneered the way for a younger generation of artists such as José Luis Cuevas, Juan Soriano, and the group *Nueva Presencia* to rebel against The Mexican School and the “ruta única” bringing about, in the late 1950s and 60s, the *Ruptura* (Break) in Mexican art.<sup>12</sup>

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



The artist with the present lot, Galerie des Beaux Arts, Paris, 1950. Photographer unknown. Photo courtesy the Archivo Tamayo.

1 "El realismo poético: Reciente escuela pictórica nacida en México que aceptan gustosos en París." *Visión* (December 26, 1950): 30. My translation. Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <https://icaadocs.mfah.org/s/en/page/home>. Accessed June 15, 2020.

2 My translation. These articles can be individually searched through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <https://icaadocs.mfah.org/s/en/page/home>. They are discussed together in Teresa Del Conde, *Tamayo* (Mexico City: Grupo Financiero Bital, 1998), 107.

3 Victor Alba, "Tamayo habla a Hoy desde París! Respaldo por su triunfo en Europa habla con olímpico desprecio de Diego Rivera y Siqueiros," *Hoy* 723 (December 30, 1950): 24-25. My translation. Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <https://icaadocs.mfah.org/s/en/page/home>. Accessed June 1, 2020.

4 Juan B. Climent, "Tamayo se rebela!" *Mañana: La revista de México* 411 (July 14, 1951): 49. My translation. Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <https://icaadocs.mfah.org/s/en/page/home>. Accessed June 10, 2020.

5 Rufino Tamayo, "¿Cuál es la pintura revolucionaria?" *Mañana*, 642 (December 17, 1955): 49. My translation. Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <https://icaadocs.mfah.org/s/en/page/home>. Accessed June 15, 2020.

6 See James Oles, "Chapter 9 IV. International Horizons," in *Art and Architecture in Mexico*, (London: Thames & Hudson, 2013), 340-349.

7 Rosa Castro, "Rufino Tamayo: Ha influido Europa en su arte?" in *Excélsior* (June 17, 1951): 7. My translation. Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <https://icaadocs.mfah.org/s/en/page/home>. Accessed June 18, 2020.

8 Rosa Castro, "Rufino Tamayo: Ha influido Europa en su arte?"

9 See Ingrid Suckaer, "Chronology," in *Tamayo: A Modern Icon Reinterpreted* (Santa Barbara: Santa Barbara Museum of Art, 2007), 421.

10 Working bibliography and exhibition history on the painting *Dos amantes contemplando la luna* provided by Juan Carlos Pereda to Christie's, and shared with author, June 29, 2020.

11 This text is reproduced in "Pequeña antología," in *Tamayo: 70 años de creación* (Mexico City: Museo de Arte Contemporáneo Internacional Rufino Tamayo, 1987), 92-99.

12 See Rufino Tamayo, "Gangsterismo en la pintura mexicana," *Excélsior* (November 14, 1950). Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <https://icaadocs.mfah.org/s/en/page/home>. Accessed June 20, 2020.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**28**

**AGUSTÍN CÁRDENAS (1927-2001)**

*Lui*

signed with initials and dated 'A.C. 69' (on the base)  
burnt oak  
110¼ x 19 x 14¼ in. (280 x 48 x 36 cm.) including base  
Executed in 1969.  
Unique

\$200,000-300,000

**PROVENANCE:**

Museo de Bellas Artes, Caracas.  
Property from the Collection of Milagros Maldonado, Paris, sale,  
Sotheby's, New York, 20 November 2001, lot 6.  
Private collection, New York.  
Anon. sale, Christie's, New York, 26 May 2011, lot 18.  
Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Fondation Nationale des Arts Graphiques et Plastiques, *Cárdenas*,  
16 June - 30 September 1981, no. 11.  
Caracas, Museo de Bellas Artes, *Agustín Cárdenas: Esculturas 1957-1981*,  
August 1982, no. 15.

**LITERATURE:**

J. Pierre, *La Sculpture de Cárdenas*, Bruxelles, La Connaissance, 1971, no.  
105 (illustrated).

"In Paris I discovered what a man is, what African culture is, what it is to be a Negro," Cárdenas declared in 1967, twelve years after his arrival on Christmas Day of 1955.<sup>1</sup> For Cárdenas, as for Wifredo Lam a generation before, his encounter with West African culture in Europe would be a watershed moment in the development of his sculptural practice. Although the presence of African culture was ubiquitous in Cuba, spread through the *santería* and *palo monte* religious cults, very few visual remnants survived the colonial period. Cárdenas had first encountered a Dogon totem in a published reference in Cuba, but only in Paris did he discover firsthand the vitality of Africa's artistic tradition, powerfully awakened through his search for dynamic and universal form.

Cárdenas arrived at his first "totems" in 1954-55, and totemic preoccupations persisted through the following decades as his sculpture evolved upward and took on myriad archetypal and anatomical dimensions. The articulate alternation of fullness and void, elongated in the vital upward impulse of his mature work, suggests important sources in the visual traditions of African and Oceanic tribal arts. Yet Cárdenas's sculptures also make reference to the humanist and existential concerns of the postwar period, evoked in their fluid dissections of the figure and organic syntax of bone and tissue. "The overall formal silhouette of the figure or object is pierced by positive and negative spaces both equally conceived in biomorphic forms," Ricardo Pau-Llosa

has remarked. "It is the elements of the anatomy, stylized and abstracted, which, entwined to form a new aesthetic anatomy, represent the mounting or habitation of beings and things by invisible powers."<sup>2</sup>

A totem of a male warrior, the present work embodies a powerful virility in the striking angularity of its interpenetrating forms and in the erotic transfiguration of anatomic volumes. The towering vertical energy of this work, suggestively calibrated through organic contours and hollowed space, creates an integral plastic rhythm that breathes masculine energy into the blackened grain of the wood. A muscular counterpart to Cárdenas's many female totems, *Lui* projects an aggressive monumentality: skeletal forms ascend upward in a syncopated rhythm, joints and tissues puncturing the opened volumes with powerful centripetal force. Cárdenas blackened the wood of *Lui* by burning it, imparting as a result a rough luminosity to its surface: the accentuated veins of the wood echo the verticality of the totem itself and nod to an innate relationship with the material and its looming figural presence.

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

1 A. Cárdenas, quoted in J. Pierre, *La sculpture de Cárdenas*, Brussels, La Connaissance, 1971, 132.

2 R. Pau-Llosa, "The Prism of Universality: An Approach to the Sculptures of Agustín Cárdenas," *Agustín Cárdenas*, Coral Gables, Gary Nader, 2000.





## PROPERTY FROM THE COLLECTION OF **WALLACE CAMPBELL**



A successful businessman, entrepreneur, philanthropist, and art collector, Wallace Ransford Campbell (1940-2020) was a stalwart in the Jamaican arts community. Formerly the General Director of Grace Kennedy's Merchandise Division, he went on to own and operate the Lenn Happ supermarket for nearly 30 years. He served as a member of the National Gallery of Jamaica's Board of Directors from 1992 to 2011 and played a significant role in the Edna Manley College Arts Foundation, which seeks to advocate for the arts both locally and internationally through scholarships, community engagement, and outreach programs.

Campbell's interest in painting began in his youth, and as his passion for the visual arts grew into adulthood, he began collecting art more seriously and in greater depth. Campbell amassed the largest private art collection in Jamaica, comprising over 1,500 works, including such leading Jamaican artists as Alvin Marriot, Gloria Escoffery, Albert Huie, Barrington Watson, and Kapo, among others. The collection also features outstanding works by Cuban and Haitian artists. Among the Cuban highlights are modernists works by such vanguard artists as Wifredo Lam, Mario Carreño, Agustín Cárdenas, and Amelia Peláez as well as contemporary artists Manuel Mendive, Armando Mariño, and Belkis Ayón. Haitian art is well represented with stellar examples by Hector Hyppolite, Philomé Obin, Seneque Obin, Rigaud Benoit, Wilson Bigaud, Andre Pierre, St Brice, Valcin, Philippe-Auguste, and Castera Bazille. Campbell's passion and commitment for collecting Caribbean art played a significant role in the development and study of art history as a discipline in the region, influencing the culture of connoisseurship within the local Jamaican artistic community.

Throughout his life, Campbell demonstrated an unwavering support of local arts institutions such as the National Gallery of Jamaica, which was instrumental in expanding his own understanding of Jamaican art history. He conducted his own independent research into Jamaican and Caribbean art history, hoping to one day establish a museum of Caribbean art to bring together artists and artwork from across the region, particularly Jamaica, Haiti, and Cuba. Campbell used his art collection to help support community development, donating works to support local organizations while also using his platform to engage with and mentor young art collectors. In 2013, Campbell was awarded by the Government of Jamaica for his "Outstanding Contribution to the Private Sector and the Promotion of the Arts." Campbell was not only a leading art collector in the region but also singular in his desire to empower those around him through his passion for Jamaican and Caribbean art. Christie's is honored to be offering a selection of modern and contemporary Cuban works from this outstanding and unique collection amassed by a truly visionary collector.







**29**

**MARIO CARREÑO (1913-1999)**

*Figuras en el palmar* (also known as *Under the Palm Trees*)

signed and dated 'Carreño-47' (lower right)

oil on canvas

20 x 24 in. (51 x 61 cm.)

Painted in 1947.

\$180,000-220,000

**PROVENANCE:**

Perls Galleries, New York.

Anon. sale, Sotheby's, New York, 26 November 1985, lot 71.

Acquired from the above sale by the present owner.

**EXHIBITED:**

New York, Perls Galleries, *Carreño: Recent Paintings*, 10 November-6 December 1947, no. 16.

Santiago, Sala del Pacífico, *Carreño: Exposición de óleos, gouaches, pasteles y dibujos*, 21 June-10 July 1948, no. 5.

Buenos Aires, Galería Samos, *Mario Carreño*, 27 June-12 July 1949, p. 12, no. 2 (illustrated).

**LITERATURE:**

J.Fernández Torna, *Mario Carreño Selected Works/ Obras selectas, 1936-1957*, Miami, Torna & Prado Fine Art, 2012, pp. 158-159 (illustrated in color).

Verdant, heart-shaped leaves in vibrant pinks, purples, and greens provide a lush canopy for the two figures in Cuban artist Mario Carreño's *Figuras en el palmar*. Depicted at leisure within the shaded grove, the women are enrobed in schematically rendered drapery, whose light tones seem to reflect the light filtering through the foliage. While one woman stands, the other reclines on the ground, her elongated shape seeming to mimic that of a stringed instrument. Perhaps a reference to Carreño's childhood studies of the violin, the woman's enigmatic figure lends an air of musicality to the scene, whose colors and forms seem to pulse to a syncopated, internal rhythm.

Declared "the most versatile, learned, and courageous" of the younger generation of Cuban modern artists by curator Alfred Barr, Carreño painted *Figuras en el palmar* during his nearly ten-year long sojourn in New York City the 1940s. While there, he taught at the New School for Social Research and participated in six exhibitions at the Museum of Modern Art, including the groundbreaking *Modern Cuban Painters* exhibition in 1944. Though still relatively young, the artist had already traveled extensively to Spain, Mexico, France, and Italy, where he had absorbed and participated in the artistic circles that each scene had to offer. These experiences, coupled with his early studies at Havana's Academia de San Alejandro and his pioneering role within the Cuban avant-garde, propelled Carreño's exploration of various artistic languages over the course of his career.

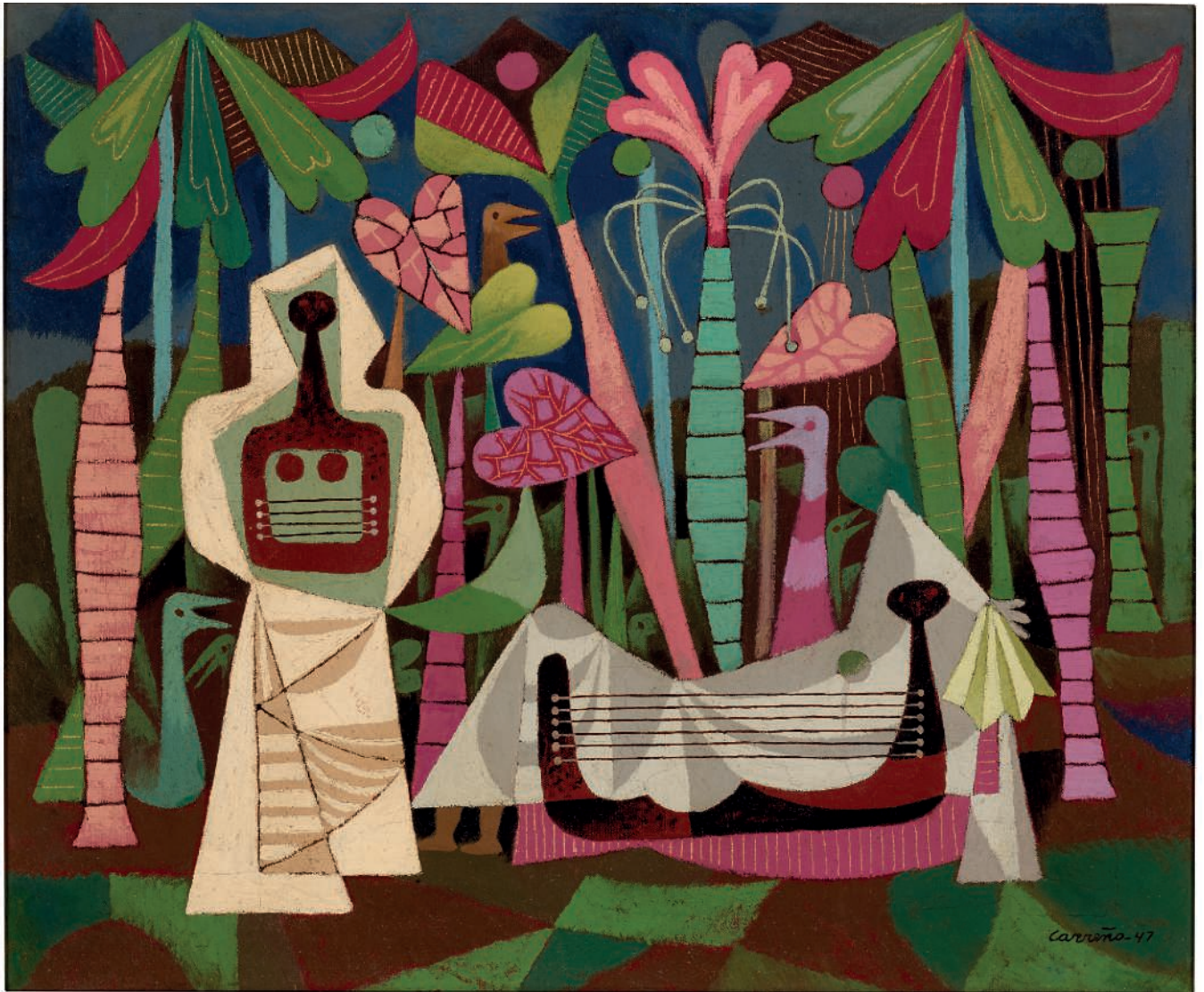
*Figuras en el palmar* reflects a synthesis of the artist's to-date experimentation with contemporary trends gleaned from his many travels. The enrobed figures in the canvas reflect the artist's interest in classicism; in fact, the painting presents a tropicalized version of a canonical pastoral

scene. However, in contrast from Carreño's earlier, volumetrically rendered allegorical images of the late 1930s and early 1940s, *Figuras en el palmar* exhibits flattened, geometric forms that blend lyrical abstraction with Cubism. These faceted forms shape the leaves and trunks of the Edenic landscape, whose composition evinces an oneiric sensibility that seems to reflect the influence of Surrealism. Indeed, interspersed and camouflaged amidst the palms are smiling serpent-like creatures, whose presence recalls the animal and vegetal hybrid forms found in paintings like *The Jungle* by Carreño's compatriot, Wifredo Lam. Such multifold associations were noted by curator José Gómez Sicre. Writing for an exhibition catalogue produced by the Pan American Union in the same year that *Figuras en el Palmar* was created, he inscribed the artist within a contemporary, international pantheon: "this new phase of Carreño is more in line with a conceptual approach to painting, a search for inner meanings. His work is now more abstract and more organic, re-creating an elemental aesthetic world somewhat like that discovered by Paul Klee and Joan Miró in Europe, or Carlos Mérida and Rufino Tamayo in Latin America."<sup>1</sup>

Significantly, both Lam and Carreño exhibited at the prestigious Perls Gallery, where *Figuras en el palmar* was first debuted as part of Carreño's 1947 solo presentation. There, the painting's dreamy, reverie-like quality was complemented by other classically-inspired compositions with such names as *La Siesta*, *Nereid*, and *The Three Graces*. Showcasing the artist's most recent production, the exhibition represented the artist's fourth show at the gallery, and serves as evidence of Carreño's prolific and successful stay in New York City, before his ultimate return to Cuba in late 1951. Perhaps it was memories of home that influenced the creation of *Figuras en el palmar*, which seems to blend exotic fantasy with the tropical lushness of the Caribbean.

Susanna Temkin, Ph.D., Curator, El Museo del Barrio, New York

<sup>1</sup> José Gómez Sicre, *Carreño*, Washington D.C.: Pan American Union, 1947.





**30**

**WIFREDO LAM (1902-1982)**

*Femme Cheval*

faintly signed and dated 'Wifredo Lam, 1950' (lower right)

oil on canvas

51 x 37¼ in. (130 x 94.7 cm.)

Painted in 1950.

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

**PROVENANCE:**

Acquired directly from the artist, Sotheby's, New York, 12 May 1983, lot 37.

Acquired from the above sale by the present owner.

**LITERATURE:**

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonne of the Painted Work, Volume I*, 1923-1960, Lausanne, Acatos, 1996, p. 422, no. 50.07 (illustrated).





"My return to Cuba meant, above all, a great stimulation of my imagination, as well as the exteriorization of my world," Lam recounted of his celebrated homecoming in 1941. "I responded always to the presence of factors which emanated from our history and our geography, tropical flowers, and black culture." His embrace of what he termed "*la cosa negra*" came to define his re-acquaintance with the island, after eighteen years in Europe, and informed the syncretic *cubanidad* of his work over the decade that followed.<sup>1</sup> "I wanted with all my heart to paint the drama of my country, but by thoroughly expressing the negro spirit, the beauty of the plastic art of the blacks," he later reflected. "In this way I could act as a Trojan horse that would spew forth hallucinating figures with the power to surprise, to disturb the dreams of the exploiters. . . . A true picture has the power to set the imagination to work, even if it takes time."<sup>2</sup> His seminal paintings from this period, among them the paradigmatic *Jungle* (1943), teem with transgressive figures of the kind Lam describes, beings that emanate from the rich Afro-Cuban imaginary to which he was exposed. Exemplary among them are his inimitable *femmes cheval*, or horse-headed women, whose hybrid morphology elegantly elides Surrealist subversion and Santería ceremonial practice.

Lam's arrival in Cuba dovetailed with rising interest in Caribbean vernacular culture, spanning the Négritude movement led by his friend Aimé Césaire, the Martinican poet, and the pioneering ethnographic and anthropological studies of Lydia Cabrera and Fernando Ortiz. Their recuperation of Afro-Cuban culture, particularly its folklore and religious customs, paralleled Lam's own engagement with the Lucumí, or Santería, religion, which he had studied as a child with his godmother Ma'Antonica Wilson, a Yoruba priestess. "Lam began to create *his atmosphere*," the writer Alejo Carpentier observed, "using figures in which the human, the animal, and the vegetal mixed without boundaries, animating a world of primitive myths with something ecumenically Antillean, bound deeply not only to the soil of Cuba, but to the larger chain of islands." In his commingling of "all that is magical, imponderable, mysterious in our midst," Lam invoked the sacred, animistic universe of Santería, to which his metamorphosing bodies and landscapes partly belong.<sup>3</sup>

The femme cheval first appeared in Lam's *Fata Morgana* drawings (1940-41), made to illustrate André Breton's Surrealist poem, but her evolved expression in his paintings from 1947 to 1950 marks the apotheosis of her persona.



Wifredo Lam, *Zambezia, Zambezia*, 1950.  
Solomon R. Guggenheim Museum, New York Gift, Mr. Joseph Cantor, 1974  
© 2020 Artists Rights Society (ARS), New York/ADAGP, Paris

She is distinguished by a variety of head shapes—round, trumpet, detached, hatted, doubled, spiked—and anatomical stylizations, whose references span Santería (the horned Elegguá head) and traditional Spanish dress (the mantilla). As a personification of ritual possession in Santería, the femme cheval evinces the lush carnality of the feminine body and its supernatural powers. "The endowing of the femme cheval with an animal head is most often interpreted literally as a representation of the devotee of the orishas as the 'horse' of the deity, who mounts the believer during ritual ceremonies," noted Lam scholar Lowery Stokes Sims explains, describing the figure's given role. Yet the femme cheval also stands as an "emblem of Surrealist hybridity—the minotaur," she continues, simultaneously rendered through a transposition of gender in which the artist shifts "the power focus of Surrealism (and Picasso) from the male principle to the female."<sup>4</sup>

The year 1950 saw Lam open solo exhibitions at Pierre Matisse Gallery in New York and at Havana's Parque Central, earning international plaudits as he further cultivated his femmes cheval. *ARTnews* profiled him in the regular "Artist Paints a Picture" series and documented his work on *Horse-Headed Woman* (1950), a work similar in composition to the present *Femme Cheval* as well as to the handsome *Zambezia, Zambezia* (1950; Guggenheim Museum). "The face of the figure becomes a generalized mask or abstraction, spiked and aggressive in contrast to the vulnerable, soft breast and buttocks, flattened into a two-dimensional motif," wrote Geri Trotta. "The tusk on the mane connotes to the artist the budding banana," she reported; Lam referred to the "more Oriental arrangement of light and dark shapes," here expressed as the brown, winged entity lurking in the background, as "diabolical birds."<sup>5</sup> These spectral presences variously materialized in his work of this decade, their shadowy apparitions suggestive of a menacing, multidimensional reality. "All art is tragedy," Lam declared, eliding the torment of his chimerical femme cheval with the existential drama of painting itself. "For me," he conceded, "painting is a torment."

A classic incarnation, the present *Femme Cheval* bears a familiar trumpet-shaped head, elongated and seen in profile, that ends in four horizontal spikes that mirror the thorny or horned elements that splay out around and behind her. Sinuous and velvety grey, her body is drawn in a seductive state of transfiguration that extends from the lower torso, drawn in a slight three-quarter view, through the elegant curves of her back and neck. A single long limb angles downward to the left; its linearity is offset by a spiky, tasseled extension—a hybridized mane or tail—sketched with charcoal, which falls to her other side. Elegantly hieratic, she stands before the enveloping appendages of an immense "diabolical bird" who emerges out of a dimly luminously black ground, horned and crowned by an open, diamond-shaped element. These mystical and metaphysical attributes illuminate the shape-shifting magic embodied in Lam's femme cheval, avatar of Afro-Cuba in the words of Césaire, in the closing stanza of a poem he addressed to his friend:

*avatars however of a god keen on destruction  
monsters taking flight  
in the combats of justice I recognized  
the rare laughter of your magical weapons  
the vertigo of your blood  
and the law of your name.*<sup>6</sup>

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

1 Wifredo Lam, quoted in Lowery Stokes Sims, *Wifredo Lam and the International Avant-Garde, 1923-1982* (Austin: University of Texas Press, 2002), 35.

2 Lam, quoted in Max-Pol Fouchet, *Wifredo Lam* (New York: Rizzoli, 1976), 188-89.

3 Alejo Carpentier, "Reflexiones acerca de la pintura de Wifredo Lam," *Gaceta del Caribe* 5 (July 1944): 27.

4 Sims, *Wifredo Lam and the International Avant-Garde*, 117.

5 Geri Trotta, "Wifredo Lam Paints a Picture," *ARTnews* 49, no. 5 (September 1950): 42, 51-2.

6 Aimé Césaire, "Wifredo Lam..." (1983), trans. Clayton Eshleman and Annette Smith, in *Callaloo* 24, no. 3 (Summer 2001): 712.



*The femme cheval stands as an emblem of surrealist hybridity--the minotaur, simultaneously rendered through a transposition of gender in which the artist shifts the power focus of Surrealism (and Picasso) from the male principle to the female.*

—Lowery Sims



31

**MARIO CARREÑO (1913-1999)**

*Mujer con aguacate*

signed and dated 'Carreño-43' (upper left)

gouache on paper

30% x 22% in. (77.8 x 56.2 cm.)

Executed in 1943.

\$100,000-150,000

**PROVENANCE:**

Perls Galleries, New York.

Private collection, New York.

Anon. sale, Christie's, New York, 18 May 1993, lot 110.

Acquired from the above sale by the present owner.

**EXHIBITED:**

New York, The Museum of Modern Art, *Modern Cuban Painters*, 17 March-7 May 1944.

**LITERATURE:**

J. Fernández Torna, *Mario Carreño Selected Works/ Obras selectas, 1936-1957*, Miami, Torna & Prado Fine Art, 2012, pp. 144-145 (illustrated in color).

*Mujer con aguacate* is a serene, three-quarter length portrait by Cuban painter Mario Carreño. A prolific and experimental artist, Carreño was a prominent member of the younger generation of the Cuban *vanguardia* that emerged in the 1930s and 1940s. Having studied as an adolescent at Havana's Academia de San Alejandro, Carreño traveled throughout Europe, Mexico, and New York, where he lived for much of the 1940s. These experiences brought him into first-hand contact with such diverse practices as the Mexican mural movement, the European avant-garde, and the Italian quattrocento, which, coupled with his personal engagement with the Cuban art world, informed his painterly practice. These manifold influences are present in *Mujer con aguacate*, which blends the tradition of portraiture with international contemporary trends, as well as visual references specific to Cuban culture.

Seated against an undifferentiated background, the unknown protagonist of *Mujer con aguacate* is of Afro-Cuban descent. Her skin is portrayed in lush grey-blue tones with accented areas in vibrant blue and purple on her arms and hand. This anonymous portrait reflects a wider interest among Cuban avant-garde artists and intellectuals of the period, who looked to

Afro-Cuban culture to inform a sense of *cubanidad*, or national identity. Such interest is reflected in the studies of musicologist Fernando Ortiz and anthropologist Lydia Cabrera, as well as texts by authors Nicolás Guillén and Alejo Carpentier. In the visual arts, artists and sculptors similarly turned to Afro-Cuban subjects, incorporating symbols linked with Afro-Cuban traditions in their artworks. While informed by the specific history and population of Cuba, such newfound interest also reflects the influence of European modern artists such as Picasso, who freely cited from the so-called "primitive" cultures of Africa and Oceania to fuel his work. Echoes of Picasso are additionally present in Carreño's *Mujer con aguacate*, whose theme and sculptural quality seems to recall the Spaniard's classicizing portraits from the 1920s of seated women.

Carreño's *Mujer con aguacate* was featured in the Museum of Modern Art's 1944 *Modern Cuban Painters* exhibition. This show, which later traveled throughout the United States, essentially provided the first introduction of the island's modern artists to U.S. audiences. Carreño played a central role in the exhibition, having assisted in hosting Alfred Barr during his research trip to Cuba, where the museum curator was fêted by the artist's then wife, María Luisa Gómez Peña. As proclaimed in the exhibition text, Barr considered Carreño to be among the best of Cuba's contemporary generation, and a total of eleven of his works were included in the show – a number higher than any other artist besides Amelia Peláez, who exhibited the same number of pieces.

Archival photographs from the exhibition reveals that *Mujer con aguacate* was hung on a wall perpendicular to Carreño's canonical ducco paintings, *Sugar Cane Cutters* and *Danza Afro cubana*. Such placement positions these works as a study in contrasts, as they depart from one another in terms of subject, composition, and palette. Depicting scenes of the *zafra* or sugar cane harvest, *Sugar Cane Cutters* and *Danza Afro cubana* take place in the fields, as opposed to the interior setting of *Mujer con aguacate*, whose ornately rendered chair is emblematic of Cuban colonial architecture. The chair's curvilinear design is replicated in the woman's coiffed hair, as well as the rounded forms of her body and clutched avocado. This suppleness in shape contrasts with the faceted geometry of *Danza Afro cubana*, whose bare breasted female figure starkly departs from the gracefully seated woman. Indeed, while the keyed-up tones of the rural scene convey a sense of frenetic energy, *Mujer con aguacate* is executed in a more subdued color palette, endowing the composition and its protagonist with an air of serene calm. In fact, the carefully arranged posture and steady, unperturbed stare of Carreño's seated figure conveys a sense of regal authority. This is further emphasized by the embellished chair, which reads like a majestic throne upon which the woman is perched.

However, more than mere furniture, the chair takes on additional relevance as a significant subject in Cuban modern art. The same year that Carreño painted *Mujer con aguacate*, his compatriot Wifredo Lam executed the plainly titled painting, *La silla* (The chair). Now part of the collection of the Museo Nacional de Bellas Artes in Havana, this is one of Lam's masterworks, created after the artist's return to Cuba after many years abroad. The painting depicts a relatively humble wooden chair in a dense, tropical landscape. Bearing a vase bursting with flowers on its seat, Lam's *La silla* has been interpreted in terms of a syncretic melding of European modernist forms with Afro-Cuban religious associations. Surely aware of this work by his compatriot with whom he would later share the same New York gallery representation, Carreño's *Mujer con aguacate* reads as an inversion of *La silla*. By replacing Lam's floral vase with his female sitter, Carreño reinserts the human figure as a substitute for the absent fertile landscape, an association that is further echoed via the presence of the ripe, green avocado at center.

Susanna Temkin, Ph.D., Curator, El Museo del Barrio, New York



The present lot on view, *Modern Cuban Painters*, 17 March 1944-7 May 1944. Photographic Archive, The Museum of Modern Art Archives, New York. IN255.12. Photograph by Soichi Sunami.













**32**

**AMELIA PELÁEZ (1896-1968)**

*Still Life*

signed and dated 'A. PELAEZ 54' (lower right)  
gouache on paper laid on board  
30½ x 40 in. (77.5 x 102 cm.)  
Executed in 1954.

\$50,000-70,000

**PROVENANCE:**

José Martínez Cañas, Miami.  
Property from a Subsidiary of PepisiCo., Inc., Sotheby's, New York,  
29 November 1984, lot 307.  
Acquired from the above sale by the present owner.

**EXHIBITED:**

Miami, Metropolitan Museum and Art Center, *Martínez Cañas Collection*, 1977.  
Miami, Cuban Museum of Art and Culture / Museo Cubano de Arte y Cultura, *Amelia Peláez*, 15 July-15 August 1988, no. 37.

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

***[In Peláez's work] we find not an admiration for the products of industry . . . but antithetically the magnification of artisanal products, which become a constant presence; not a taste for what is produced today, but an admiration for what preceding generations, the forgers of our nationality, left behind us : the vitrales (stained-glass windows), the columns, the lacework of the iron grilles, of the tablecloths, all made grand, all placed in contact with the organic luxury of tropical fruits and flowers that are often transposed into the handmade works of the artisan.***

—Alejandro Alonso, *Pintores Cubanos: Amelia Peláez*, 1988.





**33**

**WIFREDO LAM (1902-1982)**

*El gallo y la gallina*

signed and dated 'Wifredo Lam, 1955' (lower left)

ink and gouache on canvas

24¼ x 31 in. (62 x 79 cm.)

Painted in 1955.

\$180,000-220,000

**PROVENANCE:**

Mr. & Mrs. Bernard F. Gimbel, Greenwich.

Anon. sale, Sotheby's, New York, 20 May 1986, lot 29.

Acquired from the above sale by the present owner.

**EXHIBITED:**

New York, The American Federation of Arts, *Cuban Painting Today*, September 1956-September 1957, no. 20. This exhibition travelled to Atlanta, Atlanta Public Library; Nashville, Fisk University; Georgetown, TX, Southwestern University; Indianapolis, John Herron Institute; Pittsburgh, Chatahn College; Corpus Christi, TX, Corpus Christi Art Foundation; and Houston, Foley's.

**LITERATURE:**

M.-P. Fouchet, *Wifredo Lam*, First Edition, Ediciones Polígrafa, Barcelona, 1976, p. 237, no. 457 (illustrated, titled *Dos* and incorrectly dated 1956).

M.-P. Fouchet, *Wifredo Lam*, Second Edition, Ediciones Polígrafa, Barcelona, 1989, p. 257, no. 489 (illustrated, titled *Two* and incorrectly dated 1956).

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Lausanne, Acatos, 1996, p. 459, no. 55.28 (illustrated).









34

**FERNANDO BOTERO (B. 1932)**

*Still Life with Bananas*

signed and dated 'Botero 78' (lower right)

oil on canvas

30½ x 35½ in. (77.5 x 90.2 cm.)

Painted in 1978.

\$250,000-350,000

**PROVENANCE:**

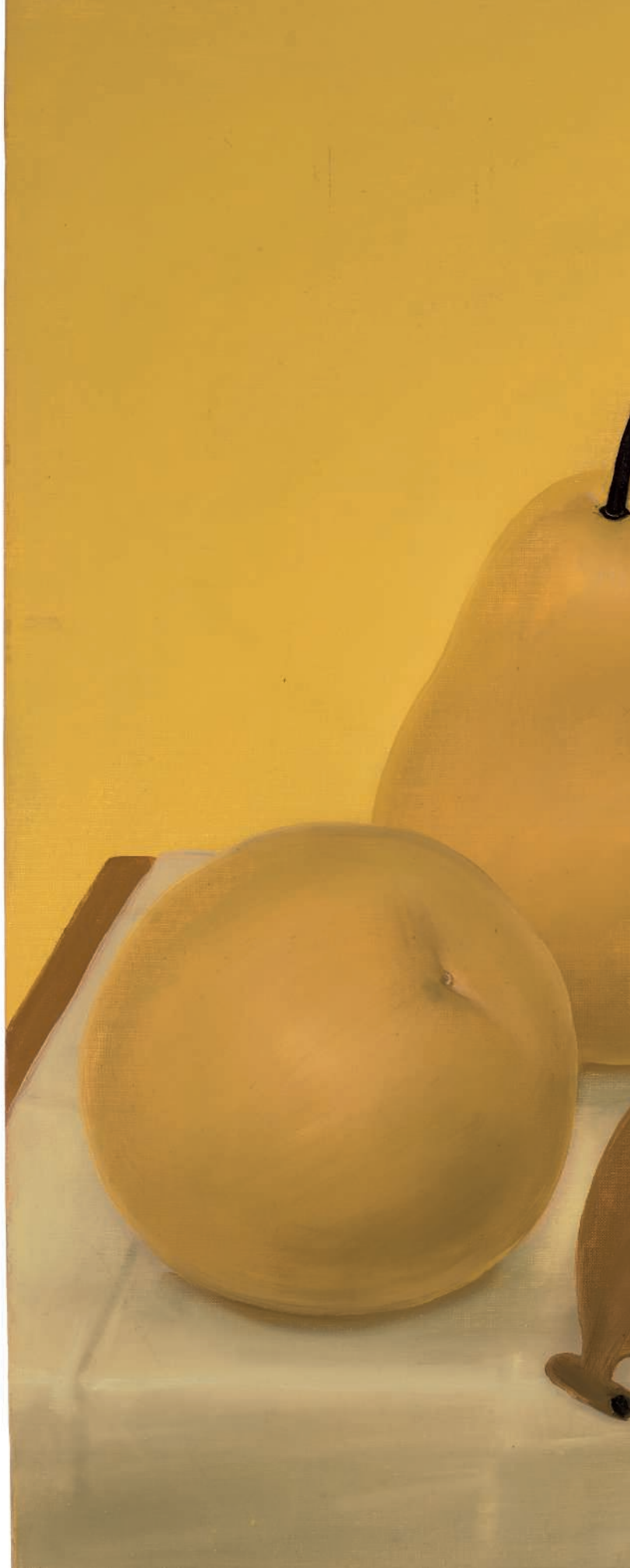
Galerie Daniel Varenne, Geneva.

Private collection, Switzerland.

Private collection, Belgium.

**LITERATURE:**

E. J. Sullivan and J.-M. Tasset, *Fernando Botero: Monograph & Catalogue Raisonné 1975-1990*, Lausanne, Acatos, 2000, p. 273, no. 1978.32 (illustrated in color).













PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**35**

**TOMÁS SÁNCHEZ (B. 1948)**

*Buscador de paisajes*

signed and dated 'Tomás Sánchez 05' (lower right) signed and dated again and titled 'Tomás Sánchez, 2005, BUSCADOR DE PAISAJES' (on the reverse)

acrylic on canvas

48 1/8 x 66 5/8 in. (122.2 x 169.2 cm.)

Painted in 2005.

\$500,000-700,000

**PROVENANCE:**

Marlborough Gallery, New York.

Private collection, New Jersey.

Anon. sale, Christie's, New York, 20 November 2012, lot 39.

Acquired from the above by the present owner.

**EXHIBITED:**

New York, Marlborough Gallery, *Tomás Sánchez: Buscador de paisajes*, *New Paintings and Drawings*, 2005, p. 2, no. 1 (illustrated in color).

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Tomás Sánchez*, May – September 2008, no. 21 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by the artist, dated 9 July 2020.

Tomás Sánchez is best known for his ultra-lush, light-filled landscapes of his native Cuba and other tropical destinations that lend themselves to his deft ability to render paradisiacal spaces that appear as if suspended in time. Rendered with nearly imperceptible brushwork, his hyper-realistic paintings capture our imagination—as much for their contemplative and spiritual qualities as for their exuberance and seductive power. Executed from memory, his landscapes rarely refer to a specific site, but rather are a synthesis of numerous places, both real and imagined, intended to evoke a bygone era or an increasingly fleeting natural environ.

Executed in 2005, *Buscador de paisajes* contains many of the fundamental elements that have come to exemplify Sánchez's production--the use of a panoramic or sweeping vista that imbues the painting with a sense of drama and monumentality, the emphasis on linear perspective and the structuring of the composition along a horizontal axis that further accentuates the sense of expansiveness and depth as well as the magnetic force of the work which pulls the viewer into the painting, and finally the *contemplador*--typically the image of a man with his back to the viewer--perhaps the artist himself or a metaphor for all mankind. Rendered as a minuscule figure in relation to the vast expanse before him the *contemplador* gazes at his surroundings in silence overcome with a profound sense of wonderment and a feeling of oneness with nature. A sentiment not unlike that expressed by Sánchez in the following statement, "I look at [the] landscape with a sense of reverence, but I feel totally included within it. What is inside is also outside. I feel as if I am outside looking at what is inside."<sup>1</sup>

<sup>1</sup> As quoted in "Interview with Tomás Sánchez," in Edward J. Sullivan, *Tomás Sánchez*, Milan: Skira Editore, 2003, 19.



## 36

### 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.

\$200,000-300,000

#### 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

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

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

3 Bravo, quoted in Sullivan, *Claudio Bravo*, 45.

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





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**37**

**FERNANDO BOTERO (B. 1932)**

*Horse*

signed and numbered 'Botero 2/6' and stamped with foundry mark  
'FONDERIA ARTISTICA, DA PRATO, PIETRASANTA ITALY' (on the base)

bronze

38¾ x 37 x 20 in. (98.4 x 94 x 50.8 cm.)

Executed in 2003.

Edition two of six.

\$500,000-700,000

**PROVENANCE:**

Private collection, Miami.

Anon. sale, Christie's, New York, 23 May 2006, lot 56.

Acquired from the above by the present owner.









PROPERTY FROM THE MODERN ART MUSEUM OF FORT WORTH, SOLD TO BENEFIT THE MUSEUM

**38**

**DIEGO RIVERA (1886-1957)**

*Narcissus Market*

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

watercolor on paper

15½ x 10¾ in. (39.4 x 27.3 cm.)

Executed in 1950.

\$70,000-90,000

**PROVENANCE:**

William E. Scott Foundation collection, Fort Worth, Texas.

Gifted from the above to the present owner in 1963.

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



39

**DIEGO RIVERA (1886-1957)**

*Puesto de frutas*

signed and dated 'Diego Rivera 1941' (lower left)

watercolor and gouache on paper

11 x 15¼ in. (27.9 x 38.7 cm.)

Executed in 1941.

\$60,000-80,000

**PROVENANCE:**

Private collection, Bogotá.

Anon sale, Chrisite's, New York, 15 May 1991, lot 8.

Acquired from the above by the present owner.

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

This is a market scene in Huejotzingo, Mexico.



*The most obscure, the most retiring, the most self-effacing, and yet the most important man in the Mexican Renaissance is Alfredo Ramos Martínez.*

–Brooke Waring, Hollywood movie scenic painter, 1935.<sup>1</sup>

## 40

### ALFREDO RAMOS MARTÍNEZ (1871-1946)

#### *La India*

signed "RAMOS MARTÍNEZ" (lower left)

oil on canvas

49 $\frac{7}{8}$  x 42 $\frac{1}{8}$  in. (127 x 107 cm.)

Executed circa 1930s.

\$800,000-1,200,000

#### PROVENANCE:

Edith Head, Los Angeles.

Private collection, Los Angeles (gift from the above to the present owner, 1981).

#### LITERATURE:

G. R. Small, *Ramos Martínez, His Life and Art*, Westlake Village, California, F&J Publishing Corp., 1975, p. 108 (illustrated in color).

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

Alfredo Ramos Martínez spent his childhood surrounded by the natural beauty of his grandfather's vast terrain, the Hacienda Larraldeña in Sabinas Hidalgo, north of Monterrey in the border state of Nuevo León.<sup>2</sup> Born here in 1871, as a boy he would have played under the gnarled, majestic *sabinas* (cypress trees) and swum during hot summers in the Ojo de Agua natural springs or at the Charco del Lobo water hole among purple sage and Mexican olive trees with the prominent silhouette of the area's landmark, the Pico mountain, visible in the distance. It was the beginning of the long Porfirian dictatorship that ended in the outbreak of the Mexican Revolution of 1910-20, an era during which the economic and social differences between the privileged *hacendado* (landowner) and the Indian peon were extreme, the latter's subjugation and assimilation a goal of the ruling elite's positivist stance with a push for industrial progress and a proclaimed love of all things French. Ramos Martínez's family were merchants by trade. Growing up on the hacienda he would have witnessed the widening class and racial divide between peasant and landowner as the central government privatized Indian communal *ejidos* to sell off to foreign mining and railroad developers.

The talented young artist would leave this natural oasis behind when he won a drawing competition, the prize a scholarship to study at the Academia de San Carlos in the country's historic capital.<sup>3</sup> The institution's conservative pedagogy based in mimesis, the study of plaster reproductions of Greek and Roman classical sculpture, and heavily costumed models, produced grand history paintings such as Leandro Izaguirre's monumental *Torture of Cuauhtémoc* of 1893, indebted to Jacques Louis David's French neoclassicism. And while Ramos Martínez excelled at the Academy winning competitive awards, he often skipped classes compelled to escape the colonial building to draw outdoors, directly from nature; he mastered the then-uncommon mediums of pastel and watercolor through close observation of flowers and indigenous laborers in the outlying neighborhoods of Coyoacán, where his family lived, Chimalistac, and Churubusco.<sup>4</sup>

The artist's floral painting of tablecloths and/or menus for a dinner party President Porfirio Díaz threw in honor of visitor Phoebe Apperson Hearst, mother to the famous media magnate, William Randolph Hearst, caught the philanthropist's attention; she then sponsored Ramos Martínez' voyage to Europe gifting him a monthly stipend that ended six years later in 1906 when he won the first prize at the Paris Salon d'Automne for *Le Printemps*, a large Botticelli-inspired canvas of young fête galante maidens bearing floral bouquets.<sup>5</sup> His contemporaneous pastel drawings on newspaper of pious Breton devotees in northwest France echoed Post-Impressionist Paul Gauguin in subject, unnaturalistic color, and the play between figure and ground; this approach pointed to the artist's future mature *indigenismo* that he would develop in the 1930s in southern California through fresco murals, pastels, and oils such as *La India*.





An accomplished artist after spending a decade in Europe, with the outbreak of the Mexican Revolution in 1910 Ramos Martínez returned home to propel the artistic revolution; he, in fact, initiated Mexican modernism as the Academy's newly appointed director of painting by establishing the first Escuela de Pintura al Aire Libre (EPAL, Open Air Painting School) in Santa Anita Ixtapalapa. There in a rented house on the edges of the *chinampas* (floating gardens) disadvantaged students created a national art that was "free, fresh, and avant-garde contrasting with what was produced in the San Carlos studios."<sup>6</sup> While nicknamed "Barbizon" after the mid-19th Century French artist pioneers who painted from nature in the Forest of Fontainebleau south of Paris using the village of Barbizon as their base-camp, the lush gardens and local peasants surrounding Santa Anita likely reminded Ramos Martínez of his childhood home, Hacienda Larraldeña. Such students as Fernando Leal and Ramón Cano Manilla attending additional EPAL schools established under Ramos Martínez's direction in the 1920s would produce vanguard, anti-academic, and intuitive painting. Typical of the latter were sculptural, frontal, native figures pressed against shallow backdrops of foliage under dappled, Impressionist lighting; to detail native dress and fruit, they used a bright color palette drawn from indigenous, *arte popular* ceramics and textiles. Painted in this manner, Ramos Martínez's *Indian Couple with Watermelon* of 1914 foretold of his later California production to which *La India* belongs.

Stylistically eclectic in personal work and portrait commissions that he produced between 1910 and 1930, Ramos Martínez leaned on lessons learned from the dark Spanish Symbolist Ignacio Zuloaga and the luminosity and loose brushwork of Joaquín Sorolla. He further studied Goya's portraiture from postures to delicately pointed feet, while absorbing Gauguin's primitivizing, "othering" aesthetic; even so, the common thread throughout his figurative work was his persistent exploration of female typologies such as the femme fatale, the china poblana, Eve, la Malinche, the Virgin Mary, and La India.<sup>7</sup>

Newly married, with an infant who needed medical attention, and a Hollywood market eager to acquire the artist's romantic view of a feminine, native and floral Mexico, Ramos Martínez moved his wife and daughter permanently to Los Angeles in 1929. The artist soon found contract work as a set designer for various movie studios;<sup>8</sup> it was at Paramount Pictures that he likely came into contact with art director Bill (Wiard Bopp) Ihnen, who, remarkably, had assisted David Alfaro Siqueiros in painting his infamous mural *América Trópic* of 1932 on Olvera Street,<sup>9</sup> as well as Edith Head, who started at Paramount as a sketch artist in 1923 working her way up to chief designer by 1938. Bill and Edith would marry in 1940 and live in her California "hacienda style" adobe farmhouse in Beverly Hills that she purchased in 1933 and named Casa Ladera.<sup>10</sup>

For nearly half a century, Ramos Martínez's imposing *La India* would hang as the centerpiece of Casa Ladera's ample patio, above rustic wicker furniture from Portugal, next to a wall displaying an impressive collection of Mexican ceramic *ollas* (cookware).<sup>11</sup> When, in 1978 Head asked photographer Bill Childers to capture her seated before the painting, she, like *La India* was a timeless, stoic icon; as Childers described her, the fashionista was in a word, "formidable."<sup>12</sup> Her severe "look" of round glasses, straight bangs, and "schoolmarm attire," so distinct as to give life to Edna Mode, Disney/Pixar's *Incredibles'* seamstress of superhero costumes, constructed a public persona for this author of *The Dress Doctor* and thirty-time nominee/eight-time Oscar winner, while at her Casa Ladera home she dressed herself in colorful Mexican garments and jewelry.<sup>13</sup>

The self-made fashion diva must have identified with the monumental, golden-hued La India, her noble, uncompromising visage filling the canvas; Head also shared much in common with *La India's* painter Ramos Martínez, from her petite stature, strong work ethic, resourcefulness, high accomplishments, to her grand ambition. The San Bernardino-native, who mythologized her origins by claiming at times to have been born and raised in Mexico, embraced difference for herself while fashioning on-screen ideals; Ramos Martínez, displaced from his native Mexico late in life, now a committed proponent of *indigenismo* on canvas and fresco, fed Hollywood's vision of a Mexican paradise as he fashioned, in works such as *La India*, an enduring image of Deep Mexico.<sup>14</sup>

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

1 Brooke Waring, "Martínez and Mexico's Renaissance," *The North American Review* 240.3 (December 1935): 445.

2 See Héctor Jaime Treviño Villarreal, "El sabinense Alfredo Ramos Martínez, padre de la pintura moderna mexicana" in *Historias de Sabinas* published 15 June 2012 for an account of the artists' childhood home. <https://www.sabinashidalgo.net/articulos/historias-de-sabinas/8362-el-sabinense-alfredo-ramos-martinez-padre-de-la-pintura-moderna-mexicana> Accessed May 15, 2020.

3 This story is often repeated by the artist's biographers that somewhere between the age of nine and fourteen, he won an art contest held in San Antonio, Texas for his drawing of the governor of Nuevo León with either a prize, or the prize money later used, to study at the Academia de San Carlos in Mexico City.

4 As reported by the artist when interviewed by the editor of the *Coronado Citizen* in 1938 (Volume II, Numer 1, November 3) "Creator of Avenida Murals Greatest Mexican Artist." Digitized and available online: <https://cdnc.ucr.edu/cgi-bin/cdnc?&d=CTZN19381103.2.65=-----en--20--1--txt-txIN-----1> Accessed May 20, 2020. Additionally, the art historian Fausto Ramírez recounts in "Alfredo Ramos Martínez A Stylistic Itinerary" in the catalogue *Un homenaje a Alfredo Ramos Martínez* (Monterrey: Museo de Arte Contemporáneo de Monterrey, 1997) on p. 52 that the Academy director, Román S. de Lascaráin at the time wrote a letter of complaint to the governor General Bernardo Reyes of Nuevo León regarding both the artist's truancy, talent for watercolor, and plain air outings to these suburbs.

5 This biographical anecdote is recounted often by scholars. See, for example, Israel Cavazos Garza's "Alfredo Ramos Martínez The Man" in the catalogue *Un homenaje a Alfredo Ramos Martínez* (Monterrey: Museo de Arte Contemporáneo de Monterrey, 1997), p. 75. Most often biographers identify the menus for the dinner party as decorated by the artist. However, historian Treviño Villarreal in "El sabinense Alfredo Ramos Martínez" states that the artist was commissioned to decorate "manteles," or tablecloths, which logically, because of their scale, might garner more attention than paper menus.

6 Laura Gonzalez Matute, "Barbizon o Santa Anita. La primera Escuela de Pintura al Aire Libre. 1913," in *Piso 9 investigación y archivo de artes visuales*. My translation. <https://piso9.net/barbizon-o-santa-anita-la-primera-escuela-de-pintura-al-aire-libre-1913/> Accessed May 18, 2020.

7 See for example Rick A. López's discussion of La India (Bonita) typology, as well as the Tehuana and china poblana in "The India Bonita Contest of 1921 and the Ethnization of Mexican National Culture" in *Hispanic American Historical Review* 82.2(2002), 291-328. Additionally, for an overview of typologies see the introduction to Tara Zanardi and Lynda Klich, Eds. *Visual Typologies from the Early Modern to the Contemporary: Local Contexts and Global Practices* (New York and London: Routledge, 2019), p. 1-12.

8 Héctor Jaime Treviño Villarreal, "El sabinense Alfredo Ramos Martínez," <https://www.sabinashidalgo.net/articulos/historias-de-sabinas/8362-el-sabinense-alfredo-ramos-martinez-padre-de-la-pintura-moderna-mexicana> Accessed May 15, 2020.

9 See Shifra M. Goldman, "Siqueiros and Three Early Murals in Los Angeles," *Art Journal* 33.4 (Summer, 1974), p. 327, footnote 26.

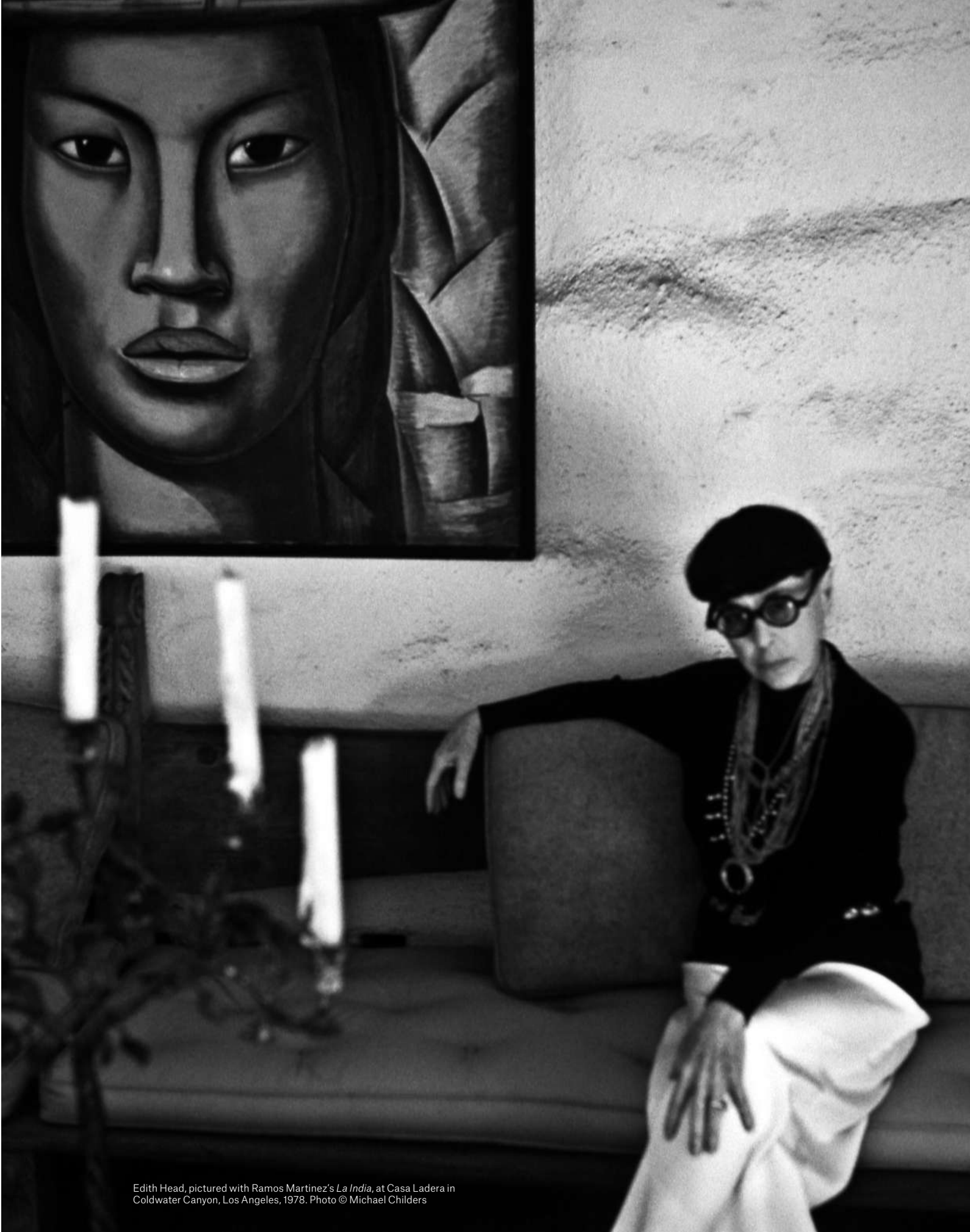
10 There are varying dates given for the year that Edith Head purchased Casa Ladera, but the film actress Carrie Fisher, who purchased the house in 1992 credibly recounts Casa Ladera's history naming the year 1933 as the move in date for Edith Head. This is important because it is likely that Head, or Ihnen, acquired the painting from Ramos Martínez in the early-to-mid 1930s and hung it at Casa Ladera. See Nancy Collins, "Inside Carrie Fisher's House in Beverly Hills," *Architectural Digest*, <https://www.architecturaldigest.com/story/carrie-fisher-los-angeles-home-article> Accessed May 23, 2020.

11 See the short video, "Edith Head and Wiard Ihnen: Person to Person" available at: <https://www.oscars.org/collection-highlights/edith-head> Accessed May 25, 2020.

12 Telephone conversation between the author and Bill Childers, May 11, 2020. Although, the photographer recalls having been able to make Edith Head smile, something she was not known to do.

13 Ibid. Also see the photographs of Edith Head at home dressed in Mexican garments published in the section "Casa Ladera" in Jay Jorgensen, *Edith Head: The Fifty Year Career of Hollywood's Greatest Costume Designer* (Lebanon: Running Press, 2010), np.

14 As Jorge Castañeda explains in *The Mexican Shock: Its Meaning for the United States* (New York: The New Press, 1995) "The utterly destitute minority of what in colonial times was called the 'Republic of Indians'—the indigenous peoples of Chiapas, Oaxaca, Tabasco, Michoacán, Guerrero, Puebla, Chihuahua, and Sonora, (are) all known today as *el México profundo: deep Mexico*," p. 38.



Edith Head, pictured with Ramos Martinez's *La India*, at Casa Ladera in Coldwater Canyon, Los Angeles, 1978. Photo © Michael Childers





**41**

**RUFINO TAMAYO (1899-1991)**

*Dos mujeres sentadas*

signed and dated 'Tamayo 40' (lower left)

watercolor and pencil on paper

13¾ x 16¾ in. (34.9 x 42.6 cm.)

Executed in 1940.

\$40,000-60,000

**PROVENANCE:**

Private collection, Greenwich.

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



42

**MARÍA IZQUIERDO (1902-1955)**

*Sirenas*

signed and dated 'M Izquierdo.38' (lower left)

watercolor on paper

8 7/8 x 10 7/8 in. (20.8 x 27.6 cm.)

Executed in 1938.

\$20,000-25,000

**PROVENANCE:**

Humberto Arellana Garza, Mexico City.

Anon. sale, Butterfields, San Francisco, 24 October 1996, lot 2213.

Mary-Anne Martin|Fine Art, New York.

Acquired from the above by the present owner.

**EXHIBITED:**

Mexico City, Centro Cultural Arte Contemporáneo, *María Izquierdo*, November 1988- February 1989, p. 145 and p. 314, no. 23 (illustrated in color, p. 145).

New York, Americas Society, *The True Poetry: The Art of María Izquierdo*, 6 May -27 July 1997, p. 39, no. 13 (illustrated in color). This exhibition also traveled to Santa Barbara, Santa Barbara Museum of Art, 27 September - 28 December 1997, Corpus Christi, Texas, Art Museum of South Texas, 13 January - 8 March 1998.



PROPERTY FROM THE ESTATE OF MARTHA HANES AND CALDER WILLINGHAM WOMBLE

## 43

### DIEGO RIVERA (1886-1957)

#### *Retrato de Inesita Martínez*

inscribed 'Inesita Martínez a los tres años de edad, la pintó Diego Rivera el mes de marzo de 1939' (along the upper edge)

oil on canvas

32 x 24½ in. (81.3 x 62.2 cm.)

Painted in 1939.

\$250,000-350,000

#### PROVENANCE:

Ralph and Dewitt Hanes collection, Winston-Salem (acquired directly from the artist).

Martha Hanes and Calder Willingham Womble collection, Winston Salem (gift from the above).

The Estate of Martha Womble, Winston-Salem.

#### LITERATURE:

A. Souza, "Los niños mexicanos pintados por Diego Rivera," *Artes de México*, vol. 5, no. 27, 1959, no. 30 (illustrated).

*Diego Rivera, catálogo general de obra de caballete*, Mexico, Instituto Nacional de Bellas Artes, Dirección General de Publicaciones, 1989, no. 1501, p. 197 (illustrated).

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

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

Professor Luis-Martín Lozano, art historian, Mexico City













**BENITO QUINQUELA MARTÍN (1890-1977)***Buque en descarga (En pleno trabajo)*

signed 'B. quinquela MARTÍN' (lower right) signed again and titled 'quinquela MARTÍN, Buque en descarga' (on the reverse)

oil on canvas

51¼ x 55½ in. (130.1 x 140.7 cm.)

Painted in 1923.

\$180,000-200,000

**PROVENANCE:**

Dr. Sánchez de Rivera, Madrid.

Sale, Battaglia, Buenos Aires, 1954.

Dr. and Mrs. S. Gurovich.

Suzette Gurovich, Los Angeles.

Anon. sale, Sotheby's, New York, 25 May 2011, lot 51.

Acquired from the above by the present owner.

**EXHIBITED:**

Madrid, Círculo de Bellas Artes, 1923, no. 12 (illustrated).

Paris, Galerie Charpentier, *Oeuvres de peintre argentine Benito Quinquela Martín*, 1926.

**LITERATURE:**

*Benito Quinquela Martín, pintor argentino*, Obras pertenecientes a museos y galerías, Buenos Aires, 1934, p. 33 (illustrated).

José de España, *Quinquela Martín, Pintor*, Buenos Aires, Ediciones Gay Saber, 1945, p. 148, illustrated.

Rafael Squirru and Ignacio Guttierrez Zaldivar, *Catálogo Razonado de la Obra de Benito Quinquela Martín*, Buenos Aires, 1990, no. 2307, p. 78 (illustrated).

Ignacio Guttierrez Zaldivar, *Quinquela Martín*, Buenos Aires, Zurbarán

Ediciones, 2000, p. 73, (illustrated in color).

His "life-story is romantic enough to provide the 'Diurnals' with columns of 'copy,'" opined the English critic Herbert Furst of Quinquela Martín, but "his paintings can, so to speak, hang on their own hooks." Quinquela shot to international acclaim in the 1920s, rising from humble beginnings on the docks of La Boca, the port district of Buenos Aires, to an improbably fêted European tour. Abandoned at birth and later adopted by a dockworker, he grew up hustling coal, drawing with bits of charcoal before he could read or write. Largely self-taught as an artist, Quinquela adapted an idiosyncratic Impressionism over his career, eschewing avant-garde experimentation for emotionally charged renderings of the waterfront, brought to life in the bustle of the ships and the hardworking dockhands attending them. "They paint three apples on a plate and call it 'modern art,'" he demurred in 1930. "But how is this *modern*? The steam-engine, the electric power, wireless, motor-cars, flying machines—that is *modern*." Praised as "the painter-in-ordinary to the *genius loci*," he generously and repeatedly gave back to the *boquenses* as his career ascended, building a local grade school and leaving a legacy of museums and a bounty of his own work, honored at the waterside Museo Quinquela Martín.<sup>1</sup>

In part through the patronage of Argentina's President Marcelo T. de Alvear, Quinquela was able to travel abroad, and from Madrid to Paris, Rome, and London he unveiled paintings of La Boca, his singular and indefatigable subject. "Very seldom indeed have the turbulent and heterogeneous sights in the ports been put on canvas with such vigour and spiritual perception as those of Quinquela Martín," wrote the Spanish critic José Francés of his exhibition at Madrid's Círculo de Bellas Artes, in which the present work was shown. "The austerity and the sobriety of Quinquela's high idealism profoundly surprised me," Francisco Alcántara concurred. "I wish to extol the revealing power of his sentimental intimacies," he continued, "and I wish to give his heroic action the highest relief." *Buque en descarga* also numbered among the canvases shown at Galerie Charpentier in March 1926. "Argentina—a friendly country seeking always our artistic guidance—has never before sent us an envoy so distinctly individual as Benito Quinquela Martín," the French writer Camille Mauclair proclaimed. "It is all his universe," he remarked of the port thematized in "this symphonic series," noting the "audacity" with which the artist's palette knife rendered a "romantic fugue" out of "the vivid vermilion, the violent cadmiums, the deep blues and the rich and sombre greens, side by side."<sup>2</sup>

*Buque en descarga* describes a teeming port scene, astir with dockhands offloading cargo in a workaday choreography circumscribed by rope mooring lines and wooden boards that link the boats to the harbor. A tall, tapering mast anchors the left-hand side of the image; its furled sails reveal weblike lines of rigging, dark and well defined against the softly atmospheric sky and waterfront in the background. Rows of colorful, silhouetted ships, masts pointed gracefully upward and smoke billowing from their stacks, line each side of the harbor, stretching toward the horizon. The waterway gleams distantly between them, its glassy surface reflecting a pale, pinkish early morning light. Stately in their bearing, Quinquela's ships project a romantic vision of modern industry, their steam-powered energy pulsing through lively, parallel brushstrokes that describe the rippling effects of light on water. Toiling in the shadow of the ships, the dockworkers appear comparatively diminutive, their backs laden with cargo as they serve the mercantile interests of La Boca and Argentina's growing export economy. "The port is my great theme," Quinquela recognized, its steamers and longshoremen his vital and enduring subjects for more than seventy years. "The essential point," he reflected, "is to not reconstruct the themes without reconditioning oneself at the same time, within the themes, to create new worlds without leaving the old behind."<sup>3</sup>

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

<sup>1</sup> Herbert Furst, "Exhibition, New Burlington Galleries," *Apollo* XI, no. 66 (June 1930): 486, 488.

<sup>2</sup> José Francés [*La Espera*, Madrid, April 1923], Francisco Alcántara [*El Sol*, Madrid, 1923], and Camille Mauclair [Paris, March 1926], quoted in *Exhibition of the Works of the Argentine Painter Benito Quinquela Martín* (Buenos Aires: A. García, 1926), n.p.

<sup>3</sup> Benito Quinquela Martín, quoted in Fermin Fèvre, *Quinquela* (Buenos Aires: Editorial El Ateneo, 2001), 4.





## DR LEONARD D. HAMILTON

SUPPLIER OF DNA USED IN  
THE DISCOVERY OF THE DOUBLE HELIX

**B**orn in Manchester, England, Dr. Leonard D. Hamilton graduated from Balliol College, Oxford University (B.A. 1943, B.M. 1945, M.A. 1946, D.M. 1951), and completed his graduate studies in biochemistry at Trinity College, Cambridge (M.A. 1948, Ph.D. 1952). He married a fellow Oxford student Ann Twynam Blake in 1945, and they came to Salt Lake City in 1949 on a one-year fellowship at the University of Utah. They decided to stay in the US when he was offered a position at Memorial Hospital/Sloan-Kettering Institute in New York City.

Dr. Hamilton worked as a physician and medical researcher during his career, at Memorial/Sloan-Kettering and, from 1964 onwards, at Brookhaven National Laboratory. He was also a consultant to the United Nations while living in Manhattan and collaborated extensively with colleagues overseas. He traveled to Brazil several times in connection with his work.

In the late 1940s and early 1950s, Dr. Hamilton developed techniques for extracting and purifying mammalian DNA, which he supplied, by air, to Maurice Wilkins and his associates at Kings College, London, England. From these samples they were able to generate X-ray crystallography images from which the double helical structure of DNA was inferred - the discovery for which Wilkins, James Watson and Francis Crick shared a Nobel Prize. As Wilkins mentioned in his autobiography, *The Third Man of the Double Helix*.

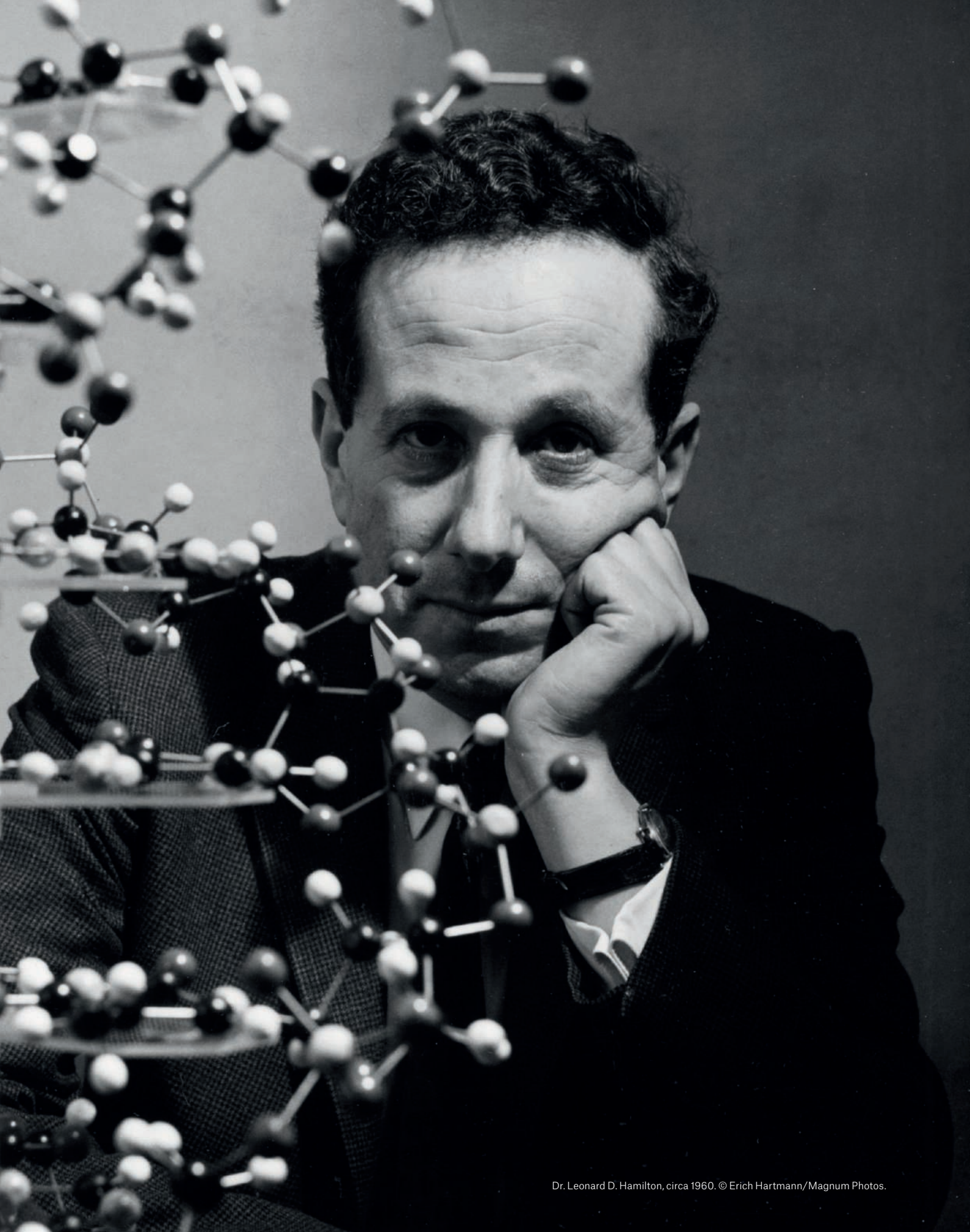
"And just a few days later, my friend Leonard Hamilton (another art enthusiast) who worked at the Sloan Kettering Cancer Institute in New York, sent us excellent quality human DNA from his lab. Leonard was to become our main supplier of DNA."

Dr. Hamilton was an avid art collector and he met and befriended a number of leading artists. Over the years he assembled a collection that included works by Lowry, Alechinsky, Hodgkins, Portinari, Krajcberg, Mabe, Stamos, Epstein, Thornton, Whistler, Matisse, Masson, Wood, Picasso, Bonnard, Blackwood, Corinthe and others. In later life these works adorned his house outside New York, designed by noted New York architects Julian and Barbara Neski, which featured in *Record Houses* of 1968 and *House Beautiful* magazine.

Candido Portinari's *Untitled* is a new discovery, and fresh to the market, having been in Dr. Hamilton's personal collection since its conception. The work was gifted to Dr. Hamilton, arranged as a thank you from Brazilian diplomat, Jayme de Chermont, for treating his wife, Zaide de Chermont. Dr. Hamilton made several trips to Brazil for work, the last of which he stayed on for five weeks at Ambassador Chermont's residences in Rio while he was featured as a guest lecturer at the Universidade do Brasil. Indeed, Brazilian culture left an indelible mark on Dr. Hamilton; he loved the art and music of that time, and brought back many Bossa Nova and Samba records upon his return to the US, which he played often. In a letter to Portinari, dated 10 July 1961, Dr. Hamilton thanks Portinari for his generous gift and writes, "The painting is very moving and evocative, it will be a pleasure to share our life with it...Words obviously do not begin to convey the creativity in your art and your generosity. Through them, I will always remember my brief visit to Rio and the glimpse I had of the spirit of Brazil."



Dr. Leonard Hamilton (left) with Dr. Jayme Chermont, Brazilian diplomat and friend, Rio, ca. 1960. Photo courtesy the family.



Dr. Leonard D. Hamilton, circa 1960. © Erich Hartmann/Magnum Photos.



## 45

### CANDIDO PORTINARI (1903-1962)

#### *Untitled*

inscribed 'Para O Dr. Leonard Hamilton, com a maior simpatia de PORTINARI RIO, Junho da 961 BRAZIL' (lower left)

oil on canvas

24¼ x 19¾ in. (61.6 x 50.2 cm.)

Painted in 1961.

\$200,000-300,000

#### PROVENANCE:

Gift from the artist.

"A child of the people, his true education was received out of doors, in direct contact with the hard work that was the lot of immigrants, among the coffee trees growing in the red earth," the Brazilian critic Mário Pedrosa noted of Portinari's modest beginnings. "His childhood was one of poverty," Pedrosa allowed, but "from those years he has retained, besides the images of his childhood, his attachment to his home circle and love for his relatives, his sympathy for the common people and for the day laborer, a certain roughness of manner and a touch of the shrewdness native to the country folk of São Paulo."<sup>1</sup> Among Brazil's foremost modern artists, Portinari enacted his practice as a form of protest and critique for more than forty years, bringing new visibility to the working and immigrant classes who toiled on São Paulo's coffee *fazendas* and in the drought-ridden states of the Northeast.

The son of poor Italian immigrants, Portinari left home at the age of fifteen to attend the National School of Fine Arts in Rio de Janeiro, and in 1928 he was awarded a scholarship to study in Europe. His return to Brazil in 1931 coincided with rising nationalist sentiment, and his paintings and murals began to encode the complexity of the social and racial fabric of his country as it modernized under the Getúlio Vargas regime. His now iconic renderings of Afro-Brazilian labor, such as *Mestiço* (1934) and *Café* (1935), drew early Pan-American acclaim, and Portinari was lauded with a solo exhibition at New York's Museum of Modern Art in 1940 and, soon after, a commission to execute four murals for the Hispanic Reading Room at the Library of Congress in Washington, D.C. His monumental murals *War and Peace*, a gift from Brazil to the United Nations, were inaugurated at the organization's New York Headquarters in 1957.

Portinari's work of the 1940s encompassed his most strident polemics, conveyed in paintings that portray the staggering poverty of northeastern Brazil and the aggravating agonies of endemic drought and mass migration. Distraught by the onset of the Second World War and the rise of the authoritarian Estado Novo, Portinari took an increasingly activist stance, running unsuccessfully for political office on the Communist Party ticket in 1945 and 1947. His powerful *Retirantes* ("Emigrants") cycle of 1944, which includes *Retirantes*, *Criança morta*, and *Enterro na rede*, exposed the desperation of the drought refugees, famished and forlorn, with homely pathos and intensity. Portinari returned annually to his rural hometown, Brodowski, in the state of São Paulo, *TIME* magazine reported in 1947, "storing his mind with fresh images of the poverty-worn Negro and mulatto coffee workers among the red-brown hills" for months at a time. "But now I don't feel so much like painting happy pictures," Portinari admitted. "I feel more like sad pictures." But above all, he insisted, "I paint to teach my people what is wrong."<sup>2</sup>

Portinari entered voluntary exile, amid heightened persecution of Communists, in late 1947, but he returned to Brazil the following year and continued his social protest, notably in new paintings of the blighted

*retirantes* sparked by the severe drought of 1958. Major works from this time include the *Tiradentes* panel (1948-49), installed at the Oscar Niemeyer-designed Cataguases School and honoring the famed, eighteenth-century independence hero from Minas Gerais, and *The Arrival of Dom João VI to Bahia* (1952), commissioned by the Banco da Bahia. Brazil honored him with exhibitions at the Museu de Arte Moderna in Rio de Janeiro (1953) and at the Museu de Arte de São Paulo (1954). In 1959, the V São Paulo Bienal mounted an acclaimed retrospective of more than one hundred paintings and drawings. "He finds his subjects not in his own frustrations and tensions but in the annals of the poor and the anguish of the bereft," wrote critic Emily Genauer in 1959. "Yet to the interpretation of these melancholy themes he brings a palette of stunning brilliance and luminosity, composition as deceptively simple as it is daring."<sup>3</sup> Portinari was diagnosed with lead poisoning, caused by his experiments with oil paints, in the early 1950s, but against the warning of his doctor he continued to work through his illness.

The present *Untitled*, painted in the last year of his life, reprises the destitute *retirantes* of his celebrated, humanitarian canvases from the past two decades. "I am a son of the red earth," Portinari proudly acknowledged. "I decided to paint the Brazilian reality, naked and crude as it is."<sup>4</sup> The impoverishment of the reddish drylands, parched under a cloudless sky, frames the family group shown here, their figures gaunt and despondent against an unforgiving desert horizon. Flagging and frightened, they clutch each other and their worldly possessions, reduced to a few small sacks, in their arms and hands. Their oversized feet recall the similarly exaggerated hands and feet of Portinari's rugged plantation laborers of the 1930s; here, they underscore the arduous journey—sometimes stretching to hundreds of drought-stricken miles—that the family, representing thousands of other refugees, has undertaken on foot. Their abjection, painfully apparent in the sunken, sunburned cheeks and wasted limbs of the two youngest children, renders the human tragedy of famine and underdevelopment in unsparingly desolate, expressionist terms.

Portinari gave this work to Dr. Leonard Hamilton, a medical researcher at what is now Memorial Sloan Kettering Cancer Center in New York as well as a consultant to the United Nations, whom he met in Rio de Janeiro in the summer of 1961. Brazilian Ambassador Jayme Sloan Chermont delivered the canvas to Hamilton, who wrote to Portinari in July to express his thanks for the "very moving and evocative" painting.<sup>5</sup>

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

1 Mário Pedrosa, "Portinari: From Brodowski to the Library of Congress," *Bulletin of the Pan-American Union* 76, no. 4 (April 1942): 199.

2 "Sad Pictures," *TIME*, July 28, 1947, 48.

3 Emily Genauer, quoted in "Portinari's Death Great Loss to Brazil," *Brazilian Bulletin*, March 27, 1962, 2.

4 Portinari, quoted in "Candido Portinari Dies at 58," *New York Times*, February 8, 1962.

5 Leonard Hamilton to Candido Portinari, July 10, 1961, <https://artsandculture.google.com/asset/letter-leonard-hamilton/KwFvA8bttOQ8Q?>





46

**MATTA (1911-2002)**

*L'exempleur*

signed 'Matta' (lower right)

oil on canvas

56½ x 78¼ in. (142.6 x 198.8 cm.)

Painted in 1949.

\$280,000-350,000

**PROVENANCE:**

Peter Watson, London.

Roland Penrose, London.

Mary-Anne Martin/Fine Art, New York.

Private collection, Aspen, Sotheby's, New York, 16 November 2010, lot 13.

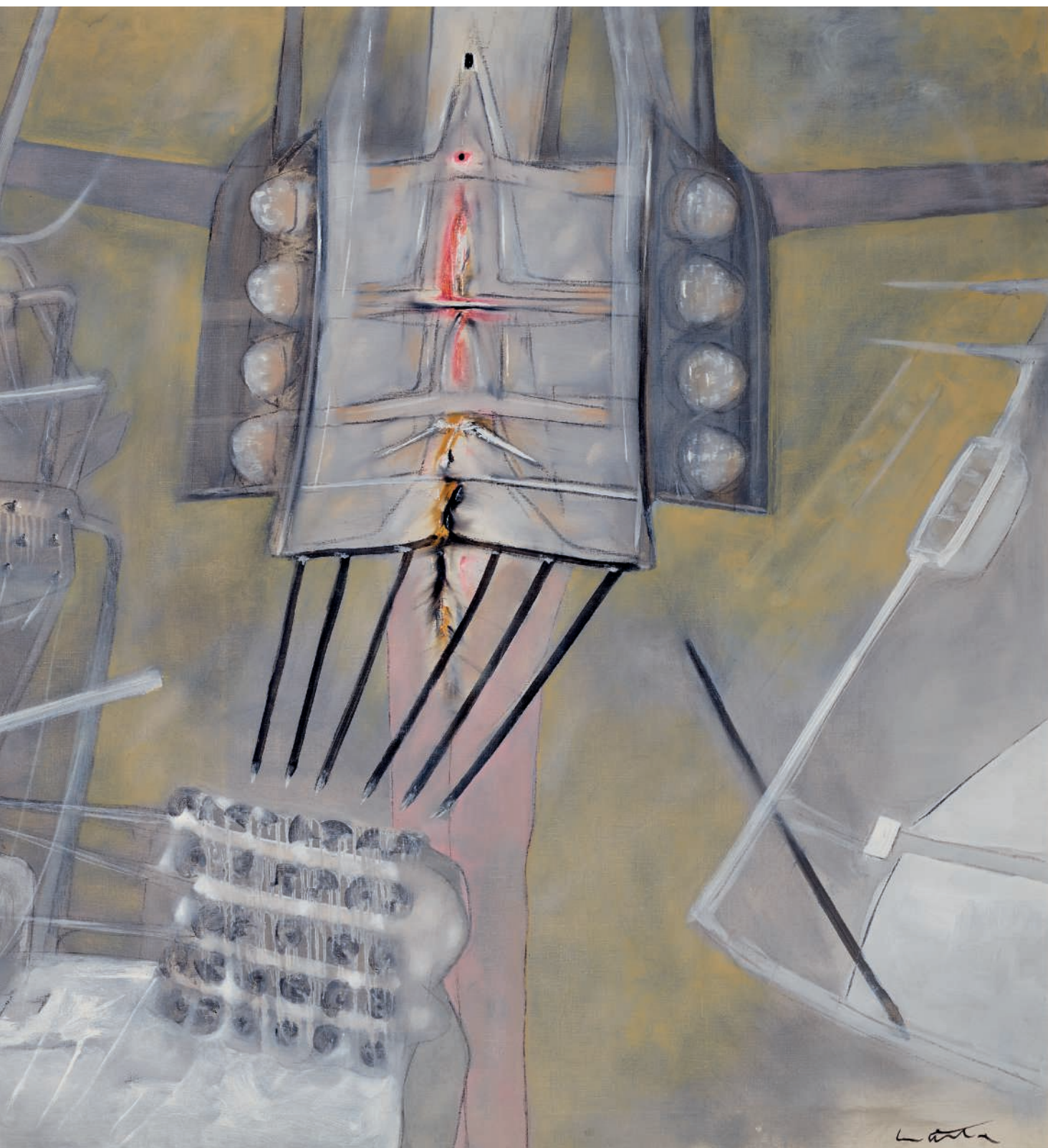
Acquired from the above after the sale.

**EXHIBITED:**

London, Hayward Gallery / Arts Council of Great Britain, *Dada and Surrealism Reviewed*, 1978, no. 17.29.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 27 March 1993, and is registered in the archives under no. 49/5.







47

**WIFREDO LAM (1902-1982)**

*Untitled* (also known as *Cabeza adornada con pájaro*)

faintly signed and dated 'W.Lam 1972' (on the reverse)

oil on canvas

13¾ x 17⅞ in. (35 x 44.5 cm.)

Painted in 1972.

\$60,000-80,000

**PROVENANCE:**

Private collection, Viareggio, Italy.

Whitehall Gallery, New York.

Private collection, Caracas.

Anon. sale, Christie's, New York, 16 May 1991, lot 94.

Acquired from the above sale by the present owner.

**LITERATURE:**

M.P. Fouchet, *Wifredo Lam*, First Edition, Barcelona, Ediciones Polígrafa, S.A., 1967, p. 248, no. 635 (illustrated, dated 1973).

M.P. Fouchet, *Wifredo Lam*, Second Edition, Barcelona, Ediciones Polígrafa, S.A., 1989, p. 268, no. 667 (illustrated, dated 1973).

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 366, no. 72.48 (illustrated).









PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

**48**

**MATTA (1911-2002)**

*Untitled*

oil on canvas

24¼ x 28¼ in. (61.6 x 73 cm.)

Painted circa 1954.

\$50,000-70,000

**PROVENANCE:**

Acquired from the artist (1954).

Private collection, Lima.

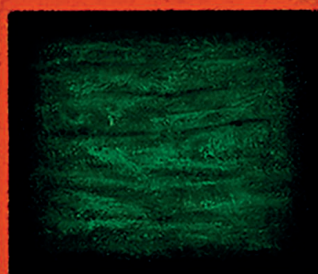
Anon. sale, Sotheby's, New York, 18-19 November 1987, lot 202.

Private collection, New York.

A certificate of authenticity from the Archives de l'œuvre de Matta is forthcoming.













PROPERTY OF A GENTLEMAN

**49**

**GUNTHER GERZSO (1915-2000)**

*Tropico calizo*

signed and dated 'Gerzso 92' (lower right); signed, dated and titled 'Tropico calizo Gerzso I.-VII. 92' (on the reverse)

oil on canvas

32 x 39½ in. (81.3 x 100.3 cm.)

Painted in 1992.

\$70,000-90,000

**PROVENANCE:**

López Quiroga Galería, Mexico City.

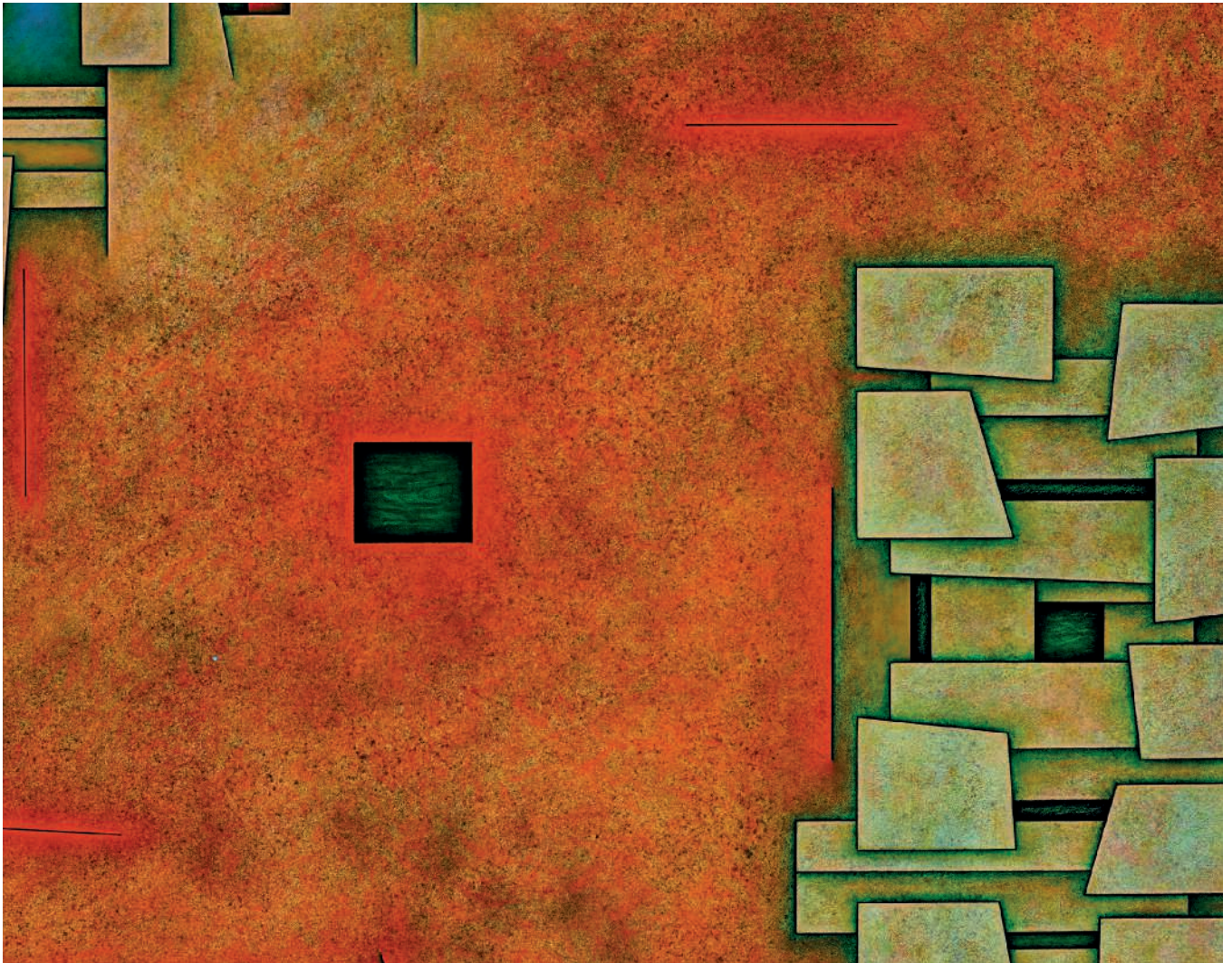
Acquired from the above by the present owner.

**LITERATURE:**

R. Eder, *Gunther Gerzso: El esplendor de la muralla*, Mexico City, Ediciones ERA, 1994, p. 116 (illustrated in color).

D. Ashton, *Gunther Gerzso*, Beverly Hills, California, Latin American Masters, 1995, p. 119 (illustrated in color).

*Gunther Gerzso: Una década 1990-2000*, Mexico City, Galería López Quiroga, 2000, p. 39 (illustrated in color).





## 50

### FRANCISCO TOLEDO (1940-2018)

*Vaca en un laberinto*

oil and sand on canvas  
81½ x 59 in. (206 x 150 cm.)  
Painted in 1970.

\$700,000-900,000

**PROVENANCE:**

Galería Juan Martín, Mexico City.  
Acquired from the above by the present owner.

**LITERATURE:**

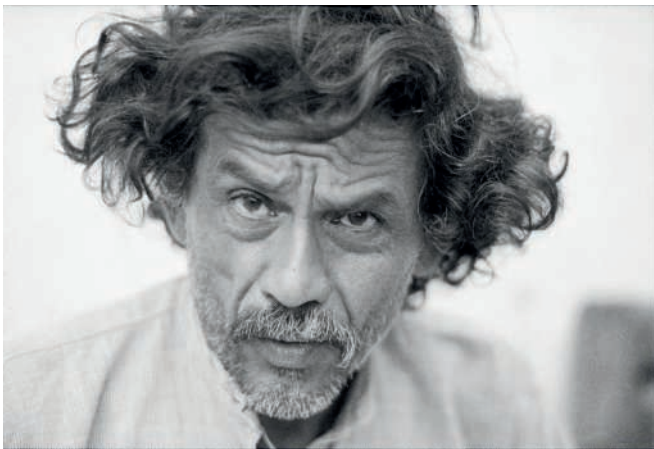
*Francisco Toledo*, Mexico, Museo de Arte Moderno, Instituto Nacional de Bellas Artes, 1981, p. 59 (illustrated in color).

*Toledo's work swarms with the fauna of the natural and phantasmagorical worlds. His animals inhabit a charmed reality and they became, over the course of his career, an extended metaphor for the supernatural mysteries of the world.*





"Toledo paints as a man who lives in harmony with nature," the poet Luis Cardoza y Aragón, a longtime friend, once reflected. "In whose eyes the memory of time immemorial burns and continuously renews itself."<sup>1</sup> The beginnings of Toledo's animistic worldview date to his adolescent years, redolent with memories of roaming the land and encounters with the storied creatures—monkeys and crabs, grasshoppers and crocodiles—held sacred within Oaxacan lore. Toledo studied lithography at the Taller Libre de Grabado in Mexico City in the late 1950s before moving in 1960 to Paris, where he met Octavio Paz and Rufino Tamayo; he returned to Juchitán, his birthplace, in 1965. Associated with the postwar *Ruptura* generation, which broke with the political mission of Mexican muralism in favor of experimental and sometimes abstract expressionism, his work is contemporary with such artists as Pedro Coronel, Alberto Gironella, and Rodolfo Nieto. Like Tamayo and Rodolfo Morales deeply invested in the cultural patrimony of the Isthmus and Pacific coast, Toledo based himself in Oaxaca, his work and identity richly imbricated within the region's historical landscape and ecology. Fondly known as El Maestro, he lent sizable support to local institutions, notably the Instituto de Artes Gráficas de Oaxaca and the Museo de Arte Contemporáneo de Oaxaca, as well as to libraries and the cultural and environmental conservancy Pro-OAX.



Francisco Toledo, circa 2002. © Rogelio Cuéllar

Toledo drew amply from ancient American mythology and its fantastic zoology, populating his images with sagacious and otherworldly anthropomorphic beings. "The pre-Hispanic world has been a source of inspiration," he explained. "There are certain solutions that are decorative that come from pre-Hispanic art and at the same time there is much primitive art that is refined or simple but also very modern. It also comes from what I read—many fables from the Americas and other parts of the world."<sup>2</sup> His paintings celebrate the syncretic spirituality of the indigenous world, depicting extraordinary creatures in myriad states of metamorphosis and in intimate rituals of creation and consummation. Animals were privileged and miraculous beings in Zapotec legend, the "connecting link between nature and society, mediators between man and the sacred energies of the natural ambience," art historian Erika Billeter has noted. "Animals were the real character of the myth, the sublimation of a whole cosmic imagination."<sup>3</sup> Toledo's work swarms with the fauna of the natural and phantasmagorical worlds. His animals inhabit a charmed reality and they became, over the course of his career, an extended metaphor for the supernatural mysteries of the world.

"Toledo's work is painting transformed into a body," pronounced the poet Verónica Volkow. "Surfaces become tissue, the swelling of volumes are almost pregnant, the objects suddenly are reproduced endlessly. There is a materiality that acquires the expressive definiteness, the strength, and the surprising versatility of the body." The space of the painting "suddenly becomes also a labyrinth or an intestine, a mouth or a uterus," Volkow continued. "Space envelops us, caresses, devours, threatens, seduces, guides us and is always alive, injected with the body's sap."<sup>4</sup> Peculiarly suspended in the present work, Toledo's enchanted cow faces the viewer, its mien placid and gentle, as its body glides diagonally downward, defying gravity as it hovers in a strangely somatic, labyrinthine space. A palimpsest of vestigial lines and patterns, their spiral arrangements reminiscent of both the cosmos and the whorls of a fingerprint, the picture surface commingles celestial and earthly bodies, their forms percolating through allusive deposits of sand and rich, red and brown ochre pigments. The eponymous cow materializes out of this cosmic flux, its presence at once animating and primal, an abiding connection to a collective and prehistoric past. Inflected with lambent grains of sand, the mineral substrate of the natural world, and inlaid with esoteric linear designs, Toledo's floating bovine body connotes the reciprocity of figure and ground, past and present, heavens and earth. As a visual abstraction of natural history, the painting embodies the sacred oneness of Toledo's universe, a world given imaginative dimension by the Borgesian labyrinth and its classic themes of infinite regression, circular time, and universal mythology.

The erudite and metaliterary writings of Jorge Luis Borges long served as a touchstone for Toledo, who illustrated his marvelous *Manual de zoología fantástica* (1957) in the 1980s and founded a library for the blind, in Oaxaca, in his name. Borges's writings abound with references to labyrinths, often taking their spiraling, recursive form. His short story, "The House of Asterion" (1947), returns to the archetypal labyrinth of ancient Greece and its monstrous inhabitant, the Minotaur—part man and part bull—from whose perspective a revisionist, postmodern tale of redemption is told. "I thought of a labyrinth of labyrinths, of one sinuous spreading labyrinth that would encompass the past and the future and in some way involve the stars," reflects the narrator of "The Garden of Forking Paths" (1941), a story-within-a-story in which text, labyrinth, and universe become one. "I felt that the world was a labyrinth, from which it was impossible to flee."<sup>5</sup> *Vaca en un laberinto* pays splendid homage to this Borgesian, labyrinthine metareality: Toledo's cow happily stands in for the beleaguered Minotaur, casting adrift in a ruddy, sand-specked labyrinth of its own, a metaphor for the natural world, the mystery of creation and, possibly, the quest to find the center of the artist's own true self. "Through the years, a man peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, tools, stars, horses, and people," Borges wrote in the epilogue to *Dreamtigers*. "Shortly before his death, he discovers that the patient labyrinth of lines traces the image of his own face."<sup>6</sup>

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

1 Luis Cardoza y Aragón, quoted in Erika Billeter, "In the Cosmos of the Animals—The Adventure of the Fantasy," in *Zoología Fantástica* (Mexico City: Prisma Editorial, 2003), 27.

2 Francisco Toledo, quoted in George Mead Moore, "Francisco Toledo," *Bomb* 70 (Winter 2000): 115.

3 Billeter, "In the Cosmos of the Animals," 25.

4 Verónica Volkow, "In the Beginning, the World Became Body," in *Francisco Toledo* (Los Morales Polanco, Mex.: Smurfit Cartón y Papel de México, 2002), 40, 42-3.

5 Jorge Luis Borges, "The Garden of Forking Paths," in *Labyrinths: Selected Stories & Other Writings* (New York: New Directions, 1964), 23, 85.

6 Borges, *Dreamtigers* (Austin: University of Texas Press, 1964), 93.







51

**GUNTHER GERZSO (1915-2000)**

*Tollán*

signed, dated and numbered 'Gerzso 90 6/6' (lower center)

copper alloy with unique patina

20½ x 17 x 7 in. (52.1 x 43.2 x 17.8 cm), including base

Executed in 1990.

Edition six of six. Published by Hine Editions, San Francisco.

\$20,000-25,000

**PROVENANCE:**

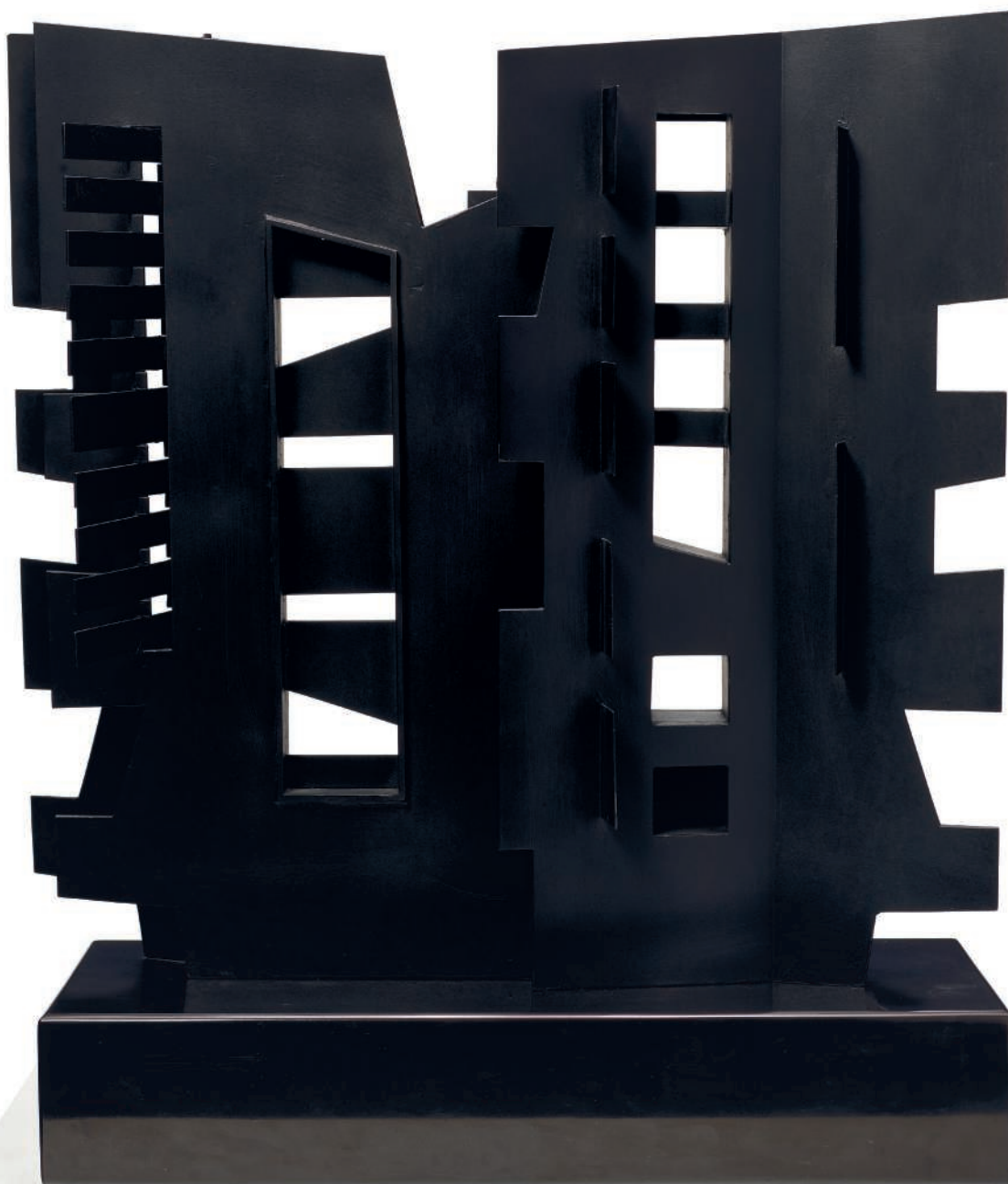
Hine Editions, San Francisco, (commissioned from the artist).

Acquired from the above by the present owner.

**LITERATURE:**

*Gunther Gerzso: 80th Birthday Show*, New York, Mary-Anne Martin/Fine Art, 1995, p.16, no. 34 (another example illustrated).

This is one of a series of sculptures commissioned from the artist and published by Hine Editions, San Francisco. The artist was in residence in San Francisco for several months, supervising all stages of the production. Each sculpture was cut and assembled at the studio of the Joyce Brothers, in San Francisco. The edition was authorized for one artist's proof and six additional examples.





**52**

**RUFINO TAMAYO (1899-1991)**

*Paisaje*

signed 'Tamayo O-60' (lower right)

oil on canvas

13 x 21½ in. (33.02 x 54.61 cm.)

Painted in 1960.

\$70,000-90,000

**PROVENANCE:**

Galería de Arte Misrachi, Mexico.

Roger Blanchard, Paris.

Acquired from the above by the present owner.

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



**ALICE RAHON (1904-1987)***Luna de octubre*

signed and dated 'Alice Rahon 48' (lower right)

oil on canvas

32 x 39¼ in. (81.3 x 99.7 cm.)

Painted in 1948.

\$60,000-80,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**Mexico City, Pablo Goebel Fine Arts, *Laboratorio de sueños: la diáspora del Surrealismo en México*, 23 September - 18 December 2014.

"I met her today at an exhibition," Anaïs Nin wrote in her diary of Rahon on the day, in May 1945, that the artist's solo exhibition opened at Peggy Guggenheim's gallery, Art of This Century, in New York. "She is striking in appearance. Tall, dark-haired, sunburned, she looks like a Mexican-Indian woman. But she was born in France." Rahon had arrived in Mexico in 1939, at the invitation of Frida Kahlo and Diego Rivera, with her husband, the artist Wolfgang Paalen, and the Swiss photographer Eva Sulzer. A protégé of André Breton, who published her first book of poetry, *A même la terre* (1936), Rahon had earlier circulated among the Parisian avant-garde, posing for Man Ray, designing with Elsa Schiaparelli, and entering into a memorable affair with Pablo Picasso. She turned to painting around the time of her emigration to Mexico, channeling the chromatic abstraction of her poetry onto canvases that embraced the land and its prehistoric past. "Her paintings are completely drawn from subterranean worlds, while her descriptions of Mexico are violent with color, drama, and joy," Nin concluded of Rahon, who would become a close friend.<sup>1</sup> Rahon responded to the postnuclear world in creative work during the mid-1940s—a ballet libretto and, with her second husband Edward Fitzgerald, an experimental film—and she continued to paint, her themes encompassing natural, imaginary, and animal worlds, often rooted in Mexican lore.



Alice Rahon, February 1984. © Rogelio Cuéllar

"In earliest times painting was magical," Rahon once wrote. "It was the key to the invisible. In those days the value of a work lay in its powers of conjuration, a power that talent alone could not achieve. Like the shaman, the sybil and the wizard, the painter had to make himself humble, so that he could share in the manifestation of spirits and forms." Like her Surrealist friends and fellow émigrés Leonora Carrington and Remedios Varo, Rahon believed in the transformative potential, and power, of painting. She rooted this alchemical metaphor in nature—"I use a lot of elements of nature that push like the wind, tragic things in the life of nature"—and evoked its ritual magic in a number of allusive, prismatic landscapes, among them *Feu d'herbes* (1945), *Papaloapan River* (1947), and *The Wind* (1954).<sup>2</sup> Although the craggy coast and prehistoric standing stones of Brittany, where she summered as a child, remained an enduring reference, Rahon found new enchantments as she traveled through Mexico, and her paintings evoke memories of the Tepozteco mountains (*The Night at Tepoztlán*, 1964) and Lake Pátzcuaro (*Inner City*, n.d.), a favored retreat for the period's Surrealist circle, among them André Breton and Gordon Onslow Ford.

Like all of Rahon's landscapes, many of which feature "silhouettes of the pyramids, the profiles of underlying volcanos," *Luna de octubre* is based on a specific experience, unmistakably here of the Mexican altiplano under a glowing harvest moon.<sup>3</sup> The mountains, suggestively sand swept and shimmering, stimulated the chromatic palette of both her painting and her poetry, notably in a tribute to the famed volcano Iztaccíhuatl, "forever a young giant, white lover of snow and ancient dawns, magical mirror on the scale of the grandest dreams where man has seen himself." Printed in the first issue of *DYN*, an art magazine founded by Paalen to which she regularly contributed, the poem teems with sensory color: "amaranth," "roses," "unlivable gold."<sup>4</sup> That vivid colorism unfolds in *Luna de octubre* as well, its autumnal landscape—cast in shadows of amber, auburn, and maroon—set against a swirling violet-blue sky speckled with powdery white and mineral light.

Following the debut of her painting at the landmark *Exposición internacional del surrealismo*, held at the Galería de Arte Mexicano in 1940, Rahon showed steadily over the next three decades across the United States and Mexico. Likening her "mysterious, imaginative language of line and color" to that of Paul Klee, a reviewer for *ARTnews* observed that "in her almost exclusively rectangular canvases, she has perfected a horizontal expression that lends itself particularly to her dominant interest in landscape. Mixing pigment with fine sand, she achieves shimmering nuances of color and a texture as fragile as snow."<sup>5</sup> In June 1955, she opened her first and only solo exhibition in Paris, at the Galerie la Cour d'Ingres, a noted Surrealist haunt connected to her sister, Geo Dupin; well received, the paintings then traveled to New York and were shown at the Willard Gallery in October. Marvelously iridescent, Rahon's landscapes from this time radiate cosmic light and wonder, an alchemical allegory exquisitely rendered in *Luna de octubre*.

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

1 Anaïs Nin, *The Diary of Anaïs Nin*, ed. Gunther Stuhlmann, vol. 4, 1944-1947 (New York: Harcourt Brace Jovanovich, 1971), 58.

2 Alice Rahon, quoted in Nancy Deffebach, "Alice Rahon: Poems of Light and Shadow, Painting in Free Verse," *Onthebus*, nos. 8-9 (1991): 180, 186.

3 Rahon, quoted in Tere Arcq, "Alice Rahon: Following the Trail of the Marvelous," in *Alice Rahon: Poetic Invocations* (North Miami: Museum of Contemporary Art, 2019), 13.

4 Rahon [Alice Paalen], "À l'Iztaccíhuatl," *DYN* no. 1 (April-May 1942): 44-5.

5 "Exhibition, Nierendorf Gallery," *ARTnews* 45 (December 1946): 43-4.







PROPERTY OF A GENTLEMAN

**54**

**RODOLFO MORALES (1925-2001)**

*Untitled*

signed and dated 'Morales Lopez 75' (lower right)

oil on canvas

25¼ x 31½ in. (65.4 x 80 cm.)

Painted in 1975.

\$60,000-80,000

**PROVENANCE:**

Estela Gómez Pompa collection.

Acquired from the above by the present owner.

**LITERATURE:**

A. Rodríguez and M.L. Mendoza, *Rodolfo Morales*, Mexico City, La Fundación Ingeniero Alejo Peralta y Díaz Ceballos, 2000, p. 43, no. 16 (illustrated in color).

G. Sepúlveda, et al., *Rodolfo Morales: Maestro de los sueños*, Mexico City, Lunwerg Editores, 2005, p. 202 (illustrated in color).





PROPERTY FROM THE COLLECTION OF MARINA OPPENHEIMER

**55**

**RODOLFO MORALES (1925-2001)**

*Pájaro azul*

signed 'Rodolfo Morales' (lower right); signed, dated and inscribed 'Rodolfo Morales 7/21/98 Para Andres y Marina' (on the reverse)

oil on canvas

31½ x 39 in. (80 x 99 cm.)

Painted in 1998.

\$60,000-80,000

**PROVENANCE:**

Acquired from the artist by the present owner.





56

**RENÉ PORTOCARRERO (1912-1985)**

*Catedral*

signed and dated 'PORTOCARRERO, 60' (lower left)

oil on canvas

35 $\frac{7}{8}$  x 24 in. (91 x 61 cm.)

Painted in 1960.

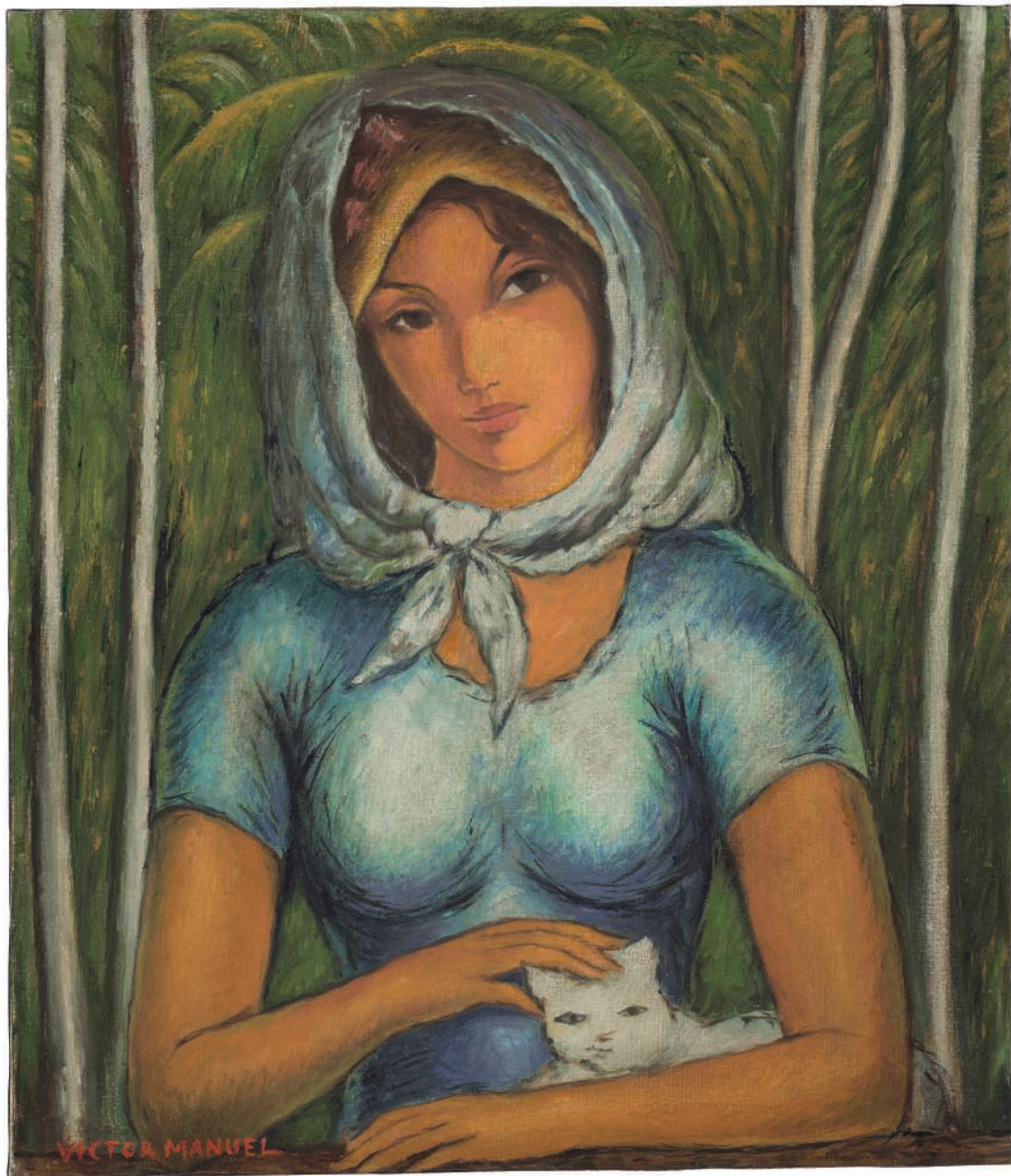
\$30,000-40,000

**PROVENANCE:**

Angel Gaztelu, Havana.

Private collection, Miami.

This work is accompanied with a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 21 January 2019.



**57**

**VICTOR MANUEL (1897-1969)**

*Muchacha con gato blanco*

singed 'Victor Manuel' (lower left)

oil on canvas

20% x 17% in. (52.5 x 45.2 cm.)

\$25,000-35,000

**PROVENANCE:**

Mrs. T. V. Moore and M. Hiram Cole Houghton, Iowa.

Sara Faes Cortina, Havana.

Private collection, Miami (acquired from the above).

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano, signed by Ramón Vázquez, dated 30 August 2019.





**58**

**MANUEL MENDIVE (B. 1944)**

*Untitled (from the series Energia vital)*

signed and numbered 'MENDIVE 2/7' (on the base)

bronze

64½ x 35 x 23½ in. (163.8 x 88.9 x 60 cm.)

Executed in 2014.

Edition two of seven.

\$25,000-30,000

**PROVENANCE:**

Acquired directly from the artist.



59

**MANUEL MENDIVE (B. 1944)**

*La Virgen Mambisa*

signed and dated 'MENDIVE, 2016' (lower right)  
 acrylic on canvas, wood, metal, and cowrie shells  
 65¾ x 53¾ in. (167 x 136.5 cm.)  
 Painted in 2016.

\$60,000-80,000

**PROVENANCE:**

Acquired directly from the artist.



60

**ROBERTO FABELO (B. 1950)**

*Viaje al jardín fantástico*

signed, dated and titled 'Fabelo 2016, Viaje al jardín fantástico' (lower right)

oil on canvas

80¾ x 140¼ in. (205.1 x 356.2 cm.)

Painted in 2016.

\$150,000-200,000

**PROVENANCE:**

Acquired directly from the artist.

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









**61**

**ÁNGEL BOTELLO (1913-1986)**

*Coup de Vent II*

signed and numbered 'BOTELLO 8/10' and inscribed with foundry mark (near base)

bronze

48 x 20 x 12 in. (122 x 51 x 30.4 cm.)

Executed circa 1975.

Edition eight of ten.

\$50,000-70,000

**PROVENANCE:**

Galería Botello, San Juan.

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

**LITERATURE:**

*Botello, Paintings and Sculptures*, San Juan, Galería Botello, 1978 (another cast illustrated).

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









PROPERTY FROM A DISTINGUISHED SPANISH LADY

•62

**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.

\$10,000-15,000

This lot is sold without a reserve.

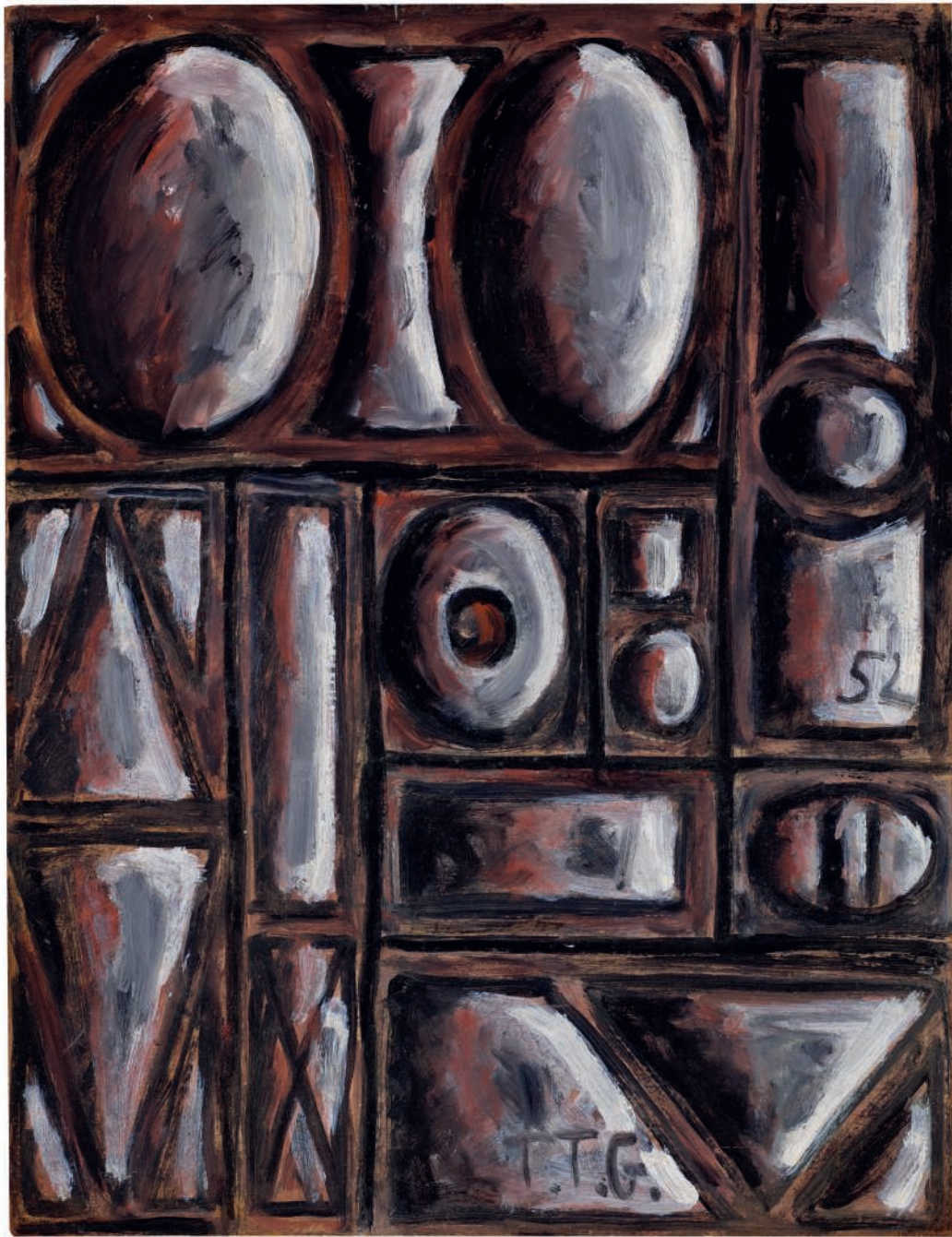
**PROVENANCE:**

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).



63

**JOSE GURVICH (1927-1974)**

*Untitled*

inscribed 'TTG' (lower center) and dated '52' (center right)

oil on paper laid down on panel

20¼ x 15½ in. (51.4 x 39.4 cm.)

Executed in 1952.

\$20,000-25,000

**PROVENANCE:**

Estate of the artist.

Cecilia de Torres, LTD., New York.

Acquired from the above by the present owner in 2013.





64

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

*Llegada de veleros*

signed 'quinquela MARTÍN' (lower right), again signed 'quinquela MARTÍN',  
dated and titled '1944, LLEGADA DE VELEROS' (on the reverse)

oil on Masonite

23 $\frac{3}{8}$  x 27 $\frac{1}{2}$  in. (60 x 70.2 cm)

Painted in 1944.

\$20,000-25,000

**PROVENANCE:**

Francis Folsom, Colorado (acquired directly from the artist, circa 1968).

Acquired from the above by the previous owner.

Anon. sale, Sotheby's, New York, 25 May 2011, lot 82.

Acquired from the above sale by the present owner.





65

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

*Sunny Day on the Boca*

signed, dated and dedicated 'a mi amigo R. CHISMAM, quinquela MARTÍN, 1930' (lower right)

oil on board

19¾ x 27¾ in. (50.2 x 70.5 cm.)

Painted in 1930.

\$20,000-25,000

**PROVENANCE:**

Charles Robert Chisman, London (acquired directly from the artist).

By descent from the above to the present owner.





66

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

*Las trenzas*

signed 'Ramos Martínez' (lower left)

tempera on newsprint

22¾ x 16¼ in. (57.8 x 41.3 cm.)

Executed in 1945.

\$30,000-50,000

**PROVENANCE:**

Estate of the artist.

Private collection, Los Angeles.

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.





67

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

*Tres hermanos*

signed 'Ramos Martínez' (lower right)

tempera on newsprint

20 x 16 in. (50.8 x 40.6 cm.)

Executed circa 1938.

\$30,000-50,000

**PROVENANCE:**

Estate of the artist.

Private collection, Los Angeles.

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 A DISTINGUISHED COLLECTION

**68**

**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.

\$40,000-60,000

**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.











69

**DIEGO RIVERA (1886-1957)**

*Panchito con una naranja*

signed and dated 'Diego Rivera 1945' (lower right)

watercolor on paper

15 x 10½ in (38.1 x 26.7 cm.)

Executed in 1945.

\$35,000-45,000

**PROVENANCE:**

Hans Treichart, Chicago (acquired directly from the artist).

Hammer Galleries, New York.

Private collection, Puerto Rico.

Acquired from the above by the present owner.

**LITERATURE:**

S. Ramos, *Diego Rivera*, Mexico City, Universidad Nacional Autónoma de México, Dirección General de Publicaciones, 1958, no. 9 (illustrated).

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



PROPERTY FROM THE MODERN ART MUSEUM OF FORT WORTH, SOLD TO BENEFIT  
THE MUSEUM

**70**

**DIEGO RIVERA (1886-1957)**

*Peasant Woman*

signed and dated 'Diego Rivera 1949' (lower left)

watercolor and pencil on paper

5¼ x 4 in. (13.3 x 10.2 cm)

Executed in 1949.

\$20,000-25,000

**PROVENANCE:**

Private collection, Fort Worth, Texas.

Gift from the above to the present owner in 1959.

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





PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

**71**

**FRANCISCO ZÚÑIGA (1912-1998)**

*Evelia con batón y mano levantada*

signed, dated and numbered 'Zúñiga, III/VI, 1978' (on back of base)

bronze

25 x 7 x 7 $\frac{3}{8}$  in. (64 x 19 x 15 cm.); granite base  $\frac{1}{2}$  x 6 $\frac{3}{4}$  x 6 $\frac{3}{4}$  in. (1.2 x 17 x 17 cm.)

Executed in 1978.

Edition three of six.

\$25,000-35,000

**LITERATURE:**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 485, no. 834 (another cast illustrated).



72

**DIEGO RIVERA (1886-1957)**

*Mujer sentada* (also known as *Vendedora de cocos*)

signed 'Diego Rivera' (lower right)

watercolor and gouache on paper

11 x 15 in. (27.9 x 38.1 cm.)

Executed in 1935.

\$40,000-60,000

**PROVENANCE:**

Archibald Brown, collection.

Anon. sale; Christie's, New York, 18 May 1992, lot 2.

Acquired from the above by the present owner.

**LITERATURE:**

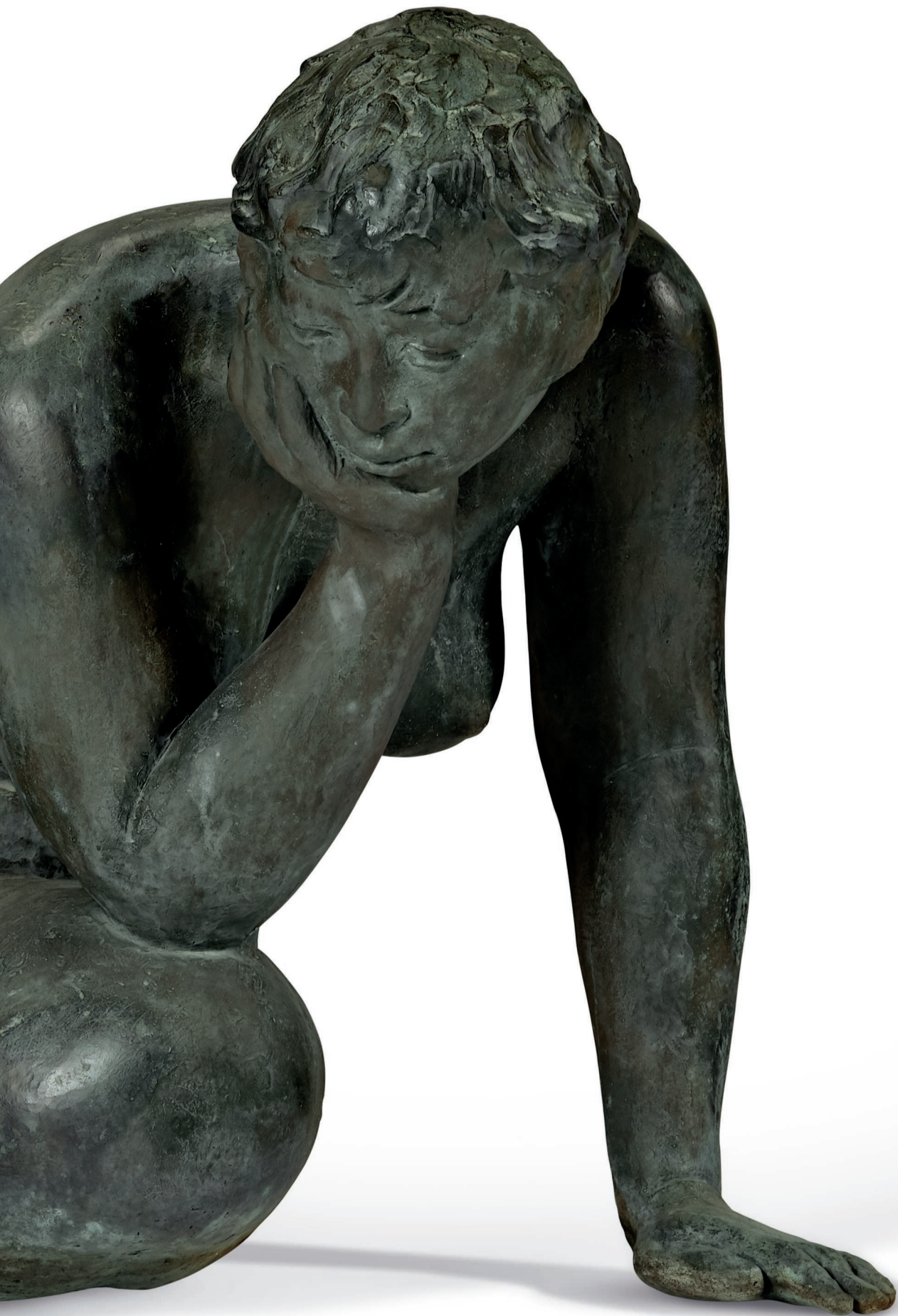
*Diego Rivera: Catálogo General de Obra de Caballero*, Instituto Nacional de Bellas Artes, Mexico City, 1989, p. 158, no. 1197 (illustrated and titled *Vendedora de cocos*).

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











PROPERTY FROM A DISTINGUISHED COLLECTION

**73**

**FRANCISCO ZÚÑIGA (1912-1998)**

*Emelia*

signed and dated 'ZÚÑIGA, 1972' (on the left thigh)

bronze

29½ x 43 x 35 in. (74.9 x 109.2 x 88.9 cm.)

Executed in 1972.

Edition of five.

\$60,000-80,000

**LITERATURE:**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 357, no. 607 (another edition illustrated).







## 74

### EDUARDO KINGMAN (1913-1997)

#### *El espejo*

signed and dated 'E. KINGMAN 46' (lower right) signed and dated again and titled 'EL ESPEJO, óleo de EDUARDO KINGMAN, SAN FRANCISCO, CAL. 1946' (on the reverse)

oil on canvas

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

Painted in 1946.

\$25,000-35,000

#### **PROVENANCE:**

Acquired from the artist.

Private collection, Vienna.

Gift from the above.

Anon. sale, Christie's, New York, 17 November 2009, lot 2.

Acquired from the above by the present owner.

We are grateful to Soledad Kingman from the Fundación Kingman for her assistance confirming the authenticity of this work.







75

**FRANCISCO ZÚÑIGA (1912-1988)**

*Vieja maya*

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

14½ x 9½ x 8¾ in. (36.5 x 26.5 x 24 cm.)

Executed in 1982.

Edition four of six.

\$20,000-25,000

**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).



**76**

**JOSÉ CHÁVEZ MORADO (1909-2002)**

*Dos mujeres*

signed and dated 'CHAVEZ MORADO, 1949' (lower right)

oil on masonite

36 x 30 in. (91.4 x 76.2 cm.)

Painted in 1949.

\$25,000-30,000

**PROVENANCE:**

Private collection, Point Richmond, CA (acquired in Mexico City, late 1950s).

Private collection, Bellingham, WA (acquired from the above, 2002).





**77**

**FERNANDO BOTERO (B. 1932)**

*Homenaje a Bonnard*

signed, dated and titled 'Botero/70, HOMENAJE A BONNARD' (lower right)

pencil on paper

16 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in. (43 x 35 cm.)

Executed in 1970.

\$20,000-30,000

**PROVENANCE:**

René Withofs, Brussels.

Anon. sale, Sotheby's, New York, 4 June 1999, lot 239.

Mary-Anne Martin|Fine Art, New York

Acquired from the above by the present owner.



PROPERTY OF AN IMPORTANT AMERICAN COLLECTION

**78**

**DARÍO MORALES (1944-1988)**

*Woman Bathing*

signed, dated and numbered 'Morales - 87, 5/8' (on the base)

bronze

26 x 21 $\frac{1}{2}$  x 21 $\frac{1}{2}$  in. (66 x 54 x 54 cm.)

Executed in 1987.

Edition five of eight.

\$20,000-25,000

**PROVENANCE:**

Private collection, New York.

Anon. sale, Christie's, New York, 18 November 2009, lot 253.

Acquired from the above by the present owner.

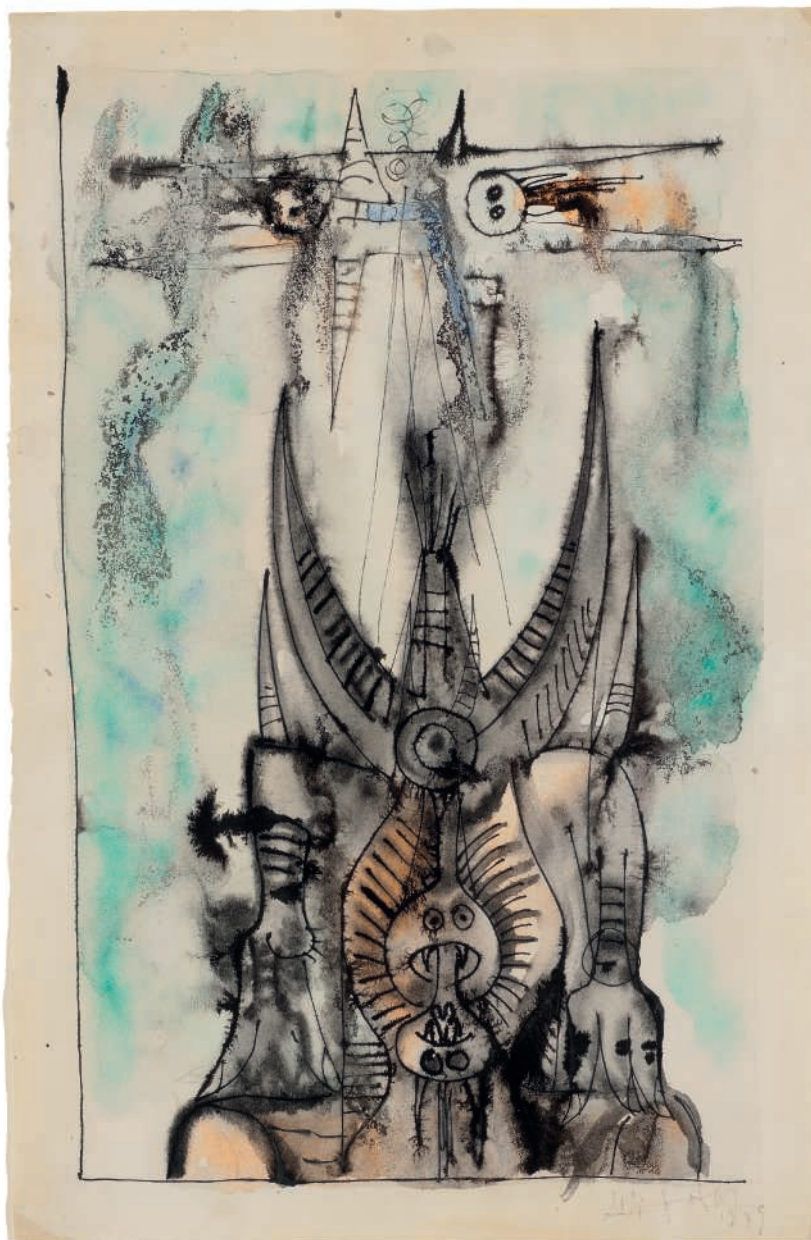
**EXHIBITED:**

New York, Aberbach Fine Art, *Dario Morales: Sculptures 1980-1988*, 1988, no. 3 (illustrated on the cover and in the catalogue).

**LITERATURE:**

Exhibition catalogue, *Dario Morales*, Bogotá, Galería Diners, 1995 (another cast illustrated).





**79**

**WIFREDO LAM (1902-1982)**

*Untitled*

signed and dated 'Wifredo Lam, 1949' (lower right)

ink and watercolor on paper

18 $\frac{7}{8}$  x 12 $\frac{3}{4}$  in. (48 x 31.4 cm.)

Executed in 1949.

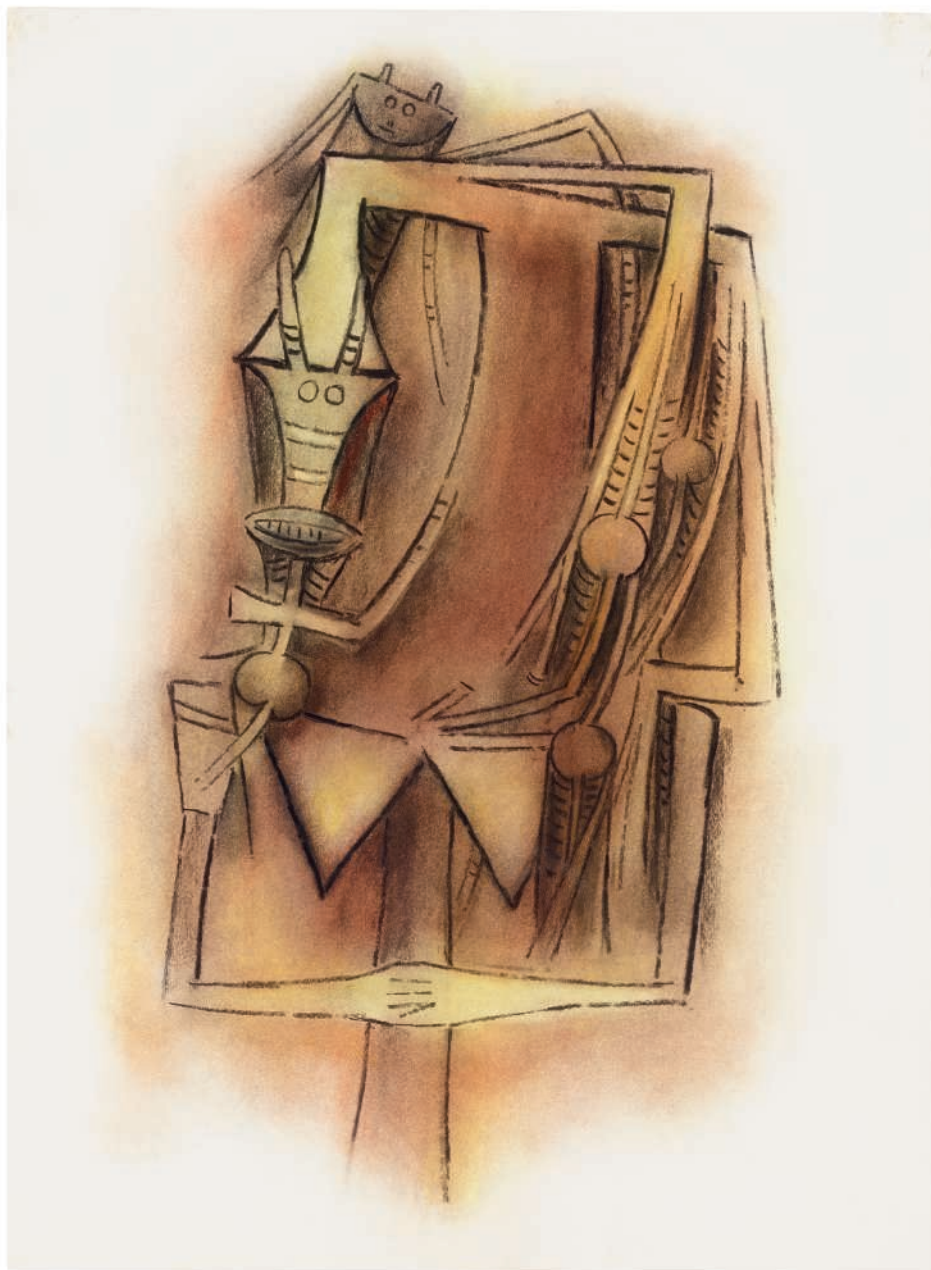
\$35,000-45,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York, 16 November 1994, lot 380.

Mary-Anne Martin|Fine Art, New York.

Acquired from the above by the present owner.



**80**

**WIFREDO LAM (1902-1982)**

*Femme cheval*

signed 'Wifredo Lam' (lower left) signed again and dated 'Wifredo Lam, 1970' (on the verso)

pastel and charcoal on heavy paper

30 x 22 in. (76.2 x 55.9 cm.)

Executed in 1970.

\$30,000-50,000

**PROVENANCE:**

Galerie Barbero, Paris.

Anon. sale, Christie's, New York, 19 May 1992, lot 77.

Anon. sale, Sotheby's, New York, 21 November 2006, lot 157.

Acquired from the above by the present owner.



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

**81**

**MATTA (1911-2002)**

*Presence d'espace*

titled and inscribed 'Presence d'espace, Londre No. D'Archivo 78/20'  
(on the reverse)

oil on linen

35½ x 40¼ in. (90.2 x 102.2 cm.)

Painted in 1958.

\$35,000-45,000

**PROVENANCE:**

Private collection, Lima.

Anon. sale, Christie's, New York, 15, May 1991, lot 90.

Private collection, New York.

A certificate of authenticity from the Archives de l'œuvre de Matta is forthcoming.









82

**MATTA (1911-2002)**

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

oil on canvas

31¾ x 39¼ in. (80.7 x 99.7 cm.)

Painted in 1957.

\$80,000-120,000

**PROVENANCE:**

American Friends of the Hebrew University.

David Kluger collection, New York.

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

Joseph H. Hirshhorn.

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

Acquired from the above by the present owner.

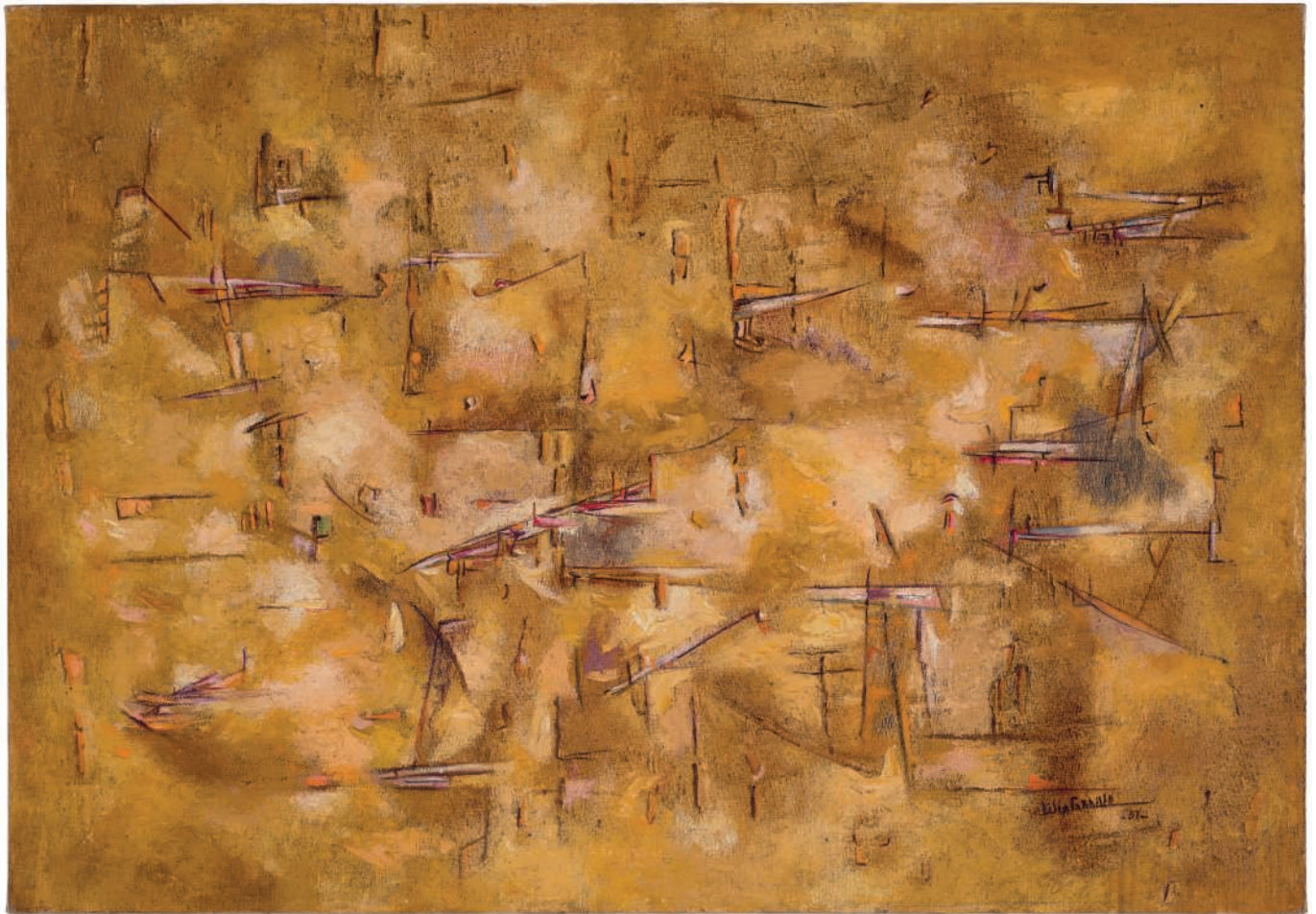
This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 7 April 2015.











**83**

**LILIA CARRILLO (1930-1974)**

*Puentes varios No. 1*

signed and dated 'Lilia Carrillo, 57' (lower right)

oil on canvas

27½ x 39¼ in. (70 x 100 cm.)

Painted in 1957.

\$25,000-35,000

**PROVENANCE:**

Galería Antonio Souza, Mexico City

Private collection, Mexico.

By descent from the above to the present owner.



84

**FERNANDO DE SZYSZLO (B. 1925)**

*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.

\$30,000-40,000

**PROVENANCE:**

Private collection, Lima.

Iturralde Gallery, Los Angeles.

Private collection, Mexico City.

**EXHIBITED:**

Mexico City, Palacio de Iturbide, Fomento Cultural Banamex, *La libertad y la vida*, March-April 2010.

**LITERATURE:**

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



**85**

**ROBERTO MATTA (1911-2002)**

*Untitled*

oil on canvas  
100 x 164 $\frac{3}{4}$  in. (254 x 418.5 cm.)  
Painted in 1969

\$120,000-180,000

**PROVENANCE:**

Malitte Pope Matta.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Archives de l'œuvre de Matta, signed by Alisée Matta, dated 7 May 2019.









86

**LEONORA CARRINGTON (1917-2011) AND JOSÉ HORNA (1909-1963)**

*Ruleta*

wood and offset lithograph  
11¼ in. (28.6 cm) diameter, 1¼ in. (4.4 cm) height

Executed circa 1954.  
Unique.

\$20,000-25,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

Mexico City, Museo Nacional de Arte, *Los sentidos de las cosas: el mundo de Kati y José Horna*, July 2003 - April 2004, p. 38 (illustrated in color).  
Mexico City, Museo de Arte Moderno, *Leonora Carrington: Magical Tales*, 21 April - 23 September 2018, p. 253 no. 156 (illustrated in color). This exhibition also traveled to Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, 12 October 2018 - 3 February 2019.

The work is encased in a cardboard box and accompanied with instructions for use designed by the artists.



87

**SARAH GRILO (1920-2007)**

*Gris arriba*

signed 'Sarah Grilo' (center right), titled 'gris arriba' (on the reverse)  
oil, ink and graphite on canvas  
51¼ x 44¾ in. (130.2 x 114 cm.)  
Painted in 1969.

\$40,000-60,000

**PROVENANCE:**

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

This work is catalogued in the artist's personal notebooks under the reference number #170.

We are grateful to Mateo Fernández-Muro from the Estate of Sarah Grilo for his assistance cataloguing this work.



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

**88**

**MATTA (1911-2002)**

*Une douleur nécessaire*

signed, dated, and titled 'Matta, 59, Un douleur nécessaire' (on the reverse)

oil on canvas

31¼ x 39¼ in. (80.7 x 99.7 cm.)

Painted in 1959.

\$60,000-80,000

**PROVENANCE:**

Galleries Daniel Cordie, Paris.

Irvin Levick, Esq., London.

Anon. sale, Christie's, New York, 22 May 1986, lot 50.

Acquired from the above by the present owner.

**EXHIBITED:**

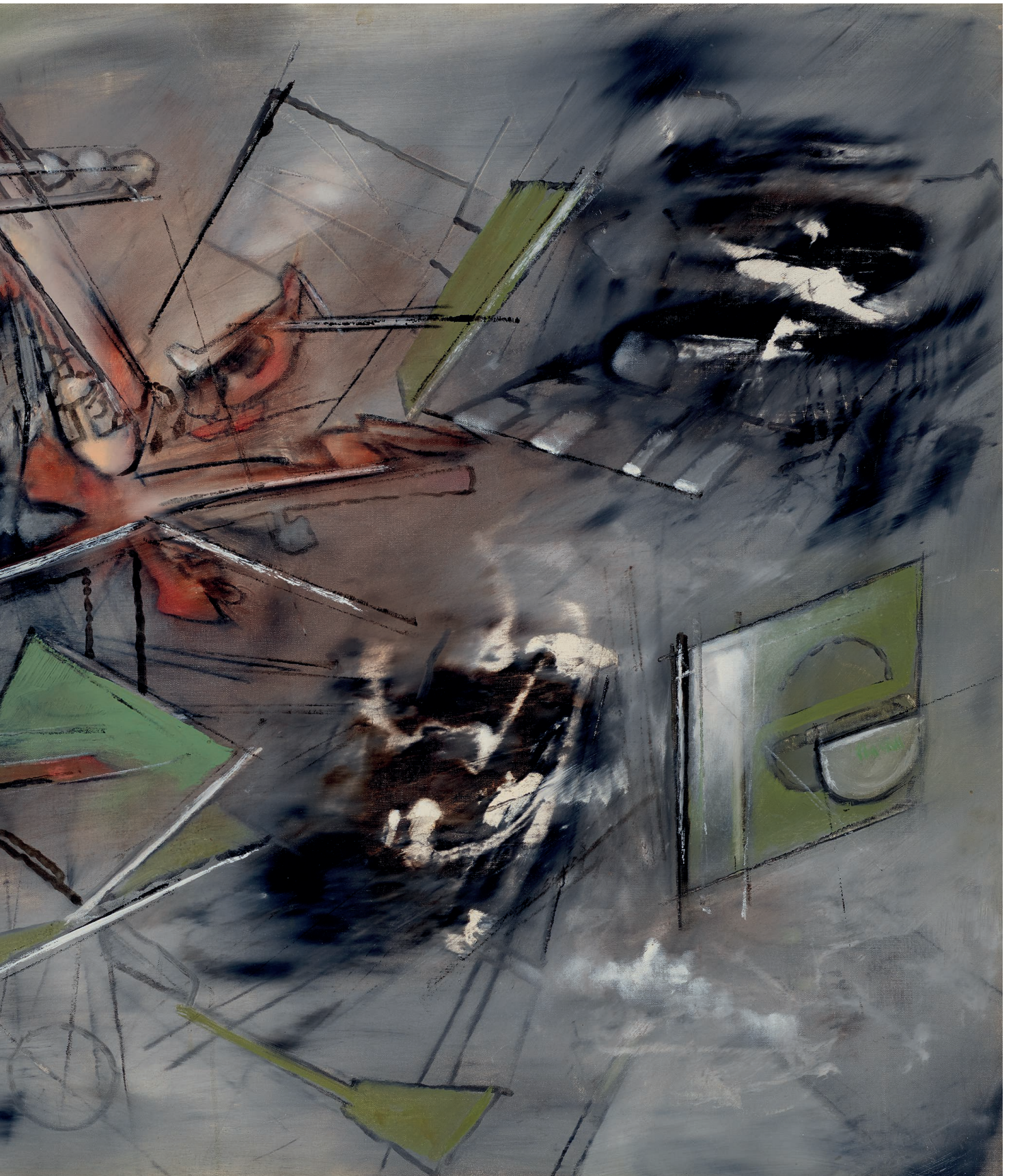
London, Gimpel Fils Gallery, *Matta*, May 1961, no. 18.

Le Mans, Musée de Tessé, *Cent ans de peinture moderne de Claude Monet à Arman*, 6 June-3 July 1975.

A certificate of authenticity from the Archives de l'œuvre de Matta is forthcoming.











89

PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT  
ACQUISITIONS OF LATIN AMERICAN ART

**89**

**RAFAEL CORONEL (1931-2019)**

*Bernabe el zapatero*

signed 'RAFAEL CORONEL' (lower right) signed again, dated, and titled  
'RAFAEL CORONEL, MEX 1966, BERNABE EL ZAPATERO' (on the reverse)  
oil on canvas  
47¾ x 39½ in. (121.3 x 100.3 cm.)  
Painted in 1966.

\$20,000-30,000

**PROVENANCE:**

Bernard and Edith Lewin Collection of Mexican Art, Palm Springs, California.  
Gift from the above to the present owner.

PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT  
ACQUISITIONS OF LATIN AMERICAN ART

**90**

**RAFAEL CORONEL (1931-2019)**

*The Jingling of Segovia*

signed and dated 'RAFAEL CORONEL 65' (lower right)  
oil on canvas  
55¼ x 39½ in. (140.3 x 100.3 cm.)  
Painted in 1965.

\$20,000-30,000

**PROVENANCE:**

Bernard and Edith Lewin Collection of Mexican Art, Palm Springs, California.  
Gift from the above to the present owner.







Δ91

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

*Ciudad prohibida (IV)*

signed 'Szyszlo' (lower right) dated and titled 'Orrantia/76, Ciudad prohibida' (on the reverse)

acrylic on canvas

58 $\frac{7}{8}$  x 47 $\frac{7}{8}$  in. (149.4 x 120.2 cm.)

Painted in 1976.

\$30,000-40,000

**PROVENANCE:**

Galería Adler Castillo, Caracas.

Anon. sale, Christie's, New York, 23 November 1999, lot 164 (sold since sale).

Acquired from the above.

Private collection, Paris.

We are grateful to Vicente de Szyszlo for his assistance confirming the authenticity of this work.



92

**ALEJANDRO OBREGÓN (1920-1992)**

*Flor carnívora*

signed 'Obregón' (lower right), titled and dated 'Flor carnívora, 77' (on the reverse)

oil on wood

21½ x 16½ in. (55 x 42 cm.)

Painted in 1977.

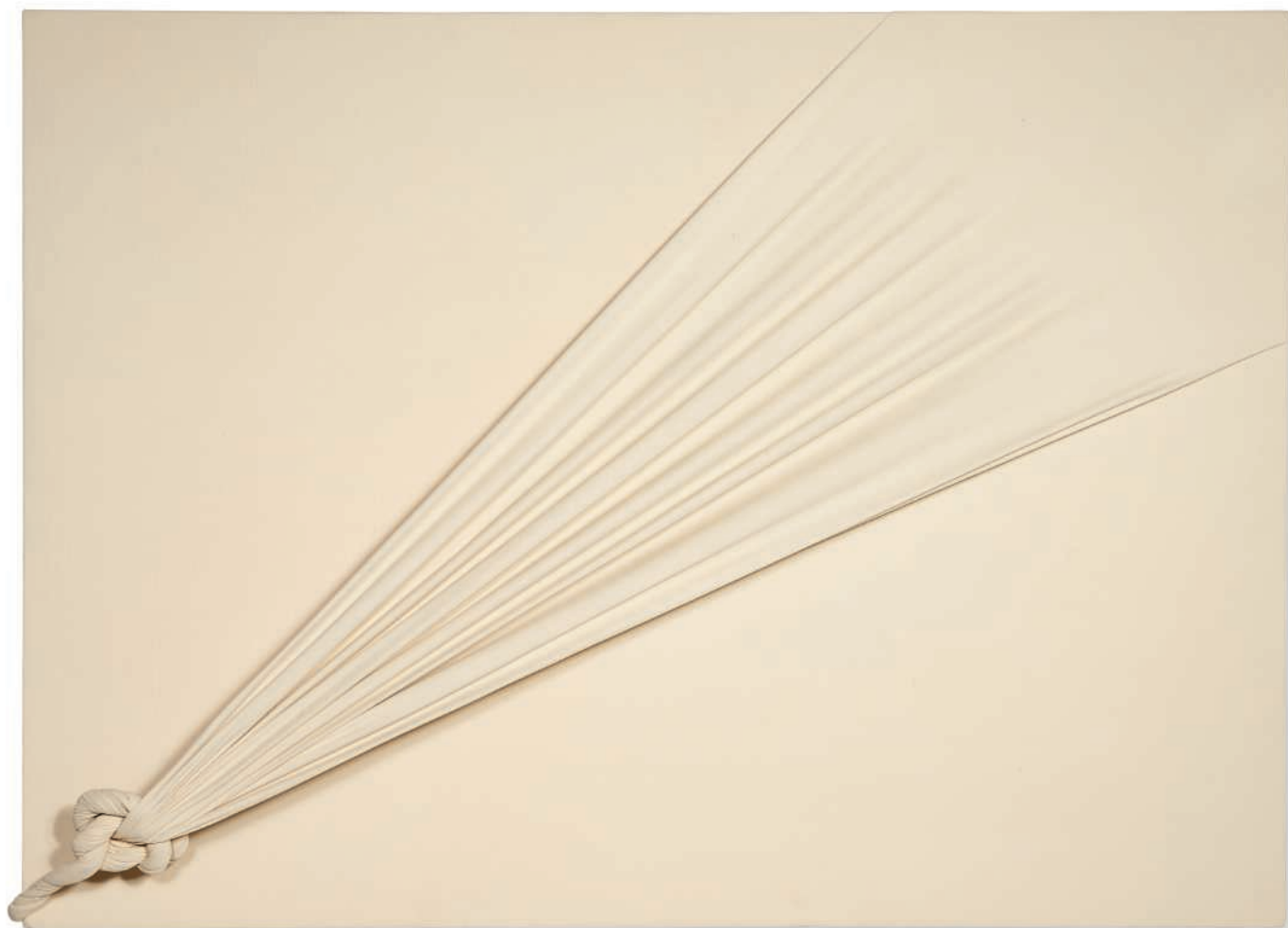
\$20,000-25,000

**PROVENANCE:**

Private collection, Bogotá (acquired directly from the artist, circa late 1970s).  
By descent from the above to the present owner.

A certificate of authenticity signed by Catalina Obregón, and registered by the artist's estate under number 00297, is forthcoming.





93

**JORGE EIELSON (1924-2006)**

*Quipus 79b*

signed, dated, and titled 'J. Eielson, QUIPUS 79B, MILANO 1978' (on the reverse)

painted canvas over wood

35% x 48% x 6 in. (89.9 x 122.9 x 15.2 cm.)

Painted in 1978.

\$50,000-70,000

**PROVENANCE:**

Galería Adler/Castillo, Caracas.

Acquired from the above by the present owner.

*Hay nudos / Que no son nudos / Y nudos que solamente / Son nudos.*

*I began to knot colored fabric in 1963...My first gesture was decidedly instinctive. I later discovered that this gesture obeyed an intimate desire of mine to communicate in a form different from written language. Continuing my investigation into the symbolism of color and the study of the ancient quipus of the Andes, I established a code that has served me ever since.*

-Jorge Eielson



94

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

*Punchao*

signed 'szyszlo' (lower center, left) dated and titled 'ORRANTIA/83,  
PUNCHAO' (on the reverse)

acrylic on canvas

58¼ x 46½ in. (148 x 118.1 cm.)

Painted in 1983.

\$40,000-60,000



95

**ARNALDO ROCHE RABELL (1955-2018)**

*La bienvenida*

signed and dated 'ARNALDO ROCHE-RABELL, 1989' (lower right)

oil on canvas

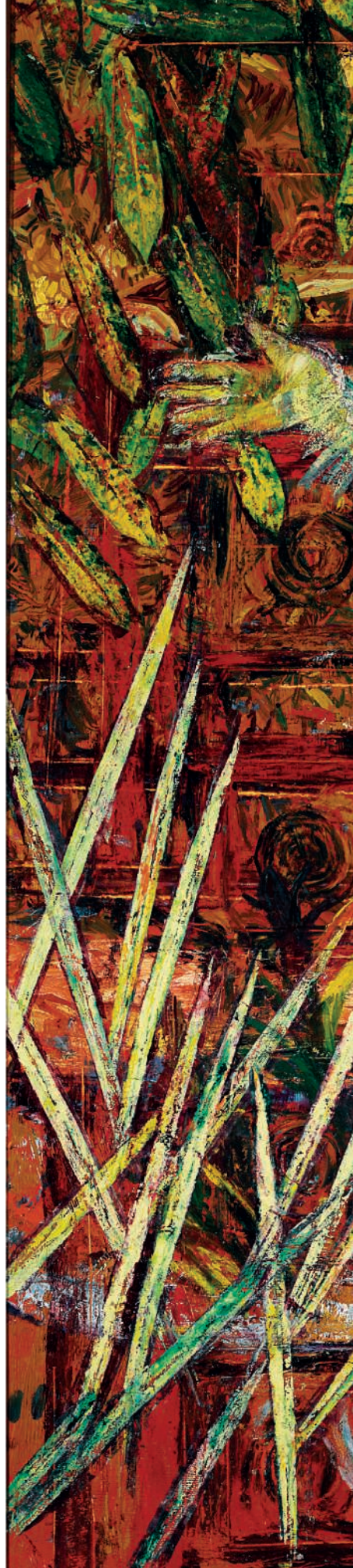
77½ x 78 in. (196.9 x 198.1 cm.)

Painted in 1989.

\$30,000-40,000

**PROVENANCE:**

Private collection, San Juan.









96

**ZILIA SÁNCHEZ (B. 1928)**

*Untitled (Agua)*

signed and dated 'Zilia Sánchez, 1961' (lower right)

oil on canvas

38¼ x 37½ in. (97.2 x 96 cm.)

Painted in 1961.

\$50,000-70,000

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

Washington, D.C. Phillips Collection, *Zilia Sánchez, Soy Isla*, 16 February-19 May 2019, p. 95, no. 12 (illustrated in color). This exhibition also traveled to Ponce, Museo de Arte de Ponce, 15 June-21 October 2019, New York, El Museo del Barrio, 20 November 2019-22 March 2020.

Born in Havana but long resident abroad, in New York through the 1960s and since 1971 in Puerto Rico, Sánchez numbers among an untold generation of artists recently brought to light within the history of modern Cuban art. After graduating from Havana's Escuela Nacional de Bellas Artes in 1948, she held her first solo exhibition at the venerable Lyceum in 1953 and participated in major group exhibitions, including with the vanguard group Los Once, through the remainder of the decade. Well abreast of postwar Expressionism, Sánchez's early practice is distinguished by a gestural, painterly architectonics, a direction reinforced during her first trip to Madrid in 1957. Influenced in part by Art Informel, her abstraction acquired an increasingly textured, convulsive materiality that would characterize her painting over the following decade. Sánchez moved to New York in 1960, settling among the emergent émigré community and working in a range of print media as her painting evolved toward the Minimalist monochrome and modularity that has long since defined her practice. A beloved teacher at the Escuela de Artes Plásticas de San Juan in later years, she worked largely under the radar as her practice matured into the shaped, and sometimes "tattooed" paintings and serial structures christened "erotic topologies" by Severo Sarduy, the Cuban writer and her longtime friend. An acclaimed exhibition at Artist's Space in 2013 marked her triumphant return to the New York scene, and her remarkable, late-career ascendance was crowned by the major retrospective, *Zilia Sánchez: Soy Isla*, organized by The Phillips Collection in Washington, D.C. in 2019.

The present lot and *Untitled* (lot 97) date to Sánchez's critical decade in New York, a period informed by her continuing engagement with informal expressionism. "Her inspiration had come from her earlier trips to Spain, where the anti-Franco group Dau al Set was active in Barcelona," recalls her friend and fellow Cuban Mercedes Cortázar, a poet who arrived in New York in 1962. "She was particularly drawn to the work of Antoni Tàpies, whose use of matter was an explosive protest against the continued repression in Spain that prevailed as a tragic result of the Spanish Civil War." Sánchez had come of age under the Batista dictatorship in Cuba, an experience that may have

furthered her "emotional connection with Dau al Set," Cortázar observes, adding that "the increasingly hot Cold War may have fed those paintings." In a review from the time, she described the works as "proclaiming a world of strange violences, savage rebellions. . . . the texture of the work acquires an absolute value and manages to imbue objects with sensory qualities they had not previously possessed."<sup>1</sup> Like the "tapias de Tàpies," in which accretions of matter (marble dust, pigment, sand) approximate timeworn walls, Sánchez's paintings from this period cogitate over the make-up of the cosmos, a postwar (and post-atomic) preoccupation implied by their titles: *Tierra, Agua, Fusión, Desintegración, Densidades concéntricas*.

"Zilia's process of composition, at the time, involved sticking a variety of textured materials on a large canvas using resins and glues," Cortázar recounts. "The palette comprised a somber array of black, brown, and sometimes blue." Sánchez worked from her apartment, at first located downtown but by mid-decade on East 81st Street, a space that she shared with Rosa María García Sarduy, Severo's cousin. Cortázar describes her studio as "a small room at the front of the apartment, where unsold canvases reclined against the wall." There, close to the East River and "working mostly at night under artificial light," Sánchez "sat on the floor and moved around the canvas. She 'painted' with the gestures of a church organist operating keys and stops, grabbing the materials she had sorted out and put in strategically placed brown paper bags. She scooted and crawled, reaching here and there to deposit the stuff that she had carefully collected for inclusion in the piece."<sup>2</sup>

*Untitled (Agua)* and *Untitled* (lot 97), made in Sánchez's New York studio, are outstanding examples of her *informel* work from the 1960s. Mixing pigments with wood pulp and other materials, she built textured surfaces that suggest at once the brittle crust of the earth and the pulverization of matter, rendered as a gaping, shapeless void, as seen in *Untitled*, and as dense, aqueous fog in *Untitled (Agua)*. "For these paintings of Zilia Sánchez are concerned with no less than organically encompassing in serial parallels the sum total of creation," wrote Eleanor Hakim in the catalogue for her solo exhibition at Zegri Gallery in 1966. "The microscopic and macroscopic worlds become analogies of one another; internal and external phenomena become reflections of one another; movements of consciousness are represented as a part of nature, as are the processes of social change." In this sense, the layered accretions of *Untitled* (lot 97) and *Untitled (Agua)* convey not only "the cosmological dialectics of worlds," but also the very worldly, existential agita that Sánchez faced as she struggled to support herself and her painting in New York.<sup>3</sup>

In 1969, Rosa María inaugurated Sarduy Gallery at 207 East 85th Street with the group exhibition, *Cuban Painting in New York*, which included works by Sánchez. "It was very close to where we lived on the Upper East Side," Sánchez remembers. "It was a community place for many Cuban artists and poets to meet and exchange ideas." Sarduy Gallery mounted solo shows for such artists as Baruj Salinas and Julio Matilla; *Zilia Sánchez: Structures and Prints* opened in July 1970. Friends since childhood, Sánchez and Severo Sarduy remained close through and beyond these years. Sarduy's association with the *Tel Quel* group in Paris and its structuralist criticism, registered in his seminal book of essays, *Escrito sobre un cuerpo* (1968), suggest keys to the eroticism of her later work, particularly its abstractions of the body in pieces. "He was extremely supportive of me," Sánchez notes, "and wrote beautifully about my work. He was an exceptional person."<sup>4</sup>

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

<sup>1</sup> Mercedes Cortázar, "Personal Encounter: Zilia Sánchez in 1960s New York," in *Zilia Sánchez: Soy Isla* (New Haven: Yale University Press, 2019), 72.

<sup>2</sup> Ibid., 72.

<sup>3</sup> Eleanor Hakim, "Zilia Sánchez: Metaphoric Visualizations of Reality," in *Zilia Sánchez: Paintings* (New York: Zegri Gallery, 1966), n.p.

<sup>4</sup> Zilia Sánchez, quoted in Vesela Sretenović, "In Retrospect: Talking with Zilia Sánchez," in *Zilia Sánchez: Soy Isla*, 21-2.



The artist in her studio with Rosa María García Sarduy, New York, circa 1961. Photo courtesy of Rosa María García Sarduy.





**PROPERTY FROM THE COLLECTION OF  
ROSA MARÍA GARCÍA SARDUY**

**97**

**ZILIA SÁNCHEZ (B. 1928)**

*Untitled*

signed and dated 'Zilia Sánchez/65' (lower right)

oil on canvas

33½ x 36 in. (85.1 x 91.4 cm.)

Painted in 1965.

\$50,000-70,000

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

Washington, D.C. Phillips Collection, *Zilia Sánchez, Soy Isla*, 16 February-19 May 2019, p. 96, no. 13 (illustrated in color). This exhibition also traveled to Ponce, Museo de Arte de Ponce, 15 June-21 October 2019, New York, El Museo del Barrio, 20 November 2019-22 March 2020.

***For these paintings of Zilia Sánchez are concerned with no less than  
organically encompassing in serial parallels the sum total of creation.***

-Eleanor Hakim



Zilia Sánchez (center) with friends Rosa María García Sarduy (left) and Severo Sarduy, Paris, c. 1960. Photo courtesy of Rosa María García Sarduy.





98

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

*La habitación no. 23*

signed 'szyszlo' (lower center, right)

acrylic on canvas

39% x 39% in. (99.8 x 99.8 cm.)

Painted in 1994.

\$30,000-40,000

**PROVENANCE:**

Durban Segnini Gallery, Caracas.

Acquired from the above by the present owner.

**LITERATURE:**

D. Ashton, *Fernando de Szyszlo*, Barcelona, Ediciones Polígrafa, 2003, p. 248 (illustrated in color).







**OLGA ALBIZU (1924-2005)***Untitled*

signed 'ALBIZU' (lower right), inscribed 'ALBIZU' (on stretcher bar)  
oil on canvas  
42 x 42 in. (107 x 107 cm.)  
Painted in 1971.

\$50,000-70,000

**PROVENANCE:**

Galería del Parque, San Juan.  
Private collection, San Juan (acquired from the above, February 2005).  
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 Babin. 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, Chief of the Visual Arts Division 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> 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>

Albizu's mature paintings possess a radiant equanimity and power. 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 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 paint—red, yellow, green, turquoise, blue, purple, white—dramatized against a rare black ground. Albizu used a palette knife to give dimensional depth to these jagged rectangles of color, laid both in broad applications—notably, in *Untitled*, in the two vertical red swaths that anchor the center of the canvas—and in smaller taches of pigment, lively and vigorously overlapping within the image. The all-over flux of colors and shapes is additive and suggestively syncretic, a mosaic of polyphonic and tactile values.

"I don't believe the artist should give clues to his work," Albizu maintained, explaining her reluctance to title her paintings. "It is up to the viewer to react without any guidelines." She allowed only that her abstractions described "a dialogue between myself and my work," advising, "The art viewer must introduce his own conversation into that dialogue to complete the circle."<sup>4</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 Carolyn Lewis, "Puerto Rican Sculptor: Making Machines into Humans," *Washington Post, Times Herald*, 15 June 1966.





**100**

**OLGA ALBIZU (1924-2005)**

*Untitled*

signed 'Albizu' (lower right) signed and dated 'Albizu 63' (on the reverse)

oil on canvas

46 x 50 in. (116.8 x 127 cm.)

Painted in 1963.

\$35,000-45,000

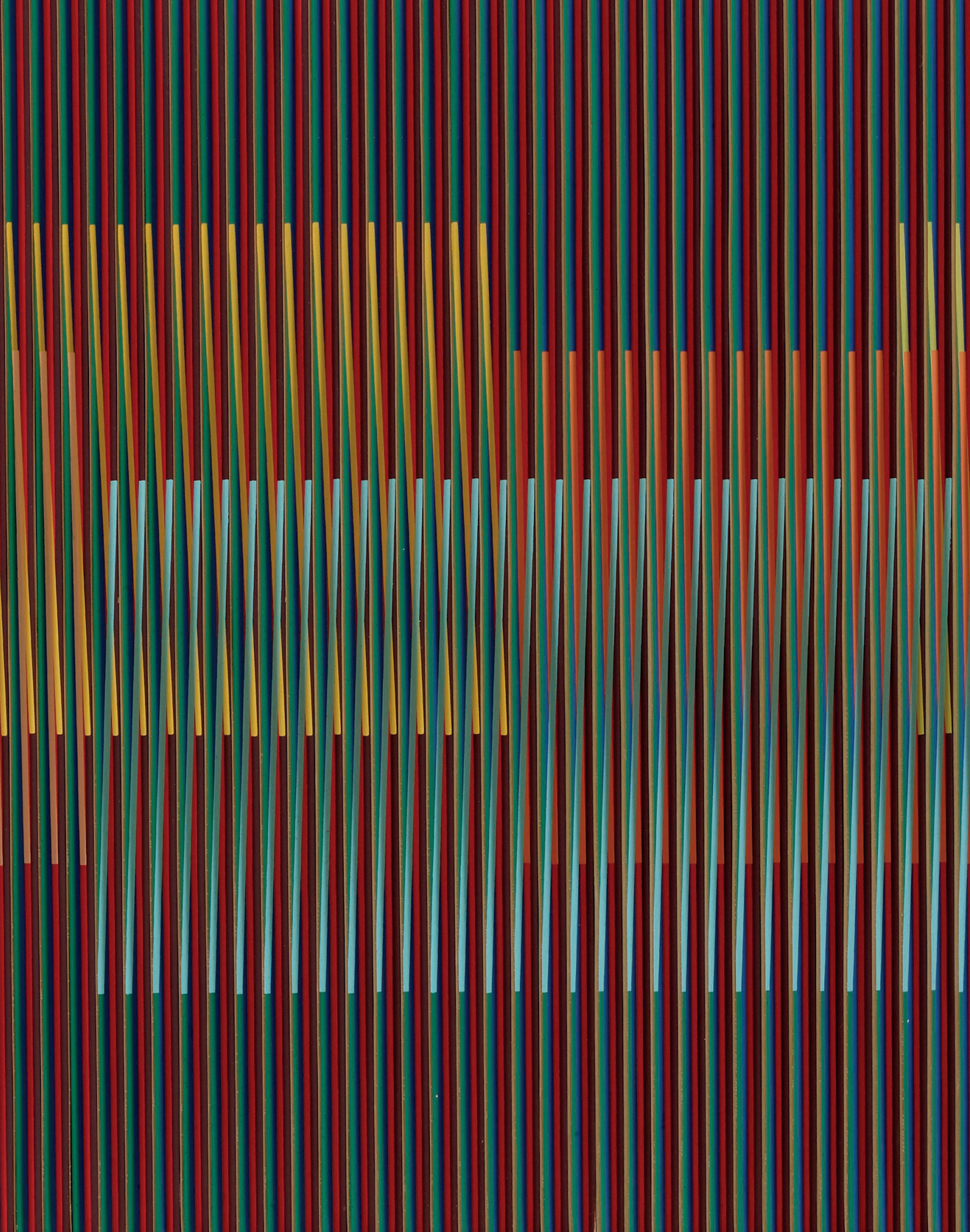
**PROVENANCE:**

Private collection, Yonkers (acquired in 1990).

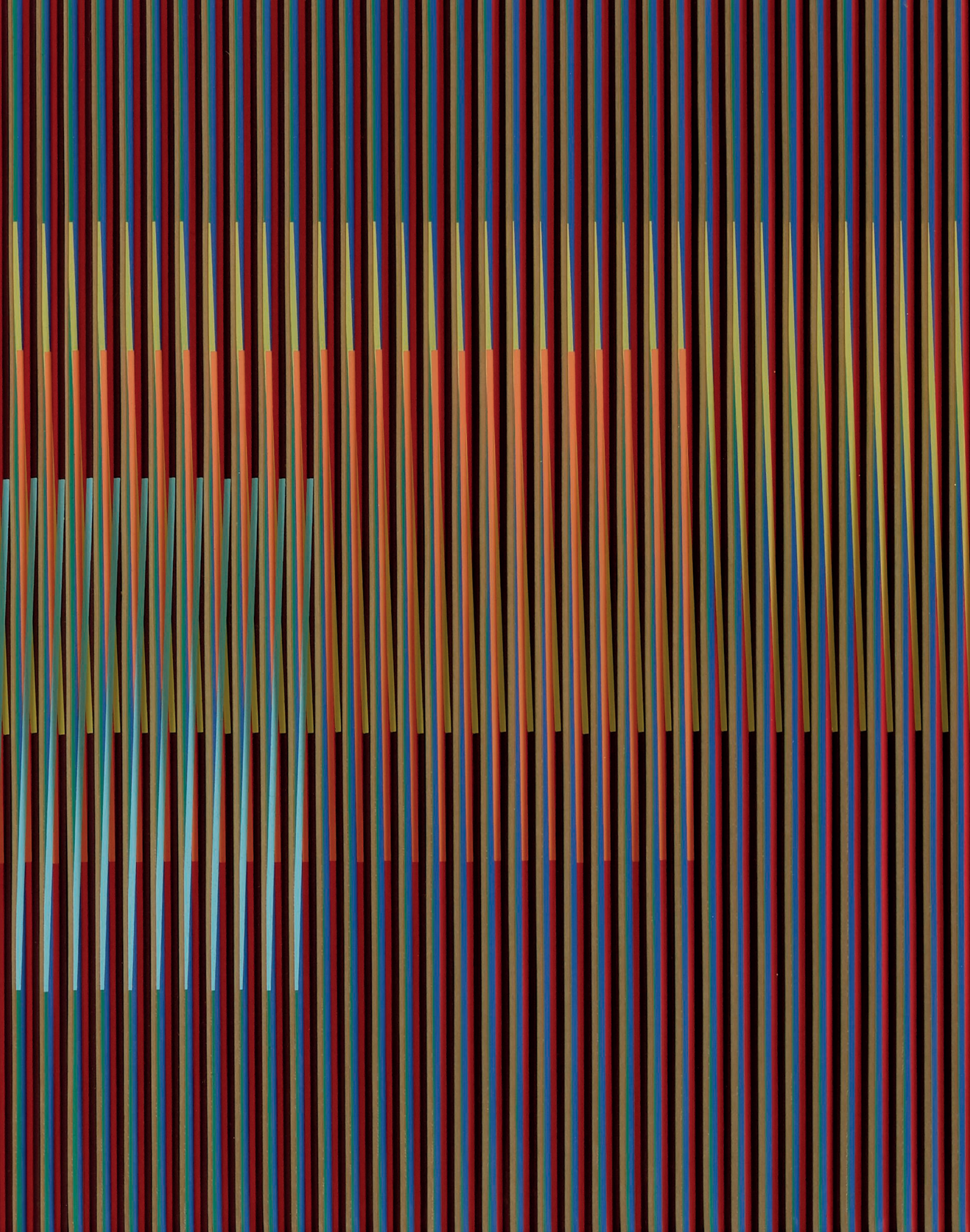




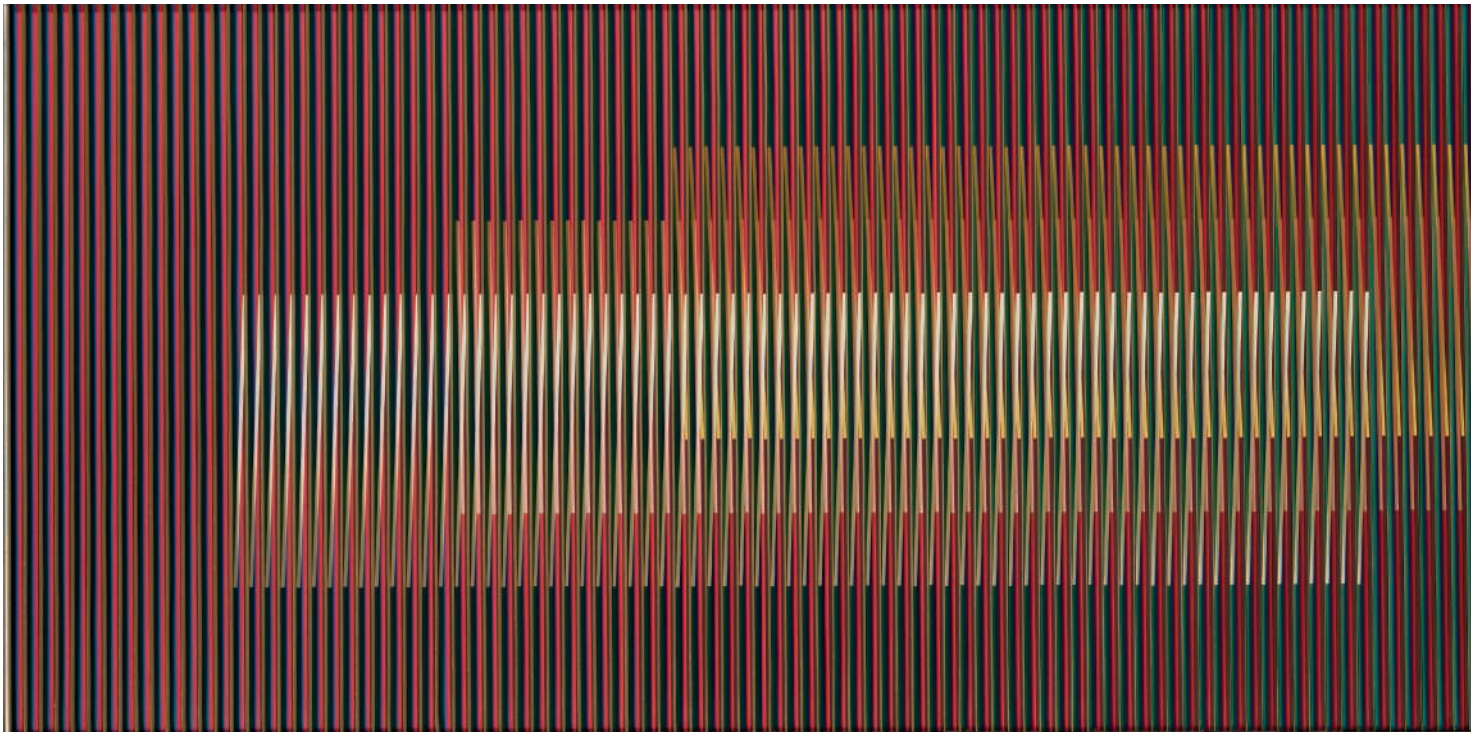












**101**

**CARLOS CRUZ-DIEZ (1923-2019)**

*Physichromie 2232*

signed, dated, titled 'CRUZ-DIEZ, PHYSICHROMIE 2232, AGOSTO 1988, C.D.' (on a metal plaque affixed to the verso)

silkscreen, painted PVC and acrylic strips in aluminum frame

19¾ x 78¾ x 1½ in. (50 x 200 x 4.1 cm.)

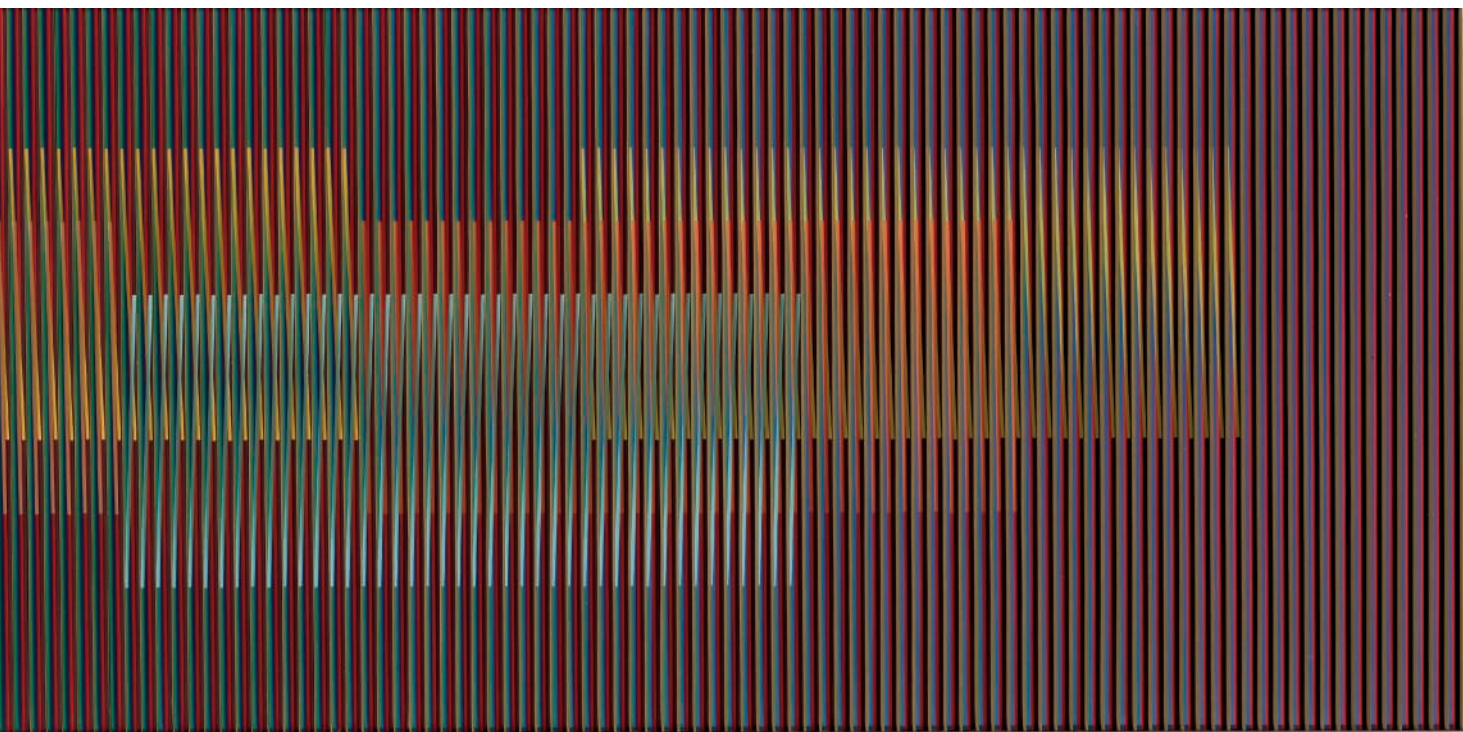
Executed in August 1988.

\$200,000-300,000

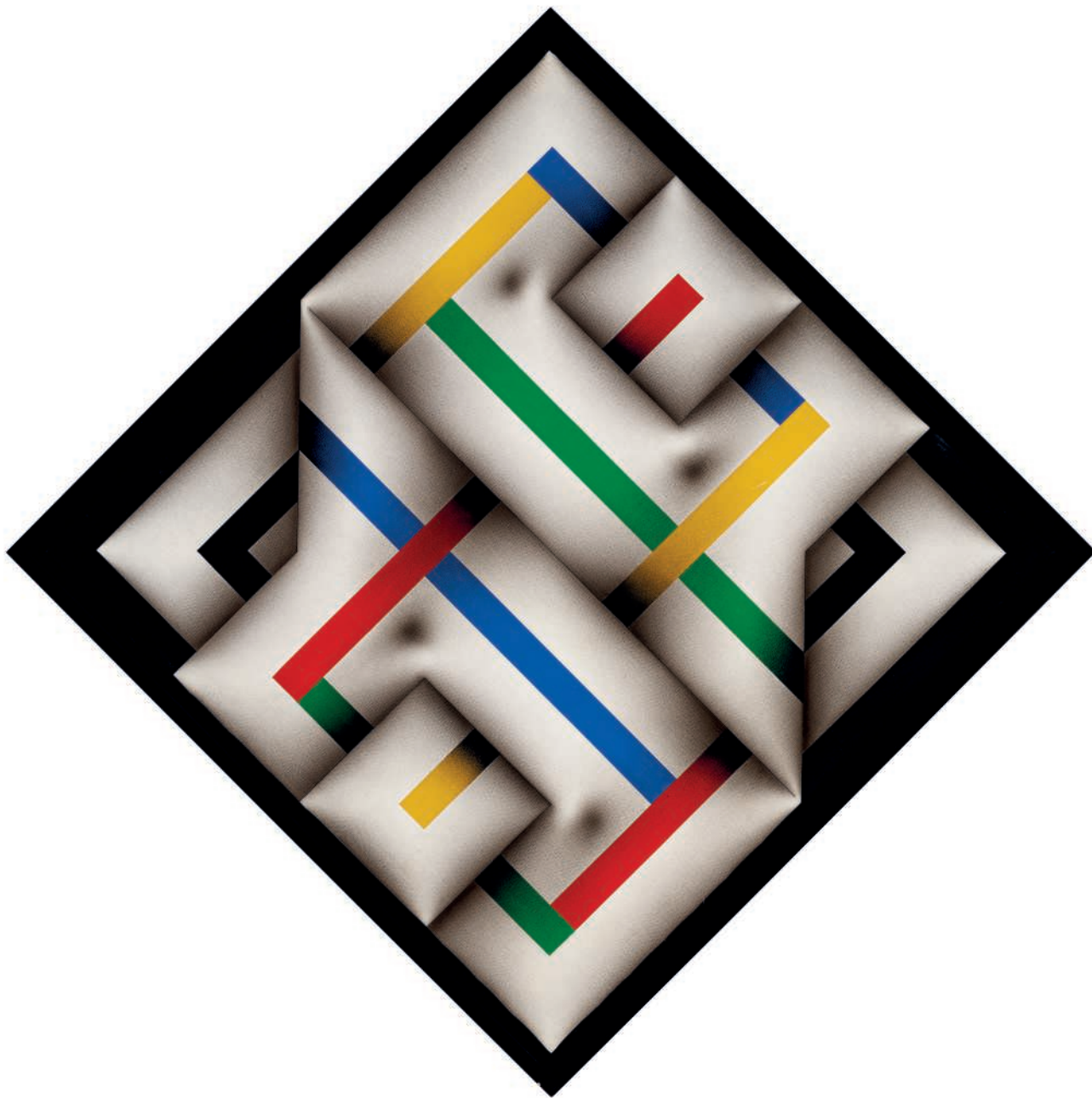
**PROVENANCE:**

Galería Slato, Caracas.

Acquired from the above by the present owner (1998).







**102**

**OMAR RAYO (1928-2010)**

*Velamen del Wayúu VIII*

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

acrylic on canvas

55 x 55 in. (139.7 x 139.7 cm.) dimensions when installed

39¾ x 39¾ in. (98.4 x 98.4 cm.) square

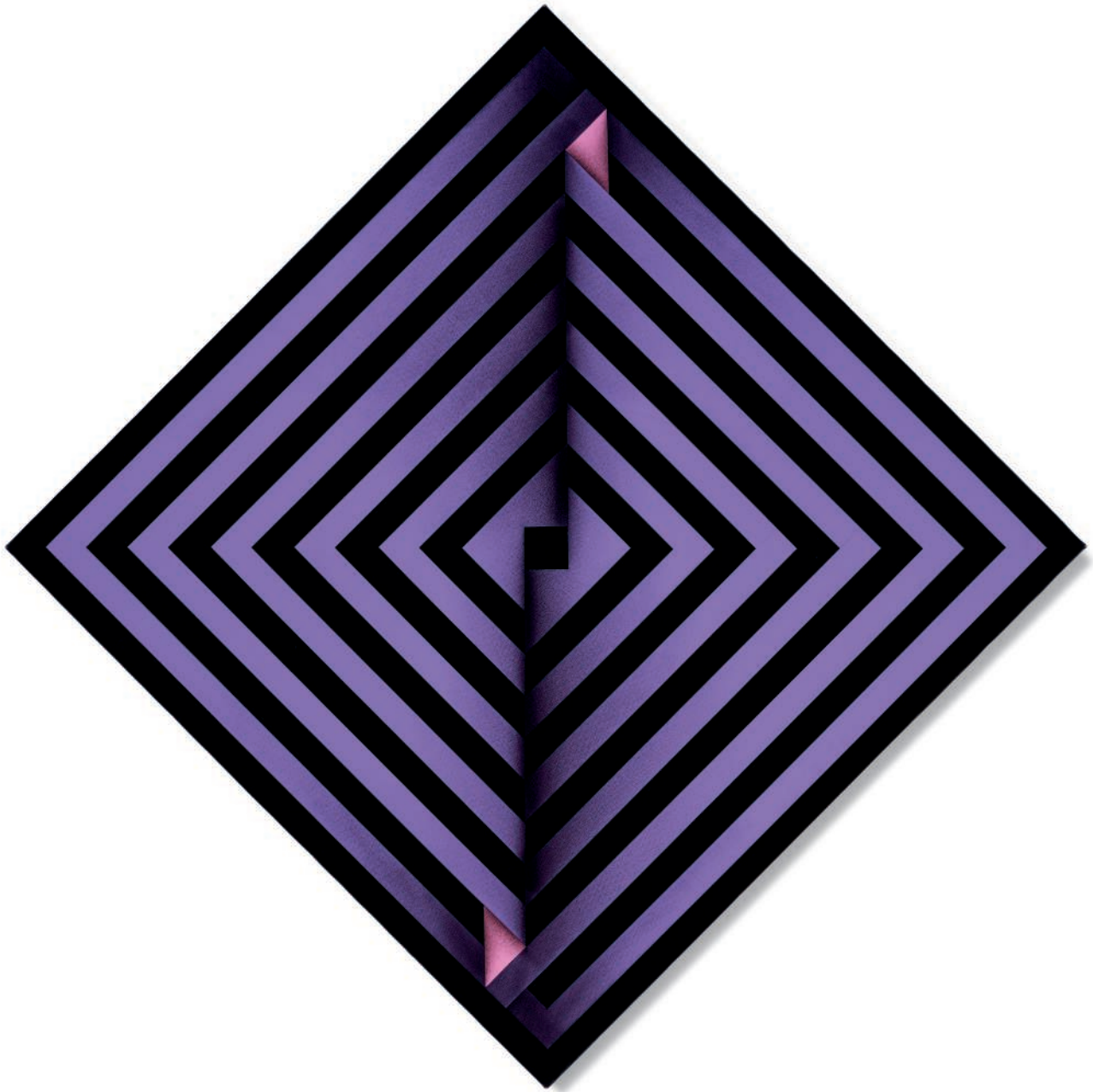
Painted in 1992.

\$25,000-35,000

**PROVENANCE:**

Yaco Garcia Arte Latinoamericano, Panamá.

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



**103**

**OMAR RAYO (1928-2010)**

*Chami*

signed, dated, and titled 'OMAR RAYO, NEW YORK, 1970-74, CHAMI' (on the reverse)

acrylic on canvas

56 1/4 x 56 1/4 in. (142.9 x 142.9 cm.) dimensions when installed

39 3/4 x 39 3/4 in. (101 x 101 cm.) square

Painted in 1970-74.

\$30,000-40,000

**PROVENANCE:**

Private collection, Bogotá.

Anon. sale, Christie's, New York, 21 November 2015, lot 235.

Acquired from the above by the present owner.

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



**104**

**CARLOS CRUZ-DIEZ (1923-2019)**

*Physichromie 1345*

signed, dated, and titled 'CRUZ-DIEZ, PHYSICHROMIE 1345, PARIS MAI 2001, C.D.' (on the verso)

silkscreen, paintd PVC and acrylic strips on wood with aluminum frame  
16¾ x 19⅞ x 1⅞ in. (42.5 x 50.5 x 4.1 cm.)

Executed in Paris in 2001.

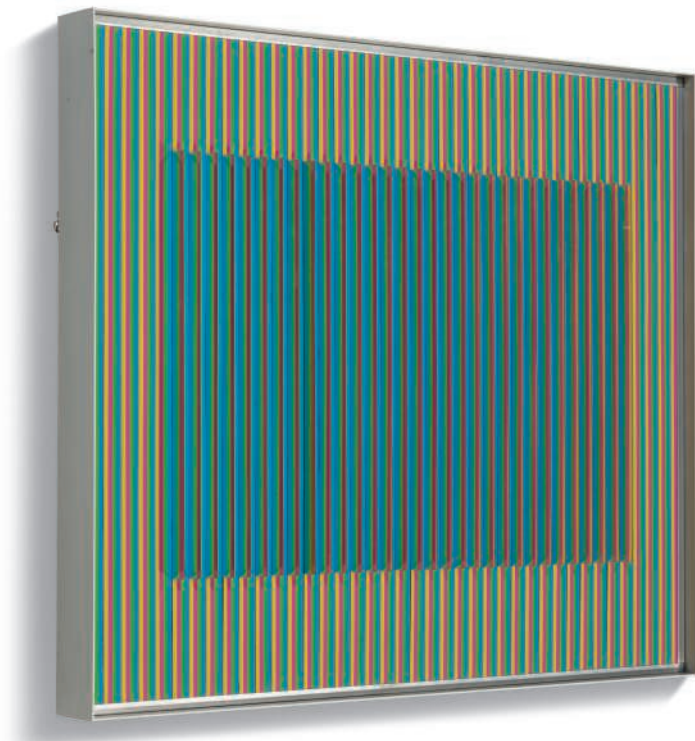
\$40,000-60,000

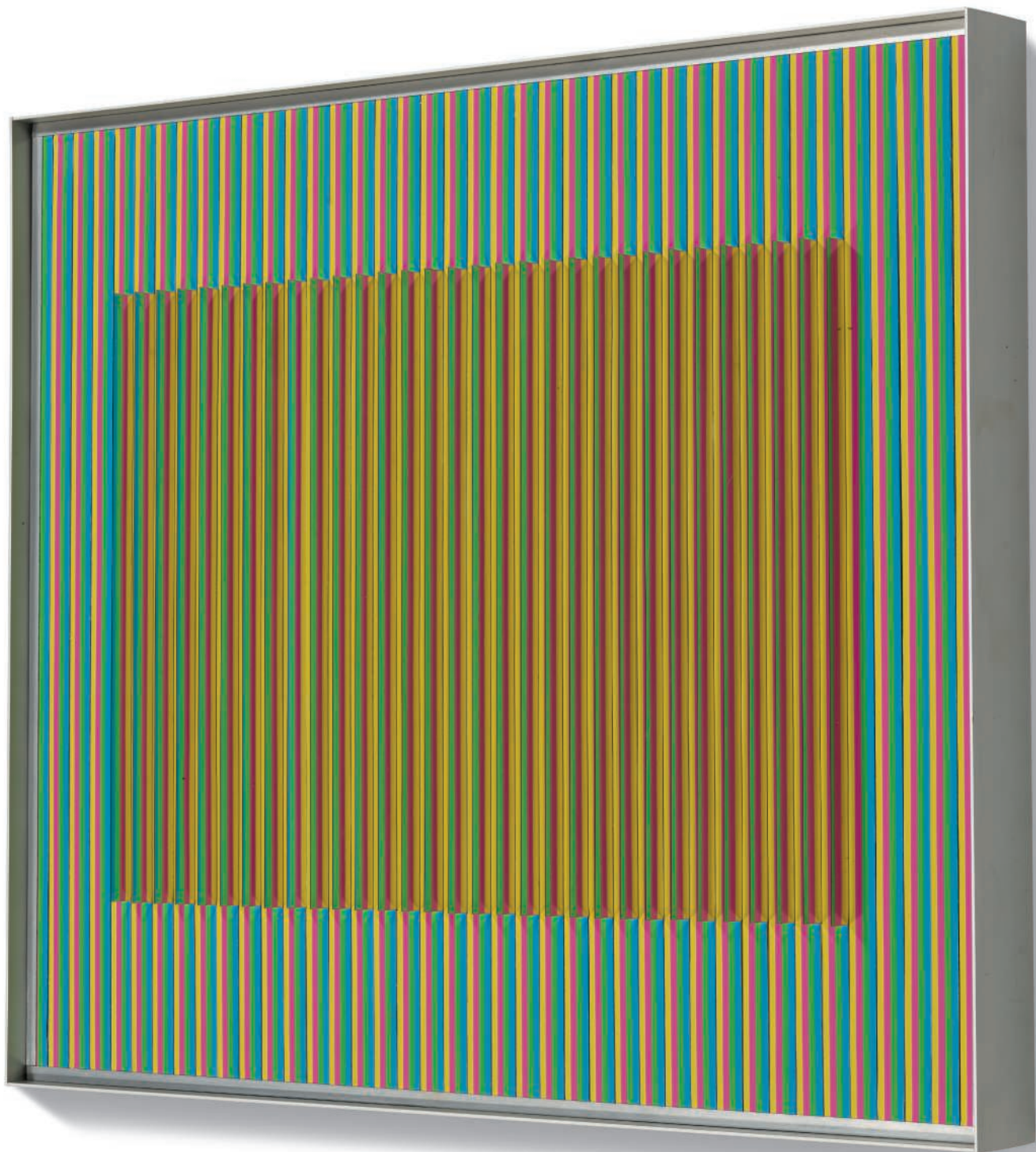
**PROVENANCE:**

Acquired directly from the artist.

Anon. sale, Christie's, New York, 18 November 2009, lot 211.

Acquired from the above sale by the present owner.







**105**

**MERCEDES PARDO (1921-2005)**

*Untitled*

signed and dated 'Mercedes Pardo, 1980' (on the reverse)

acrylic on canvas

32¼ x 32¼ in. (81.9 x 81.9 cm.)

Painted in 1980.

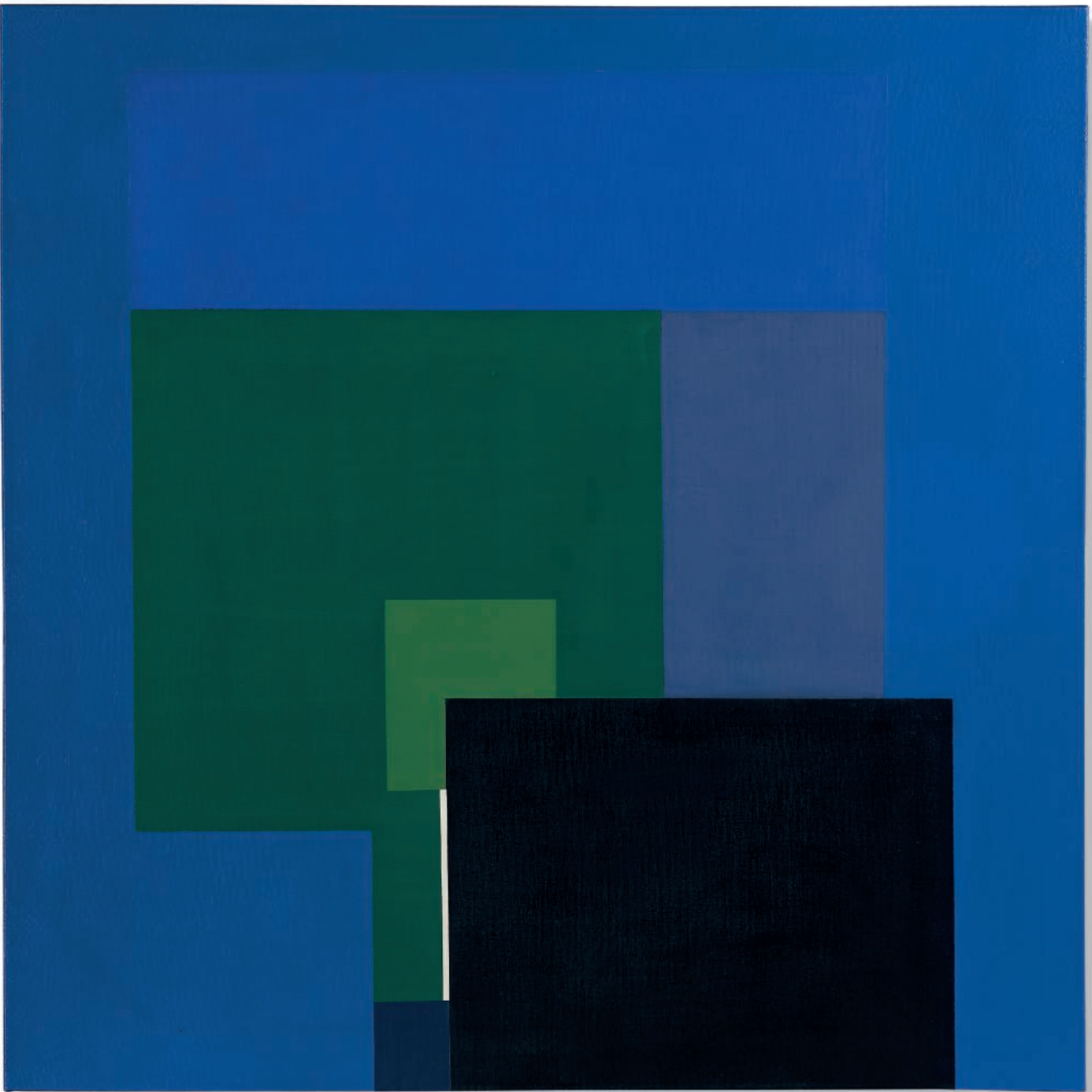
\$30,000-40,000

**PROVENANCE:**

Private collection, South America.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Otero/Pardo signed by Prof. Mercedes Otero, dated 5.28.2018, and is registered in archives under number MPP-000400.







**106**

**ARCANGELO IANELLI (1922-2009)**

*Untitled*

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

oil on canvas

71 x 51 in. (180.3 x 129.5 cm.)

Painted in 1976.

\$40,000-60,000

**PROVENANCE:**

Galería Espacio, San Salvador.

Acquired from the above by the present owner.



**107**

**SANDRA CINTO (B. 1968)**

*A ponte impossível*

automotive paint on wood and medium-density fiberboard (MDF),  
in three parts

47¼ x 118½ x 19¼ in. (120 x 300 x 48.9 cm.)

Executed in 1998.

Edition three of five.

\$18,000-22,000

**PROVENANCE:**

Casa Triangulo, São Paulo.

Acquired from the above by the present owner.



**108**

**MARIANA PALMA (B. 1979)**

*Untitled*

oil and acrylic on canvas  
39½ x 39¼ in. (100.3 x 99.7 cm.)  
Painted in 2013.

\$20,000-30,000

**PROVENANCE:**

Casa Triangulo, São Paulo.  
Acquired from the above by the present owner.

**LITERATURE:**

G. Ermakoff, ed., *Mariana Palma*, São Paulo, 2013, p. 244 (illustrated).











**109**

**PABLO ATCHUGARRY (B. 1954)**

*Untitled*

signed 'ATCHUGARRY' (near the base)

white Carrara marble

31¼ x 12 x 7 in. (79.4 x 30.5 x 17.8 cm.)

\$40,000-60,000

**PROVENANCE:**

Acquired from the artist.



110

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

*Bodegón*

signed and dated 'hoyos -1987' (lower left)

oil on canvas

59 x 59 in. (150 x 150 cm.)

Painted in 1987.

\$40,000-60,000

**PROVENANCE:**

Galería Alfred Wild, Bogotá.

Private collection, Bogotá.

Private collection, Miami.





111

**ABIGAIL VARELA (B. 1948)**

*El bostezo*

incised with initials and numbered 'AV, 1/8' (on the figure's backside)

bronze

14½ x 23 x 11 in. (36.8 x 58.4 x 27.9 cm.)

Executed in 1998.

Edition one of eight.

\$10,000-15,000

**PROVENANCE:**

Galería Freites, Caracas.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist, dated 17 June 1999.



112

**ABIGAIL VARELA (B. 1948)**

*Mujer equilibrista y niño*

incised with initials and numbered 'AV, 1/8' (on the curved bench)

bronze

20½ x 16 x 13 in. (52.1 x 40.6 x 33 cm.)

Executed in 1997.

Edition one of eight.

\$40,000-60,000

**PROVENANCE:**

Galería Freites, Caracas.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist, dated 19 March 1999.













**113**

**ANTONIO SEGÚI (B. 1934)**

*Untitled*

signed and dated 'Seguí 92 (lower left)

oil, newsprint and paper on canvas

19 1/2 x 58 3/4 in. (49.5 x 150 cm.)

Painted in 1992.

\$25,000-30,000

**PROVENANCE:**

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

Anon sale, Christie's, New York, 26 May 2016, lot 194.

Acquired from the above by the present owner.



114

**ANTONIO SEGUÍ (B. 1934)**

*Texture*

signed and dated 'Seguí 91' (upper left), signed and dated again 'Seguí, 2.1.1990, "TEXTURE" (on the reverse)

acrylic and fabric collage on canvas

51½ x 63¾ in. (130 x 162 cm.)

Painted in 1990-91.

\$60,000-80,000

**PROVENANCE:**

Private collection, Paris.

**EXHIBITED:**

Mont-de-Marsan, France, Centre d'Art Contemporain, *Antonio Seguí*, 23 April-31 May 1992.

La Hulpe, Belgium, Fondation Folon, *Antonio Seguí*, 14 October 2017-4 February 2018, p. 37 (illustrated in color).



115

**THE MERGER**

*Trabajando por la libertad*

polychrome aluminum and quartz base

13 x 50 x 4 in. (33 x 127 x 10.2 cm.) including base

Executed in 2010.

Unnumbered from an edition of seven plus three artist's proofs.

\$30,000-40,000

**PROVENANCE:**

Private collection, Havana.

Acquired from the above by the present owner, 2015.

This work is accompanied by a certificate of authenticity signed by the artists, dated 1 January 2019.









116

**ROBERTO FABELO (B. 1950)**

*Sirena*

signed and dated twice 'Fabelo 2013' and titled 'SIRENA' (lower right)

acrylic on embroidered silk

59 x 39 in. (150 x 100 cm.)

Painted in 2013.

\$40,000-60,000

**PROVENANCE:**

Private collection, Havana.

Acquired from the above by the present owner, 2013.

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



•117

**ARMANDO MORALES (1927-2011)**

*Paysage: Deux nus, bicyclettes, trois bateaux au fond*

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

oil and beeswax on canvas

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

Painted in 1982-88.

\$20,000-25,000

This lot is sold without a reserve.

**PROVENANCE:**

Galerie Claude Bernard, Paris.

Acquired from the above by the present owner.

**LITERATURE:**

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





118

**JULIO LARRAZ (B. 1944)**

a.) Matters of State

signed 'Larraz' (upper right)

pastel on paper

27 x 38½ in. (68.6 x 97.8 cm.)



b.) Overview, Study for the Sitting  
signed 'Larraz' (lower right)  
pastel on paper  
27 x 38½ in. (68.6 x 97.8 cm.)  
Executed in 2001.

\$50,000-70,000

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

Two in one lot.



119

**LUIS DE RIAÑO (1596-1667)**

*Saint Michael Archangel*

faintly signed and dated 'Luis de Riaño, fa. año de 1640' (lower right)

oil on canvas

81 x 56 in. (205.7 x 142.2 cm.)

Painted in 1640.

\$40,000-60,000

**PROVENANCE:**

Private collection, Caracas.

Gift from the above to the present owner.

According to Judeo-Christian tradition, the Archangel Michael led the celestial armies to victory over Satan and his rebel angels, vanquishing them forever to the bowels of Hell. During the Counter Reformation, the Archangel and his fellow angels became potent symbols as defenders of the faith combating Protestant and pagan heresies. Fantastically costumed archangels were one of the most popular subjects to develop in the art of the Spanish colonies, especially in the Andes. Attired in a dazzling brightly colored flowing mantle that resembles those of ancient Roman military leaders and with powerful wings that enhance his martial appearance, St. Michael descends from the heavens. He tramples the demon and snakes which recoil under his feet while holding a palm branch, a badge of triumph over death in his right hand and with his left, holds a staff with cross and banderole with the words *Quien Como Dios* as he asks Satan scornfully. His monumental presence overwhelms the composition against the dark landscape which resembles the aftermath of a battlefield. In the New World, the figure of a heavenly creature such as an archangel was one of the primary Christian iconographies that were easily accepted as the native populations and their local leaders adopted this saintly soldier. They identified with St. Michael and these otherworldly beings as they too did battle and recognized aspects of their manner of dress, such as their wings, thus associating with them as valiant warriors.<sup>1</sup> Both the Church which used images of angels to evangelize and decorate their parishes, monasteries and convents, and private citizens who clamored for paintings of angels for private devotion, commissioned these highly desirable images.

in the present work, the *criollo* artist Luis de Riaño (1596-1667) has rendered the iconic figure with great pomp conveyed through the ornamental details of his lavish costume but also serene dignity through his fearless appearance as a formidable warrior. Born in Lima to Spanish parents, Captain Juan de Riaño and Ana de Cáceres, Riaño trained in Lima at the workshop of Angelino Medoro (1557-1631), an Italian master who had lived and worked in Seville before traveling to Lima in or about 1600. The young Riaño began his apprenticeship at the age of fifteen in 1611 and stayed for six years. The artist is an important link between the Italians such as Bernado Bitti, Mateo de Alesio, and his own master, Medoro, and later styles in the Viceroyalty of Peru. It is his generation that begins the path to what has been referred to as the "Cuzco School" or *el barroco mestizo*.<sup>2</sup> By 1626 Riaño was in Cuzco where he made his home and was considered at this time both painter and sculptor and in demand by the local churches and other religious institutions. One of his most important commissions was part of the murals for the San Pedro Apóstol Church in Andahuaylillas (1626-1630) including the *The Path to Heaven and Hell*.

Margarita J. Aguilar, Art Historian

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

2 J. De Mesa and T. Gisbert de Mesa, *Historia de la pintura cuzqueña*, Lima: Fundación A.N. Wiese, Banco Wiese, 1982, 29-44.



Antífona

Gloriosísima Arcángel  
S. Miguel, Príncipe de los ejércitos  
celestiales, dignus protector de las almas  
libres de las del espíritu infernal de  
quienes terror y espanto, cutzaran de  
Dios. Cap. admirable, por pios de expio  
s. rro de grana coctencia y pino libio  
sera in soberana coctencia y pino libio  
degrada, auarara y has conprensos qf culg  
missimos rrocos que aprouen en el callo y  
uicio de Dios.  
Dize.  
Reuega por nosotros, santísima, Miguel, Pr  
cipe de los ejércitos celestiales, para que seamos  
dignos de las promesas de Dios.  
Oracion.  
Omnipotente y eterno Dios que por sola tu de  
menia, para la salud de los hombres, admi  
nistras la señal de la algarrosa arcángel S.  
Miguel, concedenos que por su ayuda en la  
dada seamos amparados y defendidos en  
cualquier momento de los nuestros enemi  
gos y contrarios, y libres en la día de nu  
estra muerte, y presentados ante her  
uina acataminia y magestad en  
cia de tu santísima. Hijo de  
nuestro Señor y Dios, que con  
tigo y el espíritu santo, Pater  
et Regina, portados los siglos  
de los siglos. Amen.



**ANONYMOUS (PERUVIAN SCHOOL, EARLY 18TH CENTURY)***Nuestra Señora de Copacabana*

oil on canvas

53 x 60¼ in. (134.6 x 153 cm.)

\$30,000-40,000

**PROVENANCE:**

Robert A. Haden (acquired circa 1930).

Cornelia Haden Brewer, Chester, Vermont (by descent from the above, circa 1980).

Sale, Sotheby's New York, 20 May 1992, lot 71.

George Belcher Gallery, New York (acquired from the above).

Private collection, New York (acquired from the above in 1994).

**EXHIBITED:**Miami, Spanish Cultural Institute, *Colonial Art from the Andes*, 23 September - 31 October 1997 (illustrated).Anneville, Pennsylvania, Suzanne H. Arnold Gallery, Lebanon Valley College, *Viceregal Visions: Spanish Colonial Paintings*, January - February, 2005.

Although imported from Spain, the so-called "sculpture painting" genre or paintings of Christian statues, especially the Virgin Mary, became popular beginning in the middle of the seventeenth century from the workshops of painters of the Cuzco and Andean region.<sup>1</sup> The large number of European prints available since the 1600s was also a factor in the proliferation of such images. These large compositions depict carved figures of the Blessed Virgin on a church altar or under a canopy, surrounded by candles in shimmering golden splendor. Their strict symmetry, rich colors and vibrant patterning in these unusual paintings, aided the devotee in veneration whether in a public space or at home. The present painting of the *Nuestra Señora de Copacabana*, also known as the Virgin of Candlemas or *Candelaria*, is a splendid example of this unusual rendering of holy sculptures. The innovative Andean painters, however, re-invented the genre in their numerous interpretations as the figure of the Holy Virgin is often animated through subtle facial expressions.

Located on the shores of Lake Titicaca, Copacabana is a municipality in modern-day Bolivia. The lake was a sacred site to the Aymara who preceded and influenced the Inca who conquered them. They revered it as being the home of the Sun and the Moon and held ancient myths about a creator, and other spirits as part of their spiritual beliefs. As part of their evangelization, the Christian friars who arrived with the Spanish, built churches and monasteries throughout the Altiplano and a small church devoted to the Virgin of Copacabana, was built in this area in 1583. The cult to the Virgin spread throughout the Andean regions but also to Spain where the playwright Pedro Calderón de la Barca was inspired to write *La aurora de Copacabana* with a cast that included the Pizarro brothers and Francisco Tito Yupanqui, a descendant of Inca ruler Huayna Capac, and is said to have carved a sculpture of the Virgin.<sup>2</sup>

This monumental composition is replete with didactic vignettes which served to instruct the would-be converts. In the upper registers, a procession of the sculpture of the Virgin appears on the left and a scene on the shores of Lake Titicaca with merchants and their wares is noted on the right. The Virgin floats on a cloud reaching out to a kneeling man on the lower right, perhaps the donor who commissioned the painting; on the left, she stands before a seated Christ who holds a large cross perhaps referring to the Cross of Carabuco myth which tells of the Apostle Bartholomew bringing the Holy Cross to the Andes. The holy figures of the Virgin and Child are resplendent in the finest brocades trimmed in lace within a carved niche flanked by Solomonic columns and decorative scrolls which emphasize their divinity. The Virgin wears precious jewels and a crown as befitting the Queen of Heaven.

Margarita J. Aguilar, Art Historian

1 L. A. Alcalá & J. Brown, "Painting in the Viceroyalty of Peru, New Granada (from 1717) and Río de la Plata (from 1776)," *Painting in Latin America, 1550-1820*, New Haven & London: Yale University Press, 2014, 345-363.

2 S. Gallego, ed. *La aurora en Copacabana*, La Paz, Bolivia: Bruño, 1992. Calderón de la Barca based his work on the *Royal Commentaries of the Inca* by Inca Garcilaso de la Vega published in London in 1609 and the Augustinian Friar Alonso Ramos Gavilán's *Historia de Nuestra Señora de Copacabana*.











121

**ATTRIBUTED TO BERNARDO DE LEGARDA  
(QUITO SCHOOL, CIRCA 1700-1773)**

*Immaculate Conception*

gilt and painted wood with metal and glass  
12 x 8 x 4 in. (30.5 x 20.3 x 10.2 cm.)

\$25,000-30,000

**PROVENANCE:**

Michael Haskell Antiques, Montecito, California.  
Acquired from the above by the present owner.



122

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

*Mater Dolorosa*

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

oil on copper

25½ x 19½ in. (63.8 x 48.6 cm.)

\$6,000-8,000

**PROVENANCE:**

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



**123**

**ANONYMOUS (MEXICAN SCHOOL, C. 1780)**

*Virgin of the Apocalypse*

oil on copper

17 $\frac{7}{8}$  x 13 in. (45.2 x 33 cm.)

\$15,000-20,000

**PROVENANCE:**

Private collection, Spain.

Acquired from the above by the present owner.





124

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

*Archangel Asiel (Arcabucero)*

oil on canvas

65½ x 43½ in. (166.4 x 110.5 cm.)

\$15,000-20,000

**PROVENANCE:**

Private collection, Caracas.

Gift from the above to the present owner.

In eighteenth century Peru, extraordinary depictions of *ángeles arcabuceros* or angels bearing muskets or “arquebuses” flourished, most notably in the artistic centers of Cuzco and the Altiplano region of Calamarca. Numerous accounts tell of workshops in the region that employed foreign and local artisans, apprentices and others that were dedicated to the creation of religious paintings, sculptures and decorations for churches, convents and monasteries. Evangelization fueled this manufacture and consumption of sacred images and objects.

The subject of *ángeles arcabuceros*, was a novel subject in the 18th century, and a distinctly new world phenomenon. These armed angels, clothed in sumptuous garments that mimicked the aristocratic fashion of the time, proved potent didactic images that resonated with the evangelical mission in the Americas. The harquebus was a firearm at the vanguard of weaponry technology and had been used in European wars since the early seventeenth century, inspiring awe and commanding power. The native population which included the Inca royalty could also identify with these exalted creatures who, like them, were warriors. Their abundant plumage-adorned hats and their exquisite feathered wings conveyed a supernatural manifestation which encouraged pious veneration. This dazzling portrayal of a fearless angelic soldier continued to be used as a powerful symbol of the Church Militant during the Counter Reformation in the Americas. The stunning winged creatures were God’s army and defenders of the faith and all Christians against heresy that included Protestant ideology and the pantheon of Inca gods. Here, Asiel is brilliantly pictured along with his specific attribute of fire, as he was entrusted by God to cleanse and purify the faithful of their sins.





**125**

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

*Adoration of the Shepherds*

oil on canvas

41.1.2 x 50½ in. (105.4 x 128.3 cm.)

\$15,000-20,000

**PROVENANCE:**

Private collection, Caracas.

Gift from the above to the present owner.





**126**

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

*Nuestra Señora de la Merced, La Peregrina*

oil on canvas

56¼ x 39¼ in. (142.9 x 99.7 cm.)

\$20,000-25,000

**PROVENANCE:**

Private collection, Caracas.

Gift from the above to the present owner.

In the 18th century, images of the Virgin of Mercy were used by Mercedarian missionaries in the consecration of new devotional sites across the Andes. Unlike the European-derived versions of the Virgin of Mercy, where she is depicted with her outspread cloak used to shelter her devotees, the Andean Virgin of Mercy, known also as *La Peregrina*, or "The Pilgrim," is deeply rooted in New World visual traditions, namely that of the pilgrimage--a concept that would have resonated deeply for the local inhabitants of European heritage and moreover for the indigeous peoples in the region. Here, the Virgin is shown wearing a sumptuous gown adorned with gold brocading and floral motifs, and lace-trimmed sleeves, typical of other Marian devotional images venerated across the region. On her breast she wears the emblem of the Mercedarian order, and in her hand, the scapulars bear the same. The broad-brimmed hat that adorns both Virgin and child denote her significance as "Sacred Pilgrim," and protectress of both physical and spiritual journeys in the New World.





127

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

*Virgen de la Merced*

oil on canvas

61 x 47½ in. (154.9 x 120.7 cm.)

\$20,000-25,000

**PROVENANCE:**

Anon. sale, Sotheby's New York, 7 May 1981, lot 41.

Private collection, Caracas (acquired at the above sale).

Gift from the above to the present owner.

Images of the Virgin of Mercy were among the most popular subjects depicted in Spanish colonial art. While the origins of The Virgin of Mercy as visual type—that of a deity with arms outstretched to shelter devotees—can be traced as far back as ancient Rome, the earliest Christian accounts associated with this devotional image date to the early 13th century.<sup>1</sup> The Madonna of Mercy later gained importance in the Iberian peninsula during the late Middle Ages, and proved a powerful symbol in the propagation of the Christian message in the Americas. The rising popularity of Marian devotional images is in large part attributed to mendicant orders, namely the Mercedarians, Franciscans and Dominicans, all of whom recognized the persuasive power of the so-called “cult of the Virgin” and were instrumental in the establishment of Spain’s territories in the Americas beginning in the 16th century.

In the present work, the Virgin stands, arms outspread, her cloak held up on either side by angels. God the Father, flanked by angels, is visible in the upper register, while ecclesiastical figures kneel below in devotion; here, the Virgin is thus presented as a visual link between the earth and heaven, or Church and Faith. The iconography in the scene places this work well-within the tradition of the Mercedarian Virgin of Mercy. Founded in the 13th century, by Saint Peter Nolasco and Saint Raymond Peñafort, Mercedarians originally dedicated themselves to saving Christians captured by the Moors and held for ransom in North Africa. The order grew in importance in subsequent years throughout the Iberian peninsula, which for centuries had been the site of brutal conflict and religious persecution under Moorish rule. By the 15th century, when Granada, the last Muslim stronghold of *Al-Andalus*, was taken by the Christians in the *Reconquista*, the Virgin of Mercy was extolled as a reminder of the Church’s struggle and eventual triumph in the region. During the Age of Exploration, and conquest and colonization of the Americas, the Virgin of Mercy took on new meaning, as guardian of the perilous voyage across the Atlantic and into the new world. By the 18th century, the Virgin of Mercy was widely venerated throughout the viceroyalty of Peru, her image used often in the consecration of churches and religious sites across the region, and also as commissioned paintings for private devotion. Certainly, her image would have resonated with the local clergy, to further legitimize Spain’s divinely-ordained mission in the land once ruled by the Incas and their many great gods. Indeed, this tender but commanding vision of the Virgin as heavenly mother, arms open to shelter and protect God’s children, serves as a persuasive evangelizing message, confirming the triumph of the Christian faith over all else, and offering the pious a promise of protection in this life and the next.

<sup>1</sup> See for instance, S. Solway, “A Numismatic Source of the Madonna of Mercy,” *The Art Bulletin*, Vol. 67, No. 3 (Sep., 1985), pp. 359-368.





**128**

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

*La Virgen del Rosario*

oil on canvas

73½ x 61 in. (186.7 x 154.9 cm.)

\$30,000-40,000

**PROVENANCE:**

Private collection, Caracas.

Gift from the above to the present owner.

The Virgin Mary became a powerful female symbol during the evangelization of the native peoples throughout the Spanish held colonies. In the Viceroyalty of Peru, the image of a motherly figure holding a child held great appeal for the various Andean groups who associated her with *Pachamama* or Mother Earth. The Dominican friars, who were the first to organize missionary expeditions to Peru as early as the sixteenth century, advocated devotion to her cult and the rosary. Indeed, Saint Dominic, the founder of the order in 1215, is said to have received the rosary from the hands of the Virgin in a mystical encounter when she instructed him to meditate on the mysteries of the rosary and seek salvation for mankind through prayer. The word 'rosary' originally meant a rose garden and later referred to a garland of roses. Thus the rosary may be considered a garland of prayers to the Virgin as each bead represents a prayer.

This didactic image was a compelling icon which visually explained the Christian dogma through the representation of the Virgin as mediator between God and his people. The history of the faith and the road to redemption are illustrated through the mysteries or stories in the rosary. According to Church doctrine, each reveals five events in the life of Christ. The Joyful Mysteries foretell his birth and follow his early life; the Sorrowful, portray his Passion; and the Glorious hail his Resurrection, Ascension to Heaven followed by the Descent of the Holy Spirit upon his people with the Holy Virgin's Assumption and her Coronation by God the Father. Executed by an unknown but highly skilled Cuzco master, the inspiring monumental composition is nevertheless a compelling portrayal of the holy persons who appear other worldly amidst the luminous rays such as the Father and Holy Spirit as they crown Mary's towering figure. The Virgin is framed by delicate medallions bordered with ivy, a symbol of everlasting life. These describe the events in her life and that of her Divine Son; the two closest to her face are the Annunciation on the uppermost left and her Coronation on the right. The Joyful and Glorious mysteries which are on the left and right of the composition are resplendent while on the lower register, the Sorrowful Mysteries portray Christ's Passion almost in darkness.

A popular subject in the Viceroyalty of Peru, paintings of Our Lady of the Rosary were frequently commissioned for public and private devotion in important centers such as Lima, Cuzco and La Paz. A composition similar to the present lot by the artist Antonio Vilca who was active (1769-1803) in Cuzco, is part of the collection of Banco de Crédito del Perú in Lima.

Margarita J. Aguilar, Art Historian





**129**

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

*Saint Apollonia*

oil on canvas

62 x 43 in. (157.5 x 109.2 cm.)

\$20,000-25,000

**PROVENANCE:**

Anon. sale, Century's Arte e Leilão, Rio de Janeiro, September 2002, lot 826.

Acquired from the above by the present owner.







**130**

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

a)

*Saint Michael, Archangel*

oil on canvas

56 x 40 in. (142 x 102 cm.)



b)  
*Guardian Angel*  
oil on canvas  
56 x 40 in. (142 x 102 cm.)

\$60,000-80,000

**PROVENANCE:**  
Private collection, Spain.  
Acquired from the above by the present owner.



131

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

*Nuestra Señora de Guadalupe*

oil on canvas

66 x 43 in. (167.6 x 109.2 cm.)

\$30,000-40,000

**PROVENANCE:**

Private collection, Spain.

Acquired from the above by the present owner.

Revered throughout the region, the Virgin of Guadalupe is one of the most sacred images in Latin America, and today she is recognized by people across the globe. Derived from Spanish sources, the Virgin of Guadalupe quickly became a powerful image of the crown's mission in the new world. In 1531, a decade after Hernán Cortés took control of the Aztec capital of Tenochtitlan (what is modern-day Mexico City) founding the Viceroyalty of New Spain, *La Guadalupe* performed her first miracle. According to legend, the Virgin Mary appeared to the native Juan Diego on Tepeyac Hill. Speaking to him in his natal tongue of Náhuatl, the Virgin instructed Juan Diego to go to the bishop and tell him of her miraculous appearance and of her desire for a shrine to be built in her honor on the hill. The bishop however did not believe Juan Diego and so the Virgin appeared to him twice more, imploring him to repeat her request. Again in disbelief, the bishop rejected the appeal, asking for proof of these supposed apparitions. Upon her next appearance to Juan Diego, the Virgin instructed him to gather the flowers that were unseasonably in bloom from Tepeyac Hill. Using his *tilma* or cloak as a sack, Juan Diego collected the flowers and brought them to the bishop; upon opening his cloak, the flowers poured out, leaving the Virgin's image miraculously imprinted on the cloth—irrefutable proof of Juan Diego's visions.

The present work depicts the Virgin Mary, framed by scenes recounting her many miraculous appearances to Juan Diego. A sweet-faced, pious young woman, surrounded by golden rays of the heavens and an abundance of flowers, the Virgin here appears like a tender mother figure, not terribly unlike the Aztec goddess of fertility and the earth, Tonantzin. Indeed, Tepayac Hill, what became the site of the Basilica of Our Lady of Guadalupe, was an important Aztec place of worship for this "sacred mother." The syncretism of the legend of *La Guadalupe*, which linked New Spain's colonial present to the indigenous past, helped to legitimize the Spanish crown's so-called "divinely-ordained" mission in the Americas. Images of the Virgin were venerated and promoted throughout the region, providing a firm foundation upon which the church and crown were able to expand their reach. But *La Guadalupe* was also fiercely embraced as source of pride by the new *mestizo* culture in the Americas, born out of the complex mixing of vastly different peoples. Later, in the 19th century her image garnered new power as she was heralded as an emblem of Mexico's fight for independence from Spain. Today her image far surpasses her religious significance and has become intrinsically linked to notions of Mexican national identity.









The background of the entire page is an abstract composition of numerous thin, rectangular strips of varying lengths and widths. These strips are primarily in shades of blue, ranging from light sky blue to deep navy blue. A single, bright yellow strip is positioned near the bottom center, providing a sharp contrast to the blue tones. The strips are layered and oriented in various directions, creating a sense of depth and movement. The overall effect is a textured, mosaic-like pattern.

# **LATIN AMERICAN ART ONLINE**

21 JULY - 4 AUGUST 2020

[christies.com/latinamericanartonline](https://christies.com/latinamericanartonline)





**1**  
**MARINA NUÑEZ DEL PRADO (1910-1996)**

*Mother and Child*

guayacan wood  
10 x 10 x 9 in. (26 x 25.4 x 22.9 cm.)

\$5,000-7,000



**2**  
**NICOLÁS GARCÍA URIBURU (1937-2016)**  
*Untitled (Pear and Pomegranate)*

oil on canvas  
each: 23 x 17 in. (60.3 x 45.1 cm.)  
Painted in 1963  
Two in one lot.

\$18,000-22,000



**3**  
**MARIO SEGUNDO PÉREZ (1960-2018)**  
*Pescadores*

oil on canvas  
24 x 32 in. (61 x 81.3 cm.)  
Painted in 1998.

\$3,000-4,000



**4**  
**FLORENCIO MOLINA CAMPOS (1891-1959)**  
*Untitled (The Mail Coach)*

gouache on heavy paper  
12 x 19 in. (32.4 x 50 cm.)  
Executed in 1947.

\$12,000-18,000

**5 No Lot**



**6**  
**FLORENCIO MOLINA CAMPOS (1891-1959)**  
*Haciendo leña*

gouache on paper laid on board  
13 x 19 in. (34 x 50 cm.)  
Executed in 1951.

\$12,000-18,000



**7**  
**EMILIO SÁNCHEZ (1921-1999)**  
*Untitled (Cityscape)*

watercolor on heavy paper  
40 x 59 in. (102 x 152 cm.)

\$6,000-8,000



**8**  
**EMILIO SÁNCHEZ (1921-1999)**  
*Untitled (Skyline)*

watercolor on paper  
40 x 40 in. (102 x 102 cm.)

\$5,000-7,000



**9**  
**EMILIO SÁNCHEZ (1921-1999)**  
*New Skyscraper*

watercolor on heavy paper  
59 x 40 in. (151.1 x 102 cm.)

\$6,000-8,000



**10**  
**OSCAR MUÑOZ (B. 1951)**  
*Horizonte* from the series *Impresiones débiles*

charcoal dust print on methacrylate  
19 x 48 in. (48.3 x 122 cm.)  
Executed in 2011.  
Edition two of three plus two artist's proofs.

\$15,000-20,000



**11**  
**TONICO LEMOS AUAD (B. 1968)**  
*Sandcastle*

linen and cotton in purple heart wood frame  
25 x 25 x 1 in. (64.1 x 64.8 x 2.9 cm.)  
Executed in 2016.

\$6,000-8,000



**12**  
**ALEXANDRE DA CUNHA (B. 1969)**  
*1345041010*

concrete, sand and glass  
12 x 8 x 7 in. (32.4 x 20.3 x 19.7 cm.)  
Executed in 2010.  
Unique.

\$2,500-3,500





•13  
**JOSÉ GURVICH (1927-1974)**  
*Cunitas*

watercolor on paper  
16 x 12 in. (40.6 x 31.1 cm.)  
Executed in 1966.

\$5,000-7,000

No Reserve



14  
**JULIO ALPUY (1919-2009)**  
*The Sea*

incised and painted wood with collage  
22 x 20 in. (57.4 x 52.1 cm.)  
Executed in 1965.

\$15,000-20,000



•15  
**JULIO ALPUY (1919-2009)**  
*Untitled*

wood assemblage  
24 x 32 x 2 in. (62.2 x 81.3 x 6.4 cm.)  
Executed in 1964

\$8,000-12,000

No Reserve

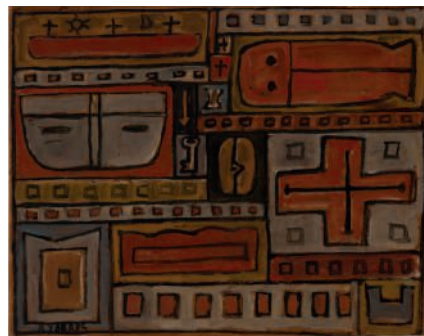


•16  
**JOSÉ GURVICH (1927-1974)**  
*Tejados*

watercolor and pencil on paper  
10 x 7 in. (25.4 x 17.8 cm.)  
Executed in 1952.

\$3,000-5,000

No Reserve



17  
**AUGUSTO TORRES (1913-1992)**  
*Constructivo*

oil on cardboard  
16 x 20 in. (43.2 x 50.8 cm.)  
Painted circa 1980.

\$10,000-15,000



PROPERTY FROM A DISTINGUISHED COLLECTION

18  
**PETER VON ARTENS (1937-2003)**  
*Lemons*

oil on canvas  
31 x 28 in. (80 x 71.8 cm.)  
Painted in 1993.

\$10,000-15,000



•19

**MAURICIO BARBATO (B. 1964)**

*Canal de Beagle e Cordilheira dos Andes (Darwin)*

oil on canvas  
13 x 18 in. (33 x 45.8 cm.)  
Painted in 2013.

\$2,000-3,000

No Reserve



20

**RENATO MEZIAT (B. 1952)**

*Vase With Yellow Flowers*

oil on canvas  
39 x 31 in. (100 x 80 cm.)  
Painted in 2001.

\$4,000-6,000



21

**MAIKEL MARTINEZ (B. 1977)**

*The Lost Landscapes*

oil on canvas  
20 x 30 in. (51.1 x 76.2 cm.)  
Painted in 2018.

\$8,000-12,000



22

**LUIS GONZÁLEZ PALMA (B. 1957)**

*La fidelidad del dolor*

hand-painted gelatin silver print, ribbon  
19 x 39 in. (50.4 x 99.9 cm.)  
Executed in 1991.  
Edition of five.

\$4,000-6,000



23

**JOSÉ PEDRO COSTIGLIOLO (1902-1985)**

*Triángulos*

oil on canvas  
19 x 19 in. (50.4 x 50.4 cm)  
Painted in 1981.

\$8,000-12,000



24

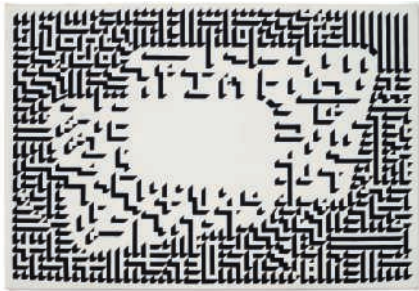
**ARY BRIZZI (1930-2014)**

*Nucleo 4*

acrylic on canvas  
19 x 19 in. (48.9 x 48.9 cm.)  
Painted in 1985.

\$2,000-3,000

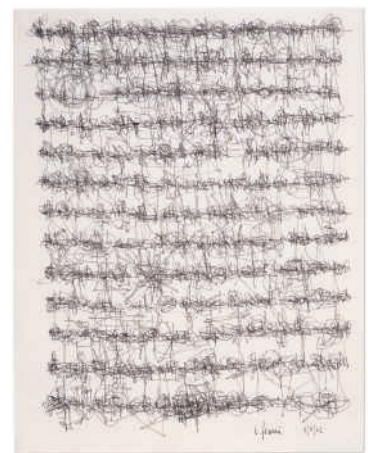




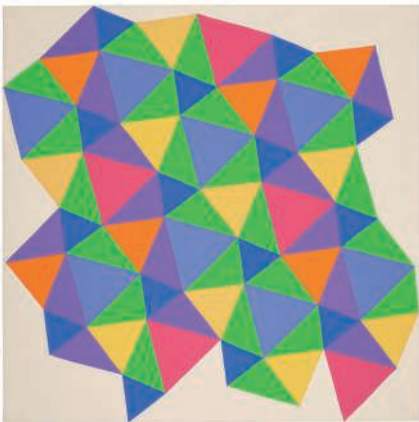
**25**  
**PABLO SIQUIER (B. 1961)**  
*9719*  
 acrylic on canvas  
 26 x 38 in. (66 x 96.5 cm.)  
 Painted in 1997.  
 \$10,000-15,000



**26**  
**GRACIELA HASPER (B. 1966)**  
*Untitled*  
 acrylic on canvas  
 70 x 36 in. (178 x 91.4 cm.)  
 Painted in 2007.  
 \$6,000-8,000



**•27**  
**LEON FERRARI (1920-2013)**  
*Untitled*  
 ink on paper  
 10 x 8 in. (26.7 x 21 cm.)  
 Executed in 1962.  
 \$6,000-8,000  
 No Reserve



**28**  
**CORNELIA VARGAS (B. 1933)**  
*Teselado de polígonos III*  
 acrylic on canvas  
 39 x 39 in. (100.3 x 100.3 cm.)  
 Painted in 2018.  
 \$5,000-7,000



**29**  
**RICARDO CÁRDENAS (B. 1966)**  
*Lluvia azul*  
 painted aluminum  
 43 x 43 x 9 in. (110 x 110 x 23.5 cm.)  
 Executed in 2020.  
 \$10,000-15,000



**30**  
**BENITO QUINQUELA MARTÍN (1890-1977)**  
*Reflejos plateados*  
 oil on masonite  
 23 x 27 in. (60 x 69.9 cm.)  
 Painted in 1947.  
 \$12,000-18,000



**31**  
**LEONORA CARRINGTON (1917-2011)**  
*Preparing the Boat*

oil on canvas-board  
 14 x 18 in. (35.6 x 45.7 cm.)  
 Painted circa 1935-36.

\$5,000-7,000



**32**  
**PEDRO FIGARI (1861-1938)**  
*Nostalgias salvajes*

oil on board  
 10 x 6 in. (25.4 x 16.5 cm.)  
 Painted in 1932.

\$4,000-6,000



**33**  
**ALICE RAHON (1904-1987)**  
*Pájaros*

colored pencil and gouache on paper  
 8 x 5 in. (21.6 x 14 cm.)  
 Executed in 1961.

\$5,000-7,000



**34**  
**VARIOUS GRAPHIC ARTISTS**  
*A Collection of Forty-Eight Cuban Film Posters*

silkscreen posters  
 approximately 30 x 20 in. (76.2 x 50.8 cm.) each  
 Executed in 1968-1982.  
 Forty-eight in one lot.

\$10,000-15,000



PROPERTY FROM THE COLLECTION OF DR LEONARD D. HAMILTON

**35**  
**FRANS KRAJCBERG (1921-2017)**  
*Waves*

pigment on molded paper laid on canvas  
 22 x 16 in. (57.2 x 41.3 cm.)  
 Executed in 1961.

\$12,000-18,000



**36**  
**MANABU MABE (1924-1997)**  
*No. 656*

oil on canvas  
 31 x 29 in. (80.9 x 75.6 cm.)  
 Painted in 1965.

\$7,000-9,000





**37**  
**CÍCERO DIAS (1907-2003)**

*Composition III*  
 oil on canvas  
 39 x 31 in. (100 x 81 cm.)  
 Painted in 1970.  
 \$15,000-20,000



**38**  
**ARCANGELO IANELLI (1922-2009)**

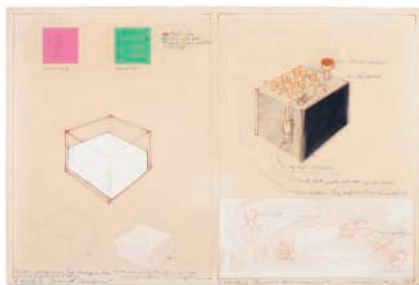
*Untitled*  
 oil on canvas  
 51 x 39 in. (130 x 100.3 cm.)  
 Painted in 1984.  
 \$10,000-15,000



PROPERTY FROM THE COLLECTION OF DR LEONARD  
 D. HAMILTON

**39**  
**MANABU MABE (1924-1997)**

*Untitled*  
 oil on canvas  
 15 x 19 in. (40 x 49.9 cm.)  
 Painted in 1962.  
 \$3,000-4,000



**40**  
**JUAN DOWNEY (1940-1993)**  
*A Multiple: Against Shadows and A Multiple: Do Your Own Concert*

graphite, gouache, pastel, and collage on paper  
 20 x 30 in. (50.8 x 76.2 cm.)  
 Executed in 1969.  
 \$10,000-15,000



**41**  
**JORGE EIELSON (1924-2006)**

*Nodo*  
 painted wrapped canvas  
 5 x 11 x 11 in. (14.6 x 30.1 x 30.1 cm.)  
 Executed in 1971.  
 \$12,000-18,000



**42**  
**LILIANA PORTER (B. 1941)**

*Dialogue (with Pinocchio)*  
 silver gelatin print  
 overall dimensions: 24 x 40 in. (61 x 101.6 cm.)  
 each print: 24 x 19 in. (61 x 50.2 cm.)  
 Executed in 1995. Edition of five.  
 Diptych.  
 \$4,000-6,000



**43**  
**OLGA ALBIZU (1924-2005)**  
*Untitled*  
 oil on board  
 9 x 6 in. (23.2 x 17.2 cm.)  
 \$8,000-12,000



**44**  
**ISABEL DE OBALDÍA (B. 1957)**  
*Torito*  
 sand cast glass engraved with diamond wheels  
 12 x 8 x 2 in. (31.1 x 20.3 x 6.4 cm.)  
 with base: 24 x 8 x 8 in. (61 x 21 x 21 cm.)  
 Executed in 2005.  
 Unique.  
 \$6,000-8,000



**45**  
**ÁNGEL BOTELLO (1913-1986)**  
*Untitled (Desnudo)*  
 oil on wood panel  
 30 x 48 in. (76.2 x 121.9 cm.)  
 \$15,000-20,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

**46**  
**GUSTAVO MONTOYA (1905-2003)**  
 a) *Niña con pájaro*  
 oil on canvas  
 21¾ x 18 in. (55 x 46 cm.)  
 Painted circa 1960s-1980s  
 b) *Niña con rebozo*  
 oil on canvas  
 21¾ x 17. 3/4 in. (55 x 45 cm.)  
 Painted circa 1960s-1980s  
 \$25,000-30,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

**47**  
**FELIPE CASTAÑEDA (B. 1933)**  
*Mujer reclinada*  
 white marble  
 15 x 15 x 9 in. (38.1 x 38.1 x 23. 4 cm.)  
 Executed in 1986.  
 Unique.  
 \$15,000-20,000



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

**48**  
**FELIPE CASTAÑEDA (B. 1933)**  
*Mujer con rebozo*  
 bronze with green patina  
 17 x 11 x 11 in. (43.2 x 27.9 x 27.9 cm.)  
 Executed in 1982.  
 Edition one of seven.  
 \$6,000-8,000

Two in one lot





PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**49**

**RUFINO TAMAYO (1899-1991)**

*Hombre en la ventana*

Mixografía® in colors, on handmade paper  
35 ¼ x 27 ½ in. (89.5 x 69.9 cm.)

Executed in 1980.

Edition 88 of 100 plus 25 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**50**

**RUFINO TAMAYO (1899-1991)**

*Protesta*

Mixografía® in colors, on handmade paper  
image: 30 ½ x 22 ¾ in. (77.5 x 57.8 cm.)

sheet: 38 ¾ x 30 ½ in. (98.4 x 77.5 cm.)

Executed in 1983.

Edition 64 of 100 plus 20 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**51**

**RUFINO TAMAYO (1899-1991)**

*Perfil con sombrero*

Mixografía® in colors, on handmade paper  
image: 31 ½ x 23 ½ in. (80 x 59.7 mm.)

sheet: 37 ¼ x 30 ¼ in. (94.6 x 76.8 cm.)

Executed in 1982.

Edition 86 of 100 plus 25 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**52**

**RUFINO TAMAYO (1899-1991)**

*Personajes con pájaros*

Mixografía® in colors, on handmade paper  
43 ¾ x 35 ½ in. (111.1 x 90.2 cm.)

Executed in 1988.

Edition 63 of 100 plus 27 artist's proofs and 18 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**53**

**RUFINO TAMAYO (1899-1991)**

*Busto en rojo*

Mixografía® in colors, on handmade paper  
image: 22 3/8 x 30 ¼ in. (56.8 x 76.8 cm.)

sheet: 26 ½ x 33 ¾ in. (67.3 x 85.7 cm.)

Executed in 1984.

Edition 88 of 100 plus 20 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**54**

**RUFINO TAMAYO (1899-1991)**

*Cabeza sobre fondo azul*

Mixografía® in colors, on handmade paper  
image: 30 x 22 ½ in. (76.2 x 57.2 cm.)

sheet: 35 ½ x 27 in. (90.2 x 68.6 cm.)

Executed in 1984.

Edition 88 of 100 plus 20 artist's proofs and 10 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**55**

**RUFINO TAMAYO (1899-1991)**

*Vergonzoso*

Mixografía® in colors, on handmade paper

image: 34 x 26 in. (87 x 68.3 cm.)

sheet: 37 x 29 in. (96 x 76 cm.)

Executed in 1983.

Edition 64 of 100 plus 20 artist's proofs.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**56**

**RUFINO TAMAYO (1899-1991)**

*Perfil en oro*

Mixografía® in colors, on handmade paper

image: 32 1/8 x 24 1/2 in. (81.6 x 62 cm.)

sheet: 35 1/2 x 28 in. (90.2 x 71.1 cm.)

Executed in 1979.

Edition 84 of 100 plus 10 artist's proofs and 10 workshop proofs.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**57**

**RUFINO TAMAYO (1899-1991)**

*Figura en rojo*

Mixografía® in colors, on handmade paper

image: 22 5/8 x 30 1/8 in. (57.5 x 76.5 cm.)

sheet: 28 1/4 x 35 1/2 in. (71.8 x 90.2 cm.)

Executed in 1989.

Edition 67 of 100 plus 30 artist's proofs and 30 handling copies.

Published by the Taller de Gráfica Mexicana, Mexico City.

\$3,000-5,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**58**

**CARLOS MÉRIDA (1891-1984)**

*Three Women*

watercolor on tracing paper

15 x 11 in. (40 x 28.6 cm.)

Executed in 1948.

\$8,000-12,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**59**

**CARLOS MÉRIDA (1891-1984)**

*Proyectos para los murales del Banco de Guatemala*

watercolor, gouache and ink on paper

17 x 58 in. (43.5 x 148 cm.)

Executed in 1963.

\$10,000-15,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**60**

**CARLOS MÉRIDA (1891-1984)**

*Untitled*

watercolor on amate paper

16 x 12 in. (42.6 x 30.5 cm.)

Executed in 1961.

\$10,000-15,000

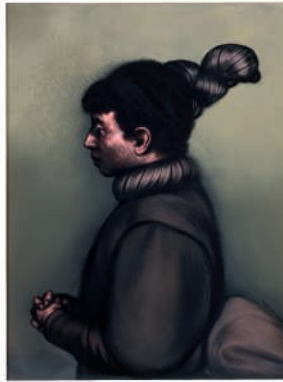




PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**61**  
**RAFAEL CORONEL (1931-2019)**

*Untitled*  
oil on canvas  
59 x 80 in. (151.8 x 204.5 cm.)  
\$10,000-15,000



PROPERTY OF THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**62**  
**RAFAEL CORONEL (1931-2019)**

*Untitled*  
oil on canvas  
40 x 30 in. (102.2 x 76.2 cm.)  
\$15,000-20,000



**63**  
**FRANCISCO ZÚÑIGA (1912-1998)**  
*Yalalteca* (also known as *Woman from Yalala*)

brown onyx  
24 x 17 x 12 in. (62.8 x 43.1 x 32.3 cm.)  
Executed in 1968.  
Unique.  
\$25,000-30,000



**64**  
**FRANCISCO ZÚÑIGA (1912-1998)**  
*Dos mujeres de pie*

bronze  
22 x 14 x 7 in. (58 x 37 x 19 cm.)  
Executed in 1965.  
Edition three of five.  
\$10,000-15,000



**65**  
**FRANCISCO ZÚÑIGA (1912-1998)**  
*Evelia en un butaque*

bronze  
12 x 11 x 14 in. (32 x 28.9 x 36.2 cm.)  
Executed in 1972.  
Edition six of six.  
\$20,000-25,000



**66**  
**FRANCISCO ZÚÑIGA (1912-1998)**  
*Desnudo acostado*

yellow onyx  
7 x 19 x 9 in. (17.7 x 48.2 x 23 cm.)  
Executed in 1966.  
Unique.  
\$20,000-25,000



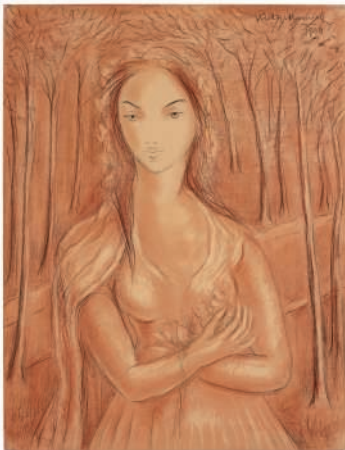
**67**  
**FRANCISCO ZÚÑIGA (1912-1998)**  
*Mujer sentada*  
 bronze  
 9 x 10 x 10 in. (24 x 25.5 x 27.5 cm.)  
 Executed in 1956.  
 Edition two of three.  
 \$8,000-12,000



**68**  
**AGUSTÍN FERNÁNDEZ (1928-2006)**  
*La mesa*  
 oil on canvas  
 34 x 48.25 in. (86.4 x 122.6 cm.)  
 Painted circa 1954.  
 \$8,000-12,000



**69**  
**RENÉ PORTOCARRERO (1912-1985)**  
*Catedral*  
 tempera on heavy paper  
 22 x 17 in. (55.9 x 43.8 cm.)  
 Executed in 1963.  
 \$12,000-18,000



**.70**  
**VÍCTOR MANUEL (1897-1969)**  
*Mujer*  
 sanguine and graphite on paper  
 25 x 19 in. (64.8 x 49.9 cm.)  
 Executed in 1968.  
 \$8,000-12,000  
 No Reserve



**71**  
**AGUSTÍN CÁRDENAS (1927-2001)**  
*The Family*  
 bronze  
 14 x 10 x 8 in. (37 x 27 x 22 cm.)  
 Executed in 1983-85.  
 Edition four of six.  
 \$10,000-15,000



**72**  
**RENÉ PORTOCARRERO (1912-1985)**  
*Dos mujeres y palomas*  
 tempera on heavy paper  
 23 x 29 in. (58.9 x 75.6 cm.)  
 Executed in 1976.  
 \$15,000-20,000





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**73**

**MARCELO POGOLOTTI (1902-1988)**

*Mitin* (also known as *Meeting*)

ink on paper  
15 x 21 in. (38.4 x 55 cm.)  
Executed in 1936.

\$15,000-20,000



PROPERTY FROM THE COLLECTION OF WALLACE CAMPBELL

**74**

**AGUSTÍN CÁRDENAS (1927-2001)**

*Figure Assise*

bronze  
17 x 10 x 4 in. (43.2 x 27.3 x 13 cm.)  
Executed in 1983-85.  
Unnumbered artist's proof.

\$15,000-20,000



PROPERTY FROM THE COLLECTION OF WALLACE CAMPBELL

**75**

**BELKIS AYÓN (1967-1999)**

*Untitled*

collograph on paper  
28 x 37 in. (72.4 x 94.3 cm.)  
Executed in 1993.  
Edition five of six.

\$8,000-12,000



PROPERTY FROM THE COLLECTION OF WALLACE CAMPBELL

**76**

**MANUEL MENDIVE (B. 1944)**

*Untitled*

oil on canvas  
21 x 26 in. (54 x 66 cm.)  
Painted in 2005.

\$15,000-20,000



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**77**

**ARMANDO MARIÑO (B. 1968)**

*El restaurador*

oil on canvas  
58 x 48 in. (147.9 x 123.2 cm.)  
Painted in Havana in 1997.

\$2,000-3,000



PROPERTY FROM THE COLLECTION OF WALLACE CAMPBELL

**78**

**MANUEL MENDIVE (B. 1944)**

*Untitled*

oil on canvas  
28 x 24 in. (71.2 x 62 cm.)  
Painted in 1994.

\$15,000-20,000



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**79**  
**BELKIS AYÓN (1967-1999)**

*Sikán*  
collograph on paper  
29 x 16 in. (76 x 42.2 cm.)  
Executed in 1993.  
Edition two of three. Second edition.  
\$12,000-18,000



**•80**  
**ROBERTO FABELO (B. 1950)**

*Tres parejas*  
watercolor on paper  
11 x 16 in. (29.2 x 41.9 cm.)  
Executed in 1999.  
\$3,000-4,000

No Reserve



**81**  
**ROBERTO FABELO (B. 1950)**

*El gallo de Tomasa*  
bronze  
23 x 28 x 18 in. (59.7 x 71.1 x 47 cm.)  
Executed in 2007.  
Edition three of four.  
\$20,000-25,000



**82**  
**ISABEL DE OBALDÍA (B. 1957)**

*Águila*  
sand cast glass engraved with diamond wheels  
12 x 8 x 2 in. (31.1 x 20.3 x 5.1 cm.)  
with base: 24 x 8 x 8 in. (61 x 21 x 21 cm.)

Executed in 2005.  
Unique.

\$6,000-8,000



**83**  
**LEONORA CARRINGTON (1917-2011)**

*Head*  
wood  
3 x 2 x 1 in. (8 x 7 x 3 cm.)  
Executed circa 1954.  
Unique.

\$10,000-15,000



**84**  
**MIGUEL COVARRUBIAS (1904-1957)**

*Chandler Christy vs. Pablo Picasso*  
from the Vanity Fair Series *Impossible Conversations*  
gouache on board  
9 x 8 in. (23.2 x 22 cm.)  
Executed circa 1930.

\$8,000-12,000



# 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  
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◆  
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.

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In Christie’s opinion a work by the artist.  
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\*\*“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 ...”  
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“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.  
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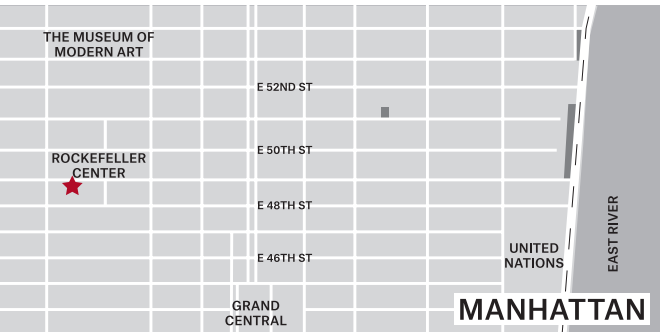
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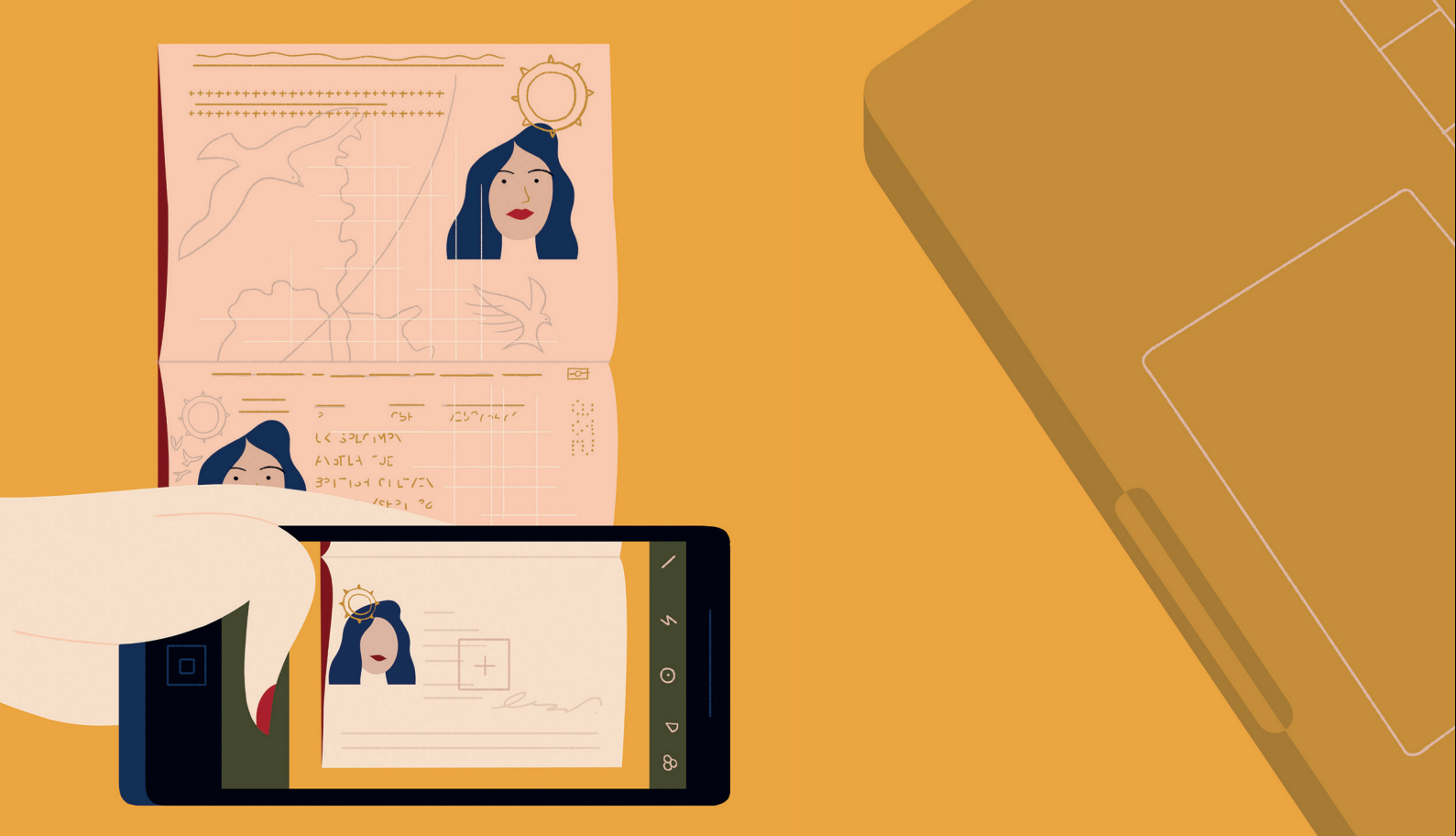


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Jennifer Zatorski, President

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Angelina Chen, Sandra Cobden, Dan Conn,  
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Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,  
David G. Ober, Nancy Rome, Brett Sherlock















CHRISTIE'S

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