



CHRISTIE'S

**LATIN AMERICAN ART**

NEW YORK, 19 MAY 2021



# LATIN AMERICAN ART

WEDNESDAY 19 MAY 2021, 12 PM























# LATIN AMERICAN ART

WEDNESDAY 19 MAY 2021

PROPERTIES FROM

- The Collection of Dr and Mrs Luis G Rangel
- An Important Private Collection
- Collection of Sharon Stone
- The Modern Art Museum of Fort Worth, Sold to Benefit the Museum
- Distinguished Los Angeles Collection A New York Gentleman
- Ambassadors of the Now: Works From a Distinguished Private Collection
- Spanish Colonial Art from the Family Collection of Ambassador Mello Franco
- A Palm Beach Collection
- The Collection Of Mary And John Benaim
- An American Collection
- The Family Collection Of Arturo Profili
- The Los Angeles County Museum Of Art, Sold To Benefit Acquisitions Of Latin American Art

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Wednesday 19 May 2021  
at 12.00 pm (Lots 1-100)

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Virgilio Garza  
vgarza@christies.com  
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We are grateful to  
Clara Galperin and  
Shereen Al-Sawwaf  
for their invaluable  
contribution to the sale.

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OPPOSITE SPECIALIST PAGE  
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# 1 ROBERTO FABELO (B. 1950)

## *Oración doméstica*



signed, dated, and numbered 'Fabelo, 08, 6/7' (on the figure's back)  
bronze with green patina  
36 x 25 x 18 in. (91.4 x 63.5 x 45.7 cm.)  
Executed in 2008.  
Edition six of seven.

**\$40,000-60,000**

### **PROVENANCE:**

Private collection, Miami.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity  
signed by the artist, dated 19 August, 2009.









## 2 ROBERTO FABELO (B. 1950)

### *Travesía doméstica*



each panel signed and dated 'Fabelo 2015' (lower right) and titled five times 'travesía doméstica' (lower edge), twice signed, dated and titled again 'Fabelo, TRAVESÍA DOMÉSTICA 2015' (on the reverse of each panel)

oil on canvas

80¾ x 126 in. (205 x 320 cm.) overall; 80¾ x 63 in. (205 x 160 cm.)

each panel

Painted in 2015.

Diptych.

**\$150,000-200,000**

#### **PROVENANCE:**

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated 11 April 2021.







### 3 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.)  
Executed in 2010.

**\$70,000-90,000**

#### **PROVENANCE:**

Acquired from the artist.

#### **LITERATURE:**


*Atchugarry: Catalogo generale della scultura, Volume II*  
2003-2013, Milan, Editoriale Electa Mondadori, 2014, p.  
402, no. 2010-41 (illustrated in color).





#### 4 FERNANDO DE SZYSZLO (1924-2017)

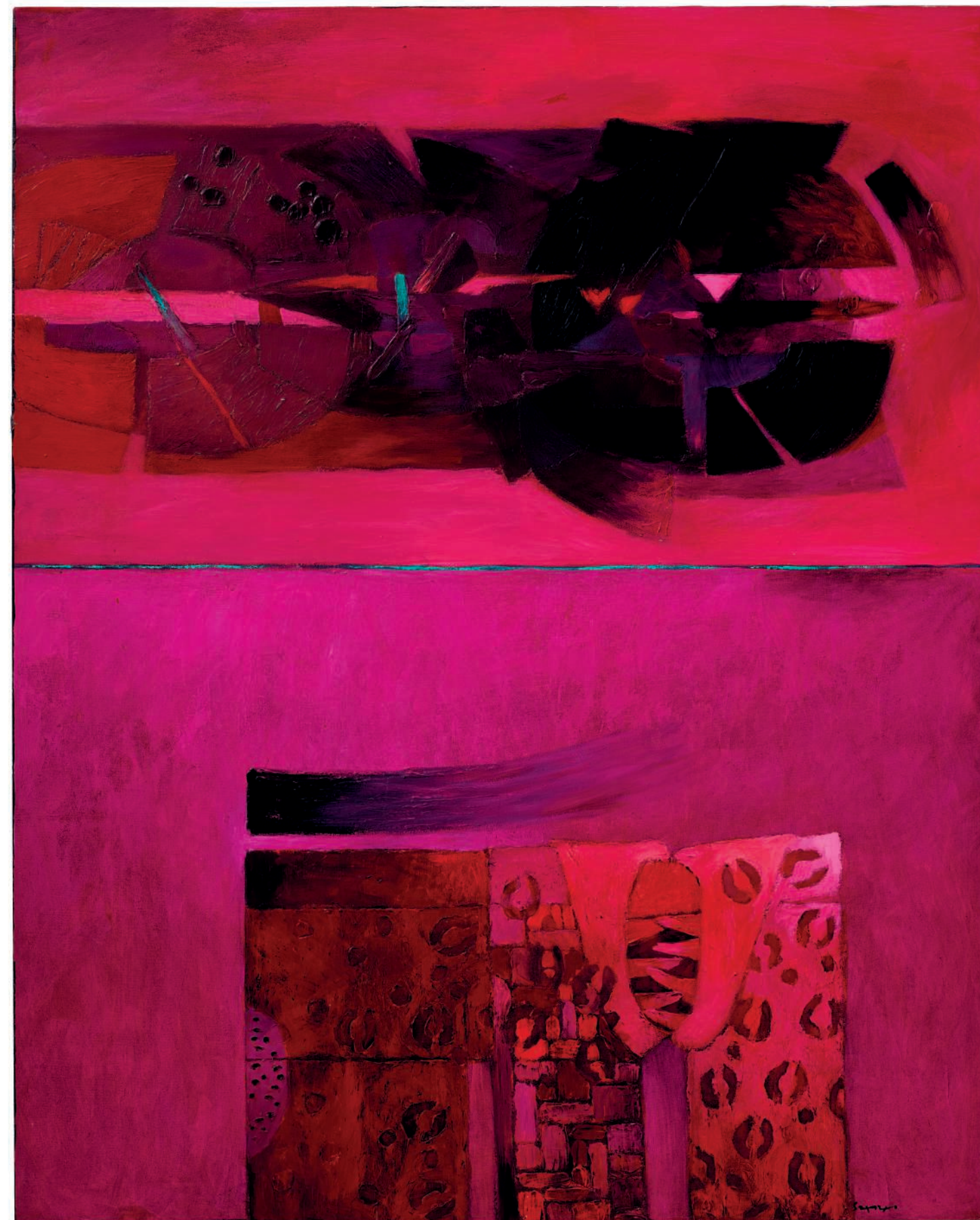
##### *Paracas*

 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 PALM BEACH COLLECTION

## 5 WIFREDO LAM (1902-1982)

*Untitled*



faintly signed and dated 'Wifredo Lam, 1963' (lower right)  
pastel on paper  
25¾ x 40 in. (65.4 x 102 cm.)  
Executed in 1963.

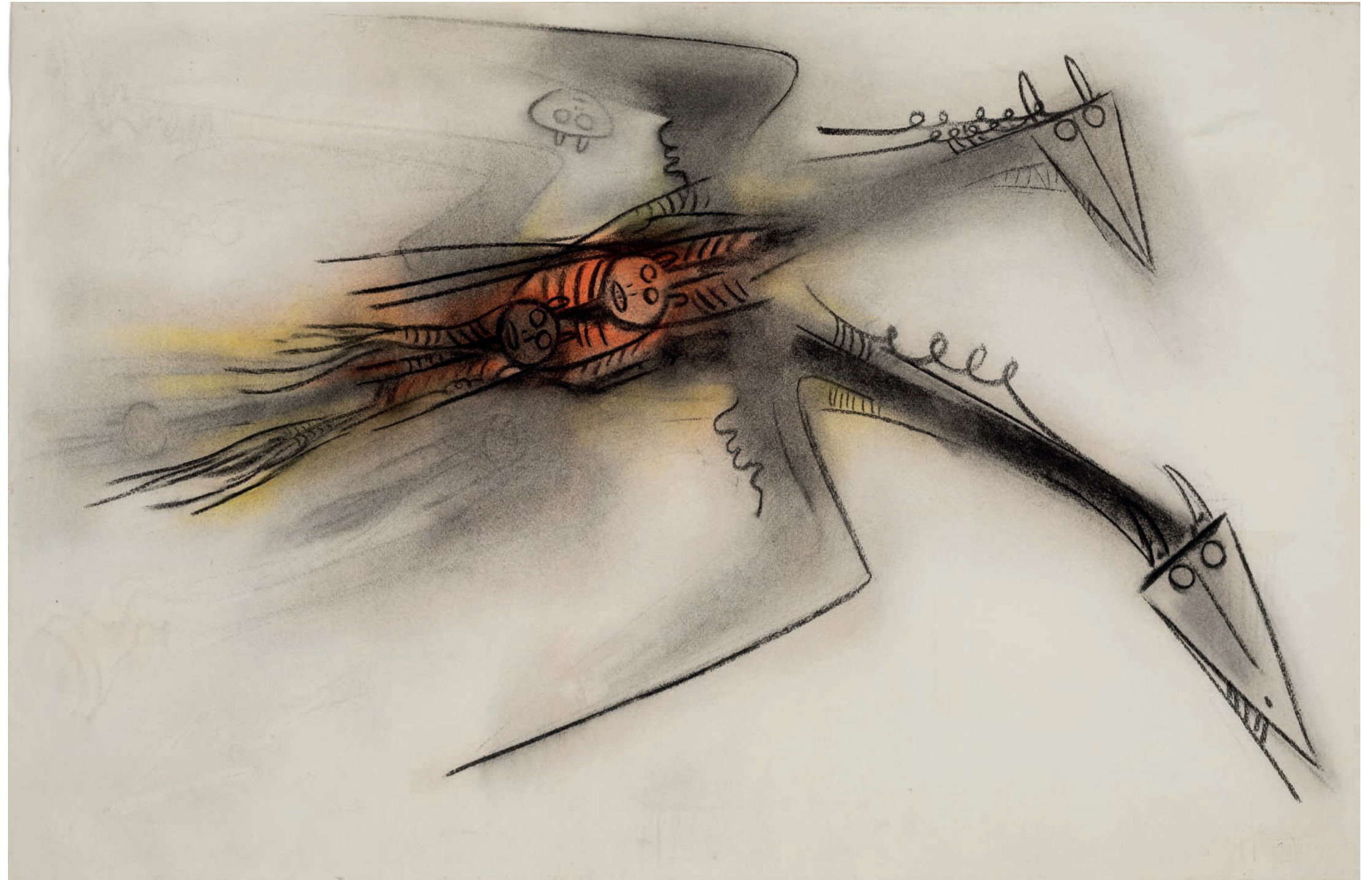
**\$40,000-60,000**

**PROVENANCE:**

Tresart, Miami.

Acquired from the above, 2018.

We are grateful to Eskill Lam for assisting in the cataloguing of this work.





PROPERTY FROM THE FAMILY COLLECTION OF ARTURO PROFILI

## 6 ALEJANDRO OBREGÓN (1920-1992)

### *Hummingbird*



signed 'Obregón' (lower left)  
oil on canvas  
12 x 19¾ in. (30.5 x 50.2 cm.)  
Painted circa 1963.

**\$25,000-35,000**

#### **PROVENANCE:**

Private collection, São Paulo, acquired directly from  
the artist, circa 1963.  
Thence by descent to the present owners.

#### **EXHIBITED:**

Milan, Galleria Sistina, *Obregón, Obregón, Obregón*,  
May 1963.

A certificate of authenticity, signed by Catalina  
Obregón, and registered by the artist's estate under  
number 00329, is forthcoming.





PROPERTY FROM THE ESTATE OF ROBERT GALLI

7

## FERNANDO BOTERO (B. 1932)

### *Viaje místico*

signed and dated 'Botero 66' (lower right and on the reverse); titled 'Viaje místico' (on the stretcher bar)

oil on canvas

55 x 65 in. (139.7 x 165.1 cm.)

Painted in 1966.

**\$400,000-600,000**

#### PROVENANCE:

Rafael Alegría, San Juan.

Collection of Yvonne and Sergio Franchi, Las Vegas, Nevada.

By descent to the present owner.

**LOT ESSAY**





PROPERTY FROM AN AMERICAN COLLECTION

8 FERNANDO BOTERO (B. 1932)

*La pudeur*



signed and numbered 'Botero 2/6' (on base)  
bronze  
66 x 26 x 21 in. (167.6 x 66 x 53.3 cm.)  
Executed circa 1982.

**\$300,000-500,000**

**PROVENANCE:**  
Marlborough Gallery, New York.  
Acquired from the above by the present owner, circa 1983.

**EXHIBITED:**  
New York, Marlborough Gallery, *Fernando Botero: Recent Sculpture*, 1982 (another edition illustrated).

**LITERATURE:**  
E.J. Sullivan, *Botero Sculpture*, New York, Abbeville Press, 1986 (another edition illustrated in color).





PROPERTY FROM AN AMERICAN COLLECTION

## 9 FERNANDO BOTERO (B. 1932)

### *Still Life with Soup Tureen and Watermelon*



signed and dated 'Botero 81' (lower right); also inscribed 'watercolor  
please keep away from direct sunlight Botero' (on the stretcher)

watercolor on paper

43 x 54 in. (109.2 x 137.2 cm.)

Executed in 1981.

**\$150,000-250,000**

#### **PROVENANCE:**

Galerie Claude Bernard, Paris.

Acquired from the above by the present owner.

#### **LITERATURE:**

M. Vargas Llosa, *Botero, Dessins et aquarelles*, Paris,  
Editions de la Difference - L'Autre Musée, 1984, no. 57  
(illustrated in color).





## 10 ALFREDO RAMOS MARTÍNEZ (1871-1946)

### *Alfareros*



signed 'Ramos Martínez' (lower right)  
tempera and Conté crayon on newsprint  
21 x 16 in. (53.3 x 40.6 cm.)  
Executed circa 1943.

**\$20,000-30,000**

#### **PROVENANCE:**

Louis Stern Fine Arts, Los Angeles, California.  
Acquired from the above by the present owner  
December 21, 1999.

#### **LITERATURE:**

M. Nieto and L. Stern, *Alfredo Ramos Martínez & Modernismo*, The Alfredo Ramos Martínez Research Project, 2009, p. 184 (illustrated in color).





## 11 ALFREDO RAMOS MARTÍNEZ (1871-1946)

### *Vendedoras de tamales*



signed 'Ramos Martínez' (lower left)  
tempera on newsprint  
21½ x 16 in. (54.6 x 40.6 cm.)  
Executed circa 1937.

**\$30,000-40,000**

#### **PROVENANCE:**

Louis Stern Fine Arts, Los Angeles, California.  
Acquired from the above by the present owner  
December 21, 1999.

#### **LITERATURE:**

M. Nieto and L. Stern, *Alfredo Ramos Martínez & Modernismo*, The Alfredo Ramos Martínez Research Project, 2009, p. 149 (illustrated in color).





## 12 ROBERTO MONTENEGRO (1885-1968)

### *Figuras de barro*



signed and dated 'R. Montenegro abril, 1947' (lower left)  
oil on masonite  
23 $\frac{5}{8}$  x 27 $\frac{7}{8}$  in. (60 x 70.7 cm.)  
Painted in 1947.

**\$30,000-40,000**

#### PROVENANCE:

Jeffrey Stern, Los Angeles.  
Anon. sale, Christie's, New York, 25 November 1998, lot 127.  
The Collection of A. Jerrold Perenchio, Christie's, New York, 20 November 2018, lot 33.  
Acquired from the above sale by the present owner.

#### EXHIBITED:

Frankfurt, Schirn Kuntshalle, *Das Blaue Haus Die Welt der Frida Kahlo*, 11 March-23 May 1993, p. 218, no. 92 (illustrated in color).

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





PROPERTY FROM A DISTINGUISHED COLLECTION

### 13 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.

**LOT ESSAY**





14 DIEGO RIVERA (1886-1957)

*Comiendo taco (La niña con canasta)*



signed 'Diego Rivera' (lower left)  
watercolor on paper  
15½ x 10¾ in. (38.4 x 27.3 cm.)  
Executed circa 1946.

**\$30,000-40,000**

**PROVENANCE:**

Dr. Leo I. Dana, New York (acquired directly from the  
artist, circa 1950s).

By descent from the above to the present owner.

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

## 15 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.

**\$50,000-70,000**

#### **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.









## 16 RUFINO TAMAYO (1899-1991)

### *Naturaleza muerta*



signed and dated 'Tamayo 35' (on the label of the bottle at right)

oil on canvas

30 x 59½ in. (76.2 x 151 cm.)

Painted in 1935.

**\$1,800,000-2,500,000**

#### **PROVENANCE:**

The Collection of Edward Chodorov, Beverly Hills.

The Collection of Miss Fanny Brice, Los Angeles.

Mary-Anne Martin/Fine Art, New York.

Acquired from the above by the present owner.

#### **EXHIBITED:**

Nagoya, Nagoya City Art Museum, *Rufino Tamayo Retrospective*, 9

October-12 December 1993, p. 34, no. 17 (illustrated in color). This

exhibition also traveled to Kamakura, Japan, The Museum of Modern

Art, 18 December 1993- 5 February 1994 and Kyoto, Japan, The National  
Museum of Modern Art, 15 February-21 March 1994.

Mexico City, Fundación Cultural Televisa Centro Cultural Arte

Contemporáneo, *Rufino Tamayo del reflejo al sueño 1920-1950*, 19 October  
1995-25 February 1996, p. 56, no. 46 (illustrated in color).

Santa Barbara, Santa Barbara Museum of Art, *Tamayo; A Modern Icon*

*Reinterpreted*, 17 February-27 May 2007, p. 162, pl. 43 (illustrated in color).

This exhibition also traveled to Miami, Miami Art Museum, 22 June-16  
September 2007 and Mexico City, Museo Tamayo Arte Contemporáneo,  
26 October 2007-21 January 2008.

#### **LITERATURE:**

"Hoy se inaugura la exposición de Rufino Tamayo en el Pasaje América,"  
*El Universal*, November 1935 (illustrated).

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

J. Fernández, *Rufino Tamayo*, Mexico City, Imprenta Universitaria, 1948.

C. Palencia, *Rufino Tamayo*, Mexico City, Ediciones Arte, 1950, no. 4  
(illustrated).

O. Paz, *Transfiguraciones en historia del arte de Oaxaca*, Mexico City,  
Mullen Books, 1998, pp. 16-17, no. 5, (illustrated in color).

O. Paz, *Rufino Tamayo*, Mexico City, Turner Publishing, 2003, no. 5  
(illustrated in color).



**LOT ESSAY**



## 17 ALFREDO RAMOS MARTÍNEZ (1871-1946)

### *Indios en reposo*



signed 'Ramos Martínez' (upper right)  
tempera and charcoal on cardstock  
17¼ x 14⅝ in. (45.1 x 37.2 cm.)  
Executed circa 1935.

**\$20,000-30,000**

#### **PROVENANCE:**

Private collection, New Jersey.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from The Alfredo Ramos Martínez Research Project, signed by Louis Stern, dated 4 September 2014 and is listed in the archives under no. ARM0335.







PROPERTY FROM A DISTINGUISHED COLLECTION

## 18 FRANCISCO ZÚÑIGA (1912-1998)

### *Pastorcillo*



inscribed, dated, and numbered 'ESCUPTOR FRANCISCO ZUÑIGA, 1976, FUNDICION MOISES DEL AGUILA, 0/IV' (on the base)

bronze

31 x 29½ x 37¼ in. (78.7 x 74.9 x 94.6 cm.)

Executed in 1976.

Edition zero of four.

**\$60,000-80,000**

#### **PROVENANCE:**

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

#### **LITERATURE:**

*Francisco Zúñiga: An Exhibition of Sculpture and Drawing*,  
1977, p. 34 (another edition illustrated).

C. Francisco Echeverría, *Francisco Zúñiga*, Mexico City,  
Ediciones Galería de Arte Misrachi, 1980, p. 219, no. 238  
(another edition illustrated).

S. Reich, *Francisco Zúñiga, Sculptor: Conversations and  
Interpretations*, University of Arizona Press, 1980, p. 134  
(another edition illustrated).

J. Lassaigue, *Francisco Zúñiga*, New York, Editions  
Brewster, 1982, p. 73 (another edition illustrated).

*Francisco Zúñiga: Catálogo razonado volumen I, escultura  
1923-1993*, Mexico City, Albedrío & Fundación Zúñiga  
Laborde, 1999, p. 441, no. 759 (another edition  
illustrated).



PROPERTY FROM THE COLLECTION OF MARINA OPPENHEIMER

## 19 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.

**\$40,000-60,000**

#### **PROVENANCE:**

Acquired from the artist by the present owner.





<sup>20</sup> DAVID ALFARO SIQUEIROS  
(1896-1975)

*Pelea fratricida*



signed 'SIQUEIROS' (lower right), signed again, dated, titled and inscribed 'PELEA FRATRICIDA, CARCEL PREVENTIVA, MEX, D.F. A 9 DE ABRIL 1963, ESTUDIO PARA EL MURAL, DE CHAPULTEPEC, SIQUEIROS' (on the reverse)

oil on Masonite

11 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (30.2 x 45.4 cm.)

Painted in 1963.

**\$60,000-80,000**

**PROVENANCE:**

Galería Mirachi, Mexico City.

Private Collection, Los Angeles (acquired from the above).

Private Collection, Los Angeles (by descent from the above).

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

**LOT ESSAY**









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

21 RUFINO TAMAYO (1899-1991)

*Paisaje árido*



signed and dated 'Tamayo O-73' (lower right) titled 'PAISAJE ARIDO'  
(on the reverse)  
oil on canvas  
38 x 51 in. (96.5 x 129.5 cm.)  
Painted in 1973.

**\$250,000-350,000**

**PROVENANCE:**

Perls Galleries, New York.  
Bernard Lewin Galleries, Los Angeles.  
The Bernard and Edith Lewin Collection of Mexican Art.  
Gift from the above.

**EXHIBITED:**

New York, Perls Galleries, *Rufino Tamayo, Oil Paintings 1972-1973*, 6 November - 8 December 1973, no. 15 (illustrated).  
Mexic City, Museo del Palacio de Bellas Artes, *Mexican Masterpieces from the Bernard and Edith Lewin Collection*, 1 April - 1 July 1998.

**LITERATURE:**

E. Genauer, *Rufino Tamayo*, New York, Harry N. Abrams, Inc., 1974, no. 129 (illustrated).  
  
We are grateful to art historian Juan Carlos Pereda for his assistance cataloguing this work.


**LOT ESSAY**





## 22 GUNTHER GERZSO (1915-2000)

### *Espejo (Autorretrato)*

 signed and dated 'GERZSO 88' (lower right) signed and dated again and titled 'GERZSO VI-88, ESPEJO AUTORRETRATO' (on the reverse)

oil on canvas

32 x 25½ in. (81 x 65 cm.)

Painted in 1988.

**\$80,000-120,000**

#### **PROVENANCE:**

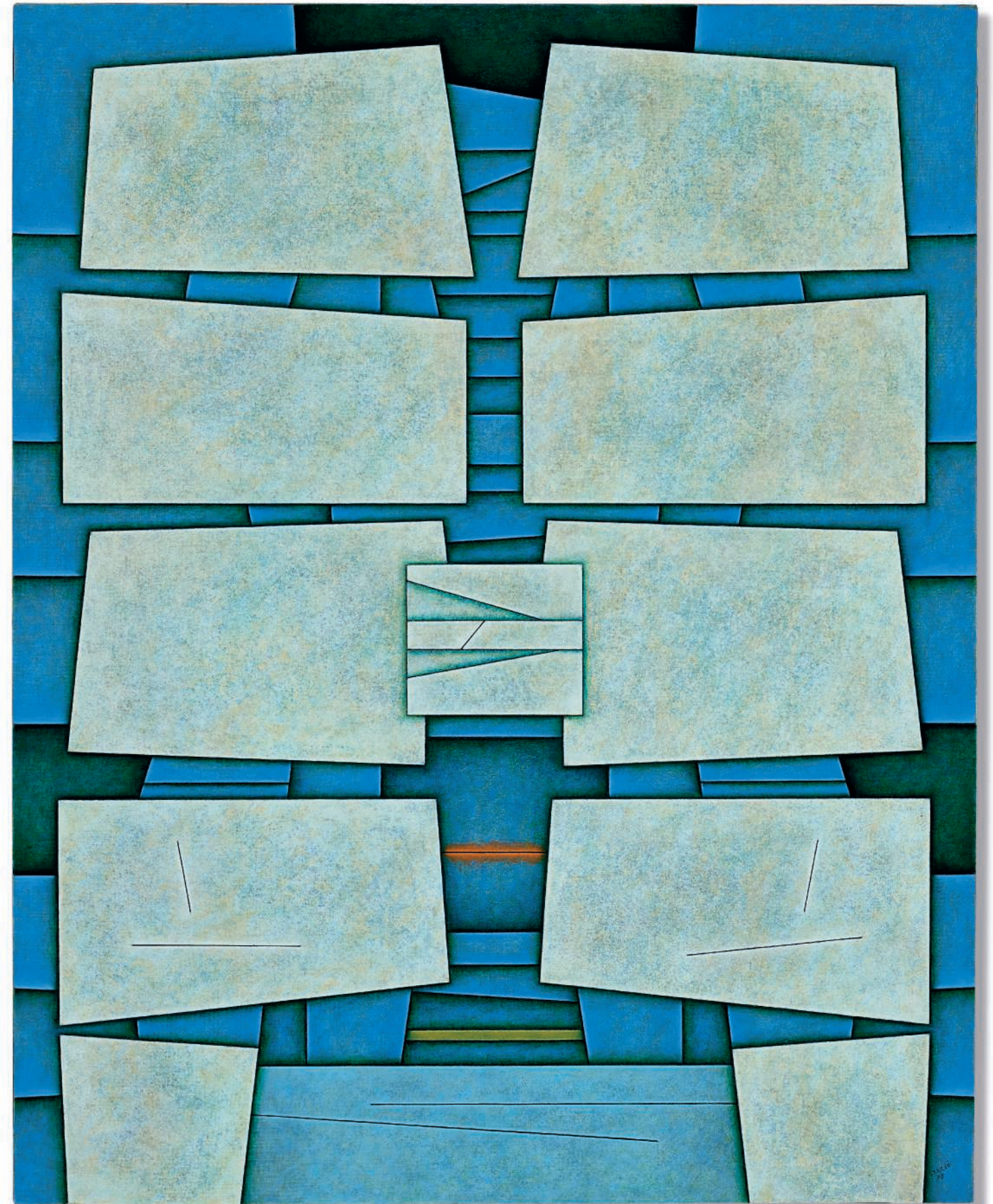
Galería López Quiroga, Mexico City.

Private collection, Switzerland.

#### **EXHIBITED:**

Santa Barbara, Santa Barbara Museum of Art, *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso*, 12 July - 19 October 2003 (illustrated).

**LOT ESSAY**





## 23 RICARDO MARTÍNEZ (1918-2009)

### *La mirada*



signed and dated 'Ricardo Martínez, 03' (lower right)

oil on canvas

23 $\frac{5}{8}$  x 31 $\frac{1}{2}$  in. (60 x 80 cm.)

Painted in 2003.

**\$40,000-60,000**

#### **PROVENANCE:**

Private collection, Mexico City (acquired directly from the artist).

Private collection, Vendôme, France (by descent from the above).

Anon. sale, Christie's, New York, 23 November 2016, lot 166.

Acquired from the above by the present owner.

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

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

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





COLLECTION OF SHARON STONE

## 24 FRANCISCO TOLEDO (1940-2019)



### *Pescados enterrados*

inscribed 'Toledo, pescados enterrados' (on the reverse)  
oil and sand on canvas  
29 x 37 $\frac{1}{8}$  in. (73.5 x 94.3 cm.)  
Painted in 1971.

**\$300,000-400,000**

#### PROVENANCE:

Galería Juan Martín, Mexico City.  
Mr. and Mrs. Luis Atristain, Mexico City.  
Galería de Arte Mexicano, Mexico City.  
Grupo Alfa, Monterrey, Mexico.  
Anon. sale, Sotheby's, New York, 17 May 1995, lot 59.  
Acquired from the above sale by the present owner.

#### EXHIBITED:

Mexico City, Galería Juan Martín, no. 13.  
Mexico City, Galería de Arte Mexicano.  
Phoenix, Phoenix Museum of Art, Friends of Mexican Art, November 1973, no. 78.  
Monterrey, Mexico, Promoción de las Artes, June 1983, no. 44.  
Frankfurt, Schirn Kunsthalle, *Imagen de México: Der Beitrag Mexikos zur Kunst des 20. Jahrhunderts*, 5 December 1987-28 February 1988, p. 366, no. 341 (illustrated in color). This exhibition also traveled to Vienna, Messepalast, 17 May -31 July 1988 and Dallas, Dallas Museum of Art as *Images of Mexico: The Contribution of Mexico to 20th Century Art*, 28 August - 30 October 1988.

#### LITERATURE:

C. Villanueva Avilez, *Composición en la pintura*, <https://www.yumpu.com/es/document/read/14550597/composicion-en-la-pintura>, accessed on 24 March 2021, p. 47 (illustrated in color).

**LOT ESSAY**







PROPERTY FROM THE LANDUCCI COLLECTION

## 25 JUAN SORIANO (1920-2006)

### *Caballo*



signed and dated 'J. Soriano 84' (upper right)  
tempera on canvas  
51½ x 38 in. (130.8 x 96.5 cm.)  
Painted in 1984.

**\$35,000-45,000**

#### **PROVENANCE:**

Acquired directly from the artist.

#### **LITERATURE:**

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



26 OSWALDO GUAYASAMÍN (1919-1999)

*Madre y niño, fondo amarillo*



signed 'GUAYASAMIN' (lower left)

oil on canvas

29½ x 29½ in. (74.9 x 74.9 cm.)

Painted in 1989.

**\$70,000-90,000**

**PROVENANCE:**

Galería Duque Arango, Medellín.

Private collection, Bogotá.

This work is accompanied by a certificate of authenticity from the Fundación Guayasamín signed by Pablo Guayasamín, dated 3 February 1990.





27 OSWALDO VIGAS (1926-2014)

*Objeto paisaje (color)*



signed 'VIGAS' (lower left)  
gouache on cardstock mounted on cardboard glued on canvas  
22 x 30 in. (55.9 x 76.2 cm.)  
Painted in 1955.

**\$50,000-70,000**

**PROVENANCE:**

Ascaso Gallery, Miami.  
Acquired from the above by the present owner.

**EXHIBITED:**

Miami, Ascaso Gallery, *Vigas, constructivista Paris 1953-1957*, p. 44, no. 24 (illustrated in color).

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





## 28 OSWALDO VIGAS (1926-2014)

### *Dos figuras en amarillo*



signed 'VIGAS' (lower left), also signed and dated 'VIGAS, Paris 56' (on the reverse)  
oil on board laid on Masonite  
21 $\frac{3}{8}$  x 31 $\frac{1}{2}$  in. (54.3 x 80 cm.)  
Executed in Paris 1956.

**\$50,000-70,000**

#### **PROVENANCE:**

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

Acquired from the above by the present owner.

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





29 FRANCISCO NARVÁEZ (1905-1982)

*Maternidad*



inscribed 'N, P/A 1/4' (near the base of the back leg)

bronze

29½ x 30 x 15 in. (74.9 x 76.2 x 38.1 cm.)

Executed in 1953.

Artist Proof one of four; Edition of eight plus four Artist Proofs.

**\$50,000-70,000**

**PROVENANCE:**

Ascaso Gallery, Miami.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Francisco Narváez, signed by María Edilia González de Salas, dated 19 October 2016.





### 30 JOAQUÍN TORRES-GARCÍA (1874-1949)

#### *Port gris au bateau rose*



signed J. Torres-GARCÍA' (upper left), dated '28 (upper right), inscribed 'C. M.P.' (on the reverse)

oil on canvas

21¼ x 25½ in. (54 x 65.1 cm.)

Painted in 1928.

**\$100,000-150,000**

#### **PROVENANCE:**

Artist's estate.

Manolita Piña de Torres-García, Montevideo.

Augusto Torres, Montevideo.

Galería Palatina, Buenos Aires.

Galería Guillermo de Osma, Madrid.

Private collection, London.

#### **EXHIBITED:**

Montevideo, Uruguay, Museo Nacional de Artes

Plásticas, *Torres-García*, July 1974, no. 48.

Buenos Aires, Galería Palatina, *Joaquín Torres-García*

1927-1930, 22 April 1981, no. 3.

Madrid, Museo Nacional Centro de Arte Reina Sofía,

*J. Torres-García*, 18 June–21 August 1991, p. 79, no. 39

(illustrated in color). This exhibition also traveled to

Valencia, Institut Valencià d'Art Modern (IVAM) Centre

Julio González, 5 September – 10 November 1991.

#### **LITERATURE:**

L. Pazos, "El que adelantó el reloj," *Somos Arte*, 1 May

1981, p. 34 (illustrated).

M. E. Vazquez, "Casi un Profeta' Torres-García," Buenos

Aires, *La Nación*, 17 May 1981 (illustrated in color).

M. H. Gradowczyk, *Joaquín Torres-García, Artistas de*

*América*, Buenos Aires, Ediciones de Arte Gaglianone,

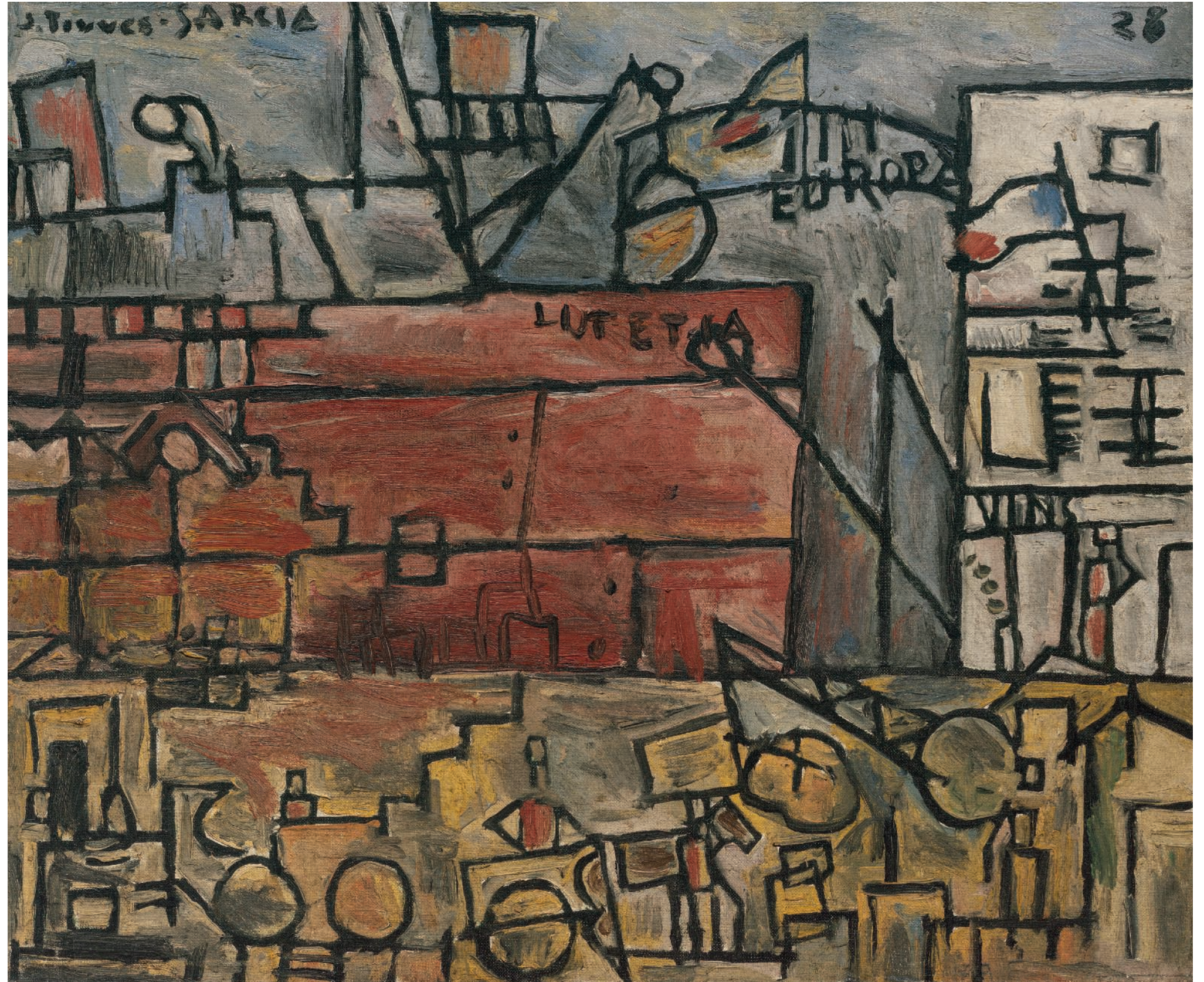
1985, p. 105, no. 75 (illustrated in color).

C. de Torres, et.al., *Joaquín Torres-García Online*

*Catalogue Raisonné* ([www.torresgarcia.com](http://www.torresgarcia.com)), no. 1928.78

(illustrated in color).

**LOT ESSAY**





### 31 MATTA (1911-2002)

#### *Untitled*



signed 'Matta' (lower right)  
oil on canvas  
45⅞ x 59 in. (115.1 x 149.9 cm.)  
Painted circa 1966-67.

**\$150,000-200,000**

#### **PROVENANCE:**

Galleria Mucciaccia, Rome.  
Galleria Tega, Milan.  
Private collection, Turin; Anon. sale, Christie's, New York,  
20 November 2015, lot 32.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity  
signed by Germana Matta Ferrari and dated 29 October  
2012.





## 32 JOAQUÍN TORRES-GARCÍA (1874-1949)

### *Transatlántico constructivo*



signed and dated 'J.T.G 36' (lower right)  
oil on canvas  
18⅞ x 18 in. (46.5 x 45.8 cm.)  
Painted in 1936.

**\$220,000-280,000**

#### PROVENANCE:

Artist's estate.  
Manolita Piña de Torres-García, Montevideo.  
Olimpia Torres, Montevideo.  
Meredith Long & Company, Houston (October 1977).  
Rodolfo Campochiaro, Buenos Aires (September 1980).  
Juan Álvarez de Toledo, Buenos Aires.  
Acquired from the above by the present owner.

#### EXHIBITED:

Montevideo, Comisión Nacional de Bellas Artes, *Torres-García: Colección Privada de Montevideo*, December 1962, no. 7.  
Buenos Aires, Museo Nacional de Bellas Artes, *Seis Maestros de la Pintura Uruguaya*, 15 September–15 October 1987, no. 81.  
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Joaquín Torres-García*, 18 June–21 August 1991, p. 151, no. 106 (illustrated in color). This exhibition also traveled to Valencia, Institut Valencià d'Art Modern (IVAM) Centre Julio González, 5 September–10 November 1991.

#### LITERATURE:

"Joaquín Torres-García: propagandista de la modernidad," *Madrid en Cinco Estrellas* (1991), p. 1 (illustrated in color and on cover).  
C. de Torres, et.al., *Joaquín Torres-García Online Catalogue Raisonné* ([www.torresgarcia.com](http://www.torresgarcia.com)), no. 1936.03 (illustrated in color).

**LOT ESSAY**





PROPERTY FROM THE COLLECTION OF MARY AND JOHN BENAÏM

### 33 ARMANDO REVERÓN (1889-1954)

*Antiguo camino de El Valle (also known as  
Antigua carretera de El Valle)*



signed and dated 'ARMANDO REVERÓN, 1920' (lower right)

oil on canvas

26<sup>3</sup>/<sub>8</sub> x 41<sup>3</sup>/<sub>8</sub> in. (67 x 105 cm.)

Painted in 1920.

**\$60,000-80,000**

**PROVENANCE:**

Galería del Este, Caracas.

Mary and John Benaïm collection, New York (acquired  
24 November 1970).

By descent from the above to the present owners.

**LITERATURE:**

J. Calzadilla, *Armando Reverón: Sus obras*, Caracas,  
Ernesto Armitano, 1979, p. 82-83 (illustrated in color)  
and p. 288, no. 48 (illustrated).





PROPERTY FROM THE COLLECTION OF MARY AND JOHN BENAİM

## 34 HECTOR POLEO (1918-1989)

### *El leñador*



signed and dated 'H Poleo, 42' (lower right)  
oil on canvas  
19 x 23¼ in. (48.3 x 59.1 cm.)  
Painted in 1942.

**\$50,000-70,000**

#### **PROVENANCE:**

Galería Acquavella, Caracas.  
Mary and John Benaim collection, New York (acquired 8  
January 1977).  
By descent from the above to the present owners.

#### **EXHIBITED:**

Caracas, Museo de Bellas Artes, *Hector Poleo,*  
*retrospectiva*, July - September 1974, no. 47 (illustrated).





35 FERNANDO DE SZYSZLO (1924-2017)

*Ritual Landscape*



signed 'Szyszlo' (lower left)  
oil on canvas  
41¾ x 49½ in. (106 x 125.5 cm.)  
Painted circa 1959.

**\$25,000-35,000**

**PROVENANCE:**

Private collection, São Paulo, acquired in 1959.  
Thence by descent to the present owners.

**EXHIBITED:**

São Paulo, *V Bienal de São Paulo*, 21 September - 31  
December 1959.





36 TILSA TSUCHIYA (1929-1984)

*Ser mítico*



signed and dated 'TILSA 71' (lower left)  
oil on canvas  
31 x 23 in. (78.7 x 58.4 cm.)  
Painted in 1971.

**\$150,000-250,000**

**PROVENANCE:**  
Galería Carlos Rodríguez Saavedra, Lima (acquired from the artist).  
Acquired from the above by the present owner.

**EXHIBITED:**  
Lima, Galería Carlos Rodríguez Saavedra, 1972.

This work is accompanied by a certificate of authenticity signed by Luis Eduardo Wuffarden, Lima, dated 3 February, 2020.

**LOT ESSAY**





### 37 ALEJANDRO OBREGÓN (1920-1992)

#### *Costa cartagenera*



signed 'Obregón' (center right)

acrylic on wood

7½ x 10⅝ in. (19 x 27 cm.)

Painted circa 1981.

**\$20,000-25,000**

#### **PROVENANCE:**

Galería Duque Arango, Medellín.

Private collection, Bogotá.

This work is accompanied by a certificate of authenticity

# 00321, signed by Diego Obregón and dated 3

December 2020.





38 FERNANDO DE SZYSZLO (1924-2017)

*Cuarto de Paso IV*



faintly signed 'Szyszlo' (lower right), dated and titled 'ORRANTIA/81, CUARTO DE PASO IV' (on the reverse)  
acrylic on canvas  
38¾ x 38¾ in. (98.4 x 98.4 cm.)  
Painted in Orrantia in 1981.

**\$30,000-40,000**

**PROVENANCE:**

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

This work is accompanied by a certificate of authenticity  
signed by the artist, dated 5 June 2002.





### 39 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 17⅝in. (35 x 44.5cm.)

Painted in 1972.

**\$40,000-60,000**

#### 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,

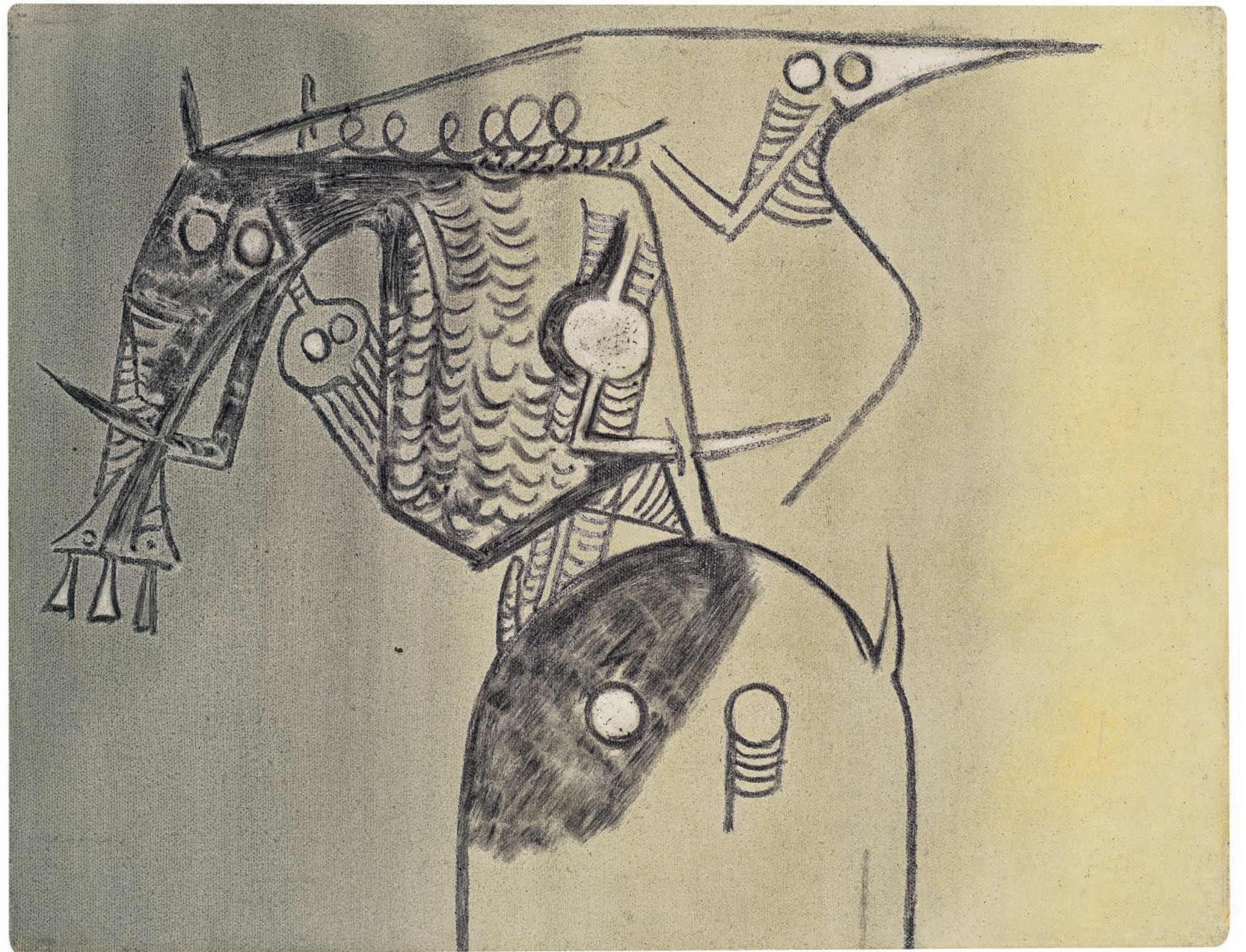
Ediciones Polígrafa, S.A., 1989, p. 268, no. 667

(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).









40 FERNANDO BOTERO (B. 1932)

*The Bather*



signed and dated 'Botero 75' (lower right, right panel)  
oil on canvas  
93 x 49½ in. (236.2 x 126 cm.) each  
93 x 148½ in. (236.2 x 377.2 cm.) overall  
Painted in 1975.  
Triptych.

**\$1,800,000-2,500,000**

**PROVENANCE:**

Marlborough Gallery, New York.  
Metromedia Inc., Los Angeles.  
Marlborough Gallery, New York.  
Acquired from the above by the present owner (January 2006).

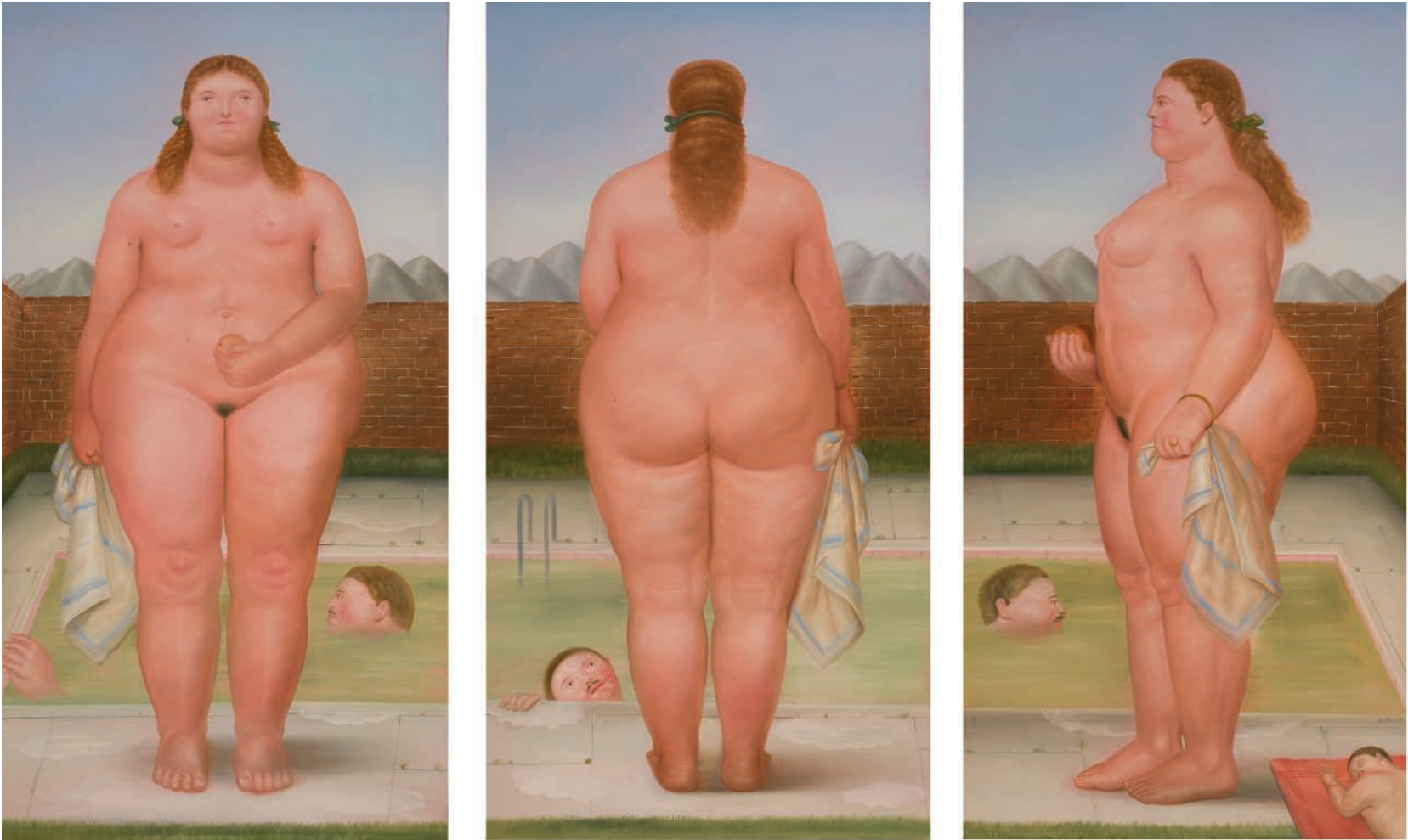
**EXHIBITED:**

New York, Marlborough Gallery, *Fernando Botero*, 1 July-29 November 1975, pp. 38-40, no. 11 (illustrated in color and on jacket, titled *Bathers*). This exhibition also traveled to Toronto, Marlborough Gallery, December 1975 and Montreal, Marlborough Gallery, February 1976.  
Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, *Fernando Botero*, 20 December 1979-10 March 1980, pp. 38-39, no. 43 (illustrated in color) and p. 86 (illustrated). This exhibition also traveled to Corpus Christi, Art Museum of South Texas, 27 March-10 May 1980.  
Takamatsu, Takamatsu City Museum of Art, *Fernando Botero*, 6 October-5 November 1995, pp. 50-51, no. 7 (illustrated in color). This exhibition also traveled to Tsukuba, Tsukuba Museum of Art, Ibaraki, 7 January-4 February 1996; Nagaoka, The Niigata Prefectural Museum of Art, 13 April-19 May, 1996; Tokyo, Mitsukoshi Museum of Art, Shinjuku, 26 May-23 June 1996; Iwaki, Iwaki City Museum, 13 July-25 August 1996.  
Kyongju, Sonje Museum of Contemporary Art, *Fernando Botero*, 18 October 1996-31 January 1997, pp. 36-37, no. 7 (illustrated in color).  
Lugano, Museo d'Art Moderna-Villa Malpensata, *Fernando Botero*, 31 July-12 October 1997, pp. 74-75 (illustrated in color) and p. 75 (illustrated; titled *La Bagnante* and *Die Badende*).

**LITERATURE:**

C. Ratcliff, *Botero*, New York, Abbeville Press, First Edition, 1980, p. 18, no. 3 (illustrated in color, titled *Bathers*).  
G. Lascault, *Botero- La pintura*, Madrid, Lerner & Lerner Editores, 1992, pp.180-181 (illustrated in color, titled *Los bañistas*).  
E.J. Sullivan and J.-M. Tasset, *Fernando Botero: Monograph & Catalogue Raisonné 1975-1990*, Lausanne, Acatos, 2000, p. 230, no. 1975.2 (illustrated, left and right panels flipped).

**LOT ESSAY**





## 41 FERNANDO BOTERO (B. 1932)

### *Still Life*



signed and dated 'BOTERO 08' (lower right)  
watercolor and graphite on paper  
12½ x 16½ in. (31.1 x 41 cm.)  
Executed in 2008.

**\$40,000-60,000**

#### **PROVENANCE:**

Acquired directly from the artist by the present owner.  
Anon. sale, Christie's, New York, 23 May 2012, lot 134.  
Acquired from the above sale by the present owner.

This lot is sold with a certificate of authenticity signed by the artist.

*The still life provides Botero with a chance to explore a theme in which style is more important than the subject-matter itself. The simplest form in nature is the orange, yet it is also the most difficult to paint. An orange by Van Gogh is different from one by Picasso or by Cézanne; Botero's orange conveys the burden of his aesthetic convictions and his meditations on art, which shape his uniquely distinctive style. Botero's work in [the still life] genre reflects his dictum that 'an artist's style should be wholly recognizable even in the simplest figures.'*

—Lina Botero, *Fernando Botero, A Celebration*





## 42 CLAUDIO BRAVO (1936-2011)

### *Celestial Blue Paper*



signed and dated 'CLAUDIO BRAVO, MMVI' (lower left)  
oil on canvas  
39½ x 47½ in. (100.3 x 121 cm.)  
Painted in 2006.

**\$400,000-600,000**

#### **PROVENANCE:**

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

#### **EXHIBITED:**

New York, Marlborough Gallery, *Claudio Bravo, Recent Work*, 6 May-7 June 2008, p. 10, no. 8 (illustrated in color).

**LOT ESSAY**





43 JULIO LARRAZ (B. 1944)

*A Visit from Catherine de' Medici*



signed 'Larraz' (lower right) signed again and inscribed 'Larraz, 14/XIII/69, A VISIT FROM CATHERINE DE' MEDICI' and dedicated (on the reverse)

oil on canvas

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

Painted in 2013.

**\$60,000-80,000**

**PROVENANCE:**

Private collection, Panama.









PROPERTY FROM A PALM BEACH COLLECTION

## 44 FERNANDO BOTERO (B. 1932)

### *Dancers*



signed and dated 'Botero 5/6' (on the base) and stamped with the foundry mark  
bronze  
43½ x 26 x 19 in. (110.5 x 66 x 48.3 cm.)  
Edition five of six.

**\$700,000-1,000,000**

#### **PROVENANCE:**

Marlborough Gallery, New York.

Acquired from the above by the present owner (October 2008).





45 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).





46 JULIO LARRAZ (B. 1944)

*On the Estuary of Santa Ana*



signed and inscribed 'Larraz, ON THE ESTUARY OF SANTA ANA, 12/XIII/69' (on the reverse)

oil on canvas

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

Painted in 2013.

**\$60,000-80,000**

**PROVENANCE:**

Private collection, Panamá.

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





47 FERNANDO BOTERO (B. 1932)

*Still Life*



signed and dated 'Botero 80' (lower right)  
pencil on paper laid down on board  
17¼ x 14 in. (43.8 x 35.6 cm.)  
Executed in 1980.

**\$25,000-30,000**

**PROVENANCE:**


Adler Gallery, Los Angeles.





## 48 TOMÁS SÁNCHEZ (B. 1948)

### *Pensamiento- Nube*

 signed and dated 'Tomás Sánchez 08' (lower right) signed and dated again, and titled 'Tomás Sánchez, PENSAMIENTO-NUBE, 2008' (on the reverse)

acrylic on canvas

29½ x 21⅞ in. (75 x 55.5 cm.)

Painted in 2008.

**\$100,000-150,000**

#### **PROVENANCE:**

Artist's studio, Christie's, New York, 28 May 2009, lot 5.

Acquired from the above sale by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist, dated 30 March 2021.





## 49 ABRAHAM PALATNIK (1928-2020)

### *Untitled*



signed and dated 'a. palatnik 63' (lower right)  
painted relief on wood  
29½ x 18⅝ in. (75 x 47.3 cm.) including frame  
Executed in 1963.

**\$25,000-35,000**

#### **PROVENANCE:**

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

Private collection, New York (acquired from the above in 2013).

We are grateful to the estate of the artist and Galeria Nara Roesler for their assistance confirming the authenticity of this work.





50 ARCANGELO IANELLI (1922-2009)

*Untitled*



signed and dated 'Ianneli, 1972' (lower right)

oil on canvas

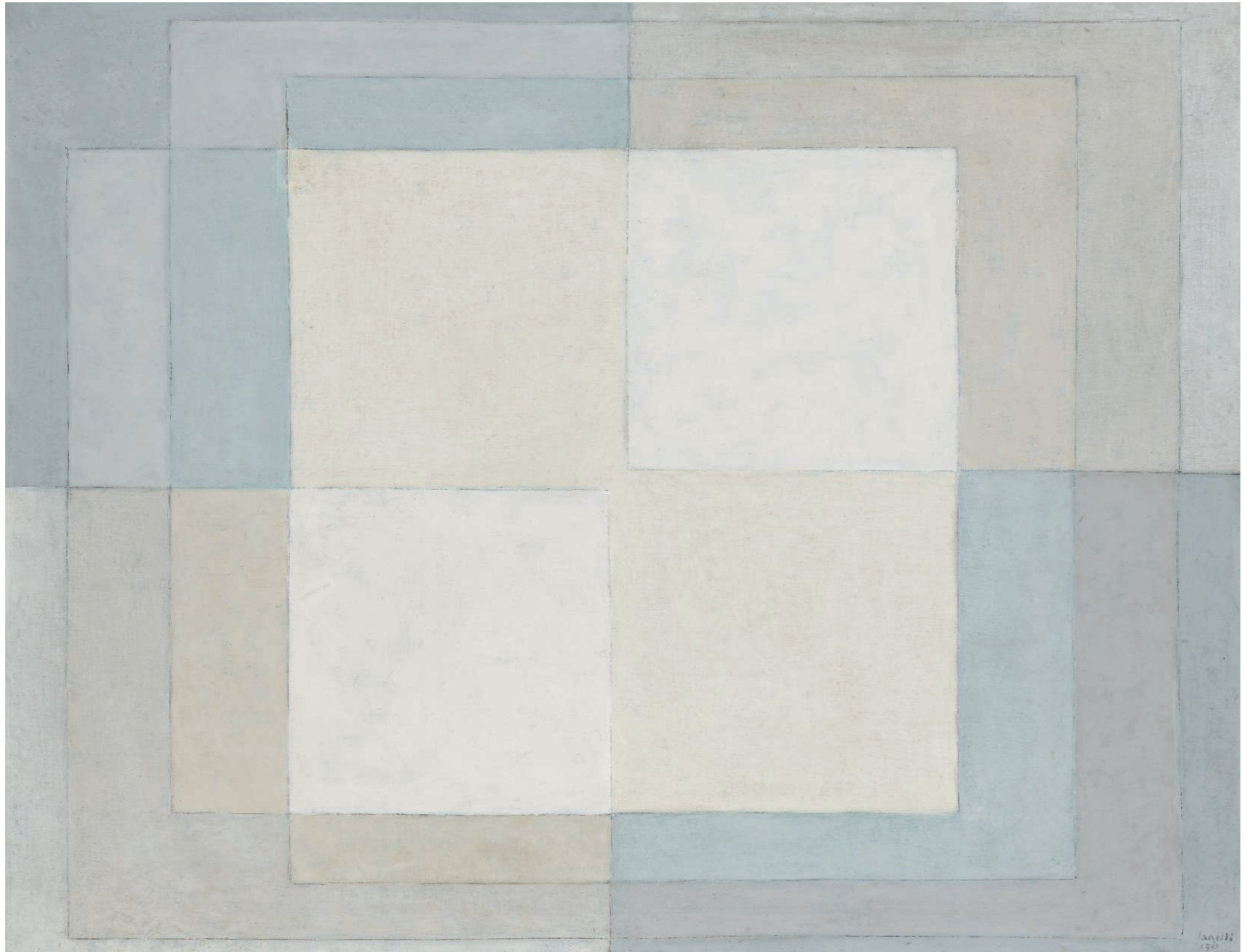
39 $\frac{3}{8}$  x 51 $\frac{3}{8}$  in. (100 x 130.5 cm.)

Painted in 1972.

**\$25,000-30,000**

**PROVENANCE:**

Private collection, Kifissia, Greece (acquired directly from the artist, 1972).





51 GERALDO DE BARROS (1923-1998)

*Untitled*



signed with monogram and dated '83' (on the reverse)

formica on wood

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

Executed in 1983.

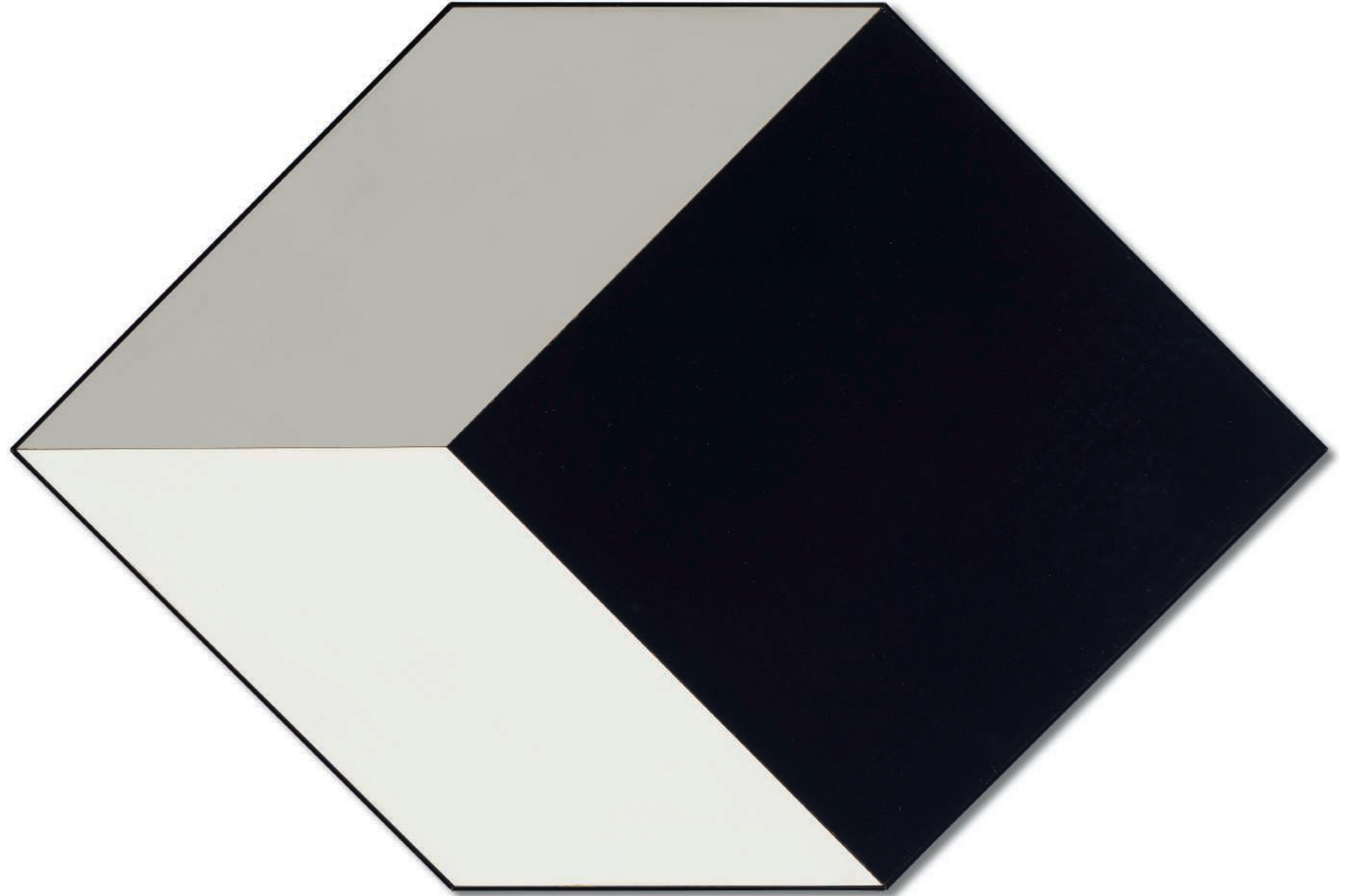
**\$20,000-25,000**

**PROVENANCE:**

Charles-Henri Favrod, Lausanne, Switzerland, acquired  
directly from the artist.

Acquired from the above by the present owner.

We are grateful to Fabiana de Barros for confirming the  
authenticity of this work.





## 52 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.

**\$20,000-25,000**

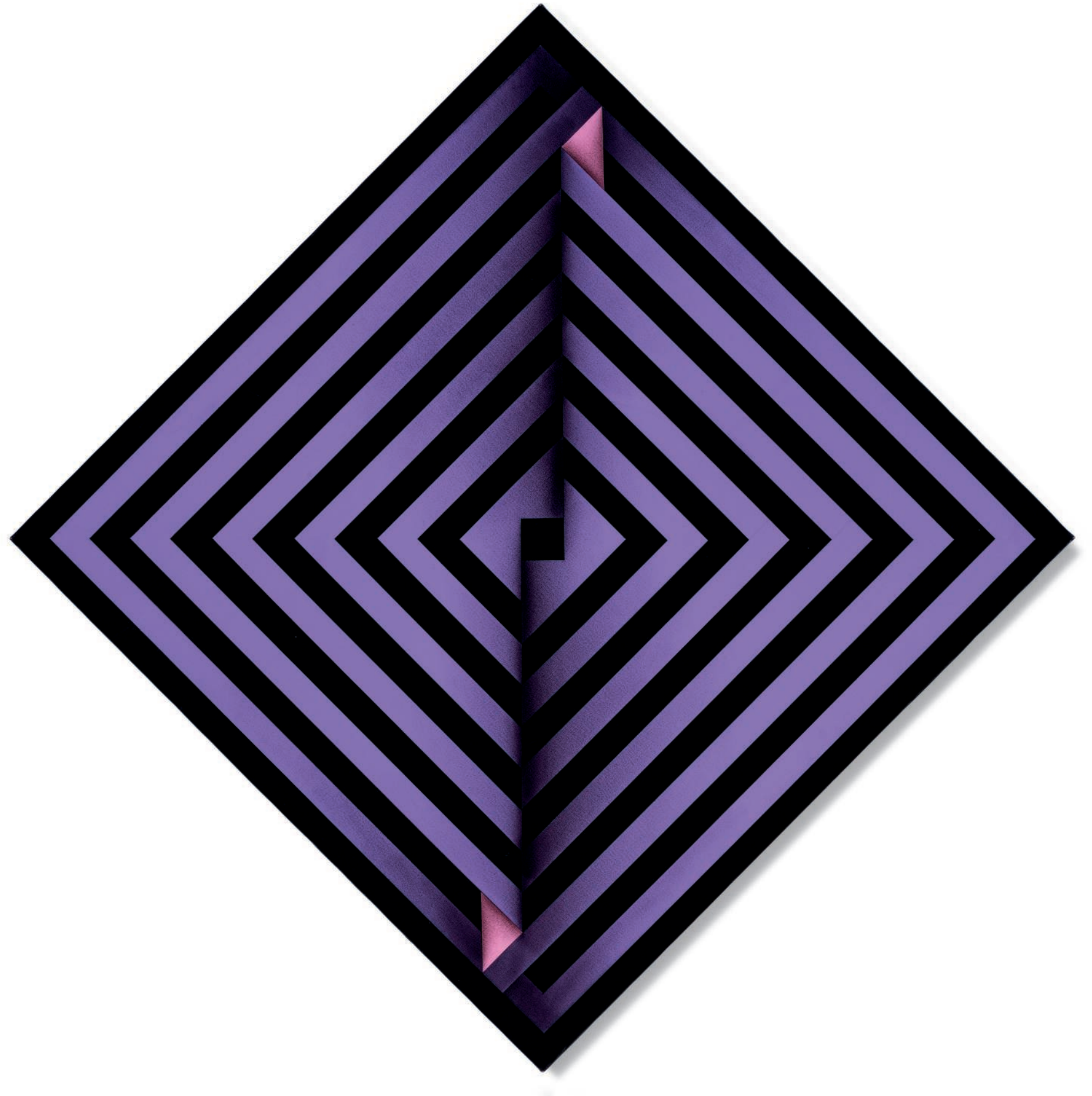
### **PROVENANCE:**

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.





53 SERGIO CAMARGO (1930-1990)

*Relief no. 193*



signed, dated, and inscribed 'Camargo, 68, no. 193' (on the verso)  
painted wood relief  
11 $\frac{1}{16}$  x 7 $\frac{1}{4}$  in. (29.4 x 18.4 cm.)  
Painted in 1968.

**\$150,000-200,000**

**PROVENANCE:**

Galeria Raquel Arnaud, São Paulo.

Private collection, São Paulo.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity  
signed by Raquel Arnaud, dated 17 June 2016 and  
numbered 13698.

**LOT ESSAY**





54 SERGIO CAMARGO (1930-1990)

*Untitled (No. 507D)*



signed 'S. CAMARGO' (near the base)

Carrara marble

10 x 6 x 3¾ in. (25.4 x 15.2 x 9.5 cm.)

Executed in 1980.

Unique.

**\$30,000-40,000**

**PROVENANCE:**

Acquired directly from the artist.

Private collection, São Paulo.

This work is accompanied by a certificate of authenticity  
signed by Raquel Arnaud, dated 23 April 2020.





## 55 SÉRGIO CAMARGO (1930-1990)

*Chant du couple en 16 temps* (also known as  
*Couple en 16 temps*)

signed, dated, titled and numbered 'Camargo, 1966, chant du couple en 16 temps, no. 4/126' (on the reverse)

oil on wood relief

20 x 23¾ x ¾ in. (51 x 60.3 x 1.9 cm.)

Executed in 1966.

**\$150,000-200,000**

### PROVENANCE:

Galleria la Polena, Genoa, Italy.

Private collection, France.

### EXHIBITED:

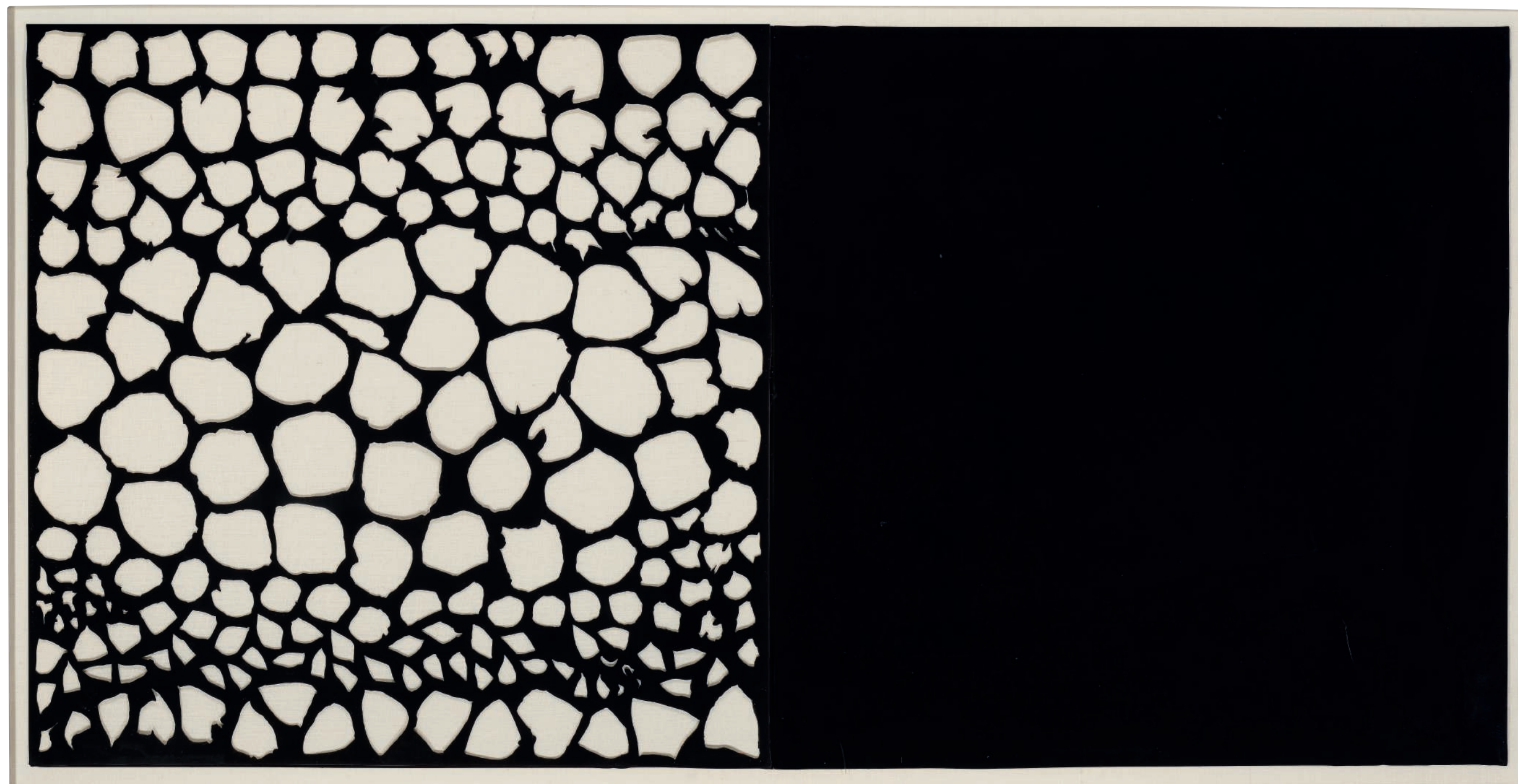
Genoa, Galleria la Polena, *Camargo*, 31 October- 30 November 1967.

This work is sold with a certificate of authenticity from the Estate of Sérgio Camargo signed by Raquel Arnaud, dated 31 October 2020, numbered 15633, and dated 1967.

**LOT ESSAY**







## 56 ROBERTO OBREGÓN (1946-2003)

*Eme Pe VII*



cut rubber  
27¼ x 55 in. (69.2 x 139.7 cm.) overall  
Executed in 1997.  
Diptych.

**\$25,000-30,000**

### PROVENANCE:

Acquired from the artist.  
Christopher Grimes Gallery, Santa Monica, California.  
Anon. sale, Christie's, New York, 31 May 2001, lot 132.  
Acquired from the above sale by the present owner.

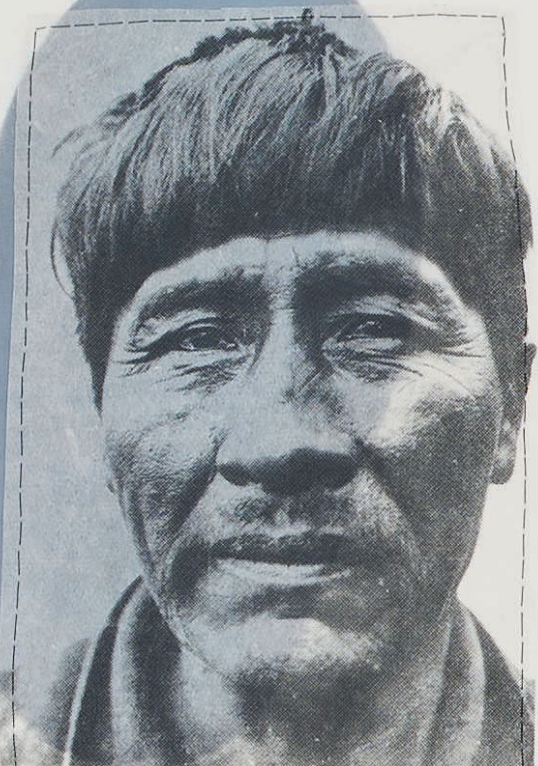
### EXHIBITED:

Santa Monica, California, Track 16 Gallery, *Amnesia*, 1 July - 12 September 1998, p. 40 (illustrated in color). This exhibition also traveled to Cincinnati, The Contemporary Arts Center, 23 January-28 March 1999; Bogotá, Biblioteca Luis Ángel Arango, 21 April-27 June 1999; Tampa, University of South Florida, Contemporary Art Museum, 23 August-16 October 1999, New York, The Bronx Museum of the Arts, November-28 February 2000.





El jefe.



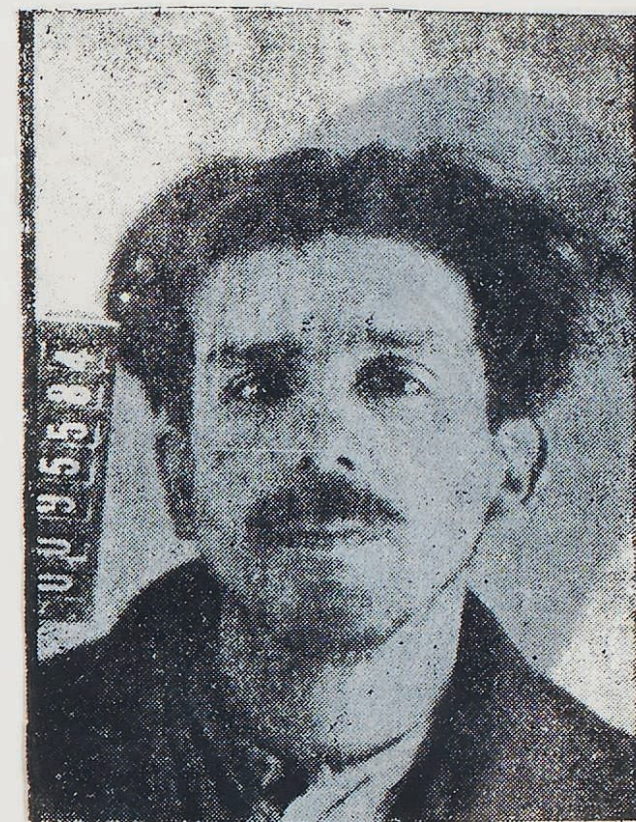
11. William

## AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

Christie's is pleased to present Ambassadors of the Now, an exceptional selection of works from a leading collection which will be offered across several sales during our spring season— First Open and Day sales in London, Latin American Art in New York and online.

Ambassadors of the Now represents the efforts of an important private collection whose mission concentrates on raising arts awareness, supporting and lending to institutions, and nurturing London's artistic community. Since the 1990s, the collection has constantly evolved, responding to new ideas and movements in art and growing with the artists and institutions it has supported. Indeed, this collection understands the role of art within the everyday and, over the past two decades, it has worked to represent and amplify a diversity of voices and experiences. Drawing from the significant movements of the 20th and 21st centuries, the art of the collection is united by a courageous aesthetic thesis. The iconic airmail works of the Chilean artist, Eugenio Dittborn such as the present The 21st History of the Human Face (Colophonía) Airmail Painting No. 122, epitomize the collection's penchant for Conceptual works and its clear devotion to the vanguard.

Ambassadors of the Now presents a vision of art's place in the world and its role as a vehicle of personal expression.





AMBASSADORS OF THE NOW: WORKS FROM A DISTINGUISHED PRIVATE COLLECTION

## 57 EUGENIO DITTBORN (B. 1943)

### *The 21st History of the Human Face (Colophonía)* *Airmail Painting No. 122*



paint, stitching, photo-silkscreen and grommets on two sections of duck fabric  
with ink and postage on two airmail envelopes  
82 $\frac{1}{8}$  x 54 $\frac{7}{8}$  in. (209 x 139.4 cm.) each panel, 82 $\frac{1}{8}$  x 110 in. (209 x 279.4 cm)  
overall  
24 $\frac{3}{8}$  x 16 in. (62 x 40.6 cm.) each envelope  
Executed in 1998.

**\$30,000-40,000**

#### PROVENANCE:

Alexander & Bonin, New York.  
Private collection, London (acquired from the above,  
2000).

#### EXHIBITED:

Lisbon, Instituto de Arte Contemporânea, *Pinturas  
Aerpostais*, June 1998.  
New York, Alexander & Bonin, *Eugenio Dittborn: Taciturna  
(Recent and Non-Recent Airmail Paintings)*, 29 October –  
5 December 1998.

**LOT ESSAY**









## 58 JULIO GALÁN (1958-2006)

### *Undrampech*



inscribed 'CUANTO ME NESECITAS!!!![sic], C.M.N.' (on the reverse)

oil and wallpaper on canvas

63½ x 82½ in. (161.3 x 210 cm.)

Painted in 1991.

**\$40,000-60,000**

#### PROVENANCE:

Annina Nosei Gallery, New York,

Private collection, Culiacán, Mexico.

Galería Fernando Quintana, Bogotá.

Acquired from the above by the present owner.

#### EXHIBITED:

New York, Annina Nosei Gallery, *Julio Galán*, April 1992,  
p. 15 (illustrated in color).

Pittsburgh, Pittsburgh Center for the Arts, *Julio Galán*,  
*Dark Music*, 8 January-28 February 1993, p. 7 (illustrated  
in color).

Monterrey, Museo de Arte Contemporáneo de  
Monterrey, *Julio Galán, Exposición retrospectiva*,  
September 1993-January 1994, p. 199, no. 82 (illustrated  
in color). This exhibition also traveled to Mexico City,  
Museo de Arte Moderno, January- April 1994.

**LOT ESSAY**





59 GUILLERMO KUITCA (B. 1961)

*Corona de espinas*



signed, dated and titled 'Corona de Espinas, Kuitca, 1995' (on the reverse)

oil on canvas

78¼ x 94⅞ in. (199 x 239.01 cm.)

Painted in 1995.

**\$50,000-70,000**

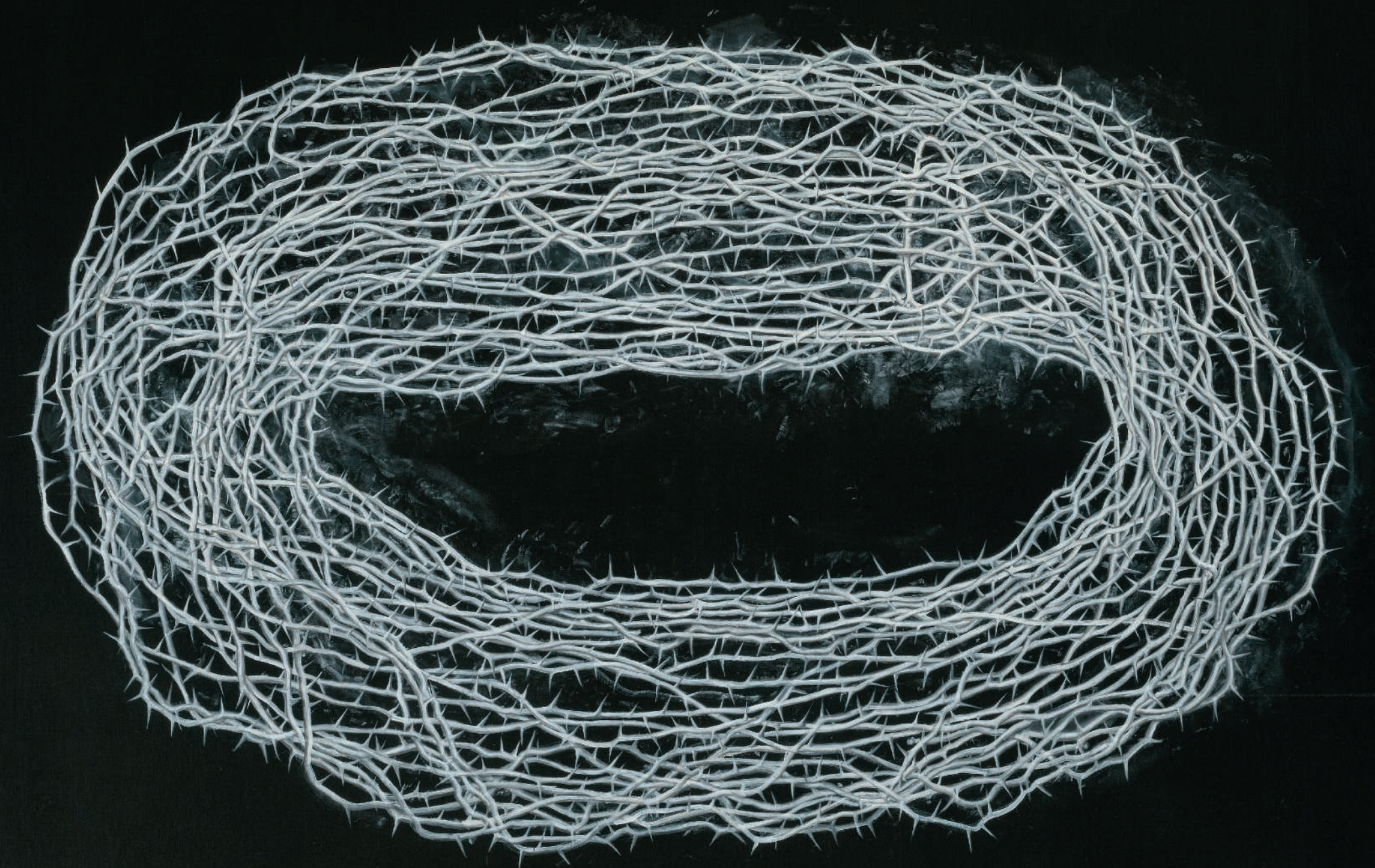
**PROVENANCE:**

Galería Ramis Barquet, New York.

Private Collection, Mexico.

Private Collection, London.

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





60 JOSÉ BEDIA (B. 1959)

*Solo, solo, solo me lleva*



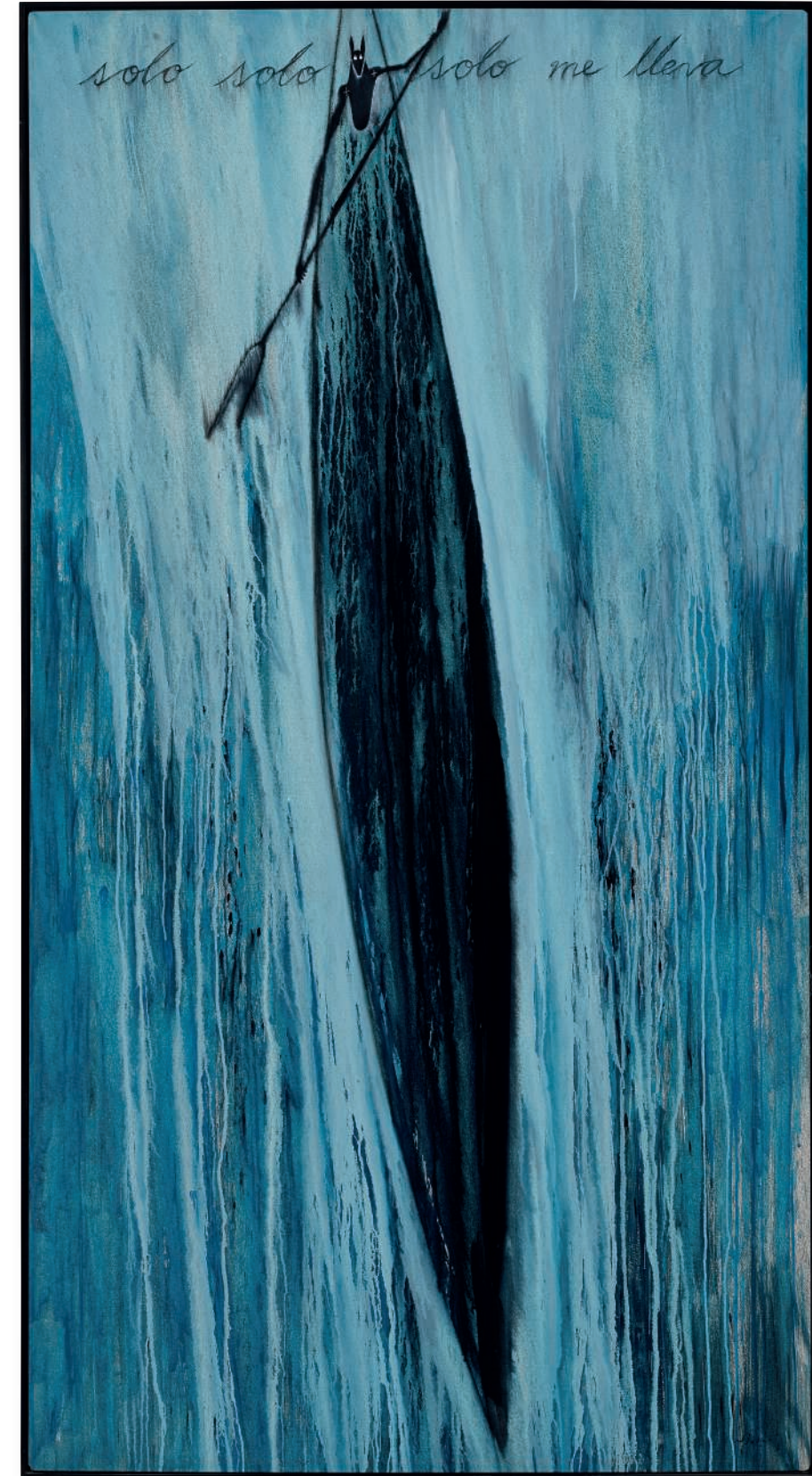
signed and dated 'Bedia 01' (lower right) titled 'Solo solo solo me lleva' (along the upper edge)  
acrylic on canvas  
92¾ x 50¾ in. (235.6 x 128.9 cm.)  
Painted in 2001.

**\$20,000-25,000**

**PROVENANCE:**

George Adams Gallery, New York.

Acquired from the above by the present owner.







## 61 ANTONIO SEGUÍ (B. 1934)

*Untitled*



signed and dated 'Seguí 92' (lower left)  
oil, newsprint and collage on canvas  
19½ x 58¾ in. (49.5 x 150 cm.)  
Painted in 1992.

**\$18,000-22,000**

### 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 sale by the present owner.



62 ROGELIO POLESELLO (1939-2014)

*Untitled*



carved acrylic  
77 x 39¼ x 1 in. (196 x 100 x 2.8 cm.) each  
Executed circa 1969.  
Unique.  
Two in one lot.

**\$70,000-90,000**

**PROVENANCE:**

Private collection, Buenos Aires.  
Acquired from the above by the present owner.


This work is accompanied by a certificate of authenticity  
signed by Naná Gallardo, dated 4 November 2020.





## 63 RÓMULO MACCIÓ (1931-2016)

### *Emplazamiento*

 signed and dated 'Macció/65' (upper right) signed and dated again, and titled 'RÓMULO MACCIÓ 1965, EMPLAZAMIENTO' (on the reverse)

oil on canvas

63½ x 50⅞ in. (161.3 x 129.2 cm.)

Painted in 1965.

**\$40,000-60,000**

#### **PROVENANCE:**

Galería Bonino, New York.

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

#### **EXHIBITED:**

New York, Galería Bonino, *Rómulo Macció*, May 1965.

A certificate of authenticity from the artist's estate is forthcoming.









64 KAZUYA SAKAI (1927-2001)

*The Sky of Texas*



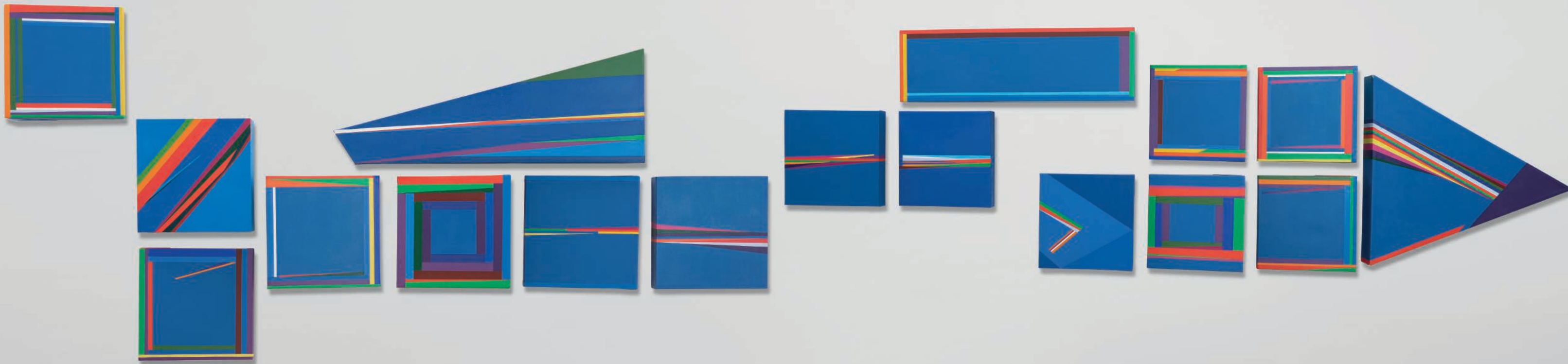
signed and dated twice 'KAZUYA SAKAI, 1981 - DALLAS' (on the reverse of inverted pyramid and on sixth canvas from the right)  
acrylic on shaped canvas  
20 x 20 1/8 x 5 in. (50.8 x 51.1 x 13 cm.) each, 14 square-shaped panels  
triangle 39 7/8 x 47 x 6 1/2 in. (101.3 x 119.4 x 16.5 cm.); inverted pyramid 20 x 55 1/8 x 6 7/8 in. (50.8 x 140 x 17.5 cm.); rectangle 15 1/8 x 49 7/8 x 6 3/4 (38.4 x 127 x 17.1 cm.) approximately 63 x 307 x 6 7/8 in. (160 x 780 x 17.5 cm.) overall (dimensions may vary when installed)  
Painted in Dallas in 1981.  
17 panels.

\$100,000-150,000

**PROVENANCE:**  
Ryan Mortgage Company, Arlington, Texas (acquired directly from the artist).  
Private collection, Dallas (acquired from the above by the present owner, circa 1980s).

**EXHIBITED:**  
Dallas, University of Texas, McDermott Library, *Kazuya Sakai, The Sky of Texas*, April 1981.

LOT ESSAY





65 SARAH GRILO (1920-2007)

*Muro gris*



signed 'Sarah Grilo' (lower right), inscribed 'Sarah Grilo' dated and titled 'Muro Gris, 75' (on the reverse)  
oil on canvas  
63¾ x 51⅞ in. (162 x 132 cm.)  
Painted in 1975.

**\$50,000-70,000**

**PROVENANCE:**

Private collection, Miami.

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





66 SARAH GRILO (1920-2007)

*Talk to Men*



signed 'SARAH GRILO' (lower right), signed again, dated and titled 'Sarah Grilo, N.Y. 1969, Talk to men' (on the reverse)

oil on canvas

38⅞ x 38⅞ in. (97 x 97 cm.)

Painted in New York in 1966/1969.

**\$40,000-60,000**

**PROVENANCE:**

Private collection, Miami.

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





## 67 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.

**\$40,000-60,000**

#### **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).







68 ALICIA PENALBA (1913-1982)

*Sculpture totémique*



signed and numbered 'A PENALBA 2/6' and inscribed "Susse  
Fondeur – Paris' (near the base)

bronze

34½ x 7 x 4 in. (87.6 x 17.8 x 10.2 cm.)

Executed circa 1953-1965.

Edition two of six.

**\$35,000-45,000**

**PROVENANCE:**

Daniel Maman Fine Art, Buenos Aires.

Private collection, Buenos Aires.

Acquired from the above by the present owner.

**EXHIBITED:**

Buenos Aires, Daniel Maman Fine Art, *Alicia Penalba,*

*obras de su atelier, París-Pietrasanta*, November -

December 2002, no. 38 (illustrated).

**LITERATURE:**

*Alicia Penalba, escultora* (MALBA), Mexico City, Editorial

RM S.A. de C.V., 2016, p 60, no. 4 (another edition

illustrated).





## 69 ALICIA PENALBA (1913-1982)

### *Tropique*



signed and numbered 'A PENALBA 6/6' and stamped with the foundry mark 'Valsuani' (near the base)

bronze

20 x 20½ x 17 in. (50.8 x 52.1 x 43.2 cm.)

Executed in 1970.

Edition six of six; one Artist's Proof.

**\$15,000-20,000**

#### **PROVENANCE:**

Daniel Maman Fine Art, Buenos Aires.

Private collection, Buenos Aires.

Acquired from the above by the present owner.

#### **EXHIBITED:**

Buenos Aires, Daniel Maman Fine Art, *Alicia Penalba,*

*obras de su atelier, París-Pietrasanta*, November -

December 2002, no. 2 (illustrated).

#### **LITERATURE:**

J. Merkert, *Penalba*, Paris, C. Martinez, 1977, p. 151

(another edition illustrated).

*Alicia Penalba, escultora* (MALBA), Mexico City, Editorial

RM S.A. de C.V., 2016, p 112, no. 57 (another edition

illustrated).





70 EDUARDO STUPÍA (B.1951)

*Paisaje PB 9*



signed 'STUPIA' (lower center)  
acrylic, graphite and charcoal on canvas  
69 $\frac{5}{8}$  x 55 $\frac{1}{2}$  in. (177 x 141 cm.)  
Painted in 2015.

**\$20,000-25,000**

**PROVENANCE:**

Private collection, Madrid.





## 71 CUNDO BERMÚDEZ (1914-2008)

### *La cena*



signed and dated 'Cundo Bermudez, 58' (lower right)  
oil on burlap  
43¼ x 37½ in. (110 x 95.2 cm.)  
Painted in 1958.

**\$150,000-200,000**

#### **PROVENANCE:**

Acquired from the artist.  
Private collection, Managua.  
Back to Cundo Bermúdez, Miami.  
Acquired directly from the artist, Christie's, New York,  
28 May 2009, lot 6.  
Acquired from the above sale by the present owner.

This work is sold with a certificate of authenticity  
signed by the artist, dated 9 December 2007.

**LOT ESSAY**





## 72 RENÉ PORTOCARRERO (1912-1985)

### *Flores*



signed and dated 'PORTOCARRERO, 67' (lower left)  
oil on canvas  
24 x 20 in. (61 x 50.8 cm.)  
Painted in 1967.

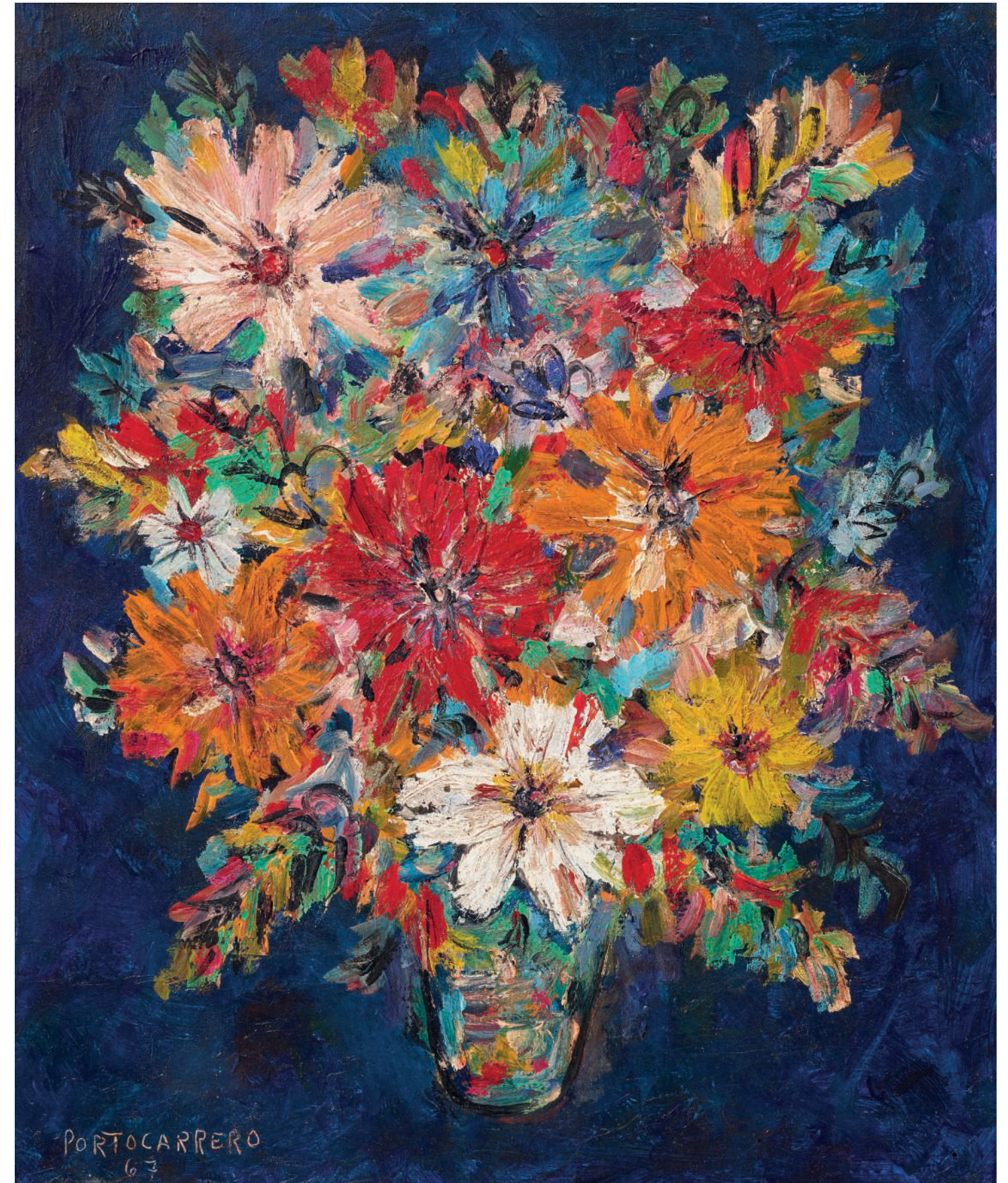
**\$30,000-40,000**

#### **PROVENANCE:**

Private collection, Madrid.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity  
signed by Ramón Vázquez, dated 9 December 2020.





73 RENÉ PORTOCARRERO (1912-1985)

*Paisaje de La Habana*



signed and dated 'Portocarrero, 83' (lower left)  
tempera on paper  
20 x 24 in. (50.8 x 61 cm.)  
Executed in 1983.

**\$20,000-25,000**

**PROVENANCE:**

Private collection, Berlin.

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





## 74 CUNDO BERMÚDEZ (1914-2008)

### *Reposo*



signed and dated 'Cundo Bermudez 89' (lower left)  
oil on canvas  
47 x 67 in. (119.4 x 170.2 cm.)  
Painted in 1989.

**\$60,000-80,000**

#### **PROVENANCE:**

Heriberto Leret, Miami (acquired directly from the artist).

Thence by descent to the present owner.

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

A silkscreen edition was later made of this painting.





## 75 WIFREDO LAM (1902-1982)

### *Untitled*



signed 'wl' (upper left)  
oil on canvas  
25¼ x 19¼ in. (64.1 x 49 cm.)  
Painted circa 1927.

**\$50,000-70,000**

#### **PROVENANCE:**

José Gutiérrez-Solana collection, Madrid.  
Gutiérrez-Solana collection, Madrid (by descent).  
Fernando Pérez-Mínguez Gutiérrez-Solana and María Teresa de Diego Jiménez collection, Madrid (gift from the above in 1957).  
Private collection, Madrid (acquired from the above),  
Christie's, New York, 21 November 2017, lot 82.  
Acquired from the above sale by the present owner.

#### **LITERATURE:**

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 242, no. 27.24 (illustrated in Addendum).

This lot is accompanied by a certificate of authenticity signed by Lou Laurin-Lam, no. 00.20, Paris 21 March 2000.





76 WIFREDO LAM (1902-1982)

*Untitled*



signed and dedicated 'PER J. MALIA BARBA, DE SU AMICO,  
EL PITTORE WIFREDO LAM' (lower right)  
charcoal and pastel on paper  
12<sup>5</sup>/<sub>8</sub> x 17<sup>7</sup>/<sub>8</sub> in. (32 x 44 cm.)  
Executed in 1969.

**\$30,000-40,000**

**PROVENANCE:**  
Oñate Fine Art, Miami.  
Private collection, Miami.

This work is accompanied by a certificate of authenticity  
signed by Eskil Lam, dated 8 October 2018.







## 77 AGUSTÍN CÁRDENAS (1927-2001)

### *Totem*



signed with initials 'AC' and dated '63' (near the base)

burnt wood

77 x 4½ x 5 in. (195.6 x 11.4 x 12.7 cm.)

81 x 12 x 11¼ in. (205.7 x 30.5 x 29.9 cm.) including integral base

Executed in 1963.

Unique.

**\$120,000-180,000**

#### **PROVENANCE:**

Galería Durban Segnini, Caracas.

Yaco García Arte Latinoamericano, Panama.

#### **LITERATURE:**

J. Pierre, *La Sculpture de Cárdenas*, Bruxelles, La

Connaissance, 1971, p. 118, no. 134 (illustrated).

**LOT ESSAY**





SPANISH COLONIAL ART FROM THE FAMILY COLLECTION OF AMBASSADOR MELLO FRANCO

78 ANONYMOUS (BOLIVIAN, 18TH CENTURY)

Angel with Standard



oil on canvas  
46 x 32½ in. (116.8 x 82.6 cm.)

\$20,000-35,000

**PROVENANCE:**  
Ambassador Mello Franco, Rio de Janeiro.  
By descent from the above to the present owners.

As divine messengers, guardians of the heavens and earth, and spiritual guides between this life and the next, angels hold a unique and unparalleled space in Christianity. In the Viceroyalty of Peru, images of angels were created in abundance. For the Spanish Monarchy and Catholic missionaries, angels were seen as defenders of the faith, celestial soldiers, carrying out the Crown’s divine mission to conquest and colonize the Americas. Indeed, the wide dissemination of images of angels is in large part due to the Franciscan and Jesuit Orders, who were instrumental in the evangelization of the new world. For the native Incas, these magnificent creatures likely also resonated with their spiritual beliefs and pantheon of gods.

The staggering number of depictions of angels created in the viceregal period suggests that their popularity is rivaled only by that of the Virgin Mary herself. Moreover, the remarkable ingenuity that exists among the extant

works further confirms their superlative place in Spanish colonial art. Aside from the Archangel Michael, the undisputed highest ranking of the archangels, images of Gabriel, Raphael, and Uriel were also in high demand. A powerful new iconography that gained prominence in the 18th century in Peru and Bolivia was the so-called *Ángel arcabucero*. A striking new invention, these armed angels had a commanding presence; as literal soldiers of the Church Militant, these figures stand, muskets at the ready, in defense of the Church and the Catholic faith.

In addition to the *angeles arcabuceros*, images of angels carrying drums, lances, swords, trumpets, batons, or in the present work, banners, were also popular subjects. Dressed in lavish embroidered coats and sumptuous garments with lace detailing, bows, and plumed hats that mimicked the aristocratic fashion of the time, these arresting images no doubt captured the imagination of local patrons, inspiring awe, commanding power, and encouraging pious veneration.





79 ANONYMOUS (BOLIVIAN, 18TH CENTURY)

*The Triumph of Divine Love*



oil on canvas  
42½ x 27¼ in. (108 x 69.2 cm.)

**\$18,000-22,000**

**PROVENANCE:**  
Ambassador Mello Franco, Rio de Janeiro.  
By descent from the above by the present owners.

Though persecuted at times, Christians had become a large part of the population of the Roman Empire by the early fourth century and in 313 Emperor Constantine accepted Christianity which soon became the state religion. During this transition from antiquity to the Christian era, many of the pagan iconographies and writings had been adopted into serving the Christian beliefs. These included images of winged beings that could be angels or demons; it must be noted the angels in the Old and New Testament are not described as having wings. Other pagan symbols flourished such as the figure of a young man carrying a lamb on his shoulders which represented philanthropy in antiquity and was transformed into a youthful Christ as the Good Shepherd. Indeed, the early theologian Saint Augustine who was born into a patrician Roman family was influenced by the Greek philosophers such as Plato whom he references in his work *The City of God*.<sup>1</sup> The four cardinal virtues Prudence, Justice Fortitude and Temperance, which he considers also Christian virtues, appear in Plato’s *The Republic*.

In the hierarchy of angels according to Christian theology, there are choirs or groups of angels that exist in different forms and spheres in adoration of God. The Seraphim and Cherubim; the Archangels and the Guardian angels are some of these celestial beings mentioned in the Old and New Testament. They protected and defended God’s people against the forces of evil or Satan who would destroy or prevent them from leading a pious life in this world in preparation for the next.

Religious images reproduced in engravings and woodblock prints had proliferated throughout Spain and its colonies. These influenced local masters but more importantly, guided their compositions adhering to strict iconographies sanctioned by the Church. This medieval iconography of the virtues has come down from various treatises such as the lavish illuminations in “The Garden of Virtues” included in the *Somme le roi* written ca. 1279 for King Philip III of France.<sup>2</sup> These describe the virtues a good Christian should possess. This rather unusual painting of a monumental figure of a winged avenger armed with bow and arrows, trampling the figure of Eros whose hands are tied and appears crushed under his weight with his poisonous snake nearby, represents one of the triumphs of virtues. Eros became a despised god in the Middle Ages as he was then understood as someone who tricked humanity into lascivious behavior.<sup>3</sup> The crucified Christ on the upper left looks upon this scene of triumph over lust, as it is love of God which sustains His people. According to the Gospels, God “... so loved the world that He sent His only begotten Son, that whoever believes in Him should not perish but have everlasting life.”<sup>4</sup>

MJ Aguilar, Ph.D.

1 P. Brown, *Augustine of Hippo. A Biography. A New Edition with an Epilogue*, second edition, London: Faber & Faber, 2000 (first edition 1967).  
2 R. Tuve, “Notes on the Virtues and Vices,” *Journal of the Warburg and Courtauld Institutes*, LXXX, Vol. 27, 1964, 42-72.  
3 J. Chance, *Medieval Mythography: From Roman North Africa to the School of Chartres, A.D. 433-1177* (University Press of Florida, 1994), 129, 138.  
4 John 3:16





SPANISH COLONIAL ART FROM THE FAMILY COLLECTION OF AMBASSADOR MELLO FRANCO

## 80 ANONYMOUS (ALTO PERU, 18TH CENTURY)

### *Assumption of the Virgin*



oil on canvas  
57¾ x 37¾ in. (146.7 x 95.9 cm.)

**\$18,000-22,000**

#### PROVENANCE:

Ambassador Mello Franco, Rio de Janeiro.  
By descent from the above to the present owners.

The feast of the Assumption of the Virgin Mary was celebrated as early as the sixth century when it was believed the event had taken place in the city of Ephesus, while other apocryphal stories claim that Mary's life ended in Jerusalem. Thus, surrounded by the Apostles and in her own house, the Mother of God was assumed, body and soul, into heaven where she was crowned by God the Father, the Son and the Holy Spirit.

Although not declared an article of faith until 1950 with Pope Pius XII's *Munificentissimus Deus*, the Virgin's favored place alongside the Holy Trinity was greatly endorsed by the Catholic Church. Along with the assertion of the Virgin's Immaculate Conception, the Franciscans in particular were avid promoters of the her superiority and infallibility. Instrumental in the evangelization of much of Spain's holdings in the Americas during the colonial period, Catholic missionaries quickly recognized the persuasive power of the so-called "Cult of the Virgin," and her natural associations to various indigenous deities throughout the region, such as *Pachamama*, or Mother Earth. Thus,

the Assumption of the Virgin, along with other iterations of the Virgin's majesty became a popular subject of religious art throughout the region.

While some examples depicting the Assumption of the Virgin included the departure from the earthly realm, her body shown rising from the tomb, surrounded by apostles and attendants, the present work instead focuses solely on her ascent into the heavens. Likely executed in the 18th century, this work adheres closely to the iconography promoted by European Baroque masters, namely Peter Paul Rubens, whose images would have circulated in the Americas through prints and engravings, like those done by Cornelis Galle I (1576-1650). Here, aided by a retinue of admiring putti, and having fulfilled her mission in life, the Virgin ascends, taking her rightful place in the heavenly realm. Much like Christ's resurrection, the Virgin's assumption into heaven, and the insistence of her otherworldliness helped to fortify the Christian message in the Americas: "When this mortal thing hath put on immortality, then shall come to pass the saying that is written: Death is swallowed up in victory." (I Cor 15:54.) Her splendid image and miraculous story no doubt would have inspired piety among the local population, promising redemption for those who are faithful to the Church.





SPANISH COLONIAL ART FROM THE FAMILY COLLECTION OF AMBASSADOR MELLO FRANCO

## 81 ANONYMOUS (BOLIVIAN, 18TH CENTURY)

### *Coronation of the Virgin by the Holy Trinity*



oil on canvas  
63¼ x 41¾ in. (160.7 x 106.1 cm.)

**\$20,000-25,000**

#### **PROVENANCE:**

Ambassador Mello Franco, Rio de Janeiro.  
By descent from the above to the present owners.

The early medieval period saw a remarkable rise in the devotion to the Virgin Mary, coinciding with the edification of cathedrals throughout Europe. Images of the crowning of the Holy Virgin began to appear and the proliferation of the iconography of the Virgin through numerous depictions not only as Mother of God but also Mother of Mankind and Queen of Heaven was a celebrated theme by great masters throughout the ages, such as Gentile da Fabriano, Fra Angelico, Peter Paul Rubens, Diego Velázquez and Bernardo Bitti who lived and worked in Peru in the late sixteenth-century. Throughout Spain's vast empire in the Americas, images of the crowning of the Virgin proved a potent symbol of the Church and its Counter-Reformation assault against heresy, and renderings of this theme were highly regarded by artists throughout the Viceroyalty of Peru in cities such as Cuzco, Lima, Quito, and Potosí.

While many European models of the Virgin's crowning by the Holy Trinity often portrayed the Trinity more literally as Father (an older man), Son (a youthful man), and Holy Spirit (in the form of a dove), extant works by Andean painters of the time demonstrated a tendency to depict the Trinity in the form of three identical figures, as seen in the present work. A relatively novel convention that gained tremendous popularity in the new world, typical iconography featured the Virgin Mary, prominently in the center of the composition, in a white dress, and cloaked in a sumptuous dark blue mantel that often occupied nearly the entire width of the painting. Above her, the Holy Trinity is pictured, as three young men, identical in appearance, seated upon their heavenly thrones, as they place an elaborate crown fit for a queen, atop Mary's head. In the present work, Mary looks upon the viewer, her head tilted slightly down in an act of humility, hands clasped in prayer, ready to receive the ultimate honor as Queen of Heaven. The Holy Trinity gazes out upon the viewer, as if confirming for us Mary's majesty and her unparalleled status in Christian theology.





## 82 ANONYMOUS (PERUVIAN, 18TH CENTURY)

### *Saint Rose of Lima and the Infant Jesus*



oil on canvas  
40 $\frac{5}{8}$  x 29 $\frac{3}{8}$  in. (103.2 x 74.5 cm.)

**\$18,000-22,000**

#### **PROVENANCE:**

Private collection, Spain.

Acquired from the above by the present owner.

Born in Peru in 1586, from an early age Isabel Flores de Oliva, “Rosa” as she was nicknamed, proved herself as a faithful and devoted servant to the Lord. As a young girl, Rosa prayed and fasted daily, and performed severe penances in secrecy. Dismayed by her budding beauty that attracted the attention of many suitors, Rosa cut her hair short and marred her face; rejecting marriage and instead taking a vow of chastity, she lived much of her adolescence secluded in her room in daily prayer. As a young adult, she devoted herself to the Third Order of St. Dominic and it was at this time that she took to wearing a heavy silver crown with spikes on the inside that at times pierced her flesh, resembling the Crown of Thorns. Upon Rosa’s death at the age of 31—a death that she purportedly predicted—the Bishop of Lima, praised her great virtues and exemplary life as a model for all Christians.

The present work depicts a passage from the Apocrypha, in which the Virgin and Child appeared to Santa Rosa at the Chapel of the Rosary in the Convent of Saint

Dominic in Lima. Here, Christ and the saint are pictured in a tender moment of mutual devotion, Christ asking for the saint’s hand in holy matrimony. Roses adorn the scene, while the saint holds a bouquet of lilies, a symbol of her purity. Despite never having formally joined a convent, Santa Rosa is often pictured wearing a nun’s habit. In the present painting, executed in colonial Peru, the holy woman wears the habits of her order, as testament to her faith. Both saint and Christ child’s robes are adorned with additional delicate embellishments of gold brocading throughout, placing this work within the Cuzco school tradition of painting.

The parallels between this scene and other Marian devotional images depicting the Virgin and Child are precise; regarded among the Catholic saints as a paradigm of religious devotion, and as the first native saint of the Americas to be canonized by the Church, she is extolled at a level that rivals none but the Virgin Mary herself. Santa Rosa was so widely venerated throughout Spain’s territories that she was named the Patron Saint of Peru, South America, and the Philippines, even before her canonization in 1671.





## 83 ANONYMOUS (ANDEAN, 18TH CENTURY)

### *Archangel Michael*



oil on canvas  
61½ x 43¼ in. (156.2 x 109.9 cm.)

**\$30,000-40,000**

#### **PROVENANCE:**

Private collection, São Paulo.

Acquired from the above by 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 archangels became potent symbols as defenders of the faith combating Protestant and pagan heresies. Aside from the Virgin Mary, these fantastically-costumed celestial beings were one of the primary Christian iconographies that was easily accepted by the native populations of the New World, especially in the Andes.

These stunning winged figures were often robed in flowing bright silk tunics that resemble those of ancient Roman centurions and robes decorated with Baroque sashes and bows; their gold and silver helmets were often adorned with extravagant plumage. With their formidable shields and weapons, they inspired great valor and heroism. In this depiction of St. Michael he is portrayed as defender of the faith, his sword and shield at the ready. Here the artist has rendered a serious icon with great pomp and beauty conveyed through the ornamental details of his lavish costume. Equally important, the local native leaders would have identified with these beings as they too did battle and recognized aspects of their manner of dress and form as valiant warriors.





84 ANONYMOUS (ANDEAN, 18TH CENTURY)

*The Holy Trinity, Virgin Mary and a Dying Man*



oil on canvas  
90½ x 60¾ in. (229.9 x 154.3 cm.)

**\$20,000-25,000**

**PROVENANCE:**

Private collection, São Paulo.  
Acquired from the above by the present owner.

According to Church dogma, the last rites administered through the sacrament formerly known as Extreme Unction or the Anointing of the Sick was often the final blessing for the faithful Christian. The world was a precarious realm through which one prepared for an eternal place with the guidance of faith and through good deeds. In this powerful composition, the artist has aptly assembled central figures from Heaven and Earth such as The Holy Trinity, Virgin Mary and a dying man.<sup>1</sup>

The Virgin Mary, as Holy Mother intercedes on behalf of the sickly man as God the Father, His Son and Holy Spirit await his soul in Heaven. Indeed, one of the angels gestures to the Virgin Mary to help the frail man. Various saints, including Peter holding the keys of the Eternal Kingdom, send their pleas towards the Almighty as their eyes are fixed upon Him Who sits above them in glory. Through his extensive use of banderoles with words, not in Latin but Spanish, the artist creates a potent image that would have been easily understood by the faithful four hundred years ago. Furthermore, the use of Spanish in the scrolls points to a *criollo* or perhaps, mestizo or indigenous artist with little or no understanding of Latin. Inscribed on these are numerous petitions being uttered by those in the celestial abode who appeal for mercy, including the Virgin Mary, Communion of Saints and a Choir of Angels. In the realm below, those surrounding the languishing man in his bed are also provided with these banners with their wishes for him—both good and evil. Close to his face, a red devilish monster

admonishes him that he is undeserving of forgiveness while a smaller bird-like demon on the ground near his bed is ready to pick at his flesh the moment he draws his last breath. A young boy, perhaps his guardian angel, watches over him as he waits for the anointing with the holy oil. Nearby, the Archangel Michael and Saint John the Baptist provide a heavenly guard for his eventual departure. The man directs his supplications to those close to him such as the kindly priest and the two monks at prayer near his bed but also to the Virgin Mary above asking her to defend him from his enemies in this his hour of death.

Although painted *circa* the eighteenth century, the subject matter of death or as in the present painting, preparing for eternal life, was never far from humanity's daily life both in Western Europe and the Spanish colonies. More than twenty-five million souls are known to have perished during the devastating plagues that swept Europe during several centuries. In the Andean regions, catastrophic earthquakes such as the one that struck the city of Cuzco on March 31, 1650 at noon, knocking down almost every structure in the city, only to be followed by 1600 aftershocks, were prevalent. Adding to this traumatic seismic event, were the subsequent droughts and crop failures which further burdened the population but nevertheless, help strengthen their devotion to a higher power for their help on earth and ultimately during their eventual passing.<sup>2</sup>

MJ Aguilar, Ph.D.

<sup>1</sup> The Flemish painter Rogier van der Weyden's "Extreme Unction" which is part of a triptych, *The Seven Sacraments* (1445-1450), is early brilliant example illustrating this particular theme. See, M. J. Friedländer, *From Van Eyck to Bruegel*. Ithaca: Cornell University Press, 1981.

<sup>2</sup> P. Thomas Hajovsky "Shifting Panoramas: Contested Visions of Cuzco's 1650 Earthquake," *The Art Bulletin* (2018) 100:4, 34-61.





DIVINE SPLENDOR: SPANISH COLONIAL ART FROM THE COLLECTION OF JAMES LI

## 85 ANONYMOUS (CUZCO SCHOOL, 18TH CENTURY)

### *The Flight into Egypt*



oil on canvas  
61 $\frac{5}{8}$  x 45 $\frac{1}{4}$  in. (156.5 x 114.9 cm.)

**\$20,000-25,000**

#### PROVENANCE:

Private collection, São Paulo.

Acquired from the above by the present owner.

The Holy Family is one of the most popular subjects in Western art. Numerous masters such as Raphael, El Greco, Rubens and others have interpreted the subject repeatedly. The Gospels of Matthew and Luke mention certain episodes that are part of Christ's nativity such as Adoration of the Shepherds, Adoration of the Magi and the Flight into Egypt. These events became part of devotional practices or meditations around the Holy Family which aided every Christian to lead a pious life. Prayers centered on these events became popular around the late Middle Ages as did the iconography of the Holy Family. Numerous theologians and spiritual authors such as the Society of Jesus or the Jesuits regarded the Holy Family as the earthly reflection of the heavenly Holy Trinity.

In the Viceroyalty of Peru, the Flight into Egypt was a particularly prolific subject, in part attributed to the devotion of Saint Joseph, who was promoted widely in the region as an exemplary man and head of household. In the present painting, Joseph is only partially in view, protecting the family from the dangers from which they fled, while an angel takes the donkey's reigns and guides the family to safety. Here, the Virgin Mary and Christ Child are of primary importance, denoted both by their prominent placement and the extravagantly-decorated garments that adorn the Virgin. In keeping with the Cuzco school tradition of embellishing figures in gold detailing, here the artist decorated both Mary and Joseph with delicate gold floral patterns on their robes, but the artist pulled out all stops for the Virgin's mantle, which is replete with an intricate lace-like pattern.





## ANONYMOUS (CUZCO SCHOOL, LATE 17TH OR EARLY 18TH CENTURY)

### *Allegory of the Holy Communion with Saint Catherine of Siena and Saint Barbara*

oil on canvas  
40¼ x 31 in. (102.2 x 78.7 cm.)

**\$12,000-18,000**

#### PROVENANCE:

Marquis of Las Cuevas del Becerro, Seville.

by descent from the above.

Acquired from the above by the present owner.

Following the decree by the Council of Trent (1545-1563), the Eucharist, or Holy Communion, took on heightened importance, as a symbol of piety, faith, and fellowship to the Church. The representation of the Eucharist thus became a common theme in Christian art. Referring to the Last Supper, where Christ instructed his apostles to break bread and share wine in remembrance of him, the Eucharist has come to symbolize the embodiment of Christ, otherwise known as transubstantiation: "Whoever eats my flesh and drinks my blood has eternal life, and I will raise them up at the last day. For my flesh is real food and my blood is real drink. Whoever eats my flesh and drinks my blood remains in me, and I in them. Just as the living Father sent me and I live because of the Father, so the one who feeds on me will live because of me." (John 6:54-57)

The Spanish monarchy, long supporters of the miraculous and divine meaning behind the Eucharist, were avid supporters of its special devotional status. In fact, housed in the sacristy of the Convento del Real Monasterio de El Escorial is the so-called *Sagrada Forma*, a special miracle-producing host, said to have been given to Phillip II of Spain. Under the heightened religious fervor of the Counter-Reformation, the Spanish crown promoted the Eucharist, as proof of the king's divine status. Images endorsing the Eucharist as a sacrament were widely disseminated throughout the Spanish empire. Indeed, this visual reminder of the

crown's superiority and holy favor proved a powerful evangelizing tool throughout the crown's holdings in the Americas.

Although a popular subject, particularly in South American colonial art, as extant works prove, there were near countless variations on the theme, suggesting both the importance of sacrament, and that it was a great source of artistic inspiration as well. Some works depict the "Defenders of the Eucharist" referring at times to the Spanish monarchy and in other instances to the early Doctors of the Church that argued in support of the sacrament. This Cuzco school example follows much of the basic iconography and compositional arrangement found in other works from the region. Pictured in the center is the gold monstrance, studded with precious stones that houses the consecrated host. Golden rays emanate from the host, denoting its sacred status, and angels on either side proffer incense to heighten the ritual of communion. In this version, the Andean painter included Saint Barbara, one of the Fourteen Holy Helpers, and Saint Catherine of Siena, a member of the Dominican order and a Doctor of the Church. Both saints were revered for their ardent devotion to the Lord and defense of the Church against heresy. Typical of the Cuzco school style of painting, the scene is embellished with intricate gold detailing throughout; beautiful floral patterns adorn the mantle and the curtains that frame the scene, and decorate the robes of both saints. This same floral pattern is echoed in the delicate lace cloth on the altar and in the lower register. Here, the artist pulled out all stops to create a scene fit for the Son of God himself.





## 87 ANONYMOUS (PERUVIAN, 18TH CENTURY)

### *The Virgin of the Immaculate Conception with Saint Francis of Assisi and Saint Anthony of Padua*



oil on canvas  
60½ x 40 in. (154 x 101.6 cm.)

**\$20,000-25,000**

#### **PROVENANCE:**

Private collection, Caracas.  
Gift from the above to the present owner.

The Immaculate Conception refers to the doctrine that the Virgin Mary was born without sin. Though it was a widely contested topic during the Middle Ages, today the Virgin's immaculacy stands as dogma of the Catholic Church. The proliferation of images of the Immaculate Conception on a grand scale occurred during the Baroque era (1600 to 1750). Indeed, the Virgin Mary was the Roman Catholic Church's most potent visual emblem during the Counter-Reformation, a period of great spiritual revival which sparked a remarkable and exuberant artistic production in Western Europe. The Immaculate Conception was ardently supported and celebrated by the Spanish crown, and artists such as Diego Velázquez, Francisco de Zurbarán and Bartolomé Esteban Murillo played a central role in disseminating an iconography that followed the teachings of the Church throughout Spain's vast empire in Europe, the Americas, and as far as Asia.

The present image, painted in Peru and likely dating to the late 17th or early 18th century, follows the traditional iconography of the Immaculate Conception fairly faithfully to European models, but with the addition of some distinctly new world-touches. Here, the Virgin Mary is depicted as a young woman, a blue mantle

draped over her red (or often times, white) tunic, hands clasped in piety, standing upon a crescent moon. Surrounding the image of the Virgin are symbols of her purity and divinity: roses and lilies, and a *speculum sine macula*, or mirror that reflects God's eternal light. A halo of golden rays surrounds the Virgin's head and her entire being appears bathed in light from the Heavens. An exquisite application of gold paint decorates the Virgin's garments. This technique, called *brocetado*, borrowed from the polychrome and gilt sculptures that would have decorated altars throughout the region, was particularly celebrated among the Cuzco School painters. Here, an intricate, lace-like design covers the Virgin's mantle and her tunic is studded beautifully with gold flowers.


In the Viceroyalty of Peru, the Virgin of the Immaculate Conception was a particularly popular image. As Heavenly Mother and Queen of the Heavens and Earth, the Virgin Mary drew a powerful association to ancient Inca deities, namely Mama Ocllo, goddess of fertility and Mama Quilla, the moon goddess, both of whom were widely revered among the local population. Pictured in the present image alongside the Virgin Mary, is Saint Francis of Assisi, founder of the Franciscan Order, and Saint Anthony of Padua, perhaps the second most-venerated saint of the Order. The Franciscans were fervent supporters of the Virgin's immaculacy and moreover were integral to the evangelization of much of Spain's empire in the Americas.





88 ANONYMOUS (PERUVIAN, 18TH CENTURY)

*Immaculate Conception with Saints*

 oil on canvas  
69¼ x 51½ in. (176 x 130 cm.)

\$12,000-18,000

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

According to Church dogma, as Mother of the Savior of Mankind, Mary has held a place of special importance since the early history of Christianity. Indeed the Council of Ephesus in 431 sanctioned the cult of Mary as Mother of God confirming her place in the hierarchy of the Church and her role as intercessor for humanity. Mary became a favorite subject for all sorts of pictorial renditions in the churches in the East and West. Indeed, depictions of Mary as Queen of Heaven date to the 6th century in the Roman church of Santa Maria Antiqua. Images of the Immaculate Conception along with the Coronation of the Virgin proliferated during the 12th and 13th centuries when many of Europe’s cathedrals were being constructed in her name such as Notre Dame de Paris. The portals of these churches were often embellished with sculptural figures of Mary depicted at center with Christ or God the Father holding the Crown over her head. Fervor to this Marian iconography continued, in part due to the preaching of St. Dominic and his fellow friars who advocated the rosary as another Marian devotion; the fifth of the so-called Glorious Mysteries is the Coronation of the Virgin. By the 14th century painters such as Fra Angelico, Lorenzo Monaco and Filippo Lippi, to name a few, created masterpieces based on this iconography that would eventually influence other masters in the next few hundred years.

The Virgin Mary became a powerful female symbol during the evangelization of the native peoples throughout the Spanish-held colonies. Her image as

a queen of a heavenly realm resonated with their own spiritual concepts about a motherly force or Pachamama. This representation of the Virgin Mary, alluding both to the Virgin's immaculacy and the coronation, is replete with important figures related to her including her parents—the elderly Joachim and Anne who each hold laurel branches that connect to the white lily supporting the figure of Mary as the Immaculate Conception. The laurel in ancient history was a symbol of triumph and for Christians, of victory over death. It must be noted the Virgin, body and soul, is being assumed into Heaven. Welcoming her to the celestial kingdom are Saints John the Evangelist and John Damascene a Doctor of the Church. Saint John was the Apostle closest to Jesus; John Damascene, monk, priest, scholar, composer of hymns, and theologian, wrote about the Virgin and lived in Damascus during the 7th century. The painter has organized the figures as part of the billowy clouds that denote the heavens. The use of certain vibrant hues such as yellows and reds melding into a blinding gold intensifies the sacred space where the Virgin is transformed into the Queen of Heaven by the hands of Christ who bears the cross and God the Father who holds the global orb as the golden rays of the Holy Spirit descend upon them and a choir of angels look upon the holy spectacle. One of the most famous masterpieces in the Viceroyalty of Peru is Bernado Bitti’s *Coronation of the Virgin* (1575-80) in the Jesuit Church of San Pedro’s altarpiece in Lima, Peru. This present painting, although large-scale, would have been for private devotion in a home.

MJ Aguilar, Ph.D.





## 89 ANONYMOUS (PERUVIAN, 18TH CENTURY)

### *The Annunciation*



oil on wood  
9½ x 6¾ in. (24.1 x 17.2 cm.)  
7¼ x 5¾ in. (18.4 x 14.6 cm.) image

**\$8,000-12,000**

#### **PROVENANCE:**

Private collection, Spain.

Acquired from the above by the present owner.

One of the most frequently-depicted subjects in the life of the Virgin Mary, the Annunciation is based on the account as retold in the Gospel of Luke in which the angel Gabriel appeared to Mary with the news of her impending conception and birth of Jesus: “The Holy Spirit will come on you, and the power of the Most High will overshadow you. So the holy one to be born will be called the Son of God.” (Luke 1:35) Images of the Annunciation are among the most popular subjects in Christian art, dating as far back as the 4th century with the rise of Christianity. As religious fervor took hold in the medieval period and further into the 16th century, and local cults dedicated to the veneration of the Virgin were consecrated across Europe, Marian subjects became increasingly common.

Across the Atlantic, for Catholic missionaries tasked with evangelizing the native populations of New Spain and the Viceroyalty of Peru, the Virgin Mary provided a nurturing, welcoming message of faith and hope. The

Annunciation served missionaries with visual proof of Mary’s favor with God, that she was the chosen one, and the child born to her would be the Savior. The present work, executed in Peru in the eighteenth century, presents all the usual iconography associated with the miraculous moment. Typically set indoors, the Virgin Mary is depicted kneeling in prayer or quiet study. On the left, Gabriel appears to the Virgin bearing lilies, a symbol of Mary’s purity, accompanied by the Holy Spirit in the form of a dove, as God the Father looks upon the scene, blessing the moment with his holy presence. Dressed in white, the Virgin Mary receives the news, hands slightly raised and her eyes down, in a gesture of humility and grace. The scene is punctuated by rich jewel tones throughout—the deep red in the canopy of the bed and on God the Father, the blue of the Virgin’s mantle, the coral-pink of Gabriel’s robes, and the burst of gold light emanating from the Holy Spirit. Small in scale, this work was probably used for personal devotion; nevertheless, the Andean artist has imbued the scene with tremendous beauty befitting this glorious moment.





## 90 ANONYMOUS (PERUVIAN, 18TH CENTURY)

### *Immaculate Conception*



oil on canvas  
36¾ x 26½ in. (93.4 x 67.3 cm.)

**\$10,000-15,000**

#### **PROVENANCE:**

Private collection, Buenos Aires.

Acquired from the above by the present owner.

On December 8, 1854 at Saint Peter's Basilica, Pope Pius IX declared his *Ineffabilis Deus*, both affirming and celebrating the Virgin's immaculacy:

*Above all creatures did God so love her that truly in her was the Father well pleased with singular delight. Therefore, far above all the angels and all the saints so wondrously did God endow her with the abundance of all heavenly gifts poured from the treasury of his divinity that this mother, ever absolutely free of all stain of sin, all fair and perfect, would possess that fullness of holy innocence and sanctity than which, under God, one cannot even imagine anything greater, and which, outside of God, no mind can succeed in comprehending fully.*

While sacred scripture does not explicitly confirm Mary's immaculate conception—that is, the notion that Mary, like Jesus, was born without original sin—her infallibility was widely promoted during the Counter-Reformation. Images of the Immaculate Conception that circulated throughout the Christian kingdoms in Europe, the Americas and Asia served to propagate this belief, effectively transforming it into Church dogma, culminating in Pius IX's papal bull.

The present painting, executed in the Viceroyalty of Peru in the eighteenth century, recalls examples by old world masters, such as Francisco de Zurbarán, Bartolomé Esteban Murillo, and Jusepe de Ribera. The iconography adheres closely to the image of Mary as described and alluded to throughout the Bible, further elucidated by

European prints and paintings that likely would have circulated throughout the region.

*The Vision of the Woman and the Dragon* in the Book of Revelations (12:1-3) for example recalls "A great portent appeared in heaven: a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars. She was pregnant and was crying out in birth pangs, in the agony of giving birth." And in the Old Testament, Solomon's *Song of Songs* (6:10) proclaims, "Who is this that appears like the dawn, fair as the moon, bright as the sun, majestic as the stars in procession?"

Here, the Virgin Mary is portrayed as a fair young maiden, her image bathed in sunlight that pours in from the heavens, standing upon a crescent moon, a halo of twelve stars for the twelve apostles, crowning her in majesty. Flanking her image are various symbols referencing stories and legends throughout the Bible that further elaborate the Virgin's purity and grandeur: the rose without thorns, the flowering lily, the untarnished mirror, the fountain, Jacob's ladder, the gates of Paradise. Indeed, the Virgin Mary's dual nature both as Earthly Mother and Queen of the Heavens, her pure and perfect being instills her mortal disciples with hope and faith. Mary's image and her immaculate conception, fiercely endorsed by the Spanish crown, paved the way for the evangelization of the Americas throughout the colonial period.





## 91 ANONYMOUS (PERUVIAN, 18TH CENTURY)

### *Vision of Saint Anthony of Padua*



oil on canvas  
62½ x 40½ in. (158.8 x 102.9 cm.)

**\$10,000-15,000**

**PROVENANCE:**

Private collection, Caracas.

Gift from the above to the present owner.

One of the most revered saints of the Catholic Church, Anthony of Padua is known as the patron saint of the poor, of travelers and seafarers, and protector of lost things. Christened Ferdinand at birth, Saint Anthony was born in Lisbon in 1195 to a noble family, with some accounts connecting his lineage to Godfrey de Bouillon, commander of the First Crusade. From an early age, the young man demonstrated a clear calling to the faith, and in 1210 at the age of fifteen, he joined the Canons Regular of Saint Augustine where he eagerly devoted himself to theological studies and Scripture. Several years into his studies, he relocated to the Convent of Santa Croce in Coimbra to further devote himself to his calling. It was during this time that news arrived of a group of Franciscan martyrs that had been killed for preaching Christianity in *Al-Andaluz* (modern-day Andalucía), the last waning Muslim stronghold of the Iberian Peninsula. Ferdinand found tremendous inspiration in their story, and in 1220, he petitioned to join the Franciscan Order, taking the name of Anthony, after Anthony the Abbot, founder of monasticism. The young saint's knowledge of scripture was quickly recognized by the founder of the Order, Saint Francis of Assisi, who later appointed him first lector of the Franciscans.

Saint Anthony was best known for his gift of public speaking, and his ability to deliver moving sermons which drew tremendous crowds. Dubbed the "hammer of the heretics" Anthony travelled tirelessly throughout northern Italy and southern France, evangelizing local populations and speaking out against heresy, at times to crowds that numbered in the thousands. It wasn't long before stories and miracles associated with Anthony

began to circulate in the region. By age of 36, perhaps sensing that his end was near, Anthony had given up much of his public duties, retiring to a convent in Padua that he had founded, where he dedicated himself to quiet prayer, and preaching to the local community. His last major sermon was during Lent; shortly after he became ill and passed away. A year later, in 1232, Saint Anthony was canonized and in 1946, he was given the title *Doctor Evangelicus* by Pope Pius XII for his eloquent sermons which continue to inspire to this day.

Most beloved throughout the Christian world, Anthony of Padua became a powerful symbol during the Counter-Reformation. Images of the saint by baroque masters such as El Greco, Francisco de Zurbarán, and Bartolomé Esteban Murillo celebrate his legacy, and prints and paintings of Saint Anthony circulated widely throughout the Spanish empire in Europe and into the Americas, where the Franciscans were instrumental in carrying out Spain's evangelical mission to colonize the new world.

The present work portrays the devoted saint in a miraculous moment of Christ's apparition. Probably based on work by Cornelis Galle I (1576-1650) or II (1615-1678), compositionally the painting adheres closely to the Flemish engraving, though here, the artist took some liberty in adding stylistic flourishes, namely in the delicate detailing on the saint's robes and the sash that adorns the infant Christ. Holding white lilies, a symbol of his purity, Anthony kneels, gazing up at Christ, who in turn blesses the pious saint. Depicting a moment of personal spiritual enlightenment, this particular work probably adorned a private home where it would have been admired in moments of quiet prayer and contemplation, providing a reminder of the bounty that awaits those who are steadfast in their devotion to the Lord.





## 92 ANONYMOUS (PERUVIAN, 18TH CENTURY)

### *Saint Raymund Nonnatus*



oil on canvas  
17 x 13<sup>3</sup>/<sub>8</sub> in. (43.2 x 33.9 cm.)

**\$8,000-12,000**

#### **PROVENANCE:**

Private collection, Caracas.

Gift from the above to the present owner.

The patron saint of childbirth, midwives, expectant mothers, and those falsely accused, Saint Raymund was born in Catalonia, Spain sometime around the turn of the 13th century. Nicknamed “Nonnatus” Latin for “unborn,” Raymund was delivered via Cesarian section after his mother died during labor. Little is known of his early life, some accounts claim he was born to a noble family, while others claim he was from a family of local shepherds. What is known is that he was drawn to the Christian faith at a young age, eventually joining the newly-established Mercederians who dedicated themselves to saving Christians captured by the Moors and held for ransom in North Africa.

Trained and taught by founding member Saint Peter Nolasco, Saint Raymund attained priesthood around

1222, and later succeeded his mentor as the second master-general of the order. Raymund passionately followed his calling, submitting himself as ransom to free enslaved Christians across the region. He was repeatedly tortured during captivity, including having his lips pierced and padlocked to silence his prayers. Saint Raymund was made a cardinal in 1239, but died shortly after on his way to Rome.

Saint Raymund is widely venerated in Spain, and subsequently throughout the Americas, as evidenced by the many towns named in his honor in Peru, Argentina, Puerto Rico, Mexico, Chile, and Brazil. His persistence in preaching God’s word despite suffering harm and oppression has made him a particularly captivating figure for those needing to confess, and frequently, offerings would be placed below the saint’s image in exchange for his secrecy and confidentiality.





93

ANONYMOUS (PERUVIAN, 18TH CENTURY)

*The Eucharist with Defenders of the Immaculate Conception*



oil on canvas  
74¼ x 54¼ in. (188.6 x 137.8 cm.)

**\$12,000-18,000**

**PROVENANCE:**  
Walter Nather, São Paulo.  
Sale, Luiz Carlos Moreira Leileiro Oficial, São Paulo, 20 June 2004, lot 129.  
Carlos Schmidt, Galeria Guion, Porto Alegre.  
Acquired from the above by the present owner.

The vigorous evangelization of the native peoples of the Americas and later also those in the Far East during the Spanish colonization periods led to the proliferation of paintings and other religious artefacts required in order to make the mysteries of the faith comprehensible to all the faithful. The Mass is the most important Christian ritual as it commemorates Christ’s Passover supper with His disciples instructing them to celebrate this last gathering and exhorting them to “...do this in remembrance of me.”<sup>1</sup> According to the Gospels Christ is the sacrificial lamb slaughtered for the forgiveness of humanity’s sins; and in Saint John the Baptist’s words, “...the lamb who taketh away the sins of the world.”<sup>2</sup>

The colonial artisans adhered strictly to the Catholic canon which stipulated all elements of the faith be clear in visual or sculptural representations. The painter was instructed on color and in certain cases in the use of precious elements such as gold. The use of gold in this composition serves to heighten the sacredness of what is being visually presented—the sacrament of the Eucharist. The upper register of the painting is occupied by the heavenly realm and filled with the holy figures of Saint Rose of Lima, the Virgin Mary the Queen of Heaven, Christ the Son of God and Saint Francis amidst the profusion of clouds and under the golden rays emanating from the exquisite gold monstrance which holds the consecrated host. The dazzling object is heavily encrusted with precious stones and pearls which were considered the rarest of gems. At the

center is a small sacrificial lamb with a red banner, a potent Christian symbol of Christ’s crucifixion and the shedding of His blood which sits on the book of the New Testament that reveals the fulfilment of God’s covenant with His people through His Divine Son.

The four Doctors of the early Church, sit in the Earthly realm under the holy spectacle; they hold the Gospels of the New Testament or perhaps their own writings. They appear to be engaged in a lively discussion as evident in Saint Gregory the Great’s posture as he raises his hand in the air holding a stylus or quill, perhaps to make a point. From left to right is Saint Jerome in his cardinal robes who is known to have taken the Sacrament of the Eucharist at his last rites; seated next to him is Saint Ambrose, bishop and noted theologian who asserted the dogma of the Divine Presence in the Eucharist; Saint Augustine, bishop and scholar whose many treatises on the Holy Trinity aided in explaining the Eucharist and whose philosophy influenced Western Christianity for nearly a thousand years after his death; and Saint Gregory the Great, pope and theologian who reorganized the Church; supported the cult to the Virgin Mary; persuaded the invading Lombards, Franks, Visigoths and other barbarian groups from entering and ravaging Rome and later converted them; protected Jews from unjust coercion; fed the population during the numerous plagues; revised the sacred liturgy; sent missionaries to Britain to convert the Anglo-Saxons; encouraged monks to sing their prayers; and is considered the last of the influential minds of the early Christian Church.

MJ Aguilar, Ph.D.  
<sup>1</sup> See Mathew 26:17-29, Mark 14:12-25, Luke 22:7-38 and John 13:21-30.  
<sup>2</sup> John 1:29.





## 94 ANONYMOUS (ECUADORIAN, MID-18TH CENTURY)

### *Our Lady of Sorrows (Dolorosa)*



oil on canvas  
33½ x 25 in. (85.1 x 63.5 cm.)

**\$15,000-20,000**

#### PROVENANCE:

Private collection, Europe.

Ambassador and Mrs. William Eagleton collection, New Mexico.

Acquired from the above by the present owner.

The portrayal of, as well as the devotion of the faithful to the Holy Virgin Mary as *Mater Dolorosa* (Sorrowful Mother), dates back to the Church's beginnings. Through the centuries the Church had codified her representation through the use of symbols or signifiers such as color, posture, and other visual elements that emphasized her prominent status and promoted dogma faithfully.

The image of the Virgin Mary mourning the loss of Jesus Christ after the Crucifixion was one that took hold in the Americas during the Viceregal period. Portraits of the Virgin are sometimes depicted with seven swords or daggers piercing her breast (the 'Seven Sorrows of the Virgin') or, as is the case in the present work, with just one, the first of the Sorrows, from the prophecy of Simeon: "This (Christ) Child is destined to be a sign which men reject; and you too shall be pierced to the heart" (Luke 2:34-5).

The present work is a beautifully rendered depiction of *La Dolorosa*. Executed in the mid-eighteenth century in Ecuador, the work bears strong iconographical references to works by Spanish and Italian baroque masters whose imagery likely circulated in the new world through prints and engravings. In the center of the composition, bathed in dramatic light from the heavens, the Virgin stands, hands clasped, a dagger piercing her breast. Just beyond her figure, visible only in part, is the cross upon which Jesus was crucified, and symbols of the Passion are strewn at her feet. Flanking the Virgin are cherubim and two guardian angels, one of whom crouches behind her figure weeping. Here, the Virgin's humanity is palpable, eliciting empathy from those who behold her image. Her profound suffering is evident but there is also a sense of hope, as the Virgin looks beyond the scene, perhaps even beyond the earthly realm, in anticipation of Christ's resurrection.





## 95 ANONYMOUS (PERUVIAN, 17TH CENTURY)

### *Saint Raphael*



oil on canvas  
42¼ x 33½ in. (107.3 x 85.1 cm.)

**\$18,000-22,000**

#### **PROVENANCE:**

Private collection, Caracas.  
Gift from the above to the present owner.

In an era when faith was generally embraced and played a fundamental role in people's lives, paintings of archangels—namely Michael, Gabriel, and Raphael—were a highly-desired devotional commodity for any prosperous home; this painting was probably commissioned for such use. Throughout the 16th to 18th century, a vibrant cult of angels existed in Spain and likewise, throughout its colonial territories. Saints and archangels especially, were intermediaries with special powers, and the faithful relied on their intercession for prayers to be heard and acted upon accordingly.

In the Viceroyalty of Peru, images of angels along with images of saints were used to indoctrinate the Andean native populations and so, their promulgation spread during the early centuries of Spanish rule. By the end of the 17th century, images of archangels were among the most popular religious images to be commissioned by the clergy and private individuals alike, and numerous artists took up commissions for churches, monasteries, and convents.

As intermediaries between God and humanity, depictions of angels provided a link between this life and the next, offering the faithful assurance that their prayers were being heard, and that their good deeds and devotion to God did not go unseen. The present painting provides a striking vision of the Archangel Raphael. Larger than life, he stands before the viewer on a rocky, tree-lined landscape, the backdrop filled with billowing clouds. Known as guardian of journeys, and healer of God's people, Raphael is often pictured holding the staff of a traveler and a fish, as is the case in this work. Here, the anonymous Andean artist has illustrated this powerful figure with great delicacy. The details of the lace in his vestments and the multi-colored plumes of the figure's impressive wings are laboriously rendered. Gabriel's grace is subtle endowing him with heavenly countenance.





# ANONYMOUS (MEXICAN SCHOOL, LATE 17TH OR EARLY 18TH CENTURY)

## *The Judgement of Solomon*



oil on copper  
12 $\frac{5}{8}$  x 16 in. (32.1 x 40.6 cm)

**\$15,000-20,000**

### PROVENANCE:

Private collection, Europe.

Acquired from the above by the present owner.

A central figure in Jewish history, Solomon was the tenth son and heir of David, the warrior King of Israel and his consort Bathsheba. Solomon is also revered as a prophet in the Quran, where he is referred to as Suleiman; and Jesus praised his wisdom during his ministry. Considered a wise and just king, Solomon built the first temple in Jerusalem and his forty-year reign is regarded as the Golden Age of prosperity throughout the united Jewish kingdom. His political shrewdness, evident in his numerous alliances with neighboring states such as Egypt and Arabia, encouraged a vibrant commerce, thus enhancing both the king's prestige and Israel's coffers. As a historical Jewish king endowed with myriad faculties and blessed with great wisdom, endless myths describing his powers have endured about this ancient ruler of Israel who is supposed to have lived almost a thousand years before the reign of the Roman Emperor Augustus Caesar. According to the Bible, God appeared to Solomon in a dream while he was still a child who asked God for "...an understanding mind to govern...able to discern between good and evil; for who can govern this, your great people?" So pleased with this son of David, God rewarded him with "...a wise and discerning mind."<sup>1</sup>

*The Judgment of Solomon* refers to a biblical story.<sup>2</sup> The tale describes two women from the same household who had both recently given birth to sons, one of which had died, placing both mothers in dispute over the surviving infant. One claimed that the other had accidentally smothered her own baby when she was asleep, and had taken her baby instead. The

other mother however, insisted that no such thing happened, and that the one accusing her had in fact lost her child and was now lying to claim the surviving infant. Indeed, both mothers asserted that the one living child was their own. When coming before King Solomon, he suggested that the child be cut in two, so that each woman receive a half. One of the women immediately, agreed with the king's decision. Horrified by this, the true mother instead begged Solomon to spare the child and beseeched him to give the infant to the other woman. With this unselfish act, Solomon determined which woman was lying and which was the infant's true mother, and so returned the child to the woman who was willing to lose the child if only to keep him alive.

The colonial painter has rendered the intensity of the story, a frequent subject matter for artists since the Renaissance, with great pathos in this intimate and psychological composition on copper. The king garbed in royal red denoting his majesty, his hand raised to deliver his decree, is about to administer justice from his throne. The body of the dead infant lays on the ground as one of the mothers looks up to the king in anticipation. The other mother stands next to the swordsman who holds the other infant by his tiny ankle ready to cut him in half at the king's command. Time stands still, if only briefly, as all in this light-filled room await the king's final decision with great trepidation.

MJ Aguilar, Ph.D.

<sup>1</sup> Kings 3: 16-18

<sup>2</sup> Kings 2:1-4,10-12; 3:1-15





97 ANONYMOUS (ECUADORIAN, 18TH CENTURY)

Christ as the Good Shepherd

oil on prepared paper, mounted on canvas  
25¼ x 17¾ in. (64.1 x 44 cm.)

\$15,000-20,000

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

The portrayal of Jesus as a humble, hard-working shepherd is one of the oldest and most popular representations of Christ in art. This specific subject is borrowed from the Gospel of John, in which Jesus, addressing the Pharisees, states that he is akin to a shepherd of faith, and those who follow his lead down the path of righteousness will be saved. Jesus says: “I am the good shepherd. The good shepherd lays down his life for the sheep” (John 10: 11-12). A prophetic statement, here Christ not only suggests his life’s mission as a servant to the Lord, but he also foreshadows his own sacrifice, as the Lamb of God.

The present painting depicts Jesus as a simple man; in modest clothes, with a satchel and staff tucked into his belt, he carries a lamb over his shoulder, while he looks up towards the heavens, his being bathed in heavenly light. In the background, a flock of sheep (his devoted followers) trail close behind his figure. In the lower register, are passages from the Gospel of Luke and Ezekiel, in Latin and translated to Spanish. In the center cartouche, a paraphrased reference to the Parable of the Lost Sheep:

“What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it? And when he hath found it, he layeth it on his shoulders, rejoicing. And when he cometh home, he calleth together his friends and neighbours, saying unto them, Rejoice with me; for I have found my sheep which was lost. I say unto you, that likewise joy shall be in heaven over one sinner that repenteth, more than over ninety and nine just persons, which need no repentance.” (Luke 15: 4-7)

Executed in Ecuador, towards the end of the 18th century, this image of Jesus as The Good Shepherd surely would have resonated with both the clergy and common folk alike, for all were required to be faithful, humble servants of the Lord. The composition itself likely derives from a sixteenth century engraved source by Rafael Sadeler I (1560/61-1628/32) after a work by Maarten de Vos that would have circulated throughout the Spanish empire during the period. The novel addition of scripture across the lower register, translated into Spanish, provided the viewer with a deeper understanding of the parable and would have added value for quiet contemplation and spiritual devotion.





98 ANONYMOUS (PERUVIAN, 17TH CENTURY)

Blessed Virgin Mary with Saint Dominic and Saint Francis

oil on canvas  
33¼ x 28 in. (84.4 x 71 cm.)

\$25,000-35,000

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

Marian piety, so fervent in Spain during the fifteenth and sixteenth centuries, later flourished throughout its various regions within its diverse colonial territories. Indeed, in the New World, frequent new advocations of the Virgin Mary such as the Virgin of Cocharcas and the Virgin of Guápulo garnered local devotion associated with her miraculous apparitions in a certain town or village.<sup>1</sup> European masters, such as the Jesuit Bernardo Bitti and Angelino Medoro who arrived in Lima in 1600 and is known to have apprentices, including Luis de Riaño, created public and private images that would inspire others. Furthermore, subsequent masters established their workshops throughout other important centers; equally critical was the organization of guilds by local or indigenous artists who had received their training from earlier European masters. The religious orders such as the Dominicans and Franciscans were also influential in the promulgation of Marian devotion. Featured in this painting are Saints Dominic and Francis who openly expressed their love for the Virgin during their lifetime. Saint Dominic, who advocated praying the rosary, is portrayed in contemplation of the Virgin and holding a lily, a symbol of her purity. Saint Francis points to his *stigmata* or wound, while venerating the Virgin.

Typical of the Cuzco School is this lavish composition employing the meticulous application of gold on the holy figures. Saints Dominic and Francis are robed in richly detailed habits of their respective orders in adoration of this holy manifestation. The Virgin’s dazzling mantle

and cloak are covered in delicate floral and leaf motifs; the rays around her head create a subtle pattern that forms her halo as she holds her hands in prayer. The Virgin occupies the center of the painting in her role as Mother of God. God the Father is directly above her; the Holy Spirit on her heart fills her with grace; and the small figure of her newly-born Holy Child, rests on a white pillow covered in gold flowers. The dogma of the Holy Trinity is clearly illustrated through the placement of these figures. Flanking God the Father are his two Archangels—Michael with his shield and sword and Gabriel with a white lily and raised hand as he appeared to the Virgin to announce the good news of humanity’s salvation through her.

The cartouche at center bottom calls attention to the words in the Gospel according to Luke and spoken by the Archangel Gabriel to Mary, the handmaid of the Lord, upon his visitation. She was to conceive His Son who would be called Jesus as the four letters “YHWH,” indicate.<sup>2</sup> Painted nearly half a millennium ago, this rendering of the Divine almost in conversation with humanity must have been overwhelming and almost miraculous especially to the peoples of Tawantinsuyu<sup>3</sup> who held deeply spiritual concepts about creation even before coming into contact with Christianity.

MJ Aguilar, Ph.D.

1 C. Damian, *The Virgin of the Andes: Art and Ritual in Colonial Cuzco*, (Miami Beach, Grassfield Press, 1995), 9.

2 Luke 1:26-38: “Behold thou shalt conceive in thy womb, and shalt bring forth a son; and thou shalt call his name Jesus.”


3 Tawantinsuyu or “the four corners” is the Quechua word for the Inca Empire.





99 ANONYMOUS (MEXICAN SCHOOL, 18TH CENTURY)

*The Venerable Juan de Palafox y Mendoza*

 inscribed 'VEN. IOANNES DE PALAFOX EPISCOPUS ANGELOPOLITANUS ET POSTEA OXOMEN' (on cartouche along the lower edge) inscribed 'Cajetanus Pati. F.' (lower right)  
painted silk, silver embroidery, and ink on paper laid on cardboard  
16¼ x 13⅞ in. (41.3 x 33.3 cm.)

\$12,000-18,000

**PROVENANCE:**  
Private collection, Connecticut (acquired circa 1960).  
Acquired from the above by the present owner (2003).

Historically, the artistic and economic activities of religious orders in the Americas, has been almost ignored. Although there are notable religious figures such as Sor Juana Inés de la Cruz and Bartolomé de las Casas, scarce information is available regarding the numerous convents and monasteries throughout Nueva España and the Viceroyalty of Peru that were set up almost from the earliest days of the arrival of the Spanish. Indeed, the first convent was set up in the city of Mexico in 1540 by Archbishop Juan de Zumárraga with four Spanish-born nuns who were charged with Christian instruction of the natives.<sup>1</sup> Although established as places for contemplative lives for devout women, they also served to protect and act on behalf of wives and widows, and the care and education of young women, such as they had in Spain. The convents and monasteries throughout the territories such as Santa Monica in Guadalajara, Santa Catalina in Lima and others, were self-sufficient through their various activities such as baking, flower growing and selling and their embroidery practices. These convents flourished and were centers for the spiritual and educational lives of those they served. As well, they served as hospitals for the sick and the nuns organized the teaching of the young through free schools they helped establish.

Lavishly embroidered pieces such as this small silk composition of a notable ecclesiastical figure surrounded by both saintly and secular tributes are typical of the delicate handiwork taught to young girls alongside their Christian formation throughout the many convents in

Spanish colonies. This portrait is of Bishop Juan Palafox y Mendoza who was appointed Bishop of the City of Puebla de Los Ángeles in 1639 and upon his return to Spain in 1653 became Bishop of Osma-Soria—the cartouche at lower bottom details his various posts. The natural son of Spanish nobleman Don Jaime de Palafox y Mendoza, Marqués de Ariza, he was educated and ordained a priest in Spain. Appointed Bishop of Puebla in 1639, he also became Archbishop of Mexico and Viceroy of New Spain. Although a lively controversy with the Jesuits led to his eventual return to Spain—Palafox is recognized as a man of letters, able administrator and great humanist who sponsored the arts and culture in Puebla where he established the Biblioteca Palafoxiana in 1646 with more than five thousand books on science and philosophy which welcomed all. He founded a convent and seminary; established schools and began construction of the city’s cathedral. In his brief tenure as Viceroy, he supported the role of *criollos* in public service and organized several defense militias to assure civil stability.

Details of his well-known piety during his return home are noted in several documents at the Biblioteca Nacional in Madrid. He reports of his various parishes in Osma and all the small villages where he administered to their needs. “I found the villagers in need of comfort and I comforted them greatly and exhorted the priest to teach them with love.”<sup>2</sup>

MJ Aguilar, Ph.D.

1 A. Martínez Cuesta, “Las monjas en la América Colonial, 1530-1824,” *Thesaurus*, Tomo L, No. 1,2, and 3, 1955, p. 575.  
2 V. Soladana, *El venerable Don Juan de Palafox y Mendoza obispo de Osma (1654-1659)*, (Soria: Caja General de Ahorros y Préstamos de la Provincia de Soria, 1982), 235.





## 100 ANONYMOUS (MEXICAN SCHOOL, CIRCA 1750)

### *Nuestra Señora de Guadalupe*



oil on canvas  
47¾ x 38 in. (121.3 x 96.5 cm.)

**\$40,000-60,000**

#### PROVENANCE:

Private collection, Europe.

Acquired from the above by the present owner.

The story of dark-skinned Virgin who appeared to a humble native named Juan Diego on his way to mass across the Tepeyac hill in 1531, is one of the most famous examples of syncretism in the New World. According to oral tradition, the Virgin spoke in Náhuatl, the language of the Aztecs, and addressed Juan Diego by his name. The Virgin made several other apparitions to Juan Diego and asked him to deliver a message to the Bishop of Mexico—her wish to have a church built on the very spot where she first appeared to him. As legend has it, Bishop Juan de Zumárraga ordered the construction of a sanctuary on the hill of Tepeyac when he witnessed roses miraculously fall from Juan Diego's tilma (cloak) and he saw the Virgin's image imprinted on the very cloth. The story led to the spread of the Virgin's devotion as she became popular with both indigenous and other groups throughout Mexico.

The present work depicts a sweet-faced, pious young woman with golden rays emanating from her silhouette. A crown upon her head denotes her as Queen of the Heavens. Flanking her in each corner of the painting and in the lower register, are scenes illustrating her

miraculous appearances to Juan Diego. An abundance of roses—symbols of the Virgin's love—cascade down the sides of the painting. Here, the Virgin appears like a tender mother figure, drawing parallels to 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." Thus, the legend of *La Guadalupana*, provided a link between New Spain's colonial present and the region's ancient cultural heritage—a link which in effect provided a powerful argument for Spain's so-called "divinely-ordained" mission in the Americas.

By the mid-18th century, when this work was likely painted, *La Guadalupana* had become ubiquitous throughout Nueva España as a miracle-producing image. Moreover, her image served as a potent symbol of *mestizaje*, or the complex mixing of cultures and races, that came to define the New World. Today, the image of Virgin of Guadalupe far surpasses her religious significance and has become intrinsically linked to notions of Mexican national identity.







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€150,000 – 250,000

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Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot’s low estimate**.

#### 3 AUCTIONEER’S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer’s** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(i).

#### 4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through ‘Christie’s LIVE™’ (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

#### 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer’s** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

### D THE BUYER’S PREMIUM AND TAXES

#### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

#### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer’s premium**, and/or any other charges related to the **lot**. For **lots** Christie’s ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer’s premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie’s will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie’s shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie’s in New York. In accordance with New York law, if Christie’s arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie’s), to collect the **lot** from a Christie’s New York location, Christie’s must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie’s delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie’s or a common carrier (authorized by Christie’s that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie’s prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie’s is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder’s responsibility to pay all taxes due*. Christie’s recommends you consult your own independent tax advisor with any questions.

### E WARRANTIES

#### 1 SELLER’S WARRANTIES

- For each **lot**, the seller gives a **warranty** that the seller:
  - (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

- We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our “**authenticity warranty**”). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:
- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
  - (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
  - (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot’s catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie’s opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot’s** full **catalogue description** before bidding.
  - (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
  - (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
  - (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
  - (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
  - (h) In order to claim under the **authenticity warranty** you must:
    - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
    - (ii) at Christie’s option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
    - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.



- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books.** Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
- (a) This additional **warranty** does not apply to:
- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.
- 3 NO IMPLIED WARRANTIES**
- EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.**
- 4 YOUR WARRANTIES**
- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing
- the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.
- F PAYMENT**
- 1 HOW TO PAY**
- (a) Immediately following the auction, you must pay the **purchase price** being:
- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
- (i) Wire transfer
- JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
- (ii) Credit Card.
- We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- (iii) Cash
- We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) Bank Checks
- You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) Checks
- You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
- Christie's Inc. Post-Sale Services,  
20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

#### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration

fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

#### H TRANSPORT AND SHIPPING

##### 1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

##### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**


**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

- (d) **Lots containing Ivory or materials resembling ivory**
- If a **lot** contains elephant ivory, or any other

wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (e) **Lots of Iranian origin**
- Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
- Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Watches**
- Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

#### I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### J OTHER TERMS

##### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

##### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

##### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

##### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

##### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

##### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

##### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at [www.christies.com/about-us/contact/ccpa](http://www.christies.com/about-us/contact/ccpa).

##### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No

single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

#### 10 REPORTING ON

**WWW.CHIRSTIES.COM**

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

#### K GLOSSARY

- auctioneer**: the individual auctioneer and/or Christie's.
- authentic**: authentic : a genuine example, rather than a copy or forgery of:
- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical condition of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher

figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed ‘Conditions of Sale’

◦

Christie’s has a direct financial interest in the **lot**.  
See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie’s or another **Christie’s Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie’s has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

✎

Bidding by interested parties

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie’s

From time to time, Christie’s may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number. Where Christie’s has an ownership or financial interest in every lot in the catalogue, Christie’s will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### ◦ Minimum Price Guarantees

On occasion, Christie’s has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie’s holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie’s has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie’s compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party’s remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

•

**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.

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

17/02/21

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie’s by 5.00pm on the day of the sale will, at our option, be removed to Christie’s Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie’s will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie’s Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie’s Post-Sale Service 24 hours in advance to book a collection time at Christie’s Fine Art Services. All collections from Christie’s Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie’s discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie’s Rockefeller and Christie’s Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

### SHIPPING AND DELIVERY

Christie’s Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie’s and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

### ✎ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ✎. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

### Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has made loans or advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

### QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

\*\*Attributed to ...”

In Christie’s qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ...”/”Workshop of ...”

In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ...”

In Christie’s qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ...”

In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

\*\*Manner of ...”

In Christie’s qualified opinion a work executed in the artist’s style but of a later date.

\*\*After ...”

In Christie’s qualified opinion a copy (of any date) of a work of the artist.

”Signed ...”/”Dated ...”/

”Inscribed ...”

In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

”With signature ...”/”With date ...”/

”With inscription ...”

In Christie’s qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

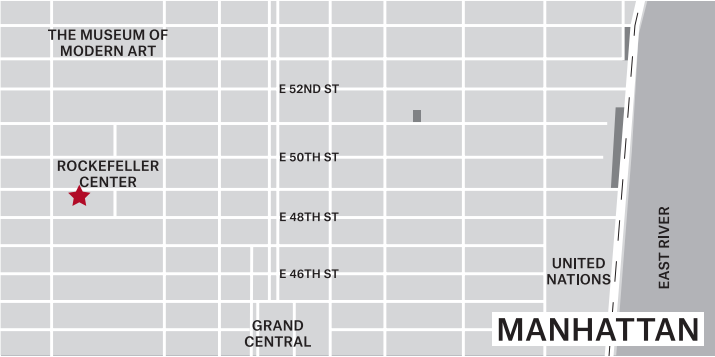
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the “Regulations”). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

### STREET MAP OF CHRISTIE’S NEW YORK LOCATIONS



#### Christie’s Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



#### Christie’s Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

23/02/21

02/08/19





# IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie’s and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

**Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click ‘My Account’ followed by ‘Complete Profile’. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

**Organisations:**

- Formal documents showing the company’s incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

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