



LATIN AMERICAN ART

New York, 22-23 November 2016

CHRISTIE'S



LATIN AMERICAN ART

EVENING SESSION
TUESDAY
22 NOVEMBER 2016
AT 5.00 PM

AFTERNOON SESSION
WEDNESDAY
23 NOVEMBER 2016
AT 12.00 PM

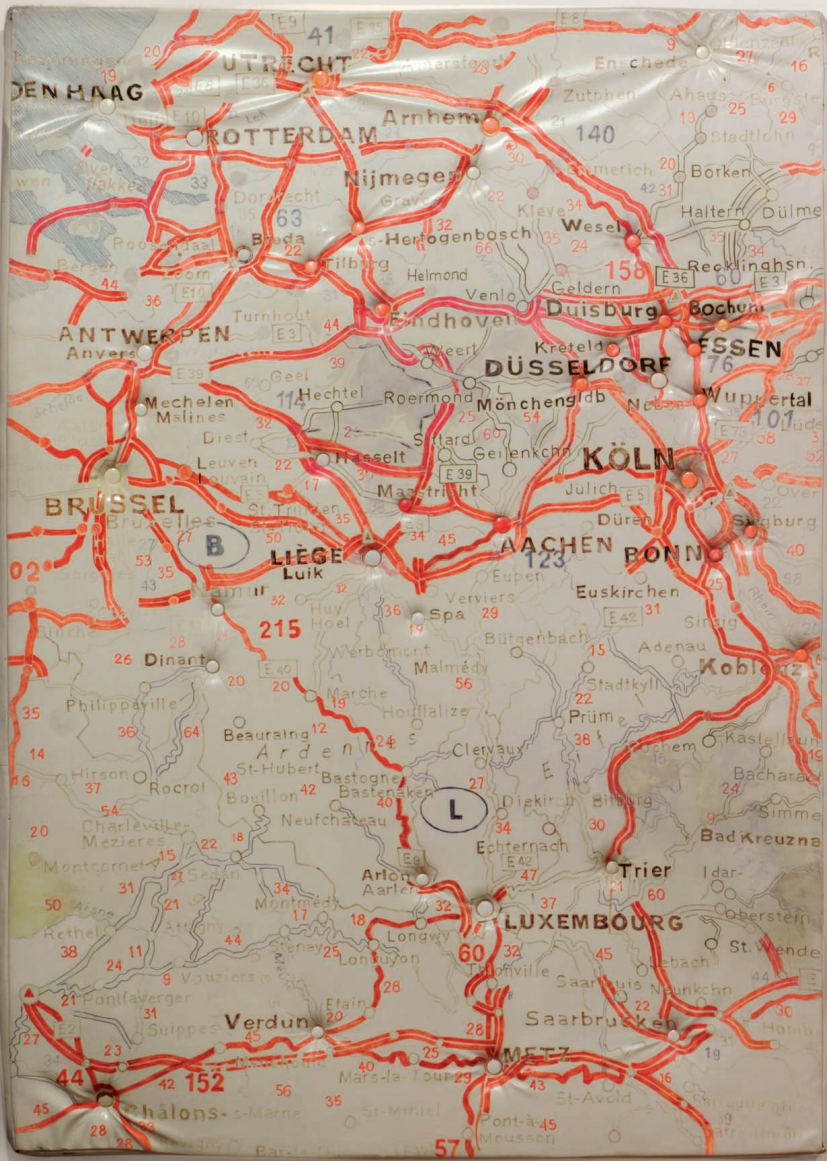




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LATIN AMERICAN ART

TUESDAY 22 AND WEDNESDAY 23 NOVEMBER 2016

PROPERTIES FROM

The Los Angeles County Museum of Art, Sold to Benefit Acquisitions of Latin American Art

The Private Art Collection of Marta and Placido Domingo

The Brazil Golden Art Collection
A Gentleman

The Estate of Emily A. Wingert
Sold to Benefit Underprivileged Youth to Enhance Tech4change at CDI International

The Collection of Ruth and Jerome Siegel

The Lewin Family Collection

The Audain Collection, Vancouver

Cuba Moderna: Masterworks from a Private Collection

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A Private European Collection

A European Gentleman

A Private Collector, New York.

A Spanish Collection

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AUCTION

Tuesday 22 November 2016

at 5.00 pm (Lots 1-72)

and Wednesday 23 November 2016

at 12.00 pm (Lots 75-216)

20 Rockefeller Plaza

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VIEWING

Friday 18 November 10.00 am - 5.00 pm

Saturday 19 November 10.00 am - 5.00 pm

Sunday 20 November 1.00 pm - 5.00 pm

Monday 21 November 10.00 am - 5.00 pm

Tuesday 22 November 10.00 am - 12.00 pm

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Lot 12 © Copyright Succession Joaquin Torres-Garcia, Montevideo 2016. Alejandro, Aurelio and Claudio Torres.

PAGES 4-5

OPPOSITE SALE INFORMATION PAGE:

Lot 47 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

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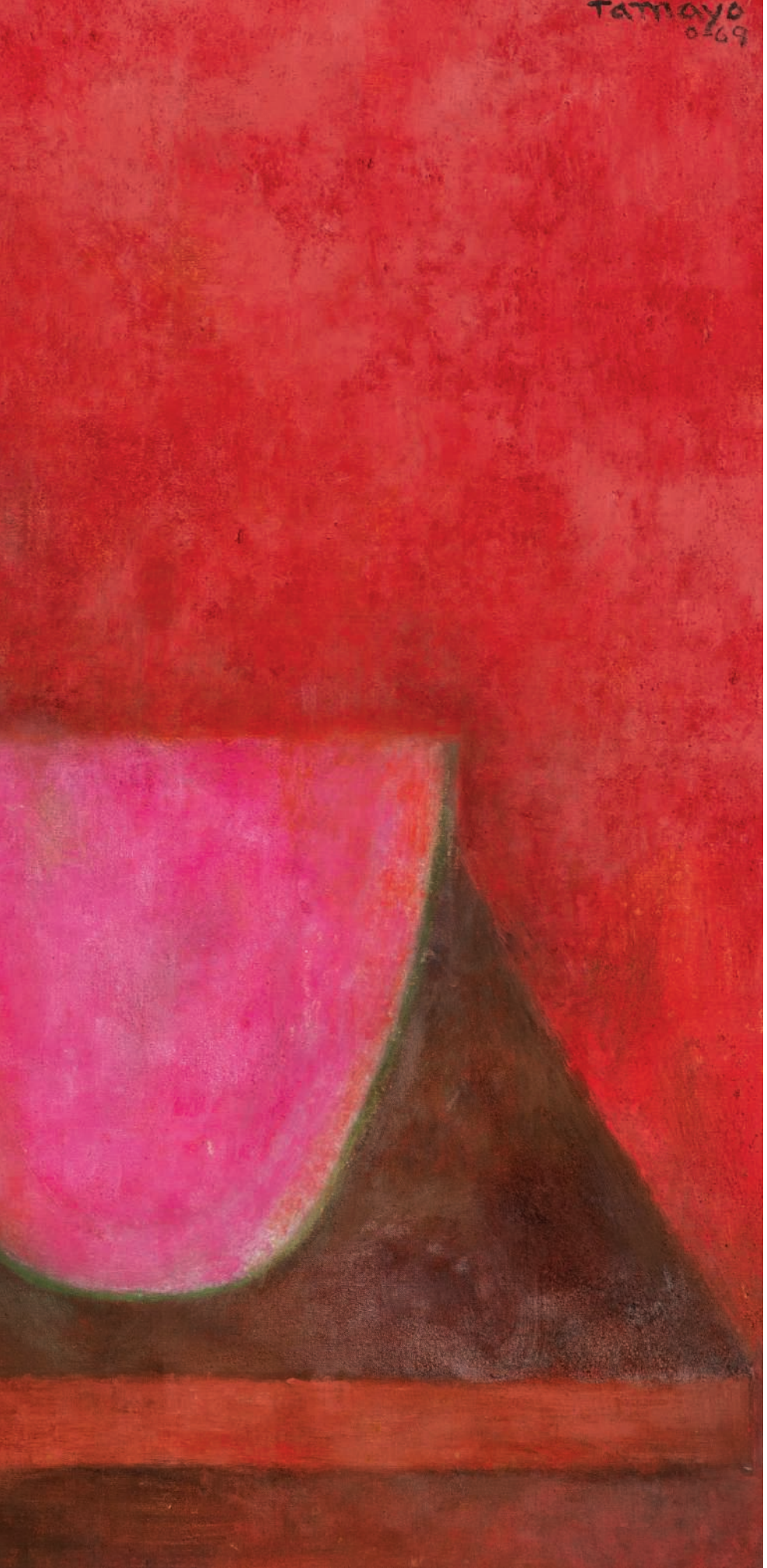
DAY SESSION DIVIDER:

Lot 209 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris



EVENING SESSION

TUESDAY 22 NOVEMBER 2016 AT 5.00 PM





1

TOMÁS SÁNCHEZ (B. 1948)

Contemplador en diagonal

signed and dated 'Tomás Sánchez 2016' (lower right) signed and dated again and titled 'Tomás Sánchez 2016, CONTEMPLADOREN DIAGONAL' (on the reverse)

acrylic on canvas

21¾ x 27¾ in. (55.2 x 70.5 cm.)

Painted in 2016.

\$60,000-80,000

This work is accompanied by a certificate of authenticity signed by the artist, dated 3 October 2016.

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

2

JULIO LARRAZ (B. 1944)

Magenta de Quinacridone

signed 'Larraz' (lower right) signed again and titled
'Larraz, MAGENTA DE QUINACRIDONE' (on the reverse)

oil on canvas

71¾ x 60 in. (182.3 x 152.4 cm.)

Painted in 2008.

\$70,000-90,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

3

ARMANDO MORALES (1927-2011)

Deux nus et bateau noir

signed and dated 'MORALES/84' (lower right)

oil on canvas

63¾ x 51½ in. (162 x 130 cm.)

Painted in 1984.

\$150,000-200,000

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. 55, no.

1984.26 (illustrated in color).



PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

4

FERNANDO BOTERO (B. 1932)

Woman with Hat

signed and dated 'Botero, 86' (lower right)

oil on canvas

44½ x 29½ in. (113 x 74 cm.)

Painted in 1986.

\$350,000-450,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above (9 October 1987).

LITERATURE:

G. Soavi, *Botero*, Milan, Gruppo Editoriale Fabbri, 1988, p. 240, no. 225 (illustrated in color).

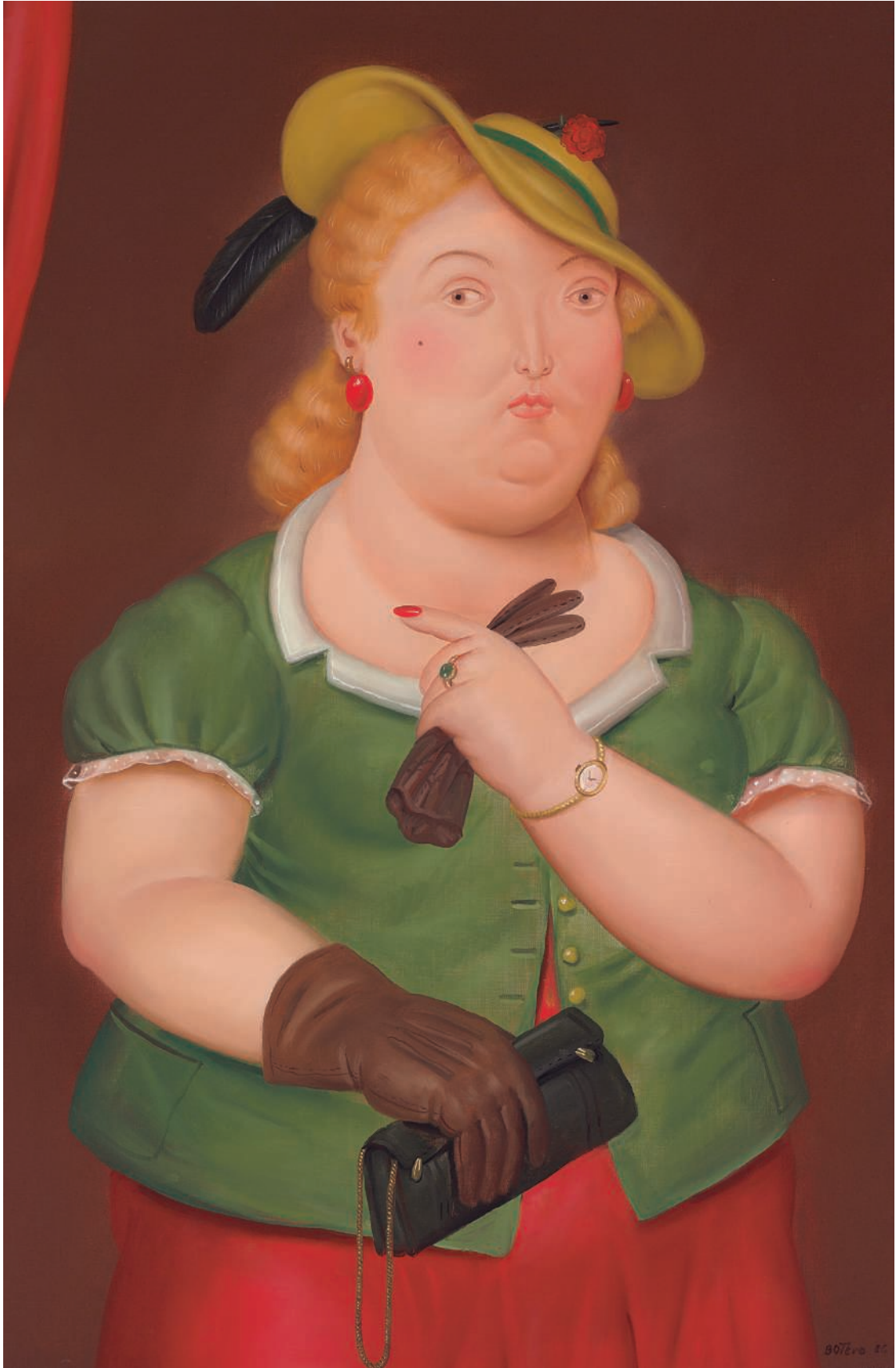
N. Sánchez-Osorio, "En Tucurínca, el campo, la paz, la introspección," *Casas y Gente*, Vol. 4, no. 37, 1989, p. 63 (illustrated in color).

G. Lascault, *Botero: Elogio de las esferas, de la carne, de la pintura y de muchas otras cosas*, Madrid, Lerner & Lerner Editores, S.A., 1992, p. 214 (illustrated in color).

Découvrons l'art - 20e siècle, *Botero*, Paris, Editions Cercle d'Art, no. 44 (illustrated in color).

Botero, New York, Harry N. Abrams, Inc, 1997, p. 52, no. 44 (illustrated in color).

E. Sullivan and J.M. Tasset, *Fernando Botero, Monograph and Catalogue Raisonné, Paintings 1975-1990*, Lausanne, Acatos, 2000, p. 401, no. 1986/38 (illustrated in color).



5

WIFREDO LAM (1902-1982)

La nostra notte

signed and dated 'Wifredo Lam, 1964' (on the reverse)

oil on canvas

19½ x 27½ in. (49.5 x 69.9 cm.)

Painted in 1964.

\$100,000-150,000

PROVENANCE:

Anon. sale, Tajan, Paris, 21 November 2001, lot 52.

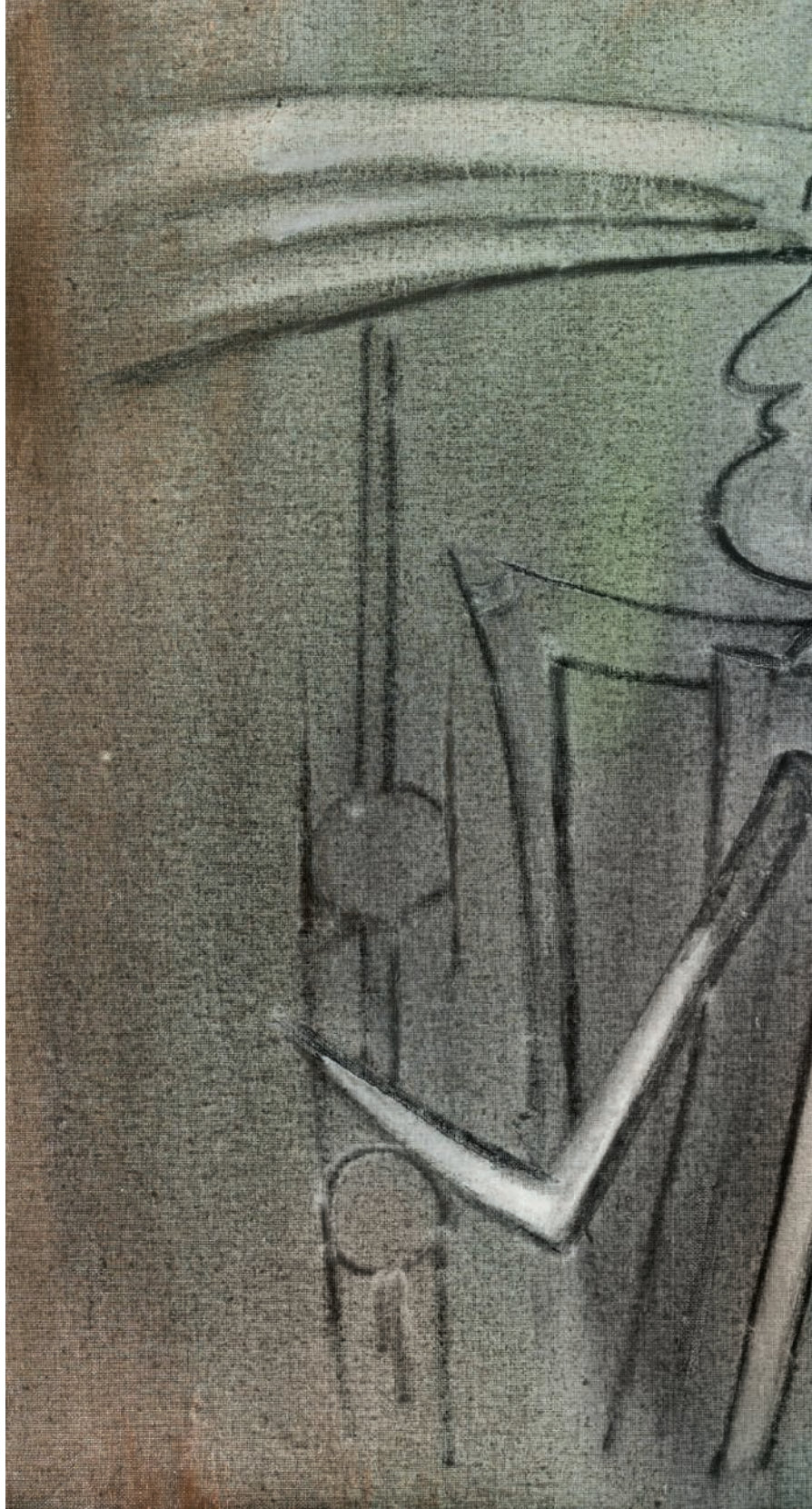
Acquired from the above by the present owner.

LITERATURE:

L. Laurin-Lam & E. Lam, *Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, p. 276, no. 64.04 (illustrated).

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam, dated Paris 8-01-2002.

We are grateful to Eskil Lam for his assistance cataloguing this work.





PROPERTY OF A GENTLEMAN

6

MATTA (1911-2002)

Midsummer Night Dew

signed 'Matta' (lower right) titled and dated 'MIDSUMMER NIGHT DEW, 1984, 84/10' (on the reverse)

oil on canvas

70 x 83½ in. (177.8 x 212.1 cm.)

Painted in 1984.

\$120,000-180,000

PROVENANCE:

A Private European Collection, Sotheby's, New York, 23 June 2005, lot 272 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

Humblebæk, Louisiana Museum of Modern Art, *Matta*, 1988, no. 17.

This work is accompanied by a certificate of authenticity signed Germana Matta Ferrari, dated 16 June 2001 and is registered in the Matta archives under no. 84/10.





PABLO ATCHUGARRY (B. 1954)

Untitled

signed 'ATCHUGARRY' (near the base)
white Carrara marble on granite base
74¾ x 11¾ x 11 in. (190 x 30 x 28 cm.)
Executed in 2015.
Unique.

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist.

EXHIBITED:

Rome, Trajan Market/Imperial Forum, *Atchugarry*, May 2015-February 2016, p. 80 (illustrated).
New York, Hollis Taggart Galleries, *Pablo Atchugarry: Invocations of the Soul*, 5 May-11 June 2016, p. 197 (illustrated in color).

LITERATURE:

Pablo Atchugarry: Citta eterna, eterni marmi, Milan, Skira, 2015, p. 80 (illustrated in color).

A modern convert to the tradition of direct carving, Atchugarry stands today among the most celebrated and sensitive interpreters of sculptural form. Familiar with Uruguay's Constructivist legacy through his father, a onetime student at the Taller Torres-Garcia who "allowed [him] to enter the world of art almost without realizing it," Atchugarry "discovered volume" while modeling forms with clay. "I realized that I was entering the world of the third dimension," he reflected, and soon left Montevideo for Europe; he eventually settled on the shores of Lake Como and later found his way to Carrara, where he made his first sculpture in marble in 1979.¹ Still based today between Lecco and Manantiales, Atchugarry has cultivated an artistic practice grounded in the most essential, plastic values of the medium: light, surface, texture, space. The vitality of his



The present lot on view at Trajan Market/Imperial Forum, Rome, 2015. Photo courtesy of the artist's studio.

sculptures belies the sheer physicality of their often massive forms, which take on extraordinary qualities of weightlessness and transcendence. Atchugarry participated in the Venice Biennale in 2003 with the eight-piece installation *Soñando la paz*, a response to the war in Iraq, and his monumental works are installed in public spaces around the world, from Monaco to Belgium, Uruguay to Italy.

The classical aesthetics and universality of Atchugarry's works situate his practice within a venerable lineage of sculptors, and he has embraced an art-historical inheritance that stretches from Michelangelo – "I don't know which came first, my love of marble or Michelangelo" – to the modern masters Henry Moore, Isamu Noguchi, and Antonio Canova. Although he has recently begun to work in bronze, his choice to work principally in marble, which he considers "the epitome of the classical material," dates to his first arrival in Carrara, where the revelation of its quarries transformed his practice.² "By frequenting the marble quarries of Carrara, I learned to love marble, to listen to its voice (it told me its secrets)," he recalls. "I felt the presence of the giants who have loved marble, men such as Michelangelo and Brancusi." His reverence for marble endures in his commitment to direct carving and in the dexterity with which he gives shape to its form. "I disagree with those who say that carving is an antiquated art," he explains. "Carving has almost surely been present in man's expression since its origins, from the prehistoric Venuses in stone to the sculptures of Cyclades. Sculpture that is born 'by taking away,' that is, direct carving, has been the main form of expression of the great artists of all times."³

The visual poetics of his sculpture suggest rich metaphysical themes, and Atchugarry considers his work as an "aspiration toward an ideal," ascending perpetually upward toward "limitless horizons." "There is always a vertical stress in my works," he notes. "All these vertical works of mine, all those points, are nothing but invocations, a questioning, a going forth to see the stars, to hear them take part in our lives. Like a prayer, an invocation to the infinite."⁴ This insistent verticality, as in the present work, conveys an idea of infinity in its formal drama of rising, tapering curves. As a meditation on "spiritual yearning and transcendence," as Jonathan Goodman remarks, "the sculptures describe a soaring upward motion...much like the ascending spires of a church or, more secularly, like the skyscraping heights of a modern building."⁵

The softly luminous undulations of *Untitled* evoke the plastic rhythms and evolved, free flowing lines for which Atchugarry is renowned. Similar to his monumental work, *Vida en movimiento* (2013), *Untitled* builds around two elongated cut-out shapes that amplify the work's three-dimensionality, its energy releasing from the inside out and spreading upwards through the cascading creases and shadows of gleaming white stone. The nearly symmetrical outline of slender, lengthwise folds creates a striking silhouette of movement in the round as the forms cast upward around an integral, open center. "After a beginning in which the figure was present, an abstract sculpture gradually emerged through a constant metamorphosis where human essence and energy connect with the cosmos," Atchugarry has explained of his work. "I have reached my current sculpture after a long path of synthesis where the human being and his relationship with nature are the center of my topics."⁶ This inculcation of cosmic harmony, embodied in the assiduous carving of stone, inflects Atchugarry's body of work with humanist poetics and grace. At a human scale, *Untitled* manifests the eloquence and stability of the white Carrara marble, channeling its energy endlessly upward.

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

1 Pablo Atchugarry, quoted in Jonathan Goodman, "Pablo Atchugarry: Heroic Activities," *Pablo Atchugarry: Heroic Activities* (New York: Hollis Taggart Galleries, 2011), 14.

2 Atchugarry, quoted in "Fragments of Life: A Conversation with Valeria Campagni," *Pablo Atchugarry: A Journey between Matter and Light* (Oostkamp: Stichting Kunstboek, 2006), 54, 247.

3 Atchugarry, quoted in Goodman, "Pablo Atchugarry," 14.

4 Atchugarry, quoted in "Fragments of Life," 128-29, 251.

5 Goodman, "Pablo Atchugarry," 10, 14.

6 Atchugarry, quoted in Goodman, "Pablo Atchugarry," 16.





8

ALFREDO GUTTERO (1882-1932)

Elevadores

signed and dated 'Guttero, 1929' (lower right)

oil on particleboard

23 $\frac{7}{8}$ x 27 $\frac{7}{8}$ in. (60.5 x 70.7 cm.)

Painted in 1929.

\$80,000-120,000

PROVENANCE:

Galería Van Riel, Buenos Aires.

Private collection, Buenos Aires (acquired from the above, 14 January 1967).

By descent from the above to the present owner.

EXHIBITED:

Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires, Colección

Constantini, *Alfredo Guttero, un artista moderno en acción*, 1 September-30 October 2006, p. 88 no. 30 (illustrated in color).



9

EMILIANO DI CAVALCANTI (1897-1976)

Mulatta on the Beach

signed 'E DI CAVALCANTI' (lower right)

oil on canvas

21¼ x 25½ in. (54 x 64.8 cm.)

Painted circa 1937.

\$100,000-150,000

PROVENANCE:

Rive Gauche Galerie d'art, Paris.

Private collection (acquired from the above 25 October 1937).

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity signed by Elisabeth Di Cavalcanti and dated October 18, 2016.

10

AMELIA PELÁEZ (1896-1968)

Mujer hindú

signed 'A. PELAEZ' (lower left)

oil on canvas

39¼ x 31½ in. (99.7 x 80 cm.)

Painted circa 1933.

\$100,000-150,000

PROVENANCE:

María Luisa Gómez Mena collection, Havana.

Anon. sale, Christie's, New York, 28 May 1997, lot 9 (illustrated in color).

Acquired from the above sale.

Cernuda Arte, Coral Gables, Florida.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie Zak, *Exposition Amelia Peláez del Casal*, 28 April-12 May 1933,

no. 7 (illustrated).

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

“Created with a sort of piety, especially solid as the artist possesses a withdrawn soul, grave, somewhat mystical, full of adoration for beauty and nature...painting is her joy, the meaning of her life, outside of that, nothing interests her.”

—Simon Lissim, Paris, 1933.



11

ARMANDO REVERÓN (1889-1954)

Cocoteros en la playa, Macuto

oil on burlap

21¼ x 25 in. (54 x 63.5 cm.)

Painted circa 1940.

\$80,000-120,000

PROVENANCE:

Private collection, Wellington, Florida.

Anon. sale, Christie's, New York, 29 May 2009, lot 222

(illustrated in color),

Acquired from the above by the present owner.

We are grateful to the Proyecto Reverón for their assistance cataloguing and confirming the authenticity of this work.





PROPERTY FROM A SPANISH COLLECTION

12

JOAQUÍN TORRES-GARCÍA (1874-1949)

Port of New York

signed and dated 'J. Torres-García, 1923' (lower center)

oil on cardboard

22 x 31½ in. (56 x 80 cm.)

Painted in 1923.

\$300,000-400,000

PROVENANCE:

Private collection, Barcelona (acquired in the 1930s).

By descent from the above by the present owner.

LITERATURE:

C. de Torres and S. V. Temkin. "Port of New York, 1923 (1923.27)." *Joaquín Torres-García Catalogue Raisonné*. <http://torresgarcia.com/catalogue/entry.php?id=2362> (accessed October 12, 2016).

This work is accompanied by a certificate of authenticity from the Joaquín Torres-García Archive of Alejandra, Aurelio and Claudio Torres, signed by Alejandra Torres and dated 18 October 2016.

Torres-García landed in New York on June 16, 1920, drawn by the promise of American modernity after working for more than a quarter-century in Barcelona. He marveled at the metropolis over a whirlwind twenty-two months, lighting immediately upon the city's commercial pulse and technological innovation. "The huge city, seen from the Brooklyn Bridge is inconceivably fantastic, at night it shines like golden embers," he wrote shortly after his arrival. "Broadway is a party of lights, each night billboard signs screaming, competing, with each other. This is a new crazy beauty."¹ The schematic geometry of his New York paintings continued the direction of his recent experiments, with Rafael Barradas, with the urban style they called Vibrationism, characterized by graphic color and proto-constructivist order. Torres-García later pronounced his work from this time as "expressionistic and geometric, dynamic, sometimes depicting reality, and in others a synthesis of it, but already the vertical and horizontal dominate, which will be the basis of other paintings."²

Painted in the year following Torres-García's arrival in Italy, where he spent a brief interlude before moving to France in late 1924, *Port of New York* conveys the visual cacophony of the American city: the Brooklyn Bridge stretches to the Hudson River piers; cargo offloads into a maze of tenement buildings lining the docks; a horse-drawn cart moves alongside a train puffing smoke. The bustling port scene teems with the helter-skelter scramble of commerce, its rhythm diffused through a grid-like framework of building facades and punctuated by the letters and numbers of signs and advertisement. A synoptic impression of New York, with his departure foretold in the French Tricolour waving at its center, the painting participates in the transatlantic narrative that saw Torres-García move between Europe and the Americas, ultimately returning to Uruguay in 1934.

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

1 Joaquín Torres-García, *New York*, ed. Juan Fló, trans. Cecilia de Torres (1921; Montevideo: Casa Editorial Hum/Museo Torres-García, 2007), 68, quoted in Cecilia de Torres, "Torres-García's New York: The City as Icon of Modern Art," in *Nexus New York: Latin American Artists in the Modern Metropolis*, ed. Deborah Cullen (New York: El Museo del Barrio, 2009), 120.

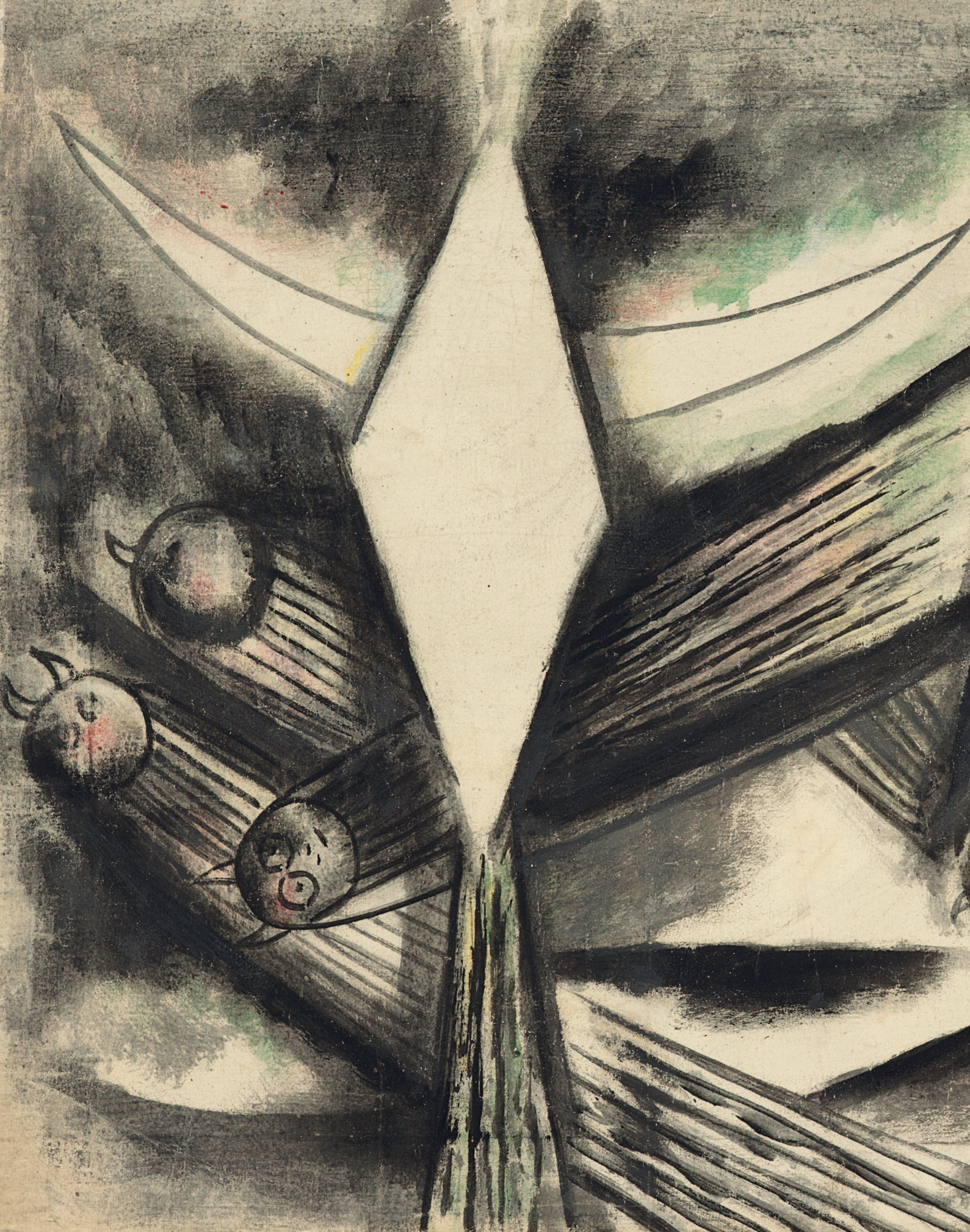
2 Torres-García, *Historia de mi vida* (Montevideo: Asociación Arte Constructivo, 1939), 214, quoted in de Torres, "Torres-García's New York," 110.



Torres-García at his studio with the present lot (on easel), Villefranche sur Mer, France, 1925.

Courtesy Archive Joaquín Torres-García of Alejandra, Aurelio and Claudio Torres. © Copyright Sucesión Joaquín Torres-García, Montevideo 2016. Photographer unknown.







13

WIFREDO LAM (1902-1982)

Untitled

oil on canvas
19½ x 23½ in. (50 x 60 cm.)
Painted in 1953.

\$100,000-150,000

PROVENANCE:

Private Collection, Switzerland (acquired circa 1997).

LITERATURE:

L. Laurin-Lam & E. Lam, *Catalogue Raisonné of the Painted Work, Volume I, 1961-1982*, p. 447, no. 53.16 (illustrated).

We are grateful to Eskil Lam for his assistance cataloguing this work.

14

MATTA (1911-2002)

La mela

oil on canvas
47 x 68¼ in. (119.4 x 173.4 cm.)
Painted in 1952.

\$350,000-450,000

PROVENANCE:

Sala Napoleonica, Venice.
Ruth Moskin collection, New York.
Lionel Bauman collection, New York and Palm Springs.
Randy Kahn collection, Los Angeles.
Private collection, Los Angeles.
Thomas Monahan, Chicago.
Walker Fine Art, New York.

EXHIBITED:

Milwaukee, Wisconsin, The Patrick and Beatrice Haggerty Museum of Art, Marquette University, *Matta: Surrealism and Beyond*, 19 September-30 November 1997, no. 9, p. 43 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 20 June 1998 and is registered in the archives under number 52/13.







15

OSWALDO VIGAS (1926-2014)

Kikuyo

signed 'Vigas' (lower right) also signed, titled and dated 'Vigas, Kikuyo, 57' (on the reverse)

oil on cardboard mounted on panel

41¼ x 31¾ in. (104.7 x 80.6 cm.)

Painted in 1957.

\$60,000-80,000

PROVENANCE:

Galería de Arte Ascaso, Caracas (acquired directly from the artist).

Acquired from the above by present owner.

EXHIBITED:

Miami, Ascaso Gallery, *Vigas constructivista: Paris 1953-1957*, November 2012 - February 2013, p. 46 (illustrated in color).

This exhibition also traveled to Caracas, Ascaso Gallery, 2013.

Maracaibo, Venezuela, Museo de Arte Contemporáneo del Zulia, *Oswaldo Vigas, Ideografías de París. 1952-1957*, 2005. This exhibition also traveled to Caracas, Venezuela, Museo de Arte Contemporáneo Sofía Imber, *Oswaldo Vigas, Ideografías de París. 1952-1957*, 31 March - 31 May 2002, p. 42 (illustrated in color).

Coro, Venezuela, Museo de Coro, *Oswaldo Vigas: Ideografías de París 1952-1957*, October 2001.

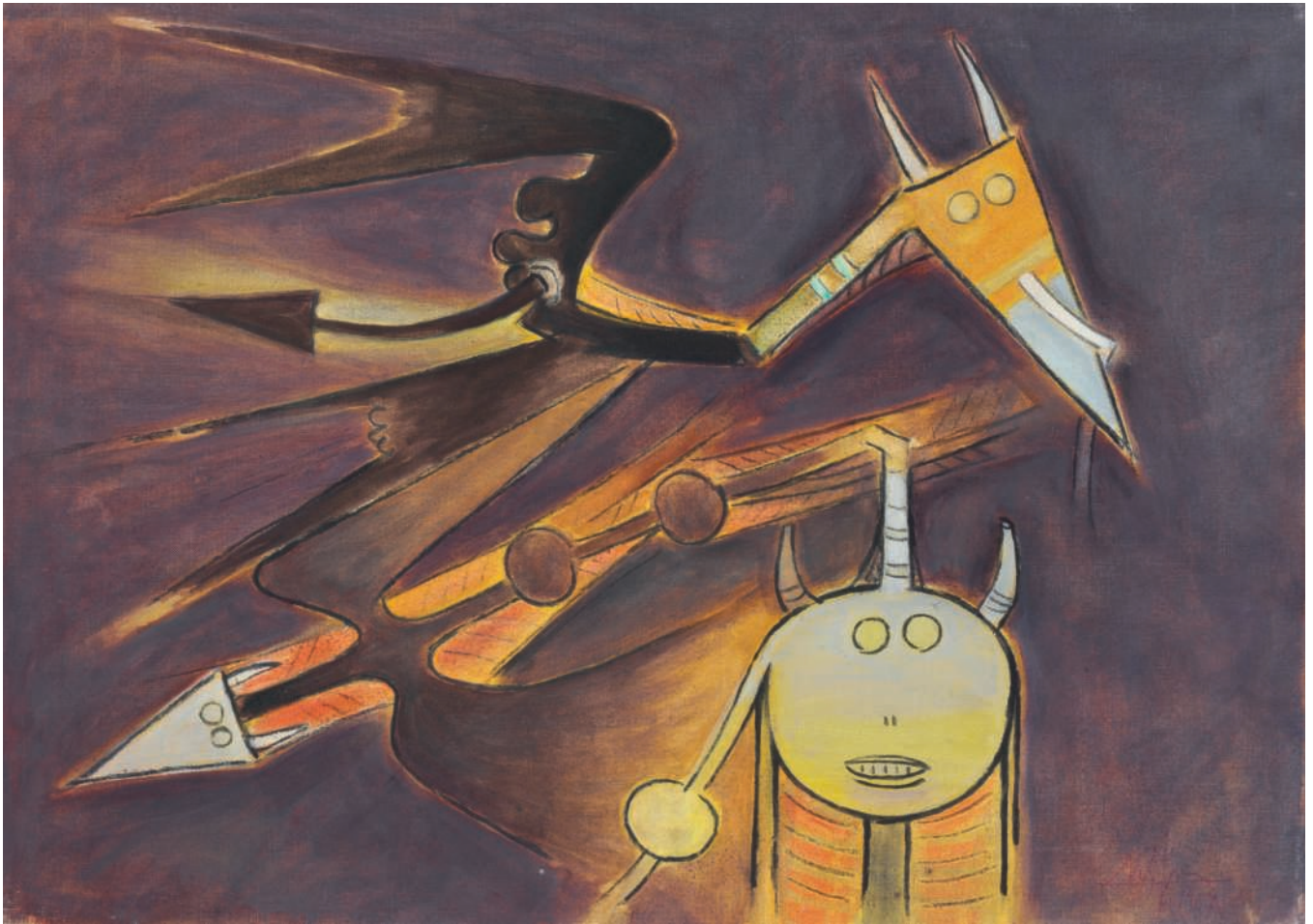
Caracas, Museo de Arte Contemporáneo Sofía Imber, *Oswaldo Vigas: Lo figurativo y telúrico 1942-1990*, 3 October - 11 November 1990.

Bogotá, Colombia, Museo de Arte Contemporáneo, *Oswaldo Vigas, 1943-1973*, 18 May - 15 June 1973.

LITERATURE:

G. Diehl, *Oswaldo Vigas*, Caracas, Armitano, 1990, p. 86 (illustrated in color).

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



16

WIFREDO LAM (1902-1982)

Untitled

signed and dated 'Wifredo Lam, 1967' (lower right)

signed 'Wifredo Lam' (on the reverse)

oil on canvas

19¾ x 27¾ in. (50.2 x 70.5 cm.)

Painted in 1967.

\$100,000-150,000

PROVENANCE:

Private collection, Milan.

Anon. sale, Sotheby's, Milan, 27 November 2001, lot 253 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam Catalogue Raisonné of the Painted Work, Volume II 1961-1982*, Laussane, Acatos, 2002, p. 300, no. 67.23 (illustrated).

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam, dated 25-03-2003.

We are grateful to Eskil Lam for his assistance cataloguing this work.

PROPERTY FROM THE AUDAIN COLLECTION, VANCOUVER

17

DIEGO RIVERA (1886-1957)

Niña con vestido rosa

signed 'Diego Rivera' (lower left)

tempera on linen

19¾ x 15 in. (50.4 x 38.1 cm.)

Painted in 1930.

\$500,000-700,000

PROVENANCE:

Helen Fowler O'Gorman collection, Mexico City.

Private collection, California.

Anon. sale, Christie's, New York, 20 November 1990, lot 19

(illustrated in color).

Acquired from the above sale by the present owner.

EXHIBITED:

Mexico City, Instituto Nacional de Bellas Artes, n.d.

New York, Walker's Exhibits, *Works of Art from the Private collections of Alumnae Families of the Ethel Walker School*, May–June 1998.

Whistler, Audain Art Museum, *Mexican modernists: Orozco, Rivera, Siqueiros, Tamayo*, 2016, p. 16 (illustrated in color).

LITERATURE:

Fondo Editorial de la Plástica Mexicana, *Diego Rivera: Pintura de caballete y dibujos*, Mexico, 1979, no. 182, p. 187 (illustrated in color).

Instituto Nacional de Bellas Artes, Dirección General de Publicaciones, *Diego Rivera, catálogo general de obra de caballete*, Mexico 1989, no. 910, p. 121 (illustrated).

Exhibition catalogue, *Shore, Forest and Beyond: Art from the Audain Collection*, Vancouver, Vancouver Art Gallery and D&M Publishers, Inc., 2011, p. 124 (illustrated in color).

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



Diego Rivera with his daughter Guadalupe Rivera Marín.
Photo from Google Art Project/Wikimedia Commons.
Photographer unknown.

After pursuing a successful international career as a vanguard painter in Europe, Mexican artist Diego Rivera (1886-1957) returned to his homeland in June of 1921. Shortly after he joined the Secretario de Educación Pública, José Vasconcelos, and became part of the group of artists busily undertaking murals throughout Mexico City's public buildings as part of a cultural policy which sought to revise concepts about identity and national integration, in the aftermath of two decades of armed conflict that had destroyed the nation.

Rivera was certainly not the first nor the only painter of murals but he was the one who achieved greater international acclaim and, I believe, better assumed the task of aligning himself with the values of the Mexican people. His vision of a modern Mexico sought the integration of the less fortunate members of society far removed from opportunities, particularly the indigenous population. From the 1920s onward, Rivera's artistic vision focused on constructing an iconography that would embody *lo mexicano*, while at the same time, act as a modern artistic language.

Even before leaving for the Soviet Union in 1927, Rivera had been working on compositions of indigenous mothers and their children, but towards the decade's end, these anonymous beings—some clearly influenced by pre-hispanic masks—evolved into portraits of children within his close circle who were to inspire him and infuse his work with renewed vitality and inspiration. The children painted by Rivera between 1928-1945 constitute a distinct theme within his easel portraits. He endows these children, sons and daughters of the most vulnerable of society's women, with individual personality; those women who could not read or write, and who had no opportunities for getting ahead but who nevertheless, were the caring and loving product of a race that believed in a more promising future with justice and equality.

Painted as small dolls, coquettish and fragile, these small children—boys and girls—were executed with great skill by Rivera who endows them with infinite tenderness in his fierce wish to recover the dignity of the Mexican people during a period of national reconstruction in the post-revolutionary period. La *Niña con vestido rosa* (The Little Girl in Pink Dress) embodies both the spirit and conceptual qualities the artist sought, and furthermore the artist's technique emulates the fresh approach he employed in his murals with diaphanous and transparent colors, and rich tonalities which ultimately reveal Rivera's extraordinary prowess as painter, draughtsman, and supreme master of color.

Professor Luis-Martín Lozano



18

JOSÉ CLEMENTE OROZCO (1883-1949)

Prometheus

signed and dated 'J.C. Orozco, 45' (lower left)

ink and oil on paper

20 $\frac{1}{8}$ x 16 $\frac{3}{4}$ in. (51.1 x 42.6 cm.)

Painted in 1945.

\$150,000-200,000

Please note an alternate title for this work is *Imaginación*, as provided by Clemente Orozco.

PROVENANCE:

Acquired from the artist.

Anon. sale, Sotheby's, New York, 23 November 1992, lot 50 (illustrated in color).

Anon. sale, Christie's, New York, 17 November 2009, lot 21 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

Cambridge, Fogg Museum of Art, *Orozco Memorial Exhibition*, 3 December 1952 - 11 January 1953.

Boston, The Institute of Contemporary Art, *J. C. Orozco: Memorial Exhibition*, 1953, no. 105 (illustrated).

New York, Huntington Hartford Museum, *José Clemente Orozco*, 7 September - 17 October 1965.

Whistler, Audain Art Museum, *Mexican modernists: Orozco, Rivera, Siqueiros, Tamayo*, 2016, p. 30 (illustrated in color).

LITERATURE:

Exhibition catalogue, *Shore, Forest and Beyond: Art from the Audain Collection*, Vancouver, Vancouver Art Gallery and D&M Publishers, Inc., 2011, p. 130 (illustrated in color).

The eldest among "Los tres grandes" of Mexican mural painting, Orozco also had the least orthodox beginning as an artist of the trio; earning his living early on as a political caricaturist. This experience left a decidedly graphic element in his entire body of work, from his murals to his easel paintings, to his drawings and prints. It can be argued that Orozco, unlike Rivera and Siqueiros, was never a social-realist, but rather an expressionist whose work possessed social and political engagement. This mixed media work, *Prometheus*, evokes the social through the sacrifice of a lonely hero for the disenfranchised masses, and it does so with a graphic language that is virulently expressive.

The summer of 1945 was a particularly prolific one for the artist; he executed some 250 ink drawings and four oils on canvas.¹ Of these, some 82 drawings were included in his third exhibition at El Colegio Nacional later that summer.² Among these drawings there are consistent themes; foreshortened female nudes, brothel scenes, military grotesqueries and a handful of myths such as Icarus, etc. There is no doubt that this *Prometheus* was executed at that time, although one cannot be certain as to its inclusion in the exhibition. Orozco had been obsessed with this subject since his 1930 fresco of the same theme (Pomona College), which reflected the influence of the Delphic Circle of Eva Sikelianos and his art dealer Alma Reed. In 1935 he printed a drypoint on the subject, and in 1944 he painted two oils on canvas of the same. These are all variations on the Pomona mural, where the rebellious god faces forward as he pulls fire from above.

This oil and ink on paper is different in that we see Prometheus' back. His body, which at first seems headless, is roughly painted in brown, pale pink and gray. He kneels on his right leg while his left knee is bent, in order to support the effort of pulling fire down from the heavens with both raised arms. Surrounding Prometheus is a virtuoso web of pen and ink lines that range from delicate cross hatchings to coarse, thick strips. The back of Prometheus' head is barely visible through the entangled lines; perhaps it is lost in the darkness above (the heavens, Olympus), from which he is stealing fire. To the sides of his torso two large faces with troubled expressions emerge, while beneath his left leg the lower half of a seated female torso is visible. These are boldly drawn, solid yet free in execution; manifesting the skills of a master draftsman entering his "late" or "old age style." These three figures undoubtedly represent the mortals that live in cold and darkness and who will be liberated by the fire that Prometheus steals from the gods.

Prometheus is a solitary tragic hero, similar in his rebellious action to Orozco's *Modern Migration of the Spirit* fresco panel (Dartmouth College, 1932-34) and his later version of *Christ Destroying His Cross* (oil on canvas, 1943, Carrillo Gil Museum). In all these works the body of the rebel is a vessel of noble struggle, charged with suffering. In *Prometheus* it is significant that only his body has color, as he is the bringer of light and warmth, while the rest of the composition is black ink on white paper—a lifeless world of chilliness and obscurity.

Alejandro Anreus, Ph.D.

1) See *José Clemente Orozco serie "La verdad"* catalogue, Museo de Arte Carrillo Gil, 2004, 11, 15, 165-168.

2) Titled *Exposición de 70 dibujos recientes de José Clemente Orozco*, after the checklist was printed Orozco added another 15 drawings to the exhibition.



19

JOSÉ CLEMENTE OROZCO (1883-1949)*El estudio del pintor*(also known as *Naturaleza muerta (Autorretrato)*)

signed and dated 'J.C. Orozco 1944' (lower right)

oil on canvas

24 $\frac{7}{8}$ x 33 $\frac{3}{8}$ in. (63 x 85.9 cm.)

Painted in 1944.

\$300,000-400,000

PROVENANCE:

Acquired from the artist.

Irving Richards collection, New York.

Anon. sale, Sotheby's, New York, 24 May 2005, lot 56 (illustrated in color).

Anon. sale, Phillips de Pury & Company, New York, 3 October 2009, lot 189 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:New York, Huntington Hartford Museum, *José Clemente Orozco*, 7 September-17 October 1965.Monterrey, Mexico, Museo de Arte Contemporáneo de Monterrey, *Jalisco: Genio y Maestría*, May-August, 1994, p. 123, no. 137 (illustrated in color).

This exhibition also traveled to Mexico City, Mexico, Antiguo Colegio de San Ildefonso, February-May, 1995.

Roslyn Harbor, New York, Nassau County Museum of Art, *The Latin Century: Beyond the Border*, 18 August -3 November 2002, p. 49 (illustrated).Whistler, Audain Art Museum, *Mexican modernists: Orozco, Rivera, Siqueiros, Tamayo*, 2016, p. 26-27 (illustrated in color).**LITERATURE:**J. C. Orozco, *Mi Vida*, 1944 (illustrated).Exhibition catalogue, *José Clemente Orozco: pintura y verdad*, Guadalajara: Instituto Cultural Cabañas, 2010, p. 472 (illustrated in color).Exhibition catalogue, *Shore, Forest and Beyond: Art from the Audain Collection*, Vancouver, Vancouver Art Gallery and D Publishers, Inc., 2011, p. 131 (illustrated in color).

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

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

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

Images of hands, feet, limbs, and body parts abound in Orozco's work and appear most prominently in his major mural cycles both in Mexico and the United States. Carving up the figure while simultaneously carving up pictorial space in large-scale epic mural paintings provided Orozco with the visual language through which he could ruminate on history. Known for his images of larger than life rebellious figures who gesticulate with aggressive poses—Quetzalcoatl, Christ, Prometheus—Orozco experimented with the representation of the body as a means to communicate historical contestation. While some might relate his obsession with hands to the loss of his own left hand in a gunpowder accident in 1904, he consistently distilled the body to communicate the tumult of broad social and historical forces at play, such as war, colonization, and migration.² In his work figural distortion and angst-ridden expressive figures correspond to the social or political body.

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

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

Anna Indych-López

Associate Professor of Latin American Art History

The City College and The Graduate Center of The City University of New York

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

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

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



20

DAVID ALFARO SIQUEIROS (1896-1974)

Mano abierta

signed and dated 'Siqueiros, 4-69' (lower right)

acrylic on panel

40 x 25 $\frac{7}{8}$ in. (101.6 x 65.6 cm.)

Painted in 1969.

\$70,000-90,000

PROVENANCE:

Domingos Giobbi collection, São Paulo (acquired directly from the artist).

By descent from the above to the present owner.

EXHIBITED:

São Paulo, Galeria do Memorial da América Latina, *Arte latino americana em coleções de São Paulo*, 5-30 May 1993.

This work is accompanied by a certificate of authenticity signed by the artist, dated 12 August 1969.

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



David Alfaro Siqueiros at the Lecumberri Penitentiary, March 5, 1961. Photograph by Héctor García.



21

RUFINO TAMAYO (1899-1991)

Tierra quemada

signed and dated 'Tamayo O-51' (lower left)

oil and sand on canvas

31% x 39½ in. (80.3 x 100.3 cm.)

Painted in 1951.

\$500,000-700,000

PROVENANCE:

Clara Lefkovitz collection, Mexico City.

Anon. sale, Sotheby's, New York, 3 June 1999, lot 38 (illustrated in color, by descent from the above).

Acquired from the above by the present owners.

EXHIBITED:

Mexico City, Salón de la Plástica Mexicana, Galería de Ventas Libres, *Rufino Tamayo*, 25 June-16 July 1951, no. 8.

New York, M. Knoedler & Company, *Tamayo, Recent Works*, 19 November-15 December 1951, no. 16.

Mexico City, Galerías Excelsior, *30 años de pintura de Rufino Tamayo*, 5 November-4 December 1954 (painting incorrectly dated 1950 in listing).

Mexico City, Palacio de Bellas Artes, Sala Nacional, *Rufino Tamayo, 50 años de labor pictórica*, December 1967, no. 13.

LITERATURE:

C. Palencia, "La voz mexicana en lo universal," *México en la cultura, suplemento de novedades*, Mexico City, no. 124, 24 June 1951, p. 5 (illustrated).

S. Rueda, "Rufino Tamayo el más grande pintor de México", *Impacto*, Mexico City, 30 June 1951, p. 49 (illustrated).

G. Valcárcel, "Homenaje a Rufino Tamayo," *Idea, artes, y letras*, Lima, Yr. III, no. II, February-March, 1952, p. 3 (illustrated).

J. J. Crespo de la Serna, "La gestación de nuestro México en los murales de Tamayo," *México en la cultura, suplemento de novedades*, Mexico City, no. 222, 21 June 1953, p. 6 (illustrated).

R. Anzures, "Voluntad de arte en tres pintores contemporáneos," *Cuadernos Médicos*, Mexico City, September 1955 (illustrated).

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

J. Gracia Ponce, "Rufino Tamayo," *Revista Humboldt*, Mexico City, Yr. 8, no. 29, 1967 (illustrated in color on the cover).

"Rufino Tamayo," *Siempre*, Mexico City, No. 756, 20 December 1977 (illustrated).

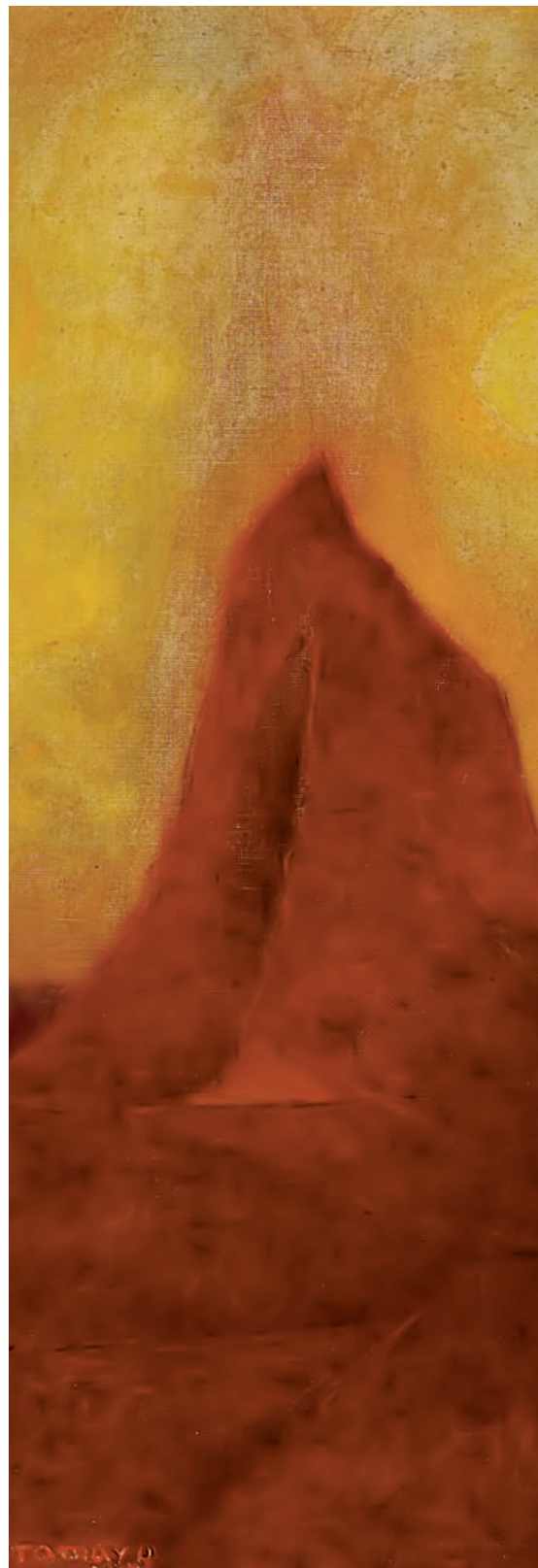
The blinding colors in *Tierra quemada* describe an apocalyptic conflagration, which engulfs the central fractured figure while consuming the landscape. In this infernal sky, the sun shines less brightly but affords a glimmer of light through the ochre atmosphere. The Aztecs and all the ancient peoples of Mesoamerica revered a vast pantheon of complex and powerful gods associated with the continuum of life. These deities dwelled in twelve celestial realms and each was associated with a specific color.¹ Quetzalcoatl and Huitzilopochtli, created all that exists on earth after their older brothers, Tezcatlipoca and Xipe Totec instructed them. Tamayo has rendered the Aztec creation myth in a torrent of yellows and reds—*zacatazcalli* and *cuezalli* in the ancient Nahuatl language. The Sun was at the center of their religious beliefs and was associated with the color white. White was the color of transfiguration as the sun daily set in the west and vanished from the sky.² Hence the Aztec ruler and his warriors wore white. Moreover, white was associated with Quetzalcóatl.

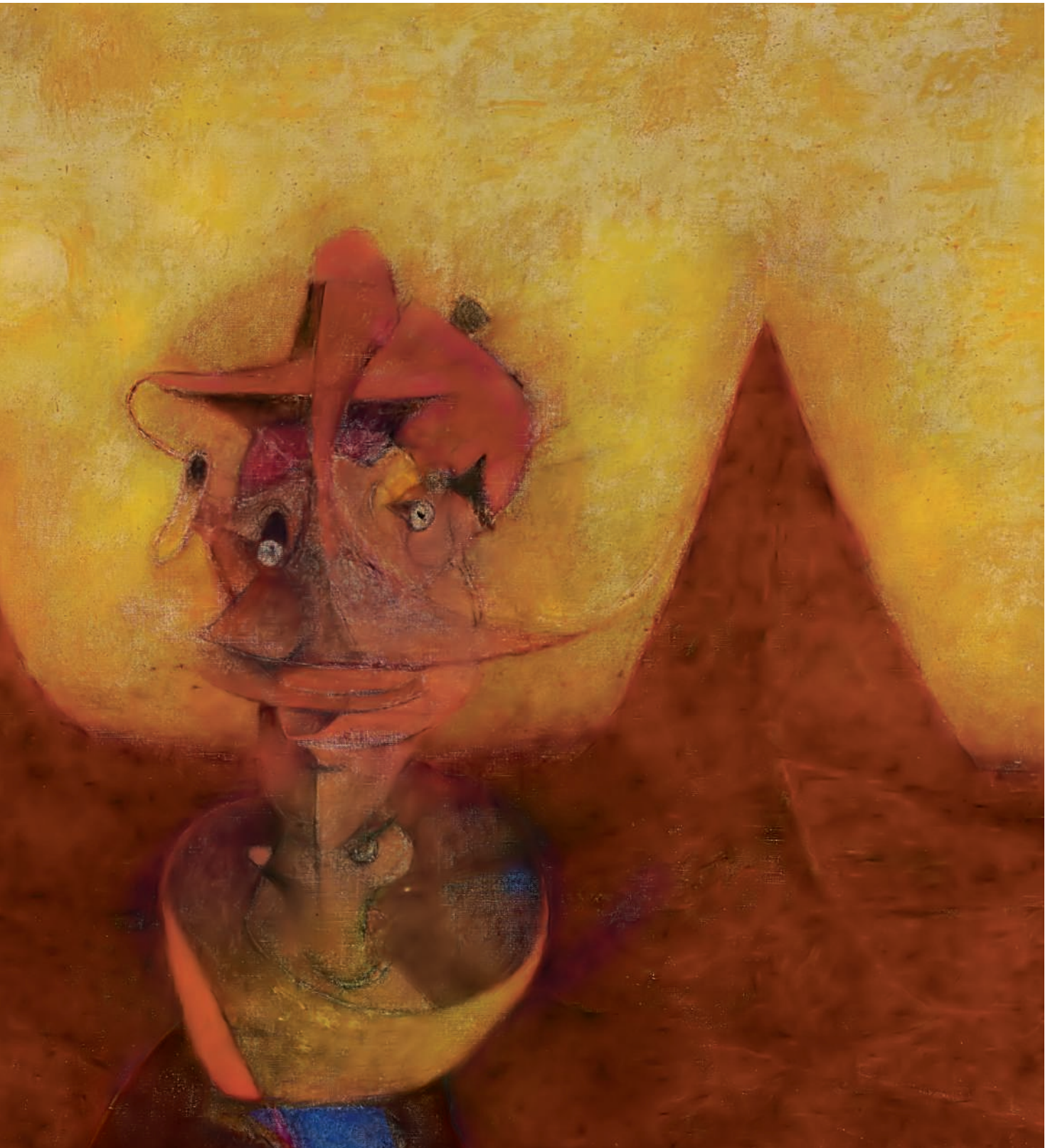
As numerous scholars have noted, Tamayo's art is about space and color. Intense and physical, his canvases erupt not only with vibrant color but the very energy of life as they render mankind's place in the universe. Indeed, Tamayo insisted on this universality as his modernist aesthetic. A classic storyteller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

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

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

2 Ferrer Rodríguez, 220.







PROPERTY FROM THE PRIVATE ART COLLECTION OF MARTA AND PLÁCIDO DOMINGO

22

DAVID ALFARO SIQUEIROS (1896-1974)

La Conesa

signed and dated 'Siqueiros 1958' (lower left) inscribed 'NOTA PARA EL MURAL DEL CASTILLO DE CHAPULTEPEC' (lower left)

pyroxilin on masonite

48 x 67 in. (121.9 x 170.2 cm.)

Painted in 1958.

\$150,000-200,000

PROVENANCE:

Private collection, Spain.

Anon. sale, Christie's, New York, 22 November 1999, lot 39 (illustrated in color).

Acquired from the above by the present owner.

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

*La Conesa*¹ is an important study by David Alfaro Siqueiros for the mural cycle project, *Del Porfirismo a la Revolución* (1957-66) in the Castillo de Chapultepec (now the National Museum of History) in Mexico City.² The mural depicts a group of dancers performing for Don Porfirio Díaz. The present work allows us to view the composition as a painting rather than a mural which details the synthetic and cinematic qualities so characteristic of the artist's methodology since 1931. This is certainly one of the artist's classic works and may be considered a missing link among drawings or studies by the artist for this mural. In the mural, Siqueiros's dramatic use of foreshortening, imbue the figures with movement. The artist appropriated this technique from his studies of Old Masters in Europe, as well his conversations with Rivera and their explorations of Cubism and Futurism, but also while in the United States in 1932 Siqueiros reasserted the relationship between painting and the new languages generated by such mass media tools as animation and film.

In this painting, Siqueiros skillfully details kinetic (or cinematic) geometry to achieve the dynamic and rhythmic effects of the dance. His color palette is similar to that of the mural. In this composition, Siqueiros creates an elliptical movement which characterizes his best known works, through the use of the ruffles of the women's skirts, which in turn create whirlpools which twist upwards towards the hats like airplane propellers. In the mural, the dancers appear to move within the spectator's space. This study thus demonstrates how Siqueiros achieved his ideas about movement through an almost empirical knowledge of the human body's rhythm and harmony from which his brushwork and drips of paint. The dancing figures are constructed like body armor made from a light and flexible metal. Siqueiros appears to have taken the advice of



María Conesa. Photographer unknown.



David Alfaro Siqueiros, *Del porfirismo a la Revolución*, acrylic, fiber glass, Celotex and triplay, 1957-1966. Castillo de Chapultepec, Mexico City. ©2011 Artists Rights Society (ARS), New York / SOMAAP, Mexico City.

Cézanne and Braque about the artist's ability to construct realities and nature through color.³

Siqueiros painted his historical version of the beginnings of the Mexican Revolution of 1910 within the confines of the Castillo de Chapultepec, many years after the actual events. The cycle known as *Del Porfirismo a la Revolución* (From Porfirism to The Revolution), was executed following the completion of the mural of the Hospital de la Raza. He began in 1957 but was forced to abandon the project when he was imprisoned in 1960 in the Lecumberri Prison for openly criticizing the Mexican president and for leading protests against the arrests of striking workers and teachers. Upon his release from prison in 1964 he resumed work on this project which continued until 1966.

Siqueiros considered this mural as documentary painting, and pictorial and cinematic journalism. There are several photographs of the artist in front of the images as well as documents of the period. As well, there is also considerable information about the entertainer María Conesa or "La Conesa." The dancers that appeared before Porfirio Díaz are based on the performers of Mexico's Teatro de Revista, of which "La Conesa" or the "Gatita Blanca" (White Kitten), as she was known, was one of the celebrated performers. Born in Spain in 1892, La Conesa arrived in Mexico as a child. During her career, she appeared in the Mexican musical revues, plays and in *zarzuelas* (musical operettas). During the chaos of the Revolution she managed to entertain people. She often gleefully spoke of her youth and how she had met and performed for all the leaders of the Revolution such as Don Porfirio, Francisco Madero, Venustiano Carranza, Álvaro

Obregón as well as Pancho Villa. She danced and sang for Porfirio and his wife at the famous Teatro Principal. La Conesa came from a well-to-do family, was a respectable woman and earned much money.

"A painting is by nature static," Siqueiros believed. To achieve "the unconscious illusion through which the artist can reproduce optical movement within the picture plane," one needs a spirit of adventure in order to explore painting beyond the traditional means or methods of the medium. The obstacle has been the fact that animation has largely been ignored. "To visually capture an object's form, our natural impulse is to multiply the vantage points of view."⁴ While in the United States what fascinated the artist, was the possibility of transmitting the fourth dimension or time within the work of art. As Charles Harrison and Paul Wood have concluded in their extraordinary anthology on art theories (*Art in Theory 1900 - 2000: An Anthology of Changing Ideas*, p. 181) "The new painters understand the universe as their ideal, it is towards the fourth dimension that we owe this new measure of perfection that allows the artist to give his forms the appropriate proportions, and the plasticity that he wishes them to attain."

Siqueiros great artistic achievement was to endow his pictorial spaces or representations with cinematic movement, through a synthetic image that seems to envelope and enter, the viewer's space without his gaze ever leaving the image. This sequential action or *moving* effects denoted in the murals share qualities that allude to or are the essence of motion pictures or film. The rhythm and harmony of the dancers' movement as they sway around the dictator Porfirio Díaz, surge from the very concentric whirls of their very feet. Siqueiros used similar effects in other known works, most notably in a study of dancers for the murals in the Hospital de la Raza executed in 1952. In that study, three dancers convey movement through the different positioning of their arms in their respective poses as they glide as if on an abstract skateboard that propels their feet.

Irene Herner Reiss

1 See I. Herner, "La epopeya de la Revolución de 1910", in *Siqueiros, del Paraíso a la Utopía*, (México: Secretaría de Cultura del Distrito Federal, Senado de la República, Cámara de Diputados, Asamblea Legislativa del Distrito Federal, Facultad de Ciencias Políticas y Sociales-UNAM, editor Miguel Ángel Porrúa, 2010), pp.59-67. See also Chapter 2: "La Revolución de 1910," *Quién era David Alfaro Siqueiros (1896-1932)*, by I. Herner. (México: Instituto Nacional de Bellas Artes, Sala de Arte Público Siqueiros, 2012).

2 María Conesa in an interview with journalist G. Pérez Verdusco, 25 October 1975. Accessed: <https://www.youtube.com/watch?v=Z6jaR9u2zck>.

3 D. Alfaro Siqueiros, *Me llaman el Coronelazo*, (México: Grijalbo, 1977), p. 51. R. J. Dunitz & J. Prigoff, *Painting the towns. Murals in California*. RJD Enterprises, Los Angeles, California, 1997.

4 D. Alfaro Siqueiros, *idem.*, p.52-53.



Top row: Bernard Lewin, Ralph Lewin, Edith Lewin, Olga Tamayo
Bottom row: Rufino Tamayo and Ann Lewin

PROPERTY FROM **THE LEWIN FAMILY COLLECTION**

For generations, the Lewin family of Palm Springs, California has been passionately dedicated to the study, promotion and collecting of Latin American art. Their legacy began in 1954 when Bernard Lewin (1906-2003) saw his first painting by Mexican modernist Rufino Tamayo. From that chance encounter, Lewin went on to amass one of the largest personal collections of Mexican modernism in the United States and to introduce countless individuals to the artists he so loved through his eponymous galleries in Beverly Hills and Palm Springs.

Lewin arrived in California in 1938 after fleeing Nazi Germany with his wife Edith (1911-1999) and their four-year-old son and only child Ralph. He began making a living for his family by moving furniture before moving on to buying and selling estates and eventually opening his own furniture store. Slowly he began to notice not only the furniture but also the fine art collections of his clients and was inspired to learn more. Determined to meet some of the artists he had come to admire and better familiarize himself with their work, Lewin made his first trip to Mexico in 1958. On that inaugural venture, he visited the studio of Diego Rivera and bought some of the deceased artist's sketchbooks from the 1930s (see for example lot 160).

So fascinated by Mexican art, Lewin gave up the furniture business and established his art gallery in 1968 in Beverly Hills where he championed the work of such luminaries as Rufino Tamayo, Diego Rivera, David Alfaro Siqueiros, Carlos Mérida, Francisco Zúñiga and many others who can be found in these catalogue pages.

More than a businessman, Lewin was a close friend to many of the artists he represented at his gallery. After Siqueiros was imprisoned in 1960 for leading protests against the Mexican government, Lewin persistently advocated for the artist's release through the American Embassy. When Siqueiros was released, four years earlier than his initial sentence, Lewin purchased ten drawings from the artist, which helped finance what would become the renowned murals for the Castillo de Chapultepec.

In 1997, Lewin, along with his wife Edith, who had become a connoisseur of Mexican art in her own right, donated over 2,000 works from their collection to the Los Angeles County Museum of Art. With this generous gift, LACMA instantly became the steward for one of the most comprehensive collections of Mexican modernism in the country.

Following in the tradition of Bernard and Edith, Ralph and his wife Ann have continued to add to and care for the family's storied personal collection. The couple also instilled in their children, Lisa and Paul, a love of art and a commitment to their community of Palm Springs, where three generations of Lewins now reside. More than half a century in the making, this exceptional collection, assembled with equal parts passion and analysis, is a testament to the unwavering commitment of the Lewin family to studying, supporting and sharing with others the transformative power of Mexican modernism.



Bernard and Edith Lewin, at B. Lewin Galleries.

23

RUFINO TAMAYO (1899-1991)*Niña en la terraza*

signed and dated 'Tamayo 38' (center left)
gouache on canvas
23½ x 17¼ in. (59.7 x 45.1 cm.)
Painted in 1938.

\$150,000-200,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City.
Eduardo Morillo Safa collection, Mexico City.
Wright Luddington collection, Santa Barbara, California.
Anon. sale, Sotheby's, New York, 26 May 1977, lot 49 (illustrated in color).
Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

EXHIBITED:

Mexico City, Galería de Arte Mexicano, *Tamayo expone diez y ocho pinturas*, 5 - 15 September 1938, no. 11.
Los Angeles, California, Vincent Price Art Gallery, *Paintings and Graphics from the B. Lewin Galleries*, May 1981.
Berlin, Staatliche Kunsthalle, *Rufino Tamayo*, 2 May - 10 June 1990, p. 248, 307 & 313, no. 144 (illustrated).

LITERATURE:

C. Palencia, *Rufino Tamayo*, Mexico City, Ediciones de Arte Colección Anahuac de Arte Mexicano, 1950, p. 25 no. 24 (illustrated).
P. Westheim, "El arte de Tamayo," *Artes de México*, no. 12, May - June 1956, n.p. (illustrated).
P. Westheim, *Tamayo*, Mexico City, Artes de México, 1957, n.p. (illustrated).
Rufino Tamayo, Beverly Hills, Palm Springs, B. Lewin Galleries, 1983, p. 40 (illustrated).
J. Alanís, et al. *Rufino Tamayo una cronología, 1899 - 1987*, Mexico City, Museo Rufino Tamayo, 1987, p. 34 & 142, no. 21.

"I was made in New York," commented Mexican artist Rufino Tamayo. "... (Where) I learned to see paintings and to critique my own work."¹ Tamayo's third residency in New York City lasted for fourteen years beginning in 1936. The big apple held the artist's dreams of success. Upon arrival he recalls taking his wife Olga directly to 57th street and commenting, "Here are the best galleries...and I promise you that one day here you will see my work exhibited in them."² Making good on his promise, by January of 1937 Tamayo presented a one-man show of his paintings, gouaches, and drawings at the Julien Levy Gallery located at 15 East 57th Street. Levy further helped Tamayo secure a teaching position, which he held from 1938-47 at the private, progressive Dalton School, thus alleviating his precarious financial situation at the time.³ By the summer of 1938 Tamayo had signed a contract with the then-emerging, now long-established Galería de Arte Mexicano (GAM), who paid him a monthly sum in advance of sales. Traveling to Mexico City, he presented his first solo show at GAM in September of that year. Shortly thereafter Tamayo accepted New York art dealer Valentine Dudensing's offer to represent the artist in his cutting-edge gallery located, not surprisingly, on East 57th Street.⁴ *Girl on a Balcony* of 1938 is from this exciting, fructiferous period and is stylistically in line with figurative paintings *Niña bonita (Pretty Little Girl)* and *Nueva York desde la terraza (New York from the Terrace)*, both of 1937. In all three works Tamayo builds on his prior formal discoveries with regard to rhythm and pattern, while also arguably approaching the portrait and a sense of place through the lens of his transcultural experience.

The girl stands on a terrace, a railing separating her from the colonial neighborhood beyond with its church dome in the distance. The youthful girl, her age not easily determined, wears a modern dress, sash, kid gloves, a bow in her hair, and Mary Jane shoes. White balls, echoed in *Nueva York desde la terraza*, lay at her feet. Indian heritage is not emphasized here, unlike the women in Tamayo's *Vendedoras de frutas* of the same year, whose skin the artist paints the color of burnt sienna. Perhaps Tamayo self-identifies with this *mestiza* (person of mixed race), as she is located at the threshold, not quite of the big city or belonging to the pueblo. Tamayo has said that the color white, which he uses here extensively, is inspired by the white of limestone that covers the façades of buildings in his native Oaxaca.⁵

Tamayo mined the history of Mexican cultural production as he shaped the kind of synthetic approach to modernist art that we see in *Girl on a Balcony*. "It is very well known that while the other painters considered their Mexicanness to consist simply of the act of representing the occurrences of our country's past, I in turn submitted myself to our great tradition and lived from it."⁶ In 1922, while still a student at the Escuela Nacional de Bellas Artes, Tamayo was hired by Minister of Education José Vasconcelos, not to form part of the emergent mural program, but as a draftsman in the department of ethnographic drawing of the Museo Nacional de Arqueología, Historia y Etnografía where the artist interpreted the designs of pre-Columbian artifacts for their use by artisans in contemporary popular art.⁷ Over the course of his artistic career Tamayo synthesized what he learned about form and color from pre-Columbian art and popular crafts, in combination with the lessons of his contemporary Mexican easel painters, and the European avant-garde, particularly Pablo Picasso. While *Girl on a Balcony* recalls the portraiture of the *contracorriente* artists (those who went against the historical, epic content of Mexican muralism and painted personalized themes) María Izquierdo and Abraham Ángel, Tamayo looks, as Izquierdo did, to the precedent of 19th century provincial portraiture, such as Jalisco artist José María Estrada.⁸ The latter is evident in the composition of *Girl on a Balcony* and the stylistic treatment of the subject: in the centrality of the full-length representation; the purposeful thickness and doll-like stiffness of the figure; her child-adult age ambiguity; as well as her framing between strong vertical columns and floor.

Within a year's time of *Girl on a Balcony*'s painting, Tamayo's work would shift in response both to the outbreak of World War II, as well as the impression made on the artist in viewing the 360 works that comprised the exhibition *Picasso: Forty Years of His Art* at the Museum of Modern Art, as well as Picasso's *Guernica* on exhibit at the Valentine Gallery. In the early 1940s Tamayo would engage his knowledge of the formal aspects of pre-Columbian form and high-key color to produce a series of Picassian animals as universal allegories of war.

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

1 Rufino Tamayo in an 1980 interview with Cristina Pacheco in *La Luz de México: Entrevistas con pintores y fotógrafos* (Mexico City: Fondo de Cultura Económica, 1995), 586. My translation.

2 *Ibid.*

3 See Ingrid Suckaer, "Chronology," in Ed. Del Conde, Teresa, *Tamayo* (Boston: Bulfinch Press/Little, Brown and Company), 418-420.

4 See Ingrid Suckaer, "Biographical Nuances," in Ed. Del Conde, Teresa, *Tamayo* (Boston: Bulfinch Press/Little, Brown and Company), 195-197.

5 Rufino Tamayo in a 1980 interview with Cristina Pacheco in *La Luz de México: Entrevistas con pintores y fotógrafos* (Mexico City: Fondo de Cultura Económica, 1995), 589. Author's translation.

6 Rufino Tamayo in the film by Manuel Gonzalez Casanova, *Tamayo* (Mexico City: UNAM, 1967).

Author's translation.

7 Suckaer, "Chronology," 416.

8 Jorge Alberto Manrique, "Las contracorrientes de la pintura mexicana" in *El nacionalismo y el arte mexicano: IX coloquio de historia del arte del Instituto de Investigaciones Estéticas* (Mexico City: UNAM, 1986), 259-270.



24

DIEGO RIVERA (1886-1957)

Niño Jesús Sánchez

signed, dated and inscribed 'Niño Jesús Sánchez, oriundo del pueblo de San Juanico a los 3 años de edad, lo retrató Diego Rivera. 1930.' (lower center)

oil on tin

19¾ x 11¼ in. (50.2 x 28.6 cm.)

Painted in 1930

\$150,000-200,000

PROVENANCE:

Mrs. Malcolm McBride, Cleveland, Ohio.

Bernard and Edith Lewin collection, Palm Springs, California.

By descent from the above to the present owner.

EXHIBITED:

Mexico City, Museo Nacional de Artes Plásticas, *Diego Rivera 50 años de su labor artística: exposición de homenaje nacional*, 1951, no. 758.

LITERATURE:

B. Wolfe, *Portrait of Mexico*, New York, Friede Publishers, 1937, no. 52 (illustrated).

"Los niños Mexicanos pintados por Diego Rivera," *Artes de México*, vol. 5, no. 27, 1959, no. 6 (illustrated).

Diego Rivera: Catálogo general de obra de caballete, Instituto Nacional de Bellas Artes, Mexico City, 1989, p. 120, no. 901 (illustrated).

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

Rivera pays homage to Mexican ex-votos, small devotional paintings on tin, in this charming portrait of a small child. In keeping with this tradition, Rivera records the subject's name, young age and the town where he comes from, along with the maker's name and date.



A view of Frida Kahlo and Diego Rivera's collection of ex-votos at their home, Casa Azul. Photographer unknown.



NIÑO JESÚS SÁNCHEZ, ORIUNDO DEL PUEBLO DE SAN JUANICO
A LOS 3 AÑOS DE EDAD, LO RETRATÓ DIEGO RIVERA. 1930.



25

RUFINO TAMAYO (1899-1991)

Paisaje

signed and dated 'Tamayo 28' (lower right) signed again 'Tamayo' (upper right)
oil on canvas
19½ x 26¾ in. (49.5 x 67.9 cm.)
Painted in 1928.

\$150,000-200,000

PROVENANCE:

Olga and Rufino Tamayo collection, Mexico City.
Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

EXHIBITED:

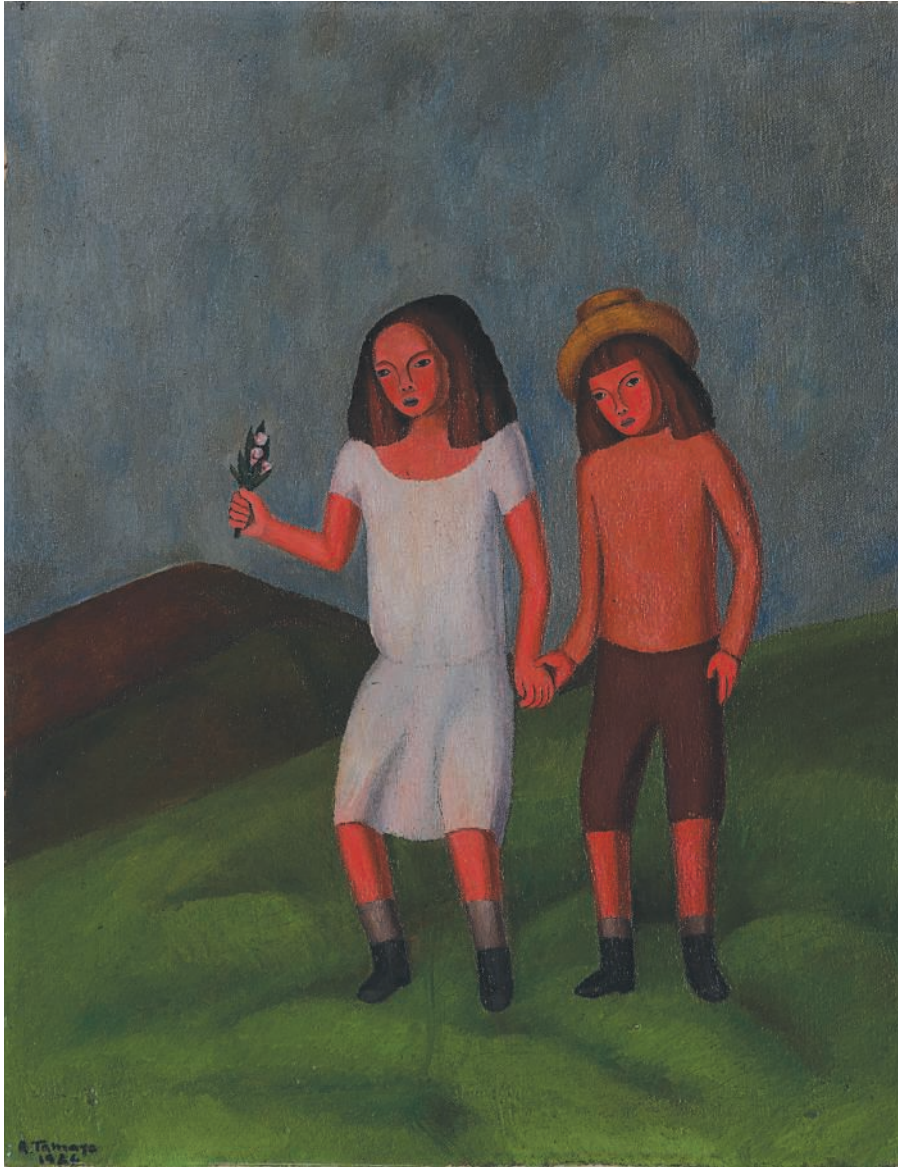
Los Angeles, California, Vincent Price Gallery, *Rufino Tamayo Paintings and Graphics From the Bernard Lewin Galleries*, May 1981 (illustrated).

Santa Ana, California, The Modern Museum of Art, *Rufino Tamayo*,
September 1987, p. 24, no. 2.

Santa Barbara, Santa Barbara Museum of Art, *Tamayo: A Modern Icon Reinterpreted*, 17 February - 27 May 2007. 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, p. 452, no. 18.

LITERATURE:

Rufino Tamayo, Beverly Hills, Palm Springs, B. Lewin Galleries, 1983, p. 32.



26

RUFINO TAMAYO (1899-1991)

Niños

signed and dated 'R Tamayo 1924' (lower left)

oil on canvas

19½ x 15½ in. (24.1 x 39.4 cm.)

Painted in 1924.

\$80,000-120,000

PROVENANCE:

Genaro Estrada collection, Mexico City.
 McKinley Helm collection, Brookline Massachusetts.
 Bernard and Edith Lewin collection, Palm Springs, California.

By descent from the above to the present owner.

EXHIBITED:

Mexico City, Gallery Exhibition (Av. Madero no. 66), n.d. no. 11.

New York, The Weyhe Gallery, *Rufino Tamayo Paintings, Watercolors, Drawings and Woodcuts*, 19 - 30 October 1926, no. 31.

Phoenix, Phoenix Art Museum, *Rufino Tamayo*, March 1968, p.110, no. 115.

Beverly Hills & Palm Springs, Bernard Lewin Galleries, *Rufino Tamayo*, 1983, p. 29.

Berlin, Staatliche Kunsthalle, *Rufino Tamayo*, 2 May - 10 June 1990, p. 312, no. 3.

Mexico City, Museo Tamayo Arte Contemporáneo, *Tamayo: A Modern Icon Reinterpreted*, 26 October 2007 - 21 January 2008, p. 169.

LITERATURE:

G. Fernández Ledesma, "Rufino Tamayo," *Revista de Artes Plásticas*, vol. I núm. 5, 1927, p. 3 (illustrated).

C. Palencia, *Rufino Tamayo*, Mexico City, Ediciones de Arte Colección Anáhuac de Arte Mexicano, 1950, no. 24 (illustrated).

P. Westheim, "El Arte de Tamayo" *Una Investigación Estética Artes de México*, año IV núm. 12, May & June 1956, n.p. (illustrated).

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

Rufino Tamayo, Beverly Hills, Palm Springs, B. Lewin Galleries, 1983, p. 29 (illustrated).

J. Corredor-Matheos, *Tamayo*, New York, Rizzoli, 1987, p. 33 (illustrated).

R. Tibol, *Grandes maestros mexicanos: Rufino Tamayo antología crítica*, Mexico City, Editorial Terra Nova, 1987 (illustrated).

A. Espinosa, "Rufino Tamayo 1899 - 1991," *Memoranda Revista de la Subdirección General de Servicios Sociales y Culturales del ISSSTE*, Yr. III núm. 14, September & October 1991, p. 47 (illustrated).

F. Ortiz Quezada, "El color de Oaxaca," *Revista Médica*, Yr. XVI, August 1991, p. 7 (illustrated in color).

27

RUFINO TAMAYO (1899-1991)

Naturaleza muerta

signed and dated 'Tamayo 28' (upper right)

oil on canvas

19 x 23 in. (48.3 x 58.4 cm.)

Painted in 1928.

\$500,000-700,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.

By descent from the above to the present owner.

EXHIBITED:

Mexico City, organized by Revista Contemporáneos Paisaje América,

Exposición de pintura actual, 7 - 15 December 1928, no. 32.

Mexico City, Galería de Arte Moderno Teatro Nacional, *Exposición Rufino*

Tamayo, 20 October - 3 November 1929, no. 11.

Cincinnati, Ohio, The Cincinnati Art Museum, *Rufino Tamayo*, 10 January -

3 February 1947, no. 1

Mexico City, Galería Excelsior, *Treinta años de pintura de Rufino Tamayo*,

5 November - 4 December 1954.

Los Angeles, California, Vincent Price Gallery, *Rufino Tamayo: Paintings and*

Graphics from the B. Lewin Galleries, May 1981 (illustrated).

San Antonio, Texas, San Antonio Museum of Art, *Tamayo*, December 1985 -

January 1986. This exhibition also traveled to Monterrey, Museo de Monterrey,

Tamayo, January - March 1986, p. 37 (illustrated).

Frankfurt, Schirn Kunsthalle, *Imagen de México La aportación de México al arte*

del siglo XX, 5 December 1987 - 28 February 1988. This exhibition also traveled

to Vienna, Austria, Messepalast, 17 May - 31 July 1988. Dallas, Texas, Dallas

Museum of Art 28 August - 30 October 1988.

Charlottenbourg, Denmark, Udstillingsbygning, *México, Myte og Magi 100 ars*

mexicansk Kunst, 4 September - 4 October 1992, p. 54, no. 225.

Mexico City, Fundación Cultural Televisa Centro Cultural Arte

Contemporáneo, *Rufino Tamayo, del reflejo al sueño: 1920-1950*, 19 October

1995 - 25 February 1996, p. 19, no. 14 (illustrated).

Los Angeles, California, Los Angeles County Museum of Art, *Mexican*

Masterpieces from the Edith and Bernard Lewin Collection, 23 November 1997

- 16 February 1998. This exhibition also traveled to Mexico City, Museo del

Palacio de Bellas Artes, 29 April - 26 July 1998, p. 97 & 152 no. 68.

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

Reinterpreted, 17 February - 27 May 2007, p. 180 & 452, pl. 16 (illustrated). 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:

Rufino Tamayo, Beverly Hills, Palm Springs, B. Lewin Galleries, 1983, p. 31

(illustrated).

T. Del Conde, et al., *Tamayo*, Mexico City, Grupo Financiero Bital,

Américo Arte Editores, 1998, p. 37 (illustrated).

O. Paz, *Transfiguraciones en Historia del Arte de Oaxaca Arte Contemporáneo*,

Vol. III, Oaxaca, Mexico, Gobierno del Estado de Oaxaca Instituto Oaxaqueño

de las Culturas, 1998, p. 13 & 49 no. 3.





The artist finds freedom in easel painting: the canvas is a laboratory and as such represents the marvelous possibility of the experiment.

–Rufino Tamayo, 1980¹

Naturaleza muerta of 1928, an early canvas in Rufino Tamayo's long artistic career, declares the artist's commitment to painting an alternative vision of post-Revolutionary Mexico. The new direction in national art would be, for Tamayo, at once personal and universal, in opposition to the tenets of then-increasingly dominant Mexican Muralism, a government-supported program initiated in 1921 by Minister of Education José Vasconcelos whereby monumental art, figurative and visually legible, would serve as a means to unify a nation torn by civil war and class conflict. Like *Los Tres Grandes* José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, Tamayo was a child of the Revolution who had received his training at the Escuela Nacional de Bellas Artes (National Fine Arts School, ENBA, formerly the Academy of San Carlos), and then denounced the stale mimetic practices and European pedagogy of the Academy.² The Mexican Renaissance that followed the end of the violent phase of the Revolution boasted not only an influx of foreign artists, but new methods for producing national art such as Alfredo Ramos Martínez's Open Air Schools and Vasconcelos' Pro-Mexican Art Movement, an art education program deployed in state schools based on Adolfo Best Maugard's pedagogical model and manual. Tamayo experimented briefly with *plein air* Impressionist painting, decorative Best Method exercises, and *Estredentista* (Stridentist) urban scenes in the early 1920s, before producing a series of still lifes in the mid-to-late 1920s that included *Naturaleza muerta*.³ Evoking the joys and rituals of the everyday, Tamayo sought to revolutionize Mexican art with just such a work as this—not through large-scale public murals of didactic national themes, but with easel painting driven by a need to develop a personal aesthetic through formal experimentation.

Committed to "arte puro," art devoid of social or political content, Tamayo aligned himself with the Mexican internationalizing avant-garde, a group of young writers and artists known as *Los Contemporáneos* (The Contemporaries), which included poet Xavier Villaurrutia and artists Julio Castellanos, Agustín Lazo, and Manuel Rodríguez Lozano, among many others. The first issue of their monthly journal *Contemporáneos*, published in June of 1928, included a review of Giorgio de Chirico's work, while the third issue published in August contained an article by Tamayo's contemporary Carlos Merida on the work of vanguard artists Georges Braque, Pablo Picasso, and Marc Chagall. As art historian Karen Cordero Reiman points out, Tamayo's "aesthetic affinity" with the European vanguard and his *Contemporáneos* colleagues is confirmed by the inclusion of a portfolio of Tamayo's recent work in the September 1928, number 4 issue of the *Contemporáneos* journal.⁴ While Tamayo would not travel to Paris until 1948, he had familiarized himself with European vanguard art early in his career, during his two-year stay in New York City, from summer 1926 to the spring of 1928.

Tamayo found success in this first of several trips to New York, having presented solo exhibitions at the Weyhe Gallery and The Art Center. Even so, scarce financial resources and his delicate health drew him back to Mexico where he secured a position teaching painting at ENBA. Tamayo shunned the kind of descriptive, folkloric celebrations of regional culture and labor that Mexican muralist Diego Rivera was then completing on the vast walls of the Secretaría de Educación Pública (1923-28), and the epic narratives of Mexican history such as the imposing mural sequence *The History of Mexico: From Conquest to the Future* that Rivera subsequently painted at the Palacio Nacional (1929-35). Instead, Tamayo turned to the mundane, the familiar, what was close at hand as subject-matter for his compositions, or "arrangement of objects" as he called them.⁵ These objects he activated on his canvas while considering the at once classicizing and modernizing approaches of the international avant-garde. As Raquel Tibol explains, "The discovery in New York of the art of Picasso, Matisse, and Braque had set him on fire, but it was the work of Giorgio de Chirico which attracted him the most; his enigmatic manner of ordering objects, spaces, and architecture produced in Tamayo a spiritual disquiet that he never before had experienced."⁶



Rufino Tamayo, *Naturaleza muerta (Naturaleza muerta con dominós)*, oil on canvas. Painted in 1931.

©Tamayo Heirs/Mexico/Licensed by VAGA, New York, NY.

Light bulbs, cigarettes, conch shells, mannequin parts, dominoes, pineapples, a random egg, and his iconic watermelon, at times in combination with signs of modernity such as the clock or telephone, populated Tamayo's early canvases. Indeed taking a lesson from De Chirico, Tamayo always incorporated in his still lifes some slightly incongruent object to disrupt the expected or predictable. In Tamayo's *Naturaleza muerta* a succulent watermelon, overripe bananas, pears, an architect's ruler, a stiff mantle, and a vase crowd the surface of a coffee table flanked by a curtain, and rough wall. The odd item is the ruler, whose unpliant material and functionality are incompatible with the tender flesh of the fruit. With a further nod to Paul Cézanne, Tamayo tilted his table towards the viewer, broke the straight line of the table's edge, and compressed space. Tamayo gave his full attention in *Naturaleza muerta* to the form, weight, pattern, and especially the color, of everyday domesticity. The artist achieved a dynamic play of geometrical relationships (the repeated rhomboid, rectangle, square, triangle and circle) and rhythmic lines in this otherwise quiet still life. Above all, it is through the handling of color that Tamayo invites the viewer to the table, as he contrasts centralized tints and shades of green and red against surrounding earth tones and neutral colors. All of these elements come together not only to proclaim Tamayo's sense of poetry and musicality, but his emergent talent and alternative vision of *mexicanidad*.

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

1 Rufino Tamayo in an interview with Cristina Pacheco in *La luz de México: Entrevistas con pintores y fotógrafos* (Mexico City: Fondo de Cultura Económica, 1995), 572. My translation.

2 In 1914 Tamayo began sitting in on classes at the National Fine Arts School (ENBA), formerly the Academy of San Carlos. Once his uncle Leopoldo enrolled Tamayo full time at ENBA in March of 1917 he remained a student through 1921.

3 *Estredentismo* or Stridentism was a vanguard Mexican interdisciplinary group founded by the poet Manuel Maples Arce and active from 1921-27. Embracing Futurism and Constructivism, Stridentists were interested in technology and the urban environment.

4 See Karen Cordero Reiman, "Appropriation, Invention, and Irony: Tamayo's Early Period, 1920-1937," in *Tamayo: A Modern Icon Reinterpreted* (Santa Barbara: Santa Barbara Museum of Art, 2007), 173.

5 See Adriana Domínguez, "Núcleos/Nucleus," in *Rufino Tamayo: Trayectos/Rufino Tamayo: Trayectorias* (Mexico City: Museo Tamayo Arte Contemporáneo, 2012), 109.

6 Raquel Tibol, "Tamayo y su vuelo del reflejo al sueño" in the exhibition catalogue *Rufino Tamayo Reflejo al Sueño: 1920-50* (Mexico City: Centro Cultural Arte Contemporáneo, 1995), 19. My translation.

5 See Adriana Domínguez, "Núcleos/Nucleus," in *Rufino Tamayo: Trayectos/Rufino Tamayo: Trayectorias* (Mexico City: Museo Tamayo Arte Contemporáneo, 2012), 109.

6 Raquel Tibol, "Tamayo y su vuelo del reflejo al sueño" in the exhibition catalogue *Rufino Tamayo Reflejo al Sueño: 1920-50* (Mexico City: Centro Cultural Arte Contemporáneo, 1995), 19. My translation.

28

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

Flores tropicales

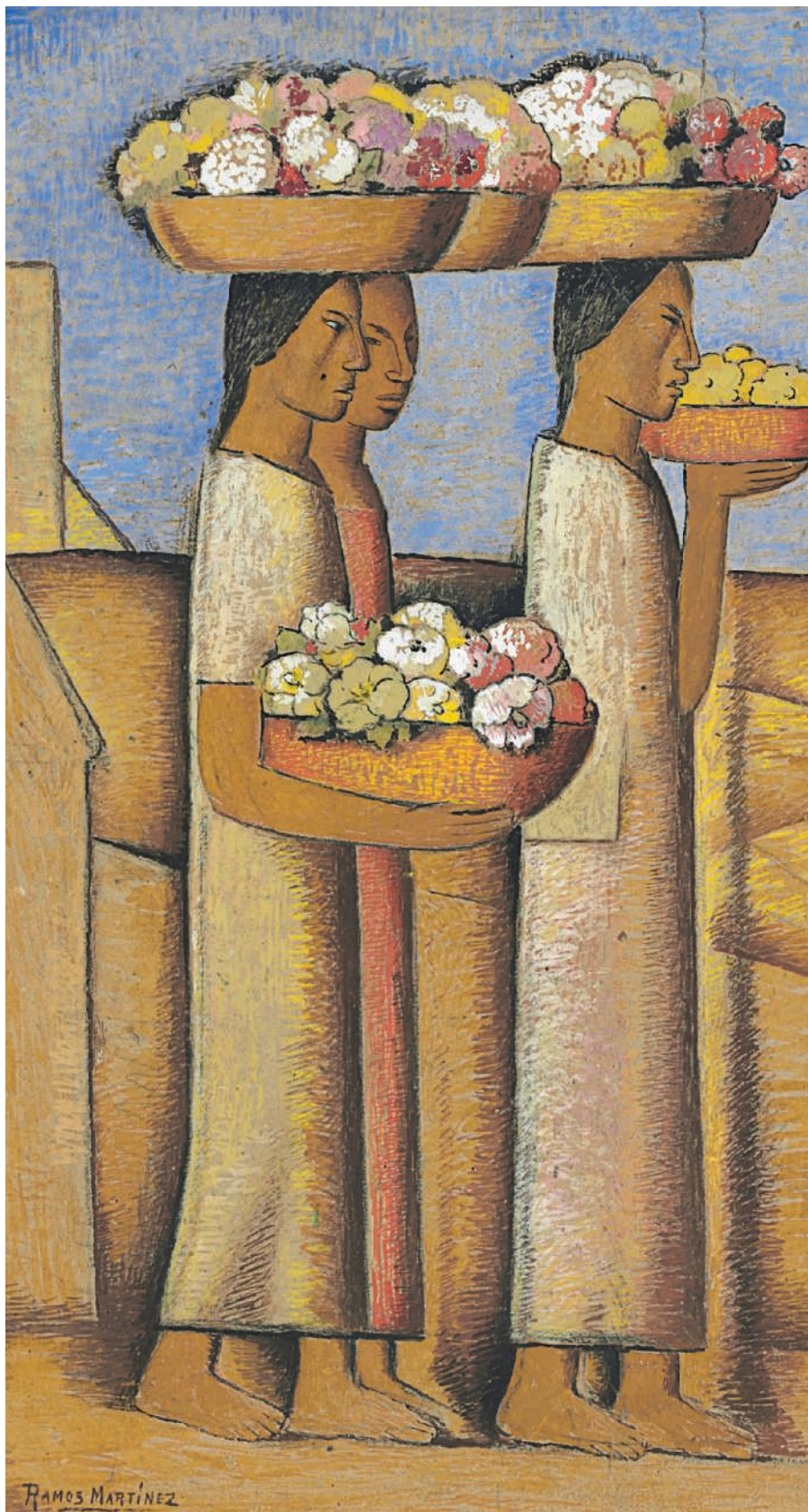
signed 'RAMOS MARTÍNEZ' (lower left)
tempera and Conté crayon on cardboard
23½ x 34 in. (59.7 x 86.4 cm.)

\$50,000-70,000

PROVENANCE:

Dalzell Hatfield Galleries, Los Angeles.
Robert and Madeline Dickerman Collection, sale,
Sotheby's, New York, 24 May 2005, lot 48
(illustrated in color).
Acquired from the above by the present owner.

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





29

**DAVID ALFARO SIQUEIROS
(1896-1974)**

Paisaje

signed and dated 'Siqueiros 1936' (lower right)
pyroxilin on panel
13¼ x 12 in. (33.7 x 30.5 cm.)
Painted in 1936.

\$70,000-90,000

PROVENANCE:

Mrs. Lillian Alpherson, Beverly Hills.
Bernard and Edith Lewin collection, Palm Springs,
California.
By descent from the above to the present owner.

LITERATURE:

R. Tibol, *Siqueiros: Introductor de Realidades*, Mexico
City, Universidad Nacional Autonoma de México, 1961,
no. 39 (illustrated).
R. Hernández et al., *Retrato de una Década David Alfaro
Siqueiros 1930-1940*, Mexico City, Museo Nacional de
Arte, 1996, p. 204 (illustrated).

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

Depicted in this small, yet extraordinary, painting are such spaces as hanging
cliffs, dense forests, and steep crevices that dive into infinite cavities—
dangerous precipices, summits that drip with stains. Through a tumult of
random colors, marks, scratches, stains, brushwork and drips—colored
tones detail the composition creating a flexible support for the landscape. In
1936, in an apocalyptic manner, Siqueiros explored humanity's relationship
to overwhelming nature and man's role as warrior and destroyer capable of
unleashing the almost promethean energy of fire.

After working on studies such as this present lot, the artist's vision led him
to conceive the fiery cosmos that is *Collective Suicide*—and to depict the
emptiness between heaven and air. In New York, before enlisting in the
Republican forces to fight in the Spanish Civil War, he painted an explosion
in the mountains near the Alcázar de Toledo where the horror of the bombing
of Guernica and the beginning of the Second World War are referred to. This
work is a prelude study for *Collective Suicide* also related to *Volcán* from the
same year, due to his use of staining and dripping. Although a relatively small
work, its monumentality is undeniable in scope and sentiment and recalls the
words of English poet and artist William Blake in his *Auguries of Innocence*,
"To see a World in a Grain of Sand..."

Irene Herner Reiss



David Alfaro Siqueiros, *Collective Suicide*, Lacquer on wood. 1936. Museum of Modern Art,
New York. ©2016 Artists Rights Society (ARS), New York / SOMAAP, Mexico City.



Rufino Tamayo discovered over the course of his career that the possibilities of the watermelon as subject matter were endless; this motif held his interest and challenged him for a lifetime. He returned repeatedly to it in his canvases without becoming formulaic. When sliced open the fruit revealed to him a complex geometry shifting from ellipse, to circle, to half-circle, to triangle, to wedges cut thin or fat; Tamayo found that the repetition of its many forms and seeds could create rhythm and pattern. He made the watermelon with its red, white, and green colors that echo the Mexican flag, as iconic a symbol of Mexico and Mexicanness as Diego Rivera's calla lilies (which ironically were not at all native to Mexico) or *trenzas* (braids). To Tamayo, such imagery of Rivera's equated with folkloric indigeneity. "As a Mexican, as the Indian that I am, *lo mexicano* spontaneously flows from me without the need to go looking for it," Tamayo stated.¹ He continued, "...my problem with Mexican painters: they pretend to be Mexican simply in theme. What is paradoxical in this case is that they use Mexican themes—Indians, huaraches, etcetera—but they treat them in a foreign manner, with an Italian spirit."² *Sandías* evinces the artist's commitment to pure plasticity, apolitical content, and Mexicanness defined as essence.³

Tamayo produced the mid-size canvas in 1969 when he was 70 years of age and his international renown, cultural prestige, and commercial success were in full bloom; he had just participated the previous year in the 35th Venice Biennale with forty-seven paintings as well as his apocalyptic mural, *Nacimiento de nuestra nacionalidad* of 1952 on temporary loan from its permanent home in Mexico City's Palacio de Bellas Artes, which had recently honored him with the exhibition *Rufino Tamayo: 50 Years of Artistic Work*. By then he had traveled widely including throughout the Middle East and had lived for an extended period of time outside of his native country, in New York City and in Paris. Emerging from this rich, mature

period is *Sandías*, a work that, while created using an economy of elements and geometrical forms, can in a single word be described as (incredibly) luscious.

With its brilliant color and luminosity made manifest through his sumptuous handling of paint, *Sandías* boasts a fixed, balanced composition, where Tamayo treated the bulky fruit as vessels navigating a field in which he exploited the range of values he could achieve with red pigment. Tamayo manipulated perspective in *Sandías* so that the viewer is above looking down into the painting with the watermelon arrangement stretching across the middle ground. The fruit is the focus, yet there is no single source of light here to cast shadows and anchor the watermelon triumvirate. The semicircular forms are weightless, defying any sense of gravity in their upright suspension while the table surface beneath them tilts towards the viewer becoming both a stage and void. Building up his surface with paint mixed with sand Tamayo creates the rough texture that gives the work its tactile quality. Ignoring the boundaries of form, a shower of red pigment spills over into deep pink, known popularly as "rosa mexicana," creating transparencies and a warm, reflective glow.

Long-time Galería OMR director Patricia Ortiz Monasterio tells a story of when she was a curatorial assistant to Fernando Gamboa, then-director (1972-81) of the Museo de Arte Moderno and subsequently director of the Museo Rufino Tamayo. In 1979, Ortiz Monasterio was in charge of mounting a traveling exhibition of Tamayo's work in Washington when the paintings were lost in Kennedy Airport. "For four days they could not find the work and I understood why Fernando insisted on painting the crates. We could not find them until I spoke with the president of American Airlines, an ex-astronaut, as I was at that point out of my wits with worry. They were five huge crates painted *rosa mexicana*. They sent someone to the (airline's) warehouse and they found them because of the color. It was the great collection of Rufino Tamayo's work."⁴

"Rosa mexicana" is the color of Tamayo's *Sandías*. It is a prominent color in Mexico present in all kinds of *arte popular* (indigenous crafts), textiles, and bougainvillea, and associated with the architecture of Ricardo Legorreta y Luis Barragán. The particular shade of deep pink was made internationally known by designer Ramón Valdiosera in the late 1940s and popularized to the point of the color's branding of Mexican identity.⁵ Tamayo's long relationship with this color began with his still lifes of the 1920s with *Naturaleza muerta* of 1928 as an example; the pink hues appeared not only in his repeated watermelons, but in other objects as well, such as mannequin

parts or conch shells. He then moved the color to walls and fabrics, and then to entire fields from which abstracted figures emerged. One could say that over the decades, Tamayo explored every possible shade of *rosa mexicana* in his art.

"Of all of the colors my favorites are earth tones. They pull me—perhaps because as a boy I lived among fruits, among the products of the earth. In the work of an artist always appears what they saw and lived—what they see, live, and hear," recounted Tamayo.⁶ In *Sandías* the artist asserted the authenticity of his artistic vision of *mexicanidad*, that was neither representational, a historical narrative, or political in its message, but rather, that he expressed through brilliant color and abstracted form; these he related nostalgically to his origins in Oaxaca and his Zapotec inheritance, if not heritage, to the popular classes, and his childhood experiences in his family's fruit business. As an adolescent he worked beside his aunts and uncles at their fruit stand in La Merced market in the historic center of Mexico City.

Tamayo delighted in fruit as subject matter for his canvases. Fruit served as a means to explore color, to proclaim Mexican identity, and to evoke nostalgia. With brush and palette knife in hand, fruit-as-subject made Tamayo's possibilities for playing with light, color, texture, form, and density endless. Fruit further served his need for examining the musicality of geometrical shapes that when repeated, would bounce the viewer's eye through the canvas. Fruit took him to memories of his childhood. "Because of that (experience) I know many of the fruits: I know when they are good and the ways of ripening them...Many of the fruits that today form part of my painting are likely the ones that I saw back then...Their forms and their colors fascinated me."⁷ Fruit and color were synonymous for Tamayo. They connected him to his native Oaxaca, to his childhood, and to visions of strong women carrying their produce to market.

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



Bernard Lewin with the artist at a gallery exhibition, circa 1975

1 Teresa del Conde, "The Words of Others," in Ed. Del Conde, Teresa, *Tamayo* (Boston: Bulfinch Press/Little, Brown and Company), 114-117.

2 Ibid.

3 As Ingrid Suckaer points out in "Biographical Nuances," in Ed. Del Conde, Teresa, *Tamayo* (Boston: Bulfinch Press/Little, Brown and Company), 193, Tamayo first signed his work Tamayo-O, as he does in *Sandías*, in 1943 when he painted *Desnudo en blanco* dedicating the work to his wife, Olga Tamayo.

4 Author recorded interview with Patricia Ortiz Monasterio, Mexico City, November 23, 1998. My translation.

5 See for example Alfredo Martínez Fernández, "La verdadera historia del color rosa mexicano" in the online Mexican magazine *México desconocido* at <https://www.mexicodesconocido.com.mx/historia-color-rosa-mexicano.html>. Accessed October 8, 2016.

6 Rufino Tamayo in a 1989 interview with Cristina Pacheco in *La luz de México: Entrevistas con pintores y fotógrafos* (Mexico City: Fondo de Cultura Económica, 1995), 593. My translation.

7 Rufino Tamayo in a 1980 interview with Cristina Pacheco in *La luz de México: Entrevistas con pintores y fotógrafos* (Mexico City: Fondo de Cultura Económica, 1995), 578. My translation.



30

RUFINO TAMAYO (1899-1991)

Sandías

signed and dated 'Tamayo O-69' (upper right)

oil on canvas

31½ x 39¼ in. (80 x 99.7 cm.)

Painted in 1969.

\$1,200,000-1,800,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

EXHIBITED:

San Francisco, The Mexican Museum, *Paintings and Mixographs by Rufino Tamayo*, 19 May - 10 July 1983, no. 69.

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

Berlin, Staatliche Kunsthalle, *Rufino Tamayo*, 2 May - 10 June, 1990, p. 254, 313, no. 155.

LITERATURE:

Rufino Tamayo, Beverly Hills, Palm Springs, B. Lewin Galleries, 1983, p. 101 (illustrated).

J. Brody Esser & M. Nieto, "Conversation with a Mexican Master, Rufino Tamayo," *Latin American Art*, vol. 1, no. 2, Fall 1989, p. 40 (illustrated).

31

RUFINO TAMAYO (1899-1991)

Niño en la ventana

signed and dated 'Tamayo O-63' (lower left) titled
'Niño en la ventana' (on the reverse)

oil on canvas

19 x 26 in. (48.3 x 66 cm.)

Painted in 1963.

\$180,000-220,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs,
California.

By descent from the above to the present owner.

EXHIBITED:

Paris, Musée d'Art Moderne de la Ville de Paris,
Tamayo Peintures 1960-1974, 27 November -
2 February 1975, no. 4.

Florence, Palazzo Strozzi, *Rufino Tamayo*, 1 March -
30 April, 1975, p. 50, no. 12.

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

LITERATURE:

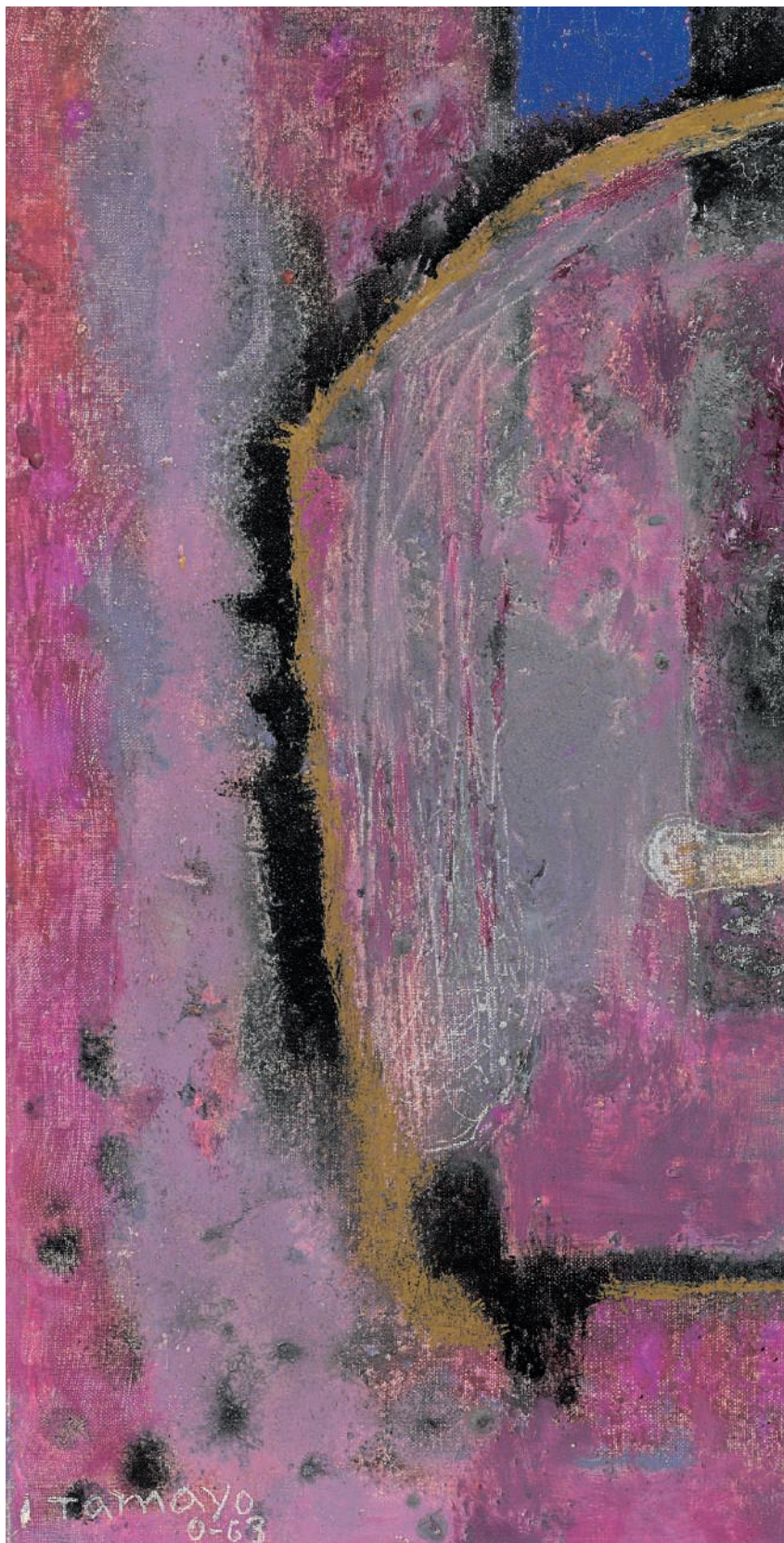
E. Genauer, *Tamayo*, New York, Harry N. Abrams,
Inc., 1974, no. 70 (illustrated).

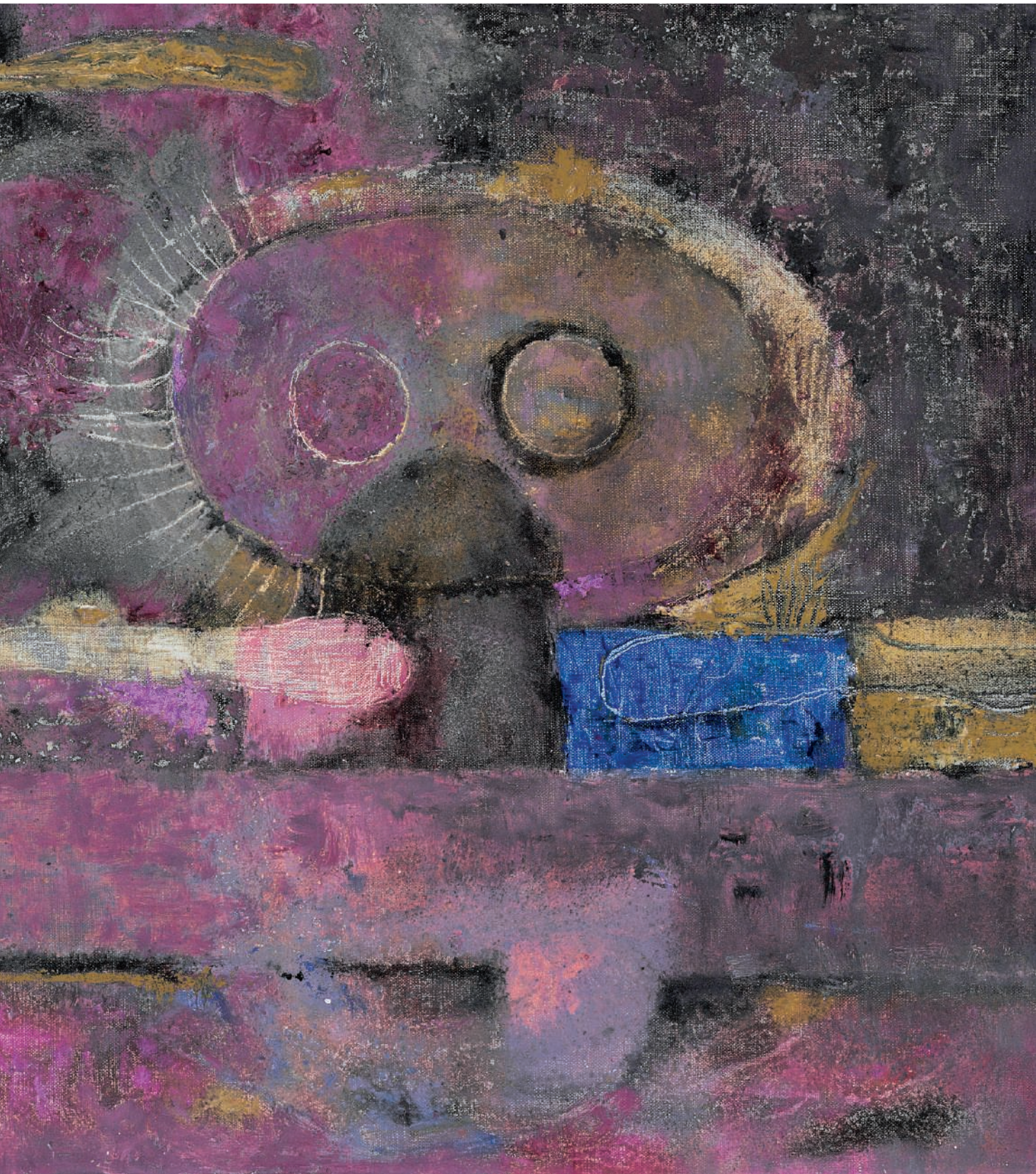
O. Paz & J. Lassaigne, *Rufino Tamayo*, New York,
Rizzoli, 1982, p. 22, no. 78 (illustrated).

Rufino Tamayo, Beverly Hills, Palm Springs,
B. Lewin Galleries, 1983, p. 79 (illustrated).

J. Corredor-Matheos, *Tamayo*, New York, Rizzoli,
1987, no. 56 (illustrated).

O. Paz & J. Lassaigne, *Rufino Tamayo*, Ediciones
Polígrafa, Barcelona, 1994, p. 124 & 312, no. 78
(illustrated).







32

RICARDO MARTÍNEZ (1918-2009)

Figure in Green

signed and dated 'Ricardo Martínez 72' (lower right)

oil on canvas

23½ x 35½ in. (59.7 x 90.2 cm.)

Painted in 1972.

\$60,000-80,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.

By descent from the above to the present owner.

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.

33

FRANCISCO ZÚÑIGA (1912-1998)

Hamaca

signed and dated 'Zuniga 1960' (lower edge)

light onyx

9 x 7¼ x 14¼ in. (22.9 x 18.4 x 36.2 cm.)

\$35,000-45,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

LITERATURE:

Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p.166, no. 215 (dated incorrectly).

We are grateful to Mr. Ariel Zúñiga for his assistance
confirming the authenticity of this work.



34

RUFINO TAMAYO (1899-1991)

Cara azul

signed and dated 'Tamayo O-73' (upper left)

oil on canvas

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

Painted in 1973.

\$100,000-150,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.

By descent from the above to the present owner.

EXHIBITED:

Beverly Hills & Palm Springs, California, Bernard Lewin Galleries, *Rufino Tamayo a Rare Retrospective*, 1983, p. 149 (illustrated).







35

MATHIAS GOERITZ (1915-1990)

Mensaje

signed with initials 'MG' (on the verso)
perforated sheet metal and nails on painted wood
47 $\frac{7}{8}$ x 24 x 3 $\frac{3}{4}$ in. (121.5 x 61 x 9.5 cm.)
Executed circa 1958.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by Dra. Lily Kassner and dated 20 October 2015.



36

MATHIAS GOERITZ (1915-1990)

Mensaje

each signed with initials 'MG' (on the reverse)
gold leaf on wood
29½ x 25½ x 3 in. (74.9 x 64.8 x 7.6 cm.) each
Painted circa 1965.
Diptych.

\$120,000-180,000

PROVENANCE:

Jorge Gálvez Guzzi collection, Monterrey, Mexico.
Antonio Gálvez Yarza, Morelia, Mexico.
Private collection, Mexico City.

This work is accompanied by a certificate of authenticity signed by
Dra. Lily Kassner, dated 12 July 2016.

37

TILSA TSUCHIYA (1929-1984)

Untitled

signed 'Tilsa' (lower left) signed again and inscribed
'TILSA TSUCHIYA CASTILLO, 24 RUE DE LA
BERTHIE BEZONS (STO)' (on the reverse)

oil on canvas

36½ x 28¾ in. (92 x 73 cm.)

Painted circa 1963/1965.

\$80,000-120,000

PROVENANCE:

Private collection, Paris.

This work is accompanied by a certificate of
authenticity signed by Luis Eduardo Wuffarden,
dated 11 October 2016.

Tilsa Tsuchiya Castillo (1936-1984) was a contemporary Peruvian artist whose unique vision synthesized modernist painting styles with Indian motifs and legends. In 1959 she graduated from the Escuela Nacional Superior Autónoma de Bellas Artes in Lima, once under the directorship of the *indigenismo* painter José Sabogal, but during her attendance under the influence of the abstract expressionist Fernando de Szyszlo. Seeking to expand her horizons Tsuchiya traveled to Paris in 1960, studying at the Ecole des Beaux Arts and the Sorbonne. While living in France she encountered many different artistic movements including surrealism and after returning to Lima four years later, she began to incorporate elements of fantasy, ultimately becoming part of a small Peruvian surrealist movement during the 1970s. In 1976 Tsuchiya would paint a remarkable series of works, including *Myth of the Dreams*, *Myth of the Tree*, *Myth of the Bird and the Stones*, and *Myth of the Woman and the Wind*, that remain important surrealist-inspired feminist statements.

Untitled was executed shortly after Tsuchiya's return from Paris and the composition's Cubist rendition of form perhaps reflects her recent influences, along with the Paul Klee-like grid of luminous yellows. Looking at Pre-Columbian art and architecture with a fresh eye, she was drawn in particular to the surviving monumental stonework of such ancient sites as Machu Picchu, Cuzco and Skasaywaman. Artifacts from the Inca, Mochica, and other Andean cultures increasingly began to capture her imagination, along with the beliefs and legends of the indigenous populations of Peru. The columnar arrangement of abstract forms in general and the geometricized figure on the right in particular are reminiscent of the vertical architectural arrangements and standing humanoid sculptures found at the archaeological site of Tiahuanaco, located in western Bolivia. Alternately the figure in the painting could be a *wa'ka*, a Quechua word for the spirits that inhabit stones, trees and other natural sites imbued with the sacred. The arched form on the left appears to be taken indirectly from the famous stirrup-spout ceramic vessels found in ancient Moche tombs.

Tsuchiya would go on to create an entire realm of mysterious canvases where ancient Andean forms merged with mythic content to reflect not only the living traditions of indigenous peoples but also a new type of Peruvian modernism. This early example of her signature style will ultimately lead to paintings such as her monumental 1974 *Machu Picchu*, where again the artist blends a cubist sensibility with a portrayal of the architectonic stone structures of this remote Incan city. A misty atmosphere pervades *Untitled* and a triangular sliver of pale light divides the composition as if pouring in from a slanted door of an Incan ruin. Guarded by ghostly sentinels, this is a portal to another realm, a realm beyond the Conquest of the Americas where ancestral energies dwell in an eternal present.

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







38

MATTA (1911-2002)

Dar a la luz un mundo

oil on canvas

79½ x 118 in. (201.9 x 299.7 cm.)

Painted in 1960.

\$500,000-700,000

PROVENANCE:

Ramuntcho Matta, Paris (acquired from the artist).

Anon. sale, Christie's, New York, 28 May 1997, lot 37 (illustrated in color, sold after sale).

Latincollector, New York.

Acquired from the above by the present owner.

EXHIBITED:

Düsseldorf, Kunsthalle, *Roberto Matta*, Nov. 1963 - Jan. 1964.

Saint-Denis, Musée Saint Denis, *Roberto Matta*, 1969, no. 11 (illustrated).

Washington, D.C., Art Museum of the Americas, Organization of

American States, *Roberto Matta, Architect of Surrealism*,

19 November 2003-7 March 2004, p. 17, no. 2 (illustrated in color).

This painting was executed in celebration of the birth of the artist's son.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 6 October 2016.





*I am interested only in the unknown
and I work for my own astonishment.*

—Matta

39

**ARMANDO MORALES
(1927-2011)**

Parque municipal

signed and dated 'MORALES/84' (lower right)

oil on canvas

51½ x 63¾ in. (130 x 162 cm.)

Painted in 1984.

\$150,000-200,000

PROVENANCE:

Galerie Claude Bernard, Paris.

Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo Rufino Tamayo, *Armando Morales: Pintura*, April-September, 1990, p. 52, no. 22 (illustrated in color). This exhibition also traveled to Monterrey, Museo de Monterrey.

LITERATURE:

X. Moyssén, "La pintura como creadora de planos y espacios," *El Porvenir*, Monterrey, 14 May 1990, no. 4 (illustrated in color).

L. Kassner, *Morales*, Mexico City, Américo Arte Editores, 1995, p. 167, no. 141 (illustrated in color).

X. Xiaosheng, *Morales*, Beijing, Art Edition Jiangxi, 1995, p. 24 (illustrated in color).

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume II 1984-1993*, Vaumarcus, ArtAcatos, 2010, p. 50, no. 1984.18 (illustrated in color).





40

FERNANDO BOTERO (B. 1932)

Los ricos

signed and dated 'Botero 67' (lower right and again on the reverse)

oil on canvas

76 x 62½ in. (193 x 158.8 cm.)

Painted in 1967.

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

PROVENANCE:

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

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

The artist's first experiments with proportional manipulation began in the 1950s; while painting a still-life, he placed a disproportionately small sound hole in the body of a mandolin, instantly transforming the instrument into an object of mass and monumentality. "After that Mandolin," Botero has explained, "my world began to expand. I went on to figures and soon was creating a formal universe that found its supreme expression in small detail."¹ Painted in 1967, *Los ricos* is a superb early example of those Boterian ideals coming to fruition. From the perfectly circular clusters of tree leaves to the couple's plump baby-faces and their dog's elaborate spherical coif, the work is a study in rounded forms. It is through the small details, however, that Botero calls attention to the volume and form of his figures. Just as he had imbued his mandolin with enormity by shrinking its sound hole, Botero emphasizes the couple's corpulence in *Los ricos* by endowing them with strikingly diminutive hands, feet and eyes.

As in so many of Botero's works, the man and woman remain anonymous, meant to represent a specific type of person rather than an individual. Here The Rich, as Botero has named them, exhibit all the accoutrements that reflect their status—the woman wears an expansive fur coat that covers her ample form, turquoise high heels adorn her dainty little feet and her long pink fingernails make clear these are not working hands. Meanwhile, her dapper male companion, with his primly trimmed mustache and tailored suit complete with pocket square and top hat, suavely smokes a cigarette. Their immaculately groomed poodle pup completes their identity as wealthy elites. While far from a biting critique, there is a subtle note of satire to be found in *Los ricos*. The couple appears both endearing and slightly absurd, revealing Botero's masterful ability to humanize rather than aggrandize his subjects, a quality that has continued to make his work relatable and relevant throughout his long and prosperous career.

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



PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

41

FERNANDO BOTERO (B. 1932)

La Rocca

signed and dated 'Botero 71' (lower right)

oil on canvas

65 x 51 in. (165.1 x 129.5 cm.)

Painted in 1971.

\$500,000-700,000

PROVENANCE:

Aberbach Gallery, New York.

Joseph H. Hirschhorn collection, Greenwich.

Anon. sale, Sotheby Parke Bernet Inc, New York, 28 May 1976,
lot 338 (illustrated in color).

Acquired from the above by the present owner.



BTC 067



42

FERNANDO BOTERO (B. 1932)

Standing Woman

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

bronze

26¾ x 14½ x 10⅝ in. (68 x 34 x 27 cm.)

Executed in 1993.

Edition six of six.

\$200,000-300,000

PROVENANCE:

Galleria D' Arte Contini, Venice (acquired directly from the artist).
Acquired from the above by the present owner.

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





Property from the Collection of Ruth and Jerome Siegel

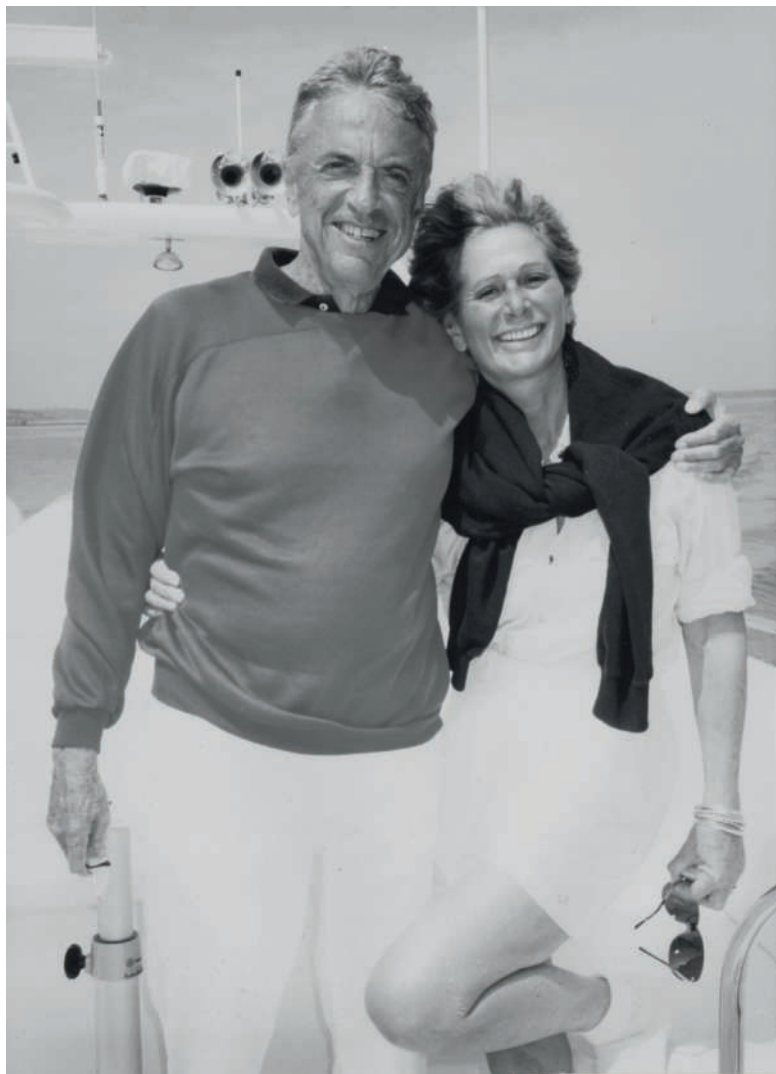
Celebrated for their compassion, élan, and tremendous generosity, Ruth and Jerome Siegel were unwavering proponents of the creative process. For the Siegels, fine art served as an integral component of daily life, a source of inspiration and insight that informed their many years together. The Siegel Collection is a testament to the couple's remarkable vision, taste, and acumen.

While so many works in the Siegel Collection represent the best of their artists' *oeuvres*, it is the resounding joyfulness and verve of the pieces when seen together that defines the Collection's essential character. It is an assemblage that reaches across period and style: from Robert Delaunay's brilliance of color to Howard Hodgkin's painterly exuberance; Arnaldo Pomodoro and Anish Kapoor's abstract sculpture to linear explorations by Kenneth Noland, John McLaughlin, and Sean Scully; from the distinctive representation of Fernando Botero's figures to David Hockney's still life flowers and Robert Indiana's monumental Pop masterpieces. The Siegels' spectacular works of art are a palpable declaration of a love of life and boldness of spirit.

The Siegel residences were evidence of the couple's abiding passion for living with art—repositories of painting and sculpture by younger artists as well as more established figures. It was a trip to Provincetown, Massachusetts in the 1950s that first kindled Jerome Siegel's interest in collecting; Ruth Siegel was forever enthralled with the energy and imagination of visual artists, and made a point of visiting galleries and museums in New York and during family travels. Mrs. Siegel championed emerging talent as an art consultant and founder of the Art Latitude Gallery and the Ruth Siegel Art Gallery in New York. A board member of MoMA PS1, the Museum of Art and Design, and the Foundation for Art and Preservation in Embassies, she understood the importance of patronage in nurturing the next generation of creativity. The Collection benefited from the Siegels' personal relationships with artists such as Indiana, from whom works were acquired during visits to the artist's studio in Vinalhaven, Maine.

Born in Newark, New Jersey, Jerome "Jerry" Siegel represented the very best of American entrepreneurship. After graduating from New York's City College, he obtained an MBA from Harvard Business School, and served as an officer in the United States Navy during the Second World War. In 1947, Mr. Siegel founded Titan Industrial Corporation, a steel and commodities firm that rose to international prominence under his leadership. Mr. Siegel was also a lifelong advocate for the progressive impact of American business. Ruth Siegel was born in New York City, and served as a longtime trustee and later honorary trustee of her alma mater, Sarah Lawrence College. At Sarah Lawrence, the Siegels underwrote the construction of a visual arts center and financed the renovation of a dining and social center named in Mrs. Siegel's honor.

Ruth and Jerome Siegel focused much of their energies on philanthropy in education and medicine. Mr. Siegel was an especially committed board member of Westchester Community College, where dozens of students have benefited from the Ruth & Jerome Siegel Scholarship, established in 2002. For over two decades, Mr. Siegel was an active board member and advocate for Big Brothers Big Sisters of New York City, and funded the Urban Assembly School for Global Commerce in Harlem. In addition to supporting patient care services and pancreatic cancer research at Columbia University Medical Center, the couple endowed an eponymous stroke center at White Plains Hospital, a child care services center in the Dominican Republic, a chair in marketing at the Harvard Business School, and a chair of virology at the Weizmann Institute of Science in Israel.



Ruth and Jerome Siegel.

The Collection of Ruth and Jerome Siegel represents a lifetime in artistic patronage and creative thinking; each work attests to the Siegels' passion, conviction, and keen connoisseurial eye. Supporters of community through art, medicine, education, and personal empowerment, the Siegels' legacy lies not only in their outstanding private collection of art, but in the many individuals whose lives were transformed by the couple's energy, grace, and spirit.

Christie's is honored to be offering additional works from this collection in our upcoming Post-War & Contemporary Art Evening and Day sales, Latin American Art, Living with Art, First Open, Art Design and Prints & Multiples sales in 2016 through 2017.

43

FERNANDO BOTERO (B. 1932)

A Family

signed and dated 'Botero 97' (lower right)

oil on canvas

64½ x 73¾ in. (163.8 x 187.3 cm.)

Painted in 1997.

\$1,200,000-1,800,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

Over the past six decades, Fernando Botero has produced a clearly defined body of work that is immediately recognizable by its iconic rotund figures representing distinct types of people. While colorful characters like the circus-performer, bullfighter and prostitute are among Botero's favored types, the traditional family has always been a constant source of exploration for the artist. Indeed, when asked what he considered the most Latin American theme in his painting, Botero declared the family to be the subject "par excellence," further noting its significance for its formal possibilities, "I like it because the complex composition admits surprise solutions," as well as its historical resonance, "There is a beautiful history of family portraits in the history of art."¹ Such a statement synthesizes the essential principles of the artist's oeuvre, which is both steeped in the Old Masters he discovered while studying in Spain and Italy in the 1950s and informed by contemporary life in his native Colombia, all of which is woven together and rendered with careful attention to the formal qualities of his medium.

At the center of all Botero families, there is a dominant matriarch and the present lot is no exception. In *A Family*, Botero's formidable mother appears as the archetype of woman as nurturer. Sitting nursing her baby boy while her older son leans on her thigh, she provides both sustenance and support to her young brood. Surrounded by two more children, an attentive nanny and an exceptionally large cat, she is a calming anchor in the midst of domestic chaos. Notably absent from this cheerful home is a father figure; presumably he is fulfilling his traditional role of provider and is off at work in the public sphere, yet there may also be a subtle autobiographical reference here. When Botero was just four years old, his own father died, leaving him and his two brothers and mother alone and destitute. While such a well-appointed home complete with hired help, no doubt bears little resemblance to Botero's own humble beginnings, the idea of the domestic space as one occupied by women and children only was surely ingrained in him.

As in the best of Botero's works, *A Family* boasts a carefully calibrated palette. Composed of strong primary colors that reverberate throughout the work, from the vibrant red repeated in the baton on the floor, in the young boy's shirt, in the mother's nails and the ribbon of the cat to the cornflower blue in the little girl's doll, the mother's dress and the cat's ball, the painting reveals Botero's deliberate approach to achieving chromatic balance and harmony. In contrast to the brightly painted family, two black and white artworks hang on the wall. This pictorial device of a painting within a painting, that spurs the viewer to consider the artist's clever illusion of three dimensions on a two dimensional surface, is one that Botero no doubt learned from studying the Old Masters and 19th-century precedents. In an additional play of perspective, Botero opens the door to the house, providing a glimpse of the city beyond. The distant green mountains, distinctive terracotta roofs and cobblestone streets seen in so many of the Botero's works, clearly place this home in the artist's native Medellín. Painted in 1997, more than forty years after he first left Colombia and began his journey towards becoming one of the world's most recognized and celebrated artists, *A Family* still shows Botero reminiscing about home.

¹ Fernando Botero quoted in Ana María Escallón, *Botero: New Works on Canvas*, New York, Rizzoli, p. 36.



CUBA MODERNA

Masterworks from a Private Collection





A “bon voyage” party for Mario Carreño and José Gómez Sicre, Vedado district, Havana, hosted on the occasion of their departure for New York to attend the 1944 MoMA exhibition. Back row, from left: Luis Martínez Pedro, novelist Enrique Labrador Ruiz, José Gómez Sicre, Felipe Orlando and Cundo Bermúdez. Seated, from left: Victor Manuel, Amelia Peláez and Mario Carreño. Courtesy Archives of the Fundación de Arte Cubano. Photographer unknown.



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



María Luisa Gómez Mena (center) with a group of artists and critics at Galería del Prado, Havana, c. 1942-1944. Others include José Gómez Sicre, Mario Carreño, Cundo Bermúdez, Alfredo Lozano, Amelia Peláez, Mestre, Roberto Diago, and Eugenio Rodríguez. Photograph by Julio López Berstein.



Modern Cuban Painters, Museum of Modern Art Bulletin, New York, 1944, Vol. XI, No. 5. Copyright © 1944 The Museum of Modern Art. Cover image by Amelia Peláez, Balcony, 1942.

“Modern Cuban painting, of course, is still in its infancy but is nevertheless well prepared to make a sincere and worthy effort to attain new and greater achievements in the world of plastic art,” José Gómez Sicre wrote in his pioneering text, *Cuban Painting of Today*, published to coincide with the landmark exhibition *Modern Cuban Painters*, organized by Alfred H. Barr, Jr. for the Museum of Modern Art in 1944. “The modern movement leads the way in Cuba for all her enterprising painters to follow and it is not surprising that an enthusiastic and able group of artists have already united to work in freedom, unhampered by the academic conceptions which have for so many years restricted the full, mature expression of art.” The first exhibition of modern Cuban art had taken place in 1927, and the historical *vanguardia* emerged in its wake: Victor Manuel, Eduardo Abela, Amelia Peláez, Fidelio Ponce de León, Carlos Enriquez, Marcelo Pogolotti. By the 1940s, the Havana School had blossomed, invigorated by the emergence of a younger generation—principal among them Cundo Bermúdez, René Portocarrero, Mario Carreño, and Mariano Rodríguez—and its more painterly, color driven expressions of “lo cubano.” The modern period culminated in the tumultuous decade of the 1950s, which saw experiments in abstraction and Surrealism by such artists as Agustín Fernández, Servando Cabrera Moreno, and José María Mijares. *Cuba Moderna* bears out the promise that Gómez Sicre recognized long ago, highlighting the celebrated artists of the *vanguardia* as well as a handful of contemporary painters who made waves in the 1980s and 1990s, once again drawing Cuban art into the international spotlight.

The lauded Generation of 1927 enshrined the classic values of the *vanguardia* in paintings that assimilated the modernist languages of Cubism and Expressionism within a regional iconography reflective of the rising nationalist tide. Victor Manuel, renowned for his portraits of women and country landscapes, often painted social scenes from everyday life, seen here in the luminous *Malecón* (lot 52) and the moonlit *Carnaval (Escena de comparsa)* (lot 54), which captures the revelry of the street. Arguably the most idiosyncratic artist of this generation (Barr noted his “hobohemian eccentricities”), Ponce gravitated toward melancholy and religious subjects (as *La novicia*) (lot 140) and acknowledged the likes of Modigliani and El Greco as influences; the pensive *Joven con pecera* (lot 49) projects a characteristically somber mood, the impastoed fishbowl gleaming against a muted, sepia ground. The *enfant terrible* of the *vanguardia*, Enriquez frequently portrayed the romantic heroes and outlaws of the Cuban countryside astride galloping horses and in the embrace of women, their bodies sometimes—as in *Héroe criollo* (lot 50)—merging into one. *Desnudo de Eva en el Hurón Azul* (lot 57), a portrait of his second wife Eva Fréjaville at his legendary home and studio El Hurón Azul, is comparatively serene; the landscape is visible beneath the traditional stained-glass *mediopunto*, framing her roseate body and its mirrored reflection. Surrealism also inflected the contemporary work of Wifredo Lam, who returned to Havana during the Second World War, and his re-encounter with Afro-

Cuban culture informed such works as *Sur les traces (Transformation)* (lot 47), in which stippled, black brushwork insinuates myriad bodies—suggestively hybridized and otherworldly—silhouetted against a shadowy landscape. The brilliant colors and heavy, undulating line of *Untitled* (lot 48) exemplify Peláez’s mature painting, which became increasingly baroque—approaching abstraction—in her characteristic still lifes of the 1950s.

“Paris and Mexico, the Italian Renaissance and Baroque masters have all contributed to modern Cuban painting,” Barr wrote in his introduction to *Modern Cuban Painters*, “but these foreign influences have been fused to a remarkable extent with native Cuban elements.” This fusion reached its climax during the 1940s with the emergence of the Havana School, the second *vanguardia* generation, and its affinities for decorative, exuberant color. Known as “el pintor de los gallos,” Mariano conveys the drama of his best known subject in *Pelea de gallos* (lot 46), in which two magnificently hued roosters embody the virility of the nation. Bermúdez evoked *cubanidad* in domestic scenes and still lifes, often with the retrospective cast seen in the romantic *Romeo y Julieta* (lot 44), a stylized interpretation of Shakespeare’s famous balcony scene, and in the colonial-era architecture in the background of *interior con peces* (lot 51). Carreño’s *Mujeres y corales* (lot 45), deemed “outstanding” in a contemporary review, marks his shift away from the Mexican School and toward flatter, geometricized forms both conversant with the School of Paris and at home in the tropics. Portocarrero’s still lifes (*Flores*) (lot 141) and portraits of women (*Retrato de Flora*) (lot 58) respond to the decorative impulse of old Havana, a trend elaborated in cityscapes such *Paisaje de La Habana* (lot 53), in which the skyline becomes a mosaic of light and color.

The last generation of Cuba’s *vanguardia* took divergent paths into the 1950s, and their individualism is echoed in the eclecticism and critique of the art that emerged in the decades following the revolution. Influenced by Ponce and Peláez, Mijares worked within a loosely Cubist idiom at the start of the 1950s before his work became Concrete, a transition anticipated in *Marina’s* (lot 55) geometricization of nature and patterning of color. Fernández painted a number of melancholy subjects during the 1950s—jaded jesters and clowns, among them—and the closed expression of his *Odalisca* (lot 142) registers a similar sense of ennui, a haunting stillness made more strange by the hovering presence to her side. A practicing *santero*, Manuel Mendive has worked in the Afro-Cuban lineage set out by Lam since the 1960s, and *Orieeyo* (lot 60) draws upon Yoruba iconography in a syncretic expression of the human and natural environment. Among the artists who participated in the now legendary *Volumen Uno* (1981) exhibition in Havana, Tomás Sánchez has long apprehended landscape as a psychic, conceptual territory. In *Meditación bajo un signo de aguas* (lot 61), he presents a suggestively transcendental space: palm trees frame a silvery glimpse of water between earth and sky, inviting introspection and, perhaps, enlightenment.

44

CUNDO BERMÚDEZ (1914-2008)

Romeo y Julieta

signed and dated 'Cundo Bermudez, 43' (lower right)

oil on canvas

26¾ x 21½ in. (67.9 x 54.9 cm.)

Painted in 1943.

\$600,000-800,000

PROVENANCE:

Galería del Prado, Havana.

Giulio V. Blanc collection, Coral Gables.

Acquired from the above by the present owner.

EXHIBITED:

New York, Museum of Modern Art, *Modern Cuban Painters*, 17 March – 7 May 1944, no. 44.524.

Washington, D.C., National Museum, *Exhibition of Works of Modern Cuban Painters*, 2–25 February 1945.

Miami, Cuban Museum of Arts and Culture, *Cundo Bermúdez, Un homenaje*, May – June 1987, p. 8 (illustrated in color).

LITERATURE:

J. Gómez Sicre, *Pintura cubana de hoy*, Havana, María Luisa Gómez Mena and Galería del Prado, 1944, p. 157 (illustrated).

E. J. Sullivan, ed., *Latin American Art in the Twentieth Century*, London, Phaidon Press Limited, 1996, p. 88, no. 88 (illustrated in color).

V. Báez, editor, *Cundo Bermúdez*, Miami, Cuban-American Endowment for the Arts, Inc., 2000, p. 16 (detail, illustrated in color) and p. 70, no. 43.4 (illustrated in color).

J. Veigas, et al., *Memoria: Cuban Art of the 20th Century*, Los Angeles, California/International Arts Foundation, 2002, p. 101 (illustrated in color).

Among the most celebrated artists of the Havana School, Cundo Bermúdez evolved a consummate sui generis artistic vision over the course of a long career, subtly distilling “*lo cubano*” through a vibrant, modern pictorial language. Largely self-taught, apart from stints at Havana’s Academy of San Alejandro and Mexico’s Escuela Libre, Bermúdez rendered the customs and characters of the island in prolific portraits and interiors, painted with distinctively exuberant wit and bold colors. Aspects of everyday life and glimmers of Havana’s cultural milieu pervaded his work from the beginning, aligning his practice with that of the rising *vanguardia* that came of age during the 1940s, among them Mario Carreño, Mariano Rodríguez, and René Portocarrero. Collectively, this generation elevated the Cuban vernacular to

the universal stage, their work building upon the example of such acclaimed predecessors as Amelia Peláez and Wifredo Lam.

For Bermúdez and these artists of the emergent Havana School, an increasingly fluent assimilation of modern forms resulted in more and more painterly and metaphorical expressions of national feeling. “Cubanizing” expression, in the authoritative contemporary opinion of the curator and critic José Gómez Sicre, was realized only “partly through discovering and absorbing the Cuban scene, but even more through the use of color.” Not only have these artists “felt Cuban light and air,” he continued, but “they have absorbed elements of the Cuban scene: polychrome rococo ornament and stained glass fanlights of the colonial past..., paint[ing] freely, imaginatively, with sumptuous color and plastic exuberance.”¹ Gómez Sicre illustrated *Romeo y Julieta* in his pioneering monograph *Pintura Cubana de Hoy* (1944), an unprecedented study of modern Cuban art.

Bermúdez held his first solo show in 1942, at Havana’s Lyceum, and steadily gained international exposure, participating in many of the decade’s traveling exhibitions of Cuban art that circulated across the Americas. The Museum of Modern Art soon acquired two paintings, *Girl in Pink Robe* and *The Balcony*, the latter singled out in the *New York Times* as a demonstration “that color propelled to brazen pitch can, when kept in hand, be made to accomplish capital results.”² Most significantly, Bermúdez participated in the landmark exhibition, *Modern Cuban Painters*, which opened at the Museum of Modern Art in March 1944. Organized by Alfred H. Barr, Jr., the museum’s founding director, with assistance from Gómez Sicre, the exhibition canonized the Havana School, assimilating the thirteen included artists – no less, Cuba itself – within the museum’s taste-making narrative of modern art. Barr praised Bermúdez’s style as “strong and original in its metallic color harmonies,” citing him within a broader commendation of the Havana School and its “expressionist handling of the Cuban scene...based on a thorough discipline in drawing and a sustained interest in classic composition.”³ Bermúdez contributed ten paintings to the exhibition, including the present work.

A tropical, stylized interpretation of arguably the most famous scene in English literature, *Romeo y Julieta* portrays Shakespeare’s star-crossed lovers in a tender embrace as they exchange vows of love and make plans to marry. The painting reprises earlier romantic pairings – for example, in *The Balcony* and *Pareja en el parque* – in its portrait of young love, rendered timeless and universal here in this most quintessentially tragic pair. Bermúdez’s Julieta stands before a traditional *mampara*, the swinging double door inlaid with stained glass and intricate wood carving which, together with elaborate wrought-iron balconies, evokes colonial Cuban architecture. Transported from fair Verona to Old Havana, the couple basks in the moonlight, their rounded, classical bodies illuminated in an extravagant garden setting, framed by verdant foliage whose forms echo the iron railing and the gleaming red drapery hanging between them.

“The nude form and the smooth color, direct and pure, exist without preamble or consequence,” Bermúdez wrote in 1943, sharing his current preoccupations. “They are people conscious of themselves, but without any far-reaching thoughts and feelings,” he reflected further. “They live in a special moment in which every superficial ornament disappears. . . . Without this ornament the plastic values appear.” While *Romeo y Julieta* honors its literary namesake, Bermúdez also suggests the eternal, human drama of love and its capacity for renewal over time – an apt metaphor for painting itself. As he observed, “To create in art is to reappraise. Every new thing is what it was yesterday without today seeming as it was. Pure invention, of being able to realize itself, is consumed in its own creative fire, isolated from the senses.”⁴

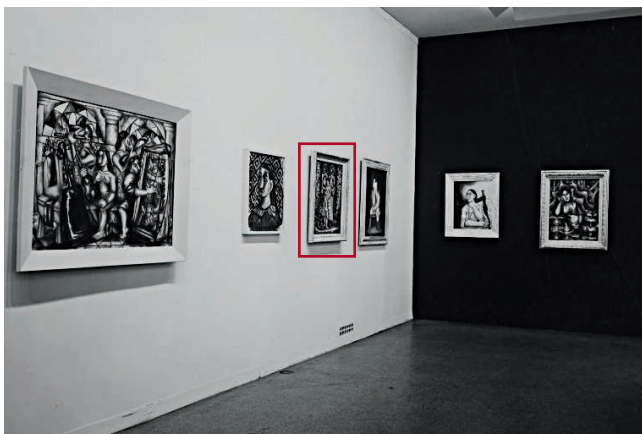
Abby McEwen, Assistant Professor, University of Maryland, College Park

¹ José Gómez Sicre, “Modern Painting in Cuba,” *Magazine of Art* 37, no. 2 (February 1944): 51–2.

² Edward Alden Jewell, “Neighbors: Work of Republics to the South,” *New York Times*, April 4, 1943.

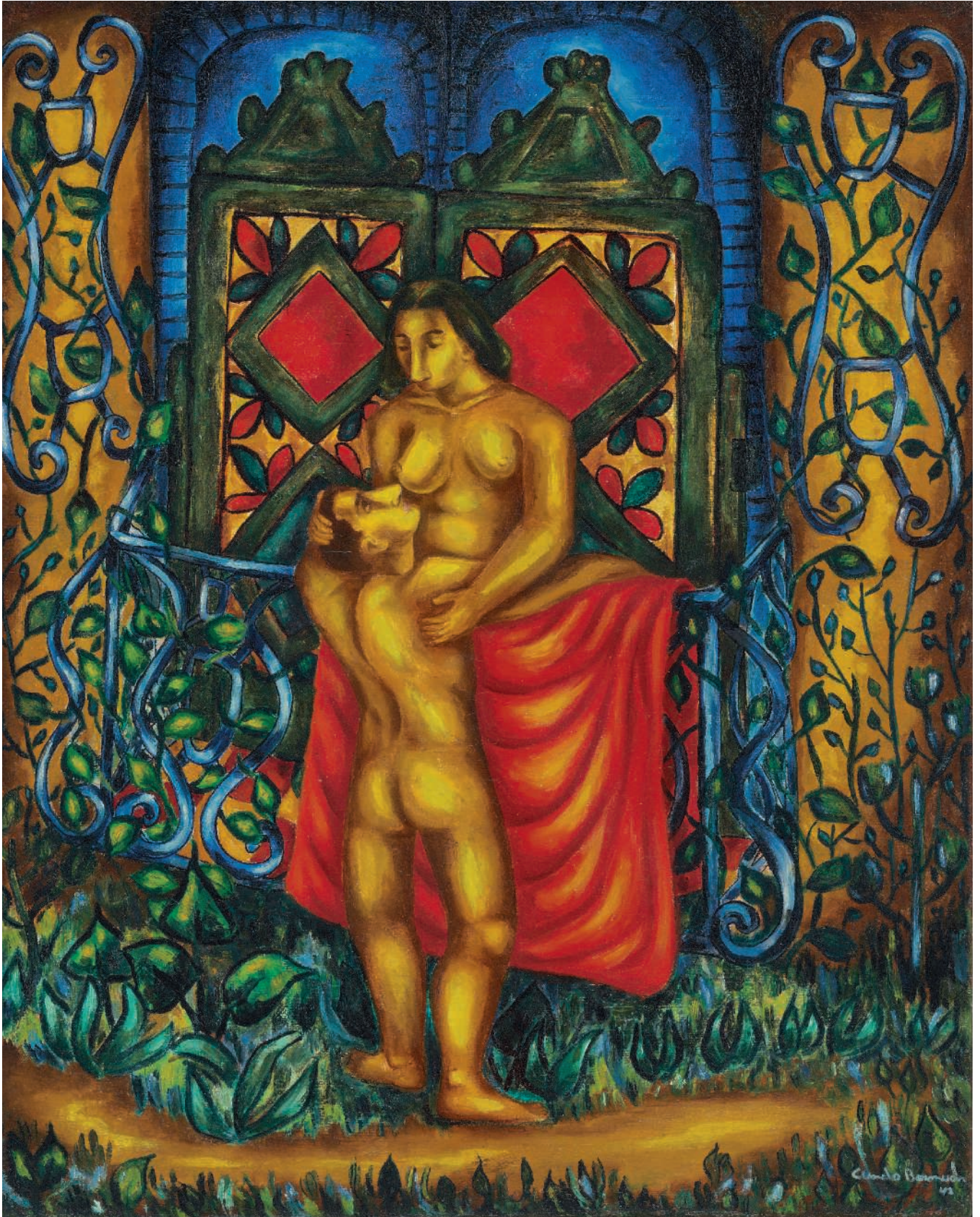
³ Alfred H. Barr, “Modern Cuban Painters,” *The Bulletin of the Museum of Modern Art* 11, no. 5 (April 1944): 4–5.

⁴ Cundo Bermúdez, “[Statement],” [1943], Bermúdez Artist File, The Museum of Modern Art, New York.



The present lot on view at the Museum of Modern Art, New York, *Modern Cuban Painters*, March 17 – May 7, 1944. Courtesy Photographic Archive, The Museum of Modern Art Archives, New York.

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CUBA MODERNA

Masterworks from a Private Collection

45

MARIO CARREÑO (1913-1999)

Mujeres y corales

signed and dated 'carreño-45' (lower right), signed again and inscribed 'Yo, Mario Carreño CERTIFICO QUE ESTE CUADRO LO PINTE EN NY EN 1945, Mario Carreño, Stgo-Chile-1995' (on the reverse) oil on canvas

29% x 35½ in. (74.6 x 90.2 cm.)

Painted in New York in 1945.

\$250,000-350,000

PROVENANCE:

Collection of the artist.

Private collection, Santiago, Chile, Christie's, New York, 20 November 1995, lot 18 (illustrated in color).

Private collection, Santiago, Chile (acquired from the above sale).

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in 2004.

EXHIBITED:

New York, Perls Galleries, *Mario Carreño: Recent Paintings*, 5 November - 1 December 1945, no. 2. Santiago, Chile, Museo de Bellas Artes, *Exposición Retrospectiva de Mario Carreño*, 1991.

Santiago de Chile, Museo de Artes Visuales, Colección Santa Cruz-Yaconi, *Mario Carreño: Exposición Retrospectiva, 1939-1993*, 24 March - 30 May 2004, p. 15 (illustrated in color).

LITERATURE:

Mario Carreño: Cronología del recuerdo, Santiago, Chile, Editorial Antártica S.A., 1991, p. 64 (illustrated in color).

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 138 (illustrated in color).

R. Cernuda, *Important Cuban Artworks*, Coral Gables, Cernuda Arte, 2004, vol. 3, p. 26 (illustrated in color).

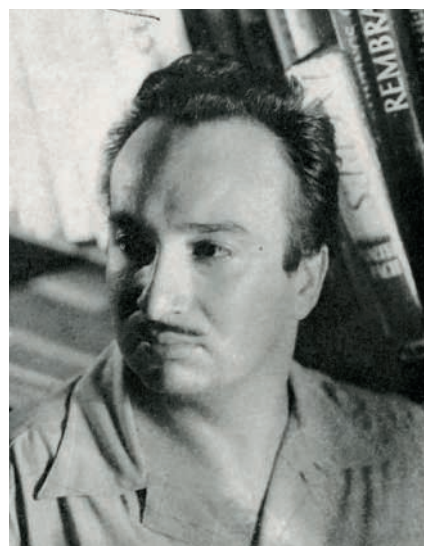
"Mario Carreño is the most versatile, learned, and courageous of the new generation," Alfred H. Barr, Jr. declared on the occasion of the landmark exhibition, *Modern Cuban Painters*, which he organized for the Museum of Modern Art. "He has traveled widely in Europe and America," Barr continued, praising his two Duco panels - *Sugar-Cane Cutters* and *Afro-Cuban Dance* - as "among the most ambitious and powerful compositions in Cuban painting."¹ By the time of the 1944 exhibition, which highlighted the museum's surging interest in Latin American avant-gardes, Carreño had emerged at the forefront of the rising Havana School, whose young adherents included his peers Cundo Bermúdez, René Portocarrero, and Mariano Rodríguez. His paintings from this decade, which preceded his return to Cuba in 1951 and subsequent departure for Chile in 1957, constitute his most celebrated body of work and an outstanding contribution to the development of Cuban modernism.

Carreño had first landed in New York in 1941 while en route to Havana following an extended stay in Paris, and what had initially been intended as a stopover turned into a prolonged, if intermittent residence of more than ten years. Carreño later described his New York years as "one of the most fruitful periods for [his] painting."² Settling into a studio on Bleeker Street, in Greenwich Village, Carreño began to exhibit regularly at Perls Gallery, on East 58th Street, and periodically gave classes at the New School for Social Research, whose faculty at the time included many of the leading artists and intellectuals of the day, among them Camilo Egas, Stuart Davis, and Meyer Schapiro.

At first working under the influence of the masters of the Italian Renaissance, whose heavy, sculptural bodies he had seen in Europe, Carreño moved progressively toward flattened geometries, abstracting more and more from the natural world. "A painting never has to be the imitation of the surrounding world," he wrote to the critic José Gómez Sicre in comments solicited for the latter's pioneering text, *Pintura cubana de hoy* (1944), published to accompany the exhibition at the Museum of Modern Art. "A painting is an object created by a man. It has in itself the reality and individuality of all the objects made by men and reflects mankind's aspiration for serenity and permanent eternity."³

In distinction from Cuba's first-generation *vanguardia*, who connected modernism in painting to Cuba's burgeoning national aspirations, Carreño and the artists of the Havana School who emerged in the 1940s took a more cosmopolitan approach to their practice. "The fact is," Barr observed, "that the Cuban painters are too much concerned with painting as a personal art of form and color to surrender their individuality to a collective enterprise with political implications."⁴ In his mature practice, Carreño developed an increasingly abstracted language to convey Cuba as an open metaphor, drawing out the universality of its vernacular imagery through plastic color and geometric form. "My painting began to show a quite personal aspect, divorced from the compositional concerns taken or inherited from the classical Renaissance tradition that had appeared since I arrived in Europe," Carreño reflected of his work in the late 1940s. "It became less voluminous, giving way to planes of colors from which tropical characters emerged that could be *guajiro*s, plants, or animals."⁵

Carreño exhibited *Mujeres y corales* alongside *The Breakfast* and *The Farm*, among other works, to glowing reviews in 1945. "A startling change has taken place in Mario Carreño's painting,"



Mario Carreño. Photograph by Julio López Berestein.

wrote Ben Wolf. "His present one man show at the Perls Galleries will surprise those who remember his brilliant, frequently uncontrolled, color and mammoth figures of the past. Here color has been muted and in some cases given an almost pastel quality, while forms lean more to the abstract-expressionistic school than ever before. The resultant work marks a decisive stride in the right direction for this talented 32-year-old Cuban now residing in New York."⁶ Frolicking in a moonlit grove, the two women at the center of *Mujeres y corales* move rhythmically amid a sea of life-sized, suggestively anthropomorphic corals, their limbs gracefully extending in a slow dance. Carreño blends brief instances of impasto, spread across the canvas, with smooth transparencies of blushing colors, ranging from salmon pink to tawny brown, all encircled by a hazy cloud of moss green. While the decoratively flattened cross-section of the female bodies may acknowledge the example of Picasso and the School of Paris, the dreamlike unfolding of their movements exudes the languor of the tropics and its coastal climate.

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

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

2 Mario Carreño, *Cronología del recuerdo* (Santiago de Chile: Editorial Antártica, 1991), 46.

3 José Gómez Sicre, "Notes on paintings in the exhibition," *Modern Cuban Painters* exhibition file #255, The Museum of Modern Art Archives, New York.

4 Barr, "Modern Cuban Painters," 4.

5 Carreño, *Cronología del recuerdo*, 65.

6 Ben Wolf, "Cuban Carreño Mutes His Brush," *Art Digest* 20 (November 15, 1945): 37.



46

MARIANO RODRÍGUEZ (1912-1990)

Pelea de gallos

signed and dated 'Mariano, 42' (lower left)

oil on canvas

25½ x 29½ in. (63.8 x 73.9 cm.)

Painted in 1942.

\$800,000-1,200,000

PROVENANCE:

Giulio V. Blanc collection, Coral Gables.

Acquired from the above by the present owner.

EXHIBITED:

New York, Museum of Modern Art, *Modern Cuban Painters*, 15 March – 30 April 1944, p. 11 (illustrated in the Museum of Modern Art Bulletin, vol. XI, no. 5).

Washington, D.C., National Museum, *Exhibition of Works of Modern Cuban Painters*, 2 -25 February 1945.

Washington, D.C., Pan American Union, *Cuban Modern Paintings in Washington Collections*, 1946.

Cienfuegos, Las Villas, Cuba, Pro Artes y Ciencias, Salón del Ateneo, *Exposición de cuadros de pintores cubanos*, 1949.

Havana, Lyceum, *Los gallos de Mariano, acuarelas y dibujos*, 1953, no. 2.

New York, Studio Museum in Harlem, *Wifredo Lam and His Contemporaries 1938-1952*, 1992, p. 134, no. 109 (illustrated in color).

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Cuba Siglo XX: Modernidad y sincretismo*, 16 April – 9 June 1996, p. 29 (illustrated in color).

G.P.C.: *Evolución de la vanguardia en la crítica de Guy Pérez-Cisneros*, Madrid, Fundación Arte Cubano, 2015, p. 76 (illustrated in color).

LITERATURE:

T. E. Bó, "Organismo cromático de un pintor americano," *Rotograbado del Diario de la Marina*, Havana, 17 January 1943, no. 1(illustrated).

R. Oliva, "Pintura cubana moderna," *Diario de la Marina*, Havana, 17 January 1943 (illustrated).

E.A. Jewel, "Cuba's Pacemakers," *New York Times*, New York, 26 March 1944 (illustrated).

A. de Juan, "Introducción a Cuba," *Las Artes Plásticas*, Havana, 1968, p. 84 (illustrated).

G.P. Cisneros, "...trata las manos tintas de la mucha cereza," *Grafos*, Havana, November – December 1942 (illustrated).

N. G. Menocal, "An Overriding Passion—The Quest for a National Identity in Painting," *Cuba Theme Issue, The Journal of Decorative and Propaganda Arts*, Miami, Wolfson Foundation of Decorative and Propaganda Arts, 1996, vol. 22, p. 210, no. 22 (illustrated in color).

Mariano Rodríguez: Catálogo razonado, volumen I, pintura y dibujo 1936-1949, Madrid, Ediciones Vanguardia Cubana, 2007, p. 119, no. 42.91 (illustrated in color).

Lápiz a su nube: Mariano y Lezama, Madrid, Ediciones Vanguardia Cubana, 2014, p. 79 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Alejandro Rodríguez and dated 6 October 2016.





Mariano Rodríguez in his studio, Havana, 1942, pictured with *La pecera*, 1942 (on easel; this work was also featured in the 1944 MoMA exhibition) and *La paloma de la paz*, 1940 (far right). ©Estate Mariano Rodríguez. Courtesy Archives of the Fundación de Arte Cubano. Photographer unknown.

The theme of *gallos*, a recurrent motif in the work of Mariano just as eroticism, fishermen, women, and religion among others, first appeared in 1941 just a year before the present work. His admiration for these animals of blinding colors and elegant bearing moved him to draw and paint an incredible diversity of these birds at several stages of his artistic life. On various occasions he mentioned that when he wanted to know how his work was developing he would paint a *gallo* and if the response was favorable, he would proceed working. Although it has been said that Mariano was a “painter of *gallos*,” this is rather a limiting assumption about his work. A detailed review of the artist’s most emblematic works would show a much more extensive and diverse gallery of works beyond the *gallos*.

In 1953, Cuban art critic Gladys Lauderman, organized an exhibition, titled *Los gallos de Mariano* which was held at the Lyceum in Havana. Here she grouped various paintings and works on paper in chronological order wherein

the evolution of this theme was clearly evident in the artist’s work. Early works demonstrate dance-like compositions while works that date to the end of the 1940s, are clearly death-like rituals of rivals.

One of the works that best exemplifies that evolution is *El gallo japonés* which the artist gifted to writer José Lezama Lima on the feast of Saint Joseph in 1951, as the dedication on the work indicates, and which the artist himself titled. The triumphant *gallo* is atop his rival having killed him. Ten years separate these two works; in the earlier work, beauty, color, and harmony are the dominant elements; in the other, draftsmanship and above all, drama.

Ultimately, the great victor is Mariano whose *Pelea de gallos* (1942) has become one of the great masterpieces of Cuban modern art.

José Veigas Zamora, Fundación Arte Cubano

A potent symbol of virility, strength, and power, the rooster is considered emblematic of Cuban national identity. Drawing on this association, the animal also figures as one of the most representative subjects in the oeuvre of artist Mariano Rodríguez. Known simply as Mariano, the painter emerged during the late 1930s as an integral member of the second generation of modern artists in Cuba. Though Mariano's earliest canvases depict heavily sculptural figures, revealing the influence of Mexico (where he studied between 1936 and 1938), the artist's mature practice developed in the 1940s. This period marks the artist's shift from an emphasis in solidity of form toward an emphasis on color, and also coincides with the ascendancy of Mariano's roosters.

In *Pelea de gallos*, Mariano's masterful application of color is demonstrated in the kaleidoscope of hues that shine off the feathers of the roosters engaged in combat. Portrayed in dominantly red and blue tones, the two birds reveal opposite sides of the color spectrum, a contrast that is further emphasized by the green and earth-toned background against which they fight. Such expert handling of color was praised by Cuban author José Lezama Lima, in the article, "Todos los colores de Mariano (All of Mariano's colors)." In this essay, the leader of the *Origenes* cultural group in which Mariano also took part, described the painter's canvases as where "come all the colors that want to join together, to close into one, and later, upon awakening, begin to unite through friendship or through the volatility of their desires. It is the same test that we can point to in poetry."¹

Critical recognition for Mariano's art in general, and his canvases of roosters in particular extended beyond Cuban cultural circles to the United States. Significantly, *Pelea de gallos* was featured among the nine paintings and drawings by the artist included in the canonical exhibition, "Modern Cuban Painters." Held at the Museum of Modern Art in New York in 1944, the show subsequently traveled throughout the United States, exposing many U.S. audiences to Cuban art for the first time. However, even prior to this groundbreaking exhibition, the Museum of Modern Art had already purchased and exhibited Mariano's 1941 *The Cock* as part of its Latin American Collection. Like its counterpart *El gallo pintado* (*The Painted Cock*), now in the collection of the Los Angeles County Museum of Art, this painting portrays a single, proud, and preening rooster in contrast to the two - dueling birds in *Pelea de gallos*. Yet, despite the seeming violence of their pecking, flapping, and scratching, Mariano's fighting cocks simultaneously seem engaged in a dance, attesting to Lezama Lima's observation that "we observe in almost all of the canvases by Mariano a force that feeds upon its own sensuous paradox."²

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

¹ "allí acuden todos los colores que quieren sumarse, cerrarse en el uno, después, despertados, empezamos a unirlos por su amistad o por la intranquilidad de sus deseos. Es la misma prueba con que podemos señalar para la poesía" José Lezama Lima, "Todos los colores de Mariano" *El Nuevo Mundo* (Havana) 2, no. III (January 11, 1942), p. 4. Reprinted in *Mariano. Catálogo razonado. Pintura y dibujo 1936-1949*, vol. 1, (Ediciones Vanguardias Cubanas, 2008), p. 13.

² *Ibid.* "Observamos en casi todos los cuadros de Mariano una fuerza que se nutre de su propia paradoja sensual," p. 14.



CUBA MODERNA

Masterworks from a Private Collection

47

WIFREDO LAM (1902-1982)

Sur les traces (also known as *Transformation*)

signed and dated 'Wifredo Lam, 1945' (lower right)

oil on canvas

61 x 49 in. (155 x 125 cm.)

Painted in 1945.

\$2,500,000-3,500,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Acquavella Modern Art, New York.

Galerie Lelong, Paris.

M. W. Knyper collection, Aspen, sale, Sotheby's, New York, 27 May 2010, lot 17 (illustrated in color).

Acquired from the above.

EXHIBITED:

New York, Pierre Matisse Gallery, *Lam, Recent Paintings*, 1945.

New York, Pierre Matisse Gallery, *Wifredo Lam, Early Works, 1942-1951*, 1982, no. 11 (illustrated).

San Juan, Arsenal de la Puntilla, *Wifredo Lam, Obras desde 1938 hasta 1975, de regreso al Caribe*, 1992.

New York, The Studio Museum in Harlem, *Wifredo Lam and his Contemporaries 1938-1952*, 1992, p. 122, no. 98 (illustrated in color).

LITERATURE:

M. Leiris, *Lam*, Milano, Fratelli Fabbri, 1970, no. 52 (Illustrated).

M.-P. Fouchet, *Wifredo Lam*, Barcelona/Paris, Poligrafa/Cercle d'Art, 1976 ed., p. 233, no. 378 (illustrated).

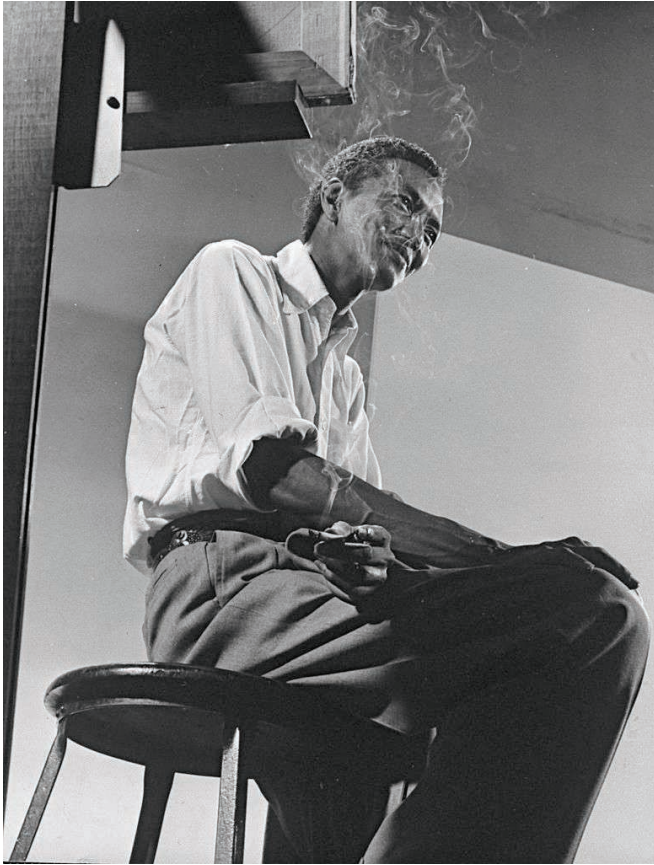
L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Lausanne, Acatos, 1996, p. 368, no. 45.03 (illustrated).

We are grateful to Eskil Lam for his assistance cataloguing this work.

This is the genius of Lam, his ability to recombine forms with a forceful vitality that transcends the literal but records the spirit.

—Susan L. Aberth,





Wifredo Lam in his studio, Havana, 1946. Photo by Gjon Mili/The LIFE Picture Collection/Getty Images.

Wifredo Lam had been living in Cuba for over three years when he painted *Sur les traces (Transformation)* in 1945. 1941 had been a tumultuous year for the artist as he left Europe on a boat from Marseilles along with André Breton, Claude Lévi-Strauss and other artists. Traveling to the Caribbean, he spent time in both Santo Domingo and Martinique before returning to his native Cuba. While in Martinique he met the black writer Aimé Césaire, one of the founders of the international Négritude Movement. Inspired by Césaire's passionate exploration and support of Afro-Caribbean cultural traditions, Lam subscribed to his Négritude magazine *Tropiques* and later in 1943 he would illustrate the reissue of his *Cahier d'un retour au pays natal (Diary of a Return to Homeland)*. As Valerie J. Fletcher notes in her essay "Wifredo Lam: Art of Pride and Anger," when Lam left Martinique to live in Cuba in August of 1941 "...his eyes had been opened to the aesthetic potential and political importance of creating new multicultural arts appropriate to the Caribbean."

Born in 1902 Sagua la Grande, Cuba, Lam attended the Academia San Alejandro in Havana (1918-23) where upon graduation he received a scholarship to live in Europe. He arrived in Spain in 1923 where, in addition to painting he became increasingly involved in left wing politics and participated in the defense of the Spanish Republic as part of the Spanish Civil War effort. In 1938 he left for Paris where he met Pablo Picasso who introduced him to a great number of significant artists, but perhaps most importantly to members of the Surrealist movement. After his arrival in Cuba, Breton (who had settled in New York City for the duration of World War II) arranged for Lam to show at the Pierre Matisse Gallery, where he had his first solo exhibition in 1942. In fact, 1942 had been a highly productive year for Lam who began concentrating on Afro-Cuban themes. Lam's return to Cuba after so many years abroad brought him a fresh perspective and he became friends with a younger generation of intellectuals associated with the afrocubanismo movement, in particular Lydia Cabrera. He accompanied Cabrera when she attended Santería rituals, although he was already familiar with them since as a child he would accompany his godmother Mantónica Wilson, a *santera* (priestess), to secret Lucumí ceremonies.

The smoky *Sur les traces (Transformation)*, a black-and-white oil on canvas, is all the more mysterious for its lack of color. Dappled brushstrokes lend the scene a sense of quivering movement, as shapes appear to move in and out of focus. There are lit candles and one senses that they are illuminating a nocturnal rite in process. There can be no doubt that this is an Afro-Cuban ritual and that the orishas have been called to manifest themselves by the faithful. Lam's title, *Transformations*, is crucial to understanding that this work is not a mere anthropological illustration, but rather an abstract mapping of sacred energies as they morph from one dimension into the next. Crescent shapes evoke sacrificial blades, the waxing moon, the horns of animals while other repeated shapes can be read as vegetation, the limbs of moving dancers or the manes and tails of horses as initiates are "mounted" and "ridden" by the deities. Catholic and African beliefs are melded as are the worshippers with the worshipped. In the center of the work the horned head of Elegguá, god of the crossroads, presides over and guards the gateway between worlds.

Lam executed a number of works in this style in 1945, probably for an exhibition at the Pierre Matisse Gallery (running from November 20, 1945-February 3, 1946). Another work from that year *Au défaut du jour (For Want of Day)* (also once owned by the Pierre Matisse Gallery) appears to be its companion (it is the same size), evoking perhaps a different stage in the ceremony. There are the same candles and diamond shapes, and although it utilizes a similar visual language as *Transformations*, it is completely different from it. This is the genius of Lam, his ability to recombine forms with a forceful vitality that transcends the literal but records the spirit. 1945 was a momentous year for the artist - the Museum of Modern Art in New York purchased his now famous painting *The Jungle* and he was invited by the surrealist writer Pierre Mabille to Haiti to attend the opening of the Institute of Culture. The following year Lam will have his first solo exhibition in Cuba at the Havana Lyceum where his work, embodying a new vision of Cuba's heritage, would be celebrated.

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



CUBA MODERNA

Masterworks from a Private Collection

48

AMELIA PELÁEZ (1896-1968)

Untitled

signed and dated 'A PELAEZ, 1950' (lower right)

oil on canvas

44 $\frac{7}{8}$ x 34 $\frac{1}{2}$ in. (113.7 x 88 cm.)

Painted in 1950.

\$800,000-1,200,000

PROVENANCE:

Private collection, Coral Gables, Christie's, New York, 24 November 1998, lot 41 (illustrated in color).

Mary-Anne Martin/Fine Art, New York, acquired from the above sale.

Private Collection, Coconut Grove, Florida, 1998 - 2007.

Mary-Anne Martin/Fine Art, New York.

Acquired from the above by the present owner (2007).

EXHIBITED:

Miami, Pérez Art Museum, *Amelia Peláez: The Craft of Modernity*, 4 December 2013- 23 February 2014, p. 99 (illustrated in color).

LITERATURE:

M. E. Jubriás, *Amelia Peláez, Cerámica*, Havana, Ediciones Vanguardia Cubana, 2008, p. 13 (illustrated in color).

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



Amelia Peláez in her studio. Courtesy Archives of the Fundación de Arte Cubano. Photographer unknown.

Amelia Peláez, the great master of Cuban domestic splendor, completed this untitled still life in 1950. In the second half of the forties, after the end of the war, Peláez was free to travel to Europe, the United States, and Mexico. She enjoyed renewing old acquaintances, meeting new people and visiting museums but through it all she missed her beloved home in Havana. Executed after her return from traveling, this painting displays her signature love of pattern on pattern, vibrant colors and sinuous line. Known for her celebration of *cubanidad*, Peláez has strategically placed certain signifiers of typical middle class Cuban homes in the composition. Victorian wicker furniture, stained glass fan lights, and lacey table-top doilies compete with the exuberant tendrils of plant life. All these items graced the artist's home in the La Vibora neighborhood of Havana, which even then possessed a quaint and old-fashioned décor. Nevertheless, with its gardens, caged birds, wrought iron window grills, fussy furniture, and claustrophobic bric-a-brac it represented perfectly a by-gone way of life. Peláez's paintings are a visionary mixture of idealized nostalgia with a pioneering modernist style.

Fiery reds clash against deep greens, while a luminous yellow on the tabletop and background serve to unify and flatten the composition. Small triangles of sky blue provide a hint of what lies beyond this interior, a private world unto itself. Exuberant arabesques flow over the surface, coalescing in pockets while leaving other areas free and empty. There is a plethora of designs, laid side by side on the tabletop, indicating lace, leaves, flowers and a pineapple top. Delicate, thin, vein-like lines delineate specific textures while thicker more flowing lines constitute others. The baroque exuberance is further enhanced by the undulating tabletop edged with a chain border and the starburst design of the stained glass window that doubles as a sun or a flower. Transcending their humble, every day subject matter, the overlapping, labyrinthine lines serve to dematerialize form and lend the work a nervous psychological quality. An ambitious and fully professional artist, Peláez was capable of turning her limited and humble world into a modernist vision such as the ones she encountered while studying in Paris in her younger days.

As the fifties approached Peláez, at the height of her artistic powers, was eager to try new things and would begin to experiment with ceramic production. The new medium demanded of her a greater simplicity as is evidenced in her 1953 ceramic tile mural for the Ministry of the Interior in Havana. As the decade progressed her work became less baroque and more minimal. Bold flat planes of luminous color pushed a greater sense of abstraction and heralded a new phase of her production. This untitled oil on canvas of 1950, part of the great masterpieces of her mid-career style, hovers on the edge of change. By the end of the fifties indeed all of Cuba will change with the Revolution of 1959, although the house in La Vibora remains, most of its contents intact, to this day.

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



CUBA MODERNA

Masterworks from a Private Collection

49

FIDELIO PONCE DE LEÓN (1895-1949)

Joven con pecera

signed and dated 'F Ponce, 935' (lower center)
oil on canvas
35½ x 28¼ in. (89.2 x 71.8 cm.)
Painted in 1935.

\$90,000-120,000

PROVENANCE:

Girón Cerna collection, Guatemala.
Cernuda Arte, Coral Gables.
Acquired from the above by the present owner in 2007.

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

An eccentric, yet essential figure in Cuban art, Fidelio Ponce de León produced a unique oeuvre commensurate with his enigmatic personality. In contrast with many of his artistic contemporaries, the artist, born Alfonso Fuentes Pons, shied away from exuberant, "tropical" colors in favor of a muted, at times even monochromatic palette, which often lend his subjects a spectral air. The idiosyncratic nature of Ponce's work was recognized by critics both in Cuba and abroad. Indeed, on the occasion of the Museum of Modern Art's groundbreaking 1944 exhibition *Modern Cuban Painters*, Alfred H. Barr praised the artist, pronouncing that the painter's "intuitive expressionism is highly personal."¹

Depicting a young woman in an ornate, domestic interior, the half-length portrait *Joven con pecera* reflects Ponce's affinity for figurative subjects, and in particular women and children. Such subject matter perhaps reflects Ponce's brief studies under Leopoldo Romañach, regarded as a masterful portraitist and the teacher to many members of Cuba's vanguardia generation. However, while Ponce evinces certain fin-de-siècle evocations, the angularity of his figures and the dramatic, nearly anti-naturalistic lighting effects alludes to his affinity for avant-garde figures such as Modigliani. Although Ponce never traveled to Europe, he avidly studied the work of international artists through reproduction, and it is likely that the presence of a fishbowl in *Joven con pecera*, is a homage to Matisse. Notably, this work was created in the same year that Ponce was awarded a prize at Cuba's National Salon for his painting, *Beatas*, now in the Museo Nacional de Bellas Artes, Havana.

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

¹ Alfred H. Barr, Jr. "Modern Cuban Painters." *Bulletin of the Museum of Modern Art*, vol. 11, no. 5, (April 1944), p. 3.



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



50

CARLOS ENRÍQUEZ (1900-1957)

Héroe criollo

signed and dated 'Carlos Enriquez 43' (lower right)
oil on canvas
35 x 27 in. (88.9 x 68.6 cm.)
Painted in 1943.

\$400,000-600,000

PROVENANCE:

Dr. Gérard Lescot collection, Port au Prince, Haiti (acquired from the artist).
Ghystaine Lescot collection, Port au Prince, Haiti (by descent from the above).
Cernuda Arte, Coral Gables.
Acquired from the above by the present owner in April 2009.

EXHIBITED:

Havana, Lyceum, *Carlos Enriquez: Oleos, acuarelas, dibujos*, 17 June – 28, 1943, no. 11.
Mexico City, Palacio de Bellas Artes, *Oleos, dibujos y acuarelas del pintor cubano Carlos Enriquez*, 4 - 19 February 1944, no. 1.

LITERATURE:

R. Cernuda, *Important Cuban Artworks*, Coral Gables, Cernuda Arte, 2009, Volume 8, p. 37 (illustrated in color).
J. A. Martínez, *C. Enriquez: The Painter of Cuban Ballads*, Coral Gables, Cernuda Arte, 2010, p. 180 (illustrated in color).

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



Carlos Enriquez, circa 1940. Photographer unknown.

"There is little reserve and no still life in the volatile art of Carlos Enriquez," observed Alfred H. Barr, Jr., the founding director of New York's Museum of Modern Art and curator of the historic exhibition, *Modern Cuban Painters*, which opened in March 1944. "He suggests the legendary violence and sensuality of his country by fusing desperados, galloping horses, figures of women, and the windy, rolling Cuban landscape into tornados of iridescent color."¹ Enriquez contributed three paintings to this landmark exhibition, which swept the leading figures of Cuba's *vanguardia* – among them, Amelia Peláez, Fidelio Ponce de León, and Mario Carreño – into the museum's dominant narrative of modern art. Enriquez was at the height of his career at the time of the exhibition, and *Héroe criollo* – a companion painting to *Cuban Outlaw*, shown at MoMA – exemplifies the telluric sensuality and drama for which he is celebrated.

Enriquez had first become familiar with the United States two decades earlier, during his brief and tumultuous marriage to the painter Alice Neel, but like many of Cuba's historic *vanguardia* he came to artistic maturity in Paris, where he lived in the early 1930s. His exposure there to the work of Salvador Dalí, Francis Picabia, and Umberto Boccioni, in particular, anticipated the Surrealist and Futurist dimensions of his later work. "We may sense divergent traits of Futurism in certain canvases by Carlos Enriquez," Edward Alden Jewell wrote for the *New York Times*. "Enriquez has invented an extraordinary plastic device by means of which forms that might have been painted with colored glycerine become transparent, permitting related forms placed behind them to show through and giving thus to violent themes such as 'The Rape of the Mulattas' and 'Cuban Outlaw' an aspect of Futurism's famed simultaneity."²

By the time of his return to Havana in 1934, Enriquez had gained fluency in the visual languages of the avant-garde – so much so that his solo exhibition was canceled on account of public outcry over his nudes – and he began to turn his attention to local and national subjects. His iconography increasingly centered around what he called the *romancero guajiro* (the creole or peasant ballad) and its rhapsodic embrace of the countryside – the landscape and its people – as the source of *cubanidad*. "I am presently working in what could be called 'peasant ballads,'" Enriquez wrote, "that is to say the painting of the Cuban peasant in his environment, surrounded by something mysterious and fantastic that fills his solitude with curious legends, which emerge out of his direct contact with the earth."³ Enriquez

modeled his archetypal (anti-)heroes on both the famed "Mambises," such as José Martí, the "apostle" of Cuban independence, and their lawless counterparts, epitomized in the legend of Manuel García, who roamed the countryside at the end of the nineteenth century. A charismatic figure, García fascinated Enriquez, who further mythologized him in his novel *Tilín García* (1939) and in the painting *Cuban Outlaw*. Almost identical in composition, *Héroe criollo* pays tribute instead to the guerrillas – above all, Martí – who fought for independence; as a pair, the paintings personify the bravado of the authentic Cuban leader who carried the mantle of the nation. The similarity of the paintings suggests the proximity of the two heroes in popular memory during the 1930s, as the nation recovered from the repressive Machado and its threat to Cuban freedom.

Shades of the Mambises course through the intrepid *Héroe criollo*, whose eponymous figure tears through the windswept landscape, his body twisting as one with his horse. Enriquez captures the fugitive drama of the scene: the horse suspended in mid-gallop, the gossamer outline of the rider's sombrero, the rolling country enfolding them in a lustrous blur of Venetian red and verdant greens. "The technique is soft and somewhat transparent," Enriquez elaborated in a letter to Barr from 1943. "The tropical light erases the distances, sometimes turns solid objects into liquid, fuses the colors, and transforms the quality of the materials."⁴ Deepening the visual delirium is the suggestive transposition of a woman's body onto the horse; curling around her body, a hot-blooded hand holds a gun, its shape stark and steel at the center of the canvas. "The essential quality is the rootedness in the Cuban soil," Diego Rivera observed of Enriquez's painting from this time. "Humid heat and perspiration that makes the colors run like a woman's mascara during lovemaking. The obsession with the female and the horse, with remembrances of the gun. . . . The whole sad tragedy of semicolonial Indo-Afro-Ibero America."⁵

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

¹ Alfred H. Barr, Jr., "Modern Cuban Painters," *The Bulletin of the Museum of Modern Art* 11, no. 5 (April 1944): 3.

² Edward Alden Jewell, "Cuba's Pacemakers," *New York Times*, March 26, 1944.

³ Carlos Enriquez, "Romancero guajiro [1936]," quoted and trans. in Juan A. Martínez, *Cuban Art and National Identity: The Vanguardia Painters, 1927-1950* (Gainesville: University Press of Florida, 1994), 119.

⁴ Enriquez to Barr, Jr., February 8, 1943, quoted in Martínez, *Cuban Art and National Identity*, 122.

⁵ Diego Rivera, "Oleos, dibujos, y gouaches del pintor cubano Carlos Enriquez," in *Carlos Enriquez* (Mexico: Palacio de Bellas Artes, 1944), quoted and trans. in Martínez, *Cuban Art and National Identity*, 125.



CUBA MODERNA

Masterworks from a Private Collection

51

CUNDO BERMÚDEZ (1914-2008)

Interior con peces

signed and dated 'Cundo Bermudez, 48' (lower left)

oil on canvas

25 $\frac{7}{8}$ x 35 in. (65.7 x 88.9 cm.)

Painted in 1948.

\$180,000-220,000

PROVENANCE:

Ligia and Mario Amiguet collection, Miami.

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in 1991.

EXHIBITED:

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Cuba siglo XX: Modernidad y sincretismo*, 16 April – 9 June 1996, p. 143 (illustrated in color). This exhibition also traveled to Palma, Fundació "La Caixa," 2 July – 1 September 1996 and Barcelona, Centre D'Art Santa Mònica, October – December 1996.

Vero Beach, Vero Beach Museum of Art, *Cuban Art and Identity, 1900-1950*, 19 October 2013 - 2 February 2014, p. 22, no. 8 (illustrated in color).

LITERATURE:

V. Báez, editor, *Cundo Bermúdez*, Miami, Cuban-American Endowment for the Arts, Inc., 2000, p. 95, no. 48.2 (illustrated in color).

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 178 (illustrated in color).



Cundo Bermúdez. Photograph by Julio López Berestein.





CUBA MODERNA

Masterworks from a Private Collection

52

VICTOR MANUEL (1897-1969)

Malecón

signed 'VICTOR MANUEL' (lower left)

oil on canvas

22 x 18½ in. (55.8 x 46.1 cm.)

Painted circa 1950s.

\$120,000-180,000

PROVENANCE:

Cernuda Arte, Coral Gables.

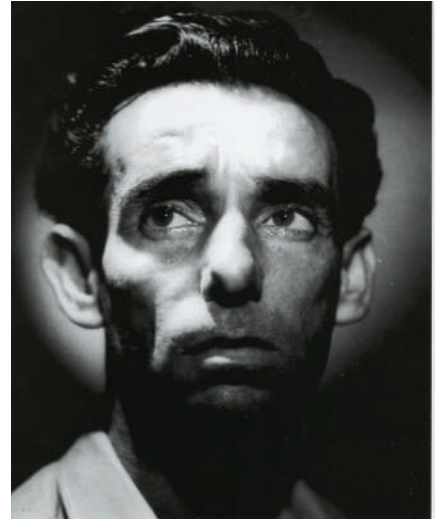
Acquired from the above by the present owner.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 98 (illustrated in color).

R. Vázquez Díaz, *Victor Manuel*, Havana, Ediciones Vanguardia Cubana, 2010, p. 149 (illustrated in color).

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



Victor Manuel, circa 1943. Photograph by Julio López Berestein. Courtesy Archives of the Fundación de Arte Cubano.



View of The Malecón, Havana, Cuba. Getty Images.





53

RENÉ PORTOCARRERO (1912-1985)

Paisaje de La Habana

signed and dated 'PORTOCARRERO 61' (lower left), signed and dated again 'RENE PORTOCARRERO 1961' and titled 'PAISAJE DE LA HABANA' (on the reverse)
oil on canvas

28 x 35½ in. (71.1 x 89.2 cm.)

Painted in 1961.

\$200,000-300,000

PROVENANCE:

Marjorie Schatt collection, New York.

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in May 2003.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 153 (illustrated in color).

R. Vázquez Díaz, et. al., editors, *Portocarrero, color de Cuba*, Havana, Ediciones Vanguardia Cubana, Fundación Alejo Carpentier, Museo Nacional de Bellas Artes, 2012, p. 112 (illustrated in color).

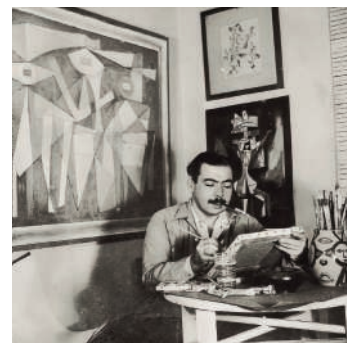
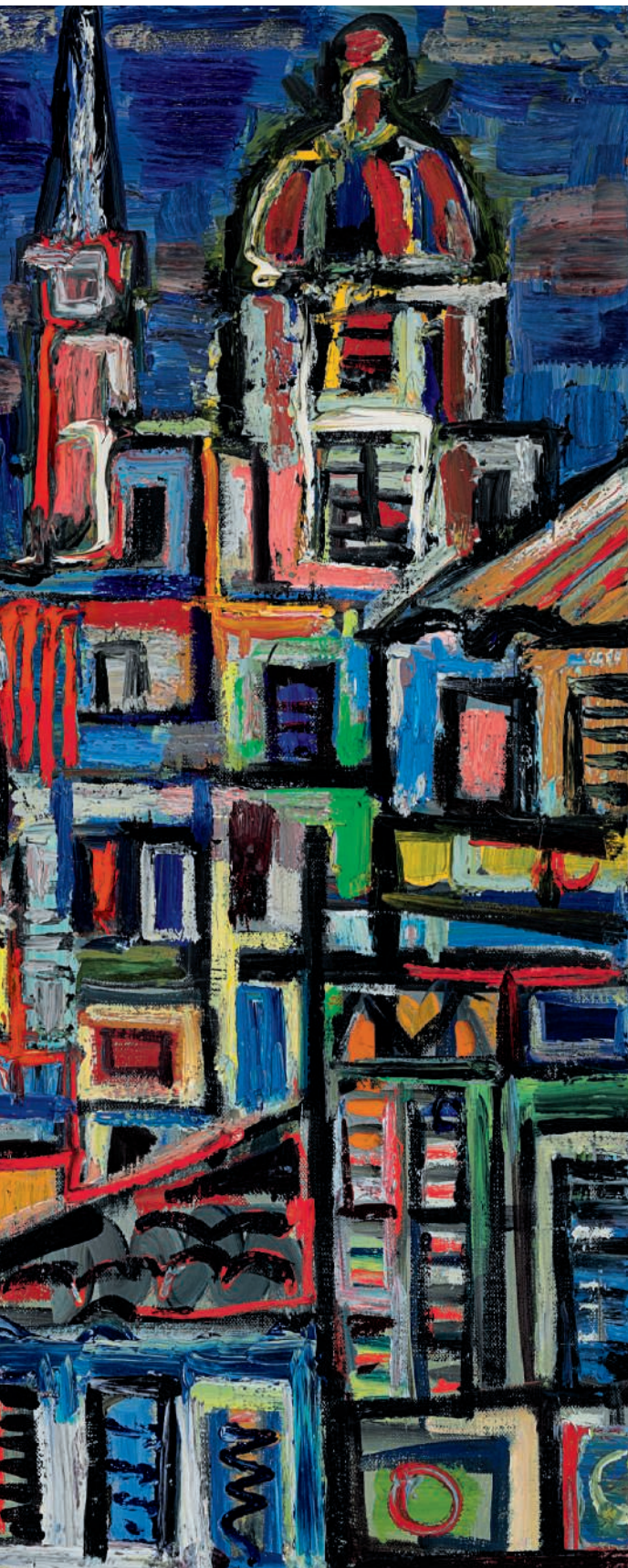
R. Vázquez Díaz, *Portocarrero: Obras escogidas*, Havana, Fundación Arte Cubano, 2015, p. 373 (illustrated in color).

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

Window shutters, doors, balconies and stained glass medio puntos compose the dense urban landscape of René Portocarrero's *Paisaje de La Habana*. The canvas, part of a larger series of works by Portocarrero depicting the Cuban capital and artist's hometown, projects an encyclopedic overview of Havana's eclectic accumulation of architectural styles and details. In fact, although references to actual locations within the city may be identified – for instance, the Cathedral de Havana or the Capitolio Nacional – Portocarrero's *Paisaje de La Habana* is perhaps best understood as a fictionalized ode to the city, rather than a mapped landscape rooted in physical reality. In this regard, Portocarrero's painting serves as the visual equivalent of Cuban author Alejo Carpentier's acclaimed essay and homage to Havana, "La Ciudad de las Columnas (The City of Columns)."

The cacophony of forms in *Paisaje de La Habana* speaks to the baroque trend that critics have identified as having first emerged in the 1940s in the work of such Cuban artists as Portocarrero and Amelia Peláez, among others. Painted in a rainbow of colors and stacked against the very surface of the picture plane, Portocarrero's sinuous lines and curves interlock and create a sense of *horror vacui*. Indeed, only a narrow strip of blue located just above the arched roofs and tiled cupulas is exempt from Portocarrero's exuberantly painted details. This visual pause, which simultaneously references the sky above and the sea beyond, anchors Portocarrero's *Paisaje de La Habana* as a synthesized and totalizing view of the city.

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



René Portocarrero in his studio. Courtesy Archives of the Fundación de Arte Cubano. Photographer unknown.

54

VICTOR MANUEL (1897-1969)

Carnaval (Escena de comparsa)

oil on canvas

36 x 29 in. (91.4 x 73.7 cm.)

\$300,000-400,000

PROVENANCE:

Raúl Roa and Ada Kouri collection, Havana.

DLG Art, Miami.

Acquired from the above by the present owner in June 2010.

Famously regarded as the author of *Gitana Tropical (Tropical Gypsy)* (1929), a canonical painting colloquially referred to as the Cuban Mona Lisa, Victor Manuel is among the pioneering protagonists of the Cuban *vanguardia*. After brief studies at the San Alejandro Art Academy in Havana, the artist traveled to Paris in 1925 and again in 1929, where he absorbed the lessons of the School of Paris. Upon his definitive return to Cuba, Victor Manuel began producing the iconic female portraits and tranquil Cuban landscapes so characteristic of his career.

Carnaval (Escena de comparsa) reflects Victor Manuel's interest in Afro-Cuban subjects, an interest shared by other Cuban modern artists, whose search for expressions of *lo cubano* (Cuban-ness) prompted many to explore the island's Afro-Cuban roots. Indeed, depicting a raucous celebration of dancing and music, *Carnaval* recalls the historic painting, *Triunfo de la Rumba* (1929), created by Victor Manuel's peer, Eduardo Abela, when the two artists were living abroad. In both works, a handkerchiefed woman in a flowing white dress stands at the center of an energized crowd, whose dynamic movement is emphasized by the undefined ground upon which they revel.

However, whereas Abela's work was created in late 1920s Paris, Victor Manuel's painting likely belongs to the artist's later years in Cuba. In fact, although *Carnaval* is undated as in keeping with the majority of the artist's oeuvre, the canvas relates to his nocturnal scenes of Havana's ubiquitous Malecón. Executed during the later years of his career, these nighttime images of the city's oceanfront drive are pierced by the headlamps of automobiles and streetlamps, sources of light that are replaced in *Carnaval* by the *farolas* held aloft by the parading crowd. These decorative poles with their attached lights illuminate Victor Manuel's painting, allowing both us, the viewer, as well as the miniscule figures standing on the balconies in the canvas's background, to observe the scene.

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



CUBA MODERNA

Masterworks from a Private Collection



55

JOSÉ MARÍA MIJARES (1921-2004)

Marina

signed 'MIJARES' (lower right)

oil on canvas

30 1/8 x 40 in. (76.5 x 101.6 cm.)

Painted in 1950.

\$50,000-70,000

PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in March 2001.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 191 (illustrated in color).



56

VICTOR MANUEL (1897-1969)

Tres mujeres

signed 'VICTOR MANUEL' (upper right)

oil on canvas
25 x 21½ in. (63.5 x 53.7 cm.)

\$80,000-120,000

PROVENANCE:

Evaristo Milián collection, Miami.

DLG Art, Miami.

Acquired from the above by the present owner.

CUBA MODERNA

Masterworks from a Private Collection

57

CARLOS ENRÍQUEZ (1900-1957)

Desnudo de Eva en el Hurón Azul

signed and dated 'Carlos Enriquez, 51' (lower right)

oil on canvas

30 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in. (76.5 x 61.3 cm.)

Painted in 1951.

\$150,000-200,000

PROVENANCE:

Private collection, Miami.

Private collection, New York.

Anon. sale, Christie's, New York, 24 May 2006, lot 212 (illustrated in color).

Acquired from the above sale by the present owner.

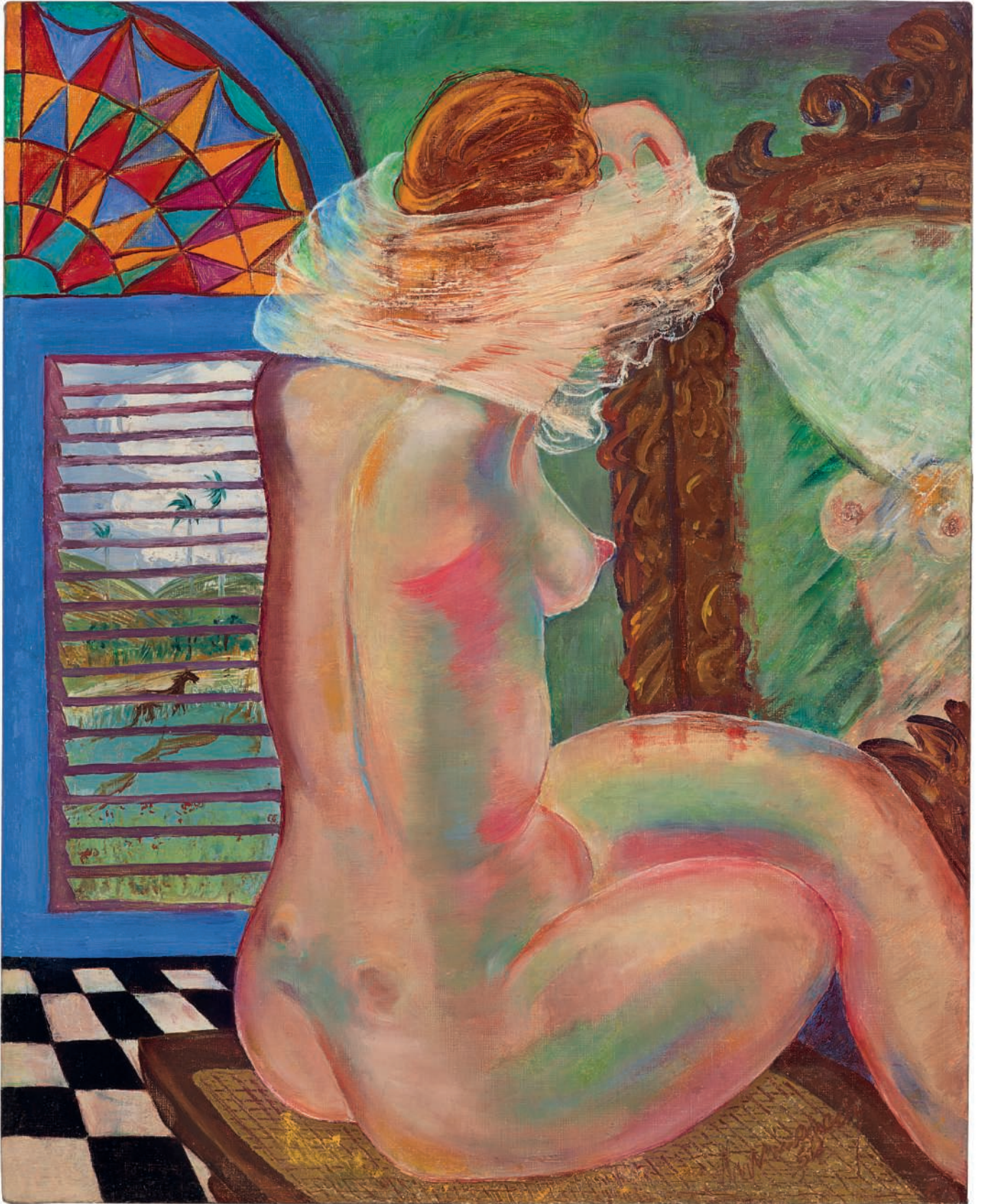
LITERATURE:

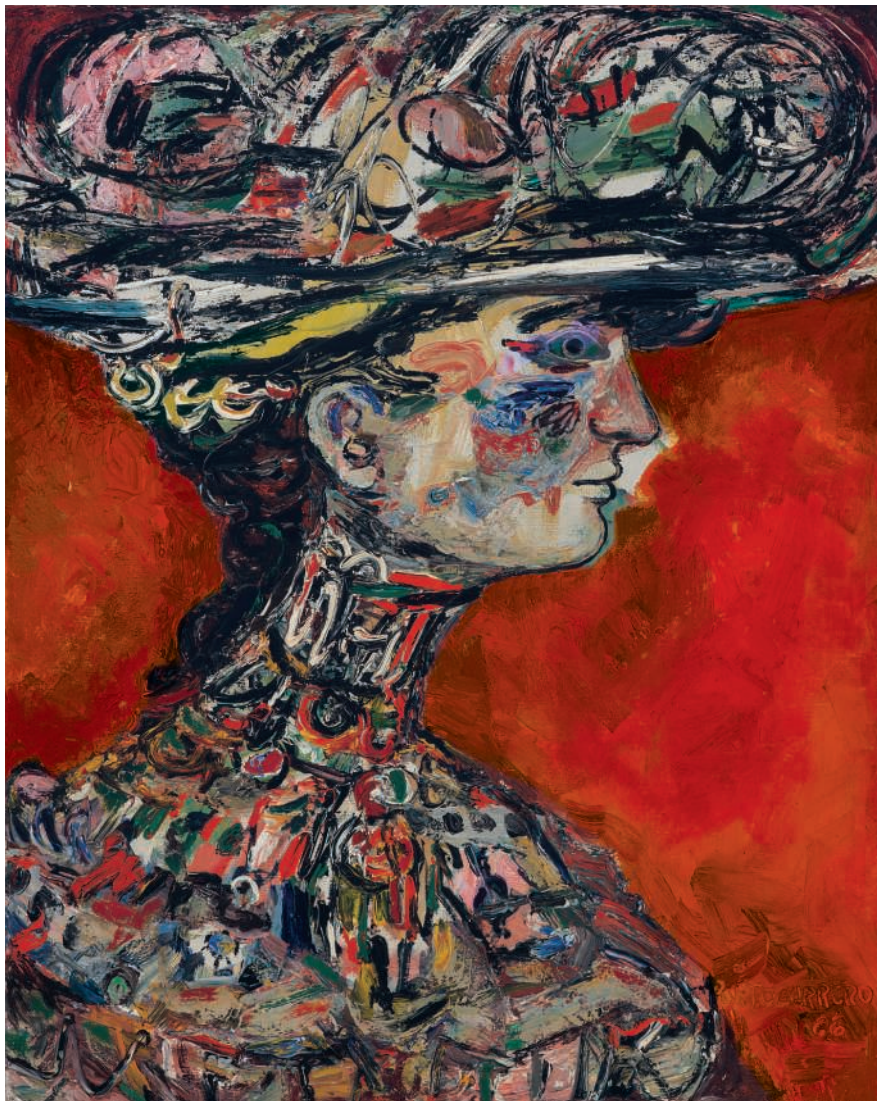
J. A. Martínez, *Carlos Enriquez: The Painter of Cuban Ballads*, Coral Gables, Cernuda Arte, 2010, p. 78, 223 and back cover (illustrated in color).

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



Carlos Enriquez, *El Hurón Azul*, oil on canvas. Painted 1953.
©Christie's Images Limited 2014.





58

RENÉ PORTOCARRERO (1912-1985)

Retrato de Flora

signed and dated 'PORTOCARRERO 66'
(lower left and again on the reverse)

oil on canvas

29¾ x 23¾ in. (75.6 x 60.3 cm.)

Painted in 1966.

\$100,000-120,000

PROVENANCE:

Evaristo Milián collection, Miami.

Tresart, Coral Gables.

Acquired from the above by the present owner.

LITERATURE:

R. Vázquez Díaz, *Portocarrero: Obras escogidas*,
Havana, Fundación Arte Cubano, 2015, p. 426
(illustrated in color).

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

In René Portocarrero's artistic production—the city of Havana and the face of feminine beauty embodied by a mythic woman called Flora, became his constant and ever present muses. The myth of the haunting woman began when he was an impressionable boy of eight. He would often recall, years later when he had achieved great acclaim, how his numerous Flora compositions had emerged throughout the years from his childhood memory. In 1966, twenty-seven portraits of this imagined woman, always in profile, a spirit of nature like the goddess of flowers and spring Flora, were shown on exhibition in Havana. With the passage of time, Portocarrero, rendered her image in works on paper and paintings always re-inventing her abiding portrait. To the small boy, Flora was the young woman full of life, resplendent in costly jewels and dressed in the finest fashion whose passions titillated Cuba's conservative society at the start of the 1920s and, who visited his home. The vivacious Flora Alonso was married to one of Cuba's legendary sugar barons who killed her lover in order to avenge his honor. Portocarrero's father became his and her lawyer as well. The scandalous affair played out in the press and Flora entered Cuban folklore. The dazzling Flora "portraits" of what is after all, an ideal, fascinated the artist perhaps and most importantly because they allude to a Cuban vision of femininity but also to the an universal and idyllic paradigm.

59

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

Los escorpiones

signed and dated 'Cabrera Moreno, 80'
(lower right) inscribed, signed and dated 'LOS
ESCORPIONES, CABRERA MORENO, 1980'
(on the reverse)

oil on canvas

48 x 32 $\frac{5}{8}$ in. (121.9 x 82.9 cm.)

Painted in 1980.

\$60,000-80,000

PROVENANCE:

Cernuda Arte, Coral Gables.

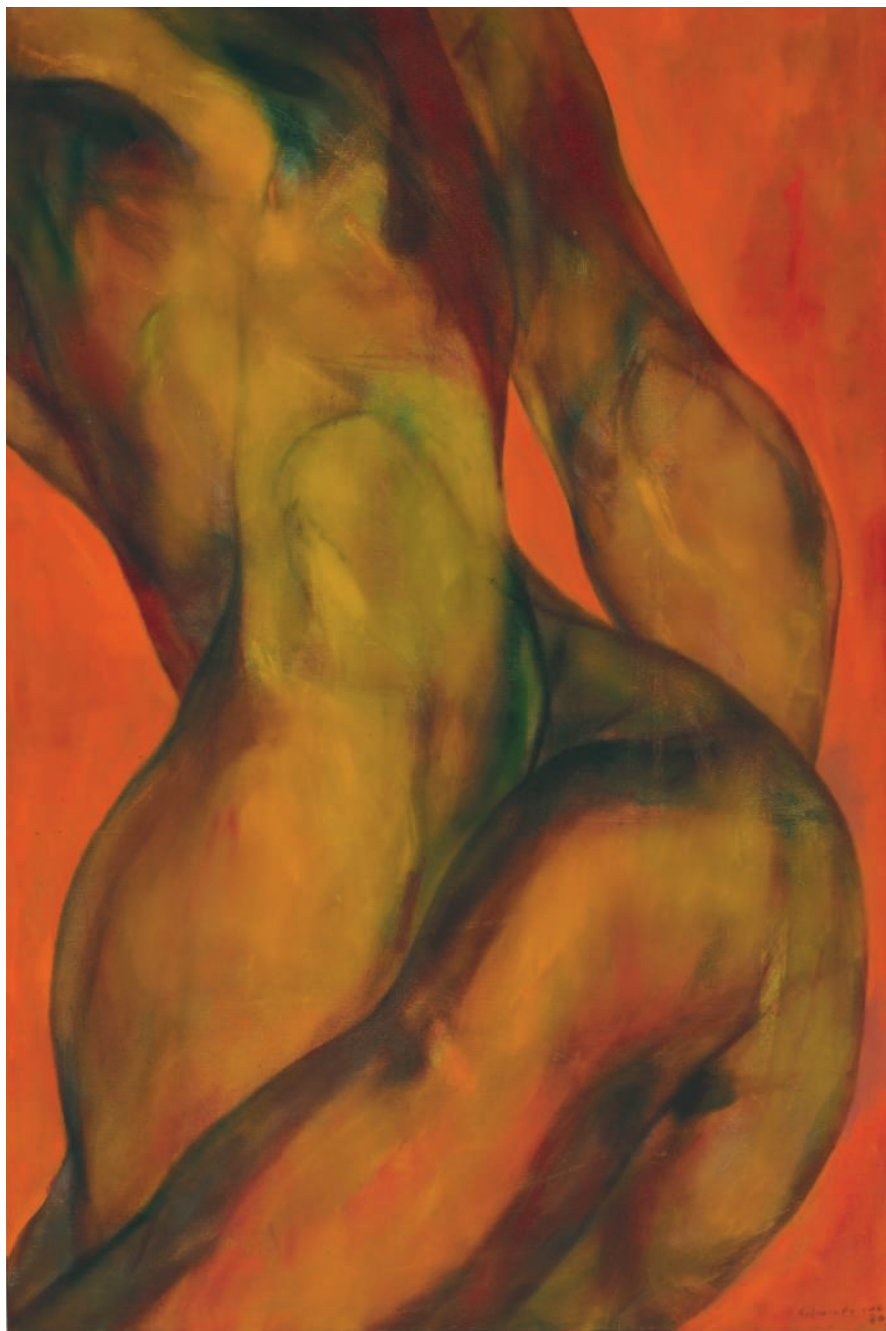
Acquired from the above by the present owner
circa 2001.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering
Cuba through its Art, Private Collections in Exile,
Volume 1*, Miami, Arte al Día Internacional,
American Art Corporation, and Padrón
Publications, 2004, p. 186 (illustrated in color).



Servando Cabrera Moreno, Amsterdam,
circa 1940s. Photographer unknown.



CUBA MODERNA

Masterworks from a Private Collection

60

MANUEL MENDIVE (B. 1944)

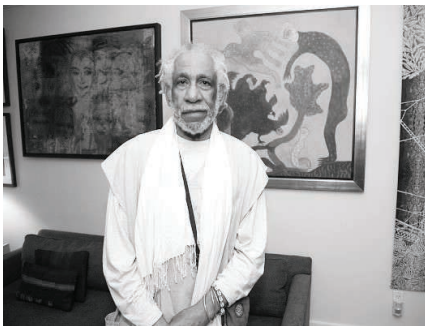
Orieyeyo

signed and dated 'MENDIVE, 2006' (lower right)
tempera on canvas
45½ x 60½ in. (115.6 x 153.7 cm.)
Painted in 2006.

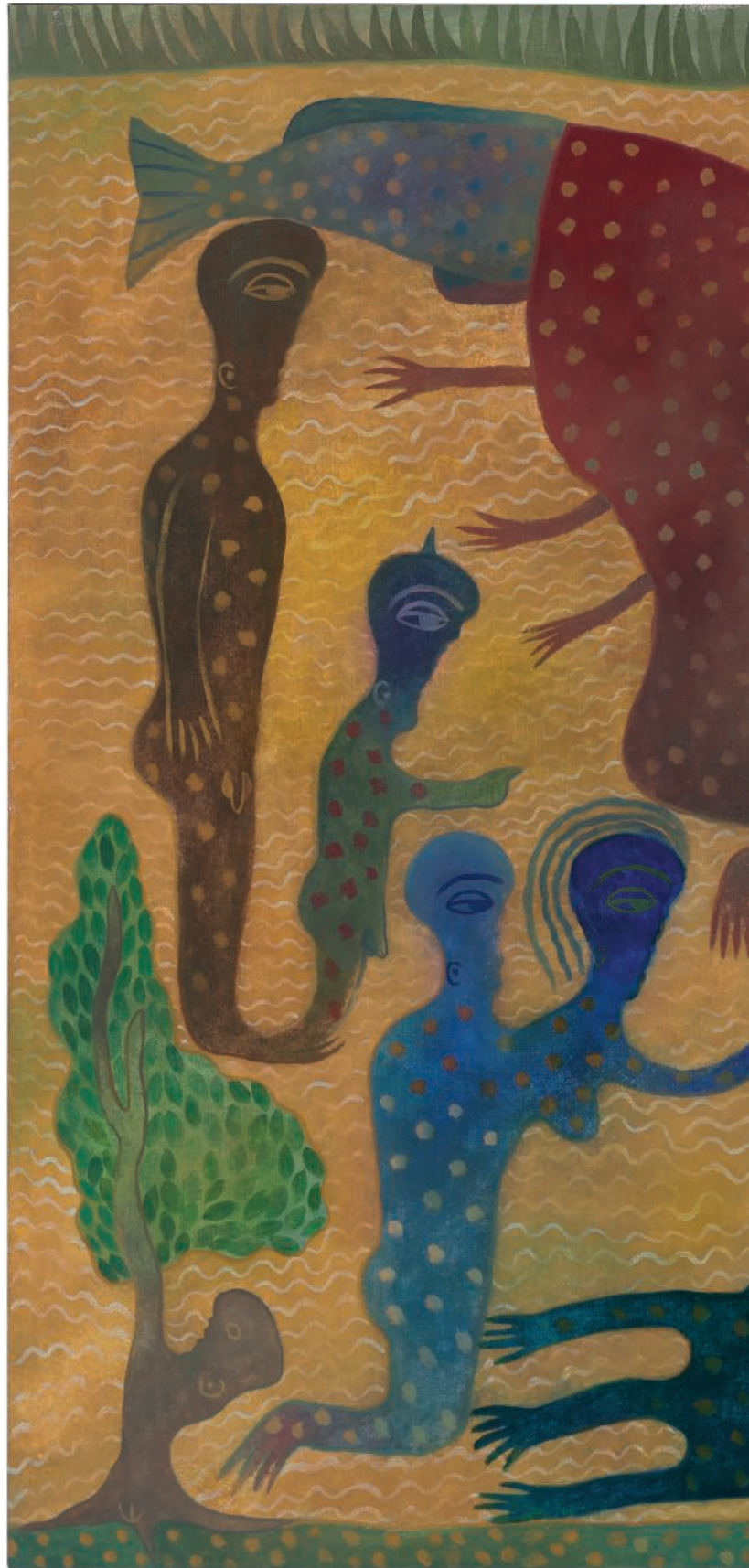
\$40,000-60,000

PROVENANCE:

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



Manuel Mendive, Key Biscayne, 2014.
Photo by Manny Hernandez/Getty Images.





CUBA MODERNA

Masterworks from a Private Collection

61

TOMÁS SÁNCHEZ (B. 1948)

Meditación bajo un signo de aguas

signed and dated 'Tomás Sánchez, 95' (lower right) signed, dated, and titled 'Tomás Sánchez, 1995, MEDITACION BAJO UN SIGNO DE AGUAS' (on the reverse)

oil on canvas

50 x 39¾ in. (127 x 101 cm.)

Painted in 1995.

\$300,000-400,000

PROVENANCE:

Fernando Gutiérrez, Miami.

Acquired from the above by the present owner (circa 2001).

LITERATURE:

I.O. Rey, *Tomás Sánchez: Paintings*, Coral Gables, Palette Publication Inc., 1996 (illustrated in color in the interior pages and on the cover).

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 220 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by the artist, dated 28 September 2016.



Tomás Sánchez, Miami, circa 1994
© Tomás Sánchez, reproduced by permission.



62

JESÚS RAFAEL SOTO (1923-2005)

Vibración vertical

signed, dated, and titled 'SOTO, 1970, VIBRACION VERTICAL'
(on the verso)

painted wood and metal relief

50¼ x 20½ x 9 in. (127.6 x 52.1 x 22.9 cm.)

Executed in 1970.

\$300,000-400,000

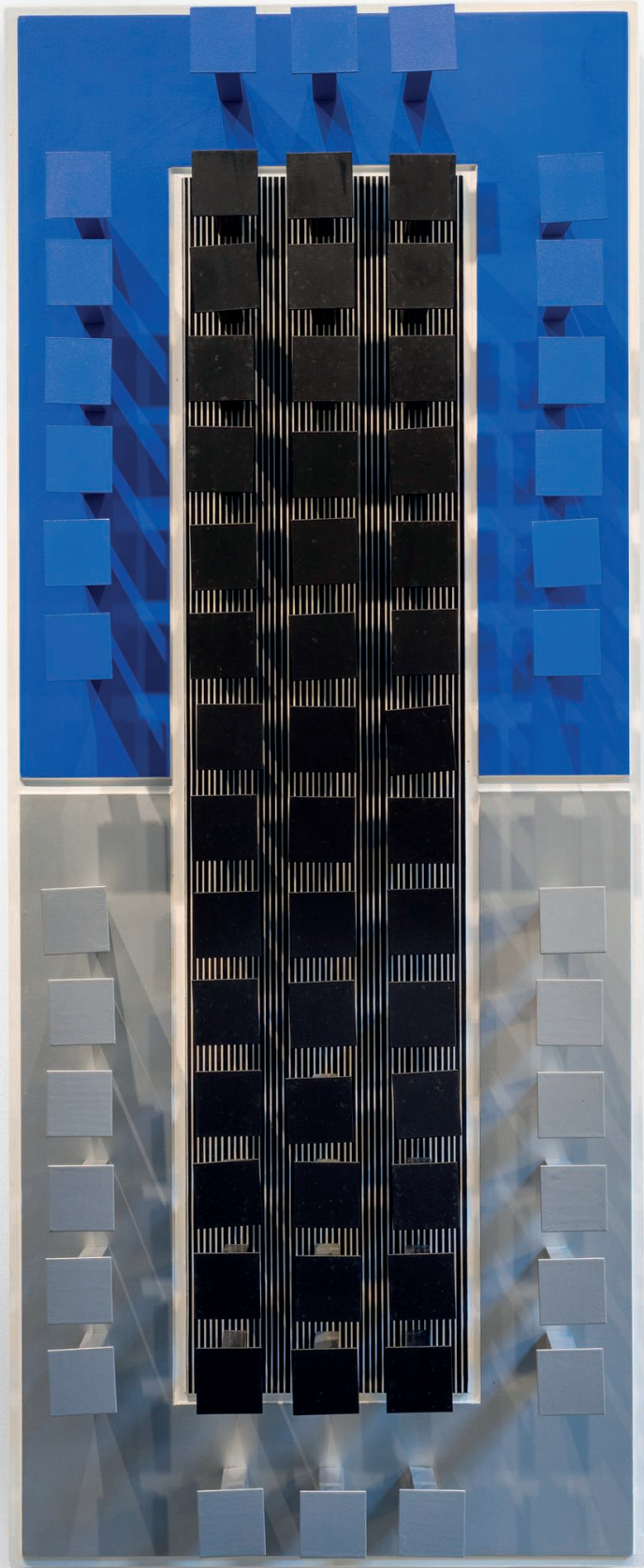
PROVENANCE:

Acquired directly from the artist.

Private collection, San Jose, California.

*Artistic creation is a force that we need to direct toward
the exploration of space . . . Of the universe . . . and of the
infinite realities which surround us and of which we are
barely aware.*

—Jesús Soto



63

CARLOS CRUZ-DIEZ (B. 1923)

Physichromie No. 1710

signed, dated, and titled 'CRUZ-DIEZ, PHYSICHROMIE 1710, PARIS 2011' (on the verso)

chromography on aluminum and colored PCV in aluminum frame

27¾ x 55¼ x 1½ in. (70.5 x 140.3 x 3.8 cm.)

Executed in 2011.

\$180,000-220,000

PROVENANCE:

Maxwell Davidson Gallery, New York

(acquired from the artist).

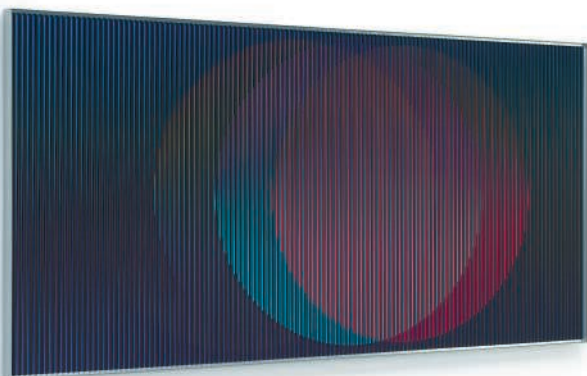
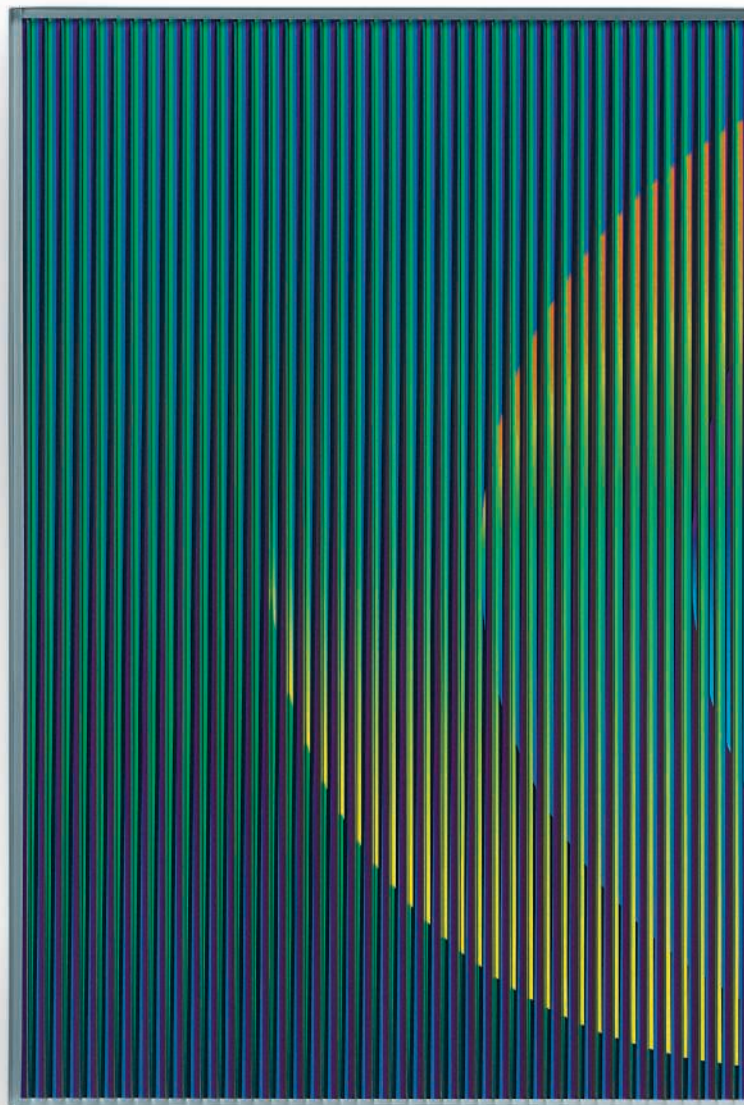
Private collection, New York.

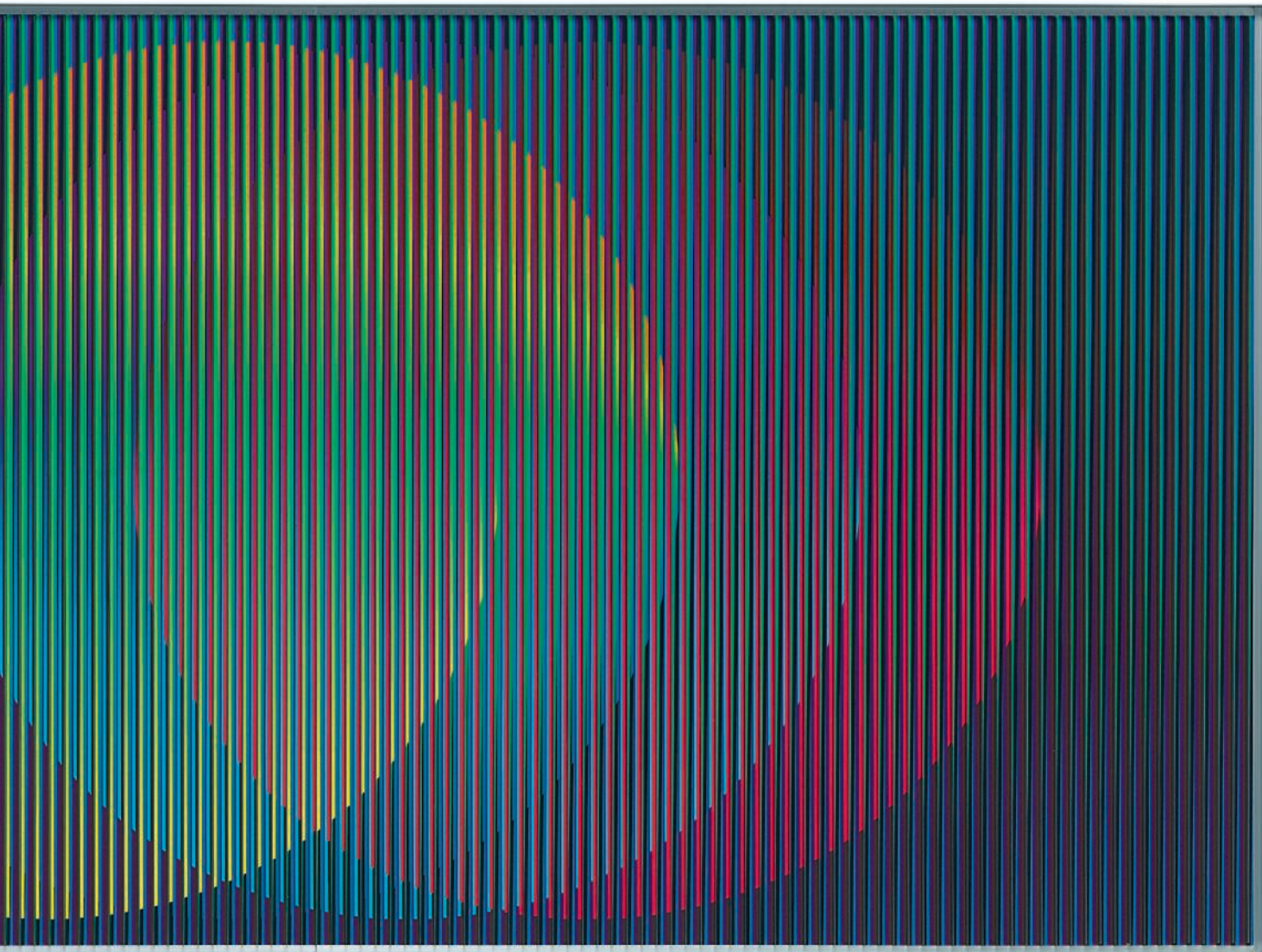
EXHIBITED:

New York, Maxwell Davidson Gallery, *Carlos Cruz-Diez:*

Circumstance and Ambiguity of Color, 2 May-28 June

2013, p. 16-17 (illustrated in color).





SERGIO CAMARGO (1930-1990)*Untitled (Relief No. 325)*

signed, dated, and numbered 'Camargo, Paris 10/70, no. 325'
(on the verso)
painted wood relief
48 x 61¼ x 2 in. (121.9 x 156.8 x 5.1 cm.)
Executed in Paris in 1970.

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

PROVENANCE:

Galleria Artestudio, Macerata, Italy.
Acquired from the above by the present owner.

EXHIBITED:

London, Gimpels Fils, *Camargo*,
17 November-5 December 1970, no. 47.

This work is sold with a certificate of authenticity signed by Raquel Arnaud, dated 17 October 2016 and numbered 13830.

A student of Emilio Pettoruti and Lucio Fontana as a young artist in Buenos Aires, Camargo came into artistic maturity in Paris during the 1950s and 1960s. He was drawn at first to the teachings of Gaston Bachelard at the Sorbonne and to the studio of Constantin Brancusi, whose sculptural volumes formed an early point of reference. By 1963, he began to translate Constructivist principles into the conceptual monochromes for which he is best known. Camargo's iconic white reliefs in wood and marble remark upon an international history of late modernist practices, engaging in different ways the unfolding geometries of Neo-concretism (Lygia Clark, Hélio Oiticica), the optical vibrations of kineticism (Carlos Cruz-Diez, Jesús Rafael Soto), and the iterative systems of conceptualism (Sol Lewitt, Robert Ryman). Meditations on the nature and limits of order and disorder, stasis and seriality, movement and multiplicity, these reliefs suggest the shifting topology of sculptural space and its dematerialization.

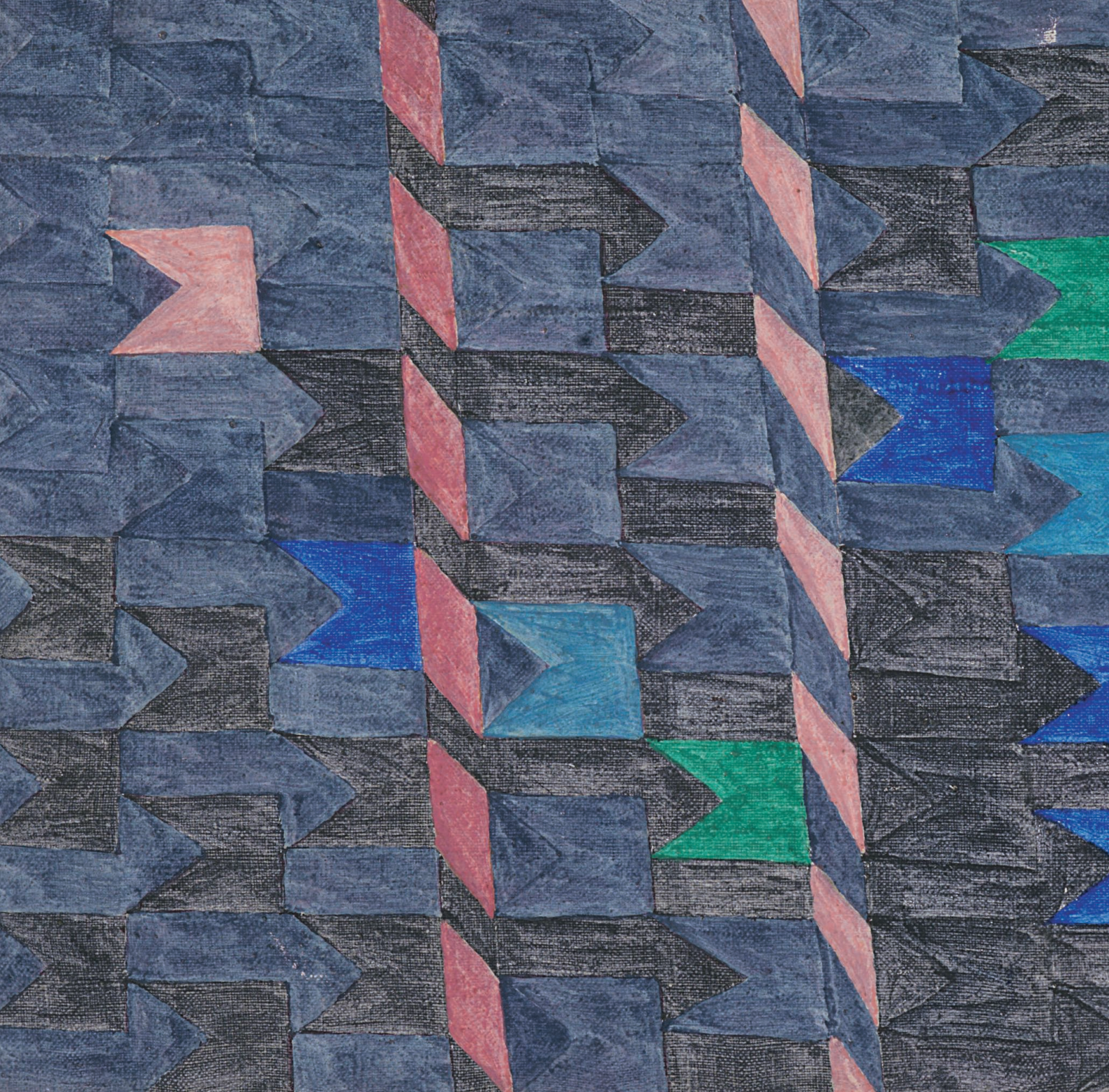
Camargo's reliefs splay open the syntax of what he called "empirical geometry," incorporating passages of light and air within a labyrinth of bias-cut, wooden cylinders placed closely, at varying angles, atop a flat wooden board. "This process has brought the sculptor's material (wood) and light into a new relationship, a kind of reciprocal relationship in which matter is seen as a function of light and light is seen as a function of matter," Guy Brett wrote of Camargo's sculpture from this time. "Light becomes body, and body becomes light."¹ Sculptural volume dissolves across the present relief, its flickering chiaroscuro cascading in rhythmic, organic waves. Among the largest of fifty reliefs that Camargo exhibited at Gimpel Fils in 1970, *No. 325* projects an expansive perceptual field, its profusion of faceted cylinders rising and falling across the continuous surface, tangibly mediating between the material and the immaterial.

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

¹ Guy Brett, "Sculpture by Camargo at Gimpel Fils until June 8," *Studio International* 175 (June 1968): 316.









65

ALFREDO VOLPI (1896-1988)

Bandeirinhas horizontais com mastros (No. 1337)

signed 'A. Volpi' (on the reverse)

tempera on canvas

16¾ x 33½ in. (42.5 x 85 cm.)

Painted circa 1970.

\$300,000-500,000

PROVENANCE:

Galeria de Arte Ipanema, Rio de Janeiro.

Property from the Collection of Dr. Luiz Bethoven do Amaral, sale, Christie's, New York, 19 November 2013, lot 50 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

CD-ROM, O. Tavares de Araújo, *Alfredo Volpi: Vida e obra*, São Paulo, Logos Engenharia S.A./APK/Sociedade para Catalogação de Obra de Alfredo Volpi, 1997, no. 1337.

Catalogo parcial das obras de Alfredo Volpi, Volume II, São Paulo, Instituto Alfredo Volpi de Arte Moderna, 2014, p. 87 (illustrated in color).

ANTONIO DIAS (B. 1944)*Untitled (Desert)*

signed and inscribed 'Antonio Dias, Senza titolo, CAT. A.D. 12/70'
(on the reverse)
acrylic on canvas
37¼ x 37¼ in. (94.6 x 94.6 cm.)
Painted in 1970.

\$200,000-300,000

PROVENANCE:

Private collection, Milan.
Studio Marconi, Milan.
Acquired from the above by the present owner.

EXHIBITED:

Milan, Studio Marconi, *Antonio Dias: Una collezione 1968-1976*, 1995,
p. 23 (illustrated).

This work is accompanied by a certificate of authenticity signed by the artist,
dated 6 October 2016.

Since his Pop-inspired beginnings in the early 1960s, Dias has explored the existential ironies of life with wry humor, probing the subjectivities of the corporeal body and its social and ideological conditionings. Dias studied printmaking under Osvaldo Goeldi in Rio de Janeiro, where he moved in 1957, and began to circulate in the milieu of Brazilian New Figuration. He left during the military dictatorship, moving first to Paris, in 1966, and settling two years later in Milan, there initiating a period in which his work started to take new cues from conceptually- and politically-charged minimalism and multimedia experimentation. A member of the ascendant Brazilian generation that includes Cildo Meireles, Waltercio Caldas, and Anna Bella Geiger, Dias has long worked within modes of conceptualism, cogitating on the experience of exile, nomadism, and freedom.

"While the geographical distance from Brazil was probably leading me away from the problems I had attempted to deal with in my painting," Dias acknowledged of his sojourn in Paris, "I was also becoming interested in subjects like astronomy and geometry, as well as paradoxes. I began to make simpler, more self-contained objects." Dias left for Milan in the aftermath of the May 1968 demonstrations in Paris, which carried resonances of the military regime he had left: "All of a sudden I was witnessing scenes I knew from Brazil: cars intercepting people in the middle of the street, people being arrested by plainclothes policemen, plenty of street fighting. . . . I lived near the Latin Quarter and worked nights as a security guard in a clandestine hospital."¹

Dias moved to Milan in August 1968, and with the support of the collector Marcello Rumma he grew close to a number of artists associated with the Arte Povera movement, among them Gilberto Zorio, Luciano Fabro and Giulio Paolini. He began to work out of Lucio Del Pezzo's studio, coming into proximity with Zero Group artists, including Enrico Castellani and Agostino Bonalumi, and their purist explorations of monochrome, light, and space. "It was a period of direct contact with the Italian art of that moment," Dias later stated. "When I arrived in Italy I was no longer interested in objects and had instead begun to consider bigger projects, using territories, inspired by architectural plans, and I eventually settled for a totally paint-spattered field that was a sort of non-image."²

His work became more and more austere in the decade following his move to Milan, its political urgency distilled in diagrammatic grids marked with words and symbols, often both cynical and melancholy in kind. "Although this period of the artist's career has not infrequently been described as a 'new phase,'" Sônia Salzstein has remarked, "'minimalist and conceptual' in opposition to the expressive prodigality of the previous moment, the more recent works had preserved, as stated, the essential part of that work: the pathetic perception of human scale, scattered throughout the perceptual development of grids, reticules, or patterns." In works such as *Do It Yourself: Freedom Territory* (1968) and *Anywhere is My Land* (1968), Dias probed the conditional freedoms of the grid, rendered as both a provisional refuge from the tyranny of the outside world and an allegory of never-ending displacement. "The work opened itself up to new interests," Salzstein explains, "and the elements that in it up until then seemed to refer immediately to the Brazilian political situation – for instance, the term 'prisoner' associated with grids of empty and oppressive spaces that constantly appeared in his paintings and papers – henceforth evinced the revelatory strength of a new international order in art and in culture."³

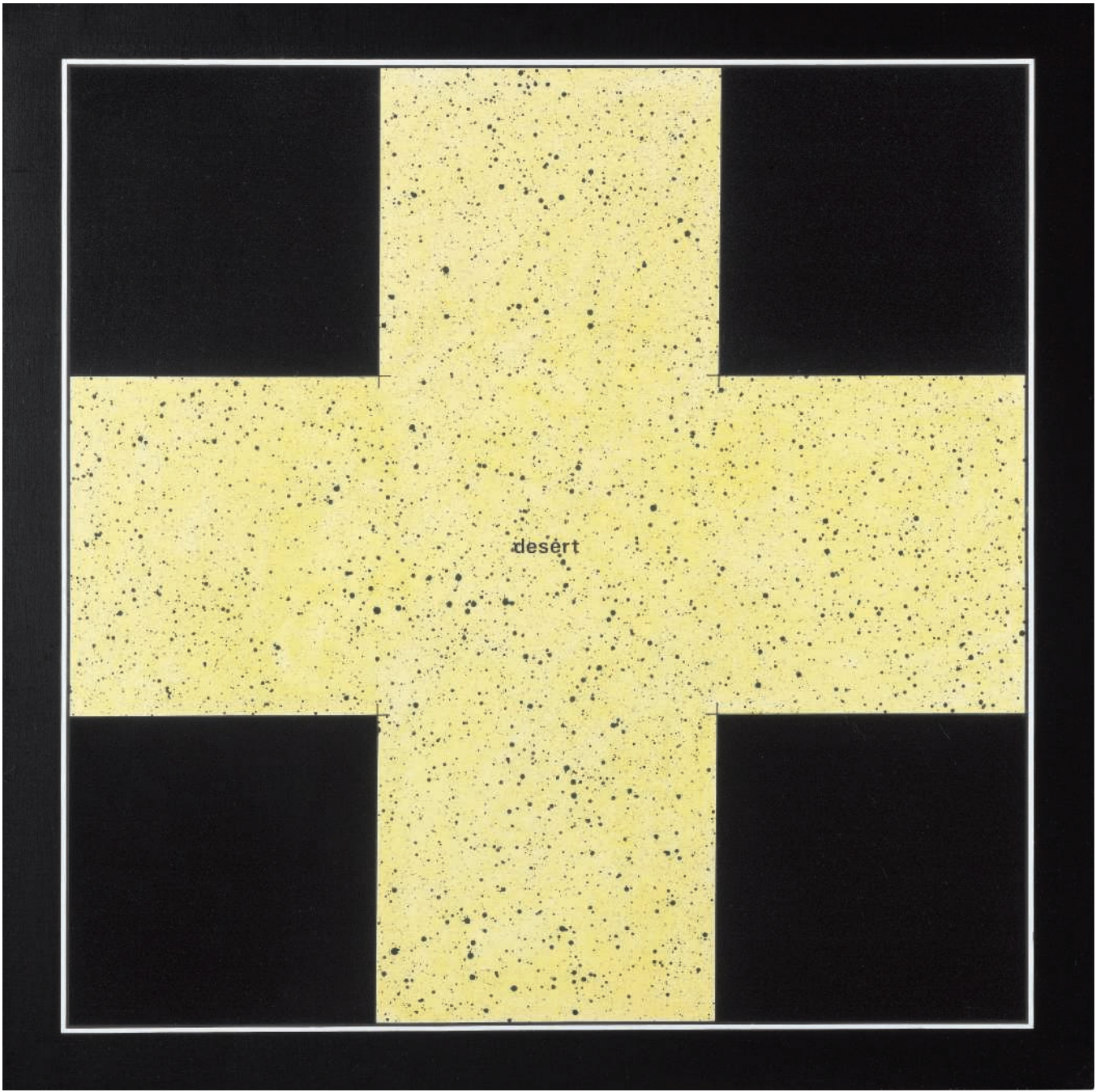
Desert is one of a number of grid-based paintings, including *Environment for the Prisoner* (1968) and *AlphaOmega Biography* (1968), that Dias made in the transitional period surrounding his move from Paris to Milan. The word "desert" also appears in *Keep Dry My Eyes* (1969) and *Camuflagem* (1968), in the latter case in juxtaposition to the word "universe." The incorporation of language into these works harks back to the example of Concrete art and poetry, particularly its manifestation in Brazil during the 1950s, with which Dias was familiar. In the present work, the word appears at the center of canvas, laconic against a paint-dripped ground whose cruciform containment critiques the "all-over," existential void that long haunted Abstract Expressionism. A barren wilderness, in one sense, and as a verb suggestive of abandonment and departure, the word "desert" evokes here the placeless aporia of the modern nomad faced with the prospect, "Anywhere is My Land."

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

¹ Antonio Dias, quoted in "Hans-Michael Herzog in Conversation with Antonio Dias," *Antonio Dias: Anywhere is My Land* (Zurich: Daros Latinamerica AG, 2009), pp. 134, 136.

² *Ibid.*, p. 138.

³ Sônia Salzstein, "The Many Masquerades of Antonio Dias," *Antonio Dias: Anywhere is My Land*, pp. 48, 52.



67

SERGIO CAMARGO (1930-1990)

Untitled (Relief No. 338)

signed, dated, and numbered 'Camargo, Paris 1971, no. 338'
(on the verso)

painted wood construction
27½ x 27½ x 6¾ in. (70 x 70 x 17.1 cm.)
Executed in Paris in 1971.

\$300,000-500,000

PROVENANCE:

Galleria Artestudio, Macerata.
Acquired from the above by the present owner.

This work is sold with a certificate of authenticity signed by
Raquel Arnaud, dated 17 October 2016 and numbered 13831.

***...Meditations on the nature and limits of order and
disorder, stasis and seriality, movement and multiplicity,
these reliefs suggest the shifting topology of sculptural
space and its dematerialization...***

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



CILDO MEIRELES (B. 1948)

Metros (Estudo)

signed, dated and titled 'Cildo Meireles, Metros Estudo, 1977-1992' (on the reverse)

painted carpenter ruler assemblage

8¾ x 14¾ in. (22.2 x 37.4 cm.)

23½ x 21 in. (60 x 53 cm.) when extended

\$80,000-120,000

PROVENANCE:

Gift from the artist to the present owner.

"Much of my work is concerned with a discussion of the space of human life, which is so broad and vague," Meireles once observed. "Space in its various manifestations covers psychological, social, political, physical and historical arenas. . . . I don't think it really matters if an interaction between a utopian space and a real space is achieved or not. I think that there is an almost alchemical aspect: you are also being transformed by what you are doing."¹ The mapping and measuring of space has preoccupied Meireles from the time of his early series *Virtual Spaces: Cantos* (1966-68), in which the corners of domestic space suggestively divert Euclidean geometry. In his iconic *Insertions into Ideological Circuits* (1970), in which he printed banknotes and Coca-Cola bottles with dissident messages and returned them to general circulation, he probed the recursive logic of networks and the power of the (multi-)national institutions behind them. Among the generation that came of age in the early years of Brazil's military dictatorship, Meireles pioneered Conceptual art with works that explored systems feedback and phenomenological experience, often with trenchant political overtones.

Entangled with his negotiation of space are questions of scale and displacement. *Southern Cross* (1969-70), a wooden cube nine millimeters square, is intended to occupy an area of at least two hundred square meters; its space is at once diminutive and extravagant. The labyrinthine installation *Fontes*, shown at Documenta IX in 1992 and to which *Metros Estudo* is related, presents the comparative excesses of incommensurability. Consisting of 6,000 yellow carpenter's rulers, 1,000 yellow clocks, and 500,000 black numerical labels, the work takes the double-spiral (infinity) shape of the Milky Way. *Fontes* distills the Cartesian anxiety of the modern world in its subversion of time and space, through rulers and clocks that have no utility and in the accompanying tick-tock soundtracks set to four different times. "At some moments, when I was installing the piece and had that avalanche of numbers," Meireles reflected of *Fontes*, "in a way you were very

close to the other thing but you had no way of seeing it, the sensation of the isolation of the individual was something that I only appreciated when the work was finished. . . . But the most surprising thing was that sensation of isolation. As if the subject had been reduced to just another algorithm."²

"*Fontes* is the extension and the origin of knowledge – where we are, when we are, and ultimately, why we are," Paulo Herkenhoff has observed. "In this work, traditional means of rendering objects – linear perspective and Euclidean representation – are shown to be fallacious or inadequate. Geometry as a symbol of Renaissance form and Panofskian vision is no longer in the frame but spread over a broad visual field. Meireles proposes a deformation of space wherein the very notion of mensurability has been lost."³ This deconstruction of geometry had already begun, of course, in the 1960s with the development of Brazilian Neo-concretism and its dematerialization of the art object, led by Lygia Clark and Hélio Oiticica. Meireles has acknowledged this precedent and its further entanglement with the history of abstraction (no less, of the monochrome), but *Fontes* honors equally the Duchampian tradition of the readymade.

Among the references that Meireles has cited for *Fontes* is Marcel Duchamp's *Three Standard Stoppages* (1913-14), a work based on a premise that begins: "If a straight horizontal thread one meter long falls from a height of one meter onto a horizontal plane twisting as it pleases and creates a new image of the unit of length."⁴ Duchamp proceeded accordingly, dropping three threads onto stretched canvases and adhering them exactly as they fell, preserving the randomly curved shapes that they formed. A play on the metric system and the "universal" measure of a meter, *Three Standard Stoppages* introduced the idea of the readymade – epitomized in Duchamp's *Fountain* (1917), an additional point of reference for *Fontes* – and of chance to the making of art. In *Metros Estudo*, Meireles extends a yellow carpenter's ruler in a shape suggestive of the Big Dipper, anticipating the galactic purview of *Fontes*; the length of its outline is two meters. The ruler encloses twenty single rules, each showing the same fragment of the whole, their redundancy both a send-up of scientific rationalism and an instance, as Meireles reflected, of "the idea of creating a forest of numbers as a formal metaphor for the universe."⁵

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

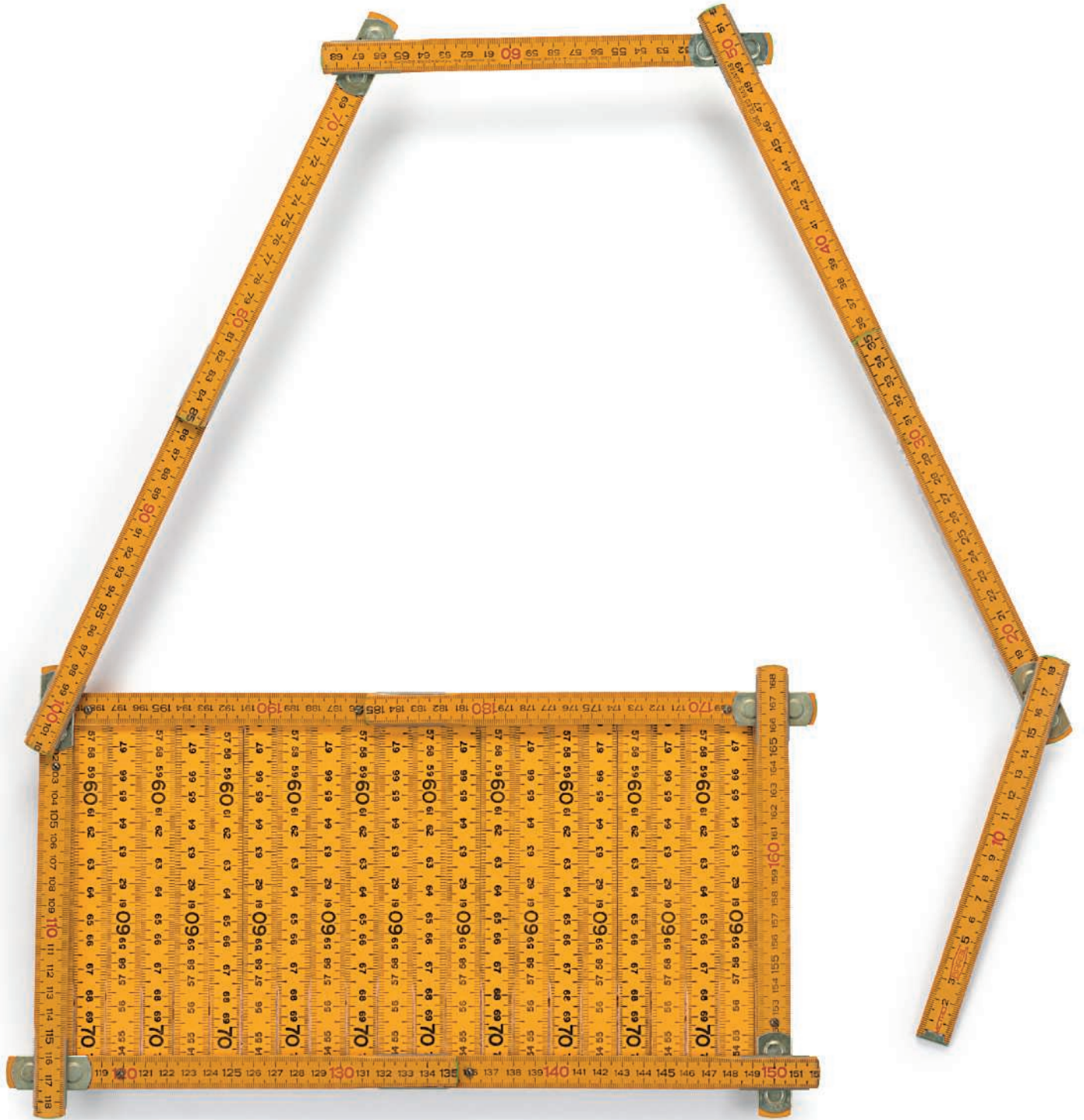
1 Cildo Meireles, quoted in Gerardo Mosquera, "In Conversation with Cildo Meireles," *Cildo Meireles* (London: Phaidon, 1999), 19-20.

2 Meireles, quoted in Nuria Enguita, "Places for Digressions (An interview with Cildo Meireles)," *Cildo Meireles* (Barcelona: IVAM Centre del Carme, 1995), 165.

3 Paulo Herkenhoff, "A Labyrinthine Ghetto: The Work of Cildo Meireles," *Cildo Meireles*, 71, 73.

4 Marcel Duchamp, *The Writings of Duchamp*, ed. Michel Sanouillet and Elmer Peterson (New York: Da Capo Press, 1973), 22.

5 Meireles, quoted in Enguita, "Places for Digressions," 165.



GUILLERMO KUITCA (B. 1961)

Deng Haag - Praha

signed, dated and titled 'Kuitca, 1989, DENG HAAG - PRAHA' (on the reverse center panel), and inscribed 'BIENAL SAN PABLO' (along upper stretcher bar, central panel)

acrylic on mattresses

76¾ x 56 x 2¼ in. (194.9 x 142.2 x 5.7 cm.) each

Painted in 1989.

Triptych.

\$600,000-800,000

PROVENANCE:

Galeria Thomas Cohn, São Paulo.

Acquired from the above by the present owner.

EXHIBITED:

São Paulo, *20ª Bienal de São Paulo*, 14 October - 10 December 1989, no. 6.

LITERATURE:

Guillermo Kuitca: Obras 1982 - 1998, Conversaciones con Graciela Speranza, Bogotá, Editorial Norma, S.A., 1998, p. 130 (illustrated, installation view).

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

"I like to imagine that there is a person who takes this map in his back pocket," Kuitca once remarked. "It could be a psychological map—that we are always in the same place even when we are somewhere else."¹ Maps first appeared in his work around 1988, in the form of paintings hung on walls, but by the following year they had migrated to mattresses, eliding conceptual terrain—a geography beyond borders—with the private intimacy of the bed and body. In these conjunctions of painting and cartography, Kuitca has dwelled on the intersections of public and private worlds, ruminating on the ways in which we position ourselves across space and time. Based in Buenos Aires and an international presence since the 1980s, he continues to plumb the placelessness of the postmodern landscape in works that have gone on to countenance architecture and theater. Kuitca came into international prominence in 1989 at the São Paulo Bienal, where he represented Argentina with the present triptych; he was included in the Argentine Pavilion and the Arsenale at the Venice Biennale in 2007. Major retrospectives of his work have been organized by the Museo Nacional Centro de Arte Reina Sofia (2003), four U.S. institutions led by the Albright-Knox Art Gallery (2009-11), and the Pinacoteca do Estado de São Paulo (2014).



View of the present lot at the XX São Paulo Biennial, 1989. Courtesy Guillermo Kuitca studio. Photographer unknown.

Kuitca's now-familiar themes of emotional dislocation and spatial disintegration took root during the 1980s, aided by travel to Germany and his encounter with dancer and choreographer Pina Bausch's experimental Tanztheater. Bausch's surreal dance-theater commingled the language of the body and the raw violence of sexual relationships, and Kuitca has acknowledged the influence of her unconventional sets, multiple spatial perspectives, and agonistic characters. In the late 1980s and 1990s, he brought his epistemological questions to bear on cartography, mapping the spaces and pathos of the body through the leitmotif of the bed, ever present in his work since *Nadie olvida nada* (1982). "The bed became a refuge—a territory," he explained of this evolution in his work. "The bed is now a stage. On the surface of the bed you can trace a line. The bed becomes an apartment. The bed is land. The bed is a city. Ultimately the bed is theatre. . . . The bed becomes a way of setting the space."²

"Beyond its value as the place for sleeping and dreaming, for sex, for dying, and so forth, I think that the bed also appears as an everyday object that precedes any experience and any event," Kuitca observed. "The bed and the map were for me images of two extreme forms of space—the bed the most private, the map the most public space possible. And I think that, when I painted the maps on mattresses, those two extremes—the bed and the map—were joining together. In the map painted on the mattress, as in a circular figure, this distancing project came to a close."³ This vertigo of space and time, from the block-by-block city maps to the better-known road maps, dissolves geography, leaving in its place only the isolation and the existential homelessness of the solitary traveler. "The main strategies of imaginary estrangement in the road maps are two," Andreas Huyssen notes: "first, the use of brilliant, luminous color to indicate the roads, combined with textured and darkly colored backgrounds that seem to threaten the maps with erasure or disappearance; and, second, major cities with their confluence of roads are often signaled by the indentation of the mattress buttons, creating an effect of constriction and pressure."⁴

In the present work, *Deng Haag - Praha*, Kuitca meditates on the conceptual landscape of western Europe, from The Hague to an ashen grey Prague, in the year that saw the fall of the Berlin Wall and the symbolic end to the Cold War. The maps are discontinuous, each charting spaces along Germany's (unmarked) borders from Cologne to Verdun, Mannheim to Zurich, Munich to Salzburg. "What interested me was that uniform, homogeneous panning," Kuitca explained, "and acknowledging borders would have destroyed the idea." Faded red arteries trace a winding network of roads that connect a litany of names as important in their sound as in their location, according to the artist: "I probably never evoked a place, but just the name of the place. . . . The charm resides only in letting the name lead the journey. The name of a place says it all, not about the place, but about the name itself."⁵ The journey is ultimately one of losing, rather than finding oneself, and in these mattresses Kuitca probes the conundrums of place and placelessness, of being everywhere and nowhere at once.

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

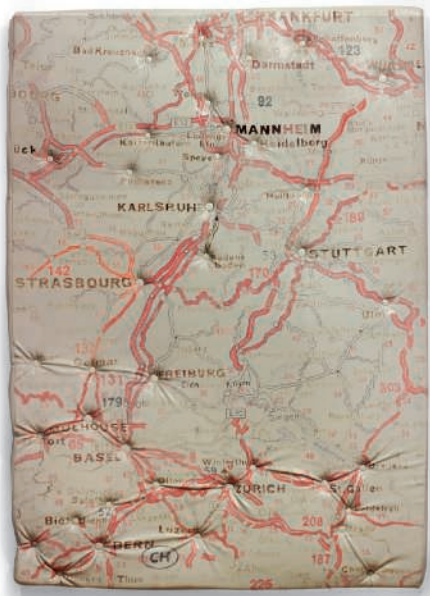
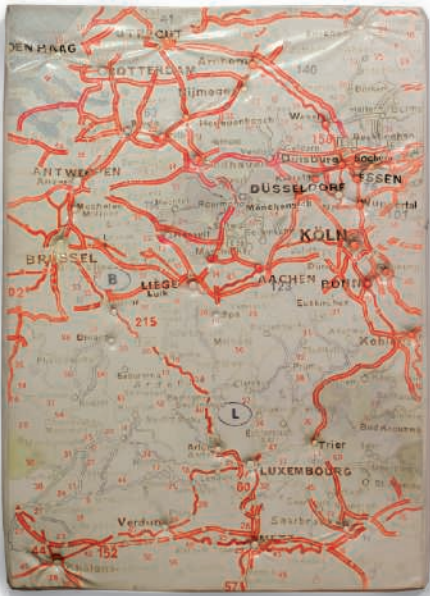
1 Guillermo Kuitca, quoted in Edith Newhall, "A Map of the World," *New York* (September 30, 1991): p. 24.

2 Kuitca, quoted in Karen Wright, "Mapping Kuitca," in *Guillermo Kuitca: Theater Collages* (New York: Prestel, 2005), n.p.

3 Kuitca, quoted in Graciela Speranza, "Conversations with Guillermo Kuitca," in *Guillermo Kuitca: Everything* (New York: D.A.P., 2009), pp. 77-79.

4 Andreas Huyssen, "Guillermo Kuitca: Painter of Space," in *Guillermo Kuitca: Everything*, p. 27.

5 Kuitca, quoted in Speranza, "Conversations with Guillermo Kuitca," p. 79.



RÓMULO MACCIÓ (1931-2016)

Sun and Cold on Nassau Street

signed 'RM' (lower left)
oil on canvas
65¾ x 77¾ in. (164.5 x 197.5 cm.)
Painted in 1990.

\$70,000-90,000

PROVENANCE:

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

EXHIBITED:

Paris, l'Hotel de Ville, *Rómulo Macció*, 17 October - 9 December 1990 (illustrated in color).
Milan, Castello Sforzesco, *Macció*, April - March 1991 (illustrated in color).

LITERATURE:

R. Sanesi, "Emigranti, *L'argentino Rómulo Macció al Castello Sforzesco di Milano, Un ultimo tango a Manhattan*," Milan, *Corriere della Sera*, 12 March 1991, p. 37 (illustrated).

Macció opened his first solo exhibition in New York, at Galeria Bonino, in May 1965. Named "one of the two or three Argentine painters with the strongest claim to a top international position" in the *New York Times*, he was lauded for "the apparent psychological, social and subjective content of his art" – *pace* his own assertion that his paintings "do not pretend to be psychological or social, nor do I think they are subjective."¹ Macció disavowed affectation of all kind, and his anti-aestheticism materialized early on in visceral, sometimes grotesque images of the body amid socially bankrupt, abstracted landscapes. His paintings from this period brought him widespread recognition, beginning with the prestigious Torcuato di Tella Institute International Prize (1962) and continuing with his inclusion in the Guggenheim International Award exhibition (1964) and the Argentine pavilion at the Venice Biennale (1968). They remained a touchstone for his development in ensuing years as he explored what he already recognized in his work as "the incorporation, in an abstract expressionist language, of a human image placed in an abstract geometric space — that is to say, two languages considered antagonistic. . . . I became conscious of this contradiction which, I think, is characteristic of my painting. Why not break with sectarian conformity?"²

An entirely self-taught artist, Macció held his first solo exhibition at Galería Gatea (Buenos Aires) in 1956 and in the span of a decade became part of the ascendant Argentine avant-garde that emerged against a backdrop of political unrest. He was a member of the group that formed around the Surrealist magazine *Boa* (1958-60), among them Clorindo Testa, Rogelio Polesello, and Victor Chab. By 1960, Macció's early experiments in biomorphic abstraction gave way to an expressionist turn, and the following year he emerged alongside Ernesto Deira, Luis Felipe Noé and Jorge de la Vega in the landmark exhibition, *Otra figuración*, at Galería Peuser. Active

between 1961 and 1965, the Nueva Figuración group declaimed against the aesthetics of what Macció deemed "*bonita, rosa bombón*," channeling countercultural angst into the urgent, existential drama of art that broke irreverently with the North American dogma of autonomy and medium specificity.³ Macció's paintings from this period, such as *To Live: With a Pure Heart* (1963) and *To Live: Without a Guarantee* (1963), evoke the disenchantments of the time in their monstrous visages and gestural angst.

Macció embarked on a nomadic life, living mostly in Europe, after the group disbanded and enjoyed international success in the decades that followed. His exhibition at New York's Center for Inter-American Relations, which opened in early 1969, referenced the labyrinthine worlds of Jorge Luis Borges in its title – *Fictions* – and suggested the sustained duality of his work between expressionism and geometric abstraction. "The great clarity of color and drawing derives from hard-edge abstraction, but is here used for partly surrealist, partly expressionist purposes," Hilton Kramer observed. "Indeed, the feeling that pervades these pictures is essentially an expressionist feeling – intense, problematic and inward – and yet the formal vocabulary has the sunny disposition of a hard-edge abstractionist with nothing on his mind but the objective realization of a strong design."⁴ Macció continued to probe the ironies of human nature and subjectivity, often with blistering dark humor, through the 1970s and 1980s, and he again represented Argentina at the Venice Biennale in 1988.

Sun and Cold on Nassau Street belongs to a number of New York scenes that Macció painted in 1989 and 1990. Like other paintings in this series, including *Dubuffet on Wall Street* and *Yuppies Lunch in Trinity Church*, the present work meditates on the faceless urban workers of the city's financial district and their stark, skyscrapered milieu. Enconced in a gleaming, winter-white coat, a black woman moves blindly forward, her eyes closed; she is framed by a sea of dark suits streaming out from the canyon of office buildings behind her, their shadows cast long on the ground. A portrait of loneliness at the epicenter of the world's financial capital, the painting suggests the implacable numbness of the capitalist machine. The predominant grisaille is interrupted by scant glints of color: a yellow taxi awaiting its passenger; the reflected image of a figure in red, blurry and running; a subway post, ubiquitous and green. "It was natural for him to see New York with the same analytical and objective prism," wrote Pierre Restany, for whom *Sun and Cold on Nassau Street* marked "a scene of urban life perhaps like any other, but also a global and synthetic narrative of the metropolitan world."⁵

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

1 John Canaday, "Argentine's One-Man Debut is Impressive," *New York Times*, May 15, 1965.

2 Rómulo Macció, quoted in *Latin American Paintings: From the Collection of The Solomon R. Guggenheim Museum* (New York: Center for Inter-American Relations, 1969), 20.

3 Macció, quoted in Laura Buccellato, "Macció," *Pintores argentinos del siglo XX* (Buenos Aires: Centro Editor de América Latina, 1981), 3.

4 Hilton Kramer, "Art: From Argentina, Rómulo Macció," *New York Times*, February 22, 1969.

5 Pierre Restany, "Rómulo Macció ciudadano universal," *Macció: Ritratti de New York* (Milan: Castello Sforzesco, 1991).



LEÓN FERRARI (1920-2013)

Untitled

acrylic on canvas
79 x 79 in. (200.7 x 200.7 cm.)
Painted in 2008.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist.

EXHIBITED:

Miami, Pan American Projects, *León Ferrari and Argentine Collective*,
3 September-15 October 2011.

"If I knew how to paint," begins Ferrari's *Cuadro escrito* (1964), "if God in His haste and bewildered by mistaken confusion had touched me, I would clutch the sable hairs at the tip of a branch of limber ash soaking wet submerged in bright red oil..."¹ The most important of Ferrari's written drawings, *Cuadro escrito* inveighs against God and against painting in wry, involuted prose, its words self-deprecating and agnostic. A conceptual provocation at a time when the "end of painting" was widely rumored, the piece rendered existential unrest in terms of creative impotence, questioning the contemporary plausibility of painting in searching, elliptical words. As Luis Camnitzer has suggested, Ferrari "worked with language as a starting point to explore the limits that were encircling art – as he saw it at the time – and the ways of destroying them."²

"I do not know the artistic value of these pieces," Ferrari wrote in response to public outcry over an exhibition at the Instituto Torcuato Di Tella, for which his infamous and oft-censored piece *Western Civilization and Christianity* (1965) – featuring a nearly life-sized Christ crucified on an American fighter plane – was prepared but ultimately withdrawn. "The only thing I ask of art is that it help me, as clearly as possible, to devise visual and critical signs that will allow me to condemn Western barbarism in the most efficient way. It is possible that someone may show me that this is not art. I would have no problem, I would not change my course, I would only change its name: I would cross out art and call it politics, corrosive criticism, whatever."³ Ferrari abandoned traditional painting over the decade that followed, directing his work more explicitly into the political sphere. "Art will be neither beauty nor novelty," he declared in 1968. "Art will be efficacy and perturbation. Successful art will be the one with an impact somewhat equivalent to a guerrilla attack in a country that is freeing itself."⁴

A foundational figure in the development of conceptual art in Latin America, Ferrari made iconoclasm the keynote of a practice that relentlessly redefined the boundaries of language and structured new modes of communication.

For more than fifty years, his work bore critical witness to his ethical engagement of art as political praxis, uncompromising in its commitments to aesthetic and ideological freedom. From the *Escrituras deformadas* series of the 1960s to the present *Untitled*, Ferrari explored the myriad ways in which language can suggest, convey, and withhold meaning. In the idiomatic delirium of his script, in which his line simultaneously anatomizes and recuperates language, he both dematerialized drawing and aestheticized language – conflating art and anti-art and, like others of his generation, re-politicizing the aesthetic field. For years in the shadow of the Argentine military junta, in "the daily hell of one-sided truths, whether of martial law or of excommunication orders," Ferrari cultivated what Héctor Olea has described as "a haven to shelter his raging desire for artistic freedom from rigid oppositions such as black and white, beauty and ugliness, Good and Evil. From this safe retreat, Ferrari forged an enduring link between ethics and aesthetics, the two poles around which his entire oeuvre resides."⁵ He received the Golden Lion Award for Lifetime Achievement at the 52nd Venice Biennale in 2007.

Ferrari returned to abstract drawing in 1975. He drew through a fifteen-year exile in São Paulo, which began in 1976, and continued thereafter without pause in such series as *Heliografías*, enormous pages of maps that he mailed from Brazil, and *Códigos*. A large, square painting, the present *Untitled* presents an intricate, all-over scrawl of black and red pigment that churns across the canvas, the lines turning and tangling one into another. The labyrinthine pattern dilates and contracts, in some places the color dense and congealing and in others more sparse, a web of fine lines. Ferrari's late-career paintings retain the residual memory and traces of his historical corpus of work, and in this mania of red and black lines there resides, obliquely, the obduracy and resilience of his lifelong political critique. "And because even drawings that may be mere doodles are composed and executed with care, they all convey the impression of carrying coded and encrypted information known only to the artist," Holland Cotter wrote in his review of Ferrari's exhibition, *Politiscripts*, at The Drawing Center in 2004. "In short, they are like a taunting gesture of counter-censorship. Through its very opaqueness, abstraction, real or imagined, becomes a political tool."⁶

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

1 León Ferrari, "Written Painting," in *Listen, Here, Now! Argentine Art of the 1960s: Writings of the Avant-Garde*, ed. Inés Katzenstein (New York: The Museum of Modern Art, 2004), 276-77.

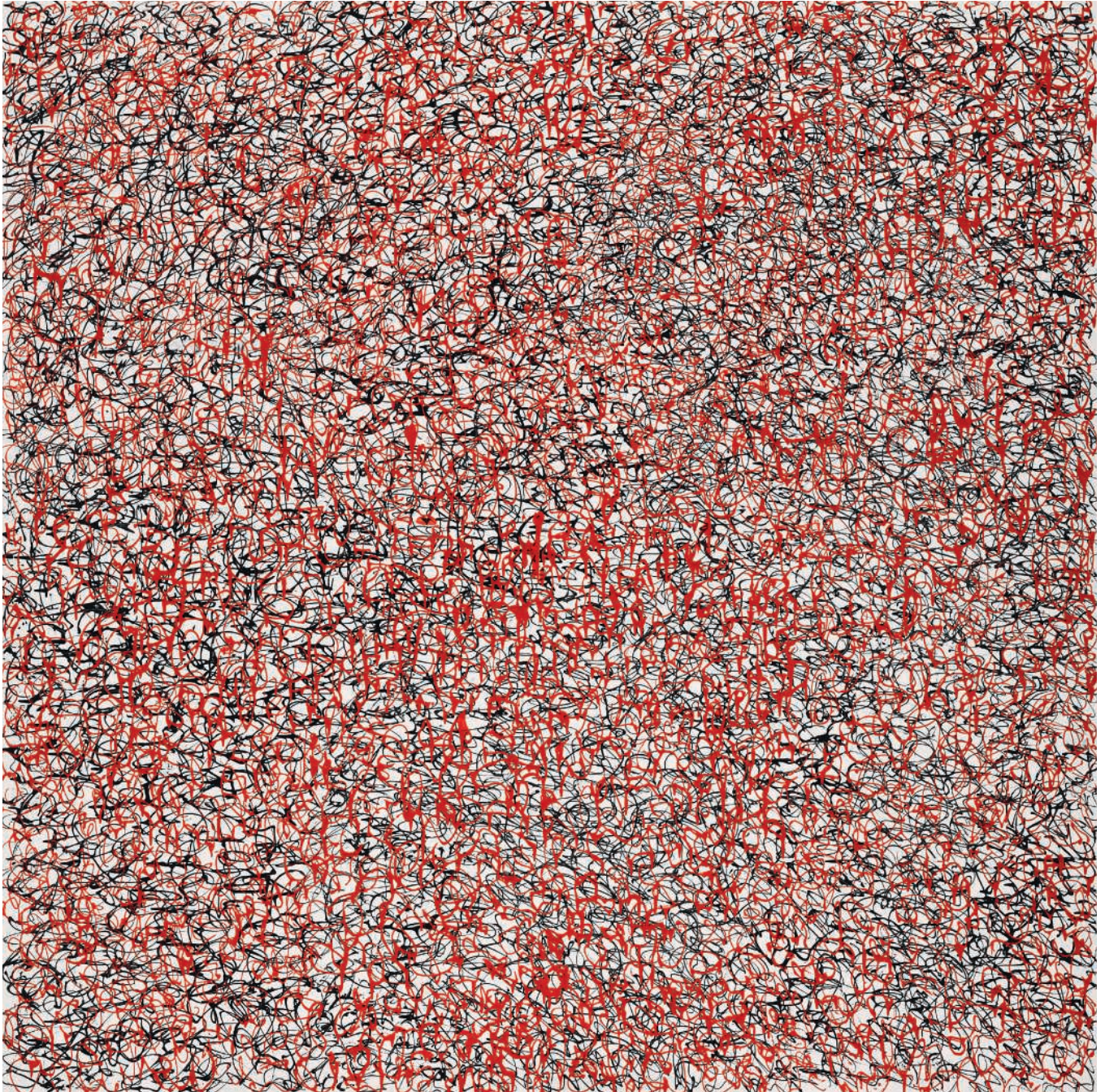
2 Luis Camnitzer, *Conceptualism in Latin American Art* (Austin: University of Texas Press, 2007), 126, 129.

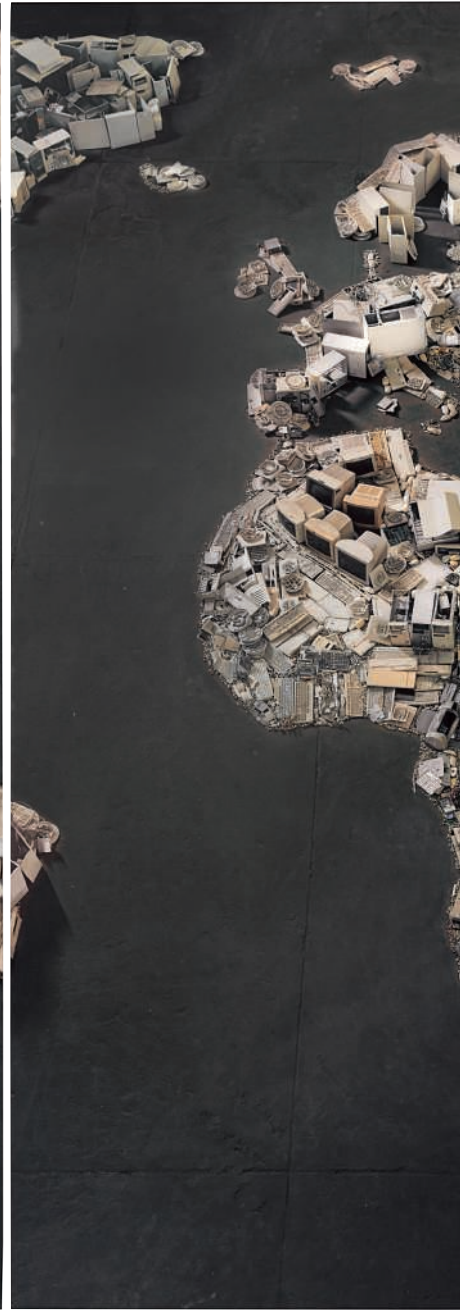
3 Ferrari, "La respuesta del artista," *Propósitos* (Buenos Aires), October 7, 1965, quoted and trans. in Andrea Giunta, "León Ferrari: A Language Rhapsody," in Luis Pérez-Oramas, *Tangled Alphabets: León Ferrari and Mira Schendel* (New York: The Museum of Modern Art, 2009), 52.

4 Ferrari, "The Art of Meanings," in *León Ferrari Retrospectiva: Obras 1954-2006* (São Paulo: Cosac Naify, 2006), 439.

5 Héctor Olea, "León Ferrari: From the Drawing of Texts to the Texture of Poetry," in Mari Carmen Ramírez and Héctor Olea, *Inverted Utopias: Avant-Garde Art in Latin America* (New Haven: Yale University Press, 2004), 411-12.

6 Holland Cotter, "Art in Review; León Ferrari – 'Politiscripts,'" *New York Times*, October 8, 2004.





PROPERTY SOLD TO BENEFIT UNDERPRIVILEGED YOUTH TO
ENHANCE TECH4CHANGE AT CDI INTERNATIONAL

72

VIK MUNIZ (B. 1961)

WWW (World Map), Pictures of Junk

signed and dated 'Vik Muniz 2008'
(on a label affixed to the verso)
digital chromogenic print
Artist's proof four of four. Triptych.
104¼ x 71 in. (264.8 x 180 cm.) each panel
Executed in 2008.

\$60,000-80,000

PROVENANCE:

Gift of the artist to the present owner.

EXHIBITED:

Málaga, Centro de Arte Contemporáneo de Málaga, *Vik Muniz*, 2012, no. 11297.

LITERATURE:

P. Corrêa do Lago ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné*, Rio de Janeiro, Capivara Editora Ltda., 2009, p. 6, 554-555 (another number from edition illustrated in color).



Proceeds collected from the sale of the present work will be used to benefit future programming at CDI (Center for Digital Inclusion) in the United States and Latin America. CDI's mission is to help people - especially marginalized youth - use technology as a tool to transform their lives, their communities and the world. With 21 years of work, our organization has reached approximately 564 spaces of digital empowerment, 1,281 educators and 1,682,573 individuals impacted worldwide. www.cdiglobal.org

END OF EVENING SESSION





DAY SESSION

WEDNESDAY 23 NOVEMBER 2016 AT 12.00 PM



75



76

75
MANUEL MENDIVE (B. 1944)

*Untitled (from the series *Puedo soñar*)*

oil and cowrie shells on canvas
 76 x 53 in. (193.04 x 134.62 cm.)
 Painted in 2009.

\$30,000-40,000

PROVENANCE:

Acquired directly from the artist.

76
MANUEL MENDIVE (B. 1944)

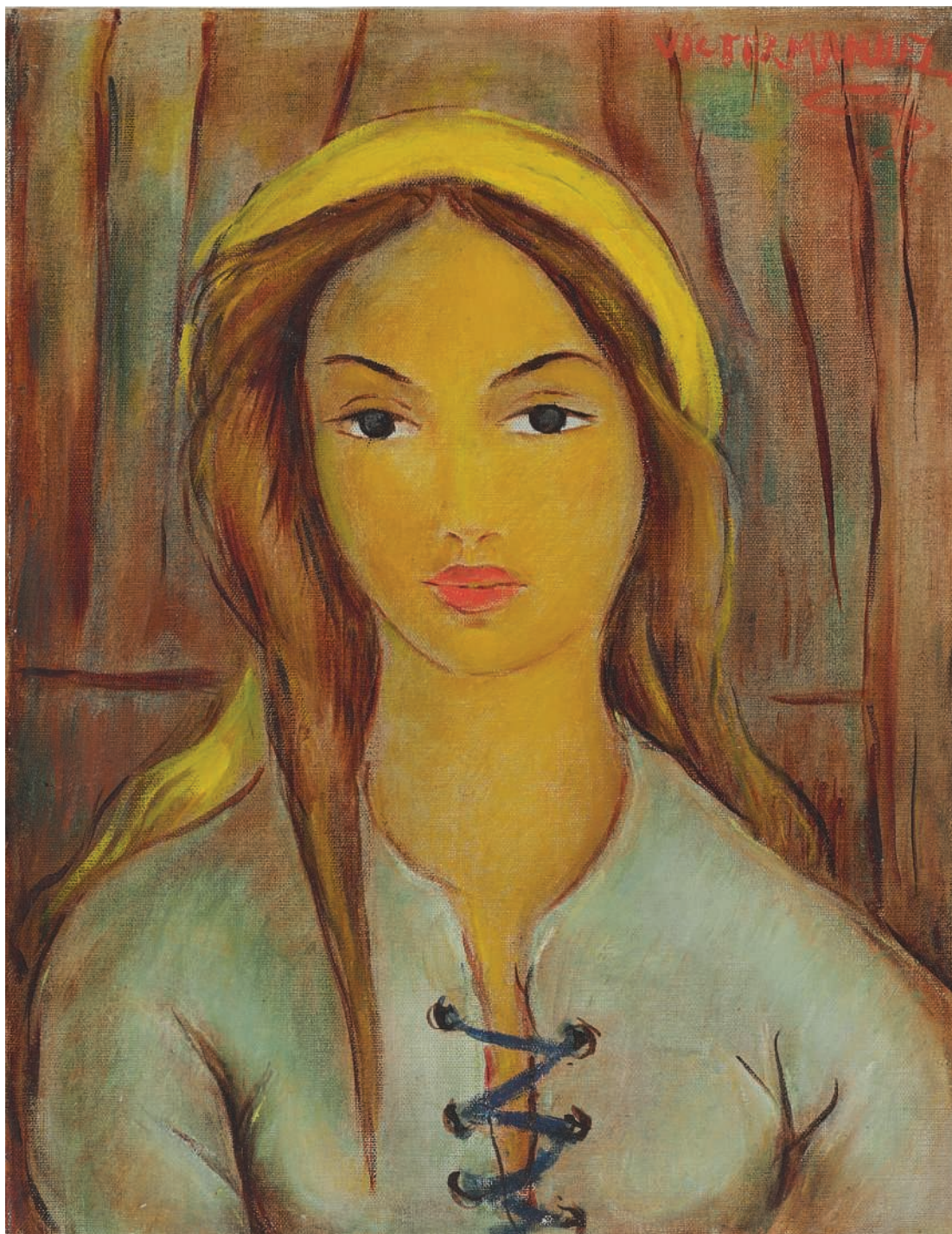
Untitled

signed and dated 'MENDIVE 1997' (lower left)
 oil on canvas
 31¼ x 40¾ in. (79.4 x 103.7 cm.)
 Painted in 1997.

\$18,000-22,000

PROVENANCE:

Private collection, Puerto Rico (acquired directly from the artist).
 Acquired from the above by the present owner.



77

VICTOR MANUEL (1897-1969)

Retrato de Leyla

signed 'Victor Manuel' (upper right) signed and dated
'Victor Manuel 1961' (on the reverse)

oil on canvas
18½ x 14 in. (46 x 35.6 cm.)
Painted in 1961.

\$20,000-25,000

PROVENANCE:

Galería Acacia, Havana.

This work is accompanied by a certificate of authenticity signed by Ramón Vázquez Díaz from the Fundación Arte Cubano, dated 8 August 2016.

78

ÁNGEL BOTELLO (1913-1986)

Niña durmiendo

signed 'a. Botello Barros' (lower right)

oil on canvas

18 x 22 in. (45.7 x 55.9 cm.)

Painted circa early 1940s.

\$30,000-40,000

PROVENANCE:

Private collection, Larchmont, New York.

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



79

ÁNGEL BOTELLO (1913-1986)

La brisa

bronze

42½ x 16½ x 19 in. (108 x 41.9 x 48.3 cm.)

Executed in 1982.

Edition six of ten.

\$50,000-70,000

PROVENANCE:

Galería Botello, San Juan.

Catherine and Phillip Daniels collection, Naples, Florida

(acquired from the above 16 February, 1984).

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity from Galería Botello, dated 16 February 1984.

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

80

AMELIA PELÁEZ (1896-1968)

Mujer con abanico

signed and dated 'A Pelaez, 1931' (lower right)
oil on canvas
27¼ x 23 in. (69.2 x 58.4 cm.)
Painted in 1931.

\$50,000-70,000

PROVENANCE:

Zborosky Gallery, New York.
Private collection, New York.

EXHIBITED:

San Francisco, The San Francisco Museum of Art, *Amelia Peláez*, 1942.

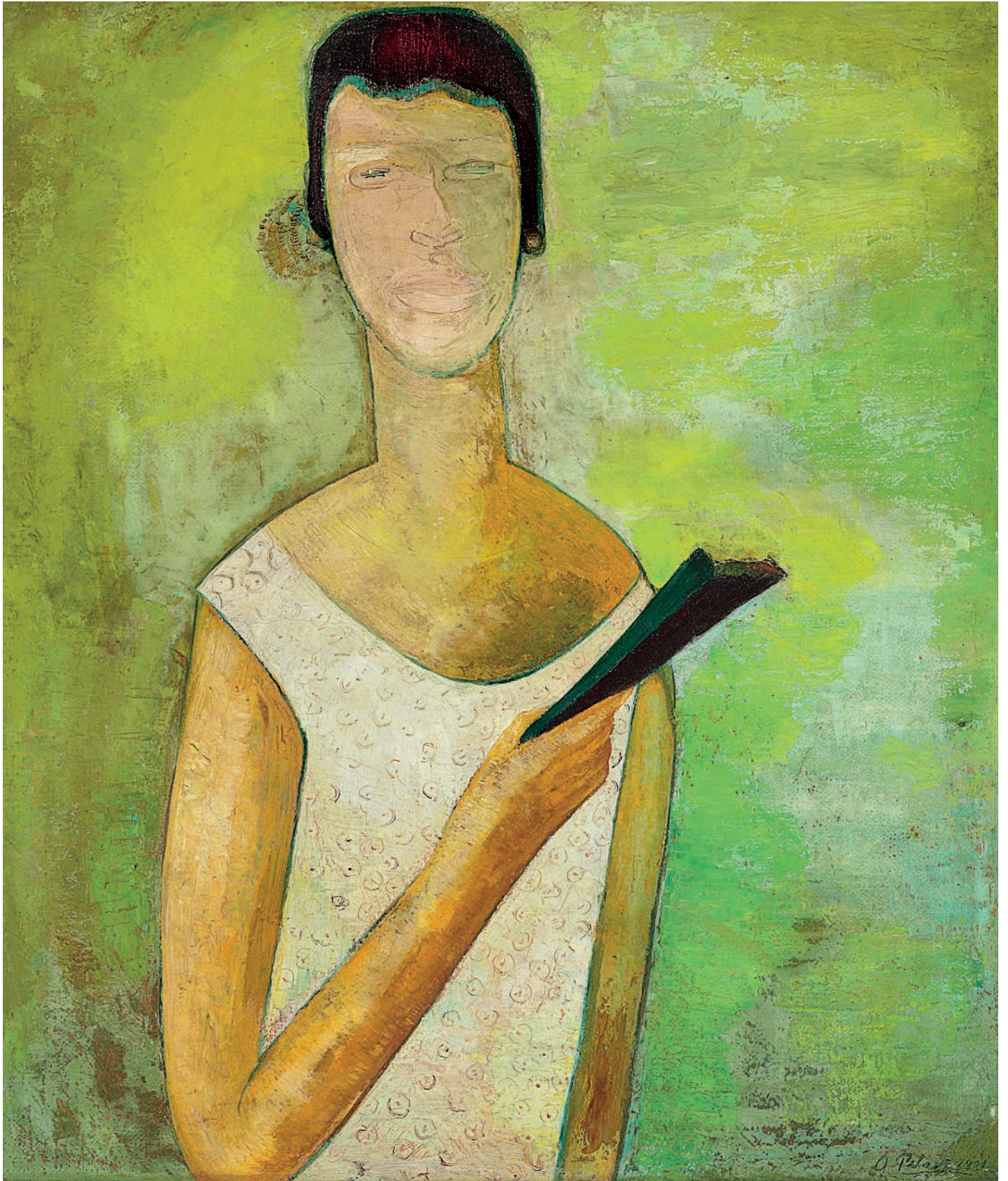
We are grateful to Fundación Arte Cubano for their assistance cataloguing this work.

In the spring of 1927, the exhibition *Primera Exposición de Arte Moderno* was held in Havana to showcase the work of artists who had studied in Paris such as Eduardo Abela, Antonio Gattorno, Víctor Manuel, and others. Although Peláez was included in the exhibition, she had not been to the French capital and during that year she embarked on the journey with the writer Lydia Cabrera and her mother. Paris was instrumental in her artistic development and afforded her many opportunities. In Paris she immersed herself along with her companion in art studies at the École du Louvre, École Nationale Supérieure des Beaux-Arts, and the Académie de la Grande Chaumière; saw masterpieces in the great museums she visited, and in the summers traveled to other European cities in Spain, Italy, Germany, and Hungary among others. While the artist's continued interest in still life and landscape flourished into the late 1920s, by the early 1930s she had begun to explore the human figure in elongated portraits that indicate her interest in both Old Masters such as El Greco and vanguard figures like Modigliani and Picasso.

Gundinga, 1931 now at the Museo Nacional de Cuba in Havana and the works included in this sale, *Mujer con abanico* (the present lot) and *Mujer hindú*, (lot 10) date to this prolific Parisian period where in May of 1933 Peláez's work was shown at the Galerie Zak in St. Germain, and would be critically reviewed. Critic and poet Jean Crissou wrote that her paintings were "strange and innocent apparitions."¹ The exhibition which was well attended by nearly four hundred guests from Paris's art and intellectual worlds, compiled thirty-eight works including her innovative landscapes and cubist still lifes as well as eight portraits of elongated figures whose elegance the French novelist Francis de Miomandre described as "...figures that are pure in spirit..."² *Mujer con abanico* and *Mujer hindú* are such remarkable works by one of Cuba's most revered artists.

¹ Quoted in exhibition catalogue, *Amelia Peláez, 1896-1968: A Retrospective, Una Restrospectiva*, Miami, The Cuban Museum of Arts and Culture, 1988, p. 27.

² *ibid.*





81

RENÉ PORTOCARRERO (1912-1985)

Florero

signed and dated 'Portocarrero 61'

oil on canvas

20 x 12 in. (50.8 x 30.4 cm.)

Painted in 1961.

\$15,000-20,000

PROVENANCE:

Alfredo Zayden Gallery, Miami.

Acquired from the above by present owner.

LITERATURE:

R. Vázquez Díaz, *Portocarrero: obras escogidas*, Madrid, Fundación Arte Cubano, 2015, p. 534 (illustrated in color).

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by José Veigas Zamora and Ramón Vázquez Díaz, dated 15 September 2010.

82

RENÉ PORTOCARRERO (1912-1985)

Figura

signed and dated 'Portocarrero 66' (lower right)

oil on cardboard mounted on canvas

21½ x 14½ in. (54.6 x 36.8 cm.)

Painted in 1966.

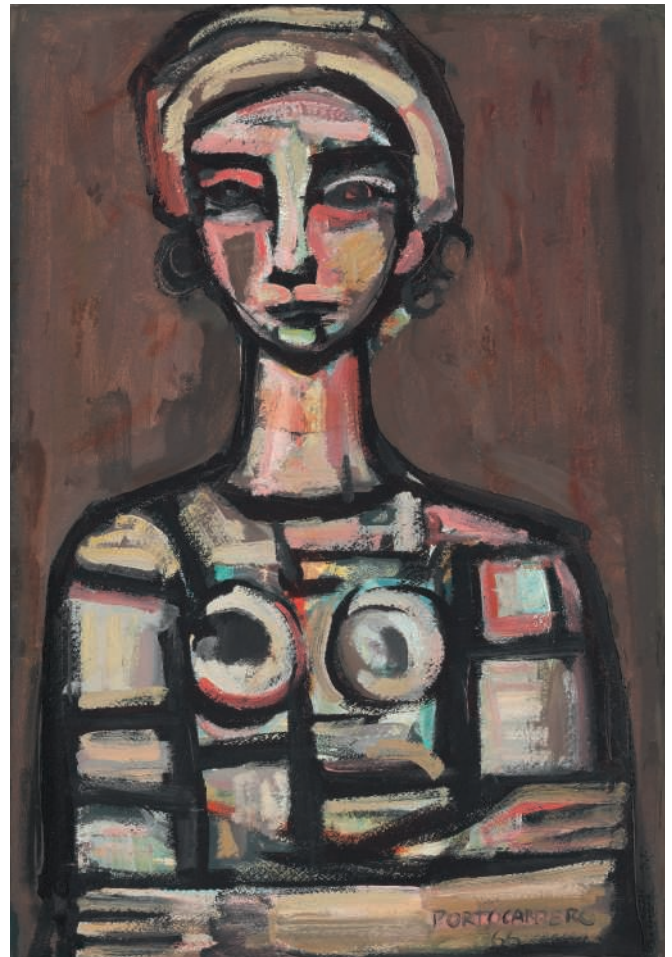
\$15,000-20,000

PROVENANCE:

Alfredo Zayden Gallery, Miami.

Acquired from above by present owner.

This work is accompanied with a certificate of authenticity from the Fundación Arte Cubano signed by José Veigas Zamora and Ramón Vázquez Díaz, dated 28 January 2011.



83

**MARIANO RODRÍGUEZ
(1912-1990)**

Naturaleza muerta

signed and dated 'Mariano 46' (upper left)
oil on canvas
25¾ x 32¾ in. (65.4 x 82.2 cm.)
Painted in 1946.

\$70,000-90,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 18 May 1995,
lot 265 (illustrated in color).
Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo Nacional de San Carlos,
Naturaleza y verdad, siglos XVII a XX, 1996
(illustrated in color).

LITERATURE:

J. Veigas, *Mariano: Catálogo razonado, pintura
y dibujo 1936-1949*, Vol.1, Museo Nacional de
Cuba, Ediciones Vanguardia Cubana, 2007,
p. 207, no. 46.11 (illustrated in color).



84

ROBERTO FABELO (B. 1950)

Untitled

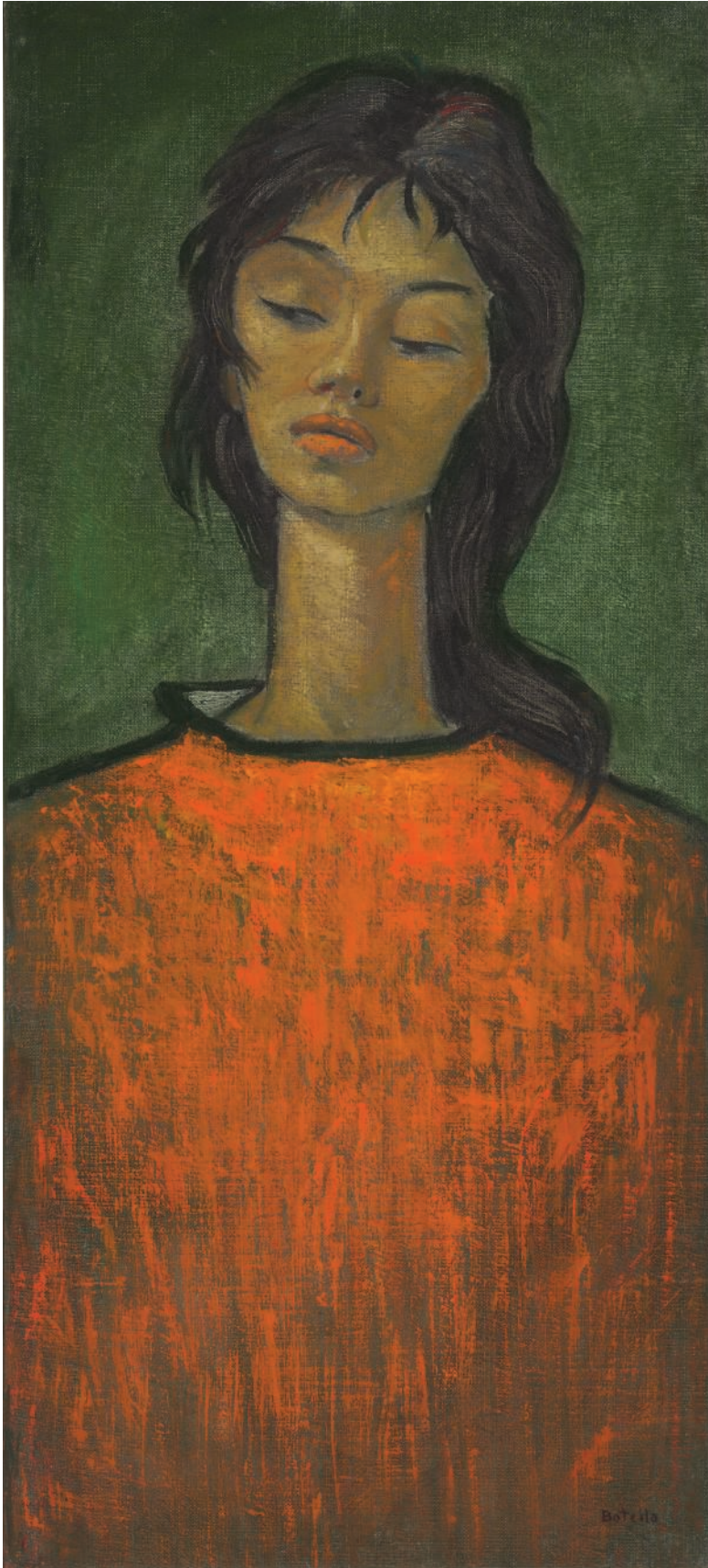
signed and dated 'Fabelo 1998' (lower right)
oil on canvas
32 x 39½ in. (81.2 x 100.3 cm.)

\$30,000-40,000

PROVENANCE:

Acquired directly from the artist.





PROPERTY OF A GENTLEMAN

85

ÁNGEL BOTELLO (1913-1986)

Olga

signed 'Botello' (lower right) inscribed 'No. 505'
(on the reverse)

oil on canvas laid on wood
37½ x 16¾ in. (94.3 x 42.6 cm.)
Painted circa 1958.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist, 1960.

Anon. sale, Sotheby's, New York, 27 May 2004, lot 153
(illustrated in color).

Acquired from the above by the present owner.

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



86

ÁNGEL BOTELLO (1913-1986)

Girl with Umbrella

signed and numbered 'BOTELLO X/X' (near the base)

bronze

14½ x 19 x 7 in. (36.8 x 48.3 x 17.8 cm.)

Executed circa 1982.

Edition ten of ten.

\$40,000-60,000

PROVENANCE:

Atlas Galleries, Chicago.

Catherine and Phillip Daniels collection, Naples, Florida (acquired from the above 5 October 1982).

By descent from the above to the present owner.

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

ANONYMOUS (CUZCO SCHOOL, 18TH CENTURY)

The Wonders of the Ancient World

a) *The Mausoleum of Halicarnassus*

oil on canvas

31½ x 38¾ in. (80 x 98.1 cm.)

b) *The Lighthouse at Alexandria*

inscribed 'LE PHARE DE MESSNI' (lower left)

oil on canvas

31½ x 38¾ in. (80 x 98.1 cm.)

c) *The Great Pyramid at Giza*

inscribed 'LES PYRAMIDES D'EGYE' (lower left)

oil on canvas

31½ x 38¾ in. (80 x 98.1 cm.)

d) *The Colossus at Rhodes*

inscribed 'EL COLOSO DE RODAS' (lower center)

oil on canvas

31½ x 38¾ in. (80 x 98.1 cm.)

e) *The Statue of Zeus at Olympia*

inscribed 'LUPITER OLIMPIEN' (lower right)

oil on canvas

31½ x 38¾ in. (80 x 98.1 cm.)

f) *The Hanging Gardens of Babylon*

inscribed 'BABYLONE' (lower right)

oil on canvas

31½ x 38¾ in. (80 x 98.1 cm.)

Six in one lot.

(6)

\$50,000-70,000

PROVENANCE:

Peter G. Wray, Scottsdale, Arizona.

Ramon Osuna, Washington, D.C.

Anon. sale, Christie's, New York, 17 May 1993, lot 67 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

Washington, D.C., The Organization of the American States, The Art Museum of The Americas, *Temples of Gold, Crowns of Silver: Colonial Art of the Americas*, May-June 1991, no. 42-47.

Washington, D.C., The George Washington University, *Temples of Gold, Crowns of Silver: Reflections of Majesty in the Viceregal Americas*, 1991.

Miami, The Historical Museum of Southern Florida, *Temples of Gold, Crowns of Silver*, January-March 1992.

LITERATURE:

B. von Barghahn, "A Silver Age of Colonial Latin America, The Viceregal Andes and the Persistence of Tradition", *The 1992 Washington Antiques Show*, Washington, D.C., 1992, p. 101-108, p. 2-3 (illustrated).

While the armies of Francisco Pizarro conquered the powerful Inca civilization by force in 1532, the Conquest served as a genesis for the epoch known as Viceregal. Rising like a phoenix from the ashes, each ancient Andean city was extensively rebuilt to accommodate the arrival of Spanish galleons and settlers. The urbanization was achieved largely through the combined efforts of Spain's regents, talented indigenous Indians and the *mestizo* who shared blood of both.

The encounter between Spain and the New World resulted in a grafting of European ideas and images to a cultural tap root embedded firmly in the soil of

the pre-Columbian past. After the Indian artists withdrew from the Spanish guild in Cuzco (1704), a conventional type of painting evolved in which vibrant images and symbols took precedence over "European" perceptions of reality. While Flemish prints continued to inspire the artists of Cuzco, the tendency to alter the compositions and often included indigenous flora and fauna. Most colonial Andean paintings concern biblical and apocryphal themes, but on occasion *mestizo* artists expressed an interest in subjects drawn from Western history and mythology. The scarcity of such secular works often precludes being able to ascribe an author to them, or even a workshop. The majority of these uncommon themes date in the late 18th century, when Neo-Classicism was introduced to the Americas by King Charles III (1759-1788), sponsor of the excavations at Pompeii and Herculaneum.

The distinctive cycle of *The Wonders of the Ancient World*, executed circa 1775, by an anonymous artist of Cuzco, presents six of the seven pre-eminent sites of antiquity recorded by Antipater of Sidon (2nd century, B.C.). Missing from the series is the *Temple of Artemis at Ephesus*. The cycle perhaps originates with copper engravings by Adriaen Collaert (1560-1618) after designs by Martin de Vos (1587-1589), both of whom collaborated on a set of the four "Continents." Historical figures in *The Wonders of the Ancient World* were portrayed with crowns ornamented by plumes, the insignia of Inca royalty. The artist may have intended to draw an analogy between ancient monuments of renown and Cuzco, a city whose monolithic foundations were used to support colonial edifices.

As "daughter of the moon" in the organized class structure of the Inca state, the *Coya* (queen) had a parallel authoritative role as that of the "sun" king. The matriarch of society often was portrayed holding a mirror, a lunar symbol, and standing beneath a feather umbrella. In *The Mausoleum of Halicarnassus*, this canopy of rank identifies Queen Artemisia, who supervised the building of her husband's tomb. The Inca agricultural cycle culminated in the July winter-equinox solstice feast of Inti Raymi held at Cuzco. Before the Temples of the Sun and the Moon, special tribute was paid to mummies of past kings and queens. Displayed near a paradisiacal garden fashioned with gold and flora and fauna, the iconic figures served not only to assure the populace of heavenly reward, but also to affirm the perpetuation of the dynastic line. Inca chronicles relate that the creator-god Viracocha sent the first ruling ancestors, Manco Capac and Mama Ocllo, on a journey from Lake Titicaca to discover the sacred site of Cuzco (*Tawantinsuyu*: Center of the Four Corners). After a temple was built to honor his son Inti, the supreme god costumed the first noble clans. *The Temple of Zeus at Olympia* was the "Wonder of the World" that concerned Viracocha's mythical equivalent in the Greek pantheon. Like other paintings in the set, the work presents a body of water in the background

landscape. This persistent feature evokes the Inca association of Lake Titicaca with the sanctified abode of Viracocha.

The Hanging Gardens of Babylon accentuates the walls of the famed city, whose immense ceremonial gateway was dedicated to the goddess Ishtar. Described in Babylonian scriptures as the "Star" and the "Light of the World", the heroic deity was often represented in armor. Queen Sammuamat, who constructed the terraced landscapes at Babylon is elevated as Ishtar in this work. But her image in the Andes might have been conflated with an Inca *Coya*, whose activities included participation in ceremonial hunts. Mounted on horseback, the Queen attacks a lion. Cuzco was protected by the fortress walls of Sacsahuaman. The city was laid out in the shape of a puma, a symbol of the sun god Inti. Still surviving on the northern shore of Lake Titicaca are the 30-foot round burial towers called *chullpas*. To the Andean Indian, *The Pharos (Lighthouse) of Rhodes* must have been related to these ancient structures of the Altiplano.

Andean legend recounts that Manco Capac and Mama Ocllo, the "children of Inti" emerged from an "Island of the Sun" in Lake Titicaca. *The Colossus of Rhodes* presents a shoreline with three figures wearing imposing plumed crowns, including a woman. Possibly the artist wished to evoke the commanding image of Inti and his offspring. While Inca kings paid tribute to the bountiful Viracocha in their solemn rites of Inti Raymi, they also placed stone idols on promontories to summon forth the powers of the pagan gods. *The Pyramids of Egypt*, traditionally regarded as solar symbols, would have recalled the *huacas* (sacred sites) of Andean mountains.

If a *Temple of Artemis at Ephesus* once belonged to *The Wonders of the Ancient World* series, the work might have alluded to the Inca elevation of the queen as a "planet" goddess. Inca theology centered on worship of several adaptations of the terrestrial deity Pachamama, which included her manifestation as the lunar goddess "Mamaquilla." To pair these works in the set, perhaps the artist deliberately excluded the "Temple of Artemis." The queen portrayed in *The Mausoleum of Halicarnassus* was named for the Greek goddess and, after all, the Inca *Coya* and women from the upper nobility were the Empire's specialists in agricultural genetics.

Within the corpus of the paintings that have survived from the Viceroyalty of Peru, the series of *The Wonders of the Ancient World* are in themselves a marvel. Extremely rare, the vibrant works attest to an 18th century penchant for recalling the splendors of the past. The skilled artist who created the set undoubtedly imagined Cuzco to be an *Eighth Wonder*. With its ancient temples plated in gold and silver, the ancient citadel would have merited such a title.

Dr. Barbara von Barghahn
Washington, D.C.
1 March 1993.



a



b



c



d



e



f

88

**ANDRÉS VILLEGAS
(MEXICAN, ACTIVE 18TH CENTURY)**

Virgen de Guadalupe

signed 'Andres Villegas' (lower left)

oil on canvas

68 x 41½ in. (172.7 x 105.2 cm.)

\$70,000-90,000

PROVENANCE:

Private collection Madrid, by 1970.

Private collection, Paris.

Acquired from the above by the present owner.



FRANCESCO DE VITO
1880



89

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

La Virgen Inmaculada

oil on canvas
62½ x 39½ in. (158.8 x 100.3 cm.)

\$15,000-20,000

PROVENANCE:

María Herminia Galavis and Félix Soubllette
Saluzzo collection, Caracas.
Private collection, Caracas (by descent from the
above in 1994).



90

**JOSÉ JOAQUÍN MAGÓN
(ACTIVE 1750 TO 1783)**

La Divina Pastora

signed 'Magón, f.' (lower left)
oil on canvas
17½ x 12¾ in. (44 x 32.3 cm.)

\$30,000-40,000

PROVENANCE:

Anon. sale, CRN Auctions, Inc., Cambridge,
Massachusetts, 12 March 2016, Lot 76.
Acquired from the above by present owner



91

**CIPRIANO TOLEDO Y GUTIÉRREZ
(ACTIVE 1761-1775)**

Virgen de la Merced con Santos

signed, dated and inscribed 'Mirad Madre Soberbia / al cautivo en duras penas / Romped, las mías romped / Y me hareis de tus cadenzas / Abito de gran Merced / A devoción de Don Joseph Antonio Monterrozo. / Año de 1764. Cipriano Toledo fecit año de 1764' (lower center)

oil on canvas

27¾ x 37¼ in. (70.4 x 94.6 cm.)

Painted in 1764.

\$40,000-60,000

PROVENANCE:

Casa Pardo, Buenos Aires.

Josefina de Alburque de Enquin, Buenos Aires.

By descent to the present owner, Buenos Aires.



92

AUGUST LÖHR (1843-1919)

Mitla

signed and dated 'August Lohr. Mexico 1918.' (lower right)

oil on canvas

24 $\frac{1}{2}$ x 36 $\frac{1}{2}$ in. (62.6 x 92.3 cm.)

Painted in 1918.

\$30,000-40,000

PROVENANCE:

Private collection, Munich (acquired circa 1975 in Madrid).



93

ERNEST CHARTON (1815-1877)

View of Valparaíso

signed and dated 'Ernest Charton, Chili, Valparaiso, 185...!' (lower right)

oil on canvas mounted on board

23¾ x 33½ in. (60.3 x 85 cm.)

Painted circa late 1850s.

\$60,000-80,000

PROVENANCE:

Private collection, Hamburg.

By descent from the above to the present owner.



94

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

Tarde gris

signed 'quinquela MARTIN' (lower left) inscribed 'Certifico que este cuadro titulado 'Tarde gris' ha sido pintado por mi., quinquela MARTIN, 23 de mayo de 1975' (on paper attached to the reverse)
oil on canvas
33¼ x 37¾ in. (84.5 x 94.9 cm.)
Painted circa 1973.

\$30,000-40,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 24 November 1998, lot 117 (illustrated in color).
Private collection, Great Neck, New York.
By descent from the above to the present owner.



95

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

Llegada de pescadores

signed 'quinquela MARTIN' (lower right)
oil on panel
19¾ x 23½ in. (50.2 x 59.7 cm.)
Painted circa 1960.

\$25,000-30,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 4 June 1999, lot 174 (illustrated in color).
Private collection, Great Neck, New York.
By descent from the above to the present owner.



96

HÉCTOR POLEO (1918-1989)

Paisaje andino

signed and dated 'H. Poleo 43' (lower right)

oil on burlap

23¾ x 19⅞ in. (60.3 x 49.9 cm.)

Painted in 1943.

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist.

Private collection.

Anon. sale, Sotheby's, New York, 27 May 2003, lot 44 (illustrated in color).

Acquired from the above by the present owner.



97

FLORENCIO MOLINA CAMPOS (1891-1959)

Untitled

signed 'Molina Campos' (upper left)

oil on cardboard

12¾ x 19¾ in. (32.39 x 50.17 cm.)

\$18,000-22,000

PROVENANCE:

Mrs. Florence Mc Burney LeFebvre, Pinole, California.

By descent to the present owner.

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

98

**JOAQUÍN TORRES-GARCÍA
(1874-1949)**

Secando la ropa (also known as
Composition with Flags and Windows)

signed 'J. Torres García' (lower center) and dated '27'
(lower right)

oil on canvas

12¾ x 18 in. (32.39 x 45.72 cm.)

Painted in 1927.

\$35,000-45,000

PROVENANCE:

René Gimpel, Paris,

Gimpel Fils Gallery, London.

Anon. sale, Christie's, New York, 18 May 1988, lot 55, p.

72 (illustrated in color)

Private collection, Paris.

Anon. sale, Calmels Chambre Cohen, Paris, 6 April 2001,

lot 46.

Galería J & E, Caracas.

Acquired from the above.

EXHIBITED:

London, Gimpel Fils, *Joaquín Torres García: Painting and*

Construction 1874-1949: Paintings & Constructions, 19

June 1984, no. 2, as *Composition with Flags*.

London, Gimpel Fils, *Joaquín Torres García 1874-1949:*

The Constructivist World Joaquín Torres García 1874-

1949: The Constructivist Work, 18 April - 20 May, 1978,

no. 57 as *Windows*. This exhibition later traveled to

Zurich, Gimpel & Hanover, 178.

LITERATURE:

C. de Torres and S.V. Temkin, "Secando la ropa, 1927
(1927.28)" in *Joaquín Torres-García Catalogue Raisonné*,
<http://torresgarcia.com/catalogue/entry.php?id=610>
(accessed on 10 October, 2016).



99

**JOAQUÍN TORRES-GARCÍA
(1874-1949)**

Cabeza de hombre

signed and dated 'J. TORRES-GARCIA, 1927' (along the
upper edge)

oil on canvas

18¼ x 15½ in. (46.4 x 38.4 cm.)

Painted in 1927.

\$10,000-15,000

PROVENANCE:

Alfredo Ateaga, Montevideo.

R.A. Wiles, New York.

Anon. sale, Christie's, New York, 19 May 1994, lot 94

(illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

C. de Torres and S.V. Temkin, "Cabeza de hombre, 1927,
(1927.27)" in *Joaquín Torres-García Catalogue Raisonné*,
[http://http://torresgarcia.com/catalogue/entry.
php?id=677](http://http://torresgarcia.com/catalogue/entry.php?id=677), (accessed on 11 July 2016).



We are grateful to Cecilia de Torres for her assistance
cataloguing this work.



100

JOAQUÍN TORRES-GARCÍA (1874-1949)

Calle con carreta (Paris)

signed 'J. Torres-García' (lower left) and dated '1926' (lower right)

oil on panel

17¼ x 12¾ in. (44 x 32 cm.)

Painted in 1926.

\$60,000-80,000

PROVENANCE:

René Gimpel, Paris (acquired from the artist).

Property from the Estate of René Gimpel, Paris, Christie's, New York, 19 May 1987, lot 43 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

C. de Torres and S. V. Temkin. "Calle con carreta (Paris), 1926 (1926.45)."

Joaquín Torres-García Catalogue Raisonné. <http://torresgarcia.com/catalogue/entry.php?id=562> (accessed October 12, 2016).



side A

101

WIFREDO LAM (1902-1982)

Side A) *Nu*
 signed and dated 'W. Lam, 1926' (lower right)
 oil on canvas
 25½ x 31½ in. (65 x 80 cm.)
 Painted in 1926.
 Double-sided painting, front of *Gitanilla*.

Side B) *Gitanilla*
 oil on canvas
 31½ x 25½ in. (80 x 65 cm.)
 Painted in 1926.
 Double-sided painting, verso of *Nu*.

\$80,000-120,000

PROVENANCE:

Galería El Coleccionista, Madrid.
 Property from a Private European Collector, sale, Christie's, New York,
 27 May 2011, lot 94 (illustrated in color).
 Acquired from the above by the present owner.

EXHIBITED:

Cuenca, Spain, Nuevo Grupo Escolar, *Exposición de Arte No. 66*, 18 May
 1927.

LITERATURE:

L. Laurin-Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Acatos, Lausanne, 1996, p. 222, no. 26.05 and 26.06 (illustrated) and p. 22 (illustrated in color).

We are grateful to Eskil Lam for his assistance cataloguing this work.



side B



102

WIFREDO LAM (1902-1982)

Untitled

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

oil on canvas

9 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (25 x 35 cm.)

Painted in 1972.

\$25,000-35,000

PROVENANCE:

Galleria Il Castello, Milan.

Private collection, Milan.

Galleria Tega, Milan.

Acquired from the above by the present owner.

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 358, no. 72.05 (illustrated).

We are grateful to Eskil Lam for his assistance cataloguing this work.



103

WIFREDO LAM (1902-1982)

Untitled

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

oil on canvas

17 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in. (45 x 35 cm.)

Painted in 1972.

\$50,000-70,000

PROVENANCE:

Private collection, Albisola.

Galleria Michaud, Florence.

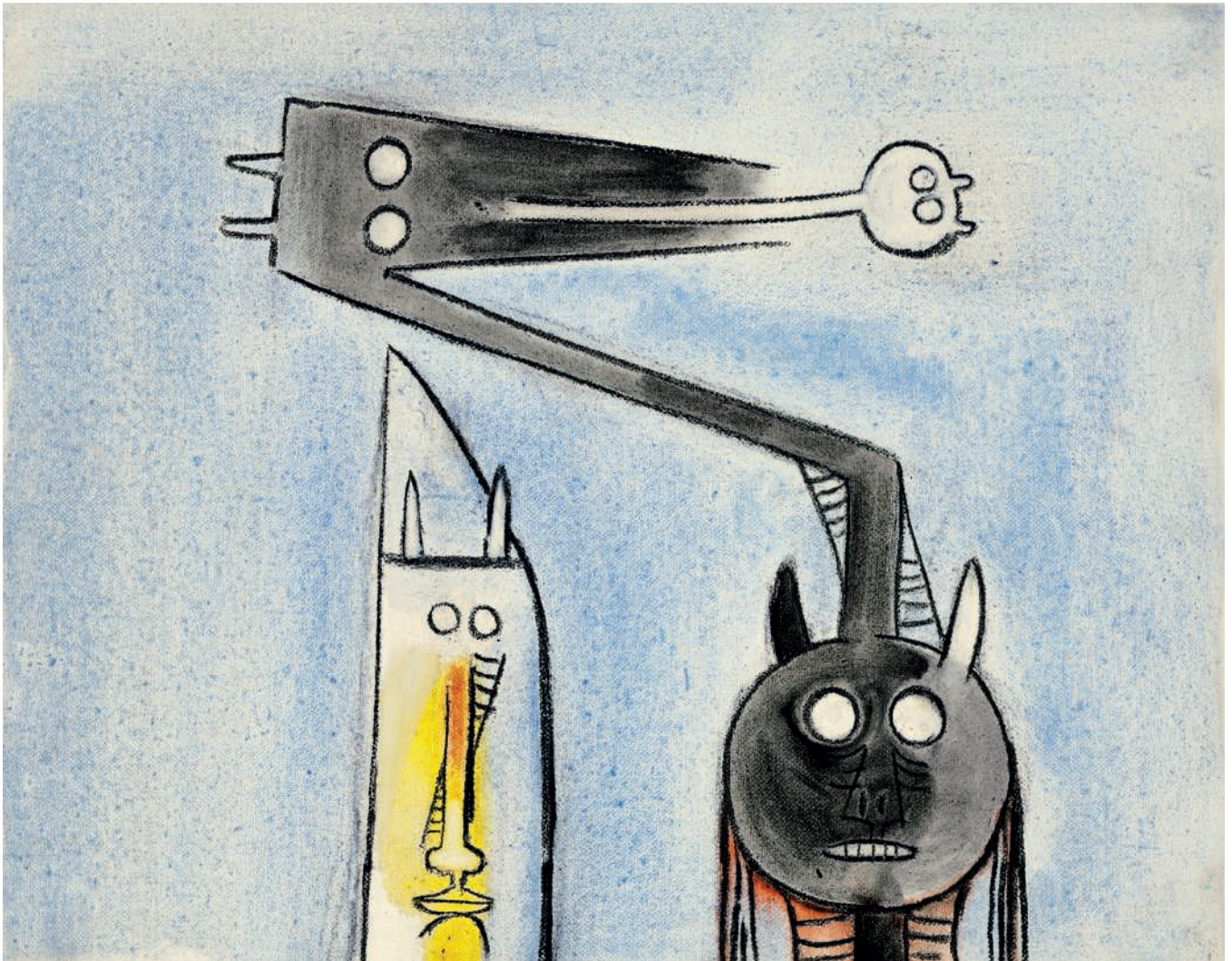
Acquired from the above by present owner.

Anon. sale, Tajan, Paris, 21 November 2001, lot 52 (illustrated in color).

LITERATURE:

L. Laurin-Lam & E. Lam, *Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, p. 372, no. 72.83 (illustrated).

We are grateful to Eskil Lam for his assistance cataloguing this work.



104

WIFREDO LAM (1902-1982)

Untitled

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

oil on canvas

13¾ x 17¾ in. (34.9 x 45.1 cm.)

Painted in 1972.

\$60,000-80,000

PROVENANCE:

Galleria Seno, Milan.

Acquired from the above by the present owner.

EXHIBITED:

Milan, Galleria Seno, *Maestri contemporanei*, 1971 (illustrated in color).

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 376, no. 72.102 (illustrated).

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam and dated Paris 8-03-2000.

We are grateful to Eskil Lam for his assistance cataloguing this work.

105

MATTA (1911-2002)

Untitled

signed 'Matta' (lower left)

oil on canvas

45¼ x 59 in. (114.9 x 149.9 cm.)

Painted in 1967.

\$120,000-180,000

PROVENANCE:

Private collection, Italy.

Private collection, Turin.

Galleria D'Arte, Milan.

Galeria Animal, Santiago, Chile.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 30 September 1994.







106

MATTA (1911-2002)

Abstract Composition

oil on canvas

30½ x 24¾ in. (77.5 x 62.9 cm.)

Painted in 1973.

\$40,000-60,000

PROVENANCE:

Private collection, Caracas.

Anon. sale, Christie's, New York, 20 November 1991, lot 143 (illustrated in color).

Acquired from the above.

Anon. sale, Christie's, New York, 27 May 2011, lot 190 (illustrated in color).

Acquired from the above by the present owner.

This work is sold with a certificate of authenticity signed by Germana Matta Ferrari and dated 30 November 1991.



107

MATTA (1911-2002)

Je suis intact (from the series *Une Saison en Enfer*)

signed 'Matta' (lower right) titled and inscribed 'Je suis intact, N° d' ARCHIVIO 80/69' (on the reverse)

oil on canvas

37¼ x 40½ in. (94.5 x 102 cm.)

Painted in 1980.

\$70,000-90,000

PROVENANCE:

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

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated December 1982 and is registered in the archives under no. 80/69.



108

WIFREDO LAM (1902-1982)

Untitled

signed and dated 'Wifredo Lam, 1969' (on the reverse)

oil on canvas

19 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (49.9 x 40 cm.)

Painted in 1969.

\$60,000-70,000

PROVENANCE:

Private collection, Marseille.

Anon. sale, Maître Pillon, Versailles, 12 June 2005, lot 247.

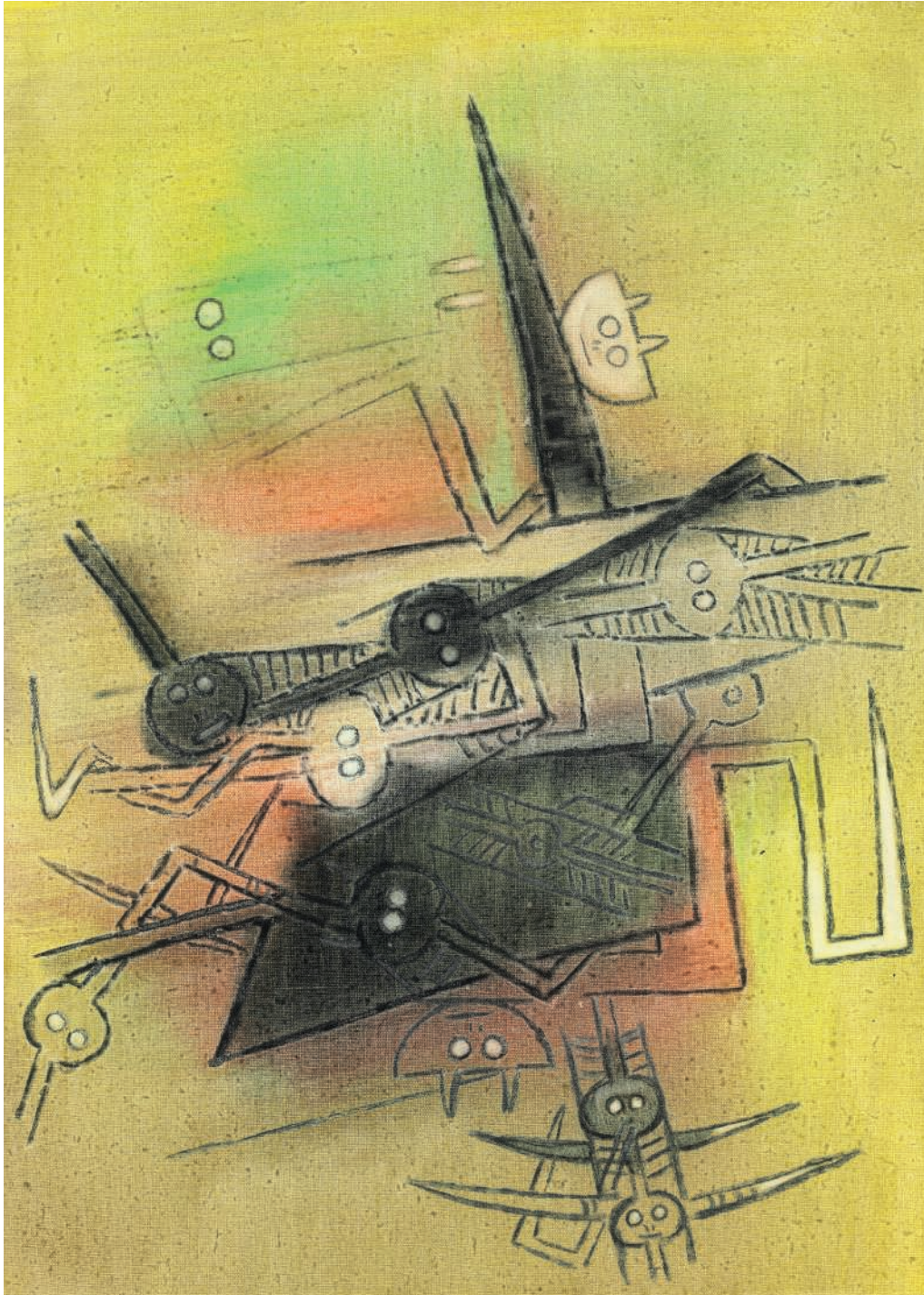
Anon. sale, Christie's, Paris, 31 May 2010, lot 109 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam Catalogue Raisonné of the Painted Work, Volume II 1961-1982*, Laussane, Acatos, 2002, p. 322, no. 69.60 (illustrated).

We are grateful to Eskil Lam for his assistance cataloguing this work.



109

WIFREDO LAM (1902-1982)

Untitled

signed and dated 'Wifredo Lam 1973' (on the reverse)

oil on canvas

27½ x 20 in. (70 x 50 cm.)

Painted in 1973.

\$80,000-120,000

PROVENANCE:

Cafiso Galleria d'Arte, Milan.

Renée Lachowsky, Brussels.

Anon. sale, Christie's, London, 26 October 1995, lot 13 (illustrated in color).

Acquired from the above by the present owner.

LITERATURE:

L. Laurin-Lam & E. Lam, *Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, p. 399, no. 73.44 (illustrated).

We are grateful to Eskil Lam for his assistance cataloguing this work.



110

MATTA (1911-2002)

Untitled

signed and dated 'Matta 65' (lower right)

oil on canvas

40% x 32% in. (102.6 x 82.9 cm.)

Painted in 1965.

\$50,000-70,000

PROVENANCE:

Acquired from the artist.

Anon. sale, Sotheby's, New York, 19-20 May, 1987, lot 111 (illustrated in color).

Anon. sale, Christie's, New York, 20 November 2007, lot 146 (illustrated in color).

Acquired from the above sale by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 6 October 2016.



111

MATTA (1911-2002)

Attire le gai venin (from the series *Une Saison en Enfer*)

signed 'Matta' (lower right) titled and inscribed 'Attire le gai venin, N° d'ARCHIVIO 80/66' (on the reverse)

oil on canvas

40 x 41 in. (101.7 x 104 cm.)

Painted in 1980.

\$70,000-90,000

PROVENANCE:

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

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated December 1982 and is registered in the archives under no. 88/66.



THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

112

FERNANDO BOTERO (B. 1932)

El atelier de Leonardo

signed and dated 'Botero 63' (lower left); signed again, dated and inscribed 'BOTERO-63, EI ATELIER DE LEONARDO' (on the reverse)
oil and collage on canvas
15 x 15 in. (38.1 x 38.1 cm.)
Painted in 1963.

\$35,000-45,000

PROVENANCE:

Frank Lloyd collection/ Marlborough Gallery, New York.
Private collection (gift from the above).



113

FERNANDO BOTERO (B. 1932)

Still Life with Grapes

signed and dated 'Botero 69' (lower right)
pastel on paper laid on board
32 x 39 in. (81.3 x 99.1 cm.)
Executed in 1969.

\$80,000-120,000

PROVENANCE:

Galerie Buchholz, Munich.
Acquired from the above by the present owner.

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

PROPERTY FROM A EUROPEAN GENTLEMAN

114

FERNANDO BOTERO (B. 1932)

Untitled (Female Skeleton)

signed and dated 'Botero 80' (lower right) signed again 'Botero' (on the back stretcher bar)

watercolor on paper laid down on canvas

69 x 41¼ in. (175.3 x 106.1 cm.)

Executed in 1980.

\$140,000-180,000

PROVENANCE:

Galerie Alice Pauli, Lausanne.

Acquired from the above by the present owner in 1994.

LITERATURE:

M. Vargas Llosa, *Botero: Dessins et aquarelles*, Paris, Editions De La Différence, 1984, no. 64 (illustrated in color).

G. Lascault, *Botero, elogio de las esferas, de la carne, de la pintura y muchas otras cosas mas*, Madrid, Lerner & Lerner Editores, S.A., 1992, p. 191 (illustrated in color).

P. Gribaudo and B. Villegas, *Botero, mujeres*, Bogotá, Villegas Editores, 2003, p. 101 (illustrated in color).





115

FERNANDO BOTERO (B. 1932)

Catedral

signed and dated 'Botero 81' (lower right) and also signed 'Botero'
(on stretcher bar)
watercolor on paper
60¼ x 43¾ in. (153 x 110.1 cm.)
Executed in 1981.

\$180,000-200,000

PROVENANCE:

Claude Bernard Gallery, New York.
Anon. sale, Sotheby's, New York, 20 November 1989, lot 62
(illustrated in color).

EXHIBITED:

Caracas, Museo de Arte Contemporáneo de Caracas,
Botero: Dibujos 1980-1985, 1986 (illustrated in color).

LITERATURE:

M. Vargas Llosa, *Botero: Dibujos y acuarelas*, New York: William Gelender,
1985, p. 61 (illustrated in color).

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



116

FERNANDO BOTERO (B. 1932)

Dancers

signed and dated 'Botero '03' (lower right)

oil on canvas

19¾ x 14 in. (49 x 35 cm.)

Painted in 2003.

\$200,000-300,000

PROVENANCE:

Galleria D' Arte Contini, Venice (acquired directly from the artist).

Acquired from the above by the present owner.

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



117

FERNANDO BOTERO (B. 1932)

Valerito

signed 'Botero' (lower right)
oil on canvas
27½ x 24¾ in. (69.9 x 61.8 cm.)
Painted in 1985.

\$200,000-300,000

PROVENANCE:

Galería Fernando Pradilla, Madrid.
Acquired from the above by the present owner.

EXHIBITED:

Coro, Venezuela, Museo de Arte, *Botero, la corrida*, January-February 1989.
This exhibition also traveled to Caracas, Museo de Arte Contemporáneo,
April 1989; Mexico City Museo de Arte Contemporáneo Internacional Rufino
Tamayo, May-August 1989, p. 40, no. 8 (illustrated in color).

LITERATURE:

Botero, la corrida, Madrid, Lerner y Lerner Editores, 1989, p. 97 (illustrated in
color).
Botero: The Bullfight, New York, Rizzoli International Publications, Inc., 1990,
p. 97 (illustrated in color).
J. Cau, *Fernando Botero, la corrida*, Paris, La Bibliothèque des Arts, 1990,
p. 136, no. LXXV (illustrated in color).
Fernando Botero: Monograph and Catalogue Raisonné, Paintings 1975-1990,
Lausanne, Sylvio Acatos, 2000, p. 381, no. 1985/33 (illustrated).



118

FERNANDO BOTERO (B. 1932)

Femme habillée par Chanel

signed, dated, and titled 'Botero 81, FEMME HABILLÉ
PAR CHANEL' (lower right)

watercolor on paper

64½ x 45½ in. (163.8 x 115.6 cm.)

Executed in 1981.

\$200,000-300,000

PROVENANCE:

Galerie Beyeler, Basel, Switzerland.

Acquired from the above.

By descent to the present owner.



119

OSWALDO VIGAS (1926-2014)

Untitled

signed 'VIGAS' (lower left) signed and dated 'VIGAS 62' (on the reverse)

oil on canvas

25½ x 21 in. (64.8 x 53.3 cm.)

Painted in 1962.

\$15,000-20,000

PROVENANCE:

Private collection, Los Angeles.

By descent from the above to the present owner.

A certificate of authenticity from the Fundación Oswaldo Vigas is forthcoming.

120

OSWALDO VIGAS (1926-2014)

Surgente

signed and dated 'VIGAS, 73' (lower right) signed, dated,
and titled 'VIGAS, 73, SURGENTE' (on the reverse)

oil on canvas

72 x 28¾ in. (182.9 x 73 cm.)

Painted in 1973.

\$60,000-80,000

PROVENANCE:

Private collection, Venezuela.

Acquired from the above.

EXHIBITED:

Mérida, Venezuela, Galería de Arte La Otra Banda, *Vigas en Mérida*, 30 November – 13 December 1999.

Bogotá, Museo de Arte Contemporáneo, *Oswaldo Vigas 1943-1973*, 18 May – 15 June 1973.

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





121

FERNANDO DE SZYSZLO (B. 1925)

Ronda nocturna

signed 'Szyszlo' (lower right), titled and dated 'RONDA NOCTURNA, ORRANTIA/07' (on the reverse)

oil on canvas

47 $\frac{7}{8}$ x 59 $\frac{1}{8}$ in. (120.3 x 150.2 cm.)

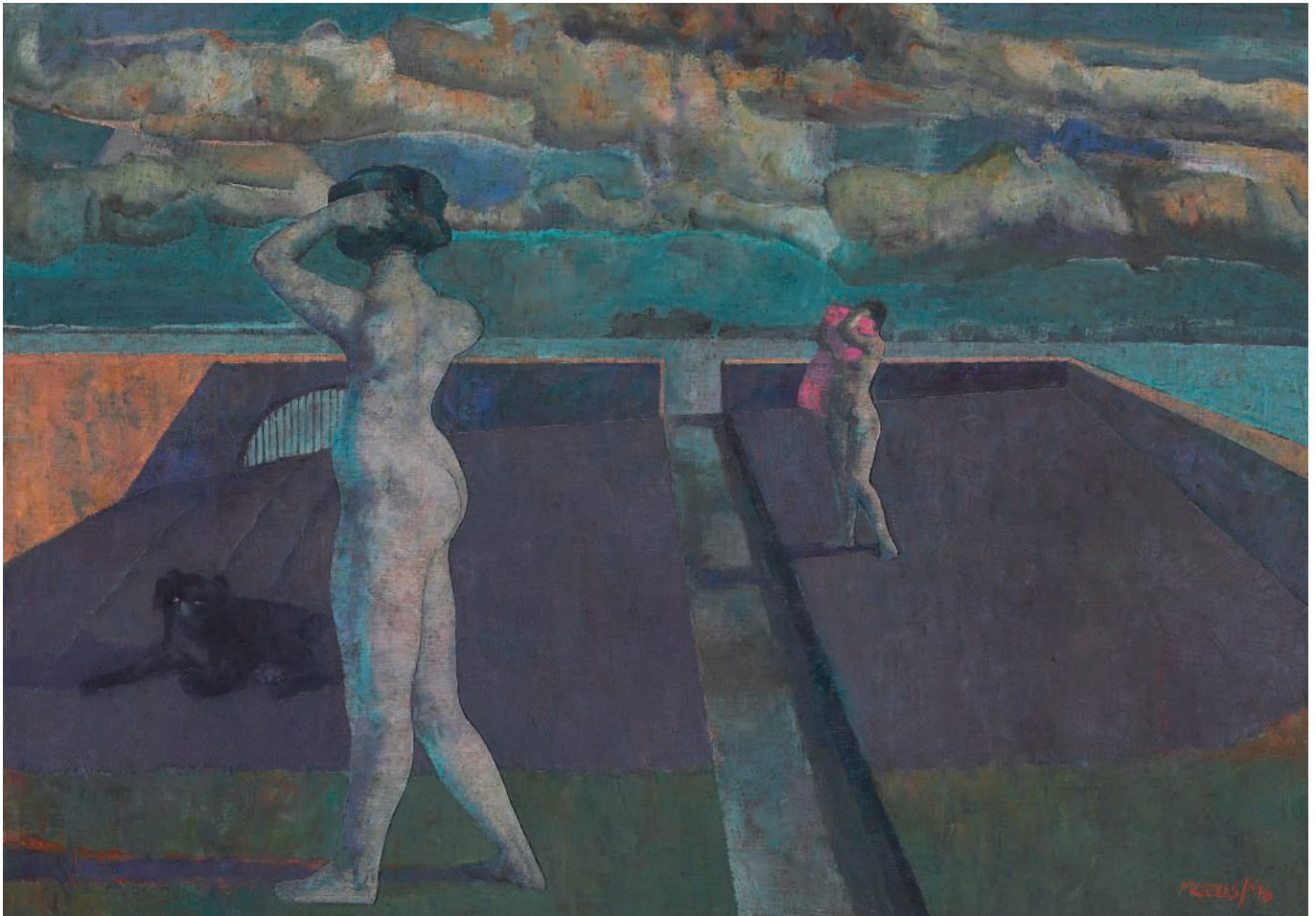
Painted in Orrantia in 2007.

\$40,000-60,000

PROVENANCE:

Durban Segnini Gallery, Miami.

Acquired from the above by the present owner.



122

ARMANDO MORALES (1927-2011)

Paysage avec deux baigneuses, chien

signed and dated 'MORALES/96' (lower right)

oil on canvas

25 $\frac{1}{2}$ x 36 in. (64.3 x 91.4 cm.)

Painted in 1996.

\$80,000-120,000

PROVENANCE:

Galerie Claude Bernard, Paris.

Private collection.

Walker Fine Art, New York.

LITERATURE:

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume III 1994-2004*, Vaumarcus, ArtAcatos, 2010, p. 99, no. 1996.4 (illustrated in color).



123



124



125

123

**JORGE JIMÉNEZ DEREDIA
(B. 1954)**

Arraigo

signed and numbered 'Jiménez Deredia P/A ½'
(on the reverse)
bronze with granite base
16 x 23½ x 17½ in. (41 x 60 x 44 cm.)
(including base)
Artist's Proof one of two.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.
Anon. sale, Christie's, New York, 26 May 2010,
lot 216 (illustrated in color).
Acquired from the above by the present owner.

124

**ARNALDO ROCHE-RABELL
(B. 1955)**

Untitled

signed and dated 'ROCHE 2008' (lower right)
acrylic and wood assemblage on canvas
48½ x 72 in. (123.2 x 183 cm.)
Painted in 2008.

\$20,000-25,000

PROVENANCE:

J. Johnson Gallery, Jacksonville Beach, Florida.
Acquired from the above by the present owner.

125

**ARNALDO ROCHE-RABELL
(B. 1955)**

Untitled

signed and dated 'ARNALDO ROCHE-RABELL,
1991' (lower right)
acrylic on canvas
75¾ x 76¾ in. (192.4 x 195 cm.)
Painted in 1991.

\$25,000-35,000

PROVENANCE:

Lisa Sette Gallery, Phoenix.
Acquired from the above by the present owner.



126

RENATO MEZIAT (B. 1952)

Roses and Necklace with Cushion

signed 'MEZIAT' (lower right) signed again, dated and titled 'RENATO MEZIAT, 2006/2007, ROSES AND NECKLACE WITH CUSHION' (on the reverse)

oil on canvas

33 x 44 in. (83.8 x 111.8 cm.)

Painted in 2006/2007.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist.

127

**DARÍO MORALES
(1944-1988)**

Bath of Ana María

signed, dated, and numbered 'Morales-82, 2/6' (on back of the door)

bronze with brown patina

25½ x 22½ x 19½ in. (64.8 x 57.2 x 49.5 cm.)

Executed in 1982.

Edition two of six.

\$20,000-25,000

PROVENANCE:

Aberbach Fine Art, New York.

Private collection, Palm Beach (acquired from the above 14 November 1983).

Acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Morales*, New York, Aberbach Fine Art, 1982, p. 60 (another cast illustrated in color and also on the cover).

J. de los Ríos, "Exposición de Darío Morales se inaugura hoy en Nueva York", *El Tiempo*, Bogotá, 20 October 1982, no. 9C (another cast illustrated).



128

RENATO MEZIAT (B. 1952)

Orchids and Chinese Bowl

signed, dated, and titled 'RENATO MEZIAT, 2013, ORCHIDS AND CHINESE BOWL' (on the reverse)
oil on canvas
45¾ x 34¾ in. (116.2 x 88 cm.)
Painted in 2013.

\$12,000-18,000

PROVENANCE:

Jorge M. Sori Fine Art, Coral Gables (acquired directly from the artist).



129

RENATO MEZIAT (B. 1952)

Still Life with Peaches

signed 'MEZIAT' (lower right) signed again, dated, and titled 'RENATO MEZIAT, STILL LIFE WITH PEACHES, DEC/2004' (on the reverse)
oil on canvas
36½ x 52 in. (92.7 x 132.1 cm.)
Painted in December 2004.

\$15,000-20,000

PROVENANCE:

Private collection, Miami.
Acquired from the above.





130

ELMAR ROJAS (B. 1938)

El brujo aprendiz

signed and dated 'Elmar Rojas, 95' (lower right) signed twice dated, and titled 'ELMAR ROJAS, 1995, EL BRUJO APRENDIZ, Guatemala' (on the reverse)
oil and acrylic on canvas
17½ x 15½ in. (44.5 x 39.7 cm.)
Painted in 1995

\$12,000-18,000

PROVENANCE:

Galería Plástica Contemporánea, Guatemala City.
Acquired from the above by the present owner in 1997.

131

ABIGAIL VARELA (B. 1948)

Mujer sentada en sofá

signed with initials and numbered 'AV P/A 2/4' (on figure's backside)
bronze

17½ x 19¼ x 14 in. (44.5 x 48.9 x 35.6 cm.)

Executed in 1997.

Artist's proof two of four.

\$15,000-20,000

PROVENANCE:

Galería Freites, Caracas (acquired directly from the artist).

Private collection, Caracas.



132

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

Untitled

signed and dated 'Hoyos, 2014' (center left)
oil on canvas
59 x 19½ in. (149.9 x 49.5 cm.)
Painted in 2014.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of
authenticity signed by Ana Mosseri Hoyos, dated
14 September 2016.





133

JULIO LARRAZ (B. 1944)

The Legendary Escape of General Acapulco

signed and dated 'Larraz 00' (upper right) signed and titled 'Larraz,
The Legendary Escape of General Acapulco' (on the reverse)

oil on canvas

59 x 70¼ in. (149.9 x 179.7 cm.)

Painted in 2000.

\$70,000-90,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

134

PABLO ATCHUGARRY (B. 1954)

Untitled

signed 'ATCHUGARRY' (near the base)

white Carrara marble on granite base

26 x 9 $\frac{3}{8}$ x 9 $\frac{3}{8}$ in. (66 x 23.8 x 23.8 cm.), including base

Executed in 2012.

Unique.

\$30,000-40,000

PROVENANCE:

Galería Sur, Montevideo.

Acquired from the above by the present owner.





135

VALENTÍN SANZ CARTA (1849-1898)

Paisaje con malangas

signed 'V.S Carta' (lower left)

oil on canvas

30 x 21 $\frac{1}{8}$ in. (76.2 x 55.6 cm.)

Painted circa 1880.

\$50,000-70,000

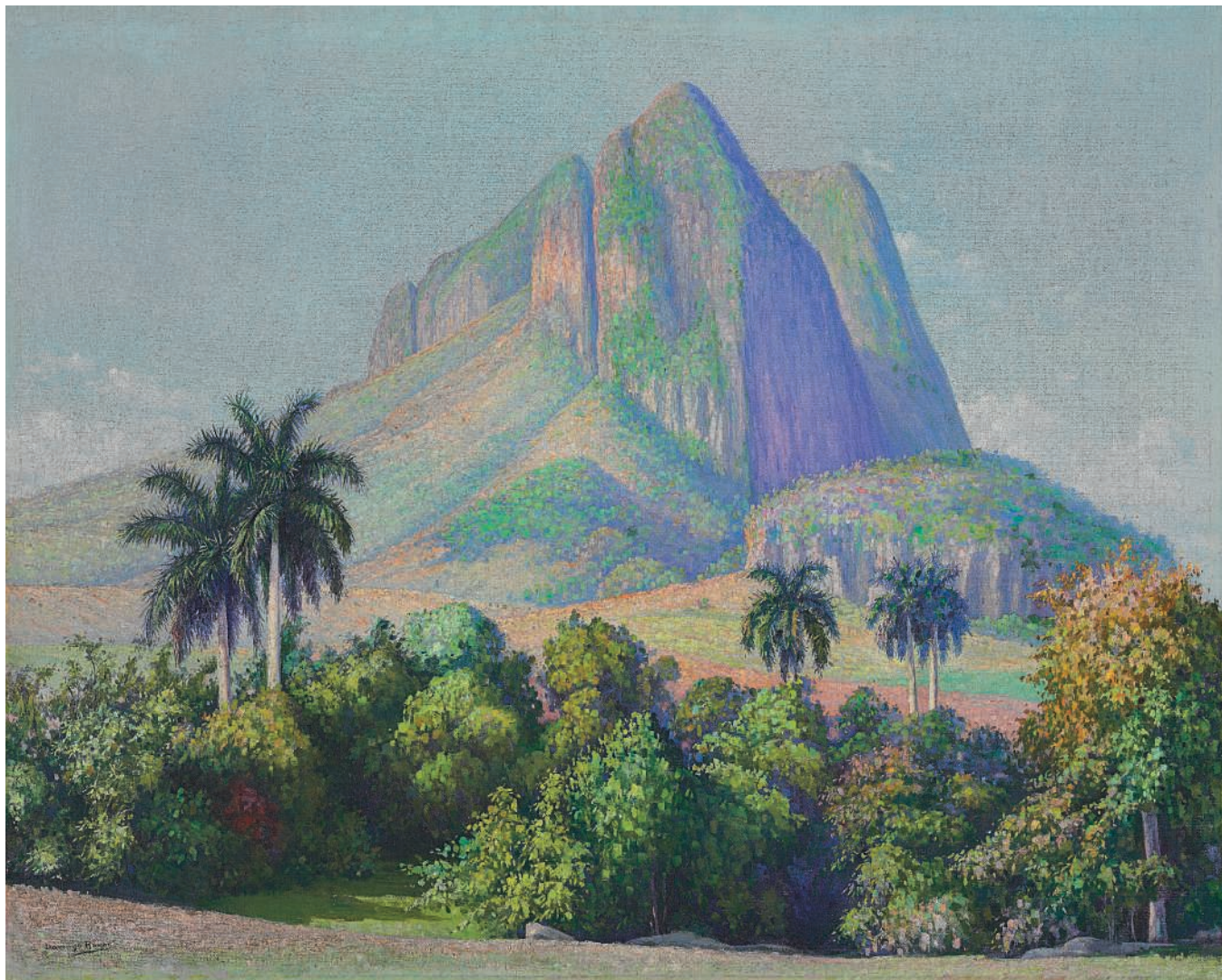
PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, frontispiece (detail illustrated in color).



136

DOMINGO RAMOS (1894-1956)

Mogotes de Viñales, Pinar del Río

signed 'Domingo Ramos (lower left), indistinctly signed and inscribed 'Domingo Ramos Enriquez, Paisaje de Viñales 19...'' (on the reverse)
oil on canvas

31½ x 39¾ in. (80 x 100 cm.)

Painted circa 1930.

\$35,000-45,000

PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in December 2001.

EXHIBITED:

Coral Gables, Cernuda Arte, *Cien años del paisaje cubano, 1850 a 1950 (One Hundred Years of Cuban Landscape, 1850 to 1950)*, December 2001 – February 2002, p. 31 (illustrated in color).

Coral Gables, Cernuda Arte, *Domigo Ramos (1894-1956), The Soul of Impressionism in Cuba*, September – October 2005 (illustrated in color).

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 52 (illustrated in color).



137

EDUARDO ABELA (1889-1965)

Novia

signed 'Abela' (lower right)
oil on canvas
25½ x 21¾ in. (64.8 x 54.9 cm.)

\$30,000-40,000

PROVENANCE:

Hosanna Abela collection.
Cernuda Arte, Coral Gables.
Acquired from the above by the present owner in 2007.

LITERATURE:

J. Veigas Zamora and B. Gago Rodríguez, ed., *Abela: De lo real a lo imaginario*, Madrid, Ediciones Vanguardia Cubana, 2010, p. 24 (illustrated in color).

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



138

VICTOR MANUEL (1897-1969)

Paisaje

signed 'VICTOR MANUEL' (lower left)

oil on canvas

21 x 19½ in. (53.3 x 48.6 cm.)

\$70,000-90,000

PROVENANCE:

Isaac Rudman collection, Santo Domingo.

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in October 2006.

LITERATURE:

R. Cernuda, *Important Cuban Artworks*, Coral Gables, Cernuda Arte, 2006, vol. 5, p. 46 (illustrated in color).

R. Vázquez Díaz, *Victor Manuel*, Havana, Ediciones Vanguardia Cubana, 2010, p. 117 (illustrated in color).

G.P.C.: Evolución de la vanguardia en la crítica de Guy Pérez-Cisneros, Madrid, Fundación Arte Cubano, 2015, p. 38 (illustrated in color).

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



Marcelo Pogolotti in his studio. Photographer unknown.

139

MARCELO POGOLOTTI (1902-1988)

Cronometraje-Boceto

inscribed 'Cronometraje-Boceto' (on the verso)

ink on paper

12 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (32.7 x 50.7 cm.)

Executed circa 1934.

\$30,000-40,000

PROVENANCE:

Dra. Novoa collection, Havana.

Pan American Gallery, Dallas.

Anon sale, Christie's, New York, 28 May 2003, lot 25 (illustrated in color).

Acquired from the above sale by the present owner.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 171 (illustrated in color).



140

FIDELIO PONCE DE LEÓN (1895-1949)

La novicia

signed and dated 'F Ponce, 938' (upper left and again on the reverse)

oil on canvas

35 $\frac{1}{8}$ x 26 $\frac{1}{8}$ (89.2 x 66.4 cm.)

Painted in 1938.

\$80,000-120,000

PROVENANCE:

Ramón Caballero collection.

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in 2001.

EXHIBITED:

Las Palmas de Gran Canaria, Centro Atlántico de Arte Moderno, *Cuba siglo XX: Modernidad y sincretismo*, 16 April – 9 June 1996, p. 118 (illustrated in color). This exhibition also traveled to Palma, Fundació "La Caixa," 2 July – 1 September 1996 and Barcelona, Centre D'Art Santa Mònica, October – December 1996.

Vero Beach, Vero Beach Museum of Art, *Cuban Art and Identity, 1900-1950*, 19 October 2013 - 2 February 2014, p. 44 (illustrated in color).

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 122 (illustrated in color).
G.P.C.: Evolución de la vanguardia en la crítica de Guy Pérez-Cisneros, Madrid, Fundación Arte Cubano, 2015, p. 99 (illustrated in color).

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



141

RENÉ PORTOCARRERO (1912-1985)

Flores

signed and dated 'PORTOCARRERO 1966' (lower right and again on the reverse), titled 'Flores' (on the reverse)

oil on canvas

24 $\frac{1}{8}$ x 18 $\frac{1}{4}$ in. (61.3 x 46 cm.)

Painted in 1966.

\$40,000-60,000

PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner in November 2004.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 158 (illustrated in color).

R. Vázquez Díaz, *Portocarrero: Obras escogidas*, Havana, Fundación Arte Cubano, 2015, p. 352 (illustrated in color).

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



Agustín Fernández, Havana, circa 1950. Photograph by Ramón Osuna. Courtesy Fundación Agustín Fernández.

142

AGUSTÍN FERNÁNDEZ (1928-2006)

Odalisca

signed 'Agustín Fernández' (lower right)

oil on canvas

43¾ x 40 in. (111.1 x 101.6 cm.)

Painted circa 1957.

\$25,000-35,000

PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.

LITERATURE:

F. R. Padrón, et al., *Cuban Art: Remembering Cuba through its Art, Private Collections in Exile, Volume 1*, Miami, Arte al Día Internacional, American Art Corporation, and Padrón Publications, 2004, p. 194 (illustrated in color).

CUBA MODERNA

Masterworks from a Private Collection

143

ROBERTO FABELO (B. 1950)

Sirena pájaro

signed, dated, and titled 'Fabelo, 2004, Sirena pájaro, Sirena pájaro, Sirena pájaro, Sirena pájaro' (along the lower edge)

dry oil on canvas

46½ x 63½ in. (118.1 x 161.3 cm.)

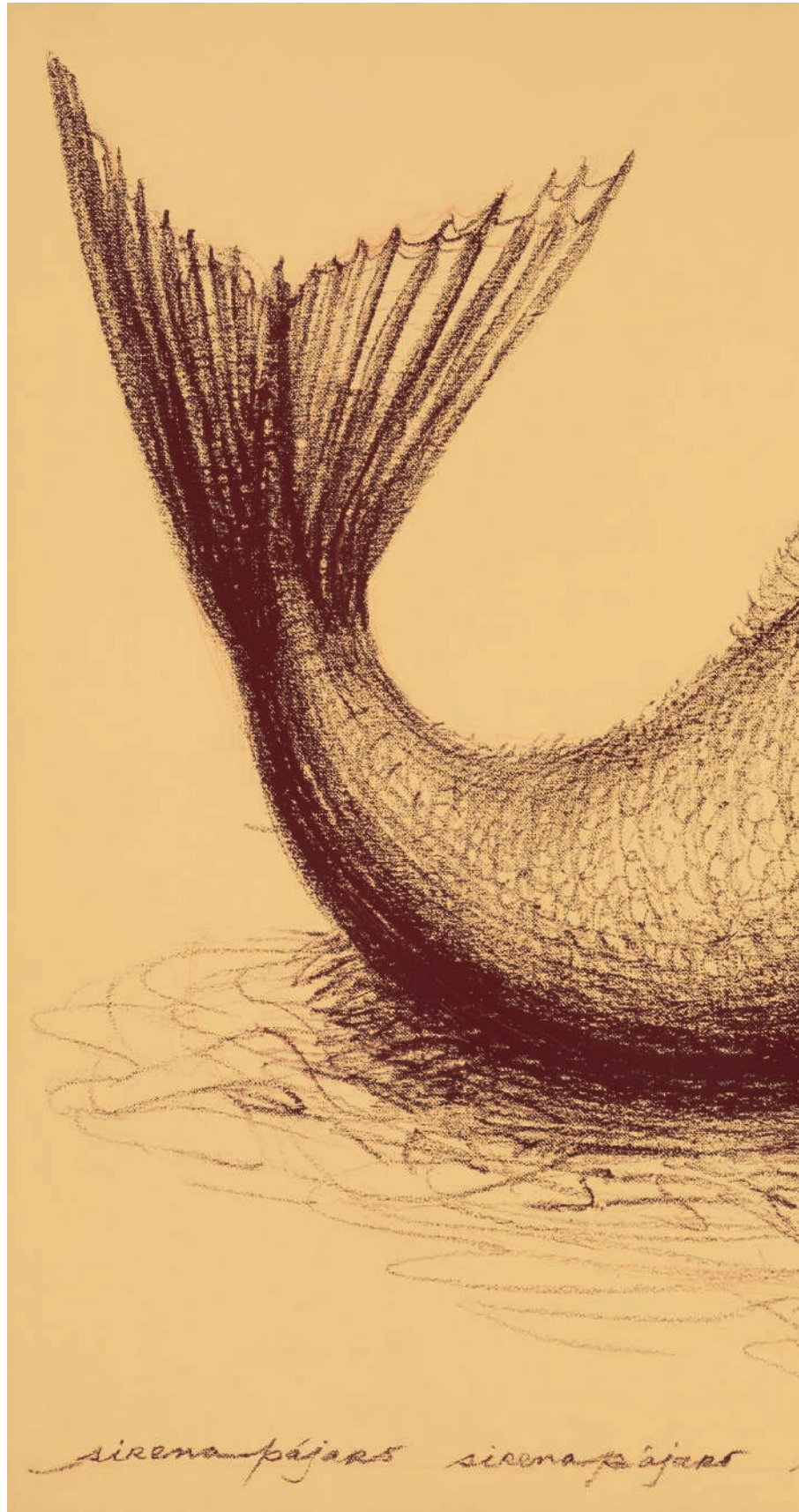
Painted in 2004.

\$40,000-60,000

PROVENANCE:

Cernuda Arte, Coral Gables.

Acquired from the above by the present owner.







144

DIEGO RIVERA (1886-1957)

Paisaje con una casa

signed and dated 'Diego Rivera, 44' (lower left)
oil on canvas
10 x 11¼ in. (25.4 x 29.9 cm.)
Painted in 1944.

\$60,000-80,000

PROVENANCE:

Timothy M. Gomez collection, Richmond, Indiana (acquired directly from the artist).
Gift from the above to his daughter, Marianne Sutton (1952).

LITERATURE:

Diego Rivera: Catálogo general de obra de caballete, Instituto Nacional de Bellas Artes, Mexico City, 1989, p. 219, no. 1681 (illustrated).

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



145

DIEGO RIVERA (1886-1957)

Tres niñas sentadas en el suelo

signed and dated 'Diego Rivera, 49' (upper left)
watercolor on paper
10½ x 15½ in. (26 x 38.7 cm.)
Executed in 1949.

\$25,000-30,000

PROVENANCE:

Timothy M. Gomez collection, Richmond, Indiana (acquired directly from the artist).
Gift from the above to his daughter, Marianne Sutton (1952).

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



146

DIEGO RIVERA (1886-1957)

Untitled (Stone Workers)

signed and dated 'Diego Rivera. 43' (lower left)
watercolor and India ink on paper
15¼ x 11½ in. (40 x 29.5 cm.)
Executed in 1943.

\$35,000-45,000

PROVENANCE:

Private collection, Paris.

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



147

DIEGO RIVERA (1886-1957)

Hombre con sombrero, perfil

signed and dated 'Diego Rivera, 1936' (upper right)

watercolor and charcoal on paper

24½ x 18¾ in. (62.2 x 47.6 cm.)

Executed in July 1936.

\$40,000-60,000

PROVENANCE:

María Eugenia Rendón collection.

Horacio Rentería Rocha collection.

James Edward Jones collection, San Antonio, Texas.

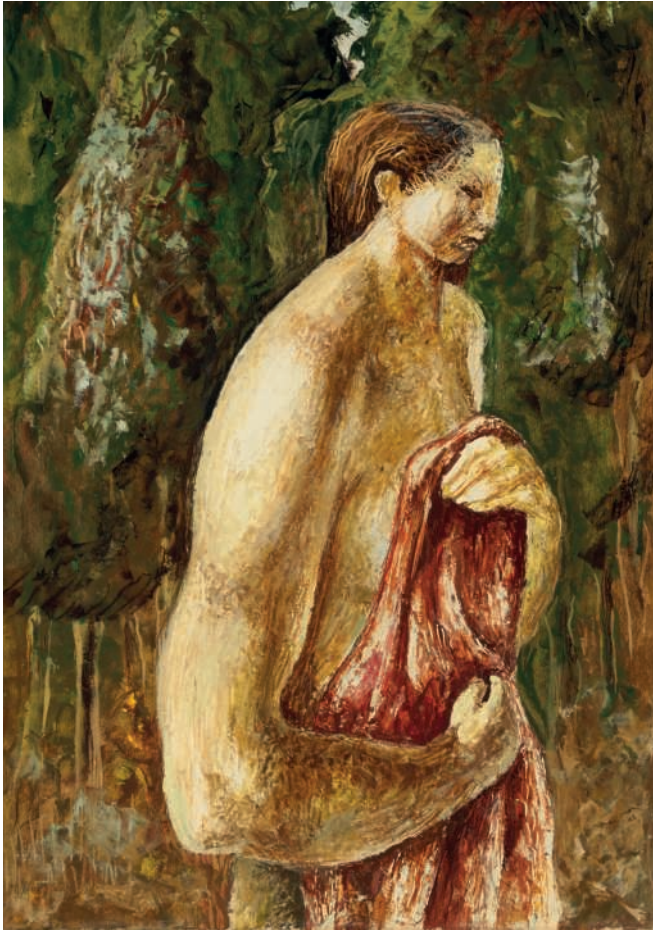
Private collection, Lake San Marcos, California

(by descent from the above).

LITERATURE:

Diego Rivera, *Cátalogo general de obra de caballete*, Mexico City, Instituto Nacional de Bellas Artes, 1989, p. 167, no. 1270 (illustrated).

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



148

PROPERTY FROM AMERICAS HERITAGE LLC, SAN ANTONIO

149

CARLOS BRACHO (1899-1966)

Familia indígena

signed 'BRACHO' (on the base)
wood
17½ x 6¼ x 3¼ in. (44.5 x 15.9 x 8.3 cm.)
Unique.

\$8,000-12,000

PROVENANCE:

Marte R. Gómez collection, Tamaulipas, Mexico.
Hilda Leal de Gómez collection, Mexico City.
Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo Estudio Diego Rivera, *Del corazón a la piedra*, Carlos Bracho, 2008. This exhibition also traveled to Veracruz, Instituto Veracruzano de la Cultura, 2008.

LITERATURE:

F.A.W.s.p.i., *Carlos Bracho*, Cenidiap/INBA Archive, 1930 (illustrated).
C. Serrano, "Triunfo del escultor Carlos Bracho", *El Universal Ilustrado*, 1930 (illustrated).
"La Vida Artística, Carlos Bracho, escultor mexicano", *El Universal Ilustrado*, 27 May 1931, (illustrated).
Del corazón a la piedra, Carlos Bracho, Mexico City, Conaculta / Instituto Nacional de Bellas Artes, 2008 p.31 (illustrated in color).

•148

GUILLERMO MEZA (1917-1997)

Mujer con manto rosa

signed and dated 'G. Meza, 42' (lower right)
encaustic and oil on cardboard
19 ¾ x 14 in. (50.2 x 35.6 cm.)
Painted in 1942.

\$8,000-12,000

PROVENANCE:

Frances and MacKinley Helm collection.
Sargent Frances Collier collection, Boston.
Sargent Collier collection, New Ipswich, New Hampshire.
Private collection, Mexico City.
Anon. sale, Christie's, New York, 31 May 2007, lot 238 (illustrated in color).
Acquired from the above by the present owner.



149



PROPERTY FROM THE ESTATE OF ARTHUR AND GWEN HILLER

150

DIEGO RIVERA (1886-1957)

Untitled (Woman with Bundle)

signed and dated 'Diego Rivera, 38' (upper left)

watercolor on rice paper
14 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (37.7 x 27.3 cm.)

Executed in 1938.

\$50,000-70,000

PROVENANCE:

Weintraub Gallery, New York.

Acquired from the above (11 October 1979).

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

151

MANUEL RODRÍGUEZ LOZANO (1895-1971)

Untitled

signed and dated 'Rodriguez Lozano, 30' (lower right)

oil on canvas

36¾ x 25¼ in. (93.4 x 64.1 cm.)

Painted in 1930.

\$25,000-35,000

PROVENANCE:

James Sartin collection, Cuernavaca.

By descent from the above to the present owner.



PROPERTY FROM AMERICAS HERITAGE LLC, SAN ANTONIO

152

GABRIEL FERNÁNDEZ LEDESMA (1900-1983)

La música, la plástica, y la poesía

oil on canvas

33½ x 25¾ in. (85.1 x 65 cm.)

Painted in 1935.

\$20,000-30,000

PROVENANCE:

Olinca Fernández Ledesma, Mexico City (by descent from the artist).

Andrés Blaisten collection, Mexico City.

Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo del Palacio de Bellas Artes, *Quimera de los murales del Palacio de Bellas Artes*, April-July 2004, p. 160 (illustrated in color).

Mexico City, Museo Nacional de Arte, *De artesanos y arlequines: Forjando una colección de arte mexicano*, July 2005- April 2006, p. 52 (illustrated in color).

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

Mexico City, Museo del Palacio de Bellas Artes, *Antonieta Rivas Mercado*, July-October 2008, p. 118, no. 6 (illustrated in color).

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





153
MIGUEL COVARRUBIAS (1904-1957)

Bather Holding Up Her Kemban

signed 'COVARRUBIAS' (lower right)
 ink and gouache on paper
 13 1/8 x 10.75 in. (33.4 x 27.3 cm.)

\$25,000-30,000

PROVENANCE:

Acquired from the artist.
 Emigdio Martínez Adame and Imelda Isais collection.
 Private collection, Mexico City.

This work is accompanied by a certificate of authenticity signed by Adriana Williams, dated 11 October 2016.



PROPERTY FROM AMERICAS HERITAGE LLC, SAN ANTONIO

154
IGNACIO ASÚNSOLO (1890-1965)

Venus

painted wood and wire
 72 x 20 x 18 in. (182.9 x 50.8 x 45.2 cm.) including base
 Executed circa 1940.
 Unique.

\$15,000-20,000

PROVENANCE:

Norma Asúnsolo collection, Mexico City.
 Galeria Itatti, Mexico City.
 Acquired from the above by the present owner.



155

ALFREDO RAMOS MARTÍNEZ (1871-1946)

Untitled

signed, dated and inscribed 'A Remember to Mr. Bram, in the opening of "La Avenida Cafe" From RAMOS MARTÍNEZ, Oct. 15, 1938' (upper left)
tempera and Conté crayon on newsprint laid down on cardboard
19¼ x 15½ in. (48.9 x 39.4 cm.)
Executed in 1938.

\$25,000-30,000

PROVENANCE:

Gift from the artist to La Avenida Cafe.
Private collection, Miami.
Anon. sale, Christie's, New York, 25 May 2005, lot 7 (illustrated in color).
Acquired from the above by the present owner.

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



156

FRANCISCO ZÚÑIGA (1912-1998)

Desnudo de Victoria

bronze

15¼ x 7 x 15 in. (38.7 x 17.8 x 38.1 cm.)

\$15,000-20,000

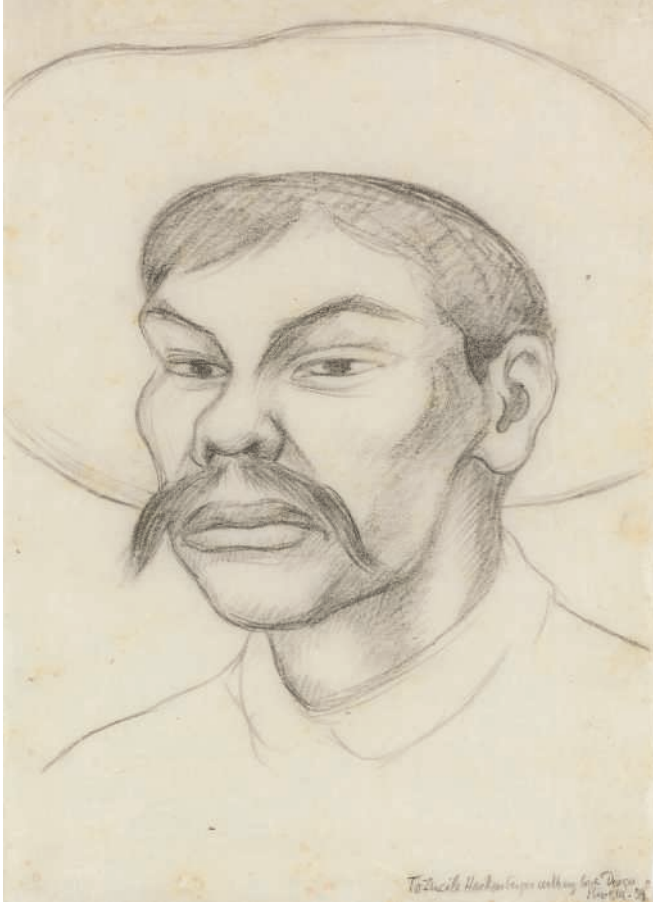
PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

LITERATURE:

Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 259, no. 405 (another cast illustrated).

We are grateful to Mr. Ariel Zúñiga for his assistance confirming the authenticity of this work.



157

DIEGO RIVERA (1886-1957)

Portrait of a Man

signed, dated and inscribed 'To Lucille Hackenberger with my love, Diego Rivera 1939' (lower right)

pencil on paper
15¼ x 10¾ in. (38.7 x 27.3 cm.)

Executed in 1939.

\$18,000-22,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

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

158

FRANCISCO ZÚÑIGA (1921-1998)

Yucateca de cuclillas con naranja

signed, dated and numbered 'Zúñiga II-III 1965' (on her left foot)
bronze

10 x 9½ x 9¼ in. (25.4 x 24.1 x 23.5 cm.)

Executed in 1965.

\$12,000-18,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

LITERATURE:

Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 300, no. 493 (another cast illustrated).

We are grateful to Mr. Ariel Zúñiga for his assistance confirming the authenticity of this work.





159

GUSTAVO MONTOYA (1905-2003)

Market

signed 'Gustavo Montoya' (lower right)

oil on canvas

23½ x 31½ in. (59.7 x 80 cm.)

\$12,000-18,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.



a



b



c



d

160

DIEGO RIVERA (1886-1957)

Untitled, Four Watercolors

- a) *Foliage*
signed 'Diego Rivera' (lower left)
watercolor on paper
5 x 7¼ in. (12.7 x 18.4 cm.)
- b) *Casa de Tehuantepec*
signed 'Diego Rivera' (lower left)
watercolor on paper
5 x 7¼ in. (12.7 x 18.4 cm.)
- c) *Woman with Rooster*
signed 'Diego Rivera' (lower right)
watercolor on paper
5 x 7¼ in. (12.7 x 18.4 cm.)
- d) *Landscape*
signed 'Diego Rivera' (lower right)
watercolor on paper
5 x 7¼ in. (12.7 x 18.4 cm.)
Four in one lot.

(4)

\$40,000-60,000

PROVENANCE:

Frida Kahlo, gift from the artist.
Ruth Rivera Marin (daughter of Diego Rivera), gift from the artist,
upon the death of Frida Kahlo.
Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

EXHIBITED:

b) Palm Springs, California, B. Lewin Galleries, *Diego Rivera; A Rare Retrospective Exhibition*, 1993, p. 14.
c) Palm Springs, California, B. Lewin Galleries, *Diego Rivera; A Rare Retrospective Exhibition*, 1993, p. 17.

LITERATURE:

Beverly Hills & Palm Springs, California, B. Lewin Galleries, *Diego Rivera: Sketch Book, Over 200 Watercolors and Drawings*, nos. 113, 144, 155, 161.

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

Part of a sketchbook of 200 drawings and watercolors that Rivera executed from 1923-1928 in Istmo de Tehuantepec, Oaxaca Mexico. Many of the sketches from this book became the studies for Rivera's groundbreaking murals at the Secretaría de Educación Pública as well other important easel paintings from the 1920s.

161

FELIPE CASTAÑEDA (B. 1933)

Seated Woman

signed and dated 'F CASTAÑEDA 1994' (on the base)

black onyx

17¼ x 13 x 12 in. (43.8 x 33 x 30.5 cm.)

\$15,000-20,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

162

DAVID ALFARO SIQUEIROS (1896-1974)

Untitled (Volcán)

signed and dated 'Siqueiros 12-68' (lower right)

acrylic on paper laid on panel

25½ x 19¼ in. (64.8 x 50.2 cm.)

Painted in 1968.

\$25,000-30,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

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



161







163

RUFINO TAMAYO (1899-1991)

Personaje

signed and dated 'Tamayo O-61' (upper right) titled 'Figure' (on the reverse)
oil on canvas

18¼ x 21¾ in. (46.4 x 55.2 cm.)

Painted in 1961.

\$100,000-150,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

EXHIBITED:

New York, Knoedler & Co. Inc., *Tamayo*, 15 May - 9 June, 1962.
Jerusalem, Bezalel National Museum, *Rufino Tamayo, Recent Paintings*, 1962-1963,
no. 12. This exhibition also traveled to Tel Aviv, Tel Aviv Museum, Haifa, Museum of
Modern Art Haifa, Ein Harod, Mishkan le Omanut Ein Harod.
Tokyo, Shirogane Geihin Kan Hall, *Rufino Tamayo*, 11 September - 6 October, 1963,
no. 30.
Mexico City, Museo de Arte Moderno, *Rufino Tamayo*, September 1964, no. 68.
J. García Ponce, "La noche y la llama" *Revista de la Universidad de México*, vol. XXI,
no. 5, January 1967, p. 5 (illustrated).
Paris, Musée d'Art Moderne de la Ville de Paris, *Tamayo peintures, 1960-1974*, 27
November 1974 - 2 February 1975, no. 12.
Florence, Palazzo Strozzi, *Rufino Tamayo*, 1 March - 30 April, 1975, p. 46. no. 8.

LITERATURE:

E. Genauer, *Tamayo*, New York, Harry N. Abrams, Inc., 1974, no. 30 (illustrated).
O. Paz & J. Lassaigue, *Rufino Tamayo*, New York, Rizzoli, 1982, p. 112, no. 67
(illustrated).
Rufino Tamayo, Beverly Hills, Palm Springs, B. Lewin Galleries, 1983, p. 69
(illustrated).
J. Corredor-Matheos, *Tamayo*, New York, Rizzoli, 1987, no. 45 (illustrated).
O. Paz & J. Lassaigue, *Rufino Tamayo*, Barcelona, Ediciones Polígrafa, 1994, p. 114 &
311, no. 67 (illustrated).

164

CARLOS MÉRIDA (1891-1984)

a) El círculo azul
signed and dated 'CARLOS MERIDA 1965' (lower left); signed
and titled 'CARLOS MERIDA EL CIRCULO AZUL' (on the
reverse)

petroplastic on panel
19½ x 14¼ in. (49.5 x 36.2 cm.)
Painted in 1965.

b) Variaciones sobre un tema, no. 1
signed and dated 'CARLOS MERIDA 1970' (lower right)

acrylic on panel
14¾ x 10¾ in. (37.5 x 27.3 cm.)
Painted in 1970.

c) Nimá Galel
signed and dated 'CARLOS MERIDA 1968' (lower center);
signed, dated and titled twice 'Carlos Mérida 1968 Nimá Galel'
(on the reverse)

acrylic on paper
30¼ x 22 in. (76.8 x 55.9 cm.)
Painted in 1968.

d) Proyecto para una pintura en Duco
signed and dated 'Carlos Merida 1941' (lower center); titled
'Proyecto para una pintura en Duco' (lower left)

pencil and gouache on paper
17½ x 16½ in. (44.5 x 41.9 cm.)
Painted in 1941.

Four in one lot.

\$30,000-40,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.
By descent from the above to the present owner.

EXHIBITED:

a & b) Palm Springs, California, Palm Springs Desert Museum,
20th Century Mexican Masters, 23 March - 6 May 1979.



a



b



c



d





165

RUFINO TAMAYO (1899-1991)

Cabeza con sombrero azul

signed and dated 'Tamayo 62' (lower left) titled, signed and inscribed 'Cabeza con sombrero azul encantado Tamayo' (on the reverse)

oil on canvas

15 x 19¾ in. (38.1 x 50.2 cm.)

Painted in 1962.

\$100,000-150,000

PROVENANCE:

Bernard and Edith Lewin collection, Palm Springs, California.

By descent from the above to the present owner.

EXHIBITED:

Paris, Musée d'Art Moderne de la Ville de Paris, *Tamayo peintures, 1960-1974*, 27 November 1974 - 2 February 1975, no. 13.

Florence, Palazzo Strozzi, *Rufino Tamayo*, 1 March - 30 April 1975, p. 48, no. 10.

LITERATURE:

O. Paz & J. Lassaigue, *Rufino Tamayo*, New York, Rizzoli, 1982, p. 112, no. 68 (illustrated).

Rufino Tamayo, Beverly Hills, Palm Springs, B. Lewin Galleries, 1983, p. 75 (illustrated).

J. Corredor-Matheos, *Tamayo*, New York, Rizzoli, 1987, no. 53 (illustrated).

O. Paz & J. Lassaigue, *Rufino Tamayo*, Barcelona, Ediciones Poligrafa, 1994, p. 114 & 311, no. 68 (illustrated).



166

RICARDO MARTÍNEZ (1918-2009)

La mirada

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

oil on canvas

23¾ x 31½ in. (60 x 80 cm.)

Painted in 2003.

\$30,000-40,000

PROVENANCE:

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

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

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.



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

167

RUFINO TAMAYO (1899-1991)

The Smoker

signed and dated 'Tamayo O-60' (lower left)
oil and marble dust on canvas
12 x 9⁷/₈ in. (30.5 x 25.1 cm.)
Painted in 1960.

\$70,000-90,000

PROVENANCE:

The Bernard and Edith Lewin Collection of Mexican Art.
Gift from the above.

LITERATURE:

Rufino Tamayo, Beverly Hills, B. Lewin Galleries, 1983, p. 57
(illustrated in color).



168

RICARDO MARTÍNEZ (1918-2009)

Mujer con palmas

signed and dated 'Ricardo Martínez, 2001' (lower left)

oil on canvas

23½ x 31¾ in. (59.7 x 79.7 cm.)

Painted in 2001.

\$30,000-40,000

PROVENANCE:

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

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

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.



169

RICARDO MARTÍNEZ (1918-2009)

Hombre con fondo amarillo

signed and dated 'Ricardo Martínez 2000' (lower right) signed, dated, and titled 'Ricardo Martínez, 99, HOMBRE CON FONDO AMARILLO, 1999' (on the back stretcher bar)

oil on canvas

23¾ x 31½ in (60 x 80 cm.)

Painted in 1999/2000.

\$30,000-40,000

PROVENANCE:

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

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

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.



170

FRANCISCO TOLEDO (B. 1940)

Cangrejo y conejo

signed 'Toledo' (lower left)
watercolor and ink on paper
9¼ x 13 in. (24.7 x 32.8 cm.)

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated January 1988.

PROPERTY FROM THE COLLECTION OF RUTH AND
JEROME SIEGEL

171

PEDRO FRIEDEBERG (B. 1937)

Untitled

acrylic, gold leaf and metal hardware on carved wood
with found objects

78 x 24 x 14 in. (198.1 x 61 x 35.6 cm.)

Executed in 1969.

\$20,000-30,000

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





172

RAFAEL CORONEL (B. 1932)

Mulata

signed and dated 'RAFAEL CORONEL 55'
(lower left)

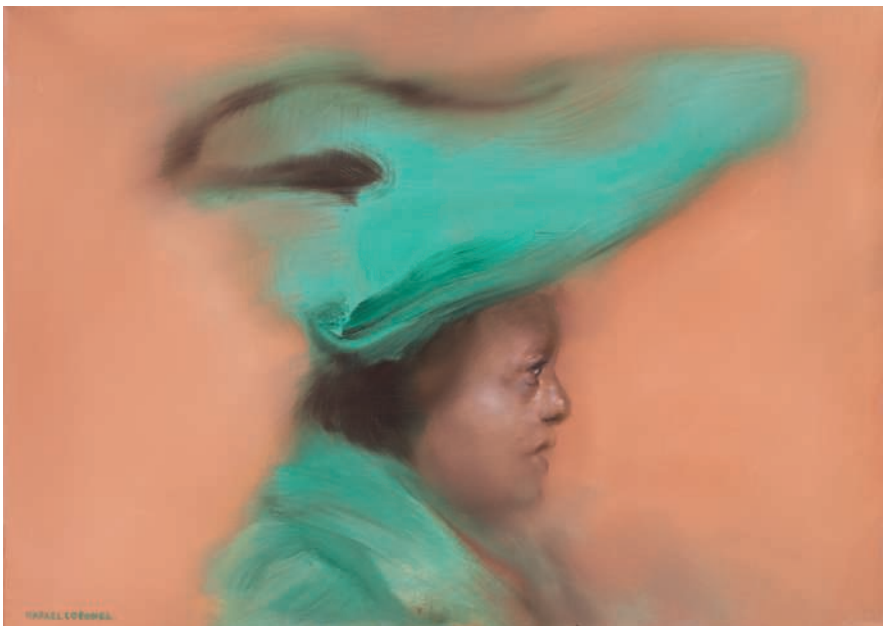
oil on masonite
18½ x 23½ in. (47 x 59.7 cm.)
Painted in 1955.

\$10,000-15,000

PROVENANCE:

Anon. sale, Roland Auctioneers & Valuers, New York, 7 November 2015, lot 633 (illustrated in color).

Acquired from the above by the present owner.



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

173

RAFAEL CORONEL (B. 1932)

Untitled

signed 'RAFAEL CORONEL.' (lower left)
inscribed 'VINICIO R. EA' (on the reverse)

oil on canvas
20 x 28 in. (50.8 x 71.1 cm.)

\$18,000-22,000

PROVENANCE:

The Bernard and Edith Lewin Collection of Mexican Art.

Gift from the above.



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

174

RAFAEL CORONEL (B. 1932)

Untitled

signed 'RAFAEL CORONEL.' (lower right)

oil on canvas

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

\$25,000-30,000

PROVENANCE:

The Bernard and Edith Lewin Collection of Mexican Art.
Gift from the above.



175

RODOLFO MORALES (1925-2001)

Untitled

signed and dated 'RODOLFO MORALES, 4-14-86' (lower right)
oil on canvas
27 ¾ x 35 ¼ in. (70.5 x 89.5 cm.)
Painted in 1986.

\$20,000-25,000

PROVENANCE:

Galería Estela Shapiro, Mexico City.
Private collection, Philadelphia.
Anon. sale, Sotheby's, New York, 20 November 2007, lot 151
(illustrated in color).
Acquired from the above by the present owner.



176

RODOLFO NIETO (1936-1985)

Ensozcelée

signed 'R Nieto' (upper left) signed 'Nieto' (lower right)
titled 'ENSORCELEÉ' (on the back stretcher bar)
oil on canvas
39 ¾ x 29 in. (101 x 73.7 cm.)

\$12,000-18,000

PROVENANCE:

Galerie de France, Paris.
Acquired from the above by the present owner.

EXHIBITED:

Scottsdale, Arizona, Scottsdale Center for the Arts, *A Museum in the Making: The Stephane Janssen Collection of Contemporary European and American Art*, 26 April-4 August 1991.



a

177

RODOLFO NIETO (1936-1985)

a) *Papel sobre papel 9*

signed 'Nieto' (center right) signed, titled and dated 'Rodolfo Nieto, Papel sobre papel 9, 27 de octubre 66' (on the reverse)

oil, ink and collage on canvas
25½ x 19¾ in. (64.8 x 49.8 cm.)

Painted in 1966.

b) *Papel sobre papel 23*

signed 'Nieto' (upper left) signed, titled and dated 'Rodolfo Nieto, Papel sobre papel 23, 29 de octubre 66' (on the reverse)

oil, ink and collage on canvas
25½ x 19¾ in. (64.8 x 49.8 cm.)

Painted in 1966.

c) *Papel sobre papel 63*

signed 'Nieto' (lower center right) signed, titled and dated 'Rodolfo Nieto, Papel sobre papel 63, 26 de diciembre 66' (on the reverse)

oil, ink and collage on canvas
30¾ x 25½ in. (78.1 x 64.8 cm.)

Painted in 1966.

Three in one lot.

\$15,000-20,000

(3)

PROVENANCE:

Galerie de France, Paris.

Acquired from the above by the present owner.



b



c



PROPERTY FROM A EUROPEAN GENTLEMAN

178

FRANCISCO TOLEDO (B. 1940)

La olla mágica

signed 'Toledo' (along the lower edge to the left)

gouache, chalk, sand and India ink on paper

10 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (27.8 x 36.8 cm.)

Executed in 1985.

\$35,000-55,000

PROVENANCE:

Galería López Quiroga, Mexico City.

Acquired from the above by the present owner in 1991.



179

FRANCISCO TOLEDO (B. 1940)

Mujeres en el río (also known as *Siete mujeres*)

signed, dated, and titled 'Toledo, 66, Mujeres en el río' (on the reverse)

oil, sand, and ink on canvas laid on masonite

26 x 28 in. (66 x 71.1 cm.)

Painted in 1966.

\$50,000-70,000

PROVENANCE:

Galería Arvil, Mexico City.

Acquired from the above by the present owner.

LITERATURE:

Francisco Toledo, Mexico City, Secretaría de Educación Pública, 1981, p. 26 (illustrated in color).

180 No Lot

181

MATHIAS GOERITZ (1915-1990)

Mensaje LXXX

signed with initials and titled 'MG LXXX' (on the verso)

perforated sheet metal on painted wood

41¼ x 41¼ x ½ in. (104.8 x 104.8 x 1.3 cm.)

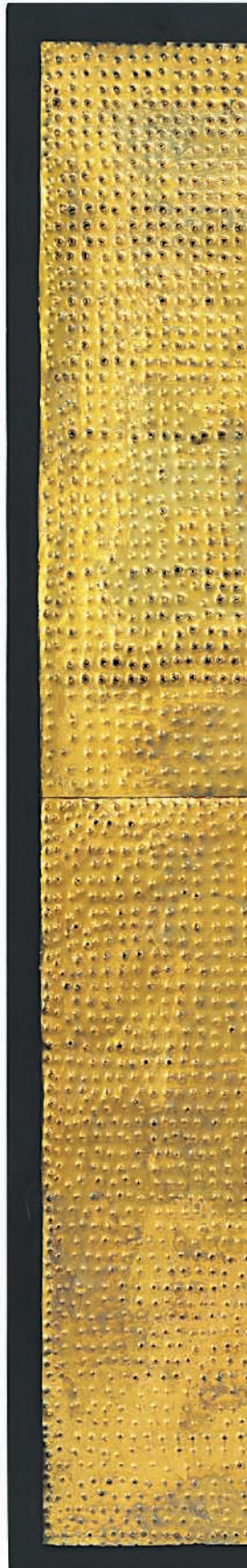
Executed circa 1964.

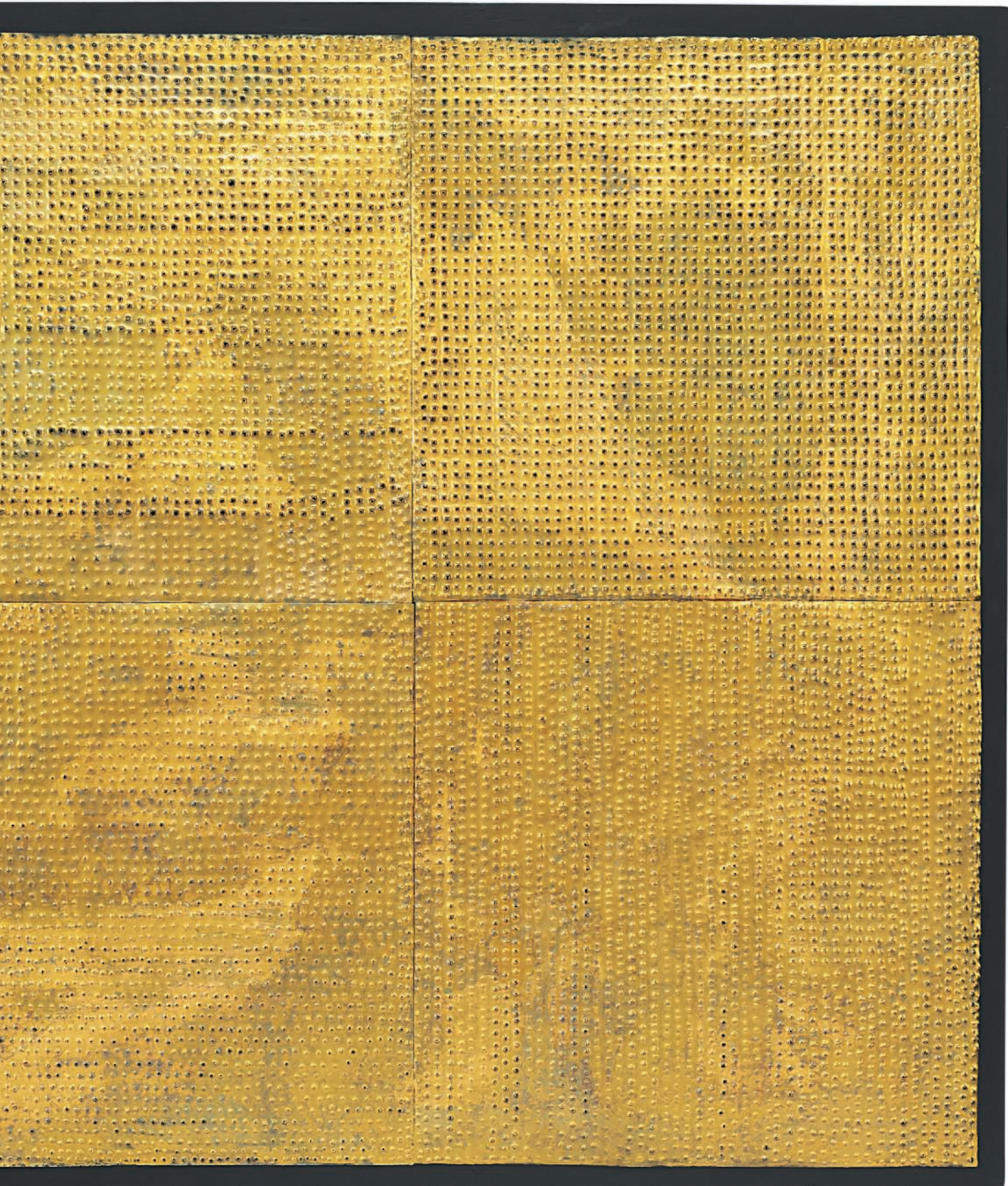
\$100,000-150,000

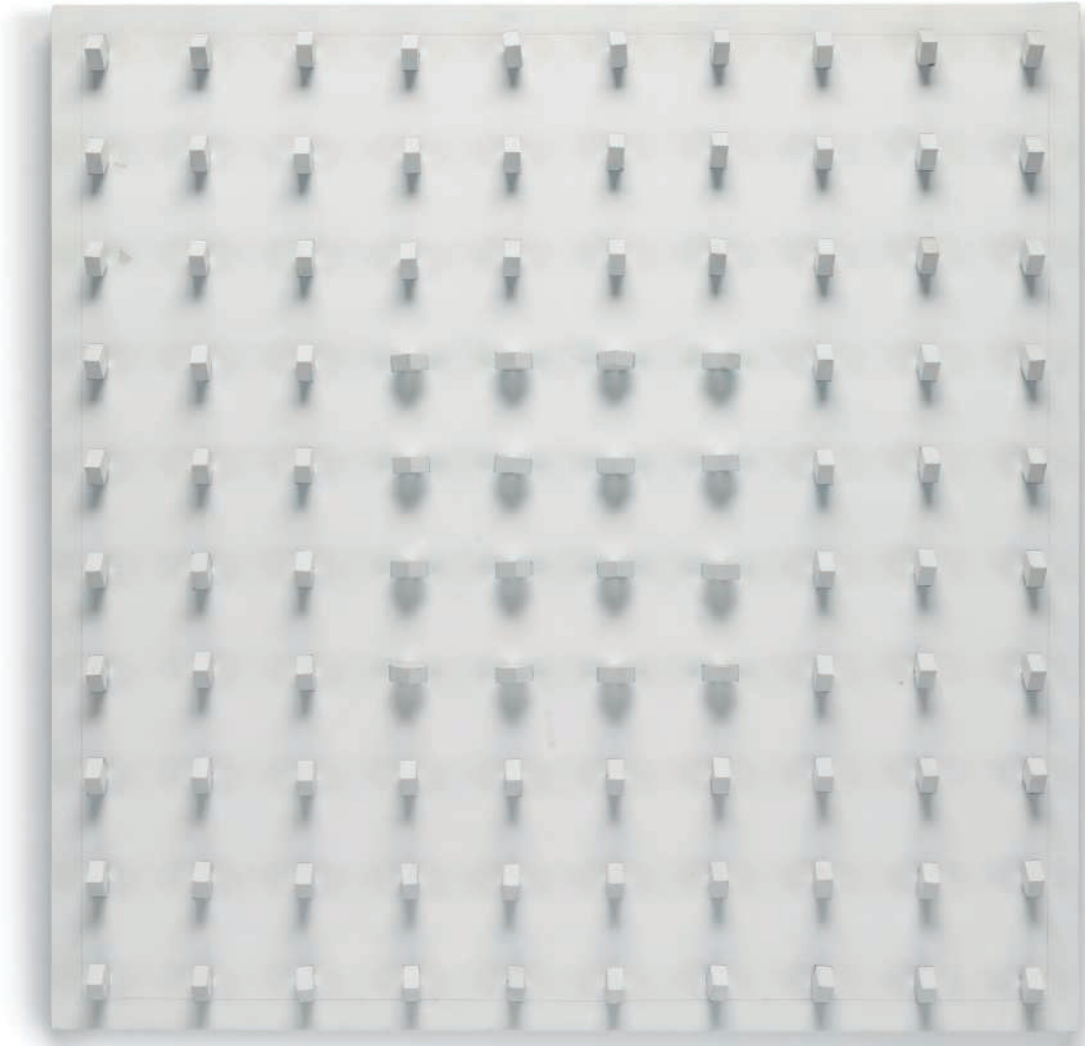
PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by Dra. Lily Kassner and dated 22 October 2015.







182

LUIS TOMASELLO (1915-2014)

Atmosphère chromoplastique No. 287

signed, dated and titled 'Tomaseillo, L. TOMASELLO, 1973, ATMOSPHERE
CHROMOPLASTIQUE NO. 287' (on the verso)

acrylic on wood relief

31½ x 31½ x 2½ in. (80 x 80 x 6.4 cm.)

Executed in 1973.

\$40,000-60,000

PROVENANCE:

Galerie Denise René, Paris.

Acquired from the above by the present owner.



183

ANTONIO ASÍS (B. 1932)

Untitled

signed and dated 'Asís, 1973' (on verso)
painted wooden spheres mounted on springs on wood
51¼ x 51¼ x 5 in. (130.18 x 130.18 x 12.7 cm.)
Executed in 1973.

\$45,000-55,000

PROVENANCE:

Private collection, Paris.

This work is accompanied by a certificate signed by the artist and dated 'Asís, Paris, 18-3-2016.'



184



185

184

KAZUYA SAKAI (1927-2001)

Volumina / Ligeti

signed twice, dated, and titled 'Kazuya Sakai, 1979 Volumina/Ligeti' (on the reverse)
 acrylic on canvas
 40 x 57 x 8½ in. (101.6 x 144.8 x 21.6 cm.)
 Painted in 1979.

\$20,000-25,000

PROVENANCE:

Southland Corporation collection, Dallas
 (acquired directly from the artist).
 Acquired from the above by the present owner.

185

KAZUYA SAKAI (1927-2001)

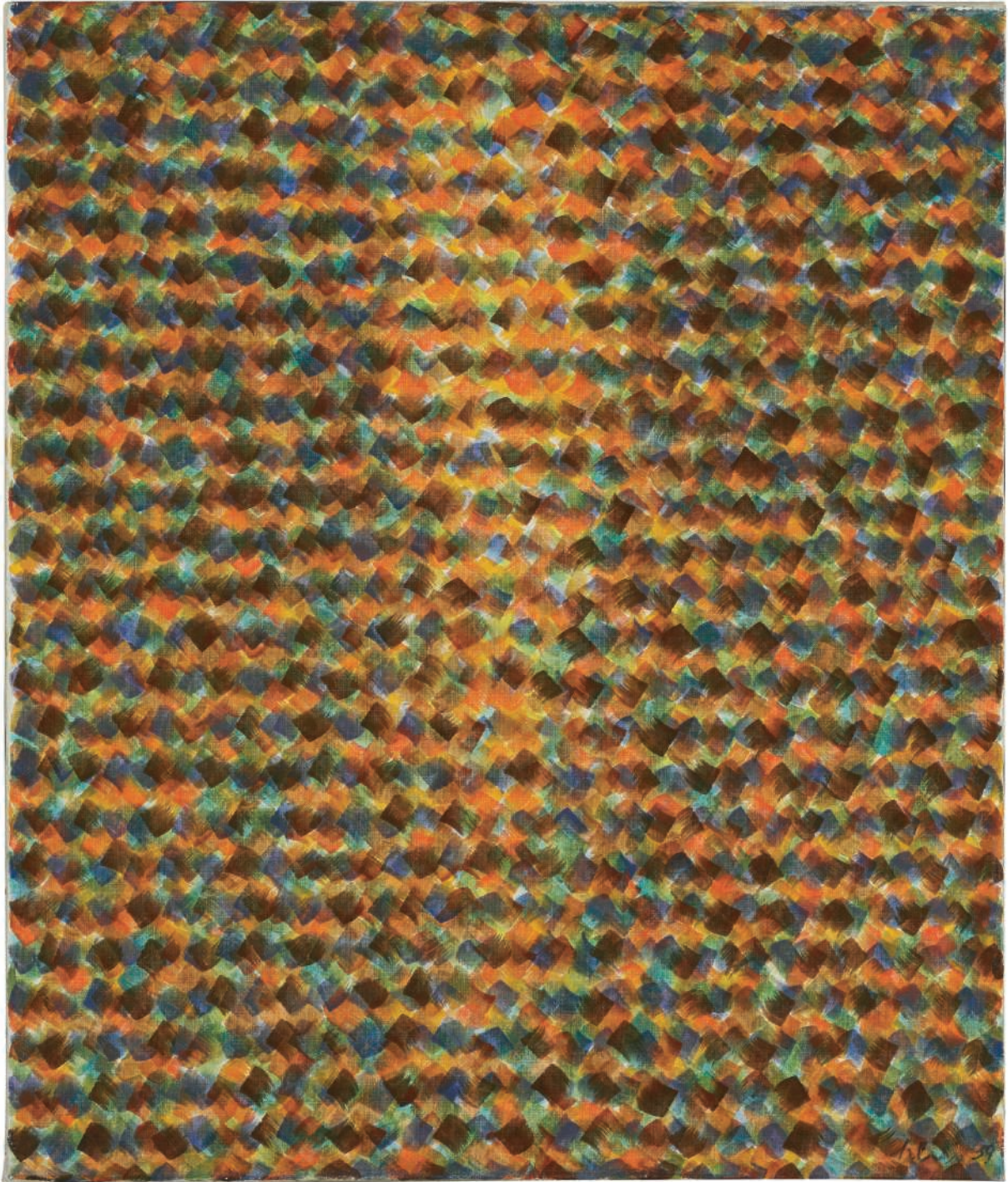
Trois poèmes d' Henri Michaux

signed and titled 'K. Sakai, Trois poèmes d' Henri Michaux' (on the reverse)
 acrylic on canvas
 59 x 59 in. (149.9 x 149.9 cm.)
 Painted circa 1979.

\$20,000-25,000

PROVENANCE:

Southland Corporation collection, Dallas
 (acquired directly from the artist).
 Acquired from the above by the present owner.



186

ALFREDO HLITO (1923-1993)

Espectros III

signed and dated 'Hlito, 59' (lower right)

oil on canvas

25 $\frac{1}{8}$ x 21 $\frac{3}{4}$ in. (65.1 x 55.3 cm.)

Painted in 1959.

\$35,000-45,000

PROVENANCE:

Galería Bonino, Buenos Aires.

Private collection, Buenos Aires.

Acquired from the above by the present owner.



187

MARTHA BOTO (1925-2004)

Abstracción No. 4

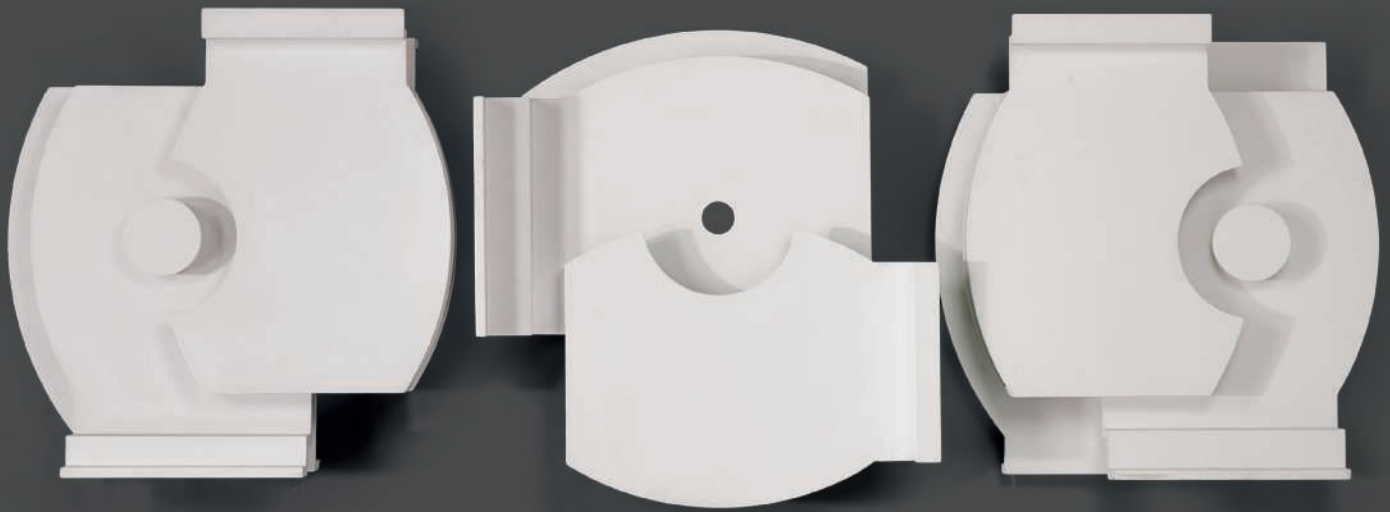
signed and dated 'M. BOTO 55' (lower right)
signed, dated, and titled twice 'MARTHA BOTO,
Bs As 1955 ARGENTINA, ABSTRACCION No. 4,'
(on the reverse)
oil on canvas
38 $\frac{3}{8}$ x 27 $\frac{3}{8}$ in. (97.4 x 69.4 cm.)
Painted in 1955.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of
authenticity signed by Gregorio Vardanega.



188

**EDUARDO RAMÍREZ VILLAMIZAR
(1923-2004)**

Untitled

painted wood

dimensions variable:

37½ x 105½ x 11 in. (95.25 x 268.28 x 27.94 cm.)

Executed in 1967.

Unique.

\$60,000-80,000

PROVENANCE:

American Bank, New York.

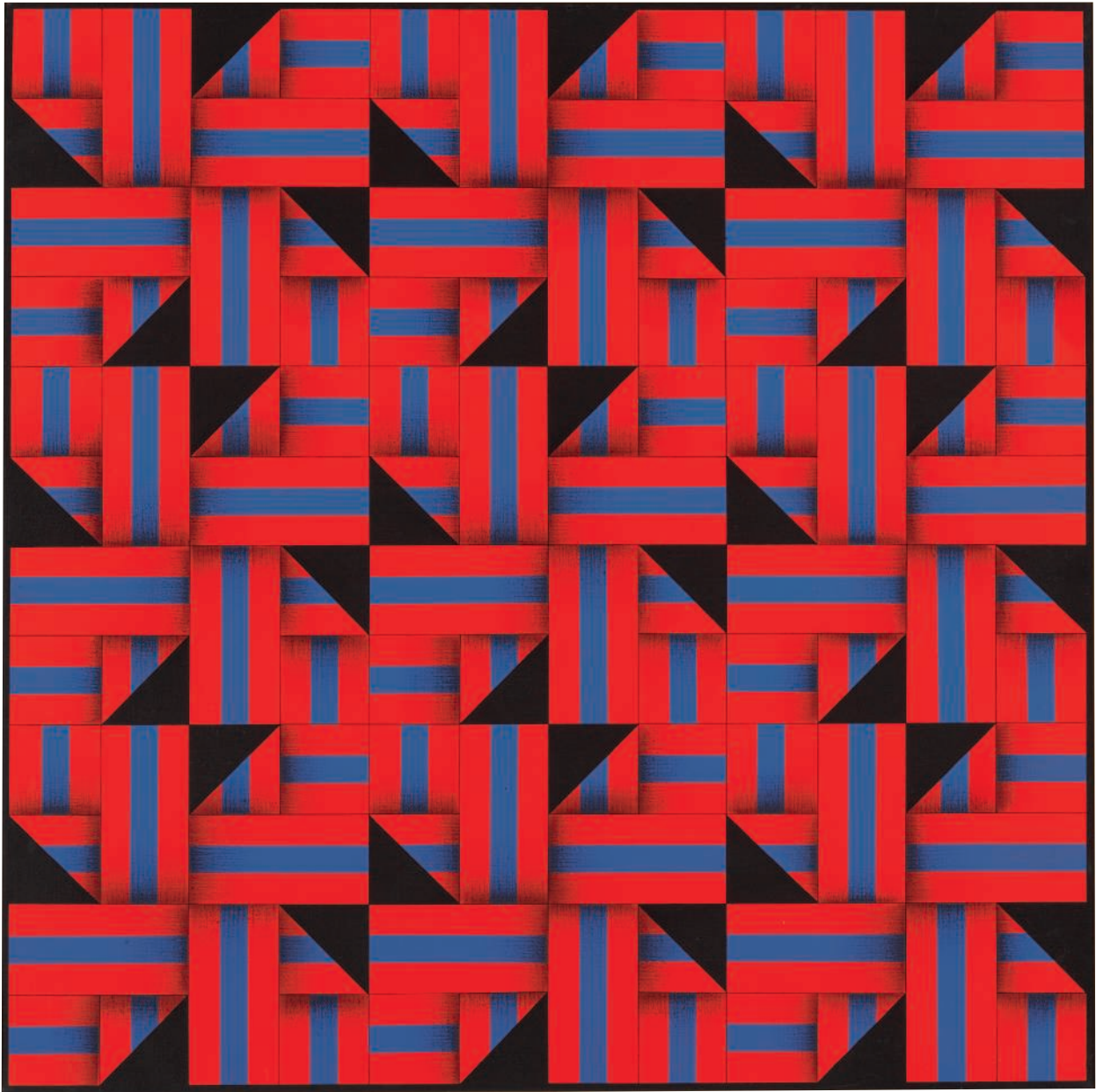
Federico Seve Gallery, New York.

Acquired from the above by the present owner.

LITERATURE:

Exhibition catalogue, *Ramírez Villamizar*, Bogotá: Colombia, Museo de Arte Moderno, 1984, p. 37 (illustrated).

Exhibition catalogue, *Eduardo Ramírez Villamizar: Exposición Retrospectiva, 1958-1972*, Bogotá: Colombia, Museo de Arte Moderno, 1972, p. 33 (illustrated).



PROPERTY FROM THE ESTATE OF EMILY A. WINGERT

189

OMAR RAYO (1928-2010)

Predictable Summer

signed, dated, and titled 'OMAR RAYO, 65, NEW YORK, PREDICTABLE SUMMER' (on the reverse)

oil on canvas

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

Painted in 1965.

\$25,000-35,000

PROVENANCE:

The Contemporaries Gallery, New York.

Acquired from the above.

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



190

OMAR RAYO (1928-2010)

Embrión de dragón XX

signed, dated and titled 'OMAR RAYO NUEVA YORK 1997
EMBRIÓN DE DRAGÓN XX' (on the reverse)

oil on canvas

55 x 55 in. (140 x 140 cm.) dimensions when installed
39 $\frac{7}{8}$ x 39 $\frac{7}{8}$ in. (101.3 x 101.3 cm.) square

Painted in New York in 1997.

\$25,000-35,000

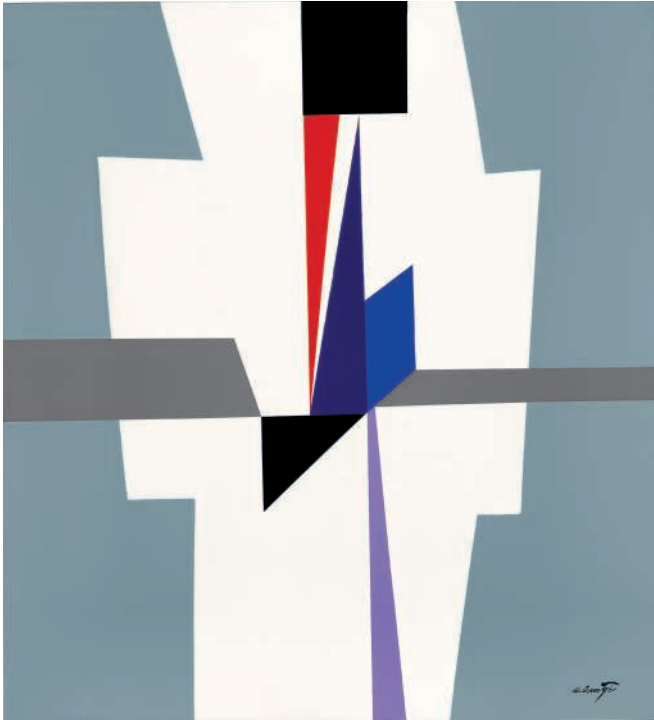
PROVENANCE:

Durban Segnini Gallery, New York.

Acquired from the above by the present owner.

LITERATURE:

Omar Rayo: Homenaje, Bogotá, Villegas Editores,
2006, p. 168 and 175 (illustrated in color).



191

191
SALVADOR CORRATGÉ (B. 1928)

Untitled

signed 'S. Corratgé' (lower right) signed and dated 'S. Corratgé, 2013'
 (on the reverse)
 acrylic on canvas
 43 x 39¼ in. (109.2 x 99.7 cm.)
 Painted in 2013.

\$15,000-20,000

PROVENANCE:
 Acquired directly from the artist.

192
DOMINGO RAVENET (1905-1969)

Tiempo

soldered and welded iron
 37½ x 20 x 14 in. (95.3 x 50.8 x 35.6 cm.)
 Executed in 1954.

\$20,000-25,000

PROVENANCE:
 Pablo Ravenet collection (by descent from the artist).
 Acquired from the above by the present owner.

EXHIBITED:
 Havana, Palacio de Bellas Artes, *Exposición Ravenet*, 2-14 March 1956.

LITERATURE:
 R. Marquina, "La obra de Ravenet," *Rotograbado del Diario de la Marina*,
 La Habana, 25 March 1955 (illustrated).

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



192



193

LOLÓ SOLDEVILLA (1901-1971)

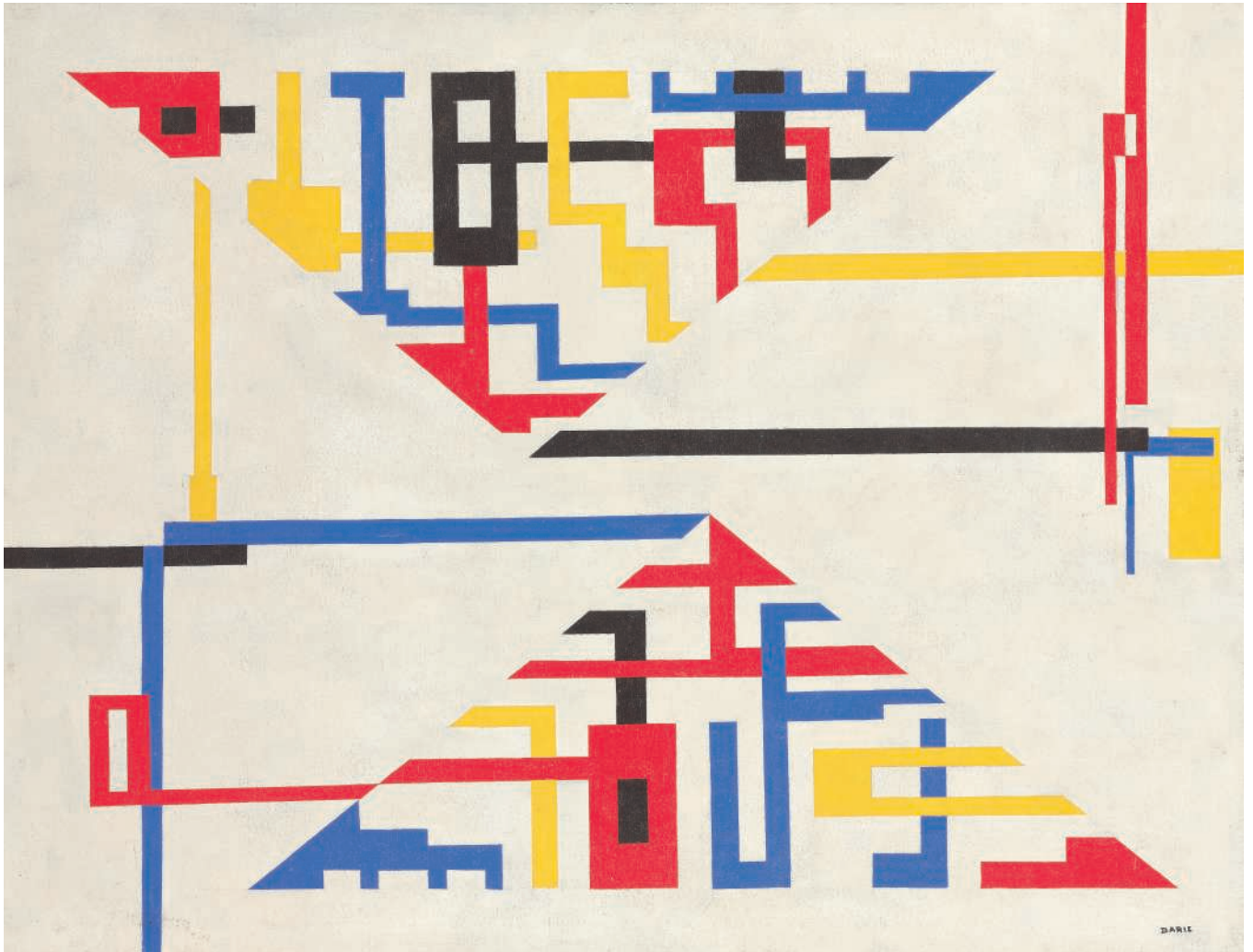
Untitled

painted wood and iron
11¼ x 12¼ x 3½ in. (28.5 x 31.1 x 8.8 cm.)
Unique.

\$25,000-35,000

PROVENANCE:

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



194

SANDÚ DARIÉ (1908-1991)

Untitled

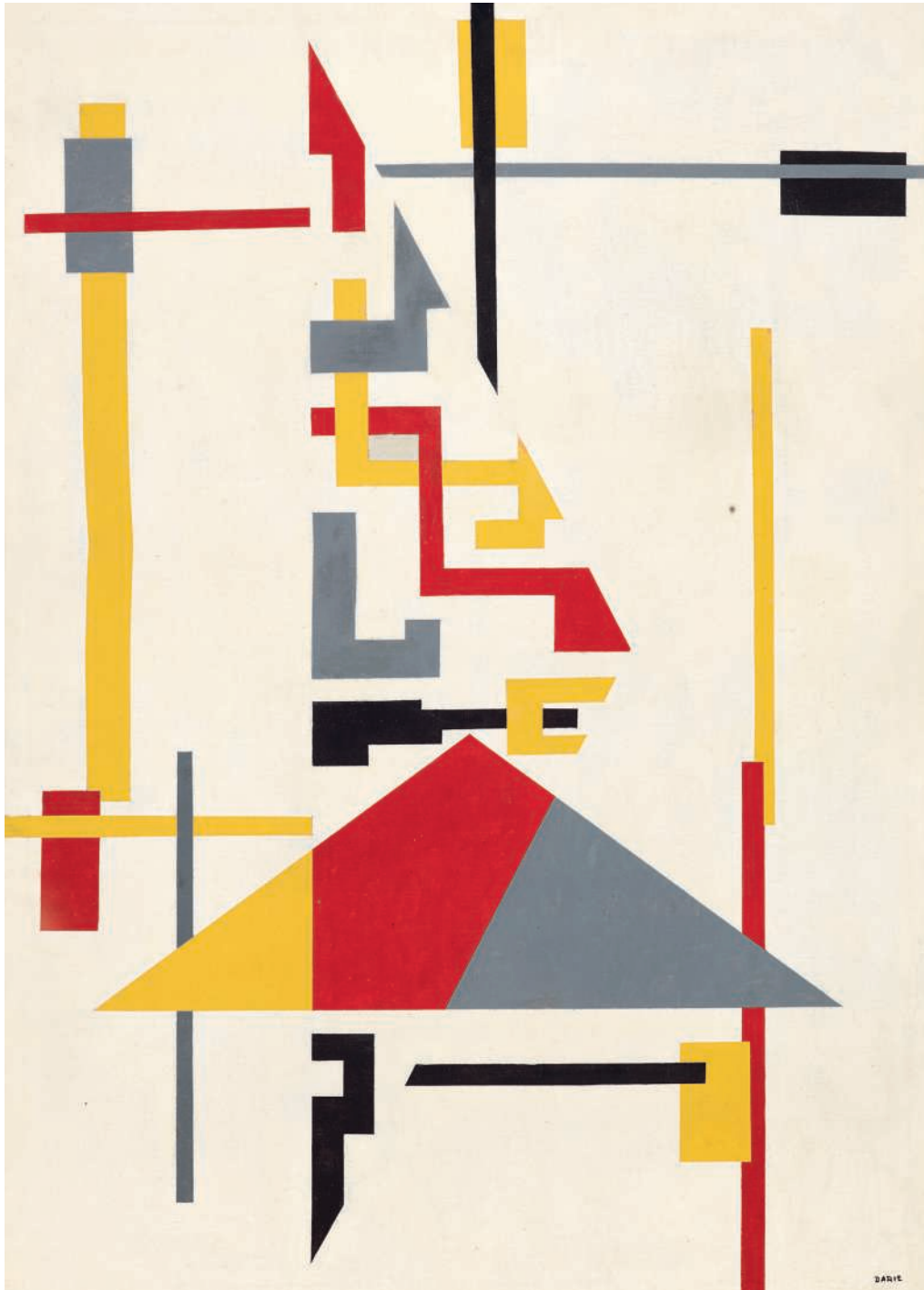
signed 'DARIE' (lower right)
oil on canvas
27 x 35½ in. (69 x 89 cm.)

\$30,000-40,000

PROVENANCE:

Olga Hernández Pérez collection, Havana.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed
by Pedro de Oraá, dated 12 March 2013.



195
SANDÚ DARIÉ (1908-1991)

Untitled

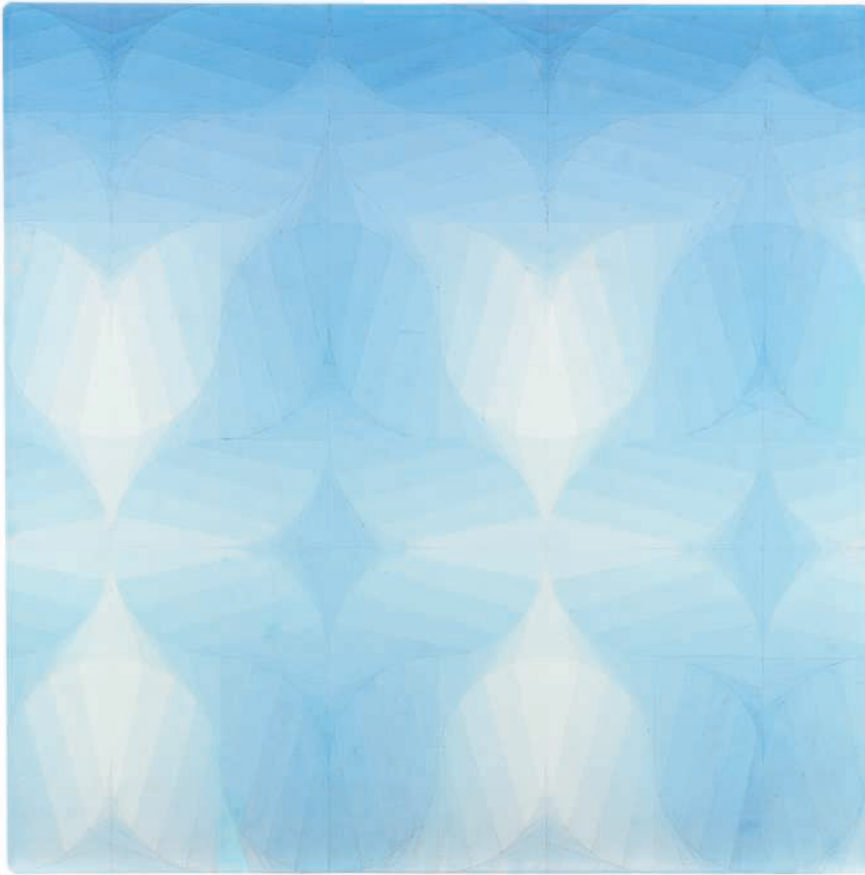
signed 'DARIE' (lower right)
oil on canvas
34 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (89 x 63 cm.)

\$30,000-40,000

PROVENANCE:

Olga Hernández Pérez collection, Havana.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity
signed by Pedro de Oraá, dated 12 March 2013.



196

**ROGELIO POLESSELLO
(1939-2014)**

Módulos

signed and dated "RPolesello '76" and also signed
"Rogelio Polesello, 100 x 100 cm." (on the reverse)
acrylic on canvas
39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (100 x 100. cm.)
Painted in 1976.

\$12,000-18,000

PROVENANCE:

Anon. sale, Banco Ciudad de Buenos Aires, 25
November 2010, lot 81 (illustrated in color).
Private collection, Caracas.
Acquired from the above by present owner.



197

EDGAR NEGRET (1920-2012)

Navegante

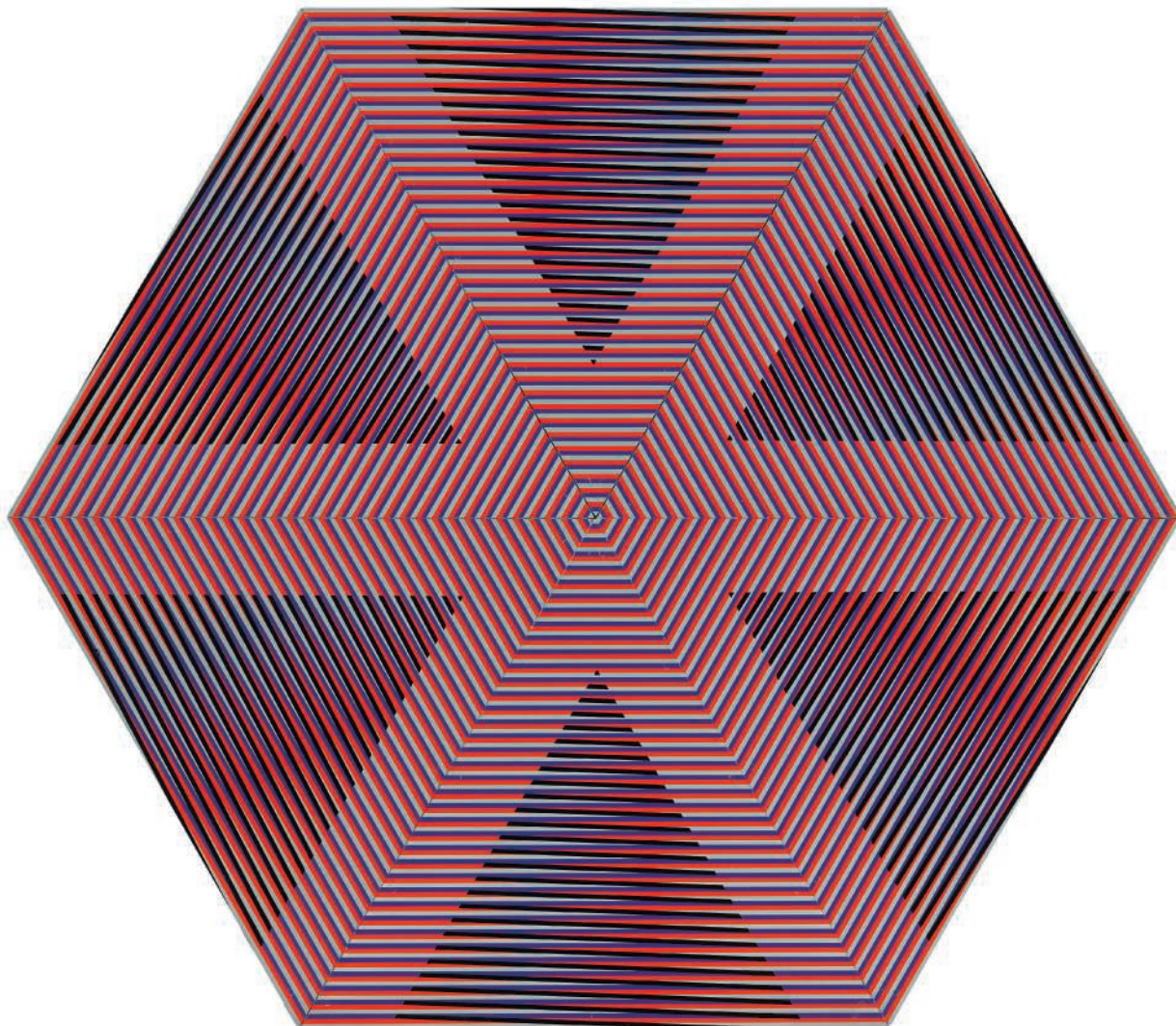
signed, dated, and titled 'NEGRET, NAVEGANTE,
1978' (under the base)
painted aluminum
17 $\frac{1}{2}$ x 27 x 29 in. (44.5 x 68.6 x 73.7 cm.)
Executed in 1978.
Unique.

\$25,000-30,000

PROVENANCE:

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

This work is accompanied by a certificate of
authenticity signed by Germán Alvarado, director
of the Galería Casa Negret, G.A., dated 11
November 2000.



198

CARLOS CRUZ-DIEZ (B. 1923)

Color Aditivo Permutable, Serie D

each panel signed and numbered 'Cruz-Diez' (on the label on the verso)
acrylic on aluminum
configuration variable; six equilateral triangular panels, each side measuring
31½ in. (80 cm.) and 1 in. (2.5 cm.) in width
Executed in 1982.

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist.
Private collection, Barcelona.
Anon. sale, Christie's, New York, 21 November 2012, lot 152 (illustrated in
color).
Acquired from the above sale by the present owner.



199

ROBERTO BURLE MARX (1909-1994)

Untitled

signed and dated 'R. Burle Marx 1963' (lower right)

oil on canvas

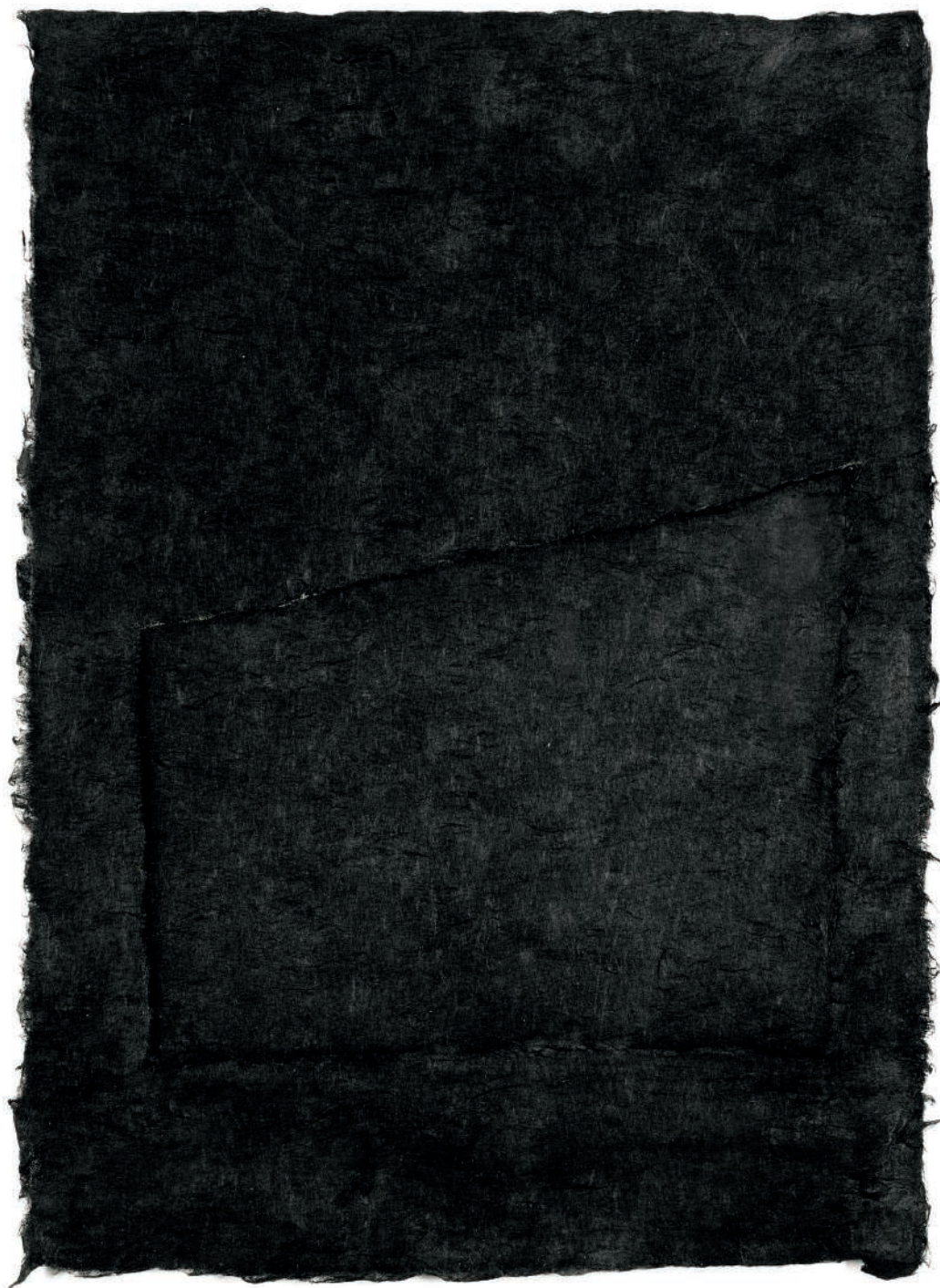
51½ x 64 in. (131.1 x 162.6 cm.)

Painted in 1963.

\$30,000-40,000

PROVENANCE:

Private collection, New Orleans (acquired circa 1980).



200

MIRA SCHENDEL (1919-1988)

Desenho 2

ecoline ink and gold on artisanal paper

15½ x 11½ in. (39.37 x 28.58 cm.)

Executed in 1980.

\$25,000-35,000

PROVENANCE:

Galeria Luisa Strina, São Paulo.

Acquired from the above by the present owner.

EXHIBITED:

Cali, Colombia, Museo de Arte Moderno de la Tertulia,

IV Bienal Americana de Arte Gráficas, 1981.



201

201

JULIO GALÁN (1958-2006)

Untitled

signed and dated 'Julio Galán, 94' (lower right)
oil on canvas
74 x 51 in. (188 x 129.5 cm.)
Painted in 1994.

\$20,000-30,000

PROVENANCE:

Galerie Daniel Templon, Paris.
Galería Ramis Barquet, New York.
Acquired from the above by the present owner.

202

JULIO GALÁN (1958-2006)

Un amour en trompe-l'œil

signed and dated 'Julio Galán, 98' (lower right) inscribed 'LE DIABLE EN PERSONNE' (upper left) 'AMOUR, UNE AMOUR EN TROMPE-L'OEIL' (lower center right) 'MI CUERPO, PITÓN, STAND STILL' (upper center right)
oil on canvas with collage, velvet and silk fabrics, plastic beads, metal ring, toy bear head, and black veil
73½ x 51½ in. (186.7 x 130.8 cm.)
Painted in 1998.

\$40,000-60,000

PROVENANCE:

Galería Ramis Barquet, New York.
Acquired from the above by the present owner.

EXHIBITED:

London, Timothy Taylor Gallery, *Julio Galán*, 16 September-10 October 1998 (illustrated in color).

270





203

203
BEATRIZ MILHAZES (B. 1960)

Fruit

signed, dated, and titled 'B. Milhazes, 2007, Fruit' (on the verso)
 candy wrappers and collage on paper
 8½ x 9 in. (21.6 x 22.9 cm.)
 Executed in 2007.

\$35,000-45,000

PROVENANCE:

Arto Lindsay, Rio de Janeiro (acquired from the artist).
 Acquired from the above by the present owner.

204
VIK MUNIZ (B. 1961)

Diana (Gordian Puzzles)

signed and dated 'Vik Muniz 2008' (on a label affixed to the verso)
 digital chromogenic print
 55 x 40 in. (140.5 x 101.6 cm.)
 Executed in 2008.
 Artist's proof two of four.

\$40,000-60,000

PROVENANCE:

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

LITERATURE:

P. Corrêa do Lago ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné*, Rio de Janeiro, Capivara Editora Ltda., 2009, p. 674 (another number from the edition illustrated in color).





205

205

MARIO CARREÑO (1913-1999)

Still Life

signed and dated 'Carreño, 84' (lower left)

gouache and pastel on paper

27½ x 19½ in. (69.9 x 49.5 cm.)

Executed in 1984.

\$12,000-18,000

PROVENANCE:

Private collection, South America (acquired directly from the artist).

EXHIBITED:

Santiago, Chile, Galería Época, *Carreño óleos*, October 1984.

206

ESTERIO SEGURA (B. 1970)

El puente II

oil and ink on linen

53¼ x 87 in. (135.3 x 221 cm.)

Painted in 2001.

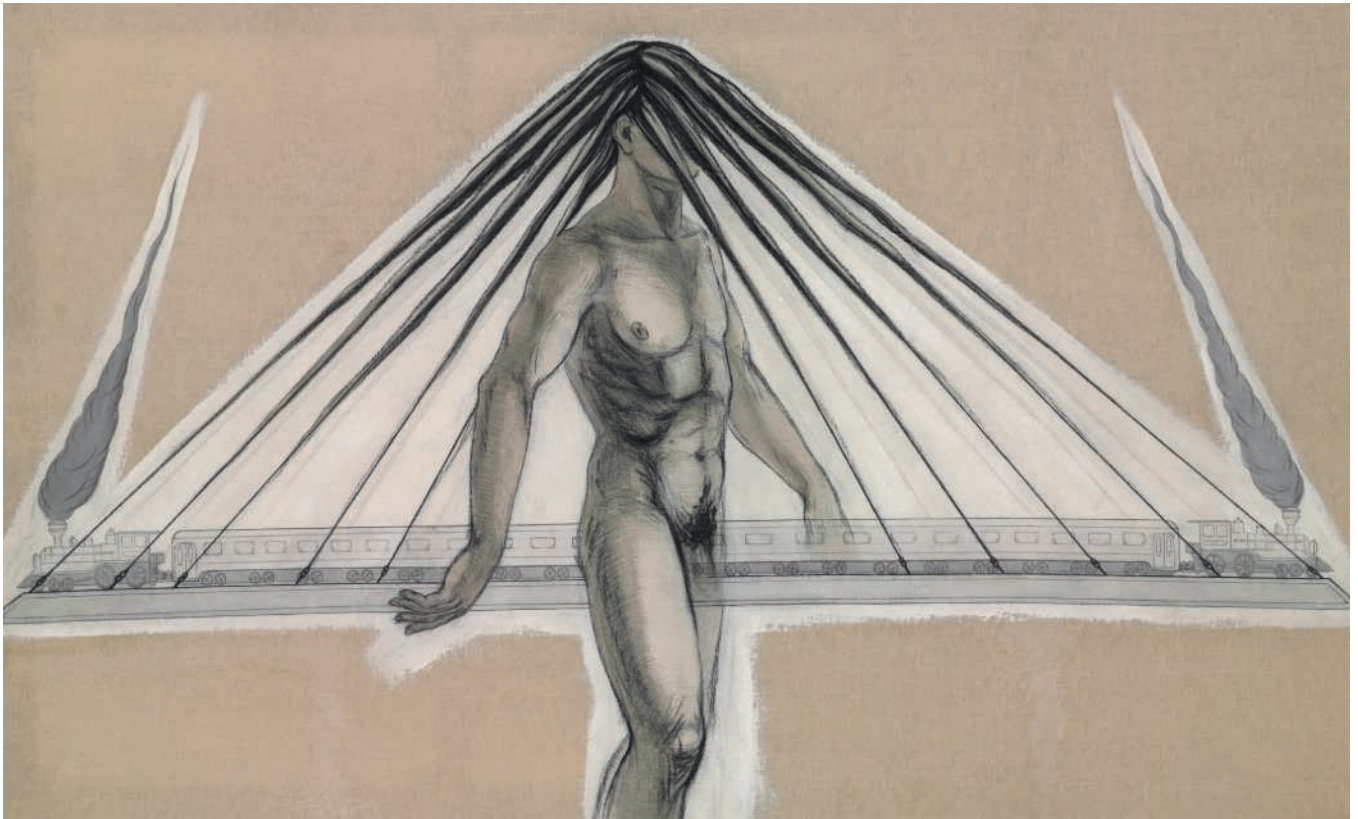
\$8,000-12,000

PROVENANCE:

Acquired directly from the artist.

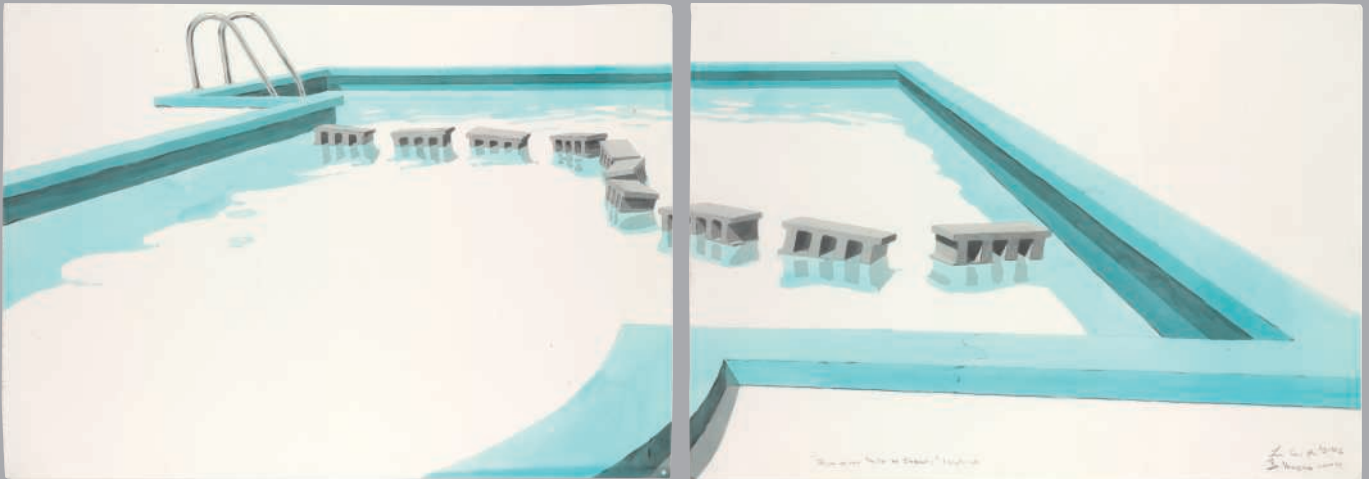
EXHIBITED:

Long Beach, California, *Esterio Segura*, Museum of Latin American Art, 22 November 2014-22 February 2015.



206

274



207

**LOS CARPINTEROS
(MARCO ANTONIO CASTILLO VALDÉS, B. 1971
AND DAGOBERTO RODRÍGUEZ SÁNCHEZ, B. 1969)**

Piscina con trillo de bloques

signed, dated, and titled 'Los Carpinteros, La Habana, 2004,

Piscina con trillo de bloques (Díptico)' (on the right panel, along the lower edge)

watercolor on paper

29 $\frac{3}{8}$ x 83 in. (74.5 x 210.8 cm.)

Executed in 2004.

Diptych.

\$35,000-45,000

PROVENANCE:

Acquired directly from the artist.





209

208

ANTONIO SEGUÍ (B. 1934)

Salir en paños menores

signed, dated and titled 'Seguí 2005, SALIR EN PAÑOS MENORES' (on the reverse)
 acrylic on canvas
 71 x 59½ in. (180.3 x 150.2 cm.)
 Painted in 2005.

\$50,000-70,000

PROVENANCE:

Durban Segnini Gallery, Miami.
 Acquired from the above by the present owner.

EXHIBITED:

Miami, Durban Segnini Gallery, *Seguí: Recent Works*,
 July - September 2006, p. 9 (illustrated in color).

LITERATURE:

D. Abadie, *Antonio Seguí*, Paris, Éditions Hazan, 2010,
 p. 256 (illustrated in color).

209

ANTONIO SEGUÍ (B. 1934)

Algunos de mal humor

signed and dated 'Seguí 91' (lower left), signed again and
 inscribed 'ALGUNOS DE MAL HUMOR Seguí' (on the reverse)
 acrylic on canvas
 38½ x 51½ in. (97.8 x 129.9 cm.)
 Painted in 1991.

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.
 Anon. sale, Christie's, New York, 28 May 2014, lot 33
 (illustrated in color).
 Acquired from the above by the present owner.



210
NICOLÁS GARCÍA URIBURU
(1937-2016)

Ombú

signed 'URIBURU' (lower left)

oil on canvas

27 $\frac{3}{8}$ x 38 $\frac{5}{8}$ in. (69.4 x 98.1 cm.)

\$15,000-20,000

PROVENANCE:

Private collection, Lima.

Gallerie D'Arte, Lima.

Acquired from the above by the present owner.



211

LILIANA PORTER (B. 1941)

Alice in a Pool of Tears

signed and dated 'Liliana Porter, 88' (lower right)

silkscreen, acrylic, graphite, smoke smudge,

string, sand, wooden toy boat, seashell, and

collage on paper

27 x 22 in. (68.6 x 55.9 cm.)

Executed in 1988.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist.

EXHIBITED:

Boston, The Space, *Liliana Porter*, 1988.

212

ALICIA PENALBA (1913-1982)

Grande Imanta

signed and numbered 'Penalba ¼' (along the side)

bronze

41 x 47¼ x 20½ in. (104 x 120 x 52 cm.)

Executed in 1962.

Edition one of four.

\$35,000-45,000

PROVENANCE:

Anon. sale, Finarte, Rome, 23 April 2009, lot 265.

Acquired from the above by the present owner.

EXHIBITED:

Roma, *Penalba sculpture*, galleria Nuovo Carpine, March-September 1969.

Milan, Galleria Toninelli, November 1969.

Porto Cervo, Hotel Pitrizza, 1971.

Ferrara, *Penalba*, Palazzo dei Diamanti, February-March 1984.

LITERATURE:

Penalba Sculptures, New York, Galeria Bonino, Ltd., 1966, no. 5
(another edition illustrated).

Exhibition catalogue, *Penalba Sculpture: A Loan Exhibition*, Washington, D.C.,
The Phillips Collection, 1966 (another edition illustrated).

J. Merkert, *Penalba*, Paris, Carmen Martínez Editions, 1977, p. 30-31
(another edition illustrated).





213

**MARIO SEGUNDO PÉREZ
(B. 1960)**

Carnaval

signed 'PEREZ' (lower right) signed again, dated, and titled 'Mario Perez, 2010, Carnaval' (on the reverse)

oil on canvas
59¼ x 47 in. (150.5 x 119.4 cm.)
Painted in 2010.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist.



214

ANTONIO SEGUÍ (B. 1934)

Numerados

signed, titled and dated 'Seguí 06, NUMERADOS' (on the reverse)

acrylic, pastel and ink on canvas
23¾ x 28¾ in. (60.3 x 73 cm.)
Painted in 2006.

\$15,000-20,000

PROVENANCE:

Anon. sale, De Vuyst, Lokeren, Belgium, 10 March 2012, lot 601.

Acquired from the above by the present owner (sold since sale).



215

**MONDONGO (FORMED IN 1999:
JULIANA LAFFITTE (B. 1974),
MANUEL MENDANHA (B. 1976),
AGUSTINA MARÍA PICASSO ACHAVAL (B. 1977))**

Serie roja—Óvalo No. 4 (Dos de espalda)

signed and dated 'Mondongo, 2006' (on the verso)

plasticine on wood

28 x 20½ x 2 in. (71.1 x 51.1 x 5.1 cm.)

Executed in 2006.

\$18,000-22,000

PROVENANCE:

Ruth Benzacar Galería de Arte, Buenos Aires.
Acquired from the above by the present owner.

216

IGNACIO ITURRIA (B. 1949)

Destrozo de monstruos

signed 'Iturria' (lower right) dated '94' (lower left)

oil on canvas

37¼ x 52 in. (95.9 x 132.1 cm.)

Painted in 1994.

\$25,000-30,000

PROVENANCE:

Praxis International Art, Buenos Aires.

Acquired from the above by the present owner
in 1999.



END OF SALE





1

RENATO MEZIAT (B. 1952)

Pink Roses

signed 'MEZIAT' (lower left) signed, dated and titled 'RENATO MEZIAT, PINK ROSES, 2007' (on the reverse)

oil on canvas

37¼ x 29¾ in. (94.6 x 74.5 cm.)

Painted in 2007.

\$12,000-18,000



3

TOMÁS SÁNCHEZ (B. 1948)

Cayo Largo del Sur

signed, dated, and titled 'Tomás Sánchez, Cayo Largo l-83' (lower right)

watercolor on cardboard

10½ x 7½ in. (25.7 x 19.1 cm.)

Executed in 1983.

\$10,000-15,000



2

LUIS ARMANDO ZESATTI (B. 1967)

Vivas y secas

signed 'Zesatti' (lower right) signed again and titled 'Armando Zesatti, Vivas y secas' (on the reverse)

acrylic on canvas

38¾ x 59 in. (97.4 x 149.9 cm.)

Painted in 2002.

\$20,000-30,000



4

MAURICIO BARBATO (B. 1964)

Qualea azul - Qualea ingens Amazônia

signed 'M Barbato' (lower right) signed again and titled 'M. Barbato, QUALEA AZUL QUALEA INGENS AMAZÔNIA' (on the reverse)

oil on canvas

15¾ x 23¾ in. (40 x 60 cm.)

\$6,000-8,000



5
JOSÉ BEDIA (B. 1959)

Los ratos buenos del cormorán
 inscribed 'Los ratos buenos del cormorán' (lower left)
 oil on canvas
 51 x 95 in. (129.5 x 241.3 cm.)
 Painted in 2004.

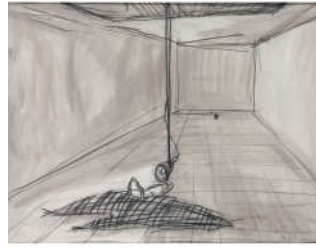
\$15,000-25,000



7
ÁNGEL BOTELLO (1913-1986)

Recostada con flores
 signed 'Botello' (lower right)
 oil on wood
 24 x 36 in. (61 x 91.4 cm.)
 Painted circa 1975.

\$20,000-25,000



a (recto)



a (verso)



b

6
KCHO (B. 1970)

a) *A.D.D.* (double-sided work)
 signed and dated 'Kcho, 2000' (lower center) and titled 'A.D.D.' (lower center)
 watercolor, ink and colored pencil on paper
 19¼ x 25 ⅝ in. (50.2 x 65.1 cm.)
 Executed in 2000.

b) *Untitled*
 colored crayon, colored pencil and watercolor on paper
 19½ x 27¼ in. (49.5 x 69.2 cm.)
 Two in one lot.

(2)

\$4,000-6,000



8
ÁNGEL BOTELLO (1913-1986)

Mother and Child
 signed and numbered 'BOTELLO 9/12' and stamped with a foundry mark (near the base)
 bronze
 13¾ x 9 x 6¾ in. (33.9 x 22.9 x 16.1 cm.)
 Executed in 1970.
 Edition nine of twelve.

\$20,000-25,000



9
VICTOR MANUEL (1897-1969)

Paisaje

signed 'VICTOR MANUEL' (lower right)
 tempera on heavy paper
 23 x 14 ½ in. (58.4 x 36.8 cm.)

\$12,000-18,000



10
WIFREDO LAM (1902-1982)

Dinner Service Set

each signed and numbered 'LAM, 43-100' (on the verso)
 porcelain dishes produced by H Royal Selb (Germany) with designs by Wifredo Lam produced by FAC/ACF, Fabbbrica Albissola Ceramiche.
 Set of forty-two dishes for dinner service, dimensions vary.
 twelve dinner plates and soup bowls; and one salad bowl, 9 in. (22.8 cm.) in diameter; twelve fruit plates, 7 in. (17.7 cm.) in diameter; two serving plates, 12 in. (30.4 cm.) in diameter; one soup tureen with cover, 10 in. (25.4 cm.) in diameter; one oval serving plate, 15 x 11 in. (39.1 x 27.9 cm.); one cheese plate, 9 x 6 in. (22.8 x 15.4 cm.)
 Executed circa 1970.
 Edition forty-three of one hundred.

\$15,000-20,000



11
SERVANDO CABRERA MORENO (1923-1981)

El tiempo de vivir

signed, dated, and titled 'CABRERA MORENO, 71, EL TIEMPO DE VIVIR' (on the reverse)
 oil on canvas
 52 x 39 in. (132.1 x 99.1 cm.)
 Painted in 1971.

\$12,000-18,000



12
TILSA TSUCHIYA (1929-1984)

Untitled

signed and dated 'TILSA 74' (lower left)
 oil and ink on stone
 1¼ x 3½ x 3¾ in. (3.2 x 8.9 x 9.5 cm.)
 Painted in 1974.

\$15,000-20,000



13
ANTONIO BERNI (1905-1981)

Ramona baila el tango
 signed 'A. Berni' (lower right) and numbered '18/25' (lower left)
 xylogcollage (xylograph with collage elements)
 17½ x 13¼ in. (44.5 x 33.7 cm.)
 Executed in 1965.
 Edition eighteen of twenty-five.

\$3,000-4,000

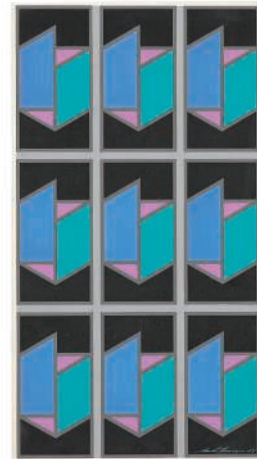


14
LILIANA PORTER (B. 1941)

Exposición por correo: Sombra para dos aceitunas; Sombra para un vaso; Sombra para boleto de colectivo; Sombra para una esquina doblada

Four post cards sent by mail from the Instituto Torcuato di Tella. Series of four serigraphs, each measuring 4¾ x 5¾ in. (10.5 x 13.7 cm.) with accompanying envelopes, each measuring 4¾ x 6¾ in. (12.4 x 15.4 cm.) addressed to 'Francisco Sanguiniedo, Escuela de Bellas Artes, Martí 3328, Montevideo, Uruguay' and labeled 'Contenido: Exhibición No. 1 Liliana Porter'; 'Contenido: Exhibición No. 2 Liliana Porter'; 'Contenido: Exhibición No. 3 Liliana Porter'; 'Contenido: Exhibición No. 4 Liliana Porter' with return address 'Instituto Torcuato Di Tella, Centro de Artes Visuales, Florida 936, Buenos Aires, Argentina' and stamped 'VIA AREA IMPRESO'. Executed in 1969.
 Four units. (4)

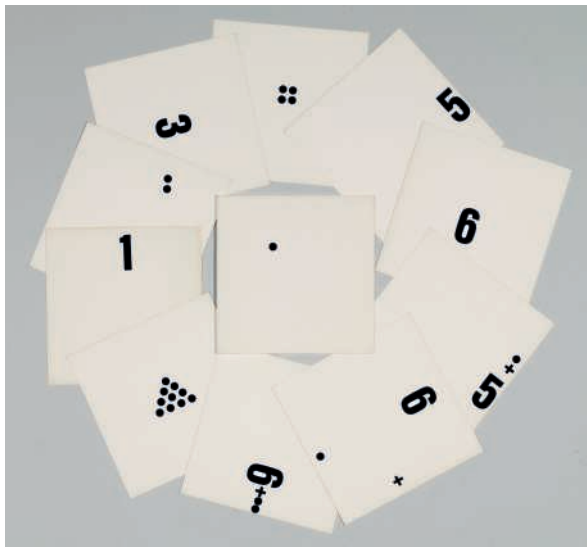
\$3,000-5,000



16
MATEO MANAURE (B. 1926)

Polichrome Column
 signed and dated 'Mateo Manaure, 78' (lower right)
 gouache on cardboard
 24¼ x 13¼ in. (61.6 x 33.7 cm.)
 Executed in 1978.

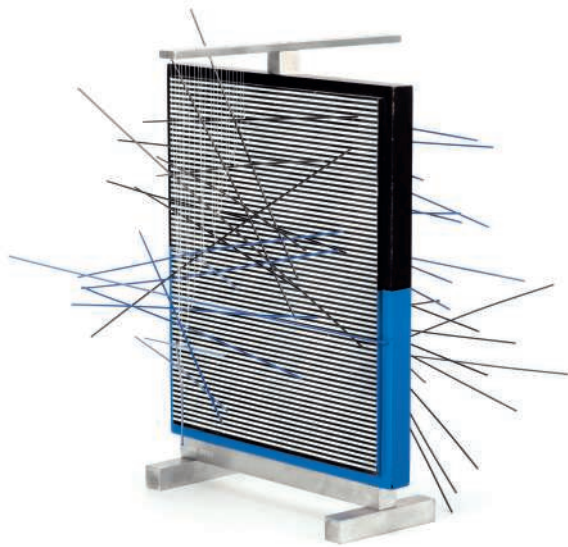
\$15,000-20,000



15
MIRA SCHENDEL (1919-1988)

Untitled
 signed and numbered 'Mira 65/100' and dedicated 'For Ed, With complicity about brasilian [sic] poems. Paulo. /90' (on the inside back cover)
 artist's book
 ten pages, each page: 7¼ x 7¼ in. (19.69 x 19.69 cm.)
 Executed in 1975.
 (10)
 Edition sixty-five of one-hundred, edited by Galeria Luiz Buarque de Hollanda and Paulo Bittencourt, Rio de Janeiro, Brazil.

\$12,000-18,000

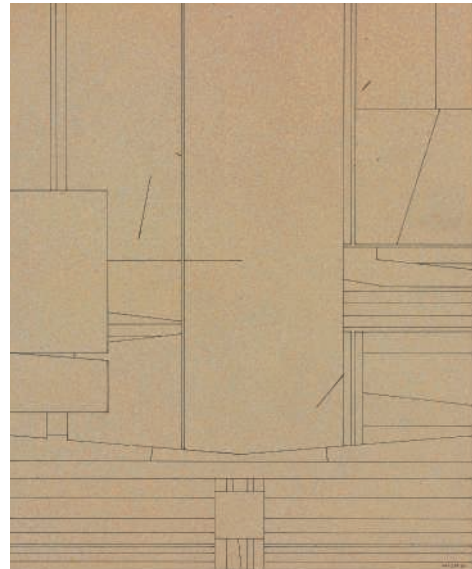


17
JESÚS RAFAEL SOTO (1923-2005)

Bi-face

inscribed 'SOTO BIFACE, 9½00' (on the base)
 silkscreen on aluminum, metal rods and nylon string
 12½ x 10½ x 9¾ in. (31.5 x 26.4 x 24.4 cm.)
 Executed in 1973.
 Edition ninety-one of two hundred.

\$12,000-18,000



18
GUNTHER GERZSO (1915-2000)

Female, Variation Number 12 A

signed and dated 'GERZSO 70' (lower right) inscribed 'F UAR. 12A' (lower left)
 'JUNIO 11, 70' (lower right)
 ink on paper laid on paper
 16½ x 13¾ in. (41.9 x 34.9 cm.)
 Executed in 1970.

\$10,000-15,000



19
MATHIAS GOERITZ (1915-1990)

La serpiente de El eco (variante)

bronze with green patina
 27¾ x 11 x 2½ in. (7.2 x 27.9 x 6.4 cm.)
 Executed circa 1953.

\$10,000-15,000



20
CARLOS MÉRIDA (1895-1984)

Proyecto para el mural en el jardín de la casa del Sr. Picciotto, Guatemala

signed 'CARLOS MERIDA' (lower right) inscribed 'Mural en el jardín - casa Sr. Picciotto - Guatemala' (along the upper edge) inscribed 'Modelo para la distribución de los bordos únicamente. Para selecciones de mosaicos, ver el modelo especial. La formación en mosaico pequeño, en su totalidad. La firma CM en blanco' (along the lower edge)
 graphite and color pencil on paper
 7¾ x 10½ in. (18.6 x 26.7 cm.)

\$7,000-9,000



21
OLGA ALBIZU (1924-2005)

Untitled
 signed 'Albizu' (on the back stretcher bar)
 oil on canvas
 9 $\frac{7}{8}$ x 8 in. (25 x 20.3 cm.)
 \$10,000-15,000



22
MANABU MABE (1924-1997)

Untitled
 signed and dated 'MABE, N.Y., 61' (lower left)
 oil on canvas laid down on board
 16 x 19 $\frac{7}{8}$ in. (40.6 x 50.4 cm.)
 Painted in 1961.
 \$8,000-12,000



23
ALOÍSIO SÉRGIO BARBOSA DE MAGALHÃES (1927-1982)

Untitled (Banana Leaves)
 oil on canvas laid on board
 38 $\frac{3}{4}$ x 35 $\frac{3}{4}$ in. (97.4 x 90.8 cm.)
 \$2,000-4,000



24
RAIMUNDO DE OLIVEIRA (1930-1966)

Untitled
 signed and dated 'RAIMUNDO, 1961' (lower right)
 oil on masonite
 21.7/5 x 29.7/5 in. (55.3 x 75.6 cm.)
 Painted in 1961.
 \$8,000-12,000



25
FERNANDO BOTERO (B. 1932)

Naturaleza muerta
 signed and dated 'Botero 06' (lower right)
 graphite on paper
 14¼ x 12 in. (36.2 x 30.5 cm.)
 Executed in 2006.

\$30,000-40,000

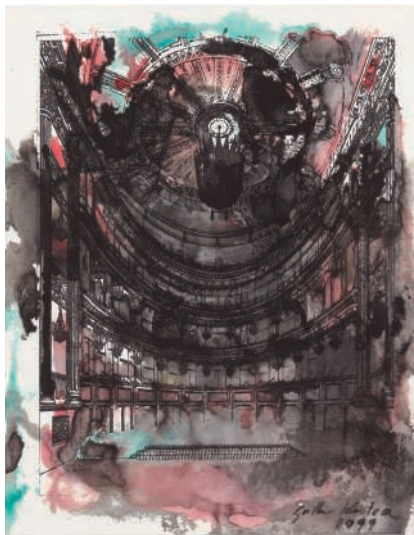


PROPERTY FROM BRAZIL GOLDEN ART COLLECTION

26
LUIZ ZERBINI (B. 1959)

A Praça
 signed, dated and titled 'LUIZ ZERBINI 85 A PRAÇA' (on the reverse)
 acrylic on canvas
 73 x 97 in. (185.4 x 246.4 cm.)
 Painted in 1985.

\$70,000-90,000



27
GUILLERMO KUITCA (B. 1961)

Teatro
 signed and dated 'Guillermo Kuitca, 1999' (lower right) faintly signed
 'Guillermo Kuitca' (lower left)
 watercolor on Xerox reproduction
 11 x 8½ in. (27.9 x 21.6 cm.)
 Executed in 1999.

\$4,000-6,000



28
DARÍO ESCOBAR (B. 1971)

Untitled
 wood, urethane, steel, aluminum, tin and silver
 5 x 31½ x 8 in. (12.7 x 80 x 20.3 cm.)
 Executed in 2000.

\$12,000-18,000



29
ANA FABRY (B. 1963)

Peón mueve adelante otro juego 'Jaque al Rey'
 signed and dated 'Fabry 97' (center right) titled twice 'peón mueve hacia adelante' (lower center) signed, dated and titled 'ANA FABRY, DICIEMBRE '97, PEÓN MUEVE ADELANTE OTRO JUEGO 'JAQUE AL REY''(on the reverse)
 acrylic and photo-silkscreen collage on canvas
 38 x 34 3/8 in. (96.5 x 88.2 cm.)
 Painted in 1997.

\$4,000-6,000



30
CRISTINA GHETTI (B. 1969)

Zig Painting RE455
 signed, dated and titled 'Cristina Ghetti, 2012/15, ZIG PAINTING RE455'
 acrylic on canvas
 63 x 63 in. (160 x 160 cm.)
 Painted in 2012/2015.

\$10,000-15,000



31
FRANCISCO ZÚÑIGA (1912-1998)

Yucateca sentada
 signed, dated, and numbered 'ZÚÑIGA, 1967, V/VI' (on the base)
 bronze
 15 x 17 x 11 1/2 in. (38.1 x 43.2 x 29.2 cm.)
 Executed in 1967.
 Edition five of six.

\$30,000-40,000



32
FRANCISCO TOLEDO (B. 1940)

Almohadas de Durero LXXVI
 signed 'Toledo' (lower center right)
 gelatin silver, potassium ferrocyanide, politoner, watercolor and graphite on paper mounted on wood board
 15 3/4 x 19 3/4 in. (40 x 50.2 cm.)

\$3,000-5,000



33
GUSTAVO MONTOYA (1905-2003)

Girl with Yellow Dress

signed 'Gustavo Montoya' (lower right)
oil on canvas
22 x 17¾ in. (55.9 x 45.1 cm.)

\$10,000-15,000



34
FRANCISCO ZÚÑIGA (1912-1998)

Mother and Child

signed and dated 'Zuniga 1968' (lower right)
watercolor and pastel on paper
19½ x 24¾ in. (49.5 x 62.9 cm.)
Executed in 1968.

\$8,000-12,000



35
FEDERICO CANTÚ (1908-1989)

Portrait of a Woman

signed 'Federico Cantú' (lower left)
oil on canvas laid down on panel
9¾ x 8 in. (24.8 x 20.3 cm.)

\$4,000-6,000



36
RUFINO TAMAYO (1899-1991)

Study for La perla

signed 'Tamayo' (lower left)
pencil on paper
14 x 10½ in. (35.6 x 26.7 cm.)

\$4,000-6,000



37
CARLOS MÉRIDA (1891-1984)

Alegoría de la cruz

signed and dated 'Carlos Merida 1956' (lower center); signed dated and titled 'Alegoría de la cruz Carlos Merida 1956' (on the reverse)
petroplastic on wood
13 x 9 ¾ in. (33 x 24.8 cm.)
Executed in 1956.

\$4,000-6,000



38
CARLOS MÉRIDA (1891-1984)

Project for a Commemorative Olympic Stamp

oil and collage on paper
5 ¼ x 5 ¾ in. (14.6 x 14.6 cm.)
Executed in 1968.

\$6,000-8,000



39
RICARDO MARTÍNEZ (1918-2009)

Untitled

signed 'Ricardo' (lower left) signed and dated 'Ricardo Martínez 71' (lower right)
gouache on paper
8 ¼ x 9 ¾ in. (22.2 x 24.8 cm.)
Executed in 1971.

\$3,000-4,000



40
RAFAEL CORONEL (B. 1932)

Man with Apron

signed 'RAFAEL CORONEL' (lower right)
pastel and charcoal on paper
39 ¼ x 27 ½ in. (99.7 x 69.9 cm.)

\$6,000-8,000



41
RAFAEL CORONEL (B. 1932)

Man in Profile

signed 'RAFAEL CORONEL MEXICO' (lower left)
gouache on paper
23 ¾ x 17 ¾ in. (60.3 x 45 cm.)

\$4,000-6,000



42
RAFAEL CORONEL (B. 1932)

Portrait of a Man

signed 'RAFAEL CORONEL' (lower right)
charcoal and pastel on paper
39 ¼ x 27 ½ in. (99.7 x 69.9 cm.)

\$6,000-8,000

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- 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 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.

- 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**.
 - The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
 - In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - 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
 - 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.
 - 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.
 - 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:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
 - South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- F PAYMENT**
- ### 1 HOW TO PAY
- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").
 - 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.
 - 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:
 - 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.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - 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.
 - For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.
- ## 2 TRANSFERRING OWNERSHIP TO YOU
- You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.
- ## 3 TRANSFERRING RISK TO YOU
- The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
 - When you collect the **lot**; or
 - At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.
- ## 4 WHAT HAPPENS IF YOU DO NOT PAY
- 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 remedies under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
 - 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

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out on the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the **lot** is still at our saleroom; or
 - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these for your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmed 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 US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

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

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ ♦ Minimum Price Guarantees:

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

◦ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ♦.

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

**Studio of ..."/ "Workshop of ..."

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

**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.

11/10/16

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidding Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

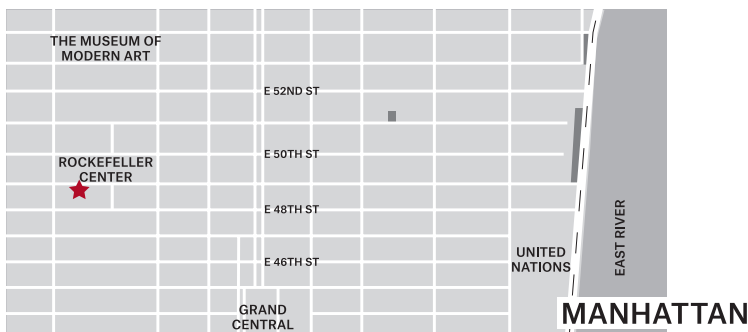
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to sales tax. **Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.**

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
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amelia peláez

Selected works by Ramón Vázquez

Fundación Arte Cubano is now editing
Amelia Peláez's Selected Works



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Property from the Collection of Katherine Kaim Kitchen

FERNAND LÉGER (1881-1955)

Femme portant une statuette

signed and dated 'F. LÉGER 25' (lower right); signed and dated again and titled 'F. LÉGER 25 Femme portant une statuette' (on the reverse)

oil on canvas

25 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in. (64.6 x 50.2 cm)

Painted in 1925

\$4,000,000 – 6,000,000

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FERNANDO BOTERO (B. 1932)
Mujer Sentada (Seated Woman)
signed, numbered and stamped with the foundry mark 'Botero3/9 Fonderia M Italy' (on the back of the base)
bronze with dark brown patina
Height: 16 3/4 in. (42.5 cm.)
Conceived in 1981 and cast in an edition of nine
£120,000 -150,000

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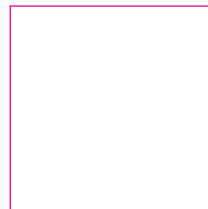
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