



LATIN AMERICAN ART

New York, 23-24 May 2018

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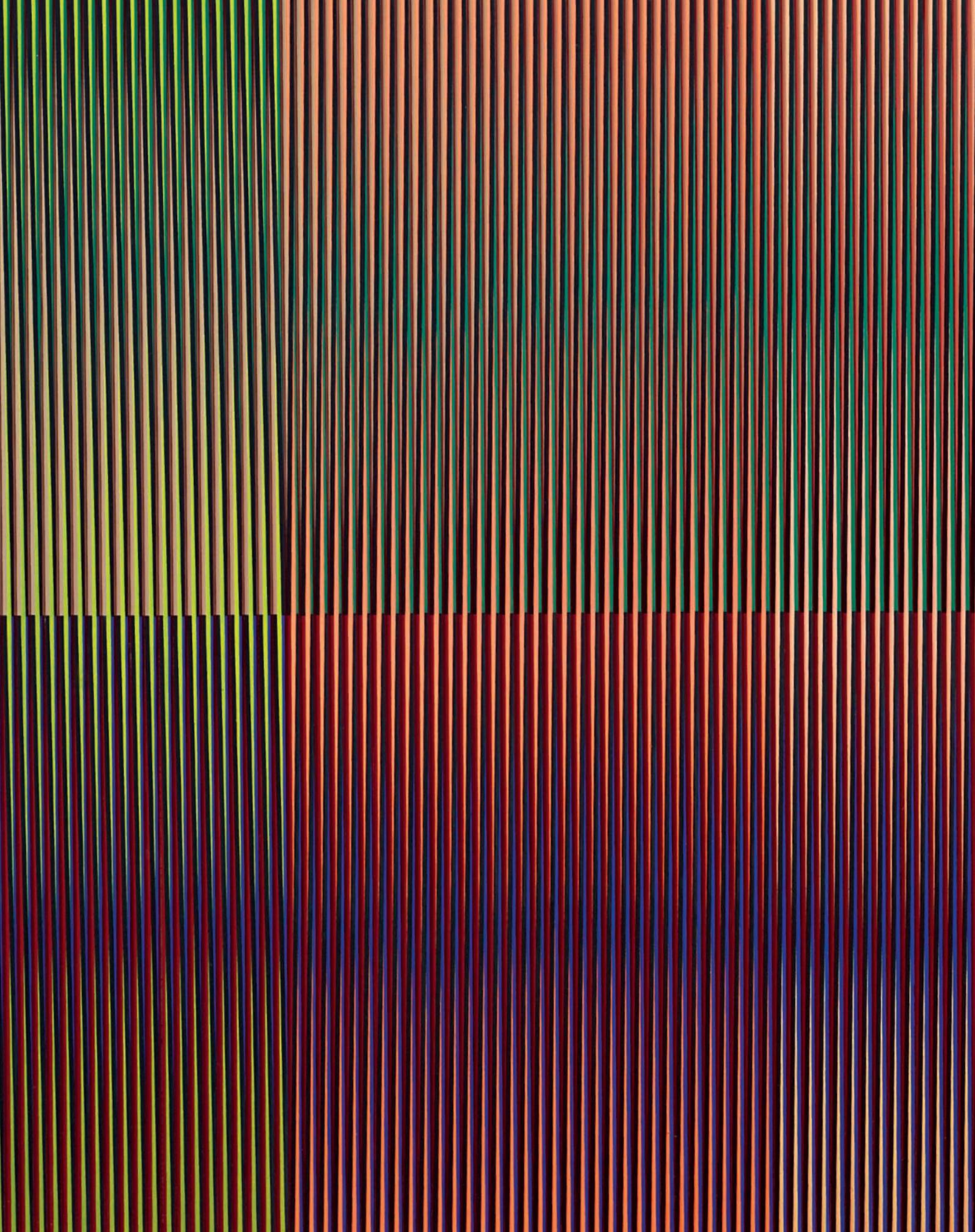


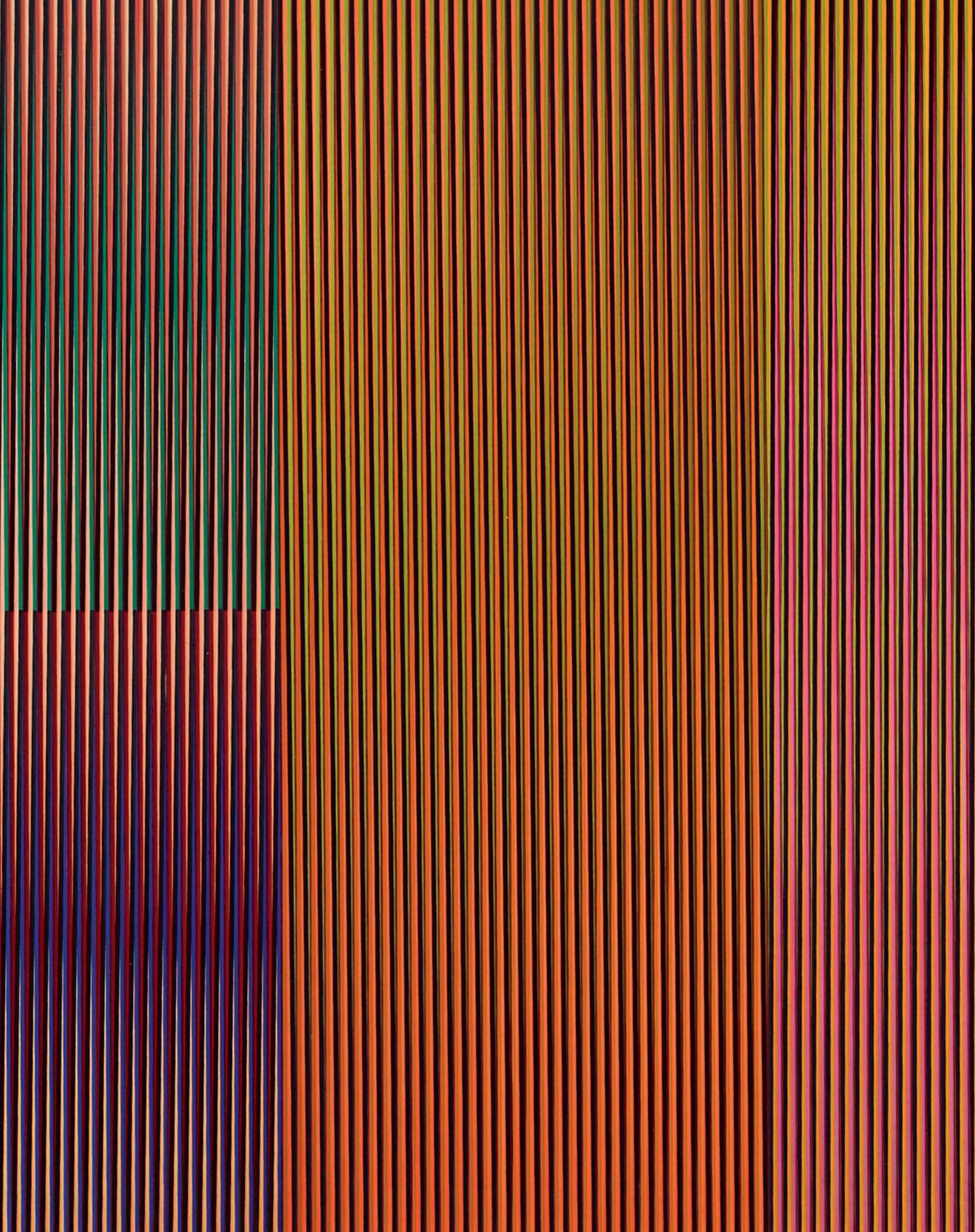
LATIN AMERICAN ART

EVENING SESSION
WEDNESDAY
23 MAY 2018
AT 5.00 PM

MORNING SESSION
THURSDAY
24 MAY 2018
AT 11.00 AM





















LATIN AMERICAN ART

WEDNESDAY 23 AND THURSDAY 24 MAY 2018

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21/06/16

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Wednesday 23 May 2018
 at 5.00 pm (Lots 1-61)
 and Thursday 24 May 2018
 at 11.00 am (Lots 65-192)

20 Rockefeller Plaza
 New York, NY 10020

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Saturday	19 May	10.00 am - 5.00 pm
Sunday	20 May	1.00 pm - 5.00 pm
Monday	21 May	10.00 am - 5.00 pm
Tuesday	22 May	10.00 am - 5.00 pm
Wednesday	23 May	10.00 am - 12.00 noon

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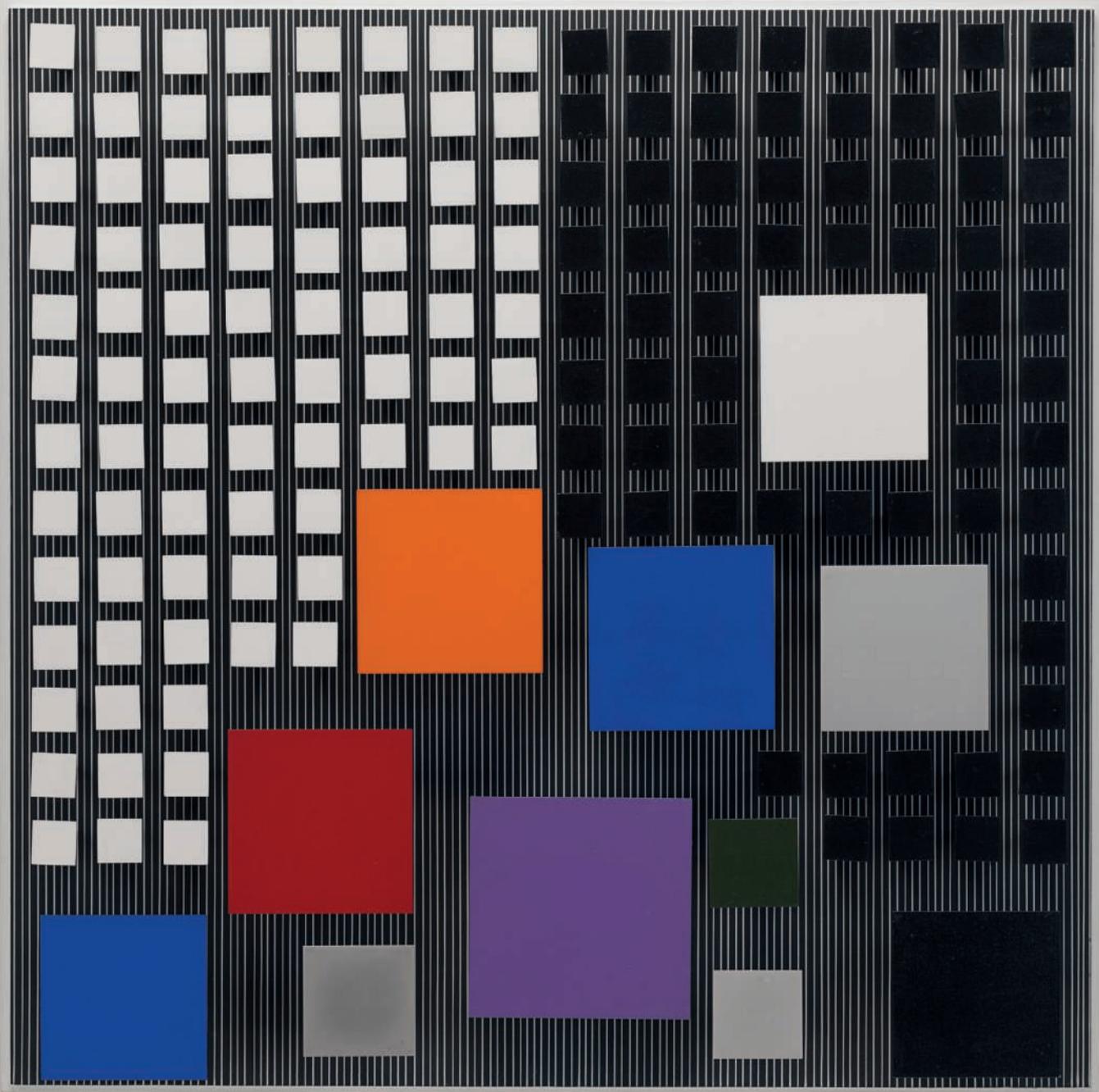
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We are grateful to Margarita Aguilar for her invaluable contribution to this sale and the production of this catalog.

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Lot 193

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EVENING SESSION
WEDNESDAY 23 MAY AT 5.00 PM

1

ANA MERCEDES HOYOS (1942-2014)

Bodegón de Palenque

signed and dated 'Hoyos 89' (lower right)

oil on canvas

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

Painted in 1989.

\$60,000–80,000

PROVENANCE:

Galería Alfred Wild, Bogotá.

Anon. sale, Christie's, New York, 16 May 1991, lot 24.

Acquired from the above by the present owner.

EXHIBITED:

Bogotá, Galería Alfred Wild, *Ana Mercedes Hoyos*, October 1989.

Tokyo, Fuji Museum, *Oro colombiano, gran exhibición cultural*, April-June 1990, p. 300 (illustrated).

Bogotá, United States Embassy, *Ana Mercedes Hoyos*, December 1990.

LITERATURE:

E. Serrano, *Ana Mercedes Hoyos*, Bogotá, Ediciones Alfred Wild, 1990, p. 74, no. 58 (illustrated in color).





2

FERNANDO BOTERO (B. 1932)

Seated Woman

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

33½ x 30½ x 30¾ in. (85 x 77.5 x 78 cm.)

Executed in 2003.

Edition six of six.

\$250,000–350,000

PROVENANCE:

Gary Nader Fine Art, Coral Gables.

Anon. sale, Sotheby's, New York, 16 November 2011, lot 41.

Acquired from the above by the present owner.



3

CLAUDIO BRAVO (1936-2011)

Cascos moto

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

oil on canvas

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

Painted in 2009.

\$250,000–350,000

PROVENANCE:

Acquired directly from the artist.







4

PABLO ATCHUGARRY (B. 1954)

Untitled

signed 'ATCHUGARRY' (near the base)
white Carrara marble on granite base
42 x 10 x 6 in. (106.7 x 25.4 x 15.2 cm.)
Executed in 2006.
Unique.

\$80,000-120,000

PROVENANCE:

Private collection, Lugano.
Galleria Ferrari, Treviglio.
Private Collection.
Anon. sale, Sotheby's, London, 18 October 2013, lot 217
(acquired from the above in 2011).
Acquired from the above by the present owner.

LITERATURE:

Exhibition Catalogue, *Pablo Atchugarry: A Journey Between Matter and Light*,
Bruges, Groeninge Museum, 2006, p. 184 (illustrated in color).
Atchugarry: Catalogo generale della scultura, Volume II 2003-2013, Milan,
Editoriale Electa Mondadori, 2014, p. 300, no. 36 (illustrated in color).



5

FERNANDO BOTERO (B. 1932)

Still Life in the Studio

signed and dated 'Botero 99' (lower right)

oil on canvas

13½ x 16 in. (34.3 x 40.6 cm.)

Painted in 1999.

\$100,000–150,000

PROVENANCE:

Raimund Thomas Kunsthandel, Munich.

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

EXHIBITED:

Paris, Galerie Hopkins-Custot, *Fernando Botero, petits formats*, 29 March–13 July 2001, p. 43, no. 14 (illustrated in color).

LITERATURE:

Fernando Botero, Works on Paper, Paintings, and Sculptures, New York, David Benrion Fine Art, 2008, p. 44, no. 16 (illustrated in color).

Fernando Botero, Works on Paper, Paintings, and Sculptures, New York, David Benrion Fine Art, 2009, p. 60, no. 11 (illustrated in color).

Fernando Botero, Works on Paper, Paintings, and Sculptures, New York, David Benrion Fine Art, 2010, p. 50, no. 15 (illustrated in color).



6

FERNANDO DE SZYSZLO (1925-2017)

Recinto

signed 'Szyszlo' (lower right) titled and dated 'RECINTO, ORRANTIA 91' (on the reverse)

acrylic on canvas

58¾ x 58¾ in. (149.2 x 149.2 cm.)

Painted in 1991.

\$60,000-80,000

PROVENANCE:

Galería Alfred Wild, Bogotá.

Anon. sale, Christie's, New York, 20 November 1991, lot 86.

Acquired from the above by the present owner.

EXHIBITED:

Bogotá, Galería Alfred Wild, *Fernando De Szyszlo*, April 1991, p. 181 (illustrated in color).

Mexico City, Palacio de Cultura Banamex, Fomento Cultural Banamex, A.C., *Mario Vargas Llosa, la libertad y la vida*, March-April 2010.

LITERATURE:

D. Ashton, *Fernando de Szyszlo*, Barcelona, Ediciones Polígrafa, 2003, no. 36 (illustrated in color).



7

OSWALDO GUAYASAMÍN (1919-1999)

Los desesperados

signed 'Guayasamín' (lower right)

oil on canvas

63 x 43 in. (160 x 109.2 cm.)

Painted in 1970.

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist.

By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Guayasamín signed by Verence Guayasamín, dated 9 April 2018.

8

WIFREDO LAM (1902-1982)

Untitled

signed and dated 'Wifredo Lam, 1938' (lower left)
gouache and pastel on paper
24¾ x 18⅞ in. (62.9 x 48.1 cm.)
Executed in 1938.

\$150,000-200,000

PROVENANCE:

H. Fara de Chavagnac collection, Paris (acquired in 1948).
Private collection, Hong Kong.

LITERATURE:

L. Laurin-Lam & E. Lam, *Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Lausanne, Acatos, 1996, p. 262, no. 38.60 (illustrated).



Pablo Picasso
1938



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

9

AGUSTÍN CÁRDENAS (1927-2001)

Couple Antillais

signed with initials, dated, and numbered 'AC, 2000, 3/4'
(on the base)

bronze

192 x 43¾ x 23 in. (487.7 x 111.1 x 58.4 cm.)

Conceived in 1957; Cast in 2000.

Edition three of four.

\$250,000–350,000

PROVENANCE:

Jeffrey H. Loria and Co., Inc., New York
(acquired from the artist).

Acquired from the above by the present owner (2000).

We are grateful to the Estate of Agustín Cárdenas for
confirming the authenticity of this work.





10

WIFREDO LAM (1902-1982)

Untitled (Two Seated Figures)

signed and dated 'Wifredo Lam, 6-42' (lower right)

oil and charcoal on paper

41¼ x 33½ in. (104.8 x 85.1 cm.)

Executed in 1942.

\$100,000–150,000

PROVENANCE:

Pyramid Galleries, Washington D.C.

Private collection, Silver Spring, Maryland

(acquired from the above 21 April 1978).

By descent from the above to the present owner.

LITERATURE:

L. Laurin-Lam & E. Lam, *Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Lausanne, Acatos, 1996, p. 315, no. 42.90 (illustrated).



11

MATTA (1911-2002)

Untitled

gouache, ink and fluorescent paint on paper

10¼ x 12¼ in. (26 x 31 cm.)

Executed in 1940.

\$120,000–180,000

PROVENANCE:

Julien Levy, New York (acquired directly from the artist).

The Estate of Julien Levy.

Hommage à Julien Levy sale, Part 2, Tajan, Paris, 8 June 2006, lot 236.

Richard L. Feigen & Co., New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Allan Frumkin Gallery, *Accommodations of Desire: Surrealist Works on Paper Collected by Julien Levy*, traveling exhibition, March 2004 - March 2006, p. 87.

This work is accompanied by a certificate of authenticity signed by Germana Matta, dated 14 April 2018.





12

MARIO CARREÑO (1913-1999)

La siesta

signed and dated 'Carreño 46' (lower right)
oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
Painted in 1946.

\$200,000–300,000

PROVENANCE:

Perls Galleries, New York.
Anon. sale, Sotheby's, New York, 10 June 1982, lot 2.
Ramón and Nercys Cernuda collection, Miami.
Anon. sale, Christie's, New York, 17 May 1993, lot 36.
Acquired from the above by the present owner.

EXHIBITED:

New York, Perls Galleries, *Mario Carreño*, 1947.
Miami, Museo Cubano de Arte y Cultura, *Masters of Cuban Art*, March 1989.

LITERATURE:

J. Gómez Sicre, *Carreño*, Washington, D.C., Pan American Union, 1947, p. 25, no. 15 (illustrated).

Mario Carreño's *La Siesta* belongs to the traditional genre of a reclining nude woman. At rest on a simple bench, the protagonist of the canvas is swathed in white drapery, her arms comfortably cradling her head. An instrument and the elements of a simple still life lay on the ground before her, the round, bisected fruits echoing the perfect circles of her schematically rendered breasts. While these elements reflect the components of a seemingly classical composition, Carreño portrays the scene within a verdant landscape that evokes an imagined tropical garden inspired by the artist's native Cuba.

La Siesta was painted during the ten-year interval that Carreño lived in New York, punctuated by visits back to his native Cuba. This period served to establish the artist's reputation in the United States, where he was crowned by none other than Alfred Barr of the Museum of Modern Art as the "most versatile, learned, and courageous" of the younger generation of Cuban modern artists.¹ During this time, the artist served as a professor of art at the New School for Social Research. He also enjoyed numerous solo exhibitions at the Pan American Union in Washington D.C., the Institute of Modern Art in Boston, and at the prestigious Perls Gallery, where his art was promoted alongside work by such established names as Picasso, Matisse, and de Chirico. Indeed, *La Siesta* was first presented at the artist's 1947 Perls Gallery show, his fourth exhibition with the institution.

Like the other paintings included in the Perls show, *La Siesta* reflects Carreño's style of the late 1940s, characterized by flattened forms inscribed within rhythmic compositions. This style, with its decorative patterns and colors, departed from the artist's earlier experiments with Duco industrial paint, as well as his previous volumetrically rendered allegorical paintings. In fact, over the course of his career, Carreño's aesthetics continually shifted as the artist experimented with current trends and shifting artistic environments as the artist moved between Havana, New York, Paris, and later Santiago de Chile. Yet, particular themes such as the reclining female figure recur throughout his oeuvre, which also reflects a consistently balanced and sophisticated approach to color.

Carreño's chromatic skill is on display in *La Siesta* in the lush green, purple, and ochre tones interspersed throughout the landscape. These colors contribute to the painting's composition, which carefully hovers between exuberant rhythmic energy and peaceful stasis. Roughly split along its length, the painting is divided between an earth-toned lower section and an upper half of brighter, lush hues. Placed at center between these two sections, the white robes covering the figure's body reflects the colors of her surroundings, suggesting the play of light as it filters through the leaves.

The outlines of the woman's reclined form further balance the two sections of the painting. Her raised knees echo the verticality of the trees above, while her outstretched body and feet echo the horizontals of the ground below. However, the composition is fractured into further sections, as both the figure and ground seem to shift up and down across the length of the canvas. Accentuated by shifts in color, this contrapuntal rhythm creates a sense of movement, and indeed, it appears as though the butterfly's golden wings will soon alight on the sleeping figure. However, it is precisely the relaxed pose of the woman at rest that synthesizes the overall dynamic tension of the painting, unifying the woman, her domestic surroundings, and the lush nature around her. Indeed, although an ornate garden gate near the figure's feet suggests a sense of boundary, this division is not maintained, and instead, fusion is achieved through the repetition of sinuous curves and lines. In subsequent years, Carreño would continue to experiment with the carefully crafted equilibrium of his paintings, turning to pure abstraction in the early 1950s.

Susanna Temkin, Ph.D., 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. 4.



PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

13

JOAQUÍN TORRES-GARCÍA (1874-1949)

Objetos sobre plano gris (also known as *Still Life with Black Pan*)

signed and dated 'JTG 49' (upper right)

oil on cardboard

16¾ x 20 in. (35 x 51 cm.)

Executed in 1949.

\$70,000–100,000

PROVENANCE:

Estate of the artist.

Olimpia Torres, Montevideo.

Private collection, Montevideo.

Cecilia de Torres, Ltd., New York.

Private collection, Montevideo.

Private collection, Spain.

EXHIBITED:

New York, Cecilia de Torres, Ltd., *Joaquín Torres-García 1874-1949*, Summer 1995, no. 25.

New York, Cecilia de Torres, Ltd., *The Still Life*, 22 February 22-31 May 1996, no. 13.

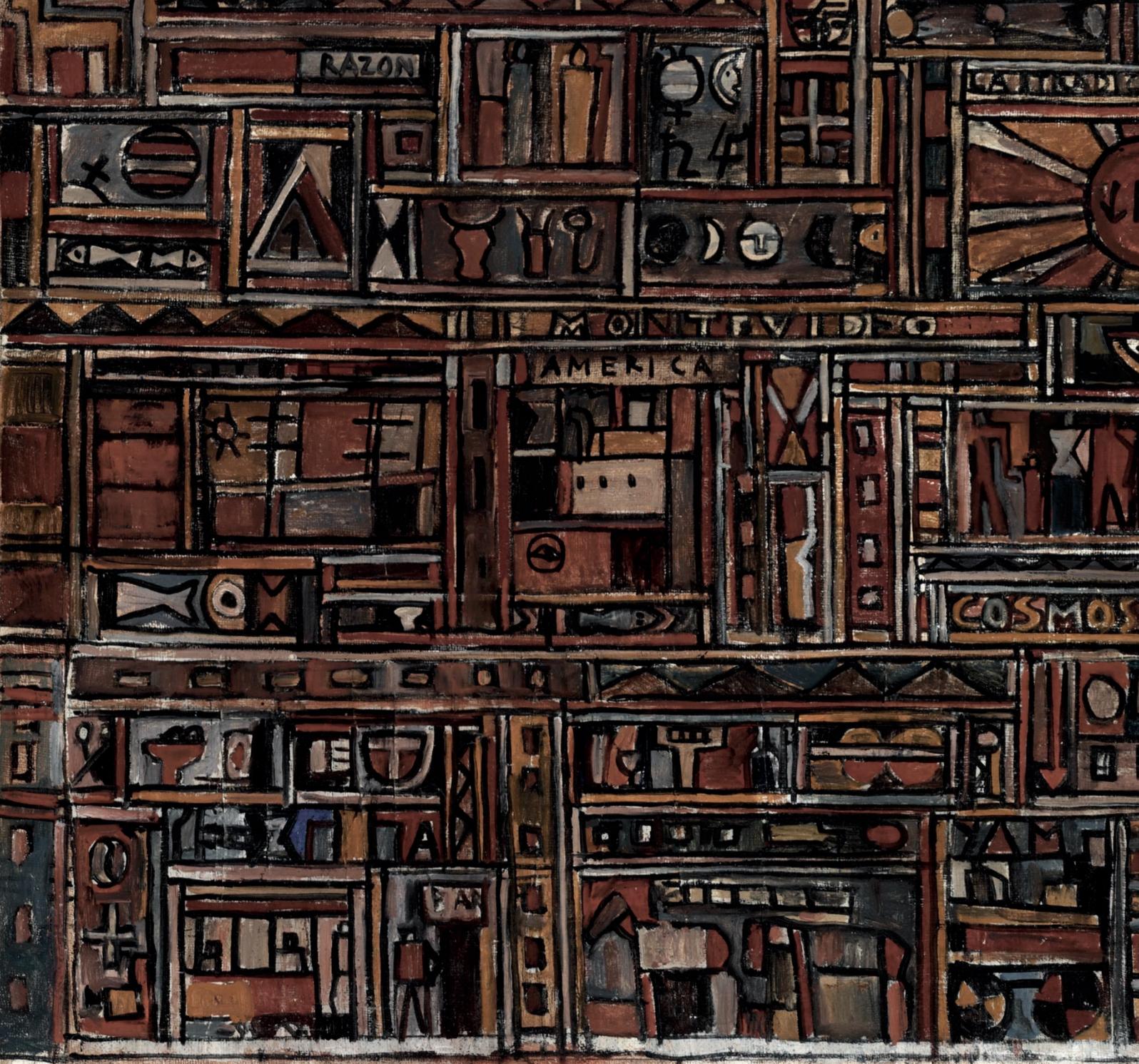
LITERATURE:

De Torres, Cecilia and Susanna V. Temkin. "Objetos sobre plano gris, 1949 (1949.17)." *Joaquín Torres-García Catalogue Raisonné*. <http://torresgarcia.com/catalogue/entry.php?id=2166> (accessed April 17, 2018).

We are grateful to Cecilia de Torres for confirming authenticity and her assistance in cataloguing this work.

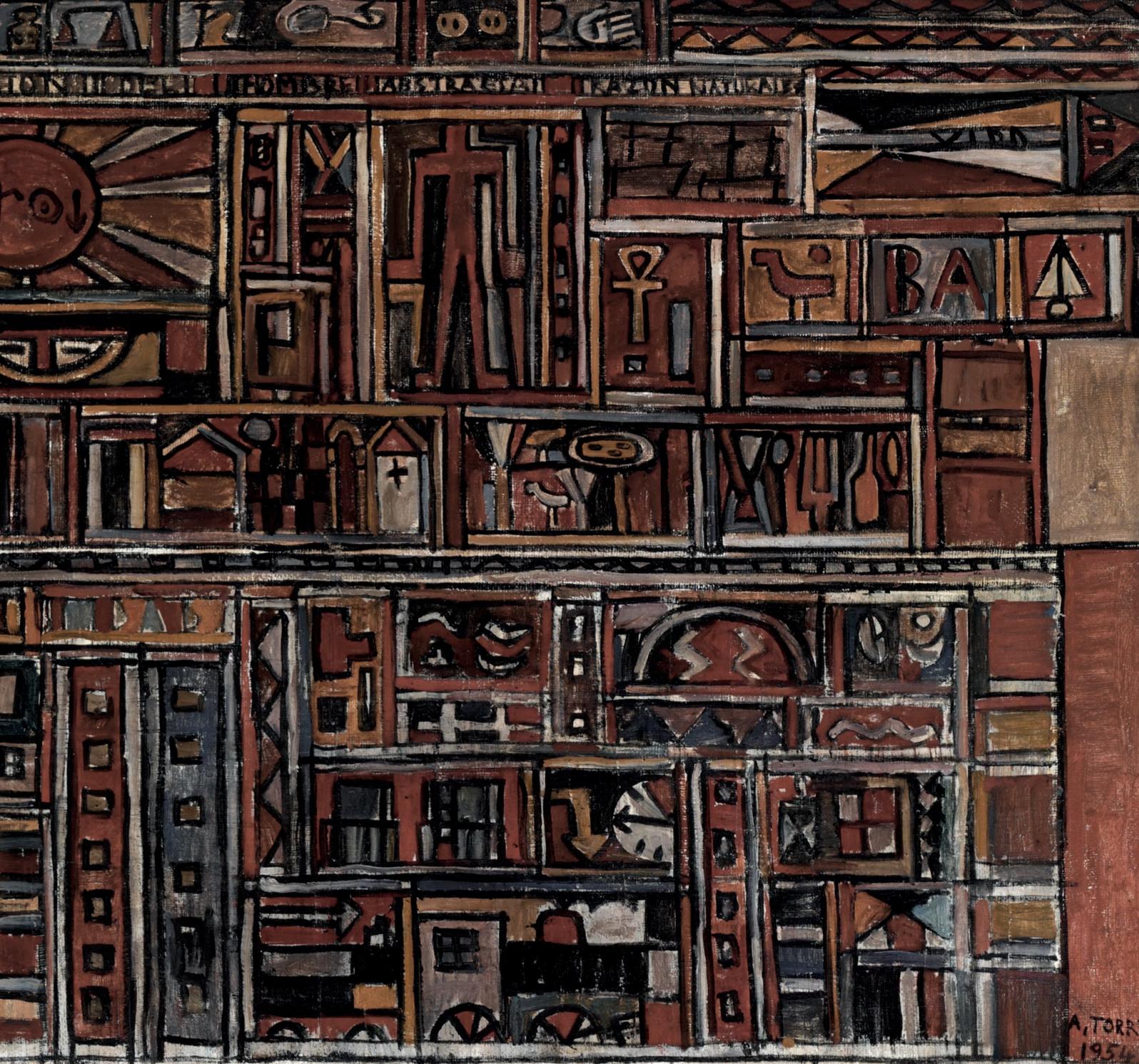






Augusto Torres, *Mural at Sindicato Médico*, Montevideo, 1954.
Courtesy of Cecilia de Torres, Ltd., New York.

The present lot is related to the mural at the Sindicato Médico in Montevideo executed the same year.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

14

AUGUSTO TORRES (1913-1992)

Composición Universal-Razón

signed and dated 'A. Torres, 1954' (lower right)

oil on burlap

38¼ x 80 in. (97.1 x 203.2 cm.)

Painted in 1954.

\$40,000-60,000

PROVENANCE:

Private collection, Montevideo.

Anon. sale, Christie's, New York, 21 November 1995, lot 93.

Acquired from the above by the present owner.

We are grateful to Cecilia de Torres for confirming authenticity and her assistance in cataloguing this work.





15

MATTA (1911-2002)

Morphologie psychologique No. 14

graphite and crayon on paper
12¾ x 19⅞ in. (32.4 x 49.9 cm.)

Executed in 1939.

\$70,000-90,000

PROVENANCE:

Gordon Onslow Ford collection

(acquired directly from the artist).

Robert Melville collection, London.

Anon. sale, Sotheby's, New York, 26 November 1985, lot 59.

Milagros Maldonado collection, Miami

(acquired from the above).

EXHIBITED:

Santiago, Museo Nacional de Bellas Artes, *Matta Uni Verso*, 11 November-30 December 1991, no. 9 (listed) no. 13 (illustrated in color, with incorrect cataloguing).

Miami, Dorissa Building, *Beyond the Erotic: From the Collection of Milagros Maldonado*, February-June 2011.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 23 November 1991.

WIFREDO LAM (1902-1982)*Figure*

signed and dated 'Wifredo Lam 1949' (lower right and again on the reverse)
oil on canvas
42½ x 33½ in. (108 x 85.1 cm.)
Painted in 1949.

\$1,200,000–1,800,000

PROVENANCE:

Private collection, Paris.
Gary Nader, Miami.

EXHIBITED:

Havana, Museo de Bellas Artes, *Lam, óleos y aguafuertes*, 1966 (illustrated on the cover).
Paris, Musée d'Art moderne de la Ville de Paris, *Totems et Tabous, Lam, Matta, Penalba*, 1968, no. 19 (illustrated).
Charlottenlund, Denmark, Ordrupgaard/Høvikodden (Norway), Sonja Henie, Niels Onstad Foundation, *Wifredo Lam*, 1978, no. 22, p. 28 (illustrated in color).

LITERATURE:

Islas, no. 1, Santa Clara (Cuba), Revista de la Universidad Central de las Villas, 1966, p.125 (illustrated).
M. Leiris, *Lam*, Milan, Fratelli Fabbri, 1970, no. 91 (illustrated in color).
M-P. Fouchet, *Wifredo Lam*, 1st ed., Barcelona/Paris, Polígrafa/Cercle d'Art, 1976, p.91, no. 96 (illustrated in color).
"Wifredo Lam," *XX siècle*, no.52, special issue, Paris, July 1979, p.45 (illustrated).
M-P. Fouchet, *Wifredo Lam*, 2nd ed., Barcelona/Paris, Polígrafa/Cercle d'Art, 1989, p.95, no. 96 (illustrated in color).
L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Lausanne, Acatos, 1996, p. 419, no. 49.20 (illustrated).

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

Lam's arrival in Cuba dovetailed with rising interest in Caribbean vernacular culture, spanning the Négritude movement led by his friend Aimé Césaire, the Martinican poet, and the pioneering ethnographic and anthropological studies of Lydia Cabrera and Fernando Ortiz. Their recuperation of Afro-Cuban culture, particularly its folklore and religious customs, paralleled

Lam's own engagement with the *Lucumí*, or *Santería*, religion, which he had studied as a child with his godmother Ma'Antonica Wilson, a Yoruba priestess. "Lam began to create *his atmosphere*," the writer Alejo Carpentier observed, "using figures in which the human, the animal, and the vegetal mixed without boundaries, animating a world of primitive myths with something ecumenically Antillean, bound deeply not only to the soil of Cuba, but to the larger chain of islands." In his commingling of "all that is magical, imponderable, mysterious in our midst," Lam invoked the sacred, animistic universe of *Santería*, to which his metamorphosing bodies and landscapes partly belong.³

The *femme cheval* first appeared in Lam's *Fata Morgana* drawings (1940-41), made to illustrate André Breton's Surrealist poem, but her evolved expression in his paintings from 1947 to 1950 marks the apotheosis of her persona. She is distinguished by a variety of head shapes—round, trumpet, detached, hatted, doubled, spiked—and anatomical stylizations, whose references span *Santería* (the horned Eleggua head) and traditional Spanish dress (the mantilla). As a personification of ritual possession in *Santería*, the *femme cheval* evinces the lush carnality of the feminine body and its supernatural powers. "The endowing of the *femme cheval* with an animal head is most often interpreted literally as a representation of the devotee of the orishas as the 'horse' of the deity, who mounts the believer during ritual ceremonies," noted Lam scholar Lowery Stokes Sims explains, describing the figure's given role. Yet the *femme cheval* also stands as an "emblem of Surrealist hybridity – the minotaur," she continues, simultaneously rendered through a transposition of gender in which the artist shifts "the power focus of Surrealism (and Picasso) from the male principle to the female."⁴

The present *Figure* is a classic incarnation of Lam's *femme cheval*, her syncretic body drawn in a seductive state of transfiguration. A long, black neck curves angularly into a familiar, trumpet-shaped head, superimposed by the pale oval of her face, similar to that of the handsome *Lisamona* (1950). Framed by an intermediary and semitransparent diamond shape, her features are abstracted and bifurcated along a chevron-striped line. Her elongated head, extending from its bulbous, testicle-shaped chin to its tapering horns, is visually offset by the knife, or machete, that hovers in the space behind her; its crescent shape is echoed in the two spikes that protrude from her fringed, floral mane. These mystical and erotic attributes, from her papaya-shaped breasts to her hybridized visage and mane, are highlighted in tonal shadings of beige that faintly overlay the raw canvas. Set against a painterly grey ground and the flattened darkness of her equine body, they illuminate the shape-shifting magic embodied in Lam's *femme cheval*, avatar of Afro-Cuba in the words of Césaire, in the closing stanza of a poem he addressed to his friend:

avatars however of a god keen on destruction
monsters taking flight
in the combats of justice I recognized
the rare laughter of your magical weapons
the vertigo of your blood
and the law of your name.⁵

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

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

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

3 Alejo Carpentier, "Reflexiones acerca de la pintura de Wifredo Lam," *Gaceta del Caribe* 5 (July 1955): 27.

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

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



17

MATTA (1911-2002)

Untitled

oil on canvas

23¾ x 28¾ in. (60.3 x 73 cm.)

Painted in 1959.

\$70,000–90,000

PROVENANCE:

Arthur Tooth & Sons, London.

Ayala Zacks collection, Toronto.

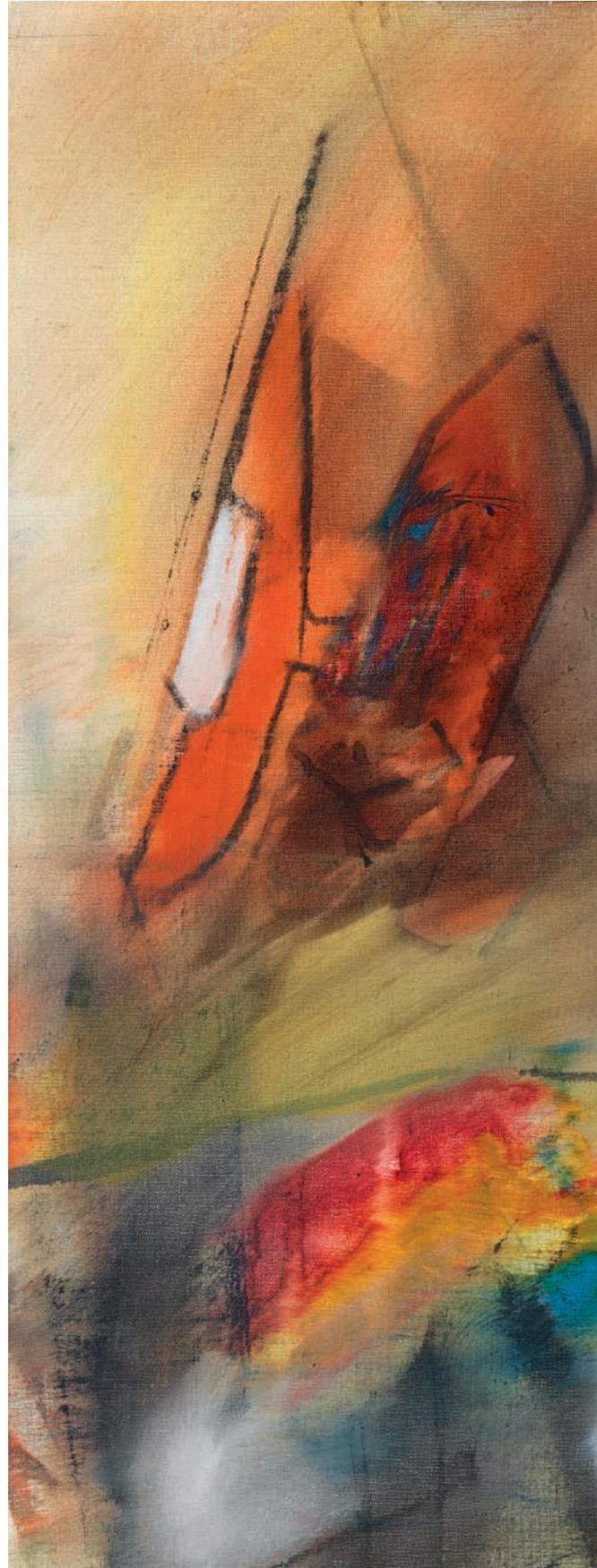
Private collection, Toronto.

Anon. sale, Waddington's, Ontario, 5 December 2016, lot 15

(by descent from the above).

Acquired from the above by the present owner.

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





18

WIFREDO LAM (1902-1982)

Untitled

signed and dated 'Wifredo Lam 1972' (lower right) also signed 'Wifredo Lam 1972' (on the reverse)

oil on canvas

17½ x 13½ in. (44.4 x 34.2 cm.)

Painted in 1972.

\$60,000-80,000

PROVENANCE:

A. Recagno, Albisola, Italy.

Jerome Zodo Fine Art, Ltd., London.

Acquired from the above by the present owner.

LITERATURE:

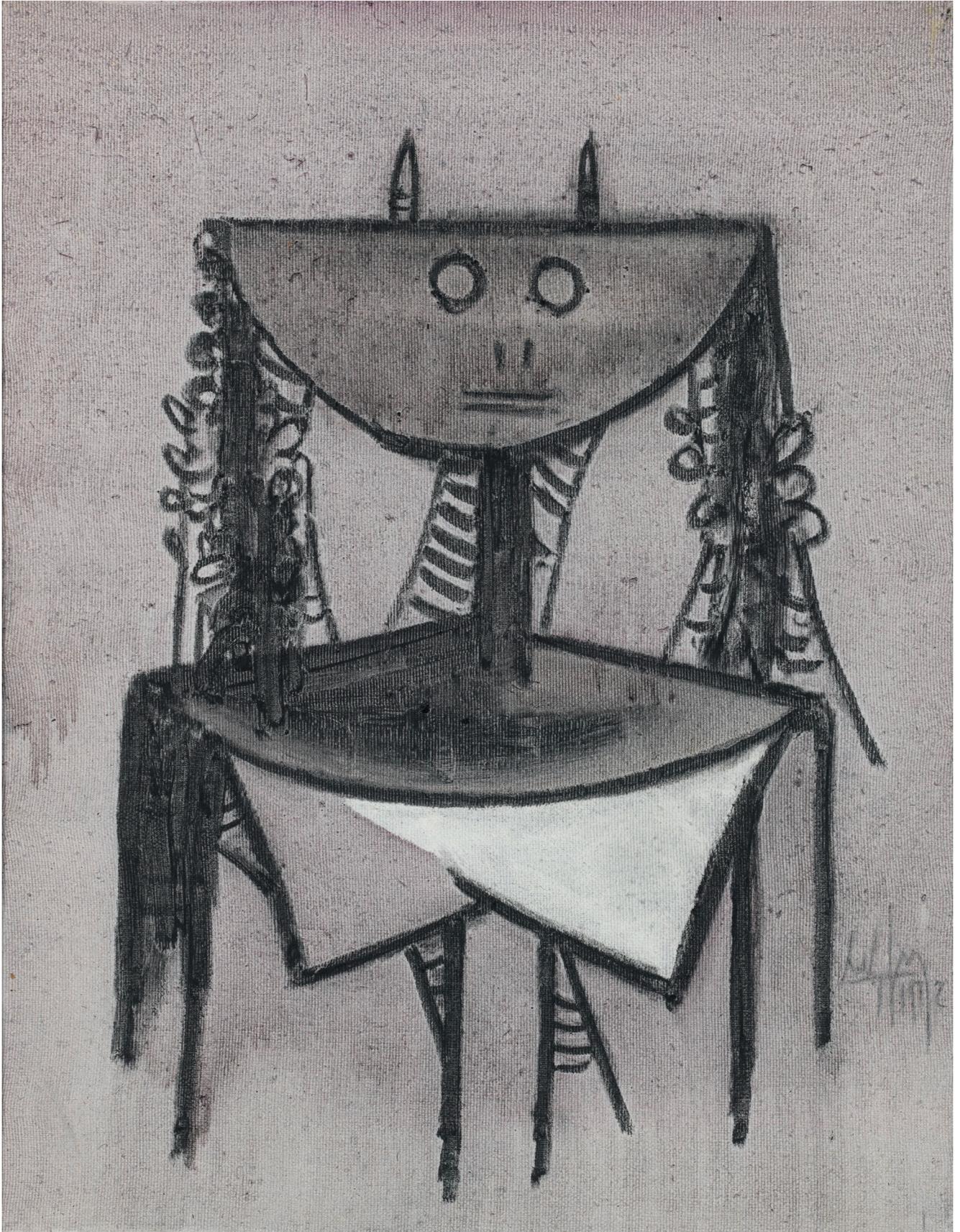
L. Laurin-Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Laussane, Acatos, 2002, p. 372, no. 72.79 (illustrated).

J. M. Noceda, *Wifredo Lam: en las colecciones cubanas*, La Habana, ARTECUBANO ediciones, 2002, p. 297 (illustrated).

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



The artist in his studio with the present lot, Albisola Mare. Courtesy of Marta Arjona.
Artwork ©2018 Artists Rights Society (ARS), New York / ADAGP, Paris



HECTOR POLEO (1918-1989)*Los novios*

signed and dated 'Poleo, 56' (lower right)

oil on canvas

58¾ x 31¾ in. (149.2 x 80.6 cm.)

Painted in 1956.

\$120,000–180,000

PROVENANCE:

Private collection, Caracas.

Acquired from the above by the present owner.

Los novios features the most characteristic figures populating Venezuelan painter Héctor Poleo's oeuvre – *campesinos* and veiled women. Arranged into a triad, a man in a brown poncho and straw hat stands slightly in front of a similarly dressed woman in blue, while the cloaked head of a woman in black appears between their shoulders. With her neck slightly tilted, the profile of this woman in black contrasts with the frontal position of her peers, the three of them tightly unified into a silent, sculptural group.

Long engaged in the depiction of these subjects, Poleo's interest in portraying the poorer classes dates to his earliest years in the 1930s, a period when social themes dominated the imaginaries of artists worldwide, provoked by the effects of modernization and the impact of the Great Depression. While still a student, Poleo won a scholarship to study in Mexico City where the work of the muralists influenced his developing aesthetic. In 1941, the artist's travels to the Andean regions of Ecuador, Colombia, and within his own country, further shaped his artistic approach. Accordingly, with their ponchos and straw hats, the figures in *Los novios* reflect Poleo's representative, if somewhat generalized, approach to depicting a local population.

While the presence of *campesinos* remained a consistent subject, Poleo explored various styles over the course of his career, ranging from solidly rendered volumetric bodies, to a quasi-Surreal aesthetic, as well as dreamy-expressionism. Painted in 1956, *Los novios* reflects Poleo's aesthetic of the 1950s decade, which critics have alternately described as his "classist" (Carlos Silva) and "neo-plastic" (Alfredo Boulton) phase. As this latter term suggests, this period witnessed the artist's turn to flattened forms, in which both the fore- and back-grounds are brought to the surface of the canvas. This phase coincides with the rising dominance of geometric abstraction on the Venezuelan art scene, and the backgrounds of many of these works reveal abstract compositions of fractured planes of color, albeit with schematically rendered architectural motifs. Thus, in *Los novios* a house is visible behind the woman in the straw hat, while the tower of what may be a church emerges from the shoulder of the man. Executed in white, these contextual details are links connecting the figures of *Los novios* within their surrounding landscape. This disjointed relationship literally casts the figures into the foreground, endowing their bodies with a monumental presence.

Los novios is related to a similar painting that shares the same name and belongs to the collection of the Galería Internacional de Arte Moderno of the Ca' Pesaro in Venice. Also executed in 1956, this Italian work includes four figures, the three protagonists joined by an additional man who stands shoulder to shoulder alongside the woman in blue. In this painting, the figures are portrayed at full length, and the abstracted background reveals slight variations. By isolating the three right-most figures in the featured lot, Poleo heightens the painting's sense of drama. Whereas the four figures can readily be identified as two couples in the Venetian canvas, the relationship shared between the two women and single man remains unknown. Is one of the women a mother to another figure? A daughter? A mistress? An imagined, younger self? This unresolved narrative adds a poignant tension to the piece, tension that Poleo further heightens in his close cropping of the group.

The artist's tight perspective maximizes the focus of the painting onto the faces of the figures. Clear complexioned with their features rendered in the most delicate of lines, these people are both anonymous and expressionless, and represent the everyman and women of the region. It is precisely these characteristics that imbue Poleo's figures with a sense of enduring stoicism. Indeed, rather than downtrodden peasants, the protagonists of *Los novios* seem to suggest a notion of spiritual transcendence that links Poleo to the great religious artists of the past. In particular, the sweet faces of his veiled women have long invoked comparisons to depictions of the Madonna by such Renaissance masters as Raphael. The flattened planar perspective of Poleo's work of the 1950s suggests additional links to Byzantine and Coptic art, sources which the artist directly referenced in the earliest paintings from this phase, dating to 1953.

Susanna Temkin, Ph.D., Institute of Fine Arts, New York University



20

FERNANDO BOTERO (B. 1932)

El niño Jesús

signed and dated 'Botero 66' (lower right)

oil on canvas

39 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in. (100 x 77 cm.)

Painted in 1966.

\$250,000–350,000

PROVENANCE:

Galerie Buchholz, Cologne.

Acquired from the above by the present owner.

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



21

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.

\$80,000–120,000

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:

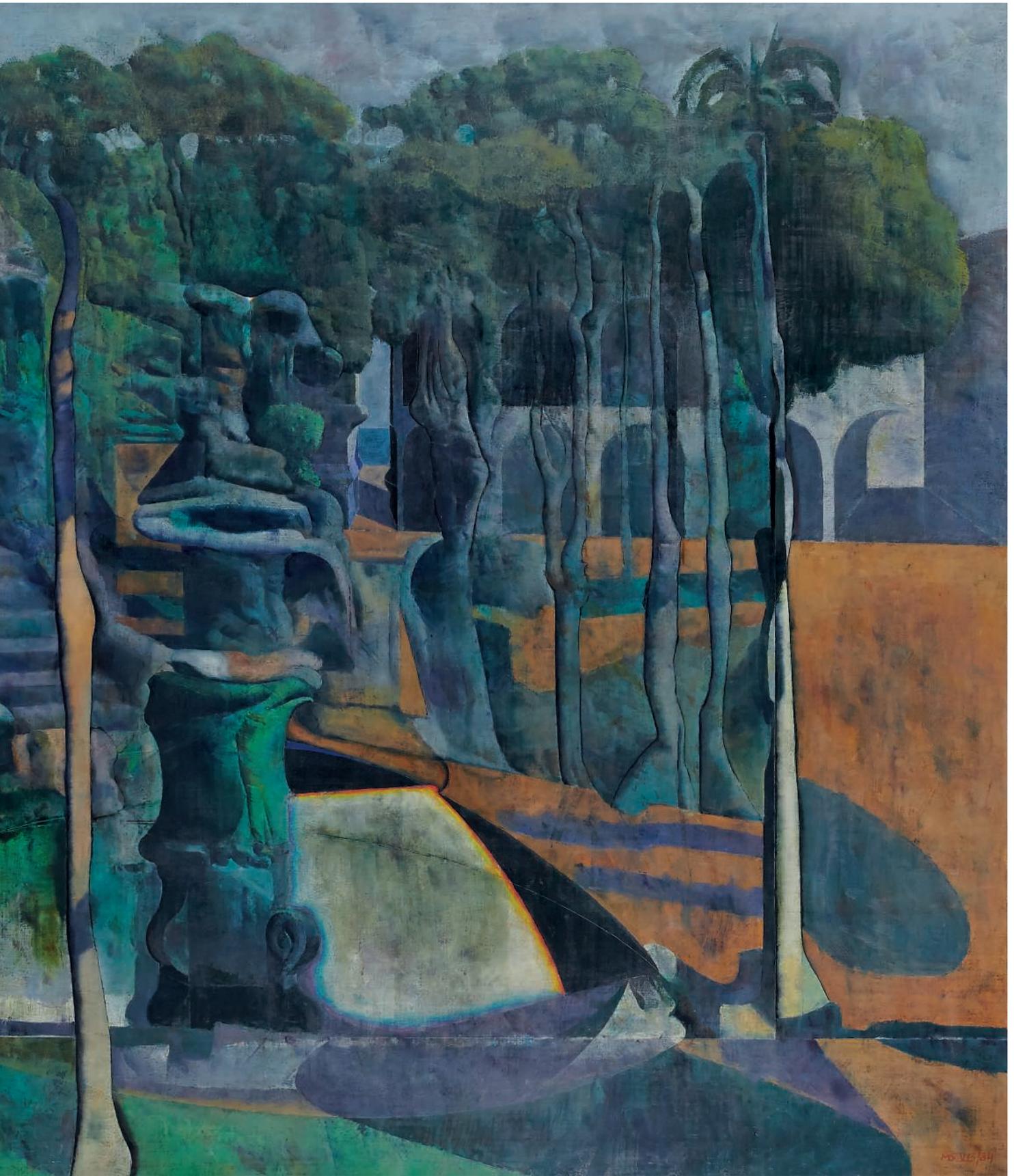
X. Moyssén, "La pintura como creadora de planos y espacios," *El Porvenir*, Monterrey, 14 May 1990, no. 4 (illustrated in color).

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).









THE COLLECTION OF

JOAN AND PRESTON ROBERT TISCH

In 1986, at the height of America's AIDS crisis, Joan Tisch walked into the offices of New York's Gay Men's Health Crisis on a mission. "I'm Joan," she announced, "and I'd like to volunteer." It was a simple declaration—marked by humility, urgency, and a belief in change—that characterized Tisch's extraordinary spirit. For decades, she was an integral part of her family's efforts in philanthropy, and with unflinching zeal and generosity, she helped create a lasting legacy in New York and the wider world.

Joan Tisch was born in Manhattan in 1927. While studying English at the University of Michigan, the young Joan met Preston Robert "Bob" Tisch, a fellow student and Brooklyn native. "We literally met hanging out on the steps of the library," she laughed in later years. The couple married in 1948, and went on to have three children.

Across nearly six decades of marriage, Bob and Joan Tisch rose to become two of New York's most prominent civic and philanthropic leaders. Bob Tisch became a goodwill ambassador for his city: in addition to championing New York in Washington, he lobbied to bring two Democratic National Conventions to Manhattan, and generated support for largescale urban development initiatives such as the Javits Center. A lifelong football fan, Bob Tisch purchased a fifty percent stake in the New York Giants in 1991.

Joan Tisch was a remarkably driven woman with an unwavering belief in her family's ability to affect change. Beyond their significant contributions to institutions such as the University of Michigan and Tufts University, the Tisches' native New York was a particular focus of their energies. From the Central Park Children's Zoo to New York University, the Metropolitan Museum of Art, and the Museum of Modern Art (where Joan Tisch served as a trustee and posthumously donated works by Léger, Braque, and Giacometti,) the family provided significant support to organizations benefitting New Yorkers from all walks of life. Today, the Tisch name can be found throughout the city, reflecting a multi-generational ethos of giving.

NYU Tisch School of the Arts. ©Branda:
Courtesy of NYU Photo Bureau.

MetLife Stadium, home of the New York
Giants. Photo: Erick W. Rasco / Sports
Illustrated/Getty Images.

Joan and Preston Robert Tisch.
Courtesy of the family.

The Tisch Library, Tufts University.
© Trustees of Tufts College.

Joan Miró, *Danseuse entendant jouer de l'orgue dans
une cathédrale gothique*, Barcelona, 26 May 1945.
Fukuoka City Art Museum. © Successió Miró / Artists
Rights Society (ARS), New York / ADAGP, Paris 2018.

Joan Tisch was a board member of Citymeals-on-Wheels, where Bob Tisch served as founding president, as well as a stalwart patron of the 92nd Street Y, where she co-chaired the Tisch Center for the Arts. The Tisch family made a transformative impact on NYU, providing major gifts across academic disciplines and schools. Their contributions to the university encompassed educational programs and scholarships in the arts and humanities; the acquisition and renovation of the building now known as the Tisch School of the Arts; Tisch Hospital at NYU Langone Medical Center; the Joan H. Tisch Center for Women's Health and the Preston Robert Tisch Center for Men's Health; and the NYU Preston Robert Tisch Institute for Global Sport.

Of Joan Tisch's many achievements in the public sphere, it is her groundbreaking advocacy during the AIDS crisis and with the Gay Men's Health Crisis that remains most notable. "When Joan Tisch walked through the doors of GMHC in 1986," noted Marjorie J. Hill, the organization's former CEO, "no one could have predicted the impact she would have... let alone the influence she would exercise as one of the world's most visible AIDS advocates and philanthropists." Tisch had lost several friends to AIDS, and understood the importance of personal volunteerism in fighting the virus. From stuffing envelopes to counseling patients navigating medical bills and emotional crises on the GMHC hotline, Tisch was a truly hands-on supporter. "For the first time in years of volunteering," she said of her early involvement with GMHC, "I had become emotionally involved."

It is a testament to Tisch's humility that the GMHC staff remained unaware of their fervent volunteer's social status. When the GMHC photocopier broke down, Tisch was informed that they could not afford a replacement. "My mom promptly wrote a check for \$475 and handed it to the manager," Jonathan Tisch remembered. "He looked very dubious. 'How do I know this check won't bounce?' She replied, 'Trust me, it won't bounce.'" The woman dubbed "GMHC's most famous anonymous volunteer" was eventually asked to join the board of directors, where she spearheaded its transformation from a grassroots movement to the world's most respected AIDS advocacy and services agency. In 1997, Tisch provided GMHC with a monetary gift that allowed the organization to move into a new headquarters named in her honor; at the time, it was one of the largest bequests ever made to an AIDS-related cause. "Joan Tisch... never said 'no' to GMHC," the organization's CEO Kelsey Louie wrote upon her death. "GMHC will never stop saying 'thank you' to her."

"You could ask what would New York be without the Tisches," MoMA trustee Marie-Josée Kravis mused upon awarding the family the museum's David Rockefeller Award, "and I think a lot of institutions would be different."



245

En este lugar el 10 de junio de 1995, fruto de un atentado ocurrido los señores

Tomás Martínez Carpio 10 años de edad, hijo de José Martínez Carpio y María Martínez Carpio, nacido el 10 de junio de 1985 en San José, Costa Rica.
 Esteban Valencia Espinoza 10 años de edad, hijo de Esteban Valencia Espinoza y María Valencia Espinoza, nacido el 10 de junio de 1985 en San José, Costa Rica.
 Alva Henry Charde González 14 años de edad, hija de Alva Henry Charde González y María González, nacida el 10 de junio de 1981 en San José, Costa Rica.
 Susanna Arias Palacios 14 años de edad, hija de Susanna Arias Palacios y Juan Palacios, nacida el 10 de junio de 1981 en San José, Costa Rica.
 Elizabeth Cristina Bustillo 20 años de edad, hija de Elizabeth Cristina Bustillo y Juan Bustillo, nacida el 10 de junio de 1975 en San José, Costa Rica.
 Jorge Alberto Macera Prunty 20 años de edad, hijo de Jorge Alberto Macera Prunty y María Macera Prunty, nacido el 10 de junio de 1975 en San José, Costa Rica.
 Julián Catalán Urrego 20 años de edad, hijo de Julián Catalán Urrego y María Urrego, nacido el 10 de junio de 1975 en San José, Costa Rica.

Alcalde de Medellín, Juan Comas Martínez, Necélio, 14 de Abel del año 2000





THE COLLECTION OF

JOAN AND PRESTON ROBERT

TISCH

22

FERNANDO BOTERO (B. 1932)

Little Bird

signed and numbered 'Botero 4/6' and stamped with a foundry mark (on the base)

bronze

16 x 17¾ x 15¾ in. (40.6 x 45.1 x 40 cm.)

Executed in 1988.

Edition four of six.

\$200,000–300,000

PROVENANCE:

James Goodman Gallery, New York.

Jonathan Novak Contemporary Art, Los Angeles.

Nohra Haime Gallery, New York.

Acquired from the above by the late owners.

LITERATURE:

Exhibition catalogue, *Fernando Botero*, Martigny, Fondation Pierre Gianadda, 1990, p. 123, no. 98. (another cast illustrated)

Exhibition catalogue, *Fernando Botero: Recent Sculpture*, New York, Marlborough Gallery, 1990, no. 10 (another cast illustrated).

F. Grimberg, *Selling Botero*, Milan, Silvana Editoriale S.p.A., 2015, p. 165 (another cast illustrated).



another view

Colombian artist Fernando Botero has achieved extraordinary critical and commercial success for more than forty years and his work has been included in numerous exhibitions worldwide. His beloved monumental sculptures have graced the plazas of major cities around the world such as Madrid, New York and Singapore. He has received accolades and honors for his distinguished career and is considered one of Latin America's most admired artists. The artist's generosity towards his homeland has been abundantly demonstrated throughout the years. One of his most generous gifts was an exceptional donation of 208 works of art which included 123 of his own and 85 by renowned international masters such as Picasso, Miró, Matisse, Calder, among others. The artist's remarkable bequest was the impetus for the Museo Botero in the nation's capital city of Bogotá. Situated in the historical neighborhood of Candelaria, the institution welcomes thousands daily.

In Medellín, the city of Botero's birth and the place where he spent his youth, the artist endowed several monumental sculptures to be placed in public spaces. Such was the monumental sculpture, *The Bird*, in the Parque San Antonio. Sadly, it was destroyed when a bomb was placed under it on a late summer evening in June 1995. A despicable act of violence brought about by terrorists who perhaps were connected to the various drug cartels at the time or the several guerrilla groups that plagued the nation nearly a quarter of a century ago, the blast killed more than thirty innocent people and wounded many, who had gathered for a concert. At the time, the artist's son, Fernando Botero Zea, was Colombia's Minister of Defense and personally supervised the investigation of the explosion.

Moved by the tragedy, Botero resolved to bequeath another sculpture, not to replace the previous one but in solidarity with the people of Medellín and all those who clamor for peace and justice. The act of restituting the sculpture was to ensure that the memory of those whose lives were cut short was kept alive and to condemn useless acts of brutality wherever they occur. The artist stipulated that the damaged sculpture be left alongside the new one as a constant companion. In 2000 the artist's new sculpture was placed at the entrance to the park and became part of a larger city-wide initiative to revitalize this section of the city.

The present lot in the current sale is the same sculpture on a smaller scale and like its counterpart in that Medellín park a symbol of peace, *El pájaro de la paz*, the title Botero has aptly chosen for the sculpture. Though small, its solid form and almost valiant stance is a reminder of the beauty of these smallest of creatures who share our world and their power to signify man's highest aspiration for peace.

previous spread: Fernando Botero, the damaged sculpture now known as *Un pájaro herido* (left) and *El pájaro de la paz* (right), Plaza San Antonio, Medellín. ©Fernando Botero, reproduced by permission. ©Diego Grandi / Alamy Stock Photo



PROPERTY FROM THE AUDAIN COLLECTION, VANCOUVER

23

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.

\$400,000–600,000

PROVENANCE:

Helen Fowler O'Gorman collection, Mexico City.

Private collection, California.

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

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.

Vancouver, Vancouver Art Gallery, *Shore, Forest and Beyond: Art from the*

Audain Collection, 11 October 2011–12 January 2012, p. 124 (illustrated in color).

Whistler, Audain Art Museum, *Mexican modernists: Orozco, Rivera, Siqueiros,*

Tamayo, 5 March–23 May 2016, p. 16 (illustrated in color).

LITERATURE:

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

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

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

After pursuing a successful international career as a vanguard painter in Europe, Mexican artist Diego Rivera returned to his homeland in June of 1921. Shortly after he joined the Secretary of Public Education, 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 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



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

24

DAVID ALFARO SIQUEIROS (1896-1974)

Explosión

signed and dated 'Siqueiros 49' (lower right)

pyroxilene on masonite

16⁷/₈ x 19¹/₄ in. (42.7 x 48.9 cm.)

Painted in 1949.

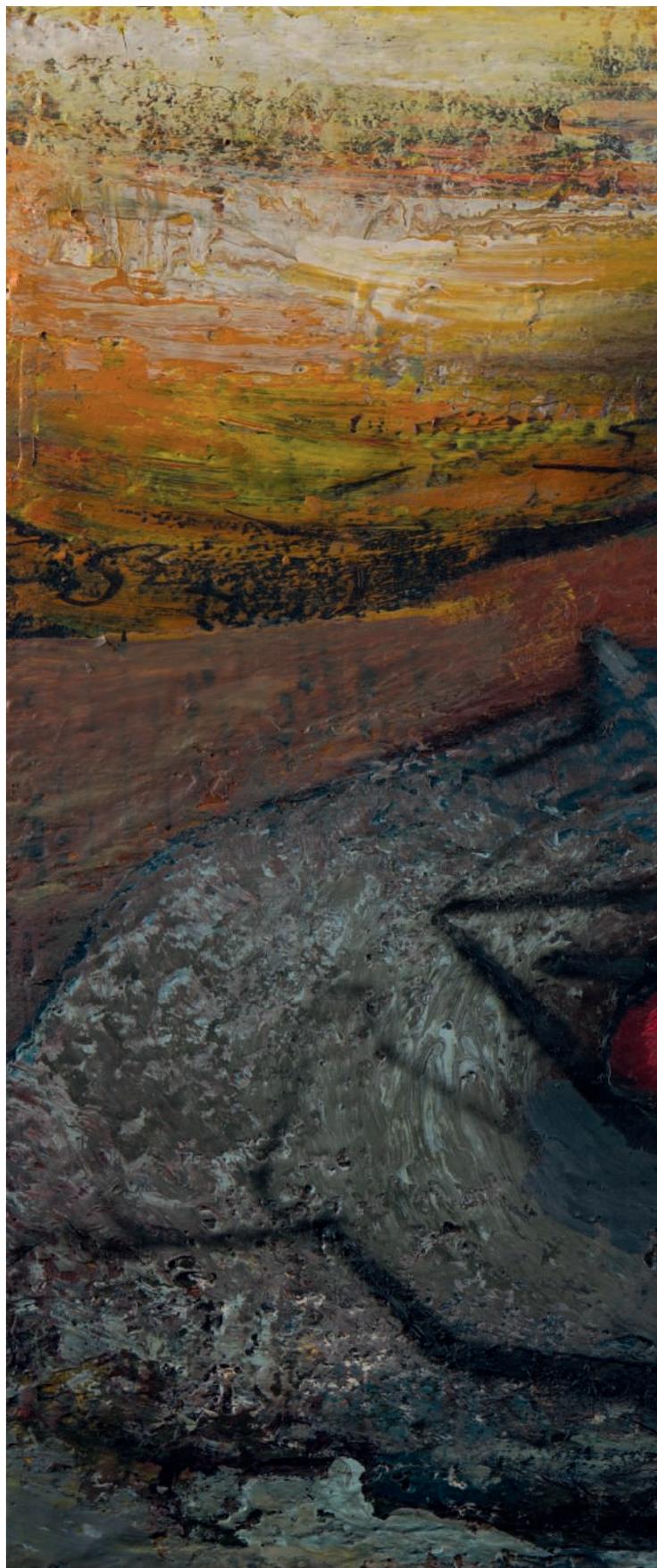
\$60,000–80,000

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

This work is part of the National Heritage of Mexico and cannot be removed from that country. Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York. Delivery of the work will be made in Mexico in compliance with local requirements. Prospective buyers may contact Christie's Representatives in Mexico for an appointment to view the work.

The fascination for the telluric and for the power of Nature is the place where Siqueiros's landscapes befriend the artistic volcanic lessons of Dr. Atl. In particular, the two artists share an attraction to a panoramic vision and to diverse aerial perspectives to render rocks, mountains, screes, and valleys, but above all they share a fascination for the elaboration of lava.

—Irene Herner Reiss





△ 25

DIEGO RIVERA (1886-1957)

Pepeñadora

signed and dated 'DIEGO RIVERA 35' (upper right)
tempera on masonite
24½ x 19 in. (62.2 x 48 cm.)
Painted in 1935.

\$300,000–500,000

PROVENANCE:

Galería Central de Arte Moderno, Mexico City.
Earlham College collection, Richmond, Virginia, gift of Edna and Chalmer Hadley.
Anon. sale, Christie's, New York, 16 November 1994, lot 13.
Private collection, Mexico City.
Anon. sale, Christie's, New York, 21 November 2006, lot 20.
Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Instituto Nacional de Bellas Artes, Museo Nacional de Artes Plásticas, *Diego Rivera, Cincuenta Años de su Labor Artística*, 1951, no. 526 (illustrated in color).
Cleveland, The Cleveland Museum of Art, *Diego Rivera: Art and Revolution*, February-May 1999, p. 343 (illustrated in color). This exhibition later traveled to Los Angeles, Los Angeles County Museum of Art, May-August 1999; Houston, Museum of Fine Arts, September-November 1999; Mexico City, Instituto Nacional de Bellas Artes, Museo de Arte Moderno, December 1999-March 2000.

LITERATURE:

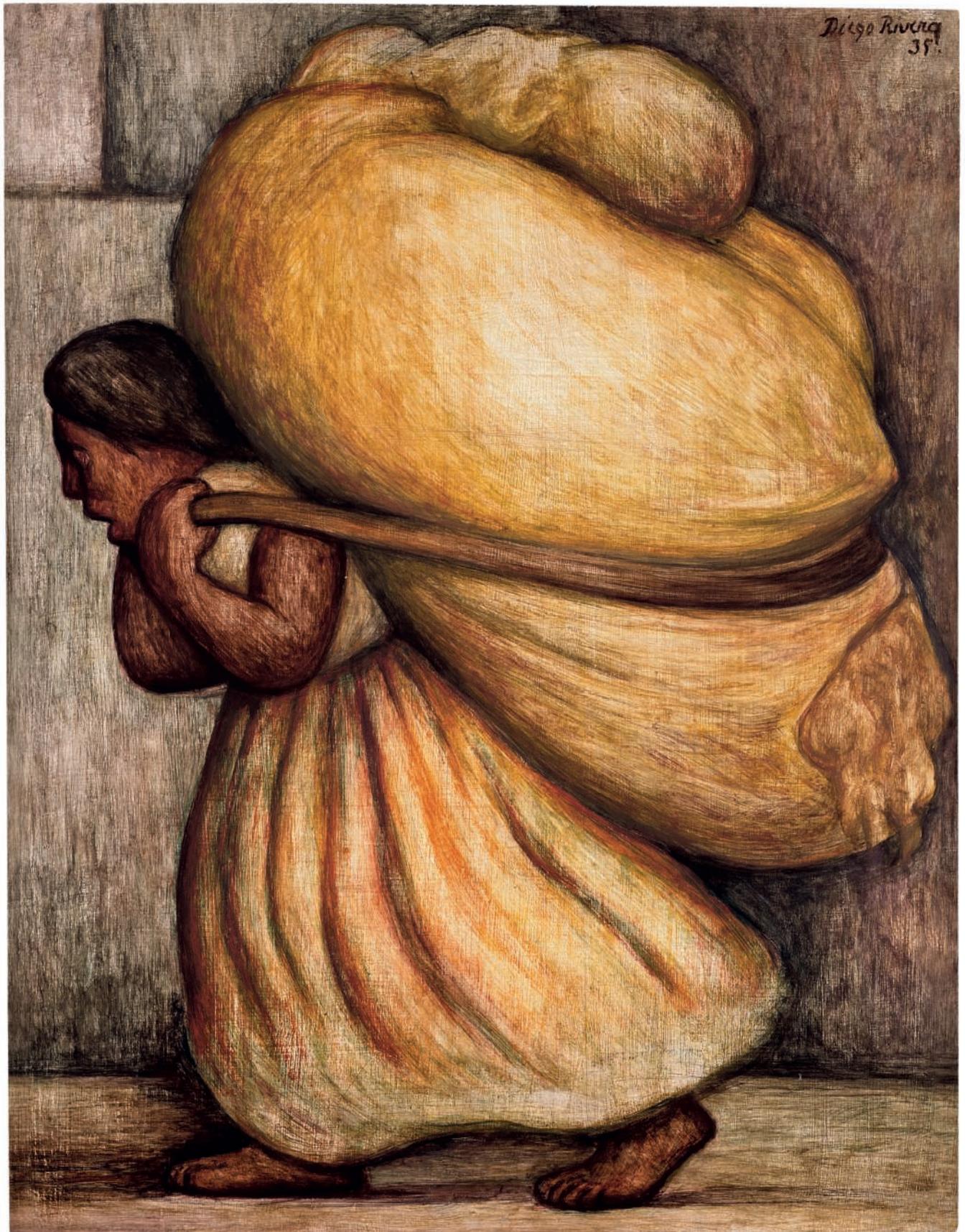
B. Wolfe, *Portrait of Mexico*, New York, Covici Freide, 1937, pl. 97 (illustrated).
Diego Rivera: Pintura de Caballete y Dibujos, Mexico City, Fondo Editorial de la Plástica Mexicana, 1979, p. 141, no. 127 (illustrated).
Diego Rivera: Catálogo General de Obra de Caballete, Mexico City, Instituto Nacional de Bellas Artes, 1989, p. 161, no. 1223 (illustrated).

This work is part of the National Heritage of Mexico and cannot be removed from that country. Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York. Delivery of the work will be made in Mexico in compliance with local requirements. Prospective buyers may contact Christie's Representatives in Mexico for an appointment to view the work.

In 1935, the Mexican painter Diego Rivera returned to his country after an ill-fated experience with a mural project in New York for the lobby of the Radio Corporation of America (RCA) building, commissioned by the Rockefeller family. Rivera would not return to the United States until 1939. In the interim, he embarked on a highly productive period of artistic creativity in Mexico. And in 1938, he headed to the Palacio de Bellas Artes in Mexico City to paint a new version of *Man at the Crossroads*, the destroyed mural in the complex of the Rockefeller building. He was also very enthusiastic about the prospects of painting murals in the old building of the School of Medicine with the theme of *The Apotheosis of the Medical Sciences*, as well as another project, that would likewise remain unrealized, for the building of the League of Nations in Geneva, Switzerland.

Parallel to these projects Rivera realized numerous watercolors and drawings, including some of his most well-known works about Mexico. These were difficult years in the shadow of the advance of Fascism in Europe and the advent of the World War II, and at time when Rivera shared the principles of Trotskyism as a leftist political alternative to new world order. *La Pepeñadora*, as this painting is known, was exhibited for the first time in 1949, in the artist's first major retrospective celebrating his fifty years of artistic work, *Diego Rivera 50 años de su labor artística*. It was painted by Rivera at this pivotal moment of profound political upheaval in the world and of the artist's own evolving social and ideological beliefs. Rivera's approach in this painting emulates the grandiloquence of the figures in his fresco murals. It's executed in a technique that Rivera referred to as "temple al óleo" or oil painting with tempera in which tempera is used as a binding substance for the oil pigments creating a looseness and transparency similar to the effects of his fresco murals as well as a visual quality reminiscent of the great medieval painters. The use of tempera requires a precise hand by the artist as it dries fast and does not allow for heavy application or revisions. Rivera's use of this technique demonstrates his extraordinary talent as a draftsman and also suggests a certain classical antiquity which imbues a timeless dignity to the humble job of *pepeñadora* or scavenger. In the Nahuatl language, *pepeñar* means to scavenge or gather what is still usable from the refuse. Rivera illustrates for us a woman from one of the lowest social strata, who earns a living from the laborious task of carrying a load of what she has gathered during a long and unrewarding day. He captures this arduous task with a stoicism akin to that of Greco-Roman sculptures, as if they were artifacts from the excavations at Herculaneum and Pompeii. With this magnificent composition, Rivera calls attention to the world of waste that this poor woman carries on her back, yet she remains undefeated, even as she walks barefoot. Finally, the great muralist reveals to the spectator's attentive eyes an homage to the most unprotected of social classes in Mexico and shares his grand humanistic vision by elevating his subject matter and placing it at the forefront of universal art.

Prof. Luis-Martín Lozano, Mexico City





26

FRANCISCO ZÚÑIGA (1912-1998)

Rosa en una silla

signed 'Zúñiga 1980' (on back of sculpture) inscribed 'Fundición Carlos Rojas, México - 1981, III / V, Escultor F. Zúñiga.' (on the base)
bronze

48 x 29½ x 28 in. (121.9 x 74.9 x 71.1 cm.)

Conceived in 1980; Cast in 1981.

Edition three of five.

\$180,000–220,000

PROVENANCE:

Anon. sale, Elite Decorative Arts, Boca Raton, 13 October 2012, lot 100.

Top Art Gallery, Miami (acquired from the above).

Private collection, Miami.

Acquired from the above by the present owner.

LITERATURE:

Exhibition Catalogue, *Francisco Zúñiga: Sculpture/Drawings*,
London, Theo Waddington, 3 June-27 June 1981

(another cast illustrated on backcover).

Francisco Zúñiga: Catálogo razonado, volumen I, escultura 1923-1993,

Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 507, no. 875
(another cast illustrated).

This work is sold with a certificate of authenticity signed by Ariel
Zúñiga and dated 8 March 2017.



27

MIGUEL COVARRUBIAS (1904-1957)

Girl Wearing a Sarong by the Ocean (also known as *Balinesa con turbante rosa en la playa*)

signed 'Covarrubias' (lower right)

gouache on paper

19¼ x 13¾ in. (48 x 34 cm.)

Painted in 1937.

\$60,000–80,000

LITERATURE:

A. Williams and Y-C. Chong, *Covarrubias in Bali*, Singapore, Editions Didier Millet, 2006, p. 37 (illustrated in color as cover of *Asia Magazine*, April 1937). *Asia Magazine*, April 1937, cover (illustrated in color).

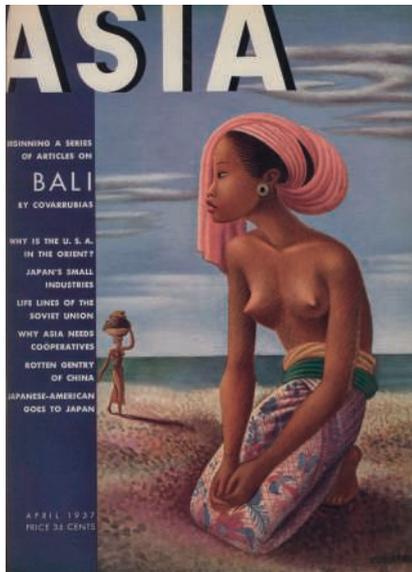
This work is accompanied by a certificate of authenticity signed by Adriana Williams, dated 16 April 2018.

Miguel Covarrubias's fascination with Bali originated with his first trip to the Indonesian island in 1930. He traveled there from New York with his wife, the artist Rosa Rolando, on their honeymoon. Spending six months on the island, the Mexican artist took extensive notes and made numerous sketches while Rolando took hundreds of documentary photographs of Bali life and customs. During the long voyage home on an ocean liner, Covarrubias produced gouaches and oil paintings based on his sketches and his recollections.¹

Covarrubias exhibited thirty-two of these gouaches and oil paintings on Balinese themes at the Valentine Gallery in New York in an exhibition that opened on January 18, 1932. This series and exhibition represent a significant turning point in the artist's career. Celebrated as a highly-regarded caricaturist during the 1920s in New York City—where he had moved in 1923 at the young age of nineteen—Covarrubias was known for his humorous and biting satires of the city's social and political elite as well as for his so-called "negro drawings" and observations of Harlem social life. With the support of leading New Yorkers, Frank Crowninshield and Carl Van Vechten, Covarrubias had become a contributor to magazines for the social set such as *Vanity Fair*, *Vogue*, and the *New Yorker*. In addition to its shift in thematic focus, the 1932 Valentine exhibition represents a turn away from illustration and a move toward painting, on which he would increasingly focus his energies. His interest in Bali would also serve as the starting point for the production of ethnographic, pictorial travelogues.



Miguel en Bali, 1933. Photo by Rosa Covarrubias.



Asia magazine, cover by Miguel Covarrubias, April 1937. ©2018 María Elena Rico Covarrubias, reproduced by permission.

A Guggenheim Fellowship provided him with some of the funds to return to Bali in 1933 in order to continue his investigations, specifically for a book manuscript, which Alfred A. Knopf would eventually publish as *Island of Bali* in 1937. Covarrubias stayed on the island for a year. During his voyage home to New York, where he arrived in December 1934, he again completed several more paintings on Balinese themes. He also made significant progress on the book manuscript, which he had been planning since the first trip.² *Life* magazine and *Vanity Fair* reported on Covarrubias's work on Bali, and he circulated Balinese imagery in various magazines: *Vanity Fair* (January 1935, and February 1936), *Theatre Arts Monthly* (August 1936), and *Asia* (April and June, 1937).³ The April 1937 issue of *Asia* featured *Girl Wearing a Sarong by the Ocean* on its cover. These contributions inspired a "Balinese vogue" among fashionable New Yorkers as epitomized by the window displays at the Fifth Avenue department store, Franklin Simon, which included fabric designs with Bali prints by the artist. Even before *Island of Bali's* appearance in mid-November 1937, Knopf ordered a second printing to satisfy demand.

Girl Wearing a Sarong by the Ocean depicts themes at the heart of *Island of Bali*—bathing and the romanticized depiction of Bali's inhabitants and its landscape. In his exegesis on the customs of everyday life, Covarrubias expounds on the centrality of bathing in Balinese culture, yet his paintings are divorced from the pseudo-anthropological observations he put forth in his chronicles.⁴ Here Covarrubias focuses on creating cultural, racial, and sexualized types. Two dark-skinned Balinese women populate a desolate seashore against a deep blue sky. In the background, a figure with protruding and perky breasts crosses the sand carrying a large bundle on her head while maintaining a graceful pose. Yet, Covarrubias concentrates on the bare-chested figure in the foreground whose head is in profile view, emphasizing her racialized attributes. The artist takes particular delight in depicting her accoutrements: an abstracted ear plug, her decorative pink head wrap, the beige and green twisted belt at her waist, and the visually-enticing and graphic sarong, a print that may have started the whole Balinese fashion craze in New York. The colorful yet muted stippling effect used for the shore is set against the pattern of the sarong and a variety of minute brushstrokes provide textured contrasts to an otherwise flat and simple composition.

The artist idealized Bali as a pristine and enchanted land that embodied a vision of social harmony and beauty. The gouache encapsulates the ways in which Covarrubias was drawn to the exoticism of the "South Sea Island paradise." As such, like the European traveler artists who came to Latin America in the nineteenth-century, Covarrubias reinvented his own form of a pictorial *costumbrismo* for the modern age.⁵

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

¹ Adriana Williams, *Covarrubias* (Austin: University of Texas Press, 1994), 69. See also: Adriana Williams and Y-C. Chong, *Covarrubias in Bali* (Singapore: Didier Millet, 2005).

² Williams, *Covarrubias*, 80 and 82.

³ Selva Hernández, "A Marco Polo in New York," in *Covarrubias: Cuatro Miradas/Four Visions* (Mexico, Editorial RM, 2005), 75.

⁴ Miguel Covarrubias, *Island of Bali* (New York: Alfred A. Knopf, 1937; originally published in 1937), 116-118.

⁵ Terence Grieder, "The Divided World of Miguel Covarrubias," *Americas* (Washington D.C.) vol. 23, no. 5, (May 1971): 24, cited in Williams, 84.





G. Grosz.

1944



28

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 $\frac{3}{4}$ in. (63 x 85.9 cm.)
 Painted in 1944.

\$250,000–350,000

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, Antiguo Colegio de San Ildefonso, February–May 1995.
 Roslyn Harbor, New York, Nassau County Museum of Art, *The Latin Century: Beyond the Border*, 18 August–3 November 2002, p. 49 (illustrated).
 Vancouver, Vancouver Art Gallery, *Shore, Forest and Beyond: Art From the Audain Collection*, 11 October 2011–12 January 2012, p. 131 (illustrated in color).
 Whistler, Audain Art Museum, *Mexican modernists: Orozco, Rivera, Siqueiros, Tamayo*, 5 March–23 May 2016, p. 26–27 (illustrated in color).

LITERATURE:

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

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

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

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

As art historian Paul Wood has attested, the still life tradition in art history conventionally marshals the depiction of objects (flowers, fruits, food, commonplace man made objects or any number of inanimate matter) to suggest "human frailty, economic power, spiritual anguish, moral laxity, and much more."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—Quetzalcóatl, Christ, Prometheus—Orozco experimented with the representation of the body as a means to communicate historical contestation. While some might relate his obsession with hands to the loss of his own left hand in a gunpowder accident in 1904, he consistently distilled the body to communicate the tumult of broad social and historical forces at play, such as war, colonization, and migration.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.





29

GUNTHER GERZSO (1915-2000)

Paredes blancas

signed and dated 'Gerzso 62' (lower left) signed and dated again and titled 'GERZSO, X 62, PAREDES BLANCAS' (on the reverse)

oil on masonite

18 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in. (46.1 x 61.3 cm.)

Painted in 1962.

\$80,000-120,000

PROVENANCE:

The Estate of Irving Axelrad, Christie's, New York, 23 November 1999, lot 169.
Acquired from the above by the present owner.



30

CARLOS MÉRIDA (1891-1984)

El encantador de pájaros

signed and dated 'CARLOS MERIDA, 1970' (lower center)

oil relief on masonite

24¼ x 19¾ in. (61.6 x 50.2 cm.)

Executed in 1970.

\$60,000-80,000

PROVENANCE:

Private collection, Mexico City.

This work is accompanied by a certificate of authenticity signed by Alejandra Reygadas de Yturbe, Director of Galería de Arte Mexicano, dated 14 March 2018.

PROPERTY FROM THE PRIVATE ART COLLECTION OF MARTA AND PLÁCIDO DOMINGO

31

RUFINO TAMAYO (1899-1991)

Los comediantes

signed and dated 'Tamayo O-86' (upper right) titled and dated 'LOS COMEDIANTEs, 1986' (on the reverse)

oil on canvas

55 x 69 in. (139.7 x 175.3 cm.)

Painted in 1986.

\$800,000–1,000,000

PROVENANCE:

Marlborough Gallery, New York.

Anon. sale, Christie's, New York, 25 May 2005, lot 54
(acquired from the above).

Acquired from the above by the present owner.

EXHIBITED:

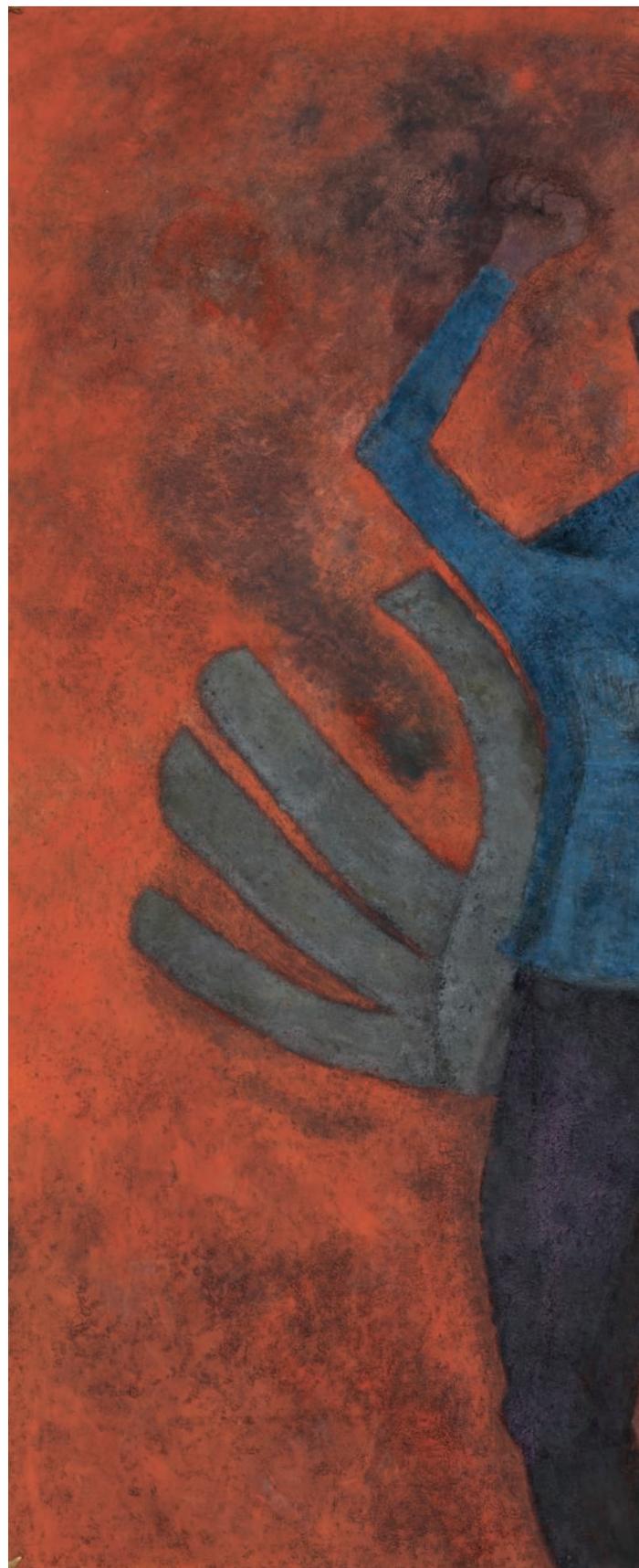
Rufino Tamayo Setenta años de creación, Mexico City, Museo de Arte Contemporáneo Internacional Rufino Tamayo and Museo del Palacio de Bellas Artes, 1987-1988, no. 257.

New York, Marlborough Gallery, *Rufino Tamayo, Recent Paintings 1980-1990*, September-October 1990, p. 31, no. 12 (illustrated in color).

LITERATURE:

T. del Conde, *Tamayo*, Mexico City, Grupo Financiero Bitel, 1998, p. 127 (illustrated in color).

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





Los comediantes, painted by Rufino Tamayo at the age of 87 in 1986, can be considered in light of art historian Laura González Matute's emphatic statement, "Rufino Tamayo is a painter who truly crosses the entire twentieth century like a comet, for to be born in 1899 and die in 1991 is practically the entire century; he lives everything that emerges in this century of art making, which is extremely rich."¹ A trailblazer, Tamayo's vision touched every period of Mexican twentieth century artistic production: Tamayo modernist, Tamayo muralist, Tamayo *Ruptura* artist, and Tamayo contemporary artist.²

Los comediantes, painted late in Tamayo's long career, offers an opportunity to consider the artist in relation to artistic (and political) developments in 1980s Mexico, specifically the tendency in painting christened "neo-Mexicanism" by Teresa del Conde.³ As emerging artists of the decade, this young 1950s-born generation that included Rocío Maldonado and Germán Venegas among others, renewed approaches to Mexican figurative painting creating large-scale, neo-Expressionist artworks in which they re-defined Mexican identity as multi-layered and complex; they resonated with Tamayo's interest in the human figure and animals, everyday objects, saturated color drawn from *arte popular*, craft, sculptural form, anti-academism, formal experimentation, love of texture, a sense of internationalism, and in appropriating and questioning official versions of Mexican history. Here too *Los comediantes* celebrates a syncretic Mexico as Tamayo merges references to the pre-Columbian, to dance, the Mexican landscape, and popular culture on his canvas. Upholding his life-long stance against a closed nationalism, but rather consistently proposing universalism as an artistic language, Tamayo's *Los comediantes* in its composition and theme, conjures up Pablo Picasso's *Women Running on the Beach* of 1922, just as easily as it materializes Carlos Merida's ethnographic prints such as *Danza de los Moros* of 1937, or the *Yaqui Danza de los Matachines* of 1945. Tamayo's constant goal, as *Los comediantes* evidences, was to abstract regional references and avoid direct narrative, in favor of a universalist expression.

A pair of male figures, with well-toned, athletic lower extremities, and lithe upper bodies, spring toward the viewer; they move like the dynamic tap-dancing Nicholas Brothers, one plié-ing, his leg in a low back attitude, his torso upright and elbow bent in a stiff, closed stance, while his partner exuberantly raises his hands with a freedom indicative of African dance. Both wear masks referencing the pre-Columbian, one jaguar-like, the other suggesting lizard scales reminiscent of Tamayo's fellow Oaxacan artist Francisco Toledo's fractured, zoomorphic self-portraits. The men's dress—matching open front jackets, shirts and leggings—is precise, as if documentary in nature; as such, it recalls Merida's aforementioned ethnographic series of prints depicting paired figures clothed with detailed regional costumes.⁴ The two men are framed by a stylized maguey cactus, which, set against the surrounding atmospheric reds, suggests the national colors of the Mexican flag and a sense of place. *Los comediantes* brings to mind earlier Tamayo paintings of the figure in motion: these joyful performers contrast sharply in mood with the anxious post-WWII era *Niños jugando con fuego* of 1947; are more naturalistic than *Danza de la alegría* of 1950; and are similarly celebratory, but more sober than the ecstatic *Brindis de la alegría* of 1985.

Tamayo had much reason to celebrate at the time he painted *Los comediantes*. The artist was victorious after having waged a long battle against the corporate giant Televisa to regain control of the Museo Rufino Tamayo de Arte Contemporáneo Internacional (est. 1981, Bosque de Chapultepec, Mexico City) and to have Televisa return to the museum walls his 300-piece collection of international modern and contemporary art from the off-site warehouse storage where Televisa had placed it. His threat to carry out a hunger strike on the Museo's front steps was effective; in May of 1986 President Miguel de la Madrid nationalized the Museo Tamayo, restored the Tamayo Collection, and thereby forcibly retrieved the institution and its collection from privatized (corporate) hands.⁵

The artist affirmed in 1988, "...I have lived many years outside (of the country): 20 in New York, 12 in Paris. I know most of the world, and yet, here I am, in Mexico. It is my place."⁶ The Tamayos had left Paris in 1969 returning to Mexico City to settle permanently, building a home and studio on Santísima #12 in the San Ángel neighborhood. There, up to age 91, he worked 'as a laborer does' religiously maintaining an 8 hour workday.⁷ Tamayo's late work, of which *Los comediantes* is a strong example, incorporates the lessons, experiences, and passions that he assimilated over the course of the century; the canvas speaks of Tamayo the synthesizer: from the teachings he imparted in the early 1920s as a young ambassador of the Método Best Maugard (an arts education program that valued the designs of indigenous *artesanía*), to his early, close observations of pre-Columbian objects as head of the Department of Ethnographic Drawing at the Museo Nacional de Arqueología, Historia y Etnografía and as a collector of more than 1,000 pre-Columbian objects that he amassed during his lifetime, to his insertion into the New York City art world of the 1930s and 40s,⁸ to his cannibalism of French modernism, especially Picasso, to his love of dance and music, and more. Whereas Mexican Neo-figurative painting emitted a sense of disillusion, catastrophism, and challenge to the status quo in response to the socio-economic tragedies of the 1980s to include multiple peso devaluations and the devastating earthquake of September 19, 1985, conversely, Tamayo responded to the decade in much the same way as he had countered the political oppression and social crises of 1968 with his exuberant *Hombre radiante de alegría* painted that year; his late paintings, including *Los comediantes*, embodied an outlook of hope, optimism, and humor.

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

1 Canal Once. *Historias de la Vida: Rufino Tamayo*. Television film. Mexico City: Instituto Politécnico Nacional, 2017. 28 min.

2 Tamayo in the 1960s (along with José Luis Cuevas and Juan Soriano, for example) epitomizes the "Ruptura (Rupture)" artist who, embracing various directions within abstraction, rejects the dominant language of the Mexican School of Painting as professed by José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros.

3 For more on neo-Mexicanism see Teresa Eckmann, *Neo-Mexicanism: Mexican Figurative Painting and Patronage in the 1980s* (Albuquerque: University of New Mexico Press, 2010).

4 Such as the portfolios *Carnival in Mexico* of 1940, *Dances of Mexico* of 1937, *Mexican Costume* of 1937, and *Trajes Regionales Mexicanos* of 1945.

5 See Raquel Tibol, "Rufino Tamayo hacia la huelga de hambre," in *Proceso* no.455 (July 22, 1985): 55-58.

6 Cristina Pacheco, *La luz de México: Entrevistas con pintores y fotógrafos* (Mexico: Fondo de Cultura Económico, 1995), p. 604

7 *Ibid.*, p. 566.

8 See the recent publication and exhibition at the Smithsonian American Art Museum, *Rufino Tamayo: The New York Years* by E. Carmen Ramos (London: D Giles Ltd, 2017).



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

32

PEDRO CORONEL (1923-1985)

Untitled (Composición en azul y verde)

signed 'Pedro Coronel' (on the reverse)

oil on canvas

63¾ x 38¼ in. (162 x 97.2 cm.)

Painted in 1983.

\$180,000–220,000

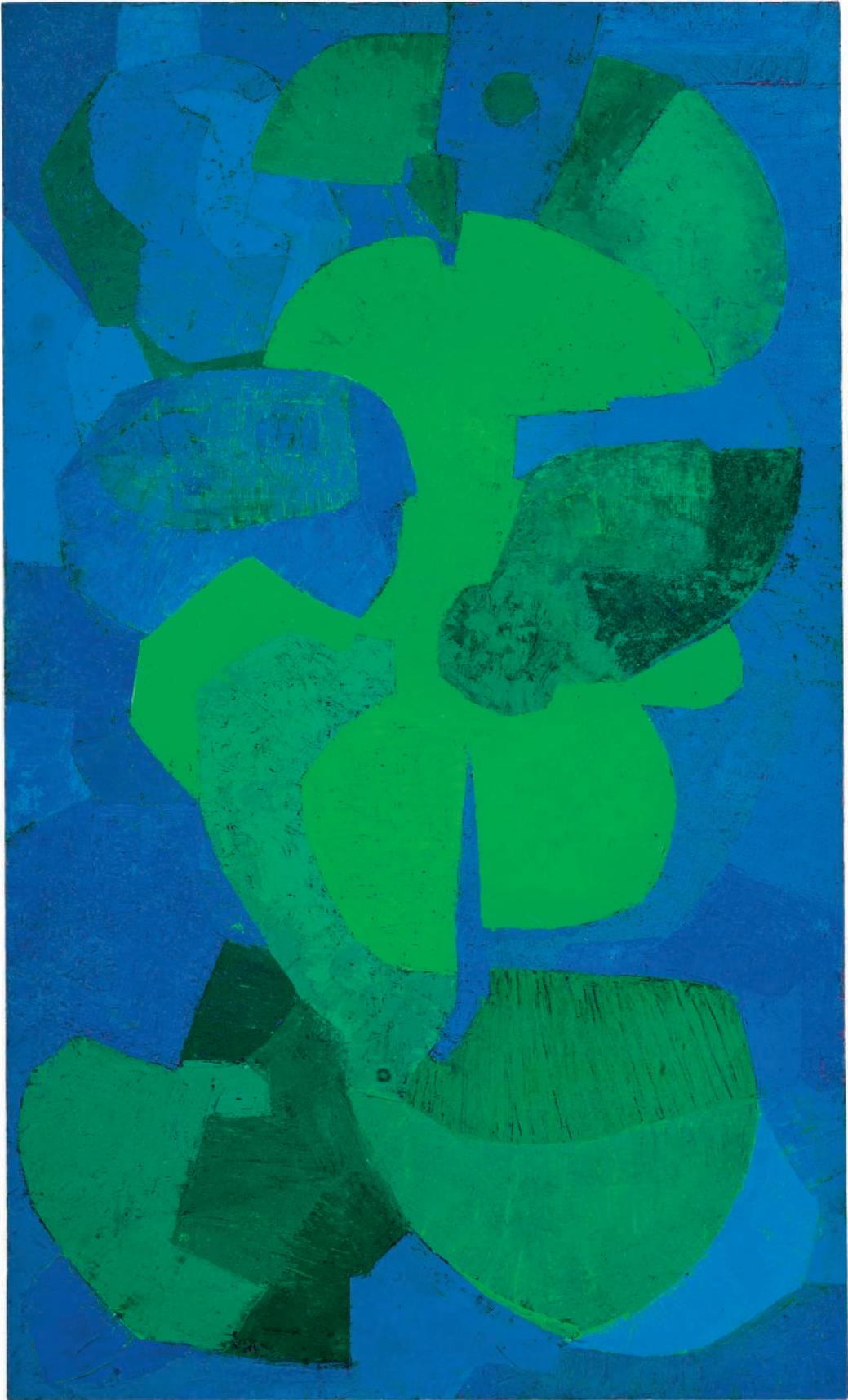
PROVENANCE:

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

Anon. sale, Christie's, New York, 21 November 1995, lot 106.

Acquired from the above sale.

This work is accompanied by a certificate of authenticity signed by Martín Coronel, dated 27 March 2018.



33

RUFINO TAMAYO (1899-1991)

Dos mujeres

signed and dated 'Tamayo, O-58' (upper right) inscribed and signed by Olga Tamayo 'MUY BUENO, OLGA TAMAYO' (on the reverse)

oil on canvas

51 x 38 in. (129.5 x 96.5 cm.)

Painted in 1958.

\$500,000–700,000

PROVENANCE:

Assis Chateaubriand collection, São Paulo.

Private collection, Zürich.

Anon. sale, Christie's, New York, 17 November 1987, lot 22.

Galería Fernando Pradilla, Madrid.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Galerie de France, *Tamayo peintures*, April 1958, no. 16.

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

"I want to plant the national flag very firmly and I believe there is every chance that I can do so," Tamayo wrote in 1949, assuming the mantle of what he declared "a new phase of Mexican painting" over the following decade.¹ He enjoyed newfound prestige by the end of the 1950s as he reoriented the Mural movement around plastic, rather than ideological, values and took his place as an ambassador of modern Mexican painting abroad. In the wake of his critical triumph at the Venice Biennale in 1950, Tamayo embarked on a series of prominent commissions—among them *El Hombre* (1953, Dallas Museum of Art), *Prometheus* (1957, University of Puerto Rico), and *Prometheus Handing Fire to Mankind* (1958, UNESCO headquarters in Paris)—that manifested the increasingly humanist, universal dimensions of his work. His paintings and murals from this period distill European and Mexican sources, tapping postwar existentialism and indigenous aesthetics in renderings of archetypal men and women, his most enduring subjects. "In Tamayo's painting the monumentality of the human figure gives man greatness in his relationship with the cosmos," critic José Corredor-Matheos observed. "An ambivalent relationship, for the disproportion, however conventional, must be evident, and man is appraised, tragically, in the face of the void and the whole."²

Tamayo plumbed myriad humanist themes throughout his career, giving extraordinary expression to the resilience and vulnerability of the human spirit. "His subject now is man," Paul Westheim wrote in the late 1950s, "man, who, apart from his condition as a collective being, is discovering himself as an individual and intransferable being, whose essence cannot be transferred any more than his life can be lived by anyone but himself."³ That affirmative subjectivity defined Tamayo's work of the 1950s, seen in men and women that face the cosmic abyss, their bodies laden with dualities of

life and death, past and future, myth and memory. "*I am interested in Man,*" he declared. "Man is my subject, Man who is the creator of all scientific and technological wonders. To me that is the most important thing in existence."⁴

Tamayo's figures became increasingly simplified over the 1950s, their features effaced in ways that suggest their vaunted universalism and that acknowledge, as well, his intensifying interest in pre-Hispanic art, which he had begun to collect. "*My sources are mainly pre-Columbian art* and after that, the popular arts of my country because they are the roots of our great classical tradition," he explained. "The real roots of a Mexican School" lay in a native "sense of proportion" and, signally, in color: "my palette may sometimes seem similar to the reds and oranges of ancient pottery," he allowed, "which are part also of Mexico." Mexico's indigenous past materialized in resonances and symbologies of form, Tamayo insisted, rather than in iconographic description. "The plastic problem interests me more than anything else," he continued. "I am trying more and more to express the essence of things, and to do so, I am limiting my palette as much as possible and simplifying and restricting shapes. Faces no longer have eyes; they have no noses either because I consider them superfluous. What is important is the structure of the figure. And it is the same with the colors. I don't try to use many colors because I consider it unnecessary. With two or three colors at the most you can express more than plenty."⁵

The eponymous, gray-ocher figures of *Dos Mujeres* stand before a preternaturally textured red façade, framed by a doorway that opens into infinite nothingness. Stolid and schematic, their bodies are minimally defined by highlights of orange and umber, their faces nearly featureless. Their unspoken, psychic reciprocity is conveyed by the lucid materiality of Tamayo's color; their figures appear almost phosphorescent against the darkened field and the cochineal-red wall, here as elsewhere evocative of Mexico's pre-Hispanic past. "Tamayo's art is a dramatic expression, saturated with conflicts and tensions, collisions of destructive forces; an art that reflects how fate sifts down onto man, and man's heroic struggle against this fate that is sifting down onto him," Westheim observed. "Death lurks in the background, casting its shade over every being and every event—the same shade cast by the Aztec concept of Coatlicue, the horrifying and sublime Earth Goddess, in which birth and death, the beginning and the end of all earthly things, are linked together. Form and color are brought together in this plastic concept as an expression of vital anxiety. This constant, often desperate, search after the meaning of being gives Tamayo's art an added dimension of spiritual depth."⁶

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

1 Rufino Tamayo, quoted in Ingrid Suckaer, "Chronology," in *Tamayo: A Modern Icon Reinterpreted*, ed. Diana C. Du Pont (Santa Barbara: Santa Barbara Museum of Art, 2007), 421-22.

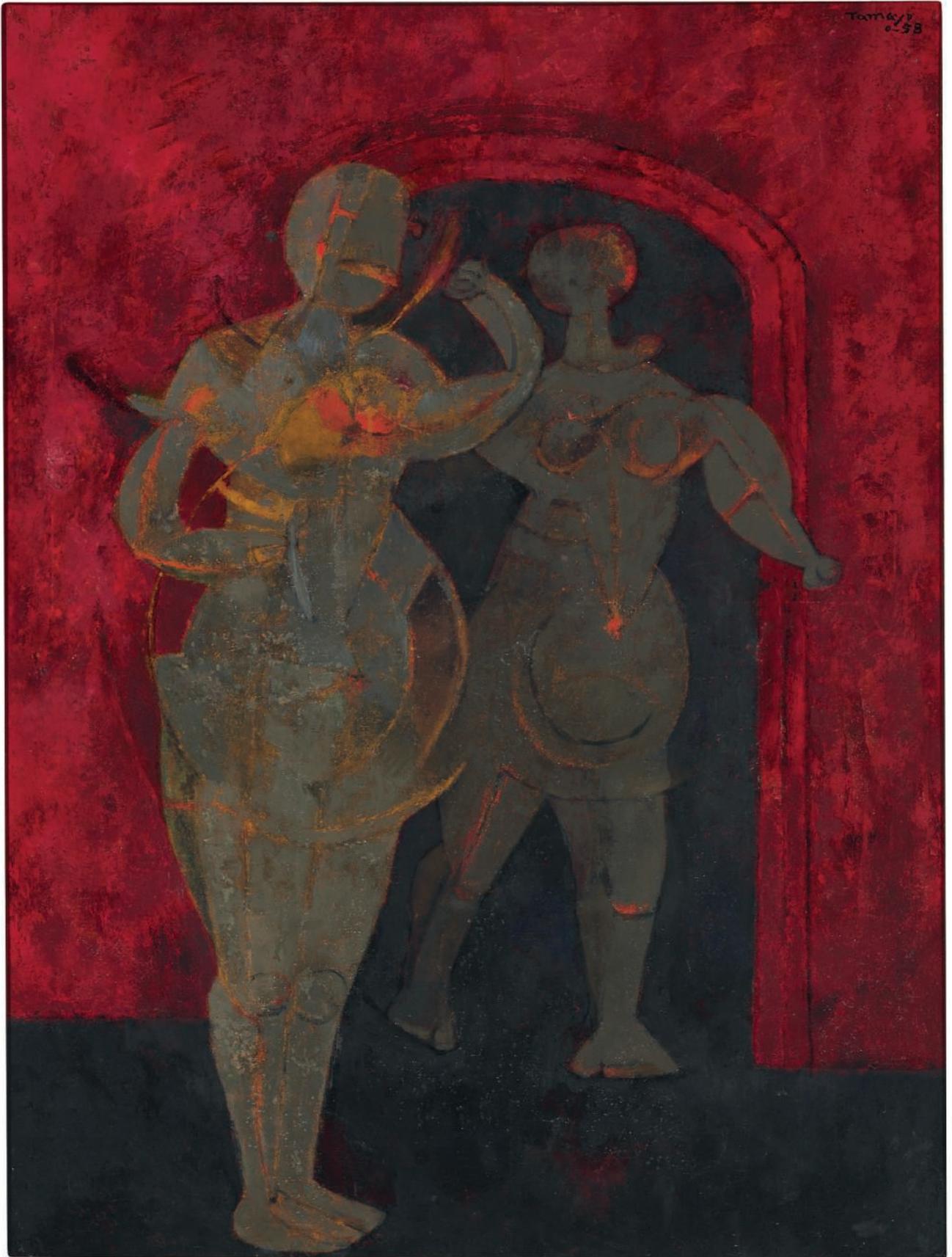
2 José Corredor-Matheos, *Tamayo* (New York: Rizzoli, 1987), 24.

3 Paul Westheim, *Tamayo: A Study in Esthetics* (Mexico City: Ediciones Artes de México, 1957), 11.

4 Tamayo, "A Commentary by the Artist," in *Tamayo* (Phoenix: Phoenix Art Museum, 1968), 4.

5 *Ibid.*, 2-4.

6 Westheim, *Tamayo*, 15.



LILIA CARRILLO (1930-1974)*La voz del sueño*

signed and dated 'Lilia Carrillo 65' (lower right)
oil and sand on canvas
31 $\frac{3}{8}$ x 37 $\frac{1}{2}$ in. (80.3 x 95.3 cm.)
Painted in 1965.

\$40,000–60,000

PROVENANCE:

Grupo Industrial Alfa collection, Monterrey.
Private collection, Querétaro.
Acquired from the above by the present owner.

EXHIBITED:

Monterrey, Sala de Exposiciones, Promoción de las Artes, A.C., *Homenaje a Lilia Carrillo*, August 1979, no. 15 (illustrated in color).
Monterrey, Museo de Arte Contemporáneo de Monterrey, *Lilia Carrillo*, September–October 1992, no. 71.
Pontevedra, Spain, Museo de Pontevedra, *Rupturas. La liberación de la imagen: El arte en México después de 1950*, August–September 2001, p.99 (illustrated in color). This exhibition also traveled to Valencia, Museo de Arte Moderno, October–November 2001, p.117 (illustrated in color).
Mexico City, Museo Jose Luis Cuevas, *Lilia Carrillo, la abstracción en la Ruptura* 15 May–26 June 2003.
Zacatecas, Museo de Arte Abstracto Manuel Felguérez, *Lilia Carrillo, abstraccionismo lírico, su legado a 40 años*, July–September 2014. This exhibition also traveled to Querétaro, Museo de Arte de Querétaro, October–November 2014.

LITERATURE:

J. Moreno Villareal, *Lilia Carrillo, la constelación secreta*, Mexico City, Ediciones Era., S.A. de C.V., 1993, no. 43 (illustrated in color).

In his famous 1963 essay “El precio y la significación,” Octavio Paz stated that Lilia Carrillo represented “not feminine painting but painting, period.”¹ He was describing her participation in “the decisive intervention of a group of young artists”—the break from muralism and the Mexican school of painting commonly known as *la ruptura*. Although he did not point out her singularity as one of the only female artists that formulated an integral role in this young generation, he made sure to tie her work and its lyrical abstraction to the most current visual modes of the time rather than to a gendered expression.

Other commentators have highlighted how Paz situated Carrillo in the beginnings of abstraction in Mexico. To be sure, completely non-representational or pure abstract art never took hold in Mexico until this generation. The genealogy of the history of abstraction nonetheless can be traced through such figures as Rufino Tamayo, who practiced a form of abstract figuration, or émigré surrealist Wolfgang Paalen with whom Carrillo would have direct contact through the Antonio Souza Gallery, which represented them both, or Gunther Gerzso who developed his own form of sharp-edged geometric abstraction based on Cubist and Surrealist precedents. Yet even within the bounds of non-representational painting that

developed in Mexico, Carrillo’s lyrical abstractionism and chromatic lyricism of the later 1950s and 1960s distinguished her practice from most of her contemporaries, as well as from the emergence of a clean, rational hard-edged geometric abstraction in the later 1960s.

Carrillo’s particular style, “an intuitive and expressionist mode of painting that lacked easily defined forms”² is rooted in a series of distinct formations: her 1953–55 trip to Paris where she would have encountered *tachisme* or *art informel* and then later direct encounters with works by Arshile Gorky and Helen Frankenthaler during a 1960 trip to the United States when she exhibited at the Pan American Union in Washington, D.C. The abstract paintings of the *ruptura* generation also have their source in a broader turn inwards represented by the widespread existential crisis of the post-war era. Like their counterparts across the globe, many of these artists withdrew from daily life in their artistic pursuits to focus instead on the psyche. Indeed, like *La voz del sueño*, many of Carrillo’s paintings’ titles indicate this interior life: *zona de silencio*, *exactitude del secreto*, and *detrás de las palabras*.³ With *La voz del sueño* Carrillo turns to the enigmatic subject of dreamscapes painted in her characteristic lyrical style. The painting is in line with the meditative themes and moods Carrillo conjured.

The interiority reflected in the content of the works of this generation held a mirror to the broader artistic and socio-historical contexts of Mexico in the 1950s and 1960s. Championed by art critic Juan García Ponce (brother of artist Fernando who was also a part of *la ruptura*), these artists cultivated a significant artistic enclave. They turned the cafes of the *zona rosa* in Mexico City into secluded cultural forums. At the same time they enjoyed the patronage and representation of a growing number of private galleries that transformed the artistic scene in Mexico, such as the aforementioned Antonio Souza Gallery and the Juan Martín Gallery, which featured a solo exhibition by Carrillo in 1967. Developmentalism and a widespread push for internationalization in the midst of the Mexican miracle encouraged the move away from a monolithic model of state patronage of the prewar years. Yet because of the dominance of figuration and socially-engaged modernism rooted in revolutionary themes—now very distant to Carrillo’s generation—tensions brewed. As art historian Ana María Torres Arroyo has pointed out, “the exhibitions seemed like battle fields,” exemplified by the controversial 1965 Salón Esso at the Museo de Arte Moderno (at which Carrillo received second prize.)⁴ Because she died young at the age of 44 in 1974, Carrillo never saw the full impact of her work and her generation on the artistic scene. Nonetheless as Torres Arroyo stated, Carrillo’s highly layered paintings were “models of knowledge, energetic spaces like detonators of sensorial experiences,” an apt summation of this 1965 work *La voz del sueño*.⁵

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

1 Octavio Paz, “Price and Meaning,” in *Essays on Mexican Art*, trans. Helen Lane (New York: Harcourt Brace, 1993), 289 and 291. Originally written on January 10, 1963 and published in *Puertas al campo* (1966).

2 James Oles, *Art and Architecture in Mexico* (London: Thames and Hudson, 2013), 338.

3 *Ruptura* (Mexico City: Museo José Luis Cuevas, 2002), 35.

4 Ana María Torres Arroyo, “Lilia Carrillo y Manuel Felguérez: pasión en blanco,” in *Codo a codo: parejas de artistas en México*, ed. Dina Comisarenko Mirkin (Mexico City: Universidad Iberoamericana, 2013), 320. (Author’s translation). Fernando García Ponce received first prize and because his brother, the influential critic, served on the jury, participating artists deemed the decision controversial and emblematic of the broader tensions between abstraction figuration being played out within official spheres.

5 *Ibid.*, 323.



FRANCISCO CORZAS (1936-1983)*Desnudo de espalda*

signed and dated 'Francisco Corzas, 72' (lower right)

oil on canvas

67¼ x 47½ in. (170.8 x 120.7 cm.)

Painted in 1972.

\$120,000–150,000

PROVENANCE:

Merle Oberón y Bruno Pagliai collection, Mexico City.

Galería Enrique Guerrero, Mexico City.

Private collection, Mexico City.

EXHIBITED:Mexico City, Sala Nacional del Museo del Palacio de Bellas Artes, *Francisco Corzas, 1962-1972*, 29 June-15 September 1972.Pontevedra, Spain, Museo de Pontevedra, *Rupturas. La liberación de la imagen:**El arte en México después de 1950*, August-September 2001, p.118 (illustrated in color). This exhibition also traveled to Valencia, Museo de Arte Moderno, October-November 2001, p.136 (illustrated in color).**LITERATURE:***Francisco Corzas*, Mexico City, Bital Grupo Financiero, 2001, p. 149 (illustrated in color) and p. 188 (illustrated).

Writing in 1970 in the catalogue that accompanied the exhibition *Young Mexican Painters* at the Center for Inter-American Relations, art historian Jacqueline Barnitz stated that “the drama in Corzas’ unsettling and melancholic world comes from the painting itself and not the subject,” a sentiment that rings true in relation to the multitude of nudes that became the staple of his mature work.¹ Art historian Shifra M. Goldman added in 1977 that Francisco Corzas’s “nudes, while sensuous, do not convey a healthy eroticism like those of Titian or, in a less idealized way, Rembrandt.”² A sense of disquietude, loneliness, and solitude that permeates Corzas *oeuvre*, and that is usually reserved to describe his paintings of carnival figures, the *trashumantes* or circus wanderers, and other nomadic and marginalized figures, equally pertains to his nudes inspired by Italian painting from Giorgione to Modigliani.

At first glance *Desnudo de espalda* evokes the timeless tradition of depicting the sensual nude, focusing the viewer’s gaze on the female figure’s fleshy posterior and corporeal fecundity. The bouncy curls of her thick long hair caress her shoulder and stream down her back while echoing her curvaceous form and the white sheet that ripples at her front. She turns her head ever so slightly, revealing just the barest indication of her left cheek; she remains an enigmatic and elusive figure. Depicted against a stark and desolate background of earth tones that bring out the hues of her auburn hair and the pinks of her peachy flesh, she is isolated in a sea of expressive and almost aggressive brushstrokes that reflect modern anxieties. Corzas plays with the trope of the nude by destabilizing the spatial relations of this painting. At once the nude fills the composition and stands erect and centralized; however, her lower half, which Corzas depicts in a slanted manner, reinforced by the diagonal movement of the fabric, makes it appear as if she is teetering, and as though she is on the verge of falling over. Moreover, the overall flatness of the painting and lack of recession into space compresses figure/ground relations. Shading between her legs, smeared patches of color that also hint at violent expression and bodily distortion and mutilation, flatten and conjoin her legs rather than delineate form or create volume. Tilted up to the picture plane in the manner of a modernist nude by Picasso, the figure also appears to be lying down instead of standing.

The pictorial (and psychological and emotional) instabilities conveyed by this painting derived from the social themes of his early work. His paintings of the 1960s had placed him squarely within the young generation of painters known as *La Ruptura*, and more specifically as one of the younger artists associated with *Los Interioristas* and *Nueva Presencia*—groups that challenged the abstraction of other *ruptura* artists, whom they deemed removed from local realities. *Nueva Presencia* instead proposed a new mode of figuration rooted in the social, but inflected with a sense of midcentury subjectivities, interiorities, and angsts that challenged the realisms of The Mexican School. Despite the break from social realism and the figuration of Mexican modernism, Corzas and his generation remained indebted to figures such as José Clemente Orozco, specifically his “angry humanism,” early imagery of prostitutes, and aggressive expressionism. In addition, “Tamayo’s isolated and anxious subjects of the 1950s and 1960s” remained a touchstone.³

Born into a working-class family in Mexico City, Corzas studied at La Esmeralda (Instituto Nacional de Bellas Artes) between 1951-1955 where his teachers were Agustín Lazo, Carlos Orozco Romero, Manuel Rodríguez Lozano, María Izquierdo, and Juan Soriano. Between 1956 and 1959 he lived in Rome where he studied the nude at the Academy of Fine Arts and fresco at the Academy of San Giacomo, yet also suffered from his poor living conditions. His time in Italy enabled him to study first-hand masterpieces of Italian art that would leave a lasting mark on his style—his “sensuous brushwork,” and “luminous chiaroscuro.”⁴ Moreover, the post-neo-realist films circulating at that time by Federico Fellini, Luchino Visconti, Roberto Rossellini, and Michelangelo Antonioni served to signal the tragic frailty of the human condition that he would take up and develop in the service of a revamped new figuration when he returned to Mexico to play an active role in a new generation of painters.⁵

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

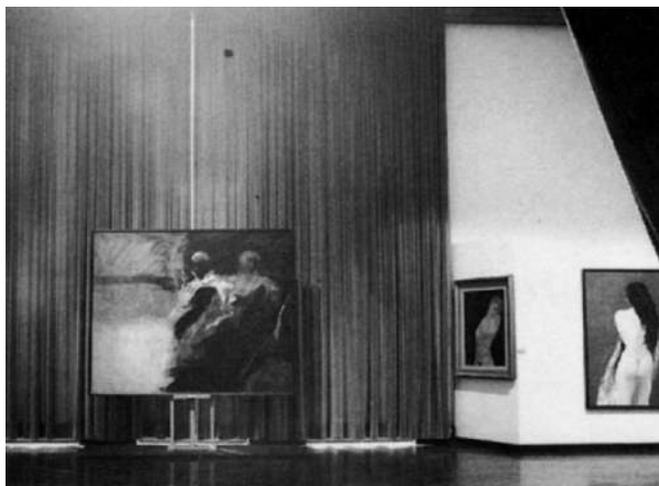
1 Jacqueline Barnitz, *Young Mexicans: Corzas, Gironella, López-Loza, Rojo, Toledo* (New York: Center for Inter-American Relations, 1970), 8. Foreword by Stanton Loomis Catlin. Exhibition dates: October 22, 1970 – January 3, 1971.

2 Shifra M. Goldman, *Contemporary Mexican Painting in a Time of Change* (Albuquerque: University of New Mexico Press, 1981; originally published 1977), 125.

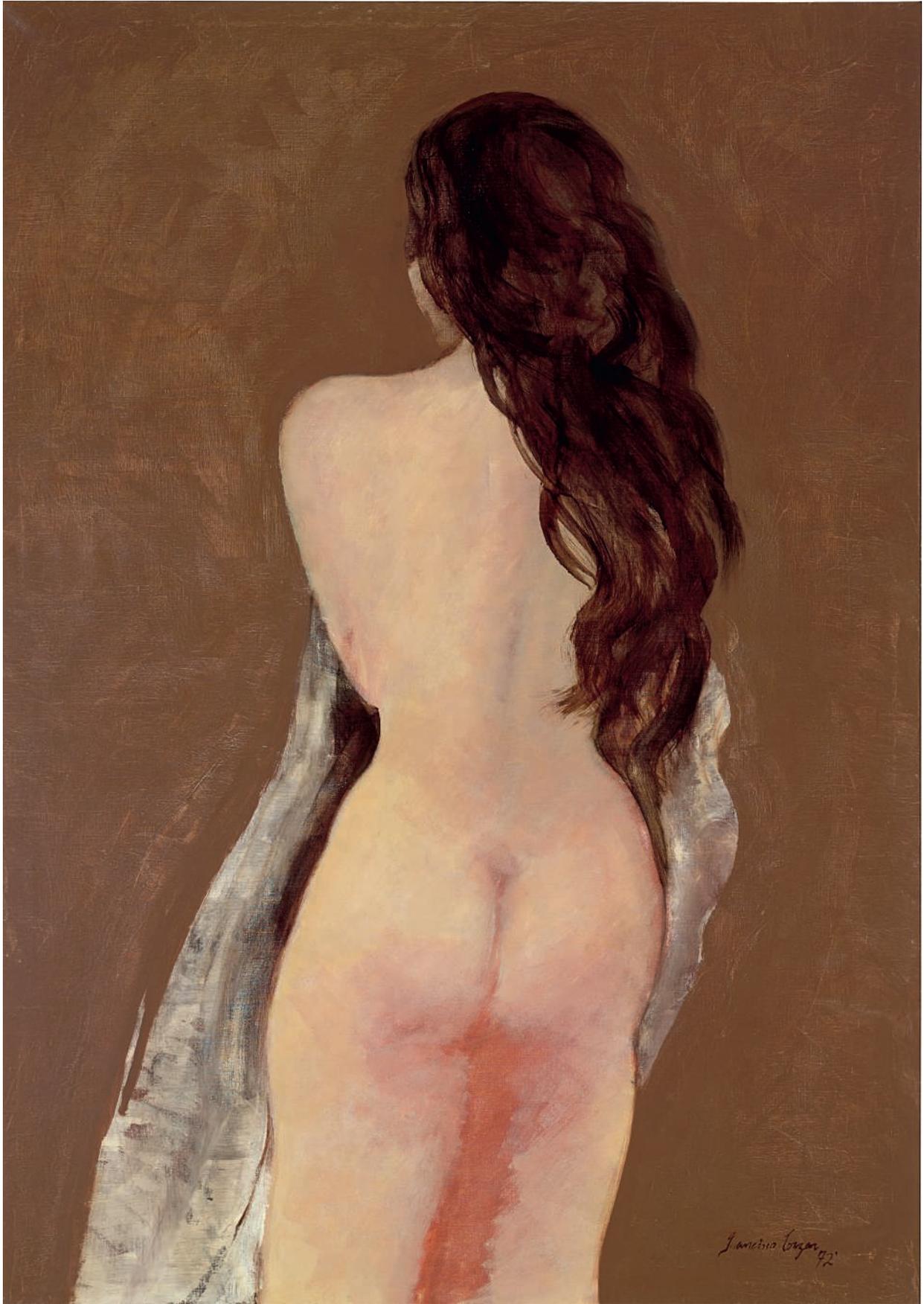
3 James Oles, *Art and Architecture in Mexico* (London: Thames & Hudson, 2013), 341.

4 Goldman, *Contemporary Mexican Painting in a Time of Change*, 121.

5 *Ibid.*



The present lot on view, Sala Nacional del Palacio de Bellas Artes, Mexico City, 1972. Photo by Héctor García. ©Fundación Héctor y María García.





36

LEONORA CARRINGTON (1917-2011)

Surgeon

signed 'LEONORA CARRINGTON' (lower left)

titled 'SURGEON' (on the reverse)

oil and tempera on canvas

36 x 18 in. (91.4 x 45.7 cm.)

\$180,000–220,000

PROVENANCE:

Brewster Gallery, New York.

Vitart-Prime Art Gallery (acquired from the above,
2 May 1979).

Anon. sale, Christie's, New York, 18 November
2010, lot 222.

Acquired from the above by the present owner.

EXHIBITED:

New York, Brewster Gallery, *Leonora Carrington
Recent Paintings, Watercolors, Drawings, and
Graphics*, 3 May-27 May 1978, no. 8.

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







37

FERNANDO BOTERO (B. 1932)

Mona Lisa

signed 'Botero' (lower left) inscribed 'NO FUME' (on the reverse)

oil on canvas

64½ x 51½ in. (163.8 x 130.8 cm.)

Painted in 1959.

\$600,000–800,000

PROVENANCE:

Acquired directly from the artist (1959).

By descent from the above to the present owners.

LITERATURE:

Estampa, no. 1045, 16–22 November 1959 (illustrated on the cover).

C. Padilla, *Fernando Botero: La búsqueda del estilo: 1949–1963*, Bogotá,

Fundación Proyecto Bachué, 2012, p. 192 (illustrated), p. 194 (illustrated in color).

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

*Leonardo's Mona Lisa is so popular that perhaps it is no longer art.
It is like a movie star or a football player.
Hence an obvious satirical element in my painting...*

—Fernando Botero



Leonardo da Vinci, *Portrait of Lisa Gherardini, wife of Francesco del Giocondo*, known as the *Mona Lisa*, c. 1503–19. Musée du Louvre, Paris.

previous spread:
The artist in his studio with the present lot, ca. 1959.
©Fernando Botero, reproduced by permission.





ADERS

Fernando Botero transformed the world's most enigmatic portrait into the guise of a young girl in his 1959 reinterpretation of Leonardo da Vinci's *Mona Lisa*. Exchanging the future Giocanda's somber dress for a more youthful frock, Botero depicts his subject in striped dress and crowns her hair with a pink bow. Yet, despite these childish accessories, echoes of da Vinci's original painting reveal glimmers of her mature identity, from her chastely clasped hands to her side-ways casting eyes, and of course, her infamous smile.

Mona Lisa belongs to a wider series of works in which Botero reimagined da Vinci's sitter as a girl, casting her in various poses, dress, and activities. This consistent exploration of a recurring theme helped the artist develop and refine his incipient style. Thus, portraying his subject as a child who has not quite grown into her features, the distorted scale of *Mona Lisa* reflects an early interpretation of Botero's distinctive aesthetic of bulbous proportions. Further, although Botero would later abandon his earlier, expressionistic brushwork in favor of a smoother finish, the chromatic experimentation of *Mona Lisa* foreshadows his richly saturated color palette. In particular, the disjunction created by the bright bow set against an abstract background of green and red suggests the artist's frequent use of pink hues in the cakes, fruits, tablecloths, and curtains found in many of his still life work.

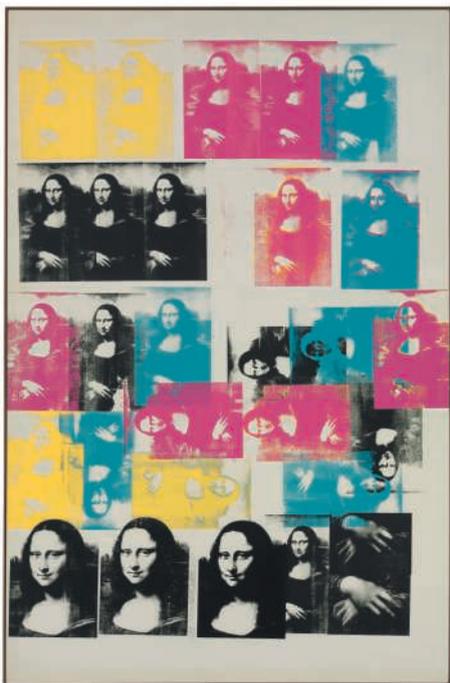
Botero's *Mona Lisa* paintings reserve a particularly significant role in his oeuvre. A work from this series titled *Mona Lisa, Aged 12* (1959) became the artist's first major acquisition by an international institution when it was purchased by the Museum of Modern Art in 1961. When exhibited, the painting generated a storm of debate, its classically-inspired, figurative mode in stark contrast to the then-dominant Abstract Expressionist style. The ensuing controversy marked a turning-point in Botero's career, casting his art to international recognition.

In turning to da Vinci for inspiration, *Mona Lisa* reflects Botero's consistent and abiding interest in canonical Renaissance and Baroque masters. Between 1953 and 1954, the artist lived in Europe, traveling and studying in academies in Spain and Florence. During visits to the Prado Museum, the Louvre, and the Uffizi Galleries, Botero thoroughly familiarized himself with the history of art, knowledge that he would later draw upon while creating his own versions of works by such historical masters as Diego Velázquez, Piero della Francesca, and Titian, among others. As both homages and declarative assertions of his own ubiquitous style, these paintings brazenly cast the young Botero as heir to the lineage of Art History.

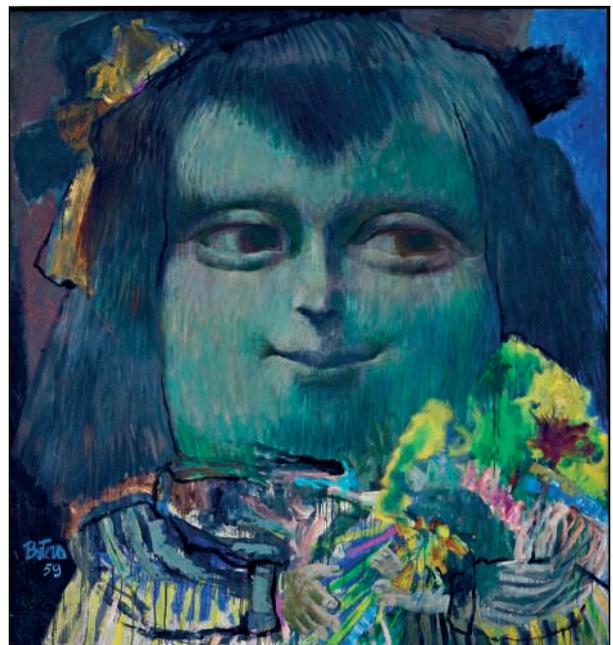
In addition to situating his relationship within the canons of history, Botero's *Mona Lisa* series also places him in the company of modernist artists, from Marcel Duchamp with his mustachioed *L.H.O.O.Q.* (1919) to Salvador Dalí's parodic *Self Portrait as Mona Lisa* (1954). Indeed, La Gioconda has come to transcend the Renaissance era and today remains a recognizable image within contemporary, global culture. Well aware of this unique status, in an explanation of his piece acquired by the Museum of Modern Art Botero stated, "Leonardo's *Mona Lisa* is so popular that perhaps it is no longer art. It is like a movie star or a football player. Hence an obvious satirical element in my painting..."¹ This implicit acknowledgement of the commodification of the *Mona Lisa* reflects a Pop-like sensibility in Botero's taking up of the subject. Indeed, as addressed by scholars Jaqueline Barnitz and Edward Sullivan, Botero's art should be understood in relation to the context of international Pop art. It is thus significant that Botero's *Mona Lisa* series presages Andy Warhol's 1963 silkscreen of da Vinci's painting by some four years.

Susanna Temkin, Ph.D., Institute of Fine Arts, New York University

¹ As quoted in Alfred H. Barr, Jr. "Painting and Sculpture Acquisitions January 1, 1961 through December 31, 1961." *Bulletin of the Museum of Modern Art*, Vol. 29, no. 2/3 (1962) p. 58.



Andy Warhol, *Colored Mona Lisa*, 1963, Private collection.
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Fernando Botero, *Mona Lisa, Age Twelve*, 1959, The Museum of Modern Art, New York. ©Fernando Botero, reproduced by permission. © 2018 The Museum of Modern Art / Licensed by SCALA / Art Resources, New York

38

CLAUDIO BRAVO (1936-2011)

Naturaleza muerta baquelita

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

oil on canvas

51 $\frac{1}{8}$ x 63 $\frac{3}{8}$ in. (130 x 162 cm.)

Painted in 2009.

\$250,000–350,000

PROVENANCE:

Acquired directly from the artist.





TOMÁS SÁNCHEZ (B. 1948)*Visión de orilla*

signed and dated 'Tomás Sánchez 09' (lower right) signed and dated again and titled 'Tomás Sánchez, 2009, VISION DE ORILLA' (on the reverse)
 acrylic on canvas
 48 x 66½ in. (121.9 x 168.9 cm.)
 Painted in 2009.

\$400,000–600,000

PROVENANCE:

Marlborough Gallery, New York (acquired from the artist).
 Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist, dated 16 April 2018.

"I've never rationally said to myself 'I'm going to paint a Cuban landscape,'" Sánchez says. Yet that selfsame landscape has served as the conceptual touchstone of his practice since the 1970s, when he began to paint first "what [he] could see from the window of [his] house" and, more suggestively, the grounds of the Isla de la Juventud, off Cuba's southern coast. A counter to the "tourist landscapes with their picturesque scenes of the huts, oxen, royal palms, etc.," his hyperrealist landscapes carry forward the *vanguardia* tradition charted by artists like Carlos Enríquez and Amelia Peláez, thoughtfully imbricating the natural and national worlds.¹ Sánchez rose to prominence in the early 1980s as a member of Cuba's Volumen Uno generation alongside such artists as Flavio Garcíandía and José Bedia, and he participated in the paradigmatic, early editions of Havana's Bienal over the decade. A steady and seemingly inexhaustible subject, the landscape has long acted as a referendum on his relationship to nature—in Cuba as well as in Costa Rica, where he lives part of the time—and, more philosophically, as a key to a self-actualized state of being.

"When I was in school we went to the Isla de la Juventud to work and the campsite was situated on the edge of an artificial lake (one of the many lakes and reservoirs created in Cuba after the Revolution)," Sánchez recalls. "The impression of seeing the calm water with the sky above gave way to a whole group of pictures of banks and shores. . . . I'm talking about a point in time and place where my relationship with nature was very intense." These formative years, while Sánchez was a student (and later a professor) at Cuba's Escuela Nacional de Arte, were additionally shaped by his practice of Siddha yoga and meditation, which continue to inflect his approach to

landscape. "I like to meditate before the landscape," he explains. That gives me a different perspective when I finally sit down to paint one. While other painters begin by intellectualizing nature, I think of myself as recreating it."² His studies of Hindu religion eventually drew the censure of Cuban authorities, who frowned on transcendental spirituality as mere escapism from the mundane realities of the everyday world, and Sánchez left the Escuela in 1976 and the island itself in 1990.

Landscape nevertheless remained the fulcrum of his practice, a medium of introspection and of conscience. "My approach to landscape is the result of a confrontation with my interiorization of the land," Sánchez explains. "I look at landscape with a sense of reverence, but I feel totally included within it. What is inside is also outside. I feel as if I am outside looking at what is inside. . . . I'd say that this is a more spiritual—and more ecological—attitude toward landscape." Sánchez lobbied the Cuban state unsuccessfully to establish an ecological foundation, and his stewardship of nature has manifested in both pristine, idealized landscapes, like *Visión de orilla*, and their inverse—garbage dumps of a piece with Pixar's post-apocalyptic parable, *Wall-E*. If his naturalist vision mostly prevails, it is through his abiding spirituality—he acknowledges a kinship with the German Romantic painter Caspar David Friedrich and the American Hudson River School—and his sacred practice of meditation. "When I enter a state of meditation," he reflects, "the mind enters into a great exhilarated state. . . . Where I begin to feel that there's a point of inner consciousness everything goes toward that inner space, that inner river. Everything goes toward that place of quiet, that realm of tranquility within the forest where there is a lake."³

"I really didn't set out to create symbolism," he continues. "Nonetheless, I realize that there are certain symbols which unconsciously come up in my paintings. And some of these are very universal ones, like the bank—or the shore—which, in a way, represents the influence of what I observed on the Isla de la Juventud. On one hand these pictures are based on reality but I can't deny their relationship with the symbol of the shore in Hindu philosophy, which represents a state that one should strive to attain."⁴ A shimmering body of water stretches across *Visión de orilla*, its surface a reflection of the pellucid sky and the dense forest of palm and ceiba trees, buffered by a band of low grasses, across the opposite shore. The shore beckons, mystical and aspirational: it marks the spiritual distance that Sánchez invites us to travel as we imagine a complete state of enlightenment, or nirvana.

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

¹ Tomás Sánchez, quoted in Edward J. Sullivan, "Interview with Tomás Sánchez," in *Tomás Sánchez* (Milan: Skira, 2003), 18.

² *Ibid.*, 18–19.

³ *Ibid.*, 19, 22.

⁴ *Ibid.*, 21.





40

FERNANDO BOTERO (B. 1932)

Somnambulist

signed and numbered 'Botero 1/6' and stamped with a foundry mark
(on the base)

bronze

24½ x 11½ x 9 in. (62.2 x 29.2 x 22.9 cm.)

Executed in 2001.

Edition one of six.

\$300,000–400,000

PROVENANCE:

Private collection, Paris.

LITERATURE:

J-M. Tasset, *Botero*, Paris, Éditions Cercle d'Art, 2002, p. 105
(illustrated in color).

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



41

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.

\$800,000–1,200,000

PROVENANCE:

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

This work is accompanied by a certificate of authenticity signed by 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), 23.



42

FERNANDO BOTERO (B. 1932)

Aurora

signed and dated 'Botero 93' (lower right)

oil on canvas

55 $\frac{7}{8}$ x 75 $\frac{5}{8}$ in. (141.8 x 192.1 cm.)

Painted in 1993.

\$800,000–1,200,000

PROVENANCE:

Marlborough Gallery, New York

(acquired from the artist).

Acquired from the above by the present owner.

LITERATURE:

C. Fuentes, *Botero Women*, New York, Rizzoli

Publishers, 2003, p. 177 (illustrated in color).





867610 93



43

FERNANDO BOTERO (B. 1932)

Woman on a Horse

signed and numbered 'Botero A.P. 1/2' and stamped with a foundry mark (on the base)

bronze

23 x 11 x 15¾ in. (58.4 x 27.9 x 40 cm.)

Executed in 2014.

Artist's Proof one of two.

\$300,000–400,000

PROVENANCE:

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

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



44

FERNANDO BOTERO (B. 1932)

Circus People

signed and dated 'Botero 07' (lower left)

oil on canvas

63½ x 75½ in. (161.3 x 190.8 cm.)

Painted in 2007.

\$1,500,000–2,500,000

PROVENANCE:

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

Acquired from the above by the present owner.

EXHIBITED:

Milan, Palazzo Reale, *Botero Works 1994-2007*, 3 July–16 September 2007, p. 22, no. 12 (illustrated in color).

Monte Carlo, Marlborough Monaco, *Botero: Oeuvres récentes*, 22 November 2007–25 January 2008, p. 39–41 (illustrated in color).

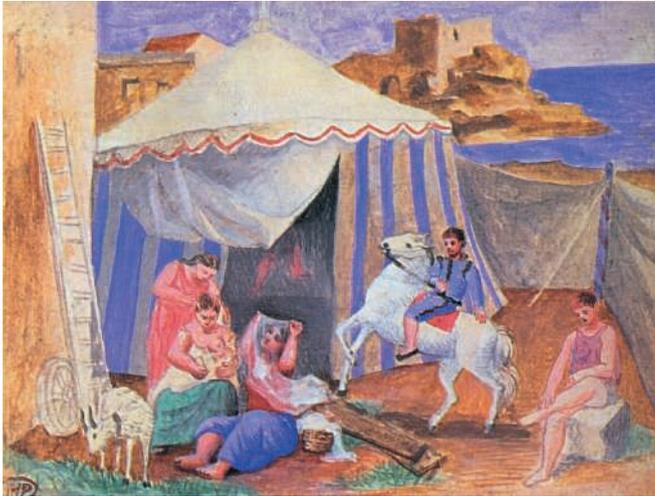
LITERATURE:

Botero, Circus: Paintings and Works on Paper, New York/London, Glitterati, 2013, p. 102 (illustrated in color).

There is no other human activity that presents the visual artist with the human body in poses like the circus. Just think of the contortionist, the tightrope walker, etc. At the same time, there is the poetry that captures the philosophy of life: nomadic people who live in wagons and who have the circus as the permanent background of their lives.

—Fernando Botero





Pablo Picasso, *Cirque forain*, 1922, Musée Picasso. ©2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

"I paint Colombia the way I want it to be," Botero once reflected. "It's an imaginary Colombia—like Colombia but, at the same time, not like it. . . . It's a kind of nostalgia." Since his departure for Europe in 1952, Botero has drawn from myriad art-historical sources—Titian and Velázquez; Giotto and Masaccio; Rubens and Ingres—and embraced the classical sensuality of volume, space, and color in his now eponymous figures. His subjects have encompassed Colombia's military junta and its red-light district, Catholic clergymen and the bourgeoisie, and yet the idealized world of Medellín, his birthplace, remains a touchstone. Botero insists that he is "the most Colombian of Colombian artists," and his affection for his country knows no bounds.¹ "The artist's first twenty years have an enormous visual repercussion on the evolution of his work," he explains. "It appears that nostalgia for certain moments of his life will come to the fore. One always paints what is best known, and is rooted in childhood and adolescence. That is the world I paint. I have done nothing else."²

Botero lived in Mexico in 1956, the year in which he arrived at his now iconic style, and he has long returned, wintering for a month every year in Ixtapa Zihuatanejo. "I found myself in a small town on the Pacific Coast in Mexico, when a small circus arrived," Botero recalls of a particularly adventitious stay in 2006. "I was excited, and I went that night and again the next day. They let me in—I saw how these nomadic people lived in trailers, doing their laundry outdoors and then performing before the audience. Every aspect was an exciting subject matter, and I wondered how I had not thought before of the poetic possibilities of the circus."³ The candy-colored series that ensued describes the *dramatis personae* of the circus in scenes both poignant and preposterous. Across more than 120 paintings and 200 works on paper, the series monumentalizes a motley cast—jugglers, clowns, contortionists, and equilibrists, among many others—whose prodigious bodies defy gravity with aplomb and, sometimes, charming self-consciousness.

Circus People portrays the troupe in a moment of private repose: the muscular and earringed sword swallower; the snake charmer and hissing cobra; the ringmaster with monkey; the pale Pierrot; the dog with pink ruffled collar. Framed by their trailers and the Andean foothills in the background, these performers present a vibrant *tableau vivant*, a variation on the family portrait, perhaps Botero's signature theme. Plump and pneumatic, the figures are described by warm, companionate tones of orange-red, tangerine, and magenta that wash across the painting, from the striped "big-top" and

pattered drum to the trim of the trailer and sinuous snake. These color harmonies don't entirely obscure the psychic disunion of the group, however; the loneliness of the performers, seen in their distant, impassive gazes, exists within a long lineage of melancholic circus paintings in modern art. Botero acknowledges that "the circus had been a very attractive theme for many well-known and lesser-known artists, a subject dignified in the work of Renoir, Seurat, Lautrec, Picasso, Chagall, Léger, Calder and many others." Thus prompted, he "began to reflect on the multiple possibilities worth painting and the poetry that runs through the theme and...decided to do something."⁴

Misfits and migrants, these performers exist in a make-believe world that is yet beset by poverty and danger, and Botero peels back the curtain on their behind-the-scenes lives. "I found it especially attractive," Botero admits of the Zihuatanejo show, "because it was a poor circus, like those that came to Medellín when I was a child—a group of poor people who did everything, from selling tickets and ice cream to confronting a toothless lion, walking the tightrope, swinging on the trapeze, juggling, etc." He remembers the fanfare that accompanied the arrival of Mexico's Circo Atayde in Colombia when he was a boy, and his circus paintings delight in—and deconstruct—the magic and showmanship of those long-ago productions. *Circus People* harks back to the olden days of Botero's youth in Medellín and his multicolored memories of the circus, which brought the world—exotic and exhilarating—to his doorstep. "The circus is universal," he finally observes. "There is no other human activity that presents the visual artist with the human body in poses like the circus. Just think of the contortionist, the tightrope walker, etc. At the same time, there is the poetry that captures the philosophy of life: nomadic people who live in wagons and who have the circus as the permanent background of their lives."⁵

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

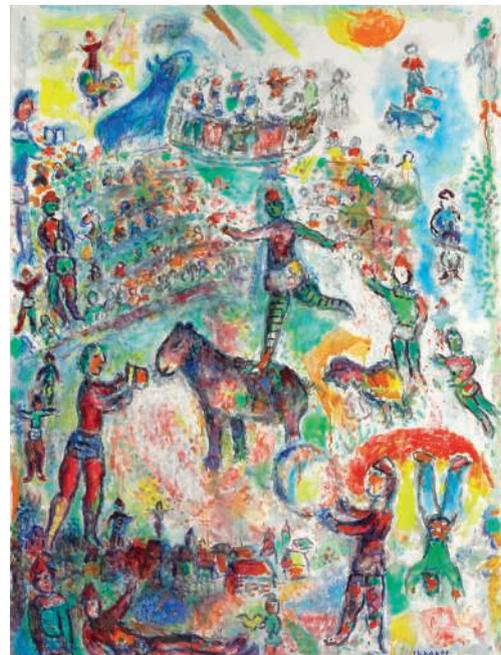
1 Fernando Botero, quoted in Werner Spies, "I'm the most Colombian of Colombian artists": A Conversation with Fernando Botero," *Fernando Botero: Paintings and Drawings* (Munich: Prestel-Verlag, 1992), 158.

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

3 Botero, quoted in Judith Harris, "Botero in the Big Top," *ARTnews* 113, no. 2 (February 2014): 24.

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

5 *Ibid.*



Marc Chagall, *Le grand cirque*, 1984, Private collection. ©2018 Artists Rights Society (ARS), New York / ADAGP, Paris







45

FERNANDO BOTERO (B. 1932)

Reclining Woman

signed and numbered 'Botero 3/6' (on the base)

bronze

40¼ x 62⅞ x 23½ in. (102 x 160 x 60 cm.)

Executed circa 2002.

Edition three of six.

\$600,000–800,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

LITERATURE:

Fernando Botero, The Grand Show, Paintings, Drawings and Sculpture,
Miami, Gary Nader Editions, 2010, p. 146 (another cast illustrated).



The present lot on view in a residential setting









BERNI-53

ANTONIO BERNI (1905-1981)*Los hacheros*

signed and dated 'Berni 53' (lower right)

tempera on canvas

78¾ x 118¾ in. (200 x 302 cm.)

Painted in 1953.

\$400,000–600,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

EXHIBITED:

Buenos Aires, Galería Witcomb, *Berni*, August–September 1954, no. 2 (illustrated).

Paris, Galería R. Creuze, *Berni: peintures, dessins*, February 1955, no. 3.

Bucharest, Institutul Român pentru Relațiile Culturale cu Străinătatea, *Antonio Berni*, September 1956, no. 18.

Buenos Aires, Teatro IFT, *Antonio Berni, 1931-1961*, June–July 1961, no. 14.

Bahía Blanca, Argentina, Museo de Bellas Artes, *Antonio Berni*, September 1961, no. 6.

Santiago, Chile, Museo de Arte Contemporáneo, *Berni*, May 1964, no. 32.

Buenos Aires, Instituto Torcuato di Tella, *Berni, obras 1922-1965*, June–July 1965, no. 33.

Chacabuco, Argentina, Museo Municipal de Artes Visuales, *Antonio Berni, pinturas, grabados*, April–May 1967, no. 9.

Buenos Aires, Museo Nacional de Bellas Artes, *Antonio Berni, obra pictórica, 1922-1981*, 1984, p. 14, 53. (illustrated).

Buenos Aires, Museo Nacional de Bellas Artes, *Antonio Berni*, 9 July–8 August 1997, p. 64 (illustrated in color).

Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Colección Costantini, *Berni y sus contemporáneos, Correlatos*, 10 March–16 May 2005, p. 53 (illustrated in color).

Houston, Museum of Fine Arts, *Antonio Berni: Juanito and Ramona*, 9 November 2013–25 January 2014, p. 27, no. 3 (illustrated in color). This exhibition also traveled to Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Colección Costantini, 30 October 2014–23 February 2015.

LITERATURE:

Les Lettres Françaises, Paris, no. 554, 3–10 February 1955, n.p. (illustrated).

Propósitos, Buenos Aires, 7 July 1955, n.p. (illustrated).

Campo, Buenos Aires, 24 May 1956, n.p. (illustrated).

R. Squirru, *Berni (Estudio crítico-biográfico)*, Buenos Aires, Ediciones Dead Weight, 1975, n.p. (illustrated).

“The *quebracho* is a hard wood; its name in Spanish means axe-breaker,” begins the preface to the exhibition *Berni: peintures, dessins* (Paris: Galerie R. Creuze, 1955), written by the French poet Louis Aragon. “It is a red wood that, when chopped, makes the tree trunk look like a bloody, mutilated member. There are white, pale, withered quebrachos as well. Standing tall in the woods of Argentina, amid the enormous cacti (and the red-and-white quebrachos) are mad, jet-black plants that attest to the blaze that has come through.”¹ Berni met Aragon in 1929 during an earlier stay in Paris, and they connected over mutual interests in Surrealism and Communism; alongside André Breton and others, they joined the Anti-Imperialist League, backed by the Comintern, in support of its fight against colonialism. They renewed their friendship a quarter-century later on the occasion of this exhibition, in which Berni presented a series of works that describe the rural desolation of Santiago del Estero, in northern Argentina. Aragon’s essay conveys the abject misery of the province’s migrant workers, suggesting an equivalence between the felled quebrachos and the lumberjacks memorialized in *Los hacheros*.

“This is the wood used to make the cross ties for train tracks as well as the beams and posts of houses with no walls whose inhabitants sleep and eat under the elements,” Aragon continued. “It is a hot region where woodcutters—who build those houses just as they fancy—live with their numerous, gaunt, copper-toned families and their dogs, sharing a meager portion of bread amid the basic furniture that they themselves build. A transient population that will leave when the time comes, their modest belongings, still-pregnant wives and children piled in a cart heading to the cotton region for the harvest. . . . Slender and strong peoples who themselves look like quebracho; pathetic, they seem to be made of that sorrowful wood, furrowed by the weather, by work, and by age. . . . Everything in them is burned up, chiseled, chopped. Everything—from the piece of string that ties the man’s trousers to his sturdy slenderness, from the lost stare of the youngsters to the fatigue of the women—speaks of the tragic and wretched life not only of this province (where we happen to find ourselves) but of the people of Latin America as a whole [in those startlingly marginal republics in Central and South America].”²

Berni had first brought visibility to his country’s social and economic impoverishment in the years following his return to Argentina in 1931. In the mural-sized easel paintings *Manifestación* (1934), *Desocupados* (1934), and *Chacareros* (1935), he set out an iconography of exploitation and oppression, based on photographs that he took with his Leica camera of the depressed conditions—unemployment, shantytowns, labor demonstrations—that he witnessed near Rosario. In 1936, he called for a “New Realism” in touch with “the social and collective psychology of our moment,” an art averse to the “anemia” and “decadence” that he attributed to “modernism” and able, finally, to serve as “the suggestive mirror of the great spiritual, social, political, and economic reality of our century.”³ Berni’s subsequent works, from *Los hacheros* to the Juanito Laguna and Ramona Montiel series that appeared by 1960, embody this social consciousness and unsentimentalized vision of reality, even at its most disconsolate and unforgiving. “New Realism is an aesthetic concept and a profound form of humanism,” he later elaborated. “It acknowledges human issues but believes they should be expressed in representative realistic terms. The major human issue that plagues Latin America in this century is the plight of nations still mired in colonialism, with its chain of poverty and denial of culture.”⁴

Exhibited at Galerie Creuze in Paris alongside works including *La marcha de los cosecheros* (1953), *Los hacheros* describes five anonymous woodcutters circumscribed by an oneiric woodland, a ruddy quebracho dismembered to their left. They stand wearily under a puce-colored sky, their axes in their hands or resting across their shoulders; in the coloring of their skin and their clothing, they are suggestively one and the same with their motley, menacing environment. An image of paralyzing hardship and melancholy, *Los hacheros* renders the dusty stagnation and dispossessed labor of Santiago del Estero with great solicitude, its subjects—woodcutter and obdurate quebracho—forlorn yet monumental, exemplars of New Realism. “It is the men and women of his homeland that Berni’s art considers and brings to the consciousness of others,” Aragon reflected. “Commentary here would be a useless burden for what the painted canvas or drawing says so well. Let’s let Berni speak his deep and pure language, where the range of beings that emerges finds its singular unity. And this ensues at the heart of the twentieth century, in the depths of Argentina.”⁵

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

1 Louis Aragon, “Berni,” in Mari Carmen Ramírez and Marcelo E. Pacheco, *Antonio Berni: Juanito and Ramona* (Houston: The Museum of Fine Arts, Houston, 2013), 299.

2 *Ibid.*

3 Berni, “The New Realism” (1936), in Patrick Frank, ed., *Manifestos and Polemics in Latin American Modern Art* (Albuquerque: University of New Mexico Press, 2017), 60–1.

4 Berni, “New Realism: Aesthetic Concept” (1952), in Ramírez and Pacheco, *Antonio Berni*, 298.

5 Aragon, “Berni,” 300.



JORGE DE LA VEGA (1930-1971)*Untitled*

signed and dated 'de la Vega 66' (on the reverse)
oil, collage, and acrylic beads on canvas
30 x 45 in. (76.2 x 114.3 cm.)
Painted in 1966.

\$200,000–300,000

PROVENANCE:

Collection of Mrs. Jane Squier and the late Prof. Jack Squier, Ithaca, New York (gift from the artist in the mid-1960s).
Acquired from the above by the present owners.

"If you don't do what you must in painting, then where are you going to do it? Where can one be absolutely free if not in art?"¹ Poised at the crux of freedom and aesthetics, de la Vega's questions epitomize the countercultural impulse that fueled the young Argentine avant-garde in the 1960s. Self-taught, he improvised a highly idiosyncratic visual language based on transformation and anamorphosis, developing a new artistic syntax taken from the objects and symbols of the contemporary world—plastic tokens and children's toys, pop culture and magazine advertising. De la Vega was a member of Argentina's Nueva Figuración group, active between 1961 and 1965, and alongside Luis Felipe Noé, Rómulo Macció, and Ernesto Deira he evolved an expressionist idiom rooted in the period's existential and anti-aesthetic convictions.

Between 1963 and 1966, de la Vega developed the series *Monstruos* (or *Bestiario*), to which the present *Untitled* belongs. His "monsters" evolved out of the earlier *Formas liberadas*, no longer extant, in which ruptured paintings and frames were used as the material substrate of new objects. "Those



works, more three-dimensional than flat," de la Vega explained, referring to the *Formas liberadas*, "were the origin of the beings that I have now incorporated into the traditional canvas, and whose movements I pretend are not subject to the boundaries of the work, but to an autonomy that springs from their seemingly real weight."² He alludes to the creatures that appear in such works as *Esquizobestias no. 1* (1963) and *Indecisión* (1963), which established his method of doubling; the "schizobests" are rendered both in black-and-white and in three-dimensional, collaged color. Their duplicity may mirror the unraveling reality of post-Peronist Argentina; at a visual level, their anamorphic projection destabilizes form through disfiguration, instability, and monstrosity.

De la Vega's work evolved further during his stay in the United States between October 1965 and April 1967, when he taught at Cornell University under the "Latin American Year" program and worked in New York City in the company of Noé and fellow Argentines Antonio Berni, Marta Minujín, and critic Jorge Romero Brest. "There everything is real, super-real," de la Vega remarked of North America upon his return to Argentina. "Reality strikes you and forces you out of the unreality that you live in here."³ The present *Untitled* dates from this stay in America, during which time his work began to critically engage consumer culture and popular media stereotypes as he probed the hyperreality of Pop and psychedelia. His beasts infiltrated the capitalist (and developmentalist) spaces of the corporate world before eventually receding, supplanted by the re-emergence of the human figure. De la Vega found meaningful international recognition during this time, highlighted by the Special Prize for Argentine painting at the III Córdoba Bienal in 1966. American critic and curator Sam Hunter, one of the jurors, declared him "one of the few powerfully original artists in the Bienal," able to combine "the mechanically repeating imagery and grinning masks of Warhol's movie idol cult with expressionist violence, distortion, and a grotesque suggestion that is one of the few authentic notes in the exhibition."⁴

The present *Untitled* numbers among the last works of de la Vega's *Monstruos* series. Like its predecessors, it presents mirrored "monsters": in a pastel rainbow against a black ground, on the left, and beside it a beast whose flesh turns a dark, savage red as it trespasses its cut-out frame. They gaze blankly through appended eyeballs, which recall the blue glass eyeball in *Indecisión* as well as the rope- and button-eyes of the Italian artist Enrico Baj; their features, from toothy maws to jagged fur, are outlined in a raised, cursive scrawl. The doppelgänger effect is absurd and hallucinatory, a wry riposte to the disorder and hyperbolic culture of modern life, from New York to Buenos Aires.

"They will look at them because they try to place the viewer in my position of uncertainty in the face of reality and my own struggle with painting," de la Vega remarked of his work and its audience. "I want my painting to be natural," he continued, "without any limitations or formulas, improvised like life that grows where I don't want it to and does what it feels like. Other times it's docile. I want my work to hit the viewer with the same intensity with which its parts collide with themselves, no matter how small they are. A mother-of-pearl chip on a blotch. The number next to a rock. A tinfoil animal. A chimera of smoke, beings measuring themselves against emptiness and a mirror so they can look at themselves."⁵

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

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

2 De la Vega, "Interview with Guillermo Whitelow," quoted and trans. in Patrick Frank, *Painting in a State of Exception: New Figuration in Argentina, 1960-1965* (Gainesville: University Press of Florida, 2016), 67.

3 De la Vega, "La razón de la sinrazón: Jorge de la Vega," *Primera Plana* 5, no. 235 (June 27, 1967): 66, quoted and trans. in Frank, *Painting in a State of Exception*, 148.

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

5 De la Vega, in Mari Carmen Ramirez, *Cantos Paralelos: Visual Parody in Contemporary Argentinean Art* (Austin: Jack S. Blanton Museum of Art, The University of Texas at Austin, 1999), 255.



48

ANTONIO SEGUÍ (B. 1934)

Día de fiesta

signed and titled 'Seguí, DÍA DE FIESTA' (on the reverse)
acrylic on canvas
59¼ x 59¼ in. (150.5 x 150.5 cm.)

\$80,000-120,000

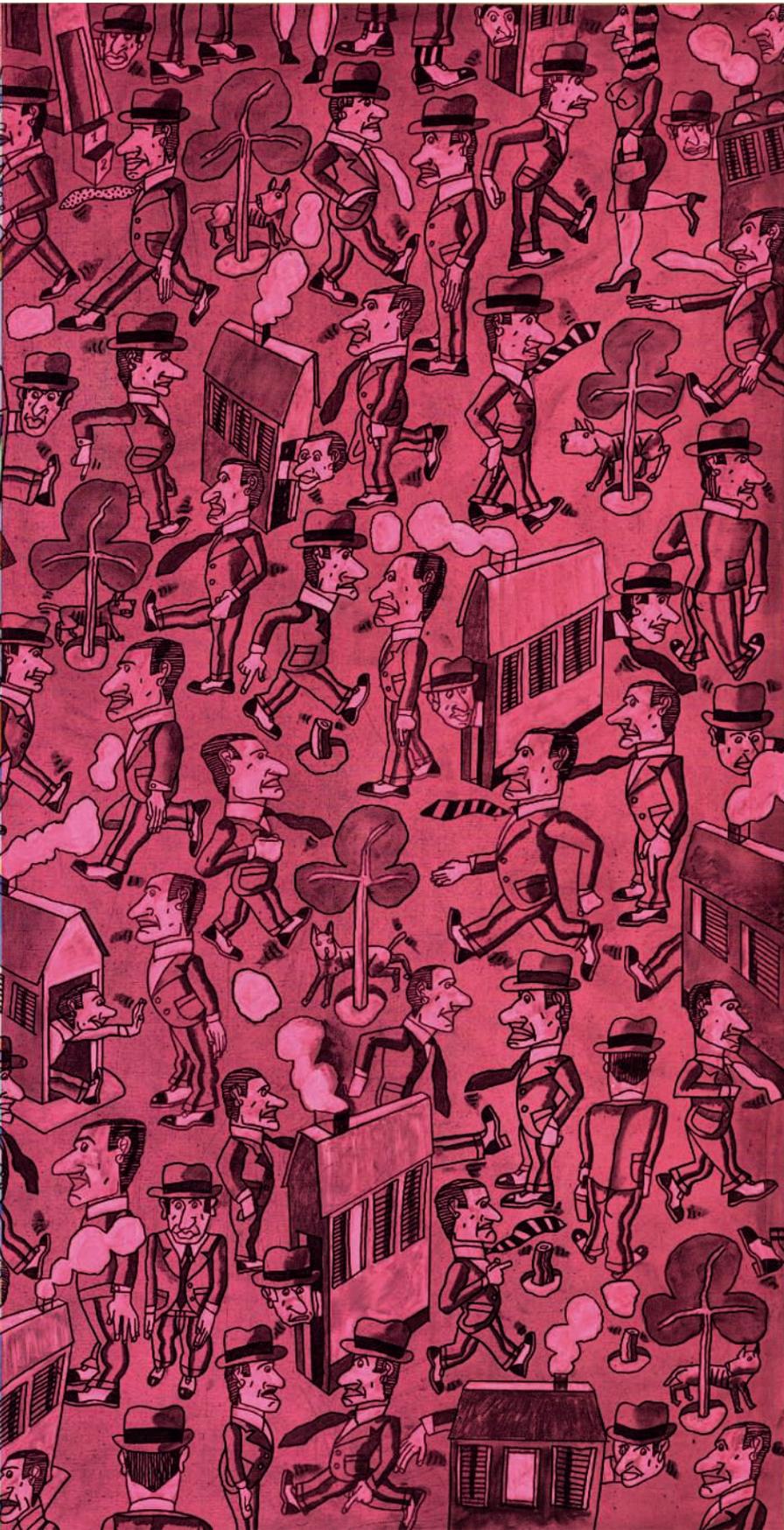
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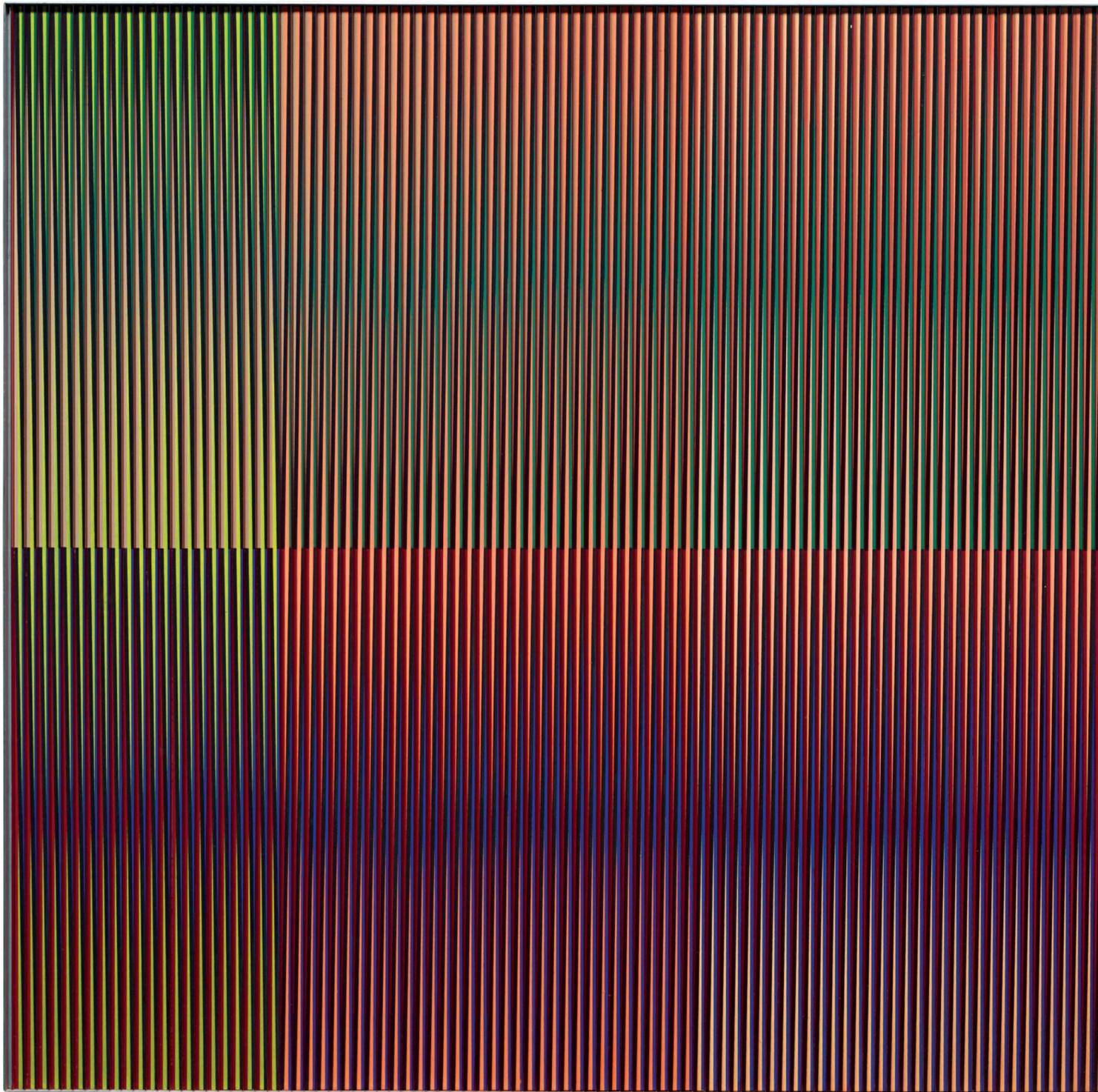
Galerie Rive Gauche, Paris.

Anon. sale, Christie's, New York, 27 May 2011, lot 266.

Acquired from the above by the present owner.







49

CARLOS CRUZ-DIEZ (B. 1923)

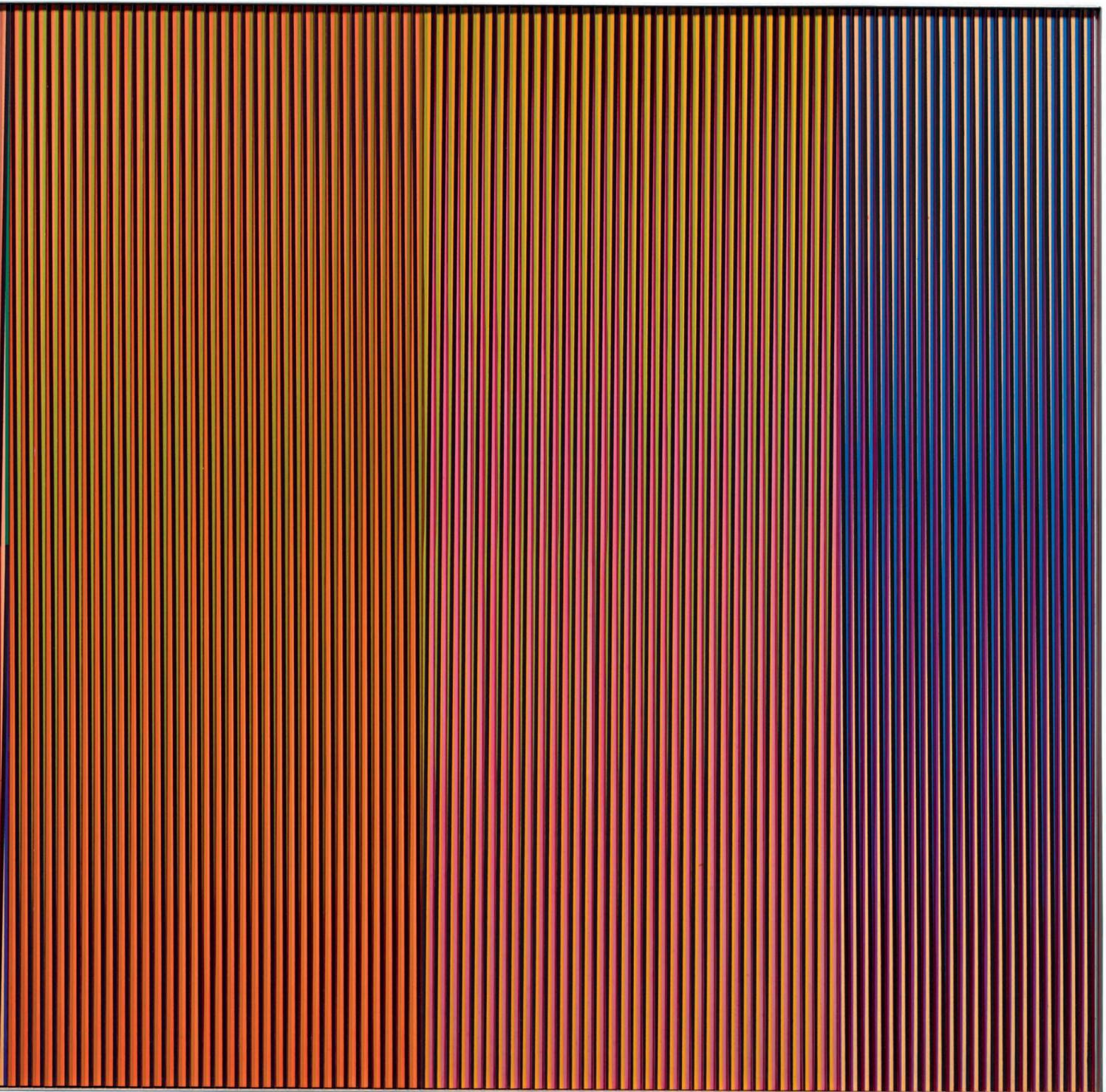
Physichromie No. 1020

signed with the artist's initials, titled and dated 'PARIS 1975' (on the reverse)
silkscreen and plastic elements on metal support with aluminum frame
39½ x 79¼ x 1¾ in. (100.3 x 201.3 x 4.4 cm.)
Executed in 1975.

\$400,000–600,000

PROVENANCE:

Anon. sale, Phillips, New York, 22 November 2016, lot 9
(acquired directly from the artist).
Acquired from the above by the present owner.



50

JESÚS RAFAEL SOTO (1923-2005)

Ambivalencia Altmayer

signed, dated, and titled 'Soto, 1984, AMBIVALENCIA ALTMAYER'
(on the reverse)

acrylic on metal and painted wood

40¼ x 40¼ x 6 in. (102.2 x 102.2 x 15.2 cm.)

Executed in 1984.

\$200,000-250,000

PROVENANCE:

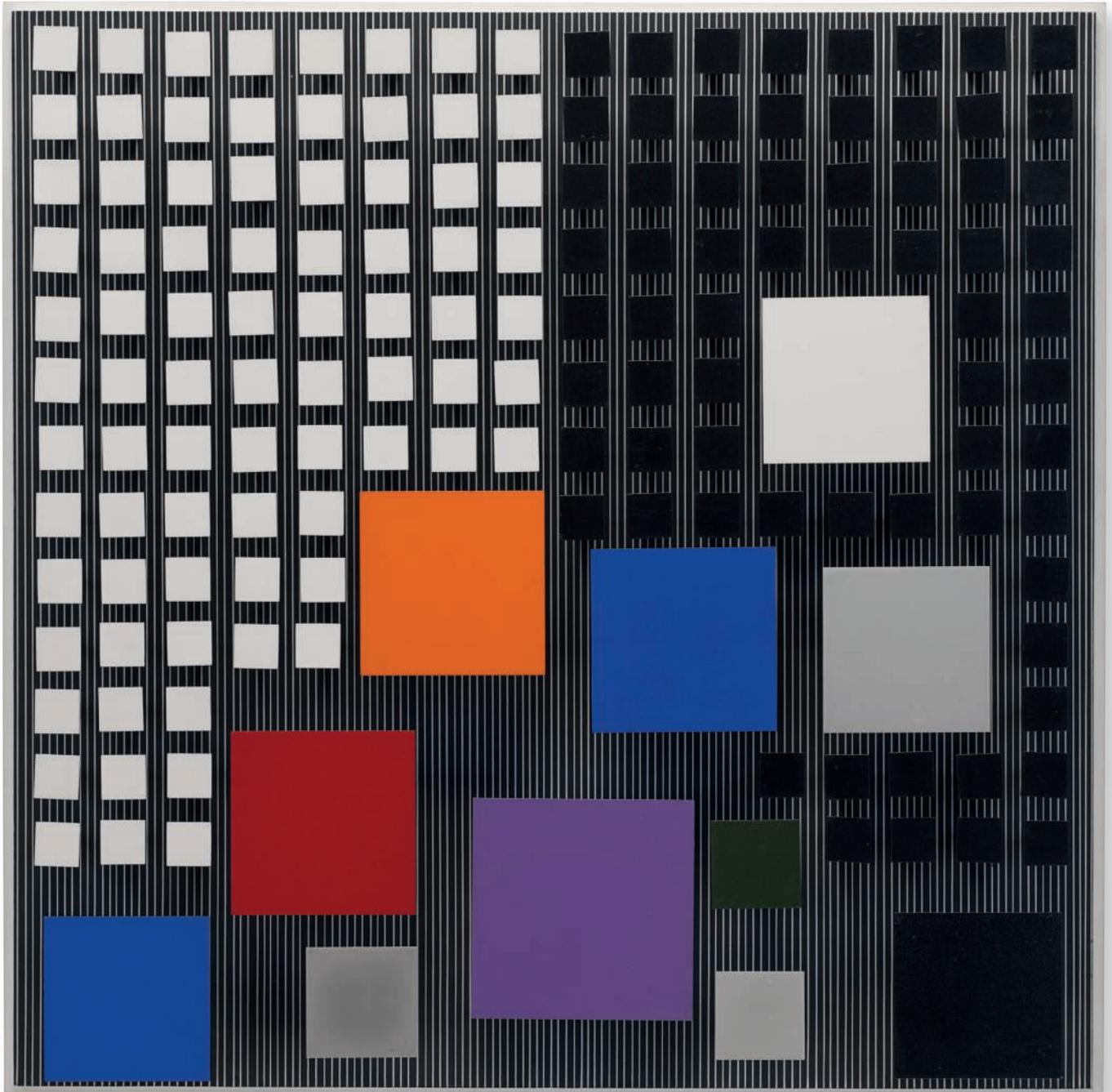
Anon. sale, Cornette de Saint Cyr, Paris, 8 October 2005, lot 50.

Anon. sale, Christie's, Paris, 12 December 2007, lot 250

(acquired at the above sale).

Private collection, New York.

Acquired from the above by the present owner.



51

CARLOS CRUZ-DIEZ (B. 1923)

Physichromie No. 657

signed with the artist's initials, titled and dated 'PARIS AVRIL 1973'
(on the reverse)

acrylic and laminated plastic on wood with aluminum frame

27¾ x 29½ x 2 in. (70.5 x 75 x 5.1 cm.)

Executed in 1973.

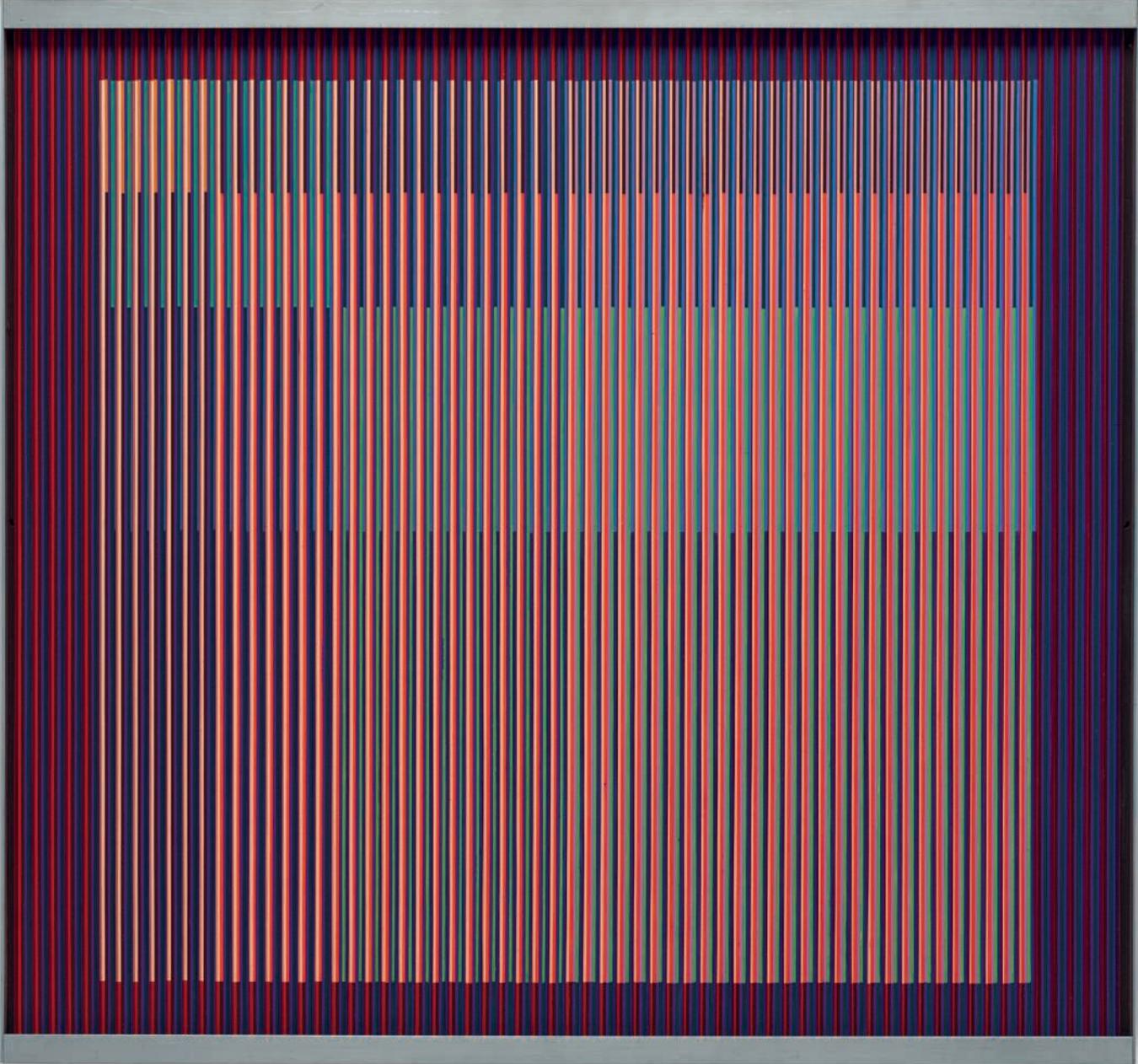
\$150,000-200,000

PROVENANCE:

Private collection, Europe.

Property from a Distinguished European Collection, Sotheby's,
London, 13 February 2014, lot 101 (by descent from the above).

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



JORGE EIELSON (1924-2006)*Quipus 32 D-7*

signed, dated and titled 'J. Eielson, PARIS, 71, Quipus 32 D-7' (on the reverse)
 painted and knotted burlap mounted on wood
 28¼ x 27¼ x 6¾ in. (72 x 70.5 x 17 cm.)
 Painted in 1971.

\$60,000–80,000

PROVENANCE:

Anon. sale, Binoche & Godeau, Paris, 30 April 1985, lot 112.
 Private collection, Paris (acquired from the above by the present owner).

A certificate of authenticity for this work is forthcoming from the Archivio Eielson.

"As far as I am concerned, I consider the cycle of inquiries in which I was submerged in the past ten years exhausted," Eielson wrote in 1969, just over twenty years after he had left Lima for Paris. A poet and a painter, Eielson evolved his creative practices in tandem over the intervening decades, his printed poem-objects emerging alongside painted and sculptural works that explored verbal-visual vicissitudes of meaning. The "geometric order and kinetic games" that characterized his early *Mobiles*, shown at the Salon des Réalités Nouvelles in 1949, soon ceded to textured reliefs made from sand, earth, and cement; by 1962, objects materialized out of "clothing, shirts and other rags that ended up knotted, torn, burned." Drawing on the example of Pierre Restany and the torn-paper *décollage* of the Nouveaux Réalistes, as well as the burlap paintings of Alberto Burri, Eielson finally "arrived at a very reduced system of colored knots (*quipus*) governed by precise internal laws." The symbolic structure and abstraction of the quipu, a device made of knotted strings used as a recording system by the Inca, became a "point of departure for a new freedom of action," Eielson realized, one that posited his mature practice at the juncture of abstraction, poetry, and craft.¹

Eielson studied under the Peruvian novelist José María Arguedas at the Colegio Alfonso Ugarte in the early 1940s and, in the course of their friendship, developed what would become an enduring interest in ancient Andean art. He doubtless recognized, as did artists including Fernando de Szyszlo and the Argentine César Paternosto, the conceptual sophistication of Inca stonework and weaving and the autochthonous tradition of abstraction



Quipu Inca. Museo Larco, Lima, Peru.

that they represented. As a member of Agrupación Espacio, a modernist association founded in Lima by the architect Luis Miró Quesada in 1947, Eielson signed the group's foundational "Expression of Principles," which rebuked the "disorientation and apathy" of Peru's cultural field and the dated ornamentation of neo-colonial revivals.² In rerouting Peruvian modernism through Andean aesthetics, he not only shook off an outdated folklorism and romanticism, but asserted the precedent of indigenous models of abstraction cultivated long before those of the European avant-garde.

An inventive and multivalent medium, the quipu became the means through which Eielson bridged ancient and modern forms. The quipu served the Inca as an accounting device, likely used for bureaucratic purposes (bookkeeping, census), and as a mnemonic aid; scholars have theorized that its semiotic system further encompassed an early form of writing, a possibility that Eielson may have found particularly suggestive. "I began to knot colored fabric in 1963," he recalled. "My first gesture was decidedly instinctive. I later discovered that this gesture obeyed an intimate desire of mine to communicate in a form different from written language. Continuing my investigation into the symbolism of color and the study of the ancient quipus of the Andes, I established a code that has served me ever since. . . . This system allows me the maximum possibilities of writing, ranging from immediate and automatic experience—as in literature—to its more rigorous serial structuring." Eielson exhibited early *Nudos* (Knots) at the Venice Biennale in 1964; he returned in 1972 with a solo presentation that incorporated a performance of his novel, *El cuerpo de Giulia-no*. "I carried out an analysis of the constituent elements of my 'Quipus'; the knots, the ropes, the tensions, the colors, the fabrics," he later wrote, addressing "their most elementary functions: the equilibrium between hot and cold and the fact of dressing and undressing a naked body, which implicated ([through] religious, sensual, ritual components) the greatest phenomena of pregnancy and death."³

That latent corporeality imbues Eielson's *Quipus 32 D-7*, distended in the twined burlap drawn across its gilded, monochrome surface. Stretched along a diagonal axis, the fabric distills the multiple cords of the Andean quipu into a single stream, compressing its encoded ethnomathematics—accountings of time, space, and history—into an elegantly suspended Gordian knot. In the context of postwar European painting, Eielson's quipus bear comparison with Piero Manzoni's wrinkled-canvas *Achromes*, Enrico Castellani's tented reliefs, and Lucio Fontana's slashed *Spatial Concepts*. They are similarly conversant with the twisted rice-paper *Droguinhas* made by the Brazilian Mira Schendel, whose interest in Eastern mysticism Eielson shared. Their formal abstraction notwithstanding, his quipus remain ontologically plastic, moving between meaning and matter—painting and text—as the opening stanza of his poem, "Nudos," wryly acknowledges: "*Hay nudos / Que no son nudos / Y nudos que solamente / Son nudos* (There are knots / That are not knots / And knots that only / Are knots)."⁴

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

1 Jorge Eduardo Eielson, "Paris, enero 1969," in *Ceremonia comentada: textos sobre arte, estética y cultura* (Lima: Fonda Editorial del Congreso del Perú, 2010), 119.

2 "Expresión de principios de la 'Agrupación Espacio,'" *El Comercio* (Lima), May 15, 1947.

3 Eielson, "Jorge Eielson," *Flash Art* 40 (March-May 1973), in *Ceremonia comentada*, 142.

4 Eielson, "Nudos," in *Arte poética*, ed. Luis Rebaza Soruluz (Lima: Pontificia Universidad Católica del Perú, 2004), 313.



HÉLIO OITICICA (1937-1980)*Metaesquema*

gouache on heavy paper
17¾ x 20½ in. (44 x 52.4 cm.)
Executed in 1957/58.

\$250,000–350,000

PROVENANCE:

Paulo Roberto Leal collection, Rio de Janeiro.
Private collection, Netherlands.

“Color is the first revelation of the world,” Oiticica wrote in his journal on September 1, 1960. “What do we want from color? To prove or to lose ourselves in it? Only to live it.”¹ This early, axiomatic expression of his belief in color—as touchstone, as structure, as prime mover—set the tone for a practice that systematically analyzed color, rendering it spatially and socially within the world. Oiticica’s epistemological and experiential reckoning with color evolved in concert with the rise of Neoconcretism, established in Rio de Janeiro at the end of the 1950s in response to the dogmatic rationalism of the São Paulo-based Concrete movement. Led by Lygia Clark, Lygia Pape, and Oiticica as well as the critic Ferreira Gullar, the Neoconcretists adopted a phenomenological position toward the art object, positing a new reciprocity between its creation and its experience in time. If once critically overlooked, Brazilian Neoconcretism is lately in full receipt of its historical due. Numerous recent books and exhibitions have positioned Oiticica within global contexts of Minimalism and abstraction, notable among them the major retrospective *Hélio Oiticica: To Organize Delirium*, which debuted at the Carnegie Museum of Art in 2016.

The *Metaesquemas* represent the culmination of Oiticica’s brief Concrete period, spent in an unusually independent apprenticeship under Ivan Serpa, the leader of Rio de Janeiro’s vanguard Grupo Frente and a stalwart advocate of abstraction. Just twenty years old, Oiticica found spiritual and intellectual kinship with the principal European exponents of abstraction—Kandinsky, Klee, Malevich, and particularly Mondrian—whose works and theories he studied under Serpa’s tutelage. Taking as a point of departure the primacy of the modernist grid and the flatness of the picture plane, he set out on an exploratory path toward the reduction of painting to pure essences of color and space. A neologism that combined “*meta*” (beyond) and “*esquema*” (structure), the title *Metaesquema* was applied to approximately 350 works made in 1957 and 1958 in which Oiticica experimented with the placement of different configurations of geometric shapes within an implied grid. They continued the deconstructionist course begun by the *Sécós* (1956–57),

gouaches on cardboard with similarly active surfaces, and anticipated the radical liberation of color from the wall seen by the mid-1960s in the *Bóldes*, tactile objects meant to be manipulated, and the habitable *Parangolés*.

In a stream-of-consciousness passage published on the occasion of the first exhibition of his *Metaesquemas*, Oiticica ruminated on their origins and properties, the “space-residue of ultimate representation.” The “obsessive dissection of space”—“timeless space: gaps in the silent plane / infinitesimalized mondrian structure”—that characterized the *Metaesquemas* gradually led him to discover “the end of painting in the colored square: they are inventions because they contain the charge of total painting; because they anticipate the possibilities beyond painting.” “*Metaesquemas* are open to open structures,” he wrote, embodiments of “timeless joy with no subjective codes no plastic/pictorial concerns only the dissection of filaments of space / to conjecture possible schemas / *lumen* of defined space.” They present a “paradox: at the limits of the end of representation the exaltation of the visual becomes visual residue and suggests a foray into the sensorial.” Thus “at the limit-depletion of representation *Metaesquemas* do not found a new/art,” he declared: “they model transformations.”²

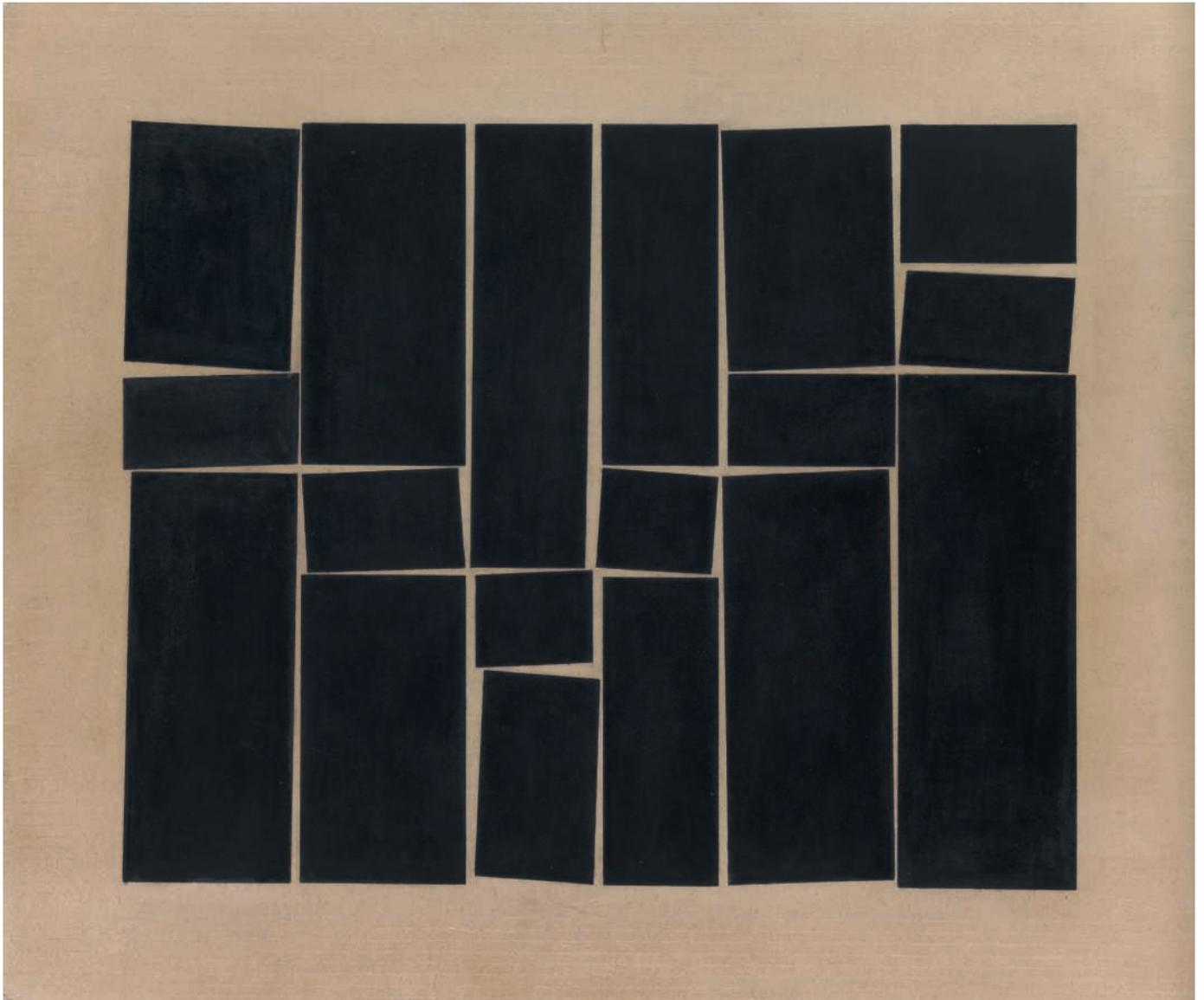
Based on a limited, constructivist palette of black, white, blue, and red, the *Metaesquemas* register Oiticica’s methodical study of the spatial and perceptual properties of color as form. In the present example, the pattern of black rectangles creates an all-over visual rhythm that reverberates to the edges of the board, splaying open the “in-between” spaces of the picture plane and eliding the distinction between figure and ground. The tactile arrangement of the color blocks, pulled asymmetrically just off-axis, activates the flat surface, undermining the stability of the grid through the animation of its underlying structure. The chromatic effect is visually arresting: the black shapes virtually pulsate across the board, establishing an optical vibration that ripples across and within the shallow depth of its surface. “The experience of color, the exclusive element of painting, became for me the very axis of what I do, the way I begin a work,” Oiticica wrote in 1960. “Only now does the complexity of the relationship between color and structure truly begin, far from the breaking up of the rectangle and the first launchings into space.”³ As a heuristic device, the *Metaesquemas* showed Oiticica the ends of painting, leading him to further analysis of the spatialization—and soon, the embodiment—of color over the following decade.

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

¹ Hélio Oiticica, journal entry, doc. 0121 (September 1, 1960), trans. in Mari Carmen Ramirez, *Hélio Oiticica: The Body of Color* (Houston: The Museum of Fine Arts, 2007), 202.

² Oiticica, *Metaesquemas 57/58* (São Paulo: Galeria Ralph Camargo, 1972), trans. in Ramirez, *Hélio Oiticica*, 147.

³ Oiticica, doc. no. 0121 (October 5, 1960), trans. in Ramirez, *Hélio Oiticica*, 202.



54

ALFREDO VOLPI (1896-1988)

Bandeirinhas

signed 'A Volpi' (on the reverse)

tempera on canvas

26½ x 53½ in. (67.3 x 135.9 cm.)

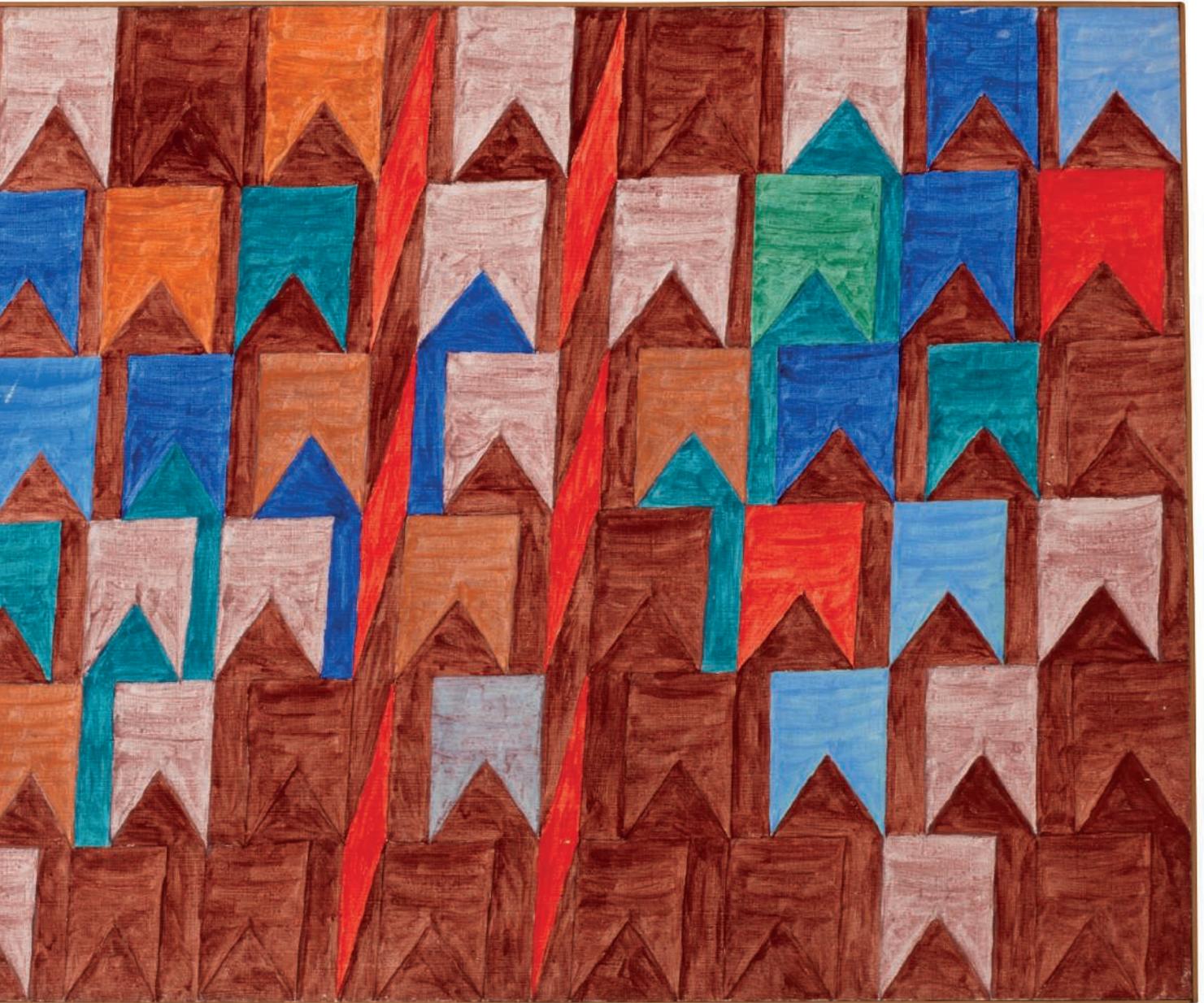
\$150,000-250,000

PROVENANCE:

Collection of the late Sir Harold Mitchell, 1st
Baronet.

By descent from the above to the present owner.





55

BEATRIZ MILHAZES (B. 1960)

O beijo

signed, dated, and titled 'B. Milhazes, 1997/98, O beijo' (on the verso)

acrylic on paper

36½ x 24¾ in. (92.7 x 62.8 cm.)

Executed in 1997/98.

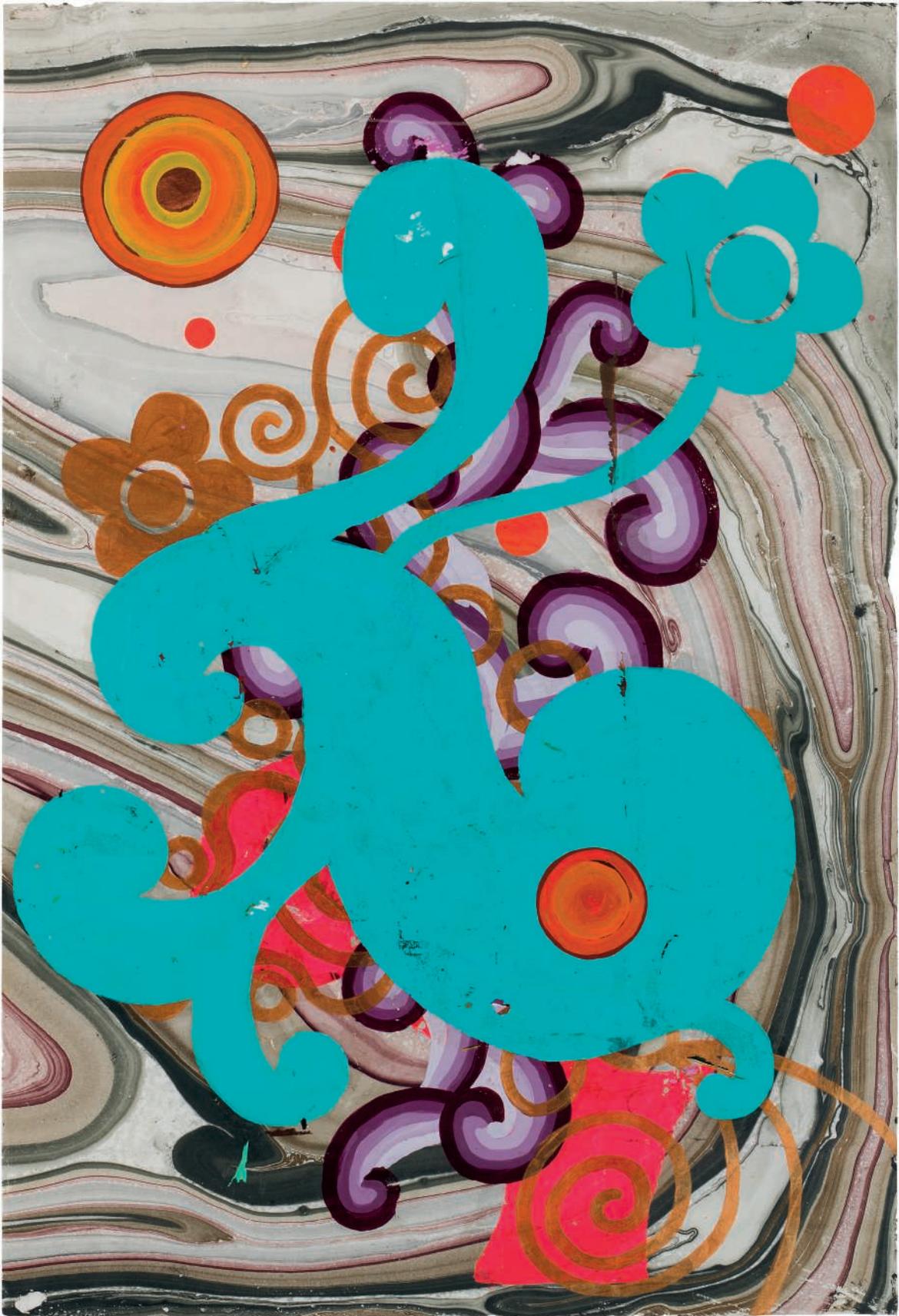
\$80,000–120,000

PROVENANCE:

La Sala Alternativa, Galería de Arte, Caracas.

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

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



IVÁN NAVARRO (B. 1972)*Bang (Prototype)*

stamped 'HR' (on the verso)

LED lights, drum, mirror, one-way mirror and electric energy

31½ (80 cm.) (diameter) x 19½ in. (49.5 cm) (depth)

Executed in 2016.

Unique.

\$40,000–60,000

PROVENANCE:

Baró Galeria, São Paulo.

Private collection, Buenos Aires (acquired from the above in 2016).

This work is accompanied by a certificate of authenticity signed by the artist, dated 8 February 2018.

"I don't believe in sculpture by itself," Navarro once declared. "The works need the interaction of people or of the architectural space in order to be what they are. . . . I like to make pieces that are active in the space, not passive."¹ Since his early, neon-tube renderings of architectural and industrial design objects—ladders and doors, even Gerrit Rietveld's modernist Red and Blue Chair—Navarro has interrogated the reciprocity of subject and space. In taking electric light as his medium, he acknowledges the conceptual precedents of, among others, Félix González-Torres's strings of light bulbs, Victor Grippo's wired potatoes, and Mario Merz's neon scripts. His constructions similarly ponder the politics of everyday life, drawn from a childhood lived under the Pinochet regime in Chile no less than from present-day New York, where he has lived since 1997. In studying "the uses and abuses of electricity," Navarro has pushed the familiar phenomenology of Light and Space in richly psychological and radical directions, expanding visual experience through language and, more recently, sound.²

Navarro has persistently plumbed the sociology of urban space, rendered in site-specific projects as well as in the infinite *mise en abîme* provided by one- and two-way mirrors that elide optical and architectural illusion. In *This Land is Your Land* (2014), for example, he installed three water towers in Madison Square Park; elevated and seen from below, their mirrored, neon interiors—inscribed with the words "ME" and "WE" (together) and "BED" in addition to a ladder—meditated, like Woody Guthrie's folk anthem, on ideas of freedom, migration, and identity. Wall-mounted objects have taken the shape of such skyscrapers as the Empire State Building (New York), the Jumeirah Emirates Tower (Dubai), and the Grand Gateway (Shanghai)—dauntless monuments to globalization—and carried cynical inscriptions: "DECAY," "SURRENDER," "SHELTER," "ABANDON."

"Language makes a tight connection to a narrative, but it's difficult to make language ambiguous and poetic," Navarro explains. "To turn language into something poetic is the challenge. That's where optical illusion comes in—to mix both the language and the shape. The illusion is part of the construction of the piece, but also how we perceive the work."³ In recent years, these synergies of language and form have drifted from the built landscape to the immaterial domain of sound—sometimes literally, as in his *Music Room* series and in the label he founded, Hueso Records, but also through sonic poetry. Since *Drums* (2009), in which he rebuilt a drum set with neon lights and mirrors, he has probed the social agency of sound and language. Two recent exhibitions, *Mute Parade* (New York: Paul Kasmin, 2016) and *Fanfare* (Paris: Daniel Templon, 2017) demonstrated this synesthetic relationship in terms both linguistic—through onomatopoeia, for example—and political, through a rhetoric of military propaganda.

"There is a strong relationship with the sound, the definition of sound," Navarro remarked of the work in *Fanfare*. "I chose drums because I think everybody has an understanding of what is a drum. Drum is probably the most primitive instrument. I decided to use drums because it has a traditional meaning and obviously it still exists today. There are specific sounds that we have incorporated in our memory through our lives that are connected to drums."⁴ Among the sounds verbalized in Navarro's works are "BREAK," "CRASH," "KICK," "SCRATCH," and "SMACK"—all part of the *Cymbals* series—and "HIGH," "TONE," "TUNE," "BASS," "MUTE," and "DEAF," which comprised *Tuning* (2015), a pyramid formed by six drums.

"All the drums have a text, so it is almost as though they are playing a specific song with its own lyrics," Navarro explained of *Tuning*. "The combination of lyrics creates the narrative of the show. But it is all super poetic, it is all about the viewer creating different connections and interactions in the show between sound and space."⁵ *Bang* is visually similar to the individual drums that comprise *Tuning*, but the sonic shock of its title is strident and activist, clamoring noiselessly in space. The letters are embedded in LED lights and noiselessly reverberate as mirrored light in a psychedelic gradient of green; the silent beat of the drum suggests an absurdist marching band in the mind of the viewer. "The music and revolution are what makes the masses move, it is what unit[es] people," Navarro finally reflected. "Music makes the moral[e] of the people stay up which is something very important. . . . It is a very spiritual moment that you go through when you listen to music or when you create music connected to a social movement."⁶

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

1 Iván Navarro, quoted in Jan Garden Castro, "Illuminating Illusions: A Conversation with Iván Navarro," *Sculpture* (December 2014): 27.

2 Navarro, quoted in Julia P. Herzberg, "Conversation with Iván Navarro," *Iván Navarro: Fluorescent Light Sculptures* (Miami: The Patricia and Phillip Frost Art Museum, 2012), 57.

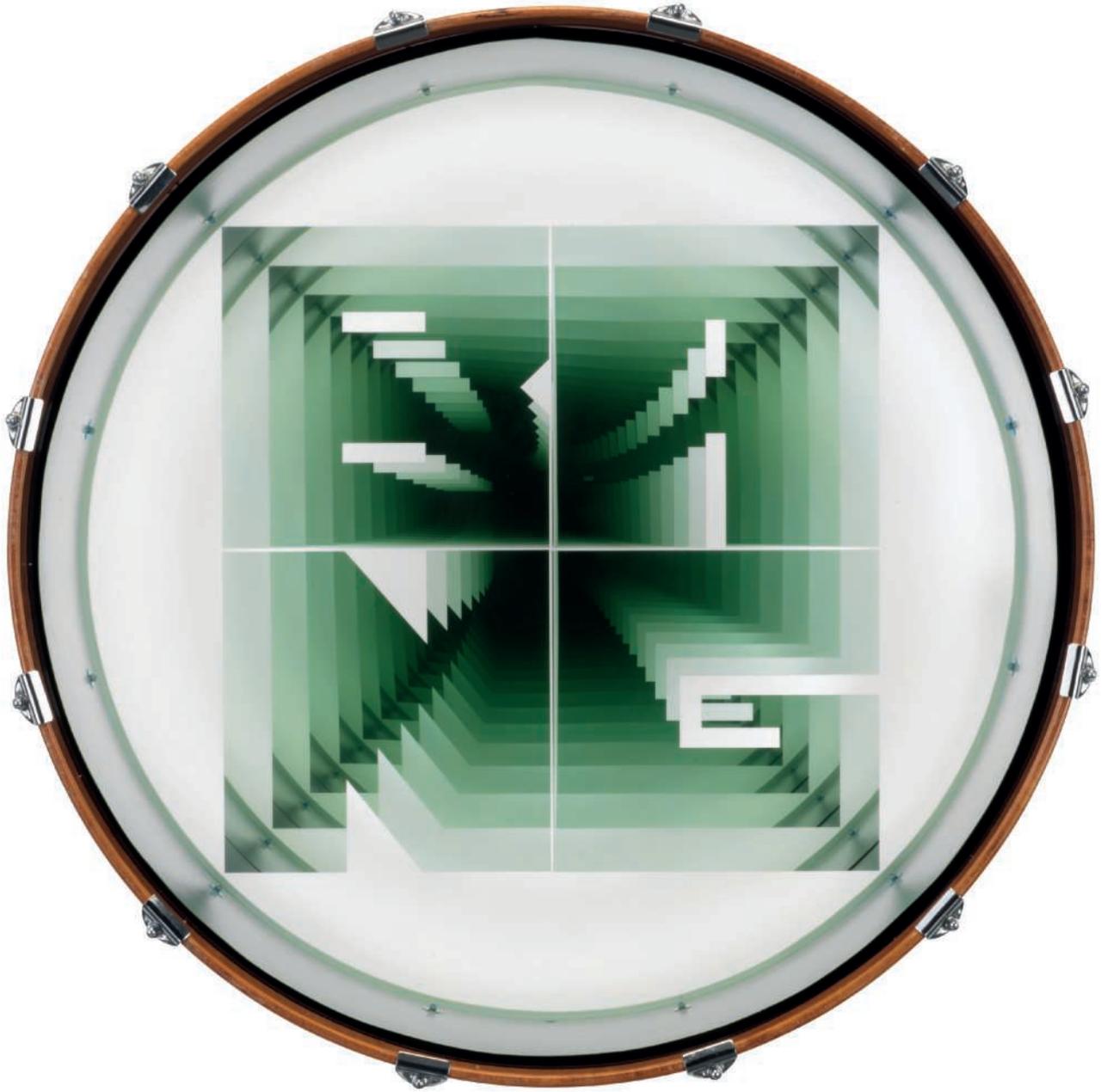
3 Navarro, quoted in Castro, "Illuminating Illusions," 24.

4 Navarro, quoted in "Interview with Rolando Venegas," *Music on Walls* (blog), March 10, 2017, <http://www.musiconwalls.com/blog/interview-with-rolando-venegas>.

5 Navarro, quoted in Colin Herd, "Figurative Illumination," *Aesthetica* 74 (December-January 2017): 54.

6 Navarro, quoted in "Interview with Rolando Venegas."





FRANCIS ALÿS (B. 1959)

Paralelas

signed and dated 'Alÿs 1994' (on the stretcher)
oil and encaustic on wood
8 x 5½ in. (20.3 x 14 cm.) each
Executed in 1994.
Diptych.

\$120,000–180,000

PROVENANCE:

Galería OMR, Mexico City.
Anon. sale, Sotheby's, New York, 15 November 2006, lot 543.
Acquired from the above by the present owner.

"I spend a lot of time walking around the city," Alÿs reflected in 1993 of Mexico City, his home since 1986. "As an artist, my position is akin to that of a passer-by constantly trying to situate myself in a moving environment. . . . Each of my interventions is another fragment of the story that I am inventing, of the city that I am mapping."¹ Trained in Belgium as an architect, Alÿs has since recast himself as an amateur anthropologist, taking as his subject the urban habitus—the cultural artifacts and social marketplace—of his adopted city. He has stuffed pillows in broken windows and walked the city wearing magnetic shoes, attracting the detritus of the streets; in *Turista* (1994), he stood in sport coat and sunglasses on the Zócalo alongside a row of day laborers—plumbers, electricians, plasterers—with his own hand-painted placard, advertising himself as a "tourist" for hire. His actions have transpired around the world, from Gibraltar to Cuba to Afghanistan, and encompass drawing, painting, video, and installation. They reflect, in ways both ironic and idealist, upon the politics and praxis of everyday life.

Between 1993 and 1997, Alÿs undertook the *Sign-Painters Project (Rotulistas)*, a collaboration with sign painters in Mexico City. "I started playing with still images in the spring of 1993," he recalls. "My work was getting trapped within its own hermetic logic, and it seemed urgent to practice a breakdown of my methods and obsessions in sculpture through a string of figurative scenes that would illustrate the interventions I was doing on the streets of Mexico City. I began combining a man in a suit with a piece of furniture or some object, subjecting the body of the protagonist to a range of physically feasible relations of weight, balance, tension etc. The style of these paintings was directly borrowed from painted advertisements encountered in my neighborhood." The series blurred the line between commercial and "fine" art, a familiar avant-gardist tactic; more intriguing, and conceptually

disruptive, was his iterative process, in which authorship was shared and the market saturated (the latter unsuccessfully, in the end). "By the summer of 1993 I had completed a first body of paintings," Alÿs continues. "I commissioned various sign painters to produce enlarged copies of my original images. Once several versions had been completed, I produced a new 'model' that incorporated the most significant elements of each sign-painter's interpretation. This compiled image was in turn used as the basis for a new generation of copies made by sign-painters and so on, according to market demand."²

"Like a visual version of Chinese whispers," Alÿs says, describing the recursive process by which the paintings were made. "Each of them was unique. Yet they all belonged to various series, as they were all referring to a similar model, so they depended on one another. It was their grouping or proximity that made them exist."³ The series share an anonymous character, dressed in a dark suit and portrayed singly and multiply in surreal, awkward poses: with a stick laid across his shoes, with a pitcher tipping over his knees, with a dress shoe dangling next to his ear. In *Paralelas*, this figure is indicated by three suit-jacketed arms—one left arm, two right arms—that variously balance a stick on a tabletop, one with his index finger, another between his fingers, and the last with his wrist. The muddied, olive-green palette is characteristic of the "original" oil paintings; later, re-worked variations display sharper focus, saturated colors, and larger dimensions. A conceptual palimpsest, *Paralelas* and its progeny belie narrative logic; here, an ephemeral, unproductive action is suspended and repeated across its two panels, the image equally absurd and alienated.

"Alÿs has had a specially trained eye for detecting, thinking about, and activating pictorial works that operate in the form of social crowds, hierarchical and reproductive sets, or circuits of use, physical displacement, or collaborative production," observes his friend and frequent interlocutor, Cuauhtémoc Medina. "It becomes apparent that Alÿs always thinks of images as part of social wholes and provisional groupings, in which meaning appears through reiteration, variation, interruption, and transformation, rather than through formal continuity and cohesion." Medina posits these series as constitutive of a kind of "action painting," in the sense that "they are also stories structured by a practice that, like his actions, we consume equally as a lived process, figure of thought, and passage in time. In addition to a body of work, they are a parallel activity that reinforces and exceeds its place as the surface and sign contained in each painting."⁴

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

1 Francis Alÿs, *Walks / Paseos* (Mexico: Universidad de Guadalajara, 1998), 15.

2 Alÿs, "Sign-Painters Project (Rotulistas)," in *Francis Alÿs: A Story of Deception*, ed. Mark Godfrey, Klaus Biesenbach, and Kerry Greenberg (London: Tate Publishing, 2010), 61.

3 Alÿs, in "Russell Ferguson in conversation with Francis Alÿs," in *Francis Alÿs* (New York: Phaidon, 2007), 45.

4 Cuauhtémoc Medina, "A Crowd Art," in *Francis Alÿs: A Story of Negotiation* (Mexico City: Instituto Nacional de Bellas Artes y Literatura, 2015), 40, 42, 54.



58

MARIO CARREÑO (1913-1999)

Mar y luna

signed 'Carreño 90' (lower left)

oil on canvas

51¾ x 51¾ in. (131.5 x 131.5 cm.)

Painted in 1990.

\$80,000–120,000

PROVENANCE:

Acquired directly from the artist.

LITERATURE:

M. Carreño, *Mario Carreño: Cronología del recuerdo*, Santiago, Chile: Editorial Antártica, S.A., 1991, p. 62 (illustrated in color).





In 1957, Mario Carreño, a defining figure within the Cuban *vanguardia*, left his native Havana and settled in Chile. A peripatetic artist, Carreño had previously lived in Madrid, Paris, and New York, where his art moved through various phases as he explored contemporary trends. However, unlike these previous experiences, Carreño's stay in Latin America's southernmost country would be permanent, lasting over forty years until his death. During this time, the artist developed his extended series of classically inspired, metaphysical paintings, to which *Mar y luna* belongs.

Enigmatically combining the genres of still life, landscape, and the female nude, *Mar y luna* centers on a reclining figure, whose structured drapery does little to hide the sinuous curves of her body. Carreño frequently turned to this subject throughout his oeuvre (see for example lot 12), yet beginning in the 1970s, his treatment of the body came to incorporate Surrealist elements and inversions. For example, Carreño often depicted these figures with fragmented parts, or punctuated by openings. While the woman in *Mar y luna* remains whole, she is nonetheless "made strange" through the uncanny substitution of a still life in place of her head. A canonical Surrealist trope, this unexpected phenomenon recalls such works as Salvador Dalí's *Apparition of Face and Fruit Dish on a Beach* (1938). However, while in the case of Dalí, the object hovers between the two, Carreño executes an almost seamless substitution, its curvilinear shape and flesh-like tones melding easily with the body of his figure.

In addition to the woman's odd features, the dream-like setting of *Mar y luna* further contributes to the painting's mysterious ambiance. Chile's sublime landscape of rocky beaches and Andean peaks captivated Carreño, who incorporated elements from his surrounding environment into many of his paintings. Both of these features are present in *Mar y luna*, which is composed of a series of horizontal layers of sandy ground, water, mountaintops, and sky. Painted in graduated tones of intense blues, fleshy pinks, and beige, these successive, stable planes endow the work with a sense of balance and equilibrium. Notably, although neither the mountains

nor the rocky outcropping are symmetrically rendered, the geometrically faceted forms seem to recall Carreño's earlier concrete aesthetic, which reached its apogee in his works of the 1950s.

Although the landscape in *Mar y luna* is an imagined construct, its rocky beach – so different from the smooth sand of the artist's native Cuba – perhaps alludes to the wild landscape surrounding the Isla Negra home of Chilean poet Pablo Neruda. Carreño and Neruda shared an extended friendship that dated to the late 1930s, when the two first met each other in Spain and took part in an intellectual circle whose members also included Rafael Alberti, Federico García Lorca, and Manuel Altolaguirre. In fact, Carreño had originally ventured to Chile through the persuasion of his friend, as recounted in the poet's prologue to the artist's 1970 exhibition at Santiago's Galería Central de Arte: "I proposed to lead him [Carreño] to lands of winter, South of the World, to the implacable ocean of Chile, to the mourning streets of Santiago, facing the snow."¹ Significantly, these words included references to the Chilean landscape. *Mar y luna*, as well as a number of Carreño's other quasi-surreal images from this period are further linked to Neruda through the recurring presence of a pink moon. Neruda, like many others, frequently invoked the romantic image of this celestial body in his poetry, including in his Sonnet XII which begins: "Plena mujer, manzana carnal, luna caliente." This first line seems to cogently encapsulate the various elements of *Mar y luna*, whose "luna caliente" is rendered as a flat disk that visually resonates with the round features of the "plena mujer" as well as the volumetrically rendered bowl and literal "manzana(s) carnale(s)" in the still life below. Further, the otherworldly essence of the moon's striking pink shade, is at once both luminous and imposing, echoing the simultaneously harmonious and disquieting sense that pervades the enigmatic scene.

Susanna Temkin, Ph.D., Institute of Fine Arts, New York University

¹ As quoted in *Mario Carreño: Exposición retrospectiva 1939-1993* (Santiago de Chile: Museo de Artes Visuales: 2004).



Salvador Dalí, *Apparition of Face and Fruit Dish on a Beach*, 1938, Wadsworth Atheneum, Hartford, Connecticut.
©Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society (ARS), New York 2018



59

MANUEL MENDIVE (B. 1944)

Occuni

signed and dated 'MENDIVE 2003' (lower left)
oil and cowrie shells on canvas
67 x 96 in. (170.2 x 243.8 cm.)
Painted in 2003.

\$60,000–80,000

PROVENANCE:

Joan Guaita Art, Palma de Mallorca, Spain.
Acquired from the above by the present owner.

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





60

ROBERTO FABELO (B. 1950)

Omega 3

signed and dated 'Fabelo 2014' (lower right) titled 'omega 3' (lower center), signed, dated, and titled again 'Fabelo, 2014, OMEGA 3' (on the reverse)
oil on canvas
78½ x 123⅞ in. (199.4 x 313.4 cm.)
Painted in 2014.

\$100,000–150,000

PROVENANCE:

Acquired directly from the artist.





61

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

Catedral

oil on canvas with carved wood frame and metal bell
100½ x 84¼ x 6½ in. (255.3 x 214 x 16.5 cm) with frame
Painted in Havana in 1995.

\$200,000–300,000

PROVENANCE:

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

LITERATURE:

A. B. Martín Sevillano, *Sociedad civil y arte en Cuba: Cuento y artes plásticas en el cambio de siglo (1980-2000)*, Madrid, Editorial Verbum, 2008, p. 90 (illustrated).

This work is accompanied by a certificate of authenticity signed by Los Carpinteros, dated 19 August 2008, and is registered in the artists's inventory under number LC95S007.

*An improbable assemblage, Catedral compresses
the time and space of the city into a parodic portrait
of social and urban transformation.*



"I think our first piece was the collaboration itself," reflects Marco Castillo, one of the three founding members of the collective Los Carpinteros, with Dagoberto Rodríguez and (until 2003) Alexandre Arrechea.¹ Students of René Francisco Rodríguez at Havana's Instituto Superior de Arte (ISA), they met in 1990 and began to collaborate two years later. "Los Carpinteros seemed perfect for us because we wanted to investigate issues of the way art is made, the way that an object is fabricated," Castillo explains of the group's name. "To speak of a carpenter is to speak of the way something is made." Their identification with makers "implied a sort of guild affiliation," adds Arrechea. "The idea of being a carpenter, that is a common person, without great pretensions of other sorts, reduced the notion of the artist to something simpler," he continues. "Of course, as artists we always aspire to a greater dialogue. But the concept of a 'carpenter' was a form of subterfuge for us; it gave us something to hide behind and therefore to circumvent the prevailing climate of vigilance."² Since their acclaimed debut at the Fifth Havana Bienal in 1994, Los Carpinteros have honed their craft of chicanery in a body of work that has grown from painting and appropriation to furniture, architecture, and site-specific installations, commissioned around the world.

"In the beginning," Rodríguez explains, their work "was more focused on Cuban history, more like a social chronicle."³ The group emerged during Cuba's so-called "special period" of the early to mid-1990s, a time of economic crisis that followed the dissolution of the Soviet Union. In a climate of desperation and austerity, Los Carpinteros adapted a period aesthetic of recycling and reuse, scavenging remnants from abandoned homes and remaking them with caustic, conspiratorial irony. "We felt like anthropologists digging up the lifestyle of Cuba's former middle class," Castillo recalls of their interventions within the socialist economy.⁴ Scavenged furniture served as a frame for painting in such works as *Quemando árboles* (1993), a fireplace carved in mahogany, and *Havana Country Club* (1994), in which Los Carpinteros portrayed themselves playing golf, a nod to the conversion of Havana's famed Country Club into the site of ISA in the early 1960s, an idea hatched by Fidel Castro and Che Guevara after a round on the course. Rodríguez and Arrechea, trained as sculptors, worked primarily on building the frames and wood structures during this early period; Castillo painted.

Catedral presents a familiar amalgam of reclaimed wood and faux-colonial painting, here taking the shape of the baroque Catedral de la Virgen María de la Concepción Inmaculada, constructed by the Jesuits in the eighteenth

century and among the iconic landmarks of Old Havana. The church's asymmetrical twin towers, even its metal bell, are faithfully reproduced in the meticulously carved wood frame; the inset painting depicts the cobblestoned Plaza de la Catedral, among the city's most pleasantly situated squares, in painterly, ocher tones. Gazing vacantly into space are two figures modeled after American sculptor Duane Hanson's Pop-inspired *Tourists* (1970), life-casts that satirize the camera-toting, souvenir-buying vacationers that have long flocked to the Caribbean. Cuba invested heavily in the tourist industry in the mid-1990s, seeking new streams of income, and the sight of Middle America—sunbaked skin, clichéd vacation gear and all—would soon become as ubiquitous on the island as it was banal. The tourists appear oblivious to the painted figure of Arrechea himself, who asks them for a stick of chewing gum, a scarcity at the time; "a very Cuban gesture of those years," he explains of the sign he makes, it "obviously becomes a wink to American art."⁵

An improbable assemblage, *Catedral* compresses the time and space of the city into a parodic portrait of social and urban transformation. Built on the site of a swamp, the cathedral is rumored to have housed the ashes of Christopher Columbus through the end of Spanish rule, in 1898. Its contemporary habitation by North American tourists, as painted life-casts and literally in droves, suggests a capitalist—and conspicuously neo-colonial—re-occupation of the space, framed no less by wood foraged from the abandoned homes of its prerevolutionary elites. If there is providence in their practice—"for us making something is like a religious thing, like a mystical thing," Rodríguez allows—Los Carpinteros convey little faith in cathedrals of God, or of consumerism.⁶ Indeed, as Havana continues to turn its historical city center into a museum, their irreverent cathedral presents a sociological send-up of what—and whom—it takes to survive in Cuba today.

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

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

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

3 Dagoberto Rodríguez, quoted in Trinie Dalton, "Los Carpinteros," *BOMB* 78 (Winter 2001-02): 62.

4 Castillo, quoted in Rachel Weiss, "Between the Material World and the Ghosts of Dreams: An Argument about Craft in Los Carpinteros," *The Journal of Modern Craft* 1, no. 2 (2008): 258.

5 Arrechea to Marysol Nieves, March 28, 2018.

6 Rodríguez, quoted in De Wachter, "Los Carpinteros," 45.



Havana Cathedral (Cathedral of the Virgin Mary of the Immaculate Conception), Plaza de la Catedral, Old Havana, Cuba. ©Danita Delimont / Alamy Stock Photo



Duane Hanson, *Tourists*, 1970. National Galleries of Scotland. © Estate of Duane Hanson/VAGA, New York/DACS, London 2015.





MORNING SESSION
THURSDAY 24 MAY 2018 AT 11.00 AM





65

ÁNGEL BOTELLO (1913-1986)

En el campo

signed 'Botello' (lower right) inscribed 'No. 1.592' (on the reverse)

oil on panel

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

Painted circa 1976.

\$30,000–40,000

PROVENANCE:

Galería Botello, San Juan.

Zellman & Judith Steinberg collection (acquired from the above, 1977).

Darrall Mitz collection (by descent from the above).

This work is accompanied by a certificate of authenticity signed by Juan Botello, dated February 2018.

66

ÁNGEL BOTELLO (1913-1986)

Mother and Child

signed and numbered 'BOTELLO CAST no. 3' (near the base)

bronze

38½ x 25½ x 12 in. (97.8 x 64.8 x 30.5 cm.)

Executed circa 1975.

Edition number three.

\$35,000–45,000

PROVENANCE:

Royal and Eva Targan collection, Dearborn, Michigan.

Acquired from the above by the present owner.

LITERATURE:

Botello, San Juan, Galería Botello, Inc., 1988, p. 13 (detail of another edition illustrated).

This work is accompanied by a certificate of authenticity signed by Juan Botello, dated January 2018.





67

ÁNGEL BOTELLO (1913-1986)

Mujer en amarillo acostada

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

oil on panel

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

Painted circa 1978.

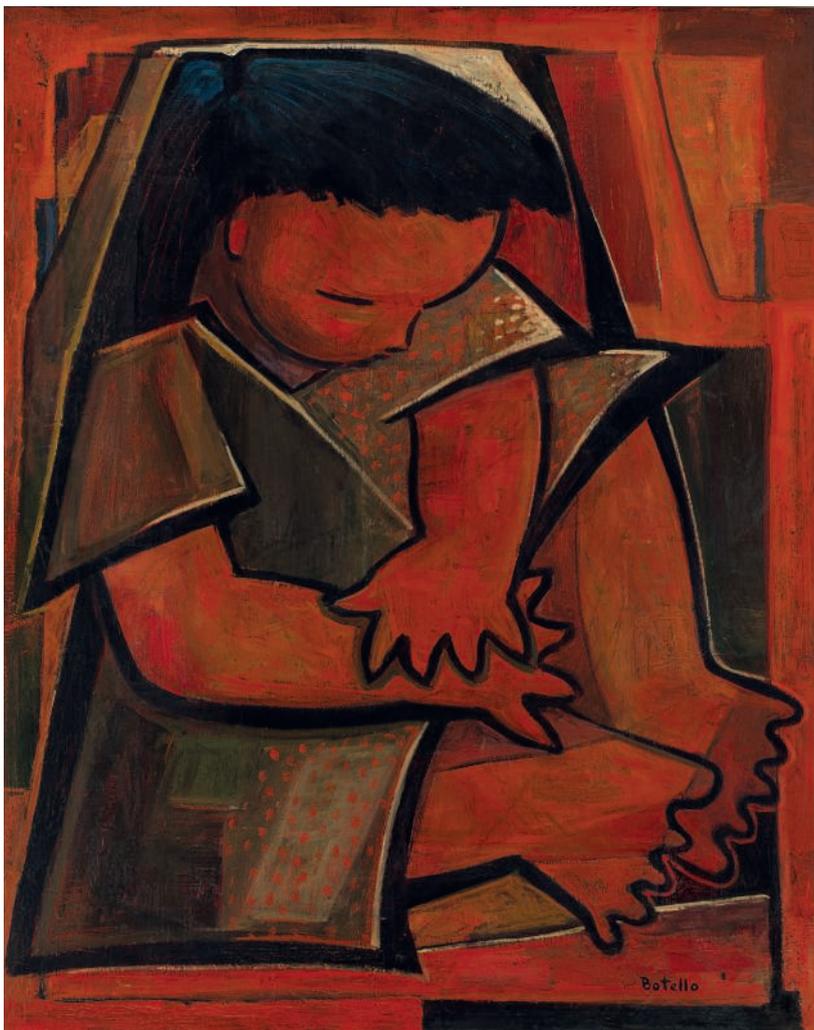
\$25,000–35,000

PROVENANCE:

Galería Botello, San Juan.

Acquired from the above by the present owner,
1981.

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



68

ÁNGEL BOTELLO (1913-1986)

Child Thinking

signed 'Botello' (lower right)

oil on panel

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

Painted circa 1960.

\$20,000–25,000

PROVENANCE:

Galería Botello, San Juan, Puerto Rico.

Anon. sale, Christie's, New York, 27 May 2011, lot
114 (acquired from the above in 1964).

Acquired from the above by the present owner.

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



69

ÁNGEL BOTELLO (1913-1986)

Women

signed 'Botello' (lower right) inscribed 'N: 1268' (on the reverse)

oil on panel

54 x 48 in. (137.2 x 122 cm.)

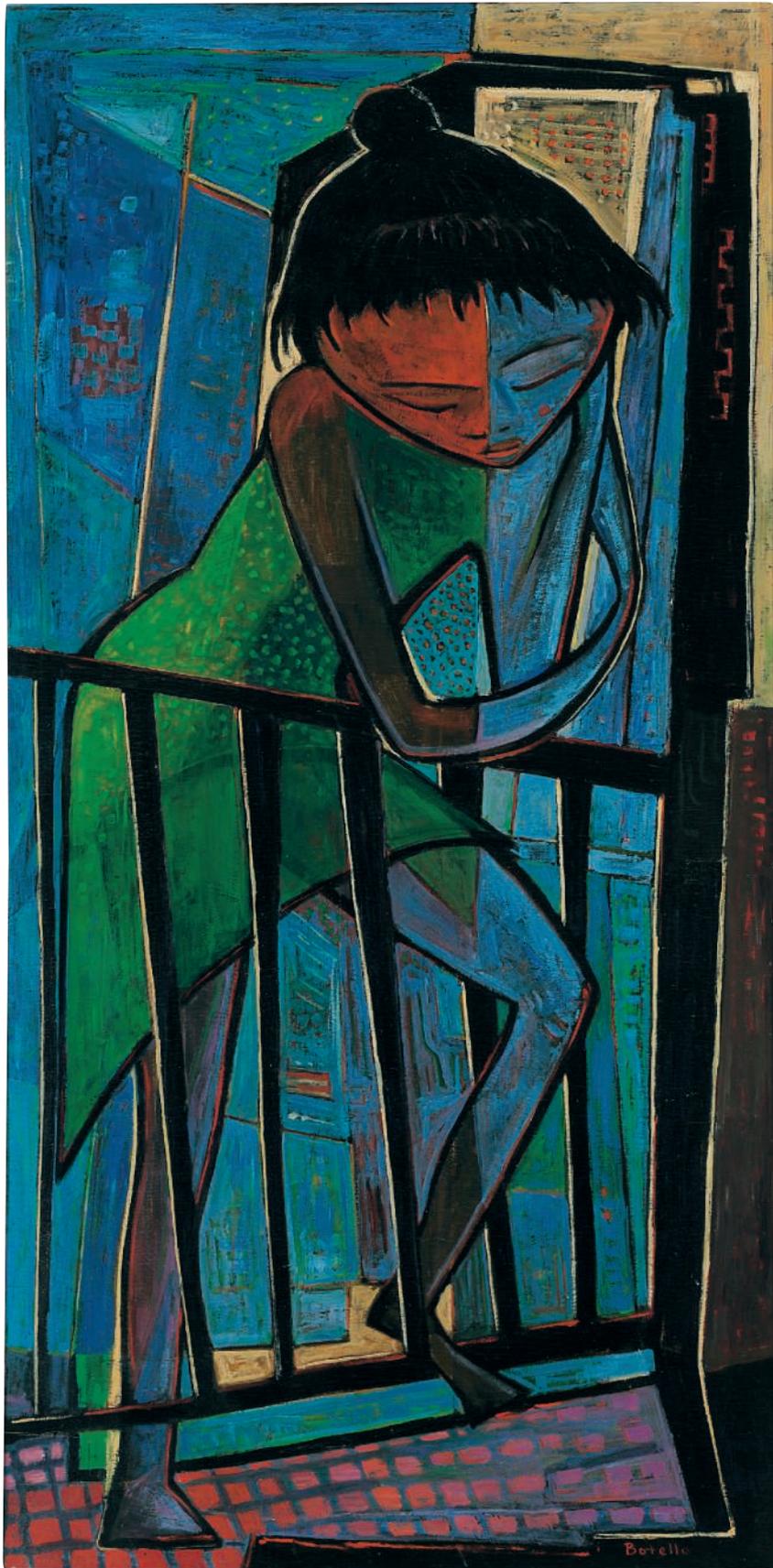
\$35,000–45,000

PROVENANCE:

Galería Botello, San Juan.

Acquired from the above by the present owner, 1973.

This work is accompanied by a certificate of authenticity from Galería Botello, dated 13 March 2007.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

70

ÁNGEL BOTELLO (1913-1986)

Girl on Balcony

signed 'Botello' (lower right)

oil on panel

48 x 24 in. (121.9 x 61 cm.)

Painted circa 1970.

\$25,000-35,000

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



71

ÁNGEL BOTELLO (1913-1986)

Two Children

a) 29¾ x 14 x 11 in. (75.6 x 35.6 x 28 cm.)

bronze

b) signed 'Botello' and inscribed '#2' (rear edge)

34½ x 14 x 13½ in. (87.7 x 35.6 x 34.3 cm.)

bronze

Edition number two.

\$60,000-80,000

PROVENANCE:

Galería Botello, San Juan.

Private collection, Miami (acquired from the above by the present owner, circa 1960-70s).

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



72

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

72

ÁNGEL BOTELLO (1913-1986)

Reclining Nude

signed 'Botello' (lower right)

oil on panel

24 x 48 in. (61 x 121.9 cm.)

Painted circa 1960.

\$20,000-25,000

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

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

73

ÁNGEL BOTELLO (1913-1986)

Boat and Fish

signed 'Botello' (lower right)

oil on panel

19 x 31 in. (48.3 x 78.7 cm.)

Painted circa 1965.

\$10,000-15,000

PROVENANCE:

Private collection (acquired directly from the artist in 1966).

Anon. sale, Sotheby's, New York, 24 February 1994, lot 297.

Acquired from the above by the present owner.

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



73



74

CUNDO BERMÚDEZ (1914-2008)

Mediodía bajo el sol

signed 'Cundo Bermúdez' (upper right)

gouache on paper

12 x 20 $\frac{3}{4}$ in. (30.5 x 52.7 cm.)

Executed in 1953.

\$15,000-20,000

PROVENANCE:

Claudio Facchinei Family Collection, Ecuador.

Acquired from the above by the present owner.

It is the untrammelled, joyful color which most sharply distinguishes them as a school...we may be grateful for that reckless exuberance, gayety, candor and love of life which the Cuban painters show perhaps more than the artists of any other school.

—Alfred H. Barr Jr.



75

MARIANO RODRÍGUEZ (1912-1990)

Guajiros a caballo y mujer con sombrilla

signed and dated 'Mariano 44' (upper right)

oil on wood panel

23 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (61 x 55 cm.)

Painted in 1944.

\$40,000–60,000

PROVENANCE:

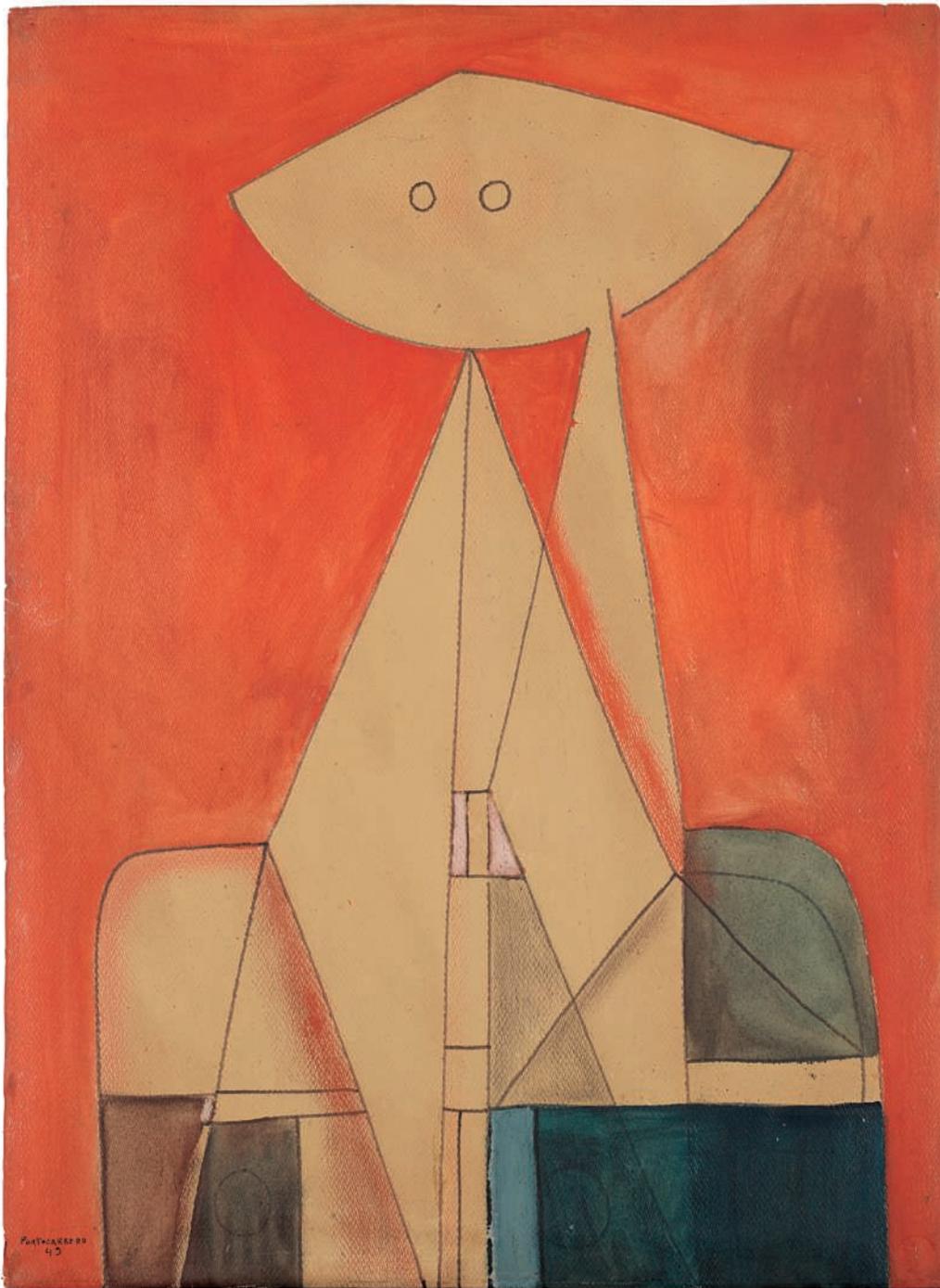
Anon. sale, Gary Nader Fine Art, Miami, 7 January, lot 63.

Acquired from the above by the present owner.

LITERATURE:

J. Veigas Zamora, *Mariano: Catálogo razonado, pintura y dibujo 1936-1949*, Volume I, Seville, Ediciones Vanguardia Cubana, 2007, p. 169, no. 44.41 (illustrated in color).

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



76

RENÉ PORTOCARRERO (1912-1985)

Figura

signed and dated 'PORTOCARRERO, 49' (lower left)

oil and felt-tip pen on paper

29 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (75.8 x 55.3 cm.)

Executed in 1949.

\$25,000–35,000

PROVENANCE:

Private collection, Havana.

Private collection, Rome.

Acquired from the above by the present owner.

This work is accompanied with a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 28 June 2017.



77

RENÉ PORTOCARRERO (1912-1985)

Catedral

signed and dated 'PORTOCARRERO 61' (lower left)

gouache on cardboard

27 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (70.8 x 49.7 cm.)

Executed in 1961.

\$18,000-22,000

PROVENANCE:

Father Ángel Gaztelu Gorriti collection, Havana.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 8 June 2017.



78

RENÉ PORTOCARRERO (1912-1985)

Retrato de dama

signed and dated 'PORTOCARRERO 62' (lower right)

oil on canvas

24 x 18½ in. (61 x 46.1 cm.)

Painted in 1962.

\$30,000–40,000

PROVENANCE:

Father Ángel Gaztelu Gorriti collection, Havana.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 2 January 2017.



79

RENÉ PORTOCARRERO (1912-1985)

Bosque

signed and dated 'PORTOCARRERO 71' (lower left)

Plaka paint on heavy paper

30¼ x 25½ in. (76.8 x 64.8 cm.)

Executed in 1971.

\$15,000–20,000

PROVENANCE:

Private collection, Madrid.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 21 February 2017.



80

RENÉ PORTOCARRERO (1912-1985)

Figura ornamentada

signed and dated 'PORTOCARRERO 63' (lower left)

ink on heavy paper

27 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (69 x 55.3 cm.)

Executed in 1963.

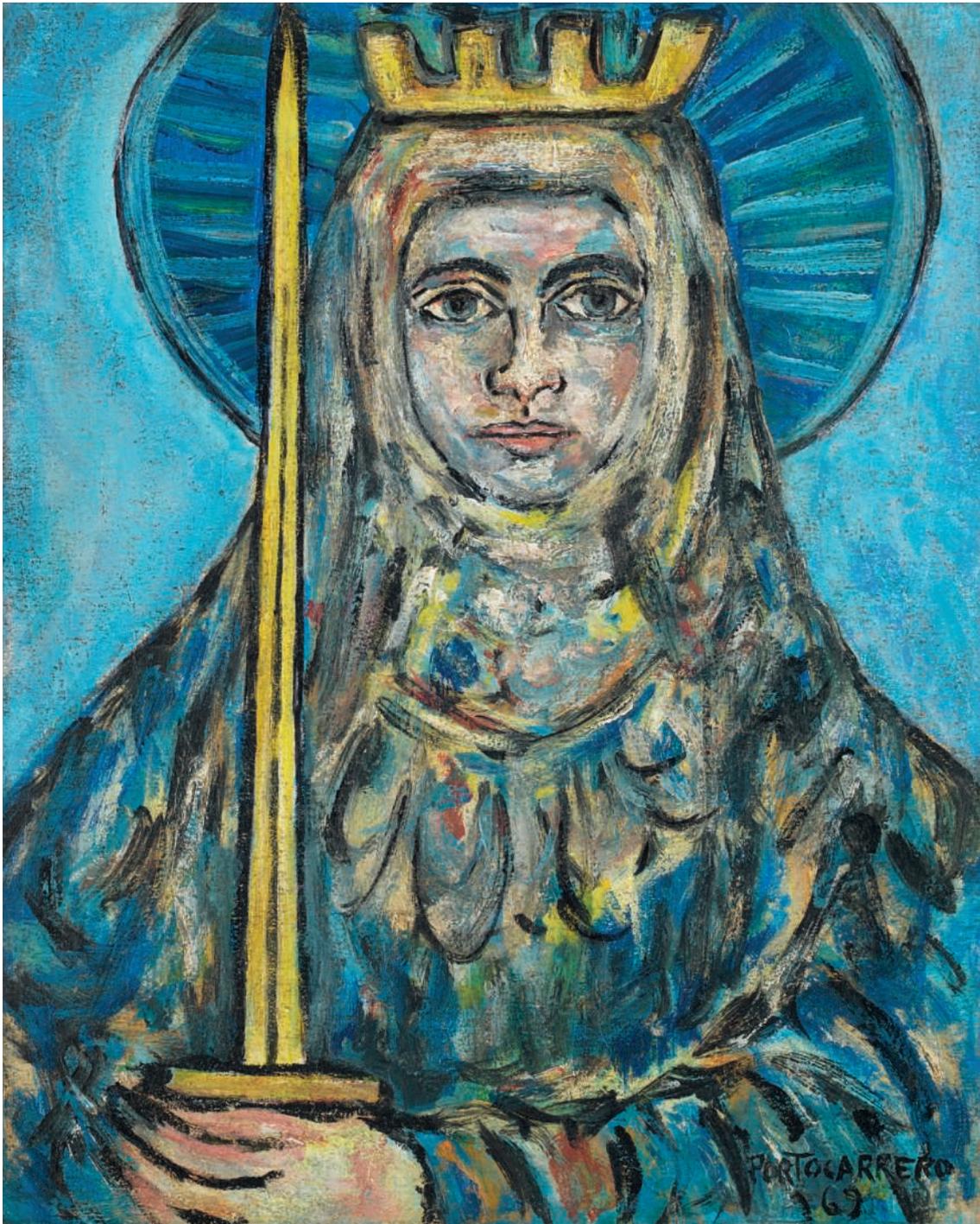
\$20,000-25,000

PROVENANCE:

Sara Faes Cortina collection, Havana.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 4 April 2017.



81

RENÉ PORTOCARRERO (1912-1985)

Santa Bárbara

signed and dated 'PORTOCARRERO 69' (lower right)

oil on cardboard laid on board
19⁷/₈ x 15⁷/₈ in. (50.5 x 40.3 cm.)

Painted in 1969.

\$20,000–25,000

PROVENANCE:

Father Angel Gaztelu Gorriti collection, Havana.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 23 May 2017.

82

AMELIA PELÁEZ (1896-1968)

Mujer reclinada

signed with initials and dated 'AP 60' (lower right)
gouache on paper laid on heavy paper
28 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (72.7 x 57.8 cm.)
Executed in 1960.

\$20,000–25,000

PROVENANCE:

Simón Alberto Consalvi collection.
Acquired from the above by the present owner.

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



83

FIDELIO PONCE DE LEÓN (1895-1949)

Cabeza de campesino

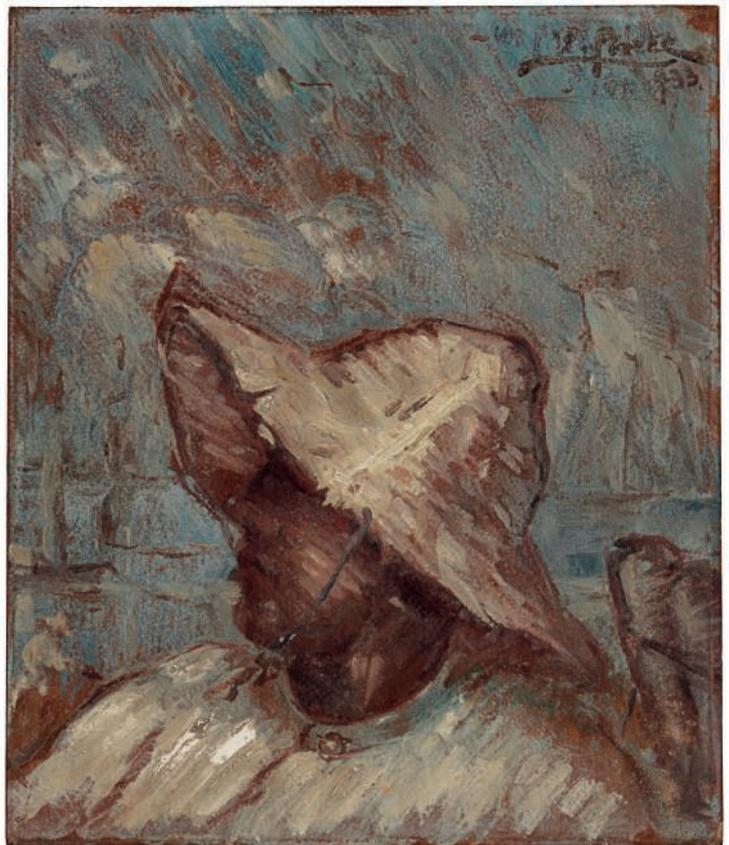
signed and dated 'F. Ponce ...933' (upper right),
signed again 'Ponce' and indistinctly inscribed
(on the reverse)
oil on panel
11 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (29.8 x 24.8 cm.)
Painted in 1933.

\$20,000–25,000

PROVENANCE:

Dr. Pedro Muñoz Valdés, Havana (gift of the artist).
Private collection, Miami.
Acquired from the above by the present owner, 2017.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano, signed by Ramón Vázquez, dated 7 June 2017.





84

FIDELIO PONCE DE LEÓN (1895-1949)

Paisaje con árboles secos

signed 'F. Ponce 933' (upper left)

oil on panel

10 $\frac{7}{8}$ x 14 in. (26.4 x 35.6 cm.)

Painted in 1933.

\$15,000–20,000

PROVENANCE:

Dr. Pedro Muñoz Valdés, Havana (gift of the artist).

Private collection, Miami.

Acquired from the above by the present owner, 2017.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano, signed by Ramón Vásquez, dated 7 June 2017.

85

VICTOR MANUEL (1897-1969)

Muchacha en verde

signed 'VICTOR MANUEL' (upper left)
tempera on paper
22¾ x 15½ in. (57.8 x 39.7 cm.)

\$18,000-22,000

PROVENANCE:

Adelaida de Juan Seiler collection, Havana.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 21 February 2016.



86

VICTOR MANUEL (1897-1969)

Flores blancas

signed 'VICTOR MANUEL' (upper left)
oil on canvas laid on wood
19¾ x 15½ in. (50.2 x 39.7 cm.)

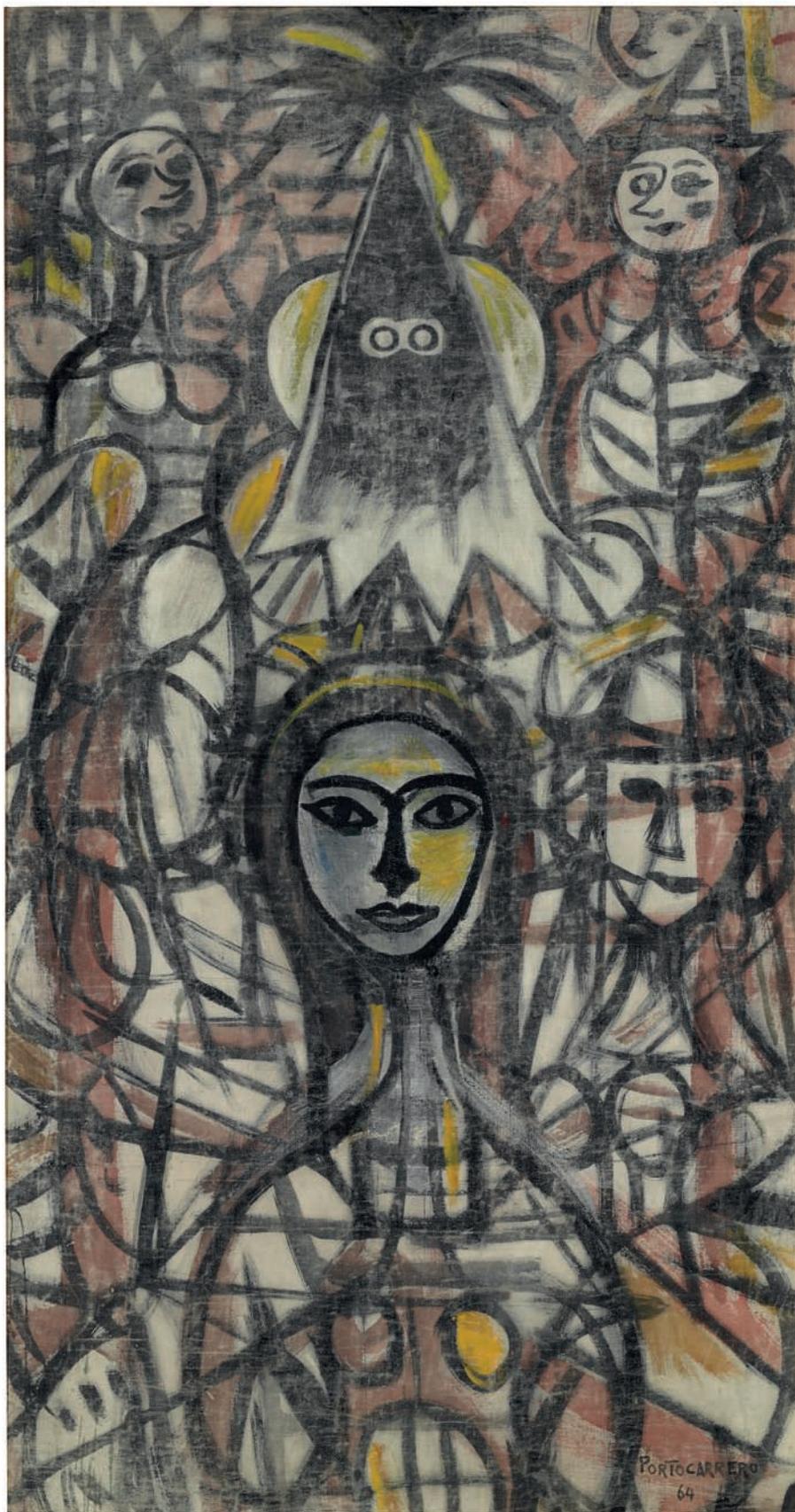
\$10,000-15,000

PROVENANCE:

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

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz and José Veigas Zamora, dated 19 August 2015.





87

RENÉ PORTOCARRERO (1912-1985)

Untitled

signed and dated 'PORTOCARRERO 64'

(lower right)

oil on canvas

67 x 35¼ in. (170.2 x 89.5 cm.)

Painted in 1964.

\$35,000–45,000

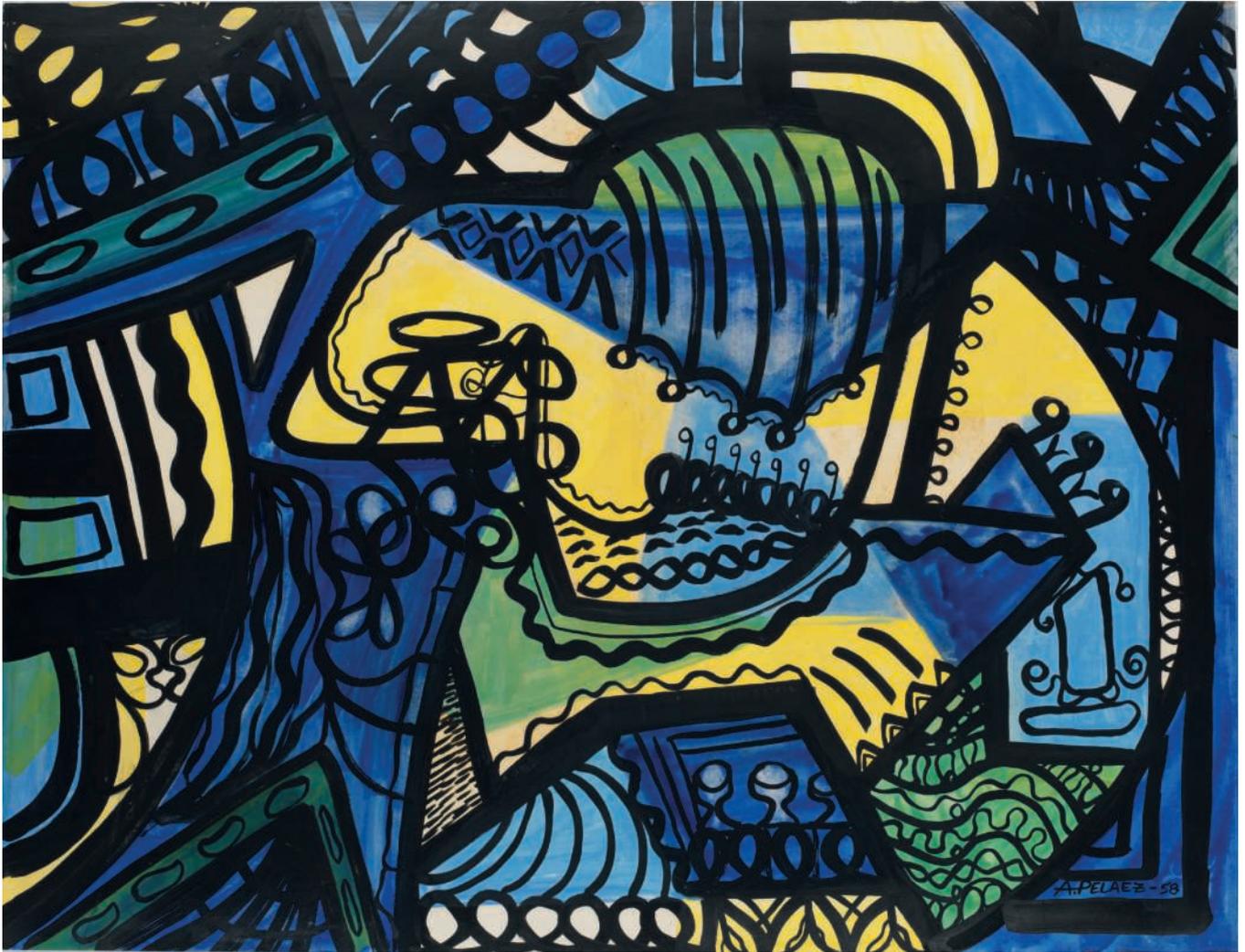
PROVENANCE:

Anon. sale, Gary Nader, 12 January 1997, lot 141.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Ramón Vázquez Díaz, dated 20 December 1995.

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



In the compositions of Amelia Peláez, true abstract gardens, where form delights in itself, ornamentation reigns and imposes its symbolism on every figure.

—Robert Altmann

88

AMELIA PELÁEZ (1896-1968)

Interior

signed and dated 'A. PELAEZ-58' (lower right)

tempera on heavy paper
22 x 29 in. (56 x 73.70 cm.)

Executed in 1958.

\$40,000–60,000

PROVENANCE:

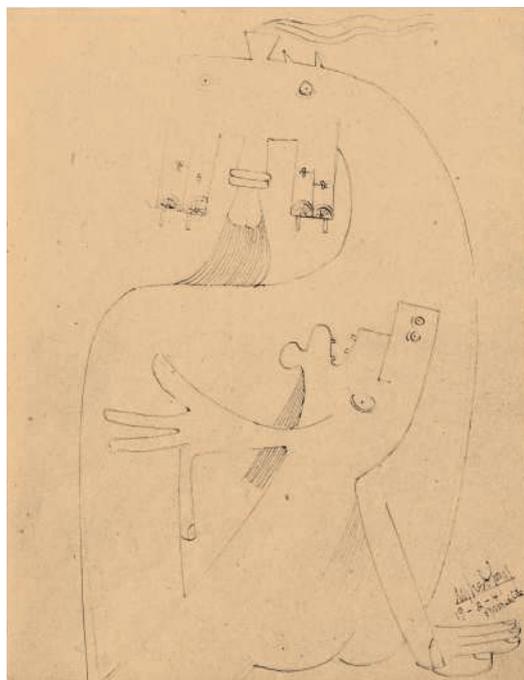
Sara Faes Cortina collection, Havana.

Acquired from the above by the present owner.

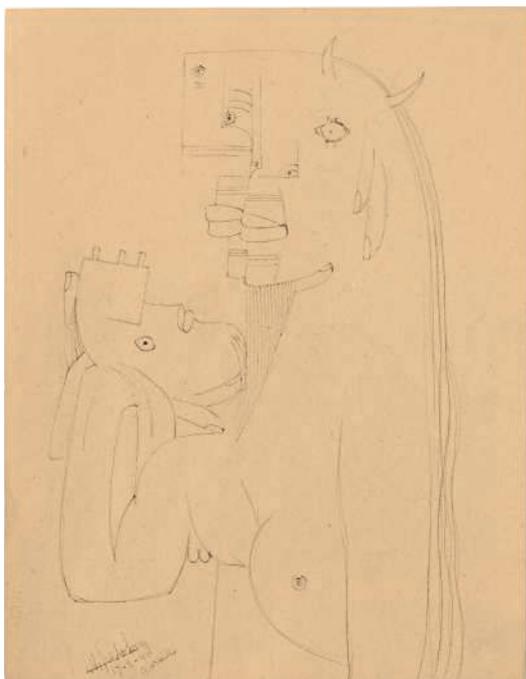
This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez Díaz, dated 18 November 2016.



a



b



c



d

89

WIFREDO LAM (1902-1982)

Projet d'illustration pour Breton

a) signed and dated 'Wifredo Lam 15-2-41
Marseille' (lower right)
ink on paper
8½ x 6¾ in. (22 x 17 cm)

b) signed and dated 'Wifredo Lam 19-2-41
Marseille' (lower right)
ink on paper
8½ x 6¾ in. (22 x 17 cm)

c) signed and dated 'Wifredo Lam 19-9-41
Marseille' (lower left)
ink on paper
8½ x 6¾ in. (22 x 17 cm)

d) signed and dated 'Wifredo Lam 19-2-41
Marseille' (lower right)
ink on paper
8½ x 6¾ in. (22 x 17 cm)
Executed in Marseille in 1941. Four in one lot (4)
\$30,000-40,000

PROVENANCE:

Galerie Lelong, Paris.
Acquired from the above by the present owner
(1988).

LITERATURE:

M. Leiris and L. S. Sims, *Wifredo Lam*, "Repères,
cahiers d'art contemporain," Paris: Galerie Maeght,
1986-1987, back cover (image (a) illustrated).

This work is accompanied by a certificate of
authenticity signed by Lou Laurin-Lam, dated 6
October 1988.



90

WIFREDO LAM (1902-1982)

Untitled (Mujer sentada)

signed and dated 'Wifredo Lam 1937' (lower right) also signed, inscribed and dated 'Cette Gouache A Ete Realicé Par Moi en 1937 Á Barcelona Wifredo Lam, Paris-1975.' (on the reverse lower left). Also indistinctly signed, dated and dedicated 'Pour Toussaint, Wifredo Lam, 1952' (on label on the backing cardboard on the reverse)

watercolor and gouache on paper

15 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (38.4 x 34 cm.)

Executed in 1937.

\$18,000-22,000

PROVENANCE:

Private collection, Paris.

Anon. sale, Sotheby's, London, 22 October 1987, lot 512 (illustrated).

Acquired from the above by the present owner.

EXHIBITED:

New York, Americas Society Art Gallery, *Wifredo Lam: A Retrospective of Works on Paper*, 18 September – 20 December 1992, p. 58, no. 11 (illustrated in color).

This exhibition traveled to Barcelona, *Wifredo Lam: Obra sobre paper*, Fundació "la Caixa," Centre Cultural, 21 January – 28 March 1993, p. 91, no. 12 (illustrated in color).

LITERATURE:

L. Laurin-Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I 1921-1960*, Lausanne, Acatos, 1996, p. 238, no. 37.01 (illustrated).



91

WIFREDO LAM (1902-1982)

Untitled

faintly signed and dated 'Wifredo Lam, 1965' (lower right)

gouache on paper

27½ x 19½ in. (69.9 x 49.5 cm.)

Executed in 1965.

\$35,000–45,000

PROVENANCE:

Galeria Joan Prats, Barcelona.

Private collection (acquired from the above).

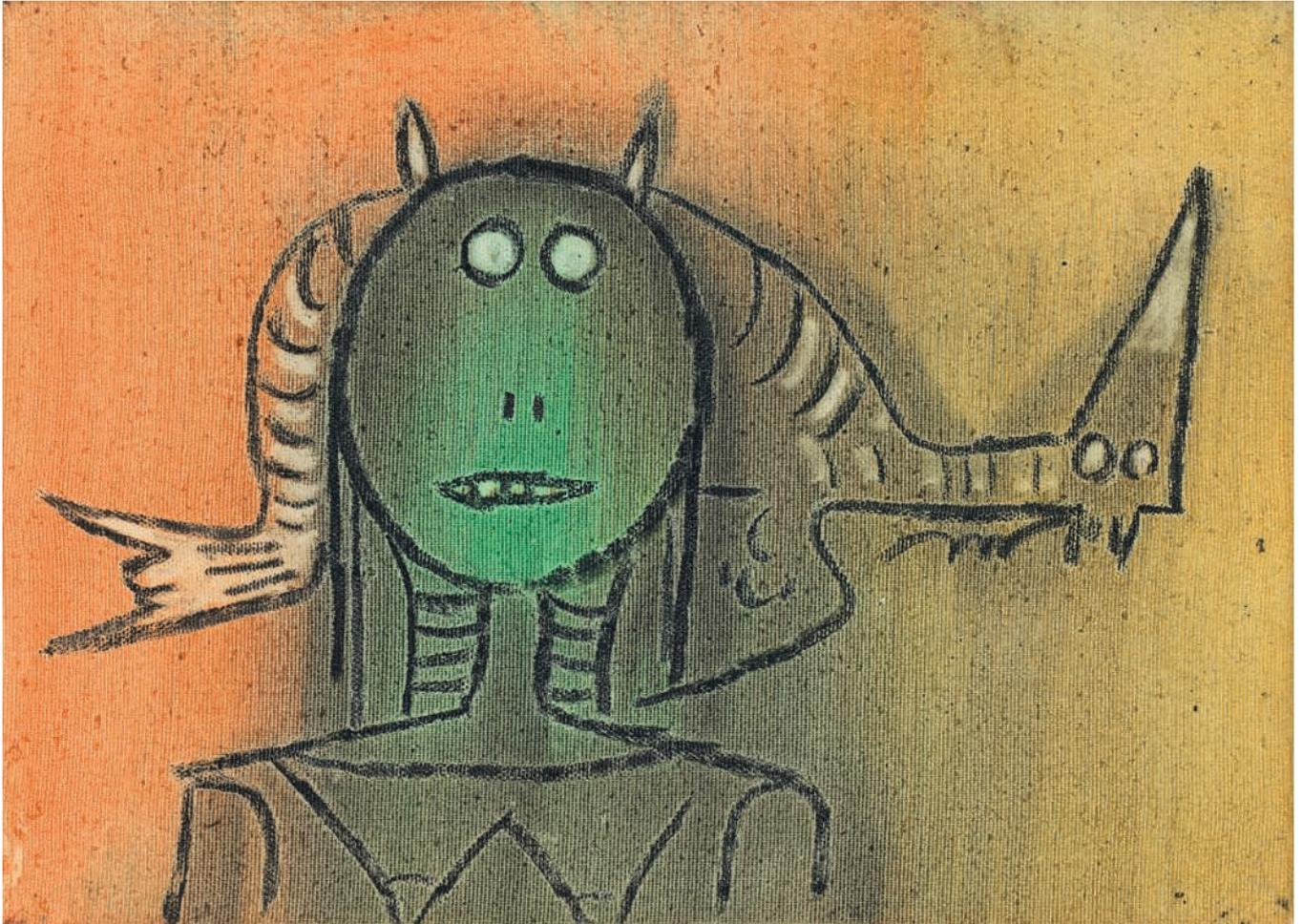
By descent from the above to the present owner.

EXHIBITED:

Barcelona, Galeria Joan Prats, *Wifredo Lam*, November 1976.

LITERATURE:

Wifredo Lam a Paris, Barcelona, Ediciones Polígrafa, 1976, p. 123, no. 39 (illustrated in color).



92

WIFREDO LAM (1902-1982)

Untitled

faintly and indistinctly signed and dated (lower right)
signed and dated 'W. Lam, 1974' (on the reverse)

oil on canvas

10 $\frac{1}{8}$ x 13 $\frac{7}{8}$ in. (25.7 x 34 cm.)

Painted in 1974.

\$40,000–60,000

PROVENANCE:

Private collection, Milan.

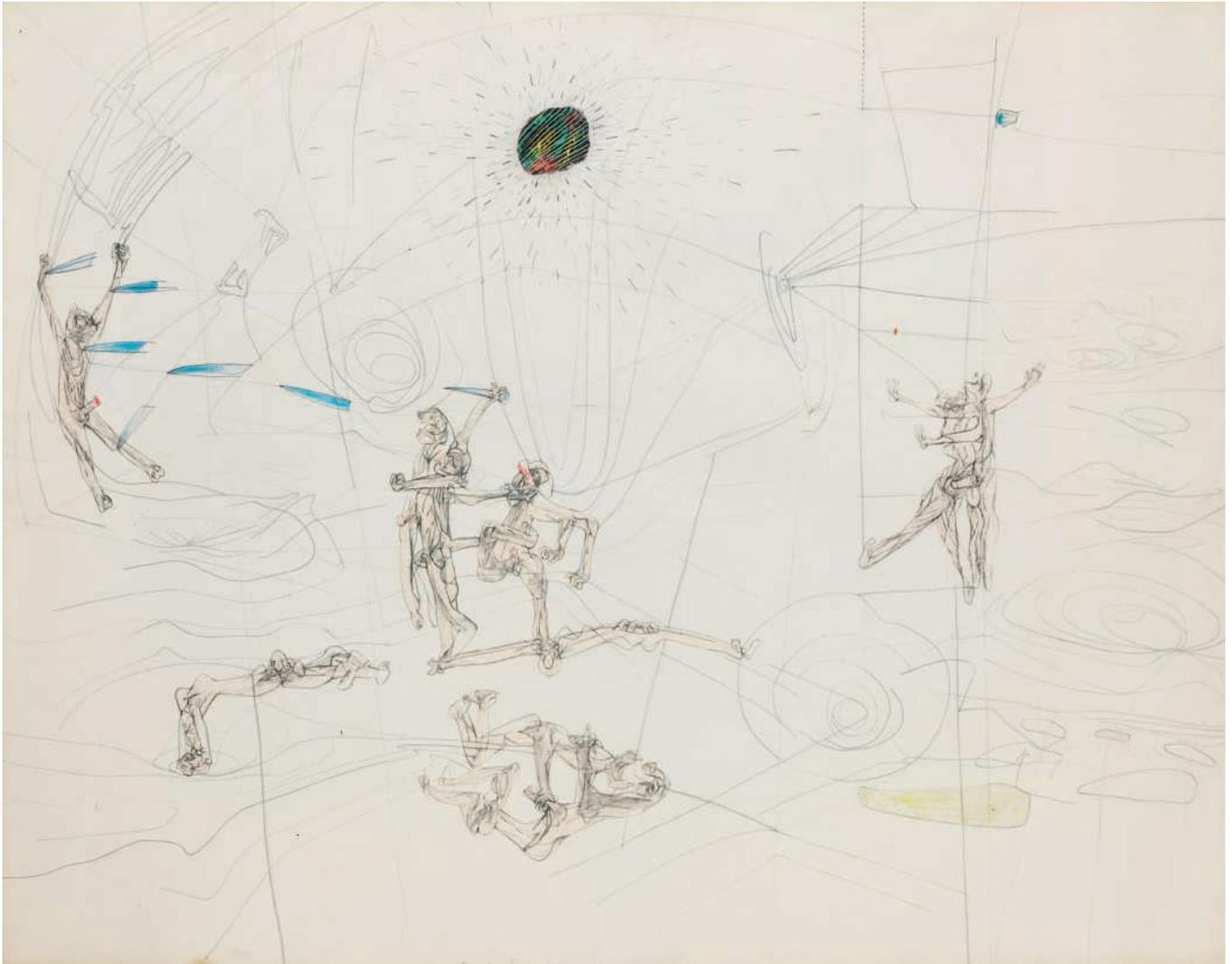
Top Art Gallery, Miami (acquired from the above).

Private collection, Miami (acquired from the above).

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 447, no. 74.46 (illustrated).

This work is accompanied by a certificate of authenticity signed by Eskil Lam, dated Paris 20 February 2018.



93

MATTA (1911-2002)

Saint Sebastian ou la douceur de la vie

signed 'Matta' (lower right) titled 'Saint Sebastian ou la douceur de la vie' (lower center)

graphite and crayon on paper
22 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in. (57.5 x 72.7 cm.)
Executed in 1943.

\$30,000-40,000

PROVENANCE:

Galerie du Dragon, Paris.
Private collection, Miami.
Milagros Maldonado collection, Miami.

EXHIBITED:

Santiago, Chile, Museo Nacional de Bellas Artes, *Matta Uni Verso*, 11 November-30 December 1991, no. 13 (listed) no. 9 (illustrated in color, with incorrect cataloguing).
Miami, Dorissa Building, *Beyond the Erotic: From the Collection of Milagros Maldonado*, February-June 2011.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 21 November 1991.



94

MATTA (1911-2002)

C'est la question

signed 'Matta' (lower right)

oil on canvas

56 x 50 in. (142 x 127 cm.)

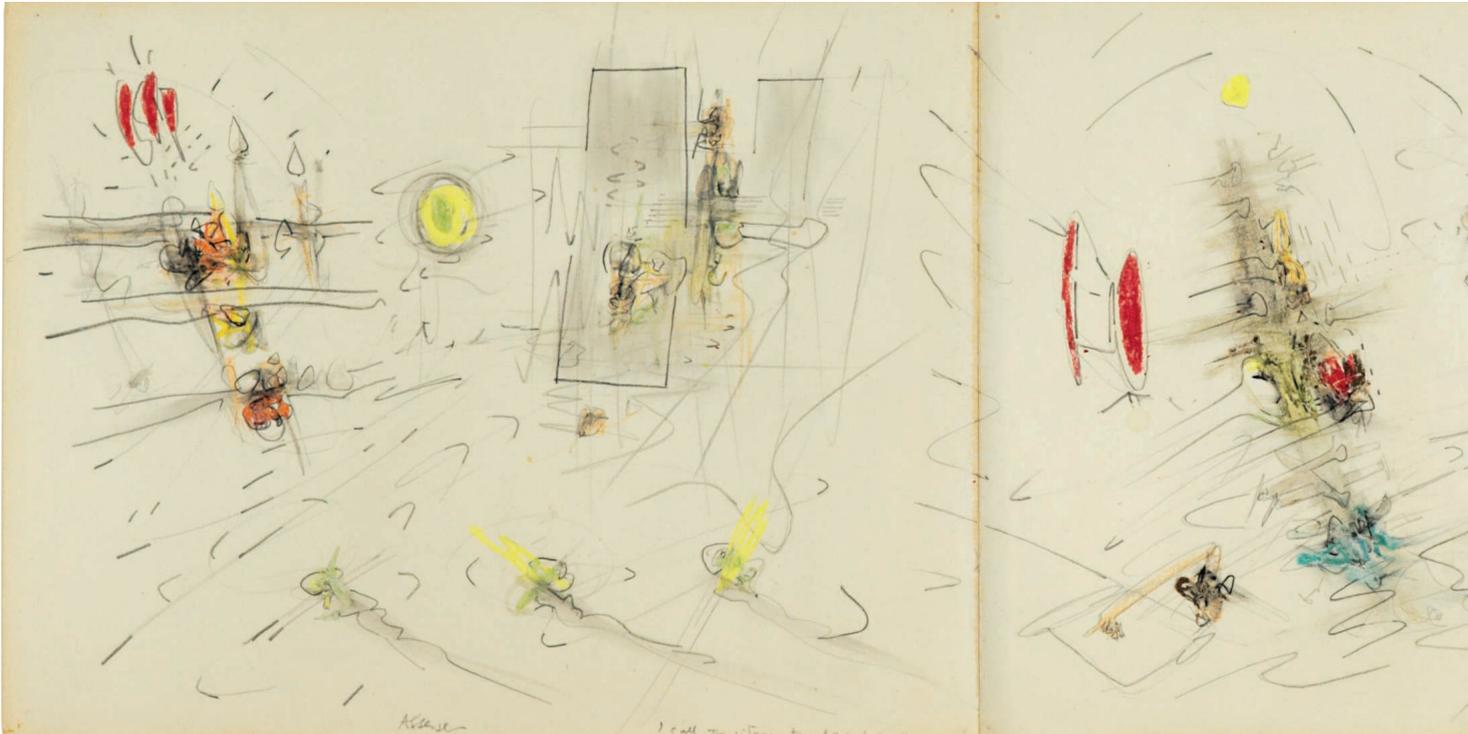
Painted in 1958.

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist.
Private collection, Santiago, Chile.
By descent to the present owner.

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



95

PROPERTY OF A GENTLEMAN

95

MATTA (1911-2002)

I Call the Vitreur (Mattarialism)

a) *Untitled*

inscribed 'Assense' (lower center) also inscribed 'I call the interior to dis-conbuse matter' (lower right)

wax, color pencil and graphite on paper
9¼ x 12¼ in. (23.4 x 31.1 cm.)

b) *Untitled*

inscribed 'to mom as wom' (lower center) also inscribed 'Mattarialism' (lower right); signed 'Matta' and dedicated with note Roland (Penrose) (on the reverse)

wax, color pencil and graphite on paper
9¼ x 12¼ in. (23.4 x 31.1 cm.)

c) *Untitled*

inscribed 'the two girls are bisitting the boil' (lower center)

wax, color pencil and graphite on paper
9¼ x 12¼ in. (23.4 x 31.1 cm.)

Executed circa 1951-52.

Triptych.

\$50,000-70,000

PROVENANCE:

Collection of Roland Penrose, London.
Anon. sale, Sotheby's London, 23 June 2005, lot 266.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari, dated 28 May 2005.

96

MATTA (1911-2002)

Untitled

color pencil and graphite on paper
11 x 18 in. (27.9 x 45.7 cm.)

Executed 1940.

\$40,000-60,000

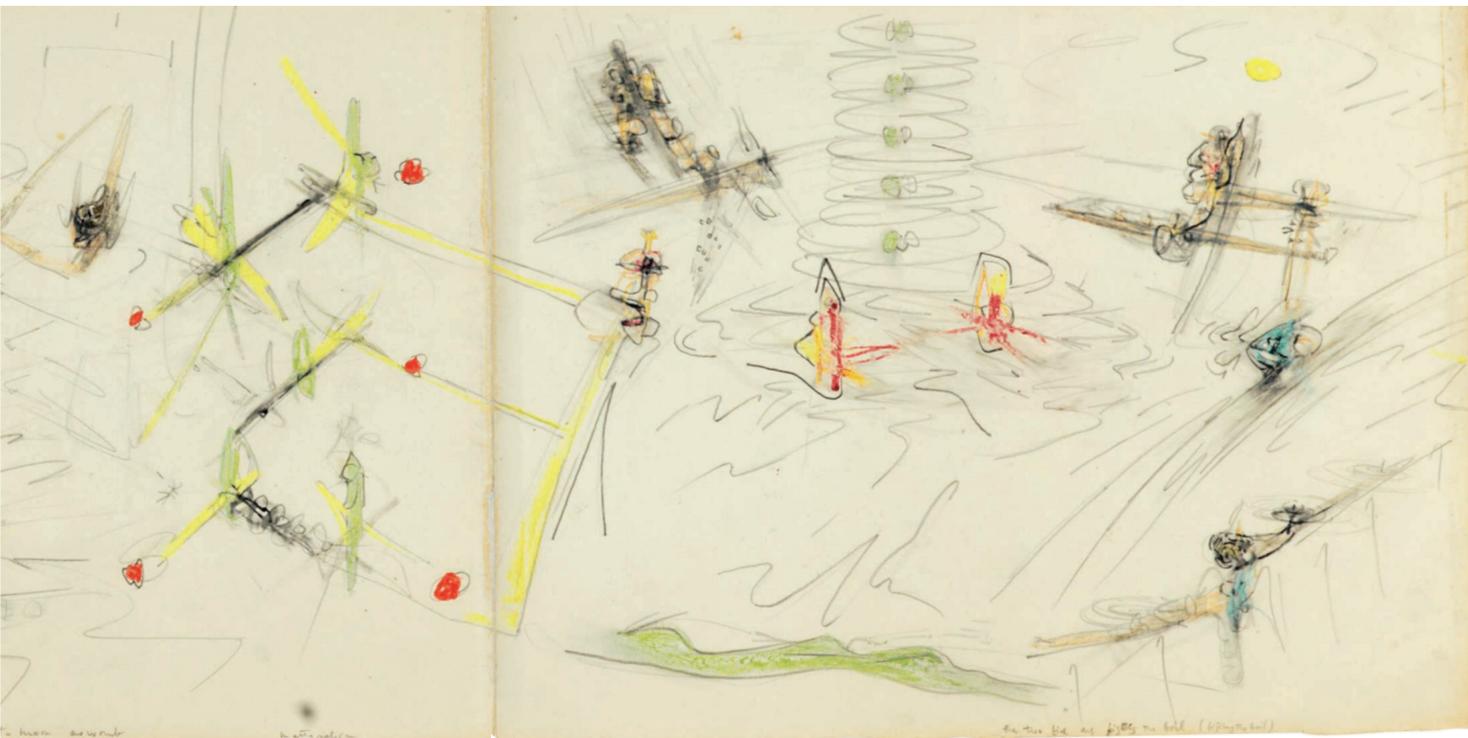
PROVENANCE:

Julien Levy, New York (acquired directly from the artist).
The Estate of Julien Levy.
Hommage à Julien Levy sale, Part 2, Tajan, Paris, 8 June 2006, lot 236.
Richard L. Feigen & Co., New York.
Acquired from the above by the present owner.

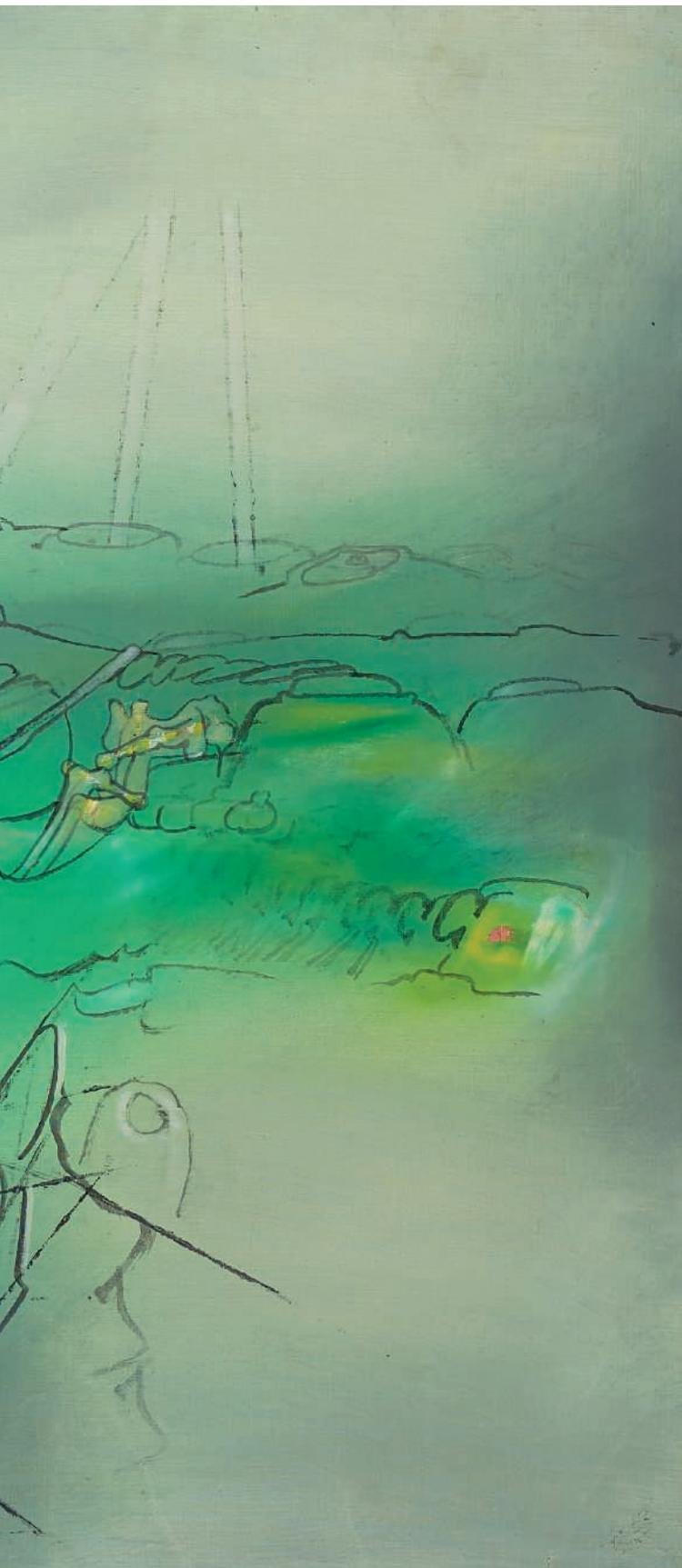
EXHIBITED:

New York, Allen Frumkin Gallery, *Accommodations of Desire: Surrealist Works on Paper Collected by Julien Levy*, traveling exhibition, March 2004-March 2006, p.107.

This work is accompanied by a certificate of authenticity signed by Germana Matta, dated 14 April 2018.







97

MATTA (1911-2002)

Untitled

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

oil on canvas

32 $\frac{3}{8}$ x 41 $\frac{1}{2}$ in. (82 x 105.4 cm.)

Painted in 1966.

\$50,000–80,000

PROVENANCE:

Private collection, Caracas.

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

Private collection, New York.

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



98

ARMANDO REVERÓN (1889-1954)

La Verónica (Cristo)

signed 'A REVERÓN' (lower center) and inscribed 'La Verónica' (lower left), 'La Magdalena' (lower right)
 charcoal and tempera on newspaper
 17 x 10¼ in. (43.2 x 26 cm.)
 Executed circa 1950.

\$18,000–22,000

PROVENANCE:

Anon. sale, Rincón de Arte, Caracas, 15 June 1970, lot 65.
 Acquired from the above by Janos Fenjves, Caracas.
 Anon. sale, Christie's, New York, 20 November 2013, lot 138
 (by descent from the above).
 Acquired from the above by the present owner.

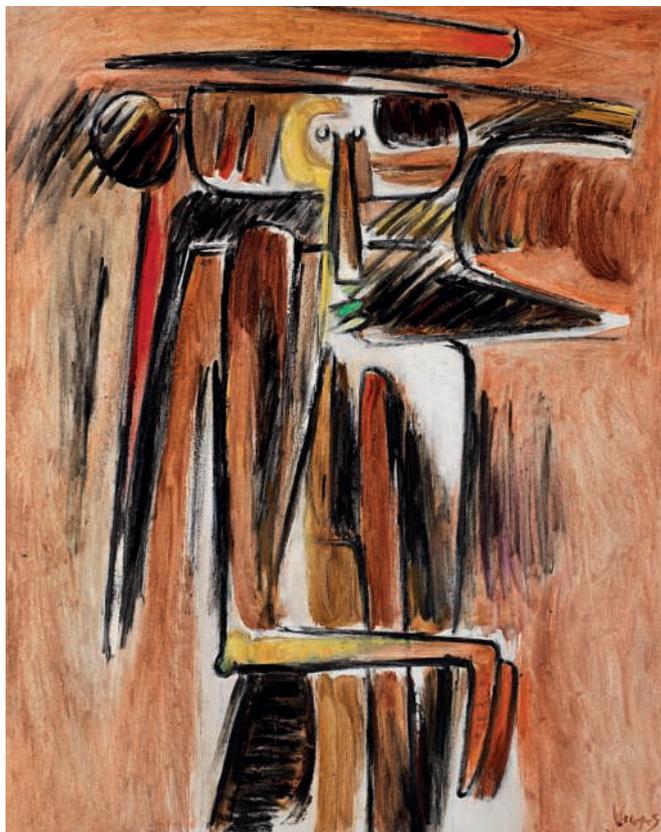
EXHIBITED:

Caracas, Galería de Arte Nacional, *Armando Reverón: el lugar de los objetos*, July–October 2001, p. 201 (illustrated in color).

LITERATURE:

J. Calzadilla, *Armando Reverón*, Caracas, Ernesto Armitano Editor, 1979, p.337, no. 432 (illustrated).

This work is accompanied by a certificate of authenticity signed by Alfredo Boulton, dated 9 September 1994.



99

OSWALDO VIGAS (1926-2014)

Oficiante

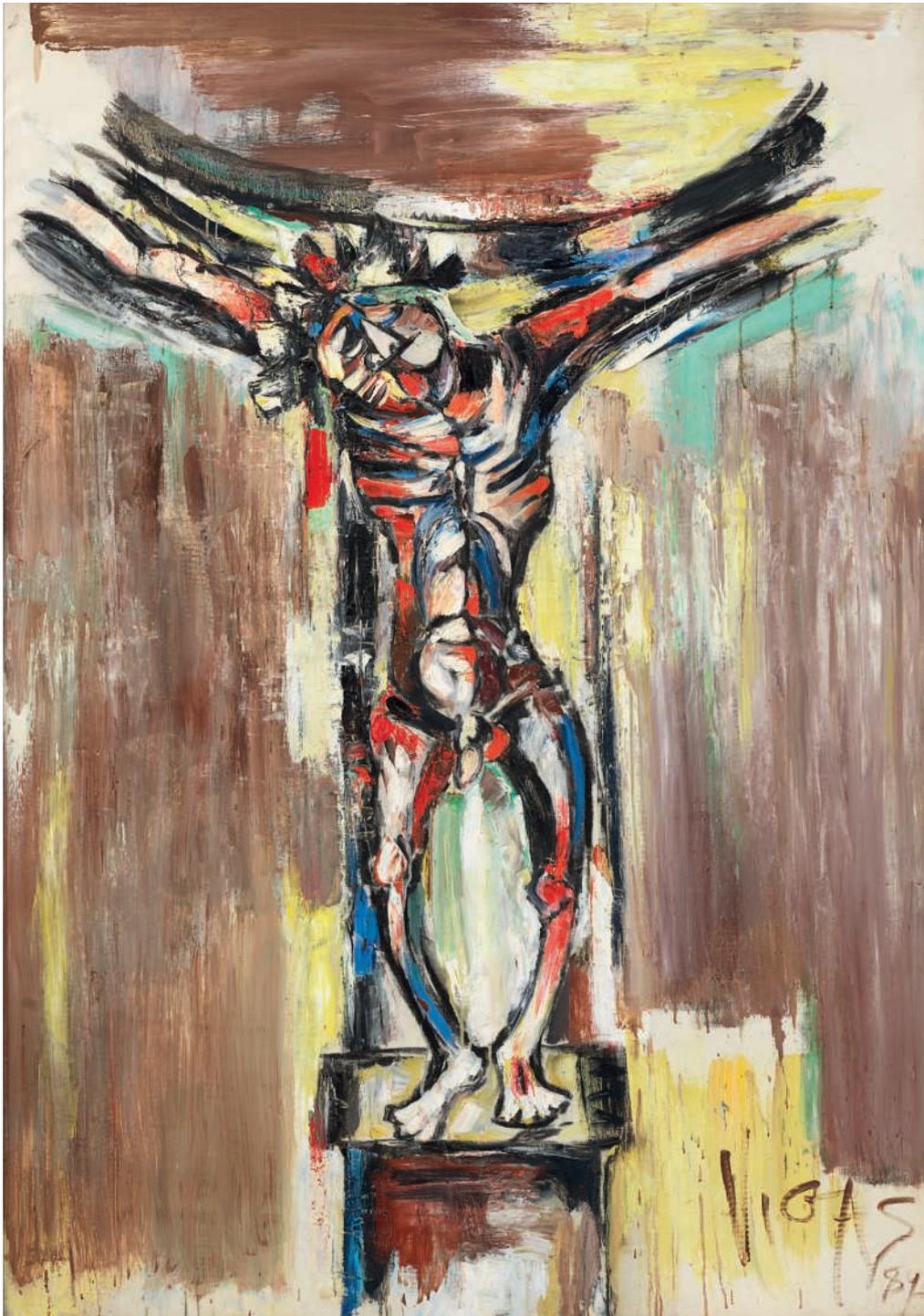
signed 'Vigas' (lower right), dated and titled 'Oficiante, 76' (on the reverse)
 oil on canvas
 38¼ x 30¼ in. (97.2 x 76.8 cm.)
 Painted in 1976.

\$30,000–40,000

PROVENANCE:

Galería Durban, Caracas.
 Private collection, Weston, Florida
 (acquired from the above, July 28, 1977).

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



100

OSWALDO VIGAS (1926-2014)

Gran Crucifixión VI: in memoriam a los suplicados del Retén de Catia

signed and dated 'VIGAS 89' (lower right) signed and dated again, titled, and inscribed 'VIGAS 89, CRUCIFIXION VI, a los suplicados del Retén de Catia, In memoriam' (on the reverse)

oil on canvas

72½ x 51 in. (184.2 x 129.5 cm.)

Painted in 1989.

\$40,000–60,000

PROVENANCE:

Galería Utopía 19, Caracas.

Acquired from the above by the present owner (2012).

EXHIBITED:

Caracas, Galería Utopía 19, *Vigas*, 3 November–23 December 2012.

This work is accompanied by a certificate of authenticity signed by the artist, dated 12/12/12 and from the Fundación Oswaldo Vigas, signed by Jeannine Castès de Vigas.



101

EDUARDO KINGMAN (1913-1997)

El arpista

signed and dated 'E. Kingman-52' (lower right)

oil on canvas

48 x 39¼ in. (121.9 x 99.7 cm.)

Painted in 1952.

\$15,000-20,000

PROVENANCE:

Private collection, Bogotá.

We are grateful to Soledad Kingman for confirming the authenticity of this work



102

OSWALDO GUAYASAMÍN (1919-1999)

Cabeza de niña triste

signed 'GUAYASAMIN' (lower right)

oil on canvas

45 $\frac{7}{8}$ x 32 in. (116.5 x 81.3 cm.)

Painted in 1977.

\$50,000-70,000

PROVENANCE:

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

This work is accompanied by a certificate of authenticity signed by the artist, dated 1 March 1978.



103

JORGE JIMÉNEZ DEREDIA (B. 1954)

Untitled

signed and numbered 'Jiménez Deredia, 1/8' and stamped with a foundry mark
(near the base)

bronze with granite base
21 x 27 $\frac{5}{8}$ x 19 $\frac{7}{8}$ in. (53.3 x 70.2 x 49.9 cm.)

Edition one of eight.

\$60,000–80,000

PROVENANCE:

Acquired directly from the artist.



104

FERNANDO DE SZYSZLO (1925-2017)

Puka Wamani

signed 'Szyszlo' (lower right), dated and titled 'PUKA WAMANI III, VILLA, 68'
(on the reverse)

acrylic on canvas

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

Painted in 1968.

\$35,000–45,000

PROVENANCE:

Collection of Mrs. Jane Squier and the late Prof. Jack Squier, Ithaca, New York
(acquired directly from the artist).

Acquired from the above by the present owner.



105

JULIO LARRAZ (B. 1944)

Still Life with Watermelon

watercolor on paper
30 $\frac{1}{8}$ x 51 $\frac{1}{2}$ in. (76.5 x 131 cm.)
Executed circa 1985.

\$35,000–45,000

PROVENANCE:

Private collection, Dallas.



106

FERNANDO DE SZYSZLO (1925-2017)

Interior IV

signed 'Szyszlo' (lower right) dated and titled 'Villa 72, Interior IV' (on the reverse)

acrylic on canvas

59½ x 47¼ in. (150.1 x 120 cm.)

Painted in 1972.

\$50,000-70,000

PROVENANCE:

Forsythe Gallery, Ann Arbor, Michigan.

Anon. sale, Christie's, New York, 25 November 1992, lot 259.

Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Palacio de Cultura Banamex, Fomento Cultural Banamex, A.C.

Mario Vargas Llosa, la libertad y la vida, March-April 2010.



107

ROBERTO FABELO (B. 1950)

Tête Sirène Rouge

signed and dated 'Fabelo 97' (lower right)

oil on canvas

39¼ x 31⅞ in. (99.7 x 79.7 cm.)

Painted in 1997.

\$25,000–35,000

PROVENANCE:

Acquired directly from the artist.



108

ROBERTO FABELO (B. 1950)

Tête de Chien et Coq (from the series *Pequeño teatro*)

signed and dated 'Fabelo 1998' (lower right)

oil on canvas

39¼ x 54⅞ in. (99.7 x 139.4 cm.)

Painted in 1998.

\$40,000–60,000

PROVENANCE:

Acquired directly from the artist.



109

ROBERTO FABELO (B. 1950)

Oración doméstica

signed, dated and numbered 'Fabelo 08 PA 2/3'
(on center back), signed again several times on
the back

bronze

35¼ x 16 x 19 in. (89.5 x 40.6 x 48.3 cm.)

Executed in 2008.

Artist's Proof two of three.

\$30,000–40,000

PROVENANCE:

IRREVERSIBLE Miami Art+Design (MA+D),
Miami.

Private collection, Buenos Aires (acquired from the
above in 2014).

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



detail



110

ALFREDO SOSABRAVO (B. 1930)

Despegué, recordando a Kafka

signed and dated 'SOSABRAVO 2006' (lower left) signed, dated, and titled 'SOSABRAVO, SEPT. 2006, DESPEGUE, RECORDANDO A KAFKA' (on the reverse)

oil, thread and fabric on canvas
47¼ x 35½ in. (120 x 89.9 cm.)
Painted in September 2006.

\$10,000–15,000

PROVENANCE:

Acquired from the artist.
Private collection, Modena, Italy.
Anon. sale, Christie's, New York, 20 November 2013, lot 244.
Acquired from the above by the present owner.

EXHIBITED:

Reggio Emilia, Museo Ligabue, *Sosabravo, Senza paura del colore*, 4 April–12 July 2009. This exhibition also traveled to Savona, Fortezza del Priamar, 1 August–30 August 2009.
Rome, Museo d'Arte Contemporanea, *Sosabravo, un latinoamericano, fra tradizione e contemporaneità*, 11–29 August 2012.
Vienna, Instituto Cervantes, *Alfredo Sosabravo*, 13 March–8 May 2013.
Amalfi, Museo Arsenale Amalfi, *Sosabravo*, 14 June–20 July 2013.

LITERATURE:

Exhibition catalogue, *Sosabravo*, Savona, Fortezza del Priamar, 2009, p. 46 (illustrated in color).



111

MANUEL MENDIVE (B. 1944)

El vaso de leche

signed and dated 'MENDIVE 2001' (lower left)

oil on canvas

71 x 67 in. (180.3 x 170.2 cm.)

Painted in 2001.

\$40,000-60,000

PROVENANCE:

Joan Guaita Art, Palma de Mallorca, Spain.

Acquired from the above by the present owner.

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



112

ROBERTO FABELO (B. 1950)

Angel

signed and dated 'Fabelo 10' (lower right)

acrylic and embroidery on fabric

54½ x 53¾ in. (138 x 136.5 cm.)

Painted in 2010.

\$40,000-60,000

PROVENANCE:

L&E Private Art Collection, Miami.

Private collection, Paris (acquired from the above).

This work is accompanied by a certificate of authenticity signed by the artist, dated 10 June 2014.



113

113
FERNANDO BOTERO (B. 1932)

Amarillo

signed 'Botero' (lower left) titled and dated 'AMARILLO, 1956'
 (on the stretcher)
 oil on canvas
 15 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (40.2 x 50.4 cm.)
 Painted in 1956.

\$50,000–70,000

PROVENANCE:

Acquired from the artist.
 Anon. sale, Sotheby's, New York, 24 November 1998, lot 122
 (by descent from the above).
 Acquired from the above by the present owner.

EXHIBITED:

Washington, D.C., Pan American Union, *Fernando Botero*, 1957, no. 5.

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)
 pastel and watercolor on paper laid down on canvas
 69 $\frac{3}{4}$ x 41 $\frac{1}{8}$ in. (177.1 x 105.7 cm.)
 Executed in 1980.

\$120,000–180,000

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)

Crucifixion

signed and dated 'Botero 91' (lower right)

graphite on Amate paper

21 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (55 x 40 cm.)

Executed in 1991.

\$25,000–30,000

PROVENANCE:

Brusberg Fine Art, Berlin.

Galería Ynguanzo, Madrid.

Private collection.

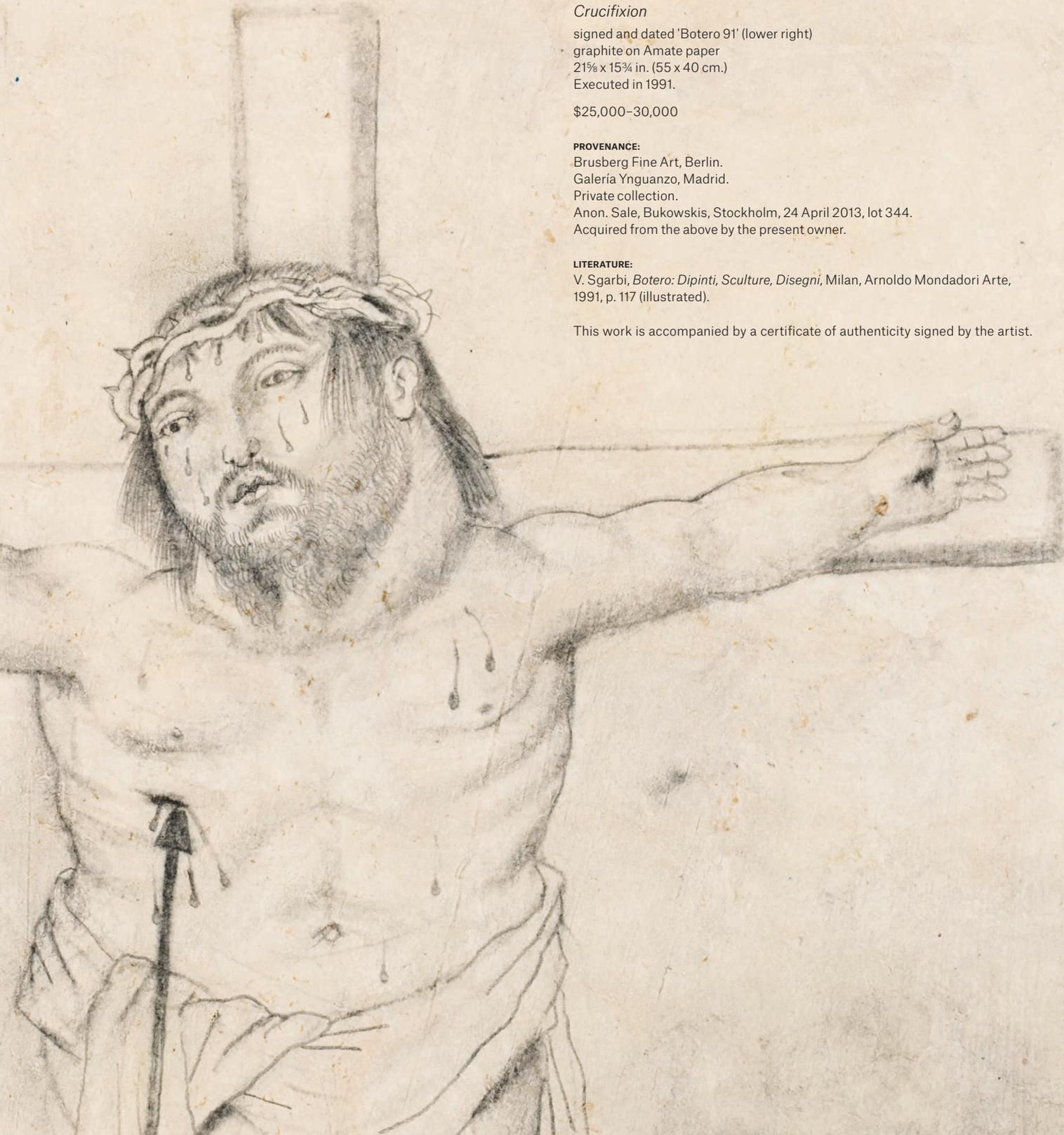
Anon. Sale, Bukowskis, Stockholm, 24 April 2013, lot 344.

Acquired from the above by the present owner.

LITERATURE:

V. Sgarbi, *Botero: Dipinti, Sculture, Disegni*, Milan, Arnoldo Mondadori Arte, 1991, p. 117 (illustrated).

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







El Ángel Arcabucero

The seventeenth century saw a wiser and kinder attitude by the religious orders in the Vice-Royalty of Peru such as the Franciscans, Augustinians and Dominicans towards religious conversion of the native peoples. A more progressive implementation of Catholic concepts that coincided with indigenous feasts, celebrations, and customs, proved a tolerant strategy in persuading the indigenous people to embrace Christianity. The figure of a celestial being or “angel” was one of the primary iconographies that were easily accepted as the native population adopted this heavenly soldier. ¹ Equally important, the local native leaders identified with these beings as they too did battle and recognized aspects of their manner of dress and form as valiant warriors.²

The arquebus was used as early as 1472 by the Spanish and Portuguese and became the weapon of choice for the Habsburg armies throughout Europe shortly after.³ The extraordinary depiction of ángeles arcabuceros or angels bearing muskets or “arquebuses” rather than swords, flourished in the city of Cuzco and the Altiplano region of Calamarca. Cuzco was perhaps one of the most dynamic and busiest centers of artistic production in the Spanish empire. There are numerous records detailing the workshops that thrived during the eighteenth century and employed foreign and local artisans, apprentices and others that were engaged in the creation of religious paintings, sculptures and decoration for churches, convents and monasteries. Evangelization fueled this manufacture and consumption of sacred images and objects.

The grouping of angels or series such as the following lots (116-118) was inherited from the Spanish city of Seville where Zurbarán and his disciples produced cycles that artists working in the Spanish colonial regions would become familiar with through the works that left the busy port city in Spain.⁴ In the Church’s militant Counter Reformation ideology the angels were God’s army and defenders of the faith. These stunning winged creatures are robed in flowing bright silk archaic tunics and robes decorated with Baroque sashes and bows; their gold and silver helmets are adorned with extravagant plumage and ermine. Their formidable weapons inspire valor and heroism. The cartouches shown at their feet resemble shields and have painted emblems that reveal their individual attributes such as the red rose of martyrdom; the lily which is a symbol of peace but also of purity and others that are related to Christ such as the staff of wheat; the crescent moon which denotes the Virgin Mary’s chastity; the well as signifying the Word or truth itself; and the mirror for beholding the magnificence of God and through which Christians too reflect His splendor and thus attain everlasting glory. These symbols reinforced and conveyed the Church’s doctrines in a potent visual manner and supported the conversion of souls in Spanish America.

¹ O. A. Hernandez Ying. (2009). *Angels in the Americas: Paintings of Apocryphal Angels in Spain and its American Viceroyalties* (Order No. 3378951). Available from ProQuest Dissertations & Theses Global. (304859755). Retrieved from <http://ezproxy.gc.cuny.edu/login?url=https://search-proquest-com.ezproxy.gc.cuny.edu/docview/304859755?accountid=7287>, accessed on April 15, 2018.

² Hernandez Ying, 192.

³ J. R. Partington, *A History of Greek Fire and Gunpowder*, Baltimore, Johns Hopkins University Press, 1999, 123.

⁴ *Ibid*, 207.



116

ANONYMOUS (PERUVIAN, 18TH CENTURY)

Ángel Arcabucero con espejo

oil on canvas

57¾ x 36½ in. (147 x 93 cm.)

Ángel Arcabucero con rosa

oil on canvas

57¾ x 36½ in. (147 x 93 cm.)

Two in one lot. (2)

\$30,000–40,000

PROVENANCE:

From a Noble House in Zaragoza (Aragón), Spain.

Miguel Cebrian collection, Madrid.

Fernando Guerao collection, Madrid.

Acquired from the above by the present owner.



117

ANONYMOUS (PERUVIAN, 18TH CENTURY)

Ángel Arcabucero con pozo

oil on canvas
57¾ x 36½ in. (147 x 93 cm.)

Ángel Arcabucero con luna

oil on canvas
57 x 35¾ in. (145 x 91 cm.)

Two in one lot. (2)

\$30,000–40,000

PROVENANCE:

From a Noble House in Zaragoza (Aragón), Spain.
Miguel Cebrian collection, Madrid.
Fernando Guerao collection, Madrid.
Acquired from the above by the present owner.



118

ANONYMOUS (PERUVIAN, 18TH CENTURY)

Ángel Arcabucero con trigo

oil on canvas
55 $\frac{1}{8}$ x 37 $\frac{3}{4}$ in. (140 x 96 cm.)

Ángel Arcabucero con lirio

oil on canvas
55 $\frac{7}{8}$ x 35 $\frac{1}{2}$ in. (142 x 90 cm.)

Two in one lot. (2)

\$30,000–40,000

PROVENANCE:

From a Noble House in Zaragoza (Aragón), Spain
Miguel Cebrian collection, Madrid.
Fernando Guerao collection, Madrid.
Acquired from the above by the present owner.



119

**JUAN FRANCISCO DE ROSA
(ACTIVE EARLY TO MID-18TH CENTURY)**

*Virgen del Rosario con San Toribio de Mogrovejo, San Miguel
Arcángel y Santa Rosa de Lima*

faintly signed 'Juan Francisco de Rosa facit' inscribed 'S. Toribio Alfonso de
Mogrovejo' (lower left) inscribed 'Sta. Rosa de Sta. María' (lower right)
tempera and gold leaf on parchment
11½ x 8¼ in. (29.2 x 21 cm.)

\$8,000–12,000

PROVENANCE:

Private collection, Spain.

Acquired from the above by the present owner.



120

ANONYMOUS (BOLIVIAN, 18TH CENTURY)

Nuestra Señora de los Remedios

inscribed "Vulneraverunt Matrem meam, uod Judei non fecerunt...Verdadera efigie de la portentosa Ymagen de Nra. Sa. de los Remedios q se venera en la Yg. de Sn. Jn. de Dios en la Cuid. de La Paz, a la que un Jugador le dio de puñaladas; y este maldito vicio lo tuvo condenado a la perdición, la Blasfemia, la Embriaguez, la Deslealtad, la Embidia, la Soberbia, la Mentira, la Lujuria...la codicia, la avaricia, el Juramento...el Rencor, el Desasosiego, el perdim.to de la fe estas son los Pecados Mayores, los que cometio este miserable hombre y en suma, el conjunto de tantos depravimentos, como dice el Clericato, quantas esquinas tienen los Dados, de alli nace la perdida de la felicidad y Salud...y lo que es mas del Alma; y estos son los que del Ynfierno no claman...aunque este se hizo felis por su arrepentimiento." (on cartouche along the lower edge)

oil on canvas

16¼ x 12 in. (41.3 x 30.5 cm.)

\$12,000-18,000

PROVENANCE:

Casa Pardo, Buenos Aires.
Private collection (acquired from the above in 1961).
Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED
ARGENTINE FAMILY

121
**ANONYMOUS (PERUVIAN, 18TH
CENTURY)**

Nuestra Señora de la Misericordia

inscribed 'Copia de una imagen de Nuestra Señora de la Misericordia que sudó y lloró en la iglesia de la Compañía de Jesús en el puerto de El Callao, el día del Arcángel San Miguel en 29 de septiembre de 1675 años' (on cartouche along the lower edge)
oil on canvas
41¾ x 36¾ in. (106.1 x 92.3 cm.)

\$12,000–18,000

PROVENANCE:

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

Referred to in the 17th century as "la Capitana Celestial," Nuestra Señora de la Misericordia held special significance within the Viceroyalty of Peru, and specifically to Lima and the nearby seaport of Callao. By the 17th century El Callao served as a main port of commerce for the Spanish crown, connecting the Americas to trade routes in the Pacific, the Caribbean and across the Atlantic. Local veneration of the Virgen de Misericordia thus focused on her powers to guide sailors and travelers on their perilous journeys across the sea. The present work likely dates to the late 18th century and as the cartouche below her image reads, is a copy of the painting that originally would have hung in the Iglesia de la Compañía de Jesús in Callao. Accounts from 1675 tell of several miraculous occurrences when, during mass, the painting seemed to come to life and appeared covered in a dew-like sweat. Promoted by missionaries as a powerful evangelizing image in the Americas, the miracles of la Virgen de la Misericordia "que sudó y lloró en la Iglesia de la Compañía de Jesús" served the Spanish crown well by further legitimizing the

Christian message and presence in the new world. The original painting is assumed to have been lost or destroyed in the earthquake and tsunami of 1746, which devastated Lima and surrounding areas. Nevertheless, documents from 1676 providing a detailed description of the painting allowed for later copies to be made. The present work provides a beautiful example of the miraculous image that would have been housed in the church in Callao. Here, the young Virgin Mary is pictured, tears delicately falling from her eyes onto her cheeks. A cloak of dense gold brocade and deep colors drapes over her hair and shoulders, a halo of gold rays and pastel hues radiate from her, highlighting her heavenly status. An abundance of flowers, including lilies and roses (symbols of purity, fertility, and love), frame her image. In her beauty and her solitude, *Nuestra Señora de la Misericordia* provides a powerful allusion to our earthly sins being forgiven through heavenly suffering, but more importantly, she would have communicated a potent message for the Spanish crown, as protector of both spiritual and physical journeys in the new world.



122

ANONYMOUS (QUITO SCHOOL, 18TH CENTURY)

Madre Santísima de la Luz

oil on canvas

27½ x 19¾ in. (70 x 50 cm.)

\$25,000–35,000

PROVENANCE:

Private collection, Hampshire, United Kingdom.
Acquired from the above by the present owner.



123

ANONYMOUS (BOLIVIAN, 18TH CENTURY)

Virgin of the Rosary with Saint Francis and Saint Dominic

oil on canvas

32 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (83.4 x 63.1 cm.)

\$30,000–40,000

PROVENANCE:

Private collection, United Kingdom.

Acquired from the above by the present owner.

124

**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.



125

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

Immaculate Conception

oil on canvas

66¾ x 47¾ in. (169.6 x 121 cm.)

\$18,000–22,000

PROVENANCE:

Private collection, Buenos Aires (acquired circa 1990).





126

PROPERTY FROM A DISTINGUISHED ARGENTINE FAMILY

126

ANONYMOUS (PERUVIAN, 17TH CENTURY)

La Sagrada Familia en el taller de Nazareth

oil on canvas

22½ x 29½ in. (57.2 x 74.9 cm.)

\$8,000–12,000

PROVENANCE:

Private collection, Argentina.

Acquired from the above by the present owner.

PROPERTY FROM A DISTINGUISHED ARGENTINE FAMILY

127

**ANONYMOUS
(PERUVIAN, LATE 17TH OR EARLY 18TH CENTURY)**

Our Lady of Pomata

oil on canvas

50 x 34½ in. (127 x 86.7 cm.)

\$15,000–20,000

PROVENANCE:

Private collection, Argentina.

Acquired from the above by the present owner.





128

ALFREDO RAMOS MARTINEZ (1871-1946)

Vendedoras de flores

signed 'Ramos Martínez' (lower left)

charcoal, Conté crayon and tempera on newspaper
21 x 15¾ in. (53.3 x 40 cm.)

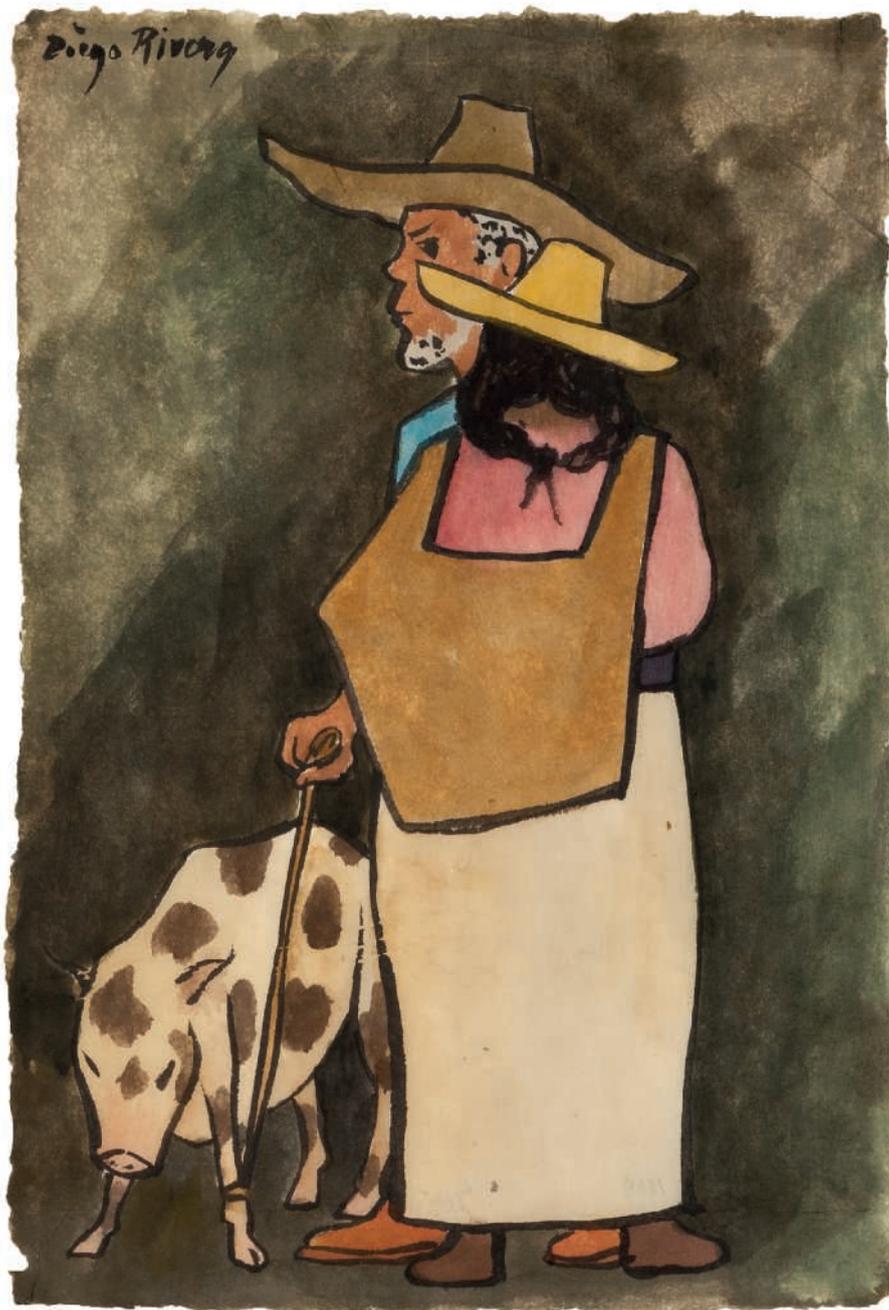
Executed *circa* 1936.

\$30,000–40,000

PROVENANCE:

Private collection, Washington State.

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



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

129

DIEGO RIVERA (1886-1957)

Pareja con marrano

signed 'Diego Rivera' (upper left) and inscribed '1369, \$500'

(in graphite on the verso)

watercolor on rice paper

10¾ x 7¼ in. (27.3 x 18.4 cm.)

Executed in 1944.

\$20,000-30,000

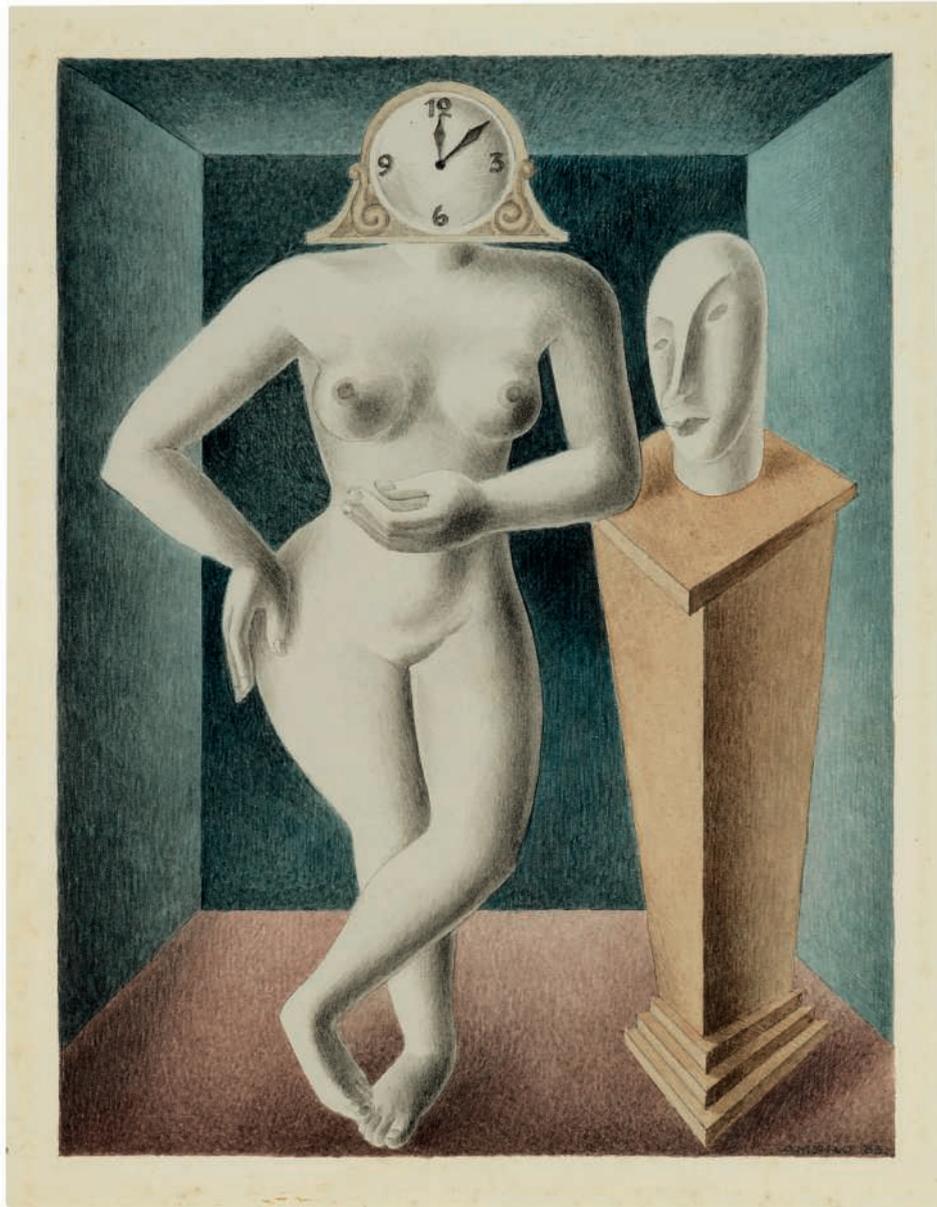
PROVENANCE:

The Collection of Mildred S. and Herbert C. Lee, Christie's, New York, 21 November 2012, lot 214 (acquired from the artist circa 1947).

Acquired from the above sale by the present owner.

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

In 1944 Diego Rivera embarked on a series of works inspired by market scenes from the Isthmus of Tehuantepec. The present lot pertains to this series, and is considered the companion piece to a similar work from 1944 titled *Vendedora de marranos*.



130

EMILIO AMERO (1901-1976)

Untitled

signed and dated 'AMERO 33' (lower right)

watercolor and graphite on paper

11 $\frac{3}{8}$ x 9 in. (28.8 x 22.9 cm.)

Executed in 1933.

\$8,000–12,000

PROVENANCE:

Private collection, Oklahoma.

Acquired from the above by the present owner.



PROPERTY FROM A WEST COAST COLLECTION

131

GUNTHER GERZSO (1915-2000)

Four Bathers

signed and dated 'Gunther Gerzso 1940' (on the reverse)

oil on canvas

19¾ x 24 in. (50.2 x 61 cm.)

Painted in 1940.

\$25,000-30,000

PROVENANCE:

Acquired from the artist.
The Ireland Collection, Cleveland.
By descent from the above.
Mary-Anne Martin / Fine Art, New York.
Acquired from the above, 2000.

EXHIBITED:

New York, Mary-Anne Martin / Fine Art, *Gunther Gerzso: In His Memory*, 12 October-11 November 2000, p. 15 (illustrated in color).
Santa Barbara, Santa Barbara Museum of Art, *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso*, 12 July-19 October 2003. This exhibition also traveled to Mexico City, Museo de Arte Moderno, 12 November-22 February 2004, and Chicago, The Mexican Fine Arts Center, 19 March-27 June 2004, p. 45, (illustrated in color).



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

• 132

JESÚS GUERRERO GALVÁN (1910-1973)

Boy with Rooster

signed and dated 'Guerrero Galván 1956' (lower left)

oil on canvas

19½ x 23¾ in. (49.5 x 60.3 cm.)

Painted in 1956.

\$8,000-12,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City.

Anon sale, Sotheby's, New York, 18 November 1987, lot 119.

Acquired from the above by the present owner.

Please note this lot is being sold without a reserve.



PROPERTY FROM THE LANCE AARON FAMILY COLLECTION

133

MANUEL GONZÁLEZ SERRANO (1917-1960)

La mexicana (Rosaura Revueltas)

signed 'M. González Serrano' (lower right)

oil on canvas

65¼ x 41½ in. (165.7 x 105.4 cm.)

Painted in 1945.

\$15,000–20,000

PROVENANCE:

Carl Shaeffer Dentzel, Los Angeles.

Private collection, Los Angeles.

Terry DeLapp, Los Angeles.

George and Irene Stern, Los Angeles.

George Stern Fine Arts, Los Angeles.

Acquired from the above by the present owner.

EXHIBITED:

Guadalajara, Jalisco, El Instituto Cultural Cabañas, *Manuel González Serrano, el hechicero*, November 1998–January 1999, p. 62 (illustrated in color).

This exhibition also traveled to Mexico City, Palacio de Bellas Artes, March–June 1999.

Mexico City, Museo Nacional de Bellas Artes, *De artesanos y arlequines: Forjando una colección de arte mexicano*, July 2005–April 2006, p. 38 (illustrated in color).

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

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

LITERATURE:

V. Stewart, *45 Contemporary Artists: A 20th Century Renaissance*, Stanford, Stanford University Press, p. 144 (illustrated).





134

RICARDO MARTÍNEZ (1918-2009)

Mujer recostada

signed and dated 'Ricardo Martínez 84' (lower left)

oil on canvas

17¾ x 21½ in. (45 x 54.61 cm.)

Painted in 1984.

\$35,000–45,000

PROVENANCE:

Galeria Serra, Caracas.

Anon. sale, Christie's, New York, 17 May 1989, lot 126.

Private collection, Mexico City.

Anon. sale, Christie's, New York, 20 November 2008, lot 291.

Acquired from the above by the present owner.



135

PEDRO CORONEL (1923-1985)

Llanto desolado

signed 'Pedro Coronel' (lower left) signed, dated, and titled 'Pedro Coronel, 1962, LLANTO DESOLADO' (on the reverse)

oil on canvas

31½ x 37¼ in. (80 x 94.6 cm.)

Painted in 1962.

\$40,000–60,000

PROVENANCE:

Private collection, Mexico City.

Anon. sale, Christie's, New York, 20 November 1991, lot 139A.

Acquired from the above by the present owner.

EXHIBITED:

Guadalajara, Casa de la Cultura Jalisciense, *Pedro Coronel y su obra*, October–November 1965, no. 14.

Pontevedra, Spain, Museo de Pontevedra, *Rupturas. La liberación de la imagen: El arte en México después de 1950*, August–September 2001, p. 111 (illustrated in color). This exhibition also traveled to Valencia, Museo de Arte Moderno, October–November 2001, p.129 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Martín Coronel, dated 27 March 2018.



136

DAVID ALFARO SIQUEIROS (1896-1974)

Cerco de Noches

signed 'Siqueiros' (lower right)--inscribed, signed again and dated 'CERCO DE NOCHES en que las sombras va [sic] aprisionando a la luz, SIQUEIROS, C.P. Mex 4-9 -1964' (on the reverse)

Label affixed to the reverse reads:

"CERCO DE NOCHES".- Los momentos sucesivos, en toda la extensión esférica de la tierra, en que las sombras van aprisionando a la luz. Negro azul o verde arriba y negro rojo abajo. Negro frío en la alta atmósfera y negro caliente en la tierra.

pyroxylin on wood
23¾ x 17¾ in. (60.3 x 45 cm.)
Painted in 1964.

\$40,000-60,000

PROVENANCE:

The Bernard and Edith Lewin collection of Mexican Art.
Property of the Los Angeles County Museum of Art (gift from the above).
Anon. sale, Christie's New York, 20 November 2008, lot 287.
Acquired from the above by the present owner.

EXHIBITED:

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

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



137

ALFREDO CASTAÑEDA (1938-2011)

The Angular Note

signed and dated 'Castañeda 95' (lower left)

oil on canvas

19¾ x 19⅞ in. (50.2 x 50.4 cm.)

Painted in 1995.

\$25,000-30,000

PROVENANCE:

Mary-Anne Martin/Fine Art, New York (acquired directly from the artist).
Acquired from the above by the present owner (18 January 1997).



138

LEONORA CARRINGTON (1917-2011)

Nocturnals

signed and dated 'LEONORA CARRINGTON, 1968' (lower left), and titled 'NOCTURNALS' (upper left)

pastel, gouache, and ink on heavy paper

27¾ x 21⅞ in. (70½ x 54.3 cm.)

Executed in 1968.

\$40,000-60,000

PROVENANCE:

Private collection, New York.

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

I've always had access to other worlds. We all do because we dream.

—Leonora Carrington



PROPERTY FROM A DISTINGUISHED FAMILY COLLECTION

139

GUSTAVO MONTOYA (1905-2003)

a) Niña con arpa

signed 'Gustavo Montoya' (lower right)

oil on canvas

21¾ x 17¾ in. (55 x 45 cm.)

Painted circa 1960s-1980s.

b) Niño con pan

signed 'Gustavo Montoya' (lower right)

oil on canvas

21¾ x 17¾ in. (55 x 45 cm.)

Painted circa 1960s-1980s.

Two in one lot.

\$25,000-30,000

PROVENANCE:

a) Galería Central de Arte Moderno Misrachi, Mexico City.
Anon. sale, Doyle, New York, 8 May 2013, lot 182.

Acquired from the above by the present owner.

b) Anon. sale, Doyle, New York, 8 November 2006, lot 118.

Acquired from the above by the present owner.

Two in one lot (2)



140

RAFAEL CORONEL (B. 1931)

Untitled

signed 'RAFAEL CORONEL' (lower left)
oil on canvas
39½ x 49½ in. (100.3 x 125.7 cm.)

\$30,000–40,000

PROVENANCE:

B. Lewin Galleries, Palm Springs.
Private collection, Pennsylvania.
Anon. sale, Christie's, New York,
21 November 1995, lot 148.
Acquired from the above after sale by
the present owner.

141

RODOLFO MORALES (1925-2001)

Untitled

signed 'RODOLFO MORALES' (lower center)
oil on canvas
23.5 in. (64.8 cm.) diameter
Painted in 1985.

\$18,000–22,000

PROVENANCE:

Galería Estela Shapiro, Mexico City.
Acquired from above by the present owner,
circa 1986-87.





142

PROPERTY FROM A EUROPEAN GENTLEMAN

142

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.

\$25,000–30,000

PROVENANCE:

Galería López Quiroga, Mexico City.
Acquired from the above by the present owner in 1991.

143

FRANCISCO TOLEDO (B. 1940)

Untitled

signed twice, dated and inscribed 'Toledo Paris 63, Oaxaca, Toledo 2018,
después de 53 años' (on the reverse)
oil and sand on canvas
32 x 25 $\frac{1}{2}$ in. (81.3 x 64.8 cm.)
Painted in 1963.

\$40,000–60,000

PROVENANCE:

Galerie Karl Flinker, Paris.
Acquired from the above by the present owner (circa 1965).





144

144

FRANCISCO TOLEDO (B. 1940)

Conejo y sus conejitos

signed 'Toledo' (lower right)

ink, watercolor, and mineral mica on paper

11½ x 15 in. (28.3 x 38 cm.)

Executed in 1999.

\$25,000–30,000

PROVENANCE:

Galería Quetzalli, Oaxaca.

Acquired from the above by the present owner (2000).

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTOR

145

SERGIO HERNÁNDEZ (B. 1957)

Flor del día

signed, dated, and titled 'Hernández, 1996, OAXACA, Flor del día'
(on the reverse)

oil and sand on linen

118 x 70½ in. (299.7 x 179.7 cm.)

Painted in 1996.

\$40,000–60,000

PROVENANCE:

Galería Quetzalli, Oaxaca.

Acquired from the above by the present owner.





PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

146

RAFAEL BARRADAS (1890-1929)

Pilar, 1921

signed and dated 'Barradas 1921' (lower right)

watercolor on paper

25 x 19½ in. (63.5 x 49.5 cm.)

Executed in 1921.

\$15,000-20,000

PROVENANCE:

Salvador Riera collection, Barcelona.

Jorge Mara collection, Buenos Aires.

Acquired from above by the present owner.

EXHIBITED:

Buenos Aires, MALBA, *Artistas modernos rioplatenses en Europa 1911-1924: la experiencia de la vanguardia*, 17 October 2002-3 February 2003.



PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

147

RAFAEL BARRADAS (1890-1929)

Paisaje de Hospitalet con labradores (also known as *Paisatge de L'Hospitalet amb pagesos*)

signed 'Barradas' (lower left)

oil on cardboard laid down on canvas laid down on panel

23½ x 31½ in. (60 x 80 cm.)

Painted in 1927.

\$40,000-60,000

PROVENANCE:

Jorge Mara collection, Madrid.

Acquired from the above by the present owner.

EXHIBITED:

Zaragoza, Sala de la Corona de Aragón, *Exposición antológica de Rafael Barradas*, 5 October 1992 - 7 January 1993.

L'Hospitalet de Llobregat, Tecla Sala Centre Cultural, *Barradas, 1890-1929*, 25 January-14 March, 1993.



PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

148

RAFAEL BARRADAS (1890-1929)

Pareja de L'Hospitalet

signed 'Barradas' (lower right)

oil on cardboard laid on panel

16½ x 14½ in. (42 x 37 cm.)

\$30,000-40,000

PROVENANCE:

Jorge Mara collection, Madrid.

Acquired from the above by the present owner.

EXHIBITED:

Madrid, Galería Jorge Mara, *Rafael Barradas*, May 1992, no. 10, p. 54
(illustrated in color).



a



b

PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

149

RAFAEL BARRADAS (1890-1929)

a) Marinero de San Juan de Luz (Sailor from Saint-Jean-de-Luz)

signed and dated 'Barradas 1925' (lower left)
graphite pencil and watercolor on paper
17½ x 12½ in. (43.5 x 32.7 cm.)
Executed in 1925.

b) Marinero del blusón azul (Sailor in Blue Shirt)

signed 'Barradas' (lower right)
graphite pencil and watercolor on paper
17½ x 12½ in. (44.5 x 32.7 cm.)

c) Marinero del blusón rojo (Sailor in Red Shirt)

signed and dated 'Barradas 1925' (lower right)
watercolor and crayon on paper
18¾ x 12½ in. (47.5 x 32.7 cm.)
Executed in 1925.

Three in one lot. (3)

\$40,000-60,000

PROVENANCE:

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

EXHIBITED:

a) and b) Madrid, Galería Jorge Mara, Rafael Barradas, May 1992, p. 63-65 (illustrated in color).
a) and b) L'Hospitalet de Llobregat, Tecla Sala Centre Cultural, Barradas, 1890-1929, 25 January -14 March, 1993.
Zaragoza, Sala de la Corona de Aragón, *Exposición antológica de Rafael Barradas*, 5 October 1992-7 January 1993, p. 277 (illustrated in color).
b) Madrid, Museo Nacional Centro de Arte Reina Sofía y la Fundación Federico García Lorca, *García Lorca y su tiempo*, 24 June-21 September 1998.



c



150

PEDRO FIGARI (1861-1938)

Candombe

signed and dated 'P Figari 1933' (along the lower edge) titled 'Candombe' (on the verso)

oil on cardboard

6¾ x 10 in. (17.2 x 25.4 cm.)

Painted in 1933.

\$12,000-18,000

PROVENANCE:

Delia Figari de Herrera.

Lucia Figari del Castillo.

CDS Gallery, New York.

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



151

PEDRO FIGARI (1861-1938)

Entierro

inscribed 'Entierro, XXXIII' (on the verso)

oil on cardboard

6½ x 9¾ in. (16.5 x 25 cm.)

\$12,000-18,000

PROVENANCE:

Delia Figari de Herrera.

Lucia Figari del Castillo.

CDS Gallery, New York.

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



152

PEDRO FIGARI (1861-1938)

Reproche

signed 'P. Figari' (lower right) titled 'Reproche' (on the verso)

oil on cardboard

12 $\frac{7}{8}$ x 15 $\frac{3}{8}$ in. (32.6 x 38.9 cm.)

\$20,000-25,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 17 November 2005, lot 86 (titled *Mourning*).
Acquired from the above by the present owner.

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



153



154

153

PEDRO FIGARI (1861-1938)

Corrida de toros

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

oil on cardboard

11 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (30.1 x 49.5 cm.)

\$20,000–25,000

PROVENANCE:

Galería Moretti, Montevideo.

Private collection, Newport

(acquired from the above circa 1980).

Gift from the above to the present owner.

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

154

FLORENCIO MOLINA CAMPOS (1891-1959)

Untitled

signed and dated 'F. Molina Campos / 943'
(lower left)

oil on canvas laid on cardboard

13 x 14 in. (33 x 35.6 cm.)

Painted in 1943.

\$15,000–20,000

PROVENANCE:

Acquired directly from the artist.

By descent from the above.

Private collection, Sarasota.

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

240



PROPERTY FROM THE JUAN MARÍA ALTGELT COLLECTION

155

ANTONIO BERNI (1905-1981)

Niña con jarra

signed and dated 'Berni 56' (lower right)

oil on canvas

45½ x 32 in. (116 x 81 cm.)

Painted in 1956.

\$70,000–90,000

PROVENANCE:

Fundación Favalaro, Buenos Aires.

Sale, Galería Lautrec, Buenos Aires, 9 May 1984, lot 222.

Anon. sale, Roldan, Buenos Aires, 5 June 2015, lot 1.

Juan María Altgelt collection, New York (acquired from the above).



156

RÓMULO MACCIÓ (1931-2016)

Untitled

oil on canvas

15½ x 11¾ in. (39.3 x 29.8 cm.)

Painted *circa* 1960s.

\$15,000-20,000

PROVENANCE:

Estate of Geraldine O'Connell, acquired in Buenos Aires, circa 1961.



157

RÓMULO MACCIÓ (1931-2016)

Gesto

signed and dated 'Rómulo Macció 61' (lower right) signed, dated and titled 'Rómulo Macció 1961 Gesto' (on the reverse)

oil on canvas

21 x 25½ in. (53.3 x 64.7 cm.)

Painted in 1961.

\$20,000-25,000

PROVENANCE:

Estate of Geraldine O'Connell, acquired in Buenos Aires, circa 1961.



PROPERTY OF A LADY

158

ALICIA PENALBA (1913-1982)

Petite oiseau-sirène

signed and numbered 'PENALBA, E. A.' and stamped with foundry mark 'Valsuani Foundry, Cire Perdue' (near the base)
bronze

15¼ x 13 x 13¼ in. (38.7 x 33 x 33.7 cm.)

Executed in 1957-58.

Artist's proof; Edition of six.

\$12,000-18,000

LITERATURE:

Exhibition catalogue, *Alicia Penalba, sculpture*, New York, Otto Gerson Gallery, 1960, no. 13 (another edition illustrated).

Alicia Penalba, escultora, Buenos Aires, Museo de Arte Latinoamericano de Buenos Aires, Mexico, Editorial RM S.A. de C.V., 2016, p. 78 (another edition illustrated).

159

JORGE DE LA VEGA (1930-1971)

Untitled

ink on paper

12½ x 12½ in. (31.7 x 31.7 cm.)

Executed circa mid-1960s.

\$10,000-15,000

PROVENANCE:

Collection of Mrs. Jane Squier and the late Prof. Jack Squier, Ithaca, New York (gift from the artist in the mid-1960s).

Acquired from the above by the present owner.





160

RÓMULO MACCIÓ (1931-2016)

Longue pensée

signed 'Macció' (lower right)
oil on canvas
39¼ x 35½ in. (99.7 x 90.2 cm.)
Painted in 1977.

\$25,000–35,000

PROVENANCE:

Concept Art Gallery, Pittsburg.
Private collection, New York.
Anon. sale, Christie's, New York, 20 November 2007, lot 173.
Anon. sale, Sotheby's, New York, 16 November 2011, lot 158.
Acquired from the above by the present owner.



PROPERTY OF A LADY

161

ALICIA PENALBA (1913-1982)

Petite ailée

signed and indistinctly inscribed 'A PENALBA, EP d Art'
and stamped with foundry mark 'Fond. Valsuani, Cire Perdue'
(near the base)

bronze

12¾ x 21¼ x 11 in. (32.4 x 54 x 27.9 cm.)

Executed in 1965.

Artist's proof; Edition of six.

\$15,000-20,000

LITERATURE:

J. Merkert, *Penalba*, Paris, Éditions Carmen Martinez, 1977, p. 87
(another edition illustrated).

Alicia Penalba, escultora, Buenos Aires, Museo de Arte
Latinoamericano de Buenos Aires, Mexico, Editorial RM S.A. de
C.V., 2016, p. 109 (another edition illustrated).



162

ANTONIO SEGUÍ (B. 1934)

Sueños violados

signed and dated 'Seguí 1986' (upper left) signed and dated again,
and titled 'Seguí, 1986, SUEÑOS VIOLADOS' (on the reverse)

acrylic on canvas
38.1 x 51.3 in. (96.9 x 130.2 cm.)
Painted in 1986.

\$40,000–60,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 17 November 2010, lot 110.
Acquired from the above by the present owner.



163

OLGA ALBIZU (1924-2005)

Untitled

signed 'Albizu' (upper right), also signed (on the reverse)

oil on canvas

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

Painted in 1959.

\$25,000–35,000

PROVENANCE:

Acquired directly from the artist.

164

OLGA DE AMARAL (B. 1932)

Columna en pasteles

wool and horsehair

118¼ x 78¾ in. (300 x 200 cm.)

Executed in 1972

\$35,000–45,000

PROVENANCE:

Brickell Gallery, Miami.

Private collection, Montreal

(acquired from the above, 1974).

By descent to the present owner.

EXHIBITED:

Miami, Brickell Gallery, *Olga de Amaral: Woven*

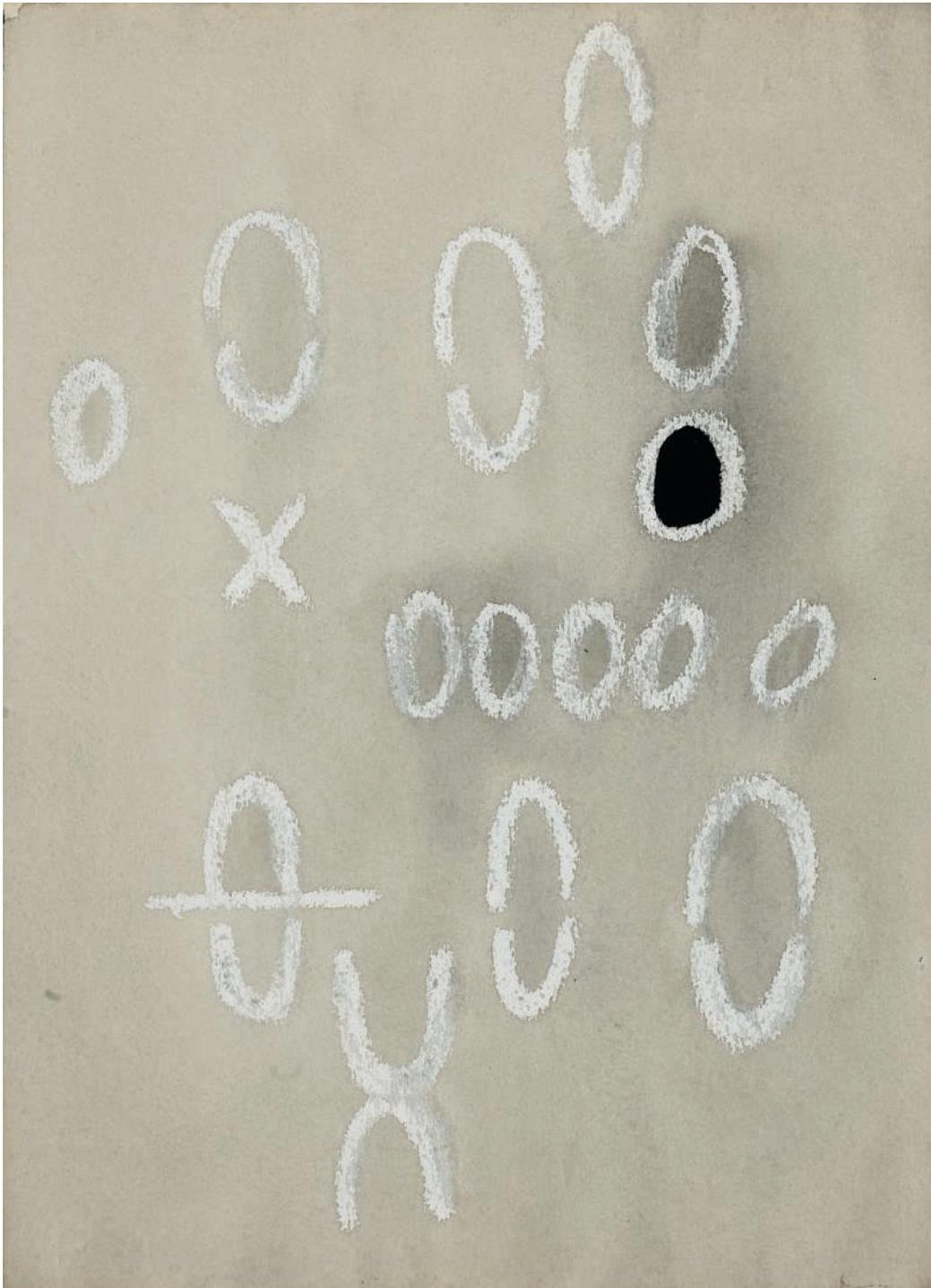
Entanglements (Marañas tejidas), 1974.

Quito, La Galería, *Olga de Amaral*, 1977.

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

This work is catalogued in the artist's archives as *Columna de pasteles* with reference number OA0096.





165

MIRA SCHENDEL (1919-1988)

Untitled

signed 'Mira Schendel' (lower right)

tempera and ink on paper

14 x 10 $\frac{1}{8}$ in. (35.5 x 25.7 cm.)

Executed in 1970.

\$20,000–30,000

PROVENANCE:

Galeria Millan, São Paulo.

Acquired from the above, 2010.



166

MIRA SCHENDEL (1919-1988)

Untitled (from the Series *Toquinhos*)

signed and dated 'Mira Schendel 72' (lower right)

ecoline and letraset on paper

19¼ x 9⅞ in. (48.90 x 25 cm.)

Executed in 1972.

\$30,000–40,000

PROVENANCE:

Mário Schenberg collection, São Paulo.

Private collection, Netherlands.



167

ARTHUR LUIZ PIZA (1928-2017)

116

signed 'Piza' (lower right), inscribed '116A' (on the reverse)

oil, sand, and collage on canvas

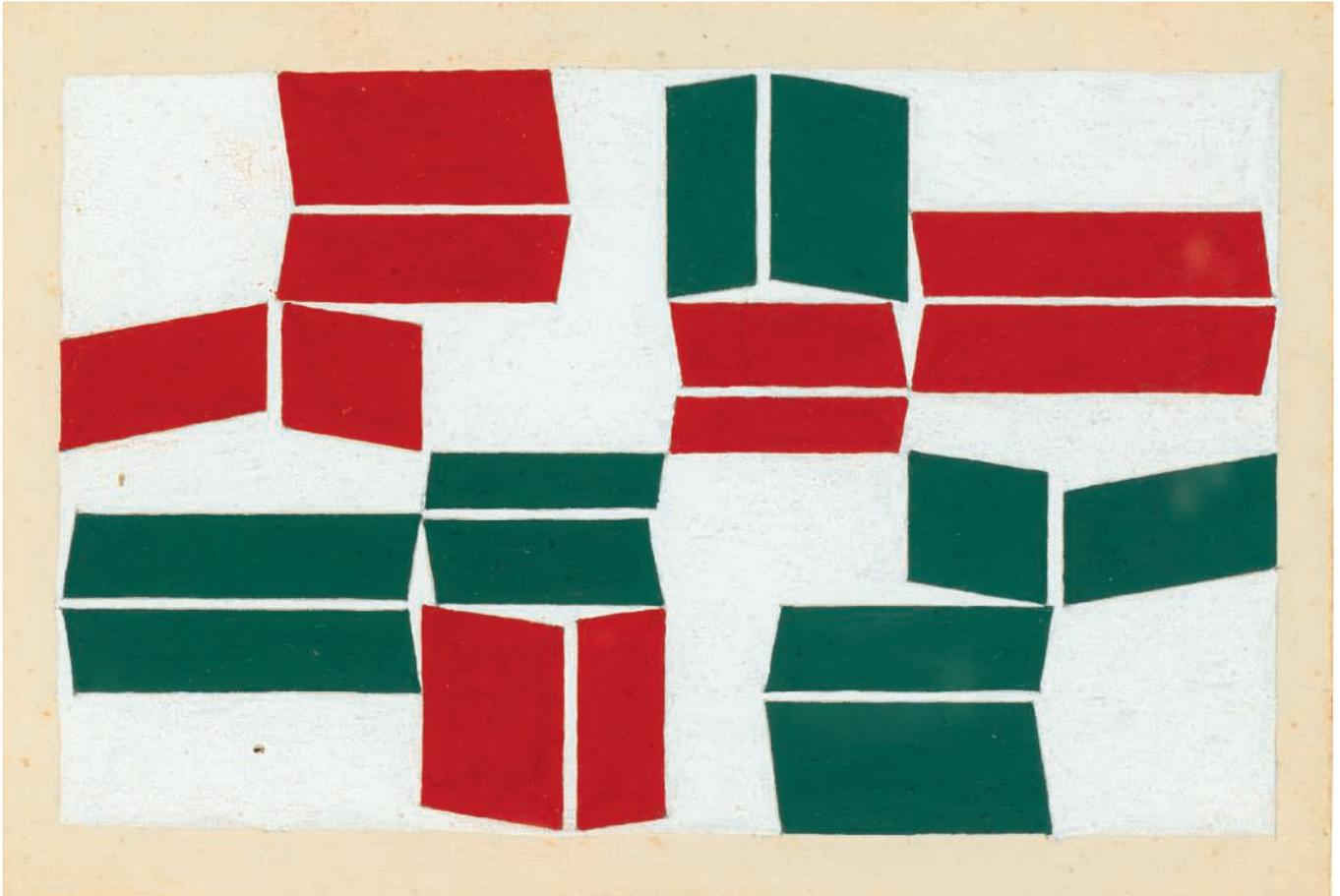
13 x 9½ in. (33 x 24.1 cm.)

Painted circa 1964.

\$25,000–35,000

PROVENANCE:

Private collection, United States.



168

HÉLIO OITICICA (1937-1980)

Metaesquema

gouache on heavy paper
4¼ x 7 in. (12.1 x 17.8 cm.)
Executed in 1958.

\$50,000–70,000

PROVENANCE:

Fernanda Dobbin collection.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Projeto Hélio Oiticica signed by César Oiticica, dated 9 November 2012.



169

MAURICIO NOGUEIRA LIMA (1930-1999)

Abertura/ verdes-vermelhos

signed, dated and titled 'Mauricio N. Lima, 1987, 'Abertura/ Verdes-Vermelhos'
(on the reverse)

acrylic on canvas

33¼ x 33¼ in. (84.4 x 84.4 cm.) dimensions when installed

23½ x 23½ in. (59.5 X 59.5 cm.) square

Painted in 1987.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist in 1987.

This work is accompanied with a certificate of authenticity from the Instituto Mauricio Nogueira Lima, signed by Selma dos Santos Sevá, dated 10 May 2017.



170

MAURICIO NOGUEIRA LIMA (1930-1999)

Untitled

signed and dated 'Mauricio N. Lima, SP, 59' (on the reverse)

acrylic on canvas

32 x 25½ in. (81 x 65 cm.)

Painted in 1959.

\$30,000-40,000

This work is accompanied with a certificate of authenticity from the Instituto Mauricio Nogueira Lima, signed by Selma dos Santos Sevá, dated 10 May 2017.



171

ARCANGELO IANELLI (1922-2009)

Untitled

signed and dated 'ianelli 1995' (lower right)

oil on canvas

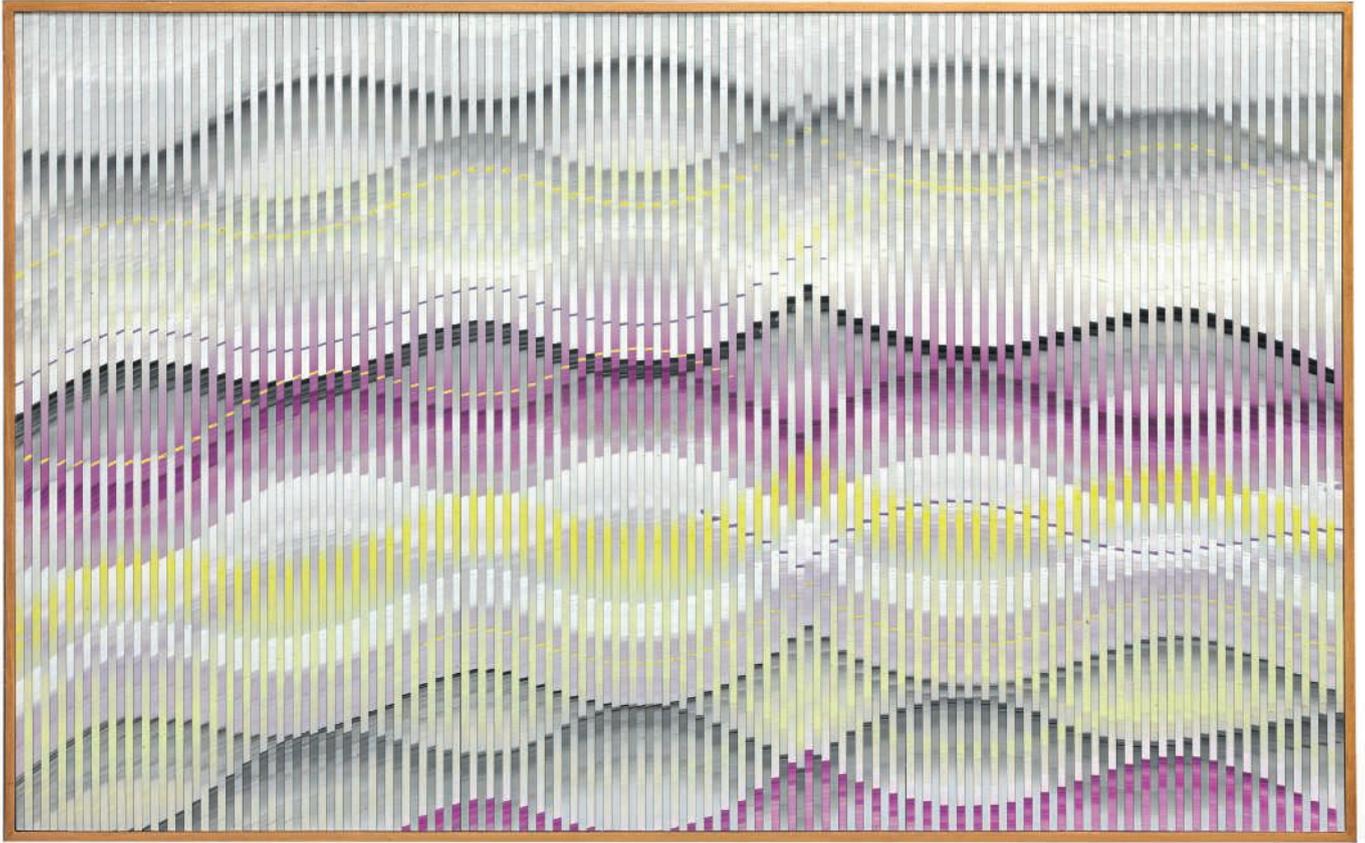
42 x 50½ in. (106.7 x 127.3 cm.)

Painted in 1995.

\$30,000–40,000

PROVENANCE:

Acquired directly from the artist (1995).



172

ABRAHAM PALATNIK (B. 1928)

W-600

signed, dated and titled 'Palatnik, 2014, W-600' (on the reverse)

acrylic on wood

20 x 32¼ in. (50.8 x 81.9 cm.)

Painted in 2014.

\$60,000–80,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by the artist, dated 25 July 2015.

173

CARLOS CRUZ-DIEZ (B. 1923)

Physichromie 2424

signed, dated and titled "CRUZ-DIEZ,
PHYSICHRONIE NO. 2424, CARACAS, 2002"
(on the verso)

silkscreen and acrylic inserts with aluminum
strip frame

23 $\frac{7}{8}$ x 48 x 1 $\frac{1}{2}$ in. (60.6 x 122 x 3.8 cm.)

Executed in 2002.

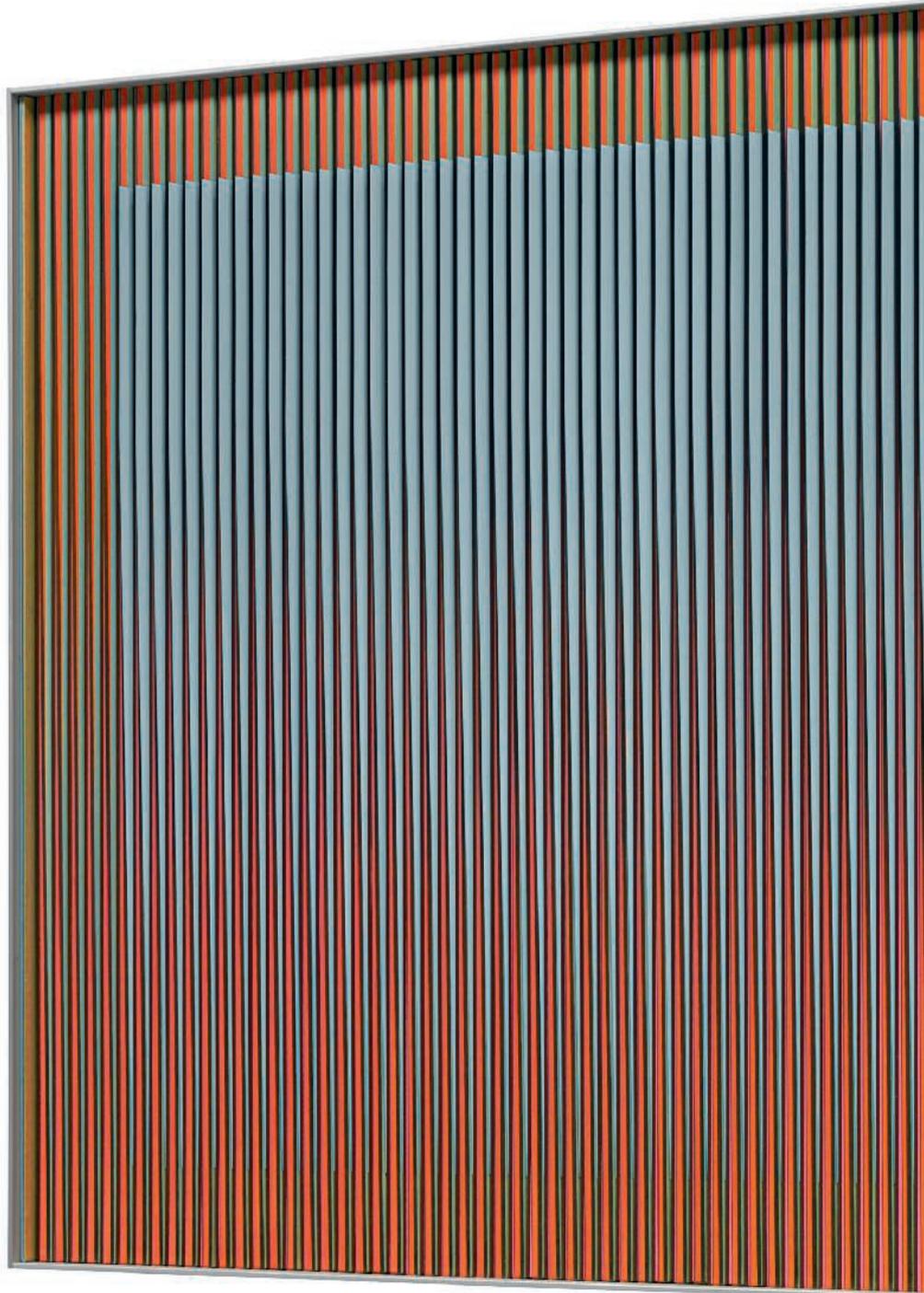
\$120,000-180,000

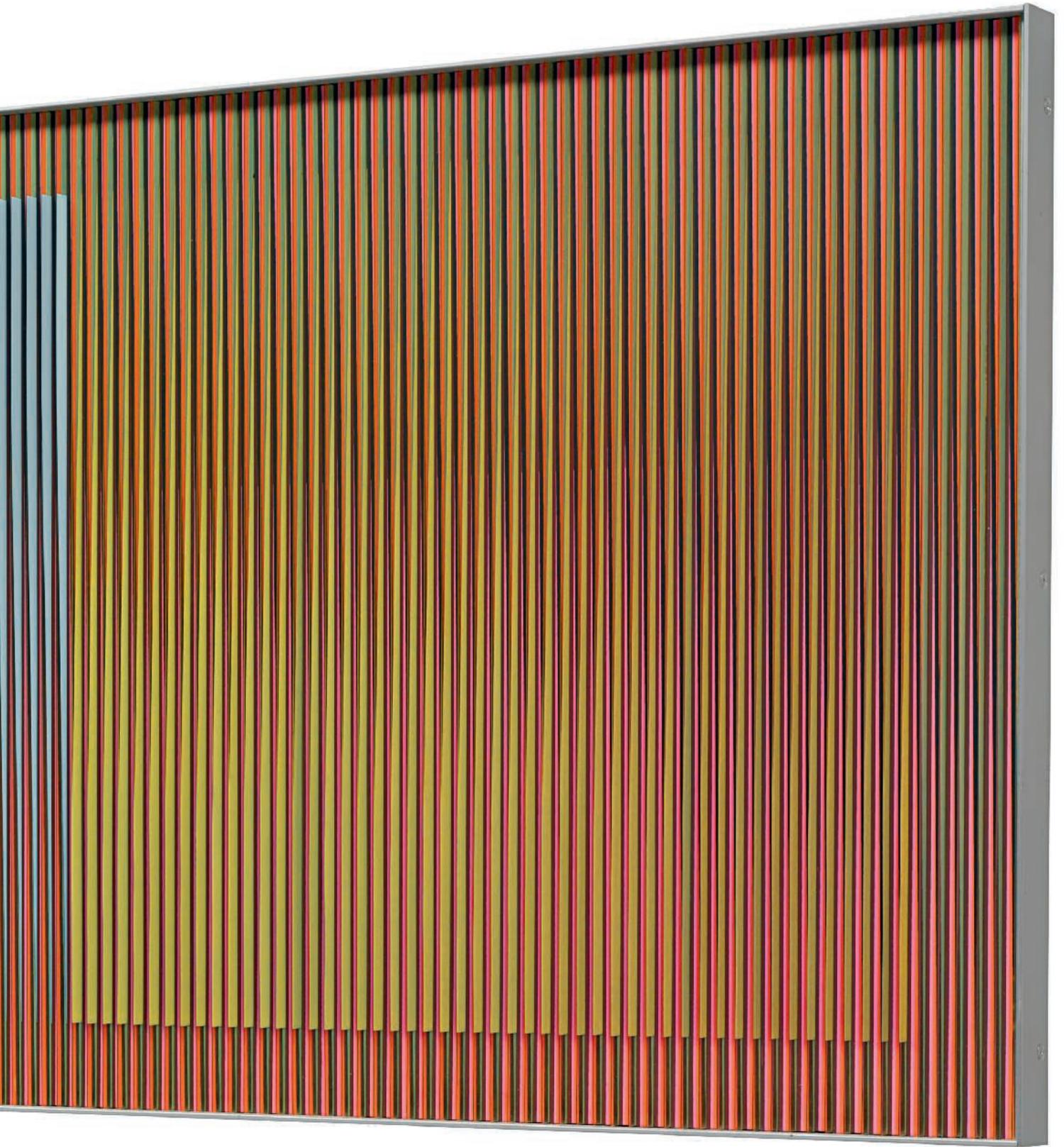
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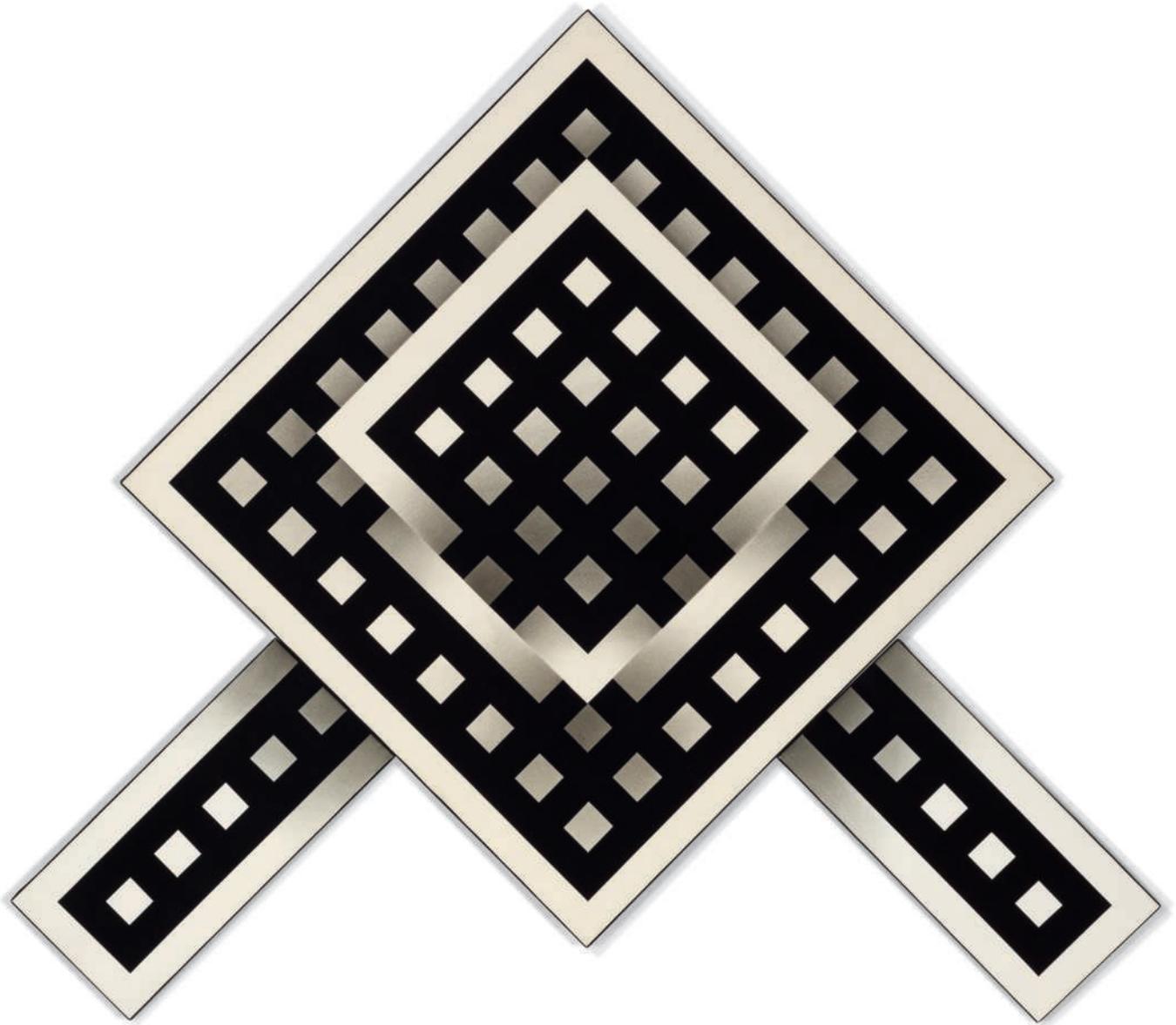
Gómez Fine Art-Galería, San Juan.

Private collection, San Juan

(acquired from the above in 2007).







174

OMAR RAYO (1928-2010)

Mullida huella del viento XXXIII

signed, dated, and titled 'OMAR RAYO, 2005, ROLDAYORK, MULLIDA HUELLA DEL VIENTO XXXIII' (on the reverse)

acrylic on canvas

61 x 65 in. (154.94 x 165.1 cm.) dimensions when installed

Painted in 2005.

\$30,000–40,000

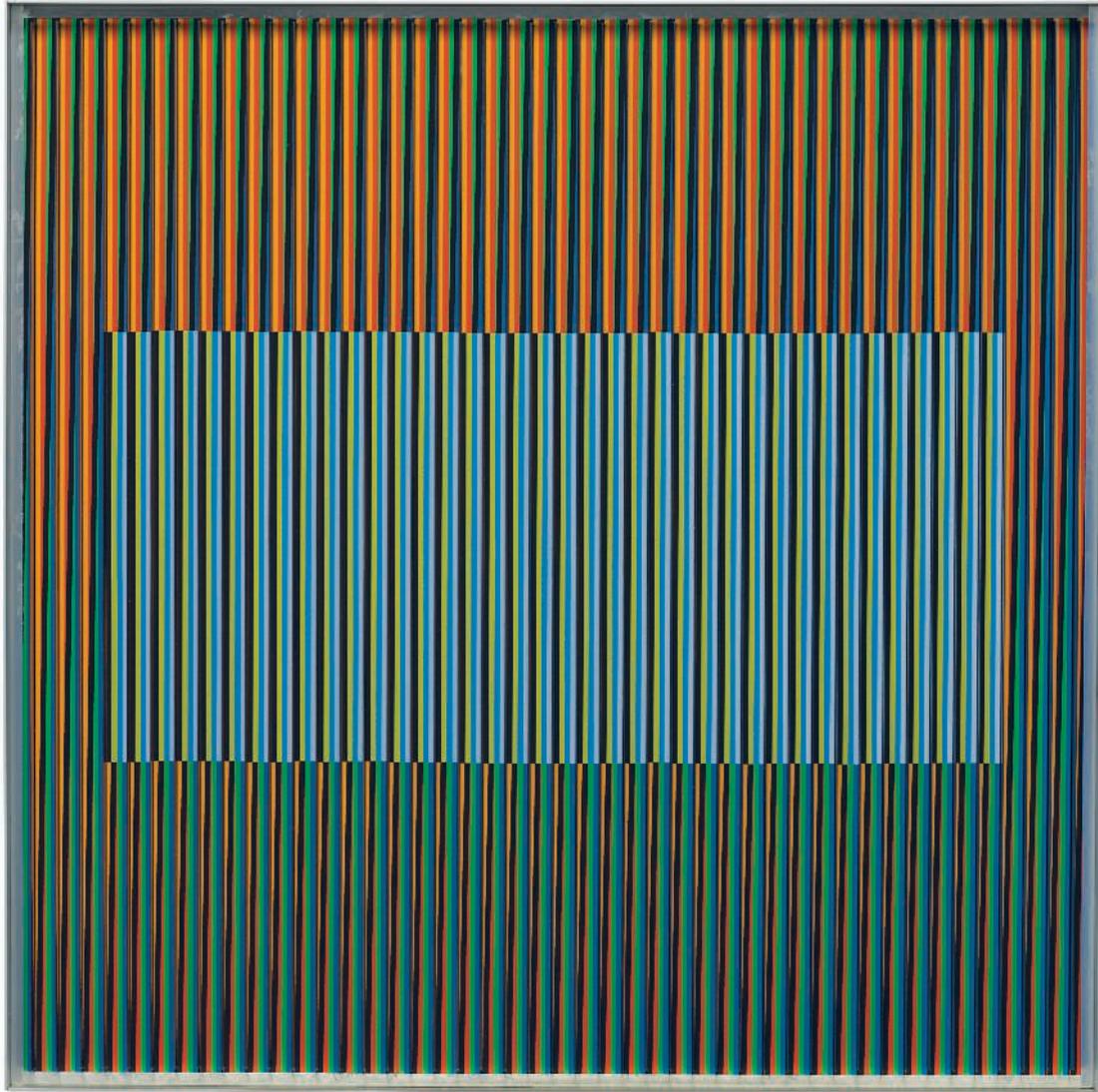
PROVENANCE:

Acquired from the artist.

LITERATURE:

Omar Rayo, homenaje, Bogotá, Villegas Editores, 2006, p. 54 (illustrated in color).

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



175

CARLOS CRUZ-DIEZ (B. 1923)

Physichromie 1630

signed, dated and titled 'Cruz-Diez, Physichromie 1630, Paris 2010'
(on label on the reverse).

silkscreen and acrylic strips on aluminum frame.

19½ x 19½ x 1½ in. (50 x 50 x 3.8 cm.)

Executed in 2010.

\$50,000–70,000

PROVENANCE:

Galerie Konkret Martin Wörn, Sulzburg, acquired directly from the artist.



176

OMAR RAYO (1928-2010)

Mayoyam III

signed, dated, and titled 'OMAR RAYO, NEW YORK, 1978,
MAYOYAM III' (on the reverse)

oil on canvas

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

36½ x 36½ in (92.7 x 92.7 cm) dimensions when installed

Painted in New York in 1978.

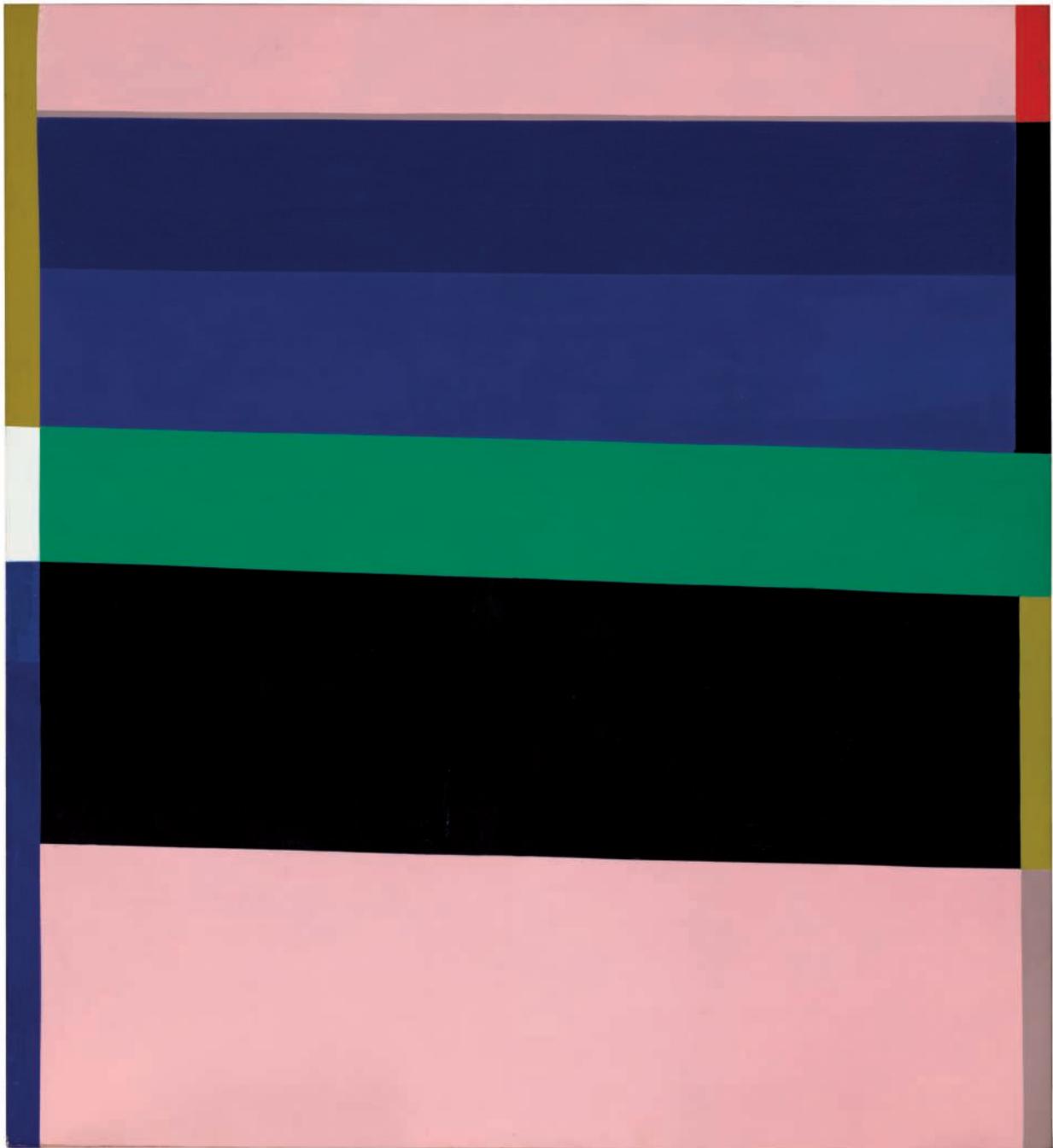
\$25,000–30,000

PROVENANCE:

Galeria de Arte Ipanema, Rio de Janeiro.

Acquired from the above by the present owner.

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



177

MERCEDES PARDO (1921-2005)

Enebro

signed, dated and titled 'Mercedes Pardo, ENEBRO, N.Y. 81' (on the reverse)

oil on canvas

51¾ x 46¾ in. (131.4 x 118.7 cm.)

Painting in 1981.

\$25,000–30,000

PROVENANCE:

Acquired directly from the artist by the present owner, circa 1989.

This work is registered in the Fundación Otero/Pardo under archive number MPP-000447 and will be included in the forthcoming catalogue raisonné.

We are grateful to the Fundación Otero/Pardo for their assistance cataloguing this work.



178

EDGAR NEGRET (1920-2012)

Torre

signed, dated and titled 'NEGRET, 1976, TORRE'
(under the base)

painted aluminum

36½ x 21¼ x 21¼ in. (92.7 x 55.2 x 55.2 cm.)

including base

Executed in 1976.

Unique.

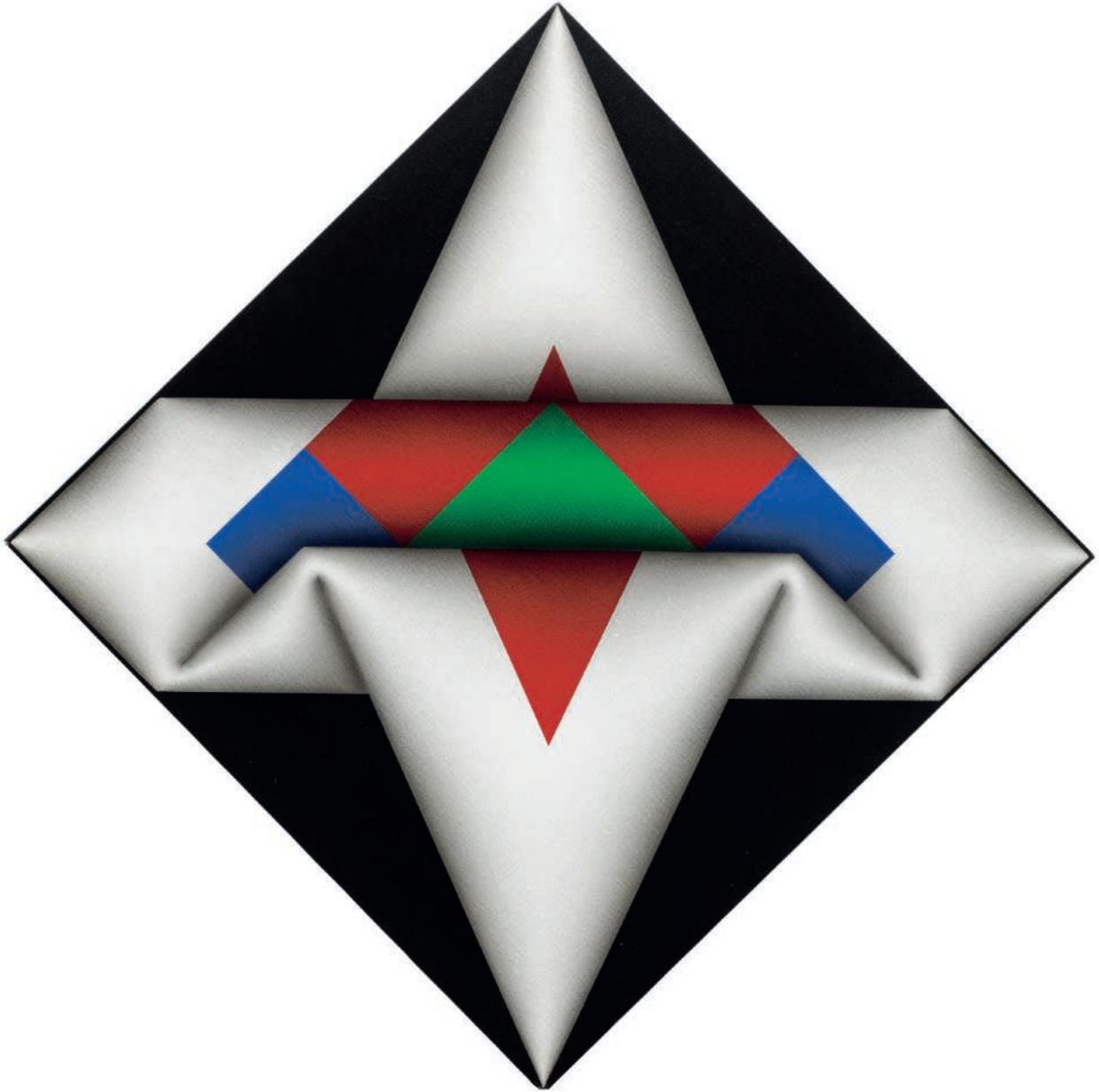
\$20,000-25,000

PROVENANCE:

Private collection, Medellín

(acquired directly from the artist).

Acquired from the above by the present owner.



179

OMAR RAYO (1928-2010)

Narabruz VI

signed, dated, and titled 'OMAR RAYO, NARABRUZ VI, NEW YORK, 1981' (on the reverse)

acrylic on canvas

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

36½ x 36½ in. (92.7 x 92.7 cm.) dimensions when installed

Painted in 1981.

\$20,000-25,000

PROVENANCE:

Kouros Gallery, New York.

Private collection, Palm Beach (acquired from the above, 1987).

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



180

JOSÉ ÁNGEL ROSABAL (B. 1935)

Skyline

signed, date, and titled 'Rosabal, Skyline, 2016' (on the verso)

acrylic on wood board

48 x 36 in. (121.9 x 91.4 cm.)

Painted in 2016.

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist.



181

EMILIO SÁNCHEZ (1921-1999)

Hoboken

signed 'ES' (lower left)

oil on canvas

32 x 39 $\frac{7}{8}$ in. (81.3 x 100 cm.)

\$15,000-20,000

PROVENANCE:

Emilio Sánchez Foundation, New York.

Acquired from the above by the present owner.



182

FRANCIS ALÿS (B. 1959)

Sin título (Paisaje con plástico y burro)

signed and dated 'F. Alÿs 1992-96' (on the reverse)

oil on found cloth, in artist's wood frame with vinyl cover collage
11¼ x 16 x 1½ in. (30 x 41 x 4 cm.)

Executed circa 1992-1996.

\$20,000-30,000

PROVENANCE:

Kenneth L. Freed collection, Boston.

Goff + Rosenthal, New York, 2005.

Acquired from the above by the present owner.



183

FRANCIS ALÿS (B. 1959)

La petite mort

signed 'Francis Alÿs' (lower right) titled 'la petite mort' (lower center)
tracing paper collage with oil, graphite, masking tape, and chalk
16¾ x 11 in. (43 x 28 cm.)
Executed circa 1990s.

\$20,000–30,000

PROVENANCE:

Private collection, Miami.
Tilton Gallery, New York.
Acquired from the above by the present owner.



184

NUNO RAMOS (B. 1960)

Folha seca

signed and dated 'NRamos, 2003-09' (lower right) and titled 'FOLHA SECA' (lower left)

acrylic, aluminum, glass and mirror on panel

73 x 115¼ x 4½ in. (185.4 x 292.7 x 11.4 cm.)

Executed in 2003-09.

\$15,000-20,000

PROVENANCE:

Galeria Fortes Vilaça, São Paulo.

Acquired from the above by the present owner.



185

JANAINA TSCHÄPE (B. 1973)

Early Afternoon

signed and dated 'Janaina Tschape, 2007' (on the reverse)

oil on canvas

72 x 71 $\frac{1}{8}$ in. (182.9 x 182.5 cm.)

Painted in 2007.

\$35,000–45,000

PROVENANCE:

Sikkema Jenkins & Co., New York.

Acquired from the above by the present owner.



186

NELSON LEIRNER (B. 1932)

Untitled (from the series *Assim é ... Lhe Parece*)

signed 'N Leirner' and inscribed (on a label affixed to the verso)

C-print on aluminum

47½ x 78 in. (120.7 x 198.1 cm.)

Executed in 2003.

Edition one of three.

\$15,000-20,000

PROVENANCE:

Galeria Brito Cimino, São Paulo.

Anon. sale, Christie's, New York, 21 November 2012, lot 274.

Acquired from the above by the present owner.



187

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

Sin título

signed 'Los Carpinteros La Habana 1999' (lower right)

watercolor on paper

61 x 50 in. (155 x 127 cm.)

Executed in 1999.

\$12,000–18,000

PROVENANCE:

Private collection, New York.

Anon. sale, Christie's, New York, 19 November 2003, lot 9.

Acquired from the above by the present owner.



188

JULIO GALÁN (1958-2006)

Los cinco Julios

signed 'Julio Galán' (center right) inscribed 'JULIO GALÁN'
(across the center of the canvas)

acrylic, fabric, metal, paper, and string on canvas
74 x 51 in. (188 x 129.5 cm.)

\$30,000–40,000

PROVENANCE:

Galeria Ramis Barquet, New York.

Acquired from the above by the present owner.



189

FEDERICO URIBE (B. 1962)

Makeup

colored pencils, carved Styrofoam, pins, silicon glue

31 x 18 x 12 in. (78.7 x 45.7 x 30.5 cm.)

Executed in 2002.

Unique.

\$10,000-15,000

PROVENANCE:

Annina Nosei Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Annina Nosei Gallery, *Federico Uribe: Works of Sculpture*,
18 October-30 November 2002



190

RENATO MEZIAT (B. 1952)

Two Small Jars

signed 'MEZIAT' (lower left) signed, dated and titled 'RENATO MEZIAT, 2015, TWO SMALL JARS' (on the reverse)

oil on canvas

46 x 34 $\frac{3}{4}$ in. (116.8 x 88.3 cm.)

Painted in 2015.

\$12,000–18,000

PROVENANCE:

Jorge M. Sori Fine Art, Coral Gables
(acquired directly from the artist).



191

RENATO MEZIAT (B. 1952)

Roses and Grapes

signed 'MEZIAT' (lower right) signed, dated, and titled 'RENATO MEZIAT, ROSES AND GRAPES, 2013' (on the reverse)

oil on canvas

25 $\frac{5}{8}$ x 31 $\frac{5}{8}$ in. (65.1 x 80.3 cm.)

Painted in 2013.

\$10,000–15,000

PROVENANCE:

Galeria de Arte Paiva Frade, Minas Gerais.
Acquired from the above by the present owner.



192

LUIS ARMANDO ZESATTI (B. 1967)

Sin hojas

signed 'Zesatti' (lower right) signed again, dated, and titled 'Armando Zesatti, 2013, Sin hojas' (on the reverse)

acrylic on canvas

25 $\frac{7}{8}$ x 39 $\frac{1}{2}$ in. (65 x 100 cm.)

Painted in 2013.

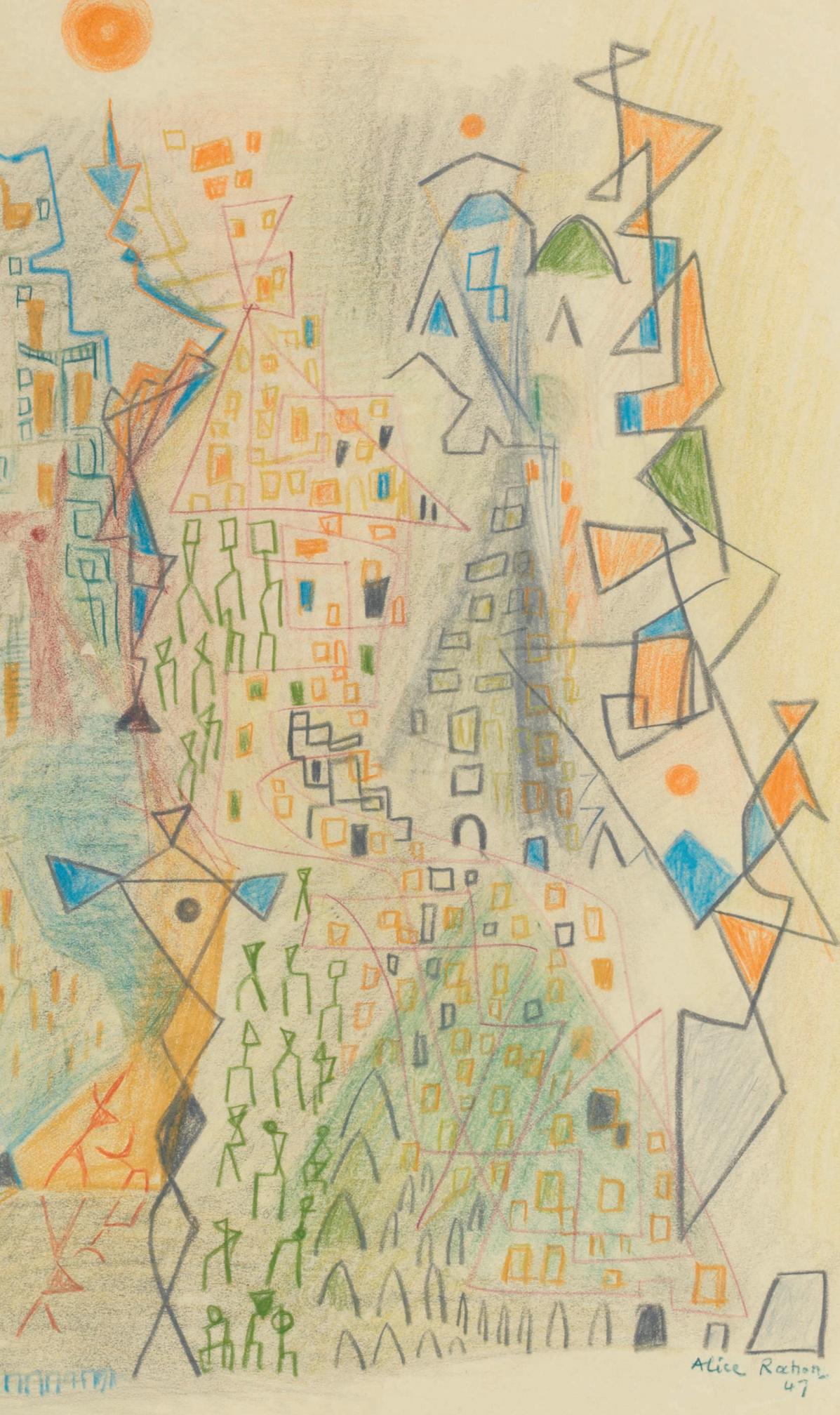
\$20,000–25,000

PROVENANCE:

Acquired directly from the artist.

END OF SALE





LATIN AMERICAN ART ONLINE SALE

18 May-30 May 2018

www.christies.com/latinamericanartonline

PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN



Christie's is pleased to be offering an Online Sale of works from the Collection of Roy and Mary Cullen, an extraordinary collection that spans key artists and chapters in the history of Latin American modern art. Highly regarded in the Houston community for their business, philanthropic, and cultural contributions to the state of Texas and to their beloved city of Houston, the Cullen family have built an indelible legacy that spans over one-hundred and fifty years of civic and cultural engagement in their community.

A prevailing thread throughout the Cullens' collecting efforts of the last two decades has been their unyielding support and commitment to "underrecognized" chapters in the history of twentieth century art. Whether it be the constructivist utopian visions of the School of the South, including such figures as Daymán Antúnez, Manuel Pailós, and Augusto Torres; the exiled European surrealists in Mexico, here represented through the enigmatic works of Bridget Tichenor and Alice Rahon or the remarkable experiments of the Madí Group and Kinetic artists in expanding the limits of painting as exemplified by Diyi Laañ and Julio Le Parc, the Collection of Roy and Mary Cullen reveals a truly adventurous spirit, a keen eye, and a fearless vision equal only to the unwavering and groundbreaking artists represented in their excellent collection.

We didn't try to establish any guidelines or limits. I think that when a person collects, your own eye and your taste is your guideline. Unlike a museum, which builds its collections through committees, when you collect with a single vision you can be more specific. Since it was just Roy and me working together, we weren't tempted to go all over the place.

—Mary Cullen



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

1
MATILDE PÉREZ (1916-2014)

Untitled

signed and dated 'Matilde Pérez 1961, Paris' (lower right)
collage on paper on cardboard
19½ x 37½ in. (49.5 x 94.6 cm.)
Executed in 1961.

\$8,000–12,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

2
MANUEL PAILÓS (1918-2004)

Untitled

signed 'Pailós' (lower right)
oil on cardboard
12¾ x 16½ in. (32.3 x 41.9 cm.)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

3
MANUEL PAILÓS (1918-2004)

Untitled

bronze
24 x 2 x 2 in. (61 x 5.1 x 5.1 cm.)
base is 7½ x 5 x 2 in. (19 x 12.5 x 5 cm.)

\$4,000–6,000



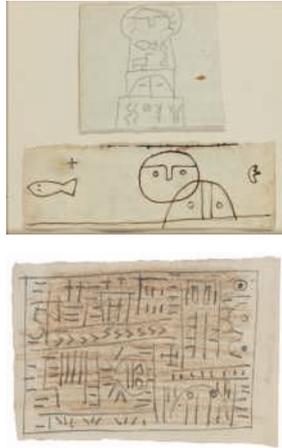
PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

4
ANTONIO PEZZINO (1921-2004)

Untitled (Pez constructivo, Sur)

signed 'Pezzino' (lower left)
oil on canvas
27½ x 39½ in. (70 x 105 cm.)
Painted in 1952.

\$4,000–6,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

5
AUGUSTO TORRES (1913-1992)

a) Untitled

pen and ink on paper
5½ x 5¾ in. (14 x 14.6 cm.)

b) Untitled (2 drawings)

pencil and pen on paper
square drawing
3 x 3½ in. (7.6 x 8.9 cm.)
rectangular drawing
2 x 6½ in. (5.7 x 16.5 cm.)

c) Untitled

pen and crayon on paper
2¾ x 3¼ in. (5.7 x 8.3 cm)

Three in one lot. (3)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

7
PEDRO GAVA (1918-2003)

Constructivo verdad

signed and dated 'P.G. 1950' (lower right)

oil on board
14¼ x 20½ in. (36.2 x 52 cm.)

Painted in 1950.

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

6
ALCEU RIBEIRO (1919-2013)

Untitled

signed 'A. Ribeiro' (upper left and again on the reverse)

painted relief in oil on wood
18¾ x 24½ x 1½. (46.6 x 62.2 x 3.8 cm.)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

8
AMALIA NIETO (1907-2003)

Naturaleza muerta

signed 'Amalia Nieto' (lower right) dated '58' (lower left) signed 'Amalia Nieto, Uruguay' (on the reverse)

oil on canvas
25½ x 32 in. (64.7 x 81.2 cm.)

Painted in 1958.

\$4,000–6,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

9
ALCEU RIBEIRO (1919-2013)
Untitled

signed 'A. Ribeiro' (upper center) dated '55' (on figure of horse)
 oil on canvas
 15¼ x 19½ in. (40 x 49.5 cm.)
 Painted in 1955.

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

10
DAYMÁN ANTÚNEZ (1917-1992)
Constructivo con carreta en colores primarios

signed and dated 'DMA 48' (lower right)
 oil on board
 13 x 17¾ in. (33 x 45 cm.)
 Painted in 1948.

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

11
JULIO ALPUY (1919-2009)
Los panaderos (The bakers)

oil on cardboard
 8½ x 14 in. (21.5 x 35.5 cm.)

\$3,000–5,000

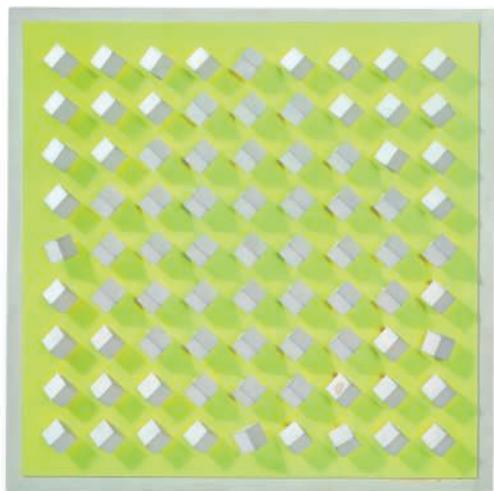


PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

12
DIYI LAAÑ (1927-2007)
Untitled

signed and dated 'Diyi Laań 1950' (on the reverse)
 oil on wood
 30 x 13½ in. (76.2 x 34.2 cm.)
 Painted in 1950.

\$4,000–6,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

13

LUIS TOMASELLO (1915-2014)

Atmosphere chromoplastique

signed 'Luis R. Tomasello' (on the reverse)

acrylic on wood

14¾ x 14¾ in. (36.5 x 36.5 cm.)

Edition of fifty.

\$4,000–6,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

14

CUNDO BERMÚDEZ (1914-2008)

Untitled

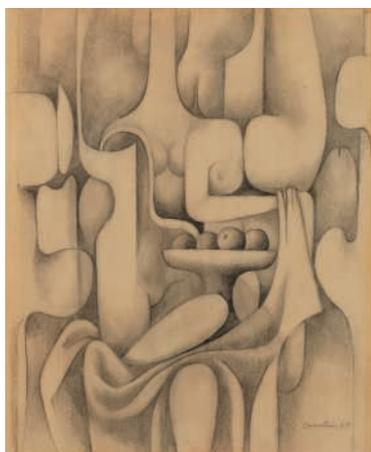
signed 'Cundo Bermúdez' (lower right)

gouache on cardboard

13¼ x 10½ in. (33.6 x 26.6 cm.)

Painted circa 1940s.

\$3,000–5,000



15

MARIO CARREÑO (1913-1999)

Untitled (Study for La Manzana Evadida)

signed 'Carreño 67' (lower right)

pencil on paper

10¾ x 8¼ in. (27.3 x 21 cm.)

Executed in 1967.

\$4,000–6,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

16

SERGIO DE CASTRO (1922-2012)

a) Composition

signed and dated 'Castro 55' (lower right)

gouache on paper

25½ x 19½ in. (64 x 49.5 cm.)

b) Untitled

signed and dated 'Castro 51' (lower left)

gouache on paper

20¾ x 23¼ in. (53 x 60 cm.)

Two in one lot. (2)

\$6,000–8,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

17
RAFAEL FERRER (B. 1933)

Untitled

signed 'Rafael Ferrer' (under the painted wood base)
bronze
15½ x 8½ in. (39.3 x 21.5 x 21.5 cm.)
separate wood plate that accompanies sculpture
7½ x 7½ x ¼ in. (19 x 19 x .5 cm.)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

18
GUILLERMO ZAMORA (1915-2002)

Diego Rivera, 1949

signed and dated in pencil 'Guillermo Zamora 1952' (on the reverse)
gelatin silver print
10¼ x 8½ in. (26 x 20.9 cm.)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

19
JEAN CHARLOT (1898-1979)

Woman and Child

oil on canvas
14 x 11 in. (35.5 x 27.9 cm.)
Painted in 1924.

\$8,000–12,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

20
BRIDGET TICHENOR (1917-1990)

a) Reverendísimo I
indistinctly inscribed 'futuro, sol, Problemas, amores, some lovers, Reverendísimo' (lower center)
ink on paper
5 x 8½ in. (12.5 x 21.5 cm.)
b) Reverendísimo II
ink on paper
5½ x 8½ in. (14 x 21.5 cm.)
Executed in 1967.

Two in one lot. (2)

\$1,500–2,500



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

21
PEDRO FRIEDEBERG (B. 1936)

Miss Lola Kuadruped

signed, dated and numbered 'Pedro Friedeberg 2/VIII/57' (lower left)
 titled 'Miss Lola Kuadruped' (lower right)
 watercolor and ink on paper
 12 x 9 in. (30.4 x 22.8 cm.)
 Executed in 1957.

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

22
ALICE RAHON (1904-1987)

La ville sans murs

signed and dated 'Alice Rahon 47' (lower right)
 colored pencil on paper
 17 x 22 in. (43.1 x 55.8 cm.)
 Executed in 1947.

\$3,000–4,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

23
PEDRO FRIEDEBERG (B. 1936)

Cubist tea pot

signed 'Pedro Friedeberg' (on the bottom of one foot)
 carved, painted, and gilt mahogany
 8½ x 10½ x 7 in. (21.5 x 26.6 x 17.7 cm.)

\$3,000–5,000



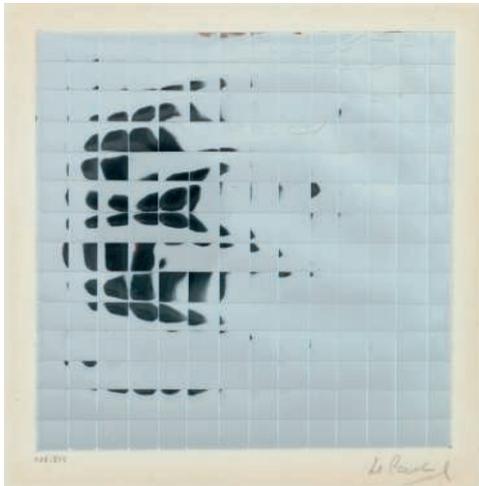
PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

24
PEDRO FRIEDEBERG (B. 1936)

Untitled

signed 'Pedro Friedeberg' (back of upper left hand)
 painted gilt wood
 30 x 15 x 13 in. (76.2 x 38.1 x 33 cm.)

\$5,000–7,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

25
JULIO LE PARC (B. 1928)

Tire a part d'une planche de l'album "Miroirs"
 signed 'Le Parc' (lower right) numbered 108/215 (lower left)
 scored aluminum foil
 6¼ x 6¼ in. (15.8 x 15.8 cm.)
 Edition 108 of 215.

\$1,500–2,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

27
RODOLFO IAN URICCHIO (1919-2007)

Sinfonia
 bronze
 21¼ x 12½ x 12½ in. (53.9 x 31.7 x 31.7 cm.)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ROY AND MARY CULLEN

26
EMILIO CHAPELA PÉREZ (B. 1978)

- a) *Untitled*
 ink on paper
 11¼ x 8 in. (28.5 x 20.3 cm.)
 Executed circa 2007.
- b) *Untitled*
 ink on paper
 8 x 5¼ in. (20.3 x 14.5 cm.)
 Executed circa 2007.
- c) *Untitled*
 ink on paper
 8 x 5¼ in. (20.3 x 14.5 cm.)
 Executed circa 2007.
- d) *Untitled*
 ink on paper
 8 x 5¼ in. (20.3 x 14.5 cm.)
 Executed circa 2007.

Four in one lot. (4)

\$3,000–5,000

The World of Pedro Friedeberg

FROM THE COLLECTION OF REYNA HENAINE



PROPERTY FROM
THE COLLECTION OF REYNA HENAINE

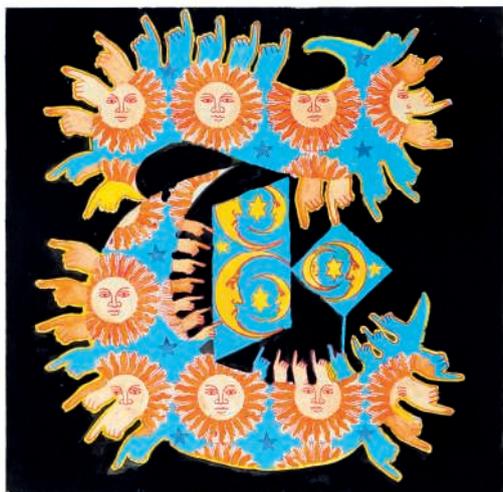
28

PEDRO FRIEDEBERG (B. 1936)

Avión angelical

signed twice 'PEDRO FRIEDEBERG'
(under the belly of the plane)
wood assembly (rulers, screws, found objects),
collage and gold leaf
9 x 19¾ x 26 in. (22.9 x 50.2 x 66 in.)
Executed circa 1990.

\$4,000–6,000



PROPERTY FROM THE COLLECTION OF REYNA HENAINE

29

PEDRO FRIEDEBERG (B. 1936)

Untitled

stamped twice 'PEDRO FRIEDEBERG' (on the reverse)
acrylic and ink on cardboard
11⅞ x 11⅞ in. (30.2 x 30.2 cm.)

\$2,000–4,000



PROPERTY FROM THE COLLECTION OF REYNA HENAINE

30

PEDRO FRIEDEBERG (B. 1936)

Hand and Foot Table

signed 'PEDRO FRIEDEBERG' (under one foot)
painted wood and glass
23½ x 27 x 27 in. (59.7 x 68.6 x 68.6 cm.)

\$15,000–20,000



PROPERTY FROM THE COLLECTION OF REYNA HENAINE

31

PEDRO FRIEDEBERG (B. 1936)

Pañuelo de una virgen maya el día de su sacrificio y ejecución
signed 'PEDRO FRIEDEBERG' (lower right) titled 'PAÑUELO DE UNA VIRGEN MAYA EL DIA DE SU SACRIFICIO Y EJECUCION' (lower left)
acrylic, watercolor and ink on paper in hand-painted mat
14¾ x 11½ in. (37.5 x 29.5 cm.)
Executed in 2008.

\$3,500–5,000



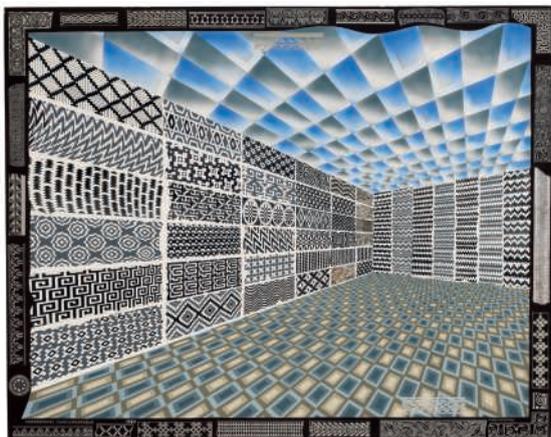
PROPERTY FROM THE COLLECTION OF REYNA HENAINE

32

PEDRO FRIEDEBERG (B. 1936)

Hand and Foot Chair
signed 'PEDRO FRIEDEBERG' (under foot)
mahogany
36 x 19 x 30 in. (91.4 x 48.3 x 76.2 cm.)
Executed in 2000.

\$18,000–22,000



PROPERTY FROM THE COLLECTION OF REYNA HENAINE

33

PEDRO FRIEDEBERG (B. 1936)

Instrucciones complementarias
signed 'PEDRO FRIEDEBERG' (lower right) titled and dated 'INSTRUCCIONES COMPLEMENTARIAS, 1969' (lower left)
acrylic, ink and collage on wood panel
31⅞ x 39¼ in. (81 x 100 cm.)
Executed in 1969.

\$16,000–22,000



PROPERTY FROM THE COLLECTION OF REYNA HENAINE

34

PEDRO FRIEDEBERG (B. 1936)

A Pair of Miniature Hand/Foot Chairs
each signed 'PEDRO FRIEDEBERG' (under the foot)
mahogany
4¾ x 2½ x 3½ in. (12.1 x 6.4 x 8.9 cm.)
7¾ x 4 x 5½ in. (19.7 x 10.2 x 14 cm.)
Executed in 1995.

\$2,000–4,000

Two in one lot.



35
VICENTE FORTE (1912-1980)

Viejo instrumento

signed and dated 'Forte, 68' (lower right) signed and dated again and titled 'Forte 68, VIEJO INSTRUMENTO' (on the reverse)
 oil on canvas
 27 $\frac{7}{8}$ x 39 $\frac{1}{4}$ in. (70.2 x 99.7 cm.)
 Painted in 1968.

\$12,000-18,000



36
TILISA TSUCHIYA (1929-1984)

Fábula del tiburón y la sardina

signed and dated 'Tilisa-70' (lower left) inscribed '122' (along the right edge)
 ink and watercolor on paper
 7 x 9 $\frac{1}{4}$ in. (17.7 x 23.5 cm.)
 Executed in 1970.

\$6,000-8,000



37
EDUARDO KINGMAN (1913-1997)

Mujer sentada

signed and dated 'E. Kingman 67' (lower right) titled 'MUJER SENTADA' (on the back stretcher bar)
 oil on canvas
 39 $\frac{1}{2}$ x 31 $\frac{1}{4}$ in. (100.3 x 79.4 cm.)
 Painted in 1967.

\$10,000-15,000



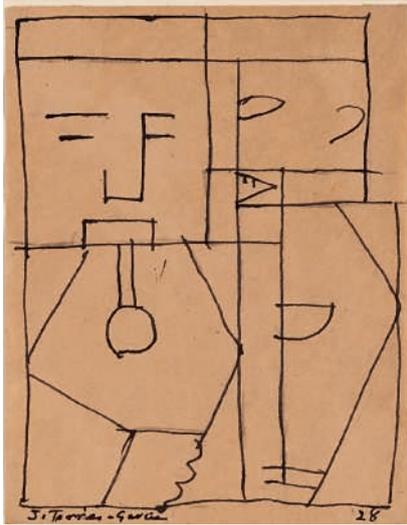
PROPERTY FROM A PRIVATE FRENCH COLLECTION

38
EMILIANO DI CAVALCANTI (1897-1976)

Untitled

signed, dated, and dedicated 'E. DI CAVALCANTI 1962/ A mon ami/ Jacques Petit Jean/ avec ma gratitude/ Paris' (lower right)
 watercolor and ink on paper
 14 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in. (36.9 x 27.3 cm.)
 Executed in 1962.

\$3,000-4,000



39
JOAQUÍN TORRES-GARCÍA (1874-1949)

Dos figuras

signed 'J. Torres-García' (lower left) dated '28' (lower right)
 pen and ink on paper
 5 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in. (14.9 x 11.4 cm.)
 Executed in 1928.

\$8,000–12,000

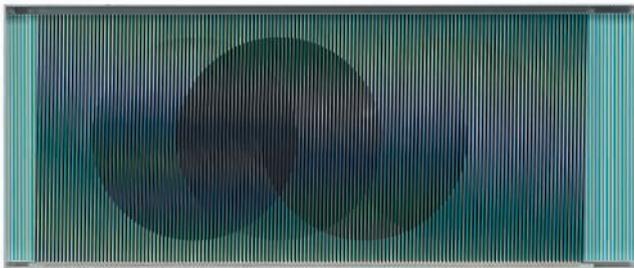


40
JULIO ALPUY (1919-2009)

Untitled

signed 'Alpuy 92' (upper right)
 oil on canvas
 24 x 32 in. (60.9 x 81.2 cm.)
 Painted in 1992.

\$10,000–15,000



41
CARLOS CRUZ-DIEZ (B. 1923)

Chromointerference Mural Manipulable, Serie Marion A

signed, titled, and dated 'Cruz-Diez, Chromointerference Mural Manipulable, Serie Marion A, Paris, 2009' (on label on the reverse).
 silkscreen on plastic and Plexiglas
 8 $\frac{1}{4}$ x 19 $\frac{3}{4}$ x 1 in. (20 x 50 x 2.5 cm.)
 Executed in 2009.
 Edition thirty-seven of fifty.

\$10,000–15,000

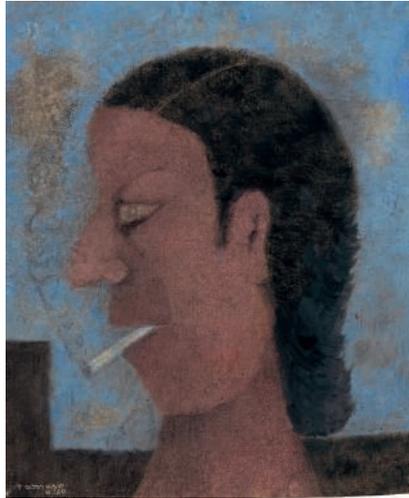


42
FRANCISCO ZÚÑIGA (1912-1998)

Mujer de pie con rebozo, María

signed, dated and numbered 'Zúñiga, 1966, V/VI' (on the base)
 bronze
 25 $\frac{3}{8}$ x 9 $\frac{1}{4}$ x 7 $\frac{1}{2}$ in. (64.3 x 23.5 x 19.1 cm.)
 Executed in 1966.
 Edition five of six.

\$18,000–22,000



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

43

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.

\$40,000–60,000



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

44

RAFAEL CORONEL (B. 1931)

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



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

45

RAFAEL CORONEL (B. 1931)

Untitled

signed 'RAFAEL CORONEL.' (lower right)

oil on canvas

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

\$18,000–22,000



46
HORACIO RENTERÍA ROCHA (1912-1972)
Two Portraits (Boy in Uniform and Girl with Flowers)
 each signed 'Horacio' (lower right)
 oil on canvas
 23¾ x 18½ in. (60.3 x 46.1 cm.) each Two in one lot.
 \$15,000-20,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

47
ANTONIO GATTORNO (1904-1980)
Ascension
 signed and dated 'Gattorno, 47' (lower right)
 gouache and ink on heavy paper
 19⅞ x 25⅝ in. (50.3 x 65.1 cm.)
 Executed in 1947.
 \$6,000-8,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

48
JAIME VALLS (1883-1955)
Orchestra
 signed and dated 'Jaime Valls, Paris 1926' (lower right)
 sanguine on paper
 17¾ x 22⅝ in. (45.1 x 57.5 cm.)
 Executed in Paris in 1926.
 \$6,000-8,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

49
MARIANO RODRÍGUEZ (1912-1990)
Bacanal con perro negro (Bacanal)
 signed and dated 'Mariano 48' (lower right)
 ink on paper
 8¾ x 12½ in. (22.2 x 31.8 cm.)
 Executed in 1948.
 \$6,000-8,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

50

SERVANDO CABRERA MORENO (1923-1981)

El corazón del plátano

signed and dated 'Cabrera Moreno 81' (upper right) titled, dated, and signed 'El corazón del plátano, 1981, Cabrera Moreno' (on the verso)
ink on paper laid down on board
20 x 28½ in. (50.8 x 72.4 cm.)
Executed in 1981.

\$2,000–4,000



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

51

CARLOS ENRÍQUEZ (1900-1957)

Desnudo

ink on paper
16⅞ x 12⅞ in. (41 x 30.8 cm.)
Executed circa 1948.

\$5,000–7,000



52

AGUSTÍN CÁRDENAS (1927-2001)

The Family

signed, dated and numbered 'AC, 1989, A.P. ¾' (on the base)
bronze
10⅞ x 4⅞ x 5⅞ in. (27.6 x 12.4 x 13 cm.)
Executed in 1989.
Artist's Proof three of four.

\$10,000–15,000



53

SERVANDO CABRERA MORENO (1923-1981)

Ella y él

signed and dated 'Cabrera Moreno 71' (lower right) signed, dated and titled 'Cabrera Moreno 1971 Ella y él' (on the reverse)
oil on canvas
34½ x 56½ in. (87.6 x 143.5 cm.)
Painted in 1971.

\$12,000–18,000



54
SERVANDO CABRERA MORENO (1923-1981)

Idilio

signed 'Cabrera Moreno' (lower right) signed, dated and titled
 'Cabrera Moreno Idilio 1971' (on the reverse)
 oil on canvas
 42½ x 29¼ in. (108 x 74.3 cm.)
 Painted in 1971.

\$10,000–15,000



55
VICTOR MANUEL (1897-1969)

Flores amarillas

signed 'Victor Manuel' (upper left)
 tempera and ink on paper laid on cardboard
 19⅞ x 15½ in. (48.6 x 39.4 cm.)

\$10,000–15,000



56
WIFREDO LAM (1902-1982)

a.) *Oiseau de feu*

signed and numbered 'Wifredo Lam, 252/500A' (center base)
 gilt bronze
 10¼ x 5½ x 4 in. (26 x 14 x 10 cm.)
 Executed circa 1970.
 Edition 252 of 500A.

b.) *Oiseau de fer*

signed and numbered 'Wifredo Lam, 252/500B' (center base)
 chromed metal
 10¼ x 5½ x 4 in. (26 x 14 x 10 cm.)

Executed circa 1970.
 Edition 252 of 500B.

\$10,000–15,000



57
RENÉ PORTOCARRERO (1912-1985)

Catedral

signed and dated 'PORTOCARRERO 61' (lower left)
 tempera on cardboard
 20 x 13¾ in. (50.8 x 34.9 cm.)
 Executed in 1961.

\$10,000–15,000

Two in one lot.



58

ROBERTO FABELO (B. 1950)

Ellas durmieron

signed and dated 'Fabelo 2000' (lower right) titled 'Ellas durmieron' (on the verso)

watercolor on paper

28 x 39 in. (71.1 x 99.1 cm.)

Executed in 2000.

\$25,000–35,000



59

LOLÓ SOLDEVILLA (1901-1971)

Untitled (Telephone)

iron

19¼ x 14 x 14 in. (48.9 x 35.6 x 35.6 cm.)

Executed circa 1950.

\$10,000–15,000



60

SANDÚ DARIÉ (1908-1991)

Untitled

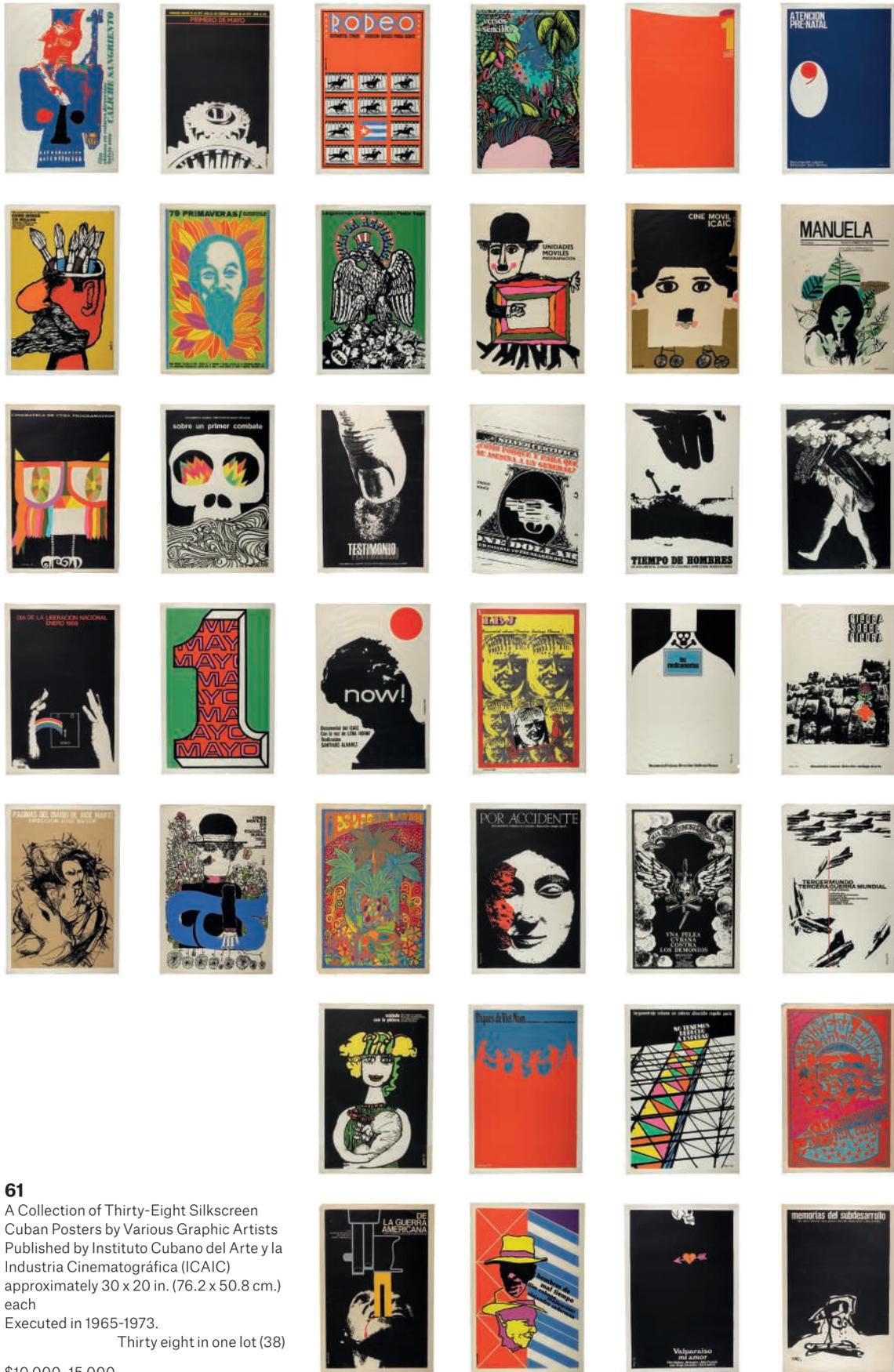
signed 'DARIE' (lower right)

oil on masonite

15¼ x 14⅞ in. (38.7 x 37.8 cm.)

Painted in the 1950s.

\$8,000–12,000



61

A Collection of Thirty-Eight Silkscreen Cuban Posters by Various Graphic Artists Published by Instituto Cubano del Arte y la Industria Cinematográfica (ICAIC) approximately 30 x 20 in. (76.2 x 50.8 cm.) each Executed in 1965-1973.

Thirty eight in one lot (38)

\$10,000-15,000



62

JOSÉ BEDIA (B. 1959)

Isla esperando

signed and dated 'J Bedia 06' (lower left) titled 'Isla esperando' (center left)
acrylic on canvas
44 x 124 in. (111.8 x 315 cm.)
Painted in 2006.

\$18,000–22,000



63

ÁNGEL BOTELLO (1913-1986)

Untitled (Woman with Bird)

signed 'Botello' (lower left)
oil on masonite
31 x 19 in. (78.7 x 48.3 cm.)
Painted circa 1958.

\$18,000–22,000



64

ANTONIO BERNI (1905-1981)

El caballo y el picador

signed 'Antonio Berni' (lower right) titled and numbered 'el picador y su caballo, 2½' (lower left)
xylocollage (xylograph with collage elements) on paper
image: 13¾ x 18¼ in. (34.9 x 46.4 cm.)
sheet: 19½ x 24¾ in. (48.9 x 61.8 cm.)
Executed circa 1960.
Edition twenty-one of twenty-five.

\$3,000–4,000

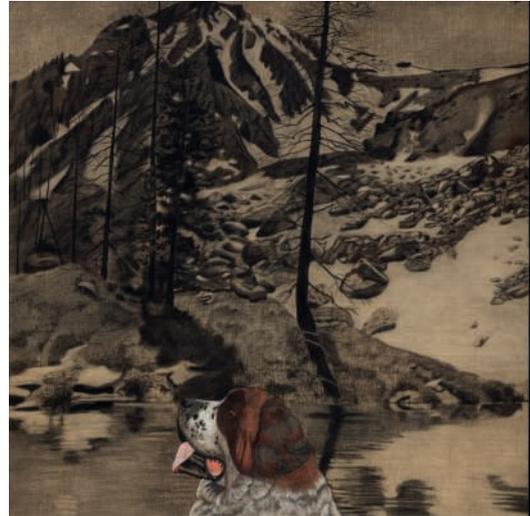


65
ANTONIO BERNI (1905-1981)

La comunión de Ramona

signed and dated 'Antonio Berni, 64' (lower right) titled and numbered 'La comunión de Ramona, 11/25' (lower left)
 xylogcollage (xylograph with collage elements) on paper
 image: 12½ x 9 in. (31.8 x 22.9 cm.)
 sheet: 15¾ x 12 in. (39.7 x 30.5 cm.)
 Executed in 1965.
 Edition eleven of twenty-five.

\$3,000-4,000



66
ANTONIO SEGUÍ (B. 1934)

Landscape with Saint Bernard

signed 'Seguí' (upper right)
 pastel and charcoal on canvas
 59½ x 59½ in. (150.2 x 150.2 cm.)
 Painted circa 1973.

\$12,000-18,000



PROPERTY OF A LADY

67
ALICIA PENALBA (1913-1982)

Petit fruit de mer

signed and inscribed 'A PENALBA, E. p. d. A' and stamped with 'Fundición Susse' (near the base)
 bronze
 7¾ x 7 x 8¾ in. (19.7 x 17.8 x 22.2 cm.)
 Executed in 1959.
 Artist's proof; Edition of six.

\$8,000-12,000



68
ANTONIO SEGUÍ (B. 1934)

Paseando a Bobby

signed and titled 'Seguí, PASEANDO A BOBY' (on the reverse)
 oil on newsprint laid on canvas
 18 x 21½ in. (45.7 x 54.9 cm.)
 Painted in 1991.

\$12,000-18,000



69
ANTONIO SEGUÍ (B. 1934)

De paseo

signed and titled 'Seguí, DE PASEO' (on the reverse)
 oil and newsprint on canvas
 15 x 18 $\frac{1}{8}$ in. (38.1 x 46.1 cm.)
 Painted in 1991.

\$10,000–15,000



70
MARIO SEGUNDO PÉREZ (B. 1960)

Barquitos de papel

signed 'Pérez' (lower right)
 oil on canvas
 62 $\frac{3}{4}$ x 62 $\frac{3}{4}$ in. (159.3 x 159.3 cm.)

\$12,000–18,000



71
MAIKEL MARTINEZ (B. 1977)

Rites and Silences

signed 'Maikel Martinez' (lower right) signed again, dated and titled 'Maikel Martinez, 2014, Rites and Silences/Ritos y silencios' (on the reverse)
 oil on linen
 23 $\frac{3}{8}$ x 35 $\frac{1}{8}$ in. (60 x 90 cm.)
 Painted in 2014.

\$8,000–12,000



72
RENATO MEZIAT (B. 1952)

Bananeiras III

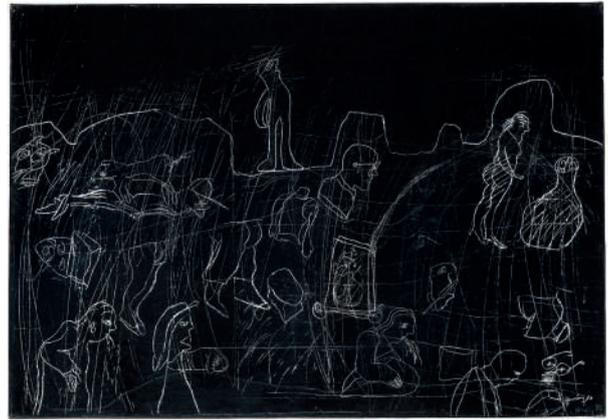
signed 'MEZIAT' (lower right) signed, dated and titled 'RENATO MEZIAT, BANANEIRAS III, RIO 9/9/97' (on the reverse)
 oil on canvas
 39 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in. (100 x 78 cm.)
 Painted in 1997.

\$4,000–6,000



73
JULIO LARRAZ (B. 1944)

Charge
 oil on canvas
 23¾ x 30 in. (60 x 76 cm.)
 Painted in 1988.
 \$20,000–25,000



PROPERTY FROM AN IMPORTANT MEXICAN COLLECTOR

74
SERGIO HERNÁNDEZ (B. 1957)

Personaje urbano
 signed and dated 'Hernández 86' (lower right) signed and dated again, and titled 'Sergio Hernández, 86, PERSONAJE URBANO' (on the reverse)
 oil on canvas
 27¾ x 39¼ in. (70.5 x 99.7 cm.)
 Painted in 1986.
 \$10,000–15,000

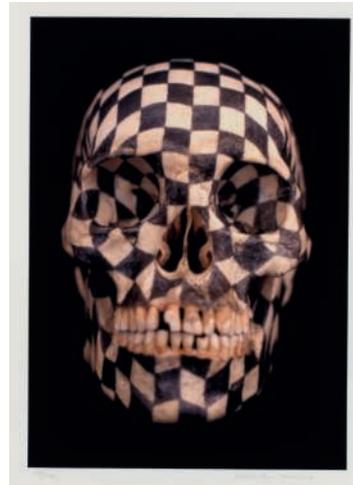


PROPERTY OF A GENTLEMAN

75
PEDRO FRIEDEBERG (B. 1936)

Pair of Hand Chairs
 mahogany
 34 x 19 x 20 in. (86.4 x 48.3 x 50.8 cm.) each
 \$15,000–20,000

two in one lot (2)



76
GABRIEL OROZCO (B. 1962)

B.K.I.
 signed 'GABRIEL OROZCO' (lower right) numbered '93/175' (lower left)
 color digital print on wove paper
 image: 11 x 7¾ in. (27.9 x 19.7 cm.)
 sheet: 12 x 10 in. (30.5 x 25.4 cm.)
 Executed in 2004. Published by Serpentine Gallery, London.
 Edition ninety-three of one hundred seventy-five.
 \$3,000–4,000



PROPERTY FROM AN AMERICAN COLLECTION

77

GABRIEL OROZCO (B. 1962)

Charco portátil (Portable Puddle)

each titled and numbered 'CHARCO PORTÁTIL, 5/5' and numbered sequentially, 'I', 'II', 'III' (on the verso) No. III signed and dated 'GABRIEL OROZCO, 1994' (on the verso)

three Cibachrome prints

image: 12½ x 18¾ in. (31.4 x 47.6 cm.)

sheet: 16 x 20 in. (40.7 x 50.9 cm.)

Executed in 1994.

Edition five of five.

Triptych.

\$15,000–20,000



79

DANIEL GUZMÁN (B. 1964)

P. P. Retrato

signed and dated 'Guzmán 2006, México D.F. Noviembre, P.P.P. Retrato' (on the reverse)

acrylic on wood panel

19¾ x 15¾ in. (50 x 40 cm.)

Painted in 2006.

\$5,000–7,000



PROPERTY FROM AN AMERICAN COLLECTION

78

GABRIEL OROZCO (B. 1962)

Leaves on Car

signed, dated, titled, and numbered 'GABRIEL OROZCO, 1993, LEAVES ON CAR, 4/5' (on the verso)

Cibachrome print

image: 12½ x 19 in. (31.7 x 48.2 cm.)

sheet: 16 x 20 in. (40.7 x 50.9 cm.)

Executed in 1993.

Edition four of five.

\$6,000–8,000



80

NADÍN OSPINA (B. 1960)

Vasija ritual

signed, dated, and numbered 'Nadín, 97, 4/4' (on the underside)

ceramic

15½ x 9 x 9 in. (39.4 x 22.9 x 22.9 cm.)

Executed in 1997.

Edition four of four.

\$4,000–6,000



81
CARLOS GARAICOA (B. 1967)

The Writing; The Abstraction

signed and numbered 'C Garaicoa, 16/20' (on the verso)
 chromogenic print
 image: 17 $\frac{7}{8}$ x 23 $\frac{1}{4}$ in. (45.4 x 59.1 cm.)
 sheet: 19 $\frac{7}{8}$ x 24 in. (50.5 x 61 cm.)
 Executed in 2001.
 Edition sixteen of twenty.

\$7,000–9,000



82
THE MERGER
MARIO MIGUEL GONZÁLEZ (B. 1969),
NIELS MOLEIRO LUIS (B. 1970),
AND ALAIN PINO (B. 1974)

Caballo de fuerza

signed 'The Merger' (lower right)
 watercolor on paper
 34 $\frac{1}{2}$ x 43 $\frac{1}{2}$ in. (87.6 x 110.4 cm.)
 Executed in 2013.

\$8,000–12,000



83
ALEXANDRE ARRECHEA (B. 1970)

Tengo miedo

signed with initials and dated 'AA, Madrid, 2004'
 (lower right) inscribed 'Tengo miedo' (upper right)
 watercolor on paper
 44 $\frac{3}{4}$ x 45 $\frac{1}{4}$ in. (113.7 x 114.9 cm.)
 Executed in 2004.

\$10,000–15,000



84
IVÁN CAPOTE (B. 1973)

Hide: La sombra es una luz que se esconde

bronze
 dimensions variable: approximately 8 $\frac{3}{4}$ x 8 $\frac{1}{2}$ x 20 in. (22.2 x 21.6 x 50.8 cm.)
 Executed circa 2006–2013.
 Edition three of five plus one artist's proof.

\$6,000–8,000

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.

- (iii) Cash

- (iv) We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- (a) 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).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) 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 at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

- (d) 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:
 - (i) we will charge you storage costs from that date.
 - (ii) 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.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at christies.com/storage shall apply.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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@christie.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
 If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own

cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if 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.CHRESTIES.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.

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

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

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

**Studio of ..."/ "Workshop of ..."

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/ "With date ..."/

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be 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 Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

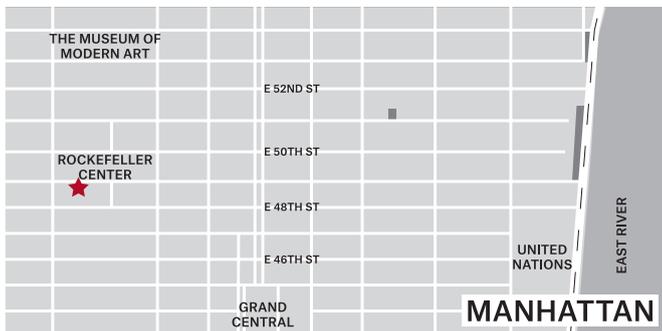
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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.		

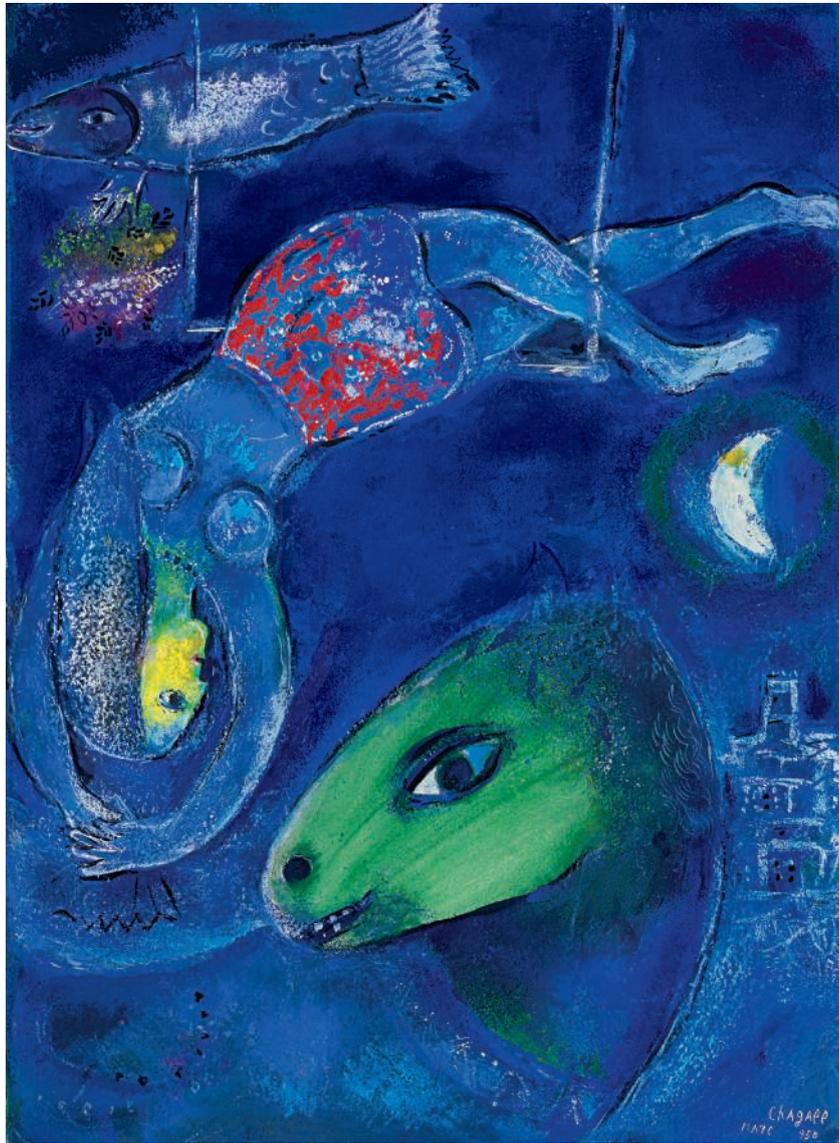
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



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Property from the Collection of Martin and Liane W. Atlas
MARC CHAGALL (1887-1985)
Etude pour Le Cirque Bleu ou Acrobate à l'âne vert
signed and dated 'Marc Chagall 950' (lower right)
pastel, gouache, watercolor and brush and India ink on card laid down on board
31¼ x 22½ in. (79.3 x 57.2 cm.)
Executed in 1950
\$700,000-1,000,000

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“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

CONTACT

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DIEGO RIVERA (1886-1957)
The Rivals
signed and dated 'Diego Rivera 1931' (lower right)
oil on canvas
60 x 50 in. (152.4 x 127 cm.)
Painted in 1931.
\$5,000,000-7,000,000

CHRISTIE'S



© 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

The Collection of Joan and Preston Robert Tisch
FERNAND LÉGER (1881-1955)

Les trois femmes au bouquet

signed and dated 'F. LÉGER 22' (lower right); signed and dated again and titled 'F. LÉGER 22 LES trois femmes au bouquet' (on the reverse)
oil on canvas

25 $\frac{7}{8}$ x 36 $\frac{3}{8}$ in. (65.6 x 92.2 cm.)

Painted in 1922

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

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 15 May 2018

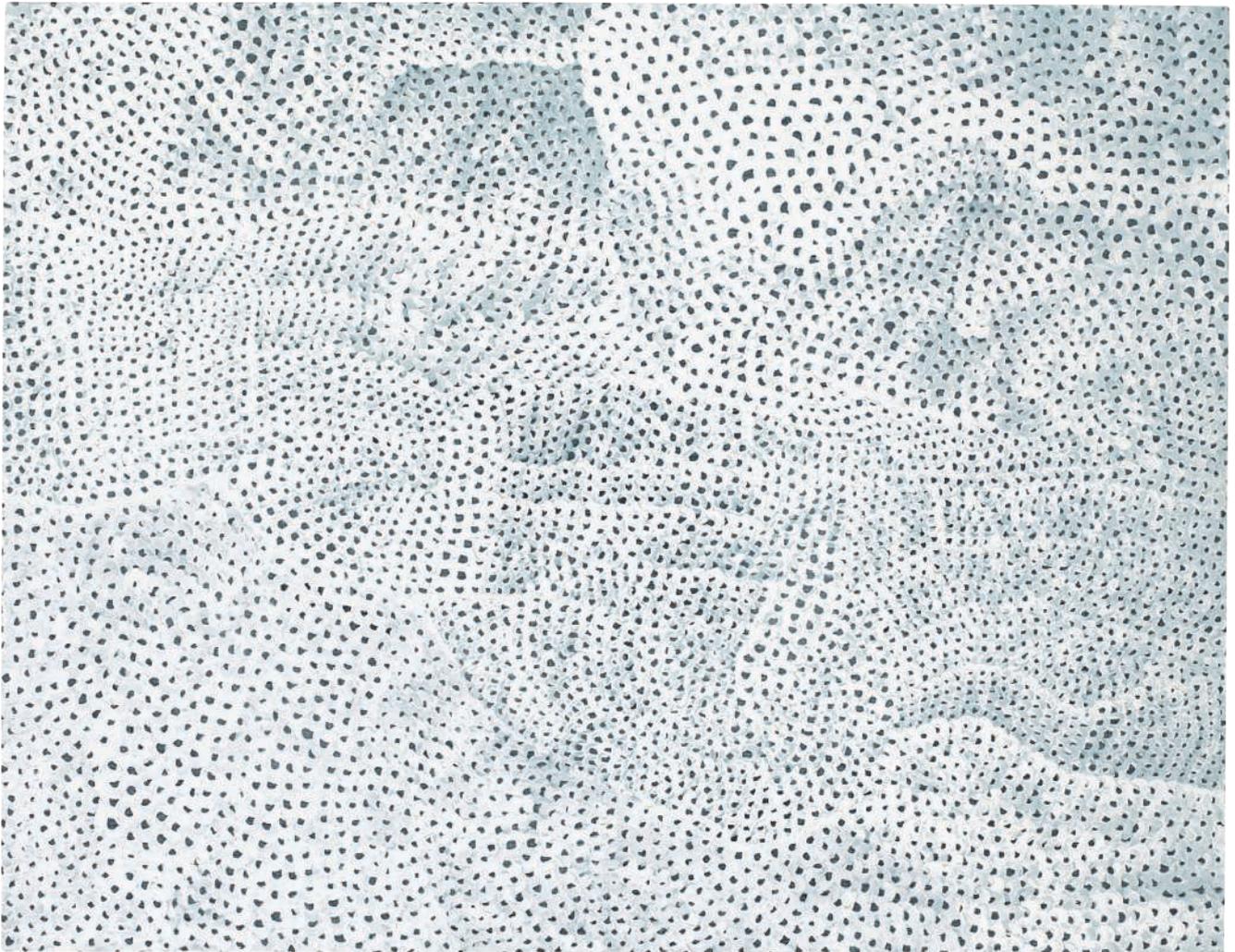
VIEWING

28 April-15 May 2018
20 Rockefeller Plaza
New York, NY 10020

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© Yayoi Kusama.

Property from a Distinguished Swiss Collection
YAYOI KUSAMA (B. 1929)
Infinity-Nets [TOWZ]
acrylic on canvas
35 $\frac{7}{8}$ x 46 in. (91.1 x 116.8 cm.)
Painted in 2005.
\$500,000-700,000

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 18 May 2018

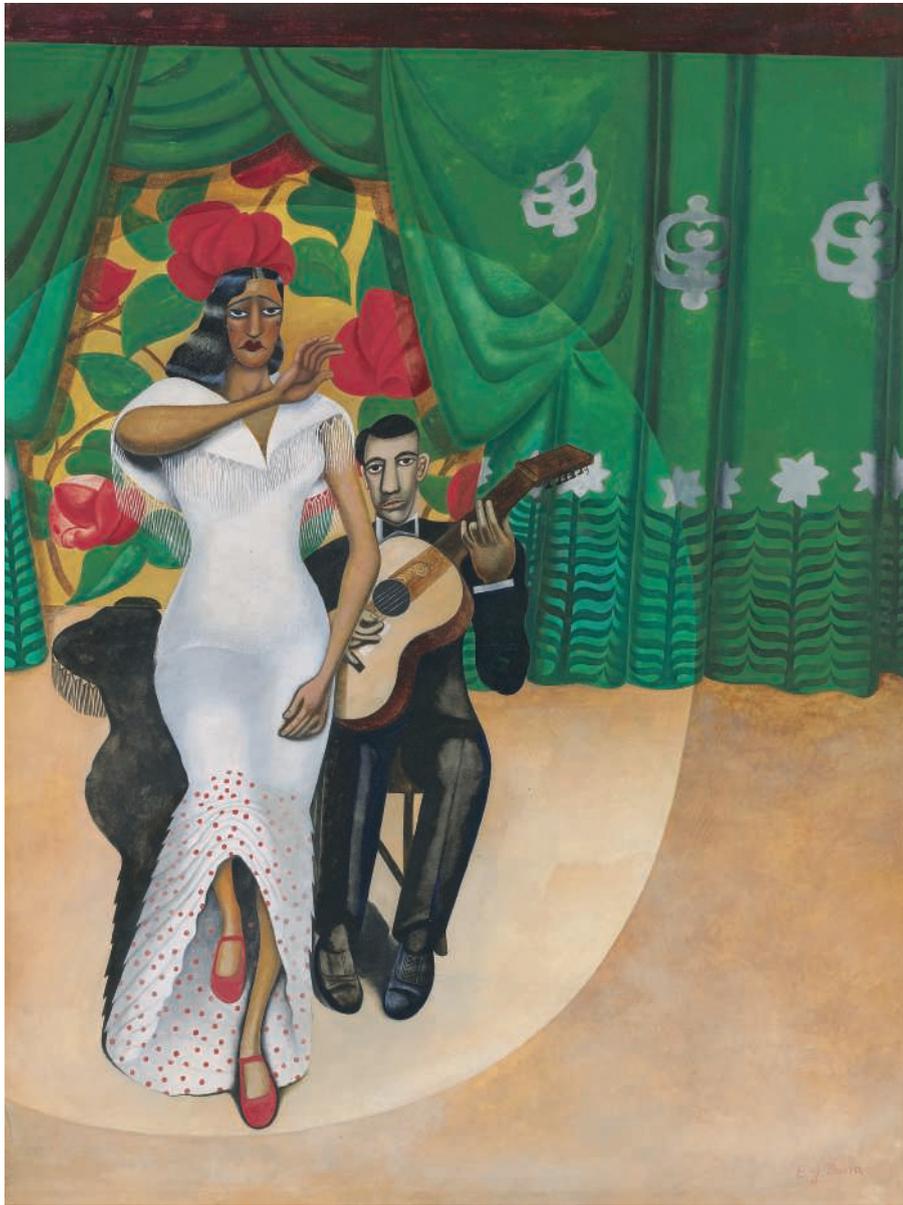
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12-17 May 2018
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© Estate of Edward Burra, c/o Lefevre Fine Art, London

Edward Burra (1905-1976)
Spanish Dancer in a White Dress
stamped with signature 'E.J. Burra' (lower right)
watercolour and gouache
29¾ x 22 in. (75.5 x 55.8 cm.)
Executed in 1934-35.
£200,000 - 300,000

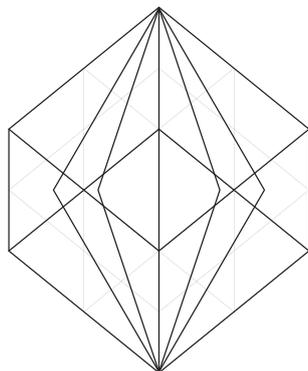
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EVENING SALE

London, 19 June 2018

VIEWING
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