

LATIN AMERICAN ART



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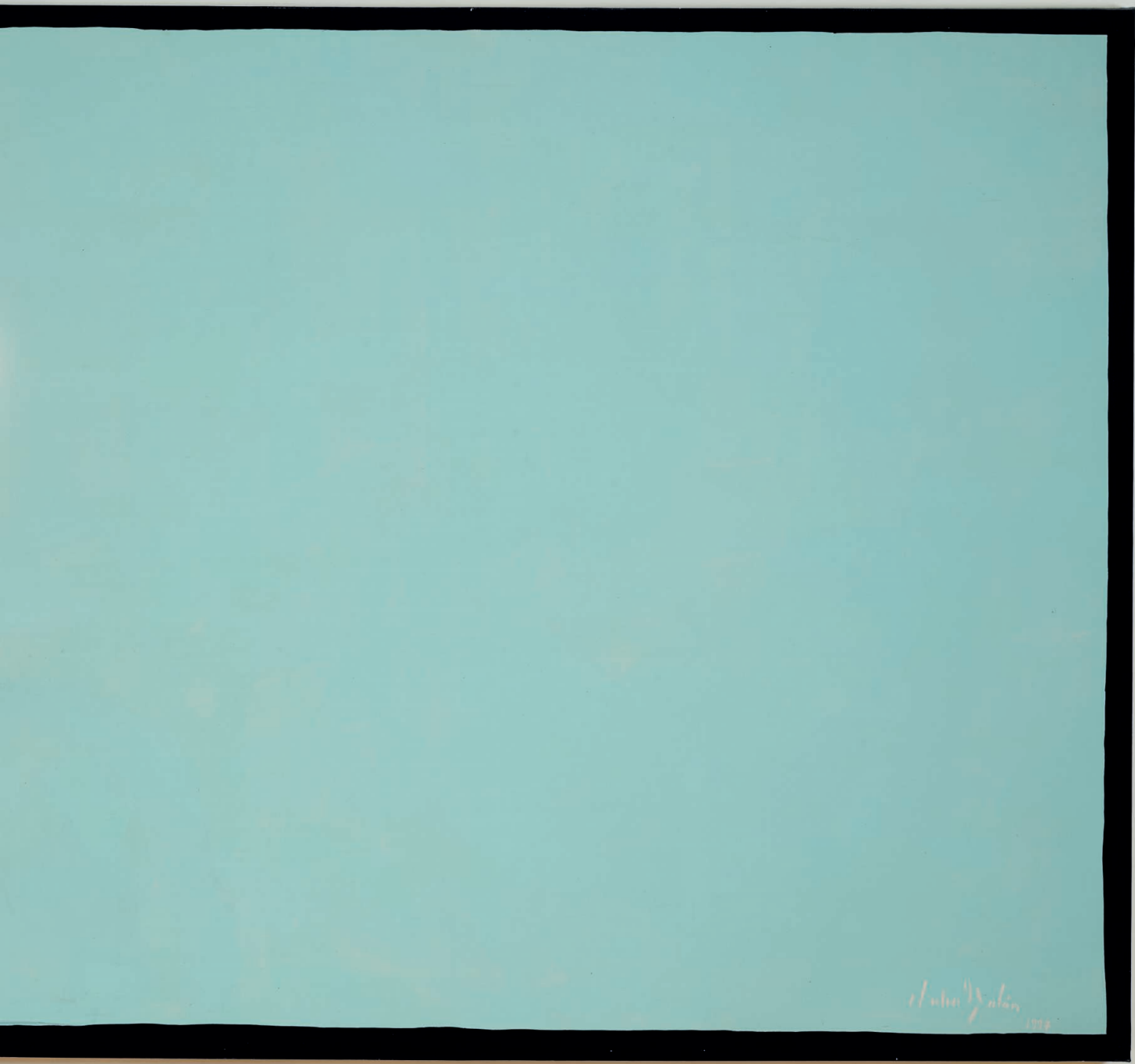


LATIN AMERICAN ART

EVENING SESSION
WEDNESDAY, 20 NOVEMBER 2019
AT 5.00 PM

MORNING SESSION
THURSDAY, 21 NOVEMBER 2019
AT 10.00 AM





Luba Yulin
1978









LATIN AMERICAN ART

WEDNESDAY 20-THURSDAY 21 NOVEMBER 2019

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Divine Splendor: Spanish Colonial Art
from the Collection of James Li

An Important American Collector

A Distinguished American Collector

A Distinguished Collection

A Distinguished Family Collection

A Distinguished Private Spanish
Collection

A Hawaii Collector

A member of the Matisse Family

A Private American Collection

A Private Collection

The Collection of Dr. Helga Prignitz-Poda

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The William Louis-Dreyfus Foundation

The Collection of Richard L. Weisman

The James and Marilynn Alsdorf
Collection

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Wednesday 20 November 2019,
at 5.00 pm (Lots 1-63)
and Thursday 21 November 2019,
at 10.00 am (Lots 70-192)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	16 November	10.00am - 5.00pm
Sunday	17 November	1.00pm - 5.00pm
Monday	18 November	10.00am - 5.00pm
Tuesday	19 November	10.00am - 5.00pm
Wednesday	20 November	10.00am - 12.00pm

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**We are grateful to
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invaluable contribution to
the sale.**

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Lot 44 © Fernando Botero

OPPOSITE TABLE OF CONTENTS:

Lot 55 Cultural Support of Instituto Alfredo Volpi de Arte Moderna

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EVENING SALE

WEDNESDAY, 20 NOVEMBER 2019 AT 5.00 PM



Palenqueras de noviembre

signed and dated 'hoyos/00' (lower left)

oil on canvas

46 $\frac{7}{8}$ x 46 $\frac{7}{8}$ in. (119 x 118.4 cm.)

Painted in 2000.

\$60,000-80,000

PROVENANCE:

Private collection, Bogotá.

LITERATURE:

A. Kalenberg, *Ana Mercedes Hoyos, Retrospective*, Bogotá, Villegas Editores, 2002, p. 254 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Ana Mosseri Hoyos, dated 7 October 2015.



Meditador, nube, río

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

acrylic on canvas
17 $\frac{7}{8}$ x 23 $\frac{3}{8}$ in. (45.5 x 60.5 cm.)

Painted in 2018.

\$60,000-80,000

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

This work is accompanied by a certificate of authenticity signed by the artist, dated 17 October 2018.

FERNANDO BOTERO (B. 1932)*La pudeur (Modesty)*

signed and numbered 'Botero E.A. 1/2' (on the base)
bronze

60 x 26 x 21 in. (152.4 x 66 x 53.3 cm.)

Executed in 1981.

Artist's proof one of two. Edition of six.

\$400,000-600,000

PROVENANCE:

Irving Gallery, Palm Beach, FL.

Jeffrey Steinberg.

James Mayor Gallery, London.

Mary-Anne Martin | Fine Art, New York.

Telomando (acquired from the above in 1992).

Barbara Guggenheim for a private collection.

Acquired from the above by the present owner.

LITERATURE:

E. J. Sullivan, *Botero Sculpture*, New York, Abbeville Press, 1986 p. 90 (another edition illustrated in color).

Botero Sculptures, Bogotá, Villegas Editores, 1998, no. 64 (another edition illustrated in color).

Fernando Botero, The Grand Show: Paintings, Drawings and Sculpture, Miami, Gary Nader Editions, 2010 (another edition illustrated in color).





Richard Weisman. Photographer unknown.

THE COLLECTION OF **RICHARD L. WEISMAN**

During the formative years of Los Angeles's cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. "Richard was very much there and always the careful observer," Irving Blum said of the early years of the Ferus Gallery. "He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely." In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks—anchored by artists such as Warhol, Rothko, de Kooning, Still, Motherwell, Picasso, and Lichtenstein—but also a remarkable coterie of friends. "Artists, athletes, entertainers of all kinds," friend Peter Beard observed, "ended up investing with his friendship and guidance." Weisman became especially renowned for parties and gatherings in which individuals of all stripes came together in a joyous atmosphere infused with creative energy. "Andy Warhol, Roy Lichtenstein, Barnett Newman, Rauschenberg, Rosenquist, Clyfford Still, George Segal, John de Andrea, Arman, Basquiat, Keith Haring, Botero, even de Kooning," Beard enthused. "We met them all at Richard's."

Richard L. Weisman was a prolific, passionate collector—a man whose love for art endeared him to some of the twentieth century's most influential creative figures. Known for his eclectic taste and signature *joie de vivre*, Weisman's prescient eye allowed him to assemble a remarkable collection of masterworks united by a wide-ranging connoisseurship—a grouping that spanned Post-War and Contemporary art, Design, American Illustration, and more. "Richard bought paintings without reassurances or validations of any kind," recalled friend Amy Fine Collins. "He was there in the beginning at Roy Lichtenstein and Clyfford Still's exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases." For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. "I personally don't like to limit the scope of my collecting," he stated simply. "I just love the art."

Art and collecting were, in many ways, in Richard Weisman's blood. "When you are young, you may feel that what you do as a collector has nothing to do with your family," Weisman told an interviewer, "but my family background must have had some impact on me." The son of the notable collectors Frederick and Marcia Weisman, Richard Weisman grew up surrounded by art and artists. His parents—famously depicted in David Hockney's *American Collectors*, now at the Art Institute of Chicago—were two of California's most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia's brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasadena. Richard Weisman's first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta. Dealer Richard Feigen described how "Richard's buoyant enthusiasm for art carried from Matta in 1962—to the Ferus Gallery, Irving Blum's pioneering Los Angeles gallery—to Warhol and Lichtenstein—through to the 1980s." "He came to art more naturally," Feigen added, "than anyone I know of his generation."

Among his many achievements in collecting, it is Richard Weisman's close relationship with Andy Warhol for which he is best remembered. "Andy and I really got to be good friends in New York because of the social scene," Weisman recalled, "and we also had the art world as a connection." The collector described how the artist would often arrive at his apartment "with a whole bunch of paintings under his arm as presents." When Weisman began to consider how to connect his seemingly disparate interest in sports and art—"I wanted to do something that would bring these two worlds together," he said—the collector came to Warhol with a major commission. The *Athletes Series*, completed between 1977 and 1979, consisted of dozens of works depicting the major sports stars of the age—from Dorothy Hamill and Muhammad Ali to O.J. Simpson and Jack Nicklaus. "I chose the sports stars," Weisman noted. "Andy didn't really know the difference between a football and a golf ball." The influential group of sports stars were justifiably intrigued by the enigmatic Warhol, and the feeling was mutual. "Athletes really do have fat in the right places," the artist wrote in his diaries, "and they're young in the right places." Weisman, who would gift many of the *Athlete Series* canvases to institutions, looked back fondly at the entire process. "We had quite an adventure," he said. "It was fun times."

Richard Weisman's collection would evolve well into the 21st century, as his curiosity brought him to areas such as American Illustration—an area of the art historical canon he appreciated for its unique narrative ability and aesthetic resonance. "He makes decisions based on a gut level—his first intuitive response or impression," noted Los Angeles artist Laddie John Dill. "There is eclecticism at work on a very high level with the Rockwell and Warhol.... It's an interesting mix. I really admire his approach to art. He is very much his own mind." With Weisman's passing in December 2018, the art world lost not only one of its most ardent patrons, but one of its most steadfast friends. Across a lifetime of collecting and connoisseurship, he created a legacy in art that continues to resonate. "Richard Weisman has had fun," Peter Beard declared, "and much, much more."

THE COLLECTION OF
RICHARD L. WEISMAN

4

FERNANDO BOTERO (B. 1932)

Seated Woman

signed, numbered and inscribed with foundry mark
'Botero 2/6' (on back of chair)
bronze
21¼ x 8¾ x 12 in. (54 x 22.5 x 30.5 cm.)
Executed circa 1995.
Edition two of six.

\$200,000-300,000

PROVENANCE:

Acquired directly from the artist.
Private collection, Switzerland.
James Goodman Gallery, New York.
José Alonso Fine Arts, Miami.
Acquired from the above (1998).

LITERATURE:

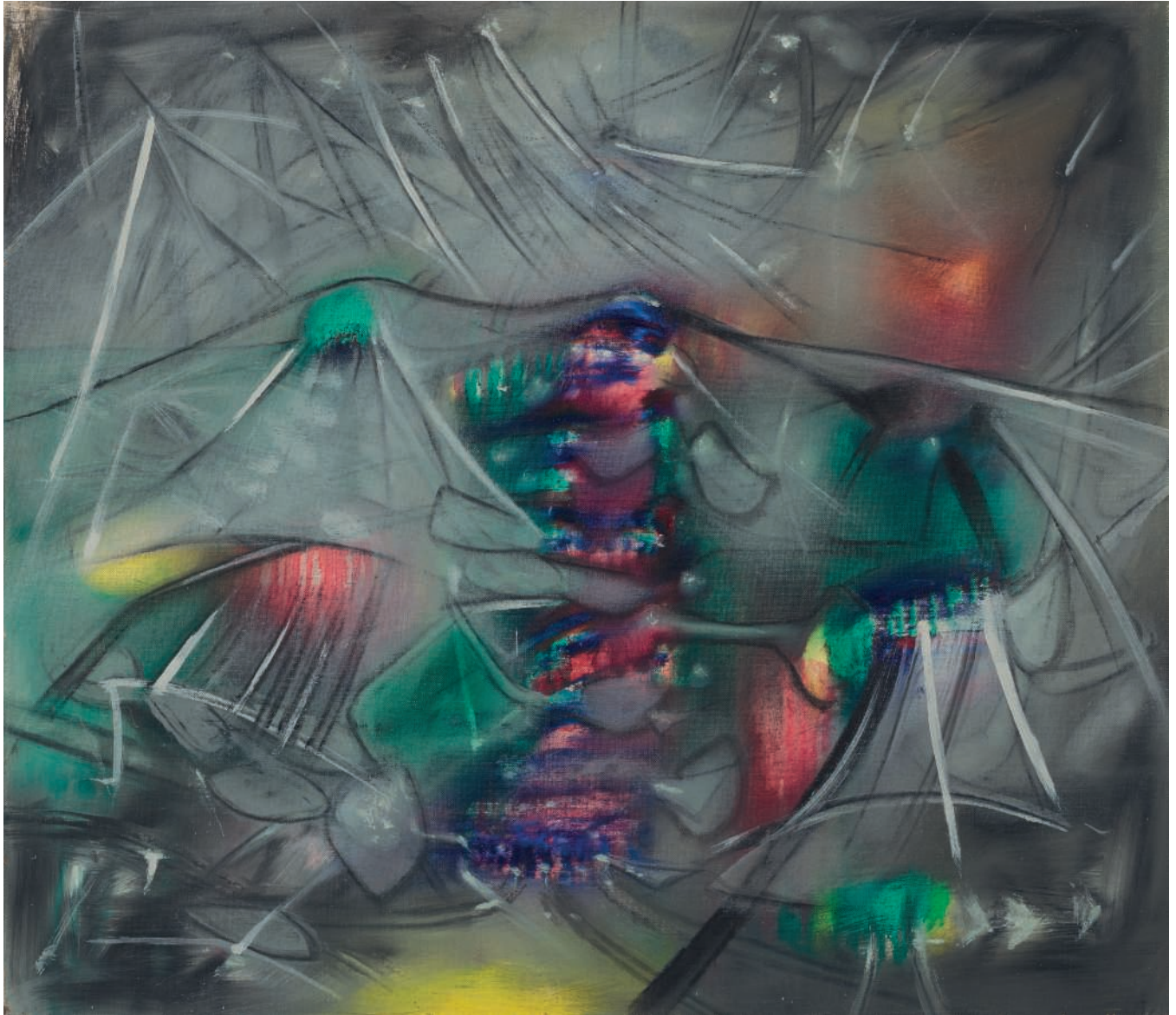
Botero, Sculptures, Bogotá, Villegas Editores, 1998,
no. 222 (another cast illustrated).
F. Grimberg, *Selling Botero*, Milan, Silvana Editoriale,
2015, p. 272 (another cast illustrated).



THE COLLECTION OF
RICHARD L. WEISMAN

5

MATTA (1911-2002)



Early Urge

oil on canvas
26 $\frac{1}{8}$ x 30 in. (66.4 x 76.2 cm.)
Painted in 1955.

\$80,000-120,000

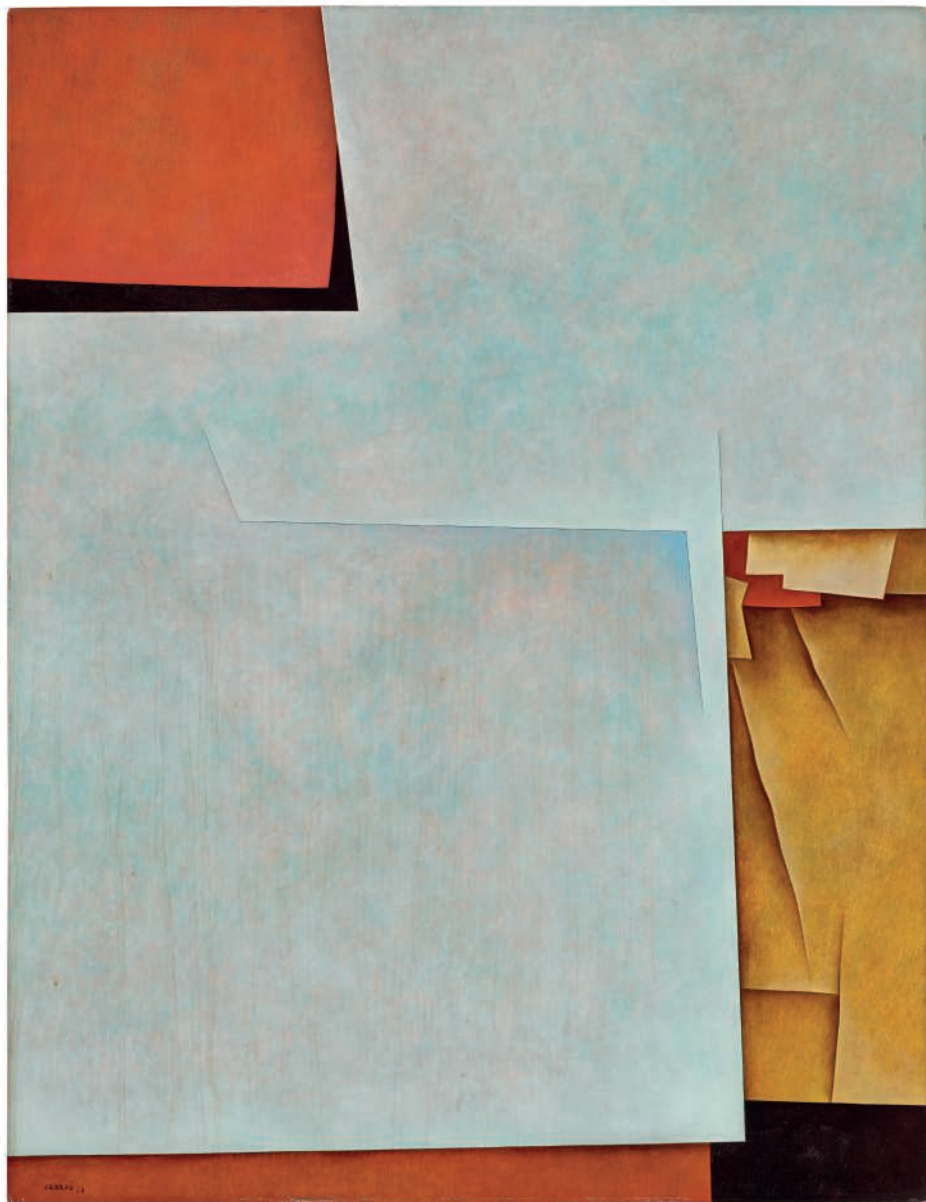
PROVENANCE:

Sidney Janis Gallery, New York.
Richard L. Feigen & Company, New York.
Acquired from the above.

THE COLLECTION OF
RICHARD L. WEISMAN

6

GUNTHER GERZSO (1915-2000)



Rojo y azul

signed and dated 'GERZSO 63' (lower left), signed and dated again, and titled twice 'GERZSO, VII.63, ROJO y AZUL, RED + BLUE' (on the reverse)

oil on Masonite

25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (65 x 50 cm.)

Painted in 1963.

\$70,000-90,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City.

Acquired from the above.

7

WIFREDO LAM (1902-1982)

La Lettre, II

signed and dated 'Wifredo Lam 1938' (lower right)

gouache on heavy paper laid on canvas

34¼ x 28 in. (87 x 71 cm.)

Painted in 1938.

\$200,000-300,000

PROVENANCE:

Artcurial, Paris.

M. Amiguet collection, Miami.

Acquired from the above, private collection.

Anon. sale, Sotheby's, New York, 26 May 2004, lot 6.

Acquired from the above by the present owner.

EXHIBITED:

Paris, Artcurial, *Papiers de Pientres - Papiers de Sculpteurs*, 21 March - 4 May 1991.

Madrid, Museo Nacional Centro de Arte Reina Sofia, *Wifredo Lam*, 29 September - 14 December 1992, p. 70 (illustrated in color). This exhibition also travelled to Barcelona, Fundación Joan Miró, *Wifredo Lam*, 21 January - 28 March 1993, p. 54 (illustrated in color).

Maubeuge, France, Idem arts, *Première Triennale des Amériques*, 25 April - 4 July 1993.

LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam Catalogue Raisonné of the Painted Work, Volume I 1923-1982*, Laussane, Acatos, 1996, p. 52, no. 59 (illustrated in color) and p. 258, no. 38.44 (illustrated).



8

MATTA (1911-2002)

Au fond du reflet

signed 'Matta' (lower right) inscribed 'AU FOND DU REFLET, No. d' ARCHIVE 81/2' (on the reverse)
oil on canvas
78½ x 117 in. (199.4 x 297.2 cm.)
Painted in 1980.

\$200,000-300,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 18 May 1994, lot 214.
Acquired from the above by the present owner.

EXHIBITED:

Lima, Sala Petrolperu, *Las flores saben el sol*, February 1982.
Bologna, Galleria San Luca, January 1983.
Lima, Galería de Exposiciones Banco Continental, 17 May - 18 June 1983.

This work is accompanied by a certificate of authenticity from the Archives de l'œuvre de Matta signed by Aliséé Matta, dated 30 September 2019.





9

WIFREDO LAM (1902-1982)

Florero

signed and dated 'W. Lam' (upper left)
oil on board
30 3/4 x 24 in. (78.1 x 61 cm.)
Painted in 1938.

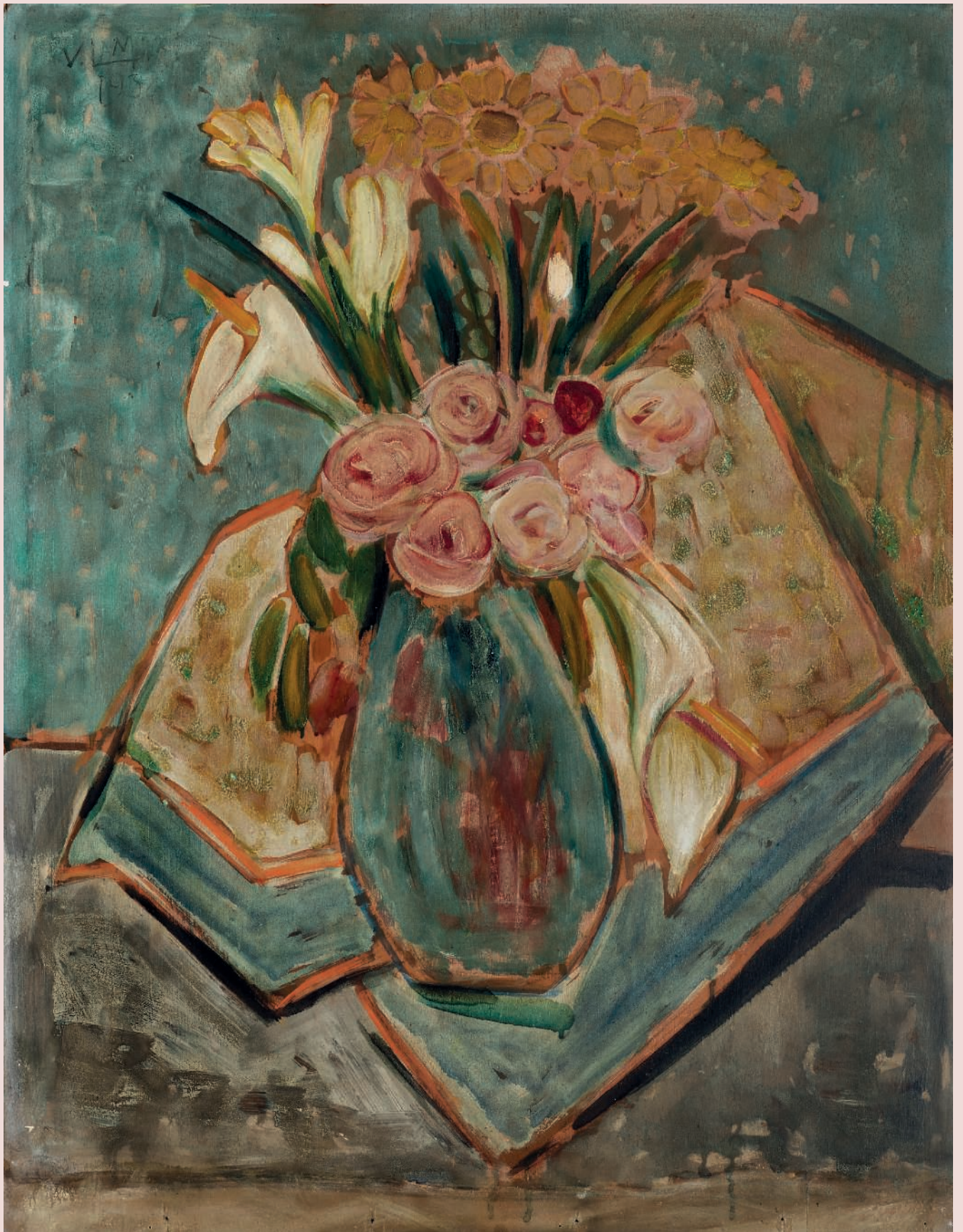
\$180,000-220,000

PROVENANCE:

J. Urbietta, Barcelona.
Anon. sale, Sotheby's Madrid, 25 May 1993, lot 61.
Private collection
Artemundi, Miami.
Acquired from the above by the present owner.

EXHIBITED:

L. Laurin-Lam and E. Lam, *Wifredo Lam Catalogue Raisonné of the Painted Work, Volume I 1923-1982*, Laussane, Acatos, 1996, p. 249, no. 38-07 (illustrated).



10

RUFINO TAMAYO (1899-1991)

Retrato de Olga

signed and dated 'Tamayo 0-48' (upper right)
tempera, charcoal and pastel on Masonite
23 x 19½ in. (58.4 x 49.5 cm.)
Painted in 1948.

\$120,000-180,000

PROVENANCE:

The artist.
Private collection, New York, acquired from the above.
Private collection, New York, Sotheby's, New York, 3 June 1999, lot 27.
Acquired from the above by the present owner.

LITERATURE:

M.E., Bermúdez Flores, *Los Tamayo, Un cuadro de familia*, Mexico City, Government of the State of Oaxaca, 2012, p.p. 8 & 206 (illustrated).

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



Lola Álvarez Bravo, *Retrato de Olga Tamayo*, ca. 1955. © Center for Creative Photography, The University of Arizona Foundation. Photo courtesy Archivo Tamayo, AORT-F/538, 2019.



OSWALDO GUAYASAMÍN (1919-1999)

Quito blanco

signed 'Guayasamin' (lower right)

oil on canvas

39 x 59 in. (99 x 149.9 cm.)

Painted circa 1965.

\$80,000-120,000

PROVENANCE:

The artist.

Acquired from the above by the father of the present owner 18 January 1966.

EXHIBITED:

Rome, Galerie du Monde, March 1966.

This work is accompanied by a certificate of authenticity from the Fundación Guayasamín signed by Pablo Guayasamín, dated 20 March 1988.





ALDO BONADEI (1906-1974)

Untitled

signed and dated 'Bonadei 69' (lower right)

oil on canvas

31½ x 26¾ in. (80 x 66.9 cm.)

Painted in 1969.

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist.

"It is best to let the mind follow its own advice and teachings, its own intuitions," Bonadei once suggested. "Any rule from which a follower cannot get away is a great barrier."¹ A constantly searching and intuitive artist, he meandered between abstraction and figuration throughout a decades-long career, painting urban landscapes and still lifes celebrated for their subtle chromaticism and *paulista* poetics. His interest in still lifes dates to his training under the respected academic painter, Pedro Alexandrino, from 1923 to 1928; in Florence, in 1930-31, he refined the spaces of his landscapes, working en plein air and finding inspiration in the Italian *Novecento* and Cézanne's Post-Impressionism. Bonadei returned to São Paulo at a transitional moment in Brazilian modernism as the early audacity of the avant-garde, embodied by Tarsila do Amaral in the 1920s, yielded to the greater sobriety and diversity of modern art in the decade that followed.

Through the 1930s and 1940s, Bonadei worked as part of São Paulo's Grupo Santa Helena, a loose affiliation of young, modern-minded artists whose paintings emphasized proletarian themes treated with a subdued, pictorial realism. The group's eight members, among them Alfredo Volpi and Mário Zanini, came from working-class and Italian immigrant backgrounds and supported themselves through the crafts, from calligraphy to house painting and metalwork. (Bonadei assisted his mother and sister with fashion design, the influence of which can be seen in some of his later painting.) In 1935, they began to congregate around the studio of Rebollo Gonsales in the Santa Helena Building, from which the group took its name, and cultivated a collaborative and supportive working environment. "They used to get together on the weekends in order to go out and paint around the city, capturing the changing city with their aesthetic gaze," notes art historian Lisbeth Rebollo Gonçalves. "They developed their own subject matter within Brazilian reality, making themselves known as creators of a 'Paulist painting.' They developed modern pictorial solutions."²

Bonadei gained increasing national and international prominence in the following decades amid the groundswell of modern art, and abstraction, in postwar Brazil. He exhibited in the first three Bienais de São Paulo, in the early 1950s, and represented Brazil at the XXVI Venice Biennale in 1952. While Bonadei had explored post-Cubist abstraction beginning in 1940, a

direction informed by his intense, synesthetic interest in music, he returned to his most enduring subjects—landscape, still life, flowers—in the late 1960s. Perennially fascinated by questions of vision and representation, he began to develop hybrid compositions, integrating landscape and still life—no less, abstraction and figuration—in these culminating paintings of his career. "I worked so many years without being able to do anything new," Bonadei humbly reflected in 1973. "However, about four or five years ago, I think I got something. I'm afraid to say it, but I think I found a new opening. Maybe a little point compared to the whole."³

In the present *Untitled*, Bonadei depicts a still life framed by a cityscape, the buildings and rooftops perhaps as seen from the window of his third-floor studio in Bexiga, a traditional Italian neighborhood in São Paulo. A graceful bouquet of flowers fills the center of the painting; its vase rests on a brown-umber ledge, partly draped with a white cloth and scattered with fruit, which tilts toward the picture plane. In the background, the undulating rooflines of closely set white houses—recalling Volpi's *fachadas*—are echoed in the slender ribbon of green and the swath of cloudy sky. Within the flattened pictorial space, the cheerful floral arrangement appears to merge with the simplified, architectural geometry of walls, windows, and doors. The image is further unified by warm, harmonious color, modulated in forms that imaginatively distill, rather than replicate, the mellow urban scene. "The eye is the greatest enemy of the painter," Bonadei once forewarned. "Understand well: the eye that looks out, not the eye that looks inward. This, instead, is the greatest friend of the painter."⁴

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

¹ Aldo Bonadei, quoted in Lisbeth Rebollo Gonçalves, *Aldo Bonadei: Percursos estéticos* (São Paulo: EDUSP, 2012), 232.

² Lisbeth Rebollo Gonçalves, "The Santa Helena Group," *Art Nexus* 38 (November–January 2001): 65–6.

³ Bonadei, quoted in Rebollo Gonçalves, *Aldo Bonadei*, 11.

⁴ Bonadei, quoted in Sérgio Milliet, *Diário crítico*, vol. III (São Paulo: EDUSP, 1945), 179.



FERNANDO BOTERO (B. 1932)

El obispo de Bogotá

signed and dated 'Botero 71' (lower right)

oil on canvas

46¼ x 37 in. (117.5 x 94 cm.)

Painted in 1971.

\$350,000-450,000

PROVENANCE:

Galerie Claude Bernard, Paris (1972).

Billy Wilder Collection sale, Christie's, New York, 13 November 1989, lot 89.

Acquired from the above by the present owner.

LITERATURE:

C. Ratcliff, *Botero*, New York, Abbeville Press, 1980, n.p. (illustrated).

M.N. Carter, *Great Private Collections: The Obsessions of Billy Wilder*, Saturday Review, Dec. 1980, p. 60 (illustrated in color, p. 63)

***I am not religious, but religion is part of tradition in art...religion
in Latin America, as everywhere, is part of the visual landscape.***

—Fernando Botero



14

FERNANDO BOTERO (B. 1932)

Colombiana comiendo manzana

signed and dated 'Botero 82' (lower right)

oil on canvas

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

Painted in 1982.

\$500,000-700,000

PROVENANCE:

Enrico Coveri, Florence.

EXHIBITED:

London, Marlborough Fine Art, *Recent Paintings*, 11 May - 3 June 1983, p. 40, no. 1 (illustrated in color).

Rome, Palazzo delle Esposizioni, *Botero antológica 1949 - 1991*, 11 December 1991 - 2 February 1983, p. 65, no. 32 (illustrated in color).

Lugano, Museo d'Arte Moderna - Villa Malpensata, *Fernando Botero*, 31 July - 12 October 1997, p. 83 (illustrated in color).

LITERATURE:

P. Restany, *Botero*, Geneva, SJS Inc. Publisher, 1983 (illustrated in color).

M. Paquet, *Botero: philosophie de la creation*, Tielt, Belgium, Ferragus, 1985, p. 155, no. 105 (illustrated in color).

G. Soavi, *Botero*, Milan, Gruppo Editoriale Fabbri, 1988, p. 240, no. 224 (illustrated in color).

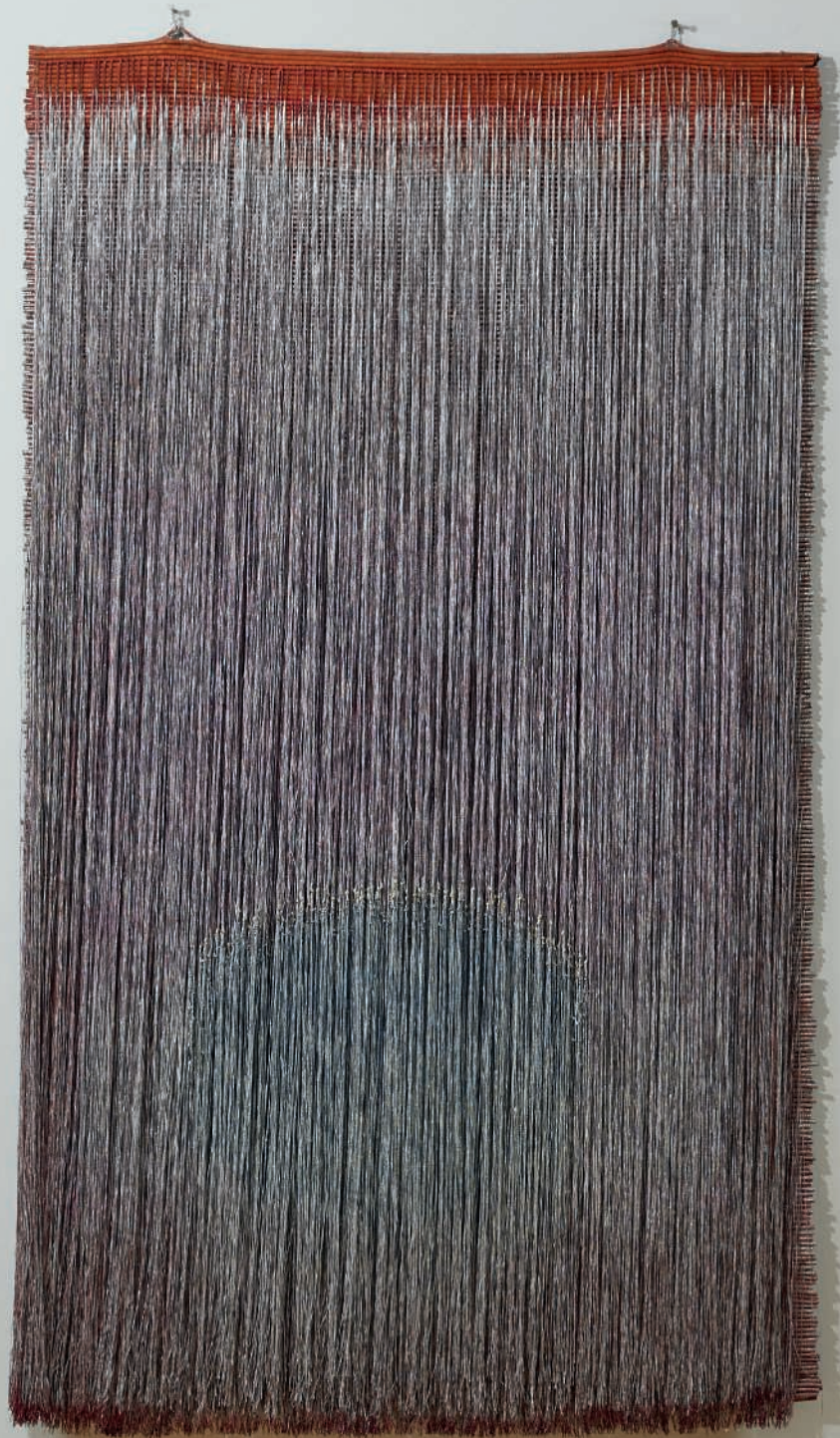
G. Durozoi, *Botero*, Paris, Editions Hazan, 1992, p. 84 (illustrated in color).

G. Lascault, *Botero - La pintura*, Madrid, Lerner y Lerner Editores, 1992, p. 156 (illustrated in color).

X. Xiaosheng, *Fernando Botero, Jiangxi Art Edition*, 1995, p. 41 (illustrated in color).

E. Sullivan, *Fernando Botero: Monograph & Catalogue Raisonné, Paintings, 1975-1990*, Lausanne, Acatos Publisher, 2000, p. 316, no. 1982.8.



*Lienzo 30*

signed, dated, numbered and titled 'Olga de Amaral 2001 997 Lienzo 30'
 (on label affixed to reverse)
 linen, gesso and acrylic
 66 x 38¼ in. (167.6 x 97.2 cm.)
 Executed in 2001.

\$70,000-90,000

PROVENANCE:

Acquired directly from the artist by the present owner.

EXHIBITED:

Lima, Museo de la Nación, *Tiempos y Tierra Olga de Amaral*, July - August 2002.
 Madrid, Centro Cultural Casa de Vacas, *Strata*, 2007.
 Caracas, Corpbanca, *Huellas: Olga de Amaral*, May - June 2009.



Abolición de la muerte

signed 'Szyszlo' (lower right) titled and dated 'ABOLICION DE LA MUERTE, ORRANTIA/87' (on the reverse)

acrylic on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Painted in 1987.

\$60,000-80,000

PROVENANCE:

Galería Arte Consult, Panamá.

Yaco García Arte Latinoamericano, Panamá.

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

FERNANDO BOTERO (B. 1932)*Little Bird*

signed and numbered 'Botero 2/6' (on the base)

bronze

12.88 x 15.63 x 9.57 in. (32.72 x 39.70 x 24.31 cm.)

Executed in 1988.

Edition two of six.

\$250,000-350,000

PROVENANCE:

James Goodman Gallery, New York.

Private collection, Florida.

LITERATURE:

M.U. Montoya et al., *Donación Botero, Museo de Antioquia*, Bogotá, Villegas Editores, 2000, p. 287.

L. Gutiérrez et al., *Fernando Botero: 50 Años de su vida artística*, Mexico City, Antiguo Colegio de San Ildefonso, 2001, p. 159, no.121.

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





*Jacobus*

signed and dated 'CLAUDIO BRAVO MCMXCVIII' (lower left)

pastel on paper

43¼ x 29½ in. (109.9 x 74.9 cm.)

Executed in 1998.

\$70,000-90,000

PROVENANCE:

Marlborough Gallery, New York .

Acquired from the above by the present owner.



Empalme ferroviario/Tres desnudos

signed and dated 'MORALES 87' (lower right)

oil on canvas

64 X 51¼ in. (164 X 130 cm.)

Painted in 1987.

\$120,000-180,000

PROVENANCE:

Claude Bernard Gallery, New York.

Private collection, Bogotá (acquired from the above).

By descent from the above.

EXHIBITED:

New York, Claude Bernard Gallery, *Armando Morales: Recent Paintings*, 19 November-19 December 1987, no. 5 (illustrated in color).

LITERATURE:

E. Sullivan, "Armando Morales: Southern Vision of Mind," *Arts Magazine*, New York, 1987, no. 2 (illustrated in color).

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume II 1984-1993*, Vaumarcus, ArtAcatos, 2010, p. 209, no. 1987.23 (illustrated in color).





Another cast on view at Palazzo delle Esposizioni Piazza San Martino, Centro Storico di Lucca, 2018.
© Jiménez Deredia. Photographer Tommaso Malfanti.

JORGE JIMÉNEZ DEREDIA (B. 1954)

Pareja

signed and numbered 'Jimenez Deredia 3/6' (lower center)

bronze

63 x 138 x 63 in. (160 x 350 x 160 cm.)

Edition three of six.

\$350,000-450,000

PROVENANCE:

Acquired directly from the artist.

LITERATURE:

Jiménez Deredia, una génesis para la paz, Mexico City, Instituto Nacional de Bellas Artes y Literatura, 2015, pp. 52, 126 - 129 (another edition illustrated in color).

The Cosmic Energy in the Sculptures of Jiménez Deredia, Lucca, Italy, Fondazione Banca del Monte di Lucca, 2018, pp. 84 - 89 (another edition illustrated in color).

Jiménez Deredia en San José: La fuerza y la universidad de la esfera, San José, Costa Rica, Municipality of San José, 2019, pp. 94 - 98 (another edition illustrated in color).

Born in Heredia, Costa Rica in 1954, Jorge Jiménez Martínez began his career as a sculptor in the 1970s and adopted the surname Deredia (short for "de Heredia") as his artistic moniker, one which firmly embraces his birthplace and suggests a sense of rootedness and permanence--all of which are hallmarks of his work. Since the late 1980s, Deredia's career has unfolded

in an international context with appearances at the Venice Biennial in 1988, 1993 and 1999, as well as countless exhibitions in Europe, the United States, and Asia.

Trained in Carrara and Florence, Deredia merges aspects of figuration with elements of biomorphic abstraction to create sensuous forms that reveal their relationship with the environment, the forces of gravity, and the process of transmutation and growth. Deredia's stylized, rotund forms suggest an aesthetic lineage with both ancient and modern art, from the *Venus of Willendorf* and Cycladic art to Jean Arp, Constantin Brancusi, and the Costa Rican master Francisco Zúñiga. The influence of pre-Columbian forms is equally apparent in Deredia's sinuous, organic forms which express a sense of continuity, sensuality and connectedness with nature--all characteristics of the indigenous arts of the Americas. Indeed, Deredia's fascination with the latter stems from his investigation of the ancient arts of Costa Rica's Boruca tribe. Deredia's study of the shapes and material used by the Boruca for their objects and artefacts led to his adoption of their symbology, most notably as it pertains to his recurring use of the sphere and circle.

Deredia's work ranges from very intimate sculptures to monumental pieces that have been installed in numerous international public spaces where they poetically represent his exceedingly poignant and remarkable cosmological vision. Other casts of this sculpture have been installed in Mexico City, Lucca, Italy and San José, Costa Rica.





DIEGO RIVERA (1886-1957)

Vendedora de flores en Tehuantepec

signed and dated 'Diego Rivera 1935' (lower left)
 watercolor and charcoal on canvas
 30¼ x 24½ in. (76.8 x 62.2 cm.)
 Painted in 1935.

\$300,000-500,000

PROVENANCE:

Acquired from the artist by Joseph P. Loeb, California.
 By descent from the above to the present owners.

EXHIBITED:

Stanford, California, The Iris & B. Gerald Cantor Center for Visual Arts,
 Stanford University, 1 February 2008 - 31 December 2012, long term loan.

LITERATURE:

Diego Rivera, Catálogo general de obra de caballete, Mexico City, Instituto Nacional de Bellas Artes, 1989, p. 159, no. 1201 (illustrated).

Please note this work has been requested on loan by the San Francisco Museum of Modern Art for the forthcoming exhibition, *Diego Rivera's America*, scheduled to open in October 2020.

The great Mexican mural painter and artist, Diego Rivera was a prodigiously gifted draftsman. Much like Picasso, Rivera considered the art of drawing as foundational to his aesthetic practice as it was the vehicle through which his sensibility and intellect combined to generate a limitless process of creativity. At the core of Rivera's great mural projects painted in Mexico and in the United States are hundreds of studies and sketches that evolved from drawings which he later translated through the *al fresco* technique onto the walls of public buildings and portable murals. Parallel to his *al fresco* murals and easel paintings, Rivera executed hundreds of watercolors that merge line and color. Indeed, many of his watercolors began as spontaneous sketches from nature executed in graphite pencil, charcoal, sanguine, ink, and even fountain pen. Rivera was a truly exhaustive draftsman, and his drawings of which there are hundreds comprise a significant aspect of his artistic legacy.

The importance that Rivera bestowed on drawing led him to experiment with different painting techniques, such as tempera and casein to allow the transparency of the painting to reveal the constructive or linear qualities of the drawing. Rivera not only used fine papers as a support for his drawings but also employed canvas, often applying color with chromatic transparencies that enabled the drawing below to emerge from the composition as an autonomous and fundamental element of the painting. Such is the case with the present lot, *Vendedora de flores en Tehuantepec* (*Flower Sellers in Tehuantepec*) from 1935. Here Rivera applied charcoal directly onto the canvas as a base and then used the watercolor medium as the pictorial technique resulting in a painting of diaphanous transparencies, subtle traces and poetic tones. These effects are particularly notable in the typical garments from the Tehuantepec Isthmus area such as the rose embroidered *huipil* (or tunic) with its skirt and petticoats worn by the woman on the right whose Zapotecan heritage is apparent in her indigenous facial features. She offers her fragrant *nardos* to the seated woman on the left who sells her red cochineal dyes, proudly sharing her customs and her Oaxacan heritage. Rivera felt a great fondness for Oaxacan culture as evidenced in his numerous trips to Tehuantepec beginning in the 1920s onwards. In his balanced palette of serene greens, purples, and roses, Rivera creates a composition inspired by Renaissance painting in its evocation of architectural space, and reminiscent of his European formation and travels through Italy in 1921.

Professor Luis-Martín Lozano, art historian



THE JAMES AND MARILYNN ALSDORF COLLECTION



The Collection of James and Marilynn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is remarkable in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilynn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilynn Alsdorf would spend nearly four decades together building a life centered on art, philanthropy, and family. The son of a former Dutch diplomat and exporter, James W. Alsdorf joined his father's business after studying at the Wharton School of Business at the University of Pennsylvania. It was while working for his family's company, Alsdorf International, Ltd., that Mr. Alsdorf came upon the opportunity to acquire the Cory Corporation, a producer of coffee brewers and equipment. Under Mr. Alsdorf's leadership, Cory grew to become the nation's top manufacturer in the field, allowing him to expand the business into other areas of production and service. After successfully selling the company to the Hershey Corporation in the late 1960s, he re-joined the Alsdorf family's export firm, and worked together with his wife, Marilynn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilynn Alsdorf was a woman whose intelligence and passion for fine art left an indelible mark on the Alsdorfs' collection and the community in which they lived. The couple made their first acquisition at a Chicago auction shortly after their marriage. The work was a harbinger of greater things to come, prompting the couple to look deeper into the innumerable strands of art historical expression found throughout history—from the societies of ancient Egypt and Greece to the early Renaissance, Islamic art, Chinese and East Asian art, and Modern painting and sculpture. Through international travel, personal scholarship, and in conversation with leading curators, dealers, and living artists, the Alsdorfs honed a shared, astute connoisseurship, one driven by an ineffable, almost spiritual quality found in the works they chose to acquire.

It was this "love of the object," as the Alsdorfs described it, that resulted in an extraordinary, polymathic private collection. The couple's residence on Chicago's Lake Shore Drive became home to a striking *mélange* of works in which painting, sculpture, and decorative arts from around the world stood in art historical conversation—a curatorial achievement in its own right for which the Alsdorfs were widely celebrated. The couple were especially pioneering in their acquisition of Indian, Southeast Asian, and Himalayan art, areas that were largely undervalued when they first began to acquire these works in the 1960s. The Alsdorfs' first visit to India in 1968 was followed by numerous trips in the region, allowing them to expand both their expertise and their collection. Each new spark of art historical interest—in Old Master drawings, Buddhist sculpture, Chinese porcelain, Native American art, and beyond—set off a flurry of erudition and acquisition. "You have to love something before you buy it," Mrs. Alsdorf explained. "Find something, some period or some venue that you really like and do research on it. Find something that you're passionate about and then start collecting."

While their collection included masterful pieces by unknown artists from across history, the Alsdorfs were also keen to advance the work of Modern and Contemporary figures, acquiring works by artists such as Mark Rothko, René Magritte, Frida Kahlo, Fernand Léger, Jean Dubuffet, and others. In 1967, the Alsdorfs joined other prominent Chicago collectors, including Edwin and Lindy Bergman and Robert and Beatrice Mayer, in founding the Museum of Contemporary Art Chicago, an institution to which they would provide extensive financial and personal leadership. The Alsdorfs' patronage of museums and cultural institutions extended across Chicago and the wider United States: Mr. Alsdorf was a member of the International Council of the Museum of Modern Art, the Collectors Committee of the National Gallery of Art, and a board member of Dumbarton Oaks, among others. Mrs. Alsdorf, for her part, served as president of the Arts Club of Chicago and in leadership positions at institutions including the Smart Museum of Art at the University of Chicago, the Snite Museum of Art at the University of Notre Dame, and the Mary and Leigh Block Museum of Art at Northwestern University.

With the passing of James Alsdorf in 1990, his wife and family sought to continue to build upon the legacy in art and philanthropy that had defined his life. From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art* from the James and Marilynn Alsdorf Collection. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art, an arresting Renzo Piano-designed space bridging the museum's Michigan Avenue building and Modern Wing. At the same time, Mrs. Alsdorf funded a dedicated curatorial position at the AIC in Southeast Asian art, ensuring that generations of visitors will continue to discover the wonders of the field through exhibitions and education.



In 2006, when Marilynn Alsdorf was presented with the Joseph R. Shapiro Award from the Smart Museum of Art, fellow collector John Bryan lauded her as "an art patron without equal in our time in Chicago." Together, the Alsdorfs had not only built a peerless private collection of fine art from around the world, but had also dedicated themselves to sharing that collection and the passion that fueled its acquisition. The James and Marilynn Alsdorf Collection represents the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.

Photograph of Alsdorf collection, in situ at family home. Photo: Michael Tropea. Artwork: Pablo Picasso, *Mère et enfant*, circa 1902/1903 © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Yves Tanguy, *Untitled*, 1927. Artwork: © 2019 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Salvador Dalí, *Le cavalier à la tour*, 1932. Artwork: © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Photograph of Alsdorf collection, in situ at family home. Photo: Michael Tropea. Artwork: Paul Klee, *Garten im Orient*, 1937. Jean Dubuffet, *Palinodie*, 1961. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Georgia O'Keefe, *Pink Spotted Lily II*, 1936. © 2019 Georgia O'Keefe Museum / Artists Rights Society (ARS), New York. Fernand Léger, *La Joconde aux clés*, 1930. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

James and Marilynn Alsdorf, Kenilworth Miami, 1950. Photographer unknown. Courtesy of consignor.





Photograph of Alsdorf collection, in situ at family home. Photo: Michael Tropea.
Artwork: Frida Kahlo, *The Flower Basket*, 1941. © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.
Artwork: Joan Miró, *Peinture (Le Soleil)*, 1927. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019
Artwork: René Magritte, *Le seize Septembre*, 1957. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

FRIDA KAHLO (1907-1954)

The Flower Basket

signed and dated 'Frida Kahlo 1941' (lower center right)
oil on copper
25¼ in. (64.1 cm.) copper plate, 31¾ in. (80 cm.) framed, diameter
Painted in 1941.

\$3,000,000-5,000,000

PROVENANCE:

Paulette Goddard, New York (acquired directly from the artist).
Property of Paulette Goddard Remarque, Sotheby's, New York, 9 May 1980,
lot 37.
Violet Gershenson, New York.
Mary-Anne Martin | Fine Art, New York.
Private collection, Switzerland.
David Tunkl Fine Arts, Los Angeles.
Acquired from the above by the present owner (2007).

EXHIBITED:

Mexico City, Palacio Nacional, Comedor de Recepciones, 1941.
New York, Grey Art Gallery, New York University, *Kahlo/Modotti*, 1983.
London, Tate Modern, *Frida Kahlo*, 9 June-9 October 2005, p. 174, no. 65
(illustrated in color).

LITERATURE:

M. Zamora, *Frida: el pincel de la angustia*, Mexico, 1987, p. 321 (illustrated in
color).
H. Prignitz-Poda, S. Grimberg, A. Kettenmann, *Frida Kahlo: das Gesamtwerk*,
Frankfurt, Verlag Neue Kritik, 1988, p. 141, no. 82 (illustrated in color).
H. Herrera, *Frida Kahlo: The Paintings*, New York, Harper Collins Publishers,
1991, p. 163 (illustrated in color).
L.-M. Lozano, *Frida Kahlo*, Mexico, Landucci Editores (Spanish edition), 2000,
p. 108 (illustrated in color).
L.-M. Lozano, *Frida Kahlo*, New York, Bullfinch (English edition), 2001, p. 108
(illustrated in color).
L.-M. Lozano, *Frida Kahlo*, Milan, Leonardo International (Italian edition), 2001,
p. 108 (illustrated in color).
H. Prignitz-Poda, *Frida Kahlo: The Painter and Her Work*, Munich, Schirmer/
Mosel Production, 2003, pp. 181-183, no. 25 (illustrated in color, details and on
back cover).
S. Grimberg, *Frida Kahlo; The Still Lifes*, New York and London, Merrell
Publishers Limited, 2008, p. 79 (illustrated in color).
G. Souter, *Frida Kahlo*, New York, Parkstone Press International, 2012, pp. 138-
139 (illustrated in color and details).
H. Prignitz-Poda, *Hidden Frida Kahlo, Lost, Destroyed or Little-Known Works*,
Munich, Prestel Verlag, 2017, p. 130 (illustrated in color).

La canasta con flores or *The Flower Basket*, as this painting by Frida Kahlo is known, has never been fully studied by scholars, as it has always been in private collections and lent on very limited occasions for exhibitions. In turn, it has been rarely requested for temporary exhibitions or included in any of the artist's major retrospectives over the years. That said, it must also be noted that the work's precise details including Kahlo's approach to the composition, have not been sufficiently acknowledged.

Signed and dated 1941, *The Flower Basket* signals Kahlo's decade of greatest maturity as a painter, both technically and stylistically. The 1940s marked the consolidation of her career as an artist at the height of her virtuosity just before the start of her physical decline that would slowly incapacitate her. The painting is executed in a beautiful and festive chromatic range, with

flowers placed in a semi-circular wreath, within a basket brimming with roses, daisies, sunflowers, dahlias, and orchids, which are visited by an eager bumblebee, an iridescent blue butterfly and a hummingbird lured by the promise of sweets.

By 1941, Frida Kahlo had found a certain emotional stability after having separated in 1939 from her husband, the Mexican muralist Diego Rivera, whom she had just remarried the following year. In her newly married phase, Kahlo insisted in keeping her own independence in her decisions, but kept a close friendship and camaraderie that made them both artistic and ideological accomplices. After a successful solo exhibition in New York in 1938 and another in Paris, the following year at the Gallery Renou & Colle, where her paintings were praised by artists such as Wassily Kandinsky, Pablo Picasso and Marcel Duchamp, Kahlo obtained a certain status in the Mexican art world, not just as Diego Rivera's partner but as an artist in her own right.

The recognition achieved for her work led to an invitation in 1941 from the Presidency of Mexico to paint five portraits of illustrious women from Mexican history to decorate the new dining room in the reception halls of the Palacio Nacional; among these were portraits of Sor Juana Inés de la Cruz, Doña Josefa Ortíz de Domínguez and Leona Vicario (see letter dated 18 June 1941 to Dr. Leo Eloesser). Shortly after researching the pertinent iconographies, Kahlo was informed of a change in the content of the initial commission and was asked to paint still lifes instead of portraits. In a letter to Marte R. Gómez, she requests help to obtain clarification regarding the changes:

"I would like to let you know that Mr. De la Sota Riva called me and I was told that he had not received an official notice regarding the subject of the medallion shaped paintings for the dining room of the Palace and suggested that since I have completed the first still life that I bring it on Monday morning and show it to the President. As you told me that the President does not want still lifes but portraits...I beg you be so kind to let the President's wishes be known to Mr. De la Sota Riva to make sure they agree, because he insists on the theme of still lifes, and further insists that they be finished by September 15, which will be impossible since I am a slow painter, not because I am lazy but because that is my nature." (Marte R. Gómez, *Textos inéditos. Diego y sus mujeres*, 2013).

We now know that *The Flower Basket* was part of the decorative project, along with another painting titled *Still Life*, 1942 now in the collection of the Frida Kahlo Museum in Mexico City. Both paintings were executed in the same style and on a copper plate support to fit into the architectural settings in the dining room of the reception halls of the National Palace. The latter explains why Kahlo used the Renaissance format of the *tondo* for the painting, slightly concave, to highlight the compositions within the wooden decorative architecture of the official palace. Unfortunately, due to the urgency and surely the lack of clarity in communicating the President's wishes on the part of his advisors in charge, the project for the decoration for the dining room was scrapped and neither the three of the five portraits nor the series of still lifes were completed in time. This left Frida with two finished paintings and a third in progress, and for which she yet again sought help from her benefactor and friend, Marte R. Gómez, requesting his aid in securing payment for her work:

"I am so sorry to bother you again regarding the matter of the paintings that the President commissioned for the dining room of the Palacio Nacional, since the National Fund has not resolved anything definitive, work on the project has been canceled, and I frankly find this somewhat strange. Both Mr. De la Sota Riva and Mr. Cházaro greatly insisted that I complete at least two paintings by September 15. I worked earnestly to keep my word and delivered the two round paintings on the afternoon of September 13. I presented a proposal to Mr. De la Sota Riva as early as July 22. I told him I would charge \$900 pesos for each painting for a total of \$4,500 for the five... I would like



to get paid for the two that I finished (\$1,800 pesos) since I am really broke . . . but now Mr. Beteta refuses to sign my contract and has cut me off.”

The third picture from the commission of five is perhaps another painting depicting an exotic tropical landscape. Once the project was canceled, the latter painting became the background for the round shaped portrait of Marucha Lavín, also from 1942. Lavín was the wife of Frida Kahlo's patron, José Domingo Lavín, who had commissioned other paintings for his collection, among them, the 1945 work, *Moisés*.

As the commission for three still lifes was half-finished and without receiving any payments for these, Mr. Marte R. Gómez arranged for the two paintings which had been installed in *situ* at the Palacio Nacional be returned to Kahlo. Kahlo found other collectors for these works—one still life was offered to the composer Carlos Chávez, from whom she would distance herself in later years and never return the painting after she had borrowed it from him for a solo exhibition in 1953, while *The Flower Basket* was sold to film star Paulette Goddard.

Despite the failed commission of the still lifes for the dining room of the reception halls for the Palacio Nacional, as late as October 31, 1941, Kahlo was still confident that she would paint the portraits from the original commission of Sor Juana Inés de la Cruz, Leona Vicario and Josefa Ortiz de Domínguez: “Mr. De la Sota Riva told me that the portraits could be done for another location in the Palace,” however, this did not happen, which must have been frustrating for Kahlo. Although this is a much greater loss for the public art collections of Mexico. If the commission had been completed at the Palacio Nacional, Mexican institutions would have more paintings by the artist in its collections. But such is the history of art, of dreams, and projects, some realized and others not. Now, one of the works originally intended for Mexico's Palacio Nacional, will be offered at auction, allowing a large international public to see an exquisite and rare work by Frida Kahlo with a fascinating history.

Professor Luis-Martín Lozano, art historian



Diego Rivera, *Portrait of Paulette Godard*, 1940-1941. 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. Private collection.

Late in life, when former Hollywood film actress Paulette Goddard prepared to leave her legacy to New York University, she decided to let go of the exquisite still life *The Flower Basket*, a technically masterful and chromatically pleasing painting that she had purchased from Frida Kahlo in December of 1941; at the time of the painting's auction in 1980, Kahlo had not yet achieved the status of popular icon that she holds today.¹The

release of Hayden Herrera's biography of Kahlo in 1983, "her adoption by feminists, the pop singer Madonna's publicly proclaimed passion for Kahlo, the numerous books, exhibitions, (films), and memorabilia, as well as her stoic veneer representative of 'exotic' Mexico plastered on billboards set against the Manhattan skyline (during the blockbuster exhibition *Mexico: Splendors of Thirty Centuries*), and the sale of her work for 1.4, then 3.2, then 5.6 million dollars,"² followed by the 2016 record of 8 million set at Christie's, superficially trace the artist's upward trajectory to star status.

The 2014 exhibition *Unbound: Contemporary Art After Frida Kahlo* at the Museum of Contemporary Art Chicago sought to reframe Kahlo's art as separate from her posthumous celebrity, by highlighting Kahlo's relevance to, impact on, and dialogue with leading contemporary international artists working in a variety of media; Kahlo's art was shown in relationship with that of Francis Aljys, Louise Bourgeois, Julio Galán, Ana Mendieta, Shirin Neshat, Hélio Oiticica, Catherine Opie, Gabriel Orozco, Daniella Rossell, Cindy Sherman, Lorna Simpson, among many others.³ Their artworks were organized into four categories: gender, national identity, politics, and the body; the category of "still life," was not one of them.

Kahlo painted between "over 25" to "about 40" still lifes during her artistic career.⁴ As art historian Nancy Deffenbach pointed out in her 2015 study *María Izquierdo and Frida Kahlo: Challenging Visions in Modern Mexican Art*, "The scarcity of studies devoted to Kahlo's still lifes probably stems from scholars' overwhelming reliance on biographical and psychological methodologies that have prioritized her self-portraits."⁵ Deffenbach adds that Kahlo's still lifes in fact resist the kind of biographical lens through which the self-portraits habitually continue to be read.

Even so, the still life *The Flower Basket*, which has been exhibited rarely, and has little scholarship attached to it, is nonetheless surrounded by sensationalism, especially when the motivation for its creation has been determined (seemingly in error) not only as an act of Kahlo's forgiveness of Goddard for the latter's love affair with Kahlo's then ex-husband Diego Rivera, but of Kahlo's own supposed romantic affection for, and sexual conquest of Goddard (the "ex-rival"). The work, in fact, as Luis-Martín Lozano suggests here, was likely painted to partly fulfill a Presidential commission that Kahlo initiated July 22 and completed, delivering two painted *tondi*, or circular, copper plates to the dining hall of the National Palace on September 13th of 1941. Kahlo's fight for payment is documented in her letter of appeal to Marte R. Gomez, when the government apparently refused to pay the artist for her work.⁶ But rather than an object tied to betrayal, victimization, and scandal, we can consider *The Flower Basket* in light of Kahlo's emancipation, productivity, and artistic prowess.

As Rivera recounts, Kahlo agreed to remarry him on December 8, 1940 under the condition that he honor her requirement for financial independence from him, and celibacy between them in their relationship.⁷ That Kahlo was the one chosen by the President of the Republic, Manuel Ávila Camacho, apparently among several artists connected with the Galería de Arte Mexicano, for a commission⁸ and the subsequent sale of *The Flower Basket* in December of 1941 to Goddard (as patron, not gifted as lover) attests to Kahlo's artistic recognition and business savvy. Perhaps Kahlo even double dipped; author Dr. Salomon Grimberg adds to the story that Marte Gómez Leal claimed that Kahlo was in fact paid her commission,⁹ while, a customs document not only recorded that Paulette Goddard hand carried *The Flower Basket* into Brownsville, Texas on December 19, 1941, but also listed her payment to Kahlo for the artwork.¹⁰ Striving to support herself only from the sale of her art, Kahlo requested an advance from Alberto Mirachi, her gallery representative, on her January \$500 monthly stipend, complaining to him that having had to cover outstanding debts, by December 10th she had already spent the money she received from "Paulette" as remuneration for the still life.¹¹



Frida Kahlo, *Still Life*, 1942, Museo Frida Kahlo, Coyoacan. © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



The present lot

There is a Baroque, self-conscious over-exuberance in Kahlo's *The Flower Basket* that echoes her rebellious and innovative character. As Deffenbach notes, Kahlo "challenged conventional expectations about still-life painting."¹² She presents a crowded arrangement of cut wild flowers—not the cala lilies that Rivera was known for, as those in the Rivera painting that Goddard purchased at the same time, or flowers tied to Mexican national identity such as *cempazuchil* (marigold), associated with the Day of the Dead—but a carefree, central grouping just beginning to show signs of fatigue. The unruly cluster of flowers, perhaps cut from the surroundings of the Blue House where Kahlo was living at the time, or brought from the nearby *mercado* is juxtaposed against a tightly arranged, symmetrical, commemorative wreath. The *memento mori*, reminder of death's immanence, is visited by the symbolically loaded hummingbird, a butterfly, bee, and bug.

Kahlo avoids the interest in heightened texture and the metaphysical expressed in Rufino Tamayo and María Izquierdo's still lifes of the late 1920s and 1930s. And subdued here are signs of Kahlo's grounding in *arte popular*, particularly the round, decorated, lacquered *bateas* and ceramic trays from Michoacán that she owned, which informed her oil on metal painting *Charola de rosas* of 1924. In fact, with *The Flower Basket* Kahlo masterfully walks the line between a post-modern kitsch appearing long before its time, and the Mexican 19th Century still life tradition, both academic and provincial to include José Agustín Arrieta, Mercedes Zamora, and Hermenegildo Bustos.

Kahlo's importance to contemporary Mexican (and Chicano, and Latinx) painters, such as Rocío Maldonado and Georgina Quintana, who artistically came of age in the 1980s as they turned to the everyday, the personal, and nature as subject, has been examined in scholarship accompanying the exhibitions *¿Neomexicanismos? Ficciones identitarias en el México de los ochentas* and *Pasión por Frida*, for example.¹³ Finally, given the simultaneous presence of Galán's *Hice bien quererte* of 1990 (refer to lot 59), the temptation is just too great to not bring in another example of the latter's work as a comparison with *The Flower Basket*: Galán's still life *Tanto* of 1987. Offering an innocuous (or is it?) vase with pansies, their faces on full display, Galán creates a frame within a frame by encircling the floral arrangement with the outline of a heart; he underscores this concept with his signature and date in duplicate. The thought "YA NO TE QUIERO" (I Do Not Love You Anymore) lettered at the top center of the canvas is completed by the title "Tanto" (*So Much*). While Galán sometimes denied identifying with Kahlo, and sometimes relished the association,¹⁴ this comparison makes clear that in addition to a sympathy in subject-matter, similar compositional centrality, incorporation of a horizon line, and use of a framing device, Galán, like Kahlo, flaunts the play with artifice, sentimentality, sexuality, and mortality.

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



Julio Galán, *Tanto*, 1987. Private collection, Monterrey, reproduced by permission

1 See Lot 37 in *Nineteenth and Twentieth Century Mexican Paintings, Drawings, Sculpture and Prints: May 9, 1980* (New York: Sotheby Parke Bernet Inc., 1980), n.p.

2 Teresa Eckmann, "¿Centro o periferia? Frida Kahlo, neomexicanismo y género," in *¿Neomexicanismos? Ficciones identitarias en el México de los ochentas* (Mexico City: Museo de Arte Moderno, 2011), p. 129. Author's translation.

3 See the exhibition overview at <https://mcchicago.org/Exhibitions/2014/Unbound-Contemporary-Art-After-Frida-Kahlo>. Accessed September 27, 2019.

4 Salomon Grimberg arrives at the estimate of forty still lifes on page 12 of his book, *Frida Kahlo: The Still Lifes* based on the catalogue raisonné, *Frida Kahlo: Das Gesamtwerk*, ed. Helga Prignitz-Poda, Salomon Grimberg, and Andrea Kettermann (Frankfurt am Main: Neue Kritik, 1988). Nancy Deffenbach opens her chapter "Picantes pero sabrosas: Kahlo's Still-Life Paintings and Related Images," in her book *María Izquierdo and Frida Kahlo: Challenging Visions in Modern Mexican Art* (Austin: University of Texas Press, 2015) stating "Kahlo created over twenty-five still life paintings..." page 135.

5 Deffenbach, "Picantes pero sabrosas," p. 135.

6 See Luis-Martin Lozano essay on *The Flower Basket* in this same catalogue.

7 Hayden Herrera, *Frida: A Biography of Frida Kahlo* (New York: Harper and Row, 1983), p. 302.

8 Grimberg, *Frida Kahlo*, pp. 78-80 and Deffenbach, "Picantes pero sabrosas," p. 141.

9 Grimberg, *Frida Kahlo*, p. 84.

10 See document at Heritage Auctioneers, <https://historical.ha.com/itm/autographs/artists/frida-kahlo-documents-two-signed-twice-and-engrossed-in-her-hand-declaring-that-actress-palette-goddard-had-purchased-kah-total-/a/6054-34309.s>. Accessed September 20, 2019.

11 Raquel Tibol, *Frida by Frida* (Mexico City: Editorial RM, 2006), p. 262.

12 Deffenbach, "Picantes pero sabrosas," p. 138.

13 *¿Neomexicanismos? Ficciones identitarias en el México de los ochentas* (Mexico City: Museo de Arte Moderno, 2011) and *Pasión por Frida* (Mexico City: Instituto Nacional de Bellas Artes, 1992).

14 See Teresa Eckmann, "¿Centro o periferia? Frida Kahlo," p. 138.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

23

FRANCISCO ZÚÑIGA (1912–1998)

Yucateca sentada

signed and dated 'Zúñiga 1970' (on the rear base)

onyx with wooden base

16 x 15 x 11½ in. (40.6 x 38.1 x 29.2 cm.)

Executed in 1970.

\$70,000-90,000

LITERATURE:

Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 305, no. 503 (illustrated).





24

RICARDO MARTÍNEZ (1918-2009)

El gusto

signed and dated 'Ricardo Martínez 56' (lower right)
oil on canvas
31½ x 41 in. (80 x 104.1 cm.)
Painted in 1956.

\$60,000-80,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City.
Anon sale, Sotheby's, New York, 10 June 1982, lot 67.
Acquired from the above by the present owner.

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

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

Impactful in the artistic development of Ricardo Martínez must have been his witnessing of his older brother Oliverio's sculptural execution between 1934-37 of the four groupings of 38-foot tall stone figures for the major public work, Mexico City's *Monumento a la Revolución*. Assisting on the project was sculptor Francisco Zúñiga, who Ricardo met at the time and formed a lasting friendship with. Zúñiga's voluminous approach to the figure and focus on native Mexico in his own work, and Oliverio's monumental scale, would dialogue with, even shape Ricardo's later expression and imagery. Seventeen years Ricardo's senior, Oliverio was an accomplished artist at that point, having trained briefly at the Escuela Nacional de Bellas Artes, and then teaching at the Escuela de Escultura y Talla Directa, where he rose to subdirector level; he competed for the government public art commission and won, his proposal chosen out of five finalists of 44 entries. Oliverio's accomplishments encouraged young Ricardo, who, a talented draftsman, would nonetheless try law school before studying at the Academia de San Carlos and giving up that institutional path as well, choosing instead to carve out his own artistic trajectory solo; he would be self-taught, and for the last four decades of his career, self-represented. Oliverio's death at age 37 from tuberculosis, even prior to the monument's completion, must have been a tragedy deeply felt by his younger brother. It was the translation of three-dimensional form, of mythic proportions, into two dimensions that became painter Ricardo Martínez's life-long pursuit.

In the ample studio that Martínez built for himself in the early 1950s behind his home at Calle Etna 32 in the Colonia Los Alpes, he painted daily surrounded by his collection of more than 300 pre-Columbian figurines and masks, predominantly Olmec.² The architect Fernando González Gortázar notes the shared importance of Olmec carved stone and ceramic production to both brothers Oliverio and Ricardo in their "love of closed (solid) mass, rotundity of form, and a combination of hieratism and expressiveness."³ Ricardo absorbed and re-interpreted, as he acknowledges in his epigraph, qualities of Olmec production such as the significant weight, thickness, and feline-jaguar features (wide-set, almond-shaped eyes, and sensuous lips, for example) of the objects that he studied so closely.

In canvas after canvas, the painter focused on the human figure; he approached the body in a sculptural manner, not with chisel and hammer in hand, but with charcoal and brush. Line was the basis of every canvas. He suggested three-dimensional form: solid, permanent silhouettes in the darkness, wrapped in atmosphere and revealed by light; through the merging of figure and ground Martínez tested gravity—the play between weight and the weightless. Consistently employing a limited color palette, he used value, a range of tones juxtaposed against a strong accent color, to mold his

I love these things that surround me. For that reason, I live surrounded by pre-Columbian art. Now, of course, I am a modern man and try to create something different; (the pre-Columbian) is a point of reference, but distant.

—Ricardo Martínez¹

bodyscapes, languorous scenes lit with high contrast. His compositions built with large, rhythmic positive and negative spaces, he simplified form as he moved towards increasing figurative abstraction.

Before completely arriving at the signature style described here, that he perfected from 1959 until his death in 2009, Martínez painted a "body of *costumbrista* paintings produced between 1954 and 1958 that portray the everyday, contemporary life of the Indian peasant set against a field of color; smoking cigarettes, reading a letter or newspaper, playing the guitar, carrying hand-woven baskets, gardening, and holding local identifiers—luscious regional fruits, hand-made cheeses, and crops of the land."⁴ In these genre scenes, Martínez emphasized traditional dress coupled with symbolic objects; men wear white cotton garments and regional hats, while *rebozos* (hand-woven shawls) cover the women. They inhabit a rural setting, or a limbatic, in-between space. Thematically Martínez here presents a late *indigenismo*,⁵ valorizing the Indian as the basis of *mexicanidad* at a time when the Mexican government had long-turned its attention away from advancing post-Revolution social reform, to prioritizing industrial modernization, a post-Cardenas Era direction initiated by the administration of President Ávila Camacho following WWII.⁶

El gusto (Taste) of 1956, presents two men at a table or counter amidst seven, uncapped and apparently empty, bottles of brown and green glass, likely colors reflecting those best suited to keep light from harming the hops. More subdued than Rufino Tamayo's *El borracho feliz* of 1946, these men are nonetheless content, smiles on their lips, their thirst satiated. It was not to social realism or to creating epic narratives of Mexican history that Martínez would be tied, but rather, as an artist of the *Ruptura*, the mid-century break with the Mexican School of Painting, he committed to an atemporal *indigenismo* explored through abstract figuration. Always grounded in the pre-Columbian, but achieving its highly contemporary interpretation, Martínez exercised his fascination with light and sculptural form, exploiting and perfecting in his life's production of some 700 artworks, the emotive and formal aspects of his painting.

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

1 Interviewed in the film *Recordando a Ricardo Martínez en su centenario*. Fundación Ricardo Martínez de Hoyos y Canal 22. (November 9, 2018). "Yo amo estas cosas que me rodean. Por eso vivo rodeado de arte pre-Colombino. Ahora, claro, soy un hombre moderno y trato de hacer una cosa diferente. Es un punto de referencia pero remoto." My translation. Accessed October 5, 2019.

2 Ricardo Martínez's collection was donated to INAH following his death.

3 Interviewed in the film *Recordando a Ricardo Martínez en su centenario*. Fundación Ricardo Martínez de Hoyos y Canal 22. (November 9, 2018). My translation. Accessed October 7, 2019.

4 Teresa Eckmann, "Ricardo Martínez, *Elotes*," *Christie's Latin American Art Sale Catalogue May 22-23* (New York: Christie Manson and Woods Ltd., 2019), 46.

5 *Indigenismo* (Indigenism) here refers to a movement at the late-19th/turn of the 20th Century and through the immediate post-Revolution period in Mexico led by intellectuals such as archaeologist Manuel Gamio and Minister of Education José Vasconcelos who simultaneously acknowledged the pre-Columbian past as the root of Mexican nationalism while (problematically) advocating for the assimilation of the contemporary native populations.

6 See Chapter 35, "From Revolution to Evolution, 1940-58" in Michael C. Meyer, William L. Sherman and Susan M. Deeds, *The Course of Mexican History* (Oxford: Oxford University Press, 2007), 555-572.





Pastorcillo

inscribed, dated, and numbered 'ESCULTOR FRANCISCO ZÚÑIGA, 1976,

FUNDICION MOISES DEL AGUILA, 0/IV' (on the base)

bronze

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

Executed in 1976.

Edition zero of four.

\$80,000-120,000

PROVENANCE:

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

LITERATURE:

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

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

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

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

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

26

DR. ATL (GERARDO MURILLO), (1875-1964)



Árbol luminoso

signed 'dr atl' (lower right)
oil and Atl colors on Masonite
16¾ x 21 in. (42.5 x 53.3 cm.)
Painted circa 1960.

\$60,000-80,000

PROVENANCE:

Private collection, Los Angeles.

This work is accompanied by a certificate of authenticity signed by Andrés Blaisten and dated 17 October 2019.

27

REMEDIOS VARO (1908-1963)*La tejedora roja*

oil on paper mounted on panel
17½ x 11½ in. (44.5 x 29.2 cm.)
Executed in 1956.

\$300,000-500,000

PROVENANCE:

Private collection, Mexico City.

EXHIBITED:Mexico City, Museo de Arte Moderno, *Obra de Remedios Varo*, 1971.**LITERATURE:**

J. Fernández, *Catálogo de las exposiciones de arte*, Mexico City, Universidad Autónoma de México, 1972, p. 122 (illustrated).

M. Rivera, *Trampantojos: El círculo en la obra de Remedios Varo*, Mexico City, Siglo veintiuno editores, s.a. de c.v., 2005, p. 111 (illustrated in color).

T. Arcq, et al., *The Five Keys to the Secret World of Remedios Varo*, Mexico City, Artes de México, 2008, p.p. 36, 38-39, (illustrated in color).

W. Gruen et al, *Remedios Varo, Catalogo Razonado*, Mexico City, Ediciones Era, 2008, p. 186, cat. 141 (illustrated in color).

L. Cirlot, *Las vanguardias artísticas a la luz del esoterismo y la espiritualidad*, Barcelona, Universitat de Barcelona, 2014, p. 75. (illustrated).

In a fading black and white photograph of a domestic interior, the tall shutters of a floor-to-ceiling window wide open, light pours in, falling across the youthful face of the Spanish-born Surrealist Remedios Varo, perhaps twelve or thirteen years of age at the time, as she looks directly at the camera; her right hand momentarily still, holds a needle, the left hand supports her embroidery. To the girl's left, focused intently on her own work is Doña Josefa Zejalvo, Varo's paternal grandmother, tiny, weathered, seated before her sewing machine. From this visual record is made clear the line of descent for Varo's life-long fascination with threads, which are so key to her painting.¹

Threads for Varo are more than spun fiber, but moonbeam and starlight, hair, streams of energy, roots, vines, the strings of instruments, fur and feather, and propellers of mechanical parts. With thread knitted, embroidered, woven, and certainly animated, Varo can render the invisible, visible as she does in *La tejedora roja* of 1956. Here, it is woman who holds "secret wisdom and special creative powers."² It is woman who can perform the creative act of bringing life into being. Ironically, in contradiction to the painting's title, "la tejedora" (the one who knits) is not red at all, but rather, stone cold blue; she is more sculptural than made of flesh and bones. Magically, without a visible source, she produces a garment that inexplicably gains awkward, origami-like corporeality. Lacking gravity, the ethereal figure catches the wind, taking Chagallian flight.

Is the knitter and the knitted one and the same being? The cat offers a clue as her body unravels to form the ball of yarn that she guards under her outstretched paw. Surely, the cat is a "she," as Varo's cats so often take on her own feline



The artist with her grandmother Dña. Josefa Zejalvo, circa 1920-21. Archives of Beatrice Varo de Cano, Valencia, Spain as illustrated in J. Kaplan, *Remedios Varo, Unexpected Journeys*, New York, Abbeville Press, 2000, p. 28, no. 25. Reproduced by permission. © 2019 Artists Rights Society (ARS), New York / VEGAP, Madrid

appearance in her paintings. Yarn and cat are made of the same essence. Another clue...the very atmosphere outside of the window produces a skein of yarn that hangs from a ceiling hook awaiting generative hands. Limp silhouettes hang from additional, threatening hooks in the background, perhaps shadows, like Peter Pan's, detached from their owners' bodies, awaiting a seamstress' talent. Varo's meditations on the fabric that connects all of life were grounded, among other of her esoteric, alchemical, and occult interests, in the teachings of the Fourth Way of P.D. Ouspensky and George Gurdjieff, mystical teachings that she came into intimate contact with in Mexico City.

From the time of her birth on December 16, 1908 in the town of Anglés in Gerona, Spain, up to the age of nine, Varo's life was rather nomadic as her father, a hydraulic engineer, moved the family throughout the country, and on to Tangiers and Casablanca, Morocco before settling in Madrid. Progressive and an Esperantist, he taught Varo to draw, encouraged her interest in science, and took her to museums.³ She enjoyed reading fiction writers Alexandre Dumas, Jules Verne, and the dark Edgar Allan Poe. From the mid to late 1920s enrolled in the Real Academia de Bellas Artes de San Fernando, she would venture to the Prado Museum where she studied the paintings of Francisco Goya, Hieronymus Bosch, and El Greco, important to her later work. In 1930 at the age of twenty-one, she married her classmate Gerardo Lizarraga; the two traveled to Paris for a year to further immerse themselves in Surrealist practice beyond what they already knew of Salvador Dali, Luis Buñuel, and Federico García Lorca. Installed in Barcelona from 1932-36, Varo separated from Lizarraga and drew close to artists José Luis Florit, Óscar Domínguez and Esteban Francés with whom she created *cadaver exquis* (exquisite corpse drawings) in true Surrealist experimental fashion.⁴ There she also met a new love, the poet Benjamin Péret; the two, with Francés in tow, fled the Spanish Civil War relocating in Paris where they participated in André Breton's Surrealist circle meeting artists including Leonora Carrington, Alice Rahon, and Wolfgang Paalen, who would become her life-long companions. With the outbreak of World War II and the Nazi invasion of Paris, Péret and Varo boarded the *Serpa Pinto* on which they traveled by sea to Mexico arriving in December of 1941. They were welcomed as political refugees to their new homeland.⁵

In "La llave esoterica: en busca de lo milagroso," independent curator Tere Arcq offers a close study of Varo's relationship with The Fourth Way.⁶ The artist, in fact, held all of Gurdjieff and Ouspensky's writings in her personal library. As Arcq points out, "In her canvases not only do we witness the creation of a universe in its internal and external structure, but she also shows us the relationship of the human being with that universe and their current and potential destinies."⁷ Both Varo and her close friend Carrington participated in Ouspensky and Gurdjieff circles in Mexico City during the late 1940s and early 1950s. They befriended the British artist Christopher Fremantle and his wife Anne, who were Gurdjieff's *khalifas* (representatives) in Mexico City. Interestingly, within the method Gurdjieff taught for attaining self-awareness and enlightenment, he emphasized the importance of manual labor, to include the meditative practices of sewing, spinning yarn, weaving, embroidery, and painting.⁸ These creative means Varo already knew well as a child through her grandmother's example; she continued to develop imagery where she explored their power, not only in *La tejedora roja*, but in its sister painting *La tejedora de Verona* of the same year, and in *Bordando el manto terrestre* (1961), the central panel of her autobiographical, masterful triptych.

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

1 This photograph is in Beatriz Varo de Cano's archive, a cropped version of which is reproduced on page 28 of Janet A. Kaplan's *Remedios Varo: Unexpected Journeys* (New York: Abbeville Press, 2000).

2 Janet A. Kaplan's *Remedios Varo: Unexpected Journeys* (New York: Abbeville Press, 2000), 215.

3 Esperanto is an artificial language that Polish occultist L.L. Zamenhoff created in 1887 to serve as an international second language.

4 An exquisite corpse is a technique/game/drawing method developed by Surrealists as a means to access the unconscious and to produce bizarre, fantastic imagery.

5 For a chronology of Varo's life see Walter Gruen and Tere Arcq, "Cronología," in *Cinco llaves del mundo secreto de Remedios Varo* (Mexico City: Artes de Mexico, 2008), 207-215.

6 Tere Arcq, "La llave esoterica: en busca de lo milagroso," in *Cinco llaves del mundo secreto de Remedios Varo* (Mexico City: Artes de Mexico, 2008).

7 *Ibid.*, 33.

8 *Ibid.*, 39.



FRANCISCO ZÚÑIGA (1912-1998)

Coloquio

signed and dated 'FRANCISCO ZUÑIGA, 1979' (on back of the chair) inscribed 'FUNDICION MOISES DEL AGUILA, MEXICO, 1980, 0/V' (on the base)
bronze
47 x 72 x 38¼ in. (119.4 x 182.9 x 97.2 cm.)
Conceived in 1979. Cast in 1980.
Edition zero of five.

\$200,000-300,000

PROVENANCE:

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

EXHIBITED:

Mexico City, Instituto Nacional de Bellas Artes, *Francisco Zúñiga: Homenaje nacional*, May-June 1994, p. 139 (illustrated)

LITERATURE:

Francisco Zúñiga, New York, Sindin Gallery, 1979, p. 14-15, and on the cover (another edition illustrated).
C. Francisco Echeverría, *Francisco Zúñiga*, Mexico City, Ediciones Galería de Arte Misrachi, 1980, p. 290, no. 333 (another edition illustrated).
J. Lassaingne, *Francisco Zúñiga*, New York, Brewster Editions Limited, 1982, p. 63 (another edition illustrated).
M. Paquet, *Zúñiga*, Paris, la Différence / New York, Brewster Editions Limited, 1986, p. 59 (another edition illustrated).
Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrio & Fundación Zúñiga Laborde, 1999, p. 463, no. 797 (another edition illustrated).

It was the 19th Century master, Auguste Rodin, who envisioned that the viewer should come to know art through the invitation to walk among larger-than life-size bronze sculptures placed low to the ground, to be viewed at eye-level—at the time not something well accepted. Rodin imagined his sculptures “mixed with the daily life of the town: passersby would have elbowed them, and they would have felt through this contact the emotion of the living past in their midst.”² With that in mind, when Rodin proposed his *Burghers of Calais* in 1884 to the commissioning city council, “They thought I was mad...statues without a pedestal! Where had that ever been seen before?” he commented.³ But of course, the ancient Olmecs stood eye-level with the colossal heads, the Toltecs walked among carved warrior columns, the Maya erected carved stelae in the earth, and reclining chacmool figures, whether Toltec, Maya, Aztec, or other, set upon the ground.⁴ Indebted both to ancient Mesoamerican and modern European sculptors, Zúñiga too offered the viewer a phenomenological experience, as evidenced by the inviting *Coloquio*.

Coloquio was a sculpture, decades in the making. Zúñiga explained that he would continue to rework a theme or composition until he exhausted it or found something that attracted him more.⁵ Perusing Volume I of the artist's *Catalogue Raisonné*, one can see the development of *Coloquio* over some thirty years from maquette to perfection. The idea of a “*coloquio*” (dialogue or exchange) between two women, emerged as early as 1948 with the small clay sculpture “Two Seated Women,” which was angular, simplified, and leaning towards Henry Moore in its geometric treatment; “Two Seated Women” resurfaced in 1955 in more ample, organic forms now sculpted in plaster. The artist then re-examined the theme in a commanding watercolor from 1959 indebted to Paul Cézanne's *Large Bathers* (1898-1905) in its imposing approach to form. Zúñiga further developed this motif in 1977 in the mid-size pairings of *Coloquio*, *Coloquio II* and *Coloquio III*, culminating in this major outdoor bronze masterwork, *Coloquio*, a highly naturalistic and emotive achievement.⁶

Zúñiga captured a dynamic, yet quiet and timeless moment of exchange between two female companions, making a universally understood statement of camaraderie, empathy, and friendship, while also offering a regional statement within the context of his *oeuvre*; the viewer can read the artwork both as human communion—the give and take of everyday interaction between two human beings—while perhaps also gleaning, more specifically, Zúñiga's homage to the native Mayan women of the Yucatan on the Eastern peninsula of Mexico. Working long-term with a few models during his career, the receptive figure with arms resting overhead can be recognized as the focused, pensive *Yucateca* bronze of 1980, while the active, forward-leaning woman of *Coloquio* is Zúñiga's model Domitila, who is the *Yucateca sentada* of 1975/1976.⁷ Together, the women emit a relaxed, generous, comfortable, confident and open sharing of women's wisdom and knowledge.

This sculpture is a synthetic, signature work that combines the artist's long study of pre-Columbian form, Colonial Marian imagery, and “by Zúñiga's own admission, an array of modern European sculptors including Auguste Rodin and his teacher Antoine Bourdelle, Constantin Brancusi, Alexander Archipenko, Edgar Degas, Aristide Maillol, Jacques Lipchitz, Henri Matisse, and Ossip Zadkine.”⁸ Aware of his calling from a young age, Zúñiga learned his craft from his father, Manuel María Zúñiga, a *santero*, carver of *santo* religious figures in his native San José, Costa Rica. In addition to this early apprenticeship, he briefly studied drawing at the Academia de Bellas Artes de Costa Rica as a teenager, while repeatedly winning first and/or second place in sculpture and painting at the annual National Fine Arts competitions from 1929-32. His discovery of pre-Columbian art at age twenty, specifically that of the local Chorotega and Huetar Indians, would be key in his stylistic development. This fascination with the ancient Mesoamerican material production only grew once he moved to Mexico City in 1936 as he enjoyed long visits to the National Anthropology Museum in its old location on Calle Moneda. His move brought new opportunities: mentoring from painter Manuel Rodríguez Lozano, a job as assistant to sculptor Oliverio Martínez, followed by Guillermo Ruiz, and finally securing a teaching position at La Esmeralda (Escuela Nacional de Pintura, Escultura y Grabado) in 1939.

Coloquio belongs to Zúñiga's highly productive decade of the 1970s when, upon retirement in 1971 following a long, fulfilling teaching career, the sculptor could at last fully dedicate his time and focus to his studio practice. A work to be integrated into, experienced, and enjoyed in the public realm, *Coloquio* indeed embodies that maturity, knowledge, and state of resolution that the artist could recognize in his work at the time that he cast it.

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

1 Sheldon Reich, *Francisco Zúñiga Sculptor: Conversations and Interpretations* (Tucson: The University of Arizona Press, 1980), 56.

2 Nelly Silagy Benedek, “Auguste Rodin: The Burghers of Calais, A Resource for Educators,” (New York: The Metropolitan Museum of Art, 2000), 21.

3 *Ibid.*

4 Briefly, the *chacmool*, is a three-dimensional reclining figure found widely in Pre-Columbian Mesoamerican art. See for example, Mary Ellen Miller, “A Re-examination of the Mesoamerican Chacmool” *The Art Bulletin* 67.1 (March 1985): 7-17.

5 Sheldon Reich, *Francisco Zúñiga Sculptor*, 47.

6 See *Catálogo Razonado I: Escultura (1923-1993)* (Les Ullis: Albedrio/Fundación Zúñiga Laborde, 1999) pages 113 Figure 93, 142 Figure 160, 180, 461 Figure 794, page 462 Figures 795 and 796, and page 463 Figure 798.

7 See *Catálogo Razonado I: Escultura (1923-1993)* (Les Ullis: Albedrio/Fundación Zúñiga Laborde, 1999) page 510 Figure 882, and pages 432-434 Figures 745-749.

8 Teresa Eckmann, “Francisco Zúñiga, *Juchiteca sentada*,” *Christie's Latin American Art Sale Catalogue May 22-23* (New York: Christie Manson and Woods Ltd., 2019), 40-43.

My most important works (are those)...which I am now doing, because it is work achieved through maturity, knowledge, and greater ability to resolve problems.

—Francisco Zuñiga, 19801



RUFINO TAMAYO (1899-1991)

The Family

signed and dated 'R. Tamayo 1925' (lower left)

oil on canvas

28¾ x 33 in. (73 x 83.8 cm.)

Painted in 1925.

\$600,000-800,000

PROVENANCE:

Walter Arensberg, California.

Mrs. Geta Wright, Los Angeles, California.

Acquired from the above by the family of the present owner in 1980.

EXHIBITED:

Mexico City, 6 Avenida Madero, *Exposición Tamayo*, April 1926, no. 14.

New York, Weyhe Gallery, *Rufino Tamayo: Paintings, Watercolors, Drawings and Woodcuts*, 19 - 30 October 1926.

Pasadena, California, The Pasadena Art Institute, March 1953.

Santa Barbara, Santa Barbara Museum of Art, *Tamayo: A Modern Icon Reinterpreted*, 17 February - 27 May 2007, p. 137, pl. 13 (illustrated in color). This exhibition also traveled to Miami, Miami Art Museum 22 June - 16 September 2007 and Mexico City, Museo Tamayo Arte Contemporáneo 26 October 2007 - 21 January 2008.

Mexico City, Museo Tamayo Arte Contemporáneo, *Construyendo Tamayo, 1922-1937*, 29 August 2013 - 24 February 2015, p. 135 (illustrated in color).

Washington D.C., Smithsonian American Art Museum, *Tamayo: The New York Years*, 3 November 2017 - 18 March 2018, p. 79, pl. 1 (illustrated in color).

Milwaukee, Wisconsin, Milwaukee Art Museum, extended loan.

LITERATURE:

"La pintura de Rufino Tamayo," *El universal ilustrado*, 1926 (illustrated).

Tamayo's evolutionary process has traveled a long road that has fluctuated between realism and idealism, between an intimate raw expression to Mexican popular forms and painting's highest poetic feeling—all of that under a strong national shade.

—Carlos Mérida, 1948¹



La familia of 1926, a painting belonging to Rufino Tamayo's earliest production, participates in the immediate post-Revolution drive to forge new artistic languages that would redefine Mexican national identity as native, popular, and modern. Born in Oaxaca at the very end of the 19th century, Tamayo just turned eleven at the outbreak of the Mexican civil war whose violent phase would last ten long years. His mother dead, Tamayo had moved to Mexico City spending his days at La Merced *mercado*, where his Aunt ran a fruit stand. By 1917, Tamayo had enrolled at the Escuela Nacional de Bellas Artes to study drawing under Saturnino Herrán, a proponent of *indigenismo* and *modernismo*²; Tamayo and his classmates (including, for example, Julio Castellanos, Gabriel Fernández Ledesma, Agustín Lazo, and Antonio Ruiz "El Corcito") would become Mexico's artistic avant-garde.

The stylistic innovation and diversity that ensued was nourished in part by the newly re-opened Escuelas de Pintura al Aire Libre (EPAL, Open Air Schools) under the direction of Alfredo Ramos Martínez, and the Método Best Maugard (Best Maugard Method) pedagogical system, which many of the emerging artists, including Tamayo, taught in the public school system and absorbed into their personal work.³ Marking a shift away from the Best Method's decorative expression, in *La familia* Tamayo synthesized the lessons of the Open Air Schools, his interest in 19th century provincial portraiture and studio photography, his familiarity with the post-impressionist paintings of Paul Cézanne and Paul Gauguin, and his new understanding of pre-Columbian form, which he gained working at the Department of Ethnographic Drawing at the Museo Nacional de Antropología. Within his oeuvre, *La familia* is a dynamic and laden work.

Ramos Martínez's *Indian Couple with Watermelon* of 1914 presents one of the earliest examples of the stylistic approach, which was taken up again within the decade by Open Air School artists; a native man and woman wearing distinctive hand-woven clothing, offer a ceramic tray weighed down with local fruits (watermelon, bananas, a pineapple). Filling the canvas are isolated, centrally-placed figures who bear dark phenotypes and sculpted physiques; located in nature, rather than an urban setting, they are pushed up against the picture plane in a shallow pictorial space where the background of tropical foliage crowds in on the subjects. Additional examples of the period that employ these same formal devices and content are Frida Kahlo's *Two Women* of 1929, Ramón Cano Manilla's *Indian Woman from Oaxaca* of 1928, and Fernando Leal's *Indian with Red Sarape* of 1922. Ramos Martínez established the first open air school, Santa Anita, in 1913 as an alternative to the Academy; closed in 1914, it was a short-lived experiment. The Open Air Schools reopened in 1920 and proliferated up through the 1930s with the intent to renovate the arts by encouraging creativity across the social spectrum, and valorizing naïve and children's art.

EPAL painting characteristics such as the focus on the indigenous subject, depicted as deliberately blocky, sculpted figures who fill the frame pressed forward by a verdant landscape, are evident in *La familia*. Art historian Karen Cordero Reiman points out that Tamayo did not participate in EPAL directly as a student or teacher, but that he would have had contact through the Open Air School movement's exhibitions and publications; she notes that "the visible impact on his personal, creative proposals is evident in his adoption, from 1925 on, of a deliberately 'primitivizing' naïveté in his drawing style, and a rougher, more intense quality in his brushstrokes, which are applied to the reworking of traditional genres of pictorial representation,"⁴ such as his revisiting of 19th century provincial portraiture and studio photography.

E. Carmen Ramos in *Tamayo: The New York Years* reproduces an early 20th Century studio portrait by photographer Romualdo García of a young couple wearing their Sunday best, posed formally and frontally against a backdrop of foliage, the mustached-man in a rumpled suit and necktie, the woman donning a flower in her hair, with striking resemblance to Tamayo's couple in *La familia*.⁵ Tamayo would have been aware that García was especially known for his posthumous studio portraits of children reflecting the high infant mortality rate at the time. The painter intentionally avoids a direct narrative in *La familia*, leaving interpretation of the scene up to the viewer. Is the peaceful, swaddled baby sleeping, newly baptized, or not? Is this a tragedy, or a celebration? The poignant, high key color palette, likely derived from *arte popular* indigenous craft, challenges any potential melancholic reading of the scene.

The solid, mask-like faces of the couple and neutrality of emotion offer evidence of Tamayo's recent contact with pre-Columbian objects. In January of 1922 the Minister of Education José Vasconcelos hired Tamayo as a draftsman in the Department of Ethnographic Drawing at the Museo Nacional de Antropología. There daily he studied, touched, and drew pre-Hispanic and popular art objects. That hands-on knowledge of the chiseled, abstracted features of an ancient Aztec mask, for example, translated not only into his approach to the family's faces in *La familia*, but also those in the contemporaneous paintings *La frutera* and *Hombre y mujer* of 1926, all exhibited together in Tamayo's first solo exhibition in Mexico City.

In addition to EPAL aesthetics, the tradition of studio photography in Mexico, and the pre-Columbian form, Tamayo also drew from 19th century Mexican provincial portraiture, learning, for example, from the charming stiffness with which José María Estrada posed his sitters, while rejecting the latter's extreme attention to detail. Tamayo further looked to the post-Impressionist example of Cézanne and Gauguin; he was interested in not only Cézanne's advice to "treat nature by means of the cylinder, the sphere, the cone,"⁶ and Gauguin's primitivizing and exoticizing tendencies, but also, both the symbolic and expressive use of color as well.

Reviewing Tamayo's exhibition in April of 1926 for *El Demócrata*, artist Carlos Mérida discussed the difficulty that young artists encountered at the time in securing a venue to present their artwork and the significant, unseen effort behind every exhibition. In fact, prior to the establishment of the Galería de Arte Mexicano by Inés Amor in 1935, Mexico City had no gallery system in place to represent contemporary artists. Ambitious and forward-thinking even in his mid-20s, Tamayo secured the recently vacated storefront Armería Convaloucier at Avenida Madero 66 for the sum of 100 pesos where he hung twenty oil paintings.⁷ Mérida saw in Tamayo's exhibition "an incredibly interesting evolution that is just on the verge of crystalizing,"⁸ while poet Xavier Villaurrutia, writing for the exhibition's catalogue noted that the artist's condition of "direct sensuality of Indian and primitive, necessitates emptying itself into a lyrical, free, and warm painting."⁹ Critic Bernardo Ortiz de Montellano commented that with paintings such as *La familia* and *La frutera*, Tamayo exhibited the "opulent sensuality of the painter who achieves precise chords of beauty with primary tropical colors."¹⁰ The exhibition's success encouraged Tamayo to quit his museum and teaching jobs and head to New York City with his friend, the musician Carlos Chávez. *La familia* traveled with Tamayo, and would hang in his first exhibition in Manhattan held at the Weyhe Gallery in October 1926.¹¹

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



Romualdo García, studio portrait, 1905-14. Collection unknown. Reproduced from E. Carmen Ramos, ed., *Tamayo: The New York Years*, (Washington, D.C.: Smithsonian American Art Museum), p. 9.



1 Mérida, Carlos. "Un juicio sobre la pintura de Tamayo," 1948. Manuscript. Museo Nacional de Arte, Mexico City, 2. "El proceso evolutivo de Tamayo ha recorrido largo camino que fluctúa entre el realismo y el idealismo; entre la expresión grotesca cercana a las formas populares mexicanas y el más alto sentido poético de la Pintura, todo ello bajo severo tinte nacional." Author's translation. Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <http://icaadocs.mfah.org/icaadocs/> Accessed October 1, 2019.

2 *Indigenismo* refers to Herrán's incorporation of both the ancient and contemporary Indian as the subject of his painting parallel with the writings of Mexican intellectuals Manuel Gamio and José Vasconcelos who sought to define the Indian's place in the country's national fabric. *Modernismo* refers to the literary movement initiated by Nicaraguan Rubén Darío that spilled into the visual arts. In Herrán's case this refers to a synthesis of European Symbolism and Art Nouveau with indigenous subject matter.

3 One of many sources on these developments in Mexican modernism would be Karen Cordero Reiman, "Ensueños artísticos: Tres estrategias para configurar la modernidad en México, 1920-1940," in *Modernidad y modernización en el arte mexicano, 1920-1960* (Mexico City: Instituto Nacional de Bellas Artes, 1991), 53-81.

4 Karen Cordero Reiman, "Construyendo/Constructing Tamayo, 1922-1937," in *Rufino Tamayo: Construyendo/Constructing Tamayo, 1922-1937* (Mexico City: Instituto Nacional de Bellas Artes, 2011), 37.

5 E. Carmen Ramos, *Tamayo: The New York Years* (Washington D.C.: Smithsonian American Art Museum, 2017), 9.

6 In October of 1907 Émile Bernard published his correspondence with Cézanne in the journal *Le Mercure de France*. This quote from Cézanne was in a letter dated April 15, 1904.

7 Ingrid Suckaer, "Chronology," in *Tamayo: A Modern Icon Reinterpreted* (Santa Barbara: Santa Barbara Museum of Art), 417.

8 Mérida, Carlos. "La obra de Tamayo: En la exposición del artista mexicano se advierte una evolución interesante que reclama cuidadosa atención de los críticos." Magazine: *Suplemento dominical de El Demócrata* (Mexico City), April 18, 1926. "...una evolución sumamente interesante que está a punto de cristalizarse." Author's translation. Available through the International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, Documents of 20th-Century Latin American and Latino Art. <http://icaadocs.mfah.org/icaadocs/> Accessed October 1, 2019.

9 Raquel Tibol in "Rufino Tamayo: Su plataforma estética" quotes Xavier Villaurrutia. "Directa sensualidad de indio y de primitivo, que tendrá que vaciarse en una pintura lírica, libre, cálida." My translation. <http://www.proa.org/eng/exhibicion-proa-rufino-tamayo-textos.php> Accessed October 5, 2019.

10 Bernardo Ortiz de Montellano, "La obra expresiva de Rufino Tamayo," *Revista de Revistas* (Mexico City, 1926). My thanks to Diana Bramham for this source.

11 As stated in the object label for *La familia* in the exhibition *Tamayo: The New York Years*: https://s3.amazonaws.com/assets.saam.media/files/documents/2017-11/tamayo_wall_text_english.pdf Accessed October 10, 2019.

30

DIEGO RIVERA (1886-1957)

Niña con muñeca de trapo

signed and dated 'Diego Rivera 39' (lower left)
oil on canvas
32 $\frac{1}{8}$ x 24 $\frac{3}{4}$ in. (81.6 x 62.9 cm.)
Painted in 1939.

\$350,000-450,000

PROVENANCE:

S. Foster Hunt collection, Providence, Rhode Island.
By descent from the above to the present owner.

LITERATURE:

Exposición de Homenaje Nacional, Diego Rivera, 50 años de su labor artística, Mexico City, Museo Nacional de Artes Plásticas, 1951 (illustrated).
A. Souza, "Los Niños Mexicanos Pintados por Diego Rivera," *Artes de México*, no. 27, vol. V, July 1959, p. 17, no. 1 (illustrated).
Diego Rivera: catálogo general de obra de caballete, Mexico City, Mexico, 1989, p. 197, no. 1508 (illustrated).
Los niños mexicanos de Diego Rivera, Mexico City, Instituto Nacional de Bellas Artes, Museo Casa Estudio Diego Rivera y Frida Kahlo, 1998, p. 91 (illustrated).

Please note this work has been requested on loan by the San Francisco Museum of Modern Art for the forthcoming exhibition, *Diego Rivera's America*, scheduled to open in October 2020.

This lot is accompanied by *100 Dibujos de Diego Rivera*, a limited edition bound portfolio with one original signed drawing, published by Ediciones de Arte, Mexico City, 1949. The present portfolio is signed and dated by the artist, stamped with edition no. 21 of 100, and dedicated to Mr. S. Foster Hunt.

Due to the international prestige Mexican artist Diego Rivera garnered as a muralist in the 1920s, he was invited to execute al fresco murals in San Francisco, Detroit, New York, and Chicago, although this last commission never materialized. Rivera had chosen to include the head of Lenin in his design for the Rockefeller Center lobby murals in New York. When his patron requested he remove it, Rivera refused. He left soon after and returned to Mexico in 1933. He then began one of his most prolific periods in easel painting from the 1930s until 1940 when he returned to San Francisco to paint another mural—his last in the United States—for the Golden Gate International Exposition.

During his time in Mexico from 1933-1939, Diego Rivera executed some of his most celebrated paintings, among these a significant series of portraits of indigenous children. Children appeared often in his work during the 1920s, due to his marriage to Guadalupe Marín and the birth of his two daughters, Guadalupe and Ruth, whom he affectionately referred to as "Pico" and "Chapo." Rivera adored his daughters which explains, in part, his fondness for painting children of all different social classes, especially in poses emphasizing their young personalities. Often, he painted them with their rag dolls and bright popular Mexican toys. For Rivera, children were the hope of a new generation looking forward to a modernist Mexico; they were the children of the post-revolution living in a post-war world. Rivera painted them as restless and playful, with bright eyes and heads that seemed larger than their tiny hands and feet, recalling the small pre-Columbian ceramic figurines that he collected by the hundreds. Rivera recalled this work in the monograph accompanying his *Exposición Homenaje Nacional por sus 50 años de labor artística*, an exhibition marking his 50th year as a working artist. Although the painting was in the United States as it had been acquired by collectors Mr. S. Foster Hunt and his wife Dorothy of Providence, Rhode Island, Rivera decided to include a full-page reproduction in the exhibition catalogue/monograph noting its importance. Unquestionably, from all the portraits of children Rivera executed throughout his career, *Niña con muñeca de trapo* is not just well-executed, as demonstrated by the way her *rebozo* (shawl) wraps ever so gently around her small body, but also undeniably charming—she is a heartwarming symbol of Mexico's cultural roots.

Professor Luis-Martín Lozano, art historian, Mexico City



Henri Rousseau, *Child with Doll*, 1905. Photo by Franck Raux. © RMN-Grand Palais / Art Resource, New York



PROPERTY FROM THE COLLECTION OF DR. HELGA PRIGNITZ-PODA

Among the great joys of working in an auction house are the discoveries we bring to light of the works we are privileged to handle. We are honored to present Frida Kahlo's *Portrait of a Lady in White* and to share with you the intriguing story of its sitter. Just as we were sending our catalogue to press, new research surfaced, regarding the identity of the woman in *Portrait of a Lady in White*. In recent years, it was generally accepted that the sitter in this elegant portrait was Dorothy Brown Fox, an American friend of the artist. New research now suggests that this enigmatic sitter may be an entirely different woman—Elena Boder, a Russian émigré and high school friend of Kahlo's, who appears to have remained a close confidant of the artist throughout her life. Two separate women with fascinating life stories intertwined with that of the incomparable Frida Kahlo. What we know for certain is that the portrait was painted at a pivotal moment in Kahlo's career—a time when she would both define herself as an artist and begin her life's journey with Diego Rivera. Here is the story of Frida, Dorothy and Elena.

31

FRIDA KAHLO (1907-1954)

Portrait of a Lady in White

oil on canvas

46½ x 32 in. (118.1 x 81.3 cm.)

Painted circa 1929.

\$3,000,000-5,000,000

PROVENANCE:

Gift of the artist to Lola Álvarez Bravo.

Private collection, Texas.

Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo de la Ciudad Universitaria, *Homenaje a 5 pintores mexicanos desaparecidos*, 1958.

Dallas, Meadows Museum, *Frida Kahlo*, 17 February - 16 April 1989, Hamburg, Bucerius Kunstforum, *Frida Kahlo*, 15 June - 17 September 2006, p. 32 (illustrated in color).

Berlin, Martin-Gropius-Bau, *Frida Kahlo Retrospective*, 30 April - 9 August 2010, p. 91 (illustrated in color). This exhibition also traveled to Vienna, Bank Austria Kunstforum 1 September - 10 December 2010.

Copenhagen, Arken Museum of Modern Art, *Frida Kahlo: A Life in Art*, 2 September 2013 - 12 January 2014, p. 43 (illustrated in color).

Rome, Scuderie del Quirinale, *Frida Kahlo*, 20 March - 31 August 2014, p. 27 and 113 (illustrated in color).

Genoa, Palazzo Ducale, *Frida Kahlo e Diego Rivera* 20 September 2014 - 8 February 2015, p. 99 (illustrated in color).

Venice, Palazzo Ducale, *Henri Rousseau: Archaic Naiveté*, 6 March - 5 July 2015, p. 237 (illustrated in color).

São Paulo, Instituto Tomie Ohtake, *Frida Kahlo: Conexão entre mulheres surrealistas no México*, 27 September 2015 - 10 January 2016 p. 86 (illustrated in color). The exhibition also traveled to Rio de Janeiro and Brasília.

Prague, The National Gallery, *Celník Douanier Rousseau*, 15 September 2016 - 15 January 2017, p. 67 (illustrated in color).

Poznan, Centrum Kultury Zamek, *Frida Kahlo & Diego Rivera*, 28 September 2017 - 21 January 2018, pp. 106-109 (illustrated in color).

Moscow, Manezh, *Viva la vida: Frida Kahlo and Diego Rivera*, 21 December 2018 - 12 March 2019. This exhibition also traveled to Saint Petersburg, Fabergé Museum, Saint Petersburg, 20 March 2019 - 19 May 2019.

LITERATURE:

H. Prignitz-Poda, et al., *Frida Kahlo: Das Gesamtwerk*, Frankfurt, Verlag Neue Kritik, 1988, p. 93 (illustrated in color).

H. Herrera: *Frida Kahlo. The Paintings*, New York, HarperCollins Publishers, 1991, p. 55 (illustrated in color).

S. Grimberg: *Frida Kahlo*, New York, JG Press, 1997, p. 47 (illustrated in color).

C. Monsiváis et al., *Frida Kahlo*, Mexico City, Landucci Editores, 2000, p. 70 (illustrated in color).

H. Prignitz-Poda, *Frida Kahlo: The Painter and Her Work*, Munich, Schirmer/Mosel, 2003, p.p. 73 - 75 (illustrated in color).

G. Souter: *Frida Kahlo. Beneath the Mirror* New York, Parkstone Press, 2005, p. 22 (illustrated in color).

R. Casanova et al., *Frida's Frida* Mexico City, Fomento Cultural Banamex, 2007, p. 283 (illustrated in color).

G. Souter, *Frida Kahlo (1907-1954)*, New York, Parkstone Press, 2012, p.p. 32 - 33 (illustrated in color).

S. Grimberg, et al., "Two Frida Kahlo Portraits: One Found, One Confirmed" *IFAR Journal* vol. 14, no. 3 (2013), pp. 22-30 (illustrated in color and on the cover).





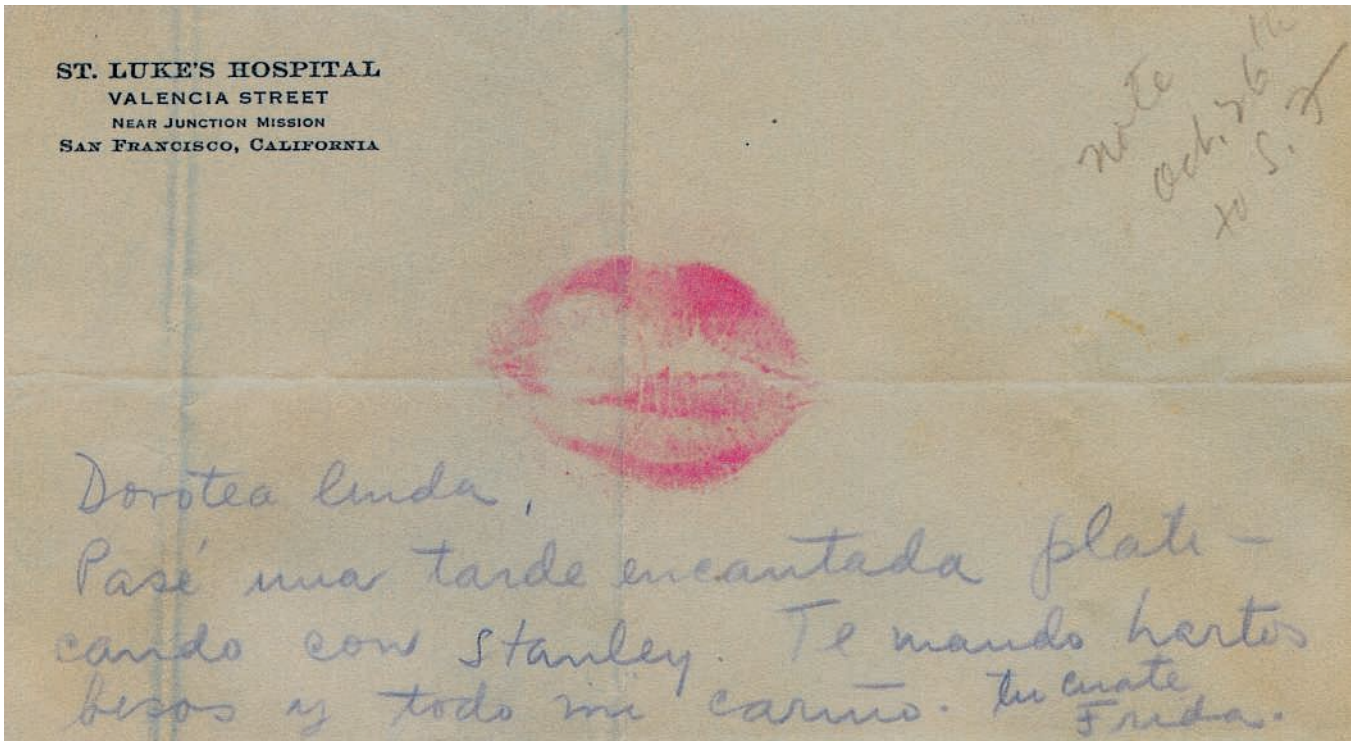
Frida Kahlo, *Self-Portrait (Time Flies)*, 1929, private collection. Reproduction of Frida Kahlo governed by Instituto Nacional de Bellas Artes y Literatura © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

"In 1929," Kahlo declared, "I joined the Communist Party, I got married to Diego, and I had my first abortion."¹ This watershed year witnessed the beginnings of connubial comradeship—mutually adoring, if at times strained and famously philandering—in the wake of Kahlo and Rivera's wedding on August 21. "At seventeen [twenty] I fell in love with Diego," she recalled, "and my [parents] did not like this because Diego was a Communist and because they said that he looked like a fat, fat, fat Brueghel. They said that it was like marriage between an elephant and a dove."² Such incongruities notwithstanding, they wed in a small, "unpretentious" ceremony, *La Prensa* announced; the newspaper described the bride as "one of [the] disciples" of the "*discutido pintor*," noting the "very simple street clothes" that she wore (and photographing her with cigarette in hand).³ Several days later, after a wild, tequila-fueled wedding party—graced by a memorable scene between Kahlo and Guadalupe Marín, Rivera's ex-wife—Kahlo moved into the marital home at 104 Paseo de la Reforma.

Their courtship had begun a year earlier, likely at one of the weekly soirées hosted by the charismatic photographer Tina Modotti but officially, in a more fabled retelling, at the Secretaría de Educación Pública, where Rivera was finishing a mural cycle. "There was beginning to be talk about Diego," Kahlo recalled, "that he had returned from Russia and was giving talks on Russian theater and art. I would go to hear him. Afterward, he began to paint at the [Escuela Nacional Preparatoria] and later at the Secretaría de Educación." There, with paintings in hand, she called up to Rivera, demanding that he come down from the scaffold to critique her portraits; intrigued, he climbed down and went on to accept an invitation to the Casa Azul, her childhood home, the next Sunday. "Then, the friendship and almost courtship with Diego began," Kahlo continued. "I would go to see him paint in the afternoon, and afterward he would take me home by bus or in a Fordcito—a little Ford that he had—and he would kiss me."⁴ Kahlo's paintings—no less her personal style, which evolved from flapper fashion to Communist red and black—began to betray her proximity to Rivera and his influence.



Dorothy Brown Fox, circa 1929. Photo courtesy Daniel Brown.



Undated letter from Frida Kahlo to Dorothy Brown Fox. Reproduction of Frida Kahlo governed by Instituto Nacional de Bellas Artes y Literatura © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

Kahlo had only recently begun to paint in earnest, prompted by boredom and loneliness during her long convalescence from a near-fatal streetcar accident, in September 1925, in which she was impaled by a metal handrail and broke her spinal column in three places. "I never thought of painting until 1926," Kahlo later wrote to the Surrealist dealer Julien Levy, "when I was in bed on account of an automobile accident. I was bored as hell in bed with a plaster cast. . . . I stole [sic] from my father some oil paints, and my mother ordered for me a special easel...and I started to paint."⁵ At first, she made portraits of friends—namely the Cachucas, her closest schoolmates from the Preparatoria, known equally for their intelligence as their irreverence—and family members. Inseparable from her pain, which persisted and intensified over the course of her life, Kahlo's painting took on a therapeutic and formative role as she entered adulthood, newly reborn as an artist. "Frida is the only painter who gave birth to herself," remarked the pioneering photographer and her longtime friend, Lola Álvarez Bravo. "The struggle of the two Fridas was in her always, the struggle between one dead Frida and one Frida that was alive." If the specter of her pain and suffering haunted her paintings from their inception, nevertheless through her practice "her love for nature was renewed, the same as for animals, colors and fruits, anything beautiful and positive around her."⁶

This affirmative positivity and self-renewal imbue a number of portraits that Kahlo painted around the time of her wedding. "We moved from the house on Reforma to Coyoacán," she recounted, "and that had an enormous influence on me. How we painted the house and the Mexican furniture, all that influenced my painting a lot. While still on Reforma, I painted a self-portrait [*Self-Portrait "Time Flies"*]. . . . Once in Coyoacán, I began to make paintings with backgrounds and Mexican things in them. I painted the portraits of [Salomón] Hale's sister [in-law] [*Portrait of Miriam Penansky*], of Guadalupe Marín [later destroyed by Marín], and the one of Diego, which I did not

finish."⁷ Another remarkable, unfinished painting from this time is the present *Portrait of a Lady in White*, originally held in the collection of Lola Álvarez Bravo. The identity of the sitter has long confounded scholars. However, thanks to information only recently come to light, one theory suggests the model may be Dorothy Brown Fox. This theory is supported by details provided by the Brown Fox family and further confirmed by letters, sealed with lipstick kisses, between Kahlo and Brown Fox now in the archive of the Frida Kahlo Museum (Mexico City).

Later a writer for radio soap operas but at the time an aspiring Spanish teacher, Brown Fox traveled from Los Angeles to Mexico City to hone her language skills, and met Kahlo serendipitously upon her arrival. Elegant and glamorous, she was herself soon to be married, following her return to the United States, and Kahlo styles her model in a manner that suggests a fashionable bride-to-be. Sleekly cropped, her hair frames a delicate, made-up face; the slender strands of her necklace echo the low, curving neckline of a modern white gown, smartly paired with long evening gloves. The portrait invites comparisons to Kahlo's *Self-Portrait "Time Flies,"* with which it shares a similar backdrop—a metal balcony framed by heavy curtains, drawn with tasseled ropes to each side—and comparably prepossessing sitters dressed in white, their gazes steady and their postures upright. If Kahlo's lace-trimmed blouse and jade beads signaled her mestiza identity, channeling the traditional Tehuana costume that endeared her to Rivera, the model in the present work appears by contrast modishly American, innocent and beguiling. Sitting serenely beneath a pinkish-burgundy ribbon, its message uninscribed and forever unknowable, the sitter projects a graceful and vulnerable feminine mystique, a vision irresistible to her newfound friend and portraitist.

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



From 1929 through 1930, Frida Kahlo painted a portrait of a young woman which would remain unfinished. Kahlo's approach to the portrait is not unlike that of her own self-portrait painted around that same time and titled *Self-Portrait (Time Flies)*. The latter suggests the sitter must have been someone particularly close and special to the artist. Both paintings depict feminine figures seated in a balcony in front of an iron balustrade framed by a heavy curtain pulled back with a thick cord. Both women are dressed in white, their gazes fixed beyond the painting; but unlike Frida's gaze, which is directed at the viewer, the young woman's gaze appears to be consumed by her own thoughts. The fact that Frida Kahlo would depict another woman in a similar pose and composition suggests her desire to establish a connection between both paintings as well as between both sitters. Undoubtedly Kahlo knew this young woman whose identity has been subject to various attributions, yet the painting itself was left incomplete with the pink ribbon or banderole along the upper edge left empty with no inscription relative to the model's identity.

But who is this virginal and reserved young woman Kahlo depicted wearing elegant white gloves, in a 1920s-style sleeveless dress, with a multi-strand necklace suggested with only a few brushstrokes, and adorned with a single coquettish flower in her hair? In my recent research, I have discovered that Frida Kahlo had a schoolmate at the Escuela Nacional Preparatoria named Elena Boder. Elena was a Russian immigrant originally from Odessa, Ukraine who had arrived in Mexico in 1919 via Japan, fleeing the Bolshevik Revolution. Frida and Elena were both born in 1907 and as high school students at the Preparatoria they dreamed of becoming physicians. From 1921-1924, they studied the same courses, including botany, which Elena passed while Frida failed; yet they both passed geometric drawing and Spanish literature. Indeed, the two followed a similar academic path up until the fateful accident on September 17, 1925 which interrupted Kahlo's studies, while Boder was provisionally admitted to medical school on January 31, 1925 having completed her preparatory studies.

Confined to bed following her near fatal accident, Kahlo began to paint. Around 1927, she started visiting the artist Diego Rivera and joined the Communist Party; by August 1929 the two had married and Kahlo had embarked on her career as a painter. It's possible the friendship between Elena Boder and Kahlo continued during this period, and perhaps Elena was the model for the *Portrait of a Lady in White*. If we compare a 1925 photograph of Elena Boder with Kahlo's portrait, we immediately notice Elena's serene beauty and the delicate features of her mouth and nose, including the unusual distance between her eyes and fine eyebrows, along with her dark wavy hair that frame her face. The lasting friendship between these two very gifted women, must have surely inspired Kahlo to create the portrait that remained unfinished at the time Frida left Mexico in November 1930 to accompany Diego Rivera to San Francisco, where he had been invited to paint several murals. Upon Frida's return, she discovered Elena had emigrated to the United States, via El Paso, Texas on October 18, 1932, which may explain why the painting was never completed—a testament to a special friendship interrupted by destiny's whims. In the ensuing years, Elena Boder became an eminent neurosurgeon, developed a diagnostic test for detecting dyslexia in young children, and became an authority in the fields of medicine and science. Yet somehow the former classmates met up again. A couple of years before her death, Frida dedicated a small still life to her friend, and although the inscription is now faint, it reads: "For Elena Boder, painted with all my love. Frida Kahlo"—a poignant conclusion to an enduring friendship, and a potential clue for deciphering the possible identity of the sitter of the beautiful and mysterious *Portrait of a Lady in White*, painted by Frida Kahlo at a significant moment in her life.

Professor Luis-Martin Lozano, art historian

1 Frida Kahlo, quoted in Olga Campos, "Interview with Frida Kahlo," in Salomon Grimberg, *Frida Kahlo: Song of Herself* (London: Merrell, 2008), 74.

2 Hayden Herrera, *Frida: A Biography of Frida Kahlo* (New York: Harper & Row, 1983), 99.

3 *La Prensa*, August 23, 1929, quoted in Herrera, *Frida*, 99.

4 Kahlo, quoted in Campos, "Interview with Frida Kahlo," 73-4.

5 Kahlo to Julien Levy, 1938, quoted in Herrera, *Frida*, 63-4.

6 Lola Álvarez Bravo, quoted in Herrera, *Frida*, 75.

7 Kahlo, quoted in Campos, "Interview with Frida Kahlo," 75.



Elena Boder, Escuela Nacional Preparatoria, Mexico City, 1925. Photo courtesy Prof. Luis-Martin Lozano.



Frida Kahlo, *Cocos gimientes*, 1951, Los Angeles County Museum of Art, Los Angeles. Indistinctly inscribed "Para Elena Boder" in the flag at center. Reproducción autorizada por el Instituto Nacional de Bellas Artes y Literatura, 2018. © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

32

PEDRO CORONEL (1923-1985)

La Tamayana

signed, dedicated, and dated 'Con todo mi amor para Rejane, Pedro Coronel, 1975' (on the reverse)
oil on canvas
39¼ x 39¼ in. (99.7 x 99.7 cm.)
Painted in 1975.

\$100,000-150,000

PROVENANCE:

Rejane Coronel-Lalonde, Mexico.
Acquired from the above by the present owner.

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

An inventive painter and sculptor, Pedro Coronel was known for his potent and visually dazzling body of work throughout his prolific career in his native Mexico and abroad. Although Coronel's vibrant modernity was influenced by his deep Mexican roots, he did not subscribe to the socially committed dogma that was the status quo for the nationalist arts project from the 1920s onward. Instead, he carefully mapped out his complex compositions, relished the colors of his country in all their manifestations and carved a place for his work in a land with rich traditions, great artists and a constant desire for creative renewal. His generation would break with the muralist legacy and forge ahead with a truly modernist idiom expressed within the context of an international vanguard which began to emerge at the start of the 1950s.

Coronel received his professional training at the National School of Painting, Sculpture and Graphic Arts known as "La Esmeralda" in Mexico City from 1939 to 1942. "La Esmeralda" was under the direction of artist Antonio Ruiz (*El corcito*) and Coronel's teachers were Juan Cruz and Francisco Zúñiga. Since its founding in 1927 as part of the Secretaría de Educación, the school sought to provide its students contacts with renowned professionals. Among those who taught and lectured at the institution were Diego Rivera, Frida Kahlo, Carlos Orozco Romero, José Clemente Orozco, and others. For the young Coronel, the connections he made through his teachers were vital to his artistic formation.

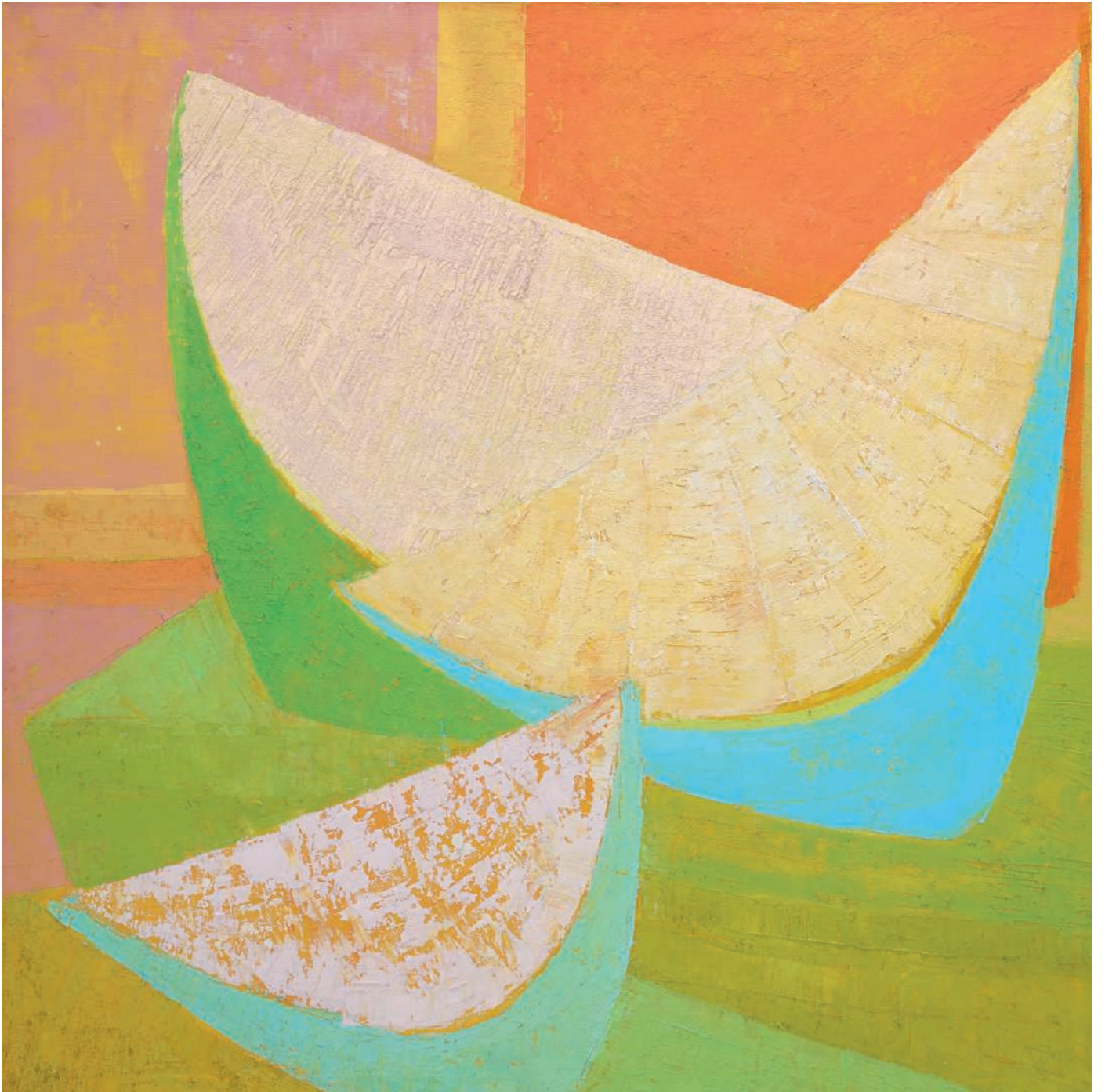
In 1946 and almost against the advice of one of his mentors, Diego Rivera, Coronel made a first trip to Paris which so profoundly marked him that he would spend half the year living in the French capital and the rest in his

native home from 1950 to 1960. In Europe he began in earnest to trust his instincts as an artist and reflect on all that was possible and indeed, essential for a modernist painter to consider beyond the formal qualities of his production such as his own personal and spiritual philosophies. In Paris, he met and worked with such artists as Constantin Brancusi, Victor Brauner, and Serge Poliakoff among others. However, Coronel was greatly shaped and drawn to the work of Mexico's most international modernist, Rufino Tamayo whom he referred to as "...the dreamer of all things poetic in this country."¹

Painted in 1975, *La Tamayana* is a fond tribute to a great visual poet from a younger colleague who was also a gifted colorist and teller of myths. Coronel's lyric homage to one of Tamayo's favorite themes—*sandías*, is fresh and original, surrealist and abstract, and absolutely rooted in all that is Mexican. Mexico is magical and mythical—its ancient cities and cultures are replete with fierce gods and noble heroes; its remarkably fantastic landscape is dotted with deserts and volcanoes, and its rich fields provide the bounty to feed a nation with fruits of outrageous colors and an abundance of exquisite flowers to adorn it; all these attributes endow this vast land with awe and wonderment. "In Tamayo, we the younger Mexican painters, found a new escape door and the road to the infinite," Coronel mused admiringly about his fellow compatriot.

Margarita Aguilar, Doctoral Candidate, The Graduate Center, City University of New York

¹ "La doctrina de Pedro Coronel," *Excelsior*, Mexico, D.F., 20 September 1959. See *Pedro Coronel*, Mexico: Grupo Financiero Bital, 1993, 31. See L. González Matute, "La obra de Pedro Coronel," *Cenidiap*, Revista Digital, No. 5, Enero - Abril 2006, <http://www.discursovisual.net/dvweb39/antecedentes.html>.





¿Flores, Si, y No?

signed 'Siqueiros' (lower right); signed again twice, dated, titled, and inscribed 'CARCEL PREVENTINA, DEL DF. MÉXICO, 10 de SEPTIEMBRE, DE 1962.

"¿Flores, Si, y No?," SIQUEIROS' (on the reverse), signed again "D.A. Siqueiros" (on a label affixed to the verso)

acrylic on Masonite

31 $\frac{1}{8}$ x 23 $\frac{3}{4}$ in. (79.7 x 60.3 cm.)

Painted in 1962.

\$70,000-90,000

PROVENANCE:

Acquired directly from the artist by the present owner through the assistance of Raquel Tibol (circa early 1960s).

EXHIBITED:

Mexico City, Museo Universitario de Ciencias y Arte, *Retrospectiva de David Alfaro Siqueiros*, August–September 1967.

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

RICARDO MARTÍNEZ (1918-2009)

Mujer con palma

signed and dated 'Ricardo Martínez 66'
(lower right) inscribed 'Mujer con palma'
(on the back stretcher bar)
oil on linen
63¾ x 39½ in. (161 x 100 cm.)
Painted in 1966.

\$120,000-180,000

PROVENANCE:

Private collection, Palm Springs
Anon. sale, Christie's, New York, 18 May
1994, lot 69.
Private collection, Mexico City.

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

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







35

RUFINO TAMAYO (1899-1991)

Cabeza en blanco

signed and dated 'Tamayo, O-75' (lower right)

oil and sand on canvas

31 $\frac{7}{8}$ x 38 $\frac{3}{8}$ in. (80.9 x 97.5 cm.)

Painted in 1975.

\$300,000-400,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City.

Private collection, Monterrey.

Grupo Alfa, Monterrey (acquired from the above, 1975).

Promoción de las Artes, Monterrey, Mexico.

Window South Collection, Menlo Park.

Private collection, Menlo Park, California (acquired from the above, 1983).

EXHIBITED:

Mexico City, Museo de Arte Moderno, Instituto Nacional de Bellas Artes,
Tamayo, Obras recientes, February 1976, no. 19.

LITERATURE:

O. Paz and J. Lassaigne, *Rufino Tamayo*, New York, Rizzoli, First Edition, 1982,
p. 220, no. 193 (illustrated in color).

R. Velasques and C. Somorrostro, *Tamayo*, Mexico City, Producciones
Gráficas, 1983 (illustrated in color).

O. Paz and J. Lassaigne, *Rufino Tamayo*, Barcelona, Ediciones Polígrafa,
Second Edition, 1995, p. 222, no. 193 (illustrated in color).

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





36

RODOLFO MORALES (1925-2001)

Procesion

signed 'RODOLFO MORALES' (lower right)

oil on canvas

31¼ x 39½ in. (80.7 x 100.7 cm.)

Painted in 1990.

\$100,000-150,000

PROVENANCE:

Subasta MARCO Guadalupeñas benefit auction, Monterrey, 25 May 1990, lot 7.

Acquired from the above by the present owner.

PROPERTY FROM THE
WILLIAM LOUIS-DREYFUS FOUNDATION



William Louis-Dreyfus with students. Image courtesy The William Louis-Dreyfus Foundation.
Courtesy Shaun Gillen Photography

My father was never shy about what he believed in and, more than anything, he believed in art and justice. That he has found this way to marry those two beliefs is a sweet miracle for him. It makes sense for his soul... That his good art will do good for generations to come at the Harlem Children's zone is deeply satisfying for our whole family.

—Julia Louis-Dreyfus



Driven by his own eye and great passion for the art he acquired, William Louis-Dreyfus assembled a unique collection spanning work by well-known American and European artists such as Jean Dubuffet, Helen Frankenthaler, and Alberto Giacometti, alongside pieces by contemporary artists such as Graham Nickson, Catherine Murphy, and John Newman.

Works by Latin American artists have always represented an important facet of the Louis-Dreyfus collections, with the inclusion of artists such as Juan O’Gorman and most notably Francisco Toledo. Louis-Dreyfus’ appreciation of Toledo’s work was a constant throughout the evolution of his collection; he acquired his first work by the artist in the late 1970’s and his last as recently as 2014.

Toledo’s unique pairing of bold imagery with sensitive, even delicate, rendering held a distinct fascination for Louis-Dreyfus, who valued the observed elements of the works as much as their indisputable imaginative power. He would often comment on Toledo’s care in depicting the bevy

of common animals that populated the works – insects, lizards, toads and frogs, and on their elevation, through the hand of the artist, to something akin to a celebration of nature’s abundant generative forces.

Louis-Dreyfus put his extensive art holdings to the service of his other great pursuits: supporting educational programs and improving the lives of people of color. In 2012 Louis-Dreyfus established The William Louis-Dreyfus Foundation and subsequently donated over 3,700 works of art to the Foundation. The works are housed in a museum-quality gallery in Mt. Kisco, NY that is available for viewing by appointment. According to Jeffrey Gilman, the President of the William-Louis-Dreyfus Foundation, “William was passionate about the art and artists in the collection and he hoped that the Foundation would be a means to expand public awareness and appreciation of those works and their creators. He was also passionate about helping the Harlem Children’s Zone and the work they do in helping break the cycle of poverty for so many children and their families.” Proceeds from the sales of artworks owned by The William Louis-Dreyfus Foundation will benefit the Foundation and the Harlem Children’s Zone.

37

JUAN O'GORMAN (1905-1982)

Recuerdo del Cerrito del Tepeyac

signed, dated and titled 'Recuerdo del Cerrito del Tepeyac pintó Juan O'Gorman 1943' (lower right)

tempera on Masonite

17¼ x 24 in. (43.8 x 61 cm.)

Painted in 1943.

\$70,000-90,000

PROVENANCE:

Mary-Anne Martin | Fine Art, New York.

Acquired from the above by William Louis-Dreyfus in 1987.

Gift from the above to the William Louis-Dreyfus Foundation in 2016.

LITERATURE:

A. L. Arroyo, *Juan O'Gorman*, Mexico City, Cuadernos Populares de Pintura Mexicana Moderna, 1973, p. 476 (illustrated).



38

FRANCISCO TOLEDO (1940 - 2019)

Máscaras 1-8, Políptico

inscribed with the legend 'These are my portraits--I have the face of a dog, face of a cat, face of a pig, face of a coyote, face of an owl, an insect, a turtle, a monkey an old man. Also like a mask. Though they do not resemble me they are my portraits.' (in Zapotec below the eight masks)

gouache and foil on paper
10 x 6 in. (25.4 x 15.2 cm.) each
Executed in 1965.

Eight in one lot. (8)

\$40,000-60,000

PROVENANCE:

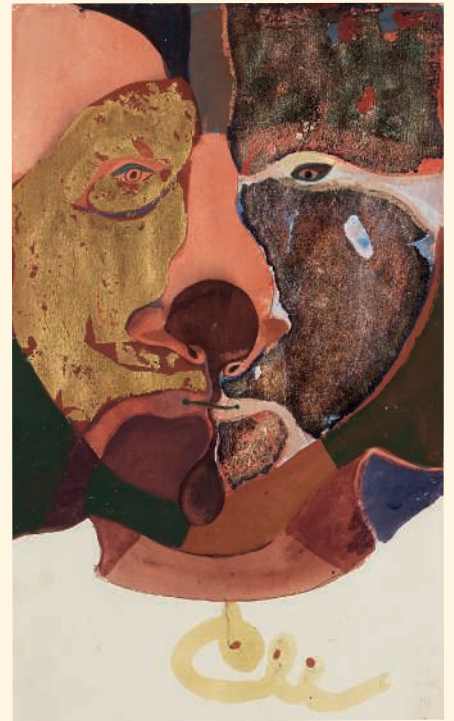
Mary-Anne Martin | Fine Art, New York.

Acquired from the above by William Louis-Dreyfus in 1987.

Gift from the above to the William Louis-Dreyfus Foundation in 2016.

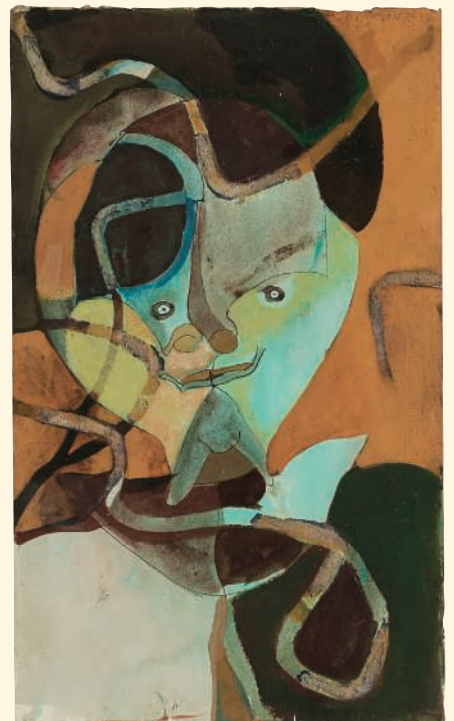
LITERATURE:

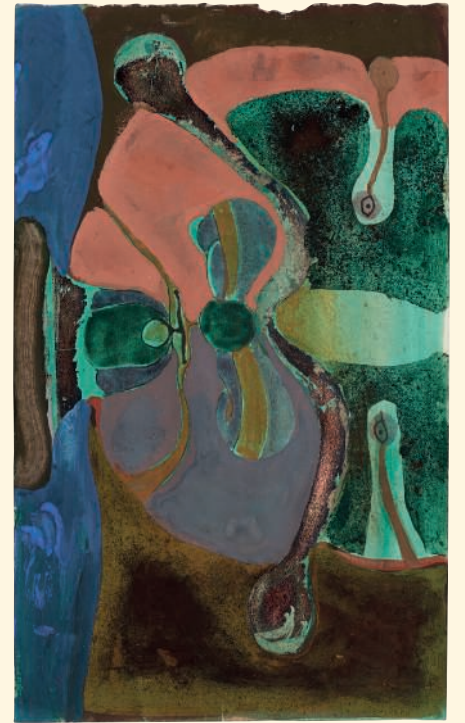
Francisco Toledo: Obra 1970-1990, Volume I, Mexico City, Fomento Cultural Banamex, 2016, p. p. 302-306, 330-332, 341 (illustrated in color).



*Ma'ni ma'ni ca' re'itatu' st'ni' - pipi' la - la' la' - la' ma'ni - la' la' - la' gu'ca'
la' da'ni'
la' ma'ni' ch'ng' - la' la' - la' ma'ni - la' la' ma'ni' - la' ca' ca' ma'ni' -
la' ca' ca' ma'ni' - la' la' - la' ma'ni - la' la' ma'ni' - la' ca' ca' ma'ni' -*

'These are my portraits--I have the face of a dog, face of a cat, face of a pig, face of a coyote, face of an owl, an insect, a turtle, a monkey an old man. Also like a mask. Though they do not resemble me they are my portraits.'





FRANCISCO TOLEDO (1940 - 2019)

El elefante

indistinctly signed, titled and inscribed 'Toledo N.Y. Elefante' (on the reverse)
oil and sand on canvas
48 x 60 in. (121.9 x 152.4 cm.)
Painted in 1978.

\$800,000-1,200,000

PROVENANCE:

Martha Jackson Gallery, New York.
Grupo Industrial Alfa Collection, Monterrey.
Mary-Anne Martin | Fine Art, New York.
Property of a Private Collector, Texas sale, Sotheby's, New York, 19 May 1987,
lot 46.
Acquired from the above by William Louis-Dreyfus.
Gift from the above to the William Louis-Dreyfus Foundation in 2016.

EXHIBITED:

Mexico City, Instituto Nacional de Bellas Artes, Museo de Arte Moderno,
Francisco Toledo Exposición Retrospectiva 1963 -1979, 1980.

LITERATURE:

Francisco Toledo: Obra 1970-1990, Volume II, Mexico City, Fomento Cultural
Banamex, 2016, p. 268 (illustrated in color).

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

Toledo drew amply from ancient American mythology and its fantastic zoology, populating his images with sagacious and otherworldly anthropomorphic beings. "The pre-Hispanic world has been a source of inspiration," he explained. "There are certain solutions that are decorative that come from pre-Hispanic art and at the same time there is much primitive art that is refined or simple but also very modern. It also comes from what I read—many fables from the Americas and other parts of the world."² His paintings celebrate the syncretic spirituality of the indigenous world, depicting extraordinary creatures in myriad states of metamorphosis and in intimate rituals of creation and consummation. Animals were

privileged and miraculous beings in Zapotec legend, the "connecting link between nature and society, mediators between man and the sacred energies of the natural ambience," art historian Erika Billeter has noted. "Animals were the real character of the myth, the sublimation of a whole cosmic imagination."³ Toledo's work swarms with the fauna of the natural and phantasmagorical worlds. His animals inhabit a charmed reality and they became, over the course of his career, an extended metaphor for the supernatural mysteries of the world.

"All art is a legacy," Toledo recognized, and inasmuch as his painting is embedded in the Oaxacan universe, he acknowledged a spiritual kinship with "artists from places as far away as Africa, Australia or primitive art."⁴ His corpus of work encompassed numerous species non-native to the Americas, among them the rhinoceros and the lion. Toledo likely encountered elephants in captivity in Mexico, either in zoos or in the circus, and he may have sympathized with their plight and looming endangerment. In the majestic *Elephant*, he paid homage to the largest land mammal on earth, honoring its mythic status around the world and its prized attributes of longevity and wisdom, royalty and power. Here, a piebald pachyderm lumbers gracefully across the canvas, its prodigious body portrayed from long, twisting trunk to tapered tail and supported by sturdy, columnar legs. Mottled with sand and pigment, the elephant's skin gleams in sumptuous, earthy tones of red and yellow ochre and cool verdigris assimilated from its background; continuous pleats of skin define its contours, subtly articulating its massive shape and movement. Supremely sentient, the elephant turns its head slightly toward the viewer, its gaze suggestively all-seeing and worldly wise.

"Toledo's work is painting transformed into a body," pronounced the poet Verónica Volkow. "Surfaces become tissue, the swelling of volumes are almost pregnant. . . . There is a materiality that acquires the expressive definiteness, the strength, and the surprising versatility of the body." The vital ecology of the painted surface "envelops us, caresses, devours, threatens, seduces, guides us," Volkow continued, "and is always alive, injected with the body's sap."⁵ The somatic presence of Toledo's magisterial *Elephant* radiates beyond its body, animated by linear rhythms of folded skin that give material shape and dimension to its profiled form. The crystalline texture of the sand glimmers across the painted surface, rendering the wrinkled, polychrome body of its eponymous subject with the mineral substrate of the natural world. In its colorful, environmental reciprocity of figure and ground, *Elephant* embodies the sacred oneness of Toledo's universe, fittingly in homage to its stately subject.

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

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

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

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

4 Toledo, quoted in Dawn Ades, "Toledo," in *Francisco Toledo* (London: Whitechapel Art Gallery, 2000), 33.

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





40

FRANCISCO TOLEDO (1940 - 2019)



Cocodrilos de a montón

signed 'Toledo' (lower center)
gouache and ink on paper
22 x 30 in. (55.9 x 76.2 cm.)
Executed in 1974.

\$70,000-90,000

PROVENANCE:

Gallery Moos Ltd. Toronto.
Acquired by William Louis-Dreyfus in 1993.
Gift from the above to the William Louis-Dreyfus Foundation in 2016.

LITERATURE:

Francisco Toledo: Obra 1970-1990, Volume II, Mexico City, Fomento Cultural Banamex, 2016, p. 61 (illustrated in color).

FERNANDO BOTERO (B. 1932)*Woman on a Horse*

signed and numbered 'Botero 4/6' (on the base)
bronze

46 $\frac{7}{8}$ x 32 x 21 in. (119 x 81.3 x 53.3 cm.)

Executed in 2010.

Edition four of six.

\$600,000-800,000

PROVENANCE:

Galería Freites, Miami.

Acquired from the above by the present owner.

LITERATURE:

Fernando Botero, Sculpture, New York, Marlborough Gallery, 2012, p. 11
(another edition illustrated in color).

Fernando Botero: Works on Paper, Paintings, and Sculptures, New York, David Benrison Fine Art, LLC, 2013, p. 123, no. 34 (another edition illustrated in color).

Fernando Botero: Works on Paper, Paintings, and Sculptures, New York, David Benrison Fine Art, LLC, 2014, p. 123, no. 34 (another edition illustrated in color).

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





FERNANDO BOTERO (B. 1932)*Delfina*

signed and dated 'Botero 72' (lower right) signed and dated again and titled 'Botero 72, DELFINA' (on the reverse)

oil on canvas

49½ x 37½ in. (125.7 x 95.3 cm.)

Painted in 1972.

\$400,000-600,000

PROVENANCE:

Edward Tyler Nahem Fine Art, New York.

Acquired from the above by the present owner.

LITERATURE:

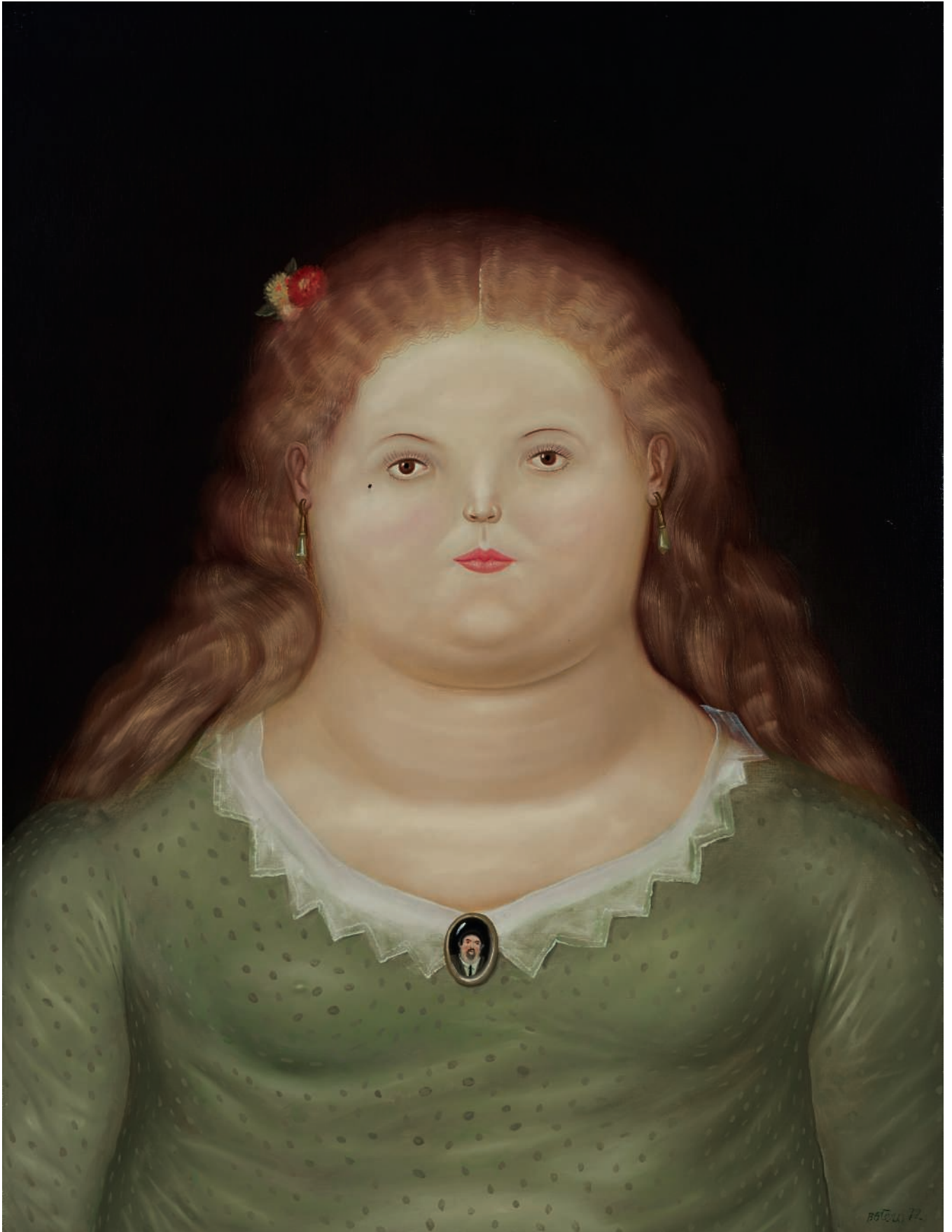
G. Arciniegas, *Fernando Botero*, New York, Harry N. Abrams, Inc. and Ringwood, Edilerner, 1977, no. 146 (illustrated).

G. Soavi, *Fernando Botero*, Milan, Fabbri, 1988, p.130 (illustrated in color).

Botero, New York, Harry N. Abrams, Inc., 1997, p. 13 (illustrated in color).

Botero: Mujeres, Bogotá, Villegas, 2003, p. 44 (illustrated in color).

G. Lascault, *Botero, elogio de las esferas, de la carne, de la pintura y de otras cosas más*, Madrid, Lerner & Lerner, 1992, p. 153 (illustrated in color).



CLAUDIO BRAVO (1936-2011)

Bolsas de papel

signed 'Claudio Bravo' (lower left) dated 'MCMLXX' (lower right)
oil on canvas
40 x 29¾ in. (101.6 x 75.6 cm.)
Painted in 1970.

\$200,000-300,000

PROVENANCE:

Staempfli Gallery, New York.
Anon. sale, Christie's New York, 1 June 2000, lot 36.
Private Collection, Seattle.
Anon. sale, Christie's New York, 17 November 2004, lot 46.
Edward Tyler Nahem Fine Art, New York.
Private collection, Florida.

You look at a package, it's a paper surface with shadows and highlights and colors. Fabrics are the same. It's an obsession I've had all my life.

-Claudio Bravo



ELAVIER BRAYD

40MLXX

FERNANDO BOTERO (B. 1932)

Tablao flamenco

signed 'Botero' (lower right)
oil on canvas
79¼ x 79¼ in. (201.3 x 202.6 cm.)
Painted in 1984.

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

PROVENANCE:

Marlborough Gallery, New York.
Enrico Coveri, Florence.
Galeria Dante Vecchiato, Lucca.
Felipe Grimberg Fine Art, Miami.
With Michel Cohen, New York.
Private collection, New York.
Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough Gallery, *Fernando Botero - La Corrida: The Bullfight Paintings*, 25 April - 25 May 1985, p. 47, no. 19, (illustrated in color on the cover).
Rome, Palazzo delle Esposizioni, *Botero: antologica 1949 - 1991*, 12 November 1991 - 2 February 1992, p. 182, no. 25 (illustrated in color).
Lugano, Museo d'Arte Moderna - Villa Malpensata, *Fernando Botero*, 31 July - 10 December 1997, p. 85 (illustrated in color).

LITERATURE:

G. Soavi, *Botero*, Milan, Gruppo Editoriale Fabbri, 1988, p. 248, no. 239 (illustrated in color).
J.M. Caballero Bonald, *La corrida*, Madrid, Lerner y Lerner Editores, 1989, p. 133 (illustrated in color).
J.M. Caballero Bonald, *The Bullfight*, New York, Rizzoli, 1990, p. 133 (illustrated in color).
J. Cau, *Fernando Botero - La corrida*, Paris, La Bibliotheque des Arts, 1990, p. 111, no. LX (illustrated in color).
P. Gribaudo, *Botero*, Milan, Gruppo Editoriale Fabbri, 1990, no. 39 (illustrated in color).
G. Soavi, *Fernando Botero Oeuvres 1959 - 1989*, Paris, CELIV, 1990, 1990, no. 97 (illustrated in color).
G. Durozoi, *Botero*, Paris, Editions Hazan, 1992, p. 34, (illustrated in color).
E. Sullivan, *Fernando Botero: Monograph & Catalogue Raisonné Paintings 1975 - 1990*, Lausanne, Acatos Publisher, 2000, p. 364, 1984.40 (illustrated).
F. Grimberg, *Selling Botero*, Milan, Silvana Editoriale, 2015, p. 104 (illustrated in color).

"The problem is to determine the source of the pleasure when one looks at a picture," Botero explains. "For me, the pleasure comes from the exaltation of life, which expresses the sensuality of forms."¹ Famed for the lushly proportioned, pillowy bodies of his now-eponymous nudes, Botero has for decades applied his facetious wit to subjects spanning Colombia's military



John Singer Sargent, *El Jaleo*, 1882. Isabella Stewart Gardner Museum, Boston.

junta and its red-light district, Catholic clergymen and the bourgeoisie. Since his departure for Europe in 1952, he 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 legions of stylized "Boteromorphs." Enamored as a boy of the glamorous "Vargas girls" that he saw in *Esquire* magazine, Botero has long since cultivated an aesthetics of abundance in figures whose proportions defy fashionable conventions of beauty. Formidable and yet charmingly naïve, his characters play out scenes and drollery from everyday life, often set in the idealized world of Medellín, Botero's birthplace.

"My first passion was the bulls," he recalls. "One day, my uncle Joaquín enrolled me in a training school for bullfighters. Run by Aranguito, a *banderillero*, it operated in the Macarena bull ring in Medellín. I would go to the bull ring two or three times a week and hang out there. I got to be good at dodging imaginary horns and at *toreo de salón*, that is, cape and *muleta* work without a bull. I went to see the great matadors of the time—Manolete, Lorenzo Garza, Arruza, and the others. But the day they brought in a real, live bull for us to work with, my passion cooled."² Botero declined the precarious profession of the *torero*, but he nevertheless found in bullfighting a profound and enduring subject, its ritualized spectacle of life and death memorialized in a now iconic series of paintings and sculptures.

Although Botero drew scenes from the *corrida* as a boy, he returned to the bull ring in the 1980s in full cognizance of the art-historical canon into which he entered. "In 1983, after attending a bullfight in Medellín, I retraced my steps along the road on which I had started," he explained. "I thought to myself: 'This is a worthy subject with a long tradition—Goya, Manet, Picasso,' and so I did my version of the bullfight."³ Botero's revival of the bullfight is steeped in this iconographic tradition, from its basis in Spanish patrimony and pageantry to its sobering meditations on the human condition. He drew parallels between the bull ring and the canvas, declaring, "A great matador such as Juan Belmonte defined the classical in bullfighting as 'what cannot be done better' and I think that this definition can be applied also in art."⁴ In 1985, he exhibited his own *corrida* paintings, among them the present work, for the first time at Marlborough Gallery in New York.

The performative passions of bullfighting and flamenco are inseparable in Spanish culture, and *Tablao flamenco* takes its place within Botero's tauromachian universe alongside dashing matadors and elegant *majas*. Here in a ruffled red dress, the *bailaora* raises her arms with dramatic flair, clicking castanets dangling from her thumbs. The sinuous shape of her body sweeps into an arabesque, balanced on a dainty green heeled shoe, as she moves to the rhythm of the music. Performing in the intimate space of a traditional tablao, she is encircled by a guitar player and two hand-clapping dancers, one seated and the other diminutive; a couple exits the club behind her, their limbs mirroring the curves of her torso. *Tablao flamenco* doubtless nods to John Singer Sargent's monumental tribute to the dance, *El Jaleo* (1882; Isabella Stewart Gardner Museum), a scene of raw, frenetic energy and eros. Yet Botero's tableau is comparatively, and characteristically composed; the figures revolve around the central *bailaora* in musical and chromatic harmony, accenting the rubescence of her costume with visual grace notes of yellow ochre and complementary green. Flamenco's twirling, percussive movement suggestively simulates the bravura choreography of the bull ring, and Botero posits the dance as a florid sublimation of the bullfight's mortal danger. "My great source of pleasure, almost as intense as painting, is to watch a bullfight every day—on video if need be," Botero once reflected. "Bullfighting, in an increasingly grey world, is one of the few fields that still has colour."⁵

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

1 Fernando Botero, quoted in Mario Vargas Llosa, "A Sumptuous Abundance," in *Fernando Botero* (Stockholm: Moderna Museet, 2001), 19.

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), 12.

3 *Ibid.*, 12.

4 Botero, quoted in Cristina Carrillo de Albornoz Fisac, "The Perils of Popularity," *The Art Newspaper* no. 120 (December 2001): 45.

5 *Ibid.*, 45.



TOMÁS SÁNCHEZ (B. 1948)

Orilla con meditador oculto

signed and dated 'Tomás Sánchez 04' (lower right), signed and dated again, and titled 'Tomás Sánchez, 2004, ORILLA Y MEDITADOR OCULTO' (on the reverse)

acrylic on canvas

39¾ x 47⅞ in. (101 x 122 cm.)

Painted in 2004.

\$200,000-300,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

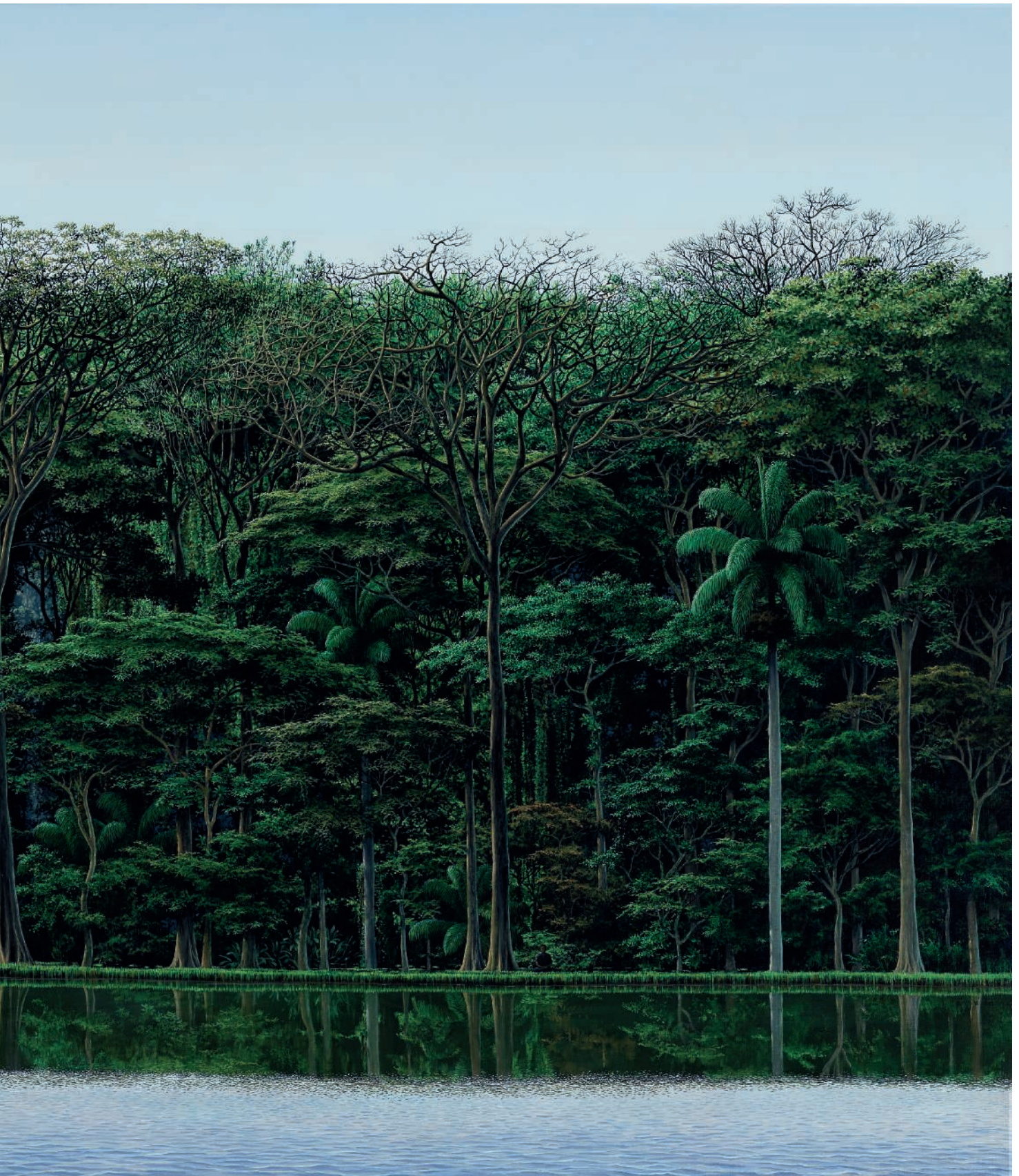
New York, Marlborough Gallery, *Tomás Sánchez, Buscador de paisajes, New Paintings and Drawings*, 28 November-30 December 2005, no. 9 (illustrated in color).

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Tomás Sánchez, May-September 2008*, no. 19 (illustrated in color).

Tomás Sánchez's destiny as revealed to us in his paintings is to create the image of the world humanity will construct after the Final Judgement.

—Gabriel García Márquez







46

FERNANDO BOTERO (B. 1932)

Venus

signed 'Botero' (on the base)
bronze
72¾ x 33½ x 25½ in. (184.8 x 85.1 x 64.8 cm.)
Executed in 1977-1978.
Edition four of six plus two artist's proofs
\$700,000-1,000,000

PROVENANCE:

Marlborough Gallery, New York.
Dan Wainberg, Houston.
James Goodman Gallery, New York.
Acquired from the above by the present owner.

EXHIBITED:

New York, *Fernando Botero: Esculturas*, 30 April -
29 May 1982, no. 10, p. 9 (illustrated).

LITERATURE:

Fernando Botero: Das plastische Werk, Brusberg
Dokumente 11, Verlag der Galerie Brusberg,
Hannover, October 1978, n. 31 (another edition
illustrated).
E. Sullivan, *Botero: Sculpture*, Abbeville, New York,
1986, p. 80, n.n. (another edition illustrated).
Botero Sculptures, Villegas editores, Bogotá, 1998,
n.p., n. 62 (another edition illustrated in color).
F. Grimberg, *Selling Botero*, Milan, Silvana
Editoriale S.p.A., 2015, p. 81 (another edition
illustrated in color).



47

CARLOS CRUZ-DIEZ (1923-2019)

Physichromie 104

signed, dated, and titled 'PHYSCHROMIE 104. CRUZ-DIEZ, PARIS/SEPT 63'
(on the reverse)

cardboard (Celloderme), casein (Plaka), and cellulose acetate (Rhodoid)
inserts, mounted on plywood with wood strip frame

9¼ x 7¾ in. (23.5 x 19.7 cm.)

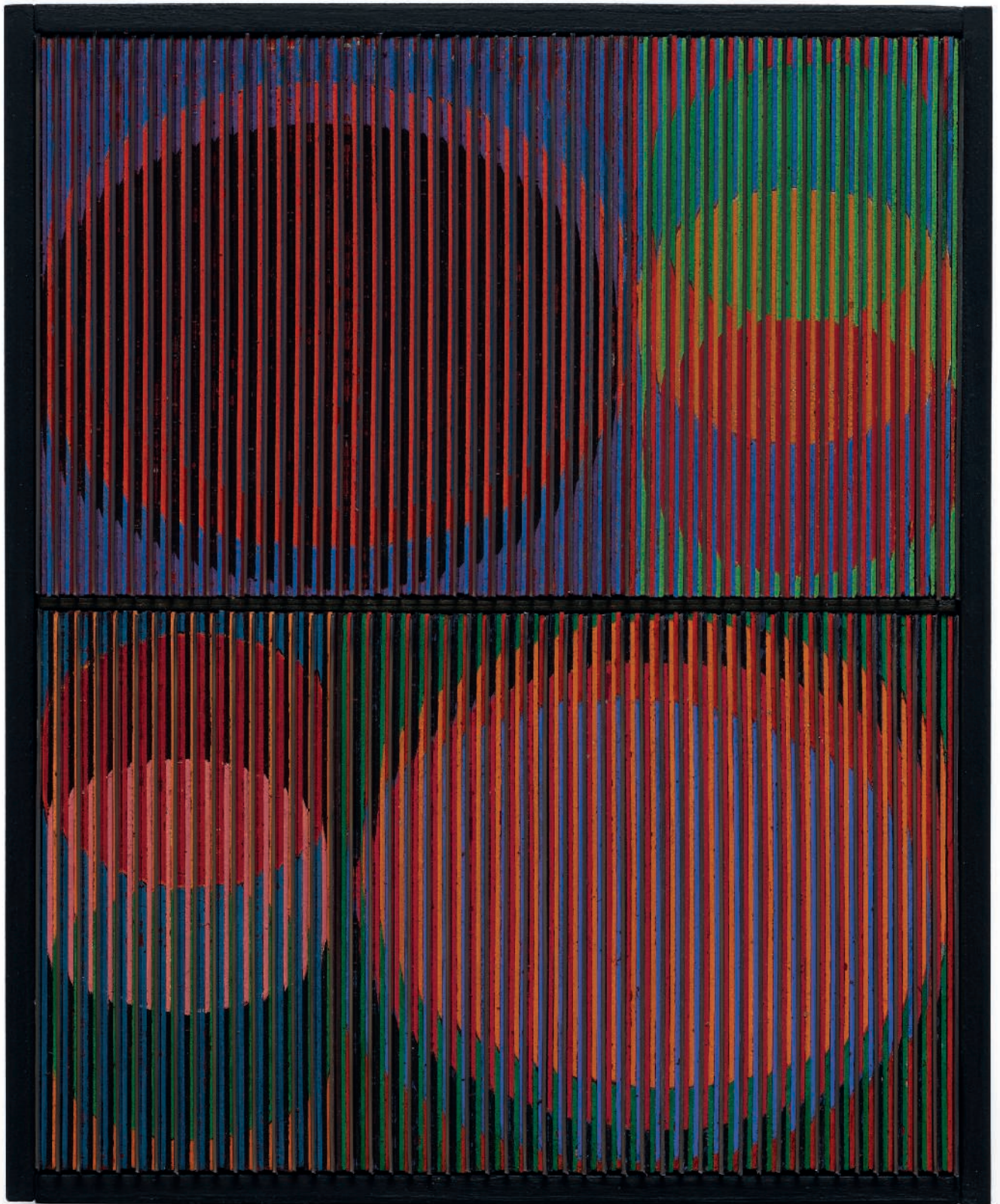
Executed in 1963.

\$50,000-70,000

PROVENANCE:

Private collection, Connecticut.

Acquired from the above by the present owner.



JESÚS RAFAEL SOTO (1923-2005)*7 et 1*

signed, dated, and titled 'Soto, 1964, 7 et 1' (on the verso)
painted wood and metal construction
22¾ x 50¾ x 4½ in. (56.7 x 128.9 x 11.4 cm.)
Executed in 1964.

\$300,000-400,000

PROVENANCE:

Fred R. Weisman, California, acquired in 1964.
Theodore Zekman, Chicago.
Anon. sale, Sotheby's New York, 17 May 1989, Lot 114.
Private collection, Caracas.
Casa Odalys, November 1999.
Private collection.
Sale, Sotheby's, London, 1 May 2019 (sold via private treaty).
Gary Nader Fine Art, Miami.

EXHIBITED:

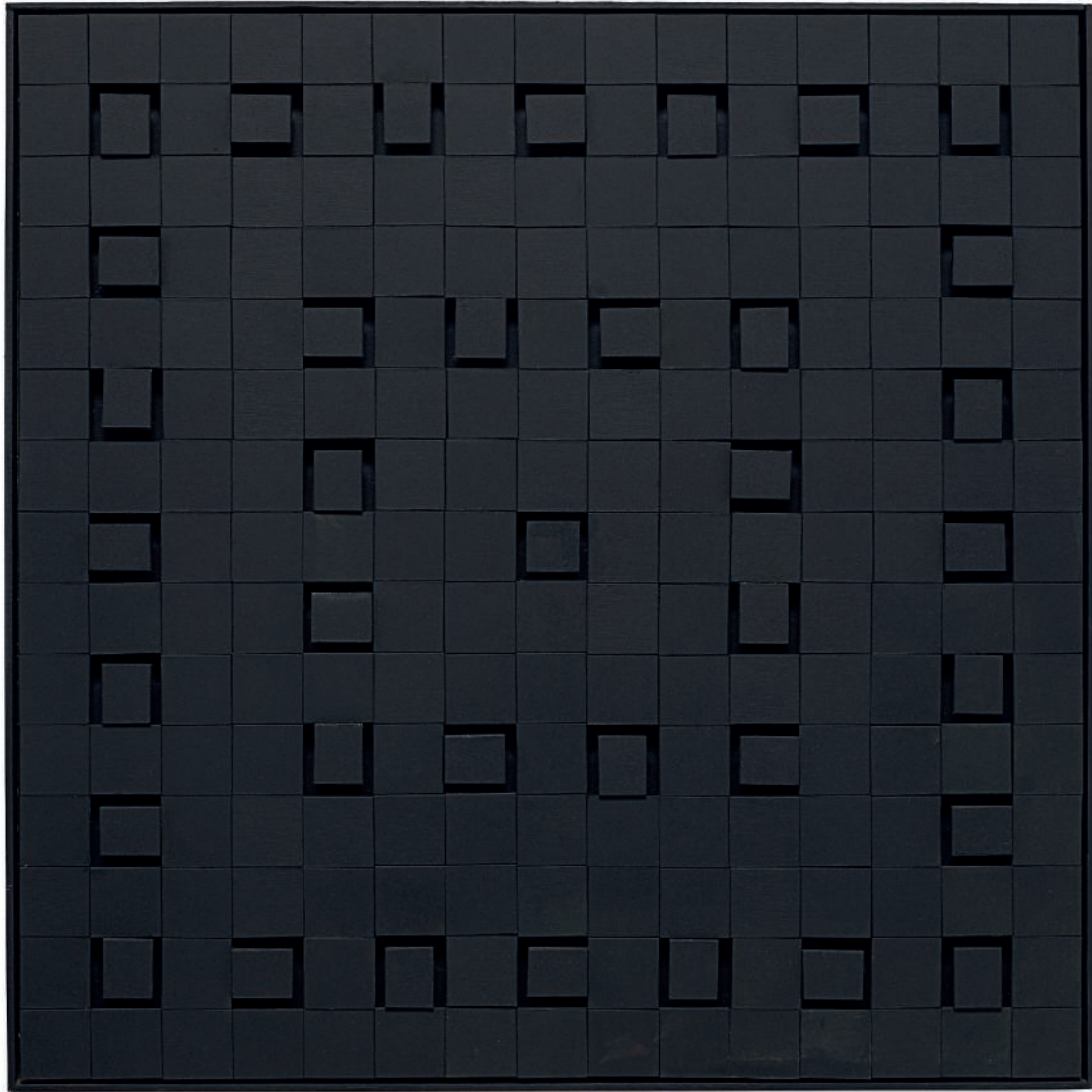
Venice, XXXII Biennale Internazionale d'Arte di Venezia, 1964.





49

LUIS TOMASELLO (1915-2014)



Lumiere noire no. 966

signed twice, dated and titled 'Luis Tomasello Lumiere noire no. 966'

(on the reverse)

acrylic on wood

25 x 25 in. (63.5 x 63.5 cm.)

Executed in 2010.

\$60,000-80,000

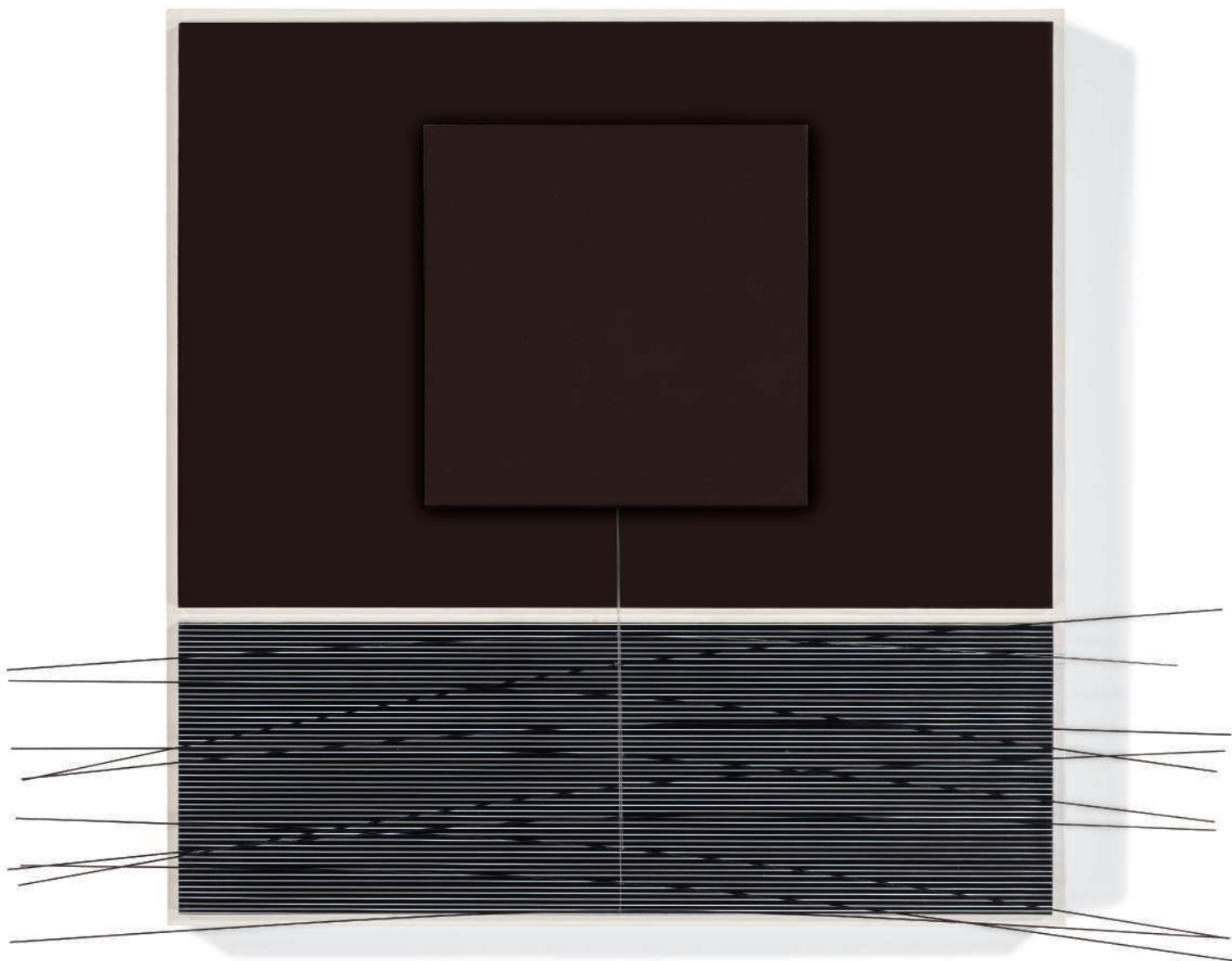
PROVENANCE:

Sicardi Gallery, Houston, Texas.

Acquired from the above by the present owner.

50

JESUS RAFAEL SOTO (1923-2005)



Café

signed, dated and titled 'Soto 1991 Café' (on the reverse)

acrylic on wood, filament wire
24¾ x 24¾ in. (62.9 x 62.9 cm.)

Executed in 1991.

\$150,000-200,000

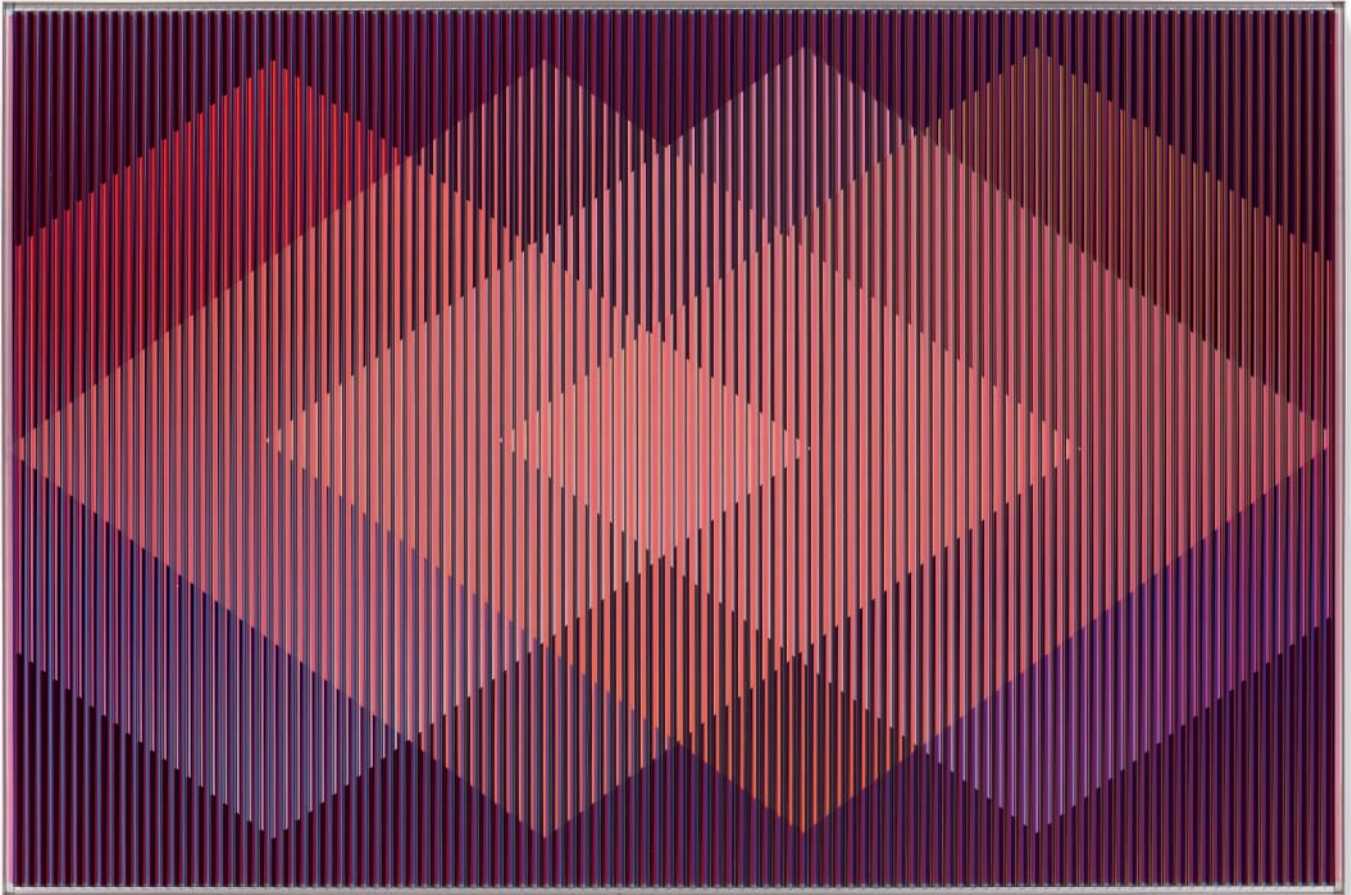
PROVENANCE:

Sicardi Gallery, Houston, Texas.

Acquired from the above by the present owner.

51

CARLOS CRUZ-DIEZ (1923 - 2019)



Physichromie 1656

signed, dated and titled 'Cruz-Diez Paris 2010 Physichromie 1656'
(on the reverse)

silkscreen and acrylic strips on aluminum frame

31¾ x 47½ x 1¾ in. (80.6 x 120.7 x 4.4 cm.)

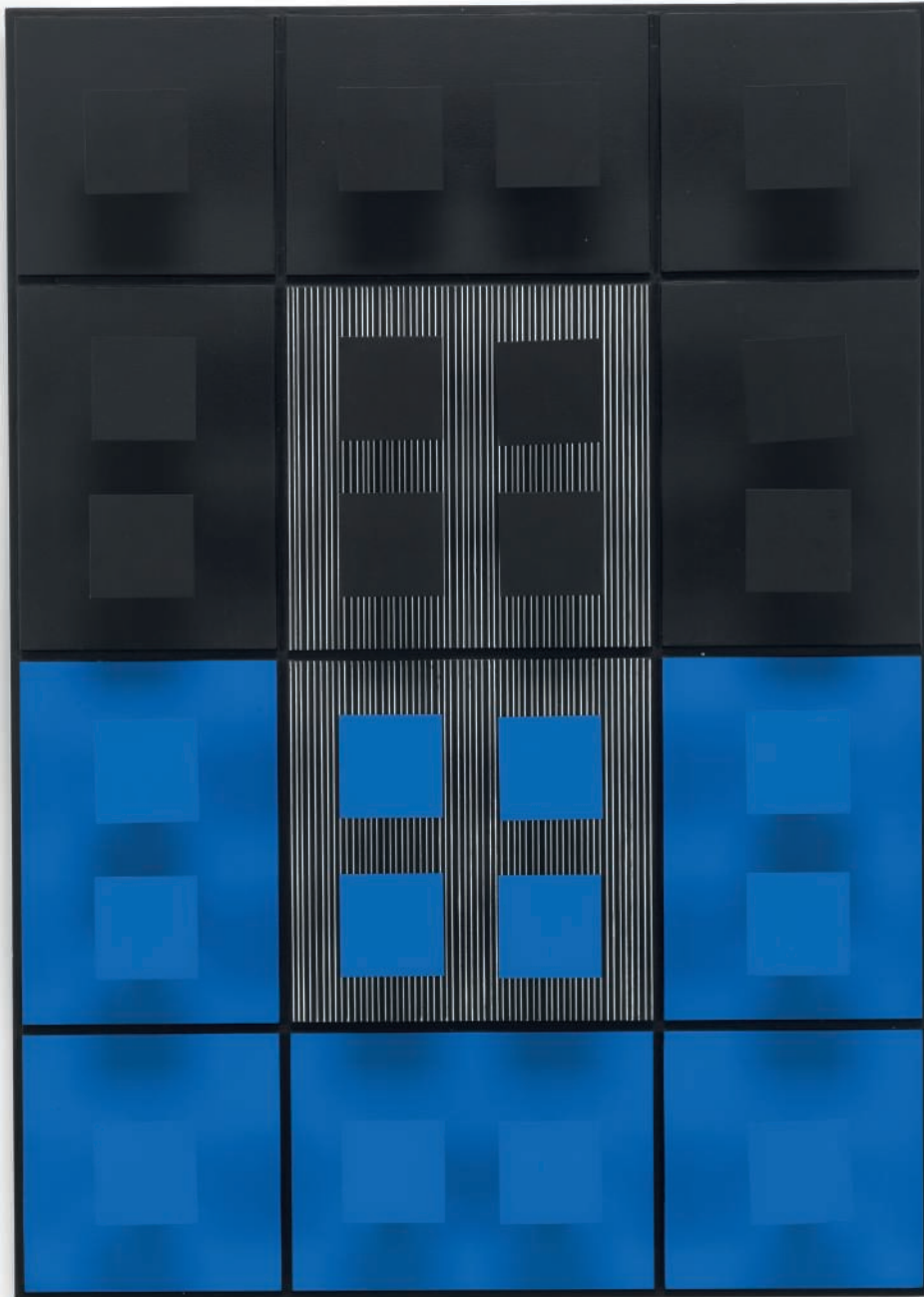
Executed in 2010.

\$150,000-200,000

PROVENANCE:

Sicardi Gallery, Houston, Texas.

Acquired from the above by the present owner.



Ocho vibrantes

signed, dated and titled 'Soto 1971 Ocho vibrantes'
(on the reverse)
oil, wood and steel
49 $\frac{1}{8}$ x 35 $\frac{1}{2}$ x 6 in. (126 x 90 x 15 cm.)
Executed in 1971.

\$250,000-350,000

PROVENANCE:

Estudio Actual, Caracas.
Acquired from the above by the present owner, 1972.

OLGA ALBIZU (1924-2005)

Untitled

signed 'Albizu' (lower right)
oil on canvas
45½ x 35 in. (115.6 x 89 cm.)
Painted circa 1960.

\$50,000-70,000

PROVENANCE:

Private collection, New York.
By descent from the above to present owner.

EXHIBITED:

Washington D.C., Pan American Union, *Olga Albizu of Puerto Rico*,
13 - 28 June 1966, no. 11.

The work of the Puerto Rican Olga Albizu is largely associated in the public mind with bossa nova, the Brazilian musical style which has attained such wide popularity in recent years both in the United States and elsewhere. Beginning with the first successes of João Gilberto and Stan Getz, oils of her authorship have decorated the jackets of the albums they have recorded for Verve and RCA Victor. The association is not accidental: the flat splashes of pure color, rhythmically distributed across the surfaces, while in no sense a literal translation of musical ideas, are nonetheless suggestive of syncopation.

—José Gómez-Sicre, June 1966



GEGO (1912-1994)

Untitled

signed and dated 'Gego 69' (lower right)
ink and tempera on paper
11 x 14 in. (28 x 35.6 cm.)
Executed in 1969.

\$80,000-120,000

PROVENANCE:

Sicardi Gallery, Houston, Texas.
Acquired from the above by the present owner.

"There is no danger for me to get stuck," Gego once reflected, "because with each line I draw, hundreds more wait to be drawn." The German-born artist Gertrude Goldschmidt, known professionally as Gego, arrived in Venezuela in August 1939. Trained as an architect and engineer, she renewed her artistic practice in the mid-1950s, moving into the vanguard of the Venezuelan art world led at the time by the pioneering geometric abstraction of Alejandro Otero and Jesús Rafael Soto. Adapting the constructivist principles that she had earlier studied at the Bauhaus, she embarked on new experiments with line, probing the architectonics of space in between two and three dimensions. Her practice encompassed breakthroughs in sculpture, from the vertically cascading *Chorros* and *Troncos* to the modular webs of the *Reticuláreas*, as well as prolific drawings that probed the (im)materiality of line, texture, and transparency.

"I discovered the charm of the line in and of itself—the line in space as well as the line drawn on a surface, and the nothing between the lines and the sparkling when they cross, when they are interrupted, when they are of different colors or different types," Gego observed. "I discovered that sometimes the in-between lines [are] as important as the line by itself."² Beginning around 1957, her early drawings explored relationships between planes of parallel lines and their intimations of volume through layers and striations of space. They evolved into the triangular topology of grids and meshes first seen in the "reticular drawings," among them the present work, in 1969. Their emergence marked a key inflection point in Gego's practice during this crucial year, the revelations of which she later recounted:

Escape from the scheme of intercrossing parallel or quasi-parallel lines.

Beginning of drawings with clearly interwoven lines forming flat or modulated nets.

Highlighting of crossover points.

To give these meshes real reality in space with articulated intersections to control modulation, the fields between the lines had to be triangular. reticule area.³

These reticular drawings anticipated her *Dibujos sin papel* and the first *Reticulárea*, installed at the Museo de Bellas Artes de Caracas in June 1969. A paradigmatic series, the *Reticuláreas* adapted the idea of the mesh into room-sized tessellations of netted, stainless-steel wire that triangulated, web-like and luminous, around the viewer. Environmental and experiential, they structured space in marvelously parallaxic ways, their warping, linear volumes the embodiment of sculpture's radical, emancipatory potential.

Gego's apprehension of this reticular construction had taken shape in contemporary ink drawings, in which the liberation of line led progressively into real space. "Early this year," curator Lourdes Blanco wrote in 1969, "her line took on paper an entirely different character: it became radial, it traced triangles, hexagons. The step into spaces was made with linear elements such as florist and stainless steel wire—clipped to manageable lengths—with which she could draw freely in space, delineating volume without confining it."⁴ The tensile lines of the present drawing describe a plastic, prismatic space, its shallow depth articulated by a number of painted nodes dispersed asymmetrically, seemingly at random, across the page. Primary-colored and tactile, these marks suggest the joints of the *Reticulárea*, crafted by hand with wires and tubes; comparably, here, they register the graphic touch of the artist and orient an airy lattice of undulating, interstitial space.

"I use the lines to define spaces, to define space itself," Gego elaborated. "In the case of the drawings, the treatment of the line is more important and the varying qualities of the lines become more patent. . . . The crisscrossing of lines proposes a reorganization of space, a permanent rupture of the equilibrium. Although in appearance the structure is static, an intense movement of the linear bodies is observed through the tension and contrasts of shapes."⁵ Her reticular drawings make visible the liminal, and conceptually infinite, spaces cultivated by and through these lines, subtly shaping transparency and volume across the continuous surface of the paper. For Gego, the synergy of lines ultimately dissolved reality itself, as she wrote in one of her sagacious "*sabiduras*" (words of wisdom):

Relations of lines
created
neither from the reality of seeing
nor from the reality
of knowing.
Image that dissolves reality.⁶

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

¹ Gego, "Testimony 4," in *Sabiduras and Other Texts by Gego*, ed. María Elena Huizi and Josefina Manrique (Houston: The Museum of Fine Arts, Houston, 2005), 171.

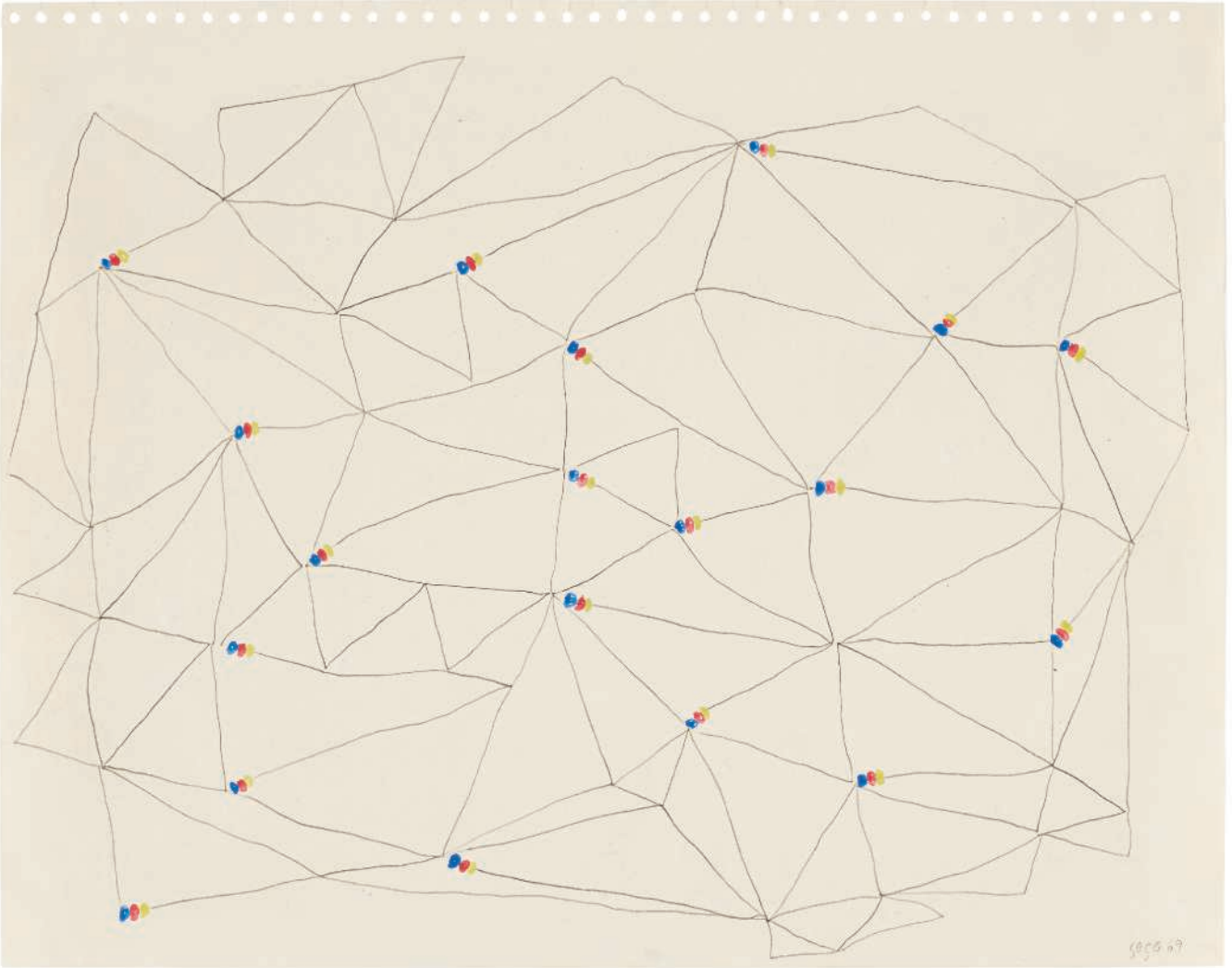
² Ibid.

³ Gego, "Testimony 1," in *Sabiduras and Other Texts by Gego*, 153.

⁴ Lourdes Blanco, *Gego: Reticulárea* (Caracas: Galería Konkright, 1969), n.p.

⁵ Gego, quoted in María Luz Cárdenas, "Conversation with Gego," in *Untangling the Web: Gego's Reticulárea: An Anthology of Critical Response*, ed. Mari Carmen Ramírez and Melina Kervandjian (New Haven: Yale University Press, 2013), 133.

⁶ Gego, "Sabidura 1," in *Sabiduras and Other Texts by Gego*, 33.



ALFREDO VOLPI (1896-1988)

Untitled (Fachada)

signed 'A Volpi' (on the reverse)

tempera on canvas

37 x 26¼ in. (94 x 68 cm.)

Painted circa 1970.

\$350,000-450,000

PROVENANCE:

Acquired directly from the artist (early 1970s).

By descent to the current owner

This work is registered in the archives of the Instituto Alfredo Volpi de Arte Moderna under IAVAM 3202.

We are grateful to the Cultural Support of Instituto Alfredo Volpi de Arte Moderna for their assistance cataloguing this work.

"Volpi paints volpis," began Willys de Castro, writing on the occasion of Volpi's solo exhibition at Galeria de Arte São Luiz in 1960. In his oft-cited testament to Volpi's independence and originality, de Castro praised his friend's magnanimous translation and articulation of *vivência*—total life-experience—through his use of color, above all, in paintings that sensitively resolved "the illogical mystery of the color of form and the form of color."¹

Volpi's practice bridged Brazil's avant-garde movements of the 1950s and 1960s, including de Castro's Neoconcretism, and the popular iconography of his working-class background. The son of Italian immigrants, he trained as a bookbinder and painter-decorator before finding success late in his career. Self-taught, he worked through the 1930s in the company of São Paulo's Grupo Santa Helena, a loose affiliation of modern-minded artists whose paintings emphasized proletarian themes treated with a subdued, pictorial realism. His work began to shed its figurative elements by the mid-1940s as he came into contact with the emerging *concretistas*, for whom his clean geometries and use of primary colors formed a suggestive point of departure. In his paradigmatic paintings of the following decades, Volpi cultivated an intuitive and idiosyncratic practice within the rubric of "*geometria sensível*," transforming everyday motifs—façades, flags, arches, sails—into simplified geometric shapes.

A superb colorist, Volpi achieved a clear, luminous quality of space and tone through his use of the traditional egg tempera technique, in which he allowed his brushstrokes to remain clearly visible on the canvas. "Here the brushwork brings materiality to the surface," the writer Lucrecia Zappi has observed. "Rather than exploring color as an optical phenomenon, it stands out as a natural element. To this end, tempera becomes essential in his work, allowing the pigment to breathe. That ancient medium projects Volpi into the past, creating a continuity between the tradition of Giotto's skies and Paolo Uccello's Renaissance standards and the new spatiality of modernism."² Volpi traveled to France and Italy for six months in 1950—a formative trip that coincided with his participation in the XXV Venice Biennale—and reportedly visited Giotto's magnificent fresco cycle at the Scrovegni Chapel in Padua sixteen times during his stay. He began to paint increasingly

Volpi paints volpis

—Willys de Castro

abstracted façades during this time, and their tonal passages and cadenced, chromatic euphoria point suggestively to the brilliant pigments and surface decorations—no less the artisanal craft—of the late medieval and early Renaissance art that he encountered abroad.

Volpi's first façades date to the late 1940s, but the series crystallized over the 1950s as he experimented with different geometric forms and permutations of color. Declaring the early façades "a first-rate artistic event," critic Mário Pedrosa commended the "perfectly rendered symbiosis" of their "rigorous abstract composition involving the lyricism of [the] vivid, singing colors of small-town working-class homes," deeming them "an original creation within the overall contemporary painting."³ In these now iconic works, Volpi distilled ready-made, architectural shapes—doors, windows, and the traditional feast flags of São João—into all-over abstractions. The present *Untitled (Fachada)* displays the chromatic complexity most characteristic of his work from the 1960s and 1970s. "These late façades come forth as the most colorful in his entire production," curator Olívio Tavares de Araújo has observed. "All hues taken into account, the façades may boast even 16 colors so closely integrated that, at first sight, the viewer does not realize that actually there are more than six or eight colors."⁴

"My problem is one of form, line, and color," Volpi liked to say, and his façades reveal a deep engagement with the tones, textures, and materiality of color.⁵ Broad passages of salmon pink and pale blue describe the upper story of the present work, framing three narrow, darkened windows; the scheme is reversed below, with dense applications of green and cobalt blue surrounding white and pink portals. The yellow ocher of the ground is echoed in two blue-and-yellow transoms whose relative placement—along a diagonal and beside inverse arrangements of pink-and-green rectangles—brings visual coherence and dynamism to the façade. Wide, rhythmic brushstrokes inscribe a painterly architectonics, luminescent and asymmetric, to this residential façade, transforming it into a radiant abstraction of color.

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

1 Willys de Castro, "Volpi pinta volpis," exh. cat. (São Paulo: Galeria São Luiz, 1960), n.p.

2 Lucrecia Zappi, "Alfredo Volpi: Museu de Arte Moderna de São Paulo," *Artforum International* 45, no. 2 (October 2006): 273.

3 Mário Pedrosa, quoted in Olívio Tavares de Araújo, *Volpi: a música da cor* (São Paulo: Museu de Arte Moderna de São Paulo, 2006), 258.

4 Tavares de Araújo, *Volpi: a música da cor*, 262.

5 Alfredo Volpi, quoted in Tavares de Araújo, *Volpi: a música da cor*, 260.



CILDO MEIRELES (B. 1948)

Prototype for "Viagem ao centro do céu e da terra"

iron
 118½ x 19¾ x 1⅞ in. (300 x 50 x 5 cm.)
 Executed in 2002.
 Unique.

\$120,000-180,000

PROVENANCE:

Galleria Continua, San Gimignano, Italy.
 Acquired from the above by the present owner.

EXHIBITED:

São Paulo, Galeria Luisa Strina, *Cildo Meireles, Descalas*, 7 October-14 November 2003.
 Madrid, Museo Nacional Centro de Arte Reina Sofía, *Cildo Meireles*, 23 May-29 September 2013, Spanish edition, p. 180 (illustrated in color).
 Madrid, Museo Nacional Centro de Arte Reina Sofía, *Cildo Meireles*, 23 May-29 September 2013, Portuguese edition, p. 180 (illustrated in color). This exhibition also traveled to Porto, Portugal, Museu de Arte Contemporânea de Serralves, 2 November 2013-26 January 2014 and Milan, HangarBicocca, 26 March-8 July 2014.

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

For the seventh edition of Arte all'Arte in 2002, Meireles installed *Viagem au centro do céu e da terra* in the vegetable gardens of Siena's Orto de' Pecci,



Cildo Meireles, *Viagem ao Centro do Céu e da Terra (Voyage to the Centre of the Sky and the Earth)*, 2002. Installation view, L'Orto de' Pecci, Siena, 2002. Project for Arte All'Arte VII. © Cildo Meireles. Photographer Agostino Osio.

built in the Middle Ages. Supported by steel wires, the site-specific sculpture rises to a height of forty meters from a cistern at its base; its ladder structure is mirrored underground. A striking addition to the skyline of the medieval town, the iron sculpture visually bridges the city center—today, a tourist mecca in the heart of Tuscany—with the surrounding countryside and the local community. Managed by the social cooperative La Proposta since 1983, Orto de' Pecci serves those who struggle with disabilities and dependence, a marginalized population that the ladder suggestively elevates and makes visible.

The Siena work is physically grounded in nature, affixed to earth and water, and yet its sheer verticality evokes an ascension above the clouds, a plausible stairway to heaven. As a ladder that seemingly disappears in the air, *Viagem au centro do céu e da terra* recalls the English fairy tale, "Jack and the Beanstalk," in which magic beans, procured from the sale of a cow, sprout a gigantic beanstalk that the boy climbs, finding gold—and a villainous giant—high in the sky. Meireles has long reflected on questions of capital and moral philosophy, seen in works such as *Insertions into Ideological Circuits* and *Mission/Missions* (1987), a rebuke of Brazil's colonial economy. The Siena ladder, which cannot be climbed, meditates as well on the nature of intellectual or spiritual development. In a way like the Old Testament story of Jacob's Ladder, on which angels moved between human and heavenly realms, Meireles's model may also intimate passageways of progress, grace, and revelation.

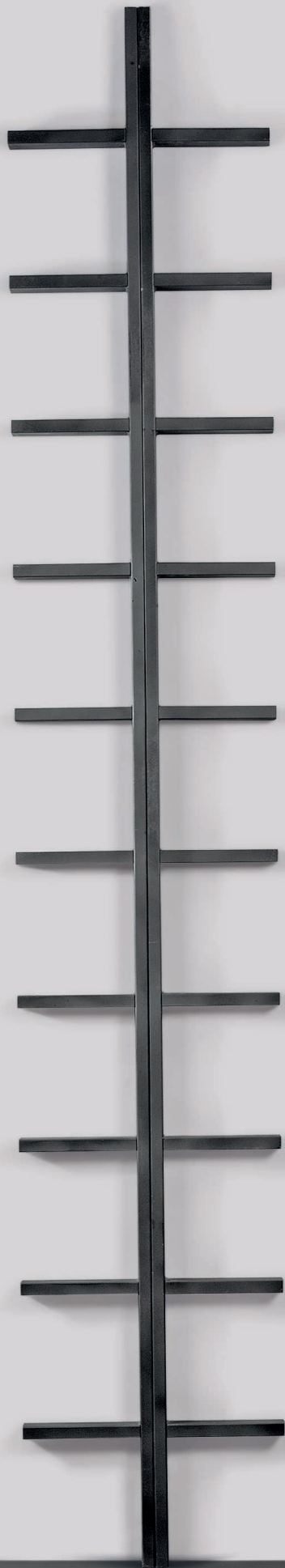
Viagem au centro do céu e da terra was originally accompanied by an exhibition at Siena's Palazzo delle Papesse of twelve ladders made at a smaller scale. These prototypes for the Orto de' Pecci installation were incorporated in the subsequent installation *Descala* (2002-03), which includes the present work: a ladder with ten, evenly spaced rungs that project horizontally outward from two central beams. A series of sixteen variations of a ladder, deconstructed and mounted, grid-like, on a wall, *Descala* probed the nature of movement and freedom as well as their converse, entrapment and displacement. This paradox is captured in the work's title: "descala" is a neologism that implies "un-ladder."

Viagem au centro do céu e da terra posits a similarly delimited un-ladder that, despite its utopian projection, is materially circumscribed by the reductive geometry of iron. The work acknowledges Donald Judd's Minimalist stacks of identical boxes, installed at predetermined intervals equal to their height and, like Meireles's ladder, suggestive of a series infinitely extensible in space. Although Judd resisted the symbolism and political critique that inform Meireles's practice, the artists share a phenomenological interest in the relationship between the artwork, its viewer, and its environment. For Meireles, the situational and embodied space of *Viagem au centro do céu e da terra* further encompass what he considers "a characteristic of Brazilian art," namely "this location of an ethics in the relationship that the artist constructs between him- or herself and the audience through the work of art." This social imperative is distilled here in the form and metaphor of the ladder, the philosophical fulcrum between heaven and earth. "By giving people a space to interact with, you also give them freedom," Meireles once reflected. "When we give someone freedom, we get freedom ourselves."²

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

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

² Meireles, quoted in John Alan Farmer, "Through the Labyrinth: An Interview with Cildo Meireles," *Art Journal* 59, no. 3 (Autumn 2000): 41, 43.



*Marca*

acrylic and copper sheet on canvas

35 $\frac{5}{8}$ x 55 $\frac{1}{2}$ in. (90.5 x 141 cm.)

Painted in 1993.

\$60,000-80,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1994.

LITERATURE:

Antonio Dias, Trabalhos, Arbeiten, Works, 1967-1994, Berlin, Cantz Verlag, 1994, p. 151, no. 119 (illustrated in color).



L'enfance du Christ

signed and dated 'KUITCA 1990 (lower center), also signed and dated 'Kuitca 1990' and titled 'L'enfance du Christ' (on the reverse)
 acrylic on canvas
 58¼ x 78¼ in. (148 x 199 cm.)
 Painted in 1990.

\$100,000-150,000

PROVENANCE:

Galerie Barbara Farber, Amsterdam.
 Anon. sale, Christie's, New York, 16 November 2006, lot 371.
 Ramis Barquet, New York.
 Acquired from the above by the present owner.

EXHIBITED:

Buffalo, New York, Albright-Knox Art Gallery, *Guillermo Kuitca, Everything, Paintings and Works on Paper, 1980-2008*, 19 February-30 May 2010, p. 119, n. 13 (illustrated in color, and incorrectly dated). This exhibition also traveled to Miami, Miami Art Museum, 9 October-17 January 2010, Minneapolis, Walker Art Center, 26 June-19 September 2010, Washington, D.C., Hirshhorn Museum and Sculpture Center, 21 October-9 January 2011.

LITERATURE:

G. Speranza, *Guillermo Kuitca: Conversaciones con Graciela Speranza*, Bogotá, Editorial Norma, 1998. p.174 (illustrated).

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

59

JULIO GALÁN (1958-2006)*Hice bien quererte (I Did Well Loving You)*signed and inscribed 'Julio Galán, 1997' (lower right)
oil on canvas

78¼ x 168¾ in. (199 x 429 cm.) overall dimensions, diptych

78¼ x 70¾ in. (199 x 180 cm.) left panel; 78¼ x 98½ in. (199 x 249.2 cm.) right panel

Painted in 1990. Postdated by the artist 1997.

\$60,000-80,000

PROVENANCE:

Annina Nosei Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:*Julio Galán*, New York, Annina Nosei Gallery, 1990 (illustrated in color, detail).**LITERATURE:**J. P. Borum, "Review, Julio Galán, Annina Nosei Gallery," *Artforum International*, October 1990, p. 169 (illustrated in color).

At the beginning (my self-portraits) were more static, rigid, anguished, but now I can see another aspect that I have been discovering of myself, something more tranquil, more compliant, more of finding myself with my very self!

Julio Galán, having made the above statement to a journalist in April of 1990 as he was preparing for his upcoming solo exhibition *I, Galán, My Own Icon* at the Annina Nosei Gallery in SOHO, New York City, manifested just that with *Hice bien quererte (I Did Well Loving You)*.² Expansive, timeless, and nostalgic, the monumental canvas was one of fifteen new artworks slated for the May-June exhibition. A young 31-years of age, Galán was already well-established by that point, having presented retrospectives at the Museo de Monterrey in 1987 and Mexico City's Museo de Arte Moderno in 1988, and several individual exhibitions in Monterrey, Amsterdam, and New York City.³ His artistic trajectory on a fast-track, 1990 would be a break-through, productive, high-visibility year with additional exhibitions at Gian Enzo Sperone in Rome, Italy, Witte de With in Rotterdam, Holland, and inclusion in many of the contemporary art exhibitions accompanying the traveling blockbuster *Mexico: Splendors of Thirty Centuries*. Soon thereafter Galán would win the first MARCO prize and would be represented by gallerist Thaddaeus Ropac in Paris, France, further establishing an international presence.⁴ Self-investigation drove Galán's career, the evolution of his treatment of self-portraiture evident in the impactful *Hice bien quererte*.

From the early 1980s when Galán first exhibited his artwork publicly at Monterrey's Galería Arte Actual Mexicano and received his first acquisition prize at INBA's Salón Nacional de Artes Plásticas for *El encantamiento (Lissi, Lissi)* of 1981, up to his early death in 2006 at the age of 47, identity, explored through self-portraiture was key to the artist. The androgynous, pre-pubescent, and shapeless doll-boy of *El encantamiento* developed into the adolescent face that appears suspended in *Noe stechin gando* of 1988⁵ for example, and into the youth of *Hice bien quererte* of 1990.



The artist with the present lot at his home in Garza García, circa 1990. Photographer unknown. Annina Nosei Gallery Archive, Fales Library and Special Collections, New York University Libraries. Reproduced by permission

But while Galán's portraits were both conceptually and compositionally central to his work, they were not intended to be straight-forward and representational, rather, poetic and obtuse—multifarity was Galán's friend. Identity as expressed in Galán's artwork was multidimensional; enjoying materiality and creating compositional tension through a variety of means including fragmentation, graffiti, heavy black outlines, text, erasure, and more, he underscored illusion, artifice, and cultural construction. Constantly testing the boundaries of identity, he used his own visage as a disguise for fluid gender play. Galán acknowledged that this iconic face was sometimes him, sometimes "people from my childhood, brothers and sisters,"⁶ while scholar Margaret Sayers Peden noted that Galán's doppelgänger was "sometimes infant, sometimes boy, sometimes youth. In each manifestation, however, (he/she) is the same unmistakable persona: wan, doleful, pouting red lips, small but protruding ears."⁷ Essentially, the self-portrait for Galán was a complex, chameleonic composite of those close to him whom he loved, desired, and struggled with; his portraits most often embedded in layers of poetic meaning and (dark, tragic) melodramatic emotion.⁸

Artforum's Jenifer P. Borum pointedly observed of the monumental canvas: The artist's head gazes directly at us, bisected asymmetrically so that part of the middle is missing. The result is a graceful, mannerist self-portrait worthy of Bronzino...Galán wields artifice beautifully to create, on the one hand, an idealized self in a magical world, and on the other, to expose the construct of self as an illusion. His is a never-ending story without a plot, an inaccessible, yet formally intoxicating fabrication of self.⁹

In the "eerily quiet"¹⁰ *Hice bien quererte*, Galán employed the trope of bifurcation, omission, and reconfiguration; he also approached in this way several untitled pastel portraits of the early 1990s, and the contemporaneous major works *Chinese* and *Roma*, achieving through imperfectly rejoined, misaligned or diplopic portraits, the distortion, and ultimately, othering that he sought in his artwork. Adding to this sense of disjunction, was Galán's purposeful post-dating of his artwork, something he did here in *Hice bien quererte*, and elsewhere, suggesting his attempt, if futile, to harness time.

In a euphoric moment in the fall of 1991, Annina Nosei wrote to the artist, "Your painting turns my horizon. I have been imagining the earth flat and turned 90° while I was driving in my car to the country this weekend. It was dangerous but I looked at the sky and it was square."¹¹ Perhaps, as the viewer contemplates *Hice bien quererte's* vast blue field, which is atypically free from the density of things attached, cut away, text inscribed, or torn-images collaged to its surface, they will be reminded of the open sky and Galán gazing down from high above changing our perspective.

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

1 Alfredo Salazar, "Julio Galán: Cada cuadro una historia diferente," *Express* (April 22, 1990): 47. Annina Nosei Gallery Archive, MSS 298 Fales Library and Special Collections, New York University Libraries.

2 The spelling of the title for this work was listed on the original exhibition checklist and on the painting's identification tag from Annina Nosei's Gallery as "Hice bien qvererte." While Galán constantly plays with alternative spellings in his title, and "qvererte" may have intentionally been the misspelling of "quererte," placing an emphasis on "ver" or "seeing," all subsequent spellings of the title, in the very exhibition catalogue of 1990, and in various publications, list the title as "quererte."

3 Beginning in 1980 Galán presented solo exhibitions in Monterrey with Guillermo Sepúlveda at the Galería Miró (renamed Galería Arte Actual Mexicano). Moving to New York City in 1984, where he resided part-time through 1990, he secured consistent representation with Annina Nosei Gallery beginning in 1988. Barbara Farber represented Galán at her gallery in Amsterdam, Holland beginning in 1986.

4 The Museo de Arte Contemporáneo de Monterrey awarded Galán the coveted MARCO Prize in 1994 with a monetary award of \$250,000.

5 Galán titles this painting, which compositionally is closely related to *Hice bien quererte*, by re-arranging the letters of the crass statement "No estén chingando."

6 Margaret Sayers Peden, *Out of the Volcano: Portraits of Contemporary Mexican Artists* (Washington D.C.: Smithsonian Institution Press, 1991), 197.

7 *Ibid.*

8 Galán's portrait can resemble himself at different ages, his sisters Sofia and Lissi, his cousin Golondrina, his close friends Luisa Peña and Mara Sepúlveda, among others, and in *Hice bien quererte*, the handsome Johnny Rodríguez.

9 Jenifer P. Borum, "Julio Galán: Annina Nosei Gallery," *Arforum International* 29.2 (October 1990): 169.

10 Carter Ratcliffe, in "Post-Modern Tropics," *Elle Magazine* (April 1989) on page 162 pointedly commented, "Filled with levitating forms, Galán's large canvases are eerily quiet. They have the quality of memory: precise, ecstatic, and obsessively treasured because it is all that remains of an irretrievable childhood."

11 Annina Nosei to Julio Galán, fax, October 29, 1991. Annina Nosei Gallery Archive, MSS 298 Fales Library and Special Collections, New York University Libraries.



Essentially, the self-portrait for Galán was a complex, chameleonic composite of those close to him whom he loved, desired, and struggled with; his portraits most often embedded in layers of poetic meaning and (dark, tragic) melodramatic emotion.

—Teresa Eckmann





61

60

ARNALDO ROCHE RABELL (1955-2018)

Nosotros, el sueño

oil on canvas

141¼ x 96 in. (360.1 x 243.8 cm.)

Painted in 1988.

\$50,000-70,000

PROVENANCE:

Galería Botello, San Juan.

Acquired from the above by the present owner (24 May 1990).

LITERATURE:

Mito y magia en América: los ochenta, Monterrey, Museo de Arte Contemporáneo de Monterrey (MARCO), 1991, p. 349, no 295 (illustrated in color).

61

MANUEL MENDIVE (B. 1944)

Untitled

signed and dated 'Mendive 2000' (lower right)

oil, string and sticks on canvas

55¼ x 78¾ in. (140.3 x 200 cm.)

Painted in 2000.

\$60,000-80,000

PROVENANCE:

Gary Nader Fine Art, Miami (acquired directly from the artist).

YOAN CAPOTE (B. 1977)

Isla (Eterno retorno)

signed, dated and titled 'CAP, 2015, ISLA (ETERNO RETORNO)' (on a metal label affixed to the reverse)

oil, nails and fish hooks on linen mounted on panel

45 x 65½ x 2½ in. (114.3 x 165.4 x 6.4 cm.)

Painted in 2015.

\$60,000-80,000

PROVENANCE:

Galería Habana, Havana, 2015.

Acquired from the above by the present owner.

Among Cuba's foremost conceptual artists, Capote has cultivated a singular practice in which poignant, material metaphors suggest the vicissitudes of contemporary human experience. Raised in the western province of Pinar del Río, he studied at the Instituto Superior de Arte under René Francisco from 1996 to 2001. Since his acclaimed collaboration with the collective DUPP at the 7th Havana Biennial (2000), Capote has exhibited widely, representing his country in the Venice Biennale's first Cuban pavilion (2011) and participating in major group shows, recent among them *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950* (Museum of Fine Arts, Houston, 2017) and *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago* (Museum of Latin American Art, Long Beach, 2017). His multimedia practice encompasses sculpture, installation, and performance; as a painter, and in ways similar to his contemporaries Enrique Martínez Celaya and Alejandro Campins, Capote has privileged landscape as a means of accessing existential, and universal, alienation.

For his evolving *Isla* series, featured in solo exhibitions at Jack Shainman Gallery (New York, 2017) and Ben Brown Fine Arts (Hong Kong, 2019), Capote has fashioned brooding seascapes out of thousands of fishhooks that are hand-sewn into heavily impastoed canvas. "The series began around the notion of the island," he explains, "and its meaning is precisely that: isolation, being always surrounded by water; being impossibly distant from other spaces. . . . That sense of isolation—of feeling fenced in by a steel barrier, of being up against a wall—is everywhere. These are intense shared emotional states that all empty into the sea." Though of varying dimensions, the paintings when hung together are meant to share a single horizon line, simulating "the dynamic effect of the moving ocean," Capote continues. "The levels in height can suggest an undulation, or a seasickness; they give a sense of motion even though, as with the ocean itself, the horizon line remains fixed. They are also like windows, so it gives the viewer the effect of being surrounded by the sea."¹

The series has a point of origin in the term "Iron Curtain," used by Winston Churchill to characterize the ideological boundaries of the Cold War. "I remember thinking," Capote recalls of his student years, "*In Cuba we don't need a wall—our iron curtain is the sea.*" He sourced fishhooks from local antique dealers and fishermen, from whom he acquired the old machinery that was used to create *palangres* (trawl lines hung with hundreds of baited hooks). "The hook is a symbol of seduction," he considers, and yet "it's also

perhaps the most primal trap humanity devised, going back to our earliest days hunting and fishing. From afar, I wanted the viewer to be lured, drawn in, seduced by the hooks. Once the viewer comes close, the material force of the object makes itself felt."²

"We used to have a tradition of painting seascapes in Cuba," Capote reflects, but inasmuch as *Isla* reprises that (national) genre, it also kindles classically art-historical conventions of sublime and symbolist color. The series channels the emotional register of nineteenth-century landscape painting, spanning the melancholy and mysticism of Arnold Böcklin and Caspar David Friedrich and the chromatic expressionism of J. M. W. Turner, all acknowledged sources. Seen collectively, the paintings impart a "progression towards abstraction," Capote observes. "I was interested in something like what Mondrian did: beginning with landscapes and ending up at abstraction. In going from the most classically grounded point to the further extremes of abstraction, to resolve this theme and this lineage."³ Atmospheric and painterly abstractions, the seascapes render a universal theater of human existence, but one nevertheless profoundly personal, and sinister: "the death and drama are connected in symbolic ways, as an allegory of the Cuban experience—all the people who die [on the water]."⁴

Isla (Eterno retorno) describes a greenish sea with dark, undulating waves that reflect the creamy opalescence of the sky. Slender strokes of impasto, rendered in gleaming marine tones suggestive of early dawn, echo the barbed shape of the fishhooks. The image's relentless lateral motion, felt in each tactile brushstroke and wiry ripple, evokes an endless horizon of sea and sky. The painting's subtitle refers to the ancient, and more recently Nietzschean, idea of eternal return, which posits that existence is cyclical, that we are bound to repeat the events of our lives forevermore. This existential reckoning—to what past do we owe our present existence?—may seem tortuous, but Capote here compels us to examine the value of our life and work, to affirm what ultimately stands the test of time.

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

¹ Yoan Capote, quoted in Laila Pedro, "Yoan Capote," *The Brooklyn Rail* (March 2017), <https://brooklynrail.org/2017/03/art/Yoan-Capote-with-Laila-Pedro>.

² Ibid.

³ Ibid.

⁴ Capote, quoted in Susan Delson, "Fish Hook as Metaphor: Yoan Capote's Palangre," *Cuban Art News*, February 2, 2017, <https://cubanartnews.org/2017/02/02/fish-hook-as-metaphor-yoan-capotes-palangre/>.



ROBERTO FABELO (B. 1950)

Locos por Suyu

signed, dated and titled 'Fabelo 2016, Locos por Suyu' (lower right);
twice signed and titled again 'Fabelo, LOCOS POR SUYU' and dated
'2016' (on the reverse)

oil on canvas

83¾ x 110¼ in. (205 x 280 cm.)

Painted in 2016.

\$150,000-200,000

PROVENANCE:

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by
the artist, dated 4 February 2016.

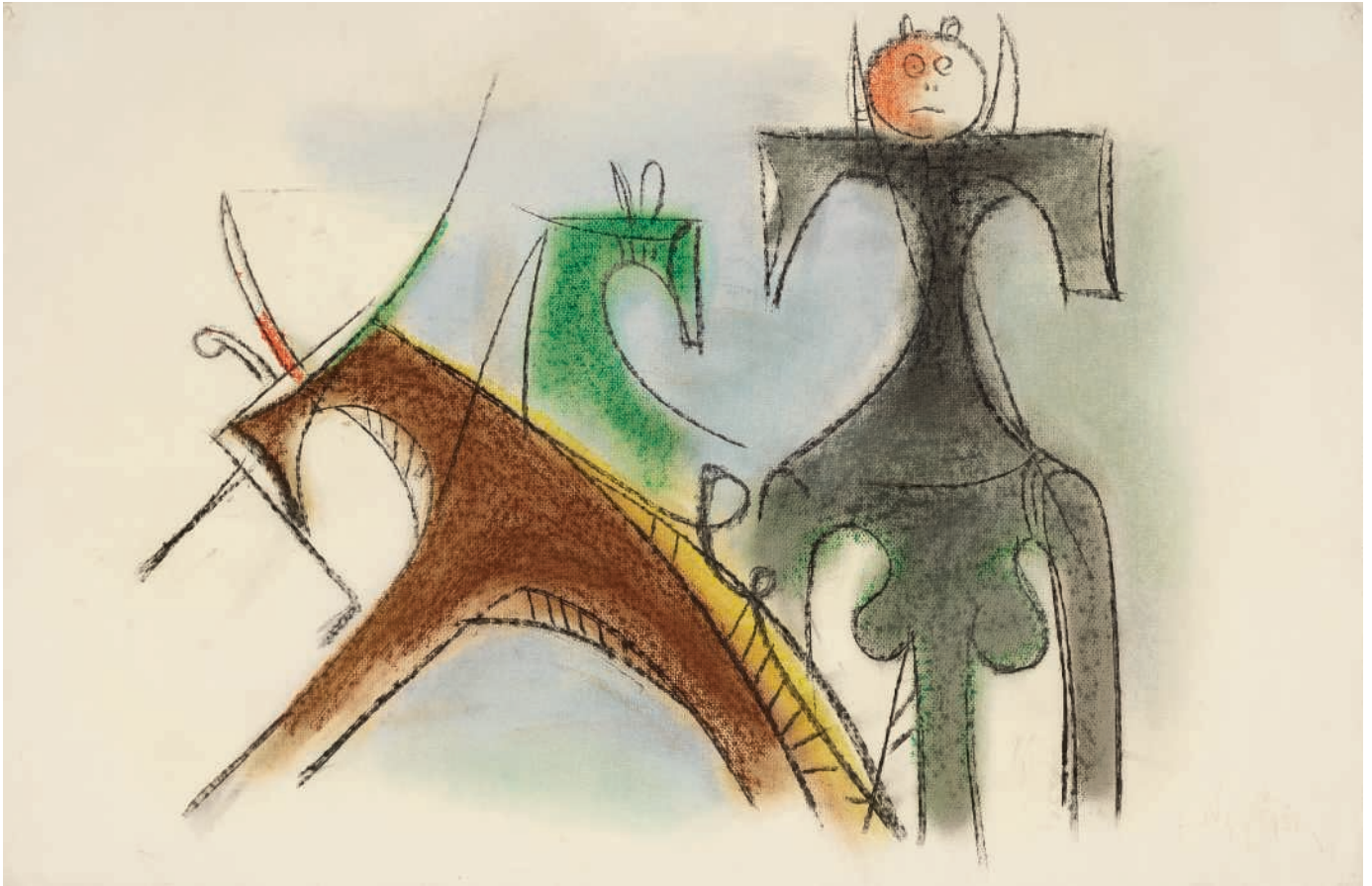






MORNING SESSION
THURSDAY, 21 NOVEMBER 2019





Untitled (Personnages)

signed and dated 'Wifredo Lam, 1958' (lower right)
pastel and charcoal on paper
23 x 35¼ in. (58.4 x 90 cm.)
Executed in 1958.

\$25,000-30,000

PROVENANCE:

Acquired directly from the artist.
Anon. sale, Sotheby's, New York, 25 May 2006, lot 111.
Private collection, Milan (acquired from the above sale).
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam, dated 3 October 2006.

*Untitled*

signed and dated 'Wifredo Lam, 1972' (on the reverse)
oil on canvas
17¾ x 13⅞ in. (45 x 35 cm.)
Painted in 1972.

\$35,000-45,000

PROVENANCE:

Private collection, Albissola.
Galleria Gissi, Turin.
Private collection, Weston, Massachusetts.

EXHIBITED:

Turin, Galleria Gissi, *Lam*, 1978, no. 13 (illustrated).

LITERATURE:

E. Jaquer, 'Le armi miracolose de Wifredo Lam,' *Efalo*, February, 1981, p. 15 (illustrated).

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work*, Lausanne, Acatos, 1996, vol. II, p. 370, no. 72.69 (illustrated).



Ciudad prohibida (IV)

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

acrylic on canvas

58 $\frac{7}{8}$ x 47 $\frac{3}{8}$ in. (149.4 x 120.2 cm.)

Painted in 1976.

\$30,000-40,000

PROVENANCE:

Galería Adler Castillo, Caracas.

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

Acquired from the above.

Private collection, Paris.

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

73

OSWALDO VIGAS (1926-2014)

Guajira verdorosa

signed 'VIGAS' (lower right), signed again, dated and titled 'VIGAS, 1967, GUAJIRA, VERDOROSA' (on the reverse)

oil on canvas

31 $\frac{1}{8}$ x 19 $\frac{1}{2}$ in. (79.7 x 49.5 cm.)

Painted in 1967.

\$20,000-30,000

PROVENANCE:

Acquired directly from the artist.

Acquired by descent from the above by the present owner.

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



73

74

ZILIA SÁNCHEZ (B. 1928)

Untitled

signed and dated 'Zilia Sánchez, 1958' (lower left)

oil on canvas

12 x 24 in. (30.48 x 60.96 cm.)

Painted in 1958.

\$20,000-25,000

PROVENANCE:

José A. Carriego, Havana.

Cristóbal Gascón, Havana (acquired from the above).

Private Collection (acquired from the above).

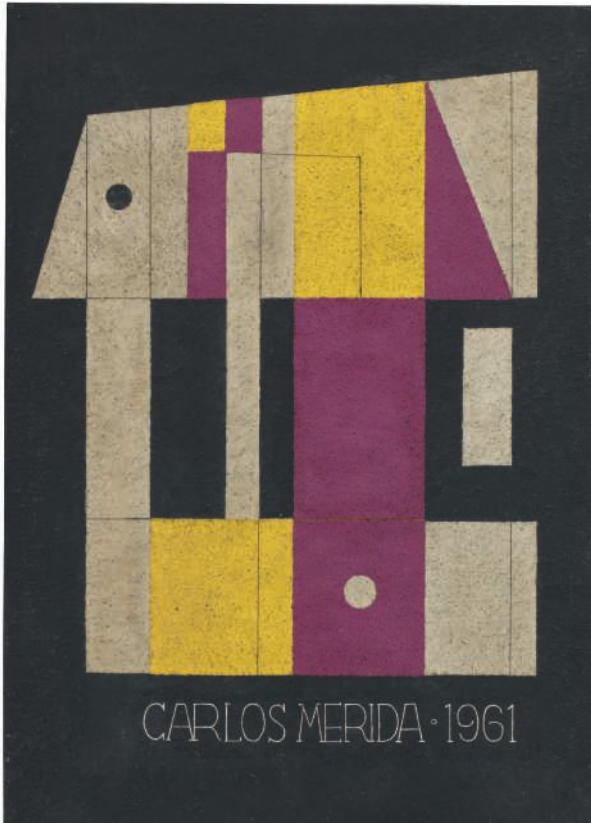
Jorge Virgili Maidique, Madrid (acquired from the above).

Acquired from the above by the present owner.

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



74



75

CARLOS MÉRIDA (1891-1984)

Mi morada

signed and dated 'Carlos Merida 1961' (lower center)

Petroplastic on wood panel
27 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (70.2 x 50.2 cm.)
Painted in 1961.

\$25,000-35,000

PROVENANCE:

Galería de Arte Mexicano, Mexico City
B. Lewin Galleries, Palm Springs
Private collection, Palm Springs.
Anon. sale, Christie's, New York, 25 November 1997, lot 278.
Private collection, Mexico City.

EXHIBITED:

Mexico City, Instituto Nacional de Bellas Artes, Museo de Arte Moderno, *Carlos Mérida 70 aniversario, exposición retrospectiva*, November 1961-January 1962, no. 69.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

76

JOSÉ GURVICH (1927-1974)

El cerro azul

signed 'J. Gurruchá' (lower left) titled and dated 'Cerro 62' (center right)

oil on board
12 $\frac{1}{2}$ x 14 $\frac{1}{4}$ in. (31.8 x 36.2 cm.)
Painted in 1962.

\$25,000-30,000

PROVENANCE:

Cecilia de Torres, LTD., New York.
Sicardi Gallery, Houston, Texas.
Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

77

HÉCTOR RAGNI (1897 - 1952)

Constructivist Forms

signed with the artist's initials and dated 'H.R. 36' (upper left) signed 'Héctor Ragni' (on the reverse)

oil on Masonite

19¼ x 17¾ in. (49 x 45 cm.)

Painted in 1936.

\$15,000-20,000

PROVENANCE:

Cecilia de Torres, LTD., New York.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

78

FRANCISCO MATTO (1911-1995)

Construction in Red

signed and dated 'Matto 75' (upper left)

oil on wood

23 x 13 in. (58.4 x 33 cm.)

Executed in 1975.

\$25,000-30,000

PROVENANCE:

Sicardi Gallery, Houston, Texas.

Acquired from the above by the present owner.





Recuerdo profundo

signed and numbered 'Jiménez Deredia 7/8' (near base)

bronze on granite base

18¼ x 21¼ x 15¼ in. (46 x 55 x 40 cm.)

Edition seven of eight.

\$50,000-70,000

PROVENANCE:

Galería Spatium, Caracas.

Acquired from the above by the present owner (2005).

EXHIBITED:

Caracas, Galería Spatium, *Entre mito y realidad: Jiménez Deredia*, 2005, p. 14 (illustrated).

LITERATURE:

Jiménez Deredia, Monterrey, Galería Ramis Barquet, 2004 (another cast illustrated).



The Sitting

signed 'Larraz' (upper right)
oil on canvas
73 x 73 in. (185.4 x 185.4 cm.)

\$60,000-80,000

PROVENANCE:

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



Nubes sobre el mar

signed and dated 'Tomás Sánchez 04' (lower right); signed and dated again, and titled 'Tomás Sánchez, 2004, Nubes sobre el mar' (on the verso)

tempera on paper

22 $\frac{1}{8}$ x 14 $\frac{5}{8}$ in. (56.2 x 37.1 cm)

Executed in 2004.

\$20,000-25,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough Gallery, *Tomás Sánchez, Buscador de paisajes, New Paintings and Drawings*, 28 November-30 December 2005, no. 13 (illustrated in color).

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Tomás Sánchez*, 2008, no. 3 (illustrated in color).



Latones sobre fondo rojo

signed with monogram and dated 'MV, 2000' (lower left)

oil and alkyd on canvas laid on wood

39¼ x 59 in. (99.70 x 149.86 cm.)

Painted in 2000.

\$25,000-30,000



Meditador

signed and dated 'Tomás Sánchez, 03' (lower right), signed and dated again, and titled 'Tomás Sánchez, 2003, Meditador' (on the verso)

charcoal and pastel on heavy paper

25 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in. (65 x 50.1 cm.)

Executed in 2003.

\$20,000-25,000

PROVENANCE:

Marlborough Gallery, New York.

Acquired from the above by the present owner.

EXHIBITED:

New York, Marlborough Gallery, *Tomás Sánchez, Works on Paper*, 30 April-31 May 2003 (illustrated in color).

LITERATURE:

ArtNexus, vol. 48, no. 2, June 2003, p. 6 (illustrated in color).



The Lost Cloud

signed, dated, and titled 'Maikel Martnez, 2016-2017, The Lost Cloud' (on the reverse)

oil on canvas

44 x 77 in. (111.8 x 195.6 cm.)

Painted in 2016-2017.

\$18,000-22,000

PROVENANCE:

Acquired directly from the artist.

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



Naturaleza muerta

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

oil on canvas

13 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (33.4 x 55 cm.)

Painted 2002.

\$40,000-60,000

PROVENANCE:

Joaquín Muñoz del Castillo (acquired directly from the artist).

Acquired from the above by the present owner (2015).

EXHIBITED:

Murcia, Fundación Caja de Ahorros de Murcia, *Bodegones en el arte, engaño y primor de la pintura*, October–November 2018, pp. 66–67 (illustrated).

Reclinada mirando al cielo II

signed with initials and numbered 'AV, 8/8' (near edge)

bronze

20 x 27 $\frac{7}{8}$ x 24 in. (51 x 71 x 61 cm.)

Executed in 1995.

Edition eight of eight.

\$20,000-25,000

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





Desnudo en un sofá

signed and dated 'MORALES/95' (lower right)
oil on paper laid on canvas
15¾ x 24½ in. (40 x 62.2 cm.)
Painted in 1995.

\$20,000-25,000

PROVENANCE:

Private collection, Bogotá.
Anon. sale, Christie's, New York, 29 May 1998, lot 101.
Acquired from the above by the present owner.

LITERATURE:

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume III 1994-2004*, Vaumarcus, ArtAcatos, 2010, p. 88, no. 1995.10 (illustrated in color).

FRANCISCO NARVÁEZ (1905-1982)

El niño en vuelo

bronze

53 $\frac{7}{8}$ x 62 $\frac{1}{4}$ x 39 $\frac{1}{4}$ in. (137 x 158 x 100 cm.)

Executed in 1962.

Edition two of nine.

\$30,000-40,000

PROVENANCE:

Private collection, Caracas.

Acquired from the above by the present owner.

LITERATURE:*Narváez, El gran escultor latinoamericano, regresa al Ateneo de Caracas, Caracas, Galería Ateneo de Caracas, 2000, pp. 71 and 131, no. 58 (another cast twice illustrated).**Narváez, Caracas, Galería Freites, 2009, pp. 132-133, p. 153, no. 28 (another cast twice illustrated in color).*

This work is accompanied by a certificate of authenticity from the Fundación Francisco Narváez, signed by Lobella de Narváez, dated 27 July 1999.





89

FERNANDO BOTERO (B. 1932)

La siesta

signed and dated 'Botero 79' (lower right)
conté crayon on paper laid on board
17¼ x 13¾ in. (44 x 35.2 cm.)
Executed in 1979.

\$25,000-30,000

PROVENANCE:

Galerie Beyeler, Basel.
Property of a Private European Collector, Sotheby's, New York, 18 May 1995, lot 220.
Acquired from the above sale by the present owner.

EXHIBITED:

Basel, Galerie Beyeler, *Botero*, October-December 1980, no. 49.

LITERATURE:

M. Vargas Llosa, *Botero, Dessins et Aquarelles*, Paris, Editions de la Différence, 1984, no. 97 (illustrated).



90

FERNANDO BOTERO (B. 1932)

Still Life with Guitar

signed and dated 'Botero 80' (lower right)
graphite on paper laid on heavy paper
13¾ x 17¼ in. (35.1 x 43.8 cm.)
Executed in 1980.

\$25,000-30,000

PROVENANCE:

Levy Galerie, Hamburg.
Acquired from the above (1988).
Anon. sale, Sotheby's, New York, 4 June 1999, lot 240 (illustrated in color).
Acquired from the above.
Anon. sale, Christie's, New York, 27 May 2011, lot 244.
Acquired from the above by the present owner.

EXHIBITED:

Madrid, Galería Levy and Hamburg, Levy Galerie, *Fernando Botero: Oleos, acuarelas, dibujos y esculturas/Fernando Botero: Ölbilder, Aquarelle, Zeichnungen und Skulpturen*, 13 October 1987- 30 March 1988, no. 13 (illustrated).

LITERATURE:

E.J. Sullivan, *Fernando Botero: Drawings and Watercolors*, New York, Rizzoli, 1993, p. xiii, no. 4 (illustrated).



Bodegón con mandolina

signed 'Botero' (lower right)
oil on canvas laid on board
16 $\frac{7}{8}$ x 30 $\frac{1}{8}$ in. (42.8 x 76.5 cm.)
Painted circa 1957-58.

\$60,000-80,000

PROVENANCE:

Galería El Museo, Bogotá.
Private collection, Great Neck, New York (acquired from the above, December 1989).
By descent from the above to the present owner.

*Kibbutz*

signed, dated and titled 'Kibbutz J. Gurvich 1974' (lower right)
oil on canvas
16 x 20 in. (40.6 x 50.8 cm.)
Painted in 1974.

\$25,000-30,000

PROVENANCE:

Anon sale, Shelter Rock Jewish Center, Long Island, New York, circa 1975.
Acquired from the above by the present owner.

*Untitled*

signed and dated 'J Gurvich 1974' (lower right)
 oil on canvas
 18 x 14 in. (45.7 x 35.6 cm.)
 Painted in 1974.

\$30,000-40,000

PROVENANCE:

Anon sale, Shelter Rock Jewish Center, Long Island, New York, circa 1975.
 Acquired from the above by the present owner.



94

94

ANTONIO SEGUÍ (B. 1934)

De otros tiempos

signed, dated and titled 'Seguí, 2016, DE OTROS TIEMPOS' (on the reverse)
oil on canvas
39½ x 39½ in. (100 x 100 cm.)

Painted in 2016.

\$20,000-25,000

PROVENANCE:

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

This work is accompanied by a certificate of authenticity signed by the artist, dated 20 September 2018.

95

LUIS FELIPE NOÉ (B. 1933)

Cuestiones informales

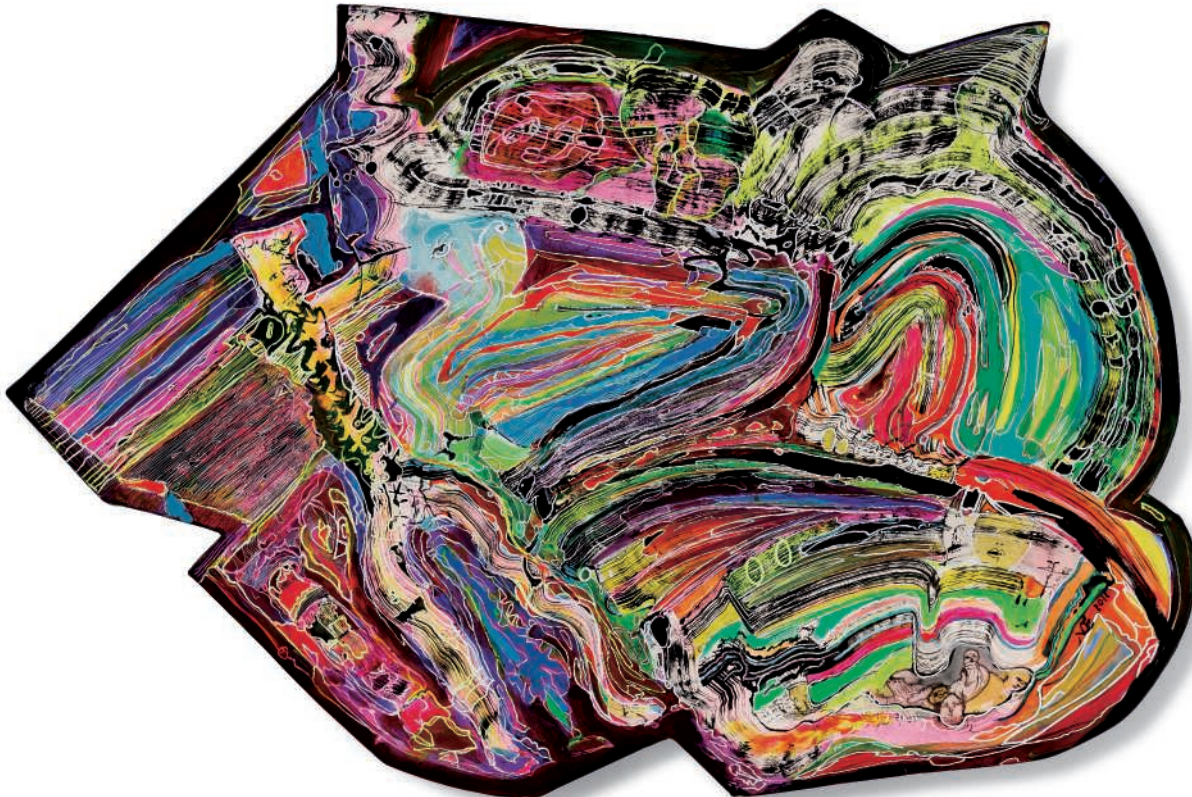
signed and dated 'NOE 2011' (lower right), signed and dated again 'NOE, 2011, CUESTIONES INFORMALES' (on the reverse)
oil and ink on paper laid on canvas
29¾ x 44½ in. (75.6 x 112 cm.)
Painted in 2011.

\$20,000-25,000

PROVENANCE:

Galería Rubbers International, Buenos Aires.
Acquired from the above by the present owner.

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



95



Tropical Garden

signed and dated 'Seguí 2005' (on the reverse)

acrylic and newspaper collage on canvas

59 x 70 in. (149.9 x 177.8 cm.)

Executed in 2005.

\$50,000-70,000

PROVENANCE:

Anon sale, Istanbul, Beyaz Muzayede, 14 January 2018, lot 122.

Acquired from the above by the present owner.



Untitled

signed 'URIBURU' (lower left)

oil on canvas

59½ x 59 in. (151.1 x 149.9 cm.)

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist.

*Untitled*

signed 'Macció' (lower left)
 oil on canvas
 59 x 59 in. (150 x 150 cm.)
 Painted circa 1970s.

\$40,000-60,000

PROVENANCE:

Private collection, Connecticut.
 By descent from the above to the present owner.

This work is accompanied by a certificate of authenticity from the artist's estate, signed by Tristana Macció and Marina Pellegrini, dated October 2019.

*City*

signed and dated 'Seguí 87' (lower right)

acrylic on canvas

62½ x 59 in. (158.8 x 149.9 cm.)

Painted in 1987.

\$40,000-60,000



Ann Street Night

inscribed 'Pendulum, Building' (upper left)

oil on canvas

65¾ x 78 in. (167 x 198 cm.)

Painted in 1989.

\$35,000-45,000

PROVENANCE:

Private collection, Liechtenstein.

Anon. sale, Christie's, London, 16 July 2010, lot 330.

Private collection, Lima.

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

EXHIBITED:

Paris, Association pour la promotion des Artes à l'Hôtel de Ville de Paris, Rómulo Macció, 17 October-9 December 1990, p. 51 (illustrated in color).

This work is accompanied by a certificate of authenticity from the artist's estate, signed by Tristana Macció and Marina Pellegrini, dated October 2019.



Harvest Time

oil on canvas
98 $\frac{1}{8}$ x 95 in. (249.2 x 241.3 cm.)
Painted in 1989.

\$40,000-60,000

PROVENANCE:

Lisa Sette Gallery, Scottsdale, Arizona.
Acquired from the above by the present owner (June 1991).

102

ANA MERCEDES HOYOS (1942-2014)

Monasità

acrylic on linen
59¼ x 41¾ in. (150.5 x 106 cm.)
Painted in 2013.

\$15,000-20,000

PROVENANCE:
Private collection, Bogotá.

This work is accompanied by a certificate of authenticity signed by Ana Mosseri Hoyos, dated 11 October 2019.



103

JULIO GALÁN (1958-2006)

Ven con la mirada

signed 'Julio Galán' (lower right) faintly signed and dated
'Julio Galán, 98' (upper right) inscribed 'Ven con la mirada'
(upper center)

oil on paper with photo collage, fabric, and found objects
sheet: 21 x 19½ in. (53.3 x 49.9 cm.)
overall: 28 x 19½ in. (71.1 x 49.9 cm.)
Painted in 1998.

\$25,000-30,000

PROVENANCE:
Private collection, New York.
Gary Nader Fine Art, Miami.





Machángara

signed 'GUAYASAMIN' (lower left)

oil on canvas

29¾ x 47½ in. (75.6 x 120.7 cm.)

Painted in 1972.

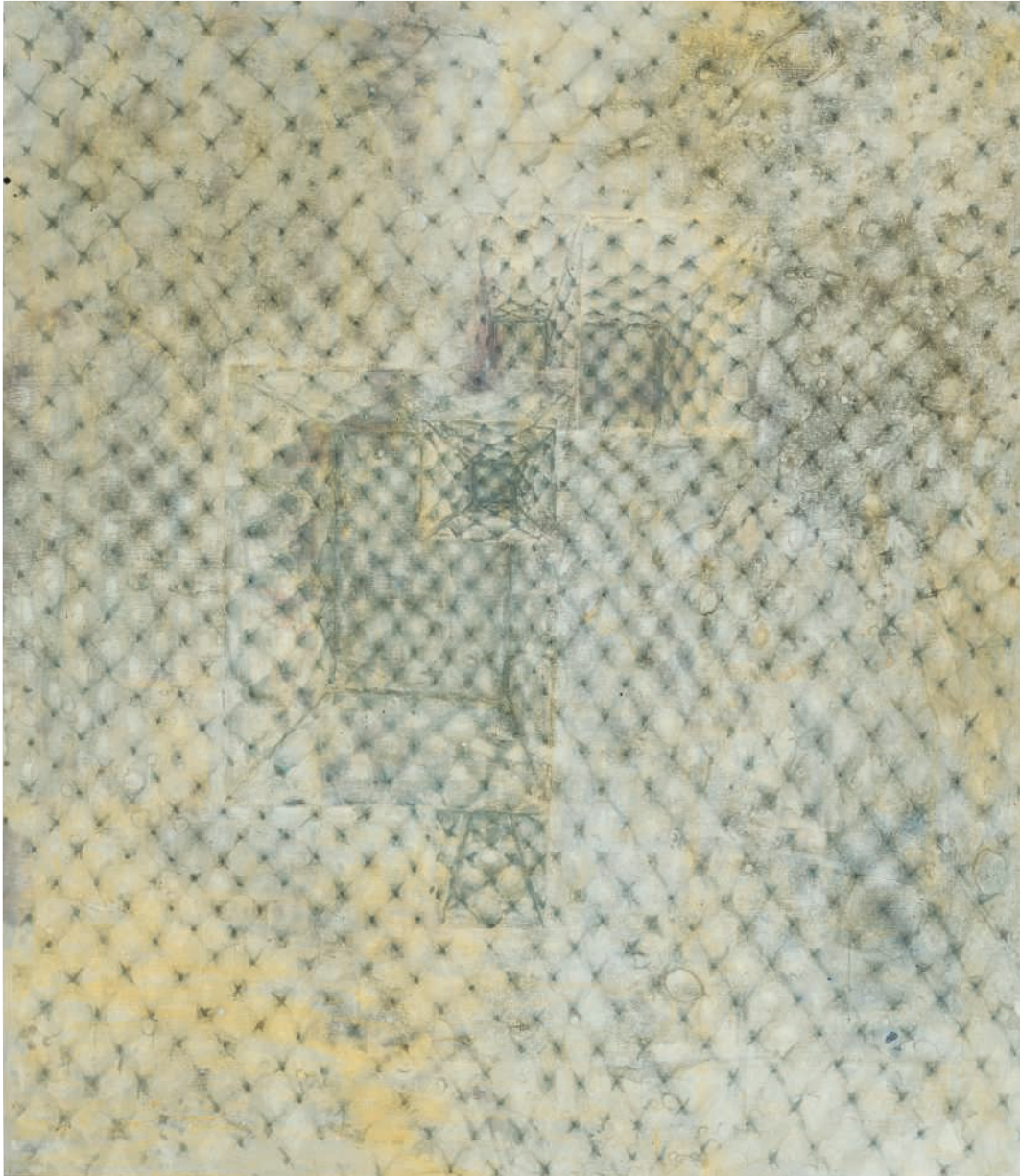
\$60,000-80,000

PROVENANCE:

Acquired from the artist (1970s).

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 10 September 2019.

*Untitled*

signed and dated 'Kuitca, 1991' (on the reverse)
 acrylic on canvas
 90% x 78¼ in. (230 x 199 cm.)
 Painted in 1991.

\$30,000-50,000

PROVENANCE:

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

EXHIBITED:

New York, The Museum of Modern Art, *Projects 30: Guillermo Kuitca*, 13 September–29 October 1991, n.n.

Newport Beach, Newport Harbor Art Museum, *Guillermo Kuitca*, 7 February–29 March, 1992, no. 4 (illustrated in color and cover). This exhibition originated at New York, The Museum of Modern Art (refer to above entry for details) and also travelled to Washington, D.C., The Corcoran Gallery of Art, 9 May–28 June 1992 and Houston, Contemporary Arts Museum, 8 August–11 October 1992.

Amsterdam, Contemporary Art Foundation, *Guillermo Kuitca: Burning Beds, A Survey 1982-1994*, 1994, p. 59 (illustrated in color). This exhibition also travelled to Columbus, Ohio, Wexner Center for the Arts, Miami, Center for the Fine Arts, London, Whitechapel Art Gallery, Tel Aviv, Tel Aviv Museum of Art.

LITERATURE:

G. Speranza, *Guillermo Kuitca: Conversaciones con Graciela Speranza*, Bogotá, Editorial Norma, 1998. p.172 (illustrated).

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



106

106

ROBERTO FABELO (B. 1950)

Caracola

signed and dated 'Fabelo 2009' (lower right), titled 'Caracola' (lower center), signed, dated, and titled again 'Fabelo, 2009, Caracola' and inscribed 'Gallito' (on the reverse)

oil on canvas

62¾ x 44¾ in. (159.3 x 114 cm.)

Painted in 2009.

\$40,000-60,000

PROVENANCE:

Private collection, Havana.

Acquired from the above by the present owner, 2016.

This work is accompanied by a certificate of authenticity signed by the artist, dated 18 December 2017.

107

MANUEL MENDIVE (B. 1944)

Fish

signed and dated 'MENDIVE 2001' (along the base)

painted wood, canvas, beads, and cowrie shells
15 x 31 x 9 in. (38.1 x 78.7 x 22.9 cm.)

Executed in 2001.

Unique.

\$15,000-20,000

PROVENANCE:

Joan Guaita Art, Palma de Mallorca, Spain.

Acquired from the above by the present owner.



107

108

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 $\frac{3}{4}$ 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.

Anon. sale, Christie's, New York, 24 May 2018, lot 76.

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.



109

MARIANO RODRÍGUEZ (1912-1990)

Naturaleza muerta

signed and dated 'Mariano 46' (upper left)

oil on canvas
25 $\frac{3}{4}$ x 32 $\frac{3}{4}$ in. (65.4 x 82.2 cm.)

Painted in 1946.

\$30,000-40,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 18 May 1995, lot 265 (illustrated in color).

Acquired from the above by the present owner.

EXHIBITED:

Mexico City, Museo Nacional de San Carlos,

Naturaleza y verdad, siglos XVII a XX, 1996

(illustrated in color).

LITERATURE:

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





110

PROPERTY FROM THE ESTATE OF RAMÓN OSUNA

110

AGUSTÍN FERNÁNDEZ (1928-2006)

Untitled

signed and dated 'Agustin Fernandez 60'
(lower right)

oil on canvas

21¾ x 25½ in. (54.3 x 65 cm.)

Painted in 1960.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist.

PROPERTY FROM THE ESTATE OF RAMÓN OSUNA

111

AGUSTÍN FERNÁNDEZ (1928-2006)

Untitled

signed and dated 'Agustin Fernandez 1974' (lower right)

oil on canvas

68 x 101¼ in. (173 x 257.2 cm.)

Painted in 1974.

\$35,000-45,000

PROVENANCE:

Acquired directly from the artist.

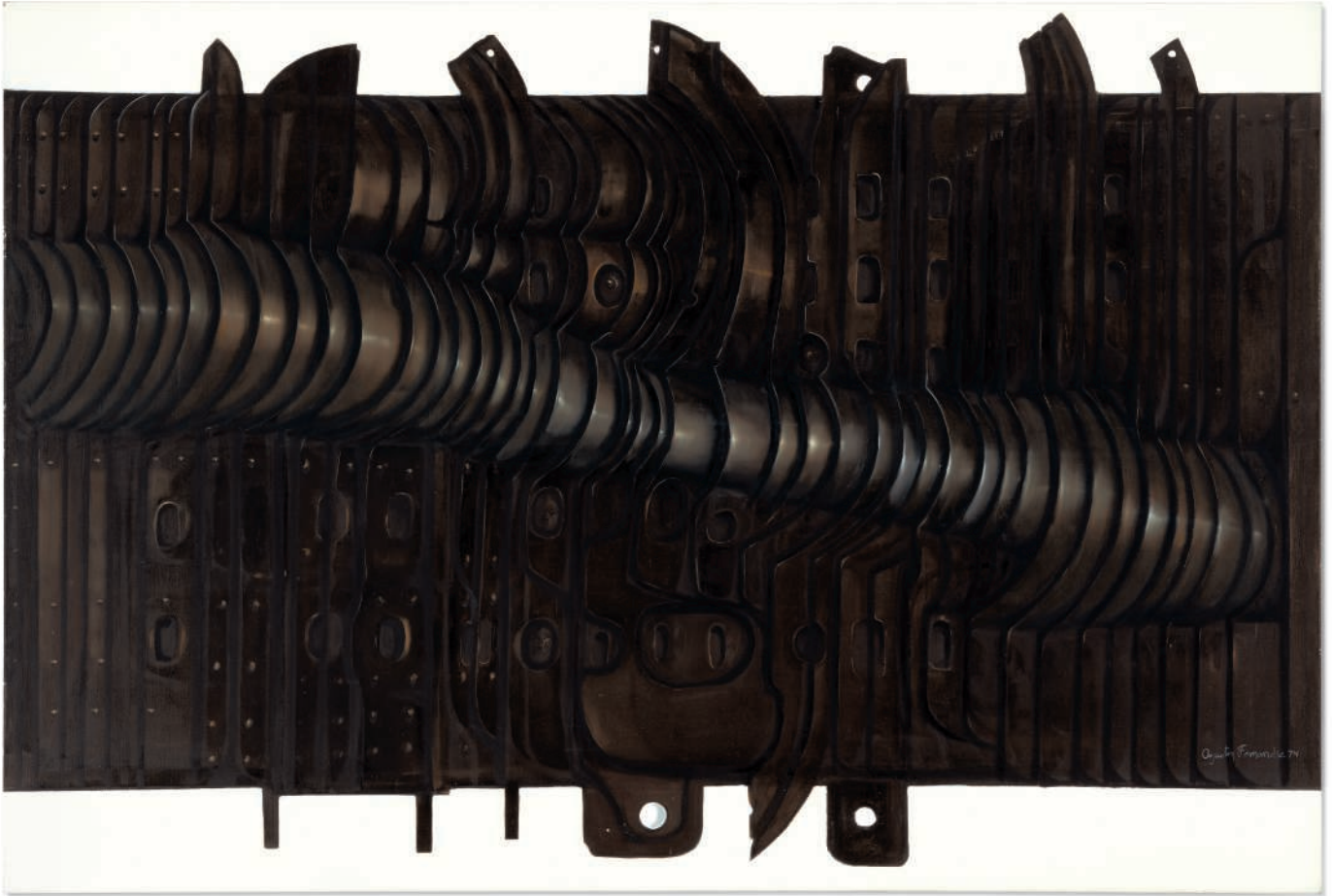
LITERATURE:

D. Kuspit, et. al., *Agustín Fernández: The Metamorphosis of Experience*, Milan, Five Continents Editions, 2012, p. 121 (illustrated in color).

"My characteristic images and themes are objects from an unreal world of aggression and conflict," Fernández once explained, "in which mechanical parts appear together with anatomical ones, under the surgeon's scalpel, under the introspection of a curious mind, and in certain tormented zones." The piercing, psychological intensity of his paintings conveys "a great deal of alienation," he acknowledged, even a tortured "angoisse métaphysique" that materialized in the trauma and early self-reckonings of his exile from Cuba, which began in 1959.¹ Fernández came into contact with late Surrealism while in Paris during the 1960s, and his palette shifted from the cool,

melancholic color of his Cuban years toward intimate shades of beige. This progression is exquisitely rendered in *Untitled* (1960) (refer to lot 110), whose allusive, anatomical forms anticipate the monumental *Développement d'un délire* (1961), featured in Brian de Palma's darkly erotic thriller, *Dressed to Kill*. In his subsequent black-and-white period, which continued through his time in Puerto Rico (1968-72), Fernández combined geometric forms with suggestive sadomasochisms, his work engaging with contemporary hard-edged abstraction and Postminimalism.

The black-and-white paintings defined the terms around which Fernández oriented his practice following his move to New York, where he spent the last three decades of his career. Their conjunction of (part-)bodies—erotic and psychosomatic, diasporic and national—anticipated the transgressive body politics of later series and brought him into the orbit of the emerging Downtown scene. "In New York, I found again the vitality of art," Fernández recalled, and he began to site his practice within the punk-bohemian and queer counterculture of the East Village, a connection later deepened through his close friendship with Robert Mapplethorpe, whom he met in 1979.² Working in series, he explored sexual taboos and constraints, probing visceral and metaphoric anatomies—of armor plates and anacondas, butterflies and *femmes-oiseaux*—with ardent, and unflinching, intensity. Encompassing "a metaphor of belts, pieces of armor or machinery, binding strings, cutting knives, and violent actions that plague the body and mind," his painting, in his words, "represents an oneiric reality in which man is besieged by a number of forces that surround him: eroticism, mechanical civilization, the elements of war, as well as other conflicting impositions."³



111

A horizontal array of darkly gleaming plates, the present *Untitled* belongs to his series of *armaduras*, begun in 1973 and variously reprised throughout his career. Articulated in slender bands, the armor is layered and tightly nested; it conceals a long, tumescent body that stretches the length of the canvas, gently swelling beneath the fissured surface. Many of the vertical straps are, characteristically, riveted and perforated; others extend above and below the main rectangular expanse, further emphasizing the three-dimensionality of the armor and its corporeal plasticity. “The representation in almost all of my paintings is in the foreground,” Fernández confirmed, “like sculptural reliefs or suspended objects in front of a vertical surface.”⁴ This erotic embodiedness is more literal in other works from this series, for example the anthropomorphic *Warrior* (1975; The Patricia and Phillip Frost Art Museum) and *Las Tres Gracias* (1975; Art Museum of the Americas), drawn from Greek mythology; later paintings incorporated fleshy—phallic and polymastic—interiors. The latent body intimated in the present *Untitled* remains more enigmatic, however, its contours obsessively, even fetishistically sheathed beneath layers of physical and psychological armor.

“I am a painter of ambiguous abstractionism and certain anatomical themes,” Fernández declared. “While the erotic content of my images is clear,” he acknowledged, “I do not consider myself an erotic artist. I started out by transforming fruit and objects characteristic of still-life. I have endeavored to preserve the essential quality of these objects in the final shapes they have become.”⁵ His morphology of objects approached abstraction, seen equally in the fluid, liminal forms of *Untitled* (1960) and in the serial *armaduras*, sublimated and monochromatic. A tonal study in dark brown, the present

Untitled betrays its latent anatomy through subtle chiaroscuro effects, its succession of straps carefully modeled around a protuberant, phallic body. Its edgy intimacy, conveyed through a psychosexual iconography of desire and restraint—explicitly, of leather and bondage—doubtless reflects the period sensibility of 1970s New York. Yet the *armaduras* also manifest the pain and vulnerability of the Cuban body, their mechanics of eroticism enacting a private, and deeply national, allegory of exile.

This painting comes from the collection of Ramón Osuna (1937-2019), Fernández’s cousin and longtime collector of his work. An early promoter of Cuban and Latin American art in Washington, D.C., Osuna worked with José Gómez Sicre at the Organization of American States in the 1960s and later directed the pioneering Pyramid Galleries, where he organized the exhibition, *Agustín Fernández: Paintings* (February-March 1978).

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

1 Agustín Fernández, “I am a Painter of the Brush...,” in *Agustín Fernández: The Metamorphosis of Experience* (Milan: 5 Continents Editions, 2012), 48-9.

2 Fernández, “Curriculum Vitae” (c.1970s), Agustín Fernández Foundation Archive.

3 Fernández, “I am a Painter of the Brush...,” 48.

4 *Ibid.*, 48-9.

5 *Ibid.*, 48.

DIVINE SPLENDOR

SPANISH COLONIAL ART FROM THE COLLECTION OF JAMES LI

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

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

112

ANONYMOUS (ANDEAN, 18TH CENTURY)

Angel of the Apocalypse

oil on canvas

46¾ x 32½ in. (119 x 83 cm.)

\$10,000-15,000

PROVENANCE:

Marcelo Medeiros, São Paulo, Brazil.

Acquired from the above by the present owner.

Angels exist in all the Abrahamic traditions—Judaism, Christianity and Islam. According to the Book of Revelation, angels will announce the end of time. A remarkable abundance of paintings of angels were commissioned throughout the viceroyalty of Peru by the Christian orders such as the Franciscans and Jesuits. These religious images were used as part of their evangelization of the native peoples. The representations of celestial beings, often as guides, guardians and captains of armies held special attraction. This rendering closely shares iconographic details with the military angels, or *angeles arcabuceros*, dressed in rich embroidered coats and plumed hats that had flourished since the late 17th century. While not holding a musket, these heavenly military combatants, also carried drums, lances, swords and trumpets with banners, such as the angel depicted in the present lot.



DIVINE SPLENDOR
SPANISH COLONIAL ART FROM
THE COLLECTION OF JAMES LI

113

ANONYMOUS, (ANDEAN, 18TH CENTURY)



Life and Death of St. Francis

oil on canvas
63¾ x 43½ in. (160 x 110 cm.)

\$20,000-25,000

PROVENANCE:

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

DIVINE SPLENDOR
SPANISH COLONIAL ART FROM
THE COLLECTION OF JAMES LI

114

ANONYMOUS (ANDEAN, 18TH CENTURY)



Saint Francis of Assisi

oil on canvas
62¼ x 40¼ in. (158 x 102 cm.)

\$15,000-20,000

PROVENANCE:

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

St. Francis of Assisi was a potent force for a renewed Christianity beginning in the early thirteenth century. Indeed, it was through his many good deeds, miracles and his generous spirit, that Francis truly revitalized the house of the Lord during troubling times. Widely revered, St. Francis has been the subject of countless paintings since the Middle Ages. Artists such as Cimabue, Simone Martini and Giotto di Bondone were engaged to paint

various frescoes for the saint's basilica in Assisi where his remains are interred. Later well-known masterpieces were produced by other European masters such as Giovanni Bellini and Jan van Eyck who rendered the saint within the landscape in communion with nature and God, perhaps alluding to the saint's preparing to enter the Heavenly Jerusalem. The present lot bears compositional semblance to earlier European versions, but with new world innovations. Here, the Andean artist has brilliantly rendered St. Francis in a monumental fashion—he towers over the landscape which no longer suggests the Umbrian town but an Andean field filled with birds of bright plumage, while a carpet of flowers in dazzling colors, is painted beneath the saint's shoeless feet. In this formidable composition, St. Francis meditates on the crucified Christ while holding a skull signifying mortality. The artist focuses on the miracle of Saint Francis as he receives the *stigmata*, while the landscape functions as witness.

DIVINE SPLENDOR
SPANISH COLONIAL ART FROM
THE COLLECTION OF JAMES LI

115

ANONYMOUS (ANDEAN, 18TH CENTURY)



Angel de la guarda (Guardian Angel)

oil on canvas
52 x 37¼ in. (132 x 96 cm.)

\$20,000-25,000

PROVENANCE:

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

Guardian angels are part of the scriptures of various spiritual traditions including Judaism, Christianity and Islam. However, earlier beliefs in these heavenly beings were part of ancient faith customs such as Zoroastrianism

in which a guardian angel was assigned to each human being to guide him throughout his lifetime. Angels have been part of secular literature since the Middle Ages and Renaissance in morality plays where they were featured as forces of good against evil, such as Dante's epic poem, *The Divine Comedy*. The figure here is rendered with great vigor as he looms monumentally over the landscape and guides the small child towards a safe road ahead and into the right of the composition's space. Donning elaborately-tailored robes of silk, satin and lace, his beautiful feather wings fill with the golden light of the Almighty above him as he holds the Sacred Heart of Jesus in his hand, making for a potent devotional image.

DIVINE SPLENDOR
SPANISH COLONIAL ART FROM
THE COLLECTION OF JAMES LI

116

ANONYMOUS (ANDEAN, 18TH CENTURY)



The Flight into Egypt

oil on canvas
87½ x 74 in. (222 x 188 cm.)

\$15,000-20,000

PROVENANCE:

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

The Holy Family is one of the most popular subjects in Western art. Numerous masters such as Raphael, El Greco, Rubens and others have interpreted the subject repeatedly. The Gospels of Matthew and Luke mention certain episodes that are part of Christ's Nativity such as Adoration of the Shepherds, Adoration of the Magi and the Flight into Egypt. These events became part of devotional practices or meditations around the Holy

Family which aided every Christian to lead a pious life. Prayers centered on these events became popular around the late Middle Ages as did the iconography of the Holy Family. Numerous theologians and spiritual authors such as the Society of Jesus or the Jesuits regarded the Holy Family as the reflection of the heavenly Holy Trinity and in the Viceroyalty of Peru, the Flight into Egypt was a particularly prolific subject. The present painting includes other narratives related to the Holy Child's nativity; for example, the slaughter of the Holy Innocents is noted in the upper left of the painting. In the main image the Virgin sits on a donkey holding the Holy Child while an angel guides them on the ground. Joseph, the putative father and protector of the Holy Child and the Virgin, walks along them holding a basket of fruits and berries as they pass a tree bearing even more fruits for their sustenance. The ground is densely covered with flowers that soften their path as they escape from darkness into safety. The artist has delighted in giving Mary and Joseph local flavor as they both wear indigenous hats typical of the Altiplano region.

DIVINE SPLENDOR
SPANISH COLONIAL ART FROM
THE COLLECTION OF JAMES LI

117

ANONYMOUS (ANDEAN, 18TH CENTURY)



Saint Ildefonso Receiving the Chasuble

oil on canvas
54¼ x 41¼ in. (138 x 104 cm.)

\$25,000-35,000

PROVENANCE:

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

Saint Ildefonso was born (607-667) in Toledo, an important city and the seat of power in Visigothic Spain. Ildefonso received his early education from his uncle Eugenius who was Archbishop of Toledo and became a monk at an early age when he entered a small community near Toledo. The

saint matured into a scholar and is considered an important theologian and author of the *De virginitate perpetua sanctae Mariae* in which he extolled the Virgin Mary's purity and virginity and expressed his profound devotion for the Mother of God. Legends about his numerous good deeds and miracles spread after his death. The most important tale and the subject of this work, was the Virgin Mary's apparition to present him with a chasuble—the liturgical vestment used during the celebration of Mass. The vestments, richly detailed in gold, illumine the entire composition denoting the sacredness of the moment and space. Angels aid in preparing the saint dress while a group of cherubim hold the golden mitre of his office and another angel holds his staff. Important to note is the inclusion of an angel at the lower right who is carefully reading the saint's treatise on the Virgin.

118

ANONYMOUS (ANDEAN, 17TH OR 18TH CENTURY)



La Virgen de la Merced (Our Lady of Mercy) with Saint Peter Nolasco and Saint Raymond of Peñafort

inscribed 'B.N.V. Mercede' (lower center)

oil on incised copper plate

11¼ x 8½ in. (29.9 x 23.2 cm.)

\$15,000-20,000

PROVENANCE:

Conde de Garcinarro collection, Cuenca, Spain (early 19th century).

By descent from the above.

Acquired from the above by the present owner.



119

ANONYMOUS (ANDEAN, 18TH CENTURY)

Our Lady of the Pillar of Zaragoza

oil on copper plate
10¾ x 8½ in. (27.3 x 22 cm.)

\$6,000-8,000

PROVENANCE:

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

In the early days of Christianity, Christ's apostles set out from Judea to every corner of the Roman Empire and ventured as far as India to spread his message. Tradition holds that the Apostle James traveled to the Roman province of Hispania circa 40 A.D. where he encountered the many tribulations and disappointments in his mission. While praying by the river Ebro in the then-called city of Caesar Augusta or modern day Zaragoza, the Virgin Mary appeared to him and instructed him to build a chapel on the very spot. In this composition, the Virgin is enveloped by a heavenly cloud while golden rays illumine the scene. The Apostle James looks up to her with great devotion, holds a staff and wears a cape bearing his emblem, the cockle shell. His companions as well, are astonished at the vision they behold; while a small church is seen in the distance completing the unfolding narrative. The cult of Our Lady of the Pillar is associated with the discovery of the New World (her feast day coincides with the date in which Columbus first sighted land in the Americas); as such, her image would have been venerated across the Spanish vicerealties. This small composition is one of personal devotion and would have been in a Spanish colonial home or private space.



120

ANONYMOUS (ANDEAN, 18TH CENTURY)

Mater Dolorosa with Saints

oil on canvas
24½ x 18¾ in. (61 x 47 cm.)

\$12,000-18,000

PROVENANCE:

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

Flanking the Virgin Mary are Saint Joseph who holds the Holy Child on the left and Saint Christopher who carries the Holy Child on the right of the composition. At the center of the composition the on the lower register from left to right are Saint Francis Xavier, co-founder of the Society of Jesus who holds Crucifix; Saint William of Vercelli, at center; and Saint Dominic, founder of the Dominican Order who holds a rosary.

This so-called traveling painting perhaps was used to transport the image of the Mater Dolorosa for religious instruction, to celebrate the Mass or during a specific feast day in the Christian calendar. The canvas which is now fully stretched, was rolled up using the thin rolling bar so that it would fit neatly into case and eventually when rolled out, be easily displayed. Both elements used in storing the painting are attached to the frame.



Our Lady of Mercy, The Pilgrim of Quito

oil on canvas
36 x 27³/₄ in. (91.4 x 70.5 cm.)

\$50,000-70,000

PROVENANCE:

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

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



122

ANONYMOUS (ANDEAN, 18TH CENTURY)

Angel Arcabucero

oil on canvas
48¾ x 34¾ in. (124 x 88.2 cm.)

\$10,000-15,000

PROVENANCE:

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

"Angel arcabucero" refers to the depiction of celestial being armed with a rifle or an *arquebus* in the second half of the 17th century throughout the Viceroyalty of Peru. The demand for such images continued throughout the 18th century so much so that many churches in the numerous Andean cities such as La Paz and Lima commissioned them from various workshops.



123

ANONYMOUS (ANDEAN, 18TH CENTURY)

Immaculate Conception

oil on canvas
28 x 19¼ in. (71.1 x 48.9 cm.)

\$7,000-9,000

PROVENANCE:

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



Immaculate Conception with Saints

oil on wood
51½ x 32 in. (130.8 x 81.3 cm.)

\$35,000-45,000

PROVENANCE:

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

Italian mannerist painter Bernardo Bitti (1548-1610) arrived in Peru in 1575, tasked by Jesuit missionaries with creating images that would spread the evangelical message in the new world. The first European-trained artist to travel from Rome to Peru, Bitti is widely credited with influencing the subsequent generation of painters in the region. Indeed, he traveled throughout the viceroyalty creating artworks for churches and convents, and likely establishing workshops in each center and training others in his technique. Some of the finest examples of the artist's work include *The Coronation of the Virgin* (c.1575-1583) located in the Convento de San Pedro in Lima, and *Virgin and Child* (c.1590) in the Church of La Compañía in Arequipa. The lasting legacy of Bitti's Italian mannerist style—elongated figures, pastel palette, emphasis on drapery—is evident in the present painting, likely dating to the first half of the 17th century.



125

**ANONYMOUS (CUZCO SCHOOL, LATE 17TH CENTURY,
FOLLOWER OF DIEGO QUISPE TITO)**

Child Virgin at the Spinning Wheel

oil on canvas
30 $\frac{3}{8}$ x 23 $\frac{1}{2}$ in. (77.8 x 60 cm.)

\$15,000-20,000

PROVENANCE:

Private collection, Paris.
Anon. sale, Damien Libert, Paris, 28 January 2019, lot 47.
Acquired from the above by the present owner.



126

ANONYMOUS (ANDEAN, 18TH CENTURY)

San Antonio de Padua

inscribed 'SAN ANTONIO DE PADUA' (lower edge)
oil on incised copper
8 $\frac{3}{4}$ x 7 in. (22.2 x 17.8 cm.)

\$15,000-20,000

PROVENANCE:

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



Nuestra Señora de Guadalupe

oil on canvas

82¼ x 54 in. (208.9 x 137.2 cm.)

\$70,000-90,000

PROVENANCE:

Private collection, Spain.

Acquired from the above by the present owner.

The story of the apparition of the dark-skinned Virgin who appeared to a humble native named Juan Diego on his way to mass across the Tepeyac hill in 1531, is one of the most famous examples of syncretism in the New World. According to oral tradition, the Virgin spoke in Náhuatl, the language of the Aztecs, and addressed Juan Diego by his name. The Virgin made several other apparitions to Juan Diego and asked him to deliver a message to the Bishop of Mexico--her wish to have a church built on the very spot where she first appeared to him. As legend has it, Bishop Juan de Zumárraga ordered

the construction of a sanctuary on the hill of Tepeyac when he witnessed roses miraculously fall from Juan Diego's *tilma* (cloak) and he saw the Virgin's image imprinted on the very cloth. The story led to the spread of the Virgin's devotion as she became popular with both indigenous and other groups throughout Mexico.

The present large-scale painting depicts a sweet-faced, pious young woman with golden rays emanating from her silhouette. Flanking her in each corner of the painting are scenes illustrating her miraculous appearances to Juan Diego. Roses, lilies and other flowers—symbols of purity and also abundance—cascade down the sides of the painting. By the 18th century, when this work was likely painted, *La Guadalupe* had become ubiquitous throughout Nueva España as a miracle-producing image. Moreover, her image served as a potent symbol of *mestizaje*, or the complex mixing of cultures and races, that came to define the New World. Today, the image of Virgin of Guadalupe far surpasses her religious significance and has become intrinsically linked to notions of Mexican national identity.



a) Banquete
oil on canvas
18 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (47.8 x 34.3 cm.)

b) Juego de naipes
oil on canvas
18 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in. (47.8 x 34.6 cm.)

\$35,000-45,000

PROVENANCE:

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

By the sixteenth century, Spain had amassed a vast empire that extended in regions across Europe and overseas, throughout the Americas, and as far as Asia. Opportunely situated enroute between Manila and Madrid, the viceroalties of Nueva España and Peru welcomed a great abundance of materials and riches to their growing economy. From the Far East, silks and spices, jade and gold, Persian rugs and Chinese linens. From the west, an influx of inhabitants—missionaries, conquistador generals, and slaves—and with them, a wealth of cultural and religious traditions as well as European paintings, prints and sculptures. Rich in raw materials such as silver, cacao, and indigo, Nueva España quickly became one of the principle sources of revenue for the Spanish crown. By the 18th century, lavish displays of wealth



and ostentation were commonplace among the nouveau-riche. The local Mexican elite spared no expense to decorate their homes and accessorize their daily lives to confirm and solidify their social status. They commissioned artworks for personal consumption and contemplation that reflected their new reality. Along with devotional themes, wealthy patrons commissioned portraits as well as scenes of everyday life. Such is the subject of the present pair of paintings, both of which recall seventeenth century Dutch genre scenes, depicting the leisurely pursuits or bacchanals of the well-to-do (but also badly behaved) elite. In one scene, we view an outdoor gathering where stately men mingle about, drinking wine and dining on the finest meats and fruits the new world has

to offer. In the second scene, men gather, perhaps bellies full after the feast, but nonetheless, wine still flowing, to gamble away their new fortunes.

Just as the conquest of the Americas was a “divinely-ordained mission,” religion and moralizing messages or warnings against folly and vice were ever-present in new world, woven into the fabric of everyday life and visual culture. As 17th century politician and Bishop of Puebla, Juan de Palafox y Mendoza notes, “jurar y jugar, no se diferencian sino en una letra en la palabra”¹ or put another way, gambling is the Devil’s work. Indeed, the present work perfectly illustrates the moral dangers long associated with gambling in which quarrels, theft and fraud were commonplace. Perhaps then, the present works can be considered as not-so-subtle reminders of how easily decadence can lead to sin.

1 J. de Palafox y Mendoza, *Luz a los vivos y escarmiento a los muertos*, Madrid, 1661.

JUAN MANUEL DE ÁVILA (ACTIVE 1753-1765)

Portrait of Sr. Regidor Don Manuel Joseph Pérez Valiente de Moctezuma

signed 'Jn. Manuel de Ávila Pinxit.' (lower right) inscribed 'EL Sr. REGIDOR Dn. MANUEL JOSEPH PEREZ VALIENTE DE MOTEZUMA INSPECTOR DE MILICIAS DE MEXICO Y RIO DE LA PLATA (upper right) inscribed 'A CORAZON VALIENTE NADA IMPOSIBLE' (upper left)

oil on canvas

39½ x 27¾ (100.3 x 70.5 cm.)

\$40,000-60,000

PROVENANCE:

Private Collection, Uruguay.

Acquired from the above by the present owner.

Portraiture of important administrative figures such as viceroys, governors and aristocrats flourished throughout the Spanish colonies. Indeed, an early series of vice-regal portraits in the palaces in cities such as Mexico and Lima provided a constant visual reminder of the authority of the sitters and the Spanish crown which they served. A well-known portrait from the era by Mexican painter Miguel Cabrera of Don Juan Xavier Joaquín Gutiérrez Altamirano Velasco, Count of Santiago de Calimaya (*circa* 1752), is part of the collection of the Brooklyn Museum.¹

By the eighteenth century, portraiture increasingly represented members of the upper classes of the New World's creole society such as military leaders, landed gentry or *hacendados*, founders of universities, archbishops, aristocratic ladies and nuns. Such is the present portrait of Sr. Regidor Don Manuel Joseph Pérez Valiente de Moctezuma by master painter and teacher Juan Manuel de Ávila who lived and worked in the city of Mexico in the mid eighteenth century.² The symbols of lineage, power and prestige are all visually detailed throughout the splendid composition. The resplendent figure dressed in the finest fashion of the day and wearing a powdered wig,

is a descendant of the *tlatoani* or ruler of Tenochtitlan, Moctezuma II. The sitter's various titles and offices such as "regidor" and "inspector de milicias" in Mexico and Río de la Plata, two important colonial administrative centers, are cited in the descriptive text prominently placed on the upper right of the composition where the ubiquitous draping of a red curtain framing the portrait is noted. On the upper left, the painter has included Don Manuel's coat of arms with the inscription or motto: "A corazón valiente --nada imposible" (For a brave heart nothing is impossible), further denoting his almost heroic character or nature; thus, the sober and formal pose of the sitter. With his right hand, he grasps a walking stick made from a local wood and topped with an elaborate silver handle as indicator of the dignity of his office. Although the elegant accessory had become fashionably popular by the seventeenth century, it dates to biblical times. His left hand-in-waistcoat, a gesture used in portraiture at the time, represents his style of leadership as calm but firm.³ A posthumous portrait (as the inscription indicates) of a young man and other Moctezuma descendant, Don Francisco de Orense y Moctezuma, Conde de Villalobos (*circa* 1761) is part of the collection of the Denver Art Museum.⁴

Portraiture in the Spanish colonies expressed a unique society made up of diverse peoples, the *criollos*, *mestizos* and the indigenous classes. It demonstrated affinities for the so-called European Motherland or *Madre Patria*, and also its local culture. This portrait of a member of the ruling class, yet a *mestizo* of Aztec and Spanish lineage, is a remarkable testament of a very complex world.

Margarita J. Aguilar, Doctoral Candidate, The Graduate Center, City University of New York

1 G. A. Bailey, "The Image of Empire: Arts of the Viceroys," *Art of Colonial Latin America*, London: Phaidon Press Limited, 2005, 161-4.

2 M. Toussaint, *Arte Colonial en México*, Mexico: Universidad Autónoma de México, 1962, 172.

3 A. Meyer, "Re-Dressing Classical Statuary: The Eighteenth-Century 'Hand-in-Waistcoat' Portrait." *The Art Bulletin*, vol. 77, no. 1, 1995, p. 45-63.

4 D. Pierce, *Companion to Spanish Colonial Art*, Denver: Denver Art Museum, 2012, 91.



Portrait of Ignacio Vázquez de Acuña

inscribed 'El General de Ygnacio Vazquez de Acuña Menacho Zosa y Xeria Zorrilla de la Gadara Leon y Mendosa natural de esta ciudad corrídor y Justicia mayor de la Ciudad de Huamango murió en el 11 de Mayo de 1718.' (lower right) oil on canvas
78 x 49½ in. (198.2 x 125.7 cm.)

\$35,000-45,000

PROVENANCE:

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

In 1700, The Duke of Anjou, grandson of Louis XIV, became the first Bourbon to be crowned King of Spain as Philip V. The king and his able men embarked on a series of social, political and economic reforms at home and throughout its vast colonial territories. Bourbon French aesthetic began to influence taste as the Spanish court invited various masters such as Jean Ranc, Hyacinthe Rigaud and others to create royal portraits. Indeed, the Spanish nobility became enamored of all things French, especially art, literature, fashion and culture. In its Viceroyalties of Nueva España and Peru, this taste also stimulated commissions for portraits from the elites or *criollos* such as the General Ignacio Vázquez de Acuña Menacho Sosa y Xeria, Zorrilla de la Gándara, León y Mendoza from the city of Lima.¹

Don Ignacio who was General of the Royal Armies was also *Corregidor* and Chief Justice of the city of Huamanga one of the twelve *corregimientos* or jurisdictions within the Viceroyalty of Peru and had been appointed directly by the king. The painting is considered a posthumous work as the General's death on 11 May 1718 is recorded in the inscription on the lower right. The portrait offers a window to the society in which he lived and served the Spanish crown. According to scholar M.^a Concepción García Saiz, Don Ignacio is attired in the finest contemporary Bourbon military fashion worn by the Spanish generals such as the exquisite long buttoned-down red coat embellished with silver embroidery, and long cravat edged in lace. He wears a long powdered wig and with his right hand holds both a baton of command and his tricorne hat; with his left, a walking stick denoting his leadership skills as a firm but fair commander. The setting in which the local artist has placed the impressing but serene figure of Don Ignacio includes the draped red curtain, a trope frequently used in formal portraiture since the mid fifteenth century. By the eighteenth century portraits of the elites included a noble

domestic setting with a desk with books or papers, and a window with a view leading to a local landscape but perhaps this commission did not require these usual trappings and reveals a preference for the new vogue.²

Don Ignacio was born in 1681 to a prominent family in the city of Lima; his father came from an illustrious family who had originally settled in Chile. The coat of arms at upper left attests to his noble genealogy as his ancestors had been granted various titles by two Spanish monarchs. Indeed, more titles of nobility were granted in the Vice Royalty of Peru than anywhere else in the empire; the great majority to the elites of Lima.³ Thus, the motto, "VELAR SE DEVE LA VIDA/ DE TAL SUERTE QUE VIVA QUEDE EN LA MUERTE," reflects the family's loyalty to God and king. The words were inspired by Saint Teresa de Jesus as García Saiz has noted.⁴ On 21 January 1704 Don Ignacio married Doña Andrea Román de Aulestia y Cedrerros Gómez Boquete y Montealegre. Their children were Francisca Bárbara and Juan José Vázquez de Acuña y Román de Aulestia. Doña Andrea's death on 15 December 1757 is noted in her portrait in the permanent collection at the San Antonio Museum of Art. Her portrait and that of her husband Don Ignacio were most probably executed by same artist during a similar period due to the similarities in composition, the texts used in the inscriptions, and execution of coat of arms, according to García Saiz who dates the portraits to 1715 which coincided with the end of Don Ignacio's term as *corregidor* in Huamanga. The portraits would have hung together in an important room or reception hall of their home.

Margarita J. Aguilar, Doctoral candidate, The Graduate Center, City University of New York

1 G. A. Bailey, "The Image of Empire," in *Art of Colonial America*, London: Phaidon Press, Ltd., 2005, 163-6. See, P. Kamen, *Philip V of Spain: The King who Reigned Twice*, New Haven: Yale University Press, 2001. Philip V, who was also the Duke of Anjou and grandson of Louis XIV, was proclaimed King of Spain at Versailles on 16 November 1700 when he was recognized as the legitimate heir of Charles II, the last Habsburg King of Spain and his grand-uncle who had named him as his heir in his last will and testament. The War of the Spanish Succession (1701-1714) began over commercial and territorial disputes mostly over Spain's vast empire and involved the major powers and political alliances throughout much of Western Europe.

2 M. C. García Saiz, "Portraiture in Viceregal America, (1492-1810)," *Retratos: 2000 Years of Latin American Portraits*, San Antonio: San Antonio Museum of Art, 2005, 78-83.

3 F. Fernández Bethencourt, *Historia genealógica y heráldica de la monarquía española: casa real y grandes de España*, Vol. 3, Seville: Fabiola Publicaciones Hispalense, 2004, 376. Don Ignacio was the great-grandson of Juan Vázquez de Acuña, who had been *corregidor* and mayor of Santiago de Chile. See, A. B. Osorio, "The Faces of Lima," *Inventing Lima: Baroque Modernity in Peru's South Sea Metropolis*, New York: Palgrave Macmillan, 2008, 24.

4 "Vivir la vida de tal suerte que viva quede en la muerte" is a less literal translation of one of Saint Teresa de Avila's quotes which was used in the subject's coat of arms.



EL
General De
Ygnacio Vazquez de
Acuña Menacho Zos
y Xeria Zorrilla de la C
dara Leon y Mendosa n
tural de esta Ciudad Co
gidory Justicia mayor
la Ciudad de Huamanc
murió en el de Mayo de
1718.



Sugar Cane and Fruit Sellers in Cuba

signed and dated 'F. MARTINEZ 1871' (lower right)

oil on canvas

11½ x 8½ in. (29.2 x 21.6 cm.)

Painted in 1871.

\$15,000-20,000

PROVENANCE:

Private collection, Barcelona.

By descent from the above.

Acquired from the above by the present owner.

Born in 1828 in Santiago de Cuba, Federico Martínez received his early artistic training in Havana, at the Academy San Alejandro, now the Escuela Nacional de Bellas Artes. Shortly after completing his studies, he travelled to Florence to hone his painterly skills. Upon his return to Cuba, Martínez

established his studio and workshop and dedicated himself to painting and teaching. The onset of the war in 1868 forced Martínez, along with many other artists, to leave Cuba and emigrate to New York. Martínez arrived in the U.S. around 1870, where he dedicated himself to portrait painting until his death in 1912. The Museo Nacional de Bellas Arts in Havana houses three of Martínez's works in their permanent collection, including a portrait of María Wilson y Mijares, painted in New York in 1881, as well as a portrait of fellow artist Víctor Patricio de Landaluze, executed in 1879. Although best-known for his portraiture of Cuba's new elite creole class, the present work instead depicts a scene of everyday life on the island, drawing close parallels to the *Costumbrismo* of Landaluze. Here, Martínez portrays two peasants engaged in conversation; at their feet, a bounty of tropical fruits, and behind them a bundle of sugar cane—Cuba's largest export in the 19th century. Dating to 1871, the work was most likely painted shortly after Martínez arrived in New York; indeed, amidst the hustle and bustle of the big city, his homeland must have seemed a distant memory.

132

JOSÉ AGUSTÍN ARRIETA (1803-1874)



Untitled

signed 'Arrieta fa.' (lower left)

oil on canvas

36 x 27½ in. (91.4 x 69.9 cm.)

\$40,000-60,000

PROVENANCE:

Private collection, Mexico.

Private collection, Yorktown Heights, New York (by descent from the above to the present owner).

133

ANONYMOUS (19TH CENTURY MEXICAN SCHOOL)



Bodegón

oil on canvas
32 x 38 $\frac{7}{8}$ in. (81.3 x 98.7 cm.)

\$40,000-60,000

PROVENANCE:

Hotel Génova, Mexico City.
Anon sale, Sotheby's, New York, 16 November 1994, lot 173.
Acquired from the above by the present owner.



The Watering Place, Mexico City
 signed 'E. Pingret Mexico' (lower right)
 oil on canvas
 16 x 12 $\frac{7}{8}$ in. (40.6 x 32.6 cm.)
 \$50,000-70,000

PROVENANCE:
 Anon. sale, Christie's, London, 14 December 2018, lot 65.
 Acquired from the above by the present owner.



Mercado

signed and dated 'Diego Rivera 1941' (upper right)
 watercolor on rice paper
 10¾ x 15¼ in. (27.3 x 38.7 cm.)
 Executed in 1941.

\$60,000-80,000

PROVENANCE:

Private collection, Los Angeles.
 Anon sale, Sotheby's, New York, 19 May 1992, lot 30.
 Acquired from the above sale by the present owner.

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



Campesino

signed and dated 'Diego Rivera 1938' (lower left)
 black ink and watercolor on rice paper
 15¼ x 11 in. (38.7 x 27.9 cm.)
 Executed in 1938.

\$60,000-80,000

PROVENANCE:

Mrs. Bertha Shan, New York.
 Anon sale, Christie's, New York, 12 May 1983, lot 64.
 Acquired from the above by the present owner.

LITERATURE:

Diego Rivera, Catálogo general de obra de caballete, Mexico City, Instituto Nacional de Bellas Artes, 1989, p. 325, no. 2494 (illustrated).

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

137

FRANCISCO ZÚÑIGA (1912-1998)

Evelia reclinada

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

bronze

12 x 17 x 9½ in. (30.5 x 43.2 x 24.1 cm.)

Conceived in 1981; cast in 1982.

Edition two of six.

\$20,000-25,000

PROVENANCE:

Private collection, Berkeley.

By descent from the above to the present owner.

LITERATURE:

Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 525, no. 908 (another edition illustrated).





La molendera

signed 'Diego Rivera' (lower left)
gouache on paper
10¾ x 15¼ in. (27.3 x 38.7 cm.)

\$50,000-70,000

PROVENANCE:

Anon sale, Christie's, New York, 26 November 1996, lot 66.
Acquired from the above by the present owner.

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

139

MIGUEL COVARRUBIAS (1904-1957)



Tehuana with Basket

gouache on cardboard
11 x 8¾ in. (28 x 22.2 cm.)
Executed circa 1940.

\$30,000-40,000

PROVENANCE:

Cathleen Vanderbilt Aróstegui.
By descent to present owner.

This work is accompanied by a certificate of authenticity signed by Adriana Williams, dated 14 August 2019.



Tres mujeres caminando con bateas

signed, dated, and numbered 'ZÚÑIGA, 1985, IV/VI' (on the base)

bronze

18 $\frac{7}{8}$ x 22 $\frac{5}{8}$ x 12 in. (47.8 x 57.5 x 30.5 cm.)

Executed in 1985.

Edition four of six.

\$40,000-60,000

PROVENANCE:

Private collection, Mexico City.

Acquired from the above by the present owner.

LITERATURE:

Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 559, no. 973 (another cast illustrated).

This work is accompanied by a certificate of authenticity from the Fundación Zúñiga Laborde A.C., signed by Ariel Zúñiga, dated 29 June 2017.



La familia

signed 'Ramos Martínez' (upper right)
oil on canvas
14 x 22 in. (36 x 56 cm.)
Painted circa 1934.

\$30,000-40,000

PROVENANCE:

Dalzell Hatfield Gallery, Los Angeles.
Private Collection, Los Angeles.

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

142

MIGUEL COVARRUBIAS (1904-1957)

Mayan Woman / Portrait of a Thai Dancer (double-sided work)

signed and dedicated 'Para el Chango, de su viejísimo amigo, COVARRUBIAS' (lower left)

gouache on paper

15¼ x 11¼ in. (38.7 x 28.6 cm.)

\$20,000-30,000

PROVENANCE:

Ernesto García Cabral, Mexico.

Anon. sale, Sotheby's, New York, 16 November 2010, lot 90.

Acquired from the above by the present owner.

The present work is a study for the dust jacket of the book *The Young Concubine: A Romance of indo-China* by Makhali-Phal (Nelly-Pierrette Guesde), 1942.

This work is accompanied by a certificate of authenticity signed by Adriana Williams.



143

MIGUEL COVARRUBIAS (1904-1957)

Women in Sugarcane Field

signed 'Covarrubias' (lower right)

gouache on paper

18½ x 12½ in. (47 x 32 cm.)

Executed circa 1940.

\$25,000-30,000

PROVENANCE:

Cathleen Vanderbilt Aróstegui

By descent to the present owner.

This work is accompanied by a certificate of authenticity signed by Adriana Williams, dated 14 August 2019.



144

FRANCISCO ZÚÑIGA (1912-1998)

Desnudo de Silvia con el pelo largo

signed, dated and numbered 'ZÚÑIGA, 1967, V/VI' (near base)

bronze

15 x 12 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (38.1 x 32 x 32.4 cm.) including base

Executed in 1967.

Edition five of six.

\$20,000-25,000

PROVENANCE:

Private collection, Orleans, MA.

Private collection, Orleans, MA (by descent from the above).

LITERATURE:

Albedrío y Fundación Zúñiga Laborde, *Francisco Zúñiga: Catálogo Razonado, Volúmen I, Escultura 1923-1993*, Mexico City, 1999, p. 321, no. 539 (another cast illustrated).



145

GUILLERMO MEZA (1917-1997)

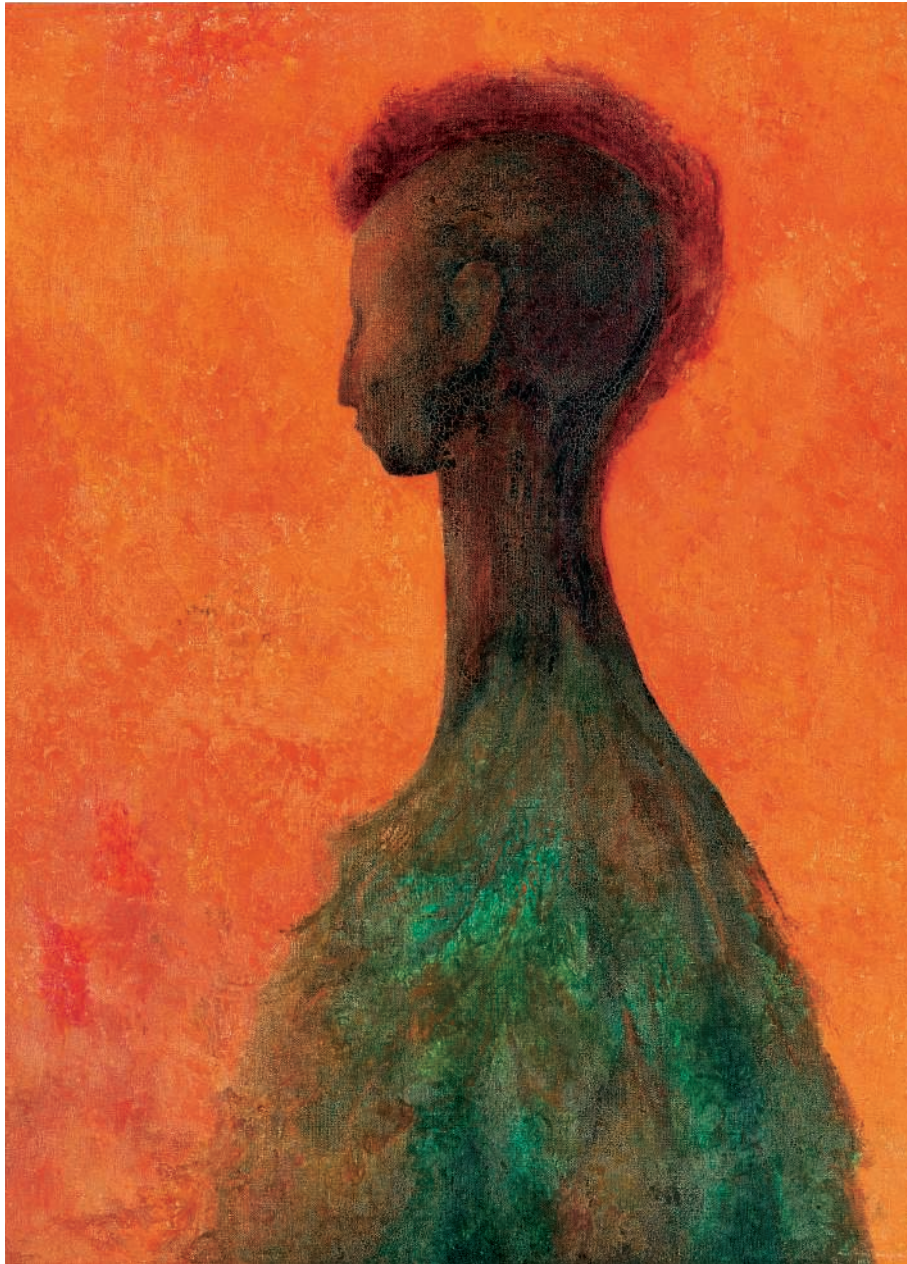


Figura frente al sol

signed and dated 'Guillermo Meza 1959' (lower right) signed, dated and titled 'Figura frente al sol G. Meza 1959' (on the reverse)

oil on canvas

37½ x 27½ in. (95.3 x 69.9 cm.)

Painted in 1959.

\$10,000-15,000

PROVENANCE:

Non-Profit Institution Texas sale, Sotheby's Arcade, New York, 12 June 1997, lot 177.

Acquired from the above by the present owner.

146

OLGA COSTA (1913-1993)



Niña con moños rojos

signed 'Olga Costa' (lower right), titled 'Niña con moños rojos' (on the reverse)
oil on Masonite in artist's frame
27½ x 23¾ in. (69.9 x 60.3 cm.) including frame

\$30,000-40,000

PROVENANCE:

Private collection, Slovakia.
Private collection, Martinsburg, West Virginia (acquired from the above).

•147

JUAN SORIANO (1920-2006)



Naturaleza muerta con cabeza negra

signed and dated 'J. Soriano, 47' (lower left)

oil on canvas

26 x 35 7/8 in. (66 x 91 cm.)

Painted in 1947.

\$40,000-60,000

PROVENANCE:

Acquired from the artist by Frank and Jayne Fernández.

By descent to the present owners.

We are grateful to Marek Keller for his assistance cataloging this work.

Please note this work is offered without a reserve.



Portrait of Olga Tamayo

signed 'Montenegro' (center right) signed again 'Montenegro' (on the reverse)

oil on canvas

35 x 31 in. (88.9 x 78.7 cm.)

Painted in 1961.

\$12,000-18,000

PROVENANCE:

Acquired by the family of the present owners, circa 1975.

EXHIBITED:

Mexico City, Museo Nacional de Arte Moderno, *30 años del Taller de la Gráfica*, 1966.

Milwaukee, Wisconsin, Milwaukee Art Museum, extended loan.



Portrait of Gloria Calero de Urueta

signed and dated 'Siqueiros 1931' (upper left)
oil on burlap
25 x 25 in. (63.5 x 63.5 cm.)
Painted in 1931.

\$30,000-40,000

PROVENANCE:

Acquired by the family of the present owners, circa 1975.

EXHIBITED:

Mexico City, Casino Español, *Exposición de 60 obras del pintor David Alfaro Siqueiros*, 25 January - 15 February 1932.
Los Angeles, Stendahl Ambassador Galleries, *David Alfaro Siqueiros, Exhibition*, 12 - 31 May 1932.
Milwaukee, Wisconsin, Milwaukee Art Museum, extended loan.

LITERATURE:

Portrait of a Decade: David Alfaro Siqueiros 1930-1940, Mexico City, Museo Nacional de Arte, 1996, p. 200, fig. 81 (illustrated).

Gloria Calero de Urueta (1906 - 1990) was a painter in her own right, influenced by her contemporaries the Mexican Muralists, as well as the wife of artist Federico Cantú. Well immersed in Mexico City's thriving 1930s artistic milieu, Calero counted among her friends, Inés Amor, founder of the influential Galería de Arte Mexicano, David Alfaro Siqueiros, the painter of the present work, and many other cultural luminaries. It was in these bohemian circles that Calero and Cantú met and began a romantic relationship that eventually led them to marry after they both divorced their first spouses. It is said that Calero and Cantú were inseparable in their more than fifty years of marriage together.

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



Two Women

signed and dated 'Tamayo, 31' (lower right)

gouache on paper

10¾ x 6¾ in. (27.3 x 17.2 cm.)

Executed in 1931.

\$40,000-60,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 25 May 2006, lot 92.

Acquired from the above sale.

Private collection, Miami (acquired from the above).

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

Tamayo imbues this composition with an expressive strength derived from his powerful brushstroke which he yields much like a sculptor—carving a dense piece of wood—to reveal two nude bathers.

--Juan Carlos Pereda



Head with Black

signed and dated 'Tamayo, O-70' (lower left)
oil and sand on canvas
11 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (30.1 x 40.2 cm.)
Painted in 1970.

\$80,000-120,000

PROVENANCE:

The Bernard and Edith Lewin Collection of Mexican Art.
Gift to the Los Angeles County Museum of Art, Los Angeles.
Sale, Christie's, New York, 24 May 2006, lot 161.
Acquired from the above.
Anon. sale, Gary Nader, Miami, 1 December 2011, lot 66.
Acquired from the above by the present owner.

EXHIBITED:

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

LITERATURE:

Rufino Tamayo, B. Lewin Galleries, California, 1983, pp. 104-105 (illustrated in color).

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



152

152

FRANCISCO TOLEDO (1940-2019)

Corral

gouache, sand, pen, and ink on paper
18¾ x 25⅞ in. (47.6 x 65.6 cm.)
Executed in 1965.

\$15,000-20,000

PROVENANCE:

Norton Mailman, New York.
Mary-Anne Martin/Fine Art, New York.
Anon. sale, Christie's, New York, 18 May 1988, lot 101.
Acquired from the above by the present owner.

EXHIBITED:

New York, Mary-Anne Martin/Fine Art, *Francisco Toledo Watercolors*, December 1986-January 1987, no. 40.

LITERATURE:

Francisco Toledo, Obra 1970-1990, Volume I, Mexico City, Fomento Cultural Banamex, 2016, p. 311 (illustrated in color).

153

FRANCISCO TOLEDO (1940-2019)

Untitled (double-sided work)

signed 'Toledo' (lower center)
gouache on paper
12 x 9½ in. (30.5 x 24.1 cm.)

\$15,000-20,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 17 May 1989, lot 124.
Acquired from the above by the present owner.



153 (two views)

154

FRANCISCO TOLEDO (1940-2019)

a)
Otro lagarto
signed with initials and titled 'FT, Otro lagarto'
(on the verso)
gouache on paper
11 x 15 in. (27.9 x 38.1 cm.)

Provenance:
Private collection, Florida.



b)
Mujer y rana
signed 'Toledo' (lower left)
gouache, watercolor, pen, and ink on paper
9½ x 12¼ in. (24.1 x 31.1 cm.)
Executed circa 1965.

Provenance:
Anon. sale, Sotheby Parke Bernet Inc., New York,
26 May 1977, lot 87.
Lester Wolfe, New York.
Anon. sale, Sotheby Parke Bernet Inc., New York,
30, May 1984, lot 249.
Anon. sale, Sotheby's, New York, 21 November
1989, lot 137.
Acquired from the above by the present owner.

(2)

\$30,000-40,000





155

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

155

AGUSTIN CÁRDENAS (1927-2001)

Papagori

signed and inscribed 'Cardenas EA' (on the base)
bronze

22½ x 6¾ x 3¼ in. (57.2 x 17.1 x 8.3 cm.)

Executed circa 1972.

\$20,000-30,000

156

ALICE RAHON (1904-1987)

Untitled

signed 'Alice Rahon' (upper right)

oil and pastel on Masonite
15¾ x 21¾ in. (40 x 55.3 cm.)

\$10,000-15,000

PROVENANCE:

Private collection, Santa Monica (acquired circa 1997).

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



156

157

LEONORA CARRINGTON (1917-2011)



Untitled (Knickers)

signed 'LEONORA CARRINGTON' (lower left)
ink, watercolor and pencil on paper
21¾ x 29¾ in. (55.3 x 75.6 cm.)

\$30,000-40,000

PROVENANCE:

Iolas Gallery, Paris.
Private collection, Florida.

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



Emigrantes

signed, dated and inscribed 'Rafael Coronel Feb 17 1977' (on the reverse)

oil on canvas

50 x 60 in. (127 x 152.4 cm.)

Painted in 1977

\$30,000-40,000

PROVENANCE:

B. Lewin Galleries, Beverly Hills & Palm Springs, California.

Acquired from the above by the present owner.

159

ARNALDO COEN (B. 1940)



Tiempo que coincide

signed 'COEN' (lower right)
pigment, acrylic and oil stick on canvas
80 x 40 in. (203.2 x 101.6 cm.)
Painted in 2019.

\$30,000-40,000

PROVENANCE:
The artist.



Untitled

signed and dated 'Ricardo Martínez 69' (lower left)

oil on canvas

37 $\frac{7}{8}$ x 59 $\frac{1}{4}$ in. (96.2 x 151 cm.)

Painted in 1969.

\$60,000-80,000

PROVENANCE:

Private collection, Miami.

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

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

161

BENITO QUINQUELA MARTÍN (1890-1977)

Mañana de invierno con escarcha

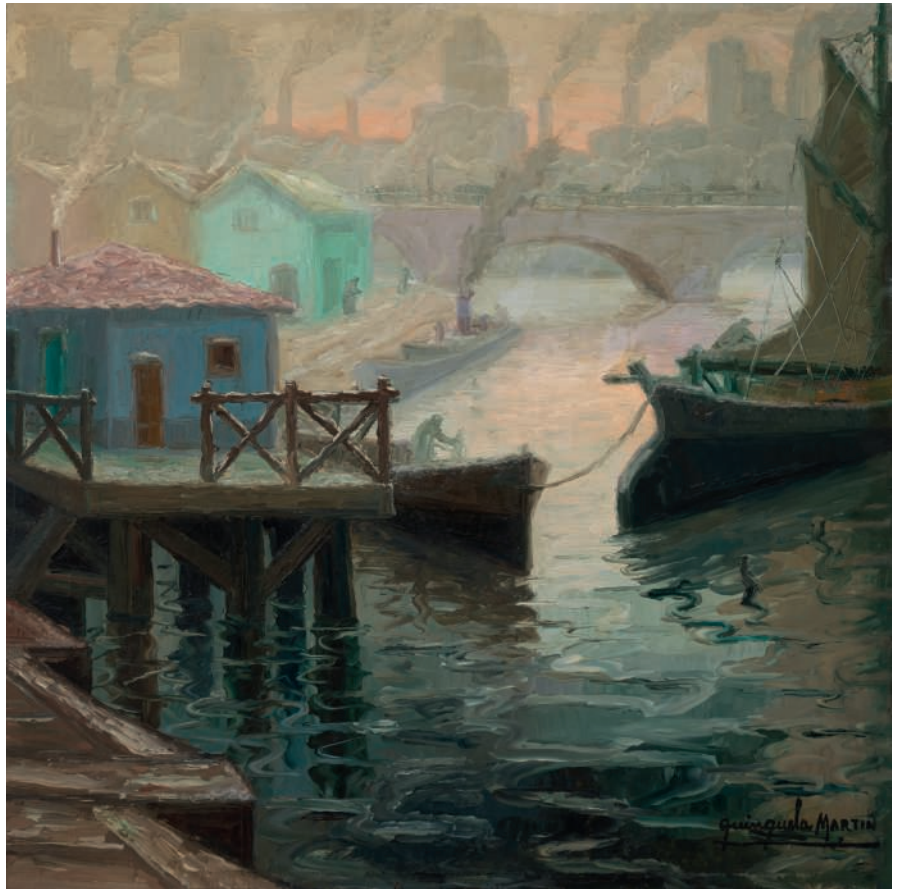
signed 'quinquela MARTIN' (lower right) inscribed and dated 'MAÑANA DE INVIERNO CON ESCARCHA POR EL PINTOR ARGENTINO B. quinquela MARTIN, 1958' (on the reverse)

oil on board
48 x 48 in. (121.9 x 121.9 cm.)
Painted in 1958.

\$40,000-60,000

PROVENANCE:

Private collection, New York.
By descent from the above to the present owner.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

162

EMILIANO DI CAVALCANTI (1897-1976)

Ile Saint Louis, Paris

oil on canvas
9½ x 13¾ in. (24.1 x 34.9 cm.)
Painted in 1936.

\$25,000-30,000

LITERATURE:

M.A. Marcondes, *Di Cavalcanti*, São Paulo, Art Editora Ltda, 1983, n.p.





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

163

ALBERTO DA VEIGA GUIGNARD (1896-1962)

Self Portrait

signed and dated 'Guignard 1955' (upper right); signed and dated 'Guignard 1955' (on the reverse)

oil on panel

23¾ x 19 in. (60.3 x 48.3 cm.)

Painted in 1955.

\$30,000-40,000

PROVENANCE:

Samuel Koogan, Belo Horizonte.

EXHIBITED:

Belo Horizonte, Museu de Arte de Belo Horizonte, *Homenagem a Guignard*, 1962.

Belo Horizonte, Instituto Cultural Brasil-Estados Unidos, *Coleção de Guignard*, 1970.

Rio de Janeiro, Museu de Arte Moderna, *Retrospectiva Guignard*, 14 March 1974 - 14 April 1974.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

164

ALBERTO DA VEIGA GUIGNARD (1896-1962)

Portrait of Dona Maria Urbana Pelegrini (study)

signed and dated 'Guignard 1949' (upper right); signed, dated and titled 'Guignard 1949 Retrato (estudo) da Senhora Dona Maria Urbana Pelegrini Belo-Horizonte' (on the reverse)

oil on panel

21½ x 17½ in. (54.6 x 44.5 cm.)

Painted in 1949.

\$30,000-40,000

165

VICENTE DO REGO MONTEIRO (1899-1970)



O Aguardenteiro (Transportado de cana)

signed and dated 'V Monteiro 1936' (lower right)

ink on linen

19¾ x 24 in. (50.2 x 61 cm.)

Painted in 1936.

\$30,000-40,000

PROVENANCE:

Collection Israel Dias Novaes, São Paulo.
Private collection, New York.

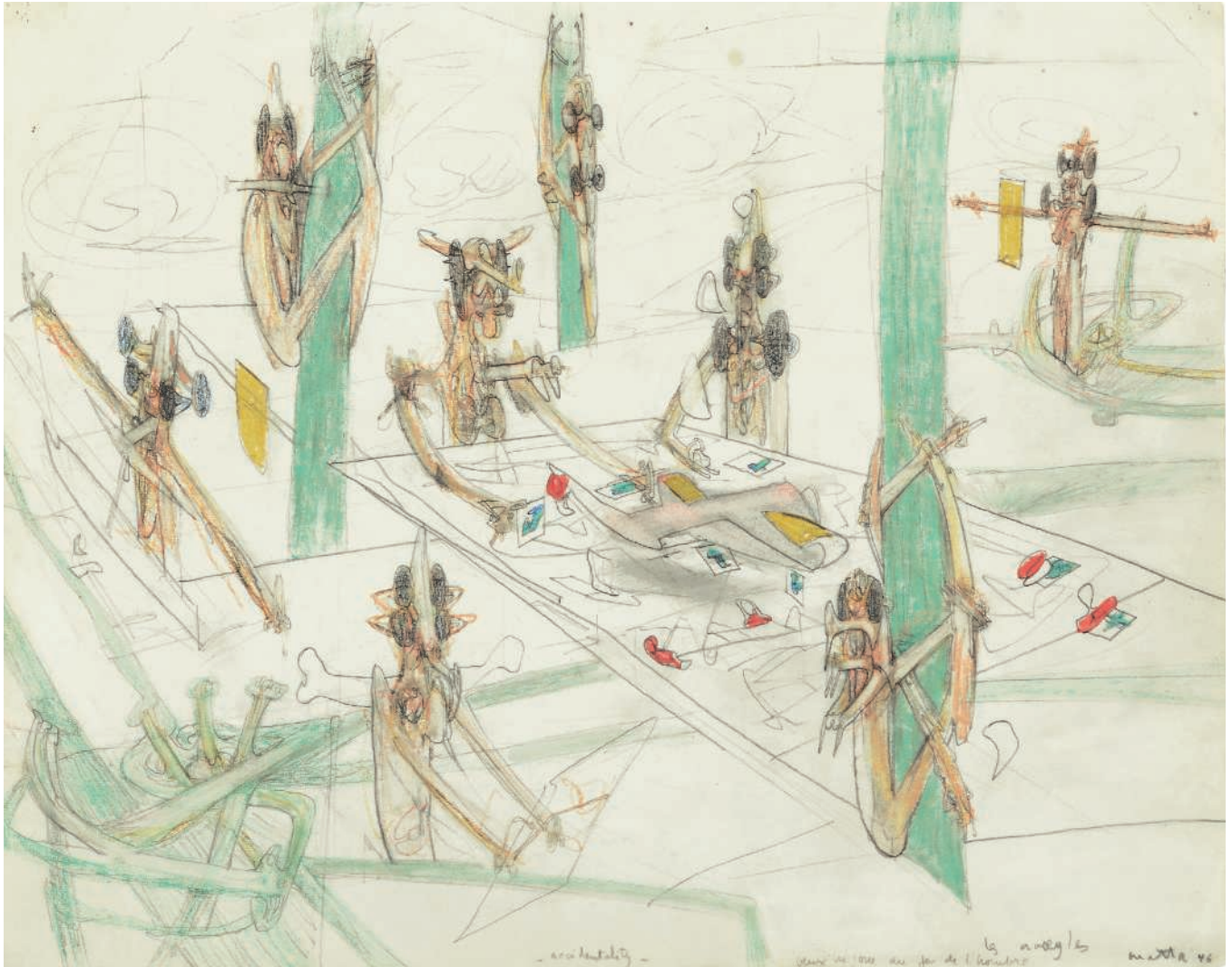
EXHIBITED:

São Paulo, Museu de Arte Moderna de São Paulo, *Do Modernismo à Bienal*, 1977.

São Paulo, Museu de Arte Contemporânea da Universidade de São Paulo, *Exposição Vicente do Rêgo Monteiro (1899-1970)*.

166

MATTA (1911-2002)



Accidentalité

signed and dated 'Matta 46' (lower right), titled 'accidentalité' (lower center) and inscribed 'les aveugles, veux tu joue au fer d'homme' (lower right)
colored wax crayon and pencil on heavy paper
11 $\frac{1}{2}$ x 14 $\frac{3}{4}$ in. (29.5 x 36.5 cm.)
Executed in 1946.

\$70,000-90,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Pierre-Noel Matisse (by descent from the above).
By descent to the present owner.

Matta painted a subsequent version of this work in 1947, also titled *Accidentalité*, oil on canvas, measuring 75 $\frac{1}{2}$ x 98 in. (192 x 248.5 cm.).

This work is accompanied by a certificate of authenticity from the Archives de l'œuvre de Matta signed by Aliséé Matta, dated 10 October 2019.

167

MATTA (1911-2002)



Je t'embrasse mille fois de tout mon coeur
titled 'Je t'embrasse mille fois de tout mon coeur' (on the reverse)
oil on canvas
25¾ x 26½ in. (65.4 x 67.3 cm.)
Painted in 1966.

\$60,000-80,000

PROVENANCE:

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

This work is accompanied by a certificate of authenticity from the Archives de l'œuvre de Matta signed by Aliséé Matta, dated 10 October 2019.



Le Chau est Chute

signed 'Matta' (on the reverse along stretcher bar)
oil on canvas

53¼ x 53⅞ in. (135.3 x 137 cm.)

Painted in 1969.

\$80,000-120,000

PROVENANCE:

Private collection, Italy.
Private collection, Bologna.

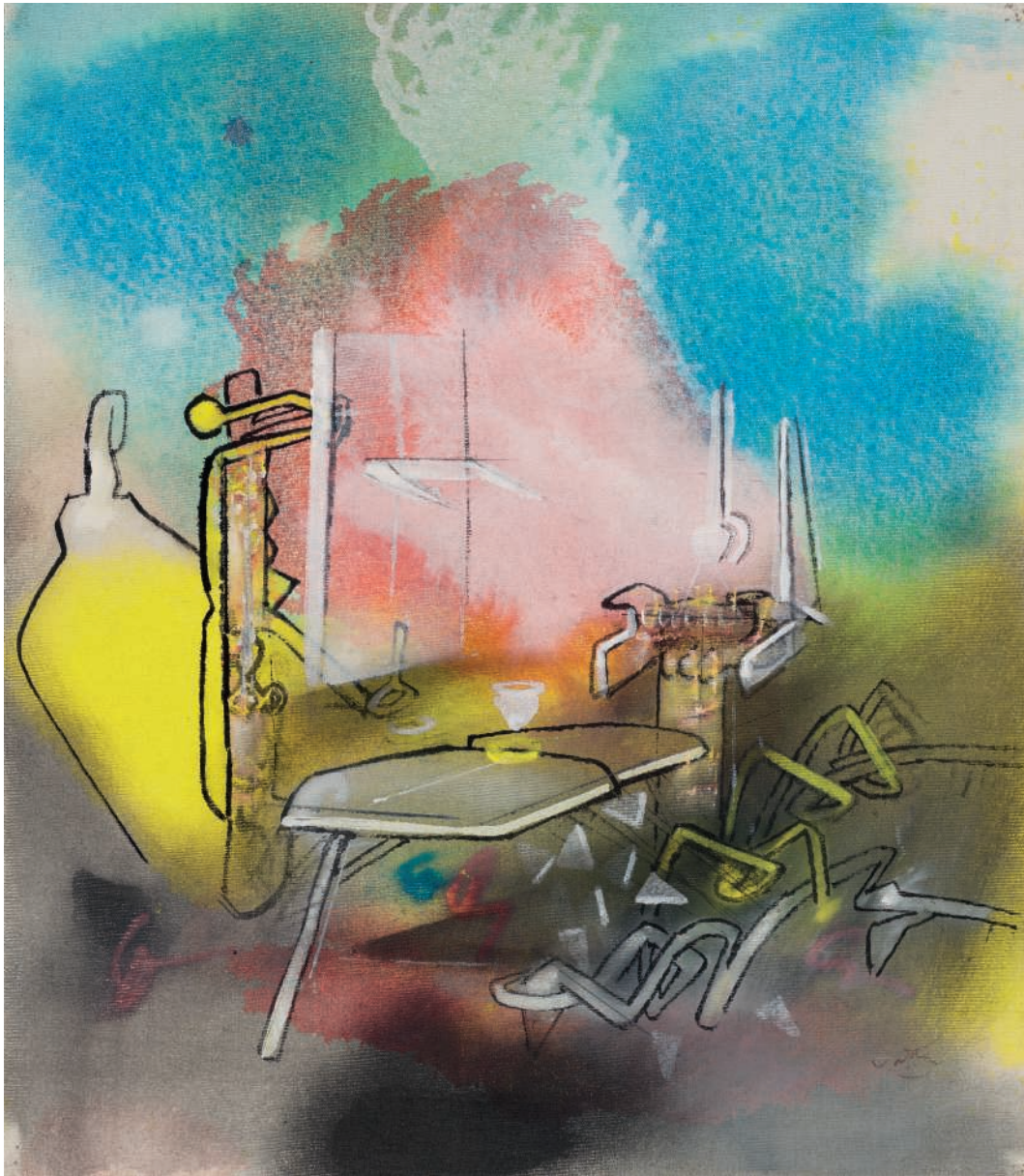
EXHIBITED:

Ferrara, Italy, Galleria civica d'arte moderna, Palazzo dei Diamanti, *Matta*, 1 November-16 December 1973, no. 17 (illustrated)
Hannover, Kestner-Gesellschaft, *Matta*, 12 July-29 September 1974, no. 26.
Viterbo, Italy, Palazzo degli Alessandri, *Matta*, 3 March-30 June 1977 (illustrated).

This work is accompanied by a certificate of authenticity signed by Alisée Matta, dated 10 August 2019, and registered in the Matta archives under no. 69/150 (dimensions noted incorrectly).

169

MATTA (1911-2002)



L'Insigne

signed 'Matta' (lower right) inscribed 'L'insigne, London, 1976, No. d'ARCHIVIO 76/82' (on the reverse)

oil on canvas

24 x 20 $\frac{7}{8}$ in. (61 x 52.9 cm.)

Painted in 1976.

\$35,000-45,000

PROVENANCE:

The artist.

Tasende Gallery, La Jolla, California.

Acquired from the above by the present owner.

EXHIBITED:

La Jolla, California, Tasende Gallery, *Matta*, 22 March - 19 April, 1986.

This work is accompanied by a certificate of authenticity signed by the artist, dated 7 July 1983 and is registered in the archives under no. 76/82.

170

MATTA (1911-2002)



Untitled

signed 'Matta' (lower left)
oil on canvas
21 x 15¾ in. (53.3 x 40 cm.)
Painted in 1975.

\$30,000-40,000

PROVENANCE:

Anon. sale, Sotheby's Arcade, New York, 24 February 1994, lot 313.
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity from the Archives de l'œuvre de Matta signed by Aliséé Matta, dated 10 October 2019.



Flash of Flesh

signed 'Matta' (lower left) inscribed 'FLASH OF FLESH, 1971, No. d'ARCHIVIO 71/73' (on the reverse)
oil on canvas
53 x 49 in. (134.6 x 124.5 cm.)
Painted in 1971.

\$60,000-80,000

PROVENANCE:

The artist.
Tasende Gallery, La Jolla, California.
Acquired from the above by the present owner.

EXHIBITED:

Viterbo, Palazzo degli Alessandri, *Matta*, 3 April - 30 June, 1977.
La Jolla, California, Tasende Gallery, *Roberto Matta, Paintings and Drawings*, 8 November - 20 December 1980. This exhibition also travelled to Fort Fofge, Iowa, Blanden Memorial Art Gallery, Fort Dodge, Iowa, 2-30 May, 1981, no. 2 (illustrated).
La Jolla, California, Tasende Gallery, *Matta*, 22 March - 19 April, 1986.

LITERATURE:

Tasende Gallery, 1982, La Jolla, California, Tasende, 1982, p. 28 (illustrated).

This work is accompanied by a certificate of authenticity signed by the artist, dated 11 March 1980.



PROPERTY FROM A NORWEGIAN COLLECTION

172

JESÚS RAFAEL SOTO (1923-2005)

Vibrations métalliques

signed, dated, titled and numbered 'Soto, VIBRATIONS METALLIQUES, 1969, 89/250' (on a label affixed to the verso)

painted metal and metal rod with nylon string
10 $\frac{5}{8}$ x 11 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in. (27 x 30.2 x 12.1 cm.)

Executed in 1969.

Edition 89 of 250. Published by Denise René Editions.

\$10,000-15,000

PROVENANCE:

Galerie Denise René, Paris.

Private collection, Norway (acquired from the above).

By descent from the above to the present owner.

LITERATURE:

Soto, Madrid, Ministerio de Cultura / Dirección General de Bellas Artes, Archivos y Bibliotecas, 1982, p. 127, no. M 10 (another edition illustrated).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

173

GEGO (1912-1994)

Untitled

signed and dated 'gego 63' (lower left) inscribed 'P.A.' (lower right)

intaglio on paper
12 x 12 in. (30.5 x 30.5 cm.)

Executed in 1963.

\$20,000-25,000

PROVENANCE:

Cecilia de Torres, LTD., New York.

Acquired from the above by the present owner.

174

ALFREDO HLITO (1923-1993)



Simulacro III

signed and dated 'Hlito 70' (lower right) signed and dated 'Hlito 70' (on the reverse)

acrylic on canvas
51 x 39 in. (129.5 x 99 cm.)

Painted in 1970.

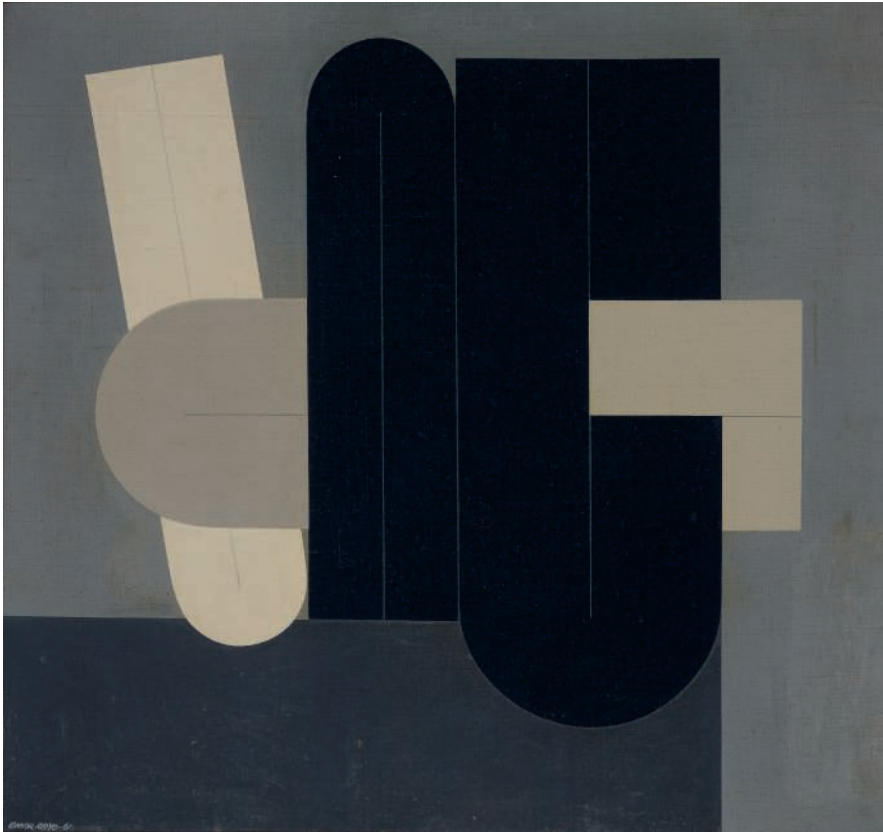
\$40,000-60,000

PROVENANCE:

Galerie Von Bartha, Basel.

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, *Alfredo Hlito: Obra pictórica 1945-1985*, June 1987.



PROPERTY OF A HAWAII COLLECTOR

175

OMAR RAYO (1928-2010)

Signos para un alfabeto

signed and dated 'OMAR RAYO 61' (lower left)
faintly titled 'SIGNOS PARA UN ALFABETO' (on
the reverse)

oil on canvas

30 x 32 in. (76.2 x 81.3 cm.)

Painted in 1961.

\$20,000-25,000

EXHIBITED:

Boston, Massachusetts, Pan American Society of
New England, *Five Colombian Artists*, 1969.



PROPERTY FROM THE ESTATE OF DAVID BARRETT

176

OMAR RAYO (1928-2010)

Candanga

signed, dated and titled 'OMAR RAYO, 1969,
"CANDANGA"' (on the reverse)

oil on canvas

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

Painted in 1969.

\$20,000-25,000

PROVENANCE:

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

By descent from the above to the present owner.

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

177

OMAR RAYO (1928-2010)



Sararas IV

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

acrylic on canvas

26 x 26 in. (66 x 66 cm.) square; 36 $\frac{3}{4}$ x 36 $\frac{3}{4}$ in. (93 $\frac{3}{4}$ x 93 cm.) when installed

Painted in New York in 1981.

\$25,000-35,000

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

*Composition III*

signed, titled and dated '70 Cicero Dias Composition III' (on the reverse)

oil on canvas

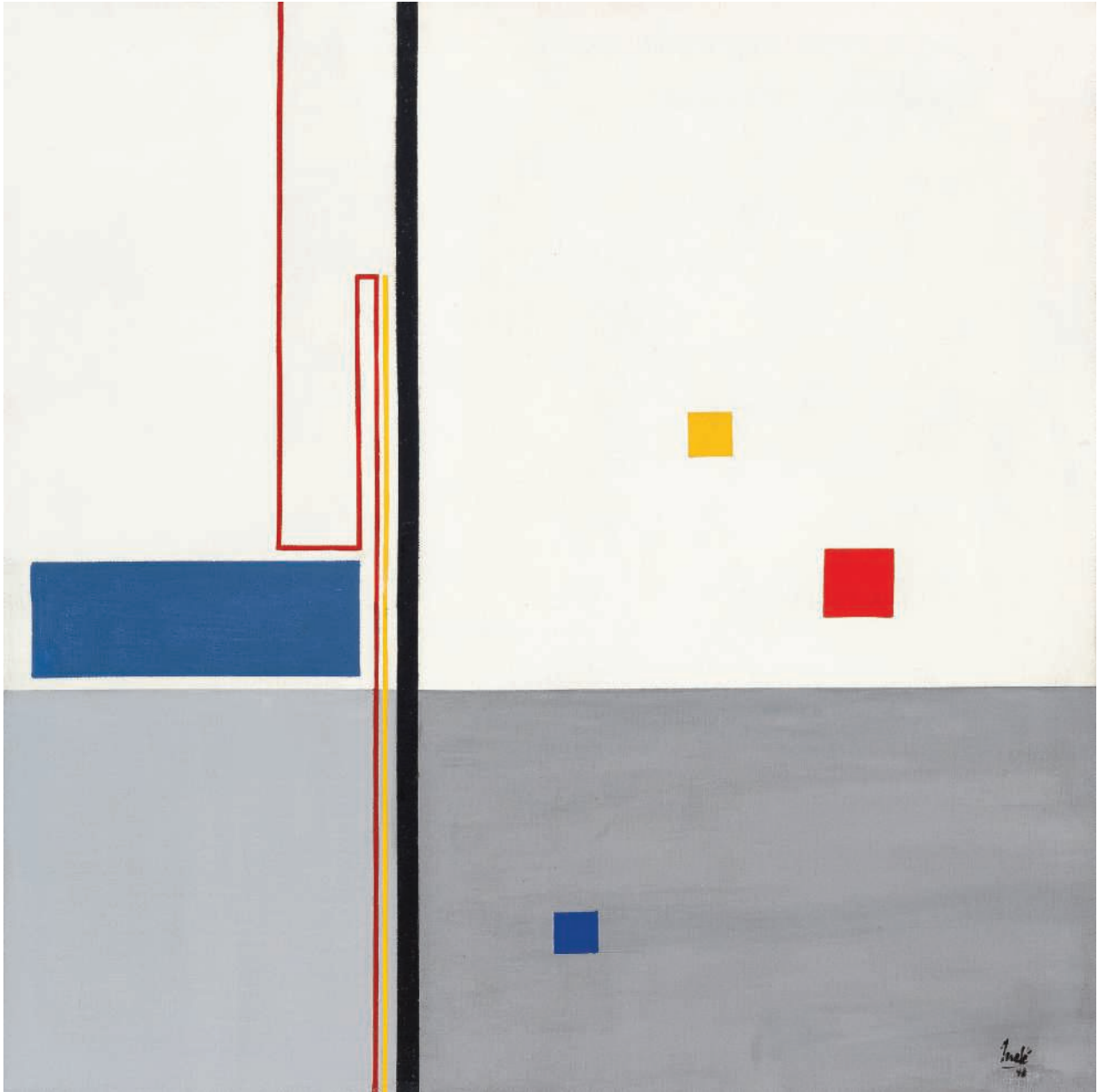
39½ x 31¼ in. (100 x 81 cm.)

Painted in 1970.

\$40,000-60,000

PROVENANCE:

Galerie Denise René, Paris.



Planos y líneas No. 59

signed and dated 'Melé, 48' (lower right), signed and dated again, and titled 'J. Mele, 1950-71, Planos y líneas No. 59' (on the reverse)

oil on canvas

21½ x 21¾ in. (54.6 x 55 cm.)

Painted in 1948.

\$60,000-80,000

PROVENANCE:

Private collection, Buenos Aires.

EXHIBITED:

Buenos Aires, Museo de la Universidad Nacional Tres de Febrero (MUNTREF), *Juan Melé, Una vocación constructiva*, 22 March-10 June 2012, p. 31 (illustrated).

LITERATURE:

G. Siracusano, *Melé*, Buenos Aires, Fundación Mundo Nuevo, 2005, p. 98 (illustrated in color).

We are grateful to Carlos Brasero Melé for his assistance cataloguing this work.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

180

JESÚS RAFAEL SOTO (1923 - 2005)

Rombo en el círculo

Artist proof I/XX.

stainless steel and painted metal rods

20 x 23½ x 14 in. (50.8 x 59.7 x 35.6 cm.)

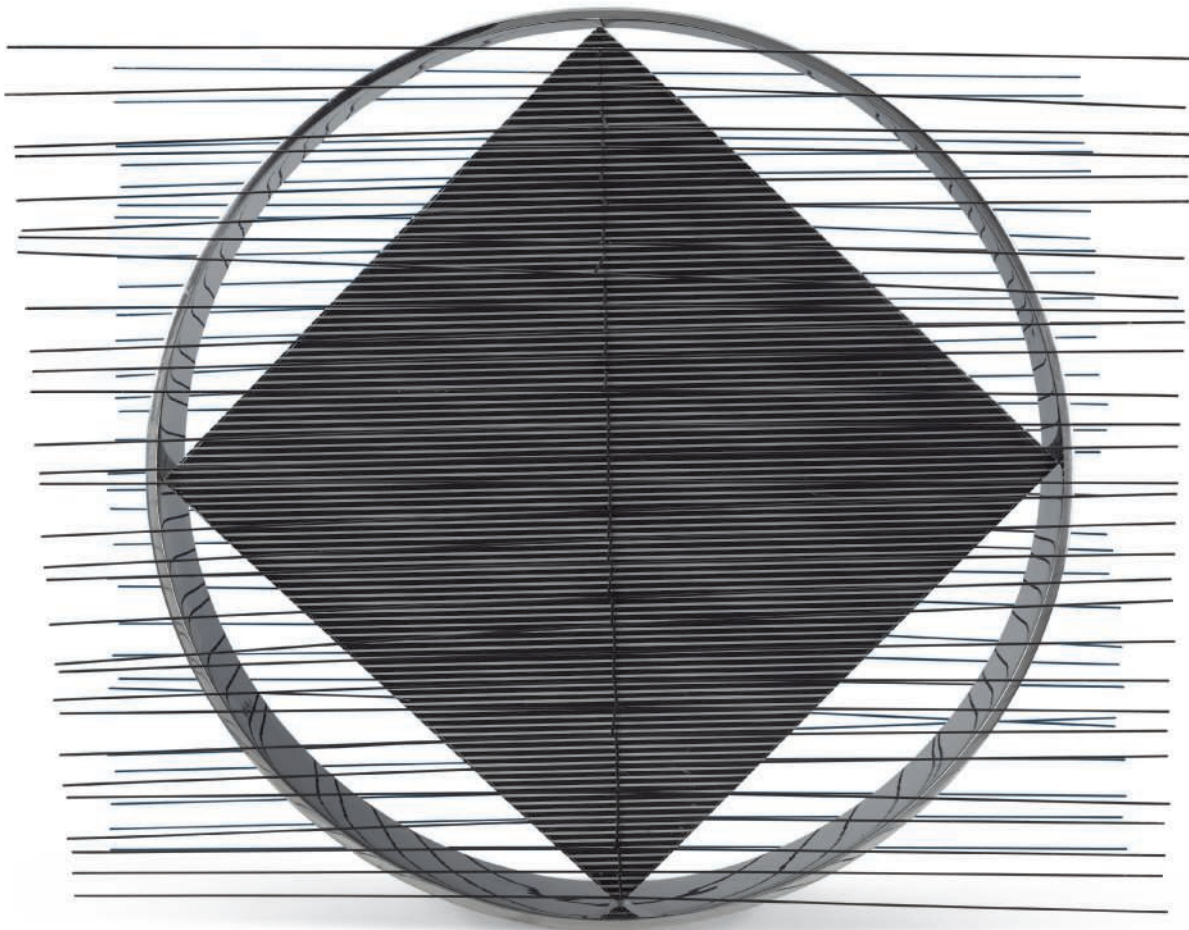
Executed in 1975.

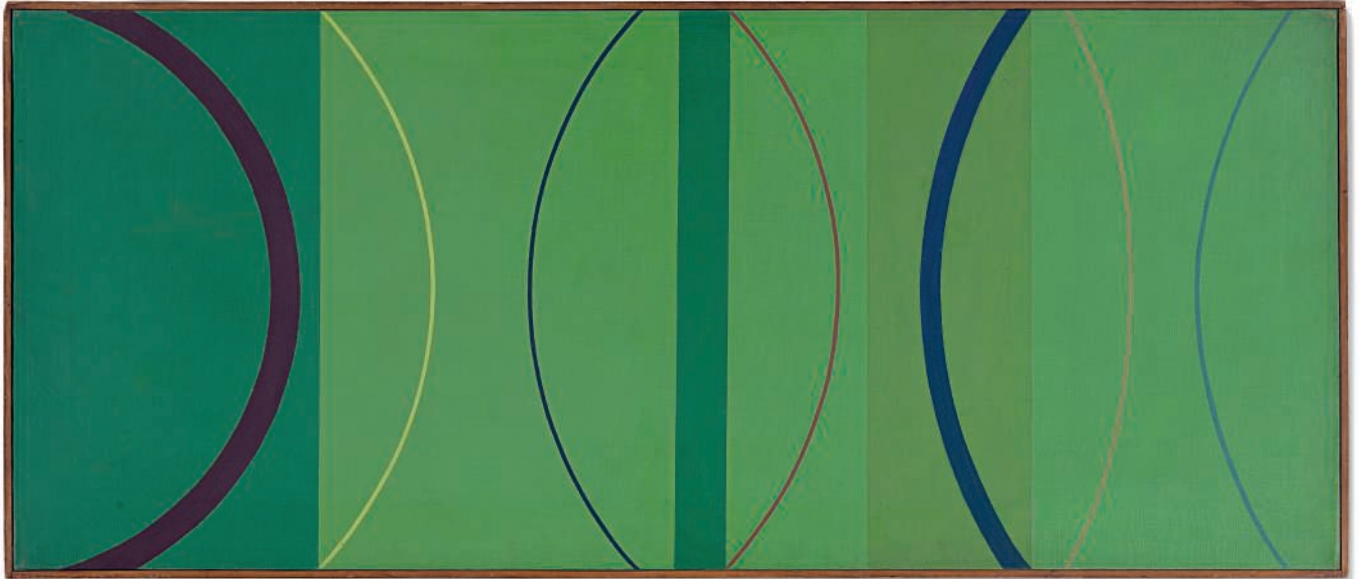
\$40,000-60,000

PROVENANCE:

Arte Contacto Galería de Arte, Caracas.

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





181

181

VIRGILIO VILLALBA (1925-2009)

Untitled

signed and dated 'V. VILLALBA, 1956' (on the reverse)

oil on canvas

21 $\frac{1}{2}$ x 51 in. (55 x 130 cm.)

Painted in 1956.

\$30,000-40,000

PROVENANCE:

Private collection, Buenos Aires (acquired from Corina Villalba).

This work is accompanied by a certificate of authenticity signed by Corina Villalba, dated 30 July 2019.

182

ARCANGELO IANELLI (1922-2009)

Untitled

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

oil on canvas

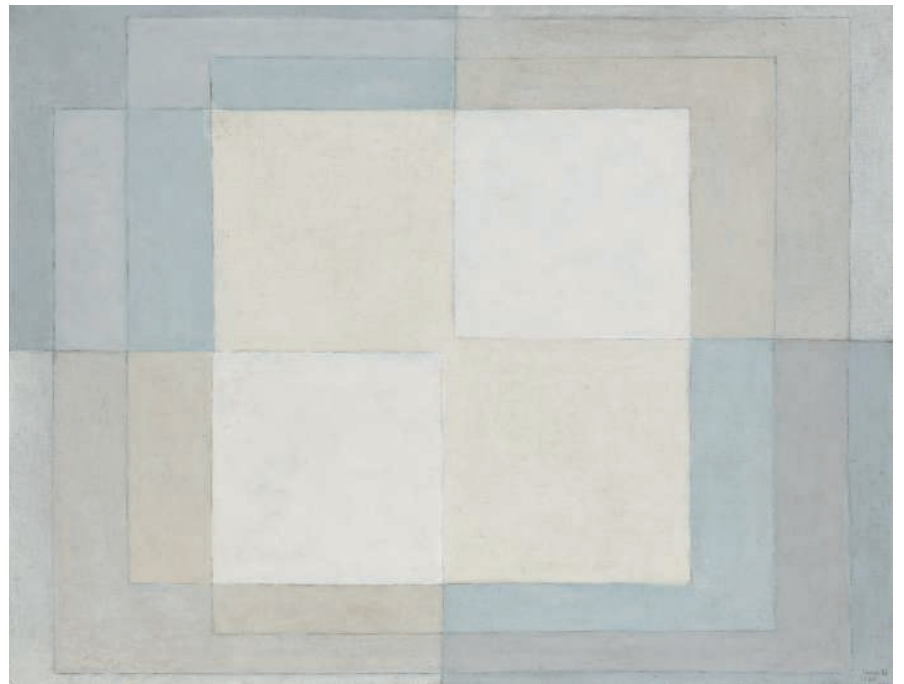
39 $\frac{1}{2}$ x 51 $\frac{1}{2}$ in. (100 x 130.5 cm.)

Painted in 1972.

\$40,000-60,000

PROVENANCE:

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



182

183

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.

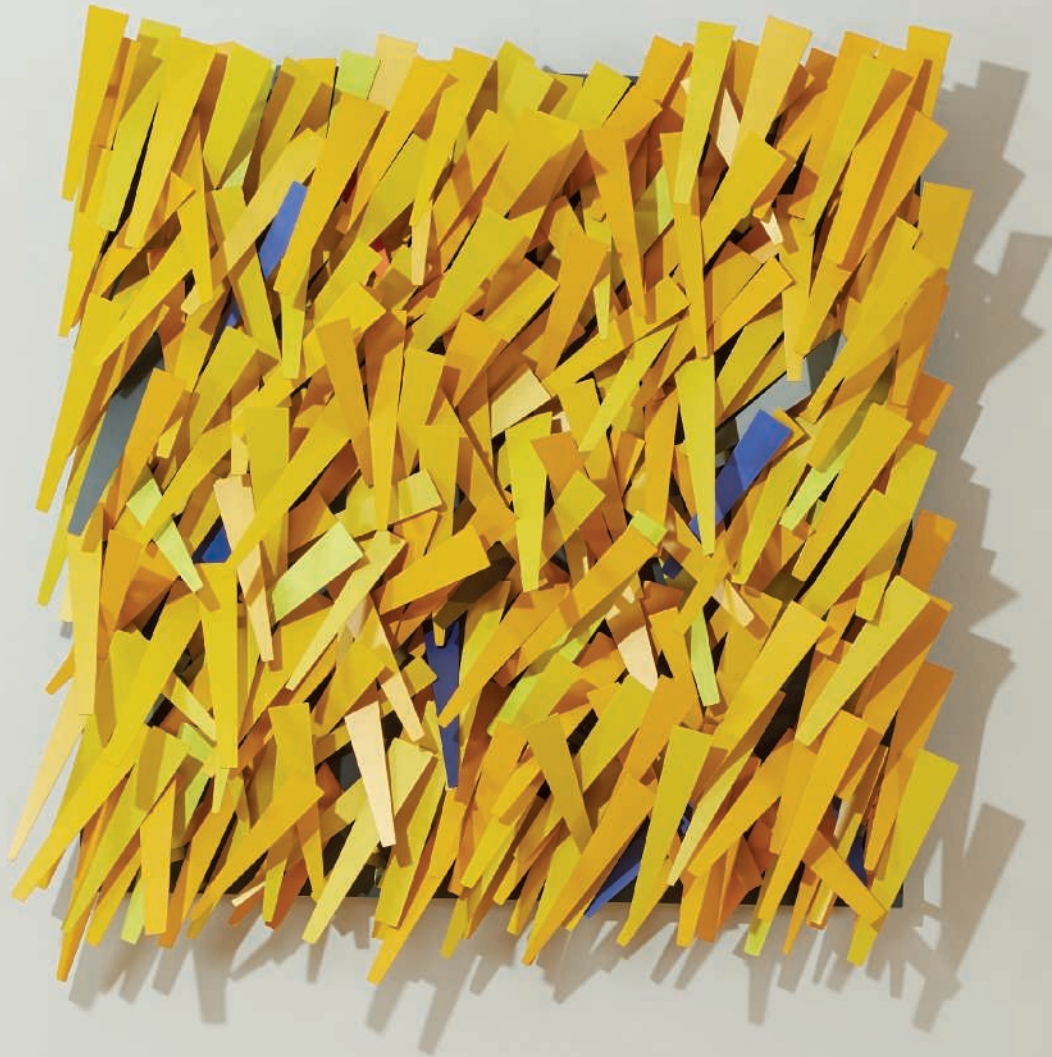
\$18,000-22,000

PROVENANCE:

Acquired directly from the artist (1995).

184

RICARDO CÁRDENAS (B. 1966)



Lluvia amarilla

signed, dated, and titled 'Ricardo Cardenas, Lluvia Amarilla, Yellow Rain, 2019'
(on the reverse)
painted aluminum
46 x 46 x 12 in. (116.8 x 116.8 x 30.5 cm.)
Executed in 2019.
Unique.

\$10,000-15,000

PROVENANCE:

Yaco Garcia Arte Latinoamericano, Panamá (acquired directly from the artist).



185

SANTIAGO CÁRDENAS ARROYO (B. 1937)

Reflejos en amarillo

signed and dated 'S. Cárdenas 98' (lower left)

oil on canvas

37¾ x 44 in. (95.9 x 111.8 cm.)

Painted in 1998.

\$18,000-22,000

PROVENANCE:

M & L Art Corporation.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist, dated 7 July 2000.



186

EMILIO SÁNCHEZ (1921-1999)

Beach House, Cienfuegos Cuba

signed 'Emilio Sánchez' (lower right) inscribed

'BEACH HOUSE ON AN ISLAND IN

CIENFUEGOS HARBOUR IN CUBA - CIRCA

1950' (on the reverse)

oil on canvas

30 x 44 in. (76.2 x 111.8 cm.)

Painted circa 1950.

\$20,000-25,000

PROVENANCE:

Acquired from the artist.

EXHIBITED:

Miami, Lowe Art Museum, University of Miami,

Emilio Sánchez in South Florida Collections, 9

February - 21 May 2017.

187

EMILIO SÁNCHEZ (1921-1999)

Casa vivienda

signed with initials 'ES' (lower left)

oil on canvas

23¼ x 29⅞ in. (59.1 x 75.8 cm.)

\$20,000-25,000

PROVENANCE:

Acquired from the artist.

EXHIBITED:

Miami, Lowe Art Museum, University of Miami,

Emilio Sánchez in South Florida Collections, 9

February – 21 May 2017.



188

EMILIO SÁNCHEZ (1921-1999)

Street Perspective in Rio, Brazil

signed with initials 'ES' (lower left)

oil on canvas

36½ x 48 in. (92.7 x 121.9 cm.)

Painted circa 1981-82.

\$25,000-30,000

PROVENANCE:

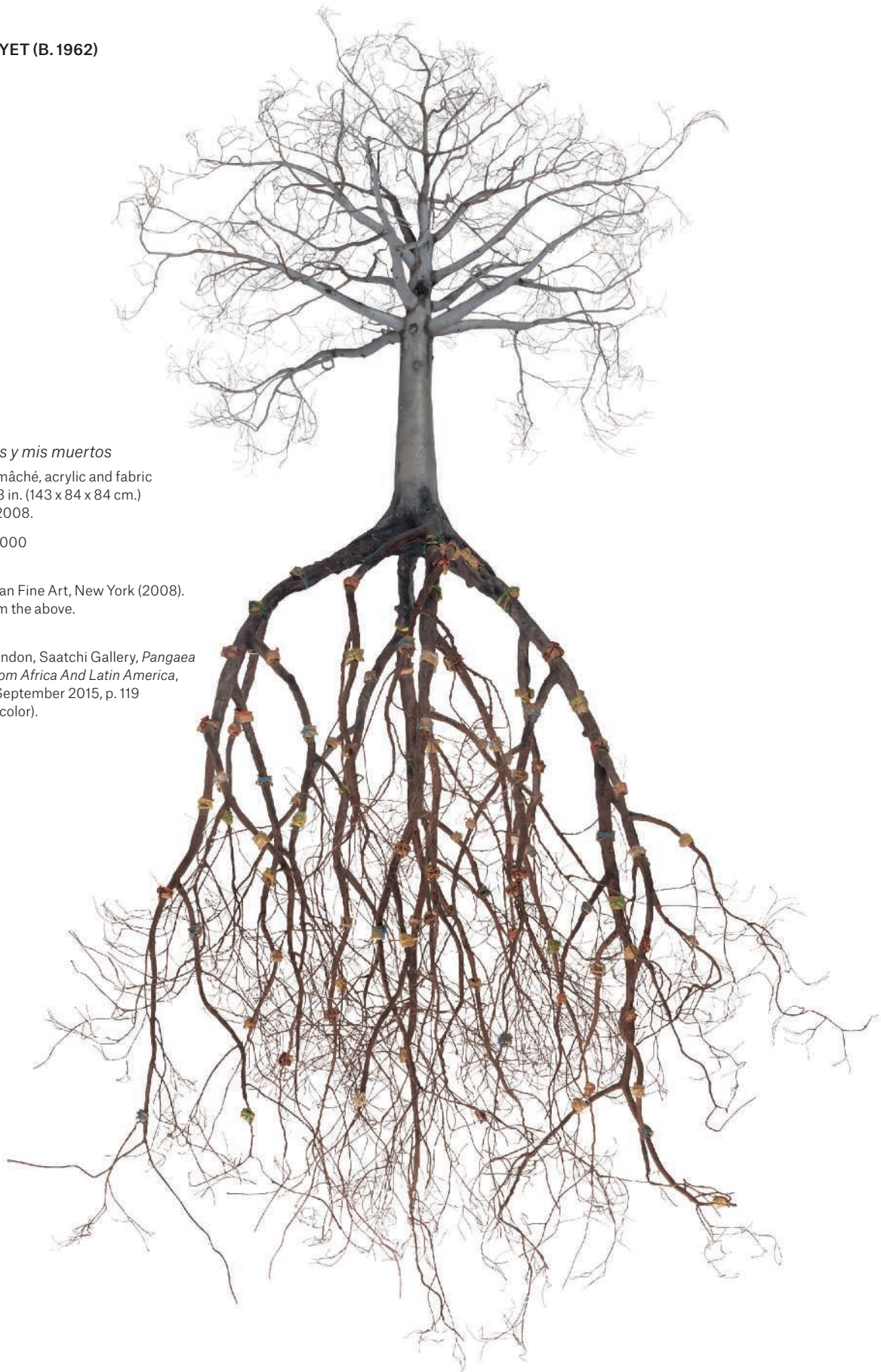
Acquired from the artist.

EXHIBITED:

Emilio Sanchez in South Florida Collections, Lowe

Art Museum, February 9, 2017 - May 21, 2017.





De mis vivos y mis muertos

wire, papier-mâché, acrylic and fabric
56% x 33 x 33 in. (143 x 84 x 84 cm.)
Executed in 2008.

\$20,000-25,000

PROVENANCE:

Irena Hochman Fine Art, New York (2008).
Acquired from the above.

EXHIBITED:

Exhibited: London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*,
11 March-17 September 2015, p. 119
(illustrated in color).

190

MARIANA PALMA (B. 1979)



Untitled

oil and acrylic on canvas
39 $\frac{1}{2}$ x 67 in. (100 x 170 cm.)
Painted in 2013.

\$30,000-40,000

PROVENANCE:

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

LITERATURE:

George Ermakoff, ed., *Mariana Palma*, São Paulo, 2013, p. 146-147 (illustrated in color).

*Untitled*

signed 'R. Diago' (lower right), signed again 'Roberto Diago' and three times 'R. Diago' and dated '2017' (on the reverse)

charcoal on cotton laid on canvas

59½ x 47½ in. (150.1 x 119.7 cm.)

Painted in 2017.

\$10,000-15,000

PROVENANCE:

Acquired directly from the artist by the present owner.



Glip Family

polyamide fabric and styrofoam balls
 59 x 66 $\frac{7}{8}$ x 55 $\frac{1}{8}$ in. (150 x 170 x 140 cm.) approximate overall dimensions
 Executed in 1999.
 Three units. Unique.

\$30,000-40,000

PROVENANCE:

Galerie James Van Damme, Brussels.
 Acquired from the above by the present owner.

EXHIBITED:

São Paulo, Galeria Camargo Vilaça, *Ernesto Neto, naves, céus, sonhos*, 1999, p. 9 (illustrated in color).
 Santiago de Compostela, Centro Galego de Arte Contemporánea, Xunta de Galicia, *Ernesto Neto: o corpo, nu tempo*, 2002, p. 139 (illustrated).
 London, Hayward Gallery, *Ernesto Neto: The Edges of the World*, 19 June-5 September 2010, p. 91 (illustrated in color).
 Monterrey, Museo de Arte Contemporáneo de Monterrey, *La Lengua de Ernesto, Ernesto Neto - Obras 1986-2011*, 9 December 2011-25 March 2012, p. 104 (illustrated in color). This exhibition also traveled to Buenos Aires, Faena Arts Center, 23 September-12 February 2012.

Barco

signed with initial, dated, titled and inscribed 'H, 2008, Barco, Hecho en Cariari' (on the reverse)
spray paint, oil and ink on canvas
118½ x 196½ in. (300 x 500 cm.)
Painted in 2008.

\$35,000-45,000

PROVENANCE:

Proyectos Ultravioleta, Guatemala City.
Acquired from the above.

EXHIBITED:

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*,
11 March-17 September 2015, p. 84 (illustrated in color).





END OF SALE





LATIN AMERICAN ART ONLINE

16-26 NOVEMBER 2019

christies.com/latinamericanartonline



1
ANTONIO DIAS (1944-2018)

Untitled
signed and dated 'Antonio Dias 93' (on the reverse)
oil and copper leaf on canvas
7 x 7 $\frac{1}{8}$ in. (17.8 x 18 cm.) each panel
7 x 14 $\frac{1}{8}$ in. (17.8 x 35.9 cm.) overall dimensions
Painted in 1993.
Diptych.
\$12,000-18,000



2
TUNGA (1952-2016)

Untitled
bronze
5 $\frac{3}{4}$ x 5 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (14.6 x 14.3 x 26.7 cm.)
Executed in 1997.
\$10,000-15,000



3
JAC LEIRNER (B. 1961)

Pulmão (Lung)
signed, titled, numbered and dated '9/60 Pulmão
Jac 1987' (upper edge)
Perspex box and cellophane
8 $\frac{1}{2}$ x 3 $\frac{3}{8}$ x 2 $\frac{3}{8}$ in. (21.6 x 8.6 x 6.1 cm.)
Executed in 1991.
Edition number nine of 60.
\$12,000-18,000



4
CARLOS VERGARA (B. 1941)

Untitled
signed and dated 'Vergara, 91' (on the reverse)
pigment and resin on canvas
20 x 61 $\frac{1}{8}$ in. (50.80 x 155.27 cm.)
Painted in 1991.
\$6,000-8,000



5
SERGIO CAMARGO (1930-1990)

Untitled
signed 'Camargo' (near edge)
Belgian black marble
3 $\frac{1}{4}$ x 12 x 3 $\frac{1}{4}$ in. (8.7 x 30.5 x 8.5 cm.)
Executed in Massa, Italy, 1989.
Unique.
\$20,000-25,000



6
JOSE RESENDE (B. 1945)

Passante
metal
23 $\frac{3}{4}$ x 1 $\frac{1}{4}$ x 7/8 in. (60.33 x 4.45 x 1.6 cm.)
Executed in 1996.
Multiple, edition unnumbered.
\$3,000-5,000



7
AMILCAR DE CASTRO (1920-2002)

Untitled
signed with monogram 'AC' (on the verso)
iron
2½ x 5⅞ x 5¾ in. (6.4 x 14.9 x 14.6 cm.)
Executed in 1990.
Unique.

\$4,000-6,000



8
SERGIO CAMARGO (1930-1990)

Untitled
signed and dated 'Camargo 79' (near lower edge)
Carrara marble
4¾ x 4¾ x 2⅞ in. (12 x 12 x 6.1 cm.)
Executed in 1979.
Unique.

\$20,000-25,000



9
GERALDO DE BARROS (1923-1998)

Untitled (Atelier de Vieira da Silva, France)
stamped 'La Chambre Claire Neuchâtel, certifié par Fabiana de Barros' inscribed with monogram 'FB', dated and numbered 1951, 3/15' and inscribed 'ATELIER DE VIEIRA DA SILVA, FRANÇA 1951, 81' (on the verso)
gelatin silver print on paper
15¾ x 12 in. (40 x 30.5 cm.)
Photograph 1951, printed 1981.
Edition three of fifteen.

\$1,500-2,000



10
ELIZABETH JOBIM (B. 1957)

Untitled
signed and dated 'E. Jobim 2001' (lower left)
acrylic on paper
39 x 55 in. (99 x 139.7 cm.)
Executed in 2001.

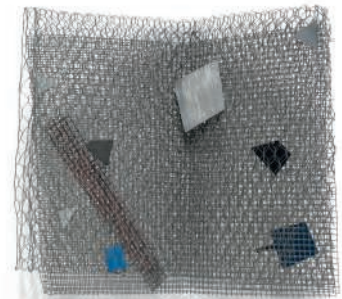
\$6,000-8,000



11
JOSE RESENDE (B. 1945)

Untitled
beeswax, copper wire, stainless steel wire, and sand dollar
13 x 8½ x 5¼ in. (33 x 21.6 x 13.3 cm.)
Executed in 2001.
Unique.

\$6,000-8,000



12
ARTHUR LUIZ PIZA (1928-2017)

Untitled
galvanized wire mesh and acrylic on zinc
13⅞ x 14¼ x 8¼ in. (33.4 x 36.2 x 21 cm.)
Executed in 2004.

\$4,000-6,000



13
JOSE RESENDE (B. 1945)

Untitled

signed, dated and numbered 'Resende 4/4 1994'
(upper edge verso)
iron
16¾ x 4 x 3.5 in. (42.6 x 10.2 x 8.9 cm.)
Executed in 1991. Edition four of four.
\$3,000-5,000



14
SÉRVULO ESMERALDO (1929-2017)

Untitled

painted iron
9½ x 31 x 1⅞ in. (24.1 x 78.8 x 2.9 cm.)
Executed in 2012.
\$8,000-12,000



15
EDUARDO SUED (B. 1925)

Untitled

signed and dated 'Sued, 1986' (on the reverse)
oil on canvas
15½ x 21¼ in. (39.5 x 54 cm.)
Painted in 1986.
\$4,000-6,000



16
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
23½ x 23½ in. (59.5 x 59.5 cm.) square
33¼ x 33¼ in. (84.4 x 84.4 cm.) dimensions when
installed
Painted in 1987.
\$10,000-15,000



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

17
VICENTE ROJO (B. 1932)

Señal sobre fondo violeta

signed and dated 'ROJO 67' (lower right) signed
and dated again, and titled 'VICENTE ROJO,
SEÑAL SOBRE FONDO VIOLETA, MEXICO
1967' (on the reverse)
oil on canvas
31¼ x 23¾ in. (80.7 x 60.3 cm.)
Painted in 1967.
\$7,000-9,000



18
PIA CAMIL (B. 1980)

Prueba Fragmento 8 I

signed and numbered 'P Camil, 1/3' (on the base)
enameled low temperature ceramic
32½ x 11⅞ x 8 in. (82.6 x 30 x 20.3 cm.)
Executed in 2014.
Edition one of three.
\$8,000-12,000



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

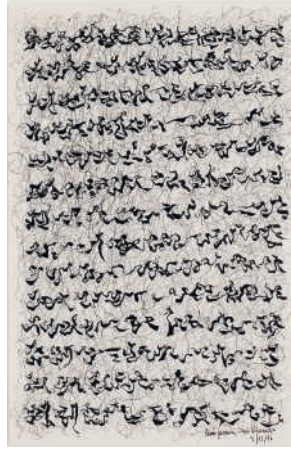
19
GRACIELA HASPER (B. 1966)

Untitled

signed 'G. HASPER, SIN TÍTULO, 2006' (on the reverse)

acrylic on canvas
46¼ x 70 in. (117.5 x 177.8 cm.)
Painted in 2006.

\$6,000-8,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

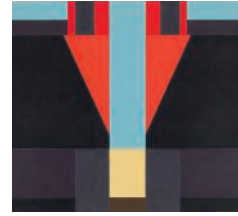
20
LEÓN FERRARI (1920-2013)

Untitled

signed, dated and inscribed 'león ferrari, São Vicente 9/12/76' (lower right)

ink on paper
13 x 8¾ in. (33 x 22.2 cm.)
Executed in 1976.

\$6,000-8,000



21
FANNY SANÍN (B. 1938)

a.)
Composition no. 4
acrylic on paper
22¼ x 29½ in. (56.5 x 74.9 cm.)
Executed in 2002.

b.)
Composition no. 2
acrylic on paper
22¼ x 29½ in. (56.5 x 74.9 cm.)
Executed in 1996.

Two in one lot.

(2)

\$2,000-4,000



22
KAZUYA SAKAI (1927-2001)

A Different Journey

signed, dated and titled 'Sakai, 64, A DIFFERENT JOURNEY' (on the reverse)

oil on canvas
40 x 40 in. (101.6 x 101.6 cm.)
Painted in New York in 1964.

\$8,000-12,000



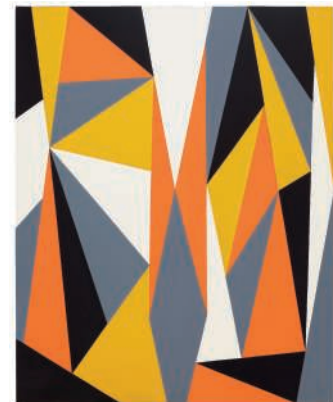
23
KAZUYA SAKAI (1927-2001)

Untitled

signed dated and inscribed 'Kazuya Sakai Pintura 1960' (on the reverse)

oil on canvas
19¾ x 25½ in. (50.2 x 64.8 cm.)
Painted in 1960.

\$6,000-8,000



24
JOSÉ ANGEL ROSABAL (B. 1935)

Untitled

signed 'Rosabal' (on the verso)
oil on wood
60½ x 48 x 2½ in. (153.7 x 121.9 x 6.4 cm.)

\$10,000-15,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

25
GUIDO LLINÁS (1923-2005)

Gaulosies

signed and dated 'G Llinas 1957' (lower right)
signed, dated, titled and inscribed 'Guido Llinás
Gauloises collage Paris 1957' (on the verso)
collage on paper
10 x 12¼ in. (25.4 x 31.1 cm.)
Executed in 1957.

\$3,000-5,000



26
EMILIO SÁNCHEZ (1921-1999)

Bottleneck

signed 'ES' (lower left)
watercolor on heavy paper
59½ x 39½ in. (151.1 x 100.3 cm.)

\$6,000-8,000



27
EMILIO SÁNCHEZ (1921-1999)

Edificio Miramar

signed 'ES' (lower left)
pen and ink on board
39½ x 60 in. (100.3 x 152.4 cm.)

\$5,000-7,000

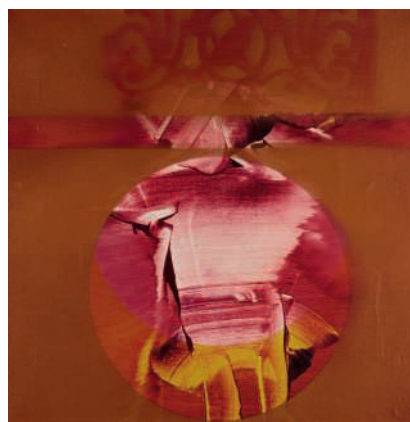


28
SAÚL SÁNCHEZ (B. 1970)

Untitled

signed, dated, and titled 'Saul Sanchez, Sin titulo,
2011' (on the reverse)
acrylic on canvas
35½ x 35½ in. (89.9 x 89.9 cm.)
Painted in 2011.

\$2,000-4,000



29
ROGELIO POLESELLO (1939-2014)

Untitled No. 11

signed, dated and titled 'Polesello 64, No. 11'
(on the reverse)
oil and acrylic on canvas
26 x 25½ in. (66 x 64.8 cm.)
Painted in 1964.

\$5,000-7,000



30
ROGELIO POLESELLO (1939-2014)

Untitled

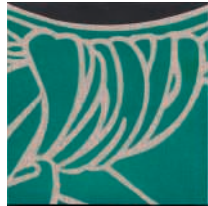
signed, dated, and inscribed 'ROGELIO
POLESELLO, 1971, MALABIA 3264, 1oB,
BUENOS AIRES, ARGENTINA' (on the reverse)
acrylic on canvas
51½ x 51½ in. (130.4 x 130.4 cm.)
Painted in 1971.

\$15,000-20,000



31
GABRIEL OROZCO (B. 1962)
Manguera mordida

signed, titled, numbered and dated 'GABRIEL OROZCO MANGUERA MORDIDA 4/5 1990' (on the verso)
 cibachrome print
 16 x 20 in. (40.6 x 50.8 cm.)
 Executed in 1990.
 Edition four of five.
 \$7,000-9,000



32
ANA MERCEDES HOYOS (1942-2014)
Nudos

acrylic on linen
 each 8¾ x 8¾ in. (22.2 x 22.2 cm.)
 Painted in 2011.
 Diptych.
 \$4,000-6,000



33
MARIPAZ JARAMILLO (B. 1948)
Ellas

signed and dated 'MARIPAZ / 2010' (lower left)
 acrylic on canvas
 47¼ x 23¾ in. (120 x 60 cm.)
 Painted in 2010.
 \$2,000-4,000



34
JULIO ALPUY (1919-2009)
Constructivo

signed 'Alpuy' (upper left) dated '50' (lower right)
 oil on canvas
 19¾ x 16¾ in. (49.1 x 41.5 cm.)
 Painted in 1950.
 \$10,000-15,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION
35
JOSÉ GURVICH (1927-1974)
Escena en el Kibbutz

signed and dated 'J. Gurvich 1972' (lower right)
 watercolor and ink on paper
 11 x 15 in. (27.9 cm. x 38.1 cm.)
 Executed in 1972.
 \$10,000-15,000



36
FLORENCIO MOLINA CAMPOS (1891-1959)
Colores patrios

tempera on paper
 7½ x 5½ in. (19 x 13 cm.)
 \$5,000-7,000



37
ANTONIO BERNI (1905-1981)

El torero

signed and dated 'Berni 65 (lower right), titled 'El torero' (lower left)
 hand-colored xylo-collage-relief on heavy paper
 30 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (77 x 51.4 cm.) plate size; 35 $\frac{3}{4}$ x 24 $\frac{1}{8}$ in. (91 x 61.3 cm.)
 Executed in 1965.
 Unique print.

\$12,000-18,000



PROPERTY FROM THE ESTATE OF RAMÓN OSUNA

38
ANTONIO BERNI (1905-1981)

Juanito Laguna

signed and dated 'Antonio Berni 63' (lower right) and numbered '5/10' (lower left)
 xylo-collage-relief
 46 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in. (118.7 x 63 cm.) sheet size
 Executed in 1963.
 Edition five of ten.

\$4,000-6,000



39
FRANCISCO ZÚÑIGA (1912-1998)

Seated Nude

signed, dated and numbered "ZÚÑIGA, 1965, II/III" (near the base)
 bronze
 12 x 17 x 9 in. (30.5 x 43.2 x 22.9 cm.)
 Executed in 1965.
 Edition two of three.

\$15,000-20,000



40
DIEGO RIVERA (1886-1957)

Road Worker

signed 'Diego Rivera' (lower center) and inscribed by unknown hand 'Road Worker' (upper right)
 graphite on paper
 10 $\frac{1}{2}$ x 15 in. (26.7 x 38.1 cm.)

\$25,000-35,000



41
LEONORA CARRINGTON (1917-2011)

Sorting the Fish

oil on canvas-board
 18 x 14 in. (45.7 x 35.6 cm.)
 Painted circa 1935-36.

\$5,000-7,000

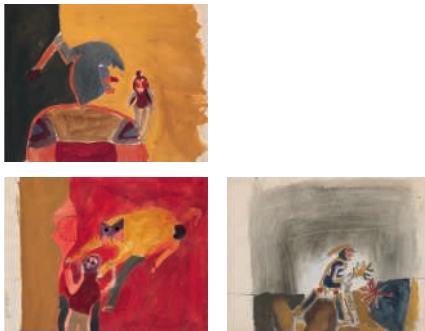


42
FRANCISCO TOLEDO (1940-2019)

Untitled

signed 'Toledo' (lower right)
 watercolor and graphite on paper
 8 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in. (20.7 x 27 cm.)

\$4,000-6,000



43
FRANCISCO TOLEDO (1940-2019)

a)
 Untitled
 signed 'Toledo' (lower right)
 gouache and ink on paper
 9 7/8 x 12 3/4 in. (25 x 32.4
 cm.)

b)
 Untitled
 watercolor on paper
 9 1/2 x 12 1/4 in. (24.1 x 31.1
 cm.)

c)
 Untitled
 watercolor on paper
 9 1/2 x 12 1/4 in. (24.1 x 31.1
 cm.)

Three in one lot.
 \$10,000-15,000

(3)



46
ANTONIO SEGUÍ (B. 1934)

Interieur
 signed and dated 'seguí 1979' (upper center)
 pastel on paper
 22 1/2 x 30 3/4 in. (57.2 x 78.1 cm.)
 Executed in 1979.
 \$4,000-6,000



44
FRANCISCO TOLEDO (1940-2019)

Los pericos
 signed 'Toledo' (lower right)
 pen and ink and wash on paper
 9 7/8 x 13 3/8 in. (25 x 35.1 cm.)
 Executed in 1983.

\$6,000-8,000



PROPERTY FROM A WEST COAST COLLECTION

•45
ADOLFO RIESTRA (1944-1989)

Perro parado
 signed and dated 'indistinctly inscribed, Riestra /
 87. Mex. D. F. 1/20' (on the hind left leg)
 bronze
 17 x 7 1/2 x 14 in. (43 x 19 x 35.5 cm.)
 Executed in 1987.
 Edition one of twenty.

\$6,000-8,000



47
MARTA MINUJÍN (B. 1943)

Flourescent and neon speed
 signed and dated 'Marta Minujín, 2008 (upper left)
 acrylic on canvas collaged on lacquered aluminum
 with neon tubes
 50 1/2 x 52 1/8 x 1 1/2 in. (128.3 x 132.4 x 3.8 cm.)
 Painted in 2008.

\$8,000-12,000



48
GUILLERMO KUITCA (B. 1961)

Carnegie Hall
 signed and dated 'Guillermo Kuitca 04' (lower
 right)
 manipulated digital print
 11 5/8 x 8 1/4 in. (29.5 x 21 cm.)
 Executed in 2004.

\$6,000-8,000



49
OLGA ALBIZU (1924-2005)

Untitled
signed 'Albizu' (lower left)
oil on canvas
19½ x 18 in. (49.5 x 45.7 cm.)

\$25,000-30,000



50
DANIEL SENISE (B. 1955)

Bunny-Duckling
signed three times, dated once and titled twice
'Daniel Senise 1995, BUNNY/DUCKLING' (on the reverse)
acrylic and iron filings on canvas
73¼ x 43 in. (186.1 x 109.2 cm.)
Painted in 1995.

\$12,000-18,000

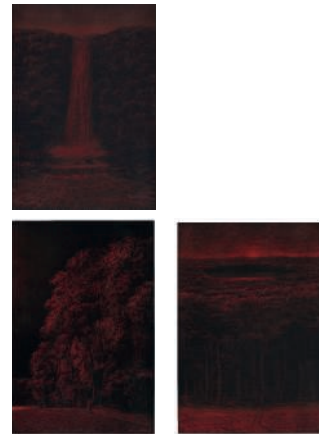


PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

•51
ROBERTO JUAREZ (B. 1952)

Fruit Foam
signed and dated 'Roberto Juarez, 1992' (lower left) signed and dated again and titled 'Roberto Juarez, FRUIT FOAM, Oct 22 1992' (on the reverse)
acrylic, peat moss, gravel, and Japanese paper on linen
71 x 115 in. (180.3 x 292.1 cm.)
Painted in 1992.

\$8,000-12,000



54
TOMÁS SÁNCHEZ (B. 1948)

a) *Sendero*
red conté crayon on black paper
18 x 12 ½ in. (45.7 x 30.8 cm.)
Executed in 1997.
b) *Cascada*
red conté crayon on black paper
16 ½ x 11 ½ in. (41.9 x 29.2 cm.)
Executed in 1998.
c) *Caminante*
red conté crayon on black paper
18 x 11 ⅞ in. (45.7 x 30.2 cm.)
Executed in 1998.
Three in one lot.

\$25,000-35,000

(3)



•52
ÁNGEL BOTELLO (1913-1986)

Untitled (Woman)
signed 'BOTELLO' (lower right) inscribed 'No. 203' (on the verso)
oil on masonite
19¼ x 16 in. (48.9 x 40.6 cm.)
Painted circa 1955.

\$5,000-7,000



53
WIFREDO LAM (1902-1982)

a.) *Oiseau de feu*
gilt bronze
10¼ x 5½ x 4 in. (26 x 14 x 10 cm.)
Executed circa 1970.
Edition 67 of 500A.
b.) *Oiseau de fer*
chromed metal
10¼ x 5½ x 4 in. (26 x 14 x 10 cm.)
Executed circa 1970.
Edition 67 of 500B.
Two in one lot.

\$10,000-15,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

55
JOSÉ TOIRAC (B. 1966)

Pantócrator

signed, dated and inscribed 'Toirac 2012 Para...con gratitud, mucho cariño y amistad' (on the reverse)
oil and gold leaf on canvas
23½ x 35½ in. (59.7 x 90.2 cm.)
Executed in 2012.

\$5,000-7,000



56
RENÉ PORTOCARRERO (1912-1985)

Untitled (Still Life with Flower Vase)

signed and indistinctly dated 'PORTOCARRERO, 196x' (lower right)
pastel on paper laid on board
22¾ x 17 in. (56.9 x 43.2 cm.)
Executed circa 1960s.

\$15,000-20,000



57
KARLOS PEREZ (B. 1990)

Untitled (from the series After Memory)

oil on canvas
each: 36 x 36 in. (91.44 x 91.44 cm.)
Painted in 2018.
Two in one lot.

\$4,000-6,000

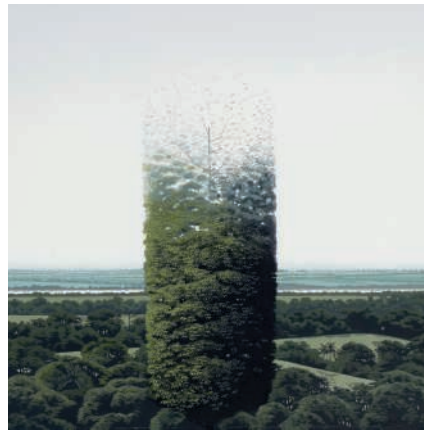


58
MIGUEL PADURA (B. 1957)

Nine-Tenths of the Law

signed 'Padura' (lower right) signed again and titled 'Padura, NINE-TENTHS OF THE LAW' (on the reverse)
oil on canvas
49½ x 54 in. (125.7 x 137.2 cm.)

\$6,000-8,000



59
MAIKEL MARTINEZ (B. 1977)

Blanco Infinitum

signed 'Maikel Martinez' (lower right) signed again, dated, and titled 'Maikel Martinez, 2017, Blanco Infinitum' (on the reverse)
oil on canvas
20 x 20 in. (50.8 x 50.8 cm.)
Painted in 2017.

\$6,000-8,000



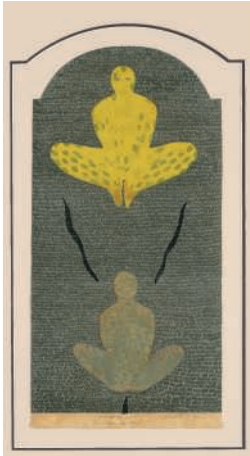
PROPERTY FROM A PRIVATE AMERICAN COLLECTION

60
MANUEL MENDIVE (B. 1944)

Testigos

signed and dated 'Mendive 1991' (lower right)
pastel on paper laid down on board
11 x 13½ in. (27.9 x 34.3 cm.)
Executed in 1991.

\$5,000-7,000



61
BELKIS AYÓN (1967-1999)
Cuidado mujer I

signed and dated 'Belkis Ayón Manso, 1987' (lower right) numbered 'P/A' (lower left) inscribed '¡Cuidado mujer! ¡¡Sikán cuidado!!' (lower center) color lithograph
 20 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (52.9 x 26.2 cm.)
 Executed in 1987.
 Artist's proof.

\$3,000-4,000



62
ROBERTO FABELO (B. 1950)
Sirena en el muro del Malecón

signed and dated 'Fabelo 1997' (lower right), titled 'Sirena en el muro del Malecón' (lower left) watercolor on paper
 22.5 x 29 $\frac{1}{4}$ in. (57.2 x 75.6 cm.)
 Executed in 1997.

\$18,000-22,000



63
THE MERGER
THE MERGER

Sin título (from the series *Sinápsis*)
 oil on canvas
 29 $\frac{1}{4}$ x 42 $\frac{3}{4}$ in. (74.2 x 109 cm.)
 Painted in 2016.

\$12,000-18,000



64
ROBERTO FABELO (B. 1950)
Untitled

signed and dated 'Fabelo 2002' (lower right) charcoal and watercolor on thick paper
 42 x 30 $\frac{1}{4}$ in. (106.7 x 76.8 cm.)
 Executed in 2002.

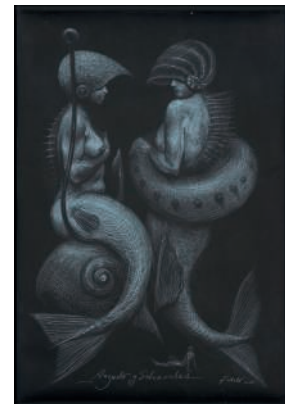
\$5,000-7,000



65
RUBÉN ALPÍZAR (B. 1965)
Pequeños vínculos

signed 'R ALPIZAR' (lower right, on painting of figure with balloons) acrylic on canvas in painted wood construction
 20 $\frac{1}{4}$ x 12 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (51.4 x 32.4 x 32.4 cm.)
 Executed in 2019.

\$10,000-15,000



66
ROBERTO FABELO (B. 1950)
Anzuelo y salvavidas

signed and dated 'Fabelo 2014' (lower right), titled 'Anzuelo y Salvavidas' (lower center) pastel on heavy black paper
 43 $\frac{1}{4}$ x 29 $\frac{3}{4}$ in. (110 x 76 cm.)
 Executed in 2014.

\$10,000-15,000



67
IVÁN CAPOTE (B. 1973)
Soul (also known as *Incomplete Space*)
steel and sand
20½ x 27½ x 27½ in. (52.1 x 69.9 x 69.9 cm.)
Executed in 2008.
Edition two of three.
\$6,000-8,000



68
ROBERTO FABELO (B. 1950)
Tres parejas
signed and dated 'Fabelo,1999' (lower right)
watercolor on paper
11½ x 16½ in. (29.2 x 41.9 cm.)
Executed in 1999.
\$8,000-12,000



69
FEDERICO HERRERO (B. 1978)
En tierra extraña
signed with the artist's initial, titled and dated 'H
2003- En tierra extraña' (on the reverse)
oil and acrylic on canvas
39¾ x 59 in. (100.7 x 150 cm.)
Painted in 2003.
\$7,000-9,000



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) 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.
- (c) 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

- (a) 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.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 CONDUCTING 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% of that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(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.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. You may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(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 display endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2 (i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHIRSTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

□
Bidding by interested parties

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

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

◊ Minimum Price Guarantees

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

◊ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

□ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

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

**"Studio of ..."/ "Workshop of ..."

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

**"Circle of ..."

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

**"Follower of ..."

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

**"Manner of ..."

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

**"After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

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Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

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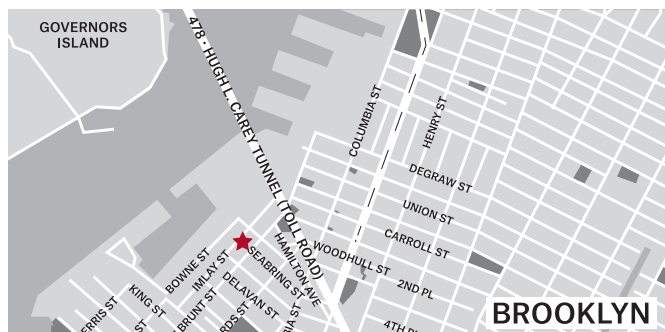
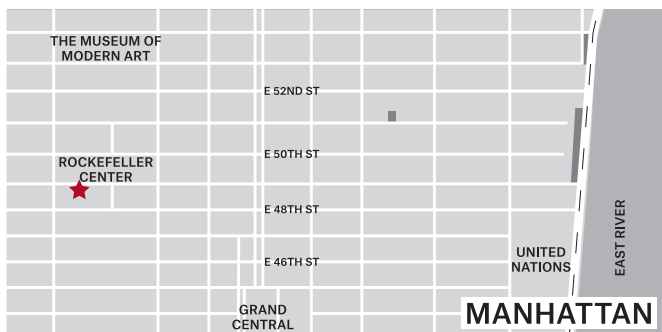
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Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

THE COLLECTION OF
RICHARD L. WEISMAN



ANDY WARHOL (1928-1987)

Pelé

acrylic and silkscreen ink on canvas

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

Painted in 1977.

\$400,000-600,000

**POST-WAR AND CONTEMPORARY ART
MORNING SESSION**

New York, 14 November 2019

VIEWING

1-13 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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THE JAMES AND MARILYNN
ALSDORF COLLECTION



PROPERTY FROM THE JAMES AND MARILYNN ALSDORF COLLECTION
RENÉ MAGRITTE (1898-1967)

Le seize septembre

signed 'Magritte' (lower right); signed again, dated and titled 'MAGRITTE "LE SEIZE SEPTEMBRE" 1957' (on the reverse)
oil on canvas • 63 ¾ x 51 ½ in. (162 x 130.2 cm.) • Painted in 1957
\$7,000,000-10,000,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 11 November 2019

VIEWING

1-11 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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mcarter@christies.com
212 636 2050

Jessica Fertig
jfertig@christies.com

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Property Formerly in the Collection of Eleanor Lambert
Salvador Dalí (1904-1989)
Femmes aux papillons
signed and dated 'Dalí 1953' (lower center)
gouache, watercolor, printed paper collage and pen and ink on board
30 x 40 in. (76 x 101.7 cm.)
Executed in 1953
\$600,000-800,000

**IMPRESSIONIST & MODERN ART
WORKS ON PAPER SALE**

New York, 12 November 2019

VIEWING

1-10 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Allegra Bettini
abettini@christies.com
+1 212-635-2050

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JOHN SINGER SARGENT (1856-1925)
Julia Elena Martínez de Hoz Acevedo, Marquess of Salamanca
signed 'John S. Sargent' (upper left)-dated '1911' (upper right)
charcoal on paperboard • 23¼ x 19 in. (60.3 x 48.3 cm.)

Executed in 1911
\$100,000-150,000

AMERICAN ART

New York, 20 November 2019

VIEWING

16-19 November 2019
20 Rockefeller Plaza
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PRIVATE SALES

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TOMÁS SÁNCHEZ (B. 1948)

Meditador y un canal

Signed and dated 'Tomas Sanchez 95' (lower right); signed, dated and titled 'Tomás Sánchez Meditador y un canal 1995' (on the reverse)

Acrylic on canvas

30 x 39¾ in. (76 x 101 cm.)

Executed in 1995.

ESTIMATE UPON REQUEST



FERNANDO BOTERO (B. 1932)

Cat

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

11 x 25 x 7 $\frac{3}{4}$ in. (27.9 x 63.5 x 19.7 cm.)

Executed in 2003. • Edition three of six.

\$300,000 – 400,000

LA MÉNAGERIE

New York, 12 November 2019

VIEWING

1-11 November 2019
20 Rockefeller Plaza
New York, NY 10020

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Green Gables – The Estate

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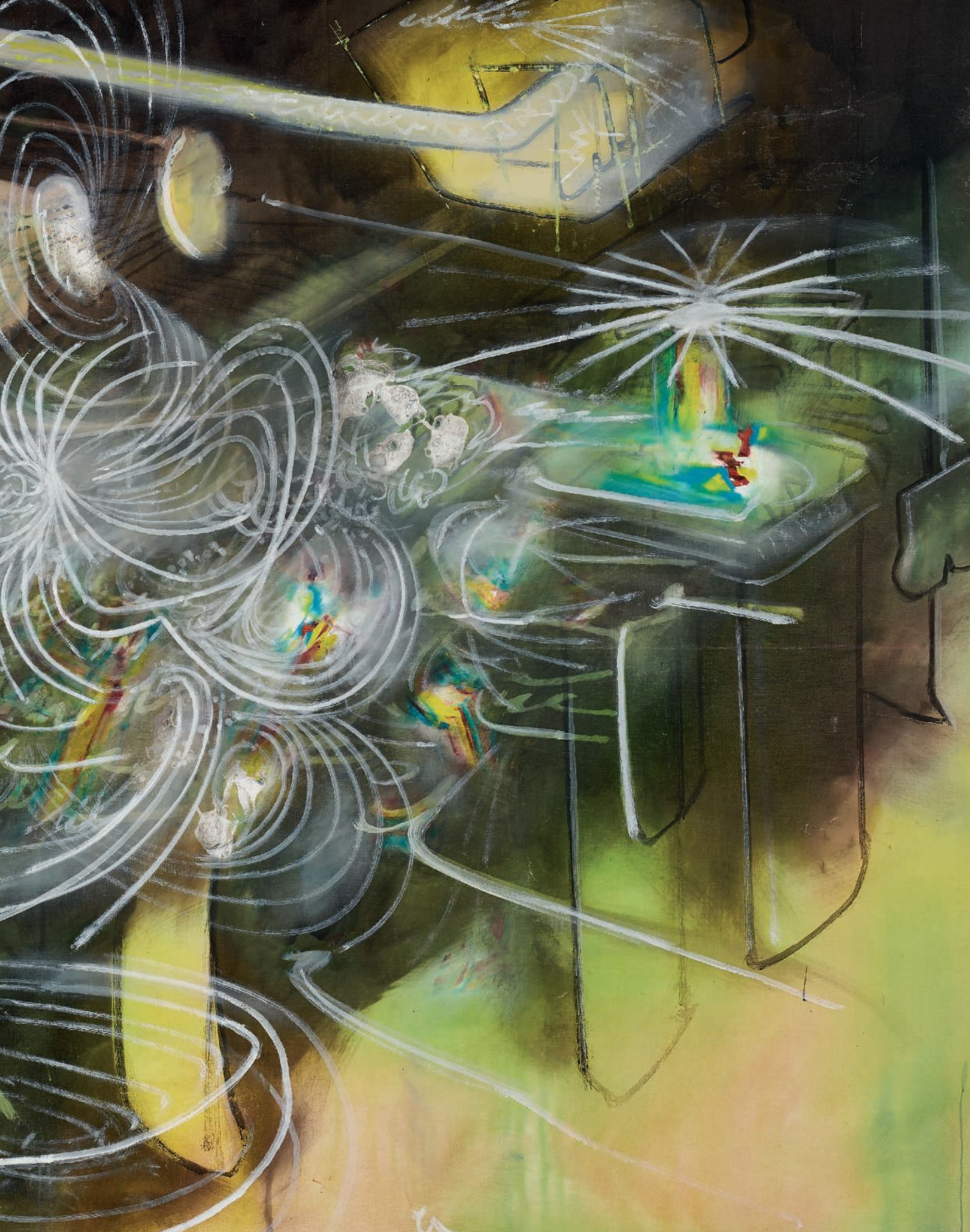
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