



Sotheby's EST. 1744

LATIN
AMERICA:
MODERN ART

NEW YORK 21 NOVEMBER 2017



FRONT COVER
LOT 5
BACK COVER
LOT 4
THIS PAGE
LOT 15



LATIN
AMERICA:
MODERN ART



An abstract painting featuring a central bowl filled with vibrant red flowers. The bowl is rendered in dark, textured strokes. The background is a complex composition of dark, muted colors like black, brown, and deep red, with a prominent circular shape in the upper left quadrant. The overall style is expressive and modern.

LATIN AMERICA: MODERN ART

AUCTION IN NEW YORK
21 NOVEMBER 2017
SALE N09683
2:00 PM

EXHIBITION
Saturday 18 November
10 am-5 pm
Sunday 19 November
1 pm-5 pm
Monday 20 November
10 am-5 pm
Tuesday 21 November
10 am-1 pm

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Sotheby's EST. 1744



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LOT 20

A lush tropical forest scene with a white egret standing in a grassy clearing near a body of water. The background is filled with dense green foliage, including palm trees and large, leafy trees. The foreground shows a body of water reflecting the surrounding greenery.

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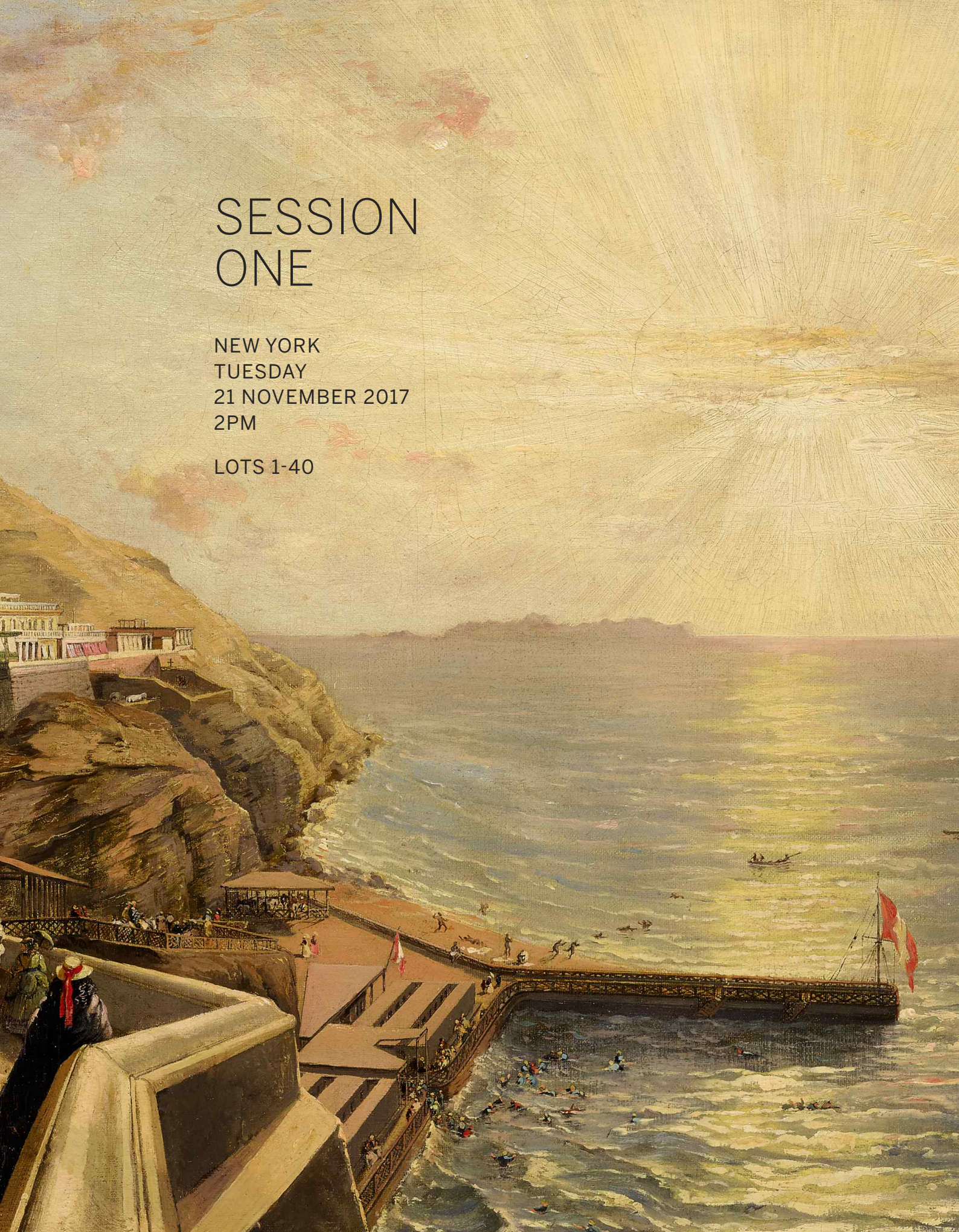
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1200 (Chavillos)

SESSION ONE

NEW YORK
TUESDAY
21 NOVEMBER 2017
2PM

LOTS 1-40



DEAR FRIENDS

Since the inception of specialized Latin American Art sales at Sotheby's in the late 1970s, the market for works by artists that were born or worked in the region has grown exponentially. Thanks to the enormous effort and dedication of successive heads of the Latin American Art Department, the scope and depth of our once regional market has been dramatically transformed.

Interestingly, most of the artworks sold in the 80s and 90s were predominantly figurative, Surrealist, or Constructivist. Throughout the next four decades, contemporary art forms like Geometric Abstraction, Kinetic, Conceptual, Concrete and Neo-Concrete Art were slowly integrated into our sales—turning our catalogues into a carefully calibrated assortment of various art movements and periods. It took some time for the market to bet on these newcomers; however, as a new taste developed, collecting Latin American art expanded to include a more accurate representation of our rich visual history.

Following the largely accepted categories of Modern and Contemporary art in the marketplace, we at Sotheby's believe that Latin American artists should be offered in the same, clearly defined sale categories. Since May 2015 our department has produced five dedicated Contemporary Latin American Art sales—making us the first in the industry to feature the historical avant-garde.

Starting this fall, Sotheby's is advancing the category once again by integrating Latin American

Contemporary Art—works produced in the second half of the twentieth century—into our global Contemporary Art sales. We invite you to browse the Contemporary Art catalogue to view works by Sergio Camargo, Beatriz Milhazes, Carlos Cruz-Diez, Gego, Jesús Rafael Soto, Doris Salcedo, Gunther Gerzso, Edgar Negret, Julio Le Parc, Sandú Darié, Claudio Bravo, among others.

Sotheby's is proud to continue offering savvy collectors a carefully edited sale of Latin American Modern Art. It is a privilege to present a world audience with artworks of the highest caliber. Among these you will find the monumental *Retrato de un español (Portrait of a Spaniard)* from 1912 by Diego Rivera (Lot 7), the exceptional *Formas abstractas ensambladas (Assembled Abstract Forms)* (1937) by Joaquín Torres-García (Lot 18), a recently discovered masterpiece by Amelia Peláez, *El jardín* from 1943 (Lot 4) and Matta's arresting *Let Any Flowers Bloom* from 1955 (Lot 13).

As always, the Latin American team and I look forward to hearing from you and welcoming you once again into our galleries this November.

With kind regards,



Axel Stein



1

1

MANUEL RENDÓN (1894-1980)

Le Scaphandrier

signed lower right
oil on canvas
36¼ by 25¾ in.; 92 by 65 cm
Painted in 1926.

PROVENANCE

The Collection of Léonce Rosenberg, Paris
Private Collection, France

EXHIBITED

Paris, Galerie L'Effort Moderne, 1927

LITERATURE

Bulletin L'Effort Moderne, Paris, January, 1927,
no. 31, illustrated
Emmanuel Bénézit, *Dictionnaire critique
et documentaire des Peintres, Sculpteurs,
Dessinateurs et Graveurs de tous les temps
et des tous les pays par un groupe d'écrivains
spécialistes français et étrangers*, Paris, 1976,
p. 686
Juan Castro y Velásquez, *Manuel Rendón
Seminario 1894-1980: Catálogo Razonado*,
Guayaquil, 1995, no. 83, p. 54

\$ 20,000-30,000

RICARDO MARTÍNEZ
(1918-2009)

Figura femenina

signed and dated 05 lower right
oil on canvas
37³/₈ by 35¹/₂ in.; 95 by 90 cm

PROVENANCE

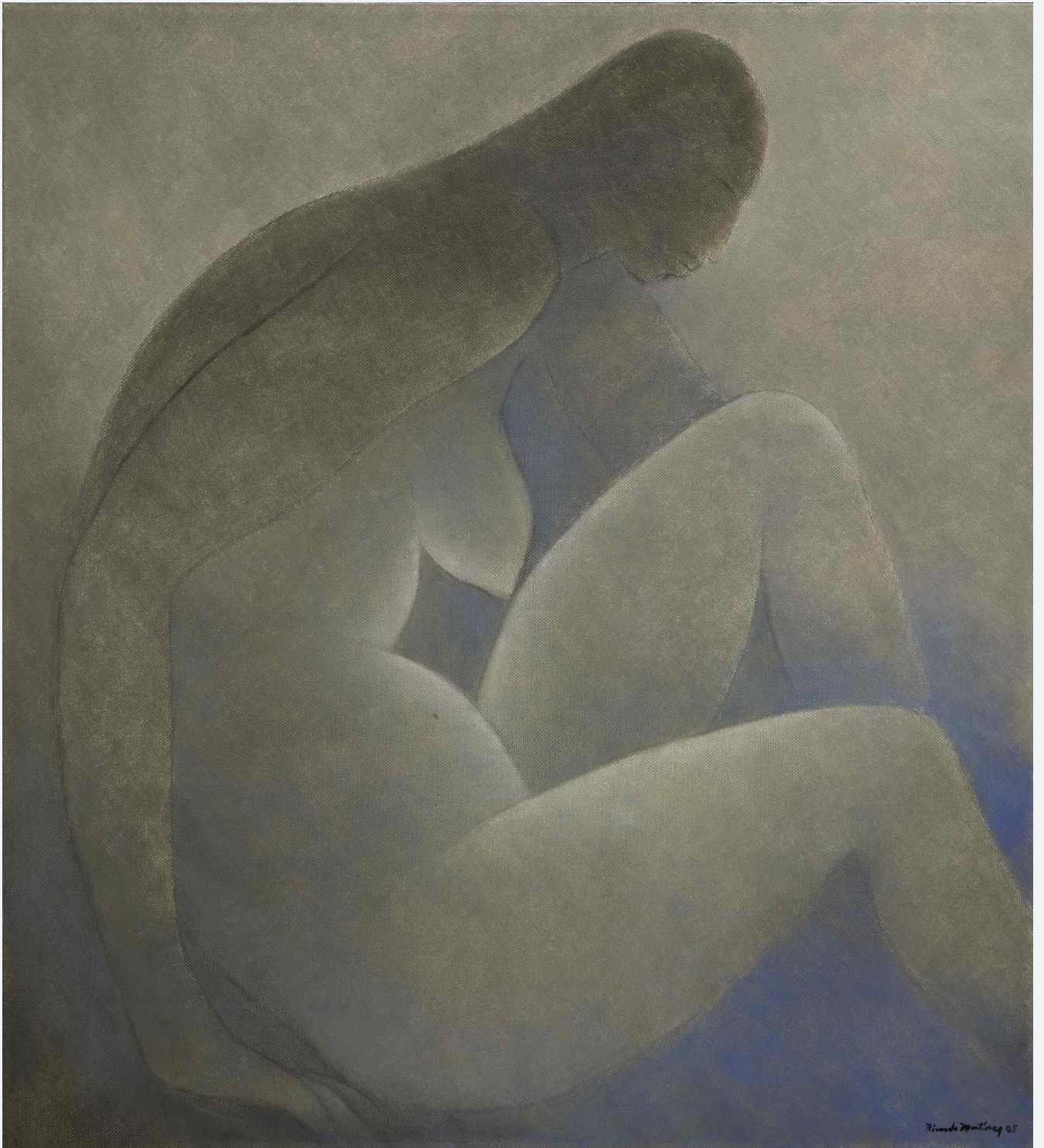
Acquired from the artist by the present owner

LITERATURE

Octavio G. Barreda, et al., *Atmósferas: Ricardo Martínez*,
Mexico City, 2007, pp. 114, 239, illustrated in color

This work is registered in the archives of Dr. Mark Ruben as
RM-05021-0T.

\$ 40,000-60,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

RUFINO TAMAYO (1899-1991)

Armonía en blanco (El circo)

signed and dated 32 upper right
gouache on paper
13 by 18½ in.; 32 by 47 cm

PROVENANCE

Acquired from the artist
The Collection of Alvar Carrillo Gil, Mexico City
The Collection of Raúl Cano, Mexico City
Private Collection, Mexico City
Acquired from the above by the present owner

EXHIBITED

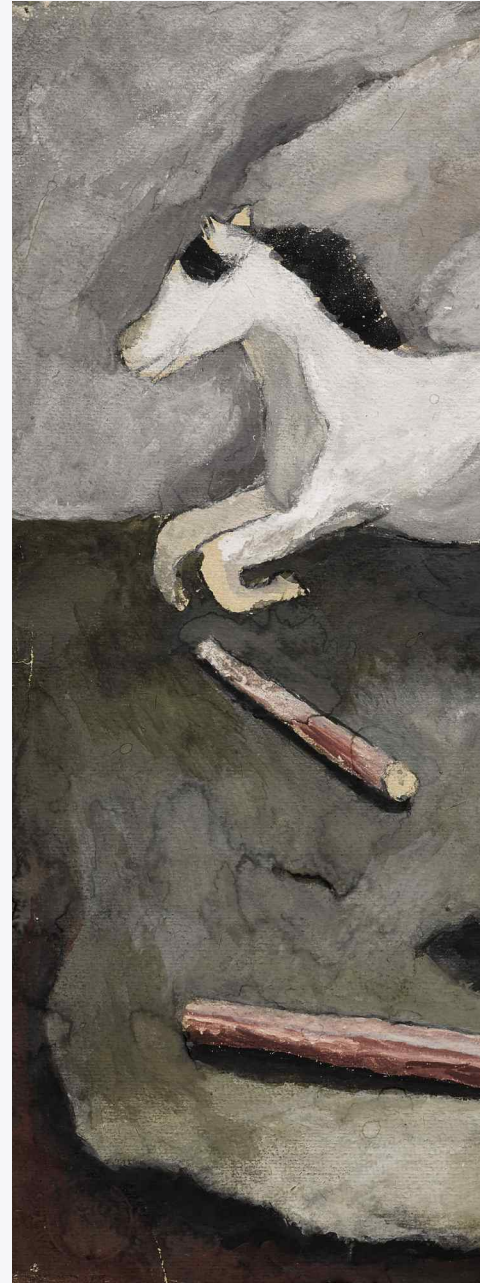
Mexico City, Museo Nacional de Artes Plásticas Palacio de Bellas Artes, *Tamayo: Veinte años de su labor pictórica*, June - September, 1948, no. 61, illustrated
Dallas, Dallas Museum of Fine Arts, *Three Contemporary Mexican Painters: David Alfaro Siqueiros, Diego Rivera and Rufino Tamayo*, October 9 - November 7, 1948, no. 12
Mexico City, Museo del Palacio de Bellas Artes, *Rufino Tamayo: Setenta años de creación*, December, 1987 - March, 1988, no. 29, p. 322
Mexico City, Fundación Cultural Televisa Centro Cultural Arte Contemporáneo, *Rufino Tamayo: del Reflejo al Sueño 1920 - 1950*, October 19, 1995 - February 25, 1996, no. 36, p. 45, illustrated in color
Mexico City, Museo de Arte Contemporáneo Internacional Rufino Tamayo, *Tamayo en papel: Una posición ante la crítica y el mercado 1926 - 1959*, August 23 - November 18, 2001, no. 32, p. 42, illustrated in color

LITERATURE

Luis Cardoza y Aragón, *Rufino Tamayo*, Mexico City, 1934, no. 21, illustrated
Carlos Mérida, *Modern Mexican Artist*, Mexico City, 1937, p. 195, illustrated
Luis Cardoza y Aragón, *La nube y el reloj: Pintura Contemporánea Mexicana*, Mexico City, 1940, no. 6, illustrated
Luis Cardoza y Aragón, *Pintura Mexicana Contemporánea*, Mexico City, 1953, no. 6, illustrated
Paul Westheim, *Tamayo*, Mexico City, 1957, n.p., illustrated
Octavio Paz, *Tamayo en la Pintura Mexicana*, Mexico City, 1959, no. 4, p. 57, illustrated
Judith Alanís, *Rufino Tamayo una cronología, 1899 - 1987*, Mexico City, 1987, p. 26
Luis Cardoza y Aragón, *La nube y el reloj: Pintura Contemporánea Mexicana, Second Edition*, Mexico City, 2003, no. 147, p. 147, illustrated in color
Juan Arturo Brennan, *Cuerpo y Espíritu: Medicina y Creación Musical*, Mexico City, 2004, p. 10, illustrated in color
Ana Garduño, *El poder del coleccionismo de arte: Alvar Carrillo Gil*, Mexico City, 2009, p. 621

We wish to thank Juan Carlos Pereda for his kind assistance in the cataloguing of this work.

\$ 50,000-70,000





TAMAYO
32

PROPERTY FROM A PRIVATE COLLECTION, PENNSYLVANIA

AMELIA PELÁEZ (1896-1968)

El Jardín

signed and dated 1943 upper right
gouache on paper
51 by 37 $\frac{7}{8}$ in.; 130 by 96 cm

PROVENANCE

Acquired from the artist by the present owner

LITERATURE

Carlos M. Luis, et al., *Amelia Peláez 1896-1968: A Retrospective*, Miami, 1988, fig. 60, p. 63, illustrated

We wish to thank Dr. Ramón Vázquez of the Fundación Arte Cubano for his kind assistance in cataloguing this work.

\$ 400,000-600,000

“Amelia Peláez is the most extraordinary example of how vigorous artists should approximate modern art currents in Paris.”

DAVID ALFARO SIQUEIROS

July 1943

A rediscovered masterpiece of Cuban modernism, *El Jardín* (1943) radiates with Baroque intensity. Painted in Havana in the early 1940s, a time of relative political and economic prosperity, the work is an outstanding achievement of Latin American modern painting. Depicted in the artist's signature style, *El Jardín* resonates through a rhythm of curvilinear outlines and pulsating arabesques set against a structured space of impassable zig-zag patterns. No other work by the artist presents a richer mosaic of tropical color and exotic vegetation.

A key figure of the Cuban avant-garde—and the only woman included in the seminal exhibition *Modern Cuban Painters* at the Museum of Modern Art in New York in 1944—Peláez constructed her own brand of Cubism: a formal vocabulary of elaborate ornate elements derived from nineteenth century Cuban architectural decoration and furniture design. As was often the case with women artists working in the late nineteenth and early twentieth centuries, Peláez found rich inspiration in her immediate environment: the intimate realm of her family home and garden were not only easily accessible but also suitable habitats conforming to the proper role of women in a predominantly conservative society. It was there, in the privacy of her luscious garden, that the artist found herself surrounded by colorful “...red ixoras; queen's wreath with violet, purple, and blue flowers; crape myrtles and aralia; or the hibiscus which offers itself in red, cream, yellow, salmon, solferino and hybrid... there were also geraniums, begonias, frangipani, jasmine, orchids; lots of ferns, elephant ears and areca palms.”¹

Along with her Cuban counterparts Mario Carreño, Mariano Rodríguez, and René Portocarrero, Peláez understood the symbolic power of colonial architecture as a referential sign, one that could adequately testify to the cultural autonomy of its people, or their *cubanidad*. While most of her work from this seminal period retains certain architectural references, *El Jardín* appears to be an exception: by purposely distracting our attention with an all-over composition, the viewer is prevented from isolating a single element. Instead, all reference to reality is replaced by elaborate and fantastical patterns that deviate from floral to organic form.

Eventually the eye finds refuge in the indiscernible figure of a woman located in the upper half of the composition. Abstractly depicted in a mask-like face, she is practically concealed by the overwhelming vegetation that surrounds her, as if nature itself were purposely obscuring her presence and purpose. An intensely powerful composition, the work oscillates between excess and restraint, liberation and control. *El Jardín* is a triumph of painting built on visual contradictions resolved by the artist's mastery of color and paint.

¹ Fernando G. Campoamor, “La obra viva de Amelia Peláez,” *Bohemia*, n.d., pp. 47-52.



Fig. 1 Amelia Peláez painting *El Jardín*, (Photograph by Berenstein)



EMILIANO DI CAVALCANTI
(1897-1976)

Reclining Nude with Fish and Fruit

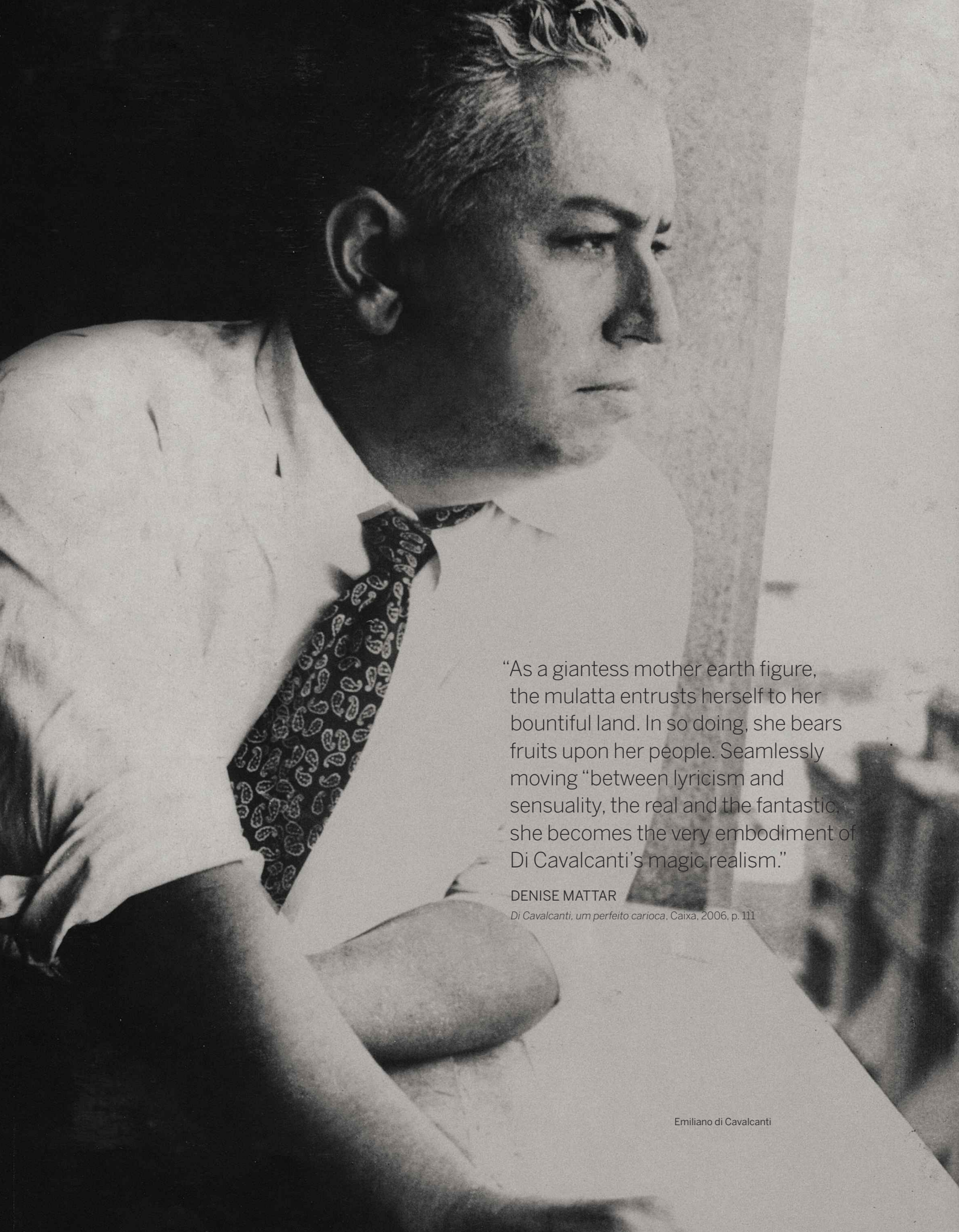
signed and dated 1956 lower right
oil on canvas
44½ by 77 in.; 113 by 196 cm

PROVENANCE

Acquired from the artist
Thence by descent
Sale: Christie's, New York, *Latin American Sale*, November 21,
2000, lot 26, illustrated in color
Acquired from the above by the present owner

\$ 1,200,000-1,600,000





“As a giantess mother earth figure, the mulatta entrusts herself to her bountiful land. In so doing, she bears fruits upon her people. Seamlessly moving “between lyricism and sensuality, the real and the fantastic, she becomes the very embodiment of Di Cavalcanti’s magic realism.”

DENISE MATTAR

Di Cavalcanti, um perfeito carioca, Caixa, 2006, p. 111



Fig. 1 Fernand Léger, *Le corsage rouge*, 1922, oil on canvas, 60 by 92 cm © Artists Rights Society (ARS), New York / ADAGP, Paris



Fig. 2 Emiliano di Cavalcanti, *Onde eu Estaria Feliz*, 1965, oil on canvas, 97 by 130 cm

A fundamental figure of Brazilian modernism and consummate Carioca, Emiliano Di Cavalcanti personifies the bold sensuality and exuberant spirit of his native Rio de Janeiro. One of the masterminds behind the *Semana de Arte Moderna* of 1922—arguably the single most influential event of the historical avant-garde in Latin America—Di Cavalcanti’s canvases reveal the artist’s affinity for the School of Paris, a pictorial framework he generously impregnated with unsurpassed brazilianness. Like many of his contemporaries, Cândido Portinari (1903 – 1962), Tarsila do Amaral (1886 – 1973), and Cicero Dias (1907-2003), Di Cavalcanti’s artistic evolution was deeply influenced by the great French masters—artists who would inform his work beginning in the 1920s and throughout lengthy sojourns in Paris.

Di Cavalcanti’s majestic *Reclining nude with fish and fruit* (1956) epitomizes the longstanding tradition of associating the female body with classical ideals of beauty, fertility, and abundance. Unlike previous renditions from the Renaissance period through the nineteenth century—where mythological or allegorical attributes provide a context for the figure’s nudity—the “painter of mulatta women” as Di Cavalcanti was fondly known, provocatively situates his *Reclining Nude* as an earthly being. Sleeping delicately, she is protected by the schematic figure of a dark horse while resting over a plethora of freshly captured fish that seem to carelessly spill over the foreground.

As a giantess mother earth figure, the mulatta entrusts herself to her bountiful land. In so doing, she bears fruits upon her people. Seamlessly moving “between lyricism and sensuality, the real and the fantastic, she becomes the very embodiment of Di Cavalcanti’s magic realism.”¹

Like Fernand Léger, Di Cavalcanti embraced the Cubist notion of fracturing objects into geometric shapes, but retained an interest in depicting the illusion of three-dimensionality. Léger’s unique brand of Cubism was also distinguished by his focus on cylindrical forms, a quality clearly visible in both *Le corsage rouge* (1922) (Fig. 1.) and *Reclining nude with fish and fruit*. Léger’s modern interpretation of a classical theme portrays the elongated restful figures of two women in an interior space: a polished vision of elemental forms representing the human presence in the modern world. As in his most successful works, the painter emphasizes the flat surface of the composition, making use of the cubist vocabulary while maintaining a complete adherence to figural representation. He applies vibrant colors to provide balance and rhythm to the canvas. Unlike the French artist however, who used robot-like human figures to express harmony between men and machines, Di Cavalcanti’s endorsement of the machine age was grounded on its promise to elicit progress, a modernist and utopian ideal he maintained until the end of his life.

1 Denise Mattar, *Di Cavalcanti, um perfeito carioca*, Caixa, 2006, p. 111.



ARMANDO REVERÓN (1889-1954)

Playa de Macuto

signed lower right
oil and tempera on burlap
27¾ by 35½ in.; 71 by 90 cm
Painted circa 1926.

PROVENANCE

Private Collection, Caracas
Private Collection, Miami

EXHIBITED

Boston, The Institute of Contemporary Art, January 6-February 12, 1956; New Orleans, Isaac Delgado Museum of Art, February 26-March 12, 1956; Houston, The Museum of Fine Arts, Houston, April 9-May 12, 1956; San Francisco, The Museum of Fine Arts, August 20-September 23, 1956; Washington, D.C., The Corcoran Gallery, October 10-November 4, 1956. *Armando Reverón*
Caracas, Colegio de Médicos del Distrito Federal, *Reverón en las Colecciones Médicas*, 1964, no. 3, p. 11, illustrated
Caracas, Galería la Pirámide, *Homenaje a Reverón en el XXV Aniversario de su muerte*, 1979

LITERATURE

Luis Pérez-Oramas, *Armando Reverón: de los prodigios de la luz a los trabajos del arte*, Caracas, 1989, p. 27, illustrated
Juan Calzadilla, *Armando Reverón*, Caracas, 1991, p. 69, n. 63, illustrated in color, no. 63, p. 290, illustrated

We wish to thank the Proyecto Reverón for their kind assistance in cataloguing this work.

\$ 200,000-250,000



DIEGO RIVERA (1886-1957)

Retrato de un español (Portrait of a Spaniard)

signed lower right
oil on canvas
78½ by 65 in.; 199 by 165 cm
Painted in 1912.

PROVENANCE

Sale: Sotheby Parke Bernet, New York, 15 May, 1968, lot 91
Fondation Oscar Ghez, Geneva
Collection Petit Palais, Geneva
Sale: Christie's, New York, *Important Latin American Paintings, Drawings, Sculpture and Prints*, May 18, 1994, lot 7, illustrated in color
Acquired from the above by the present owner

EXHIBITED

Paris, *Salon d'Automne*, October-November, 1912, no. 1443
Munich, *Kgl. Kunstaustellungsgebäude, Secession: Frühjahr-Ausstellung*, March 13-May 30, 1913, no. 266
Geneva, Grand Palais, *Exposition de Renoir à Picasso*, 1971, n.n.
Geneva, Petit Palais, *Retrospective Marevna*, January 8-February 14, 1971, n.n.
Charleroi, Palais de Beaux Arts, Montparnasse, January 18-February 20, 1973
Mexico City, Instituto Nacional de Bellas Artes, *Diego Rivera: Exposición nacional de homenaje*, December, 1977-February, 1978
Punta del Este, Galería Sur, *Maestros del Siglo XX*, January, 1991, n.n.
Málaga, Museo del Patrimonio Municipal, July 1-August 28, 2011; Sevilla, Casa de la Provincia, September 7-October 20, 2011; *Diego Rivera, Cubista: de la Academia a la Vanguardia, 1907-1921*, illustrated in color

LITERATURE

Fernand Roches, "Le Salon d'Automne," *L'Art Décoratif*, October 1912, illustrated
Bertram D. Wolfe, *Diego Rivera, His Life and Times*, New York, 1939, no. 13, p. 55, illustrated
Bertram D. Wolfe, *Diego Rivera, Su vida, su obra y su época*, Santiago de Chile, 1941, n.p., illustrated
Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, *Diego Rivera: Catálogo general de obra de caballete*, Mexico City, 1989, no. 86, p. 19, illustrated
Pete Hamill, *Diego Rivera*, New York, 1999, p. 32, illustrated in color

We wish to thank Professor Luis-Martín Lozano for his kind assistance in confirming the authenticity of this lot.

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





Fig. 1 El Greco, *Saint John the Baptist*, circa 1600, oil on canvas, 111 x 66 cm

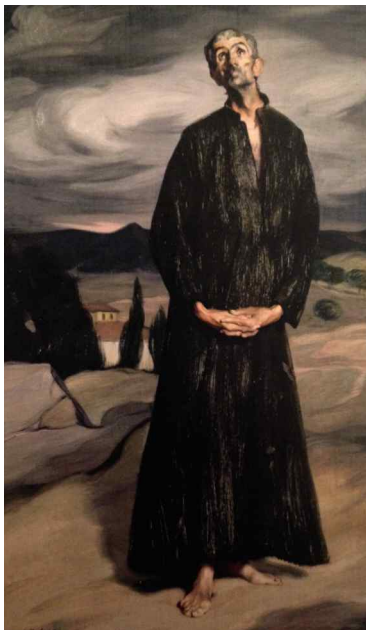


Fig. 2 Ignacio Zuloaga, *The Hermit*, 1907, oil on canvas, 188 x 115 cm © 2017 Artists Rights Society (ARS), New York / VEGAP, Madrid



Fig. 3 Diego Rivera, *Boceto para el retrato de un español*, circa 1912, oil on wood, 18½ by 14¼ in

From its inception, the illustrious *Salon d'Automne* was the world's leading avant-garde venue along with the *Salon des Artistes Indépendants*. Opening its annual exhibition at the Grand Palais on October 1, 1912, it featured over seventeen hundred paintings and sculptures to an expectant Parisian public. This remarkable selection included a portrait section of 19th century paintings—all executed by French artists—and most notoriously, a gallery of increasingly scandalous and rejected Cubist works such as *La Maison Cubiste*: a three dimensional installation that housed works by Duchamp, Léger, Gleizes, and others. It was for this Salon that Diego Rivera prepared two large format paintings: *Retrato de un español* (*Portrait of a Spaniard*) and *The Crook*, both dated 1912. By this time, Rivera was extremely anxious about the development of his craft. Residing in Paris, he counted Modigliani and Picasso—champions of an incessant revolution—among his closest friends. Through them, Rivera came to understand the need to produce “a fully modern concept of modernity, free from regional themes, far from naturalism and extremely intellectual.”¹

While thoroughly committed to the modernist cause, Rivera was simultaneously seeking a stylistic breakthrough through the canons of art history. He concentrated his legendary vitality and passion on studying the work of one artist in particular: Doménikos Theotokópoulos, more commonly known as El Greco (1541-1614). This adherence and reverence toward the Old Master tradition found itself colliding directly with more recent developments in the Parisian art world: Rivera's two works at the *Salon d'Automne* were hanging in close proximity to Francis Picabia's (1879-1953) radical *La Source* (1912), Kupka's *Amorpha, Fugue a Deux Couleurs* (1912), Amedeo Modigliani's (1884-1920) *Tête* sculptures, and Jean Metzinger's (1883-1956) *Danseuse au Café*, among others. Interestingly, Marcel Duchamp's (1887-1968) *Nu Descendant un Escalier No. 2* (1912)—now considered an icon of modernism—was denied participation in the same Salon.

In addition to El Greco, Rivera was intensely focused in studying the work of Henri Matisse (1869-1954) and Georges Seurat (1859-1891) when the work of Paul Cézanne (1839-1906) shocked him abruptly. Critic and promoter of Mexican art, Frances Flynn Paine, noted in the exhibition catalogue for *Diego Rivera* at The Museum of Modern Art, New York in 1931 that “in February 1910, [Rivera] saw an exhibition of Cézanne's and the impression was such that it gave him, after he spent a day in the studio, a nervous fever... the doctor diagnosed Diego's very high temperature as produced entirely by a severe nervous shock. The work of Cézanne had opened up for Diego the endless possibilities of modern art. He became almost fanatical in his admiration for his painting.”²

Painted in 1912, *Retrato de un español* (*Portrait of a Spaniard*) emerged within a deeply ideological and fiercely creative cultural milieu—the most consequential in the history of modern art. Originally known as *Portrait of Hermenegildo Alsina*, the painting was exhibited under this title at the Paris Salon and at the *Kunstaustellungsgebäude, Secession* in Munich in 1913. After its appearance at Sotheby's in 1968, it was incorrectly titled *Portrait of Utrillo* as well as *Portrait of Eduardo Chicharro*, the artist's mentor at the San Fernando Academy in Madrid. Diego himself referred to it as *The Man with the Umbrella* in his memoirs *My Art, My Life*. We now know this is a portrait of Hermenegildo Alsina, a fine books binder and Spanish decorative artist who was a close friend of Rivera in Madrid, Barcelona, and later in Paris.

Occupying the full height of the painting, Hermenegildo Alsina, the “Spaniard,” is depicted as an elongated figure in a barren landscape. Strong echoes of El Greco's *St John the Baptist* (circa 1600) at the Museo de Bellas Artes, Valencia and *San Bernardino de Siena* (1603) (Fig. 1) at the Prado Museum, Madrid are visible in the figure's languid, fragile pose. Rendered masterfully, the tormented skies are reminiscent of

the ones portrayed in *St. John the Baptist*. Professor Martín-Lozano noted an additional visual reference and possible source of inspiration: *The Hermit* of 1907 (Fig. 2), a landmark painting by Ignacio Zuloaga (1870-1945) now at the Musée du Quai d'Orsay in Paris. Depicting the emaciated body of a hermit, the impossibly elongated figure dominates the foreground rising upward from the earth like a grown tree, his fingers and hands crisscrossed as he vacantly stares at the sky.

Unlike in the Old Master paintings, Rivera's Spaniard stares confidently at the viewer. The young man projects a carefully constructed air of nonchalance. Embodying the image of a dandy, he wears a fashionable hat and an elegant brown overcoat. A green feathered necktie complements a cultivated look as he retains the viewer's attention with absolute finesse. As in El Greco's painting, Rivera's composition reveals a vividly agitated sky filled with onerous gray clouds. White strokes of paint seem to radiate from the Spaniard so as to symbolize a halo of earthly sanctity.

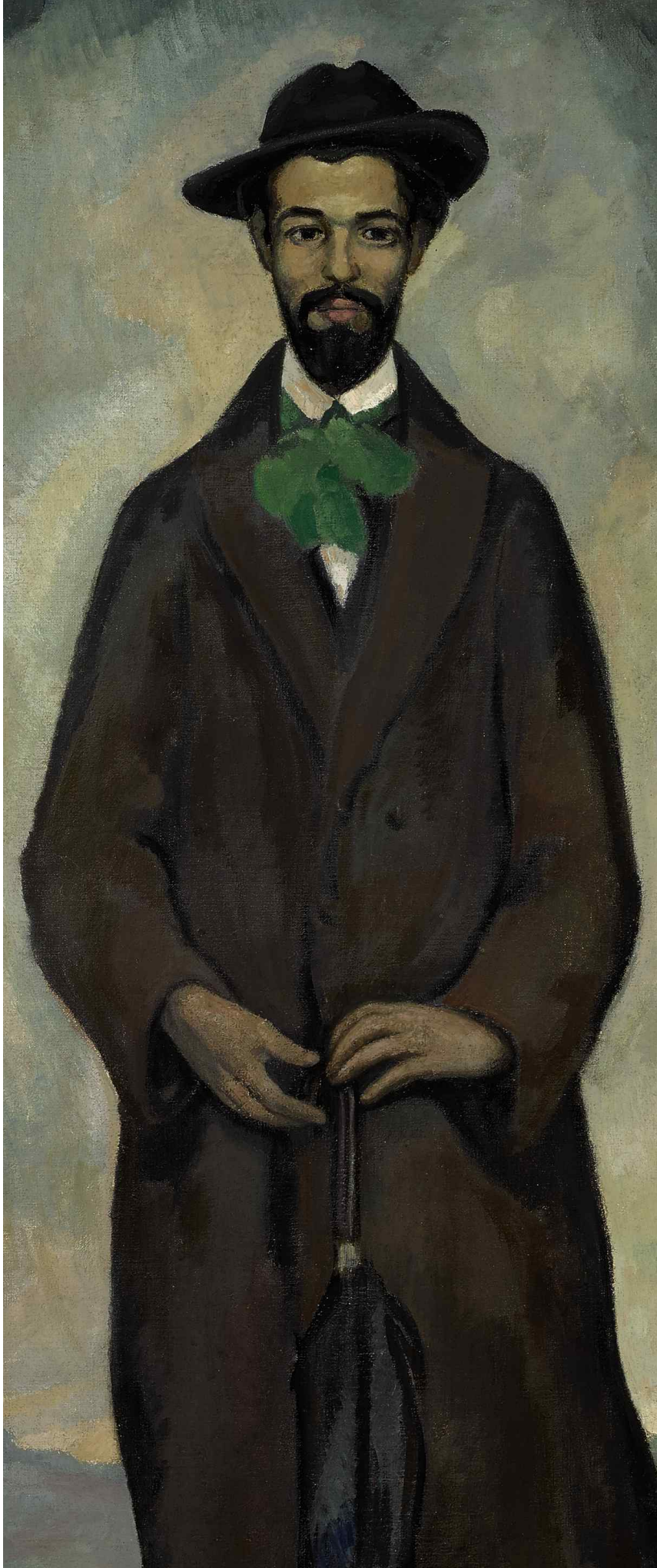
When comparing the finished work to *Boceto para el retrato de un español* (ca. 1912), offered at Sotheby's in November 2016, (Fig. 3) a number of differences arise: while Alsina hides his hands inside the pockets of his long coat, the finished version depicts him delicately holding an umbrella: a vital accessory of the fashion forward 'man about town.' Most striking is the recent discovery by Spanish curator Julio Niebla of a photograph portraying a young Hermenegildo Alsina. The discovery of this photograph belonging to the collection of Alsina's descendants reveals two distinct possibilities: either Rivera had the model pose for him *in situ* somewhere in the woods near Barcelona only to finish the composition in his studio at a later point, or the artist casually saw the photograph and decided to work directly from this image.

In both the photograph (anonymous and undated) and the study, Alsina presents the same languid frontal pose. The study, however, reveals an immediacy lacking in the finished canvas. Alsina's walk seems to have been interrupted suddenly, as if surprised by the sudden gaze of the photographer. In contrast to the photograph, his left foot appears slightly turned towards the back while in the sketch it is placed on an equal plane. Although already a man of considerable height, Alsina was purposely elongated by Rivera in the Mannerist style of El Greco and Zuloaga. An additional difference between this photographic document and the painting is the background. As an idealized rendition of a genre painting, the Spaniard is portrayed against a barren landscape with colors reminiscent of the Castilian dry plateau. Devoid of trees and vines, a sense of vastness and infinity triumphs over the landscape, further alienating the Spaniard from terrestrial concerns.

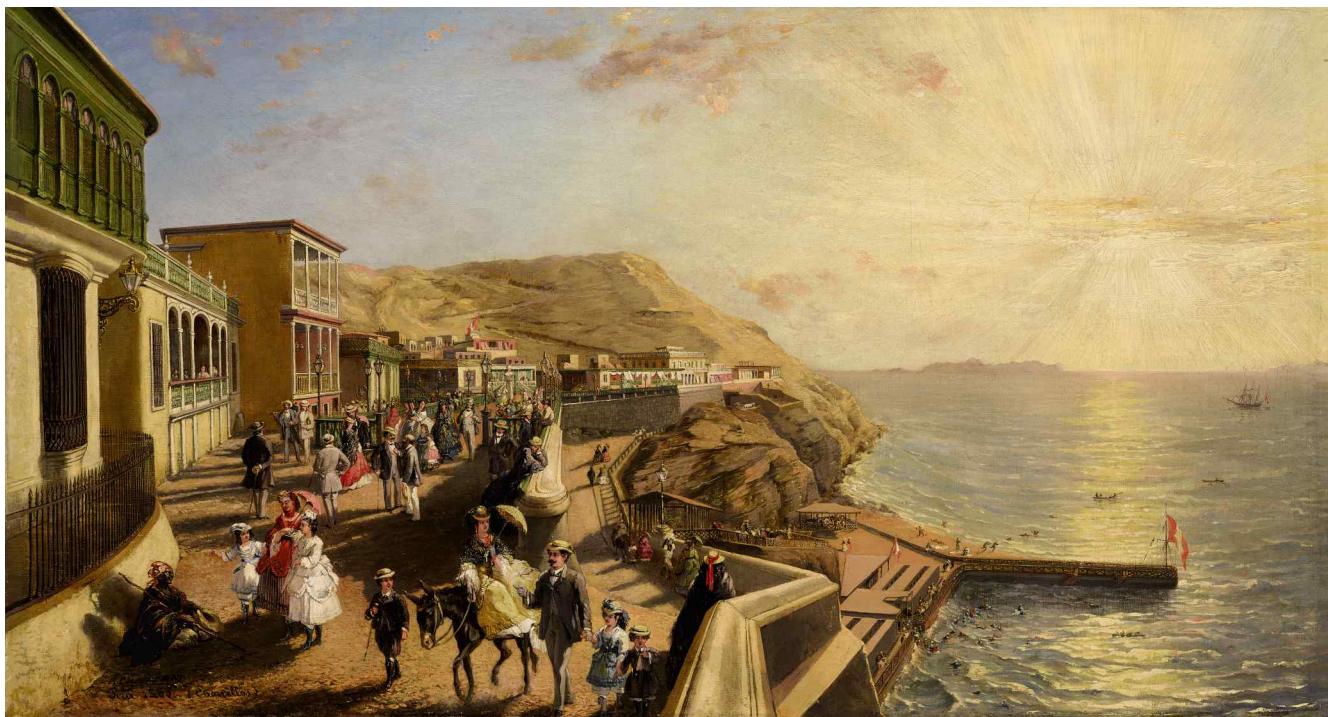
After exhibiting *Retrato de un español* (*Portrait of a Spaniard*) at the *Salon d'Automne* that fall, Rivera returned to Spain to continue a dramatic series of Toledo landscapes illustrating various viewpoints surrounding the town's medieval wall. There he would complete another important painting: *The Adoration of the Shepherds* (1912-1913) pointing to Rivera's stylistic departure from this pivotal Spanish phase, a period when he first reached the artistic maturity splendidly represented by *Retrato de un español* (*Portrait of a Spaniard*).

1 Luis Martín-Lozano, *Diego Rivera, Cubista, de la Academia a la Vanguardia, 1907/1921*, Museo del Patrimonio Municipal de Málaga (MUPAM), Málaga, 2011.

2 *Diego Rivera*, Museum of Modern Art, December 23 1931 to January 27, New York, 1932, p. 19- 20.







8

8

ERNEST CHARTON
(1815-1877)

View of Chorrillos, Peru

signed and dated *Perú 1865. (Chorrillos)* lower left
oil on canvas
19½ by 36¼ in.; 50 by 92 cm

PROVENANCE

Private Collection, France
Thence by descent to the present owner

\$ 80,000-120,000

“Angel Zárraga arrived in Europe shortly before the outbreak of World War I. His Parisian studio became an epicenter of artistic interchange and innovation—artists and intellectuals such as Juan Gris, Pablo Picasso, Georges Braque, Louise Chardoné, André Salmon, Roger de la Fresnaye and the poet Guillaume Apollinaire would regularly gather here to both paint and have lively debates and discussions. The onset of World War I, however, would make life in the French capital difficult for the artistic community here; living without heat during the winter, Zárraga contracted a pulmonary illness that forced him to not only live in quarantine but also diminished the momentum of his rhythmic mode of painting. Jeannette Ivanoff, a Russian-born soccer player and gymnast whom Zárraga met during his frequent visits to soccer matches as part of his artistic investigations of the human figure and movement, would nurse him back to health. In 1919, Zárraga and Jeannette would marry. She would become the model and muse for his most vivid and sensual paintings and drawings.”

Zárraga, Mexico City, 1997, .p28-9

9

ÁNGEL ZÁRRAGA (1886-1946)

Autorretrato con Jeannette

signed, dated and inscribed *16 Aout 1926*,
Ste. *Anne laPalud* lower left
oil on canvas
36 by 29 in.; 91 by 74 cm

PROVENANCE

Estate of the artist
Thence by descent
Sale: Sotheby's, New York, *Latin American Art*,
November 20, 2001, lot 13, illustrated in color
Acquired from the above

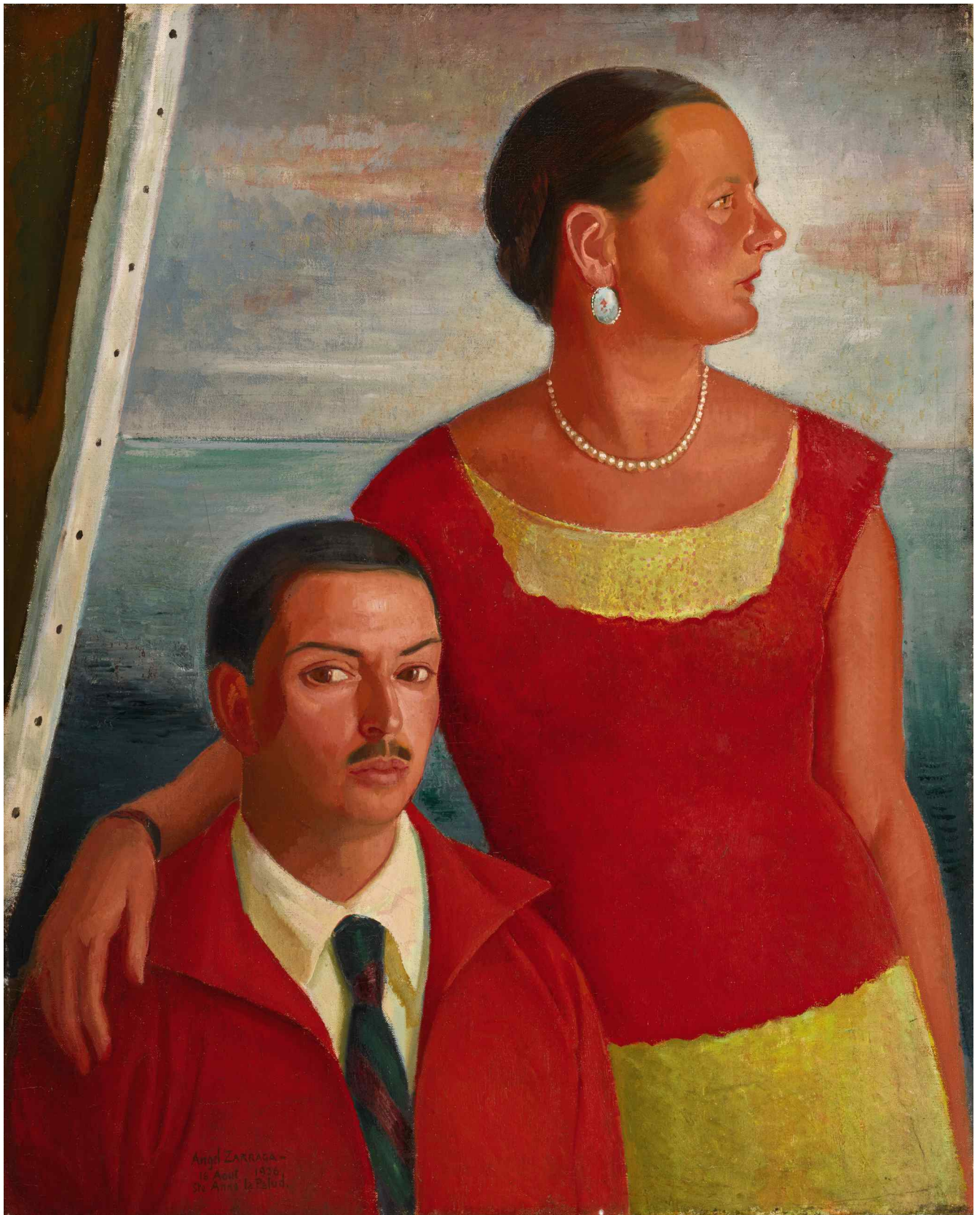
LITERATURE

Ismael Hernández Deras, et al., *Ángel Zárraga: Primer Realista Mexicano del Siglo XX*, Durango, 2006, p. 31, illustrated in color

\$ 120,000-170,000



Fig. 1 Ángel Zárraga and his wife Jeannette Ivanoff, 1919



PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

FERNANDO BOTERO
(B. 1932)

El baño

signed and dated 78 lower right
oil on canvas
44 by 26 in.; 112 by 66 cm

PROVENANCE

The Collection of Enrique Baz, Colombia
Gagosian Gallery, Los Angeles
The Collection of Billy Wilder, California
Sale: Christie's, New York, *The Billy Wilder Collection*,
November 13, 1989, lot 86, illustrated in color
Marlborough Gallery, New York
Liliana Tovar Art Advisory, Stockholm
Acquired from the above by the present owner

This work is accompanied by a photo-certificate of authenticity
signed by the artist and dated 2002.

\$ 250,000-300,000



RUFINO TAMAYO (1899-1991)

Personaje en un interior

signed and dated 0-88 lower right; also signed, titled, dated and dedicated on the reverse
oil on canvas
37 $\frac{3}{8}$ by 51 $\frac{1}{8}$ in.; 96 by 130 cm

PROVENANCE

Acquired from the artist
Private Collection, Mexico
Thence by descent to the present owner

EXHIBITED

Moscow, Gallery of the Union of Painters of the USSR, August 29-October 1, 1989; Oslo, Edvard Munch Museet, October 26, 1989-January 21, 1990; St. Petersburg, The Hermitage, February 15-March 15, 1990; *Rufino Tamayo: Paintings, Drawings and Graphic Work, 1925-1989*, no. 81, p. 118, illustrated in color
Berlin, Staatliche Kunsthalle, *Rufino Tamayo, 1990*, May 2 - June 10, 1990, no. 150, p. 253, illustrated in color
New York, Marlborough Gallery, *Tamayo: Recent Paintings*, September 26-October 16, 1990, no. 25, p. 55, illustrated in color
Mexico City, Museo Tamayo Arte Contemporáneo, *Tamayo Trayectos*, August 24, 2012 - April 16, 2013, p. 174, illustrated in color

LITERATURE

Octavio Paz and Jacques Lassaigne, *Rufino Tamayo*, Barcelona, 1995, no. 277, p. 300, illustrated

We wish to thank Juan Carlos Pereda for his kind assistance in the cataloguing of this work.

\$ 1,200,000-1,600,000

Personaje en un interior (1988) affirms Rufino Tamayo's mastery of color. Painted in the late 1980s—an innovative and highly prolific decade—the work reveals an extraordinary virtuosity in the treatment of color and texture. Tamayo's canvases from this period inspire poignant emotions, exhilarating sensations, and indescribable moods. Having developed an idiosyncratic painting technique early on in his career, his application of paint remained technical and systematic throughout eight uninterrupted decades of artistic production. As a direct means for expressing universal themes, the medium retained preeminence against ever changing narratives and stylistic evolutions. "The whiteness of the canvas bothers me," he once stated. "The first thing I do when beginning a painting is generally to lay down a coat of grey. Superimposing other colors on the grey leads me to changes of tones that enrich the surface."¹

Tamayo achieved the most elusive color variations by the application of superimposed layers of subtle halftone glazes. These expressive textures, however, employed by the painter since the forties—whose use was strengthened in Paris where he met Jean Dubuffet—are further enhanced by his own experiments with coarse materials ingeniously produced by mixing fresh pigment with sand. A luscious palette of opulent Oaxacan colors impregnates the atmosphere of the composition with saturated pinks, magentas, crimson and plums that when viewed together create a dramatic contrast against the restrained grays of the sole schematic figure.

Occupying almost the entire height of the painting, this personage confronts the viewer with an archaic pose reminiscent of Pre-Columbian figurines. Located within the confines of an intimate interior, his arms direct our attention to the modest flower vase placed on the table. Unpretentious in their presentation, colorful *Cempasúchils*—also often referred to in Mexico as *flor de muerto* because they figure prominently in Mexican Day of the Dead celebrations—welcome the viewer into this private space. The warm, sensual and domestic atmosphere of the interior further contrasts with the cooler landscape partially seen through the appearance of a window—or is it a painted landscape perfectly framed within the picture plane? Outside the indispensable moon, a well-known plastic symbol of eroticism associated with all that is pleasurable, reverberates in the background.

Another example of Tamayo's penchant for intimate familial scenes is *El figón*, an exquisite painting of 1988 also sold at Sotheby's in 2016 (fig.1). While conveying a more "indiscreet" setting, both works excel in their treatment of primitive shapes and the use of color to express emotion. Tamayo's relentless appreciation for every day experiences makes this painting a classic example of Mexican modernism.

¹ Raquel Tibol, "Rufino Tamayo and His Painting," in *Tamayo*, Marlborough Gallery, New York, 1990, p. 4



Fig. 1 Rufino Tamayo, *El figón (The Voyeur)*, signed and dated 0-88 lower right, oil on canvas with marble dust, 37 $\frac{3}{8}$ by 51 $\frac{1}{8}$ in., 95 by 130 cm

"Tamayo is a painter of painting, not of the metaphysics or criticism of painting. He is the absolute opposite of such a painter as Mondrian or, to speak of one of his contemporaries, Barnett Newman. He is more akin to painters like Braque or Bonnard. Reality for Tamayo is corporal, visual. Yes, the world exists: we are told so by his reds and purples, the iridescence of his greys, the smudginess of charcoal."

OCTAVIO PAZ

Octavio Paz and Jacques Lassaigne, *Rufino Tamayo*, 1995, p. 22



TORMO
2003

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

FERNANDO BOTERO (B. 1932)

La Pudeur

inscribed with artist signature, numbered 1/6
and stamped with foundry mark on the base
bronze

60 by 26 by 21 in.; 152 by 66 by 53 cm

Executed in 1981.

PROVENANCE

Acquired from the artist by the present owner

LITERATURE

Jean-Clarence Lambert, et al., *Botero Sculpture*,
Bogotá, 1998, no. 64, illustrated in color
Edward J. Sullivan, *Botero Sculpture*, New York, 1986, p. 90,
illustrated in color

\$ 500,000-700,000

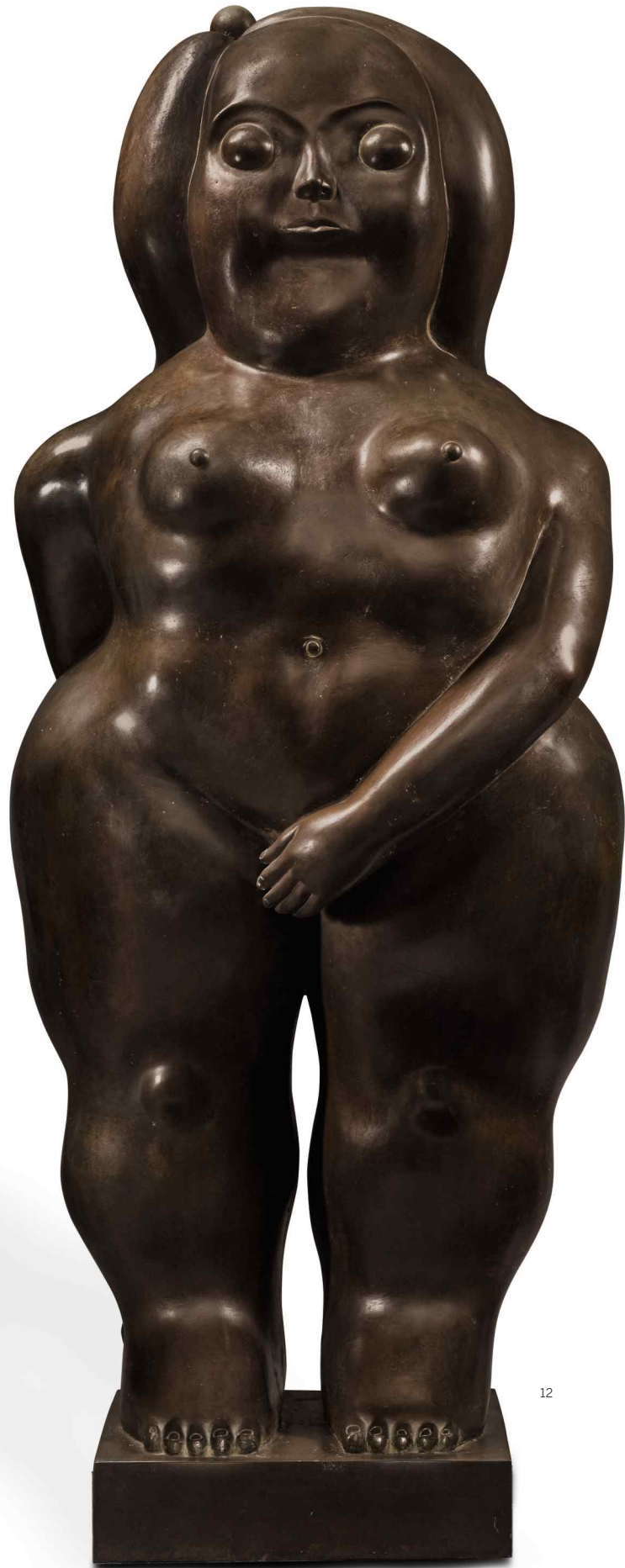
The earliest *Venus*s, three dimensional representations of the human figure were figurines of women. Purposely inflated by their creators, their unrealistic and quasi-abstract bodies projected the strength of their fertility through exaggerated breasts, hips, buttocks, and heads. Since then, sculpture has idealized women in a variety of forms. Indeed, some five thousand years ago, Mesopotamian civilizations celebrated the goddess Ishtar through sculpture. The attributes of this supernatural goddess differed greatly from a later descendant, the Greco-Roman *Venus-Aphrodite*. It was the Greek sculptor Praxiteles who dared to create the very first image of a naked goddess in Western civilization.

In the complete corpus of Fernando Botero's painted work it is not unusual to find direct references to classical art. Botero is a devoted student of old masters having dedicated years to the study of classical compositions and painting techniques. As he started his lifelong pursuit of sculpture in the mid-1970s, he immediately turned to antiquity for sources of inspiration. Botero, much in the way of the great artists of the Italian Baroque, treasured ancient Roman sculpture as one of the foundations of our visual culture. Like many figurative artists before him, Botero adopted antique poses for his subjects ultimately reshaping the female body with his original personal style and surprising aesthetic solutions.

La Pudeur (Modesty) is visibly inspired by the Capitoline Aphrodite model: a standing Venus advances her hand to hide her pubis much as Manet would later do with *Olympia*. Nonetheless, while Aphrodite raises her other hand to hide her breasts, Botero humorously chose to hide *Modesty's* buttocks therefore making her protuberant breasts all the more visible. *Modesty's* frontal inexpressive gaze also reminds us of ancient Mesopotamian worshippers' eyes who seem transfixed in their prayers. Completely unaware of her surroundings, the figure appears as a live size doll. While distilling a sense of unaware frailty and vulnerability, her monumentality testifies to her continued presence.



Fig. 1 *Vénus du Capitole*, 4th century BC, Marble,
Capitoline Museum, Rome



MATTA (1911-2002)

Let Any Flowers Bloom

oil on canvas
78½ by 118¾ in.; 199 by 302 cm
Painted in 1955.

PROVENANCE

Galleria La Medusa, Rome
Claudio Bruni Sakraischik, Rome
Sale: Christie's, New York, *Latin American Art*, November 21,
2000, lot 37, illustrated in color
Private Collection, New York
Sale: Sotheby's, New York, *Latin American Art*, November 25,
2014, lot 52, illustrated in color
Acquired from the above by the present owner

EXHIBITED

Rome, Galleria dell'Oca, *Matta: Opere dal 1939 al 1975*, 1976,
no. 21, p. 138, illustrated

This work is included in the archives of Germana Ferrari Matta
under archive number 55/38.

As he entered the 1950s, Matta had matured the complexities
of his earlier anthropomorphism and reoriented his original
conception of infinite fictional space. Moving to Paris in the
spring of 1955, he cultivated a renewed interest on the gesture.
Through it, he delved deeper into automatism: a device for the
articulation of signs and activation of hidden emotions.

Given the amplitude of these ambitious Parisian canvases,
visual structure and chromatic freedom dominate uncontrolled
rhythm. The spectator, once a passive receptor, becomes an
active participant engulfed by large organic worlds filled with
internal explosions.

\$ 800,000-1,000,000

This is a “kingdom in ecstatic bloom: strenuous
shoots, dazzling pistils and humming bumble-bees,
all in gorgeous colours.”

INGEMAR GUSTAFSON

Matta, 15 Forms of Doubting, Moderna Museet Stockholm, 1959, p.30



WIFREDO LAM (1902-1982)

Personnage

signed and dated 1970 lower right;
also signed and dated on the reverse
oil on canvas
32 by 45¾ in.; 81 by 116 cm

PROVENANCE

Galerie Maeght Lelong, Paris
Private Collection, Paris
Sale: Loudmer Scp., Paris, *Importants tableaux abstraits et contemporains*, June 10, 1990, lot 207, illustrated in color
Private Collection
Sale: Christian de Quay, Paris, *Tableaux modernes & anciens, Art Nouveau, Art Deco*, June 22, 1995, lot 86, illustrated in color
Private Collection, Europe

EXHIBITED

Paris, Galerie Maeght Lelong, *Wifredo Lam, peintures*, 1987, no. 11, p. 14, illustrated
Zurich, Galerie Maeght Lelong, *Wifredo Lam, peintures 1965-1976*, May-June, 1987, no. 10, illustrated in color

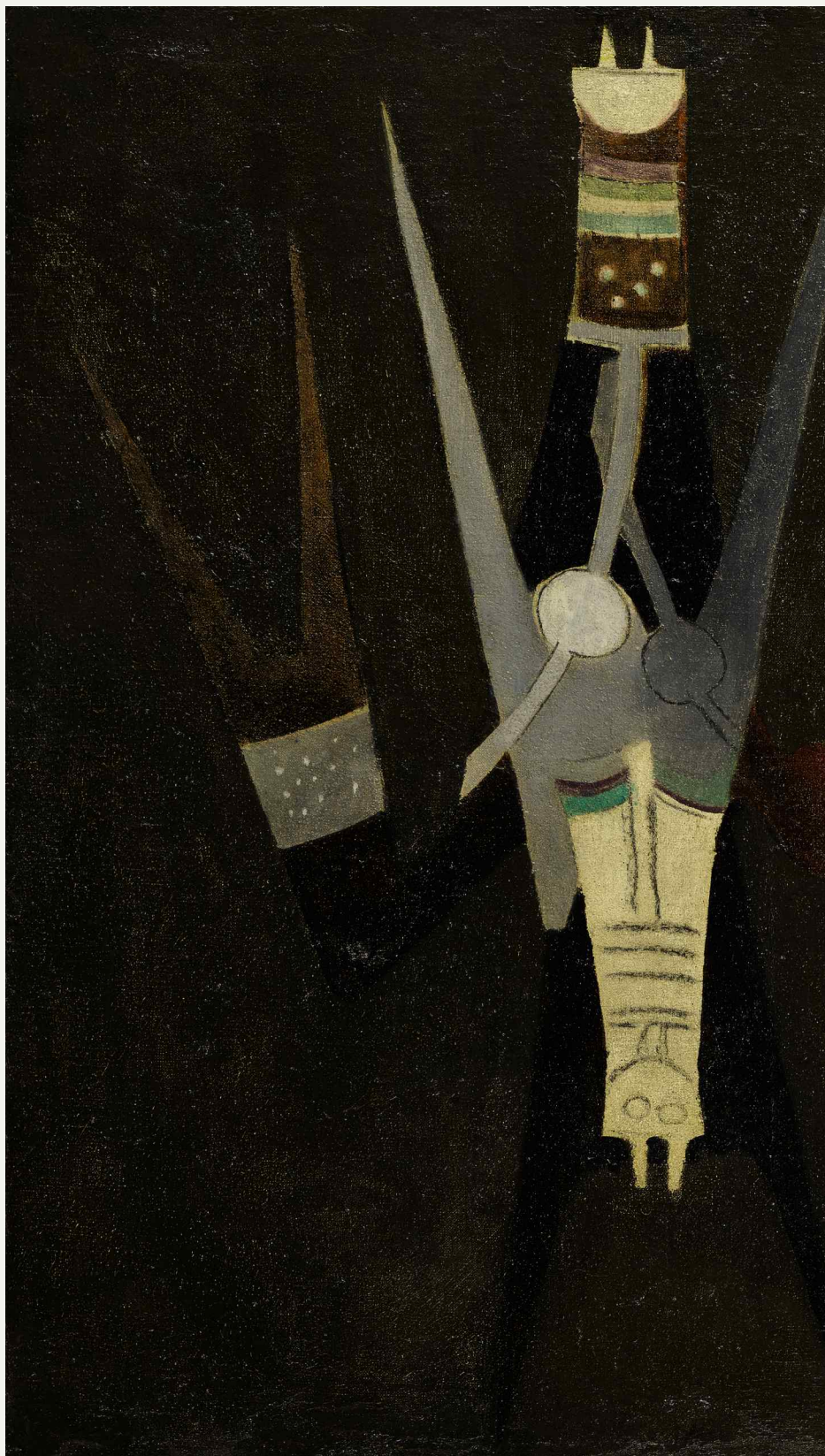
LITERATURE

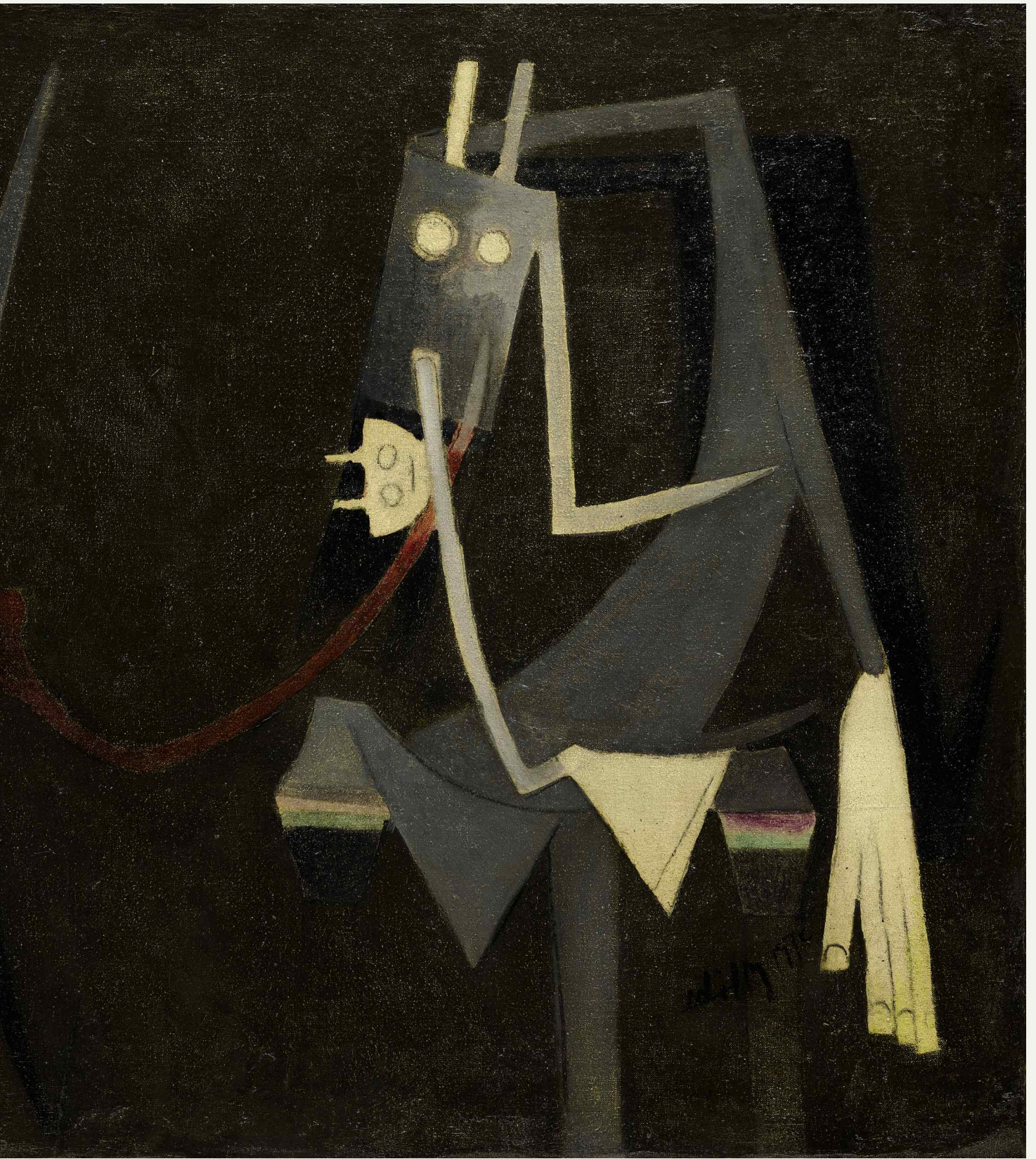
Max-Pol Fouchet, *Wifredo Lam*, Barcelona/Paris, 1976, no. 570, p. 244, reproduction of an earlier version
Lou Laurin-Lam and Eskil Lam, *Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, 2002, no. 70.83, p. 342, illustrated
Daniel Abadie, *Lam et les poètes*, Paris, 2005, p. 46, illustrated in color

\$ 400,000-600,000

“Lam...has gone to the heart of human nature where existence manifests itself as the springboard of a dream which is incarnated in the chronicle of the ages. And it is for this reason that Lam alerts us to the existence of a disquieting state of being, first seen as a silent void from which the cipher of an ancient message can be grasped.”

MARCO VALSECCHI





FRANCISCO ZÚÑIGA (1912-1998)

Madre e hija sentada

inscribed with artist signature, dated 1975 and numbered II/IV MEXICO D.F. on the base
bronze
48½ by 55 by 32¾ in.; 123 by 140 by 83 cm

PROVENANCE

Acquired from the artist by the present owner

LITERATURE

Fundación Zúñiga, *Francisco Zúñiga, Catálogo Razonado/Catalogue Raisonné, Volumen I/ Volume I, Escultura/Sculpture*, Mexico City, 1991, no. 626, p. 369

Carlos Francisco Echeverría, *Francisco Zúñiga*, Mexico City, 1980, p. 187, illustrated

We wish to thank Ariel Zúñiga for his kind assistance in confirming the authenticity of this work.

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

Francisco Zúñiga grew up in the San José studio of his father, a sculptor of wooden *santos*, Christian devotional figures of saints and biblical characters. From an early age, he drew, painted, and most of all sculpted, using his family and his father's work as models. This primary exposure to direct carving inspired his lifelong love for the immediacy of the method, lending his work a tactile quality even after he went on to master the lost-wax method of bronze casting, first in the School of Fine Arts in San José, and later in Mexico City at the National School of Painting, Sculpture, and Printmaking (widely known as *La Esmeralda*). He describes this formative period in a later interview, noting, "I was initiated into sculpting by doing direct carving. And this is done by following the block closely; modeling the surface is drawing and sculpting from the surface toward the inside. The strength of great sculpture is precisely that which is borne from the inside out, always imposing its structure."¹ Throughout his oeuvre, Zúñiga's elemental relationship to the timeless material of bronze shaped both the works themselves, and his ceaseless explorations in form and shape.

Francisco Zúñiga found upon his arrival in Mexico City the beating cultural heart of the country, an epicenter of modern life built on top of the greatest ancient city in North America, the Aztec capital Tenochtitlan. Although he admired and studied the technical achievements of modern masters, particularly Rodin and Moore, in his mature production he pivoted away from the dominant influence of the Western sculptural canon, looking instead to pre-Columbian sculpture for inspiration. He described his entrancing experiences upon arriving in Mexico in a letter to a friend: "I spent most of my days in the Museum of History and Archaeology; I went to the museum every day to study and draw. I was enraptured by the works in stone, with something akin to fear and enchantment, and I

began to study them one by one ...In those days, I could touch the works, differentiating every texture. Today, you cannot do this. I studied every porous stone, the highly polished textures, their forms; they had the coldness of steel."² This formative, mystical experience awakened Zúñiga's desire to connect to the past through careful observation of nature, to seek timeless beauty in the eternal medium of bronze. He would go on to monumentalize not the lithe athletes of classical antiquity, but the strength of Mexico's indigenous women.

Madre e hija sentada, standing at the imposing height of nearly 1½ meters, is an iconic example of Zúñiga's mature sculpture. The two figures rest with their backs to one another, their weary expressions belying the strength in their postures; their massive cloaked forms rise from the ground almost like the twin volcanoes of the valley of Mexico, primordial and mysterious. The realism in their faces suggests that, characteristically of this period, they are sculpted from life; Zúñiga selected his models not only for beauty but for their vitality. At once naturalistic, emotive portraits and icons of indigenous strength, these timeless feminine figures remain firmly rooted to the earth as they gaze stoically ahead to the future. Zúñiga monumentalizes "hierarchical... mestiza women – beings whose nation has lived and continues to live between greatness and misery, between hope and despair, people who...believe in... the breath of life that animates them and in the elementary realities of human existence: children, bread, the sun that touches the skin..."³

1 Francisco Zúñiga and Carlos Echeverría, *Francisco Zúñiga*, Mexico City, 1980, p. 83

2 Sheldon Reich, *Francisco Zúñiga, Sculptor: Conversations and Interpretations*, Tuscon, 1980, p. 14

3 Francisco Zúñiga and Carlos Echeverría, *Francisco Zúñiga*, Mexico City, 1980, p. 25



FERNANDO BOTERO
(B. 1932)**Boy in a Garden**

signed and dated 66 lower right;
also signed on the reverse
oil on canvas
55½ by 46 in.; 141 by 117 cm

PROVENANCE

Acquired from the artist
Thence by descent to the present owner

EXHIBITED

Milwaukee, Milwaukee Art Center, *Fernando Botero: Recent Works*, December 1, 1966-January 15, 1967, no. 19

\$ 250,000-350,000

“Botero’s fascination with the art of the museums—Velázquez and Goya, the Italian Trecento and Quattrocento—and with concepts developed by art historians is reflected throughout his oeuvre. They determine his approach to painting. His historical bent merely serves as a background against which he can reflect on contemporary art and on the place of his work within it. A review of his painting of the 1950s and 1960s indicates that his unique style was evolved not least out of an involvement with current trends [...] In the early 1960s the graphic application of paint began gradually to disappear from his work and reveal an increasing rhythmical emphasis and ordering of the gestural paint application.”

WERNER SPIES

Fernando Botero, Paintings and Drawings, Munich, 1992, pp. 21-2



PABLO ATCHUGARRY
(B. 1954)

Untitled

white *Carrara* marble
16½ by 16½ by 53 in.; 42 by 42 by 135 cm

PROVENANCE

Gary Nader Fine Art, Santo Domingo
Private Collection, New York

\$ 100,000-150,000

“As an artist, I strive for an oceanic sense of form which begins with the human but drives toward transcendence. I have reached my current sculpture after a long path of synthesis where the human being and his relationship with nature are the center of my tropics.”

PABLO ATCHUGARRY



JOAQUÍN TORRES-GARCÍA (1874-1949)

Formas abstractas ensambladas

signed lower left; also inscribed AAÇ lower right
tempera on cardboard
39¾ by 31½ in.; 101 by 80 cm
Painted in 1937.

PROVENANCE

The Estate of the Artist, Montevideo
The Collection of Ifigenia Torres, Montevideo
The Estate of Ifigenia Torres, Montevideo
Galerie Jan Krugier, Ditesheim & Cie, Geneva
Private Collection, Spain
Cecilia de Torres, Ltd., New York
Acquired from the above by the present owner

EXHIBITED

Montevideo, Comisión Nacional de Bellas Artes, *Torres-García: Colección Privada de Montevideo*, December, 1962, no. 15
Montevideo, Amigos del Arte, *Arte Constructivo: Joaquín Torres-García*, October 25, 1965, no. 4
New York, The Museum of Modern Art, October 25, 2015–February 15, 2016; Madrid, Fundación Telefónica, May 16–September 11, 2016; Málaga, Museo Picasso, October 10, 2016–January 29, 2017; *Joaquín Torres-García: The Arcadian Modern*, p. 148, illustrated in color

This work is included in the Joaquín Torres-García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1937.23.

\$ 800,000-1,200,000

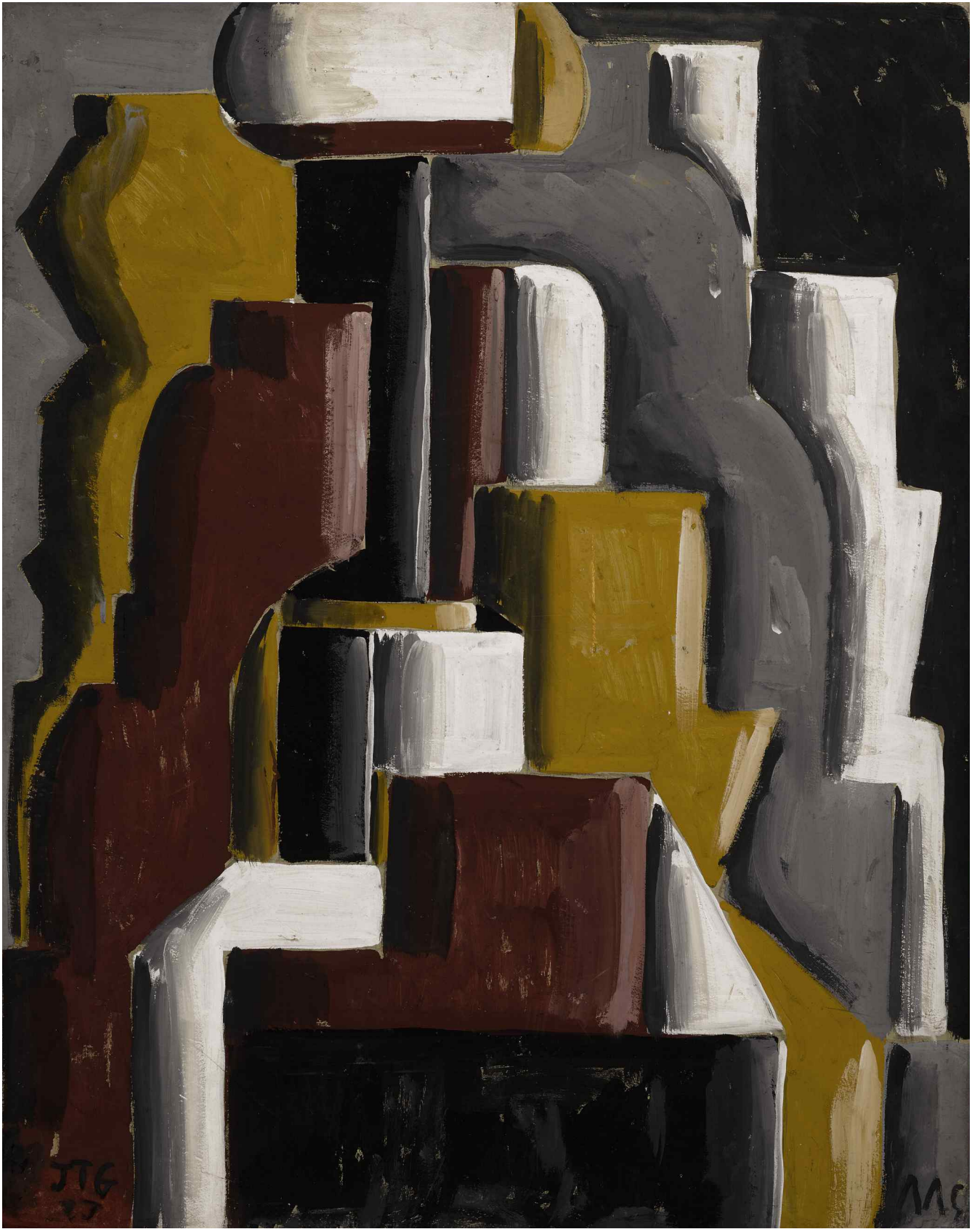




Fig. 1 Joaquín Torres-García, *Ritmos curvos en blanco y negro*, 1937, tempera and casein on cardboard. 80.6 x 47.5 cm. Image courtesy of the Estate of Joaquín Torres-García



Fig. 2 Joaquín Torres-García, *Composición abstracta tubular*, 1937, tempera on cardboard, 87.7 x 101.2 cm. Image courtesy of the Estate of Joaquín Torres-García

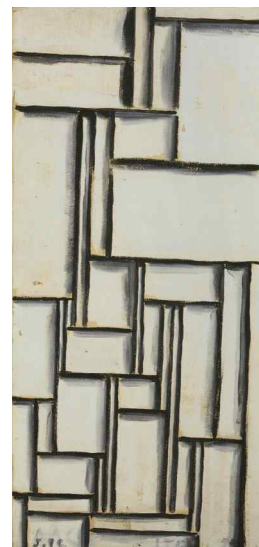


Fig. 3 *Estructura con relieve*, 1937, tempera on cardboard, 79 x 37 cm. Image courtesy of the Estate of Joaquín Torres-García

“The geometric configuration of forms in an ascendant rhythm, a crescendo of curves and escalating angles that seem to attach to a central axis, is unique to *Assembled Abstract Forms*. Its color is also unprecedented: to black and white, Torres-García added a steely grey, yellow ocher, and deep earth red, the only work in the series that features such a tonal harmony.”

CECILIA DE TORRES

There are moments in Torres-García’s art when the sum of his searches resulted in works of unsurpassed beauty and importance. One of the most inspired triumphs not only in Torres-García’s career, but in the whole of Twentieth Century pictorial abstraction, is a number of works he painted in Montevideo between 1935 and 1938. When he returned to South America, Torres-García’s goal was to establish a cultural distance from Europe in order to generate a uniquely American idiom. These paintings represent a kind of abstraction that is uniquely his own, for after so much debating for and against it, he attained an unprecedented expression that, unlike his previous characteristic grids with figure symbols where he sought to represent a total and universal world view, in these paintings, he referred to a mental and spiritual order.

They constitute a startling achievement, because for many years, Torres-García resisted to divorce representation. Despite his friendship and great appreciation for the Neoplasticist purist masters: Theo van Doesburg, Jean Gorin, and Piet Mondrian, Torres-García saw their adherence to a strict and unyielding form of abstraction as a repression of some aspects of man’s complex and diverse nature. In a letter to Gorin he stated, “for those who believe in a certainty, they only have limitations;” and to van Doesburg he pleaded, “you know that I can’t stick strictly to a completely abstract, pure art.”

The geometric configuration of forms in an ascendant rhythm, a crescendo of curves and escalating angles that seem to attach to a central axis, is unique to *Assembled Abstract Forms*. Its color is also unprecedented: to black and white, Torres-García added a steely grey, yellow ocher, and deep earth red, the only work in the series that features such a tonal harmony. The forms are strongly shaded and loosely brushed with tempera, which was absorbed by the cardboard’s porous and matte surface, a chalky quality Torres-García preferred. Most of these extraordinary paintings are in museum collections: San Francisco, Houston, Guggenheim, MoMA, Reina Sofía, and IVAM. *Assembled Abstract Forms* is one of a few still in private hands. In “The Anonymous Rule: Joaquín Torres-García, the Schematic Impulse, and Arcadian Modernity,” Luis Pérez Oramas’ essay for the recent Torres-García retrospective at MoMA, he described this group of works as “one of the most inspired achievements of Torres-García’s career... they are anachronistic in that they could belong not only to the 1930’s when they were made, but to any other point in the history of modern painting. They have, in the end, achieved timelessness.”

Cecilia de Torres
October 2017



“I believe my paintings reflect our life, our complexes and the idiosyncrasies of our people... our climate and geography with their beauty and violence; the cacophony which characterizes our common condition .”

WIFREDO LAM, 1954

19

PROPERTY SOLD BY GARY NADER TO BENEFIT
THE NADER ART MUSEUM LATIN AMERICA

WIFREDO LAM (1902-1982)

Here on Earth (Ici sur la terre)

signed and dated 1955 lower right
oil on canvas
42 by 40 in.; 107 by 102 cm

PROVENANCE

Joseph Cantor Foundation, Indianapolis
The Collection of A. Munder, Miami
Gary Nader Fine Art, Miami

EXHIBITED

Notre-Dame, Illinois, University of Notre Dame Art
Gallery, *Wifredo Lam*, p. 29, illustrated

LITERATURE

Lou Laurin-Lam and Eskil Lam, *Wifredo Lam:
Catalogue Raisonné of the Painted Work, Volume
I, 1923-1960*, Paris, 1996, no. 55.29, p. 460,
illustrated

\$ 600,000-800,000

The year 1955 found Wifredo Lam in transition: it was a year of landmark exhibitions for the artist, both in Europe (including a retrospective in Malmö, Sweden) and in Latin America (including retrospectives in Havana, Cuba and Caracas, Venezuela). During this time he began to forge a new path in painting that the European Surrealists embraced, believing Lam to be the physical embodiment of the primitivist ideals of their movement, at once “the modern and the primitive, the man of science and the man of magic.”¹ At the same time, Lam’s work garnered growing acclaim in Latin America as he began to draw more heavily on the Cuban physical and psychological landscape. His mystical compositions of this period, muted in tone and cryptic in iconography, intentionally resist categorization.

The present painting, *Here on Earth (Ici sur la terre)*, is an outstanding example of Lam’s subtle, complex mature style. During this period Lam often worked directly on his prepared canvases in charcoal, later reinforcing his compositions in oil but rarely revising them; Max-Pol Fouchet describes this extraordinary draftsmanship as “heightened plastic decisiveness, a handwriting endowed with clarity and dynamism.”² Lam’s crisp, sweeping lines contribute to an overall quality of understated elegance in this mysterious composition, rendered in soft earth tones and rich blacks. This flattening of the picture plane and clarity of the image underscores its emotive power, a technique Lam drew partially from the art of Oceanic cultures, which he began to collect eagerly in the 1940s.³ Lam harnesses the full power of his complex pictorial vocabulary and deceptively simple execution combine to create a picture with powerful psychic presence.

The central figure, a horned bird, hangs suspended in mid-flight, meeting the gaze of the viewer with a blank yet penetrating stare. In a 1950 interview, Lam distinctly relates these “diabolical birds,” to a childhood experience watching a bat trapped in his bedroom, which darted about as “Rays of light from the exterior... penetrated every crack, creating shadows, changing the space into a magic lantern and

reversing all the images.”⁴ For Lam, this formative incident marked the moment of his understanding of human consciousness and the passage of time; its inclusion here heralds a critical moment of transition in his painting as he began to integrate his intricate mystical iconography with symbols of deep personal significance. Moreover, this otherworldly bird evokes layered associations, symbolizing both in Santería and Christian traditions a messenger between spiritual and earthly realms. The second, reclining central figure evokes similarly complex associations. It presents neither head nor tail, but rather a single leg with two cloven hooves, and four black wings darting outward in opposite directions. It is adorned and intertwined with iconic recurring motifs of this period: symmetrical diamonds (associated with *Abakuá*, a secret Afro-Cuban men’s society) and graphic parallel lines evoking sugar cane: a plant emblematic of the Caribbean, heavy with both sweet and sinister associations. These shifting figures remain mysterious, at once occult and organic, belonging neither to the human nor the divine world.

By restricting his palette and distilling his compositions, Lam invites the viewer to private contemplation, freely inspiring the subconscious personal associations and reflections that were Surrealism’s original project. On the occasion of his exhibition at the Galerie Etoile Scellée in Paris, 1955, Benjamin Péret eloquently summarized the psychic power of these masterworks: “These beings... speak to our desires and our terror... These states are and have been known by all men. The difference is that the images they engender today are different from those of the past, by virtue of their integral quality... Lam is committed to capturing them... to show their primal state and the fact that despite their ferocious seductiveness we can recognize these qualities in ourselves.”⁵

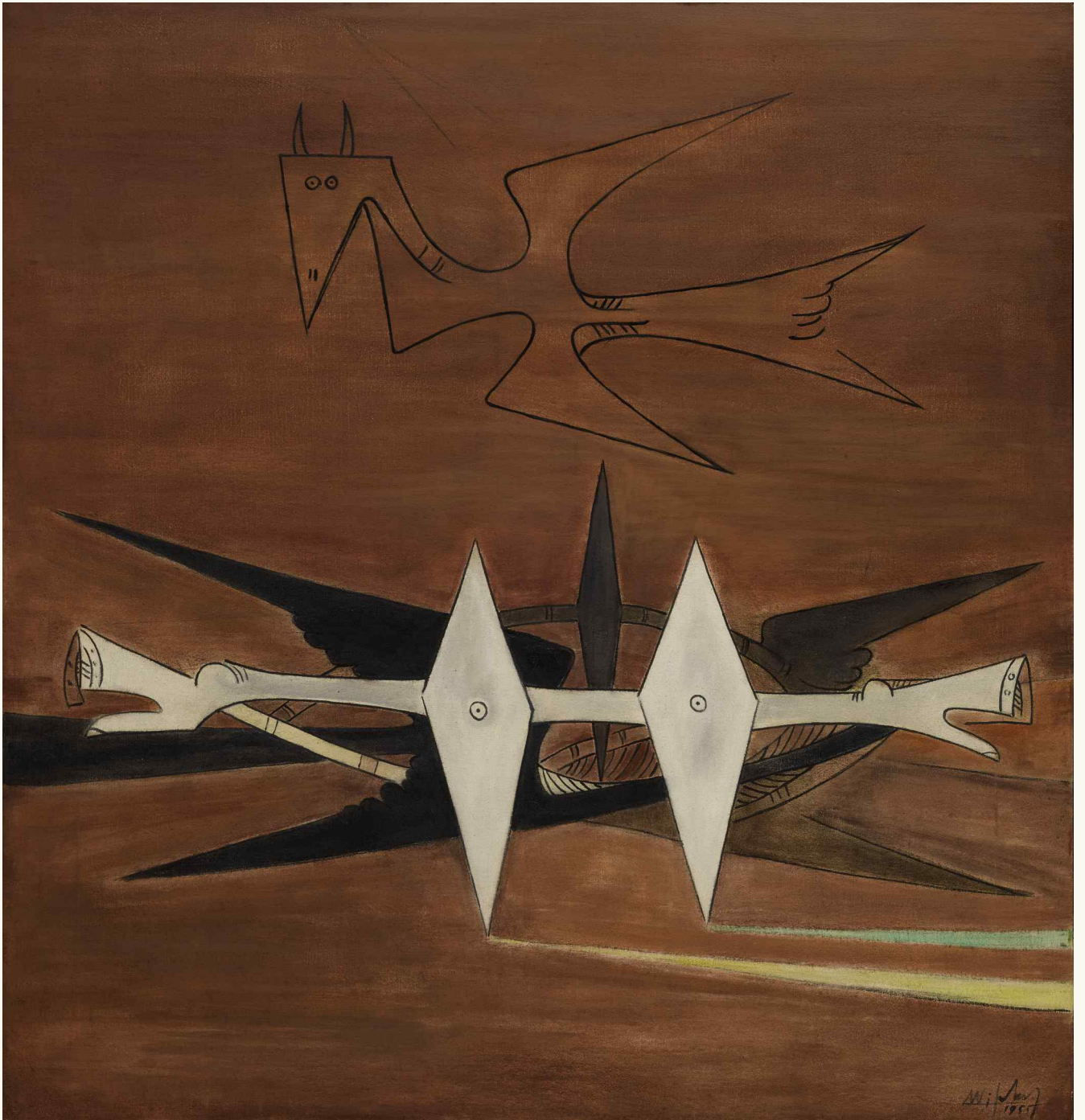
1 Lowery Stokes Sims, *Wifredo Lam and the International Avant-Garde, 1923-1982*, Austin, 2002, p. 106

2 Ibid, p. 122

3 Ibid, p. 93

4 Ibid, p. 98

5 Ibid, p. 106



PROPERTY SOLD BY GARY NADER TO BENEFIT
THE NADER ART MUSEUM LATIN AMERICA

TOMÁS SÁNCHEZ
(B. 1948)

La garza y el meditador

signed, titled and dated 2002 on the reverse
acrylic on canvas
30 by 39¾ in.; 76 by 101 cm

PROVENANCE

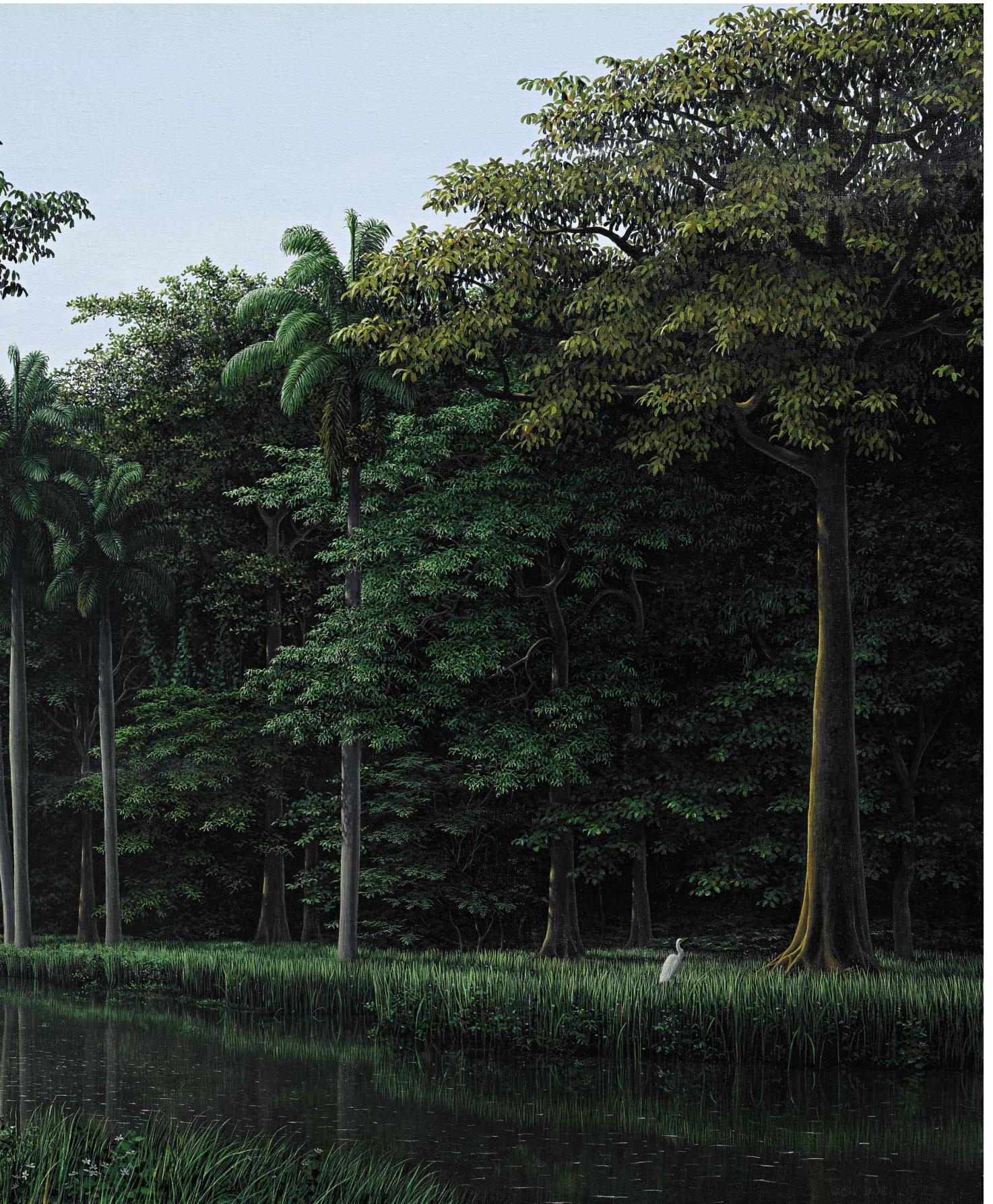
Marlborough Gallery, New York
The Abbott Family Collection, New York and
Boston
David Castillo Gallery, Miami
Acquired from the above
Sale: Christie's, *Latin American Sale, Evening
Session*, May 28, 2008, lot 60, illustrated in color
Private Collection, Miami
Acquired from the above by the present owner

LITERATURE

Edward Sullivan and Gabriel García Márquez,
Tomás Sánchez, Milan, 2003, no. 179, p. 210,
illustrated in color

\$ 300,000-350,000







21

21

PROPERTY SOLD BY GARY NADER TO BENEFIT THE NADER
ART MUSEUM LATIN AMERICA

JULIO LARRAZ
(B. 1944)

Castaway

signed lower right; also signed and titled on the reverse
oil on canvas
60 by 71½ in.; 152 by 182 cm
Painted in 2013.

PROVENANCE

Acquired from the artist by the present owner

\$ 80,000-120,000



22

22

PROPERTY SOLD BY GARY NADER TO BENEFIT THE NADER
ART MUSEUM LATIN AMERICA

FERNANDO BOTERO
(B. 1932)

Circus woman with dog

signed and dated 08 lower right
oil on canvas
22 $\frac{7}{8}$ by 18 $\frac{3}{4}$ in.; 56 by 48 cm

PROVENANCE

Acquired from the artist
Sale: Gary Nader, Miami, *Latin American, Modern and
Contemporary Art Auction*, December 1, 2011, lot 64, illustrated
in color
Private Collection, Miami

EXHIBITED

Miami, Gary Nader Fine Art, *Fernando Botero: The Grand Show.
Paintings, Drawings and Sculpture*, December 2010 - January
2011, n.p., illustrated in color

\$ 200,000-250,000

PROPERTY SOLD BY GARY NADER TO BENEFIT THE NADER
ART MUSEUM LATIN AMERICA

FERNANDO BOTERO
(B. 1932)

Leda and the Swan

inscribed with artist signature, numbered 1/6 and stamped
with foundry mark on the base

bronze

27 by 48¾ by 20 in.; 69 by 123 by 51 cm

Executed in 2006.

PROVENANCE

Acquired from the artist by the present owner

\$ 600,000-800,000

“As in all the techniques that Botero applies, he craves perfection, so the bronzes display a splendid surface in which all the riches of the modeling can be enjoyed by the play of light and shadow. The figures of Greek mythology that we know from his paintings now come to us as larger than life divinities that can easily dominate a square or a rotunda in any city of the world. His reclining nudes, smoking or eating a forbidden fruit, with their undulating shapes, produce a most sensual and seductive effect in a garden of sculptures.”

JOHN SILLEVIS

The Baroque World of Fernando Botero, New Haven, 2006, p. 31



PROPERTY SOLD BY GARY NADER TO BENEFIT THE NADER
ART MUSEUM LATIN AMERICA

FERNANDO BOTERO
(B. 1932)

L'Atelier de Sánchez Cotán

signed and dated 63 lower left; also signed,
titled and dated on the reverse
oil and paper collage on canvas
51 $\frac{3}{8}$ by 57 in.; 131 by 145 cm

PROVENANCE

Gift from the artist to Marta Traba, Bogotá
The Collection of Gloria Zea, Bogotá
Sale: Sotheby's, New York, *Latin American Art*, May 16, 1989,
lot 11, illustrated in color
Private Collection, Panama
Sale: Sotheby's, New York, *Latin American Art*, May 29, 2013,
lot 149, illustrated in color
Private Collection, Miami
Acquired from the above by the present owner

\$ 250,000-350,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

RUFINO TAMAYO (1899-1991)

Niña atleta

signed and dated 0-81 upper right; also signed, titled and dated on the reverse
oil and sand on canvas
51¼ by 37½ in.; 130 by 95 cm

PROVENANCE

Marlborough Gallery, New York
Acquired from the above
Sale: Christie's, New York, *Latin American Paintings, Drawings and Sculpture*, November 21, 1989, lot 31, illustrated in color
Private Collection, Mexico
Acquired from the above by the present owner

LITERATURE

Christina Souza, "Rufino Tamayo: los artistas no somos prácticos," *Buenhogar*, ed. 17, no. 14, Mexico City, June 30, 1982, p. 8, illustrated

We wish to thank Juan Carlos Pereda for his kind assistance in the cataloguing of this work.

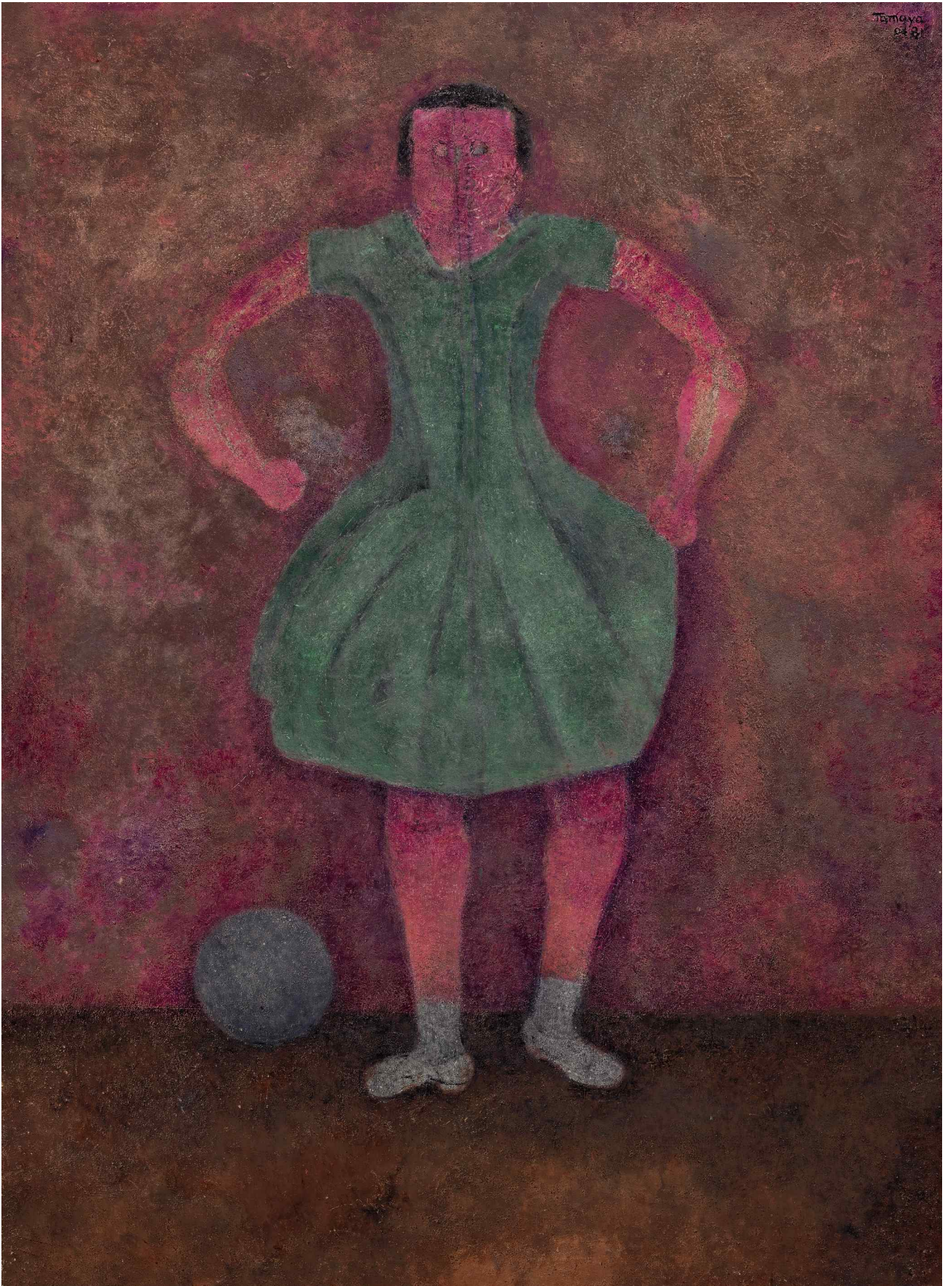
Rufino Tamayo's mastery of color and prodigious innovations in form and composition are clearly evidenced in *Niña atleta*. A dynamic example of the artist's mature style, *Niña atleta* is exquisitely painted in oscillating shades of violet and green, enrobed in a halo of magenta and earth-red tones that seem to lift her out of the picture plane and into our world. Tamayo's glowing hues create a sense of optimism and jubilation that are infectious; her mask-like face gives her an aura of mystery and universality, rendering her a joyful and eternal icon of youth.

The artist frequently revisited this theme of blissful childhood in his later years, perhaps in a nostalgic reminiscence on his early career as a teacher. The visual economy of *Niña atleta*, which is comprised entirely of simple, elemental squares, circles, and triangles, both hearkens back to the geometric foundations he passed on to his students and signifies "the essence of Tamayo's strived-after universality...which can be traced back to his early (and continued) fascination with pre-hispanic art. The Maya, Aztecs and other indigenous peoples of Mexico were geniuses at expressing the essential qualities of a human figure...with a few lines."¹ Tamayo masterfully combines pre-Columbian aesthetic sensitivities with a modernist treatment of texture and color to monumentalize his youthful heroine.

¹ Edward Sullivan, "Paths of Light: The Art of Rufino Tamayo" in *Tamayo: Recent Paintings*, New York 1990, p. 9

\$ 600,000-800,000

Тема
04.01



WIFREDO LAM (1902-1982)

Retrato de la Sra. García de Castro, I

signed and dated 33 lower right
oil on canvas
39½ by 29½ in.; 100 by 75 cm

PROVENANCE

Gift from the artist
Thence by descent to the present owner

LITERATURE

Lou Laurin-Lam and Eskil Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*, Paris, 1996, no. 33.06, p. 235, illustrated

\$ 100,000-150,000

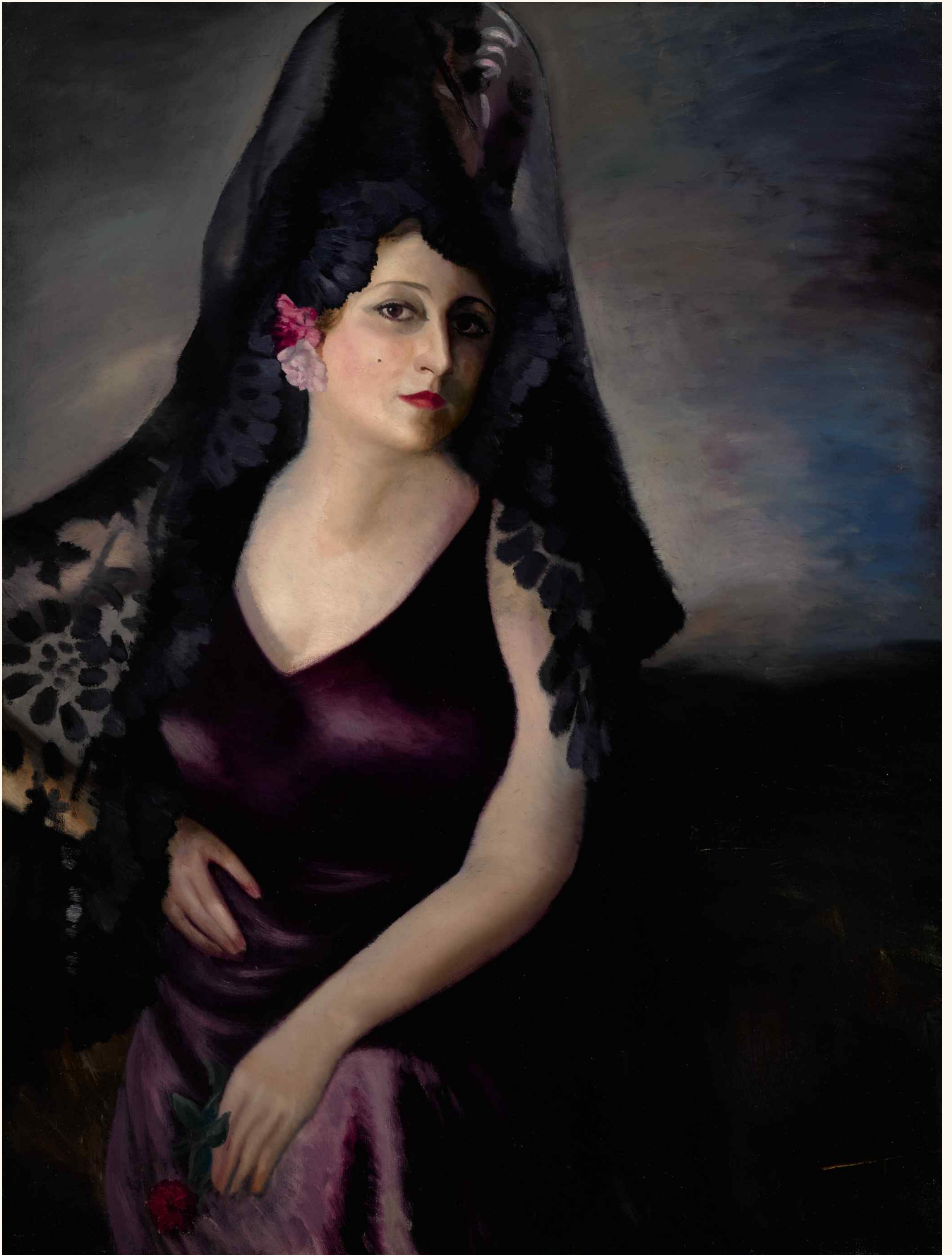


Fig. 1 Sra. García de Castro and Wifredo Lam with the present work, circa 1933

“Lam’s female depictions in particular are noteworthy. Invariably set against a rolling landscape or a silhouetted skyline, the subjects sit with their hands sedately folded or resting on their laps. They boldly engage the gaze of the viewer, prefiguring the *femme-cheval* who would appear in Lam’s work in the 1940s. Equally striking avatars of female power and beauty, the portrait subjects range from the austere dressed [...] to the fashionably attired. The depictions of fashionable Spanish gentry in these paintings demonstrate Lam’s versatility with a range of academic and contemporary styles.”

LOWERY STOKES SIMS

“The Primitive within Primitivism: Lam’s Encounter with the School of Paris,” *Wifredo Lam and the International Avant-Garde, 1923-1982*, Austin, 2002, p. 12-13



PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, SPAIN

ARMANDO MORALES
(1927-2011)

Plantación con dos figuras

signed and dated 2010 lower right
oil on canvas
59 by 78¾ in.; 150 by 200 cm

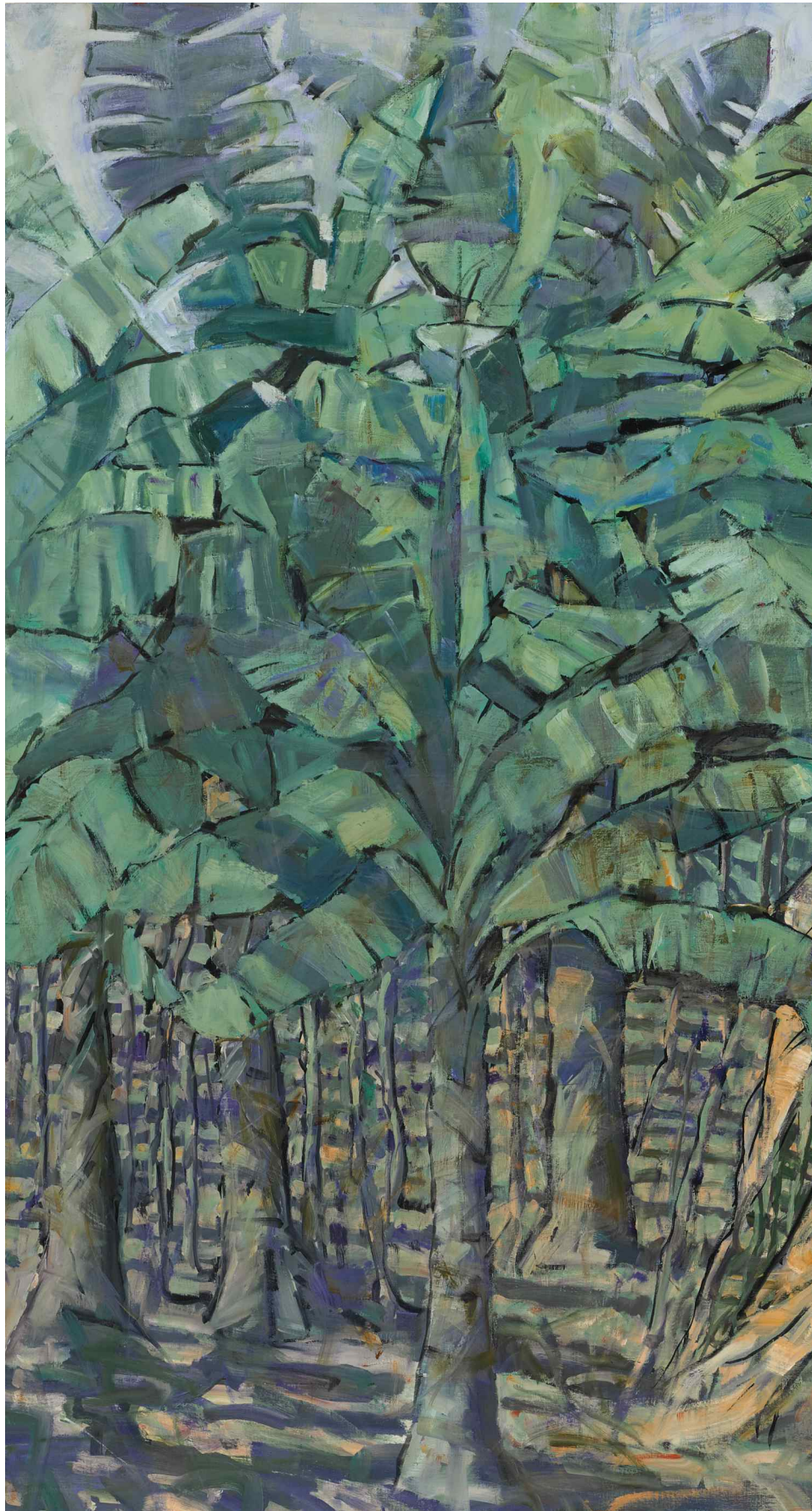
PROVENANCE

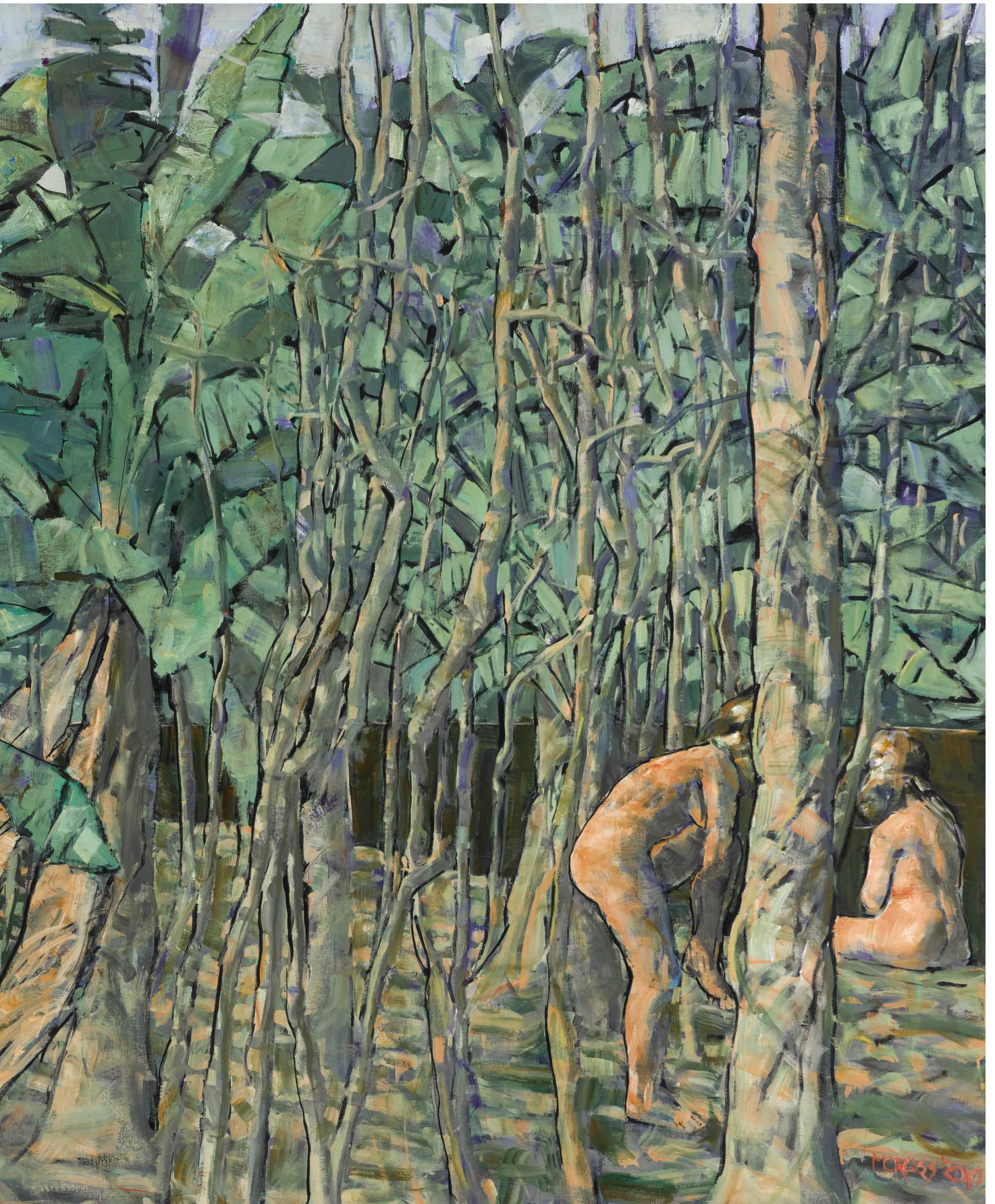
Gift from the artist to the present owner

Eternally fertile and impenetrable, Armando Morales' verdant landscapes converge at the edge of reality and dream. His is the land of magical realism: a newly found and lyrical Arcadia immortalized by Gabriel García Márquez as the enigmatic Macondo in his illustrious *One Hundred Years of Solitude*. Morales' tropical landscapes, arguably his most sought-after pictures, are territories conceived in the artist's childhood memories of his native Granada in Nicaragua. "Granada is my store of memories," he once revealed to art critic Edward Sullivan.

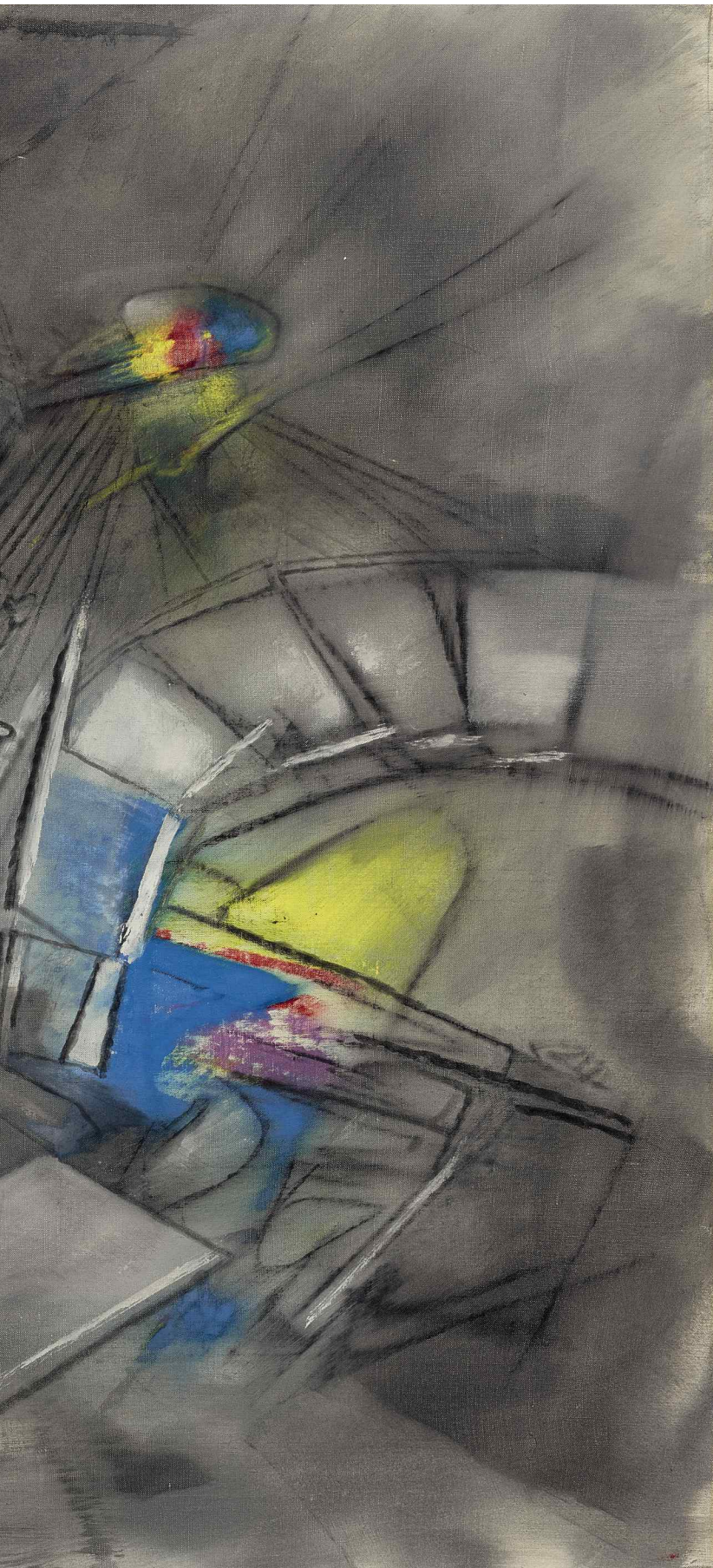
Plantación con dos figuras captures the ethereal character of Morales' pictorial imagination. Painted with a fluid and agitated brushstroke, the work is populated by two archetypal statuesque nudes. Classical and timeless, they evoke metaphysical and intellectual qualities ingrained in recognizable art historical references: Italian fresco painting, Morandi's serene still-lives...And yet, there is a certain theatricality in Morales painting; a meditative mood conveyed by his use of pristine ubiquitous light. Confronted with such unattainable reality, the spectator enters an otherworldly space existent only as a figment of the Latin American experience.

\$ 100,000-150,000









28

MATTA
(1911-2002)

Composition

signed on the reverse
oil on canvas
32 by 40 $\frac{1}{8}$ in.; 81 by 102 cm
Painted in 1959.

PROVENANCE

Private Collection, South America
Elkon Gallery, New York, acquired from the above in 2008
Cordier-Ekstrom, New York
Private Collection, New York
Edward Tyler Nahem, NY, 2008
Private Collection, Spain

\$ 100,000-150,000

PROPERTY OF A TEXAS COLLECTOR

TILSA TSUCHIYA
(1928-1984)

Naturaleza muerta

signed upper left
oil on canvas
35 by 28 in.; 89 by 71 cm
Painted *circa* 1960.

PROVENANCE

The Collection of Arturo Vidal Layseca, Lima
Private Collection, Beaumont, acquired from the above in 1972

\$ 50,000-70,000



JOAQUÍN TORRES-GARCÍA
(1874-1949)

Constructivo a cinco tonos con
elementos de puerto

signed and dated 43 lower right
oil on cardboard laid down on fiber board
19½ by 27 in.; 50 by 69 cm

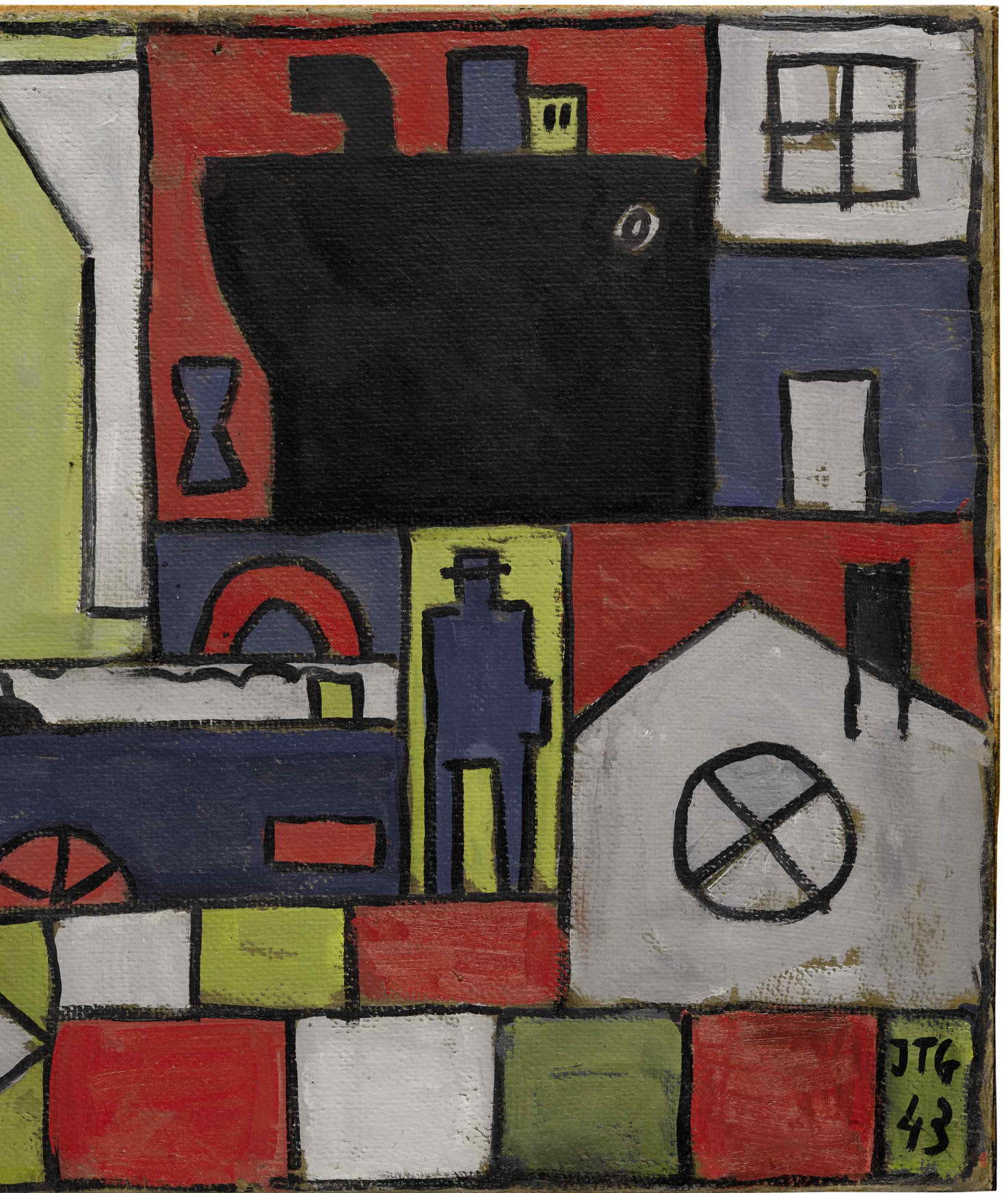
PROVENANCE

Estate of the Artist
Rose Fried Gallery, New York
Galerie Melki, Paris
Private Collection, Europe
Sale: Sotheby's Parke Bernet Inc., New York,
*Modern and Contemporary Paintings, Drawings
and Sculpture*, June 13, 1978, lot 51, illustrated
Private Collection, Paris
Sale: Artcurial – Briest - Le Fur - Poulain -
F. Tajan, Paris, *Art moderne*, June 7, 2004, lot 27,
illustrated in color
Private Collection, Europe

This work is included in the Joaquín Torres García
Online Catalogue Raisonné (www.torresgarcia.com) as no. 1943.59.

\$ 250,000-350,000





JULIO LARRAZ
(B. 1944)

La grande Lulu dans la chambre Jules Verne

signed upper right

oil on canvas

72 by 60 in.; 183 by 153 cm

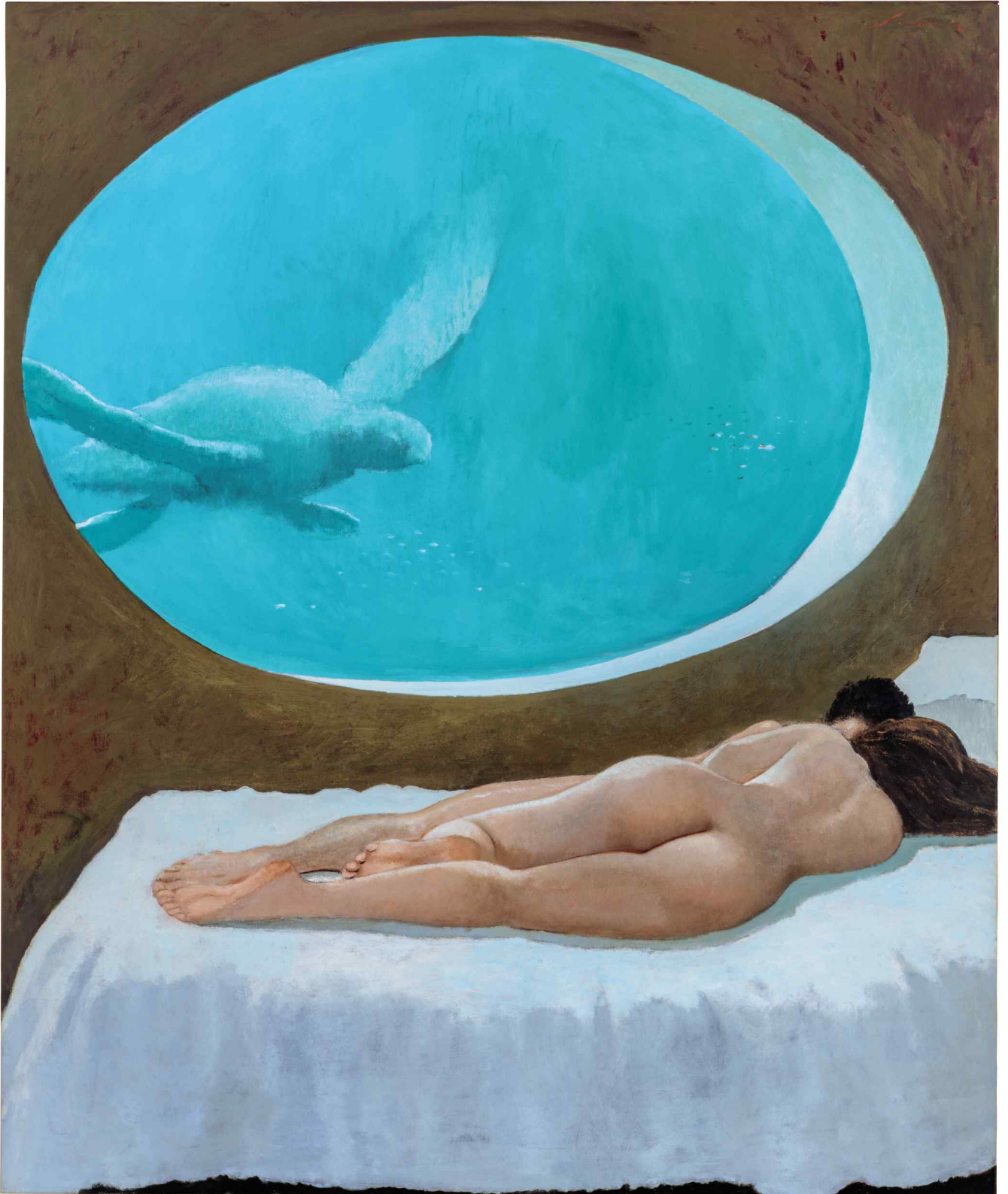
Painted in 2010.

PROVENANCE

Marlborough Gallery, New York

Acquired from the above by the present owner

\$ 80,000-120,000



FERNANDO BOTERO
(B. 1932)

Arzobispo recién nacido

signed and dated 68 lower right; also signed,
titled, and dated on the reverse
oil on canvas
40 by 36¼ in.; 102 by 92 cm

PROVENANCE

Acquired from the artist *circa* 1968
Private Collection, New York
Thence by descent to the present owner

This work is accompanied by a certificate of authenticity
signed by the artist and dated *May 8.1968*.

\$ 125,000-175,000

“As a child [Fernando Botero] studied religion and was immersed, as a matter of course, in the aurora of sanctity (both real and imagined) that permeates the traditions of his country[...] Colonial baroque art was the first source of artistic stimulation which Botero received as a child. Throughout his career he has returned to themes associated with religious life from time to time. It is important to understand that here too Botero’s sense of humor, irony, and even (in certain instances) a critical attitude can be observed.”

EDWARD J. SULLIVAN

Botero, New York, 1993, p. 18



TOMÁS SÁNCHEZ
(B. 1948)

A la Orilla

signed lower right; also signed, titled and dated
1996 on the reverse
acrylic on canvas
30 by 40 in.; 76 by 102 cm

PROVENANCE

Cernuda Arte, Coral Gables
Private Collection, Coral Gables

This lot is accompanied by a photo-certificate
of authenticity signed by the artist and dated
6-12-05.

"When I am meditating at home in Costa Rica,
I go into the garden and see the mountains
behind, first I feel my oneness with everything,
and something curious happens: first one has to
concentrate on the detail when you want to see;
but in this state, suddenly, I discover perceiving
me all at once. The parts and the whole form a
unit, and around you is a great whole into which
you fit. When I paint I feel the need to express
diversity. In many of my paintings you will find the
counterpoint between the blanks -the absolutely
pure- canvas and densely worked in every detail.
Nature has saved me in many ways and my work
is based on that, the devotion I feel for it."
Tomás Sánchez

\$ 200,000-300,000





MATTA
(1911-2002)

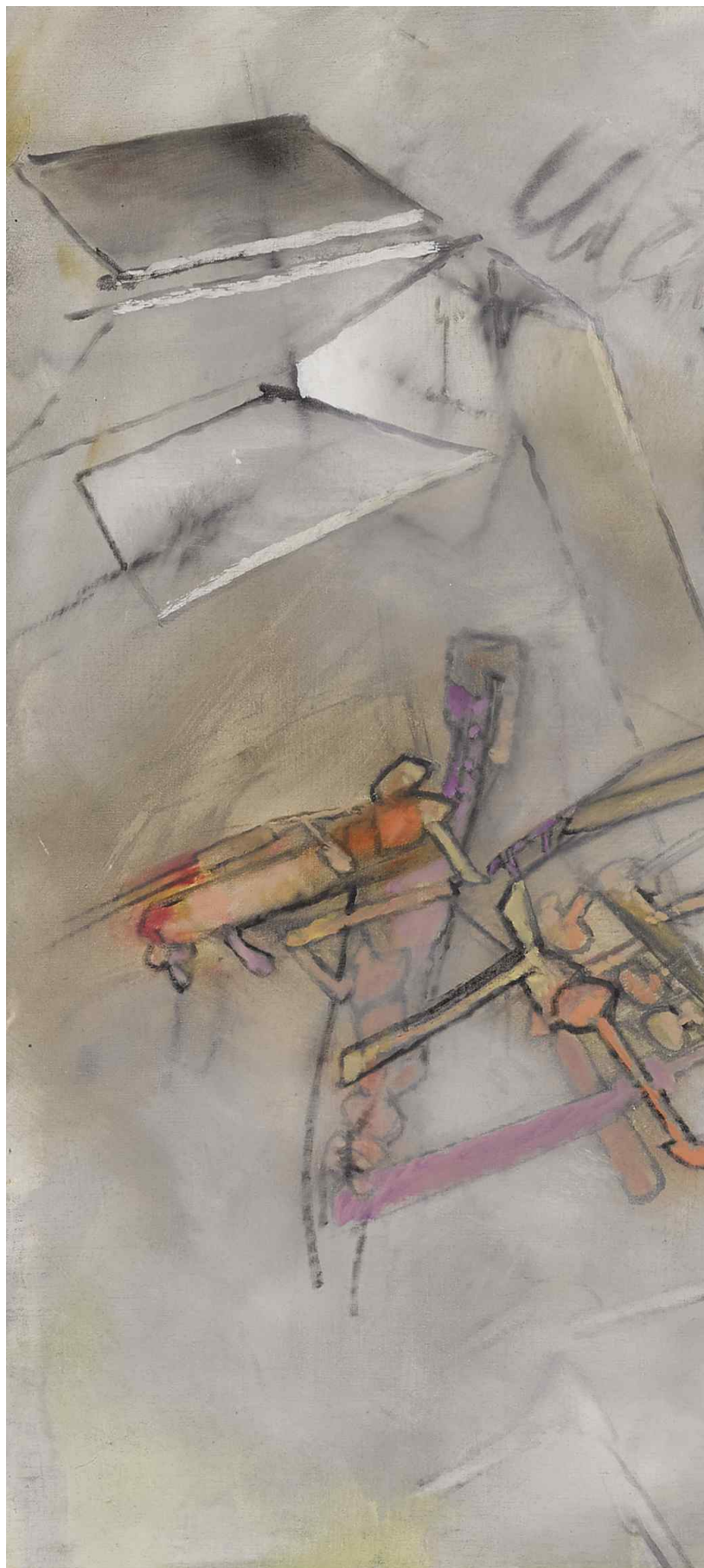
Des Transfigures

signed on the reverse
oil on canvas
32 by 39½ in.; 81 by 100 cm
Painted in 1967.

PROVENANCE

Galerie Alexandre Iolas, Paris
Private Collection, Europe
Dobele Fine Art, Stuttgart
Sale: International Auctioneers-Dorotheum, Vienna,
Modern Art, May 31, 2001, lot 49, illustrated in color
Sale: Finarte España
Galería Almirante, Madrid
Private Collection, Spain

\$ 70,000-90,000





CLAUDIO BRAVO
(1936-2011)

Still Life with Bread and Potatoes

signed and dated *MCMLXXXV* lower left
pastel on paper
29 by 43 in.; 74 by 109 cm
Executed in 1985.

PROVENANCE

Marlborough Gallery, Madrid
Acquired from the above
Sale: Christie's, New York, *Latin American Art*,
May 27, 2015, lot 4
Acquired from the above by the present owner

\$ 100,000-150,000





CLAUDIO BRAVO
(1936-2011)

Noureddine (Portrait of a Young Man)

signed and dated *MCMLXXXIII* lower center
oil on canvas
57 $\frac{5}{8}$ by 45 in.; 146 by 114 cm
Painted in 1983.

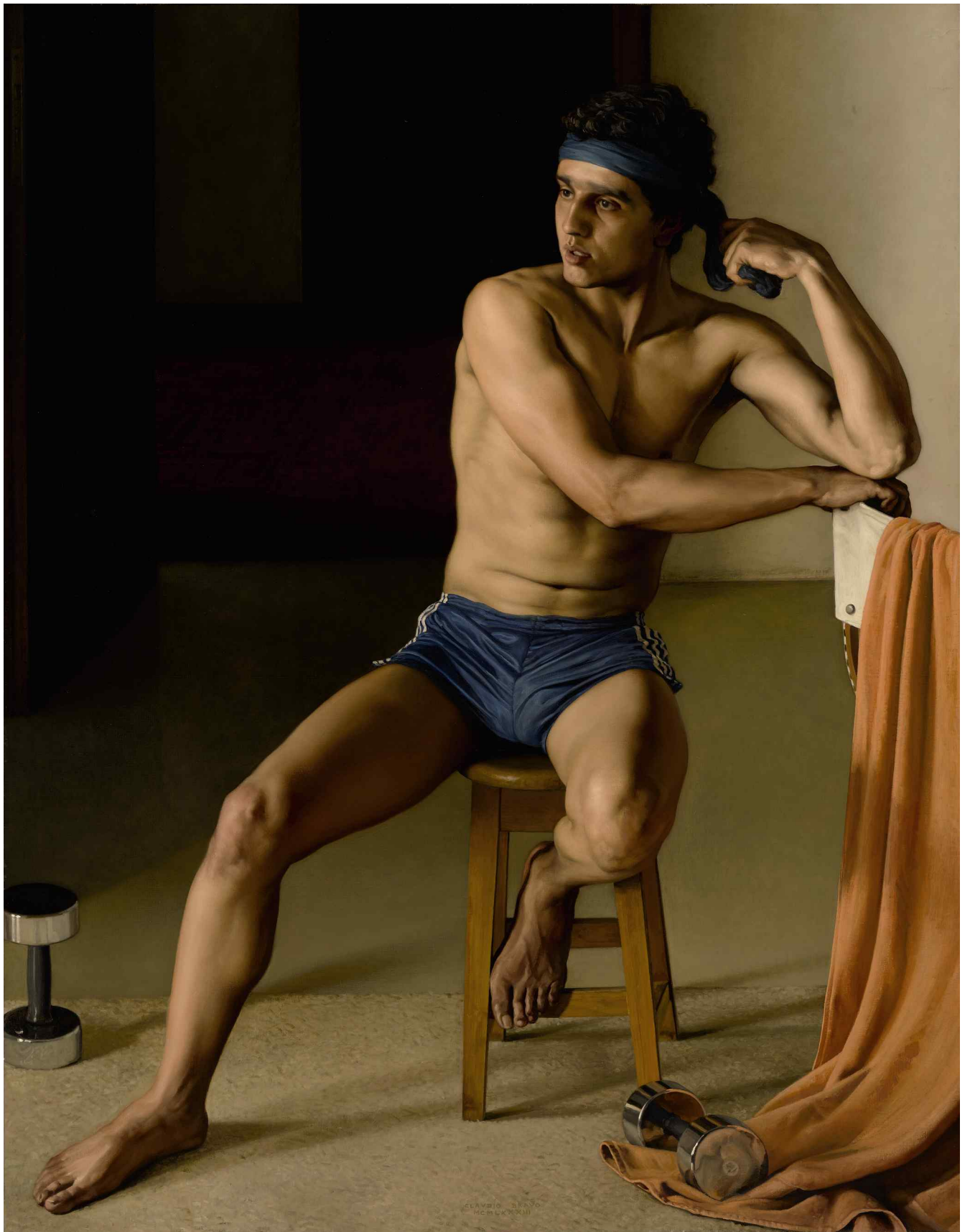
PROVENANCE

Acquired from the artist
Forbes Magazine Collection, New York
Sale: Christie's, New York, *Latin American Paintings, Drawings, Sculpture and Prints*, November 23, 1993, lot 8, illustrated in color
Private Collection, Texas
Sale: Sotheby's, New York, *Latin American Art*, May 31, 2000, lot 53, illustrated in color
Private Collection
Sale: Christie's, New York, *Latin American Sale*, November 16, 2011, lot 34, illustrated in color
Acquired from the above by the present owner

EXHIBITED

Madison, University of Wisconsin, Eljevhem Museum of Art, August 29-October 18, 1987; Dallas, Southern Methodist University, Meadows Museum, October 29-December 13, 1987; Durham, Duke University Museum, January 29-March 27, 1988; *Claudio Bravo: Painter and Draftsman*, no. 44, p. 86, illustrated
New York, The Forbes Magazine Galleries, *Detached Realism: The Works of Claudio Bravo and Irving Penn*, February-June, 1990

\$ 200,000-300,000



CONRAD WISE CHAPMAN
(1842-1913)

Vista del Valle de México con Hacienda y
Volcán

signed lower right
oil on canvas laid down on board
26¾ by 33 in.; 68 by 84 cm
Painted *circa* 1866-7.

PROVENANCE

Galerías Cristóbal, Mexico City
Private Collection, Mexico

❖ This painting is currently in Mexico. Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York for inspection or delivery. The work will be released to the purchaser in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey for an appointment to view the work.

\$ 80,000-100,000



ÉDOUARD-HENRI-THÉOPHILE
PINGRET
(1788-1875)

Chinaco e india en patio mexicano

signed and dated 1854 *México* lower left
oil on canvas
27¼ by 22½ in.; 69 by 57 cm

PROVENANCE

Private Collection, Mexico

❖ This painting may be considered an artistic monument of Mexico and, if so, could not be exported without the approval of the Instituto Nacional de Antropología e Historia (INAH). Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York for inspection or delivery. The painting will be released to the purchaser in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey for an appointment to view the work.

\$ 100,000-150,000



JOAQUÍN CLAUSELL
(1866-1935)

Bosque

signed lower right
oil on canvas
34 $\frac{5}{8}$ by 55 $\frac{7}{8}$ in.; 88 by 142 cm

PROVENANCE

Private Collection, Mexico

EXHIBITED

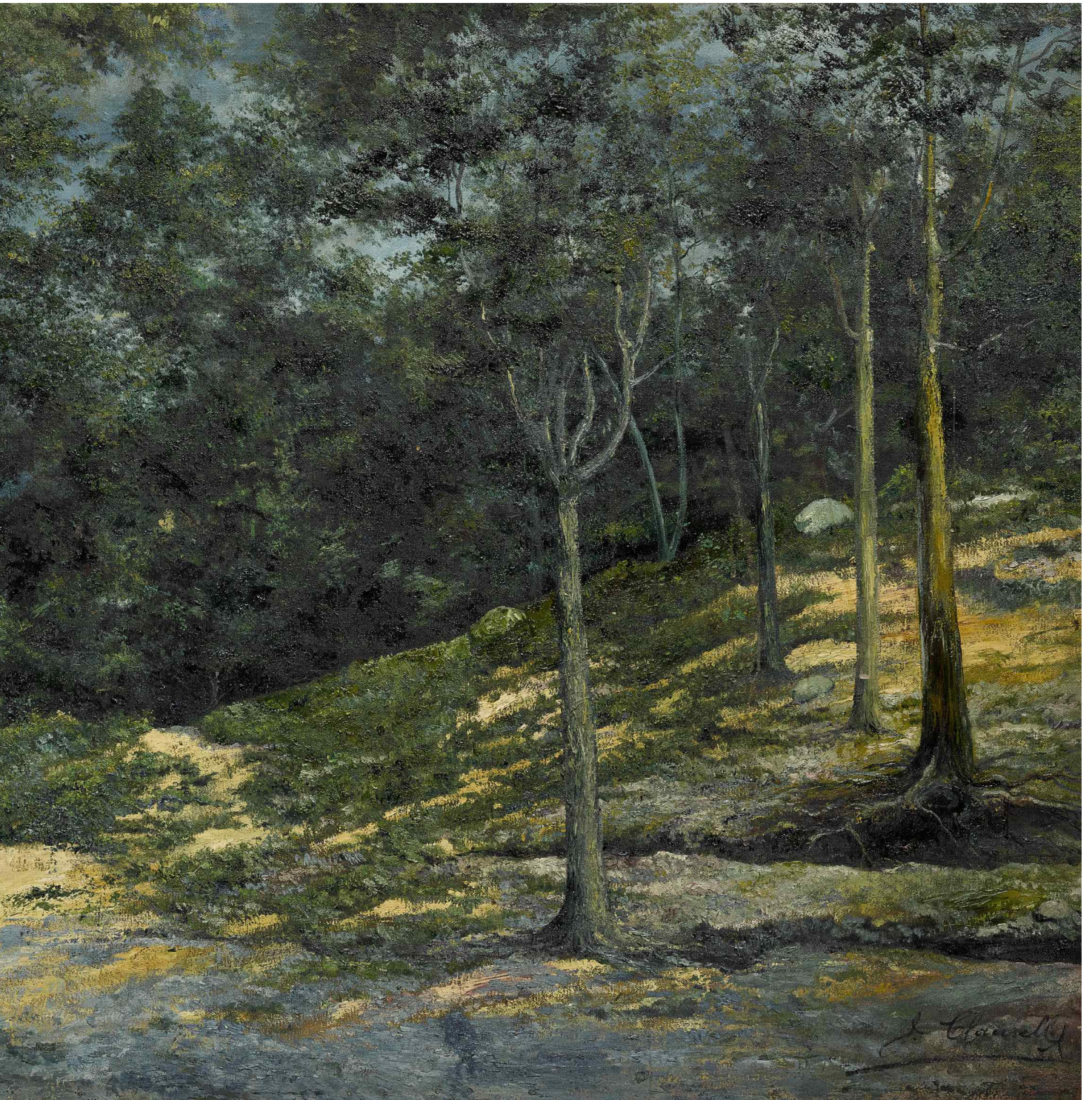
Mexico City, Museo Nacional de Arte, *Joaquín Clausell y los ecos del impresionismo en México*, July-October, 1995, no. 10, p. 99, illustrated in color

LITERATURE

C. Méndez Domínguez, ed., *Joaquín Clausell, 1866 - 1935*, Mexico City, 1988, n.p., illustrated in color

\$ 100,000-150,000





ATTRIBUTED TO JOSÉ CAMPECHE Y JORDÁN (1751-1809)

Retrato de niña

numbered 105 lower left
oil on canvas
53 by 41 in.; 135 by 104 cm

PROVENANCE

Private Collection, Madrid

\$ 80,000-120,000

Adding an important testimony to the history of Latin American painting at the end of the 18th century, *Retrato de niña* is an unsigned yet unmistakable work by José Campeche, evident in the application of signature decorative elements, rich iconography, and harmonious color. In particular, the careful illumination of the central figure and masterful execution of texture and depth throughout the work further point to the Puerto Rican painter's elegant oeuvre.

Like many of his works, *Retrato de niña* is almost certainly the product of a commission by a prominent Puerto Rican family. The high social status of the young girl is clearly articulated by the luxurious environment of her small room, dominated by a large theatrical curtain on the left side—a recurring motif in many of Campeche's portraits. As in other similar works, the curtain is gathered by two thick strands of gold rope, while a third hangs vertically to reveal a bell-shaped tassel very typical of the period. The qualities of this curtain point towards the opulence of the house, as does the neoclassical wooden table on the right. Painted with gold leaf and adorned with claw-feet in baroque *Estipite* style, its white marble top holds a precious vase with a delicate bouquet of highly realistic fresh flowers—representing the concept of returning to nature often advocated during this period.

It is an intellectual work that demonstrates Campeche's embrace of the Neoclassical ideals popular during the Enlightenment. The chosen color palette stands as testament to his inclinations: the seafoam green color of the curtains, subtle nuances of gray in a background devoid of adornment, and the sandy tone of the floor were all stylish choices at the time. The painter situates his petite model at the center of our attention, yet far from the foreground

to emphasize her diminutive stature, luminous complexion, and dark brown tousled hair. Her pink organza dress, adorned by fine lace at the cuffs, neck, and hem of the skirt, is simple but traditional, and echoes the innocence implied by the girl's young age. Confined by the serving tray of her chair, the artist captures her in a typically childish gesture at the moment she elegantly raises a morsel of bread in her right hand to taste it. She looks out at the spectator seriously, but hiding a smile as she anticipates her next bite.

The family's stature is further highlighted by the girl's chair. Despite its small dimensions, its demeanor is imposing like a throne, as it features a velvet upholstery rendered with exceptional detail in royal blue—formed by Prussian blue and white lead pigments—a significant color found often in Campeche's works.

The darkened left corner, which the Puerto Rican artist habitually casts in shadow in his portraits to frame the composition, allows him to render the chiaroscuro of the four toys. The contrast of dark and light is a tool to capture the viewer's attention, as these toys serve to symbolize the identity of their owner, an iconographic device Campeche used throughout his oeuvre. The tambourine and brass trumpet allude to the introduction of music to the girl's education, also reflecting the painter's interest in incorporating art into his family environment. The gracefully painted wooden acrobat reminds us of the playfulness of her age. A miniature tin frying pan is perhaps the most significant addition of all as it is the only object to open the scene into the future as it points to the household role that the girl will be taught to fill as she grows older.

Carlos F. Duarte
Director, Museo de Arte Colonial Quinta de Anauco, Caracas
August 2017







SESSION
TWO

NEW YORK
TUESDAY
21 NOVEMBER 2017
IMMEDIATELY FOLLOWING SESSION ONE

LOTS 41-107

A SELECTION OF WORKS SOLD TO BENEFIT FOMENTO CULTURAL BANAMEX

FOMENTO CULTURAL BANAMEX PROUDLY SUPPORTS MEXICO'S ARTISANAL LEGACY THROUGH ITS PROGRAM *GRANDES MAESTROS DEL ARTE POPULAR MEXICANO* (GREAT MASTERS OF MEXICAN POPULAR ART).

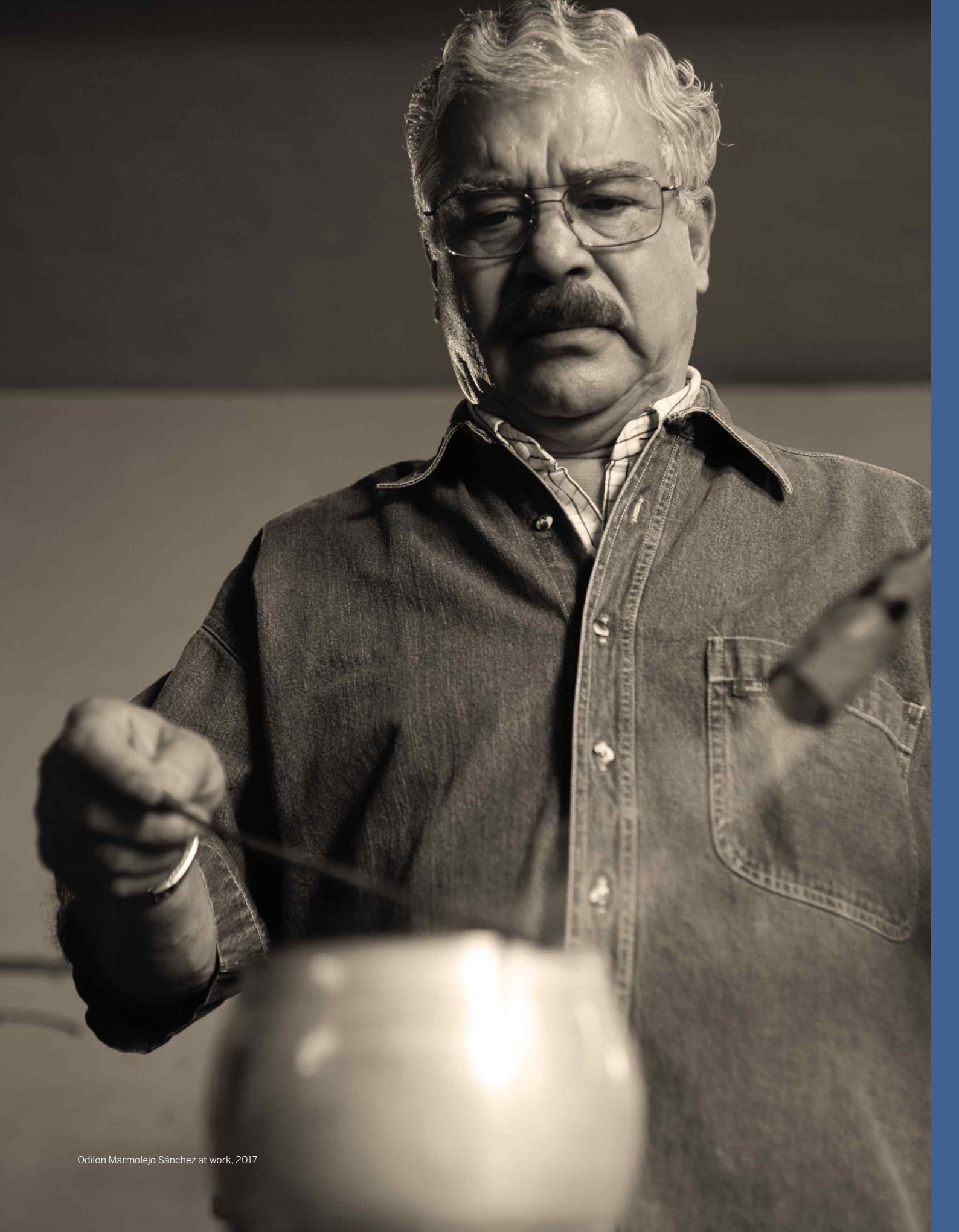
LOTS 41–49

Launched in 1996, the program constitutes an essential cultural strategy with direct social impact. With a mission to preserve, diffuse and procure the well-being of Mexican artisans, it accomplishes its goals by:

- researching artisanal traditions
- disseminating the popular arts through exhibitions and publications
- improving the infrastructure of artisanal workshops
- supporting commercial development that improves their quality of life.

Banco Nacional de Mexico-Citibanamex has provided uninterrupted funding to the *Grandes Maestros del Arte Popular Mexicano* for over twenty years. This cultural initiative is matched by the promotional and financial support of Fomento Cultural Banamex and the *Friends of the Great Masters of Mexican Popular Art*.

The purchase of the following works by these great artisans at Sotheby's will serve to further dignify their talent and reevaluate the future role of the popular arts in Mexico.



Odilon Marmolejo Sánchez at work, 2017



FAMILIA CASTILLO

Árbol de homenaje al mole

painted ceramic

34 $\frac{5}{8}$ by 31 by 11 $\frac{3}{4}$ in.; 88 by 79 by 30 cm

\$ 8,000-10,000



MANUEL JERÓNIMO REYES

Par de candelabros mediano

painted ceramic and glass
26 by 26¼ by 6 in.; 66 by 68 by 15 cm

\$ 2,000-2,500

ERNESTO JAVIER CORONA GONZÁLEZ

Lebrillo

decorated ceramic
15¾ by 9 in.; 40 by 23 cm

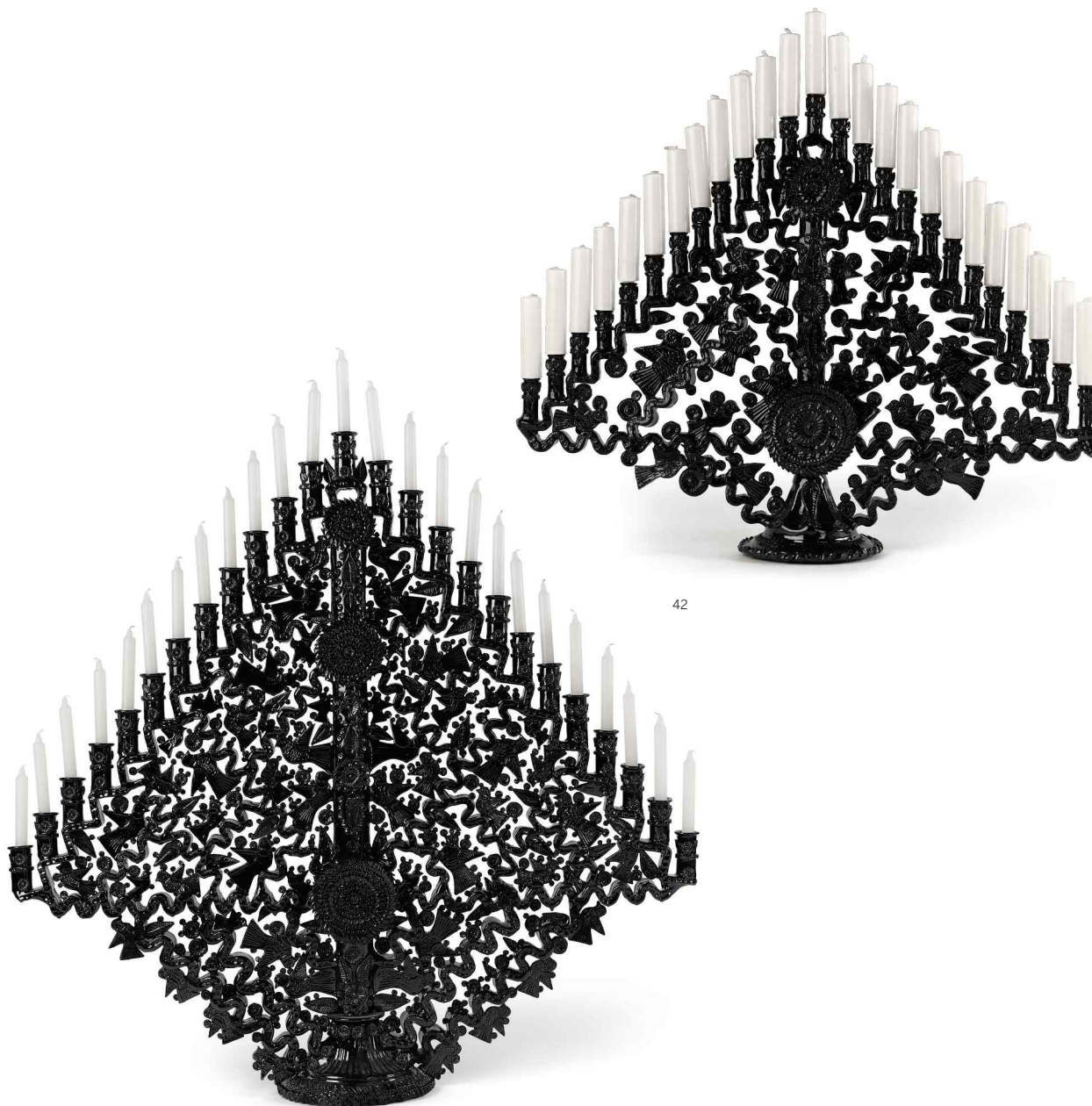
\$ 1,400-1,600

ODILON MARMOLEJO SÁNCHEZ

Dos bules de plata

silver
5 by 3 in.; 13 by 8 cm (each)

\$ 8,000-12,000



42



43



44

45

ADOLFO ESCUDERO MEJÍA

Batea

lacquered wood

32¾ by 10⅝ by 26⅝ in.; 83 by 27 by 67 cm

\$ 2,000-2,500



45

46

ANGÉLICO JIMÉNEZ
HERNÁNDEZ

Conejo nahual amarillo con negro
and Felino azul

painted wood

20 by 20¾ by 7⅞ in.; 51 by 53 by 20 cm (each)

\$ 1,600-1,800



46

JOSÉ DE JESÚS ÁLVAREZ RAMÍREZ

Cántaro de calacas azules

painted ceramic

22½ by 28¼ by 18¼ in.; 57 by 72 by 46 cm

\$ 3,000-4,000



47



48

48

FRANCISCO CORONEL NAVARRO

Bule con hoja de oro and Bule con hoja de plata

dried squash, painted and lacquered with gold
leaf; dried squash, painted and lacquered with
silver leaf

18½ by 13¾ in.; 47 by 35 cm (each)

\$ 2,500-3,500

49

MAGDIEL GARCÍA HERNÁNDEZ

Vaso rojo

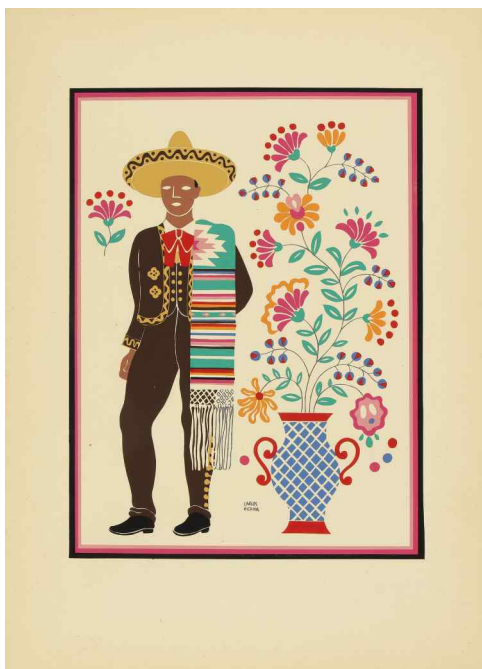
glass

18⅞ by 11¾ in.; 48 by 30 cm

\$ 1,500-2,000



49



50

50

CARLOS MÉRIDA (1891-1984)

Trajes Regionales Mexicanos: Complete Portfolio (25 Prints)

each: signed
first sheet: also dedicated *Al Dr. Lotwin y respetable Sra. esposa*, 1970 lower right serigraphs on heavy paper

each: 17 $\frac{7}{8}$ by 13 in.; 45 by 33 cm
Executed in 1945.
From an edition of 1000.

PROVENANCE

Private Collection, Beverly Hills, acquired from the artist in 1970

LITERATURE

Mario de la Torre, *Carlos Mérida en sus noventa años*, Mexico City, 1981, no. VII, p. 107, another example illustrated in color

For full titles and images of each print, please visit www.sothebys.com.

\$ 5,000-7,000

51

RUFINO TAMAYO
(1899-1991)

Sandía

signed and dated 58 lower right
oil and sand on canvas
9½ by 16¼ in.; 24 by 41 cm

PROVENANCE

Galerie de France, Paris
The Collection of Rafaela Arocena de Ussía,
Coyoacán, Mexico
Thence by descent to the present owner

We wish to thank Juan Carlos Pereda for his kind
assistance in the cataloguing of this work.

\$ 50,000-70,000



51

52

ALICE RAHON
(1916-1987)

Untitled

signed lower left
oil and sand on canvas
18¼ by 23 in.; 46 by 58 cm

PROVENANCE

The Collection of Henri de Chatillon, Mexico
Acquired from the above by the present owner

\$ 12,000-18,000



52



53

CARLOS MÉRIDA
(1891-1984)

Huichol 6

signed and dated 1964 lower left
duco and sand on paper
20¾ by 15⅞ in.; 53 by 38 cm

PROVENANCE

Teochita Inc. (Francis Pratt), New York, circa 1974
Acquired from the above
Sale: Sotheby's, New York, *18th, 19th and 20th Century Latin American Paintings, Drawings, Sculpture and Prints*, December 3, 1981, lot 238, illustrated
Bernard Lewin Galleries, Beverly Hills
Sale: Sotheby's, New York, *Latin American Art*, November 17, 2011, lot 157, illustrated in color
Acquired from the above by the present owner

\$ 20,000-30,000

CARLOS MÉRIDA
(1891-1984)

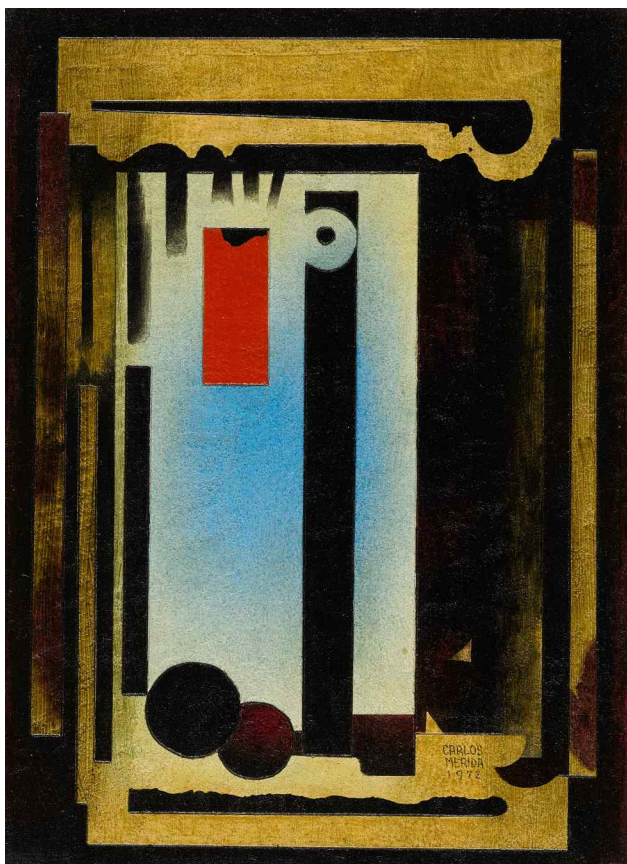
Ventana al infinito

signed and dated 1972 lower right
duco on masonite
15 by 11 in.; 38 by 28 cm

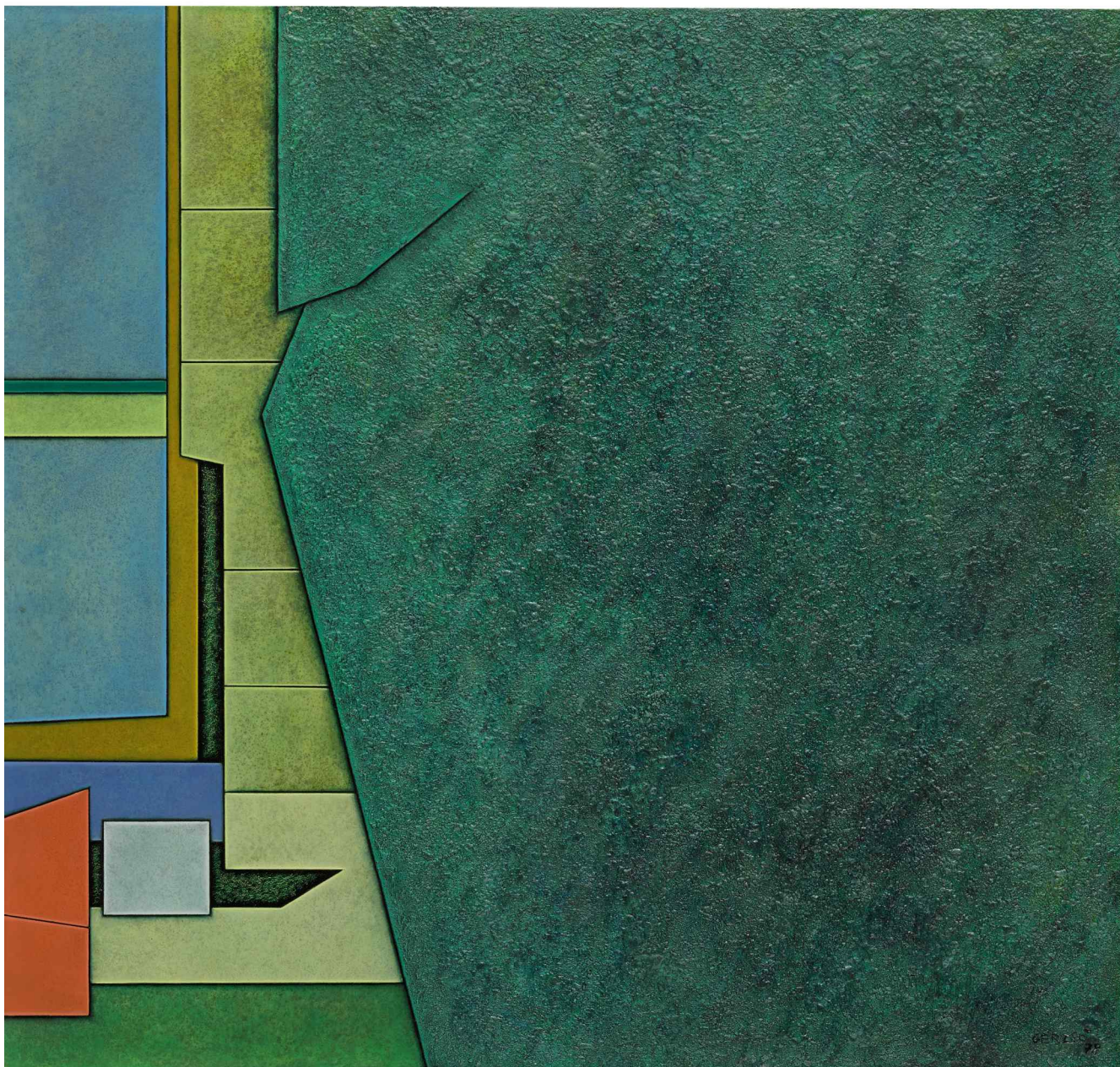
PROVENANCE

The Bernard and Edith Lewin Collection of Mexican Art,
Los Angeles
Gift from the above to the Los Angeles County Museum of Art,
Los Angeles
Sale: Christie's, New York, *Latin American Sale*, November 16,
2011, lot 194, illustrated in color
Acquired from the above by the present owner

\$ 20,000-30,000



54



55

55

GUNTHER GERZSO
(1915-2000)

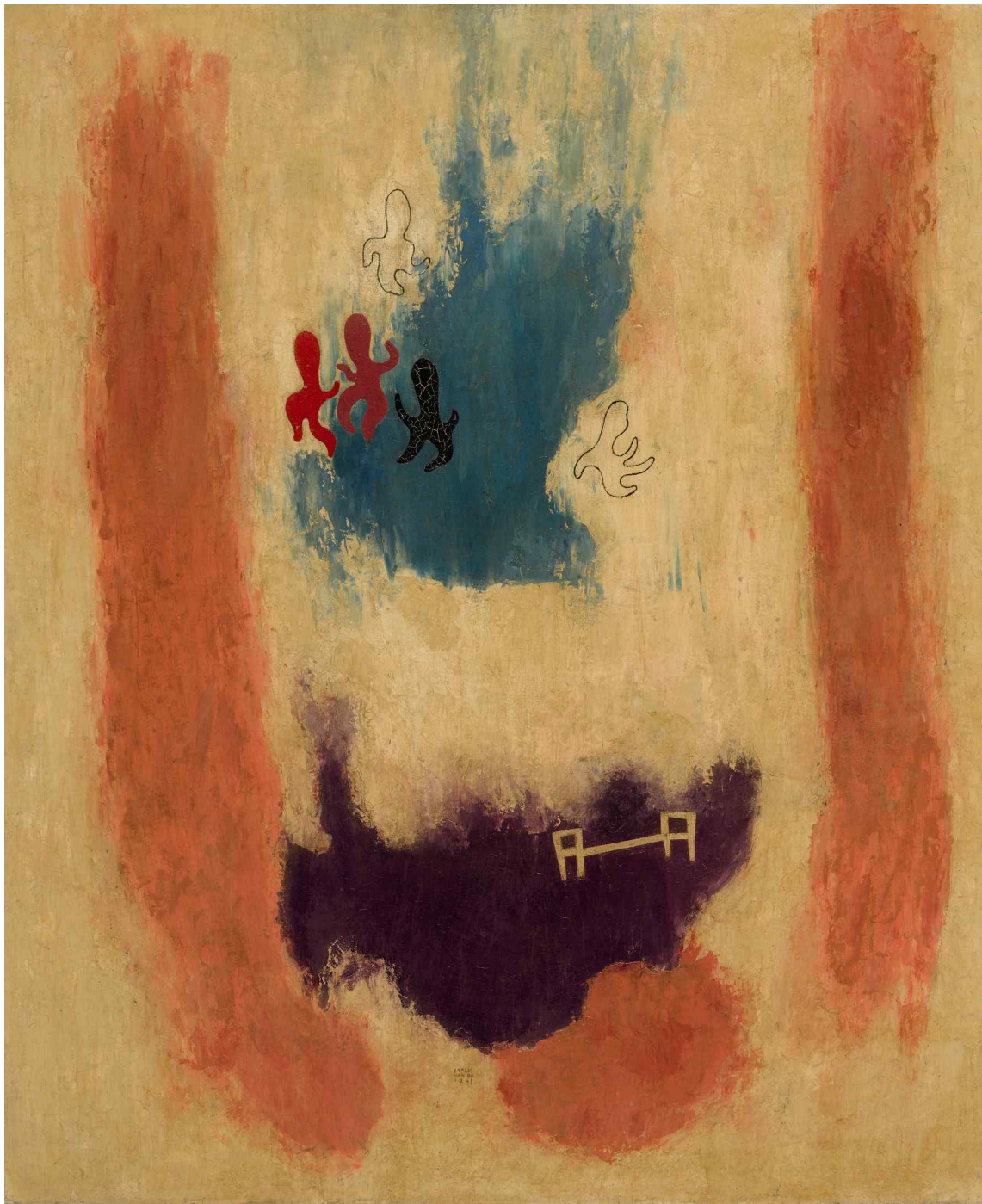
Amarillo-Rojo-Verde

signed and dated 78 lower right; also signed,
titled and dated on the reverse
oil on masonite
20¾ by 22 in.; 53 by 56 cm

PROVENANCE

Acquired from the artist
The Collection of Gregorio Shapiro, Mexico City
Galería Misrachi, Mexico City
Acquired from the above, 1992
Sale: Sotheby's, New York, *Latin American Art*, May 24, 2005,
lot 14, illustrated in color
Private Collection, Mexico
Sale: Christie's, New York, *Latin American Art*, May 28, 2014,
lot 120, illustrated in color
Acquired from the above by the present owner

\$ 60,000-80,000



56

56

CARLOS MÉRIDA
(1891-1984)

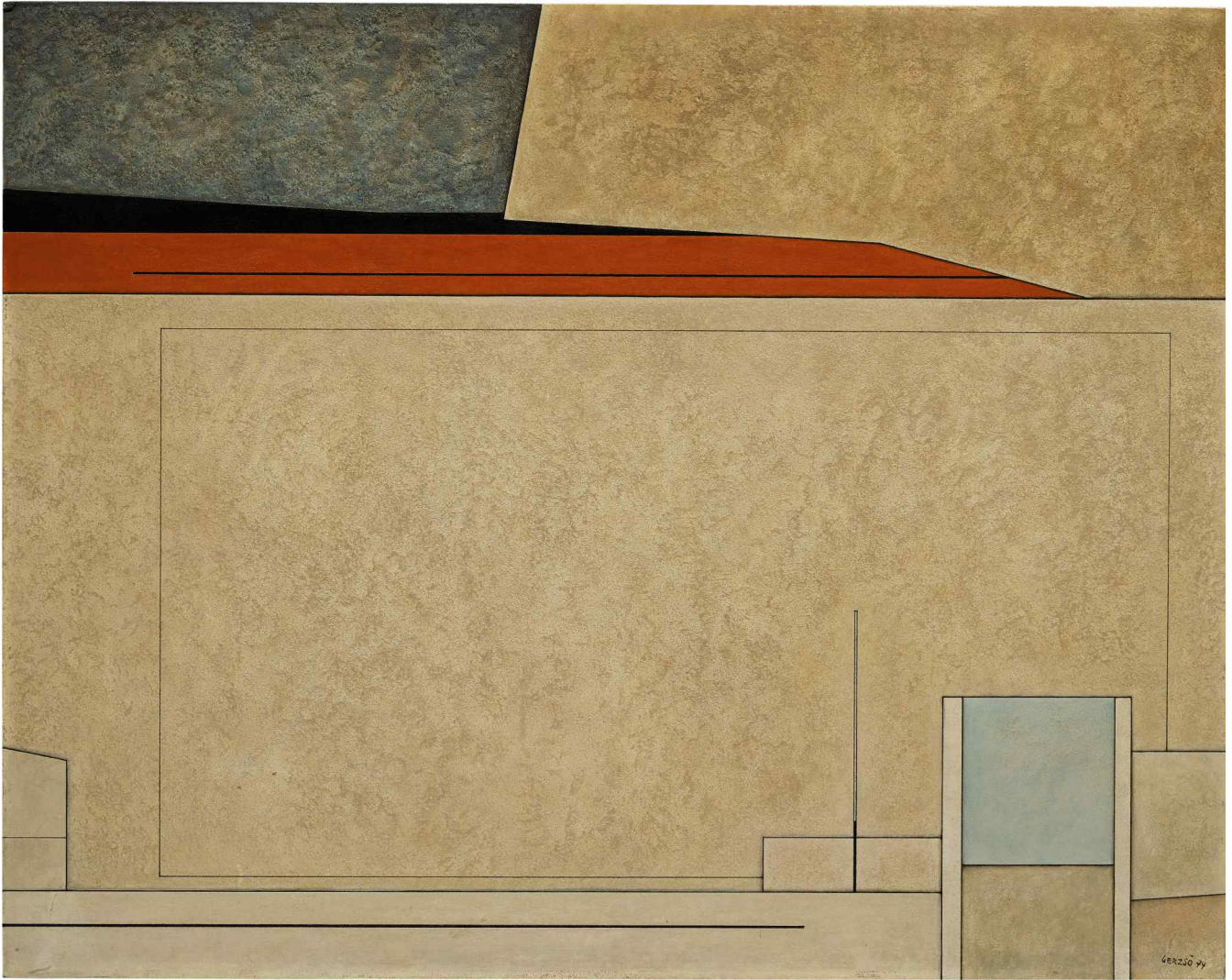
Cielos de Texas No. 5

signed and dated 1943 lower center
oil on canvas
30 by 25 in.; 76 by 64 cm

PROVENANCE

Galerías Iturbide, Mexico City
Private Collection, Beverly Hills, acquired from
the above in 1968

\$ 30,000-40,000



57

57

GUNTHER GERZSO (1915-2000)

Ágora

signed and dated 74 lower right; also signed,
titled and dated on the reverse
oil and sand on masonite
28¾ by 36¼ in.; 73 by 92 cm

PROVENANCE

Private Collection, Mexico
Sale: Sotheby's, New York, *Latin American Art*,
June 3, 1999, lot 63, illustrated in color
Private Collection, Mexico
Sale: Nader's Fine Art Auctions, Miami, *Important
Paintings and Sculpture*, December 6, 2012, lot
31, illustrated in color
Private Collection, Miami

EXHIBITED

Austin, The University of Texas at Austin
Michener Galleries, *Gunther Gerzso: Paintings
and Graphics Reviewed*, April 4-May 23, 1976,
p. 43, illustrated
Mexico City, Instituto Nacional de Bellas Artes,
Museo de Arte Moderno, *60 obras del gran pintor
Gunther Gerzso*, September-October, 1977,
no. 28
Mexico City, Instituto Nacional de Bellas Artes,
Museo de Arte Moderno, *Gunther Gerzso, Carlos
Mérida, Rufino Tamayo*, April 1978, no. 11, p. 47,
illustrated in color
Naples, Castel dell'Ovo, *Passione per la Vita, la
Rivoluzione dell'arte Messicana nel XX Secolo*,
March 15-June 15, 1997, no. 82, p. 137, p. 221,
illustrated in color (incorrectly illustrated as
no. 83)

LITERATURE

Juan Acha, "La Pintura de Gunther Gerzso,"
Revista Plural, no. 74, July, 1974, Mexico City,
illustrated in color

\$ 60,000-80,000

CARLOS MÉRIDA
(1891-1984)

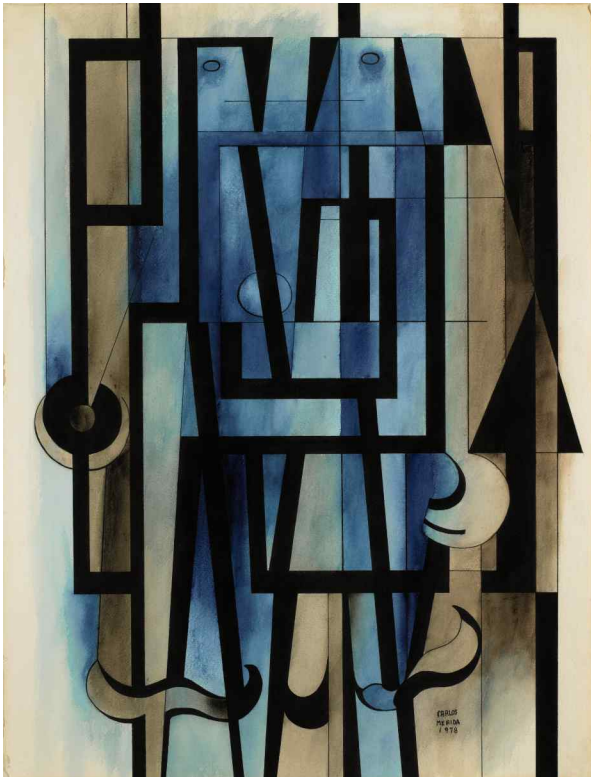
Figuras abstractas

signed and dated 1978 lower right
watercolor and ink on paper
29⁵/₈ by 22¹/₂ in.; 75 by 57 cm

PROVENANCE

Private Collection, Los Angeles
Sale: Bonhams, *Modern, Contemporary and Latin American Art*, November 7, 2004, lot 147, illustrated in color
Acquired from the above by the present owner

\$ 15,000-20,000



58

CARLOS MÉRIDA
(1891-1984)

Untitled

signed and dated 1952 lower right
mixed media on paper laid down on masonite
23³/₄ by 15¹/₂ in.; 60 by 39 cm

PROVENANCE

Galería Mundo Antiguo, Mexico
Private Collection, California
Acquired from the above by the present owner

\$ 7,000-9,000



59



60

60

MATTA
(1911-2002)

Les Flamboyantes Avalanches

signed on the reverse
oil on canvas
25½ by 25½ in.; 65 by 65 cm
Painted in 1980.

PROVENANCE

Acquired from the artist
Galerie Samy Kinge, Paris, acquired from the
above *circa* 1980
Thomas R. Monahan Fine Arts, Chicago, acquired
from the above, 1987
Acquired from the above
Thence by descent to the present owner

EXHIBITED

Chicago, Goldman-Kraft Gallery, *Matta: A
Retrospective Exhibition*, October 24-November
28, 1986
Chicago, Thomas R. Monahan Fine Arts, *Matta*,
November 5-December 4, 1987
This work is included in the archives of Germana
Ferrari-Matta as number 80/16.

\$ 30,000-40,000



61

61

MANABU MABE
(1924-1997)

Irsão vermelho

signed and dated *S.P. 1960* lower right; also signed, titled, dedicated and dated on the reverse
oil on canvas
37¼ by 45 in.; 95 by 114 cm

PROVENANCE

Acquired from the artist
Thence by descent to the present owner

\$ 22,000-28,000

62

PROPERTY FROM A PRIVATE COLLECTION,
FLORIDA

ROBERTO BURLE-MARX
(1909-1994)

Untitled

signed and dated *1989* lower right
acrylic and screenprint on canvas
62¾ by 59 in.; 159 by 150 cm

PROVENANCE

Acquired from the artist by the present owner

\$ 18,000-22,000

63

FERNANDO CANOVAS
(B. 1960)

La Vierge

signed and dated *96* lower right
acrylic on canvas
79 by 63¼ in.; 201 by 161 cm

PROVENANCE

Sale: Christie's, New York, *Interiors*, December 17, 2014, lot 170, illustrated
Acquired from the above by the present owner

EXHIBITED

Buenos Aires, Museo Nacional de Buenos Aires, *Fernando Canovas*, December 3, 1997 - January 10, 1998, pp. 130-131, illustrated in color

\$ 20,000-30,000



62



MATTA
(1912-2002)

Le Coeur d'Hélène

oil on canvas
45 $\frac{1}{8}$ by 57 $\frac{3}{8}$ in.; 115 by 146 cm
Painted in 1957.

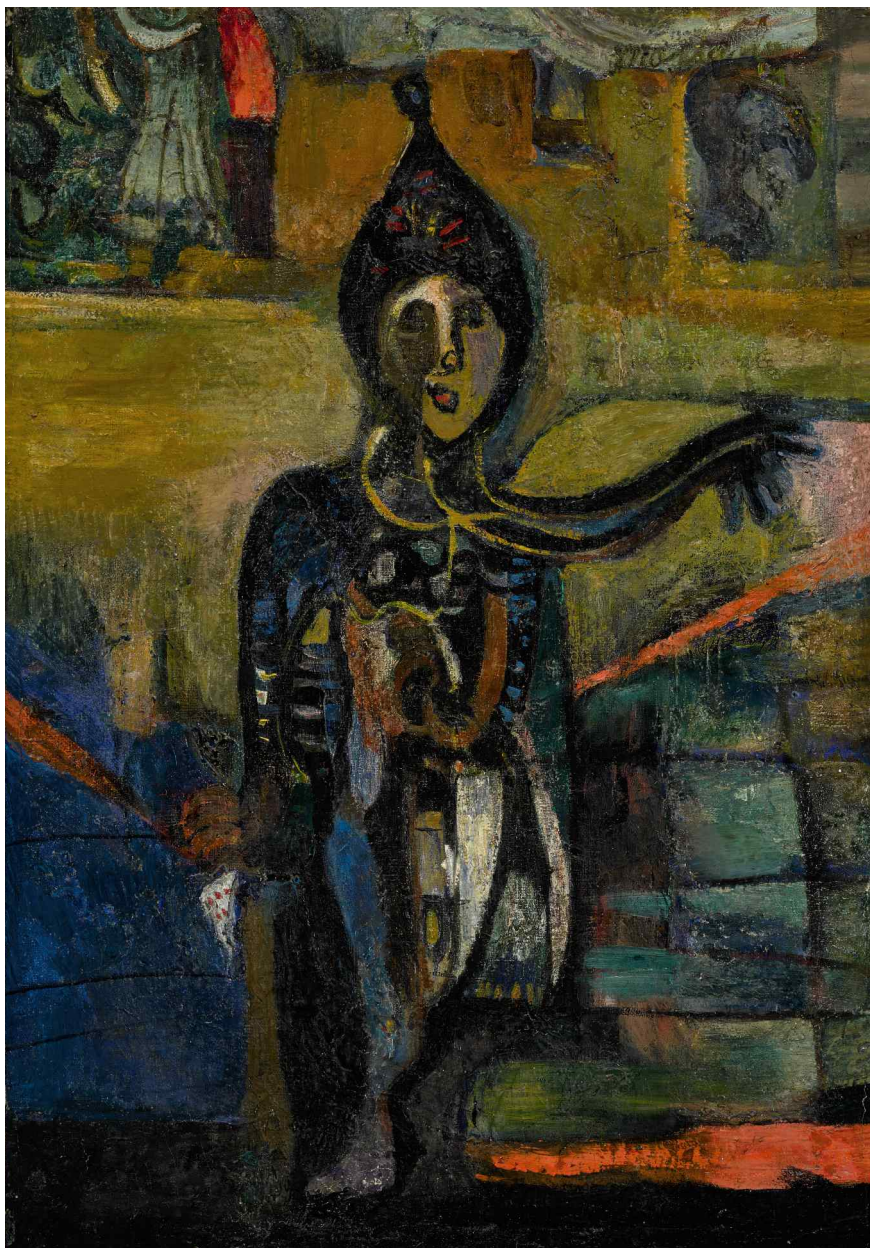
PROVENANCE

Galerie Alexander Iolas, Paris
The Collection of Hélène Anavi, Paris
Sale: Sotheby's, London, *The Hélène Anavi
Collection of Surrealist and Post-War Art*, March
27, 1984, lot 30, illustrated in color
Galleria Paolo Seno, Milan
Sale: Christie's, New York, *Important Latin
American Paintings, Drawings, Sculpture and
Prints*, May 18, 1994, lot 32, illustrated in color
Acquired from the above by the present owner

\$ 100,000-150,000







65

65

MARIANO RODRÍGUEZ (1912-1990)

Diablito

signed indistinctly upper right
oil on canvas
24 by 16¾ in.; 61 by 43 cm
Painted in 1949.

PROVENANCE

The Estate of the Artist
Galería La Acacia, Havana
Acquired from the above by the present owner

EXHIBITED

Havana, Museo Nacional de Bellas Artes, *Mariano Rodríguez. Exposición Retrospectiva.*, 1975, no. 183
Mexico City, Museo de Arte Carrillo Gil; Havana, Museo Nacional de Bellas Artes; *Influencias africanas en la cultura cubana*, 1980

LITERATURE

José Veigas Zamora, *Mariano Rodríguez: Catálogo Razonado Pintura y dibujo 1936-1949, Volumen I*, Sevilla, 2007, no. 49.08, p. 240, illustrated in color

This lot is accompanied by a certificate of authenticity from the Fundación Arte Cubano. We wish to thank Alejandro Rodríguez and the Fundación Arte Cubano for their kind assistance in cataloguing this lot.

\$ 50,000-70,000



66

66

CARLOS ENRIQUEZ
(1900 - 1957)

Cabeza de caballo

signed and dated 54 lower right
oil on canvas
17 by 15¾ in.; 43 by 40 cm

PROVENANCE

Sale: Sotheby's, New York, *Latin American Art*,
May 3, 1990, lot 265, illustrated
Private Collection
Oñate Fine Art, Miami
Private Collection, Miami

LITERATURE

Juan A. Martínez, *Carlos Enriquez: The Painter of Cuban Ballads*, Miami, 2010, p. 242, illustrated in color

We wish to thank Dr. Ramón Vázquez and the Fundación Arte Cubano for their kind assistance in cataloging this work.

\$ 70,000-90,000



67

67

RENÉ PORTOCARRERO
(1912-1986)

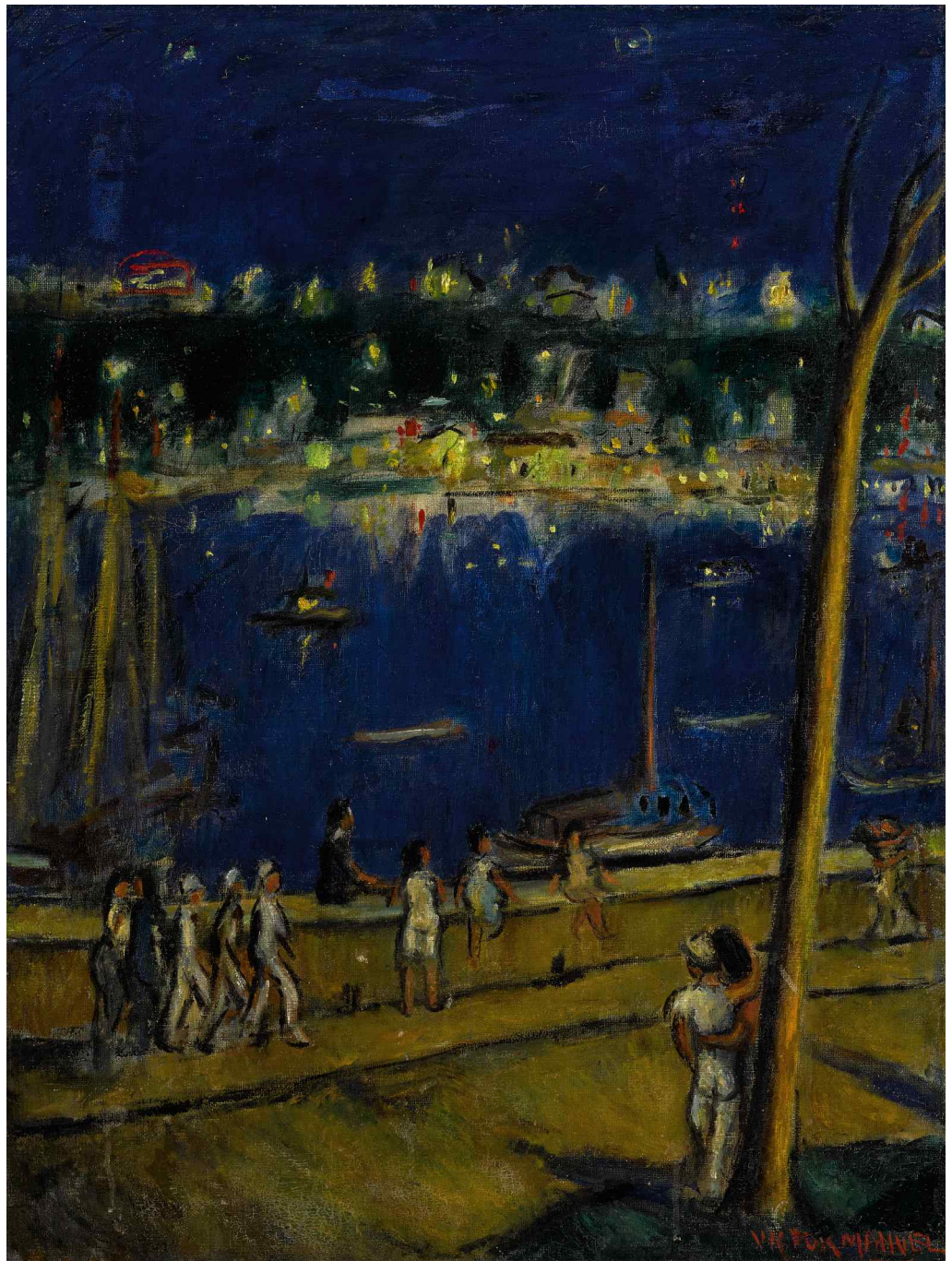
Untitled

signed and dated 66 lower right
ink on paper
28⁵/₈ by 22⁷/₈ in.; 73 by 58 cm

PROVENANCE

Acquired from the artist
The Collection of the Honorable Ambassador Haim Yaari,
Havana
Thence by descent
Private Collection, Miami

\$ 25,000-35,000



68

68

VÍCTOR MANUEL
(1897-1969)

Havana at Night

signed lower right
oil on canvas
32¼ by 24 in.; 82 by 61 cm

PROVENANCE

Acquired from the artist
Thence by descent to the present owner

\$ 30,000-40,000



69

CARLOS ENRIQUEZ (1900 - 1957)

El rapto

signed and dated 53 lower right
gouache on paper
14 by 19¼ in.; 36 by 49 cm

PROVENANCE

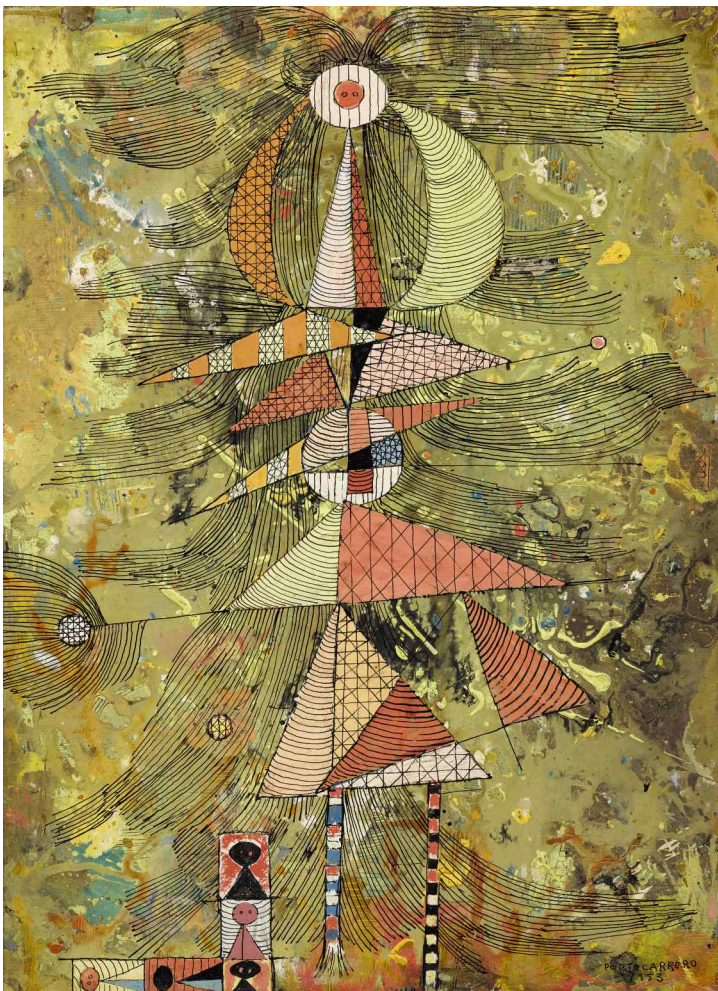
Oñate Fine Art, Miami
Private Collection, Miami

LITERATURE

Juan A. Martínez, *Carlos Enríquez: The Painter of Cuban Ballads*, Miami, 2010, p. 228, illustrated in color

We wish to thank Dr. Ramón Vázquez and the Fundación Arte Cubano for their kind assistance in cataloguing this work.

\$ 25,000-35,000



70

RENÉ PORTOCARRERO (1912-1986)

Abstract Composition

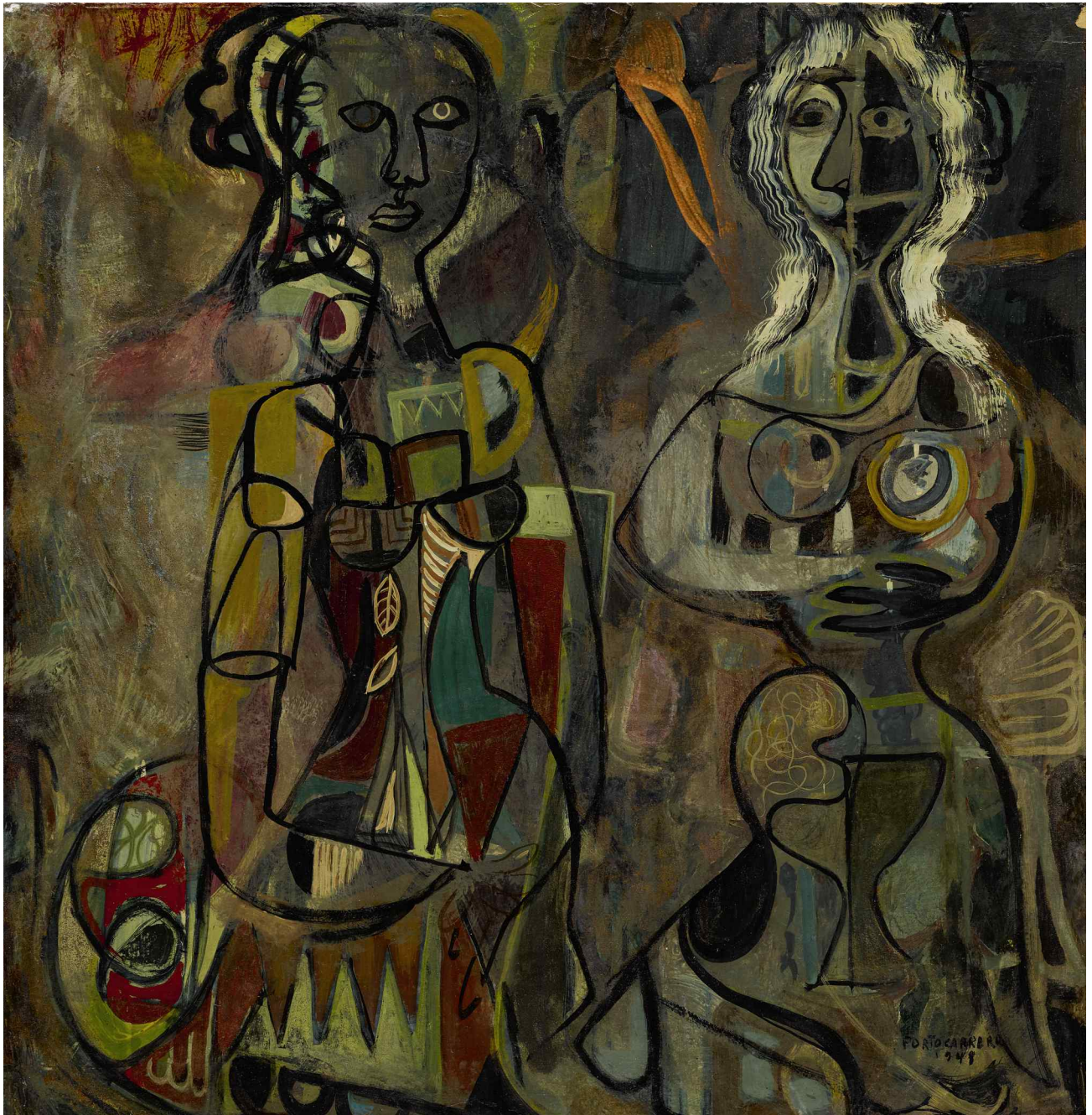
signed and dated 1953 lower right
mixed media on paper
14⅞ by 11 in.; 38 by 28 cm

PROVENANCE

Acquired from the artist
Thence by descent to the present owner

We wish to thank Dr. Ramón Vázquez and the Fundación Arte Cubano for their kind assistance in cataloguing this work.

\$ 6,000-8,000



71

71

RENÉ PORTOCARRERO
(1912-1986)

Dos figuras femeninas

signed and dated 1948 lower right
oil on cardboard laid down on canvas
28¾ by 26¾ in.; 71 by 68 cm

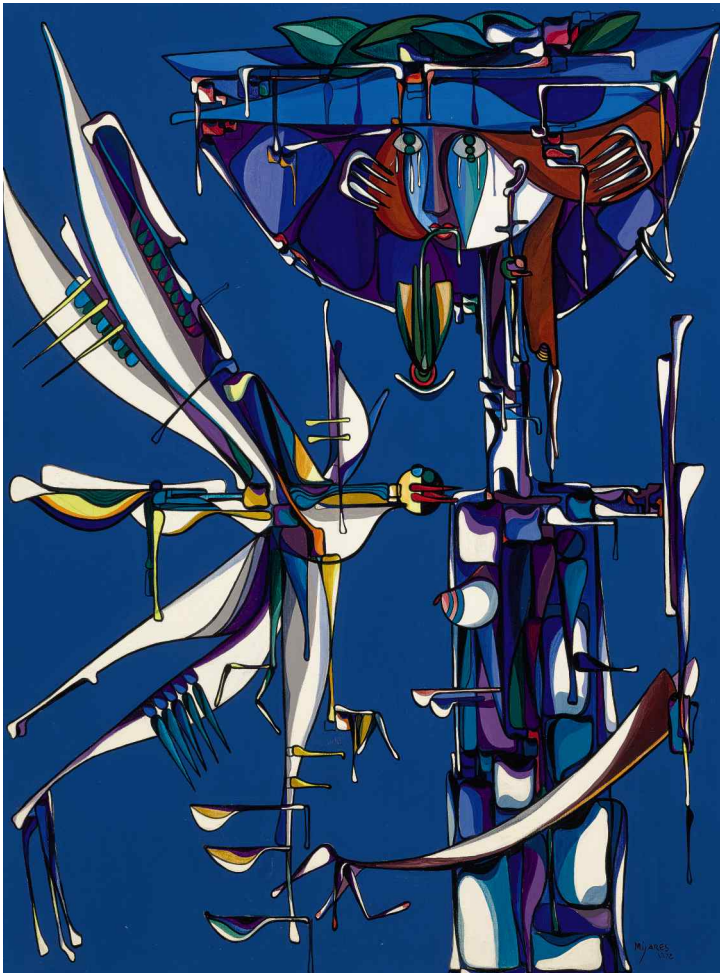
PROVENANCE

The Collection of Carlos Soler, Havana
Private Collection, Puerto Rico

This work is accompanied by a certificate of authenticity issued by the Fundación Arte Cubano, signed by Dr. Ramón Vázquez and dated *22 de mayo de 2017, Madrid*.

We wish to thank Dr. Ramón Vázquez and the Fundación Arte Cubano for their kind assistance in cataloguing this work.

\$ 50,000-70,000



72

72

JOSÉ MARÍA MIJARES
(B. 1922)

Pájaro

signed and dated 1972 lower right
oil on canvas
40 by 30 in.; 102 by 76 cm

PROVENANCE

Oñate Fine Art, Miami
Private Collection, Miami

\$ 25,000-35,000

73

MARIANO RODRÍGUEZ
(1912-1990)

Gallo azul

signed and dated 88 lower left
oil on canvas
36 by 47¼ in.; 92 by 120 cm

PROVENANCE

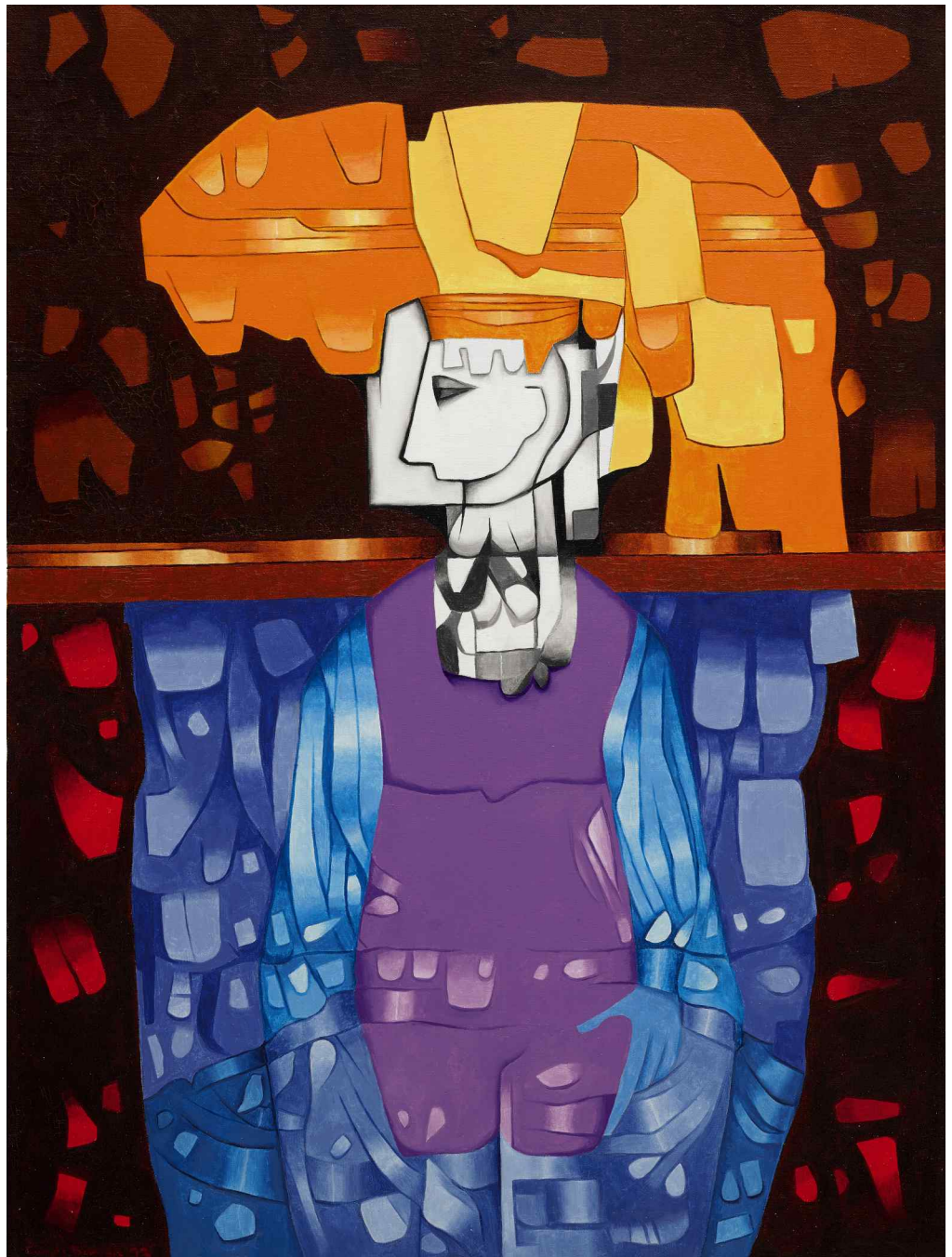
Gift from the artist
Thence by descent to the present owner

We wish to thank Alejandro Rodríguez and the
Fundación Arte Cubano for their kind assistance
in cataloguing this work.

\$ 12,000-18,000



73



74

74

CUNDO BERMÚDEZ
(1914-2008)

El hombre de las cintas

signed and dated 92 lower left
oil on canvas
32 by 24 in.; 81 by 61 cm

PROVENANCE

The Collection of Mario Arguelles, Miami
Private Collection, Florida

This lot is accompanied by a photo-certificate of
authenticity signed by the artist and dated *14 de
octubre de 2002*.

\$ 50,000-70,000



75

75

AMELIA PELÁEZ
(1896-1968)

Naturaleza muerta con tetera

tempera on paper mounted on board
17¼ by 18¾ in.; 44 by 48 cm

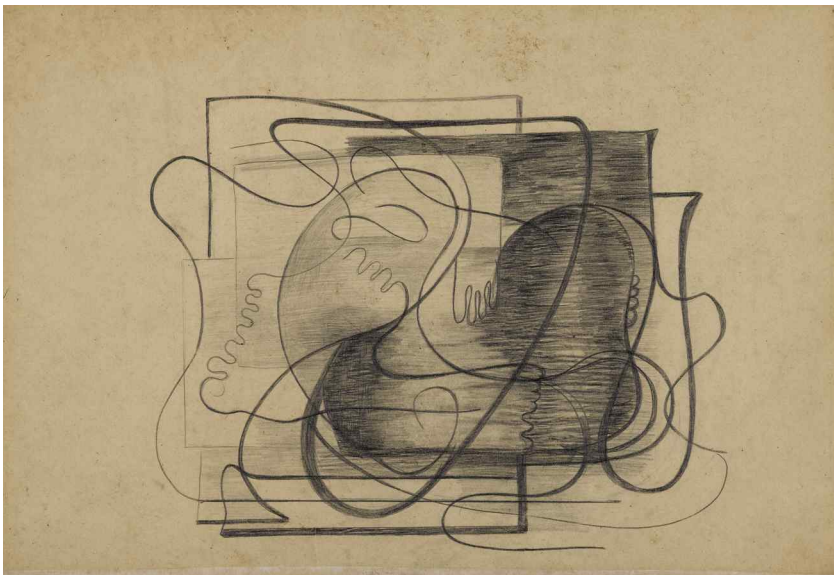
PROVENANCE

Acquired from the artist
Thence by descent
Private Collection, Miami
Acquired from the above by the present owner,
2015

This lot is included in the archives of the Fundación Arte Cubano under archive number AML-123. This lot is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by José Veigas Zamora and Ramón Vázquez Díaz and dated *24 de abril de 2015, Madrid*.

We wish to thank Dr. Ramón Vázquez and the Fundación Arte Cubano for their kind assistance in cataloguing this work.

\$ 20,000-30,000



76

76

AMELIA PELÁEZ
(1896-1968)

Composición con manos y pies

graphite on paper mounted on board
15¾ by 23 in.; 40 by 58 cm
Executed *circa* 1934-5.

PROVENANCE

Acquired from the artist
Thence by descent
Private Collection, Miami
Acquired from the above by the present owner,
2015

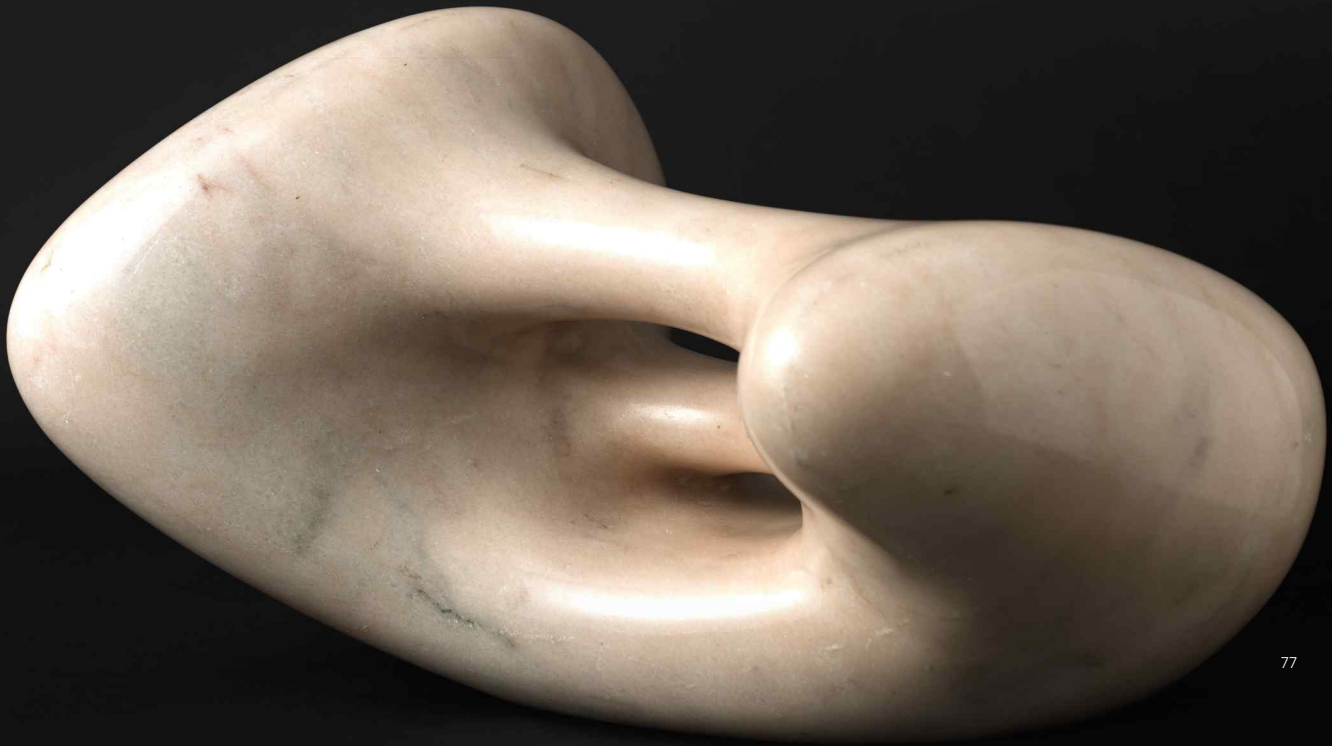
LITERATURE

Frank R. Padron, *Cuban Art Past and Present*, Volume 1, Miami, 2016, p. 62, illustrated in color

This lot is included in the archives of the Fundación de Arte Cubano under archive number AML-122. This lot is accompanied by a certificate of authenticity from the Fundación de Arte Cubano signed by José Veigas Zamora and Ramón Vázquez Díaz and dated *09 de abril de 2015, Madrid*.

We wish to thank Dr. Ramón Vázquez and the Fundación Arte Cubano for their kind assistance in cataloguing this work.

\$ 15,000-20,000



77

77

AGUSTÍN CÁRDENAS
(1927-2001)

Untitled

inscribed with artist signature and dated 70
pink Carrara marble
10½ by 22 by 11½ in.; 27 by 56 by 29 cm

PROVENANCE

Acquired from the artist
Private Collection, Italy

LITERATURE

José Pierre, *La sculpture de Cárdenas*, Brussels,
1971, no. 224, p. 122, illustrated

\$ 25,000-30,000

78

WIFREDO LAM
(1902-1982)

Untitled

signed lower right
pastel and charcoal on *C.M. Fabbriano* paper
26 by 19 in.; 66 by 48 cm
Executed *circa* 1970.

PROVENANCE

Sale: Parke-Bernet Galleries, New York, *Modern Paintings, Drawings and Sculpture*, April 8-9, lot 233, illustrated
Acquired from the above
Sale: Sotheby's, New York, *Latin American Art*, November 21, 2007, lot 167, illustrated in color
Private Collection, Miami

\$ 30,000-40,000

79

CARLOS MÉRIDA
(1891-1984)

Dos figuras

signed lower right
gouache and ink on *amate* paper
16 by 10¼ in.; 41 by 26 cm
Painted in 1949.

PROVENANCE

Sale: Christie's, New York, *Latin American Paintings, Drawings and Sculpture*, November 22, 1989, lot 112, illustrated
Acquired from the above by the present owner

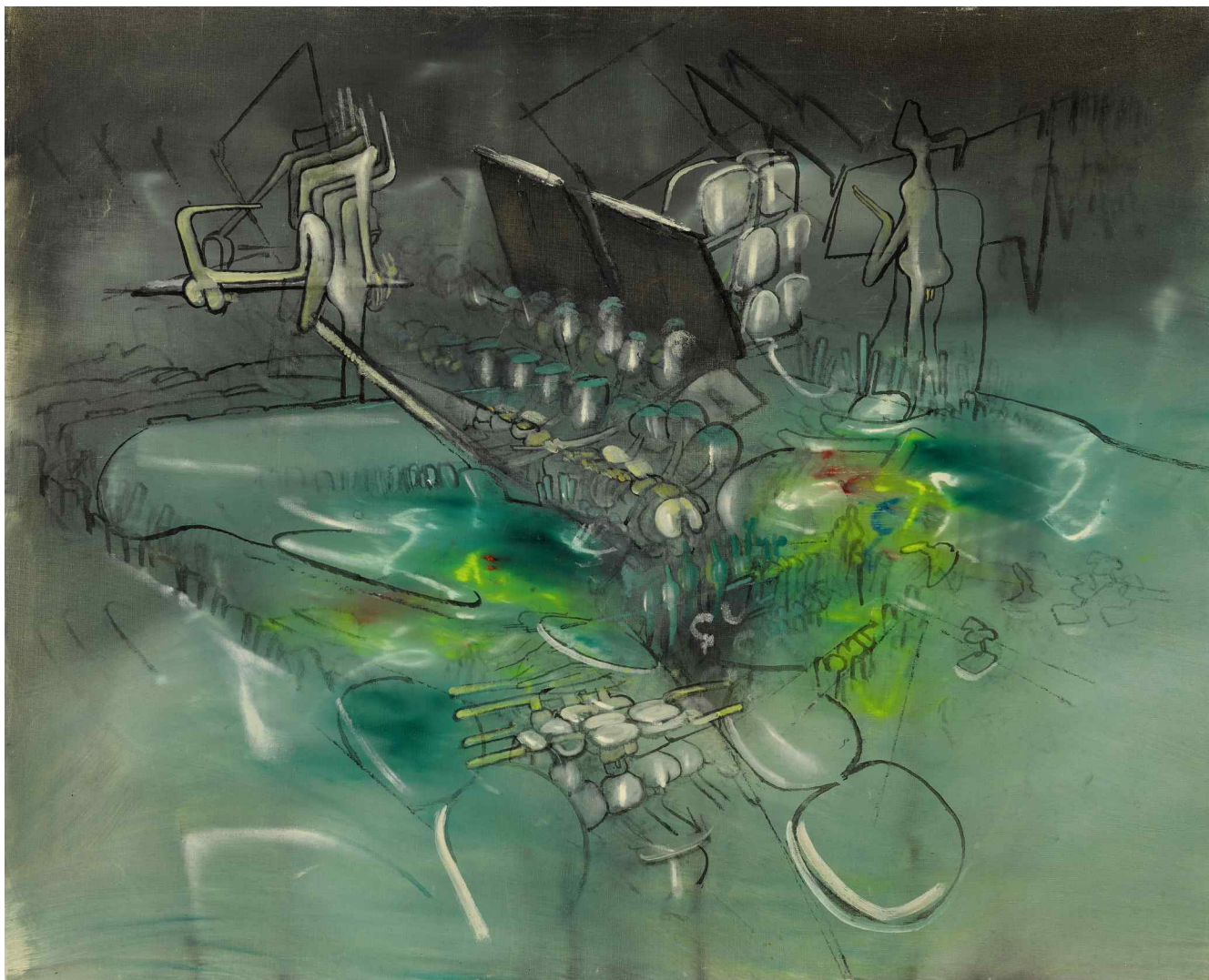
\$ 6,000-8,000



78



79



80

80

MATTA
(1911-2002)

Untitled

oil on canvas
34 $\frac{1}{4}$ by 42 $\frac{7}{8}$ in.; 87 by 109 cm
Painted in 1959.

PROVENANCE

Mathias Fels Gallery, Paris
Acquired from the above by the present owner

This lot is accompanied by a certificate of authenticity signed
by Ramuntcho Matta and dated *Paris le 25 juin 1984*.

\$ 70,000-90,000

81

GUILLERMO MEZA
(1917-1997)

Eva y la serpiente (Haiti chérie)

signed and dated *Al pueblo de Haiti / Guillermo Meza/1968* lower right; also signed, titled, dated and dedicated on the reverse
oil on canvas
31½ by 27½ in.; 80 by 70 cm

PROVENANCE

Sale: Bonhams & Butterfields, San Francisco, *Modern, Contemporary and Latin American Art*, November 7, 2004, lot 166, illustrated in color
Acquired from the above by the present owner

\$ 12,000-18,000

82

LUIS CABALLERO
(1943-1995)

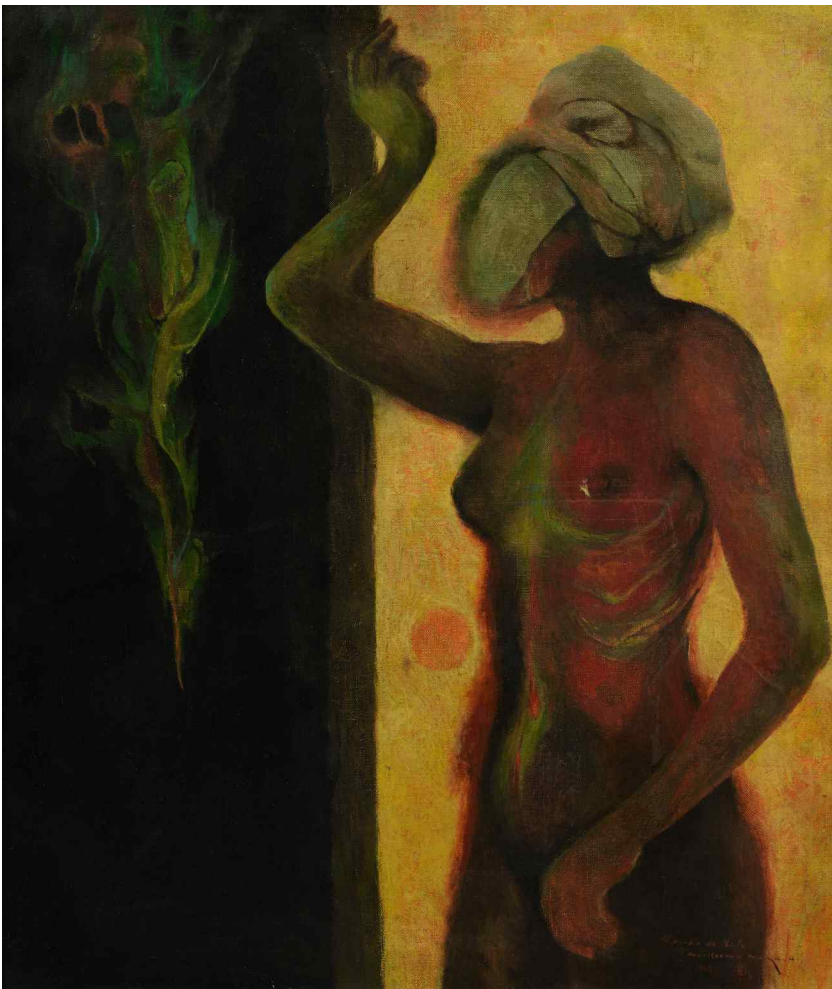
El minotaurio

signed lower right
sanguine and pastel on paper laid down on panel
25 by 20 in.; 64 by 51 cm
Executed in 1967.

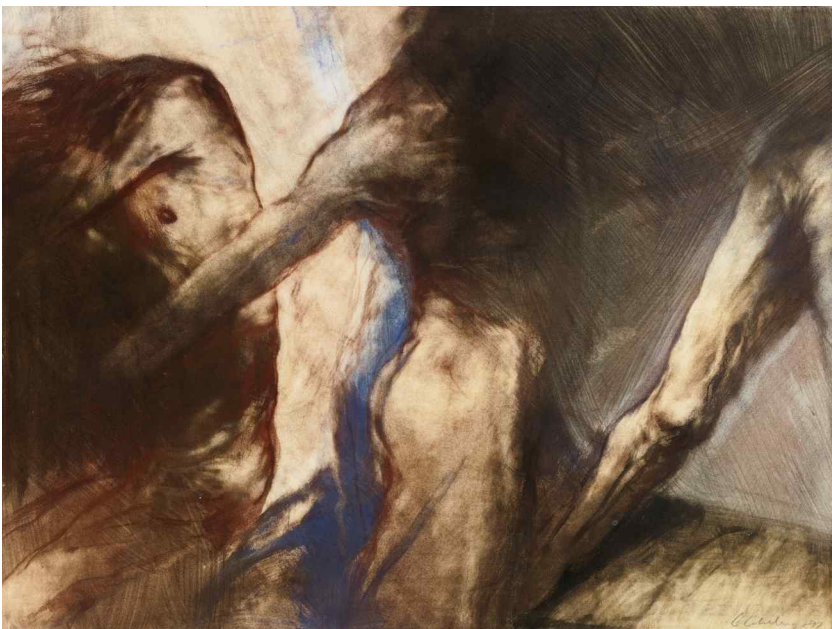
PROVENANCE

Elite Fine Art, Miami
Private Collection, New York

\$ 2,000-3,000



81



82



83

83

FRANCISCO TOLEDO
(B. 1940)

The Siren Breaks the Rhythm
of Don Benito

gouache on incised fossilized stone with collage
13½ by 11 in.; 34 by 28 cm
Executed in 1985.

PROVENANCE

Latin American Masters, Beverly Hills
Private Collection, New York (acquired from the
above, 2006)

\$ 50,000-70,000

84

OSWALDO VIGAS
(1926-2014)

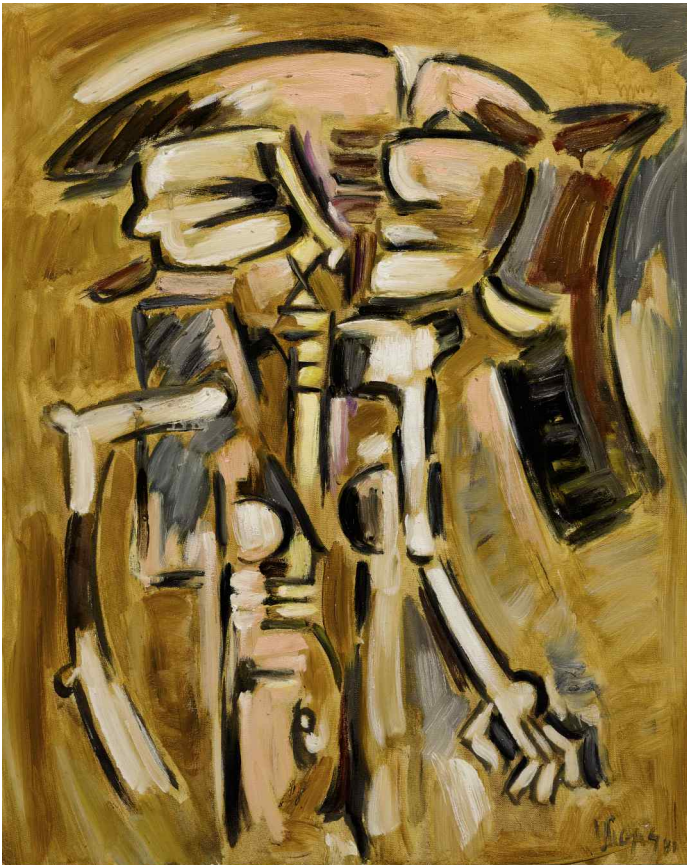
Oleronesa

signed, titled and dated 1992 on the reverse
oil on canvas
39¼ by 31½ in.; 100 by 81 cm

PROVENANCE

Gift of the artist
Thence by descent to the present owner

\$ 30,000-40,000



84

85

FRANCISCO TOLEDO
(B. 1940)

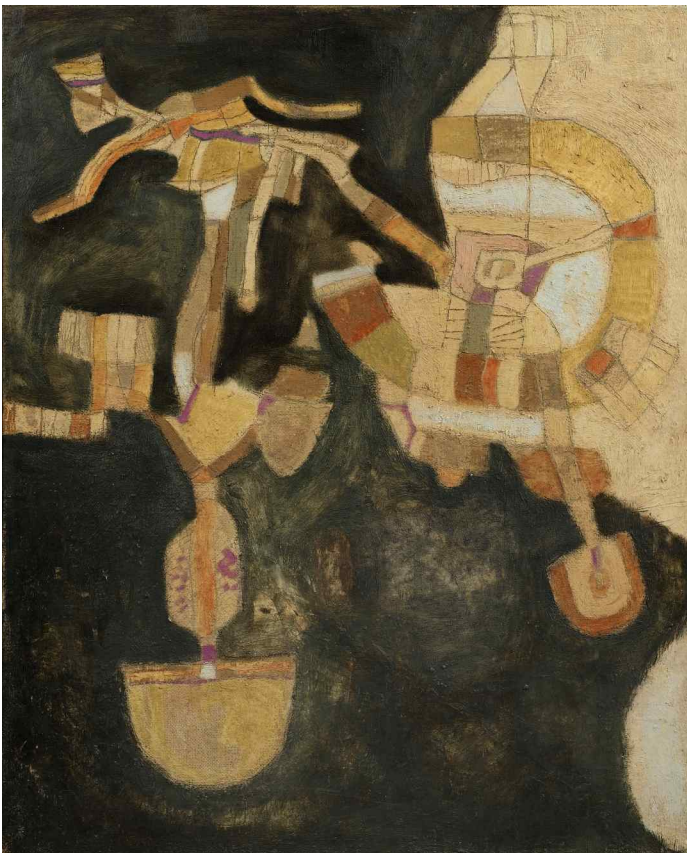
Untitled

signed on the reverse
oil and sand on canvas
28¾ by 36¼ in.; 73 by 92 cm

PROVENANCE

Galerie Andreu, Toulouse
Private Collection, France, acquired from the
above circa 1960s

\$ 25,000-35,000



85



86

86

OSWALDO GUAYASAMÍN
(1919-1999)

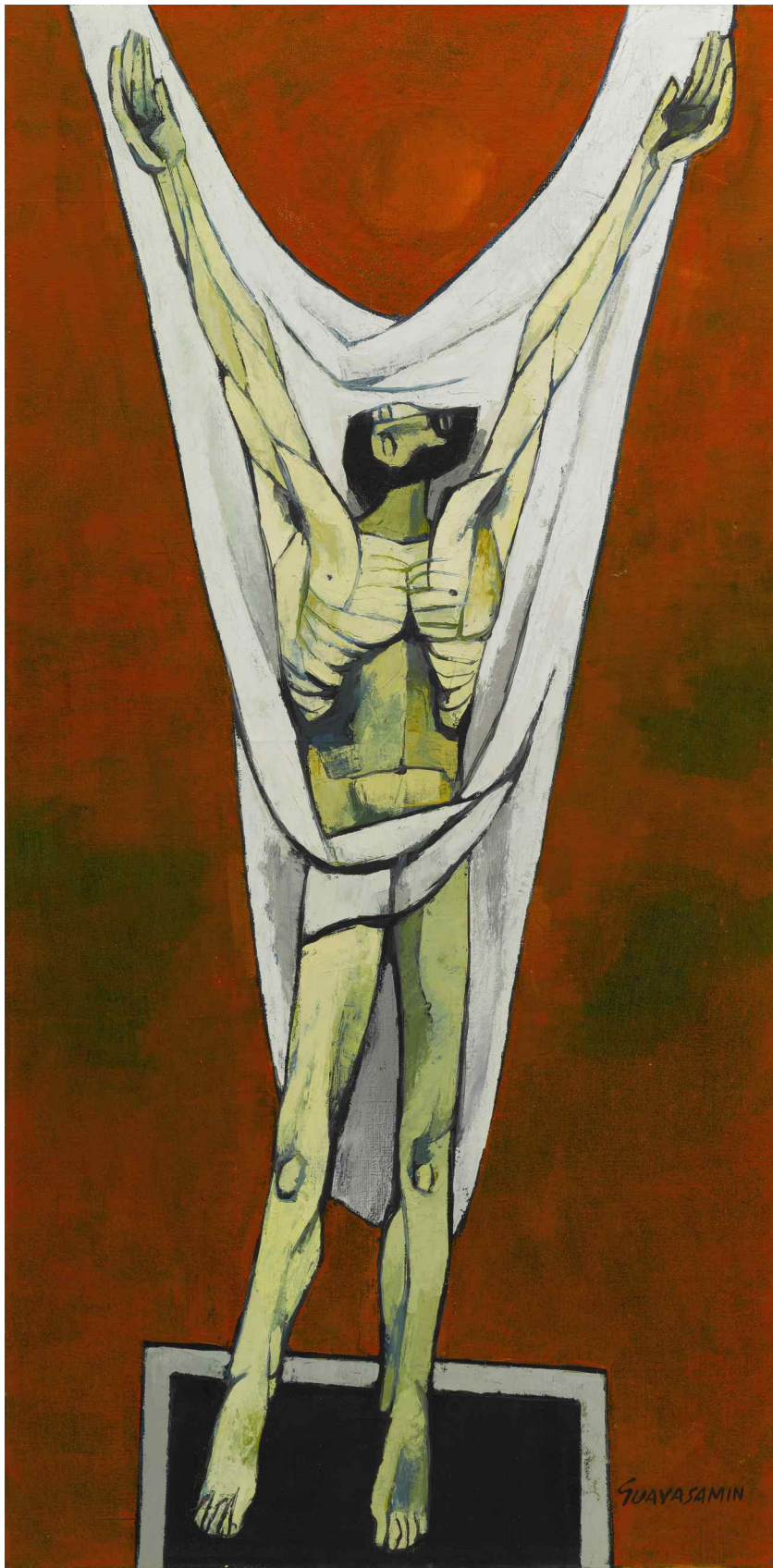
Untitled

signed lower right
oil on canvas
25½ by 35½ in.; 65 by 91 cm
Painted *circa* 1954-56.

PROVENANCE

Acquired from the artist by the present owner
circa 1954-56

\$ 40,000-60,000



87

PROPERTY FROM THE ESTATE OF REV.
MONSIGNOR ROBERT L. CHARLEBOIS,
CALIFORNIA

OSWALDO GUAYASAMÍN
(1919-1999)

Crucifixion

signed lower right
oil on canvas
39 $\frac{3}{8}$ by 19 $\frac{5}{8}$ in.; 100 by 50 cm
Painted in 1970.

PROVENANCE

Acquired from the artist

LITERATURE

Fundación Guayasamín, *Guayasamín: El tiempo que me ha tocado vivir*, Madrid, 1988, no. 212, illustrated in color

\$ 20,000-30,000

87

88

OSWALDO GUAYASAMÍN
(1919-1999)

Cabeza y mano

signed lower right; also signed, dated *QUITO*
AGOSTO 78 and dedicated on the reverse
oil on canvas
35¼ by 17⅞ in.; 90 by 45 cm

PROVENANCE

Acquired from the artist by the present owner

\$ 30,000-40,000



88



89

89

PROPERTY FROM AN IMPORTANT EUROPEAN
COLLECTION

CLAUDIO BRAVO
(1936-2011)

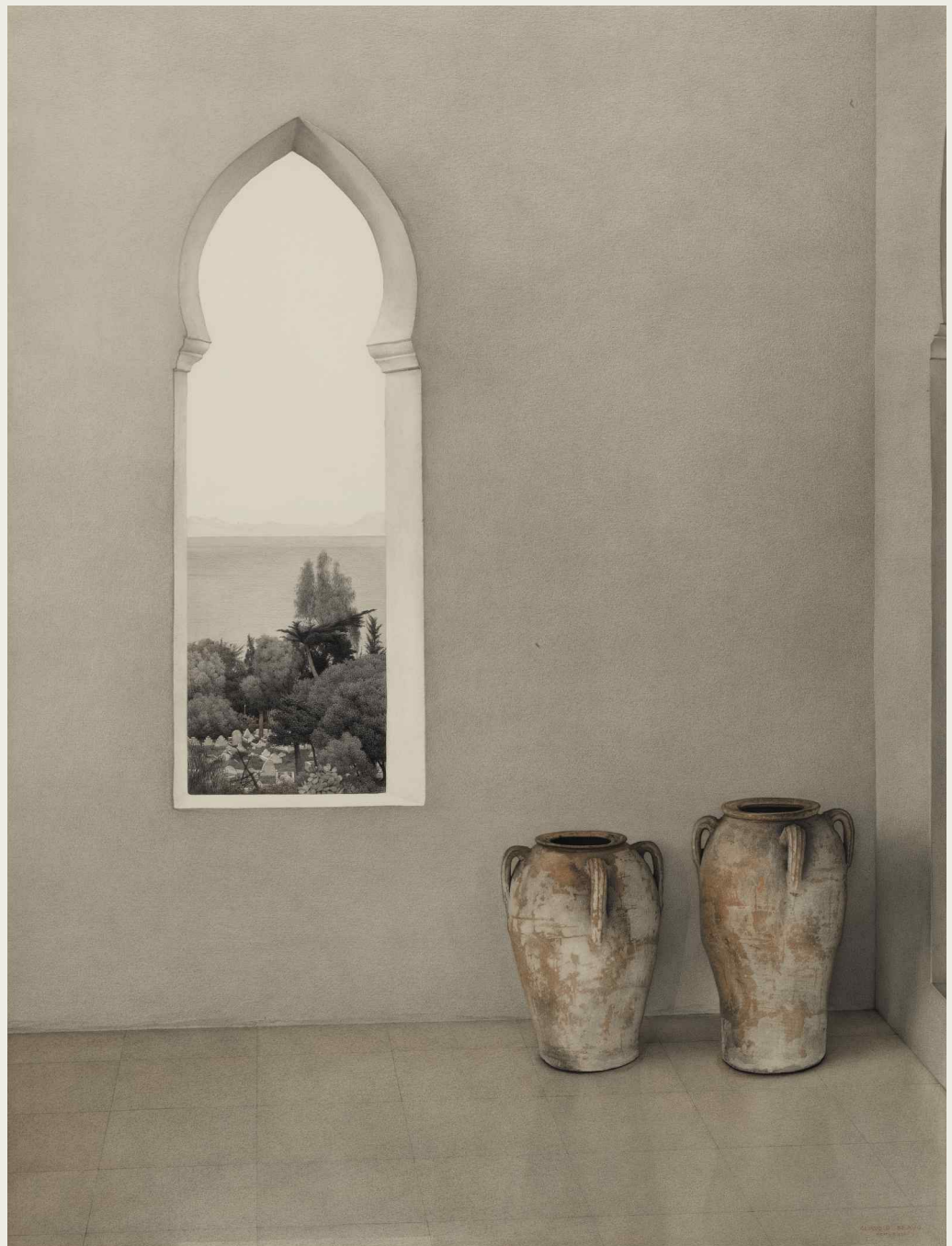
Still Life

signed and dated *MCM LXXXII* lower right
oil on canvas
32 by 39½ in.; 81 by 100 cm
Painted in 1982.

PROVENANCE

Olendorff Fine Arts, New York
Marlborough Gallery, New York
Acquired from the above by the present owner
circa 1983

\$ 70,000-90,000



90

90

CLAUDIO BRAVO
(1936-2011)

Untitled

signed and dated *MCMLXXII* lower right
charcoal, graphite and pastel on paper
43³/₄ by 33¹/₈ in.; 111 by 84 cm
Executed in 1972.

PROVENANCE

Private Collection, Tennessee
Sale: Sotheby's, *Latin American Art*, New York,
November 16, 2011, lot 53, illustrated in color
Acquired from the above by the present owner

\$ 80,000-120,000



91

91

ANGELINE BELOFF
(1879-1969)

Los ahuehetes

signed and dated 49 lower right
oil on canvas
24¾ by 29⅞ in.; 63 by 74 cm

PROVENANCE

Museo Nacional de Artes Plásticas, Mexico City
Acquired from the above
Sale: Sotheby's, New York, *Latin American Art*,
November 22, 1995, lot 176, illustrated in color
Acquired from the above by the present owner

\$ 15,000-20,000

92

CLAUDIO BRAVO
(1936-2011)

Flowers

signed lower left, inscribed *Para Ana Maria Bismark* lower center and dated 1967 lower right
pastel on paper
25⅝ by 19⅝ in.; 65 by 50 cm

PROVENANCE

Acquired from the artist by the present owner

\$ 10,000-15,000



92

FERNANDO BOTERO
(B. 1932)

Amanda

signed, titled and dated 73 lower right
graphite on paper
16¾ by 14 in.; 43 by 36 cm

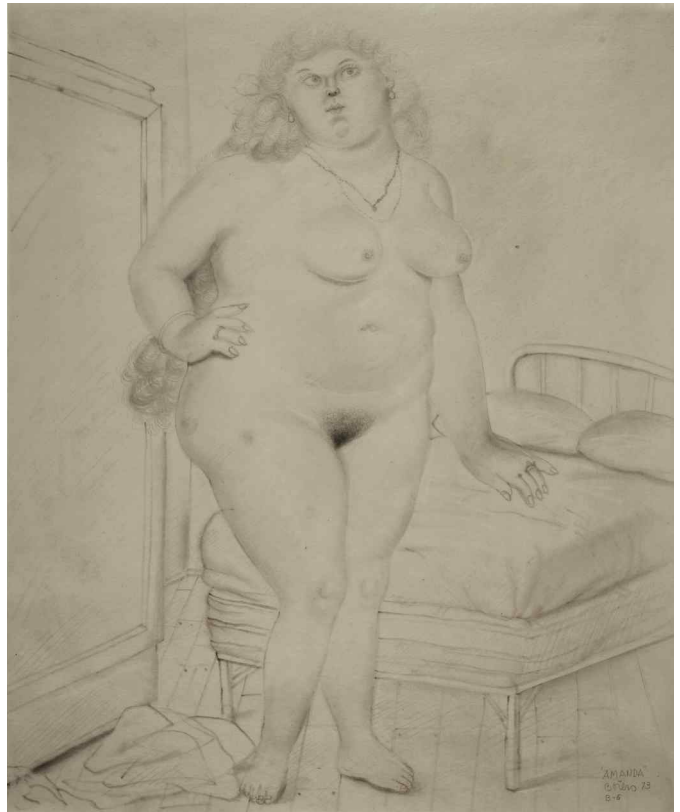
PROVENANCE

Galerie Brusberg, Hanover
Sale: Auctionata/Paddle8, *Important Artworks from the portfolio of the art dealer Dieter Brusberg*, June 19, 2015, lot 27, illustrated in color
Acquired from the above by the present owner

EXHIBITED

Hanover, Galerie Brusberg, *Brusberg Berichte 18*, April, 1974, no. 18/62, p. 59

\$ 25,000-35,000



93

MARÍA GAMUNDÍ
(B. 1952)

Tranquilidad

inscribed with artist signature and dated 2013
white Carrara marble
5½ by 4¾ by 9¾ in.; 14 by 12 by 25 cm

PROVENANCE

Acquired from the artist by the present owner

\$ 12,000-18,000



94



95

ATTRIBUTED TO JEAN-BAPTISTE LOUIS GROS
(1793-1870)

Two South American Landscapes:
(1) *Vue d'habitation au pied d'un volcan* (2) *Vue animée d'un lac au pied de volcans*

oil on paper laid down on canvas
(1) 5 $\frac{5}{8}$ by 8 in.; (2) 5 $\frac{3}{4}$ by 8 in.; 14 by 20 cm; 14 by 20 cm

PROVENANCE

Private Collection, France

The work illustrated here is *Vue d'habitation au pied d'un volcan*. For the image of *Vue animée d'un lac au pied de volcans*, please visit www.sothebys.com.

\$ 8,000-12,000



96

ATTRIBUTED TO JEAN-BAPTISTE LOUIS GROS
(1793-1870)

Two South American Landscapes:
(1) *Vue d'une piste longeant des collines* (2) *Vue d'une plaine entourée de volcans*

oil on paper laid down on canvas
(1) 5 $\frac{5}{8}$ by 8 $\frac{3}{4}$ in.; (2) 5 $\frac{5}{8}$ by 8 $\frac{5}{8}$ in.; (1) 14 by 22 cm; (2) 14 by 22 cm

PROVENANCE

Private Collection, France

The work illustrated here is *Vue d'une plaine entourée de volcans*. For images of *Vue d'une piste longeant des collines*, please visit www.sothebys.com.

\$ 8,000-12,000



97

AUGUST LÖHR (1843-1919)

View of the Gardens of Borda, Cuernavaca, Mexico

signed and dated *Mexico 1905* lower right
watercolor on paper
20 $\frac{5}{8}$ by 29 $\frac{1}{2}$ in.; 52 by 75 cm

PROVENANCE

Private Collection, Europe
Sale: Sotheby's, New York, *Latin American Art*,
November 24, 1998, lot 102, illustrated in color
Acquired from the above by the present owner

\$ 6,000-8,000



ELLA ROYAL NESTELL LUTY (1872-1937)

Harbor in the Tropics

signed lower right
oil on canvas
29 $\frac{1}{4}$ by 36 $\frac{1}{4}$ in.; 74 by 92 cm
Painted *circa* 1883.

PROVENANCE

Private Collection, North America
Sale: Sotheby's, New York, *Latin American Art*,
May 15, 1996, lot 84, illustrated in color
Private Collection, New York

EXHIBITED

San Francisco, Mechanics' Institute, 31st
Industrial Exposition, *circa* 1898

\$ 12,000-18,000



ATTRIBUTED TO ARTURO MICHELENA (1863-1898)

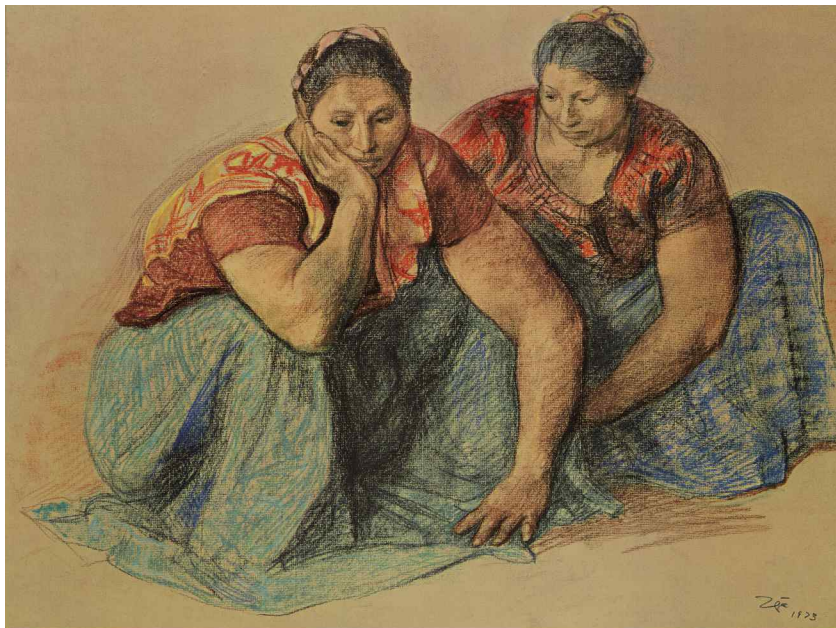
L'excommunication de Robert le Pieux (a replica of the painting by Jean Paul Laurens)

oil on canvas
33 $\frac{1}{2}$ by 50 $\frac{1}{4}$ in.; 85 by 128 cm
Painted *circa* 1890.

PROVENANCE

M. Horiz (acquired directly from the artist)

\$ 10,000-15,000



100

100

FRANCISCO ZÚÑIGA
(1912-1998)

Zúñiga: 20 dibujos
(A Portfolio of Twenty Prints)

each sheet signed and dated between 1972-1974
offset reproduction
25 by 18¾ in.; 63 by 48 cm
Executed in 1974.
Portfolio edited by Galería Misrachi.
From an edition of 2000.

PROVENANCE

Galería Misrachi, Mexico City
Private Collection, Beverly Hills, acquired from
the above in 1970

LITERATURE

Ariel Zúñiga and Andrew Vlady, *Francisco Zúñiga: Catálogo Razonado, Volumen II, Pintura al óleo, estampas y reproducciones, 1927-1986*, Mexico City, 2003, p. 319-324, no. 343-359, illustrated in color

This portfolio includes an introduction by Alfonso de Neuville. For full titles of each print, please visit www.sothebys.com.

\$ 5,000-7,000



101

101

FRANCISCO ZÚÑIGA
(1912-1998)

Dos madres e hija

signed and dated 1968 lower left
mixed media on heavy paper
19¾ by 25½ in.; 49 by 65 cm

PROVENANCE

Galería Misrachi, Mexico City
Private Collection, Beverly Hills, acquired from
the above in 1970

We wish to thank Ariel Zúñiga for his kind assistance in confirming the authenticity of this work.

\$ 7,000-9,000

ÁNGEL BOTELLO (1913-1986)

Mother and Child

Painted *circa* 1970
signed lower right
oil on wood
48 by 36 in.; 122 by 92 cm

PROVENANCE

Galería Botello, San Juan
Acquired from the above by the present owner
in 1972

We wish to thank Juan Botello for his kind
assistance in confirming the authenticity of this
lot.

\$ 18,000-22,000

FRANCISCO ZÚÑIGA (1912-1998)

Maternidad

inscribed with artist signature, dated 1977 and
numbered VI/VI
bronze
12½ by 13¾ by 19 in.; 32 by 35 by 48 cm

PROVENANCE

Galería Tasende, Acapulco
Sale: Ader, Paris, *Tableaux Modernes et
Contemporains*, November 21, 2012, lot 210,
illustrated in color
Acquired from the above by the present owner

LITERATURE

Fundación Zúñiga, *Francisco Zúñiga, Catálogo
Razonado/Catalogue Raisonné, Volumen I/
Volume I, Escultura/Sculpture*, Mexico City, 1991,
no. 814, p. 475

We wish to thank Ariel Zúñiga for his kind
assistance in confirming the authenticity of this
work.

\$ 8,000-10,000



102



103



104

104

RAFAEL TRELLES
(B. 1957)

Untitled

signed and dated 92 lower right
oil on board
23⁷/₈ by 32 in.; 61 by 81 cm

PROVENANCE

Acquired from the artist
Private Collection, New York

\$ 5,000-7,000

105

MARIO DÍAZ BENCOMO
(B. 1953)

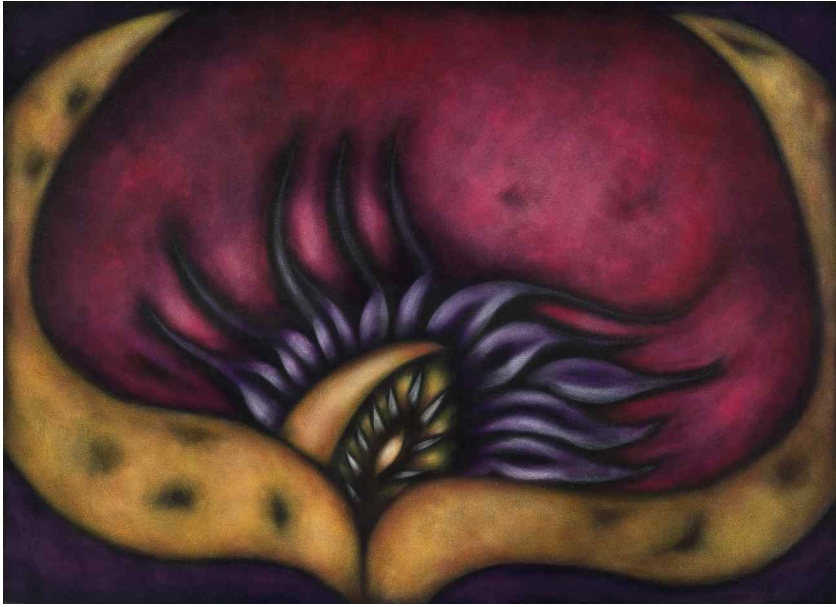
Untitled

signed lower left
acrylic on canvas
48 by 66¹/₂ in.; 122 by 169 cm

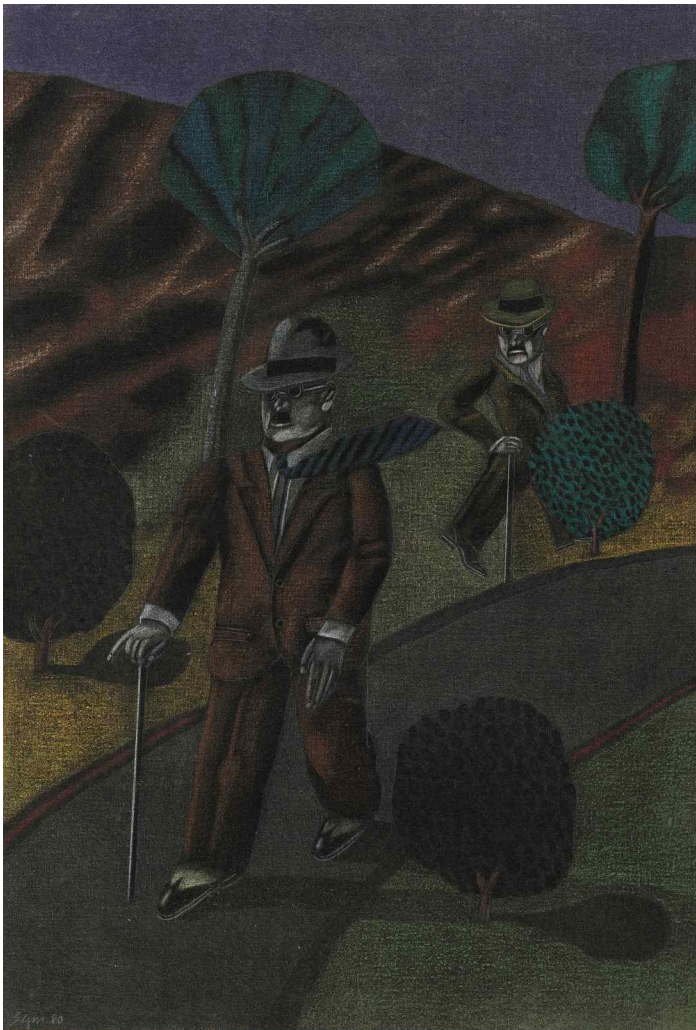
PROVENANCE

Elite Fine Art, Miami
Private Collection, New York

\$ 5,000-7,000



105



106

106

PROPERTY FROM A DISTINGUISHED
COLLECTION

ANTONIO SEGUÍ
(B. 1934)

Ciegos en el jardín

signed and dated 80 lower left; also signed, titled,
dated 1980, and stamped *Atelier Seguí Peinture*
No. 46, on the reverse
oil pastel and charcoal on canvas
36¼ by 25¾ in.; 92 by 65 cm

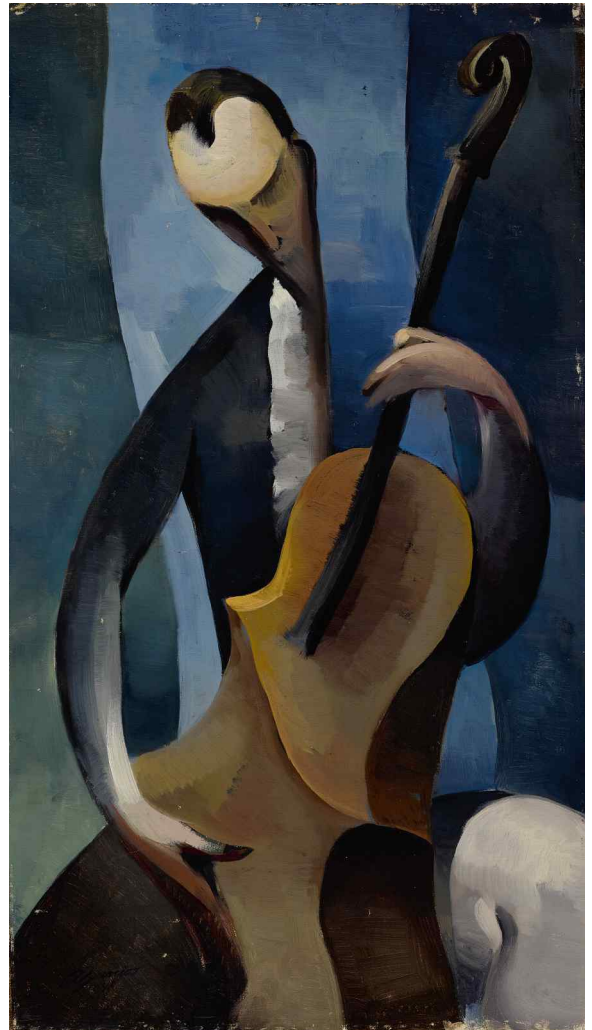
PROVENANCE

Private Collection, New York

EXHIBITED

Buenos Aires, Galería Rubbers, *Antonio Seguí*,
October 1980, no. 13

\$ 18,000-22,000



107

107

PROPERTY FROM AN ESTATE, NAPLES, FLORIDA

ARMANDO BARRIOS
(1920-1999)

El Celista

signed and dated 48 lower left
oil on canvas
31⅞ by 18¼ in.; 81 by 46 cm

LITERATURE

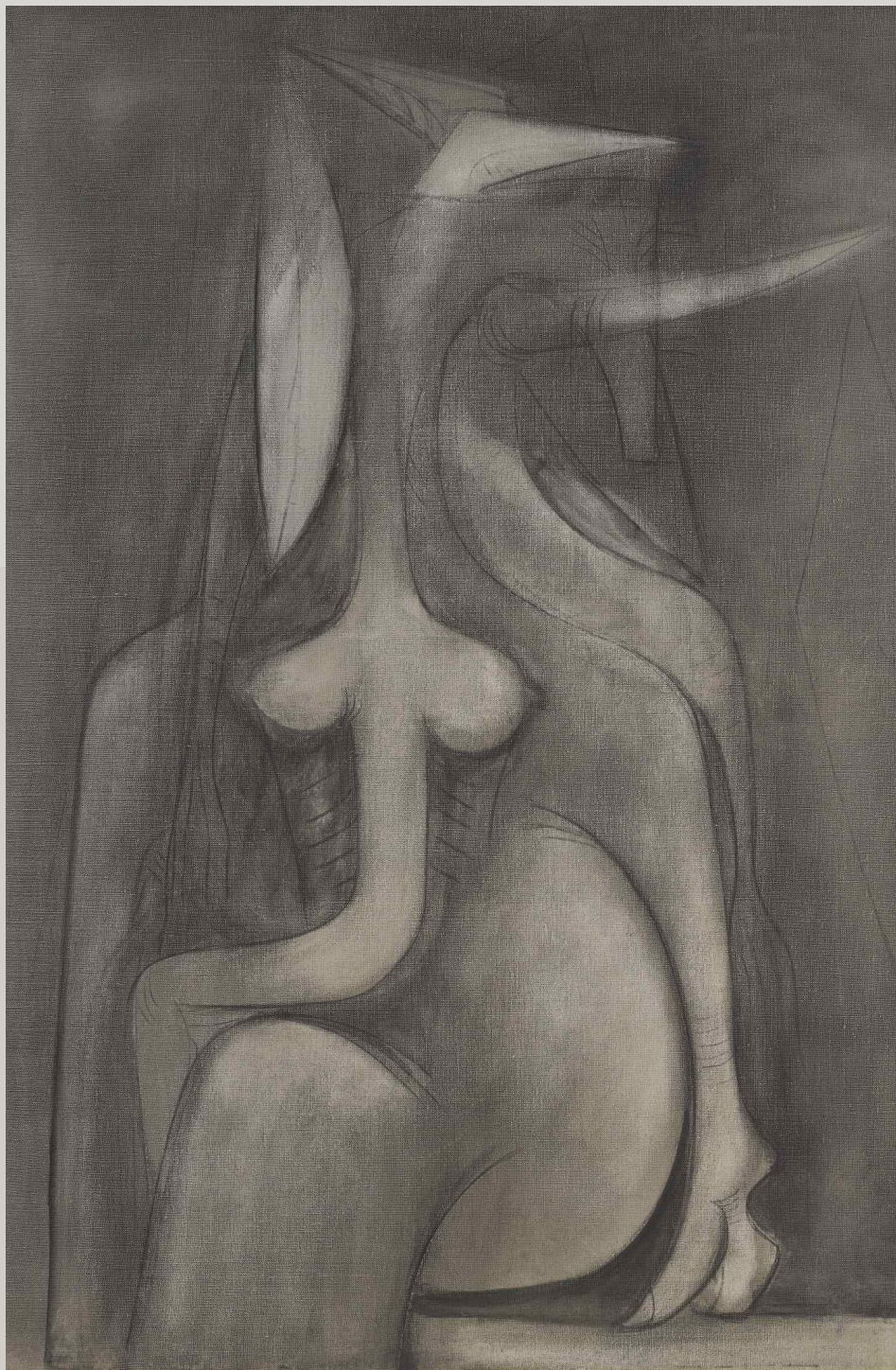
Reyna Rivas, et al., *Armando Barrios: Catálogo*
General, Caracas, 1998, no. 161, p. 47, illustrated

\$ 8,000-12,000

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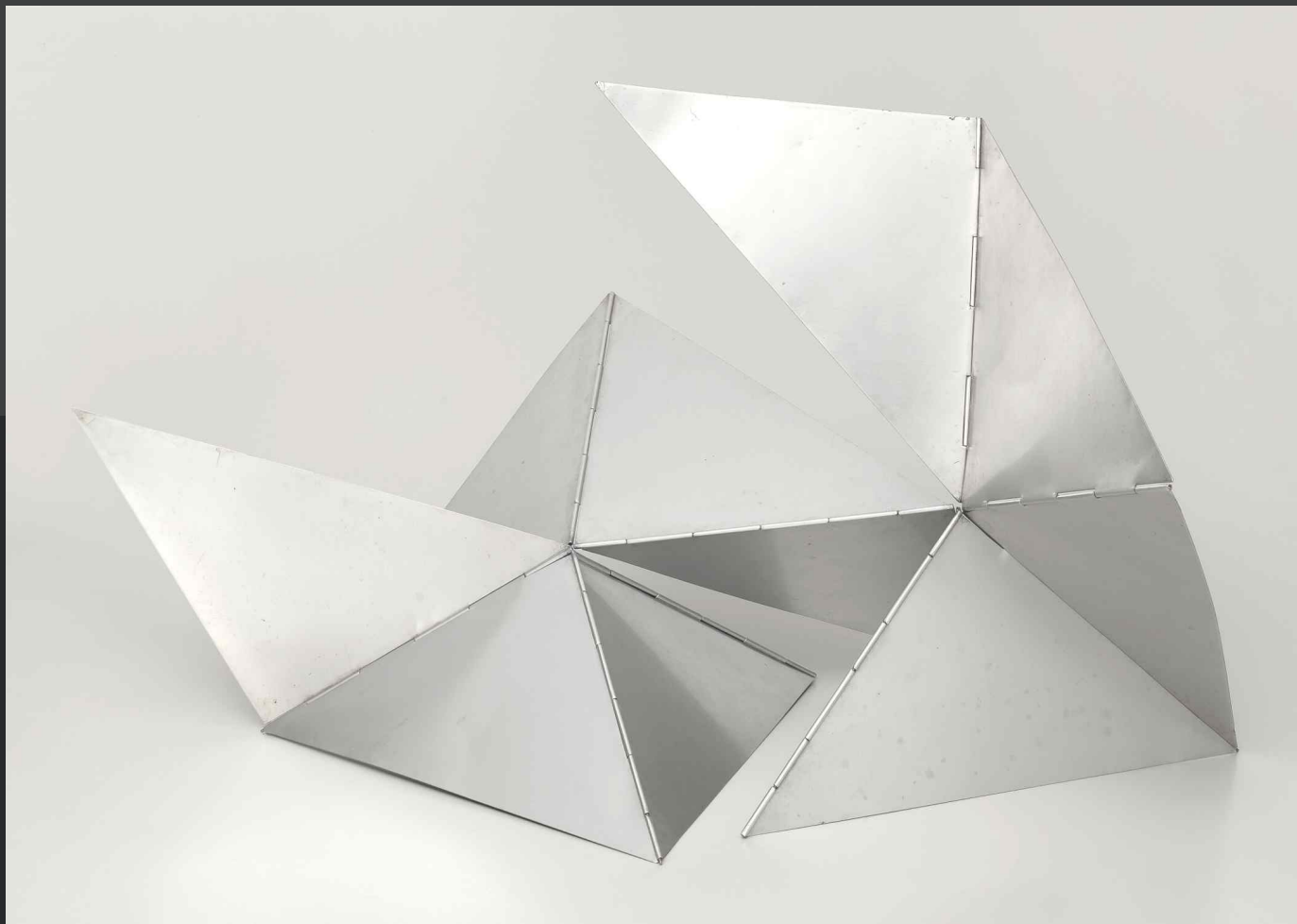
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Bicho Linear, 1960
Price Upon Request



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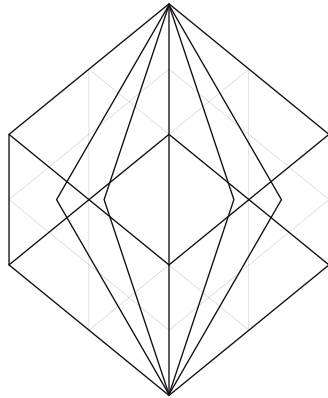
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Estimate \$500,000–700,000



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TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder or may receive a fixed fee in the event he or she is the successful bidder. If the irrevocable bidder is the successful bidder, the fixed fee (if applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of such fixed fee. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♀ Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ♀ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots"; a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

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Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After

Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure

of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

IMPORTANT NOTICES

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

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As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Jon Lam
Bonnie Morrison
Jeff Schnorr
Glenn Steigelman

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