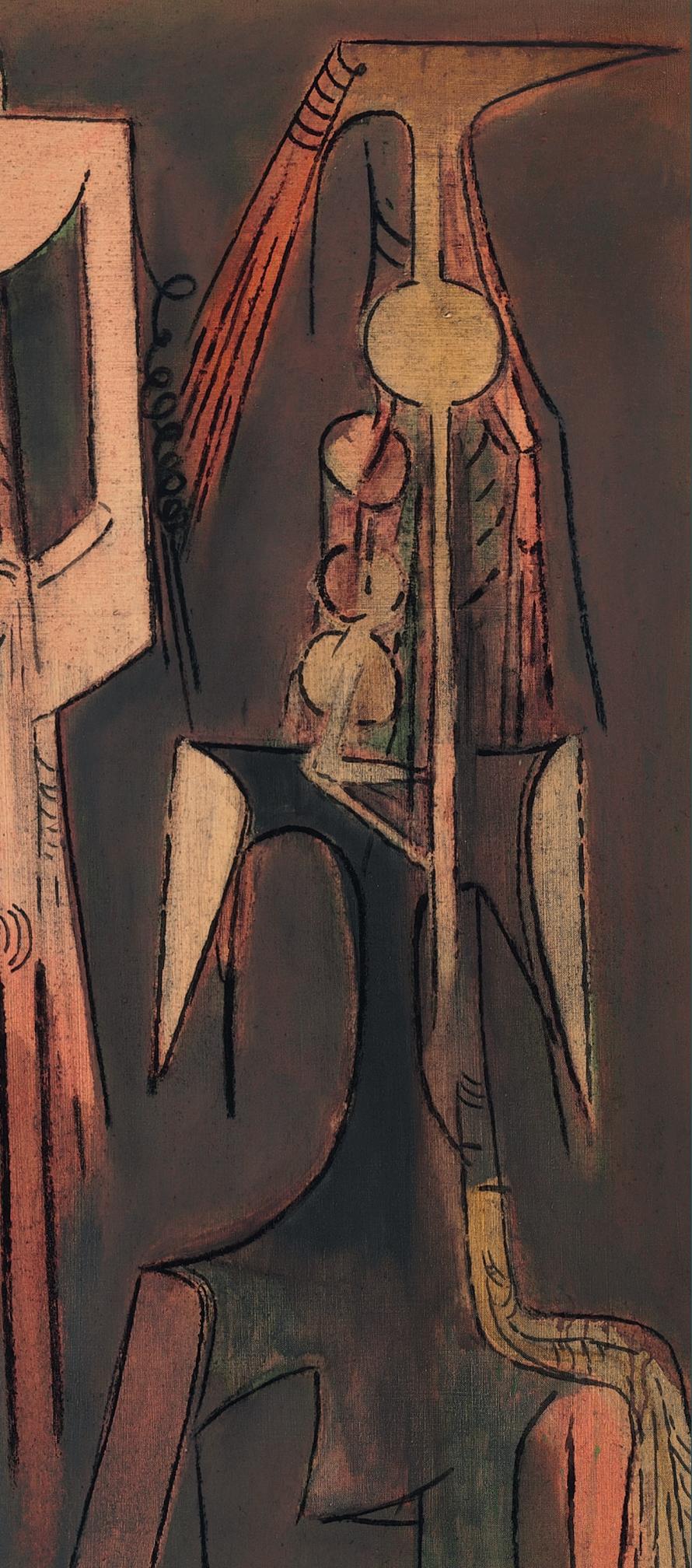


LATIN AMERICAN ART

New York 25 & 26 May 2016

CHRISTIE'S





# LATIN AMERICAN ART

EVENING SESSION  
WEDNESDAY 25 MAY 2016  
AT 7.00 PM

AFTERNOON SESSION  
THURSDAY 26 MAY 2016  
AT 2.00 PM





Boțero 68















# LATIN AMERICAN ART

WEDNESDAY 25 - THURSDAY 26 MAY 2016

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The department would like to thank  
Doña Krystine Santos Lugo and Sr Hollis  
McGregor for their assistance with the sale.

## AUCTION

Wednesday 25 May 2016  
at 7.00 pm (Lots 1-64)

Thursday 26 May 2016  
at 2.00 pm (Lots 70-244)

20 Rockefeller Plaza  
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## VIEWING

|           |        |                     |
|-----------|--------|---------------------|
| Saturday  | 21 May | 10.00 am - 5.00 pm  |
| Sunday    | 22 May | 1.00 pm - 5.00 pm   |
| Monday    | 23 May | 10.00 am - 5.00 pm  |
| Tuesday   | 24 May | 10.00 am - 5.00 pm  |
| Wednesday | 25 May | 10.00 am - 12.00 pm |

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# EVENING SESSION

WEDNESDAY 25 MAY 2016 AT 7.00 PM



1

**MIGUEL COVARRUBIAS (1904-1957)**

*Fiesta de Tehuantepec*

signed 'COVARRUBIAS' (lower left)

watercolor on paper

17¼ x 14¾ in. (43.8 x 37.5 cm.)

\$50,000-70,000

**PROVENANCE:**

Weyhe Gallery, New York.

Private collection, Tucson, Arizona.

**EXHIBITED:**

Philadelphia, Philadelphia Museum of Art, *Mexican Art Today*, 1943, no. 56.

**LITERATURE:**

Exhibition catalogue, *Mexican Art Today*, Philadelphia, Philadelphia Museum of Art, 1943 (illustrated).

This work is accompanied by a certificate of authenticity signed by Adriana Williams, dated 1 April 2016.



## 2

### RUFINO TAMAYO (1899-1991)

#### *Peasant Woman*

signed and dated 'Tamayo O-44' (lower left)  
watercolor and gouache on heavy paper  
29 x 22<sup>7</sup>/<sub>8</sub> in. (73.7 x 58 cm.)  
Executed in 1944.

\$180,000-220,000

#### PROVENANCE:

Valentine Gallery, New York.  
Lee Ault & Co., New York.  
Acquired from the above (1946).  
Selden Rodman collection (1967).  
Weintraub Gallery, New York (1967-1968).  
Galerías Iturbide, S.A., Mexico City (acquired from the above on 15 May 1968).  
Private collection, United States.  
A private Italian collection, sale, Sotheby's, New York, 18 November 2008, lot 2 (illustrated in color).  
Acquired from the above by the present owner.

#### EXHIBITED:

Chicago, The Arts Club of Chicago, *Tamayo*, 4-31 May, 1945, no. 25.

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

"The Tamayo show is of such a kind that it will endear itself quickly to the eye of ardent disciples of modernism" a critic for the *Chicago Tribune* wrote after the opening of the 1945 Rufino Tamayo exhibition at The Arts Club of Chicago.<sup>1</sup> It was no doubt Tamayo's bold use of color, radically streamlined forms and deliberate denial of depth in his paintings from the 1930s and 1940s that defined his work as modern for viewers at the time. *Peasant Woman*, included in the exhibition, with its highly-stylized geometric figure rising against shallow planes of vibrant blue and yellow indeed lends itself to comparison with other modernist masters—the collapsing of space for example suggests the influence of Cubism and the blocky monumentality of the figure calls to mind the women of Picasso's Classical Period. While perhaps steeped in European modernist art historical traditions, *Peasant Woman* is a distinctly Tamayoan invention. An indigenous woman kneels on the ground beside her basket, perhaps selling her wares in a market, an image Tamayo conceivably recalled from his childhood spent in Oaxaca. The woman's strikingly sculptural form, while decidedly Picasso-esque, may also allude to pre-Columbian art which Tamayo deeply admired, studied and collected.

The formidable female presence became a hallmark of Tamayo's work. Whether taking the specific form of Olga in his many portraits of his beloved wife or as an abstracted hulking goddess as seen in *Peasant Woman* and other paintings from the early part of his career or as barely discernable shapes, the curve of a breast or the crook of an arm, appearing amidst the pulsating patchworks of riotous colors in his later canvases, the female figure remained a constant source of inspiration for Tamayo for more than seven decades.

By pursuing more traditional subjects, Tamayo distanced himself from the overtly political work of his contemporaries, most notably Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco. Instead Tamayo made a name for himself as a daring stylistic innovator. As early as 1940, Tamayo's radical formalist approach to painting was making news in the New York art world. A review of that year's epic exhibition, *Twenty Centuries of Mexican Art* at the Museum of Modern Art declared "Among these living Mexicans it is Tamayo who carries aesthetics furthest."<sup>2</sup> In the ensuing years, Tamayo enjoyed financial success and critical recognition with solo shows at Valentine Gallery and important acquisitions of his work made by MOMA, the Philadelphia Museum of Art and the Art Institute of Chicago. While Tamayo would go on to have a long and prolific career, his work from the 1940s, like *Peasant Woman*, bring us back to that pivotal moment in the artist's journey, when he was on the brink of being transformed from a struggling unknown painter to an international star.

<sup>1</sup> Eleanor Jewett, "Exhibits Show Modern Art in Varied Fashions" *Chicago Tribune*, May 5, 1945, p. 17.

<sup>2</sup> Quoted in I. Suckaer, "Chronology," in exhibition catalogue *Tamayo: A Modern Icon Reinterpreted*, Santa Barbara: Santa Barbara Museum of Art, 2007, 420.



PROPERTY FROM THE COLLECTION OF BETSY DRAKE GRANT

**3**

### **DIEGO RIVERA (1886-1957)**

*Viejito con petate y perro*

signed and dated 'Diego Rivera 41' (lower left)

watercolor on rice paper

15 $\frac{1}{8}$  x 10 $\frac{3}{4}$  in. (38.4 x 27.3 cm.)

Executed in 1941.

\$40,000-60,000

**PROVENANCE:**

Cary Grant collection (acquired from the artist).

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



Film legend Cary Grant (1904-1986) with his third wife, actress and writer Betsy Drake (1923-2015) at an Academy Awards party at Romanoff's Restaurant, Beverly Hills, circa 1955. (Photo by Darlene Hammond/Archive Photos/Getty Images)





PROPERTY FROM THE COLLECTION OF BETSY DRAKE GRANT

**4**

**DIEGO RIVERA (1886-1957)**

*Mujer desnuda sobre petate (Nieves)*

signed and dated 'Diego Rivera, 1941' (lower left)

watercolor on rice paper

15 $\frac{1}{8}$  x 10 $\frac{7}{8}$  in. (38.4 x 27.7 cm.)

Executed in 1941.

\$40,000-60,000

**PROVENANCE:**

Cary Grant collection.

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



Frida Kahlo and Helena Rubinstein viewing works by Diego Rivera, including the present lot, 1940. Photo by Emmy Lou Packard.

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

5

## FRANCISCO ZÚÑIGA (1912-1998)

### *Soledad sentada*

signed and dated 'ZUÑIGA 1971' and inscribed with foundry mark 'Moisés del Aguila fundió' (near the base)

bronze

33½ x 28½ x 38 in. (85.1 x 72.4 x 96.5 cm.)

Executed in 1971.

Edition of three.

\$150,000-200,000

#### PROVENANCE:

Tasende Gallery, Acapulco.

Orr's Gallery, San Diego.

Private collection, La Jolla.

Anon. sale, Sotheby's, New York, 18 November 2008, lot 58 (illustrated in color).

Acquired from the above by the present owner.

#### EXHIBITED:

San Diego, Fine Arts Gallery of San Diego, *Francisco Zúñiga, an Exhibition of Drawings and Sculpture*, 11 September 1971-27 February 1972, no. 37. This exhibition also travelled to Phoenix, Phoenix Art Museum.

Syracuse, Everson Museum of art, *Francisco Zúñiga, an Exhibition of Sculpture and Drawing*, 23 April-19 June 1977, no. 9. This exhibition also travelled to Lincoln, Massachusetts, De Cordova and Dana Museum.

#### LITERATURE:

Exhibition catalogue, *Francisco Zúñiga: an Exhibition of Drawings and Sculpture*, San Diego, Fine Arts Gallery of San Diego, 1971, p. 43, no. 37 (another edition illustrated).

Exhibition catalogue, *Francisco Zúñiga: an Exhibition of Sculpture and Drawing*, Syracuse, Everson Museum of Art, 1977, p. 17, no. 9 (another edition illustrated).

*Francisco Zúñiga*, Mexico City, Ediciones Galería de Arte Misrachi, 1980, p. 161-163, no. 169 and 170 (another edition illustrated in color).

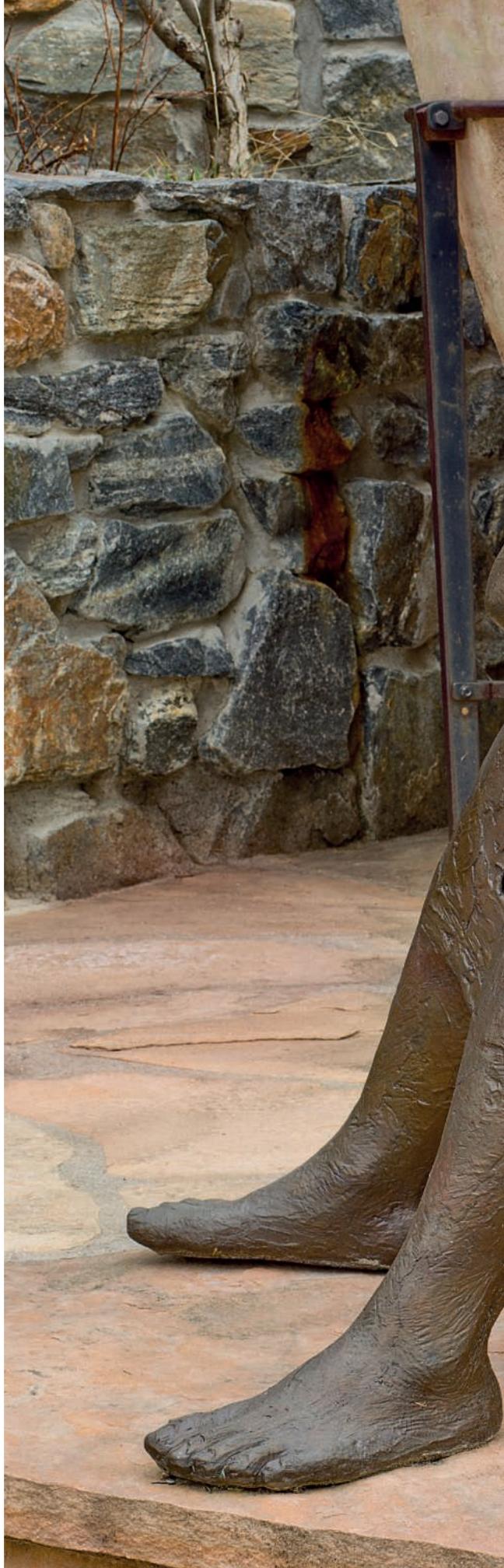
Exhibition catalogue, *Francisco Zúñiga: Sculpture/Drawings*, Hamburg, Galerie Levy, 1981, no. 9 (another edition illustrated).

*Francisco Zúñiga: Sculptures, dessins, lithographies*, New York, Editions Brewster, 1982, no. 49 (another edition illustrated).

*Francisco Zúñiga: Homenaje nacional*, Mexico City, Instituto Nacional de Bellas Artes, 1994, p. 119 (another edition illustrated).

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 275, no. 440 (another edition illustrated in color).

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







# PROPERTY FROM THE COLLECTION OF FRANK AND JAYNE FERNÁNDEZ

Juan Soriano produced several self-portraits during his career in which he worked with his own striking features as he searched for an honest expression in his painting. Stylistically sharing a little something with mannerism, and another something with German Expressionism, Soriano elongated limbs and features, and pushed his figure toward each corner of the canvas, stretching and distorting his form. Poets enjoyed finding adjectives for Soriano. Octavio Barreda described the artist as, "Of brittle stature, better yet, short and skinny, big-nosed, with hair and complexion tinted an almost imperceptible old gold, restless, tremendously restive and nervous."<sup>2</sup> If Soriano resembled an animal, according to Barreda it would be not one, but many: fox, seahorse, Doberman Pinscher, a colt, armadillo, a mouse.<sup>3</sup> Octavio Paz thought Soriano a bird. "A bird disguised as a human being...a lost, orphaned foal...a forever child, ageless, bitter, cynic, naive, malicious, hard, helpless."<sup>4</sup> In *Autorretrato* of 1947, Soriano relaxed his exaggeration of form and restrained any animal-like characteristics to paint his more naturalistic likeness. Through his frame-within-a-frame composition, and the positioning of one hand pointing to his heart, and the other pointing to his name, he invites the viewer to consider the artist's interior space. His luminous eyes project a sense of self-knowledge, inner glow, and spiritual motivation. Visually conveying that "inner gaze" that he valued. Even so, Soriano engaged in a dialogue with multiple art historical precedents. He not only evoked Albrecht Dürer's tactile hand gesture highlighted in *Self-Portrait at Age Twenty-Eight* of 1500, but also the *tromp l'oeil* notes held in Diego Rivera's hands in two of his 1941 self-portraits, a trope inspired in the similar treatment of text in Colonial portraiture. Soriano's *Naturaleza muerta con cabeza negra* (refer to lot 7) and *Autorretrato* of course participate in the art historical moment in which they were painted, his portrait and the still life offering strong examples of *Contracorriente* or Counter-current art.

In the 1930s and 40s, prior to Soriano's mid-twentieth century stylistic shift into lyrical and figurative abstraction and his emergence at the forefront of the *Ruptura* movement, or "break" with the Mexican School, he found formal and thematic sympathy with the easel paintings of his Counter-current contemporaries such as Julio Castellanos, Manuel Rodríguez Lozano, and María Izquierdo. Soriano abhorred, even "hated" the "false" dominant muralism of the Mexican School's *Los Tres Grandes* (José Clemente Orozco, David Alfaro Siqueiros, and Diego Rivera), whose large-scale works he found "oppressive, atrocious, dogmatic, base...exaggerated, demagogic, grotesque, trashy."<sup>5</sup> He, like his circle of friends (Izquierdo, Frida Kahlo, Carlos Mérida, Rufino Tamayo, for example), largely avoided interpreting grand narratives of history choosing, not "*la ruta única* (the Only Way)" Siqueiros' declaration that art had to be monumental and public, but a path of personal, depoliticized art as they mined eclectic sources such as Colonial and provincial painting, devotional art, *artesanía* (indigenous craft), and pre-Columbian art, as well as the European avant-garde and more, for artistic direction and innovation.

The child prodigy Soriano, rather than artistically formed through academic training, was largely self-taught having studied briefly at the workshop of Francisco Rodríguez "Caracalla." More importantly, Soriano cultivated his aesthetic tastes during his first fifteen years spent in Guadalajara, Jalisco by visiting the house of eccentric Jesús (Chucho) Reyes Ferreira. There, Ferreira's collections of Colonial art, the provincial portraiture of the nineteenth century artist José María Estrada, nineteenth century *bodegones* (still life paintings), *arte popular* ("low" art) and the vast library contributed significantly to Soriano's education. The young Soriano worked "day and night and at all hours" for Ferreira, forging all kinds of art of a Colonial style.<sup>6</sup> The artist recalls, "His house always seemed to me like that of a witch: a magic world of crystal balls, of little porcelain hands, and the feet of saints. He had beautiful books, collections of marble sculpture, stones, shoes, of everything imaginable."<sup>7</sup> Soriano's fascination with the ancient, the mystical, and otherworldly in part grew out of his experience of Ferreira's baroque environment; also contributing to the former was Soriano's father's Spiritism practice as a medium who channeled ghosts for a price, which also lent the artist his penchant for the theatrical, cynical, and macabre.<sup>8</sup>

As exemplified by *Naturaleza muerta con cabeza negra*, Soriano participated in the Mexican *bodegón* tradition. Considered a minor genre by the Academy of San Carlos, the practice was developed by largely untrained provincial painters in the nineteenth century, with wonderful examples by Jalisco artists,<sup>9</sup> and by highly skilled artists such as Agustín Arrieta of the Puebla Academy, which unlike the capital at that time, cultivated and built a local market for this genre. *Bodegones* displayed the typical foods and things of everyday life. During the Mexican Renaissance artists María Izquierdo and Rufino Tamayo sharing a studio together used the still life as a space for Modernist formal experimentation while also exploring a visual vocabulary of *mexicanidad* (Mexican identity) through the inclusion of personal objects, *artesanía* in the case of Izquierdo, and fruit such as the watermelon in the case of Tamayo. Izquierdo enjoyed dream imagery, the irrational, and the unexpected in her later still lifes of the 1940s where she juxtaposed the *huachinango* fish against desolate landscapes. Soriano, in turn achieved a greater psychological intensity and an edgy perversity in his still lifes that was uniquely "Soriano." Committed to the figure, even his choice of objects and flowers for his still lifes, as well as the relationships he set up between these objects and flowers, suggested the body and/or the absent body. Through his great attention to sensual form, light, and color, Soriano activated mundane objects, at the same time suggesting frailty and decay: coral, glass vases, a skull, light bulbs, and the recurring ceramic angel's head, would usually be laid with purpose upon or beside a piece of fabric, its folds accentuated. These Soriano juxtaposed with live, cut flowers suggesting an altar and thereby evoking the sacred as well as a liminal state, for Soriano did not exactly paint death; but rather, he captured that place in-between, a state of limbo, as in *Naturaleza muerta con cabeza negra*. Here, in the corner of a room, the walls painted in a range of exquisite blues and reds, stands what appears to be a solid rectangular base evoking a coffin, over which a white cloth has been placed. Suggested is that an infant's body lays under the cloth, or is the slight hill simply folded fabric? Offerings of fresh cut flowers—roses, fuchsia, snapdragons, daisies, appear to have been individually and carefully, if haphazardly put in their place on this altar by perhaps, several hands. The angel's head (cold, hard, and weighty), which is an object that recurs in several of Soriano's paintings, eerily suggests both absence and presence, evoking a physical, small body that was not stone, but of flesh and bones and no longer living, although its spirit and imprint are tangible still.

In *Naturaleza muerta* Soriano achieved a perfect balance of opposites: in this space warmth and cold, life and death, melancholy and optimism harmoniously reside—strong contrasts that both arrest the viewer and trigger their imagination. In the former painting, as well as in *Autorretrato* Soriano manifests his inner gaze, personal mark, and rich, varied artistic inheritance.

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

1 Juan Soriano quoted in Elena Poniatowska's *Juan Soriano: niño de mil años* (Barcelona: Plaza & Janés Editores, 1998), p. 118. My translation from the original Spanish: "Pienso que para un artista lo único que vale es la intención y la profundidad con que hace su trabajo. Hay que buscar continuamente dentro de uno mismo, porque nada mayor puede llegarnos de fuera. En el propio ser y en el propio espíritu está la fórmula de salvación para el artista. Sólo la mirada interior es la que cuenta."

2 Octavio G. Barreda, "Juan Soriano," *El hijo prodigo*. Vol. VIII, No. 25, Año III, April 15, 1945. Accessed April 11, 2016. My translation from the original Spanish: "De quebradiza estatura; más bien bajo y flaco, narigón, con pelo y tez tenidos de un casi imperceptible oro viejo; inquieto, tremendamente inquieto y nervioso." <http://www.juansoriano.net/biografia/textos/octaviogbarreda.html>.

3 Ibid.

4 Octavio Paz, "Rostros de Juan Soriano," (August, 1941) reproduced in Elena Poniatowska, *Juan Soriano: niño de mil años* (Barcelona: Plaza & Janés Editores, 1998), p. 121. My translation from the original Spanish: "O pájaro disfrazado de humano...potro huérfano, extraviado...niño permanente, sin años, amargo, cínico, ingenuo, malicioso, endurecido, desamparado."

5 Poniatowska, *Juan Soriano*, p. 89.

6 Poniatowska, *Juan Soriano*, p. 58.

7 Carlos Monsivais, "Mínima crónica. Juan Soriano en sus 70 años," (1990), accessed April 9, 2016. <http://www.juansoriano.net/biografia/textos/carlosmonsivais.html>. My translation from the original Spanish: "Su casa siempre me pareció la casa de un brujo: un mundo mágico de esferas de cristal, de manitas de marfil y de patitas de santo. Tenía libros muy hermosos, colecciones de tallas en marfil, de piedras, de zapatos, de todo lo imaginable."

8 Poniatowska, *Juan Soriano*, p. 107-108.

9 See *Jalisco: Genio y maestría* (Monterrey: Museo de Arte Contemporáneo de Monterrey, 2000).

PROPERTY FROM THE COLLECTION OF FRANK AND JAYNE FERNÁNDEZ

6

## JUAN SORIANO (1920-2006)

### *Self Portrait*

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

oil and tempera on canvas

30 x 23<sup>7</sup>/<sub>8</sub> in. (76.20 x 60.6 cm.)

Painted in 1947.

\$150,000-200,000

#### **PROVENANCE:**

Acquired from the artist by Frank and Jayne Fernández.

By descent to the present owners.

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

*I believe that for an artist the only thing that matters is the intention and the depth with which they make their work. One has to continuously search within oneself, because nothing better can come to us from the outside. In one's own being and in one's own spirit is the formula for salvation for the artist. Only the inner gaze is what counts.*

—Juan Soriano, 1998<sup>1</sup>



Juan Soriano, Ricardo Martínez, and José Chávez Morado at Galería de Arte Mexicano, 1945. Photographer unknown. Photo courtesy of the Fundación Juan Soriano y Marek Keller A.C.



7

**JUAN SORIANO (1920-2006)**

*Naturaleza muerta con cabeza negra*

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

oil on canvas

26 x 35<sup>7</sup>/<sub>8</sub> in. (66 x 91 cm.)

Painted in 1947.

\$80,000-120,000

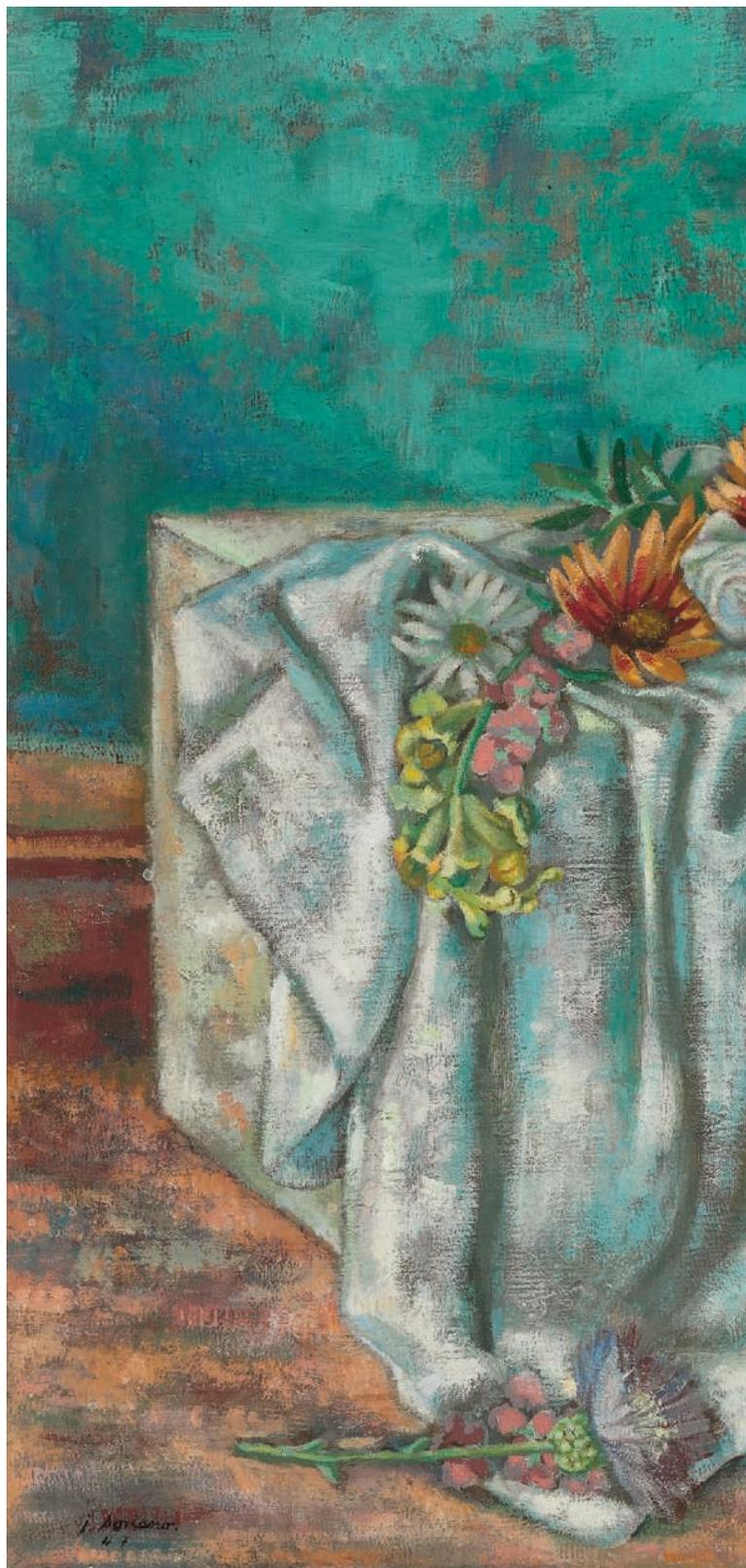
**PROVENANCE:**

Acquired from the artist by Frank and Jayne Fernández.

By descent to the present owners.

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

*In Naturaleza muerta Soriano achieved a perfect balance of opposites: in this space warmth and cold, life and death, melancholy and optimism harmoniously reside—strong contrasts that both arrest the viewer and trigger their imagination.*





## 8

### RAÚL ANGUIANO (1915-2006)

#### *La llamada del instinto*

signed and dated 'R. Anguiano, 1942' (upper right) signed, dated, and titled 'R. Anguiano, 1942, La llamada del instinto' (on the verso and titled again on the back stretcher bar)

oil on canvas

27½ x 35½ in. (70 x 90 cm.)

Painted in 1942.

\$60,000-80,000

#### PROVENANCE:

By descent from the artist.

#### EXHIBITED:

Mexico City, Museo del Palacio de Bellas Artes, *Raúl Anguiano, Exposición retrospectiva*, May-June 1982.

Mexico City, Museo del Palacio de Bellas Artes, *Raúl Anguiano: Homenaje, retrospectiva*, 1991.

Monclova, Coahuila, Mexico, Museo Biblioteca Pape, *Raúl Anguiano*, March-May 1994, no. 46.

Mexico City, Museo Nacional de Arte, *Surrealismo. Vasos comunicantes*, 2012.

Long Beach, Museum of Latin American Art, *Raúl Anguiano, retrato de un maestro*, 17 July-27 September 2015.

#### LITERATURE:

Exhibition catalogue, *Raúl Anguiano, Exposición retrospectiva*, Mexico City, Museo del Palacio de Bellas Artes, Instituto Nacional de Bellas Artes, 1982, no. 19 (illustrated in color).

J. Crespo de la Serna, W. George, et al., *Raúl Anguiano*, Mexico City, Edamex, 1983, p. 65, no. 31 (illustrated).

*Raúl Anguiano*, Mexico City, Grupo Arte Contemporáneo, 1990, p. 69, no. 33 (illustrated in color).

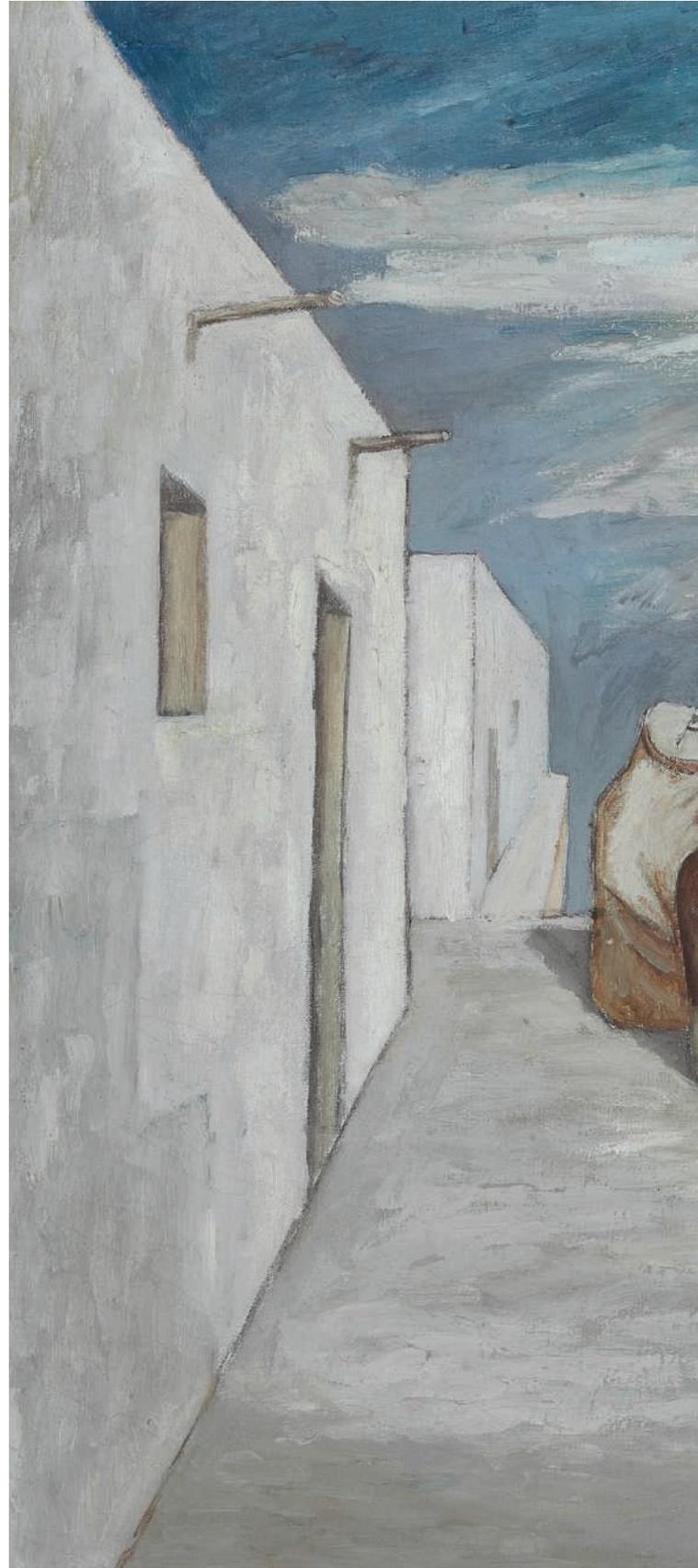
L. García Martínez, *Raúl Anguiano, trazos de vida*, Mexico City, IPN Fundación Ingeniero Alejo Peralta y Díaz Ceballos, 1999, p. 10 (illustrated in color).

Exhibition catalogue, *Raúl Anguiano: 1915-2006*, Mexico City, Antiguo Colegio de San Ildefonso, 2006, p. 90-91, no. 88 (illustrated in color).

L. García Martínez, *Retrato literario de un artista Raúl Anguiano, mi vida*, Mexico City, Fundación René Avilés Fabila, Brigita Anguiano, 2008, p. 276 (illustrated in color).

Exhibition catalogue, *Raúl Anguiano: Dos realidades, 1943-1942*, Mexico City, Instituto Nacional de Bellas Artes, 2012, p. 35, no. 5 (illustrated in color and again on the cover).

Exhibition catalogue, *Surrealismo. Vasos comunicantes*, Mexico City, Museo Nacional de Arte, Instituto Nacional de Bellas Artes, 2012, p. 37 (illustrated in color).





*La llamada del instinto*, a mid-career painting by Raúl Anguiano is exceptional, not only as a strong example of stylistic departure for the artist, but in its at-once synthesis of the personal, the avant-garde, the regional, and the global.

The *tapatio*, or native of Guadalajara, Jalisco, enrolled in Ixca Fariás' Open Air Painting class at the Museo Regional de Guadalajara at age twelve. Instruction under José Vizcarra followed and by age seventeen, Anguiano, the eldest of his ten siblings, was supporting his family teaching drawing at elementary schools throughout the region.<sup>1</sup> By 1934 he had relocated to Mexico City and shortly thereafter secured a teaching position at the National Fine Arts School, La Esmeralda, which he kept until 1967. Anguiano proved a career-long committed social realist, even as he experimented with avant-garde styles including Surrealism and Metaphysical painting during the mid-1930s to early-1940s, the period to which *La llamada* belongs.

Anguiano's dedicated revolutionary stance, as well as being anti-fascist, pacifist, "anti-imperialist, Zapatista, anti-partisan, and atheist,"<sup>2</sup> led him to join social activist arts organizations where he developed his skills as a graphic artist; these included the Sindicato de Profesores de Artes Plásticas in 1936 and the Liga de Escritores y Artistas Revolucionarios (LEAR) in 1937. When the latter folded, Anguiano, alongside Leopoldo Méndez and others, founded LEAR's descendant, the notable print collective, the Taller de Gráfica Popular (TGP). Anguiano's *Zapata* was the first TGP lithograph printed and the beginnings of an ample portfolio that he built during his twenty-three active years in the TGP.

In addition to his talent for printmaking, Anguiano worked in several other media including, but not limited to watercolor and oil, as well as fresco; his painting ranged in scale from the easel to large-scale murals. He was especially gifted in his drawing abilities, which translated well to print. With a caricatural approach in league with that of José Clemente Orozco, Anguiano distorted and exaggerated form, through quick and animated, gestural imagery as he offered biting critiques on social inequality siding with the poor, oppressed peasant and the laborer against institutional authority. The lithographic series *Dichos populares* of 1938 in particular is highly expressive of Anguiano's dark wit, achieved through compositional tension, compelling narrative, and searching line. These provocative prints exemplify Anguiano's affinity for the grotesque and present a sharp contrast with his tendency in painting towards stillness, idealization, and the absence of emotion that often reads as tragic or melancholic.

Anguiano's oeuvre overall was diverse and the genres he worked in ranged from portraiture, to nudes, to macabre popular legends, circus scenes, still lives, and landscapes. His consistent use of a strong contour line—a weighty black or umber silhouetting his figures—lent his imagery a certain signature static quality. Enjoying the handling of paint, he would at times favor simplification and stylization, while at other times he would painstakingly model figure and form to achieve greater naturalism. More often than not, Anguiano loved simplified line, texture, and unblended, fairly dry impasto brushwork, favoring a heavy use of white over terracotta and bronze tones, as we see in *La llamada del instinto*.

*La llamada* pertains to a period of formal experimentation, when Anguiano combined automatic drawing and dream imagery with local references. Forty-five such works, including *La llamada* were exhibited at MUNAL in 2012<sup>3</sup>; a future curatorial project should examine artistic dialogues between Anguiano and his contemporaries Guillermo Meza (a close friend), and Carlos Orozco Romero, and their shared interest in combining desolate landscapes, surrealist juxtaposition, distorted form, and references to *lo popular*—whether *La llorona* (Anguiano), *alcancia* (Orozco Romero), or shaman (Meza).<sup>4</sup>

*La llamada* clearly evokes the European avant-garde, specifically Giorgio de Chirico's deep recessed spaces and stark architecture, as well as Pablo Picasso's *Guernica* (notably in the icon of the horse). Anguiano was attentive through LEAR and the TGP to the tragedies of the Spanish Civil War; he was also intimately acquainted with a Spanish refugee, his first wife, the writer Agueda Pia Fernández, of Basque origin from Pasajes, Guipúzcoa, whom he courted around the time of *La llamada*'s painting. That the seated village women in the painting lift their heads upward, as if expecting something ominous to fall from the sky, suggests a wartime anxiety, evoking both *Guernica* and World War II atrocities. Even so, the artist explained the work to his daughter Marina Anguiano Fernández, both in a much more personal, and consciously Surrealist way. She gazed upon *La llamada* daily as it hung in the family dining room for ten years. Marina relates:

*He based La llamada on a dream. The horse is a phallic symbol. The man is sad and white, with little life. He is a man that does not respond to the sexual instinct. There are several types of women in the painting. A woman stands with a child strapped to her back. There is a group of three women to her right and two seated women to her left. They have life in that they have color—pinks, browns; they, like the standing female, do respond to sexual instinct, whereas the disfigured beings that are white do not.*<sup>5</sup>

And yet, the setting, as indicated by the specificity of the building façades, is neither Spain, nor De Chirico's Italian piazzas, but rather, without question echoes the architecture of Anguiano's father's native pueblo of Atoyac, near the Laguna de Sayula in Jalisco, Mexico<sup>6</sup>

Anguiano's rejection of the path of "*arte puro*" for a committed "*arte político*" making a "conclusive decision, as a mature painter to," as James Oles summarizes "extend the 'Mexican School' into the 1950s and beyond"<sup>7</sup> focusing on historical narrative and Maya neo-indigenism, is perhaps best understood in the light of Anguiano's proclamation, "I am a child of the Mexican Revolution."<sup>8</sup> He recounts an anecdote from his early childhood that speaks to his life-long concern with revolution, social injustice, reform, and the worker's movement: when Francisco Madero was assassinated during the Mexican Revolution, Anguiano's father and maternal grandfather took up arms joining the ranks of General Diéguez's Northwest Division to fight the usurper Adolfo Huerta. In between battles Anguiano's mother would take little Raúl, then five years old, to the barracks. Captured by zapatistas and imprisoned in Cautla, Anguiano's grandfather convinced Emiliano Zapata to spare his life; the agrarian leader in fact pardoned him just at the point of execution.<sup>9</sup> The Mexican Revolution, Zapata and the *beneméritos* (heroic figures), and his own family history remained forever alive for Anguiano.

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

1 The artist presents his biography in *Anguiano por Anguiano* (Mexico City: UNAM, 1997), p. 77-104.

2 Cristián Obregón, "Anguiano, el último muralista," *Contrasentidos*, accessed April 5, 2016. <http://www.museocjv.com/raulanguianomuralista.html>.

3 See Raúl Anguiano: *Dos realidades/Two Realities: 1934-1942* (Mexico City: Instituto Nacional de Bellas Artes, 2012).

4 James Oles, "The Surrealist Experiments of Raúl Anguiano," in *Raúl Anguiano: Dos Realidades/Two Realities: 1934-1942* (Mexico City: Instituto Nacional de Bellas Artes, 2012), p. 34.

5 Telephone conversation with Marina Anguiano Fernández, April 5, 2016.

6 Quick google search for images from Anguiano's father's hometown revealed a building façade uncanny in its resemblance to *La llamada*'s architecture. Accessed April 6, 2016. <http://www.panoramio.com/photo/40261481>.

7 James Oles, "The Surrealist Experiments of Raúl Anguiano," in *Raúl Anguiano: Dos Realidades/Two Realities: 1934-1942* (Mexico City: Instituto Nacional de Bellas Artes, 2012), p. 34.

8 Patricio Cordero, *Grupo Reforma*. Feb. 15, 2005. "No me siento viejo—Anguiano," accessed April 4, 2016. <http://www.museocjv.com/raulanguianoart.html>.

9 The artist tells this story often, including in *Anguiano por Anguiano* (Mexico City: UNAM, 1997), p. 77. Also see "Zapata lo pinto por un anécdota," accessed April 6, 2016. <http://www.pangeaproducciones.com.mx/raulanguiano/anecdota.html>.



## DIEGO RIVERA (1886-1957)

*La mujer de collar, Regina Rubinoff Tomars*  
(also known as *Dama en azul*)

signed and dated 'Diego Rivera 1941' (upper right)

oil on canvas

39½ x 29¾ in. (100.3 x 75.6 cm.)

Painted in 1941.

\$40,000-60,000

### PROVENANCE:

Private collection.

Anon. sale, Christie's, New York, 25 November 1986, lot 35  
(illustrated in color).

Acquired from the above by the present owner.

### LITERATURE:

Diego Rivera, *Cátalogo general de obra de caballete*,  
Mexico City, Instituto Nacional de Bellas Artes, 1989,  
p. 203, no. 1553 (illustrated).

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

It has been said that Mexican muralist Diego Rivera was an artist of his time. That is certainly true as he not only embraced a deep commitment as a painter assimilating the "isms" and vanguards at the turn of the twentieth century, such as Cubism and Surrealism, as well as his own ideology which he put into practice through his murals, illustrations and easel paintings. Rivera felt a particular fascination for civilization's turbulent changes as a result of both world wars, especially in the fields of science, technology, and humanism; one of the main reasons he developed close friendships and corresponded with an endless number of intellectuals, artists, scientists and inventors such as Albert Einstein, Charles Chaplin and Edsel B. Ford, just to mention a few. In his artistic production there are numerous famous portraits to be found in both the murals such as those executed in Detroit, San Francisco or Mexico City as well as the many individual easel paintings of all those who posed for him. Rivera had the artistic vision to explore his sitter's psyche in order to capture through a few details, such as a gaze, hands, gesture, the personality and mood of his sitters. Such is the present work which although included in the artist's catalogue *oeuvre*, had not, to the best of our knowledge, been seen by Rivera scholars or included in any exhibitions. The work is a portrait of Regina Rubinoff Tomars (1909-1993), wife of sociologist Adolph Tomars (1908-1985) who published his book, *Sociology of Art in México* in 1940. The Tomars collected works by Diego Rivera including drawings and watercolors that have previously sold at auction. Rivera executed a first portrait of Regina Rubinoff in 1939 (presently in a private collection in Mexico) and he again painted her in 1941, perhaps when the couple returned to Mexico to publish Tomars's book on art and sociology. Regina Rubinoff was an extraordinary music, piano and composition instructor—a distinguished professor at the prestigious Julliard School in New York, where she taught and trained countless musicians and composers. Rivera was obviously fascinated by Rubinoff's sheer presence—her deep eyes, her shapely brows, her eloquent hands, adorned with fine bracelets, beautiful rings and earrings and dazzling Mexican silver necklace. This portrait reveals all her virtues fully as she sits on the typical Mexican *equipal* leather chair in Rivera's studio in San Ángel, Mexico City in the 1940s.

Professor Luis-Martín Lozano, Mexico City





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

10

## FRANCISCO ZÚÑIGA (1912-1998)

### *Mujer y niño de pie*

signed and dated 'ZÚÑIGA 1960' (on top of base) inscribed, numbered and dated 'ESULTOR FRANCISCO ZUNIGA FUNDICION L.Y A. DEL AGUILA III/III, MEXICO 1983' (on the side)

bronze with black patina

67 x 21 x 16  $\frac{3}{8}$  in. (170.2 x 53.3 x 41.4 cm.)

Conceived in 1960; Cast in 1983.

Edition three of three.

\$200,000-300,000

#### PROVENANCE:

Private collection.

Anon. sale, Sotheby's, New York, 20 November 2000, lot 21 (illustrated in color).

Acquired from the above.

Anon. sale, Sotheby's, New York, 20 November 2006, lot 19 (illustrated in color).

Acquired from the above by the present owner.

#### LITERATURE:

Exhibition catalogue, *Francisco Zúñiga, Sculptures and Drawings*, Hamburg, Galerie Levy, 5 October 1981, p. 7 (another edition illustrated).

J. Lassigne, *Francisco Zúñiga: Sculpture, Drawings, Lithographs*, New York, Brewster Editions, 1982, p. 119, no. 24 (another edition illustrated)

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 190, no. 263 (another edition illustrated).

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



PROPERTY FROM THE PRIVATE ART COLLECTION OF MARTA AND PLÁCIDO DOMINGO

11

## **DIEGO RIVERA (1886-1957)**

### *Niña con rebozo*

signed and dated 'Diego Rivera.38' (upper right)

oil on canvas

32¼ x 25½ in. (81.9 x 63.8 cm.)

Painted in 1938.

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

#### **PROVENANCE:**

Annette Nancarrow, New York.

Peter G. Wray, Scottsdale.

Anon. sale, Sotheby's, New York, 12 May 1983, lot 17 (illustrated in color).

Acquired from the above.

Property of a California Collector, Sotheby's, New York, 3 June 1999, lot 40 (illustrated in color).

Acquired from the above by the present owner.

#### **LITERATURE:**

*Diego Rivera: Catálogo general de obra de caballete*, Instituto Nacional de Bellas Artes, Mexico City, 1989, p. 189, no. 1440 (illustrated).

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

*Rivera's children generally portray an intense gaze, self-assured which eludes explanation; their bronze complexion and defining features, an aesthetic convention derived from Rivera's admiration for the pre-Hispanic figurines and ceramics he kept on the shelves of his studio in San Ángel, and visible in the background of this remarkable portrait, where we also see a little dog, Tlalchichi, from the Colima burial sites.*

—Professor Luis-Martín Lozano

Diego Rivera. 38





Diego Rivera, *Maternidad*, oil on canvas, 1954. Audain collection.  
 © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Upon Diego Rivera's return to Mexico in 1921, after nearly fourteen-years in Europe in close contact with the vanguard currents of the early twentieth century, the most decisive artistic phase of his professional trajectory truly began. For the first time in his artistic career, Rivera became part of a social movement that envisioned a modern utopia anchored on justice for those who had fought during the Mexican Revolution of 1910 and the creation of a new identity, wherein the contemporary indigenous

people—not from the pre-Hispanic past—would hold a fundamental place in the culture of a modern Mexico.

After completing his first mural, *La creación* (Creation) in the Simón Bolívar amphitheater of the Antiguo Colegio de San Ildefonso, Rivera finally understood that his theories about a modern art based on European models were far removed from his country's reality in the aftermath of a terrible armed conflict and the

dire need for social integration of Mexico's least protected classes. Before beginning the ambitious project of decorating the murals in the old cloister of the Convent of La Encarnación, the seat of the new Secretariat of Public Education, Rivera embraced the task of traveling throughout his country's north and south to discover a nation that up until then was unknown to him.

Rivera's view thus, turned towards the Mexican indigenous people and *campesinos*, the ones who in spite of having lost everything during the Revolution, kept their ancient dignity and a fierce instinct for survival which allowed them to hold onto their values, and protect their traditions, resisting their disappearance while facing the changes of so-called progress. For Diego Rivera, Mexican children became a central theme within his artistic production between 1921 and up to the year of his demise; and, especially upon his return from New York in 1934 after the bitter experience of the destruction of his Rockefeller Center mural.

For the great muralist, children were the seeds for change, the silent guardians of Mexico's cultural greatness. He lovingly recorded them and sketched them in drawings and watercolors, and on exceptional occasions, on splendid canvases full of light and color. Rivera's children generally portray an intense gaze, self-assured which eludes explanation; their bronze complexion and defining features, an aesthetic convention derived from Rivera's admiration for the pre-Hispanic figurines and ceramics he kept on the shelves of his studio in San Ángel, and visible in the background of this remarkable portrait, where we also see a little dog, *Tlalchichi*, from the Colima burial sites.

Professor Luis-Martín Lozano, Mexico City



Diego Rivera, *Niña con vestido rosa*, tempera on linen, 1930.  
 © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



Diego Rivera, *Niña con rebozo gris*, oil on canvas, 1931. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



Diego Rivera, *Niña con rebozo*, tempera on linen, 1935.  
 © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



# PROPERTY FROM THE ESTATE OF ROCÍO SAGAÓN

12

## MIGUEL COVARRUBIAS (1904-1957)

### *Retrato de Rocío Sagaón*

inscribed by an unknown hand 'MIGUEL COVARRUBIAS 1953

ROCÍO SAGAÓN' (on the reverse)

oil and graphite on masonite

23 $\frac{7}{8}$  x 17 $\frac{1}{4}$  in. (60.6 x 43.8 cm.)

Painted in 1953.

\$80,000-120,000

#### PROVENANCE:

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

Private collection, Stockholm (by descent from the above).

#### EXHIBITED:

Mexico City, Centro Cultural/Arte Contemporáneo, Fundación Cultural Televisa, *Miguel Covarrubias: Homenaje*, February-May 1987.

Mexico City, Museo del Templo Mayor, *Miguel Covarrubias: Arqueólogo apasionado*, 2004.

Mexico City, Museo Nacional de Antropología, *Miguel Covarrubias en México y San Francisco*, July-September 2007.

Xalapa, Mexico, Galería Ramón Alva de la Canal, Universidad Veracruzana, *Rocío Sagaón, el estilo que baila*, 2015.

#### LITERATURE:

Exhibition catalogue, *Miguel Covarrubias: Homenaje*, Mexico City, Centro Cultural/Arte Contemporáneo, 1987, p. 77 (illustrated in color).

S. Navarrete, *Miguel Covarrubias, Artista y explorador*, Mexico City, Dirección General de Publicaciones, Consejo Nacional para la Cultura y las Artes, 1993, p. 105, no. 141 (illustrated in color).

A. Williams, *Covarrubias*, Austin, University of Texas Press, English Edition, 1994, p. 207 (illustrated).

A. Williams, *Covarrubias*, Mexico City, Fondo de Cultura Económica, Spanish Edition, 1999, p. 318 (illustrated).

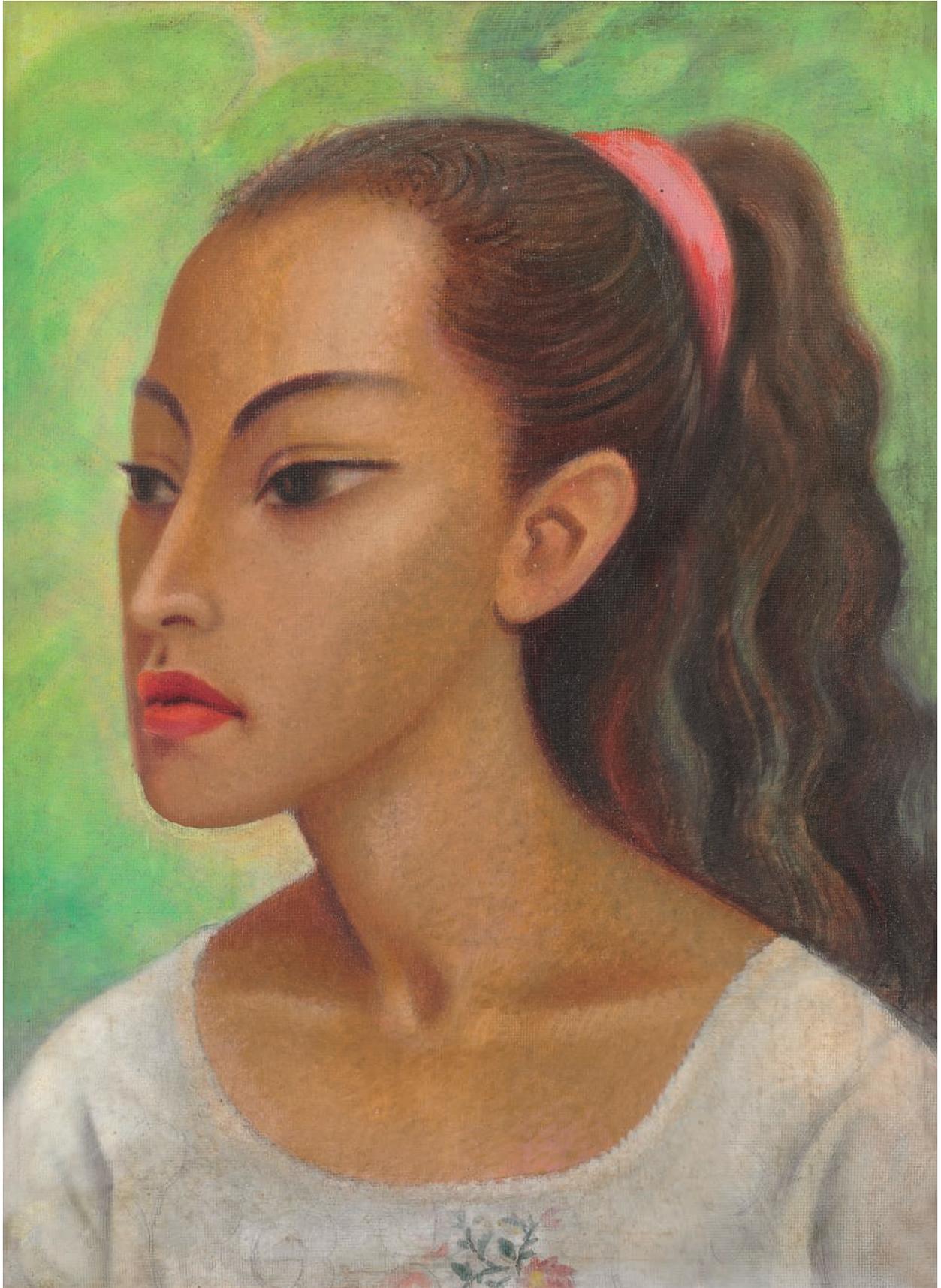
E. Poniatowska, *Miguel Covarrubias: vida y mundos*, Mexico City, Ediciones Era, 2004 (illustrated in color).

Exhibition catalogue, *Miguel Covarrubias en México y San Francisco*, Mexico City, Instituto Nacional de Antropología e Historia, 2007, p. 35 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Adriana Williams, dated 1 April 2016.



Portrait of Rocío Sagaón. Photo by Georges Vinaver.  
Courtesy of the Vinaver family.



Warmly called “El Chamaco” (The Kid) during his lifetime because of his youthful appearance and genius, and often referred to by scholars as Mexico’s “Renaissance Man,” the multi-talented, self-taught, and prolific artist Miguel Covarrubias (1904-1957) in fact emerged from the “Mexican Renaissance,” the dynamic period of artistic growth and exchange in Mexico’s immediate post-Revolutionary era.<sup>1</sup> At the young age of nineteen Covarrubias contributed directly to the nation’s program of artistic reform by illustrating Adolfo Best Maugard’s national pedagogical manual, *El Método de Dibujo: Tradición, resurgimiento y evolución del arte mexicano* (1923) with what became his typically animated and decorative approach to line drawing. In this same year he left for New York City where he remained until he married the Broadway dancer, Mexican-American Rosa Rolanda; in 1930 they set off on their honeymoon boarding a cargo ship destined for Bali. Together they returned to Mexico City in 1935 to set up permanent residence in Tizapán, San Ángel.<sup>2</sup>

By the mid-twentieth century, when Covarrubias painted *Portrait of Rocío Sagaón*, he was well-known as: an accomplished caricaturist with *Vanity Fair*, *Vogue*, and the *New Yorker*; a prolific book illustrator who published numerous works under Alfred A. Knopf including *The Prince of Wales* (1925), *Negro Drawings* (1927), *Island of Bali* (1937), and *Mexico South: The Isthmus of Tehuantepec* (1939); an anthropologist; an archaeologist (especially known for his excavations of Tlatilco); a curator of exhibitions including most famously the modern section of *Twenty Centuries of Mexican Art* presented at the Museum of Modern Art in 1940; an ethnographer; an art collector (of pre-Columbian art and *arte popular*); and a two-time Guggenheim fellow.

Significantly, the famed Mexican composer Carlos Chávez, then Director of the National Institute of Fine Arts (INBA) named Covarrubias head of the Institute’s Department of Dance in 1950. As such, Covarrubias was fully committed to creating nationalist dances inspired by Mexican culture and history such as *Tozcatl* and *Los cuatro soles*. Having staged thirty-four new works in three short years, Covarrubias is credited with giving birth to Mexico’s “Golden Era of Dance.” With an interdisciplinary approach, he contracted contemporary visual artists such as Juan Soriano, José Chávez Morado, and Arnold Belkin to create set designs and costumes for his projects, while he partnered with major international modern dance choreographers such as José Limón and Doris Humphrey.<sup>3</sup>

*Portrait of Rocío Sagaón* belongs to this rich, mature, intense period of Covarrubias’s life, when having fallen out of love with Rosa Rolanda, his wife and collaborator of by-then, twenty-plus years, he fell head-over-heels in love with Rocío Sagaón, a seventeen-year old dancer and rising star in the Mexican Dance Academy where Covarrubias was working.<sup>4</sup> Rosa María López Bocanegra (1933-2015) had taken the stage-name Rocío Sagaón, borrowed from a cousin as a way of countering her father’s disapproval of her pursuit of a dance career.<sup>5</sup> Sagaón secured her place in dance history when she performed the principle female lead as the multi-allegorical figure of mother earth/woman/*patria*/Virgin who partners and supports the martyred agrarian leader of the Mexican Revolution in Guillermo Arriaga’s

*Zapata* (1953); this she and Arriaga premiered in Bucharest, Romania, but also danced privately for Frida Kahlo on the patio of the Blue House following the amputation of Kahlo’s right leg.<sup>6</sup> Additionally, Sagaón boasted a career in Mexican film. In *Las Islas Mariás* (1951) the famed cinematographer Emilio “El Indio” Fernández captured for the big screen Sagaón’s lithe movements as she danced on a beach under prisoner Pedro Infante’s curious watch. The former was the first of several of Sagaón’s movie credits including *Torero* (1956) by Carlos Velo; *En este pueblo no hay ladrones* (1965) by Alberto Isaac; *Mictlan* (1969) by Raúl Kamffer; *Apuntes* (1974) by Ariel Zúñiga, and *Y yo que la quiero tanto* (1987) by Juan Pablo Villaseñor. Sagaón’s artistic and personal life was further enriched by her close relationship with her brother, the powerful social critic and photojournalist Nacho López.

*Portrait of Rocío Sagaón* of 1953 offers an excellent late example of a painting from the *Contracorriente*, the ‘alternative current’ to the dominant epic mural art of *Los Tres Grandes*. Mexican easel painters of the “Counter-Current,” so-named by art historian Jorge Alberto Manrique, synthesized their knowledge of the European avant-garde, pre-Columbian art, and Colonial and popular expressions creating intimate works with personal imagery informed by Mexican culture.

Covarrubias’s sculptural approach to the figure in *Portrait of Rocío Sagaón* makes evident his extensive knowledge not only of pre-Columbian form, but of Balinese material culture, especially masks. With a fine brush Covarrubias has carved the angular, elongated, mask-like face of an idealized young woman, her flawless skin smooth and bronzed, her features simplified, yet exaggerated and racialized. Employing a pastel palette and pointillistic brushwork, *Portrait of Rocío Sagaón* is in keeping with Covarrubias’s signature style of painting. The larger-than-life scale of this particular portrait confirms the privileged place that Sagaón held as the artist’s companion during the last seven years of his life. In turn, following Covarrubias’s death in 1957, the portrait of Sagaón accompanied her; it hung in her home as she continued on with her successful dance and film careers, and as she later developed her visual art in printmaking and ceramics.

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

1 Many scholars, from biographer Adriana Williams, to collector and cultural critic Carlos Monsivais, to San Antonio Museum of Art curator Marion Oettinger have referred to Miguel Covarrubias as a “Renaissance Man.” For an overview, see Carlos Monsivais, “Miguel Covarrubias: El Renacentista como caricaturista,” in *Miguel Covarrubias: 4 miradas* (Mexico City: Editorial RM, CONACULTA, Museo Soumaya, 2005), 157-199.

2 See Adriana Williams, *Covarrubias*, ed. Doris Ober (Austin: University of Texas Press, 1994).

3 See Sylvia Navarrete, “Miguel Covarrubias: Retorno a los orígenes,” in *Miguel Covarrubias* (Puebla: Universidad de las Américas, 2004).

4 See Elena Poniatowska, *Miguel Covarrubias vida y mundos* (Mexico City: Ediciones Era, 2004) and Sylvia Navarrete, “Últimos años,” in *Miguel Covarrubias artista y explorador* (Mexico City: Ediciones Era, 1993), 119-126.

5 See “Rocío Sagaón 2da parte,” Programa Ítaca, accessed March 25, 2016. [https://www.youtube.com/watch?v=5jNO\\_CC0Tvs](https://www.youtube.com/watch?v=5jNO_CC0Tvs).

6 Mary Carmen Sánchez Ambríz, “Celebración de la vida con Rocío Sagaón,” accessed March 25, 2016. [http://www.milenio.com/cultura/rocio\\_sagaon\\_danza-bailarina\\_rocio\\_sagaon-muere\\_rocio\\_sagaon-milenio\\_dominical\\_0\\_577142578.html](http://www.milenio.com/cultura/rocio_sagaon_danza-bailarina_rocio_sagaon-muere_rocio_sagaon-milenio_dominical_0_577142578.html).



Rocio Sagaón. Photo by Georges Vinaver.  
Courtesy of the Vinaver family.

# PROPERTY FROM THE ESTATE OF ROCÍO SAGAÓN

13

## MIGUEL COVARRUBIAS (1904-1957)

*Desnudo (Nieves Orozco)*

oil on canvas

35½ x 23¾ in. (90.2 x 60.3 cm.)

\$400,000-600,000

### PROVENANCE:

Rocio Sagaón collection, Mexico City (acquired directly from the artist).  
Private collection, Florianópolis, Brazil (by descent from the above).

### EXHIBITED:

Mexico City, Centro Cultural/Arte Contemporáneo, Fundación Cultural Televisa, *Miguel Covarrubias: Homenaje*, February-May 1987.  
Mexico City, Museo del Templo Mayor, *Miguel Covarrubias: Arqueólogo apasionado*, 2004.

### LITERATURE:

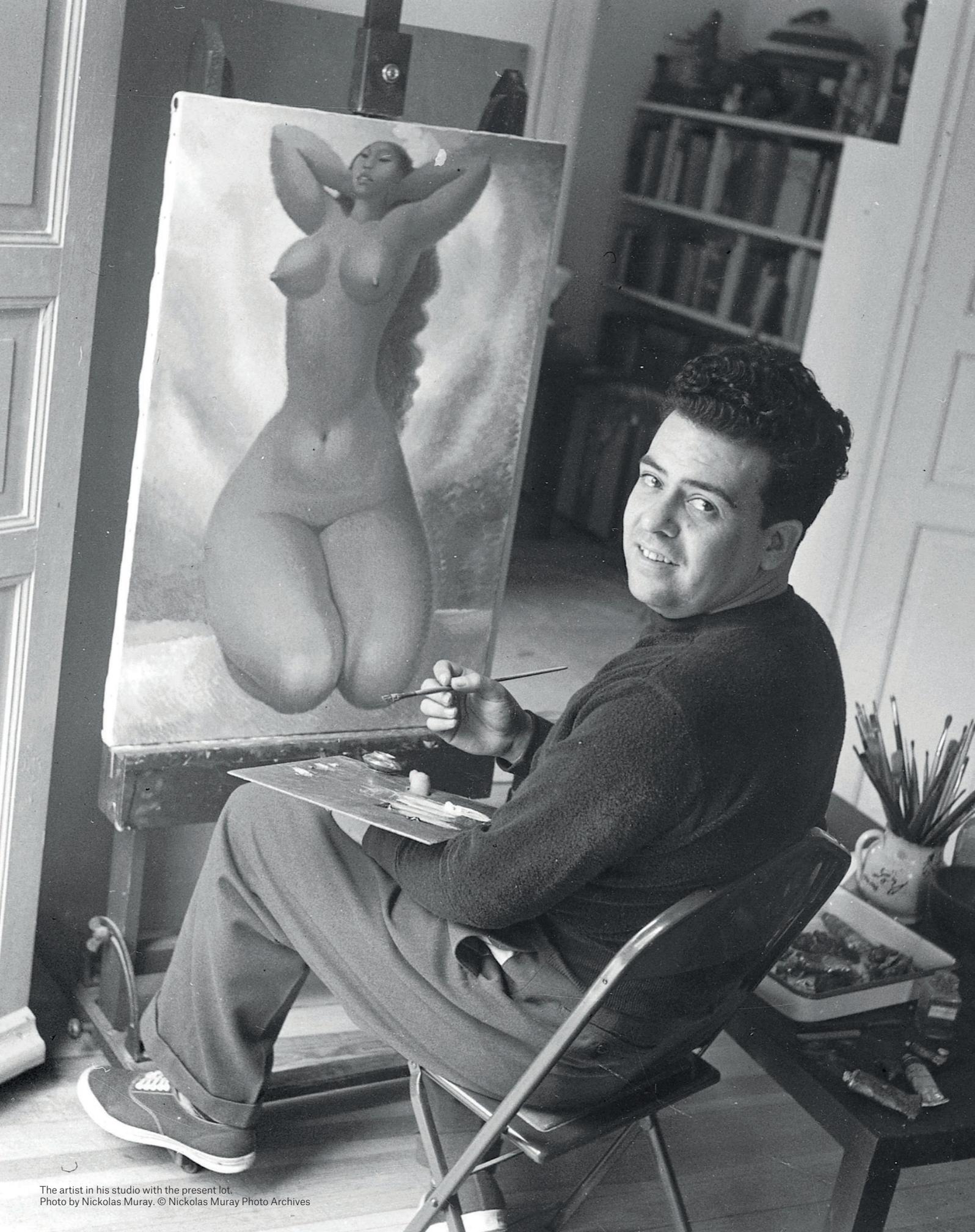
Exhibition catalogue, *Miguel Covarrubias: Homenaje*, Mexico City, Centro Cultural/Arte Contemporáneo, 1987, p. 76 (illustrated in color).  
S. Navarrete, *Miguel Covarrubias, artista y explorador*, Mexico City, Dirección General de Publicaciones, Consejo Nacional para la Cultura y las Artes, 1993, p. 99, no. 135 (illustrated in color).  
A. Williams, *Covarrubias*, Austin, University of Texas Press, English Edition, 1994, p. 154 (illustrated in the artist's studio).  
A. Williams, *Covarrubias*, Mexico City, Fondo de Cultura Económica, Spanish Edition, 1999, p. 240 (illustrated in the artist's studio).  
G. G. Haro, Miguel Covarrubias, "Artes visuales, un hombre del renacimiento," *Jornada Semanal*, Mexico City, 28 March 2004, no. 472 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Adriana Williams, dated 31 March 2016.



Nieves Orozco, Covarrubias' model, posing for Diego Rivera in his studio in Mexico City, circa 1940.  
Photographer unknown.





The artist in his studio with the present lot.  
Photo by Nickolas Muray. © Nickolas Muray Photo Archives



Fritz Henle, Nieves Orozco, 1947. © Fritz Henle Estate

*Desnudo* is a monumental nude rendering of Mexico's most celebrated model and muse, Nieves Orozco. Nieves's voluptuous body overwhelms the pictorial space. She is a potent universal symbol of fecundity and the essence of feminine power depicted in the eternal stance as an ancient fertility goddess; her black hair rippling like water cascades down her back as she embodies the lush nature of the tropics. Nieves Orozco's striking beauty and poise made her a favorite model and inspiration during the 1940s in Mexico for painters, photographers, and fashion designers. Diego Rivera was enthralled with her and portrayed her in several iconic works such as *Desnudo con alcatraces* (1944) and *Nieves desnuda de rodillas sobre un petate* (1940) sold at Christie's, May 2015. Likewise Fritz Henle and Manuel Álvarez Bravo captured her timeless grace in their photographs; and she became the darling of an international fashion company for whom she modeled popular South Seas sarong-style bathing suits in *Life* magazine.<sup>1</sup> Indeed, the so-called Bali craze in movies and fashion in the 1940s may be credited, in part, to Covarrubias's revealing *Island of Bali* and paintings such as this one. Like his Mexican contemporaries, Rivera and Siqueiros, Covarrubias's portrayal of women was firmly rooted in a modernist vision as his numerous paintings of Balinese women well attest. They epitomize a break from the past and an undeniable affirmation of women's vital place in history. Covarrubias's stance is not unlike that of his contemporary Rivera whose paintings and murals also prominently feature modern nudes as emblems of nature, life, and the power of the feminine principle. In his murals for the chapel at the Autonomous University of Chapingo, Rivera's then-pregnant wife Guadalupe Marín dominates the front arch as a reclining monumental nude who personifies the female creator in *La tierra liberada*. Whether as earth-mother, revolutionary, or goddess, the depiction of empowered women for this avant-garde generation was indispensable.

Miguel Covarrubias's remarkable artistic trajectory began as soon as he left the National Preparatory School at the age of fourteen to start working as a caricaturist and illustrator for the Ministries of Education and Communications in Mexico City. Covarrubias was prodigious beyond his young years and convinced the Ministry of Foreign Affairs to finance a trip to the States. By the age of twenty-four Covarrubias was already the toast of the town in New York City where he worked as an illustrator for the influential *Vanity Fair* which provided him a national as well as international audience. His new home also presented him with a cornucopia of professional and cultural opportunities, such as Harlem's vibrant jazz club scene and its unfolding effervescent Renaissance which he relished and frequently illustrated. He illustrated poet Langston Hughes's *The Weary Blues* and Nora Zeale Hurston's *Mules and Me*. His famous subjects became his close friends. Throughout his life, his remarkable talents and affable nature opened many doors including those to the theatre for which he designed numerous sets and costumes for international shows such as *Le Revue Negre* which made Josephine Baker a world sensation. An art historian and ethnographer as well, Covarrubias lavishly illustrated books which are still considered important sources of information on the cultures he studied first-hand including *Island of Bali* and *Mexico South: The Isthmus of Tehuantepec*.

Covarrubias and his also brilliantly gifted wife, the dancer Rosa Rolanda, led cosmopolitan lives whether in New York, Mexico City or the exotic cities in the Far East that they visited for their anthropological studies of ancient cultures. At home everywhere, they entertained friends and collaborators and shared their views about their interests such as pre-Columbian cultures of the Olmecs and Mayans, modern art, New York, jazz, Hollywood, and always their beloved and intriguing Aztec homeland. A friend and avid collector who frequented the Covarrubias's gatherings was Frederick Vanderbilt Field, a great-great-grandson of Commodore Cornelius Vanderbilt the founder of an American railroad and shipping empire. Field had made his home in Mexico for nearly thirty years due to his leftist politics and would eventually marry the dazzling Nieves Orozco in 1958. Of course, Nieves Orozco was a familiar face in the Covarrubias's coterie as friend and model of both Miguel and Rosa.

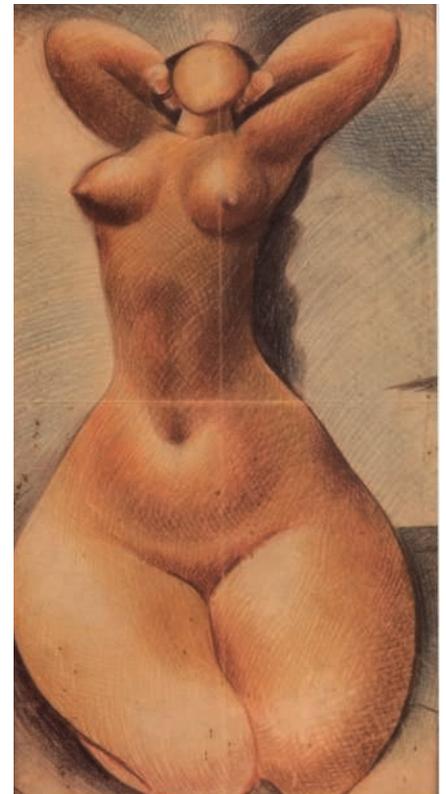
Born in 1922 in the small town of Tezontepec in the state of Hidalgo, Nieves Orozco began to model while still in her teens for the art students at the San Carlos Academy and eventually was introduced to Diego Rivera who painted her first portrait in 1939, now in the permanent collection of the Philadelphia Museum of Art. She became

a member of those closest to the artist, including Frida Kahlo. Equally content to pose before the camera lens, Nieves's photogenic beauty was captured by great photographers and Kahlo often photographed her while she posed for Rivera in his studio.

Nieves's charmed life led her to meet and host personalities and celebrities including exiled Hollywood screenwriter Dalton Trumbo and sex goddess Marilyn Monroe who stayed at her home during a visit to Mexico in search of Mexican fine art and antiques for her newest home in California in 1962. Nieves and her husband eventually settled in Minneapolis in 1982 but she continues to visit her children and grandchildren in Mexico with whom she reminisces about her glamorous life as a model and muse at the center of Mexico's most extraordinary artistic period.

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

<sup>1</sup> I am indebted to researcher and writer Phyllis Ross who shared information about Nieves Orozco and the Tillet Brothers fabric design workshop in Cuernavaca in the 1940s. Nieves modeled for the company and eventually married (James) one of the brothers.



Sketch for Nieves Orozco. casein on canvas. Estate of Rocío Sagaón.

## PROPERTY FROM THE ESTATE OF ROCÍO SAGAÓN

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### FRANCISCO TOLEDO (B. 1940)

*Untitled*

watercolor, gouache and ink on paper laid on masonite  
26½ x 19¾ in. (67.3 x 50.2 cm.)

\$60,000-80,000

**PROVENANCE:**

Rocio Sagaón collection, Mexico City (acquired directly from the artist).  
Private collection, Florianópolis, Brazil (by descent from the above).

This work is accompanied by a certificate of authenticity signed by  
the artist and dated 16 April 2016.

*Born in Juchitán to a Zapotec family, Francisco Toledo has for over fifty years rekindled the original primitive feeling of his Oaxacan roots in his work. Like Rufino Tamayo and Rodolfo Morales deeply imbued with the psychic mysticism of the Oaxacan universe, Toledo has powerfully revitalized the mysteries of pre-Hispanic myth through the sagacious anthropomorphic beings that reside in his rich imaginary. His paintings and drawings, the present work included, celebrate the animistic spirituality of this indigenous world, depicting fantastic creatures in myriad states of metamorphosis and in intimate rituals of creation and consummation.*



PROPERTY OF THE ESTATE OF RUTH BEGUN (1912-2014)

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## DAVID ALFARO SIQUEIROS (1896-1974)

### *Landscape*

signed and dated 'Siqueiros, 12-54' (lower right)

pyroxylin on masonite

30 x 23  $\frac{5}{8}$  in. (76.2 x 60 cm.)

Painted in 1954.

\$60,000-80,000

#### **PROVENANCE:**

Acquired directly from the artist (mid-1950s).

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

A trailblazing figure, Ruth Begun's many accomplishments included being the first woman to earn a master's degree in physics at the University of Berlin in 1936 and shortly thereafter inventing the viscometer—an innovative device used in printing. She later worked for NASA and Ford Motor Company. Begun acquired the present work directly from Siqueiros, whom she met in Mexico City through her sister-in-law, Dr. Henrietta Begun who was the artist's physician.

*For a long time I have come to the conclusion that for me a landscape, better yet, the depth of a landscape, is not structured pictorially by means of a succession of increasingly distant theater curtains, but rather as a scale module with the volume of all the elements of geographical shapes and dimensions that exist within a particular geographical area.*

—David Alfaro Siqueiros



Siobhán Ros  
12-54

PROPERTY FROM A DISTINGUISHED COLLECTION OF LATIN AMERICAN ART

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## RUFINO TAMAYO (1899-1991)

### *Maestros cantores*

signed and dated 'Tamayo, O-49' (upper left)

oil on canvas

33½ x 27 ⅞ in. (85.1 x 70.2 cm.)

Painted in 1949.

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

#### PROVENANCE:

Galería de Arte Mexicano, Mexico City

Álvar Carrillo Gil collection, Mexico City.

Private collection, Mexico City.

By descent from the above.

Artemundi Global Fund.

Acquired from the above by the present owner.

#### EXHIBITED:

Mexico City, Galería de Arte Moderno Misrachi, *Rufino Tamayo*,

15-30 July 1949, no. 11.

Paris, Musée National d'Art Moderne de la Ville De Paris, *Art Mexicain du*

*Precolombien a nos jours*, 21 May-July 1952, no. 1076.

Stockholm, Fran forntid Hill nutid Liljevalchs Konsthall, *Mexikansk Konst*,

September-December 1952, no. 1061.

London, The Tate Gallery, *Mexican Art from the Pre-Columbian Times to the*

*Present Day*, 4 March-26 April 1953, no. 1238.

Mexico City, Galería Proteo, *Tamayo, exposición retrospectiva*, 3-20 May 1956,

no. 5.

Mexico City, Museo Nacional de Arte Moderno, Palacio de Bellas Artes,

*Cincuenta obras de Tamayo: Segunda bienal interamericana de México*, 1961.

Tokyo, Shirogane Geihin Kan Hall, *Tamayo*, 11 September-6 October 1963,

no. 2.

Mexico City, Museo de Arte Moderno, *Rufino Tamayo*, September 1964, no. 10.

#### LITERATURE:

E. F. Gual, *Rufino Tamayo*, New York, Erich S. Herrmann Inc., 1952

(illustrated in color on the cover).

J. Silva Herzog, et. al., *American Notebooks*, No. 6, XIV,

November-December 1955 (illustrated).

M. Nelken, "Ensayo de exégesis de Rufino Tamayo", *Cuadernos Americanos*,

año XIV, no. 6, Mexico City, November-December 1955 (illustrated).

O. Paz, *Tamayo en la pintura mexicana*, Mexico City, Universidad Nacional

Autónoma de México, 1959, p. 58, no. 54 (illustrated).

P. Westheim, *Cincuenta obras de Tamayo: Segunda bienal interamericana*

*de México*, Mexico City, Artes de México, no. 35, vol. VI, año IX, 1961, p. 27

(illustrated).

E. Odio, "Tamayo en el mundo de la luz", *Cuadernos de Bellas Artes*, año III,

no. 7-8, Mexico City, July-August 1962, p. 75 (illustrated).

Exhibition catalogue, *Tamayo*, Tokyo, Shirogane Geihin Kan Hall,

Mainichi Newspaper, 1963 (illustrated in color).

R. Tibol, *Historia general del arte mexicano*, Mexico City, Editorial Hermes,

1964, p. 170, no. 146 (illustrated).

T. del Conde, "Tamayo Artist and Demiurge", *Voices of Mexico*, no. 8 and 9,

Universidad Nacional Autónoma de México, p. 64 (illustrated).

A. Mendoza, "Volver al humanismo", *Revista médica*, año XVI, Mexico City,

August 1991, p. 62 (illustrated).

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

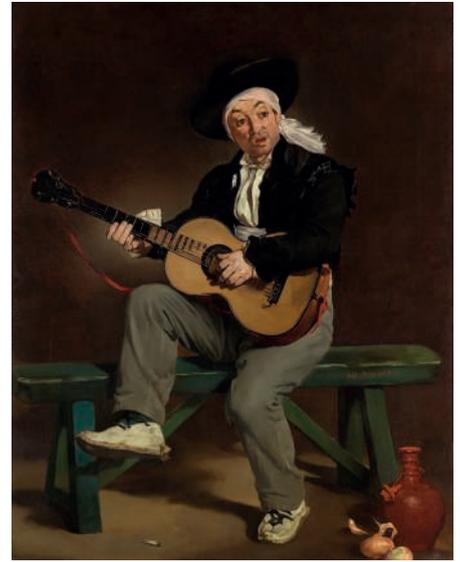




Rufino Tamayo, 1945. Photograph by Carl Van Vechten. Courtesy of Carl Van Vechten Trust /General Collection, Beinecke Rare Book and Manuscript Library, Yale University.



Rufino Tamayo and composer Carlos Chávez in New York, ca.1926  
© D.R. Rufino Tamayo/Herederos/ México/2016/Fundación Olga y Rufino Tamayo, A.C.



Édouard Manet, *The Spanish Signer*, 1860, oil on canvas. The Metropolitan Museum of Art.

Rufino Tamayo's *Maestros cantores* vibrantly plays on a theme that preoccupied the artist throughout his career. Three street singers stand before us with mouths agape as if caught in the midst of open song. The leader who stands authoritatively at the center with legs spread apart holds a mandolin, a pear-shaped instrument from the lute family. Our attention is drawn to the musician's fingers splayed unnaturally across the front of the mandolin, emphasizing the act and skill of playing the instrument. Two singers peer out from behind him on both sides in a staggered fashion, creating a dynamic zigzag effect that animates the composition. Tamayo concentrates on all three of the singers' expressive faces, capturing the emotive essence of music. Bright hues of pink, purple, blue, and green throughout increase the sense of impassioned performance.

Musical themes abound in Tamayo's oeuvre. Many of the artist's numerous still lifes from the 1930s, for example, contained musical instruments, especially mandolins. Other easel paintings of this early period depict singers, and music served as the subject of his first mural (*Song and Music*) painted in 1933 for the National School of Music. With his early works painted at a time when he was associated with the Contemporáneos, a modernist literary and artistic group espousing universalism, Tamayo often used music as one among many elements that make reference to the senses. Instruments and song provided the means to visualize sound and touch (the strings of the mandolin). Music also served as a cipher for the painter's practice, a trope found in much modernist painting, most famously in Picasso's takes on the subject. An abstract artistic language, music embodies the pursuit of non-literal representation. The Contemporáneos especially privileged the forging of a symbolic equivalence among the arts of poetry, painting, and music.



Pablo Picasso, *The Three Musicians*, 1921, oil on canvas. The Museum of Modern Art, New York © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

In addition to its aesthetic allegorical functions, music (and musicians) also held special personal significance to Tamayo. He met his wife Olga, an accomplished concert pianist, while painting the mural at the National School of Music where she was a student. In 1926 he traveled to New York City for the first time with his friend and composer Carlos Chávez with whom he would form a long-lasting and influential friendship. Although Tamayo and Chávez never officially teamed up on a musical production, the painter benefited greatly from Chávez's stewardship of the Instituto Nacional de Bellas Artes (INBA) between 1947 and 1952, enjoying unprecedented attention from the Mexican state during this period.<sup>1</sup> It is important to note that Chávez garnered international acclaim, like his counterparts in painting, for combining references from colonial, folk, indigenous, academic, and modern cultural forms to create a new form of modernism.

Then, too, Tamayo was also a gifted musician known for his guitar playing, as evidenced by the circulation of images such as Carl van Vechten's famous photograph from 1945. As Tamayo does in the photograph, the

figures in *Maestros cantores* look upward as they strum the guitar and sing. Tamayo especially enjoyed singing Mexican folk songs and although it was used in classical compositions, the mandolin is generally perceived as a "folk" instrument. *Maestros cantores*, then, not only sums up Tamayo's passion about music in general, but also his particular interest in fusing the folk with the modern into a new form of aesthetics.

Anna Indych-López, Associate Professor of Art History, CCNY and The Graduate Center, CUNY Chairperson, Art Department, CCNY

<sup>1</sup> The Palacio de Bellas Artes hosted a Tamayo retrospective (1948); Tamayo was given a one-man show at the Venice Biennale (1950); his *Homenaje a la raza india* was featured in the 1952 Paris exhibition of Mexican art; and later in 1952 Tamayo received a commission to execute two murals for permanent installation at the Palacio de Bellas Artes.

17

## WIFREDO LAM (1902-1982)

### *Desnudo azul*

gouache on paper mounted on canvas

35 x 24 7/8 in. (88.9 x 61.8 cm.)

Painted in 1938.

\$120,000-180,000

#### PROVENANCE:

Balbina Barrera collection.

Private collection, Barcelona.

Private collection.

#### EXHIBITED:

Barcelona, Fundació "La Caixa", *Wifredo Lam, obra sobre paper*, 21 January-21 March 1993, p. 95, no. 15 (illustrated in color).

#### LITERATURE:

Exhibition catalogue, *Wifredo Lam, obra sobre paper*, Barcelona, Fundació "La Caixa", 1993, p. 95, no. 15 (illustrated in color).

L. Laurin-Lam & E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, vol. I, 1923-1960*, Lausanne, 1996, p. 258, no. 38.46(illustrated).

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam, dated Paris, 6 October 1989.

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

Lam's *Desnudo azul* (1938) dates to a critical moment in the artist's professional trajectory. A fresh departure from the traditional lessons he had learned after many years of training is evident in his production from this brief moment in time. The works from this period have affinities with Matisse but nevertheless demonstrate Lam's eagerness to forge a new path—a vibrant and novel expression.<sup>1</sup> *Desnudo azul* was originally owned by Balbina Barrera who was Lam's companion after the demise of his young wife Eva Piriz and his infant son Wifredo from tuberculosis in 1931 in Spain. Lam became an integral part of Balbina's young family and her children whom he enjoyed. He executed several portraits of the voluptuous Balbina and there is an intimate double portrait *Sans titre* (1937) of a young black man facing his lover whose face is faintly reflected in a mirror above the bedpost which may be a portrayal of the couple. The powerful *Desnudo azul* is likely a portrait of the sensual Balbina.

*Desnudo azul* is boldly sculptural and modernist. A seated female nude is strikingly detailed in bluish-black tones and through the use of curved lines against a geometric background of muted dark and reddish browns. Her face is featureless and reminiscent of the ancient enigmatic Cycladic figures. Although her form visually overwhelms the space with monumental grace, she appears modest and almost demure as she is not fully frontally illustrated. The black outline around the figure rather than flatten her body highlights its volume. While the background may appear decorative, it noticeably animates the composition and reflects the artist's earliest experiments with Cubism. In his assessment of Lam's so-called *Nudes* during this time, Max-Pol Fouchet has written that they are "...the reflection of the Cyclades, ancient Egypt, Polynesia, the Hellas of the *kouroi*," the "archetypal forms of human experience."<sup>2</sup> Lam has distilled the universal essence in this potent and bronze-like nude.

In 1938 with the fall of the Spanish Republic, and after living and working in Spain for fifteen years, Lam finally departed for Paris with a letter of introduction to Pablo Picasso from his friend Manolo Hughé. He had set deep roots in Spain but in Paris he would become an artist of international fame and a member of the Surrealist circle.

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

<sup>1</sup> M-P. Fouchet, *Wifredo Lam*, New York: Rizzoli International Publications, 1976, 91.

<sup>2</sup> Fouchet, 127. Fouchet uses the masculine *kouroi* to describe the Greek free-standing male youths of the Archaic period rather than the feminine *korai* which is the free-standing female nudes of the same period.



18

## MATTA (1911-2002)

### *Morningness*

signed, dated, and titled 'Matta, 53, MORNINGNESS' (on the reverse)

oil on canvas

46¾ x 68¼ in. (118.7 x 173.4 cm.)

Painted in 1953.

\$350,000-550,000

#### PROVENANCE:

Sidney Janis Gallery, New York.

Maurice Lefebvre-Foinet, Paris.

Private collection, Paris (by descent from the above).

Anon. sale, Christie's, Paris, 1 December 2009, lot 61 (illustrated in color).

Acquired from the above by the present owner.

#### EXHIBITED:

Houston, Museum of Fine Arts Houston, *House of Art*,

17 October-28 November 1954.

New York, Whitney Museum of American Art, *1955 Annual Exhibition of*

*Contemporary American Painting*, 9 November 1955-8 January 1956.

Mannheim, Städtische Kunsthalle, *Roberto Sebastian Matta*,

March-April, 1964.

Beaulieu, Abbaye de Beaulieu, *Le fantastique intérieur*, June-September, 1975.

#### LITERATURE:

Exhibition catalogue, *Le fantastique intérieur*, Beaulieu, Abbaye de Beaulieu, 1975 (illustrated).

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari and dated 24 September 2009.

In the decade following his departure from New York in 1948 amid a falling-out with the Surrealist circle, Matta took stock of his practice at mid-career, working out his existential doubts and humanist vision during an intensely self-reflexive period of peripatetic wandering. He based himself in Rome in the early 1950s as he traveled around Europe and Latin America, meditating on the ills of social injustice and reaffirming the necessity of what he described as "renaming the world."<sup>1</sup> Matta continued to invest the poetics of his art with a keen social and psychic consciousness, seen already in the fraught, war-ridden "social morphologies" of the mid- to late 1940s, and his canvases of the 1950s probe new conceptual territory between dystopian, techno-futurism and organic regeneration.

During this Italian period, Matta embarked on a series of paintings that William Rubin, curator of his retrospective at the Museum of Modern Art (1956), has termed the "Dawns." "Biological growth, the poetry of germination conceived in terms of a botanical fantasy, is the theme of the 'Dawn' variations that occupied Matta from the end of 1952 until just recently," Rubin observed. "The 'Dawns' represent a renewal of hope and the return to an inner search enriched by the painter's sojourns in the regions of man's external dilemmas." Rubin notes that "in the first of these 'Dawns' the bright colors appear as accents against a prevailing grey ground," and *Morningness* is characteristically awash with the coolly pearlescent light of daybreak.<sup>2</sup> Matta debuted this new direction in his work in New York in early 1953, describing his subject at the time as "the morning on earth" and "the real soul which is tenderness toward everything alive," insisting that his paintings conjugated not the verb "to see"—a subtle jab at Greenbergian formalism and "opticality"—but rather the verb "to be," understood in the fullness of its humanist reach.<sup>3</sup>

Named by critic Howard Devree among the "outstanding pictures" on view at the Whitney Annual in 1955, the "thought-teasing and misty 'Morningness'" counts among Matta's most evocative paintings of this period.<sup>4</sup> Like the verdant *Hills a Poppin* (1953) and *Syllables of Spring* (1954), *Morningness* describes a gleaming, metaphysical landscape in a state of flux, smoky red and yellow forms congealing at the center of the canvas. *Morningness* cites Matta's decade-earlier "inscapes"—landscapes of the inner psyche—in its suggestively liquid metamorphosis, its central image one of the universe coming into being. And yet *Morningness* is also a post-apocalyptic "Dawn"; the encroaching, paranoid presence of quasi-metallic, insect-like forms at the edges of the canvas betrays the scars and echoes of the Second World War. A paradigmatic painting, both of the historical moment and of Matta's career to date, *Morningness* couples cosmic and human genesis, its shimmering astral light beckoning a new day to come.

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

1 Roberto Matta, quoted in William Rubin, *Matta* (New York: The Museum of Modern Art, 1957), 9.

2 Rubin, *Matta*, 9.

3 "Mysteries of the Morning: Manhattan show," *Time*, May 4, 1953, 78.

4 Howard Devree, "Painting Round-Up: Whitney Museum Opens Its Big Annual Of Contemporary Work—De Kooning," *New York Times*, November 13, 1955.



*A paradigmatic painting, both of the historical moment and of Matta's career to date, Morningness couples cosmic and human genesis, its shimmering astral light beckoning a new day to come.*

19

## ARMANDO MORALES (1927-2011)

### *Fruits*

signed and dated 'MORALES 83' (lower right)

oil and beeswax on canvas

38 $\frac{3}{8}$  x 51 $\frac{1}{4}$  in. (96.9 x 130.2 cm.)

Painted in 1983.

\$150,000-200,000

#### PROVENANCE:

Galerie Claude Bernard, Paris.

Private collection, Paris.

Anon. sale, Sotheby's, New York, 27 May 1998, lot 13 (illustrated in color).

Gary Nader Fine Art, Miami, January 23, 2000, lot 29 (illustrated in color).

Private collection, Miami.

Private collection.

#### EXHIBITED:

Mexico City, Museo de Arte Contemporáneo Rufino Tamayo, *Armando*

*Morales pintura*, April-September 1990, no. 17. This exhibition also travelled to Monterrey, Museo de Monterrey, 1990.

#### LITERATURE:

Exhibition catalogue, *Armando Morales pintura*, Monterrey, Museo de Monterrey and Mexico City, Museo de Arte Contemporáneo Rufino Tamayo, 1990, p. 47, no. 17 (illustrated in color).

X. Moyssén, "La pintura como creadora de apariencias", *El Porvenir*, Monterrey, 7 May, 1990, fig. 1 (illustrated in color).

X. Xiaosheng, *Morales*, Beijing, Art Edition Jiangxi, 1995, p. 22 (illustrated in color).

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume I 1974-1983*, Vaumarcus, ArtAcatos, 2010, p. 412, no. 1983.145 (illustrated in color).

"Do you see that bush on the balcony? One day in Paris I painted a mango," Armando Morales explains:

I ate the fruit and planted the pit. Since then it has been with me. When we moved to London, one of the first things that was sent along with my paintings was that mango plant.<sup>1</sup>

For Morales, the mango has long been a poignant metaphor for the tropical feeling of his native Nicaragua. Named a delegate to UNESCO during the 1980s by the Sandinista government, Morales settled in Paris in 1982, physically removed from the political turbulence in his country yet connected in spirit to the land that he had left behind. The fruits still bear the lingering imprint of the tropics, yet they have acquired a more universal significance to Morales, in whose hand the succulent and sensual fruits acquire suggestively human sensibilities.

Morales transitioned into a figurative period in the 1970s, exploring a range of erotic feeling through the soft forms of the female body, which became an essential touchstone for his painting. "Lush, sensuous fruits already appeared in certain canvases of the seventies," Lily Kassner notes, and within a decade the "form of the apple and pear is meant to transmit a sense of carnality fruits evoking the sensuality and eroticism of voluptuous female silhouettes."<sup>2</sup> His favorite fruits—apples, pears, avocados, plums—appear ripe and allusively anthropomorphic in the present *Fruits*. Their ample curves and hollows, from the bulbous base of the pears to the rounded pit of the

cut avocado, suggest the voluptuousness of the female body; their delicate luminosity evokes the softness of human skin. "My fruits are very carnal, in the same way that the nudes are ripe and fleshy," Morales has acknowledged; and the pungent sensuality of the fruit brings a new element of opulence and eroticism to the venerable still-life genre.<sup>3</sup>

Beyond their allegorical associations of fruit with the female body, Morales' paintings of fruit further suggest the artist's preoccupation with the tradition of still-life painting and its aggregation of objects. The voluptuousness of the fruit is, as Ricardo Pau-Llosa has suggested, both a feminine attribute and a: "property of things which are grasped on their own terms, beyond the pragmatic urge that leads us to classify the elements of everyday experience and interact with these elements in purely functional terms. The voluptuous is the result of the mind's focus on the unmediated and unencumbered physicality of a thing, person or event."<sup>4</sup> In *Fruits*, Morales lavishes special attention on the materiality of the objects, spread across a corner of his workbench: the glistening green skin of the apple contrasts with the pulpy fleshiness of the avocado, perhaps just sliced into by the knife, whose gleaming blade reflects prismatic overtones of indigo and orange. The subtle chiaroscuro highlights the textural details of the objects; and the artist's masterful use of light and shadow distinguishes each element collected on the table with a strong, objective presence.

In their refined color scales and compositional values, his still lifes recall those of Cézanne and Morandi, and in the chromatic luminosity of his surfaces Morales proves himself a preminent colorist at the height of his powers. "An absolute control of his palette softens the burning tones of his tropical homeland to the muted echo of a neutral gamut," José Gómez Sicre once observed. "The surface explodes with color, the tones are insinuating, a sensation of deep, refined and sensual enamel, offered by each canvas of forceful, dense combinations of color."<sup>5</sup> In the present *Fruits*, brilliant, iridescent tones capture the play of light across the surface of the metal utensils, offsetting the more softly patinated colors of the fruits with a bright intensity. On the dappled surfaces of the pears and the plums, Morales moves assuredly from near opacity to burnished shine; the dualism of light and shadow amplifies the rich coloration of the fruits, contrasting cool and warm tones. According to Kassner, the offsetting color and light effects are "generated by the desire for balance and the fruitful search for harmony," and in *Fruits* Morales achieves a beautiful consonance between luminous color, tactile form and feminine sensuality.<sup>6</sup>

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

1 M. P. Colle, "Armando Morales," in *Latin American Artists in Their Studios*, New York: The Vendome Press, 1994, 129.

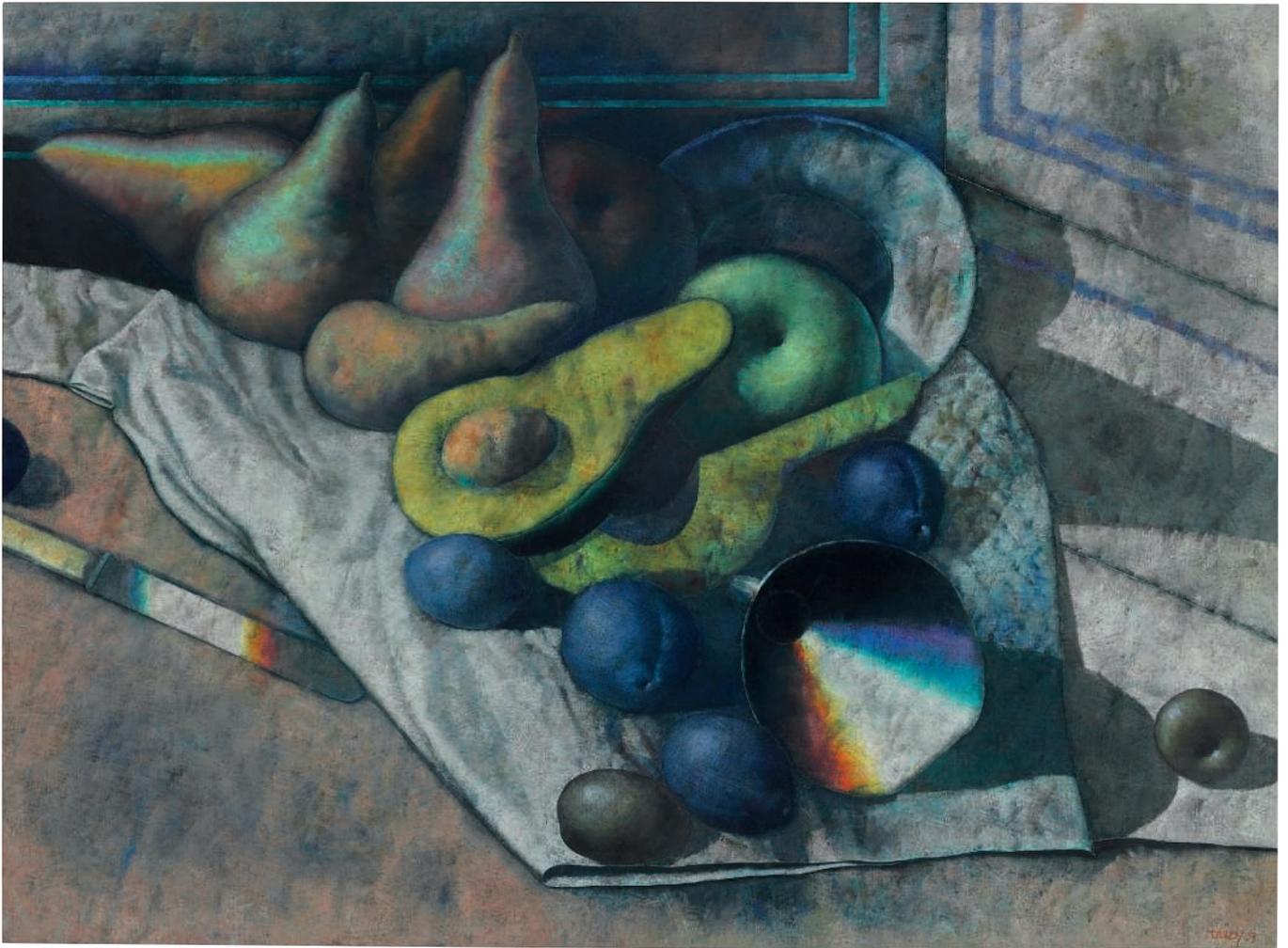
2 L. Kassner, *Morales, Italy: América de Arte Editores*, 1995, 58.

3 Quoted in Kassner, *Morales*, 70.

4 R. Pau-Llosa, "Morales and Light," *Armando Morales*, Miami: Gary Nader Editions, 1996), n.p.

5 Quoted in Kassner, *Morales*, 20.

6 Quoted in Kassner, *Morales*, 38.



*In Fruits, Morales lavishes special attention on the materiality of the objects, spread across a corner of his workbench: the glistening green skin of the apple contrasts with the pulpy fleshiness of the avocado, perhaps just sliced into by the knife, whose gleaming blade reflects prismatic overtones of indigo and orange.*

## 20

### FERNANDO BOTERO (B. 1932)

#### *Primera Dama*

signed and dated 'Botero 70' (lower right)

pastel on paper

65½ x 53 in. (166.4 x 134.6 cm.)

Executed in 1970.

\$400,000-600,000

#### PROVENANCE:

Acquired directly from the artist in 1971.

By descent to the present owner.

#### LITERATURE:

G. Arciniegas, *Fernando Botero*, New York, Harry N.

Abrams, 1977, no. 104 (illustrated).

C. Ratcliff, *Botero*, New York, Abbeville Press Inc., 1980,

p. 154, no. 126 (illustrated in color).

G. Soavi, *Botero*, Milan, Gruppo Editoriale Fabbri, 1988,

no. 80 (illustrated in color).

G. Lascault, *Botero pintura*, Madrid, Lerner & Lerner

Editores, S.A., 1992, n.p. (illustrated in color).

P. Gribaudo & B. Villegas, *Botero mujeres*, Bogotá,

Villegas Asociados S.A., 2003, p. 39 (illustrated in color).

For more than six decades, Fernando Botero has studied the character of distinct types of people. His motley cadre has included everyone from circus performers and bullfighters to prostitutes and politicians. While many of these types are part of a series that the artist explores in depth for an intense few years, the First Lady type has reappeared throughout his oeuvre. Although she always remains anonymous, never representing a specific person, a Botero First Lady can often be identified as either European or Latin American. In the present work, one of Botero's earliest representations of the type, the First Lady's extravagant blond hair suggests she is of European extraction. Moreover, the sweeping red silk curtain behind her, perfectly matching her daintily-ruffled dress, is a familiar compositional motif found in many eighteenth and nineteenth century European royal portraits. Not unlike the lavish portrayals of Marie-Antoinette or Queen Victoria, this First Lady is shown with all the accoutrements that reflect her status. With her white gloves, clutch purse and fetching fur stole, she appears as a proper lady of means. Along with her elegant attire, her impassive expression also conveys an air of dignity befitting a First Lady. Yet within this stoic portrait, there is a hint of humor to be found in the preposterously long fox stole terminating in an animal's head complete with a protruding pink tongue. Such subtle satire, more a delicate critique than a harsh indictment of his subject, is a hallmark of the artist's work. An iconic example of Botero's masterful ability to quietly subvert political power and class, *Primera Dama* anticipates what would become the maestro's probing artistic vision.



21

## FERNANDO BOTERO (B. 1932)

### *Arzobispo de un año de edad*

signed and dated 'Botero 68' (lower right) signed and dated again and titled

'Botero 68, Arzobispo de un año de edad' (on the reverse)

oil on canvas

52½ x 64 in. (133.4 x 162.6 cm.)

Painted in 1968.

\$300,000-500,000

#### PROVENANCE:

Private collection, Pittsburgh.

Anon. sale, Christie's New York, *Important Paintings by Fernando Botero*, May 17, 1993, lot 64 (illustrated in color).

Anon. sale, Christie's, New York, 22 November 1999, lot 62 (illustrated in color).

Acquired from the above by the present owner.

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

"By being inflated," Nobel Prize winning author Mario Vargas Llosa has written, "[Fernando] Botero's characters and objects become light and serene, achieving a primordial and innocuous state."<sup>1</sup> Such words aptly describe the artist's *Arzobispo de un año de edad*, whose titular protagonist conforms to Botero's characteristic style of corpulent figures with fleshy curves. With his round, ruddy cheeks and pudgy fingers extended in blessing, the weight of the archbishop creates soft puckers in the pink pillow and luminescent sheets upon which he rests. Indeed, although wearing the official insignia of his profession, the young clergyman is little more than an innocent toddler, whose flowing white vestments doubly evoke a sumptuous baptismal gown.

Though most frequently recognized for his propensity for ample proportions, Botero often captures his figures in a child-like manner. By literally infantilizing his subjects, the artist thus satirizes the culture and conventions of traditional society, albeit from a gentle perspective and with a largely benign reproach. Inverting the age of his characters has also allowed Botero to transform such art historical precedents as Leonardo's *La Gioconda*, his *Mona Lisa, Age Twelve* (1959) sparking a maelstrom of commentary when it was acquired by the Museum of Modern Art in 1961.

In contrast to the brushy quality of *Mona Lisa, Age Twelve*, the painting *Arzobispo de un año de edad* exemplifies the smooth and polished tones of Botero's mature canvases. Yet, although created nearly ten years apart, both canvases demonstrate Botero's predilection for Renaissance themes. Between 1951 and 1954, the painter lived in Europe, studying in Madrid and traveling to Paris and throughout Italy. His extensive study of art history is revealed in his various homages to Italian, Dutch, and Spanish masterpieces, as well as his tendency to explore Renaissance themes, and in particular, Catholic imagery. Depicting saints, virgins, Madonnas, and members of the liturgy, such subjects further reference the artist's parochial school education in his native Medellín, Colombia.

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

<sup>1</sup> Mario Vargas Llosa, "Botero: A Sumptuous Abundance," in *Making Waves* (New York: Farrar, Straus & Giroux, 2011), 257.





B. 68

## 22

### RUFINO TAMAYO (1899-1991)

#### *Bienvenida*

signed and dated 'Tamayo O-77' (lower right) titled and dated  
'BIENVENIDA, 1977' (on the reverse)

oil and sand on canvas

76¼ x 51 in. (193.7 x 129.5 cm.)

Painted in 1977.

\$500,000-700,000

#### PROVENANCE:

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

Anon. sale, Sotheby's, New York, 18 November 1987, lot 87 (illustrated in color).

The Bernard and Edith Lewin Collection of Mexican Art.

Gift from the above.

#### EXHIBITED:

New York, Marlborough Gallery, *Rufino Tamayo, Recent Paintings*,  
18 November-30 December 1977, no. 21.

Nagoya, Japan, Nagoya City Art Museum, *Rufino Tamayo: Retrospectiva*,

9 October-12 December 1993, no. 68. This exhibition also travelled to

Kamakura, Japan, The Museum of Modern Art, 18 December 1993-

5 February 1994, and Kyoto, Japan, 15 February-21 March 1994.

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

Mexico City, Museo del Palacio de Bellas Artes, *La colección Bernard y Edith*

*Lewin del Museo de Arte del Condado de Los Angeles, Vivencias para ser*

*mostradas, autobiografía de una coleccionista*, 29 April-26 July 1998, no. 92.

Mexico City, Museo de Arte Contemporáneo Internacional Rufino Tamayo,

*Tamayo su idea del hombre*, 26 August-31 October 1999, no. 44.

Madrid, Círculo de Bellas Artes, *Traslaciones España, México pintura y  
escultura 1977-2002*, July-September 2002. This exhibition also travelled to  
Mexico City, Palacio Postal, November 2002-January 2003.

#### LITERATURE:

Exhibition catalogue, Marlborough Gallery, *Rufino Tamayo Recent Paintings*,  
1977, p. 17, no. 21 (illustrated in color).

J. Acha, "Introduction a l'ouvre de Rufino Tamayo", *Vie des Arts*, vol. XXVI,  
no. 106, Quebec, Spring 1983, p. 49 (illustrated).

*Rufino Tamayo: Addendum for Book 'Rufino Tamayo'*, Palm Springs, California,  
B. Lewin Galleries, 1983, p. 50 (illustrated in color).

Exhibition catalogue, *Rufino Tamayo Retrospectiva*, Nagoya, Nagoya City Art  
Museum, 1993, p. 93, no. 68 (illustrated in color).

Exhibition catalogue, *Tamayo su idea del hombre*, Mexico City, Museo de Arte  
Contemporáneo Internacional Rufino Tamayo, 1999, p. 78, no. 44  
(illustrated in color).

Exhibition catalogue, *Traslaciones España, México pintura y escultura  
1977-2002*, Madrid, Círculo de Bellas Artes, 2002, p. 103 (illustrated in color).

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

In a letter dated from the late 1920s from Rufino Tamayo to contemporary poet and man of letters, José Gorostiza, the artist wrote "Mi querido Pepe, Usted me escribe expresando cierta admiración que estoy muy lejos de merecer" (*My dear Pepe, You write expressing a certain admiration of which I am far from deserving*). In the same note, Tamayo expressed his dreams of going to Paris one day and finding a place where he would be happy although perhaps poor. Tamayo concluded his correspondence by urging his friend to write back soon.<sup>1</sup> Gorostiza, the author of the book *The New School of Painting in Mexico* (1939), supported Tamayo's work and that of other artists at the time with great enthusiasm.<sup>2</sup> The letter was published in August 1991 in *La Vuelta de los Días* magazine in Mexico two months after the artist's death. In that same issue of the journal, another celebrated cultural figure, artist Juan Soriano, was interviewed at length about his friendship with Tamayo. He could not recollect when and how they had actually met; how he often met up with the artist in Mexico or even in New York where Tamayo went out of his way to be a perfect host and toured him all over town, especially to Harlem; and, how strange that after all the years, he could not summon the details of their many conversations—but he conceded that between them a close friendship had transpired over the span of many years. Indeed, the late art critic and art historian Raquel Tibol personally recalled how few friends Tamayo seemed to have had but how deeply connected they were to the artist.

Juan Carlos Pereda, art historian and noted expert on Tamayo's work, notes that in *Bienvenido* or *Bienvenida*, Tamayo aesthetically pays homage to the meaning of fraternity and brotherhood expressed simply but nevertheless eloquently through the two sporting male figures who, are enveloped in an atmosphere of diaphanous luminosity.<sup>3</sup> Stylistically, the artist's use of brilliant colors, mostly dazzling variations of the rich corn-yellow and grey, the color of the many temples that are part of the vast national patrimony of Tamayo's ancient homeland, together with the architectural setting he has erected for his figures, endows the composition with a serene and unparalleled harmony. As the friends glance into the viewer's space, they convey a feeling of welcoming as well. Noticeably, Tamayo also pays homage to his youth evoking a scene that shares affinities with the cubist masters he studied during those early days he spent away from home learning his craft as a painter but always evoking its eternal beauty, power and the colors he first discovered as a child. As yet another great Mexican literary figure José Corredor-Matheos has so succinctly affirmed about Tamayo's palette: "The color is something living. Rather than being applied, it seems to come from within the picture."

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

<sup>1</sup> Raquel Tibol, the late art critic and art historian, recalls how the early letters from the artist to the noted poet are still part of the poet's personal archives. It appeared in the Mexican journal *La Vuelta de los Días* on August 1991.

<sup>2</sup> Gorostiza's book also included critical analysis of the works by artists Julio Castellanos, Jesús Guerrero Galván, Roberto Montenegro, and others.

<sup>3</sup> J. C. Pereda's analysis of the present work.



23

## RENÉ PORTOCARRERO (1912-1985)

*Mujer con sombrero*

signed and dated 'PORTOCARRERO, 57' (lower right)

oil on canvas

39¼ x 23½ in. (99.7 x 59.7 cm.)

Painted in 1957.

\$70,000-90,000

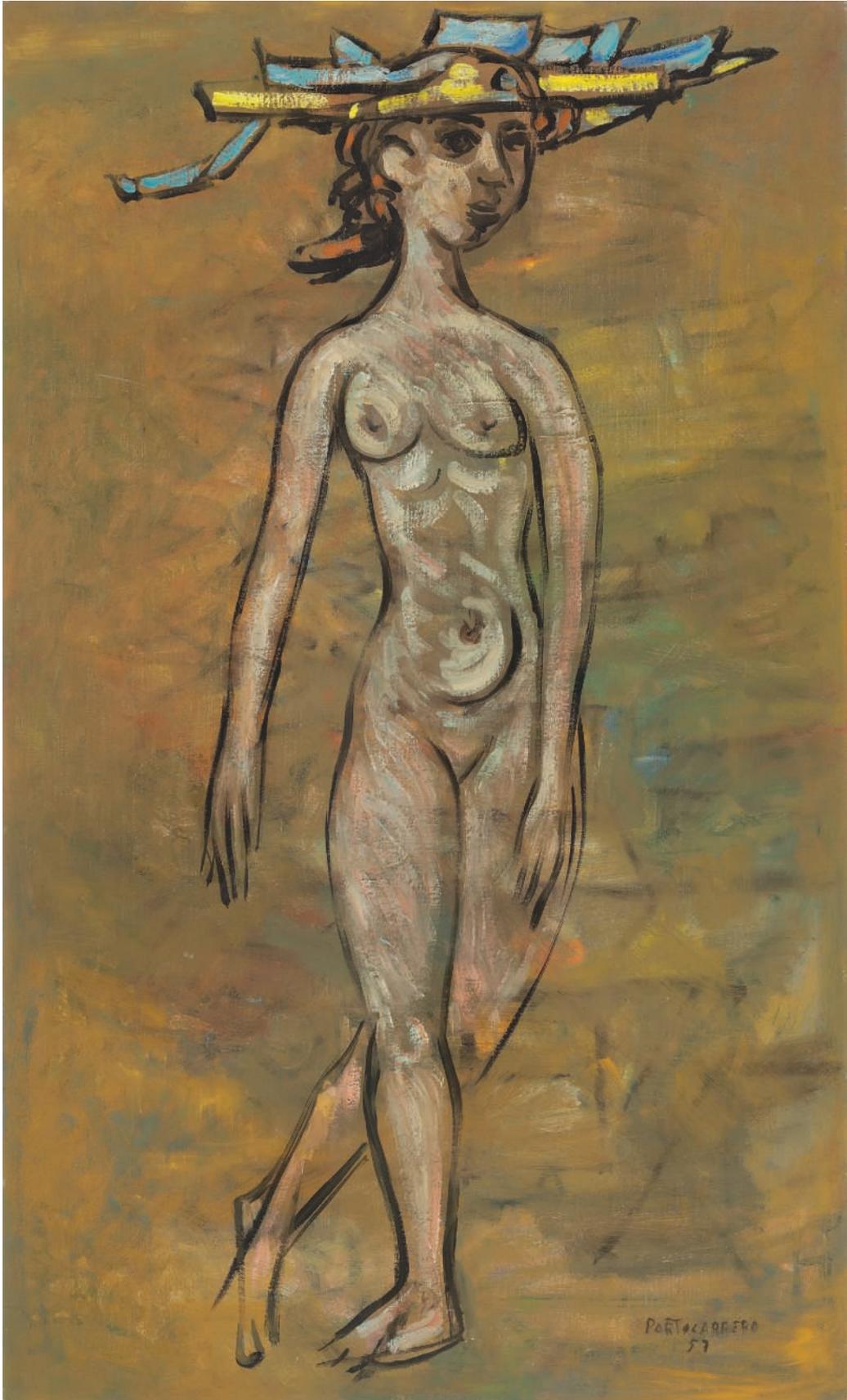
**PROVENANCE:**

Acquired directly from the artist (1959).

Anon. sale, Sotheby's, New York, 1 June 2000, lot 194 (illustrated in color).

Acquired from the above by the present owner.

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



PROPERTY FROM THE COLLECTION OF MIGUEL BOSÉ, SPAIN

24

## OSWALDO GUAYASAMÍN (1919-1999)

### *Toro y cóndor*

signed 'GUAYASAMIN' (lower right)  
oil on canvas  
40 x 28 in. (101.6 x 71.1 cm.)  
Painted in 1955.

\$80,000-120,000

#### PROVENANCE:

Luis Miguel Dominguín collection, Madrid (gift from the artist).  
By descent to the present owner.

This work is accompanied by a certificate of authenticity from the Fundación Guayasamín signed by Verence Guayasamín, dated 6 April 2016.



Miguel Bosé with his father Luis Miguel Dominguín, 1990.  
Photo by Alvaro Rodríguez/Cover/Getty Images

“Oswaldo Guayasamín, whose art springs from the earth and the people, is not merely an artist who draws on the past, the traditions and the civilization of Ecuador,” Federico Mayor, former Director-General of UNESCO, once observed. “His paintings are the expression and symbol of the universal American who has turned art into the tool of solidarity amongst men.”<sup>1</sup> The eldest of ten children, Guayasamín graduated from Quito’s Escuela de Bellas Artes in 1941 and drew early acclaim for his defiant, emotional images of an oppressed and tragic humanity. His searing, graphic portrayals of indigenous subjects, drawn from the working classes of the Americas, belong within the expressionist lineage of El Greco, Goya, and the great Mexican muralist José Clemente Orozco, with whom he spent time in 1943. Two epic, decades-long cycles of paintings—*Huacayñán* (“Trail of Tears”) and *La edad de la ira* (“The Age of Anger”)—have long defined Guayasamín’s practice, registering *in toto* the cruelties of the human condition and the universality of rage, unrest, and alienation.

Related to the earlier *Huacayñán* period (1946-52), *Toro y cóndor* symbolically restages the historical drama of Spanish conquest with revisionist fervor, as the indigenous condor prevails over the Spanish bull. This allegorical battle is reenacted annually at the Yawar Fiesta, or Blood Festival, held in numerous Andean villages on July 29, one day after Peru celebrates its independence. A condor, a giant and majestic bird sacred to the ancient Inca, is tied to the back of a bull at the climax of the festival; incited by a matador and fortified by the fermented maize drink *chicha*, the bird attempts to gouge the bull’s eyes as the animal writhes in anger. “The juxtaposition of the condor and the bull represents the duality of the Andean world, between the celestial world and the earthly world,” the anthropologist Juan Ossio explains; the conjunction of “the condor and the bull, heaven and earth...is a ritual that recreates the wholeness of the community.”<sup>2</sup> Originating during colonial times, according to popular lore, the festival developed as a form of resistance to Spanish rule, and its modern manifestation recognizes the resilience of indigenous communities and the solidarity of the Andean people.

Guayasamín painted variations of *Toro y cóndor* on multiple occasions, most famously at a monumental scale for the Capilla del Hombre, the museum in Ecuador that he dedicated to the Latin American people. The present painting channels the emotional intensity of Andean resistance through furious color—the blood-red body of the bull, its legs splaying downward in defeat, and the blazing orange horizon—subdued by the torrent of gray feathers and the dark ground. The triumph of the condor is both a battle cry for the mestizo nation and a memorial to the violence and exploitation of its colonial past; in its tremendous pathos, the painting stands as an enduring image of *indigenismo* rooted not only in anguish and exploitation, but also in national renewal. A personal gift from the artist to the renowned Spanish matador Luis Miguel Dominguín, the present version of *Toro y cóndor* specially honors the ritual between bull and bullfighter, drawing the political metaphor of the indigenous condor within the artistic lineage of Goya and above all Picasso, a friend of Dominguín and an artist greatly admired by Guayasamín.

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

<sup>1</sup> Federico Mayor, *Guayasamín: UNESCO* (Nürnberg: DA Verlag Das Andere, 1994), 14.

<sup>2</sup> Juan Ossio, quoted in William Neuman, “Pitting Heaven and Earth in a Fierce Andean Rite,” *New York Times*, August 10, 2013.



25

## EMILIANO DI CAVALCANTI (1897-1976)

### *Untitled*

signed and dated 'E. di Cavalcanti, 1968' (lower right and again on the reverse)  
oil on burlap  
36 x 28½ in. (91.4 x 72.4 cm.)  
Painted in 1968.

\$200,000-300,000

#### PROVENANCE:

Private collection, Rio de Janeiro (acquired directly from the artist).  
By descent from the above to the present owner.

"From the Carnival in Rio I took the love of color, the rhythm, the sensuality of a virginal Brazil," Di Cavalcanti once reflected. "From the neighborhood of São Cristóvão the permanence of the Romanesque, the familiar genre of Machado de Assis, the political concern I learned in the charges of the old 'Malho,' from the northeast of my relatives I took this audacity, this daring nature."<sup>1</sup> Among the luminaries of modern Brazilian art, Di Cavalcanti celebrated the local customs and culture of his country across more than five decades of painting, portraying workaday lives and traditions with an exuberantly lyrical, expressive touch. An organizer of São Paulo's Semana de Arte Moderna with Anita Malfatti and Oswald de Andrade, among others, he played a leading role in launching Brazilian modernism in the 1920s. In 1953, he was awarded the prize for best Brazilian painter (shared with Alfredo Volpi) at the II Bienal de São Paulo; he was honored with a major retrospective of his work the following year at the Museu de Arte Moderna in Rio de Janeiro.

Although his work traversed landscape and still life, Di Cavalcanti remains best known for his paintings of women, drawn from the favelas and the slums and monumentalized in numerous group portraits that span his career. "Di Cavalcanti's mulatto women symbolize another type of beauty and another concept of femininity," Ferreira Gullar has explained. "Instead of slender white bodies, brown bodies, thick lips, large breast, exuding sensuality. If, in the figures of women in high society, the feminine charm manifested itself in discretion and chastity, in that of the common woman beauty was expressed in the spontaneity and frank sexuality. The exaltation of mixed beauty contains the ransom of a human value disregarded by prejudice and discrimination." Di Cavalcanti conveyed his solidarity with the working classes through his painting, identifying with the prostitutes and the samba dancers and discerning in their lives the human drama of the nation. "There is in Di's paintings an ideological component," Gullar continues, "which expresses itself in the choice of those themes and a deep identification with the underprivileged, and even the outlaws, the 'marginalized' who oppose the values of the dominant class for what they are and what they represent."<sup>2</sup>

The present *Untitled* teems with Di Cavalcanti's women, whose multiple faces and bodies form a vivid pastiche against a dark blue sky and enveloping, verdant landscape. Conflating woman and nature, the painting projects an oneiric sensuality: feminine curves, from fingertips to breasts, rhyme with the plumage of a tropical bird and the brightly colored flowers that open in their midst. Suggestively masked and mirrored, the women recall encounters with the European avant-garde—Matisse, Braque, and above all Picasso—during earlier trips abroad, but no doubt they embody the Brazilian universe, here, their bodies telluric and surreal. As if summoned by the figure at the bottom of the painting, whose black, handless arms embrace the motley crew, the three-headed woman rises in dreamlike suspension, disembodied and yet magically real.

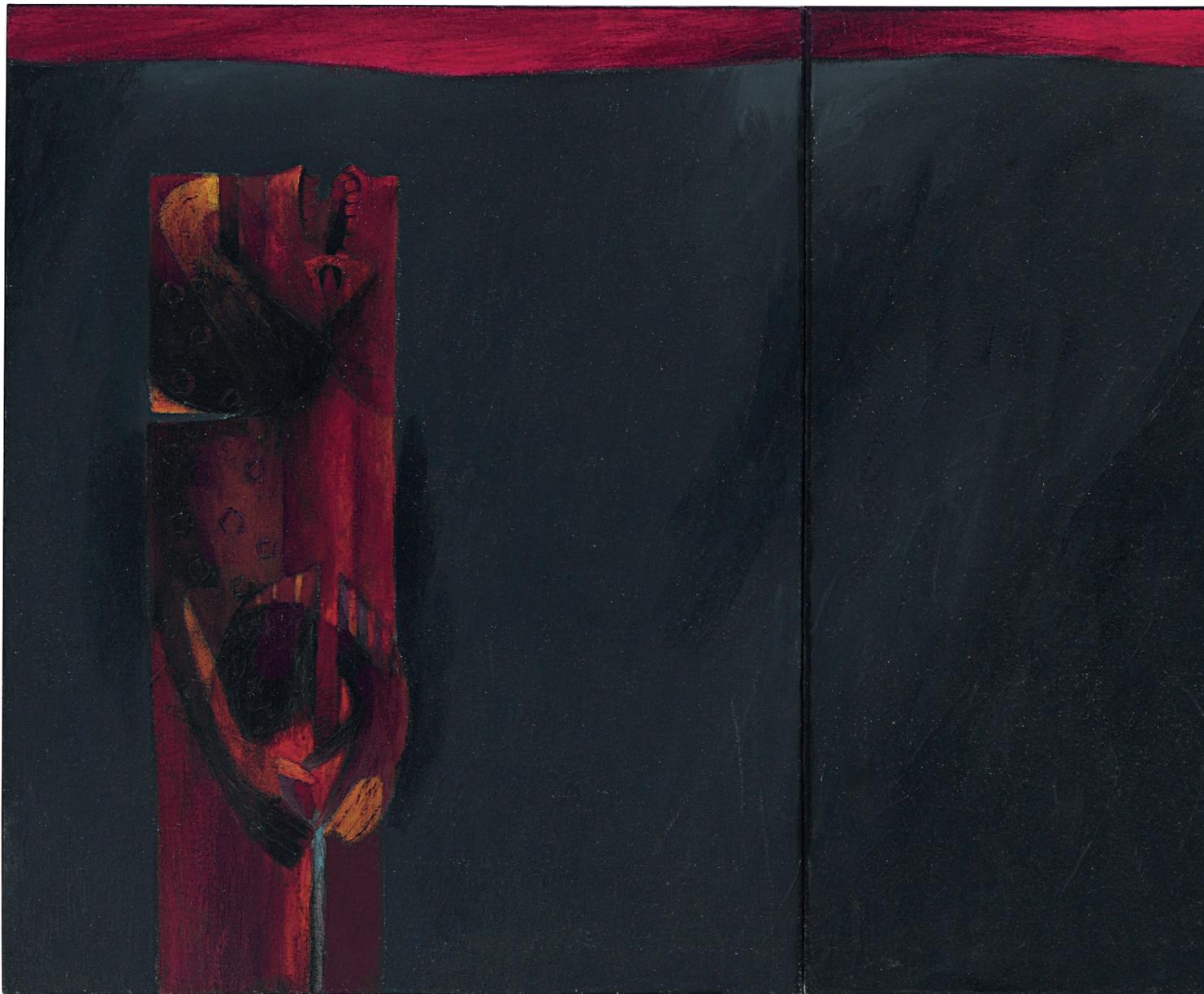
Abby McEwen, Assistant Professor, University of Maryland, College Park

<sup>1</sup> Emiliano di Cavalcanti, quoted in José E. Mindlin, "Di Cavalcanti, Life and Work," in *Di Cavalcanti, 1897-1976: Pinturas, Desenhos, Jóias* (Rio de Janeiro: Edições Pinakotheke, 2006), 165.

<sup>2</sup> Ferreira Gullar, "The Modernity in Di Cavalcanti," in *Di Cavalcanti, 1897-1976*, 163.



E. di  
Cavalcanti  
1968



26

**FERNANDO DE SZYSZLO (B. 1925)**

*Amor mundo* (triptych)

signed and dated 'Szyszlo 70' (lower right of right panel) titled, dated and inscribed 'AMOR MUNDO, HOMENAJE A J.M. ARGUEDAS, VILLA/70' (on the reverse of right panel)

oil on canvas

64 x 153 in. (162.6 x 388.6 cm.)

64 x 51 in. (162.6 x 129.5 cm.) each panel

Painted in 1970.

\$80,000-120,000

**PROVENANCE:**

Galería Durban, Caracas.

Private collection, Miami.



**RUFINO TAMAYO (1899-1991)***Hombre de la flor*

signed and dated 'Tamayo, O-60' (lower right)

oil on canvas

50½ x 38 in. (128.3 x 96.5 cm.)

Painted in 1960.

\$300,000-400,000

**PROVENANCE:**

Galerie de France, Paris.

Acquired from the above by the present owner (August 1961).

**EXHIBITED:**

Zurich, Kunststhal Zurich, 1960.

New York, The Solomon R. Guggenheim Museum, *Tamayo: Myth and Magic*, 12 May-12 August 1979, no. 66.

**LITERATURE:**

A. García Formenti, "Le monde magique de Rufino Tamayo", *Nouvelles du Mexique*, no. 24, Paris, January-March 1961, p. 13 (illustrated).

R. Esquirru, "Mexicano de pura sepa", *Americas Revista*, vol. 15, no. 11, November 1963, p. 24 (illustrated).

A. Breton, *Le Surréalisme et la peinture*, Paris, Editions Gallimard, 1965, p. 232 (illustrated in color).

Exhibition catalogue, *Rufino Tamayo: Myth and Magic*, New York, The Solomon R. Guggenheim Foundation, 1979, p. 91, no. 66 (illustrated).

O. Paz and J. Lassaigne, *Rufino Tamayo*, New York, Rizzoli, 1982, p. 101, no. 56 (illustrated in color).

M. Rivera V., and C. Somorrostro G., *Tamayo*, Mexico City, Producciones Impresas, 1983 (illustrated in color).

A. Abelleira, "Rufino Tamayo, siete décadas de labor creativa", *Casas y Gente*, año 3, no. 22, Mexico City, December 1987, p. 43 (illustrated in color).

O. Paz and J. Lassaigne, *Rufino Tamayo*, Barcelona, Ediciones Polígrafa, S.A., 1995, p. 102, no. 56 (illustrated in color).

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

At a time when Mexican Modernism had become synonymous with the overtly political work of Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros, Rufino Tamayo blazed his own path dedicated to *arte puro*, his distinct style of formalist exploration. Line, color and form, Tamayo asserted, inspired him above all else. "Painting," he once said, "derives its value from its plastic qualities. Qualities obtained through the process of purification until one arrives at the essence. Ordered plastic essence, along with the poetic, is what I call painting."<sup>1</sup>

While a devoted formalist, Tamayo never abandoned traditional subjects such as portraits, landscapes and still-lives. Indeed, the human figure remains an almost constant presence in his work. Even within the semi-abstract paintings of his later years, men and women emerge from his richly hued canvases, testifying to the artist's commitment to humanist ideals.

In *Hombre de la flor*, a barely discernable man arises from a riotous patchwork of warm umber, dusty rose, hot pink and cherry red flecked by unexpected lavender and gray-blues. A veritable palimpsest of pigments, *Hombre de la flor* flaunts Tamayo's consummate skill as a colorist and affirms his commitment to *arte puro*.

<sup>1</sup> Rufino Tamayo, quoted in D. du Pont, "Realistic, Never Descriptive: Tamayo and the Art of Abstract Figuration," *Tamayo: A Modern Icon Reinterpreted*, Santa Barbara: Santa Barbara Museum of Art, 2007, 43.

*I'm pursuing greater simplicity. My figures must be transformed into a mere nucleus. I shall eliminate more and more...who knows, the figures in my next paintings may have neither mouth nor eyes.*

-Rufino Tamayo



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

28

## MATTA (1911-2002)

### *Untitled*

signed 'Matta' (on the verso)  
ink and colored pencils on paper  
12¼ x 18¾ in. (31.1 x 47.6 cm.)  
Executed in 1938.

\$150,000-200,000

#### PROVENANCE:

Niveau Gallery, New York.  
Galerie Daniel Malingue, Paris.  
Private collection.  
Richard L. Feigen & Co., New York.  
Acquired from the above by the present owner.

#### EXHIBITED:

Tokyo, Isetan Gallery, *Surrealism*, 22 February-2 March, 1983, no. 85.  
Bochum, Germany, Museum Bochum, *Matta Zeichnungen 1937-1988*,  
11 June-31 July 1988, no. 19.  
Nimes, Galerie des Arènes, *Matta, Dessins 1937-1989*,  
6 October-2 December, 1990.  
New York, Elkon Gallery, *20 Masters of the 20th Century*,  
13 October-30 November, 1999, no. 7.

#### LITERATURE:

Exhibition catalogue, *Surrealism*, Tokyo, Isetan Gallery, 1983, no. 85  
(illustrated and titled *Landscape* and dated 1939).  
Exhibition catalogue, *Matta, Dessins 1937-1989*, Nimes, Galerie des  
Arènes, 1990, p. 18 (illustrated in color).  
Exhibition catalogue, *20 Masters of the 20th Century*, New York,  
Elkon Gallery, 1999, no. 7 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by  
Germana Matta Ferrari and dated 1 April 2016.





**WIFREDO LAM (1902-1982)***Figuras en el balcón*

Gouache and pastel on paper mounted on canvas  
42 $\frac{7}{8}$  x 29 $\frac{1}{2}$  in. (109 x 75 cm.)  
Painted in 1938.

\$300,000-400,000

**PROVENANCE:**

Private collection, Barcelona.  
Anon sale, Christie's, New York, 18 May 1988, lot 33 (illustrated in color).  
Acquired from the above by the present owner.

**EXHIBITED:**

Miami, Gary Nader Fine Art, *Wifredo Lam: One Man Show*,  
28 February-May 2008.

**LITERATURE:**

L. Lam, *Lam, Catalogue Raisonné of the Painted Work, Volume I, 1923-1960*,  
Lausanne, 1996, no. 38.14, p. 250 (illustrated).

This work is accompanied by a certificate of authenticity signed by  
Lou Laurin-Lam and dated Paris, 26 October 1987.

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

An architectural profusion of colorful patterned tiles, curling iron grills, and a crisscrossing screen dominates Wifredo Lam's *Figuras en el balcón* (*Figures on a balcony*). Functioning as more than just a mere backdrop for Lam's two female protagonists, this domestic space melds and mingles with the figures' geometrically rendered bodies, compressing the artwork's perspectival space. The resulting interplay between arm and curtain, torso and balcony rail, results in a playful demonstration of Lam's exploration of a Cubist idiom.

*Figuras en el balcón* belongs to a transitional moment in Lam's career. After fifteen years living in Spain, during which time he had studied masterworks at the Prado, taken part in the Spanish avant-garde, and volunteered on behalf of the Republic cause during the Spanish Civil War, Lam departed for the art world of Paris. Likely executed in 1938, it is not known in which of these two countries *Figuras en el balcón* was created, however the work recalls assorted memories from his time in Spain. As Catalan art historian Maria Lluïsa Borràs reveals, the curling ironwork present in the work's lower left recalls the balcony on Lam's attic window studio on Ayala Street in Madrid, while the tile work references the sanatorium in Caldes where Lam recuperated after his wartime efforts.<sup>1</sup> Though referencing his specific experiences in Spain, Lam's interest in domestic architecture was a theme explored by many other modern Cuban artists at this time, perhaps most notably in the canonical paintings of Amelia Peláez.

Images of women in the liminal public-private space of a balcony are a conventional genre subject, particularly within the Spanish tradition. Artists from Murillo to Goya painted such scenes, the latter executing several canvases in which his seductive *majas* are accompanied by male or female protectors. Though these attending figures ostensibly serve a defensive role, the men in the shadows of Goya's *Majas en el balcón* and the grotesque maid in *Maja y Celestina en el balcón* convey a sinister air. Though Goya's paintings served as a source for Lam's *Figuras en el balcón*, the Cuban artist liberated his female subjects from such ominous surveillance by portraying them on the balcony independent and alone.

Notably, the two women in *Figuras en el balcón* appear to represent an artist and her model. Though Lam had previously depicted this subject in earlier work, the fact that both women are female is unusual, although not unique in his oeuvre. Perhaps the figure grasping the paintbrush-like tool references Lam's intimate friend Balbina Barrera de García de Castro, an amateur artist from whom Lam was separated following his departure from France. Incipient forms suggesting an African mask are faintly visible in the dark grey visage of this figure, foreshadowing the artist's increasing engagement with African art as well as his familiarity with Picasso. Indeed, although Lam would not meet the Spaniard until his arrival in Paris, he was already aware of Picasso's oeuvre through books and exhibitions. Similarly, the bold outlines and decorative patterns in *Figuras en el balcón* reveal Lam's familiarity with the art of Matisse.

In contrast to the Africanized face of the figure holding the paintbrush, the woman representing the model lacks all facial features, her head merely a white void. This figure appears to bear a canvas in her arms, its frame fusing with parts of her body. Functioning as a picture within a picture, the image depicted in this dark canvas remains vague, providing an enigmatic pause amidst the visual cacophony in the remainder of the work.

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

<sup>1</sup> Maria Lluïsa Borràs, "Lam in Spain" in *Wifredo Lam: Catalogue Raisonné of the Painted Work*, vol. I (Lausanne: Paris, 1996) 63.



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

30

## RUFINO TAMAYO (1899-1991)

*Escape* (also known as *Mujer corriendo*,  
*Volcán en erupción*, or *Fuga*)

signed and dated 'Tamayo O-56' (upper right)  
acrylic and oil on masonite  
39½ x 31 ¾ in. (100.3 x 79.7 cm.)  
Painted in 1956.

\$400,000-600,000

### PROVENANCE:

Galerie de France, Paris.  
Galeria del Milione, Milan.  
The Bernard and Edith Lewin Collection of Mexican Art.  
Gift from the above.

### EXHIBITED:

Paris, Galerie de France, *Tamayo peintures*, April 1958, no. 2.  
Milan, Galeria del Milione, *Rufino Tamayo con cuarentasette opera resenti*,  
December 1958-January 1959, no. 1.  
Santa Ana, California, The Museum of Modern Art, Rufino Tamayo, 19  
September-30 November 1987.  
Nagoya, Japan, Nagoya City Art Museum, *Rufino Tamayo: Retrospectiva*,  
9 October-12 December 1993, no. 47. This exhibition also travelled to  
Kamakura, Japan, The Museum of Modern Art, 18 December 1993-  
5 February 1994, and Kyoto, Japan, 15 February-21 March 1994.  
Mexico City, Museo del Palacio de Bellas Artes, *La colección Bernard y Edith  
Lewin del Museo de Arte del Condado de Los Angeles, Vivencias para ser  
mostradas, autobiografía de una coleccionista*, 29 April-26 July 1998, no. 82.

### LITERATURE:

*Rufino Tamayo: Addendum for Book 'Rufino Tamayo'*, Palm Springs, California,  
B. Lewin Galleries, 1983, p. 29 (illustrated in color).  
Exhibition catalogue, *Rufino Tamayo Retrospectiva*, Nagoya, Nagoya City Art  
Museum, 1993, p. 64, no. 47 (illustrated in color).  
Exhibition catalogue, *La colección Bernard y Edith Lewin del Museo de Arte del  
Condado de Los Angeles, Vivencias para ser mostradas, autobiografía de una  
coleccionista*, Mexico City, Museo del Palacio de Bellas Artes, 1998, p. 109,  
no. 82.

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

A force in the development of a modern art in his native Mexico, Rufino Tamayo was an internationally celebrated painter, influential printmaker and inventive sculptor. Never a follower, Tamayo was a passionate artist committed to his craft first and foremost. But above all, Tamayo was a humanist. Mankind's place in the vast universe—the stars that guided him when he first made epic journeys across the seas, the vastness of infinite space and the possibility of reaching for the Moon—all filled him with immense wonder. The human figure became a leitmotif for him throughout his prolific artistic production. Through the human form, Tamayo expressed his modernist aesthetic and mankind's aspirations and yearnings. The female figure in particular remained a constant presence in his work. He found inspiration in women including his wife Olga whom he met in the 1930s when she was a music student. Indeed, Olga would become Tamayo's lifelong muse.

Beginning in the late 1940s with the aftermath of worldwide destruction and tragedy brought on by the Second World War, Tamayo seemed to reflect on the future of humanity and his works became more gestural and dynamic. His figures seem uncomfortable, they twist and bend unnaturally but still press on and grasp beyond their spatial and psychological confinement. Such a work is *Women Reaching for the Moon* (1946) sold at Christie's, November 2013 and the present work *Escape* which dates to 1956 a year before the artist moved to Paris where he would remain for seven years working and being part of the vibrant cultural life in the French capital. In 1956 the French Republic named Tamayo Chevalier and Officier de la Légion d'Honneur as it would again in 1959.

Tamayo's color palette creates the psychological state in which the painting's narrative unfolds as the entire composition is defined by the nebulous grey color; the figure exists within the pulsing black lines that illustrate it while flashes of the fiery red color dart about her. The work has also been known as *Mujer corriendo* (Running Woman); *Volcán en erupción* (Erupting Volcano); and *Fuga* (Flight). Each appellation alludes to altered states that may explain the potent image. The late art critic and art historian Raquel Tibol noted the profoundly intense sexual and cosmic force which overtakes the running woman as she writhes and convulses with life's energy and its suffocating ardor. Tamayo, through the female essence, alludes to the primordial—the meteoric explosions of the universe that brought forth life.

Margarita J. Aguilar, Doctoral Candidate, The Graduate Center, CUNY



## WIFREDO LAM (1902-1982)

### *De la même racine*

indistinctly signed and dated 'Wifredo Lam 1961' (lower left)

oil on canvas

50 x 37½ in. (127 x 95.3 cm.)

Painted in 1961.

\$350,000-450,000

#### PROVENANCE:

Albert Loeb Gallery, New York.

Galerie Jan Krugier, Geneva.

The Boris Leavitt collection, sale, Christie's, New York, 29 May 1997, lot 163 (illustrated in color).

Acquired from the above by the present owner.

#### LITERATURE:

M. Leiris, *Lam*, Milan, Fratelli, Fabbri, 1970, no. 122 (illustrated).

M.-P. Fouchet, *Wifredo Lam*, 1st ed., Barcelona/Paris, Polígrafa/Cercle d'Art, 1976, p. 239, no. 483 (illustrated).

M.-P. Fouchet, *Wifredo Lam*, 2nd ed., Barcelona/Paris, Polígrafa/Cercle d'Art, 1989, p. 259, no. 515 (illustrated).

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II 1961-1982*, Lausanne, Acatos, 2002, p. 29 & 253, no. 61.05 (illustrated).

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

*De la même racine* (From the same root) is an imaginary portrait of one of Wifredo Lam's canonical hybrid beings, the *femme-cheval* (woman-horse). Proudly posed at the center of the canvas, the figure assumes the confidence of a royal sitter in her triumphant, three-quarter length stance. While her body reads as a largely legible whole, the head of the figure is composed of multiple features, disjointed parts, and unexpected appendages, including a phallic, bulb-like chin. Such visual puns are characteristic of Lam's creatures, who revel in their grotesque beauty.

Lam first began developing the mythical *femme-cheval* around 1940, while waiting for evacuation prior to WWII. Whiling away the days at the Villa Air Bell in Marseilles, Lam and a core group of Surrealist artists played games such as the *cadavres exquis* (exquisite corpse), a collaborative exercise in which each participant contributed part of a drawing without knowing what his colleagues had created; when revealed, the resulting forms yielded surprising, and at times monstrous, combinations. In Marseilles, Lam also illustrated Surrealist leader André Breton's poem, *Fata Morgana*. Combining animal and human characteristics, these drawings represent early prototypes of the *femme-cheval*, whose form Lam continued to refine in the ensuing decades. Indeed, the art historian and Lam expert Lowery Stokes Sims has deemed the *femme-cheval* the "cornerstone motif" in the artist's oeuvre.<sup>1</sup>

References to African sculpture, Santeria, Egyptian art, and other sources abound in Lam's pantheon of figures. *De la même racine* contains such allusions, her swaddled skirt, frontal positioning, and extended arms particularly reminiscent of Egyptian forms. This positioning lends the figure a coquettish air, as she seems to glance over her shoulder like a Hollywood starlet, the wispy strands of her beard just visible in the crevice beneath her arm.

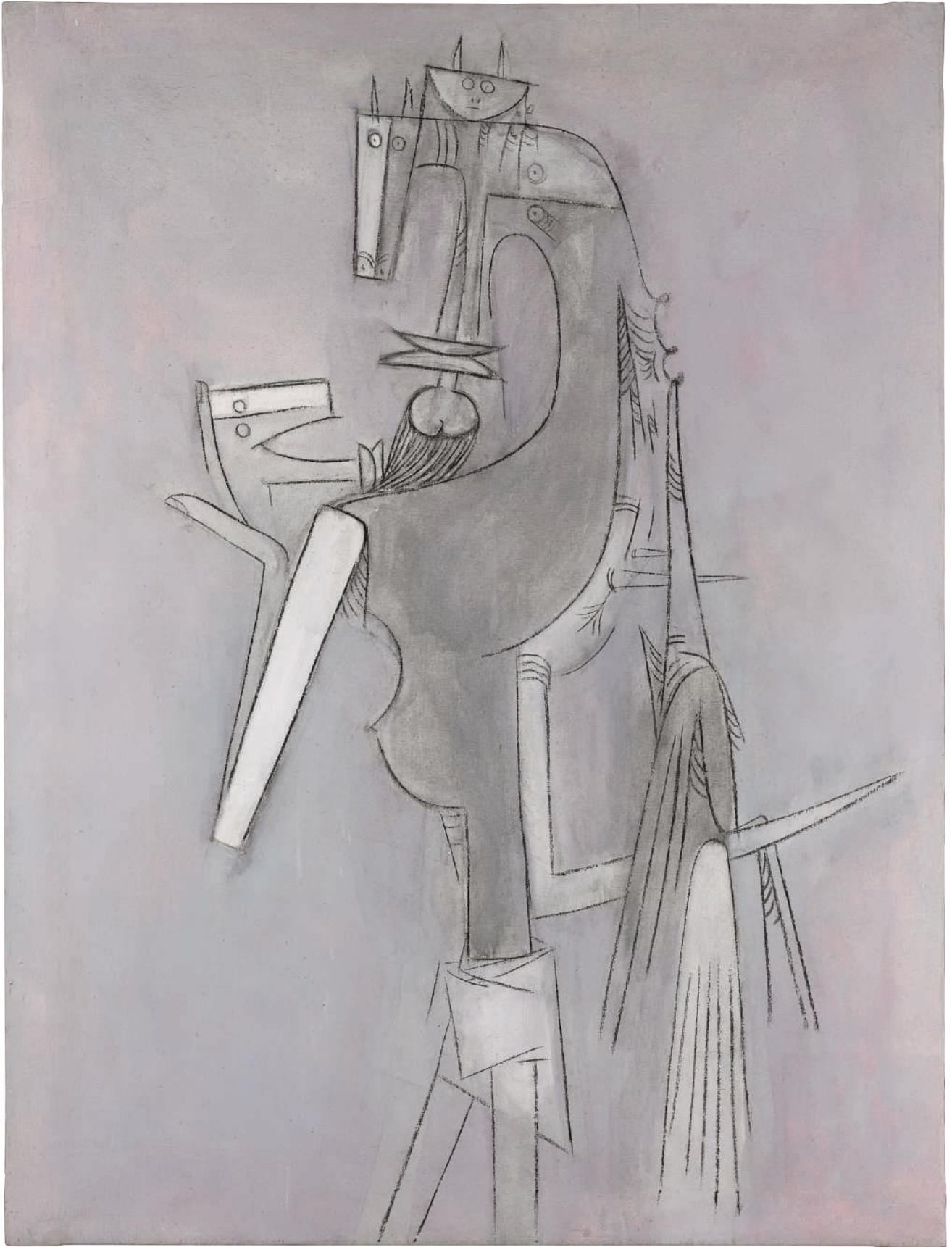
While many of Lam's depictions of the *femme-cheval* are untitled, the name *De la même racine* suggests a maternal connection between the main figure and a smaller being who she bears in her right arm. Mother and child images are found throughout Lam's oeuvre, and are often interpreted as a poignant reference to the loss of Lam's first wife and son to tuberculosis in 1931. Secondary, child-like figures appear in a number of Lam's paintings of the *femme-cheval*, who at times cradle their offspring in their arms. However, despite a palpable mother and child connection in *De la même racine*, the gesture of the figures remains somewhat ambiguous.

In anthropomorphizing the gestures of the *femme-cheval*, the title *De la même racine* also invokes a relationship between Lam's mystical figure and the viewers of his painting. Yet, the ethereal, numinous background of this painting destroys the connection between the universe of the *femme-cheval* and the real world. Art historian John Yau has recognized that it is around 1960 that Lam first began portraying his beings in shallow, abstract spaces rather in the physical world of the jungle.<sup>2</sup> Belonging to a universe apart, the *femme-cheval* in *De la même racine* thus asserts her power over us, her viewers, her multiple eyes holding our gaze.

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

<sup>1</sup> Lowery Stokes Sims, *Wifredo Lam and the Internatinoal Avant-garde, 1923-1982* (Austin: University of Texas Press, 2002), 115.

<sup>2</sup> John Yau, "From Hollowed Place to Pure Sign," in *Wifredo Lam: Catalogue Raisonné of the Painted Work*, vol. II (Lausanne: Paris, 1996), 63.



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## MATTA (1911-2002)

Ecce fumo

signed 'Matta' (lower left)

oil on canvas

69¼ x 82 5⁄8 in. (176 x 210 cm.)

Painted in 1973.

\$180,000-220,000

**PROVENANCE:**

Galeria Theo, Madrid.

Galleria dell'Oca, Roma.

Acquired from the above by the present owner.

**LITERATURE:**

Galleria dell'Oca, Rome, 1975, p. 100, no. 138 (illustrated).

This work is accompanied by a certificate of authenticity signed by Germana Ferrari, dated January 1984, Tarquinia and is registered in the Matta archives under No. 73/26.





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**WIFREDO LAM (1902-1982)***Le Sabbat (Imagine No. 5)*

signed and dated 'Wifredo Lam, 1964' (lower left)

oil on canvas

41 3/8 x 51 1/8 in. (105 x 129.9 cm.)

Painted in 1964.

\$600,000-800,000

**PROVENANCE:**

Galerie Jan Krugier, Geneva.

Galleria Arte Borgogna, Milan.

Galleria Schubert, Milan

Acquired from the above by the present owner in 1973.

**EXHIBITED:**Paris, Galerie Villand et Galanis, *Wifredo Lam, peintures récentes*, 1968, no. 3.Frankfurt, Frankfurter Kunstkabinett Hanna Bekker Vom Rath, *Wifredo Lam CEbilder Zeichnungen*, Druckgraphik, 3 July-16 August 1969, no. 12.Milan, Galleria Arte Borgogna, *Wifredo Lam*, 1970.London, Gimpel Fils Gallery/New York, Gimpel Gallery, *Wifredo Lam*, December 1970-January 1971, no. 7. This exhibition also travelled to Zürich, Gimpel and Hanover Galerie, 1971.Cologne, Bankunst Galerie, *Der Geist des Surrealismus, Albin Brunovski, Gemälde, Druckgraphik, Wifredo Lam, CEbilder*, November 1971-January 1972, no. A6.Milan, Palazzo Reale, *I Surrealisti*, 1989-1990. This exhibition also travelled to Frankfurt, Schirn Kunsthalle, 1990.**LITERATURE:**Exhibition catalogue, *Wifredo Lam, peintures récentes*, Paris, Galerie Villand et Galanis, 1968, no. 3 (illustrated).Exhibition catalogue, *Wifredo Lam CEbilder Zeichnungen*, Druckgraphik, Frankfurt, Frankfurter Kunstkabinett Hanna Bekker Vom Rath, 1969, no. 12 (illustrated).Exhibition catalogue, *Wifredo Lam*, Milan, Galleria Arte Borgogna, 1970 (illustrated in color).M. Leiris, *Lam*, Milan, Fratelli Fabbri, 1970, no. 166 (illustrated in color).A. Jouffroy, *Lam*, Paris, Éditions Georges Fall, Bibli-Ops, 1972, p. 39

(illustrated in color).

M-P. Fouchet, *Wifredo Lam*, 1st Edition, Barcelona/Paris, Ediciones Polígrafa/Cercle d'Art, 1976, p. 122, no. 140 (illustrated in color, titled *El aquelarre*).S. Gasch, *Wifredo Lam a Paris*, Barcelona, Ediciones Polígrafa/Galería Joan Prats, 1976, p. 121, no. 37 (illustrated in color, titled *El aquelarre*).M-P. Fouchet, *Wifredo Lam*, 2nd Edition, Barcelona/Paris, Ediciones Polígrafa/Cercle d'Art, 1989, p. 126, no. 140 (illustrated in color, titled *Witch's Sabbath*).Exhibition catalogue, *I Surrealisti*, Milan, Nuove edizioni Gabriele Mazzotta, 1989, p. 348 (illustrated in color).M. López Blázquez, *Wifredo Lam, 1902-1982*, Madrid, Globus Comunicación, 1996, no. 45 (illustrated in color).L. Laurin-Lam and E. Lam, *Wifredo Lam Catalogue Raisonné of the Painted Work, Volume II 1961-1982*, Laussane, Acatos, 2002, p. 177 and 278, no. 64.13 (illustrated).J. Leenhardt, *Wifredo Lam*, Paris, HC Éditions, 2009, p. 219 (illustrated in color).

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

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

*I have been fascinated by Wifredo Lam since I was a teenager, a ragazzo, in 1960 when the artist decided to settle in Albisola after being charmed by the warm climate and its people. And of course, as he began to consider working with ceramics—the whole place teemed with ceramists, so Albisola was the best place to both live and work. I still remember going to the construction site of his studio/home where he was overseeing all aspects about this with a local building constructor. At summer's end I finally purchased a work on paper. That was the start of my collection! I eventually bought other paintings, prints, and watercolors by Lam from galleries like Giorgio Upiglio Grafica Uno Studio, Galleria Gianni Schubert, Nuovo Saggitaro, Galleria Arte Borgogna and others.*

—Guglielmo Spotorno, artist, poet, and art collector and businessman.

The 1960s were remarkably productive and professionally rewarding for Wifredo Lam. Indeed, the decade began with his marriage to the vibrant Swedish artist Lou Laurin in New York in 1960. His children Eskil Sören Obini and Jan Erik Timour were born in 1961 and 1962 respectively and in 1969 Lam welcomed another son, Jonas Sverker Enrique.<sup>1</sup> Moreover, throughout the decade, Lam received prestigious awards, traveled frequently, and more importantly, his work was included in numerous international exhibitions. The artist had discovered the small Italian town of Albisola in the late 1950s and in 1960 eagerly decided to set up a home/studio there. He felt at home in the art scene in the small seaside village. A welcoming town, it would also allow him to explore new media such as printmaking and ceramics and also make associations with galleries throughout Italy including Galleria Pagani del Gratiacielo, Galleria Milano, Galleria Levi among others. In Albisola, "Lam had found a climate and landscape similar to that of Cuba," Cuban critic Mario López Oliva noted. He worked most of the day and in the evenings he entertained friends, family and artists who came to call. Piero Manzoni and Lucio Fontana were frequent visitors. In the aftermath of the Cuban Revolution, Lam had lost his house in the district of Mariano and all its contents which included many paintings and this seaside spot seemed an ideal place for a new home and studio.<sup>2</sup>

*Le Sabbat* (1964) dates from this prodigious period when Lam developed a more refined and concentrated manner in the treatment of his imagery. A shift from the use of naturalism gives way to a symbolic minimum that allowed him to intensify the emotional impact he was seeking. As scholar Lowery Stokes Sims has noted, the works from this period "...are characterized by a somber, monochromatic palette against which Lam creates a complex interplay and interpenetration between line and color, void and mass, frontality and background."<sup>3</sup> Lam's distilled forms appear angular, geometric, and linear. The three hybrid beings in *Le Sabbat* although an ensemble, are clearly distinct and have the power of individuality. Lam's subtle use of colors such as mauve, yellowish greens, purplish greys heightened by areas of white, animate the trio who are not subsumed by the flat grey background. While Lam's mature work shows invention, the artist clearly never abandoned his mythic iconography, "the spirit of magic and pantheism" underlying his Afro-Cuban world view.<sup>4</sup>

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

1 M-P. Fouchet, *Wifredo Lam*, New York: Rizzoli International Publications, 1976, 208.2 L. S. Sims, *Wifredo Lam and the International Avant-Garde, 1923-1982*, Austin: University of Austin Press, 2002, 165-166.

3 Sims, 169.

4 *Ibid.*, Giulio Blanc, 40.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**34**

**MATTA (1911-2002)**

*Man Eating*

oil on canvas  
34½ x 48¾ in. (87.7 x 124 cm.)  
Painted in 1945.

\$150,000-250,000

**PROVENANCE:**

Pierre Matisse Gallery, New York.  
Acquavella Galleries, New York.  
Private collection.

**EXHIBITED:**

Yokohama, Yokohama Museum of Art, *Masson et  
Matta, les deux univers*, 23 April-19 June 1994, no. 13.

**LITERATURE:**

Exhibition catalogue, *Masson et Matta, les deux univers*,  
Yokohama, Yokohama Museum of Art, 1994, no. 13  
(illustrated in color).

This work is accompanied by a certificate of  
authenticity signed by Germana Matta Ferrari and  
dated 1 April 2016.

35

## RUFINO TAMAYO (1899-1991)

### *Man in a Landscape*

signed and dated 'Tamayo O-61' (upper right) titled 'Man in a Landscape'  
[sic] (on the reverse)  
oil on canvas  
32 x 39¼ in. (81.3 x 100 cm.)  
Painted in 1961.

\$500,000-700,000

#### PROVENANCE:

Gallery Haakon, Oslo, Norway.  
Private collection, Oslo, acquired from the above circa 1965.  
By descent to the current owner.

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

In 1926, a young Rufino Tamayo left Mexico a struggling, barely known artist. More than three decades later, he returned permanently, a changed man of international acclaim. In the intervening years, Tamayo had made his way into the rarefied New York and Parisian art worlds, finding representation with esteemed galleries like Weyhe, Julien Levy, Valentine and Galerie Maeght and exhibiting his work at such prestigious institutions as the Museum of Modern Art, the Art Institute of Chicago, the Philadelphia Museum of Art and the Musée d'Art Moderne in Paris. Tamayo's success was hard won; a painter dedicated to the exploration of color, line and form, he was out of step with what was expected of a Mexican artist in the 1930s and 1940s. At the time, Mexican art was synonymous with the overtly political work of men like Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros. Tamayo's deliberately apolitical enigmatic images that blurred the line between the figurative and the abstract were therefore not immediately embraced. Eventually, however, the sheer beauty of his sumptuously colored canvases seduced New York audiences.

While Tamayo's work from his New York period is characterized by richly-hued, monumental figures that often obliquely allude to the artist's Mexican heritage (see for example *Peasant Woman*, lot 2), the paintings he produced after his move to Paris in 1949 express an entirely different aesthetic. In the 1950s, those formidable sculptural men and women found in his earlier canvases began dissolving into barely discernable fragmented human forms. Slowly, his figures coalesced into eccentric configurations of circles, ovoids and amorphous patches of color as illustrated in *Hombre de la flor*, lot 27. Tamayo said of this new stylistic direction in 1951, "I'm pursuing greater simplicity. My figures must be transformed into a mere nucleus. I shall eliminate more and more...who knows, the figures in my next paintings may have neither mouth nor eyes."<sup>1</sup>

Painted in 1961, *Man in a Landscape* exemplifies this later period in Tamayo's career. Distilled to its "mere nucleus", the work eschews any reference to its title and instead presents an indecipherable mélange of both bulbous and angular shapes floating in an open expanse of indefinable gray. With its lavish display of fiery scarlet, crimson, magenta and ochre juxtaposed with cool cerulean, lavender and turquoise, the painting flaunts Tamayo's skill as a colorist. In *Man in a Landscape* it is indeed "color that wins us over" as one reviewer said of Tamayo's work, "color that is unembarrassed to be beautiful."<sup>2</sup>

Held in a private collection for more than fifty years, *Man in a Landscape* is a true discovery in Tamayo's oeuvre. Bought by the family of the present owner at Galleri Haaken in Oslo in the early 1960s, the work is a testament to Tamayo's international reach at the time. After establishing himself in Paris in the 1950s, Tamayo soon found his success radiating out through Europe. In Norway alone, the Kunstnerne Hus, one of Oslo's most important venues for exhibiting international contemporary art, held a solo exhibition of Tamayo's work in 1959 and the country's national gallery acquired two of his paintings by that year as well. With such significant institutional support in Norway, it is no surprise that Galleri Haaken, with its strong ties to Parisian dealers and an emphasis on exhibiting international artists, was selling Tamayo's work by the early 1960s. Now after more than a half century in Norway, *Man in a Landscape* makes its New York debut.

<sup>1</sup> Hilton Kramer, "Art: A Nevelson Made to Last," *New York Times*, December 9, 1977, p. C17.

<sup>2</sup> Rufino Tamayo quoted in I. Suckaer, 'Chronology,' in exhibition catalogue *Tamayo: Modern Icon Reinterpreted* Santa Barbara: Santa Barbara Museum of Art, 2007 p. 422.



36

**FERNANDO BOTERO (B. 1932)**

*Seated Woman*

signed and numbered 'Botero, 3/3' and stamped with the foundry mark 'Fonderia Mariani Pietrasanta Italy' (on the base)  
bronze  
84 x 76 x 77½ in. (213.4 x 193 x 196.9 cm.)  
Conceived in 2002; Cast in 2004.

Edition three of three.

\$700,000-900,000

**PROVENANCE:**

Acquired from the artist.  
Anon. sale, Sotheby's Derbyshire, United Kingdom, Monumental Sculpture at Chatsworth, Private Selling Exhibition, April 2005 (illustrated in color).  
Acquired from the above by the present owner.

**EXHIBITED:**

**LITERATURE:**

Exhibition catalogue, *Botero a Venezia*, Venice, Artmedia, 2003, p. 116-117 (another edition illustrated in color).  
Exhibition catalogue, *Botero at Ebisu*, Yebisu Garden Palace, Tokyo, 2004 (another edition illustrated).  
Exhibition catalogue, *Botero, Works 1994-2007*, Milan, Palazzo Reale, Skira editore, 2007, p. 183, no. 6 (another edition illustrated in color).  
Exhibition catalogue, *Botero: Una celebración*, Mexico City, Museo del Palacio de Bellas Artes, 2012, p. 294-295 (another edition illustrated in color).

The overall monumentality and sheer massiveness of Fernando Botero's rotund figures is perhaps nowhere more evident and effective than in his sculptural works. For it is here that the flatness of his pictorial surfaces gives way to a sense of mass and form that harks back to the artist's study of the Renaissance masters-Giotto, Michaelangelo, Raphael, and Uccello. But seemingly unsatisfied by the lessons learned from those preeminent forerunners, Botero exaggerates the corpulence and overall volume of his sculptural figures to create a reality that far surpasses representational conventions or any desire to render a 'truth' grounded in 'reality.' Yet Botero's Amazonian figures, like his *Seated Woman* are indeed grounded, if not by their ability to convey a 'truthful' representation, then surely by their disproportionate scale and voluminous presence. And, while Botero is quick to dismiss his subject matter as a mere vehicle for the study and exploration of plasticity and form, it is nearly impossible to ignore the overwhelming presence of the female form throughout the artist's prodigious career or to understate its signifying potential given its prevalence and status in the history of art and image making. Indeed it is challenging to remain neutral when approaching one of Botero's monumental ladies who appear to be literally and figuratively 'ripe' with meaning. Far from being mere objects of affection or desire, Botero's women do not quietly occupy space but rather they demand it. They return our gaze and assert their independence and sexuality while reveling in their voluptuousness. And, while the artist's women reflect a sense of continuity and lineage within the history of art, here as is true elsewhere, the conventions and solutions offered by those antecedents are simply a starting point. The demure sitter's pose, at once concealing and revealing her assets, simultaneously asserts and eschews tradition and social mores while challenging more pervasive and socially acceptable representations of beauty and female 'perfection.'





37

## FERNANDO BOTERO (B. 1932)

### *Tiger and Trainer*

signed and dated 'Botero 07' (lower left)

oil on canvas

48¼ x 73¼ in. (122.6 x 186 cm.)

Painted in 2007.

\$600,000-800,000

#### PROVENANCE:

Acquired directly from the artist.

#### EXHIBITED:

Valencia, Institut Valencià d'Art Modern, *Fernando Botero*, 20 May-6 June 2008.

#### LITERATURE:

*Botero, La Pintura: Los últimos 15 años*, Bogotá, Ediciones Gamma S.A., 2012, p. 291 (illustrated in color).

*Botero Circus: Paintings and Works on Paper*, New York, Glitterati Incorporated, 2013, p. 160 (illustrated in color).

A chance encounter in 2006 with a modest traveling circus in Mexico proved revelatory for the internationally acclaimed artist Fernando Botero. The humble troupe inspired a new series of whimsical paintings and drawings that would preoccupy the artist for the next few years. Having just finished an intensely challenging series depicting violence and degradation at Abu Ghraib Prison, Botero undoubtedly embraced the theme of the circus as a way of reengaging with joy, levity and humor that had permeated much of his earlier work.

The circus also allowed Botero to delve deeper into the fantastic. There is a suspension of disbelief on the part of Botero's viewers not unlike that of the circus-goer. Under the Big Top, men and women walk on wires and shoot out of canons while elephants dance and tigers leap through rings of fire. The circus audience eagerly accepts this bizarre spectacle and is willingly transported into flights of fancy. Similarly, in Botero's work the viewer is asked to eschew logic and to embrace an imaginative world in which improbably corpulent figures occupy impossibly small spaces.



Henri de Toulouse-Lautrec, *At the Circus: Free Horses*, black and colored crayon on cream, thick, heavily textured wove paper, 1899, The Walters Art Museum.

Botero's eccentric characters, always rendered in disproportionate sizes and ostentatious colors, thus seem right at home in the zany arena of the circus.

In this series, Botero presents us with both the drama of the performance as well as the wearisome behind-the-scenes view of the life of the traveling entertainer. With *Tiger and Trainer* (lot 37), Botero captures the climactic moment of the show in which a larger-than-life tiger jumps through a hoop held by his diminutive trainer. Yet in *Circus Woman with Baby Tiger* (lot 38), Botero takes us behind the curtain, revealing the matter-of-fact existence of the worker who cares for the tiger before it can become that majestic, leaping performer. Similarly, in *Clown in his Trailer*, (lot 39) Botero reminds us of the cramped, marginal quarters where the circus workers live behind the glittering Big Top.

Botero's portrayal of the circus performer as laborer recalls fin-de-siècle interpretations of the genre by artists like Toulouse-Lautrec and Picasso. Toulouse-Lautrec's numerous drawings and paintings of the circus are decidedly unglamorous. Indeed, many of his renderings illustrate the drudgery of the rehearsal complete with exhausted trainers and unruly animals and devoid of an adoring audience (fig. 1). Picasso also chose to depict those quiet, informal moments beyond the spotlights when the circus entertainers were revealed for who they were—the working poor (fig. 2). Well-versed in the canon of European art history, Botero was surely aware of these precedents and no doubt sought to simultaneously associate himself with and depart from these masters.

There is an autobiographical element, not unlike Botero's depictions of bullfighting, to be found in this series as well. Botero has often recalled that some of his greatest pleasures as a child growing up in Medellín were trips to the traveling Atayde Hermanos circus and the local *corrida*. There is thus a poignancy in these colorful delightful paintings as they are imbued with an elder artist's nostalgia for days long gone.

An ideal subject that allowed Botero to look to his own past as well as art history's, the circus stands out as a singular series in the artist's long and prolific career, offering an inimitable wellspring of inspiration. As he explained in his own words, "At the circus one finds colors, movements, poetry, expressions of the human spirit that one finds nowhere else."

1 Fernando Botero, quoted in C. Bill Pepper, *Circus: Paintings and Works on Paper by Fernando Botero*, New York, Glitterati, 2013, n.p.



Pablo Picasso, *Acrobat's Family with a Monkey (Familie au Singe)*, collage, gouache, watercolor, pastel and India ink on cardboard, 1905. Göteborgs Konstmuseum, Göteborg, Sweden. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York





38

**FERNANDO BOTERO (B. 1932)**

*Circus Woman with Baby Tiger*

signed and dated 'Botero 07' (lower right)

oil on canvas

39¾ x 33 in. (101 x 83.8 cm.)

Painted in 2007.

\$350,000-450,000

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

Valencia, Institut Valencià d'Art Modern, *Fernando Botero*, 20 May-6 June 2008.

**LITERATURE:**

*Botero Circus: Paintings and Works on Paper*, New York, Glitterati Incorporated, 2013, p. 160 (illustrated in color).



39

**FERNANDO BOTERO (B. 1932)**

*Clown in his Trailer*

signed and dated 'Botero 07' (lower left)

oil on canvas

60 x 40½ in. (152.4 x 102.9 cm.)

Painted in 2007.

\$500,000-700,000

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

Valencia, Institut Valencià d'Art Modern, *Fernando Botero*, 20 May-6 June 2008.

**LITERATURE:**

*Botero Circus: Paintings and Works on Paper*, New York, Glitterati Incorporated, 2013, p. 81 (illustrated in color).



40

**FERNANDO BOTERO (B. 1932)**

*Rape of Europa*

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

bronze

40 x 40 x 21 in. (101.6 x 101.6 x 53.3 cm.)

Executed in 2006.

Edition three of six.

\$500,000-700,000

**PROVENANCE:**

Acquired directly from the artist.

**LITERATURE:**

*Fernando Botero: Works on Paper, Paintings, and Sculptures*, New York, David Benrion Fine Art, LLC., 2009, p. 101, no. 12 (another edition illustrated in color).

*Fernando Botero: Works on Paper, Paintings, and Sculptures*, New York, David Benrion Fine Art, LLC., 2010, p. 72 and 83, no. 8 (another edition illustrated in color).

*Fernando Botero: Works on Paper, Paintings, and Sculptures*, New York, David Benrion Fine Art, LLC., 2014, p. 99, no. 8 (another edition illustrated in color).





41

**TOMÁS SÁNCHEZ (B. 1948)**

*Contempladores de cascadas*

signed and dated 'Tomás Sánchez, 92' (lower right) signed and dated again and titled 'Tomás Sánchez, CONTEMPLADORES DE CASCADAS, 1992' (on the reverse)

acrylic on canvas

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

Painted in 1992.

\$150,000-200,000

**PROVENANCE:**

Galeria Ramis Barquet, New York.

Acquired from the above by the present owner.

A certificate of authenticity signed by the artist is forthcoming.



42

**JULIO LARRAZ (B. 1944)**

*Under My Skin*

signed 'Larraz' (upper right)  
oil on canvas  
49½ x 82 in. (125.7 x 208.3 cm.)  
Painted in 2003.

\$80,000-120,000

**PROVENANCE:**

Gift from the artist to the present owner.

**EXHIBITED:**

Venice, Contini Galleria D'Arte, *Julio Larraz*, 2010.

**FERNANDO BOTERO (B. 1932)***Three Musicians*

faintly signed and dated 'Botero 90' (lower right)

sanguine on canvas

73½ x 61¼ in. (186.7 x 155.6 cm.)

Painted in 1990.

\$350,000-450,000

**PROVENANCE:**

Private collection, Colombia.

Felipe Grimberg Fine Art, Miami.

Private collection, Tulsa.

Acquired from the above.

**EXHIBITED:**

Chicago, KN Gallery, *Fernando Botero, Paintings, Pastels, Sculptures*,

2 November-29 December 2007.

Chicago, KVM Fine Arts, *Fernando Botero, Selected Artworks of a Universal Artist*, 28 October-18 December 2010.

**LITERATURE:**

E. Sullivan, *Botero, Drawings and Watercolors*, New York, Rizzoli, 1993, p. 51, no. 66 (illustrated in color).

M. Fumaroli, *Botero Drawings*, Bogotá, Villegas Editores, 1999, p. 62 (illustrated in color).

Exhibition catalogue, *Fernando Botero, Paintings, Pastels, Sculptures*, Chicago, KN Gallery, 2007 (illustrated twice in color).

Exhibition catalogue, *Fernando Botero, Selected Artworks of a Universal Artist*, Chicago, KVM Fine Arts, 2010, p. 27 (illustrated in color).

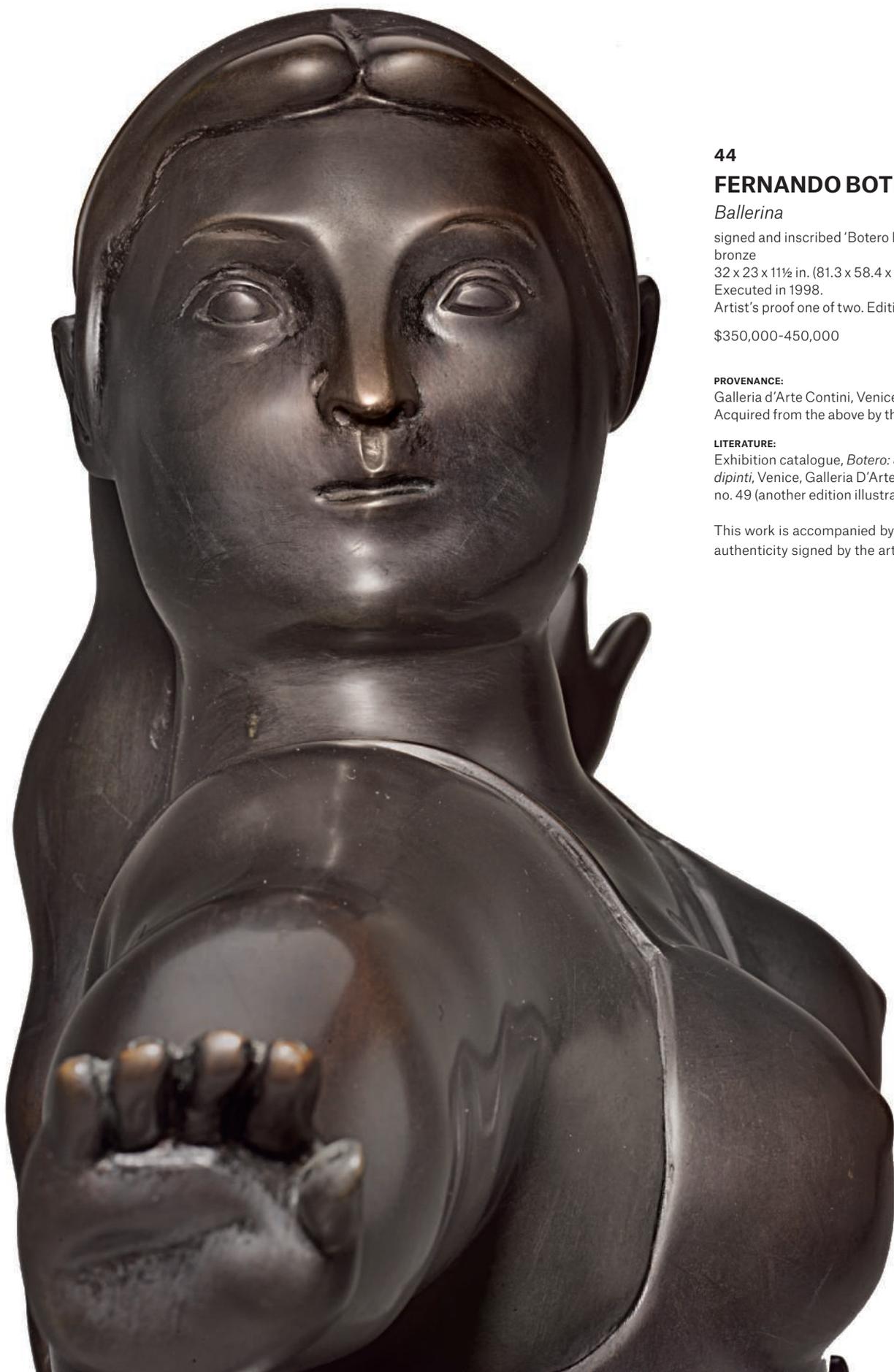
This work is accompanied by a certificate of authenticity signed by the artist.

While drawing has long been admired for what it reveals about the working method of the artist, the medium is often overlooked in comparison to painting. Some artists, however, have sought to elevate drawing's standing by treating their pencil, charcoal, chalk and pastel compositions not as studies for larger painting projects but as independent works of art in their own right. Among them, few have done more than Fernando Botero to deliberately rival painting's dominance. Frequently life-size and rendered on canvas, Botero's drawings assert their significance and autonomy within the maestro's oeuvre.

*Three Musicians* is a prime example of Botero's embrace of drawing's full potential. A life-size sanguine drawing on canvas, the work is complete in itself, not intended as the basis for a later painting. The blood-red chalk, a favorite medium of the artist, applied freehand, directly to the support, provides little room for error. Despite this challenge, Botero manages a skillful structuring of volumes and meticulous rendering of detail, demonstrating his ability as a consummate draftsman.

Accomplished drawings like *Three Musicians* illustrate both Botero's innate talent as well as his careful studying of the Renaissance, Baroque and 19th-century masters. Beginning in the 1950s during his first travels to Europe, the young Botero had the opportunity to directly examine the artistic riches of Spain, Italy and France. Not surprisingly, the artists whom Botero gravitated toward the most were Piero della Francesca, Albrecht Dürer and Jean-Auguste-Dominique Ingres, all of whom emphasized the primacy of line over color, or *disegno* over *colore*, to use the terms from that great debate in painting that originated in Renaissance Italy. In *Three Musicians*, Botero takes up the centuries-old call for *disegno* with a modern subject: a trumpet, guitar and drum player, wearing smart suits and fedoras, gather together to serenade their audience. A full narrative that could have been told in paint, Botero instead chose to work in monochromatic chalk, thus freeing the viewer from distractions in color and allowing our attention to settle on the adroitness of his *disegno*, the essence of his art.





44

**FERNANDO BOTERO (B. 1932)**

*Ballerina*

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

32 x 23 x 11½ in. (81.3 x 58.4 x 29.2 cm.)

Executed in 1998.

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

\$350,000-450,000

**PROVENANCE:**

Galleria d'Arte Contini, Venice.

Acquired from the above by the present owner.

**LITERATURE:**

Exhibition catalogue, *Botero: Sculture, disegni, dipinti*, Venice, Galleria D'Arte Contini, 2002, p. 75 no. 49 (another edition illustrated).

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



45

**CLAUDIO BRAVO (1936-2011)**

*Candlesticks*

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

pastel on paper

43 x 29¼ in. (109.2 x 74.3 cm.)

Executed in 1988.

\$80,000-120,000

**PROVENANCE:**

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

Acquired from the above by the present owner in 1988.

**LITERATURE:**

P. Bowles & M. Vargas Llosa, *Claudio Bravo: Paintings and Drawings*, New York, Abbeville, 1997, p. 159 (illustrated in color).

P. Bowles, F. Calvo Serraller, & E. Sullivan, *Claudio Bravo: Paintings and Drawings 1964-2004*, New York, Rizzoli, 2005, p. 183 (illustrated in color).



46

**TOMÁS SÁNCHEZ (B. 1948)**

*Orilla*

signed 'Tomás Sánchez' (lower right) signed again,  
titled and dated 'Tomás Sánchez, ORILLA, 1996'

(on the reverse)

acrylic on canvas

19 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in. (50.4 x 60.5 cm.)

Painted in 1996.

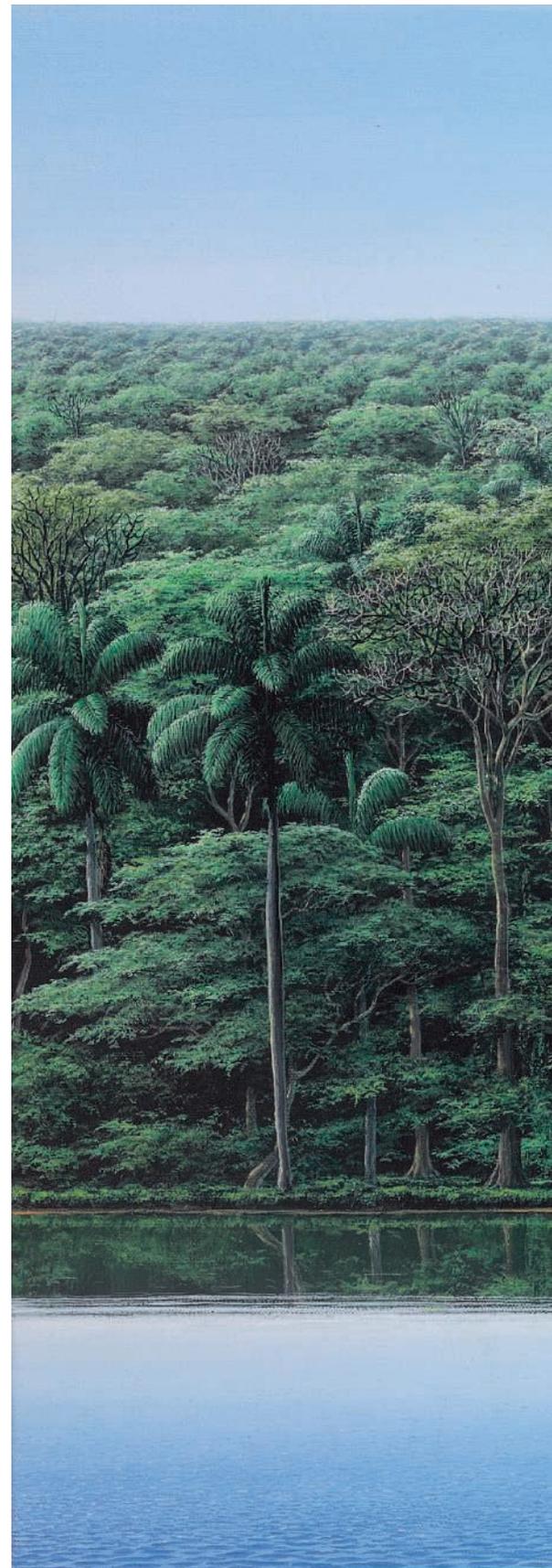
\$120,000-180,000

**PROVENANCE:**

Tresart Gallery, Coral Gables.

Acquired from the above by the present owner.

A certificate of authenticity signed by the artist  
is forthcoming.





47

## FERNANDO BOTERO (B. 1932)

### *Reclining Woman*

signed and dated 'Botero 78' (lower right)

oil on canvas

51 x 74 in. (131 x 186 cm.)

Painted in 1978.

\$600,000-800,000

#### PROVENANCE:

James Goodman Gallery, New York.

Mira Godard Gallery, Toronto.

Private collection, Hannover.

Galerie Brusberg, Hannover.

#### EXHIBITED:

Hannover, Galerie Brusberg, *Fernando Botero: Plastiken und Bilder*, Oct. 15-Nov. 18, 1978. This exhibition later travelled to Marl, Skulpturenmuseum, under the title: *Fernando Botero: Das Plastische Werk*, Nov. 24-Dec. 12, 1978.

#### LITERATURE:

C. Ratcliff, *Botero*, New York, Abbeville Press, Inc., 1978, p. 239, no. 211, (illustrated in color).

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

M. Paquet, *Botero: philosophie de la création*, Tielt, 1985, no. 65 (illustrated in color).

S. Giorgio, *Botero*, Milan, Gruppo Editoriale Fabbri, Bompiani, Sonzogno, Etas S.p.A., p. 225, no. 206 (illustrated in color).

H. Loaiza, *Botero s'explique*, Pau, Editions La Résonance, p. 86 (illustrated in color).

E. Sullivan, et al., *Fernando Botero, Monograph & Catalogue Raisonné Paintings 1975-1990*, Lausanne, Acatos, 2000, p. 272, no. 1978/29 (illustrated).





48

**JULIO LARRAZ (B. 1944)**

*Bay of Rainbows*

signed, dated and titled 'Julio Larraz 1990 Bay of Rainbows' (on the reverse)

oil on canvas

76¼ x 49¾ in. (194 x 126.4 cm.)

Painted in 1990.

\$100,000-150,000

**PROVENANCE:**

Nohra Haime Gallery, New York.

George Nader Fine Art, Miami.

Acquired from the above by the present owner,  
circa 1995.





49

**ARMANDO MORALES (1927-2011)**

*Selva tropical (xérophile) II*

signed and dated 'MORALES/91' (lower right)  
oil and beeswax on canvas  
23 5/8 x 28 3/4 in. (60 x 73 cm.)  
Painted in 1991.

\$80,000-120,000

**PROVENANCE:**

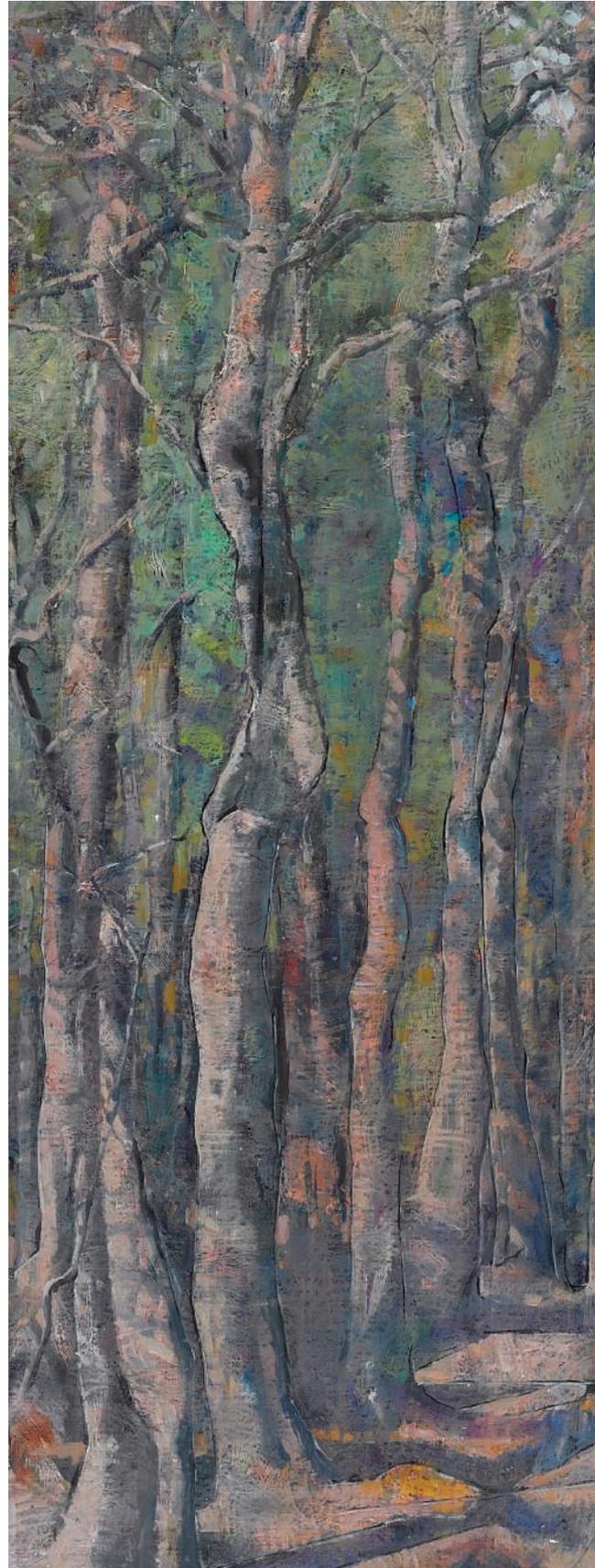
Galerie Claude Bernard, Paris.  
Latin American Masters, Los Angeles.  
Anon. sale, Gary Nader, 10 January 1999, lot 33.  
Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Galerie Claude Bernard, *Armando Morales, Peintures*,  
19 December 1991-January 1992, no. 19.  
Mexico City, Galería López Quiroga, *Doce Maestros*  
*Latinoamericanos*, 12 February 1992-30 January 1993, no. 18.

**LITERATURE:**

Exhibition catalogue, *Armando Morales, Peintures*, Paris,  
Galerie Claude Bernard, 1991, no. 19 (illustrated in color).  
Exhibition catalogue, *Doce Maestros Latinoamericanos*,  
Mexico City, Galería López Quiroga, 1992, p. 30, no. 18  
(illustrated in color).  
C. Loewer, *Armando Morales: Monograph & Catalogue*  
*Raisonné, Volume II 1984-1993*, Vaumarcus, ArtAcatos, 2010,  
p. 333, no. 1991.20 (illustrated in color).





50

**FERNANDO BOTERO (B. 1932)**

*Reclining Figure*

signed and numbered 'Botero 1/3' and stamped with a foundry mark (on the base)

bronze

35 x 54 x 31 in. (88.9 x 137.2 x 78.7 cm.)

Executed in 1985.

Edition one of three.

\$400,000-600,000

**PROVENANCE:**

Irving Galleries Inc., Palm Beach.

Acquired from the above by the present owner in 1994.

**LITERATURE:**

Exhibition catalogue, *Fernando Botero in Monte Carlo*, New York, Marisa del Re Gallery Inc., 1992

(another edition illustrated in color).

*Botero Sculptures*, Bogotá, Villegas Editores,

1st Edition, 1998, no. 107

(another edition illustrated in color).





**CARMEN HERRERA (B. 1915)***Untitled*

signed 'Herrera' (upper right)  
 acrylic on canvas  
 10 $\frac{1}{8}$  x 9 $\frac{7}{8}$  in. (25.7 x 25.1 cm.)  
 Painted circa 1948.

\$60,000-80,000

**PROVENANCE:**

Frank and Joanne Bradley collection, New York  
 (acquired directly from the artist in the early 1960s).  
 By descent from the above to the present owner.

"I was looking for a pictorial vocabulary and I found it there," Herrera has reflected of the time, between 1948 and 1953, that she and her husband spent in Paris. "But when we moved back to New York, this type of art was not acceptable. Abstract Expressionism was in fashion. I couldn't get a gallery."<sup>1</sup> More than sixty years later, amid a resurgence of interest in geometric abstraction from Latin America, Herrera is finally receiving her historical due (to be sure, she now has a gallery). Feted on the occasion of her one-hundredth birthday last May with an acclaimed documentary (*The 100 Years Picture Show—starring Carmen Herrera*, directed by Alison Klayman) and with a retrospective planned to open at the Whitney this fall, she has doubtless claimed her place within the history of postwar abstraction.

Belated though this recognition may be, Herrera has worked continuously since the 1940s, and the origins of her practice date to her early years in Havana and Paris. She studied sculpture at Havana's Lyceum, the celebrated institutional haven of Cuba's historical *vanguardia*, in the early 1930s and trained as an architect, at the University of Havana, in 1937. Her studies interrupted by political upheaval—and, no less, by her marriage in 1939 and subsequent departure for New York—she soon returned to painting, enrolling at the Art Students League. More decisive, however, was her encounter with the legacy of early twentieth-century Constructivism in Paris. Herrera exhibited at the Salon des Réalités Nouvelles, then a dominant presence, from 1949 to 1952 alongside an international slate of artists including her teacher Auguste Herbin, Gyula Kosice, Alejandro Otero, and Antoine Pevsner. "The exhibition was a response to the Nazi's anti-modern stance, and here you had the many voices that the Third Reich tried to silence; it was powerful," Herrera has recalled. "Everything that was in the exhibition was abstract, geometric, even pre-minimal. Albers' paintings touched me. I was able to see more work by the Bauhaus. I felt that this was the kind of painting that I wanted to do. I had found my path as a painter."<sup>2</sup>

The present *Untitled* dates from this early moment of awakening in Paris when Herrera began to reduce the formal elements of her painting, exploring the structures and relations of color. Like *Siete* (1949), also painted in red, yellow, and black, *Untitled* combines right angles and curved lines; here, the underlying grid is slightly askew, its geometry less measured than intuitively asymmetric. Made at a small scale and in oil, rather than acrylic paint, *Untitled* anticipates the further simplifications to come in its crisp edges and strong, graphic color. Critic R.V. Gindertael declared Herrera a "subtle colorist and one of the best" in the group exhibition *Art cubaine contemporaine*, held in 1951 at the Musée National d'Art Moderne (Paris), recognizing her already among the most promising artists of her generation.<sup>3</sup>

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

<sup>1</sup> Carmen Herrera, quoted in Deborah Sontag, "At 94, She's the Hot New Thing in Painting," *New York Times*, December 19, 2009.

<sup>2</sup> Herrera, quoted in Alejandro Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," in *Carmen Herrera: The Black and White Paintings, 1951-1989*, ed. Carolina Ponce de León (New York: El Museo del Barrio, 1998), 18.

<sup>3</sup> R.V. Gindertael, "Artistes Cubains à Musée d'Art Moderne," *Arts* (1951).



52

## JESÚS RAFAEL SOTO (1923-2005)

### *Cuadrado amarillo y vibración*

signed, dated and titled 'Soto 1988 CUADRADO AMARILLO Y VIBRACIÓN'  
(on the verso)

painted wood relief with metal rods and nylon string  
60¼ x 40 x 11 ¾ in. (153 x 101.6 x 28.9 cm.)

Executed in 1988.

\$150,000-200,000

#### **PROVENANCE:**

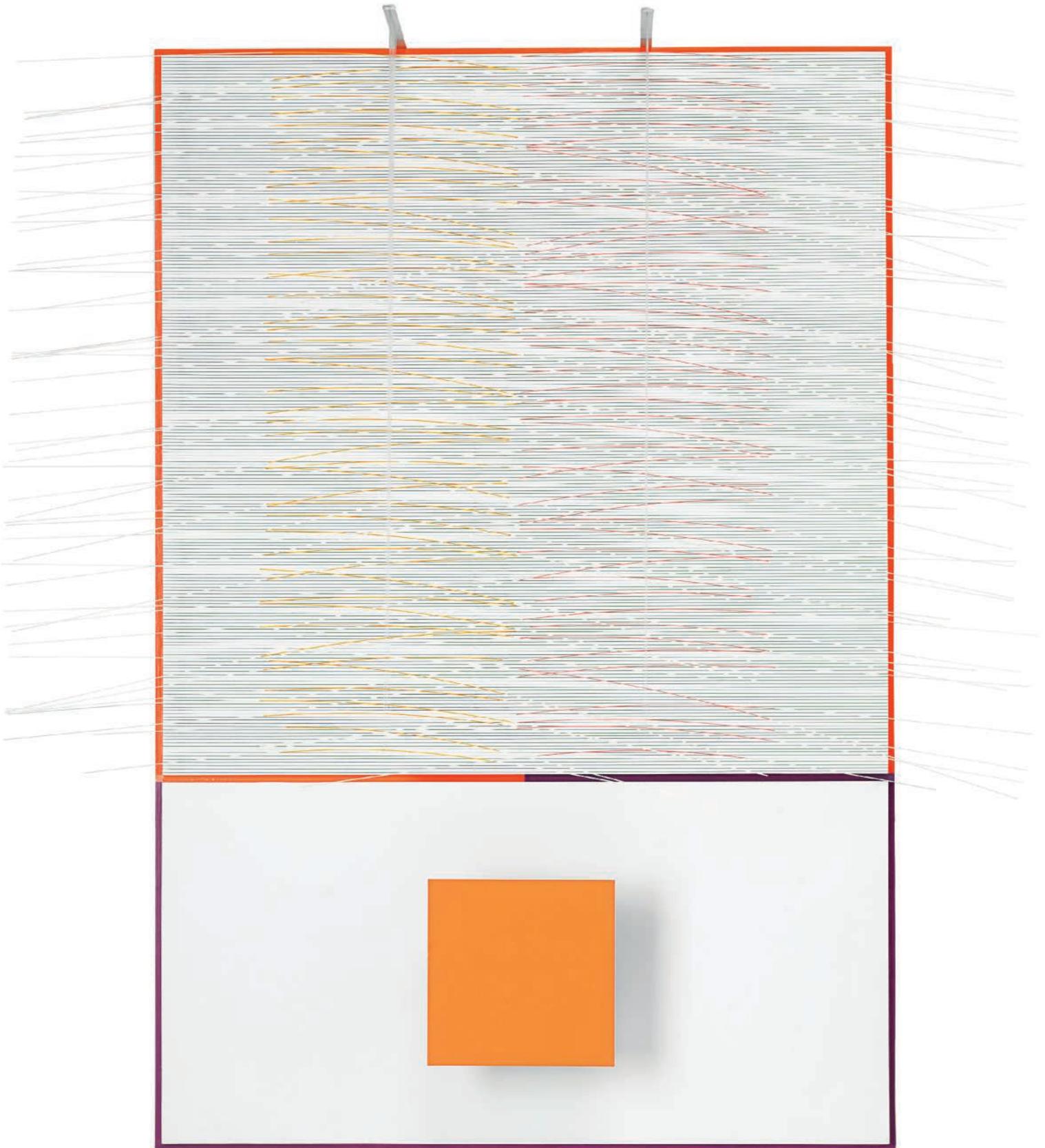
Acquired directly from the artist circa 1990.

By descent from the above to the present owner.

#### **LITERATURE:**

G. Lemaire, *Soto: La différence*, Paris, Éditions de la Différence, 1997, p. 197  
(illustrated in color).





53

**MATHIAS GOERITZ (1915-1990)**

*Mensaje*

signed and inscribed 'Para Domingo Hernández de Mathias G.' (on the reverse)

gold leaf on wood

4 panels, each 36½ x 36½ x 3 in. (92.7 x 92.7 x 7.62 cm.)

Executed in 1967.

Four units

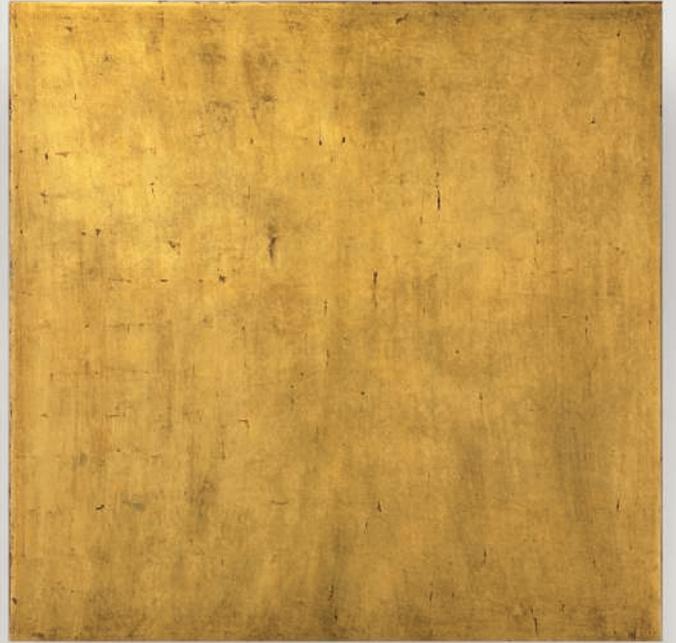
\$300,000-400,000

**PROVENANCE:**

Domingo Hernández, acquired directly from the artist in 1967.

By descent from the above to the present owner.

Each panel is accompanied by a certificate of authenticity signed by Doctora Lily Kassner and dated 9 October 2015.



PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**

54

**AMILCAR DE CASTRO (1920-2002)**

*Untitled (CDR-19)*

signed 'Amilcar de Castro' (on the underside)

steel

18½ x 31½ x 1¼ in. (47 x 80 x 3 cm.)

Executed circa 1990s.

Unique.

\$70,000-90,000

**PROVENANCE:**

Paulo Darzé Galeria de Arte, Salvador.

Acquired from the above by the present owner.

**LITERATURE:**

T. Chiarelli, *Amilcar de Castro: Corte e dobra*, São Paulo, Cosac & Naify, 2003, p. 95 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Rodrigo de Castro, Instituto Amilcar de Castro, dated 10 December 2011.





55

**ABRAHAM PALATNIK (B. 1928)**

*W-383*

signed, dated and titled 'Palatnik 2012' (on the reverse)

acrylic on wood

44 3/8 x 53 1/8 in. (112.8 x 135 cm.)

Painted in 2012.

\$70,000-90,000

**PROVENANCE:**

Anita Schwartz Galeria de Arte, Rio de Janeiro.

Acquired from the above by the present owner.





56

**JOSE LEONILSON (1957-1993)**

*Untitled*

signed and dated 'Leonilson SP 1985' (on the reverse)  
acrylic on unstretched canvas  
42¾ x 81½ in. (109 x 206 cm.)  
Painted in São Paulo in 1985.

\$60,000-80,000

**PROVENANCE:**

Galeria Thomas Cohn, São Paulo.  
Acquired from the above by the present owner.

**EXHIBITED:**

Rio de Janeiro, Galeria Thomas Cohn, *Leonilson*,  
14 March-7 April 1985.

We are grateful to the Projeto Leonilson for their  
assistance cataloguing this work.

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**





57

**LUIZ ZERBINI (B. 1959)**

*The Railway Surfer and the Ghost Train*

signed, dated and titled 'LUIZ ZERBINI RIO DE JANEIRO 1990 THE RAILWAY SURFER AND THE GHOST TRAIN' (on the reverse)

oil on canvas

55¾ x 114 in. (141.6 x 290 cm.)

Painted in Rio de Janeiro in 1990.

\$150,000-200,000

**PROVENANCE:**

Galeria de Arte Almeida e Dale, São Paulo.

Acquired from the above by the present owner.

58

**RIVANE NEUENSCHWANDER (B. 1967)**

----- (*Product of*)

35 painted and 105 unpainted raffia bags  
overall dimensions variable when installed  
135 x 504 x 240 in. (343 x 1280.1 x 610 cm.) dimensions as illustrated  
Executed in 2003.

\$60,000-80,000

**PROVENANCE:**

Stephen Friedman Gallery, London.  
Acquired from the above by the present owner.

**EXHIBITED:**

Paris, Palais de Tokyo, *Rivane Neuenschwander: Superficial  
Resemblance*, 27 February-20 April 2003.

This work is accompanied by a certificate of authenticity signed by  
the artist, dated 6 August 2003.



"I have attempted to explore language on various levels, ranging from something as basic as the alphabet to nonverbal communications," Neuenschwander has remarked. "I like misunderstandings, the between-the-lines, the gestures and murmurs, which are at once universal and particular."<sup>1</sup> Such idiosyncrasies of communication circulate through her work, making visible the subtleties of social interaction and the vagaries of time and place. Developing within a lineage of postwar Brazilian art, from Neo-Concretism to Tropicália and Conceptualism, Neuenschwander has evolved a practice that she sometimes refers to as "ephemeral materialism," reflecting her openness to chance, experiment, and materials as varied as goldfish, ant-eaten rice paper, and dust. Based between London and Belo Horizonte, she opened a mid-career retrospective, organized by the New Museum in New York and the Irish Museum of Modern Art, in 2010; she has been included in the Venice and São Paulo Biennials and was shortlisted for the Hugo Boss Prize in 2004.

A motley assortment of 140 white raffia bags, a selection of which is painted with images both recognizable and abstract, \_\_\_\_\_ (*Product of*) riffs on circuits of multinational exchange, their impact on nature and consumption, and the ubiquitous, everyday experience of shopping. An amorphous installation, \_\_\_\_\_ (*Product of*) ponders repetition and difference within a serial

practice, one explored in contemporary works including *I Wish Your Wish* (2003), in which viewers are invited to take a silk ribbon stamped with a wish in exchange for a deposit of their own wish, jotted on a piece of paper. Less institutionally and commercially explicit than Jac Leirner's *Names (Museums)* (1989-92), a Duchampian collage of sewn-together museum shopping bags, \_\_\_\_\_ (*Product of*) is stripped of text, communicating instead through brightly colored, graphic images that hint at their alimentary contents and agricultural sources: dairy cows, corn, wheat. Stylized and often geometric, the bags cite the earlier migration of painting into the social landscape—for example, Hélio Oiticica's *Parangolés* and Lygia Pape's *Divisor*—as well as the modern iconography of design and advertising. True to Neuenschwander's penchant for things of unassuming value, the bags are here presented as expressive and historical media in their own right, a visual narrative of the flow of commodities from far-flung sources into our daily lives.

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

1 Rivane Neuenschwander, quoted in Roxana Marcoci, *Comic Abstraction: Image Breaking, Image Making* (New York: Museum of Modern Art, 2007), 96.





59

**OLGA DE AMARAL (B. 1932)**

*Moon Basket 49*

signed, dated and titled 'Moon Basket 49 OLGA DE AMARAL 1991'

(on a fabric label sewn on the reverse)

linen with silver and gold leaf

276½ x 88 in. (702.3 x 224 cm.)

Painted in 1991.

\$100,000-150,000

**PROVENANCE:**

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

Acquired from the above by the present owner in 2012.

This work is catalogued in the artist's archives as *Cesta lunar 49* with reference number OA0654.

60

**OLGA DE AMARAL (B. 1932)**

*Moon Basket 50*

signed, dated and titled 'Moon Basket 50 OLGA DE AMARAL 1991'

(on a fabric label sewn on the reverse)

linen with silver and gold leaf

276½ x 88 in. (702.3 x 224 cm.)

Painted in 1991.

\$100,000-150,000

**PROVENANCE:**

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

Acquired from the above by the present owner in 2012.

This work is catalogued in the artist's archives as *Cesta lunar 50* with reference number OA0655.



**ROBERTO AIZENBERG (1928-1996)***Pintura*

oil on canvas laid down on panel

23½ x 15¾ in. (60 x 40 cm.)

Painted in 1981.

\$70,000-90,000

**PROVENANCE:**

Galería Ruth Benzacar, Buenos Aires.

Acquired from the above by the present owner.

**EXHIBITED:**Buenos Aires, Galería Ruth Benzacar, *Roberto Aizenberg*,

15 October-15 November 2003, no. 61.

Buenos Aires, Colección de Arte Amalia Lacroze de Fortabat, *Roberto Aizenberg: Trascendencia/Descendencia*, 24 April-23 June 2013.**LITERATURE:**V. Verlichak, *Aizenberg*, Buenos Aires, Fundación Ceppa, 2007, p.223 (illustrated in color).Exhibition catalogue, V. González, *Roberto Aizenberg: Trascendencia/Descendencia*, Buenos Aires, Fundación Amalia Lacroze de Fortabat, 2013, p. 58 (illustrated in color).

"A painter like Aizenberg uses elements that seem to be beyond painting," the critic Aldo Pellegrini wrote on the occasion of the artist's acclaimed mid-career retrospective at the Di Tella Institute, the foremost forum for contemporary art in Buenos Aires, in 1969. "In his paintings, he tries to reveal those dreamt and sensed worlds, those worlds covered in fog that the painter wrests away and then offers with exacting precision. These worlds lie in a zone that belongs to neither life nor death, but rather to a dark aspiration that, for want of another term, we call immortality."<sup>1</sup> A crowning moment, the exhibition marked Aizenberg's ascension within postwar Argentine art, his numinous paintings of towers, fans, cities, and skies a meditative riposte to the presumed "death of painting" at the hand of Happenings and Pop.

Born to middle-class Jewish immigrants from tsarist Russia, Aizenberg gravitated early on toward Surrealism, reading André Breton and Antonin Artaud, but not until his study under Juan Batlle Planas did he begin to apprehend automatism and the richness of metaphysical painting from Giorgio de Chirico to Xul Solar. Lucid and phantasmagorical, his mature paintings distill degrees of silence and overwhelming solitude, their poetics of space and light embodied in the humanist architectures for which he is best known. "For quite some time," Aizenberg reflected in 1975, "I have been aware that my painting is a spiritual investigation, a sort of exercise or Zen archery or alchemist's search for gold."<sup>2</sup> That existential searching took on more mundane meaning the following year when the military junta took power in Argentina, effectively forcing Aizenberg and his wife, Matilde Herrera, into exile. They lived in Paris between 1977 and 1981, a period of anxiety and sometimes frustrated work; they returned to Buenos Aires in 1984.

Dating to Aizenberg's years in Paris, the present *Untitled* features a suggestively anthropomorphic form that, as in *Dos figuras* (1982) and *Arlequin* (1985), humanizes the increasingly barren and impenetrable geometry of his buildings. Faceless and abstracted, the figure balances on a point, its contours symmetrically divided into deepening facets of red; looming large against the low horizon line, it rises stoically from the crimson ground, a stark presence against a hazy, glimmering sky. A variation on his towers, which Aizenberg understood as proxies for man in the face of the divine, the figure incarnates the human drama of being in the world and, implicitly, the vicissitudes of life and death. "I have in my hands the elements of creation," Aizenberg explained. "It is as if I had only one mission on earth. And that mission, which is the creation of artwork, is absolutely indispensable and inalienable. . . . When I draw or paint, I have no doubt that my life is at stake in each instance."<sup>3</sup>

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

<sup>1</sup> Aldo Pellegrini, *Aizenberg: Obras 1947/1968* (Buenos Aires: Centro de Artes Visuales del Instituto Torcuato Di Tella, 1969), in Victoria Verlichak, *Aizenberg* (Buenos Aires: Centro de Estudios Para Políticas Públicas Aplicadas, 2007), 58.

<sup>2</sup> Aizenberg, quoted in Verlichak, *Aizenberg*, 26.

<sup>3</sup> *Ibid.*, 36.





62

**MATHIAS GOERITZ (1915-1990)**

*Mensaje*

signed with initials 'MG' (on the reverse)

gold leaf on wood

21¾ x 21¾ x ¾ in. (55.2 x 55.2 x 2 cm.)

Executed circa 1962.

\$80,000-120,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

This work is accompanied by a certificate of authenticity signed by Doctora Lily Kassner and dated 21 October 2015.

63

**ALICIA PENALBA (1913-1982)**

*Grande annunciatrice*

signed and numbered 'APENALBA,1/5' (near the base)  
bronze with black patina  
33 x 60 x 30 in. (83.8 x 152.4 x 76.2 cm.)  
Executed in 1965.

\$40,000-60,000

**PROVENANCE:**

Gallery Bonino, New York.

Acquired from the above by the present owner in 1965.

Edition one of five.







64

## GUILLERMO KUITCA (B. 1961)

### *La boca del tigre*

signed, dated and titled 'Kuitca 1986 LA BOCA DEL TIGRE' (on the reverse)

acrylic on canvas

55¼ x 80½ in. (140.3 x 204.5 cm.)

Painted in 1986.

\$120,000-180,000

#### PROVENANCE:

Subdistrito Comercial de Arte, São Paulo.

Private collection, São Paulo.

Galeria Thomas Cohn, São Paulo.

Acquired from the above by the present owner.

#### EXHIBITED:

Indianapolis, Indianapolis Museum of Art, *Art of the Fantastic: Latin America, 1920-1987*, 28 June-13 September 1987. This exhibition also travelled to New York, Queens Museum of Art, 10 October-6 December 1987, Miami, Center for the Fine Arts, 15 January-4 March 1988.

#### LITERATURE:

Exhibition catalogue, *Art of the Fantastic: Latin America, 1920-1987*, Indianapolis, Indianapolis Museum of Art, 1987, p. 183 (illustrated in color).

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

"There is nothing more contemporary than painting," Kuitca once reflected. "A painting as a battlefield about what is, what is not, what ought to be, what I like, what I hate, what I love. . . . The state of fear, of excitement, of enthusiasm, of disenchantment, of embarrassment, is all the time."<sup>1</sup> Based in Buenos Aires and an international presence since the 1980s, Kuitca has long plumbed the spaces of painting—in effect, painting space itself—in works laden with the placelessness of the postmodern landscape. He represented Argentina at the São Paulo Bienal in 1989 and at the Venice Biennale in 2007, and major retrospectives have been organized by the Museo Nacional Centro de Arte Reina Sofia (2003), four U.S. institutions led by the Albright-Knox Art Gallery (2009-11), and the Pinacoteca do Estado de São Paulo (2014).

Themes of emotional and spatial dislocation took root in Kuitca's work during the 1980s, shaped by his travel to Germany and exposure there to the experimental Tanztheater run by

the dancer and choreographer Pina Bausch, whose production of *Café Müller* he had seen in Buenos Aires. Bausch's surreal dance-theater commingled the language of the body and the raw violence of sexual relationships, and Kuitca has acknowledged the influence of her unconventional sets, multiple spatial perspectives, and agonistic characters. "The connection with theater arose in part from that idea of the world as a stage, and also because I was well aware that, at the beginning of the 1980s, the limits of painting—not only my own painting but that of the entire period—were indeed many, and that theater appeared, in contrast, as an inexhaustible universe," Kuitca explains. "From the beginning, it was clear to me that the story, in the anecdotal sense, had been erased, but what was left was a strong sense that we see a scene in which something has already happened."<sup>2</sup>

Suggestively anticlimactic, *La boca del tigre* appropriates scenographic elements from Bausch (empty chairs scattered across the floor; trap door) as well as the pervasive melancholia of her brooding figures, cast here across a vast, surreal stage. A lone, diminutive woman lies on the floor at center stage, her red dress reflected in softly gleaming bluish light; a standing couple, mere transparent outlines, stands at the foot of the bed. Kuitca has probed the theatrical and disembodied space of the bed *qua* stage since the early series *Nadie olvida nada*, an important touchstone for his later work and the first instance in which the bed is rendered as a site of alienation and absence. Yet here, the architecture of the set is arguably Kuitca's primary subject, its space framed by the flat, bright-white plane of the bed, the exposed staircase leading underneath the stage, and the squared-off opening in the backdrop. The spatial limbo is suggestively somnolescent, evoking a dreamlike (or nightmarish) suspension of reality: the painting is at once dramaturgy and exegesis, an inquiry into the pregnancy of space itself.

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

<sup>1</sup> Guillermo Kuitca, quoted in "Hans-Michael Herzog in Conversation with Guillermo Kuitca," in *Guillermo Kuitca: Das Lied von der Erde* (Zurich: Hatje Cantz, 2006), n.p.

<sup>2</sup> Kuitca, quoted in Graciela Speranza, "Conversations with Guillermo Kuitca," in *Guillermo Kuitca: Everything* (New York: D.A.P., 2009), 76.



CARLOS  
MERIDA  
1936

# AFTERNOON SESSION

THURSDAY 26 MAY 2016 AT 2.00 PM





70

**ÁNGEL BOTELLO (1913-1986)**

*Two Girls*

signed 'Botello' (lower right)  
oil on masonite  
22 x 18 in. (55.9 x 45.7 cm.)  
Painted circa 1960.

\$10,000-15,000

**PROVENANCE:**

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

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



71

**ÁNGEL BOTELLO (1913-1986)**

*Untitled (Figuras en un balcón)*

signed 'a. Botello Barros' (lower right)  
oil on wood  
11 $\frac{7}{8}$  x 9 $\frac{3}{4}$  in. (30.2 x 24.7 cm)  
Painted circa 1950.

\$18,000-22,000

**PROVENANCE:**

Alicia Botello (gift from the artist).  
By descent from the above.  
Anon. sale, Sotheby's, New York, 30 May 2008,  
lot 278 (illustrated in color).  
Acquired from the above by the present owner.

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

72

**ÁNGEL BOTELLO (1913-1986)**

*Untitled (Seated Girl)*

signed 'Botello' (lower right) and inscribed with inventory number '1832' (on the reverse)

oil on wood

36 x 48 in. (91.4 x 122 cm.)

Painted circa 1980.

\$30,000-40,000

**PROVENANCE:**

Galería Botello, San Juan.

Acquired from the above by the present owner.

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



73

**ÁNGEL BOTELLO (1913-1986)**

*Juego de dardos*

signed 'BOTELLO' (lower right) and inscribed with inventory number '1905' (on the reverse)

oil on wood

42 x 36 in. (106.7 x 91.4 cm.)

Painted in 1980.

\$25,000-35,000

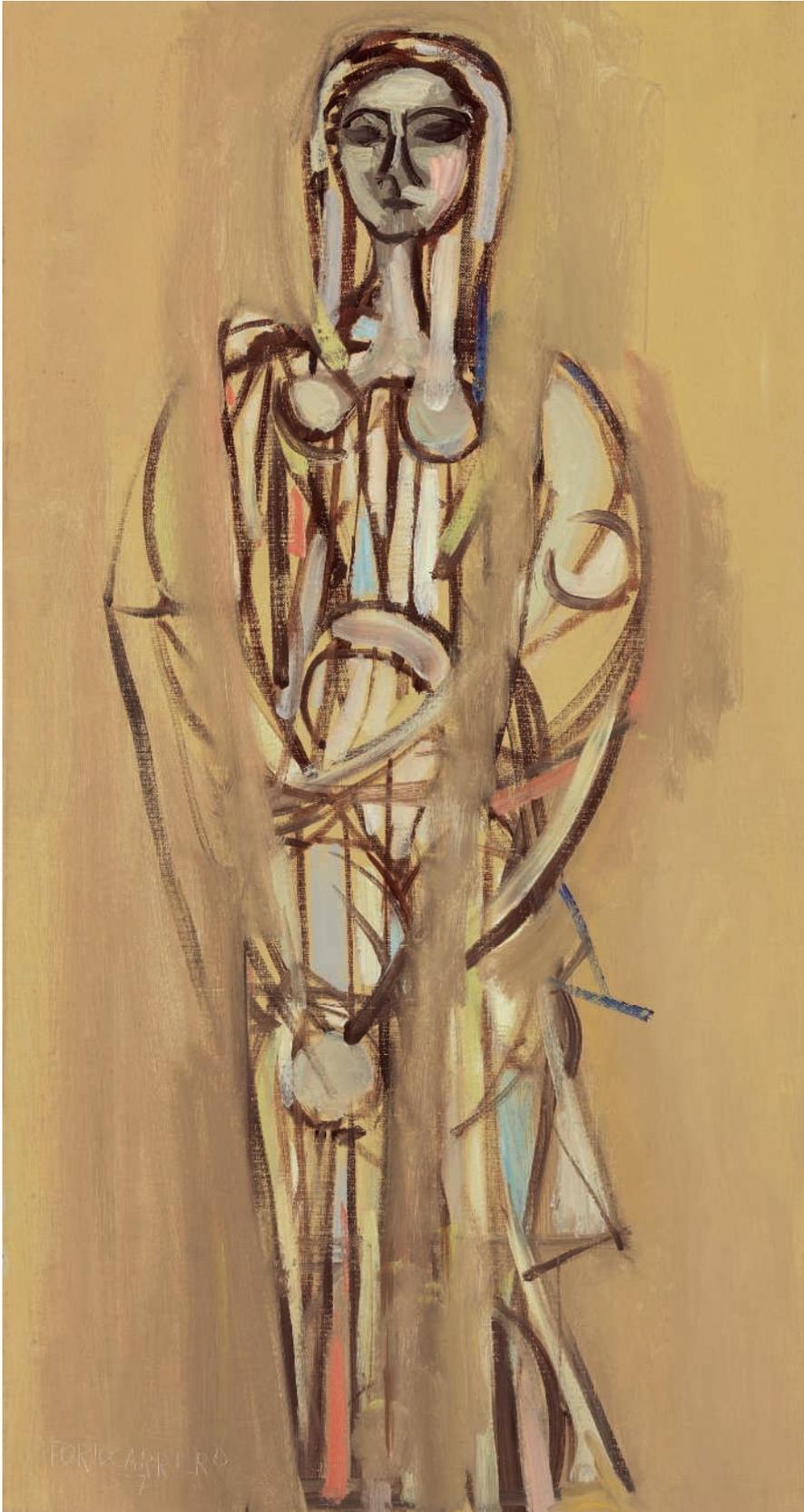
**PROVENANCE:**

Galería Botello, San Juan.

Acquired from the above by the present owner, circa early 1990s.

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





74

**RENÉ PORTOCARRERO  
(1912-1985)**

*Mujer*

signed and dated 'PORTOCARRERO 57'  
(lower left and again on the reverse)

oil on canvas

30 x 15<sup>7</sup>/<sub>8</sub> in. (76.2 x 40.2 cm.)

Painted in 1957.

\$40,000-60,000

**PROVENANCE:**

Jack and Suzanne Froggatt collection, Rancho  
Mirage, California (acquired directly from the artist  
in Havana in the late 1950s).

Private collection, Scottsdale, Arizona  
(by descent from the above).

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

75

## RENÉ PORTOCARRERO (1912-1985)

### *Figura de perfil*

signed and dated 'PORTOCARRERO 48' (lower left) signed, dated and partially inscribed 'PORTOCARRERO 1948, e PERFIL' (on the verso)

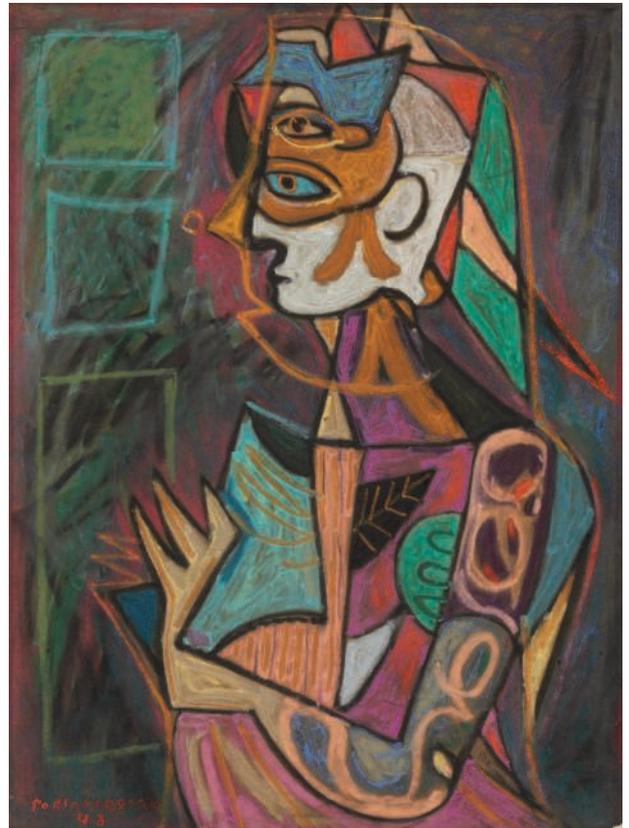
pastel on paper laid on paper  
22¼ x 16¼ in. (56.5 x 41.3 cm.)  
Executed in 1948.

\$20,000-25,000

#### PROVENANCE:

Jack and Suzanne Froggatt collection, Rancho Mirage, California (acquired directly from the artist in Havana in the late 1950s).  
Private collection, Scottsdale, Arizona  
(by descent from the above).

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



76

## RENÉ PORTOCARRERO (1912-1985)

### *Catedral*

signed and dated 'PORTOCARRERO 58' (lower right)

casein on board  
14⅞ x 10⅞ in. (37.7 x 27.5 cm.)  
Painted in 1958.

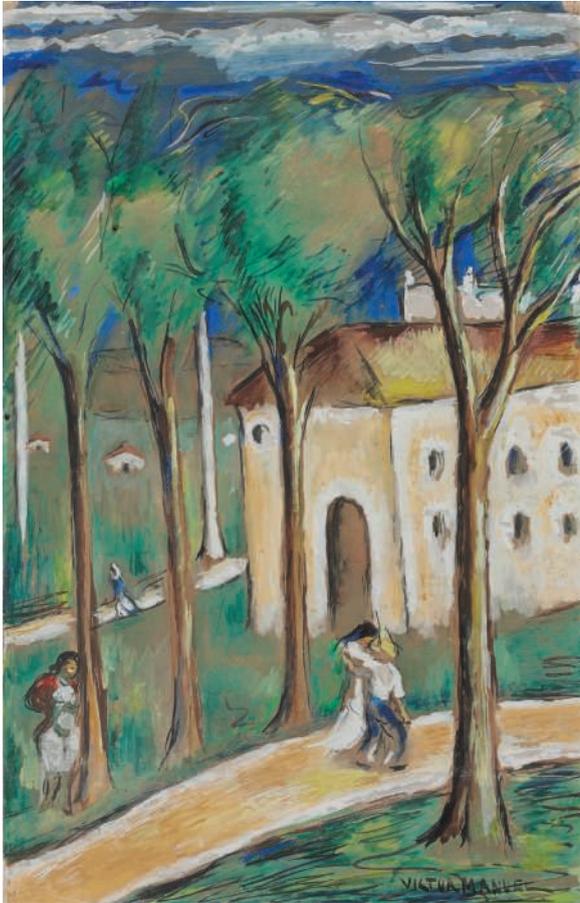
\$15,000-20,000

#### PROVENANCE:

Jack and Suzanne Froggatt collection, Rancho Mirage, California (acquired directly from the artist in Havana in the late 1950s).  
Private collection, Scottsdale, Arizona  
(by descent from the above).

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





77

**VICTOR MANUEL (1897-1969)**

*Paisaje*

signed 'VICTOR MANUEL' (lower right)

tempera on heavy paper

23 x 14½ in. (58.4 x 36.8 cm.)

\$15,000-20,000

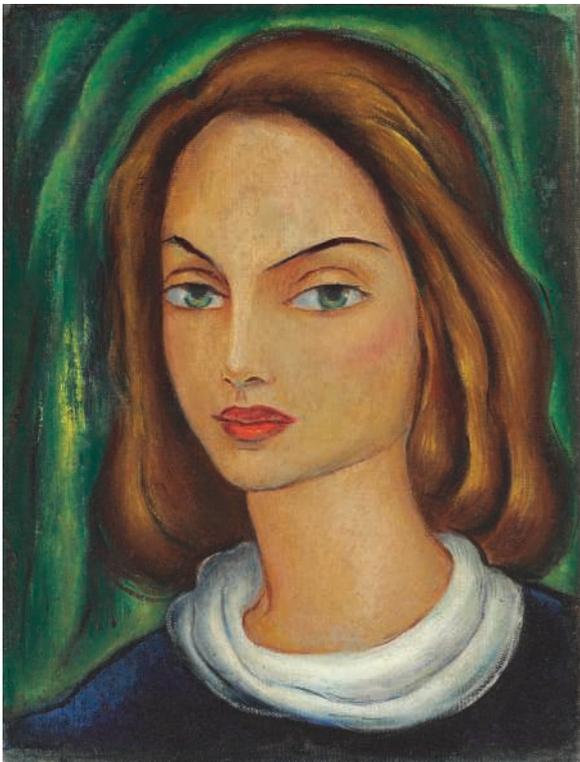
**PROVENANCE:**

Dr. Tabares collection, Havana (acquired directly from the artist).

By descent from the above to Lourdes Tabares, Havana.

Acquired from the above by the present owner circa 2006.

This work is sold with a certificate of authenticity from the Fundación Arte Cubano signed by José Veigas Zamora and Ramón Vázquez Díaz and dated 26 August 2015.



78

**VICTOR MANUEL (1897-1969)**

*Cara de mujer*

oil on canvas

16¾ x 12 5/8 in. (42.6 x 32.1 cm.)

\$18,000-22,000

**PROVENANCE:**

Dr. Bruno García collection.

Galería Acacia, Havana.

Acquired from the above by the present owner (18 September 1989).

**EXHIBITED:**

Havana, Museo Nacional de La Habana, *Victor Manuel, Retrospective*, 1969.

This work is accompanied by a certificate of authenticity signed by José Veigas Zamora and Ramón Vázquez Díaz.

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



79

**VICTOR MANUEL (1897-1969)**

*Reflejo en el agua*

signed 'VICTOR MANUEL' (lower right)  
oil on canvas laid on cardboard  
25¼ x 19¼ in. (64.1 x 48.9 cm.)  
Painted circa 1945.

\$40,000-60,000

**PROVENANCE:**

Cernuda Arte, Miami.  
Private collection, Guayaquil.  
Anon. sale, Christie's, New York,  
21 November 2006, lot 120 (illustrated in color).  
Private collection, Coral Gables.  
Acquired from the above by the present owner.

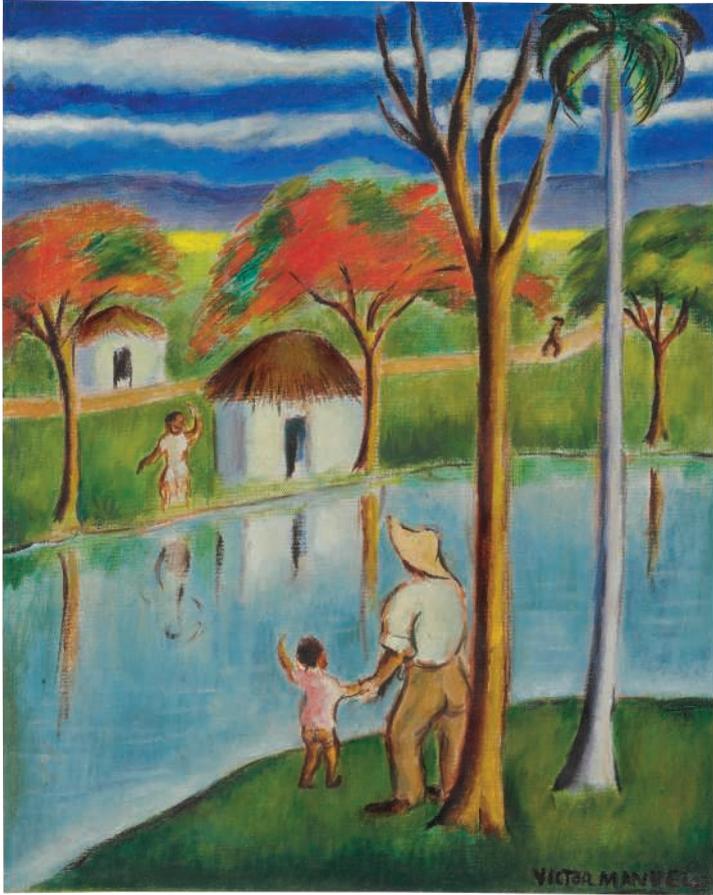
**EXHIBITED:**

Havana, Galería de Arte de Editorial Lex,  
*Exposición de cuadros de Victor Manuel*, 2-24  
February 1957, no. 6.

**LITERATURE:**

Exhibition pamphlet, *Exposición de cuadros de  
Victor Manuel*, Havana, Galería de Arte de Editorial  
Lex, 1957, no. 6 (illustrated).

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



80

**VICTOR MANUEL (1897-1969)**

*Paisaje campestre*

signed 'VICTOR MANUEL' (lower right)

oil on canvas

20 x 15 $\frac{7}{8}$  in. (50.8 x 40.2 cm.)

\$20,000-25,000

**PROVENANCE:**

Private collection, Miami (acquired circa 1986).

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



81

**MANUEL MENDIVE (B. 1944)**

*La gallina amarilla*

signed and dated 'MENDIVE 2010' (lower right)

oil and cowrie shells on canvas

53  $\frac{3}{8}$  x 63 in. (135.5 x 160 cm.)

Painted in 2010.

\$25,000-35,000

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

Mexico City, Museo José Luis Cuevas, *Manuel Mendive, entre la luz y las tinieblas*, 19 January-3 March 2011.

82

**MANUEL MENDIVE (B. 1944)**

*Amalá*

signed and dated 'MENDIVE 2005' (lower left)  
acrylic and cowrie shells on canvas  
33 $\frac{1}{8}$  x 39 $\frac{1}{8}$  in. (84.2 x 99.4 cm.)  
Painted in 2005.

\$12,000-18,000

**PROVENANCE:**

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



82

83

**MANUEL MENDIVE (B. 1944)**

*Peacock*

signed 'MENDIVE' (lower right)  
oil and metal on wood board  
18 x 36 $\frac{1}{2}$  in. (45.7 x 92.7 cm.)  
Painted in 2000.

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the artist.



83



**84**

**EDUARDO KINGMAN (1913-1998)**

*Untitled (Mujer cargando flores)*

signed and dated 'E. Kingman, 61' (lower right)

oil on canvas

31½ x 39½ in. (79.1 x 100.3 cm.)

Painted in 1961.

\$10,000-15,000

**PROVENANCE:**

Private collection, Mexico City.

This work is accompanied by a certificate of authenticity signed by Soledad Kingman from the Fundación Kingman, dated 21 September 2015.



**85**

**EDUARDO KINGMAN (1913-1998)**

*Untitled (Mother and Child)*

signed and dated 'E. Kingman 57' (lower right)

oil on canvas

31½ x 27 ¾ in. (80 x 70.2 cm.)

Painted in 1957.

\$12,000-18,000

**PROVENANCE:**

Germania Paz y Miño de Breilh collection

(gift from the artist).

Patricia Breilh Fennell collection

(by descent from the above).

This work is accompanied by a certificate of authenticity signed by Soledad Kingman from the Fundación Kingman, dated 18 April 2016.



86

**OSWALDO GUAYASAMÍN  
(1919-1999)**

*Portrait of Danielle Mitterrand*

inscribed 'A DANIELLE MITTERRAND CON ADMIRACIÓN Y CARIÑO DE GUAYASAMÍN' (lower right) dated 'QUITO, AGOSTO 10 1988' (lower left)

oil on canvas  
39¼ x 27½ in. (99.7 x 69.9 cm.)  
Painted in 1988.

\$30,000-40,000

**PROVENANCE:**

Fondation France Libertés, Paris (gift from the artist).  
Private collection, Paris.  
Anon. sale, Pierre Bergé & Associés, Paris, 20 September 2012, lot 39.  
Acquired from the above.  
Anon. sale, Millon et Associés, Paris, 20 November 2013, lot 89.  
Acquired from the above by the present owner.

**LITERATURE:**

J. Enrique Adoum, *Guayasamín: El hombre, la obra, la crítica*, Nürnberg: DA Verlag Das Andere, 1998, p. 164 (illustrated in color).

A certificate of authenticity from the Fundación Guayasamín is forthcoming.



87

**BRUNO GIORGI (1905-1993)**

*São Jorge e o dragão*

bronze

15½ x 12½ x 4 in. (39.4 x 31.8 x 10.2 cm.)

\$7,000-9,000

**PROVENANCE:**

Private collection, Rio de Janeiro  
(acquired directly from the artist).

By descent from the above to the present owner.

88

**BRUNO GIORGI (1905-1993)**

*Flautista*

signed 'BGIORGI' (on the base)

bronze

26½ x 19 x 9 in. (67.3 x 48.3 x 22.9 cm.)

\$8,000-12,000

**PROVENANCE:**

Private collection, Rio de Janeiro  
(acquired directly from the artist).

By descent from the above to the present owner.



89

**EMILIANO DI CAVALCANTI  
(1897-1976)**

*Untitled (Two Women)*

signed 'E. di Cavalcanti' (lower right)

ink on paper

19 3/8 x 13 1/2 in. (49.2 x 34.3 cm.)

\$12,000-18,000

**PROVENANCE:**

Private collection, Rio de Janeiro  
(acquired directly from the artist).

By descent from the above to the present owner.



90

**BENJAMÍN CAÑAS  
(1933-1987)**

*El juicio de Paris*

signed and dated 'Benjamín Cañas, 82'  
(lower right) signed and dated again and  
titled 'Benjamín Cañas, 1982, EL JUICIO DE  
PARIS' (on a label affixed to the verso)

oil on wood panel

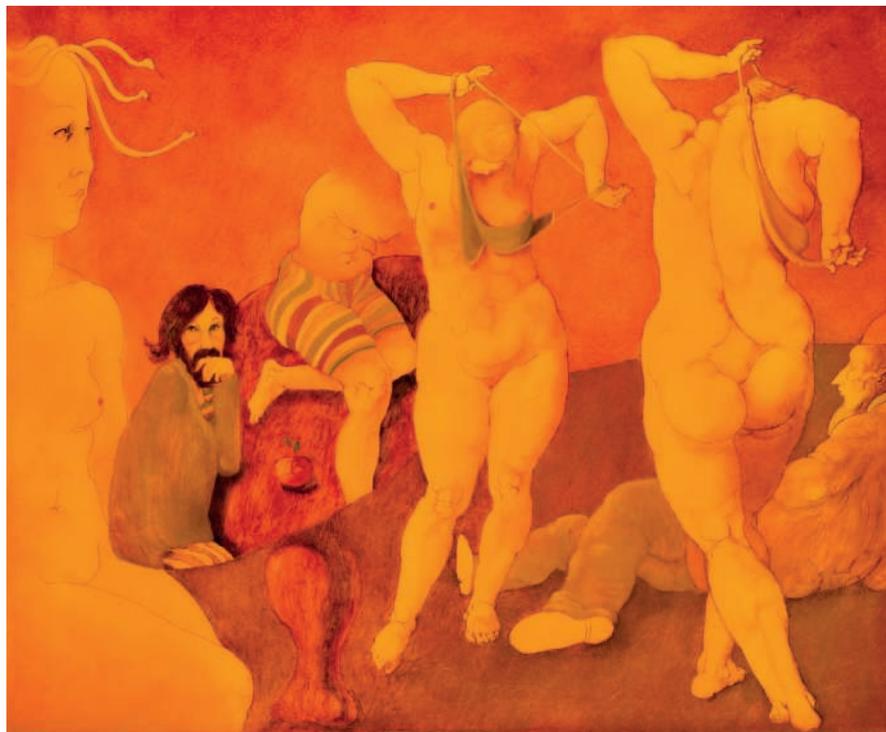
19 7/8 x 24 in. (50.4 x 61 cm.)

Painted in 1982.

\$10,000-15,000

**PROVENANCE:**

Private collection, Miami.





91

**WIFREDO LAM (1902-1982)**

*Untitled (Study for Porcelain Plate)*

signed and dated 'Wifredo Lam, 1970' (lower right)  
 pastel and charcoal on paper  
 18½ x 23¼ in. (47 x 59.1 cm.)  
 Executed in 1970.

\$15,000-20,000

**PROVENANCE:**

Giorgio Upiglio, Milan.  
 Acquired from the above.  
 Anon. sale, Sotheby's, New York, 6 October 2009,  
 lot 255 (illustrated in color).  
 Acquired from the above by the present owner.

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

92

**WIFREDO LAM (1902-1982)**

*Dinner Service Set*

each signed and numbered 'LAM, 43-100'  
 (on the verso)

porcelain dishes produced by H Royal Selb  
 (Germany) with designs by Wifredo Lam  
 produced by FAC/ACF, Fabbrica Albissola  
 Ceramiche.

Set of forty-two dishes for dinner  
 service, dimensions vary.  
 twelve dinner plates and soup bowls;  
 and one salad bowl, 9 in. (22.8 cm.) in  
 diameter; twelve fruit plates, 7 in.  
 (17.7 cm.) in diameter; two serving  
 plates, 12 in. (30.4 cm.) in diameter;  
 one soup tureen with cover, 10 in.  
 (25.4 cm.) in diameter; one oval serving  
 plate, 15 x 11 in. (39.1 x 27.9 cm.); one  
 cheese plate, 9 x 6 in. (22.8 x 15.4 cm.)  
 Executed circa 1970.

Edition forty-three of one hundred.

\$30,000-40,000

**PROVENANCE:**

Private collection, Albisola, Italy.

**LITERATURE:**

E. Gribaudo (ed.), *Servizi in  
 porcellana decorati da Wifredo  
 Lam*, Edizione d'Arte Fratelli Pozzo,  
 (another number from the edition  
 illustrated in color).

This work is accompanied by a certificate  
 of authenticity signed by the artist and  
 numbered 43/100.

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





93

**WIFREDO LAM (1902-1982)**

*Untitled*

faintly signed and dated 'Wifredo Lam 1970'

(lower left)

oil on canvas

18¼ x 15½ in. (46.5 x 38.5 cm.)

Painted in 1970.

\$60,000-80,000

**PROVENANCE:**

Private collection, Milan.

Galerie Théo, Madrid.

Acquired from the above by the present owner.

**LITERATURE:**

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 334, no. 70.49.

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam and dated Paris, 28 October 1986.

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



94

## WIFREDO LAM (1902-1982)

### *Personnage*

signed and dated 'Wifredo Lam 72' (lower right) signed and dated 'Wifredo Lam 72' (on the reverse)

oil on canvas

18½ x 15 in. (46 x 38 cm)

Painted in 1972.

\$60,000-80,000

#### PROVENANCE:

Anon sale, Cornette de Saint-Cyr, Art Moderne – Art Contemporain, 18 December 2003, lot 68.

Anon sale, Christie's, Paris, Art d'Après-Guerre et Contemporain, 30 May 2007, lot 445.

Acquired from the above by the present owner.

#### LITERATURE:

L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, no. 72.77, p. 371 (illustrated).

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



PROPERTY FROM AN IMPORTANT PRIVATE AMERICAN COLLECTION

95

**MATTA (1911-2002)**

*La preuve par trois d'une cerise*

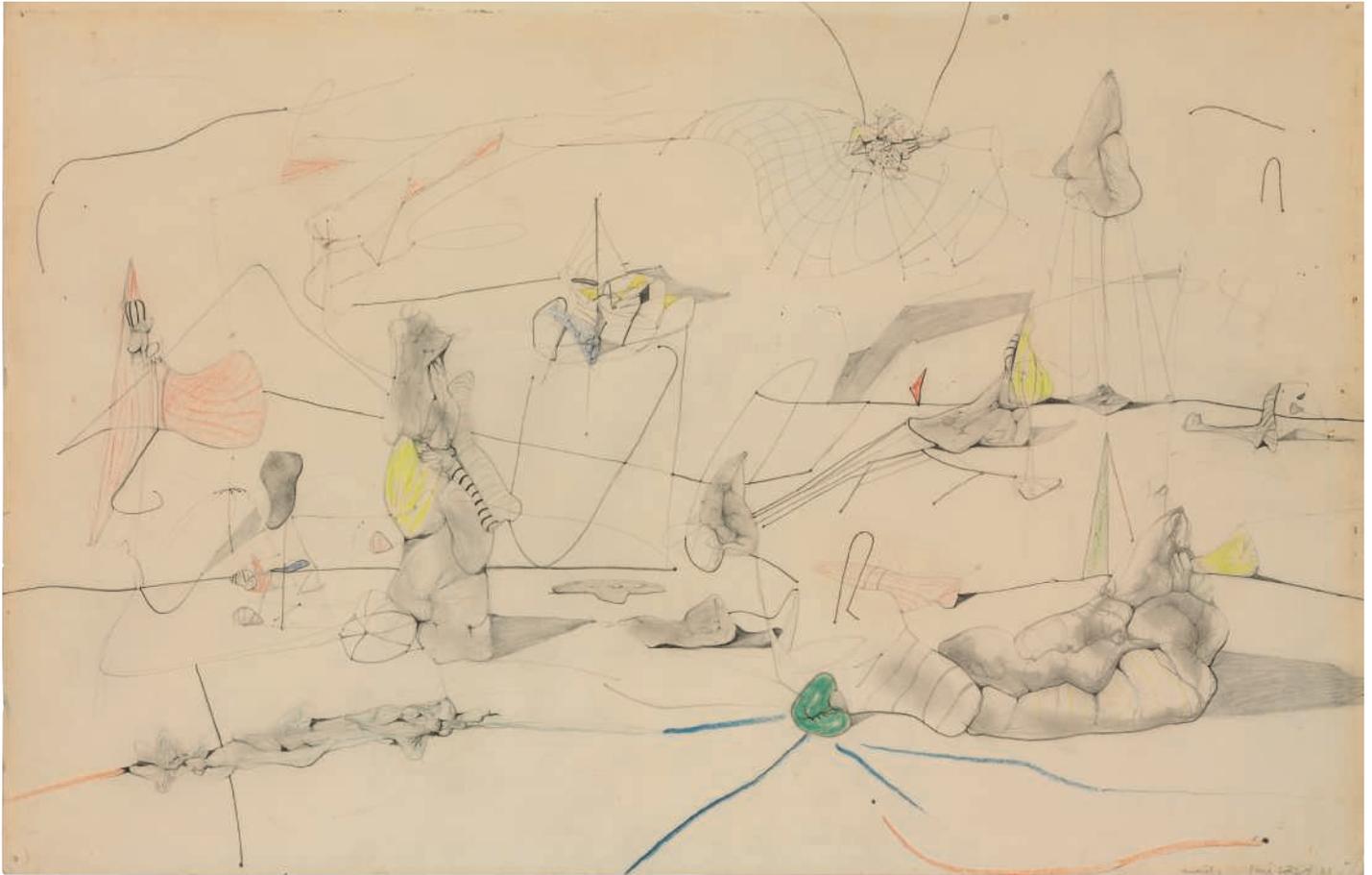
colored earth on burlap  
46 3/8 x 46 3/8 in. (117.8 x 117.8 cm.)  
Painted circa 1969.

\$70,000-90,000

**PROVENANCE:**

Galerie Alexander Iolas, Paris.  
Galerie Yvon Lambert, Paris.  
Acquired from the above by the present owner (November 1975).

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari and dated 9 March 2016.



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

96

**MATTA (1911-2002)**

*Landscape*

signed and dated 'Matta, Paris Sept 39' (lower right)

graphite and crayon on paper  
12¾ x 19 ⅞ in. (32.4 x 49.9 cm.)

Executed in 1939.

\$70,000-90,000

**EXHIBITED:**

Chicago, The Arts Club of Chicago, *Matta: Works from the Chicago Collections*, 11 January-6 March 1993, no. 2.

Milwaukee, The Patrick and Beatrice Haggerty Museum of Art, Marquette University, *Matta: Surrealism and Beyond*, 19 September-30 November 1997, no. 44.

**LITERATURE:**

Exhibition catalogue, *Matta: Works from the Chicago Collections*, Chicago, The Arts Club of Chicago, 1993, no. 2 (illustrated in color).

C. L. Carter and T. Monahan, *Matta: Surrealism and Beyond*, Milwaukee, Marquette University, 1997, p. 34, no. 44 (illustrated in color).



97

**MATTA (1911-2002)**

*Untitled*

oil on canvas  
40½ x 33½ in. (102 x 84 cm)  
Painted in 1955-1956.

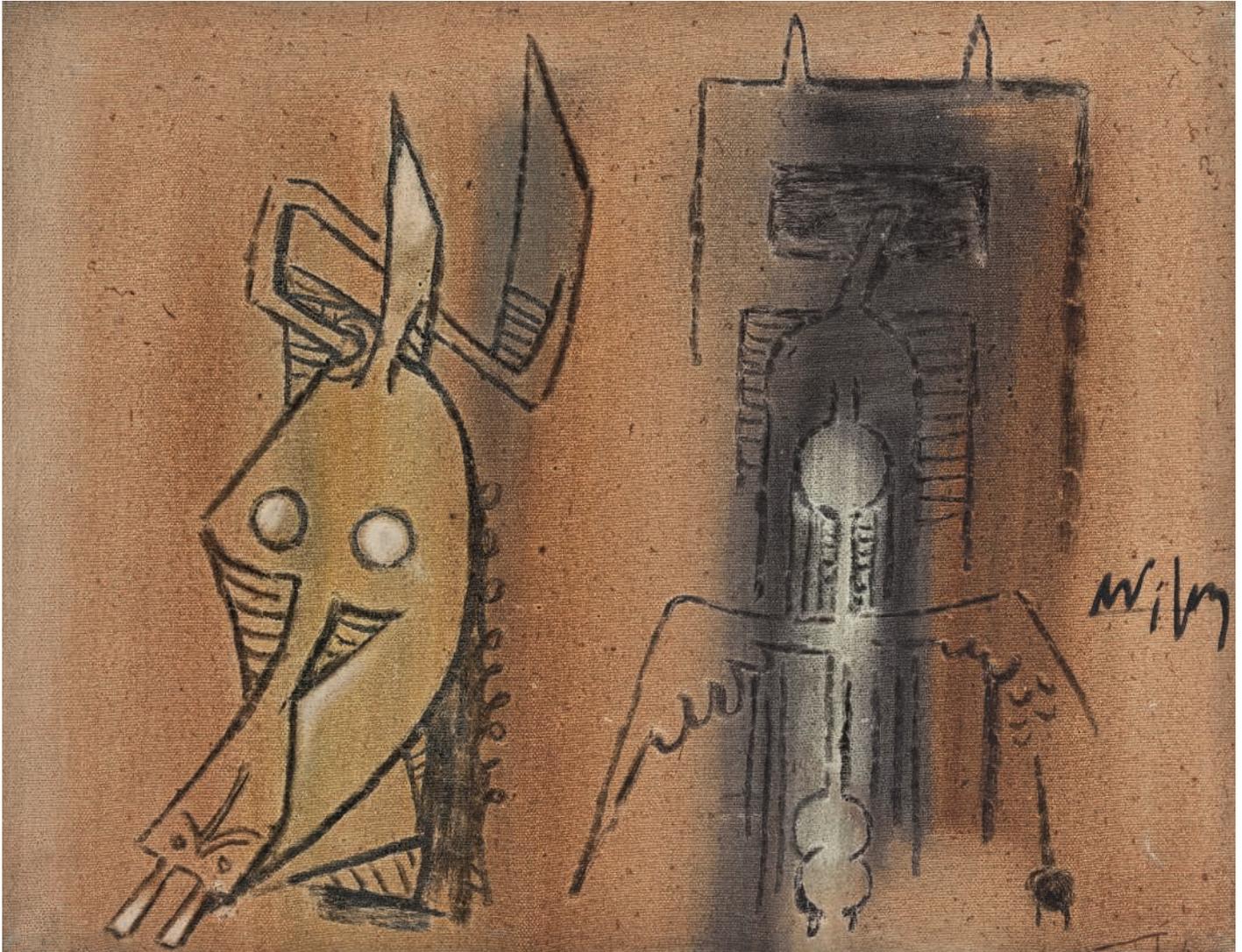
\$100,000-150,000

**PROVENANCE:**

Private collection.

Acquired from the above by the present owner by 1997.

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari and dated 5 April 2016.



98

## WIFREDO LAM (1902-1982)

### *Tête*

signed 'Wifredo Lam' (center right and again on the reverse)  
oil on canvas  
13¾ x 17½ in. (34.9 x 44.5 cm.)  
Painted circa 1972.

\$50,000-70,000

#### PROVENANCE:

Galerie Lelong, Paris.  
Yaco Garcia Arte Latinoamericano, Panama (acquired from the above).

#### EXHIBITED:

Milwaukee, Wisconsin, The Patrick and Beatrice Haggerty Museum of Art, Marquette University, *Wifredo Lam in North America*, 11 October 2007-21 January 2008, no. 61. This exhibition also travelled to Miami, Miami Art Museum, 8 February-18 May 2008, Long Beach, California, Museum of Latin American Art, 12 June-31 August 2008, St. Petersburg, Florida, Salvador Dalí Museum, 2 October 2008-10 January 2009.

#### LITERATURE:

M.-P. Fouchet, *Wifredo Lam*, 1st edition, Barcelona/Paris, Polígrafa, Cercle d'Art, 1976, p. 182, no. 232 (illustrated).  
M.-P. Fouchet, *Wifredo Lam*, 2nd edition, Barcelona/Paris, Polígrafa, Cercle d'Art, 1989, p. 186, no. 232 (illustrated).  
L. Laurin-Lam and E. Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, Acatos, 2002, p. 376, no. 72.102 (illustrated).  
Exhibition catalogue, *Wifredo Lam in North America*, Milwaukee, Wisconsin, The Patrick and Beatrice Haggerty Museum of Art, Marquette University, 2007, p. 135, no. 61 (illustrated in color).

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



99

## WIFREDO LAM (1902-1982)

### *Untitled*

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

oil on canvas

28 x 23¼ in. (71 x 59 cm.)

Painted in 1972.

\$70,000-90,000

#### PROVENANCE:

Anon. sale, Sotheby's, London, 27 June 2002, lot 265.  
Acquired from the above by the present owner.

#### EXHIBITED:

Madrid, Galería Aele, *Surrealistas del nuevo mundo*, 1973.

#### LITERATURE:

Exhibition catalogue, *Surrealistas del nuevo mundo*, Madrid, Galería Aele, 1973, (illustrated in color).

L. Lam, *Lam, Catalogue Raisonné of the Painted Work, Volume II, 1961-1982*, Lausanne, 2002, p. 388, no. 72.169 (illustrated).

This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam, dated Paris, 25 March 2003 and numbered 03-09.

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



PROPERTY OF THE MINNEAPOLIS COLLEGE OF ART AND DESIGN,  
SOLD TO BENEFIT STUDENT SCHOLARSHIP FUNDS

**100**

**MATTA (1911-2002)**

*Untitled*

signed 'Matta' (lower left)  
oil stick on beaver board  
48 x 96 in. (121.9 x 243.8 cm.)  
Executed in 1966.

\$70,000-90,000

**PROVENANCE:**

Acquired from the artist.

This work is accompanied by a certificate of authenticity signed by  
Germana Matta Ferrari and dated 16 March 1991 and is registered in the  
archives under number 66/5.



In 1966 Matta traveled to Minneapolis, Minnesota for the opening of his show at the Walker Art Center. While there, the Minneapolis College of Art and Design hosted Matta for a period of discussions and collaborations with students and faculty. It was at this time that he produced a series of lithographs for the college and also experimented with new media such as oil stick, which he used to create the present work, executed on fiberboard or "beaver board."

WORKS FROM THE LEONARD J. HORWICH CHARITABLE  
TRUST COLLECTION

101

**WIFREDO LAM (1902-1982)**

*Untitled*

signed and dated 'Wifredo Lam 1966' (lower right)

pastel and charcoal on paper

27¼ x 41½ in. (69.2 x 104.5 cm.)

Executed in 1966.

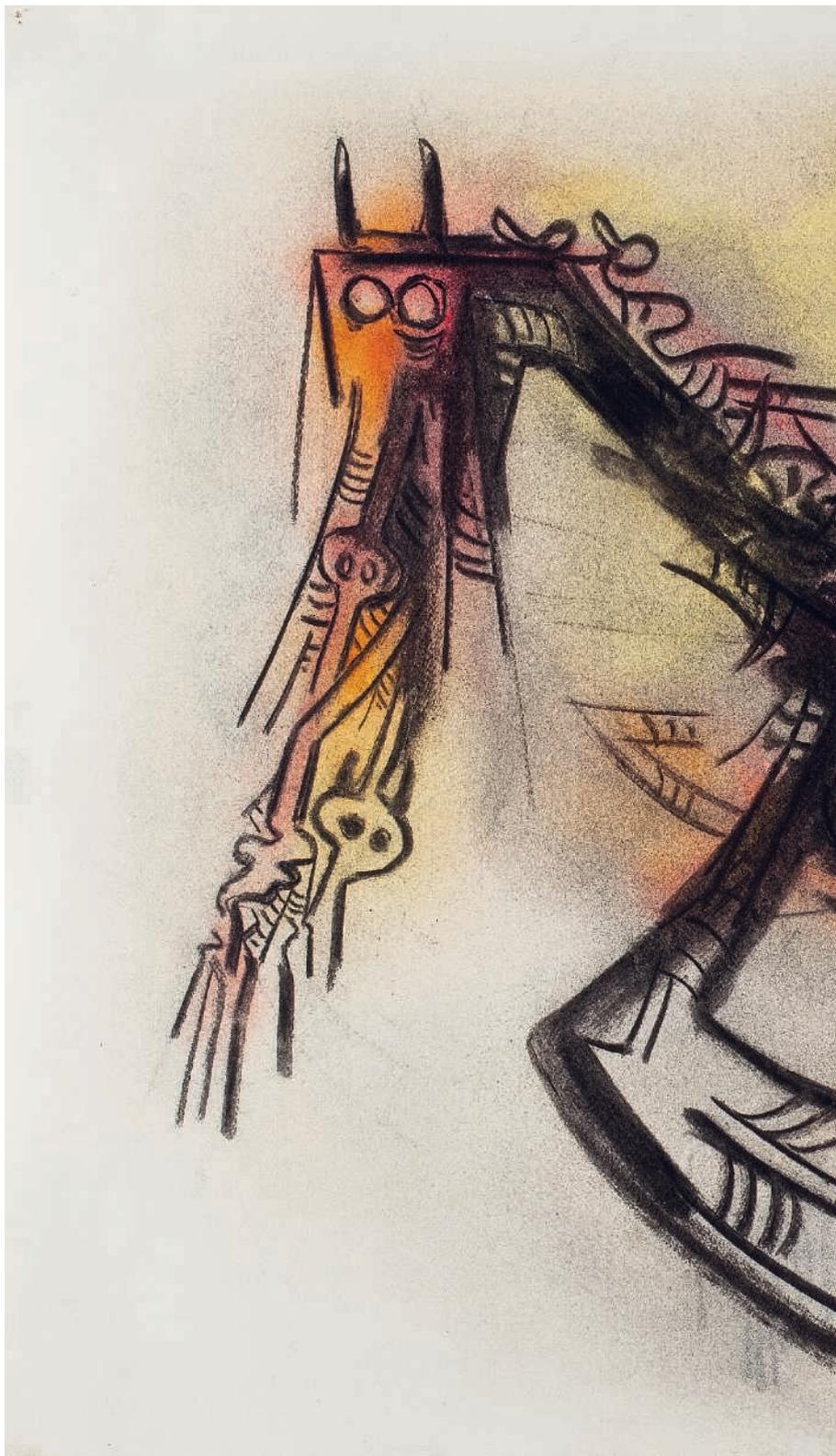
\$30,000-40,000

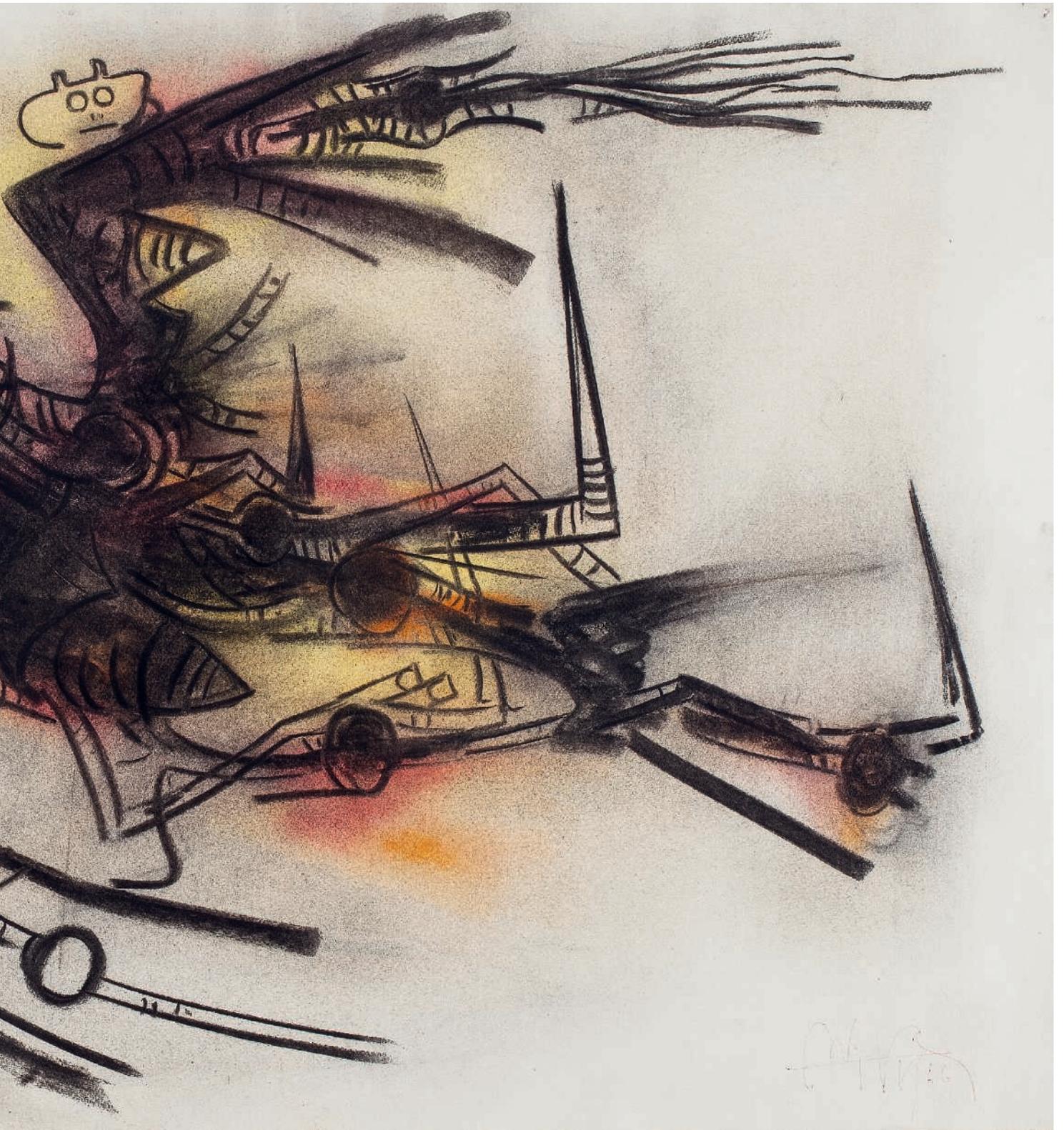
**PROVENANCE:**

Allan Frumkin Gallery, Chicago.

Acquired from the above by the present owner.

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





102

## MATTA (1911-2002)

### *Seuil d'incertitude*

signed 'Matta' (lower right)  
oil on canvas  
40 x 33¾ in. (101.6 x 85.7 cm.)  
Painted in 1973.

\$70,000-90,000

#### PROVENANCE:

Galería de Arte Nader, Santo Domingo.  
Private collection, New York.  
Anon. sale, Gary Nader Fine Art, 8 January 1995, lot 51 (illustrated in color).  
Private collection.

#### EXHIBITED:

Coral Gables, Florida, *One Man Show*, Gary Nader Fine Art, 4 November 1994.  
Roslyn Harbor, New York, Nassau County Museum of Art, *Visiones, 20th Century Latin Art*, 2003.  
Roslyn Harbor, New York, Nassau County Museum of Art, *Picasso and The School of Paris*, 2006-2007.

#### LITERATURE:

Exhibition catalogue, *One Man Show*, Coral Gables, Florida, Gary Nader Fine Art, 1994 (illustrated in color).  
Exhibition catalogue, *Picasso and The School of Paris*, Roslyn Harbor, New York, Nassau County Museum of Art, 2006 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Germana Matta Ferrari and dated 7 April 2016.

*Matta's first contribution to surrealist painting, and the most important, was the discovery of regions of space until then unknown in the field of art.*

—Marcel Duchamp<sup>1</sup>

By mid-century, Matta had been cast from the surrealist group for abandoning abstraction and pursuing an increasingly narrative and socio-political context in his work. But far from lamenting this break, Matta seemed to relish the opportunity to investigate new areas of creativity unencumbered by the precepts and limitations of Surrealism. Moreover, by the 1950s, the artist's diaphanous and mysterious landscapes suggesting inner worlds or what he described as "psychological morphologies" and his dynamic and pulsating physical scapes in a persistent state of transformation and turmoil had themselves morphed into biomorphic abstractions inhabited by tubular humanoids partially inspired by mythical totemic figures culled from such myriad sources as pre-Columbian, Native American, and Oceanic arts. It seemed that against the backdrop of world events unfolding Matta could no longer afford to merely focus his practice on expressing the subconscious world or distant cosmic realities and phenomena. Rather his practice assumed a sense of urgency that posits the dehumanizing effects of technology, war, social injustice, and political corruption. Thus, Matta's post war production evinces cosmic and social landscapes indicative of recent historical events, while providing a metaphorical glimpse into the timeless struggles of humanity.

By the 1960s and 70s, Matta's heightened concerns about social inequalities and the perennial struggles of man led the artist to embark on a number of significant trips, most notably he traveled to Cuba, Chile, and Nicaragua where he actively engaged with artists and supported political movements that opposed exploitation. Likewise in his own work he continued to engage more humanistic concerns and current events such as racial strife, political injustice, and the Vietnam War, whilst never abandoning the core tenets of his practice—the search to visually convey a cosmic reality that transcended traditional notions of time and space. During this period, Matta's subject matter also gravitated to mythological themes, futuristic warfare, and phantasmic creatures in undersea or other chimerical worlds. Painted in 1973, *Seuil d'incertitude* reinforces Matta's ongoing interest in exploring unknowable worlds. Here a galaxy of free floating forms cascade and collide across a liminal space simultaneously repelled and attracted by a gravitational or magnetic force. Five pod-like vessels appear to have annexed themselves to a larger vessel or mechanized structure perhaps in search of energy or some other regenerative force. Whether ominous or benign, here as elsewhere Matta transports us to worlds heretofore unknown.

Perhaps the inherent ambiguity of this painting, as further underscored by its title—*The Threshold of Uncertainty*—may also be linked to the political events of 1973 unfolding in the artist's homeland of Chile. Just two short years after his election, the democratically elected Salvador Allende—and whose victory Matta had acknowledged in an allegorical utopian mural titled *The First Goal of the Chilean People*<sup>2</sup>—was violently ousted from his presidency in 1973 by General Augusto Pinochet. Ushering in a seventeen-year military dictatorship, the Pinochet regime ruled through oppression and violence and Matta's mural was immediately painted over with sixteen coats of paint. The present work was painted against this dystopian backdrop, and here as elsewhere throughout his prolific career, Matta consistently oscillated between exposing the uncertainty and angst of the modern world while remaining firm to his own artistic vision, perhaps as a strategy for expressing that which is unspeakable or unimaginable—to give visual form to that which exists at the very threshold of our perception.

<sup>1</sup> As quoted in Martica Sawin, "Matta: The Early Years, 1937 to 1959" in exhibition catalogue *Roberto Matta: Paintings and Drawings 1937-1959* (Beverly Hills and Mexico City: Latin American Masters and Galería López Quiroga, 1997), unpaginated.

<sup>2</sup> Painted in 1971, the mural was rescued and returned to its original state in 2008 after a three-year restoration period. It is currently on view at La Granja city hall outside of Santiago.





PROPERTY FROM A DISTINGUISHED COLLECTION OF LATIN AMERICAN ART

**103**

**FRANCISCO TOLEDO (B. 1940)**

*Untitled (Mujer con camarones y tortuga)*

signed 'Toledo' (lower right)  
gouache on paper  
10 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. (27.6 x 34.9 cm.)

\$25,000-30,000

**PROVENANCE:**

Acquired from the artist.  
Anon. sale, Sotheby's, New York, 18 November, 2009, lot 34  
(illustrated in color).  
Acquired from the above by the present owner.



PROPERTY FROM A DISTINGUISHED COLLECTION OF LATIN AMERICAN ART

**104**

**FRANCISCO TOLEDO (B. 1940)**

*Animal legendario*

signed 'Toledo' (lower left)  
oil and sand on heavy paper laid on masonite  
22 3/8 x 30 1/4 in. (56.7 x 76.8 cm.)  
Executed in 1969.

\$40,000-60,000

**PROVENANCE:**

Galería Juan Martín, Mexico City.  
Anon. sale, Sotheby's, New York, 19 November 2009, lot 93  
(illustrated in color).  
Acquired from the above by the present owner.



105

PROPERTY FROM A DISTINGUISHED COLLECTION OF LATIN AMERICAN ART

**105**

**PAUL FISCHER (1860-1934)**

*Vista de Cuernavaca con el Palacio de Cortés*

inscribed 'F, CUERNAVACA' (lower right)

watercolor on paper

10¼ x 19 in. (26 x 48.3 cm.)

\$10,000-15,000

**PROVENANCE:**

Private collection, California.

Anon. sale, Sotheby's, New York, 19 November 2009, lot 86A (illustrated in color).

Acquired from the above by the present owner.



106

PROPERTY FROM AN IMPORTANT SOUTH AMERICAN COLLECTION

**106**

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

*Don Francisco Antonio and Rosa Belasco Rupeiz (ex-voto)*

oil on canvas

35½ x 47 in. (95 x 119 cm.)

Painted circa 1726.

\$15,000-20,000

**PROVENANCE:**

Private collection, Spain.

Acquired from the above by the present owner.

The text on the cartouche reads as following:  
"Don Fran.co Antonio y Rosa hijos de D. Joseph Belasco y roa, y de D. Antonia Rupeiz estando enfermos, les ofrecio Sus padres, A Sn, Francisco Xavier, y por su intercesion, Sanaron Año d 1726."



(another view)



107

**ANONYMOUS  
(PERUVIAN 17TH CENTURY)**

Inlaid wood *bargueño* or chest with lock and key closure and fold-down front and top that open to reveal five rows of drawers with pulls; floral and animal motifs adorn the drawers and sides of the chest, along with images of the colonization and evangelization of the viceroyalty of Peru; chest sits upon an accompanying bufete or small table covered with floral motifs, that rests on Solomonic column legs.

21 x 33 3/8 x 17 1/8 in. (53.3 x 84.7 x 43.5 cm.)  
 dimensions of chest when closed  
 52 1/2 x 33 1/5 x 17 1/2 in. (133.4 x 85.1 x 44.5 cm.)  
 dimensions overall

\$18,000-22,000

**PROVENANCE:**

Private collection, Humacao.

**EXHIBITED:**

San Francisco, The Thacher Gallery at the University of San Francisco, *Sacramental Light: Latin American Devotional Art from the Fundación Arte Sacro Antonio y Lola Roig Ferré Collection*, 22 January-22 April 2007.



108

**JOSÉ JOAQUÍN MAGÓN  
(MEXICAN, ACTIVE 1750–1783)**

*La Divina Pastora*

signed 'Magón' (lower left) inscribed 'El Ilustrísimo y Reverendísimo Señor Don Fray José Díaz Bravo Obispo de Durango / concede 40 dias de indulgencia a los que rezaren un / AVE MARIA delante de esta DIVINA PASTORA' (lower center)

oil on canvas  
39¼ x 31½ in. (99.7 x 79.4 cm.)

\$40,000-60,000

**PROVENANCE:**

Private collection, Madrid.

Acquired from the above by the present owner.



109

**ANONYMOUS  
(SOUTH AMERICAN, 18TH CENTURY)**

*Immaculate Conception*

oil on canvas  
63½ x 80½ in. (161.3 x 204.5 cm.)

\$30,000-40,000

**PROVENANCE:**

Private collection, Madrid.  
Anon. sale, Ansorena, Madrid, 18 December 2013, lot 754.  
Acquired from the above by the present owner.



110

**ATTRIBUTED TO JOSÉ CORTEZ DE  
ALCOECER (QUITO SCHOOL, 18TH CENTURY)**

*Apocalyptic Virgin of Quito*

oil on canvas  
41½ x 31⅞ in. (105.4 x 80.9 cm.)  
Painted circa 1775.

\$20,000-25,000

**PROVENANCE:**

Luis Lastra, Miami.  
Bill Morgenstern, Miami.  
Anon. sale, Christie's, New York, 24 November 1992, lot 68 (illustrated in color).  
Barbara Duncan collection, New York.  
By descent from the above.  
Acquired from the above by the present owner.

**EXHIBITED:**

Washington, D.C., The Organization of American States, The Art Museum of the Americas, *Temples of Gold, Crowns of Silver: Colonial Art of the Americas*, May-June 1991.  
Washington, D.C., The George Washington University, Dimock Gallery, *Temples of Gold, Crowns of Silver: Reflections of Majesty in the Viceregal Americas*, 1991.  
Miami, The Historical Museum of Southern Florida, *Temples of Gold, Crowns of Silver*, January-March, 1992, no. 11.

**LITERATURE:**

Exhibition catalogue, *Temples of Gold, Crowns of Silver: Reflections of Majesty in the Viceregal Americas*, Washington, D.C., The George Washington University, Dimock Gallery, 1991, p. 149 (illustrated).  
B. Von Barghan, "A Silver Age of Colonial Latin America. The Viceregal Andes and the Persistence of Tradition", *The 1992 Washington Antiques Show, Spain in the New World—The Quincentenary*, Washington D.C., 1992, p.101-7, pl. 5 (illustrated).



111

**ATTRIBUTED TO GASPAR MIGUEL DE BERRIO (SCHOOL OF POTOSÍ, 1706-1762)**

*Adoration of the Shepherds*

oil on canvas

32½ x 39½ in. (82.6 x 100.3 cm.)

\$20,000-25,000

**PROVENANCE:**

Forma Galleries, Coral Gables.

Bill Morgenstern, Miami.

Anon. sale, Christie's, New York, 24 November 1992, lot 69 (illustrated in color).

Barbara Duncan collection, New York.

By descent from the above.

Acquired from the above.

**EXHIBITED:**

Washington, D.C., The Organization of American States, The Art Museum of the Americas, *Temples of Gold, Crowns of Silver: Colonial Art of the Americas*, May-June 1991.

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

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



112

**JOSÉ JUSTO MONTIEL  
(1822-1899)**

*Hacienda de Tuspango a una legua de Orizaba*

signed and dated 'J. Justo Montiel, 1875' (lower left) dedicated 'Dedicatoria: El grato panorama que os dedico, regalo es para voz amigo mío, Quien distinguir lo ardiente de lo frío, como un artista de nociones ricos, esta es la causa porque nada explico, cual lo hiciera con otro más bacio, Febro. 14 de 1875, J. Justo Montiel, Hacienda de Tuspango a una legua de Orizaba' (on the verso) oil on canvas  
13¼ x 20¼ in. (33.7 x 52.1 cm.)  
Painted in 1875.

\$12,000-18,000

**PROVENANCE:**

Gubitosi family collection, Naples, Italy.  
Elsa Gubitosi collection  
(by descent from the above).  
Pascual and Ana Maria lonni collection,  
Santo Domingo (by descent from the above).  
Amaro Polanco Faracci Mabell collection,  
Santo Domingo (acquired from the above).



113

**GUILLERMO MEZA  
(MEXICAN 1917-1997)**

*Amanecer clásico*

signed and dated 'Guillermo Meza a., 1965' (lower right) signed and dated again, and titled 'Guillermo Meza a., 1965, Amanecer clásico' (on the reverse) oil on canvas  
27¾ x 35½ in. (70.5 x 90.2 cm.)  
Painted in 1965.

\$8,000-12,000

**PROVENANCE:**

Kurt and Diana Berci collection, Mexico City.  
By descent to the present owner.



114

## CARLOS MÉRIDA (1891-1984)

### *Monterrey*

signed and dated 'CARLOS MERIDA, 1936' (lower center)

oil on canvas

9½ x 16 in. (24.1 x 40.6 cm.)

Painted in 1936.

\$35,000-45,000

#### PROVENANCE:

Alberto Misrachi, Mexico City.

Herbert and Nannette Rothschild collection, 1937 (acquired from the above).

Judith Rothschild (by descent from the above).

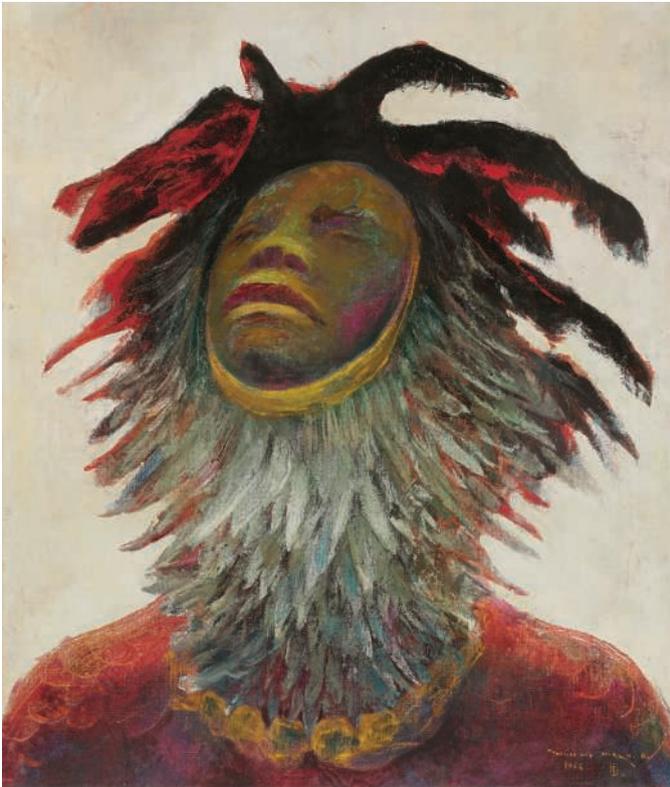
The Judith Rothschild Foundation, New York.

#### EXHIBITED:

Washington, D.C., National Gallery of Art, *Encounters with Modern Art: Works from the Rothschild Family Collection*, 22 September 1996-26 January 1997, no. 53. This exhibition also travelled to Philadelphia, Philadelphia Museum of Art, 2 March-11 May 1997, San Francisco, San Francisco Museum of Modern Art, 4 October 1997-4 January 1998.

#### LITERATURE:

Exhibition catalogue, *Encounters with Modern Art: The Reminiscences of Nannette F. Rothschild-Works from the Rothschild Family Collection*, Philadelphia, Philadelphia Museum of Art, 1996, p. 178, no. 53 (illustrated in color).



115

115

**GUILLERMO MEZA  
(MEXICAN 1917-1997)**

*Yo, sacerdote del viento*

signed and dated 'Guillermo Meza a. , 1964'  
(lower right) signed and dated again, and titled  
'Guillermo Meza a., 1964, Yo, sacerdote del viento'  
(on the reverse)  
oil on canvas  
27 5/8 x 23 3/4 in. (70.2 x 60.3 cm.)  
Painted in 1964.

\$8,000-12,000

**PROVENANCE:**

Galería Merkup, Mexico City.  
Kurt and Diana Berci collection, Mexico City.  
By descent to the present owner.



116

116

**FRANCISCO ZÚÑIGA  
(1912-1998)**

*Maternity*

signed, dated, and numbered 'ZÚÑIGA, 1977, II\VI'  
(near the base)  
bronze  
17 3/4 x 14 x 12 1/2 in. (45 x 35.6 x 31.8 cm.)  
Executed in 1977.

Edition two of six.

\$22,000-25,000

**PROVENANCE:**

Private collection, New York (acquired circa 1984).

**LITERATURE:**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p.475, no. 814 (another edition illustrated).

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

117

## DIEGO RIVERA (1886-1957)

### *Campesina*

signed and dated 'Diego Rivera 36' (lower right)  
charcoal on rice paper  
15½ x 10¾ in. (39.4 x 27.3 cm.)  
Executed in 1936.

\$15,000-20,000

#### PROVENANCE:

Dr. Álgar Carrillo Gil collection, Mexico City.  
Gift from the above.  
Anon. sale, Sotheby's, New York, 19 November 1991, lot 107  
(illustrated).  
Fine Arts of Ancient Lands, Inc., New York.  
Janine Moulton, Columbus, Ohio.  
Acquired from the above by the present owner.

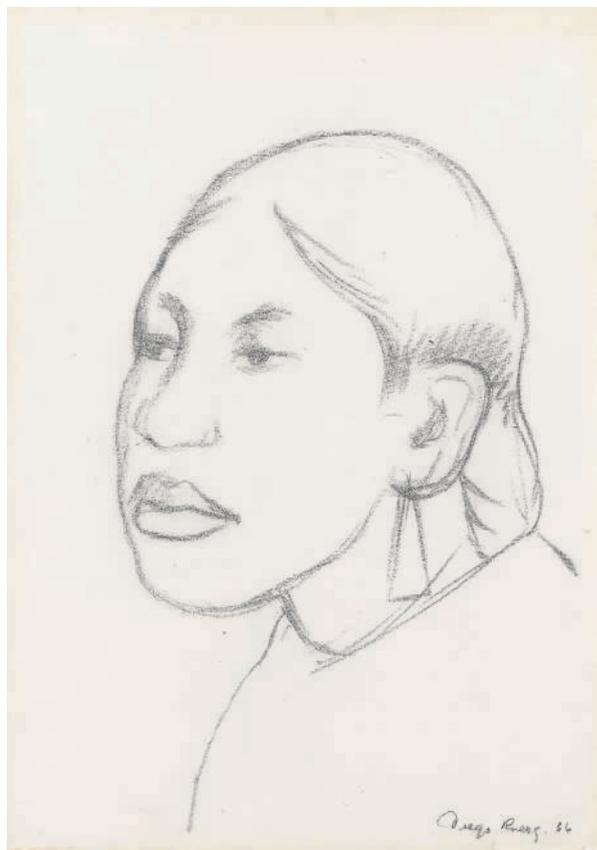
#### EXHIBITED:

Roslyn Harbor, Nassau County Museum of Art, *Intimates and  
Confidants in Art: Husbands, Wives, Lovers and Friends*,  
28 February-23 May 1993.

#### LITERATURE:

Exhibition catalogue, *Intimates and Confidants in Art: Husbands,  
Wives, Lovers and Friends*, Roslyn Harbor, Nassau County Museum  
of Art, 1993, p. 60 (illustrated).

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



118

## JESÚS GUERRERO GALVÁN (1910-1973)

### *Niño huichol*

signed and dated 'GUERRERO GALVAN, 1948' (lower left)  
gouache on paper  
26¾ x 19 ⅝ in. (68 x 49.9 cm.)  
Executed in 1948.

\$15,000-20,000

#### PROVENANCE:

Galería de Arte Mexicano, Mexico City.  
Mark Lee Kirk collection, Los Angeles  
(acquired from the above on 11 February 1948).  
William Dice collection (by descent from the above).  
Acquired from the above by the present owner.





119

119

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

*Still Life with Dogwood Blossom*

signed 'Ramos Martínez' (lower left)  
tempera, pastel and charcoal on board  
30½ x 24 in. (77.5 x 61 cm.)

\$15,000-20,000

**PROVENANCE:**

Anon. sale, Bonhams & Butterfields, Los Angeles,  
18 November 2008, lot 181.  
Acquired from the above by the present owner.

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

120

**DIEGO RIVERA (1886-1957)**

*San Francisco Bay Landscape*

signed, dated, and titled 'Diego Rivera, A Parker Hall, 31'  
(lower left)  
watercolor and graphite on paper  
8 x 10½ in. (20.3 x 26.7 cm.)  
Executed in 1931.

\$20,000-25,000

**PROVENANCE:**

Parker Hall and Maxine Albro collection, San Francisco  
(acquired directly from the artist in 1931).  
Antigüedades Galerías la Granja, Mexico City.  
Acquired from the above by the present owner.

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



120

The mural painter Parker Hall (1898-1982) and his wife, the painter Maxine Albro (1903-1966), met Diego Rivera and Frida Kahlo in San Francisco in 1931, as Hall recounts in a 1964 oral history interview conducted by Mary McChesney for the Archives of American Art. Hall recalls that Rivera gave him the present work as a gift since Hall had designed a pair of earrings for Frida. When Rivera and Kahlo arrived in San Francisco in 1930 they had a significant impact on California's artistic community—hence, the numerous friends and collaborators who worked as assistants on the San Francisco Art Institute murals and the Stock Exchange Building (now, The San Francisco City Club). Rivera made numerous trips around the San Francisco Bay area in order to capture the landscape he would include in his project to paint various murals at the San Francisco Art Institute, which at the end was reduced to one wall, in *The Making of a Fresco*. This watercolor was executed during one of those scenic drives along the Bay area which explains its date and the dedication to Parker Hall in 1931. And while small, it demonstrates the typical characteristics of Rivera's studies—a looseness achieved through fast confident brushstrokes that enabled him to capture even from a moving car, the cliffs around San Francisco, the very terrain of the mountain, and the various posts throughout the winding road around the Bay.

Professor Luis-Martín Lozano, Mexico City



121

**DIEGO RIVERA (1886-1957)**

*Untitled*

signed 'Diego Rivera' (lower left)  
watercolor and ink on rice paper  
13¼ x 10⅞ in. (33.7 x 27.5 cm.)

\$30,000-40,000

**PROVENANCE:**

Thomas Edward and Tullah Hanley collection, Bradford, Pennsylvania.  
By descent to Thomas Edward Bird, Bradford, Pennsylvania.  
By descent from the above to the present owner in 2013.

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



122

**JESÚS GUERRERO GALVÁN  
(1910-1973)**

*Meditation*

signed and dated 'Guerrero Galván 1946'  
(lower right)  
oil on canvas  
26 x 30½ in. (66 x 77.5 cm.)  
Painted in 1946.

\$25,000-30,000

**PROVENANCE:**

Private collection, Canada.  
Anon. sale, Christie's, New York, 24 May 2006,  
lot 132 (illustrated in color).  
Private collection, San Juan.  
Anon. sale, Christie's, New York, 31 May 2007,  
lot 240 (illustrated in color).  
Acquired from the above by the present owner.



123

**PABLO O'HIGGINS  
(1904-1983)**

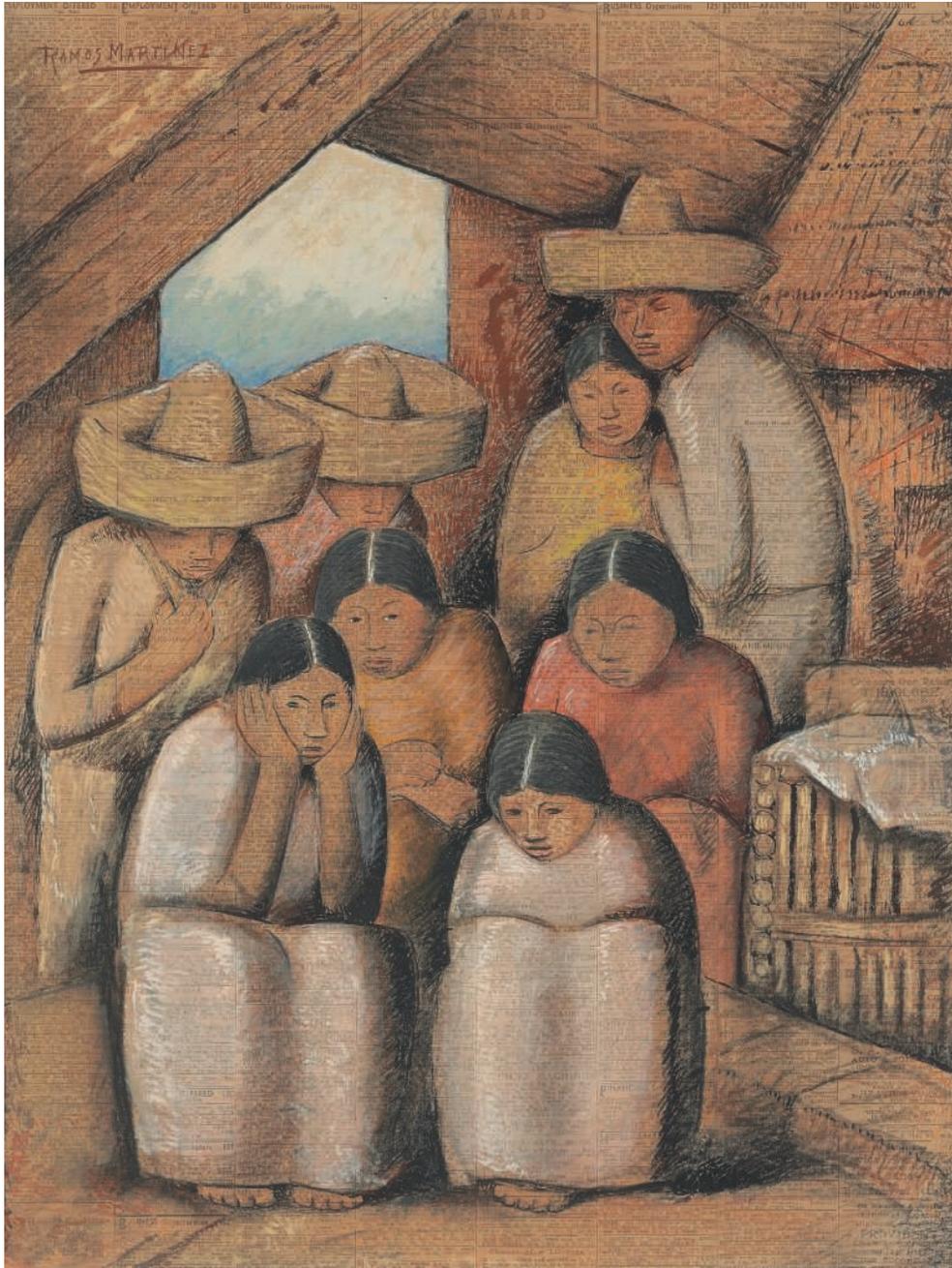
*Maguey*

signed and dated 'P. OHIGGINS.44' (lower left)  
inscribed 'PABLO O'HIGGINS, MAGUEY'  
(on the back stretcher bar)  
oil on canvas  
23 5/8 x 25 7/8 in. (60 x 65.8 cm.)  
Painted in 1944.

\$20,000-25,000

**PROVENANCE:**

Freda Radoff collection, Houston.  
Private collection, Piedmont, California  
(gift from the above, circa 1950).  
Private collection, Napa, California  
(by descent from the above).



124

## ALFREDO RAMOS MARTÍNEZ (1871-1946)

### *La familia*

signed 'Ramos Martínez' (upper right)  
tempera and Conté crayon on newsprint laid on paper  
15¾ x 21 in. (40 x 53.3 cm.)  
Executed circa 1932.

\$50,000-70,000

#### PROVENANCE:

Private collection, Connecticut.  
Louis Stern Fine Arts, West Hollywood.  
Acquired from the above by the present owner.

#### EXHIBITED:

Long Beach, California, Museum of Latin American Art, *MEX/L.A.: "Mexican" Modernism(s) in Los Angeles, 1930-1985*, 18 September 2011-29 January 2012.

#### LITERATURE:

M. Nieto & L. Stern, *Alfredo Ramos Martínez & Modernismo*, The Alfredo Ramos Martínez Research Project, West Hollywood, 2009, p. 89 (illustrated in color).

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



PROPERTY FROM AMERICAS HERITAGE LLC,  
SAN ANTONIO

125

**FRANCISCO GUTIÉRREZ  
(1906-1943)**

*Dos mujeres con frutas*

signed and dated 'F.A. Gutiérrez, 1938' (lower right)

oil on canvas

23 5/8 x 17 3/8 in. (60 x 43.5 cm.)

Painted in 1938.

\$20,000-25,000

**PROVENANCE:**

Private collection, Mexico City.

Manuel Acuña, Mexico City.

Acquired from the above by the present owner.

**EXHIBITED:**

Oaxaca, Museo de Arte Contemporáneo de Oaxaca, *Francisco Gutiérrez*, February-May 2005.

Mexico City, Museo Nacional de Arte, *Francisco Gutiérrez*, June-August 2005.

Mexico City, Museo Nacional de Arte, *De artesanos y arlequines: Forjando una colección de arte mexicano*, July 2005-April 2006.

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

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

**LITERATURE:**

Exhibition catalogue, *Francisco Gutiérrez*, Oaxaca, Museo de Arte Contemporáneo de Oaxaca, 2005, p. 169 (illustrated in color).

Exhibition catalogue, *De artesanos y arlequines: Forjando una colección de arte mexicano*, Mexico City, Instituto Nacional de Bellas Artes, 2005, p. 51 (illustrated in color).



PROPERTY FROM A DISTINGUISHED MIAMI COLLECTOR

**126**

**FRANCISCO ZÚÑIGA (1912-1998)**

*Desnudo de Dolores*

signed, dated, and numbered 'ZÚÑIGA, 1977, IV/VI' (near the base)

bronze

13 x 21 x 11 in. (33 x 53.3 x 27.9 cm.)

Executed in 1977.

Edition four of six.

\$30,000-40,000

**PROVENANCE:**

Acquired from the artist.

By descent from the above to the present owner.

**LITERATURE:**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrio & Fundación Zúñiga Laborde, 1999, p. 464, no. 799 (another edition illustrated).

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



127

**ROBERTO MONTENEGRO (1885-1968)**

*Untitled (Surreal Dancer)*

signed and dated 'R. Montenegro, 54.' (lower right)

oil on canvas

20 1/8 x 16 in. (51.1 x 40.6 cm.)

Painted in 1954.

\$20,000-30,000

**PROVENANCE:**

Private collection, Los Angeles.

Acquired from the above by the present owner.

PROPERTY FROM A DISTINGUISHED MIAMI COLLECTOR

128

**FRANCISCO ZÚÑIGA (1912-1998)**

*Evelia sentada*

signed, dated, and numbered 'ZÚÑIGA, 1977, II/VI'  
(on the base)

bronze

19¾ x 12 x 10½ in. (50.2 x 30.5 x 26.7 cm.)

Executed in 1977.

Edition two of six.

\$35,000-45,000

**PROVENANCE:**

Acquired from the artist.

By descent from the above to the present owner.

**LITERATURE:**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 469, no. 807 (another edition illustrated).

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



PROPERTY OF A FLORIDA COLLECTOR

129

## MIGUEL COVARRUBIAS (1904-1957)

*Subhas Chandra Bose*

signed 'COVARRUBIAS' (lower left) inscribed  
'Subhas Chandra Bose, Hindu Quisling'  
(lower center) inscribed by an unknown hand  
'Caricature of Subhas Chandra Bose by Miguel  
Covarrubias, Sept 16' (on the verso)  
gouache on paper  
11 5/8 x 8 1/4 in. (29.5 x 21 cm.)  
Executed in 1944.

\$12,000-18,000

### LITERATURE:

G.Creel, "The Guilty: Subhas Chandra Bose",  
*Collier's*, 30 September 1944 (illustrated in color).

This work is accompanied by a certificate of  
authenticity signed by Adriana Williams, dated 1  
April 2016.

"Freedom is not given, it is taken...For an enslaved  
people, there can be no greater pride, no higher  
honor, than to be the first soldier in the army of  
liberation...No real change in history has ever  
been achieved by discussions."<sup>1</sup>

A self-proclaimed "Indian Pilgrim,"<sup>2</sup> Subhas  
Chandra Bose (1897-1945) was a controversial  
figure in India's fight for independence from  
Great Britain. Revered with the Hindi title  
Netaji or "respected leader," albeit a flawed one  
who aligned himself with Axis powers during  
World War II, Bose was a fierce nationalist who  
vehemently opposed British rule and fought for  
a free India until his untimely death in 1945. A  
member of the Indian National Congress from  
1921 to 1940, Bose was targeted early on by  
the colonial government for his revolutionary  
ideas which called for an aggressive rejection  
of British rule and encouraged violence

when necessary—a stark contrast to the  
nonviolent civil disobedience advocated by  
Bose's former mentor, Mahatma Gandhi.

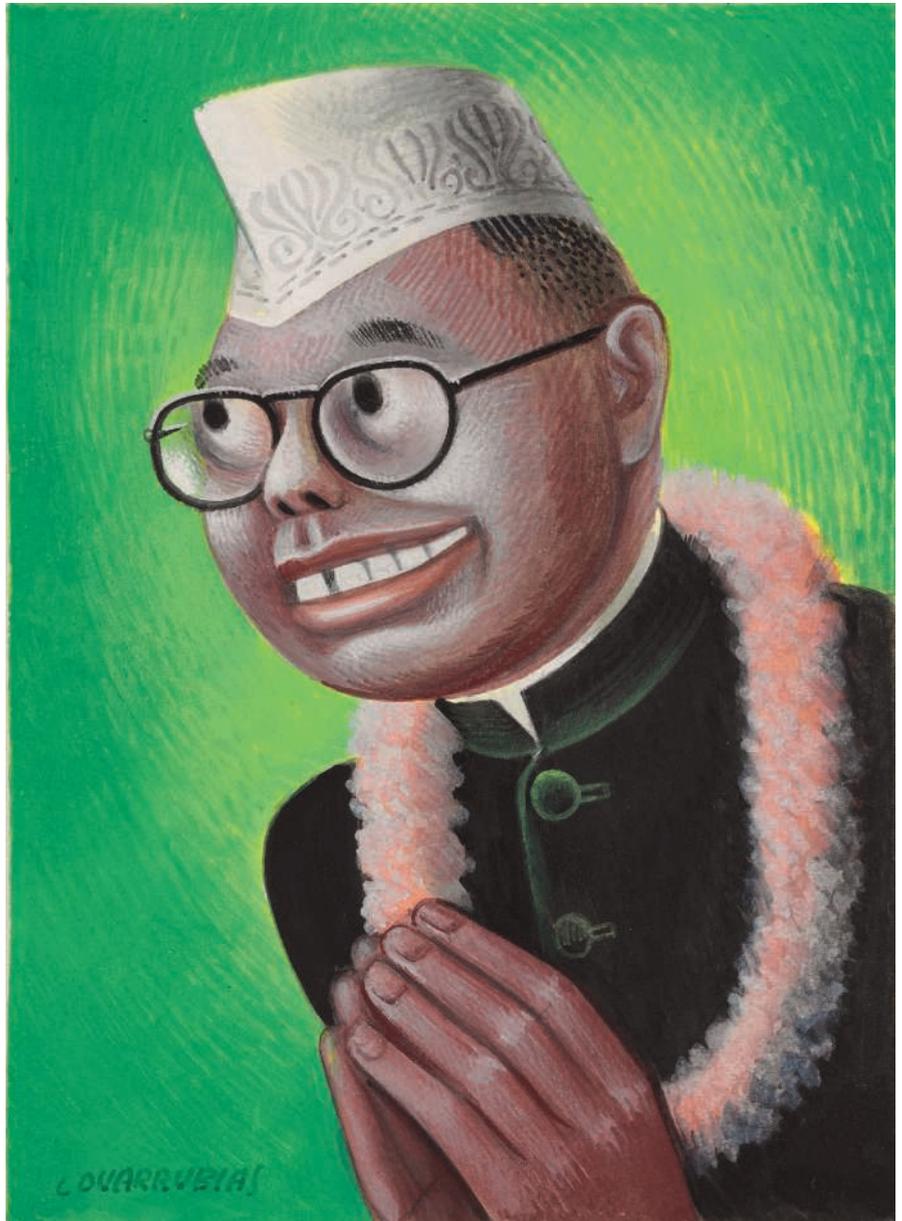
The present image of Subhas Chandra Bose,  
executed in 1944 by Miguel Covarrubias to  
accompany George Creel's article "The Guilty,"  
depicts the contentious leader at the height of  
his international popularity and infamy. In the  
article, published in the American Magazine  
*Collier's* in 1944, Creel provides a derisive account  
of Bose's politics and actions, accusing his acts  
of patriotism as a ruse, a "cloak for a ruthless  
ambition that took no account of honor, honesty  
or love of country."<sup>3</sup> Reminiscent of the political  
and historical figures Covarrubias depicted for  
his "Impossible Interviews" series published

in *Vanity Fair* in the 1930s, here Covarrubias  
presents Bose in his typical caricaturist style.  
Perhaps ironically, Covarrubias has adorned  
Bose with a lei, a sign of admiration in Asian  
and Polynesian cultures, and a white "Gandhi  
cap," a military cap appropriated by Mahatma  
Gandhi and popularized as a symbol of the  
independence movement, brilliantly capturing  
the divisive aura surrounding one of India's most  
beloved and contentious historical figures.

1 Subhas Chandra Bose, speech at a military review of the  
Indian National Army (5 July 1943), from "Fundamental conflicts  
in Indian nationhood: Gandhi Vs Revolutionaries", [http://  
www.subhaschandrabose.org/fundamental-conflicts-indian-  
nationhood-gandhi-vs-revolutionaries#sthash.y164d0Q9.dpuf](http://www.subhaschandrabose.org/fundamental-conflicts-indian-nationhood-gandhi-vs-revolutionaries#sthash.y164d0Q9.dpuf),  
accessed 3.14.2016.

2 Such is the title of Subhas Chandra Bose's unfinished  
autobiography, *An Indian Pilgrim*, 1948.

3 G.Creel, "The Guilty: Subhas Chandra Bose", *Collier's*, 30  
September 1944.





130

**MIGUEL COVARRUBIAS (1904-1957)**

*Ejército*

inscribed 'Texcoco' (upper left)  
watercolor on paper  
8 x 10¾ in. (20.3 x 27.3 cm.)

\$8,000-12,000

**PROVENANCE:**

Galería Central de Arte Moderno Misrachi, Mexico City.  
Private collection, Tucson, Arizona.

This work is accompanied by a certificate of authenticity signed by  
Adriana Williams, dated 31 March 2016.



131

**RICARDO MARTÍNEZ (1918-2009)**

*El perro negro*

signed and dated 'Ricardo Martínez 2003' signed again, dated twice and titled 'Ricardo Martínez 03 El perro negro 2003' (on the reverse)

oil on canvas

31¾ x 39¾ in. (80.6 x 101 cm.)

Painted in 2003.

\$30,000-40,000

**PROVENANCE:**

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

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

**EXHIBITED:**

Mexico City, Instituto Nacional de Bellas Artes, *Atmósferas:*

*Ricardo Martínez*, 2007.

**LITERATURE:**

Exhibition catalogue, *Atmósferas: Ricardo Martínez*, Mexico City, Instituto Nacional de Bellas Artes, 2007, pp. 213 and 237 (illustrated in color).

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

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

132

**FRANCISCO ZÚÑIGA (1912-1998)**

*Virginia sentada con ropaje*

inscribed, dated and numbered 'ZÚÑIGA 1977 II / V'  
(lower edge at back of sculpture)

bronze

19¾ x 10 x 10¾ in. (50 x 25 x 27 cm.)

Executed in 1977.

Edition two of five.

\$30,000-40,000

**PROVENANCE:**

Dr. Fernando Katz, Mexico City.

Lipton Galleries, Jericho, New York.

Anon. sale, Christie's, New York, 25 November 1992,  
lot 107 (illustrated in color).

Acquired from the above by the current owner.

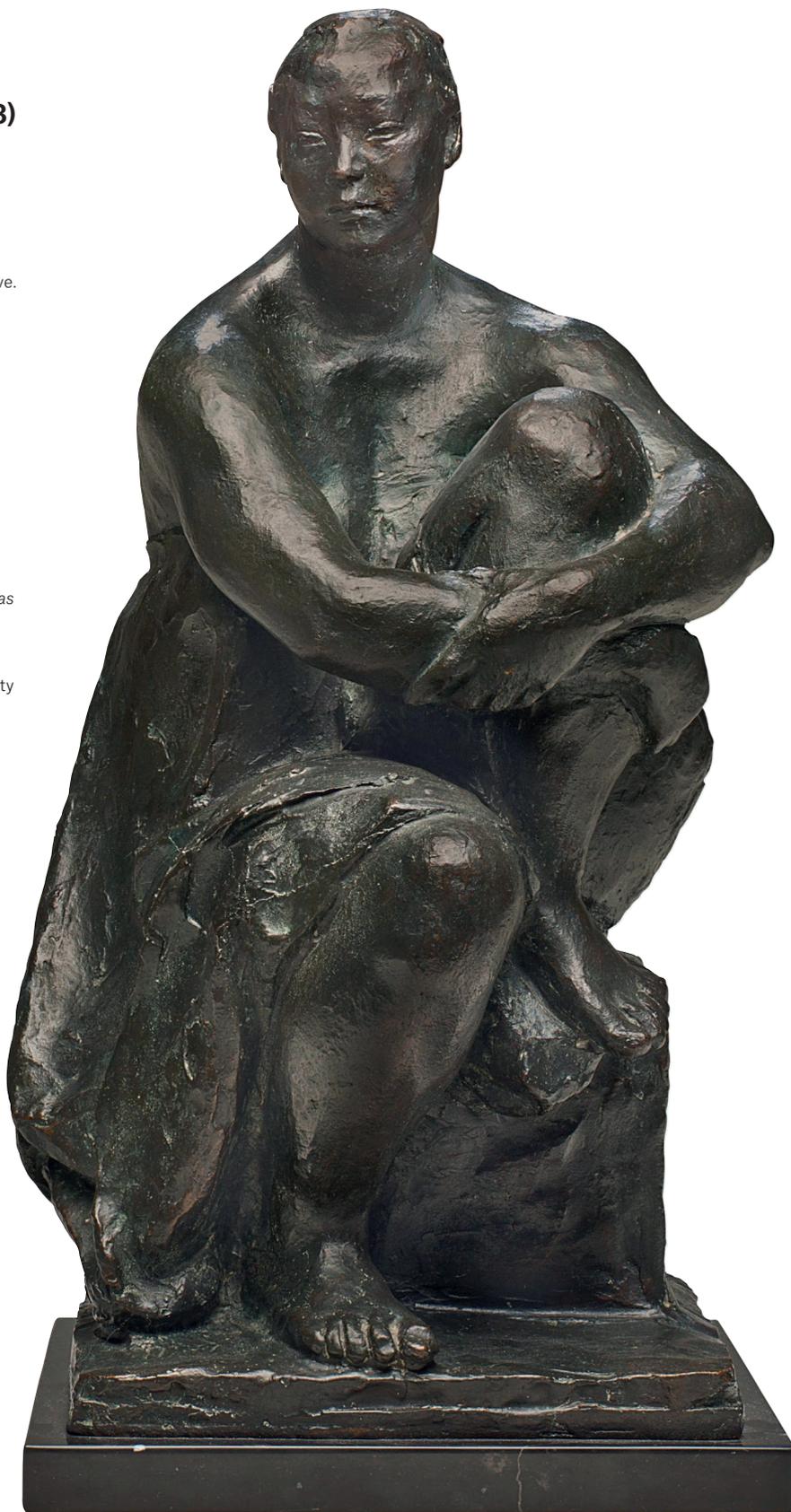
**LITERATURE:**

Exhibition catalogue, *Francisco Zúñiga: Sculpture/  
Drawings*, New York, Sindin Galleries, 1979  
(another cast illustrated).

*Francisco Zúñiga: Catálogo razonado volumen I, esculturas  
1923-1993*, Mexico City, Albedrío & Fundación Zúñiga  
Laborde, 1999, p. 460, no. 791 (another cast illustrated).

This work is accompanied by a certificate of authenticity  
signed by the artist dated 20 October 1980.

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





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

**133**

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

*Camino roto*

signed and dated 'Siqueiros, 12-68' (lower right)

acrylic on paper laid on board  
25½ x 19½ in. (64.8 x 49.5 cm.)

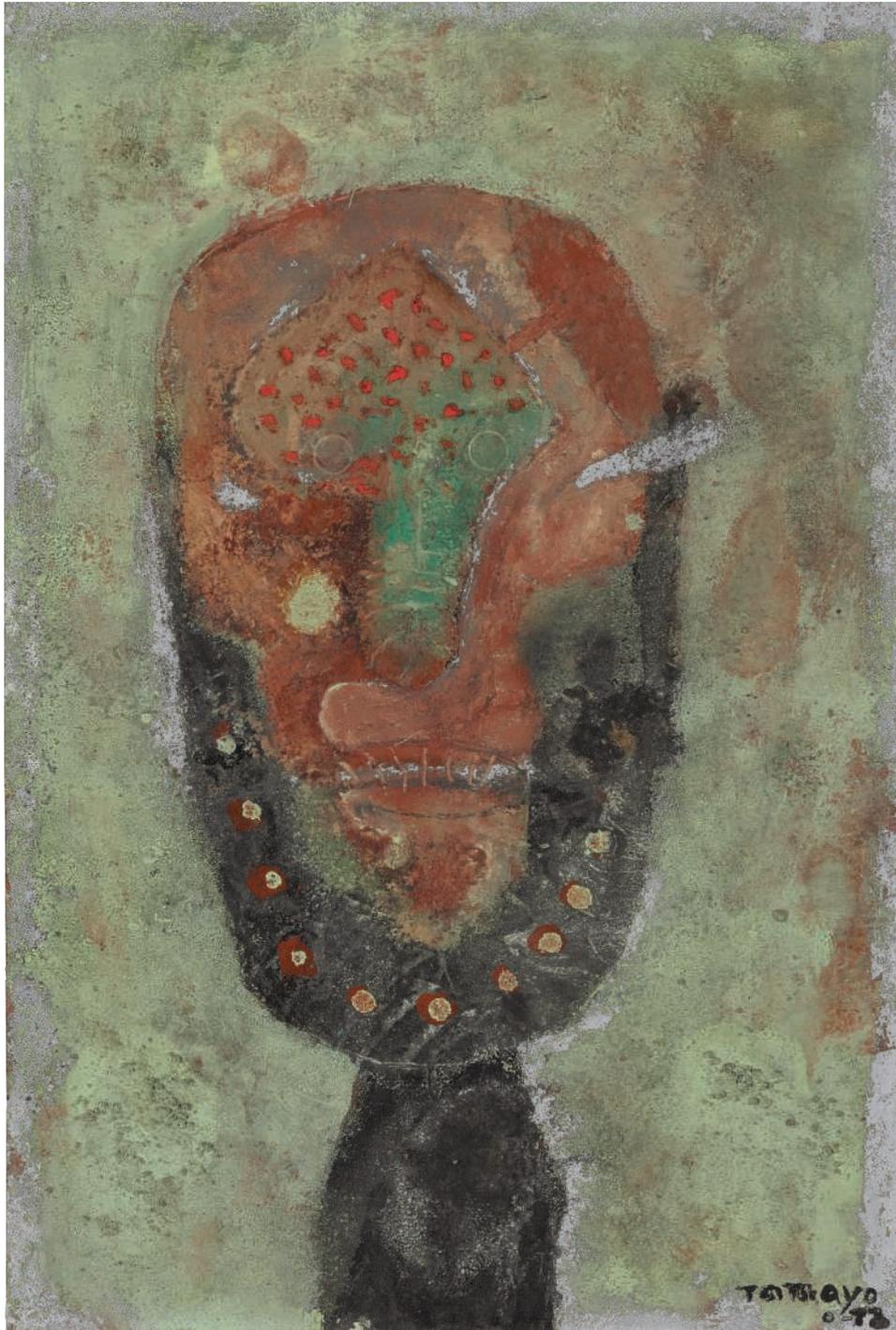
Painted in 1968.

\$12,000-18,000

**PROVENANCE:**

The Bernard and Edith Lewin Collection of Mexican Art.  
Gift from the above.

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



134

**RUFINO TAMAYO (1899-1991)**

*Cabeza en verde*

signed and dated 'Tamayo, 0-73' (lower right)

oil and sand on wood board

14¾ x 9¾ in. (37.5 x 24.8 cm.)

Painted in 1973.

\$60,000-80,000

**PROVENANCE:**

Galería de Arte Misrachi, Mexico City (acquired directly from the artist).

Acquired from the above by the present owner (11 July 1974).

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



135

**RODOLFO NIETO (1936-1985)**

*Zoología mental*

signed 'Nieto' (upper center) signed again, titled and dated 'Rodolfo Nieto Zoología Mental 1961' (on the reverse)

oil on canvas

44½ x 57 in. (113 x 144.8 cm.)

Painted in 1961.

\$12,000-18,000

**PROVENANCE:**

Galerie de France, Paris.

Acquired from the above by the present owner.



136

**RODOLFO NIETO (1936-1985)**

*Untitled*

signed 'Nieto' (lower left); signed, inscribed and dated 'Rodolfo Nieto To-1965-40 Julio 1965' (on the reverse)

oil on canvas

39 x 31½ in. (99 x 80 cm.)

Painted in 1965.

\$12,000-18,000

**PROVENANCE:**

Galerie de France, Paris.

Acquired from the above by the present owner.

137

**LEONORA CARRINGTON  
(1917-2011)**

*Moose Mayor*

signed 'Lenora Carrington' titled and dated  
'MOOSE MAYOR, 1998' (on the reverse)  
oil on canvasboard  
8 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (22.6 x 30.2 cm.)  
Painted in 1998.

\$20,000-25,000

**PROVENANCE:**

Mulero Fine Arts, San Juan, Puerto Rico.  
Acquired from the above by the present owner.

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



137

138

**RODOLFO MORALES  
(1925-2001)**

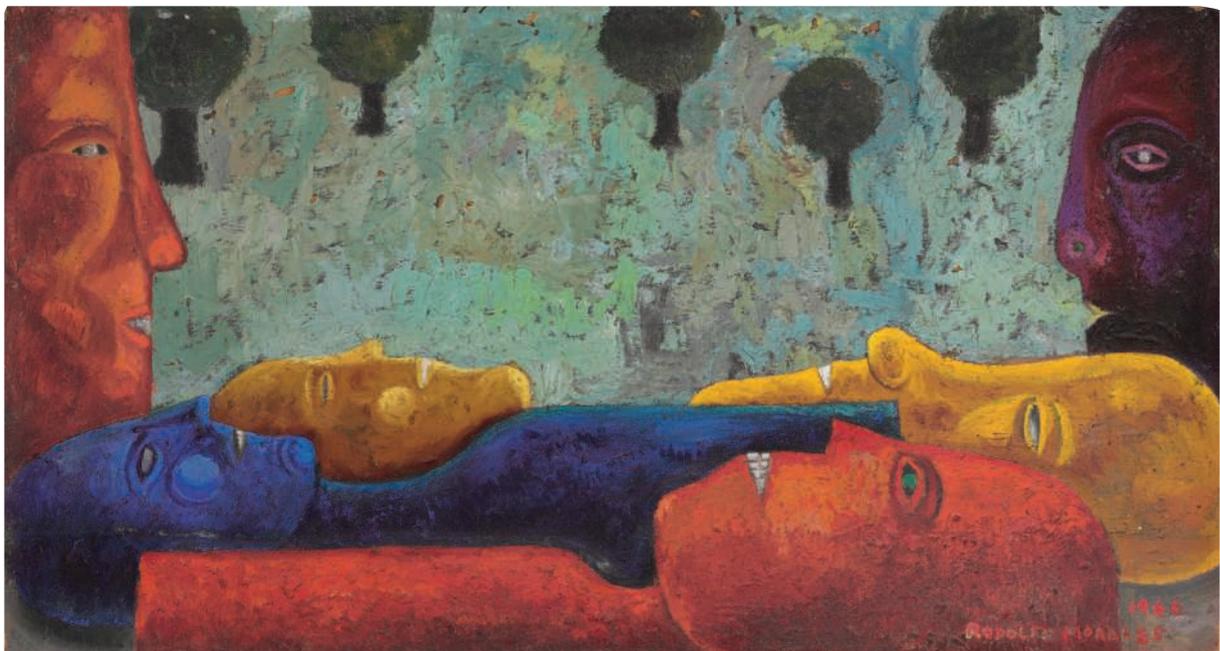
*Untitled*

signed and dated 'RODOLFO MORALES, 1966'  
(lower right)  
oil on masonite  
16 $\frac{3}{4}$  x 31 $\frac{1}{8}$  in. (42.5 x 79.7 cm.)  
Painted in 1966.

\$25,000-30,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York,  
24 November 1992, lot 246 (illustrated in color).  
A Private Collector, Christie's, New York, 21  
November 2007, lot 218 (illustrated in color).  
Acquired from the above by the present owner.



138



139

**ALICE RAHON (1904-1987)**

*Bahía de Acapulco*

signed 'A Rahon' (lower right)  
oil on masonite  
19½ x 19 ⅞ in. (49.5 x 49.9 cm.)

\$20,000-25,000

**PROVENANCE:**

Juan Armando Marmolejo collection, Mexico City.  
By descent from the above.  
Acquired from the above by the present owner.

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



Alice Rahon in Acapulco, Mexico. Photographer and date unknown.



140

**RICARDO MARTÍNEZ (1918-2009)**

*Mujer con palmas*

signed and dated 'Ricardo Martínez 2000' (lower right) signed again, dated twice and titled 'Ricardo Martínez 2000 MUJER CON PALMAS 2000' (on the reverse)

oil on canvas

35½ x 47¼ in. (90.2 x 120 cm.)

Painted in 2000.

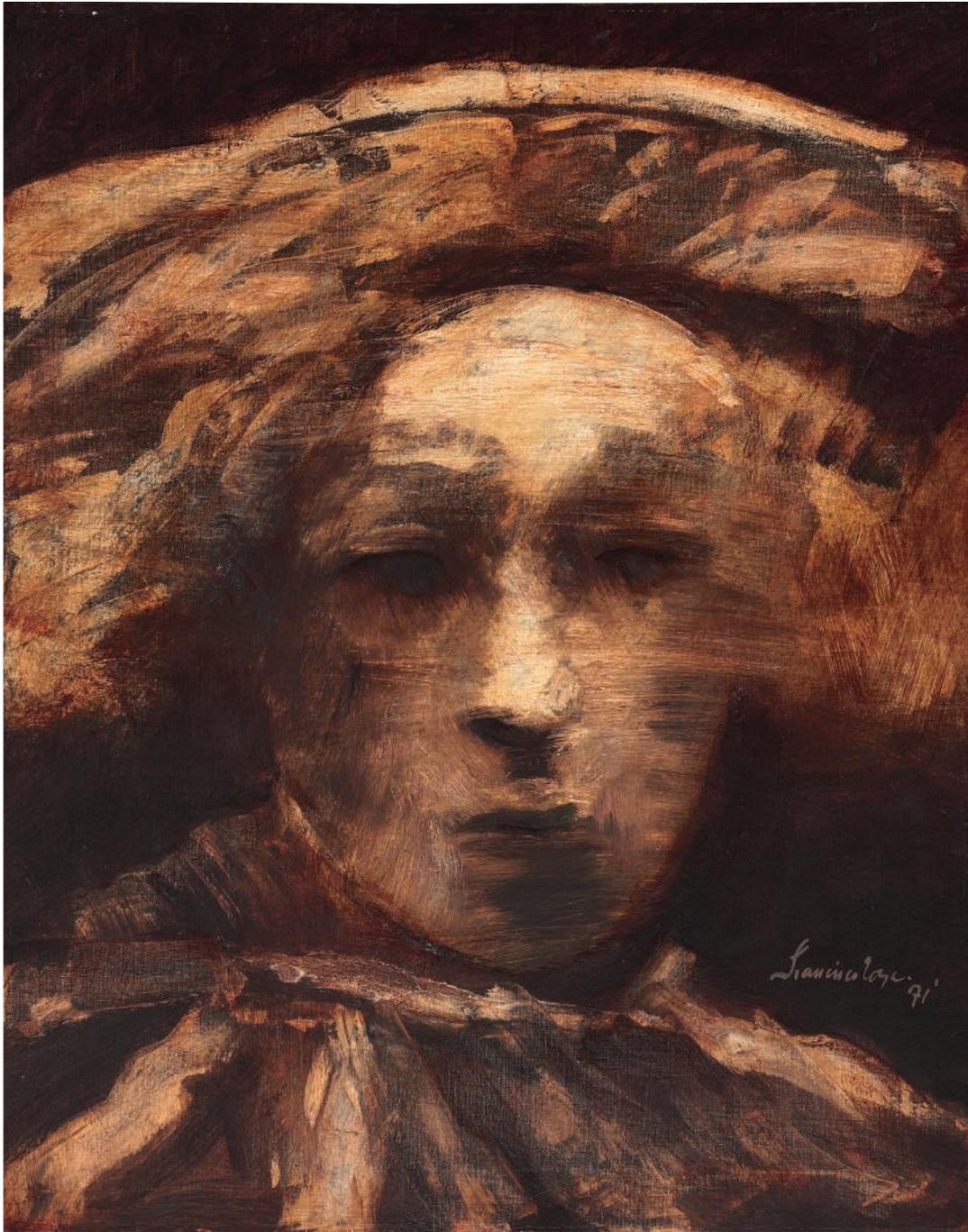
\$40,000-60,000

**PROVENANCE:**

Private collection, Mexico City (acquired directly from the artist).  
Private collection, Vendome, France (by descent from the above).

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

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



141

**FRANCISCO CORZAS (1936-1983)**

*Cierto rostro*

signed and dated 'Francisco Corzas, 71' (lower right) signed again  
and titled 'F.CO CORZAS, CIERTO ROSTRO' (on the reverse)

oil on canvas

27½ x 21 ¾ in. (69.9 x 54.9 cm.)

Painted in 1971.

\$25,000-30,000

**PROVENANCE:**

Galería Juan Martín, Mexico City.

Acquired from the above by the present owner.



142

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

142

**RAFAEL CORONEL (B. 1932)**

*Untitled*

signed 'RAFAEL CORONEL.' (lower left)

oil on canvas

49¼ x 39 ⅞ in. (125.1 x 99.9 cm.)

\$20,000-25,000

**PROVENANCE:**

The Bernard and Edith Lewin Collection of Mexican Art.  
Gift from the above.

143

**FRANCISCO ZÚÑIGA (1912-1998)**

*Madre con niño de pie*

signed and dated 'ZÚÑIGA, 1969' (on the verso)

bronze with brown patina on metal base

11 x 5 x 3 in. (27.9 x 12.7 x 7.6 cm.) sculpture

12¼ x 3¾ x 3½ in. (31.1 x 9.5 x 8.9 cm.) including base

Executed in 1969.

Edition of twenty-eight.

\$12,000-18,000

**PROVENANCE:**

Galería Misrachi, Mexico City.

Acquired from the above by the present owner (circa 1975).

**LITERATURE:**

*Francisco Zúñiga: Catálogo razonado volumen I, escultura 1923-1993*, Mexico City, Albedrío & Fundación Zúñiga Laborde, 1999, p. 333, no. 563 (another cast illustrated).

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



143



144

**FRANCISCO TOLEDO (B. 1940)**

a) *Conejo cayendo*

faintly signed 'Toledo' (lower center)  
watercolor, pen and ink on paper  
9¼ x 13 5/8 in. (24.8 x 34.6 cm.)

**PROVENANCE**

Acquired from the artist.  
Galerie Claude Bernard, Paris.  
Private collection, Miami.



b) *Mujer*

faintly signed 'Toledo' (lower left)  
watercolor, pen and ink on paper  
9¼ x 12 7/8 in. (24.8 x 32.7 cm.)  
Executed in 1980.

**PROVENANCE:**

Latin American Masters, Beverly Hills.  
Private collection, Santa Monica.  
Mary-Anne Martin Fine Art, New York.  
Private collection, Miami (acquired from the above  
in 2006).

Two in one lot.

\$18,000-22,000



145

**FRANCISCO TOLEDO**  
(B. 1940)

*Juárez en el estanque*

signed 'Toledo' (lower center left)  
gouache and collage on paper  
9 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. (25.1 x 34.9 cm.)

\$18,000-22,000

**PROVENANCE:**

Galería Juan Martín, Mexico City.  
Acquired from the above by the present owner.

146

**MATHIAS GOERITZ**  
(1915-1990)

*Estrella*

inscribed 'MG' (near the base)  
bronze with a green patina  
3 $\frac{1}{2}$  x 5 $\frac{3}{4}$  x 4 $\frac{3}{4}$  in. (8.9 x 14.6 x 12.1 cm.)  
Conceived circa 1973

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the artist.  
Acquired from the above by the present owner.



This work is accompanied by a certificate of authenticity signed by Dr. Lily Kassner and dated 13 January 2014.



147

**GUSTAVO MONTOYA (1905-2003)**

*Niño con rehilete*

signed 'gustavo montoya' (lower right)

oil on canvas

21½ x 16⅞ in. (54.6 x 42.9 cm.)

Painted in 1959.

\$12,000-18,000

**PROVENANCE:**

Galería Central de Arte Moderno Misrachi, Mexico City.  
Private collection, Mexico City.



148

**GUSTAVO MONTOYA (1905-2003)**

*Niña mexicana*

signed 'gustavo montoya' (lower right) signed again, titled and dated  
'gustavo montoya, niña mexicana, Mexico, D.F., Junio 1968' (on the reverse)

oil on canvas

23⅞ x 17⅞ in. (60.5 x 45.3 cm.)

Painted in 1968.

\$12,000-18,000

**PROVENANCE:**

Galería Arte de Coleccionistas, Mexico City.  
Private collection, Stuttgart.



149

**FELIPE CASTAÑEDA (B. 1933)**

*Solitude*

signed and dated 'F. CASTAÑEDA, 1981'  
(on the lower back of the figure)

black marble  
15 x 10¼ x 10¼ in. (38.1 x 26 x 26 cm.)

Executed in 1981.

Unique.

\$10,000-15,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 27 May 2004,  
lot 186.

Acquired at the above sale by the present owner.

150

**RAFAEL CORONEL (B. 1932)**

*Personaje con sombrero*

signed 'RAFAEL CORONEL' (lower right)

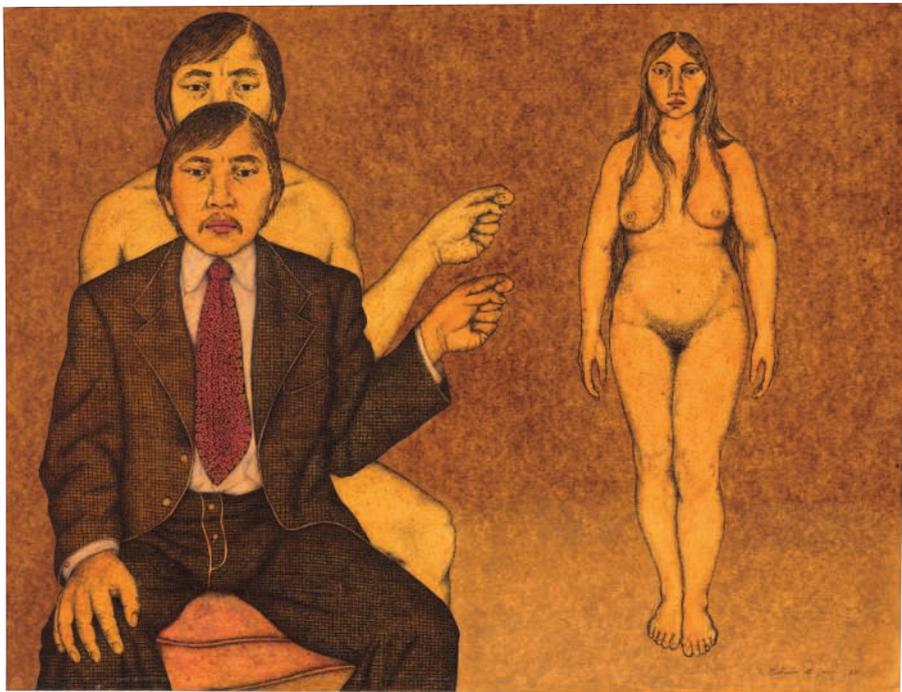
oil on canvas  
19¾ x 27 ½ in. (50.2 x 70.2 cm.)

\$12,000-18,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York,  
14 December 2005, lot 299 (illustrated in color).  
Acquired from the above by the present owner.





151

**NAHUM B. ZENIL (B. 1947)**

a) *Tiro al negro*

signed and dated 'Nahum B. Zenil 81' (lower right)  
 19¾ x 25¾ in. (50.2 x 65.4 cm.)  
 oil and ink on paper  
 Executed in 1981.

b) *Monólogo (por las noches)*

signed and dated 'Nahum B. Zenil 76'  
 (along the lower left edge)  
 19¾ x 25¾ in. (50.2 x 65.4 cm.)  
 oil and ink on paper  
 Executed in 1976.

Two in one lot.

\$12,000-18,000

**PROVENANCE:**

Galería de Arte Mexicano, Mexico City.  
 James Sartin collection, Cuernavaca.  
 By descent from the above to the present owner.



152

**FELIPE CASTAÑEDA (B. 1933)**

*Los amantes*

signed, dated, and numbered 'F. CASTAÑEDA, 1984,  
P/A' (on the base)

bronze

22 x 20 x 24 in. (55.9 x 50.8 x 61 cm.)

Executed in 1984.

Artist's Proof.

\$15,000-20,000

**PROVENANCE:**

Acquired directly from the artist in 2013.

**EXHIBITED:**

Santa Fe, New Mexico, Nedra Matteucci  
Galleries, *Felipe Castañeda & Julian Robles*,  
27 June-18 July 2009.



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

153

**RAFAEL CORONEL (B. 1932)**

*Untitled*

signed 'RAFAEL CORONEL' (lower right)

oil on canvas

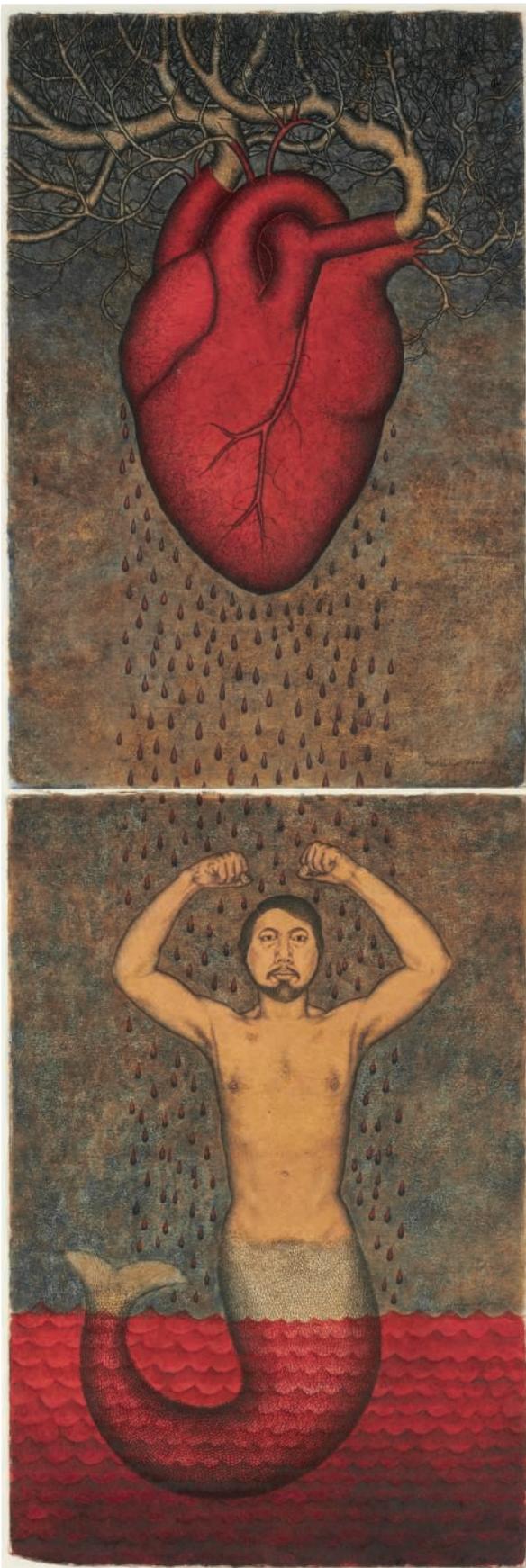
23½ x 31¼ in. (59.7 x 79.4 cm.)

\$15,000-20,000

**PROVENANCE:**

The Bernard and Edith Lewin Collection of  
Mexican Art.  
Gift from the above.





154

**NAHUM B. ZENIL (B. 1947)**

a) *Corazón, corazón*

signed and dated 'Nahum B. Zenil, 87' (lower right)

oil, ink and gouache on heavy paper

23½ x 15½ in. (59.7 x 39.37 cm.)

Executed in 1987.

b) *Sireno*

signed 'Nahum B. Zenil' (center right)

oil, ink and gouache on heavy paper

23½ x 15½ in. (59.7 x 39.37 cm.)

Executed in 1987.

Diptych.

\$12,000-18,000

**PROVENANCE:**

Mary-Anne Martin/Fine Art, New York.

Anon. sale, Bonhams and Butterfields, 5 November 2006, lot 321.

Acquired from the above by the present owner.



155

**JULIO GALÁN (1958-2006)**

*La decisión equivocada*

signed and dated 'Julio Galán, 83' (lower right) inscribed 'borrega borrega... que tiene al niño que se murió de tristeza y de amor. cuidalo y hazle compañía hasta su otra vida. borrega borrega, dile al niño en el viaje, cuanto lo quiero y que yo también moriré como el...' (on the reverse)

oil on canvas  
31½ x 47¼ in. (80 x 120 cm.)  
Painted in 1983.

\$30,000-35,000

**PROVENANCE:**

Private collection, Monterrey.  
Galeria Ramis Barquet, New York.  
Acquired from the above by the present owner.

**EXHIBITED:**

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Julio Galán, exposición retrospectiva*, September 1993-January 1994, no. 15. This exhibition also travelled to Mexico City, Museo de Arte Moderno, January-April 1994.

**LITERATURE:**

Exhibition catalogue, *Julio Galán, exposición retrospectiva*, Monterrey, Museo de Arte Contemporáneo de Monterrey, 1993, p. 118, no. 15 (illustrated in color).



PROPERTY FROM A DISTINGUISHED MEXICAN COLLECTION

**156**

**ARNALDO ROCHE RABELL (B. 1955)**

*Lleno de religión*

signed and dated 'ARNALDO ROCHE RABELL 1991' (lower right)

oil on canvas

78 x 78 in. (198.1 x 198.1 cm.)

Painted in 1991.

\$20,000-25,000

**PROVENANCE:**

Galería Alejandro Gallo, Guadalajara, Mexico.

Acquired from the above by the present owner in 1991.



157

**ARNALDO ROCHE RABELL (B. 1955)**

*Can You See Me?*

oil on canvas

95½ x 71 in. (242.6 x 180.3 cm.)

Painted in 1989.

\$35,000-45,000

**PROVENANCE:**

Lisa Sette Gallery, Scottsdale.

Private collection, Scottsdale.

Private collection, Houston.

Anon. sale, Phillips, New York, 21 November 2013, lot 95 (illustrated in color).

Acquired from the above by the present owner.



158

**FRANCISCO RODÓN (B. 1934)**

*Ropas al sol*

signed and dated 'Rodón 65' (lower right and again on the reverse)

oil on masonite

35 7/8 x 48 in. (90.5 x 121.9 cm.)

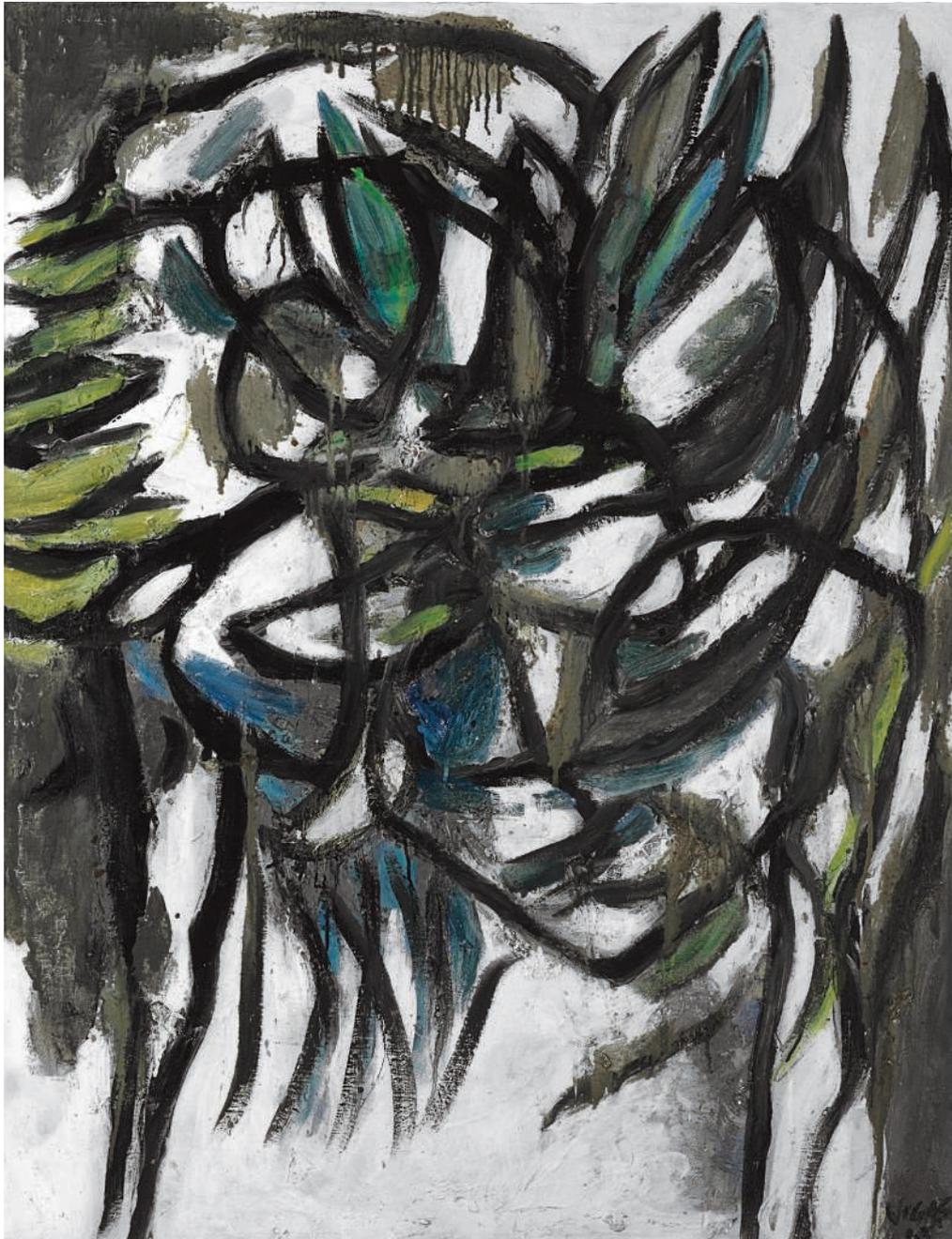
Painted in 1965.

\$60,000-80,000

**PROVENANCE:**

Acquired directly from the artist.

Gift from the above to the present owner.



159

## OSWALDO VIGAS (1926-2014)

### *Personagreste XI*

signed and dated 'Vigas, 63' (lower right) signed, dated, an titled 'VIGAS, 63, Personagreste XI' (on the reverse)  
oil on canvas  
45½ x 35 in. (115.6 x 88.9 cm.)  
Painted in 1963.

\$70,000-90,000

#### PROVENANCE:

Acquired directly from the artist.

#### EXHIBITED:

La Seyne-sur-Mer, Villa Tamaris Centre d'Art, *Mérida, Paris, Caracas: Oswaldo Vigas, peintures*, 26 March-27 April, 2011.  
Caracas, Galería Arte Ascaso, *Vigas en París: Obra de los años sesenta*, June-August 2008.  
Bogotá, Museo de Arte Contemporáneo, *Oswaldo Vigas 1943-1973*, 18 May-15 June 1973.

#### LITERATURE:

Exhibition catalogue, *Mérida, Paris, Caracas: Oswaldo Vigas, peintures*, La Seyne-sur-Mer, Villa Tamaris Centre d'Art, 2011, p. 128 (illustrated in color).  
B. Rodríguez, *Oswaldo Vigas*, Caracas, Fundación Oswaldo Vigas, Editorial Arte, 2012, p. 41 (illustrated in color).

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



160

**ARMANDO MORALES (1927-2011)**

*Landscape*

signed and dated 'Morales 64' (lower right)  
oil, board, and canvas collage on canvas  
32 x 40 in. (81.3 x 101.6 cm.)  
Painted in 1964.

\$12,000-18,000

**PROVENANCE:**

Gallery Bonino, New York.  
Acquired from the above by the present owner (1964).

**LITERATURE:**

Exhibition catalogue, *Armando Morales: Pintura*,  
Mexico City, Museo Rufino Tamayo, Instituto Nacional  
de Bellas Artes, 1990, p. 88 (illustrated).



161

**ARMANDO MORALES (1927-2011)**

*Paysage: Deux nus, bicyclettes, trois bateaux  
au fond*

signed and dated 'Morales 82-88' (lower right)  
oil and beeswax on canvas  
16½ x 13 in. (41 x 33 cm.)  
Painted in 1982-88.

\$40,000-60,000

**PROVENANCE:**

Galerie Claude Bernard, Paris.  
Acquired from the above by the present owner.

**LITERATURE:**

C. Loewer, *Armando Morales: Monograph & Catalogue  
Raisonné, Volume III 1974-2004*, ArtAcatos, Vaumarcus,  
2010, p. 242, no. 1988.36 (illustrated).



162

162

**FERNANDO DE SZYSZLO (B. 1925)**

*Camino a Mendieta*

signed, dated, and titled 'SZYSZLO, AUSTIN/77, CAMINO A MENDIETA (XXXII)' (on the reverse)

acrylic on canvas  
31 7/8 x 39 1/4 in. (80 x 99.7 cm.)  
Painted in 1977.

\$35,000-45,000

**PROVENANCE:**

Galería Eduardo Moll, Lima.  
Acquired from the above by the present owner.

The work is accompanied by a certificate of authenticity signed by the artist and dated 26 January 2016.

163

**TILSA TSUCHIYA (1929-1984)**

*Mito del árbol*

signed and dated 'TILSA, 74' (near the base)

oil and ink on stone  
4 x 3 x 1 in. (10 x 7.5 x 2.5 cm.)  
Executed in 1974.

\$20,000-25,000

**PROVENANCE:**

Galería de Arte Moll, Lima.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by Luis Eduardo Wuffarden and dated 18 June 2015.



163



164

**FERNANDO BOTERO (B. 1932)**

*Painter and Model*

signed and dated 'Botero 04' (lower right)  
graphite, pastel and watercolor on paper  
14 $\frac{1}{8}$  x 19 $\frac{1}{2}$  in. (35.9 x 49.5 cm.)  
Executed in 2004.

\$80,000-120,000

**PROVENANCE:**

Acquired directly from the artist.

**LITERATURE:**

*Fernando Botero: Works on Paper, Paintings, and Sculpture*, New York,  
David Benrion Fine Art, 2014, p. 40, no. 43 (illustrated in color).

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



165

**ARMANDO MORALES (1927-2011)**

*Three Women at the Beach*

signed and dated 'MORALES/83' (lower right)

oil and beeswax on canvas

23½ x 28½ in. (59.7 x 72.3 cm.)

Painted in 1983.

\$70,000-90,000

**PROVENANCE:**

Anon. sale, Sotheby's, New York, May 19, 1987, lot 56 (illustrated in color).

Private collection, Miami.

Anon. sale, Christie's, New York, 20 November 2007, lot 199 (illustrated in color).

Acquired from the above by the present owner.

**EXHIBITED:**

Austin, Galerie Ravel, *Cien obras de Armando Morales*,

26 September-30 November 1986, no. 17.

Coral Gables, Gary Nader Fine Art, *Armando Morales*, 1997.

**LITERATURE:**

Exhibition catalogue, *Armando Morales*, Coral Gables, Gary Nader Fine Art, 1997 (illustrated in color).

C. Loewer, *Armando Morales: Monograph & Catalogue Raisonné, Volume I 1974-1983*, Vaumarcus, ArtAcatos, 2010, p. 380, no. 1983.13 (illustrated in color).



PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

**166**

**JULIO LARRAZ (B. 1944)**

*Ala*

signed and dated 'Larraz, 95' (lower right) signed and dated again, titled, and dedicated 'Julio Larraz, 1995, Ala, Para Marino y Patrizia, Julio Larraz' (on the reverse)

oil on canvas

34 x 39¼ in. (86.4 x 99.7 cm.)

Painted in 1995.

\$40,000-60,000

**PROVENANCE:**

Contini Galleria d'Arte, Venice.

Acquired from the above by the present owner.

**LITERATURE:**

E. Lucie-Smith, *Julio Larraz*, Milan, Skira Editore S. p. A., 2003, p. 125, no. 86 (illustrated in color).



167

**JULIO LARRAZ (B. 1944)**

*Embassy Grounds*

signed and dated 'Larraz, 93' (upper right)

oil on canvas

42 x 60 in. (106.7 x 152.4 cm.)

Painted in 1993.

\$50,000-70,000

**PROVENANCE:**

Dr. Mariano Castro-Magaña collection, New York.

Private collection, New York.

**EXHIBITED:**

Roslyn, New York, Nassau County Museum of Art, *Latin Viewpoints: Into the Mainstream*, 17 August-3 November 1993.

**LITERATURE:**

Exhibition catalogue, *Latin Viewpoints: Into the Mainstream*, Roslyn, New York, Nassau County Museum of Art, 1993, p. 77 (illustrated).

Δ168

**JORGE JIMÉNEZ DEREDIA (B. 1954)**

*Esperanza*

inscribed and numbered 'Jiménez Deredia 1/8' (on the base of figure)  
bronze

16¼ x 9¼ x 12½ in. ( 41 x 31 x 32 cm.)

Executed in 2002.

Edition one of eight.

\$20,000-25,000

**PROVENANCE:**

Galería Espacio, San Salvador.

Acquired from the above by the present owner.





**169**

**JULIO LARRAZ (B. 1944)**

*Untitled (The Frying Pan)*

signed and dated 'Julio Larraz 82' (upper right)

oil on canvas

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

Painted in 1982.

\$40,000-60,000

**PROVENANCE:**

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



170

**ABIGAIL VARELA (B. 1948)**

*Todos estamos colgados*

signed with initials and numbered 'AV, 4/8' and stamped with a foundry mark (on the figure's bottom)

bronze

25 x 9 x 7 in. (63.5 x 22.9 x 17.8 cm.)

Edition four of eight.

\$25,000-35,000

**PROVENANCE:**

Elaine Baker Gallery, Boca Raton (acquired from the artist).  
Acquired from the above by the present owner in 1996.

171

**FERNANDO BOTERO (B. 1932)**

*Untitled (Ballerina)*

signed and dated 'Botero 04' (lower right)

graphite on paper

18 x 12 7/8 in. (45.7 x 32 cm.)

Executed in 2004.

\$20,000-25,000

**PROVENANCE:**

Acquired from the artist by the present owner.

This work is sold with a photo-certificate of authenticity signed by the artist.



172

**JORGE JIMÉNEZ DEREEDIA (B. 1954)**

*Beso*

signed and numbered 'Jiménez Deredia, P/A1/2' and stamped with a foundry mark (near the base)

bronze with marble base

19¾ x 49½ x 23¾ in. (50.2 x 125.7 x 60.3 cm.)

Executed in 2000.

Artist's proof one of two.

\$60,000-80,000

**PROVENANCE:**

Private collection, Miami.

Anon. sale, Christie's, New York, 21 November 2006, lot 85 (illustrated in color).

Acquired from the above by the present owner.





173

**RENATO MEZIAT (B. 1952)**

*Orchids with Paper*

signed 'MEZIAT' (lower left) signed again, titled, and dated 'RENATO MEZIAT, ORCHIDS WITH PAPER, 2013' (on the reverse)

oil on canvas

47¼ x 35½ in. (120 x 90.2 cm.)

Painted in 2013.

\$12,000-18,000

**PROVENANCE:**

Jorge M. Sori Fine Art, Coral Gables  
(acquired directly from the artist).



174

**RENATO MEZIAT (B. 1952)**

*Orquídea com amarelo*

signed 'MEZIAT' (lower left) signed, dated, and titled, 'RENATO MEZIAT, 2012, ORQUÍDEA COM AMARELO' (on the reverse)

oil on canvas

39 ¾ x 29½ in. (100 x 75 cm.)

Painted in 2012.

\$12,000-18,000

**PROVENANCE:**

Acquired directly from the artist.



175

**PEDRO RUIZ (B. 1957)**

*Odontoglossum Harryanum*

signed 'RUIZ' (lower right)

acrylic on canvas in handmade gold leaf frame  
51 x 70½ in. (129.5 x 179.1 cm.) including frame

\$30,000-40,000

**PROVENANCE:**

Acquired directly from the artist.



176

**MARIO SEGUNDO PÉREZ  
(B. 1960)**

*Inmigrantes II*

signed 'PEREZ' (lower left) signed, dated, and titled, 'Mario Segundo Pérez, 2015, Inmigrantes II' (on the reverse)

oil on canvas

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

Painted in 2015.

\$15,000-20,000

**PROVENANCE:**

Acquired directly from the artist.



177

**RENATO MEZIAT (B. 1952)**

*Italian Mandolin*

signed 'MEZIAT' (lower right) signed, dated and titled 'RENATO MEZIAT, 2006, ITALIAN MANDOLIN' (on the reverse)

oil on canvas

29½ x 41¼ in. (74.8 x 104.8 cm.)

Painted in 2006.

\$12,000-18,000

**PROVENANCE:**

Acquired directly from the artist.



178

**GUILLERMO MUÑOZ VERA (B. 1956)**

*Peras sobre pared blanca*

signed and dated 'MV 95' (lower left)

oil on canvas laid down on panel

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

Painted in 1995.

\$25,000-35,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1995.

**EXHIBITED:**

Madrid, Centro Cultural de la Villa, *Guillermo Muñoz Vera exposición antológica retrospectiva 1973-2000*, 1 February-12 March, 2000, no. 195.

**LITERATURE:**

Exhibition catalogue, *Guillermo Muñoz Vera exposición antológica retrospectiva 1973-2000*, Madrid, Centro Cultural de la Villa, 2000, no. 195 (illustrated in color).





181

**ROBERTO FABELO (B. 1950)**

*Untitled*

signed and dated 'Fabelo 2007' (lower center right)

oil on canvas

46½ x 61 in. (118.1 x 154.9 cm.)

Painted in 2007.

\$35,000-45,000

182

**ROBERTO FABELO (B. 1950)**

*Arte culinario IV*

signed, dated and titled 'Arte culinario IV Fabelo 2015' (lower right)

oil on canvas

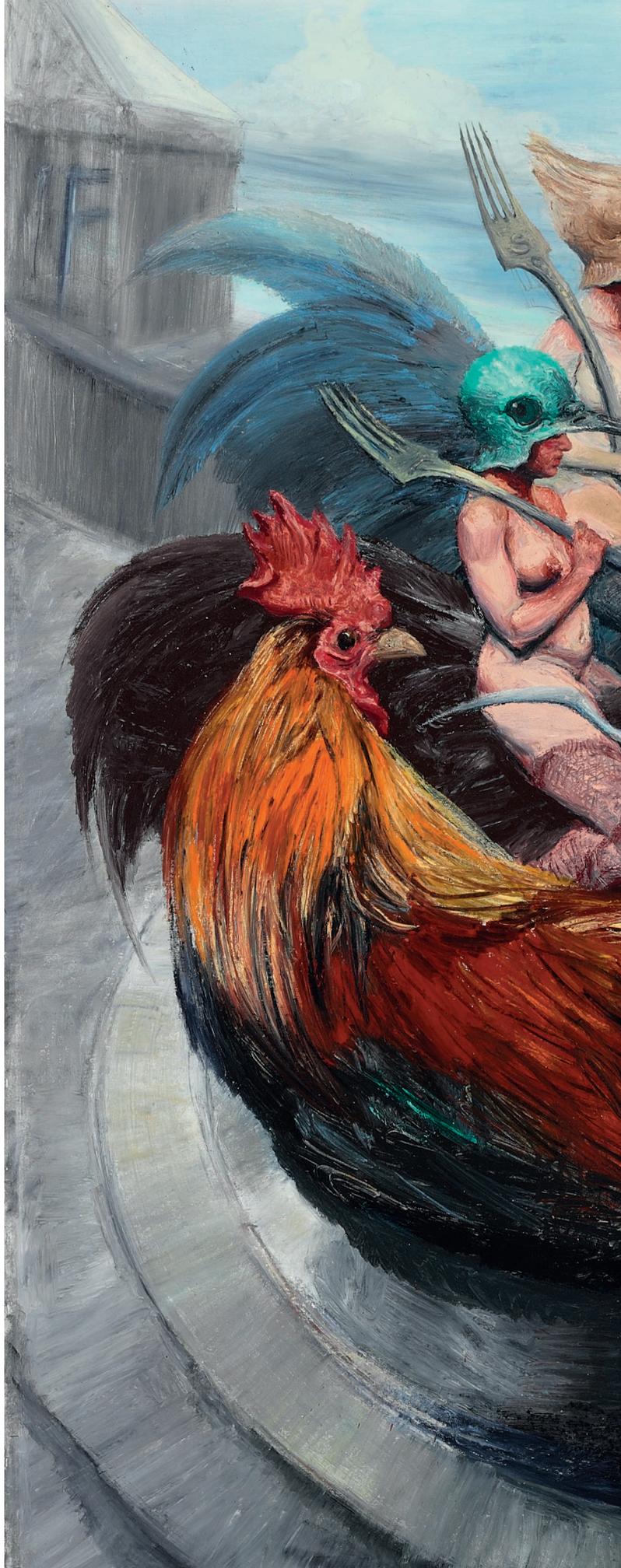
78¾ x 91¼ in. (200 x 231.8 cm.)

Painted in 2015.

\$60,000-80,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.





arte culinario IV

Fabilo 2015



183

**PEDRO FIGARI (1861-1938)**

*Pericón*

signed 'P Figari' (lower left) titled 'Pericón' (on the verso)  
oil on board  
6½ x 9¾ in. (16.5 x 25.1 cm.)  
Painted circa 1930.

\$12,000-18,000

**PROVENANCE:**

R. Ruano collection.  
Estate of Lucien Finkelstein, Rio de Janeiro.  
Acquired from the above by the present owner.

**LITERATURE:**

S. Oliver, *Pedro Figari*, Buenos Aires, Ediciones de Arte Gaglianone, 1984, p. 19, no. 10 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Elena Faget Figari de la Force and dated 1990 and a certificate of authenticity signed by Fernando Saavedra Faget, dated 27 March 2014.

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



184

**PEDRO FIGARI (1861-1938)**

*Candombe*

signed 'P. Figari' (lower center) titled 'Candombe' (on the reverse)  
oil on cardboard  
13½ x 20 ⅞ in. (33.4 x 52.4 cm.)

\$35,000-45,000

**PROVENANCE:**

Estate of the artist.  
Galería Argentina, Buenos Aires (1950)  
Anon. sale, Sotheby's Parke Bernet Inc., New York, 3 December 1981, lot 59 (illustrated in color).  
Acquired from the above.  
Anon. sale, Sotheby's, New York, 26 May 2006, lot 89 (illustrated in color).  
Acquired from the above by the present owner.

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



185

**PEDRO FIGARI (1861-1938)**

*Toros #4*

signed 'P.F.' (lower right)  
oil on cardboard  
13½ x 19½ in. (34.3 x 49.5 cm.)

\$50,000-70,000

**PROVENANCE:**

Dr. Antonio Leloir, Buenos Aires.  
Augusto Rodriguez Larreta.  
Galeria Arroyo, Buenos Aires.  
Banque Sudameris collection, Paris.  
Anon sale, Artcurial – Briest-Le Fur-Poulain-F.Tajan, 7 June 2004, lot 43.  
Acquired from the above by the present owner.

**EXHIBITED:**

Buenos Aires, Instituto Torcuato di Tella, Centro de Artes Visuales,  
*Premio internacional, premio nacional*, 17 May- 4 June 1967.

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

This work is recorded by Fernando Saavedra Faget in the Pedro Figari Archives, Montevideo, as no. XVIII 267.



186

186

**ÁNGEL BOTELLO (1913-1986)**

*Ciudad*

signed 'a. Botello Barros' (lower left)  
oil on canvas  
16¾ x 14⅞ in. (42.5 x 37.8 cm.)  
Painted circa 1940.

\$18,000-22,000

**PROVENANCE:**

An American Collector, Christie's, New York,  
20 November 2007, lot 85 (illustrated in color).  
Acquired from the above by the present owner.

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

187

**JOSÉ CÚNEO (1887-1977)**

*Ranchos orilleros*

signed and dated 'J. Cuneo, Florida, 1932' (lower left)  
oil on burlap  
24¼ x 36 in. (61.6 x 91.4 cm.)  
Painted in 1932.

\$25,000-30,000

**PROVENANCE:**

Private collection, Montevideo  
Anon. sale, Christie's, New York, 17 May 1993, lot 50  
(illustrated in color, sold after sale).  
Private collection, Mexico.  
Anon. sale, Christie's, New York, 30 May 2001, lot 30  
(illustrated in color).  
Acquired from the above by the present owner.



187

188

**FLORENCIO MOLINA  
CAMPOS (1891-1959)**

*Untitled*

signed and dated 'F. Molina Campos/950'  
(upper left)

gouache on heavy paper  
15 7/8 x 22 3/4 in. (38.9 x 56.7 cm.)  
Executed in 1950.

\$10,000-15,000

**PROVENANCE:**

Acquired from the artist.  
Private collection, Berwyn, Pennsylvania  
(by descent from the above).

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



189

**FLORENCIO MOLINA  
CAMPOS (1891-1959)**

*Untitled*

signed and faintly dated 'F. MOLINA  
CAMPOS/946' (upper left)

gouache on paper  
12 3/4 x 19 1/2 in. (32.1 x 49.9 cm.)  
Executed in 1946.

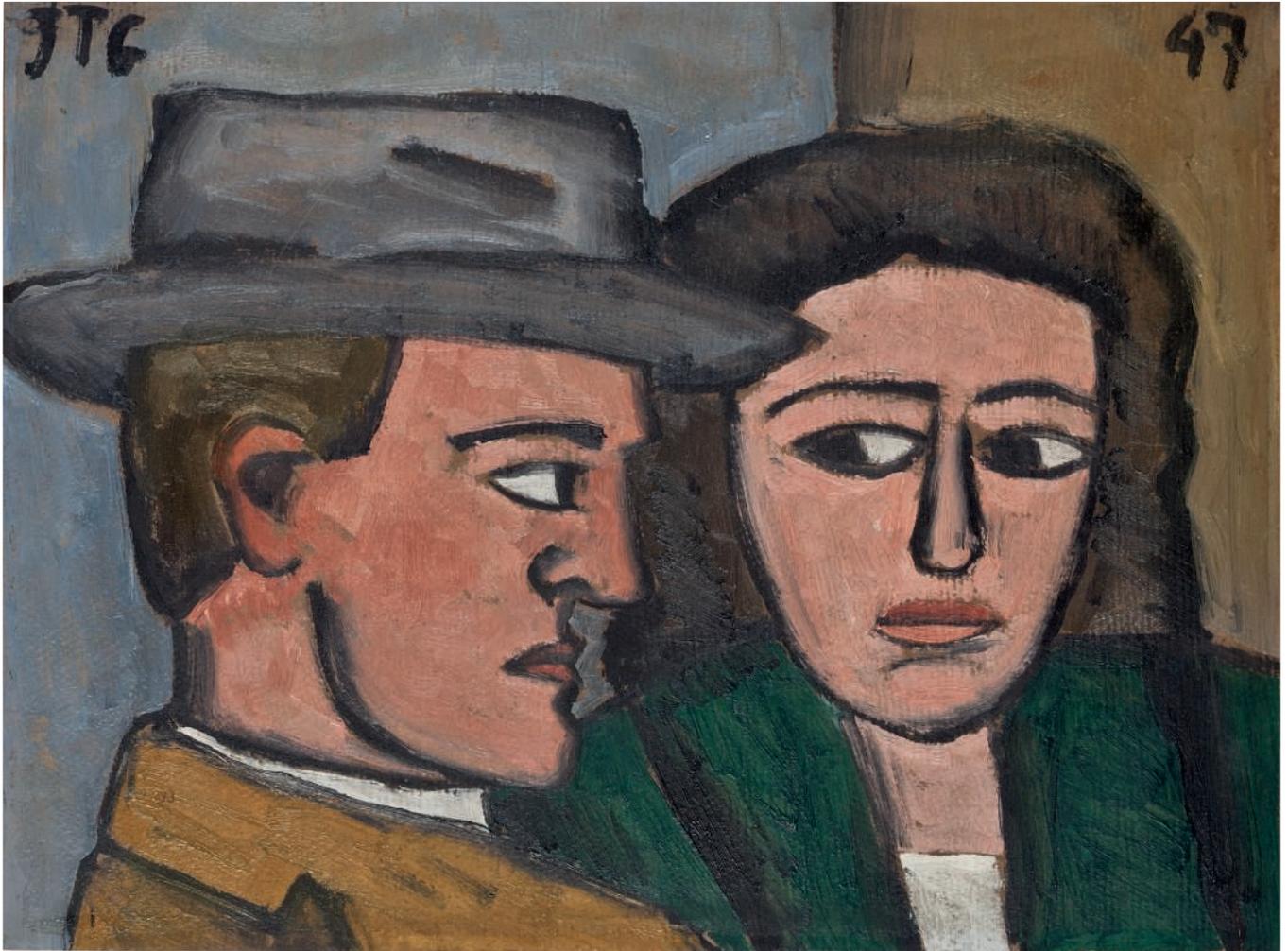
\$15,000-20,000

**PROVENANCE:**

Collection of Warren C. MacFarlane, Former  
President of Minneapolis Moline Implement  
Company, Minneapolis.  
By descent from the above to the present owner.

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





190

## JOAQUÍN TORRES-GARCÍA (1874-1949)

*Cabezas de hombre y mujer a siete tonos*  
(also known as *Iniciación del drama*)

signed 'JTG' (upper left) and dated '47' (upper right)  
oil on cardboard  
12½ x 16½ in. (31.8 x 41.9 cm.)  
Painted in 1947.

\$30,000-40,000

### PROVENANCE:

Estate of the artist.  
Ifigenia Torres Piña, Montevideo.  
Estate of Ifigenia Torres Piña, Montevideo.  
Collection Alejandra, Aurelio and Claudio Torres.  
Private collection.

### EXHIBITED:

Montevideo, Salon del Ateneo de Montevideo, *222 obras retrospectivas y recientes J. Torres-García*, April 1947, no. 68.

### LITERATURE:

C. de Torres and S.V. Temkin, "Cabezas de hombre y mujer a siete tonos, 1947 (1947.36)" in *Joaquín Torres-García Catalogue Raisonné*, <http://www.torresgarcia.com/catalogue/entry.php?id=2121>, (accessed on March 25, 2016).

This work is accompanied by a certificate of authenticity from the Joaquín Torres-García Archive of Alejandra, Aurelio and Claudio Torres, signed by Alejandra Torres and dated 31 December 2015.



191

## JOAQUÍN TORRES-GARCÍA (1874-1949)

### *Composition-puerto con carrito*

signed and dated 'JTG 40' (lower right)

oil on cardboard

15 x 18 in. (38.1 x 45.7 cm.)

Painted in 1940.

\$70,000-90,000

#### PROVENANCE:

Estate of the artist.

Collection Alejandra, Aurelio and Claudio Torres.

Private collection.

#### EXHIBITED:

New York, Jan Krugier Gallery, *From Bonnard to Picasso*,  
12 September 1996-2 November 1996.

#### LITERATURE:

C. de Torres and S.V. Temkin, "Puerto con carrito, 1940 (1940.52)" in Joaquín Torres-García Catalogue Raisonné, <http://www.torresgarcia.com/catalogue/entry.php?id=1672> (accessed March 25, 2016).

This work is accompanied by a certificate of authenticity from the Joaquín Torres-García Archive of Alejandra, Aurelio and Claudio Torres, signed by Alejandra Torres and dated March 21, 2016.



192

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

*Llegada de pescadores*

signed 'quinquela MARTIN' (lower right) titled, signed, and dated 'Llegada de pescadores por el pintor, B. quinquela MARTIN, 1958'

(on the reverse)

oil on wood board

31½ x 35¼ in. (80 x 89.5 cm.)

Painted in 1958.

\$30,000-40,000

**PROVENANCE:**

The Estate of Ernest Volwiler, Christie's, New York, 24 November 1993, lot 141

(illustrated in color).

Private collection, Caracas

(acquired from the above).

Private collection, Mexico City.



193

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

*Untitled*

signed 'quinquela MARTIN' (lower left)

oil on wood board

23½ x 27½ in. (59.7 x 69.9 cm.)

\$25,000-30,000

**PROVENANCE:**

Private collection, Dallas.

Acquired from the above by the present owner.



194

**194**  
**ANTONIO SEGUÍ (B. 1934)**

*Untitled*

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

\$25,000-30,000

**PROVENANCE:**

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

**195**  
**NICOLÁS GARCÍA URIBURU**  
**(B. 1937)**

*Untitled*

signed 'URIBURU' (lower right)  
 oil and *palo borracho* (*ceiba speciosa*) thorns on canvas  
 71¼ x 54¾ in. (181 x 139 cm.)  
 Painted circa 1990.

\$20,000-25,000

**PROVENANCE:**

Private collection, Switzerland.



195

# The Arthur and Anita Kahn Collection

## A New York Story



Anita and Arthur Kahn with Alexander Calder's *Untitled*. Photographer unknown. Artwork: © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York.

A visit to the New York apartment of Dr. Arthur and Mrs. Anita Kahn provided any visitor with a true celebration for the senses. During a lifetime of collecting, these dedicated connoisseurs assembled one of the most remarkable collections of 20th century American art. Though the couple came from humble beginnings—he, the son of an immigrant candy store owner, and she, the daughter of a seamstress—their interest in, and admiration for, the creative process led them to be rewarded with a collection that encompassed some of the most important artists of the period. From Stuart Davis to Alexander Calder, Pablo Picasso to David Smith, their holdings of art demonstrated an astute understanding of the artistic practice and their sheer joy at the works in their collection.

The story of this collection is the physical manifestation of the American dream. Both Dr. and Mrs. Kahn were first-generation Americans; his parents were born in Lithuania and Germany, and hers in Poland and Russia. Dr. Kahn grew up in New Jersey, the son of a candy store owner, and he dropped out of school in his teenage years before returning later to complete his studies. He went on to study at New York University, and then established a successful career as an internationally renowned dentist. He was a pioneer of a specific form of restorative dentistry known as gnathology and lectured on its procedures at universities and hospitals around the world. In addition, he built up a successful practice in New York, which

treated private patients, artists and some of the most famous names from Hollywood. He was responsible for some of the most celebrated smiles on the silver screen, with one of his celebrity clients even going so far as to dub him “the Rodin of the dental world.”

Anita Kahn (née Goretzky) also grew up in New Jersey. Her father sold shirts door-to-door and her mother was a seamstress and a keen amateur artist—a passion she passed onto her daughter. Anita studied art at Temple University in Philadelphia and eventually worked out of a studio on an upstairs floor of an old brownstone on 72nd and Broadway in New York. She would take classes downtown at the New School of Social Research and it was here that she began to immerse herself in New York’s burgeoning art scene. She became a student of such luminaries as Richard Pousette-Dart, Moses Soyer and Anthony Toney and began to develop a lifelong passion for the artists she met and started to acquire examples of their work for her own collection.

The Kahns took it upon themselves to visit galleries on a regular basis, attend lectures at the city’s museums, and, more importantly, get to know the artists themselves. Whilst the works in the collection of Dr. Arthur and Mrs. Anita Kahn span much of the 20th century, its focus is clearly on the bold abstract forms that became the dominant narrative of the period. Enthralled by the downtown art scene that developed in New York, Anita Kahn and

her husband seamlessly melded together their own aesthetic inclinations with the spirit of the age. The Kahns loved to share their love of art with fellow collectors. A striking couple at social functions—Anita bedecked in her Calder tiara and Arthur wearing his signature red blazer—the couple were instantly recognizable whenever they went out. But they were equally at home in their Upper West Side apartment, sharing their art with museum groups and other interested parties from around the world. “They loved to entertain,” their daughter Karen recalled. “During the tours, they would have string quartets come to the apartment to serenade the visitors. My mother enjoyed showing everyone around the apartment and telling them all her stories about how she collected each particular piece.”

Both in life and in art, Dr. Arthur and Mrs. Anita Kahn espoused the spirit of the American dream. Born the children of immigrant parents, they took every opportunity offered to them to build a highly successful life in New York. Their connoisseurship enabled them to ingratiate themselves into the New York artistic community and witness the seismic changes that were taking place in the city at the time—changes that would reverberate around the world. The works in the collection of Arthur and Anita Kahn not only embrace their own personalities, but also capture the excitement of the mid-20th century when the axis of the art world shifted dramatically westwards and New York became the epicenter of the art world.



THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

**196**

**FERNANDO BOTERO (B. 1932)**

*Untitled*

signed and dated 'Botero, 19-8-61' (center right)

oil and crayon on paper

10 7/8 x 8 in. (27.6 x 20.3 cm.)

Executed in 1961.

\$12,000-18,000

**PROVENANCE:**

Grippi Gallery, New York.

Acquired from the above in 1981.

THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

**197**

**MARCELO BONEVARDI (1929-1994)**

*Talismanic Object (No. 468)*

inscribed 'BONEVARDI' (lower right) signed twice, dated, inscribed and titled  
'Bonevardi, March 13, 1975, BONEVARDI, 75, TALISMANIC OBJECT, 468'  
(on the verso)

acrylic on stitched linen and wood construction with textured substrate,  
wood assemblage and carvings

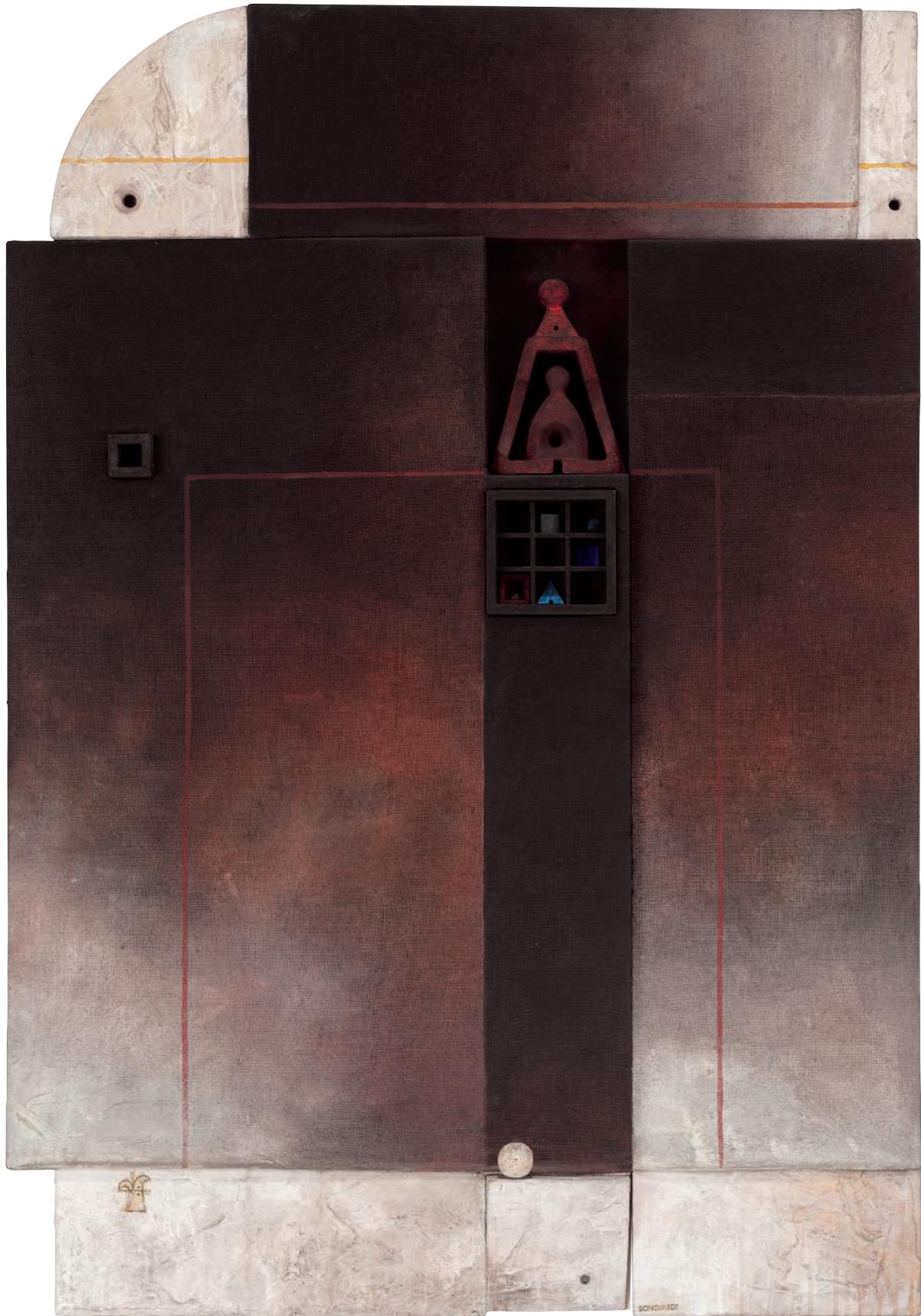
69 x 47 $\frac{3}{4}$  x 5 in. (175.3 x 121.3 x 12.7 cm.)

Executed in 1975.

\$12,000-18,000

**PROVENANCE:**

Acquired directly from the artist in 1981.





**198**

**KAZUYA SAKAI (1927-2001)**

*Perpetusa/Peter Lewis*

signed twice, dated, and titled 'Kazuya Sakai, San Antonio, Tex, March 1979, Perpetusa/Peter Lewis' (on the reverse)

acrylic on canvas

59¾ x 40 x 8¾ in. (151.8 x 101.6 x 22.2 cm.)

Painted in 1979.

\$35,000-45,000

**PROVENANCE:**

Southland Corporation collection, Dallas  
(acquired directly from the artist).

Acquired from the above by the present owner.



**199**

**KAZUYA SAKAI (1927-2001)**

*Convergenca I*

signed twice, dated, and titled, Kazuya Sakai, 1979-80, *Convergenca I*' (on the reverse)

acrylic on canvas

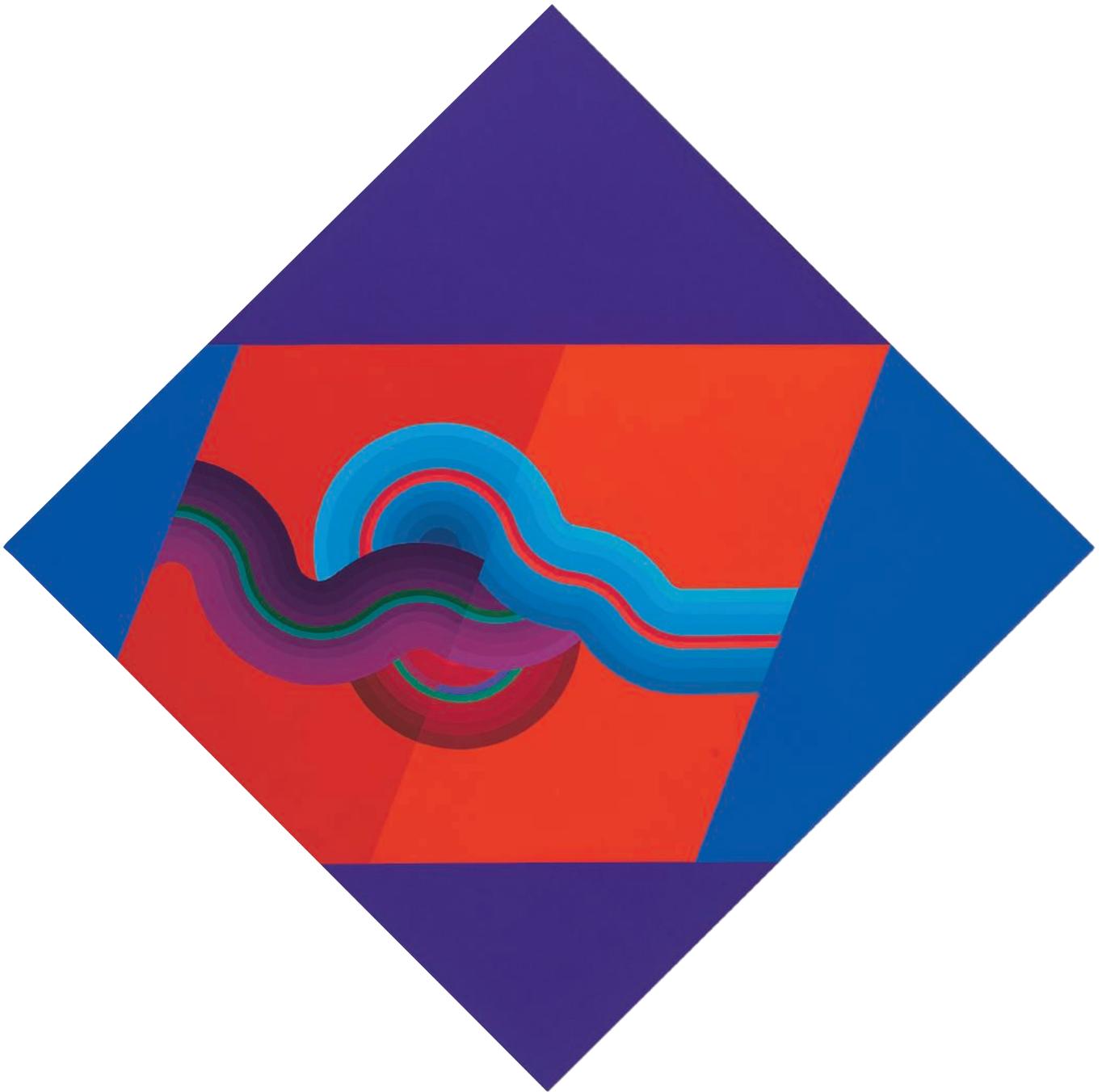
48 x 48 in. (121.9 x 121.9 cm.)

Painted in 1979-80.

\$12,000-18,000

**PROVENANCE:**

Private collection, Fort Worth, Texas.



200

**KAZUYA SAKAI (1927-2001)**

*Trois poèmes d' Henri Michaux*

signed twice, dated, and titled 'Kazuya Sakai, Trois poèmes d' Henri Michaux, March 1979' (on the reverse)

acrylic on canvas

83 3/8 x 83 3/8 (211.8 x 211.8 cm.) dimensions when installed

59 x 59 in. (149.86 x 149.86 cm.) square

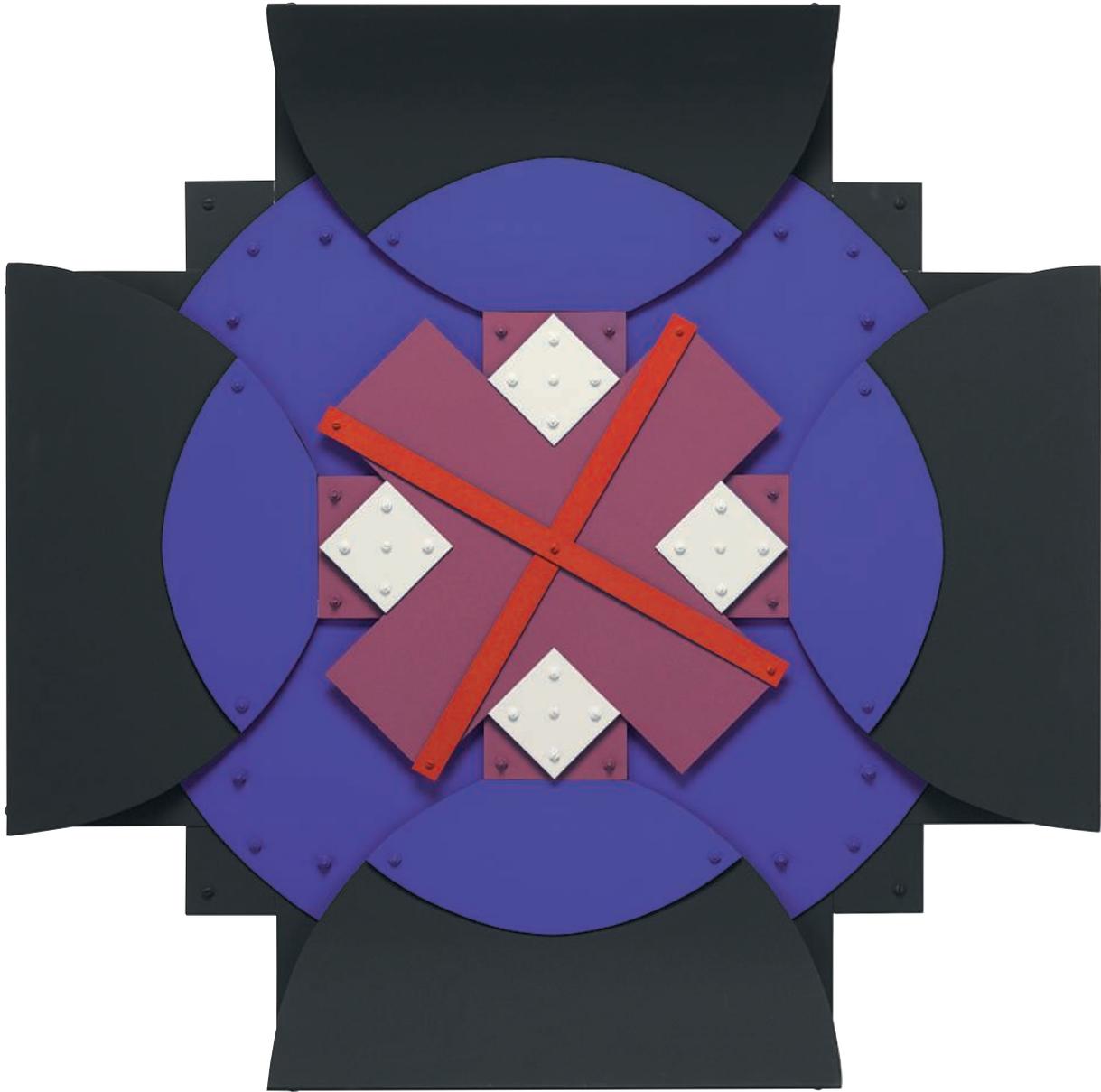
Painted in 1979.

\$35,000-45,000

**PROVENANCE:**

Southland Corporation collection, Dallas (acquired directly from the artist).

Acquired from the above by the present owner.



201

**EDGAR NEGRET (1920-2012)**

*Espejo de agua reflejando la Cruz del Sur*

signed, dated, and titled, 'NEGRET, 1993, Espejo de agua reflejando la cruz del sur' (on the verso)

painted aluminum

38¼ x 38¼ x 4½ in. (97.2 x 97.2 x 11.4 cm.)

Executed in 1977.

\$30,000-40,000

**PROVENANCE:**

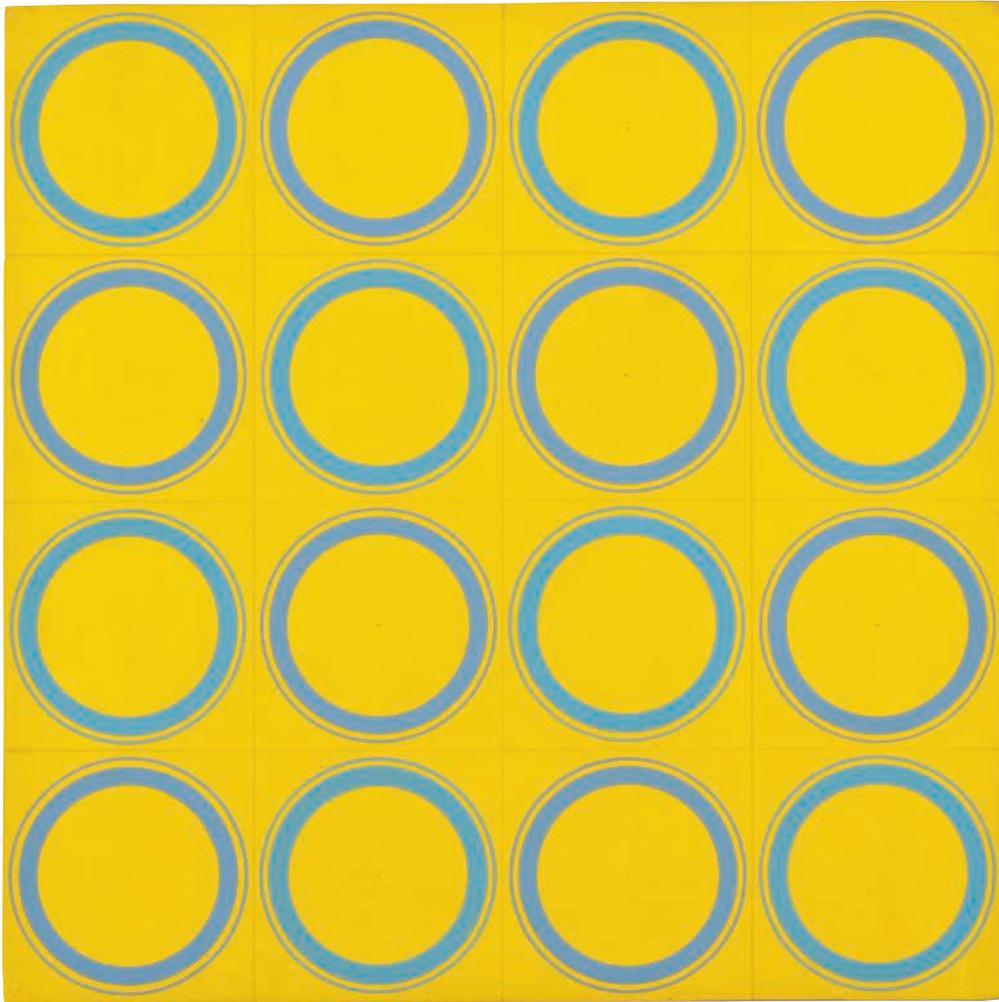
Private collection, Bogotá.

Acquired from the above by the present owner.

**LITERATURE:**

*Homenaje Negret, escultor*, Bogotá, Villegas Editores, 2004, p. 195 (illustrated in color).

This work is accompanied by a certificate of authenticity signed by Germán Alvarado, director of the Galería Casa Negret, G.A., dated May 2003.



202

**ANTONIO ASIS (B. 1932)**

*Vibration couleur, bleu et jaune*

signed 'Asis' (on the reverse)

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

Painted circa 1965.

\$25,000-35,000

**PROVENANCE:**

Anon. sale, Casa de Subastas Odalys, Madrid, 17 February 2008, lot 149.

Acquired from the above by the present owner.

**EXHIBITED:**

Macerata, Italy, Artestudio, *Ideatori Plastici*, 1969.

Genoa, Italy, Galleria la Polena, *Antonio Asis*, 1975.

Savone, Italy, Gallia Arte Contemporanea, *Mundial*, 1983.

Venice, Centre de Recherche Artistique Contemporaine, *Verifica 8 + 1*, 1984.

Paris, Galerie Claude Dorval, *Expression visuelle*, 1995.



203

**ROGELIO POLESELLO (1939-2014)**

*Untitled*

signed twice and dated 'POLESELLO, ROGELIO POLESELLO, 2006' (on the reverse)

acrylic on canvas

31¼ x 31¼ in. (80.7 x 80.7 cm.)

Painted in 2006.

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the artist in 2007.

204

**MARTHA BOTO (1925-2004)**

signed 'martha boto' (on the base)

oil on wood

21½ x 18 in. (54.6 x 45.7 cm.)

Executed in 1919.

\$12,000-18,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

Paris, Galerie Argentine, *Dix ans d'art*, January-February 2006.





205

**CÉSAR PATERNOSTO (B. 1931)**

*Three Yellows II, Tanita*

signed, dated, and inscribed 'CESAR PATERNOSTO, SEPTEMBER 1975,  
THREE YELLOWS, II, TANITA, TO MY LOVE, TANITA, NOVEMBER 29, 1975  
(TWO YEARS TOGETHER)' (on the reverse)

acrylic on canvas mounted on board

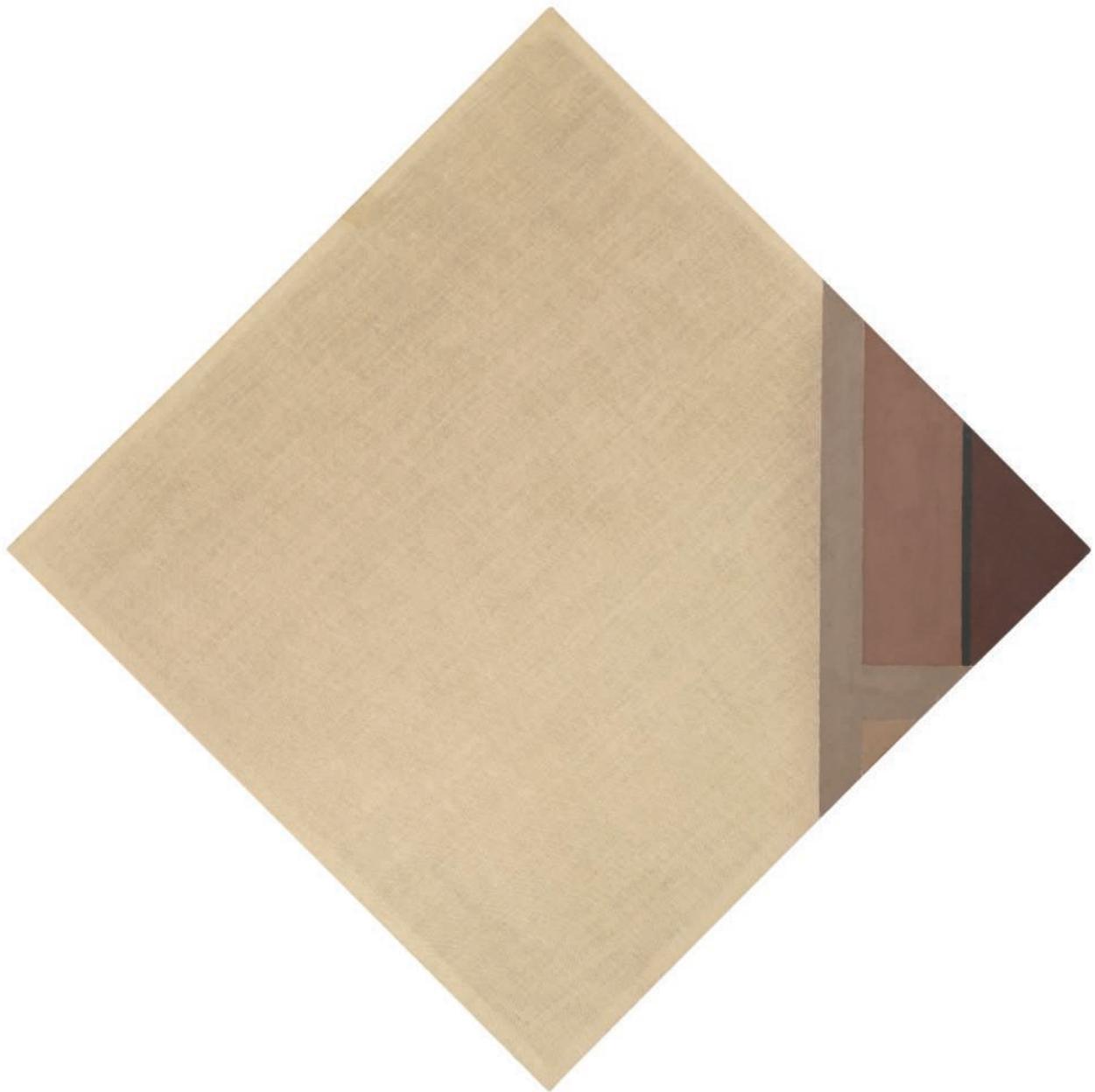
24 x 24 x 1 $\frac{7}{8}$  in. (61 x 61 x 4.8 cm.)

Painted in September 1975.

\$15,000-20,000

**PROVENANCE:**

Gift from the artist to the present owner.



**206**

**CÉSAR PATERNOSTO (B. 1931)**

*Sagitancer II*

signed, dated, titled, and dedicated 'CESAR PATERNOSTO, 1975, SAGITANCER II, FOR TANITA MY LOVE' (on the back stretcher bar)

acrylic on canvas

30 x 30 x 4 in. (76.2 x 76.2 x 10.2 cm.) square

42½ x 42½ x 4 in. (108 x 108 x 10.2 cm.) dimensions when installed

Painted in 1975.

\$15,000-20,000

**PROVENANCE:**

Gift from the artist to the present owner.



**207**

**JOSÉ ÁNGEL ROSABAL (B. 1935)**

*Getting Up*

signed 'Rosabal' (on the reverse)  
acrylic on canvas  
67½ x 37 in. (171.5 x 94 cm.)  
Painted in 2014.

\$12,000-18,000

**PROVENANCE:**

Acquired directly from the artist.



**208**

**SALVADOR CORRATGÉ (B. 1928)**

*Untitled No. 7*

signed twice 'S. Corratgé' (on the reverse)  
acrylic on canvas  
48 x 36 in. (121.9 x 91.4 cm.)  
Painted in 2014.

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the artist.



**209**

**JUDITH LAUAND (B. 1922)**

*Untitled*

signed and dated 'Judith Lauand 1979' (lower right)  
signed and dated again 'Judith Lauand 1979'  
(on the reverse)

oil on canvas

23½ x 23½ in. (59.7 x 59.7 cm.)

Painted in 1979.

\$40,000-60,000

**PROVENANCE:**

Private collection, Rio de Janeiro  
(acquired directly from the artist).

Acquired from the above by the present owner.

This work is accompanied by a certificate of  
authenticity signed by the artist and dated  
8 May 2012.



**210**

**JUDITH LAUAND (B. 1922)**

*Acervo no. 578*

signed and dated 'Judith Lauand, 1989'  
(lower right) signed and dated again, and titled  
'Judith Lauand, 1989, Acervo no. 578'  
(on the back stretcher bar)

oil on canvas

23½ x 23½ in. (59.7 x 59.7 cm.)

Painted in 1989.

\$35,000-45,000

**PROVENANCE:**

Berenice Arvani Gallery, São Paulo.

Acquired from the above by the present owner.

**EXHIBITED:**

São Paulo, Chapel Art Show, *Judith Lauand*,  
October 2015.

211

**OLGA ALBIZU (1924-2005)**

*Untitled*

faintly signed 'ALBIZU' (lower left) inscribed 'OLGA ALBIZU'  
(on the reverse, across upper stretcher bar)

oil on canvas

40 x 30 in. (101.6 x 76.2 cm.)

\$30,000-40,000

**PROVENANCE:**

Private collection, New York.



212

**OLGA ALBIZU (1924-2005)**

*Untitled*

inscribed 'O ALBIZU' (on the reverse along the upper stretcher bar)

inscribed again 'ALBIZU' (in the center along the stretcher bar)

oil on canvas

45½ x 35 in. (115.6 x 88.9 cm.)

\$30,000-40,000

**PROVENANCE:**

Private collection, New York.





213

**213**

**ANA MERCEDES HOYOS  
(1942-2014)**

*Monasità*

each signed 'Hoyos 13' (along the upper edge)  
acrylic on linen  
59 x 39¼ in. (149.9 x 100 cm.) each  
Painted in 2013. (2)  
Diptych.

\$40,000-60,000

**PROVENANCE:**

Acquired directly from the artist.

This work is accompanied by a certificate of authenticity signed by Ana Mosseri Hoyos and dated 10 February 2016.

**214**

**OSCAR MUÑOZ (B. 1951)**

*Otoño*

signed and dated 'Oscar Muñoz, 1991' (lower center)  
charcoal, plaster, and collage on canvas  
58 ¾ x 28 ¾ in. (148.2 x 71.5 cm.)  
Painted in 1991.

\$15,000-20,000

**PROVENANCE:**

Private collection, Cali.  
Private collection, Miami.



214



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

**215**

**MIGUEL RIO BRANCO (B. 1946)**

*Chupeta*

suite of twelve Cibachrome prints  
each signed, dated, titled and numbered 'RIO BRANCO,  
1984, CHUPETA, 3/5' (on the verso)  
each 15½ x 23 in. (39.3 x 58.4 cm.)  
Executed in 1984. (12)  
Edition three of five.

\$20,000-25,000

**PROVENANCE:**

D'Amelio Terras Gallery, New York.  
Acquired from the above by the present owner.

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**



**216**

**PAULO PASTA (B. 1959)**

*Untitled*

signed and dated 'Paulo Pasta 2002' (on the reverse)

oil on canvas

39½ x 47 ¾ in. (100.3 x 120.3 cm.)

Painted in 2002.

\$25,000-30,000

**PROVENANCE:**

Anon. sale, Aloisio Cravo-Arte & Leilões, São Paulo, 5 September 2011, lot 39 (illustrated in color).

Acquired from the above by the present owner.

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**

ANGELO VENOSA



217

**ANGELO VENOSA (B. 1954)**

*Untitled*

acrylic

Two units, 34 $\frac{1}{2}$  in. (89 cm.) (diameter, upright unit),  
7 $\frac{3}{4}$  in. (19.7 cm.) (height); 25 $\frac{1}{4}$  in. (64.1 cm.) (diameter,  
flat unit), 7 $\frac{3}{4}$  in. (19.7 cm.) (height); overall dimensions  
variable when installed  
Executed in 2012.

Edition one of three.

\$30,000-40,000

**PROVENANCE:**

Anita Schwartz Galeria de Arte, Rio de Janeiro.  
Acquired from the above by the present owner.

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**



218

**LEDA CATUNDA (B. 1961)**

*Santa Cruz*

signed, dated and titled 'Leda Catunda 2011 SANTA CRUZ'

(on the reverse)

acrylic on canvas and fabric

73 x 105 in. (185.5 x 267 cm.)

Painted in 2011.

\$40,000-60,000

**PROVENANCE:**

Galeria Fortes Vilaça, São Paulo.

Acquired from the above by the present owner.



PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**

**219**

**ARTUR LESCHER (B. 1962)**

*Untitled #12* from the series *Metaméricos*

signed, dated and numbered 'ARTUR LESCHER 2011 3/5'  
(upper verso)

wood and brass

80¼ x 2 x 22 in. (204 x 5 x 56 cm.)

Executed in 2011.

Edition three of five.

\$20,000-25,000

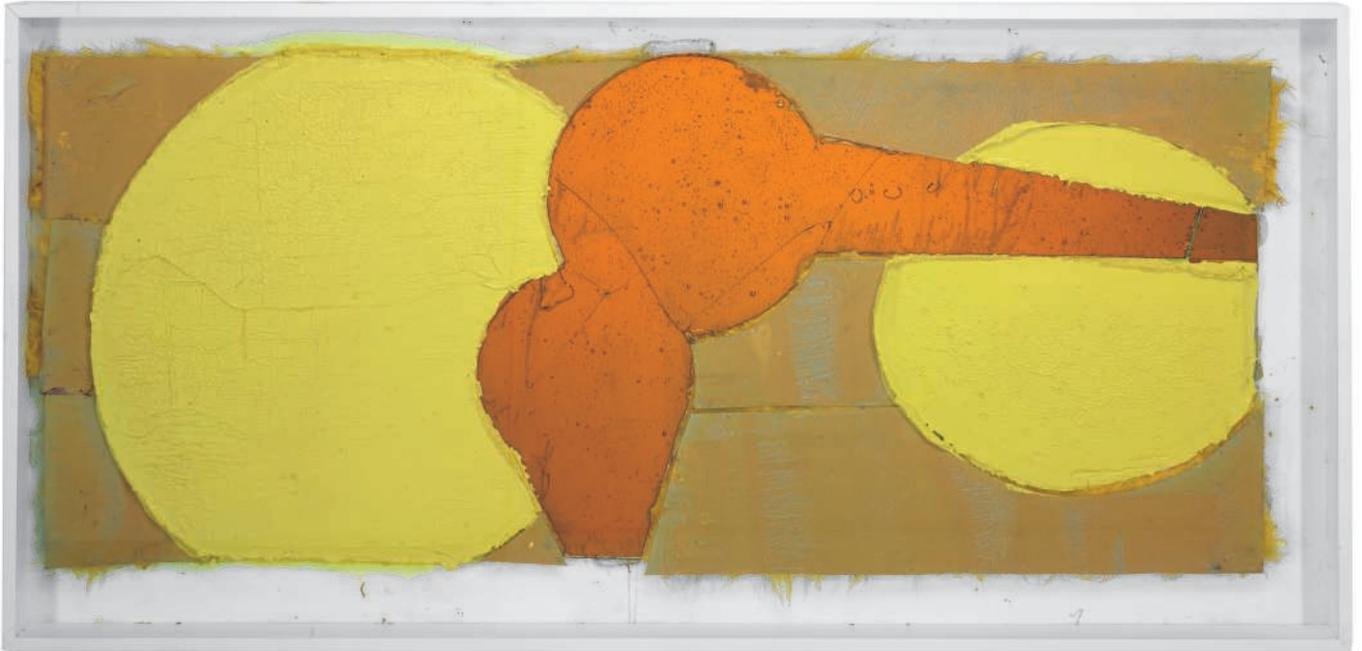
**PROVENANCE:**

Galeria Nara Roesler, São Paulo.

Acquired from the above by the present owner,  
October 2011.

ARTUR LESCHER

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**



**220**

**NUNO RAMOS (B. 1960)**

*Untitled*

signed and dated 'Nuno Ramos 10-09' (upper right)  
 acrylic, plush, aluminum, glass and mirror on panel  
 36½ x 75¾ x 3¾ in. (92.7 x 192.7 x 9.8 cm.)  
 Painted in October 2009.

\$25,000-35,000

**PROVENANCE:**

Anita Schwartz Galeria de Arte, Rio de Janeiro.  
 Acquired from the above by the present owner.

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**

221

**JOSÉ BENTO (B. 1962)**

*Piramide*

each unit inscribed 'BLACK GOLD' and numbered  
wood

2 $\frac{7}{8}$  x 2 $\frac{3}{4}$  x 8  $\frac{3}{8}$  in. (7.3 x 7 x 21.3 cm.) each

37 x 60 $\frac{1}{2}$  x 8  $\frac{3}{8}$  in. (94 x 154 x 21.3 cm. (dimensions when installed)

Executed in 2012

Edition one of three. Two-hundred fifty-three units.

\$20,000-25,000

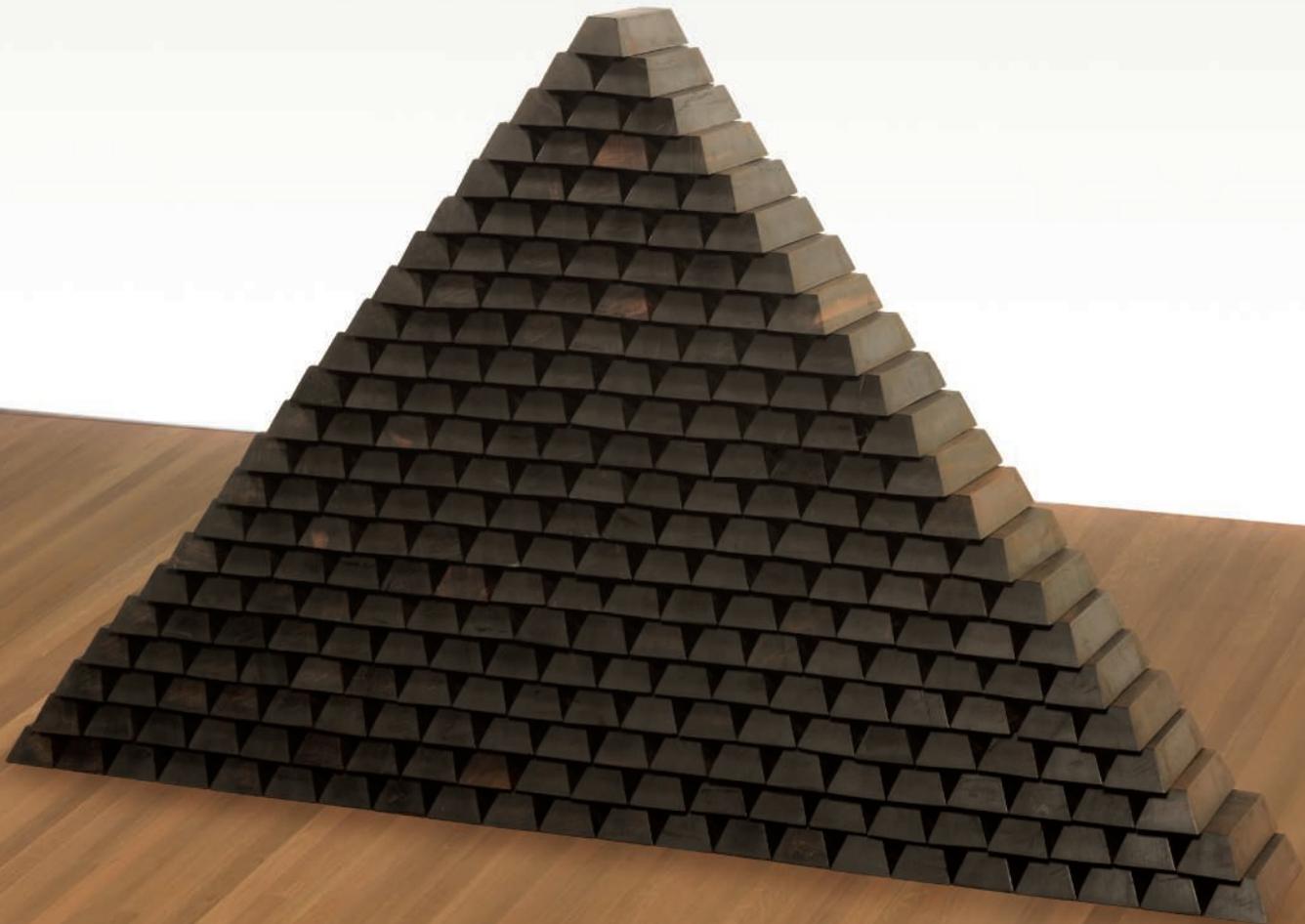
**PROVENANCE:**

A Gentil Carioca, Rio de Janeiro.

Acquired from the above by the present owner.

**EXHIBITED:**

São Paulo, Museu Brasileiro da Escultura, *Coleção BGA – Brazil Golden Art*,  
13-27 December 2012.



JOSÉ BENTO

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**



**222**

**CRISTINA CANALE (B. 1961)**

*Neblina*

signed, titled and dated 'Cristina Canale "NEBLINA" 2008/09'  
(on the reverse)

oil, oil stick and acrylic on canvas  
35¼ x 39¾ in. (90.8 x 100 cm.)

Painted in 2008-09.

\$18,000-22,000

**PROVENANCE:**

Galeria Bolsa de Arte de Porto Alegre, Porto Alegre.

Acquired from the above by the present owner in 2012.



223

**HENRIQUE OLIVEIRA (B. 1973)**

*Untitled*

signed and dated 'HENRIQUE OLIVEIRA 2007' (on the reverse)  
acrylic on canvas  
63¾ x 51½ in. (162 x 130 cm.)  
Painted in 2007.

\$30,000-40,000

**PROVENANCE:**

Baró Galeria, São Paulo.  
Anon. sale, Aloisio Cravo-Arte & Leilões, São Paulo, 5 September 2011,  
lot 137 (illustrated in color).  
Acquired from the above by the present owner.



J.M.W. Turner, *The Slave Ship (Slavers Throwing Overboard The Dead And Dying, Typhoon Coming On)*, 1840. Oil on canvas, 35¼ x 48¼ in. Museum of Fine Arts, Boston.

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**

THIAGO ROCHA PITTA



**224**

**THIAGO ROCHA PITTA (B. 1980)**

*Homenagem a William Turner*

Four color photographs  
19¾ x 29½ in. (50.2 x 75 cm.) each; 19¾ x 118 in. (50.2 x 300 cm.)  
overall dimensions  
Executed in 2004.  
Artist's proof two of two.

Four units.

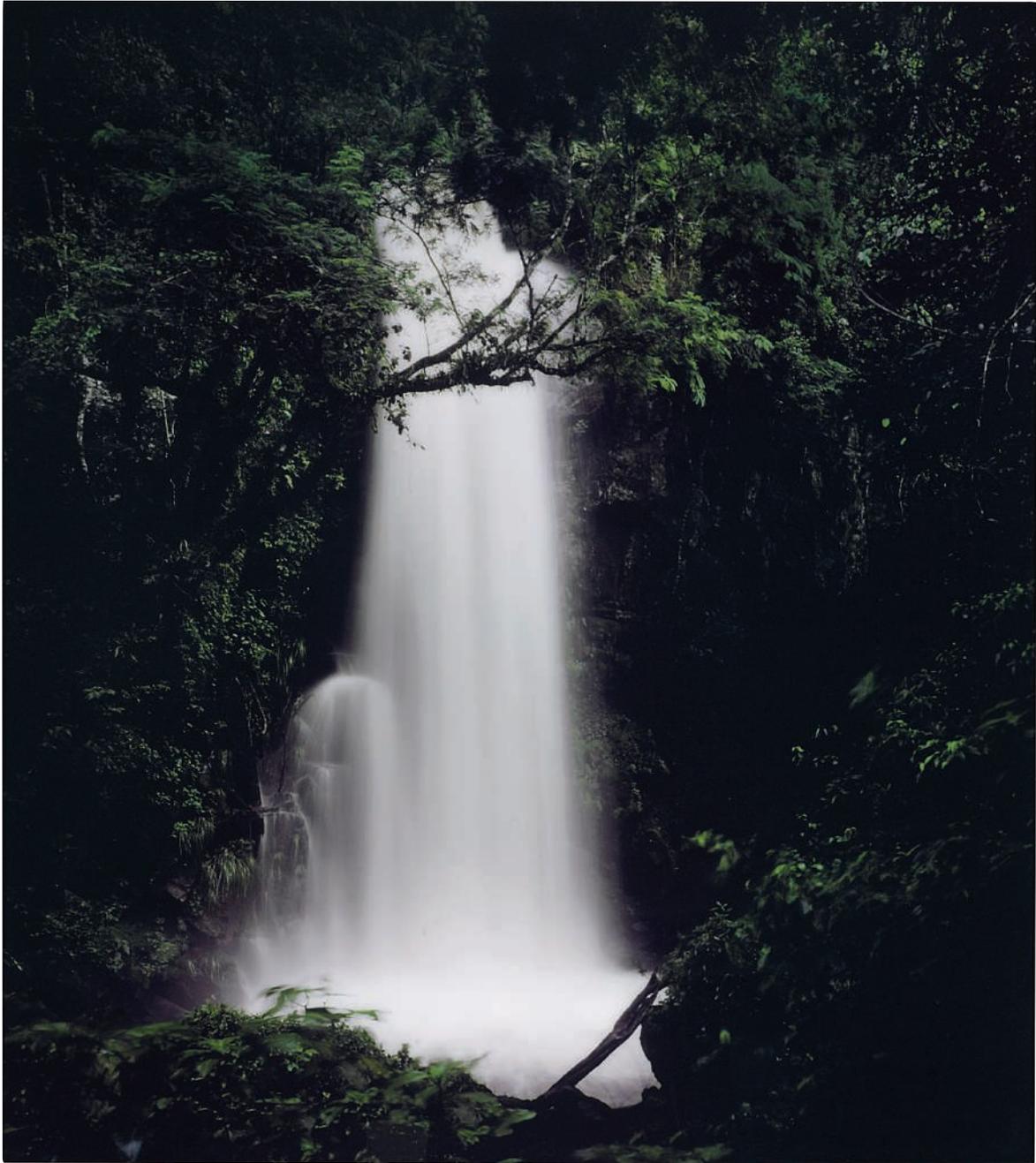
\$12,000-18,000

**PROVENANCE:**

Galeria Millan, São Paulo.  
Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed  
by the artist and dated 19 April 2016.

PROPERTY FROM  
**BRAZIL GOLDEN ART COLLECTION**



**225**

**CAIO REISEWITZ (B. 1967)**

*Tambarahy*

signed, dated, titled and numbered 'Caio Reisewitz 2010 Tambarahy 1/5'  
(on the verso)

c-print mounted on acrylic  
80 x 70¾ in. (203.2 x 180 cm.)

Executed in 2010.

Edition one of five.

\$18,000-22,000

**PROVENANCE:**

Luciana Brito Galeria, São Paulo.

Acquired from the above by the present owner.



**226**

**THIAGO ROCHA PITTA (B. 1980)**

*Untitled (Herança)*

photograph

39¼ x 59 in. (99.7 x 149.9 cm.)

Executed in 2012.

Edition one of three.

\$10,000-15,000

**PROVENANCE:**

Galeria Millan, São Paulo.

Acquired from the above by the present owner.



227

227

**YOLANDA MOHALYI (1909-1978)**

*Círculo vivipodisco*

signed 'Yolanda Mohalyi' (lower right) titled 'CÍRCULO VIVIPODISCO' (along the upper stretcher bar)  
oil on canvas  
41½ x 33¾ in. (105.4 x 85.7 cm.)

\$10,000-15,000

**PROVENANCE:**

Galería Mer-Kup, Mexico City.  
Private collection, Los Angeles.  
Acquired from the above by the present owner.

228

**MARIO CARREÑO (1913-1999)**

*Ajedrez*

signed and numbered 'Carreño, 15/18' and inscribed with the foundry mark "FUNDICION R. BUCHHASS" (near the base)

bronze

25¼ x 5 5/8 x 5 5/8 in. (63.5 x 14.7 x 14.7 cm.)

Conceived in 1974; Executed in 2002.

Edition fifteen of eighteen.

\$30,000-40,000

**PROVENANCE:**

Juan Campos Reyes, Fundación Mario Carreño, Santiago, Chile.

Private collection, Buenos Aires.

Acquired from the above by the present owner.

**LITERATURE:**

Exhibition catalogue, *Mario Carreño*, Santiago, Museo de Artes Visuales, 2004, p. 54 (another edition illustrated).

This work is accompanied by a certificate of authenticity signed by Juan Campos from the Fundación Mario Carreño.



228



PROPERTY OF THE BASS MUSEUM OF ART,  
SOLD TO BENEFIT THE ACQUISITIONS FUND

**229**

**ROBERTO JUAREZ (B. 1952)**

*Fruit Foam*

signed and dated 'Roberto Juarez, 1992' (lower left) signed  
and dated again and titled 'Roberto Juarez, FRUIT FOAM,  
Oct 22 1992' (on the reverse)

acrylic, peat moss, gravel, and Japanese paper on linen  
71 x 115 in. (180.3 x 292.1 cm.)

Painted in 1992.

\$15,000-20,000

**PROVENANCE:**

Robert Miller Gallery, New York.  
Gift from the above (August 2000).



230

230

**IGNACIO ITURRIA (B. 1949)**

*Untitled*

signed 'iturria' (lower right) and dated '92' (lower left)

oil on canvas

15¾ x 78½ in. (40 x 199.4 cm.)

Painted in 1992.

\$18,000-22,000

**PROVENANCE:**

Praxis International Art, New York.

Acquired from the above by the present owner in 1992.



231

231

**IGNACIO ITURRIA (B. 1949)**

*Mueble con cucharas*

signed 'iturria' (lower right) dated '91' (lower left)

oil on canvas

74¾ x 58½ in. (188.3 x 148.6 cm.)

Painted in 1991.

\$30,000-40,000

**PROVENANCE:**

Praxis International Art, New York.

Acquired from the above (1992).

Anon. sale, Sotheby's, New York, 19 November

2008, lot 210 (illustrated in color).

Acquired from the above by the present owner.



232

**CLAUDIO BRAVO (1936-2011)**

*Wrinkled Paper*

signed and dated 'CLAUDIO BRAVO, MMX'

(lower left)

oil on canvas

18¼ x 15 in. (46.4 x 38.1 cm.)

Painted in 2010.

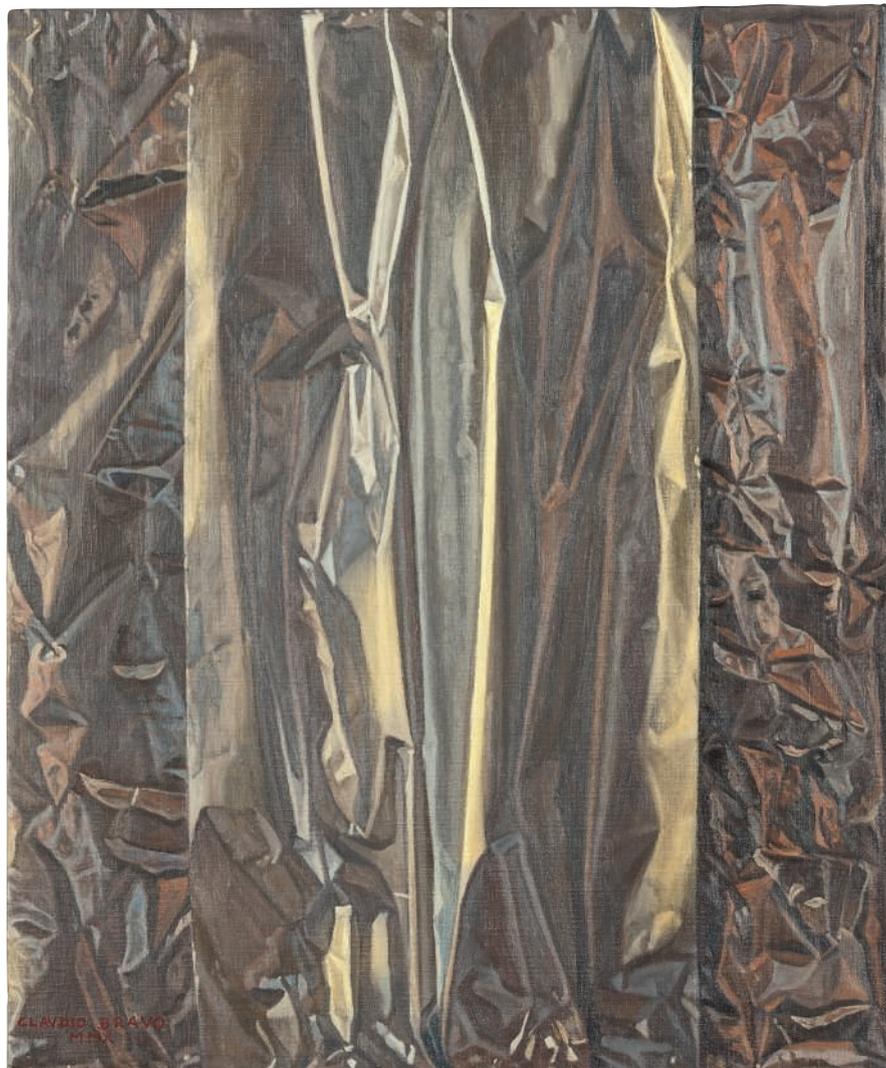
\$70,000-90,000

**PROVENANCE:**

Gift from the artist.

Property from a Private European Collection,  
Sale, Sotheby's, New York, 28 May 2014, lot 108  
(illustrated in color).

Acquired from the above by the present owner.



232



**233**

**ANTONIO CARO (B. 1950)**

a) *Colombia*

signed, dated, and numbered 'Caro, 1977, 107/150'  
 (along the right edge)  
 screenprint inks on cotton canvas  
 19 5/8 x 27 3/8 in. (49.9 x 69.4 cm.)  
 Executed in 1977.  
 Edition one hundred seven of one hundred fifty.

**PROVENANCE:**

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

b) *Maíz*

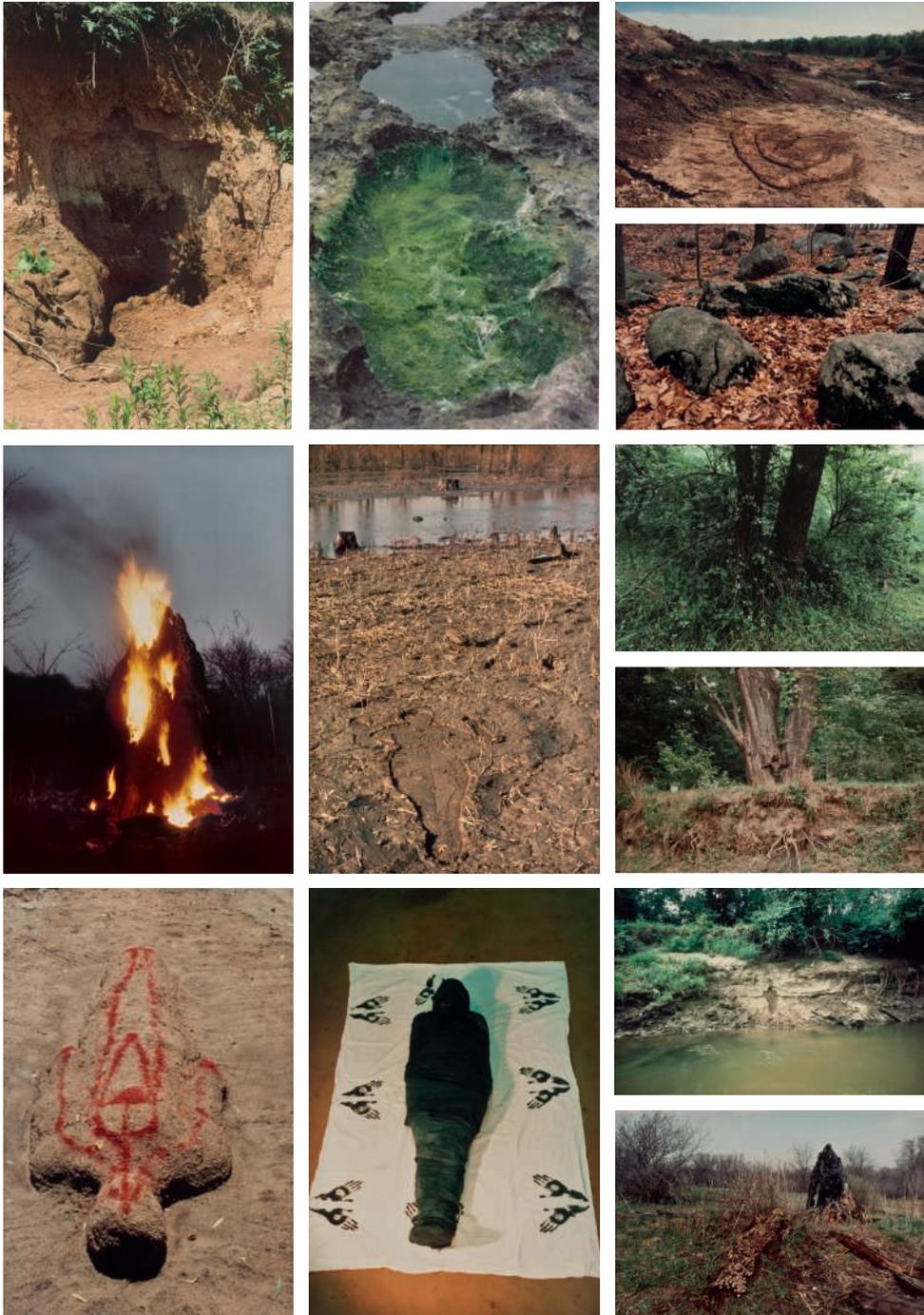
signed, dated, and numbered 'Caro, 1977, 4/40'  
 (along the lower right edge)  
 silkscreen on paper  
 23 1/2 x 18 in. (59.7 x 45.7 cm.)  
 Executed in 1977.  
 Edition four of forty.

**PROVENANCE:**

Private collection, Bogotá  
 Anon. sale, Bogotá Auction, Bogotá, 26 June 2014,  
 lot 53.  
 Acquired from the above by the present owner.

Two in one lot.

\$12,000-18,000



234

**ANA MENDIETA (1948-1985)**

*Silueta Works in Iowa*

each stamped 'Ana Mendieta', signed by Raquel Mendieta Harrington, Administratrix of The Estate and numbered '12/20' (on the verso)  
 suite of twelve color photographs  
 16 x 20 inches (40.6 x 50.8 cm)  
 or 20 x 16 inches (50.8 x 40.6 cm) each  
 Executed in 1976-78. Estate prints 1991.  
 Edition twelve of twenty.

\$50,000-70,000

**PROVENANCE:**

Galerie Lelong, New York.

Acquired from the above by the present owner.



235

**GUILLERMO KUITCA (B. 1961)**

*Untitled*

signed and dated 'Kuitca '83' (lower right)

acrylic and graphite on board  
14 5/8 x 39 1/2 in. (39.7 x 100.3 cm.)

Executed in 1983.

\$35,000-45,000

**PROVENANCE:**

Leo Keningsberg, Buenos Aires.  
Acquired from the above.



236

**DANIEL SENISE (B. 1955)**

*Galeria*

signed, dated, and titled 'daniel senise, 2004, GALERIA'  
(on the reverse)

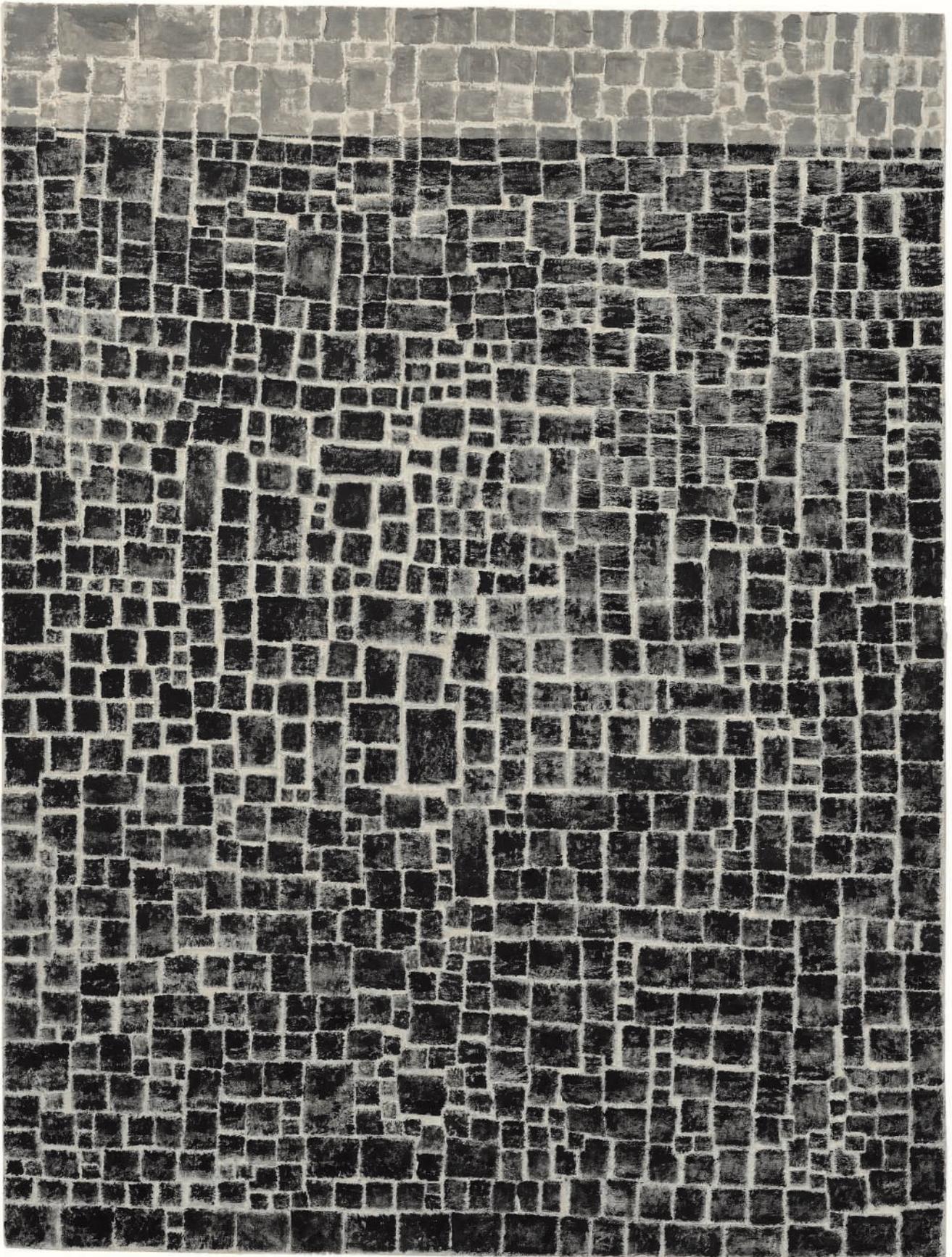
acrylic and linen collage on wood  
84 x 84 in. (213.4 x 213.4 cm.)

Painted in 2004.

\$12,000-18,000

**PROVENANCE:**

Galeria Brito Cimino, São Paulo (acquired directly from the artist).  
Acquired from the above by the present owner.



237

**JUAN ROBERTO DIAGO (B. 1971)**

*Untitled*

signed thrice and dated 'Roberto Diago, 2012'  
(on the reverse)

oil on canvas collage laid on canvas  
78½ x 59 in. (199.4 x 149.9 cm.)

Painted in 2012.

\$12,000-18,000

**PROVENANCE:**

Magnan Metz Gallery, New York.

Acquired from the above by the present owner in 2012.

238

**DARÍO ESCOBAR (B. 1971)**

*Untitled*

wood, tin and silver  
three baseball bats, each 33 x 2½ x 2½ in.  
(83.8 x 6.4 x 6.4 cm.)

Executed in 2001.

Unique.

Three units.

\$10,000-15,000

**PROVENANCE:**

Acquired directly from the artist (2003).

This work is accompanied by a certificate of  
authenticity signed by the artist and dated  
March 2016.



238



239

**VIK MUNIZ (B. 1961)**

*Leap into the Void, after Yves Klein*  
from the series *Pictures of Chocolate*

signed and dated 'Vik Muniz 1998'  
(on a label affixed to the verso)  
two chromogenic prints  
30 x 40 in. (76.2 x 102 cm.) each  
Executed in 1998.  
Artist's proof two of three.

Diptych.

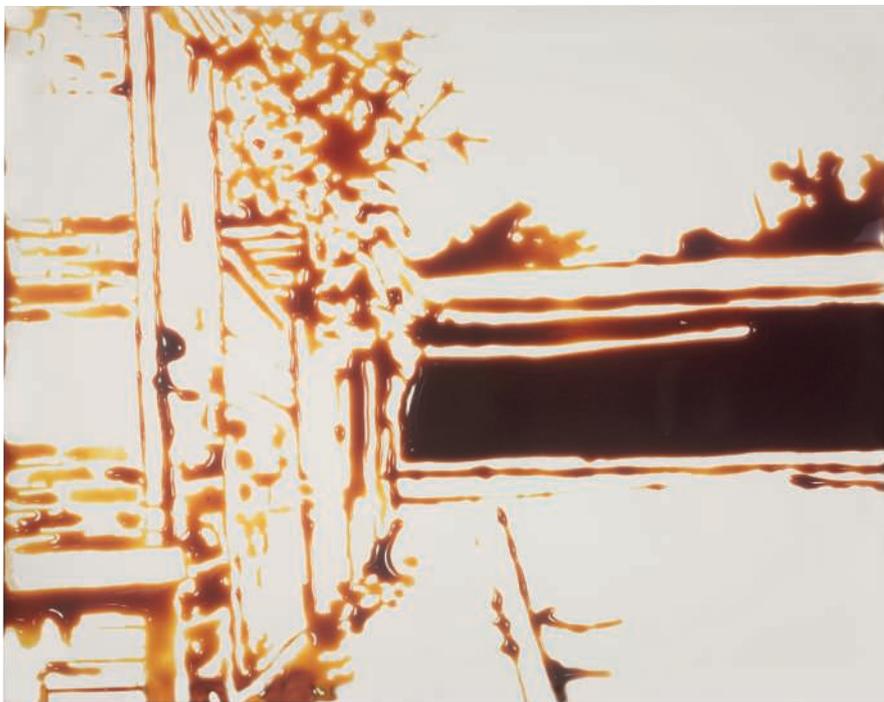
\$40,000-60,000

**PROVENANCE:**

Galeria Camargo Vilaça, São Paulo.  
Acquired from the above by the present owner  
in 1999.

**LITERATURE:**

Exhibition catalogue. *Vik Muniz*, Paris, Centre national de la photographie, 1999, p. 70 (another number from the edition illustrated in color).  
P. Corrêa do Lago ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisonné*, Rio de Janeiro, Capivara Editora Ltda., 2009, p. 245 (another number from the edition illustrated in color).



Yves Klein, *Leap into the Void*, 1960.  
Photo by Harry Shunk.  
© 2016 Artists Rights Society (ARS),  
New York / ADAGP, Paris

240

**ARTURO HERRERA (B. 1959)**

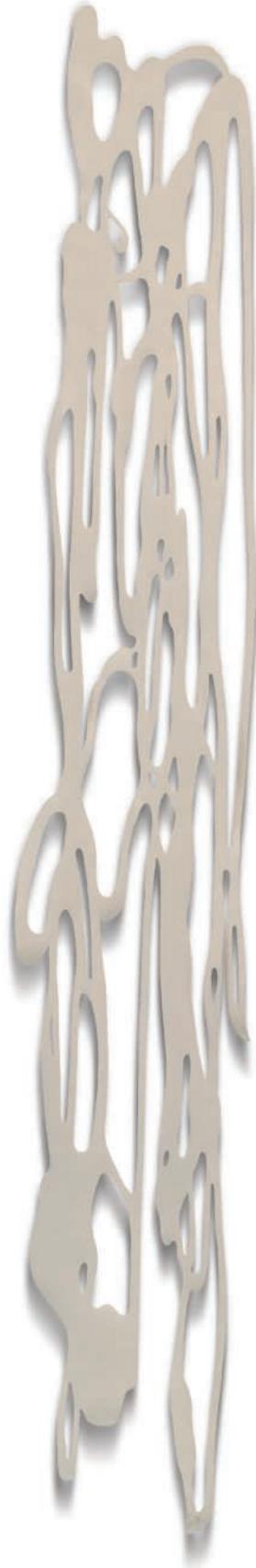
*Stay the Same (Cream)*

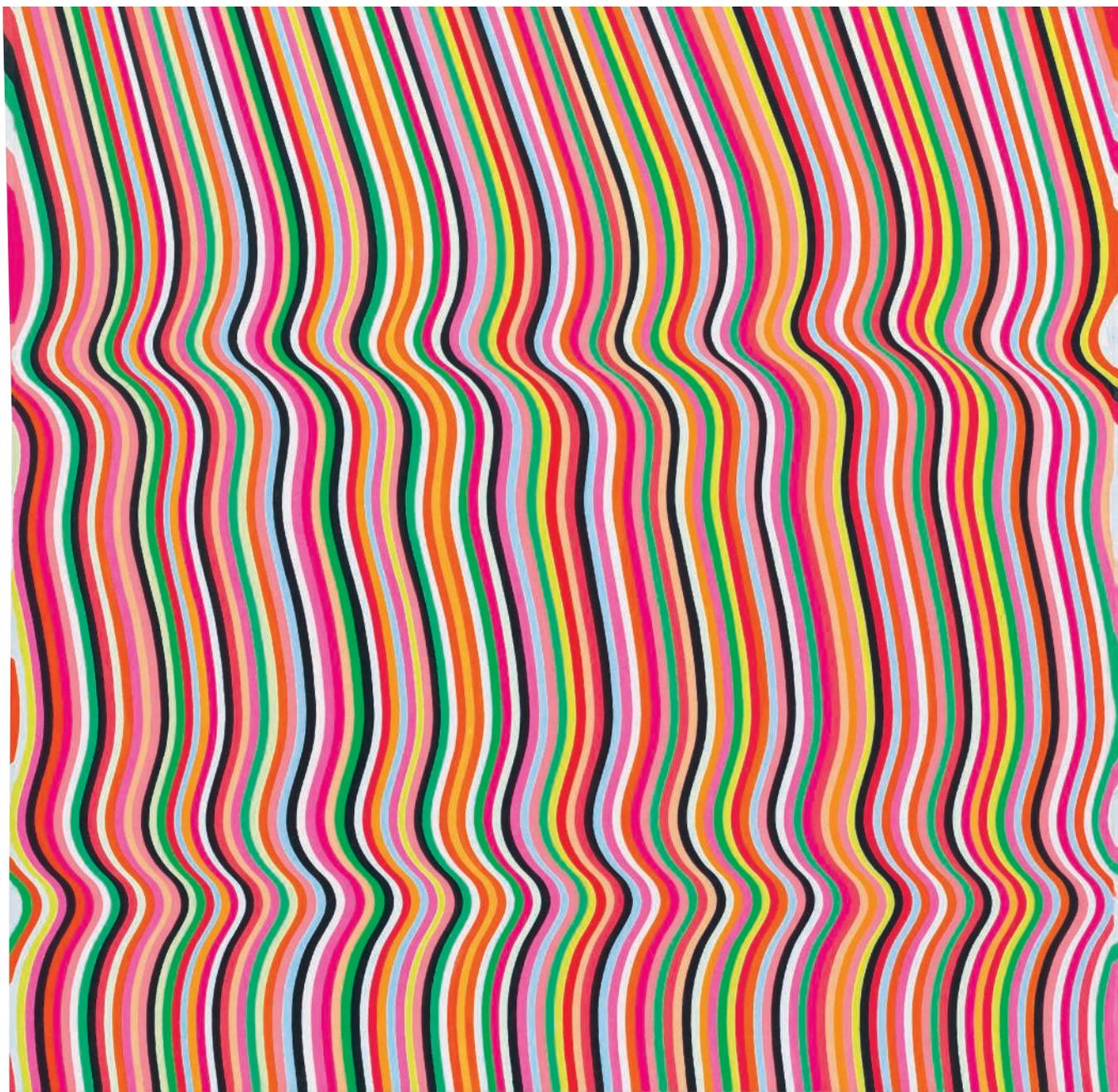
felt  
96 x 14¼ in. (243.8 x 36.2 cm.)  
Executed in 2001.

\$40,000-60,000

**PROVENANCE:**

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





241

**CRISTINA GHETTI (B. 1969)**

*Mareas*

signed, dated, and titled, 'CHRISTINA GHETTI, 2013,  
MAREAS, S.P. 5' (on the reverse)

acrylic on canvas

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

Painted in 2013.

\$10,000-15,000

**PROVENANCE:**

Yaco Garcia Arte Latinoamericano, Panama  
(acquired directly from the artist).



242

**OSCAR OIWA (B. 1965)**

*Weekend*

signed and dated 'OSCAR OIWA, NEW YORK 2015' (on the reverse)

oil on canvas

54 x 70 in. (137.2 x 177.8 cm.)

Painted in 2015.

\$20,000-30,000

**PROVENANCE:**

Acquired directly from the artist.

**LITERATURE:**

O. Oiwa, *The Creation of the World*, Tokyo, Kyuryudo Art-Publishing Co. Ltd., 2016, p. 42 (illustrated in color).



243

**VIK MUNIZ (B. 1961)**

*Carcere VII, The Drawbridge, After Piranesi*

signed and date 'Vik Muniz 2002'  
 (on a label affixed to the verso)  
 chromogenic print  
 93 x 70¼ in. (236.2 x 179.7 cm.)  
 Executed in 2002.  
 Edition six of six.

\$35,000-45,000

**PROVENANCE:**

Brent Sikkema, New York.  
 Acquired from the above by the present owner.

**LITERATURE:**

Exhibition catalogue, *Vik Muniz*, Rome, Museo d'Arte Contemporanea Roma, 2003, p. 214 (another number from the edition illustrated).  
 P. Corrêa do Lago ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné*, Rio de Janeiro, Capivara Editora Ltda., 2009, p. 483 (illustrated in color).



Giovanni Battista Piranesi,  
*The Drawbridge*, plate VII from the  
 series *Carceri d'Invenzione*, 1745



Pier Francesco Mola, *Diana ed Endimione*. Pinacoteca Capitolina, Rome.

**244**

**VIK MUNIZ (B. 1961)**

*Diana and Endymion (Detail)*, after  
 Francesco Mola (from the series  
*Pictures of Junk*)

signed and dated 'Vik Muniz 2007'  
 (on studio label affixed to the verso)  
 chromogenic print  
 50¼ x 40 in. (127.6 x 101.6 cm.)  
 Executed in 2007.  
 Artist's proof one of four. Edition of six.

\$25,000-30,000

**PROVENANCE:**

Rena Bransten Gallery, San Francisco.  
 Acquired from the above by the present owner  
 in 2007.

**LITERATURE:**

P. Corrêa do Lago ed., *Vik Muniz Obra Completa, 1987-2009: Catálogo Raisoné*, Rio de Janeiro, Capivara Editora Ltda., 2009, p. 562  
 (another number from the edition illustrated).

**END OF SALE**





# ***Dos desnudos en el bosque***

A masterpiece by  
Frida Kahlo in the  
Impressionist and Modern Art  
Evening Sale

## **Sale Information**

Thursday 12 May 2016 at 7.00 pm

## **Viewing:**

Christie's New York  
20 Rockefeller Plaza  
New York, NY 10020

## **Contact Information:**

Virgilio Garza  
vgarza@christies.com  
+1 212 636 2150

Jessica Fertig  
jfertig@christies.com  
+1 212 636 2050

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

## FRIDA KAHLO (1907-1954)

### *Dos desnudos en el bosque (La tierra misma)*

signed and dated 'FRIDA KAHLO 1939' (lower right)

oil on metal

9 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (25 x 30.2 cm.)

Painted in 1939

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

#### PROVENANCE:

Dolores del Río, Mexico (gift from the artist).

Lewis A. Riley, Newport Beach, California (by descent from the above, circa 1983);

sale, Christie's, New York, 21 November 1989, lot 17.

Mary-Anne Martin/Fine Art, New York (acquired at the above sale).

Acquired from the above by the present owner.

#### EXHIBITED:

Mexico City, Galería de Arte Contemporáneo, April 1953, no. 24.

Chicago, Museum of Contemporary Art; La Jolla, Mandeville Art Gallery, University of California;

Phoenix Art Museum; Austin, University Art Museum, The University of Texas; Houston, The Sarah

Campbell Blaffer Gallery, University of Houston; and Purchase, The Neuberger Museum, State

University of New York, *Frida Kahlo (1910-1954)*, January 1978–January 1979, p. 10 (illustrated).

Madrid, Salas Pablo Ruiz Picasso, *Frida Kahlo (1907-1954)*, April–June 1985, p. 50 (illustrated).

Paris, Printemps Haussmann, *Frida Kahlo*, February–March 1992, p. 32 (illustrated).

Mexico City, Centro Cultural Arte Contemporáneo, *Visión de mujeres-Europalia*, October–December 1993.

Madrid, Sala de Exposiciones de la Fundación "la Caixa" and Barcelona, Centre Cultural de la Fundació "la Caixa", *Tarsila do Amaral, Frida Kahlo, Amelia Peláez*, February–July 1997, p. 130, no. 37 (illustrated in color).

Martigny, Fondation Pierre Gianadda, *Diego Rivera and Frida Kahlo*, January–June 1998, no. 22.

Tokyo, The Bunkamura Museum of Art; Osaka, Suntory Museum; Nagoya City Art Museum; and

Kochi, The Museum of Art, *Women Surrealists in Mexico*, July 2003–February 2004, p. 81, no. 26 (illustrated in color).

London, Tate Modern, *Frida Kahlo*, June–October 2005, p. 115, no. 27

(illustrated in color).

Minneapolis, Walker Art Center; Philadelphia Museum of Art; and San Francisco Museum of Art,

*Frida Kahlo*, October 2007–January 2008, p. 176, no. 38

(illustrated in color).

Bronx, The New York Botanical Garden, *Frida Kahlo: Art, Garden, Life*,

May–November 2015, p. 69, no. 6 (illustrated in color).

#### LITERATURE:

I. Buck, *Frida Kahlo* in *Courage*, Berlin, vol. 7, no. 4, April 1982, p. 27 (illustrated).

H. Herrera, *Frida, A Biography of Frida Kahlo*, New York, Harper & Row, 1983, p. 198 (illustrated).

W. Chadwick, *Women Artists and the Surrealist Movement*, Boston, London and New York, 1985, p. 127 (illustrated).

M. Zamora, *Frida el pincel de la angustia*, Mexico City, 1987, p. 307 (illustrated).

E. Bartra, *Mujer, ideología y arte: ideología y política en Frida Kahlo y Diego Rivera*, Barcelona, 1987 (illustrated).

H. Prignitz-Poda, et. al., *Frida Kahlo: Das Gesamtwerk*, Frankfurt am main, 1988,

p. 151, no. 69 (illustrated in color).

M. Zamora, trans. M.S. Smith, *Frida Kahlo: The Brush of Anguish*, San Francisco, 1990, p. 67

(illustrated in color).

H. Herrera, *Frida Kahlo: The Paintings*, New York, 1991, p. 127 (illustrated).

A. Kettenmann, *Frida Kahlo: 1907-1954, Leid und Leidenschaft*, Cologne, 1992, p. 56

(illustrated in color).

E. Herausgegeben, *Das Blaue Haus, Die Welt Der Frida Kahlo*, Frankfurt, Schirn Kunsthalle, 1993,

p. 127, no. 43 (illustrated in color).

M. Weller, "I Paint My Own Reality" *Frida Kahlo*, San Francisco, 1995, p. 37

(illustrated in color and in notecard).

L. M. Lozano, *Frida Kahlo*, Mexico City, Spanish Edition, 2000, p. 154

(illustrated in color).

L. M. Lozano, *Frida Kahlo*, Milan, Italian Edition, 2001, p. 154 (illustrated in color).

H. Prignitz-Poda, *Frida Kahlo: The Painter and Her Work*, New York, Schirmer/Mosel, 2003, p. 133,

no. 15 (illustrated in color).

R. Casanova, et. al., *Frida's Frida*, Mexico City, Fomento Cultural Banamex, 2007 pp. 190-191

(illustrated in color)

G. Souter, *Kahlo*, New York, 2011, p. 119 (illustrated).



Please note this painting has been requested on loan by the Philadelphia Museum of Art for the upcoming exhibition, *Paint the Revolution: Mexican Modernism, 1910-1950*, scheduled to open in October 2016 and travelling to the Palacio de Bellas Artes, Mexico City in 2017.



# FRIDA KAHLO

## TWO NUDES IN A FOREST

Hayden Herrera



Frida Kahlo, *What I Saw in the Water or What the Water Gave Me*, 1938. Private Collection. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.



detail of *What I Saw in the Water or What the Water Gave Me* (see above)



Frida Kahlo in the garden at the Casa Azul, 1939. Photo: © Nickolas Murray Photo Archives.

Frida Kahlo's *Two Nudes in a Forest*, 1939, is a dream-like love scene painted with meticulous loyalty to concrete realities of texture, color, shape, and light. Two nudes in a landscape should be idyllic, but the idyll is disturbed, and by contrast enhanced, by the agitated terrain around them. The nudes, one dark-skinned and seated, the other light-skinned and recumbent, are hemmed in on one side by wild jungle foliage that turns abruptly into a vast, barren desert. The jungle could thus be an oasis or even a mirage. In front of the nude women is a canyon. It is as if the earth had been split open by a quake. For all that, the women maintain a semblance of repose.

The body language of the two nudes tells the story of their intimacy. The seated nude is a figure of compassion. She looks down with sorrow at the pale nude whose head rests in her lap. The pale nude stares straight ahead, her outlook is bleak, but, like Frida Kahlo's image of herself in her many self-portraits, this woman refuses to let her face show pain. These figures are not portraits. Both women are intentionally anonymous. The dark seated woman consoles the white woman by laying her right hand gently over her neck. With her left hand she toys with a lock of her companion's hair. To emphasize this sensuous touching, Kahlo depicted the dark woman's right foot settled on the light woman's inner thigh. The women's bond is indicated also by the way the white woman's left arm lies over the dark woman's thigh and calf, also by a long strand of her hair squeezed between her pale arm and her friend's dark leg.

Who are these nude women? They are, I believe, two aspects of Frida Kahlo and, at the same time, they are two different women—Frida being comforted by a woman she loved. Kahlo recognized the duality of her personality. Both her husband, the muralist Diego Rivera and her close friends noted that there were many Fridas. First of all there was Frida's dual heritage. Her mother was a Mexican of mixed Spanish and Indian descent. Her father was a German immigrant to Mexico. Among other dualities that are revealed in Kahlo's paintings and that Kahlo saw as underlying both herself and all of life are: day/night, sun/moon, male/female, and life/death. *Two Nudes in a Forest* focuses on the duality of the comforter and the comforted. The Mexican film star, Dolores del Río, to whom Kahlo gave this painting, made it clear, "the indigenous nude is solacing the white nude. The dark one is stronger." This duality appears again in *Tree of Hope*, a double self-portrait from 1946 in which Frida the heroic sufferer holding an orthopedic brace sits beside Frida the helpless victim—a

woman lying wounded and unconscious on a hospital trolley. Similarly, in *The Two Fridas*, a double self-portrait from the same year as *Two Nudes in a Forest*, Frida gives strength to herself by holding her own hand. Indeed, all three double self-portraits are images of self-nurture.

The consoling woman in *Two Nudes in a Forest* wears a long red shawl over her head. This may be a reference to the Virgin Mary cradling her dead son. Frida Kahlo identified her suffering with that of Christ by wearing as a necklace Christ's crown of thorns in two self-portraits from the following year. A fold of the red shawl worn by the seated nude hangs down into the ravine and from its tip drops of blood fall into the shadows. More than once Kahlo painted herself with her own blood flowing into and fertilizing the parched Mexican earth. Of the many Kahlo self-portraits in which her body is bleeding, this one is perhaps the most delicate and most subtle.

The two nudes in this painting appear in mirror image in *What the Water Gave Me*, a depiction of a bathtub reverie from the previous year. Here the miniature nudes float on a sponge. Close by are Kahlo's parents, her mother dark-skinned and her father white. In *What the Water Gave Me* the women's postures are not as loving as they are in *Two Nudes in a Forest*. The recumbent woman's head does not fully rest in the seated woman's lap and her arm does not lie across the seated woman's thigh. Also missing in the earlier painting is the tender detail in which the dark woman fondles a lock of the white woman's hair.

If the women in *Two Nudes in a Forest* are seen as two different women, the dark one probably refers to Dolores del Río with whom Kahlo is known to have had an intimate friendship. Like *The Two Fridas*, the two female nudes may allude to Kahlo's bisexuality. As Kahlo's health worsened, she had a number of relationships with women. Rivera condoned this, but he was violently jealous of Kahlo's affairs with men. In any case, in 1939, when she painted both *Two Nudes in a Forest* and *The Two Fridas*, Kahlo was in great need of a comforting companion. That spring her marriage fell apart and by the end of the year Rivera had divorced her. In October, after Rivera started divorce proceedings, Kahlo wrote (in English) to a friend: "I have no words to tell you how much I've been suffering and knowing how much I love Diego you must understand that these troubles will never end in my life." In that same month she wrote about *The Two Fridas* to a critic friend: "The fact that I painted myself twice, I think, is nothing but the representation of my loneliness. What I mean to say is, I resorted to myself; I sought my own help. This is the reason why the two figures are holding hands." What Kahlo explained about *The Two Fridas* in this letter could apply equally well to *Two Nudes in a Forest*. In both paintings she succors herself.



Frida Kahlo, *Tree of Hope*, 1946. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.



Frida Kahlo and Diego Rivera, 1933. Photo: © Estate of Martin Munkacsy, courtesy Howard Greenberg Gallery, New York.



Frida Kahlo, *The Two Fridas*, 1939. Museo de Arte Moderno, CONACULTA-INBA, Mexico. © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

She had to. Not only was there the misery of losing Rivera, there was also the agony of her deteriorating health. The skeletal problems that stemmed from a terrible bus accident that almost killed her when she was eighteen, worsened in 1939. Her doctor ordered a twenty kilogram weight to stretch her spine. A photograph from that time shows Frida in traction with a look of agony on her face. In spite of all her emotional and physical pain—or maybe in part because of it—Frida Kahlo painted some of her most powerful and poignant self-portraits during the year she was separated from Rivera. (They remarried in December 1940.)

The subject of sorrow and resilience is concentrated in the two nude figures, but feeling is not revealed in their faces. In Kahlo's work, emotion is communicated by injuries to the body and, as in *Two Nudes in a Forest* by the atmosphere in which the bodies reside. Everything that surrounds the two nudes—earth, vegetation and sky—amplifies their hidden anguish. In contrast to the apparent calm of the two loving women, there is menace in the ravine-cut earth, the over-large and overly animate jungle leaves, the twisting tree, and the tumultuous El Greco sky. Even the endless expanse of flat empty desert speaks of Kahlo's relentless loneliness.

As in several of her self-portraits, for examples *Roots*, 1943 and *Tree of Hope*, 1946, the two nudes are close to the edge of a precipice, a clear warning about the precariousness of life. *Roots*, a favorite motif in Kahlo's art, usually suggest her belief in the connectedness of all things, but here the roots growing out of the side of the ravine and dangling in the open air bring to mind a freshly dug grave. Another of Kahlo's favorite motifs are leaves with prominent veins. Sometimes, as in *Roots* the leaf's veins allude to Kahlo's own circulatory system. Sometimes the veins resemble or turn into roots. The veins in the huge and preternaturally white leaf that stands up in the center of *Two Nudes in a Forest* looks like a skeleton's rib cage. Death was never far from Kahlo's mind and it haunts her art as well, so do

love and sex. The veined leaves directly behind the two nudes have pronounced clefts. In Kahlo's paintings this kind of detail usually has a sexual connotation. Here it may refer to her attraction to a woman. To the left of these vulval leaves, a group of olive green pods—some partially open—confirms the erotic allusion. These pods appear again in a 1947 still life called *Sun and Life*, where their vaginal connotation is much more obvious.

Half hidden by these pods, a monkey, symbol of lust, bears witness to the love scene. But the monkey is not just a symbol. He is also one of Frida Kahlo's pet spider monkeys—animals that may have served as substitute children but that only accentuated Kahlo's despair at being childless. In addition, the monkey peering out of jungle foliage is a clear statement of Frida Kahlo's love for the jungle paintings of Henri Rousseau. The monkey's tail winding around a branch of the tree is echoed in the tree winding around itself. Similarly, the rents in the sky echo the gashes in the earth, and the tangled tree echoes intertwined veins and roots. The feeling of constriction created by the tree's strangled branches, adds to the drama enacted by leaves, roots, crevasses, and wind-swept clouds. All of these natural elements speak of the commotion raging inside of the painter's head. The nude lovers ignore their threatening environment. But for the barely visible dripping blood, they seem to enjoy an almost pastoral peace.

For all its small size, its delicate, almost miniaturist handling, and the quiet stillness of the women, *Two Nudes in a Forest* packs a powerful emotional voltage. As we enter into the image and examine each of its exquisitely rendered details, the intensity of feeling catches us more and more. This is a perfect painting, eloquent, beautiful, intelligent, contained, and yet, explosive. As the Surrealist poet, André Breton once said, Frida Kahlo's art is like "a ribbon around a bomb."



Manuel Álvarez Bravo, Frida Kahlo painting "Perro Itzcuitli conmigo," 1937. © Colette Urbajtel/ Archivo Manuel Álvarez Bravo, SC.



Nickolas Muray, *Frida on White Bench*, New York 1939. Nickolas Muray Photo Archives © Nickolas Muray Photo Archives

# FRIDA KAHLO AND SURREALISM



Installation view, *International Exhibition of Surrealism*, 1940, at the Galería de Arte Mexicano. Photographer unknown. Artwork: © 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Frida Kahlo held her first solo exhibition in November 1938 at the Julien Levy Gallery located on 57th Street in New York City. The exhibition, which drew large crowds of influential artists, critics and writers, included twenty-five paintings by Kahlo, twelve of which were bought by eager collectors. André Breton had met Kahlo in Paris in 1937, and he marveled at her development upon his arrival in Mexico the following April, at the beginning of a months-long stay. With Jacqueline Lamba, he spent time with Kahlo and Diego Rivera as well as with Leon Trotsky and his wife, who had taken refuge at the Casa Azul, Kahlo's family home, the previous year. "My surprise and joy was unbounded when I discovered, on my arrival in Mexico, that her work has blossomed forth, in her latest paintings, into pure surreality," Breton remarked, "despite the fact that it had been conceived without any prior knowledge whatsoever of the ideas motivating the activities of my friends and myself" (quoted in S. W. Taylor, trans., *Surrealism and Painting*, Boston, 2002, p. 144). Kahlo granted as much, allowing, "I never knew I was a surrealist till André Breton came to Mexico and told me." And yet she remained wary of the surrealist tag: "And it is doubtless true that in many ways my painting is related to that of the Surrealists. But I never had the intention of creating a work that could be considered to fit in that classification" (quoted in H. Herrera, *Frida, A Biography of Frida Kahlo*, New York, 1983, pp. 254-55). While the accuracy and, no less, the desirability of the surrealist appellation remains debatable for Kahlo's work, the late 1930s witnessed early rumblings of surrealism in Mexico, led by Breton and advanced by the arrival of wartime émigrés, and her painting soon kept unexpected surrealist company.



A gathering in Lupe Marin's apartment, Mexico City, 1938. From left: Luis Cardoza y Aragón, Frida, Jacqueline and André Breton, Lupe, Diego, and Lya Cardoza. Photographer unknown.



Declared “the surrealist place, *par excellence*” by Breton, Mexico became a destination for European artists and intellectuals in exile during the Second World War (quoted in M. Polizzotti, *Revolution of the Mind: The Life of André Breton*, New York, 1997, p. 454). “For the first time in centuries, we witness a heavenly combustion in Mexico,” Peruvian poet César Moro wrote in his introduction to the fourth *International Surrealist Exhibition* of 1940, which he organized with Breton and the Austrian-born painter Wolfgang Paalen for the Galería de Arte Mexicano in Mexico City. He beckoned to “a thousand luminous points that must join very soon with this line of fire of international surrealism,” alluding to the recent and coming arrivals of French poet and later painter Alice Rahon, French poet Benjamin Péret, Spanish-born painter Remedios Varo, German critic Paul Westheim, and English-born painter Leonora Carrington (*Surrealism in Latin America*, exh. cat., Getty Research Institute, Los Angeles, p. 32). The exhibition met with mixed reviews—David Alfaro Siqueiros maligned the catalogue for the “aesthetic crime of Bretonism”—but Kahlo’s painting, *Las dos Fridas*, occupied a place of honor (quoted in *ibid.*, p. 30). Still, her (and moreover, Rivera’s) paintings appeared unconvincingly surrealist to many local reviewers, who questioned the exoticizing, faintly neocolonial gloss of the Europeans and defended the entrenched identification of modern Mexican art with the social tradition of the muralists.

The strong autobiographical impulse in Kahlo’s painting has long seemed inimical to the surrealist fixation on the unconscious and the fantastic. “Yet *Las dos Fridas*, a particularly apt selection for this exhibition, suggests her familiarity with such Bretonian notions as “communicating vessels” and the divided self. That Kahlo chose to exhibit her work in contemporary surrealist contexts, from Julien Levy Gallery to Breton’s group exhibition *Mexique* (March 1939), at Renou et Colle Gallery in Paris, suggests her own, canny claims to the movement and its significance to her contemporary practice (not least, as a marker of her independence from Rivera). Kahlo traveled to Paris in January 1939 in advance of the exhibition and met many of the surrealist circle there. She quickly became exasperated by “this bunch of coocoo lunatic son[s] of bitches of the surrealists” and was generally fed up



Actresses Dolores del Río and Marlene Dietrich in front of a portrait of Frida Kahlo by Roberto Montenegro, San Francisco, Golden Gate International Exposition, 1940. Photo: William Grimes/Michael Ochs Archives/Getty Images.



Frida Kahlo during a photo shoot for *Vogue* magazine, "Señoras of Mexico." Photographs by Toni Frissell, 1937. Library of Congress, Prints & Photographs Division, Toni Frissell Collection, LC-DIG-ds-05052.

*Everything was arranged wonderfully well, and I really have indecent good luck. The crowds of people here are very fond of me, and they're all so pleasant. Levy doesn't want André Breton's introduction translated, and that's the only thing that seems a little troublesome, because it's a bit pretentious, but now it's too late to do anything about it! How does that strike you? The gallery is boss and the paintings have been hung very well. See Vogue: there are there reproductions in it, one in color I think it is quite drepa; something will also come out in Life this week. I saw two marvelous paintings in a private collection: one by Piero della Francesca that I consider the very most delightful in the world, and a little Greco—the tiniest I've ever seen, but the most delicate of them all.*

Frida Kahlo quoted in, *Frida Kahlo*, Julien Levy Gallery, New York, November 1938, pp. 69-70.

with the city by mid-February, writing to her friend and lover Nickolas Muray that she would "rather sit on the floor in the market of Toluca and sell tortillas" (quoted in Nickolas Muray papers, 1939 Feb. 16, Archives of American Art). She accepted only Marcel Duchamp, who "has help[ed] me a lot...he is the only one among this rotten people who is a real guy," and his partner Mary Reynolds, who invited her to stay in their home following an illness (quoted in *ibid.*, 1939 Feb. 27). Notwithstanding Kahlo's disdain for the surrealists, she hardly shied away from the local fascination with the exotics of her dress and appearance, posing her hand for a cover of French *Vogue* in 1939. Kahlo returned to Mexico at the end of March; her marriage increasingly strained, she moved into the Casa Azul and agreed to Rivera's request for a divorce, which became final before the end of the year.

The intersecting trajectories of transatlantic surrealism and Kahlo's own, ever tortured biography mark this period of work, from the late 1930s to the early 1940s, with poignancy and keen self-awareness. A strange, composite image, *Two Nudes in a Forest* combines Kahlo's familiar mode of (self-)portraiture with a botanical landscape whose exaggerated fecundity stands in contrast to the barren plain stretching to the horizon. The intimacy of the two women, their bodies intertwined, hints at Kahlo's bisexuality; this painting was a gift to the Mexican film star Dolores del Río, a lover. A feminine riposte to the more melancholic *Las dos Fridas*, in which Rivera is implicated (in a small cameo, held in the left hand of the Frida in Tehuana dress), *Two Nudes in a Forest* stages Sapphic love in nature. Here the wry, self-conscious conjunction of barren womanhood and verdant vegetation, as carefully cultivated by Kahlo in her own garden, resists the stereotyped (surrealist, masculinist) identification of woman as nature. As a spider monkey looks on, the two women caress each other with a familiar ease, freed from the mediations of male desire and even from the cultural signifiers of dress, so prominently figured in *Las dos Fridas*. "While I was in Mexico, I felt bound to say that I could think of no art more perfectly *situated* in time and space than hers," Breton wrote of Kahlo's work in 1938 (Breton, *op. cit.*, p. 144). Notwithstanding her vexed relationship to Breton, *Two Nudes in a Forest* is indeed paradigmatic of Kahlo's critical self-positioning at the time, in regard both to surrealism—in Mexico and in Paris—and to her storied, personal affairs.

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

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

#### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

**lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- refuse any bid;
  - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
  - withdraw any **lot**;
  - divide any **lot** or combine any two or more **lots**; reopen or continue the bidding even after the hammer has fallen; and
  - in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid but to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

**catalogue description** before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
    - the **hammer price**; and
    - the **buyer's premium**; and
    - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

#### (iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

#### (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

#### (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we can take any other action we see necessary or appropriate.

If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

### 2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
  - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com). We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

### 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto:ArtTransportNY@christies.com).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or  
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

**authentic:** authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

**Heading:** has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

#### ◦ Minimum Price Guarantees:

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

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

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

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

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

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

\*\*"Studio of ..."/ "Workshop of ..."

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

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/ "With date ..."/

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

# STORAGE AND COLLECTION

## STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

| Charges                                 | All Property |
|---|--------------|
| Administration (per lot, due on Day 36) | \$150.00     |
| Storage (per lot/day, beginning Day 36) | \$12.00      |

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9:30 AM - 5:00 PM**  
**Monday-Friday except Public Holidays**

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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Property from a Private European Collection  
RENÉ MAGRITTE (1898-1967)  
*Les profondeurs du plaisir*  
signed 'Magritte' (lower right); signed again, dated, titled and numbered  
"LES PROFONDEURS DU PLAISIR (II) MAGRITTE 1947" (on the reverse)  
oil on canvas  
31 ½ x 39 ¾ in. (80 x 100 cm.)  
Painted in 1947  
\$4,500,000-6,500,000

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GEORGIA O'KEEFFE (1887-1986)  
*Lake George Reflection*  
oil on canvas  
34 x 58 in. (86.4 x 147.3 cm.)  
Painted *circa* 1921  
\$8,000,000 - 12,000,000

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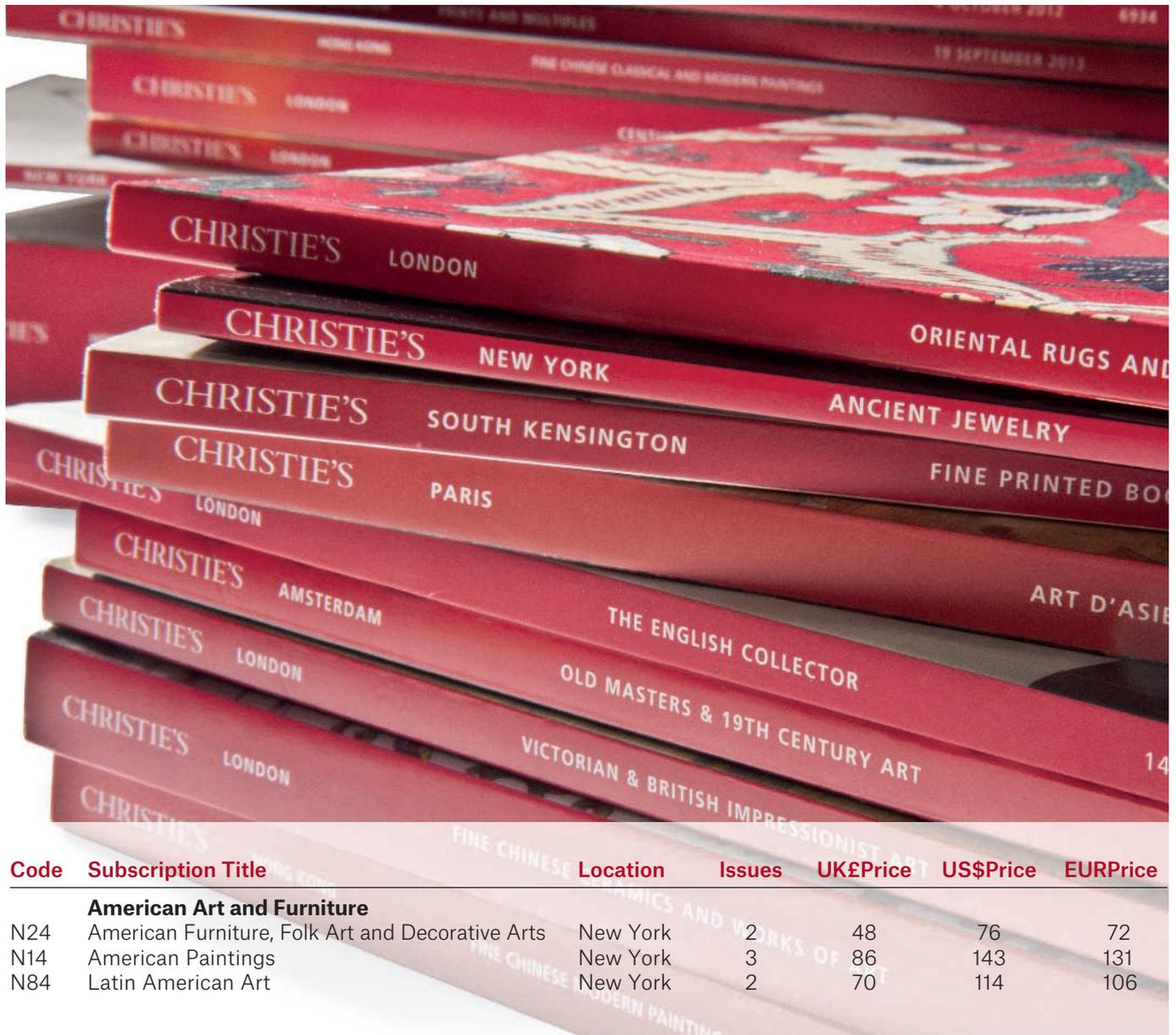


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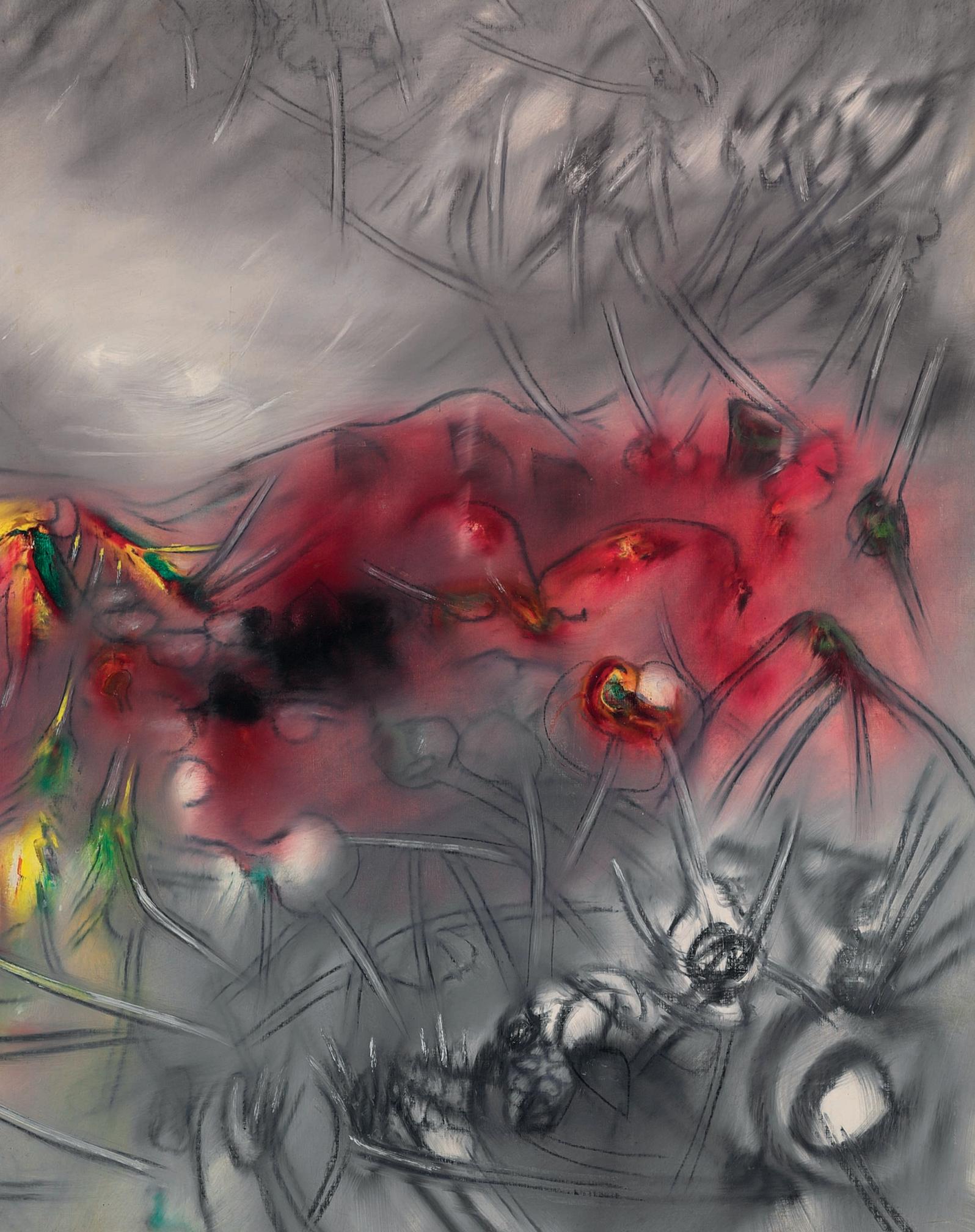
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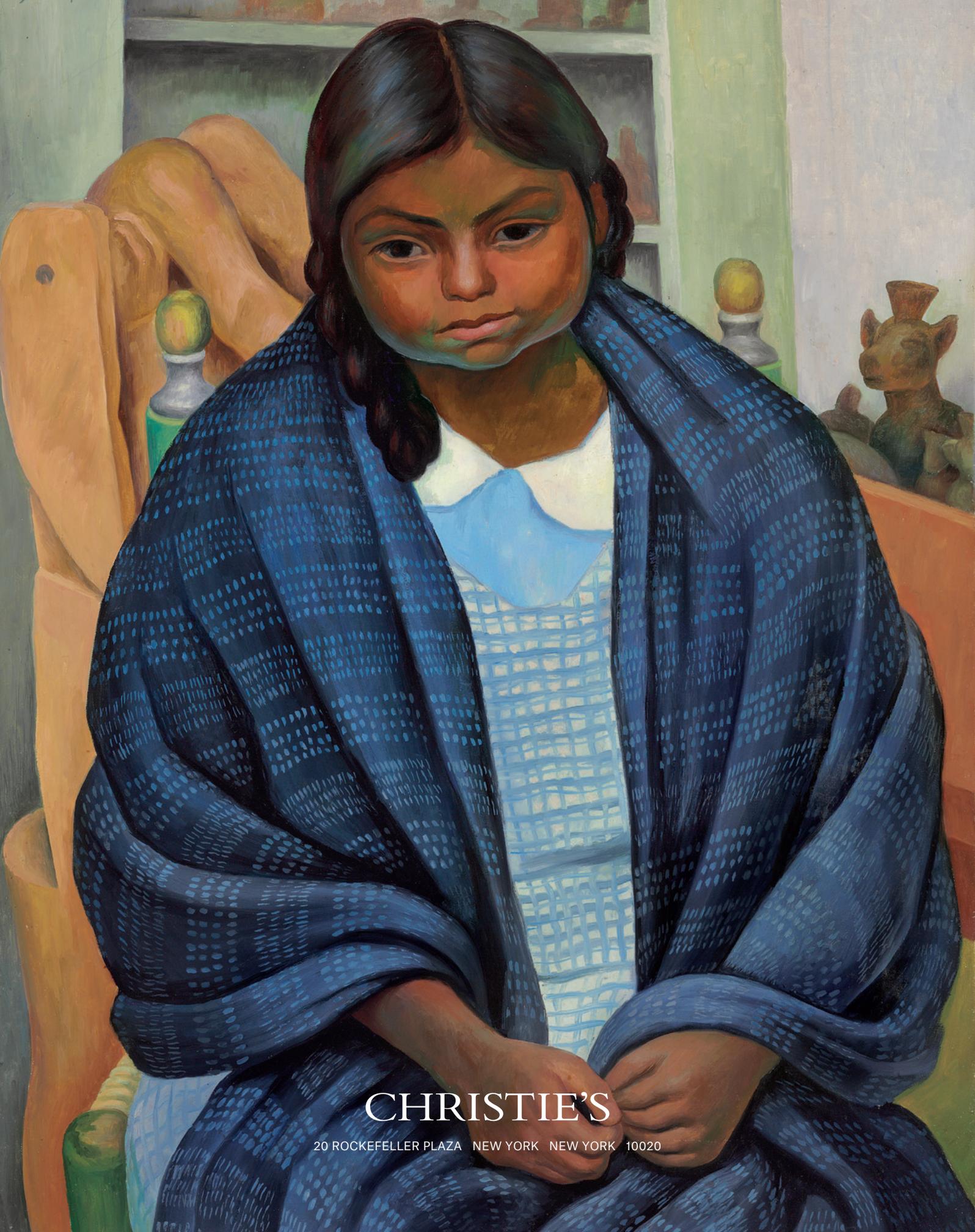
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