

Swann To Offer Latin American Prints & Originals May 2



Angel Botello, "Paisaje," oil on board, circa 1955-60 (\$12/18,000).



Martin Schongauer, "The Tribulations of St Anthony," engraving, circa 1469-73 (\$100/150,000).



Diego Rivera, "El sueño (La noche de los pobres)," lithograph, 1922 (\$30/50,000).

Martin Schongauer To Lead The Sale

NEW YORK CITY — Swann Galleries' sale of Old Master through Modern prints will feature the house's largest offering of Latin American prints and originals to date on Thursday, May 2.

Compiled into a separate catalog, the material includes scarce Rufino Tamayo Mixografía prints: "Dos Personajes atacados por Perros," 1983, an ambitious and large-scale print (\$15/20,000), and "Sandias con Manzana," 1985 (\$7/10,000). Also of note is Tamayo's 1973 portfolio "Los Signos Existen," with six colored lithographs (\$10/15,000). Diego Rivera is represented by a 1949 conte crayon drawing "Bailarina Enmascarada en la Carnaval" Huejozzing" (\$15/20,000), and his 1922 lithograph "El sueño (La noche de los pobres)" (\$30/50,000). Ángel

Botello's expressive landscape "Paisaje," a circa 1955-60 oil on board (\$12/18,000), and Robert Burle Marx's untitled acrylic on cloth, 1988 (\$25/35,000), round out the offering.

The morning session will feature an array of Old Master works, including Rembrandt's 1645 etching "The Onival" (\$20/30,000) and Albrecht Dürer's engraving "The Sea Monster," circa 1500 (\$40/60,000). Iconic engravings from Dürer's predecessor Martin Schongauer include "The Tribulations of St Anthony," circa 1469-73, which leads the sale at \$100/150,000, and "Christ Carrying the Cross: the Large Plate," engraving, circa 1480 (\$40/60,000). Virtuoso etchings by Giovanni B. Piranesi and Francisco José de Goya and a scarce, monumental woodcut from the circle of Titian ensure a

standout selection.

Nineteenth Century prints on offer include etchings by James A.M. Whistler, "The Two Doorways," 1879-80, and "Long Venice," 1879-80 (each \$20/30,000). "Meules," circa 1892, and "Trois Barques sur la Grève," 1892, two color lithographs of haystacks in reddish orange and docked sail boats in blues, yellows and greens, by Claude Monet and George W. Thornley are present (\$10/20,000 apiece). Paul Gauguin's woodcut "Mahna no Varua Ino," which predates the Jacques Beltrand and Pola Gauguin impressions, is expected to bring \$10/15,000.

Picasso is well represented with a run of prints from the early and

mid-Twentieth Century. One of the 100 etchings produced for the "Vollard Suite," "Garçon et Dormeur à la Chandelle," 1934, comes across the block (\$30/50,000). The etching portrays a tranquil scene of a sleeping woman, Marie-Thérèse, as a young man watches. Additional works by the artist include the 1934 portfolio Lysistrata, with a complete set of six etchings depicting scenes from the Greek comedy (\$20/30,000); "Femme couchée," a 1924 lithograph, of which only eight other impressions have been found at auction in the past 30 years (\$10/15,000), and "L'Étreinte II," 1963, a linoleum cut featuring Picasso's rinsing process — épreuves rincées

— developed in the early 1960s (\$12/18,000).

Additional Modern masters include Maurits C. Escher's classic woodcut "Sky and Water I," 1938 (\$20/30,000). "Natura morta a grandi segni," 1931, a still life etching by Giorgio Morandi is offered (\$15/20,000). Also of note is Salvador Dalí's color lithograph "Cosmic Rays Resuscitating Soft Watches," 1965 (\$7/10,000).

Exhibition opens in New York City April 27, noon to 5 pm, and runs April 29 to May 1, 10 am to 6 pm.

Swann Galleries is at 104 East 25th Street. For information, www.swanngalleries.com or 212-254-4710.

'Neel / Picasso' At Sara Kay Gallery

NEW YORK CITY — "Neel / Picasso," is on view at Sara Kay Gallery through July 20. The exhibition will feature significant portraits from private collections by the artists Alice Neel (1900-1984) and Pablo Picasso (1881-1973).

Neel and Picasso were contemporaries who transformed and revitalized portraiture in the Twentieth Century. For the first time, their works will be shown side by side. The exhibition will explore the artists' internal landscapes, the relationships with their subjects, and exemplifies the development of modern portraiture.

Neel, a self-described "painter of people," chose not to idealize her subjects. Instead, with bold strokes, an imaginative line between the interior



"Lida Moser" by Alice Neel, 1962, oil on canvas, 34 by 23 inches. ©The Estate of Alice Neel. Courtesy of David Zwirner, New York/London.

experience and the outward appearance of the sitter is revealed.

In her 1962 portrait of Lida Moser, Neel focuses on facial expression, body language and clothing, illustrating the overlapping of inner essence and outward appearance, of vanity and vulnerability. Painted by her artist friend during the rise of the feminist movement, Moser was an accomplished photojournalist at a time when women were a rarity in the field. Moser is an unmistakably dynamic figure. Painted in lucid tones with fingers jutting out like spindles, her form is magnetic and commanding.

In juxtaposition to Neel's probing of the space between the inner and outer life, Picasso reconfigures his subject's features revealing his own interpretation of their essence, inadvertently serving as a barometer for his own emotional state.

Painted in 1937, "Femme au béret orange et au col de fourrure" depicts the artist's young mistress and muse, Marie-Thérèse Walter. Here, the formal experimentation and emotional intensity that characterize his most celebrated portraits of women are embodied. The small group of portraits that he painted on December 4, 1937, the present work included, make it almost possible to track the slow transition from his relationships with Marie-Thérèse Walter to Dora Maar, and reflects the artist's conflicted feelings surrounding this transition.

The final two works of the

presentation highlight a shared acknowledgement of the artists' own mortality, as both turn their gazes inward. Picasso, in "Homme assis les bras croisés II" from 1964, portrays an energetic vibrant sitter, unlike a man of Picasso's age, though the features are unmistakably those of the artist. In "107th and Broadway," Neel offers an anthropomorphic view of her final home painted as a portent with dark shadows nefariously playing across the surface of the canvas. She described the large shadow that engulfs the building's facade as the "shadow of death."

Picasso said that his work acted as a "sort of a diary." Neel claimed she was "a collector of souls..." capturing "what the world has done [to her sitters] and their retaliation." Linked in time, differing in approach, these two artists were equal masters whose innovative methods radicalized and transformed the art of portraiture.

Sara Kay Gallery is at 4 East 2nd Street. For information, www.sarakaygallery.com or 646-870-0138.