

## Gallery To Exhibit *La Perla*

### *Important Tamayo to debut at The Art Show'95*

Mary-Anne Martin/Fine Art is proud to announce that it has acquired for sale the important painting by Rufino Tamayo, *La Perla*. Painted in 1950, this work is a watershed in the artist's oeuvre, summing up his magic and fantasy of the thirties and forties and heralding his concern with color and monumentality in the following decades. The subject matter is intriguing; a large Picasso-esque woman on whose neck is perched a cat, proffers a huge pearl to a small boy standing by. The painting is said to have been inspired by the 1947 film done in Mexico of John Steinbeck's famous novella *The Pearl*, which recounts the sad fate of a Mexican fisherman who finds a valuable treasure while diving the waters. Tamayo was a lifetime friend of the Mexican cinematographer Gabriel Figueroa, who solidified his international reputation with this award winning film.

The canvas is large, made to seem larger by the overwhelming form of the woman who takes up almost the entire field. The colors are hot, pinks and reds dominated by a sunset orange background subtly tempered by blues and greys. The mystery of the painting is focused on the large pearl, echoed by a large white sphere resting at the lower right. (In an interview Tamayo was once asked what was the significance of the floating spheres that often appeared in his paintings. He replied that they had no iconographic meaning and that he put them in for visual balance.)

The painting has been in private hands for many years and has seldom been exhibited. It did travel to three cities in Japan in 1993-94, in an important retrospective Tamayo exhibition organized by The Nagoya City Art Museum. This was the last great exhibition mounted in Tamayo's honor that the late Olga Tamayo, his widow, was able to attend.



Rufino Tamayo, *La Perla*, 1950, oil on canvas,  
76<sup>3</sup>/<sub>8</sub> x 50<sup>3</sup>/<sub>8</sub> inches ( 194 x 128 cm)

## Letter from the Director

It has been a long time since the last issue of the **mam/fa** newsletter and we have been happy to learn that some of you actually look forward to receiving it. In this age of postal overkill this is nice to hear. We will continue to publish on an occasional basis - when we've accumulated enough news to make it worthwhile for all concerned. As an added treat, we are doing our first four-color issue; some of the illustrations are so important, we didn't think black and white could possibly do them justice.

This column will deal with questions and concerns most frequently communicated to us by collectors and investors seeking our advice. The biggest issue at the moment is the crisis in Mexico and how that will affect the market for Mexican art. It is not possible to have all the answers, of course, but judging from the past twelve years it appears that the market has risen steadily and that prices will hold and rise in the long run. In the short term, some prices will probably drop, especially for artists whose market is unilaterally Mexican, e.g., Dr. Atl or Claussel. For artists with worldwide markets like Tamayo, Rivera and Kahlo, the situation is rosier. Still, Mexico provides the backbone for some of the highest prices achieved by these artists (consider the record prices for Mexican art set at auction in the last year) and bidding against foreign collectors will be doubly expensive for Mexican collectors in the next set of sales. Also, many Mexican collectors are considering selling artworks to raise cash for investment in the low stock market in Mexico right now, so increased supply may provide some bargains for alert collectors of Mexican art.



**mam/fa** stand at Art Miami '95

## Warm Reception in Miami

This was an exciting year for **mam/fa** at ArtMiami 95. In order to uphold the challenging standard that we have set for ourselves as leading dealers in the field of Latin America Art, we decided to exhibit an important true fresco mural by Diego Rivera, *Proletarian Unity*, executed by the artist in New York in 1933, after his infamous run-in with his patron, John D. Rockefeller. Weighing over 800 pounds in the crate, the mural was installed in a jiffy thanks to the availability of experienced riggers at the fair and a hydraulic fork lift. So eye-catching was this display that a photograph of the **mam/fa** stand appeared on page one of the **Miami Herald**. More exciting was the news that the Wolfsonian Museum of Propaganda Art (officially opening in Miami Beach on November 11,

1995) was interested in exhibiting the mural for a year with the intention of raising the funds to acquire the work for its collection. For this reason the **mam/fa** return shipment to New York was considerably lighter than the one down to Miami. We wish the Wolfsonian luck in their campaign to raise funds to acquire this historic work. After over sixty years, it may have found an appropriate resting place.

The best advice continues to be to buy what you like and to be aware of prices and quality. Certainly there will be some opportunities to buy well in the next year or so but it is always unwise to buy any work of art simply because it's a bargain. This advice is sound no matter what the market is doing.



# New Works by Elena Climent

We are happy to announce that we will be having a one-woman show by Elena Climent in May-June, 1995. Ms. Climent has been preparing work for this exhibition since finishing her very successful show in Mexico at the Galeria de Arte Mexicano in 1993. We have had numerous requests from museums and collectors for her work since we first introduced her to the American public in 1992 and we are excited to be again able to present a show by this very talented artist. A catalogue will be available for the exhibition. Exact dates will be announced soon.

A selection of Climent's work will be included in a large exhibition Latin American Women Artists, 1915-1995 opening March 3 at the Milwaukee Art Museum. Covering works by 35 twentieth century artists from 11 countries, this show will gather together such talented painters as Leonora Carrington, Frida Kahlo, Maria Izquierdo, Remedios Varo (Mexico), Maria Luisa Pacheco (Bolivia), Lilliana Porter (Argentina), Tarsila do Amaral, Lygia Clark (Brazil), Ana Mendieta (Cuba), and Olga de Amaral and Fanny Sanin of Colombia.. This is certainly the most ambitious exhibition of this type to be organized in the United States and guest curator Gerry Biller has made a commendable effort to choose the best of the best for this very serious and eye-opening survey show. We hope that as it travels to the Phoenix Art Museum, the Denver Art Museum and Museo de la Américas, Denver, and the National Museum of Women in the Arts, Washington, D.C, additional collectors, both aware and unaware of the glories of Latin American Art will be able to view this exhibition.



Elena Climent, *Librero*, oil on canvas, 1994,  
18 x 24 inches (45.7 x 61 cm)

## *Latin American Women Artists*

### Exhibition Itinerary

#### Milwaukee Art Museum

Milwaukee, Wisconsin  
March 3-May 28, 1995

#### Phoenix Art Museum

Phoenix, Arizona  
July 7-October 1, 1995

#### Denver Art Museum and Museo de las Américas

Denver, Colorado  
October 28, 1995-January 14, 1996

#### National Museum of Women in the Arts

Washington, D.C.  
February 8-April 29, 1996  
For more information about this exhibition  
please call 414-224-3200

# Gunther Gerzso 80th Birthday Show

June 17th will mark the 80th birthday of Mexican artist Gunther Gerzso and **mam/fa** will be organizing an exhibition in his honor. The gallery will show the complete suite of sculptures which Gerzso created for Hine, Inc. in San Francisco, together with new color etchings published by Limestone Press and a selection of paintings from the 40's to the present. The exhibition is scheduled for September, 1995. Detailed information will be released as soon as it is available.

**mam/fa** has had a long association with Gunther Gerzso, participating in book publishing projects, as well as collaborating on graphic and sculpture editions. This will be the third one-man show that **mam/fa** has held of Gerzso's work. The first was a retrospective held in 1982 at FIAC in Paris, in collaboration with Galería de Arte Mexicano. The second show at Mary-Anne Martin/Fine Art in 1984, was his first New York exhibition. This was held in



Gunther Gerzso, *Presence of the Past*, oil on masonite, 1953, 28¾ x 21¼ inches (73 x 54 cm)

conjunction with the presentation of the first English language monograph on Gerzso's work, published by Editions du Griffon in Lausanne, Switzerland.

## New Gerzso Bas Relief in Progress

An important new sculpture entitled *Semblantes* by Gunther Gerzso will soon be released by Hine Editions, San Francisco. Cast in an edition of six, with one artist's proof, the bronze will be patinated in a dark gray-green shade. This will be the final work in the sculptural suite which the artist created during his visits to California while producing etchings for Limestone Press (1988-94). These seven sculptures will be exhibited together for the first time in New York this fall, when **mam/fa** honors the artist with a retrospective exhibition.

All of the sculptures in the suite are available through Mary-Anne Martin/Fine Art. Interested clients should contact the gallery for details.



Gunther Gerzso working on the  
maquette for *Semblantes*

## ALFREDO CASTAÑEDA IN MADRID

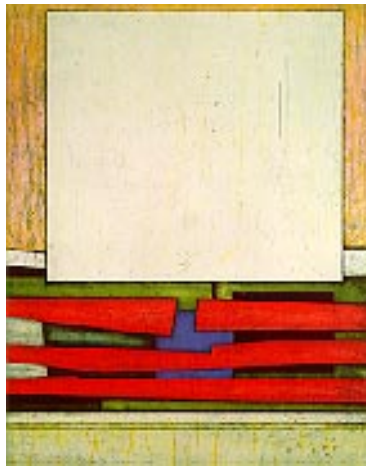
Mexican painter Alfredo Castañeda will have a one man show at ARCO in Madrid in February, 1995, organized by Galería de Arte Mexicano. **mam/fa** has represented this artist in the United States since 1983 when he had his first New York show.

The artist now lives with his family in Madrid, where they collaborate on the realization of a long held dream to operate a restaurant. Called *Entre suspiro y suspiro*, it specializes in the Mexican home cooking for which the artist's wife, Hortensia, was famous among visitors to their home in Cuernavaca. Although the reviews are enthusiastic, so far the artist shows no signs of abandoning his artistic career for a culinary one.



# Suite of Gerzso Etchings Now Available

We are at last able to announce that a magnificent group of five large, color etchings by Gunther Gerzso is now available through Mary-Anne Martin/Fine Art. Published in a limited edition of 70 copies by Limestone Press, San Francisco, the prints are available either as a complete set at a pre-publication price of \$6000, or individually at \$1800 each. All five prints are hard and soft ground etching with aquatint. The paper size of each print is 41½ x 33¼ inches. Collectors interested in reserving these prints should fill in the order blank below and send it with a 50% deposit to the gallery. Requests will be filled in the order received.



**Manantial**

Plate size: 31½ x 25¼ inches



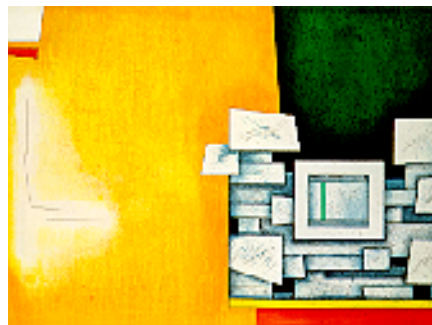
**Diálogo**

Plate size: 31½ x 23 inches



**Ciudadela**

Plate size: 25 x 30¾ inches



**Sagrario**

Plate size: 23¼ x 31½ inches



**Tierra amarilla**

Plate size: 21 x 31½ inches

## ORDER FORM

☐ I would like to order the complete suite of five color etchings for \$6,000. Enclosed is my deposit of \$3,000 made out to Mary-Anne Martin/Fine Art.

I would like to order the following individual prints at \$1,800 each:

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> No. 1, <b>Manantial</b> | <input type="checkbox"/> No. 2, <b>Diálogo</b>  |  |
| <input type="checkbox"/> No. 3, <b>Ciudadela</b> | <input type="checkbox"/> No. 4, <b>Sagrario</b> | <input type="checkbox"/> No. 5, <b>Tierra Amarilla</b> |

I have enclosed a deposit check for \$\_\_\_\_\_ (50%) to reserve these prints. All prices are exclusive of appropriate sales tax. Works that are shipped out of state (except New Jersey and Connecticut) are not subject to New York City and State sales tax. Shipping can be arranged at the purchaser's expense. Please call the gallery for more information.

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## WORKS ON PAPER

**mam/fa** will be joining an international group of 92 galleries participating in this year's **Works on Paper** expo at the Park Avenue Armory (67th St.), from March 9 (preview) through March 12th. We will be exhibiting Mexican and Latin American prints and drawings, as well as a small selection of works by contemporary artists such as Helen Frankenthaler and Francis Bacon. Prices will range from extremely affordable to fairly expensive. This will be our first appearance at this fair; we hope to see old clients and possibly make some new friends as well.

Diego Rivera, **Zapata**, lithograph, 1932, plate size: 16¼ x 13⅞ inches (41.3 x 33.2 cm)

The **mam/fa** newsletter is an occasional publication of Mary-Anne Martin/Fine Art, New York. If you would like to receive the newsletter, free of charge, please send a note or postcard to:

Mary-Anne Martin/Fine Art  
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