

# Diego Rivera



1886-1957 | MEXICAN

*Delfina y Dimas*

M.S.  Rau  
FINE ART • ANTIQUES • JEWELS

❖ TABLE OF CONTENTS ❖

Painting Overview..... 4

Literature ..... 10

Exhibited..... 24

Auction Comparables ..... 29

Museum Comparables ..... 30



Tempera, oil and resin on Masonite | 1935  
Signed and dated "Diego Rivera III-15-35" (lower left)  
31 1/2" high x 23 3/8" wide | 80 cm x 59.4 cm

“

I know now that he who hopes to be universal in his art must plant in his own soil. The secret of my best work is that it is Mexican.

– Diego Rivera

”



**D**iego Rivera boldly defied artistic convention to become one of the 20th century's most influential creative forces. His 1935 masterwork *Delfina y Dimas* transcends mere portraiture to reveal something profoundly intimate—a sacred moment between his godson Dimas and the boy's mother Delfina, a trusted figure within Rivera's inner circle.

Painted after Rivera's return to Mexico from the United States, it reflects his artistic evolution—his palette now infused with Mexico's brilliant light and cultural richness, setting it apart from the work of his European and American contemporaries. The work is also deeply personal—Delfina was an integral part of Rivera's household, and he painted her both as a child and into her young adulthood. This is the only known portrait of Delfina with her infant son, standing as the crowning achievement among Rivera's celebrated maternal works.

Rivera was best known for his monumental political murals, and this portrait, painted on masonite, is a rare example of his “portable” murals. This innovative technique, unique to Rivera, resulted in more stable and vibrant coloration that evokes traditional fresco painting. In the hand-written letter Rivera wrote to the painting's original purchaser, included here, he expresses his unique painting method, his deep affection for the work and guidance on its proper care.

Born in Guanajuato City in 1886, Diego Rivera displayed exceptional drawing talent from an early age. After studying at the Academy of San Carlos, he moved to Paris in 1907, immersing himself in the vibrant art scene of Montparnasse and fully embracing the

revolutionary Cubist movement. Rivera often depicted mothers and children in his portraits, symbolizing hope for Mexico's future, particularly in the wake of the Mexican Revolution of 1910. Through the innocent yet perceptive expressions of his sitters in his portraits, Rivera explores the contrast between the purity of humanity and the harsh realities of rural Mexican life.

While both his personal and artistic life was at times tumultuous, it is Rivera's artistic vision and compassion for his homeland and people that have become his powerful legacy. His works can be found in the permanent collections of the world's most prestigious museums, including the Metropolitan Museum of Art, the Philadelphia Museum of Art, the San Francisco Museum of Modern Art and the Art Institute of Chicago.



## PROVENANCE

Galería Central de Arte, Mexico City (Misrachi), 1935

Collection of Mrs. James Henle, New York, 1935

By descent to Mr. Guy Henle, Scarsdale, New York

By descent to his son, Richard Henle

Mary-Anne Martin, Fine Art, New York, 1994

Private Collection, New York, acquired from the above

M.S. Rau, New Orleans

## LITERATURE

Bertram D. Wolfe, *Portrait of Mexico*, New York, 1937, plate 42, illustrated

Hans F. Secker, *Diego Rivera*, Dresden, 1957, plate 231, illustrated

Bernard S. Myers, *Mexican Painting in our Time*, Oxford University, 1956, n. 79, p. 181, illustrated

Selden Rodman, "Full of Vigor and Contradiction, Mexican Painting in our Time," *New York Times Book Review*, Jan. 6, 1957, p. 7, illustrated

"Los Ninos Mexicanos Pintados por Diego Rivera," *ARTES DE MEXICO*, n. 27, vol V, Ano VII / 1959, n. 35, illustrated

Helga Prignitz-Poda, *Frida Kahlo, Das Gesamtwerk*, Frankfurt am Main, 1988, illustrated

Instituto Nacional de Bellas Artes, *Diego Rivera Catalogo General de Obra de Caballete*, Mexico, 1989, no.1166, illustrated

Prentice Hall, *Literature/Silver (The Pearl by John Steinbeck)*, Englewood Cliffs, 1989, p. 699, illustrated

Harcourt Brace Janovich, *Adventures in Appreciation (The Pearl by John Steinbeck)*, Orlando, 1989, p.824, illustrated

Salomon Grimberg, *Frida Kahlo, The Still Lifes*, Merrell Publishers Limited, 2008, p. 44, illustrated



## EXHIBITED

Mexico, Museo Nacional de Artes Plásticas, *Diego Rivera, 50 Años de su labor artística*, 1949, no. 528, illustrated

Mexico, Museo Rufino Tamayo, *Diego Rivera*, Sept. - Nov., 1983, p. 79, no. 47

Detroit, Detroit Institute of Arts, *Diego Rivera: A Retrospective*, Feb. 10 - April 27, 1986, fig. 195, illustrated in color. This exhibition traveled to the Philadelphia Museum of Art, Philadelphia

Nagoya, Nagoya City Art Museum, *La Exposición Renacimiento en el Arte Mexicano*, May 27 - July 1, 1989, illustrated in color. This exhibition traveled to Seibu Museum of Art, Tokyo and the Fukuoka City Art Museum

Mexico City, Museo de Arte Moderno, *Diego Rivera, Arte y Revolución (Art and Revolution)*, Dec. 1999-March 2000, illustrated in color p. 339 in both English and Spanish catalogues. This work was exhibited only at the Cleveland Museum of Art (Feb. 14 - May 2, 1999) and the Los Angeles County Museum of Art (May 30-Aug. 16, 1999)



INSURGENTES 432  
MEXICO, D. F.

México Julio 18 de 1935.

Ma

Pte.

Señora;

El cuadro mio. "mujer y niño"  
que Ud compró en la "Galeria Central  
de Arte" está pintado a la tempera  
con acabado al óleo y resina usan-  
do el color principalmente por transpa-  
rencia, procedimiento que da ma-  
yor permanencia e inalterabili-  
dad que el óleo simple, no es  
raro, es el de los maestros an-  
tiguos especialmente los venecianos  
holandeses y flamencos.

El cuadro fue pintado en marzo

Handwritten letter from Diego Rivera, congratulating the original owner for the purchase and detailing the method and medium used to paint it



de este año, y si se desea barnizarlo, debe esperarse un año es decir no hacerlo antes de darlo de 1536; debe ser barnizado con barniz al "dastil" o al "ambar" y el barniz debe ser aplicado con atomizador de preferencia que al pincel. y ser aplicado durante el tiempo muy seco. lo mas seco del verano seria lo mejor.

El procedimiento empleado no es menos sólido que el óleo sino mucho más debido a que hay menos reacciones químicas que puedan hacer cambiar los colores.

Muy contento de que un cuadro mio, que estimo, haya sido adquirido por usted. M. D. D. P.  
Diego Rivera

Handwritten letter from Diego Rivera, congratulating the original owner for the purchase and detailing the method and medium used to paint it





TRANSLATION

Mexico, July 18, 1935

Madam:

My picture "Mujer y Niño" (Woman and Child), which you bought at the Central Art Gallery, is painted in tempera, with oil and resin finish, using the color principally by transparency. This process, which gives greater stability and unalterability than simple oil, is not new, it comes from the ancient masters, especially Venetians, Dutchmen and Flemings.

The picture was painted in March 1935 and if you wish to varnish it wait one year, that is to say it must not be done before March 1936. It must be varnished with "Majestic" varnish or "Amber" varnish, which should be applied preferably with an atomizer rather than a brush and while the weather is very dry, the drier the summer season the better.

The process used is as firm as my oil process, especially as there are less chemical reactions which may change the color.

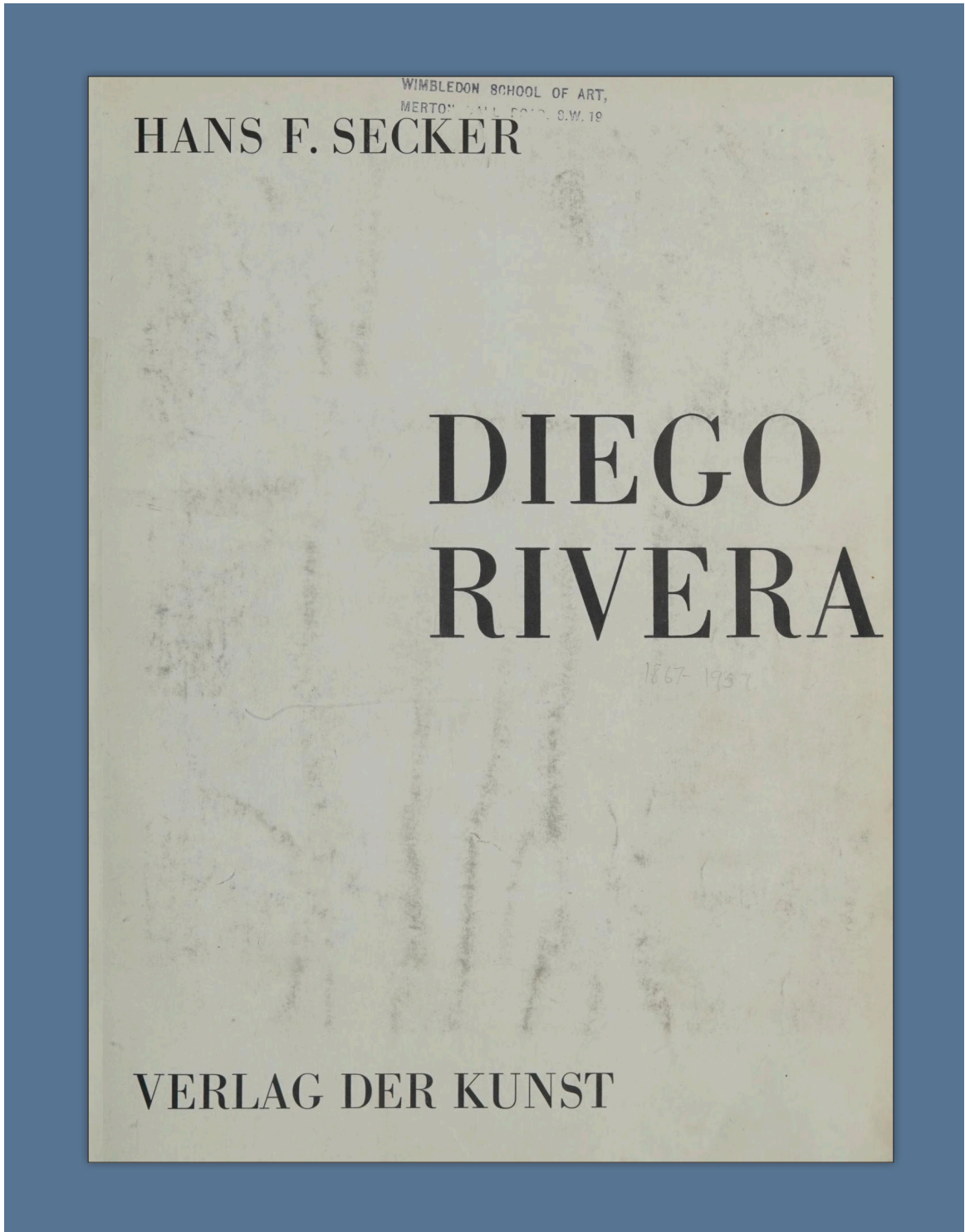
I was very glad that a painting of mine, that I particularly esteem, was acquired by you.

Very truly yours,

Diego Rivera

Handwritten letter from Diego Rivera, congratulating the original owner for the purchase and detailing the method and medium used to paint it





Hans F. Secker, *Diego Rivera*, Dresden, 1957, plate 231, illustrated

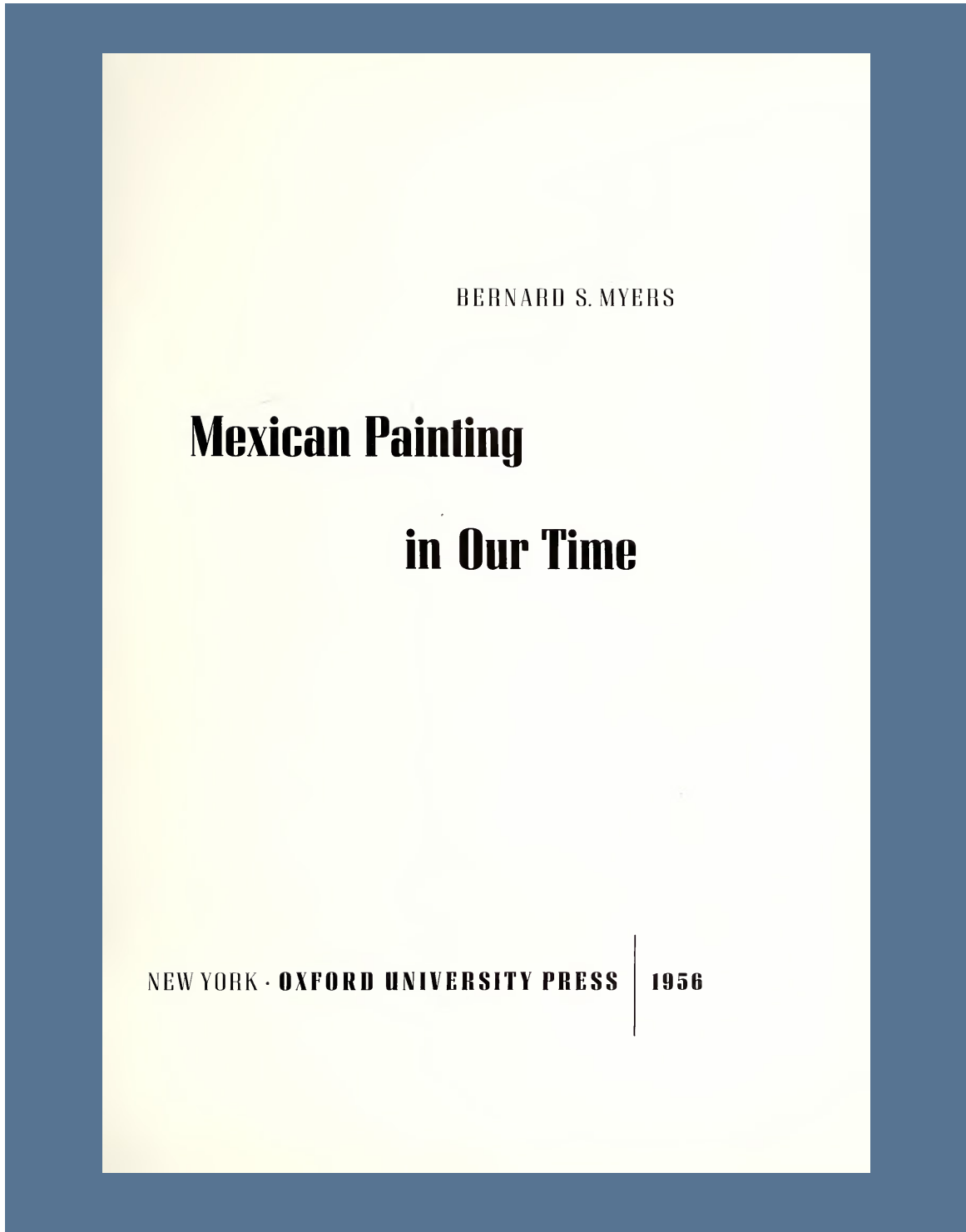




231 Mutter mit Kind

Hans F. Secker, *Diego Rivera*, Dresden, 1957, plate 231, illustrated





Bernard S. Myers, *Mexican Painting in our Time*, Oxford University, 1956, n. 79, p. 181, illustrated



79

RIVERA. *Mother and Child*. TEMPERA AND OIL. NEW YORK, COLL. MRS. JAMES HENK.



PHOTO CENTRAL DE PUBLICACIONES

Bernard S. Myers, *Mexican Painting in our Time*, Oxford University, 1956, n. 79, p. 181, illustrated



Wall Painters Union, of which he was a member. The result was the sale of the panels to a leading book and picture dealer, who left them on view at the Galería de Arte Mexicano. Rivera got very little money out of this project but had the satisfaction of being once more the center of a politico-artistic controversy.

For the next few years, 1936–40, his activities were confined to easel paintings. The portraits, which seem to be so popular and desirable, are by no means brilliant studies. His poetic landscapes, on the other hand, have a fine, firm, and imaginative quality that makes them worthy of the painter's talent. In the same way, the much-heralded primitive dances, e.g. *Dance of the Earth*,<sup>1</sup> mildly interesting for their linear design, are an unassimilated departure from Rivera's basic qualities. These are revealed far more sympathetically and with great effect in such paintings as the *Mother and Child* (fig. 79, 1935, Mrs. James Henk collection, New York) or the *Scavenger* of the same year in the Earlham College collection at Richmond, Indiana. In these works, in various water-colors, drawings, and lithographs of the same general content, Rivera reveals himself once again as a master draftsman and capable of tremendous lyrical feeling. Although historically Rivera has great significance in the mural movement, one may wonder if artistically these smaller and more modest works are not just as important.

Apparently in exile from the main Mexican mural development during this period, Rivera's first chance in a half a decade came in 1940 with a commission from San Francisco Junior College for the Golden Gate International Exposition that year. In keeping with his variously expressed ideas on the need for combining the art forms of the South (Mexico primarily) with the machine civilization of the North, he painted a series of five longitudinal panels (about twenty-five meters wide by about seven meters high). One of these shows on its left side a series of forms inspired by the Aztec goddess Coatlicue and on the right others derived from the machine age, while before them a group of sculptors is carving out the future. At the bottom a benign Diego extends the hand of Pan-American friendship to a charming young woman, apparently Paulette Goddard, the film actress (cf. the San Francisco Luncheon Club mural showing Helen Wills as the symbol of California).

Other panels are concerned with the development of Mexican and United States civilization and contain portraits of significant historical figures such as Lincoln, Washington, et cetera, and artists such as Ryder. In San Francisco, Rivera no longer felt it necessary to include the United States in his list of dictator nations—times had changed. He now set up a trio consisting of Hitler, Mussolini, and Stalin. After this work, three years would pass before Rivera would do a mural again.

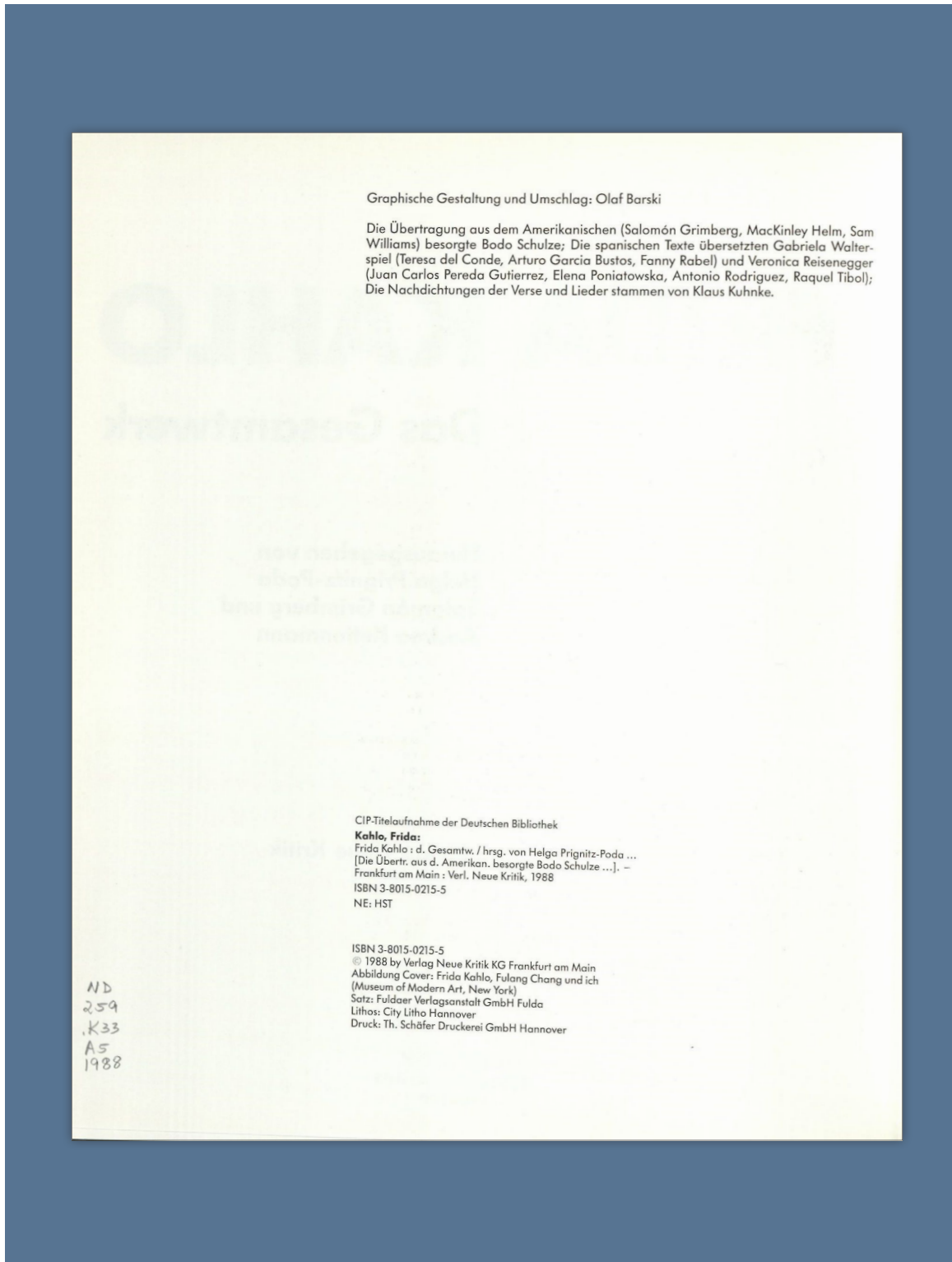
<sup>1</sup> Illustrated in *20 Centuries of Mexican Art*, p. 173.





Helga Prignitz-Poda, *Frida Kahlo, Das Gesamtwerk*, Frankfurt am Main, 1988, illustrated





Helga Prignitz-Poda, *Frida Kahlo, Das Gesamtwerk*, Frankfurt am Main, 1988, illustrated





Literatur: Kat. México 1977b, Nr. 55 (Maßangabe 53 x 39 cm) / Ausst. London-Berlin 1982 / Kat. México 1983, Nr. 60 (Maßangabe 53 x 39 cm, datiert 1954) / Kat. Madrid 1985, Abb. S. 29 / Zamora 1987, Farbbabb. S. 291 (seitenverkehrt)

»Ich möchte Dich gerne malen, aber es gibt nicht genug Farben; meine Verwirrung bringt meine große Liebe nicht in konkrete Form. [...] Diego, nichts ähnelt Deinen Händen, nichts dem Grün Deiner Augen [...] Du bist der Spiegel meiner Nacht, das plötzliche Licht des Blitzes, die Feuchtigkeit der Erde.« (Tibol 1983, S. 27)

Die überschwenglichen Beschreibungen, die Kahlo in Briefen für ihren Mann Rivera findet, lassen sich in diesem Bild nicht wiederfinden. Es ist nüchtern nach einem Foto gemalt, als habe sie sich kein eigenes Bild von ihm machen können.

#### 46

**Ich gehöre meiner Besitzerin, 1937**  
Soy de mi dueña  
I Belong to My Owner  
Öl auf unbekanntem Material, Maße unbekannt signiert und datiert unten links: Frida Kahlo, 1937. Beschriftung in der Mitte: Soy de mi dueña. Viva México verschollen  
Provenienz: Julien Levy Gallery, Sam Lewisohn  
Foto: Lola Alvarez Bravo

Literatur: Kat. New York 1938 / Herrera 1983a, S. 218, 223-224, 232 / Zamora 1987, S. 289

In der Vase befinden sich Blumen, die in der Volksmedizin gegen melancholische Leiden Anwendung finden. Neben der Vase, auf dem Tisch, keine der recht dauerhaften Rosen, wie von Herrera und Zamora beschrieben, sondern die empfindlichste aller Blüten, eine Kamelie. Die Blumen lassen sich im einzelnen nur schwer bestimmen, solange keine farbige Abbildung vorliegt.

Ein Schwiegersohn von Sam Lewisohn, Sidney Simon, berichtete Salomón Grimborg über den Verbleib des Werkes. Simon hat den Nachlaß des Schwiegervaters verwaltet, der ein bedeutender Sammler moderner Kunst gewesen war. Dieser habe »hunderte und aberhun-

derte« bedeutende Werke besessen, manche jedoch nie aufgehängt. Er habe sie sich manchmal »auf den Schoß genommen und betrachtet«. Dieses Bild Kahlos hing viele Jahre lang in seinem Sommerhaus. Lange vor seinem Tod gab er es eines Tages als ein Hochzeitsgeschenk fort. Seither ist es verschollen.

#### 47

**Selbstbildnis Leo Trotzki gewidmet oder »Between the Courtains, 1937**  
Autorretrato dedicado a Leon Trotsky o »Between the Courtains«  
Self-Portrait Dedicated to Leon Trotsky or »Between the Courtains«  
Öl auf Leinwand, 87 x 70 cm  
signiert, datiert und beschriftet auf dem Briefbogen: Para Leon Trotsky con todo cariño dedico ésta pintura, el día 7 de Noviembre de 1937. Frida Kahlo. En San Angel, México (In aller Liebe widme ich dieses Gemälde Leo Trotzki am Tag des 7. November 1937. Frida Kahlo. In San Angel, México)  
Sammlung: National Museum for Women in the Arts, Washington D.C.  
Provenienz: Leo Trotzki, México, D.F., Frida Kahlo, Clare Boothe Luce, Washington D.C.  
Foto: Nancy Breslow Deffebach

Literatur: Kat. New York 1938, Nr. 1 / Wolfe 1938, Farbbabb. S. 64 / Breton 1945 (1967, S. 148) / Herrera 1976, S. 43 / Kat. México 1977b / Kat. London-Berlin 1982, Abb. S. 36 / Herrera 1983a, S. 213 f, 218, 230, 232f, 249, 257, Farbbabb. XII / Chadwick 1985a, S. 87 / Kat. Madrid 1985, Abb. S. 42 / Zamora 1987, S. 60, 110, Farbbabb. S. 297

Als Trotzki Anfang 1939 das von ihm und seiner Frau Natalia Sedova bewohnte Blaue Haus Kahlos nach politischen Auseinandersetzungen mit Rivera verließ, verblieb das Werk dort und gelangte so zurück in den Besitz der Künstlerin. Sie verkaufte es im Folgejahr, kurz nach der Ermordung Trotzki's, an die Verlegerin der nordamerikanischen Modezeitschrift Vanity Fair, Mrs. Clare Boothe Luce (vgl. Herrera 1983a, S. 472 Anm. 233).

#### 48

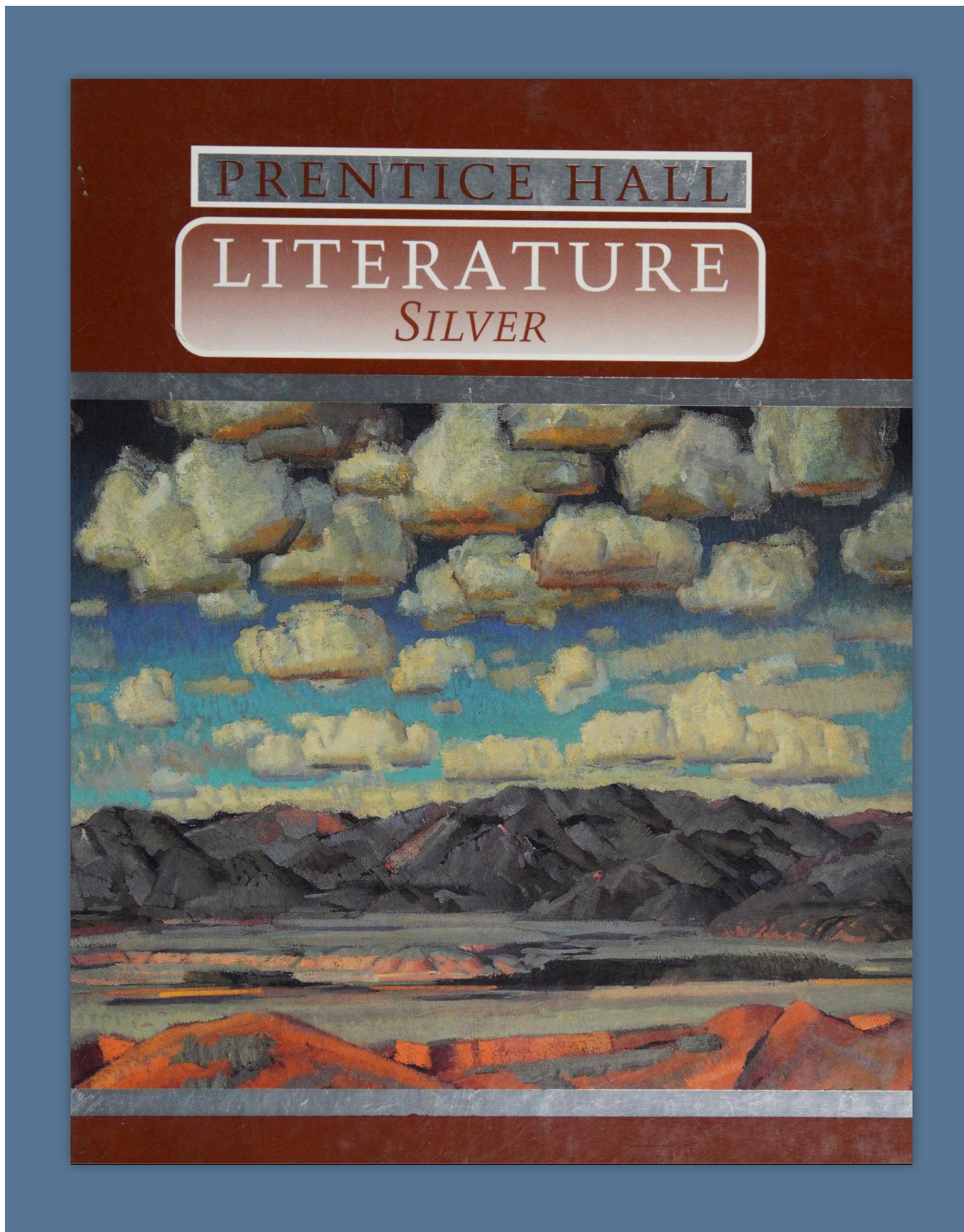
**Der tote Dimas Rosas im Alter von drei Jahren, 1937**  
El difuntito Dimas Rosas a los tres años de edad  
Dimas Rosas, Aged Three, Dead  
Öl auf Hartfaser, 48 x 31,5 cm  
signiert unten rechts: Frida Kahlo.  
datiert und bezeichnet unten: El difuntito Dimas Rosas a los tres años de edad. 1937.  
Sammlung: Dolores Olmedo, México, D.F.  
Provenienz: Mrs. Somerset Maugham, Eduardo Marillo Safa  
Foto: Rafael Doniz

Literatur: Kat. New York 1938 (»Dressed up for Paradise«) / Kat. Philadelphia 1943 (»The Boy Kings, Sammlung Maugham«) / Kat. México 1953b, Nr. 14 / Kat. México 1967b, Nr. 23 / Kat. México 1977b, Nr. 23 / Kozloff 1978, S. 54-55 / Kat. Chicago 1978, S. 20, 27, Abb. S. 9 (»The Deceased Dimas«) / Ausst. London-Berlin 1982 / Herrera 1983a, S. 219, 221-223, Farbbabb. XI / Kat. México 1983, Nr. 17 / Kat. Puebla 1984, Nr. 9, Abb. S. 18 / Kat. Madrid 1985, S. 44-47, 96, Nr. 13, Farbbabb. S. 156 / Kat. México 1986e, Nr. 112 / Zamora 1987, Farbbabb. S. 293 / Kat. Los Angeles 1987, Nr. 9, Farbbabb. S. 39 / Rico Cervantes 1987, S. 88, 122

Rivera malte 1935 Delfina und Dimas; Dimas war damals erst ein Jahr alt und schlief friedlich in Delfinas Arm. In großem Kontrast dazu Kahlos Bild. Dem Toten läuft Blut aus der Nase, die halb offenen Augen haben keinen Frieden

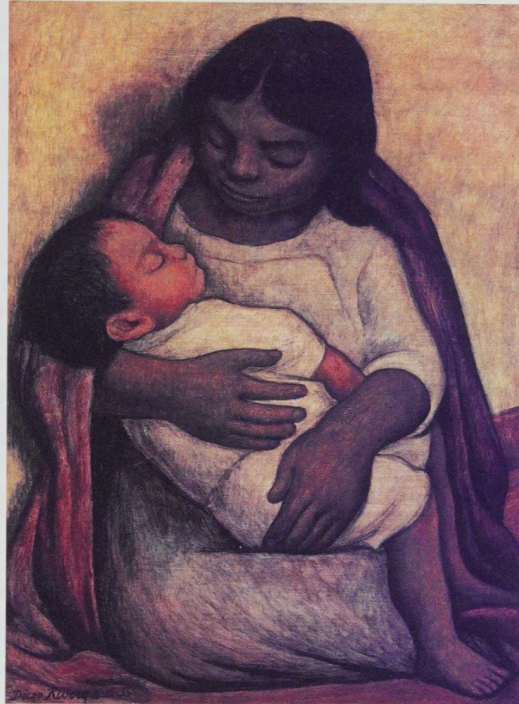


Diego Rivera, Delfina und Dimas (1935)



Prentice Hall, *Literature/Silver (The Pearl by John Steinbeck)*, Englewood Cliffs, 1989, p. 699, illustrated





**DELFINA AND DIMAS**  
Diego Rivera  
Private Collection

him would be a remarkable thing. The doctor never came to the cluster of brush houses. Why should he, when he had more than he could do to take care of the rich people who lived in the stone and plaster houses of the town.

"He would not come," the people in the yard said.

"He would not come," the people in the door said, and the thought got into Kino.

"The doctor would not come," Kino said to Juana.

She looked up at him, her eyes as cold as the eyes of a lioness. This was Juana's first

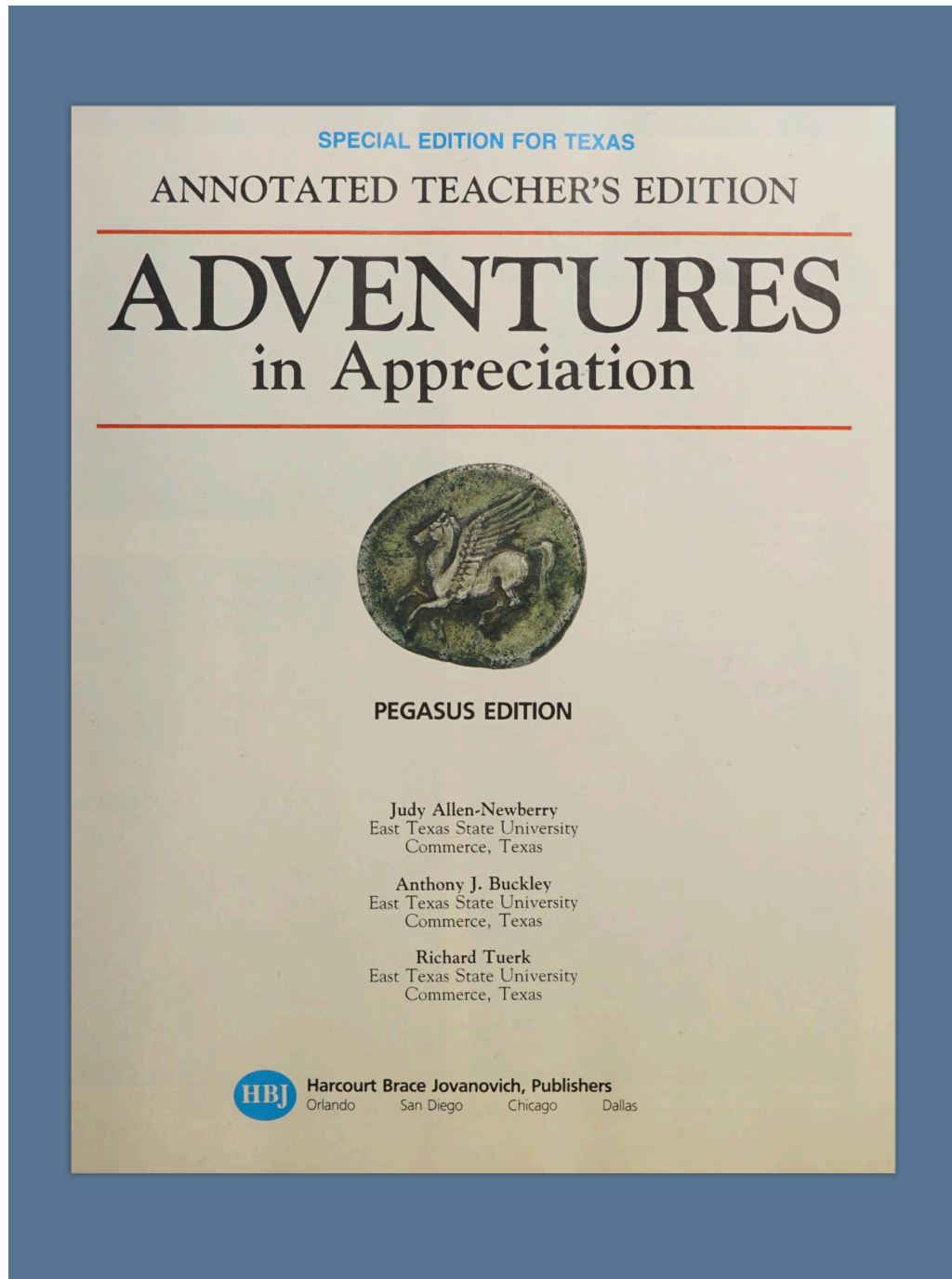
baby—this was nearly everything there was in Juana's world. And Kino saw her determination and the music of the family sounded in his head with a steely tone.

"Then we will go to him," Juana said, and with one hand she arranged her dark blue shawl over her head and made of one end of it a sling to hold the moaning baby and made of the other end of it a shade over his eyes to protect him from the light. The people in the door pushed against those behind to let her through. Kino followed her. They went out of the gate to the rutted path and the neighbors followed them.

*The Pearl* 699

Prentice Hall, *Literature/Silver (The Pearl by John Steinbeck)*, Englewood Cliffs, 1989, p. 699, illustrated





Harcourt Brace Janovich, *Adventures in Appreciation* (*The Pearl* by John Steinbeck), Orlando, 1989, p.824, illustrated



You may want to begin by reading aloud Steinbeck's brief introduction to *The Pearl* and reviewing the meaning of *parable*—a tale that is told to present a moral lesson of universal significance. Students in this age group relate well to conflict between good and evil; conse-

quently, by informing them that they can expect this type of conflict, you should be able to stimulate increased interest in the story. Suggest to students that in this story "good" may change to "evil" and that they should pay close attention to clues that let them know when changes occur.

#### VISUAL CONNECTIONS

##### About the Artist

After the regime of Porfirio Diaz was overthrown in the agrarian revolution of Mexico, the artists of that country were presented with a problem—how to portray through their artwork the history and struggles of Mexico to a people, many of whom could not read or write. Diego Rivera, after years of struggling with abstract painting, found a solution to the problem after visiting Italy and seeing the majestic frescoes of the Italian Renaissance.

Rivera and his contemporaries, José Clemente Orozco and David Alfaro Siqueiros, began painting murals that not only told the stories of the recent agrarian revolution but also glorified the folklore and traditions of the campesinos, or peasants. The murals were often simple in design and execution. Rivera and his peers wanted the murals to appeal directly to the people in terms they could understand and appreciate. As more and more murals appeared on public buildings and landmarks, it became clear that this group of artists, led by Rivera, had spawned a new national art.

##### Relating Expression Skills

Have your class collaborate on painting a mural of a shared national experience, such as the American Revolution or the United States space program. What historical figures and events should be included? What would be the mural's theme?



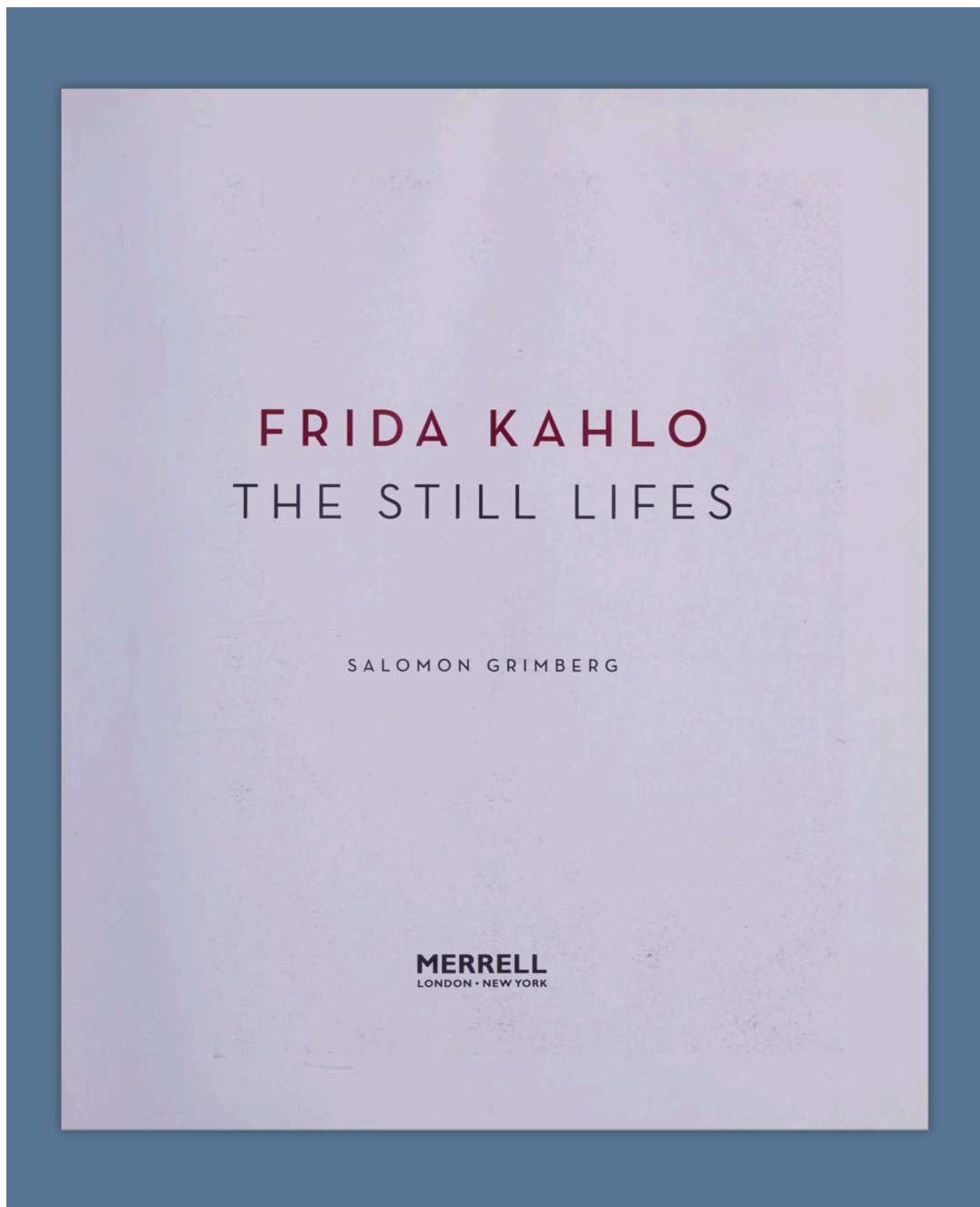
*Delfina and Dimas* (1935) by Diego Rivera (1886–1957). Tempera on masonite. Private Collection.

824

824 THE NOVEL

Harcourt Brace Janovich, *Adventures in Appreciation (The Pearl by John Steinbeck)*, Orlando, 1989, p.824, illustrated

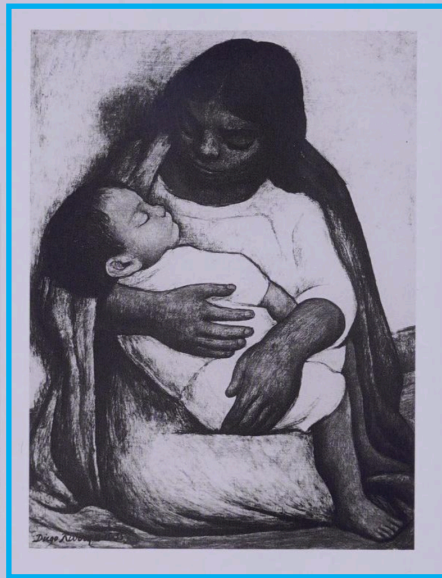




Salomon Grimberg, *Frida Kahlo, The Still Lifes*, Merrell Publishers Limited, 2008, p. 44, illustrated



FRIDA KAHLO



44

adorn him, in a manner befitting his purity and saintliness, as St. Joseph, as Dimas is dressed in this painting, with a sprig of spikenard and a crown made by the godmother to refer to the glory reserved for God-fearing souls. Kahlo painted Dimas in the manner of the Guadalajara painter José María Estrada (c. 1810-c. 1862), who made portraits of *angelitos*, commissioned by their grieving parents. The mothers of these children were seen as donors of angels, and praises of Marian devotion were sung at the child's funeral, such as: "Farewell, Mother, cry no more, ask the Lord for consolation; I am going away covered with flowers, I am on my way to heaven."<sup>44</sup>

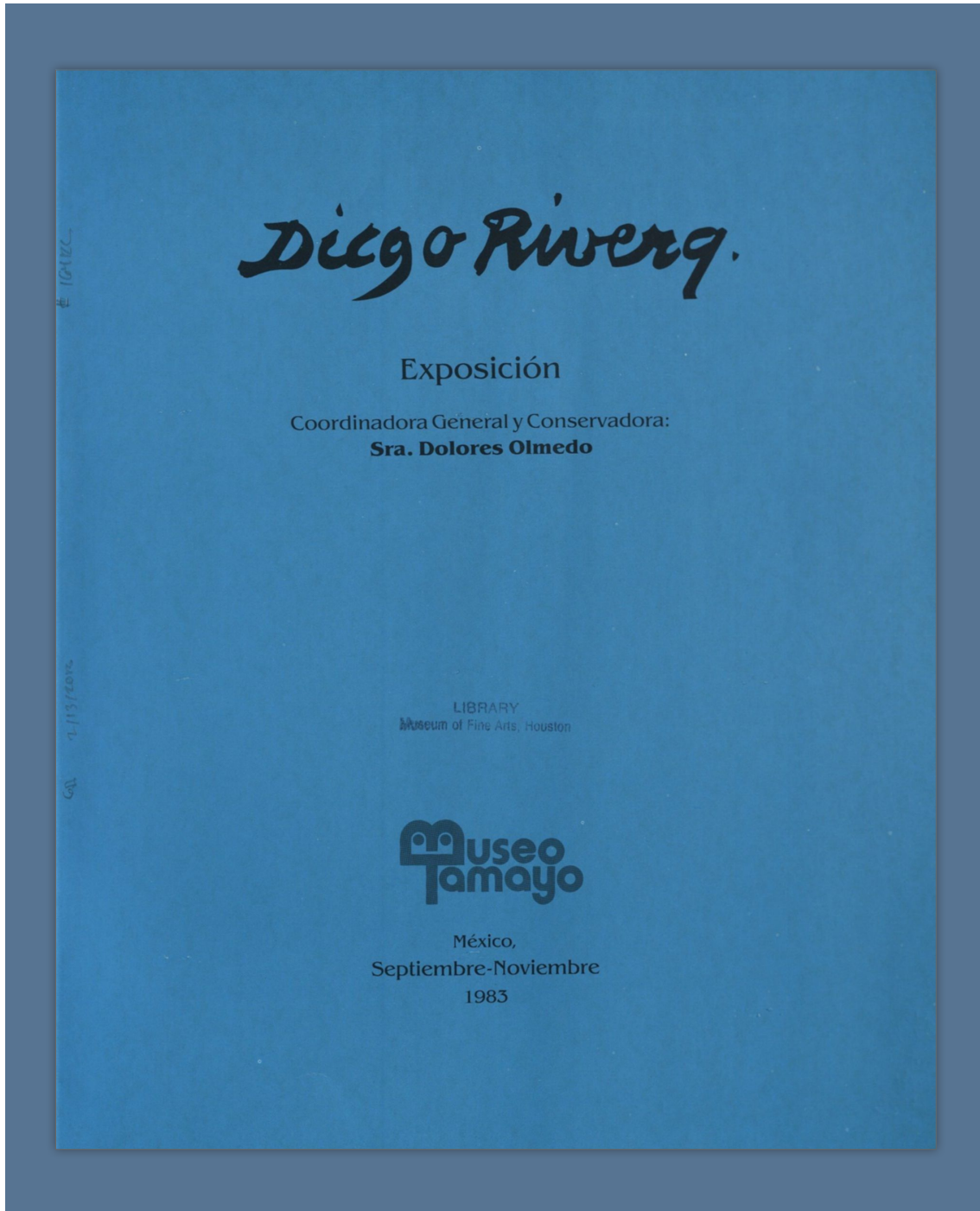
Kahlo enhanced the drama in this portrait by doing something she had done in her self-portraits: referring to familiar, easily recognized Christian imagery. Although Dimas's dress—his robe, crown, and scepter—may have its origins in depictions of Christ as king during the Middle Ages, the portrait appears to be based on Andrea Mantegna's *Man of Sorrows with*

ABOVE LEFT  
Diego Rivera (1886-1957)  
*Portrait of Dimas*  
1935  
Sanguine and charcoal  
(on paper?)  
Dimensions unknown  
Cof. LA, Soho, New York

ABOVE RIGHT  
Diego Rivera (1886-1957)  
*Delfina and Dimas*  
Rosas  
1935  
Tempera on Masonite  
31½ x 23½ in. (80 x 59.7 cm)  
Private collection

Salomon Grimberg, *Frida Kahlo, The Still Lifes*, Merrell Publishers Limited, 2008, p. 44, illustrated





Mexico, Museo Rufino Tamayo, Diego Rivera, Sept. - Nov., 1983, p. 79, no. 47





- nolds Meyer, en memoria del Sr. y la Sra. Richard M. Kleberg senior, Mary Etta Kleberg Sugden y Richard M. Kleberg Jr.
39. **Baile en Tehuantepec.** 1928.  
Oleo/tela. 199 x 162 cms.  
Colección IBM Corporation, Armonk, Nueva York.
40. **Los girasoles.** 1928.  
Oleo/tela. 53.5 x 64 cms.  
Colección Sres. Rogelio y Lorenza Azcárraga.
41. **Paisaje.** 1930.  
Oleo/tela. 58.4 x 63.5 cms.  
Colección Sr. J. Laurence Sheerin y Sra.
42. **La canoa.** 1931.  
Oleo/tela. 202 x 159 cms.  
Colección Sra. Dolores Olmedo.
43. **Cactus.** 1931.  
Oleo/tela. 69.2 x 84.5 cms.  
Colección Edsel y Eleanor Ford House.
44. **Paisaje con cactus.** 1931.  
Oleo/tela. 125.5 x 150 cms.  
Colección Sres. Jacques y Natasha Gelman.
45. **Retrato de Robert Tannahill.** 1932.  
Oleo/tela. 88.6 x 69.8 cms.  
Colección The Detroit Institute of Arts, Donación de Robert H. Tannahill.
46. **Retrato de Edsel B. Ford.** 1932.  
Oleo/tela montada en masonite.  
97.8 x 125.1 cms.  
Colección The Detroit Institute of Arts, Donación de Eleanor Clay Ford.
47. **Delfina y Dimas.** 1935.  
Tempera/masonite. 80 x 59.7 cms.  
Colección particular.
48. **La niña durmiendo.** 1936.  
Tempera/lino montado en cartón.  
58.5 x 119.5 cms.  
Colección particular.
49. **India hilando.** 1936.  
Oleo/tela. 59 x 81 cms.  
Colección Phoenix Art Museum, Donación de la Sra. Clare Boothe.
50. **Puesto de flores.** 1936.
- Oleo/tela. 158 x 119 cms.  
Colección Banco de México.
51. **Retrato del Dr. Ignacio Chávez.** 1937.  
Oleo/tela. 150 x 120 cms.  
Colección particular.
52. **Modesta.** 1937.  
Oleo/tela. 81.4 x 60 cms.  
Colección Sres. Jacques y Natasha Gelman.
53. **Copalli.** 1937.  
Oleo/tela. 91.5 x 114.5 cms.  
Colección The Brooklyn Museum, Augustus H. Healy Fund.
54. **Muchacha en rebozo.** 1938.  
Oleo/tela. 79.1 x 61.9 cms.  
Colección Sr. José Mugraby.
55. **Retrato de Lupe Marín.** 1938.  
Oleo/tela. 161 x 121.2 cms.  
Colección INBA, Museo de Arte Moderno.
56. **Bailarina en reposo.** 1939.  
Oleo/tela. 166 x 95 cms.  
Colección Sra. Dolores Olmedo.
57. **Modesta e Inesita.** 1939.  
Oleo/tela. 99 x 69 cms.  
Colección Lic. Licio Lagos.
58. **Magandragora Aracnietrosfira en sonrisa.** 1939.  
Oleo/tela. 122 x 91.5 cms.  
Colección San Diego Museum of Art, Donación de la Sra. Irving T. Snyder.
59. **Autorretrato.** 1941.  
Oleo/tela. 61 x 43.2 cms.  
Colección particular.
60. **Sin título.** 1941.  
Oleo/tela. 91.5 x 73.5 cms.  
Colección particular.
61. **Retrato del Lic. Antonio Luna Arroyo.** 1942.  
Oleo/tela. 80 x 62 cms.  
Colección Lic. Antonio Luna Arroyo.
62. **Vendedora de alcatraces.** 1942.  
Oleo/masonite. 122 x 121 cms.  
Colección particular.
63. **Vendedora de alcatraces.** 1943.
- Oleo/masonite. 151.5 x 121 cms.  
Colección Sres. Jacques y Natasha Gelman.
64. **Vendedores de flores.** 1943.  
Oleo/masonite. 152 x 120.5 cms.  
Colección particular.
65. **Natasha Z. de Gelman.** 1943.  
Oleo/tela. 155.5 x 120 cms.  
Colección Sres. Jacques y Natasha Gelman.
66. **Nastia con perro.** 1943.  
Oleo/tela. 120 x 196 cms.  
Colección particular.
67. **Niños con girasoles.** 1943.  
Oleo/tela montada sobre masonite  
92 x 130 cms.  
Colección Sres. Jacques y Natasha Gelman.
68. **Desnudo con alcatraces.** 1944.  
Oleo/masonite. 157 x 124 cms.  
Colección particular.
69. **El modisto.** 1944.  
Oleo/masonite. 122 x 154 cms.  
Colección particular.
70. **Retrato de Adalgisa Nery.** 1945.  
Oleo/tela. 122 x 62 cms.  
Colección particular.
71. **Retrato de María.** 1945.  
Oleo/tela. 93 x 78 cms.  
Colección Lic. Alejandro Elguézabal.
72. **Retrato de Fanny Carrillo Flores.** 1946.  
Oleo/tela. 152 x 124 cms.  
Colección particular.
73. **Paisaje nocturno.** 1946.  
Oleo/tela. 110 x 89.5 cms.  
Colección INBA, Museo de Arte Moderno.
74. **Las tentaciones de San Antonio.** 1947.  
Oleo/tela. 89.5 x 110 cms.  
Colección INBA, Museo de Arte Moderno.
75. **Retrato de Dolores del Río.** 1948.  
Oleo/tela. 99.4 x 65.4 cms.  
Colección Dolores del Río.
76. **Tormenta sobre Cuernavaca.** 1949.





Mexico City, Museo de Arte Moderno, *Diego Rivera, Arte y Revolución (Art and Revolution)*, Dec. 1999-March 2000, illustrated in color p. 339 in both English and Spanish catalogues



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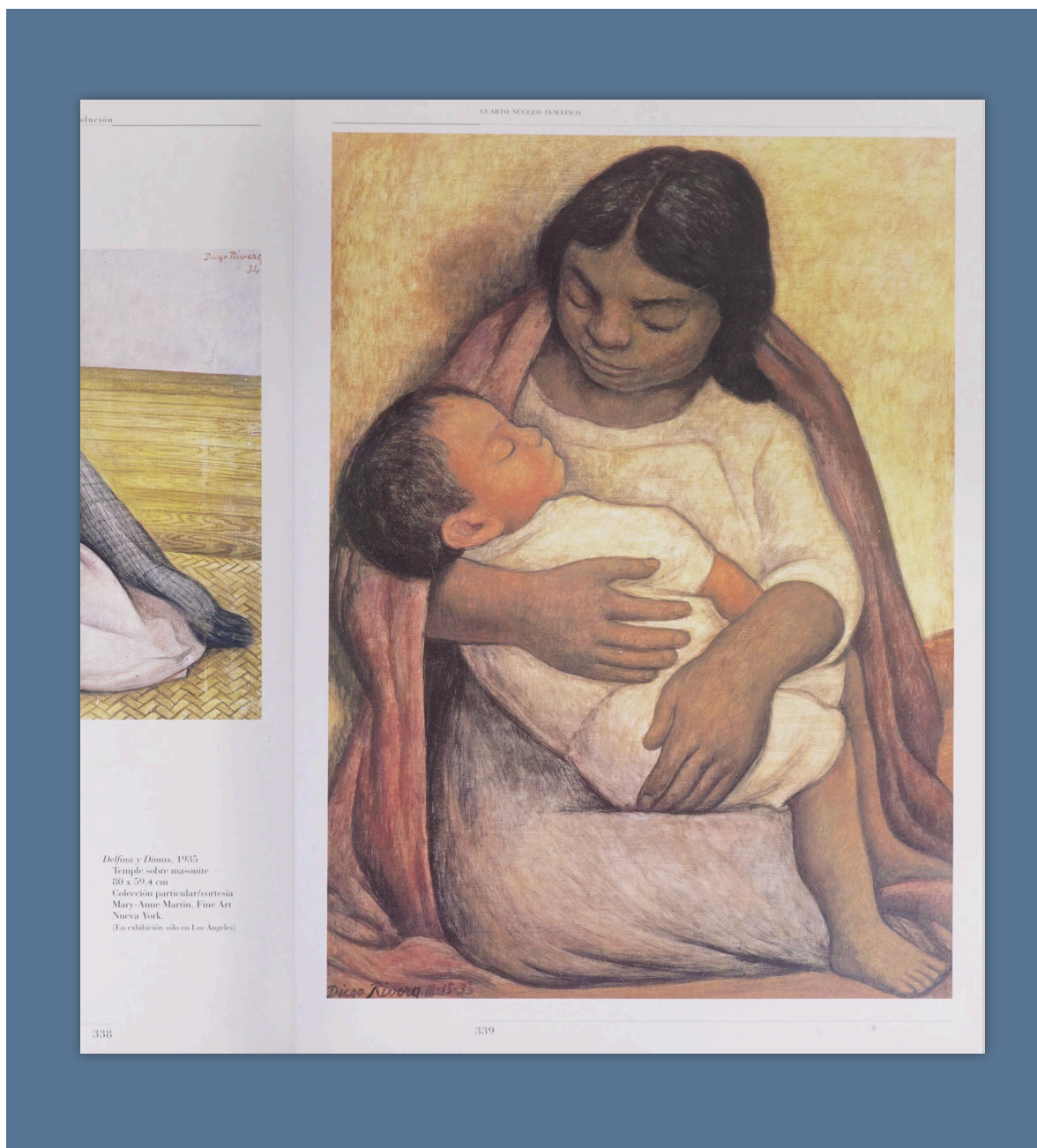
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Portada:

Diego Rivera  
*Paisaje zapatista*  
(*El guerrillero*), 1915  
Óleo sobre tela  
145 x 125 cm  
Colección Marte R.  
Gómez-INBA  
Museo Nacional de Arte  
Foto: Javier Hinojosa.

Mexico City, Museo de Arte Moderno, *Diego Rivera, Arte y Revolución (Art and Revolution)*,  
Dec. 1999-March 2000, illustrated in color p. 339 in both English and Spanish catalogues





Mexico City, Museo de Arte Moderno, *Diego Rivera, Arte y Revolución (Art and Revolution)*,  
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# AUCTION COMPARABLES



**Diego Rivera**  
*The Rivals*  
 oil on canvas  
 Height 152.4 x Width 127 cm.  
 Height 60 x Width 50 in.  
 1931

**09 November 2022** *over 2 years ago*  
**Christie's New York**  
*Visionary: The Paul G. Allen Collection Part I – [Lot 00037]*  
 est. 7,000,000 - 10,000,000 USD **14,130,000** USD ©  
 ↑ 41% est



**Diego Rivera**  
*The Rivals*  
 oil on canvas  
 Height 152.4 x Width 127 cm.  
 Height 60 x Width 50 in.  
 1931

**09 May 2018** *almost 7 years ago*  
**Christie's New York**  
*The Collection of Peggy and David Rockefeller: Art of the Americas, Evening Sale – [Lot 00424]*  
 est. 5,000,000 - 7,000,000 USD **9,762,500** USD ©  
 ↑ 39% est



**Diego Rivera**  
*Retrato de Columba Domínguez de Fernández*  
 oil on canvas  
 Height 193 x Width 120 cm.  
 Height 75.984 x Width 47.244 in.  
 1950

**12 May 2021** *almost 4 years ago*  
**Sotheby's New York**  
*Impressionist & Modern Art Evening Sale – [Lot 01024]*  
 est. 2,000,000 - 3,000,000 USD **7,445,250** USD ©  
 ↑ 148% est



**Diego Rivera**  
*La bordadora*  
 oil on canvas  
 Height 79.4 x Width 99.1 cm.  
 Height 31.26 x Width 39.016 in.  
 1928

**11 March 2022** *almost 3 years ago*  
**Christie's New York**  
*Latin American Art – [Lot 00021]*  
 est. 700,000 - 900,000 USD **4,140,000** USD ©  
 ↑ 360% est



**Diego Rivera**  
*VENDEDORA DE FLORES*  
 oil on masonite  
 Height 122 x Width 122 cm.  
 Height 48.031 x Width 48.031 in.  
 1942

**19 November 1991** *over 33 years ago*  
**Christie's New York**  
*LATIN AMERICAN PAINTINGS, DRAWINGS AND SCULPTURE – [Lot 00015]*  
 No estimate received **2,970,000** USD



**Diego Rivera**  
*RETRATO DE LA ACTRIZ MATILDE PALOU*  
 oil on canvas  
 Height 205 x Width 123 cm.  
 Height 80.709 x Width 48.425 in.  
 1951

**25 May 2017** *almost 8 years ago*  
**Sotheby's New York**  
*Latin America: Modern Art Evening Sale – [Lot 00008]*  
 est. 2,000,000 - 3,000,000 USD **2,412,500** USD ©



## Diego Rivera | *Two Women and a Child*

1926

**Medium:** Oil on canvas

**Dimensions:** 29<sup>3/8</sup> x 31<sup>5/8</sup> inches | 74.6 x 80.32 cm



de Young \  
Legion of Honor  
fine arts museums  
of san francisco

Fine Arts Museums of San Francisco  
*San Francisco, CA, United States*



## Diego Rivera | *The Siesta*

1926

**Medium:** Oil on canvas

**Dimensions:** 21<sup>1/2</sup> x 29 inches | 54.6 x 73.7 cm



San Antonio  
Museum  
of Art

San Antonio Museum of Art  
San Antonio, TX, United States



## Diego Rivera | *Delfina Flores*

1927

**Medium:** Oil on canvas

**Dimensions:** 32<sup>1</sup>/<sub>4</sub> x 26 inches | 81.9 x 66 cm



theMcNay

McNay Art Museum  
San Antonio, TX, United States





Diego Rivera | *Woman with Two Children*

1925

**Medium:** Red and black chalk on gray paper

**Dimensions:** 7 x 8<sup>7/8</sup> inches | 17.8 x 22.5 cm



**MoMA**

Museum of Modern Art  
New York, United States



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