

Diego Rivera



1886-1957 | MEXICAN

Mercado de Flores (Mujer cargando un niño)

M.S. Rau
FINE ART • ANTIQUES • JEWELS

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Watercolor and ink on paper | 1951
 Signed and dated "Diego Rivera 1951" (lower right)
 Paper: 21 1/2" high x 27" wide | 54.61 cm x 68.58 cm
 Frame: 32" high x 38 3/8" wide x 1" deep
 81.28 cm x 97.35 cm x 2.54 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

”



Diego Rivera defied artistic convention to become one of the 20th century's most influential creative forces. His most sought-after works feature his signature Mexican subjects, especially laborers, women and children. This extraordinary painting, *Mercado de flores* (*Mujer cargando un niño*), depicts all three. With its vibrant palette and bold line work, this watercolor captures Rivera at the height of his international fame—fame that would lead him to a surprising friendship with one of the greatest baseball pitchers in American history.

In 1932, Rivera was commissioned by Nelson Rockefeller to paint a mural for the RCA building at Rockefeller Center that would depict “Man at the Crossroads,” inspiring hope for a bright future. While in New York, Rivera crossed paths with Waite “Schoolboy” Hoyt, who was already known as a member of the greatest baseball team of all time—the 1927 New York Yankees—alongside Babe Ruth and Lou Gehrig.

According to family lore, Rivera and Hoyt bonded over their shared love of art and baseball, and Hoyt gave Rivera tickets to a Brooklyn Dodgers game, where he was pitching in 1932. Years later in 1951 (after Rivera’s Rockefeller mural was infamously destroyed and Hoyt had traded pitching for painting), Rivera thanked Hoyt by gifting him this very watercolor, *Mercado de flores*. Hoyt had begun painting in the early 1950s, so perhaps it was also a gesture of encouragement and camaraderie from Rivera.

Cherished in the Hoyt family until now, this painting is a never-before-seen masterclass in watercolor, showcasing the vibrant color and dynamic composition that are the hallmarks of Rivera’s celebrated style.

The women are vendors at a vibrant flower market, an important motif that Rivera painted often to celebrate the Aztec history of Mexico City. With the charming moment between mother and son at the center, this painting embodies Rivera's ability to transform an intimate moment into a powerful statement about dignity, labor and Mexican identity.

By the time this work was painted in 1951, Rivera had completed his foundational murals throughout Mexico and in some of the largest American cities, making him one of the most famous artists in the world. Rivera's importance has only grown with time, and his market continues to demonstrate exceptional strength today, with major works commanding millions at auction. Many of the world's most important museums hold his works, including the Museum of Modern Art in New York, the Los Angeles County Museum of Art, the Dallas Museum of Art and the Museo Nacional de Arte in Mexico City.



PROVENANCE

Waite Hoyt, New York (acquired as a gift from the artist circa 1951)

By descent from the above

M.S. Rau, New Orleans

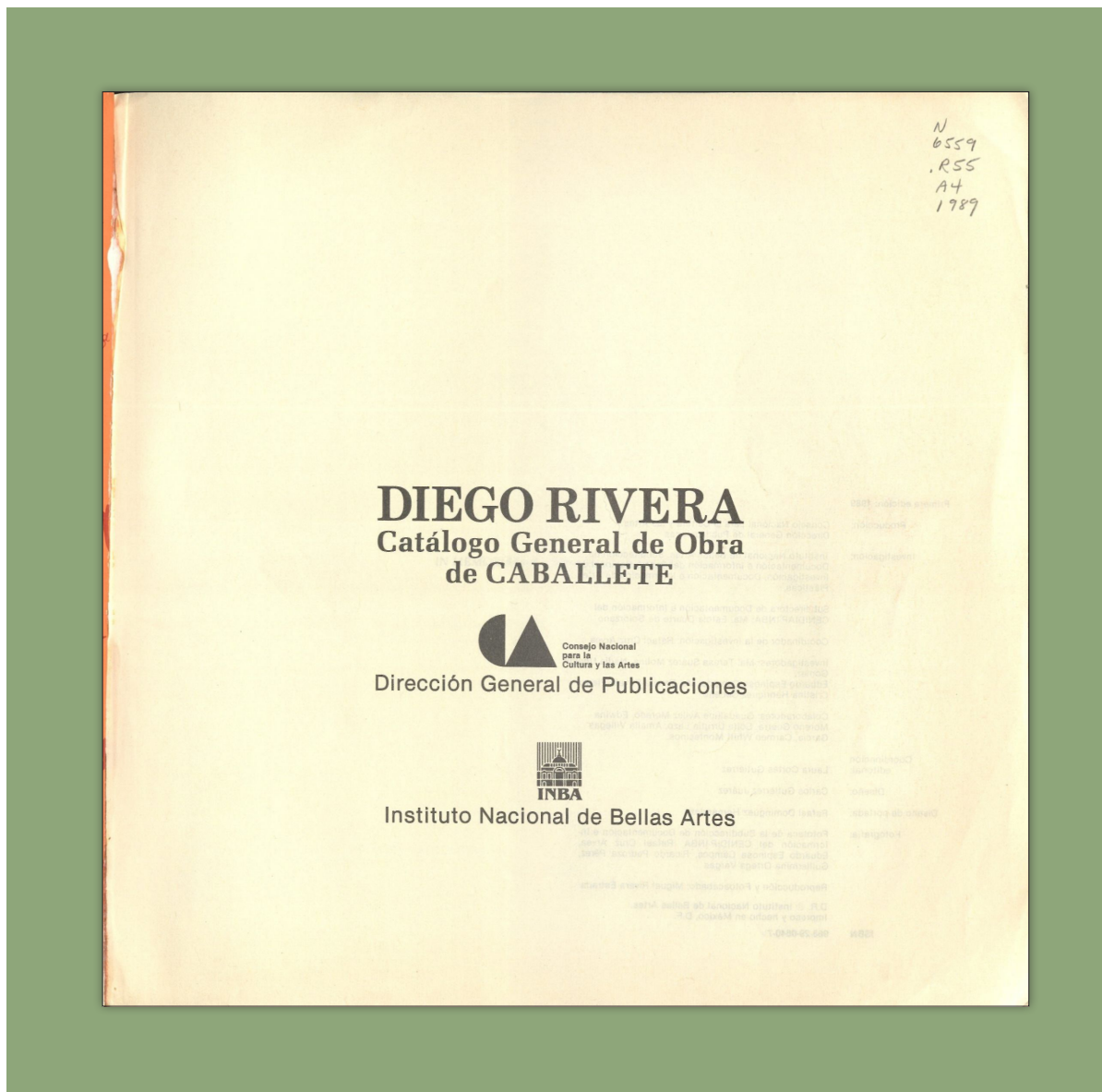
LITERATURE

Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, *Diego Rivera: Catálogo General de Obra de Caballete*, Mexico, 1989, no. 2021, p. 263 (illustrated)



Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, *Diego Rivera: Catálogo General de Obra de Caballete*, Mexico, 1989, no. 2021, p. 263 (illustrated)





Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, *Diego Rivera: Catálogo General de Obra de Caballete*, Mexico, 1989, no. 2021, p. 263 (illustrated)





Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, *Diego Rivera: Catálogo General de Obra de Caballero*, Mexico, 1989, no. 2021, p. 263 (illustrated)





Diego Rivera

Vendedora de alcatraces

watercolor and gouache

Height 134.6 x Width 190.7 cm.

Height 52.992 x Width 75.079 in.

1938

Christie's New York

LATIN AMERICAN PAINTINGS, DRAWS, SCULP & PRINTS (PART I)
– [Lot 00024]

est. 500,000 - 700,000 USD

1,102,500 USD

↑ 57% est



Diego Rivera

Communards (Comuna de Paris)

gouache on paper laid on board

Height 49.2 x Width 39.4 cm.

Height 19.37 x Width 15.512 in.

1928

Christie's New York

Latin American Art – [Lot 00018]

est. 100,000 - 150,000 USD

492,500 USD (P)

↑ 228% est



Diego Rivera

Niña sentada con flores

watercolor on paper laid on paper

Height 60 x Width 48.3 cm.

Height 23.622 x Width 19.016 in.

1949

Christie's New York

Post-War and Contemporary Art Evening Sale – [Lot 0011B]

est. 150,000 - 250,000 USD

375,000 USD (P)

↑ 50% est

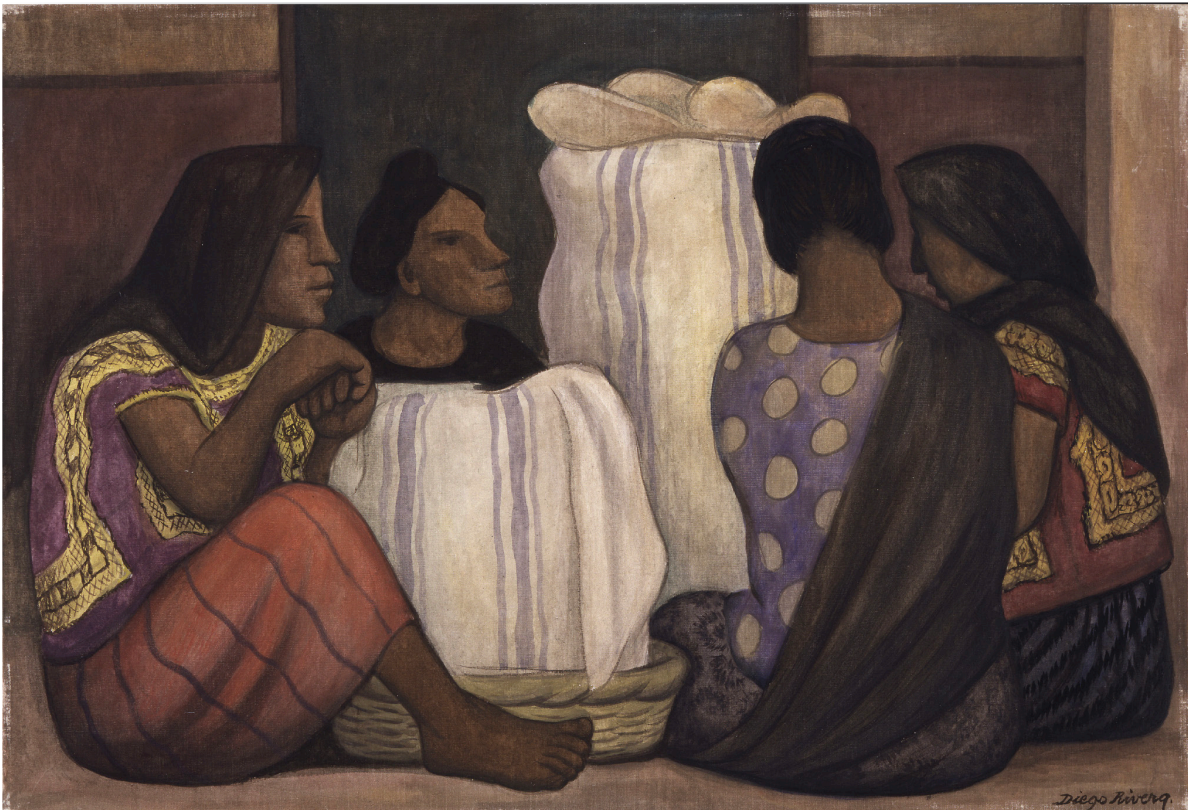


Diego Rivera | *Group at Market*

1935

Medium: Watercolor and ink on canvas

Dimensions: 16 x 23 inches | 40.6 x 59.7 cm



SAINT LOUIS
ART MUSEUM

St. Louis Art Museum
St. Louis, MO, United States



Diego Rivera | *Mexican Peasant*

1946

Medium: Watercolor

Dimensions: 15^{3/4} x 12 inches | 40 x 30.5 cm



Detroit Institute of Arts
Detroit, MI, United States



Diego Rivera | *Three Figures*

1936

Medium: Ink and watercolor on cardborard and paper

Dimensions: 15 x 10^{3/4} inches | 38.1 x 27.31 cm



SF MO
MA

San Francisco Museum of Modern Art
San Francisco, CA, United States



Diego Rivera | *Woman Holding Duck*

1946

Medium: Gouache on paper

Dimensions: 15^{1/4} x 10^{7/8} inches | 38.7 x 27.6 cm



San Antonio
Museum
of Art

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



Diego Rivera | *Two Female Vendors*

Circa 1930

Medium: Watercolor on handmade paper

Dimensions: 11 x 15^{1/8} inches | 27.9 x 38.4 cm



LACMA

Los Angeles County Museum of Art
Los Angeles, CA, United States





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