

DIEGO RIVERA



CONTENTS

- **IMPORTANT FACTS**
- **DETAIL IMAGES**
- **TOP PAINTINGS SOLD AT AUCTION**
- **MUSEUM COLLECTIONS**
- **HISTORY**



DIEGO RIVERA (1886-1957)

Portrait of Enriqueta G. Dávila

1952

Signed lower left, "Diego Rivera"

oil on canvas

79 1/8 x 48 3/8 in. (200.9 x 122.8 cm)



WATCH VIDEO

PROVENANCE

Enriqueta Goldbaum de Dávila

Enriqueta Dávila Goldbaum, by descent from above

Private Collection, Houston

Private Collection, acquired from the above

EXHIBITION

Geneve, Italy, Palazzo Ducale, *Frida Kahlo y Diego Rivera*, September 20, 2014 – February 8, 2015

Mexico City, Mexico, Museo Dolores Olmedo, *Homenaje a Diego Rivera: Retratos*, October 20, 2007 – January 2, 2008

Houston, United States, Museum of Fine Arts Houston, on short-term loan during 2007 Orizaba, Mexico, Museo de Arte del Estado de Veracruz., *La brillantez previa al pincel*, May 11 – August 21, 2006

Xalapa, Mexico, *Pinacoteca Diego Rivera*, Los Cuatro Grandes, March - June, 2006

Mexico City, Mexico, Museo del Palacio de Bellas Artes, *Diego Rivera: Una Retrospectiva*, September 1986 - January 1987

LITERATURE

García, Josefina. *Homenaje a Diego Rivera: Retratos*. Mexico City: Museo Dolores Olmedo, Patiño, 2007. p. 129

Gutiérrez L. Cortés. *Diego Rivera: Catálogo General de Obra de Caballete*. Mexico City: Consejo Nacional para la Cultura y las Artes, Dirección General de Publicaciones, 1989, p. 265

Diego Rivera: *Una Retrospectiva*. Ciudad de México: Museo del Palacio de Bellas Artes, INBA, Secretaría de Educación Pública, 1986.

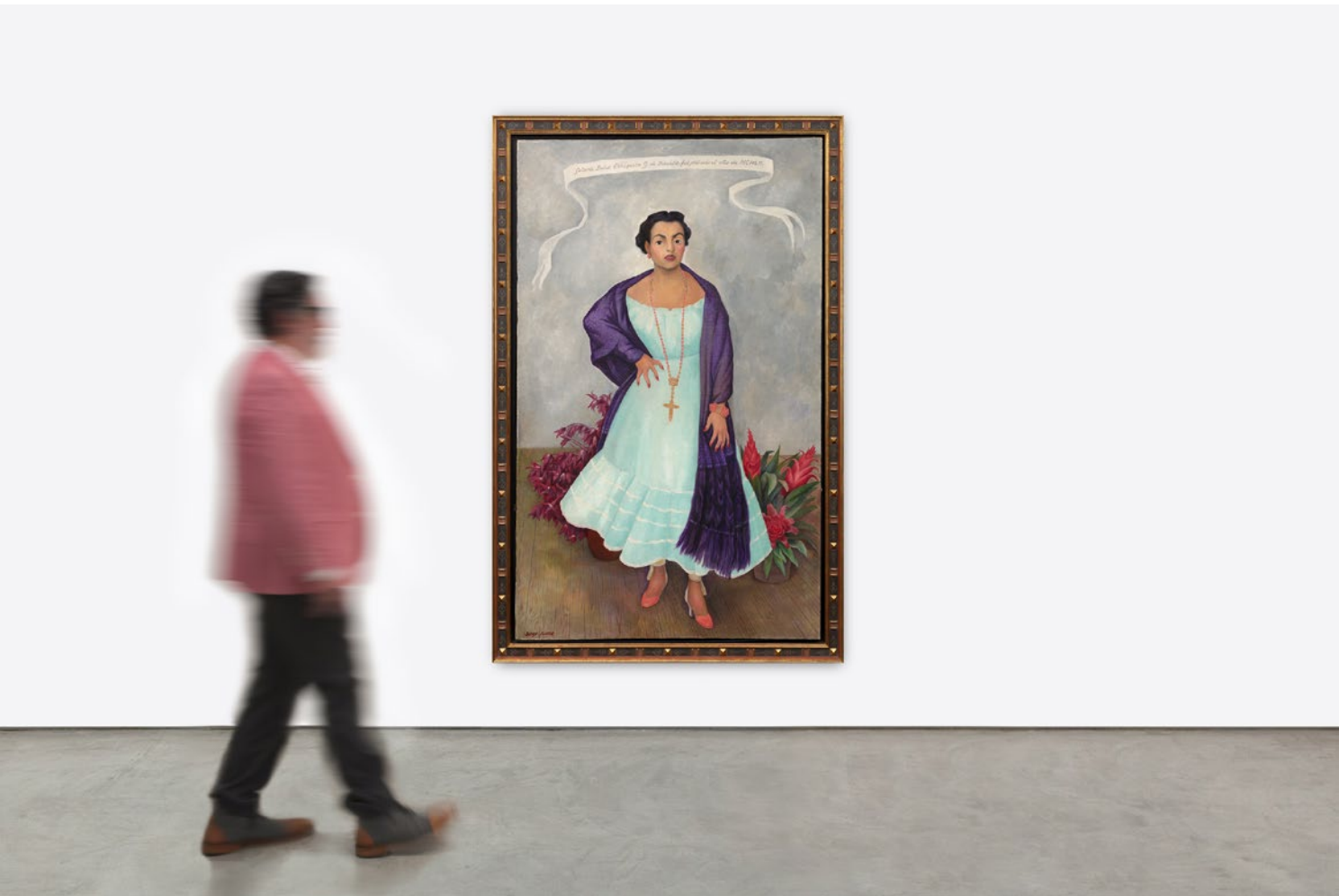
Los Cuatro Grandes. Xalapa. Veracruz: *Pinacoteca Diego Rivera*, 2006.

Prignitz-Poda, Helga. *Frida Kahlo e Diego Rivera*. Milano: Skira, 2014, cat. 252, pp. 146, 265

— IMPORTANT FACTS

- This portrait depicts Enriqueta Dávila, a descendent of the prominent Goldbaum family, who was married to the theater entrepreneur, José María Dávila.
- The use of flowers, along with her “rebozo” or shawl, asserts a Mexican identity, though both bromeliads and roselles have complex symbolism, hinting at the foreign root of the sitter’s family. The shawl’s intricate and thus costly nature creates a strain between humble Mexican origins and her economic status.
- Instead of a dress more in line for a socialite, Rivera has Enriqueta in a regional dress from Jalisco, emphasizing both of their Mexican identities. On the other hand, her coral jewelry, repeated in the color of her shoes, hints at multiple meanings from foreignness and exoticism to protection and vitality.
- In this powerful and layered portrait, Rivera showcases his technical skill along with his viewpoint, capturing the spirit of Mexico within a socio-political context.

DETAIL IMAGES





Diego Rivera



MARKET ANALYSIS

Diego RIVERA

Statistical Analysis

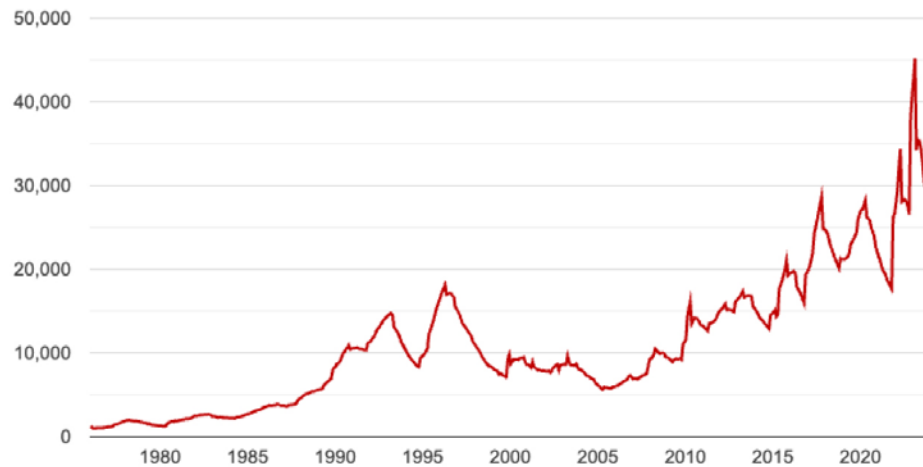
Number of lots	1355
Change from 1/1976 - 11/2023	+3030.6%
Compound Annual Growth Rate	7.3

Revaluation

Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR | Art
Market
Research



Since 1976 Rivera's market has grown with a 7.3% annual rate of return.

TOP PAINTINGS SOLD AT AUCTION



The Rivals
1931
oil on canvas
60 x 50 in. (152.4 x 127 cm)

**Sold at Christie's New York:
May 2018 for \$9,763,000**

*Retrato de Columba Domínguez de
Fernández*
1950
oil on canvas
76 x 47 in. (193 x 119.3 cm)

**Sold at Sotheby's New York:
May 2021 for \$7,445,250**



TOP PAINTINGS SOLD AT AUCTION



Baile en Tehuantepec

1928

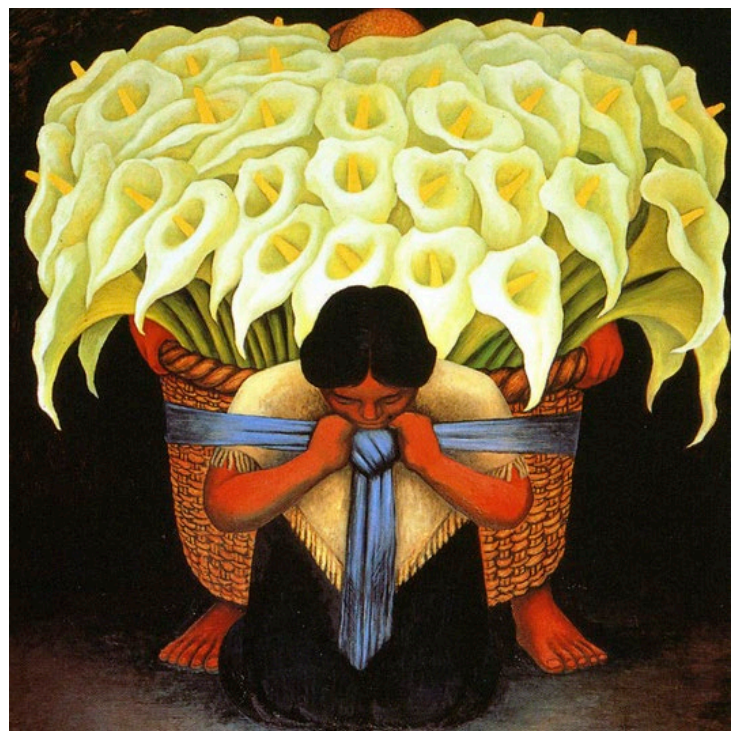
oil on canvas

79 x 64 in. (200.6 x 162.5 cm)

**Sold at Sotheby's New York:
May 1995 for \$3,082,500**

Vendedora De Flores
1942
oil on masonite
48 x 48 in. (121.9 x 121.9 cm)

**Sold at Christies's New York:
November 1991 for \$2,970,000**



RIVERA PAINTINGS IN MUSEUM COLLECTIONS



Detroit Institute of Fine Arts

Edsel B. Ford

1932

oil on canvas,
mounted on masonite
39 x 49 in. (99 x 124.4 cm)

Museo de Arte Modern Mexico City

Portrait of Lupe Marin

1938

oil on canvas
67 ¼ x 48 in. (170.8 x 121.9 cm)



RIVERA PAINTINGS IN MUSEUM COLLECTIONS



The Cincinnati Art Museum

Miss Mary Joy Johnson

1939

oil and tempera on masonite

41 ½ x 21 ½ in. (105.4 x 54.6 cm)

The Los Angeles County Museum of Art

*Portrait of Mrs. Carr
(Retrato de la Sra. Carr)*

1946

oil on canvas

42 ½ x 34 ¾ in. (107.9 x 88.2 cm)



"Painting is an essential function of human life. Wherever human beings live, painting has existed and exists. Painting is a language, as with words."

Diego Rivera

HISTORY



Diego Rivera c. 1933

Diego Rivera was a leading member and founder of the Mexican Muralist movement along with David Alfaro Siqueiros and José Clemente Orozco. His works tackled artistic explorations alongside pressing themes of social inequality, politics, and Mexican history and culture. Only his wife and artist Frida Kahlo has reached similar heights of influence and impact.

In Rivera's portrait of Enriqueta Dávila, the artist asserts a Mexicanidad, a quality of Mexican-ness, in the work along with his strong feelings towards the sitter. Moreover, this painting is unique amongst his portraiture in its use of symbolism, giving us a strong if opaque picture of the relationship between artist and sitter.

Enriqueta, a descendent of the prominent Goldbaum family, was married to the theater entrepreneur, José María Dávila. The two were close friends with Rivera, and the artist initially requested to paint Enriqueta's portrait. Enriqueta found the request unconventional and relented on the condition that Rivera paint her daughter, Enriqueta "Quetita". Rivera captures the spirit of the mother through the use of duality in different sections of the painting, from the floorboards, to her hands, and even the flowers. Why the split in the horizon of the floorboard? Why the prominent cross while Enriqueta's family is Jewish? Even her pose is interesting, showcasing a woman in control of her own power, highlighted by her hand on her hip which Rivera referred to as a claw, further complicating our understanding of her stature.



Diego Rivera (1886-1957)
Portrait of Enriqueta 'Quetita' Dávila
 featured in Life Magazine
 December 11, 1950

Diego Rivera (1886-1957)
Retrato de la señora Amparo Rugarcía de Espinosa, 1952
 Museo Amparo

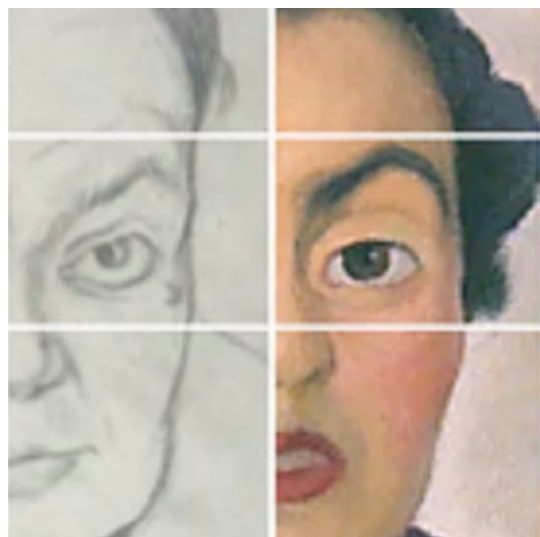


This use of flowers, along with her "rebozo" or shawl, asserts a Mexican identity. Rivera was adept at including and centering flowers in his works which became a kind of signature device. The flowers show bromeliads and roselles; the former is epiphytic and the later known as flor de jamaica and often used in hibiscus tea and aguas

frescas. There is a tension then between these two flowers, emphasizing the complicated relationship between Enriqueta and Rivera. On the one hand, Rivera demonstrates both his and the sitter's Mexican identity despite the foreign root of Enriqueta's family but there may be more pointed meaning revealing Rivera's feelings to the subject. The flowers, as they often do in still life paintings, may also refer to the fleeting nature of life and beauty. The portrait for her daughter shares some similarities from the use of shawl and flowers, but through simple changes in gestures and type and placement of flowers, Rivera illuminates a stronger personality in Enriqueta and a more dynamic relationship as filtered through his lens.

A closer examination of even her clothing reveals profound meaning. Instead of a dress more in line for a socialite, Rivera has Enriqueta in a regional dress from Jalisco, emphasizing both of their Mexican identities. On the other hand, her coral jewelry, repeated in the color of her shoes, hints at multiple meanings from foreignness and exoticism to protection and vitality. From Ancient Egypt to Classical Rome to today, coral has been used for jewelry and to have been believed to have properties both real and symbolic. Coral jewelry is seen in Renaissance paintings indicating the vitality and purity of woman or as a protective amulet for infants. It is also used as a reminder, when paired with the infant Jesus, of his future sacrifice. Diego's use of coral recalls these Renaissance portraits, supported by the plain background of the painting and the ribbon indicating the maker and date similar to Old Master works.

When combined in the portrait of Enriqueta, we get a layered and tense building of symbolism. Rivera both emphasizes her Mexican identity but also her foreign roots. He symbolizes her beauty and vitality but look closely at half of her face and it is as if Rivera has painted his own features onto hers. The richness of symbolism hints at the complex relationship between artist and sitter.





Diego Rivera 1956

Diego Rivera, 1956