

RUFINO TAMAYO



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RUFINO TAMAYO (1899-1991)

Naturaleza Muerta

Signed in painting, "Tamayo 35"

1935

oil on canvas

29 ¼ x 58 ¾ in. (74.3 x 149.2 cm)

PROVENANCE

The Collection of Edward Chodorov, Beverly Hills, California
The Collection of Miss Fanny Brice, Los Angeles, California
Mary-Anne Martin | Fine Art, New York
Private Collection
Private Collection, by descent

EXHIBITION

Nagoya, Japan, Nagoya City Art Museum, *Rufino Tamayo Retrospective*, October - December 12, 1993
Mexico City, Mexico, Fundación Cultural Televisa & Centro Cultural Arte Contemporáneo, *Rufino Tamayo del Relevo al Sueño 1920 - 1950*, October 19 - February 25, 1996
Santa Barbara, California, Santa Barbara Museum of Art, *Tamayo: A Modern Icon Reinterpreted*, February 17 - May 27, 2007

LITERATURE

"Hoy se inaugura la exposición de Rufino Tamayo en el Pasaje América," *El Universal*, November 1935 (illustrated)
R. Goldwater, *Rufino Tamayo*, New York City, NY, 1947, p. XVI (illustrated p. 56)
J. Fernández, *Rufino Tamayo*, Mexico City, Mexico, 1948
C. Palencia, *Rufino Tamayo*, Mexico City, Mexico, 1950, no. 4 (illustrated)
Nagoya City Art Museum, *Rufino Tamayo Retrospective*, Nagoya, Japan, 1993, no. 17, p. 34 (illustrated in color)
Fundación Cultural Televisa & Centro Cultural Arte Contemporáneo, *Rufino Tamayo: del Relevo al Sueño 1920 - 1950*, Mexico City, Mexico, 1995, no. 56, p. 46 (illustrated in color)
O. Paz, *Transformaciones en Historia del Arte de Oaxaca*, Mexico City, Mexico, 1998, no. 5, p. 16-17 (illustrated in color)
O. Paz, *Rufino Tamayo*, Mexico City, Mexico, 2003, no. 5 (illustrated in color)
D. C. DuPont, J. C. Pereda, et. al., *Tamayo: A Modern Icon Reinterpreted*, Santa Barbara, CA, 2007, pl. 43, p. 162 (illustrated in color)

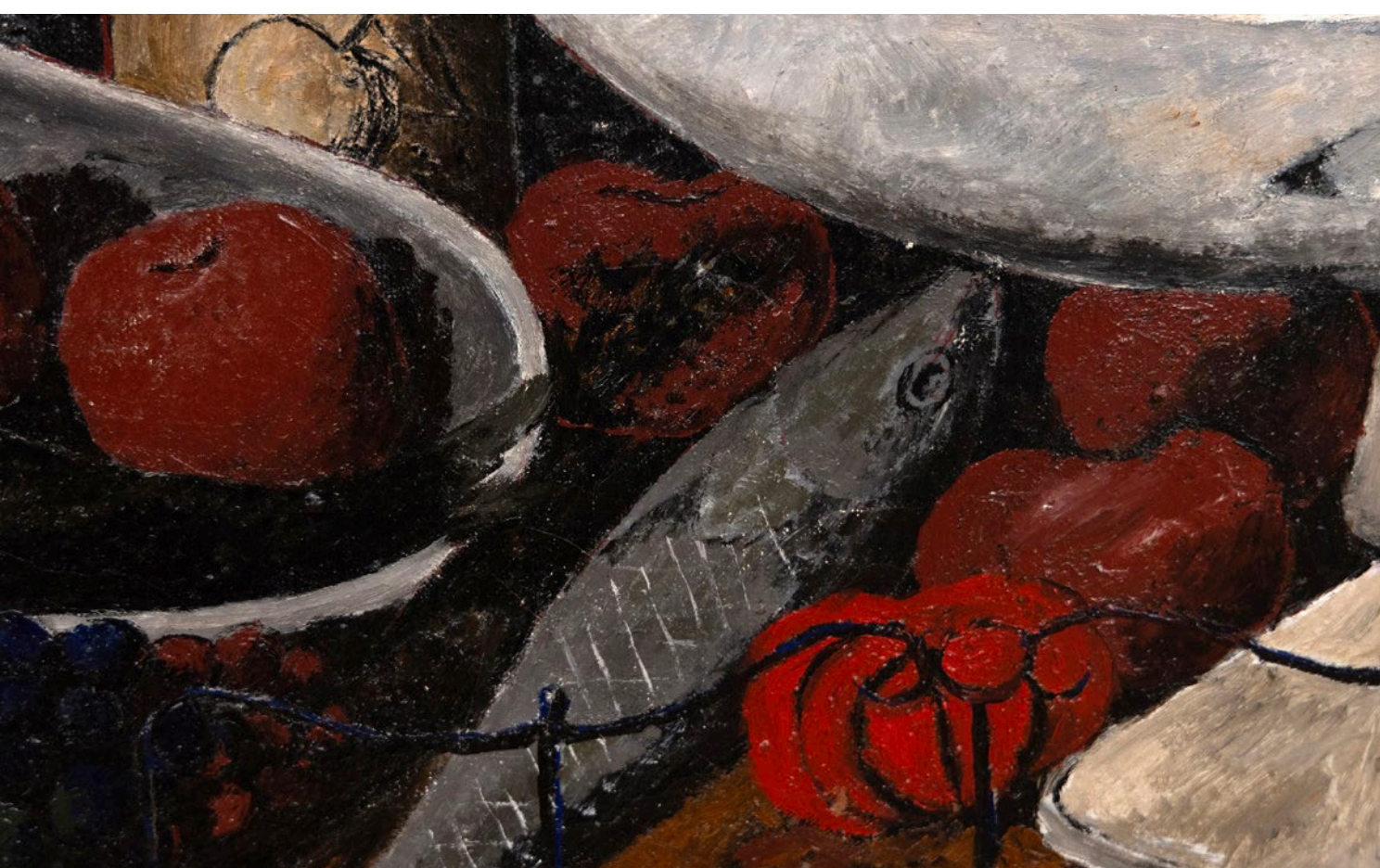
IMPORTANT FACTS

- By focusing on the vitality of popular culture, Rufino Tamayo captured the essential Mexican identity that prioritized universal artistic values over explicit social and political commentary. The approach underscored his commitment to redefining Mexican art on the global stage and highlighted his innovative contributions to the modernist dialogue.
- Like Cézanne, Tamayo elevated the still life genre to some of its most beautifully simple expressions. Yet high sophistication underlies the ease with which Tamayo melds vibrant Mexican motifs with the avant-garde influences of the School of Paris.
- As *Naturaleza Muerta* of 1935 reveals, Tamayo refused to lapse into the mere decoration that often characterizes the contemporary School of Paris art with which his work draws comparisons. Instead, his arrangement of watermelons, bottles, a coffee pot, and sundry items staged within a sobering, earthbound tonality and indeterminate, shallow space recalls Tamayo's early interest in Surrealism.

DETAIL IMAGES







MARKET ANALYSIS

Rufino TAMAYO

Statistical Analysis

Number of lots	907
Change from 1/1976 - 11/2023	+2757.8%
Compound Annual Growth Rate	7.1

Revaluation

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

Central 80%-USD (Nominal terms)

AMR | Art
Market
Research



According to Art Market Research based in London, Tamayo's market prices have experienced a compound annual growth rate of 7.1% since 1976

TOP PAINTINGS SOLD AT AUCTION



Trovador

1945

oil on canvas

60 x 50 in. (153.4 x 127 cm)

**Sold at Christie's New York:
May 2008 for \$7,209,00**

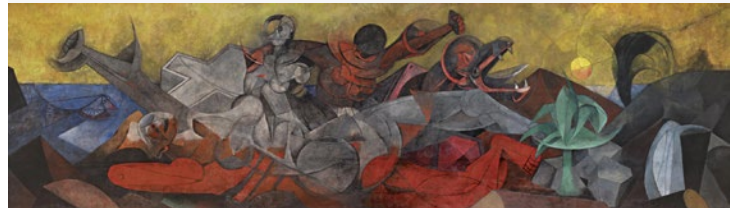
America

1955

vinylite and sand on canvas

13 ft. 2 in. x 45 ft. 10 ³/₈ in.

**Sold at Sotheby's New York:
November 2008 for \$6,802,500**



TOP PAINTINGS SOLD AT AUCTION



Perro aullando a la Luna

1944

oil on canvas

44 ¼ x 33 ¾ in. (112.4 x 85.7 cm)

Sold at Sotheby's New York:

May 2008 for \$5,873,000

COMPARABLE WORKS SOLD AT AUCTION



Sandías

1980

oil on canvas

49 x 71 in. (124 x 181 cm)

**Sold at Sotheby's New York:
May 2019 for \$4,933,900**

Much later example than our work

Comparable style to our painting

Same subject as our painting

Sandías y Naranja

1957

oil on canvas

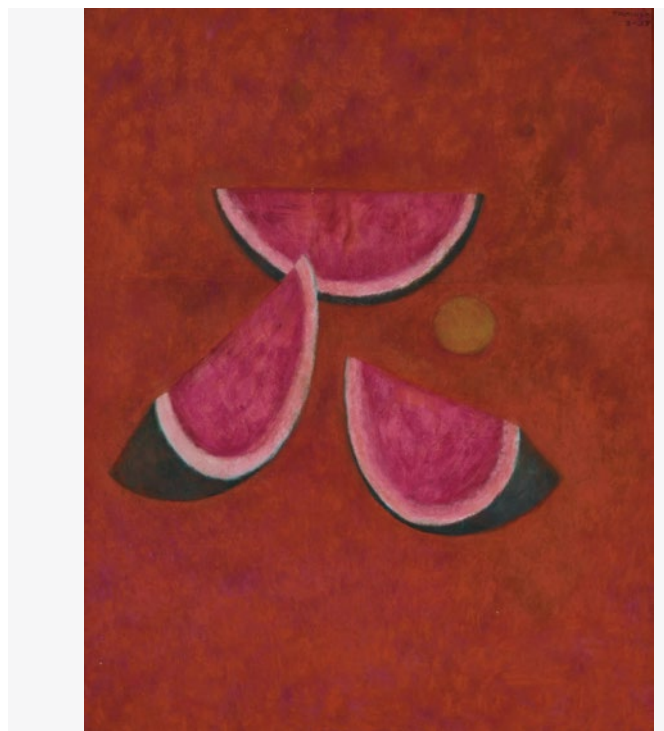
40 x 32 in. (101 x 81 cm)

**Sold at Sotheby's New York:
November 2016 for \$2,292,500**

Much smaller than our example

Much later period for the artist

Same subject



COMPARABLE WORKS SOLD AT AUCTION



El Comedor de sandías
1949
oil on canvas
39 x 32 in. (99 x 80.4 cm)

**Sold at Sotheby's New York:
May 2008 for \$3,625,000**

Comparable period to our work

Comparable style to our painting

Same subject as our painting

TAMAYO PAINTINGS IN MUSEUM COLLECTIONS



**Museum of Modern Art
New York**

Women of Tehuantepec

1938

oil on canvas

35 ⁵/₈ x 27 ⁵/₈ in. (90.4 x 70.7 cm)

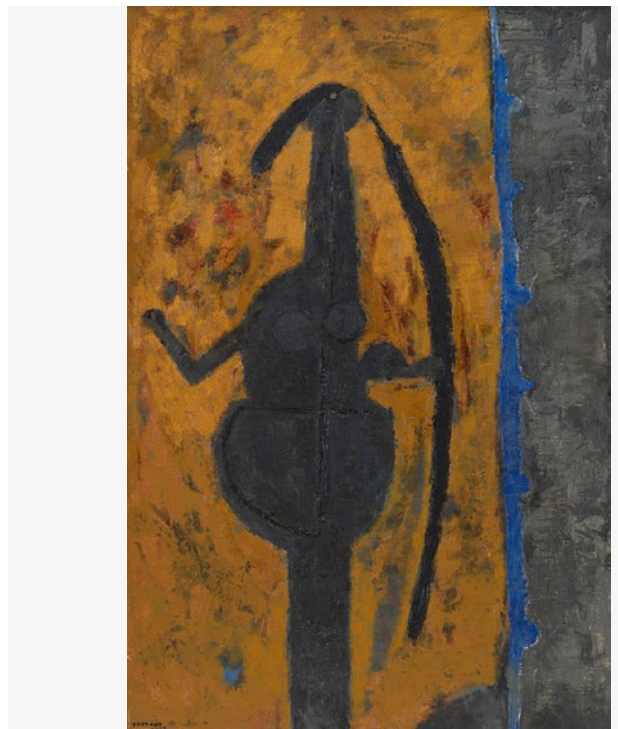
**Solomon R. Guggenheim Museum
New York**

Woman in Grey

1959

oil on canvas

76 ³/₄ x 51 in. (195 x 129.5 cm)



TAMAYO PAINTINGS IN MUSEUM COLLECTIONS



**Museum of Modern Art
New York**

Woman with Pineapple

1941

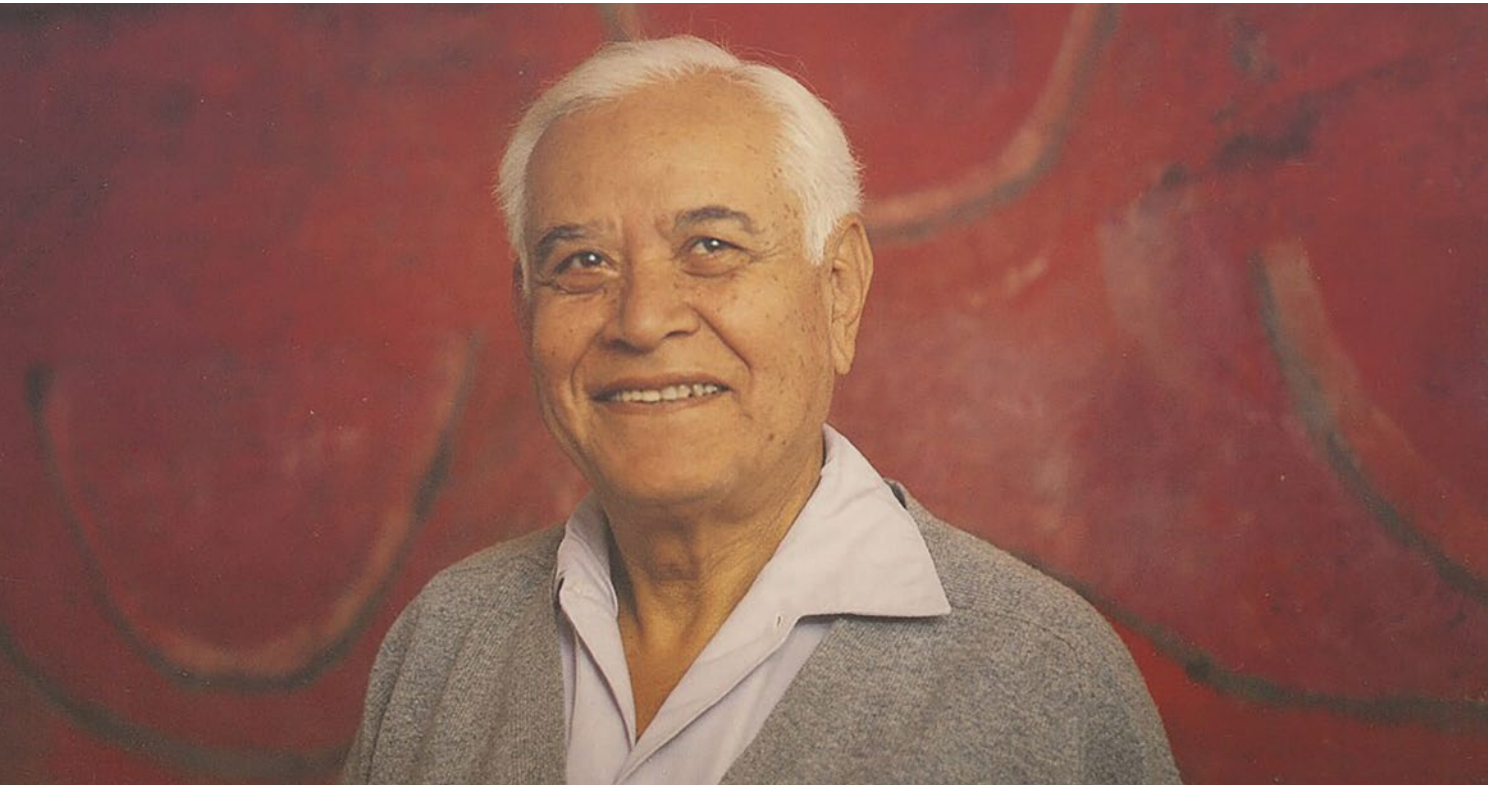
oil on canvas

40 x 30 in. (101.6 x 76.2 cm)

“Art is a means of expression that must be understood by everybody, everywhere. It grows out of the earth, the textures of our lives, and our experience.”

Rufino Tamayo

HISTORY



Rufino Tamayo, 1968. Photo: Armando Herrera

In the mid-1920s, Rufino Tamayo embarked on the crucial development phase as a sophisticated, contemporary colorist. In New York, he encountered the groundbreaking works of Picasso, Braque, and Giorgio de Chirico, along with the enduring impact of Cubism. Exploring painterly and plastic values through subjects sourced from street scenes, popular culture, and the fabric of daily life, his unique approach to color and form began to take shape. It was a pivotal shift toward cosmopolitan aesthetics, setting him apart from the nationalist fervor championed by the politically charged narratives of the Mexican Muralist movement.

By focusing on the vitality of popular culture, he captured the essential Mexican identity that prioritized universal artistic values over explicit social and political commentary. The approach underscored his commitment to redefining Mexican art on the global stage and highlighted his innovative contributions to the modernist dialogue.



Rufino Tamayo, *The White Fruit Bowl*, 1938
 Metropolitan Museum of Art, New York
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Like Cézanne, Tamayo elevated the still life genre to some of its most beautifully simple expressions. Yet high sophistication underlies the ease with which Tamayo melds vibrant Mexican motifs with the avant-garde influences of the School of Paris. As *Naturaleza Muerta* of 1935 reveals, Tamayo refused to lapse into the mere decoration that often characterizes the contemporary School of Paris art with which his work draws comparisons. Instead, his arrangement of watermelons, bottles, a coffee pot, and sundry items staged within a sobering, earthbound tonality and indeterminate, shallow space recalls Tamayo's early interest in Surrealism. An overlaid square matrix underscores the contrast between the organic subjects of the painting and the abstract, intellectualized structure imposed upon them, deepening the interpretation of the artist's exploration of visual perception and representation. In this way, the grid serves to navigate between the visible world and the underlying structures that inform our understanding of it, inviting viewers to consider the interplay between reality and abstraction, sensation and analysis.