



COLLECTION

# LUIS ALFREDO LÓPEZ-MÉNDEZ

CATALOGUE OF WORKS OF ART

CARACAS · 2026

Private collection of paintings associated with the legacy of Luis Alfredo López Méndez.

# Collection Overview

*Luis Alfredo López-Méndez*

This catalogue brings together 41 works from the collection of Luis Alfredo López-Méndez, including a group of six sketches. The collection reflects his dual role as artist and collector, bringing together historic European painting, his own work, and Venezuelan and Latin American art, alongside works documenting his artistic relationships and the collection's transmission within the family.

## Works and Traditions

The collection encompasses religious and devotional painting, portraiture, landscape, interiors, family and genre scenes, still lifes, and floral subjects. Oils on canvas, wood, copper, and cardboard appear alongside tempera, watercolour, and drawings. Recorded affiliations span Florentine, Flemish, French, Spanish, and New Spanish traditions, as well as Franco-Venezuelan Impressionism, the *École de Paris*, and modern Venezuelan painting.

The catalogue's chronology extends from *The Virgin*, historically associated with the circle of Bernardo Daddi and dated circa 1350 in its inscription, to Tomás Golding's 1971 landscape. The medieval work retains its historical attribution and requires further critical confirmation. In between are *The Epiphany*, associated with the Master of Langa (circa 1430), Baroque paintings, and nineteenth-century works.

The Venezuelan group includes works by Emilio Boggio, Manuel Cabré, Antonio Edmundo Monsanto, and Marcos Castillo. López-Méndez's own production ranges from views of Caracas, Paris, and Greece to domestic interiors and still lifes. Portraits of the collector by Foujita and Guayasamín add a personal dimension; Foujita's 1932 portrait retains the affectionate dedication "À mon ami López-Méndez".

## Documentation and Condition

Provenance records distinguish, according to each work, between acquisitions, contributions, transfers by descent, and transactions documented through purchase and sale records. The identification of the Foujita and Guayasamín portraits as gifts derives from family information.

Inventories, inscriptions, labels, and exhibition records support the history of individual works. Noteworthy are Monsanto's *Catia*, included in the artist's catalogue raisonné; exhibitions of works by Cabré and Castillo at the Galería de Arte Nacional; and *Caridad at the Piano*, reproduced on the cover of the 1991 Salón de Arte Aragua catalogue.

Christie's records from 1987 and Sotheby's records from 1991 document historical identifications at differing levels of attribution, including "Circle of", "Studio of", and "Attributed to". These records, together with Harry G. Sperling's 1961 opinion regarding *The Epiphany* and the family attribution to Velázquez, do not in themselves constitute current scholarly confirmation of authorship.

Condition varies across the collection. Some surfaces are described as being in generally good condition, while others show craquelure, cracks, abrasions, darkening, and localised losses. Works on paper and cardboard show staining, foxing, creases, and tears, while frames and backings frequently exhibit wear. These observations relate only to visible areas and do not constitute a comprehensive technical condition assessment.

## Catalogue Preparation

This catalogue was prepared by Jesús E. Nieves Pérez. Its preparation involved research, analysis and documentary cross-checking, photography and photographic editing, as well as design and layout. The work is based on the information and historical documentation received, interviews with Caridad López-Méndez, and publicly available sources. This publication does not constitute a certificate or guarantee of authorship or authenticity by its compiler and is intended for review by specialists as part of a preliminary market assessment.

# Raffaellino del Garbo

*The Holy Family.* 15th–16th centuries



School: Florentine

Medium and support: Oil on panel

Sight size: 19.7 × 16.5 cm

Frame: 43 × 30 × 7.3 cm

Inscriptions: Handwritten on verso «Raffelino [sic] del Garbo / 1470-1524»

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso, C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document, 3 July 1987<sup>1</sup>.

## Documentary history:

Valued in November 1987 by Christie, Manson & Woods International Inc., as part of the private collection of Caridad López-Méndez.

## Condition:

Light craquelure throughout the paint surface; wear, abrasions and scattered losses to the gilding of the inner frame, especially on the mouldings and lower edge. Stains, darkening and marks on the backboard; visible holes and fixings.

## Catalogue notes:

The composition depicts the seated Virgin with the Child on her lap and Saint Joseph to the left, in a classically inspired architectural interior opening onto a landscape. The small format and closely grouped figures are characteristic of religious paintings intended for domestic devotion and private contemplation.

Raffaellino del Garbo's documented oeuvre offers relevant parallels in its use of classical architecture to frame the sacred group and the intimacy of its religious compositions. The Metropolitan Museum of Art highlights these features in *Holy Family with an Angel* (ca. 1490), one of the artist's most significant devotional paintings, whose line, classically inspired architecture and palette reflect his training with Filippino Lippi. The museum links its small format to its intended domestic setting. The National Gallery in London likewise places Raffaellino among the Florentine painters producing devotional images in the first quarter of the 16th century. Raffaellino is also remembered as the master of Andrea del Sarto and Bronzino, and Giorgio Vasari singled out his early work for praise.

<sup>1</sup> Document authenticated at the Notaría Pública Sexta del Distrito Sucre, Estado Miranda, filing form no. 46055. p. 1

# Paulus Brill

*Christ in a Landscape.* 16th century



School: Flemish

Medium and support: Oil on panel

Sight size: 15.1 × 19.8 cm

Frame: 25 × 30 × 2.5 cm

Inscriptions: Frame plaque «PAULUS BRILL / ANTWERPEN / 1554-1626»



## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Documentary history:

Valued by Sotheby's in October 1991 (Heidi Chin, Vice President).

## Condition:

The paint layer shows light craquelure, small losses and abrasions. The frame shows scuffs, dents, cracks and losses to its finish, particularly along the edges and mouldings. On the reverse, a backboard remains nailed to the frame, with a hanging wire, perforations, metal fixings and remnants of old adhesive tape.

## Catalogue notes:

The landscape dominates the composition: ruined architecture in the left foreground frames the small figures, while the watercourse leads the eye towards a low, open horizon. Warm browns in the foreground, greens in the middle distance and cooler blues beyond create atmospheric depth and a gradual sense of recession into the distance.

A particularly relevant parallel for this approach is *Fantastic Landscape* (1598) by Paul Bril, in the National Galleries of Scotland, where bands of colour similarly divide the landscape to suggest spatial recession, alongside a combination of architectural ruins, a river valley and small-scale figures. The work thus reflects a conception of landscape in which architecture, water and the human presence are subordinate to the expanse of the setting.

Sotheby's recorded the work in 1991 as «*Circle of Pieter Brill* [sic] — *Christ In A Landscape*», retaining its association with the Brill milieu, though with an attribution to the circle.

# Master of the Mansi Magdalene

*Mary Magdalene.* 1515-1525



School: Flemish, Antwerp

Medium and support: Oil on panel

Support: 56 × 42 cm

Frame: 81.4 × 66.5 × 4.5 cm

Inscriptions: Frame plaque «Master of the Mansi Magdalen / Active 1515-1525»

## Provenance:

Acquired by Luis Alfredo López-Méndez (1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document, 3 July 1987<sup>1</sup>.

## Documentary history:

Christie, Manson & Woods International Inc. valued the work in November 1987 as «Master of the Mansi Magdalen».

In 1991, after examining the collection in Caracas, Heidi Chin, Vice President of Old Master Paintings at Sotheby's, valued and recorded it as «Studio of the Master of the Mansi Magdalene».

## Condition:

Visible vertical cracks in the paint surface, one crossing the face and extending towards the lower area; abrasions and scattered losses. The frame shows scuffs, losses and wear to the gilding.

## Catalogue notes:

Mary Magdalene is shown half-length, facing the viewer, with an ornate headdress, a pendant cross and an ointment jar, whose lid she holds in her right hand. The vessel is her principal iconographic attribute.

The principal comparison is the *Mansi-Magdalena* in the Gemäldegalerie, Berlin (inv. 574D), the eponymous painting from the Giovanni Battista Mansi collection, dated by the museum to 1525-1545. Both share the frontal arrangement, headdress, veil and ointment jar.

<sup>1</sup> Document authenticated at the Notaría Pública Sexta del Distrito Sucre, Estado Miranda, filing form no. 46055. p. 1

# Bernardo Daddi

*The Virgin.* Circa 1350

## Provenance:

Acquired by Luis Alfredo López-Méndez (1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document, 3 July 1987<sup>1</sup>.

## Documentary history:

Christie, Manson & Woods International Inc. valued the work in November 1987 as «Circle of Daddi — Madonna», retaining its association with Daddi's milieu, though with an attribution to the circle.

## Condition:

Widespread craquelure on the paint surface. Scattered losses, abrasions, stains and wear to the gilding; some

areas show irregularly shaped losses. The inner frame shows losses to the polychromy and gilding, scuffs and damage or an opening at the apex.

The red band of the outer frame shows wear, uneven discolouration and surface marks.

## Catalogue notes:

The image reproduces or adapts a 14th-century Florentine composition associated with Bernardo Daddi's workshop. The gesture of the Child's hand against the cheek, the haloes and gold ground closely resemble documented works.

The National Gallery of Art identifies Bernardo Daddi as a Florentine painter active around 1320 who probably died in 1348.

During the 1330s and 1340s, Daddi's workshop produced numerous small, precious panels for private devotion, as well as large altarpieces.



School: Florentine

Medium and support: Oil on panel

Sight size: 46.5 × 31 cm

Frame: 68.4 × 52.5 × 3.6 cm

Inscriptions: On verso «Bernardo Daddi / hacia 1350 / discípulo del Giotto / Florentino»

<sup>1</sup> Document authenticated at the Notaría Pública Sexta del Distrito Sucre, Estado Miranda, filing form no. 46055. p. 1

# Workshop of Van Dyck

*The Holy Family.* 17th century

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Condition:

There is no visible widespread lifting or extensive loss of the paint layer. The architectural frame shows slight losses to its surface finish. On the reverse, metal fixings and aged strips around the perimeter can be seen.

## Catalogue notes:

The scene depicts the seated Virgin with the Child, Saint Joseph in shadow to the left and a kneeling child, consistent with the infant Saint John the Baptist.

The touching hands focus the action; the tree and landscape balance the group. Mary's reds and blue-green and the radiant halo reinforce the devotional character.

The Alte Pinakothek (Old Picture Gallery) in Munich holds *Virgin and Child with the Infant St. John the Baptist* (ca. 1631-1632), by Van Dyck, comparable in the children's interaction and the open landscape setting. The Rijksmuseum in Amsterdam (the Netherlands) holds *Holy Family with Saint John*, a print by Tassaert after a painting by Anthony van Dyck. The National Trust holds *The Holy Family*, «after Sir Anthony Van Dyck» (1630-1699), an oil on copper measuring 20.5 × 16 cm: a parallel in support and scale that contextualises the historical identification «Workshop of Van Dyck».

Studies of Van Dyck's workshop document versions by assistants based on the master's prototypes, a relevant context for this work's historical attribution to the «Workshop of Van Dyck».



School: Flemish / Flemish Baroque

Medium and support: Oil on copper

Support: 26 × 20 cm

Frame: 52.5 × 30.5 × 7 cm

# Oswaldo Guayasamín

*Portrait of Luis López-Méndez. 20th century*



School: Ecuadorian Indigenist / Latin American Expressionist

Medium and support: Graphite on paper

Support: 23.7 × 12.3 cm

Frame: 45.3 × 35.5 × 0.8 cm

Inscriptions: Signed lower right «Guayasamin»



## Provenance:

According to Caridad López-Méndez, the work was a gift from Oswaldo Guayasamín to the sitter, Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

By descent to Caridad López-Méndez, the present owner.

## Condition:

The support has a yellowish/greyish tone, scattered stains and visible colour variations, especially in the lower area. The mount shows small stains. The frame shows minor scuffs and scattered losses.

## Catalogue notes:

Vertical composition depicting a male face or head, which is characterised by pronounced eyebrows, asymmetrical eyes, an elongated nose, a closed mouth and a suggested neck. The execution is predominantly linear,

with numerous straight, angular, diagonal and overlapping strokes.

Christie's has catalogued several drawings and works on paper by Oswaldo Guayasamín signed «Guayasamin» at the lower right, including *Retrato de Mujer*, described as a double-sided drawing in marker, watercolour and gouache on paper. It also documents *Cabeza* (1957), signed «GUAYASAMIN» at the lower right, as tempera on canvas. These comparisons contextualise the portrait subject, paper support and position of the inscription. Sotheby's records *Portrait of Myra Landau* (1960), whose provenance records a direct gift from the artist followed by descent, a relevant documentary parallel to the family provenance supplied for this work.

Sotheby's and Christie's record numerous works signed «Guayasamín» or «GUAYASAMIN», confirming the variation between capital letters and cursive script in documented works.

# Jules Dupré

*Untitled.* 19th century



School: French — Barbizon

Medium and support: Oil on panel

Support: 15 × 23 cm

Frame: 32.5 × 42.5 × 6 cm

Inscriptions: Frame plaque «Js. DUPRÉ»



## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Condition:

The paint surface shows visible brushwork and areas of localised impasto, together with abrasions and general wear. The frame shows scuffs, losses and wear to the gilding, small separations at the joints and localised alterations. On the reverse are marks, stains, scratches, holes left by earlier fixings and metal fastening elements; the hanging wire is retained.

## Catalogue notes:

A small rural landscape dominated by a mass of trees on the left, set against the luminous, open horizon. Water, figures, animals and distant buildings lend scale and depth; brushwork, impasto and a palette of greens, earth tones, ochres and greys heighten the atmosphere.

The composition finds parallels in documented landscapes by Dupré. *The Oak* and *The Pond with Oaks* (Musée d'Orsay) share the prominence of trees and the interplay of water and vegetation; *The Old Oak* (National Gallery of Art) combines monumental trees, an open horizon and an atmospheric sky. *Valley of the River Loire* (Metropolitan Museum of Art) documents Dupré's use of oil on panel.

The subject, support and pictorial techniques contextualise the work's traditional identification with Barbizon landscape painting.

# Gaspar de Witte

*The Hawking Party.* 17th century



School: Flemish

Medium and support: Oil on canvas

Canvas: 55 × 77 cm

Frame: 78.2 × 99 × 6 cm

Inscriptions: Signed at centre right «G D Witte, F.»; Frame plaque «Gaspar de Witte / 1621-1673»



## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

By descent to Caridad López-Méndez, present owner.

## Documentary history:

Christie, Manson & Woods International Inc. valued the work in 1987 as «*Figures in a Wooded Landscape*».

Heidi Chin, Vice President of Old Master Paintings at Sotheby's, valued it in 1991 as «*Landscape*».

## Condition:

Widespread craquelure, scratches and small visible losses. The frame shows scuffs. The reverse, with stretcher, hardware and added fixings, shows significant wear.

## Catalogue notes:

Typical of De Witte's documented landscape repertoire, in which masses of trees, watercourses, paths and small figures articulate depth and provide the narrative element. This approach finds close parallels in *A Wooded River Landscape with Travellers Watering their Horses*, a signed work in which travellers and horses are set within a river landscape dominated by vegetation, and in *A Rocky Wooded Landscape with a Figure on a Path*, where a tiny figure traverses a wooded, rocky setting in which the landscape clearly predominates.

The use of figures and animals as *staffage* is documented in De Witte's work. His landscapes incorporated pastoral, religious and genre scenes. Here, the watercourse leads the eye into the distance while the vegetation at either side frames the central opening; figures and animals animate this route without displacing the landscape's dominant role.

The historical label on the reverse, «THE HAWKING PARTY BY GASPAR DE WITTE», also provides an early interpretation of the scene as a hawking party.

# Tomás Golding

*Untitled.* 1971



School: Caracas — 20th-century Venezuelan Landscape Painting

Medium and support: Oil on rigid support

Sight size: 44 × 44 cm

Frame: 66 × 66 × 3.7 cm

Inscriptions: Signed lower left «Tomás Golding 71». Dedication on verso «misia: un pequeño apunte de la Isla de Aves con afecto a misia Tomás Golding 71»

## Provenance:

Collection of Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Condition:

The paint surface is in good condition, with no appreciable losses, abrasions or wear. It retains the vigorous brushwork and raised paint of its execution. The frame shows scuffs and scattered losses to the finish. The reverse has surface stains and alterations along the edges of the support. Nails and wires belonging to the mounting and hanging system are visible.

## Catalogue notes:

This painting is a particularly expressive example of Tomás Golding's dedication to the Venezuelan landscape. The composition contrasts a dense, dark mass of vegetation and rocks in the foreground with the luminous expanse of the sea and a sky marked by atmospheric turbulence.

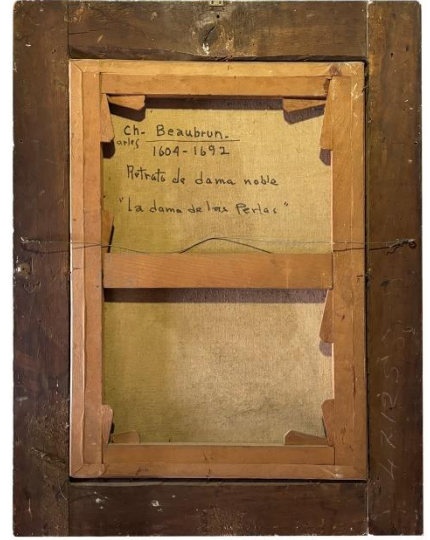
Swift, vigorous brushwork, impasto and contrasts between brownish greens, earth tones, greys and areas of light transform the natural subject into a dynamic experience of colour, characteristics identified in art-historical accounts of Golding's painting.

The inscription on the reverse offers an exceptional key to the subject: «un pequeño apunte de la Isla de Aves». This reference places the scene within Golding's extensive travels across Venezuela and, in particular, his seascapes and coastal landscapes. The Galería Freites retrospective catalogue documents, among others, *Paisaje Marino* (1940), *Marina de Cata* (1955), *Marina* (1961 and 1964), *Isla de Arapo* (1968) and, in 1971, *Puerto de Turiamo*. The comparison with *Puerto de Turiamo* is relevant: both belong to the artist's coastal repertoire and are signed and dated at the lower left.

The Galería Freites catalogue places Golding's work of the 1970s within a tendency towards synthesis, following phases of stylistic discovery and consolidation. This helps contextualise the painting's economy of description: vegetation, breaking waves, horizon and sky are rendered through masses of colour and painterly gestures rather than meticulous detail, which gives the scene remarkable immediacy and force.

# Charles Beaubrun

*Portrait of a Girl.* 17th century



School: French — 17th-century Court Portraiture

Medium and support: Oil on canvas

Canvas: 62 × 47 cm

Frame: 84.5 × 68.2 × 6 cm

Inscriptions: Frame plaque «CHARLES BEAUBRUN / 1604-1692». Handwritten in black on verso «Charles Beaubrun / 1604-1692 / Retrato de una dama noble / "La dama de las perlas"»

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Documentary history:

Christie, Manson & Woods International Inc. valued the work in November 1987 as «*Portrait of a Girl*».

## Condition:

Fine craquelure is visible throughout, particularly in the background and flesh tones. No extensive losses to the paint layer are visible in the available views. The gilded and polychrome frame shows scuffs, dents, abrasions and losses to the finish, most pronounced along the edges, corners and left side.

On the reverse, the canvas is mounted on a wooden stretcher with a horizontal crossbar, keys, fixings and hanging wire.

## Catalogue notes:

A half-length portrait of a woman turned in three-quarter view, her gaze directed at the viewer. The blue-grey dress, with its wide neckline, is modelled in folds of strong chiaroscuro; the pearl necklace, earrings and ornaments catch the light against a dark background. Dress, pose and jewellery reflect the conventions of 17th-century French court portraiture, but do not suffice to identify the sitter as a «noblewoman» or validate the modern title «The Lady with the Pearls».

The work finds parallels in documented court portraits by Charles and Henri Beaubrun, such as *Isabel de Orléans*, *Duchess of Guise* and *Ana María Luisa de Orléans*, held by the Museo Nacional del Prado. It shares their three-quarter pose, idealised modelling of the face and emphasis on dress and jewellery as markers of social status.

# Marcos Castillo

*Girasoles.* 1929



School: Modern Venezuelan Painting — Círculo de Bellas Artes, Escuela de Caracas

Medium and support: Oil on canvas

Canvas: 49.5 × 43.3 cm

Frame: 66.5 × 60.5 × 3.5 cm

Inscriptions: Signed lower left «m. Castillo 1929»

## Provenance:

Collection of Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Documentary history:

Documented by the Galería de Arte Nacional, Consejo de la Cultura, Caracas, in connection with the exhibition «Marcos Castillo: El color y el espíritu. Obra antológica 1915-1966».

## Condition:

The paint surface shows visible brushwork and localised areas of impasto; there are no apparent extensive losses of paint, perforations in the canvas or tears that remain open. The canvas remains mounted on its wooden stretcher, with stretcher keys in place. On the reverse are metal fixings, remnants of adhesive paper and wires forming part of the hanging system. The frame shows scuffs, abrasions and scattered losses to its gilded finish. The institutional label issued by the Galería de Arte Nacional is still attached to the reverse of the frame and shows signs of ageing together with superficial wear.

## Catalogue notes:

*Girasoles* belongs to a central strand of Marcos Castillo's work: still life and flower painting. The bouquet is concentrated in a vertical format, with yellow and orange flower heads arranged around a central axis and set against broad masses of blue-green leaves. The vessel, rendered through reflections and tonal variations, anchors a structure whose forms cohere through colour relationships rather than meticulous description. Visible brushwork and variations in paint thickness reinforce the material presence of flowers and foliage.

Art-historical accounts identify flowers and still lifes among Castillo's characteristic subjects and link the intimacy of his painting to Federico Brandt, while also emphasising his knowledge of Cézanne. The latter reference is relevant to *Girasoles*: flowers, leaves, vessel and background are organised through masses of colour and relationships of volume and colour, giving the pictorial organisation as much prominence as the subject depicted.

Other compositions by Castillo titled *Girasoles* are known, including examples dated circa 1939 and 1950. Their dimensions and dates distinguish them from this painting, while documenting the continuity of floral subjects in his work.

# Jean-Louis-Ernest Meissonnier

*Seated Gentleman*. 19th century



School: French — 19th-century Genre Painting

Medium and support: Oil on panel

Support: 17 × 14 cm

Frame: 33.5 × 29.5 cm

Inscriptions: Signed lower right, monogram consistent with a reversed «E» linked to an «M».  
Frame plaque: «MEISSONNIER [sic]».

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Condition:

The paint surface shows widespread craquelure and minor abrasions. The gilded frame has scuffs, wear and scattered losses to the finish, cracks at the joints of the flat border and a substantial loss of material at the lower right corner. The reverse has aged, partly lifting paper strips, holes, hanging wire and a remnant of a label at the top, perforated and with no inscription currently legible.

## Catalogue notes:

*Seated Gentleman* depicts a man in a dimly lit interior, wearing costume suggestive of an earlier period: a light-coloured coat, waistcoat and reddish breeches, pale hose

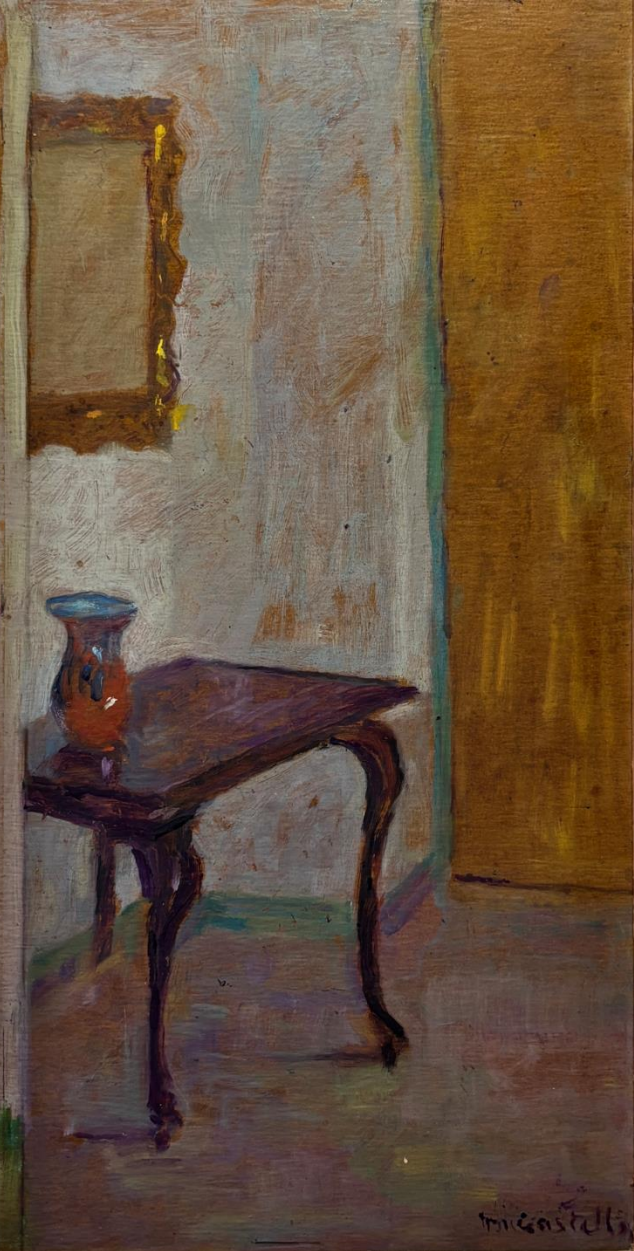
and dark shoes. Seated informally, the figure holds a small glass or vessel close to his face. The light concentrated on the figure, against a deliberately subdued background, draws attention to his gesture, dress and the anecdotal character of the scene, in keeping with the intimate scale of the panel.

Subject, scale and setting find significant parallels in Meissonnier's documented work, particularly his small genre scenes inspired by the 17th and 18th centuries. The National Gallery in London holds *A Man in Black smoking a Pipe* (1854), showing a seated figure in 18th-century dress in an interior, with a glass and jug. The museum also notes Meissonnier's admiration for the Dutch *fijnschilders* of the 17th century and his specialisation in meticulously executed, small-format genre scenes, a tradition within which the present panel sits comfortably.

The monogram at the lower right is of particular interest. The macro photograph reveals a first element consistent with a reversed or inverted «E» linked to an «M». This configuration corresponds to the two joined letters «EM» recorded by the Musée d'Orsay in works by Meissonnier. *Portrait of the Artist in His Studio*, circa 1875, for example, is catalogued as oil on panel and bears precisely such a monogram of the two joined letters «EM».

# Marcos Castillo

*Interior.* 1929



School: Modern Venezuelan Painting — Círculo de Bellas Artes, Escuela de Caracas

Medium and support: Oil on cardboard

Support: 34 × 17.1 cm

Frame: 49 × 31.5 × 3 cm

Inscriptions: Signed lower right «m. Castillo»

## Provenance:

Collection of Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Documentary history:

Documented by the Galería de Arte Nacional, Consejo de la Cultura, Caracas, in connection with the exhibition «Marcos Castillo: El color y el espíritu. Obra antológica 1915-1966».

## Condition:

No widespread lifting or extensive losses to the paint layer are visible. The frame shows wear, darkening, abrasions and scattered losses to the gilding; the light-coloured inner frame has cracks at some mitred joints. The label on the reverse shows ageing, stains and wear along its edges.

## Catalogue notes:

The vertical format brings together a table, vessel, wall, small picture and opening in successive planes. Ochres, blue-greys, violets and greens create depth; brushwork and dragged paint subordinate detail to the pictorial structure.

The interior was a significant subject in Marcos Castillo's work. Art-historical accounts link this intimate strand to Federico Brandt and emphasise Castillo's knowledge of Cézanne, a relevant reference for his organisation of space and colour.

Dated 1929, the painting belongs to an early phase in Castillo's career, when he was developing his visual language within the renewal of Venezuelan painting associated with the Círculo de Bellas Artes. His choice of an interior reflects a personal exploration that, amid the prevalence of open-air landscape painting among many artists of his generation, also turned towards the studio, the room and familiar objects as independent fields of pictorial enquiry.

# Luis López-Méndez

*El Sancocho.* 1970



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Canvas: 74.2 × 81 cm

Frame: 82.8 × 90 × 6 cm

Inscriptions: Signed lower left «López-Méndez, Pampatar 1970»

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist;

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Documentary history:

The reverse retains the label of Casa de Subastas Odalys, bearing no. 33931 and a barcode.

## Condition:

The paint surface shows widespread and clearly visible craquelure, particularly in the lower left area and on the bodies of the fish, with no appreciable losses to the paint layer. The canvas remains taut on its wooden stretcher. The reverse retains the hanging wire, as well as the Odalys label, which remains clearly legible. The frame shows scuffs, abrasions and small losses to the finish, mainly along the edges.

## Catalogue notes:

The inscription «López-Méndez, Pampatar 1970» provides a geographical and chronological reference. The subject brings elements associated with coastal life into still life: the catch and the foods assembled for its preparation. Rather than depicting isolated objects, the work evokes the material and food culture of the island setting named in his signature.

This strand has specific parallels in López-Méndez's work. In *Pescado Fresco* (1970) and *Bodegón con Pescado, Pampatar* (1975), the Pampatar setting and the combination of fish, vegetables and vessels recur. Differences in format and composition clearly distinguish these paintings, but their thematic and chronological proximity demonstrates the continuity of the subject in his work.

In *El Sancocho*, the bodies of the fish concentrate much of the light and structure the composition through diagonals and verticals, while greens, ochres, yellows and reddish tones distribute the chromatic weight of the vegetables. Visible brushwork and the substance of the paint help differentiate surfaces and volumes without recourse to meticulous description.

# Manuel Cabré

*Esquina de Angelitos.* 1913



School: Venezuelan Landscape Painting — Círculo de Bellas Artes de Caracas

Medium and support: Watercolour on paper

Support: 25 × 16.5 cm

Frame: 46 × 36.5 × 3 cm

Inscriptions: Signed lower left «Manuel Cabré 1913»



## Provenance:

Collection of Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Documentary history:

Included in the exhibition entitled «Homenaje Cabré y Monsanto», held from 18 March to 29 April 1990 at the Galería de Arte Nacional, Consejo de la Cultura, Caracas, Venezuela.

## Condition:

Presented under glass with a mount; scattered losses to the paint surface are noted across the sheet. The frame shows abrasions and scuffs; the reverse has hanging wire, aged protective paper and tape.

## Catalogue notes:

The work presents a vertical composition with a street receding in perspective, flanked by buildings with pitched roofs. Poles and overhead wires, a band of mountains in the distance and small human figures are visible. Ochres, browns, reddish tones, greys and dark greens dominate the palette.

IAM Venezuela reproduces a chronology attributed to Juan Calzadilla: an academic phase, 1906-1913, characterised by earthy and copper tones, followed by a blue period, 1913-1920, dominated by blues and greys and marking the beginning of Cabré's interpretation of the Ávila. The inscribed date of 1913 coincides with the end of the academic phase and the start of the «blue period».

Institutional sources document Manuel Cabré (Barcelona, 1890 - Caracas, 1984) as a figure in Venezuelan landscape painting and a member of the Círculo de Bellas Artes from 1912.

# Cecilio Pla

*Untitled.* 1877



School: Spanish – Valencian

Medium and support: Oil on panel

Support: 19 × 12 cm

Frame: 32.5 × 26 × 4.5 cm

Inscriptions: Signed lower right «C. PLA. 1877.»

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, who is the present owner.

## Condition:

The paint surface shows small abrasions and scattered losses, particularly noticeable against the dark background. The protective paper on the reverse has tears, folds and perforations, mainly along the edges and left side. The frame shows dents, scuffs, abrasions, darkening and scattered losses to the finish and ornament.

## Catalogue notes:

The work depicts a small floral arrangement in a slender glass vessel against a dark background. Yellow, white,

reddish and violet flowers are distributed irregularly around a vertical axis, while stems and leaves descend towards the transparent vessel. Visible brushwork consists of short, overlapping strokes, with thicker paint on the petals and glass reflections; the contrast between the lit areas and the background focuses attention on colour and paint texture.

The small format and rigid support have parallels in Cecilio Pla's work. The Real Academia de Bellas Artes de San Fernando records that the artist made small studies on canvases, wooden panels and cardboard. Although the institutional examples identified depict other subjects, this documentation confirms Pla's use of small formats and rigid supports for directly executed painting studies.

The signature «C. PLA» offers a further point of comparison. The Museo Nacional del Prado records the same abbreviated form, «C. Pla», in *Huerto con frailes y un ladronzuelo*, an oil painting of circa 1880, where it also appears at the lower right. This correspondence provides a particularly useful institutional reference for the abbreviated form and position of the signature preserved on the present work.

# Jean-François Van Dael

*Flowers.* 18th–19th centuries



School: Flemish

Medium and support: Oil on copper

Support: 15 × 12 cm

Frame: 26 × 22.5 × 4 cm

Inscriptions: Signed with a monogram lower right. Frame plaque «VAN DAEL».

Handwritten on an old label «Dael Van Jean F. 1764-1840 / Esc FLA»

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso, C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document, 3 July 1987<sup>1</sup>.

## Documentary history:

Christie, Manson & Woods International Inc. valued the work in November 1987 as «VAN DAEL (attributed) — Flowers».

## Condition:

The paint surface shows visible craquelure, especially on the pale flowers, as well as stains and localised surface alterations. The reverse of the support has stains, dents and perforations. The rear mounting retains wrinkled, partly detached black adhesive tape, nails and other fixings. The old label shows stains, fading and partial loss

of legibility. The frame shows general wear, abrasions, cracks, losses to the gilding and localised missing sections and breaks in the ornamental mouldings.

## Catalogue notes:

*Flowers* depicts a bouquet in a small vessel on a ledge, set against a dark background. Roses and other white, pink, yellow and bluish flowers form a compact, asymmetrical arrangement, accompanied by leaves and small botanical elements; fallen flowers on the surface below visually extend the arrangement beyond the vessel.

The composition belongs to the genre for which Van Dael gained particular recognition. The Louvre holds his *Vase of Flowers, Grapes and Peaches* (1810) and *Flowers in an Agate Vase on a Marble Console* (1816); the latter brings together roses, tulips, peonies and carnations in a vase on a console, with flowers placed at its foot. The National Gallery of Victoria holds *Flowerpiece* (1811), an oil on canvas signed «VANDAEL / 1811». These examples place the bouquet against a dark background, floral variety and flowers beside the vessel seen in *Flowers* within the artist's documented repertoire.

<sup>1</sup> Document authenticated at the Notaría Pública Sexta del Distrito Sucre, Estado Miranda, filing form no. 46055. p. 1

# Luis López-Méndez

*La Fuente de La Redoma.* 1914



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on wood panel

Sight size: 33.7 × 23.8 cm

Frame: 50.5 × 40.7 × 3 cm

Inscriptions: Signed lower right «López-Méndez, 1914». Handwritten on verso «López Méndez / La Fuente de La Redoma / El Calvario/ CARACAS / 1918»

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist;

Passed by descent to Caridad López-Méndez, who is the present owner.

## Condition:

The paint surface shows vertical cracks, small spots of loss and localised alterations. The reverse has abrasions, stains, wear around the edges, localised splintering and numerous remnants of attached labels. The frame shows scuffs, abrasions and scattered losses to the finish; the inner gilded moulding has wear and localised losses, while the intermediate white section has marks and small cracks at the joints.

## Catalogue notes:

*La Fuente de La Redoma* depicts a garden in Caracas arranged around a curving pond or fountain that dominates the foreground. Vertical reflections fragment the forms of trees and vegetation, visually extending the landscape across the water. Greens, ochres and reddish

tones structure the vegetation, while visible, directional brushwork is particularly vigorous in the reflections and foliage.

The work belongs to López-Méndez's early period, when landscape was a principal field of experimentation for artists associated with the Círculo de Bellas Artes. López-Méndez entered the Academia de Bellas Artes in 1912 and studied landscape with Pedro Zerpa. His documented early works, *Paisaje* (1915) and *Patio de la Academia de Bellas Artes* (1916), confirm his commitment to the genre.

The inscription on the reverse, «La Fuente de La Redoma / El Calvario / CARACAS / 1918», provides a specific historical location. El Calvario, inaugurated in 1883 as Paseo Guzmán Blanco, was one of Caracas's historic public gardens, with walks, ornamental vegetation and fountains; urban records document the name «redoma de El Calvario». The correspondence between inscription, title and depicted setting offers important evidence for identifying the painting's location, although the exact viewpoint from which it was painted has not been established.

# Manuel Cabré

*Retrato de Antonio Edmundo Monsanto. 1906*



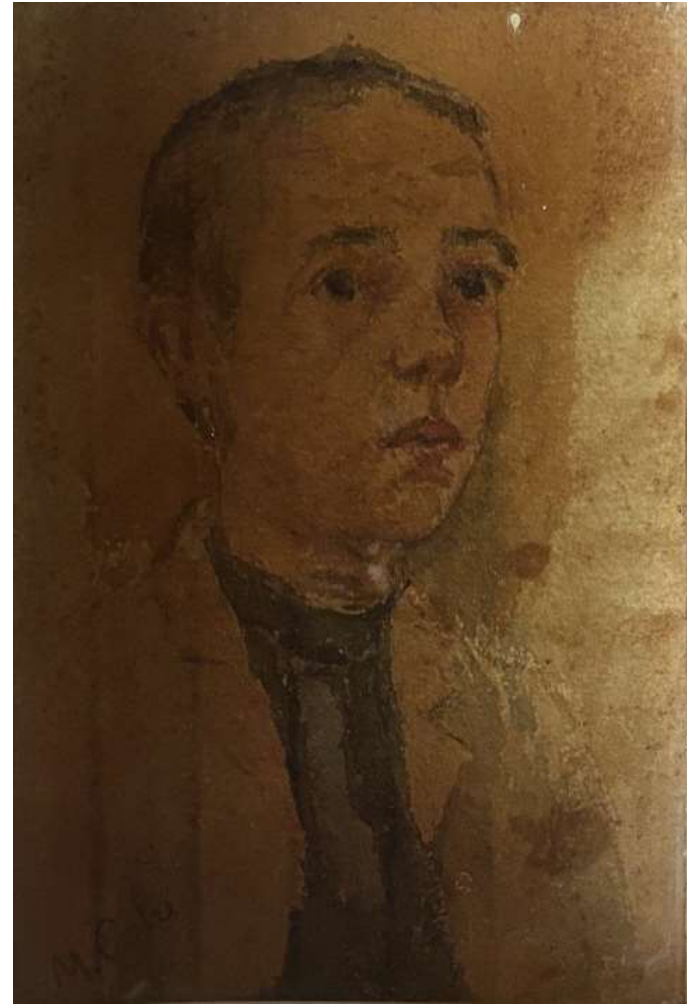
School: Venezuelan — Academic period

Medium and support: Watercolour on paper

Support: 19 × 13 cm

Frame: 35.3 × 29 × 1.4 cm

Inscriptions: Signed lower left «M. Cabré»



## Provenance:

Collection of Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

By descent to Caridad López-Méndez, the present owner.

## Documentary history:

Exhibition «Cabré El Otro», January 1980, at the Galería de Arte Nacional, Consejo de la Cultura, Caracas.

Exhibition «Cabré y Monsanto: hacia la reinención del paisaje», 1990, at the Galería de Arte Nacional, Consejo de la Cultura, Caracas.

## Condition:

The paper has an overall warm, darkened tone with localised tonal variations; the image and signature remain legible. No tears or significant losses are apparent in the visible area. The carved and gilded inner frame shows abrasions, wear and localised losses to the finish; the black outer frame has scratches, small losses and localised cracks or separations.

On the reverse, the mounting tapes are aged and partially detached; the historic labels show stains, punctures and losses to the paper.

## Catalogue notes:

Executed in 1906, *Retrato de Antonio Edmundo Monsanto* is an early work within Manuel Cabré's known oeuvre. It depicts the young Monsanto in a bust-length, three-quarter view facing right, in a restrained palette of ochres, browns and greys. The face is the focus of precise drawing and tonal modulation, while the clothing and background are treated more summarily.

The year 1906 marks the beginning of Cabré's so-called academic period (1906-1913), when he was studying at the Academia de Bellas Artes in Caracas. Specialist chronologies specifically record this watercolour, and Juan Calzadilla has identified it among the artist's earliest surviving works. The portrait thus predates Cabré's later association with landscape, documenting a figurative aspect of his early years that explains its subsequent inclusion in the Galería de Arte Nacional exhibition «Cabré El Otro» in 1980.

# Anonymous

[*Virgin of the Rosary with the Child*]. Undated

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The paint surface shows widespread wear, abrasions, small localised losses and colour changes, particularly evident in the background and upper areas. Areas of diminished definition and darkening can be observed, although the figures of the Virgin and Child remain clearly legible and the principal iconographic elements can still be recognised. On the reverse, the paper backing is in a severely deteriorated condition, with extensive tears, areas of detachment and losses that leave different sections of the mounting exposed. The carved and gilded frame shows wear, abrasions, darkening and localised losses to the finish and ornament, especially on reliefs and projecting elements.

## Catalogue notes:

The composition depicts the *Virgin of the Rosary with the Child* presented frontally in a devotional image. Mary holds the Child with her right arm while extending her left hand to display a rosary, the attribute identifying this Marian title. The Child looks towards the viewer and holds a small spherical object, while Mary's ample reddish tunic and pale mantle establish the composition's colour scheme.

This iconographic identification has well-documented parallels in Spanish painting. The Museo de Bellas Artes de Sevilla holds a *Virgen del Rosario* by Francisco de Zurbarán, in which Mary likewise displays the rosary as an invitation to devotional prayer; the Museo del Greco also holds an anonymous *Virgen del Rosario* of the Sevillian school, dated between 1600 and 1630, in which both Virgin and Child hold strings of beads. Also relevant is Bartolomé Esteban Murillo's celebrated *Virgen del Rosario*, dated circa 1650-1655 and now in the Museo Nacional del Prado, which attests to the importance of this Marian devotion in seventeenth-century Spanish painting.



School: Undetermined

Medium and support: Undetermined

Sight size: 24.6 × 19.7 cm

Frame: 55 × 32.6 × 2 cm

# Luis López-Méndez

*Untitled.* Undated



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Sight size: 78 × 65 cm (Oval)

Frame: 93.5 × 85 × 2.5 cm

Inscriptions: Handwritten numbers on the reverse, difficult to read and interpret.

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist who painted the work;

Passed by descent to Caridad López-Méndez, the present owner.

## Documentary history:

A label from the auction house Casa de Subastas Odalys is preserved on the reverse, identified by the number 33926 and bearing a barcode.

## Condition:

The painted surface shows abrasions, together with numerous scattered marks and pale spots. No tears or significant losses affecting the structure are apparent within the visible area of the painting. The oval structure at the back shows cracks, flaking and losses to the finish, with repaired or reinforced areas and various visible fastenings. The four backing panels remain in place, together with braces arranged in a cross, the hanging wire and the Odalys label bearing the number 33926.

The outer frame exhibits scuff marks and localised areas of wear to its finish.

## Catalogue notes:

The scene is particularly significant within an oeuvre frequently associated with landscape: here López-Méndez creates an image of quiet daily life through the relationship between the reading figure and the domestic setting. The piano, papers, flower vase, seating and window are more than accessories; they define the space and expand the narrative around the female figure.

The depiction of female figures in interiors has documented precedents in López-Méndez's work. Particularly relevant is *Maternidad*, an undated oil on canvas examined in an academic study of the window in Venezuelan painting. In that work, the female figure is likewise integrated into the domestic setting and related to an opening onto the exterior, through a palette of greens and greys that articulates the different planes. Although the action and composition differ, both paintings reveal López-Méndez's interest in relating the figure, interior, objects and surrounding space.



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Sight size: 81 × 33.2 cm

Frame: 96.7 × 49.5 × 3.5 cm

Inscriptions: Signed lower left  
«López-Méndez 1963».  
Handwritten «No. 14» on the reverse.

### Provenance:

Collection of Luis Alfredo López-Méndez, the artist who painted the work;

Passed by descent to Caridad López-Méndez, the present owner.



# Luis López-Méndez

*Untitled.* 1963

### Condition:

The paint surface shows fine craquelure, small abrasions and localised losses, particularly evident in areas of the background and along the edges. Metal fastenings and a hanging wire are also clearly visible on the reverse, with a handwritten inscription in the upper section. The frame itself also shows scuffs, abrasions and localised losses to the finish, especially on the mouldings, edges and corners.

### Catalogue notes:

The work presents a floral still life in a markedly vertical format. From a dark vessel in the lower third rises a structure of stems, leaves and flowers occupying almost the full height of the composition. The uniform blue-grey background, devoid of spatial references, focuses attention on the vegetation, while the dark mass of the vessel anchors the whole. Pale leaves, modelled in greens, whites and greys, alternate with small reddish and pink accents running vertically through the composition and lending it a subtle sense of movement.

Documentary sources show that floral subjects hold an enduring place in López-Méndez's documented oeuvre. A particularly relevant comparison is *Flores* (1961), an oil on canvas measuring 59 × 72 cm, signed lower left and recorded by Casa de Subastas Odalys. Although that work has a different format, it confirms the continuity of the floral genre in the years before 1963 and the use of oil on canvas for these subjects. Closer still in date is *Rosas* (1963), an oil on board measuring 88 × 55 cm, also signed lower left and documented by the same auction house, which also records an *Untitled* work of 1963, an oil on canvas signed in the same area, providing further evidence of the artist's painting activity during that year.

The distinctive character of this painting lies particularly in its elongated proportions and the use of the plant to structure the composition. The vessel is not the visual centre but the starting point for an upward movement dominated by stems and leaves, which gives the picture its particular energy. In purely chromatic terms, the contrast between the vessel's dark green, the silvery greens of the vegetation and the blue-grey background distinguishes the different planes without recourse to a detailed interior setting.

# Antonio Edmundo Monsanto

*Catia*. 1908



School: Venezuelan — Early twentieth-century modern landscape painting

Medium and support: Oil on rigid support

Sight size: 31.6 × 26.7 cm

Frame: 47.5 × 42.7 × 2.5 cm

Inscriptions: Signed lower right «AE. Monsanto G. 1908». Various partially illegible numbers on the reverse

## Provenance:

Collection of Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, the present owner.

## Documentary history:

Reproduced and listed as *Catia*, oil, landscape, 1908, in the catalogue raisonné of Antonio Edmundo Monsanto compiled at the Universidad Central de Venezuela (2012), image 29, p. 153. The entry cites *El Círculo de Bellas Artes* by Luis Alfredo López-Méndez (1969) as its source, where the work was listed in the López-Méndez Collection.

## Condition:

The paint surface shows craquelure, abrasions, wear and small localised losses, particularly visible in areas of the sky, ground and edges; irregularities and localised raised areas of paint are also evident. The reverse of the rigid support shows stains, scuffs and darkening, as well as remnants of adhered paper and old nail fastenings. It

retains a braided hanging wire. The frame shows scuffs, abrasions and losses to the finish and gilded decoration, particularly along the edges, mouldings and corners.

## Catalogue notes:

*Catia* depicts an open space bounded by tiled-roof buildings and earth-toned walls, organised around a large arch that opens the composition towards the landscape and distant mountain profile. The palette of ochres, earth colours and reddish tones contrasts with the greenish-blue sky; visible brushwork and raised areas of paint directly shape the architecture, ground and atmosphere.

Signed and dated 1908, the work belongs to Monsanto's early output, when he was still studying at the Academia de Bellas Artes in Caracas, several years before he helped found the Círculo de Bellas Artes in 1912. His interest in the urban landscape and outskirts of Caracas is also evident in *Paisaje —alrededores del Cementerio de los Hijos de Dios—* (1908), an oil painting held by the Fundación Museos Nacionales – Galería de Arte Nacional. The shared date and subject make that work a particularly relevant reference for situating *Catia* within his earliest explorations of the Caracas landscape.

# Luis López-Méndez

*Petit Point.* 1930



School: Caracas – Círculo de Bellas Artes

Medium and support: Tempera on board

Support: 43 × 29 cm

Frame: 63 × 49 × 6 cm

Inscriptions: Signed lower left «López-Méndez». Handwritten label on the reverse (see Documentary history)

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist who painted the work;

Passed by descent to Caridad López-Méndez, the present owner.

## Documentary history:

An old handwritten label on the reverse identifies the work as «Luis Alfredo López Méndez / Petit point. 1930», «Témpera O/ cartón», «Col. del artista» and records dimensions of 43 × 29 cm.

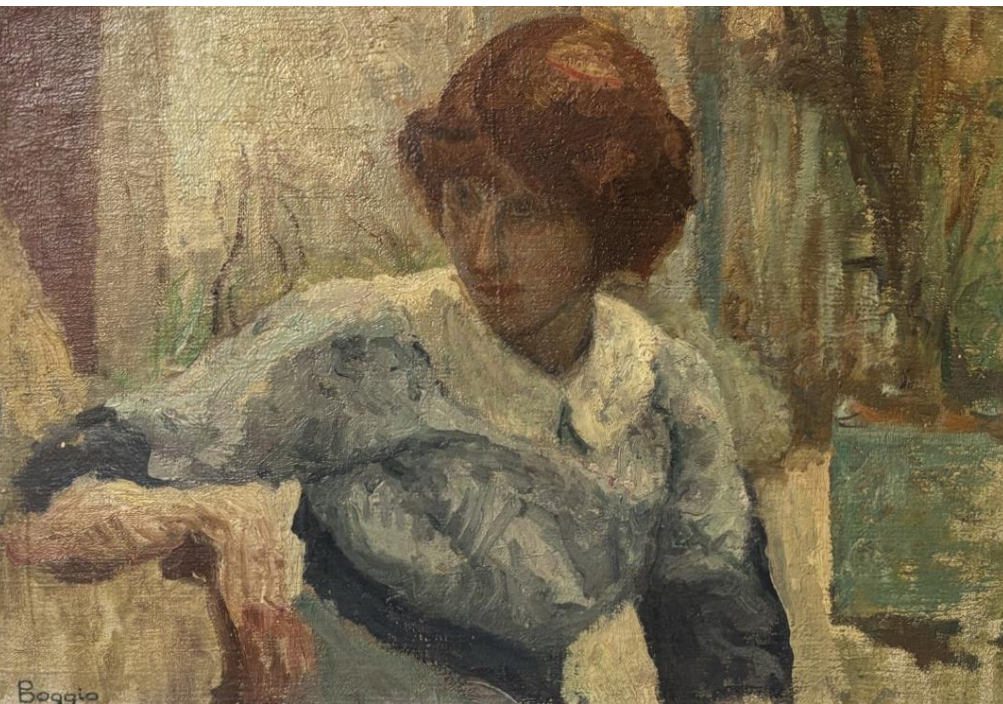
## Condition:

The paint surface shows abrasions and localised losses. The reverse retains aged protective paper with creases, tears, punctures and detached areas; the handwritten label is deteriorated, although its principal details remain legible. The work remains secured to the frame assembly by metal fittings and retains its hanging wire. The frame shows abrasions, wear and finish losses, particularly evident along the edges, mouldings and reverse.

## Catalogue notes:

*Petit Point* depicts a view of Paris organised around the west façade of Notre-Dame Cathedral, recognisable by its twin towers, central rose window and arrangement of portals. The cathedral occupies the background, while the course of the Seine and a bridge structure the middle ground; in the foreground, the quay and parapet form a strong diagonal leading the eye towards the monument. Visible, directional brushwork and simplified architectural forms subordinate descriptive detail to the overall construction of the landscape through colour, light and perspective.

The handwritten label on the reverse provides particularly useful documentary context by identifying the painting, with title and date, as «Petit point. 1930». The composition depicts the area around Notre-Dame and the Seine, whose configuration can be linked topographically to the Petit-Pont, the historic bridge beside the cathedral, a crossing between the Île de la Cité and the Left Bank. This viewpoint has precedents in Parisian imagery: Paris Musées holds, among other examples, a comparable view entitled *Façade of Notre-Dame de Paris Seen from the Petit-Pont*.



School: French / Venezuelan Impressionist

Medium and support: Oil on canvas

Canvas: 32 × 45 cm

Frame: 46.6 × 61 × 3.5 cm

Inscriptions: Signed lower left «Boggio». Handwritten on reverse «N.º 783», «Portrait de jeune fille en bleu», «Año 1912» and partially illegible measurements. On stretcher «N.º 11S» and partly legible annotations.

# Emilio Boggio

*Mujer.* 1912



## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document dated 3 July 1987<sup>1</sup>.

## Condition:

The paint surface shows slight but visible craquelure, irregularities, small abrasions and localised losses, with no apparent open tears. The reverse shows stains, darkening and canvas edges that are frayed and irregularly folded around the stretcher. The stretcher retains its wooden keys, the central vertical crossbar and the reinforcing elements, together with the metal fastenings and the wire used for hanging the work. The frame shows scuffs, scratches, cracks and localised losses to the finish; the fabric liner shows wear and localised stains.

## Catalogue notes:

*Mujer* depicts a young woman in a composition focused on the figure, rendered with visible brushwork and discernible paint texture. The range of blues in her clothing, reflected in the historic inscription «Portrait de jeune fille en bleu», establishes the work's principal colour scheme.

The date «Año 1912» on the reverse places the painting in Boggio's mature period in France, when he was living in Auvers-sur-Oise, north-west of Paris, where he remained until his death. A significant documentary comparison is *L'hiver, brumes et soleil sur l'Oise*, dated at Auvers on 22 December 1912: it is signed «Boggio» lower left and bears a title and date in French on the reverse.

The female figure forms part of the artist's repertoire. Known examples include *Portrait au déshabillé* (1904), published by Sotheby's, and *Mujer en poltrona*, documented by Christie's, both oil paintings signed in the lower-left area.

# Luis López-Méndez

*Caridad y Mónica en la Playa de Caribito.* 1945



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Canvas: 48.6 × 59.8 cm

Frame: 71 × 82.5 × 6 cm

Inscriptions: Signed lower left «López-Méndez 1945». Handwritten on reverse «Caridad y Mónica en la playa de Caribito en Costasisima [sic], Macuto. / Firma / 1945. Caracas Enero 1972»

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist who painted the work;

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The paint surface shows widespread craquelure, particularly visible in the sky, sea, foam and figures, as well as small abrasions and localised losses. The canvas remains held under tension on its wooden stretcher, which retains keys and metal fastenings. On the reverse there are localised areas of staining and darkening; the handwritten inscriptions, partial stamp and marks from the stretcher remain visible, together with the suspension system made of wires. The frame shows scuffs, abrasions and localised losses to the finish and ornament.

## Catalogue notes:

*Caridad y Mónica en la Playa de Caribito* combines a coastal landscape and a family scene in a horizontal composition dominated by the movement of the sea. Two girls occupy the rocky foreground: the older girl, dressed in pink, stands out against the surf, while the younger remains seated on the left. A tree with a leaning trunk structures the left side and extends its branches over the scene; in the background, the sea horizon leads towards a distant coastal rise. The arrangement contrasts the stability of the figures and rocks with the rhythm of the waves, conveyed through light brushstrokes running diagonally across the water's surface.

The coast of La Guaira holds a significant place in López-Méndez's landscape painting. Works from this period include *Cruz Verde de La Guaira* (1936), in the FMN–Galería de Arte Nacional collection, and *Paisaje* (1944), also in the national collection.

# Emilio Boggio

*Paisaje*. 1913



School: French / Venezuelan Impressionist

Medium and support: Oil on canvas

Canvas: 27 × 35 cm

Frame: 49 × 57 × 4.7 cm

Inscriptions: Signed towards the lower left «Boggio». Handwritten on reverse «N.º 609», «Emile Boggio / La coste des St Martin / Auvers 1913», dimensions of the work «27 / 35» and other partly legible annotations.

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document dated 3 July 1987<sup>1</sup>.

## Condition:

The paint surface shows pronounced impasto, irregularities and localised cracks, together with small abrasions and wear in areas near the edges. The canvas remains mounted on a wooden stretcher. The reverse shows stains, darkening and abrasions, with metal fastenings and a hanging wire; the historic inscriptions and numbers are preserved. The frame shows scuffs, scratches, impact damage and localised losses to the finish, particularly along the edges and at the corners.

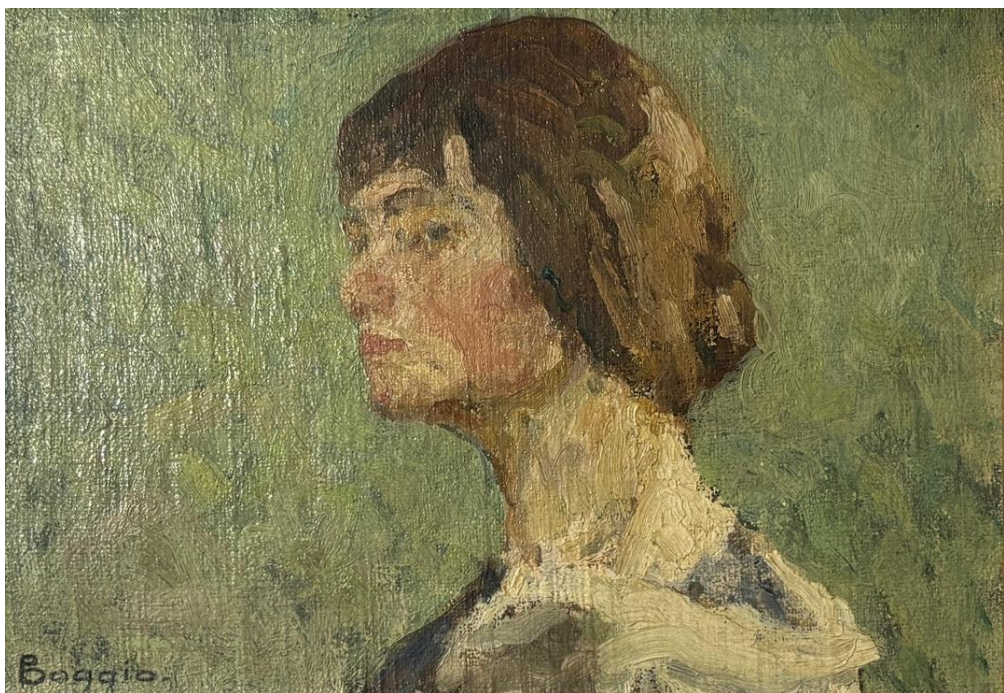
## Catalogue notes:

*Paisaje* depicts a rural view structured around a hillside that occupies the foreground and slopes down towards a valley, with scattered buildings and a line of vegetation leading towards the horizon. The brushwork is visible and textured, with impasto and short strokes building up vegetation, ground and sky through variations of greens, ochres and greyish tones.

The inscription «Auvers 1913» documents the work's connection with the setting that became one of the principal subjects of Boggio's mature painting. A particularly close parallel in date and location is *Les Bords de l'Oise à Chaponval* (1913), an oil on canvas measuring 53 × 38 cm, also associated with the landscape of Auvers-sur-Oise. Another example from the same year, *Derniers jours d'octobre sur l'Oise*, is signed and bears its title, the location «Auvers» and the date 30 October 1913 on the reverse, a documentary practice comparable to the combination of a signature on the front and an inscription on the reverse found in *Paisaje*.

# Emilio Boggio

*Cabeza.* Undated



School: French / Venezuelan Impressionist

Medium and support: Oil on canvas

Canvas: 18 × 26 cm

Frame: 42 × 50 × 6 cm

Inscriptions: Signed lower left «Boggio». Handwritten on reverse «Emilio Boggio / Estudio / Adquirido en el taller del artista en Auvers-sur-Oise por el Sr. Jacques Denis en julio 1964», on the stretcher «N.º 4», «5683» and partially illegible annotations.

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galería El Consenso C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document dated 3 July 1987<sup>1</sup>.

## Condition:

The paint surface is in good overall condition, with no apparent losses, abrasions or wear. The canvas remains stretched on a wooden stretcher and shows localised deformations and folds along the tacking edges. On the reverse, stains and areas of darkening are visible, together with the metal fastenings, the stretcher keys and the wire used for hanging the painting. The frame shows scuffs, abrasions and localised losses to the finish; the fabric-covered inner band shows wear and localised stains.

## Catalogue notes:

*Cabeza* depicts a young woman in profile in a composition focused on the head and bust. Her face, turned to the side, emerges against a background built up with visible brushwork and variations in paint texture and colour. The absence of accessories focuses attention on her features, making the painting a direct study of the figure.

The Musée d'Orsay records his *Portrait de Mme Henri Daguerre* at the Salon of 1890, while Christie's documents *Mujer en poltrona*, an oil on canvas signed «BOGGIO» lower left. Particularly relevant is *Étude pour un portrait de Thérèse Moulinier*, documented as an oil on canvas, signed lower left and titled on the reverse «Étude pour un portrait de Thérèse Moulinier», where the number 409 also appears. Its character as a study, portrait subject, signature at the lower edge and identifying inscription and number on the reverse offer a significant documentary parallel for interpreting the material characteristics of *Cabeza*.

# Luis López-Méndez

*Untitled.* 1952



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Canvas: 66 × 78 cm

Frame: 75.2 × 86 cm

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist who painted the work;

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The paint surface shows craquelure and scattered localised losses. The composition remains fully legible and the depicted elements retain their definition. The frame shows scuffs and abrasions to the finish.

## Catalogue notes:

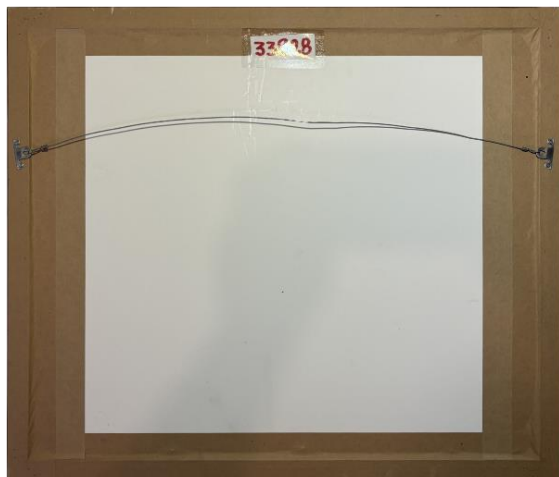
The work presents a complex still-life composition arranged on a circular table seen from a slightly elevated viewpoint. An open case, spectacles, vessels, books and

papers surround a reddish and green flower vase that establishes the principal vertical axis. Furniture, printed materials and a partially visible painting extend the still life into the interior. Overlapping objects and the contrast between pale papers and dark masses structure the composition. Reds, greens, ochres, whites and blacks guide the eye, and the brushwork alternates descriptive passages with freer areas, making the table the visual focus.

A relevant reference within López-Méndez's still-life painting is *Florero y muñeco chino* (1954), oil on canvas laid on board, 40.5 × 30.3 cm, included in the selection of works in the Galería de Arte Nacional catalogue devoted to the Círculo de Bellas Artes. In *Maternidad* (undated), López-Méndez likewise integrates still-life elements into an interior, relating objects, furniture and different planes through a palette that establishes continuities and contrasts between the various areas of the composition.

# Luis López-Méndez

*[Six Sketches on Brown Paper]. 1918*



School: Caracas – Círculo de Bellas Artes

Medium and support: Dark drawing medium on brown paper

Sight sizes (individual): 13.7 × 10 cm

Frame: 59.6 × 69.5 × 2 cm

Inscriptions: Signed lower right «LM 1918». Handwritten number on reverse «33928».

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist who created the work;

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The six sheets have a brown tone with colour variations. Some tears and folds are visible along the edges. The marks remain well defined, allowing the individual studies to be read clearly. Each sheet is mounted in a separate window in the mount board. The reverse retains the backing board, tapes, metal fastenings and hanging wire; the frame shows scuffs and localised wear to the finish.

## Catalogue notes:

The group comprises six studies of varied subjects executed in a fairly dark drawing medium, most probably charcoal, on brown paper. They include standing and seated figures, a bust-length figure wearing a hat, a landscape with dense vegetation and two equestrian subjects, one with a rider and the other focused on the horse.

Despite their varied subjects, all six sheets share a rapid, concise execution: repeated lines build contours, volume and movement, while certain areas are intensified through overlapping strokes and shading. Their character as sketches associates them with drawing as a means of observation and study, rather than with compositions conceived as finished works.

# Léonard Tsuguharu Foujita

*Portrait of Luis López-Méndez. 1932*



School: École de Paris

Medium and support: Drawing on card

Sight size: 34.8 × 25.8 cm

Frame: 45.8 × 37 × 3.3 cm

Inscriptions: Signed lower left «Foujita. 16 Nov 1932». Dedication on the front «A mon Ami López-Méndez».

## Provenance:

According to Caridad López-Méndez, a gift from Foujita to the sitter, Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, the present owner.

## Documentary history:

The reverse retains a label from Casa de Subastas Odalys, identified by the number 33965 and bearing a barcode.

## Condition:

The support has an overall brown tone, extensive spotting and dark stains, particularly concentrated on the right and around the face. Variations in tone and small alterations scattered across the surface can also be observed. A crack is visible in the card at the upper edge

on the right-hand side. The reverse shows heavy spotting and deterioration of the backing materials, with tears, losses, detached areas and old tapes. The frame and gilded inner fillet show wear and small losses to the finish.

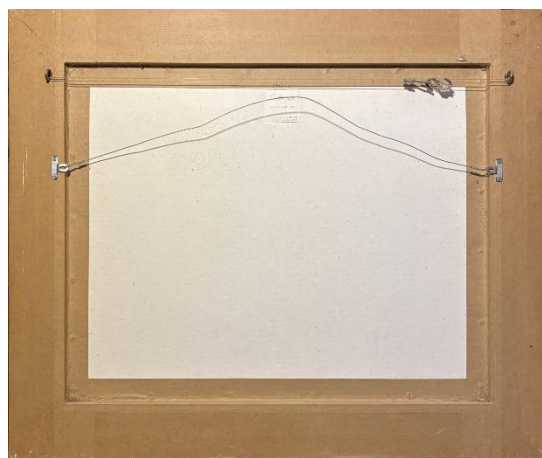
## Catalogue notes:

*Portrait of Luis López-Méndez* presents a bust-length male figure in three-quarter view, his face turned to the right and his gaze directed towards the viewer. Overlapping dark strokes define the contours, eyes, nose, mouth and hair, while the shoulders and clothing are barely suggested. The economy of means and emphasis on line give the drawing the immediacy of a portrait drawn from life.

Foujita's portraits on paper from his travels in the Americas in 1932 offer close comparisons. Christie's documents an *Autoportrait*, dated 23 March 1932, in pencil on paper and signed «Foujita» with Japanese characters in the lower-left corner; *Portrait de Madeleine* (1932) is likewise signed and dated lower left. Sotheby's records *La femme Péruvienne* (1932), watercolour and pencil on paper, signed in Japanese and English, inscribed «Péru» and dated 1932.

# Luis López-Méndez

[*Rural Landscape with Animals*]. 1962



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Canvas: 48.3 × 65 cm

Frame: 67.5 × 79 × 2.7 cm

Inscriptions: Signed lower left «López-Méndez 1962». Handwritten on reverse «35473-H».

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist who painted the work;

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The paint surface shows small abrasions and localised losses, particularly evident in areas of the sky, vegetation and edges. The canvas remains stretched on a wooden stretcher; the reverse has protective paper showing wear, tears and localised losses, especially along the edges and at the joins. It also retains metal fastenings and a hanging wire. The frame shows scuffs, abrasions and localised losses to the finish.

## Catalogue notes:

*Rural Landscape with Animals* (descriptive title) depicts two donkeys in the foreground of a rural landscape. Positioned in opposing orientations, the animals form the principal focus of the composition and establish an immediate presence before the viewer. Beyond them, the terrain opens onto a succession of vegetation, buildings and mountain forms that give depth to the scene.

Dated 1962, the painting belongs to a mature period in which López-Méndez was actively engaged in landscape painting. A relevant comparison is *Apamate* (1962), an oil on canvas measuring 75 × 37 cm, signed lower left and documented by Odalys. Although they differ in format and subject, both works confirm his use of oil on canvas and the continuing presence of landscape in his output that year.

# Luis López-Méndez

*El Pollino de Egina. 1968*



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Sight size: 58.5 × 48 cm

Frame: 82 × 71.7 × 6 cm

Inscriptions: Signed lower left «López-Méndez, Egina 1968». Handwritten on reverse «El Pollino de Egina / Grecia / 1968 / López Méndez».

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist who painted the work;

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The paint surface shows localised raised areas of paint evident in the flowers and parts of the foreground; no tears, punctures or severe deformations are apparent. The reverse of the canvas shows yellowish discolouration and scattered stains. The wooden stretcher has scuffs and visible fastenings; it retains a hanging wire. The frame shows abrasions, impact damage and localised losses to the gilding on the mouldings and corners; the white inner frame has separations at some joints.

## Catalogue notes:

*El Pollino de Egina* presents a coastal scene whose depth is organised through a marked contrast of scale. The donkey occupies the foreground and forms the visual focus; behind it are a beached boat, a human figure, other boats and a mountainous coastline closing the horizon.

Flowers and low vegetation introduce small accents of colour in the lower area, while blues, greens, ochres and greys articulate the transition between land, sea and terrain. The animal's dominant presence transforms the seascape into a scene of everyday life and gives the landscape an unconventional narrative character.

The inscriptions provide particularly precise geographical and chronological context: «Grecia 1968» on the reverse and a second line on the front consistent with «Egina 68». This information coincides with a documented period in López-Méndez's career, when he served as minister counsellor at the Venezuelan Embassy in Athens between 1966 and 1968. The work can therefore be placed within his production during that Greek stay, without relying solely on an attribution based on subject matter.

Connections with other documented Greek paintings by the artist reinforce this context. Odalys records *Olimpia* (1967), an oil on canvas measuring 79 × 99 cm, signed lower left. Also documented is *Puerto de Rodas, Grecia* (1967), an oil on wood measuring 51 × 61 cm. These works show that López-Méndez's Greek output was not confined to one location: he incorporated various landscapes and places across the country into his repertoire during those years.

# Anonymous, Flemish School

[*Virgin and Child*]. Circa 1480



School: Flemish

Medium and support: Oil on wood panel

Support: 40 × 31 cm

Frame: 54 × 46 × 4.3 cm

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso, C.A. (owned by López-Méndez and family);

By descent to Caridad López-Méndez, the present owner.

## Documentary history:

In November 1987, Christie, Manson & Woods International Inc. valued the work, likewise listed as no. 30 in the Galerías El Consenso Inventory, identifying it as «Madonna and Child».

## Condition:

The paint surface shows wear and abrasions, small losses and localised alterations. On the reverse of the panel there is a reinforcing structure composed of numerous wooden strips arranged in a grid, a *cradling* system used to stabilise panel paintings and limit support deformation. The frame shows scuffs, wear and localised losses to the finish, particularly on the edges and mouldings.

## Catalogue notes:

The composition depicts the Virgin half-length, holding the nude Child against her breast, closely framed against a dark background. Mary gently inclines her head towards the Child and looks at him; the hands, positioned at the centre of the composition, physically articulate the relationship between the two figures. The Child, placed slightly to the right, turns his face towards the viewer while resting in the Virgin's arms. The compact grouping, absence of secondary narrative elements and relatively small format give the image an intimate character, typical of Marian images intended for private devotional contemplation.

The emotional closeness of Mother and Child and the naturalistic treatment of their physical contact find a relevant context in Netherlandish painting of the last third of the fifteenth century. The Metropolitan Museum of Art holds a *Virgin and Child*, circa 1480-1490, attributed to a follower of Rogier van der Weyden —Master of the Saint Ursula Legend Group—, which the museum specifically associates with the spread in Bruges of devotional images of the Virgin characterised by increasing tenderness and naturalism.

# Diego Velázquez

*Untitled.* 17th century



School: Spanish Baroque

Medium and support: Oil on canvas

Sight size: 7 × 5.5 cm

Frame: 19.4 × 13.6 × 3.6 cm

## Provenance:

Acquired by Luis Alfredo López-Méndez (1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

By descent to Caridad López-Méndez, the present owner.

## Documentary history:

Caridad López-Méndez identifies the work as by Diego Velázquez and relates that Manuel Cabré, on seeing the painting, considered it an original by Velázquez on the basis of its painterly characteristics. This testimony records a historical attribution directly associated with the collection of Luis Alfredo López-Méndez.

## Condition:

The paint surface shows overall darkening, although the face and principal elements of the portrait remain legible. The finish of the gilded oval frame shows darkening in its lower section.

## Catalogue notes:

The work depicts a young woman in a bust-length portrait, turned slightly against a dark background. Light is concentrated on the face and neckline, while her abundant dark hair frames her features and gradually merges with the background. The absence of accessories directs attention towards the sitter's expression and the transitions of light across her face. The exceptionally small format gives the image an intimate character, close to the tradition of portrait miniatures.

The focus on the figure against a neutral background, the predominance of a restrained palette and the modelling of the face through gradations of light find parallels in Velázquez's portraiture. A particularly relevant reference is *Sibila* (circa 1632, Museo Nacional del Prado), a bust-length female figure against a neutral background, modelled through subdued lighting and a sober palette. From his late court period, *La reina Mariana de Austria* (1652-1653) and *La infanta María Teresa* (1653) extend the comparison to the treatment of faces and volumes through tonal gradations and increasingly free handling.

# Anonymous, Spanish School

[*Virgin and Child*]. 17th century



School: Spanish

Medium and support: Oil on wood panel

Sight size: 18.5 × 13.5 cm

Frame: 28 × 23.2 cm

Inscriptions: Handwritten on reverse «Esc. Española / XVII»

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The paint surface shows slight craquelure, abrasions and small localised losses, as well as areas of localised wear and general darkening. Alterations and losses are visible in some of the ornamental elements applied to the crowns and clothing. Nevertheless, the faces and the close embrace of the two figures remain clearly legible. The reverse shows wear and stains on the wood, with visible metal fastenings and the handwritten inscription recording the historical identification. The frame shows scuffs, abrasions and localised losses to the finish, particularly on the edges and mouldings.

## Catalogue notes:

The composition depicts the crowned Virgin holding the Christ Child, also crowned, in a close embrace.

Mary gently inclines her head towards the Child, who brings his face close to hers and places an arm around her neck. The concentration of the two figures in the foreground, with virtually no secondary narrative elements, intensifies the image's emotional and devotional character. Particularly notable is the ornamental treatment of the crowns and garments, enriched with applied elements imitating precious stones that give material emphasis to the royal status of Mary and Christ. The crown functions here as an attribute of heavenly dignity, while the physical contact between mother and child shifts the representation from a strictly majestic formulation towards a more intimate image.

Seventeenth-century Spanish painting explored the theme of the Virgin and Child extensively, particularly in images intended to foster a direct emotional relationship with the viewer. In the Sevillian school, Murillo made this emotional closeness one of the most recognisable features of his Marian images. His *Virgen con el Niño* of circa 1670-1672, held by the Metropolitan Museum of Art, exemplifies this humanisation through the physical and emotional closeness of mother and child. Another particularly relevant reference is the so-called *Virgen de la Servilleta* (1668-1669), held by the Museo de Bellas Artes de Sevilla, in which Mary and the Child are likewise grouped against a dark background and placed in a direct relationship with the viewer.

# Miguel Cabrera

[*Saint Joseph with the Christ Child*]. 18th century



School: Colonial Mexican

Medium and support: Oil on wood panel

Sight size: 11.5 × 8.8 cm

Frame: 21 × 18.4 × 2.4 cm

Inscriptions: Handwritten on reverse and wooden strip «Cabrera / Firmado abajo iz. / Mex - 1760»

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Transferred to Galerías El Consenso, C.A. (owned by López-Méndez and family);

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The painted surface shows general darkening, abrasions, scratches and isolated areas of loss that make the composition partially difficult to discern. The reverse of the sheet shows staining, drip marks and alterations in tonality. The mounting retains nails, strips of tape and metal fittings that provide evidence of various interventions or different stages of attachment. The frame shows signs of wear, cracks, impact damage, small areas of loss and separations at some of its joints; the pale and reddish decorative plaques similarly show signs of wear and localised areas of loss.

## Catalogue notes:

*Saint Joseph with the Christ Child* depicts the bearded saint holding the Child on his lap in the foreground. The composition brings the two figures together in a confined space, emphasising the emotional bond between father and son through their physical proximity and gazes. The small format and absence of secondary narrative elements reinforce the image's intimate and devotional character.

The iconography has particularly relevant parallels in Cabrera's documented work. Christie's records at least two versions of *San José y el Niño Jesús* painted in oil on copper and signed by the artist. One, measuring 50.2 × 40 cm, bears the inscription «Mich. Cabrera pinxit Mexici A.D. 1764»; another, measuring 55.9 × 42.2 cm, is signed «Mich.l Cabrera pinxit». Of particular interest is a small *San José con el Niño* catalogued by La Suite as a work by Miguel Cabrera: an oil on copper, signed and measuring 11.7 × 9 cm, identified by function as a nun's badge. Its format is remarkably close to the 11.5 × 8.8 cm visible area of the present work.

# Anonymous, School of Seville

[*Saint Anthony of Padua and Child*]. 17th century



School: Sevillian

Medium and support: Oil on wood panel

Sight size: 10 × 8 cm

Frame: 20 × 18 × 3 cm

Inscriptions: Handwritten label on reverse «Escuela de Sevilla. Influencia de Zurbarán»

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

Passed by descent to Caridad López-Méndez, the present owner.

## Condition:

The painted surface shows craquelure, abrasions and widespread wear, with small isolated losses and numerous scattered pale alterations, particularly visible against the dark background and on the right. Surface darkening and loss of definition are apparent in some areas, although the principal figures remain recognisable. The reverse has a wooden backing with marks, wear and darkened areas, as well as metal fastenings and elements of the mounting system. It retains the handwritten label recording its historical identification. The carved and gilded frame shows scuffing, abrasions, losses and wear to the finish, especially on the relief details, edges and mouldings.

## Catalogue notes:

This small panel depicts Saint Anthony of Padua with the Christ Child, identifiable by the Franciscan habit and the presence of the Child, the composition's principal source of light. The dark background focuses attention on the two figures and accentuates the scene's devotional character. Its small format, 10 × 8 cm, is consistent with an image intended for close contemplation in a private setting.

The label on the reverse historically identifies the work as «Escuela de Sevilla. Influencia de Zurbarán». As an iconographic and contextual reference, Francisco de Zurbarán treated the same subject in *San Antonio de Padua con el Niño Jesús* (1635-1650), held at the Museo Nacional del Prado, and in *Aparição do Menino Jesus a santo Antônio de Pádua* [?] (c. 1627-1630), at the Museu de Arte de São Paulo. In the present work, the strong contrast between the illuminated figures and the dark background is consistent with devices characteristic of seventeenth-century Sevillian religious painting, here adapted to an intimate, concentrated composition.

# Luis López-Méndez

*Caridad al Piano.* 1948



School: Caracas – Círculo de Bellas Artes

Medium and support: Oil on canvas

Canvas: 80 × 100 cm

Frame: 90 × 111.5 × 6 cm

Inscriptions: Signed lower left «López-Méndez 1948»

## Provenance:

Collection of Luis Alfredo López-Méndez, the artist;

Passed by descent to Caridad López-Méndez, the present owner.

## Documentary history:

Documented at the XVI Salón Nacional de Arte Aragua. Homenaje al maestro Luis Alfredo López Méndez, Maracay, 1991, entry no. 0007; the label states «Procedencia: Galería de Arte Nacional». The work was reproduced on the cover of the exhibition catalogue.

## Condition:

The painted surface shows visible craquelure and small isolated losses. The canvas remains stretched on a wooden stretcher with a central vertical crossbar and keys. The reverse shows irregular stains, as well as metal fastenings and hanging wire.

The institutional label from the XVI Salón Nacional de Arte Aragua of 1991 remains attached to the stretcher. The frame shows scuffing and wear to the finish.

## Catalogue notes:

*Caridad al Piano* depicts an interior centred on a young woman seated in profile at an upright piano. The figure occupies the centre of a horizontal composition whose foreground is dominated by a floral arrangement; on the left, an empty chair extends the domestic space, while small paintings and objects on the piano complete the setting. The scene contrasts the dark geometry of the piano and furniture with the figure's light silhouette and the irregular spread of the flowers, which function both as a still life and as an element linking the composition. The space is not constructed through meticulous description: walls, paintings, piano, chair and flowers are rendered through tonal relationships and masses of colour, while the light focuses attention on the figure and gradually softens the boundaries of the interior.

# Anonymous

[*The Holy Family with the Infant St John*]. Undated



School: Undetermined

Medium and support: Oil on canvas

Sight size: 145.5 × 100 cm

Frame: 172 × 128 × 6.5 cm

## Provenance:

Acquired by Luis Alfredo López-Méndez (Venezuelan painter, 1901-1996);

By descent to Caridad López-Méndez, the present owner.

## Condition:

The painted surface shows widespread craquelure, general darkening, abrasions, wear and small isolated areas of loss, together with numerous irregularities and marks on the surface that are more readily apparent in the darker areas. Variations in tonality and definition are visible, affecting the background and peripheral areas in particular, while the principal figures remain clearly discernible. The reverse retains the stretcher and its central crossbar, with the canvas visible between the wooden members; it shows staining, areas of darkening and signs of ageing, as well as fastenings and hanging wire. The frame shows scuffing, abrasions and localised losses to both the finish and the ornamental elements, particularly on the mouldings, corners and raised decorative details.



## Catalogue notes:

The composition brings together the Virgin and Christ Child, Saint Joseph and the infant Saint John the Baptist in a compact pyramidal group. Mary occupies the upper axis and looks attentively towards the children; Christ rests on her lap, while the infant Saint John kneels in the foreground beside a lamb, an attribute that reinforces his identification as Christ's forerunner and alludes to the *Agnus Dei*. Saint Joseph, partly in shadow on the left, completes the family group. Light falls chiefly on Mary and the children, setting them against the dark background and directing attention towards the encounter between Christ and Saint John.

The inclusion of the infant Saint John alongside the Holy Family follows a longstanding Renaissance tradition that continued to be reinterpreted in later centuries. The Museo Nacional del Prado holds a *Sagrada Familia con San Juanito*, a copy after Raphael dating from the second quarter of the sixteenth century, as well as several later versions of the subject. An anonymous seventeenth-century oil on canvas in the Prado attests to the persistence of this iconography in the Baroque period.

# Maestro de Langa

Adoración de los Magos (Epifanía). Circa 1430



School: Spanish / Aragonese / International Gothic

Medium and support: Oil on wood panel

Support: 67 × 73 cm

Frame: 80 × 86.5 × 3.8 cm

Inscriptions: Frame plaque «MAESTRO DE LANGA / HACIA 1430». Handwritten on reverse «MAESTRO DE LANAJA / ACTIVO 1430 / ESCUELA ARAGONESA»

## Provenance:

Acquired by Luis Alfredo López-Méndez (1901-1996);

Transferred to Galería El Consenso, C.A. (owned by López-Méndez and family);

Acquired by Caridad López-Méndez, the present owner, by notarised document dated 3 July 1987<sup>1</sup>.

## Documentary history:

Christie, Manson & Woods International Inc. valued it in November 1987 as «Maestro Di Langa - Adoration of the Child».

In 1991, after examining the collection in Caracas, Heidi Chin, Vice President, Old Master Paintings, Sotheby's, valued and recorded it as «Maestro de Langa - Adoration of the Kings».

A handwritten art-historical attribution on a photograph of the work, signed by Harry G. Sperling and dated New York, 18 February 1961. The work was identified as *The Epiphany* («La Epifanía») and attributed to the Maestro

de Langa as an expression of opinion. The written attribution statement reads as follows:

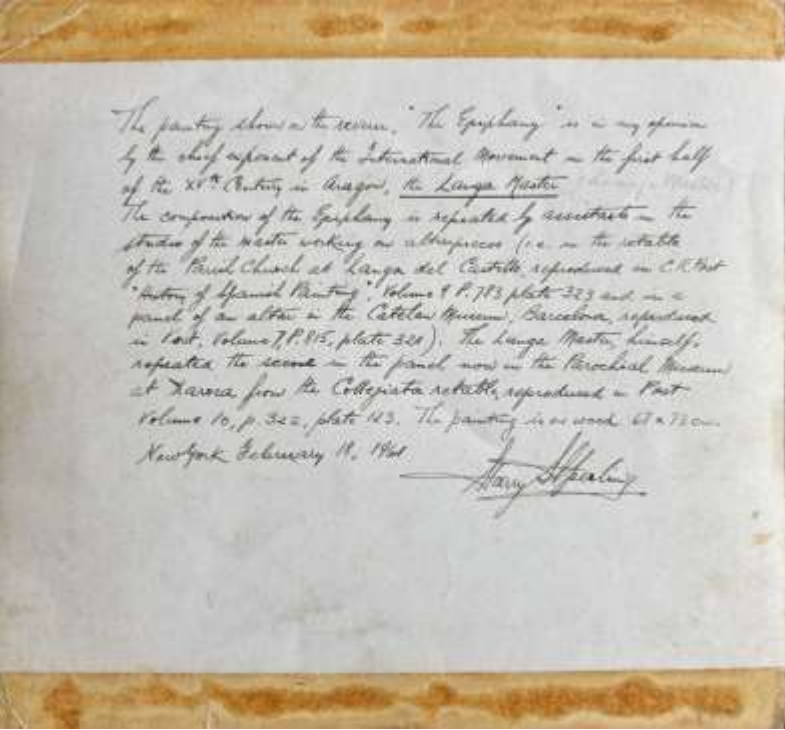
«The painting shown on the reverse, “The Epiphany” is in my opinion by the chief exponent of the International Movement in the first half of the XV<sup>th</sup> Century in Aragon, the Langa Master. The composition of the Epiphany is repeated by assistants in the studio of the master working on altarpieces (i.e. in the retablo of the Parish Church at Langa del Castillo, reproduced in C. R. Post “History of Spanish Painting”, Volume 9 P. 783 plate 323 and in a panel of an altar in the Catalan Museum, Barcelona, reproduced in Post, Volume 7, P. 815, plate 321). The Langa Master, himself, repeated the scene in the panel now in the Parochial Museum at Daroca from the Collegiata retablo, reproduced in Post Volume 10, p. 322, plate 123. The painting is on wood 67 x 73 cm.»



Beside the underlined phrase «Langa Master» in the manuscript is a faint pencil annotation, «Lanaja Master».

## Condition:

The painted surface shows extensive craquelure, abrasions, wear and isolated areas of paint loss, which are particularly visible in the backgrounds, flesh tones and drapery. The gilded areas and ornamental elements worked in relief show signs of wear, abrasions and localised areas of loss. The wooden reverse shows surface irregularities, abrasions, darkening and losses, along with areas containing added materials or evidence of earlier restorations. There is also a horizontal line resembling a join or an area that has undergone intervention. The work retains a later mounting, comprising an outer frame, metal fittings and a system for suspension by means of cord and wire.



## Catalogue notes:

*Adoración de los Magos (Epifanía)* depicts the three Magi paying homage to the Child. The haloed Virgin occupies the right side of the panel, holding Christ, towards whom the kneeling king approaches in a gesture of reverence; behind him are the other Magi with their offering vessels and several attendants. A central twisted colonette and two gilded lobed arches, enriched with foliate ornament and an upper medallion, structure the composition. The courtly dress, extensive use of gilding and narrative conception of the scene evoke the idiom of Aragonese International Gothic in the first half of the fifteenth century.

The historical identification as Maestro de Langa is especially relevant because the high altarpiece of the church of San Pedro Apóstol in Langa del Castillo, attributed to this master and dated circa 1430, includes an *Adoración de los Magos* among its Marian scenes. Art historians have linked the Maestro de Langa to the Daroca painter Martín del Cano, in whose circle compositions of the *Anunciación*, *Nacimiento*, *Epifanía* and *Presentación del Niño* were repeated in different ensembles.

<sup>1</sup> Document authenticated at the Sixth Public Notary Office of the Sucre District, Miranda State, Presentation Form no. 46055. p. 1