

Retablos Draw Devoted Bidders To Turner Auctions

SAN FRANCISCO — Company president Stephen G. Turner presided over Turner Auctions + Appraisals' "Retablos: The Art of Devotion" auction on Saturday, February 24. The auction

featured retablos (devotional sculptures and paintings), relicarios (medallions), wood carvings, crucifixes and other devotional objects from one Northern California collection.

The 232-lot sale totaled more than \$72,500 and had a sell-through rate of 95 percent.

The seller's collection, which took 20-30 years to amass, astounded previewers. Regarding auction activity, Turner said, "Forty states were represented, and three countries/territories: Spain, Mexico and Puerto Rico. Several international bidders also participated. The top dozen lots all stayed within the United States, and some buyers purchased multiple top lots. He also suspected but could not confirm most top lot buyers were private collectors.

A Nineteenth Century Mexican School retablo depicting the

Holy Trinity surrounded by angels placed first. The unsigned, framed oil on canvas was popular with in-state previewers but ultimately went to a NY collector for \$2,064. Two other top Mexican School retablos were an Eighteenth/Nineteenth Century "Ecstasy of Saint Teresa of Avila" oil on copper and a Nineteenth/Twentieth Century "Christ carrying the Cross" with a lamb at his feet oil on tin, both with age-related wear. Turner's favorite

was the example depicting Saint Teresa, which impressed him with its age, quality and medium. It fetched \$1,419 (\$600/800) from a Texas buyer. Several bidders competed for the retablo featuring Christ, which went to a buyer in New York for \$903.

Mexican retablos depicting patron saints Helena (new discoveries), Archangel Raphael (travelers) and Rita de Cascia (impossible causes/abused women) were next in order of price realized. Each oil on tin depiction had some age-related wear, including dents and pigment loss. A Texas buyer purchased the framed St Rita de Cascia for \$967. Selling for



This Nineteenth Century Mexican School retablo depicting the Holy Trinity surrounded by angels and measuring 9½ by 12½ inches (including the frame) took first place in the sale, the entirety of which was from the collection of a Northern California collector. The oil on canvas attracted several competing bidders before a New York buyer purchased it for \$2,064 (\$400/600).



These two relicario medallions depicting Our Lady of Guadalupe each measured approximately 2¼ inches. Though quite similar, the silver metal medallions varied slightly, with one featuring a bearded man at her feet. They received more than 15 bids, ultimately going to a Texas collector for \$838 (\$100/200).



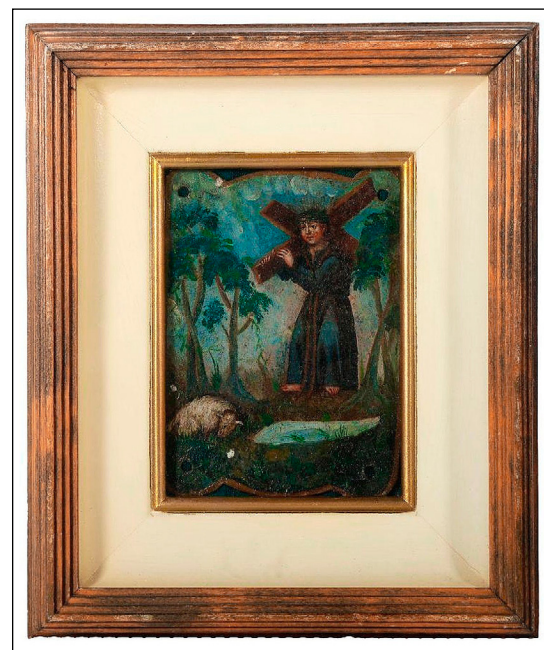
An unsigned, unframed Spanish/Mexican School retablo depicting the Ecstasy of Saint Teresa of Avila took third place. The late Eighteenth/Nineteenth Century 6¾-by-8¾-inch oil on copper plate piece showed pigment loss and age-related wear. However, it still caught one collector's eye and went to its new home in Texas for \$1,419 (\$600/800).



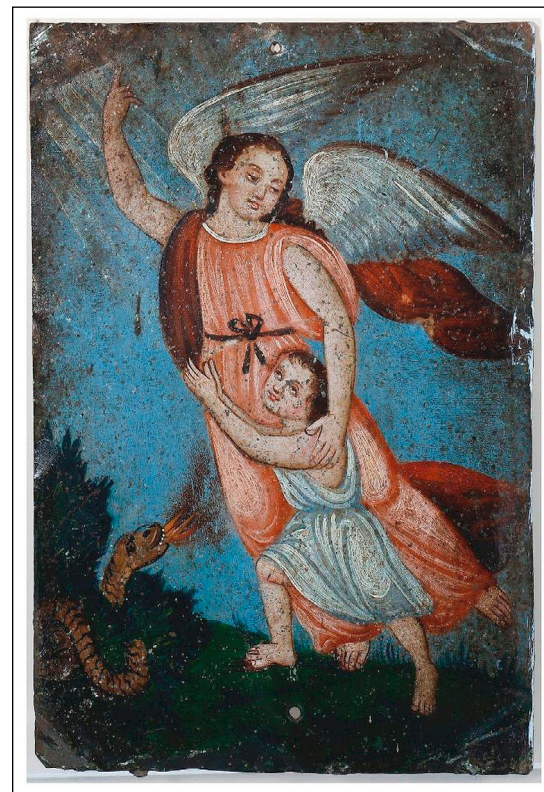
Another unsigned oil on tin Nineteenth/Twentieth Century Mexican School retablo in the top lots featured St Rita de Cascia. Measuring 18 by 14¼ inches, including its painted frame, it had some age-related wear, including edge and corner paint loss. A devoted Texas buyer overlooked the damage and won it for \$967 (\$400/600).



Second place went to this Nineteenth Century Bolivian relicario (medallion), which was one of several medallions among the top lots. Dated 1863, the dual-sided relicario featured images of the Mother and Child and an archangel. Despite the glass over the archangel being cracked, bidders recognized its high quality, and it was snapped up by a Washington, DC, buyer for \$1,548 (\$400/600).



Christ carrying the cross with a lamb at his feet was the subject of this Nineteenth/Twentieth Century Mexican retablo; it featured scalloped upper and lower plate edges. The lot found its new home in New York after more than quadrupling its upper estimate at \$903 (\$100/200).

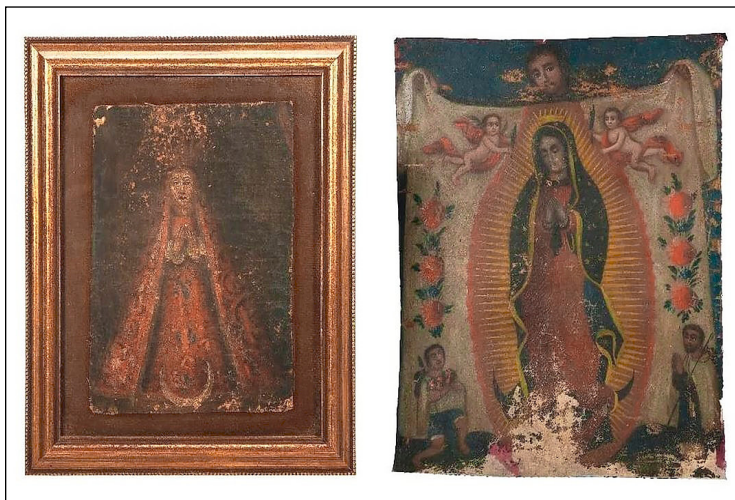


This unframed, unsigned oil on tin depicting St Raphael, Archangel with young Jesus and a serpent measured 10 by 7 inches and received more than 20 bids. An in-state collector beat the competition, taking it home for \$1,225 (\$200/400).



Review by Jessica Kosinski
Photos Courtesy
Turner Auctions + Appraisals

Auction Action In San Francisco



This lot consisted of a pair of Nineteenth/Twentieth Century Mexican School Retablos. One measured 20½ by 16½ inches, was unsigned and unframed and featured Saint Juan Diego revealing the miraculous image of Our Lady of Guadalupe. The other was an unsigned, framed work featuring Mary in red robes and crown with crescent moon and measuring 11½ by 9½ inches, including frame. Bidding opened at \$80 for the pair, which both had age-related wear and paint loss. After more than 20 bids, an in-state buyer won the battle for \$774 (\$100/200).

\$1,225 each and both unframed, St Helena went to Texas, while Archangel Raphael stayed in California.

Next came two dual-sided Bolivian Nineteenth Century relicarios, both depicting the Mother and Child. One showed an archangel on the verso, and the other St Joseph (patron saint of workers). Both went to buyers in Washington DC, and they fetched \$1,548 and \$1,096, respectively.

Our Lady of Guadalupe, patroness of the Republic of Mexico, featured in three of the top lots. First came two relicarios, one showing her alone and the other depicting a man at her feet. A devoted Texas collector took them home for \$838. Second was an oil on canvas retablo of saints surrounding her, which sold to a New York buyer for \$774 despite patch repairs.

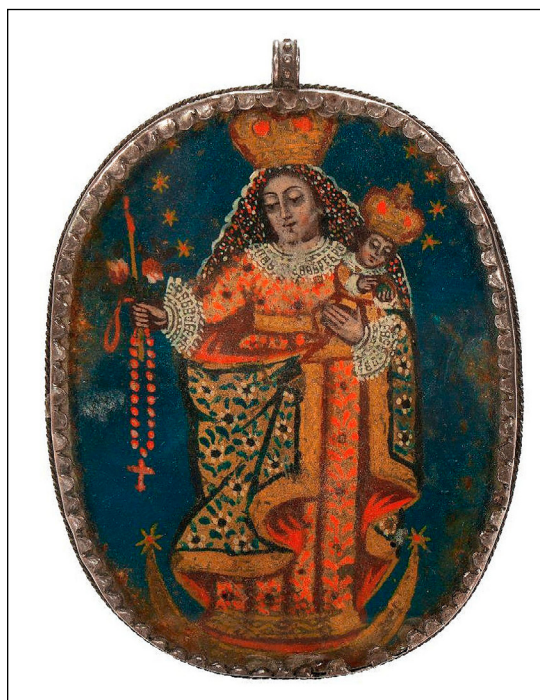
A pair of Nineteenth/Twentieth Century Mexican School retablos completed the trio of

lots. One depicted the patroness and the other featured Mary wearing a crown in red robes with a crescent moon. That lot stayed in California and also sold for \$774.

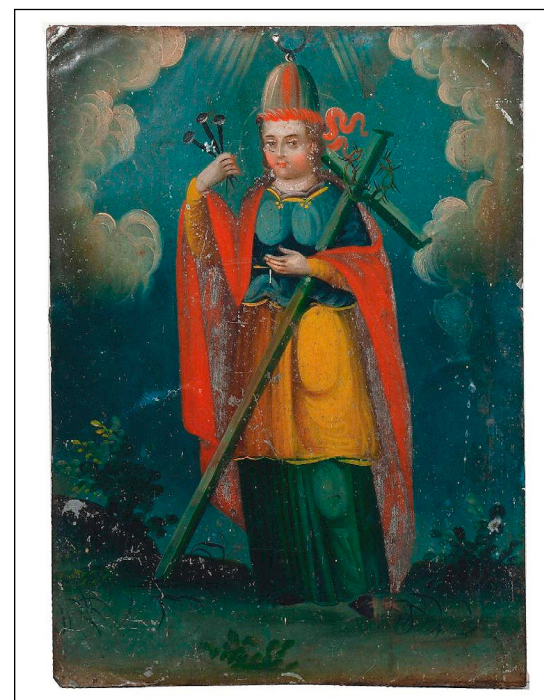
Completing the top dozen were a relicario and a retablo framed together. The Nineteenth/Twentieth Century Mexican School works were both done in oil, the former containing printed paper cards and featuring an angel with putti heads on copper and the latter depicting Our Mother of Refuge on tin. Thanks to a Texas buyer, they more than tripled their highest estimate at \$774.

Watches belonging to the retablo collector will be sold on March 24, when Turner Auctions + Appraisals presents, "Vintage Watches: One Man's Collection."

Prices quoted include the buyer's premium as reported by the auction house. For additional information, 415-964-5250 or www.turnerauctionsonline.com.



This Bolivian Mother and Child medallion featured St Joseph on the verso. The 3-inch double-sided silver metal relicario was in good condition but had some damage to the silver metal border. An excited Washington DC collector bought it for \$1,096 (\$300/500).



This Nineteenth/Twentieth Century Mexican School St Helena retablo measured 14 by 10 inches. The unsigned oil on tin showed some damage due to age, including scuffs and pigment loss. Despite those condition issues, the lot ignited a bidding war culminating in a Texas buyer purchasing it for \$1,225 (\$500/700).



This Nineteenth/Twentieth Century Mexican School oil on canvas showing Our Lady of Guadalupe surrounded by saints measured 25 by 19 inches, including frame. One New York buyer felt a deep attraction to it and paid \$774 to take it home (\$200/300).



This pair of Nineteenth/Twentieth Century Mexican School painted miniatures mounted in a frame measured 8¼ by 7¾ inches. One was an oil on copper unsigned relicario depicting an angel with putti heads containing printed paper cards. The other was an oil on tin ex-voto (votive offering) depicting Our Mother of Refuge. A Texas buyer purchased the pair for \$774 (\$150/250).

Nona Faustine's Photographic Project Exposes Black Trauma & Resilience In NYC

BROOKLYN, N.Y. — "Nona Faustine: White Shoes" centers the arresting and monumental series by artist Nona Faustine (b 1977), which confronts the lasting — and often underrecognized — legacies of enslavement in New York City. The presentation marks the artist's first solo museum exhibition as well as the first complete installation of Faustine's photographic project. A collection of more than 40 self-portraits taken in locations across New York City's five boroughs and Long Island, "White Shoes" came out of the artist's desire to confront the city's once prominent but now largely obscured and unacknowledged involvement in the slave trade. She reveals that these innocuous urban landscapes, from Harlem to Wall Street to Prospect Park and beyond, were once significant sites of trauma and spaces of great resilience.

"White Shoes" captures the historical amnesia of New York City, a city much like the rest of

the country that has not fully reckoned with its past," said Faustine. "I am a conduit traveling through space and time, in solidarity with people whose names and memories have been lost but are embedded in the land."

The artist traverses the city in a pair of sensible white pumps or "Church Lady" shoes, a reference to colonialism, assimilation, and Black propriety. A number of locations, including the African Burial Ground in Lower Manhattan, the former site of Seneca Village in Central Park, slave-owning estates in Brooklyn and the Bronx and various Manhattan intersections serve as backdrops against which the artist places her own body in conversation with the landscape. Often posing fully nude or holding props, the artist is at once vulnerable and powerful, standing in solidarity with ancestors whose memories form an archive in the land on which she stands. At a moment when histories of

trauma in the United States are regularly being removed from public teaching curricula, Faustine's powerful series provides an opportunity to engage with complex historical narratives and acknowledge their impact today.

"As a born and bred Brooklynite, Nona Faustine's project 'White Shoes' makes the history of this city present and personal," says Catherine Morris, Sackler senior curator, Elizabeth A. Sackler Center for Feminist Art. "Faustine invites each of us to consider the stories we can't see in the neighborhoods where we spend our days — to question what we know and what we don't know about the places we call home. For an artist like Faustine, purchasing a pair of white 'Church Lady' shoes at a Brooklyn Payless ShoeSource cracked open histories dating back 300 years and brought them into conversation with this moment. Those shoes invite us to look at the ground beneath our feet and to travel

through time in order to acknowledge histories of Black torment, resistance and generational resilience."

"Nona Faustine: White Shoes" is organized by Catherine Morris, Sackler senior curator, Elizabeth A. Sackler Center for Feminist Art, with Carla

Forbes, curatorial assistant, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, and is on view at the Brooklyn Museum through July 7.

The Brooklyn Museum is at 200 Eastern Parkway. For information, www.brooklynmuseum.org or 718-638-5000.

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