

Les Sorbier

Unique Pieces
Haute Couture

2020
Summer

Viva la Doña

Maria de Los Angeles Felix Güereña

Better known as Maria Felix, La Doña is one of the central figures in the golden age of Mexican cinema.

Maria Felix was born in Alamos, in the state of Sonora, in northern Mexico, to a Yaqui Indian and a descendant of Spanish. His father owns a modest ranch, hence his love for horses. As a little girl, she prefers to climb trees and compete with boys, rather than learning embroidery and prayers.

At the age of 16, she was elected Queen of Beauty in her province and escaped parental control by marrying Enrique Alvarez, who passed by there.

She will leave him, not without having given him the greatest gift in the world.

Enrique Alvarez Felix will be the only child of La Doña. He himself will become an actor and will continue to collect photos and memories of his mother.

Augustin Lara, “the man with the golden voice”, a great Latin American song myth, is her second husband. In 1947 he composed “Maria Bonita” in his honor, which became another of his nicknames.

Jorge Negrete, glory of the song and the Mexican cinema, becomes her third husband, in 1952. They had met ten years previously, on the turning “The Rock of lost souls”,

not without difficulty! Because, in the meantime, Maria Felix simply became an actress. Jorge Negrete, who is said to be as ugly as he is attractive, has made their meeting room line with rose petals.

She then marries Alex Berger, a French financier who will offer her racehorses, her jewelry.

She also lived a passionate love with Suzanne Baulé, known as Frede, who then directed “Le Carrolls”, a cabaret in rue de Ponthieu. Their idyll will end in trial.

She will spend the end of her life in the company of the painter Antoine Tzapoff, between Paris and Mexico.

She will be the star of 47 films, she tours in Mexico, Argentina but also in France and Italy. Its European partners will be: Jean Gabin in “French Cancan” by Jean Renoir, Yves Montand in “The heroes are tired”, Gérard Philippe in “The fever goes up to El Pao” by Buñuel, Vittorio Gassman in “La courrone noire” by Luis Saslavsky, on a story by Jean Cocteau.

The Mexican films of which she is the star are entitled: “La Devora dora”, “La Mujer de todos”, “La Mujer sin alma”, “Doña diabla”, “La Bandida”, “La Belle Otero”, “La Pasi6n desnuda”.

In her films, she has always represented strong, proud, haughty women (Ha! That left eyebrow!).

In an interview, she said: “People admired my beauty and my intelligence, I was only a woman with a human heart. A warrior.”

Hence another of his nicknames: La Caballera.

With it, reality and fiction merge. It embodies passion, eroticism, a certain magnetism. To complete the myth, La Doña died in her house in Polanco, Mexico City, in full sunshine on her birthday. She was 88 years old.

With this story, we must hope for the return of these women we see, on whom we turn around, who hypnotize you.

With it, it is also the return of the famous expression “who can do more, can do less”. We saw her wear folk clothes but also Couture, always hated and covered with jewelry. She created her own fashion with total freedom and disarming naturalness. Isn't that elegance?

I wish she had taken some of our creations with her own imagination.

Isn't that Haute Couture?

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“what is bred in the bone
will come out in the flesh.”

Le Glorieux
de Destouches, 1732.