

A blue-tinted photograph of a room with walls and floor made of square tiles. On the left, there are several steps leading up to a platform. The lighting creates strong shadows, emphasizing the geometric forms of the tiles and steps.

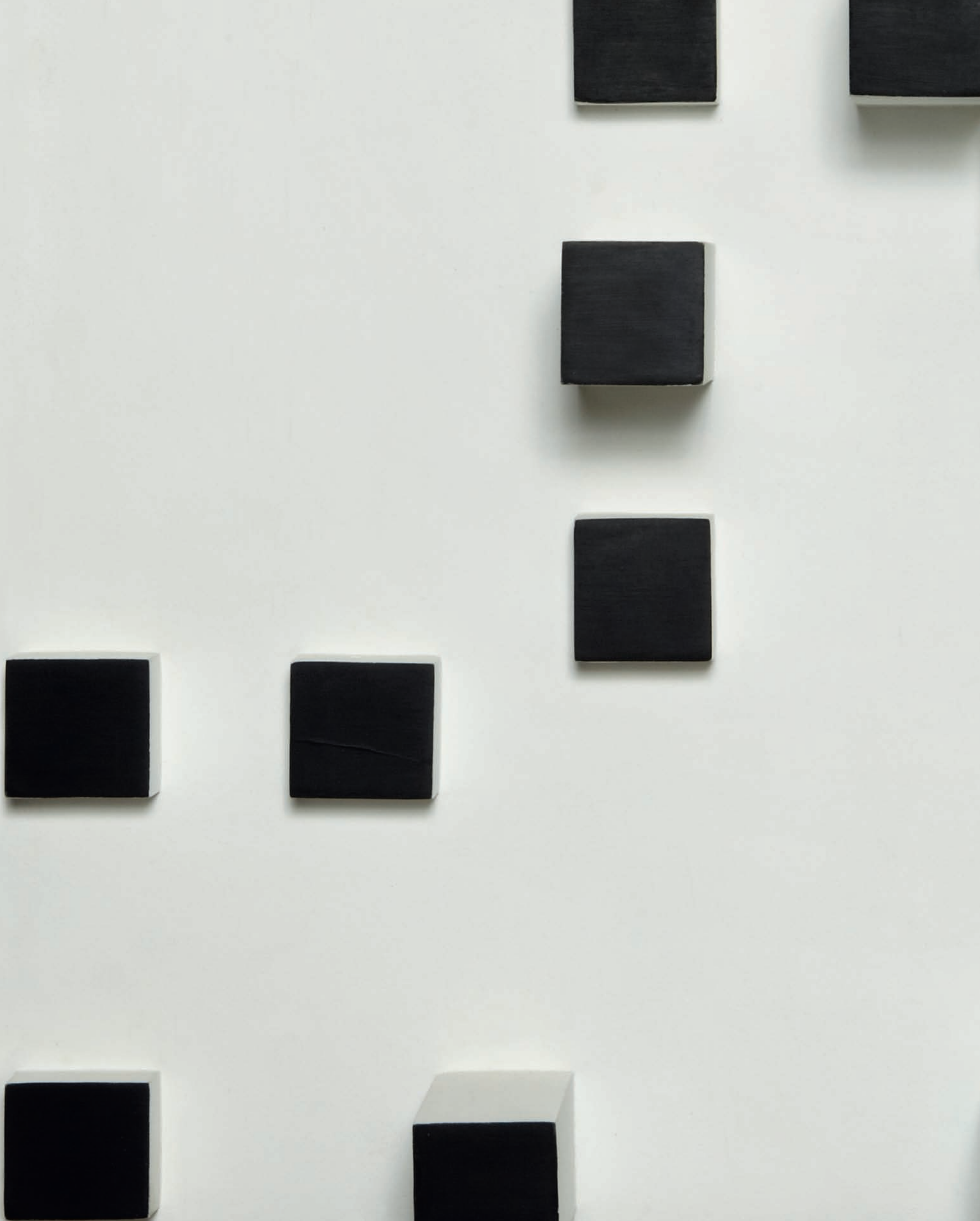
# PHILLIPS

de PURY & COMPANY

# LATIN AMERICA

14–15 NOVEMBER 2011  
NEW YORK































# CONTENTS

---

## SIMON DE PURY

Celebrating Latin America – a letter from our chairman ...page 10

## RICHARD FLOOD

Shares his passion for all things Latin American...page 12

## MARTA AND MÁRCIO LOBÃO

The two collectors immerse themselves in the art of Brazil, both past and future...page 18

## ABRAHAM CRUZVILLEGAS

Lessons from an artist on how to make something out of nothing...page 26

## ALEXANDRE DA CUNHA AND TONICO LEMOS AUAD

Collector Catherine Petitgas chooses two Brazilian artists from her collection ...page 36

## TANIA BRUGUERA

Notorious for her subversive performances, Tania spearheads a political movement for change ...page 44

## GABRIEL KURI

The Mexican artist goes larger than life ...page 50

## OBJECT LESSON

Jorge Luis Varona reinvents the icons of art history ...page 58

# LATIN AMERICA

## EVENING SALE

14 NOVEMBER 2011, 7PM

## DAY SALE

15 NOVEMBER 2011, 11AM





# LATIN AMERICA



There is a new breed of collectors around. Passionate and knowledgeable. They work closely with institutions, supporting the artists they love. We asked my dear friend Catherine Petitgas to select some artists from her collection to think and write about and she chose two young Brazilians based in London. Tonico Lemos Auad and Alexandre da Cunha. Their work, like that of Abraham Cruzvillegas and Gabriel Kuri bear an uncanny resemblance in their ability to transform normally discarded objects into extraordinary art works.

Marta Fadel and Marcio Lobao live in Rio de Janeiro on the historic Copacabana Beach. Their marvelous collection marries the historical and the new with important and rare modernist works by José Leonilson, Lygia Clark and Lygia Pape and contemporary Brazilian masters like Beatriz Milhazes, Cildo Merieles and Tunga.

We acknowledge the importance of this geographical area by having our Latin America sale for the first time in our flagship space in Park Avenue. Come and help to celebrate this wonderful work.

A handwritten signature in black ink, appearing to read 'Simon de Pury', with a stylized, fluid script.

SIMON de PURY  
CHAIRMAN, PHILLIPS de PURY & COMPANY





*Richard Flood photographed by Anna Wolf at the New Museum in New York, 28 July 2011, with chairs designed by Franz West*



# RICHARD FLOOD THE MATERIAL WORLD

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS ANNA WOLF





RICHARD FLOOD IS CURRENTLY THE AT THE NEW MUSEUM IN NEW YORK CITY. HE WAS THE CHIEF CURATOR AT THE WALKER ART CENTER IN MINNEAPOLIS FOR ELEVEN YEARS WHERE HE WAS RESPONSIBLE FOR MANY NOW ICONIC SHOWS INCLUDING *BRILLIANT: NEW ART FROM LONDON* AND *ZERO TO INFINITY: ARTE POVERA 1962–1972* AS WELL AS SOLO SHOWS BY SIGMAR POLKE, MATTHEW BARNEY AND ROBERT GOBER. HIS CONNECTIONS TO LATIN AMERICA INCLUDE THE SHOW *DOUBLE ALBUM: DANIEL GUZMÁN AND STEVEN SHEARER* WHICH HE CURATED FOR THE NEW MUSEUM, CALLED AND WHICH TRAVELLED TO MUCA IN MEXICO CITY IN DECEMBER OF 2010. HE ALSO CURATED *UNMONUMENTAL*, THE INAUGURAL EXHIBITION OF THE NEW MUSEUM'S SPACE ON THE BOWERY. AMONG THE EXHIBITORS WAS THE MEXICAN CONCEPTUAL ARTIST ABRAHAM CRUZVILLEGAS. FLOOD STARTED HIS CAREER AS A DIRECTOR OF THE BARBARA GLADSTONE GALLERY BEFORE MOVING TO THE CURATORIAL SECTOR, SERVING AT PS1.

**KAREN WRIGHT** I know you have just come back from Brazil – were you in Rio or just São Paulo?

**RICHARD FLOOD** No, it was just São Paulo.

**KW** Can we talk a little bit about what you saw there?

**RF** I saw an incredibly strong commercial market – this was the São Paulo International Art Fair (SP-Arte) and I should make it clear that I was there as their guest. The fair itself was held in the really sublime iron mill building that we are all used to from the biennials. That is always exciting and how big a friend it is to that kind of an art fair I do not know, but the booths looked beautiful. There was ample space – even going up the ramps, they managed to deal with it in a really good-looking way.

**KW** Were there many Latin-American galleries?

**RF** I do believe they said there were 24 galleries that were not from Brazil and out of the 24, there were two from New York and they were both Latino dealers dealing with Latino material. I and the others were from Latin America. I think part of the really big problem in Brazil in terms of contemporary art is that there is an incredible tax problem there. If you are a Brazilian collector and you buy something outside Brazil, the taxes are closer to what you have paid already – I think it's 60 or 70%.

**KW** Is the art world working to change that?

**RF** A group of 14 galleries have just come together and they are going to try and do some governmental education. They are serious; they see it as a huge problem. It is a huge problem and I got the feeling they were really determined to make something happen. And it isn't being done in the spirit of anarchism; it is being done in the spirit of "Look, we think you really need to understand the situation more clearly and the impact it is having on our culture". There was an example that seems to have become a legend down there about a collector who bought a Richter painting for, let's say, \$3 million and brought it back and declared it as \$1,200 dollars, thinking that the tax officials are not aware values of art world. But with the ease of global information, the painting was impounded, there was a \$2 million fine and he had to give the painting to a Brazilian cultural institution. So that was a very loud and public mess. [Laughs]

**KW** His loss was someone else's gain. But it also shows the importance of art in the global economy. You can't do things like that anymore. You can't sneak art in, because it has become such a well-known currency. You were telling me about this show by José Leonilson [at the Itaú Cultural in São Paulo, 2011].

**RF** Leonilson in the United States is more of a rumour than a reality. I do not remember what I did know about him. I have seen a handful of pieces over time, but there is just simply not that much work outside of Brazil. I think when he died [in 1993] he was 35. He died of complications from the HIV/AIDS virus and the last three years of his life were very compromised by the illness. What you see is an artist who had an almost diarist-like involvement with his art from the beginning. It is always about using art to be able to comment on the world and his own life. It is about talking to a friend, maybe listening to the world and both the English and Portuguese languages runs through the work. It is always extremely simple, but always extremely original. There are paintings and there are wonderful sculptures. I do not think the sculpture was a main part of his career, but it is certainly significant. It is heartbreaking because you see this young artist, meeting the world getting larger and larger, his interests getting larger and larger

*Opposite, works by Rivane Neuenschwander:*

*above: Chove chuva / Rain Rains, 2002;*

*below: Eu desejo o seu desejo/I wish your wish, 2003*

and, all of a sudden, he is hit by illness and the work begins to retract a bit. He begins sewing more, and the sewn pieces are so beautiful and again fragile. But the wonderful news is there was this exhibition of 300 pieces.

**KW** The not-so-wonderful news is there is no catalogue, from the sound of it.

**RF** The show cannot travel and they decided not to do a catalogue, based on the theory that the work was too important to be just put in a catalogue, and that the real need was a book.

**KW** And the work can't travel because it's in private collections? Or it's too fragile?

**RF** It was never negotiated to go anywhere. My guess would be that people would be reluctant to let some of the more delicate work go. But I do not think that was an issue that ever needed to be faced because it was intended as this one-shot gift. Brazilian art in general is so exceptional when you think of it. Brazil is an enormous country; it's bigger than the United States and its visual culture is certainly equal in size and equal in importance to that of the United States. When you go around to the collectors' homes that were made available, you see the incredible depth and variety of Brazilian art.

**KW** Can you talk me through a few of the collections you saw? I can live vicariously.

**RF** It seems to me that what characterised the collection was that there is this wonderful fusion between Brazilian art and design. The people that are collecting the art are very involved with collecting the furniture and craft. There were incredible ceramics; I never remember the name of the artists. But there were staggeringly beautiful ceramics from earlier in the last century. One furniture designer after another, doing exquisite stuff and Brazilian architecture, which is sublime. I am trying to remember the name of the architect whose work I actually saw first hand. I believe he is in his mid-50s and doing some of the most exquisite residences I have ever seen, just beautiful! He was building a library for one of the collectors and we were lucky enough to go in and see it under construction.

**KW** A private library!

**RF** What was really wonderful about it was that in this Euclidian building,





«ONLY NATURAL WAYS ARE USED, WHETHER IT IS RAIN OR ANTS OR SNAILS»





the architect was creating problems for himself to solve, so that the detailing was extraordinary and it was completely honest in its extraordinariness, if you will. I think among the older collectors, the more experienced collectors, a lot of them started classic Brazilian modernism and have grown into the current generation of artists.

**KW** What you are saying is so interesting. Did you feel that the work of Lygia Clark and Hélio Oiticica is still of influence in this century as well? Is that something you feel when you go to Brazil now?

**RF** Oh my heavens, yes!

**KW** Can you say why?

**RF** Lygia Pape, Gego, Oiticica, Soto: one could really go on for a bit through a litany of names. When you see them in the homes, they just seem like inevitable parts of what is going on, they fit the architecture, in some cases they are really exquisitely displayed, but they feel like they are a part of the environment – it is not like they are sitting there waiting for a particular curatorial arrangement and a change of lighting. They feel as though they are lived with and they are a part of the lives going on in all the houses. Some of the collections kept the contemporary and modern part separated, some were completely fascinatingly integrated.

**KW** So what are the names of the contemporaries who are universally appearing in the collectors' houses that you have been in? Was Rivane Neuenschwander everywhere? Cildo



## «BRAZIL'S BIGGER THAN THE UNITED STATES AND ITS VISUAL CULTURE IS CERTAINLY EQUAL IN SIZE AND EQUAL IN IMPORTANCE TO THAT OF THE UNITED STATES»

Meireles? Ernesto Neto?

**RF** Well, Meireles is another god. He is really one of the great, great Brazilian artists. Ernesto Neto, Neuenschwander, Beatriz Milhazes, there are plenty. It is a very specific array of artists and then there are plenty that I had never heard of. Really young ones are coming along whom I found absolutely fascinating, but I do not know who they are and how they fit into the greater scheme of things. I am feeling bad because that there are more artists who I should be mentioning.

**KW** Tell me a bit about when you worked with Rivane Neuenschwander when she did her show at the New Museum last year. Can you tell me about how that came about and why you decided to do her and what the appetite was like here in New York?

**RF** Years ago at the Walker Arts Center, where I was one of the young curators at the time, a young woman named Kemi Ilesanmi, who now works around the corner at Creative Capital, had seen Rivane's work and wanted to do a show. We said, "Great". There was this one gallery at the Walker which does not connect with any of the others; it stands alone and the proportions are really beautiful. So that was the gallery that Kemi chose and Rivane came and made the show. It knocked me out; it was one of the quietest shows I had ever seen and yet it had a potency that was intense. The materials were completely non-American – spices and in one of the pieces snails had eaten the maps but you could see the remains. This is true of a lot of her work – a perspectival piece of an egg and a glass of water; a doodled piece where she collected writing left over after a night of drinking at a bar; the things that people just do with their hands when they are talking, which later came back in the show that I was doing. At any rate I saw it and when I got to the New Museum, I thought it would be an interesting project for me to work on. I remembered it and actually at the New Museum there was talk of a show with Rivane, so we embarked on it. I was interested in doing it because I wanted the museum to become more familiar with Latin-American art and I had already done a show with Daniel Guzmán in Mexico in collaboration with a Canadian artist Steven Shearer. Rivane just seemed like the perfect person to work with and indeed once we got moving, she was. It was a wonderful experience and we were also able to get a lot of new writing on her work. We were fortunate enough to have Paulo Herkenhoff to do the lead essay and, for me, that was a thrill. He has been a major, major star in my constellation since I first met him was years ago when we were doing a project at the Walker, where we had advisors from around the world coming in to talk to us for a year while we created a show that was hopefully being made more intelligent by their presence. There was an amazing moment. It was one of those things you wait around to get funded for the better part of your lives. Paulo came in



*Installation view of Hélio Oiticica's Quasi-cinemas (including works in collaboration with Neville D'Almeida)*

and did an amazing essay that really put Rivane in the context of Brazilian art and Brazilian writing.

**KW** Why is she so important, so you think?

**RF** It is easy to answer the question in a world context. In a Brazilian context, I think there is something about the way Rivane sees the world that is different. In all of her work, she is so aware of the microcosm; her work is a constant investigation of the microcosm and mapping. It is always mapping the unmappable, creating maps only to then tear them apart, only to explode them. Only the most compelling of natural ways are used, whether it is rain or ants or snails. Her characters are all from nature. So it is a very, very one-to-one transformation that she is always involved in. This understanding of the microcosm in this country that is all about the macro makes her stand out quite uniquely. There is a particular tradition [in Brazil] of a certain kind of conceptual work coming out of Belo Horizonte and I think that is an important part of it too. If you compare Belo to São Paulo or Rio, it is kind of like the old west, it is different. The pronunciation of the Portuguese is quite different as well and the city stood a little bit more isolated than the others and yet at the heart of it; they are mining for gems, there are emeralds. [Laughs] So there is also this other kind of understanding of the mysteries within the earth and I think Rivane was also used to that: you see it in her constant use of the pans filled with water. I can get very literal at times, but in my mind it is as though they are panning for gold or panning for spirits. I think all of these qualities contribute to Rivane's uniqueness.

**KW** The first piece I saw of hers was a video piece that I saw in Frieze a few years ago. It was one of those things that so many people were saying you must go see this video work and so on, and I went and saw it and I was completely bowled over, I think it was the one with insects, which was a recurring theme, but if you live in a place like that they obviously play a much bigger role in your life. [Laughs]

**RF** They are literally everywhere. Rivane says all she has to do it put out a piece of food and she has a cast of thousands.

**KW** I like that, it's a great quote. [Laughs]

**RF** When I was there she was raising snails in her living room in a lovely little garden.

**KW** I know it might sound artificial, but I am about to bring an interest that I have at the moment in Italy and link it to Brazil. I actually think there is such a link between Arte Povera and that group of people that you mentioned before, Orozco, Alÿs, and Rivane. Why does this materiality, or poor materiality, have such a sway in Latin America?

**RF** Well, particularly Brazil, my mind is racing... is there an Argentinean equivalent to that? I don't think so. I think Argentina is very much about painting. They have many, many traditions of painting and brutalist painting, but I am also trying to think of Mexico...

**KW** I did say Orozco...

**RF** Well, with the contemporary artists there is an incredible sculptural fire there, but Brazil? I mean, I do walk around it – oh wow, Anselmo! Oh wow, Boetti! I think the parallels are incredible, but they are completely different. I think part of it was that maybe in Brazil after concretism, after living in a world of baroque architecture, maybe the reaction to the past was similar to the Italian artists. Brazil is going through a very tough political period, too. So I think maybe people wanted to get away from de materialized work and go more towards materialised work and use things that you can actually hold in your hand, use fabric, metal, beautiful fragile chains, delicate metal balancing things, you have to look at it as a moment of time. ■

*'Generational' Triennial at the New Museum will feature artists from all over the world, including Latin America, such as Adrián Villar Rojas from Buenos Aires; 15 February–22 April 2012, [www.newmuseum.org](http://www.newmuseum.org)*



# MARTA AND MÁRCIO LOBÃO SÓ DO BRASIL

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS FERNANDO YOUNG BRASILEIRO







*Marta and Márcio Lobão photographed in Rio de Janeiro, 4 October 2011*





Previous page: Marta and Márcio Lobão in front of works by Vik Muniz and José Leonilson

**KAREN WRIGHT** How did you both start to collect?

**MÁRCIO LOBÃO** When we first met, we both already had a passion for art. Martha is the daughter of important collectors I was already an enthusiast and also a collector. When we got married, we decided to create a collection reflecting both of our tastes.

**KW** Can you remember the first works that you brought together?

**ML** The first work we brought together comes with an interesting story. Just a few hours before our wedding I received a call from a dealer offering us an Antonio Bandeira. We were already in the church and the owner wanted an immediate decision. The dealer went to the church and together with our godfather and art councillor Jean Boguici, we analyzed the painting and decided to purchase it. Later we bought a batch composed of five works – one by Di Cavalcanti, a Frans Krajcberg sculpture, a Volpi, an Adriana Varejão and another Beatriz Milhazes.

**KW** Did you both come from families that collected?

**ML** The Fadel collection, which belongs to my wife's parents, is one of the most important collections in Latin America.

**KW** Is one of you more interested in contemporary art than the other?

**ML** When I started my collection, before Marta and I had met, it was

**LM** It is by Cildo Meireles who is one of the most respected contemporary Brazilian artists both in Brazil and abroad.

**KW** Do you feel that there is still the influence of the great Brazilian Modernists, such as Lygia Clark, Lygia Pape and Hélio Oiticica, today?

**LM** We have noticed that while living contemporary artists have given an enormous contribution to the art world, it has turned increasingly to the great artists of the concrete and neo-concrete, with artists like Oiticica and Lygia Pape who have continued recognition by the major institutions and collections throughout the world. As collectors we could not help but admire them and wanted to acquire the work of such talented artists. The collection has a beautiful piece of Pape entitled *Amazonino*. Lygia Clark is represented by two small *bichos* and an earlier 1951 screen where the artist began to work with the differing shapes would eventually be the origins to these later *bichos*. The collection also features a *Metaesquena* by Oiticica.

**KW** Did you ever meet Lygia Pape? I understand that she was really hospitable and often invited artists and collectors into the studio.

**ML** Unfortunately we have not had the opportunity to meet the artist. Our goal was to find a work for the collection that had both quality and importance, and which was accompanied by history and sentimental value.





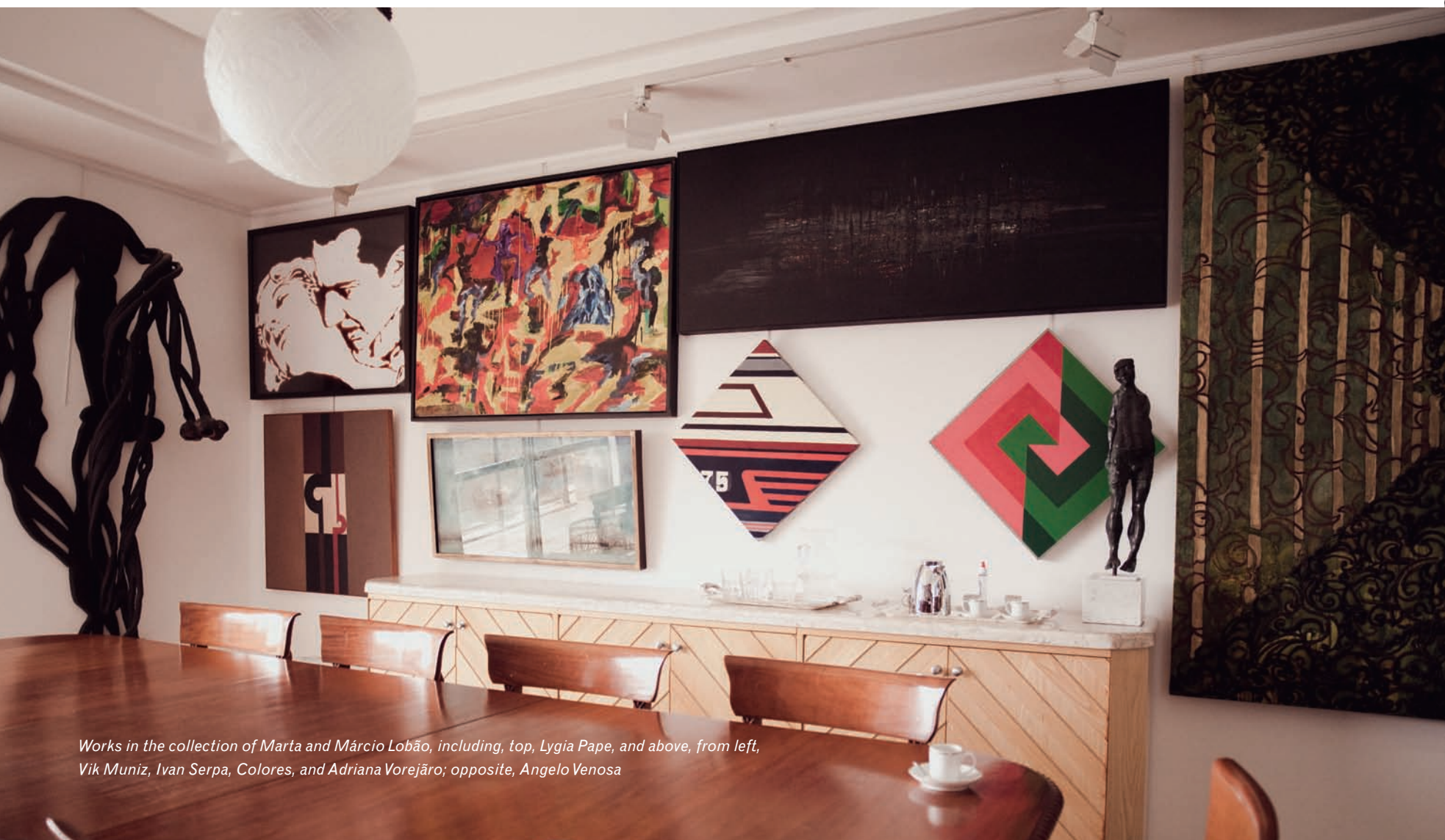
*Details of works in the collection of Marta and Márcio Lobão, including, opposite: Beatriz Milhazes, and this page, from left, Julio le Parc and Alfredo Volpi*

«OUR GOAL WAS TO FIND A WORK FOR THE COLLECTION THAT HAD BOTH QUALITY AND IMPORTANCE, AND WHICH WAS ACCOMPANIED BY HISTORY AND SENTIMENTAL VALUE. »





«LET US NOT FORGET THE ROLE OF ART AND ITS RELATIONSHIP TO THE SUSTAINABLE ATTITUDE TOWARDS LIFE»



Works in the collection of Marta and Márcio Lobão, including, top, Lygia Pape, and above, from left, Vik Muniz, Ivan Serpa, Cores, and Adriana Vorejãro; opposite, Angelo Venosa









*Works in the collection of Marta and Márcio Lobão, including, above from left, Alfredo Volpi, Iran do Espírito Santo and Lygia Clarke, and opposite, Tunga*

mostly composed of nineteenth century academic paintings. When we got married, we decided to extend our horizons and begin to acquire modern and contemporary pieces. The first acquisitions came together with this intention.

**KW** Do you still differentiate between the old and the new art?

**ML** As collectors, we do not distinguish between academic, modern or contemporary art, our passion is for art no matter what the period. We buy art that speaks to our heart! The work on the easel is by Nicolau Antonio Facchinetti [1824–1900] and depicts the artist's view of Guanabara bay and is very important not only for its period but for art history in Brazil.

**KW** Are you a fan of Ernesto Neto? I notice the quite overwhelming work in the living room.

**ML** Ernesto Neto and Carlos Bevilacqua decided to create and work together to perform especially for an exhibition. The piece has a special meaning because it is a work of two great artists exploring a single universe through their individual ideas and concepts.

**KW** Is Tunga someone that interests you as well?

**ML** Tunga is an artist of international renown. We wanted a sculpture that could float and fill in an isolated space, outside the wall, something just to make this contrast between the fixed wall screens and an object that could move.

**KW** Can you tell me about the installation piece of the staircase in the vitrine?

«AS COLLECTORS, WE DO NOT DISTINGUISH BETWEEN ACADEMIC, MODERN OR CONTEMPORARY ART, OUR PASSION IS FOR ART NO MATTER WHAT THE PERIOD. WE BUY ART THAT SPEAKS TO OUR HEART!»



The piece in this collection belonged to a great friend of the artist who lived with it for years. Pape thought it was important for this work to be with someone who she was close to.

**KW** Your Beatriz Milhazes is quite an early one – do you collect her later work as well?

**LM** Milhazes is in our view an artist who works beautifully with colors and the joy that these colors elicit. We do not have this feeling about the work of Beatriz that relates to neo-concretism which seeks straight lines, and color too in that phase is not the most important thing.

**KW** Photography seems to play a big role in the collection.

**ML** Photography has been very prominent in contemporary art and we have always had both great curiosity and pleasure with living with this kind of work. We feel that it enriches the collection. There are some great artists working with photography and as part of the collection, such as Vik Muniz and Miguel Rio Branco, among others.

**KW** Who did the large piece outside the apartment block?

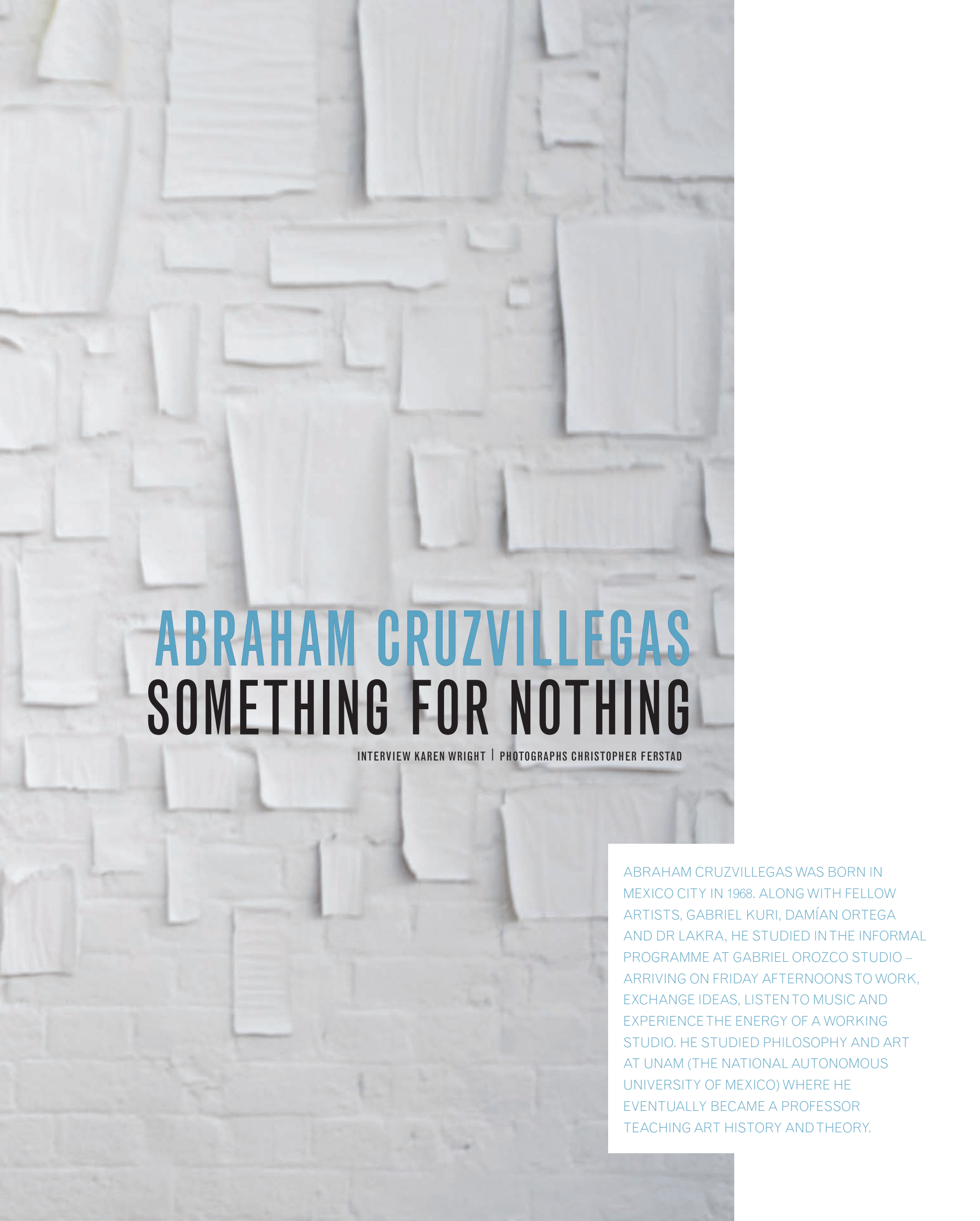
**ML** Angelo Venosa is the artist that created this whale sculpture in front of the building. For us it is a pleasure to live with this piece because, besides the beauty of the piece and the importance of the maker, the piece is an important tribute to nature and its inhabitants, the environment so assaulted by man. Let us not forget the role of art and its relationship to the sustainable attitude towards life. ■





*Abraham Cruzvillegas photographed by Christopher Ferstad  
in Oxford , 27 September 2011*





# ABRAHAM CRUZVILLEGAS SOMETHING FOR NOTHING

INTERVIEW KAREN WRIGHT | PHOTOGRAPHS CHRISTOPHER FERSTAD

ABRAHAM CRUZVILLEGAS WAS BORN IN MEXICO CITY IN 1968. ALONG WITH FELLOW ARTISTS, GABRIEL KURI, DAMÍAN ORTEGA AND DR LAKRA, HE STUDIED IN THE INFORMAL PROGRAMME AT GABRIEL OROZCO STUDIO – ARRIVING ON FRIDAY AFTERNOONS TO WORK, EXCHANGE IDEAS, LISTEN TO MUSIC AND EXPERIENCE THE ENERGY OF A WORKING STUDIO. HE STUDIED PHILOSOPHY AND ART AT UNAM (THE NATIONAL AUTONOMOUS UNIVERSITY OF MEXICO) WHERE HE EVENTUALLY BECAME A PROFESSOR TEACHING ART HISTORY AND THEORY.



Cruzvillegas has been part of the group of younger Mexican artists including Ortega, Lakra, Kuri and Minerva Cuervas who are the subjects of growing attention from both curators and collectors. Cruzvillegas has had both solo and group shows in New York, France and Houston, Texas and group shows in London, Chicago, Warsaw and Vienna, among others, illustrating the widespread interest in his work. His work has appeared in both the New Museum and MoMA in New York City and is currently on display in Tate Modern. This year, he is also participating in 'Untitled' (the 12th Istanbul Biennial). He has been the recipient of several prestigious residencies including Cove Park/CCA, Glasgow, Scotland (2008), at the Wattis Institute/CCA, San Francisco, (2009) and most recently the DAAD Artists in Berlin Residency Program (2010–11). Having completed the DAAD residency he now intends to move back to Mexico City and find a studio.

In the past Cruzvillegas has utilized ephemeral materials, plants, cake, receipts, posters and more recently sound and transformed them à la Duchamp into first art and then an individual statement of his own voice. Need plays a part in all of Cruzvillegas' work, either out of financial or, latterly, a social need to both include and influence.

«AS AN ARTIST I MAKE  
THINGS OUT OF NOTHING.  
BUT I GREW UP LIKE  
THAT. I KNEW HOW TO  
MAKE THINGS OUT OF  
NOTHING AS A CHILD»

**KAREN WRIGHT** Where were you a professor?

**ABRAHAM CRUZVILLEGAS** Two universities in Mexico City. I didn't study art; I studied education. I'd been interested in education for a long time. It was also the only income I had. And it was impossible to make some of the works I was making without the market behind me. Damián Ortega, Gabriel Kuri, all of us affiliated with the Gallery Kurimanzutto in Mexico City – we'd been friends fifteen years before the gallery started. And the other part of the work – PR, curatorial things, institutional things – we were not able to do. So this combination is good. We can all do our work properly, not suffering from where to get money to live.

**KW** I don't have a problem with galleries at all. But sometimes it affects the work, and that's when I have a problem with it. When I feel like people are churning out work for the marketplace.

**AC** That is why I mentioned this idea of genealogy, and all these artists that I have been looking at for a long time. It is because they have been making work in a different way, not just thinking of the market.

**KW** And they were lucky. They were working in a time when you could do that.

**AC** Exactly, and keeping their freshness to make work that can be autonomous and free of this, but also be part of the market. Not being naïve...

**KW** And writing is important for you.

**AC** It has been part of my work for a long time. I have been writing for papers because of the lack of criticism of contemporary art in Mexico. The older critics didn't pay attention to it. Before Cuauhtémoc Medina and a few others, it was hard to find writers interested in what we were making or even in international contemporary art. So we started off very intuitively, or very naïvely, writing about other people's work.

**KW** It is interesting how certain artists sort of 'become' the zeitgeist, in a sense. And Felix Gonzalez-Torres is someone who in a way struggled all his life for recognition, and now he has become this central figure and people realise how important he was.

**AC** It is a good point to discuss. It is who is looking at him. I would say no if I found something tricky from these curators in Istanbul. I know them pretty well, and I think what they are doing is honest. They are trying to make a dialogue with previous curators of the biennial, but also with different artists from abroad.

**KW** I've just talked to Gabriel Kuri, as you know. We were talking about why Mexico is having this moment, in a sense. Damián Ortega [and others] told me that it was very hard for people in Latin America, particularly of Gabriel's generation, to have information about contemporary art.

**AC** Absolutely.

**KW** So it is very interesting how this group of artists has emerged. And that has a lot to do with Gabriel Orozco, doesn't it?

**AC** This is true, because this is my generation. Damián Ortega, Gabriel Kuri,

Dr. Lakra, Gabriel Orozco. We came from different social environments. No society is flat, but in Mexico it is very contradictory, even now. But I am talking about 25 years ago, when we all met. We met in different contexts. I made caricatures and comics for the newspaper when I was young.

**KW** So did Damián. It's interesting.

**AC** That is why we met. Damián and I had a very similar development. We started making paintings and when Gabriel Orozco returned to Mexico from Europe, Gabriel Kuri and Damián approached him for advice, as he was more experienced. He was very young, but he had more experience from living abroad. It started very spontaneously. Just asking him for books to read, and so on. But then I participated in my first group show. I made some kind of painting-cartoon-sculpture, everything mixed together. Gabriel saw some of these works and asked Damián to invite me to join them for their gatherings. It was a very special moment, because it was after the 1985 earthquake. The society was totally devastated, and under reconstruction.

**KW** Mexico City was badly damaged.

**AC** Yes, and the government didn't react appropriately. It was the society that went beyond the government to prevent chaos and reconstruct the city. We were part of that, very young.

**KW** You have an interesting background. Tell me about your parents.

**AC** Damián's and Gabriel's parents were communists. In Mexico there has been a long tradition of communism, since the early 20th century, with Diego Rivera and others. But over the years it developed into something very strange. It meant being repressed by the government. But an intellectual section of society remained critical of the state. My parents were not intellectuals; they were working class, indigenous people from the countryside. Mexico City was not so big in the Sixties. It is important to understand that. Mexican society, [like] many other countries around the





*This page: The Optimist Failure, 2011*

*Previous page: Blind Self Portrait as a Post-Thatcherite Deaf Lemon Head. For 'K.M.', 2011*



«I AM SO HAPPY THAT I CAN MAKE THESE THINGS, THAT THROUGH  
WORK YOU CAN MAKE SOMETHING JOYFUL OUT OF NOTHING»







world, was dreaming of progress and modernity. The American way of life. But suddenly in Mexico we had oil. So the government and the economy went only into oil. The fields, and the production of anything else, were abandoned. So the promise of consumption, as I call it, which comes along with the promise of modernity, failed simultaneously. This didn't happen in the so-called developed countries, because the failure came after the promise. In Mexico, it came simultaneously. My parents' generation knew about this failure. And then, as many other people did, they invaded areas in the outskirts of Mexico City.

**KW** I was told that if you squatted on the land for a certain amount of time, it became your land. Is that unique to Mexico?

**AC** No. I think it happens in many other places, that it is a human thing. Because the human is unfair, and the distribution of wealth is unfair everywhere. It happens wherever there is poverty.

**KW** Could you tell me a little about *autoconstrucción*?

**AC** For me, it is a different set of solutions for different needs. I make a very clear difference between do-it-yourself and *autoconstrucción*. Because do-it-yourself is more like pre-made or ready-made, like Ikea, like things that you make at the weekend. Like a hobby. Which is okay! It is [just] a different economic model.

**KW** But it is also different materials.

**AC** Exactly. As an artist I make things out of nothing. But I grew up like that. I knew how to make things out of nothing as a child. It was the way we built our house and our neighbourhood. In a system of collaboration and solidarity. It is a very optimistic thing.

**KW** But material holds memory. Damián talked to me about this.

**AC** In my mind, all materials have memory. Even new materials. You understand the economy through the things that people discard. But in Mexico, nothing is discarded. It is very hard to find garbage, because everything is recycled. And there are special neighbourhoods in Mexico for repairing things.

**KW** Here in the UK, you want people to throw things away constantly, so you spend money, and that is part of the whole capitalist paradigm.

**AC** Culturally we have something that comes from pre-colonial times called *techio*, a system of exchange that does not involve money, but values. Not goods, necessarily, but activities. I think this is still alive.

**KW** In a sense, this *techio* came from someone like Gabriel, who came back and opened his studio. He didn't need to do that.

**AC** Exactly. That is beautiful. I try to extend this sense of exchange, this generosity, with my students. I think this was key for our workshop with Gabriel. Learning from each other. There was no authority role.

**KW** Orozco put you in this show in Venice [*The Everyday Altered*, 2003], which again came out of this group of artists using found materials. I was looking at one of Gabriel Kuri's pieces for the South London Gallery and it is very Duchampian. It is like the Large Glass. For some reason, with Latin America as the context, I don't think Duchamp. But there has to be that...

**AC** Of course. Art is about language. And we are individuals and we have specific contexts again, cultural contexts, intellectual contexts. But we are sharing the same tools as artists, and the same language, but we are inventing new tools for saying new things from the same language and it is the same, let's say, alphabet. But even Gabriel Kuri and me, we are both from Mexico and using found objects and we are saying absolutely different things.

**KW** If you just describe the work, you could say the work sounds quite similar, but it is very different. Can you talk about that?

**AC** In my perception – even when his work is talking about an economic system, like how we are expecting things and the time in between becomes an amount of money, energy, whatever, he gives these measurements a shape in space – but the work is very sensual for me, and very musical. It has some sort of rhythm and pace. I can even listen to the music. But his work is very sharp and even cold, in many ways. Making the counts of minutes, seconds, chewing gum wrappers, the numbers from the line at the supermarket. And, in my case, I am trying more to describe a contrast between economic systems. So even when both works can refer to economy, in my case I am thinking how you can develop something, an optimistic perception out of crisis, out of scarcity. It is not an administrative perception of reality. I am not saying Gabriel's is an administrative perception, but mine is not, for sure.



Right: La Familia, 2009

Opposite: installation view of *Autoconstrucción*, at CCA, Glasgow, 2008

**KW** You use obscure material in a way he doesn't. The way Gabriel uses receipts, for instance, and makes a formalist work out of them, but also a tapestry, or whatever. But the receipts are there for you to see. When you had your receipts in the red room at Tate Modern, you covered them up. You can't see what they are. The memory is there but there is obfuscation.

**AC** I think what we both share is that the memory is important. It is important to have the memory of the object or of the individual there, but not as a didactic element. It is not autobiographical; it is not self-referential; it must be open. When you say I hide the memory of the object, it is because I don't want people to learn about my personal life, but it is there, even when you don't see it. In many cases of my work, everything gravitates around my personal experience, but you cannot see it directly. And it is not important, of course.

**KW** Because it is a universal language.

**AC** Exactly.

**KW** You have this whole history of the readymade. And in the Sixties, you had artists, the Arte Povera group especially, using found materials to get away from the preciousness of sculpture. There is a thread going through, but the way you're using it is very different.

**AC** Normally when we talk about memory, there are two choices, personal memory or history – which means art history in the case of an artist. And normally I try to shift to a third one, which is genealogy. And my genealogy relates to artists who are dealing not only with the materials as they are, to the readymade tradition, but also dealing with the activity. David Hammons, Jimmie Durham, Robert Filliou, David Medalla, and others. The thread you mention through these artists takes them apart from the



## «THE ELEMENTS I USE IN MY SCULPTURES, FOR INSTANCE,

readymade tradition because they are in more of a performative area, which is related to process, and they link with society in a direct way, not only in the museum context. Like Medalla's impromptus or activities in the street. I don't know whether these activities, which are more ephemeral or even stupid, are producing anything. Maybe the only thing they are producing is more language. And that is maybe my goal, to approach this kind of thing. And I don't feel that I am that close to the Arte Povera tradition, funnily.

**KW** Did you know Jimmie when he was in Mexico?

**AC** We met briefly when he lived in Cuernavaca. We are now very good friends. But it is not necessary to be friends with artists. I don't know David Hammons personally but I feel like I know his work very well, to understand what I can learn from him.

**KW** Another thing about Mexico: we forget how recently collecting contemporary art started there. Before, everyone was collecting those academic Mexican paintings.

**AC** There are new collectors but I don't think there is something as strong as a movement. Even when there are many new commercial galleries in Mexico, because there is supposed to be something like a boom. I think it is far from being so.

**KW** Well, the work is being bought by museums outside, in the West. The Latin American acquisitions committee at the Tate bought your piece [the 'red room']. But when they reopened MoMA in New York there was virtually no Latin American art. I think Lygia Clark was in the first opening but

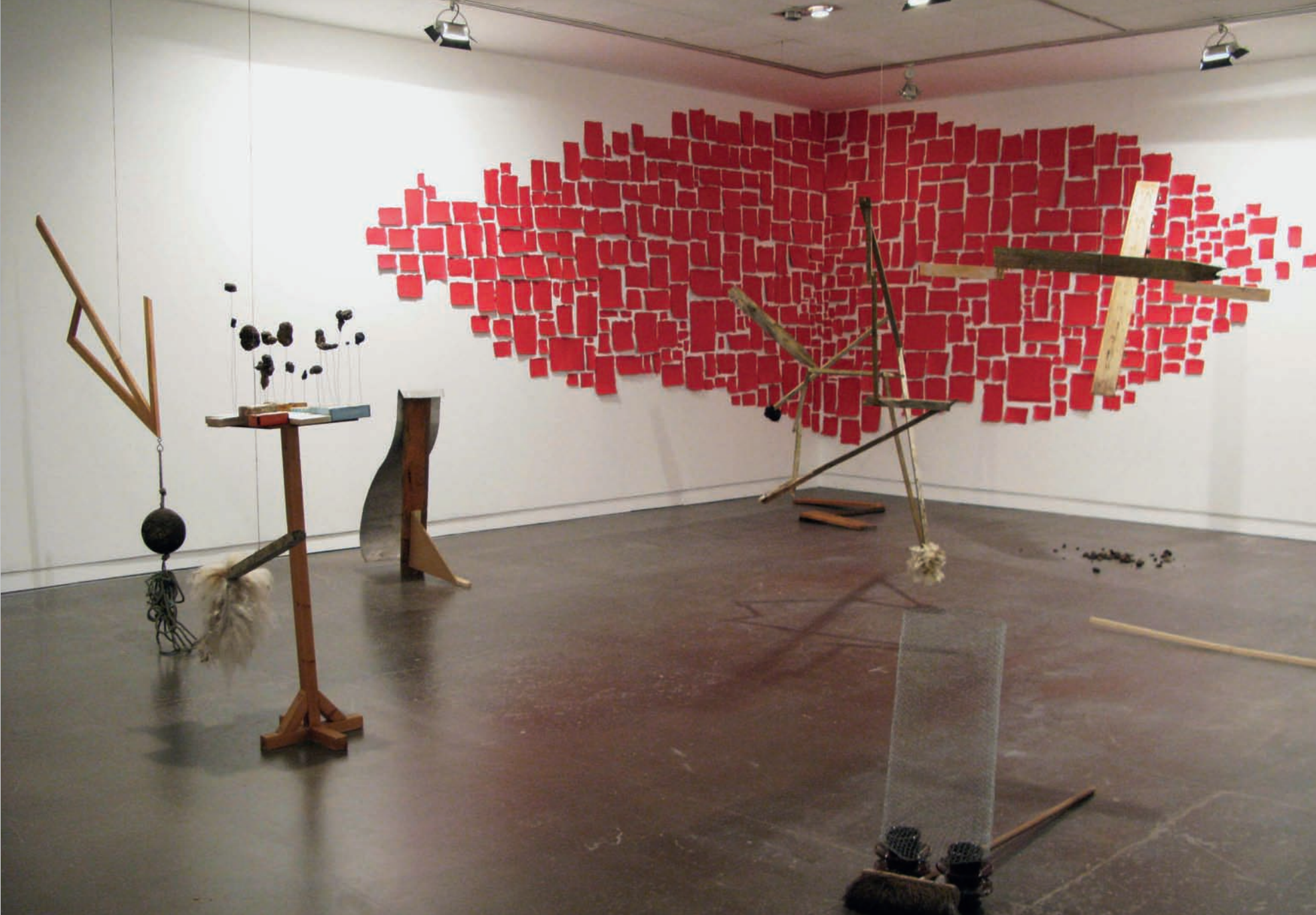
otherwise there was quite a shocking lack of it. The attitude was always, 'Well you can go to the Museo del Barrio to see it.' But it was ghettoised for lots of reasons.

**AC** I think so. As I was telling you, now it is so normal to include artists from the world over. When I went to the Havana biennial 20 years ago, it was the only biennial on earth doing so. Now nobody questions it. When I grew up it was hard to find information about contemporary art. Collectors weren't interested in our work when we were younger. Even now there are only a few risky people buying our work in Mexico. Which is okay, they don't have to! But even the institutions only show our work only when they have absolute security about what they are showing. It is a long time since I showed in Mexico. I am not complaining, it is just a fact.

**KW** Tell me about Scotland. Your red room is on show here at the Tate at the moment. Tell me about the genesis of that.

**AC** It is related to the idea of *autoconstrucción*. I tried to make it a structure and a platform for my work in Mexico. But it was only when I was in Europe that I said 'Eureka!'. I spent the six months working in two places. Making studio work in Cove Park, and working in the city at CCA. But I also worked with a bike-recycling workshop in the east called Common Wheel. I made a sound system out of a forgotten bike to play music in the streets, because in Glasgow, everybody plays in a band. The nice thing for me is having this platform of *autoconstrucción* that I can use in many different contexts. I approach the local people, let's say the music scene in Glasgow, to make a hybrid thing. I am so happy that I can make these things, that through work





## I TRANSFORM THEM INTO THEMSELVES»

you can make something joyful out of nothing.

**KW** And again, the room is made out of, in a sense, nothing.

**AC** The room was made out of found objects [in Cove Park], which was a challenge, because normally, in Mexico City, or in Paris, or in Berlin you can find easily wood or pipes, or industry. But in Cove Park there is nothing. [Laughs] I only found really rotten old wood that had spent years outside. I also found lots of sheep shit. So I tried to combine all these materials to make an environment. And the papers I paint are from the period I spent there. Images from the newspaper, the ticket from the train, the ticket from the ferry, the drawing I received from friends, letters, postcards, wraps of food.

**KW** I am always interested when people obscure things like that.

**AC** You mentioned Duchamp, and this idea of looking through the glass. It means that in a way that your activity is piercing the material without breaking it. And there is this mechanism of understanding, which you see through and then you see reality. It is a frame for reality. I think people ask what is behind when they are not finding anything, or something is stopping the gaze. And I wanted something that is kind of obscuring, this term you are using, which I am not sure I would use, but I think is correct. People want anecdotal things, stories.

**KW** They want narrative, but you are not giving it to them.

**AC** I prefer them to imagine what is behind. So it is they who are making this narrative. I think I make my work the way I do because everything is fragmentary. And you make your own reality by joining these fragments.

That is my idea with everything I do. There is a narrative, but it is one that you can rearrange yourself.

**KW** And there is usually more than one.

**AC** Right. It is unstable. It is about something that is about to fall apart. These pieces of paper pinned on the wall, there is no one way to arrange them. It is totally random. I am making one of these for this exhibition [at Modern Art Oxford]. A white one.

**KW** White on white.

**AC** For me it is more about looking at the wall than the papers. And of course there is something behind, which is very important for me. But then I don't think it could be important for anybody else. It could be totally un-exotic and silly.

**KW** So coming back to this formalism in the work. Does that just happen?

**AC** I was working like this for some years and wondered why. I think it is because the context in which I grew up provided me with the tools to understand that anything can fit in fragments to become something, even a house, where you can live, and which you can change according to specific needs. That is what I have been doing. That is why I have been approaching different media and formats for my work.

**KW** There was another Duchampian phrase. The viewer 'completes the work'. At the end of the day, as an artist, you give it away.

**AC** I am not a fetishist. I don't think these objects are mine any more. I think maybe the idea is mine. Or how I arrived to do this. The process. But the object should be autonomous. I don't feel close to the idea of ritual,



or that art should be close to the thing of style. Like repeating something so that people understand: this is his. I feel more like trying to make something different every time. Making unstable the idea of the ritual or the repetition. I think this is important for me because I am changing every day. So why should I make [my art] the same? So I don't trust the rituals.

**KW** A friend of mine thinks the Red Room comes very much out of Kazimir Malevich and the Russian constructivists.

**AC** That is nice.

**KW** Do you see that connection?

**AC** Of course I do. It happens to me after I make the work.

**KW** Has this exhibition clarified this work for you?

**AC** I think so. And I have made other paper pieces that are not just black or white. It changes the meaning. It is not only about art history, just extending the answer to related fields. I have been interested in Alexander Rodchenko strongly for years. But now I am trying to make some kind of appropriation again. I find materials in the street; I also find information in the books. I appropriate but not in a didactic way, or as an anecdotal thing. I am making drawings by scratching. I make a drawing on the wall, then take off the plaster or paint until I get to the bricks or the concrete or whatever the building is made of.

**KW** Excavation.

**AC** Exactly. Removing instead of adding. But these drawings are related to Rodchenko, though I didn't realise until it was finished. The hanging

there is no space or private space. We have an event on the street every month. 'La Galería de Comercio.'

**KW** I want to get back to Felix Gonzalez-Torres, because I am interested in what you think about him and what it means for your work.

**AC** Gonzalez-Torres is important because of his understanding of who he was. His critical way of approaching his identity. Not 'becoming' exotic. Not 'becoming' third-world. Not 'becoming' whatever. He was openly gay. That is something I don't have, for instance. It was not so important being Cuban, but he was. He let everybody know he was Cuban. This kind of hinge is important for me, in his case.

**KW** But also the democratisation of his work.

**AC** The billboards.

**KW** And the fact that you take something away with you.

**AC** The candies, the posters, the passports.

**KW** And the events. The dancing.

**AC** I remember that image well because I didn't see the performance. That is the important thing for my generation. There was no Internet. We only saw these images printed. We only had information through photocopies. But I remember this image very much. In a blurry black and white photocopy. But the combination of things, the media I was approaching the work through. For me, it made sense. I don't think it is necessary for me to have the performance live. I understood perfectly.

**KW** Do you think that YouTube is a positive thing?

## «I FEEL MORE LIKE TRYING TO MAKE SOMETHING DIFFERENT EVERY TIME»

sculptures. And I think I cannot be naïve about all of the information we can take from art history. The question is how do we approach this information, and I think it should also be in economical terms. I think, if I understand who I am, where I come from, what I want, what I need, I can devour all of this [art-historical] information. As with Hélio Oiticica and his generation.

**KW** He is another artist who is important for young Mexican artists, but not only for Mexican artists. But it is only recently that he has been accepted here.

**AC** I think he and others were very advanced.

**KW** That is why we are only discovering them now.

**AC** The beautiful thing for me is how we are consuming this information. I think they were sharing a lot of information in the late Fifties. From such different environments, and able to communicate it so smoothly. It should happen again.

**KW** Especially because we live in a global world. It sounds to me like this is where the Istanbul biennial curators are coming from, because they are trying to bring together different generations of artists.

**AC** I think it is a challenge, proposing a very formalistic exhibition that is also very political and contradictory in terms of generations and so on. I like telling stories, but I think it depends how, and I think everything is ruled by need. If it is not necessary, why do it? Do you change, do you learn better?

**KW** My daughter thinks that artists don't really have anything to fight against at the moment.

**AC** I think we do.

**KW** But how do you convince someone young of that?

**AC** Luckily, I think there are some younger artists doing so. I have been trying to do so in a different field, in a different way. Younger generations have the anger. And they have the right to do things.

**KW** Continuing the right to be aggressive when you become comfortable.

That has always been the problem with my generation, and will be for hers.

**AC** With some of my friends I have a project in Mexico City. It is outside;

**AC** It is very positive thing. I love it.

**KW** Why don't you like Arte Povera?

**AC** I like Arte Povera, especially its criticism of postwar society. But I think it is not so 'povera'. The materials they use are not poor at all. I find it interesting that many people include Alighero Boetti in that generation and I don't think he is was a Povera.

**KW** I was going to bring him up because the thing about Boetti was that he was hijacked in a way, again by death, I suppose. But he really wanted to democratise art. Was he important for you?

**AC** He is super important, in many ways. The combination of magics in his mind. His identity. Incorporating politics in such a subtle way. Mysticism and politics.

**KW** And charting transformation.

**AC** Even making a statement on transformation. That transformation shouldn't necessarily be something evident. Like transforming milk into milk. Perfect, beautiful! The elements I use in my sculptures, for instance, I transform them into themselves, you know. So you can see what they are. There is nothing behind. Everything you have to see is there. It is transparent. I like that with Boetti as well. I find a very strong link between him and Jorge Luis Borges. The idea of the library in Borges as multiplying itself infinitely, as in a mirror. And I think Boetti had the same. Himself mirrored into many dimensions. Something I am very interested in – another thread with all of these artists, is humour. With Damián as well. We started out making caricatures and comics, and I think I am still making...not caricatures, but humour.

**KW** There's a lightness of touch. We are all so glum. I love the constructed bicycle. It is about autoconstrucción but also the joy of the thing.

**AC** Humour makes you think, you know. It makes you understand. It seems to have worked. ■

*Abraham Cruzvillegas, Autoconstrucción: The Optimistic Failure of a Simultaneous Promise is on at Modern Art Oxford until 20 November 2011*







# A COLLECTOR'S VIEW

## TONICO LEMOS AUAD

## ALEXANDRE DA CUNHA

WORDS CATHERINE PETITGAS | PHOTOGRAPHS MIKE McCLAFFERTY AND THOMAS SERGEANT







I MET CATHERINE PETITGAS WHEN I WAS PREPARING OUR BRIC CATALOGUE LAST SPRING. NEWS HAD ALREADY REACHED ME ABOUT HER THROUGH OTHER COLLECTORS, SOME OF WHOM WORKED WITH HER ON THE INTERNATIONAL COUNCIL OF THE TATE OR SERVING AS TRUSTEES AT THE WHITECHAPEL, THE SERPENTINE, AND PALLANT HOUSE. HERE WAS SOMEONE WHO NOT ONLY COLLECTED AND WAS PHILANTHROPIC BUT WAS PASSIONATE ABOUT LEARNING MORE ABOUT THE SUBJECT AND SHARING THIS EXPERTISE IN KNOWLEDGE BY RAISING THE PROFILE OF LATIN AMERICAN ART IN THE PUBLIC DOMAIN. WHEN I MET HER AND VIEWED HER COLLECTION, I REALIZED I HAD CHOSEN WELL AS SHE SPOKE ELOQUENTLY ABOUT THE WORKS SHE HAD SELECTED. SHE IS ALSO WELL-READ, NOT SURPRISING FOR SOMEONE WHO RECEIVED HER MA FROM THE COURTAULD. IT WAS APPROPRIATE THEREFORE TO INVITE HER TO CHOOSE SOME OF THE ARTISTS FROM HER COLLECTION TO WRITE ABOUT FOR THIS LATIN AMERICA CATALOGUE.

THE CLOSEST I EVER came to physical aggression in Brazil was a couple of years ago on a visit to one of my favorite haunts in São Paulo, the Luisa Strina Gallery. That year, the São Paulo Bienal building had been left mostly empty and Luisa had invited Jens Hoffmann of CCA Wattis to curate an exhibition of 'invisible works' provocatively entitled 'This is not a void'. As I was leaving this exhilarating show, a dreadlocked character I had noticed earlier on loitering around the door threw himself at my feet, mumbling incomprehensible words with revulsed eyes. My heart jumped and I clasped my purse closer – only to realise he was an actor and that I had just been tricked by Tino Seghal's 'This exhibition...'. But what really struck me that day was the piece by London-based Brazilian artist Tónico Lemos Auad that Jens had selected for the show.

Entitled *Volunteer*, it was literally nothing but a delicate, flowery scent worn by Luisa's 'volunteer' gallery assistants. 'How clever!' I thought – the most invisible of all pieces is also the most omnipresent, floating through every corner of the gallery, paying tribute in passing to Duchamp's *Belle Haleine*. I was to learn later on that Tónico had spent many months researching perfume making with an Oxford-based 'Nose' and had created what really amounted to an ephemeral sculpture of scent. Back in London, Tónico had a



Opposite: views of Tónico Lemos Auad's studio at Gasworks, London, and below, his *Grape Vase*, 2009:

solo show at the Stephen Friedman Gallery. The perfume bottle was there, a simple glass flask with letters of gold spelling out 'volunteer' lying loose at the bottom, complete with a rainbow colored chart to map out the notes of the perfume, both giving oddly lyrical materiality to a fundamentally dematerialised object. I simply had to own this piece: it is now displayed in our London dining room – I have yet to find a guest to volunteer to wear the perfume, though. I still hadn't properly met Tónico. By chance on a visit to the amazing Gasworks in Vauxhall, I was let into Tónico's studio in his absence: I discovered a fascinating treasure trove of the most unlikely objects, half-eaten grapes, delicate lace, yards of gold chains dripping from the ceiling, stale bread, life-size pigeons made of pencil lead, books, photographs, drawings, press cuttings. I had met the creative mind before I had met the artist and I was under the spell!

Alexandre da Cunha, another London-based Brazilian artist also came to my attention through a compelling piece at the Luisa Strina Gallery. Close to exhaustion after a full day of gallery and studio visits on the occasion of yet another São Paulo Bienal, my eye was caught by an intriguing display. The piece was called *Terracotta Ebony* and consisted of four pots arranged with Morandi-like serene harmony on a shelf. Except that on closer







*Above, Alexandre da Cunha photographed by Thomas Sergeant in his studio in London, 5 October 2011; below, his works from the Terracotta Ebony series in the collection of Catherine Petitgas; opposite, the artist's studio with a work in progress*



inspection, the 'terracotta and ebony' pots were actually made of carefully selected plastic toilet plungers. The pun on Duchamp's *Fountain*, disguised as one of the most accomplished still-life ever painted, was just pure genius. I now own that piece too – another not so palatable addition to our dining room, possibly.

Tonico and Alexandre have much in common besides sharing the same commercial galleries. They are of the same generation – Tonico was born in 1968 in Belem, and Alexandre in 1969 in Rio – and were both students in São Paulo when they were sent to London under a government grant scheme. Alexandre went on to do an MA at the Chelsea College of Art and Tonico at Goldsmiths, following which they both took studios at Gasworks that they kept for many years – both have now moved to new studios – and they are friends.

Perhaps more importantly, they share a similar approach to making art, working primarily with found materials in clear Duchampian mode. And this is perhaps their closest similarity: they both use humble, mostly domestic materials, which they transform into highly sculptural, visually enticing pieces. In the case of Alexandre, toilet plungers, mops, towels, brooms, metal dishes, are assembled, twisted, woven, glued, welded, to be transformed into







«MOST OF HIS PIECES  
BEAR A RISK OF SELF-  
DISINTEGRATION, OF  
DISAPPEARING BEFORE  
OUR VERY EYES»



*Views of Alexandre da Cunha's studio*

witty, evocative works. In the case of Tonico, his signature pieces are made of more ephemeral, barely there materials such as carpet fluff, dried grape stems, banana peels, lace or faded paper transformed into precarious shapes that are best appreciated in photographs.

I find there is something profoundly Brazilian about this use of materials. The reference to Arte Povera is tempting, but I think it would be misplaced. To me it denotes more an acute awareness of wealth disparity in Brazil, a sort of modesty that draws artists to the inferior layers of society as a source of inspiration. This approach is found in the work of Hélio Oiticica with Samba Schools, Vik Muniz in his photographs of detritus – and the excellent film 'Wasteland', the Campana brothers' furniture made of recycled materials, among many others. In addition, for two Brazilian artists based in London there is something almost nostalgic about their use of everyday, domestic materials – something about being homesick, about longing for the normality of a mother's home.

Besides this common use of materials, Tonico and Alexandre have very distinctive voices, as their sources of inspiration are radically different. With a twinkle in his eye and a good dose of deadpan humour, Alexandre delivers his own reworking of iconic moments of Modernism: the toilet plunger Morandi I own, a Morris Louis made







Tonico Lemos Auad's studio

from striped towels, an Agnes Martin grid of woven mops, a Brancusi *Endless Column* out of metal kitchen bowls. The result is amusing, visually extremely pleasing – Alexandre has a special talent as a colorist – and is intellectually appealing. He once told me with characteristic dry humour, how he relishes the thought of a domestic object leaving the home through the kitchen door, so-to-speak, and returning through the front door, having been elevated to 'work of art' status through his light-touch transformation. More importantly, by suggesting everyday objects can be read as modern masterpieces, does he deliver a mockery of the 'significant form' of early abstraction, of the 'meaningful gesture' of abstract expressionism, of the austere spirituality of minimalism, or does he pay tribute to these iconic moments that have now seeped through our culture of mass produced objects? It is this ambiguity that makes his work so compelling.

In contrast to Alexandre's slick processes, Tonico's beautifully hand-crafted and painstakingly time-consuming pieces offer a delicate, humorous new take on the theme of the vanitas. Some of his works are more obviously related to the theme: bacchanalian skulls and vases made out of dried grape stems, where each fallen grape is replaced by a speck of gold refer directly to the dangers of excess. It is also in his processes that Tonico alludes to the transience of life. His pieces take remarkably long to complete. One of the key pieces in our collection, a slanted shelf of colored papers pressed

between precariously standing glass sheets and entitled *Seven Seas – night* took no less than two years of patient fading by sun light. A mere brush with an elbow could send the piece crashing to the floor – another challenge to our dining room display. Grape vases take a year to dry in shape. Some of his earliest and best-known pieces, floor sculptures made out of carpet fluff, which resemble ghost-like, hallucinating creatures that seem to materialise out of thin air, take weeks of fluff 'harvesting' alone, Tonico said. Yet at the end of the display, all that is left of these elaborate labor-intensive pieces is a single edition photograph demonstrating the scale of each actual sculpture. And this perhaps is the most remarkable aspect of Tonico's work: it seems that most of his pieces bear a risk of self-disintegration, of disappearing before our very eyes. Is that not the ultimate reminder of 'vanitas vanitatum omnia vanitas'?

There are grander works in our collection – majestic pieces by Beatriz Milhazes or Gabriel Orozco, more valuable pieces by the masters of Latin American modernism, more conceptual works by Francis Alÿs or Rivane Neuenschwander – but the works that time and again take pride of place in our home are by Tonico and Alexandre.

*Both artists will be showing their work in solo exhibitions at CRG Gallery, New York, in Spring 2012.*









Above: Self-sabotage (Autosabotage), 2009; Opposite: Tatlin's Whisper, 2008

# TANIA BRUGUERA

## A GUN TO THE HEAD

INTERVIEW KAREN WRIGHT

TANIA BRUGUERA WAS BORN IN HAVANA, CUBA IN 1968. HER WORK HAS BEEN INFORMED BY GROWING UP UNDER A DICTATORSHIP AND DEALS WITH ISSUES OF GENDER AND POLITICS, OFTEN THROUGH PERFORMANCE AND INSTALLATIONS. THE FOCUS OF HER WORK NOW CONCERNS MAKING ART BOTH NECESSARY AND RELEVANT IN AN INCREASINGLY CONFUSING ERA, WHILE TRYING TO BREAK DOWN THE BARRIERS BETWEEN THE GENERAL PUBLIC AND THE INFORMED AUDIENCE.



Tania studied first at the Instituto Superior de Arte in Havana and later at the Art Institute of Chicago. She is the founder and director of Arte de Conducta (behaviour art), an alternative art educational programme supported by the Instituto Superior de Arte in Havana. Until recently, she taught in the Department of Visual Arts of the University of Chicago.

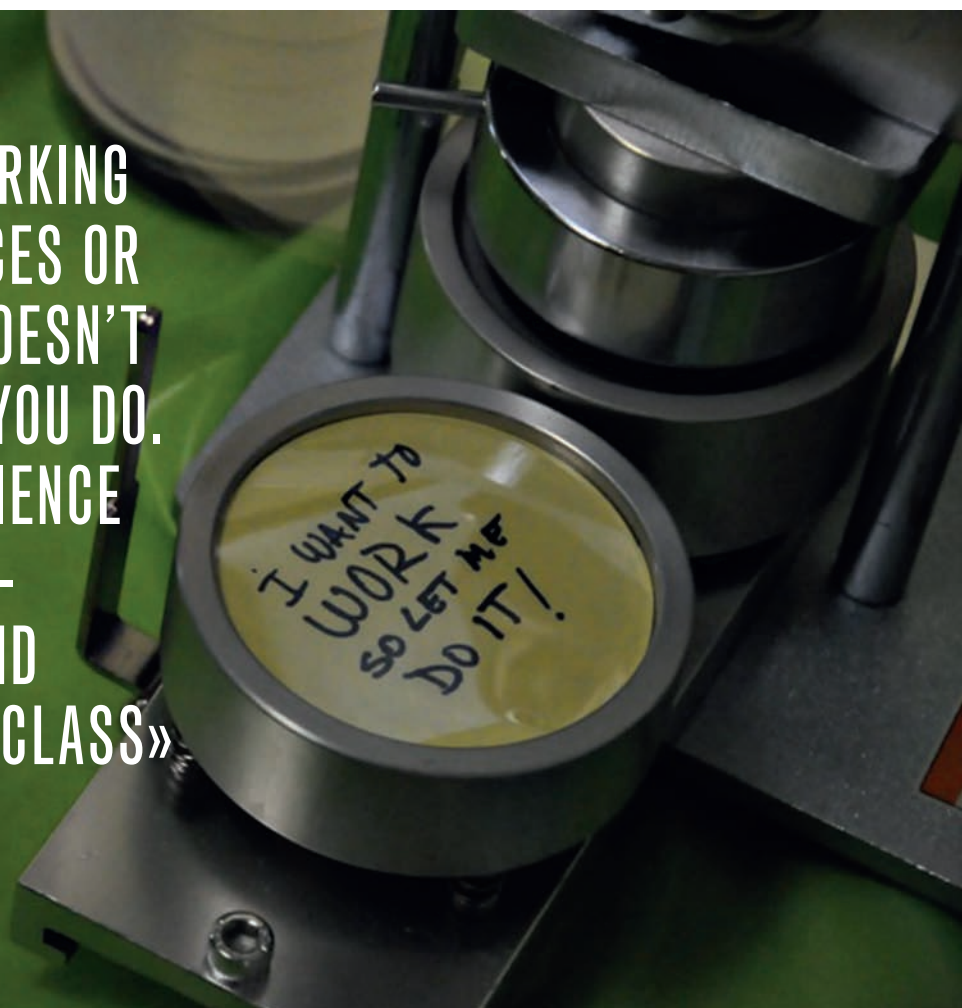
Her ongoing work, the Immigrant Movement International, a long-term project supported by Creative Time and the Queens Museum of Art, has seen her ensconced for one year in a modest shop front in Corona, Queens, while living with an immigrant family on minimum wage. During this project, Tania will run a series of workshops with local residents and political groups. The following interview took place there, our discussion interspersed with interruptions by local children unable to wait to see the product of their workshops within the space. Tania, now living in America with two lectureships in Europe, at the École des Beaux-Arts in Paris and at IUAV in Venice, reminds one that we are all immigrants of one kind or another, no matter how wealthy or well-connected we might be.

*From top: General Strike, performance at Domino Canibal's Project, 2010; Untitled, Kassel, 2002; A class from the Paper Orchestra (Immigrant Movement International)*  
*Opposite: Immigrant Movement International 2011–2015*  
*Event #1: MAKE A MOVEMENT (Slogan Workshop), 3 April 2011*





«THEY WERE WORKING  
MAYBE IN OFFICES OR  
CLEANING. IT DOESN'T  
MATTER WHAT YOU DO.  
IT IS AN EXPERIENCE  
THAT IS CROSS-  
ECONOMICAL AND  
CROSS-SOCIAL CLASS»



**KAREN WRIGHT** Do you feel that art is in a good place at the moment?

**TANIA BRUGUERA** It feels like art is going in ways that the collectors are not following. The collectors and the institutions both! They are trying to fix things into formats and they don't fit. Then the artists get mad and the museum show looks awful because you don't have art. Because art is not the thing you are showing. The art is in something else. It seems to me that the time has arisen for people to sit down and ask how can we reconstruct the energy in the art that we are showing, instead of taking it away from it and just showing a dead thing.

**KW** Exactly! I said to Franco Noero – who is a wonderful gallerist – that I went to his gallery in Turin in 2009 and I saw Mike [Nelson's] installation and it was extraordinary, but here at Frieze art fair, six months later, it just doesn't make any sense, it means nothing.

**TB** This is also the responsibility of the artists. I don't show in art fairs unless I do a piece for the art fair. For example, I was invited to a project room in ARCO [in Madrid] two years ago. I did a piece that confronted desire and possession.

**KW** Talk me through the piece.

**TB** In December 2009, the Auschwitz sign was stolen. I wondered: who stole that? What will they do with that? Who will show that? The idea of [the thieves'] desire [was interesting to me]; who wants to take that and what is the reason for that? The fact that I couldn't solve that thought made me want to do a piece about it. I decided that ARCO is about collecting and buying and desiring and showing everybody what you have that nobody else has. I reproduced the sign and I had a person come and 'fix it' half of the time. It looked like something was in the works, but also it could be an object.

**KW** And everybody wanted to buy it.

**TB** I was so naïve! OK, people want unique things, so I will make an edition of four. But I was trying to make it harder for people to walk through the piece and for the acquisition of the piece. I was so silly. It is gone. I think there is only one piece left and that is because I don't want to sell it.

**KW** Let's talk about *Immigrant Movement International*. You are working

with CreativeTime and the Queens Museum of Art. Your idea is about migration. Let's start at the beginning.

**TB** I think the project originally was a little different. Just one thing changed. I wanted to see if I could again take the tools of power – legislations, how society works with all these rules. How can you interfere with these rules? How as an artist can you use this as your material? To be honest, it was coming from a more personal thing. I was living in Chicago where I had a great experience, I cannot complain. I was in a very privileged situation: I came with my visa; I am Cuban and I didn't have all the trouble people have to get the papers. But still I had to go through a human process, where I had to reveal everything I was, everything I wanted to be, the way I defined myself.

I felt very stupid for a long time because I didn't have the vocabulary to describe my ideas. I had to go through a lot of very intense things, as an intellectual but also as an immigrant. I was talking to friends – not artists, but also immigrants – and they all felt the same. I spoke about my problems, and they said, 'Yes, me, too'. They were working maybe in offices or cleaning. It doesn't matter what you do. It is an experience that is cross-economical and cross-social class.

Of course, if you come with a lot of money it would be a very different process to solve those problems, but still you have to redefine yourself in front of your rich friends to show that you are not stupid. It is the same process. I felt it was interesting that if there was something that could unite all immigrant experiences across immigrant cultures. Of course, there are differences. The Chinese or the Koreans will have a different reality than Ecuadorians. They will even have a different support system as different cultures do that in different ways. Nevertheless, I felt that those human experiences happened to me again when I moved to Paris and I was very much older and in a very much better position in my career, and still I encountered them again. I had very different solutions because I had had them before and I knew how to solve them, but I recognised them again. And I speak French, which is a big advantage. But I was surprised: this is not only in the US, but it is universal.



I know for sure that Mexicans here are being treated a certain way, the same way Mexicans treat people coming from Honduras, the same way people in Honduras treat people coming from Peru, the same way people in Peru treat... I think it is extremely interesting the way patterns and governments are confronted with the exact same dilemmas. I was talking to my Ecuadorian roommates and they were telling me that in Ecuador they have this deal where immigration is open, so anybody can go there. They have a load of illegal – the correct word is undocumented – people in Ecuador.

**KW** How?

**TB** Because people go there and they cannot fill in the papers. They have the exact same problems. They can only be there for a certain period of time. Lack of information and they go beyond their permits.

**KW** They get scared and they don't know what to do. So you went to CreativeTime with the proposal? [CreativeTime is a New York-based non-profit organisation that commissions and uses art to question social conventions and challenge injustice]

**TB** No. I had left the United States at that point. I was living for many years in Chicago, which I loved. Then I go to Paris, I have this offer to teach at the École des Beaux-Arts. I was going to Paris on and off for events, and then the riots happened in the *banlieues*, which is when I had the idea for this project. This was five years ago. I had the idea because I saw a gun on the ground on one of the streets where I was walking with a friend. It was real for the first time. Then I heard about the killings. My original idea was making a political party for immigrants. Nobody liked the idea. I talked to a lot of associations but they are so burned out with the idea of political parties who use them and then throw them away afterwards... I did propose it to people but everybody said no. The reason was very clear. I did not have a clear idea about what I wanted to do. I think the US is more interested in processes than some other places.

And then I was invited to the summit for CreativeTime. I talked for seven minutes and returned to Paris the next day. A few months later, Nato [Thompson, chief curator at CreativeTime] called me. 'Hey Tania, you know what? We really like your presentation and every year we do two main projects for two or three artists. We want to work with you,' he said. So I said 'Great, but Nato, I left the US, I left Chicago. I am done, I have moved on.' He said, 'No, just tell me what you are thinking. Have there been any projects that you haven't been able to do? Is there anything you would love to do but no one else has accepted?' I told him about the political party for immigrants. 'Ah, I love it!' he said. He called me a few weeks later, and said we were doing to do it.

**KW** Fantastic!

**TB** And I was like, what? I have to move all my crap. The only thing I was thinking was, 'Oh my God, not again!' I hate moving. So I told him, 'OK. You know I don't know what I am doing, right?' He said, 'OK, that's fine!' 'You know this will cost a lot of money... and I'll need space,' I said. 'We'll find it,' he said.

**KW** CreativeTime is amazing.

**TB** They are the best. I have to say. I thought that I would never do that project. It is like one of those things that when you are old, one day I wanted to do... but I never did.

**KW** So did they choose Queens?

**TB** No. Everything has been super-organic, which is a sign I think that everything is running properly. [Tom Finkelpearl], the Queens Museum director, had just interviewed me for a book that is coming out soon about social practice and art. He had gone to Cuba a few months earlier to see my school because he wanted to write about it. So of course, I pay him a visit. I was in New York to talk to CreativeTime. We had a lunch and I asked him, where should I put the space. And he said, 'Queens!'

**KW** That's great. Queens is one of those forgotten boroughs.

**TB** The Queens Museum knows absolutely everything about this place. It has been here forever. It knows all the special dynamics among ethnic groups. It is very connected politically, not only with the elected politicians but also with the community organisations. So every time I knock on a door, and I am with the Queens Museum, everything works so easily... I am working with the trust capital of the Queens Museum.

**KW** So what is the arc of the project?

**TB** I was silly enough to say one year. The museum thought that was a lot and now I think that it is not enough. It is long term.

**KW** There is a kind of precedent with the Bruce High Quality Foundation, which has been going on for a long time.

**TB** [I'll be in Queens] for a year or so. Hopefully, they take me on next year too. It is a year's collaboration and we will see. I am already three months into the project and it is such a responsibility to close the project when you work with the community.

**KW** It is such a responsibility.

**TB** Exactly, you cannot just do your artwork and leave. And this is what I like about real social projects. The responsibility is not only with the image, or the construction of a different language, or an experience, but it is also a responsibility with people's lives... It is complicated. I gained people's trust here, very quickly incredibly enough. And this is something that they are so used to being betrayed with. So this is it.

**KW** You are carrying the world on your shoulders. It is scary.

**TB** Yeah, even if it's a small world, this neighbourhood. It is big enough.

**KW** So how to you handle that with your teaching?

**TB** I have set up some limitations with myself, so I am more forced to be here. The first limitation is that I have to be here. The second limitation is that I will live on a minimum wage.

**KW** Oh!

**TB** Tell me about it. Coming from UFC, which is the one that paid the best in Chicago. And also living with other immigrants. I am not living in Manhattan and taking the train. For example, this morning I knew that the Ecuadorian consulate is opening on Sunday to provide documents, only because my roommate was going. This is the

kind of information and the kind of understanding of people's life that you can only get if you are sharing their lives. I am not there very much, I go to sleep and in the morning I cook and come here, and you know. But it was sweet, because they pass by and the kids are like, 'Hey, Señora Tania!' So it's complicated on an emotional scale. I think that is what makes the work strong. And now the line I always say about the art, is that I want to merge the avant-garde language of art, with the urgent language of politics.

**KW** The language of the avant-garde has become so enshrined so that also has to be looked at. I was writing a book on the history of 20th century art and I got sidetracked into doing different things. It might get written when I am 100 years old. I started with the premise that Duchamp is the most important figure of the 20th century, which I still think.

**TB** I think so, too.

**KW** So it is so interesting what these shifts are. So Duchamp: the right to say that anything is art still resonates with the kind of work you are doing. In a way you are taking a particular element of Duchamp and saying...

**TB** I am a fan of Duchamp. I am not doing a critique... I am doing it because I want to go beyond.

**KW** Because you are trying to be a 21st-century artist rather than a 20th-century artist.

**TB** I have always put one unstable element in my life to keep track of that. For example, when I was a professor at the University of Chicago, I used all the money to pay for the art school in Havana. I am part of the system, but I am always trying. I have never, and I could never, have a big studio. I have

«I THOUGHT THAT I  
WOULD NEVER DO  
THAT PROJECT.  
IT IS LIKE ONE OF  
THOSE THINGS THAT  
WHEN YOU ARE OLD,  
ONE DAY I WANTED  
TO DO... BUT I  
NEVER DID»





Portraits 2005–05

a studio: it is one person in Italy who is doing stuff, and maybe some other people helping. So I never wanted to set up an environment around me that forced me to go into the system. That is what happens with a lot of artists. That their way to respond professionally about their own work to the world is to set up an infrastructure that they have to sustain with money. And then it is a cycle. I am not going to be a super-purist. I know that sometimes work being done for sale is very good. It doesn't always have to be crap, because its intention is to be sold. But it is the kind of mechanism you go into. You start to make your work an icon, so that people identify it quicker, so that they want it quicker.

**KW** A trophy piece, yes?

**TB** Si. So I think it is very important to always, as an artist, have your life in some sort of insecurity mode. Even if you know it is not true, even if it is an artificial insecurity. I could live here really nicely in Manhattan, going to parties every night, but I decided to put in one unstable situation, which is the money.

**KW** You are admitting it. Human nature.

**TB** Because, I would be hanging with those people, and I would be like them. I want to be like them, I want to be cool. I want to... I think it is important for the artist not to make a parody of himself.

**KW** Now, if you were looking at a Latin-American construct...

**TB** I think for me the Latin-American element, is the intensity of what is alive. I think it is the big discussion, how things are alive. Because death and precariousness, are so like everyday life that it makes some of those works go into boundaries that are well beyond what everybody else's boundaries are. I think that is very good. That is what makes it different, even if it is hard for some people.

**KW** You spoke earlier about transforming people from being private collectors into being philanthropists and giving for the fabrication of work.

**TB** I will tell you what I think. My idea on Useful Art is going in that area. Why do people want things that are immediately available? It's this consumption society. I realised we need philanthropists. The reason is collectors want to collect, appropriate, possess. What do philanthropists

mostly want, other than the card for the taxes? But there are a lot of good philanthropists. What do they want? Social change? So this kind of art, social art, political art, useful art, should be sustained by philanthropists. I think there should be people doing objects and people collecting those objects. But then there should be a new open door for philanthropists who want change, sustainable change, and who are willing to take risks for experimental projects.

**KW** But this is the collecting thing. My favourite thing from the last Venice Biennale was the Elmgreen and Dragset. When I got there on the first day, I got my collectors' bag. I got back to the house where I was staying with another girl, and we emptied out our collectors' bag and they were filled with shit. Fourteen different pieces all by different artists. One was a plastic dice that you would buy in Chinatown; one was a piece of tissue that someone had probably blown their nose on. But each one was a different thing. I took the whole bag back, knowing that this was more important. But, of course, I was becoming a collector.

**TB** But that is the title of the piece, of course: The Collector.

**KW** It was interesting how that struck a particular chord in me. As I was hoarding this thing, I was aware that participating in this thing – because that is what I can afford. Free goody bags, as an art writer. So I was participating in this. I went home and put it with my stuff. My daughter went through my things as she always does, emptied out the bag, and it probably all went in the garbage, and then took the bag. And so having hoarded this stuff, and carried it...

**TB** That is interesting.

**KW** I like that voyage.

**TB** I like it, too.

**KW** I like letting go.

**TB** Letting go is something very important that collectors need to understand. Letting go is extremely important. ■

*Immigrant Movement International 2011 – 2015 initiated by Tania Bruguera, Presented by Creative Time and the Queens Museum of Art*



# GABRIEL KURI LUCKY STRIKE

INTERVIEW KAREN WRIGHT

GABRIEL KURI WAS BORN IN MEXICO CITY IN 1970. HE PARTICIPATED IN GABRIEL OROZCO'S WORKSHOP PROGRAMME WITH ABRAHAM CRUZVILLEGAS, DAMÍAN ORTEGA AND JERÓNIMO LÓPEZ (NOW CALLED DR LAKRA). KURI STUDIED VISUAL ARTS AT UNAM (THE NATIONAL AUTONOMOUS UNIVERSITY OF MEXICO) AND THEN RECEIVED HIS MA IN FINE ARTS IN GOLDSMITHS COLLEGE IN LONDON. AFTER FINISHING HIS COURSE, HE LIVED IN LONDON BEFORE SETTLING IN BRUSSELS WHERE HE NOW LIVES AND WORKS. HE HAS HAD SOLO SHOWS IN ITALY, GERMANY AND THE UNITED STATES, AND HIS WORK IS CURRENTLY INSTALLED AT SLG (SOUTH LONDON GALLERY) IN LONDON.



*Installation view of 'Before Contingency After the Fact' at South London Gallery*







Kuri's work, like that of fellow Mexican artist, Cruzvillegas often includes the ephemera of both his life and that of others. Plastic bags, plants, socks and stones have all been utilized in works whose titles reveal both a poetic and confounding sensibility. Receipts of his own life both document and are transformed, in one case into carefully crafted tapestries. Kuri's work, like that of Cruzvillegas, references the work of Marcel Duchamp – while he admits that he thinks about art history all the time, he says “I would rather think of my objects as knowing their art history, as being the embodiment of memory, condensed, but not on conspicuous display”.

**KAREN WRIGHT** I am interested in how the studio affects artists' work. So can we talk about when you moved in here to Brussels?

**GABRIEL KURI** I lived in one of the duller parts of Schaerbeek and I didn't mind it; it was kind of bohemian. Then I started feeling a little bored and the opportunity to move here came up, and as soon as I saw it, especially when I saw the view, I could see myself sitting here and concentrating very well, even if only for two hours. I have young children, so I had to learn how to work in extremely focused, short spurts. This just seemed to be the perfect place. I also liked that, rather than your typical studio in an old rusty factory, falling to pieces, this had an old institutional feel to it. In a sense, I look forward to seeing what that could do to the work. Part of my exhibition at the South London Gallery is a prototype polling station, with surfaces and partitions. I think we are influenced by this institutional environment.

**KW** I suppose a post office – because this is an old post office building – has some relevance to the way you sort work and objects. Does it play into the way you've chosen materials?

**GK** I think the building did have something to do with it. And another thing that is really unlikely, in Brussels, is to have such an amazing view.

**KW** So you're going to start making landscape paintings, are you? [Laughs]

**GK** I think some of my work could be seen as landscape pieces. Probably not resulting from this view, but somehow the genre of landscape is one that I often feel I'm not far from.

**KW** I was trying to convince a collector to buy a piece of yours from last Frieze. The two rocks with the socks. It was called *Three Arrested Clouds*.

**GK** I'll tell you a little about that piece. I was preparing this exhibition in Bolzano, in Museion [Museo d'Arte Moderna e Contemporanea], which is

an exercise of precision, not of accumulation. So if I see something I know I want, I pick it up. I don't just collect stuff and see.

**KW** Do you know the work of Jimmie Durham?

**GK** I admire him very much. I met him through Gabriel Orozco a very long time ago.

**KW** The show that Gabriel did at the 2003 Venice Biennale, you were in it as well, weren't you?

**GK** I wasn't, though some people think I was, which is nice. But they are my chums and that show was really about Gabriel's friends, and I guess I am still associated, and gladly so.

**KW** Did you grow up in Mexico City?

**GK** Yes. I am an extremely urban person.

**KW** And who were your chums then?

**GK** I met Gabriel when I was nine because of a family connection and he immediately made a mark on me. He was this amazingly confident guy who was already leading his life totally on his own terms, and back then he was perhaps 18. And back then I really confirmed to myself that I wanted to be an artist, and the taller studio with Gabriel started when I was in my last year of high school.

**KW** Talk me through it a bit. I talked to Gabriel briefly about the studio and people coming to study, because Abraham Cruzvillegas came as well.

**GK** Damián Ortega and I met there, on the first day, and Abraham came a little later. Abraham was a good friend of Damián's from the world of cartoons. Abraham is my best friend. He is like my brother. The workshop was every Friday, and I was also in a band. Gabriel always said he did not like to think of himself as a teacher, but he sort of did. He is quite an amazing man if you think you can learn by example, and he knows that. He

## «I AM NOT INTERESTED IN 'SHAPES' PER SE. MY INTEREST IS MORE IN SYSTEMS, AND SYSTEMS ARE OFTEN LOCKING FORMS»

in the middle of this incredible landscape. The floor where I was going to have my show has these huge windows. It was an exhibition with maybe two-thirds existing work and I always like to leave something for the actual environment. And when I went, immediately as I walked up there, I could feel the mountains and the clouds.

**KW** Because they are real mountains, aren't they?

**GK** Especially compared to Belgium! I cannot think of the lack of topography here as anything but poverty, in a sense. It's sad. I walked in and I thought, this show needs more mountains and more clouds if it is actually going to respond to where it's taking place. Then, driving back and forth through these amazing gorges, those pieces with the socks came about.

**KW** So you drove from Belgium?

**GK** No, you have to drive from Verona or Milan, because there is only the tiniest airport in Bolzano.

**KW** Where did the socks come from?

**GK** My wife keeps things after they have been thrown out, and she often says, would you have any use for these in your work? And very often there isn't any, and sometimes I am indifferent and I decide to bring them over, and sometimes they find their way into the work.

**KW** I was reading an article in which you said you are not an accumulator, you only collect things, you don't have piles of stuff everywhere.

**GK** That is true. I would rather think of myself as a selector; for me, that is

is able to transmit a lot through just what he does, which is amazing, and sometimes dangerously so. In a sense, this is how it started. I was going to a very straight-laced, very posh school. Of course it was easy for me to think differently from all the others, and I wanted to be an artist and everything, and I wanted to learn. So we started going every Friday just to start developing our own vocabulary, Damián, Abraham, and myself. Gabriel was busy with his own stuff. Each of us worked in a corner, and we had lunch together. We talked all the time about each other's work.

**KW** Had Gabriel already been to Europe?

**GK** He had just returned from Spain, and that, I think, was important. He came back with this energy. The world wasn't so open back then; being away was actually a big deal.

**KW** There was this information problem, which we don't think about. I went to see a collector whom you know, César Cervantes, and he talked about this lack of connections and how hard it was to see contemporary work.

**GK** Totally. I went to see an amazing show of German Neo-Expressionists that came to Mexico City from Spain. It made a generation of artists. I think everyone saw it ten times, trying to assimilate it.

**KW** Was Latin America quite cut off, artistically?

**GK** I think the world in general was not very connected. There were centers then but there are no centers anymore. There was New York and there was Europe, and Europe was a long way away.









*Installation view at South London Gallery, including Polling Stations, 2011*





«FOR A SHOW LIKE  
THIS I CANNOT COME  
TOTALLY UNPREPARED,  
BUT I ALWAYS LIKE  
TO LEAVE ROOM FOR  
IMPROVISATION»



# «WHEN ONE WANTS TO TURN EXPERIENCE INTO LANGUAGE, INTO SOMETHING THAT CAN BE COMMUNICATED, THERE IS SOMETHING IN THAT PROCESS IN WHICH SCALE IS REALLY PARAMOUNT»

**KW** When did you decide to leave Mexico and come to Europe?

**GK** That, again, was a very pragmatic and not unusual route. I'd finished my studies in Mexico and thought I should leave, because if I didn't...

**KW** You would never leave Mexico?

**GK** I thought I'd go to the US or the UK. I had never been to Europe, though I'd gone to the US all the time; I'd been to New York many times. I thought, 'Maybe that is what I need, a really radical change of air.' So I applied to Goldsmiths and I got in. I was still in a sense making images back then, although I was very interested in semantics, much more than the image. In meaning, and how meaning is constructed. I started to look at the meaning of format and finish, and what it meant to paint like a sign painter or to actually ask a sign painter to paint. All these things.

**KW** Giving up authorship, maybe?

**GK** It was more about trying to understand objecthood and all that brings about. I made a lot of transitional student work, and nothing from that era is salvageable, which is perfectly fine.

**KW** I think that is really important; it is something we are losing now.

**GK** When students make gallery-ready work, I think, why would you want to do this?

**KW** Right, you think, 'Why are you a student?'

**GK** I finished at Goldsmiths and decided to stay in London a little longer, and I started again somehow. I started learning more from the real world; I worked in galleries, doing tech work. I had really pressing material limitations, as you can imagine, being a graduate in London. There's the dole and there are all these things that can just muffle ambitions. I could see it in some of my course mates, graduates, how suddenly surviving became their ambition, and not much more than that. I thought, I want to have a studio even if I have to work and pay for it; I want to do more than just survive. Those extra years were incredibly formative, and I met Frances, my wife. It was a time when I was assimilating so much, every day I just couldn't get enough. After a couple of years out of college, I had a little show in Mexico, and it felt very good to go back there and give back a little bit of the energy of what I had been up to. I returned to London and after a little while, I realised that it might be good to go to Mexico: either I start paying a series of prices which I don't feel entitled to and which have to do with selling out, or we go to Mexico. Mexico at that time, between 1998 and 2003, was amazing; it was a time of a lot of cooperation, opportunity, excitement. Francis Alÿs, myself, Abraham, Daniel Guzman, Minerva Cuevas, Santiago Sierra, everyone was there. And then Jumex and kurimanzutto started, and globalization. Then 2003 came and I was showing internationally.

**KW** Was it difficult working with your brother [José, the director of kurimanzutto]?

**GK** It's great in most ways, but it is also difficult because we know each other too well, so we know where it hurts. But we look after each other's interests in a very Mexican-Lebanese way. We are half Lebanese. When we were going to the taller and I was in bands, he was going to school, which I don't think made him terribly happy, and he was a bit torn between that and his heart, which was really in the arts. Then I went to London and he went to New York. The distance was really necessary.



courtesy Karen Wright

Gabriel Kuri's studio in Brussels

**KW** I understand the need to distance yourself.

**GK** I mean I miss him terribly. But I do not think I could have developed as a person, and in my work, had I not been away from Mexico. And it has been great. I feel like a visitor in Belgium and I like it. It's been eight years. My kids were born here. I've bought an apartment.

**KW** These cubicles look new?

**GK** I saw these referring to elements of work in a picture of the Fukushima shelters. They are privacy screens, and in Japan, everything is very delicate



and small and low on the ground, so you have this whole gymnasium divided with these things and there is cardboard and tatami. It is a construction and a way of organising material that I feel so drawn to. I thought I would like to have some of those dividers and see what I can do with them. There are so many aspects of production in this show. I am constantly having to zoom in and out. This show for me means a lot; it's a lot of space, and a chance to break into new territory. The last couple of years I've made quite a few shows of existing work, and this one gave me the opportunity to make a new show altogether.

**KW** I am interested in how Arte Povera seems to have been incredibly important for Latin American artists. It seems to play a big role in your work.

**GK** Yeah. Maybe not so much in Mexico. I got close to Arte Povera through Gabriel Orozco, so I was not reading about it, it was somehow reflected from him. But I started becoming interested in the specifics of the movement after my first trip to Turin. I have been travelling to Turin since 2004, and it's become clear what it is that I think went wrong with Arte Povera.

**KW** What went wrong?

**GK** In general terms, it became a movement that highlighted the precious aspect of matter or experience. It beautifies. There is a part of my work that is very interested in material, in matter, but I would never be able to make work that is just matter. For me material in raw form doesn't exist, it is all qualified, it is just a matter of degree, how qualified, how mediated, how... fondled with. Some things are a little closer to the raw state, but nothing is raw and pure. Just the fact that we can name things already implies a network of social rules and hierarchies.

**KW** Tell me about these works with the cubicles.

**GK** These are prototype polling stations. In a sense, they are surfaces for sculptural intervention. I was thinking about different phenomena colliding in this project, and how suddenly form expresses really different phenomena. Like on the one hand, I was thinking of financial meltdown and how it was created because of an excess of credit and speculation, and on the other hand, I was looking at news of disasters, natural and social, displacing people from their homes. How both things have to do with housing, and in a sense they also produce similar forms of surrogate housing. I am by no means trying to make a sociological thesis here but I am interested in form. So I was looking at pictures of disaster shelters, for instance, and seeing all these partitions, these forms. And on the other hand, I was looking at places of speculation, which are trying to shape the future. Polling stations. It's remarkable how similar they are. They both have this temporary aspect; all the materials are light and can be moved; things are organised in a similar way. And often they happen in the same places, big gyms and community centres.

**KW** And there is a kind of gravitas about them. Will there be works on these tables, or just the tables?

**GK** There will be works, with things I am making, like these oversized cigarettes, and my sea shells. And bits I have collected.

**KW** It's all about transformation, isn't it?

**GK** Transformation is one of my hopes.

**KW** I once asked another critic what makes a good work of art and he said, 'Transformation and sustenance'. Which I think is a good description. That you come back to a work and see it in a different way.

**GK** I like that.

**KW** But formalism plays such a part in your work.

**GK** Formalism is a flexible term, so what does it really mean? It means form and many other things. I am interested in communicating with form, but I am not interested in 'shapes' per se. My interest is more in systems, and systems are often locking forms. But a system of ideas has to have a formal progression.

**KW** I think that was the problem with a lot of conceptual work to start with. The idea came first and was not really followed by the system, and that's where we are reevaluating, in a sense, at the moment.

**GK** I would always like my work to come across as intelligent; it is an intellectual project, and never 'just' form, but I increasingly need to communicate in a very direct experiential way with the audience. This show, more than any project I have ever made, comes from research.

However, my concern in the beginning was that I didn't know what shape it would take, but I wanted the form to be the first and most important sort of engagement with the audience. That is where it has to capture you. Where it comes from, what the references are: those are not so important. What is most important is when the audience walks in and there is an immediate...

**KW** Engagement?

**GK** There will be a publication, where I can hint at what it means, because it's kind of important this time. But what is important for me in an exhibition is not where it comes from, but where it takes you.

**KW** You come closest to Gabriel Orozco in the photographic work.

**GK** Yeah, but he has made more amazing pictures, and I make just one or two photographs every year that I think should come out. The rest is research. But my other work like the gold pieces you see here comes from the desire to work with the wall, to work still like a sculptor, but on the wall. The fact that the structure is so visible, what gives them the shape is the way in which they are held, there is a tension of the string and the weight of the body that keeps it in place but is also what gives it this shape. I like this balance. Someone said it is like a modest experiment in physics.

**KW** And it looks so easeful as well. It doesn't look 'hard'.

**GK** It also looks like it could stay like that forever. And it's a very modest material but I like when simple things deliver.

**KW** That is a lot of what your work is about: aspirations for modest material. So you are not tempted to make marble pieces now?

**GK** I make marble pieces, but they are just slabs; they come from kitchen counters and chimney tops. I first encountered them here in Brussels, then I started seeing them in discarded furniture shops or Salvation Army shops. After two or three years, I ended up going to the marble yard where the guy makes them.

**KW** You normally don't use assistants, but I see several today?

**GK** I have one assistant who helps me, keeping my books, running errands, finding providers, that sort of thing.

**KW** Jimmie Durham told me, 'Never trust an artist who has more than one and a half assistants.'

**GK** This time I have had more assistants. It has been a lot of fun. But sometimes it pushes the artist away and you become more of an artistic director. It is nice to have a bit of that, but there are studios where that is the way things always happen, so it is like a little enterprise.

**KW** How much of your time is spent thinking and how much time is spent making? I know it's a stupid question.

**GK** This is going to sound obvious but I never stop thinking I can never leave the work behind. Sometimes I spend a whole afternoon here and am unable to make anything. I don't have a steady studio practice, like a painter would have, where there is more of a traditional discipline.

**KW** Susan Rothenberg once said to me, 'I spend 90 percent of the time looking and ten percent painting', and I think as a lay person you expect someone to be making something all the time. [Laughs]

**GK** Practically speaking, when I have commitments, I am busier making, because I have a deadline, and that gives time a sense of structure. And when I don't, sometimes I don't know what to do. But for a show like this I cannot come totally unprepared, it is ridiculous to think so, but I always like to leave room for improvisation. That is when I learn the most, with things I didn't expect, and I like my shows to have a certain lightness of touch, to feel like things were actually made, rather than just laid there. Also, what happens on the tables, I would hope, has that immediacy.

**KW** I am really interested in why scale has become so important.

**GK** I don't know. That is a question I should be asking myself more often.

**KW** It's about transformation, again.

**GK** Yes, and when one wants to turn experience into language, into something that can be communicated, there is something in that process in which scale is really paramount. It is not just about something that is time based, ephemeral, to be turned into form. I think that is also something that happens with scale. ■

Before Contingency, After the Fact, at South London Gallery, until 27 November 2011, [www.southlondongallery.org](http://www.southlondongallery.org)



# OBJECT LESSON: LOT 93

WORDS LAURA GONZÁLEZ

IN JORGE LUIS VARONA'S hyperrealist works, the background is just as important as the subject. What may at first seem like an aviator jacket superimposed on a bleak, flat surface actually contains a deeply thoughtful narrative, replete with nuance and innuendo. The eureka moment in this work lies in the crossed wooden beams, which take us from the mundane to the iconic as soon as we step back and process Varona's subtle visual reference. Reading the work's title, which the artist has delicately inscribed on the lower left corner, might also help.

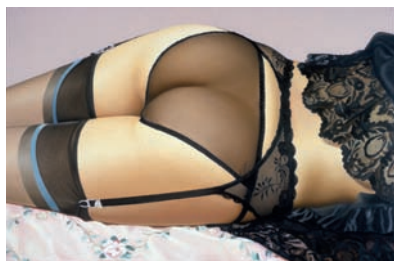
*El peso de la pasión (The Weight of the Passion)*, in reference to the Crucifixion, is itself symbolic of the weight of sacrifice, divine suffering, and human sin. It is also, of course, a reference to one of the traditional subjects in the history of art, from the depictions from the Crucifixion in egg tempera on panel in the European Middle Ages to the modern era. At one time, a crucifixion scene was a didactic tool for the illiterate masses, the lesson being that Jesus suffered for us and that our grief for his death should mirror that of the grieving people gathered around the Cross. The invisible viewer in Varona's painting is a central aspect of the composition – everything is oriented towards us, because the purpose of the painting is to illuminate our understanding of a divine occurrence.

Fast-forward a thousand or so years in the history of both religion and art, and Varona's work presents a different situation. In spite of the violent frontality of the jacket, it's hard to shake the feeling that we are intruding. After all, the jacket does not seem to be in a public space – it's hanging, unused, on the back of something, perhaps a closet or a door. Varona's technical mastery imbues it with elements of human physicality and gore – the rugged leather is sagging under its own weight, and all we see are the subtle effects of a private, internal, and material struggle. The jacket is the symbolic imprint of its wearer, but we don't know who that is, and we are not privy to more information. Through Varona's oscillation between revelation and absence, we realize that painting is just as relevant as it was in the Middle Ages, but it's no longer concerned with giving straight answers. Realism can hide as much as it can expose, and we are meant to think and guess, rather than know. ■

Jorge Luis Varona, b. 1955, *El peso de la pasión (The Weight of the Passion)*, 2009



In an example of an early Renaissance crucifixion scene, Masaccio's figures are highly expressive in their grief. Arms extended, hands clasped, tears flowing, brows furrowed – they offer a complete visual language for the devoted masses.



In keeping with the theme of hiding by revealing, Kacare's photorealistic portraits of women's midsections keep us in the dark. The women's identities are secret, as are their stories, and their disembodied bodies feel more like landscapes than portraits.



René Magritte said "My painting is visible images which conceal nothing; they evoke mystery and ... one asks 'What does that mean?'. It does not mean anything, because mystery means nothing either, it is unknowable."



In Rubén Torres Llorca's *Have you seen this person?*, the viewer is confronted more overtly with identity. The clothes left behind become relics of their former wearers and are reminders of the body as a vestige of life after death.

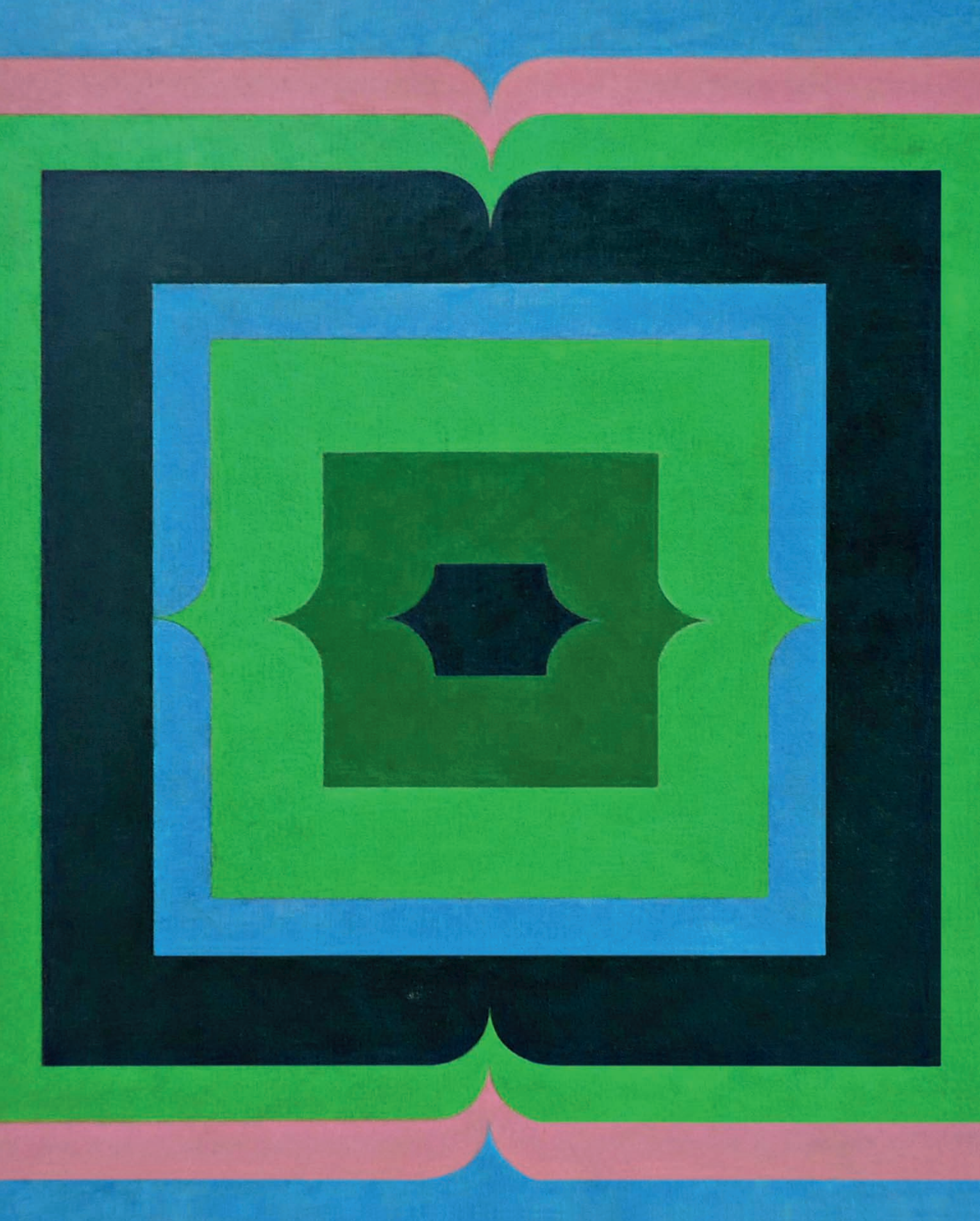
Massaccio, *Polyptych of Pisa: Crucifixion*, 1426, courtesy Museo di Capodimonte, Naples, © 2011, photo Scala, Florence; John Kacare, *Joëlle*, 1983, courtesy Louis K. Meisel Gallery; Magritte: *The Son of Man*, 1964, © ADAGP, Paris and DACS, London 2011 Rubén Torres Llorca, *Have you seen this person?*, courtesy Now Contemporary, New York





*Volumen "el peso de la pasión" 11/17*







# LATIN AMERICA

14    **NOVEMBER**    2011    450 PARK AVENUE    **NEW YORK**

EVENING SESSION

**EVENING SESSION**    7pm

**LOTS 1-33**

**VIEWING**

**450 Park Avenue New York 10022**

Friday 11 November, 10am – 6pm

Saturday 12 November, 10am – 6pm

Sunday 13 November, 12pm – 6pm

Monday 14 November, 10am – 6pm

**Front Cover** Adriana Varejao, *Ambiente Virtual II*, 2001, lot 20 (detail)

**Front Inside Front Cover** Lygia Pape, *Livro dos Caminhos (Book of Paths)*, 1963/1976, lot 4 (detail)

Hélio Oiticica, *Metaesquema n°161*, 1958, lot 2 (detail)

Willys de Castro, *Final study for painting N°112*, 1956, lot 11 (detail)

Jesús Rafael Soto, *Cubo virtual azul y negro (Virtual Cube Blue and Black)*, 1983, lot 22 (detail)

**Opposite** Ivan Serpa, *Série Amazonica, N°27*, 1970, lot 14 (detail)



**HÉLIO OITICICA** BRAZILIAN 1937-1980*Seja Marginal Seja Herói (Be an Outlaw Be Hero)*, 1968

Black ink on cloth.

37 3/8 x 45 1/4 in. (95 x 115 cm).

Signed by César Oiticica Filho on the reverse. This work is accompanied by a certificate of authenticity issued by Projeto Hélio Oiticica.

**Estimate \$50,000-70,000****PROVENANCE**

Projeto Hélio Oiticica, Rio de Janeiro

Private Collection, Rio de Janeiro

Over the 1960s, Oiticica maintained the concision of his previous aesthetic practice while becoming increasingly responsive to manifestations within popular culture. His production inscribed itself first and foremost within the field of fine art and was therefore independent of immediate political factions. This is not to say, however, that it was apolitical. Oiticica's re-evaluation of cultural appropriation and his association with popular culture did not rely on any attempt to 'represent' the people or the imagery associated with popular culture. He nevertheless acknowledged the advent of mass culture, referring to Brazilian popular and marginalized sectors of society.

In 1967 artists Nelson Leirner and Flávio Motta proposed an urban intervention in São Paulo titled Domingo das Bandeiras (Flag Sunday) where artists would produce flags which would then be sold in the streets to the passing public. Within the context of the harsh political conditions imposed by the military regime, the São Paulo municipality prohibited the event from taking place, arguing that it constituted an unpatriotic provocation. The event was thus transferred to Rio, and it took place in February of the following year at the General Osório Square in Ipanema. It received an enthusiastic welcome from local artists, amongst them Oiticica, who displayed his flag *Seja Marginal, Seja Heroi (Be an Outlaw, Be a Hero)*. Here we find Oiticica the polemicist, taking the side of a common thief, an unfortunate inhabitant of the slums, who appeared in a newspaper after being executed by a death squad. This flag is often associated with another homage the artist made to the outlaw Cara de Cavalo, exhibited in 1966 at the exhibition *The Brazilian Artist and Mass Iconography*, a work that was described by the art critic Frederico Moraes as 'perhaps the most radically poetic moment of all contemporary Brazilian art.'

In *Seja Marginal Seja Heroi*, Oiticica draws heavily on his readings of Nietzsche, in which the Christ figure is transformed into a Dionysian character through the powerfully provocative slogan. Moreover, the hero in this case is not a working class hero in the Marxist sense, which is characterized by sacrifice of life for the greater cause. The hero in this case is someone who celebrated life despite the adversity he found himself in, a condition affirmed by the artist in another work, a Parangolé holding the slogan 'From adversity we live'.



Cavalry with drawn sabers charge students on the steps of the Candelária Cathedral in Rio de Janeiro on April 14, 1968, after a memorial mass for Édson Luis de Lima Souto, whose death two weeks before set off a nationwide wave of civil disobedience  
©Associated Press





**seja marginal  
seja herói**



2     **HÉLIO OITICICA**   BRAZILIAN   1937-1980

*Metaesquema n°161*, 1958

Gouache on card.

11 7/8 x 13 1/8 in. (30.3 x 33.3 cm).

Signed on the reverse.

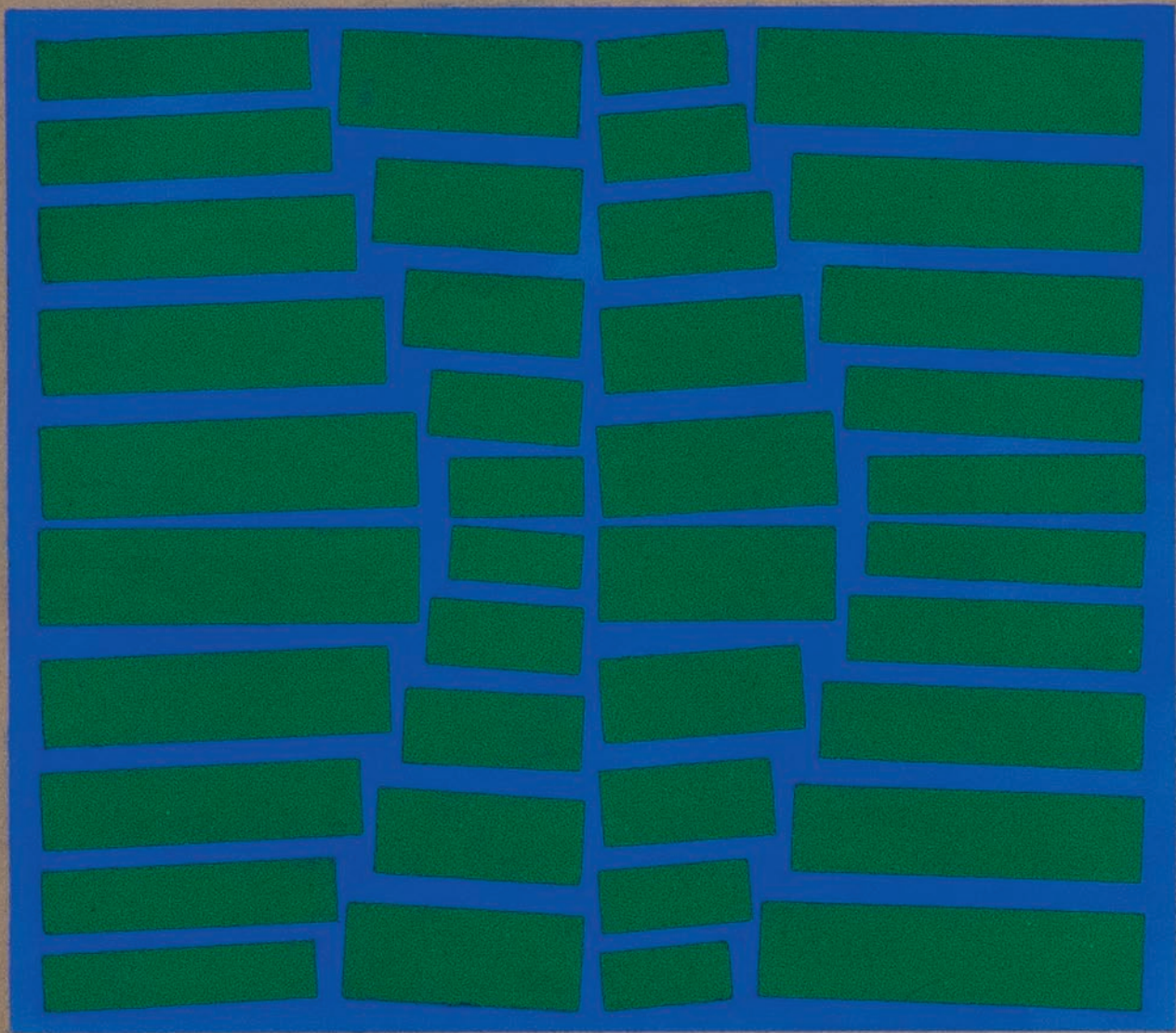
**Estimate \$280,000-350,000**

**PROVENANCE**

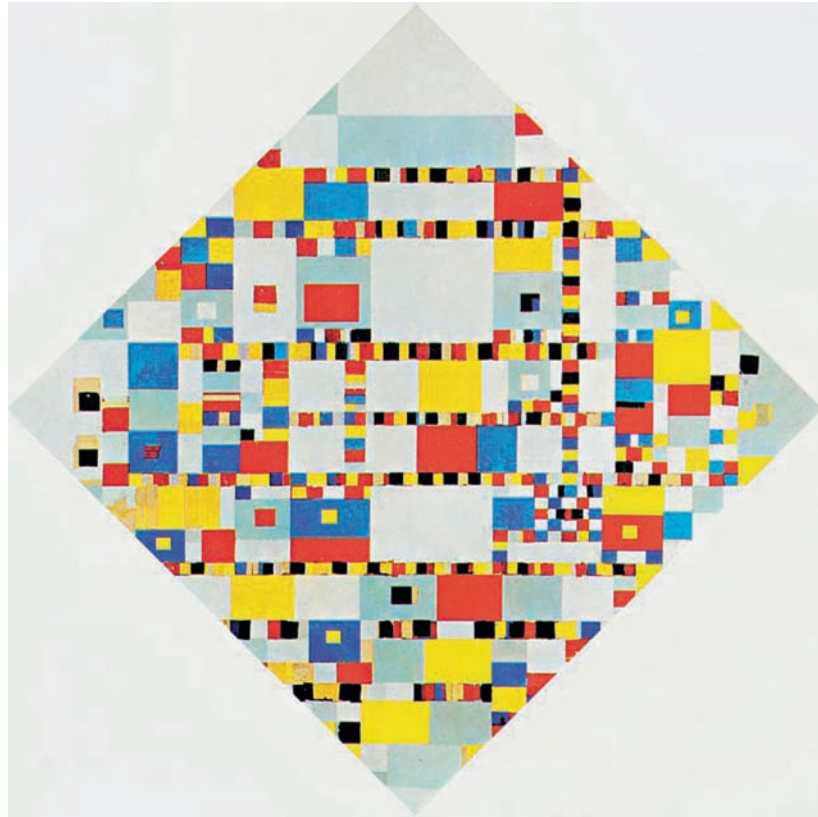
Hélio Oiticica Family

Private Collection







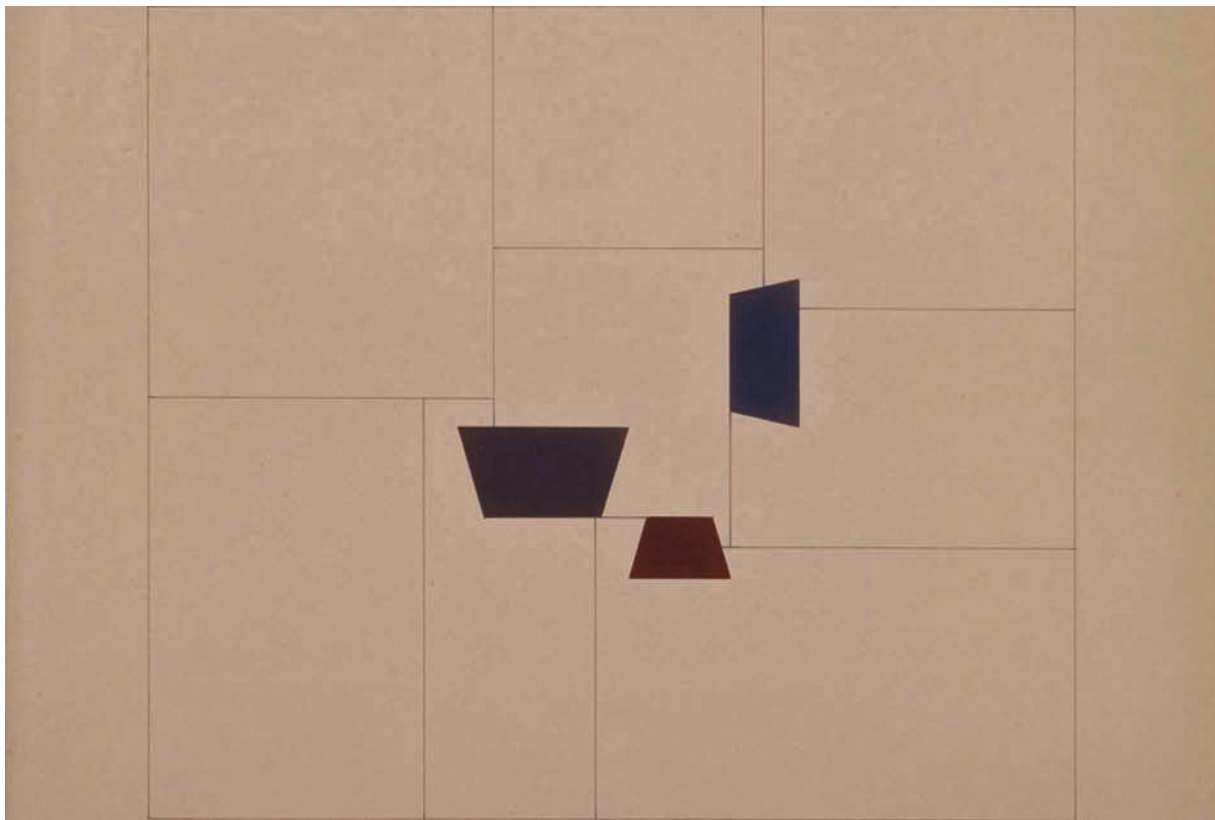


Piet Mondrian, *Victory Boogie Woogie* (unfinished), 1942-44  
 © 2011 Mondrian/Holtzman Trust c/o HCR International Virginia

Hélio Oiticica has become one of the principle references for understanding Brazilian contemporary art. Although associations between his work and the broader field of cultural production are often oversimplified, his heterogeneous production did indeed respond to a turbulent period in Brazilian history. His career began while he was still a teenager during the 1950s, a period in which a blind faith in the modern and industrial potential of the nation was predominant. This optimistic mood was replaced by popular and grass roots movements of emancipation in the early 1960s, which were brutally suppressed by the repression and persecution that followed the military coup of 1964. Oiticica's work and writing responded insightfully to these shifts, while the last decade of his life was marked by the worldwide counterculture movement.

Studying under Ivan Serpa in the mid-1950s, he joined Grupo Frente, a loose association of artists in Rio de Janeiro engaged in developing the legacy of European Constructivism within the wider context of the modernisation of the nation. Disagreements with the São Paulo Ruptura group as to how such a legacy should be approached, led to the formation of the short lived but hugely influential Neo-Concrete group (1959-1961). The heated debates that framed Neo-Concrete theory are the background of Oiticica's emergence as a key cultural player within the local scene—as an artist, writer and increasingly, over the course of the 1960s and 70s, as a polemicist. His post-Neo-Concrete work was profoundly marked by his involvement with the marginalised sectors of society in Rio de Janeiro. In 1964, he was introduced to one of the most notorious slums in Rio de Janeiro, the 'favela' of Mangueira, where he became an enthusiastic carnival dancer and incorporated that effervescent experience into his work, most notably with the Parangolé. Subsequently, he held a solo show in 1969 at the Whitechapel Gallery and participated in the historically significant 'Information' exhibition at MoMA in 1970. He lived in New York during most of the 1970s, returning to Rio de Janeiro in 1978.





Hélio Oiticica, *Séco 14*, 1957. Gouache on board, (39 x 43.2 cm), 15 3/8 x 17 inches. ©Projeto Hélio Oiticica, Rio de Janeiro.  
 Courtesy: Projeto Hélio Oiticica, Rio de Janeiro and Galerie Lelong, New York.

## METAESQUEMAS

In his habitual exercise of reassessing his production, in 1972 Hélio Oiticica retrospectively entitled a series of works dating between 1957 and 1958 as *Metaesquemas*. Chronologically, these works are positioned between his Grupo Frente and Neo-Concrete affiliations. The title demonstrates that the artist had identified within these works particular issues that, although still schematic (esquemas) in their development, would emerge as the principle theoretical drive in his subsequent Neo-Concrete works, namely Bergson's concept of Metaphysics (Meta).

Although arguing that art in the 20th century tended towards the metaphysical, his invocation of Bergson's theories might also have been implicitly attempting to explain the Neo-Concrete ambivalence between rationalism and intuition, beyond the theories elaborated by the group's spokesman Ferrera Gullar who drew heavily on the phenomenology of Maurice Merleau-Ponty. In this sense, the *Metaesquemas* could be understood as preparatory stages in the elaboration of an intuitive approach to geometric-based compositions and Oiticica's own investigation into the perceptual properties of colour in space.

The term *Metaesquemas* thus suggests works that present a schematic aspect of Oiticica's subsequent interest in the concept of duration. Bergson realised that there was a 'gap' between scientific thought and the reality to which it attempted to relate to but ultimately failed to reach. In other words, the scientific act of measuring time inevitably required a conceptual 'freezing' of time— that is, the consideration of time as indifferent, or as a neutral space. Real time, or as Bergson defined it, duration, pertains to a subjective experience of time, which is always different and never homogeneous.

Perhaps the most apparent characteristic of the *Metaesquemas* is their dynamic compositions. The surface appears through 'cracks' which are seemingly formed by partial dislocations. Time therefore makes its first appearance as a crucial element in the work, albeit still in a suggestive manner.



3 **HÉLIO OITICICA** BRAZILIAN 1937-1980

*Metaesquema n°193*, circa 1958

Gouache on cardboard.

11 7/8 x 13 1/8 in. (30.2 x 33.3 cm).

Numbered "HO 473" on the reverse.

**Estimate \$220,000-280,000**

**PROVENANCE**

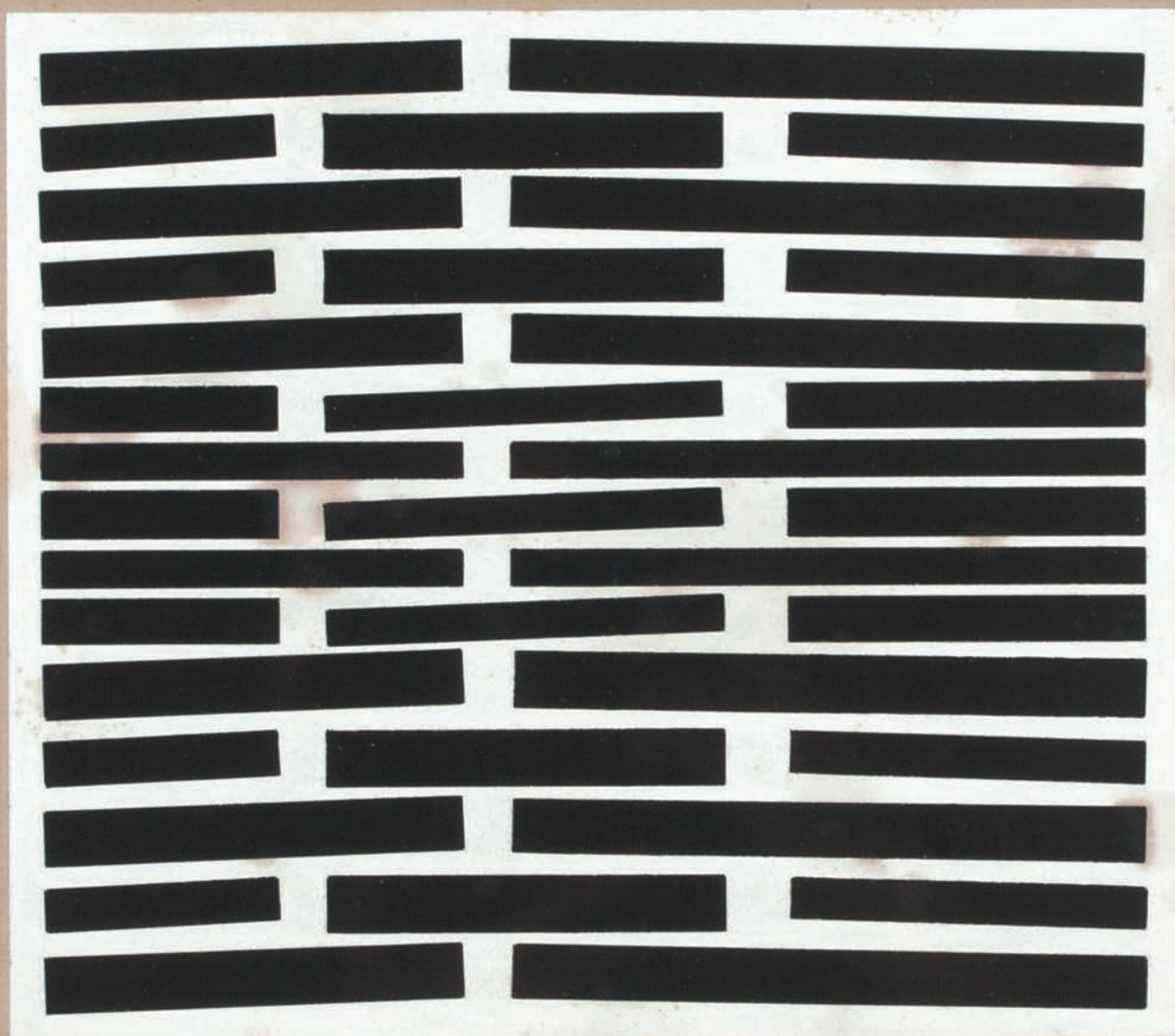
César Oiticica, Rio de Janeiro



Max Bill, *Construction in Black*, 1939

© 2011 Artists Rights Society (ARS), New York / ProLitteris, Zürich







4

**LYGIA PAPE** BRAZILIAN 1927-2004

*Livro dos Caminhos (Book of Paths)*, 1963/1976

Oil and latex on wood.

39 3/8 x 39 3/8 x 7 7/8 in. (100 x 100 x 20 cm).

Signed on a label affixed to the reverse.

**Estimate \$150,000-250,000**

**PROVENANCE**

Galeria Graça.Brandão, Lisboa

Private Collection

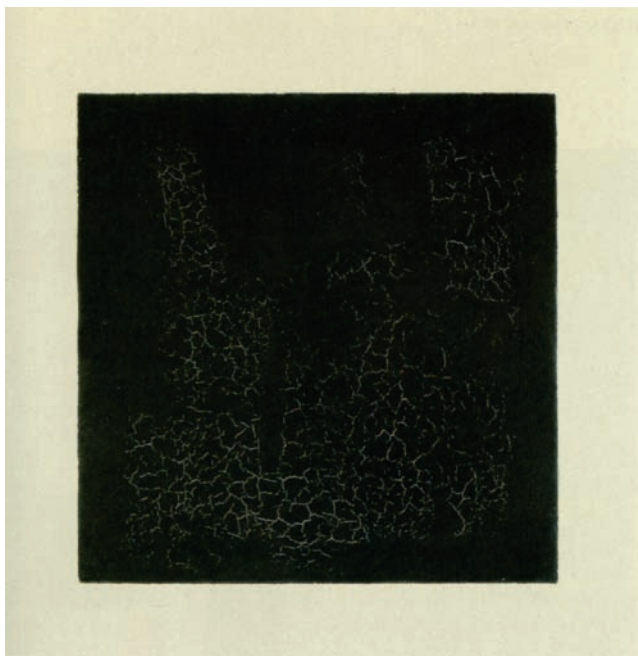


Alternate view









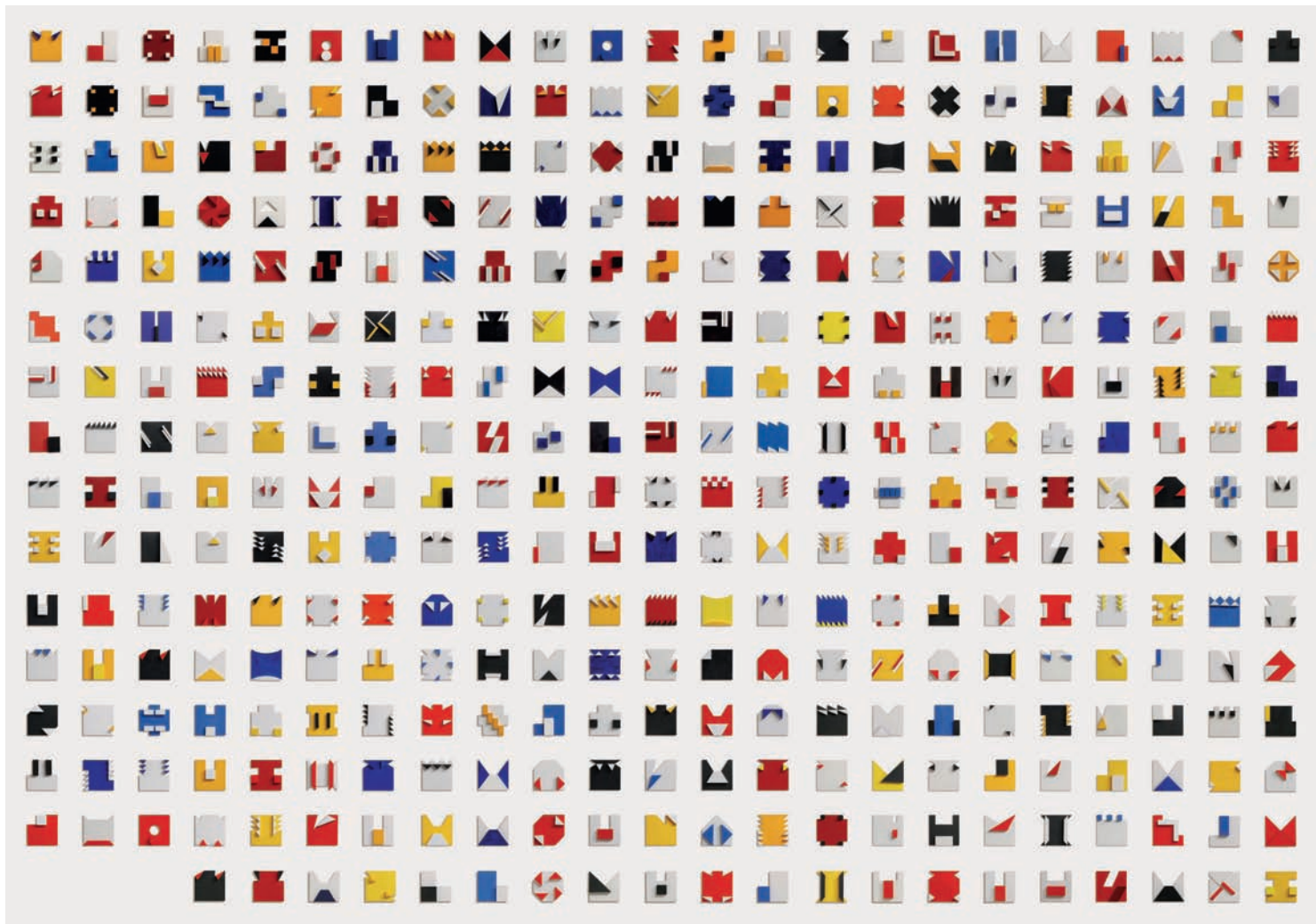
Kazimir Malevich, *Black Square*, 1914-1915, oil on canvas, 79.6 x 79.5 cm, State Tretyakov Gallery, Moscow

Lygia Pape's trajectory as an artist approaches that of Hélio Oiticica and Lygia Clark. They had all been members of Grupo Frente, a loose association of artists centred around Ivan Serpa in the mid-1950s, with varying degrees of affiliation with Concrete art or geometric abstraction. Together these three artists would form the radical wing of the Neo-Concrete group from 1959 to 1961.

Central to Neo-Concretism was the rejection of Concrete art's *a priori* approach to creation. The Neo-Concrete artists and particular their spokesman, the poet and critic Ferreira Gullar, argued that creative practice could not be prescribed through formulas. In fact, any theory associated with the work would emerge as a consequence of the act of creation. Gullar argued that Neo-Concretism represented an important stage within the development of modern art whereby painting had transcended its frame and sculpture its base. In this sense both moved into 'real' space. Such an awareness of the surrounding space of the work of art was a consequence of Gullar's reading of Merleau-Ponty's phenomenology and is reflected, perhaps more intuitively, in the work of the Neo-Concrete artists.

According to the art historian and critic Ronaldo Brito, Neo-Concretism represented the 'peak and rupture' of the constructivist tradition in Brazil. Such a dichotomy was contained within the group itself and to a certain





Lygia Pape, *Livro do Tempo (Book of Time)*, 1961-63

© Projeto Lygia Pape

extent was a consequence of the differing approaches that the members had with regard to space. For artists such as Amílcar de Castro, Willys de Castro and Franz Weissmann the engagement with space remained a formal exercise that articulated the relation between two and three dimensions, while for Clark, Oiticica and Pape the engagement with space would entail the increasingly participatory role of the spectator leading, particularly after the dissolution of Neo-Concrete group, to the work's insertion within a social space and to the questioning of the nature of art itself.

It must also be noted that poetry had a crucial role within Neo-Concretism. Although this was manifested initially within the pages of newspapers, very quickly poems gained the status of objects in space. Gullar's poetry can thus be compared to Neo-Concrete art's transcendence of traditional supports, as it did away with language becoming visual and tactile. Lygia Pape's series of works, which she categorised as 'Books', are closely related to Neo-Concrete poetry given their serial nature, which suggests a type of narrative despite being constituted by different arrangements of forms.

The *Livro dos Caminhos* (1963-1976) was initially produced as two large yet independent series of works. The elements within each series are classified according to the structure of a book. There are four elements

which the artist entitled 'preface', followed by 20 elements entitled 'body' ( 'miolo' in Portuguese), with a final six elements concluding the work. Each of these 30 elements is formed by a white panel with square section cuboids that protrude from the surface at varying lengths. The cuboids are white with the exception of their frontal surfaces, which are painted black.

In each element, these protruding cuboids are arranged so that the configuration of heights and positions slowly changes, and differentiation is gradually accumulated. This variability in the position and height of each cuboid suggests some sort of coding, so that if the elements were associated by the artist with pages in a book, the cuboids could be interpreted as words on the page. According to the Projeto Lygia Pape, which since the artist's death in 2004 is responsible for the preservation of her oeuvre, the order and position in which each element is placed is not pre-determined. This results in a level of interaction and participation, as is often the case with Neo-Concretism. Pape eventually allowed these series to be 'dismembered' and denominated each individual element a 'loose page'.

Since her death, Pape received a special mention from the jury at the 53rd Venice Biennale. Currently, a major retrospective exhibition on her work titled *Magnetized Space* is being held at the Reina Sofía museum in Madrid, and in December it will travel to London's Serpentine Gallery.

5

**SÉRGIO CAMARGO** BRAZILIAN 1930-1990

*Untitled*, 1967

Painted wood.

24 x 12 x 2 1/2 in. (61 x 30.5 x 6.4 cm).

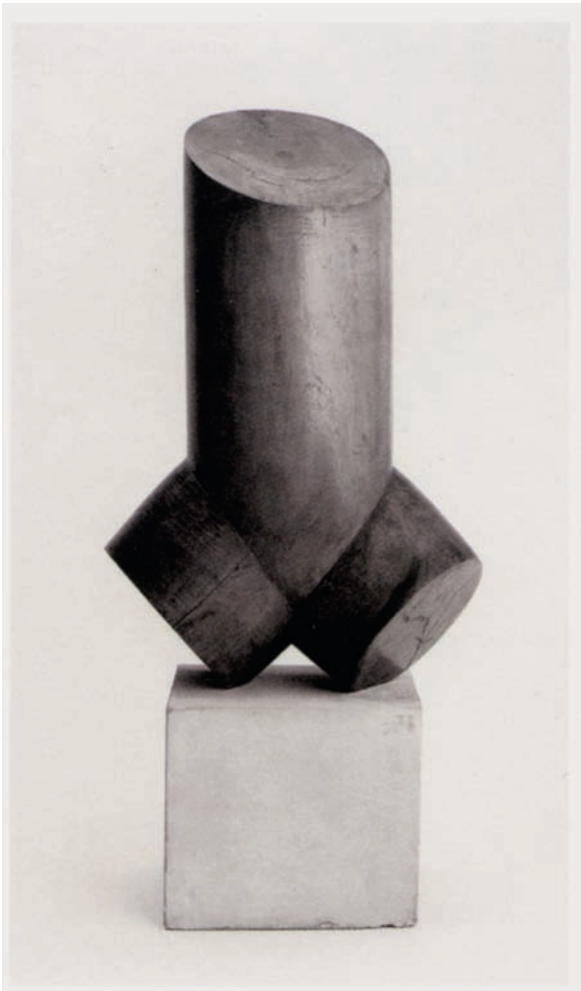
Signed, dated and numbered "Camargo, Paris 1967 no. 117" on the reverse.

**Estimate \$200,000-300,000**

**PROVENANCE**

Galeria L'Obelisco, Rome

Private Collection, Los Angeles



Constantin Brancusi, *Torso de jovem*, 1917-1922  
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris





In a time when radical innovation felt essential, Sérgio de Camargo re-evaluated everything. Entering adulthood during the turbulent post-war years, he saw how artists were struggling to rid themselves of prewar perspectives and realities that were no longer true or relevant. In the midst of widespread violence, political oppression, philosophical uncertainty and technological innovation, artists sought to redefine what the concept of art-making truly meant. In order to do so, visual language had to change. Faced with the challenge of breaking with the past, Camargo dedicated his artistic career to the detailed study of two of the most basic elements of art—form and space—in order to radicalize the heretofore established concept of structural objectivity.

Influenced by the postwar abstraction and material essentialism of his mentors Lucio Fontana and Constantin Brancusi, Camargo went on to create sculptural works that are simultaneously reminiscent of painting and bas-relief, encompassing aesthetic language ranging from Greco-Roman classicism to Brazilian Constructivism. His wall pieces either jaggedly emerge or softly sway into our three-dimensional reality, presenting viewers with detained meditations on the dynamics between pure form and spatial conditions.

Lucio Fontana, *Concetto spaziale, La fine di Dio*, 1963  
© 2011 Artists Rights Society (ARS), New York / SIAE, Rome



"In his long series of reliefs and sculptures he goes back again and again to the same constructive paradigm—a cylinder or cube and the ways it may be cut and combined—and the more he explores it, the more he articulates all its possibilities, the more he undermines its status as a paradigm, as 'law', making us question the sort of stability and finality we invest in paradigms. The most subtle thing, perhaps, is that Camargo does not investigate this paradox in an ideal conceptual realm but in *light*, in the changing light of the everyday world with its incalculable complexity of nuance." (G. Brett, "A Radical Leap", *Art in Latin America*, Ed. Dawn Ades, New Haven: Yale University Press, 1989, pp. 270-275)

Camargo's almost exclusive use of white throughout the 60s and 70s alludes in part to the contemporary enthusiasm for the minimalist monochrome. Artists like Yves Klein and Lucio Fontana had been dissecting the allure and nature of color for years, and Camargo was fascinated by what the most contextualizable color—white—meant for spatial relationships and aesthetics. Moreover, his use of the monochrome refers to his interest in the dichotomy between balance and chaos—the relative quiet of the white versus the vibrant noise of the patternless, protruding forms. This philosophical perceptiveness and experimental spirit permeate the entirety of his artistic production.





6

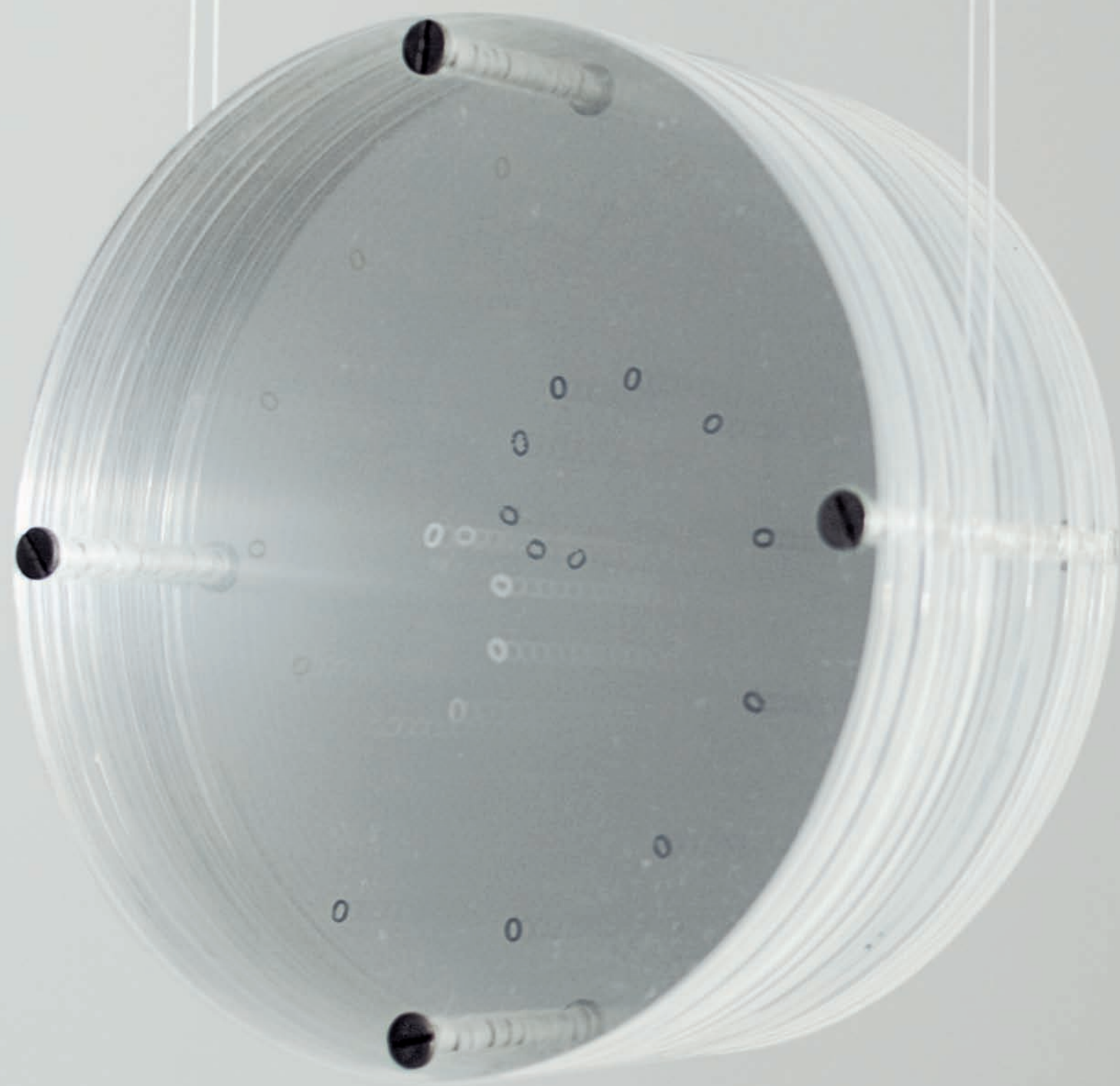
**MIRA SCHENDEL** BRAZILIAN 1919-1988

*Disco Zero*, 1971  
Acrylic and leterset.  
7 1/8 x 3 1/2 in. (18 x 9 cm).

**Estimate \$250,000-350,000**

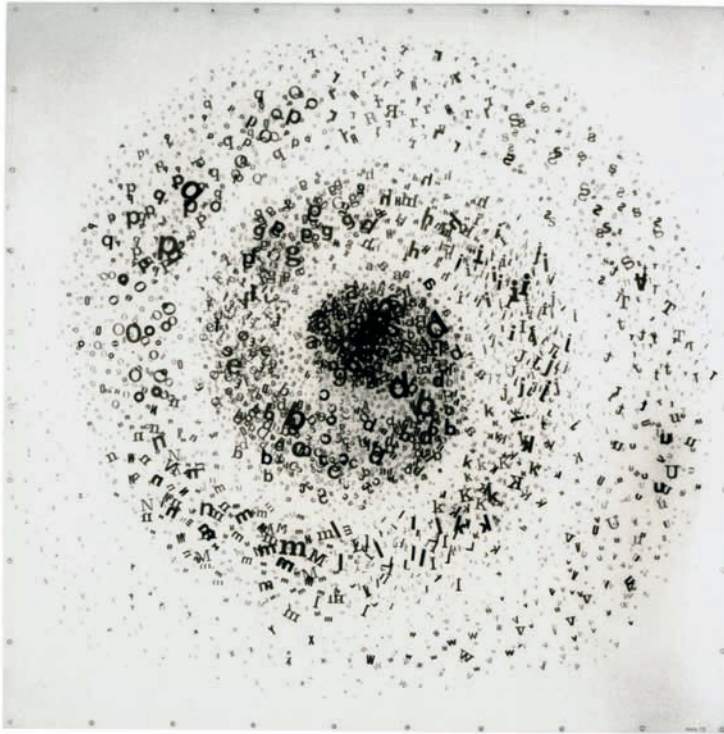
**PROVENANCE**  
Paulo Figueiredo Gallery, São Paulo  
Private Collection







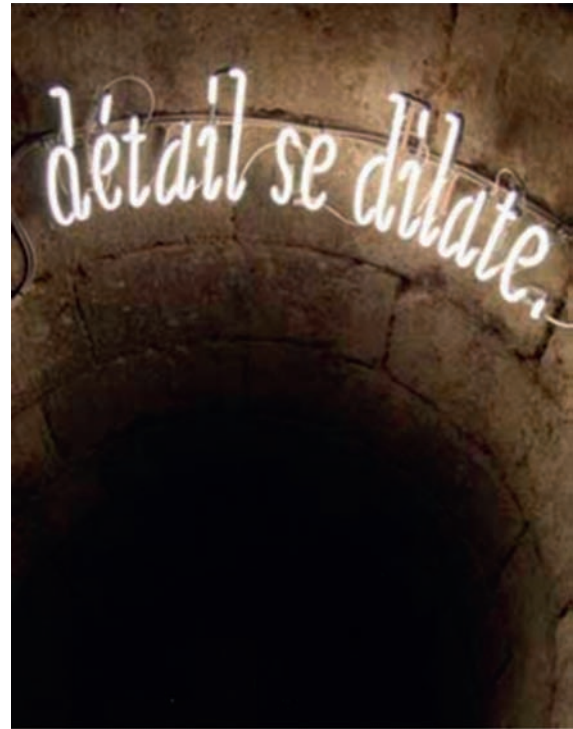




Mira Schendel, *Untitled from the series Objetos gráficos (Graphic Objects)*, 1972  
Transfer type on thin Japanese paper between transparent acrylic sheets.  
37 3/8 x 37 3/8 in. (95 x 95 cm)

Mira Schendel is now widely recognized as one of the most significant and influential Brazilian artists of the twentieth century. Her work is distinguished as much by its acute material sensitivity as by its profound, far-reaching, and consistent connection to philosophical thought. Born in Zurich in 1919, she grew up and was educated in Milan. Her father and maternal grandfather were Jewish, and she left Italy under duress during World War Two. Schendel lived in Sofia, Sarajevo and Rome before eventually applying for Brazilian citizenship. She settled in Porto Alegre in 1949, exhibited at the São Paulo Biennale in 1951, and moved to São Paulo in 1953. Her work was neither driven forward by increased specialization, in any specific medium, nor by the investigation of the limits of specific supports, such as painting or sculpture. Rather it was an intense intellectual curiosity that allowed her to maintain a continuously experimental practice throughout her career. The establishment of a productive and mutually transformative dialogue with writers and thinkers was of thus of central importance in understanding the process of Schendel's work; in order to give physical body to her shared philosophical speculations, she explored and moved between a variety of materials and modes of expression.

Amongst her most celebrated works are the *monotipias*, a series of monotype drawings on transparent rice paper produced 1964-65. Later, similar rice paper sheets, containing handwritten and printed letters, were mounted between large acrylic plates and suspended from the ceiling by wires. A group of works from this series, the *Objetos Gráficos* (Graphic Objects, 1967-68) was installed at the 1968 Venice Biennale. Continually finding possibilities within materials - as well within ideas - moved her practice onward. The discovery of acrylic allowed her to present both sides of the rice paper *monotipias* equivalently, and at the same time; thus she was attracted to that material because it allowed



Joseph Kosuth, *ni apparence ni illusion*  
Photo of installation detail by Antoine Mongodin  
© Musée du Louvre, October 2009

her to present 'transparency' not only as a material characteristic, but also as a philosophical conundrum. The provocation of her transparent works was to think of time in terms of the simultaneity, relationality, and complexity of the present moment. Following on from the *Graphic Objects*, her transparent works of the early seventies - including the *discos* (Disks) *transformaveis* (*Transformables*) and *Cadernos* (*Notebooks*), allowed her to continue these explorations, in relation to the varying concerns that make up Schendel's long-established investigation of the limits of Western language and thought.

This 1971 work is one of the first to be produced of a series of works that are collectively entitled *Discos* (*Disks*). These were exhibited, alongside other works exploring transparency, at the Galeria Ralph Camargo, São Paulo in 1972. Like the *Graphic Objects*, the *Disks* were suspended within the space of the gallery using thin wires. The *Graphic Objects* had allowed her to present the two sides of a plane within one simultaneous moment, and the *Discos* add a further layer of complexity to her investigation of time. Taking a circular shape, composed of multiple layers, these works entice the viewer to look at the work not only in terms of its two faces, but also to read through the object, via the spiraling movement of the Letraset zeros that it contains. These objects also introduce Schendel's interest in the specific connection between circular forms and non-western philosophy that was to be explicitly investigated by a later series, the *Mandalas* (1973). The figure of the zero used here, meanwhile, speaks of her consistent interest in nothingness and its significance – within the Buddhist tradition - as a symbol not only of emptiness but also of inexhaustible potential. Thus, the fact that this transparent disk offers the viewer numerous possibilities of looking is contained by the meaning of the simple, repeating and spiraling Letraset figure that is enclosed by its layers.

**MIRA SCHENDEL** BRAZILIAN 1919-1988  
*Untitled (from Cadernos Series), 1970-1971*  
Letraset on paper on acrylic leaves.  
Dimensions variable. Approximately 23 1/4 x 8 1/4 x 2 3/4 in. (59 x 21 x 7 cm).

**Estimate \$120,000-180,000**

**PROVENANCE**  
Private Collection, São Paulo

Between 1970 and 1971, Schendel worked intensively on the production of a group of works collectively entitled *Cadernos (Notebooks)* of which there are approximately 150 individual, hand-made examples. Many of these works were exhibited at the Museum of Contemporary Art of the University of São Paulo (MAC-USP). Directed by Walter Zanini, MAC-USP was an important centre for experimental practice, for different generations of artists working in the city at that time. Thus these works mark a moment at which Schendel's dialogue with, and subsequent influence upon, younger artists became particularly important. At the same time as the *Notebooks*, Schendel also produced similar works on separate, unbound sheets of card; these could be arranged according to the intervention of either chance, or the viewer's decision. In a similar way, the *Notebooks* demand that the viewer decide where to begin reading, what relationships to make between pages, and whether to read them individually or in relation to one another. The *Notebooks* can be

divided into several sub-series. These include a group of works whose pages were punctuated with hand-punched holes and those that – like this example - presented a symbol, letter, sign or number that remains essentially the same while also being allowed to vary as its position and combination changes from page to page. The series also included a set of *Transparent Notebooks*, which, like the Disks, contained translucent sheets, so that pages could either be seen singly, or, through their layers, in relation to one another. The *Cadernos* were one of several series of works to capture the attention of the philosopher of language Vilém Flusser. From his perspective, these notebooks spoke of the possibility of re-configuring the structure of language. For Flusser, the *Notebooks* “spoke of what cannot be said”. By introducing new dimensions to reading, he argued, they were able to expand the relationship between language and thought.



Alternate view





**MIRA SCHENDEL** BRAZILIAN 1919-1988*Painting*, 1981

Oil on canvas.

18 1/2 x 9 in. (47 x 23 cm).

Signed and dated on the reverse.

**Estimate \$40,000-60,000****PROVENANCE**

Paulo Figueiredo Gallery, São Paulo

Private Collection

The first artworks that Schendel produced in Brazil, in the fifties and early sixties, were still life, landscape and portraiture thickly painted in oils on canvas or board. Although working across multiple media and exploring the possibilities of transparent materials in particular she continued to produce painting on canvas, paper and wood throughout her career. From 1962 onward, she began to use layers of tempera, and to produce a series of works that occupy an interstice between abstraction and figuration, many of which are entitled *paisagem* (landscape) or *fachada* (façade). Landscape, understood as the ability to convey the experience of being within exterior space, remained a consistent focus for her paintings and other two-dimensional works. A device commonly used by Schendel was the horizon line. By establishing two differentiated planes, this line appears as the lowest common denominator necessary to create the conditions for perception of space. Like many of her paintings, this work reconciles abstraction with figuration; yet at the same time, the question of what is being represented remains ambiguous. The concave line formed by the meeting of two dark tones suggests the mountainous

landscapes that are conveyed by two later series of paintings and drawings, the *Paisagens Noturnas* [Night landscapes, 1975] and *Paisagens de Itatiaia* [Landscapes of Itatiaia, 1978-79]. But this curve is also evocative of the ovoid shape that is seen in her paintings of the 1960s. The letter 'A', meanwhile, is another consistent figure within Schendel's vocabulary, and it is also one that appears in a similar relationship to the horizon line within the later *Landscapes of Itatiaia*. The letter 'A' was interpreted by one of Schendel's closest interlocutors, the theoretical physicist, collector, curator and critic Mario Schenberg, as a three-sided "sign-letter-figure" that marks out its own separateness, or individuation, in contrast to the reciprocal relationship between coloured planes that forms the horizon line. In this way he read this letter as a sign of the potential for isolation contained by human consciousness, as opposed to the relatedness and reciprocity of the natural world. The use of gilt to render this element of the work is continued in other series of paintings of the seventies and is often attributed to Schendel's developing interest in Chinese aesthetics.



A

**CILDO MEIRELES** BRAZILIAN b. 1948

*Espaços Virtuais: Cantos (Virtual Spaces: Corners)*, 1973/1976

Gouache and China ink on paper.

14 3/8 x 20 1/8 in. (36.5 x 51 cm).

Signed on the reverse.

**Estimate \$100,000-150,000**

**PROVENANCE**

Acquired directly from the artist

Private Collection

**LITERATURE**

*Cildo Meireles: Algum Desenho (1963-2005)*, Rio de Janeiro: CCB, 2005, p. 36

The work of Cildo Meireles might initially seem eclectic in scale and form, and yet it possesses an incredible conceptual rigor and contagious sensibility. Having emerged as an artist in the late 1960s, his work is often described as one of the key proponents of a politicised version of conceptualism. This, however, would be a somewhat restrictive description of his production. As the artist himself argued, 'In some way you become political when you don't have a chance to be poetic. I think human beings would much prefer to be poetic'.

Today Meireles is an internationally recognised artist whose work relates more to universal human sensibility than to specific socio-cultural characteristics of his native Brazil. His work nevertheless arises from the articulation of deeply personal insights, often drawing on childhood memories, and from his insightful understanding of the significance of Marcel Duchamp. Such is the case of his early investigations into Euclidean geometry, which led to the production of the *Virtual Spaces* series in 1968. Recalling how the 'corner' came to be of interest for his work, Meireles recalled a childhood memory— a nightmare— in which a scary old woman emerged from a corner of his room, laughing and levitating until she hovered above him.

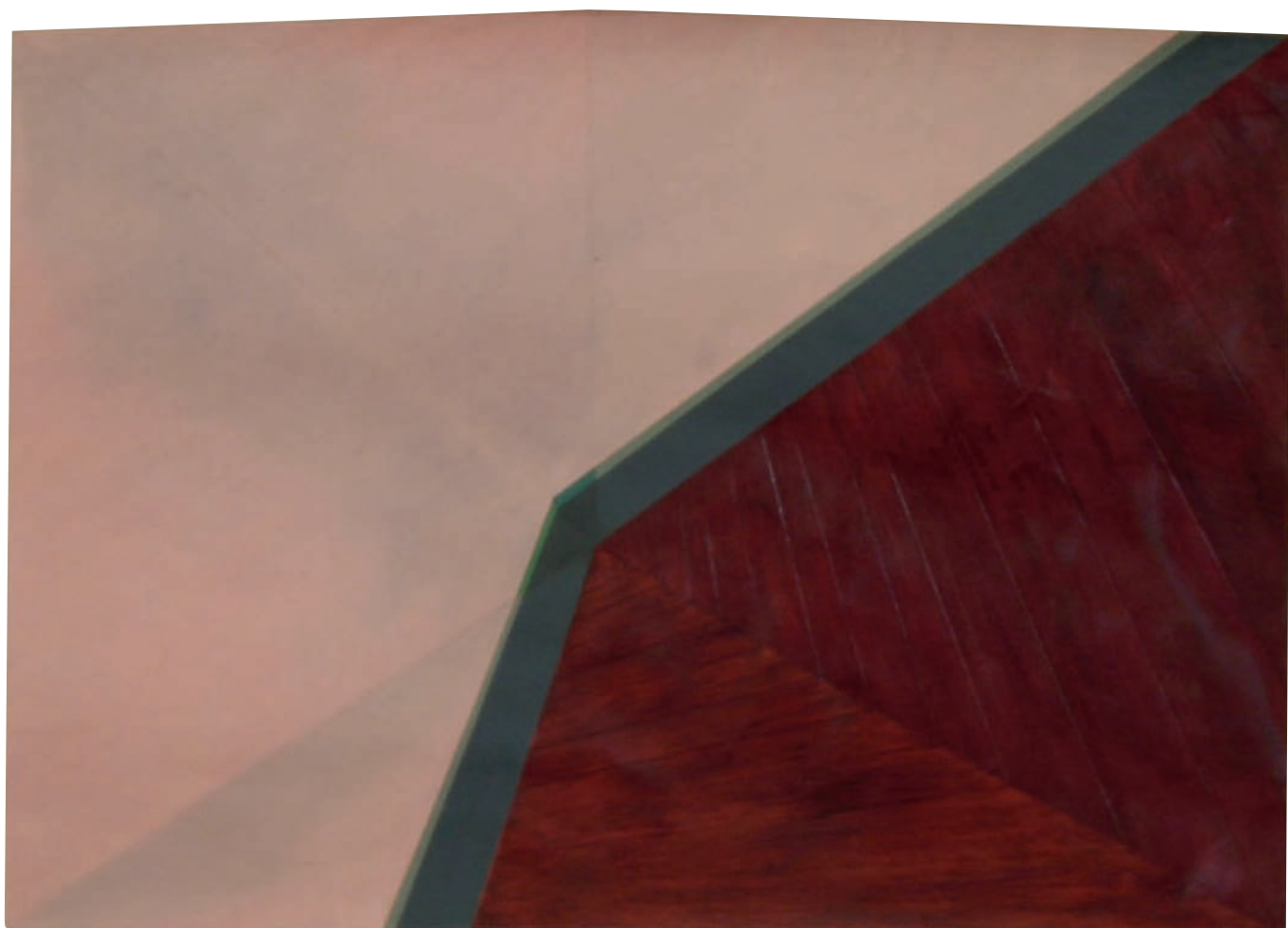
The other recollection which, in combination with that older memory, became the stimulus for the work, is from 1967. Meireles was paying a visit to a urinal in the men's room of a bar not far from his studio. The urinal, he remarked, was similar to Duchamp's *Fountain*. As he stood in a corner of the bathroom, he noticed that his shadow was projected over the corner itself, creating an interesting shape. The conjunction of such disparate memories became associated within the work through a geometric form in space that provides two possible readings of a given perspective. Drawn on graph paper as preparatory projects for life-size models of corners, the desired illusion is not possible to convey in real space, yet the millimetered paper provides the possibility of annulling the illusion of perspective that the drawing attempts to represent. Of course, similar to the case with the corners set in real space, only one interpretation of the ambivalent perspective is possible at any given time.

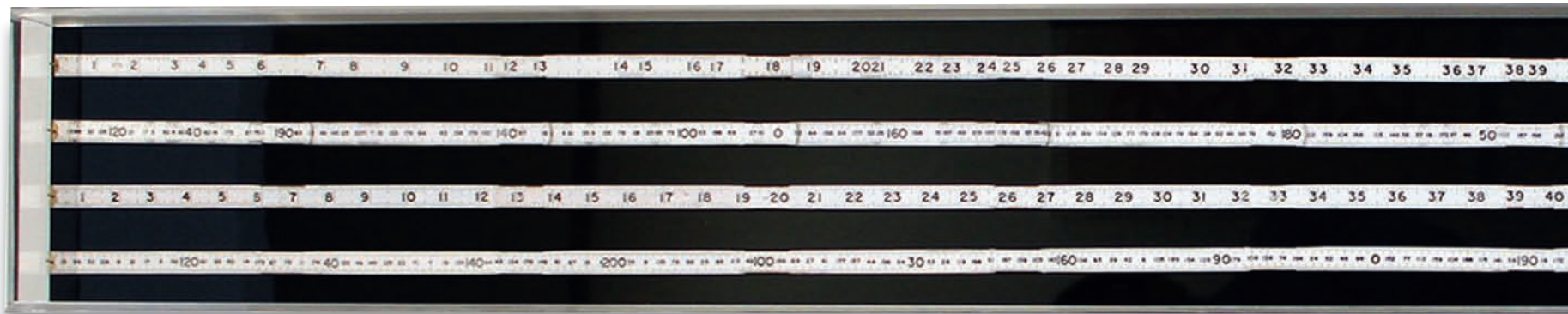


Cildo Meireles, *Canto IV (Corner IV)*, 1967-8/74

Wood, canvas, paint, woodblock flooring, 305 x 100 x 100 cm







10 **CILDO MEIRELES** BRAZILIAN b. 1948  
*Fontes (Bauhaus version)*, 1992/2008  
04 carpenter's rulers.  
Dimensions variable. Each ruler 78 3/4 x 0 5/8 in. (200 x 1.5 cm).  
Initialed, titled and dated "FONTES, CM 92" lower end of rulers.

**Estimate \$120,000-180,000**

**PROVENANCE**  
Private Collection

**EXHIBITED**  
London, Tate Modern, *Cildo Meireles*, 2002. Traveling exhibition

**LITERATURE**  
*Cildo Meireles*, London: Tate Modern, 2008, p. 167. Exhibition catalogue

Another work that emerges out of Meireles' unique reading of Duchamp can be found in *Fontes* (1992-2008), an installation produced originally for the IX Documenta in Kassel. Here one finds a response to Duchamp's work – in this case *Three Standard Stoppages* (1913-14) – which collides with the sensibility of the artist and his own life experience. Meireles described meeting the curator Jan Hoet armed with a kit "containing four fragments of each of the rulers [...] and the clocks". The rulers' numeration was erratic and obeyed no recognisable standard of measurement. Similarly, the clocks, although maintaining the standard division of twelve hours, where equally erratic, displaying incorrect sequences of hours and missing some numbers altogether. The floor was to be covered by these missing numbers, as if they had fallen off the clocks. A spiral corridor formed by the hanging rulers would create a form of labyrinth. As one followed the path set by the rulers, their number increased until a point was reached where all sense of reference was lost. The visitor, engulfed by the sheer number of rulers, would become literally lost in the space, while simultaneously being completely aware of the presence of others in the close vicinity.



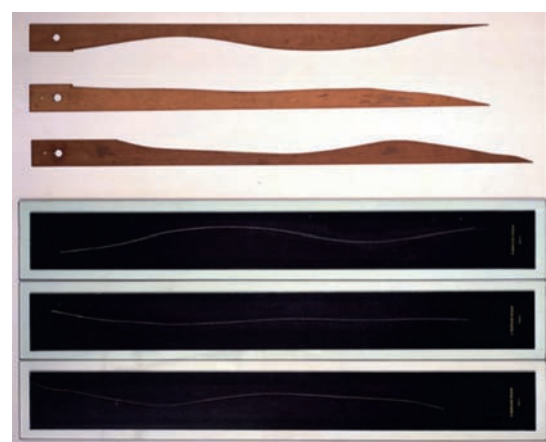


One of the reasons why Meireles dedicated this work to his friend Alfredo Fontes – who had produced the first samples of the rulers included in that initial 'kit' – was because his friend died before the work had been finalised. The title is fitting, since *Fontes* in Portuguese possesses a double meaning: on the one hand it may be translated as “fountain”, while on the other it can be translated as “source”.

Two versions of this work exist. The first, produced for Documenta IX, is in yellow and black. The version which comprises the present lot was produced for the Meireles retrospective at the Tate Modern in London 2008, and it is in black and white. A third version, still in the planning stages, will contain phosphorescent numbers and a blue background.



Cildo Meireles, *Fontes* (installation view) 1992/2008  
© Courtesy the artist, Photo: Tate Photography



Marcel Duchamp, *Three Standard Stoppages*, 1913  
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris

11 **WILLYS DE CASTRO** BRAZILIAN 1926-1988

*Final study for painting N°112, July/August 1956*

Gouache on graph paper.

27 1/2 x 27 1/2 in. (70 x 70 cm).

Signed and dated lower left.

**Estimate \$220,000-280,000**

**PROVENANCE**

Private Collection of Paulo Rogério Pinheiro Machado

Willys de Castro was born in 1926 in the Brazilian state of Minas Gerais. He moved to São Paulo in 1941, becoming a painter towards the end of that decade. He began working with geometrical-abstract paintings in 1950 and by 1953 had become associated with the emergent Concrete art movement that arose following the impact that the Swiss artists represented at the first São Paulo Biennial in 1951 had on the local artistic circuit.

In 1958 he travelled to Europe and, upon his return to Brazil the following year, he became associated with the rebel Neo-Concrete artists from Rio de Janeiro who were rejecting what they saw as the rigidity and dogmatic character of Concretism. He participated in the early Neo-Concrete exhibitions in Salvador, São Paulo and Rio de Janeiro, between 1959 and 1961. Despite this affiliation, together with other Neo-Concrete colleagues such as Lygia Clark, Hélio Oiticica and Lygia Pape, he was invited by Max Bill to participate in the exhibition *Konkrete Kunst* in Zurich 1960 which offered a worldwide survey of Concrete art.

Willys de Castro is best known for his early 1960s *Objetos Ativos* works, in which the artist combined elements of painting and sculpture. In doing so, he followed what the art critic Ferreira Gullar foresaw as one of the main characteristics of Neo-Concrete art, the fact that painting and sculpture were becoming increasingly indistinguishable. According to Gullar, Willys de Castro reconfigured the conflict between the two-dimensional surface and the depth of space, whereby time – in so far as the spectator is required to move around the object – reveals the two-dimensional character of three-dimensional space.

In *Study for a painting*, dated 1956, we find Willys de Castro exploring the 'concrete' possibilities of sequences and rhythms through the use of a single form repeated in different positions across the composition. If we find a certain approximation to Oiticica's almost contemporaneous *Metaesquemas*, it is because there was a common set of goals determined by the premises of concrete art.

In 2001 the Pinacoteca do Estado de São Paulo inaugurated a permanent space for Willys de Castro's work. The collection contains a total of 43 items including paintings, prints and drawings.





Wyllis de Castro  
 Pintura 112  
 Julho/Agosto-1956

versões  
 3/6/1956

2/4/1956

base 51.  
 alt 53.2

continua

base 504 = 42 + 5(24) = 162  
 base 504 = 6(84)  
 alt 504 = 7(72)

12 **WILLYS DE CASTRO** BRAZILIAN 1926-1988

Two Works: *Projetos Para Pintura*, 1958

Gouache on paper.

Each 3 1/2 x 2 3/4 in. (9 x 7 cm).

Dated on the reverse. This work is accompanied by a certificate of authenticity signed by Hércules Barsotti.

**Estimate \$50,000-70,000**

**PROVENANCE**

Sylvio Nery Gallery, São Paulo

Private Collection

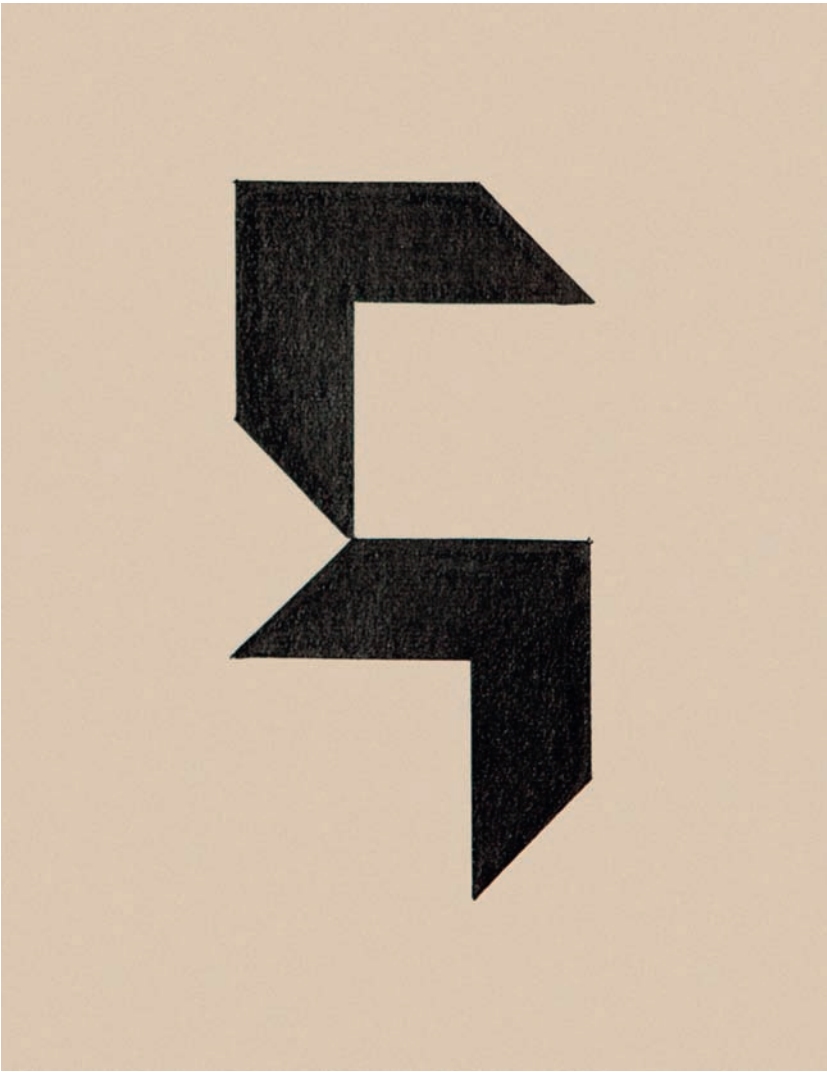
Henrique Faria Fine Art, New York

Private Collection

*In general, Castro used the positive-negative motif to unify the composition at the centre. But he also combined clusters of motifs, activating the pictorial field as a whole. In both circumstances, the artist created imaginary unities... Painting has become the ideal field of a mental operation: having to decide between experience and understanding, he privileges the latter.*

(R. Rodrigues da Silva, "Rediscovering Interdisciplinarity in Contemporary Brazilian Art: The work of Willys de Castro", *Third Text*, 24:6, 2010, pp. 681-695)





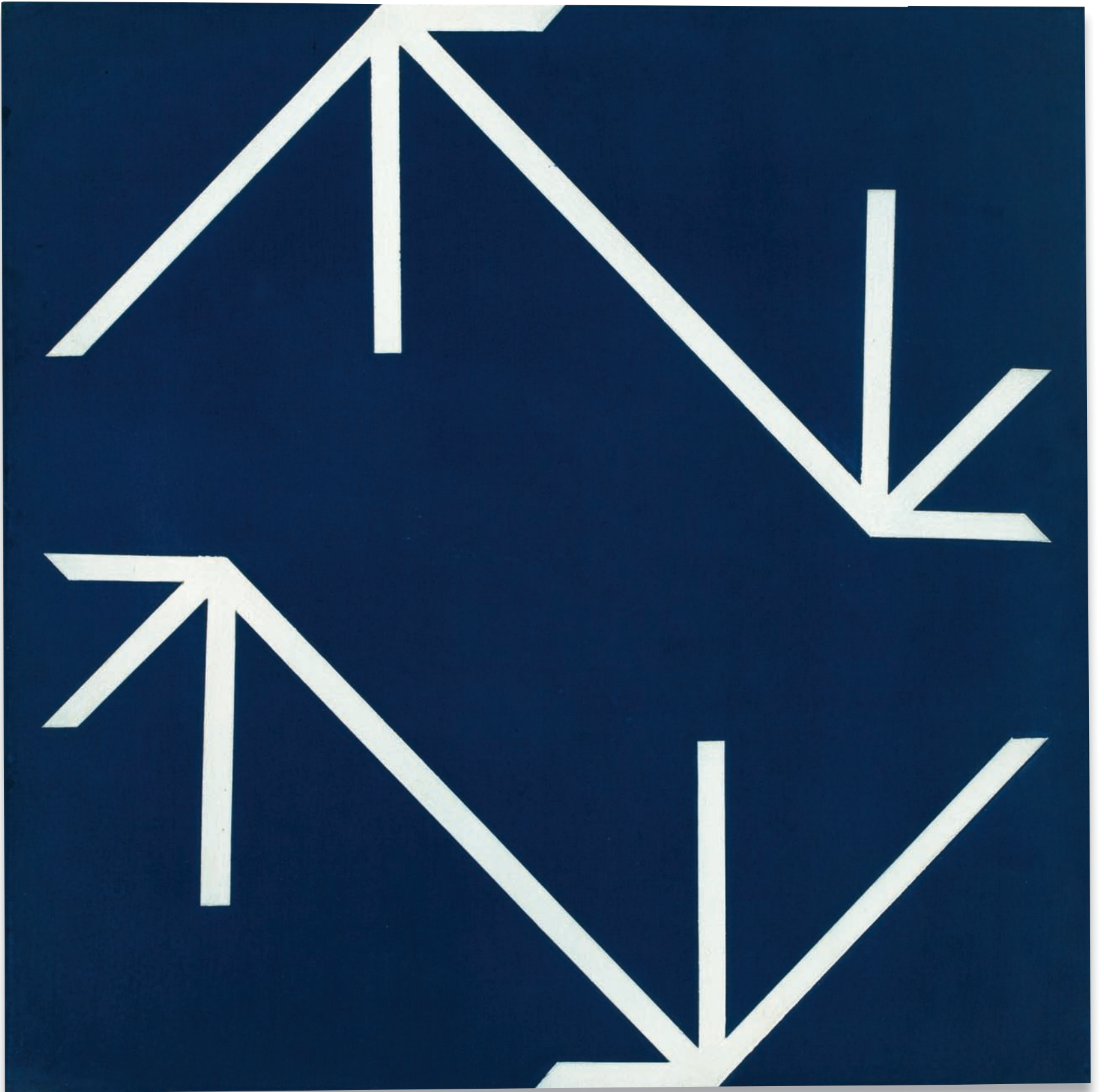
13     **JUDITH LAUAND**    BRAZILIAN    b. 1922  
*Agrupar de elementos (Grouping of Elements)*, 1959  
Tempera on wood.  
15 3/4 x 15 3/4 in. (40 x 40 cm).  
Signed, titled and dated on the reverse.

**Estimate \$120,000-180,000**

**PROVENANCE**  
Salão Paulista de Arte Moderna, Rio de Janeiro

**EXHIBITED**  
São Paulo, Museu de Arte Moderna, 2011





14 **IVAN SERPA** BRAZILIAN 1923-1973

*Série Amazonica, N°27, 1970*

Oil on canvas.

48 x 48 in. (121.9 x 121.9 cm).

Signed, titled, dated and numbered "SÉRIE AMAZONICA, N°27, Serpa 70, IVAN SERPA" on the reverse.

**Estimate \$220,000-280,000**

**PROVENANCE**

Ivan Serpa Family

**EXHIBITED**

Rio de Janeiro, Imperial Palace, *Ivan Serpa*, 2004

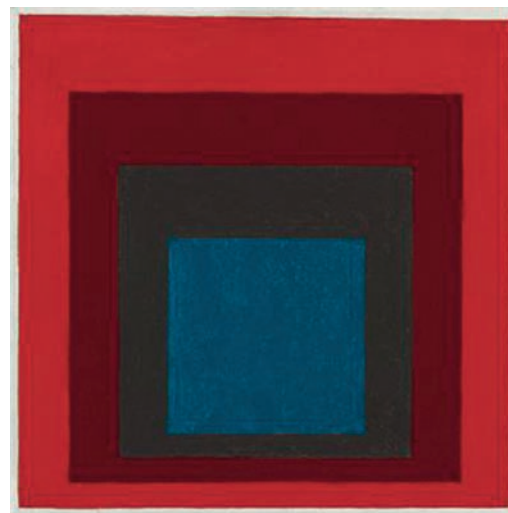
**LITERATURE**

S. Roesler, *Ivan Serpa*, Rio de Janeiro: Instituto Cultural The Axis, 2003, p 10

In spite of his untimely death in 1970 at the age of 50, Ivan Serpa is considered one of the most influential and visionary artists in the Brazilian constructivist avant-garde. As an artist and educator, his legacy can be seen through the work of Hélio Oiticica, Antonio Manuel, Lygia Clark and countless other creative intellectuals who turned the Concrete and Neo-Concrete movements into two of the most prominent currents in Latin American post-modernism.

Throughout his life, Serpa worked as an art educator at the Museum of Modern Art in Rio and as an art therapy tutor in the Engenho de Dentro Psychiatric Hospital in Rio de Janeiro. The honesty of patients' works bordered on the brutal, and their expressive power left a firm imprint on Serpa's artistic conscience. This quality of authentic, unrestrained expression subtly made its way into even his most geometric works, adding an understated softness that oscillated against the strict lines and restrained borders traditionally associated with the style. Seeing as Serpa was at the heart of the artistic community of his time, it is no surprise that a similar, ever so slight undulation of line and shape can also be seen in Oiticica's *Metaesquemas*.

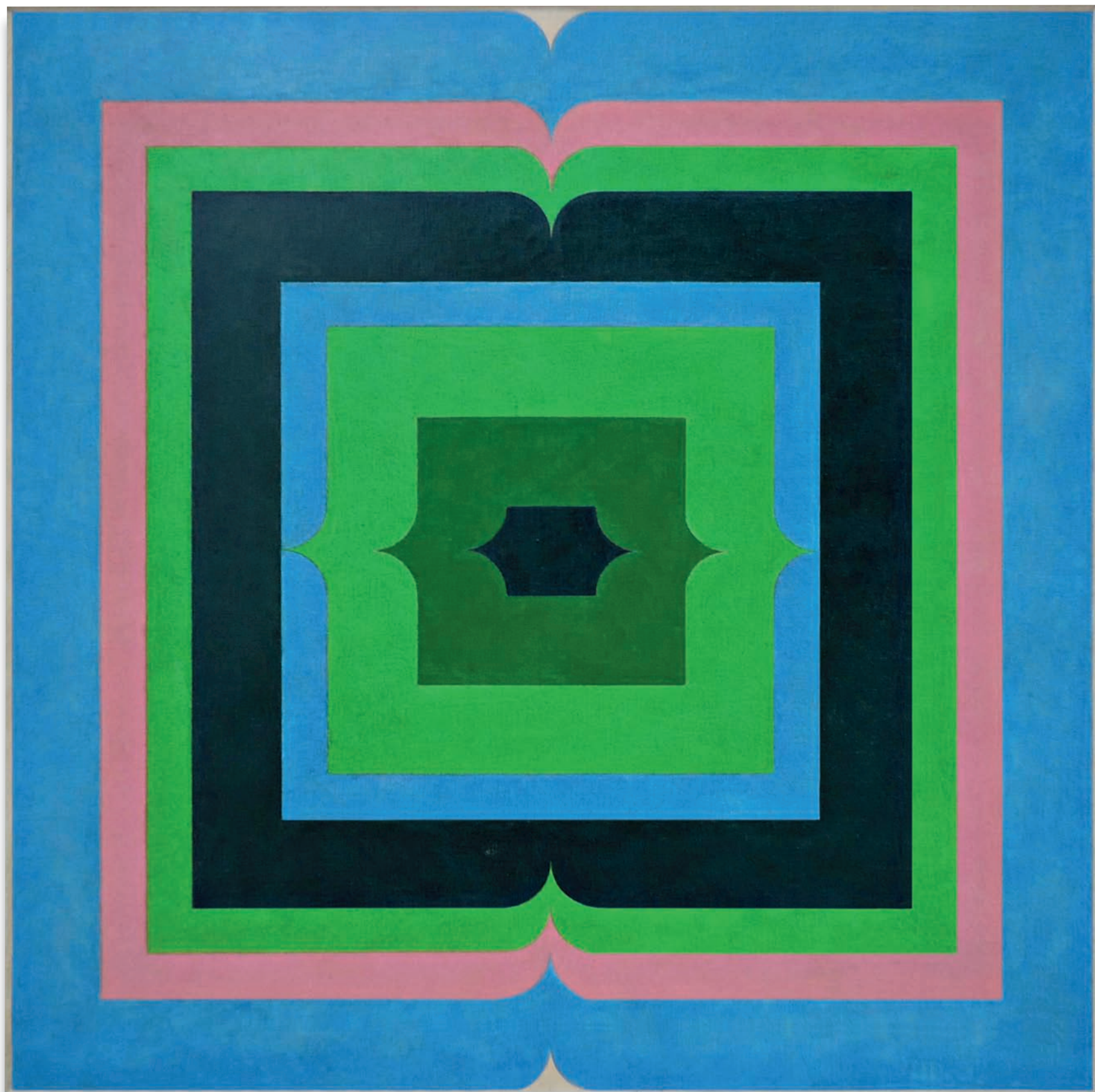
The repetitive, uniform pattern evident in *Série Amazonica* reflects the visual language associated with the Concrete and Neo-Concrete movements. However, the gentle use of curves and undulation throughout, as well as the vibrant palette of turquoise, pink and green, bring to mind a profoundly expressive figuration, reminiscent of Pop Art and Tropicália. In Serpa's vision, as in the work of those he influenced, geometry is articulate, relatable, and engaging—a master class offered by a true educator.



Josef Albers, *Study for Homage to the Square: Radiant Blue*, 1960

© The Josef and Anni Albers Foundation/VG Bild-Kunst, Bonn and DACS, London 2011





15 **MAURÍCIO NOGUEIRA LIMA** BRAZILIAN 1930-1999

*Objeto Rítmico, N° 4 (Rhythmic Object, N° 4), 1953/1974*

Watercolor on cardboard laid on plywood.

19 5/8 x 19 5/8 in. (50 x 50 cm).

Signed, titled and dated on the reverse.

**Estimate \$120,000-180,000**

**PROVENANCE**

Private Collection of Prof. Mário Schenberg, São Paulo

Visual artist Maurício Nogueira Lima was one of Brazil's foremost graphic visionaries. Encompassing the realms of painting, architecture, and design, the Brazilian artist's work came to embody many of the Concretist tenets without being confined to a simple label: his work exhibits many complex relationships between solid line and color—soaring abstractions liberal in their use of both color and geometric figure. The present lot, *Objeto Rítmico, N° 4 (Rhythmic Object, N° 4)*, 1953/1974, displays many of Nogueira Lima's signature graphic design in the painterly medium of watercolor, lending a personal edge to what may initially seem like an impersonal image.

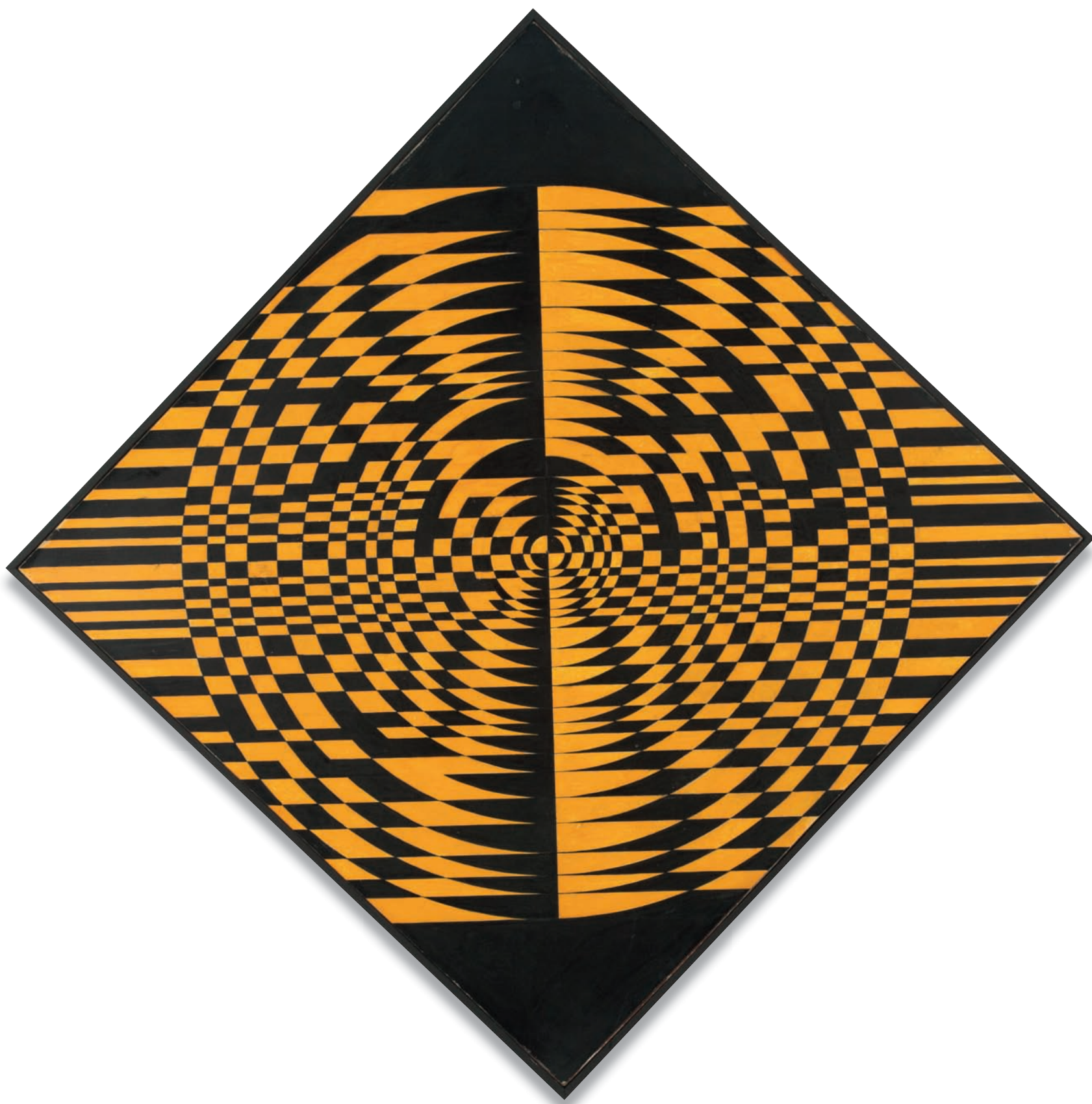
The present lot displays patterns of advanced graphic technique. Evolving from bent parallelograms into sharpened kites, Nogueira Lima's intricate pattern is a conflux of bright orange and painted black, a heightened contrast that provides a mirror image of each half. Within the world of Nogueira Lima's complex geometric network, we witness the illusion of a pulsating series of concentric circles, rendered from the alternating lines of rectangular flux. It would seem that the present lot is a precursor of computer-driven design, even though it is only comprised of a series of vertical lines, deliberate in their coloring.

The present lot comes from the collection of Professor Mário Schenberg, Twentieth-Century Brazil's leading scholar in the realm of theoretical physics. In addition, as an avid art critic, Schenberg was privy to the company of many of the century's greatest artists, including Marc Chagall and Pablo Picasso. By his death in 1990, Schenberg had amassed one of Brazil's most renowned collections of visual art. *Objeto Rítmico, N° 4* blends in well with the collection of a theoretical physicist; both Nogueira Lima and Schenberg research rapid losses of energy in order to achieve a greater effect. While Nogueira Lima analyzes energy loss in color alternation that achieves a Gestalt effect and Schenberg explored a loss of electrons that trigger supernovas, both record findings of a greater design—in which a loss of energy is necessary for its resurgence. The present lot is a testament both to Lima's scientific mind and to its brilliant portrayal in his art.



Bridget Riley, *Untitled*, 1966  
© 2006 Bridget Riley. All rights reserved.





16 **LEÓN FERRARI** ARGENTINE b. 1920  
*Untitled*, 1978  
Aluminum.  
59 x 27 1/2 x 27 1/2 in. (150 x 70 x 70 cm).

**Estimate \$750,000-950,000**

**PROVENANCE**

Acquired directly from the artist  
Private Collection

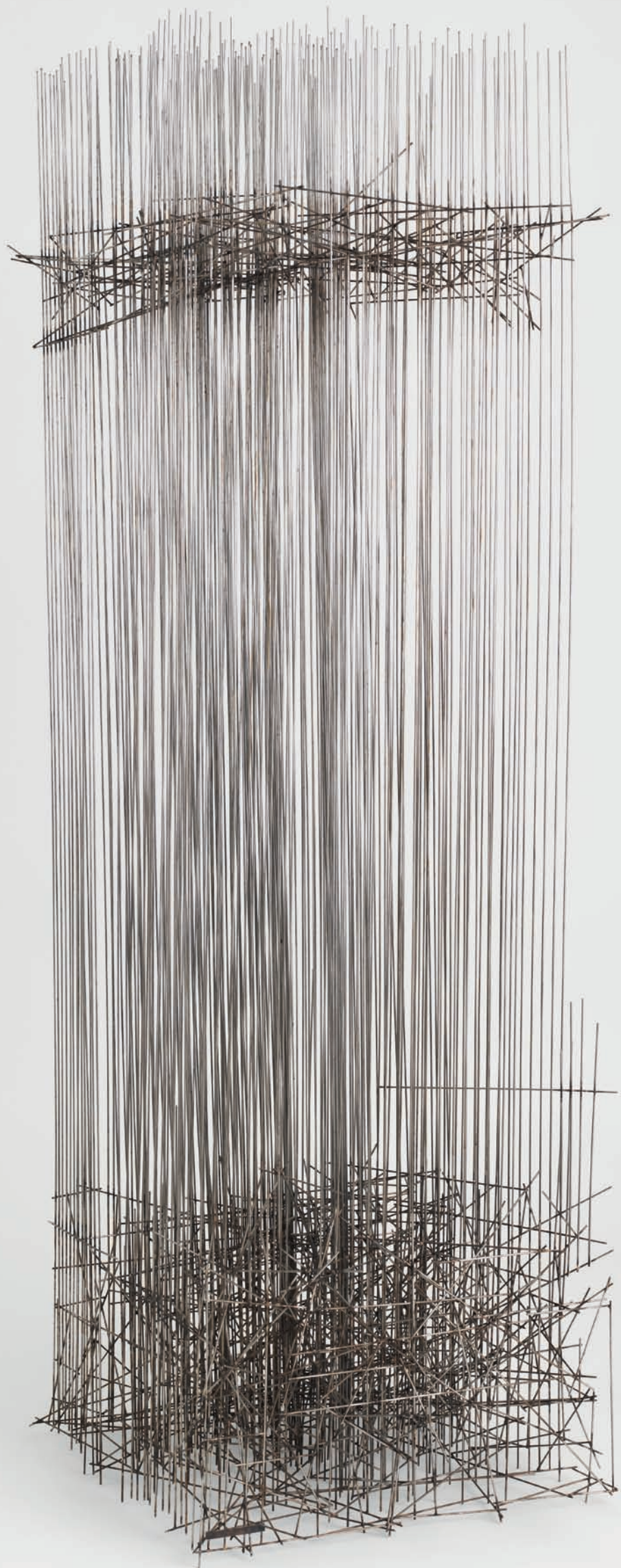
*Ferrari's creativity thus does not lie in the design of the original figures, but resides instead in subverting the order and function of the architectural symbol by turning the scene created into nonsense. He gives personality to these identikit symbols by elaborating contained visual narratives, and each plan is composed in such a way that its appearance will alter as the viewer takes a closer or more distant view upon it.*

M.C. Bernal, *León Ferrari: The Architecture of Madness*, Essex: University Gallery, University of Essex, 2002. Exhibition catalogue



Aerial view of the Vehicle Assembly Building (VAB) under construction at Kennedy Space Center. NASA/SCIENCE PHOTO LIBRARY







Alberto Giacometti, *The Cage (First Version)*, 1950, Bronze  
 35-3/4 x 14-1/2 x 13-1/2 in. (90.8 x 36.8 x 34.3 cm). Edition of eight.  
 © 2011 Succession Giacometti / Artists Rights Society (ARS), New York / ADAGP, Paris

Léon Ferrari has long been regarded as one Latin America's most significant and influential 20th century artists. He is recognised as a foundational figure in the development of conceptualist practices and, having been awarded the Golden Lion at the 2007 Venice Biennale, he continues to receive accolades for his work. The son of an Italian architect and painter, Ferrari studied engineering before producing his first artworks while living in Rome (1953-55). A long-standing concern with the boundaries of language and representation emerged through a series of wire sculptures and drawings produced in Buenos Aires between 1962 and 1964. From the mid-1960s until his period of enforced exile in São Paulo (1976-1984), Ferrari's work reflected his engagement in collective resistance to political repression and was to incorporate collaborative actions, including *Tucumán Arde* (Tucumán Burns, 1968). His individual works at this time conveyed a darkly irreverent humour and a concern with the tension between restraint and expression that characterises language - amongst other modes of communication. Both of these aspects have continued to form part of the vocabulary of his work.

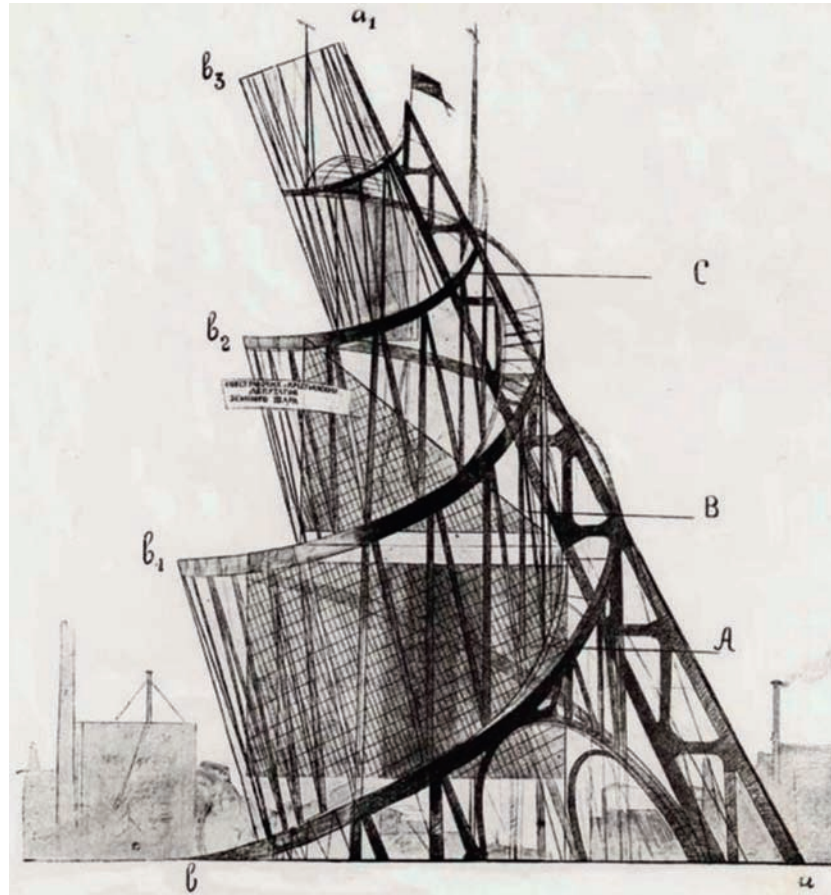
This sculpture relates to a significant moment, in the artist's life, in the development of his work, and also in Ferrari's critical reception within a different context following his departure from Argentina in 1976. Soon after arriving in São Paulo from Buenos Aires, the artist began to



Iakov Chernikhov, *Fantasy No. 20*

create structures from steel wire, sculpted using silver solder and a gas torch. This was a return to the language of his earliest sculptural pieces, created in Argentina between 1961 and 1964 and including the large-scale piece made from steel plates and twisted wires *Torre de Babel* (Tower of Babel, 1963), which now forms part of the Tate Modern collection. The sculptures produced in São Paulo were more linear in form than his earlier wire constructions, and thus the relationship between these works and Ferrari's drawings become more apparent. A set of recent steel wire sculptures was exhibited at the Pinacoteca do Estado de São Paulo in February 1978 as part of his first major solo exhibition in that city. The critic and curator Aracy Amaral (Director of the museum at this time) described these works as maquettes of imaginary buildings, "suspended nuclei in contained spaces, the infinite imprisoned". The wire sculptures were exhibited alongside a recent series of prints, made with metal, steel and acrylic plates, and a set of 33 drawings. Using a language that hovered between gestural line and written word, these drawings continued Ferrari's long-held investigation of the limits of linguistic expression. In this, there is a clear interplay between the poetic and philosophical concerns of Ferrari's drawings, and those of his wire constructions. These sculptures substitute the gesture of drawing with that of soldering together lines of metal. Like his written drawings and paintings they strive to convey memories and emotions as intangible





Vladimir Tatlin, *Monument to the Third International*, 1920

sensations that exceed the limitations of words. Although abstract in appearance, they are underpinned by expressive, humanistic concerns. This aspect is emphasised by the titles of certain works in this series, including the work *Lembranças de Meu Pai* (Memories of my Father, 1977), which forms part of the collection of the Museum of Contemporary Art, São Paulo.

As drawings in space, these wire sculptures allow light and shadow to penetrate and dissolve the substance of their structure. However they also mark out a contained, cage-like area formed by a projection into space of the rectangular shape of a sheet of paper. As the artist has noted, the page is transformed into a prism, one "whose faces and edges are the anonymous frame, repeated, impersonal, transparent, an envelope within which a line simply has to find its place." In this way, Ferrari's wire sculptures have been interpreted not only as an investigation of the limits of language, but also as a metaphor for entrapment and liberation.

Ferrari's return to wire sculpture also took place after a prolonged period of time (1964-1976) during which his artistic actions were marked by a sense of political urgency. This period was characterised by a commitment to collective struggle against political repression. In São Paulo, Ferrari's prior

engagement in collaborative practice helped him to become a key figure within the artistic scene of that city; there, he formed dialogues with a generation of artists including Julio Plaza, Regina Silveira, Paulo Bruscky and Genilson Soares, and attracted the attention of key critics, including Amaral and Walter Zanini. Within an open-minded and experimental artistic milieu, Ferrari began to extend his work across different media - including microfiche, videotext, artist book, and Xerox - and produced his celebrated series of heliographs or architectural blueprints. The wire sculptures also developed into a series of kinetic works, with upright rods that stirred in the wind or could be manipulated by hand. Later, he was to record the sounds made by the motion of these sculptures, which were incorporated into a collaborative musical compositions. This led to the production of a series of works conceived as both sculptures and musical instruments. For the 1979 show *Art Lúdica* [Playful Art] at the Museum of Modern Art São Paulo (MAM-SP), he created a four-metre tall sculpture formed of 100 rods of different diameters, which he named *Berimbau* after the traditional Brazilian single-string instrument. Ferrari's work was to achieve significant impact in Brazil, and in 1980 a retrospective of his work since 1964 was mounted at MAM-SP, an exhibition that again combined his works on paper with steel wire sculptures.



17 **LEÓN FERRARI** ARGENTINE b. 1920

*Untitled*, 1976

Ink on paper.

19 1/4 x 13 5/8 in. (49 x 34.5 cm).

Signed and dated "león ferrari 1976" lower right. Dedicated on the reverse.

This work is accompanied by a certificate of authenticity.

**Estimate \$35,000-45,000**

**PROVENANCE**

Gift from the artist to a Private Collection

Private Collection





18 **LEÓN FERRARI** ARGENTINE b. 1920

*Untitled, 1976*

Crayon on paper.

19 1/4 x 13 5/8 in. (49 x 34.5 cm).

Signed and dated "león ferrari 1976" lower right. Dedicated on the reverse.

**Estimate \$35,000-45,000**

**PROVENANCE**

Gift from the artist to a Private Collection

19 **JESÚS RAFAEL SOTO** VENEZUELAN 1923-2005

*Cubo y esfera virtual (Virtual Cube and Sphere)*, 1994

Aluminum, nylon and Plexiglas.

141.73 x 47.24 x 47.24 in. (360 x 120 x 120 cm).

**Estimate \$600,000-800,000**

**PROVENANCE**

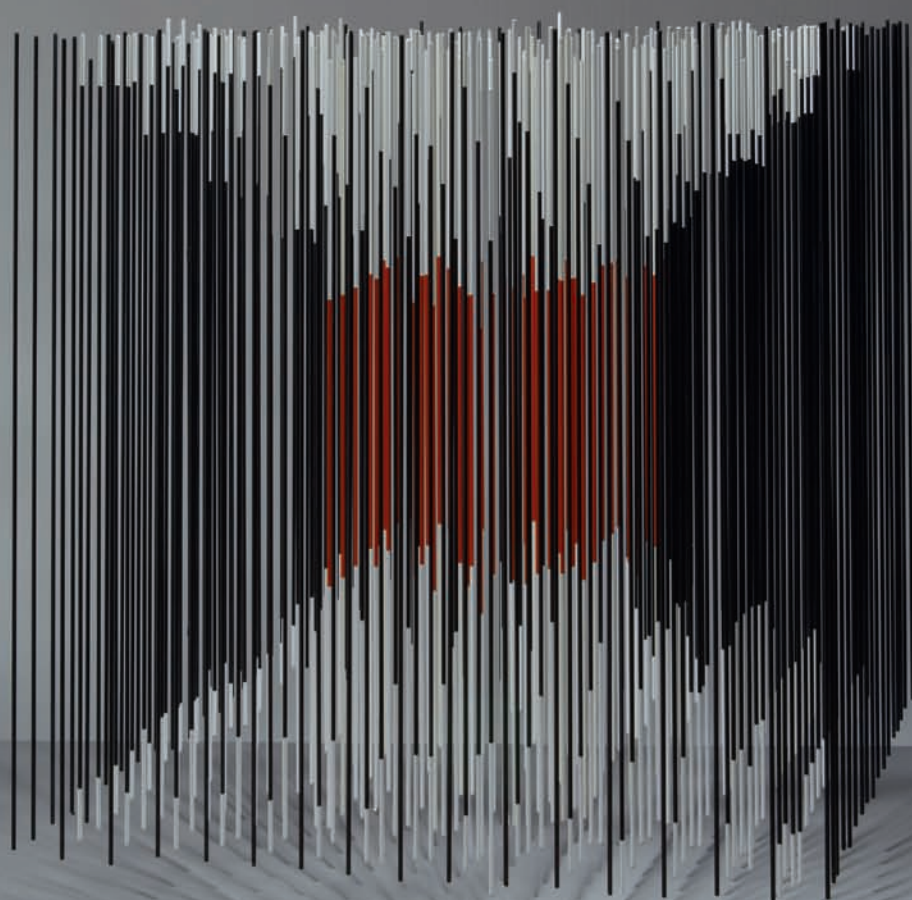
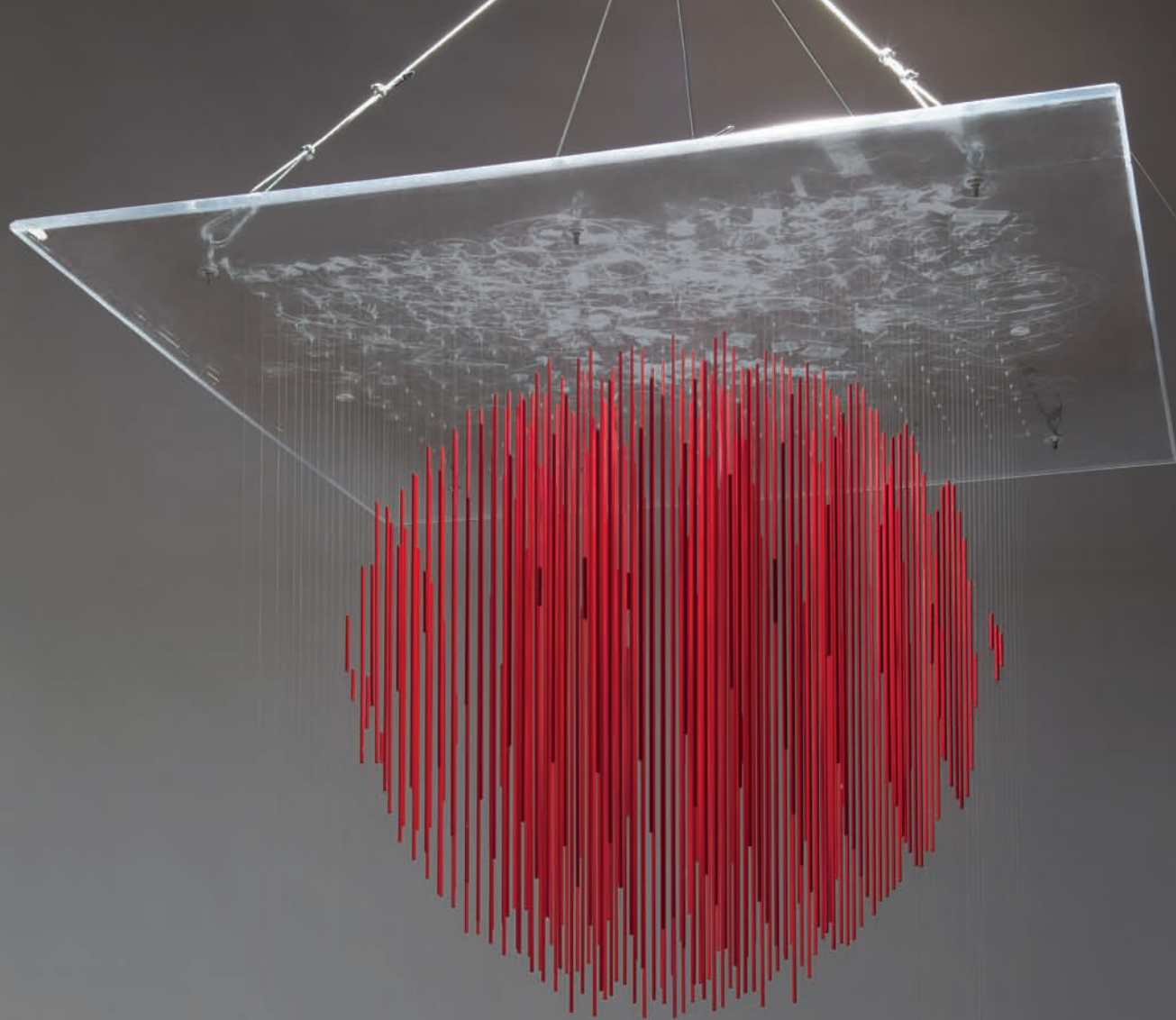
Private Collection, Caracas

Private Collection, Miami

**LITERATURE**

G. G. Lemaire, *Soto: la différence*, Paris: Éditions de la différence, 1997. p 341





As the world inched towards the 21st Century, the public's use and experience of art had been transported outside. Open air sculptures and installations were no longer unusual, and everyday there were fewer and fewer people who believed that art—in the true sense of the word—only belonged in museums. Major cities everywhere were reaping the results of their investments in the arts by showcasing large-scale works in parks and popular outdoor venues.

Artists like Jesús Rafael Soto, Carlos Cruz-Diez and Daniel Buren, among others, can be credited with igniting the spark that led to this widespread appreciation for public art. The universal reaches of their installations and architectural sculptures allowed them to interact with diverse landscapes around the world in dynamic and unique ways. Soto's *Penetrables*, for example, encourage people to walk through them and take in the all-encompassing visual and material mass. Indeed, the term “universal” describes these artists rather perfectly: as wide-ranging and creative as each of them is, they always take advantage of elements that can be found virtually anywhere—light, space, people, and wonder.

Although it is meant for an interior space, *Virtual Cube and Sphere* emerged from Soto's lifelong mission of creating art that directly interacts with people in both physical and intellectual ways. Like Soto's public works, the piece which comprises the present lot has the ability to continuously revolutionize its setting. It radiates its density outwards, filling any space with graphic potential and alluring vigor. The slightest change in viewing angle or lighting seems to alter the work's shape, casting striking shadows and optical patterns on any nearby surface. In doing so, it manages to subvert preconceived ideas of context and eliminate the option of emptiness. Regardless of where they are located, Soto's works rely on human interaction and thought to achieve their full, transformative potential.



Jesús Soto, *Penetrable*, 1990, 200 x 200 x 200 in. (508 x 508 x 508 cm)  
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris

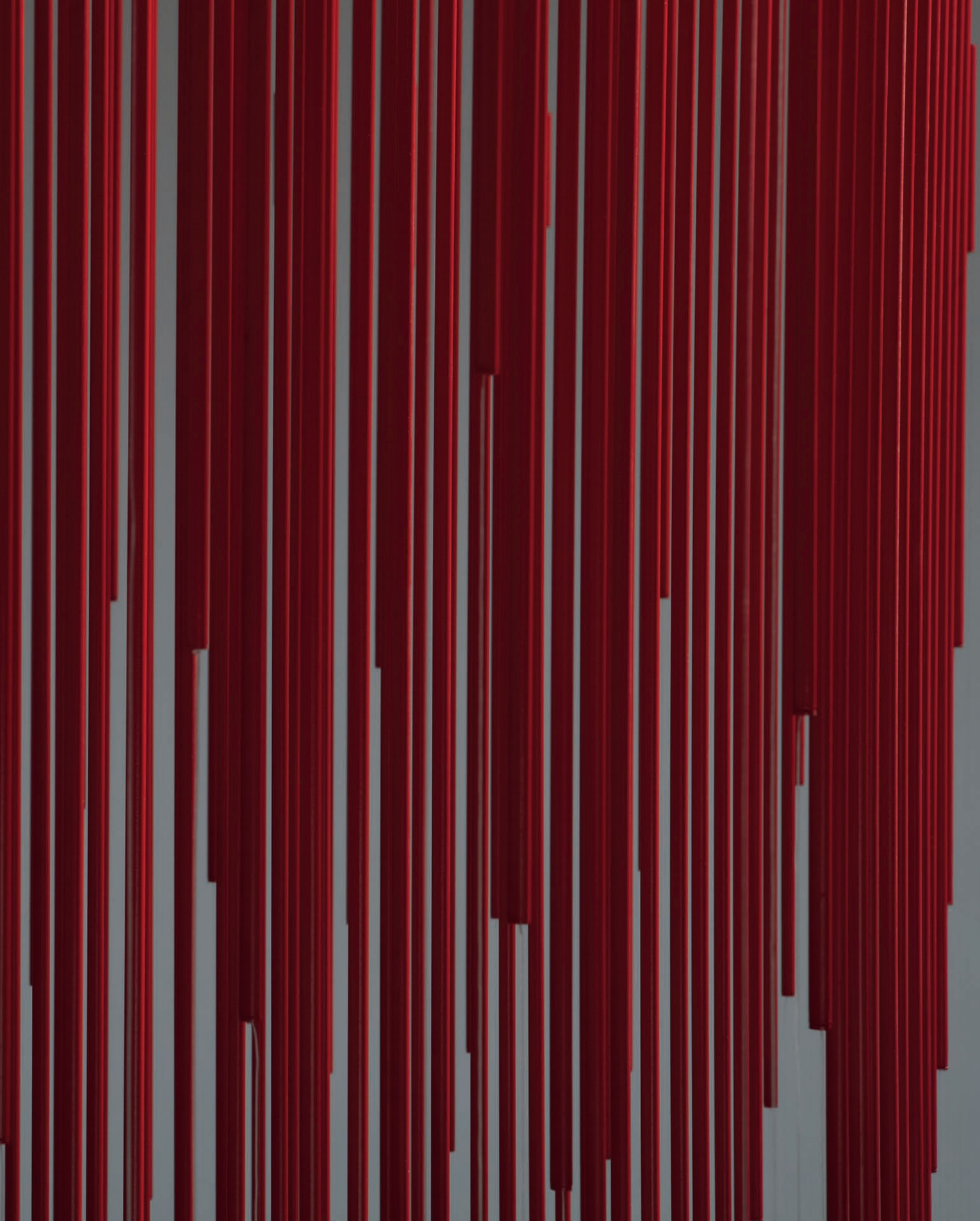


Donald Judd, *Untitled*, 1989. Brass and colored fluorescent Plexiglas.  
Courtesy of the Hirshhorn Museum



Carlos Cruz-Diez, *Transchromie*, 1960-1969  
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris





20     **ADRIANA VAREJÃO**   BRAZILIAN   b. 1964

*Ambiente Virtual II*, 2001

Oil on canvas.

55 1/8 x 62 7/8 in. (140 x 160 cm).

Signed and titled on the reverse.

**Estimate \$500,000-700,000**

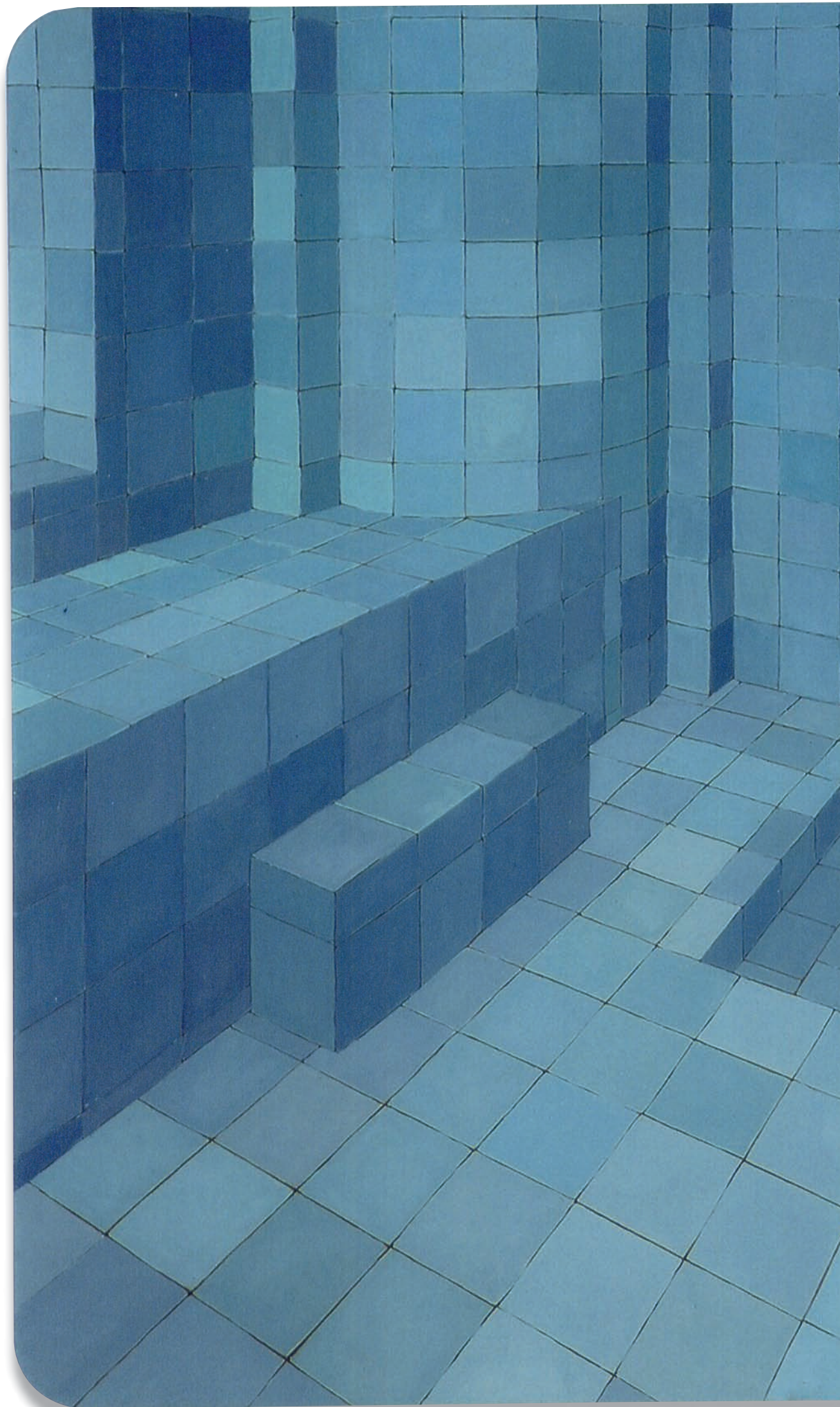
**PROVENANCE**

Private Collection, Europe















David Hockney, *Man in Shower in Beverly Hills*, 1964 Acrylic on canvas. 167 x 167 cm  
© David Hockney 2010

Adriana Varejão is an internationally renowned artist who has developed a powerful visual vocabulary. She studied at the Parque Lage Art School in Rio de Janeiro when it was at the forefront of the re-emergence of painting in the mid-1980s in Brazil, an occurrence that was paralleled worldwide and brought a rupture with the predominance of conceptual art during the previous decade.

Varejão's themes centred originally on Brazil's colonial past often critically invoking the Baroque aesthetic and reinterpreting historical paintings from the 19th century in order to problematise the process of miscegenation and the violence perpetrated by the colonisers. Her paintings increasingly took the Portuguese tradition of painted ceramic tiles as a strategy through which historical citations could be articulated. Initially her canvases presented themselves as tiled surfaces with imagery appropriated from the sketch-books of the early explorers of Brazil, the so-called picturesque journeys. An important theme thus emerged and would direct her creative drive in increasingly subtle ways. By referring in her painted 'tiled' surfaces to early European depictions, particularly engravings, of the natives' cannibalistic rituals, Varejão simultaneously



Adriana Varejão. Courtesy of Galeria Fortes Vilaça

invoked the legacy of Anthropophagy that arose in Brazil during the period of modernism in the 1920s when the poet and polemicist Oswald de Andrade associated the act of devouring one's enemy with the Brazilian appetite for European culture. In this sense one can identify in Varejão's work a process of devolution in which the icons of European culture are returned, albeit chewed and discarded.

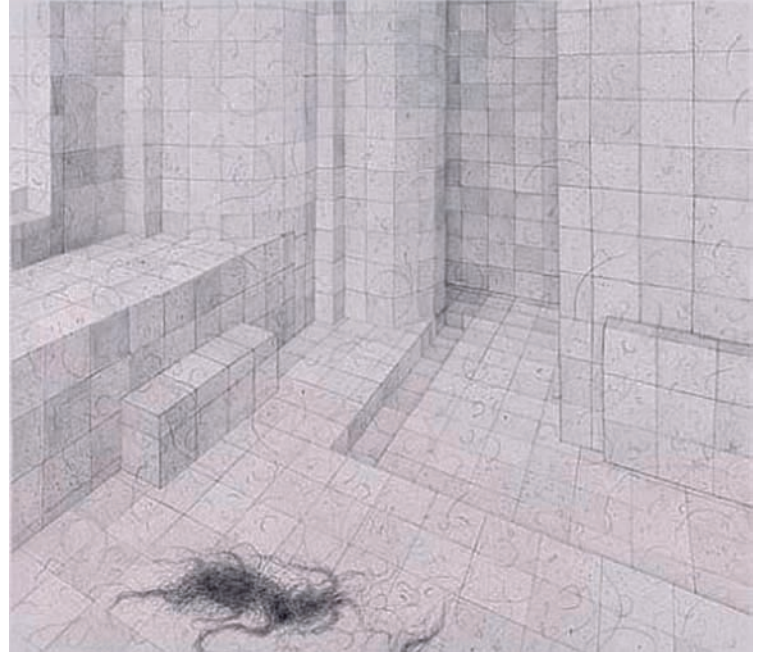
Varejão increasingly abstracted such a theme and by doing so, her painting began to breach the lines between media, often becoming indistinguishable from the domains of sculpture and installation. The surprising conjunction of tiles and meat became at this point sufficient in itself, loosing those precise historical references in order to suggest other, more ambivalent, narratives. The tiled façades would now conceal a thick visceral layer which in many works would burst out as if too heavy or powerful to be contained by the elegant delicate surface. Yet one could never be absolutely certain whether the visceral energy referred to pain or pleasure, whether the organic matter invoked a hidden vitality or a monstrous secret.





Adriana Varejão, *Atlantico*, 2008. Courtesy of the artist

In recent years we find Varejão refining the relation that her work has with the body and the visceral, even further. This has developed along two seemingly opposing lines of enquiry. On the one hand, through the fragmentation of the composition, often seascapes, while on the other, through the presentation of coherent yet ambivalent interior spaces. The triptych *Mar Egeu* for example appears to be constituted by three aged tiles, themselves appearing as surviving fragments of a larger picture or indeed different pictures, since the differing tones of blue and distinctive cracks on the surfaces make it impossible to determine any sense of continuity. From the title we know that these are sections of a maritime theme and the Aegean reference combined with the aggressive movements depicted conjures images of mythological narratives, of monsters of the ancient European imaginary. No bodies are depicted but one is left with an impression of horror, of fear that contrasts with the decorative, loose brushstrokes. This work has a close association with Varejão's major installation at the specially commissioned pavilion at the Inhotin centre in Brazil where a tempest is also invoked through fragmented tiles.



Adriana Varejão, *The Wicked*, 2009. Graphite on paper. 70 x 100 cm. Courtesy of the artist

At first sight *Ambiente II* could not be more distinct. It depicts a tiled interior, a sauna perhaps. Here again it is the absence of the body that provides the enigmatic character of the painting. With this series of works Varejão is interested in relating spaces that despite having distinctive functions and belonging to different locations resemble themselves through the incidental use of tiles. The artist mentions having come across a book on architecture in Macau as the inspiration for this pictorial investigation. The common Portuguese colonial heritage thus led her to associate interiors from Macau with a variety of places from her native Rio de Janeiro, such as swimming pools, corner bars, meat markets and butchers. Once again the juxtaposition between pleasure and death is present. However, now it is the viewers themselves who respond to these suggestions, bringing their own subjective interpretations.

*I don't want to amaze you with my powers to fool you. I want to make you aware of how much you want to believe in the image—to be conscious of the measure of your own belief, rather than of my capacity to fool you.*

—Vik Muniz, 2000 from an interview with Mark Magill (*BOMB Magazine*, Issue 73/Fall 2000)

21 **VIK MUNIZ** BRAZILIAN b. 1961

*Brigitte Bardot (Diamond Divas)*, 2004

Cibachrome print on super-glossy Ilfoflex.

39.4 x 31.5 in. (100 x 80 cm).

Signed and dated on a label affixed to the reverse of the backing board.

This work is from an edition of 10.

**Estimate \$100,000-150,000**

**PROVENANCE**

Galerie Xippas, Paris

In pictures of chocolate, portraits of pigment, still-lives of trash and many other mediums, Brazilian native Vik Muniz has dazzled us in the past twenty years with his ephemeral photographs: iconic images comprised of shapeable mediums. Muniz achieves his signature pictures through the painstaking process of first tracing a photograph (he oftentimes uses his own photographs, such as in his renowned 1996 series *Sugar Children*), then utilizing his chosen medium to portray his subjects in a fascinating dimension. Coincidentally, as we gaze upon Muniz's photographs, we witness both the intricacies of the molded medium and the larger picture. Muniz endows the spectator with a keen awareness of both his macro project and the minutiae of the micro-universe inherent. The present lot, *Brigitte Bardot (Diamond Divas)*, 2004, comes from his first set of media goddesses executed in brilliant-cut diamonds. In shaping the immortal Bardot from a medium as lustrous as she, Muniz presents us with an awe-inspiring and elegant marriage of subject and style. And, through his sensuous portrait, Muniz presents us with a sounding board for our associative emotions, pulling us into personal connection with his art.

The present lot glows with the gleam of Brigitte Bardot herself. Having conquered the French entertainment industry in the 1960s through starring in films by Jean-Luc Godard and recording a string of popular musical hits, Bardot became an internationally recognized sex symbol. Her uncompromising sensuality and voluptuousness led many to believe that she was the most liberated woman in France—the reigning queen of 60s era women's progression. Here, we see her representation aglow with crystals of varying sizes and densities, giving special complexity to

the most famous parts of her legendary face: her full lips and shimmering blonde hair. In addition, Muniz choice of publicity still gives Bardot an even more sensuous edge through her outstretched arm, reclining relaxedly in back of her. Muniz employed over 3000 diamonds to achieve his radiant effect; but, following the assembly and photographing of the image, the diamonds were dismantled and scattered, leaving only the ephemeral image of Bardot.

Muniz's portrait locks Bardot's beauty in a permanent state of being, similar to our own habits of recollection: we recall her as a perpetual temptress, forever at the zenith of her splendor. Yet Muniz's manner of portrayal is not only reverential, it is also represents a method of intensifying our emotive responses: as the viewer gazes upon Bardot's legendary beauty, immortalized in a sea of adamant crystal, he is released unto a wealth of varying sentiments. No matter the nature of the viewer's associative feeling—inspiration, envy, sadness, lust—Muniz succeeds in establishing a connection between our sense of memory and our sense of self. In showing us a gateway into our own visceral natures, Muniz falls in line with the Neo-concretists. As his Brazilian countrymen, they espoused the sensuous as opposed to the intellectual as well as art in the realm of geometric abstraction. Taking as his medium the paragon of geometric abstraction—the brilliant-cut diamond—Muniz takes it one step further: he assembles from a wealth of abstraction a picture of magnificent poignancy and meaning, one that allows us to communicate fully and deeply with one of history's most immortal beauties.







A PORTION OF THE PROCEEDS FROM THE SALE OF THIS LOT WILL BENEFIT  
THE VENEZUELAN AMERICAN ENDOWMENT FOR THE ARTS

22    **JESÚS RAFAEL SOTO**    VENEZUELAN    1923-2005  
*Cubo virtual azul y negro (Virtual Cube Blue and Black)*, 1983  
Aluminum and nylon.  
78 3/4 x 78 3/4 x 78 3/4 in. (200 x 200 x 200 cm).

**Estimate \$600,000-800,000**

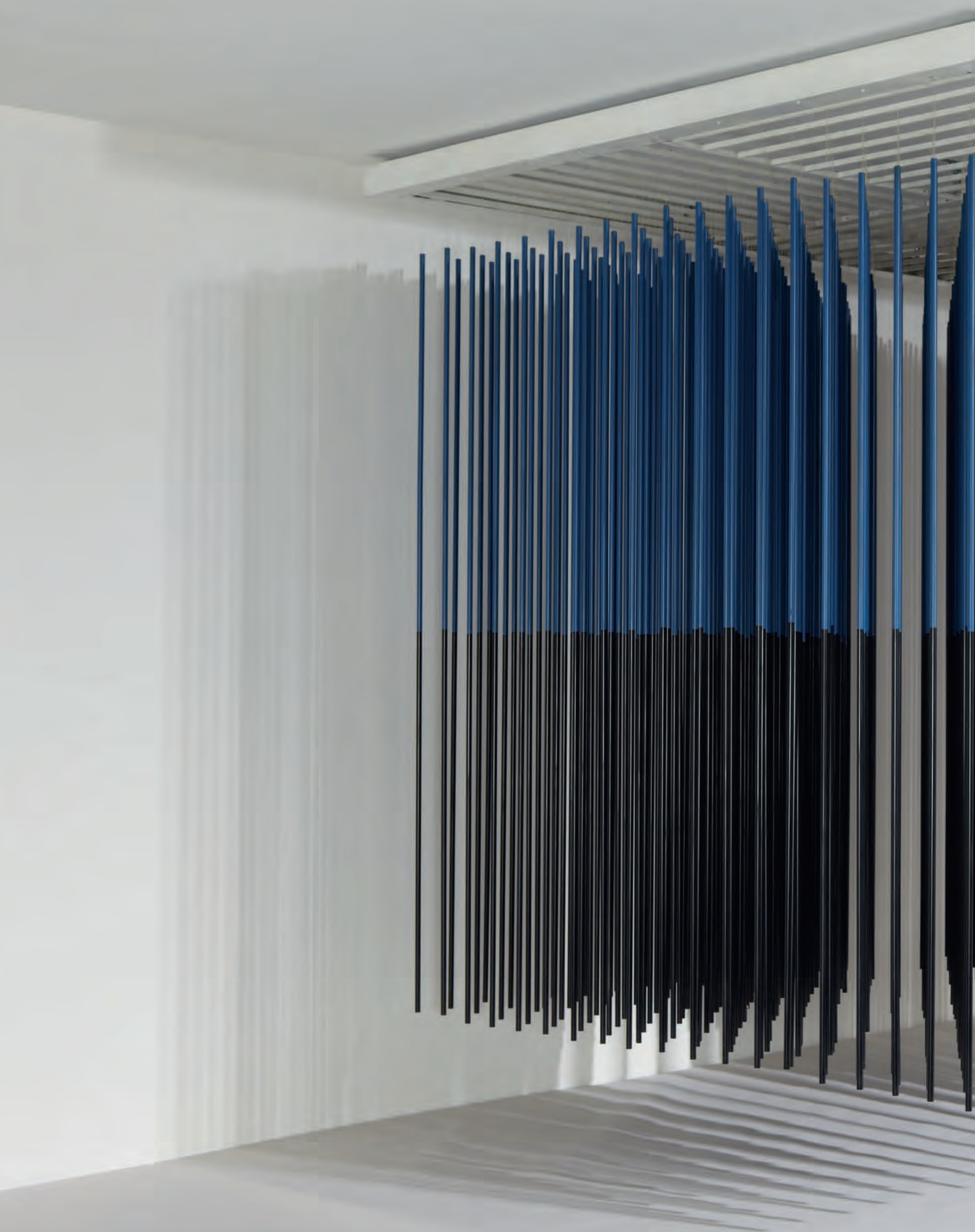
**PROVENANCE**  
Estudio 1, Caracas  
Private Collection

**EXHIBITED**  
Caracas, Museo de Arte Contemporáneo de Caracas, *Jesús Soto*, 1983;  
Long Beach, Museum of Latin American Art, *Soto: The Universality of the Immaterial*,  
20 November 2005- 9 August 2006  
New York, Pinta Art Fair, *Homage to Soto*, 19 - 22 November2009

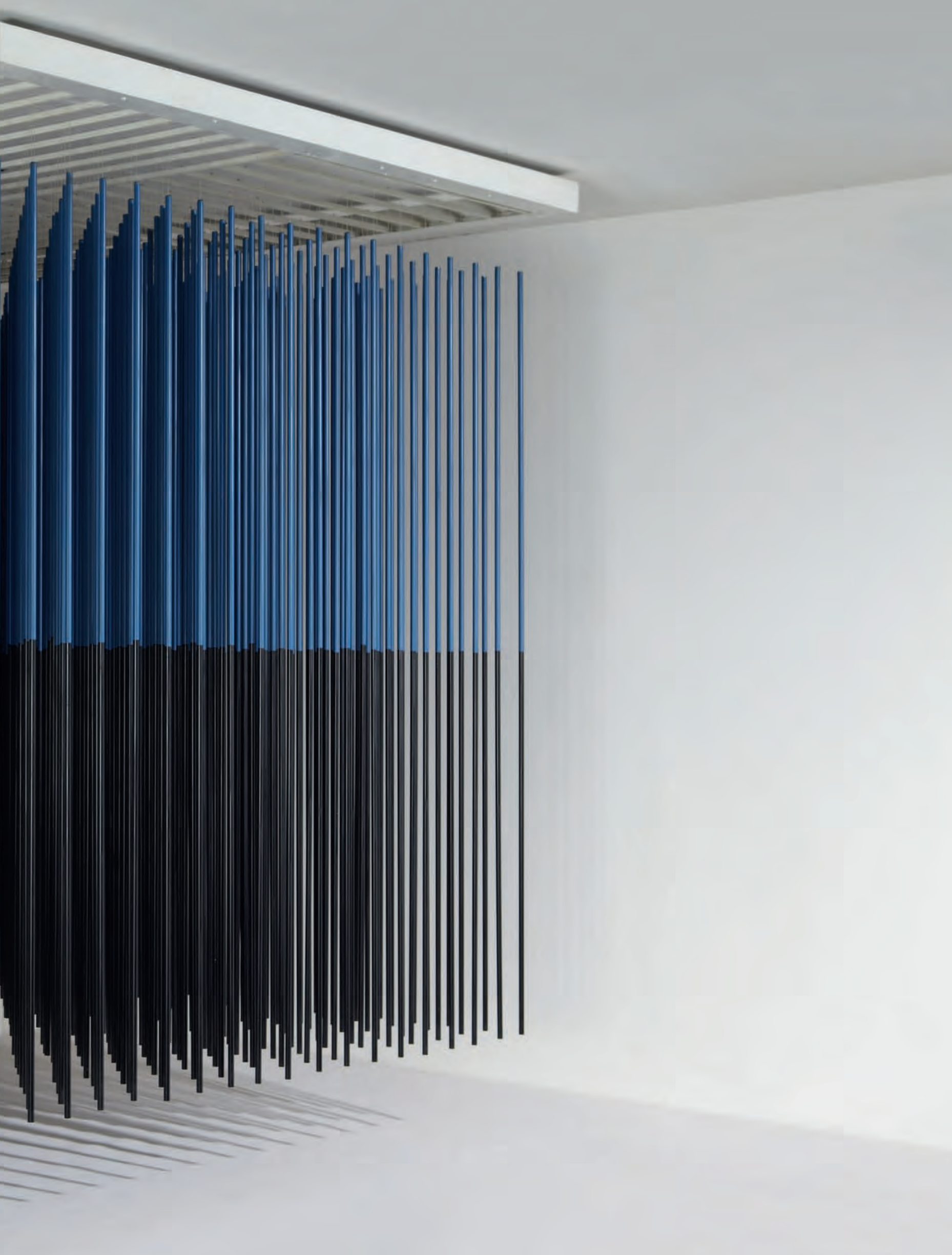
**LITERATURE**  
G.G. Lemaire, *Soto: La différence*, Paris: Éditions de la Différence, 1997, p. 309

















*I don't see art as a free invention, but as the intellectual development of man in history.*

– Jesús Rafael Soto quoted in: A. Jiménez, *Conversations with Jesús Soto*, Caracas: Fundación Cisneros, 2005, p. 179. Bilingual edition.

Jesús Rafael Soto was born in Ciudad Bolívar—a small, provincial town in the Venezuelan countryside. Far from the European cafés where Cubism first introduced the easel to a fourth dimension, and even farther from the Soviet Constructivist's heated colloquiums on material and form, Soto learned to draw by copying magazines from Chile and Spain. After a friend showed him how to use the stump, he began experimenting with the infinite promises of shadow and light, which had enraptured artists for centuries. After winning a scholarship to study visual arts in Caracas, he embarked on a profoundly intellectual challenge to expand the reaches of art history. Throughout his life, he remained interested in learning about the art that was already created, looking to build on the discoveries of his forbearers as he explored on his own.

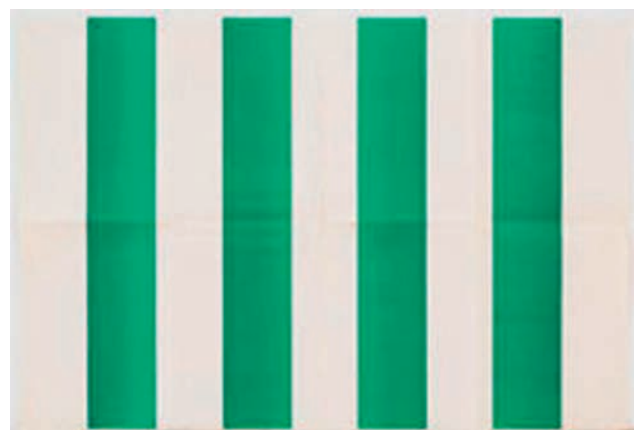
As an art student in Caracas, Soto first thought he would specialize in naturalist painting, following the example of the celebrated Venezuelan historical painters of the early 20th century. Everything changed when he saw a still life by Georges Braque, and the impact was such that Soto spent the rest of his life thinking about space—learning how to study it, how to use it, and how to make it his ultimate subject. Decades later, as a seasoned observer and contributor to the international art world, Soto said:

“The important thing is to show that space is fluid and full, because it has always been considered—as in the Renaissance—a place where things can be put, more than a primal universal value... I discussed this a lot with Yves Klein, because for him what was most important was the void... but I insisted that for me what was important was the density of space, its fullness” (quoted in A. Jiménez, *Conversations with Jesús Soto*, Caracas: Fundación Cisneros, 2005, p. 179. Bilingual edition).

*Virtual Cube Blue and Black* emerged from this type of thought. The collective density of the thin aluminum rods envelops the eye from within the space, testing the boundaries of perception and spatial interaction. The space is full, almost impenetrable, but the uniformity of the rods and the interplay of the colors make it seem mobile, almost fluid. Many of his contemporaries were interested in this as well—in creating multiplicity and perceptive discrepancy out of material and chromatic consistency. Building on the work of the Cubists who had begun to chip away at the Renaissance's dogma of depth through pictorial illusion, Soto found a way for art to exist in space and collaborate with it, rather than to simply represent it.



Yves Klein, Harry Shunk, Janos Kender, *Leap into the Void*, 1960  
Gelatin silver print 10 3/16 x 7 7/8 in. (25.9 x 20 cm)  
Purchase, The Horace W. Goldsmith Foundation Gift through Joyce and Robert Menschel, 1992 (1992.5112)  
Shunk-Kender © Roy Lichtenstein Foundation



Daniel Buren, *Untitled (Wide White Space Gallery Announcements)*  
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris



Hélio Oiticica, *Grand Núcleo*, 1960-66 photo César Oiticica Filho © Projeto Hélio Oiticica

You Sit, You Die is a lounge chair built from white fluorescent lights. ‘This is my version of the electric chair’, the artist explains. Electricity was one of the tools of torture preferred by the Chilean government, but the piece also has local currency. On the paper seat, he has written the names of every individual executed in Florida by electric chair, to bear witness to the state’s record of capital punishment. Then he delivers an extra jolt—the joints are fastened with shoelaces, an item confiscated from prisoners to prevent them from hanging themselves.

(M. Egan, “Shock Tactics”, *The New York Times*, 4 November 2007).

23 **IVÁN NAVARRO** CHILEAN b. 1972

*You Sit, You Die*, 2002

Fluorescent lightbulbs, electric cables, shoe laces, printed paper and painted wood.

37 1/2 x 24 x 48 in. (95.3 x 61 x 121.9 cm).

This work is from an edition of three.

**Estimate \$30,000-40,000**

**PROVENANCE**

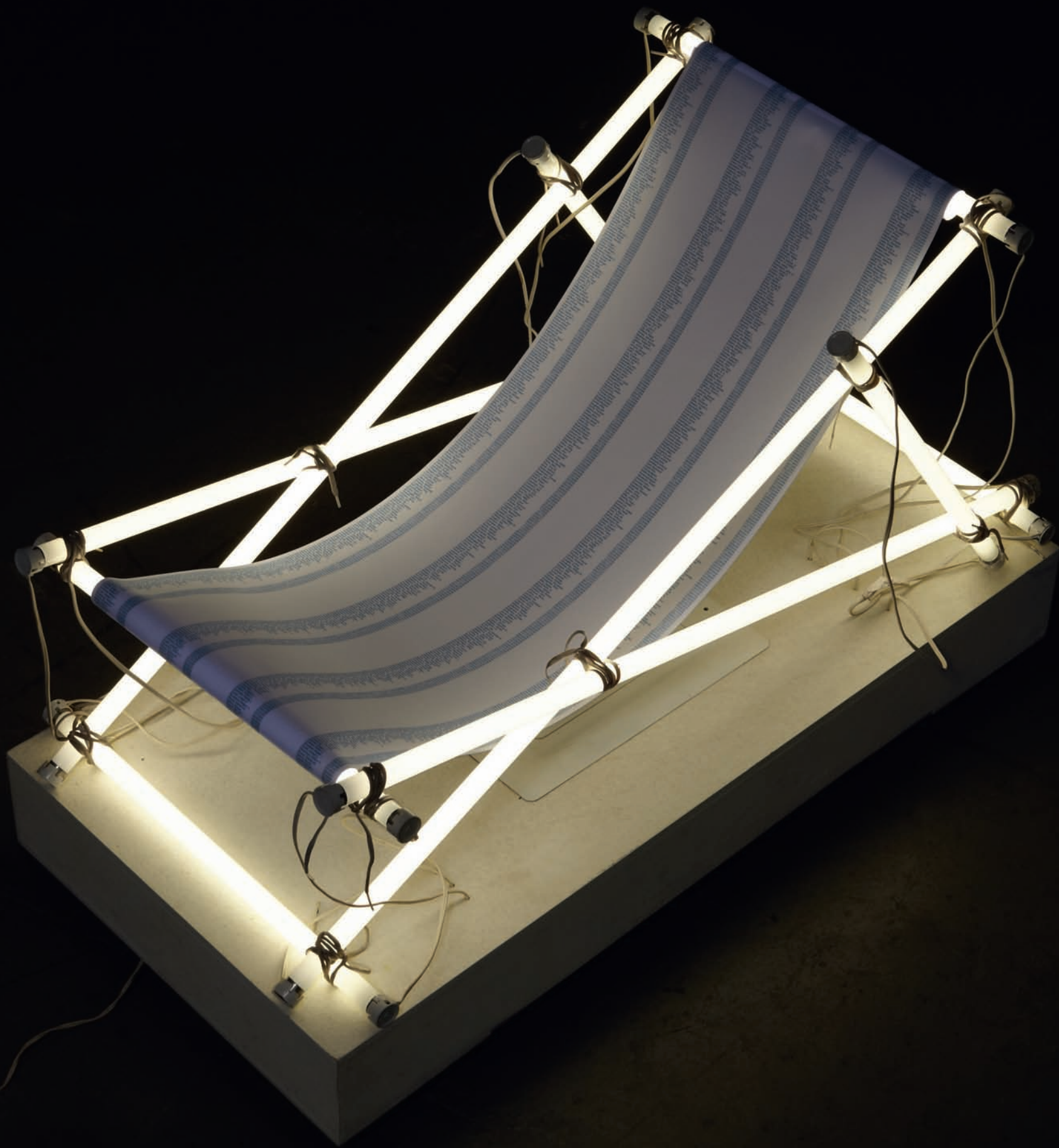
Private Collection, New York

Iván Navarro is part of a generation of Chileans who grew up under Augusto Pinochet's brutal regime. Through his artistic work, he has sought to examine the conditions of his childhood in order to come to terms with them. It thus comes as no surprise that Navarro's neon installations, including another version of *You Sit, You Die*, were selected by the Chilean government to represent the country in the 53rd Venice Biennale. The artist has stated that, as a child, he was scared of "disappearing" like thousands of political prisoners, and he uses light to manifest the latent fear of darkness and death. In his work, light becomes an alluring, silent killer, rather than the traditional emblem of good and safety. Aesthetically beautiful and psychologically unnerving, *You Sit, You Die* is a profoundly personal and oddly literal meditation on fear and power.

Long, Harry F.	09/29/58	Long, Harry F.	09/29/58
Home, Willie	01/12/59	Home, Willie	01/12/59
Thomas, Jimmie L.	01/19/59	Thomas, Jimmie L.	01/19/59
Withers, Dallas E.	02/02/59	Withers, Dallas E.	02/02/59
Connor, Harley A.	06/01/59	Connor, Harley A.	06/01/59
Frazier, John	06/01/59	Frazier, John	06/01/59
Peterson, Frank	06/01/59	Peterson, Frank	06/01/59
Odom, Sam W.	08/28/59	Odom, Sam W.	08/28/59
Daniels, E. C.	08/28/59	Daniels, E. C.	08/28/59
Paul, John E.	11/13/59	Paul, John E.	11/13/59
City, Willie G.	11/13/59	City, Willie G.	11/13/59
Williams, Ralph	02/01/60	Williams, Ralph	02/01/60
Brooks, James B.	06/20/60	Brooks, James B.	06/20/60
Mackiewicz, Norman	08/07/61	Mackiewicz, Norman	08/07/61
Davis, Robert W.	08/07/61	Davis, Robert W.	08/07/61
Jefferson, Robert L.	05/12/62	Jefferson, Robert L.	05/12/62
Hill, Johnnie	05/12/62	Hill, Johnnie	05/12/62
Johnson, Samuel	09/06/62	Johnson, Samuel	09/06/62
Leach, William E.	09/24/62	Leach, William E.	09/24/62
Smith, Joe	09/14/62	Smith, Joe	09/14/62
Lee, Charles H.	07/18/63	Lee, Charles H.	07/18/63
Blake, Emmett C.	05/12/64	Blake, Emmett C.	05/12/64
Dawson, Sie	05/12/64	Dawson, Sie	05/12/64
Spenkelink, John	05/25/79	Spenkelink, John	05/25/79
Sullivan, Robert	11/30/83	Sullivan, Robert	11/30/83
Antone, Anthony	01/26/84	Antone, Anthony	01/26/84
Goode, Arthur	04/05/84	Goode, Arthur	04/05/84
Adams, James	05/10/84	Adams, James	05/10/84
Shriner, Carl	06/20/84	Shriner, Carl	06/20/84
Washington, David	07/13/84	Washington, David	07/13/84
Dobbert, Ernest	09/07/84	Dobbert, Ernest	09/07/84
Henry, James	09/20/84	Henry, James	09/20/84
Palmer, Timothy	11/30/84	Palmer, Timothy	11/30/84
Raulerson, James	01/30/85	Raulerson, James	01/30/85
Witt, Johnny	03/06/85	Witt, Johnny	03/06/85
Francios, Marvin	05/29/85	Francios, Marvin	05/29/85
Thomas, Daniel	04/15/86	Thomas, Daniel	04/15/86

Detail





24 **LEANDRO ERLICH** ARGENTINE b. 1973

*Window and Ladder- Too Late for Help*, 2008

Metal, wood and fiberglass.

Ladder: 189 x 23 in. (480.1 x 58.4 cm).

Window: 95 x 107 x 10 1/2 in. (241.3 x 271.8 x 26.7 cm).

This work is from an edition of five with two artist's proofs.

This work is accompanied by a certificate of authenticity.

**Estimate \$100,000-150,000**

**PROVENANCE**

Private Collection

**EXHIBITED**

New Orleans, New Orleans Biennial, 1 November – 18 January 2009  
(another example exhibited)

Leandro Erlich has built his internationally successful career out of subverting preconceived notions of the “normal”. Influenced by Jorge Luis Borges and magical realism, Erlich masterfully dissects specific components of our reality, turning the ordinary into the bizarre and unsettling. He has created mirrors with no reflection and has made it rain indoors. In doing so, he proposes that reality is a fiction we all subscribe to, and like fiction, it can be both beautiful and tragic.



Leandro Ehrlich, *Window and Ladder- Too Late For Help*, 2008, Installation view, Lower 9th Ward.  
Courtesy of the artist and the New Orleans Biennial

*I first visited [New Orleans] in 1999, when I was doing the CORE residency program in Houston. I was enchanted by New Orleans. Coming from a Latin American culture, I felt close to the architecture and the European feel of downtown New Orleans. It was not until many years later, after Hurricane Katrina, that I went back to visit the city to view possible sites for the biennial. Downtown was pretty much the same. It wasn't badly affected by the hurricane. Then I went to the Lower Ninth Ward, which had been struck hard. The whole neighborhood had been washed out by the storm. When someone first took me there, I thought it was an underdeveloped area. Then I saw cement foundations from houses that were made out of wood, and I realized that nothing else remained. It gave me goose bumps, and strangely reminded me of visiting the Rothko Chapel. There's no trace of the tragedy, just the remaining parts of houses. Knowing the history of what was there and that it's all gone—it's incredible. It was an extraordinary place. There's a spiritual sense to it. After visiting that site, I realized there was no way that I could bring preconceived ideas to the site. It was the presence of the absence that struck me...*

*Window and Ladder, like so many of my works, presents an impossible situation. The ladder is leaning against a window from the remaining parts of a house. It's intended to commemorate loss. We can never forget what happened and we have to rebuild. Bringing back what was lost in the flood is important, but you have to make sure that the memory is never washed away.*

(Leandro Erlich quoted in: P. Laster, "Interview: Leandro Erlich", *Artkrush*, Issue #96, 29 October 2008)





25

**JORGE PARDO** CUBAN b. 1963

*Five Lamps, 2006*

Wood, colored plastic, light bulbs, metal hangings and wallpaper DVD.

Each lamp 29 x 30 in. (73.7 x 66 cm).

Table 29 7/8 x 132 x 59 3/4 in. (75.9 x 335.3 x 151.8 cm).

**Estimate \$40,000-60,000**

**PROVENANCE**

Acquired directly from the artist

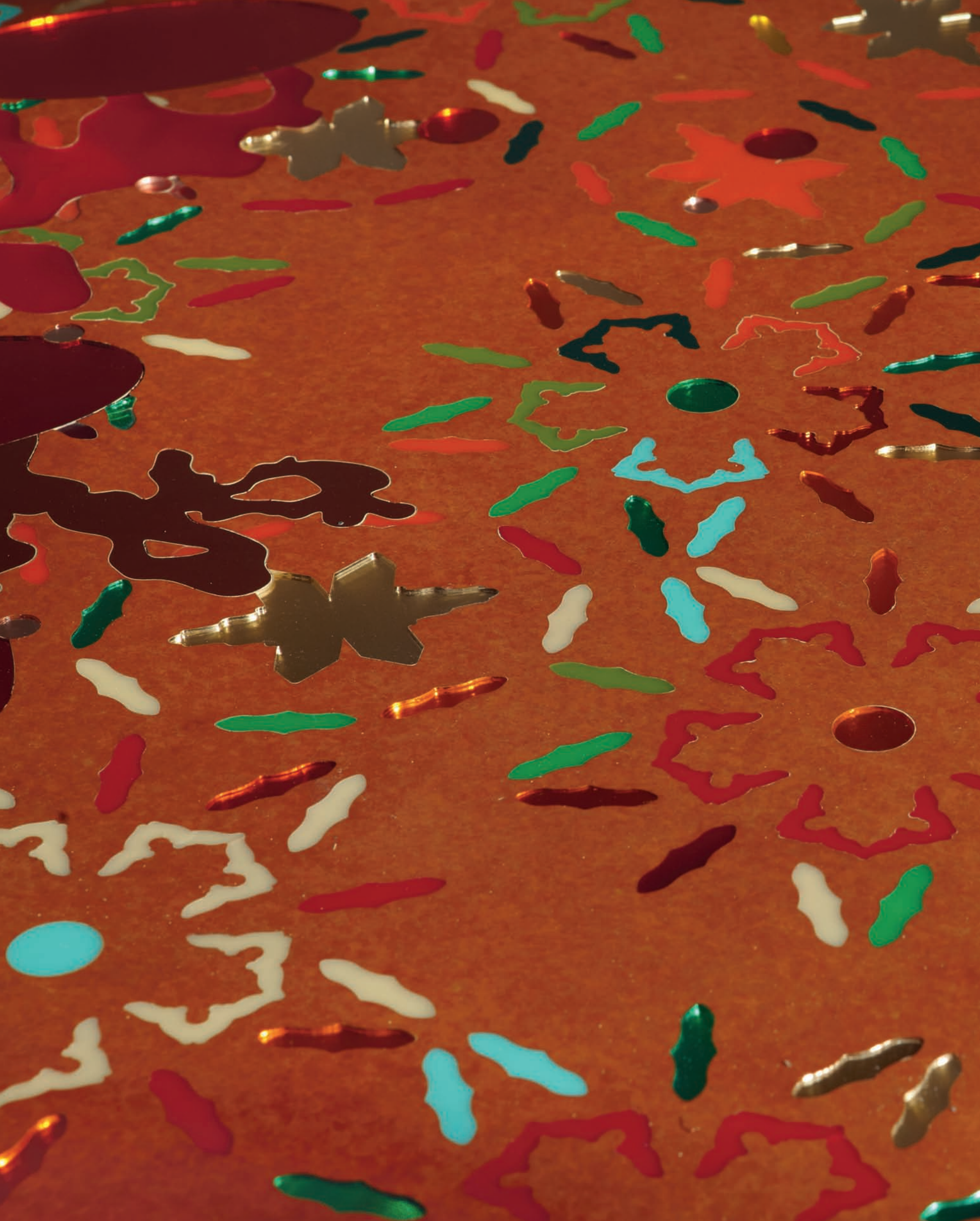
Private Collection, New York



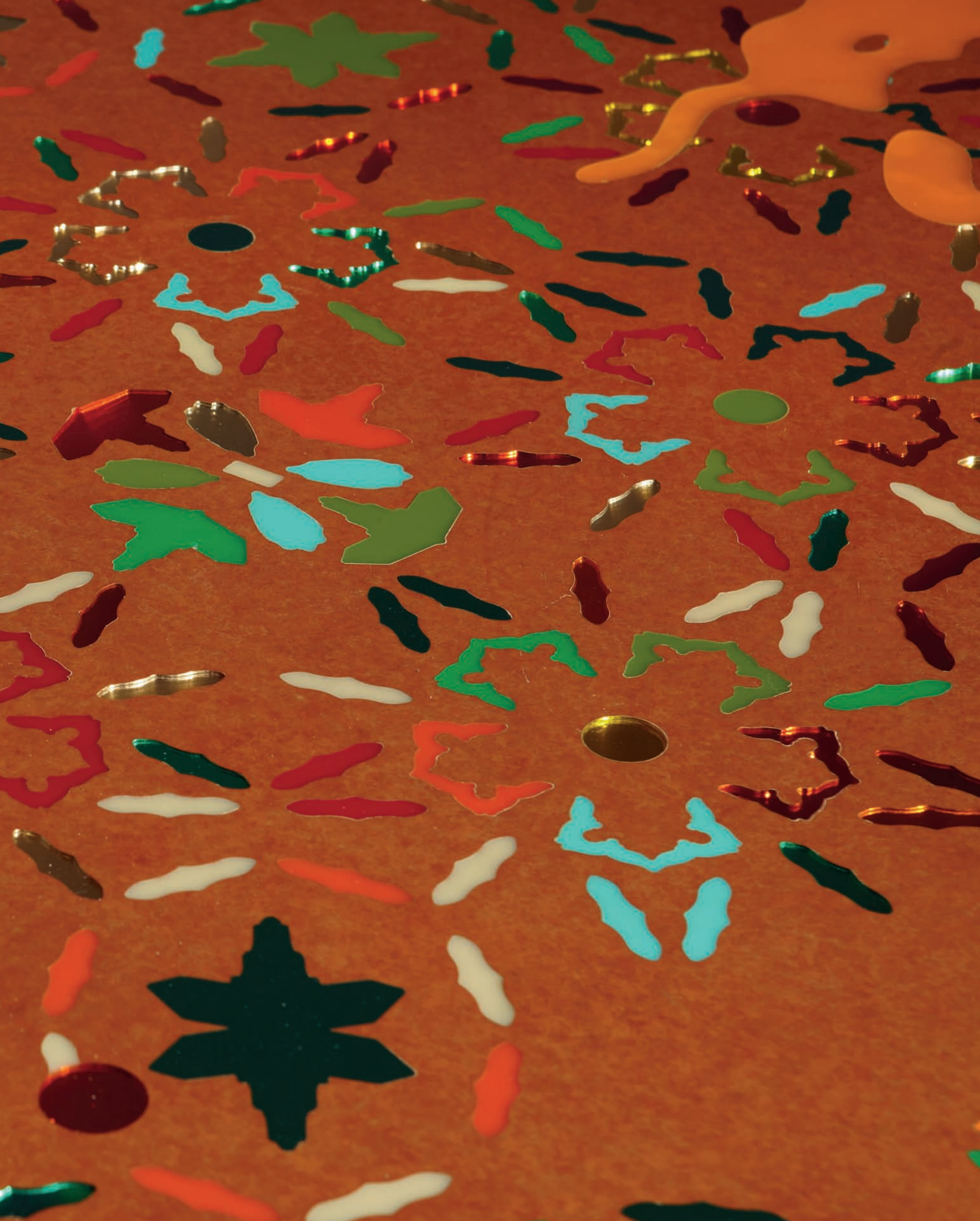












26 **FERNANDO BOTERO** COLOMBIAN b. 1932

*Still Life with a Watermelon*, 1976-1977

Bronze with brown patina.

59 x 74 3/4 x 45 1/4 in. (150 x 190 x 115 cm).

Signed "Botero" right edge and numbered one of six.

This work is from an edition of six.

**Estimate \$300,000-400,000**

**PROVENANCE**

Private Collection









*In a sense Botero has taken up the challenge issued by Baudelaire: 'Genius, for an artist, involves the invention of a cliché.' A cliché, that is, something so obvious that we no longer even ask what it is. It is complete in itself, and repeated. So too with 'Botería'. Anyone who has seen one of Botero's works only once will never again have any doubt about it. It exists and will exist. An immediate relationship is established with a vast range of reactions ranging from jubilation to passionate rejection. Of what other artist could as much be said? Botero never leaves the spectator indifferent.*

(J.C. Lambert, *Botero Sculptures*, Ed. Benjamín Villegas, Bogotá: Villegas Editores, 1998, p. 7)

When considering Fernando Botero's immense oeuvre, his larger-than-life nudes and warriors will probably come to mind before his still lifes. And yet, it's worth remembering that there is virtually no genre that Botero has not delved into, always with the same grandiosity and hyperbole. Nevertheless, in spite of his thematic scope, one could argue that he treats all of his works like nude bodies, replete with ambitious curves, soft extremities, and imposing spatial presence.

Like most artists of his generation, his aesthetic approach was not always this unique. He gradually worked his way through more traditional styles until arriving at what would become his trademark. His 1974 *Still Life with Watermelon*, for example, does not look all that different from the plethora of still lifes scattered throughout the art historical canon. However, upon closer inspection, one can begin to notice the slight roundedness of the table's edges, the mattress-like thickness of the tablecloth, and the subtle swelling of the bananas.

Just two years later, he created a sculptural version. The tablecloth is more deftly executed than in the 1974 painting, or maybe it just seems that way because it already reflects the sumptuousness and enormity of the Botero we have come to know. The hatching on the watermelon is the only element of roughness in an otherwise smooth and continuous unity, throughout which the eye travels as it does throughout his nudes.



Fernando Botero, *Still Life with Watermelon*, 1974



Roy Lichtenstein, *Yellow Still Life*, 1974  
© Estate of Roy Lichtenstein

27     **ARMANDO MORALES**   NICARAGUAN   b. 1927  
*Tropical Rain forest, Biological Reserve Indio Maíz, Nicaragua, 2003*  
Oil on canvas with beeswax.  
51 1/8 x 76 3/4 in. (129.9 x 194.9 cm).  
Signed and dated "Morales / 2003" lower right.

**Estimate \$300,000-500,000**

**PROVENANCE**  
Robert Miller Gallery, New York  
Private Collection, Miami



Cy Twombly. *Untitled* (detail), 2007. Collection of Mr. and Mrs. Donald B. Marron, New York.  
© Cy Twombly. Courtesy Gagosian Gallery.







Armando Morales is considered one of the most prominent master painters of Latin America, and is celebrated for his sensual texture and diversity of form. Morales has created masterpieces within virtually any genre, always portraying his subject with uniquely expressive form, vigor, and style. Indeed, throughout his career he has experimented with countless technical and stylistic approaches to painting, digging into his intellectual arsenal for influences that range from the stark naturalism of history painting to the thick brushwork of early Cubist nudes.

The present lot features Morales' tremendously ambitious foray into the genre of landscape is powered by his anarchic treatment of the scene. Effectively communicating the indomitability of nature, Morales confronts his viewers with cavernous patches of darkness and dense clouds of green. There is virtually no attempt at centrality or compositional balance. Illusion begins to break down, and the long, thin tree trunks rapidly become nonfigurative lines, while their crowning branches turn into intense celebrations of brushwork. His use of beeswax adds a profoundly modern reference to the importance of material to meaning, as he represents nature on one of the purest products of it.

In *Tropical Rain forest, Biological Reserve Indio Maíz, Nicaragua*, Morales offers a master class in the handling of paint, brush, and texture. The lush, intricate detailing is overwhelming, and the interplay between the texture of the beeswax and each brushstroke results in an all-encompassing and wonderfully disorienting composition. The seemingly impenetrable foliage becomes increasingly accessible as one peers through it, each form bleeds down to delicate shades of blue, brown, purple and yellow. The possibilities for the eye are endless. Through the elaborate enormity of Morales' vision, we become lost travelers ardently searching for a trail.



Ugo Rodinone, No. 69 Vierundzwanzigsternovemberneunzehnhundertfünfundneunzig, 1995







28     **MIRA SCHENDEL**   BRAZILIAN   1919-1988  
*Untitled*, 1965  
Mixed media on wood panel.  
27 x 33 in. (68.6 x 83.8 cm).  
Signed and dated "Mira 65" on the reverse.

**Estimate \$100,000-150,000**

**PROVENANCE**  
Galeria Astréia, São Paulo  
Private Collection, Chicago



Mira Schendel, *Graphic Object*, circa 1960







*From an historical perspective, time is perceived differently and lived differently and I would even say the need to control time is different. So I have used timing as a tool, delaying time or creating an ellipsis into time to render my perception of time in Mexico or in certain parts of Latin America.*

—Francis Alÿs, 2007 (from an interview with Siobhan Davies)

29 **FRANCIS ALÿS** BELGIAN b. 1959

*Untitled*, 1992

Oil on found cloth laid on panel.

8 1/2 x 12 in. (21.6 x 30.5 cm).

Inscribed and dated "TLAYACAPAN, MAYO 92" lower right.

**Estimate \$60,000-80,000**

**PROVENANCE**

Acquired directly from the artist

Private Collection

Originally from Belgium, Francis Alÿs adopted Mexico as his home in 1992 after receiving his formal training in Europe. As Alÿs was trained primarily as an architect, his visual art incorporates the realms of structural exploration and the city as a social phenomenon. As a result, his works are highly poetic, drawing their subjects from history and literature (as in his renowned on-going project concerning Saint Fabiola), as well as visions of life in a dream (as in his 1996 series, *Les Temps du sommeil*). The present lot, *Untitled*, 1992, though it stands apart in the oeuvre of Francis Alÿs, nonetheless conveys all of his artistic confluences. Here, we see Alÿs' close relationship to his adopted home, featuring a pastoral Mexican scene on an intimate and unique medium: a found handkerchief.

Alÿs' painted scene possesses all the intricacies of a Romantic landscape, rendered with a delicate and precise hand. Whilst we perceive a morning sky spotted with dawn's clouds in Alÿs' background, his foreground has all the serenity of a small Mexican farm: as rolling hills retreat into a hazy horizon, dotted with light touches of greens and browns, the central figure is a single tree, lonely in its isolation. Within the area of the tree's shadow, a horse grazes peacefully, recalling the visions of a land undisturbed by industry and vacant of disruptive modernity. Viewed in its entirety, the present lot is not unlike an Impressionist picture of fields at daybreak; mixed whites and greens float into each other, giving a quiet view of life on the Mexican plains.

However, an examination of the present lot would be incomplete without scrutiny of its medium, and, of course, the beautiful geography of Alÿs' found handkerchief. Representative of the culture in which he lives and makes his art, the handkerchief seems to radiate heat itself, reminiscent of the agricultural scene that it depicts. On the surface of his picture, the cloth resists saturation of the pigment, giving the edges of Alÿs' picture a dream-like quality. On the reverse of the painting, we see the full life of the folded handkerchief; it exhibits the common pattern of a bandana, its deep crimson ground offset by ornate patterns of yellow imagery. We see the natural flora and fauna of the Mexican wild interacting with regal images, folded over each other like delicate layers of ancient fabric.

The present lot makes for a fascinating study in Alÿs' oeuvre. Here, we see a crossroads of the Mexican pastoral, the cast off cloth of a citizen, and a captivating exploration of space. Dating from 1992, early in the artist's career, we already see his blossoming ideals and artistic projects coming into beautiful form, hinting at a career full of socially and spatially conscious aesthetics. In the end, all his criss-crossing ideologies are stretched into a place where temporal existence is suspended.

















30

**LEONILSON**  
**(JOSÉ LEONILSON BEZERRA DIAS)** BRAZILIAN 1957-1993

*Untitled*, 1985

Acrylic on cotton.

59 x 86 5/8 in. (150 x 220 cm).

**Estimate** \$40,000-60,000

**PROVENANCE**

Private Collection









31 **GABRIEL OROZCO** MEXICAN b. 1962

*Dos (II)*, 2002

Terracotta, wood and metal.

Terracotta sculpture: 5 3/4 x 23 3/8 x 6 1/8 in. (14.5 x 59.5 x 15.5 cm).

Table: 37 x 74 3/8 x 30 3/8 in. (94 x 189 x 77 cm).

**Estimate \$30,000-40,000**

**PROVENANCE**

Private Collection

Gabriel Orozco came up with the idea for this series of works after traveling to Mali in 2002. Clay pottery is present in practically every culture throughout global history, and Orozco was fascinated by how the Malians used it on their burial grounds. The little clay pots were entirely exposed to the elements—there was no fear of shattering or damaging them—because they were precious for what they represented, rather than for what they were. The surface irregularities and absence of pattern in *Dos (II)* pay tribute to both the natural behavior of the clay and to the artist's physical imprint of meaning.



*Part of his interest in this project was... the weight of the clay in his hands, and the way the clay related to his body. No potter's wheel was involved this time, but Orozco pressed his hands and arms, and also a wooden ball, directly into masses of clay, flattening their undersides against the surface of the table. The clay absorbed and blended the two impulses of the organic and the geometric, which Orozco emphasizes in titles that are alternatively animal (Double Tail) and mathematical (Pi and Tri). He installed these works on tables typically found in the markets of Paris...*

(A. Temkin, *Gabriel Orozco*, New York: The Museum of Modern Art, 2009, pp. 175, 179)



32 **GUILLERMO KUITCA** ARGENTINE b. 1961

*Untitled*, 1989

Acrylic on canvas.

19 5/8 x 15 7/8 in. (50 x 40.5 cm).

**Estimate \$30,000-40,000**

**PROVENANCE**

Annina Nosei Gallery, New York

For nearly thirty years, Guillermo Kuitca has redefined the landscape of Argentine visual art. As the child of Russian-Jewish immigrants, Kuitca began in the late 1980s to create his trademark artistic designs of complex maps on unorthodox mediums, most famously the surface of day-bed mattresses. Kuitca's work tends to use displacement as a means of enlightenment, decentralizing the viewer in a sea of foreign landscapes. In turn, he feels both desolation and self-determination, for he must engage boldly with Kuitca's unknown elements in order to regain his psychological orientation. The current lot represents the poignant evolution of Kuitca's style; traveling from the mattress to the more conventional canvas, his wandering cartography makes art's most perennial surface unexplorable, a dense intersection cuing us into the fact that, as viewers, we are truly lost.

The surface of *Untitled*, 1989, confronts us with a territory that, in all probability, has little personal connection and even fewer possibilities for navigation. The geography in question comes from a section of South Western Belarus; however, as we investigate the intricacies of Kuitca's canvas, covered in acrylic scrawls of highways and bisecting blue lines of minor rivers, Kuitca successfully alienates us from our familiar surroundings. The busy nature of the present lot, with its cities and geography rendered with Kuitca's liberal size and intentionally sloppy labeling, blurs the borders between the abstract and the representational. Kuitca himself has testified that it is this component of cartography that fascinates him the most. Maps are our most eternal and most complex set of symbols, a phenomenon dating back countless eons and across every culture.

Through his art, Guillermo Kuitca has earned a distinct honor of esteem among Latin American artists. While his early daybeds depicted a foreign journey laid out before us, as if we were flying over a strange land, they had a pliant geography in the soft down of their surfaces. The present lot, *Untitled*, 1989, faces us vertically, solid and uncompromising in its unfamiliar locations. It is as if Kuitca has found that the stretched and immobile medium of the upright canvas gives us a solid world of displacement, more closely resembling the one under our feet. In addition, the present lot makes the viewer privy to an intimate selection of towns and topography instead of a large and perhaps more recognizable tract of the earth's surface. This intimacy intensifies our sense of disorientation, as we witness Kuitca zooming in on our notions of psychological displacement and situating us within a visual environment as confusing and complex as the territory it represents. Yet Kuitca's most pointed brilliance is in unlocking our notions of relatability; gazing upon a land we have never known, we cannot help but think of the human presence perpetually upon them: "Almost always figureless, his paintings nevertheless bear an unmistakable human presence, like empty stage sets."

(J. Belcove, "Guillermo Kuitca", *W Magazine*, November 2009, pp. 168-175)



Guillermo Kuitca, *Untitled*, 1990 Mixed media on mattress. 3 parts, each: 198 x 140 cm  
© Guillermo Kuitca Courtesy the artist and Hauser & Wirth.







33 **CARLOS AMORALES** MEXICAN b. 1970

*The Nightlife of a Shadow II*, 2005

Oil on canvas.

70.87 x 70.87 in. (180 x 180 cm).

Signed "C. Amoraless" on a label affixed to the reverse.

**Estimate \$25,000-35,000**

**PROVENANCE**

Kurimanzutto Gallery, Mexico City

Luhring Augustine Gallery, New York

Since 1998, Mexican artist Carlos Amoraless has been amassing an enormous digital database of vector graphics (two-dimensional, computer-based images). Calling this database his "liquid archive", he has since developed or acquired over 300 images. In his on-going artistic projects, which incorporate the realms of painting, drawing, installation art, sculpture, video, and other media, Amoraless frees selected graphics from their digital prisons and allows them to assume shape on canvas, in paper, or in other forms. Amoraless has favored several specific graphics, creating running themes that have formed his signature style. The present lot attests to Amoraless' love of painting and the graphic of the airplane that has become a common trope in his work; however, in introducing his images into another medium, Amoraless often gives a sinister bent to his pictures, enlivening them with fear and darkness.

The *Nightlife of a Shadow II*, 2005, bows to Amoraless' manipulative power, presenting us with a jetliner truly out of its element, caught in a tree of black liquid. Amoraless' technique in painting—first projecting the vector graphic then tracing it before adding various other media—renders his familiar airplane in the middle of a disastrous decent, one that evokes our deepest personal horrors. In 2007's *Black Cloud*, at the Yvon Lambert gallery, Amoraless displayed a similar provocation for imbuing pleasant

images with a wicked edge, but in a different medium: hundreds of paper butterflies clung to the ceiling and high walls of the gallery, whimsical in their gathering. Yet, paired with an ominous soundtrack, Amoraless made his installation less dazzling and more malevolent: suddenly, the delightful presence of hundreds of silent butterflies turned into a swarm of destructive moths, symbols of decay and deterioration.

Similar to the omnipresent skull in Mexican imagery, Amoraless heightens our awareness of dark aesthetic. And, much as our interpretation of an inkblot reveals our subconscious fears and desires, so Carlos Amoraless exposes the mischievous reverse to every pleasant piece of imagery. In the present lot, Amoraless renders our fears in a virtuosic fusion of complex paint and simple design. His ability to distill a simple yet terrifying image plays into the viewer's desire to make sense of what they see through forming a narrative for each specific piece of art: "Amoraless effectively [explores] the world of fantasy and imagination that animation symbolizes and develops, enveloping the viewer in a physical space where the animated drawings [are] captivating both because of the medium in itself and because of its ability to tell allegorical stories that convey personal and collective fears."

(J.A.A. Reyes, "Monograph", *ArtNexus*, Issue #66, Sept-Nov, 2007)











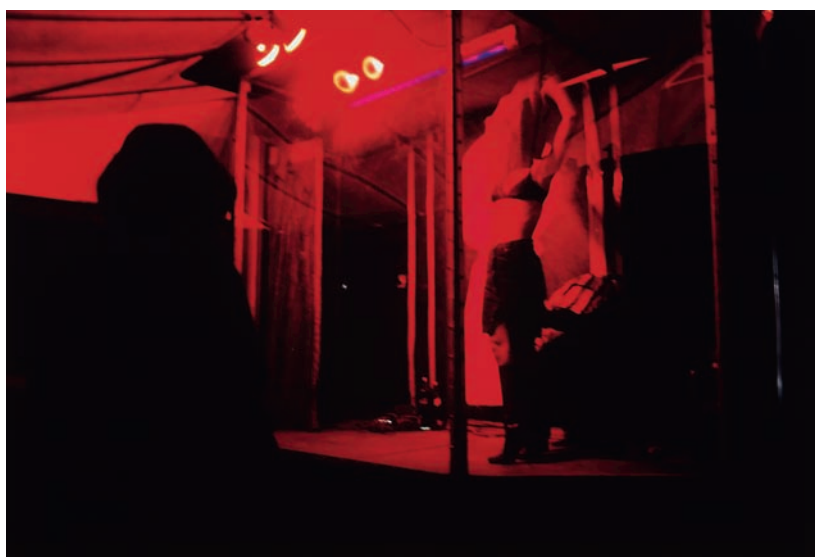
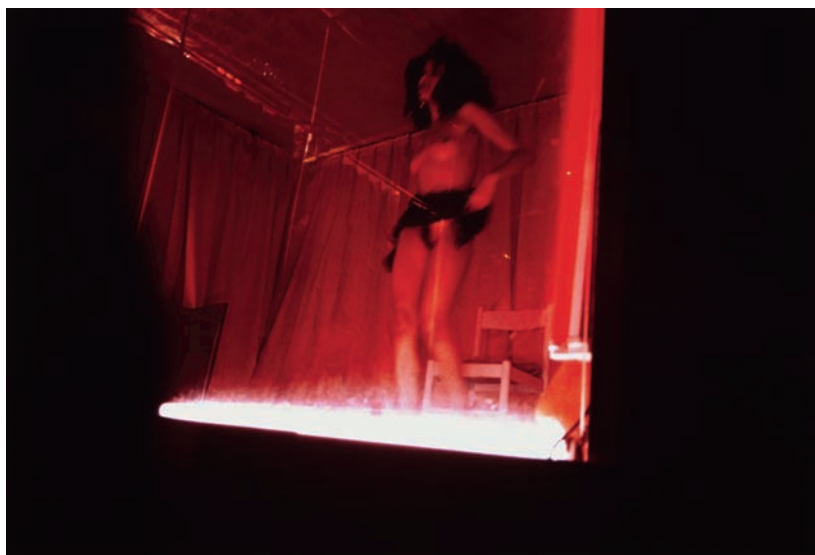
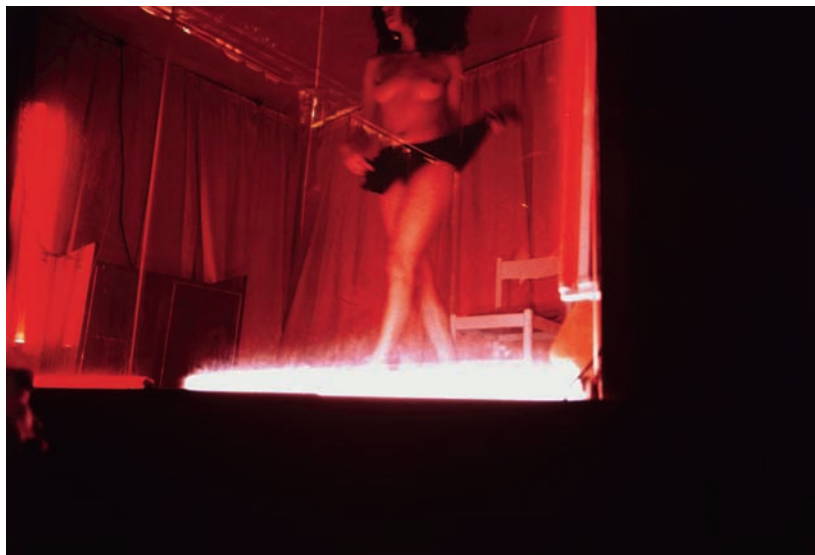
# LATIN AMERICA

15 **NOVEMBER** 2011 450 PARK AVENUE **NEW YORK**

DAY SESSION

**DAY SESSION** 11am  
**LOTS 38-141**

**VIEWING**  
**450 West 15 Street New York 10011**  
Friday 11 November, 10am – 6pm  
Saturday 12 November, 10am – 6pm  
Sunday 13 November, 12pm – 6pm  
Monday 14 November, 10am – 6pm



38 **MIGUEL RIO BRANCO** BRAZILIAN b. 1946  
*Striptease Forain*, 1999  
 Cibachrome (in nine parts).  
 Each 23 5/8 x 35 3/8 in. (60 x 89.9 cm). Overall 74 1/4 x 109 1/2 in. (188.6 x 278.1 cm).  
 Signed, dated and numbered of five on the reverse.  
 This work is from an edition of five.

**Estimate \$15,000-20,000**

**PROVENANCE**  
 D'Amelio Terras, New York







**39 GABRIEL OROZCO** MEXICAN b. 1962  
*Charco Portátil Congelado (Frozen Portable Puddle)*, 1994  
 Cibachrome.

16 x 20 in. (40.6 x 50.8 cm).

Signed, titled and dated "CHARCO PORTÁTIL CONGELADO 1994 GABRIEL OROZCO" and numbered of five on the reverse. This work is from an edition of five.

**Estimate \$5,000-7,000**

**PROVENANCE**

Marian Goodman Gallery, New York

**EXHIBITED**

New York, Armand Bartos Fine Art, *Collect With Us*, May 2010

**40 GABRIEL OROZCO** MEXICAN b. 1962  
*Perro en Tlalpan (Dog in Tlalpan)*, 1992  
 Cibachrome.

16 x 20 in. (40.6 x 50.8 cm).

Signed, titled, dated "GABRIEL OROZCO PERRO EN TLALPAN 1992" and numbered of five on the reverse. This work is from an edition of five.

**Estimate \$5,000-7,000**

**PROVENANCE**

Marian Goodman Gallery, New York

**EXHIBITED**

New York, Armand Bartos Fine Art, *Collect With Us*, May 2010





41 **GABRIEL OROZCO** MEXICAN b. 1962

*Ice Cream House*, 1995

Cibachrome.

16 x 20 in. (40.6 x 50.8 cm).

Signed, titled and dated "ICE CREAM HOUSE 1995 GABRIEL OROZCO" and numbered of five on the reverse. This work is from an edition of five.

**Estimate \$6,000-8,000**

**PROVENANCE**

Marian Goodman Gallery, New York

**EXHIBITED**

New York, Armand Bartos Fine Art, *Collect With Us*, May 2010





42 **LUIS CRUZ AZACETA** CUBAN b. 1942  
*Susurro III (Whisper III)*, 1998  
 Pencil, charcoal, acrylic, shellac and nails on wood.  
 24 x 24 in. (61 x 61 cm).  
 Signed "AZACETA" lower right. Also signed, titled and dated "LUIS CRUZ  
 AZACETA, 1998, "SUSURRO III"" on the reverse.

**Estimate \$5,000-7,000**

**PROVENANCE**  
 Private Collection

**EXHIBITED**  
 Miami, Fredric Snitzer Gallery, *Susurro*, 1998





**43 ABRAHAM CRUZVILLEGAS** MEXICAN b. 1968  
*Ground Motion*, 2004  
 Charango guitar, wood, iron and plastic.  
 23 x 8 x 5 in. (58.4 x 20.3 x 12.7 cm).

**Estimate \$3,000-4,000**

**PROVENANCE**

Roberts & Tilton, Los Angeles

**44 ABRAHAM CRUZVILLEGAS** MEXICAN b. 1968  
*Wright Imperial Hotel*, 2004  
 Wood, feathers, henequen cord, stone arrows and paper collage.  
 22 1/2 x 21 x 4 in. (57.2 x 53.3 x 10.2 cm).

**Estimate \$3,000-4,000**

**PROVENANCE**

Roberts & Tilton, Los Angeles



**45 CARLOS BETANCOURT** PUERTO RICAN b. 1966

*Intervention on Coupon Key, 2003*

Durst Lambda print mounted on Plexiglas.

30 x 30 in. (76.2 x 76.2 cm).

Signed "Miami Betancourt" and numbered of three on the reverse. This work is from an edition of three.

**Estimate \$4,000-6,000**

**PROVENANCE**

Private Collection

**46 ANA MENDIETA** CUBAN-AMERICAN 1948 - 1985

*Untitled (Silueta Series, Iowa), 1976-1978. Printed in 1991.*

Color photograph.

Paper: 16 x 20 in. (40.6 x 50.8 cm). Image: 13 1/4 x 20 in. (33.7 x 50.8 cm).

Stamped "Ana Mendieta, Raquel Mendieta Harrington, Administratrix of The Estate" and numbered of 20 on the reverse. This work is from an edition of 20.

**Estimate \$5,000-7,000**

**PROVENANCE**

Galerie Lelong, New York, New York





47 **DAMIÁN ORTEGA** MEXICAN b. 1967  
*Composición concreta*, 2002  
 Six c-prints.  
 Each 16 x 20 in. (40.6 x 50.8 cm).  
 This work is from an edition of five plus two artist's proofs.

**Estimate \$4,000-6,000**

**PROVENANCE**  
 D'Amelio Terras, New York



48

48 **CILDO MEIRELES** BRAZILIAN b. 1948*Zero Dollar*, 1978

Two offset prints on paper.  
 Each 2 3/4 x 5 7/8 in. (7 x 15 cm).  
 One signed and dated lower right.

**Estimate \$4,000-6,000****PROVENANCE**

Private Collection, Rio de Janeiro

49

49 **CILDO MEIRELES** BRAZILIAN b. 1948*Zero Cruzeiro*, 1978

Two offset prints on paper.  
 2 3/4 x 5 7/8 in. (7 x 15 cm).  
 One signed and dated "Cildo Meireles 78" lower right.

**Estimate \$4,000-6,000****PROVENANCE**

Private Collection, Rio de Janeiro





50 **WALTERCIO CALDAS** BRAZILIAN b. 1946

*Fim*, 1974

Sticker on paper.

7 7/8 x 11 3/4 in. (20 x 30 cm).

**Estimate \$5,000-7,000**

**PROVENANCE**

Private Collection

**LITERATURE**

R. Brito, *Aparelhos*, Rio de Janeiro: GBM Editora, 1979, p. 93.









51

**HÉLIO OITICICA &**

**NEVILLE D'ALMEIDA** BRAZILIAN 1937-1980, b. 1941

*28/CC3 Marilyn from Cosmococa Program-in-Progress*, 1973. Printed in 2003.

Colour coupler print, flush-mounted on aluminium.

30 x 44 7/8 in. (76 x 114 cm).

This work is from an edition of 12.

**Estimate \$22,000-28,000**

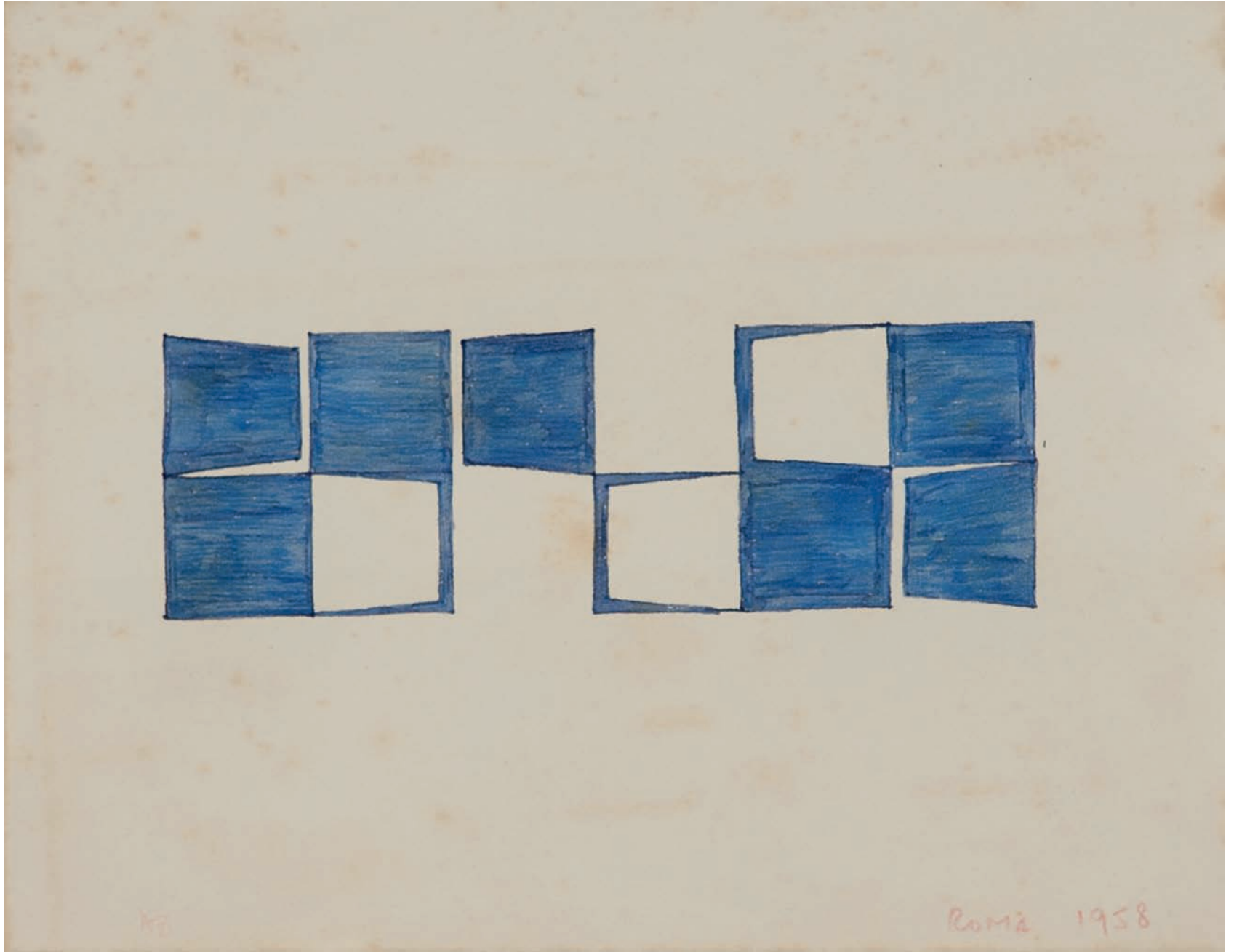
**PROVENANCE**

Galeria Fortes Vilaça, São Paulo

**EXHIBITED**

C. Basualdo, *Hélio Oiticica: Quasi-cinemas*, Ostfildern, 2002, pp. 62–65, p. 146 (another example illustrated)

One of the lesser known aspects of Oiticica's artistic development has to do with the nearly ten years he spent living in New York during the 1970s. During this time he experimented with the incorporation of cinematic principals into his art. The present lot comes from the Quasi-cinemas series and are know as the Cosmococas. The work was made up of 35mm slide projections, audio and a space architecturally modified through lighting, seating arrangements and, on one occasion, hammocks. The roots of these works can be found in the large-scale installations that Oiticica started in the late 60s, most significantly his famous Whitechapel installation Tropicalia. But their unique place, and by extension their importance, within late 20th-century art has to do with Oiticica's assimilation of the tools and vocabulary of the then nascent experimental video art movement. The Quasi-cinemas were as engaging and ultimately as revolutionary as any other accomplishments of Oiticica's remarkable output.



52 **HÉRCULES BARSOTTI** BRAZILIAN 1914-2010

*Projecto Roma*, 1958

Blue ink on paper.

5 1/2 x 4 3/8 in. (14 x 11 cm).

Dated lower right.

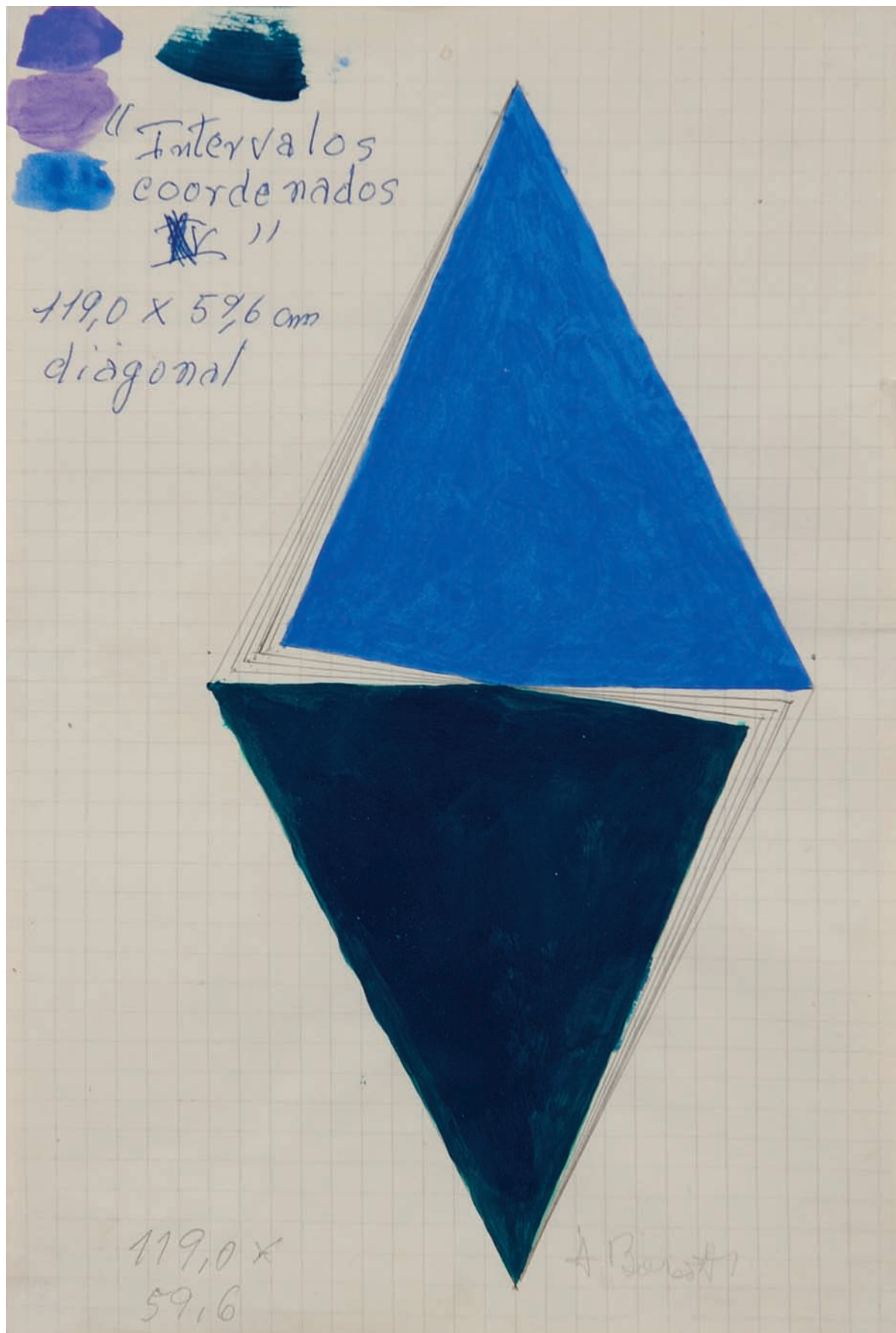
**Estimate \$12,000-15,000**

**PROVENANCE**

Estate of Hércules Barsotti

Private Collection





53

**HÉRCULES BARSOTTI** BRAZILIAN 1914-2010

*Intervalos Coordenados*, circa 1970

Gouache on paper.

8 7/8 x 5 7/8 in. (22.5 x 15 cm).

Signed lower right, titled upper left.

**Estimate \$8,000-10,000**

**PROVENANCE**

Estate of Hércules Barsotti

Dan Galeria, São Paulo

Private Collection

54 **NEIL WILLIAMS** AMERICAN 1934-1988

*Howler Monkey*, 1982

Acrylic on canvas.

86 x 40 3/4 in. (218.4 x 103.5 cm).

**Estimate \$20,000-30,000**

**PROVENANCE**

Estate of the artist

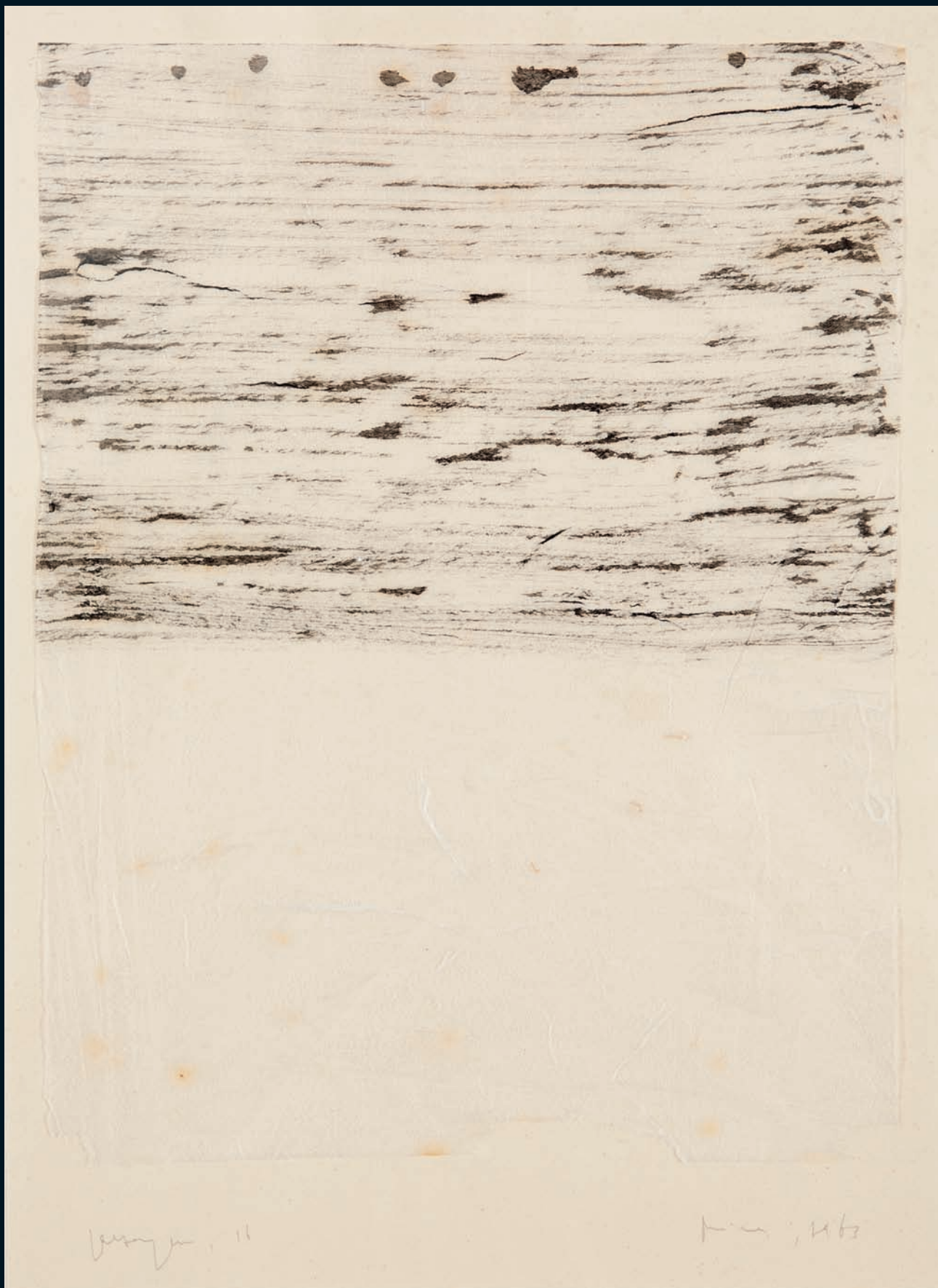
**EXHIBITED**

Southampton, Parrish Art Museum, *The Parrish Invitational*, 1983

East Hampton, Spanierman Gallery, LLC, *Neil Williams*, July 2–August 3 2009







55 **MIRA SCHENDEL** BRAZILIAN 1919-1988  
*Untitled*, 1963  
Monotype laid on paper.  
Monotype 8 1/4 x 10 5/8 in. (21 x 27 cm).  
Paper 12 1/4 x 9 in. (31 x 23 cm).  
Signed and dated lower edge. This work is unique.

**Estimate** \$12,000-18,000

PROVENANCE

Acquired from Joaquim Millan  
Private Collection





56

**MIRA SCHENDEL** BRAZILIAN 1919-1988

*Untitled*, 1960

Monotype.

10 5/8 x 7 7/8 in. (27 x 20 cm).

Signed and dated lower right. This work is unique.

**Estimate** \$12,000-18,000

PROVENANCE

Acquired from Joaquim Millan

Private Collection



57 **EDUARDO MACENTYRE** ARGENTINE b. 1929

*Construcción Espacial Circular*, 1966

Mixed media.

39 3/8 x 39 3/8 x 3 1/8 in. (100 x 100 x 8 cm).

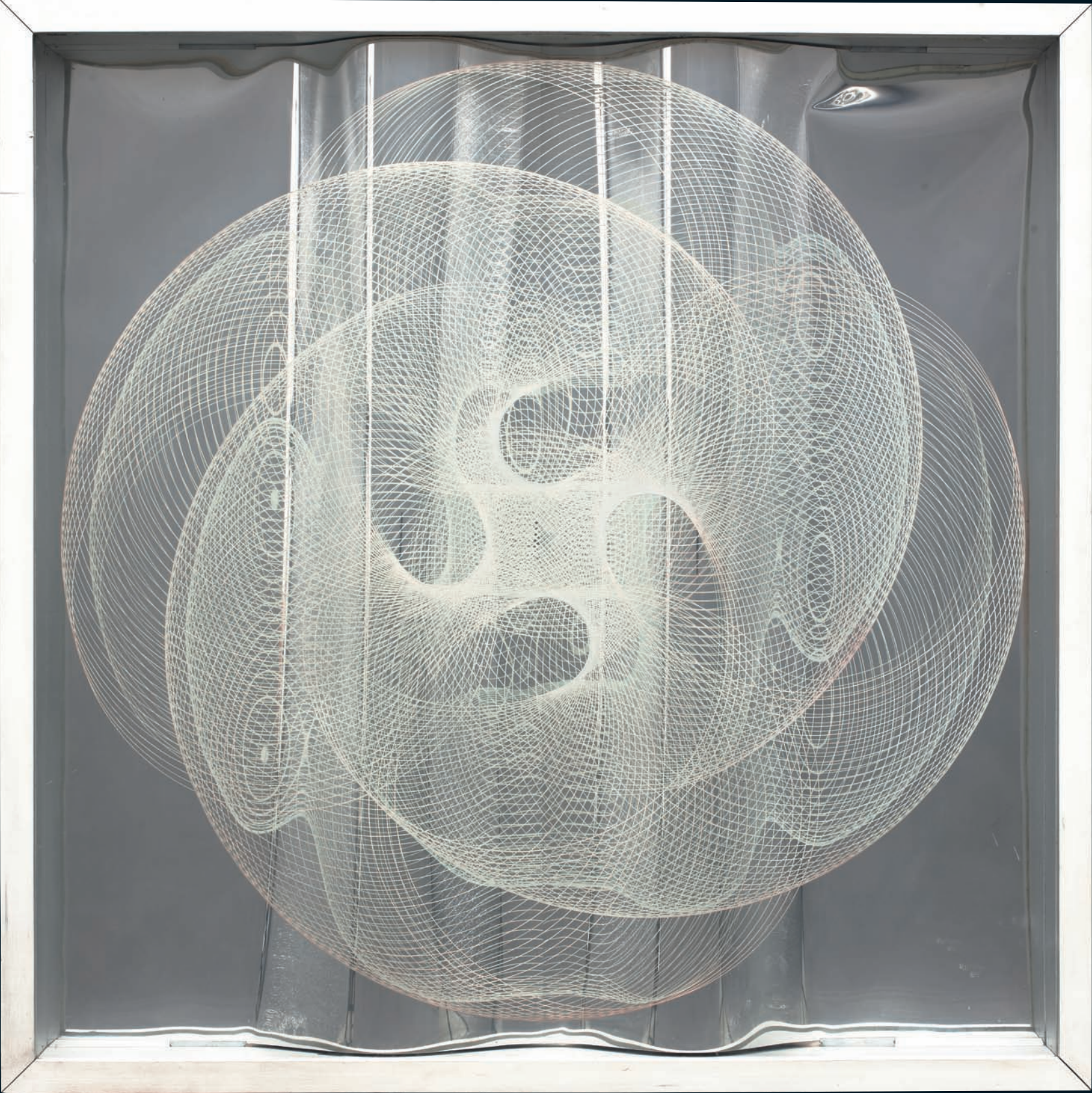
Signed and dated "MacEntyre, 66" lower left. Also signed, titled and dated "E. MACENTYRE, CONSTRUCCION, ESPACIAL CIRCULAR, 1966" on the reverse.

**Estimate** \$15,000-20,000

PROVENANCE

Private Collection, Buenos Aires





**JESÚS RAFAEL SOTO** VENEZUELAN 1923-2005

*Esfera Theospacio*, 1989/2008

Painted aluminum and Plexiglas.

Base 21 x 13 1/2 x 15 3/4 in. (53.3 x 34.3 x 40 cm). Each rod 16 1/2 in. (41.9 cm).

This work is from an edition of 75.

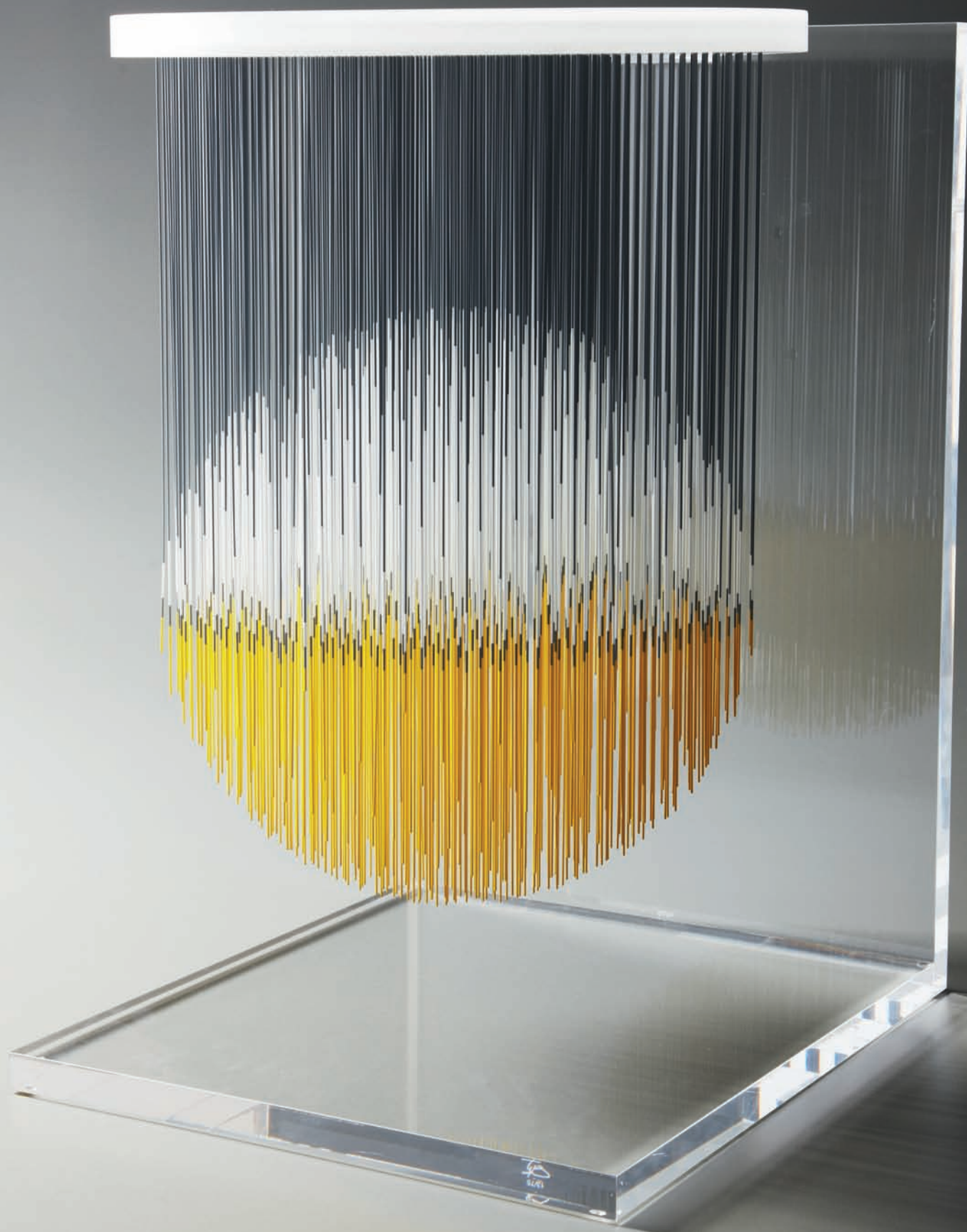
**Estimate \$50,000-70,000**

**PROVENANCE**

Galerie Denise René, Paris

Private Collection





59

**JESÚS RAFAEL SOTO** VENEZUELAN 1923-2005

*Carré sur deux carrés* (*Square on Two Squares*), 1965

Metal on painted wood and board.

19 3/4 x 19 3/4 in. (50.2 x 50.2 cm).

Signed, titled and dated "CARRÉ SUR DEUX CARRÉS", SOTO, 1965" on the reverse.

**Estimate \$40,000-60,000**

**PROVENANCE**

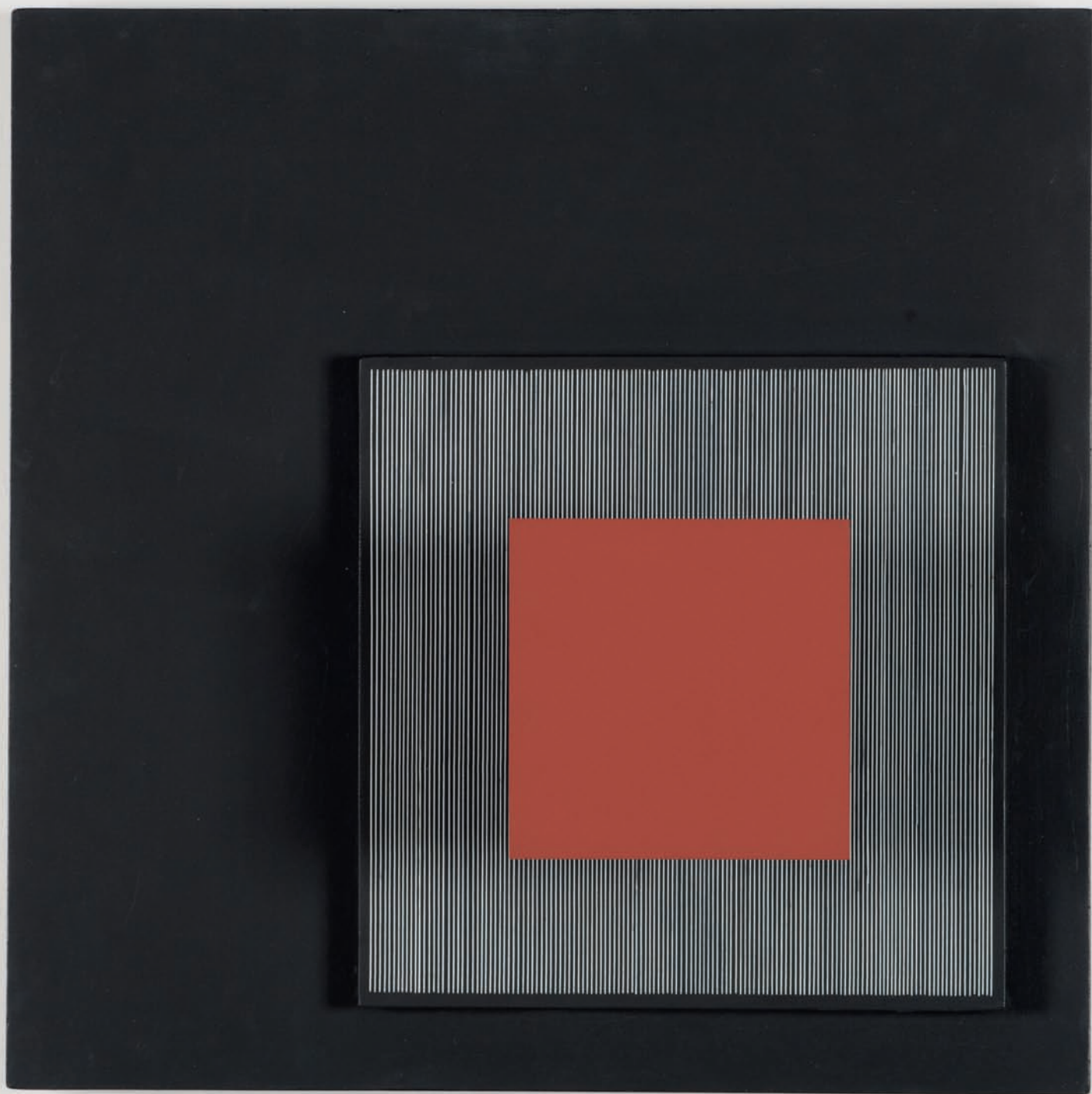
Kootz Gallery, New York

Private Collection



Alternate view







60 **YVONNE DOMENGE** MEXICAN b. 1946  
*Olas de Viento, Maqueta (Wind Waves, Maquette)*, 2010  
Painted carbon steel.  
16 x 15 in. (40.6 x 38.1 cm).

**Estimate** \$15,000-20,000

**PROVENANCE**

Acquired directly from the artist; 2009-2011 Vancouver Biennale, Vancouver

**EXHIBITED**

Vancouver, 2009-2011 Vancouver Biennale





61

**FRANCISCO SALAZAR** VENEZUELAN b. 1937

*Le blanc est la pensée du vide N°839 (White is the Thought of the Void N°839), 2002*

Corrugated cardboard, wood and acrylic paint.

54 3/4 x 54 3/4 in. (139.1 x 139.1 cm).

Signed, titled, dated and numbered ""LE BLANC EST LA PENSÉE, DU VIDE" No. 839, SALAZAR, 2002 " on the reverse.

**Estimate \$18,000-22,000**

**PROVENANCE**

Acquired directly from the artist  
Private Collection



62 **THE MERGER** CUBAN b. 1969, b. 1970, b. 1974

*Tsunami*, 2011

Watercolor on paper.

27 1/2 x 39 3/8 in. (70 x 100 cm).

Signed and dated "The Merger 2011" lower right.

**Estimate \$5,000-7,000**

**PROVENANCE**

Acquired directly from the artist





63 **EDUARDO GUELFENBEIN** CHILEAN b. 1953

*Force*, 2008

Acrylic on canvas.

78 3/4 x 62 7/8 in. (200 x 160 cm).

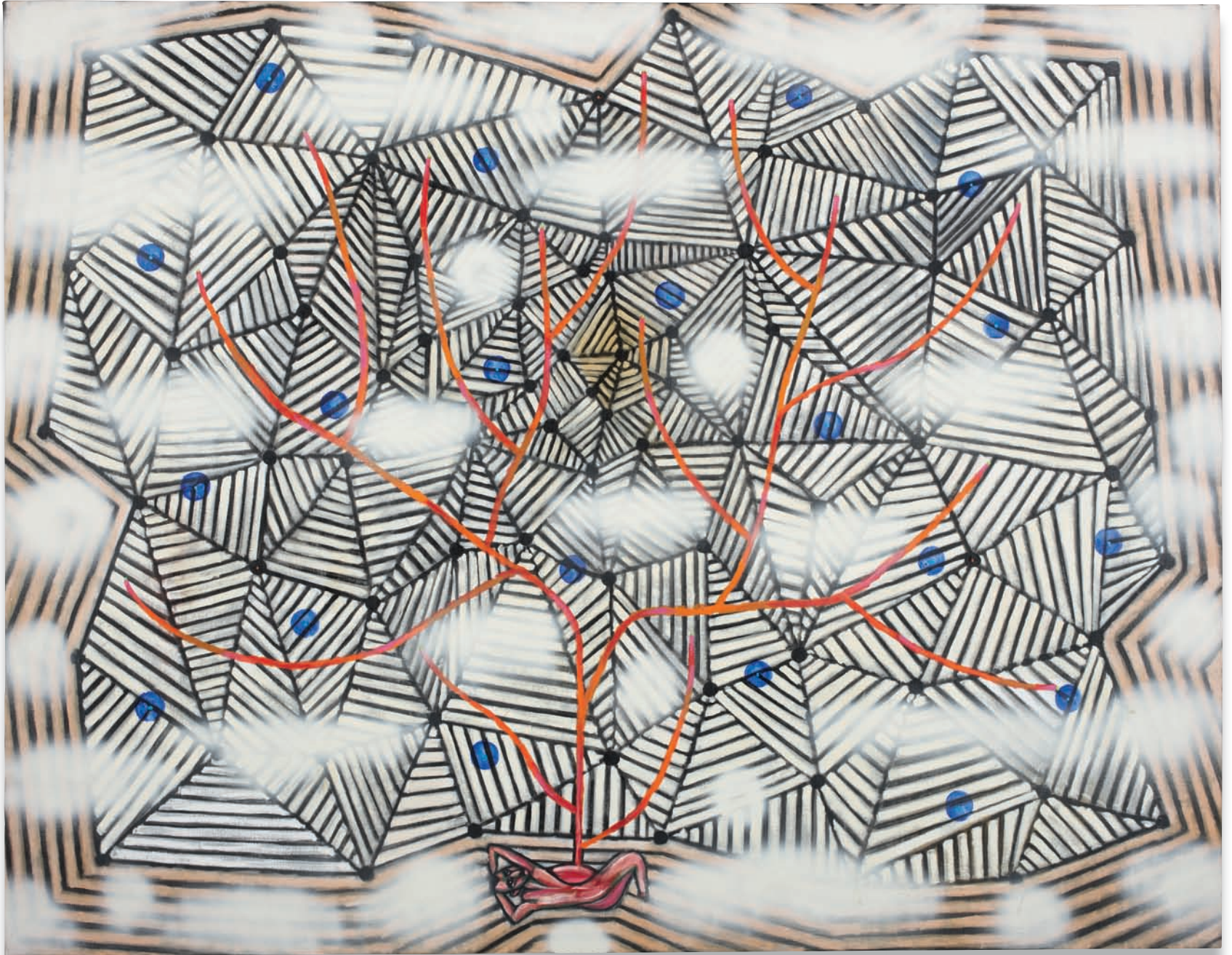
Signed and titled on the reverse.

**Estimate** \$15,000-20,000

**PROVENANCE**

Acquired directly from the artist





64 **LUIS CRUZ AZACETA** CUBAN b. 1942

*Life Force*, 1999

Charcoal, acrylic, gesso, enamel paint and shellac on canvas.

56 x 72 in. (142.2 x 182.9 cm).

Signed, titled and dated "LUIS CRUZ AZACETA 1999, June, New Orleans, "Life Force" on the reverse.

**Estimate** \$15,000-20,000

**PROVENANCE**

Private Collection

**EXHIBITED**

New Orleans, Contemporary Arts Center, *Luis Cruz Azaceta: 1999*, 11 April - 28 June 2008





65 **ENOC PEREZ** PUERTO RICAN b. 1967  
*Untitled (Self Portrait)*, 1992  
Oil and graphite on canvas.  
54 x 52 in. (137.2 x 132.1 cm).  
Signed and dated "1992, Enoc Pérez" on the reverse.

**Estimate \$15,000-20,000**

**PROVENANCE**  
Acquired directly from the artist

**EXHIBITED**  
New York, White Columns, solo show, 1993



66 **MANUEL MENDIVE** CUBAN b. 1944  
*Untitled*, 1990  
Mixed media on canvas laid on cardboard.  
59 x 21 in. (149.9 x 53.3 cm).  
Signed and dated "Mendive 1990" lower left.

**Estimate \$5,000-7,000**

**PROVENANCE**

Private Collection, Havana





67 **JAMA (JOSÉ ANDRÉS MATOS)** CUBAN b. 1974

*The Psychic Reading, 2006*

Mixed media on canvas.

58 x 57 in. (147.3 x 144.8 cm).

Signed "JAMA" lower right.

**Estimate \$8,000-12,000**

**PROVENANCE**

Acquired directly from the artist





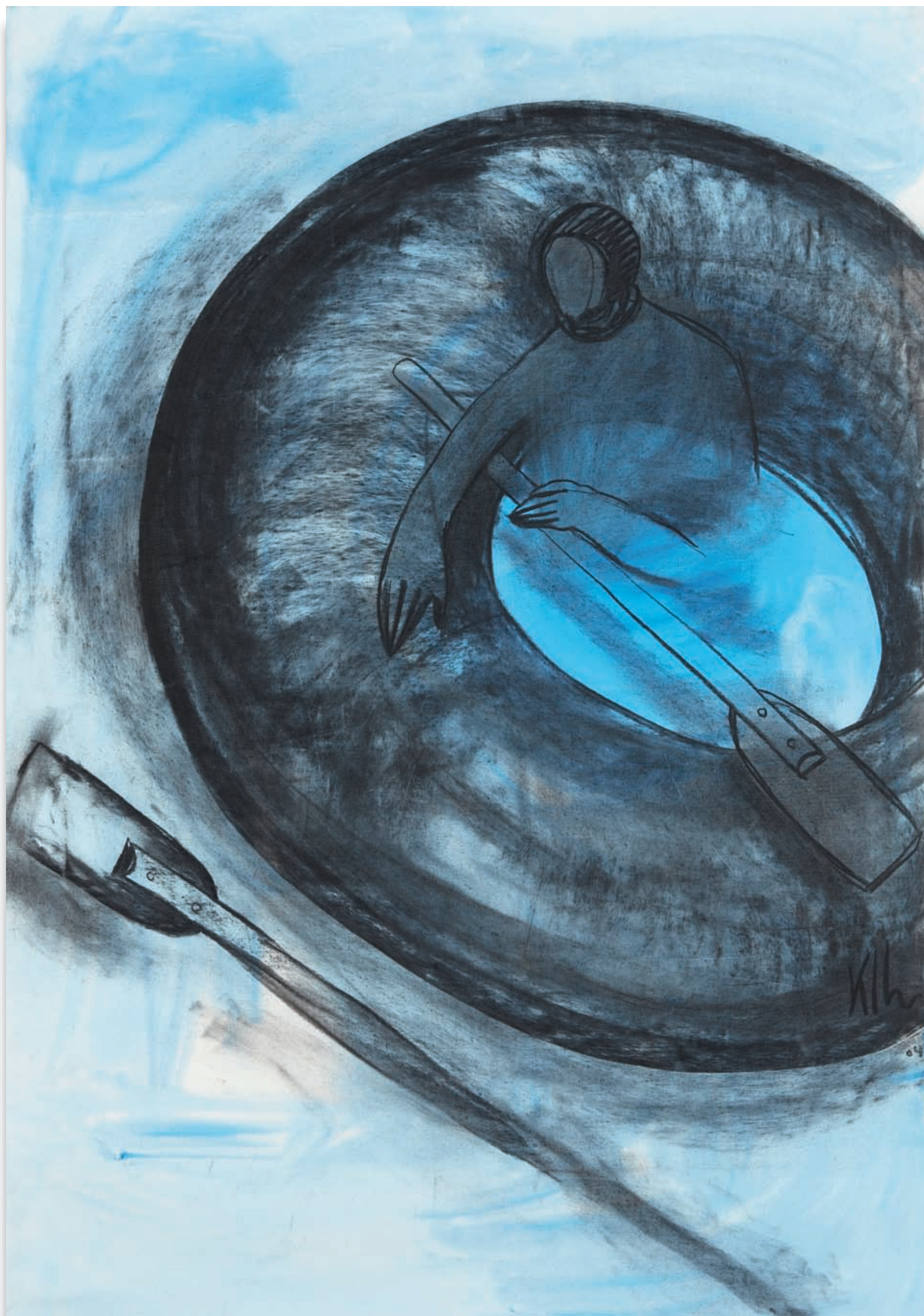
68 **KCHO** CUBAN b. 1970  
*Untitled, 2004*  
 Oil and charcoal on canvas.  
 57 x 41 in. (144.8 x 104.1 cm).  
 Signed and dated lower left.  
 This work is accompanied by a signed certificate of authenticity.

**Estimate \$10,000-15,000**

**PROVENANCE**

Private Collection, South America





69

**KCHO** CUBAN b. 1970

*Untitled, 2004*

Oil and charcoal on canvas.

59 1/2 x 41 in. (151.1 x 104.1 cm).

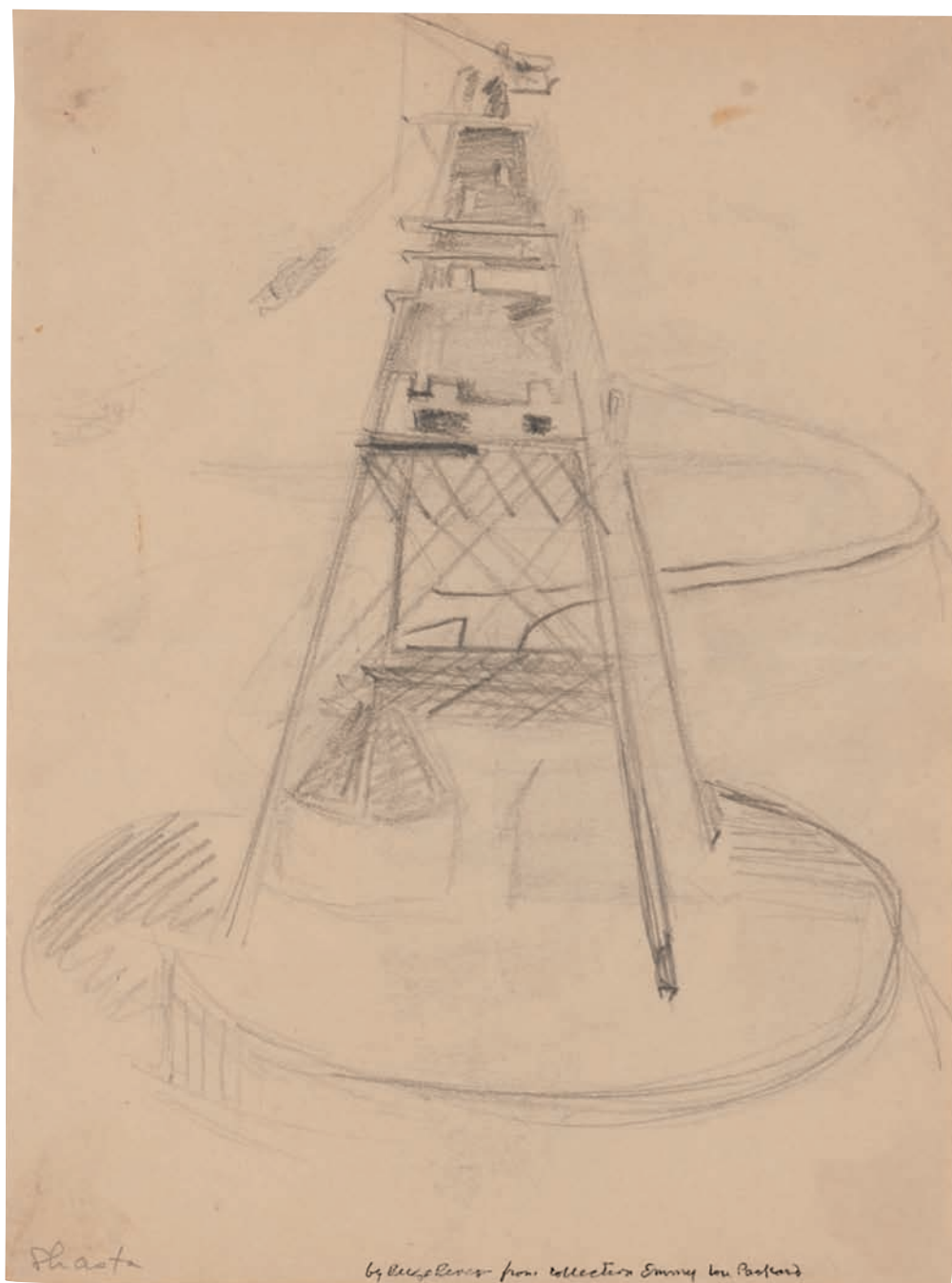
Signed and dated lower right.

This work is accompanied by a signed certificate of authenticity.

**Estimate \$10,000-15,000**

**PROVENANCE**

Private Collection, South America



70

**DIEGO RIVERA** MEXICAN 1886-1957

*Shasta*, circa 1940

Pencil on paper.

12 x 9 in. (30.5 x 22.9 cm).

Titled and inscribed "Shasta by Diego Rivera from Collection Emmy Lou Packard" in an unidentified hand, lower edge.

**Estimate \$7,000-9,000**

**PROVENANCE**

Acquired directly from the artist  
Emmy Lou Packard Collection  
Private Collection, San Francisco

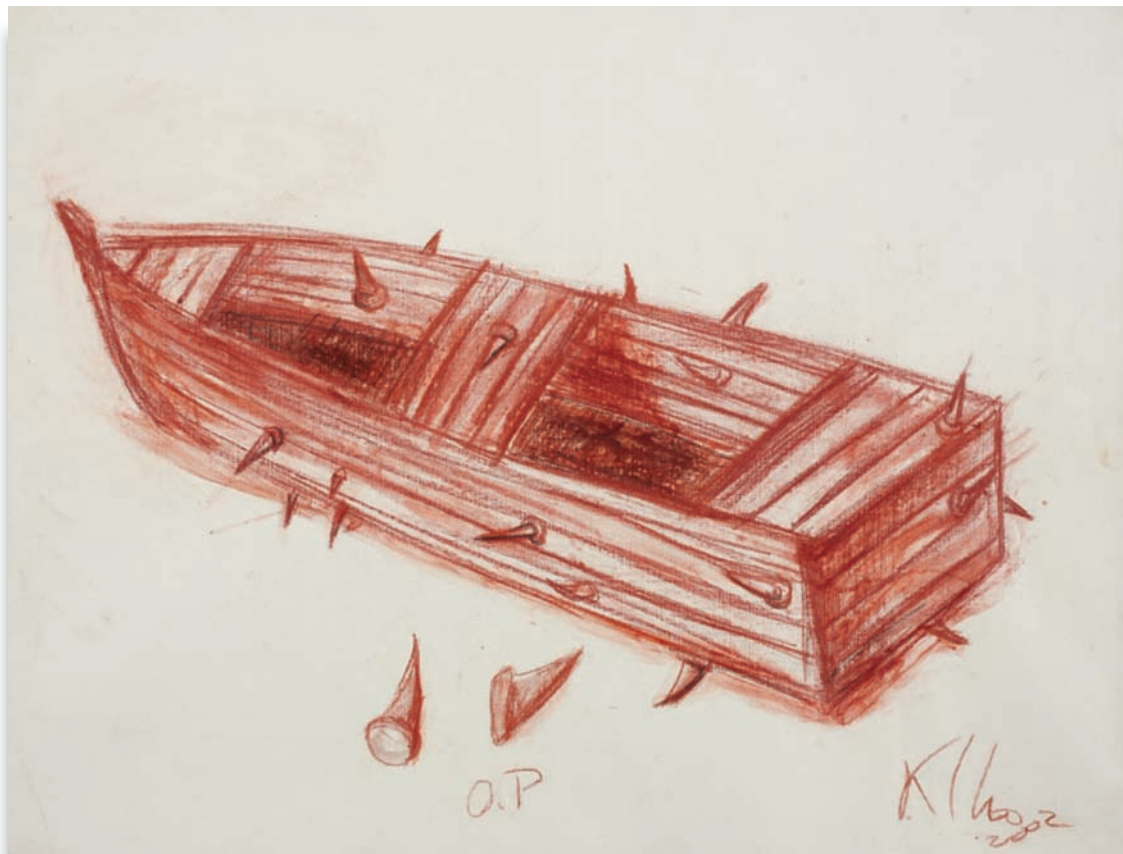
In honor of San Francisco's Golden Gate International Exposition in 1940, Diego Rivera was commissioned to create a monumental mural titled *Pan American Unity*. One of his most renowned murals to date, it celebrates artistic, historical, and technological harmony throughout the American continents.

During his stay in the Bay Area, Rivera witnessed the construction of the Shasta Dam, a large-scale engineering project that, in the post-Great Depression years, was an important source of employment and economic recovery. Thinking of the dam as a symbol of positive progress through science and community, Rivera incorporated it into his mural.

The work which comprises the present lot is a preparatory drawing for this element of the mural. Rivera's deft use of pencil and line are evident as he imbues the image with a clear sense of dynamism and industrial grandeur. He gave this drawing as a gift to Emmy Lou Packard, an artist who assisted Rivera throughout the creation of the mural.



71



72



**71 KCHO** CUBAN b. 1970  
*Balsa con espinas (Boat with Thorns)*, 2002  
 Mixed media on linen.  
 32 x 40 3/4 in. (81.3 x 103.5 cm).  
 Signed and dated "KCHO 2002" lower right. Stamped "KCHO, Estudio" on the reverse.

**Estimate \$4,000-6,000**

**PROVENANCE**  
 Private Collection

**72 KCHO** CUBAN b. 1970  
*Untitled*, 2007  
 Mixed media on linen.  
 30 7/8 x 40 5/8 in. (78.4 x 103.2 cm).  
 Signed and dated "KCHO 2007" lower right. Stamped "KCHO, Estudio" on the reverse.

**Estimate \$4,000-6,000**

**PROVENANCE**  
 Private Collection



73 **SANTIAGO CUCULLU** ARGENTINE 1969

*A. Caro for the Disaffected: Richard, 2005*

Watercolor on paper.

70 1/4 x 53 3/8 in. (178.4 x 135.6 cm).

Signed, titled and dated "S.A.C. for the Disaffected: Richard, (Drawing for the Dalai Lama), Santiago Cucullu 2005" on the reverse.

**Estimate \$7,000-9,000**

**PROVENANCE**

Acquired directly from the artist

Perry Rubenstein Gallery

The Missing Peace: Artists Consider the Dalai Lama

**EXHIBITED**

*The Missing Peace: Artists Consider the Dalai Lama*: Los Angeles, UCLA Fowler Museum of Cultural History, June 11-September 10, 2006;

Chicago, Loyola University Museum of Art, October 28, 2006-January 15, 2007;

New York, The Rubin Museum of Art, March 16-September 4, 2007;

Atlanta, The Visual Arts Gallery at Emory University, September 28-October 27, 2007; San

Francisco, The Yerba Buena Center for the Arts, December 1, 2007-March 16, 2008; Tokyo, Hillside Terrace Galleries, October 17-November 9, 2008;

Madrid, Fundación Canal de Isabel II, January 29-April 12, 2009;

Miami, The Patricia and Phillip Frost Museum at Florida International University, October 9, 2009-January 9, 2010;

Sibiu, The Brukenthal National Museum, May 18-July 23, 2010;

San Antonio, The San Antonio Museum of Art, March 12-July 31, 2011

**LITERATURE**

*The Missing Peace: Artists and the Dalai Lama*, Committee of 100 for Tibet, 2006, p. 104





- 74 **LOS CARPINTEROS** CUBAN b. 1969, 1970 and 1971  
*Sal y Pimienta (Salt and Pepper)*, 2006  
 Watercolor and pencil on paper.  
 29 1/3 x 40 1/8 in. (74.5 x 101.9 cm).  
 Signed, titled and dated "Sal y Pimienta Los Carpinteros La Hab 2006" lower edge.
- Estimate \$7,000-9,000**
- PROVENANCE**  
 In Situ Gallery, Paris  
 Private Collection







75

**ASSUME VIVID ASTRO FOCUS** BRAZILIAN b. 1968

*Untitled (28 Circles), 2005*

Neon lightbulbs and fixtures.

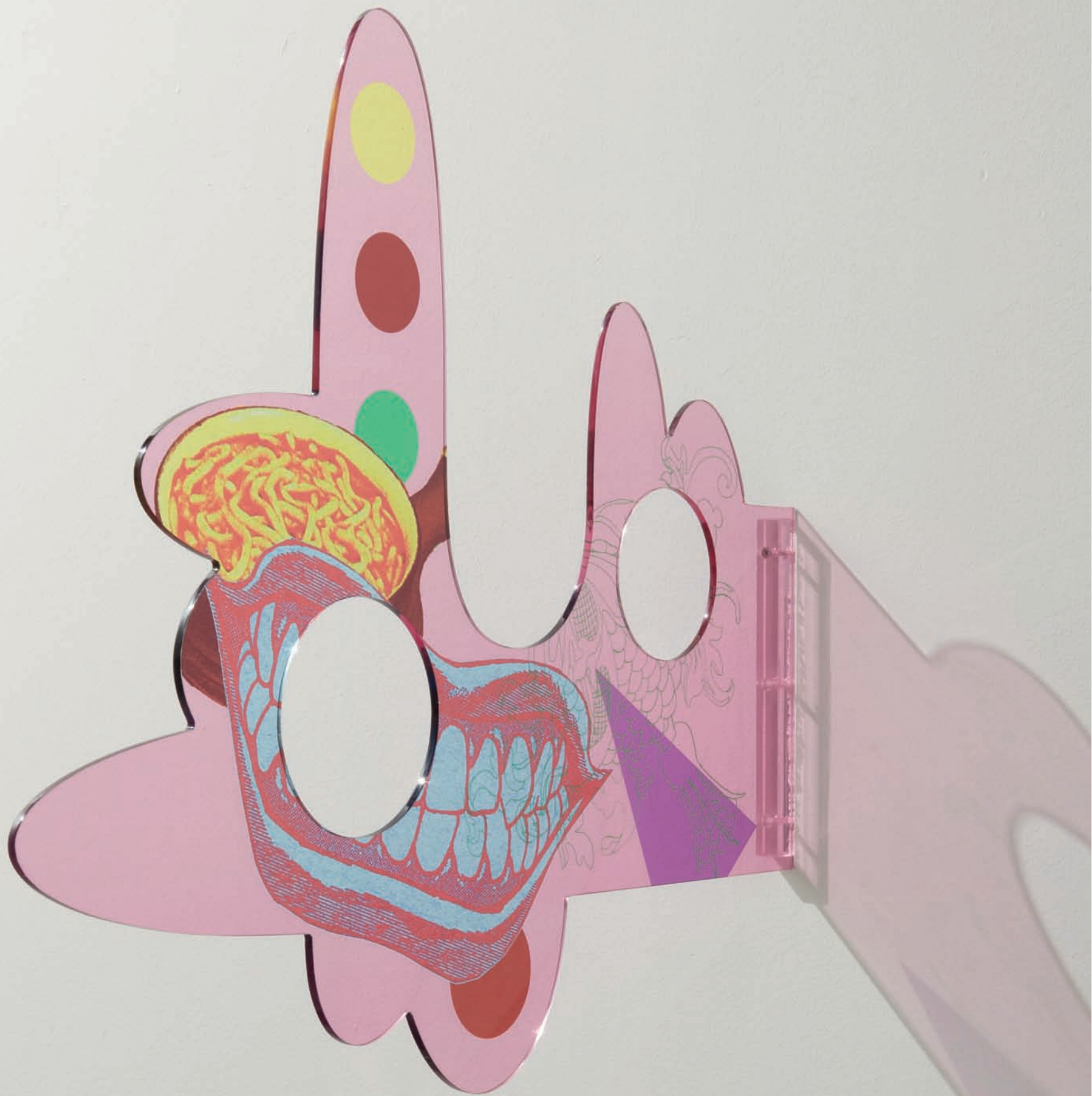
Dimensions variable. Maximum diameter of lightbulbs: 14 1/2 in. (36.8 cm).

This work is from an edition of five plus one artist's proof.

**Estimate** \$12,000-18,000

PROVENANCE

Private Collection



76 **ASSUME VIVID ASTRO FOCUS** BRAZILIAN b. 1968

*Sinister Smile and Pasta*, 2004

Digital print on Plexiglas.

26 x 29 1/2 in. (66 x 74.9 cm).

**Estimate \$3,000-4,000**

**PROVENANCE**

Peres Projects, Los Angeles

Private Collection

**EXHIBITED**

New York, Whitney Museum of American Art, Whitney Biennial, March – May, 2004;

Los Angeles, Museum of Contemporary Art, *Ecstasy: In and About Altered States*, October 9, 2005 - February 20, 2006 (another example exhibited)

**LITERATURE**

C. Iles, S. M. Momin, and D. Singer, ed.s, Whitney Biennial 2004, New York, p. 151;

J. H. Russel, "The Invisible Artist, The Wall Street Journal, December 31, 2005, pp. 1, 3 (detail illustrated);

U. Grosenick, Art Now Vol 2, Cologne, 2005, p. 39 (details illustrated)





77 **ALDO CHAPARRO** PERUVIAN b. 1969  
*Untitled*, 2009  
Stainless steel with electrostatic paint.  
49 x 39 in. (124.5 x 99.1 cm).

**Estimate** \$15,000-20,000

**PROVENANCE**  
Private Collection, New York

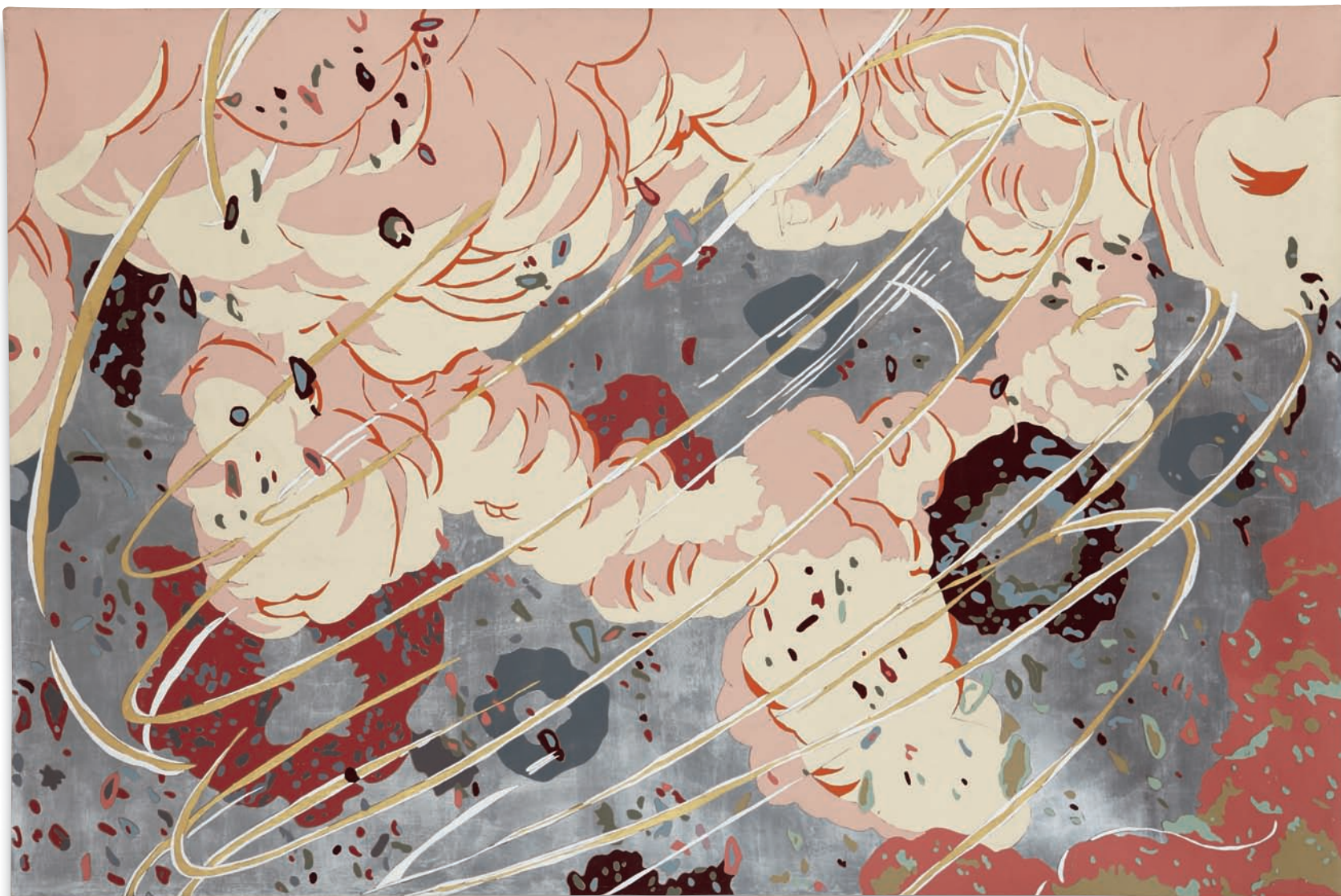
78 **MELVIN MARTÍNEZ** PUERTO RICAN b. 1976  
*Fancyland*, 2006  
Acrylic, glitter, sequence, marble, plastic, mirror and cloth on canvas.  
72 x 72 in. (182.9 x 182.9 cm).  
Signed, titled and dated "Melvin Martinez, Fancyland, 2006" on the reverse.

**Estimate \$15,000-20,000**









79 **FERNANDA BRUNET** MEXICAN b. 1964  
*BWAHAHAHA!*, 2003  
 Acrylic on linen.  
 62.99 x 94.49 in. (160 x 240 cm).  
 Signed, titled and dated "BWAHAHAHA!", 160 x 240 cm, ACRILICO/LINO, 2003,  
 FBRUNET" on the reverse.

**Estimate \$7,000-9,000**

**PROVENANCE**

Galería Ramis Barquet, New York





80

**LEÓN FERRARI** ARGENTINE b. 1920

*Untitled*, 2006

Acrylic on canvas.

16 x 12 in. (40.6 x 30.5 cm).

Signed and dated "león ferrari, São Paulo 4/10/06" on the reverse.

**Estimate \$10,000-15,000**

**PROVENANCE**

Acquired directly from the artist



81 **JORGE PARDO** CUBAN-AMERICAN b. 1963

*Untitled, 2003*

Inkjet on butcher paper with wooden brackets.

55 1/2 x 26 1/2 in. (141 x 67.3 cm).

**Estimate \$8,000-12,000**

**PROVENANCE**

Gagosian Gallery, Los Angeles





82 **JOSÉ PARLÁ** AMERICAN b. 1973

*Mero*, 2002

Enamel paint on wood panel.

24 x 36 in. (61 x 91.4 cm).

Signed, titled and dated "'Mero' 2002., J. Parlá" on the reverse.

**Estimate \$10,000-15,000**

**PROVENANCE**

Private Collection





83 **FRANCISCO MEJÍA GUINAND** COLOMBIAN b. 1964

*Untitled (from the Geometry and Mist series), 2005*

Oil on canvas.

39 3/8 x 118 1/8 in. (100 x 300 cm).

Signed and dated "19 10 05, Mejía Guinand" on the reverse.

**Estimate \$10,000-15,000**

**PROVENANCE**

Acquired directly from the artist

Private Collection

**LITERATURE**

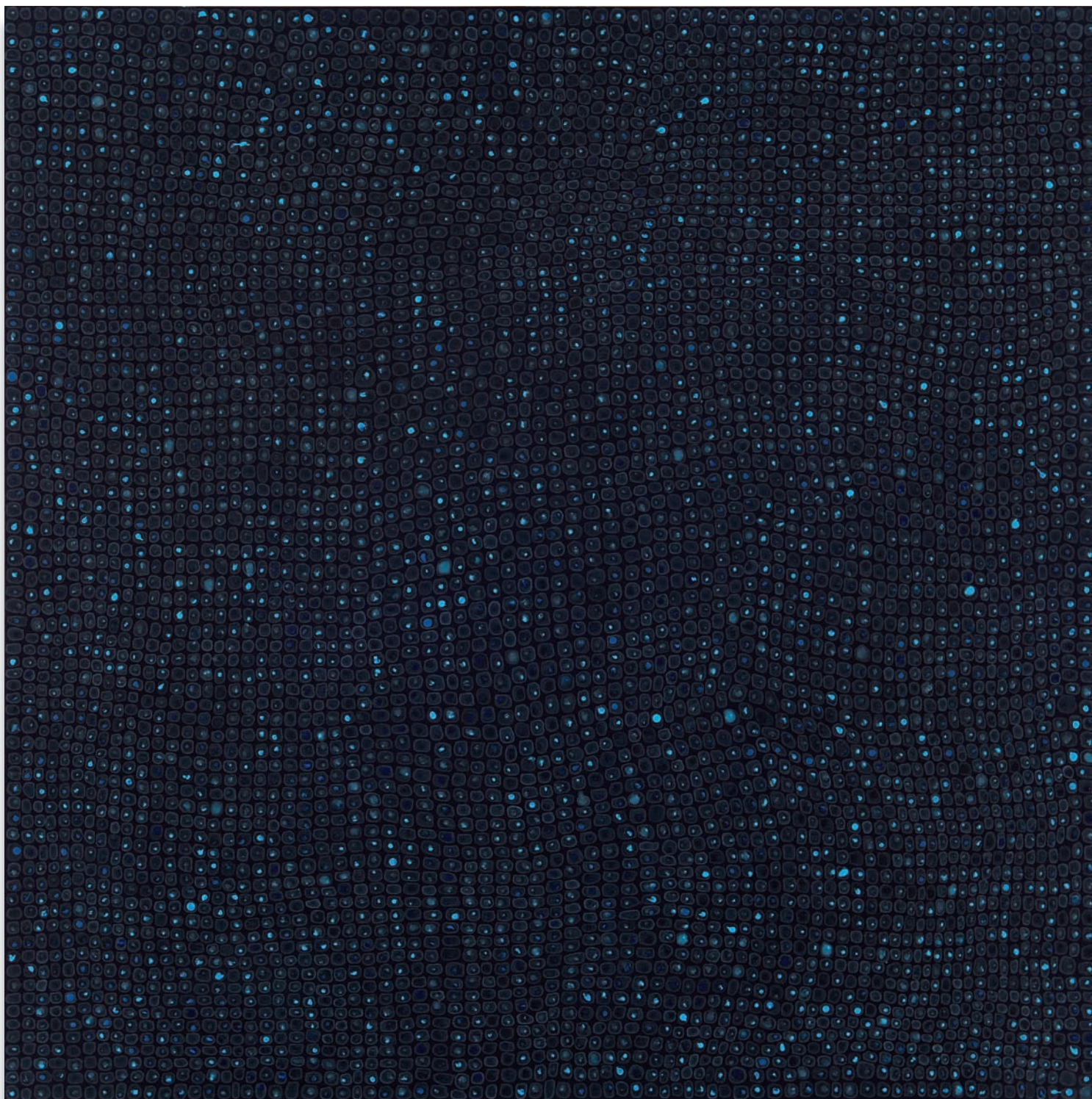
J.M. Bonet, *Mejía-Guinand Catalogue of Paintings 1997-2007*,

Bogotá: Cobalt Blue International Foundation, 2007









84 **TEO GONZÁLEZ** SPANISH b. 1964

*Untitled #465, 2007*

Pigment, acrylic polymer emulsion and acrylic enamel on clay board.

24 x 24 in. (61 x 61 cm).

Signed and titled "TEO UNTITLED #465" on the reverse.

**Estimate \$5,000-7,000**

**PROVENANCE**

d.e.n. contemporary, Culver City





85 **NELSON LEIRNER** BRAZILIAN b. 1932  
*Figurativismo Abstrato*, 2004  
Stickers on board.  
59.3 x 79.1 in. (150.6 x 200.9 cm).  
Signed and dated on a label affixed to the reverse.

**Estimate \$8,000-12,000**

**PROVENANCE**  
Galeria Brito Cimini, São Paulo





86

**ROBERTO CORTÁZAR** MEXICAN b. 1962

*Composición con cabezas sobre negro, tríptico (Composition with Heads on Black, triptych)*, 2010

Mixed media on panel (in three parts).

76 3/4 x 27 1/2 x 0 7/8 in. (195 x 70 x 2.5 cm).

Signed and titled "Composición con cabezas sobre negro, Roberto Cortázar" throughout reverse of three panels.

**Estimate \$20,000-25,000**

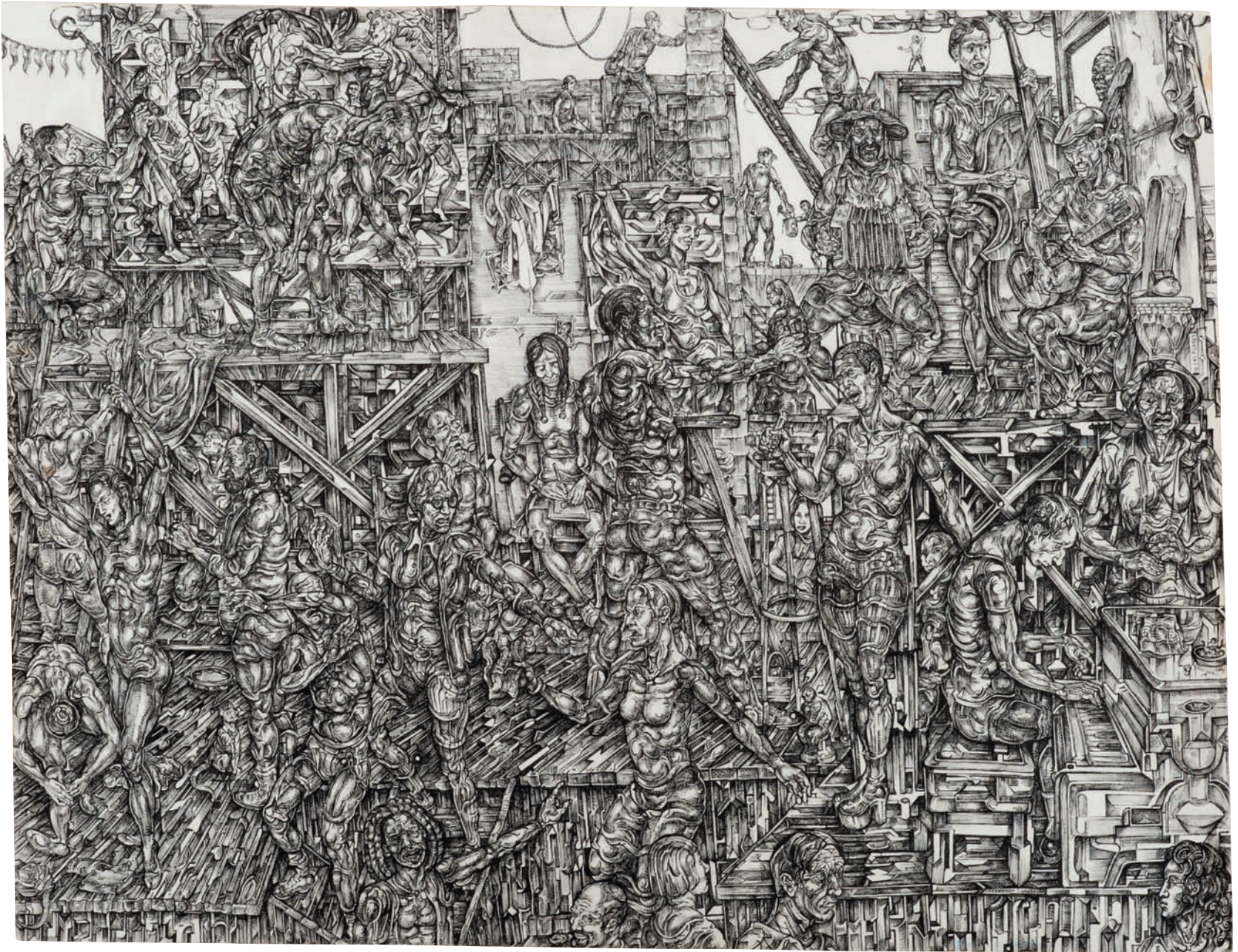
**PROVENANCE**

Galería Omar Alonso, Puerto Vallarta









- 87 **OSCAR DE LAS FLORES** SALVADORAN b. 1975  
*Shipwreck Survivors*, 2004  
 Ink on paper.  
 18 x 23 1/4 in. (45.7 x 59.1 cm).  
 Signed "De las Flores" lower edge and right edge. Inscribed and numbered  
 "Everybody is working, 5" on the reverse.

**Estimate \$4,000-6,000**

**PROVENANCE**

Katharine Mulherin Contemporary Art Projects, Toronto





88 **OSCAR DE LAS FLORES** SALVADORAN b. 1975

*El tiempo de los artistas (The Time of the Artists)*, 2007

Ink on paper.

18 x 23 1/4 in. (45.7 x 59.1 cm).

Signed "Oscar de las Flores" lower edge.

**Estimate \$4,000-6,000**

**PROVENANCE**

Katharine Mulherin Contemporary Art Projects, Toronto





89 **MIGUEL ANGEL RIOS** ARGENTINE b. 1943

*Untitled, 1989-1990*

Mixed media on canvas.

113.078 x 155.63 in. (287.2 x 395.3 cm).

Signed and dated "Miguel Angel Rios 1989/90" lower left. Also initialed "MAR 06, 09" on the reverse.

**Estimate \$7,000-9,000**

**PROVENANCE**

Galería Ramis Barquet, New York





90

**DANIEL SENISE** BRAZILIAN b. 1955

*Chuva (Rain)*, 1998

Acrylic and metal objects on scrim and canvas.

82 1/2 x 130 in. (209.6 x 330.2 cm).

Signed, titled, dated and numbered "Daniel Senise, "Chuva", 1998, DS-557-98" on the reverse.

**Estimate \$8,000-12,000**

**PROVENANCE**

Private Collection



91

**LEÓN FERRARI** ARGENTINE b. 1920

*El Nombre de una Mujer (The Name of a Woman)*, 1997

Photograph and collage in double-sided artist's frame.

9.5 x 7 in. (24.1 x 17.8 cm).

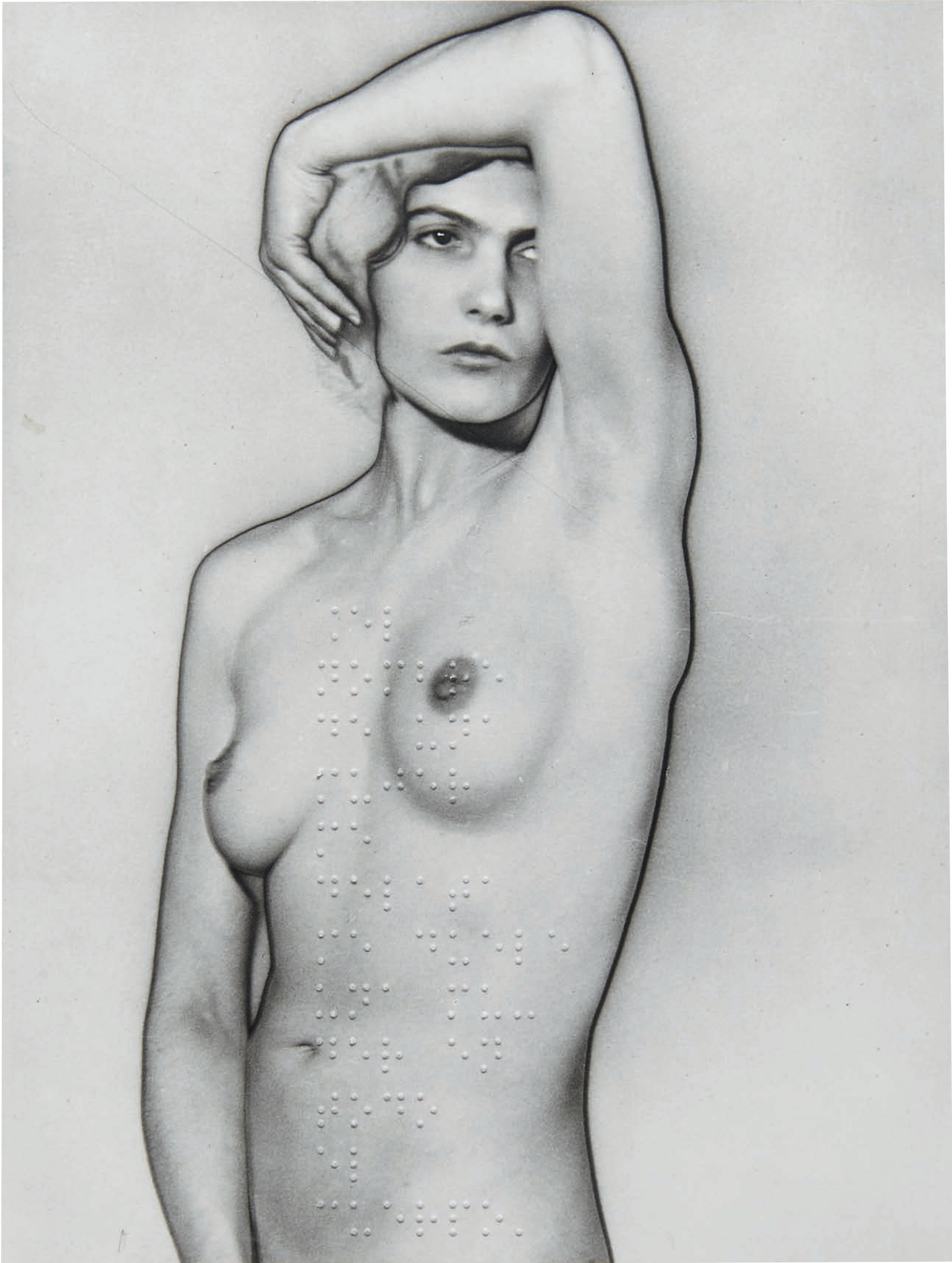
Signed and dated "león ferrari 1997" right edge. Inscribed "Me duele una mujer/en todo el cuerpo. Borges de "El Amenazado" 1972, "Desnudo" Man Ray 1929 c." upper and right edges.

**Estimate** \$15,000-20,000

**PROVENANCE**

Acquired directly from the artist









- 92 **DR. LAKRA** MEXICAN b. 1972  
*Untitled (Lila Michele)*, 2005  
 Ink on vintage magazine.  
 12 1/8 x 9 1/16 in. (30.8 x 23 cm).  
 Signed "Dr. Lacra" lower right.

**Estimate \$4,000-6,000**

**PROVENANCE**

The Railings Gallery, London  
 Kurimanzutto Gallery, Mexico City

- 93 **JORGE LUIS VARONA** CUBAN b. 1955  
*El peso de la pasión (The Weight of the Passion)*, 2009  
 Oil on canvas.  
 55 1/2 x 33 1/2 in. (141 x 85.1 cm).  
 Signed, titled and dated lower left.

**Estimate \$10,000-15,000**

**PROVENANCE**

Oñate Fine Art, Miami

**EXHIBITED**

Palm Beach, Art Palm Beach, 21-24 January 2011









**NICKOLAS MURAY** HUNGARIAN-AMERICAN 1892-1965

*Frida Kahlo*, 1939. Printed in 2009.

Carbon pigment print.

14.8 x 10.9 in. (37.6 x 27.7 cm).

Titled, inscribed and dated "Frida Kahlo 1939, by Nicholas Muray, N. Muray, © Nickolas Muray Photo Archives" and numbered of 30 on the reverse. Also inscribed "Hand-made Carbon Pigment Print by Tod Granger, Limited to 30 prints plus 5 artist's proofs" on the reverse. This work is from an edition of 30 estate prints plus five artist's proofs.

**Estimate \$7,000-9,000**

**PROVENANCE**

Nickolas Muray Estate

Photographs Do Not Bend Gallery, Dallas

**LITERATURE**

S. Grimberg, *I Will Never Forget You... Frida Kahlo and Nickolas Muray*, Munich: Schirmer/Mosel, 2005. Illustrated in color on the back cover

K. Heinzelman, *The Covarrubias Circle: Nickolas Muray's Collection of 20th Century Mexican Art*, Austin: University of Texas Press, 2004, p 57

**LUIS GONZÁLEZ PALMA** GUATEMALAN b. 1957

*El hombre alado (The Winged Man)*, 1989. Printed in 2010.

Hand painted gelatin silver print.

20 x 20 in. (50.8 x 50.8 cm).

Signed, titled "González, "hombre Alado"" and numbered of three on the reverse.

This work is from an edition of three. This work is accompanied by a signed certificate of authenticity.

**Estimate \$6,000-8,000**

**PROVENANCE**

Joel Soroka Gallery, Aspen







96 **NATALIA ARIAS** COLOMBIAN b. 1977  
*Reincarnation of Quetzalcoatl*, 2005  
C-print.  
30 x 21 1/2 in. (76.2 x 54.6 cm).  
This work is from an edition of five.

**Estimate \$4,000-6,000**

**PROVENANCE**  
Nohra Haime Gallery, New York



**DANIELA EDBURG** MEXICAN b. 1975*The Bride*, 2009

Digital print.

39 3/8 x 59 in. (100 x 150 cm).

This work is from an edition of seven plus two artist's proofs. This work is accompanied by a signed certificate of authenticity.

**Estimate \$7,000-9,000****PROVENANCE**

SPAZIO NUOVO Contemporary Art &amp; Design, Rome

**EXHIBITED**Miami, Kunsthaus Miami, *Stitch*, 23 January – 20 March 2010; Rome, Spazio Nuovo Contemporary Art & Design, *The Pickled and the Hatched*, 10 November 2010 – 12 February 2011**LITERATURE**Arte Laguna Prize 2009, Venice, 2010, p 156; *Daniela Edburg: The Pickled and the Hatched*, Rome, 2011, pp 12-13

*Daniela Edburg's photographs record carefully choreographed vignettes in which human characters engage with knitted sculptural environments. They combine the prosaic, even the homely, with the fantastic and otherworldly. As a pastime, knitting has long been synonymous with the domestic chores or productive leisure activities performed by women. [...] Edburg unravels images of ideal femininity inculcated by the fashion plate [...] now disseminated by glossy photographs in magazines. In Edburg's fantastical, but visibly hand-made tableaux, both of these feminine worlds and their codes of constraint are skewed, producing unique pictures that blur the boundaries between craft, sculpture, performance and image-making.*

Peter Benson Miller, "Narrative Threads" in *Daniela Edburg: The Pickled and the Hatched*, Spazio Nuovo Contemporary Art & Design, Rome, 2011, p.3











98 **GIOSVANY ECHEVARRÍA** CUBAN b. 1971

*Valle de Viñales (Valley of Viñales)*, 2002

Acrylic on canvas.

31 3/8 x 47 in. (78 x 119.4 cm).

Signed and dated "G. Echevarría. 2002" lower right.

**Estimate \$6,000-9,000**

**PROVENANCE**

Private Collection, Puerto Rico





99 **MIGUEL FLORIDO** CUBAN b. 1980

*Green Squash*, 2000

Oil on canvas.

31 x 38 in. (78.7 x 96.5 cm).

**Estimate \$10,000-15,000**

**PROVENANCE**

Acquired directly from the artist

Private Collection





100 **JOSÉ MIJARES** CUBAN 1921-2004

*Brown and Green Abstract*, circa 2003

Acrylic on canvas.

29 x 39 in. (73.7 x 99.1 cm).

Signed lower right. This work is accompanied by a certificate of authenticity.

**Estimate \$8,000-12,000**

**PROVENANCE**

Acquired directly from the artist





101 **CARLOS ROJAS** COLOMBIAN b. 1933  
*Serie Americas*, 1976  
Natural pigments on canvas.  
75.5 x 65 in. (191.8 x 165.1 cm).  
Signed and dated "C. ROJAS- 76- BOGOTA" on the reverse.

**Estimate \$20,000-30,000**

**PROVENANCE**

Private Collection, Colombia  
Private Collection, New York





102 **JOSÉ BEDIA** CUBAN b. 1959  
 Two Works: i) *Untitled* ("vamos pa' fuera"); ii) *Untitled* ("tumba la siguaraya"), 2010  
 Mixed media on canvas.  
 Each 35 1/2 x 47 1/2 in. (90.2 x 120.7 cm).  
 Each signed and dated "Bedia 10" lower right. Each accompanied by a signed  
 certificate of authenticity.

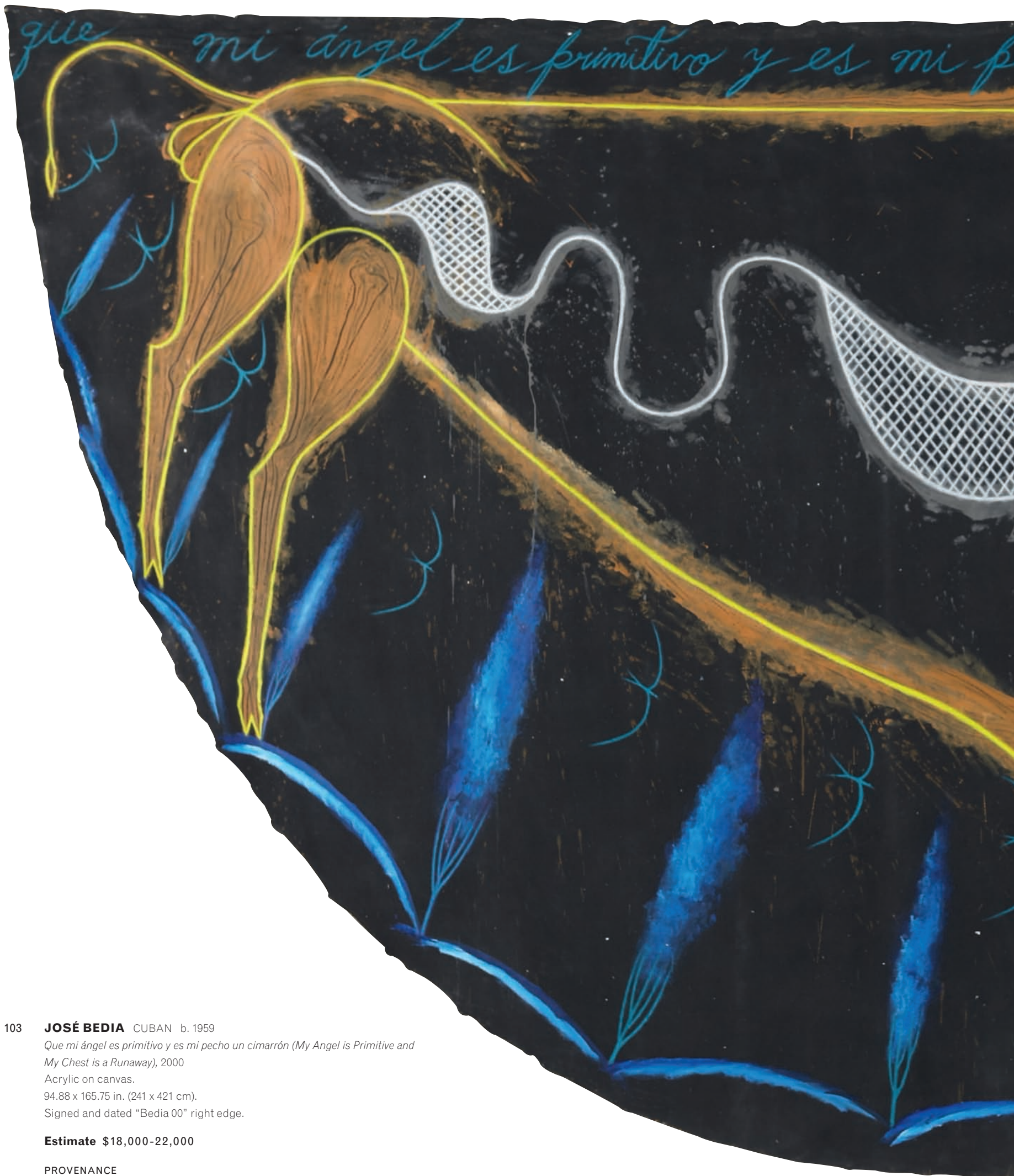
**Estimate \$20,000-30,000**

**PROVENANCE**  
 Private Collection







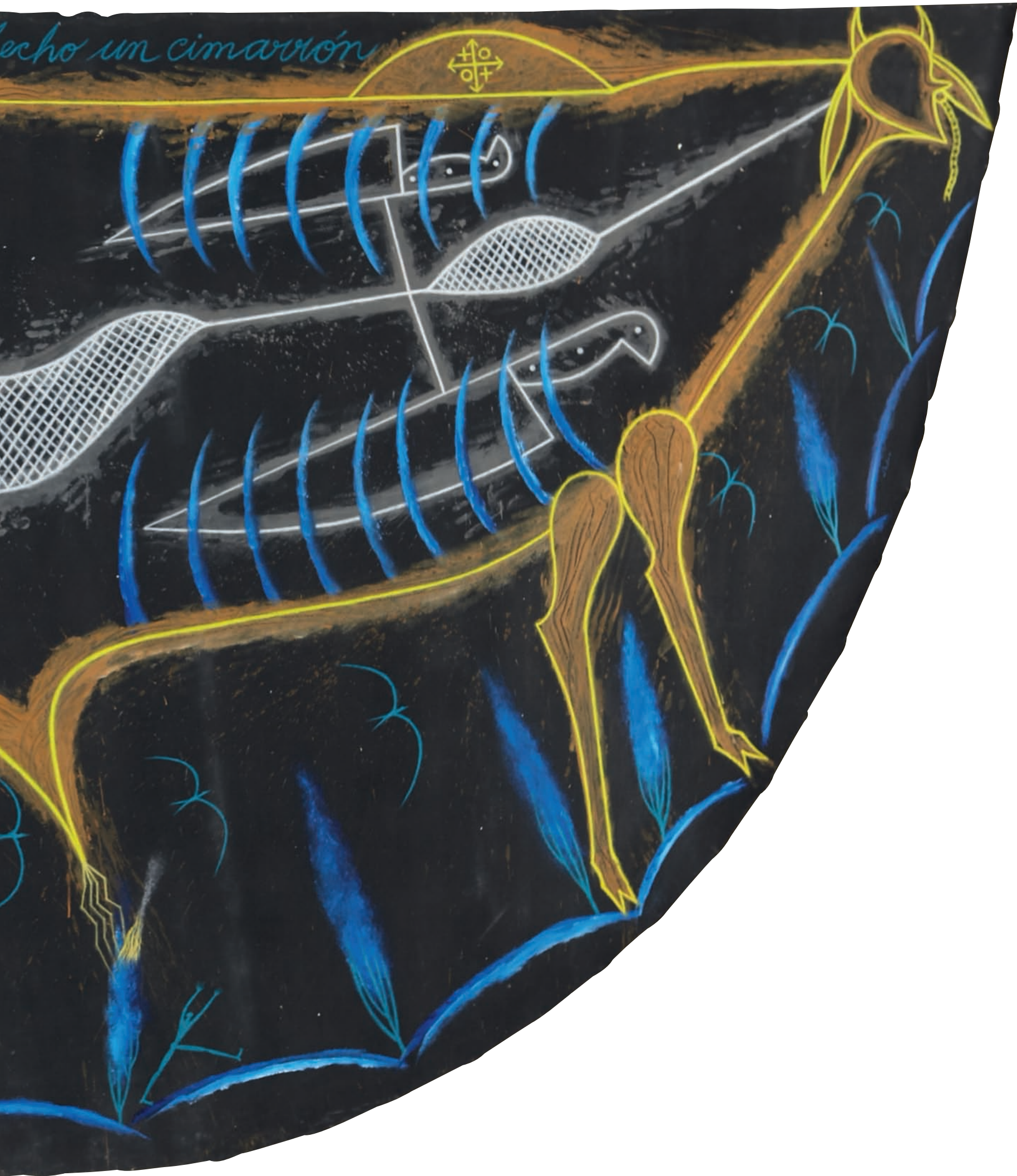


103 **JOSÉ BEDIA** CUBAN b. 1959  
*Que mi ángel es primitivo y es mi pecho un cimarrón (My Angel is Primitive and My Chest is a Runaway)*, 2000  
Acrylic on canvas.  
94.88 x 165.75 in. (241 x 421 cm).  
Signed and dated "Bedia 00" right edge.

**Estimate \$18,000-22,000**

**PROVENANCE**  
Galería Ramis Barquet, New York









104 **FLORA FONG** CUBAN b. 1949

*La cafetera (The Coffee Kettle)*, 2007

Acrylic on canvas.

31 x 39 in. (78.7 x 99.1 cm).

Signed and dated "Flora Fong 07" lower right. Also signed and titled on the reverse.

**Estimate** \$5,000-7,000

**PROVENANCE**

Acquired directly from the artist





- 105 **ROBERTO FABELO** CUBAN b. 1951  
*Un Poco de Nosotros (A Little of Ourselves)*, 2007  
 Acrylic on canvas.  
 46 x 62 in. (116.8 x 157.5 cm).  
 Signed and dated "Fabelo 07" lower right. Titled on the reverse.

**Estimate \$20,000-30,000**

**PROVENANCE**  
 Oñate Fine Art, Miami  
 Private Collection

106 **ARMANDO MORALES** NICARAGUAN b. 1927  
*Nude in Front of a Gramophone*, 1973  
Oil on canvas.  
50 x 40 in. (127 x 101.6 cm).  
Signed and dated "Morales / 73" lower right.

**Estimate \$150,000-250,000**

**PROVENANCE**  
Private Collection of Clara Diamant Sujo, New York  
Private Collection, Miami

*Armando Morales is capable of painting anything, any instant, any feeling, without surrendering it to any trend. He is a realist of a reality that only he knows, which may well be from the 16th or from the 21st century: the subject determines the style.*

(Gabriel García Márquez, Cartagena de Indias, August 1992)









107 **MOISÉS FINALÉ** CUBAN b. 1957

*Mujer*, 2001

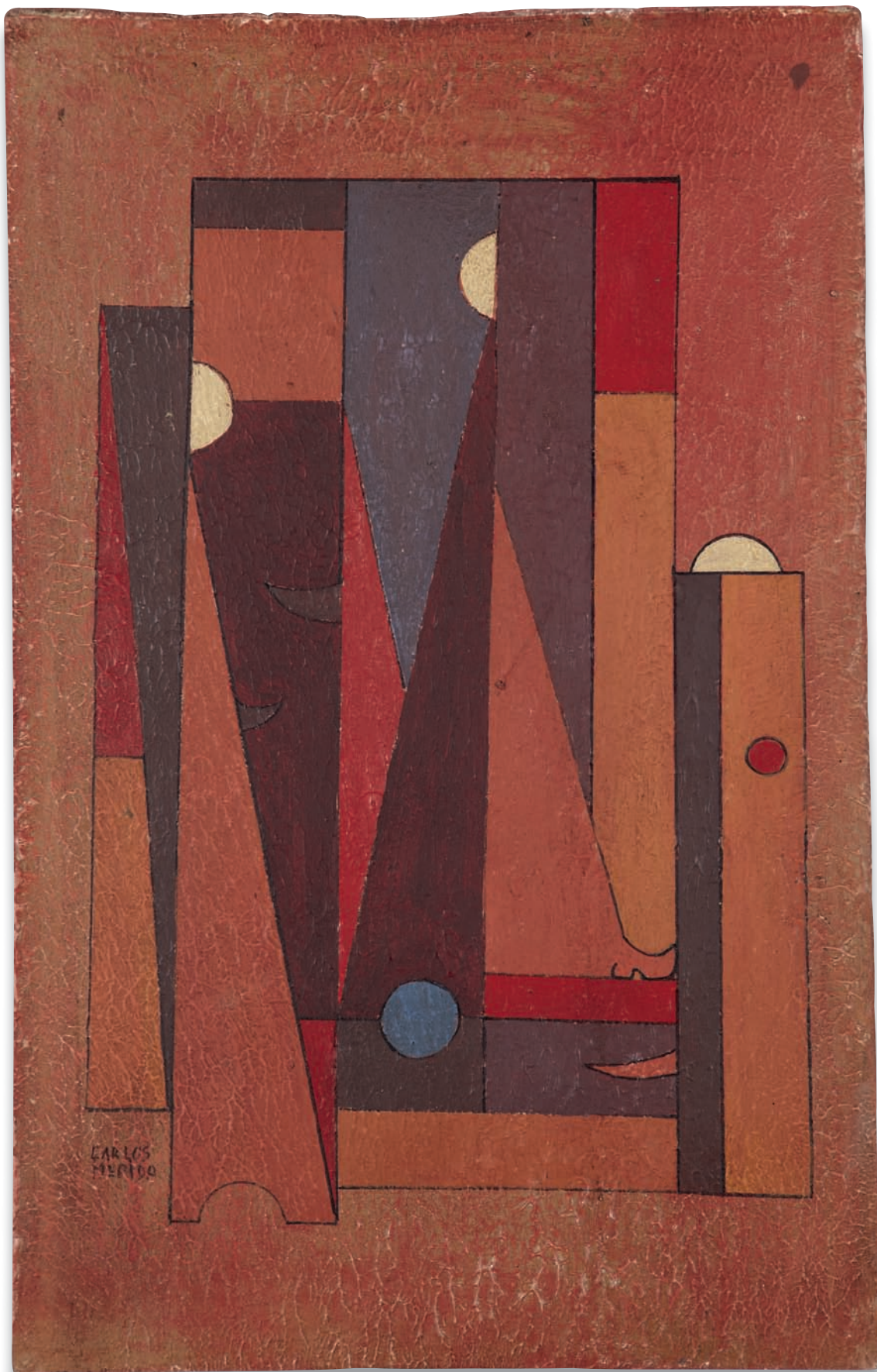
Oil on canvas.

78.3 x 52.4 in. (199 x 133 cm).

Signed "MFinalé" lower left. Also signed, titled and dated "'Mujer', MFinalé, Paris 2001" on the reverse.

**Estimate** \$8,000-12,000





108 **CARLOS MÉRIDA** GUATEMALAN 1895-1984

*Untitled*, n.d.

Mixed media on Masonite.

18 1/2 x 11 5/8 in. (47 x 29.5 cm).

Signed "CARLOS MÉRIDA" lower left.

**Estimate \$10,000-15,000**

**PROVENANCE**

Private Collection





109 **ROGELIO POLESELLO** ARGENTINE b. 1939

*Talisman #7*, 1988

Acrylic on linen.

31 7/8 x 31 7/8 in. (81 x 81 cm).

Signed and dated "Poleseello 88" lower edge.

**Estimate \$6,000-8,000**

**PROVENANCE**

Acquired directly from the artist





110 **ROGELIO POLESSELLO** ARGENTINE b. 1939

*Untitled*, 1968

Acrylic on linen.

31 7/8 x 31 7/8 in. (81 x 81 cm).

Signed and dated "Polesello 1966" lower right.

**Estimate \$6,000-8,000**

**PROVENANCE**

Acquired directly from the artist





111 **RUBÉN LEYVA** MEXICAN b. 1953  
*Mapa Araucano*, 2001/2002  
 Oil on linen.  
 31 1/2 x 39 3/8 in. (80 x 100 cm).  
 Signed and dated "Leyva 2001" lower right.

**Estimate \$5,000-7,000**

**PROVENANCE**

Acquired directly from the artist





- 112 **RUBÉN LEYVA** MEXICAN b. 1953  
*La casa de la origamia (The House of Origami)*, 2001  
 Oil on linen.  
 59 x 78 3/4 in. (150 x 200 cm).  
 Signed and dated "Leyva, 2001" lower right.

**Estimate \$8,000-12,000**

**PROVENANCE**  
 Acquired directly from the artist







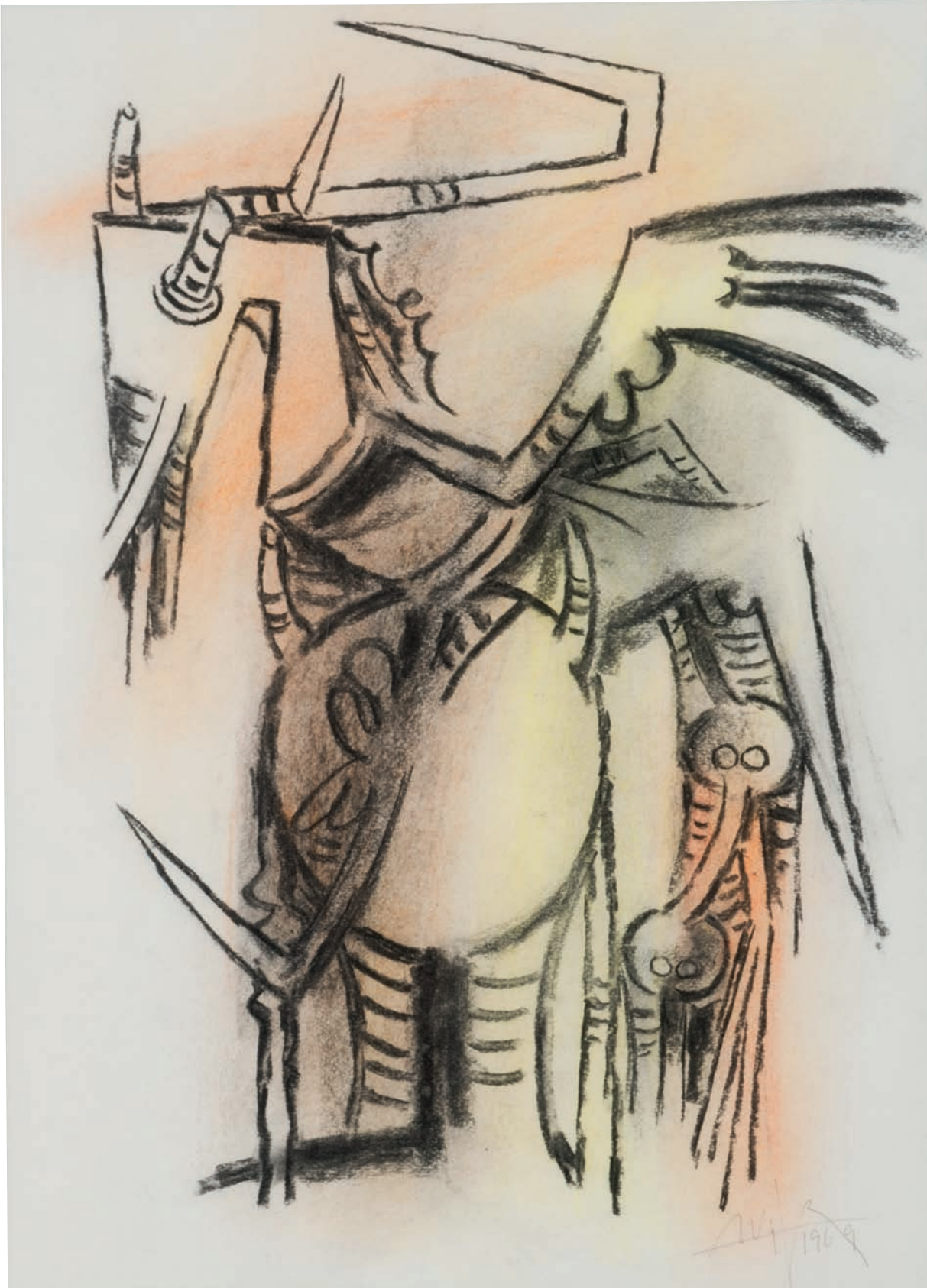


- 113 **ROBERTO MATTA** CHILEAN 1911-2002  
*7 Luglio (7 July)*, circa 1964/1965  
Colored pastel on paper mounted on canvas.  
20 x 25 3/4 in. (50.8 x 65.4 cm).  
Signed on a label affixed to the reverse. Titled lower right.

**Estimate \$9,000-12,000**

**PROVENANCE**

Galleria Sant Erasmo, Milan  
Scaramouche Gallery, New York



114 **WIFREDO LAM** CUBAN 1902-1982

*Untitled*, 1969

Pastel and charcoal on paper.

27 1/2 x 19 5/8 in. (70 x 50 cm).

Signed and dated lower right. Also signed on the reverse. This work is included in the Wifredo Lam Archive under certificate number 99-07.

**Estimate \$18,000-22,000**

**PROVENANCE**

Sotheby's, 1 June 2000, New York

**LITERATURE**

E. Lam and L.L. Lam, *Wifredo Lam Vol 2 1961-1982 Catalogue Raisonné of the Painted Work*, Paris: Acatos, 2006;

*Latin American Art*, New York: Sotheby's, June 2000, p. 186. Illustrated in color





115 **WIFREDO LAM** CUBAN 1902-1982

*Untitled, 1970*

Pastel and charcoal on paper.

25 x 19 1/8 in. (63.5 x 48.6 cm).

Signed lower right.

**Estimate \$20,000-30,000**

**PROVENANCE**

Sotheby's, 26 October 1989, London

Private Collection, United States

Tajan, 26 May 2005, Paris

**LITERATURE**

E. Lam and L.L. Lam, *Wifredo Lam Vol 2 1961-1982 Catalogue Raisonné of the Painted Work*, Paris: Acatos, 2006



116 **MARIO CARREÑO** CUBAN 1913-1999

*Sculpture in bronze still life, n.d.*

Bronze.

10 1/2 x 12 1/2 x 12 1/2 in. (26.7 x 31.8 x 31.8 cm).

Signed "Carreño", stamped "Fundición R. Buchass", and numbered of 18 along the base. The work is from an edition of 18.

**Estimate \$7,000-9,000**

**PROVENANCE**

Private Collection, Puerto Rico





117 **RODOLFO NIETO** MEXICAN 1936-1985

*Drama en la reja (Drama on the Grating)*, 1964

Oil on canvas.

17 1/2 x 14 3/4 in. (44.5 x 37.5 cm).

Signed "Nieto" lower left. Also signed, titled and inscribed "Rodolfo Nieto, (Zoologia Mental), "Drama en la reja"" on the reverse.

**Estimate \$8,000-12,000**

**PROVENANCE**

Private Collection





118 **J. ROBERTO DIAGO** CUBAN b. 1971  
*Florero (Vase)*, 2004  
Mixed media on canvas.  
57 1/4 x 40 in. (145.3 x 101.6 cm).  
Signed and dated "R. Diago, 2004" on the reverse.

**Estimate \$6,000-8,000**

**PROVENANCE**

Acquired directly from the artist





119 **JULIO LARRAZ** CUBAN b. 1944

*Untitled (Watermelon)*, 1984

Monotype.

31 1/2 x 47 1/4 in. (80 x 120 cm).

Signed and dated lower right.

**Estimate \$7,000-9,000**

**PROVENANCE**

Nohra Haime Gallery, New York

Private Collection, New York





120 **SALVADOR DÍAZ** MEXICAN b. 1977

*Me ahogo mamá (I'm Drowning Mom)*, 2005

Oil on canvas.

22 7/8 x 24 3/8 in. (58 x 62 cm).

Signed and dated lower right. Also signed, titled and dated "SALVADOR DIAZ, "Me ahogo" mamá, 58 x 62 cm, Agosto 2005" on the reverse.

**Estimate \$2,000-3,000** ●

#### PROVENANCE

Arte Actual Mexicano, San Pedro Garza García

Private Collection, New York





121 **BENITO QUINQUELA MARTÍN** ARGENTINE 1890-1977

*Niebla Espiritual (Spiritual Fog)*, 1966

Oil on wood panel.

19 5/8 x 23 5/8 in. (50 x 60 cm).

Signed "quinquela MARTIN" lower left. Also signed, titled and dated "Niebla Espiritual", Por el Pintor Argentino B. Quinquela MARTIN, 1966" on the reverse.

**Estimate \$10,000-15,000**

**PROVENANCE**

Acquired from Mystic Fine Arts, New London





122 **MARIANO RODRÍGUEZ** CUBAN 1912-1990

*Untitled (Serie Frutas y Realidades), 1971*

Ink and watercolor on heavy paper.

20.50 x 26.59 in. (52.1 x 67.5 cm).

Signed and dated "Mariano, 71" lower left.

**Estimate \$6,000-8,000**

**PROVENANCE**

Acquired from the artist's estate

123 **MARIANO RODRÍGUEZ** CUBAN 1912-1990

*Untitled, 1943*

Watercolor and pencil on heavy paper.

15 x 11 in. (38.1 x 27.9 cm).

**Estimate \$10,000-15,000**

**PROVENANCE**

Acquired from the artist's estate

**LITERATURE**

J. Veiga, *Mariano: Catálogo Razonado Pintura 1936-1949 Vol. 1*, Ed. Ediciones Vanguardia Cubana, 2007. Illustrated in color









124 **GUSTAVO NOVOA** CHILEAN b. 1941  
*Yellow Forrest, 1974*  
 Acrylic on board.  
 29 x 39 in. (73.7 x 99.1 cm).  
 Signed and dated "G. Novoa, 1974" lower right.

**Estimate \$3,000-4,000**

**PROVENANCE**

Wally Findlay Galleries, New York  
 Private Collection





125 **ROY CARRUTHERS** SOUTH AFRICAN b. 1938

*The Couple*, 1999

Oil on canvas.

72.5 x 57 1/8 in. (184.2 x 145.1 cm).

Signed and dated "Roy Carruthers 1999" lower right.

**Estimate \$12,000-18,000**

**PROVENANCE**

Private Collection



126 **CARLOS QUINTANA** CUBAN b. 1966

*Adios*, 1994

Oil on canvas.

46 x 46 in. (116.8 x 116.8 cm).

Signed, titled and dated "Adios. Carlos Quintana CR. 27.07.1994" upper edge.

**Estimate \$6,000-8,000**

**PROVENANCE**

Acquired directly from the artist





127 **NICOLA COSTANTINO** ARGENTINE b. 1964

*Soccer Ball*, 1999

Silicone.

Circumference: 26 in. (66 cm).

This work is from an edition of 20.

**Estimate \$7,000-10,000**

**PROVENANCE**

Deitch Projects, New York

**EXHIBITED**

New York, Deitch Projects, *Human Furrier*, 7 September - 7 October 2000



128 **MARTA MARÍA PÉREZ BRAVO** CUBAN b. 1959

*Oddun para 1997, 1997*

Gelatin silver print.

16 x 20 in. (40.6 x 50.8 cm).

This work is from an edition of 15.

**Estimate \$4,000-6,000**

**PROVENANCE**

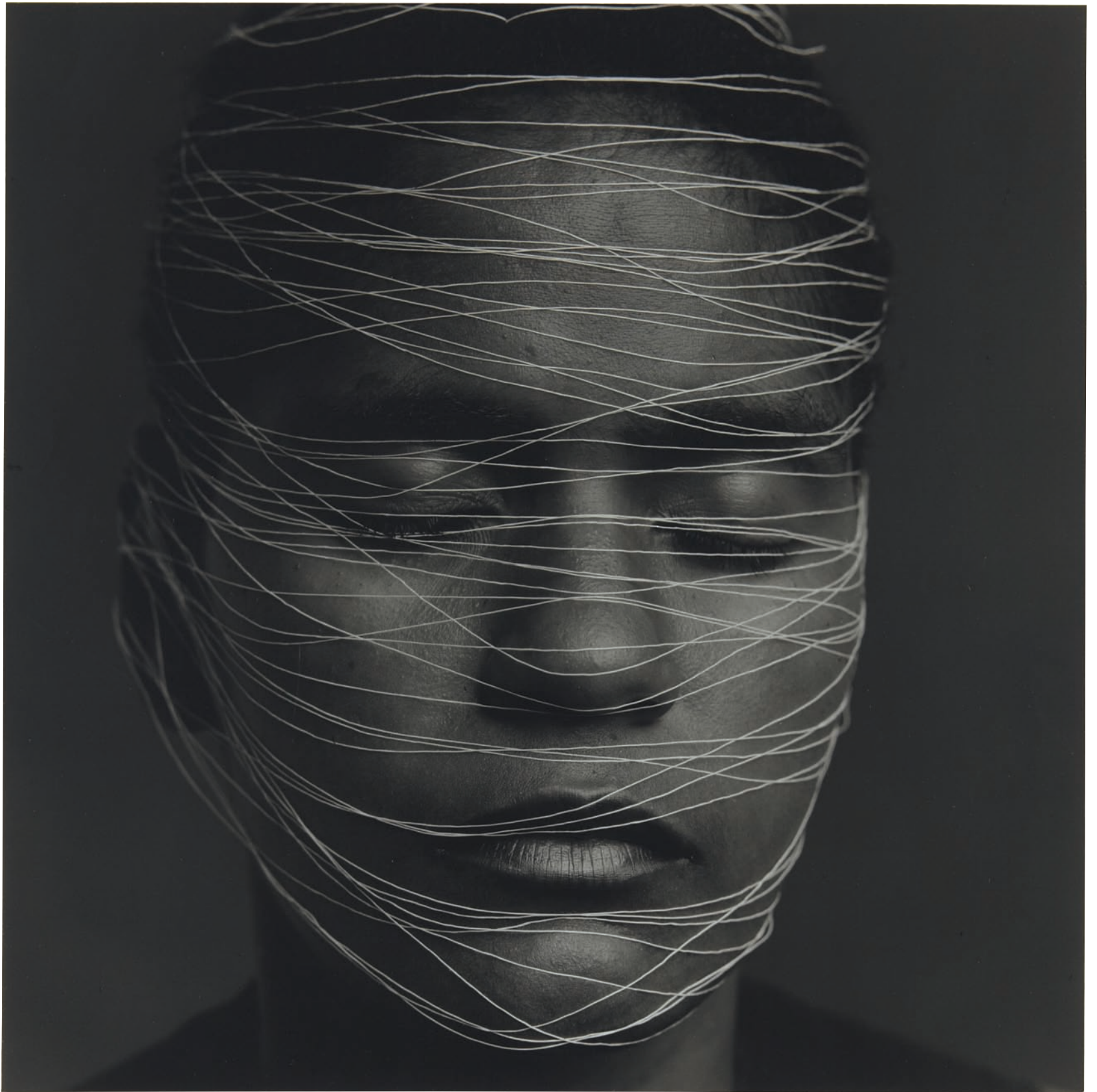
Throckmorton Fine Art, Inc., New York

**EXHIBITED**

Buenos Aires, Centro Cultural Recoleta, *La Metamorfosis de la Mano*, December 1999.

Traveling exhibition





129 **MARIO CRAVO NETO** BRAZILIAN b. 1947

*Luciana*, 1994

Gelatin silver print.

18 x 18 in. (45.7 x 45.7 cm).

Signed, dated and numbered of 15 along the lower edge. Inscribed and dated "Special edition for Frankfurter Kunstverein 94" on the reverse. This work is from an edition of 15.

**Estimate \$4,000-6,000**

**PROVENANCE**

Private Collection, Frankfurt





130

**FLOR GARDUÑO** MEXICAN b. 1957

*Portfolio of five photographs, 1982-2002*

Silver gelatin prints on fiber paper.

Each 16 x 20 in. (40.6 x 50.8 cm).

Signed, titled, inscribed, dated and numbered:

- i) "Flor Garduño, El árbol de la vida I 1982, 3918, Copia impresa por la autora, 1988";
- ii) "Flor Garduño, Mito, Suiza 2001, 3931, Copia impresa por la, autora 2001";
- iii) "Flor Garduño, Danza, Suiza 2001, 3930, Copia impresa por la autora, 2001";
- iv) "Flor Garduño, Magueyes, México 1984, 3919, Copia impresa por la autora 2000";
- v) "Flor Garduño, Abrazo de luz, México 2000, 3929, Copia impresa por la, autora 2002".

**Estimate \$5,000-7,000**

**PROVENANCE**

Private Collection











131 **ANTHONY GOICOLEA** CUBAN-AMERICAN b. 1971

*Feastings*, 2002

C-print.

40 x 75 in. (101.6 x 190.5 cm).

This work is from an edition of six.

**Estimate** \$8,000-12,000

**PROVENANCE**

Rare Gallery, New York

Private Collection









132 THIS LOT SOLD WITH NO RESERVE  
**TERESA MARGOLLES** MEXICAN b. 1963  
*Untitled (from the Recados Póstumos series), 2006*  
 C-print on Fujifilm archival paper.  
 20 x 30 in. (50.8 x 76.2 cm).  
 This work is from an edition of five.

**Estimate \$2,000-3,000 ●**

**PROVENANCE**

*Project Paz Auction*, 16 November 2010, New York  
 Private Collection, New York





133 **MARCUS LYON** BRAZILIAN b. 1965

*Centro - São Paulo - 2008 (from the BRICs series), 2008*

Limited edition digital fiber museum print, float mounted on aluminum.  
45 1/4 x 30 3/8 in. (115 x 77 cm).

Signed, titled and dated "Marcus Lyon Centro - São Paulo - 2008" and numbered of 10 on a label affixed to the reverse. This work is from an edition of 10.

**Estimate \$6,000-8,000**

**PROVENANCE**

Acquired directly from the artist





134 **FABIÁN MARCACCIO** ARGENTINE b. 1963  
*Inter-Brushstroke*, 1991  
Oil, silicon gel, burlap and wood on printed cotton.  
34 x 29 in. (86.4 x 73.7 cm).  
Signed, titled and dated "F. MARCACCIO INTER-BRUSHTROKE 34 x 29 1991" on  
the reverse.

**Estimate \$4,000-6,000**

**PROVENANCE**

John Post Lee, Inc., New York  
Private Collection





135 **FABIÁN MARCACCIO** ARGENTINE b. 1963

*Line Derealization*, 1991

Oil and collograf on canvas and linen.

58 x 60 in. (147.3 x 152.4 cm).

Signed, titled and dated "'LINE DEREALIZATION" F. MARCACCIO COLOGRAF ON CANVAS AND LINEN - OIL 58" x 60 1991" on the reverse.

**Estimate \$8,000-12,000**

**PROVENANCE**

Private Collection

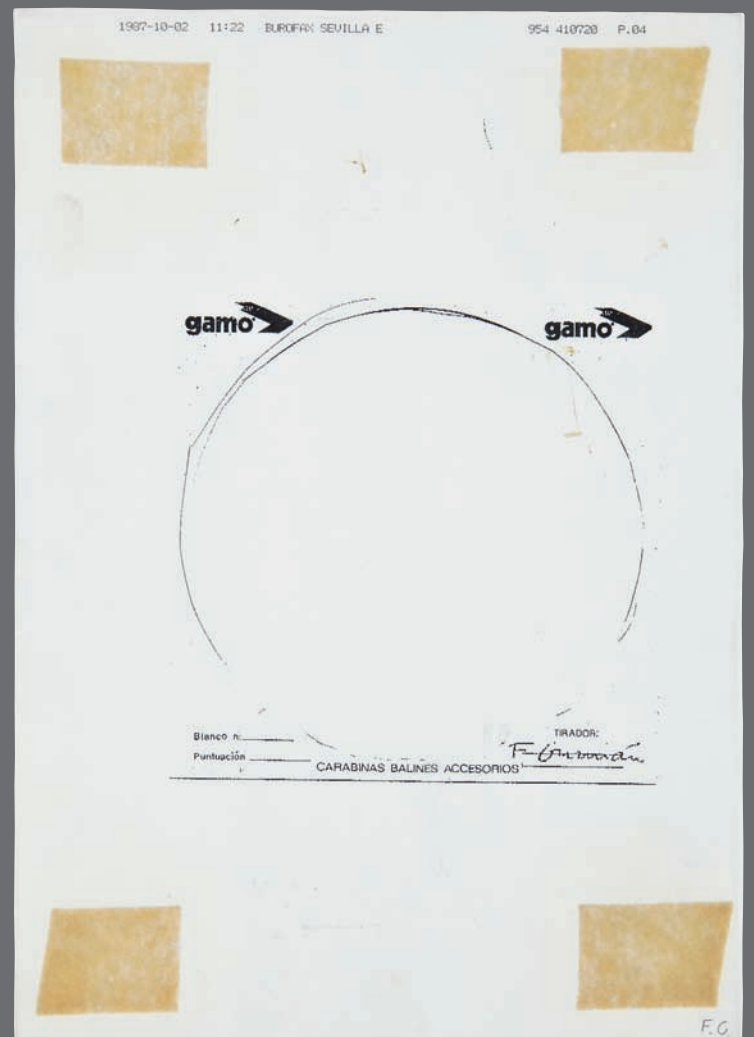




- 136 **QUIRARTE + ORNELAS (ANABEL QUIRARTE AND JORGE ORNELAS)** MEXICAN b. 1980, b. 1979  
*Azotea 3 (Roof 3)*, 2007  
 Acrylic on paper (in three parts).  
 Each 44 1/8 x 89 3/4 in. (112 x 228 cm).

**Estimate** \$4,000-6,000

PROVENANCE  
 Private Collection, New York



- 137 **FEDERICO GUZMÁN** SPANISH b. 1964  
*Untitled*, 1987  
 Mixed media on thermal paper.  
 11 3/4 x 8 1/4 in. (29.8 x 21 cm).  
 Initialed lower right.

**Estimate** \$1,000-1,500

PROVENANCE  
 Galería La Máquina Española, Madrid





138

**JULIÁN TRIGO** ARGENTINE b. 1965

*Untitled*, 1993-1995

i), ii) Oil and charcoal on canvas; iii) Acrylic and charcoal on canvas.

i) 76 x 58 in. (193 x 147.3 cm); ii) 78 x 62 in. (198.1 x 157.5 cm); iii) 76 x 78 in. (193 x 198.1 cm).

i), ii) Signed and dated "JULIÁN TRIGO, 1995" on the reverse; iii) Signed, titled, and dated "JULIÁN TRIGO, 1993, *Untitled*" on the reverse.

**Estimate** \$8,000-12,000

PROVENANCE

Collins & Milazzo, New York

Luhring Augustine, New York



139 **SAINT CLAIR CEMIN** BRAZILIAN b. 1951

*Untitled*, circa 1988

Bronze.

Teapot 7 x 12 in. (17.8 x 30.5 cm). Pedestal 40 x 9 x 9 in. (101.6 x 22.9 x 22.9 cm).

**Estimate \$5,000-7,000**

**PROVENANCE**

Acquired directly from the artist

Private Collection, New York

**EXHIBITED**

Monterrey, Museo de Arte Contemporáneo, *Escultura de Saint Clair Cemin*, 1984 - 1993,

January - May 1994. Traveling exhibition

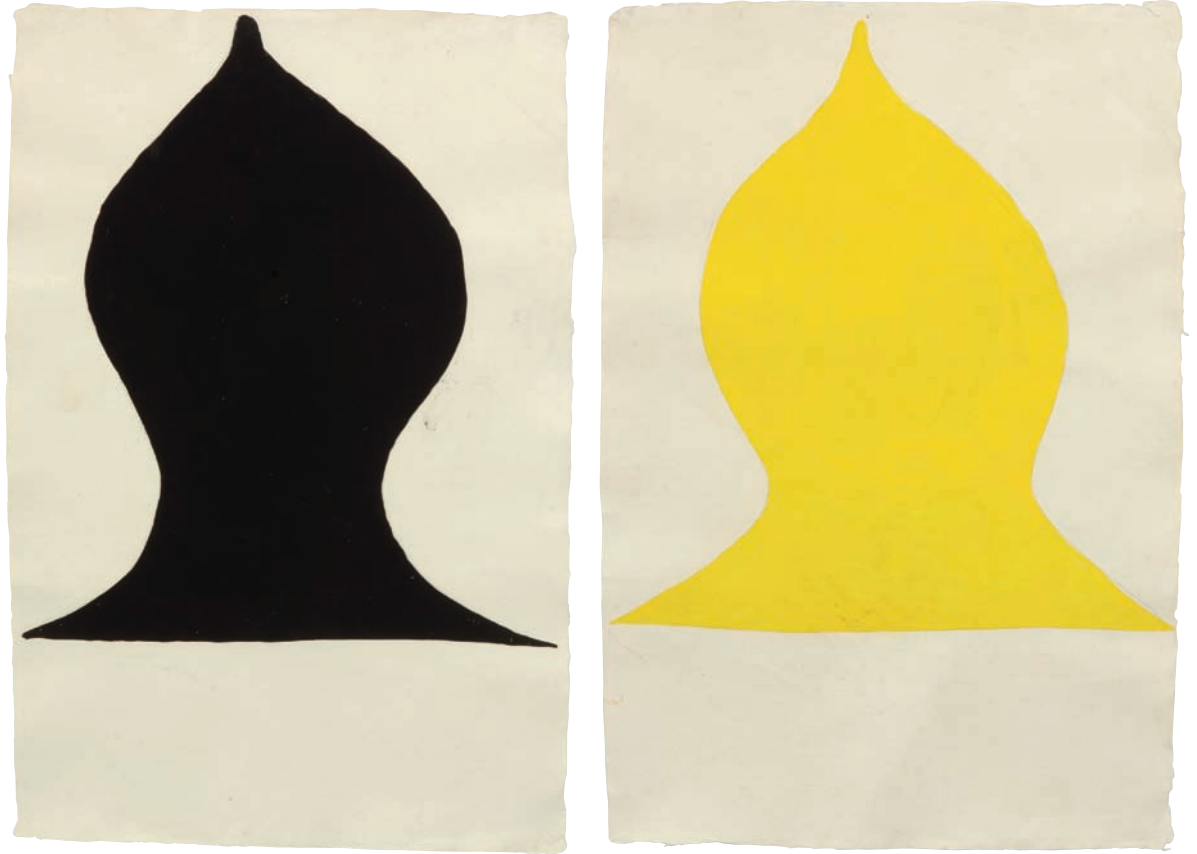
**LITERATURE**

L. Esquivel and C. Merewether, *Escultura de Saint Clair Cemin*, 1984 - 1993, Monterrey:

Museo de Arte Contemporáneo de Monterrey, 1994



140



141



140 **SAINT CLAIR CEMIN** BRAZILIAN b. 1951

*Diptych*, 2005

Gouache on paper.

45 5/8 x 32 7/8 in. (116 x 83.5 cm).

**Estimate \$3,000-5,000**

**PROVENANCE**

Private Collection, Belgium

141 **FRANCIS ACEA** CUBAN b. 1967

*Untitled President*, 2011

Acrylic on Savage Paper.

20 x 20 in. (50.8 x 50.8 cm).

Signed on the reverse.

This work is unique.

This work is accompanied by a signed certificate of authenticity.

**Estimate \$3,000-5,000**

**PROVENANCE**

Acquired directly from the artist

INDEX

Acea, F. 141  
Alýs, F. 29  
Amorales, C. 33  
Angel Rios, M. 89  
Arias, N. 96  
Assume Vivid Astro Focus 75, 76

Barsotti, H. 52, 53  
Bedia, J. 102, 103  
Betancourt, C. 45  
Botero, F. 26  
Brunet, F. 79

Caldas, W. 50  
Camargo, S. 5  
Carreño, M. 116  
Carruthers, R. 125  
Chaparro, A. 77  
Clair Cemin, S. 139, 140  
Cortázar, R. 86  
Costantino, N. 127  
Cravo Neto, M. 129  
Cruz Azaceta, L. 42, 64  
Cruzvillegas, A. 43, 44  
Cucullu, S. 73

De Castro, W. 11, 12  
De Las Flores, O. 87, 88  
Díaz, S. 120  
Domenge, Y. 60  
Dr. Lakra 92

Echevarría, G. 98  
Edburg, D. 97  
Erlich, L. 24

Fabelo, R. 105  
Ferrari, L. 16, 17, 18, 80, 91  
Finalé, M. 107  
Florido, M. 99  
Fong, F. 104

Garduño, F. 130  
Goicolea, A. 131  
González Palma, L. 95  
González, T. 84  
Guelfenbein, E. 63  
Guzmán, F. 137

J. Roberto Diago 118  
Jama (José Andrés Matos) 67

KCHO 68, 69, 71, 72  
Kuitca, G. 32

Lam, W. 114, 115  
Larraz, J. 119  
Lauand, J. 13  
Leirner, N. 85  
Leonilson (José Leonilson Bezerra Dias) 30  
Leyva, R. 111, 112  
Los Carpinteros 74  
Luis Varona, J. 93  
Lyon, M. 133

MacEntyre, E. 57  
Marcaccio, F. 134, 135  
Margolles, T. 132  
Marta María Pérez Bravo 128  
Martínez, M. 78  
Matta, R. 113  
Meireles, C. 9, 10, 48, 49  
Mejía Guinand, F. 83  
Mendieta, A. 46  
Mendive, M. 66  
Mérida, C. 108  
Mijares, J. 100  
Morales, A. 27, 106  
Muniz, V. 21  
Muray, N. 94



Navarro, I.	23	Salazar, F.	61
Nieto, R.	117	Schendel, M.	6, 7, 8, 28, 55, 56
Nogueira Lima, M.	15	Senise, D.	90
Novoa, G.	124	Serpa, I.	14
Oiticica, H.	1, 2, 3	The Merger	62
Oiticica, H. & D'Almeida N.	51	Trigo, J.	138
Orozco, G.	31, 39, 40, 41	Varejão, A.	20
Ortega, D.	47	Williams, N.	54
Pape, L.	4		
Pardo, J.	25, 81		
Parlá, J.	82		
Perez, E.	65		
Polesello, R.	109, 110		
Quinquela Martín, B.	121		
Quintana, C.	126		
Quirarte + Ornelas (Anabel Quirarte and Jorge Ornelas)	136		
Rafael Soto, J.	19, 22, 58, 59		
Rio Branco, M.	38		
Rivera, D.	70		
Rodríguez, M.	122, 123		
Rojas, C.	101		





MIAMI ART MUSEUM PRESENTS  
ENRIQUE MARTÍNEZ CELAYA  
**SCHNEEBETT**

OCTOBER 14, 2011 THROUGH JANUARY 1, 2012



**MIAMI ART MUSEUM PRESENTS** THE UNITED STATES DEBUT OF ENRIQUE MARTÍNEZ CELAYA'S *SCHNEEBETT*, A MAJOR INSTALLATION INSPIRED BY LUDWIG VAN BEETHOVEN'S CONVALESCENCE AND DEATH IN VIENNA, AUSTRIA IN 1827. ORIGINALLY CREATED FOR THE BERLINER PHILHARMONIE, *SCHNEEBETT* WILL BE ON VIEW IN THE MUSEUM'S ANCHOR GALLERY, A SPACE DEDICATED TO LARGE-SCALE WORKS FROM THE PERMANENT COLLECTION.



**Miami Art Museum**

101 West Flagler Street • (305) 375-3000 • [miamiartmuseum.org](http://miamiartmuseum.org)

**PARKING AT 50 NW 2ND AVE. - \$5 WITH MUSEUM VALIDATION**

IMAGE: ENRIQUE MARTÍNEZ CELAYA, *SCHNEEBETT* (SNOW-BED), 2003-4. MIXED MEDIA INSTALLATION. DIMENSIONS VARIABLE. COLLECTION MIAMI ART MUSEUM, PROMISED GIFT OF DIETER AND SI ROSENKRANZ. COURTESY OF ENRIQUE MARTÍNEZ CELAYA. ACCREDITED BY THE AMERICAN ASSOCIATION OF MUSEUMS, MIAMI ART MUSEUM IS SPONSORED IN PART BY THE STATE OF FLORIDA, DEPARTMENT OF STATE, DIVISION OF CULTURAL AFFAIRS AND THE FLORIDA ARTS COUNCIL, AND THE NATIONAL ENDOWMENT FOR THE ARTS; WITH THE SUPPORT OF MIAMI-DADE COUNTY DEPARTMENT OF CULTURAL AFFAIRS, THE CULTURAL AFFAIRS COUNCIL, THE MAYOR AND THE BOARD OF COUNTY COMMISSIONERS.

### 3 THE AUCTION

#### Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

#### Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

#### Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

### 4 AFTER THE AUCTION

#### Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

#### Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

#### Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

#### Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

#### Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

#### Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

#### Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.



**PHILLIPS**  
de PURY & COMPANY



# SWATCH THE BLUM COLLECTION

**AUCTION 24 NOVEMBER 2011 HONG KONG**

**HIGHLIGHTS EXHIBITION**  
SHANGHAI 5 – 10 NOVEMBER THE SWATCH PEACE HOTEL

**Enquiries** +1 212 940 1210 | [swatch@phillipsdeputy.com](mailto:swatch@phillipsdeputy.com)

**Catalogues** +1 212 940 1240 | +44 20 7318 4039

**PHILLIPSDEPURY.COM**

## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

### 1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

### 2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

### 4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

### 5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

### 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.



**PHILLIPS**  
de PURY & COMPANY

# DESIGN



**AUCTIONS** 13 & 14 DECEMBER 2011 **NEW YORK**

**Phillips de Pury & Company** 450 Park Avenue New York 10022

**Enquiries** +1 212 940 1268 | [designnewyork@phillipsdepury.com](mailto:designnewyork@phillipsdepury.com)

**Catalogues** +1 212 940 1240 | +44 20 7318 4039

**PHILLIPSDEPURY.COM**

**JEAN ROYÈRE** *Dining table, ca. 1954-1955* **Estimate** \$220,000 – 320,000

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company.  
Bank transfer details:

Citibank  
322 West 23rd Street, New York, NY 10011  
SWIFT Code: CITIUS33  
ABA Routing: 021 000 089  
For the account of Phillips de Pury & Company LLC  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

## 7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

## 8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

## 9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

## 10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

## 12 CLIENT INFORMATION

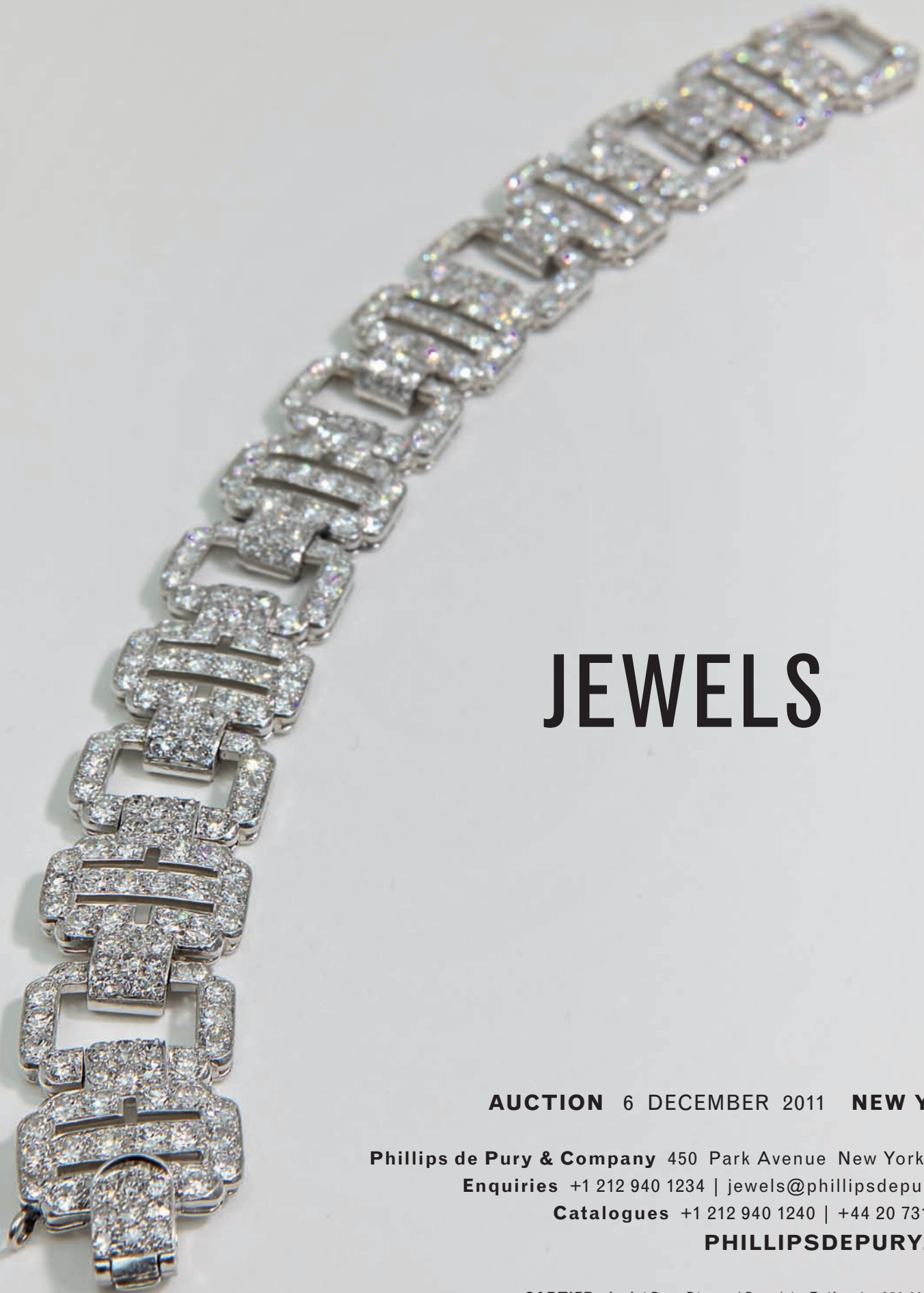
In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

## 13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.



**PHILLIPS**  
de PURY & COMPANY



# JEWELS

**AUCTION 6 DECEMBER 2011 NEW YORK**

**Phillips de Pury & Company** 450 Park Avenue New York 10022

**Enquiries** +1 212 940 1234 | [jewels@phillipsdepur.com](mailto:jewels@phillipsdepur.com)

**Catalogues** +1 212 940 1240 | +44 20 7318 4039

**PHILLIPSDEPUR.COM**

**CARTIER** *An Art Deco Diamond Bracelet,* **Estimate** \$50,000 – 70,000

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

#### **14 COPYRIGHT**

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

#### **15 GENERAL**

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

#### **16 LAW AND JURISDICTION**

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

## **AUTHORSHIP WARRANTY**

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.



## PHILLIPS de PURY & COMPANY

### Chairman

Simon de Pury

### Chief Executive Officer

Bernd Runge

### Senior Directors

Michael McGinnis  
Dr. Michaela de Pury

### Directors

Sean Cleary  
Finn Schouenborg Dombernowsky  
Patricia G. Hambrecht  
Alexander Payne  
Olivier Vrankenne

### Advisory Board

Maria Bell  
Janna Bullock  
Lisa Eisner  
Lapo Elkann  
Ben Elliot  
Lady Elena Foster  
H.I.H. Francesca von Habsburg  
Marc Jacobs  
Ernest Mourmans  
Aby Rosen  
Christiane zu Salm  
Juergen Teller  
Princess Gloria von Thurn und Taxis  
Jean Michel Wilmotte  
Anita Zabłudowicz

---

### INTERNATIONAL SPECIALISTS

<b>Berlin</b>	Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
<b>Brussels</b>	Olivier Vrankenne, International Senior Specialist +32 486 43 43 44 Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06
<b>Buenos Aires &amp; London</b>	Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060
<b>Geneva</b>	Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
<b>London</b>	Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 736 11
<b>Los Angeles</b>	Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
<b>Milan</b>	Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671
<b>Moscow</b>	Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22

---

### GENERAL COUNSEL

Patricia G. Hambrecht

### MANAGING DIRECTORS

Finn Schouenborg Dombernowsky, London/Europe  
Sean Cleary, New York

---

### WORLDWIDE OFFICES

#### NEW YORK

450 Park Avenue, New York, NY 10022, USA  
tel +1 212 940 1300 fax +1 212 940 1230

#### NEW YORK

450 West 15 Street, New York, NY 10011, USA  
tel +1 212 940 1200 fax +1 212 924 5403

#### LONDON

Howick Place, London SW1P 1BB, United Kingdom  
tel +44 20 7318 4010 fax +44 20 7318 4011

#### PARIS

6, avenue Franklin D. Roosevelt, 75008 Paris, France  
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

#### BERLIN

Auguststrasse 19, 10117 Berlin, Germany  
tel +49 30 8800 1842 fax +49 30 8800 1843

#### GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland  
tel +41 22 906 80 00 fax +41 22 906 80 01

#### MOSCOW

TSUM, Petrovskaya str., 2, office 524, 125009 Moscow, Russia  
tel +7 495 225 88 22 fax +7 495 225 88 87

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director and Worldwide Head, Contemporary Art +1 212 940 1254

NEW YORK

Zach Miner, Head of Part I +1 212 940 1256  
Sarah Mudge, Head of Part II +1 212 940 1259

Roxana Bruno +1 212 940 1229  
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223  
Winnie Scheuer +1 212 940 1226  
Alyse Serrell +1 212 940 1303  
Amanda Stoffel +1 212 940 1261  
Roxanne Tahbaz +1 212 940 1292  
Jonathan Winter +1 212 757 0190

LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063  
George O'Dell, Head of Day Sale +44 20 7318 4093

Karen Levy +44 20 7318 4082  
Matt Langton +44 20 7318 4074  
Raphael Lepine +44 20 7318 4078

Paul de Bono +44 20 7318 4070  
Henry Highley +44 20 7318 4061  
Helen Rohwedder +44 20 7318 4042  
Charlotte Salisbury +44 20 7318 4010

PARIS

Edouard de Moussac + 33 1 42 78 67 77

DESIGN

Alexander Payne, Director and Worldwide Head, Design +44 20 7318 4052

NEW YORK

Alex Heminway, New York Director +1 212 940 1269

Marcus Tremonto +1 212 940 1268  
Meaghan Roddy +1 212 940 1266

Alexandra Gilbert +1 212 940 1265

LONDON

Domenico Raimondo +44 20 7318 4016  
Ben Williams +44 20 7318 4027  
Marine Hartogs +44 20 7318 4021

Marcus McDonald +44 20 7318 4095  
Megan McGee +44 20 7318 4021

MODERN AND  
CONTEMPORARY EDITIONS

NEW YORK

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222  
Kelly Troester, Worldwide Co-Director +1 212 940 1221

Audrey Lindsey +1 212 940 1333  
Jannah Greenblatt +1 212 940 1332

PHOTOGRAPHS

Vanessa Kramer, Worldwide Director +1 212 940 1243

NEW YORK

Shlomi Rabi +1 212 940 1246  
Caroline Deck +1 212 940 1247

Deniz Atac +1 212 940 1245  
Carol Ehlers, Consultant +1 212 940 1245  
Sarah Krueger +1 212 940 1225

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018  
Sebastien Montabonel +44 20 7318 4025  
Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4062  
Emma Lewis +44 20 7318 4092

JEWELS

NEW YORK

Nazgol Jahan, Worldwide Director +1 212 940 1283  
Joanna Bengoa +1 212 940 1302  
Brittany Gersh +1 212 940 1365

LONDON

Ardavan Ghavami, Head of Jewels, Europe +44 20 7318 4064  
Rose Curran +44 20 7318 4010  
Lane McLean +44 20 7318 4032

CURATED THEME SALES

Henry Allsopp, Worldwide Director +44 20 7318 4060

NEW YORK

Corey Barr +1 212 940 1239  
Steve Agin, Consultant +1 908 475 1796

Laura González +1 212 940 1216  
Stephanie Max +1 212 940 1301

LONDON

Arianna Jacobs +44 20 7318 4054  
Lisa de Simone +44 20 7318 4090

Eleanor Crabtree +44 20 7318 4040  
Tamila Kerimova +44 20 7318 4085

PRIVATE SALES

LONDON

Matt Langton +44 20 7318 4074

PRIVATE CLIENT SERVICES

Judith Hess, Director, London +44 20 7318 4075  
Simon Tovey, Assistant +44 20 7318 4084

MUSEUM SERVICES DEPARTMENT NEW YORK

Lauren Shadford +1 212 940 1257  
Cecilia Wolfson +1 212 940 1258

OFFICE OF THE CHAIRMAN

Anna Furney, New York +1 212 940 1238  
Harmony Johnston, London +44 20 7318 4099

ART AND PRODUCTION

Mike McClafferty, Consultant Art Director

MARKETING & COMMUNICATIONS

NEW YORK

Andrea Koronkiewicz, Studio Manager  
Steven Mosier, Graphic Designer  
Orlann Capazorio, US Production Manager

LONDON

Mark Hudson, Deputy Art Director  
Andrew Lindesay, Sub-Editor  
Tom Radcliffe, Production Director

NEW YORK

Trish Walsh, Marketing Manager

LONDON

Giulia Costantini, Head of Communications  
Fiona McGovern, Communications Assistant



## SALE INFORMATION

### AUCTION

#### 450 PARK AVENUE NEW YORK 10022

Evening Sale 14 November 2011, 7pm

Day Sale 15 November 2011, 11am

### VIEWING

#### EVENING SALE 450 PARK AVENUE NEW YORK NY 10022 LOTS 1-33

Friday 11 November, 10am – 6pm

Saturday 12 November, 10am – 6pm

Sunday 13 November 12pm – 6pm

Monday 14 November, 10am – 6pm

#### DAY SALE 450 WEST 15 STREET NEW YORK NY 10011 LOTS 38-141

Friday 11 November, 10am – 6pm

Saturday 12 November, 10am – 6pm

Sunday 13 November 12pm – 6pm

Monday 14 November, 10am – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries

please refer to this sale as NY000211 or Latin America.

### CURATED THEME SALES

Henry Allsopp, Worldwide Director +44 20 7318 4060

### New York

Corey Barr +1 212 940 1234

### CATALOGUER

Laura González +1 212 940 1216

### ADMINISTRATOR

Stephanie Max +1 212 940 1301

### PROPERTY MANAGER

Rob Weingart, +1 212 940 1241

### PHOTOGRAPHY

Matt Kroening

Kent Pell

Morten Smidt

Hiroki Kobayashi

### CATALOGUES

Barbara Escobar +1 212 940 1240

\$35/€25/£22 at the gallery

catalogues@phillipsdeputy.com

### ABSENTEE AND TELEPHONE BIDS

Main +1 212 940 1228 f ax +1 212 924 1749 b ids@phillipsdeputy.com

Marissa Piedra, Bid Manager + 1 212 940 1304

Amanda Mazloom, Bid Clerk + 1 212 940 1215

### CLIENT ACCOUNTING

Sylvia Leitao +1 212 940 1231

#### Buyers Accounts

Nicole Rodriguez +1 212 940 1235

#### Seller Accounts

Barbara Doupal +1 212 940 1232

### CLIENT SERVICES

450 Park Avenue +1 212 940 1300

450 West 15 Street +1 212 940 1200

### SHIPPING

Beth Petriello +1 212 940 1373

Jennifer Brennan +1 212 940 1372

---

**Inside Back Cover** Jorge Pardo, *Five Lamps*, 2006, lot 25 (detail)

**Back Cover** León Ferrari, *Untitled*, 1978, lot 16 (detail)











