

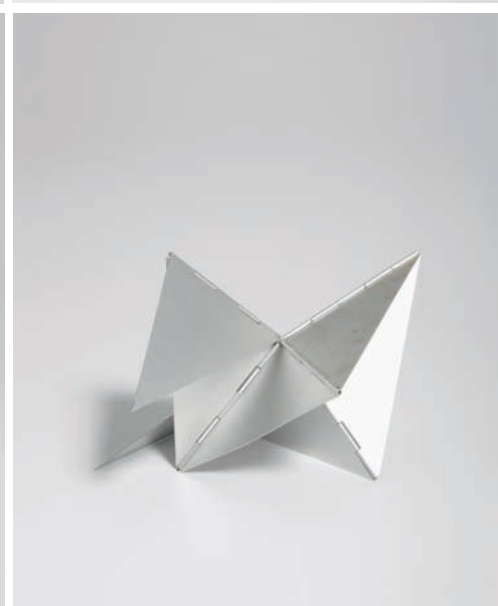
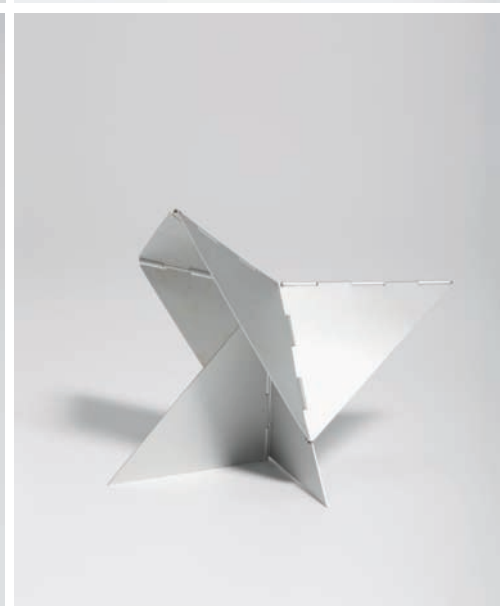
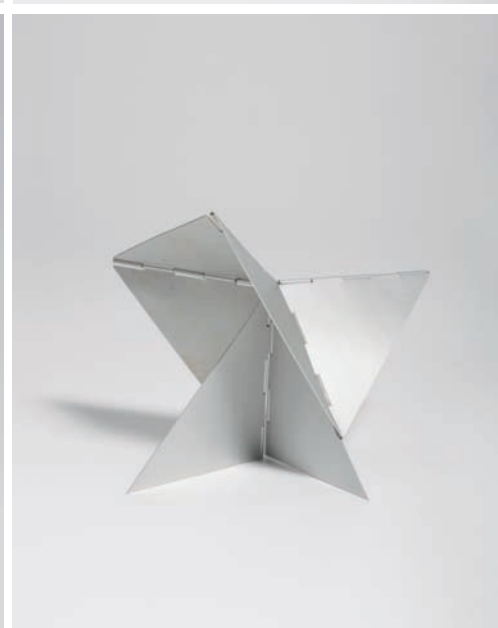
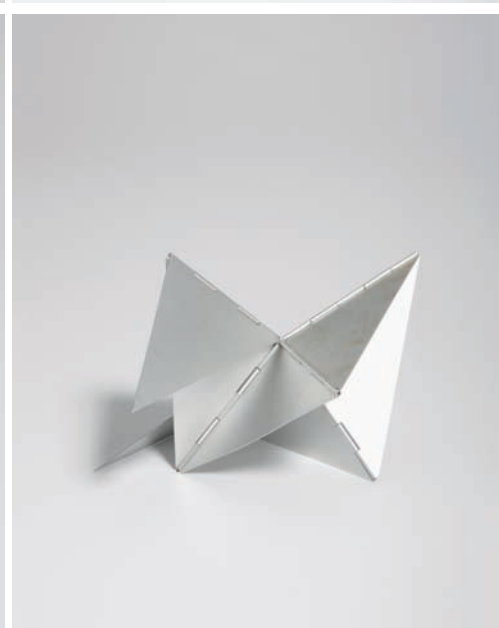
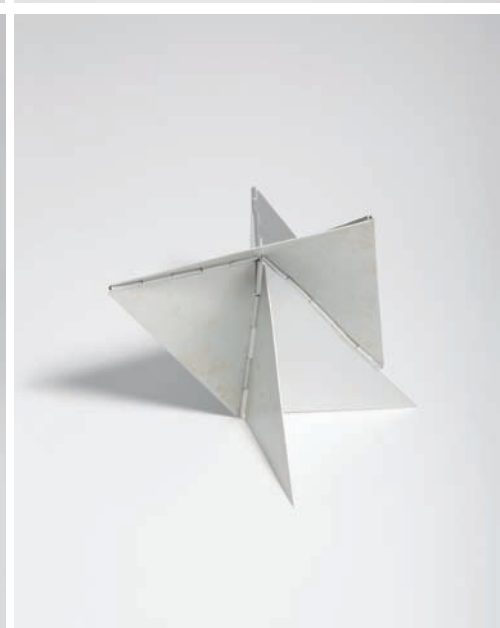
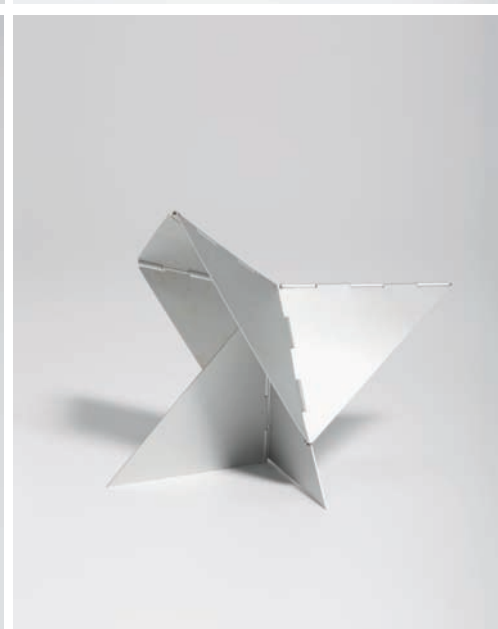
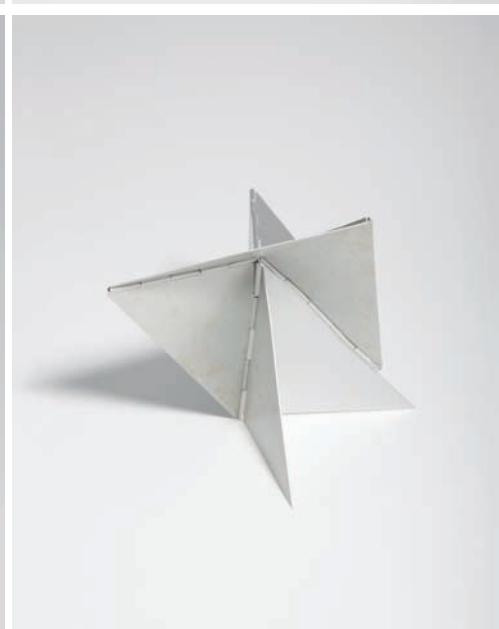
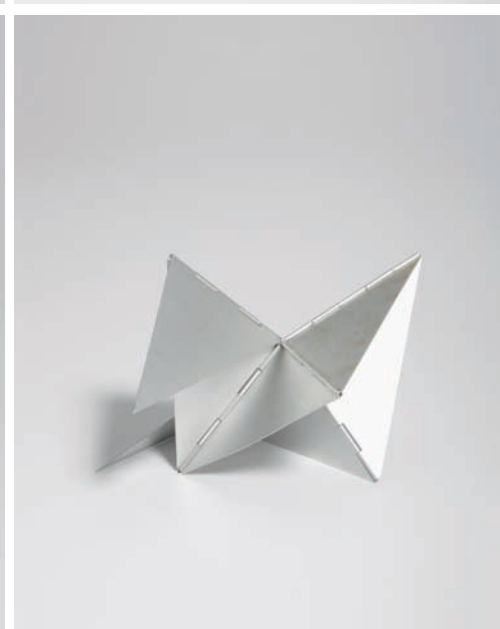
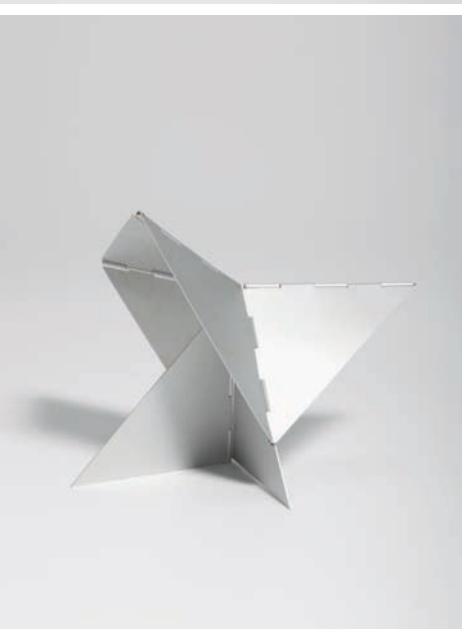
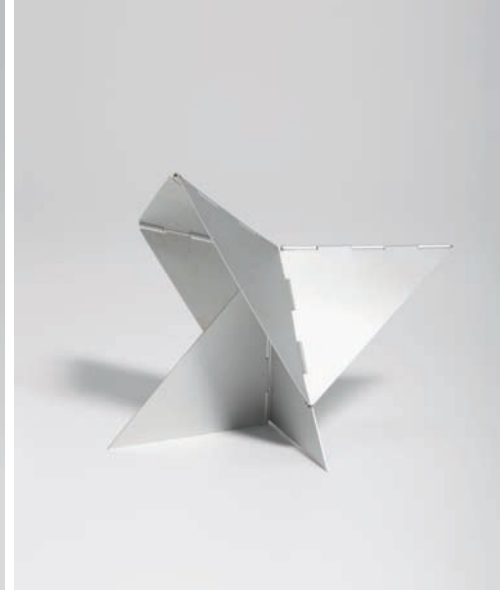
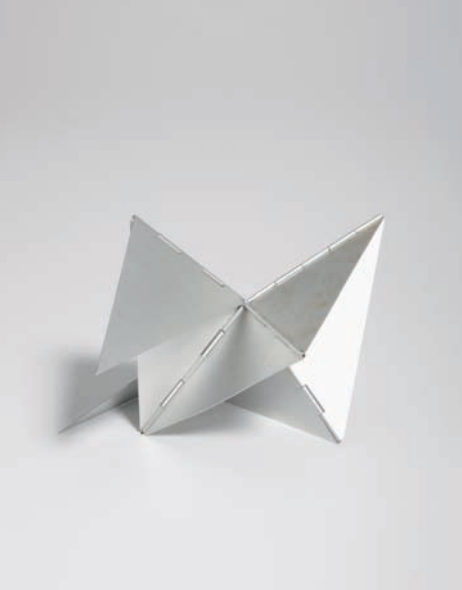


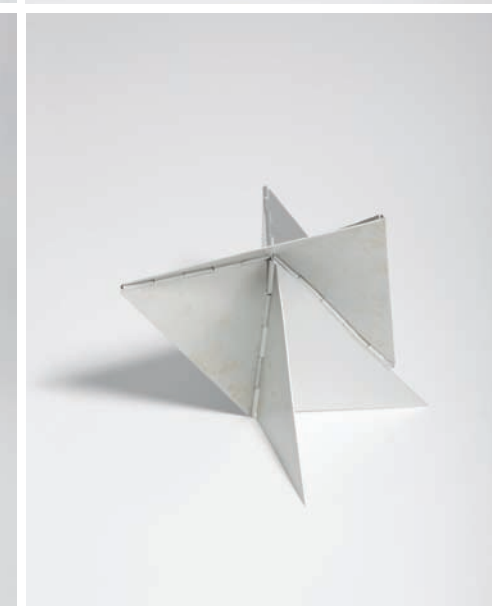
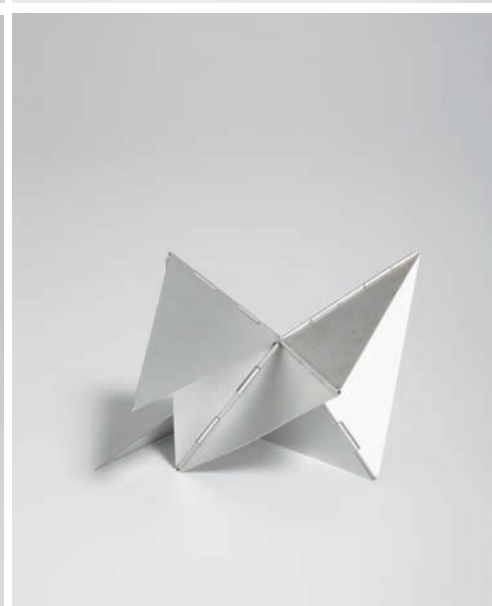
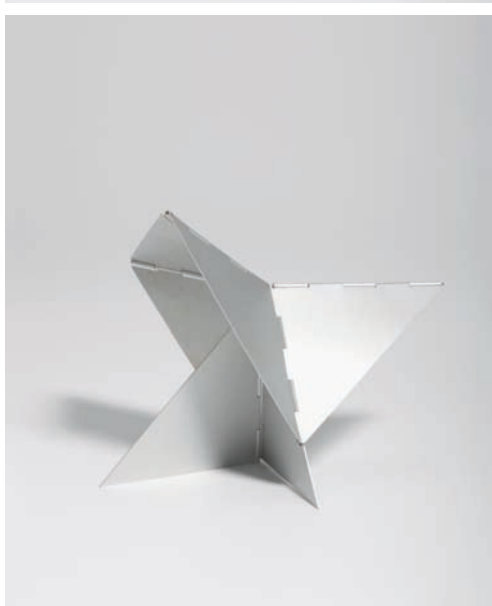
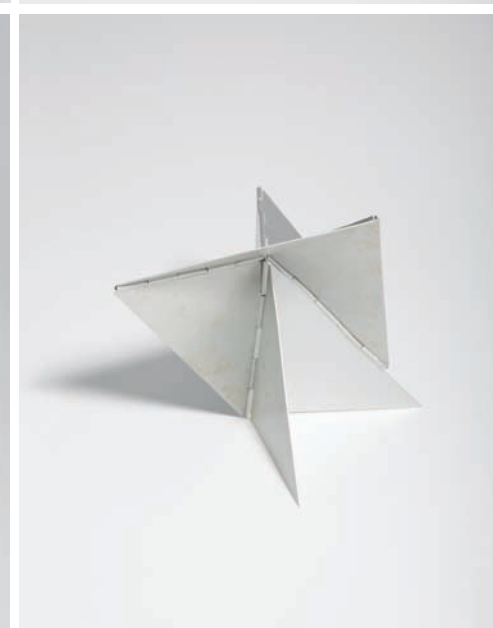
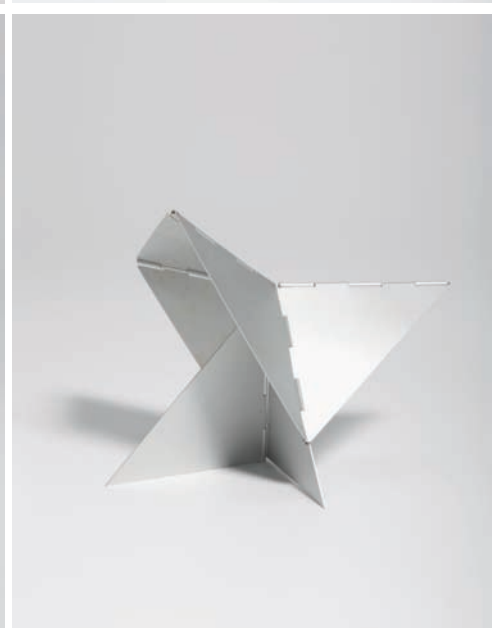
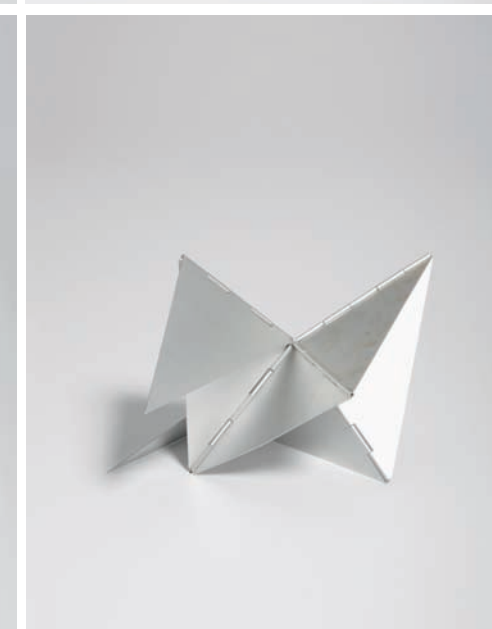
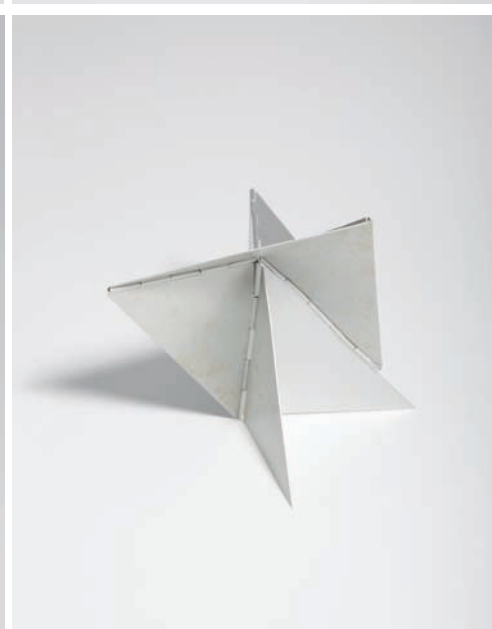
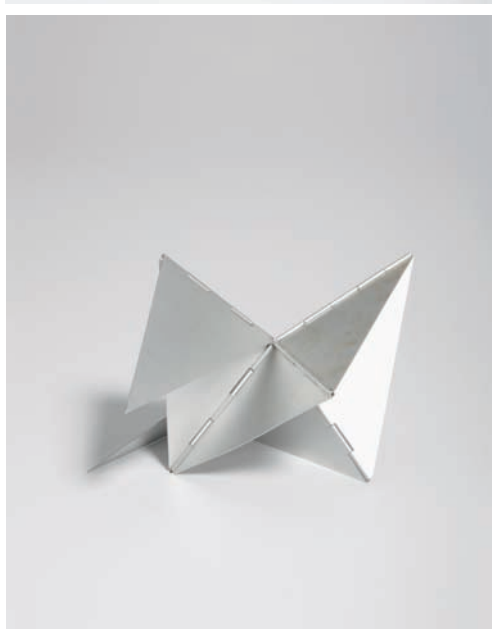
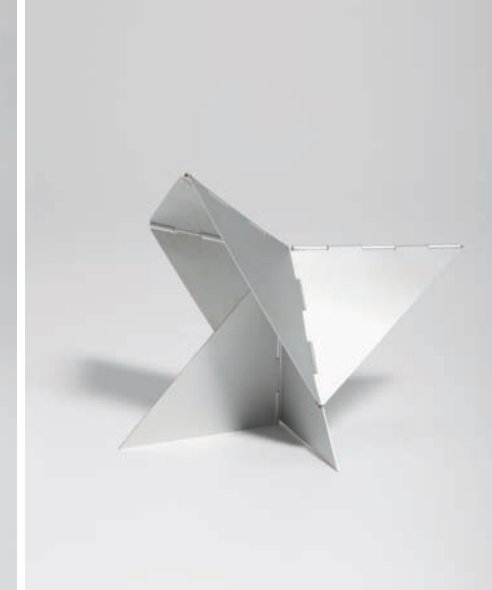
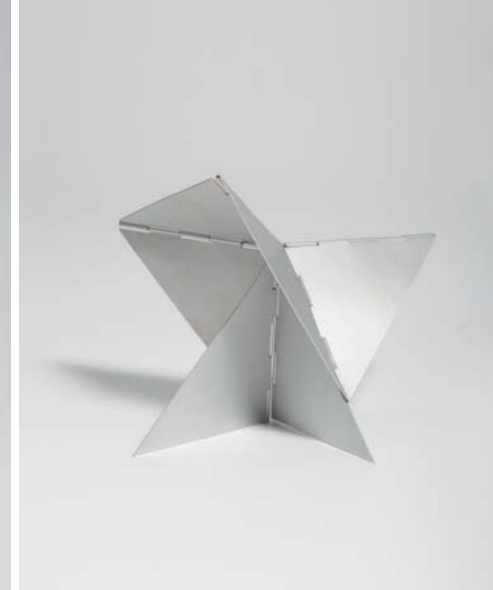
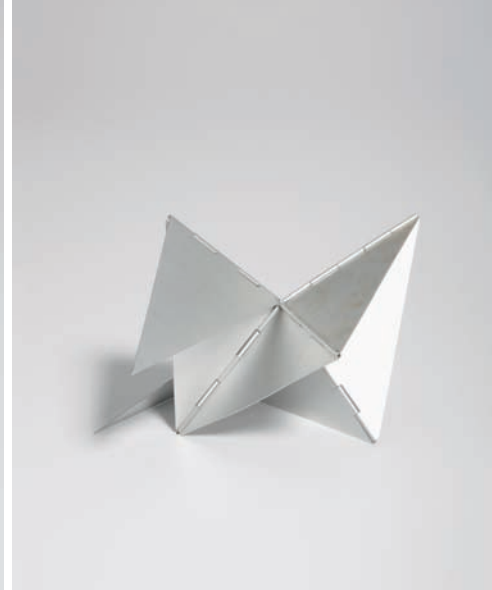
PHILLIPS
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CONTEMPORARY ART

LATIN AMERICA

21-22 MAY 2012 450 PARK AVENUE NEW YORK



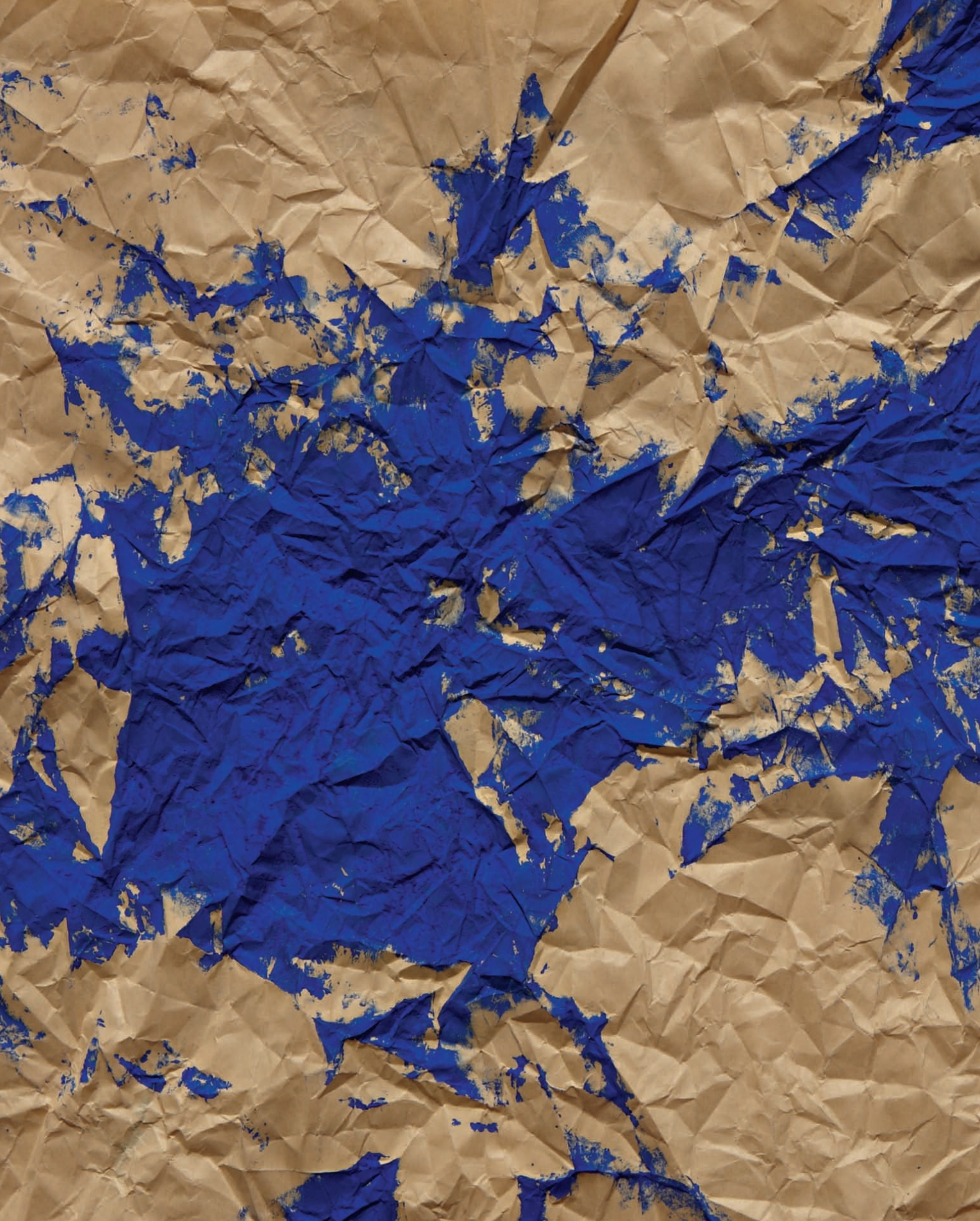
















LATIN AMERICA

21 MAY 2012 7PM NEW YORK

EVENING SESSION

LOTS 1-35

VIEWING

450 Park Avenue New York 10022

15 – 21 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Front Cover Adriana Varejão, *Açougue Song [Butcher's Song]*, 2000, lot 4 (detail)

Inside Front Cover Lygia Clark, *Caranguejo* (from the *Bichos* series), 1984, lot 20

Fernando Botero, *Reclining Woman with Drapery*, 2004, lot 10

Ana Mendieta, *Untitled (Facial Hair Transplants)*, 1972, lot 7 (detail)

Gabriel Orozco, *Untitled (Triptico Azul)*, 2001, lot 2 (detail)

Title Page Cildo Meireles, *Untitled*, 1976, lot 29 (detail)

1 OS GÊMEOS BRAZILIAN b. 1974

Electronic Eyes, 2011

spray paint and acrylic on panel

74 3/4 x 48 in. (190 x 122 cm)

Estimate \$80,000-120,000

PROVENANCE

Prism Gallery, Los Angeles

Private Collection

Os Gêmeos (Portuguese for “The Twins”) is the collaborative artistic venture of identical twin brothers Otavio and Gustavo Pandolfo. Born and raised in Sao Paulo, Os Gêmeos began their career twenty years ago as graffiti artists, working in local, urban neighborhoods. Since then they have expanded their practice into the realms of painting, sculpture, and installation, while continuing to draw inspiration from contemporary Brazilian life. Their body of work incorporates elements from the streets of Sao Paulo, Brazilian heritage, and popular culture, all of which feature prominently in their conceptual and aesthetic approaches.

Otavio and Gustavo are equal participants in Os Gêmeos’ creative processes, often starting and finishing each other’s works as part of their artistic practice. While much of their imagery is derived from everyday scenes, a significant aspect originates in the imaginary land of *Tritrez*, a dream world created and experienced only by the brothers, where they have developed an innovative and sometimes surreal visual vocabulary. Os Gêmeos also rely on improvisation, believing it to be a stalwart of Latin American creative vision. Borrowing from surrealist philosophy, they give free reign to their imaginations and materials, enjoying the process of creation just as much as its result. Drawing from these influences, as well as from the artists’ personal impressions of day to day life in Brazil, Os Gêmeos have developed a unique aesthetic that is immediately recognizable as their own.

Their style is characterized by vibrant color, rich detail, and quirky figures. The characters in their works are usually disproportionate in their two-dimensionality—they are flat and elongated, and always painted in

a bright yellow hue. These distinctive figures often represent street performers and colorful characters of everyday life. They tend to have highly embellished garments, adding to their role as the lively hosts of the streets. By bringing elements of urban art and culture into the gallery space, Os Gêmeos’ work blurs the boundaries between street and fine art, effectively harmonizing the supposed disparities between counter-culture movements and more traditional aesthetics.

Electronic Eyes is a prime example of Os Gêmeos’ signature style. The artists populate a fantastical, sparse setting with two figures rendered in skewed perspective. The primary figure— a musician— is strikingly emblematic of Os Gêmeos’ aesthetic. The bright yellow drummer is oddly proportioned, and his oversized head is in stark contrast with the gaunt legs that emerge from his colorful outfit. We sense a subtle grimace on his face, which is reflected in the anthropomorphous expressions of his drum and drumstick. A small child stands in the foreground, portrayed in a robot costume with a cut-out heart shape. The fire in his heart fuels his actions before our eyes, and we realize that he is both a traditional machine and metaphorical reference to a human being. Indeed, every figure in the painting—whether human or object— is given a life of its own. They are in the midst of a performance, a phenomenon that celebrates being alive, and as their audience we are invited to take part. Through its creative interplay and amalgam of influences, the present lot allows us to witness the communion between musician and instrument, and between artist and audience. Everything is energized and animated during the process of creation, resulting in a multi-sensorial feast of color and form.



2 **GABRIEL OROZCO** MEXICAN b. 1962

Untitled (Tríptico Azul), 2001

acrylic on paper

18 3/8 x 29 1/8 in. (46.7 x 74 cm)

Signed and dated "Gabriel Orozco 2001" lower right.

Estimate \$20,000-30,000

PROVENANCE

Kurimanzutto Gallery, Mexico City

Private Collection

Mexican sculptor and conceptualist Gabriel Orozco emerged in the early 1990s as one of the most fascinating artists of his generation. Intentionally blurring the boundaries between art and reality with unmatched intellectual precision, Orozco has created a prolific oeuvre of drawings, photographs, sculptures, and installations without ever limiting himself to a singular style. He is known for maintaining a pervasive yet diverse aesthetic in order to engage the shortcomings of our perception of reality. As such, Orozco's work frequently addresses the relationship between art and audience by focusing on oft-ignored objects in contemporary life.

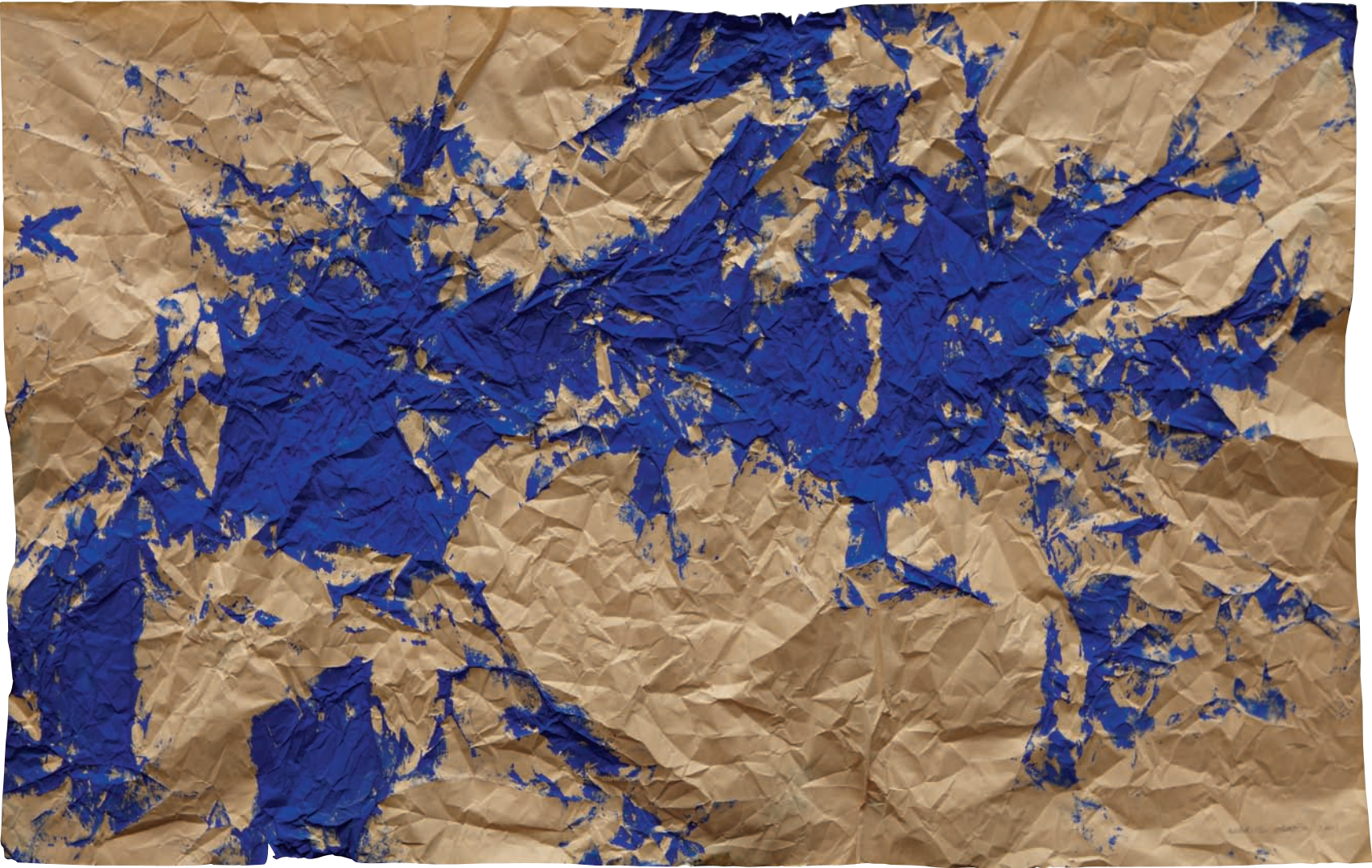
After receiving rigorous traditional training at the National School of Plastic Arts in Mexico, Orozco formed a coalition with the intent of emancipating young artists from the insular nationalism that, according to him, defined the country's contemporary art scene. At this time Orozco's work began to defy the formal ideologies on which his education was based. His practice developed into improvised sculptures devoid of any relationship with the traditional narrative of art history, yet they captured a sense of the past by directing the viewer's attention to the way a form changes over time. By creating sculptures through found objects and photos taken in the streets, Orozco took art beyond the studio and captured the realism of Mexico's political and social diversity.

The present lot, *Untitled (Triptico Azul)*, was created in 2001, the same year Orozco was crowned "the leading conceptual and installation artist of his generation" by the New Yorker. Known for his nomadic lifestyle, Orozco is often globe-trotting for inspiration. As a material manifestation of his geographic mobility, he placed sheets of paper in his suitcases during the course of his travels, symbolizing ongoing maps that folded and crumpled. Throughout time, both the meaning of the papers and their spatial formation changed due to unpredictable factors existing in time and place. Orozco's hope was that the works would reveal who he was at different moments, and how his environment affected his mindset and his perception of reality. He applied paint to emphasize the emotion and

physical labor that took place in his journeys. The spontaneous manner in which the cobalt blue is scattered throughout this lot exemplifies his intent. As Orozco stated, "The colors of my paintings are transcurrent between the fields. They are conceptually performing a three-dimensional move." (Orozco quoted in: A. Temkin, *Gabriel Orozco*, New York, 2009, p. 203)

Emblematic of Orozco's conceptual approaches, these works on paper are unique in that they were created to behave more like sculptures than paintings. Upon initial viewing, the horizontal axis on which the piece is hung suggests a traditional painterly intention, almost like a landscape. However, his randomized process of folding and crumpling paper gives the piece a three-dimensionality commonly associated with sculptural objects. Compositionally, the work marries both organic and inorganic form. It maintains a guise of traditional artistic aesthetics while simultaneously introducing randomized sculptural and performative gestures. Like in many of his paintings, Orozco obliterates the vanishing point, which he sees as a main characteristic of conventional painting. His approach brings to light the connection between medium, form, and artistic intervention.

Like many of Orozco's sculptures, *Untitled (Triptico Azul)* manifests the artist's creative exploration by subtly altering common objects to reveal a new way of looking at something familiar. As the artist states, "People do leave traces in their wake: the refuse and detritus of history; the variegated remnants of daily life; or dust. A Trace is ephemeral, a locus of ambivalence suspended in the unstable space between construction and dispersal, presence and absence. A trace is very little, almost nothing. But it is also an index of life." (Orozco quoted in: R.D. Holmboe, *Gabriel Orozco: Cosmic Matter and Other Leftovers*, 2011, n.p.) Indeed, Orozco's art captures his innate desire for both spontaneity and control, which has earned him a prominent place among the most innovative and renowned contemporary artists of today. He imaginatively captures the beauty of a fleeting moment while imbuing it with a sense of artistic ingenuity.



3 **TUNGA** BRAZILIAN b. 1952

Lucido Nigredo XIV, 1999

glass, magnets, and iron fillings, with Plexiglas case and steel stand

overall: 66 3/8 x 27 3/4 x 20 in. (168.6 x 70.5 x 50.8 cm)

Estimate \$45,000-65,000

PROVENANCE

Christopher Grimes Gallery, Los Angeles

Private collection, Buenos Aires

From the onset of his career in the 1970s, Tunga has become widely known for his sculptures, installations and performance pieces. His use of mixed media and unlikely materials has captivated viewers for decades, and his innovative approach to form and spatial associations between objects has earned him a prominent place among Latin America's most celebrated contemporary artists. He has never been afraid to push the aesthetic and conceptual boundaries of his time, turning his works into active playgrounds for philosophy, physics, and cultural engagement.

Tunga's body of work constantly reflects a profound awareness of opposing forces and improbable formal relationships. For example, his 1989 series *Capillary Siamese Twins* involves photographs of twins who are physically joined only by their hair. These works present a constant oscillation between collective bodies and individual identities. As such, Tunga has continuously revisited the concept of the braid, investigating its duality as a single entity composed of three distinct elements. The disentanglement of the braid can become an unraveling performance of discovery, as formal cohesion gives way to chaos and plurality.



Tunga's more recent interest in magnetism largely stems from these concerns. Due to their positive and negative charges, magnets can instantly alter their identities from the individual to the collective. In doing so, they charge and revolutionize their surrounding space. They radiate energy unto unsuspecting objects, challenging their independence and material nature. The present lot, *Lucido Nigredo XIV*, is emblematic of Tunga's foray into the laws of physics and their aesthetic and philosophical connotations. It reflects the artist's infinite curiosity as he applies his conceptual interests to diverse materials and situations.

The various elements that comprise *Lucido Nigredo XIV* are capable of existing both individually and collectively within their own narrative. He juxtaposes delicate materials, such as glass, with the more rugged and uncontrollable nature of magnets and iron fillings. The work becomes an elegant display of force and energy, as the opposing materials negotiate their spatial composition in precarious and unpredictable ways. Tunga is adept at flirting with the concepts of boundless energy and confinement. The magnets are physically encased in glass, and yet it is they who hold the power. Hinting at rebellion, they subtly begin to escape from captivity. The result is the embodiment of the invisible push and pull between the objects, a play on arrested motion and underlying vigor. Through the present lot, Tunga challenges the divisions between art, science, and physical might.



Tunga, *Cooking Crystals*, 2006-2009



4 **ADRIANA VAREJÃO** BRAZILIAN b. 1964

Açougue Song [Butcher's Song], 2000

mixed media on canvas

59 x 76 3/4 x 7 in. (150 x 195 x 18 cm)

Signed, titled, and dated "'Açougue Song' 2000 A. varejão." on the reverse.

Estimate \$500,000-700,000

PROVENANCE

Galeria Camargo Vilaça, São Paulo

Private Collection

LITERATURE

L. Neri, *Adriana Varejão*, São Paulo, 2001, pp. 67, 142 (illustrated)

I. Diegues and R. Sardenberg, ed., *Adriana Varejão entre carnes e mares*, Rio de Janeiro, 2009, pp. 178-180 (illustrated)

Adriana Varejão is at the forefront of the Latin American contemporary art world. Having studied at the Parque Lage Art School in Rio de Janeiro in the 1980s, she is one of the luminaries of a generation of Brazilian artists who rediscovered painting alongside a global creative landscape focused on conceptualism. Her ability to imbue a wide array of meanings and sentiments in her works has secured a prominent place for her among the most important artists of our time. Varejão's technical skill enables her to render the most intricate subjects with unparalleled grace, resulting in arresting images that awaken the spectator's powers of perception and intellectual scrutiny.



Adriana Varejão, *Varal [Rack]*, 1993

A common denominator among Varejão's body of work is her admiration for the pre-existing materiality of her supports and mediums. In her eyes, a blank canvas is already charged with energy and physicality, and her artistic action manifests itself as a collaborative process between her ideas and the materials that embody them. She has developed a distinctive visual vocabulary through which she continuously revisits themes of identity and Brazilian colonial history in profoundly unique and insightful ways. Along with her mediums, she uses history and intellectual rigor as primary players in her works, sifting through centuries of colonial heritage to arrive at an original analysis of the present. For years, Varejão has studied existing narratives of cultural development and progress, and she uses them to probe into the art of representation and illusion. As our eyes travel through her elaborate compositions, we realize that in Varejão's art the act of exploration is just as important as the discovery.



Francisco de Goya y Lucientes, *A Butcher's Counter*, 1810-1812











Adriana Varejão, *Monocromo branco 5* [White Monochrome 5], 2000

Varejão's artistic career largely began by appropriating the iconography of the European conquerors, synthesized in traditional Portuguese tile-work—known as *azulejos*. In their conquest of the New World, the Europeans brought with them their own ideals of beauty and cultural aspiration. The fine details of Portuguese ceramic tiles thus came to grace the surfaces of iconic colonial buildings in Brazil, coating the existing physical reality with a foreign visual order of uniformity and symmetry. Through her work, Varejão bravely reveals the complexity and often violent reality that lies beneath the surface of the conqueror's version of history. In doing so, she questions the role of visual culture in social progress, demonstrating its captivating power as she exposes its problems and contradictions. As a result of her thematic and aesthetic interests, Varejão's work vigorously treads the fine line between the visceral and the ethereal. She interweaves a near-scientific awareness of nature and figuration with abstract notions of spatial composition.

Varejão's study of colonial iconography led her to explore its limits in both physical and metaphorical capacities. Her canvases not only represent the fine painted details of the *azulejos*, but also their cracks and structural imperfections. She realizes that although the *azulejos* represent desirable elegance and socio-cultural prestige, they are not exempt from the natural conditions and forces of their New World surroundings. She deconstructs their monumentality in meaning and form, imbuing them with a graphic sense of danger and destruction. Like everything that is material, they are destructible and imperfect. Furthermore, she superimposes disembodied limbs and butcher meats on delicately rendered backgrounds, creating stark visual contrasts charged with allusion. Through stylistic realism and technical skill, she subverts the natural order of bodies and shows us the interiors of things from an exterior perspective. Our eyes are drawn to the biological cross-sections of the body parts and to the sagging weight and texture of the meats. In our eyes, Varejão's paintings become bodies through which the dynamics of human history are articulated.



Adriana Varejão, *Varejão acadêmico—Heróis* [Varejão Academic—Heroes], 1997

The present lot is a singular example of Varejão's aesthetic and thematic explorations. The hanging meats allude to the butcheries of her native Rio de Janeiro, expertly juxtaposing the pleasure of local color with the underlying mortality of a deconstructed carcass, represented by cuts of meat carved from a cow taken to slaughter. As the title suggests, each hanging piece alludes to a note from a song, adding lyricism and poetic discourse to a landscape of ominous materiality. Herein lies a reference to the personal and physical effects of colonialism. Colonizers do not merely exploit territories: they exploit the bodies, identities, and livelihoods of the colonized people, both individually and as a whole. Varejão implements a most literal vocabulary to communicate the consequences of history as experienced by human beings. The three-dimensional layering of the meats fulfills her desire for rampant physicality and tangible reality. They are reminiscent of Goya's *Bodegones* in their compositional frontality and pictorial audacity. Yet upon close inspection, we realize that Varejão's butchery is anything but rustic. The finely rendered cracks strewn about the monochromatic planes communicate a surface under strain, displaying the effects of centuries of struggles and forced redefinitions.

Varejão layers meaning like she layers paint, enabling each coating to both obscure and reveal the one below. The cracks radicalize the modernist grid, expanding it into the realm of the uncontrollable forces of history and nature. While much of her conceptual engagement deals with the conflicts accumulated throughout history and collective human experience, she also communicates a profound love for her craft. The cracks reveal a latent sense of mystery that is both ominous and hopeful. They draw attention to the unpredictability of their surface, to its infinite possibilities for action and interaction, for preservation and renewal. Varejão's oscillations in meaning thereby become an exciting adventure—each set of cracks is an intricate map, a continuous exploration.

5 **JOSÉ DAMASCENO** BRAZILIAN b. 1968

A gruta, 2006

collage on photograph

36 3/4 x 51 in. (93.3 x 129.5 cm)

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

Estimate \$25,000-35,000

PROVENANCE

Thomas Dane Gallery, London

Private Collection

EXHIBITED

London, Thomas Dane Gallery, *José Damasceno Inframarket*, March 12- April 22, 2006

Since the beginning of his career, humor marked with a sense of melancholic isolation has played a distinct role in characterizing José Damasceno's art. Contrary to the popular assumption that past experiences are accumulated in the human mind, Damasceno is inspired by the representation of space as a moving dimension that opposes the constrictions of the human body. He believes that the fundamental elements of our environment, whether constructed or natural, play with the human idea of perception. In different spaces, our bodies come to life in a way that makes it seem as if we are not walking through time, but rather time is being created around us. Therefore, Damasceno's art aims to create artistic interventions that bring the constitutive elements of space to life by deconstructing the barriers of mental perceptions. His farcical sculptures, installations, collages, and drawings reveal the complex relationships between narrative, object, material, and dimension. Detailed repetitions, systematic methods of creation, and formal compositions emphasize to the viewer the process of how a piece came into being. Damasceno's works thereby play on the materialization of thought into physical form.

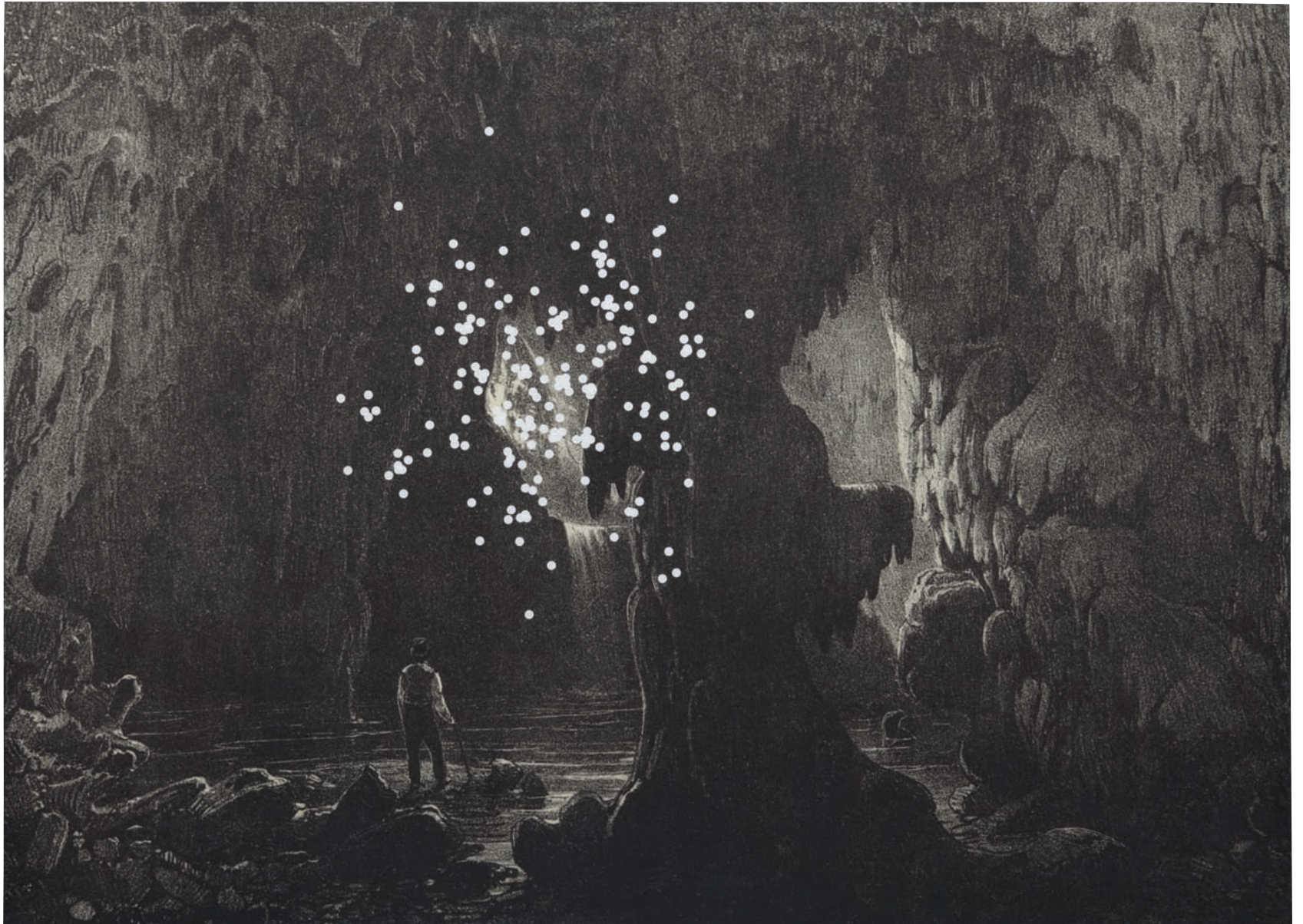
The present lot, *A gruta (The Cave)*, exemplifies the element of isolation that Damasceno seeks to achieve. The piece morphed from a photograph to a subtle collage reminiscent of a story book illustration. A solitary man stands dwarfed, albeit not intimidated, by the mass of his surroundings. A small light sparkles in the distance, illuminating both the colossal magnitude and the spatial emptiness of the cave's interior. The medium itself sheds light on Damasceno's concern with transformation, the act of moving from one medium to another, resulting in an enchanting example of his intrinsically layered artistic process.

A gruta simultaneously exudes a feeling of innate commonality paired with a sense of confusion regarding the objectivity of the world. While the heart palpitates with excitement at the fantastical aspect of the piece, the

rational part of the mind is daunted by the absurdity of the universe around us. The work brings together a sensation of adventure and yearning for the unknown as we try to translate the indirect connotations of relative existence. Damasceno prompts us to submerge ourselves in his work, to consider the dark abyss before us as if we are the man in the cave. Through our involvement, we play into Damasceno's belief that objects require experience and engagement in order to achieve their full meaning.

While Damasceno's works demand an exploration of hidden meanings, they also withhold the intendment of distinct technical precision. Although *A Gruta* is a two-dimensional work, it still conjures themes of sculpture through methodological relationships between shapes, texture and volume. Damasceno's use of collage creates a projecting effect associating unlikely elements into a new narrative within each artwork. When a two-dimensional piece decidedly extends in to three-dimensional space, it presents a fundamentally unique experience involving scalar space and atmospheric dislocation among elements. As Annie Wischmeyer states, "A primary theme of Damasceno's work is the reification of space: his manipulation of negative space through the careful arrangement and accumulation of objects makes palpable that which is usually unseen and taken for granted as empty. Just as there is neither such thing as true "silence," nor can space ever be full: it is always activated by the way in which it is occupied. Space, in Damasceno's hands, is never a passive void either. Viewers are always aware of themselves in relation to the work, heightening their own consciousness in the act of seeing." (A. Wischmeyer, *Notations: The Cage Effect Today*, New York, 2012, n.p.)

Damasceno's work, whether sculptural or two-dimensional, always carries the ability to transform time and space. While looking at *A gruta*, we feel that time is at once standing still, and yet fleeting. Metaphor is mixed with uncertainty, subverting the way we negotiate our awareness of reality.



6 IRAN DO ESPÍRITO SANTO BRAZILIAN b. 1963

Esc: 1 : 01, 1986

mixed media on Styrofoam

diameter: 76 3/4 in. (195 cm)

Signed, titled, and dated "IRAN 86 ES: 1 : 01" on the reverse.

Estimate \$60,000-80,000

PROVENANCE

Acquired directly from the artist

Irán do Espírito Santo's career spans a wide variety of media, from monumental latex paintings to marble sculptures and sand stone constructions. Regardless of their divergent materials and dimensions, his works are always all-encompassing and intellectually challenging, borrowing heavily from the legacies of Minimalism and Conceptualism. His palette is almost entirely limited to white, grey, and black, consciously referencing the influence of Richter, Fontana, and Malevich, without whom the contemporary integration of form and abstraction would be unthinkable. His use of grey in particular also refers to the language of photography, which radicalized our visual grasp of reality by way of art. Through his aesthetic and thematic approaches, do Espírito Santo seeks to explore the limits of visual absorption, questioning human beings' abilities to observe, engage, and interpret both the artistic creation and its surrounding environment. Much of his work centers on common, everyday objects and images that at first glance may be easy to dismiss. Yet upon closer inspection, they evolve into complex forms and allusions that communicate much more than what initially meets the eye.

Esc: 1 : 01 exemplifies do Espírito Santo's preoccupation with the mechanisms of the human mind that enable sensory experiences. He understands that the mind expands on what the eye sees, to the extent that the act of looking can also be an act of creation on the viewer's part. The curvilinear shapes of the present lot evaluate our attention to the subtleties of form and contextual meaning. The work's composition is at once familiar and foreign, inviting us to critical reflection. Under his guidance, we are encouraged to interpret what is both on and beneath the surface, establishing a direct collaboration with the artist himself. He imbues his work with elements of formalism and abstraction, and yet he does not renounce representation. His viewers are the ultimate judges of his artistic intent. The present lot demonstrates that do Espírito Santo's oscillations between divergent conceptual approaches, coupled with his subtle allusions to art history, enable our subjective visual experience to change and expand throughout time.



Pan American World Airways logo, circa 1955



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

Untitled (Facial Hair Transplants), 1972

seven color coupler prints

image: each 19 1/4 x 12 3/4 in. (48.9 x 32.4 cm) or 12 3/4 x 19 1/4 in. (32.4 x 48.9 cm)

sheet: each 20 x 16 in. (50.8 x 40.6 cm) or 16 x 20 in. (40.6 x 50.8 cm)

Each print stamped "Ana Mendieta Raquel Mendieta Harrington Administratrix of the Estate" and numbered eight of ten on the reverse. This work is number eight from an edition of ten.

Estimate \$30,000-40,000

PROVENANCE

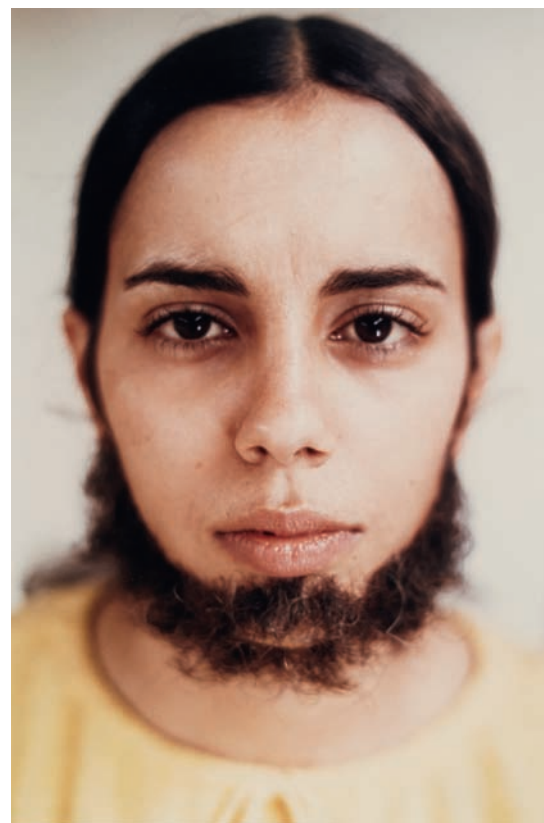
Sale: Christie's, London, *Contemporary Art and Photo Works*, October 23, 2001, lot 353

Acquired at the above sale by the present owner

Ana Mendieta's life was marked by metamorphosis. Born in Cuba in 1948, her parents sent her to live in the United States when she was thirteen. From there, she was constantly on the move between orphanages and foster homes, incessant forced transitions that ignited within her a life-long interest in probing the mercurial concept of identity. Her artistic practice began amidst the rise of feminist art and identity politics, issues that she fearlessly explored throughout her vibrant and stimulating career.

Mendieta recognized that art is a manifestation of human will at its most basic level. Indeed, the ultimate result of art-making is a mark that establishes the artist's presence in space and time. Throughout her career, Mendieta arrived at a profound understanding of this phenomenon, and as a result, much of her work is concerned with making marks upon the world and recording them for posterity. Along with her identity as an artist, she also focused on her identity as a woman, a perspective that she sought to solidify amidst a largely male-dominated history of art. She sought to demonstrate that artistic presence can be a profoundly female presence. Consequently, Mendieta's primary medium of choice was her gendered body. She used her physical presence in space as both medium and message, marking and transforming it to visually arresting effects.

The present lot exemplifies Mendieta's interest in female identity and the technical processes of art-making. She conflates visual and physical transformation through her simultaneous use of performance and photography, documenting the fluidity of art and the arbitrariness of social identifications. Yet while she shifts between mediums and gender conventions, her own personal identity remains intact. The beard, we realize, does not make her any less of a woman or any more of a man. The process of trying on her friend's beard draws attention to the fact that she does not have one, thereby asserting her femininity and artistic vision in a deeply innovative and challenging way.





8 LEANDRO ERLICH ARGENTINE b. 1973

Swimming Pool, 1998

Plexiglas, aluminum, water, and painted wood

18 1/2 x 52 1/2 x 28 1/4 in. (47 x 133.4 x 71.8 cm)

This work is unique and it is accompanied by a certificate of authenticity signed by the artist.

Estimate \$80,000-100,000

PROVENANCE

Acquired from Pablo Reinoso by the present owner, Paris

EXHIBITED

Buenos Aires, Fundación Osde, *El espacio en cuestión*, October 21- December 18, 2010

LITERATURE

B. Carbonari, ed., *El espacio en cuestión*, Buenos Aires, 2010, p. 59 (illustrated)

Leandro Erlich transforms everyday architectural structures into unique installations that play on our subjective awareness of reality. His work often defies the principles of nature by inverting the expected physical norms. In doing so, he creates an alternate view of reality, challenging viewers' preconceptions of the functionality of objects and our anticipated understanding of spatial existence. His playful interactive installations provide an opportunity for viewers to experience common structures beyond their conventional capacity. According to Erlich, to "alter space is a way to say: reality is in fact itself a construction, there is no such thing as reality as a truth, as a whole truth" (Erlich quoted in: P.A. De Looz, "Mixed Media," *Tokion Magazine*, 2009, p. 45).

Erlich's continuing fascination with familiar spaces, such as elevators and domestic interiors, culminates with one of his best known and most critically acclaimed works, *Swimming Pool*. Originally exhibited at the 2001 Venice Biennale, the installation has subsequently been shown at MoMA P.S.1 and at the 21st Century Museum of Contemporary Art in Kanazawa, Japan, where it is part of the permanent collection. Exemplifying Erlich's conceptual approach, this ambitious creative enterprise uses space and illusion to subvert the functionality of a swimming pool, as well as our preconceived notions of the act of swimming. Like much of his work, *Swimming Pool* defies the laws of physics, changing the nature of our interaction with surrounding space. For this piece in particular, Erlich's methods center on what he refers to as "emotional architecture"—the physical altering of a space in order to enhance sensation and radicalize our relationship to it.

In the present lot, which is the original scaled model for the installation, Erlich changes the fundamental purpose of a swimming pool. He mimics the visual appearance and spatial presence of a pool without filling it with water. Erlich accomplishes this optical illusion by placing a large Plexiglas tray on the top of the pool and splashing a light coating of water over the transparent surface. He mechanically pumps the water to simulate the effect of lapping waves. Seen from the deck, the entire pool appears to be filled with water, but below the surface there is only empty space encased in aquamarine walls.

Exemplifying the interactive nature of Erlich's works, viewers can enter the pool through a side entrance at the base, never coming into contact with water. The pool consequently becomes an impossible situation. From above, we get the surprising impression that people are walking underwater, fully-clothed and never coming up for air. For their part, the participants at the bottom of the pool can look above at the transparent Plexiglas and experience the visual sensation of being underwater while remaining dry. In this way, the present lot questions the role of an object without its functionality. Erlich defamiliarizes the traditional experience of a pool by constructing a fiction that viewers can engage with as if it were real. *Swimming Pool* thus becomes a platform for dialogue between people who interact with the same space from different perspectives. Individual realities do not have to limit our powers of interpretation and mutual understanding. Through his work, Erlich demonstrates that art has the potential to enable communication across physical, linguistic, and cultural boundaries.



Leandro Erlich. Installation view of *Swimming Pool*. 2008.

Photograph: Don Pollard. © MoMA PS1



9 ERNESTO NETO and FRANKLIN CASSARO BRAZILIAN b. 1964, b. 1962

A Contemporary Woman and the Shadow of the Wind, 2004

polyamide, sand, paper, and ventilator

122 x 157 1/2 x 157 1/2 in. (310 x 400 x 400 cm)

This work is accompanied by a certificate of authenticity issued by Galeria Fortes Vilaça.

Estimate \$50,000-70,000

PROVENANCE

Galeria Fortes Vilaça, Sao Paulo

EXHIBITED

Rio de Janeiro, Museu de Arte Moderna, *Ernesto Neto e Franklin Cassaro*, January 31- May 18, 2008

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Ernesto's Tongue: Works 1978-2011*,

December 9, 2011- March 25, 2012

Ernesto Neto is renowned as one of the leading figures of Brazil's contemporary art world. He has dedicated his prolific practice to creating objects and monumental installations that invite direct associations between the human body and the realm of aesthetics. He uses a wide array of non-traditional synthetic materials, such as nylon and polyamide fabrics, that when tautly stretched within space evoke the feel and visual impression of biological membranes. He often incorporates distinct elements of scent and texture into his works, which his viewers are encouraged to touch and smell as they weave through his labyrinths. His colossal conflation of the figurative and the abstract, resulting in an inimitable iconography of biomorphism, induces a sensation of exploration and adventure. As we enter his creations, we feel as if we are delving into an organic body, investigating its landscape from within.

Franklin Cassaro shares Neto's concerns with corporeality and visual seduction through innovative form. His artistic practice revolves around manipulating unsuspecting mediums, like newspaper, audiotapes, and readymade product packaging, in an effort to intertwine the organic with the artificial through their shared physicality. Like Neto, he explores the endless potential of form in all its compositions and capacities, and he creates large, multi-sensorial installations that viewers can enter and experience.

Neto and Cassaro are the unquestionable heirs to the legacy of Brazilian Neo-Concretism, and their collaboration in *A Contemporary Woman and the Shadow of the Wind* is the natural result of their common artistic visions and technical approaches. In the present lot, the surrounding membrane, which is penetrable from virtually all directions, is activated by the gushes of air from the ventilator, enabling the viewer to experience the work through a variety of senses. True to its Neo-Concrete influences, the work can only be completed and activated by the audience's participation. The artists have created a heightened sensory experience that articulates the relationship between mind and body, and we are welcome to enter, participate, and play.



Botero's works carry within themselves something enigmatic, restless, immersed in a climate of suspension. They reveal a singularly sweet and subtle irony; they prompt a smile, they win over the inquisitive gaze.

—R. Chiappini, "The Affirmation of an Inner Vision in the Fullness of Form", *Botero: Works 1994-2007*, Milan, 2007, p. 3

o 10 **FERNANDO BOTERO** COLOMBIAN b. 1932

Reclining Woman with Drapery, 2004

white Carrara marble

18 1/8 x 47 1/4 x 18 1/8 in. (46 x 120 x 46 cm)

Signed "Botero" lower edge. This work is unique.

Estimate \$600,000-800,000

PROVENANCE

Galerie Hopkins Custot, Paris

Private collection, USA

Private Collection

EXHIBITED

Paris, Galerie Hopkins Custot, *Fernando Botero*, March 24- June 5, 2004



Pablo Picasso, *Femme couchée* (Reclining woman), 1932

© 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.









Roy Lichtenstein, *Nude with Abstract Painting*, 1994
©Estate of Roy Lichtenstein

Among the most celebrated visionaries of Latin American contemporary art, Fernando Botero has always considered himself a student of art history in all its variations. As a child in Medellín, he was transfixed by both the grandiose Baroque churches of the colonial era and by Mesoamerican pottery and imagery. In his young artistic mind, the splendor of the Baroque style, in all its hyperbolic proportions, mingled with the rounded contours and voluminous elegance of the early Latin American civilizations. Botero also developed an early appreciation for Pablo Picasso's cubism, from which he learned the importance of choosing shapes and proportions based on intuitive aesthetic thinking, rather than on traditional means of artistic representation. His subsequent education in Europe, at the renowned Academy of San Fernando in Madrid, took him through the halls of El Museo del Prado, where he internalized Diego Velázquez's command of larger-than-life portraiture and Francisco de Goya's lush monumentality. Within a few months of his arrival in Europe he made his way to Italy, where he would later return to establish his life-long studio practice, and where the present lot, *Reclining Woman with Drapery*, was created.

The conceptual and aesthetic origins of the present lot harken back to this young Botero from the 1950s, the budding artist who set about exploring his predecessors with passionate energy and ambition. Botero's work in sculpture owes a great deal to his early travels in Italy, where he studied Michelangelo's expressive nudes and Bernini's writhing bodies. They gradually taught him the importance of volume as a catalyst for sensuality and material presence, which stimulate the viewer's intellectual and physical engagement. The geographical setting also had a considerable impact on the young artist's practice: he found himself close to the legendary marble quarries of Carrara, the location of the purest white marble in Italy. Carrara harbors deep meaning for any artist wishing to take part in the age-old conversation about sculpture and human form—Michelangelo and Bernini, along with many of their peers, sought Carrara marble for their most prized sculptural creations.

Reclining Woman with Drapery occupies a prominent and influential place within Botero's overarching artistic vision and body of work. As our eyes glide over the sinuous curves and expansive surfaces, we sense Botero's desire for wild proportions coupled with a distinctly feminine grace and tranquility. He expertly uses fullness of form to enhance sensitivity in both his subject and his viewers. His woman is firmly, heavily present in space, and yet we know that she is perfectly at ease with her monumentality. She smiles softly as she languidly reclines, revealing the artist's indomitable technical skill. Taking advantage of the incomparable quality of his medium, Botero makes the drapery melt in her hands, and as she gazes upwards her viewers appreciate a sense of subtle, placid movement. The illusion is enhanced by the way the light touches the marble, igniting her body before our eyes.

In his rendering of one of the most iconic subjects in the history of art, the artist has succeeded in marrying physical might with aesthetic equilibrium. The present lot tells us that while Botero remains a loyal student of his forbearers, he has developed an enchantingly unique personal style. Although immediately recognizable, this style lends itself to infinite reactions and interpretations. As such, Botero is renowned for his ability to simultaneously incorporate countless different attitudes and moods within his work. His paintings and sculptures can at once be humorous and tragic, sensual and grotesque, playful and serious. By way of his aesthetic approach and technical expertise, he manages to both break and uphold the rules of classical art. *Reclining Woman with Drapery* is a witty reference to the past and a serious testament of revered natural form and grace. Through the voluminous contours of her body, Botero manifests his creative individuality while mastering the language of art historical allusion.



11 **FERNANDO BOTERO** COLOMBIAN b. 1932

Niña comiendo helado, 1970

charcoal and red chalk on canvas

93 1/4 x 71 1/4 in. (237 x 181 cm)

Signed and dated "Botero 70" lower right. Also signed, titled, and dated "Botero 70 'NIÑA COMIENDO HELADO'" on the reverse.

Estimate \$300,000-500,000

PROVENANCE

Galerie Buchholz, Munich

Private collection of Dolf Selbach, Dusseldorf

Private Collection

Art is made by breaking with the conventions of the age, of the style of the age. The true artist needs a divergent mode of expression, and the significance of the artist is related to rebellion and protest. Art is an endless revolution... When it comes to art, what Latin America has created over many years comes out of a subtle relationship between acceptance and rejection of European influences.

—Fernando Botero quoted in: T. Miki, *Sculpture and Drawing*, Tokyo, 1991, p. 5



Fernando Botero, *Mujer comiendo helado*, 1985



12 **AGUSTÍN CÁRDENAS** CUBAN 1927-2001

Untitled, 1984-1991

bronze

75 1/4 x 15 1/2 x 17 3/8 in. (191 x 39.5 x 44 cm)

Signed, numbered, and dated "ACAr 1984-1991 II/III" along the center. This work is number two from an edition of three. This work is accompanied by a certificate of authenticity issued by Galería Durban Segnini.

Estimate \$80,000-120,000

PROVENANCE

Galería Durban Segnini, Bogota

Private collection, Colombia



Alternate view

For Cárdenas, for whom light and stone became worlds:

*Light is laying waste the heavens
Droves of dominions in stampede
The eye retreats surrounded by mirrors*

*Landscapes enormous as insomnia
Stony ground of bone*

*Limitless autumn
Thirst lifts its invisible fountains
One last peppertree preaches in the desert*

*Close your eyes and hear the song of the light:
Noon takes shelter in your inner ear*

*Close your eyes and open them:
There is nobody not even yourself
Whatever is not stone is light*

—Octavio Paz, "Native Stone", *Early Poems 1935-1955*, New York, 1963, p. 34



Isamu Noguchi, *Pylon (Tall One)*, 1958 – 1980



They say art is supposed to be about something. I find that it's not enough of a mission when art is supposed to be about one thing or another because to be art, to begin with, it should be about everything at once. It should present a kind of all-encompassing world.

—Vik Muniz quoted in: M. Magill, *Interview with Vik Muniz*, BOMB Magazine, no. 73, Fall 2000

13 VIK MUNIZ BRAZILIAN b. 1961

Self-Portrait (from *Pictures of Magazines*), 2003

dye destruction print

100 x 72 in. (254 x 182.9 cm)

Signed and dated "Vik Muniz 2003" on a label accompanying the work.

This work is artist's proof three from an edition of six plus four artist's proofs.

Estimate \$70,000-90,000

PROVENANCE

Galleria Sperone, Rome

Private Collection

EXHIBITED

Rio de Janeiro, Museu de Arte Moderna, *Vik*, January 23- March 22, 2009, traveling exhibition (another example exhibited)

LITERATURE

P. Corrêa do Lago, ed., *Vik Muniz: Complete Works 1987-2009 Catalogue Raisonné*, Sao Paulo, 2009, p. 489 (illustrated)

A self-described "student of media", there is virtually no medium that Vik Muniz has not explored to its most extensive limits. From *Pictures of Junk* to *Pictures of Diamonds*, Muniz is a master at blending a wide array of unlikely materials with iconic images borrowed from art history and popular culture. His vision of the reaches and possibilities of art is immense, and by linking his artistic past with our contemporary present he has created his own personal visual language. In doing so, he invites us to reflect on the inexhaustibility and regenerative potential of the creative image.

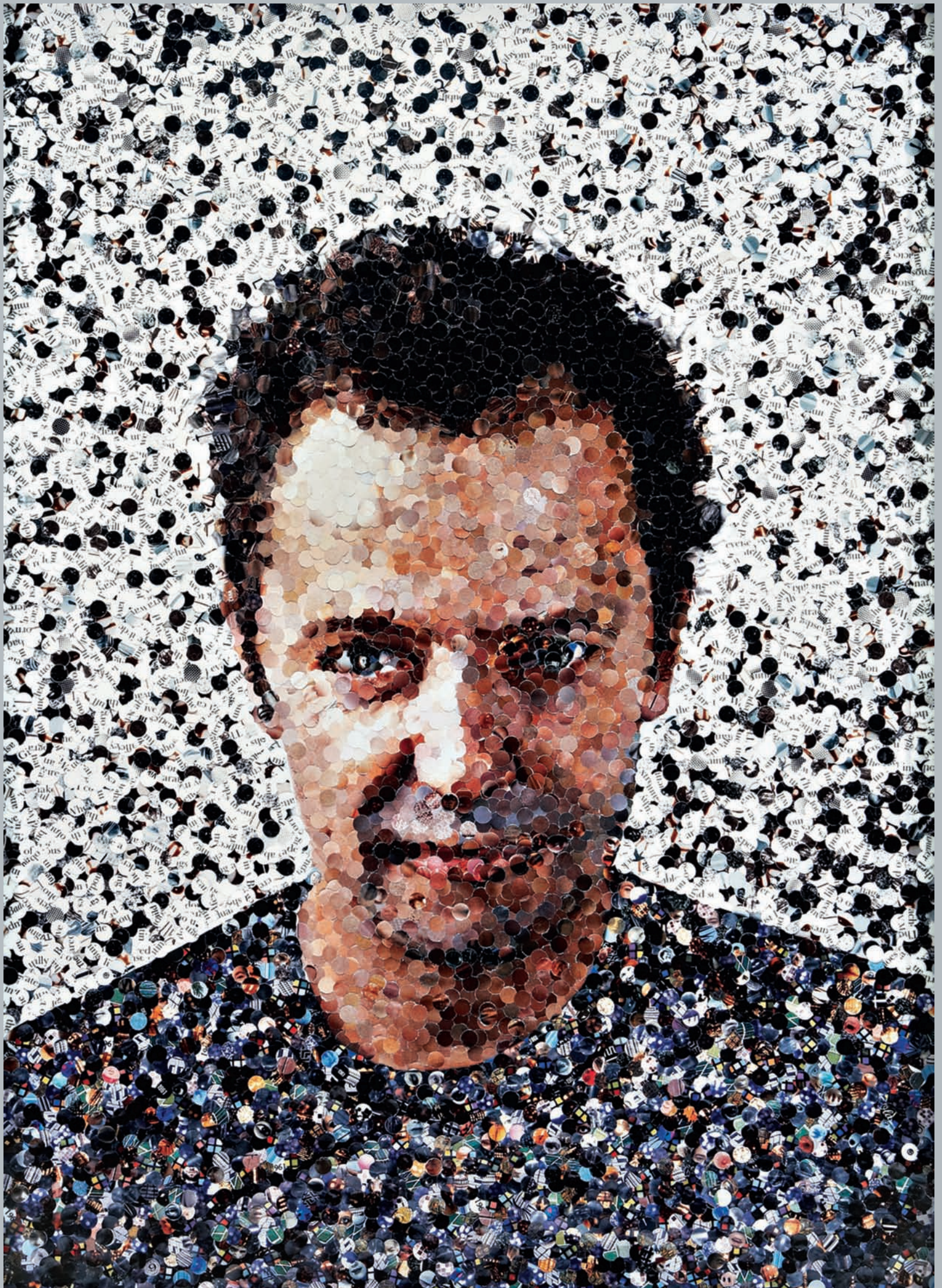
In his *Pictures of Magazines* series, Muniz actively joins in a discussion that has been ongoing since the very invention of photography: How does the widespread use of reproducible images affect our ability to intimately interact with their subjects? Have the effects of technology and photography in popular culture made us immune to an image's aesthetic power? Art theory has long been rife with debates about the impossibility of initiating a powerful visual connection with an audience desensitized to imagery. Through *Pictures of Magazines*, Muniz firmly disagrees. He argues that the acts of looking and interpreting what we see are at the forefront of what makes us human. Looking is among the most instinctive and natural of all human actions.

Pictures of Magazines thus exemplifies the artist's foray into the science of visual observation and its creative manifestations. The series is a study on perception and its many variations, and it seeks to challenge each viewer's levels of absorption and engagement. In creating each work, Muniz cut out thousands of circular fragments of glossy magazine pages using a hole-puncher. Each work took one to three months to complete as he painstakingly arranged the magazine fragments into colorful mosaics that, on the whole, form recognizable portraits and still-lives. Echoing the pointillist master Seurat, Muniz treads a delicate line between geometric

abstraction and contemporary representation, using minuscule circles to create expressive images that engage viewers on a myriad of levels.

The present lot, *Self-Portrait*, presents the artist as creator, subject and viewer. He encourages us to look long and hard at an image that is composed of thousands of others, and yet one which also consists of a single entity. Muniz smiles at us as we interpret the visual landscape he has created, prompting us to realize that the wonders and capabilities of the eye are inexhaustible, regardless of the countless images and magazine pages we encounter every day. Muniz's viewers are the opposite of desensitized—as we encounter his gaze, we are energetically deciphering his expressive message within the vibrant materiality of his craft.

Some of Muniz's other subjects in *Pictures of Magazines* include celebrities such as Brazilian soccer legend Pelé and ex-president Luiz Inácio Lula da Silva, whose portraits are already deeply etched in popular memory. However, through his technique and conceptual approach, Muniz subverts our ability to readily recognize the works' subjects by offering us countless visual choices. If we view *Self-Portrait* from up close, it becomes a colorful abstract setting, replete with innumerable shades, forms, and tonalities. Stepping back, the indelible figure of the artist materializes before our eyes, and we realize that the subject of Muniz's creation is determined entirely by our level of engagement with it. The very nature of the work changes depending on our point of view. Its large scale aids in this purpose—it enables us to experience it in a plurality of ways, allowing for great freedom of interpretation. Content and meaning are the result of a collaborative process between an artwork and its audience. *Self-Portrait* is a dynamic center of exchanges, and Muniz's lesson is the ultimate reversal: the true subject of this portrait is not the artist, but rather the perceptive interplay between images and viewers.



14 **VIK MUNIZ** BRAZILIAN b. 1961

La Dolce Vita (from *Pictures of Chocolate*), 1998

dye destruction print

60 x 40 in. (152.4 x 101.6 cm)

Signed and dated "Vik Muniz 1998" on a label accompanying the work. This work is number two from an edition of three plus three artist's proofs.

Estimate \$30,000-40,000

PROVENANCE

Galleria Sperone, Rome

Private Collection

LITERATURE

P. Corrêa do Lago, ed., *Vik Muniz: Complete Works 1987-2009 Catalogue Raisonné*, Sao Paulo, 2009, p. 244 (illustrated)

What I want to be able to do is to change the lives of people with the same materials they deal with every day.

Vik Muniz quoted in: C. Kino, "Where Art Meets Trash and Transforms Life", *The New York Times*, October 24, 2010, p. AR23



15 **HÉLIO OITICICA** BRAZILIAN 1937-1980

Metaesquema 169, 1958

gouache on cardboard

11 3/4 x 12 7/8 in. (30 x 32.9 cm)

Signed and titled by César Oiticica on the reverse. This work is accompanied by a certificate of authenticity signed by César Oiticica.

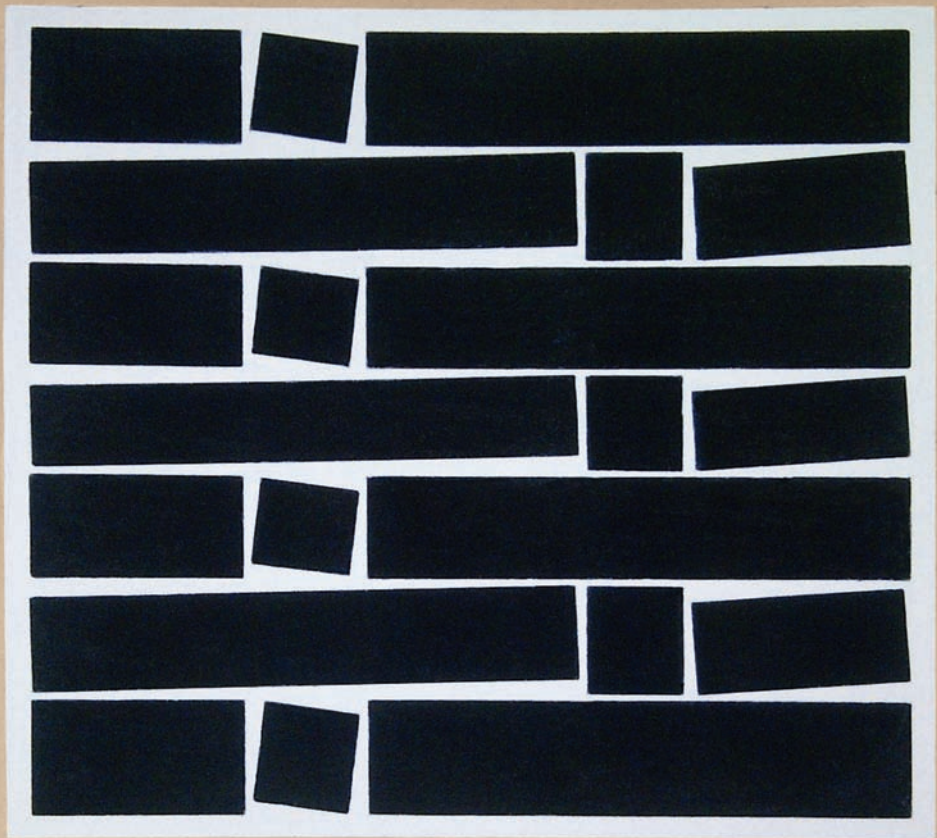
Estimate \$180,000-220,000

PROVENANCE

Private collection, Brazil

Hélio Oiticica is widely regarded as one of the most significant and influential figures of Brazilian art. His monumental legacy spans a wide range of styles, philosophies, and conceptual approaches, demonstrating his boundless originality and life-long experimental impulses. Oiticica's leading role in his country's avant-garde artistic movement developed throughout decades of drastic socio-cultural changes and growing political unrest. Consequently, he developed a strong interest in the dynamic relationship between art and society, questioning art's place and function in its human environment. As Oiticica shifted between aesthetic codes and pictorial mechanisms, his work reflected these paradigm shifts in art's role with relation to its viewer.

At the onset of Oiticica's career, the Brazilian artistic landscape was dominated by a fervent adherence to realism and representation. The overarching influence of the Mexican muralists was felt far and wide, prompting a younger generation of artists to seek out new visual languages and means of expression. Oiticica was at the forefront of these efforts, and throughout the 1950s and 60s he experimented with divergent theories and artistic affiliations, such as Grupo Frente and Neo-Concretism. The Grupo Frente artists were united in their rejection of figurative and nationalist art, leading many of their members to champion the aesthetic vocabulary of geometric abstraction. Closely linked to the global Concrete movement, they stripped art from any lyrical or symbolic connotations, believing that art should have no meaning other than color, line, and plane.





Hélio Oiticica outside Whitechapel Art Gallery, London, 1969

After several years of celebrated exhibitions and great intellectual interaction, some artists began to drift away from these Concrete norms, developing an interest in the subjective and individual experience of art. These artists, who became known as the Neo-Concretists, championed a focus on the freedom of the expressive act. With Oiticica as one of its main proponents, the Neo-Concrete movement highlighted the creative potential of the artist and the incorporation of the spectator in the interpretation of the work. Instead of relying on empiricism and objectivity, they uphold the artwork's energetic and transformative nature, encouraging the viewer to actively engage and experience it in dynamic ways.

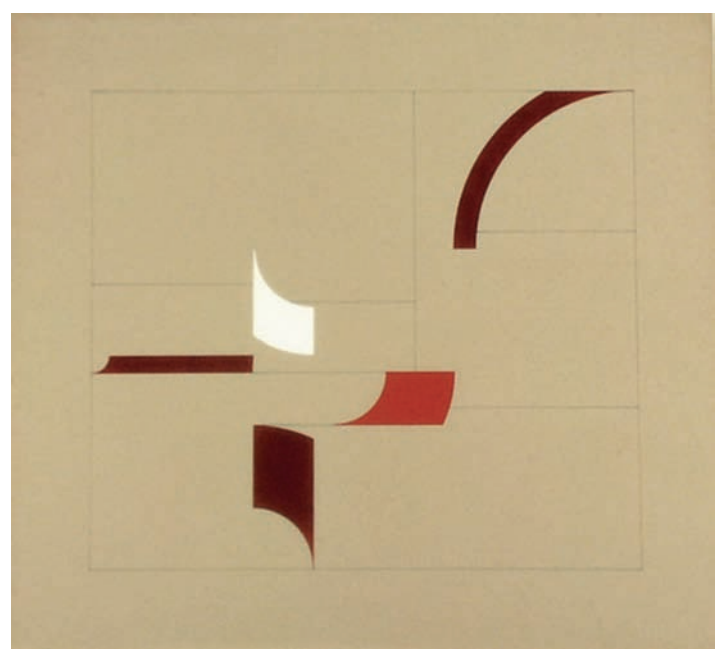
Oiticica created his *Metaesquemas* between 1957 and 1958, that is, in the period between his Grupo Frente and Neo-Concrete affiliations. They embody his inquisitive mind and exploratory spirit during this time, when he was sifting through varying influences and perspectives in order

to arrive at his own unique artistic outlook. Oiticica coined the term *Metaesquema* as a means to describe a work that, although schematic (*esquema*) in its formal development, is still open to the subjective interpretations inherent to metaphysics (*meta*). Oiticica was aware that artworks are objects that exist in time and space, and as such they are subject to viewers' heterogeneous experiences of reality.

When looking at the *Metaesquemas*, our attention is immediately drawn to the geometric qualities of the composition. We are confronted with squares and rectangles on a plane, a strong visual link to the Grupo Frente ideologies. However, on closer inspection, we realize that the geometric shapes are not exactly aligned with each other. The partial dislocations that separate each shape expand the planar surface into the realm of subtle movement and subjective experience. Oiticica's *Metaesquemas* are dynamic compositions replete with both formalism and suggestion, articulating the complex and vibrant relationship between art and viewer.



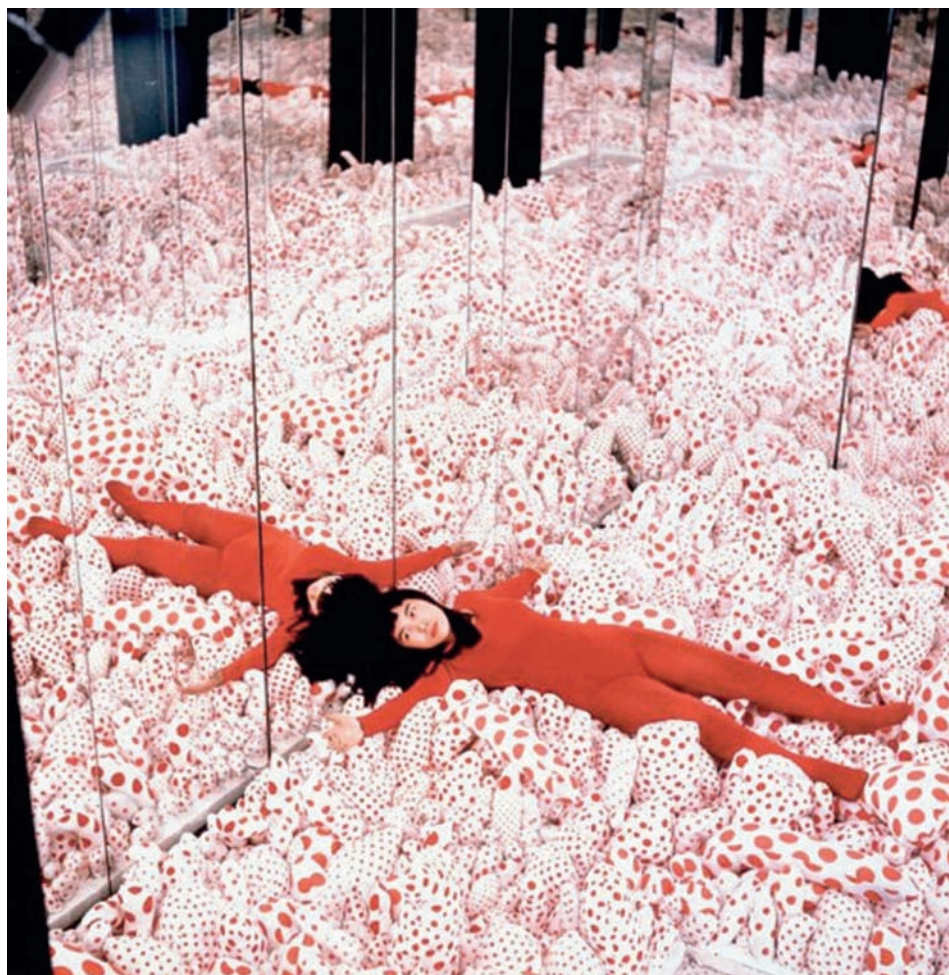
Hélio Oiticica, *Grand Núcleo*, 1960-1966.
© 2012 Projeto Hélio Oiticica



Hélio Oiticica, *Metaesquema 179*, 1957.
© 2012 Projeto Hélio Oiticica



Hélio Oiticica, *Eden*, 1969 (installation view at Whitechapel Gallery, London, 1969)
© 2012 Projeto Hélio Oiticica



Yayoi Kusama, *Infinity Mirror Room (Phalli's Field)*, 1965 (installation view and performance at Castellane Gallery, New York)

16 **HÉLIO OITICICA** BRAZILIAN 1937-1980

Metaesquema 179, 1958

gouache on cardboard

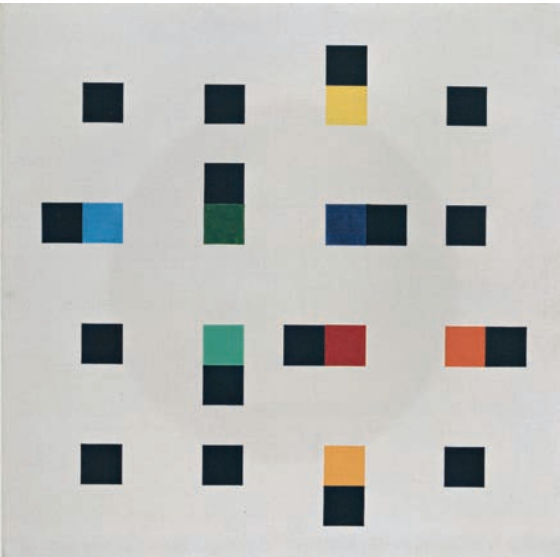
11 3/4 x 12 7/8 in. (30 x 32.9 cm)

Signed, titled, inscribed, and numbered by César Oiticica "Cesar O Projeto Ho N. 459 MET 179" on the reverse. This work is accompanied by a certificate of authenticity signed by César Oiticica.

Estimate \$250,000-350,000

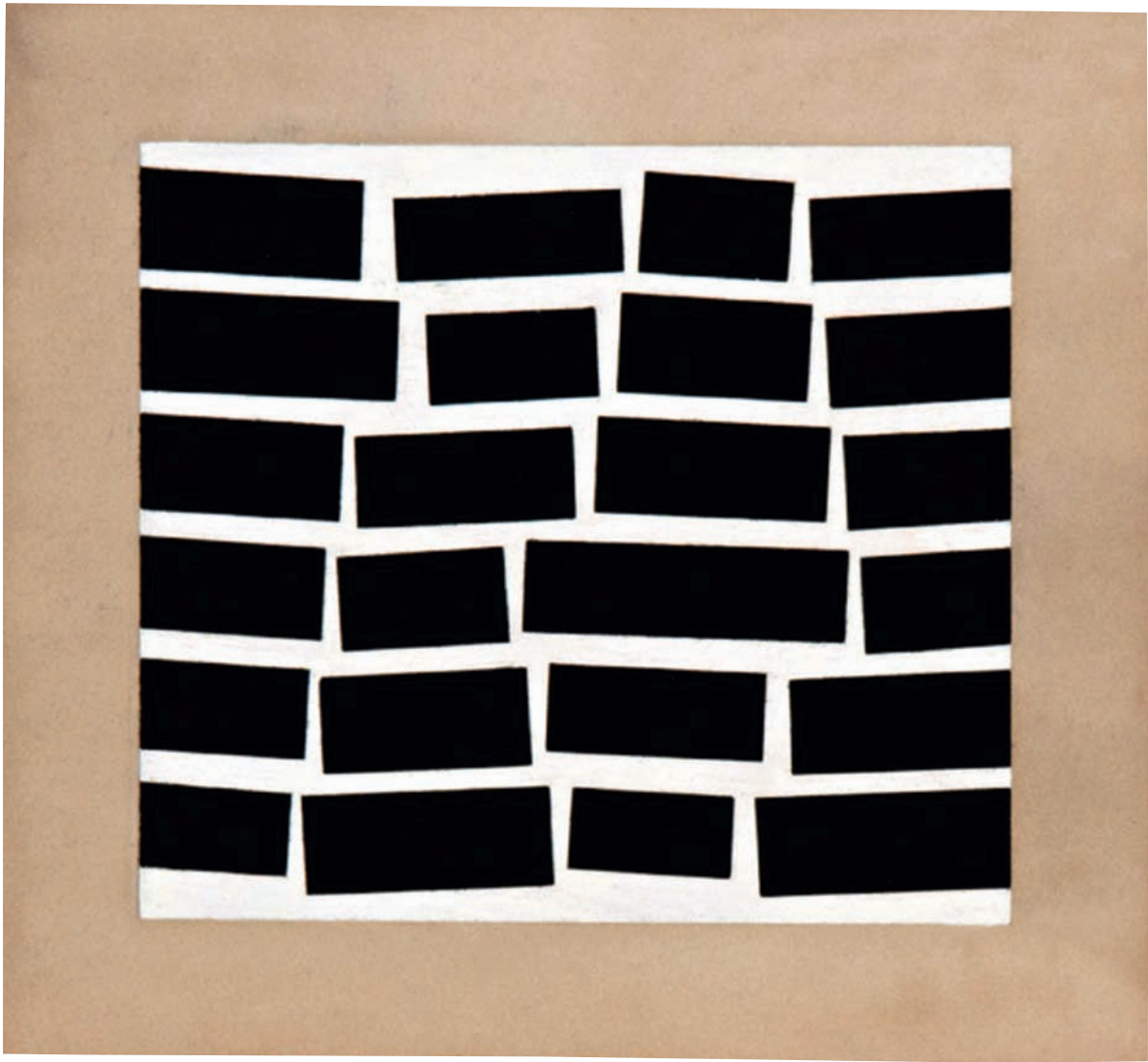
PROVENANCE

Private collection, Brazil



Max Bill, *Bunte Akzente*, 1946

© 2012 Artists Rights Society (ARS), New York / ProLitteris, Zürich



17 **MARTHA BOTO** ARGENTINE 1925-2004

Relations à rythmes opposés, 1966

adhesive strips on Plexiglas, on a motorized painted wood and Plexiglas base,
with electrical wiring

45 3/4 x 33 1/2 x 11 7/8 in. (116.2 x 85.1 x 30.2 cm)

Estimate \$40,000-60,000

PROVENANCE

Atelier Martha Boto, Paris, 2006

EXHIBITED

Paris, Galerie Denise René, *Martha Boto*, February 11- March 20, 1969

LITERATURE

M. Ragon, *Martha Boto*, Galerie Denise René, Paris, 1969, p. 24 (illustrated)



Carlos Cruz Diez, *Transchromies à 4 Elements B*, 1965-2010 (three alternate views)
© 2012 Artists Rights Society (ARS), New York / ADAGP, Paris



18 **MIRA SCHENDEL** BRAZILIAN 1919-1988

Untitled, circa 1965

tempera and mixed media on wood

19 5/8 x 18 1/8 in. (50 x 46 cm)

Signed "MIRA" on the reverse.

Estimate \$120,000-180,000

PROVENANCE

Private collection of Lourdes Cedran, Sao Paulo

Galeria Brito Cimino, Sao Paulo

Celebrated as one of the most significant Brazilian artists of the 20th century, Mira Schendel's art represents the ideal marriage between philosophical and material engagement. Her life experiences as a young woman constantly on the move—from Zurich to Sofia, Sarajevo, Rome, and eventually Porto Alegre—ignited within her a profound interest in the concept of reality at its most basic level. As the ground beneath her shifted, she gradually became aware of the elemental concepts and connections that all humans share. According to her, human reality is composed of spatial relationships between forms that interact with each other in subtle yet powerful ways. She dedicated her life and career to exploring the world through colors, lines, planes, and materials, in hopes of revealing an all-encompassing dimension of reality.

Although Schendel lived in a time when Brazilian art was largely defined by artistic movements and collectives, her body of work remained overwhelmingly unique and individual. She was certainly interested in the ongoing debates about Neo-Concretism, which broadcasted a vision of art that had everything to do with the subjective and experiential. However, while her conceptual and intellectual approaches have various elements in common with the Neo-Concretes, Schendel was less concerned with turning her delicate forms into definable ideas. Each of her works represents a series of aesthetic and material interactions that are both unique and relatable. Her art ultimately answered to itself rather than to any specific movement or overarching philosophy.

Always driven by her intellectual curiosity, Schendel's body of work cannot be fragmented into stylistic periods or stages of specialization. She continuously revisited a wide array of mediums and devices,

maintaining an unfailingly experimental approach throughout her life-long practice. Working with tempera, oil, acrylic, paper, and Letraset, Schendel constantly forged an intimate relationship with her materials. She took great pleasure in the physical craft of art making, enjoying the touch of her materials and developing a special trust with their textures and applications. In doing so, she discovered that any given medium can be shown and experienced in different ways, depending on the formal relationships established within it. Her work in painting is representative of these efforts. Schendel's paintings vary greatly in formal content and technique, and yet they all share a common purpose: in them she seeks to isolate the most minimal interventions necessary to activate their spatial contexts and revolutionize the viewer's experience.

The present lot is an important example of Schendel's philosophy of art-making and artistic exploration. She delicately applied subtle layers of paint in varying directions, gradually superimposing them and building them up into a composition that is in dialogue with itself. Each brushstroke ignites the texture of the wood support, forever changing and radicalizing it. We are privy to the soft transitions between shades and textures that comprise an intricate and illuminating visual conversation. While the painting may seem abstract in style, to Schendel each brushstroke represents an individual form actively existing within a specific plane. They become independent from her unilateral creative action, and they almost seem to be emanating from the wood rather than from her brush. They are effervescently real, and there is a constant oscillation between fluidity and tension, between aesthetic subtlety and material concentration. As her viewers, we are invited to take part in this exchange that extends to all of Schendel's forays into form and space.



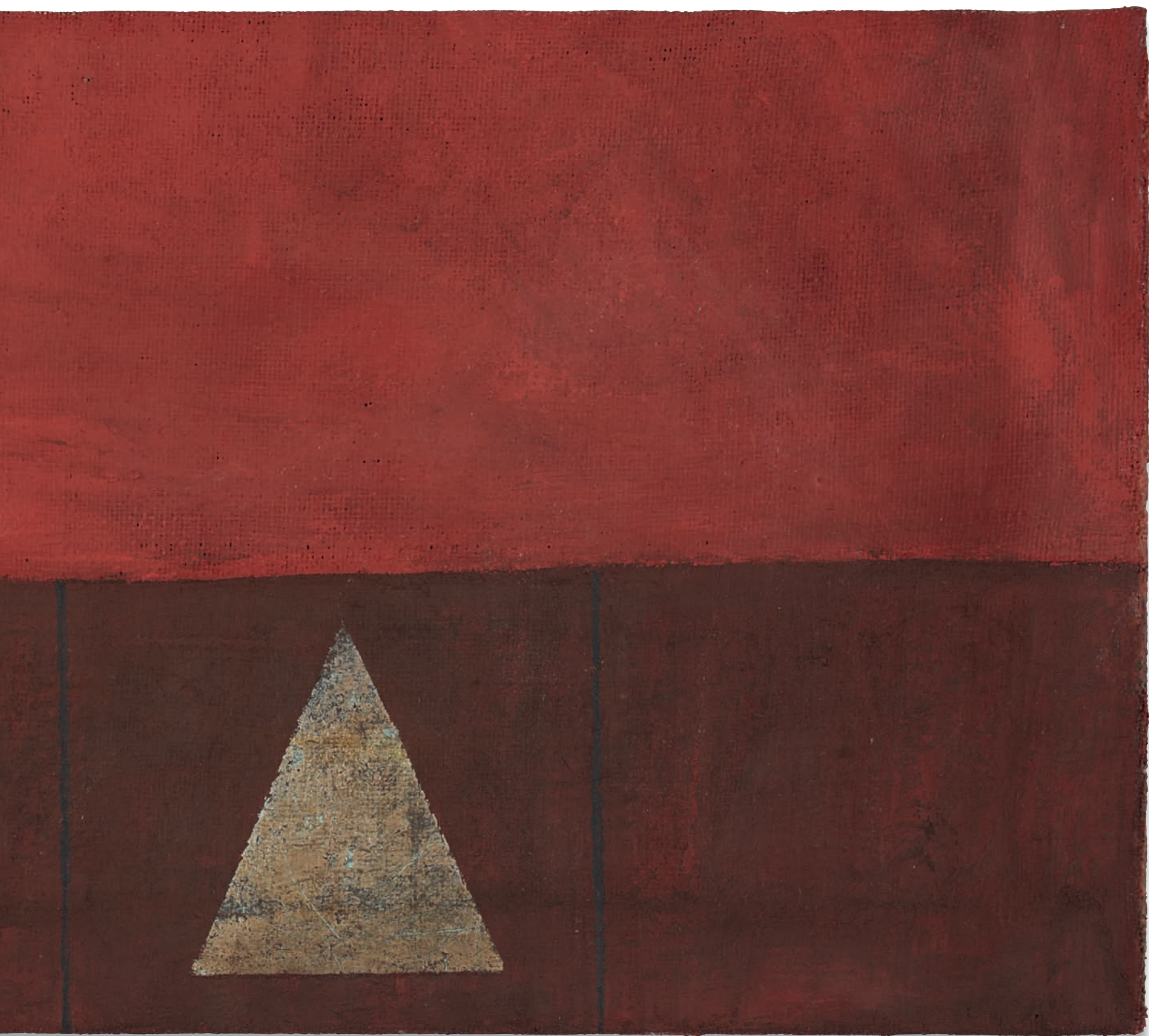
19 **MIRA SCHENDEL** BRAZILIAN 1919-1988
Untitled, 1955
tempera on burlap
15 x 23 7/8 in. (38.1 x 60.6 cm)
Signed and dated "Mira. MCMLV" on the reverse.

Estimate \$60,000-80,000

PROVENANCE

Gallery Daniel Buchholz, Munich





When we play with Bichos, we un-learn the traditional dialogue of artist/art and spectator, in which the spectator is synonymous with receptor. When the spectator or rather initiator plays with Bichos, he plays with life, he identifies himself with it, feeling it in its totality, participating in a unique and total moment, he exists. The gesture is not the gesture of the artist when he is creating, but it is the very dialogue of the work with the spectator.

—Lygia Clark, quoted in *Lygia Clark* (exhibition catalogue), 1998, p.122

20 LYGIA CLARK BRAZILIAN 1920-1988

Caranguejo (from the *Bichos* series), 1984

aluminum

Dimensions variable. Flat: 6 x 11 1/8 in. (15.2 x 28.3 cm)

Signed "Lygia Clark" and numbered two of 1,000 on a certificate of authenticity accompanying the work. This work is also accompanied by an original box and pamphlet on the *Caranguejo* edition. This work is number two from an edition of 1,000 and it is recorded in the Lygia Clark Archive.

Estimate \$30,000-40,000

PROVENANCE

Private Collection

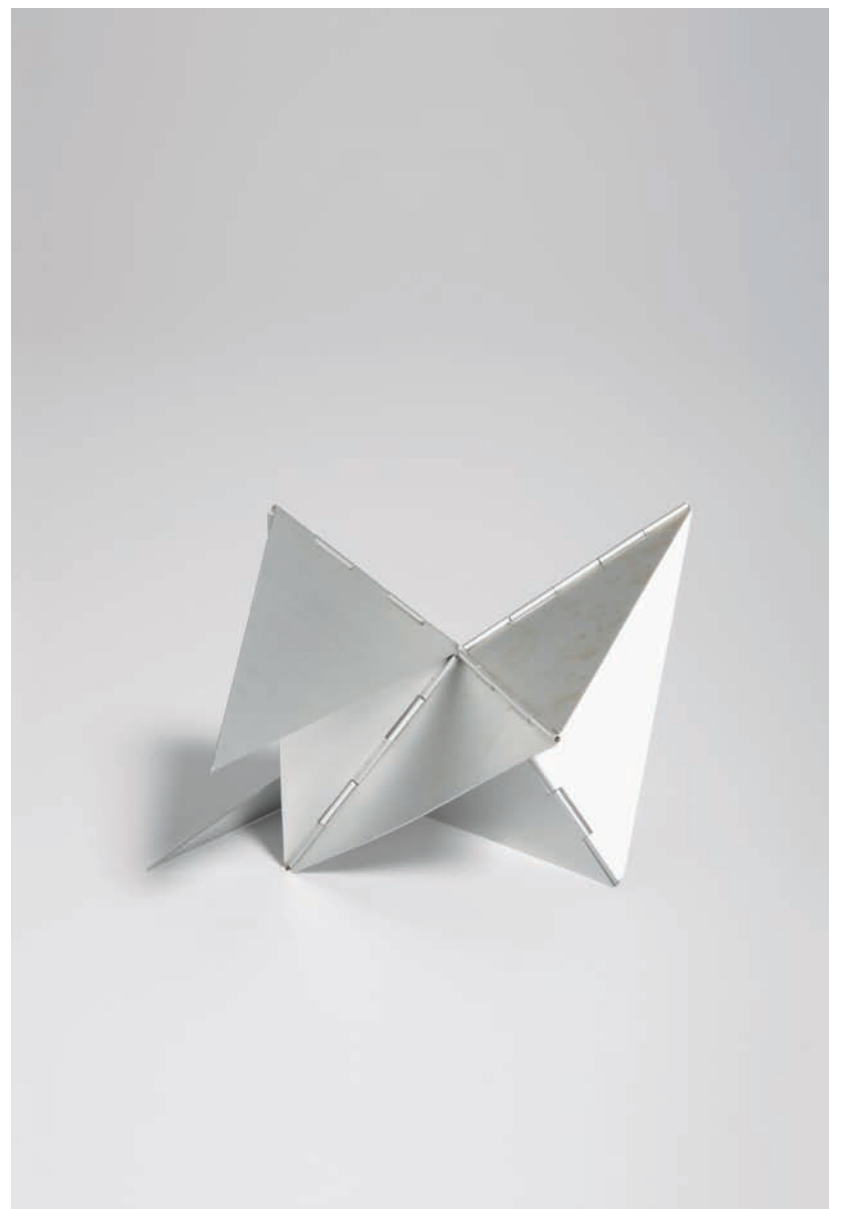
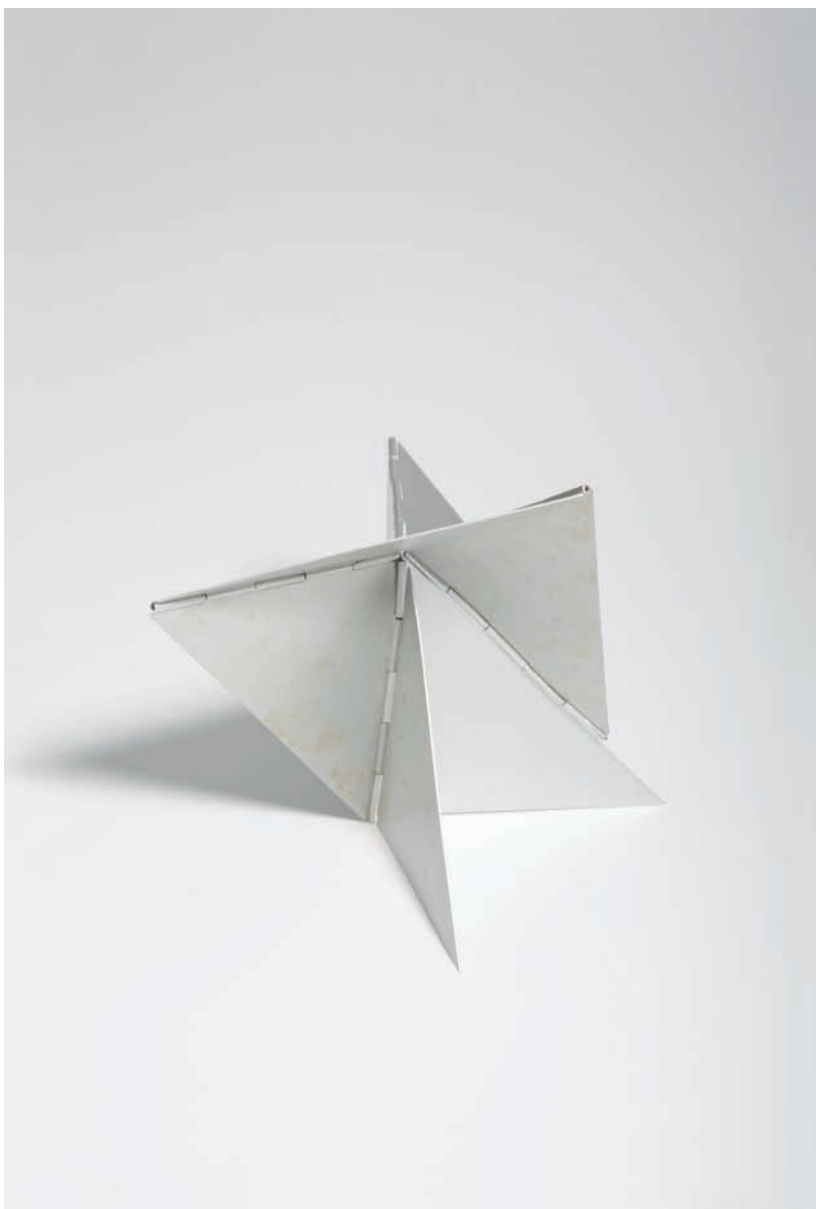
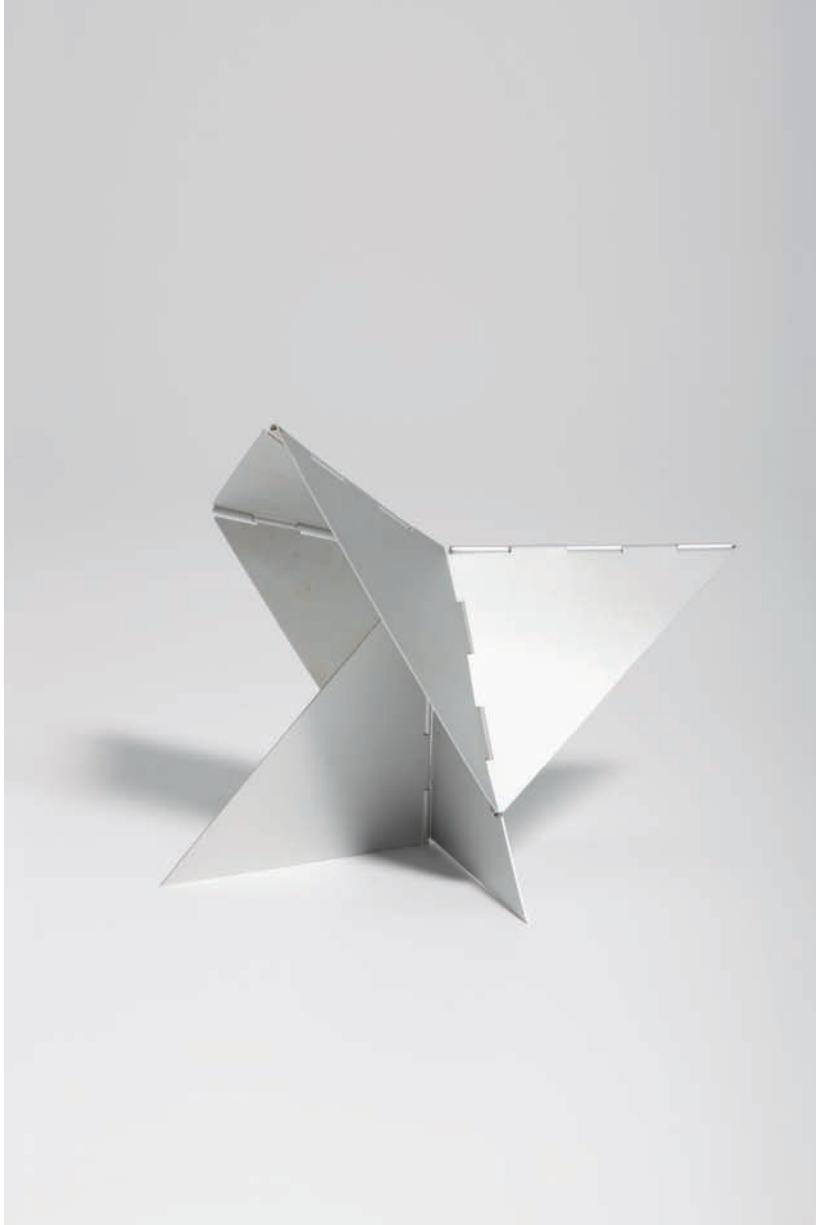
Widely regarded as one of the luminaries of Brazilian modern art, Lygia Clark was one of the founders of the Neo-Concretist group, an avant-garde movement that also included Hélio Oiticica, Lygia Pape and Ivan Serpa among its most active members. Strongly influenced by Marcel Duchamp and Dada, the Neo-Concretists defined art as a profoundly subjective and intuitive experience. They firmly adhered to the belief that an artwork should be continuously re-invented by its viewer.

Having studied in Paris with Fernand Léger and Arpad Szenes, Clark began her artistic career as a geometric abstract painter, initially focusing on monochromatic paintings. In the 1950s, she became interested in shattering the illusionist principles of traditional painting and challenging the concept of the picture as a realistic window into the world. Along with her Neo-Concretist counterparts, she sought to liberate the plastic arts from the confines of representation and turn art into a collaborative, expressive and powerfully instinctive experience.

Practicing the Neo-Concrete philosophy of art, Lygia Clark thought of spectators as participants whose mental and physical engagement would propel the object and viewer to become a single creative entity. Begun in 1959, Clark's *Bichos* synthesize the formal innovations of the Neo-Concretists and propose their radical vision for a new social role of art. By encouraging human interaction with these kinetic and geometric forms, art could become a multi-sensory experience, capable of influencing human life beyond the confines of the gallery space. To this end, Clark bravely harnessed the most elementary tools of visual language—form, color, line, and plane—and created malleable, three-dimensional objects that could be physically transformed with each viewer's participation. She turned light and form into bodies that re-materialized at every turn.

The *Bichos* are the best examples of her philosophy and artistic practice. The works are foldable, kinetic sculptures made of hinged aluminum sheets, and they embody Clark's efforts to expand the limits of traditional art and foster greater artistic engagement. The reflective surfaces charge the surrounding space, and the work is endlessly revolutionized as participants shift the angles of the sheets. Clark titled this overarching series *Bichos*—which means "bugs" or "creatures"—because of the works' vitally organic nature. The hinges that connect each aluminum plane in the sculptures are reminiscent of spinal columns, and they allow for movement and constant change. In its flattened state, the *Bicho* may look as if it could hang flat on a wall, but Clark intended these objects to be opened, folded, and reconfigured by her audience into a range of different shapes and dimensions. Ultimately, there is no right or wrong way to display a *Bicho*. Unlike traditional painting and sculpture, there is no determined front or back, inside or outside.

In 1984, the Rio de Janeiro Stock Exchange asked Clark to create a special edition of *Bichos*, in order to celebrate their major influence in Brazilian art and culture. She titled these new works *Caranguejos* (Portuguese for 'Crabs') to highlight their lively and dynamic nature. Among the very first *Caranguejos* made for this edition, the present lot appears to be crawling softly as the viewer shifts its shapes. It embodies Clark's encouragement to become one with her creation, and through her legacy we become active participants in the age-old dialogue between form, space, and spectator.



21 **SÉRGIO CAMARGO** BRAZILIAN 1930-1990

Untitled, 1971

painted wood

11 11/16 x 12 3/4 x 4 7/8 in. (29.7 x 32.4 x 12.4 cm)

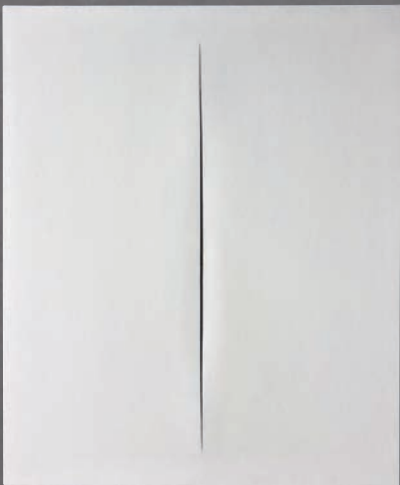
Signed, inscribed, and dated "Camargo Paris 71" on the reverse.

Estimate \$80,000-120,000

PROVENANCE

Gift of the artist to Mário Gibson Alves Barbosa

Private Collection



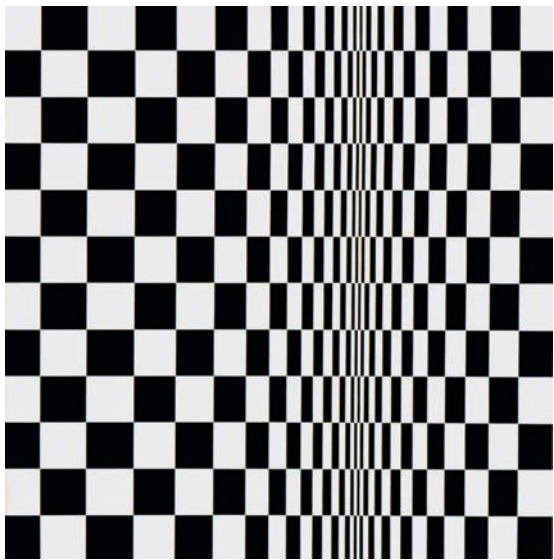
Lucio Fontana, *Concetto spaziale- Attesa*, 1964-1965
© 2012 Artists Rights Society (ARS), New York / SIAE, Rome



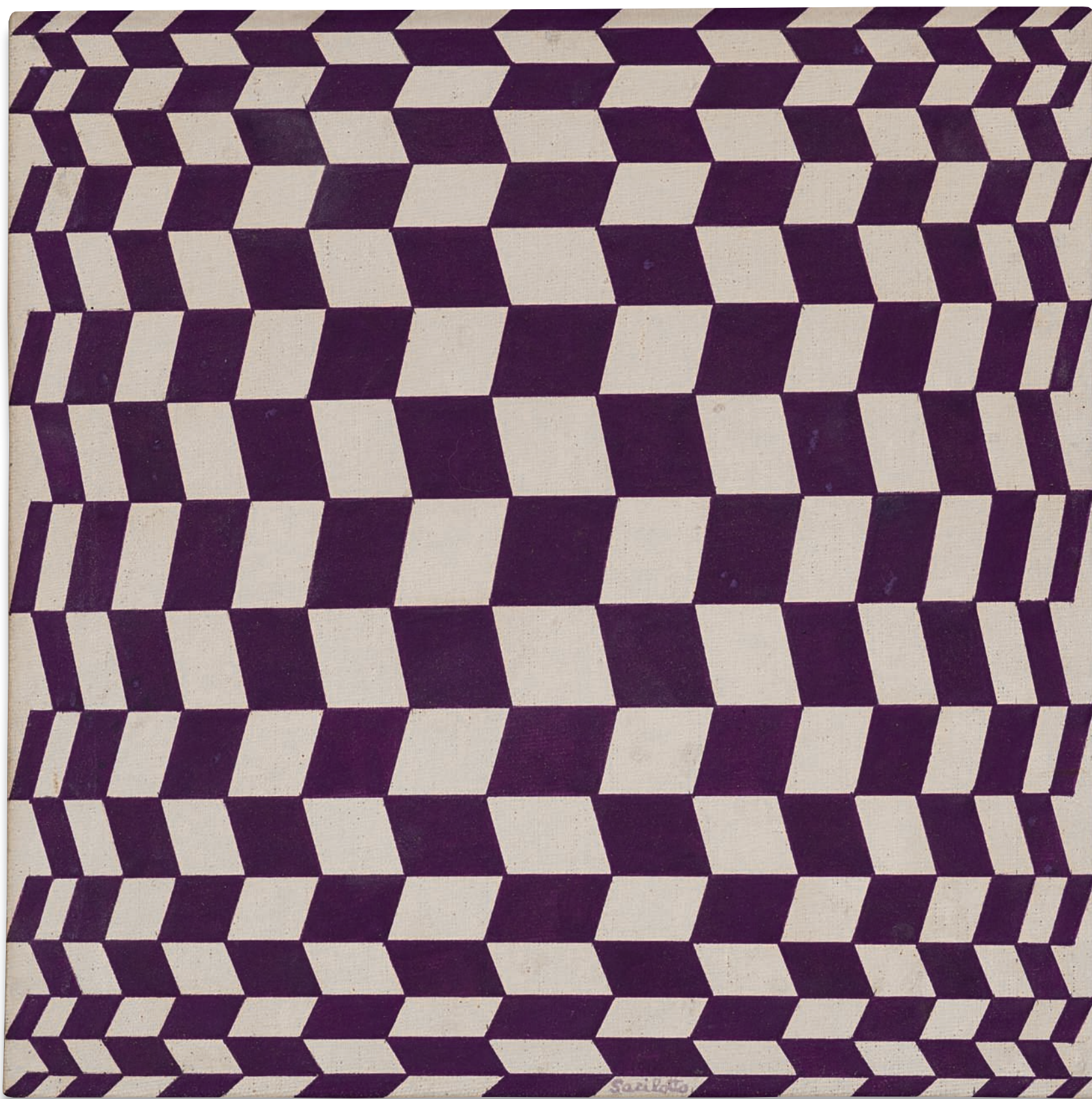
22 **LUIZ SACILOTTO** BRAZILIAN 1924-2003
Untitled (C 8351), circa 1980
tempera on canvas
7 7/8 x 7 7/8 in. (20 x 20 cm)
Signed "Sacilotto" lower edge. Also titled "419 C 8351" on the reverse.

Estimate \$35,000-45,000

PROVENANCE
Private collection, Sao Paulo



Bridget Riley, Movement in Squares, 1961
© 2006 Bridget Riley. All rights reserved.



23 **LUIZ SACILOTTO** BRAZILIAN 1924-2003

Untitled (C 8480), circa 1980

tempera on canvas

7 7/8 x 7 7/8 in. (20 x 20 cm)

Signed "Saciotto" lower left. Also titled and inscribed "455 C 8480 TÊMPERA 'RHODOPÁS'" on the reverse.

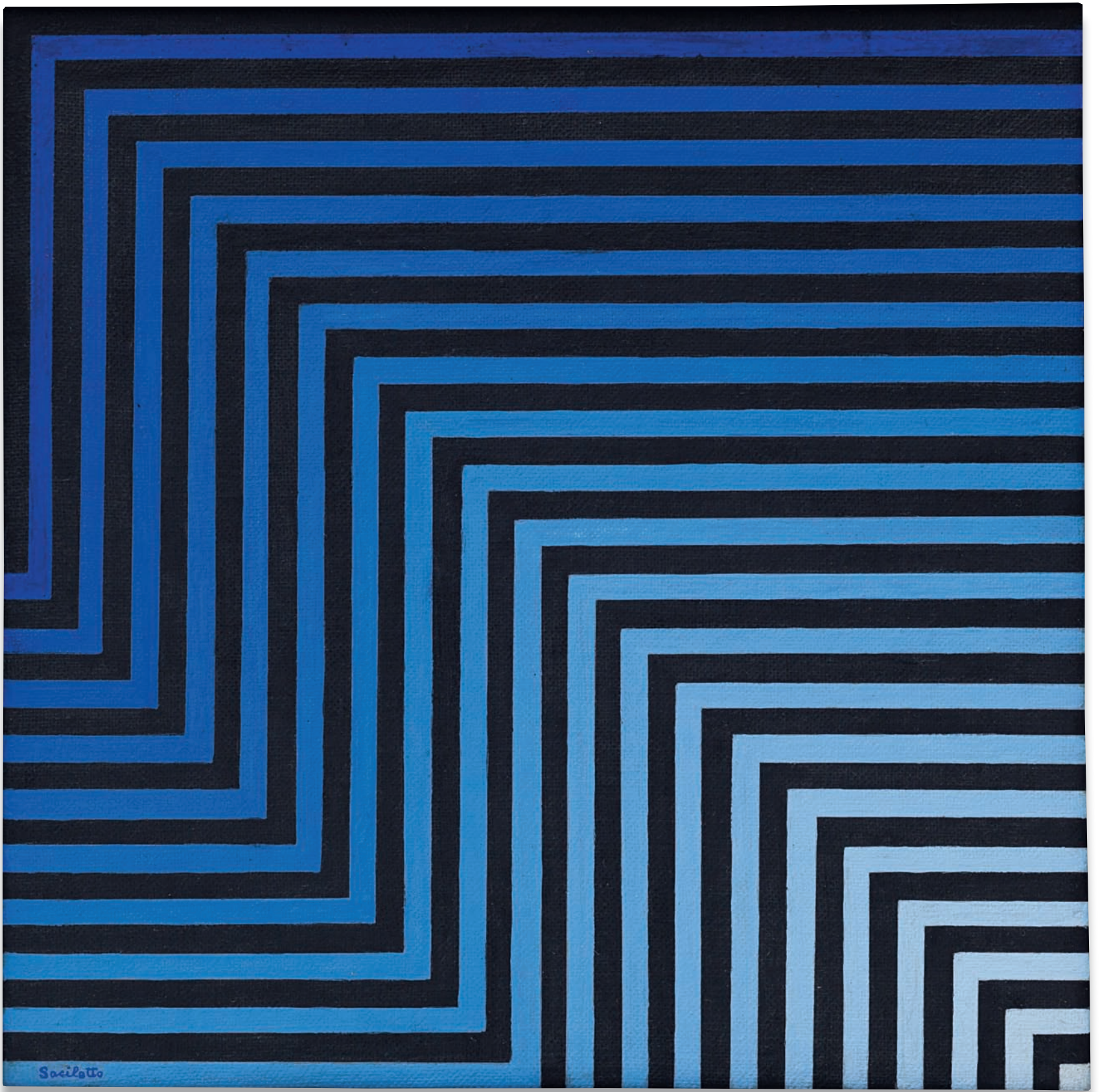
Estimate \$35,000-45,000

PROVENANCE

Private collection, Sao Paulo



Frank Stella, *Untitled*, from the portfolio *Ten Works x Ten Painters*, 1964
© 2012 Frank Stella / Artists Rights Society (ARS), New York

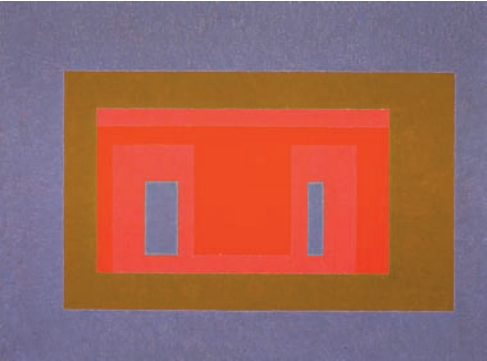


24 **ALFREDO VOLPI** BRAZILIAN 1896-1988

Fachada, circa 1950
tempera on canvas
9 1/2 x 13 in. (24.1 x 33 cm)
Signed "A. Volpi" on the reverse.

Estimate \$40,000-60,000

PROVENANCE
Private collection, Sao Paulo

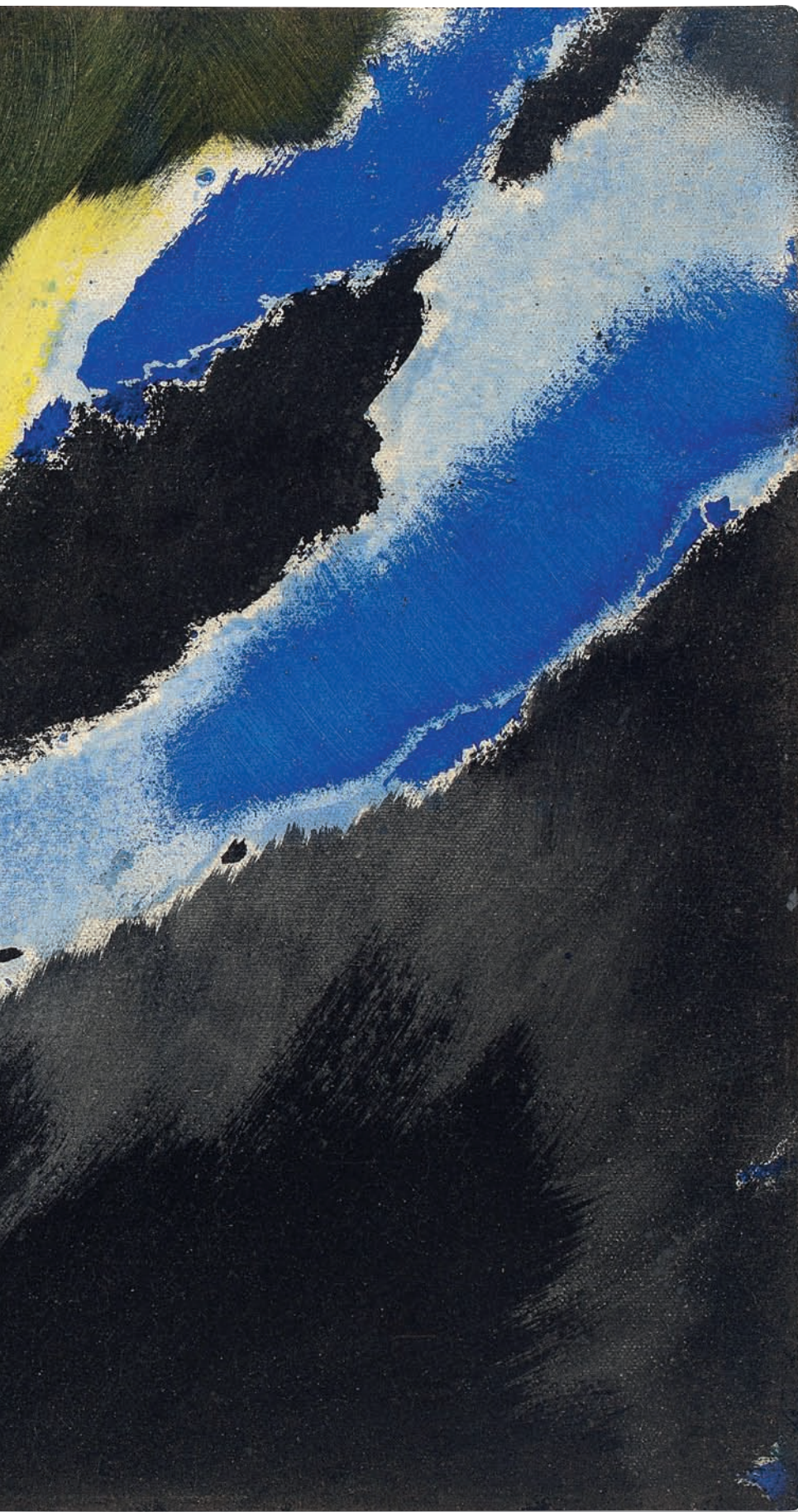


Josef Albers, *On Tideland*, 1947-1955
© 2012 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York









25 **IVAN SERPA** BRAZILIAN 1923-1973
Untitled, 1961
tempera on cardboard, mounted on panel
13 3/4 x 20 7/8 in. (35 x 53 cm)
Signed and dated "Serpa 61" upper left.

Estimate \$25,000-35,000

PROVENANCE
Private Collection

Even when I use blobs, I try not to consider myself an informal painter. They are part of a scheme, they reveal a constructive intention. The paintings from this period had rhythm, consistence, cohesion. They were a structure.

—Ivan Serpa quoted in: F. Werneck Barcinski, *Ivan Serpa*, Rio de Janeiro, 2003, p. 35

26 **ROBERTO MATTA** CHILEAN 1911-2002

Untitled, 1974

oil on canvas

40 1/8 x 39 3/8 in. (102 x 100 cm)

Initialed "RM" lower right. This work is registered at the Matta Archives under no. 74/51.

Estimate \$60,000-80,000

PROVENANCE

Alexander Iolas, Athens

Sale: Christie's, London, *Contemporary Art*, December 12, 1997, lot 214

Acquired at the above sale by the present owner

Roberto Matta is often cited as one of the most valuable contributors to the global Surrealism movement. While Surrealism sought to explore the reality behind dreams, fantasies, and the unconscious mind, Matta took it a step further and delved into the fantasies behind technological and scientific discoveries. He lived in a time of radical changes and unforeseen experimentation across a wide range of intellectual fields, which encouraged him to explore the associations between the human subconscious and our increasingly industrial global culture. Spending time in Latin America, Europe, and the United States enabled him to absorb and impart knowledge of a wide range of artistic and scientific levels of engagement. While remaining first and foremost a Surrealist, Matta's style and conceptual approach reveal a profoundly individual and creative spirit.

Born and raised in Chile, Matta migrated to Paris as a young man, where he fell into a job with Modernist architect Le Corbusier. As a result of his professional experience, he became intimately aware of the intricate dynamics between physical structures and ethereal beauty. He was soon introduced to Salvador Dalí and André Breton, who took note of his talent and encouraged him to take up painting. He gradually became an integral member of the Surrealist group, enthusiastically embarking on their exploration of movement, process, and the physical manifestations

of the subconscious. Moving to New York at the onset of World War II, Matta began to develop a methodology of painting that stemmed from a controlled use of accident. Paying close attention to his tumultuous and ever-changing surroundings, his work was born from his multidisciplinary education, as well as from the chaos he sensed in the current individual and collective mindset.

In the 1960s and 70s, Matta traveled a great deal between the Caribbean, South America, Egypt, and Europe, and his work during this time increasingly mirrors the global political situation. His paintings often reflect subtly abstract, technological structures engaging in aggressive acts of force. Incorporating his strong interests in psychological mystery and natural science, Matta's work gradually began to incorporate vortexes, geometric forms, and objects in dimensionless space. He worked with darker colors, often weaving unexpected shafts of sulphuric yellow light. The present lot is an iconic example of this period in the artist's career, and it epitomizes Matta's intellectual and artistic pursuits in his post-1940's practice. The viewer is welcome to join in Matta's vigorous exploration of color, as he intertwines delicately executed figures with wide brushstrokes that make up an abstract and energetically charged space. As such, *Untitled* showcases Matta's unique study of modern, industrial form in a timeless, Surrealist setting.



27 **ANTONIO DIAS** BRAZILIAN b. 1944

The Illustration of Art, 1974

adhesive tape and collage on lithograph, mounted on cardboard

15 3/4 x 27 1/2 in. (40 x 70 cm)

Signed "Antonio Dias" lower right. Also titled "The Illustration of Art" upper edge.

This work is unique.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist



John Baldessari, *What Is Painting*, 1966-1968

THE ILLUSTRATION OF ART



28 **CILDO MEIRELES** BRAZILIAN b. 1948

Untitled (from the *Brasília* series), 1977

oil pastel and acrylic on paper

27 1/2 x 19 5/8 in. (70 x 50 cm)

Signed and dated "Cildo Meireles 1977" lower left. Also signed and dated "Cildo Meireles 77" on the reverse.

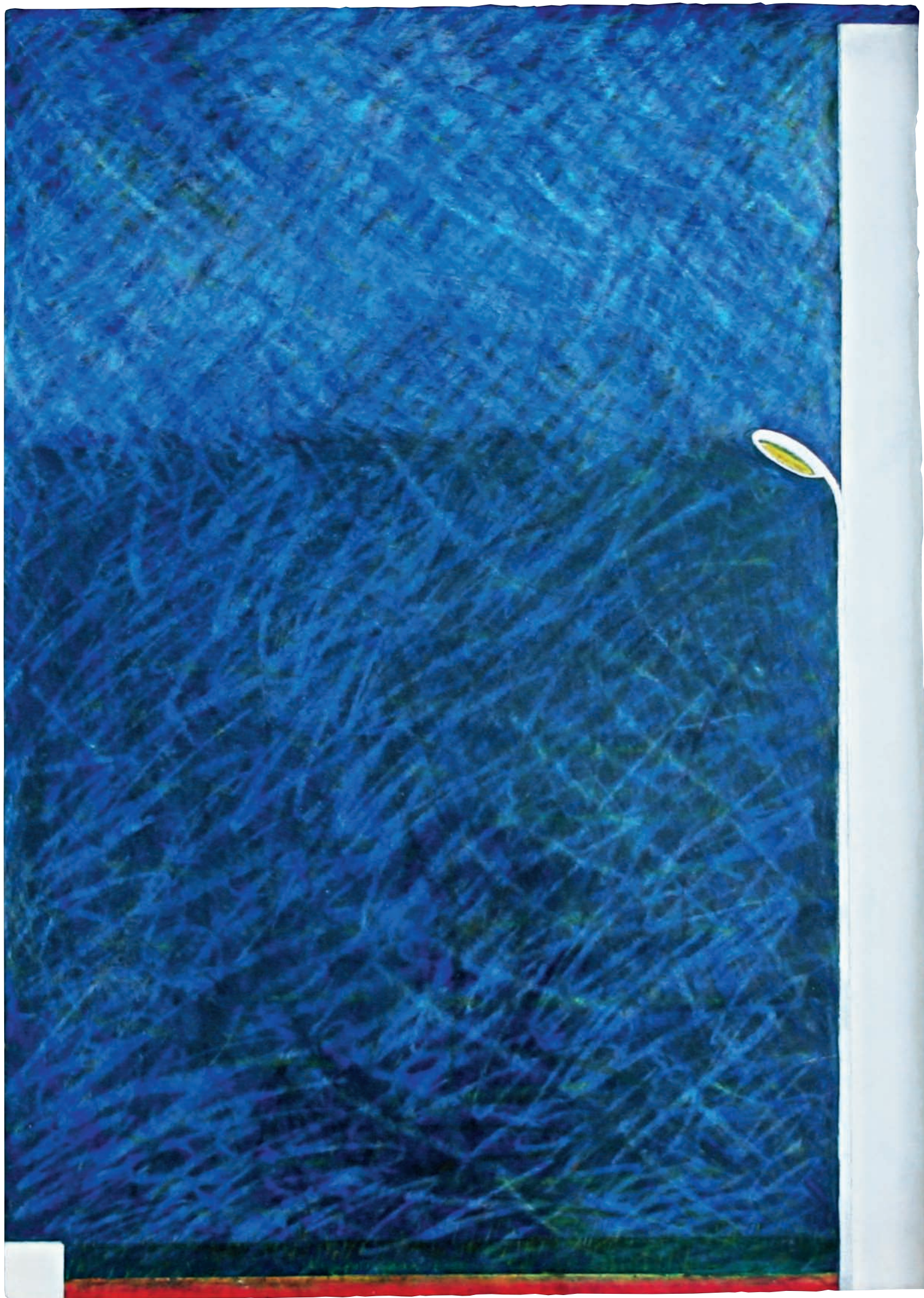
Estimate \$60,000-80,000

PROVENANCE

Private Collection

Drawing was never a conflict for me. It can be a scribbled reminder of something to be worked on later or an actual drawing, in the making of which the mind follows the will of the hand. Some drawings are related to planning—those are the architectural or technical drawings—as part of the process of formalizing an idea in a specific material or scale. But there are also drawings in which one marks or alters a surface, establishing a physical, corporal link with it. The gesture, the arch of the hand, the finger, the bone. Many of my drawings have that sense. The drawing also changes according to the way we attack it-- which can be through color rather than line.

—Cildo Meireles quoted in: F. Morais, *Cildo Meireles: Algum Desenho [1963-2005]*, Rio de Janeiro, 2005, p. 59



29 **CILDO MEIRELES** BRAZILIAN b. 1948

Untitled, 1976

oil pastel, acrylic, graphite, and wax pencil on paper

27 1/2 x 19 5/8 in. (70 x 50 cm)

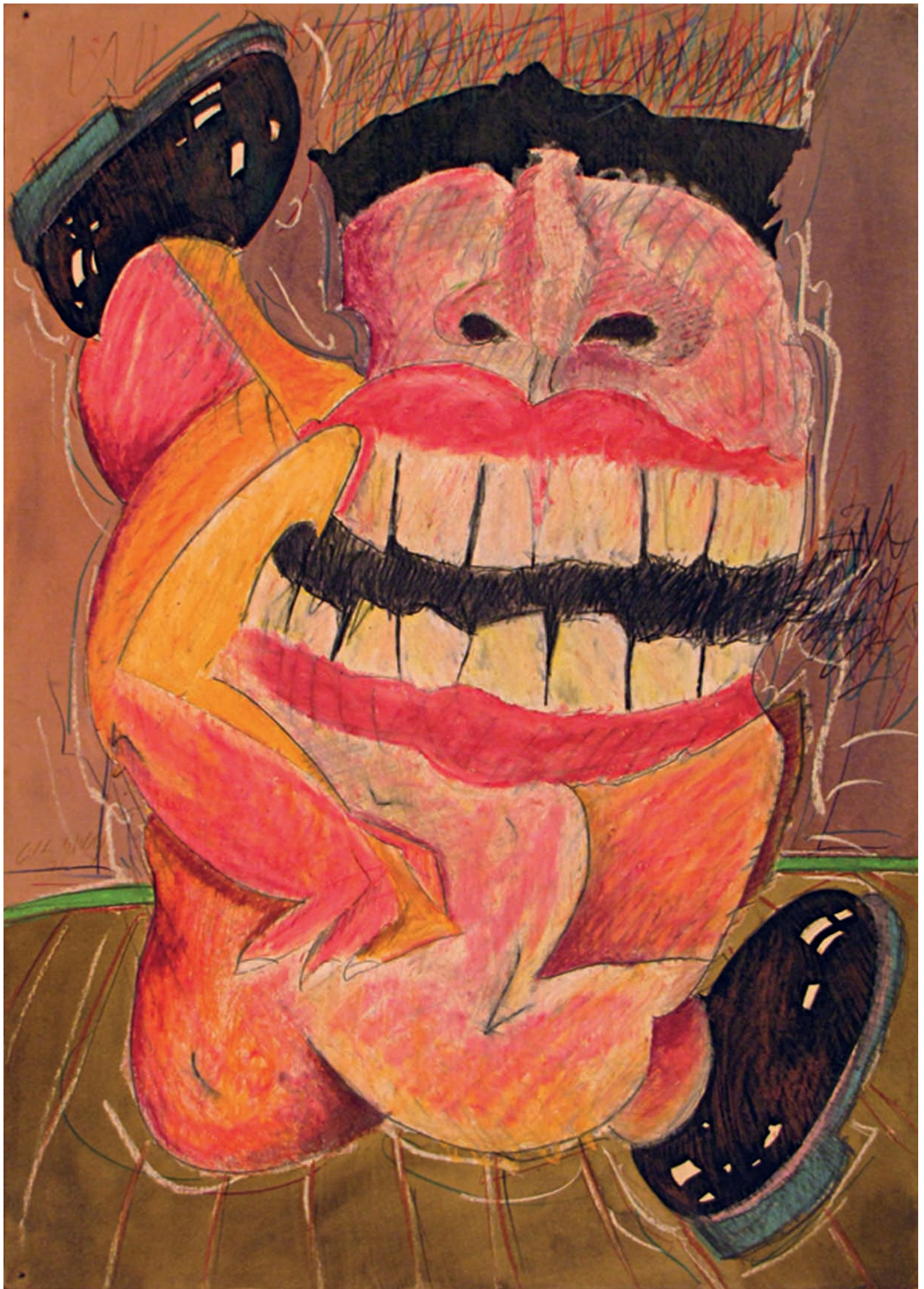
Signed and dated "Cildo Meireles 76" lower left.

Estimate \$60,000-80,000

PROVENANCE

Private Collection





30 **CARLITO CARVALHOSA** BRAZILIAN b. 1961

Untitled, 1984

oil on canvas

74 3/4 x 88 5/8 in. (190 x 225 cm)

Signed and dated "C Carvalhosa 84" lower right.

Estimate \$40,000-60,000

PROVENANCE

Galeria Subdistrito, Sao Paulo

Carlito Carlvahosa's artistic career began in the early 1980s, when he formed part of the celebrated *Casa 7* group. Carvalhosa, along with Nuno Ramos, Paulo Monteiro, Fábio Miguez, and Rodrigo Andrade, established a shared studio in a house in Sao Paulo, where they would hold joint exhibitions from 1982 to 1985. United by ties of friendship and a common aesthetic outlook, the artists developed a rich community of cultural and creative engagement. They experimented with a wide variety of media, from metal engraving to industrial paints, and became known for their profound commitment to intellectual and aesthetic discourse in an open and interactive environment. They held group shows at the renowned Subdistrito Gallery in Sao Paulo, as well as in the Museum of Modern Art of Rio de Janeiro, and in the 18th Sao Paulo Biennial. While their artistic practices remained largely separate from each other, they nonetheless shared crucial influences and artistic philosophies. Their work in painting owes much to German Neo-Expressionists such as Anselm Kiefer and Georg Baselitz, from whom they learned the power of large-scale deformation through color and technique.

Created during Carvalhosa's *Casa 7* years, the present lot is an important example of the group's aesthetic and conceptual approaches, which have since occupied a prominent place in Brazilian contemporary art history. *Untitled* is emblematic of Carvalhosa's pictorial achievements in innovative informalism. His all-encompassing forms lie somewhere between the exaggerated and the grotesque, marked by an adventurous desire for experimentation and freedom of expression. Like his *Casa 7* companions, he developed his compositions in a way that enabled him to test the limits of his materials' textures and physical capabilities, all the while remaining committed to figuration. In the present lot, paint is allowed to scatter and run, manifesting its liquid and uncontainable nature. Yet Carvalhosa is also interested in demonstrating the limitless potential of the painted image. His overblown forms and layered imagery suspend our spatial references, creating a visual experience of total immersion.



31 **NUNO RAMOS** BRAZILIAN b. 1960

Untitled, 1985

oil on canvas

43 1/4 x 51 1/8 in. (110 x 130 cm)

Signed and dated "2 85 Nuno" lower right.

Estimate \$35,000-45,000

PROVENANCE

Galeria Subdistrito, Sao Paulo



Philip Guston, *Couple in Bed*, 1977
© 2012 The Estate of Philip Guston



Botero is able to establish a sense of monumentality. The sinuous lines, the play of volumes, light and shade, a play of reflections, make his sculptures seem almost alive, with a feeling of perpetuum mobile. The combination of never-ending movement and eternal femininity imbue his sculptures with a dynamic plasticity.

–J. Sillevs, *The Baroque World of Fernando Botero*, New Haven, 2006, p. 246



32 **FERNANDO BOTERO** COLOMBIAN b. 1932

Lying Woman, 2009

bronze

6 1/2 x 21 3/8 x 8 1/2 in. (16.5 x 54.3 x 21.6 cm)

Signed and numbered "Botero 2/6" lower edge.

This work is number two from an edition of six.

Estimate \$180,000-250,000

PROVENANCE

Private collection, North America



33 **JOSÉ BEDIA** CUBAN b. 1959

Estupor del cubanito en territorio ajeno, 2000

acrylic on canvas

diameter: 94 in. (238.8 cm)

Signed and dated "Bedia 00" lower right. Titled "ESTUPOR DEL CUBANITO EN TERRITORIO AJENO" upper edge.

Estimate \$20,000-30,000

PROVENANCE

Private collection, New York



34 **ARMANDO MORALES** NICARAGUAN 1927-2011

Tenues, 1975

oil on paper

27 1/2 x 37 in. (70 x 94 cm)

Signed and dated "Morales/75" lower right.

Estimate \$80,000-120,000

PROVENANCE

Private collection, Colombia

Only after talking to him for many hours, in our diluted afternoons in Mexico, did I understand that Armando Morales did not fear anything. Moreover, I asked myself if he would have become a painter had he not been born and raised in Nicaragua, if his paintings would have been possible amidst a reality different from the phantasmagoria of his country of sea serpents and warriors, of never-ending deluges and clashes of love... By fortune he was born and raised there, within his own paintings, under the ineluctable sign of Capricorn.

—Gabriel García Márquez, *Armando Morales Under the Light of his Moon*, Cartagena de Indias, 1992, n.p.



35 **JULIO LARRAZ** CUBAN b. 1944

E Pluribus Unum, 2003

oil on canvas

39 3/8 x 51 1/8 in. (100 x 129.9 cm)

Signed "Larraz" lower right.

Estimate \$70,000-90,000

PROVENANCE

Marlborough Gallery, New York

Private Collection

Julio Larraz is widely regarded as one of the masters of contemporary realism. His skillful handling of paint and brush yields stunning compositions charged with vibrant color and complex formal relationships. They are often mysterious and conceptually puzzling in nature, prompting his viewers to actively decipher their hidden meanings and allusions. As the son of a newspaper publisher, Larraz has always been deeply interested in the machinations of human affairs. After moving to New York City in 1964, he began to draw political cartoons that were reproduced in the New York Times, the Washington Post, Vogue, among many other leading publications. Larraz's early professional accomplishments shed light on his talent for representation and suggestion, mechanisms that have come to define his successful career as a painter.

An important aspect of Larraz's work deals with the subtle ironies caused by particular social, cultural, and political relationships. The present lot exemplifies the artist's penchant for simultaneously illuminating and obscuring a social situation, imbuing it with a mystifying narrative that we are eager to decode. As we look at the woman in hopes of recognition, we are confronted with titillating shadows that hide part of her face, thereby rendering her identity a secret. Instead, Larraz's mastery of light and color draw our attention to the woman's luxurious jewels and elaborate dress, which, along with her town car setting, become the attributes that truly define her. We are gazing at a woman of high social standing and great financial power, whose inability to relate to those outside her position renders her distant and unrecognizable. Larraz's coup de grâce presents itself in the work's title—*E Pluribus Unum*, Latin for "out of many, one"—the longstanding motto that has come to define democracy, equality, and social inclusivity. Through his pictorial dexterity and thematic implications, Larraz encourages us to probe into the complexities of our social contexts, becoming critical thinkers in a multifaceted and contradictory human reality.



Lucian Freud *Queen Elizabeth II*, 2000-2001







Serya
1.1.65

31. oct to 4. nov 1997
Infoline: + 49 - (0) 30 - 88 55 16 46

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27 sept to 1 oct 2000

WHY HAVEN'T
YOU WRITTEN?

© Walt Disney Productions

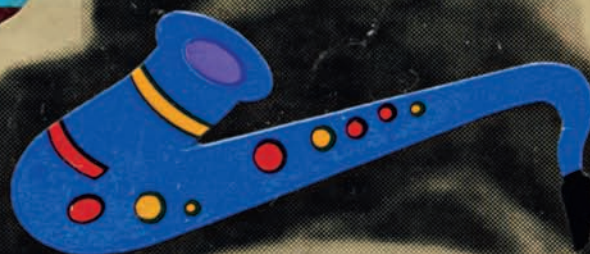


Edition

3/92
Basel

17.-22.6.1992

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22 MAY 2012 11AM NEW YORK

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LOTS 38-116

VIEWING

450 Park Avenue New York 10022

15 – 21 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm



38 **DR. LAKRA** MEXICAN b. 1972
Untitled (Imponente es), 2004
 ink on vintage magazine
 20 3/8 x 14 3/16 in. (51.8 x 36 cm)
 Signed "DR. LAKRA" lower right.

Estimate \$6,000-8,000

PROVENANCE

Matthew Marks Gallery, New York
 Private Collection

EXHIBITED

Boston, Institute of Contemporary Art; Puebla, Museo Amparo; Monterrey, Museo de Arte Contemporáneo; Mexico City, Museo de la Ciudad de México; *Dr. Lakra*, April 2010- March 2012, traveling exhibition



39 **ABRAHAM CRUZVILLEGAS** MEXICAN b. 1968
Preludios Europa,
wood, twine, metal rings, and leather
Dimensions variable. Approximately: 151 x 69 x 40 in. (383.5 x 175.3 x 101.6 cm)

Estimate \$10,000-15,000

PROVENANCE
The Breeder Gallery, Athens
Private Collection

EXHIBITED
Athens, The Breeder Gallery, *Abraham Cruzvillegas*, September 8- October 8, 2005

40



41



40 ANA MENDIETA CUBAN-AMERICAN 1948 - 1985

Untitled, 1981

gelatin silver print

image: 20 x 13 3/16 in. (50.8 x 33.5 cm)

sheet: 20 x 15 7/8 in. (50.8 x 40.3 cm)

Stamped "Ana Mendieta, Raquel Mendieta Harrington, Administratrix of The Estate" and numbered seven of ten on the reverse. Also stamped "Ana Mendieta, Raquel Mendieta Harrington, Administratrix of The Estate" and numbered seven of ten on a label affixed to the reverse of the backing board. This work is number seven from an edition of ten.

Estimate \$4,000-6,000

PROVENANCE

Galerie Lelong, New York
Private Collection

41 CARLOS BETANCOURT PUERTO RICAN b. 1966

Top of the Three Pointer (Vieques and Rincón Series), 2003-2004

metallic Lambda print

image: 20 x 26 5/8 in. (50.8 x 67.6 cm)

sheet: 25 3/4 x 32 in. (65.4 x 81.3 cm)

Signed "Carlos Betancourt" on the reverse of the backing board.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist



42 **CLAUDIA JAGUARIBE** BRAZILIAN b. 1955

Biblioteca (from *Quando eu vi* series), 2011

digital print mounted to Plexiglas

70 7/8 x 47 1/4 in. (180 x 120 cm)

This work is number two from an edition of three.

Estimate \$15,000-20,000

PROVENANCE

Baró Galeria, Sao Paulo



43 **JOSÉ TOIRAC** CUBAN b. 1966

Untitled (con Fidel) (from *Serie Gris*), 2004

oil on canvas

23 3/4 x 31 1/2 in. (60.3 x 80 cm)

Signed, titled, and dated "S/T (con Fidel) Serie Gris 2004 Toirac 04" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Mackey Gallery, Houston

Private Collection



44 **ALBERTO KORDA** CUBAN 1928-2001

Guerrillero heroico, 1960

gelatin silver print

image: 21 7/8 x 17 1/2 in. (55.6 x 44.5 cm)

sheet: 23 15/16 x 19 13/16 in. (60.8 x 50.3 cm)

Signed, titled, numbered, and dated "'Guerrillero heroico'- 5/3/60 Alberto Korda 12/20" lower edge. This work is number 12 from an edition of 20.

Estimate \$8,000-12,000

PROVENANCE

Couturier Gallery, Los Angeles

EXHIBITED

Los Angeles, Couturier Gallery, *KORDA*, 1998 (another example exhibited)

Grand Forks, José A. Figueroa North Dakota Museum of Art, *Alberto Korda*, 2001 (another example exhibited)

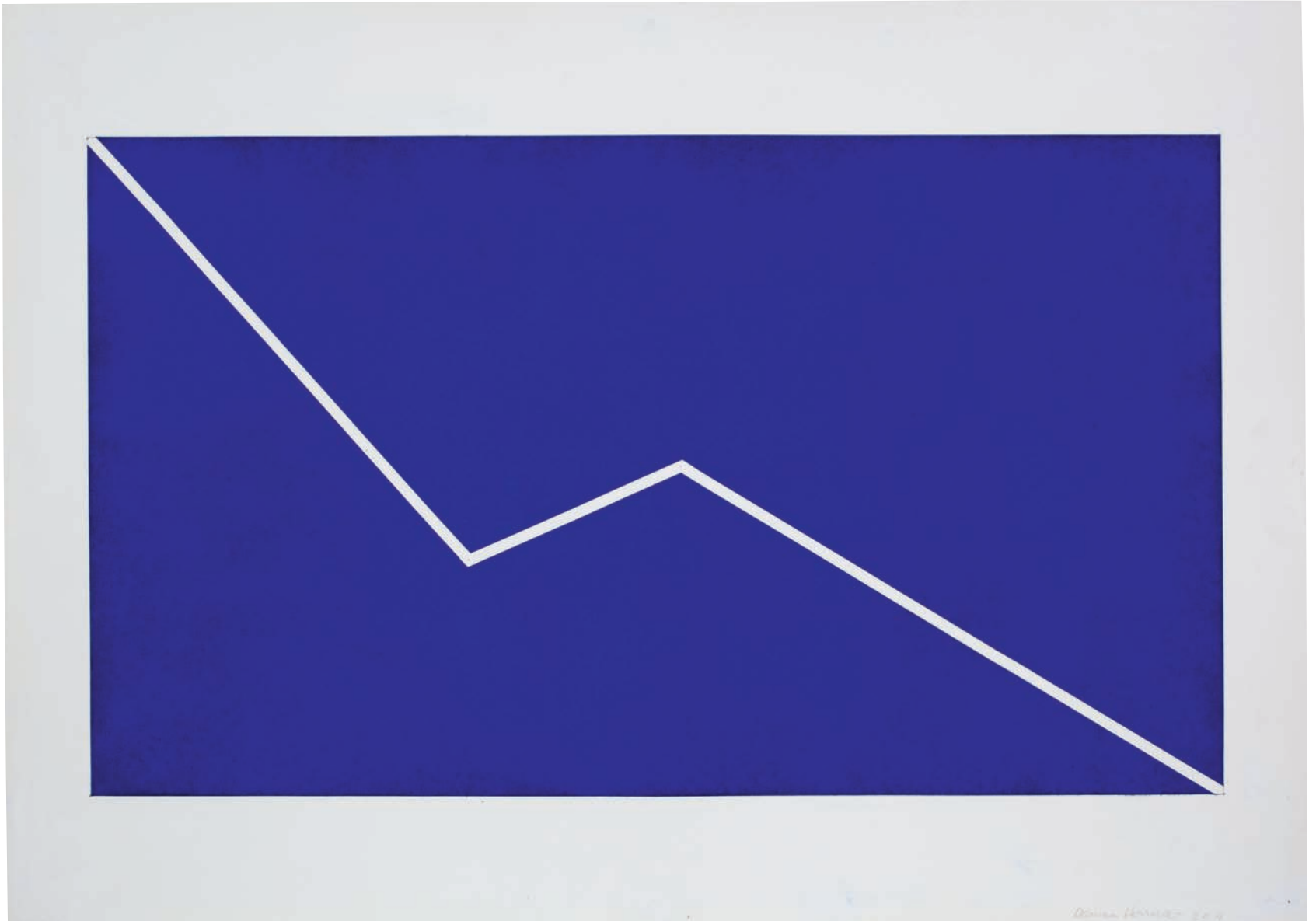
LITERATURE

C. Loviny and A. Silvestri-Levy, *Cuba: By Korda*, Melbourne, 2006 (illustrated on the cover)

M. Sanders and C. Vives, eds., *A Revolutionary Lens*, London, 2008 (illustrated on the cover)

Only my love of the straight line keeps me going.

–Carmen Herrera quoted in: D. Sontag, “At 94, She’s the Hot New Thing in Painting”,
The New York Times, December 20, 2009, p. A1



SOLD TO BENEFIT BAM (BROOKLYN ACADEMY OF MUSIC)
ON THE OCCASION OF ITS 150TH ANNIVERSARY

45 CARMEN HERRERA CUBAN b. 1915

Untitled, 2011

acrylic on paper

19 3/4 x 27 1/2 in. (50.2 x 69.9 cm)

Signed and dated “Carmen Herrera– 2011” lower right.

Estimate \$7,000-9,000

PROVENANCE

Gift of Brooklyn Academy of Music Trustee, Courtesy of Lisson Gallery, London and New York



SOLD TO BENEFIT BAM (BROOKLYN ACADEMY OF MUSIC)
ON THE OCCASION OF ITS 150TH ANNIVERSARY

46 **CARMEN HERRERA** CUBAN b. 1915

Untitled, 2011

acrylic on paper

19 3/4 x 27 1/2 in. (50.2 x 69.9 cm)

Signed and dated "Carmen Herrera-2011" lower right.

Estimate \$7,000-9,000

PROVENANCE

Gift of Brooklyn Academy of Music Trustee, Courtesy of Lisson Gallery, London and New York



47 **MARIA NEPOMUCENO** BRAZILIAN b. 1976

Untitled, 2007

nylon string

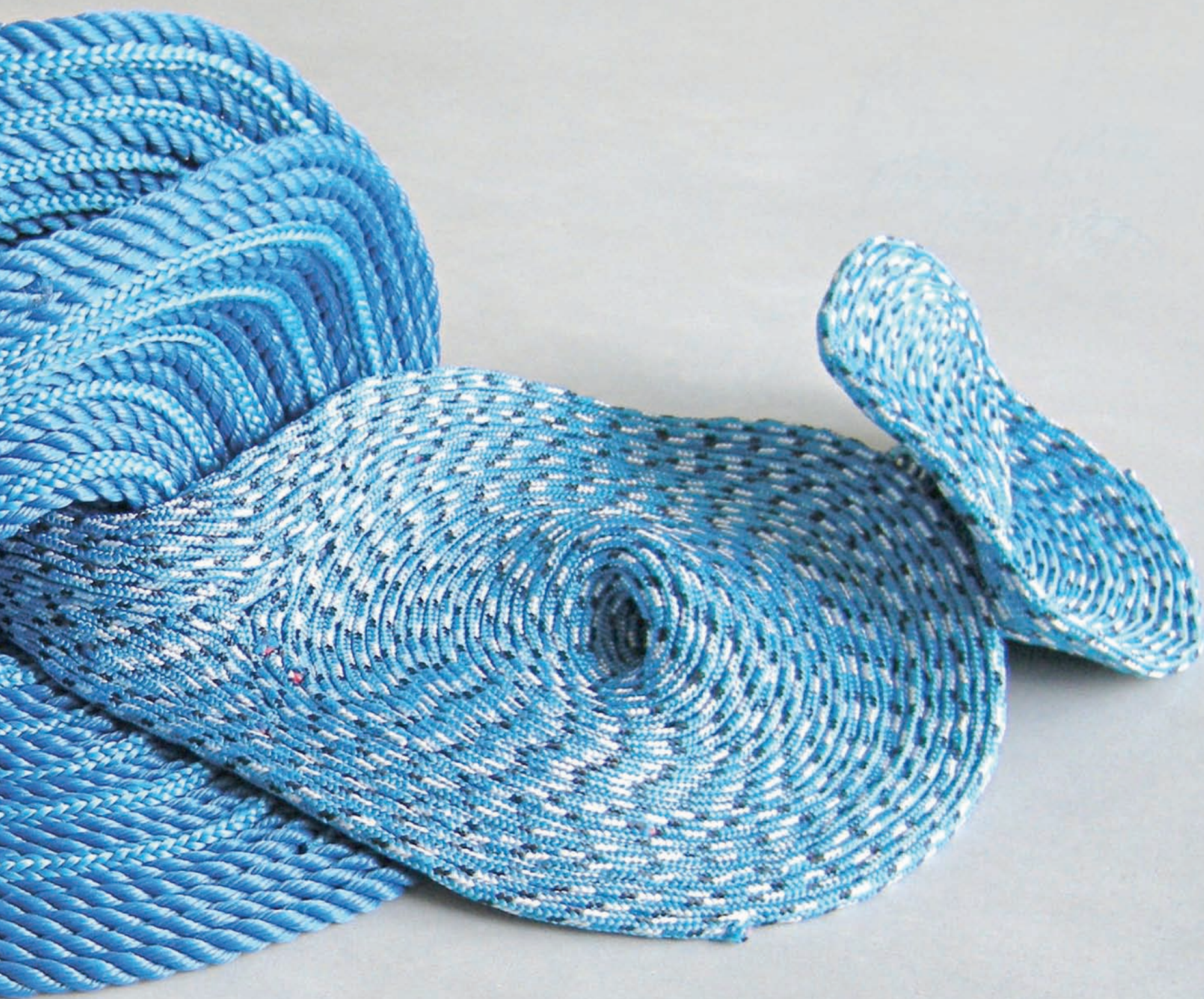
27 1/2 x 59 x 11 3/4 in. (70 x 150 x 30 cm)

Estimate \$10,000-15,000

PROVENANCE

A Gentil Carioca, Rio de Janeiro

Acquired from the above by the present owner in 2008





48 **FERNANDA BRUNET** MEXICAN b. 1964

Mis demonios "Canservero", 2011

acrylic on linen

63 x 79 in. (160 x 200.7 cm)

Signed, titled, and dated "'MIS DEMONIOS' 'CANSERVERO' 2011 FBRUNET"
on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Private collection, New York



49 **ARTURO HERRERA** VENEZUELAN b. 1959

Untitled, 1998

wool felt

82 1/4 x 63 3/8 in. (209 x 161 cm)

Estimate \$20,000-30,000

PROVENANCE

Sikkema Jenkins & Co, New York

Private Collection



50 **JORGE PARDO** CUBAN b. 1963
1230 (22), 2000
silkscreen on canvas
27 1/2 x 39 3/8 in. (70 x 100 cm)
Signed and dated "Pardo 00" on the reverse.

Estimate \$10,000-15,000

PROVENANCE
Neugerriemschneider, Berlin



51 **JORGE PARDO** CUBAN b. 1963
1230 (20), 2000
silkscreen on canvas
27 1/2 x 39 3/8 in. (70 x 100 cm)
Signed and dated "Pardo 00" on the reverse.

Estimate \$10,000-15,000

PROVENANCE
Neugerriemschneider, Berlin



52 **CLAUDIO GALLINA** ARGENTINE b. 1964

Zonas de la memoria, 2007

oil and acrylic on canvas

48 x 48 in. (121.9 x 121.9 cm)

Signed and dated "C. Gallina 07" lower right. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$8,000-12,000

PROVENANCE

Ginocchio Galería, Mexico City

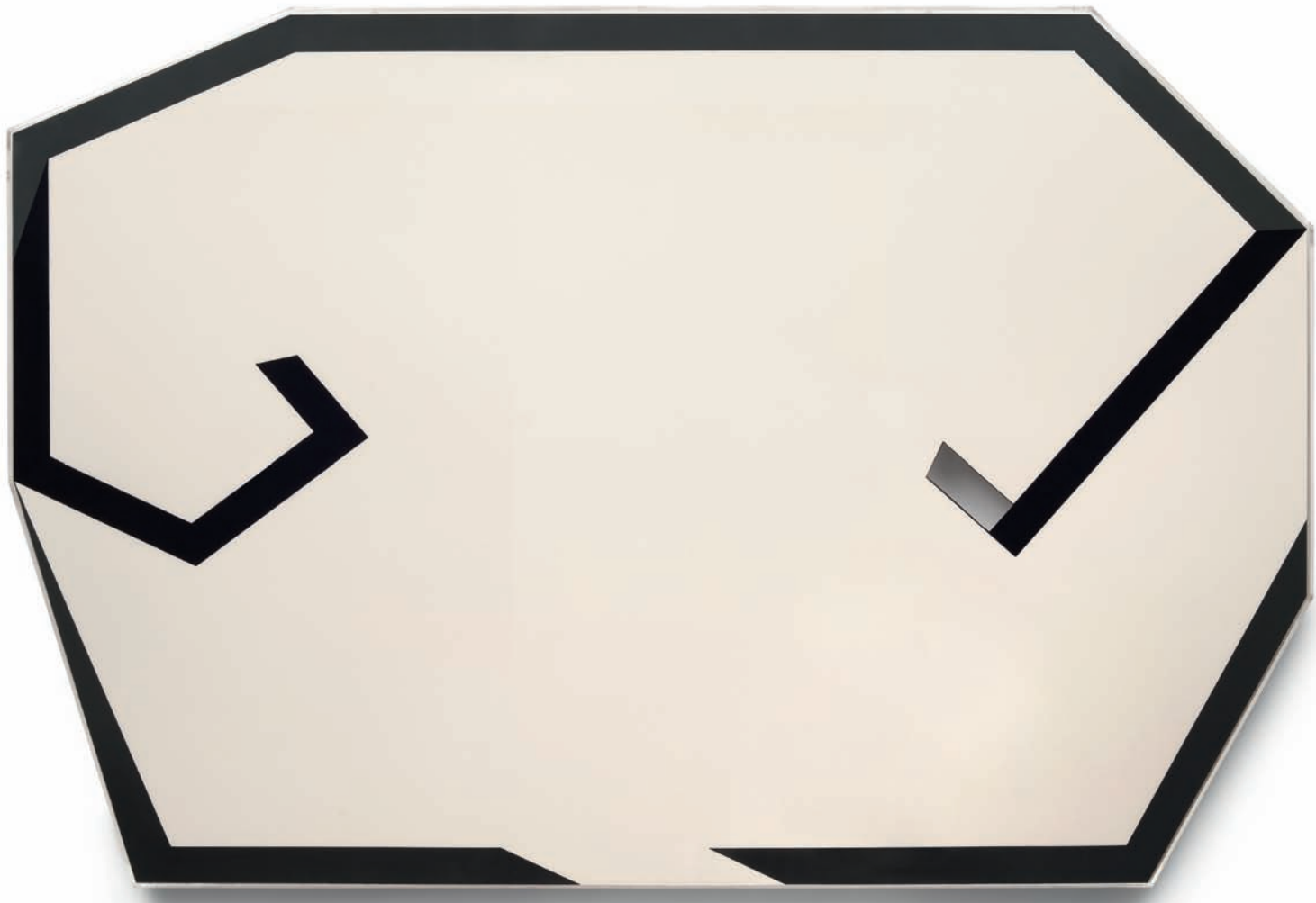
Private collection, Canada

EXHIBITED

Grand Cayman, The Marriott Grand Cayman Beach Resort, *Cayman, the Caribbean, and Latin America*, 2011

I really like this moment, when you separate one piece from the other... it makes a void... which I find very beautiful, because there is an invasion of light. I created a very beautiful relation on the paper. Before it was cut, it was opaque, the light couldn't go through it; once you cut it, the light interacts with it. Then, when it's on the wall, it doesn't allow the wall to be simply a wall. The wall becomes part of the artwork as well, because it is also interacting with the light... If you put an artwork on the wall and change the lighting, the artwork changes completely because the shadows that are formed on the wall create another relation. The artwork has various possibilities.

—Macaparana, quoted in: *Macaparana: Cut Forms, Video Sequences*, Sao Paulo, 2009, n.p.



- 53 **MACAPARANA** BRAZILIAN b. 1952
Untitled (from *Composições Livres* series), 2010
pigments and acrylic on cotton-based, acid-free cardboard, mounted on Plexiglas
31 7/8 x 47 5/8 in. (81 x 121 cm)
Signed and dated "Macaparana Julho/Agosto/ 2010" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist



54 **LEDA CATUNDA** BRAZILIAN b. 1961

Tres Casas, 2007

acrylic on cloth

14 5/8 x 12 1/4 in. (37.1 x 31.1 cm)

Signed, titled, numbered, and dated "Leda Catunda 'Tres Casas' 2007 2/6" on the reverse. This work is number two from an edition of six.

Estimate \$4,000-6,000

PROVENANCE

Sale: Canvas e E-Arte, Sao Paulo, *Leilão das Galerias*, November 29, 2011, lot 114

Acquired at the above sale by the present owner



55 **DANIEL SENISE** BRAZILIAN b. 1955

Tower of Song, 1993

acrylic on canvas

89 x 55 in. (226.1 x 139.7 cm)

Signed, titled, and numbered "daniel Senise 'Tower of Song' DS-298-93" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Private collection, New York



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

Whirlpool Boatman, 1988

acrylic and oil pastel on paper

22 1/4 x 29 7/8 in. (56.5 x 75.9 cm)

Signed and dated "Azaceta 1988" lower right. Also signed, titled, numbered, and dated "Luis Cruz Azaceta Aug. 1988 # 45 'Whirlpool Boatman'" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Fredric Snitzer Gallery, Miami

Private Collection

EXHIBITED

Miami, Fredric Snitzer Gallery, *Crossing*, 1993



57 **FRANCIS ALÿS** BELGIAN b. 1959

Untitled, 1989

oil, fabric, and thread collage on canvas

27 3/4 x 35 5/8 in. (70.5 x 90.5 cm)

Signed, inscribed, and dated "Francis Alÿs Mexico 89" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Galería Enrique Guerrero, Mexico City

Private Collection

Sale: Christie's, New York, *Open House*, June 30, 2008, lot 25

Acquired at the above sale by the present owner



58 **OMAR RAYO** COLOMBIAN 1928-2010

El Pájaro del Río, 2008

painted aluminum

25 1/4 x 31 1/2 x 9 7/8 in. (64 x 80 x 25 cm)

Signed and numbered "Rayo 1/30" underneath the base. This work is number one from an edition of 30 and it is accompanied by a certificate of authenticity signed by the artist.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist by the present owner in 2008



59 **JAC LEIRNER** BRAZILIAN b. 1961

Adhesive 24 (Screw), 2001

stickers on Plexiglas, mounted on a Stanley aluminum box beam level
25 7/8 x 12 3/8 in. (65.7 x 31.4 cm)

Signed, titled, and dated "'Adhesive 24 (Screw)' Jac Leirner 2001" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Private collection, Oporto



61



i)



ii)

60 **FERNANDA GOMES** BRAZILIAN b. 1960*System II*, 1999

printed paper, string, metal, and rubber bands, in nine adhered cardboard matchboxes

overall: 2 x 4 3/4 x 2 3/8 in. (5.1 x 12.1 x 6 cm)

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

Baumgartner Gallery, New York

Private Collection

EXHIBITEDNew York, Baumgartner Gallery, *Fernanda Gomes*, 1999

iii)

Larger than actual size



reverse

61 **CILDO MEIRELES** BRAZILIAN b. 1948Three Works: i), ii) *Zero Cruzeiro*, 1974-1978; iii) *Zero Cent*, 1978-1984

i), ii) offset print on paper; iii) nickel

i), ii) each: 2 3/4 x 6 1/8 in. (7 x 15.6 cm); iii) diameter: 5/8 in. (1.5 cm)

i), ii) Each signed "Cildo Meireles" lower right; iii) Stamped "CM" center.

These works are from unlimited editions.

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

Acquired directly from the artist by the present owner

LITERATUREi), ii) G. Brett, Ed., *Cildo Meireles*, London, 2008, p. 79 (another example illustrated)i), ii) D. Cameron, P. Herkenhoff, and G. Mosquera, *Cildo Meireles*, London, 1999, p. 45 (another example illustrated)iii) G. Brett, Ed., *Cildo Meireles*, London, 2008, p.80 (another example illustrated)



62 **LYGIA PAPE** BRAZILIAN 1927-2004

Objeto de sedução, 1976

popcorn bag, plastic bag, powder, glass bottle, metal brooch, and mirror
dimensions variable

Signed "Pape" on popcorn bag.

Estimate \$25,000-35,000

PROVENANCE

Private collection of Alfonso Costa, Rio de Janeiro

EXHIBITED

Sao Paulo, Galeria Arte Global, *Eat Me: a gula ou a luxúria?*, May 11- May 28, 1976

Rio de Janeiro, Museu de Arte Moderna, *Eat Me: a gula ou a luxúria?*, August 12- August 30, 1976



63 **ENIO IOMMI** ARGENTINE b. 1926

Untitled, 1976

bronze on wood base

11 7/8 x 13 x 5 1/4 in. (30.2 x 33 x 13.3 cm)

Signed and dated "IOMMI 76" upper edge.

Estimate \$3,000-4,000

PROVENANCE

Collection of Daniel Martínez, (Director, Museo de Bellas Artes de La Plata), Buenos Aires

Sale: Sotheby's, New York, *Latin American Art*, November 20, 2007, lot 204

Acquired at the above sale by the present owner



64 **GYULA KOSICE** ARGENTINE b. 1924

Televisor hidraulizado 1, 1956

Plexiglas on aluminum and painted wood, with electric motor, water, and two neon fluorescent fixtures

22 3/4 x 27 x 4 in. (57.8 x 68.6 x 10.2 cm)

Signed and dated "1956 Kosice" on the reverse. This work is number one from an edition of two and it is accompanied by a certificate of authenticity signed by the artist.

Estimate \$30,000-40,000

PROVENANCE

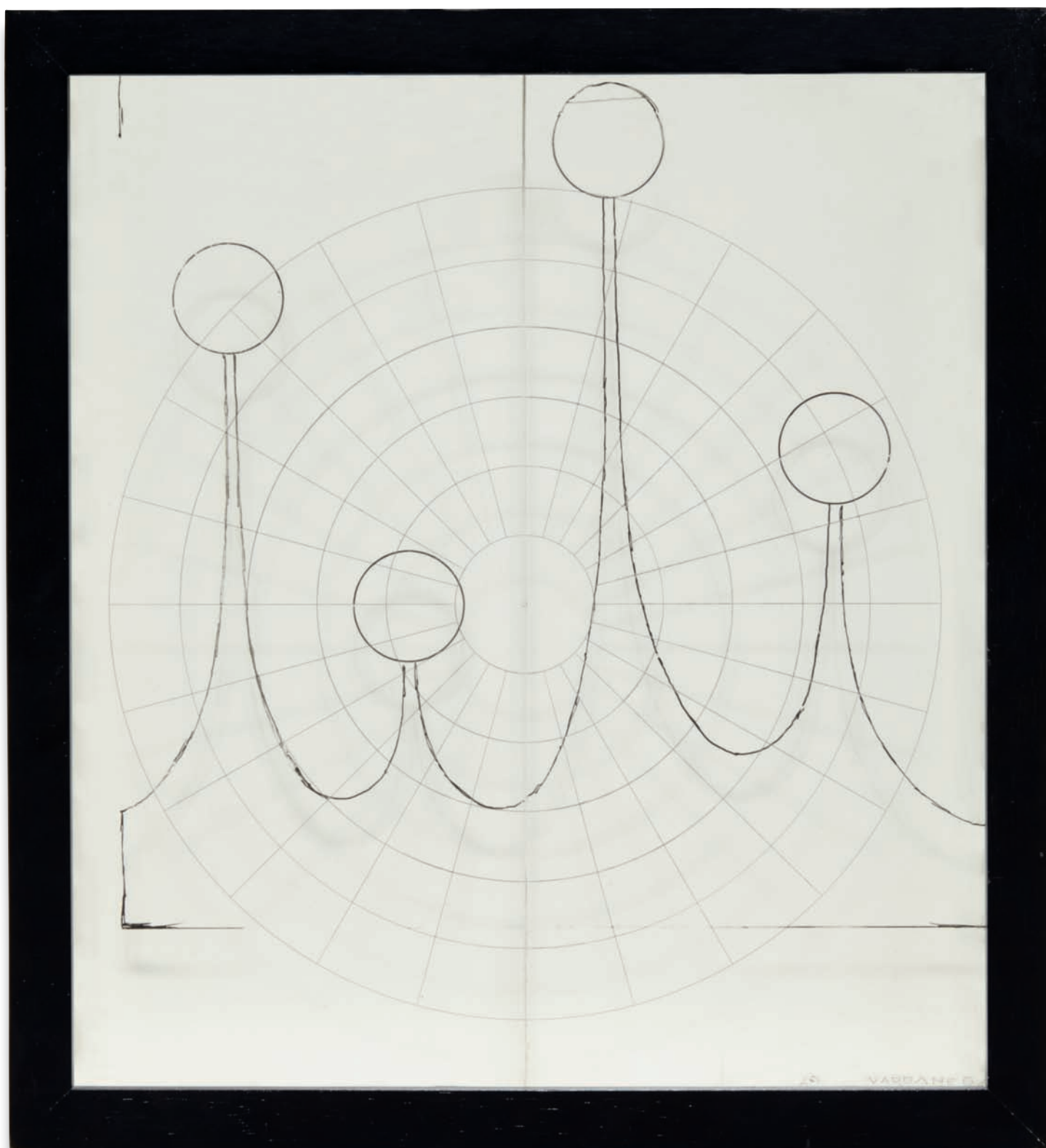
Acquired directly from the artist

Private collection, Buenos Aires

Private Collection

Sale: Christie's, New York, *Latin American Art*, November 18, 2009, lot 212

Acquired at the above sale by the present owner



65 **GREGORIO VARDANEGA** ARGENTINE 1923-2007

Untitled, 1969

ink on engraved Plexiglas, in a painted wood frame

13 5/8 x 12 3/8 in. (34.6 x 31.4 cm)

Signed and dated "69 Vardanega" lower right.

Estimate \$9,000-12,000

PROVENANCE

Acquired directly from the artist by the present owner in 2006



66 **ROGELIO POLESSELLO** ARGENTINE b. 1939

Untitled, 1990

acrylic on canvas

68 1/8 x 70 1/8 in. (173 x 178 cm)

Signed and dated "Polesello 90" lower right. Also signed and dated "Rogelio Polesello 1990 Polesello" on the reverse.

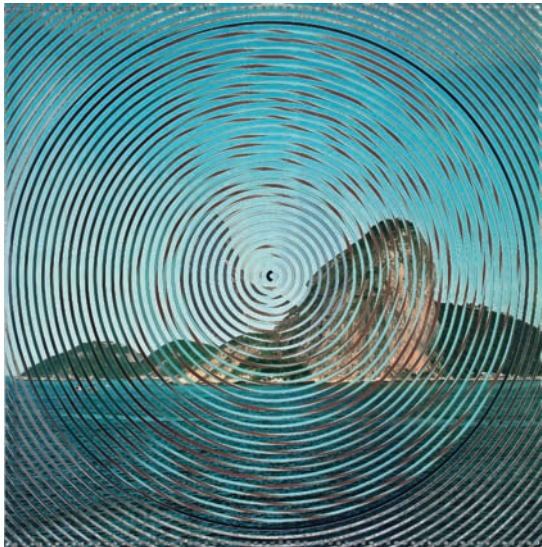
Estimate \$8,000-12,000

PROVENANCE

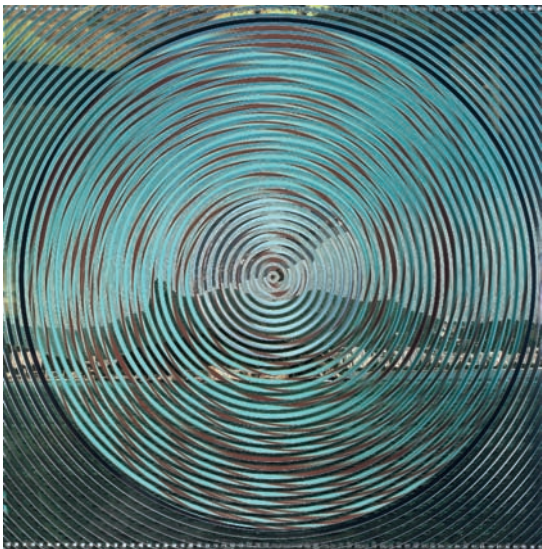
Acquired directly from the artist

Sale: Sotheby's, New York, *Latin American Art*, November 21, 2007, lot 223

Acquired at the above sale by the present owner



LP cover



LP cover reverse



67 **CILDO MEIRELES** BRAZILIAN b. 1948

rio oir, 1976/2011

offset lithograph and vinyl LP record

12 5/8 x 12 1/4 in. (32 x 31 cm)

Signed, inscribed, and dated "cildo meireles 2011 produção sonora estudio nagoma" on the LP. This work is from an unlimited edition.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

68 **ALFREDO HLITO** ARGENTINE 1923-1993

Untitled, 1957

oil on canvas

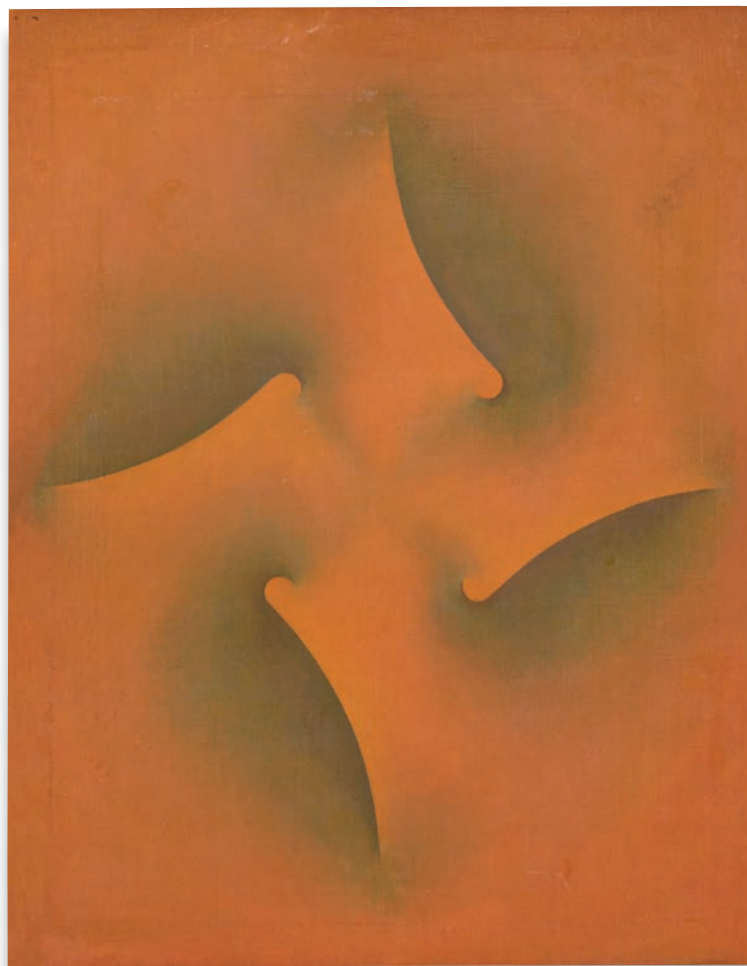
17 3/8 x 13 5/8 in. (44.1 x 34.6 cm)

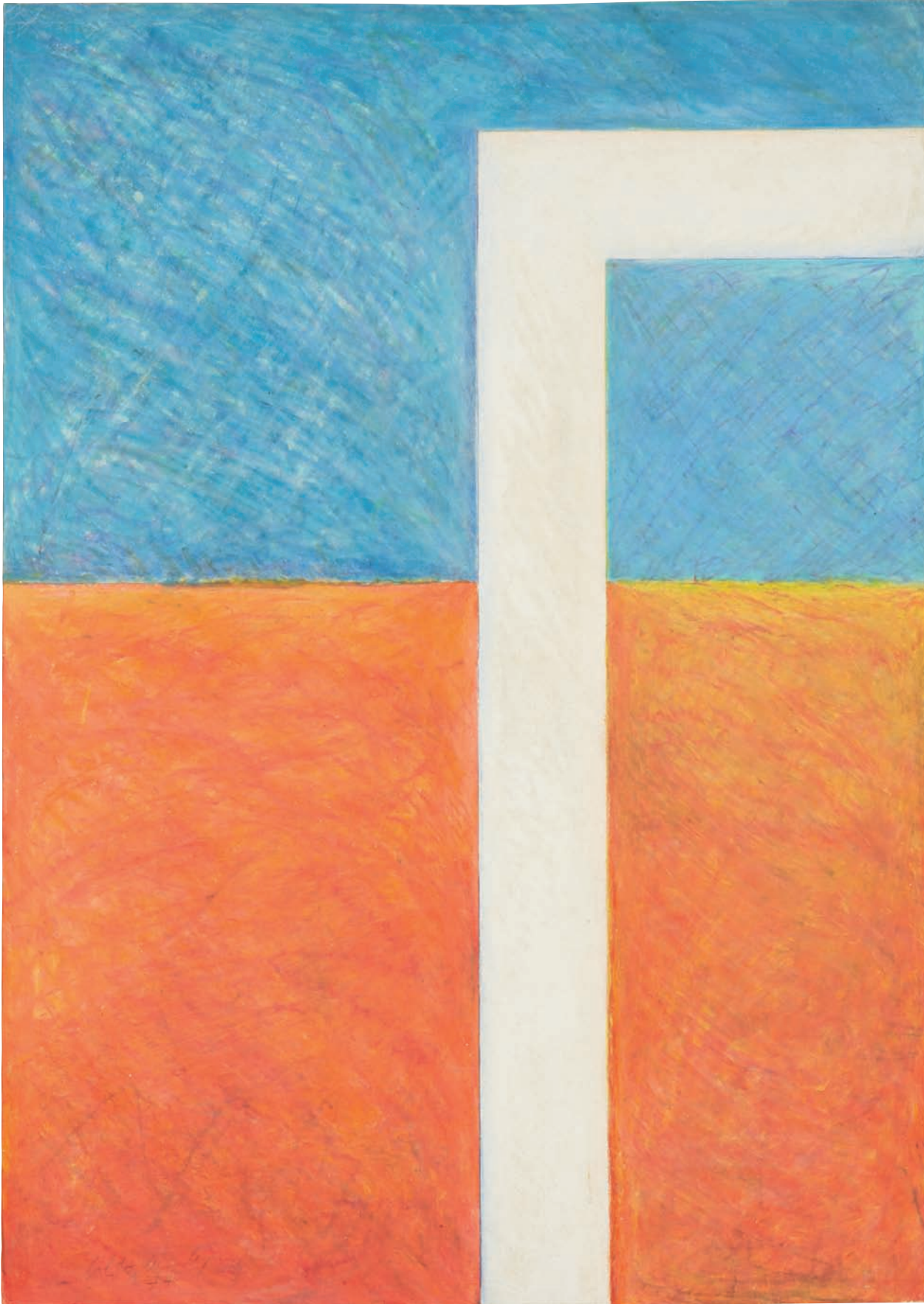
Signed and dated "Hlito 57" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Private collection, France





69 **CILDO MEIRELES** BRAZILIAN b. 1948

Untitled (from *Campos* series), 1977

acrylic, graphite, and pastel on paper

27 1/2 x 19 5/8 in. (70 x 50 cm)

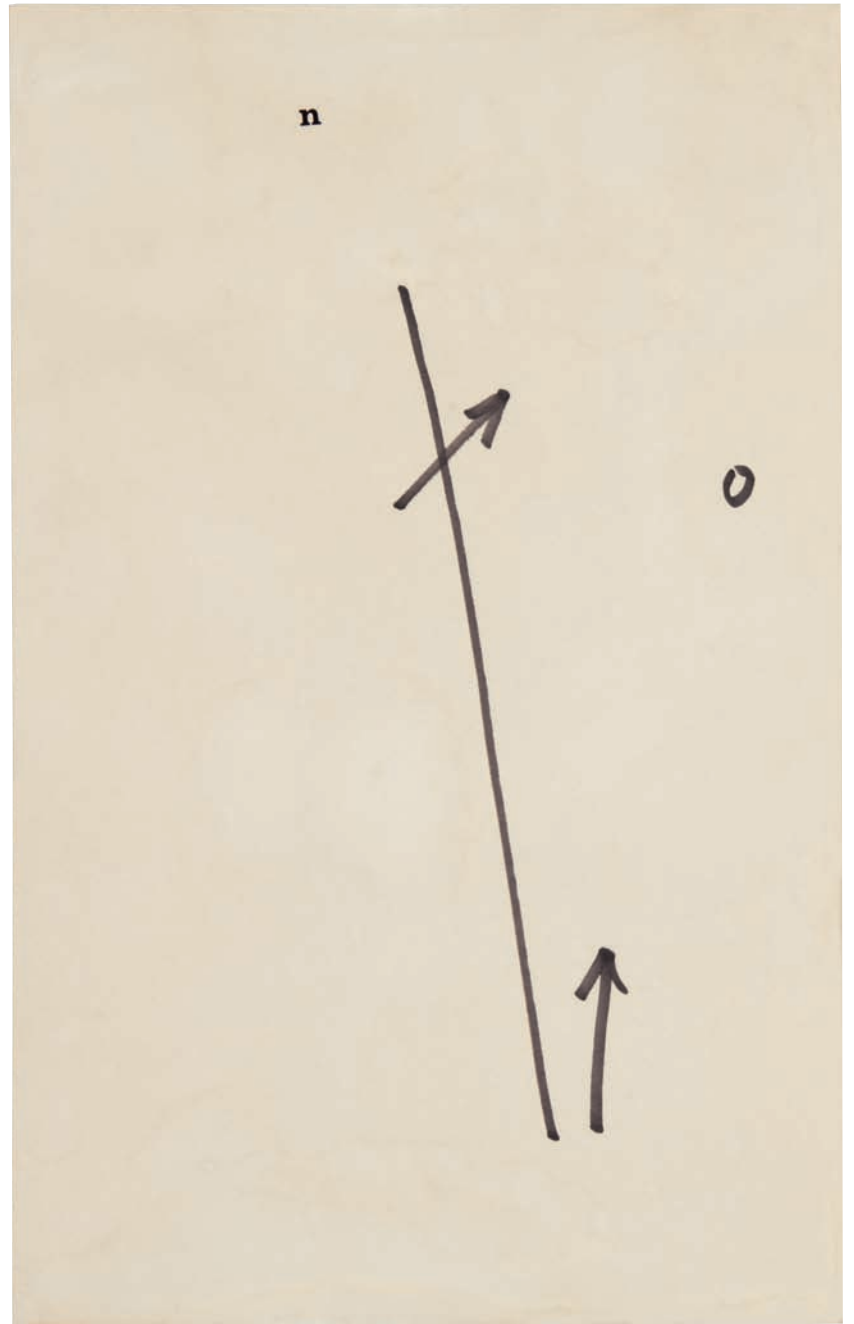
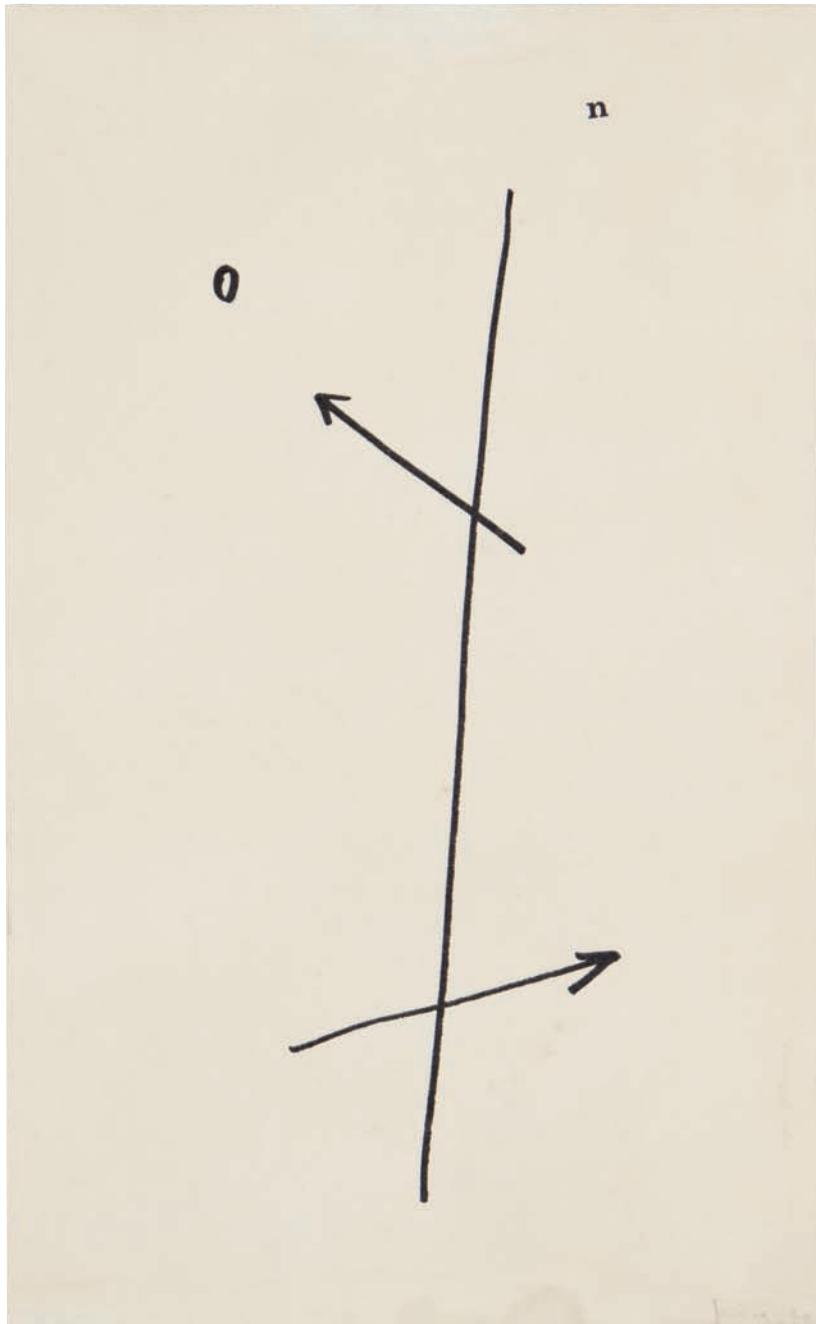
Signed and dated "Cildo Meireles 77" lower left. Also inscribed and dated "Série Campos 1977, Téc. Mista, 50 x 70" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Sale: Soraia Cals Escritório de Arte, Rio de Janeiro, *Coleção Barão de Saavedra e Outros Comitentes*, November 22-23, 2011, lot 95

Acquired at the above sale by the present owner



70 **MIRA SCHENDEL** BRAZILIAN 1919-1988

Two Works: *Untitled*, 1979

China ink and Letraset on paper

each: 12 7/8 x 8 1/2 in. (32.7 x 21.6 cm)

One signed and dated "Mira 79" lower right.

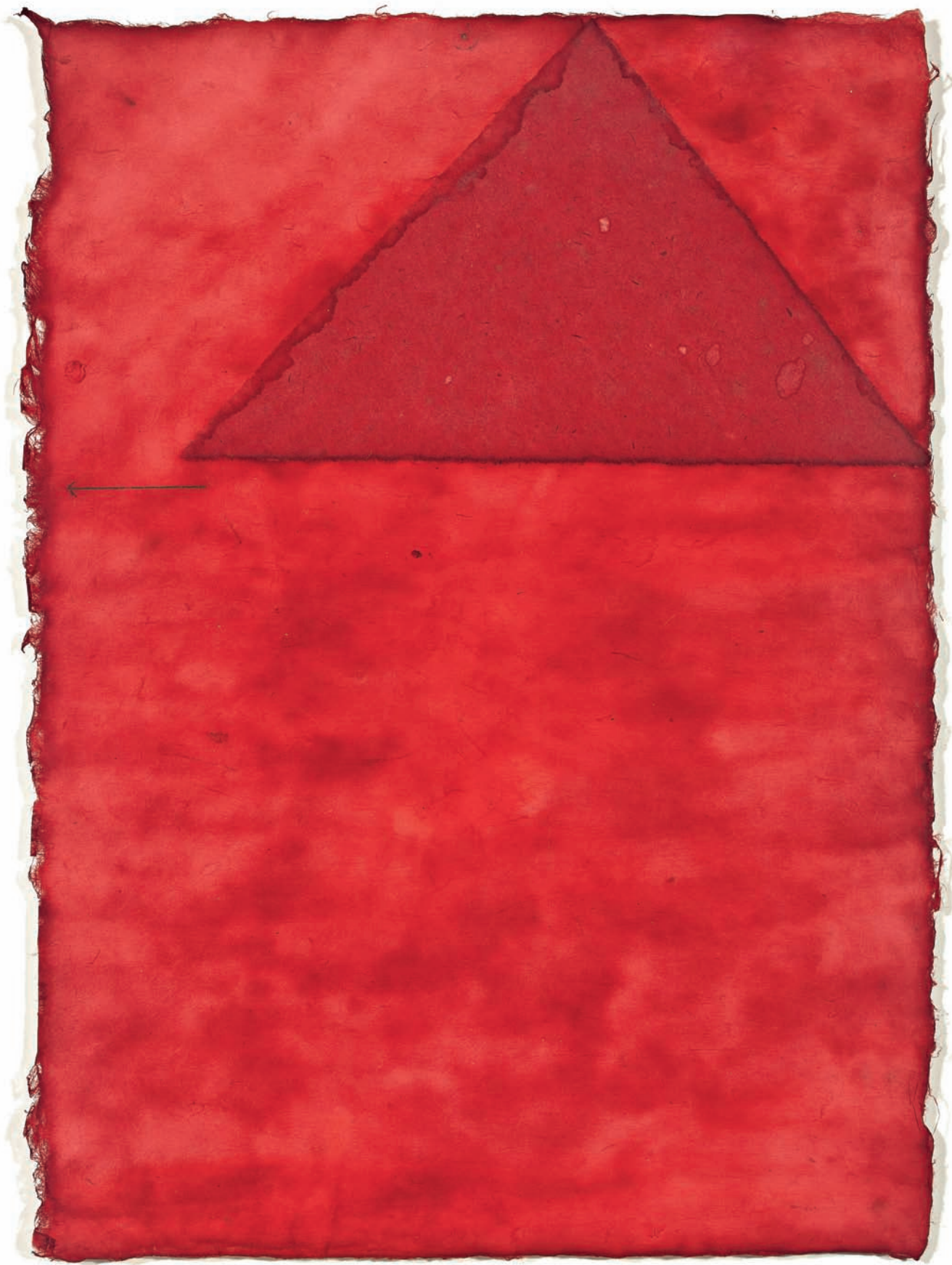
Estimate \$9,000-12,000

PROVENANCE

Ronie Mesquita Galeria, Rio de Janeiro

Sale: Giordello & Gobbi Escritório de Arte, Sao Paulo, December 13, 2011, lot 142

Acquired at the above sale by the present owner



71 **MIRA SCHENDEL** BRAZILIAN 1919-1988

Untitled, 1972

Ecoline ink and collage on handmade paper

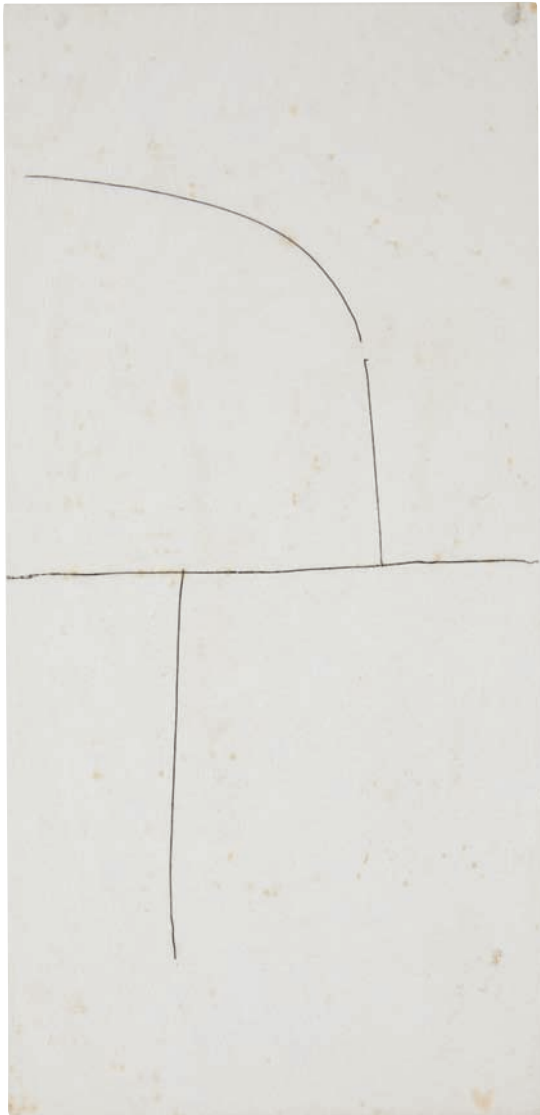
19 1/4 x 15 3/4 in. (49 x 40 cm)

This work is accompanied by a certificate of authenticity signed by Mr. André Millan.

Estimate \$12,000-18,000

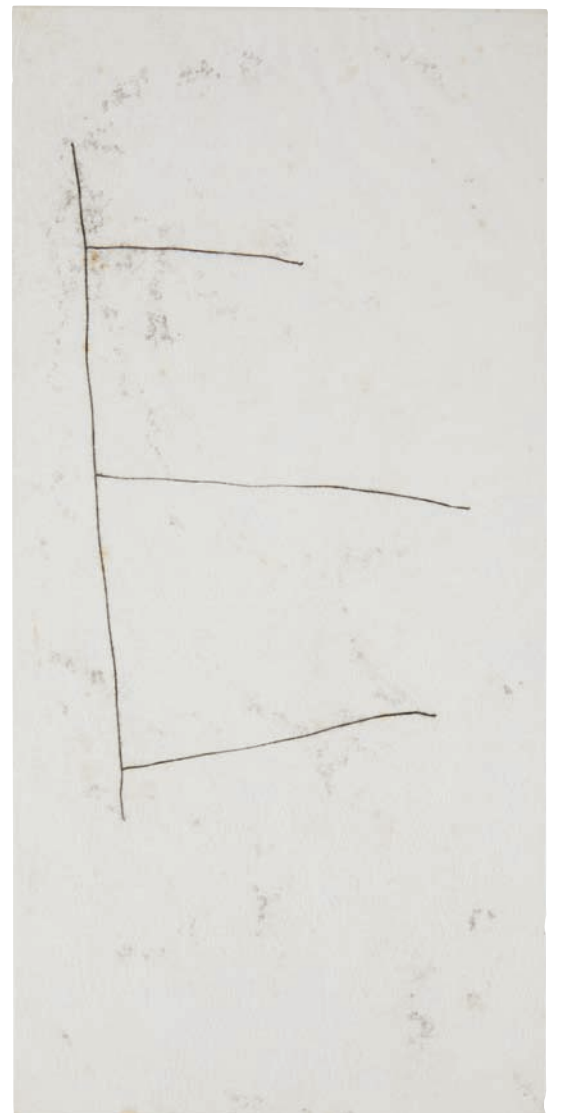
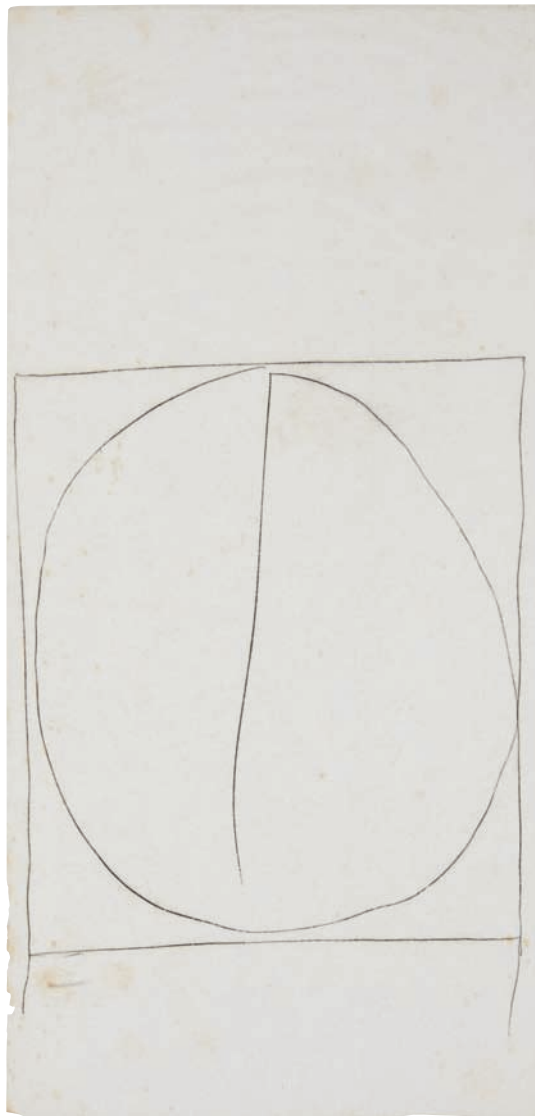
PROVENANCE

Galeria Millan, Sao Paulo



The [Monotipias] are the result of a hitherto frustrated attempt to capture discourse at its moment of origin. What concerns me is capturing the passage of immediate experience, in all its empirical force, into the symbol, with its memorability and relative immortality.

—Mira Schendel quoted in: *León Ferrari and Mira Schendel: Tangled Alphabets*, New York, 2009 p. 60



72 **MIRA SCHENDEL** BRAZILIAN 1919-1988
Three Works: *Untitled*, c. 1964
monotype
each 18 1/2 x 9 in. (47 x 22.9 cm)

Estimate \$15,000-20,000

PROVENANCE

Collection of Prof. Mário Schenberg, Sao Paulo
Collection of Lourdes Cedram, Sao Paulo
Private Collection



73 **TUNGA** BRAZILIAN b. 1952

Sibilar, n.d.

acrylic on paper

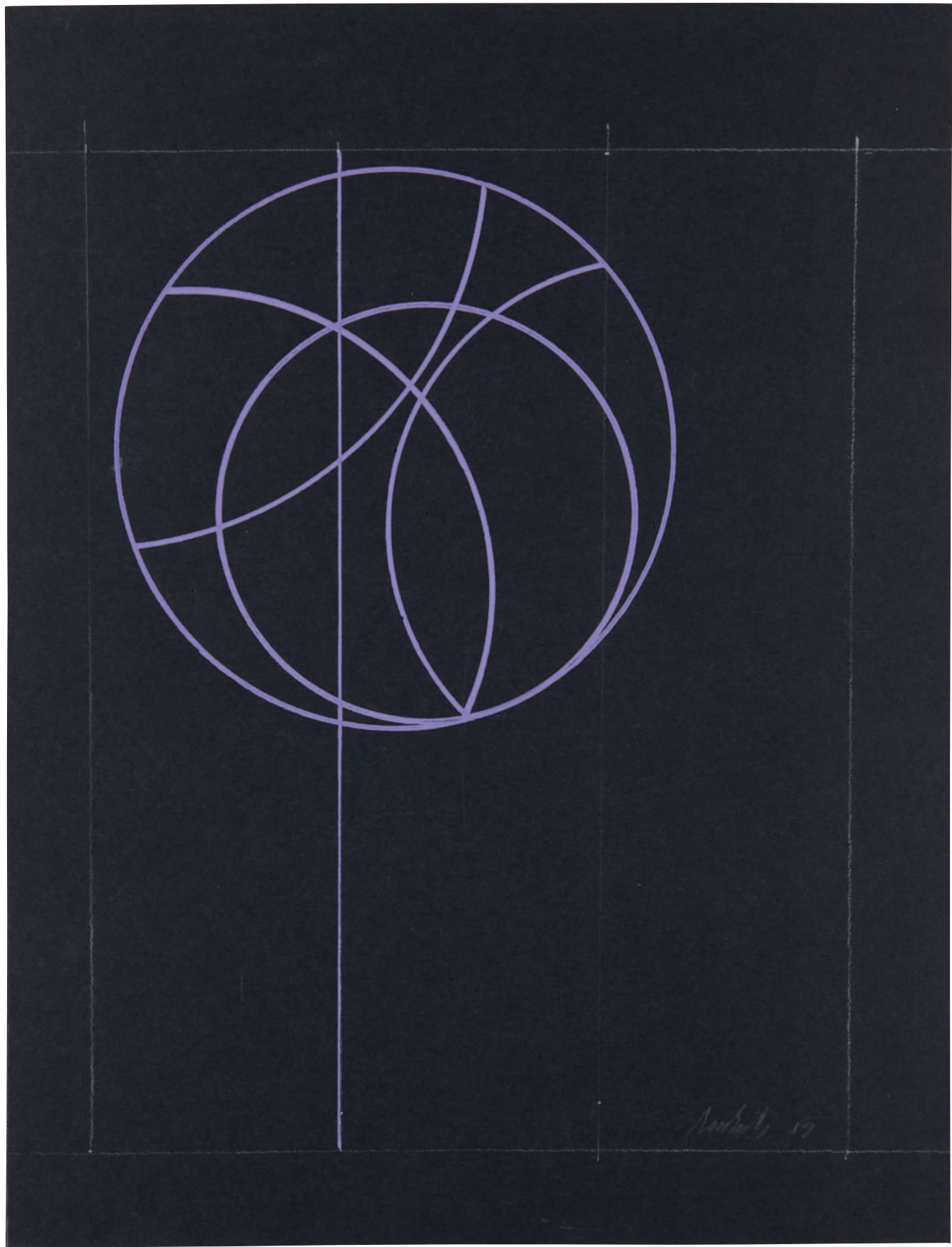
39 3/8 x 27 1/2 in. (100 x 70 cm)

Initialed and titled "T. Sibilar" lower edge.

Estimate \$6,000-8,000

PROVENANCE

Private collection of Carlos Affonso Campo, Rio de Janeiro



74 **EDUARDO MACENTYRE** ARGENTINE b. 1929

Untitled, 1959

tempera and graphite on paper

12 3/4 x 9 3/4 in. (32.4 x 24.8 cm)

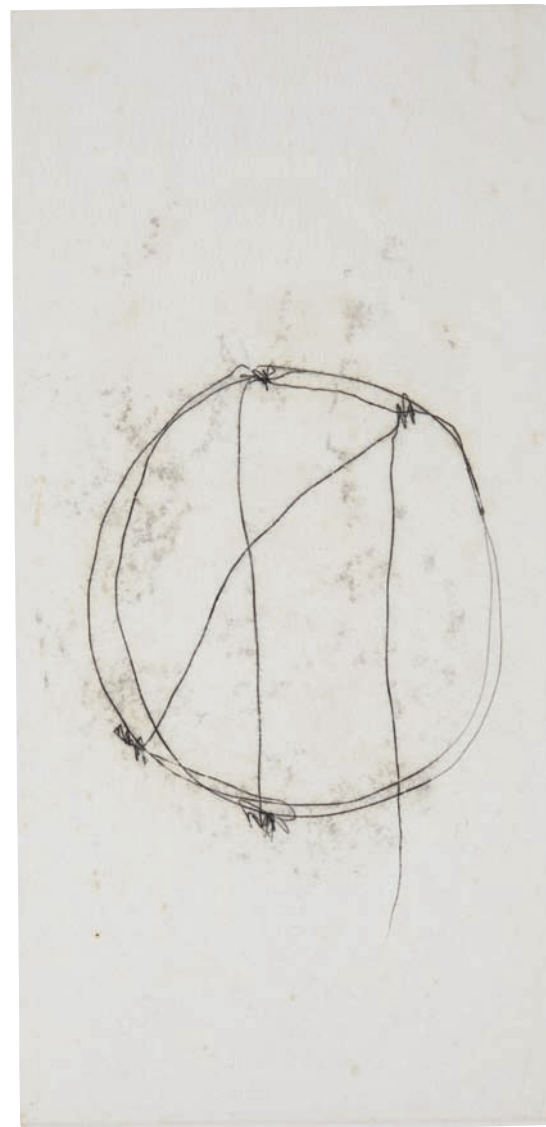
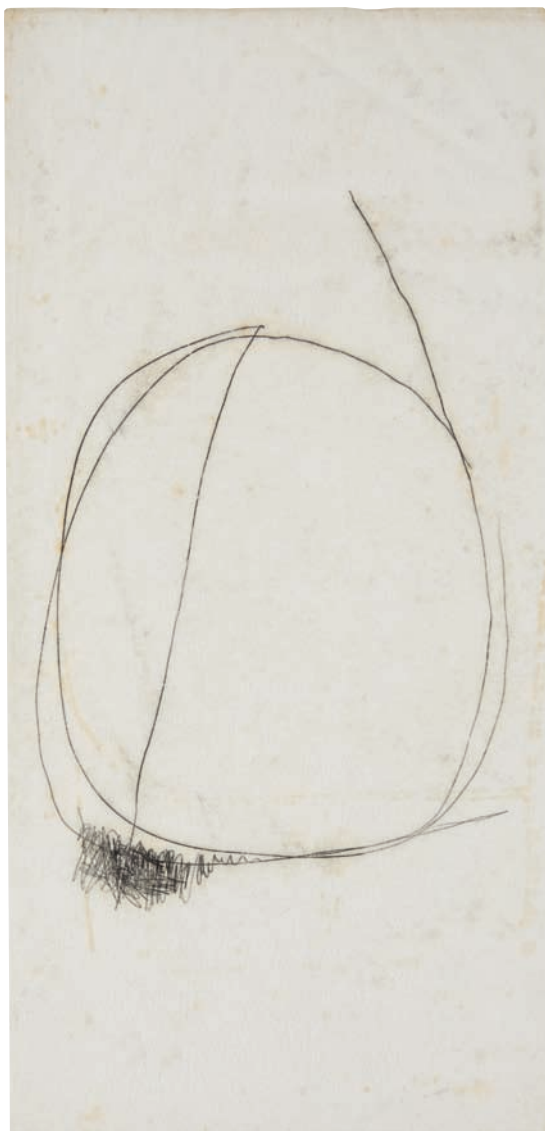
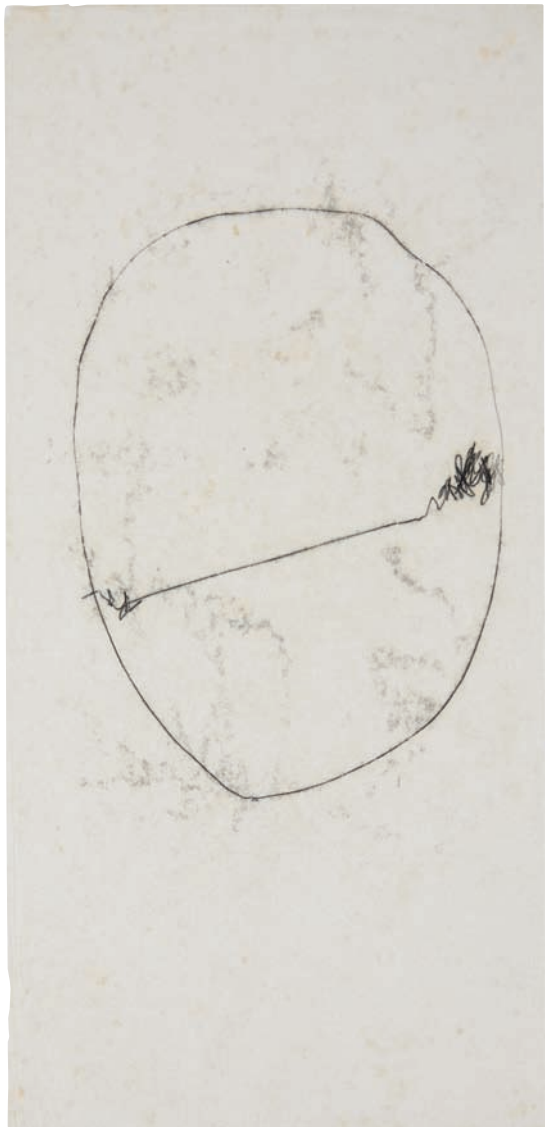
Signed and dated "MacEntyre 59" lower right.

Estimate \$2,000-3,000

PROVENANCE

Sale: Sotheby's, New York, *Latin American Art*, May 30, 2008, lot 209

Acquired at the above sale by the present owner

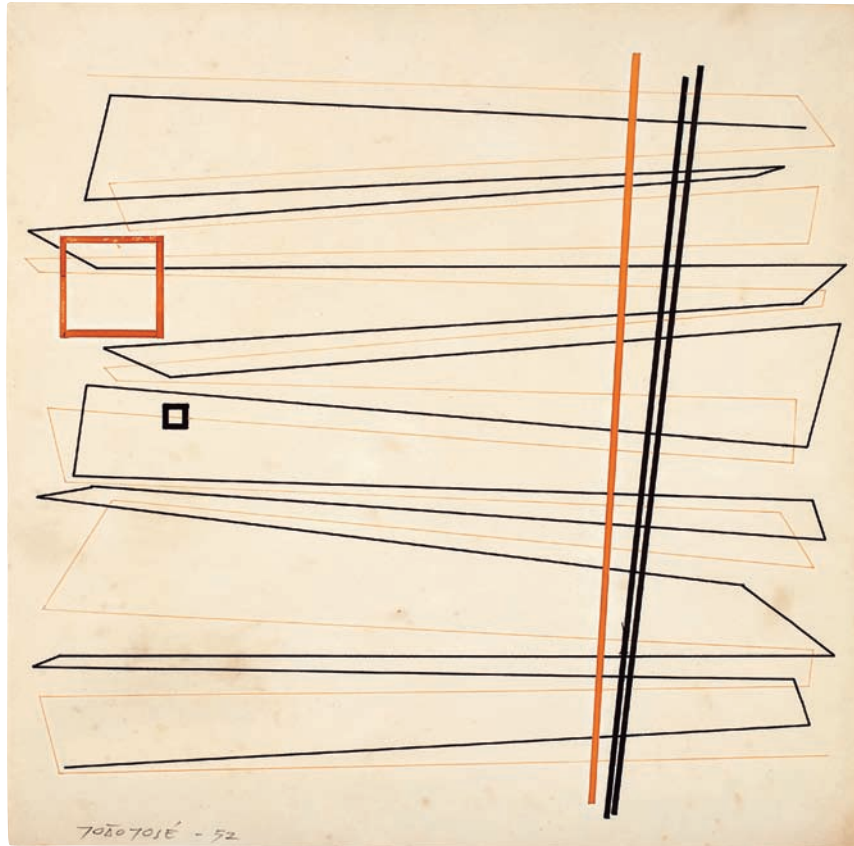


75 **MIRA SCHENDEL** BRAZILIAN 1919-1988
 Three Works: *Untitled*, c. 1964
 monotype
 each: 18 1/2 x 9 in. (47 x 22.9 cm)

Estimate \$15,000-20,000

PROVENANCE

Collection of Prof. Mário Schenberg, Sao Paulo
 Collection of Lourdes Cedram, Sao Paulo
 Private Collection



76 JOÃO JOSÉ COSTA BRAZILIAN b. 1931

Untitled, 1952

China ink and gouache on paper

9 1/2 x 9 1/2 in. (24 x 24 cm)

Signed and dated "João José- 52" lower left. This work is accompanied by a certificate of authenticity.

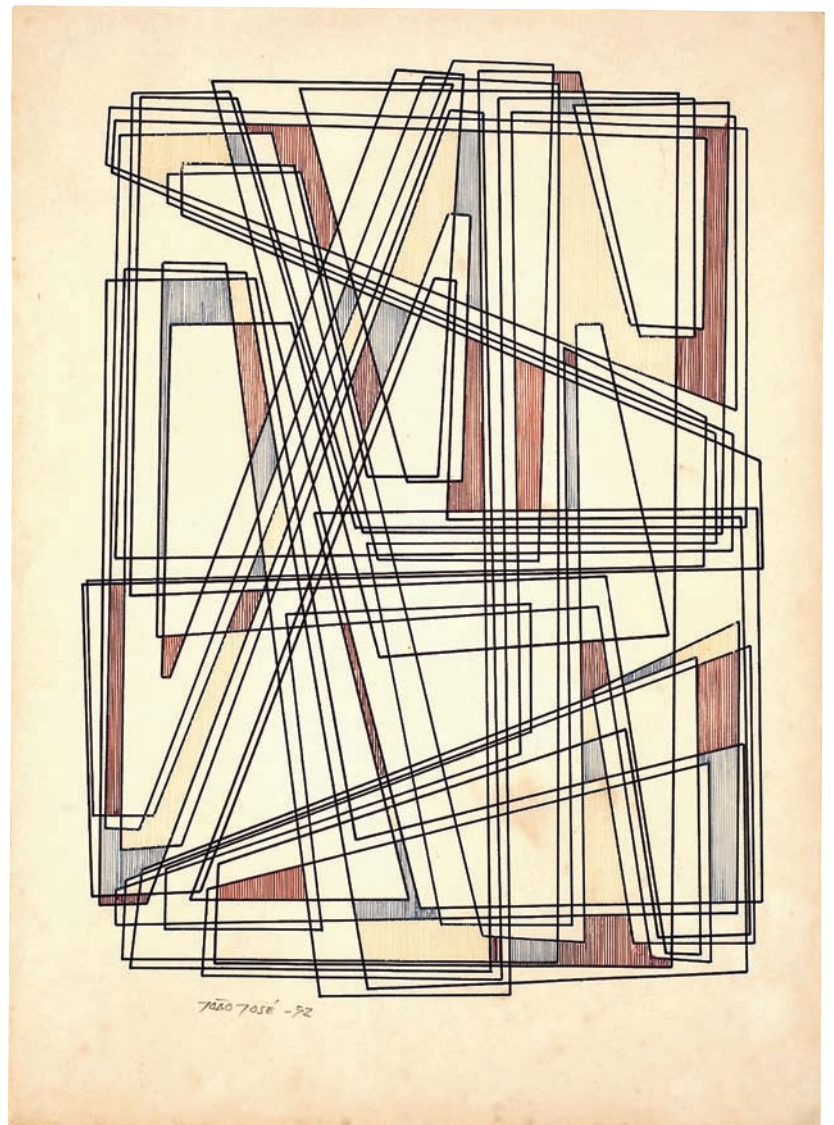
Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Sao Paulo, Centro Universitário Maria Antonia, *Superfícies em Expansão*, August 4-October 23, 2011



77 JOÃO JOSÉ COSTA BRAZILIAN b. 1931

Untitled, 1952

China ink and gouache on paper

12 7/8 x 11 3/4 in. (33 x 30 cm)

Signed and dated "João José- 52" lower left. This work is accompanied by a certificate of authenticity.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Sao Paulo, Centro Universitário Maria Antonia, *Superfícies em Expansão*, August 4-October 23, 2011



78 **LEÓN FERRARI** ARGENTINE b. 1920

Música, 1982

stainless steel

13 3/4 x 7 1/8 x 7 1/8 in. (35 x 18 x 18 cm)

Signed, numbered, and dated "L. Ferrari 1982 112/250" lower right.

This work is number 112 from an edition of 250.

Estimate \$15,000-20,000

PROVENANCE

Private collection, Sao Paulo



79 **LEÓN FERRARI** ARGENTINE b. 1920

Valeria del Mar, 2007

acrylic on heavy paper

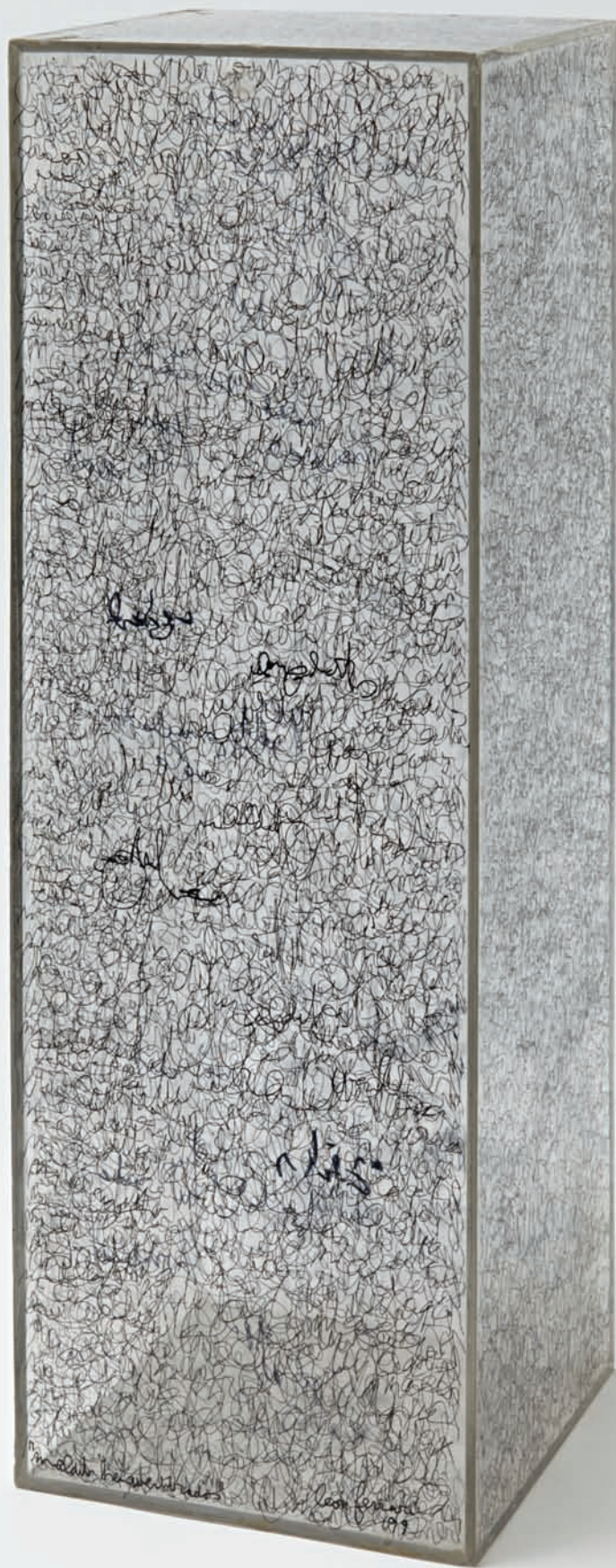
16 1/2 x 11 5/8 in. (41.9 x 29.5 cm)

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist

Private Collection



80 **LEÓN FERRARI** ARGENTINE b. 1920

Prism, 1999

ink on Plexiglas

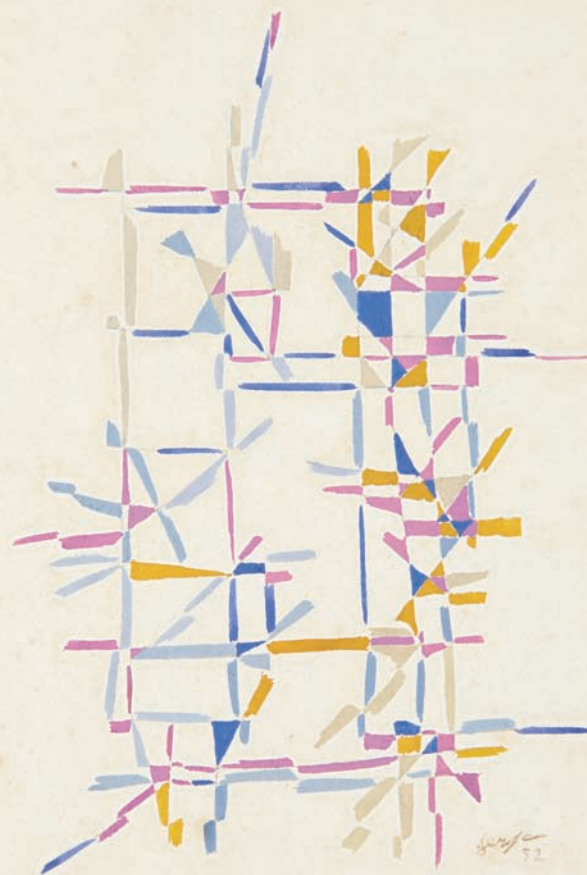
23 5/8 x 7 7/8 x 7 7/8 in. (60 x 20 x 20 cm)

Signed, inscribed, and dated "'malditos bienaventurados' león ferrari 1999" lower edge.

Estimate \$35,000-45,000

PROVENANCE

Private collection, Buenos Aires





81 **IVAN SERPA** BRAZILIAN 1923-1973
 Four Works: *Untitled*, 1952
 gouache on paper
 each: 8 5/8 x 6 in. (21.9 x 15.2 cm)
 Each signed and dated "Serpa 52" lower right.

Estimate \$35,000-45,000

PROVENANCE
 Private collection, Rio de Janeiro

82 **JUAN MELÉ** ARGENTINE b. 1923

Untitled, 1946

oil on canvas

21 7/8 x 32 in. (55.6 x 81.3 cm)

Signed and dated "Mele 46" lower right. Also signed, inscribed, and dated "JUAN MELE Bs. As. 1946 J Mele 46" on the reverse.

Estimate \$50,000-70,000

PROVENANCE

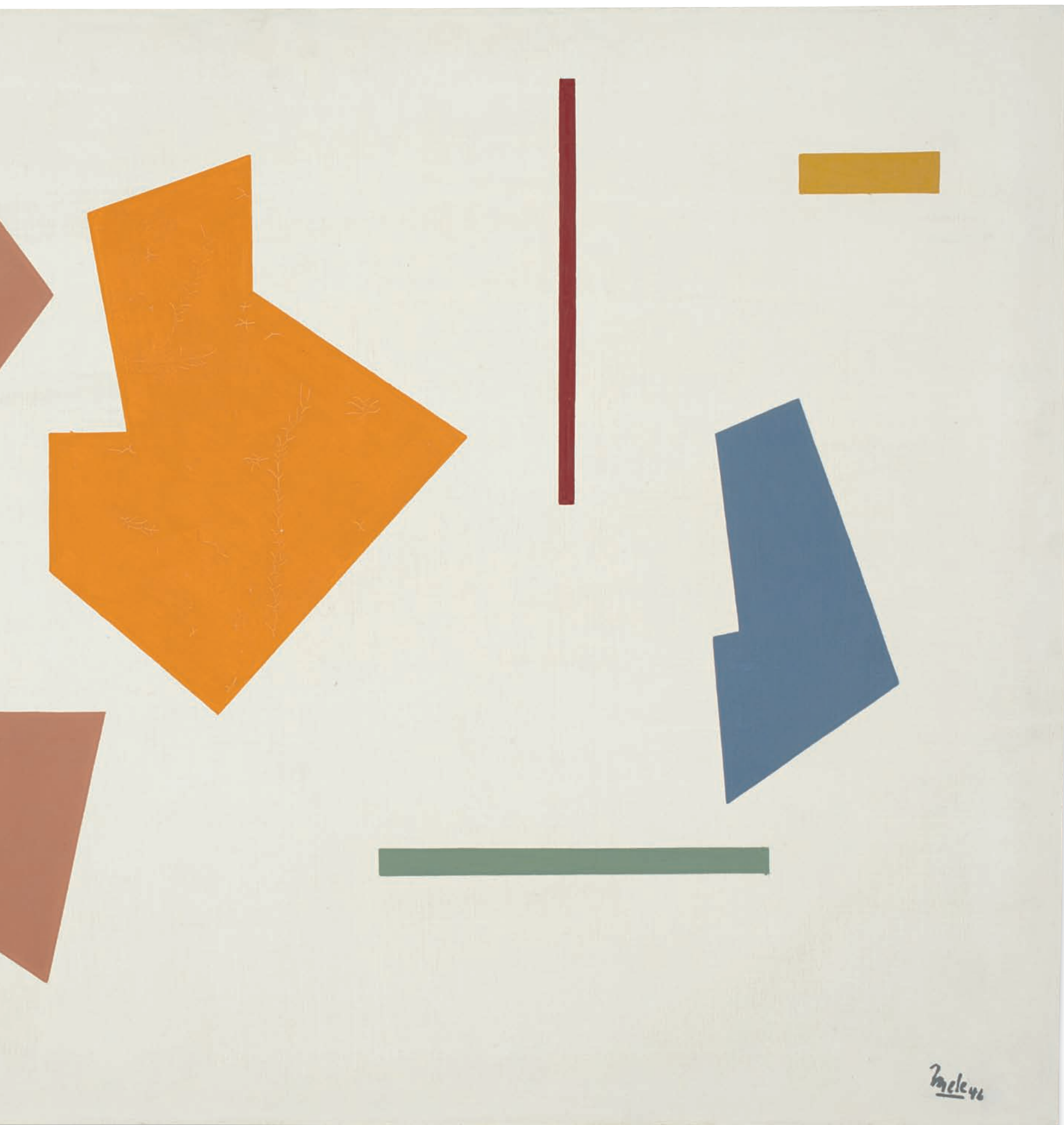
Acquired directly from the artist

Private Collection

Sale: Bonhams, London, *Impressionist and Modern Art*, December 19, 2007, lot 112

Acquired at the above sale by the present owner





Mele 46

83 **CARMELO ARDEN QUIN** URUGUAYAN 1913-2010

Forme Madi No. 2C, 1946

oil on cardboard, in artist's painted wood frame

unframed: 16 3/8 x 11 3/8 in. (41.5 x 29 cm)

framed: 23 9/16 x 18 7/8 in. (59.8 x 47.9 cm)

Initialed and dated "A.Q. 46" lower right. Also signed, titled, inscribed, and dated
"FORME MADI N: 2C ARDEN QUIN A.Q 1946 BUENOS AIRES" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

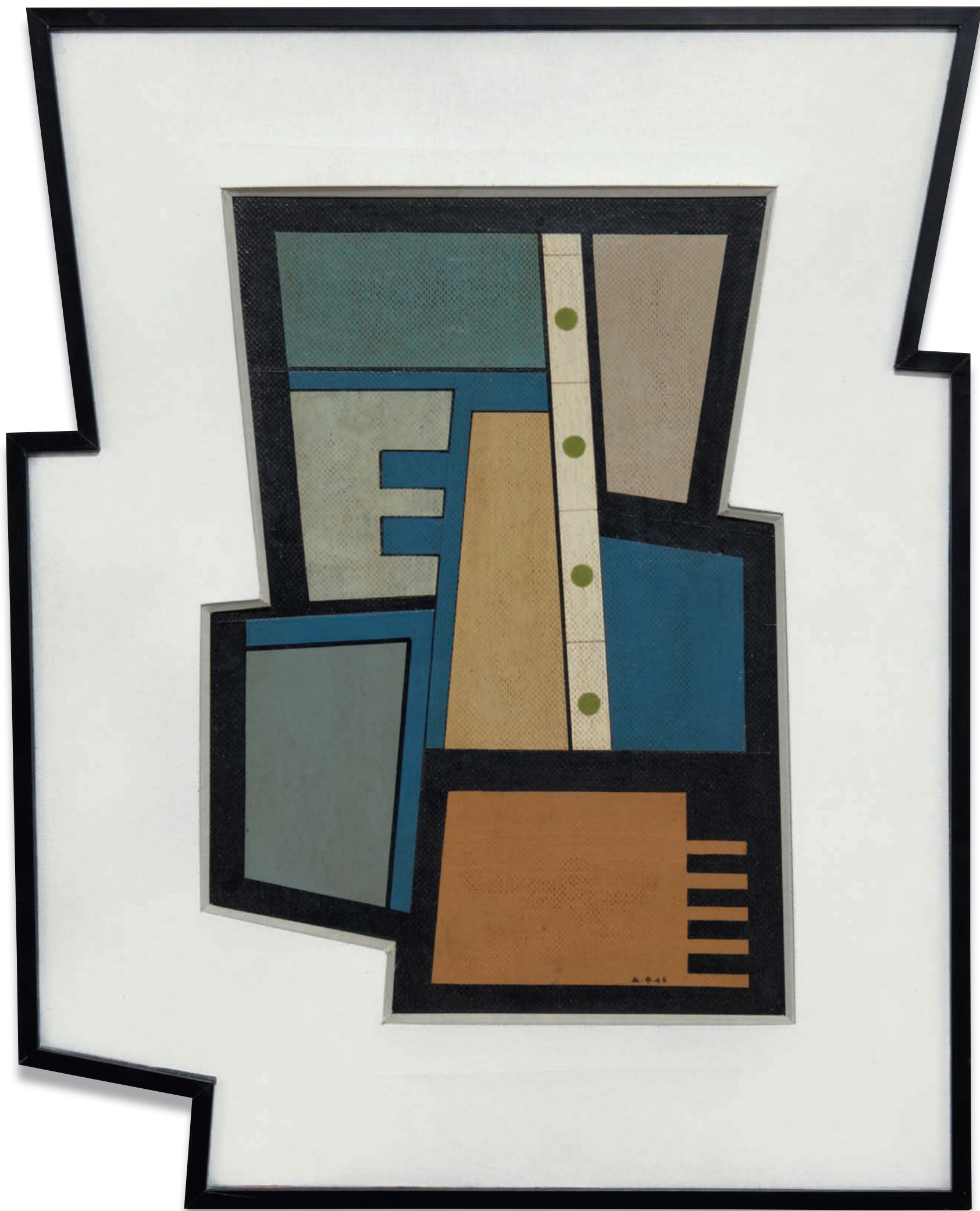
Montevideo, Salón de A.I.A.P.E, *Primera Exposición Internacional Madi*, 1946

Madrid, Museo Centro de Arte Reina Sofía, *Arte MADI*, July 1- October 27, 1997

Paris, Maison de l'Amérique Latine, *Geometry Beyond Limits*, February 11- March 26, 2010

LITERATURE

A. de la Salle, *Carmelo Arden Quin 1935-1958*, Nice, 2008, p. 210 (illustrated)



84 **JUAN MELÉ** ARGENTINE b. 1923

Untitled, 1947-1971

oil on canvas

32 x 21 7/8 in. (81.3 x 55.6 cm)

Signed and dated "Mele 47" lower right. Also signed, inscribed, and dated "JUAN MELE 1947 Bs. As. J Mele 1947" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Acquired directly from the artist





85 **CARMELO ARDEN QUIN** URUGUAYAN 1913-2010

T.O. No. 1, 1992

acrylic and wood construction on wood

29 1/2 x 9 7/8 x 1 7/8 in. (74.9 x 25.1 x 4.8 cm)

Signed, titled, and dated "Arden Quin AQ 1992 T.O. No. 1" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist by the present owner



86 **CARMELO ARDEN QUIN** URUGUAYAN 1913-2010

Forme Galbée, 1971

color marker ink, rubber, and nails on paper, mounted on wood
23 1/2 x 19 3/8 x 1 7/8 in. (59.7 x 49.2 x 4.8 cm)

Initialed and dated "AQ 71" lower right. Also signed, titled, inscribed, and dated "Arden Quin AQ FORME GALBÉE PARIS 1971" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner



87 **EMILIO PETTORUTI** ARGENTINE 1892-1971

Untitled, 1922

graphite and ink on paper

5 3/8 x 7 in. (13.7 x 17.8 cm)

Signed and dated "Pettoruti- 1922" upper right.

Estimate \$12,000-18,000

PROVENANCE

Private collection, France

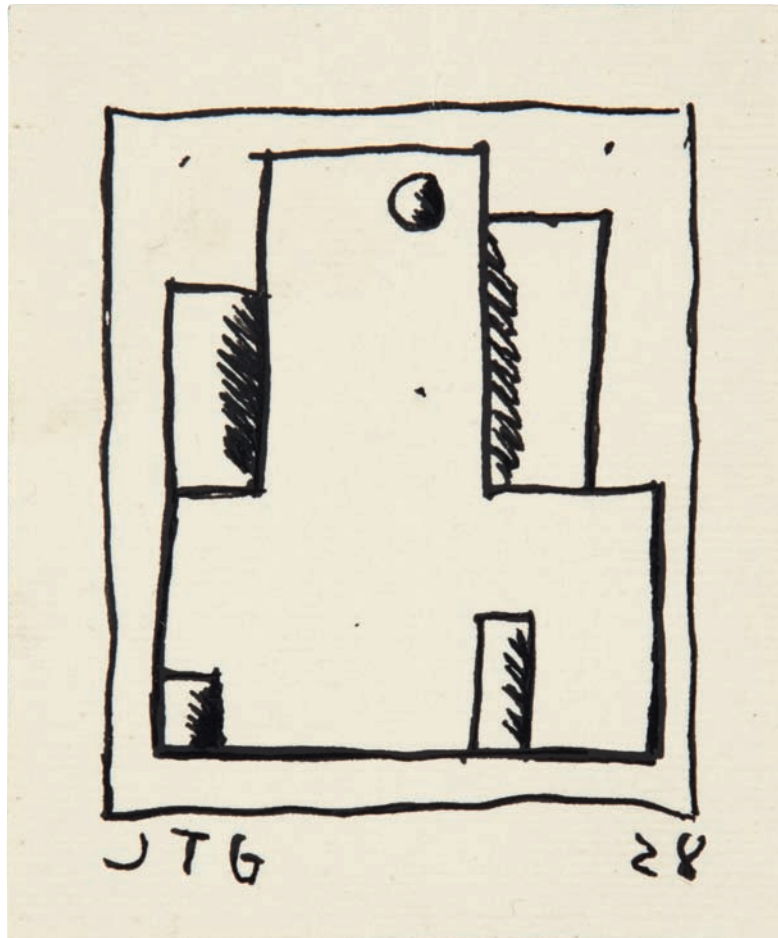


88 **CARMELO ARDEN-QUIN** URUGUAYAN 1913-2010
Roi III, 1942
oil on panel
8 7/8 x 19 3/8 in. (22.5 x 49.2 cm)
Signed, titled, inscribed, and dated "ROI III Arden Quin A.Q. Rio 1942"
on the reverse.

Estimate \$25,000-35,000

PROVENANCE
Acquired directly from the artist

EXHIBITED
Madrid, Museo Centro de Arte Reina Sofía, *Arte MAD*, July 1- October 27, 1997
Paris, Maison de l'Amérique Latine, *Geometry Beyond Limits*, February 11- March 26, 2010



89 JOAQUÍN TORRES GARCÍA URUGUAYAN 1874-1949

Untitled, 1928

China ink on paper

3 1/8 x 2 3/4 in. (8 x 7 cm)

Initialed and dated "JTG 28" lower edge.

Estimate \$5,000-7,000

PROVENANCE

Private collection, Caracas

Galería La Cometa, Bogotá

Sale: Subasta Conexión Colombia, *Modern and Contemporary Art sale*,

September 18, 2008, lot 1

Private Collection

90 JOSÉ GURVICH URUGUAYAN 1927-1974

Untitled, 1954

watercolor on paper

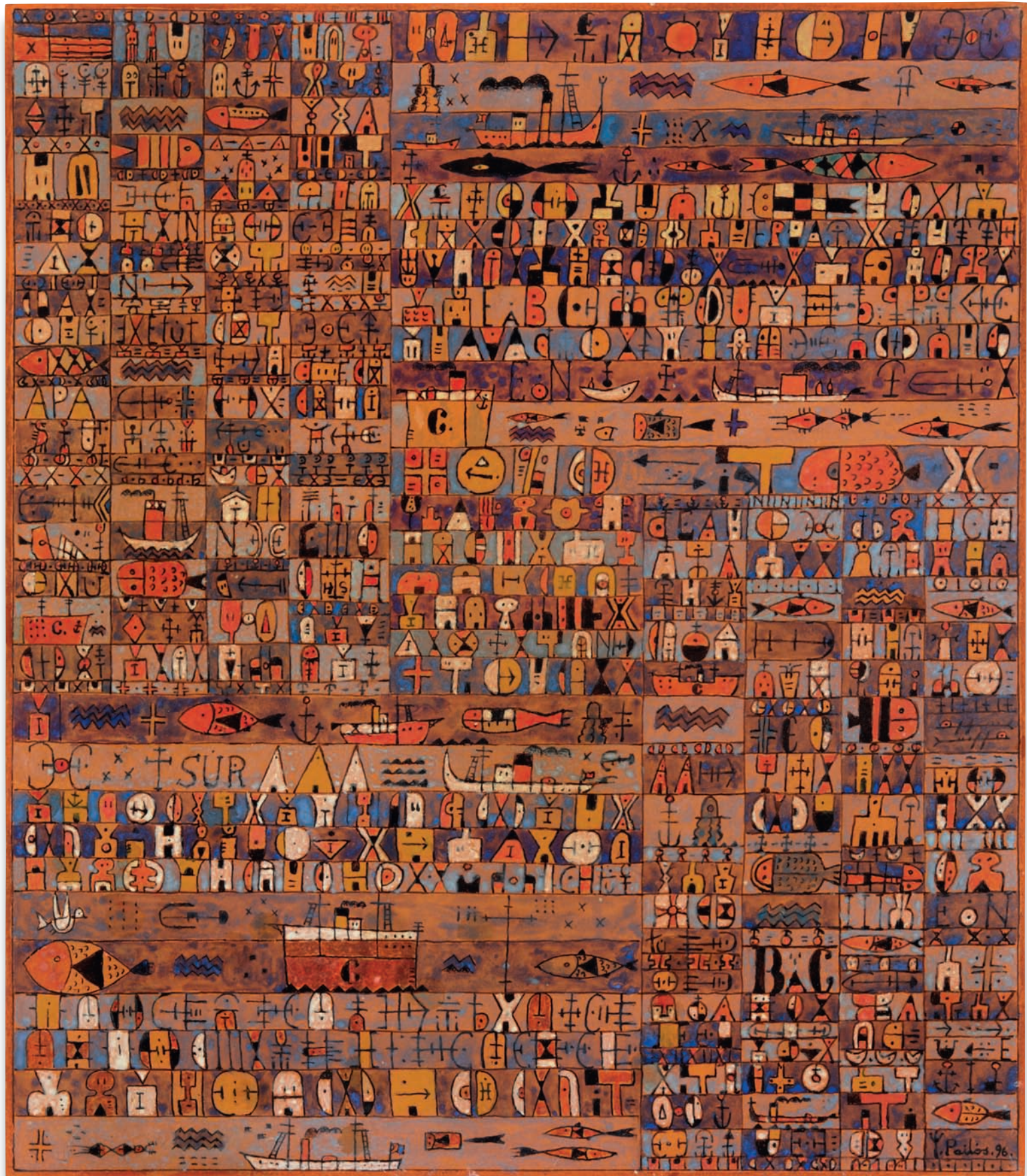
6 1/4 x 8 in. (15.9 x 20.3 cm)

Signed "J. GURVICH" lower left. Also inscribed and dated "1954 PARIS" lower right.

Estimate \$5,000-7,000

PROVENANCE

Private collection, France



91 **MANUEL PAILOS** URUGUAYAN 1918-2005

Untitled, 1996

oil on panel

29 7/8 x 26 in. (75.9 x 66 cm)

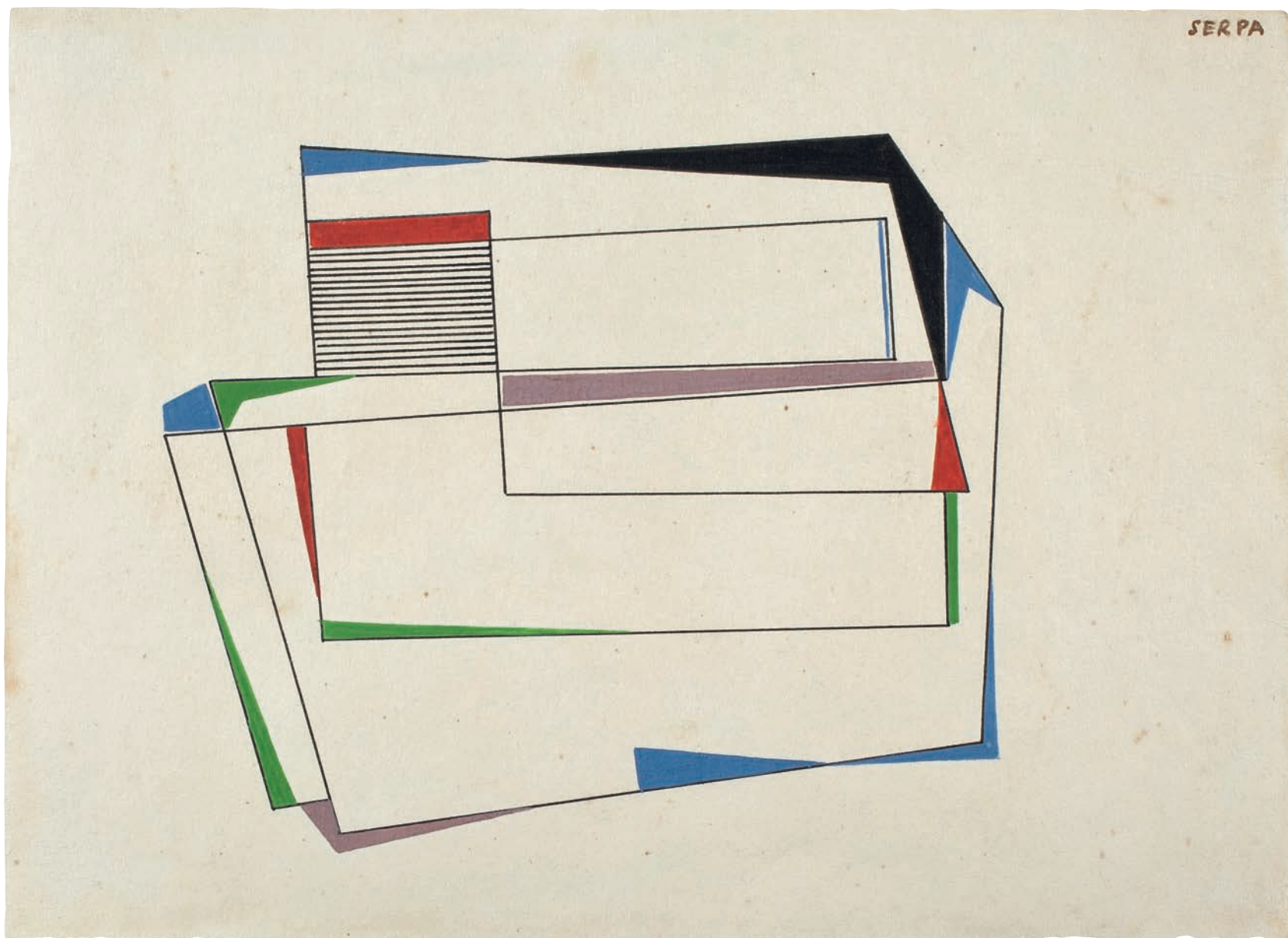
Signed and dated "Pailos. 96." lower right.

Estimate \$18,000-24,000

PROVENANCE

Galería de Arte Ciudadela, Montevideo

Private Collection



92 **IVAN SERPA** BRAZILIAN 1923-1973

Untitled, 1953

China ink and gouache on paper, laid on board

3/4 x 4 3/4 in. (17 x 12 cm)

Signed "Serpa" upper right. Also signed, dated, and dedicated "Ao Mario amigo, Ivan Serpa 1953" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Private collection of Mário Silésio, Belo Horizonte



93 **XUL SOLAR** ARGENTINE 1887–1963

Paralelos, 1931

gouache on paper

5 3/4 x 3 in. (14.6 x 7.6 cm)

Signed "Xul" lower left. Also signed, titled, and dated "Xul 1931 'Paralelos'" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Private collection, France



94 **SERVANDO CABRERA MORENO** CUBAN 1923-1981

Untitled, 1955

graphite and gouache on paper

30 x 22 1/8 in. (76.2 x 56.2 cm)

Signed and dated "Cabrera Moreno 55" lower right.

Estimate \$8,000-12,000

PROVENANCE

Private collection, Havana



95 **IVAN SERPA** BRAZILIAN 1923-1973

Untitled (from Fase Negra), 1965

oil on canvas

41 1/2 x 69 in. (105.4 x 175.3 cm)

Signed and dated "Serpa 1.1.65" lower right. Also signed, inscribed, and dated "Serpa 1.1.65 Rio de Janeiro" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner in 1967



96 **AGUSTÍN CÁRDENAS** CUBAN 1927-2001

Untitled, 1983-1985

bronze

19 x 5 x 5 in. (48.3 x 12.7 x 12.7 cm)

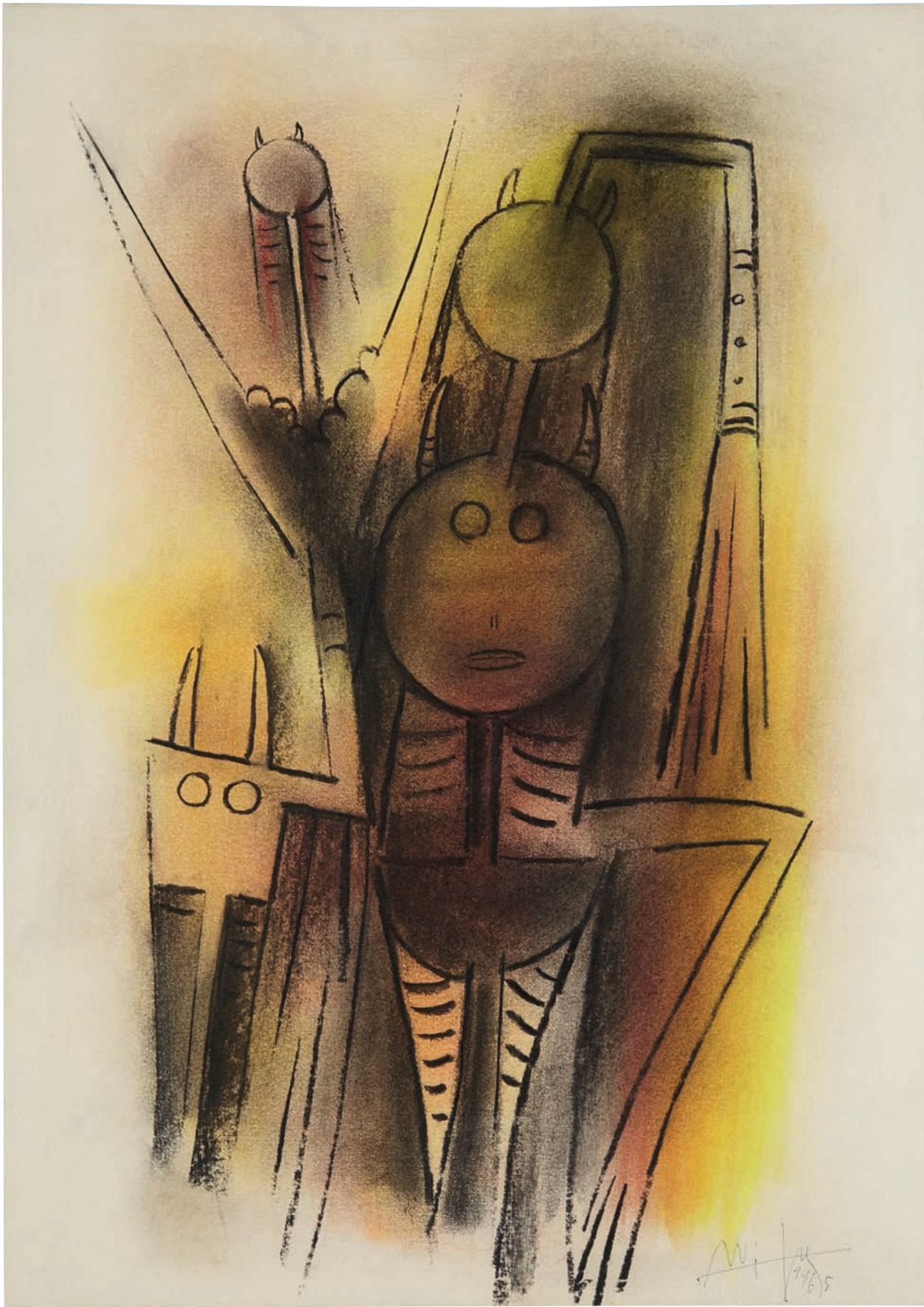
Initialed, inscribed, and dated "ACAr 1983-85 F/DO. M Heilbrón." lower edge.

This work is an artist's proof from an edition of six plus one artist's proof. This work is accompanied by a certificate of authenticity issued by Lidia Cárdenas.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist's estate



97 WIFREDO LAM CUBAN 1902-1982

Untitled, 1965

pastel and charcoal on paper

27 3/4 x 19 3/4 in. (70.5 x 50.2 cm)

Signed and dated "Wi Lam 1965" lower right. Also signed, inscribed, and dated "Wi Lam Albissola 1973" on the reverse. This work is included in the Wifredo Lam Archive under certificate number 00-24.

Estimate \$18,000-22,000

PROVENANCE

Sale: Sotheby's, New York, *Latin American Art*, June 1, 2000, lot 142

Acquired at the above sale by the present owner



98 **ARMANDO MORALES** NICARAGUAN 1927-2011

Nude Woman and Pommel Horse, 1975

pastel and charcoal on paper

24 x 19 3/4 in. (61 x 50.2 cm)

Signed and dated "Morales/ 75" lower right.

Estimate \$4,000-6,000

PROVENANCE

Private collection, New York



99 **ROBERTO CORTÁZAR** MEXICAN b. 1962

Perfil de Espaldas, 1990

oil on panel

59 x 39 3/8 in. (150 x 100 cm)

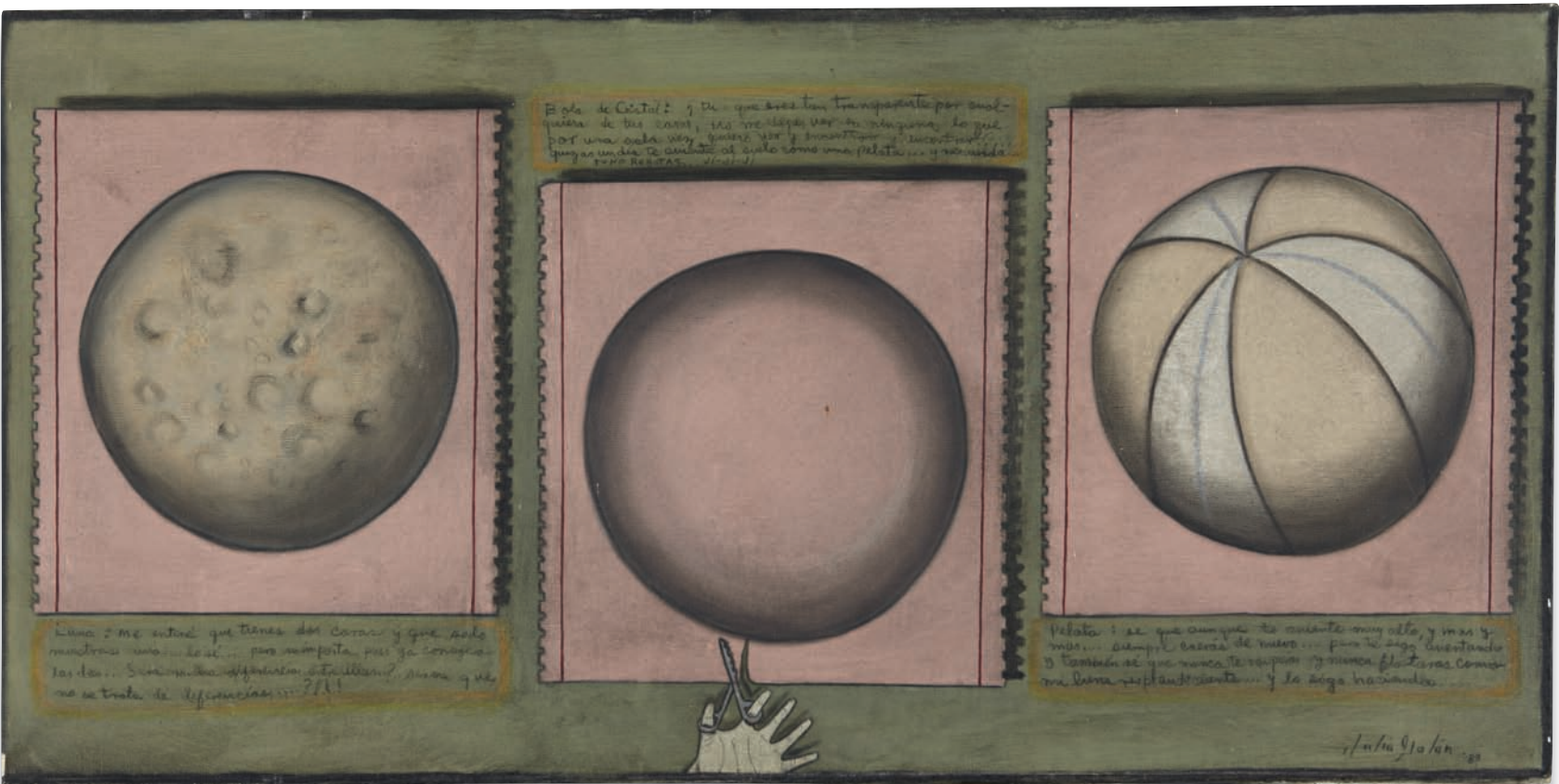
Signed "R Cortázar" lower right. This work is accompanied by a certificate of authenticity issued by Galería de Arte Misrachi.

Estimate \$16,000-20,000

PROVENANCE

Galería de Arte Misrachi, Mexico City

Private Collection



100 **JULIO GALÁN** MEXICAN 1958–2006
Untitled, 1983
oil on canvas
23 3/4 x 47 1/8 in. (60.3 x 119.7 cm)
Signed and dated "Julio Galán '83" lower right.

Estimate \$18,000-25,000

PROVENANCE
Sale: Christie's, New York, *The Latin American Sale: Important Paintings, Drawings and Sculpture*, November 25, 1998, lot 96
Acquired at the above sale by the present owner

101 **ALFREDO CASTAÑEDA** MEXICAN 1938–2010
En donde se dan los abrazos, 1972
oil and photograph collage on panel
39 3/8 x 39 1/4 in. (100 x 99.7 cm)
Signed and dated "Castañeda 72" lower left.

Estimate \$40,000-50,000

PROVENANCE
Sale: Christie's, New York, *The Latin American Sale: Important Paintings, Drawings and Sculpture*, November 25, 1998, lot 154
Acquired at the above sale by the present owner



Known for his surrealist visual vocabulary, Mexican artist Alfredo Castañeda created a profound body of intimate works before his death in 2010. Raised in Spain around the mystical ambience of medieval art and architecture, Castañeda developed a pensive, spiritual nature that became evident once he began painting in the late 1950's. His work first attracted attention in 1963, after the director at Galería de Arte Mexicano discovered Castañeda's unique approaches to personal iconography, which often reference a fascination with fleeting memories. His work often centers on a main persona who seems to be physically blind yet yields soulful visions from within.

Castañeda's overarching artistic narrative reflects his interest in the effect time has on life, which is depicted through ephemeral elements in his work. Many of his creations portray growth, abandonment, and self-

destruction as a means of capturing the losses and gains that accompany experience. Intensely religious, Castañeda sought infinite spirituality in his work, wanting to explore "the true self that I will take with me to the next life" (Castañeda quoted in: S. Grimberg, *Obituary*, ArtNexus, 2011, n.p.).

The present lot is a carefully elaborated composition that embodies the poetic nature and heavenly pursuits recurrent in Castañeda's art. The principal figure is blind to the bleak environment that surrounds him. Instead, the multiple portraits placed around the austere room refer to the inner turmoil of the multiple selves and collective identities associated with being human. The subject is not concerned with external distractions—he remains focused on personal meditation and daily concerns such as love, trauma, and the ongoing quest for true identity. Emblematic of Castañeda's artistic vision, mental complexities and enigmatic beauty prevail.



102 **RUFINO TAMAYO** MEXICAN 1899-1991

Washerwoman, circa 1932

graphite and gouache on paper

16 3/4 x 12 3/4 in. (42.5 x 32.4 cm)

Signed "Tamayo" lower right.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist in 1932

Private collection, Philadelphia

By descent to the present owner



103 **RUFINO TAMAYO** MEXICAN 1899-1991

Woman and Child, 1932

gouache on paper

10 7/8 x 8 1/4 in. (27.6 x 21 cm)

Signed and dated "Tamayo 32" upper left.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist in 1932

Private collection, Philadelphia

By descent to the present owner



104 **FRANS KRAJCBERG** POLISH-BRAZILIAN b. 1921

Floresta, 1950

oil on canvas

23 5/8 x 15 3/4 in. (60 x 40 cm)

Signed "FKrajcberg" lower right.

Estimate \$14,000-18,000

PROVENANCE

Sale: Renot, Sao Paulo, November 17, 2005, lot 156

Acquired at the above sale by the present owner



105 **EMILIANO DI CAVALCANTI** BRAZILIAN 1897-1976

Venezia, 1956

oil on canvas

12 7/8 x 16 1/8 in. (33 x 41 cm)

Signed "E di Cavalcanti" lower right. Also signed, titled, and dated "Venezia 56 di Cavalcanti" on the reverse.

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist, 1950s



106 **JOSÉ BEDIA** CUBAN b. 1959
El último pasajero, 1998
 acrylic on canvas
 18 x 36 in. (45.7 x 91.4 cm)
 Signed and dated "Bedia 98" lower right.

Estimate \$10,000-15,000

PROVENANCE

Fredric Snitzer Gallery, Miami



107 **ANTONIO SEGUÍ** ARGENTINE b. 1934

Paisaje Serrano, 1976

oil on canvas

25 9/16 x 36 3/16 in. (64.9 x 91.9 cm)

Signed and dated "Seguí 76" lower left. Also signed and dated "A. Seguí 1976" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist
Private Collection



108 **MARCELO ZAMPETTI** ARGENTINE b. 1967

Woman Seated In Chair, 1999

oil on canvas

27 3/4 x 19 5/8 in. (70.5 x 49.8 cm)

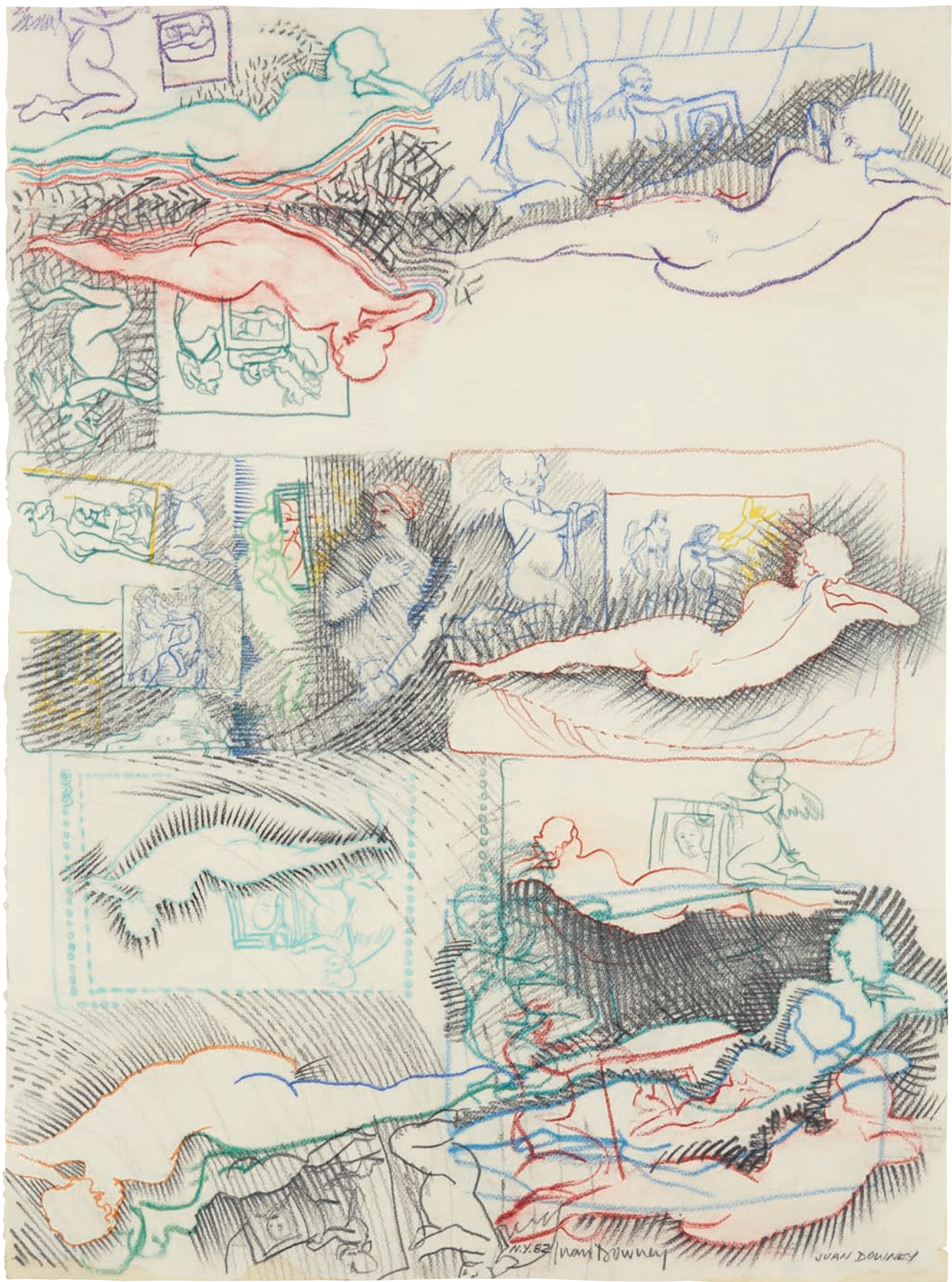
Signed "M. Zampetti" lower right.

Estimate \$5,000-7,000

PROVENANCE

Brewster Arts Ltd., New York

Private collection, San Juan



109 **JUAN DOWNEY** CHILEAN 1940-1993

Venus, 1982

colored pencil on paper

29 x 21 3/4 in. (73.7 x 55.2 cm)

Signed, inscribed, and dated "N.Y. 82 Juan Downey Juan Downey" lower right.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

Nohra Haime Gallery, New York

EXHIBITED

White Plains, Westchester Arts Center, *Latin American Art*, September 1996



110 **VÍCTOR RODRÍGUEZ** MEXICAN b. 1970

Powder Box V, 2001

acrylic on canvas

58 1/4 x 78 in. (148 x 198.1 cm)

Signed, titled, inscribed, and dated "'POWDER BOX V' May 19, 2001 VICTOR RODRIGUEZ NYC" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Marella Arte Contemporanea, Milan

Private Collection

EXHIBITED

Milan, Marella Arte Contemporanea, *Powder Box*, 2000



111 **JORGE LUIS VARONA** CUBAN b. 1955

Cosita linda, 1998

oil on canvas

21 x 16 1/4 in. (53.3 x 41.3 cm)

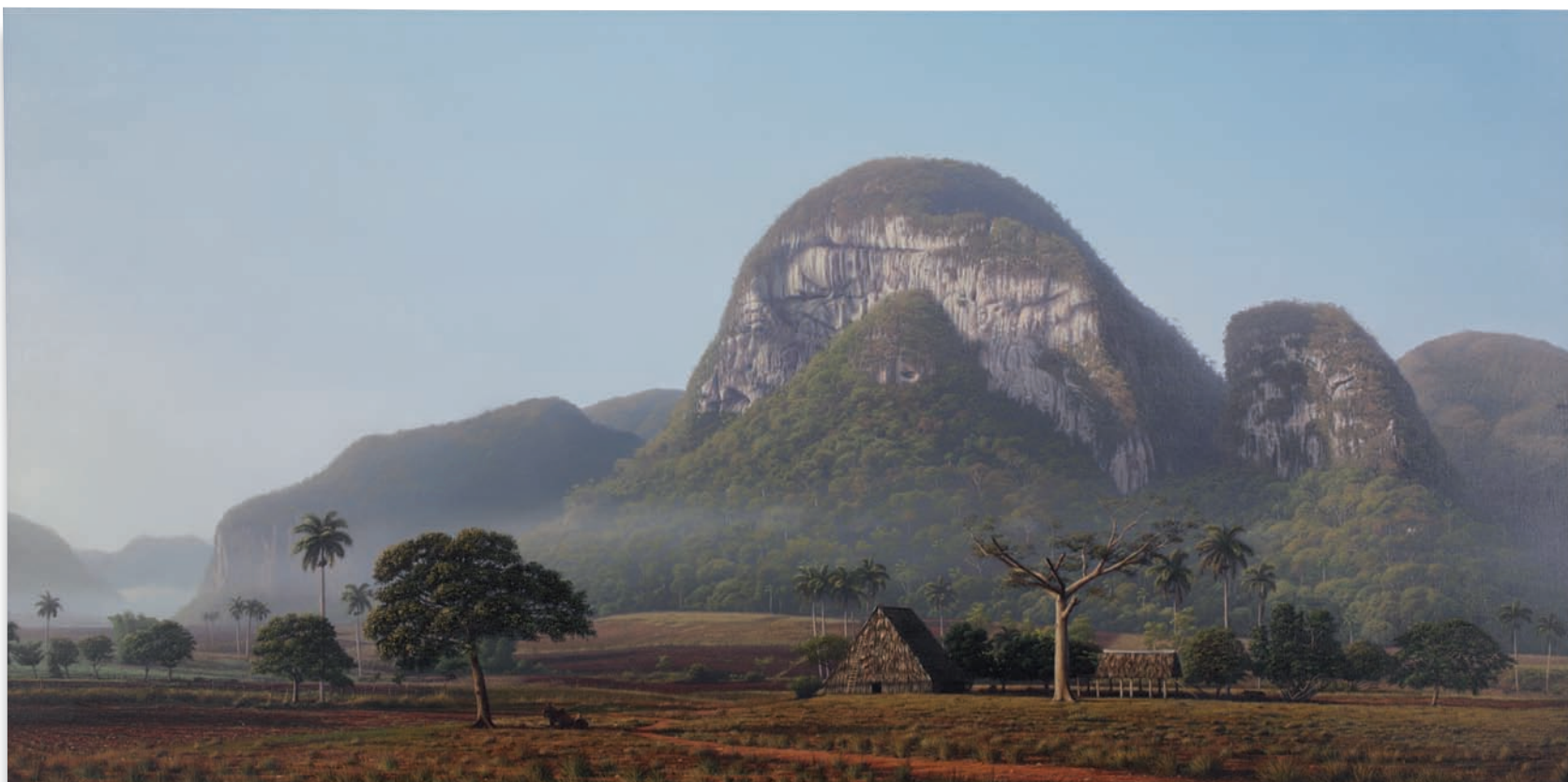
Signed, titled, and dated "Varona 'Cosita linda' 10.2.98" lower right.

Estimate \$6,000-8,000

PROVENANCE

Jorge M. Sori Fine Art, Coral Gables

Private collection, San Juan



112 **ERNESTO ESTÉVEZ GARCÍA** CUBAN b. 1967

El Valle de Mogotes, 2006-2007

oil on canvas

29 1/2 x 59 1/2 in. (75 x 151 cm)

Signed and dated "Estévez García 06" lower right. Also signed, titled, and dated "El Valle de Mogotes" Ernesto Estévez García 1-2007" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist



113 **HERIBERTO COGOLLO** COLOMBIAN b. 1945

Untitled, 1998

oil on canvas

45 5/8 x 34 7/8 in. (115.9 x 88.6 cm)

Signed and dated "Cogollo 98" lower right.

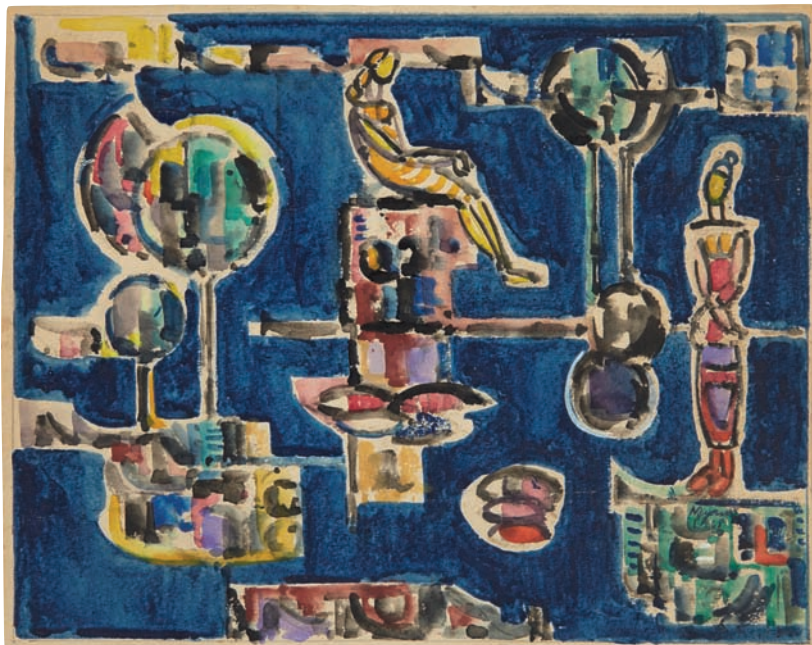
Estimate \$20,000-30,000

PROVENANCE

Galería de Arte Nader, Santo Domingo

Private Collection

114

114 **JOSÉ MIJARES** CUBAN 1921-2004*Interior, 1968*

watercolor on paper

8 3/4 x 11 1/8 in. (22.2 x 28.3 cm)

Signed and dated "Mijares 1968" lower right. Also signed, inscribed, and dated "Mijares 1995 este cuadro lo pinté yo Mijares" on the reverse.

Estimate \$2,500-3,500**PROVENANCE**

Acquired directly from the artist

115

115 **VÍCTOR MANUEL GARCÍA** CUBAN 1897-1969*Fruta Bomba, 1913/1956*

ink on paper, in a two-sided wood frame

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

framed: 15 5/8 x 12 1/4 in. (39.7 x 31.1 cm)

Signed, titled, inscribed, and dated "A Pablo cuando era chiquito Manolo García 1913" lower right. Also signed and dated "Víctor 1956" on the reverse.

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

Pan American Art Projects, Dallas



reverse of the present lot



116 **AMELIA PELÁEZ** CUBAN 1896-1968

Untitled, 1962

gouache on canvas

17 x 11 3/4 in. (43.3 x 30 cm)

Initialed and dated "AP 62" lower right.

Estimate \$10,000-12,000

PROVENANCE

Private collection, Colombia

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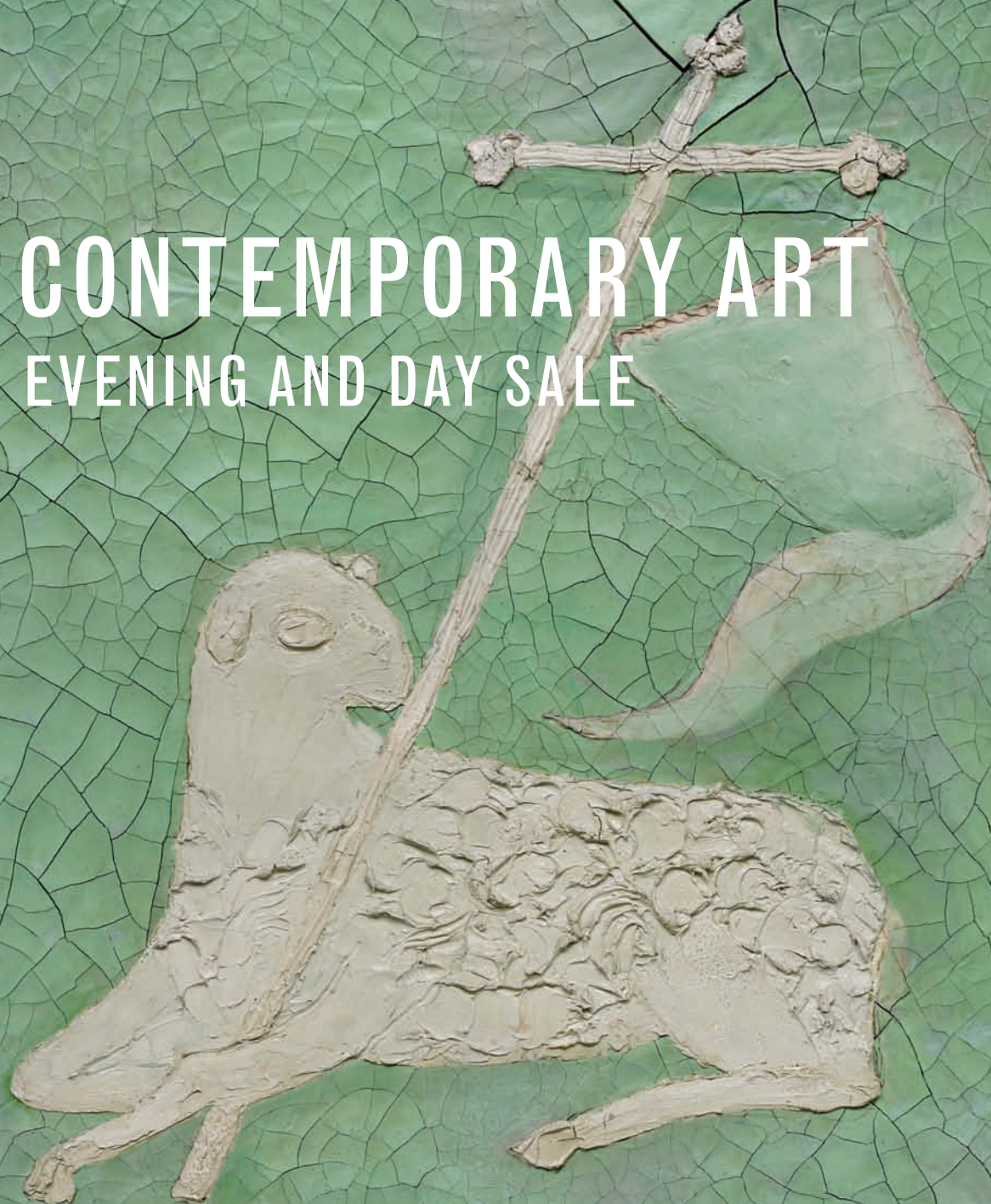
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PHILLIPS
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CONTEMPORARY ART

EVENING AND DAY SALE



AUCTIONS 28 & 29 JUNE 2012 **LONDON**

Phillips de Pury & Company Howick Place London SW1P 1BB

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ADRIANA VAREJÃO *Agnus Dei*, 1990 (detail)
TO BE OFFERED EVENING SALE 28 JUNE

GUIDE FOR PROSPECTIVE BUYERS

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The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

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Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 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.

1 PRIOR TO AUCTION

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If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

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Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

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Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

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All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

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The following key explains the symbols you may see inside this catalogue.

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The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

Δ Property in Which Phillips de Pury & Company Has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Ω Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. **Proof of identity in the form of government issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

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If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. 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.

Employee Bidding

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.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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DESIGN

AUCTION 15 JUNE 2012 **NEW YORK**

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FRANÇOIS-XAVIER LALANNE *Set of four sheep, designed circa 1979* **Estimate** \$350,000 – 500,000

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.

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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

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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.

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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.

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Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of seven days following the auction.

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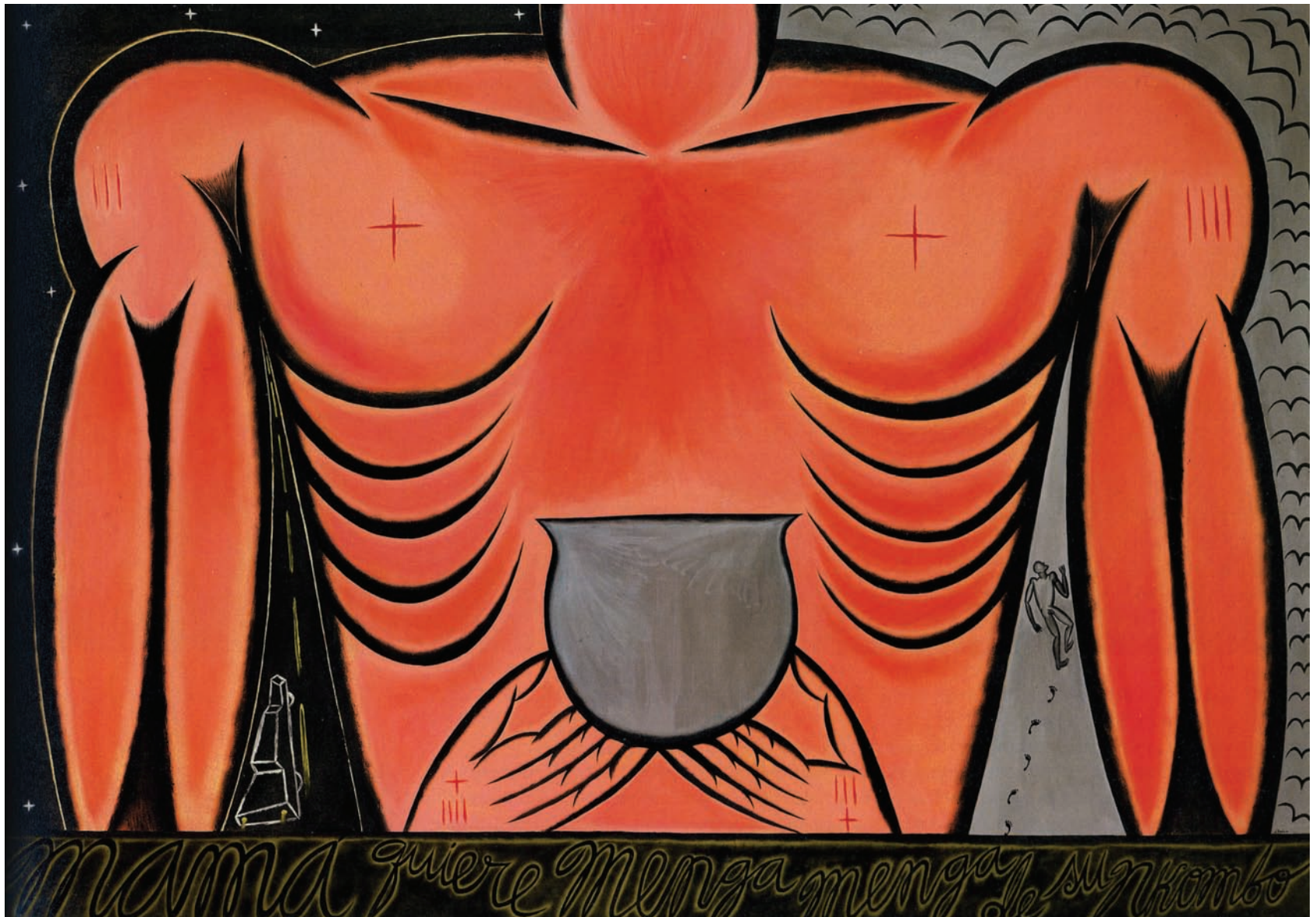
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Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company does not accept liability for errors or for failing to mark lots containing protected or regulated species.



Miami Art Museum presents

Transcultural Pilgrim

Three Decades of Work by José Bedia

Thursday, May 24 - Sunday, September 2, 2012

Opening Reception: Wednesday, May 23, 6-9pm

MAM

Miami Art Museum presents a major survey of the work of José Bedia. Consisting of 35 artworks including large-scale figurative paintings, installations and drawings, the exhibition explores the influence of indigenous cultures and religions from Cuba, North and South America, and Africa on the Miami-based artist's work over the last three decades. José Bedia is an acclaimed member of Cuba's "Generation of the '80s," a group of pioneering young artists who incorporated Cuban vernacular and spiritual references into their work and experimented

with eclectic visual forms. The featured works in *Transcultural Pilgrim*—with their sacred and autobiographical references, strong graphic quality, and philosophical complexity—represent the traces of Bedia's artistic and spiritual journeys, which have shaped his artistic practice. The exhibition also includes select objects from Bedia's personal collection, housed in his Miami home, which have inspired the forms and content of his work.

Transcultural Pilgrim: Three Decades of Work by José Bedia is organized and produced by the Fowler Museum at UCLA and guest curated by Judith Bettleheim and co-curator Janet Catherine Berlo. Major support for the exhibition is provided by the National Endowment for the Arts and the Donald B. Cordry Memorial Fund. Additional support was provided by the Fay-Bettye Green Fund, the Pasadena Art Alliance, and Manus, the support group of the Fowler Museum.

The Miami presentation is supported by Macy's Foundation and Funding Arts Network. Additional support has been provided by ArtesMiami, Inc., EDGE Steak & Bar and Mily and Raúl de Molina.



Miami Art Museum

Reopening as the Pérez Art Museum Miami
in downtown Miami's Museum Park fall 2013

101 West Flagler Street | Miami, FL 33130
305 375 1727 | www.miamiartmuseum.org



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 the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Mayor and the Miami-Dade County Board of County Commissioners.



Images: José Bedia, *Mama quiere menga, menga de su kombo (Mama Wants Blood, Blood of His Bull)*, 1988. Acrylic on canvas, 139.7 X 200 cm. Collection of Diane & Robert Moss, Miami, Florida.

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) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) 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.

(g) 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. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive.

(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.

(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) 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.

(e) 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) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. 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) seven 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. We will not release purchased lots to the buyer until all such charges have been paid in full.

(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 seven 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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) 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; or (x) take such other action as we deem necessary or appropriate.

(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. As a courtesy to clients, Phillips de Pury & Company has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

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.

(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

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Simon de Pury

Chief Executive Officer

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SALE INFORMATION

AUCTIONS

450 PARK AVENUE NEW YORK 10022

Evening Sale 21 May 2012, 7pm

Day Sale 22 May 2012, 11am

VIEWING

450 PARK AVENUE NEW YORK NY 10022

15 May – 21 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries

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Inside Back Cover Arturo Herrera, *Untitled*, 1998, lot 49 (detail)

Carmen Herrera, *Untitled*, 2011, lot 45

Back Cover Os Gêmeos, *Electronic Eyes*, 2011, lot 1 (detail)









