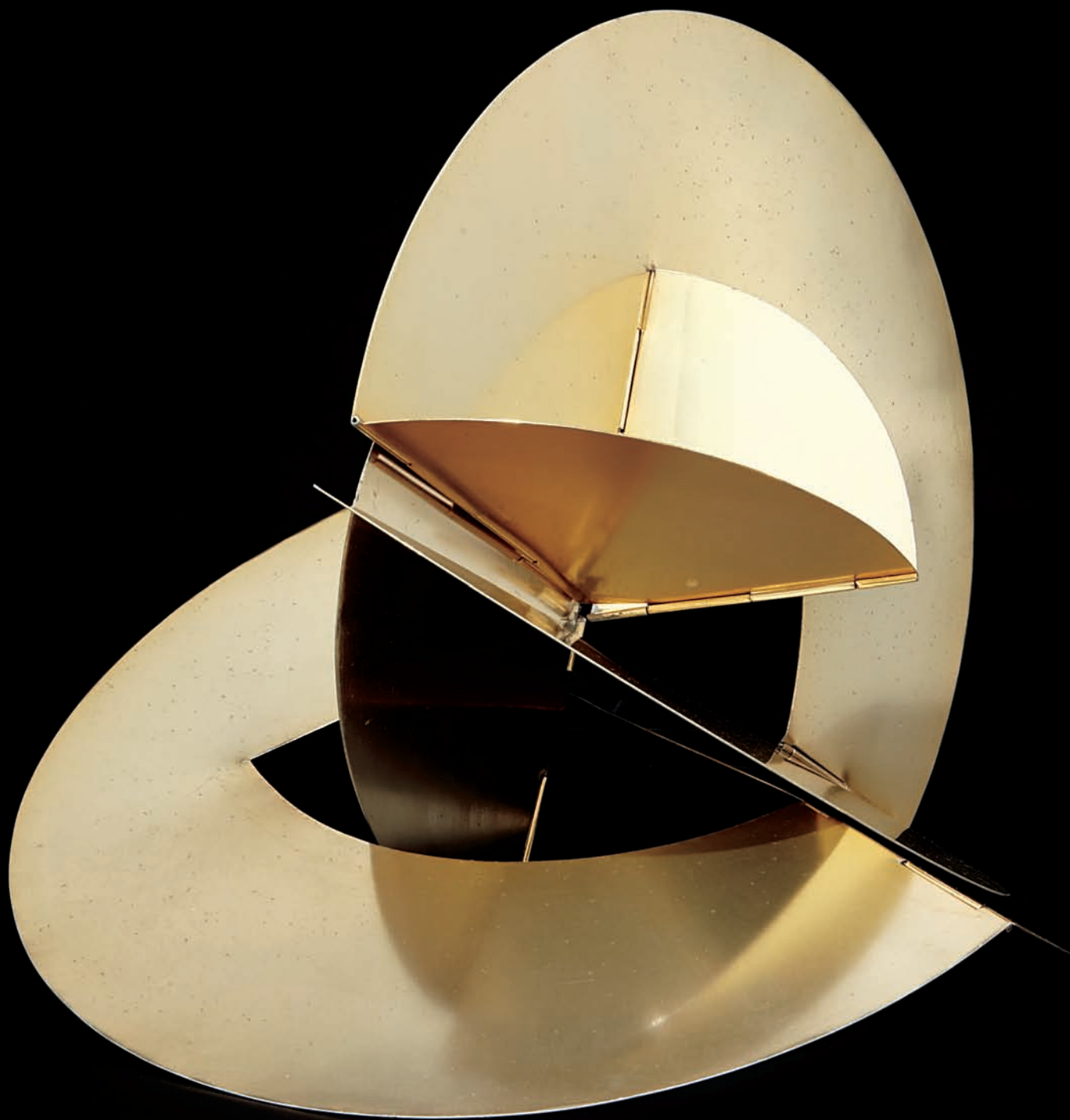
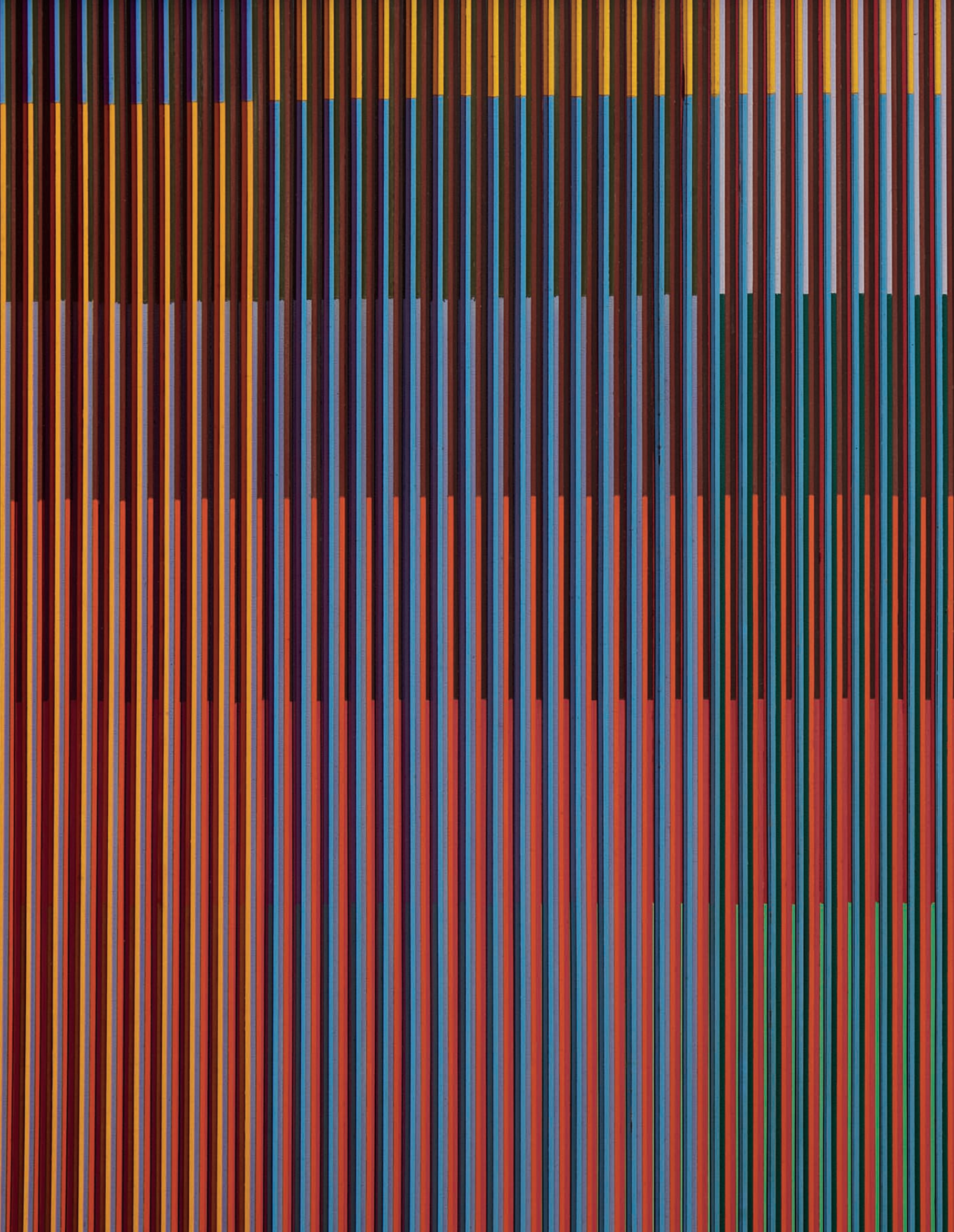


# PHILLIPS

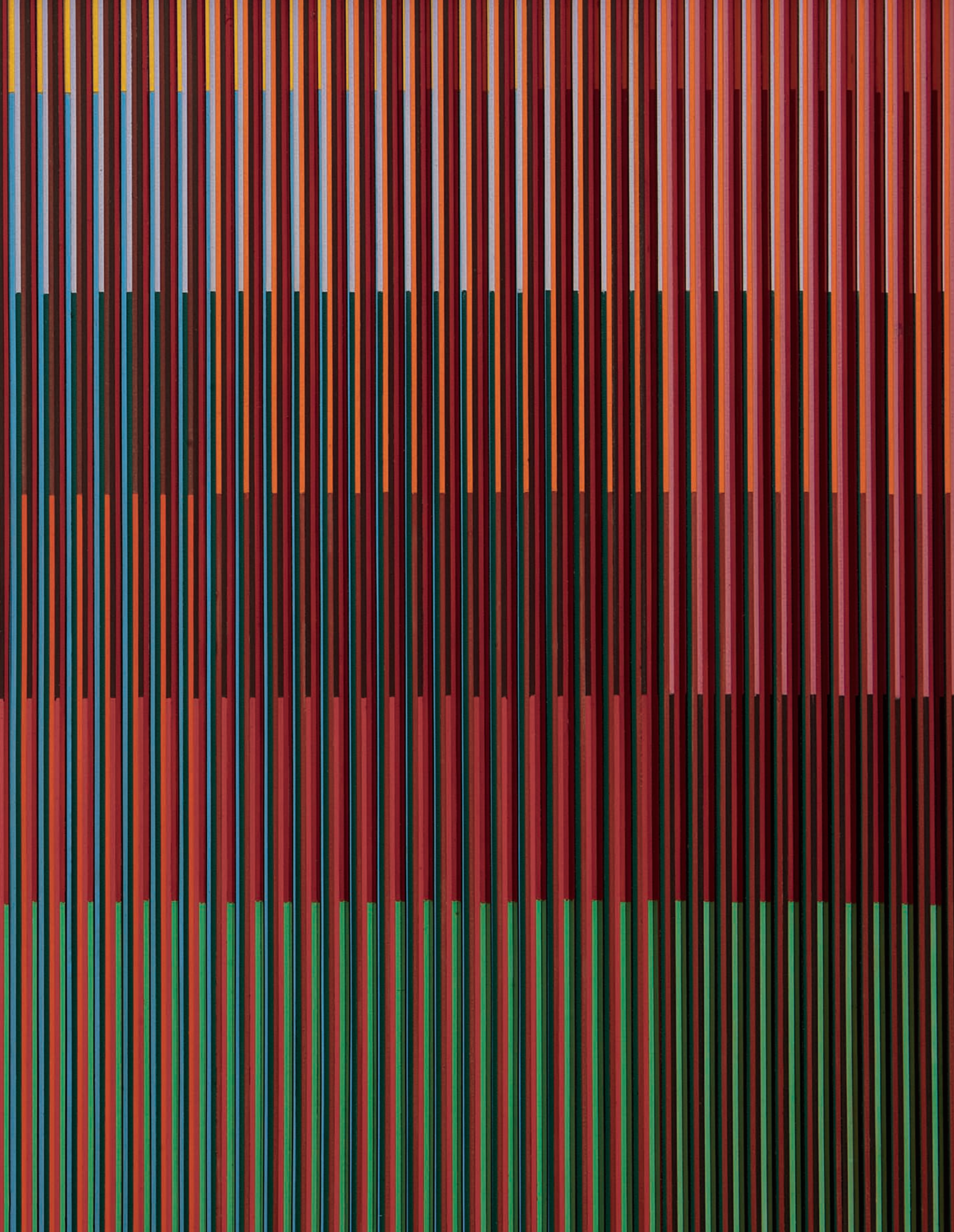


## LATIN AMERICA

NEW YORK 29 MAY 2014





























# PHILLIPS

## LATIN AMERICA

### SALE INFORMATION

NEW YORK, 29 MAY 2014 AT 4PM

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTION

29 May 2014 at 4pm

### VIEWING

21-29 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY010514 or Latin America.

### ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

bidsnewyork@phillips.com

### LATIN AMERICAN ART

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### HEAD OF SALE

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### RESEARCHER

Jennifer Elena LaMaide +1 212-940-1391

### ADMINISTRATOR

Jed Moch +1 212 940 1301

**Front cover** Lygia Clark, *Bicho parafuso sem fim*, 1960, lot 14

**Inside front cover** Carlos Cruz-Diez, *Physichromie No. 651*, 1973, lot 18 (detail)

**Page 2-3** Cícero Dias, *Cabra cega*, 1928, lot 30 (detail)

**Page 4-5** Rufino Tamayo, *Untitled*, 1973, lot 26 (detail)

Sergio Camargo, *Relief Rayonnant No. 2/21*, 1964, lot 11 (detail)

**Opposite** Diego Rivera, *Turkey Market*, circa 1935, lot 29 (detail)

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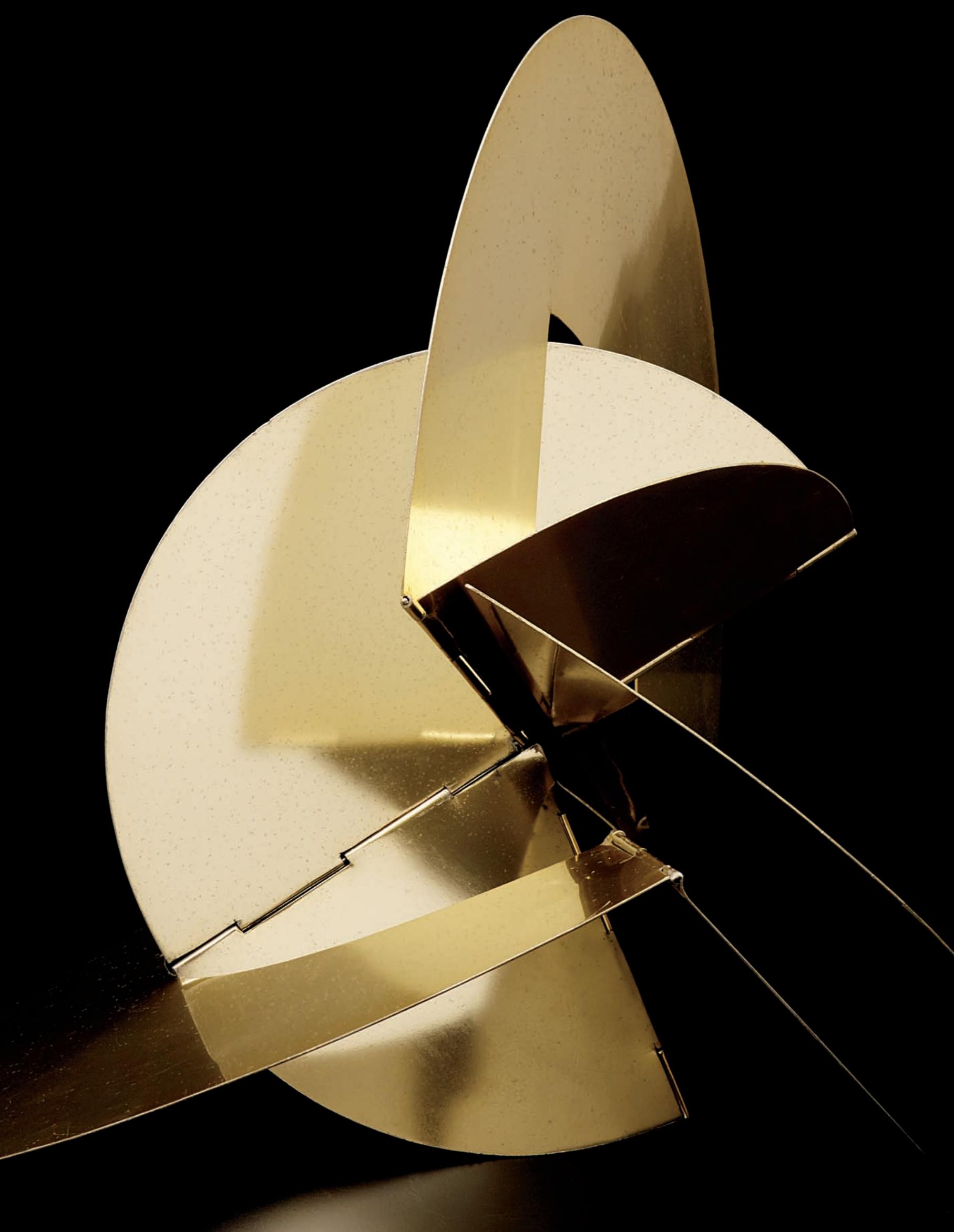
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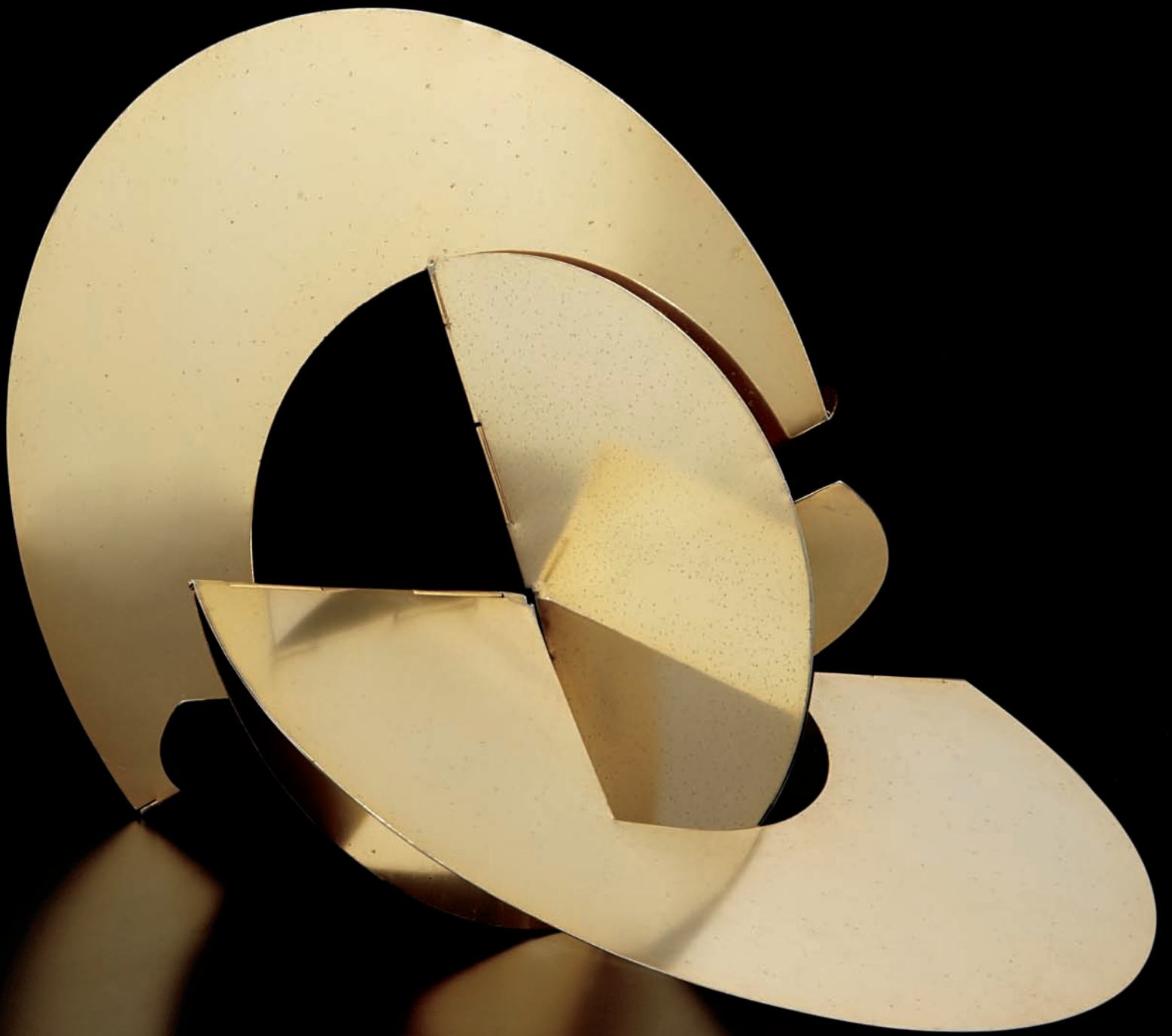


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**Caroline Conegliano**  
Private Client  
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1

**ALEXANDRE DA CUNHA** BRAZIL b. 1969

*Saviez (Fan)*, 2004

found skateboards and metal kitchen utensils

55 x 41 x 41 in. (139.7 x 104.1 x 104.1 cm.)

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

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

**PROVENANCE**

Acquired directly from the artist by the present owner







2

PROPERTY FROM AN IMPORTANT  
COLLECTION OF CONTEMPORARY MEXICAN ART

**ABRAHAM CRUZVILLEGAS** MEXICO b. 1968

*Volador*, 1995-1997

gauze on painted wood

sculpture 5 x 49 x 30 in. (12.7 x 124.5 x 76.2 cm.)

Installed dimensions variable.

This work is accompanied by a certificate of authenticity  
issued by Galería OMR.

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

**PROVENANCE**

Galería OMR, Mexico City

Acquired from the above by the present owner



(alternate view of the present lot)







### 3

**EMILIO CHAPELA** MEXICO b. 1978

*Calendario*, 2002

wood, wire and salt

wood element  $5\frac{1}{2} \times 27\frac{1}{2} \times 27\frac{1}{2}$  in. (14 x 69.9 x 69.9 cm.)

Installed dimensions variable;

approximately  $74\frac{3}{4} \times 27\frac{1}{2} \times 27\frac{1}{2}$  in. (190 x 70 x 70 cm.)

This work is accompanied by the artist's installation guidelines. This work is unique.

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

**PROVENANCE**

EDS Galería, Mexico City

Acquired from the above by the present owner

**EXHIBITED**

Mexico City, EDS Galería, *Emilio Chapela: 256 + 1 + 4*,  
3 February-7 April, 2007

**LITERATURE**

E. Hernández, "256 + 1 + 4 Matemáticas Aplicadas = Imaginación", *Excelsior*, 2 February 2007, Mexico City,  
p. 6 (illustrated)







4

**IRAN DO ESPÍRITO SANTO** BRAZIL b. 1963

*Par Bulb*, 2012

stainless steel

4½ x 4⅞ x 5½ in. (11.5 x 12.5 x 14 cm.)

This work is accompanied by a certificate of authenticity signed by the artist. This work is artist's proof 2 from an edition of 25 plus 4 artist's proofs.

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

**PROVENANCE**

Sean Kelly Gallery, New York

Acquired from the above by the present owner







5

**CARLOS GARAICOA** CUBA b.1967

*Untitled (UFO's)*, 2004

metal nails and string on gelatin silver print

47½ x 59 x 1¼ in. (120.7 x 149.9 x 3.2 cm.)

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

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

**PROVENANCE**

Galleria Continua, San Gimignano

Acquired from the above by the present owner







6

**TANIA BRUGUERA** CUBA b. 1968

*Untitled (Sunflowers 5), 2002*

ink and collage on heavy paper

90½ x 45 in. (229.9 x 114.3 cm.)

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

**PROVENANCE**

Acquired directly from the artist by the present owner







7

**HÉLIO OITICICA** BRAZIL 1937-1980

*Seja marginal seja herói (Be an Outlaw Be a Hero)*, 1968/2012

screenprint inks on cloth

36½ x 43½ in. (92.7 x 110.5 cm.)

Titled, inscribed, numbered and dated by César Oiticica

“Seja marginal seja herói 1968 2012 8/10 Hélio Oiticica” on the reverse. This work is number 8 from an edition of 10. This work is accompanied by a certificate of authenticity issued by Projeto Hélio Oiticica.

**Estimate** \$30,000-50,000

**PROVENANCE**

Projeto Hélio Oiticica, Rio de Janeiro

Acquired from the above by the present owner



**seja marginal  
seja herói**



8

**FRANCIS ALÿS** BELGIUM/MEXICO b. 1959

*Sin título (Paisaje con plástico y burro)*, 1992-96

oil on canvas, in an artist's wood frame with vinyl collage

12 x 16 x 1½ in. (30.5 x 40.6 x 3.8 cm.)

Signed and dated "F. Alÿs 1992-96" on the reverse.

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

**PROVENANCE**

Kenneth L. Freed Collection, Boston

Goff + Rosenthal, New York

Private Collection

"I like to set an idea in motion, to set the parameters for a situation to develop, and then lose control of it." FRANCIS ALÿS





9

SOLD TO BENEFIT FUNDACIÓN OLGA Y RUFINO TAMAYO

**GABRIEL OROZCO** MEXICO b. 1962

*Secuencia de tréboles (Clover Sequence)*, 2005

acrylic on canvas

47¼ x 47¼ in. (120 x 120 cm.)

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

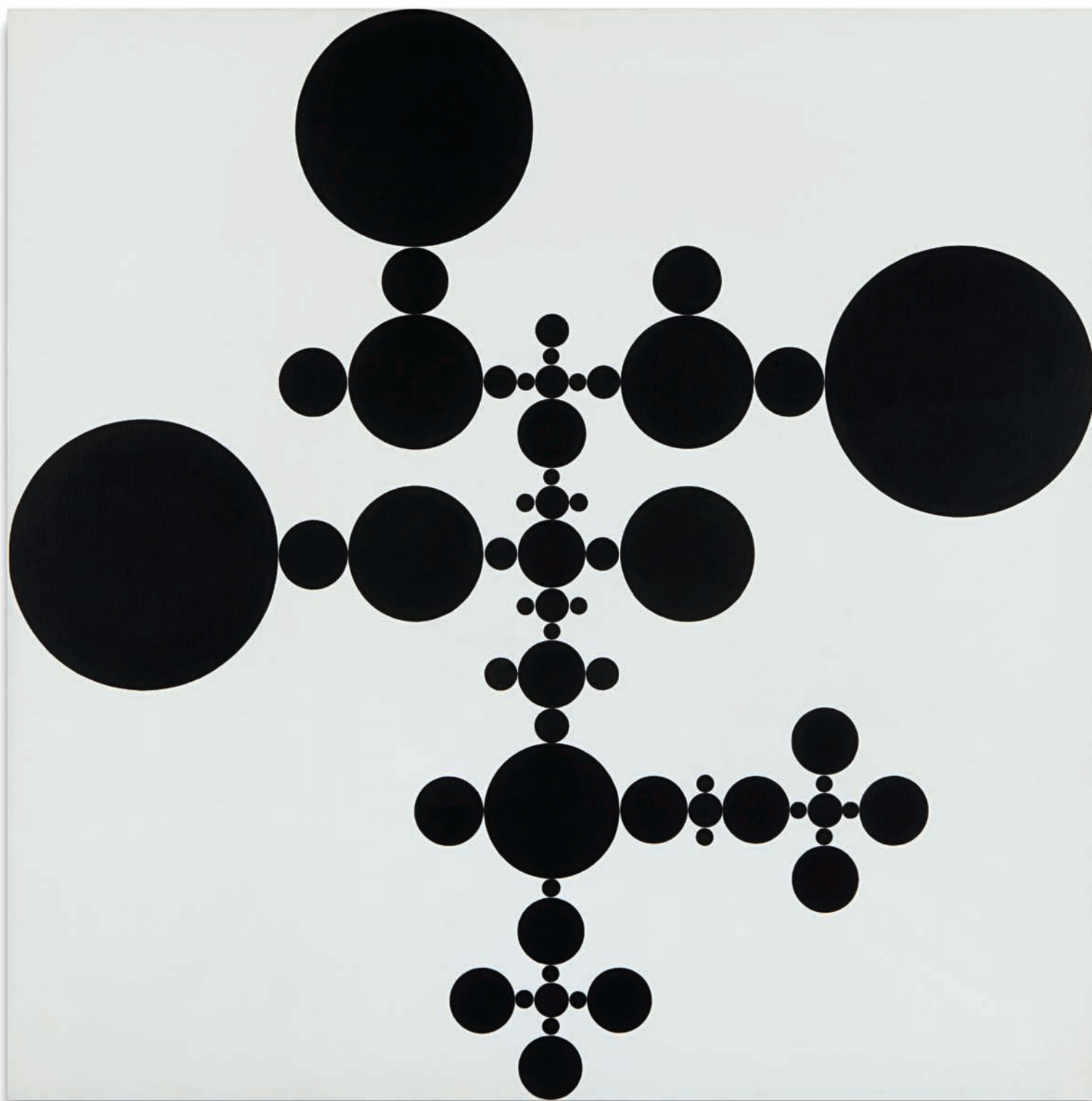
**Estimate** \$350,000-550,000

**PROVENANCE**

Collection of the Artist

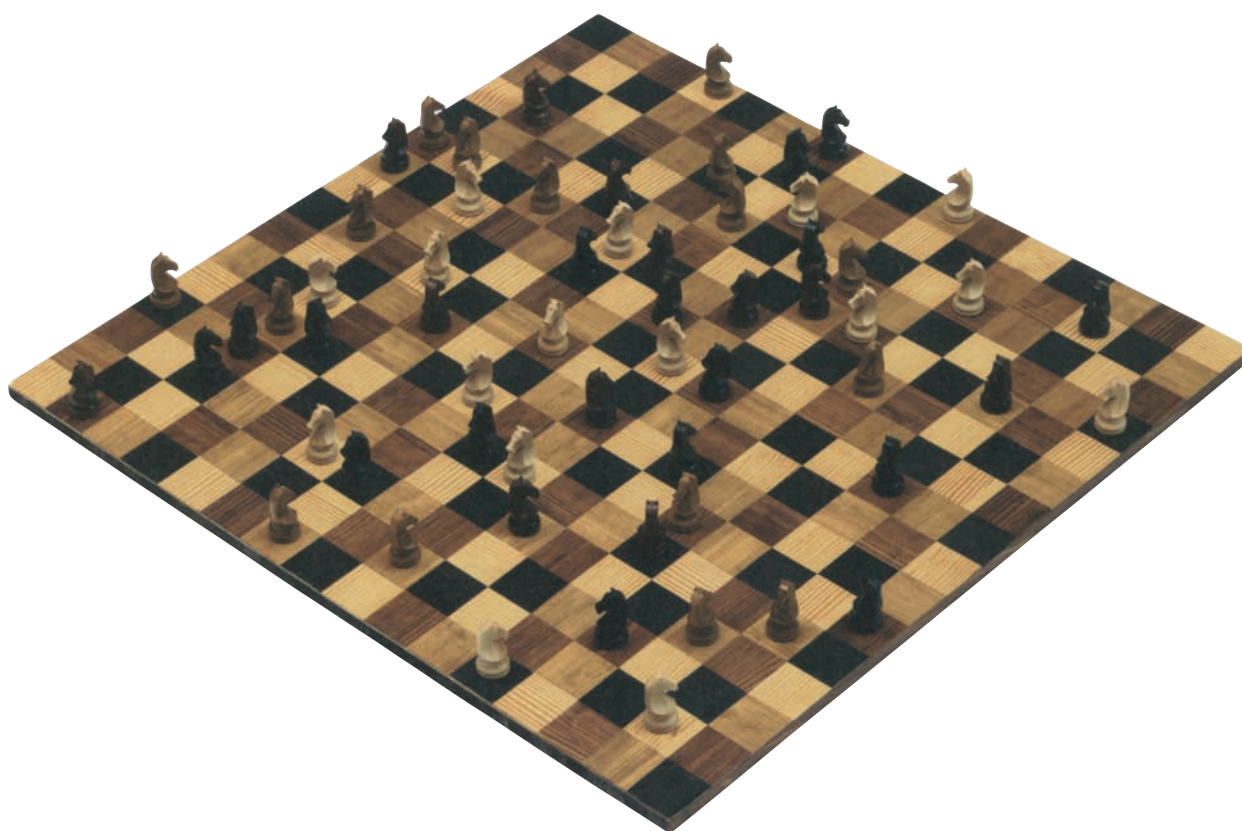
Kurimanzutto, Mexico City

Acquired from the above by the present owner





“Sudden illumination is possible, but you have to know how to pay attention to it and separate it from everything else, because it passes by in an instant. Some works require it, others don’t... but an artist has to find his or her own scale. A special effect isn’t all that matters. The littlest things in life can be charged with meaning.” GABRIEL OROZCO



Gabriel Orozco, *Horse Running Endlessly*, 1995. Wood. 3 3/8 x 34 3/8 x 34 3/8 in. (8.7 x 87.5 x 87.5 cm). Museum of Modern Art, New York. Gift of Agnes Gund and Lewis B. Cullman in honor of Chess in the Schools. ©2014 Gabriel Orozco.

The grand scope of Gabriel Orozco’s oeuvre has established him as one of the world’s leading interpreters of reality. His immensely varied body of work seeks to reassess and ultimately reform our consciousness of what is present in the human universe. With a sense of inquisitive playfulness, Orozco reshapes and resizes the visual iconography of our everyday lives, seeking to radicalize our physical experience of it. Employing a wide array of media—from found objects to photography, clay and canvas—Orozco always draws attention to the material inhabitants of our world, shedding new light on the relationship between our physical and intellectual engagements with reality.

The son of a mural painter and art professor, Gabriel Orozco grew up overhearing scholarly conversations on art and its varied manifestations. After receiving a conventional artistic education in Mexico in the mid-eighties, Orozco relocated to Madrid for one year, where he developed an affinity for the non-traditional formats and materials of leading post-war artists. Never confined to any specific school of academic thought, his experimentation with a wide range of media soon became characteristic of his work, which involves painting, photography, sculpture, and readymades.

The present lot, *Secuencia de tréboles (Clover Sequence)* has its conceptual origins in Orozco’s fascination with

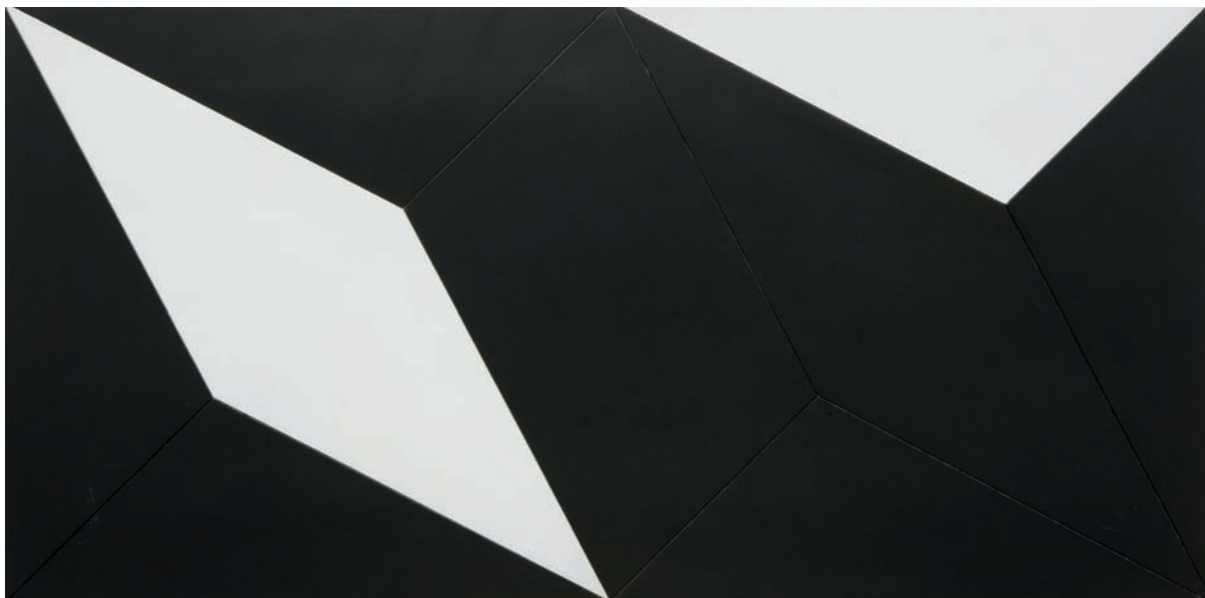
the complexities of nature and our tangible reality. The geometric form of the circle is commonly associated with the natural world, referencing the cycle of life as well as the atomic particles that makeup our bodies and surroundings. The circle comes up constantly in Orozco's oeuvre, signifying his passion for the study of organic motifs and the creative potential of human consciousness.

The concept harkens back to Orozco's seminal work *Horses Running Endlessly* (1995), in which the artist created an oversized chessboard with 256 squares. The only pieces in Orozco's version of chess are knights. The knight is a distinctive piece within the game, since it can move both vertically and horizontally in a single turn, with the unique power to create circular patterns on the checkered board. These circular movements are not represented graphically on the board, yet they can be clearly inferred from the rules of the game. In *Horses Running Endlessly*, Orozco's knights are not directed anywhere—they are wandering aimlessly within the board in a spherical dance, challenging scientific theories of infinity and embodying Orozco's interest in how spatial possibilities are generated.

Orozco's subsequent *Samurai Tree* series of paintings is conceptually linked to *Horses Running Endlessly*, demonstrating Orozco's insurmountable ability to examine his intellectual preoccupations through wildly different aesthetic approaches. In his *Samurai Tree* paintings, first exhibited at London's Serpentine Gallery in 2004, Orozco again incorporates the knight's movement in chess, this time representing it through intricate configurations of circles painted on canvas. Using computer software to develop the patterns, Orozco begins each *Samurai Tree*



Bruce Nauman, *The True Artist Helps the World by Revealing Mystic Truths*, 1967. Neon and clear glass tubing suspension supports. 59 x 55 x 2 in. (149.86 x 139.7 x 5.08 cm.) Philadelphia Museum of Art, Philadelphia. Bruce Nauman © 2014 Bruce Nauman / Artists Rights Society (ARS), New York.



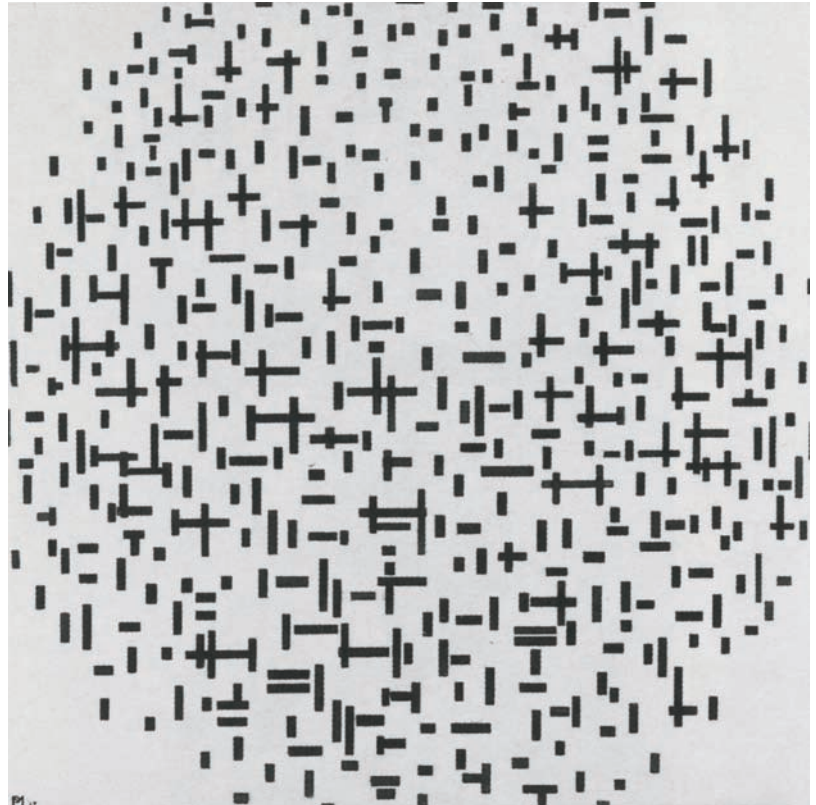
Lygia Clark, *Superfície Modulada No. 2*, 1957/1982. Industrial paint on plywood. 16 x 32 ¼ in. (40.6 x 81.9 cm.) Private Collection.



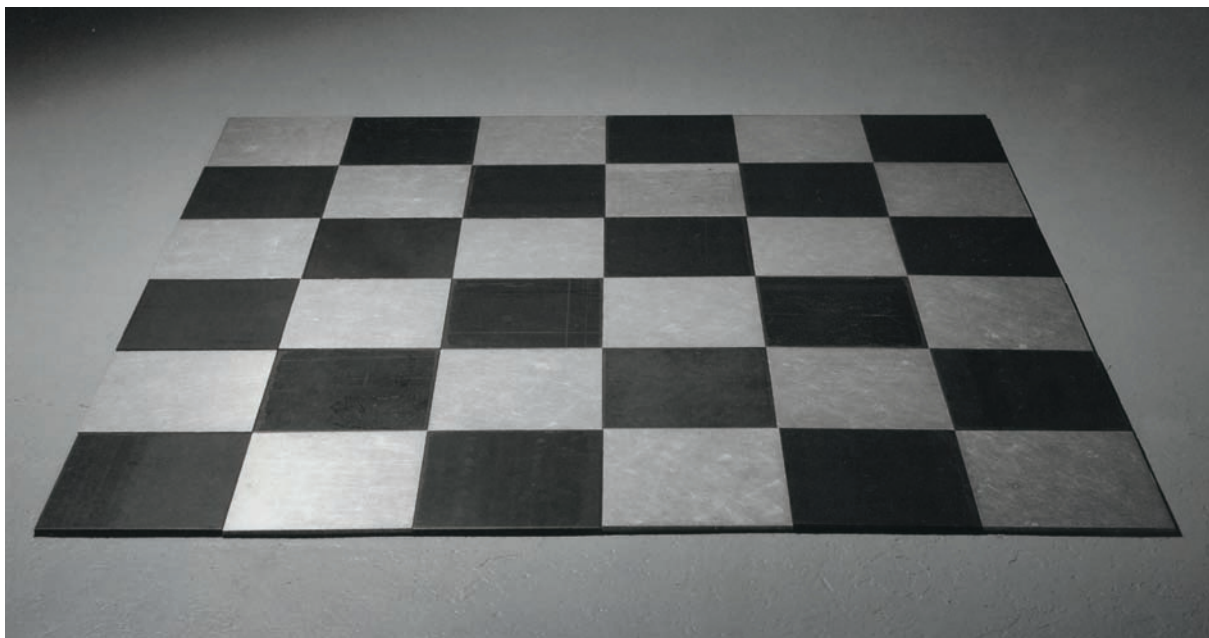
from a single point, which he considers a center of gravity. Depending on the starting point and the artist's intention, each painting results in a different arrangement of circles and lines. Having established this graphic pattern, Orozco colors in the halves and quadrants of each circle based on the chess knight's possible moves, only using red, white, blue, and gold.

The present lot, *Clover Sequence*, and its sister work, *The Eye of Go*—both created in 2005—are Orozco's responses to his celebrated Samurai Tree series, offering important extrapolations of a similar conceptual approach. In these black and white compositions, Orozco incorporates yet another popular game into his method—the ancient Chinese game of go. Go, which happens to spell out the artist's initials, is played on a gridded board with circular black and white stones. Rich in strategy and almost devoid of rules, the object of go is to use one's stones to occupy a larger total area of the board. Players capture opponents' stones by surrounding them with their own pieces—a circular motion reminiscent of the chess knight's. The game of go has no set ending conditions—it can continue until a player resigns or when neither player wants to make another move. This conflagration of intention and chance is of particular interest to Orozco, since both are forces that ultimately determine our subjective experience of life.

Visually, *Clover Sequence* plays with ideas of suspension, gravity, and rotation. The composition draws us in as we try to discern a pattern or rhythm among the black interacting spheres. Orozco is successful in using



Piet Mondrian, *Compositie in Lijn* (*Composition in Line*), 1916/17. Oil on canvas. 42 1/2 x 42 1/2 in. (108 x 108 cm.) © 2014 Mondrian/Holtzman Trust c/o HCR International USA.



Carl Andre, *Steel-Aluminum Plain*, 1969. Aluminum and steel. 72 x 72 in. (182.9 x 182.9 cm.) The Art Institute of Chicago, Gift of Society for Contemporary Art. Art © Carl Andre/Licensed by VAGA, New York, NY.

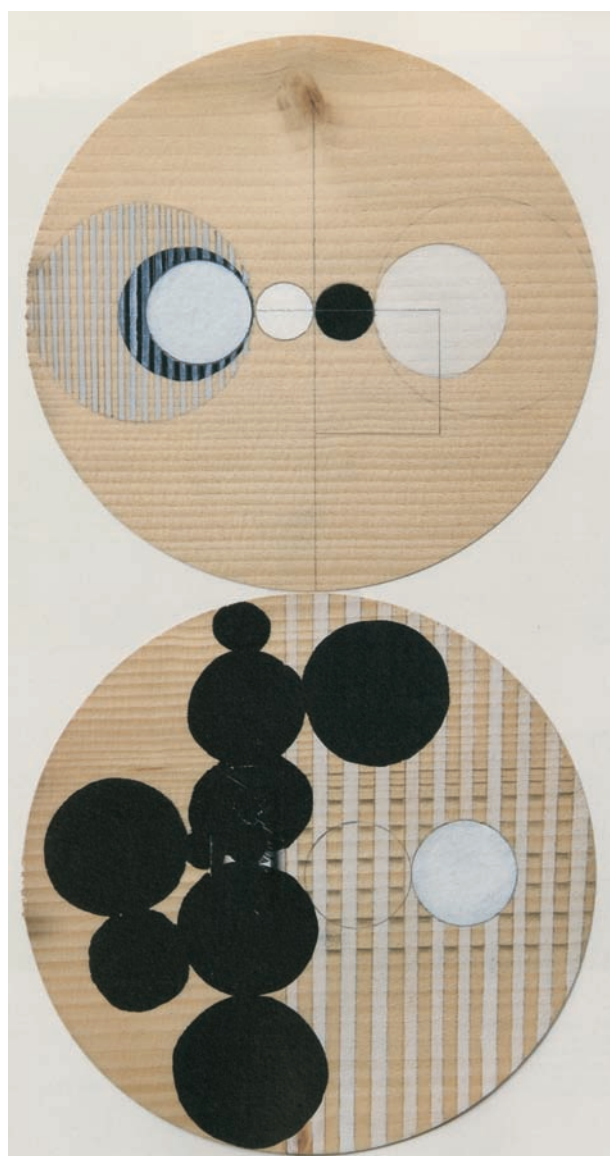


Game of Go board.  
Photographer unknown.

the circle to trigger action, rather than as a purely compositional device. Simultaneously, through his reinterpretations of both chess and go, Orozco removes the systematic elements from the games and allows his viewers to determine their own rules, thereby imbuing a crucial interactive component into his canvases.

Although aesthetically reminiscent of abstraction, Orozco's paintings are complex mental exercises that explore how organic forms develop and function, and how human beings are free to interact with them on our own accord. The reality of the physical world is never far from Orozco's creative focus. When explaining the concept behind the *Samurai Tree* series, Orozco stated, "I knew they were going to be read as paintings, and I think they are not about painting. They are diagrams. The idea of a diagram has the pretension to explain how things work, how objects behave and how plants grow."

The purpose of a diagram is not representational—it is an interpretation of how something functions. While these works on canvas may be technically classified as paintings, they challenge the traditional art historical definition of painting as an illusory window into the world. Orozco uses canvases like sculptors use pedestals or tabletops. His canvases are not supports as much as they are containers, holders of active elements that interact among themselves and with the reality around them. What may have seemed like a "return to painting" in 2004 was actually a groundbreaking approach to one of the most traditional of artistic mediums. In *Clover Sequence*, Orozco does away with a conventional painterly way of thinking. Instead, he develops a model through which to study the infinite permutations of nature—involving organic elements, human action, and chance—and our ways of thinking about them.



Gabriel Orozco, *Notebook 4* (detail), 1993-94. Graphite, gouache and wood veneer on notebook page. 10  $\frac{3}{4}$  x 8  $\frac{1}{16}$  in. (27.3 x 20.5 cm.)  
Collection of the Artist. ©2014 Gabriel Orozco.



## 10

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

**ANTONIO DIAS** BRAZIL b. 1944

*The Image*, 1970

acrylic on canvas

47¼ x 47¼ in. (120 x 120 cm.)

Signed, titled and dated "Antonio Dias 'The Image' 1970"  
on the reverse.

**Estimate** \$350,000-550,000

**PROVENANCE**

Acquired directly from the artist

Private Collection, Italy

**LITERATURE**

A. Dias, E. L. Francalanci, G. Schönenberger and T. Trini,  
*Antonio Dias: Una collezione 1968-1976*, Marconi: Milan,  
1995, p. 71 (illustrated)

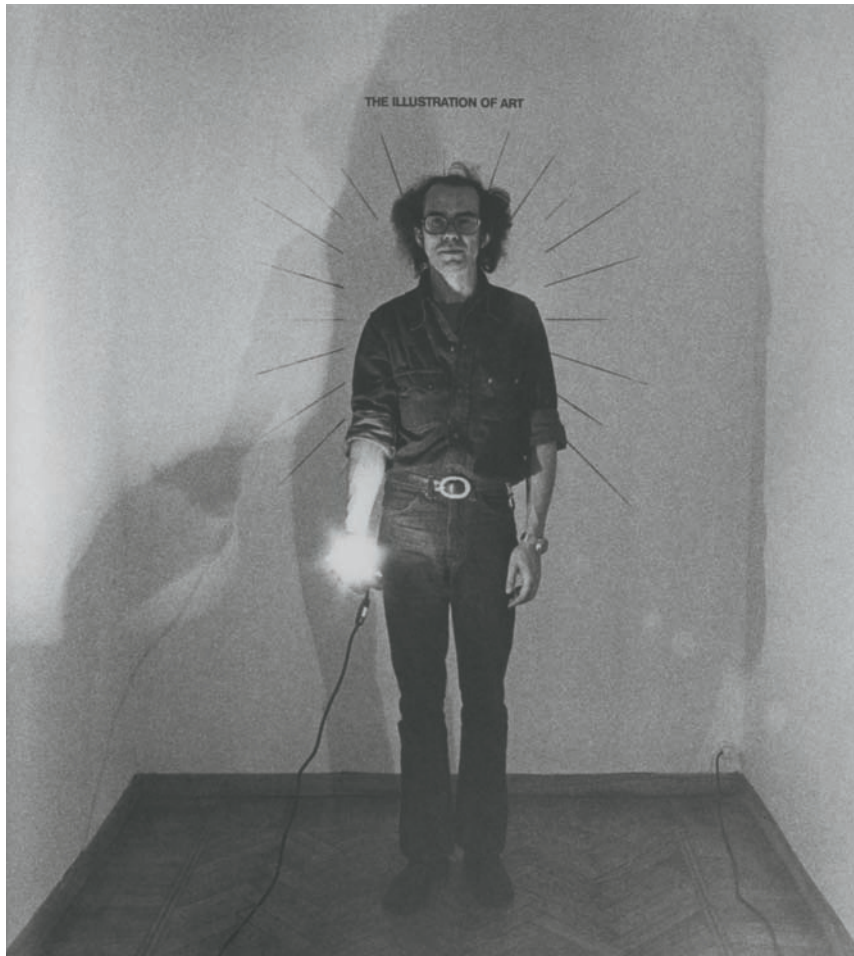
"I think experimentation in my work is partially a result of my Brazilian experience. The people I liked were experimenters—Hélio Oiticica, Lygia Clark, Lygia Pape. I prefer having fewer works and always having the experience of proving something different to myself." ANTONIO DIAS

THE IMAGE





“One needs to continually read what is happening in one’s own life. This, to me, at certain moments, presents itself as a poetic moment. I don’t want to reject the poetic moment in a work. The fact that I am an artist is a construction I make for myself, in order to be able to exist as a person autonomous being. I am truly obsessed by autonomy, by freedom.” ANTONIO DIAS



Antonio Dias in front of *The Illustration of Art*, 1972. Photograph: Gabriele Basilico.

Throughout the past 40 years Antonio Dias has produced a significant body of work, celebrated for its courageous aesthetic experimentation and sophisticated intellectual engagement. Due to his wide-ranging influences and global appeal, it is impossible to pin him down to a particular style or artistic movement. His aesthetic approaches to painting have constantly changed throughout the years, as he incorporated different methods and experiences into his work. Although he has spent much of his life outside of Brazil and has ingrained himself into the European contemporary art scene, his stature as one of the seminal figures of Brazilian contemporary art is unquestionable. In the present lot, *The Image*, Dias depicts an elegant monochromatic unit while integrating visual nuances, thereby disrupting the uniform color palette. He conceptualizes a personal impression resulting in a directional statement, allowing the work to remain in a state of enigmatic ambiguity.

Since childhood, art has been a determining force in Dias’ life. His paternal grandfather taught him the basic principles of drawing, instilling in him the profound understanding of proportion and color that has since informed his work. As a young teenager, he was inspired by popular comic strips in Brazilian newspapers and magazines, such as *Jerônimo*, *o Herói do Sertão* by Edmundo Rodrigues and the globally recognized comic book worlds of Hugo Pratt and Flavio Colin. He soon began to produce his own comic strips, which allowed him to explore the use of text and language as powerful aesthetic tools. The imprint of these early formative years is wondrously visible throughout Dias’ career.

In 1957, Dias moved to Rio de Janeiro to live with his mother. He worked as a draftsman for an architectural firm, where he further developed his command of line and proportion. He then became a graphic assistant for poster design and book illustration at the Ministry of Health, where he learned various printing techniques. At the age of sixteen, Dias attended a woodcut course given by the renowned engraver Oswaldo Goeldi at the National School of Fine Arts. Aside from that course, his involvement with the artistic avant-garde centered on Ivan Serpa and Aluisio Carvão, both of whom were professors at the art school of the Museum of Modern Art in Rio de Janeiro. This exposure played a formative role in Dias’ development as an artist. Ivan Serpa was one of the key players in the Brazilian Concrete movement, and as the present lot exemplifies, Serpa’s use of pure form and geometry as expressive mechanisms was hugely influential in Dias’ work.

WHAT THIS PAINTING AIMS TO DO.

IT IS ONLY WHEN YOU HAVE BEEN PAINTING FOR  
QUITE SOME TIME THAT YOU WILL BEGIN TO RE-  
ALIZE THAT YOUR COMPOSITIONS SEEM TO LACK  
IMPACT-- THAT THEY ARE TOO ORDINARY.  
THAT IS WHEN YOU WILL START TO BREAK ALL THE  
SO-CALLED RULES OF COMPOSITION AND TO  
THINK IN TERMS OF DESIGN.  
THEN YOU CAN DISTORT SHAPES, INVENT FORMS,  
AND BE ON YOUR WAY TOWARD BEING A CRE-  
ATIVE ARTIST.

John Baldessari, *What this Painting Aims to Do*, 1966-68. Acrylic on canvas. 68 x 56 ½ in. (172.7 x 143.5 cm.) Collection Emily Fisher Landau. © John Baldessari.

By his early twenties, Dias had become one of the most active proponents of Brazil's artistic avant-garde. His first solo exhibition at Galeria Sobradinho in 1962 consisted of drawings and paintings he had produced since 1960, which incorporated formal and symbolic elements from indigenous civilizations and Brazilian popular culture. He also became deeply interested in the Brazilian Neo-Concrete movement, which embraced art's subjective qualities and focused on fostering the creative relationship between the artist, the work, and the viewer. Like his predecessor Hélio Oiticica and his contemporary Cildo Meireles, Dias was very interested in exploring art's manifold roles in society. As a result, much of Dias' work attempts to draw his viewers within the picture plane, and actively engages them in the process of signification.

Towards the end of the 1960s, Dias distanced himself from the exuberant figuration that characterized his earlier works, which echoed the influence of Pop and the graphic arts. In 1966, Dias traveled to Paris after receiving a grant from the French government. What was originally planned as a six month stay became a protracted period of voluntary exile, which was partially a result of the oppressive political reality in Brazil. It is during this time that he develops the aesthetic approach evidenced by the present lot, which reflects elements of concrete Poetry, Neo-Concretism, and Conceptual Art without abandoning his ethical and political concerns. During this time, Dias' body of work acquired a strict two-dimensional rigor, showcasing diagrams and environments through words and signs. He employed language as a ready-made, laconically moving simple texts and catchphrases across his surfaces. Drawn from advertising jargon and the political mood of the period, his paintings became enigmatic

expressions that offered valuable insight into his artistic and political context. Symbols like the X infer centeredness, calling for the viewers' attention. These elements seem to refer to the Brazilian political reality at the time, yet nothing in Dias' art is one-dimensional. He uses the symbol to refer to a dictatorial system that expected artists to obey its mandates, and also to the concept of the modernist grid that revolutionized art and enabled it to free itself from the confines of pictorial realism. Dias' art is at once a denunciation, a celebration, and an intellectual debate. He reveals the strength of a new international order in art and culture.

The present lot is a strong statement in favor of the intrinsic importance of art. *The Image* becomes an entity unto itself, independently capable of changing the world outside of it. This highlights an essential characteristic of Dias' work as a whole: although many of his works, at first glance, may seem minimalist and formalist, there are multiple layers of meaning beneath the surface. Disguised amidst the seemingly straightforward monochromatic surface, the present lot is rich in intricate allusions and personal expressions that Dias eloquently shares with his audience. We are drawn into the silver expanse as we actively search for meaning and resolution.



Gerhard Richter, *Grey*, 1967. Oil on canvas. 87 x 71 in. (34 x 28 cm.) © Gerhard Richter, 2014.



**SERGIO CAMARGO** BRAZIL 1930-1990

*Relief Rayonnant No. 2/21*, 1964

painted wood

19¼ x 19⅞ x 9¼ in. (49 x 50.5 x 23.5 cm.)

Signed, titled, inscribed and dated "Camargo Paris 1964

Relief Rayonnant No. 2/21" on the reverse. This work is

accompanied by a certificate of authenticity issued by

Galeria Raquel Arnaud, numbered 11450.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection, Switzerland

Private Collection, Europe

"Camargo...investigate[s]...the changing light of the everyday world with its  
incalculable complexity of nuance." GUY BRETT







(alternate view of the present lot)

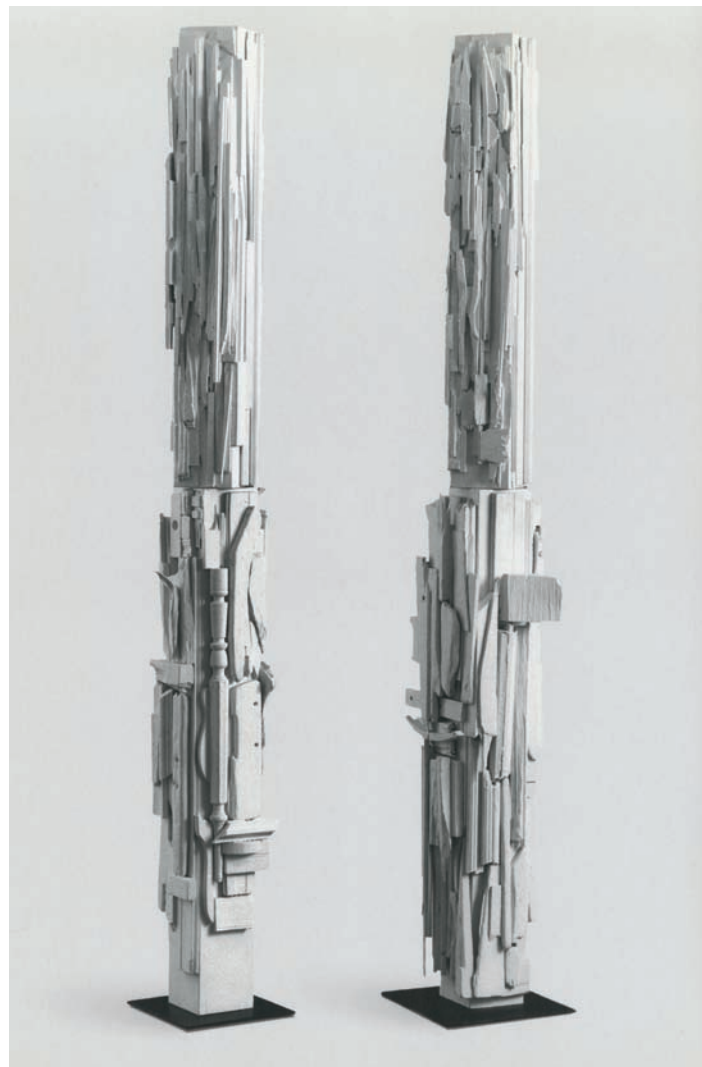
Refined yet spirited, Sergio Camargo's remarkable *Relief Rayonnant* is an elegant exploration of sculptural form and painterly abstraction inspired by the Constructivist movement. Challenging and transforming both the practice of his minimalist mentors Constantin Brancusi, Lucio Fontana and Yves Klein, as well as that of his peers working in the Neoconcrete tradition, Camargo reimagined concepts of volume and material objectivity, reinvigorating an artistic dialogue concerned with light, volume, and sculpture itself. An enigmatic synthesis of these stylistic and spatial concerns, *Relief Rayonnant* is a luminous and

important example of Camargo's collaborative intimacy with concept, subject, and a new modernity.

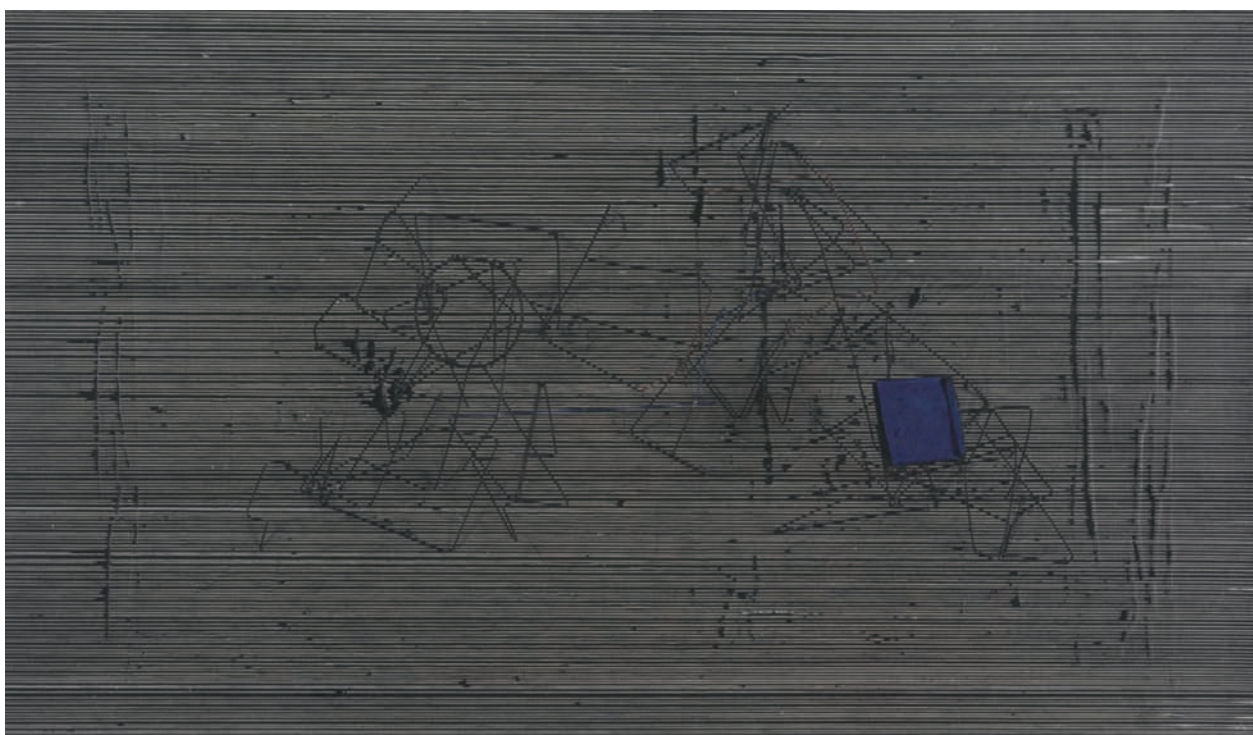
Composed of variegated cylindrical elements pulsating from a dense and organic core, *Relief Rayonnant* is a fascinating departure from Camargo's monochrome reliefs. Here, an irregular, amorphous yet monochrome structure swells from the artist's chosen plinth—a simple unpainted wooden plank—resulting in a visceral composition that transcends the boundaries of painting and sculpture. Curved, cylindrical surfaces combine in geometric though

vigorous form—atomic elements comprising the organic whole. “The subtle restlessness of regularity absorbs us, but at times elements are also disorderly grouped—agglomerated, convulsed, dramatic, agony of space – and long to escape from the surface, expelled from plane and beyond the place.” (P. Filho, “clear enigma,” in *Sergio Camargo: claro enigma*, exhibition catalogue, Instituto de Arte Contemporânea, São Paulo, pp. 72-73)

Created soon after the completion of his first white relief, *Relief Rayonnant* is a monument to Camargo’s mastery and extension of the geometric form as organic element. Drawing upon the cubist compositions of Pablo Picasso, Camargo rejected representation and instead interpreted these geometric shapes through the lens of abstraction. Enhanced and purified in monochromatic, bright white, the artist referenced Fontana and Klein in both palette and practice, balancing the minimalist reduction of form with a concern for the interplay of light and shadow. Sharing Camargo’s interest in three-dimensional abstraction and the rhythmic conversation developed by the interaction of these elements, contemporary Jesús Rafael Soto’s *Escritura* extends the legacy of these monochromatic minimalists. Camargo, building on Soto’s conceptual interplay, presents a seemingly spontaneous, yet harmonious composition produced from the geometric regularity of individual forms. The nuanced dynamism evoked from the lyrical *Relief Rayonnant* is the sum of these multiplicities. The implied depth and movement articulated by Camargo’s form and its void, the antagonism of sculpture and surface, combine in a complex reflection of mass, volume and light that extend beyond the pictorial plane in the realization of a subtle yet profound artistic presence.



Louise Nevelson, *Dawn's Wedding Feast Columns*, 1959. Painted wood. Column one 94 1/8 x 18 x 18 in. (239 x 45.72 x 45.72 cm.), column two 94 3/8 x 11 x 11 in. (239 x 27.94 x 27.94 cm.) The Menil Collection, Houston. © 2014 Estate of Louise Nevelson / Artists Rights Society (ARS), New York.



Jesús Rafael Soto, *Homage to Yves Klein*, 1961. Wire, metal sheet, and synthetic paint on board. 21 5/8 x 37 5/8 x 15/8 in. (55 x 95.6 x 4 cm.) Collection of Patricia Phelps de Cisneros.



12

**SERGIO CAMARGO** BRAZIL 1930-1990

*Untitled (Relief No. 273)*, 1970

painted wood

7½ x 7½ x 3⅝ in. (19.1 x 19.1 x 8.6 cm.)

Signed, inscribed and dated "70 273 Camargo" on reverse.

This work is accompanied by a certificate of authenticity issued by Galeria Raquel Arnaud, numbered 11443.

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

**PROVENANCE**

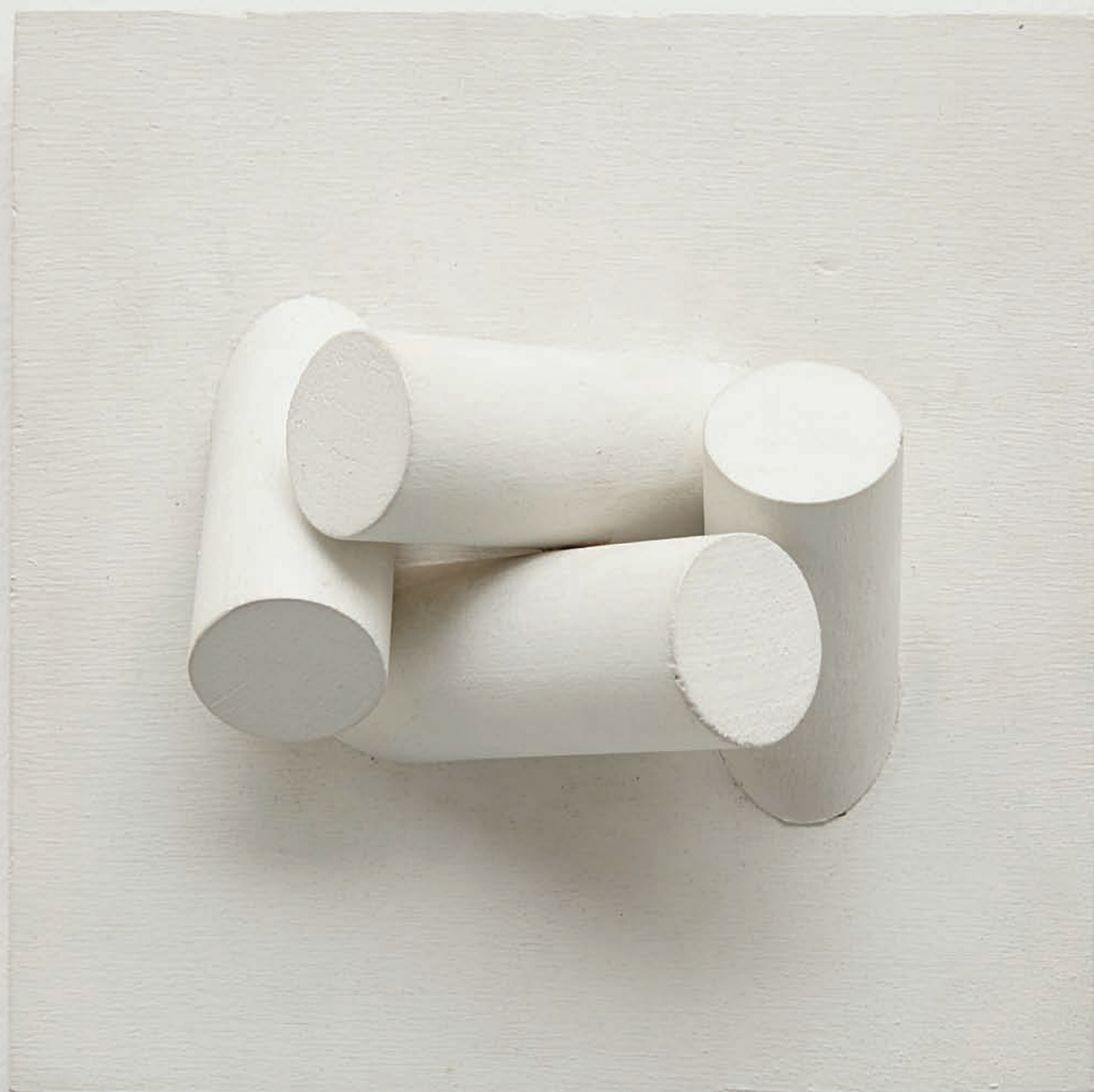
Acquired directly from the artist

Private Collection, Switzerland

Private Collection, Europe



(alternate view of the present lot)





## 13

**LYGIA PAPE** BRAZIL 1927-2004

*Twelve Elements from The Night and Day Book (Book of Light)*, 1963/1976

acrylic and tempera on wood constructions

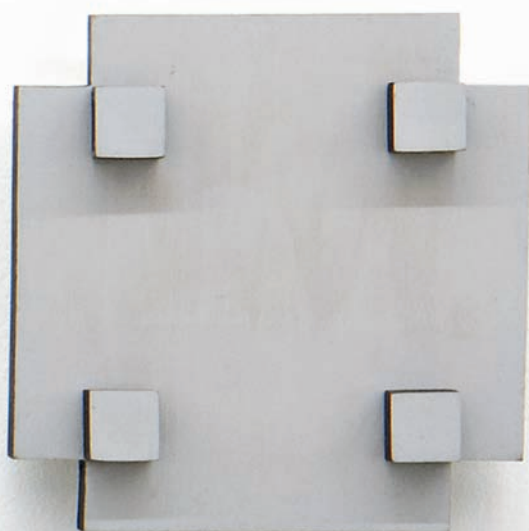
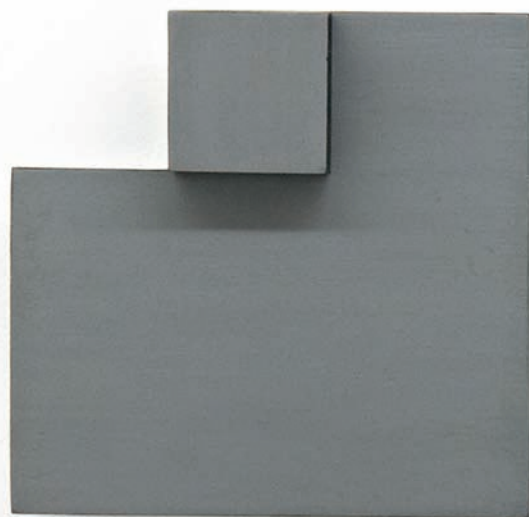
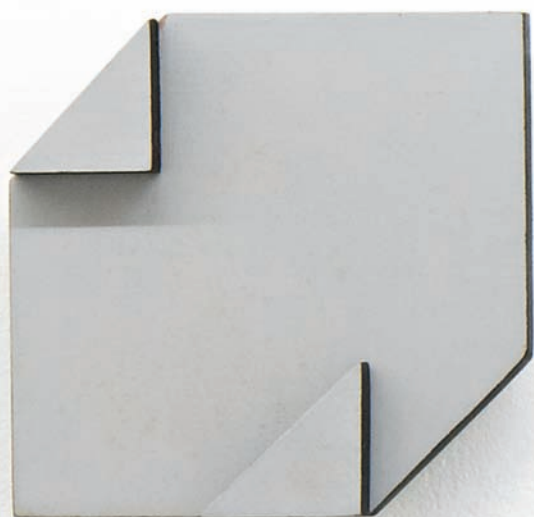
each 6¼ x 6¼ x 0⅝ in. (16 x 16 x 1.5 cm.)

Each signed "Pape" on the reverse.

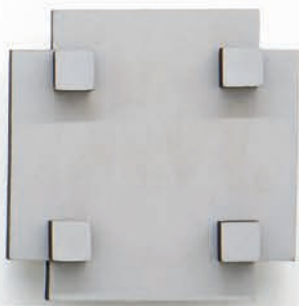
**Estimate** \$300,000-500,000

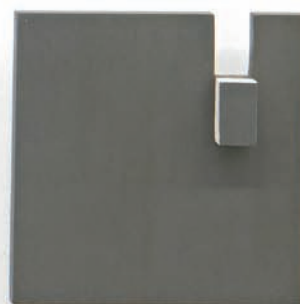
**PROVENANCE**

Galeria Graça Brandão, Lisbon







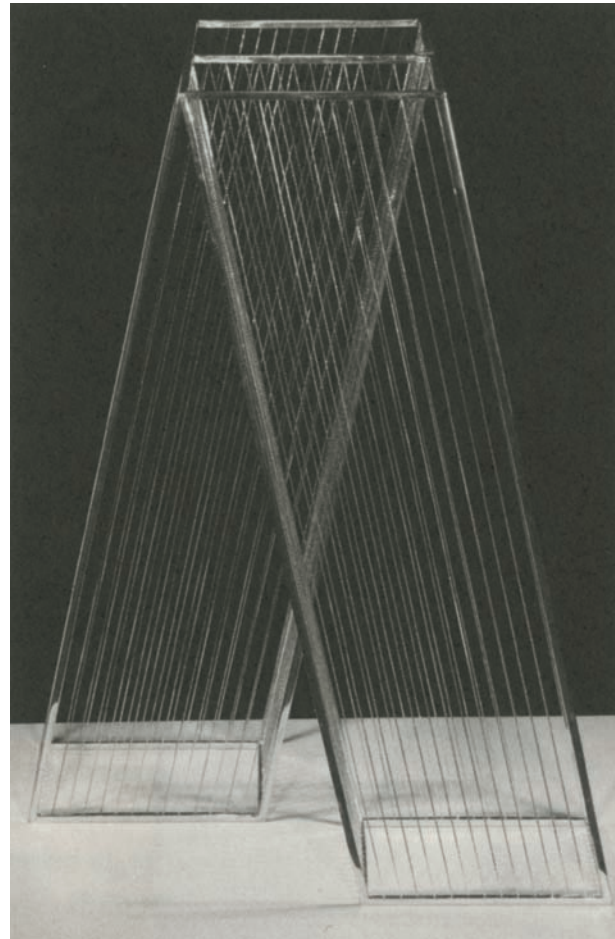




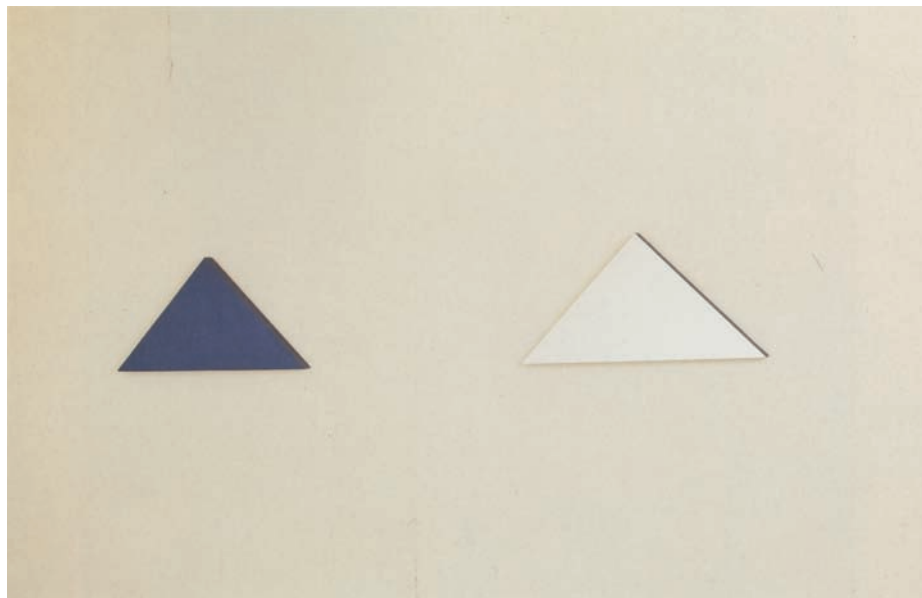
“What interested me was to open bigger and bigger spaces to reach the ultimate limit of expression through a minimum of elements.” LYGIA PAPE

According to art critic Ronaldo Brito, Lygia Pape is considered along with Hélio Oiticica and Lygia Clark to have constituted the “disruptive” side of the Neo-Concrete Movement, taking the geometric vocabulary into a more intimate relationship with the spectators by inviting their active participation. However, like Oiticica, Pape never completely abandoned the tenets of Neo-Constructivist art. From the 1960s onwards, following the dissolution of the Neo-Concrete movement (in which she was a founding member), Pape worked on several “creative fronts” ranging from the production of “abject” objects, such as the *Caixa de Baratas* (Cockroach Box), *Divisor* (Divider), which relied on a large group of participants in constituting the work, to experimental or underground film making. *The Night and Day Book* is an important testament to the fact that despite being engaged in these new and diverse approaches to making art, Pape had not necessarily rejected the constructivist vocabulary of her formative years, but rather incorporated it into her overall creative process.

At the occasion of her solo exhibition held at Galeria André Millan in 2003, Lygia Pape spoke to Fabio Cypriano, the art critic for the newspaper *Folha de São Paulo*, about her *Night and Day Book* being part of a larger series of works that emphasize the strong relation that her work possesses with literature. The critic provides the reader some examples of these, such as the *Book of Creation*



Lygia Pape, *Maquette for the Tteia 1C*. Gilded bronze. 20 x 6 x 6 in. (50 x 14 x 14 cm.) ©Projeto Lygia Pape.



Blinky Palermo, *Untitled*, 1969. Waterproof paint on wood, mirror mounted on wood. Blue triangle: sides 13 and 12 5/8 in. (33 and 32 cm.) Mirror triangle: sides 12 13/16 and 12 3/8 in. (32.5 and 31.5 cm.) Collection Ungers, Cologne. © 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

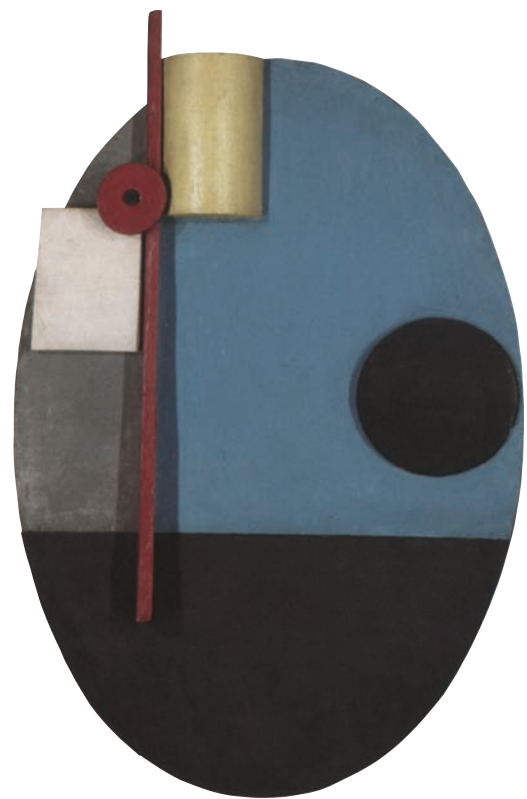


*Lygia Pape e Divisor*, MAM, Rio de Janeiro, 1983. Photograph: Mauricio Cirne. Courtesy of Galeria Graça Brandão, Lisbon.

(1959/60), the *Book of Architecture* (1959/60), and the *Book of Time* (1960/61). Pape nevertheless quickly added that as opposed to the *Book of Creation*, for which she created a piece or element of the work each day, with *The Night and Day Book* she allowed herself the most liberty, starting and stopping the production several times over the course of several years, while always having a clear idea of the precise way she intended the final outcome to be.

The dates are significant here, as they demonstrate how Pape maintained her Neo-Concrete concerns well beyond the formal dissolution of the group. Pape's series of works entitled *Books* are closely related to the notion of Neo-Concrete poetry given their seriality, suggesting a form of narrative despite the fact that they are solely constituted by different arrangements of abstract geometric forms.

There is an interesting relation here with Ferreira Gullar's poetic production, which combined geometric forms that could be manipulated by the viewer/reader and words that would be revealed through this process. Pape's *Books* however, did not reveal "meaning" through manipulation, but rather invited a relationship between narration and the linear disposition of such forms. For Cypriano, at the occasion of her 2003 exhibition, the constructivist rigor that Pape expressed in her *Night and Day Book* bridged the early stages of her career, when she was involved with concrete art during the 1950s, through to her subsequent participation in the Neo-Concrete Movement, breaking away from the traditional supports such as painting, sculpture, poem or book.



Kurt Schwitters, *Oval Construction*, 1925. Wood, plywood, nails, and paint. 45 7/8 x 29 1/2 x 5 3/8 in. (116.5 x 75 x 13.6 cm.) Yale University Art Gallery, Gift of Katherine S. Dreier to the Collection of Société Anonyme, New Haven. © 2014 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



## 14

**LYGIA CLARK** BRAZIL 1920-1988

*Bicho parafuso sem fim*, 1960

gold anodized aluminum

18½ x 22½ x 19 in. (47 x 57.2 x 48.3 cm.)

Dimensions vary according to configuration.

This work is accompanied by a certificate of authenticity issued by the Estate of Lygia Clark, numbered 698.

**Estimate** \$1,500,000-2,500,000

**PROVENANCE**

Acquired directly from the artist

Private Collection, Rio de Janeiro

Private Collection, New York

**EXHIBITED**

Barcelona, Fundació Antoni Tàpies, *Lygia Clark*, 22

October- 21 December 1997, then traveled to Marseille,

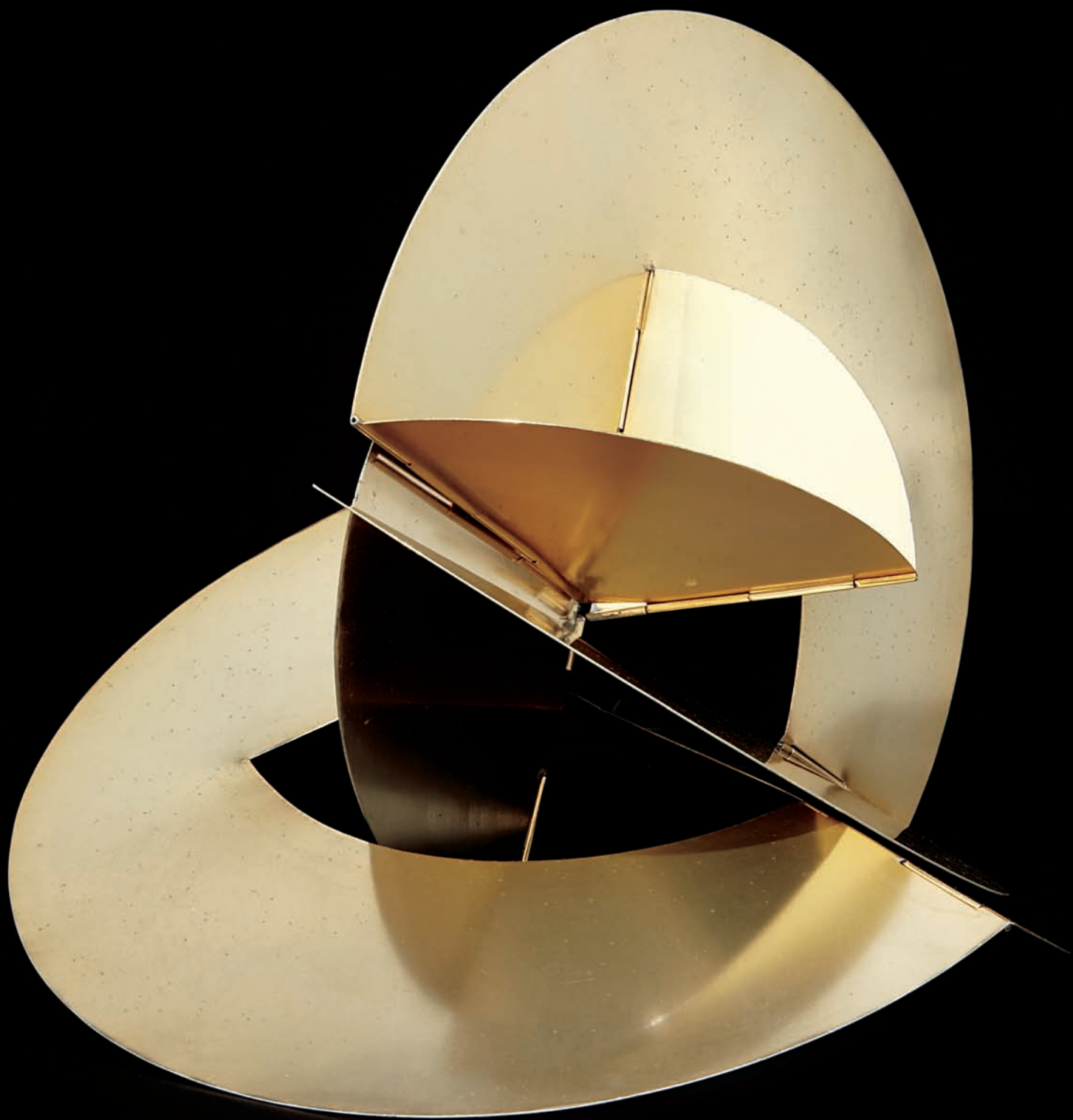
Le Musée d'Art Contemporain (16 January- 12 April 1998),

Porto, Fundação Serralves (30 April- 28 June 1998),

Brussels, Société des Expositions du Palais des Beaux-Arts

(24 August- 27 September 1998), Rio de Janeiro, Paço

Imperial (8 December 1998- 28 February 1999)







(alternate view of the present lot)

Lygia Clark's current retrospective exhibition at MoMA is entitled *The Abandonment of Art*. Such a provocative title suggests it might be an opportune moment in which to reconsider how significant the *Bichos* series were within her trajectory beyond the so-called boundaries of art.

The title of the exhibition refers to the idea of breaking the limits of what might have then been acceptable to define as "art". Lygia Clark's "radical leap", as art critic Guy Brett described it, had not occurred, as one could suspect, out of an absolute rupture from her previous practice. In fact, it developed through a gradual and coherent process of accumulative "steps" in which the *Bichos* could be considered as perhaps the most significant stage within the overall transition.

While her career as an artist was initiated firmly within the field of painting, her progression through the abstract geometric or Neo-Constructivist tendencies, which were so influential within Latin America during the course of the 1950s, took her to question the relationship between the work and its frame, gradually incorporating the latter within the former. Having bridged the borderline established by the frame, Clark focused her attention on the dividing lines within the composition itself. Her work also rejected any association with the "craft" of painting—the individual brushstroke—preferring instead to construct the "picture" out of separate panels, themselves painted "industrially" through the prior application of spray-paint.

The series of works entitled *Superfícies Moduladas* brought with them the interest in the line that divided one panel from the other: a negative space which emerged from the gap between each panel. This “gap” she entitled “the organic line” since in her opinion it was the key to the perceptual possibilities offered by the overall disposition. A subsequent series of works, the *Contra Relevos*, displaced the panels away from the single plane of the painting, bringing the work out into three-dimensional space. The *Bichos* are therefore the logical consequence of this progression. Their innovative characteristic is that the panels are not only linked by an organic line but, since this line is now articulated, it determines the diverse possibilities of the work’s disposition in space through the manipulation of the spectator. For Clark, the process of asserting an ever increasing importance to this line led the work to offer a more profound relationship with the spectator, one which shifted from a purely perceptive to a participatory character.

The significance that such a transition represented for the artist herself is suggested by the very name she ascribed this new series of works. While her denomination for previous series related to the structures and objects of art—such as reliefs, surfaces and so forth—the *Bicho* referred directly to the organic world, being the colloquial Portuguese term for “animal”, “insect” or more generally “beast”. Clark further associated the hinge, itself evolved from her notion of the “organic line”, with a spinal cord



Alexander Calder, *Indian Feathers*, 1969. Painted aluminum sheet and stainless steel rods. 136 3/4 x 91 x 63 in. (347.4 x 231.1 x 160 cm.) Whitney Museum of American Art, New York, purchased with funds from the Howard and Jean Lipman Foundation, Inc. Alexander Calder © 2014 Calder Foundation, New York / Artists Rights Society (ARS), New York.



Naum Gabo, *Bronze Spheric Theme*, 1960. Phosphor bronze on wooden base. 36 1/4 x 26 1/4 x 28 1/2 in. (92.1 x 66.7 x 72.4 cm.) Tate Modern, London. The Work of Naum Gabo © Nina & Graham Williams. Photo Credit: ©Tate, London 2014.

that, as in the case of animals themselves, allows for both movement and its restriction. This association emerged from the realization that despite having determined the constitutive parts of each *Bicho*, its eventual articulation would always appear to Clark as a surprise, as if the object had a will of its own.

Clark claimed that: “Each *Bicho* is an organic entity which is totally revealed within the inner time of expression. It has affinities with the mollusc and the shell. It is a living organism, an essentially active work. Between you and it there is the establishing of a total, essential interaction. In the relationship established between you and the *Bicho* there is no passiveness, neither yours nor its.” Clark goes as far as to suggest that: “In fact there is a dialogue in which the *Bicho* has very well defined answers of its own for the spectator’s stimuli.”

The individual *Bichos* were often given their own subtitles, such as in the present lot *Bicho parafuso sem fim* (*Endless Thread*) which, one can only assume, emerged from the specific characteristics of the movement this particular “specimen” allows. *Bicho parafuso sem fim* is, in fact, unusual. Given its early date, 1960, it belongs to the very first examples of *Bichos*. Its anodized golden color sets





(alternate view of the present lot)

it apart from the majority of other works in the series, and another of its most prominent characteristics is the presence of articulated panels within panels. Art historians may speculate here whether these cut-out elements might provide a means of comparison between Clark's early *Bichos* and the sculptural work of her fellow Neo-Concrete colleagues, Franz Weissmann and Amílcar de Castro, whose work explored the formal and spatial possibilities of the fold and the cut.

Such a comparison however would require a fundamental revision of the historiography of the movement itself. In the mid-1970s art historian Ronaldo Brito concluded that the Neo-Concrete movement, within which Lygia Clark was a leading figure, represented the peak and rupture of the constructivist genealogy in Brazil. Brito saw these strands as two independent and somewhat antagonistic forces within the art movement and associated individual artists with each strand. Clark, together with Hélio Oiticica, Lygia Pape, and one could add perhaps Ferreira Gullar himself (not so much as the spokesman for Neo-Concrete group, but in his role as a Neo-Concrete poet), were positioned within the disruptive strand, while Weissmann and Castro were classified within the other. For Brito, the disruptive



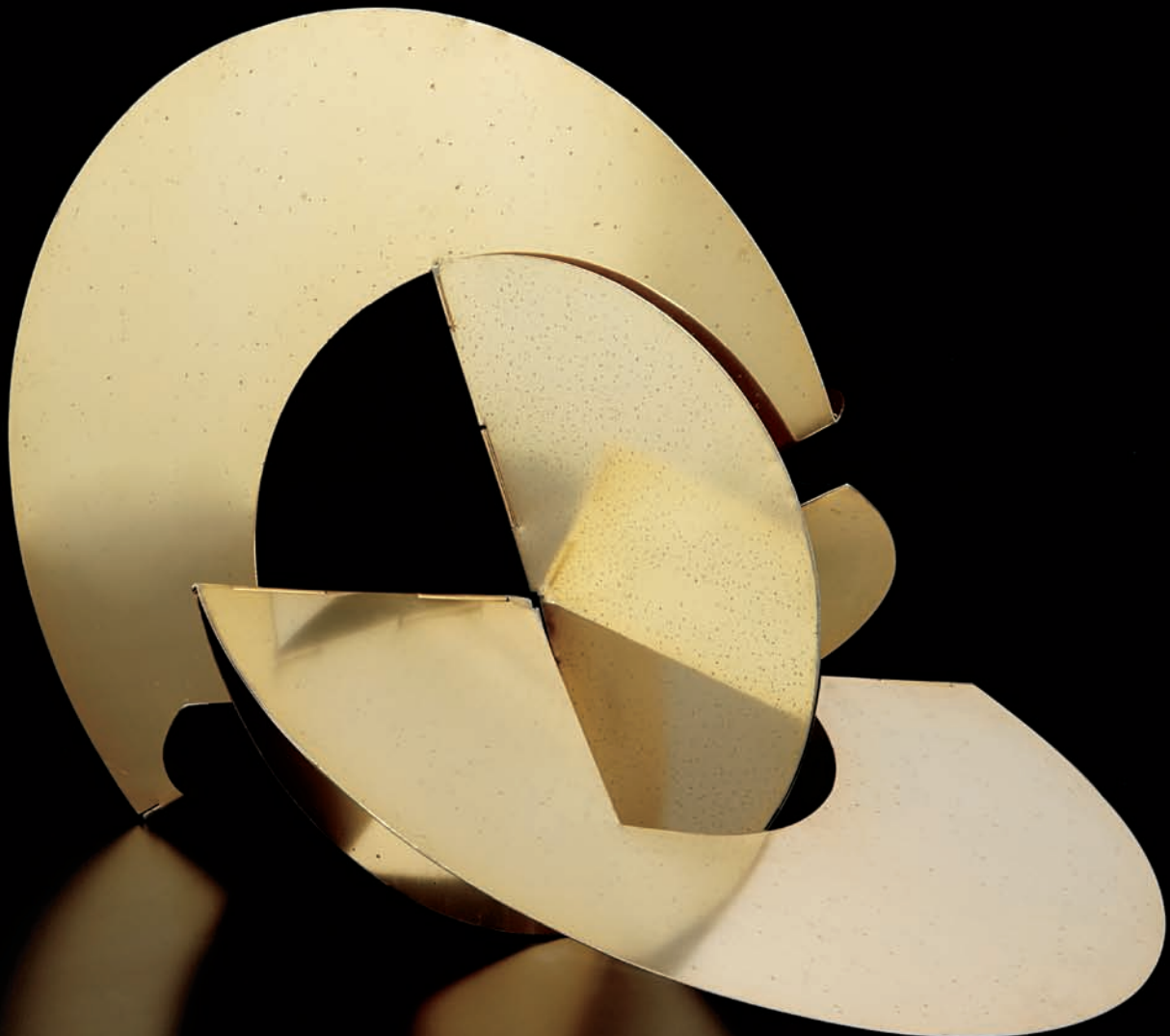
Constantin Brancusi, *Mademoiselle Pogany II*, 1925. Polished bronze. 17.7 x 11.4 x 11.8 in. (44.9 x 28.9 x 29.9 cm.) Edition 3 of 8. Plaster model: Atelier Brancusi, Musée National d'Art Moderne, Centre Pompidou, Paris. © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris.

strand took the Neo-Concrete tenets to their extreme logic, arriving at the questioning of art itself.

In the case of Lygia Clark, the reciprocity that emerged with the *Bicho* between viewer and object was fundamental for the direction her work would take over the course of the following decades. Subsequent to the *Bicho*, Clark would opt for ephemeral materials which by their own nature would place far more importance on the relation established with the “participator” than the object itself, leading to her more recent association with the idea of dematerialization of art brought by Conceptualism. Clark on the other hand, came to consider this “relation” to have evolved into something closer to therapy than art, a fact that the organizers of her current retrospective at the Museum of Modern Art in New York have chosen to emphasize, paraphrasing her words as a process of “abandonment of art”.



Singer and composer Caetano Veloso wearing Hélio Oiticica's *P 04 Parangolé Cape 01*, 1964. Paint, polyvinyl acetate emulsion, canvas, vinyl plastic tulle, cord. 41 3/8 x 37 x 3 7/8 in. (105 x 94 x 9.8 cm.) Photographer unknown. © Projeto Hélio Oiticica.



(alternate view of the present lot)



## 15

**LYGIA CLARK** BRAZIL 1920-1988

*Unidade I*, 1958

industrial paint on plywood

11¾ x 11¾ in. (30 x 30 cm.)

Inscribed “Coleção Hélio Oiticica” on the reverse. This work is accompanied by a certificate of authenticity issued by the Estate of Lygia Clark, numbered 699.

**Estimate** \$400,000-600,000

### PROVENANCE

Collection of Hélio Oiticica, Rio de Janeiro

Private Collection, Rio de Janeiro

Private Collection, New York

### EXHIBITED

Rio de Janeiro, Museu de Arte Moderna do Rio de Janeiro,

*Segunda Exposição Neoconcreta*, 1959

Bahia, Convento do Carmo, *1a Bienal Nacional de Artes*

*Plásticas*, December 1966

Barcelona, Fundació Antoni Tàpies, *Lygia Clark*, 22

October- 21 December 1997, then traveled to Marseille,

Le Musée d'Art Contemporain (16 January- 12 April 1998),

Porto, Fundação Serralves (30 April- 28 June 1998),

Brussels, Société des Expositions du Palais des Beaux-Arts

(24 August- 27 September 1998), Rio de Janeiro, Paço

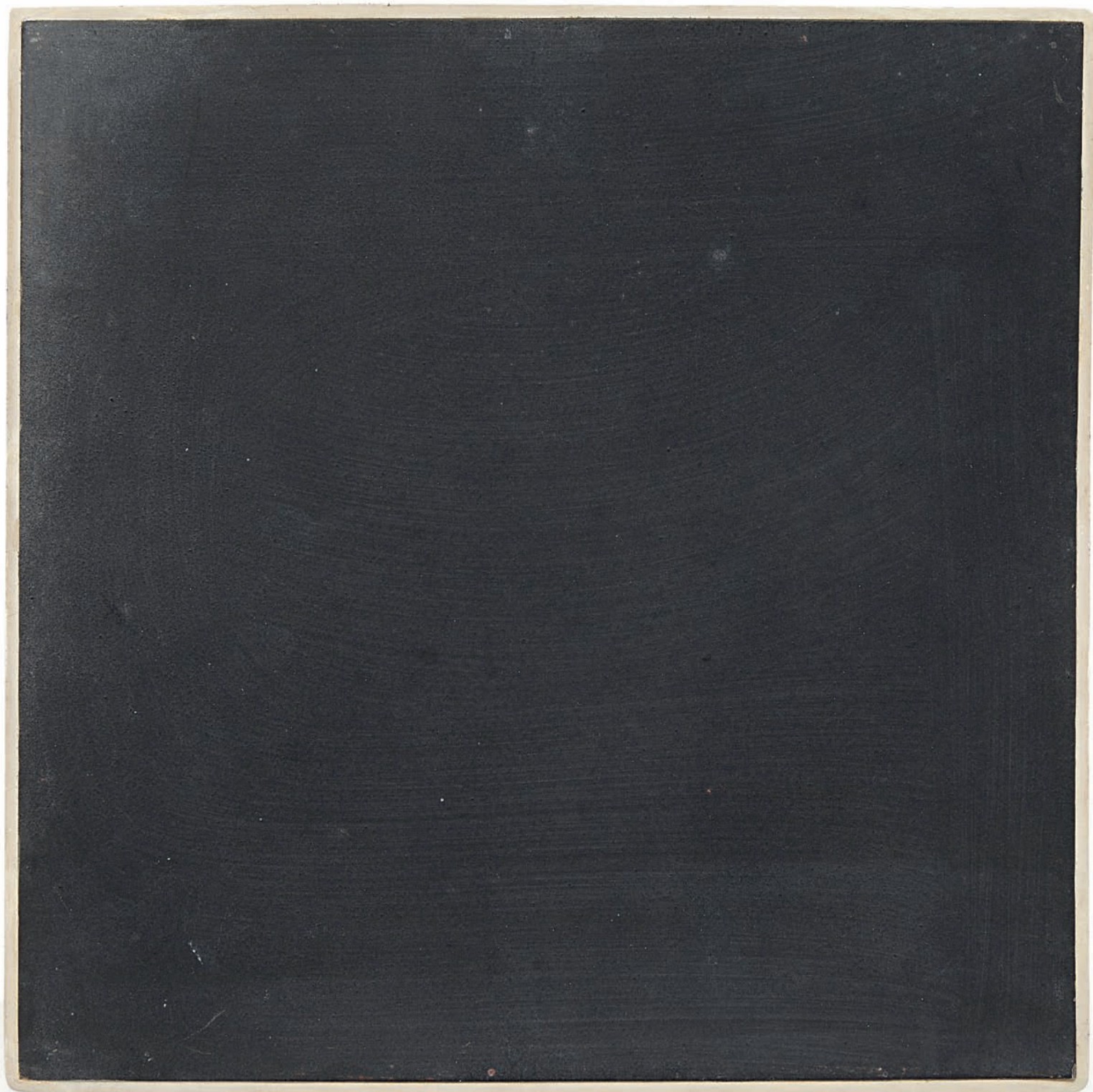
Imperial (8 December 1998- 28 February 1999)

### LITERATURE

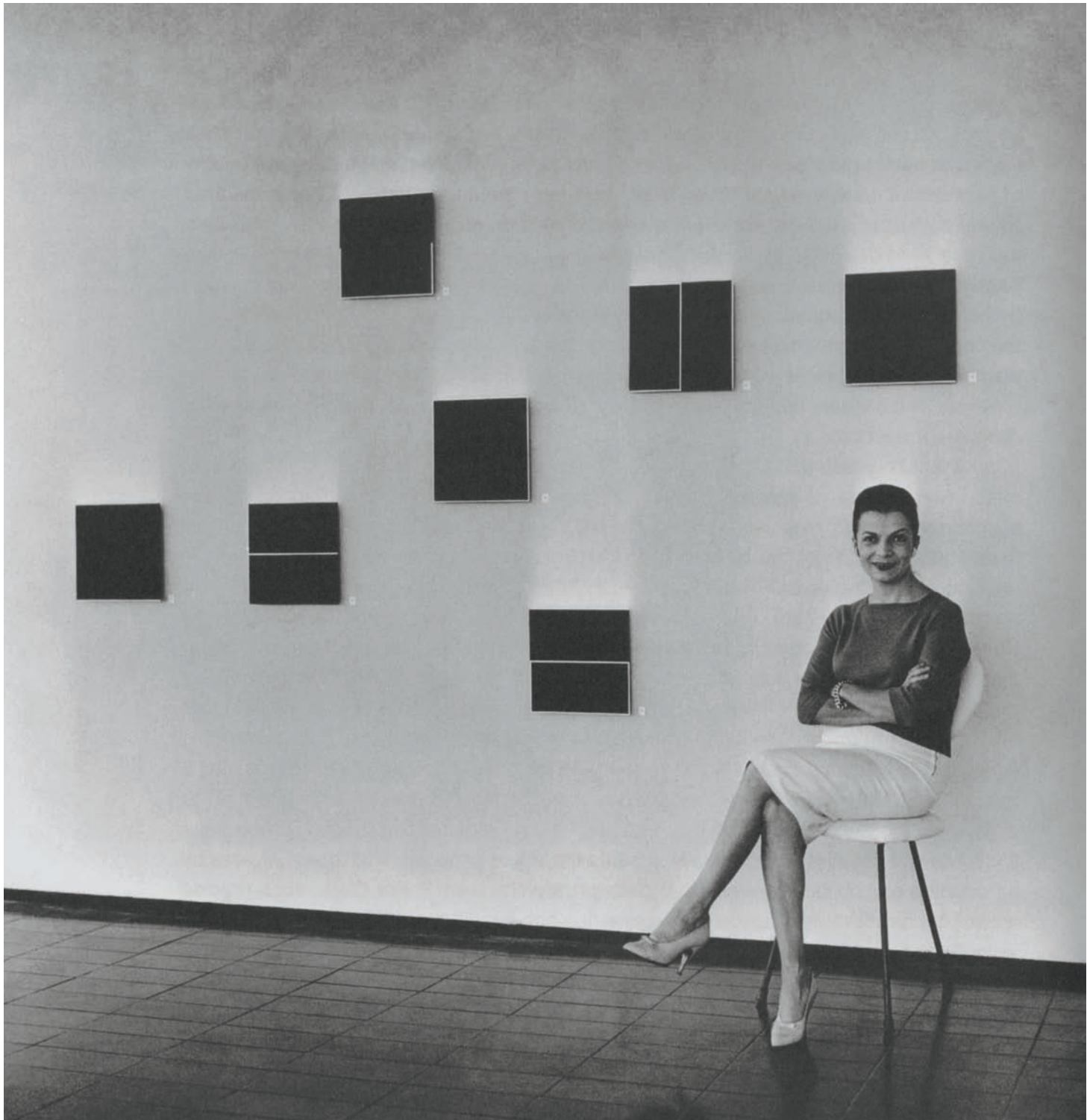
L. Figueiredo, Ed., *Lygia Clark/Hélio Oiticica: Cartas 1964-74*, Universidade Federal do Rio de Janeiro: Rio de Janeiro, 1996, p. 76

*Lygia Clark*, exh. cat., Fundació Antoni Tàpies, Barcelona, 1997, p. 102 (illustrated)

S.B. Martins, *Constructing an Avant-Garde: Art in Brazil 1949-1979*, MIT Press: Cambridge, 2013, p. 58 (illustrated)







Lygia Clark in front of her *Unidades* at the *Second Neoconcrete Exhibition*, Museu de Arte Moderna, Rio de Janeiro. Photographer unknown. Courtesy of the World of Lygia Clark Cultural Association.

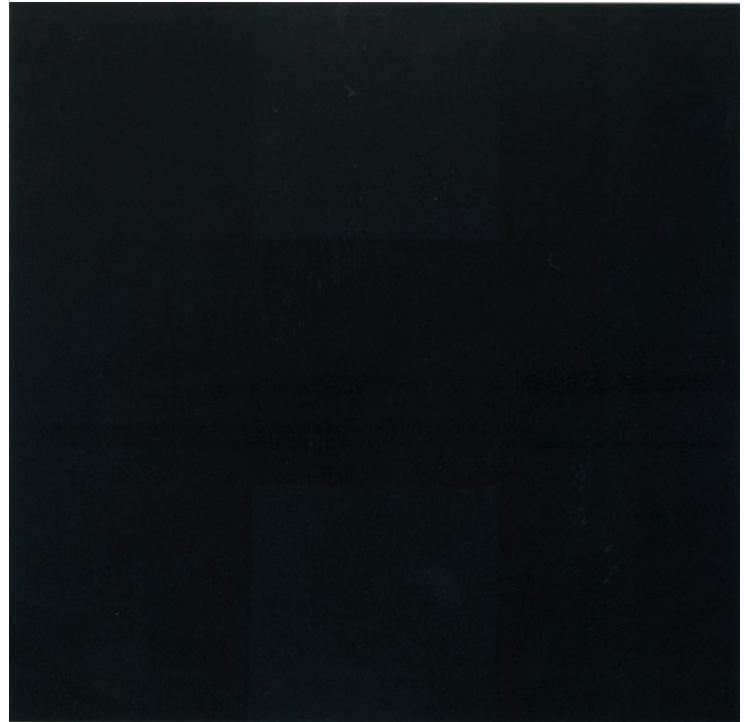
The provenance of this particular *Unidade I* by Lygia Clark deserves attention, not simply because it belonged to her friend and fellow Neo-Concrete artist Hélio Oiticica, but because it invites one to consider the productive character of that friendship. In a letter from Hélio to Lygia, the younger artist confesses to have used the work, hung in his house in Rio de Janeiro, as a means of testing the character of those who visited him. For Hélio, liking this work was a sign of intelligence. This anecdote would not surpass the level of mere curiosity had it not been for the significant relation that Oiticica's *Invenções* series (sometimes also

called *Monocromáticos*) has with Clark's *Unidades*. For art historian Michael Asbury, "what Oiticica seemed to be proposing during that period was a parallel interpretation to the concurrent reading of Lygia Clark's work by [art critic Ferreira] Gullar. The relationship between rational form and intuition, expressed in Clark's work through such notions as the organic line, was 'translated' by Oiticica into the domain of color. Oiticica discussed Clark's *Unidades* in relation to color and time. Indeed, the fact that Clark's *Unidades* and Oiticica's *Monocromáticos* [or *Invenções*] possess similar dimensions emphasizes the assumption

that Oiticica's use of color could be seen as equivalent to Clark's use of line."

Such a supposition seems to be confirmed by one of the best known photographs of Lygia Clark, sitting elegantly in front of an arrangement of her *Unidades* displayed on the wall behind her, including the present lot. The disposition not only reveals a further correspondence with the way in which Oiticica's *Invenções* were to be displayed, but also serves almost as a demonstration of the investigation Clark was proposing through the *Unidades* series, one which would become fundamental to her Neo-Concrete production and beyond.

The *Unidades* series (1958) actually predates the publication of the Neo-Concrete Manifesto in the weekend supplement of the national broadsheet *Jornal do Brasil* in March 1959. The *Unidades* show characteristics that would determine her path throughout the short lived but hugely influential Neo-Concrete movement. If the artist, prior to the manifesto, had begun to incorporate the actual framing device into the work's compositional field, the *Unidades* demonstrate a process of sophisticated elimination of any elements



Ad Reinhardt, *Abstract Painting, No. 5*, 1962. Oil on canvas. 60 x 60 in. (152.4 x 152.4 cm.) Tate Gallery, London. © 2014 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York.



Robert Ryman, *Untitled*, 1959. Oil on jute sackling. 33 x 33 in. (84 x 84 cm.) Collection of the Artist. © 2014 Robert Ryman / Artists Rights Society (ARS), New York.

that might be considered excessive to this purpose. They reduced, in other words, the process of incorporation of the frame to its most essential level. One could also speculate that the artist was playing with the limits between a line and an area within the picture's surface. If this was indeed the case, then it would represent a mathematical problem that is very distinct to the approach of other contemporaneous artists involved with the precepts, as Clark herself then was, of concrete art. The distinction lies in the fact that mathematics are not invoked here as an accomplice of rationalism, of an a priori concept, but, on the contrary, it appears as an expression of pure subjectivity.

The *Unidades* appear therefore as visual testimonies of the discord that had begun in 1956 between the São Paulo concrete art group and Ferreira Gullar and his colleagues in Rio de Janeiro, which would ultimately lead to the declaration of independence brought by the Neo-Concrete Manifesto.



16

**HÉLIO OITICICA** BRAZIL 1937-1980

*Metaesquema*, 1957

ink on cardstock

17 x 20¼ in. (43.2 x 51.4 cm.)

Inscribed "5" on the reverse. This work is accompanied by a certificate of authenticity issued by Projeto Hélio Oiticica.

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

**PROVENANCE**

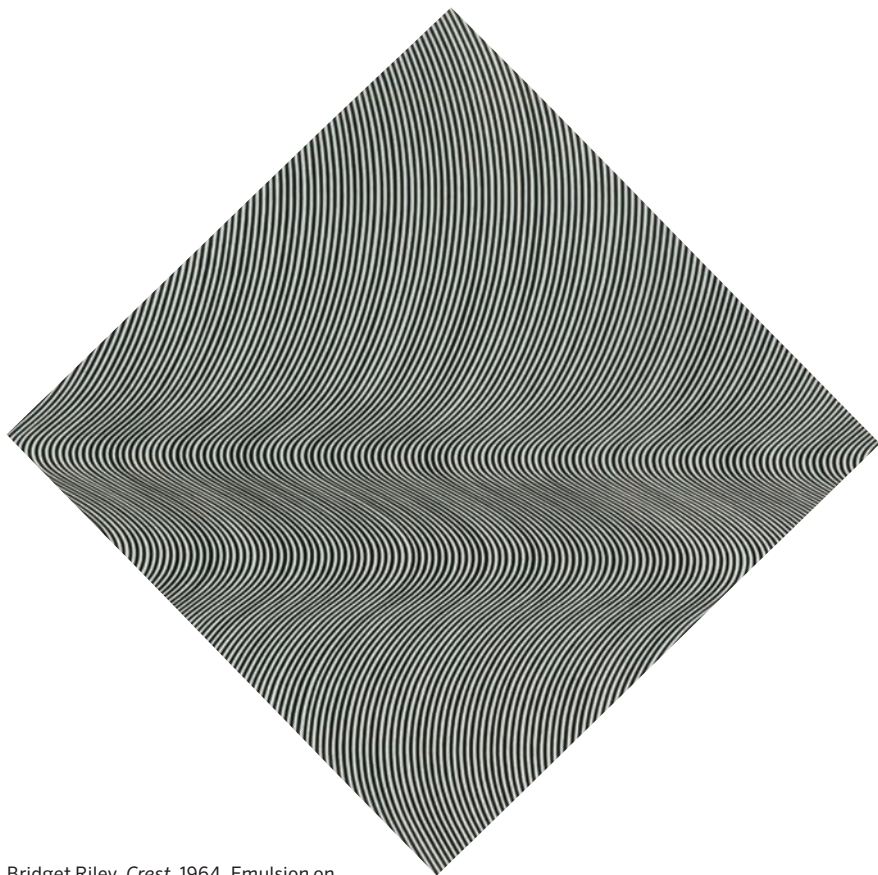
Collection of Hélio Oiticica, Rio de Janeiro

Private Collection, Rio de Janeiro

Private Collection, New York







Bridget Riley, *Crest*, 1964. Emulsion on board. 65 ½ x 65 ½ in. (166 x 166 cm.)  
Collection of the British Council, London.  
© 2014 Bridget Riley.

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.



Alfredo Volpi, *Untitled*, circa 1975. Tempera on fabric. 27 x 54 in. (68 x 136 cm.) Private Collection.

“Normal people become visual artists... I did not become a visual artist; my aim was to trigger states of invention.” HÉLIO OITICICA

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*, the viewer's attention is drawn to the geometric qualities of the composition. In the present lot, the viewer can recognize Oiticica's interest in destabilizing the spatial conventions of concrete painting and its dependence on preconceived compositional structures. The work elaborates grids of rectangular and rhomboidal shapes, appearing to conform to a unified spatial perspective or a bilateral mirroring pattern. These shapes weave in and out of multiple spatial configurations, folding the space diagonally into a contradictory bilateral symmetry. Oiticica's *Metaesquemas* are delicate and luminous compositions which offer insight into his innovative segue from one avant-garde to the next. Within his *Metaesquemas*, Oiticica articulates a kinetic optical illusion of shapes appearing to float slightly off the surface of the paper, rhythmically engaging the viewer.



Fernand Léger, *Personage dans un escalier* (Figure in a Staircase), 1914. Gouache and watercolor on construction paper. 12.6 x 16 in. (32.2 x 40.7 cm.) Private Collection, Germany. Courtesy of Galerie Salis & Vertes, Salzburg. © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris.

17

**HÉLIO OITICICA** BRAZIL 1937-1980

*Metaesquema*, 1957

ink on cardstock

17¾ x 16¼ in. (45.1 x 41.3 cm.)

Signed and dated "Hélio Oiticica 57" on the reverse. This work is accompanied by a certificate of authenticity issued by Projeto Hélio Oiticica.

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

**PROVENANCE**

Collection of Hélio Oiticica, Rio de Janeiro

Private Collection, Rio de Janeiro

Private Collection, New York





18

**CARLOS CRUZ-DIEZ** VENEZUELA b. 1923

*Physichromie No. 651, 1973*

acrylic and laminated plastic strips, mounted on wood  
panel with aluminum strip frame

27¾ x 53¾ x 2 in. (70.5 x 136.5 x 5.1 cm.)

Signed, titled, initialed, inscribed and dated "Physichromie  
No. 651 Cruz-Diez Paris Avril 1973 C.D." on the reverse.

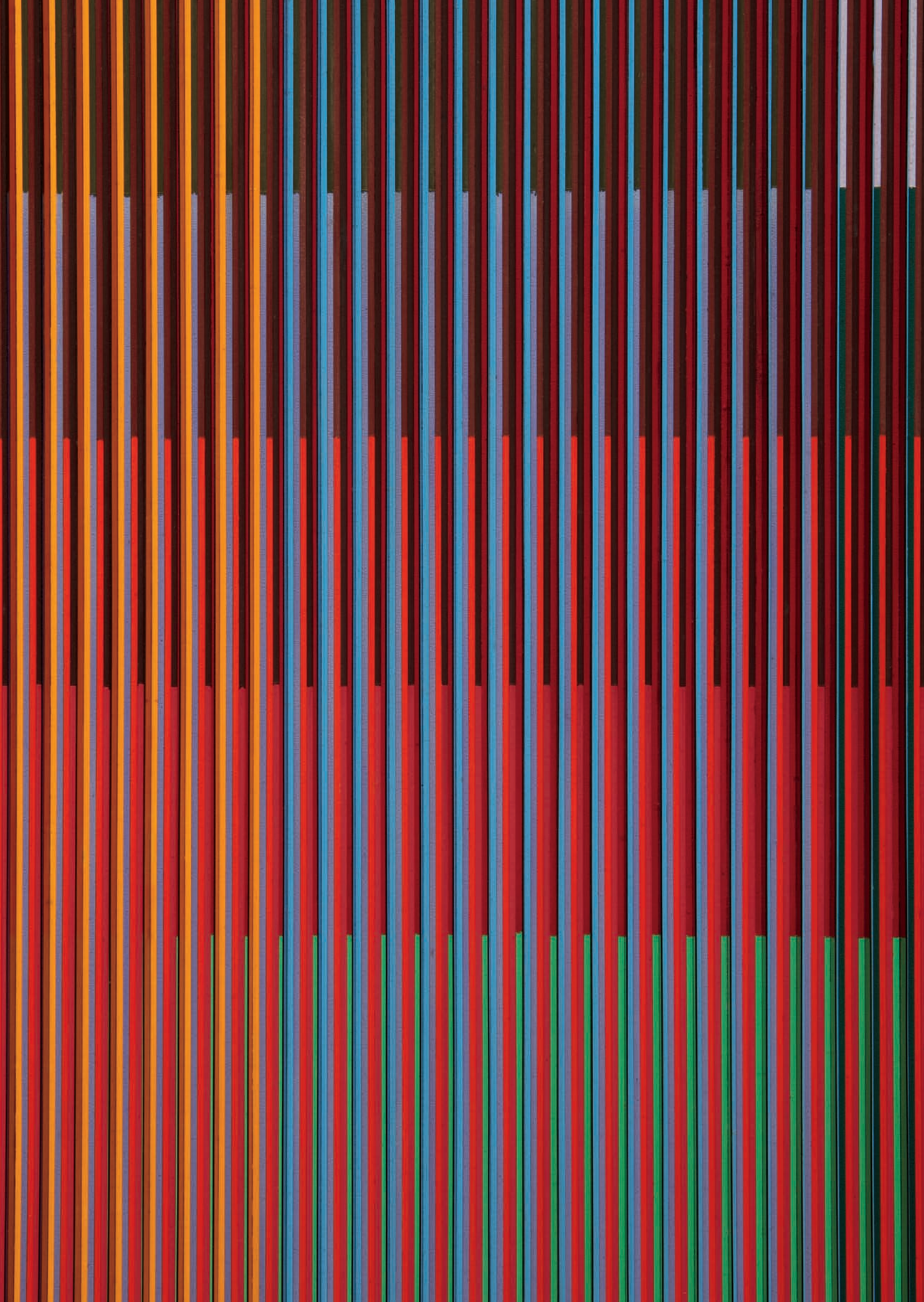
**Estimate** \$200,000-300,000

**PROVENANCE**

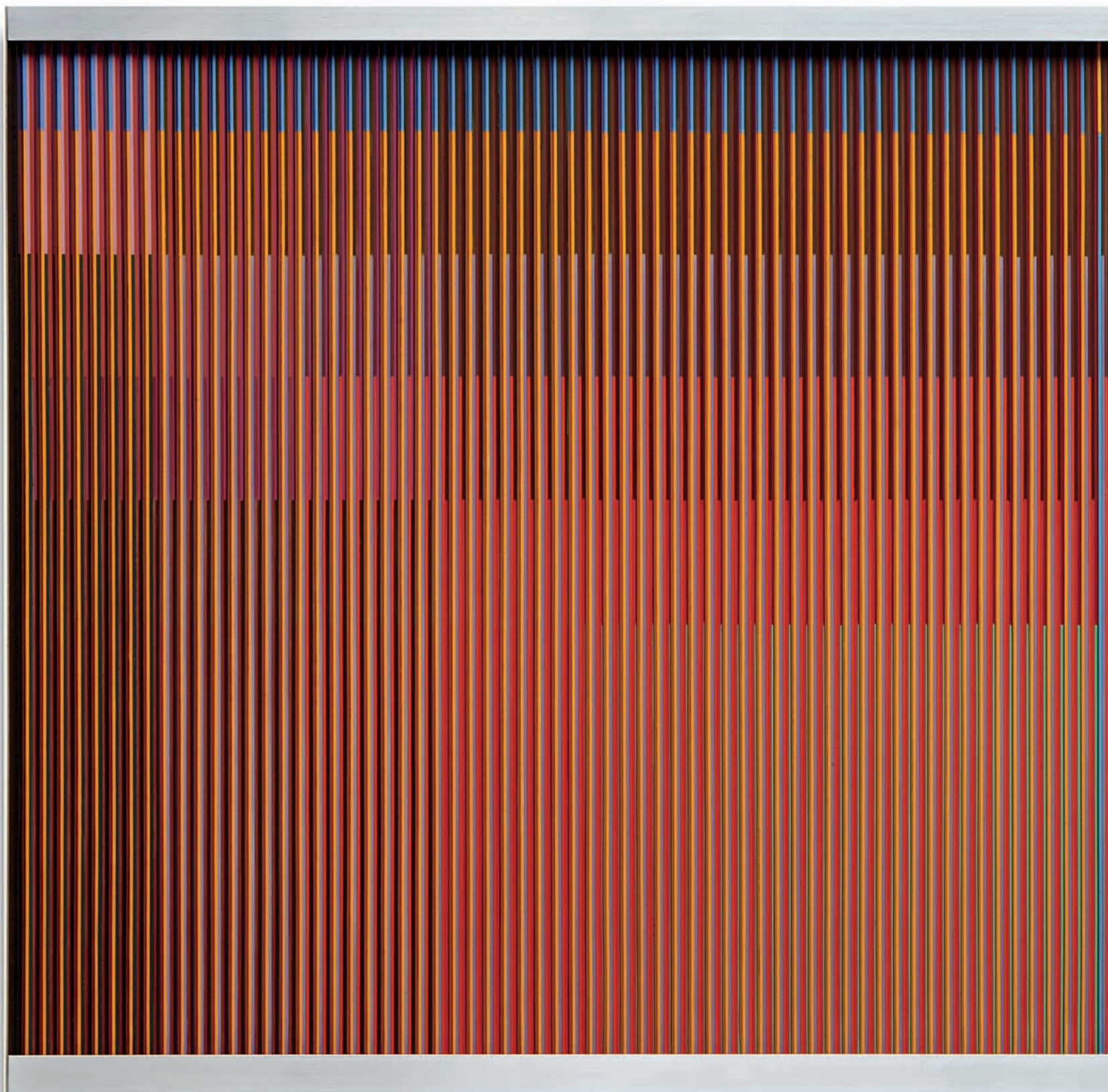
Private Collection, Paris

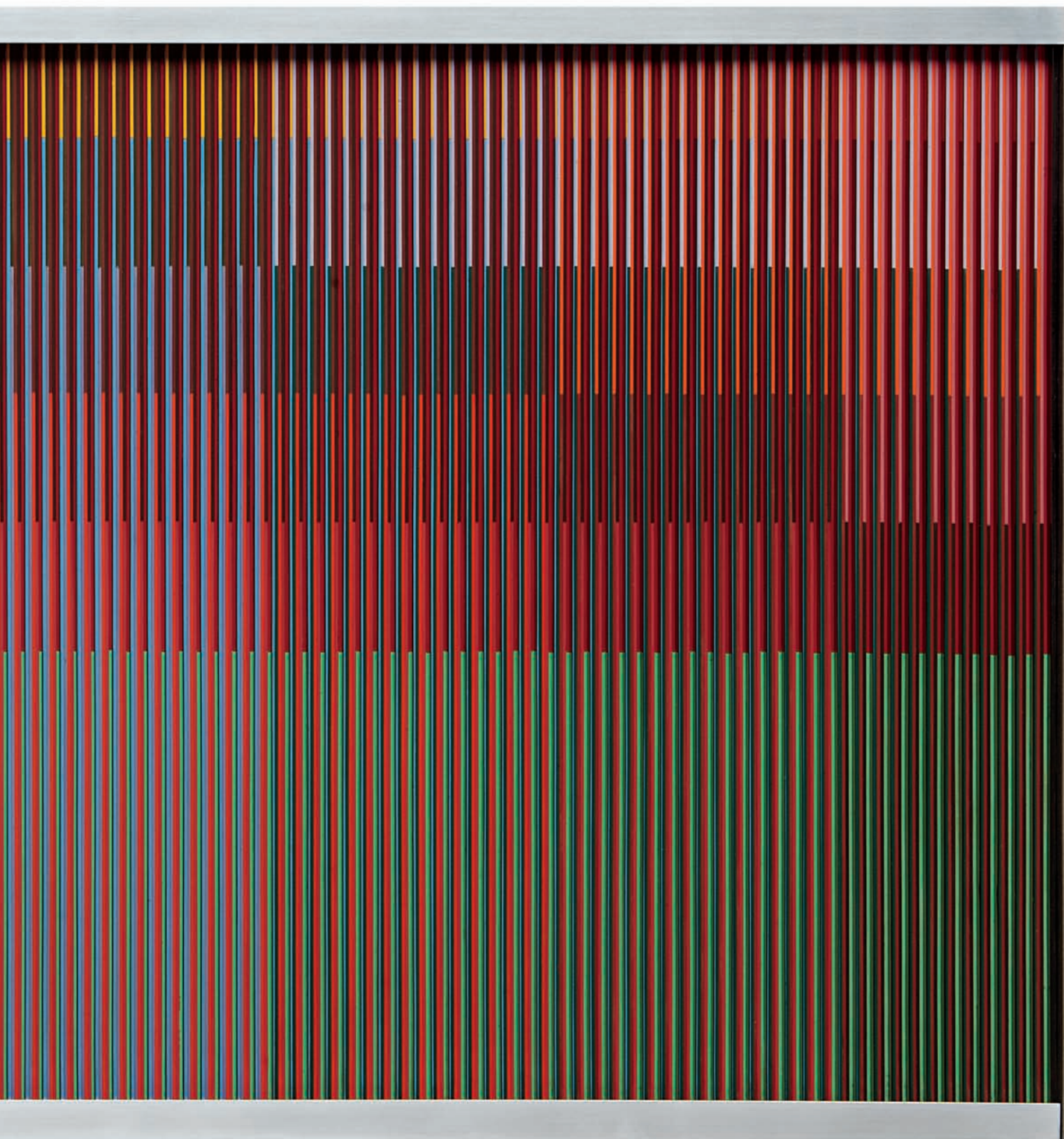
Acquired by the present owner from the above, through  
Galerie Denise René, Paris













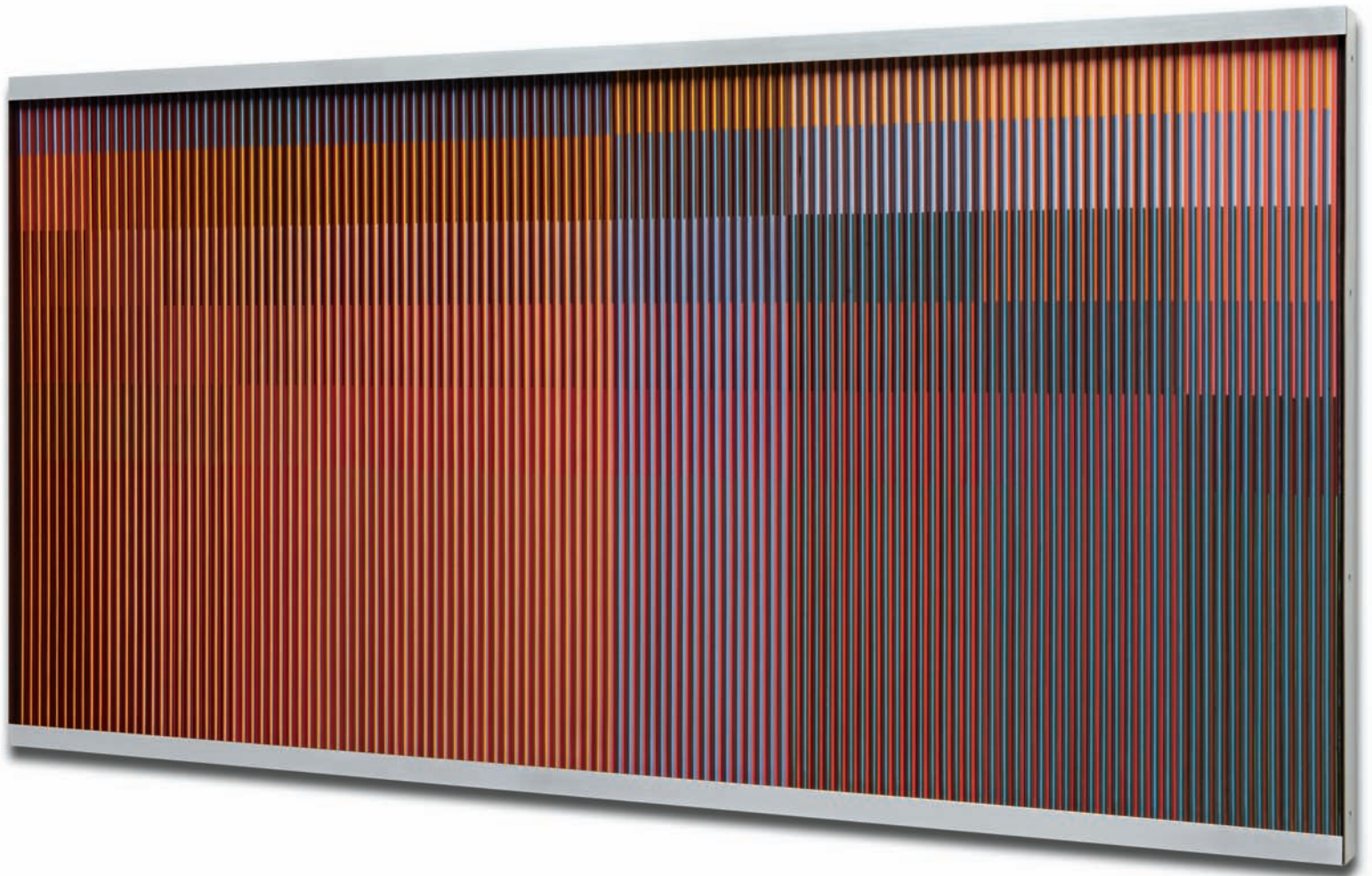
(alternate views of the present lot)

A pioneer in developing color theory and practice, Venezuelan artist Carlos Cruz-Diez began his extensive studies in the physical properties of color in the 1950s and 1960s. He was a key participant in lively discussion groups alongside Jesús Rafael Soto and Alejandro Otero, which formed the basis of the Venezuelan Kinetic Art movement. Towards the end of 1956, after two visits to Paris, Cruz-Diez honed in on the instability of flat surfaces, seeking to create visual effects through the physical interaction of colors. This was initially centered on abstract organic shapes, but quickly developed into his characteristic uniform geometric patterns. Specifically, Cruz-Diez was interested in the interplay of light and color upon varied surfaces, and the dissociation of the traditional binomial of color– form. Indeed, the artist’s intention was to set color free from

form, stating “color is an autonomous reality, devoid of anecdotes, that evolves in real time and space with no need of form or support”.

Cruz-Diez’s studies were furthered when the artist came across articles written by Edwin Land, the inventor of the Polaroid camera, which looked at the configuration of the entire color spectrum through combinations of red and green monochromes. This was a key factor in the development of the first *Physichromie* series in 1959, which subsequently evolved from a limited palette of solely red and green to a much vivid interplay of colors, as seen in the present lot, *Physichromie No. 651* from 1973. The term “Physichromie” that he used to title these creations is a neologism coined by the artist, which he derived from the





scientific term “physical chromatism”. Indeed, the Cruz-Diez Foundation defines a “Physichromie” as a “light trap in a space where a series of color frames interact; frames that transform each other, generating new ranges of colors not present on the support.”

Executed in 1973, the present lot is emblematic of Cruz-Diez’s restless experimentation in visual dynamics and his intent to test the boundaries of perception and the spatial elements of our reality. The artist aims to enhance our experience of color and address how it is configured by its supporting space. When facing the work, the viewer is able to visualize the complete color spectrum despite the fact that not all the individual colors are physically represented in the work itself. This chromatic spectrum

evolves depending on the movement of the viewer and the intensity of the light. In this sense, the work is presented as a physical embodiment of color, a space where colored parallel strips interact with angles of refraction, structured in a very specific manner so that they blend in the spectator’s vision, thereby changing the work’s appearance as the spectator moves. The effect is that of a blurred boundary between the work’s reality and the viewer’s perception, creating a unique relationship that enhances our individual interaction with the work. Indeed, Cruz-Diez’s body of work powerfully expands the possibilities of art by redefining art’s relationship to its viewer. Rejecting the conventional model of passive contemplation, Cruz-Diez seeks to involve the viewer as an active participant, a necessary component to the completion of his work.

19

**GEGO** VENEZUELA 1912-1994

*Untitled (Retícula)*, 1980

watercolor on paper

28½ x 21½ in. (71.5 x 55 cm.)

Signed, numbered, inscribed and dated "Gego 14-80

Aluminio 55 plata V.C.N. R no 4618" on the reverse. This

work is accompanied by a certificate of authenticity issued

by Fundación Gego, No. 174, Registry FG-2852.

**Estimate** \$80,000-120,000

**PROVENANCE**

Private Collection, Caracas

**EXHIBITED**

Caracas, Galería de Arte Nacional,

*Acuarelas de Gego*, April- August 1982

20

**NO LOT**





21

**MIRA SCHENDEL** BRAZIL 1919-1988

*Azul com flecha*, 1978-85

ink and watercolor on paper

9¼ x 9 in. (23.5 x 22.9 cm.)

This work is accompanied by a photo-declaration of authenticity signed by Mr. André Millan.

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

**PROVENANCE**

Acquired directly from the artist

Collection of Mrs. Terezinha de Jesus Lopes, São Roque

Escritório de Arte, São Paulo

Acquired from the above by the present owner





22

**IVAN SERPA** BRAZIL 1923-1973

Two works: *Untitled*, 1956

gouache on card

each 6 $\frac{7}{8}$  x 4 $\frac{3}{4}$  in. (17.5 x 12 cm.)

Each signed and dated "Serpa 56" lower right.

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

**PROVENANCE**

Acquired directly from the artist

By descent to the present owner





23

**ROBERTO MATTA** CHILE 1911-2002

*Dharmasutra*, 1996

oil on canvas

115 x 83 in. (292.1 x 210.8 cm.)

This work is accompanied by a certificate of authenticity issued by Ramuntcho Matta.

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

**PROVENANCE**

Estate of Roberto Matta

Private Collection

**EXHIBITED**

New York, Joseph Nahmad Contemporary, *Deep Space*, 9 November- 12 December 2012







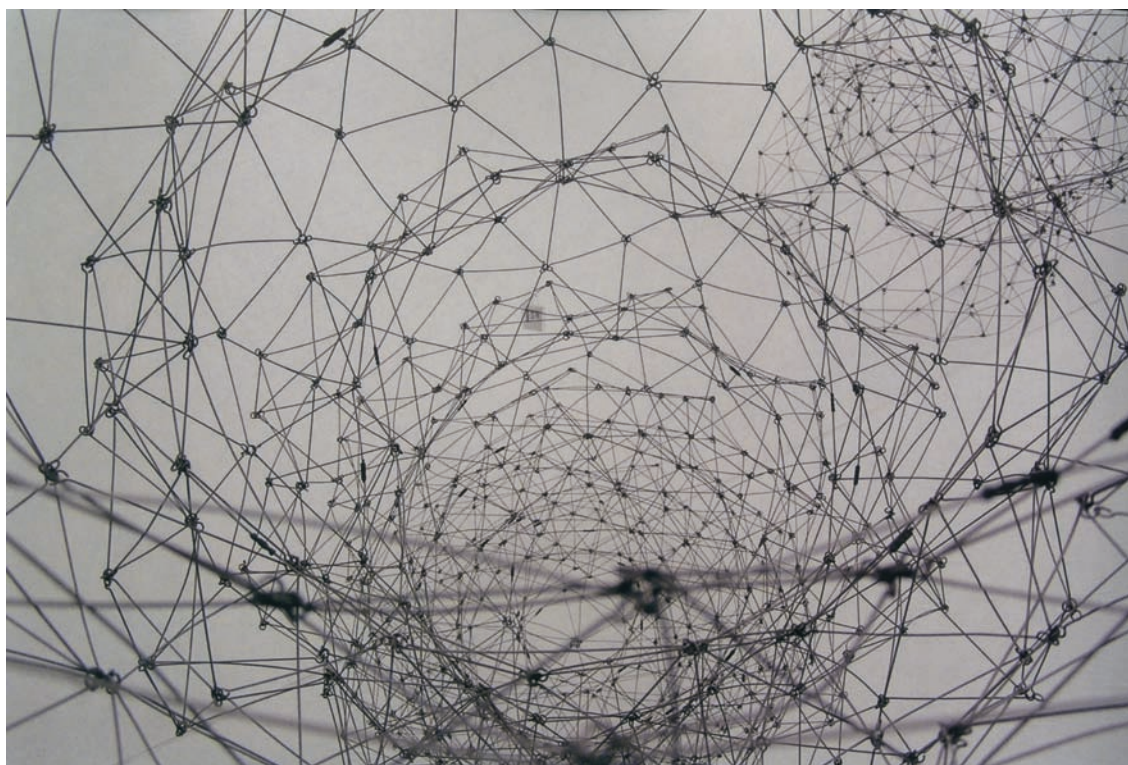








“Resistance is in each of us. We resist by exercising our creativity. That is true poetry—when we seek new comparisons, other ways of looking and conceiving of things.” ROBERTO MATTA



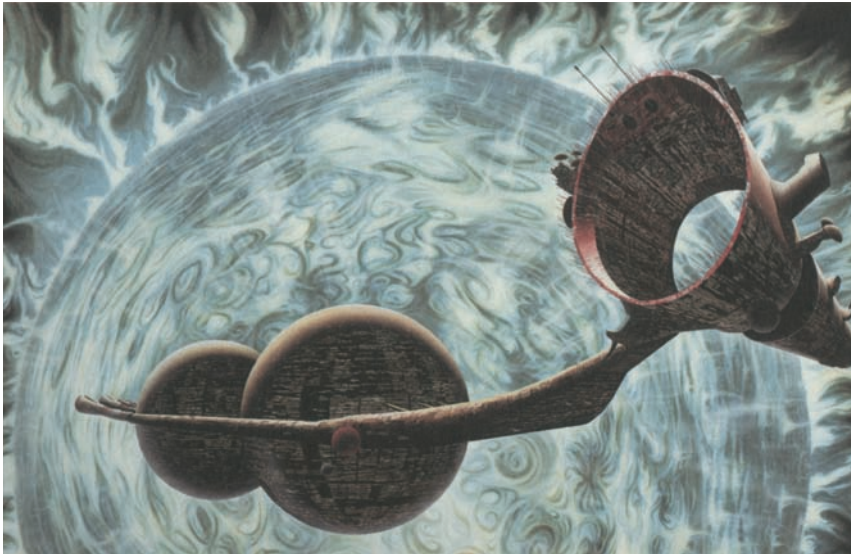
Gego, *Tronco* (detail), 1976-77. Installation from the exhibition Defy Structures at the Museu d'Art Contemporani de Barcelona, 2006. © 2014 Fundación Gego.

Created in 1996, the present lot is a monumental work from Roberto Matta's celebrated oeuvre. Demonstrating his painterly mastery of the surrealist genre, Matta expertly transcends the physical and spiritual, while capturing the ethereal and mechanical elements that comprise modern life. Matta poetically bridges these physical and metaphysical worlds in his surrealist composition, *Dharmasutra*, which translated from Sanskrit means "righteousness thread"—manuals of human conduct that constitute the earliest source of Hindu law. He evokes a fantastical landscape with a palette of vivid sulphuric yellows, mossy greens and blue tones that contrast with dramatic touches of neon orange, imbuing the work with

a distinctly contemporary aesthetic. Matta's concern with light is evident in his treatment of this multi-perspectival composition. The interplay of shadows and flying forms heightens the dimensionless atmosphere, in which the artist frames both geometric and amorphous elements.

Matta's concern with the metaphysical is evident in the present lot. The influence of his futurist predecessors and surrealist contemporaries, including Salvador Dalí and André Dérain, clearly manifests itself in *Dharmasutra*, both in style and philosophy. Matta formulates the principle of "psychological morphology", encapsulating the notions that comprise his prolific artistic practice. He states, "I call





Glenn Brown, *The Loves of Shepherds (After 'Doublestar' by Tony Roberts)*, 2000. Oil on canvas. 86.4 x 132.2 in. (219.5 x 336 cm.) © Glenn Brown

psychological morphology the graph of transformations due to the absorption and emission of energy on the part of the object, from its initial appearance to its final form in the geodesic psychological medium.”

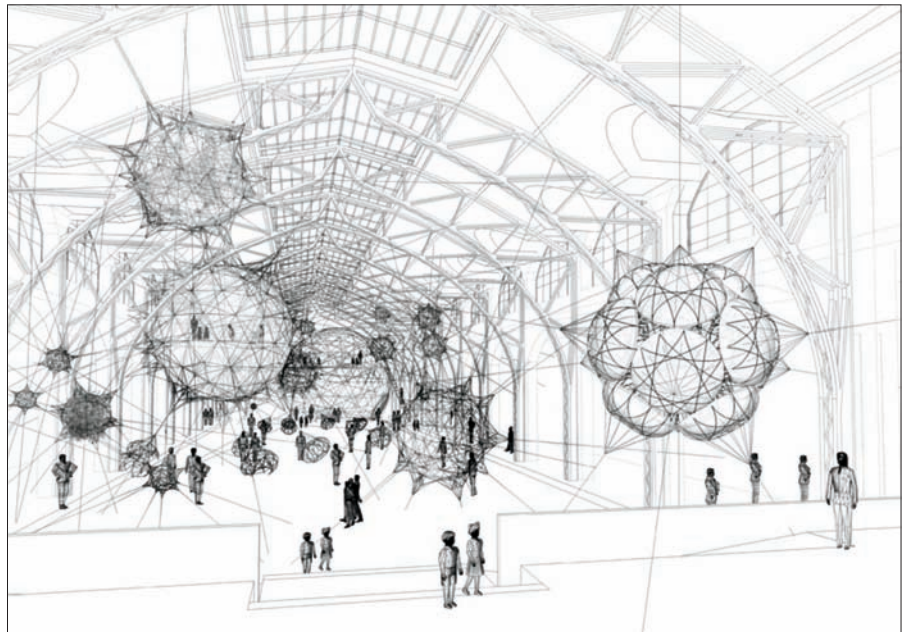
Inspired by contemporary Joan Miró’s conception of space and the genesis of amorphous forms, Matta’s floating, mechanized figures reference Miró’s own interpretation of controlled chaos, as in the Spanish master’s *Birth of the World*, 1925 (Museum of Modern Art, New York).

Matta’s stylistic influence can be traced to his early days among the surrealists in Paris. For example, in one of the artist’s earlier masterpieces, *Vertigo of Eros*, 1944 (Museum of Modern Art, New York), the viewer can discern Matta’s ongoing concern with the mystical and dream-like landscape. *Dharmasutra* encapsulates the artist’s distinctive style representing an “inscape,” conceived as

projections of his own psyche. The present lot skillfully references the earlier work of *Vertigo of Eros*, by conjuring the imagined elusiveness of the unconscious.

Describing his artistic approach, inextricable from that of the surrealists and subsequently, the abstract expressionists, in the representation of movement and space, Matta noted, “I was interested in other spaces to do with forms drawn from non-Euclidean geometry and the idea of entering these spaces. These structures do not rely on the sense of space, as we know it. It is a space without limits and which transforms itself in time—a mutant space.”

Matta’s relationship with surrealism, the unconscious and the imagery generated in the spaces therein feature exceptionally in the present lot. A cosmic work that is both abstract and figurative, the work embodies an optimal vantage point that Matta had strived toward for the greater part of his career.



Tomás Saraceno, *Conceptual drawing of Cloud Cities installation at Hamburger Bahnhof, Berlin*, 2011. ©Tomás Saraceno.

“We never do anything twice. We always try out something new and look for new possibilities of expression.” OS GÊMEOS

24

**OS GÊMEOS** BRAZIL b. 1974

*Untitled*, 2009

mixed media on found wood, in 3 parts

overall 79 x 88 in. (200.7 x 223.5 cm.)

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

**Estimate** \$90,000-120,000

**PROVENANCE**

Galeria Fortes Vilaça, São Paulo  
Tiroche DeLeon Collection

**EXHIBITED**

Curitiba, Museu Oscar Niemeyer, *Vertigem*, October 2008-February 2009, then travelled to São Paulo, Museu de arte Brasileira (October 2009- December 2009), Rio de Janeiro, Centro Cultural Banco do Brasil (January 2010- March 2010), Brasília, CCBB Centro Cultural Banco do Brasil (March 2010- May 2010)

Brazilian brothers Otavio and Gustavo Pandolfo, best known as Os Gêmeos, are a force in graffiti and urban art. They depict their visions in surreal paintings, sculptures, and installations with human figures, exploding bursts of color, and installations with rustic interiors evoking the imagery of the Brazilian countryside. Os Gêmeos draw from their surroundings, incorporating these elements to forge a unique visual style. Their narrative is a creative synthesis of their everyday lives in Brazil, particularly their neighborhood in São Paulo. Common themes in their oeuvre include carnivals, music, and folk art, some of which are often based on the twins' own photographs.

Os Gêmeos date their artistic beginnings to 1987, when hip-hop music gradually became more popular in Brazil. The music and images of youth dancing and spraying graffiti, transmitted through photographs and films, left

an indelible mark on the twins. In the late 1980s, Brazilian spray paint was expensive and inferior in quality, leading the artists to improvise with different types of materials. They began executing graffiti and murals with house paint, brushes, and rollers. Today, they are two of the most prominent figures in public art around the world.

The present lot, *Untitled*, exemplifies their quirky style with a depiction of a boy with an innocent expression standing between two found window shutters. Naïve and childlike, the boy can be seen as a depiction of youth in Brazil through a socioeconomic lens. The yellow palette of the boy's skin, which has become a trademark of their work, is a characteristic the artists identify with positivity. Ultimately, the figure portrays the illusory world that inhabits their creative vision, at once both symbolic and hopeful.





“Sculptures permit me to create real volume... One can touch the forms; one can give them smoothness, the sensuality that one wants.” FERNANDO BOTERO

25

**FERNANDO BOTERO** COLOMBIA b. 1932

*Couple Dancing*, 1994

bronze with brown patina

23 x 17 $\frac{7}{8}$  x 5 $\frac{1}{8}$  in. (58.4 x 45.4 x 13 cm.)

Signed and numbered “Botero 2/6” and stamped with the foundry mark on the base. This work is number 2 from an edition of 6.

**Estimate** \$150,000-200,000

**PROVENANCE**

Sotheby's, New York, *Latin American Art Part I*, November 21, 1995, lot 71

Acquired at the above sale by the present owner

Born in Medellín, Colombia in 1932, Fernando Botero is celebrated for his exaggerated forms and disproportionate volumetric paintings and sculptures. He often depicts figures in movement, still-lives, and historical characters with a tinge of political satire, occasionally hinting at the subjects' inflated sense of their own importance. Explaining his style, Botero states, “An artist is attracted to certain kinds of form without knowing why. You adopt a position intuitively; only later do you attempt to rationalize or even justify it.”

Botero appropriates themes from various periods throughout the art historical canon, from the Middle Ages to Latin American colonial art and the modern avant-garde. He has been particularly inspired by masters such as Pablo Picasso, Francisco Goya and Diego Velázquez. Additionally, perhaps one of his greatest influences has been Flemish Baroque painter Peter Paul Rubens, a proponent of an extravagant figurative style that emphasized movement, color and sensuality. Botero's work in sculpture also owes

a great deal to his early travels in Italy. His studies of Michelangelo and Bernini taught him the transformative effect of volume, which invariably transfixes viewers and the spaces we inhabit.

To this day, Botero continues to incorporate classical and conventional notions with a consummate style. Women are one of his preferred subjects, and he represents their volume and significance by dramatically enhancing their natural shapes and curves. Male figures also consistently appear in his work— frequently in conjunction with their female counterparts—as seen in the present lot, *Couple Dancing*. The viewer can take note of the smooth feel of the sculpture, emphasizing his unique distinction with the roundedness of the couples' features and the gentle nature in which they hold hands, as if they are ready to take their next steps. The present lot is an emblematic representation of Botero's signature style, evoking the grandiose Baroque approach and revealing the sumptuous plentitude and beauty of form.





26

PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART,  
SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**RUFINO TAMAYO** MEXICO 1899-1991

*Untitled*, 1973

oil on canvas

14¼ x 14¼ in. (36.2 x 36.2 cm.)

Signed and dated "Tamayo 0-73" upper left.

**Estimate** \$80,000-120,000

**PROVENANCE**

The Bernard and Edith Lewin Collection of Mexican Art

Acquired from the above by the Los Angeles County Museum of Art, 1997

"If I could express with a single word what it is that distinguishes Tamayo from other painters of our age, I would say, without a moment's hesitation: sun. For the sun is in all his pictures, whether we see it or not." OCTAVIO PAZ



TAMAYO  
6-73





27

PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART,  
SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**RAFAEL CORONEL** MEXICO b. 1931

*Untitled*, 1960-1980

oil on canvas

40 x 49¾ in. (101.6 x 126.36 cm.)

Signed "Rafael Coronel" lower left; numbered "#5" on the reverse.

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

**PROVENANCE**

The Bernard and Edith Lewin Collection of Mexican Art

Acquired from the above by the Los Angeles County Museum of Art, 1997







(i)



(ii)

28

PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART,  
SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

**RAFAEL CORONEL** MEXICO b. 1931

Five works: *Untitled*, circa 1980

graphite on paper

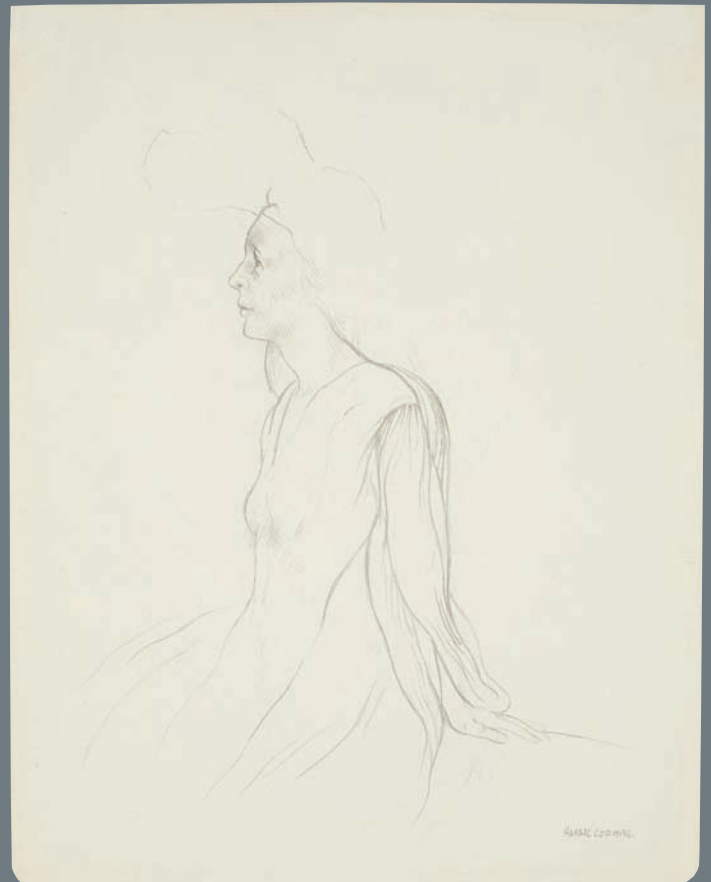
(i) 12 x 9 in. (30.5 x 22.9 cm.); (ii) 13¾ x 11 in. (34.9 x 27.9 cm.);  
(iii) 12¼ x 9½ in. (31.1 x 24.1 cm.); (iv) 11 x 14 in. (27.9 x 35.6 cm.);  
(v) 18¼ x 24 in. (46.4 x 61 cm.)

Each signed "Rafael Coronel" lower right.

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

**PROVENANCE**

The Bernard and Edith Lewin Collection of Mexican Art  
Acquired from the above by the Los Angeles County  
Museum of Art, 1997



(iii)



(iv)



(v)



29

**DIEGO RIVERA** MEXICO 1887-1959

*Turkey Market*, circa 1935

watercolor on rice paper

15 x 10<sup>7</sup>/<sub>8</sub> in. (38.1 x 27.6 cm.)

Signed "Diego Rivera" upper edge.

**Estimate** \$70,000-90,000

**PROVENANCE**

Mary-Anne Martin/Fine Art, New York

Acquired from the above by the present owner, 2005

"The earliest memory I have is that I was drawing." DIEGO RIVERA

One of the greatest Mexican artists of the Twentieth century, Diego Rivera is widely celebrated as a seminal figure in Latin American Modernism. His dynamic compositions and vibrant palettes masterfully depict Mexico's native culture and landscape, frequently alluding to stark socioeconomic and political realities. During the artist's youth, his father worked as a government official, dealing with social reforms to help the working poor. His family's commitment to the plight of the working class was a major influence in Rivera's life, ultimately becoming the focus of his creative production.

As a child, Rivera spent hours covering the walls of his home with drawings, foreshadowing the prolific artist he would become. He later attended the San Carlos Academy of Fine Arts in Mexico City and continued his education in Europe. During his time in Paris, Rivera was exposed to the avant-garde proposals of Piet Mondrian, Amadeo

Modigliani and Pablo Picasso. Fascinated by Cubism, Rivera stated, "Everything about the movement fascinated and intrigued me. It was a revolutionary movement, questioning everything that had been said and done in art."

After his return to Mexico, Rivera merged his interest in artistic innovation with his passion for furthering social change. The present lot, *Turkey Market*, 1935, exemplifies Rivera's move away from Cubism towards a realism that communicates the essence of his native Mexico, tinged with the socio-political concerns that he actively voiced throughout his life. His subject in *Turkey Market* is a woman carrying a child on her back while determinedly going about the business of the day. Her direct gaze and robust features convey a hard-working, dignified individual, noble in her determination to rise above the plight of her socioeconomic conditions.







30

**CÍCERO DIAS** BRAZIL 1907-2003*Cabra cega*, 1928

watercolor on paper

16¼ x 16¼ in. (41.3 x 41.3 cm.)

Signed, dedicated and dated “Cícero Dias 1928 Para Caribé o abraço do velho amigo Cícero” lower edge; further signed and dated “Cícero Dias 1928” on the reverse.

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

Private Collection, São Paulo

Dan Galeria, São Paulo

Acquired from the above by the present owner, 2005

“I saw the world ... it started in Recife.” CÍCERO DIAS

A pioneer of Brazilian modernism and surrealism, Cícero Dias’ oeuvre is celebrated for its compositional dynamism and narrative lyricism. Exemplary of his dexterity with the medium of watercolor, the present lot, *Cabra cega*, 1928, is a symbolic scene that could very well reference Francisco Goya’s *La Gallina ciega*, 1789, which illustrates the game “blind man’s bluff.” Depicting a variant of the game of tag, Dias created a playful scene between a man and woman. The man—half buried in the ground— scratches his head as a blindfolded woman dances in the role of the “Cabra cega.” The sensuality of the delicate yet lively figures adds an exciting quality of energy and movement to the soft palette of the tranquil landscape.

Often described as the “Chagall of the tropics,” Cícero Dias’ poetic approach elucidates profound surrealist compositions, both dreamlike and nostalgic. With a creative vision anchored in the realities of his everyday surroundings, with its rolling hills and natural vibrancy, his animated compositions eloquently render the fantastical elements hidden among the complexities of our world.







31

**EMILIANO DI CAVALCANTI** BRAZIL 1897-1976

*Músicos*, 1954

ink and gouache on paper

18¾ x 13 in. (47.6 x 33 cm.)

Signed and dated "E di Cavalcanti 1954" lower right.

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

**PROVENANCE**

Gift of the artist to Ivo Vejvoda, Rio de Janeiro, 1954

By descent to Private Collection

Christie's, New York, *Latin American Art*, May 29, 2009, lot 209

Acquired at the above sale by the present owner



32

**FERNANDO BOTERO** COLOMBIA b. 1932

*Bodegón con uvas*, 1975

watercolor on paper

13¾ x 17¾ in. (34.9 x 45.1 cm.)

Signed and dated "Botero 75" lower right.

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

**PROVENANCE**

Mary-Anne Martin/Fine Art, New York

Acquired from the above by the present owner, 2006



33

**ALFREDO RAMOS MARTÍNEZ** MEXICO 1871-1946

*La Pareja en azul*, circa 1930

oil on board

18½ x 24 in. (46 x 61 cm.)

Signed "Ramos Martínez" upper right.

**Estimate** \$180,000-250,000

**PROVENANCE**

Ms. Corinne Griffith (Mrs. George Marshall), Beverly Hills

Gift from the above to the Pasadena Art Institute

(now Pasadena Art Museum)

Dalzell Hatfield Galleries, Los Angeles

Christie's, New York, *Anon. Sale*, December 1981, lot 33

Bernard Lewin Collection, Palm Springs

Private Collection

Christie's, New York, *Latin American Sale Evening Session*,

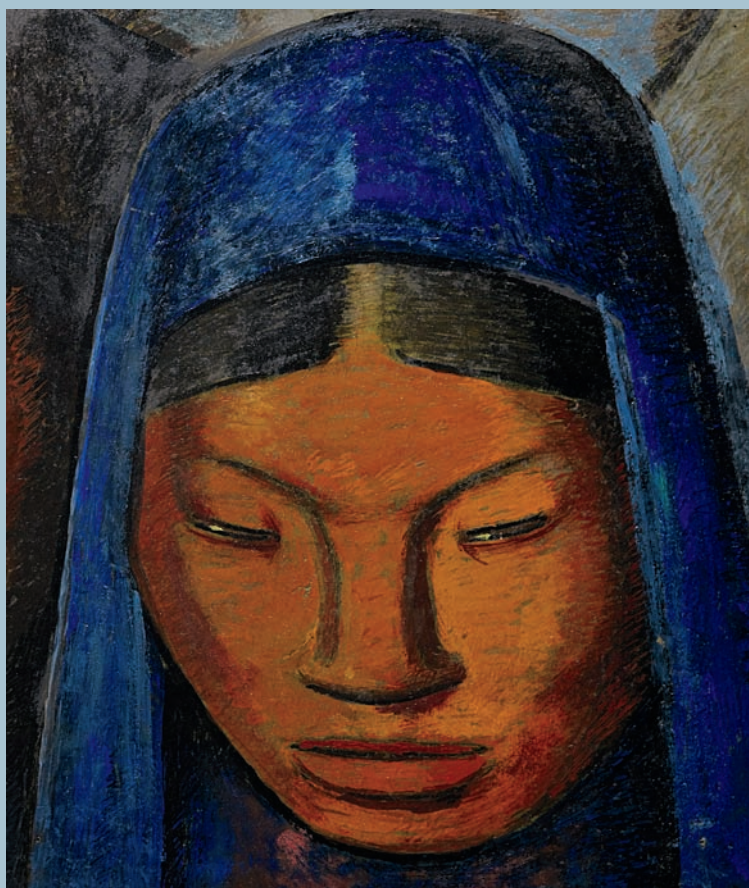
May 28, 2008, lot 19

Acquired at the above sale by the present owner





“In order to create true art we must inevitably look to our own native values.” ALFREDO RAMOS MARTÍNEZ



(detail of present lot)

*La Pareja en azul* [*The Couple in Blue*], circa 1930, was painted while Alfredo Ramos Martínez was living in Los Angeles, California during the Depression-era. The narrative of the economic and cultural climate acts as the subtext of his view through the Mexican experience. With the gentle image of the *The Couple in Blue*, Ramos Martínez honors the couple in a compassionate depiction, uniting their contemplative gazes in the foreground with geometric mountains as their backdrop. With their dark eyes and luminous skin, the figures embody a balance adhering to a unity of form. There is a centered interplay between light and shadow, between the strong blues and blacks, and the luminosity that pervades the canvas. The landscape offers a delicate blend of a softer palette that seems to bring light from the ground. Similar to the cubism of Picasso and the spirited figures in Gauguin's work, Ramos Martínez, uses masterly brushwork to elegantly evoke the simplified sorrowful figures, characterizing them as unforgotten and unforgettable. As in his other

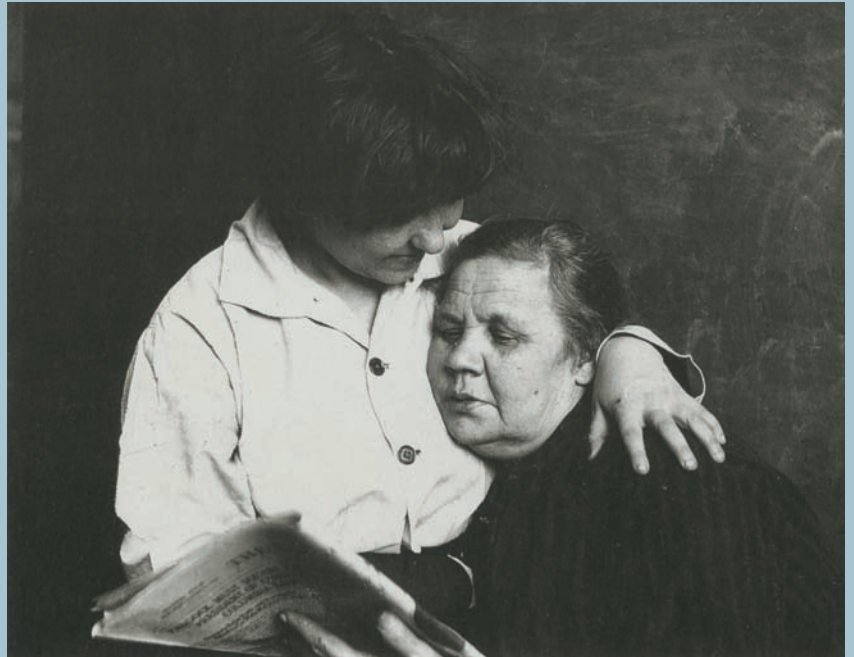


Paul Gauguin, *Joseph et la femme de Putiphar*, 1896. Oil on canvas. 35 x 40 in. (90.8 x 120.4 cm.) Private Collection, United States.

works such as *The Loaders*, circa 1932, which shows four impoverished day laborers heavily-burdened with boxes strapped to their backs, Ramos Martínez portrays the sensitivities of daily life as seen around him and his remembered Mexico.

Born in Monterrey, Mexico in 1871, Alfredo Ramos Martínez arrived to Mexico City at the age of fourteen, after his portrait of the governor of the state of Nuevo León was awarded first prize at an art exhibition in San Antonio, Texas. The prize included a scholarship to study at the Academia Nacional de Bellas Artes in Mexico City.

Initially, Ramos Martínez resented the rigidity of the academic program and the confinements of the environment. His observations of everyday experiences, along with the open spaces of the emerging urban landscape, conflicted with the immobile atmosphere he perceived in his studies. Ramos Martínez longed to go to Europe, specifically France, like many of his Latin American intellectual contemporaries. In France, he was sponsored



Alexander Rodchenko, *Portrait of Mother*, 1924. Gelatin silver print. 9 x 12 in. (22.86 x 30.48 cm.) Private Collection. Art © Estate of Alexander Rodchenko/RAO, Moscow / VAGA, New York, NY.



Diego Rivera, *Woman Sitting with Braids (Modesta)*, 1941. Oil on canvas. 36 x 29 in. (91.5 x 74 cm.) Collection Miguel Alemán Velasco, Mexico. © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

by art enthusiast Phoebe Apperson Hearst, who funded his studies in Paris. There, Ramos Martínez was inspired by his friendship with Nicaraguan poet Rubén Darío. Darío's symbolic poetry would influence Ramos Martínez for the remainder of his life.

Shortly after he returned to Mexico, he founded the Open Air School Project, which would later include instructors Rufino Tamayo and Jean Charlot. He was subsequently commissioned to paint murals in California, where he set up a permanent practice, occasionally returning to Mexico for work commitments.

His compositions capture daily recollections of a sentimentalized rustic Mexico through palettes dominated by umbers, sepias, ice-blues, iron-grays and volcanic reds. His oeuvre deals less with overt political commentary and more with gentle imagery associated to the human experience. Celebrated as one of the leading figures in Mexican art history, Ramos Martínez's body of work represents his national heritage filtered through the perspective of modernity.





34

**FRANCISCO CORZAS** MEXICO 1936-1983

*Untitled, 1961*

ink and gouache on paper

11 x 8¼ in. (28 x 21.6 cm.)

Signed and dated "Francisco Corzas 61" lower right.

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

**PROVENANCE**

Galería de Arte Misrachi, Mexico City

Collection of Mr. Guy Greengard, Beverly Hills

Christie's, New York, *Latin American Art*, May 28, 2008, lot 220

Acquired at the above sale by the present owner





35

**FRANCISCO CORZAS** MEXICO 1936-1983

*Personaje trágico*, 1961

ink and gouache on paper

8½ x 9½ in. (21.6 x 24.1 cm.)

Signed and dated "Francisco Corzas 61" lower right; further numbered "55" on the reverse.

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

**PROVENANCE**

Galería de Arte Misrachi, Mexico City

Collection of Mr. Guy Greengard, Beverly Hills

Christie's, New York, *Latin American Art*, May 28, 2008, lot 219

Acquired at the above sale by the present owner





36

**ÁNGEL ACOSTA LEÓN** CUBA 1930-1964

*Máquina*, circa 1960

oil on board, laid on canvas

13¾ x 20 in. (34.9 x 50.8 cm.)

Signed "Acosta León" lower right.

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

**PROVENANCE**

Cernuda Arte, Coral Gables

Acquired from the above by the present owner, 2008



37

**EDUARDO KINGMAN** ECUADOR 1913-1997

*La Helada*, 1953

oil on canvas

27¼ x 36¼ in. (69.2 x 92.1 cm.)

Signed and dated "E. Kingman- 53" lower right; further signed, titled and dated "La Helada Eduardo Kingman 1953" on the reverse.

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

**PROVENANCE**

Rohrer Fine Art, Laguna Beach

Acquired from the above by the present owner, 2007





38

**MARISOL ESCOBAR** VENEZUELA b. 1930

*Acrobats*, 1961

bronze with black patina

12½ x 16 x 4½ in. (31.8 x 40.6 x 11.4 cm.)

Signed "Marisol" lower edge.

Estimate \$15,000-20,000

**PROVENANCE**

Acquired directly from the artist

Private Collection

Acquired from the above by the present owner, 1974





39

**OLGA DE AMARAL** COLOMBIA b. 1932

*Vestigio No. 7*, 1994

gold leaf, gesso and woven natural fibers mounted on board  
13½ x 12½ x 1½ in. (34.3 x 31.8 x 3.8 cm.)

Signed, titled and dated "Vestigio 7 1994 Olga de Amaral"  
on a label affixed to the reverse.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection, Bogotá

Acquired from the above by the present owner





40

**CARLOS ROJAS** COLOMBIA 1933-1997

*Untitled (de la serie Horizontes)*, circa 1970

oil and mixed media on linen

31½ x 94 in. (80 x 238.8 cm.)

Signed "C Rojas" on the reverse. This work is accompanied by a photo-certificate of authenticity signed by Mr. Luis Fonseca.

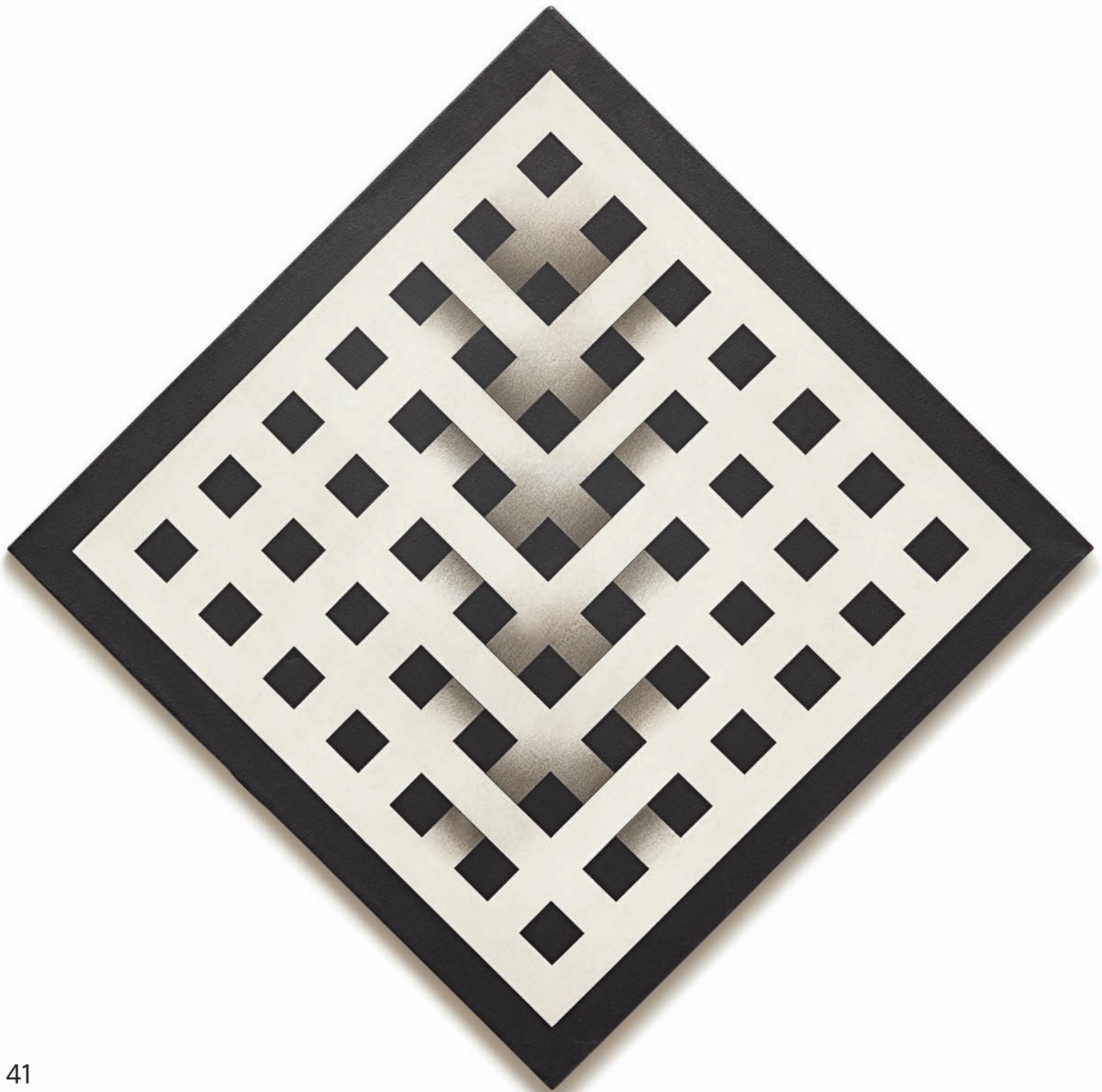
**Estimate** \$25,000-35,000

**PROVENANCE**

Acquired directly from the artist  
Collection of Mr. Luis Fonseca, Bogotá  
Private Collection, Bogotá







41

**OMAR RAYO** COLOMBIA 1928-2010

*Agares II*, 1971

acrylic on canvas

36½ x 36½ in. (92.7 x 92.7 cm.)

Signed, titled, inscribed and dated "Omar Rayo  
New York 1971 Agares II" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist  
Collection of Mr. Elkin Mesa, Bogotá  
Private Collection, Bogotá



42

**ALEJANDRO PUENTE** ARGENTINA 1933-2013

*Untitled*, 1968

oil and graphite on canvas

60½ x 60½ in. (153.7 x 153.7 cm.)

Signed and dated "Alejandro Puente 1968" on the reverse.

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

**PROVENANCE**

Private Collection, New York

Acquired from the above by the present owner





43

**MIGUEL ÁNGEL RÍOS** ARGENTINA b. 1943

*Estudio para Río Magdalena, 1995*

cibachrome on pleated cardboard

39 x 39 in. (99.1 x 99.1 cm.)

Signed and dated "Miguel Ángel Ríos 1995" center.

Estimate \$5,000-7,000

**PROVENANCE**

Acquired directly from the artist

Private Collection, New York



44

**SANTIAGO CÁRDENAS** COLOMBIA b. 1937

*Espacio No. 8*, 1969

oil on canvas

23¾ x 27½ in. (60.3 x 69.9 cm.)

Signed and dated "S. Cardenas 1969" lower right; further signed, titled and dated "No 8- 69 Santiago Cárdenas Arroyo" on the overlap. This work is accompanied by a certificate of authenticity signed by the artist.

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

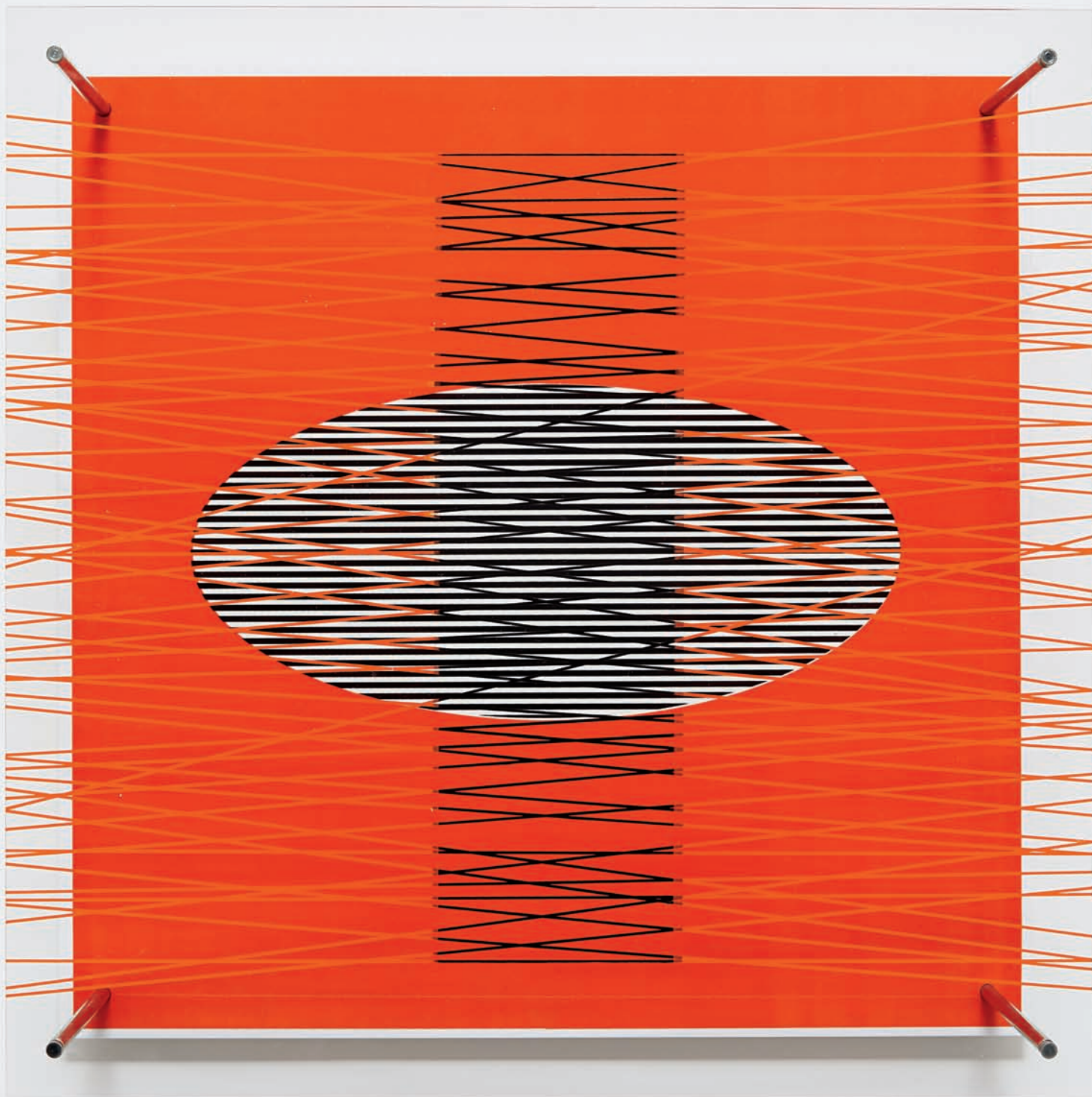
**PROVENANCE**

Acquired directly from the artist

Galería Belarca, Bogotá

Private Collection, Bogotá





45

**JESÚS RAFAEL SOTO** VENEZUELA 1923-2005

*Óvalo en el rojo (de la serie Síntesis)*, 1979

silkscreen on Plexiglas with metal rods

15¼ x 15¼ x 4¾ in. (38.7 x 38.7 x 12.1 cm.)

Signed and numbered "Soto 33/110" on a label affixed to the reverse. This work is number 33 from an edition of 110.

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

**PROVENANCE**

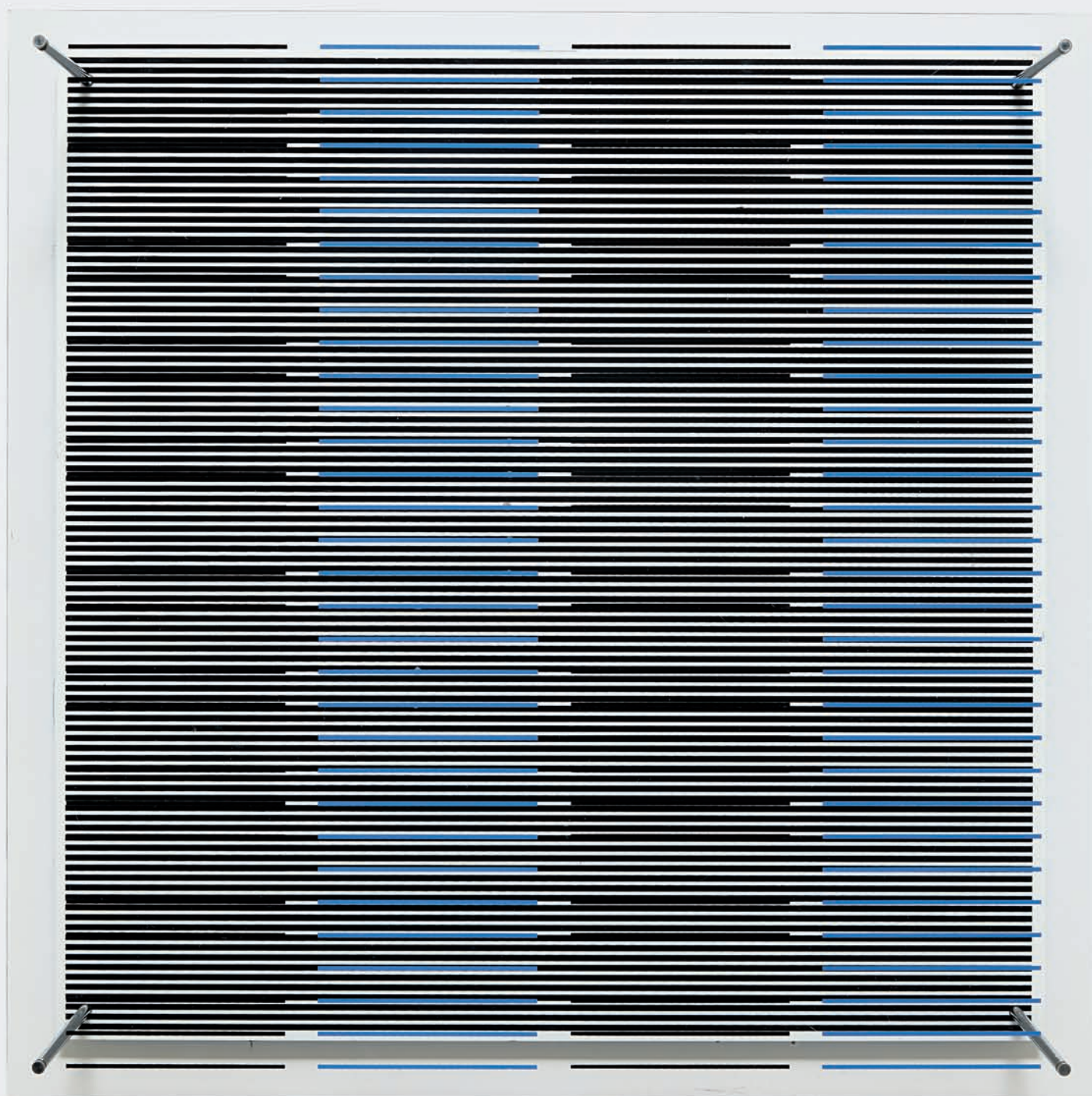
Estudio 1, Caracas  
Private Collection

**EXHIBITED**

Madrid, Palacio de Velázquez del Parque del Retiro, *Soto*, February- March 1982 (another example exhibited)  
Long Beach, Museum of Latin American Art, *Soto: The Universality of the Immaterial*, 20 November 2005- 1 August 2006 (another example exhibited)

**LITERATURE**

*Soto*, exh. cat., Palacio de Velázquez del Parque del Retiro, Madrid, 1982, p. 67, 129 (another example illustrated)  
*Soto: The Universality of the Immaterial*, exh. cat., Museum of Latin American Art, Long Beach, 2005, p. 63 (another example illustrated)



46

**JESÚS RAFAEL SOTO** VENEZUELA 1923-2005

*Tés azules y negras (de la serie Síntesis)*, 1979

silkscreen on Plexiglas with metal rods

19½ x 19½ x 5½ in. (49.5 x 49.5 x 14 cm.)

Signed and numbered "Soto 73/110" on the reverse. This work is number 73 from an edition of 110.

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

**PROVENANCE**

Estudio 1, Caracas

Galería Artepuy, Caracas

Private Collection

**EXHIBITED**

Madrid, Palacio de Velázquez del Parque del Retiro, Soto, February- March 1982 (another example exhibited)

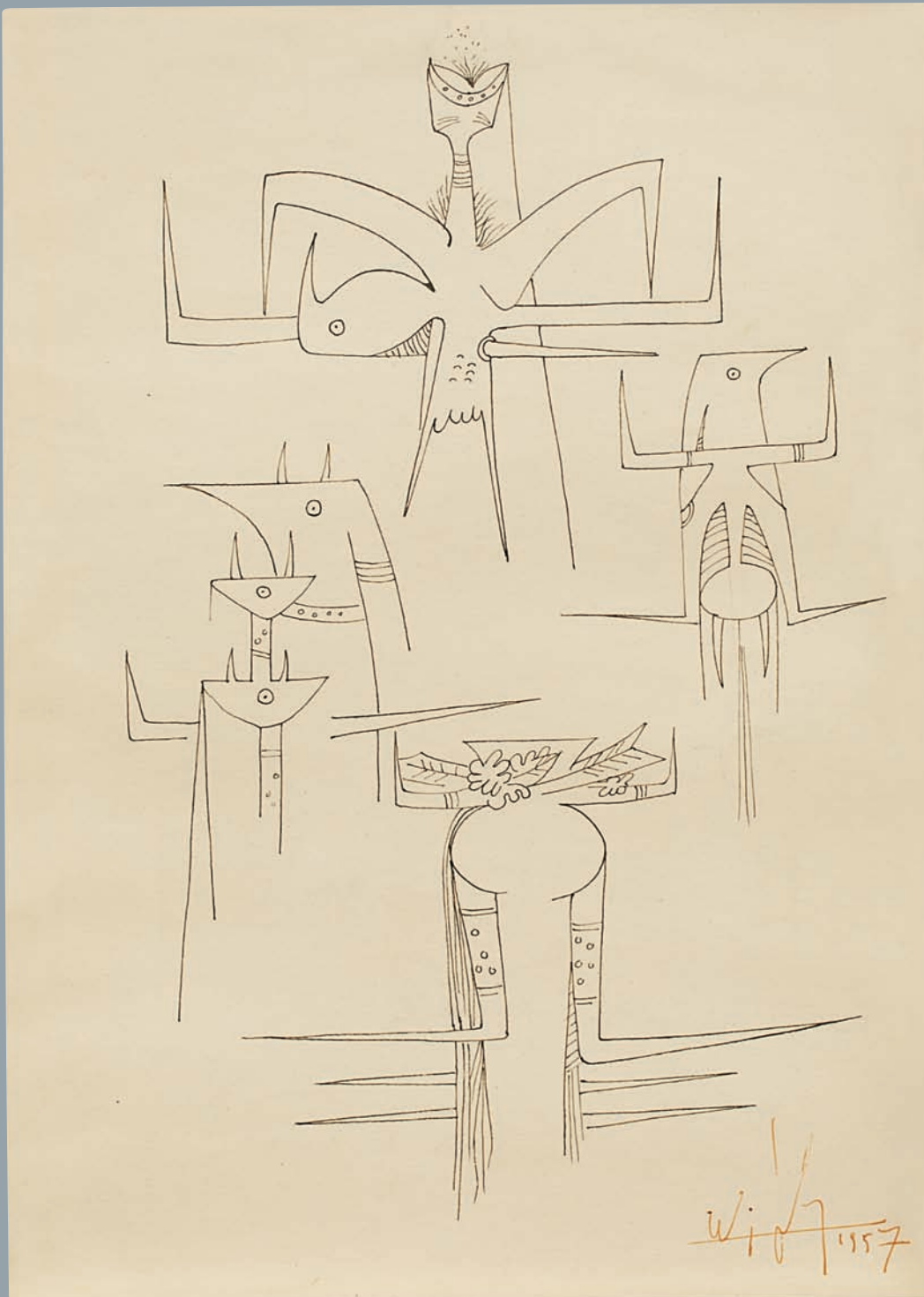
Long Beach, Museum of Latin American Art, *Soto: The Universality of the Immaterial*, 20 November 2005- 1 August 2006 (another example exhibited)

**LITERATURE**

Soto, exh. cat., Palacio de Velázquez del Parque del Retiro, Madrid, 1982, p. 129 (another example illustrated)

*Soto: The Universality of the Immaterial*, exh. cat., Museum of Latin American Art, Long Beach, 2005, p. 62 (another example illustrated)





(i)

47

**WIFREDO LAM** CUBA 1902-1982

Two works: *Untitled (Studies for Paintings)*, 1957

ink on paper

each 12½ x 9½ in. (31.8 x 24.1 cm.)

(i) Signed and dated "Wi Lam 1957" lower right;

(ii) Signed and dated "Wi Lam 1957" lower left.

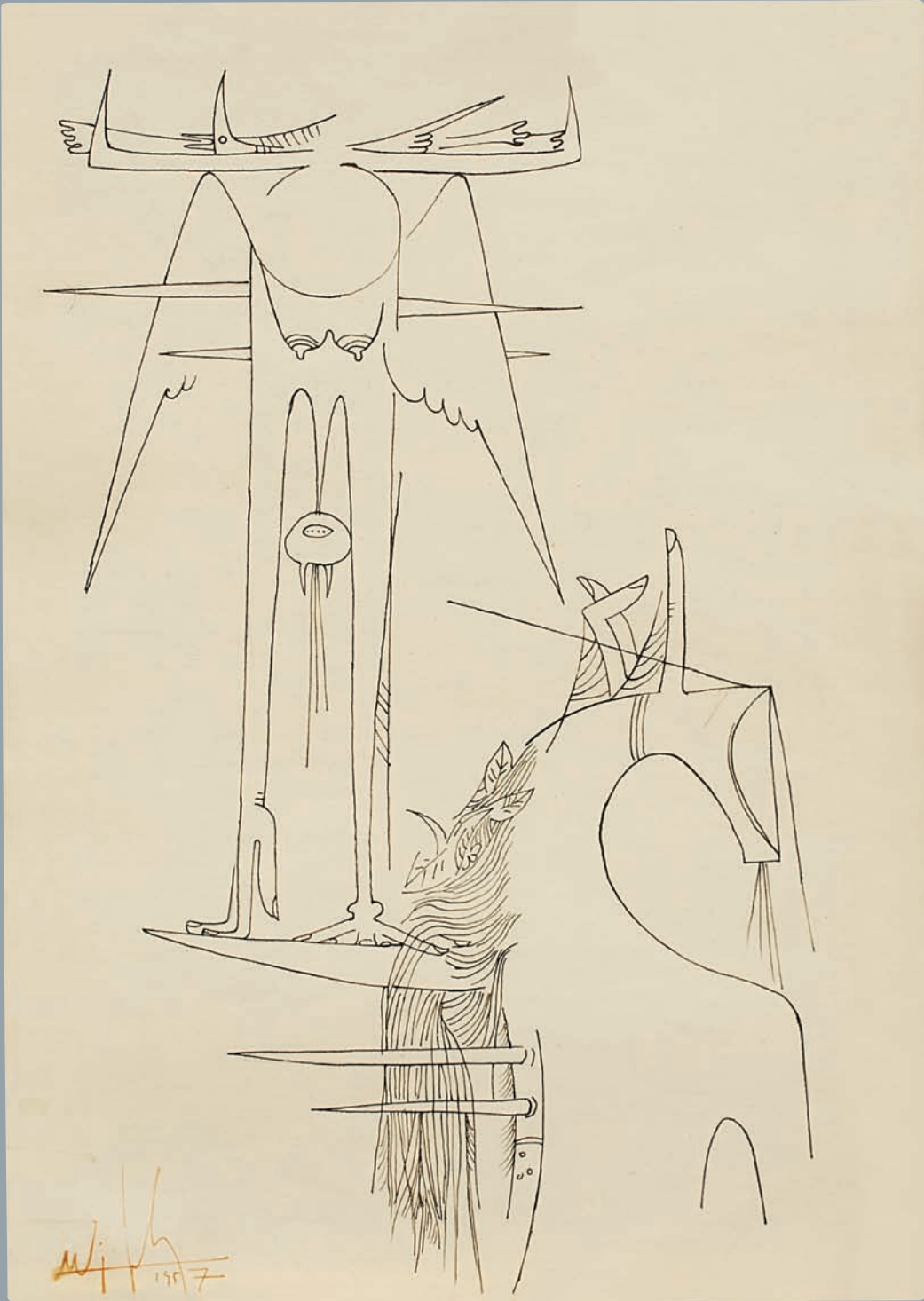
**Estimate** \$18,000-22,000

**PROVENANCE**

Private Collection, Venezuela

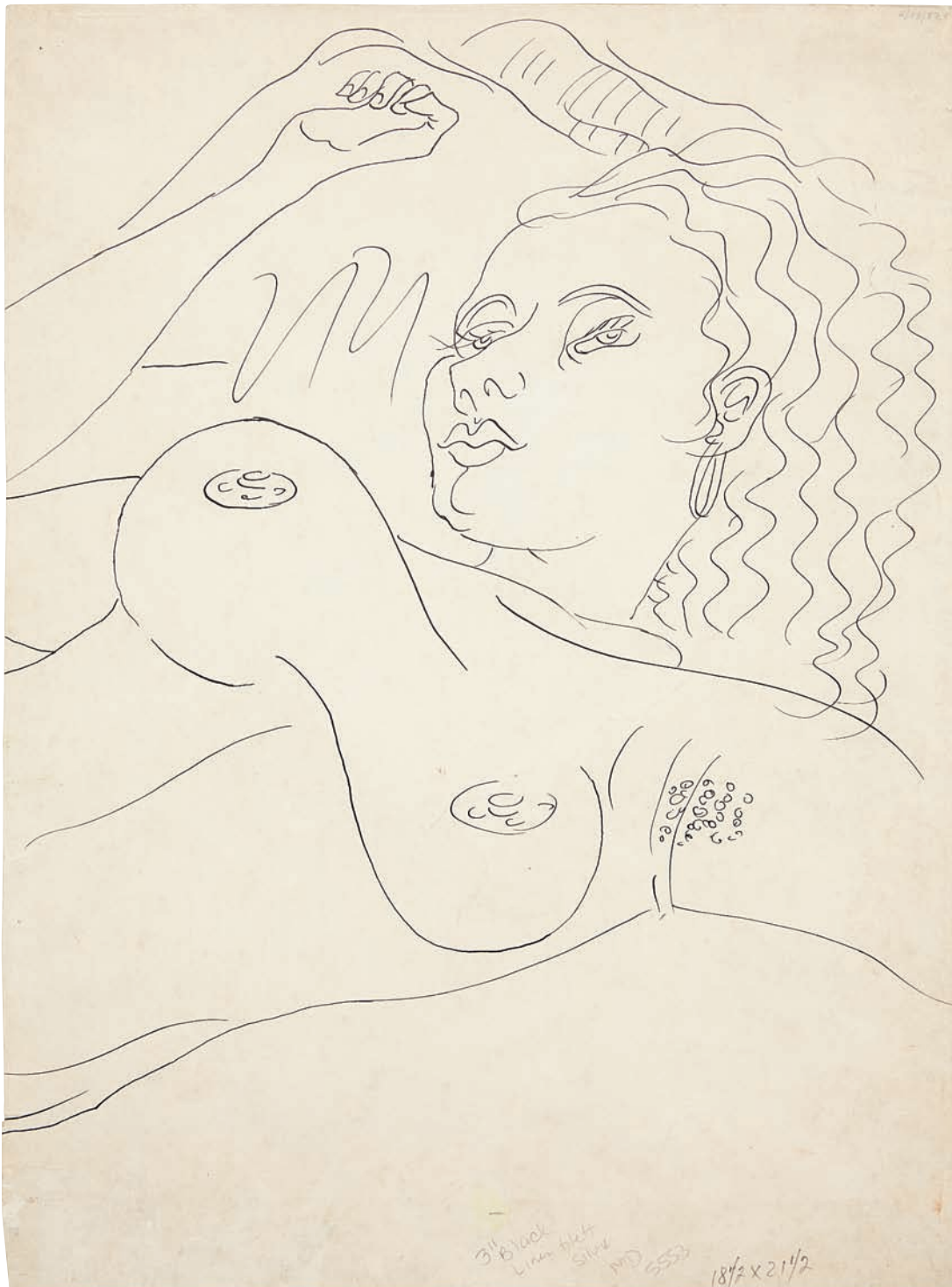
Latin American Masters, Santa Monica

Private Collection



(ii)





48

**CARLOS ENRÍQUEZ** CUBA 1900-1957

*Torso de mujer desnuda, 1947*

ink on paper

16¼ x 12 in. (41.3 x 30.5 cm.)

This work is accompanied by a certificate of authenticity issued by the Museo Nacional de La Habana, Cuba, numbered CE-001-94 and signed by Lic. Ramón Vázquez Díaz, Curator of Cuban Contemporary Art.

Estimate \$5,000-7,000

**PROVENANCE**

Collection of Isabel Enríquez and Guillermo Martull, Havana  
PanAmerican Art Projects, Miami  
Latin Art Core, Miami  
Private Collection, New York

**LITERATURE**

J. A. Martínez, *Carlos Enríquez: The Painter of Cuban Ballads*, Cernuda Arte: Coral Gables, 2010, p. 208 (illustrated)



49

**RENÉ PORTOCARRERO** CUBA 1912-1985

*Catedral en amarillo*, 1960

gouache on paper

29¼ x 20¾ in. (74.3 x 52.7 cm.)

Signed and dated "Portocarrero 1960" lower edge.

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

**PROVENANCE**

Acquired directly from the artist, 1960, through Lady Odette Labet

Collection of Concepción Albaijes Betancourt, Havana Private Collection, New York





50

**FRANCISCO TOLEDO** MEXICO b. 1940

*Jaguar, 1959*

oil stick and acrylic on paper

9 $\frac{3}{8}$  x 12 in. (23.8 x 30.5 cm.)

Inscribed "original Toledo painted in front of me & José,  
as a token of discipline & fortitude 25-VII-59" lower edge.

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

**PROVENANCE**

Acquired directly from the artist, 1959

By descent to the present owner





51

**MANUEL MENDIVE** CUBA b. 1944

*Las Aguas de oro*, 1985

oil on panel

19¼ x 23¾ in. (48.9 x 60.3 cm.)

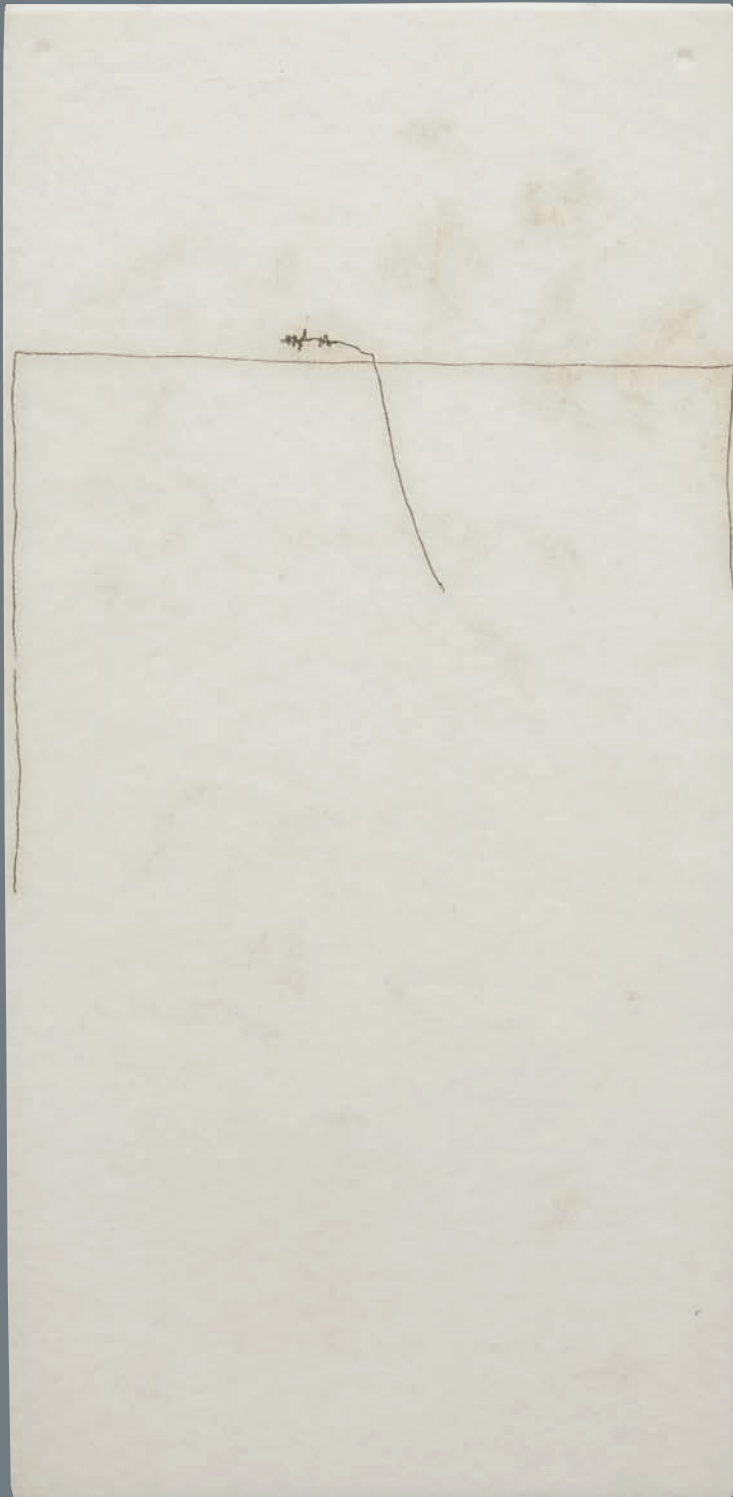
Signed and dated "Mendive 1985" lower right.

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

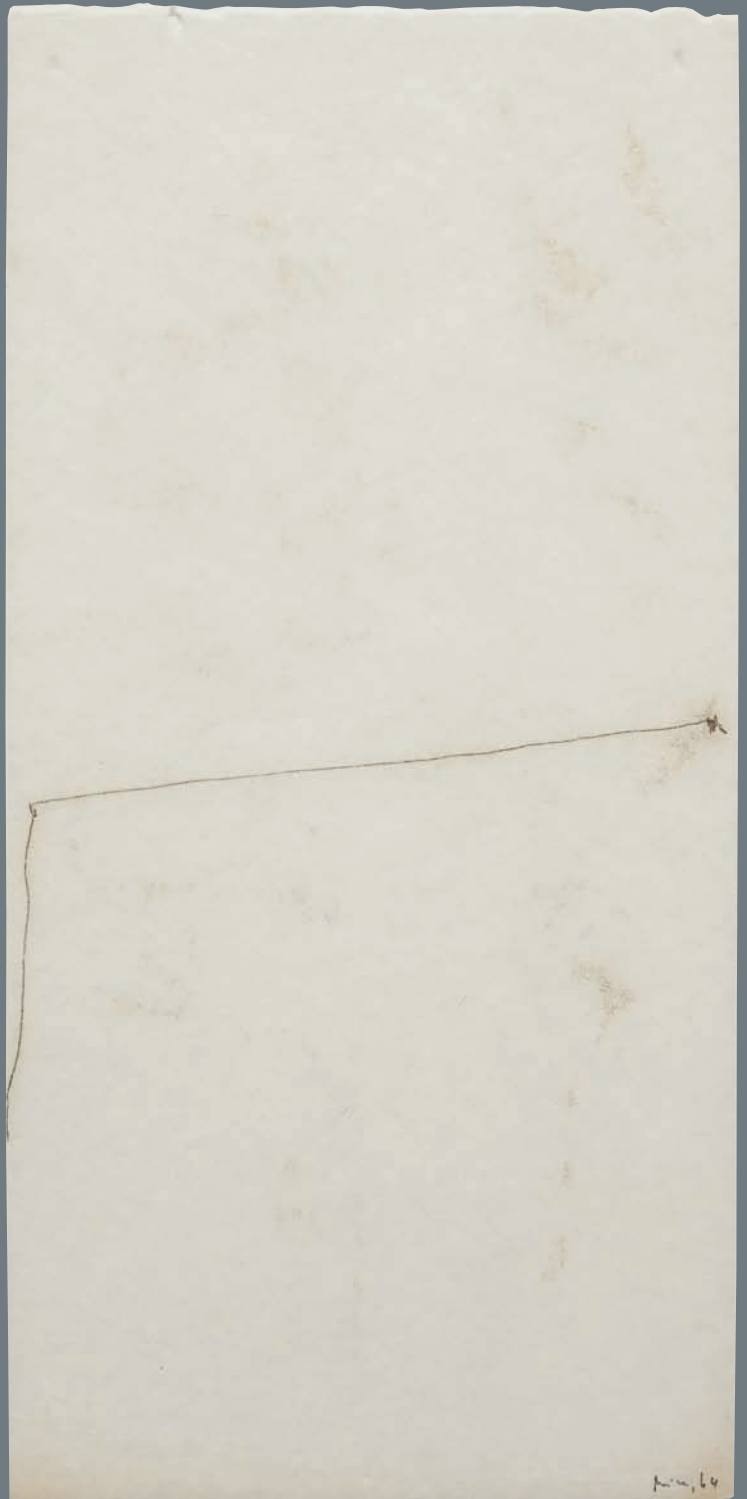
**PROVENANCE**

PanAmerican Art Projects, Miami  
Private Collection, New York





(i)



(ii)

52

**MIRA SCHENDEL** BRAZIL 1919-1988

Two works: *Untitled*, 1964-65  
monotype on rice paper, between 2 Plexiglas sheets  
each 18 $\frac{3}{8}$  x 8 $\frac{7}{8}$  in. (46.7 x 22.5 cm.)

(ii) Signed and dated "Mira, 64" lower right.

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

**PROVENANCE**

Galeria Millan, São Paulo  
Private Collection



53

**MIRA SCHENDEL** BRAZIL 1919-1988

*Banderinha azul*, 1978-85

watercolor and pastel on paper

9 x 9¼ in. (22.9 x 23.5 cm.)

This work is accompanied by a photo-declaration of authenticity signed by Mr. André Millan.

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

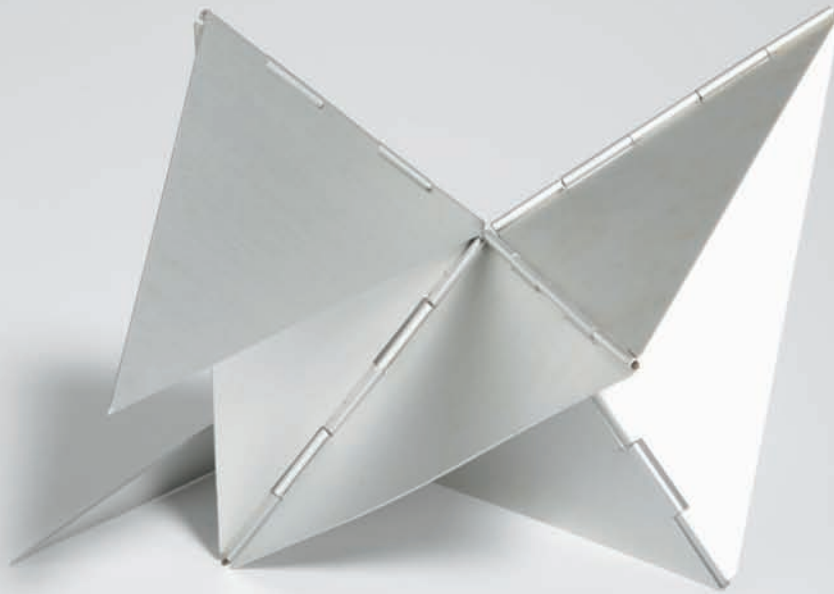
**PROVENANCE**

Acquired directly from the artist

Collection of Mrs. Terezinha de Jesus Lopes, São Roque  
Escritório de Arte, São Paulo

Acquired from the above by the present owner





54

**LYGIA CLARK** BRAZIL 1920-1988

*Caranguejo*, 1984

aluminum

flat 6 x 11½ in. (15.2 x 28.3 cm.)

Dimensions vary according to configuration.

Signed "Lygia Clark" on a certificate of authenticity accompanying the work. This work is number 484 from an edition of 1,000. This work is accompanied by the original acrylic and cardboard box, issued by the artist for the Bolsa de Valores do Rio de Janeiro in August, 1984. This work is based on a study created in balsa wood in 1959, followed by an aluminum model created in 1961.

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

**PROVENANCE**

Galeria Ronie Mesquita, Rio de Janeiro  
Private Collection, London



55

**IONE SALDANHA** BRAZIL 1919-2001

*Untitled*, circa 1955

tempera on bamboo

62 $\frac{5}{8}$  x 2 $\frac{3}{4}$  x 2 $\frac{3}{4}$  in. (159 x 7 x 7 cm.)

Signed "Ione Saldanha" upper interior edge.

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

**PROVENANCE**

Private Collection, São Paulo





56

**ERNESTO NETO** BRAZIL b. 1964

*Untitled, 2006*

lycra, tulle, polypropylene and glass seed beads

60 x 72 x 72 in. (152.4 x 182.9 x 182.9 cm.)

Installed dimensions variable.

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

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

**PROVENANCE**

Galerie Bob van Orsouw, Zurich

Acquired from the above by the present owner





57

**GYULA KOSICE** ARGENTINA b. 1924

*Televisor hidrolizado*, 1966

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

22½ x 27 x 9 in. (57.2 x 68.6 x 22.9 cm.)

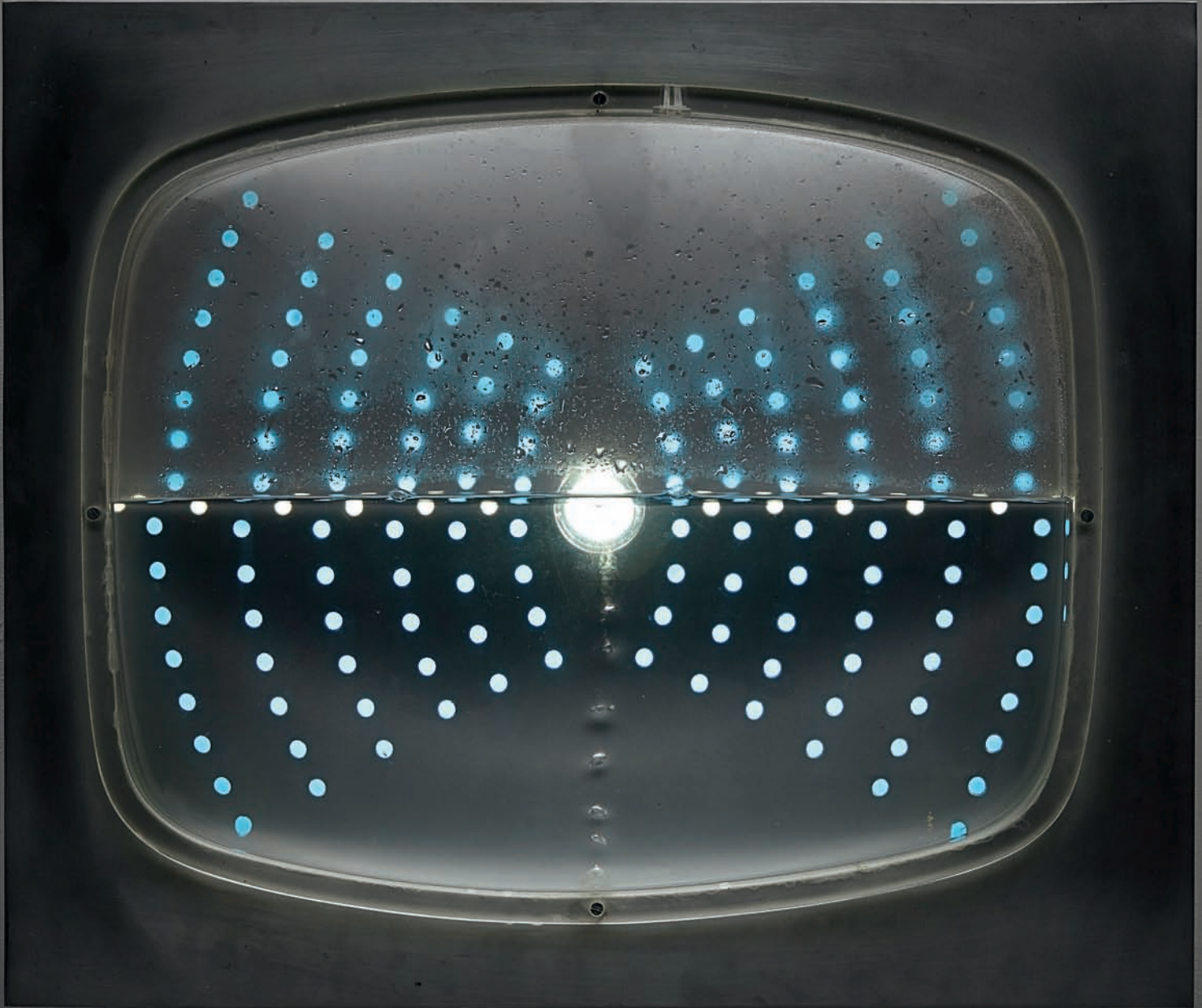
Signed and dated "Kosice 1966" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

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

**PROVENANCE**

Collection of the Artist, Buenos Aires

Acquired from the above by the present owner







58

**DANIEL SENISE** BRAZIL b. 1955

*Untitled (DSI P87)*, 1987

oil on canvas

86 x 66 in. (218.4 x 167.6 cm.)

Signed and titled "DSI P87 Daniel Senise" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York



59

**ANGEL OTERO** PUERTO RICO b. 1981

*Fortitude*, 2010

spray paint, oil skins, resin and wood

107 x 58½ x 26½ in. (271.8 x 148.6 x 67.3 cm.)

Signed, titled and dated "Fortitude' Angel Otero 2010" on the reverse.

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

**PROVENANCE**

Prism Gallery, Los Angeles

Private Collection





60

**ROBERTO OBREGÓN** COLOMBIA 1946-2003

*Disección*, 1992

rubber and ink on particle board, in 4 parts  
each 4¼ x 41 in. (10.8 x 104.1 cm.); overall 4¼ x 165 in.  
(10.8 x 419.1 cm.)

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

**PROVENANCE**

Acquired directly from the artist by the present owner, 1994

Born in Barranquilla, Colombia, Roberto Obregón lived most of his life in Caracas, Venezuela. As a conceptual artist, he employed analytical means of expression through photography and printmaking, and later in his career, through painting. The present lot, *Disección*, exemplifies Roberto Obregón's methodical depiction of nature relating to time. The viewer is encouraged to move in a linear direction while experiencing the work, rather than looking at it from a fixed position. *Disección* suggests the idea of disintegration within the cyclical nature of evolution. Indeed, a "dissection" is the act of slicing an organism into segments in order to study its internal composition. Obregón's black form becomes gradually smaller and smaller in size, until it disappears in the last segments of the work, gracefully evoking the inevitable transformation of time.





61

**FRANCIS ALÿS** BELGIUM/MEXICO b. 1959

*Balderas*, 1989

oil on canvas

5½ x 7⅞ in. (13 x 18 cm.)

Signed "Alys" lower left.

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

**PROVENANCE**

Galerie Yvon Lambert, Paris

Private Collection





62

**CARLOS AMORALES** MEXICO b. 1970

*Bird Face*, 2007

acrylic on linen

60½ x 80¼ in. (153.7 x 203.8 cm.)

Signed, titled and dated "C. Amoraes Bird Face 2007"  
on the reverse.

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

**PROVENANCE**

Kurimanzutto, Mexico City

Acquired from the above by the present owner







63

PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**GABRIEL KURI** MEXICO b. 1970

*Diario*, circa 1995

offset print on paper on found cereal boxes, in 4 parts  
each 10¾ x 7½ x 1¾ in. (27.3 x 19.1 x 4.4 cm.)

Estimate \$6,000-8,000

**PROVENANCE**

Acquired directly from the artist by the present owner





64

**JOSÉ ANTONIO HERNÁNDEZ-DÍEZ** VENEZUELA b. 1964

*Mao*, 2005

chromogenic print

54½ x 54½ in. (138.4 x 138.4 cm.)

This work is number 2 from an edition of 3 plus 1 artist's proof. This work is accompanied by a certificate of authenticity issued by Galería Elba Benítez.

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

**PROVENANCE**

Galería Elba Benítez, Madrid

Acquired from the above by the present owner





65

**RUBÉN TORRES LLORCA** CUBA b. 1957

*The Space Between*, 1981

acrylic on canvas, in 3 parts

(i, ii) 35¾ x 35¾ in. (90.8 x 90.8 cm.)

(iii) diameter 12 in. (30.5 cm.)

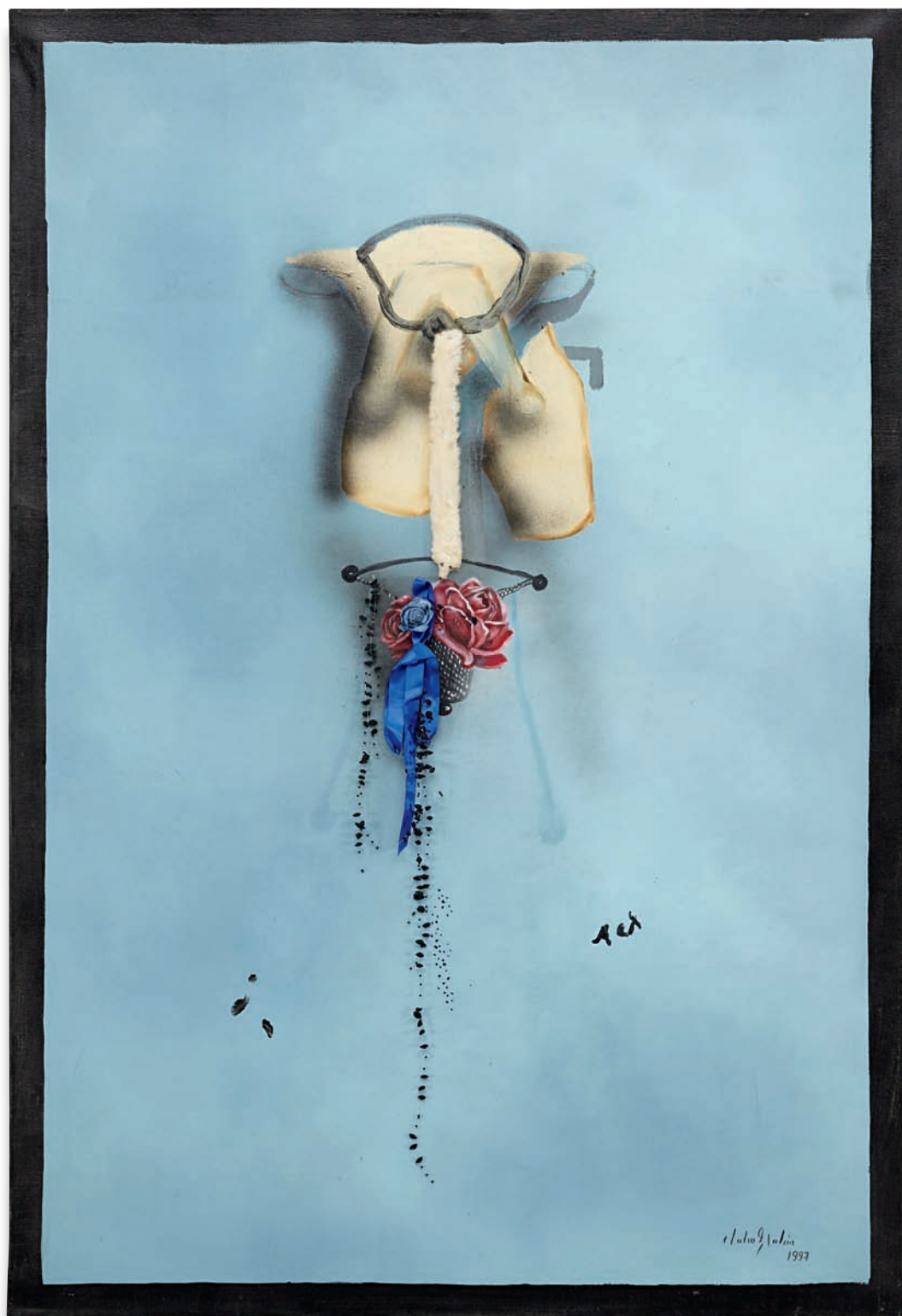
overall 40 x 90 in. (101.6 x 228.6 cm.)

Signed and dated "Rubén Torres 1981" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner



66

**JULIO GALÁN** MEXICO 1958-2006

*Patrick*, 1997

oil and found objects on canvas

74¼ x 51½ in. (188.6 x 130.8 cm.)

Signed and dated "Julio Galán 1997" lower right.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York



67

**BOSCO SODI** MEXICO b. 1970

*Untitled- 0089*, 2011

mixed media on canvas

79 x 110 in. (200.7 x 279.4 cm.)

Signed and dated "2011 Bosco" on reverse.

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

**PROVENANCE**

Project B, Milan











68

**NELSON LEIRNER** BRAZIL b. 1932

*Sem Título (Assim É... Se Lhe Parece)*, 2003

chromogenic print, face-mounted to Plexiglas and flush-mounted on aluminum

85½ x 47 in. (217.2 x 119.4 cm.)

Signed "Nelson Leirner" on a label affixed to the reverse.

This work is number 3 from an edition of 3.

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

**PROVENANCE**

Galeria Brito Cimino, São Paulo

Acquired from the above by the present owner





69

**RUBENS GERCHMAN** BRAZIL 1942-2008

*Ronaldinho*, 1997

acrylic on canvas

82 x 75 in. (208.3 x 190.5 cm.)

Initialed "RG" lower right; further signed, titled and dated "Ronaldinho R Gerchman 97" on the reverse.

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

**PROVENANCE**

Sotheby's, New York, *Latin American Art*, November 17, 2005, lot 153

Acquired at the above sale by the present owner



70

**FRANCIS ALÿS** BELGIUM/MEXICO b. 1959

Six works: *Studies for Song for Lupita*

(from *Le Temps du Sommeil*), 1998

pencil and gouache on vellum

each 11 x 9 in. (27.9 x 22.9 cm.)

(i) Signed, titled, numbered, inscribed and dated "Studies for Animation Temperance- out of 'le temps du sommeil' j'ave avril 98 © F. Alÿs 144"; (ii) Numbered "145" lower right; (iii) Numbered "149 #1" lower right; (iv) Numbered "154 155" lower right; (v) Numbered "156" lower right; (vi) Numbered "159 160 161" lower right.

**Estimate** \$30,000-50,000

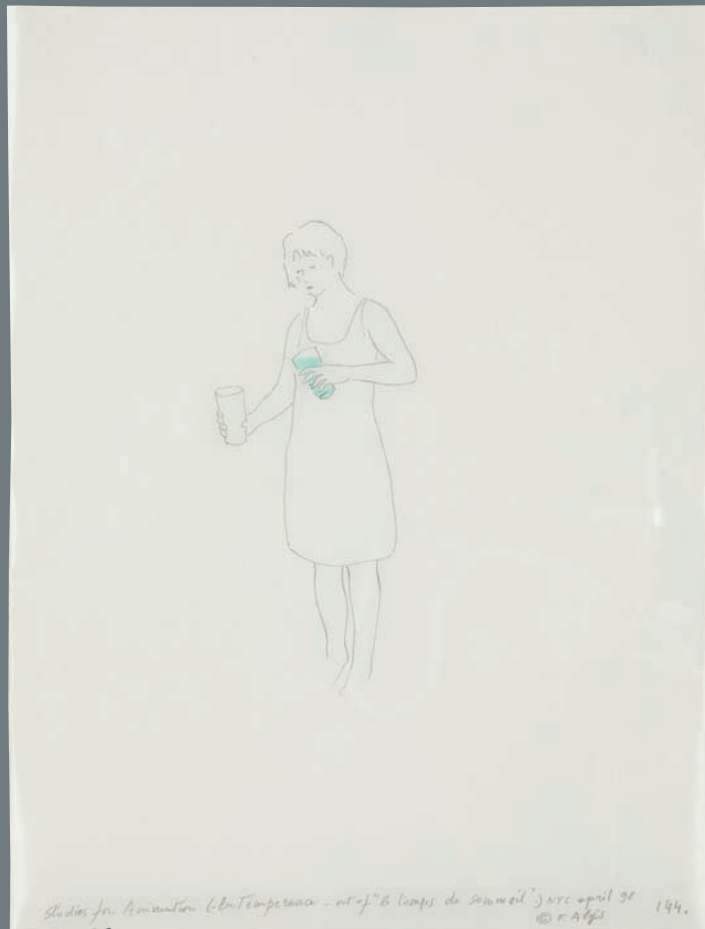
**PROVENANCE**

ACRIA, New York

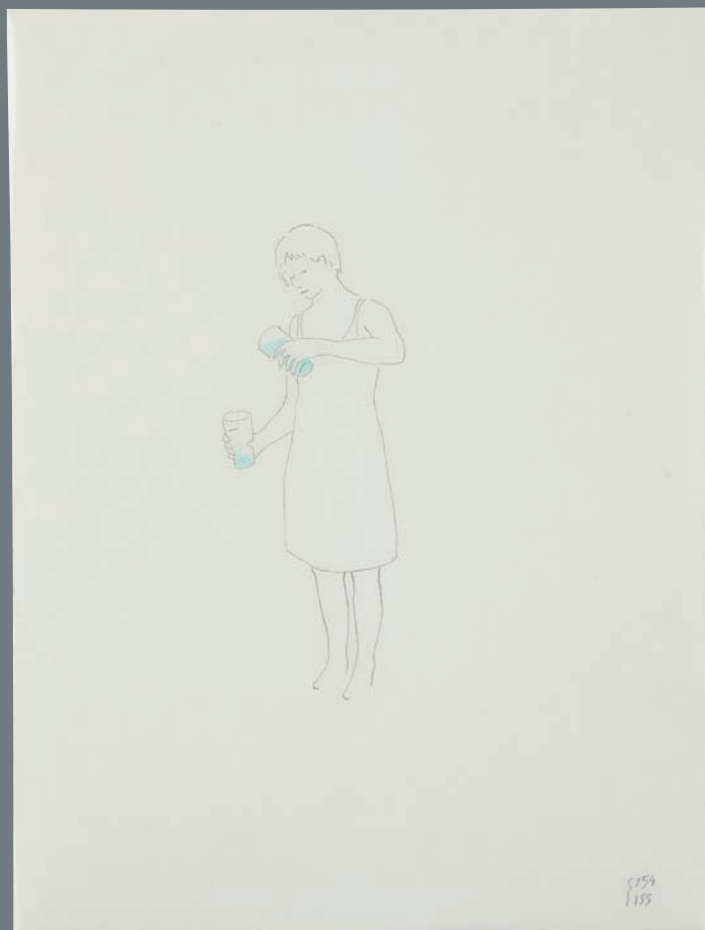
Acquired from the above by the present owner, 1999

**LITERATURE**

(i, v) J. Forde, T. Morgan and M. González, *Unframed- Artists Respond to AIDS*, ACRIA: New York, 2002, p. 77 (illustrated)



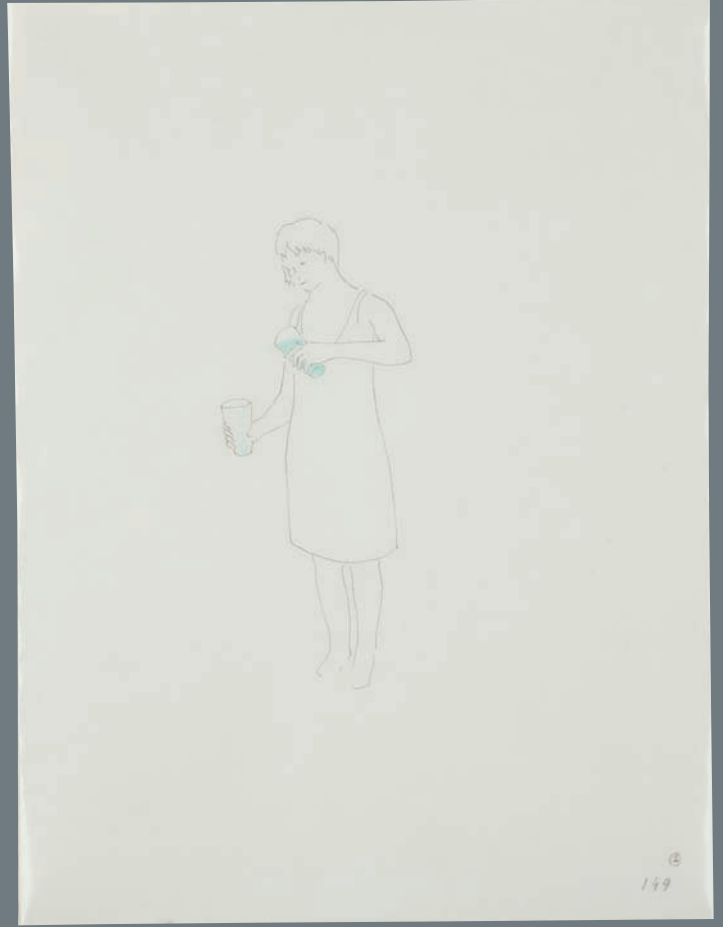
(i)



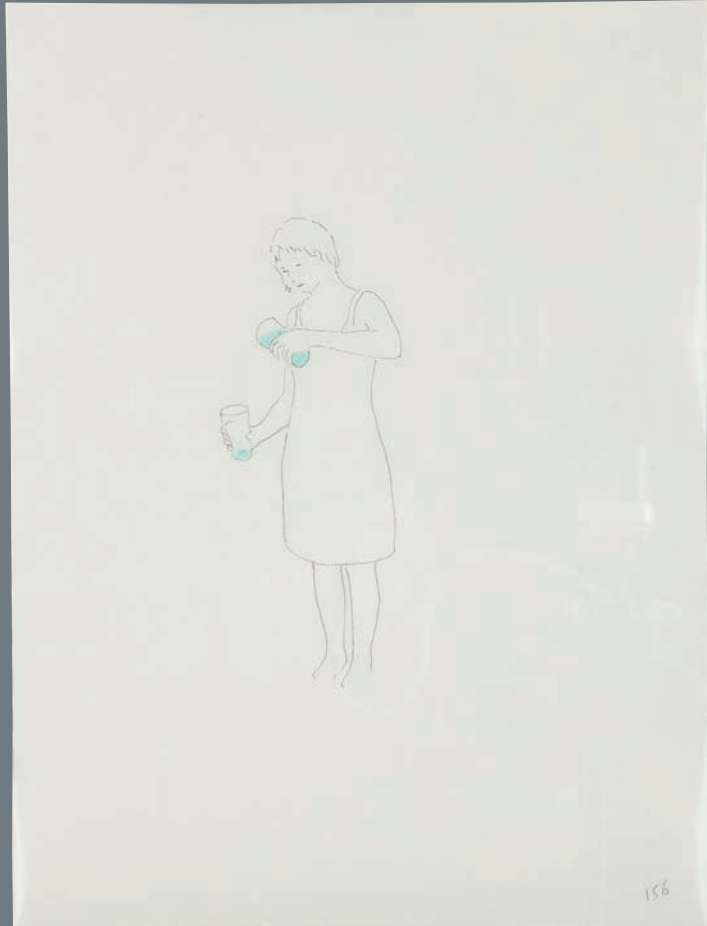
(iv)



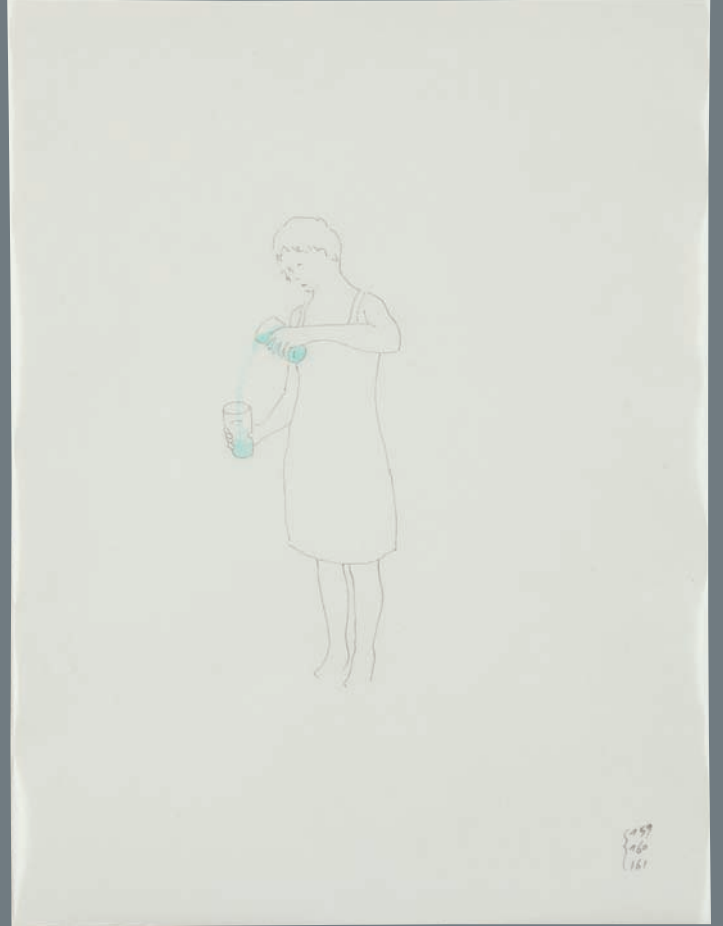
(ii)



(iii)



(v)



(vi)





71

PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**MARCO ARCE** MEXICO b. 1968

*26 Variations on Piero Manzoni, 1998*

ink on paper, in 26 parts

each 4 $\frac{5}{8}$  x 6 $\frac{5}{8}$  in. (11.7 x 16.8 cm.)

(iii, vii, xiii, xxiv) Signed and dated Arce 1998 lower right.

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

**PROVENANCE**

Galería Ramis Barquet, New York

Acquired from the above by the present owner







72

PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**SILVIA GRUNER** MEXICO b. 1959

*Cepillos*, circa 2000

chromogenic print in lightbox

15¾ x 26¾ x 5½ in. (40 x 67.9 x 14 cm.)

Estimate \$4,000-6,000

**PROVENANCE**

Acquired directly from the artist by the present owner



73

**CINTHIA MARCELLE** BRAZIL b. 1974

*4 AZ E 4AZPB*, 2011

acrylic on fabric

larger 15 x 29 in. (38.1 x 73.7 cm.)

smaller 8 x 15½ in. (20.3 x 39.4 cm.)

Signed, titled and dated "4AZ Cinthia Marcelle 11" on the reverse of the smaller element.

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

**PROVENANCE**

Galeria Vermelho, São Paulo  
Private Collection



**VIK MUNIZ** BRAZIL b. 1961

*The Beautiful Earth (from Pictures of Pigment)*, 2007

chromogenic print

56½ x 39¾ in. (143.5 x 101 cm.)

This work is number 6 from an edition of 6 plus 4 artist's proofs. This work is accompanied by a certificate of authenticity issued by Galeria Fortes Vilaça.

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

**PROVENANCE**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner

**LITERATURE**

V. Muniz and P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 608 (illustrated)





“I don’t think my works should be seen as impossible dreams; rather they are the result of a profoundly aware and critical reflection on my surrounding reality. I want to respond to history and the path traced by politics from the realm of thought and the imagination.” CARLOS GARAICOA

75

**CARLOS GARAICOA** CUBA b.1967

*Towers*, 2000

Japanese rice paper, metal wire, 8 light bulbs

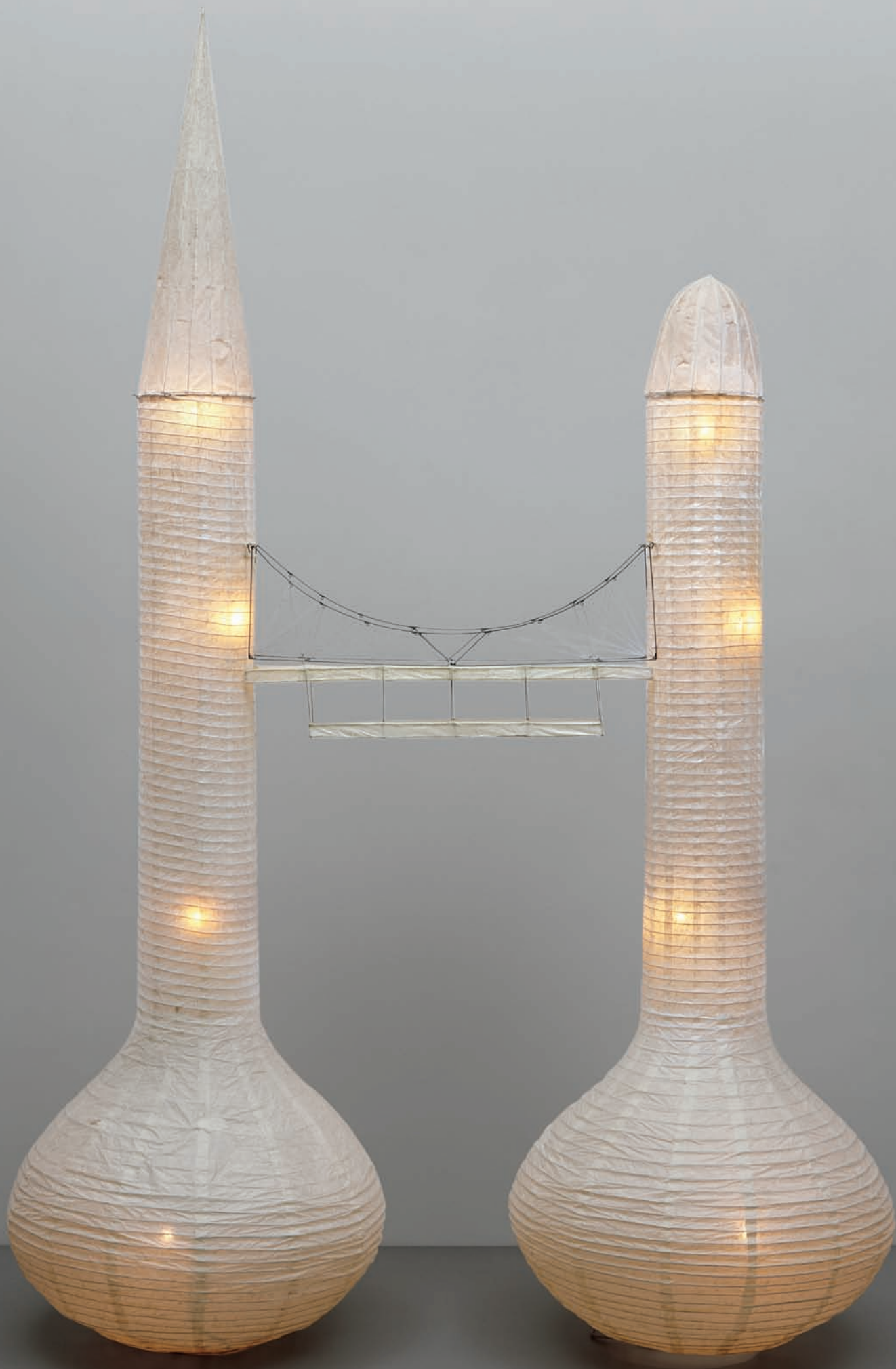
overall 90 x 59 x 23 in. (228.6 x 149.9 x 58.4 cm.)

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

**PROVENANCE**

Lombard Fried Gallery, New York

Acquired from the above by the present owner







76

**LOS CARPINTEROS** CUBA b. 1969, 1970 and 1971

*Se vende tierra de Cuba*, 1995

watercolor and pencil on paper

22 x 29¾ in. (55.9 x 75.6 cm.)

Signed, titled and dated "Se vende tierra de Cuba Los Carpinteros 22 Nov 95" lower edge.

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

**PROVENANCE**

Acquired directly from the artists by the present owner



77

**LOS CARPINTEROS** CUBA b. 1969, 1970 and 1971

*Escape energético*, 1999

watercolor on paper

29½ x 43¾ in. (74.9 x 111.1 cm.)

Signed, titled and dated "‘Escape energético’  
Los Carpinteros 1-1999" lower edge.

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

**PROVENANCE**

Grant Selwyn Fine Art, Beverly Hills

Acquired from the above by the present owner, 2003





78

**JOSÉ BEDIA** CUBA b. 1959

*Nkili, Fiongo, Mbele, Chamba, Malafo, Mbua*

(*Anvil, Knife, Drink, Fire, Water, Dog*), 1999

acrylic on canvas

94 x 159 in. (238.8 x 403.9 cm.)

Estimate \$10,000-15,000

**PROVENANCE**

Acquired directly from the artist

Private Collection, New York

**LITERATURE**

O-P. Castillo, ed., *José Bedia: Works, 1978-2006*, Ramis

Barquet Gallery/ Turner: New York, 2007, p. 77, cover

(illustrated)



79

**FLAVIO GARCIANDÍA** CUBA b. 1954

*Dos poses cómodas*, 2002

oil on canvas

71 x 71 in. (180.3 x 180.3 cm.)

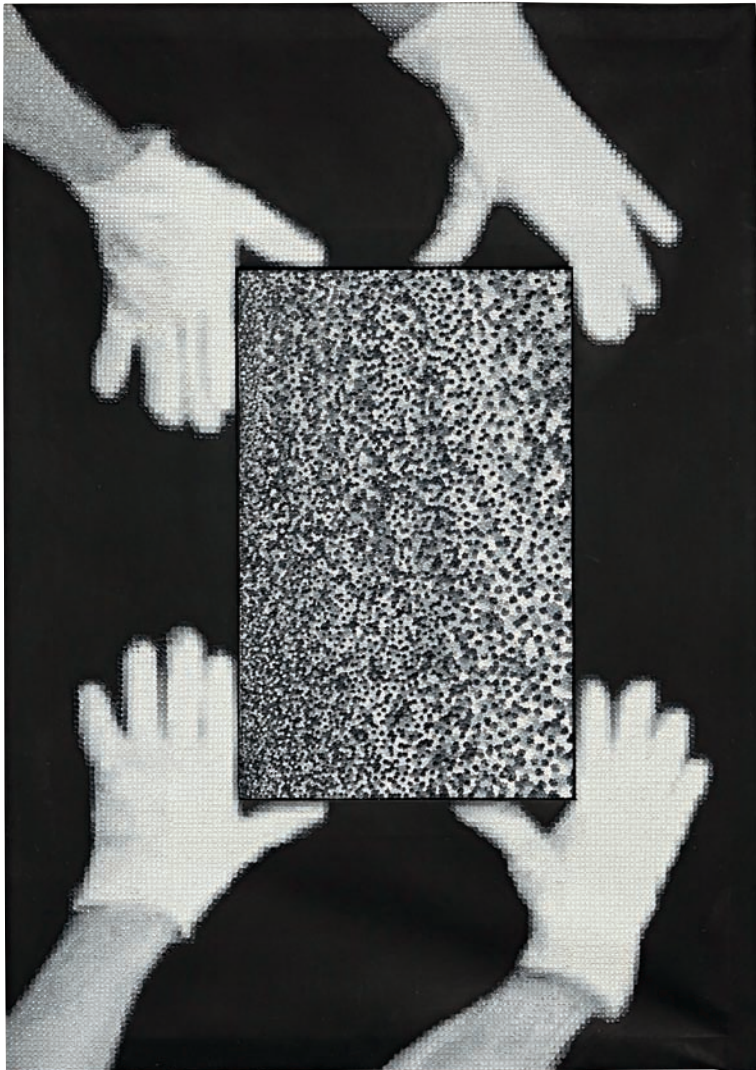
Signed, titled and dated "Dos poses cómodas Flavio 02" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York





80

**RENÉ FRANCISCO** CUBA b. 1960

*Con las manos en la masa*, 2006

oil on canvas, in 2 parts

55½ x 39½ in. (141 x 99.9 cm.)

Signed, titled and dated “‘Con las manos en la masa’ 2006  
René Francisco” on the reverse.

**Estimate** \$3,000-5,000

**PROVENANCE**

Acquired directly from the artist by the present owner

81

**DOUGLAS PÉREZ CASTRO** CUBA b. 1972

*Evidencia*, 2005

oil on canvas

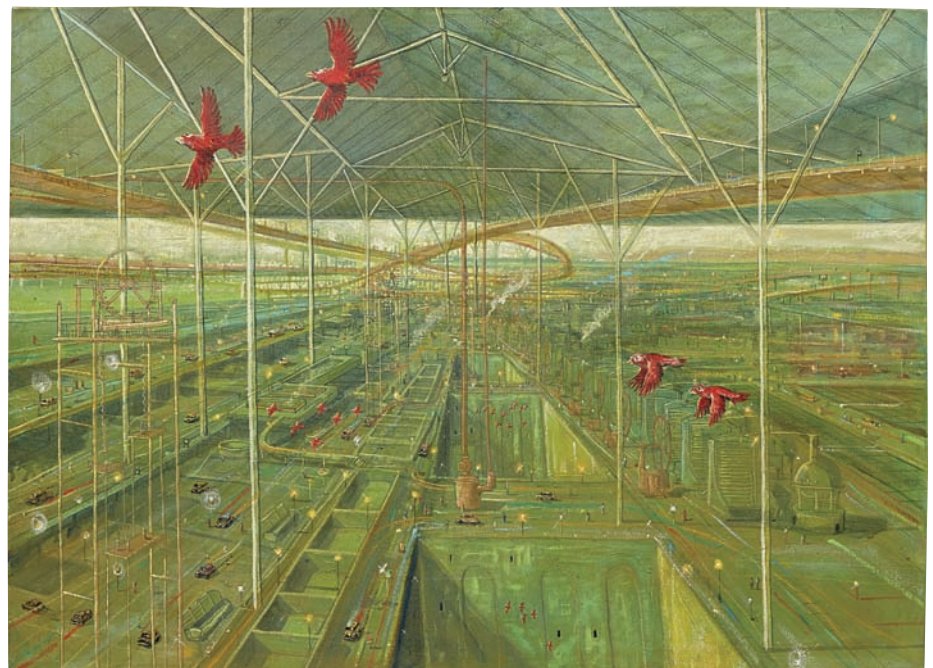
31½ x 44½ in. (80 x 113 cm.)

Signed, titled and dated “Douglas Pérez Castro  
*Evidencia* 2005” on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner







82

**KCHO** CUBA b. 1970

*Untitled*, 2006

acrylic and charcoal on canvas

47 x 78½ in. (119.4 x 199.4 cm.)

Signed, inscribed and dated "KCHO 06 E.M. B.P.C. V." upper left.

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

**PROVENANCE**

Acquired directly from the artist by the present owner





83

**TOMÁS ESSON** CUBA b. 1963

*Mi otra mitad*, 2011

acrylic on masonite, in artist's frame with rubber bull horns  
43¾ x 80 in. (111.1 x 203.2 cm.)

Signed, titled and dated "Juan Tomás Esson Reid 'Mi Otra Mitad' 2/011" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York



84

**TOMÁS ESSON** CUBA b. 1963

*Colonial (de la serie Aniversarios, No. 12), 1991*

oil on canvas

49½ x 33½ in. (125.7 x 85.1 cm.)

Signed and dated "T. Esson 91" lower left; further signed, titled and dated "Tomás Esson 'Colonial- De La Serie Aniversarios- N. 12' 1991" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York





85

**FERNANDA BRUNET** MEXICO b. 1964

*Lobo*, 2012

acrylic and beads on canvas

59 x 47 in. (149.9 x 119.4 cm.)

Estimate \$8,000-12,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York





86

**SEGUNDO PLANES** b. 1965

*Changó llen con el cielo en la mano*, 1994

acrylic on canvas

71¼ x 68 in. (182.2 x 172.7 cm.)

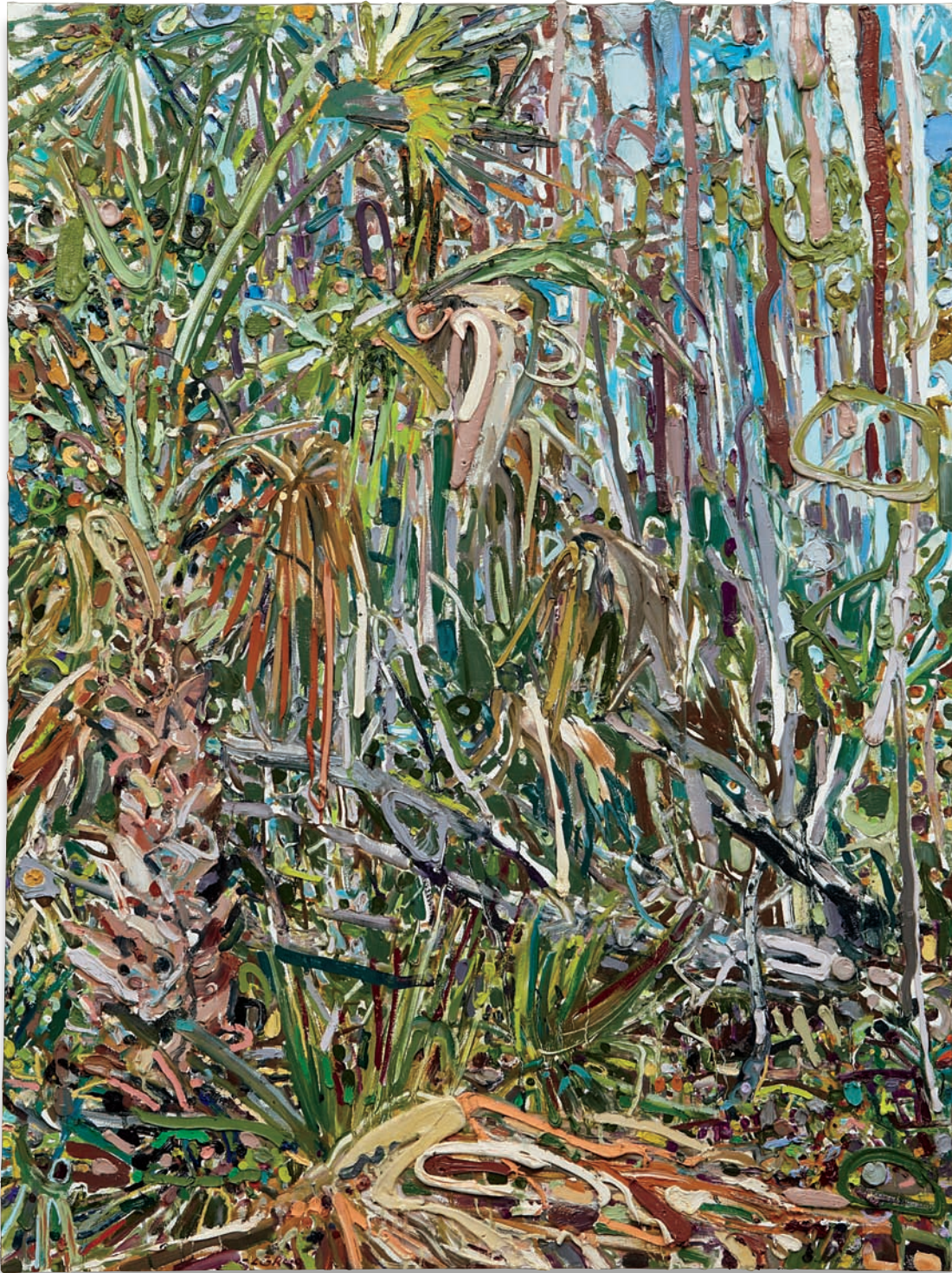
Signed, titled and dated "Changó llen con el cielo en la mano Segundo Planes Herrera 1994" on the reverse.

Estimate \$5,000-7,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York





87

**LILIAN GARCÍA-ROIG** CUBA b. 1966

*Palmetto Brush*, 2009

oil on canvas

48 x 36 in. (121.9 x 91.4 cm.)

Signed and dated "Lilian García-Roig 9-18-2009" on the reverse; further titled "Palmetto Brush" on the stretcher.

Estimate \$7,000-9,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection





88

**MIGUEL FLORIDO** CUBA b. 1980

*El Abrazo*, 2012

acrylic on linen

70¾ x 51¼ in. (179.7 x 130.2 cm.)

Signed and dated "Miguel Florido 2012" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection





89

**CARLOS BETANCOURT** PUERTO RICO b. 1966

*Castro in Triumphant Advance to Havana, 2001*

chromogenic print, flush-mounted to card stock

12 x 13¾ in. (30.5 x 34.9 cm.)

Signed, numbered and dated "9/11-02 Carlos Betancourt" on the mat. This work is number 1 from an edition of 9.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, Miami

90

PROPERTY FROM AN IMPORTANT COLLECTION  
OF CONTEMPORARY MEXICAN ART

**JOSÉ DÁVILA** MEXICO b. 1974

*Paisaje topográfico, 2001*

offset print on creased paper

53 x 37½ in. (134.6 x 95.3 cm.)

This work is accompanied by a certificate of authenticity  
issued by Galería Enrique Guerrero.

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

**PROVENANCE**

Galería Enrique Guerrero, Mexico City

Acquired from the above by the present owner





91

PROPERTY FROM AN IMPORTANT COLLECTION  
OF CONTEMPORARY MEXICAN ART

**SILVIA GRUNER** MEXICO b. 1959

*Europa*, 1995

bronze, steel and 22 bars of soap

49½ x 6 x 2½ in. (125.7 x 15.2 x 6.4 cm.)

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

**PROVENANCE**

Acquired directly from the artist by the  
present owner



PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**JOSÉ DÁVILA** MEXICO b. 1974

*Paisaje topográfico (Tríptico)*, 2001

offset print on creased paper, in 3 parts

each 53 x 37 in. (134.6 x 94 cm.)

overall 159 x 111 in. (403.9 x 281.9 cm.)

This work is accompanied by a certificate of authenticity  
issued by Galería Enrique Guerrero.

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

**PROVENANCE**

Galería Enrique Guerrero, Mexico City

Acquired from the above by the present owner









93

PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**GONZALO LEBRIJA** MEXICO b. 1972

*Estampida*, 1999

chromogenic print

47½ x 67 in. (120.7 x 170.2 cm.)

This work is from an unnumbered edition of 5 plus 1 artist's proof.

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

**PROVENANCE**

Arena México Arte Contemporáneo, Guadalajara  
Acquired from the above by the present owner



94

PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**THOMAS GLASSFORD** UNITED STATES/MEXICO b. 1963

*The Privilege to Contemplate Black Holes*, 1997

VHS, stainless steel, 2 vinyl pillows

sculpture 47 x 26 x 26 in. (119.4 x 66 x 66 cm.)

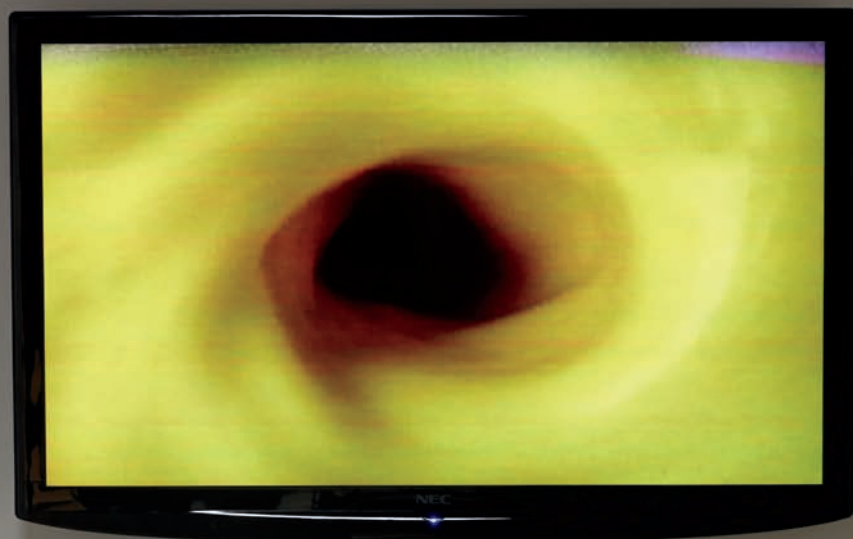
looped video

Installed dimensions variable.

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

**PROVENANCE**

Galería Arte Contemporáneo, Mexico City  
Acquired from the above by the present owner







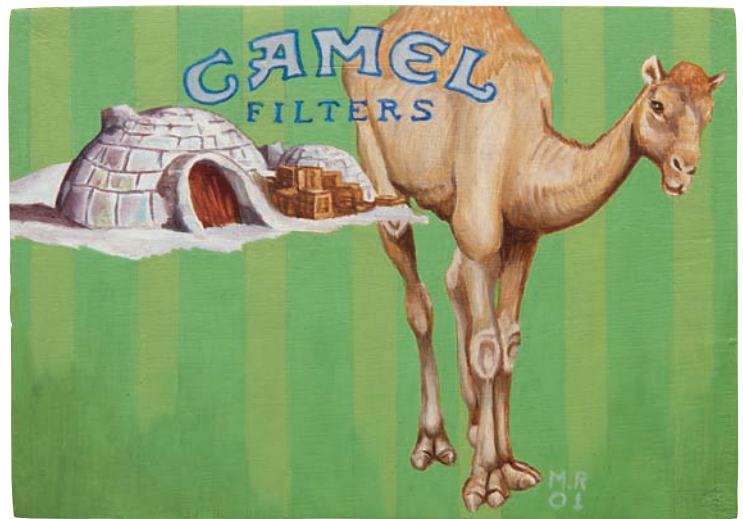
(i)



(ii)



(iii)



(iv)

95

PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**RUBÉN MÉNDEZ** MEXICO b. 1960

Four works: *Sin título (de la serie Marca registrada)*, 2001  
oil on wood panel  
each 4¾ x 6⅝ in. (12.1 x 16.8 cm.)

(i, iii, iv) Signed, titled and dated "Rubén Méndez Ramos  
Sin Título (de la serie Marca registrada) 2001" on the  
reverse; (ii, iv) Initialed and dated "M.R. 01" lower right.

**Estimate** \$3,000-5,000

**PROVENANCE**

Acquired directly from the artist by the present owner



96

PROPERTY FROM AN IMPORTANT COLLECTION OF  
CONTEMPORARY MEXICAN ART

**FERNANDO PALOMAR** MEXICO b. 1967

*Untitled, 1997*

found plastic bottles with colored ink markers and water on  
painted wood shelf

overall 23 x 39 x 9 in. (58.4 x 99.1 x 22.9 cm.)

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

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

**PROVENANCE**

Acquired directly from the artist by the present owner





97

**REGINA JOSÉ GALINDO** GUATEMALA b. 1974

*¿Quién puede borrar las huellas?*, 2003

DVD

video length 37 minutes and 33 seconds

Signed, titled, numbered and dated "Regina José Galindo  
*¿Quién puede borrar las huellas?* 2003 1 copia zu 3 + 2" on  
 the DVD. This work is number 1 from an edition of 3 plus 2  
 artist's proofs.

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

**PROVENANCE**

Prometeo Gallery, Lucca  
 Private Collection





98

**MIGUEL CALDERÓN** MEXICO b. 1971

*Tiempos oscuros I*, 2006

oil on canvas

27½ x 35¼ in. (69.9 x 89.5 cm.)

Signed and dated "M. Calderón" on the reverse.

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

**PROVENANCE**

Kurimanzutto, Mexico City

Acquired from the above by the present owner





99

**DR. LAKRA** MEXICO b. 1972

*Sin título (Mundo Gráfico), 2003*

ink on vintage magazine

11½ x 9 in. (29.2 x 22.9 cm.)

Signed "Dr. Lakra" lower left.

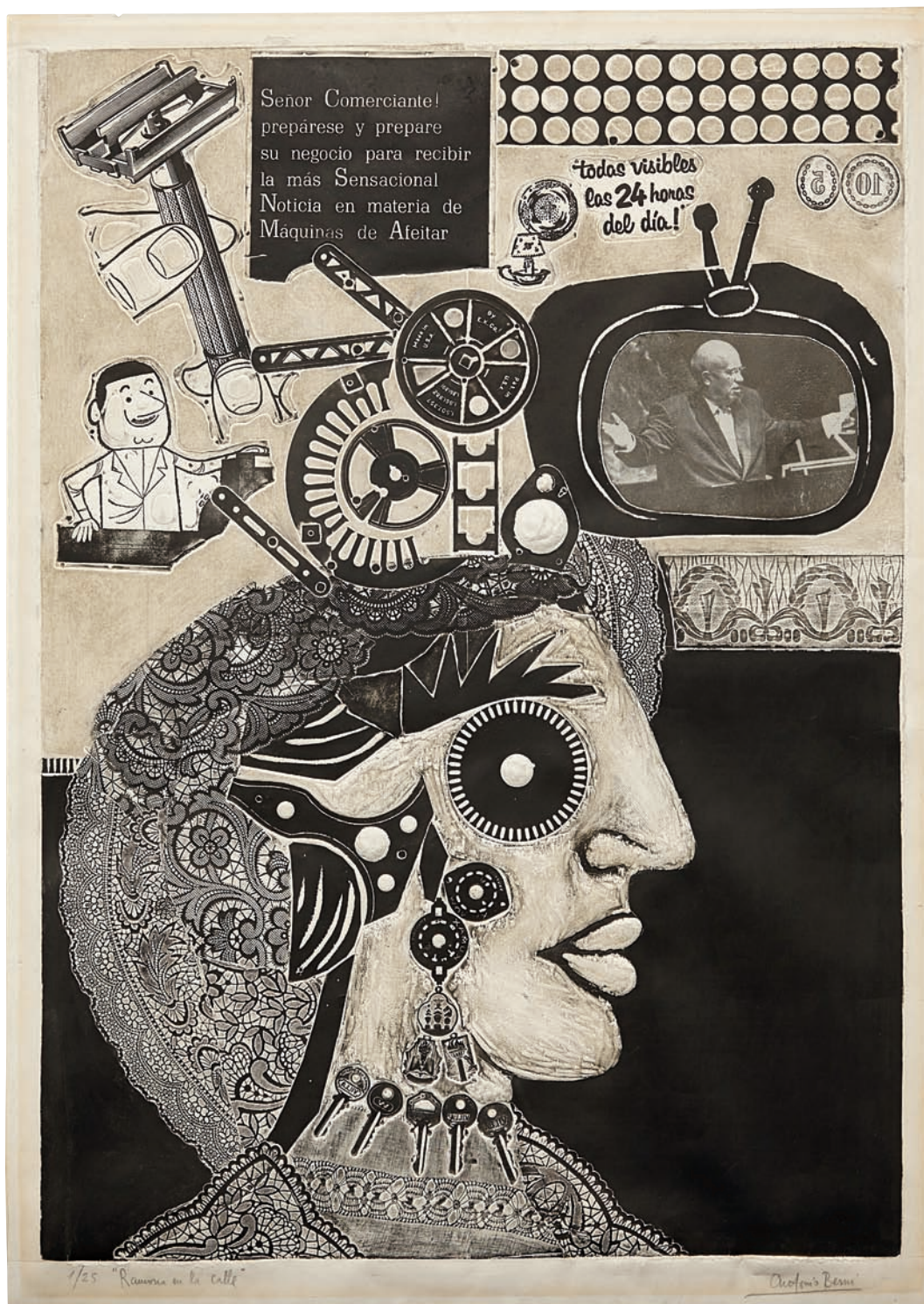
Estimate \$6,000-8,000

**PROVENANCE**

Kurimanzutto, Mexico City

Acquired from the above by the present owner





100

**ANTONIO BERNI** ARGENTINA 1905-1981

*Ramona en la calle*, 1964

xylo-collage-relief on paper

33 x 23 in. (83.8 x 58.4 cm.)

Signed, titled and numbered "1/25 'Ramona en la calle' Antonio Berni" lower edge. This work is number 1 from an edition of 25.

Estimate \$5,000-7,000

**PROVENANCE**

Private Collection, Argentina

Private Collection, New York

Acquired from the above by the present owner

**EXHIBITED**

Houston, Museum of Fine Arts, *Antonio Berni: Juanito and Ramona*, 10 November 2013- 26 January 2014 (another example exhibited)

**LITERATURE**

M. Pacheco and M.C. Ramírez, *Antonio Berni: Juanito and Ramona*, exh. cat., New York and London: Yale University Press, 2013, pp. 224, 225 (another example illustrated)





101

**ANTONIO CARO** COLOMBIA b. 1950

*Colombia*, 1977

screenprint inks on cotton canvas

17¼ x 27 in. (43.8 x 68.6 cm.)

Signed, numbered and dated "caro 117/150 1977" lower right. This work is number 117 from an edition of 150.

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

**PROVENANCE**

Galería Finale, Medellín

Private Collection, Bogotá

## 102

**CILDO MEIRELES** BRAZIL b. 1948

Two works: *Zero Dollar*, 1984

offset print on paper

each 2 $\frac{5}{8}$  x 6 $\frac{3}{8}$  in. (6.7 x 16.2 cm.)

Each signed "Cildo Meireles" lower right. These works are from an unnumbered edition.

Estimate \$3,000-5,000

### PROVENANCE

Private Collection, São Paulo

### EXHIBITED

London, Tate Modern, *Cildo Meireles*, 14 October 2008-11 January 2009, then travelled to Barcelona, Museu d'Art Contemporani de Barcelona (11 February- 26 April 2009) (another example exhibited)

### LITERATURE

G. Brett, Ed., *Cildo Meireles*, Tate/D.A.P.: London, 2009, p. 81 (another example illustrated)



## 103

**CILDO MEIRELES** BRAZIL b. 1948

Two works: *Zero Cruzeiro*, 1978

offset print on paper

each 2 $\frac{3}{4}$  x 6 $\frac{1}{8}$  in. (7 x 15.6 cm.)

Each signed "Cildo Meireles" lower right. These works are from an unnumbered edition.

Estimate \$3,000-5,000

### PROVENANCE

Acquired directly from the artist by the present owner

### EXHIBITED

London, Tate Modern, *Cildo Meireles*, 14 October 2008-11 January 2009, then traveled to Barcelona, Museu d'Art Contemporani de Barcelona (11 February- 26 April 2009) (another example exhibited)

### LITERATURE

G. Brett, Ed., *Cildo Meireles*, London, 2008, p. 79 (another example illustrated)

D. Cameron, P. Herkenhoff, and G. Mosquera, *Cildo Meireles*, London, 1999, p. 45 (another example illustrated)





## GUIDE FOR PROSPECTIVE BUYERS

### BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. 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 generally acts as agent for the seller.

### BUYER'S PREMIUM

Phillips 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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

### 1 PRIOR TO AUCTION

#### Catalogue Subscriptions

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

#### Pre-Sale Estimates

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 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 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.

#### Pre-Auction Viewing

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.

#### Electrical and Mechanical Lots

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.

### Symbol Key

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

#### ○ **Guaranteed Property**

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

#### △ **Property in Which Phillips Has an Ownership Interest**

Lots with this symbol indicate that Phillips 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 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. 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 staff member immediately. At the end of the auction, please return your paddle to the registration desk.

#### Bidding by Telephone

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 \$1,000. 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 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 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.

# Bard Graduate Center Gallery

Carol Young, *Memoria (Memory)*, 2011. Ceramic installation of 130 elements, 2011. Courtesy of the artist, David Consuegra. Freeland drawing with legs of the Museum of Modern Art, Bogotá, 1966. Ink on paper. Courtesy of the David Consuegra Archive.



April 11–August 10, 2014

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**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.

**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 will make an announcement in the saleroom that interested parties may bid on the lot.

**Consecutive and Responsive Bidding; No Reserve Lots**

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

**4 AFTER THE AUCTION**

**Payment**

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

**Credit Cards**

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips 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 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

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

**Transport and Shipping**

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We will, at the buyer’s expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

**Export and Import Licenses**

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer’s sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

**Endangered Species**

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

# PHILLIPS



## DESIGN

AUCTION 11 JUNE NEW YORK

VIEWING 4 - 10 JUNE

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MARTIN SZEKELY "T5" étagère, 2005



## 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 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 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 and the seller contract with the buyer.

### 2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company 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 in relation to each lot is partially dependent on information provided to us by the seller, and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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. 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 in our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips 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 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 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 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 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. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips 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 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 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 Park Avenue 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." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 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. 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  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips 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 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 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, 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 will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, 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 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 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. 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 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, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. 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, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 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 may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips'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 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 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 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 and our affiliated companies, Phillips 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 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 will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

## 10 RESCISSION BY PHILLIPS

Phillips 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's election to rescind the sale, the buyer will promptly return the lot to Phillips, 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 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 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 supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

## **13 LIMITATION OF LIABILITY**

(a) Subject to subparagraph (e) below, the total liability of Phillips, 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, 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 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 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, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, 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 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 relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips 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 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.

(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, 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.

## AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips 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 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. 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 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 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 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. Phillips has discretion to waive any of the foregoing requirements.

(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, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, 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.



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# SALE INFORMATION

## AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

## AUCTION

29 May 2014 at 4pm

## VIEWING

21-29 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010514 or Latin America.

## LATIN AMERICAN ART

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Matt Kroening

## AUCTIONEERS

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catalogues@phillips.com

\$35/€25/£22 at the gallery

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### Buyer Accounts

Joseph Blanks +1 212 940 1371

### Seller Accounts

Teren Scudder +1 212 940 1232

## CLIENT SERVICES

450 Park Avenue +1 212 940 1300

## SHIPPING

Carol Mangan +1 212 940 1320

**Following pages** Ione Saldanha, *Untitled*, circa 1955, lot 55 (detail)

Lygia Pape, *Twelve Elements from The Night and Day Book (Book of Light)*, 1963/1976, lot 13 (detail)

José Bedia, *Nkili, Fiongo, Mbele, Chamba, Malafo, Mbua (Anvil, Knife, Drink, Fire, Water, Dog)*, 1999, lot 78 (detail)

Ernesto Neto, *Untitled*, 2006, lot 56 (detail)

Bosco Sodi, *Untitled- 0089*, 2011, lot 67 (detail)

Hélio Oiticica, *Metaesquema*, 1957, lot 17 (detail)

Os Gêmeos, *Untitled*, 2009, lot 24 (detail)

Carlos Rojas, *Untitled (de la serie Horizontes)*, circa 1970, lot 40 (detail)

**Inside back cover** Roberto Matta, *Dharmasutra*, 1996, lot 23 (detail)

**Back cover** Gabriel Orozco, *Secuencia de tréboles (Clover Sequence)*, 2005, lot 9 (detail)

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☐ **AS A PRIVATE INDIVIDUAL**

☐ **ON BEHALF OF A COMPANY**

| Sale Title                     | Sale Number    | Sale Date |
|--------------------------------|----------------|-----------|
| Title First Name               | Surname        |           |
| Company (if applicable)        | Account Number |           |
| Address                        |                |           |
| City State/Country             |                |           |
| Zip Code                       |                |           |
| Phone                          | Mobile         |           |
| Email                          | Fax            |           |
| Phone (for Phone Bidding only) |                |           |

| Lot Number<br>In Consecutive Order | Brief Description | US \$ Limit*<br>Absentee Bids Only |
|------------------------------------|-------------------|------------------------------------|
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|                                    |                   |                                    |

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Signature Date

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- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
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- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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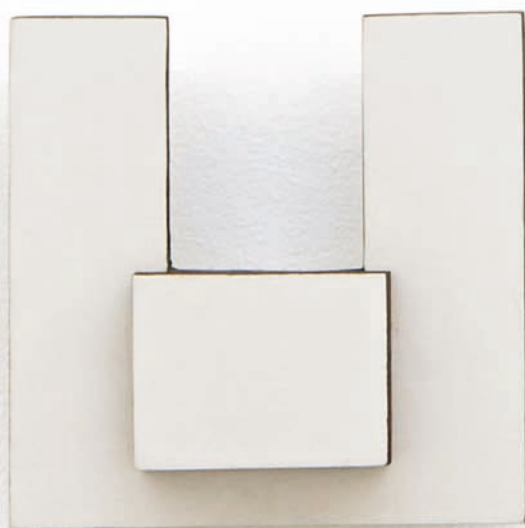
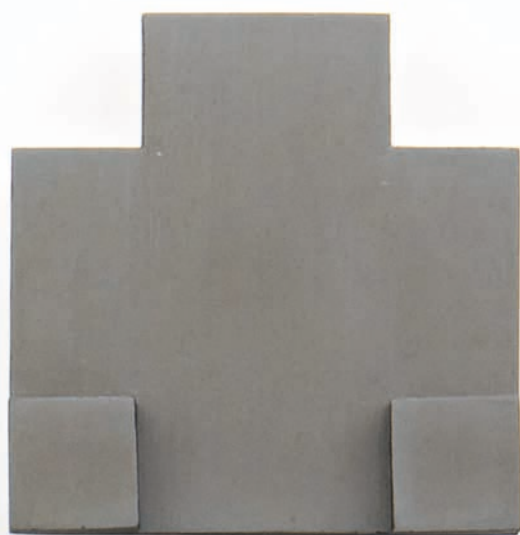
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- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
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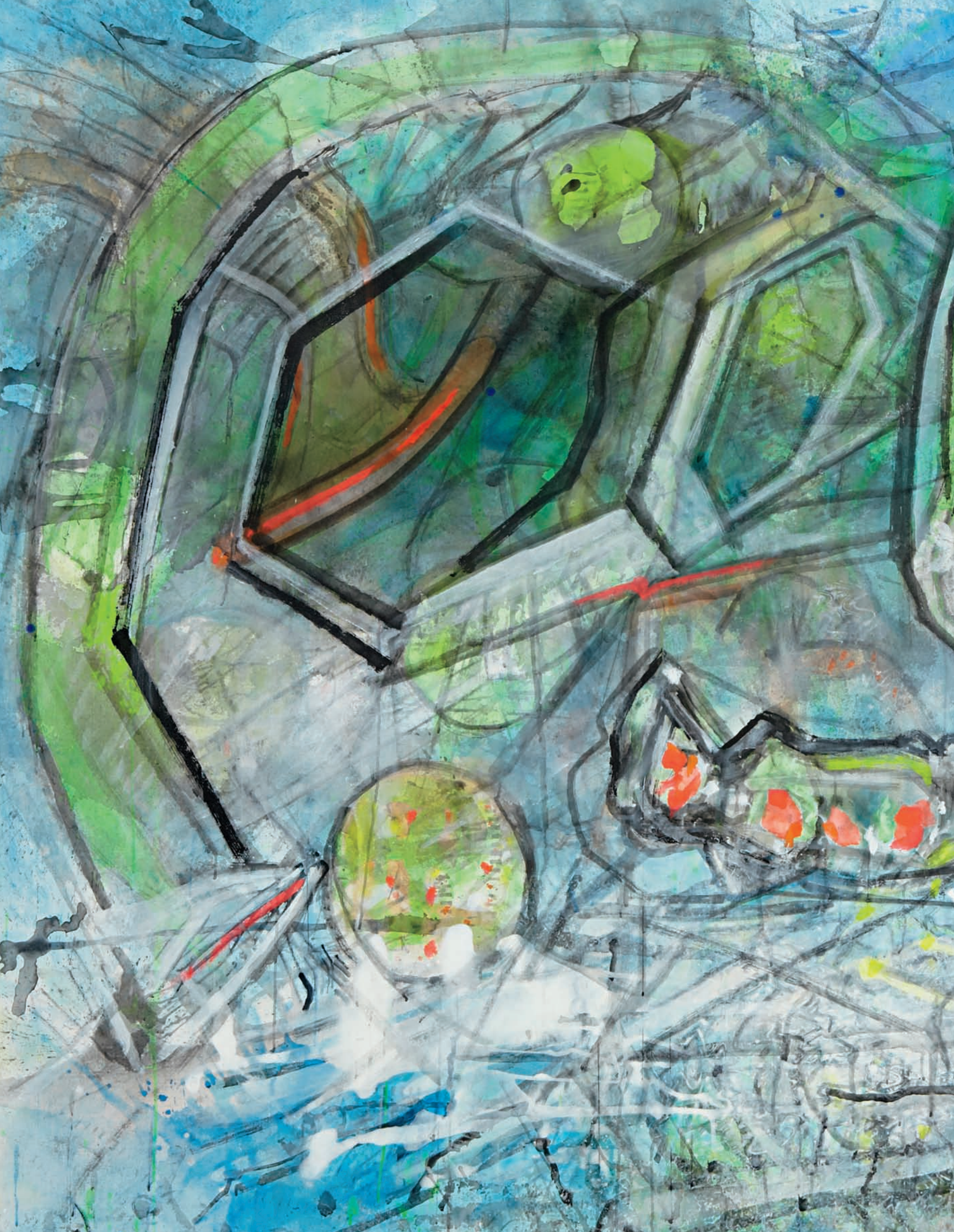








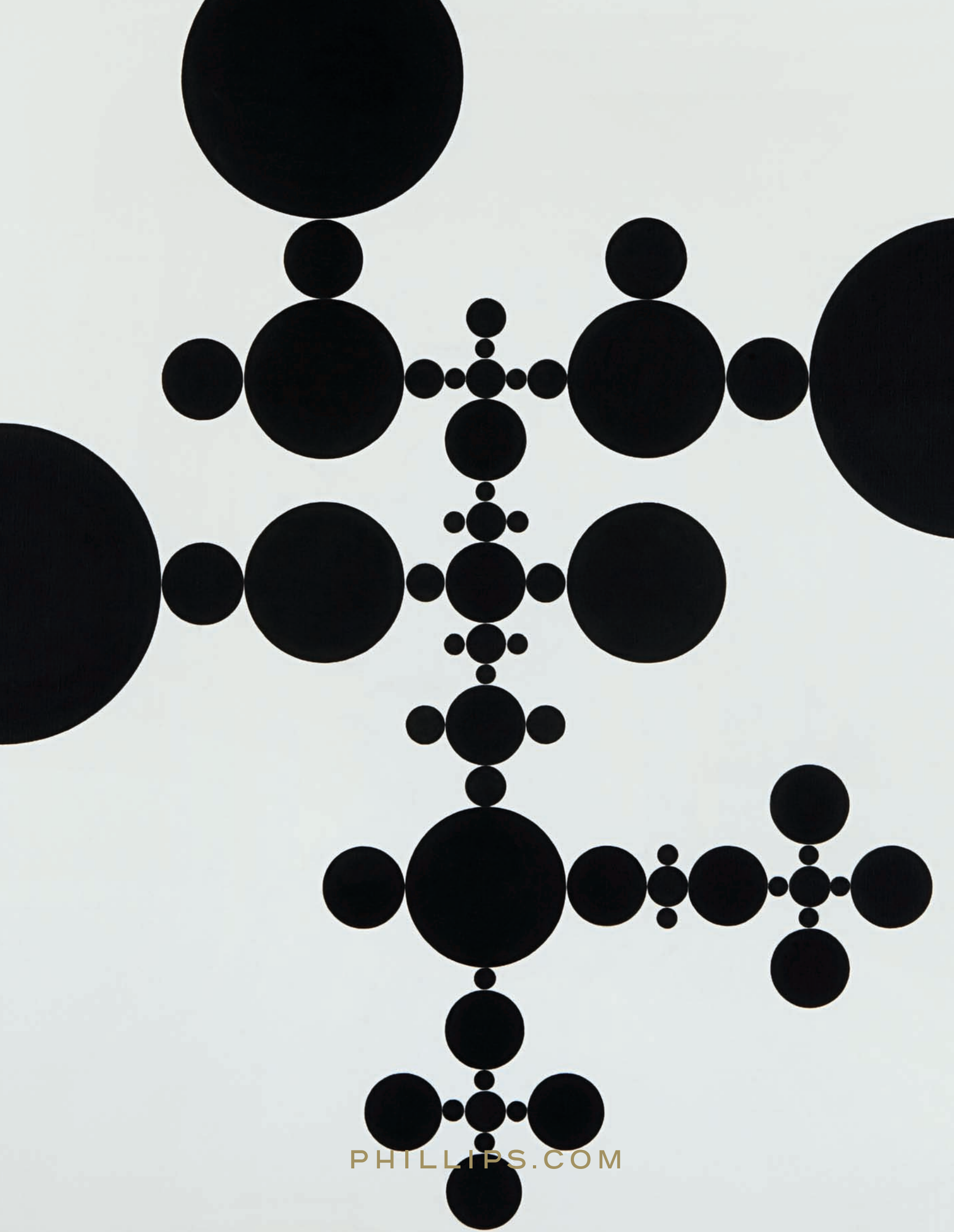












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