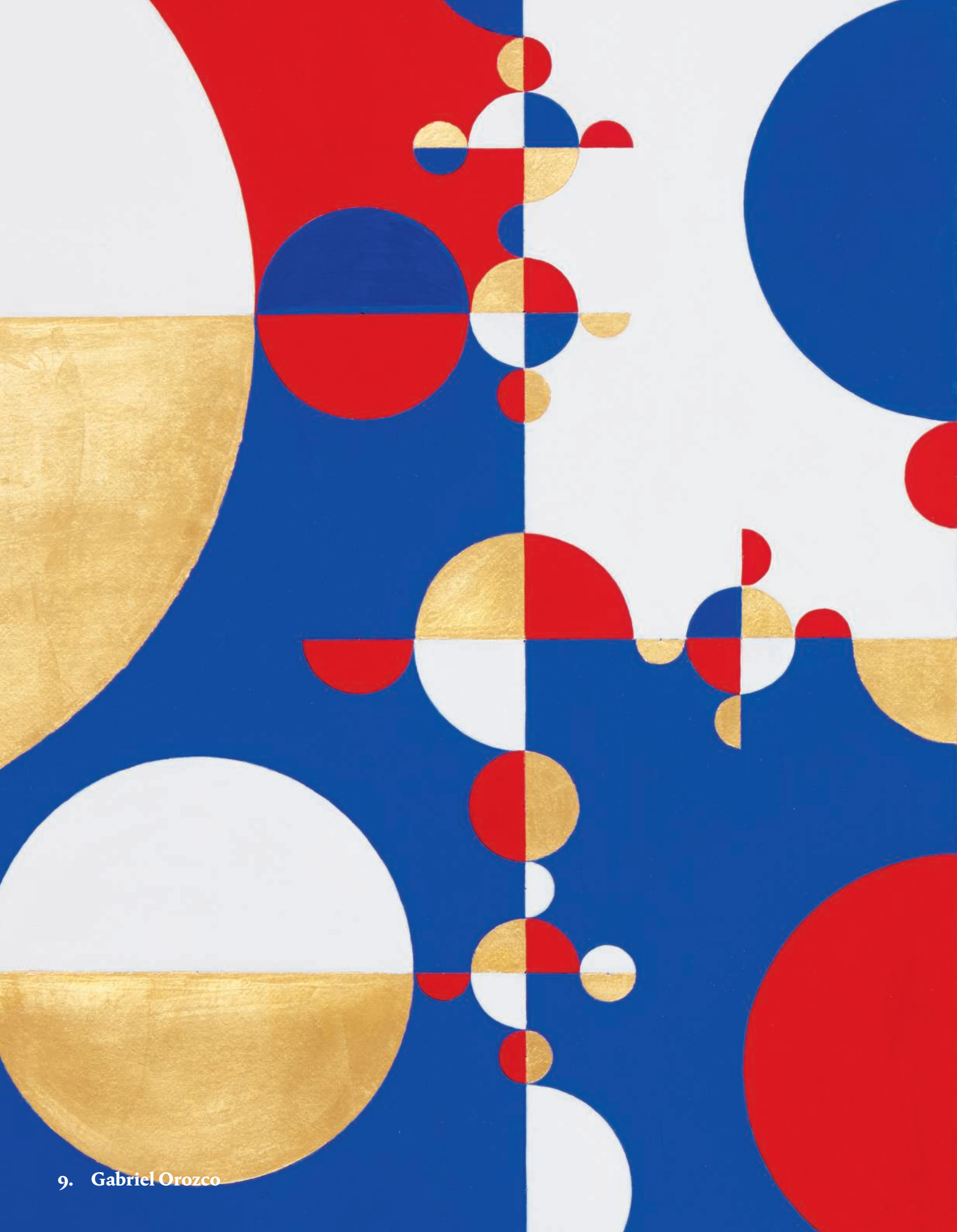
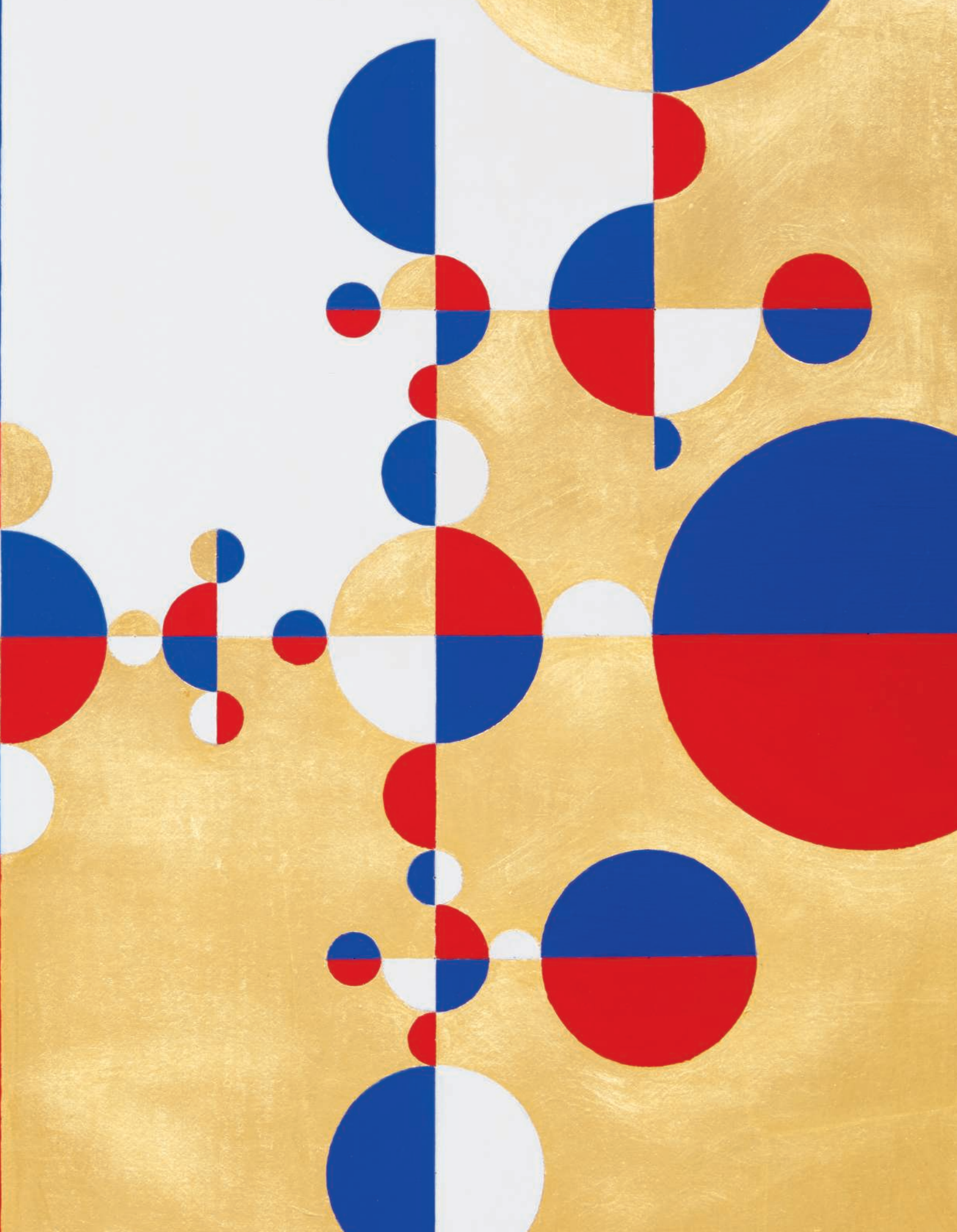


**Latin America**  
*New York, 23 May 2016*

PHILLIPS























**Olga de Amaral.**  
**Mario Carreño.**  
**Mathias Goeritz.**  
**Carmen Herrera.**  
**Guillermo Kuitca.**  
**Jac Leirner.**  
**Matta.**  
**Cildo Meireles.**  
**Helio Oiticica.**  
**Roberto Obregón.**  
**Gabriel Orozco.**  
**Lygia Pape.**  
**Amelia Peláez.**  
**Armando Reverón.**  
**Mira Schendel.**  
**Jesús Rafael Soto.**









# Latin America

## New York, 23 May 2016, 6pm

### Americas.



**Henry Allsopp**  
Worldwide Head  
hallsopp@phillips.com  
+44 20 7318 4060



**Kaeli Deane**  
Head of Sale  
kdeane@phillips.com  
+1 212 940 1352



**Valentina Garcia**  
Specialist  
vgarcia@phillips.com  
+1 917 583 4983

### Chairmen.



**Hugues Joffre**  
Chairman, UK and Europe,  
and Worldwide Head of  
20th Century Art  
+44 20 7901 7923  
hjoffre@phillips.com



**Svetlana Marich**  
Worldwide Deputy  
Chairman  
+44 20 7318 4010  
smarich@phillips.com



**August Uribe**  
Deputy Chairman,  
Americas  
+1 212 940 1208  
auribe@phillips.com



**David Georgiades**  
Deputy Chairman,  
Americas  
+1 212 940 1280  
dgeorgiades@phillips.com



**Matt Carey-Williams**  
Head of Business  
Development,  
Deputy Chairman  
+44 20 7318 4089  
mcarey-williams@phillips.com



**Finn Schouenborg  
Dombernowsky**  
Deputy Chairman,  
Europe and Asia  
+44 20 7318 4034  
fdombernowsky@phillips.com

**Auction and Viewing Location**  
450 Park Avenue New York 10022

**Auction**  
23 May 2016 at 6pm

**Viewing**  
18 – 23 May 2016  
Monday – Saturday 10am – 6pm  
Sunday 12pm – 6pm

**Sale Designation**  
When sending in written bids or  
making enquiries please refer to  
this sale as NY010516 or Latin America.

**Absentee and Telephone Bids**  
tel +1 212 940 1228  
fax +1 212 924 1749  
bidsnewyork@phillips.com

### Latin America

**Worldwide Head**  
Henry Allsopp  
hallsopp@phillips.com

**Head of Sale**  
Kaeli Deane  
kdeane@phillips.com

**Specialist**  
Valentina Garcia  
vgarcia@phillips.com

**Cataloguer**  
Carolina Scarborough  
cscarborough@phillips.com

**Administrator**  
Isabel Suarez  
is Suarez@phillips.com

**I. Gabriel de la Mora** Mexico b.1968

10,347, 2012-2013  
egg shell on wood  
11 $\frac{7}{8}$  x 11 $\frac{7}{8}$  in. (30.2 x 30.2 cm)

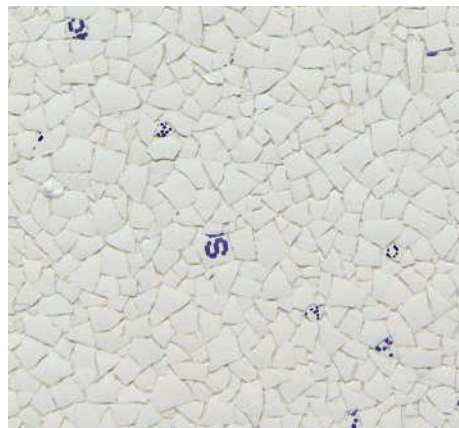
**Estimate**

\$15,000-20,000

**Provenance**

Galería OMR, Mexico City  
Acquired from the above by the present owner

Detail of present lot





**2. Maria Fernanda Cardoso** Colombia b. 1963

*El arte de la desaparición*, 2001

preserved butterflies on painted plaster inside glass and metal cases, in two parts

i) 35 $\frac{3}{8}$  x 47 x 23 $\frac{1}{2}$  in. (89.9 x 119.4 x 59.7 cm)

ii) 35 $\frac{3}{8}$  x 63 x 23 $\frac{1}{2}$  in. (89.9 x 160 x 59.7 cm)

**Estimate**

\$25,000-35,000

**Provenance**

Acquired directly from the artist by the present owner

**Exhibited**

Santiago, Fundación Telefónica, *El final del eclipse:*

*el arte de América Latina en la transición al siglo XXI*,

March 3-July 6, 2004

Detail of present lot







(I)



(II)



**3. Federico Herrero** Costa Rica b. 1978

*Paisaje*, 2005  
acrylic on canvas  
80 x 156 in. (203.2 x 396.2 cm)

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

**Provenance**  
Acquired directly from the artist by the present owner







**4. José Dávila** Mexico b. 1974

*Topologies of Identity*, 2012

archival pigment prints, in 13 parts

overall dimensions: 78¼ x 93½ in. (198.8 x 237.5 cm)

each signed, titled and dated "Topologies of Identity - 2012 - Jose Davila" on the verso. This work is number 1 from an edition of 4.

**Estimate**

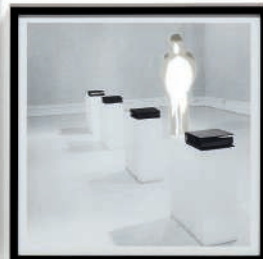
\$25,000-35,000

**Provenance**

Galería Travesía Cuatro, Madrid

Acquired from the above by the present owner







## 5. **Jac Leirner** Brazil b. 1961

*Composition*, circa 1994  
found plastic bags and polyurethane foam  
113 x 113 in. (287 x 287 cm)

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

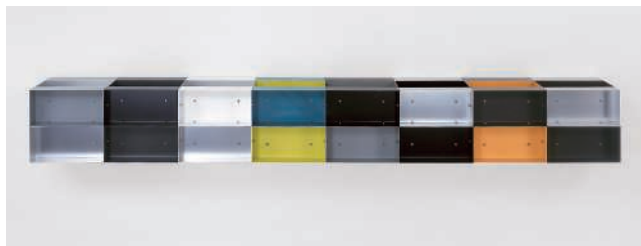
**Provenance**  
Collection of Jimmy and Leonora Belilty, Caracas  
Christie's, New York, *Latin American Sale*, November 19,  
2001, lot 60  
Acquired from the above sale by the present owner

Considered one of Brazil's most important contemporary artists, Jac Leirner's artwork offers biting social commentary on the economy and consumer culture through her practice of utilizing and manipulating found materials. Born in 1961 in São Paulo to prominent patrons of Brazilian art, the importance of "collecting" has always been integral in Leirner's life. Her father Adolfo Leirner amassed an impressive collection of the finest examples of Brazilian Concrete and Neo-Concrete art, including seminal pieces by artists such as Helio Oiticica, Lygia Clark and Lygia Pape. When asked about the influence of her parents' collection on her artistic practice, the artist remarked "Collecting stuff was like a game and they were passionate about it. But I don't do that. I feel differently; I don't buy I just search for language" (Gabriel Pérez Barreiro, *Jac Leirner In Conversation with Adele Nelson*, Fundación Cisneros, New York, 2011, p. 16).

While the artist's parents were interested in collecting quality works, Leirner asserts that her interest lies in amassing large quantities of found objects. The present lot forms part of an important early series where the artist used plastic bags from museum gifts shops and

bookstores to create large sculpture installations. In this piece, the artist explores themes of space, color and materiality, all of which were tenants of Brazilian Neo-Concrete art. When standing before the piece, the viewer at once feels engulfed and entranced, becoming acutely aware of their physical space in relation to the object. In *Composition*, Leirner has also created a dynamic composition with regard to color. Her organization of bags in a certain pattern creates a chromatic effect, illustrating the artist's technical sophistication. Most importantly, the present lot demonstrates the artist's preoccupation with materiality. By elevating seemingly banal objects to artistic materials, Leirner not only comments on the value placed on consumer goods in contemporary society, but also challenges the notion of traditional artistic practice. Although Leirner's practice is deeply rooted within the Brazilian art historical canon, her work can be examined within the context of international movements such as Minimalism and Arte Povera, where artist such as Donald Judd and Piero Gilardi not only championed the use of found and industrial materials, but whose artwork provided profound social commentary on their respective economic climates.

**Judd, Donald, *Untitled*, 1987.**  
Painted aluminum, 11 $\frac{1}{8}$  x 59 x 11 $\frac{1}{8}$  in.  
(30.2 x 150 x 30 cm), Collection of the  
Artist and Waddington Galleries Ltd.,  
Art © Judd Foundation. Licensed by  
VAGA, New York, NY







## 6. **Roberto Obregón** Colombia 1946-2003

*Niagara II (Ele Erre y Hache O)*, 1993

cut rubber and colored long-staple wool

overall dimensions: 79 x 252 in. (200.7 x 640.1 cm)

### **Estimate**

\$150,000-250,000

### **Provenance**

Acquired directly from the artist by the present owner

### **Exhibited**

Caracas, Museo Alejandro Otero, *Niagara*,

April 11–July 11, 1999

### **Literature**

*Niagara*, exh. cat., Museo Alejandro Otero,

Caracas, 1999







			
<p>玫瑰</p>	<div>♂</div> <div>♊</div> <div>♂</div>   <div>♂</div>		<div>3</div> <div>9</div> <div>♂</div>  <div>1</div> <div>2</div>



Behind the apparent formal simplicity of *Las Niagaras*, made by Roberto Obregón in the last two decades of the previous century, lies hidden one of the most impenetrable productions of that peculiar “conceptualism,” which distinguishes a great deal of contemporary Latin American art. And it is impenetrable because his is an oeuvre that must be read from at least three distinct levels of meaning, all of them intimately united and interdependent: the first one, which could be called “global,” can be discerned from the fact of its belonging to those currents of thought which prioritize or claim to prioritize the idea over its taking material form; the second one, national in the tension (which does not exclude continuity in some aspects) between modern traditions and an intrinsic sense of progress; finally, one that is strictly personal – even autobiographical – tied to the power of the internal dramas that his themes impose on him, his techniques and materials, his historical points of reference.

An element runs through his whole his work and identifies him immediately: the rose, and more specifically, its dissection. Notwithstanding and despite the fact that the rose interests him in its symbolic arrangement of layers and its planetary presence, it is not, strictly speaking, a subject for him, but a symbolic principle and in the form of a dissection, a tool of language. This means that thanks to this procedure of scientific study and the peculiar way he has of using it that characterizes his work, the artist is able to deal with much more general and crucial problem sets, among which the concept of time as a cyclical reality and bound by accident, the singularity of every being and the biological fragility of life, affection and disaffection stand out. So, when its petals organize themselves in series that are absolutely regular, and each one of them has a number that identifies it, his pieces approach the opaqueness of what is tautological and of the more “orthodox” conceptualists. If, on the other hand, one of these lineal



**Felix Gonzalez Torres,**  
*Untitled (Rossmore II)*, 1991.  
Green candies individually  
wrapped in cellophane,  
endless supply. Overall  
dimensions vary with  
installation. Ideal weight:  
75 lbs. © The Felix  
Gonzalez-Torres Foundation  
Courtesy of Andrea Rosen  
Gallery, New York

structures is interrupted by the loss of one or several of its petals, the weight of the accident is conveyed. When, in very specific cases its petals are affected by the attack of an insect that wounds them, it's about death and fragility that it speaks to us, especially when the rose comes from the garden of a friend who is victim of AIDS. Thus, piece by piece, Obregón deals with the problems that trouble him, always from a starting point that is this absolutely singular fact: a dissected flower. This emphasizes how each individual is incommensurable and gives his work a political twist, through the employment of techniques that maintain a relationship with the original flower that one can call analogical, and even topological, with a profound meaning,

In the specific case of the *Niagaras*, a group that is absolutely autobiographical, the affective dimension (and of course disaffection as well) is confronted, nourishing and lacerating his individual and family life. It is not by chance that the series takes the name of a movie with Marilyn Monroe (*Niagara* from 1953) whose title in Spanish is *Torrente Pasional* (*Torrent of Passion*). Obregón is informed by a structure both conscious and sought of the Large Glass by Marcel Duchamp. Just like in the Duchamp's version, his *Niagaras* are in two levels, an upper one, the sphere of femininity, and a lower one, dedicated as is the case to the symbolic dialogue woven secretly between two personages, generally one feminine and the other masculine. They all come either from the family orbit and close friendships (his parents, lovers, female and male friends), or from the universe of artistic allusions and the Pop life that interested him, "all of them together and on the same level", among which the Venezuelan Alejandro Otero, the Frenchman Marcel Duchamp and the always admired Marilyn Monroe stand out. All of them share the dissection of a rose which occupies the upper zone and appear to initiate a silent dialogue, about which we know nothing specific but are



*Niagara*, 1953,  
Film Poster



Marcel Duchamp, *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)*, 1915-23.

Oil, lead, dust and varnish on glass, 109¼ x 69¼ in. (277.5 x 175.9 cm), Philadelphia Museum of Art  
© Succession Marcel Duchamp/ADAGP, Paris/  
Artists Rights Society (ARS), New York 2016

produced, framed and to a certain degree *mediatized* by that "architecture of signs" that humanity that has been created over the centuries to explain or make sense of our existence. In this *Niágara* the personages that are in dialogue are the parents of the artist, Lelia Roque and Humberto Obregón, emphasizing the considerable importance of this work within this small series and the artist's work in general.

Before Facebook, Obregón appears to have detected the social currents which confer upon the personal, even the intimate, a prioritized value in the contemporary societies, making them go public. In some ways, as in the times of Michel de Montaigne (and not precisely by chance), the work of this taciturn loner tells us the same thing, or something very close; that in times of doubt, when the dogmas hesitate and religion does not answer the most urgent questions of an individual (except for the dogmatists and the eternal extremists), the human intelligence finds itself doubtful and fragile, before the only reality that counts for us: culture, yes, that delicate network of signs with which we weave a welcoming home for our existence.

Ariel Jiménez



## 7. Guillermo Kuitca Argentina b. 1961

*Untitled (Zurich)*, 1991

acrylic and silkscreen on canvas

97 $\frac{2}{3}$  x 70 $\frac{1}{8}$  in. (248.1 x 180 cm)

Signed, titled and dated "Untitled Kuitca 1991"

upper right. This work is accompanied by a certificate of authenticity signed by the artist and dated November 15, 2012.

### Estimate

\$150,000-250,000

### Provenance

Galeria Thomas Cohn, São Paulo

Acquired from the above by the present owner

### Exhibited

Spain, Koldo Mitxelena Kulturunea, *Archivo Pons*

*Artxiboa*, October 17, 2002 - January 11, 2003

### Literature

*Archivo Pons Artxiboa*, exh. cat., Koldo Mitxelena Kulturunea, Spain, 2002, p. 93 (illustrated)

The present lot, *Untitled (Zurich)* (1991), by Guillermo Kuitca is an emblematic example of his map series. These works depict places that are familiar to the artist himself, such as parts of Ukraine, Argentina, and Zurich in this work. However, as Kuitca develops these maps, the areas that they represent become less crucial and, rather, the concepts of desire, fear, death, travel and migration become essential. These intricate works induce us to meditate on our sense of history and our personal place within each of these individual territories, alluding to our sense of longing and dislocation. With every map Kuitca creates, he reminds the viewer how memories and dislocation have afflicted us all throughout time and ultimately these works become a new existential confrontation with alienation. It is interesting to note that he chooses the traditional medium of painting to question our most complex, universal dilemmas. Another intriguing aspect of this particular map is that it belongs to a small group within this much larger series, also named *Untitled (Zurich)*. Aside from the present lot, there are only two other related works: one belonging to the permanent collection of the Museum of Modern Art, New York and another that is on permanent loan at the Metropolitan Museum of Art, New York.

Kuitca's oeuvre and his sophisticated map series are also influenced by a diverse and interdisciplinary group of artists that include the painters Antoni Tàpies and Francis Bacon, as well as the renowned Conceptual artist, Jenny Holzer. Another important

influence was the famous German choreographer, Pina Bausch, as her work inspired Kuitca to become involved with the theater. This involvement allowed him to introduce a compelling element to his paintings, that of scale, in which the physical enormity of these paintings becomes theatrical. This shift to theatricality within his oeuvre can also be seen in the way these maps readily reflect an intense sentiment of sadness, inducing in the viewer thoughts of exile and social estrangement. Kuitca's complex conceptual approach, theatricality and sophisticated craftsmanship attest to his importance within international contemporary art and his contribution to the canon of the history of art.



Antoni Tàpies,  
*Poudre de Mabre*, 1985.  
Mixed media on canvas,  
66 $\frac{3}{4}$  x 34 $\frac{3}{8}$  in. (160.8 x  
87.4 cm) © 2016 Comissió  
Tàpies/Artists Rights  
Society (ARS), New York/  
VEGAP, Madrid







8. **Olga de Amaral** Colombia b. 1932

*Umbra B*, 2014-2015

gesso, acrylic and gold leaf on linen

38 $\frac{7}{8}$  x 79 $\frac{7}{8}$  in. (98.7 x 202.9 cm)

Signed, titled and dated "Umbra B 2014/5 Olga de Amaral" on the reverse.

**Estimate**

\$150,000-250,000

**Provenance**

Bellas Artes Gallery, Santa Fe

Collection of the Kapurthala Royal Family, India

Please note this work has been requested for loan for the exhibition, *Unsettled*, at the Nevada Museum of Art, August 19, 2017 - January 21, 2018.



**El Anatsui, *Dusasa II*, 2007.**

Found aluminum copper wire, and plastic disks, 236 x 288 x 2 in. (546.1 x 655.32 cm), © El Anatsui. Courtesy of the artist and Jack Shainman Gallery, New York.





Please note this work  
can be installed vertically  
or horizontally.





Gerhard Richter, *Abstract Painting (809-3)*, 1994.  
Oil on canvas, 90 x 80.6 x 3 in.,  
National Galleries of Scotland,  
© Gerhard Richter

The present lot is a gleaming work by Colombian artist Olga de Amaral, emulating mental precision, chromatic conviction and manual dexterity. The physical complexity and sophisticated aesthetics of her textiles, such as the present lot have transcended this ancient technique and enabled her to bridge the relationship between art and craft.

De Amaral received a formal education at Cranbrook Academy in Michigan, which she coupled with an acute knowledge of textiles gathered from her extensive travels. She thus obtained an invaluable, practical knowledge in the art of weaving from different cultures around the world. One of the most influential textiles for de Amaral was Andean weaving techniques from Peru. This technique informed her most important period of gold and silver textiles. During this mature period within her oeuvre, de Amaral began using strips of textured linen and braiding threads that she coated with paint as well as gold and silver leaf. This preparation of textured linen constitutes arduous manual work that takes a significant amount of time, and ultimately results in the astounding compact geometric repetitions and ravishing patterns for which she is well known. More importantly, these intricate

patterns also pose an ongoing question that is faced by painters: the matter of how to deal with superposition and layering. These techniques, typically utilized by painters, help capture light in a canvas and add depth to a work of art. Olga de Amaral brilliantly applies this basic principle to her work by superimposing layers of thread in her textiles. She began experimenting with layering very early on in her career, as seen in works as early as *Entrelazado en naranja, gris, multicolor* (1969) and reflected later in her *Lienzo ceremonial 5* (1989). In these two examples de Amaral hand braided threads over woven threads in a loom, which created an “aerial interplay of light, [and] an unstable surface plane” as aptly stated by Jacques Leenhardt (J. Leenhardt, *Olga de Amaral – The Mantle of Memory*, Amaral Editores, Colombia, 2013, p. 174).

This experimentation in layering later culminated with the use of gold leaf, which ultimately gave her works a sculptural depth in addition to capturing light. The interlacing in her weavings became much more complex and the texture became denser adding dimensionality, clearly emulated in the present lot. This dense texture was also produced by the incorporation of gesso, used in the application of the gold leaf, creating sophisticated

**Yves Klein, *MG 18*, 1961.**  
Gold leaf, pigment and synthetic resin on cotton on wood, 30 x 21¼ in. (78.55 x 55.5 cm), Cologne, Museum Ludwig © Yves Klein/Artists Rights Society (ARS), New York/ADAGP, Paris 2016



**Eva Hesse, *Contingent*, 1969.**  
Cheesecloth, latex, fiberglass installation (variable), 137 x 248 x 43 in. (350 x 630 x 109 cm) © Hauser and Wirth, Galerie Hauser and Wirth, Zurich, Courtesy the Estate of Eva Hesse



patterns. These curves create a wave-like pattern that is reminiscent of Japanese textiles produced between the fourteenth and early seventeenth century, which were considered prime examples of the height of creativity and beauty during the Edo period, a booming economic and artistic period in the history of Japan.

This radiant work not only delineates her deep understanding of the history of textiles, but also transcends the boundaries of conventional weaving techniques. She accomplishes this by introducing into her works fine art principles of abstraction, pictorialism and geometric rigor, all strategies found in painting and sculpture. In doing this, she has placed herself at the forefront of Contemporary Art. Thus, as Heather Corcoran aptly states, her works can be seen as “multimedia fiber works that are neither canvases nor tapestries. They look like artifacts from an ancient age, but steeped in the modern tradition of abstraction” (H. Corcoran, *Olga de Amaral*, Editions Agnès Monplaisir, Paris, 2015, p. 4). De Amaral’s importance is confirmed by the fact that her work has been extensively exhibited internationally at institutions, including the Museum of Modern Art, New York and the Metropolitan Museum of Art, New York.



**9. Gabriel Orozco** Mexico b. 1962

*Samurai Tree 21k*, 2011  
tempera and gold leaf on canvas  
35½ x 35½ in. (90.2 x 90.2 cm)

**Estimate**

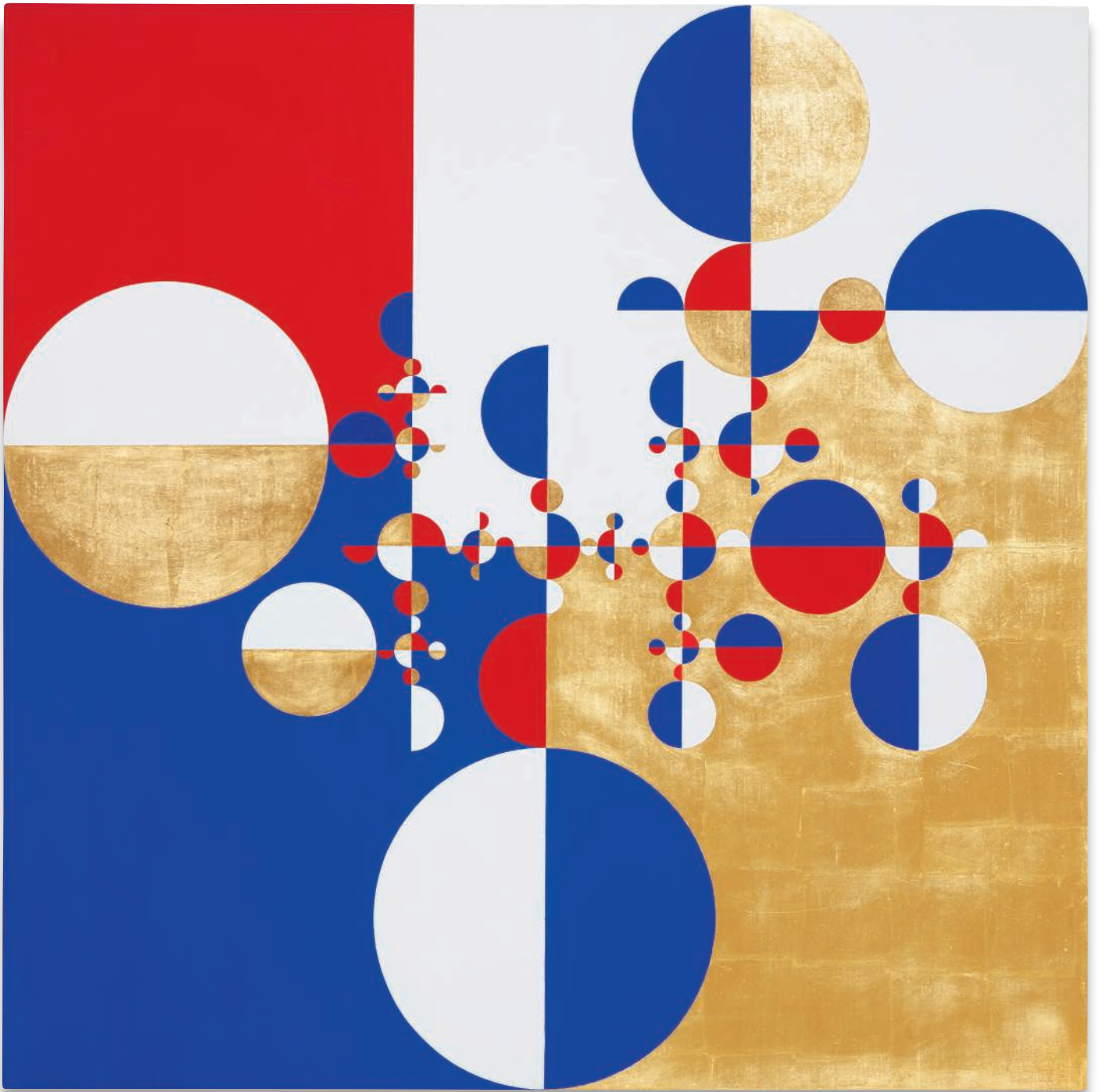
\$300,000-500,000

**Provenance**

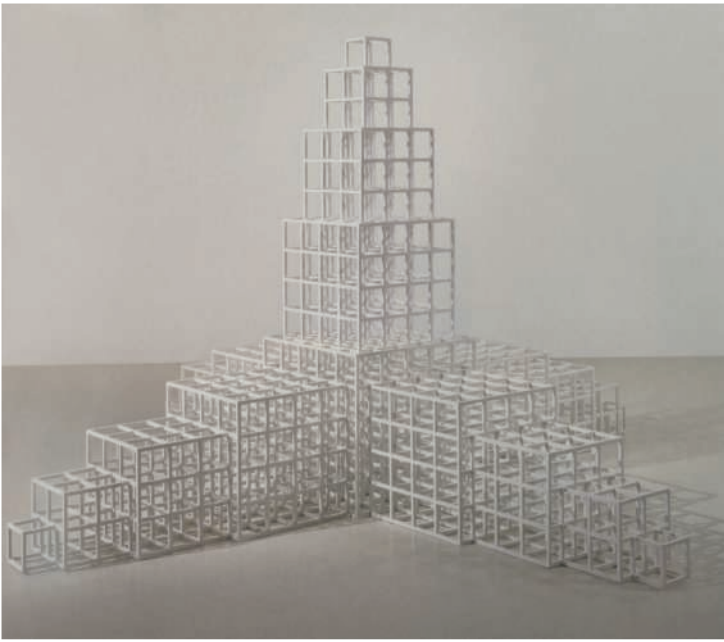
Kurimanzutto, Mexico City  
Acquired from the above by the present owner

**Literature**

*blueorange*, exh. cat., Museum Ludwig, Cologne, 2006,  
p. 469 (illustrated)







**Sol Le Witt, 123454321 Cross and Tower, 1984.**

Painted wood, 72 x 120 x 120 in. (183 x 304.8 x 304.8 cm), Collection of the Yale University of Art Gallery, New Haven © 2016 The LeWitt Estate/Artists Rights Society (ARS), New York

The present lot, *Samurai Tree 21K* (2011), once again impresses upon us the extraordinary philosophical and conceptual intricacy of Gabriel Orozco's unique body of work. This work, a traditional painting, which is seemingly antithetical to the artist's conceptual practice, belongs to his series of *Samurai Tree Invariants* created from 2004 to the present. It is emblematic of his work, alluding to Orozco's interest in the concept of the artist's studio and his relentless experimentation with method, technique and mediums, through which he ultimately questions our notion of what art is.

Gabriel Orozco was greatly informed by Daniel Buren's rejection of the studio insofar as Buren believed that it was necessary to abandon the traditional concept of a studio, contrary to many artists from the 1960s, who had relocated the exhibition space to their studio. This practice became even more prevalent during the 1980s, brought about by a resurgence in the economy whereby artists were creating expensive paintings in studios to be sold in white box commercial galleries. More importantly, the works were not so much advertised in the galleries as in the studios, to the point that artists' studios appeared in art magazines. During the 1990s, in reaction to this notion of the studio and as a matter of principle, Orozco refrained from this need for a work space and equipment.

The first time Orozco developed this concept of post-studio life was when he moved to Madrid in the late 1980s to study at the Círculo de Bellas Artes. Although he had rented a small studio, he didn't use it, partly because the



**Frank Stella, *Firuzabad*, 1970.**

Acrylic on canvas, 120 x 180½ in. (305 x 458.5 cm), Collection of SFMOMA © Frank Stella/Artists Rights Society (ARS), New York

**Marcel Duchamp, *Pocket Chess Set*, 1943.**

Leather wallet with celluloid chessmen and pins, 6 x 4 in. (16 x 10 cm), Philadelphia Museum of Art © Succession Marcel Duchamp/ADAGP, Paris/Artists Rights Society (ARS), New York 2016



room was not heated. However, this allowed him to begin removing his practice from the studio, as he would make sculptures and works from anything he found on his way to class. These were temporary, ephemeral works that inform us of his practice of producing art with what he found in the streets. What is fundamental in this seemingly simple practice is that in doing this he contests the notion of the artist's studio as a sanctuary where artists, such as Brancusi and Giacometti, would create masterpieces inside four walls in an space inaccessible to the world. Orozco has, instead, made the streets and all the mundane objects found there his equipment and studio. More importantly, he has located his works outside the studio walls where life and art interact unexpectedly, explicitly evading the studio, as can be seen throughout his oeuvre. This also brings us to another important aspect of his work: the rejection of being tied to a geographical location. Instead, Orozco and many of his generation emigrated from one place to another reinforcing this aspect of evading the studio and being unattached to a location.

This brings us to the series of *Samurai Tree Invariants* that Orozco began painting in 2004. The design of the paintings stems from his love of trees and how they grow from the ground to a center, which then expands outward. Thus, Orozco places a circle at the center of a canvas that is divided into four quadrants and is followed by a systematic series of other circles bisected by dividing lines, much like the outgrowth of the branches of trees. The use of the circles growing out into branch-like trees also expresses a preoccupation with both geometry and

the organic world. The color palette of only gold, blue, red and white alludes to his love of chess based on the knights in the game, or Samurais as he likes to call them. The Samurais branch out into the canvas in the same sequence of moves that knights make on the chess board, which he methodically repeats until the entire canvas is covered. Orozco then manipulated the design in the computer yielding 672 different permutations of his palette, collectively naming them *Samurai Tree Invariants*. However, in 2005 he obviated the predetermined design and composed these sequences individually. To create this series, Orozco worked alongside Philippe Piccoli and Christian Macia, both close friends with whom he collaborated in previous projects. He trained them to paint his *Samurai Tree Invariants* where, via chat in real time, Orozco describes the design he wants for his canvas and then views and discusses it with the other artists until he is satisfied with the result. Hence, in looking at this painting we are not only reminded of the intricate design, but also how Orozco has again questioned his own notion of the studio, which he sees as a temporary site for a project, much like the streets where he is only an occasional visitor. In Orozco's mind, as curator Ann Temkin states "he has not become a painter, on the contrary, his interest resides in the building of the compositions, not the craft of their execution." (A. Temkin, *Gabriel Orozco*, The Museum of Modern Art, New York, p. 21). Undeniably, the present lot is an exemplary work that disrupts our notions art and places Gabriel Orozco squarely at the forefront of conceptual art within the 21st century.



**10. Cildo Meireles** Brazil b. 1948

*Ouro e paus: Engradados (Wood and Gold: Crates)*,  
1982/1995

pine wood and eighteen carat gold nails  
78¾ x 7 x 4 in. (200 x 17.8 x 10.2 cm)

Signed, titled and dated "Ouro e paus: Engradados -  
Cildo Meireles - 1995" on the reverse.

**Estimate**

\$200,000-300,000

**Provenance**

Galeria Thomas Cohn, São Paulo

Private Collection, São Paulo

Acquired from the above by the present owner

**Literature**

J. Fernandes, ed. *Cildo Meireles*, Porto, Fundação de  
Serralves, 2013, p. 21 (another example illustrated)

*Cildo Meireles*, exh. cat., Musée d'Art Modern et  
Contemporain de Strasbourg, 2003, p. 55 (another  
example illustrated)

Detail of present lot





Please note that this work  
can be installed vertically  
or horizontally.











**Donald Judd, *Untitled*, 1986.**  
Douglas fir and orange Plexiglas,  
six units: 39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in.  
(100 x 100 x 75 cm) each, Art ©  
Judd Foundation. Licensed by VAGA,  
New York, NY

"I believe that the economy is an illusion that has gone too far," Meireles remarked at the turn of the century. "I believe that we are heading straight for a 'Midas' situation. Yes, Midas, the guy who transformed everything he touched into gold, and one day had nothing left to eat because gold, no matter how valuable, cannot be turned into food. We have gone too far in the race for value, and we have forgotten the true meaning of what it really is."<sup>1</sup> Things are rarely as they seem in Meireles's work, and the duplicity of appearances has remained a philosophical preoccupation of his practice since its beginnings in the 1960s. In the early years of Brazil's military dictatorship, amid currency devaluations and changes that lasted into the 1980s, the value of money—its fungibility, its symbolism, its real worth—became a leitmotif of his work. In pieces such as *Money Tree* (1969), *Zero Cruzeiro*, *Zero Centavo* (1974–78), and his well-known series *Insertions into Ideological Circuits: Banknote Project* (1970), in which he stamped paper currency with dissident messages and then returned the bills to circulation, Meireles has reflected on the conceptual chasm between the art object and the art market, use value and exchange value.



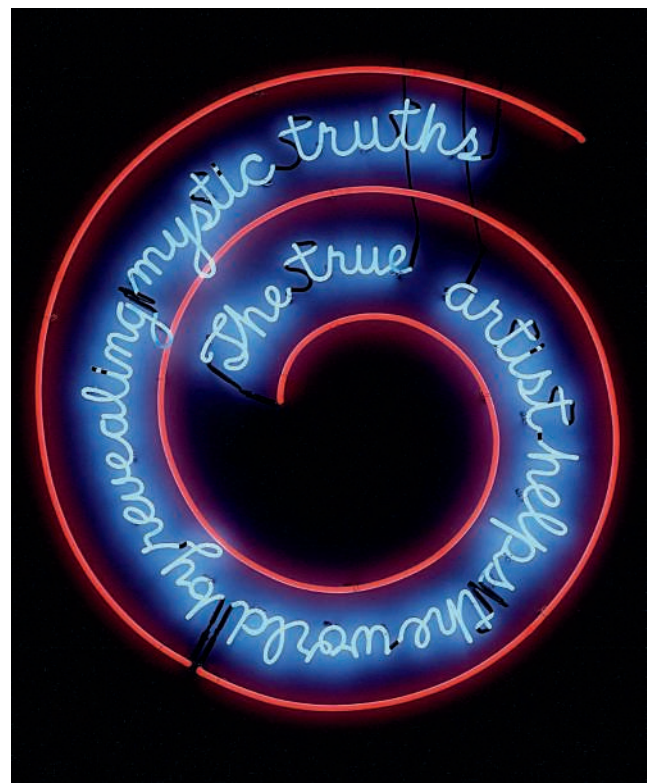
**Piero Manzoni, *Artist's Shit*, no. 81, 1961.**  
Metal, paper, Musée  
National d'Art Moderne,  
Centre Georges Pompidou  
© Artist's Rights Society  
(ARS), New York

Constructed from pinewood and eighteen-carat gold nails, *Ouro e paus* presents a similar conundrum in its pairing of discrepant materials, each conveying its own historicity. The choice of medium is here, as elsewhere in his work, deliberate and allegorical. A sacred tree to the Tupi people, pine forms half of his paradigmatic wooden cube, *Southern Cross* (1969-70); combined with the cube's other half, formed of oak, the work distills the indigenous belief that the friction created by rubbing the woods together would manifest divinity, evoked through fire. In *Ouro e paus*, narrow planks of Brazilian pine are punctured by nails of gold, a commodity coveted by the Portuguese, a fixture of Baroque architecture, and long a recognized, international standard of exchange. As in the work *Fio* (1990-95), in which a gold needle laces 190 feet of gold thread through 48 bales of hay, the nails in *Ouro e paus* are only modestly visible, the luster of the metal blended against the tawny brown wood. The nails remain functional even as their substance is semantically transformed and structurally conditioned. "I am interested in this kind of inversion, the paradoxical relationship between objects," Meireles has explained. "I believe that even when I try to avoid it, things sometimes make themselves quite explicit to me through paradox, through the relationship between thesis and antithesis. I am forever trying to look for this hypothetical synthesis."<sup>2</sup>

The present work, one of a set of elongated crates, belongs to a larger series of the same name that encompasses "pallets" and "cases" made from identical materials. The crates differ very slightly in dimension as well as in the number of wooden slats and the spaces between them; as a series, they explore mathematical and perceptual questions of density, the different means and possibilities of shaping space. Particularly in their vertical orientation and even more so when installed directly on the floor, the crates engage the physical space that they inhabit, not least that of their viewers. Neither purely self-referential nor simply a prop for phenomenological experience, as indicated in North American Minimalism, *Ouro e paus* acknowledges the social and symbolic history of its materials, whose "paradoxical relationship" remarks further upon the invisible systems and structures of the economy. "I try to establish a repertoire of objects which are simultaneously substance and symbol—a familiar repertoire," Meireles allows. "There is a moment in which the objects are articulated, revealing their privacy. In other words, there is an internal, constitutive order, which is invisible."<sup>3</sup> An abstraction of capital and the contingencies of value in the contemporary world, *Ouro e paus* meditates on global economies of scale and of power, elegantly distilled in its simple wooden boards and trenchant nails of gold.

Abigail McEwen, PhD

**Bruce Nauman, *The True Artist Helps the Word by Revealing Magic Truths*, 1967.**  
Neon and clear glass tubing suspension support, 58 7/8 x 54 3/4 x 20 in. (149.8 x 139.6 x 5 cm), Philadelphia Museum of Art © 2016 Bruce Nauman/Artists Rights Society (ARS), New York



1. Cildo Meireles, in "Interview with Cildo Meireles by Hans-Ulrich Obrist," (2001), reprinted in *Cildo Meireles* (Strasbourg: Musées de Strasbourg, 2003), 167.
2. Meireles, interviewed by Felipe Scovino (2007), quoted in Guy Brett and Vicente Todoli, "Cildo Meireles: On the Nature of Things," in *Cildo Meireles* (New York: D.A.P., 2008), 10.
3. Cildo Meireles, quoted in Frederico Moraes, "Material Language: Interview with Cildo Meireles," *Tate Etc.* 14 (Autumn 1998).



**“You don’t decide to be an artist,  
art gets inside of you. Before you  
know it you’re painting, before  
you know it you’re an artist. You’re  
so surprised. It’s like falling in love.”**

Carmen Herrera





## II. **Carmen Herrera** Cuba b. 1915

*Black and Green*, 1975

acrylic on canvas

25¼ x 50 in. (64.1 x 127 cm)

Signed, titled and dated "Black & Green - 1975 - Carmen Herrera" on the reverse.

### **Estimate**

\$250,000-350,000

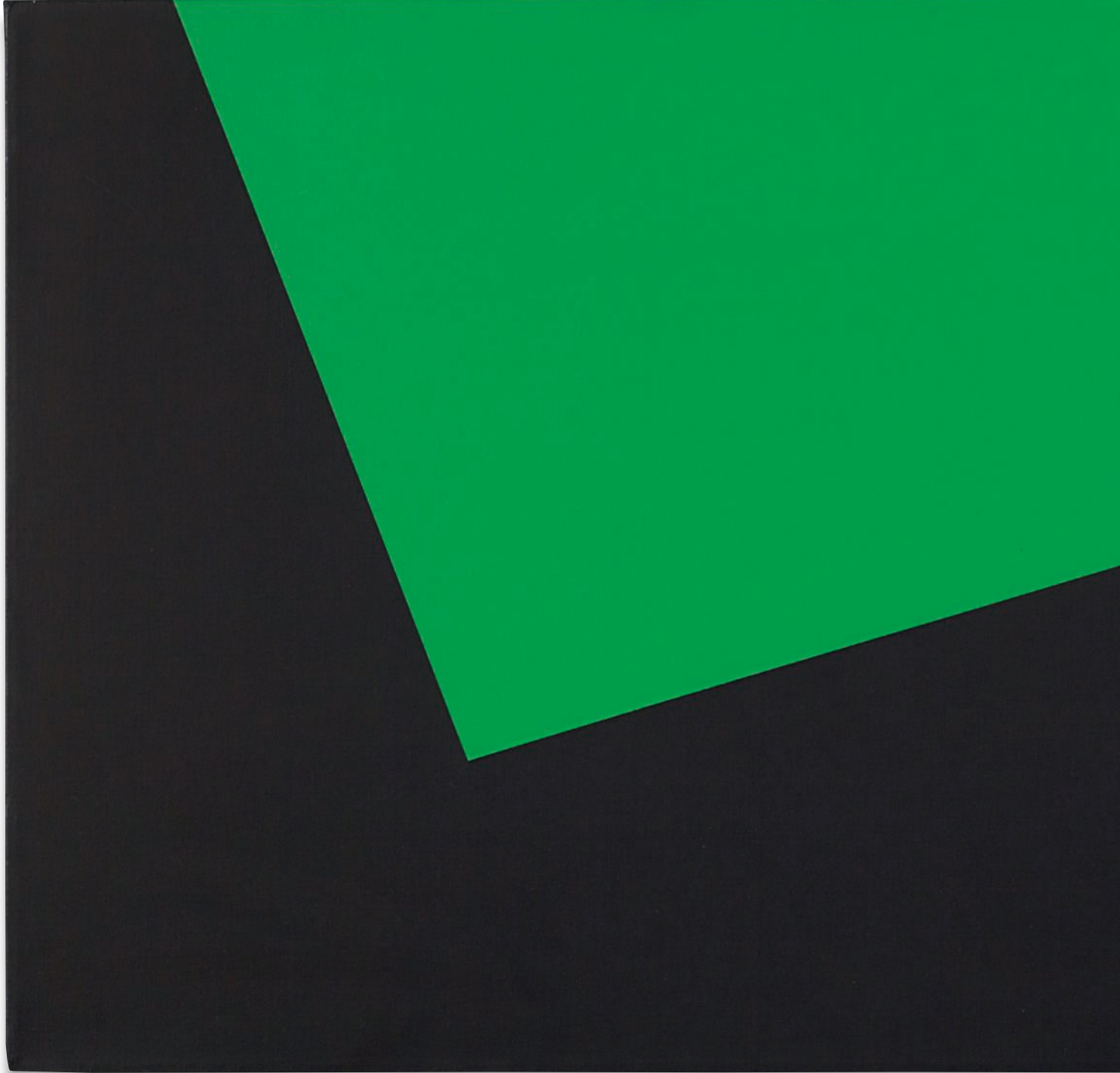
### **Provenance**

Acquired directly from the artist by the present owner

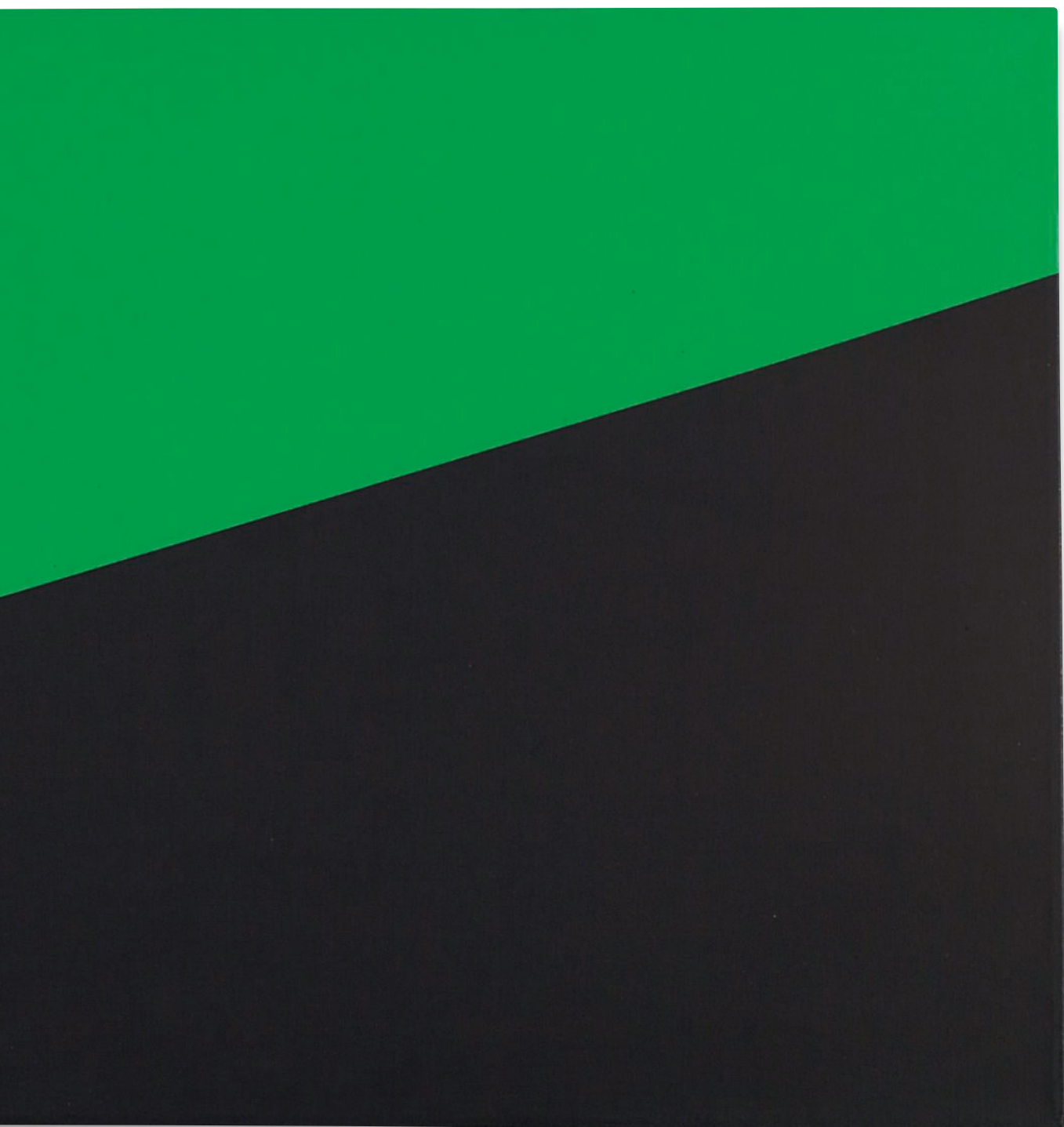


Carmen Herrera in her studio.  
Photograph by Patric Shaw, 2015









“There’s a saying that you wait for the bus and it will come,” Herrera observed last year, before exclaiming, “I waited almost a hundred years!”<sup>1</sup> Herrera celebrated her one-hundredth birthday on May 31, 2015, and accolades long past due continue to mount: Alison Klayman’s acclaimed documentary, *The 100 Years Picture Show—starring Carmen Herrera* (2015); the Distinguished Artist Award for Lifetime Achievement (2016), from the College Art Association; and the much anticipated retrospective scheduled to open this fall at the Whitney. If Herrera was once an artist ahead of her time, her perseverance over decades of oversight and outright neglect has yielded an extraordinary body of work whose importance is only now beginning to be realized. The reasons behind her historical exclusion are many and, too familiarly, of a piece with her time. Although Herrera studied in Cuba, at the Lyceum (painting and sculpture) and at the University of Havana (architecture), her work never trucked with the tropical vernacular of the Havana School, which has enduringly represented modern Cuban art in the United States since the 1940s. As a woman, she faced additional obstacles. “I have to tell you the truth,” Herrera recalls hearing from the dealer Rose Fried. “You can paint round and round the men I have, but I’m not going to give you a show because you are a woman.”<sup>2</sup> That Herrera, clearly undeterred, still continues her daily practice of painting is testament to her belief in her work and its eventual recognition, even if she waited far longer than she might have ever imagined.

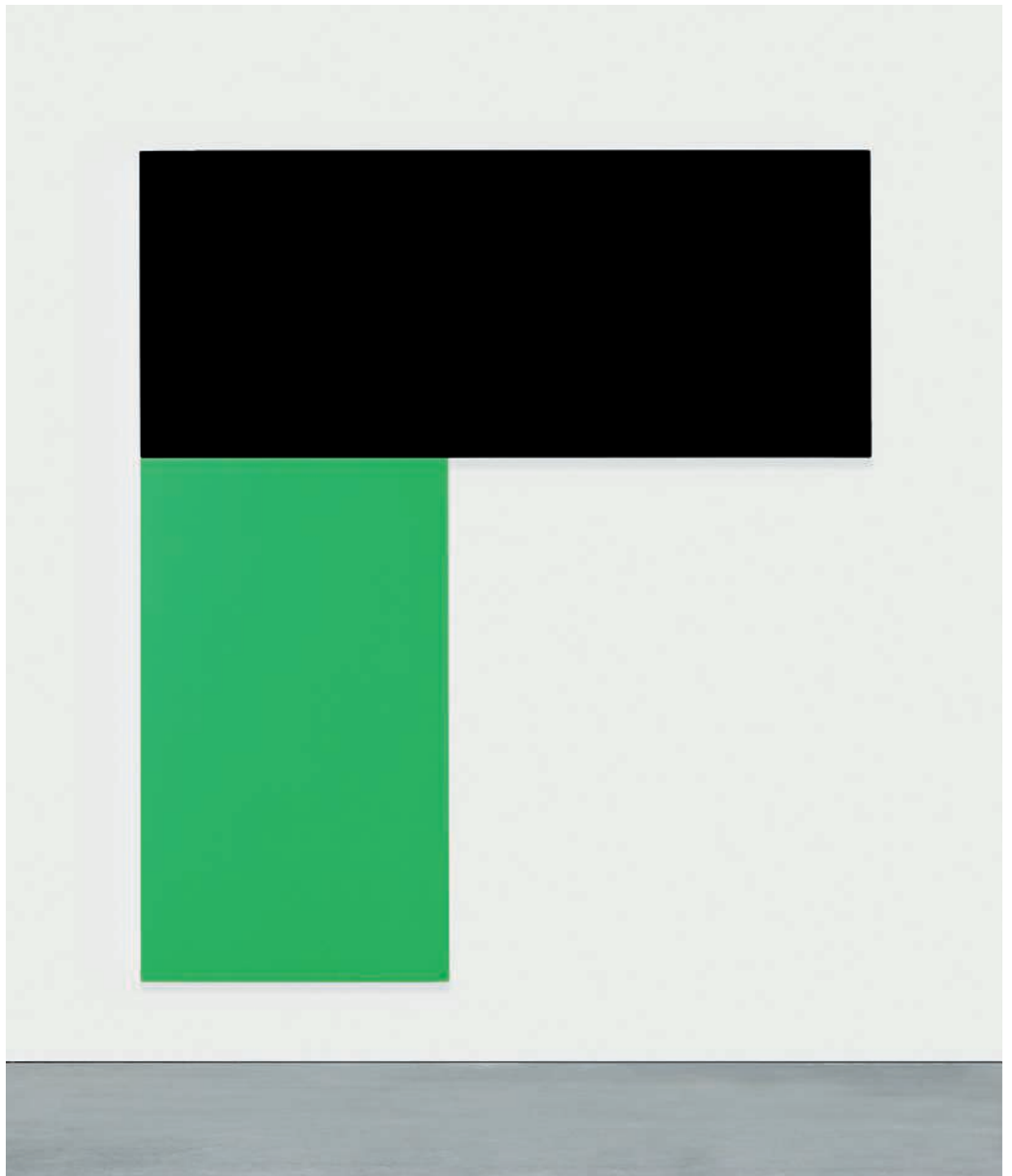
Herrera’s practice of geometric abstraction developed between New York, where she moved with her husband in 1938, and their sabbatical in Paris, between 1948 and 1953. In New York during the 1940s, she studied at the Art Students League and came into the acquaintance of artists including Barnett Newman and Leon Polk Smith. “We spoke about the nature of abstraction, its very essence,” Herrera recalls. “Barney felt strongly that abstraction needed a mythological or religious basis; I, on the other hand, wanted something clearer, less romantic and dark.”<sup>3</sup> That clarity soon emerged in her painting during her years in Paris, as she submitted work to the Salon des Réalités Nouvelles (1949-52), a cradle of postwar abstraction, and began to organize her canvases with new geometric rigor. “The initial point of departure in my work is a process of organization that follows the dictates of reason,” Herrera later explained. “The visual execution is contained within the latitude allowed by the order so established. It is a process that must choose, among innumerable possibilities, the one that balances reason and visual execution.”<sup>4</sup> Her first hard-edged, geometric paintings appeared during this formative period, and over the following decades she has repeatedly analyzed relations of color, shape, and scale, exploring problems of symmetry and composition. Minimalist *avant la lettre*, Herrera’s canvases present the viewer with formidable simplicity, declaring the possibilities—and no less, the wonders—of abstraction.

“Color is the essence of my painting,” Herrera has reflected, emphasizing its structural and compositional significance. “What starts to happen to it as you reduce its numbers and come down to two colors, then there is a subtlety, an intensity in the way two colors relate to each other. Yet I am not interested in optical effects as these are simplistic to my mind.”<sup>5</sup> In *Black and Green*, Herrera distributes the colors in dynamic juxtaposition, the block of green jutting down from the top of the canvas to meet the black field at a precise right angle. Like *Red and White* (1976) and the yellow-and-black *Tuesday* (1978), which feature similarly asymmetric, diagonal lines, *Black and Green* orients color in a subtle phenomenological drama, the colors suggestively expanding beyond the edges of the canvas. The painting’s acute, and less common horizontality, in distinction for example to the square dimensions of the green-and-black *Untitled* of the following year, stretches the field of vision laterally, projecting the flatness and sensory intensity of the two colors. “My paintings sometimes are very bold and filled with risk; other times they are subtle,” Herrera acknowledges. “I see my paintings at a crossroads, they have much in common with geometry, with minimalism, yet they are neither. To me they are good paintings that do not fit into easy categories.”<sup>6</sup>

Carmen Herrera, *Blanco y Verde*, 1959.  
Acrylic on canvas, 68½ x 60½ in.  
(170 x 153.6 cm), Whitney Museum of  
American Art © Carmen Herrera;  
courtesy Lisson Gallery, London.  
Photograph by Ron Amstutz



Abigail McEwen, PhD



Ellsworth Kelly, *Chantham IX: Black Green*, 1971.

Oil on canvas, 109 x 96 in.  
(276 x 243 cm), Museum  
of Modern Art © 2016  
Ellsworth Kelly

1. Carmen Herrera, quoted in Phoebe Hoban, "Works in Progress: One Hundred Years of Fortitude," *New York Times*, May 15, 2015.
2. Herrera, quoting Rose Fried, in Julie Baumgardner, "A Woman for the Ages," *Art + Auction* (June 2014): 78, 80.
3. Herrera, quoted in Alejandro Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," in *Carmen Herrera: The Black and White Paintings, 1951-1989*, ed. Carolina Ponce de León (New York: El Museo del Barrio, 1998), 18.
4. Herrera, quoted in *Carmen Herrera: A Retrospective, 1951-1984* (New York: The Alternative Museum, 1984), 4.
5. Herrera, quoted in Anreus, "Carmen Herrera in the Context of Modern Painting in Cuba," 18.
6. *Ibid.*, 20.



## 12. Johanna Calle Colombia b.1965

*Contables*, 2004

pencil and ink on paper, in 30 parts

each: 8½ x 11½ in. (20.6 x 29.2 cm)

Each signed, titled and dated "Johanna Calle -  
*Contables* - 2004" on the reverse.

### Estimate

\$70,000-100,000

### Provenance

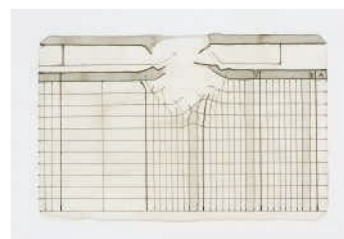
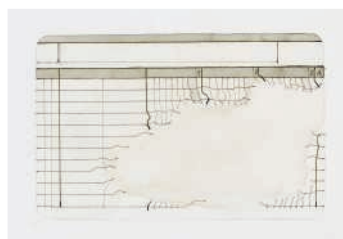
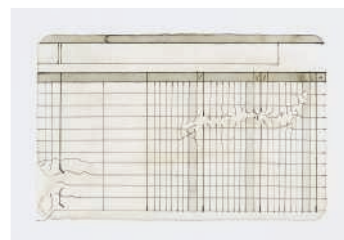
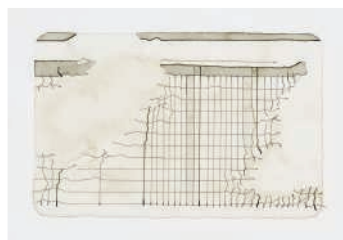
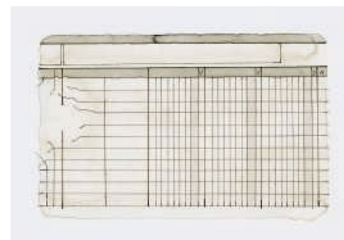
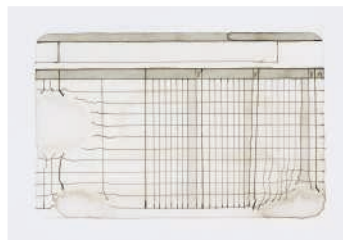
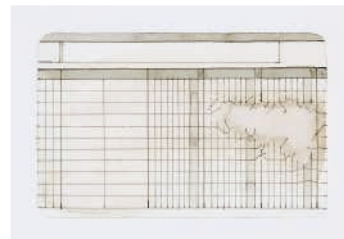
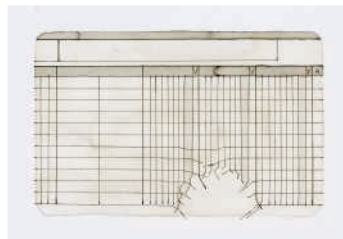
Galería Casas Riegner, Bogotá

Acquired from the above by the present owner

### Exhibited

Caracas, Faría & Fábregas Galería, *Contables*, 2007

The present lot is a prime example of Johanna Calle's masterful draughtsmanship. Born in 1965 in Bogotá, Calle studied at the Talleres Artístico, Universidad de los Andes and later received her MFA from Chelsea College of Art. Her early artistic practice was comprised primarily of oil paintings, but in 1994 she abandoned this medium completely and dedicated herself solely to drawing. Calle often uses industrial materials such as copper cable and iron metal lattice as a means of rendering her works, at once examining and challenging the concept of drawing. In this early and important work, *Contables* (2004), Calle has chosen the traditional media of ink on paper. The series is comprised of 30 unique drawings. Each drawing is a distortion of a chart. The artist interrupts the lines of the chart and ruptures the geometric form. While these precise renderings appear delicate and fragile, they evoke themes of instability and destruction, referencing the reality of everyday life in Colombia.





**13. Olga de Amaral** Colombia b. 1932

*Fragmento 15*, 2014

gesso, acrylic and gold leaf on linen

24 $\frac{5}{8}$  x 17 $\frac{1}{4}$  in. (62.5 x 43.8 cm)

Signed "2014 Olga de Amaral" lower right. Further signed, titled and dated "Fragmento 15 - Olga de Amaral - 2014" on the reverse.

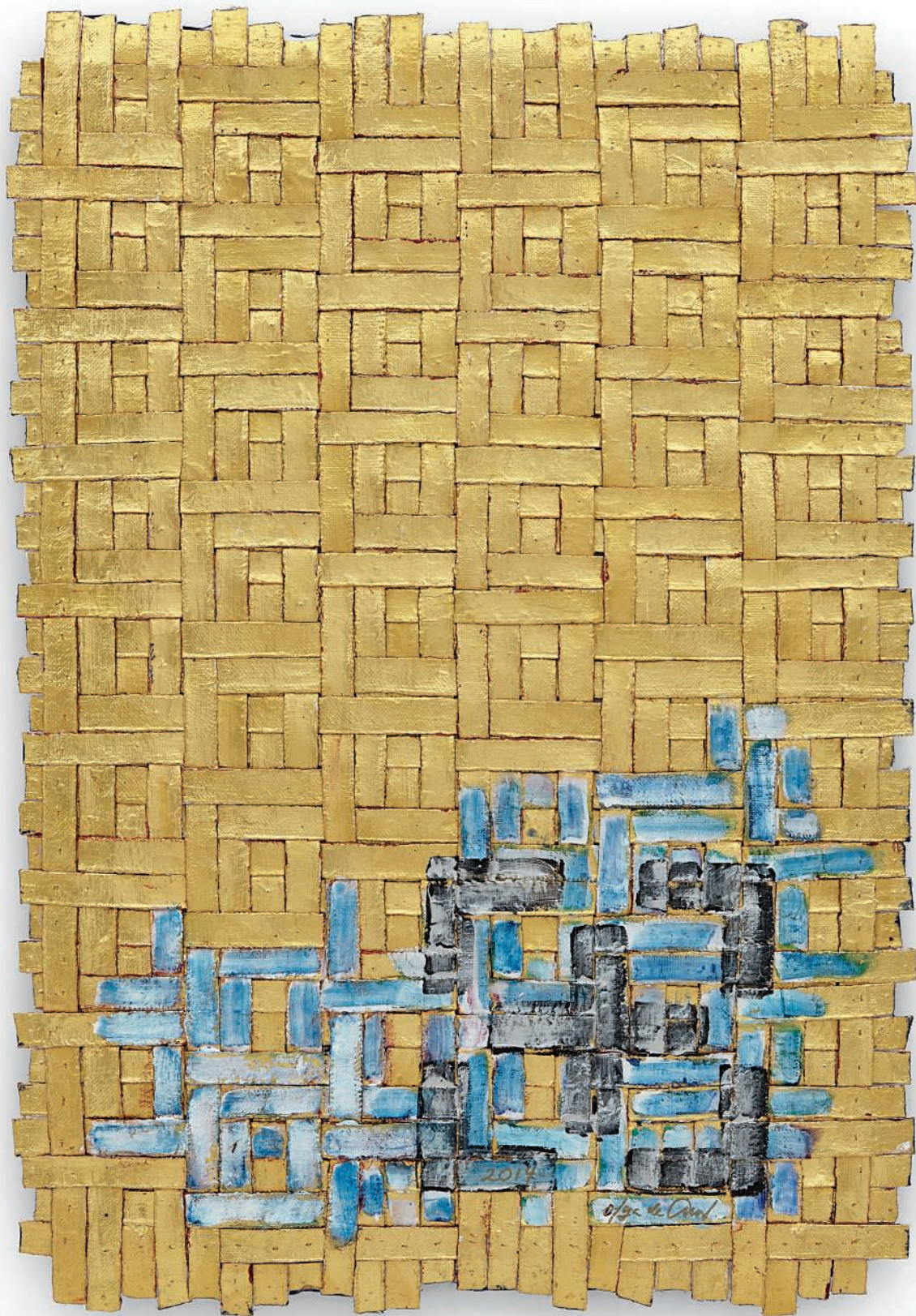
**Estimate**

\$25,000-35,000

**Provenance**

Gift of the artist to the present owner





#### 14. **Gerd Leufert** Lithuania / Venezuela 1914-1998

*Untitled*, circa 1964-1965  
oil on canvas  
34 x 42 in. (86.4 x 106.7 cm)

**Estimate**

\$50,000-70,000

**Provenance**

Acquired directly from the artist by the present owner

Gerd Leufert was born in Memel, a Lithuanian town occupied by Germany during WWI. He studied graphic design in Munich and became a member of the renowned and innovative Werkbund, an association of design and craftsmanship that initiated collaborations between artists, architects, craftsmen and manufacturers. After fighting in WWII, Leufert worked for numerous reputable publishing houses in Germany, and in 1951 he immigrated to Venezuela where he not only triumphed as a graphic designer, but also made important contributions in design and museology. In 1952, he began a close relationship with another European émigré, Gertrude Goldschmidt, better known in the art world as Gego. Leufert went on to work at the Museo de Bellas Artes de Caracas for over a decade and during his tenure he rebranded the museum's visual identity, curating many innovative exhibitions and designing over two hundred award-winning exhibition catalogues.

His contributions as an artist were equally significant and influential in his adopted homeland, Venezuela. Influenced by international movements of abstraction, constructivism and informalism, Leufert produced a substantial body of work consisting of monotypes, loose organic drawings and painting, all of which were a departure from his graphic art. The present lot is a captivating painting, imbued with intrinsic linear patterns. On the one hand, the patterns are reminiscent of the artist's background in graphic design. On the other hand, they allude to the pure abstractions of his Venezuelan contemporaries, Jesús Rafael Soto, Alejandro Otero and Carlos Cruz-Diez, in the sense that the juxtaposition of these complex patterns captures light and the explosion of color on canvas. Leufert's works have been exhibited extensively in Caracas, the United States and Europe and his historical significance is bolstered by his inclusion in the permanent collection of numerous prestigious institutions, such as the Museum of Modern Art, New York; Museum of Fine Arts, Houston; and the Museo de Bellas Artes de Caracas, amongst others.







**15. Elsa Gramcko** Venezuela 1925-1994

*Abstracto No. 9*, 1958

oil on canvas

56¼ x 25⅝ in. (142.9 x 65.1 cm)

Signed, titled and dated "Elsa Gramcko - 1958 - No. 9"  
on the reverse.

**Estimate**

\$100,000-150,000

**Provenance**

Acquired directly from the artist

Private Collection, Venezuela

Private Collection, Montevideo

Sotheby's, New York, *Latin American Art*, November 19,  
2009, lot 163A

Acquired from the above sale by the present owner

Elsa Gramcko is considered one of the premier female Modernist artists from Latin America. Born in 1925 in Caracas, Gramcko attended the Escuela de Artes Plásticas de Venezuela where she studied under Alejandro Otero. The present lot is a prime example of the artist's interest in Tachism, a European abstraction movement that did not believe in hardedge geometric representation, but rather championed an intuitive form of expression. In the present lot, Gramcko presents the viewer with a powerful red background covered in slender black geometric shapes. The artist includes green, orange, and white forms to contrast the darker compositional elements. Although Gramcko has created a calculated composition, the geometric forms are neither crisp nor harsh, creating fluidity and movement, illustrating her interest in expressive and emotive painting.



**16. Jesús Rafael Soto** Venezuela 1923-2005

*Cuadrados y escritura blanca*, 1979

acrylic on wood, painted metal, metal rod construction  
and nylon string

16½ x 56⅞ x 3 in. (41.9 x 144.5 x 7.6 cm)

Signed, titled and dated "Cuadrados y Escritura Blanca  
- Soto - 1979" on the reverse.

**Estimate**

\$300,000-500,000

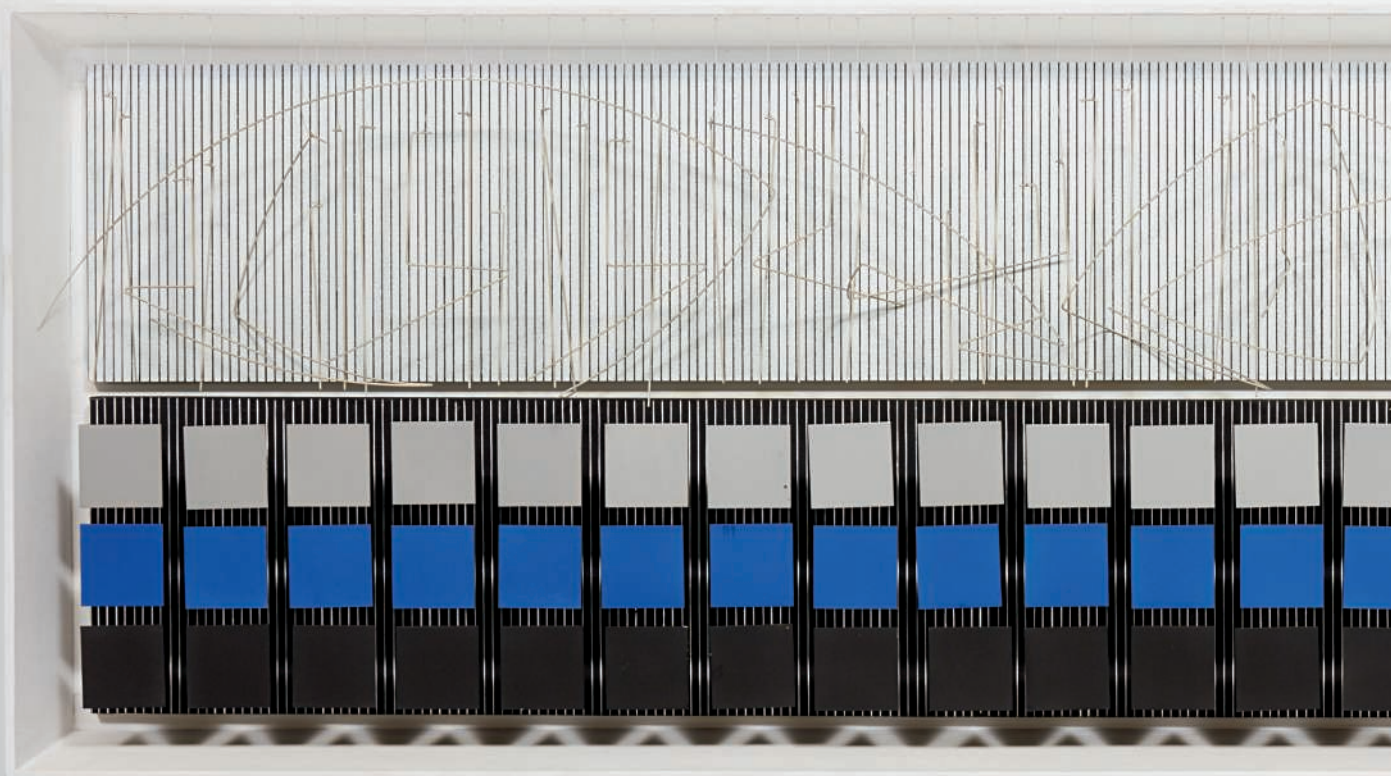
**Provenance**

Galería Freites, Venezuela

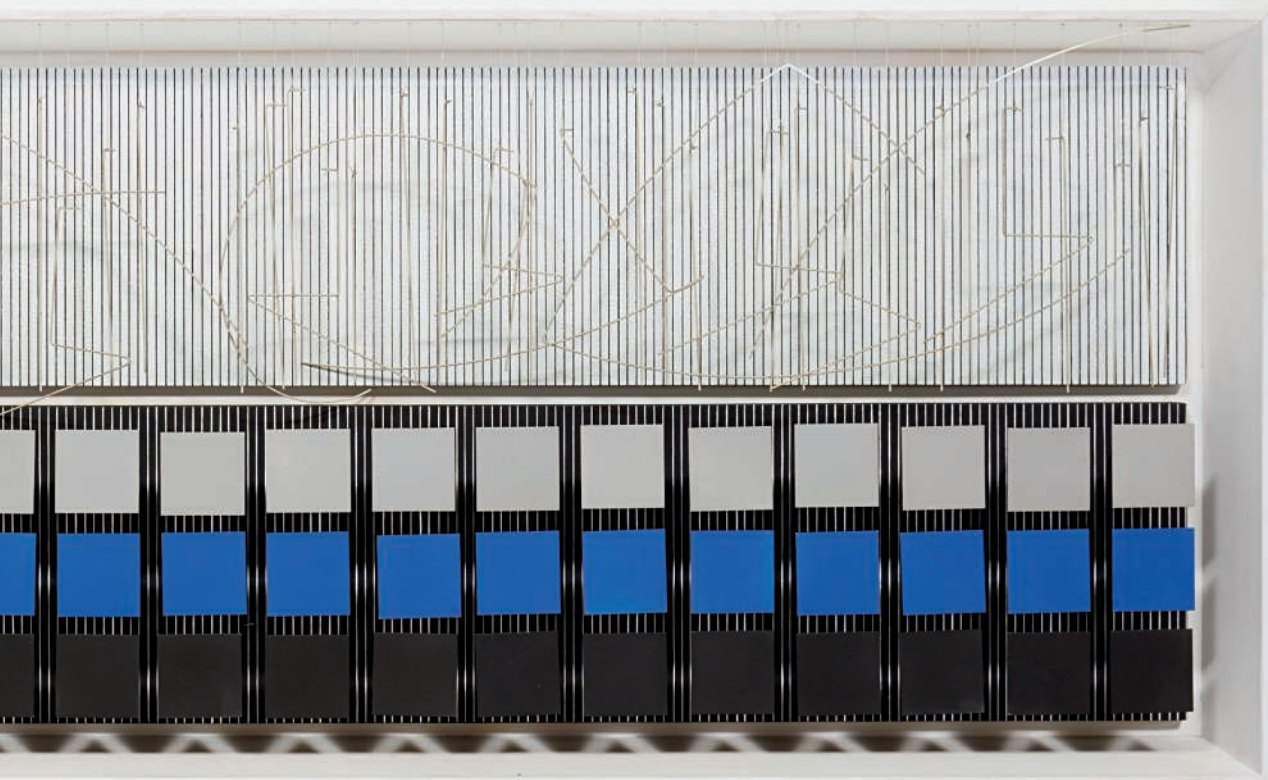
Acquired from the above by the present owner, 1980



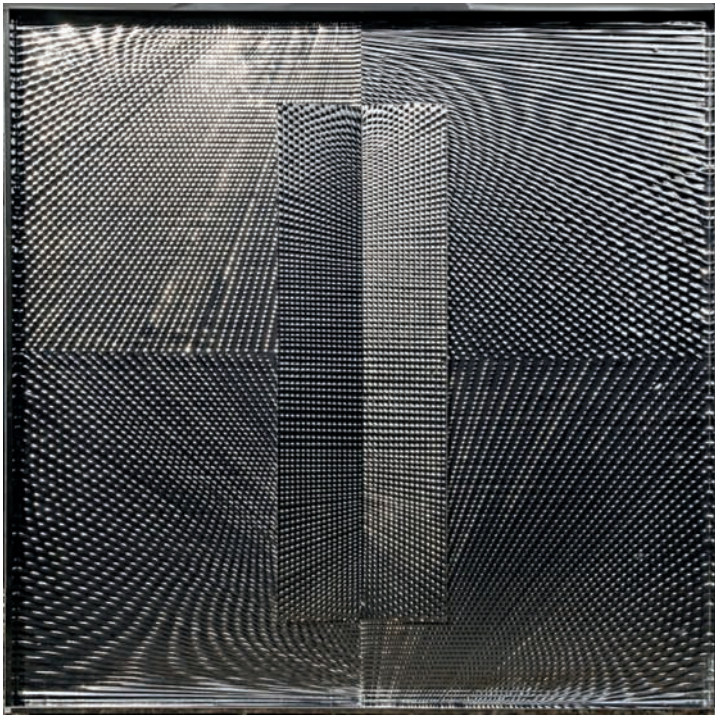












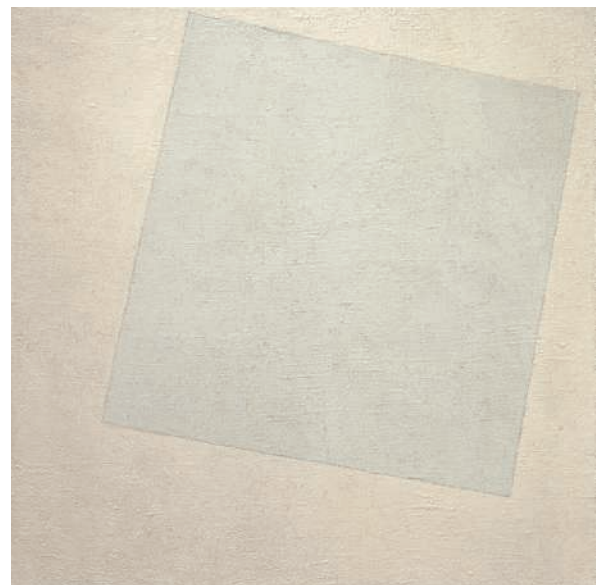
**Heinz Mack, *Silver Relief*, 1965.**  
Mixed media 81 x 80 x 5 in.  
(206 x 203 x 12.5 cm) © 2016  
Artists Rights Society (ARS),  
New York/VG Bild-Kunst, Bonn

In *Cuadrados y escritura blanca* (1979), the Venezuelan artist Jesús Rafael Soto, masterfully produces pure abstraction, vibrations, progressions and geometric rigor, all of which are tenets of his style and proofs of why he has remained a central figure of op and kinetic art.

Soto was raised in the small regional capital of Ciudad Bolívar, where he had very limited exposure to art and an unconventional training in the field. Soto began working at the age of sixteen at a local movie theater making signs. He would paint these signs using powdered pigments that included cobalt blue, black, white, olive green and brick red. These colors would later characterize his works becoming, as he said, “engraved on my retina... they are also the ones that work the best in my creations” (A. Jiménez, *Conversaciones con Jesús Soto*, Fundación Cisneros, Caracas, 205, p. 142). These movie theater signs were the impetus that led him to begin producing his own work. After his friends recognized his talent they helped him obtain a scholarship at the School of Visual and Applied Arts in Caracas. During this time, Soto met the group of Venezuelan artists and intellectuals, *Los Disidentes*, among whom Alejandro Otero and Carlos Cruz-Diez became his mentors. Very early on in his studies Soto proved to have an incredibly acute understanding of modernist concepts such as light, time, movement and space, which he incorporated into his unique brand of kinetic and op art.

For most artists the movement toward abstraction was through a gradual and thorough pictorial process. However, for Soto—who was influenced by Kazimir Malevich and Piet Mondrian’s work—abstraction was

**Kazimir Malevich, *White Square on White*, 1918.**  
Oil on canvas, 31 x 31 in.  
(78.7 x 78.7 cm), Museum of  
Modern Art © 2016 Museum  
of Modern Art



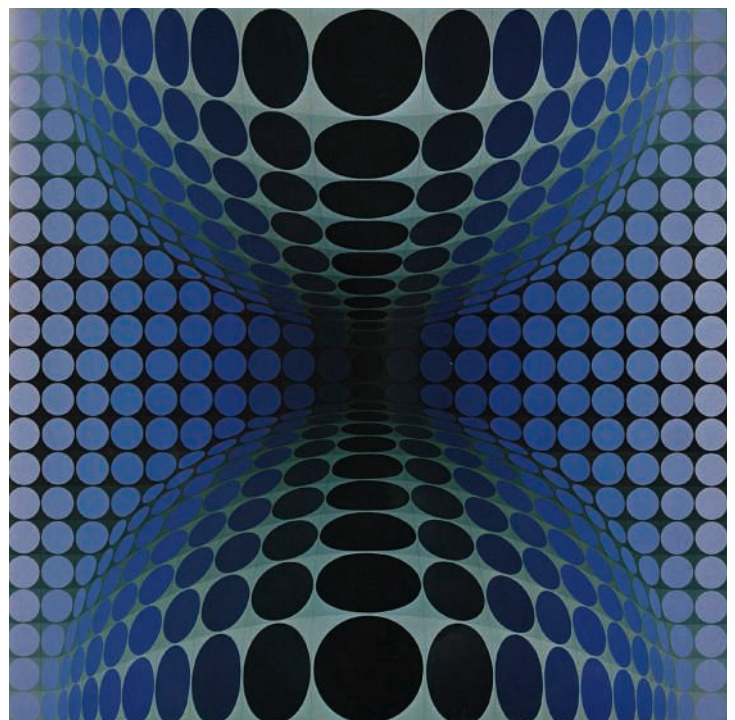
a concept and position he immediately adopted as a starting point of his own practice. Malevich's painting *White on White* (1918), became a constant inspiration after Soto initially learned about it only through a verbal description by a friend who had seen it in New York. He immediately understood the vital importance of it: "the purest and most perfect form for capturing light in a canvas." (A. Jiménez, *Conversaciones con Jesús Soto*, Fundación Cisneros, Caracas, 2005, p. 151). Through these two artists Soto learned how they arrived at abstraction through Cubism. Yet Soto not only wanted to appreciate abstraction, which he considered the most important movement of the twentieth century, he wanted to move it forward.

As a result, Soto abandoned pictorial representation and instead took his work into a different dimension. He began organizing the pictorial surface differently through repetition and progression. He also explored vibration through repetition to break away from composition and balance—essential codes in figurative art. He rid his works of composition so that they became fragments of the universe, and with them attempted to capture a precise moment in time. The vibrations in these repetitions represent light; light as the essence of everything rather than theme, object or form. Soto was also obsessed with squares, which he considered the most important geometric form because they lacked a specific dimension and were a purely intellectual creation of man. Hence, squares are a constant in his body of work, and by superimposing white and black squares he made movement visible in them. He also incorporated new materials such as Plexiglas and metal.

By the mid-1950's, Soto had produced only a few pieces, which were of a very high quality and sophistication, forming a coherent body of work that posed and solved problems with methodical precision. He also started using what he called weaving lines, a repetition of parallel lines placed very close together, superimposed with cubes - which produced a spatial ambiguity that would characterize his later works, such as the the present lot.

From 1958-1967, Soto conceived works that belong to one of the most important periods of his oeuvre, which he labeled "baroque." It is in this period that he began to incorporate the writings, *las escrituras*, as depicted in *Cuadrados y escritura blanca* (1979). The intention of these works was to draw in space and to free himself from being bound to the rigidity of parallel lines, while still maintaining a kind of geometric rigor. This also enabled him to incorporate curves into his works, similar to the ones he used in his early abstract landscapes. Another facet of his oeuvre is the use of found objects like wire and wood in order to, as Soto said, "integrate them into the work and bring them to a state of disintegrations through pure vibration" (A. Jiménez, *Conversaciones con Jesús Soto*, Fundación Cisneros, Caracas, 2005, p. 151).

In conclusion, the present lot is a sublime work that incorporates many of the most important aspects of Soto's characteristic form of pure abstraction and kineticism, making it a unique hybrid, rarely seen in the artist's oeuvre. From the weaving lines to the superimposed squares to the pure vibrations, this lot perfectly evinces Soto's intricate, lucid and complex body of work within the history of modernism.



**Victor Vasarely, *OND - III*, 1968.**  
Acrylic on canvas, 63 x 63 in.  
(160 x 160 cm) © Artists Rights  
Society (ARS), New York/  
ADAGP, Paris 2016

**17. Mathias Goeritz** Germany / Mexico 1915-1990

*Mensaje*, 1963

perforated gold metal on painted wood

19½ x 19½ in. (50 x 50 cm)

This work is accompanied by a certificate of authenticity signed by Lily Kassner and dated October 21, 2015.

**Estimate**

\$120,000-180,000

**Provenance**

Acquired directly from the artist by the present owner

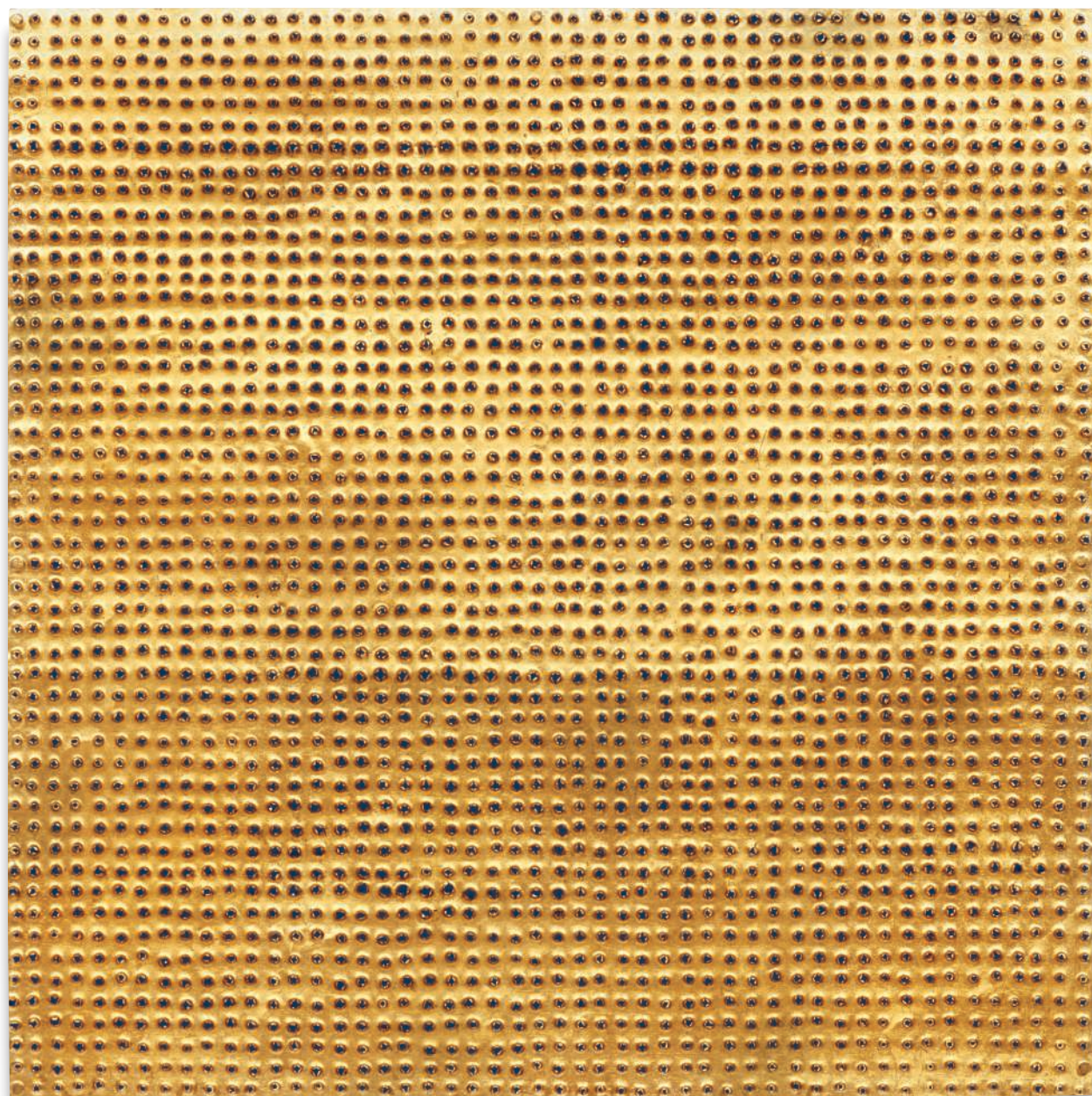
Mathias Goeritz purposefully applied the title *Mensaje* to this series of works as he conceived them strategically as conversation or debate starters about the present and future of contemporary artistic production. These exquisite pieces, each unique, were also informed by the avant-garde European abstraction, which Goeritz, born in Danzig, Germany in 1915, brought to Mexico after his extensive travels to New York, Paris and Dusseldorf. In this sense, the *Mensajes* Goeritz produced were a calculated intervention embodying this new shift in art.

During this time things began to change in Mexico, as a myriad of artists, like himself, fled Europe to find refuge as a consequence of the successive humanitarian crises caused by the Spanish Civil War, WWII and the Holocaust. Thus, when Goeritz arrived in Mexico in 1949, change was already afoot thanks to other émigré artists, such as Wolfgang Paalen, Luis Buñuel, Remedios Varo and Leonora Carrington, amongst others.

Goeritz's first *Mensajes*, created in 1959, marked a paradigm shift within his own oeuvre as it was during this time that he stopped painting and drawing. He had an almost desperate eagerness to create three-dimensional works, producing them with any material that fell into his hands, including stone, wood, varied metals, cork and scrap. He first began using slabs

of wood covered with gold leaf or metal and would puncture holes and nails obsessively into them, creating brutal textures. After exploring this form, he started producing *Mensajes*, much like the present lot where the perforations were now arranged in a symmetrical order and with methodical precision. These perforations undoubtedly reflected his state of mourning and deep desolation due to the death of his ex-wife, Marianne Gast. In truth, Goeritz did not consider these works of art per se; rather, he believed these works were replacing aesthetics with ethics, a concept that was of the utmost importance to the artist. The manifestation of intensity in works such as the present lot also reflected the mental phase of not only desolation but a "spiritual imperative," as aptly described by Lily Kassner (L. Kassner, *Mathias Goeritz*, Editorial a Toda Máquina S.R.L., Mexico, 2014, p. 139). Hence, when contemplating this mesmerizing work, we are once again reminded of the physical and conceptual intricacy of Goeritz's oeuvre. At a personal level the aesthetics of the present lot convey powerful emotions and spirituality that, interestingly, also helped him consolidate a particular brand of modernist abstraction within Mexico. Additionally, and more importantly, his works not only helped place Mexican art at the forefront of Modernism, but would influence future generations of conceptual artists.





**18. Julio le Parc** Argentina b. 1928

*Serie 31D No. 33, 1973*

acrylic on canvas

39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in. (100 x 100 cm)

Signed, titled and dated "Serie 31D No. 33 - Le Parc - 1973" on the reverse.

**Estimate**

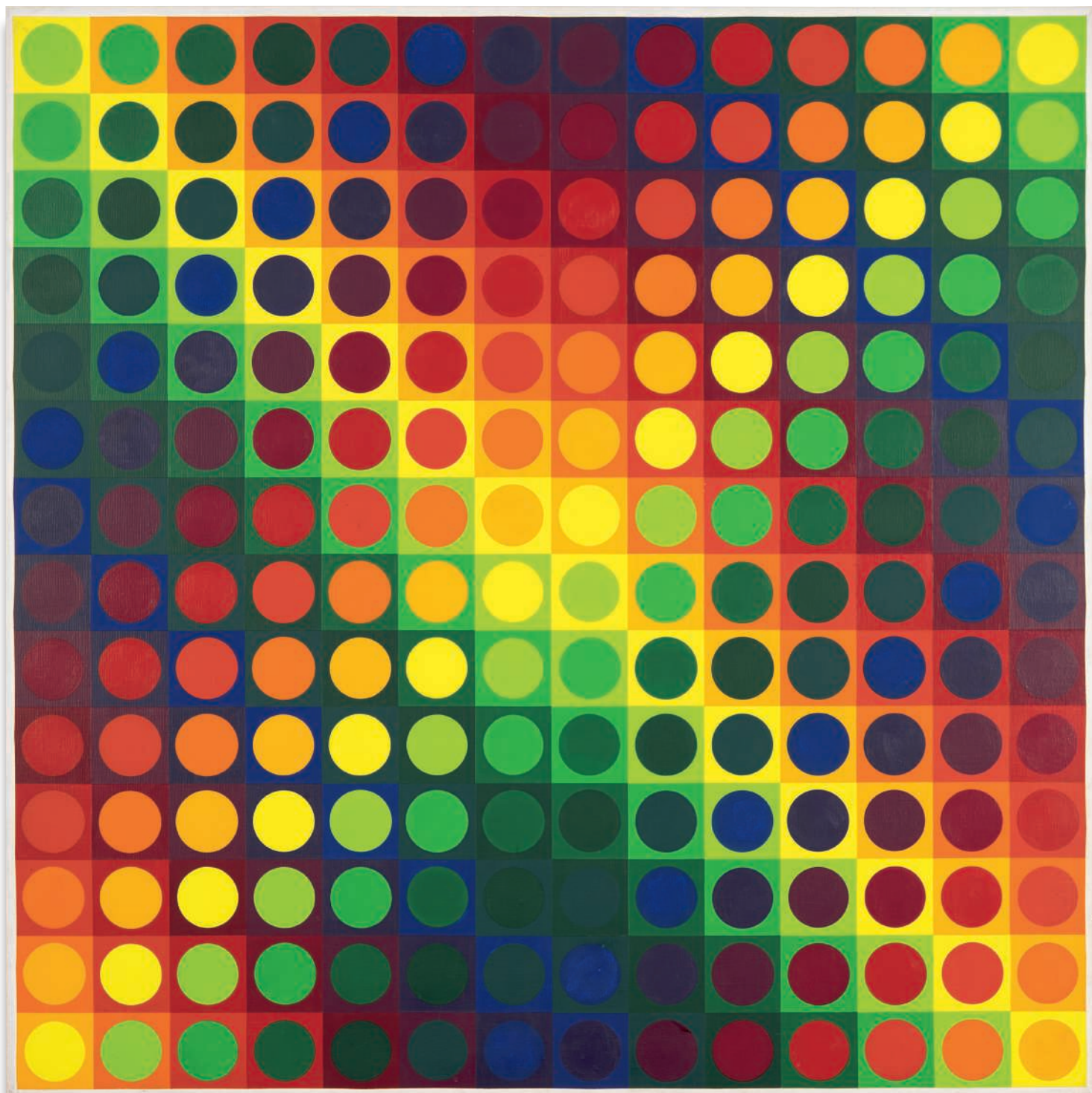
\$50,000-70,000

**Provenance**

Lorenzutti Artes y Antigüedades, Buenos Aires

Acquired from the above by the present owner







**19. Hélio Oiticica** Brazil 1937-1980

*Metaesquema*, 1958

gouache on cardboard

15<sup>3</sup>/<sub>8</sub> x 16<sup>7</sup>/<sub>8</sub> in. (39.1 x 42.9 cm)

This work is accompanied by a certificate of authenticity signed by César Oiticica and dated March 30, 2016.

**Estimate**

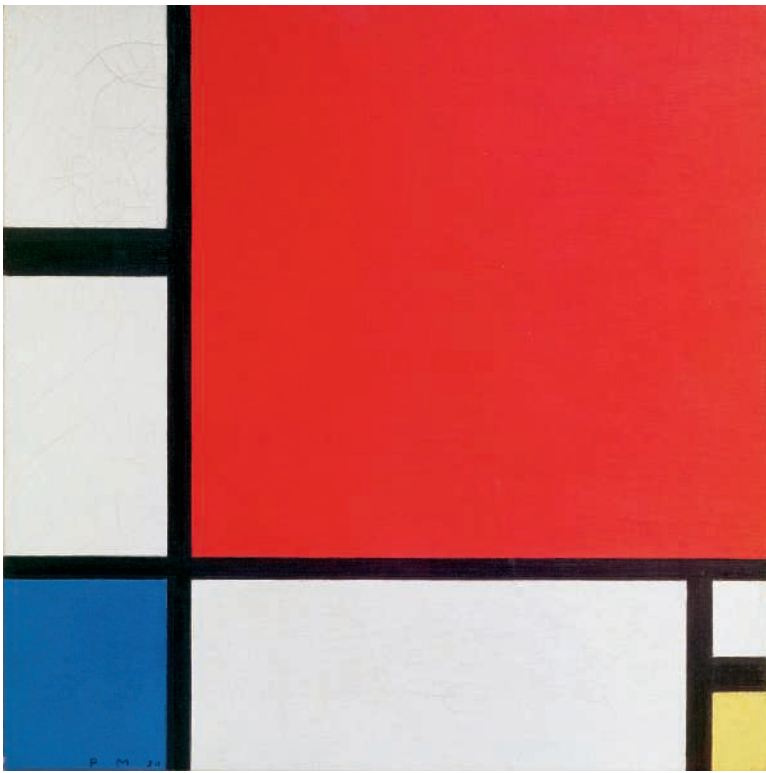
\$250,000-350,000

**Provenance**

Collection of Moyses and Vilma Lupion, Paraná, Brazil

Acquired from the above by the present owner





**Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930.**

Oil on canvas, 18½ x 18½ in. (46 x 46 cm), Collection of Mr. and Mrs. Armand P. Bartos, New York 2016  
© Mondrian/Holtzman Trust

Brazilian born artist, Helio Oiticica, is arguably one of the most innovative creators of the second half of the 20th century. Oiticica, whose untimely death in 1980 tragically cut short his remarkable artistic production, will finally be having a major retrospective at the Carnegie Museum of Art in Pittsburgh later this year that will then travel to Whitney Museum of American Art and The Art Institute of Chicago. The artist produced a body of work that evinces a myriad of conceptual approaches, styles and techniques of limitless originality and experimentation. The present lot, *Metaesquema* (1958), belongs to an early and pivotal series of gouaches that the artist created between 1957 and 1958. This phenomenal series not only allows the viewer an insight into the artist's uniquely creative oeuvre, it also exemplifies his extraordinary contribution to the world of contemporary art.

Oiticica's background was an unconventional one at many levels, starting with his apprenticeship in 1954 to the Rio de Janeiro based Concrete artist, Ivan Serpa, who fervently advocated abstract art and with whom Oiticica developed a very close friendship. Serpa's unorthodox pedagogical approach focused on his students achieving a "language of their own, genuine in comparison to others and to the past; one that might become a language of the future" as aptly stated by Serpa himself (M.C. Ramirez, *Hélio Oiticica – The Body of Colour*, The Museum of Fine Arts Houston, 2007, p. 35). This included encouraging his students not only to study of the nature of color in depth,

but also to experiment with textures and techniques in order to create their own visual language. Oiticica himself was never interested in a traditional career in art; rather, he had quite a radical position whereby he rarely worked with dealers or sold his work, as he believed that the "function of art should be in an increasingly reified world." (M.C. Ramirez, *Hélio Oiticica – The Body of Colour*, p. 35). It's essential to understand that in the years that followed his indoctrination within Brazil's art scene, Oiticica was working as a visual artist within a radically challenging political situation in Brazil, living under the authoritarian and violent military regime of 1964-1985. Instead of making political oppression the explicit subject of his art, Oiticica conceived ways of making art that implicitly conveyed his opinions by incorporating the direct participation of audiences, thus injecting the element of subjectivity into his art.

Despite this unconventional approach to art, one must not forget that Oiticica was a consummate master of material. The craftsmanship of his works is meticulous and rigorously planned, and his execution of materials and techniques is extremely sophisticated. Furthermore, one of the fundamental aspects of his body of work was his lifelong preoccupation with the function of color. He believed that color has its own independent spatial and temporal dimensions, such that color could be "liberated into space," metamorphosing into its own body, thus going beyond pictorial representation. This

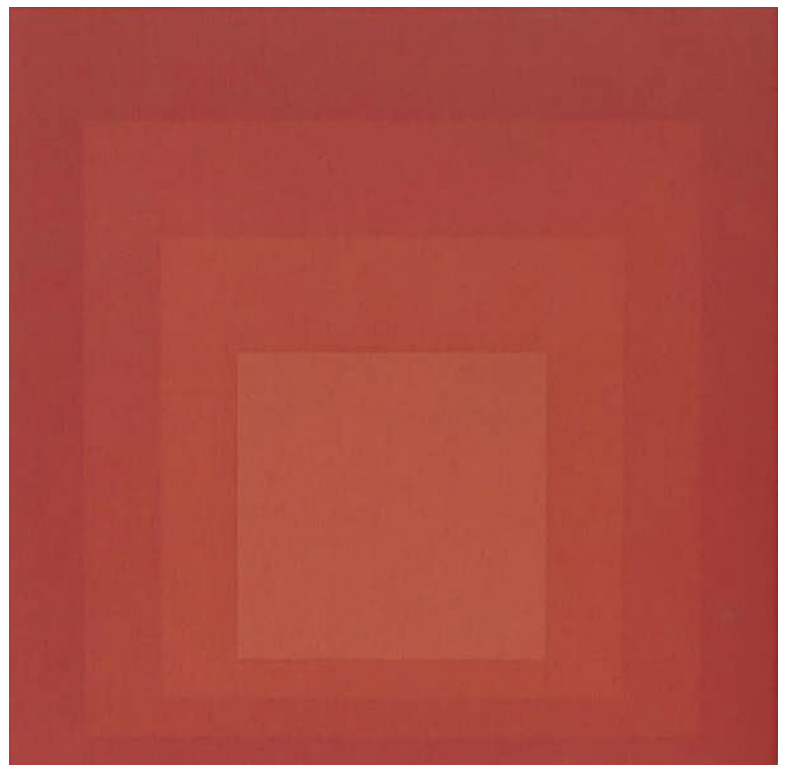




Kazimir Malevich,  
*Supremus No. 50*, 1915.  
Stedelijk Museum,  
Amsterdam © 2016  
Stedelijk Museum,  
Amsterdam, Netherlands

novel theoretical approach and chromatic experience informed the creation of the present lot and the larger series of *Metaesquemas*. He reduced the colors to a few tones, breaking them up into irregular shaped, isolated modules within a grid, thus inserting the element of unpredictability. In doing this, he was ultimately deconstructing space through color, which allowed him to propose a completely new method of investigating color and space that was entirely unique to him as an artist, as well as investigating the issues posed by Concrete art.

In the present lot, Oiticica obsessively partitioned the raw cardboard through horizontal rectangles of brilliant red, thereby dissecting space. In doing so, he also created an intense texture that defies the picture plane because he transformed the spaces between the vibrating rectangles into the last space of representation. For this reason, Oiticica also considered these *Metaesquemas*, as he himself pointed out, “something that lies in-between that is neither painting nor drawing. It is rather an evolution of painting.” (M.C. Ramírez, *Hélio Oiticica - The Body of Colour*, p. 40). The artist arrived at this notion of dissecting space through color by inventing a myriad of *Metaesquemas* and meticulously organized them into multiple symmetric and asymmetric combinations. These works, which were influenced by Piet Mondrian and Kasimir Malevich and which the artist would later go on to reject as he continued to radicalize his exploration of color, still mesmerize viewers with their structured forms yet intrinsic instability, creating a jostling kinetic movement within their seemingly simple geometric compositions.



Josef Albers, *I-S a*, 1968.  
Screenprint, edition of 75,  
German Etching, 13¾ x 13¾ in.  
(34.9 x 34.9 cm) © 2016 The  
Josef and Anni Albers  
Foundation/Artists Rights  
Society (ARS), New York

**20. José Leonilson** Brazil 1957-1993

*Rios do Mundo*, 1990  
acrylic on cowhide  
41 x 47 in. (104.1 x 119.4 cm)

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

**Provenance**  
Galeria Superficie, São Paulo  
Acquired from the above by the present owner

The work of Brazilian artist José Leonilson is at once intimate and universal in its examination of homosexuality and personal identity. Born in 1957 in Fortaleza, Leonilson moved with his family to São Paulo in 1961 and began taking art classes at the Fundação Armando Álvares Penteado (FAAP). During his time at the FAAP, Leonilson studied under prominent Brazilian artists, including Nelson Leirner and Regina Silveira. In the early 1980's, Leonilson traveled to Europe, living in Madrid and later Milan. In Milan he was exposed to the ideas and practices of the Transavantgarde artists who believed in re-introducing traditional mediums of drawing, painting and sculpture as a response to the onset of conceptual art.

While many of Leonilson's early works are comprised of drawings and paintings influenced by the Transavantgarde movement, the present lot marks an important turning point in the artist's oeuvre, as it was one of his last in the traditional medium of painting. In 1989, Leonilson began

to experiment with embroidery, influenced by untrained Brazilian artist Artur Bispo do Rosario and Shaker crafts he had seen on a trip to the United States. After Leonilson's diagnosis with HIV in 1991, and his progressive deterioration, the artist completely abandoned painting and drawing and solely created sewn works. In *Rios do Mundo* (1990), Leonilson has created a dynamic composition through the use of color contrast. The central yellow river pops against the black background, complimented by the artist's use of red, pink and white. The organic forms and loose brushstrokes indicate the artist's interest in developing a personal, subjective expression. The use of cowhide, instead of traditional canvas not only creates an intentionally round composition but also adds a unique material texture to the work. Like much of Leonilson's work, *Rios do Mundo* (1990), is an intimate piece that reveals the artist's struggle to continue to develop a unique means of personal expression despite his worsening condition that limited his ability to do so.







**21. Tunga** Brazil b. 1952

*Untitled*, 1984

lead cable and satin ribbon

length: 31½ in. (80 cm)

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

**Estimate**

\$60,000-80,000

**Provenance**

Acquired directly from the artist by the present owner

**22. Jac Leirner** Brazil b. 1961

*Corpus delicti*, 1993

found airplane pillows

100½ x 15 x 4 in. (255.3 x 38.1 x 10.2 cm)

This work is accompanied by a certificate of authenticity signed by the artist and dated April 26, 2014.

**Estimate**

\$40,000-60,000

**Provenance**

Galeria Camargo Vilaça, São Paulo

Acquired from the above by the present owner

**Exhibited**

Santiago de Compostela, Centro Gallego de Arte Contemporánea, *Exposición 93*, November 22 - March 23, 2014



**23. Lygia Pape** Brazil 1927-2004

*Tecelar*, 1958

woodcut print on Japanese rice paper  
25 $\frac{3}{8}$  x 17 in. (64.5 x 43.2 cm)

**Estimate**

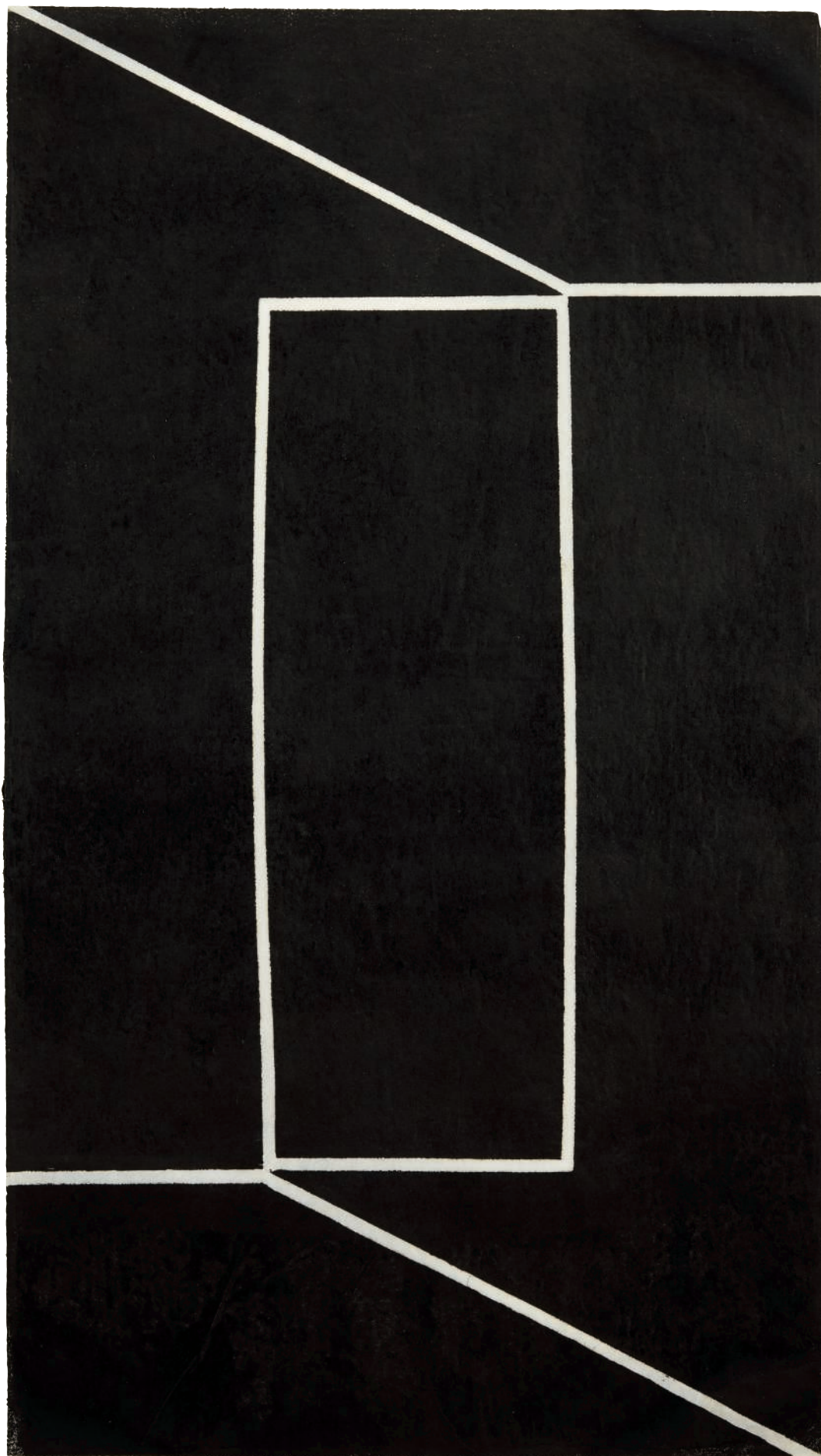
\$80,000-120,000

**Provenance**

Estate of the artist

Acquired from the above by the present owner





**24. Cildo Meireles** Brazil b. 1948

*Metros*, 1977/1992

wooden rulers

21¼ x 14⅞ in. (54 x 37.8 cm); dimensions variable

Signed, titled and dated "Metros - 1977 1992 - Cildo Meireles" on the reverse.

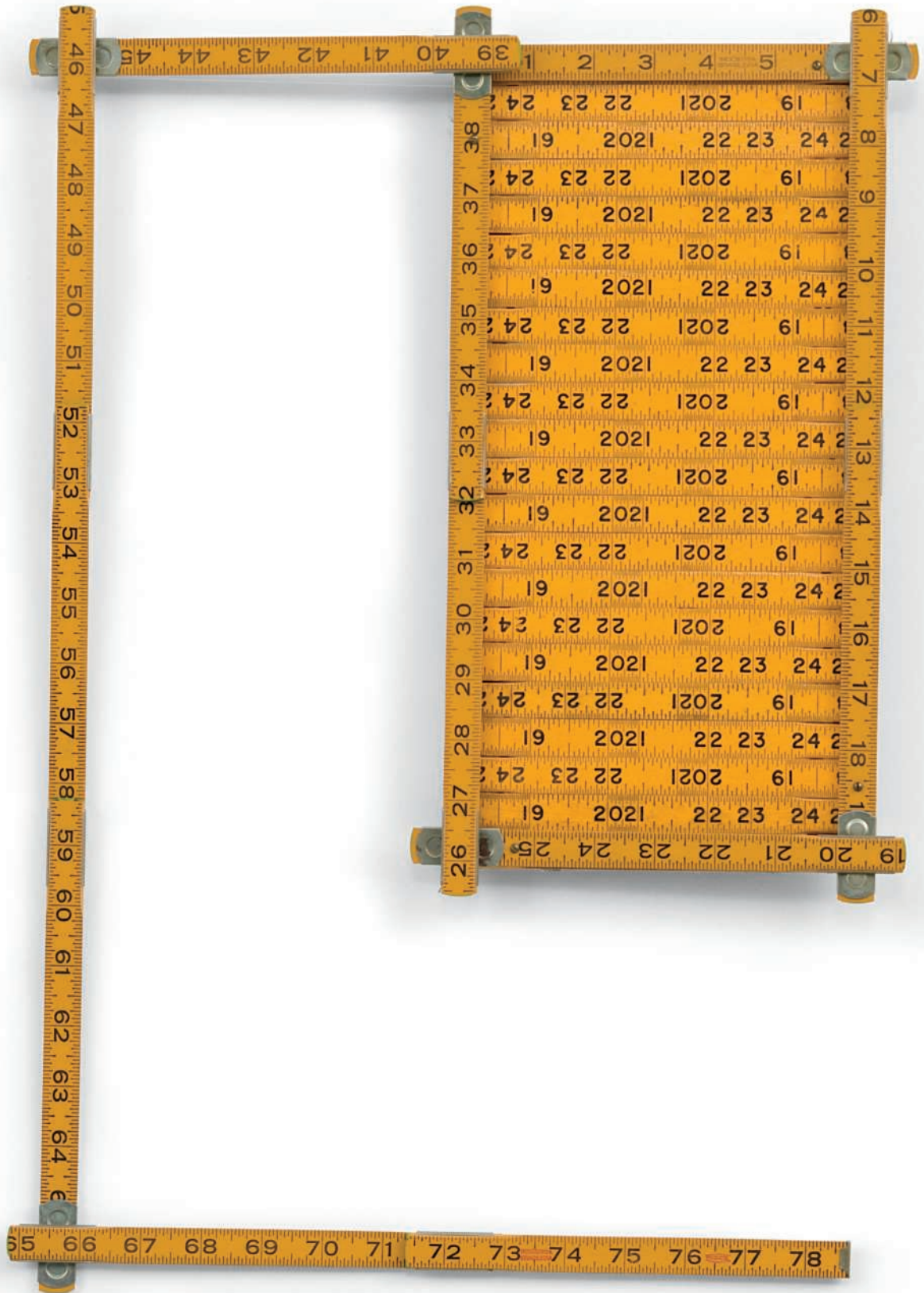
**Estimate**

\$80,000-120,000

**Provenance**

Collection of Luzinete Menezes, Rio de Janeiro

Acquired from the above by the present owner

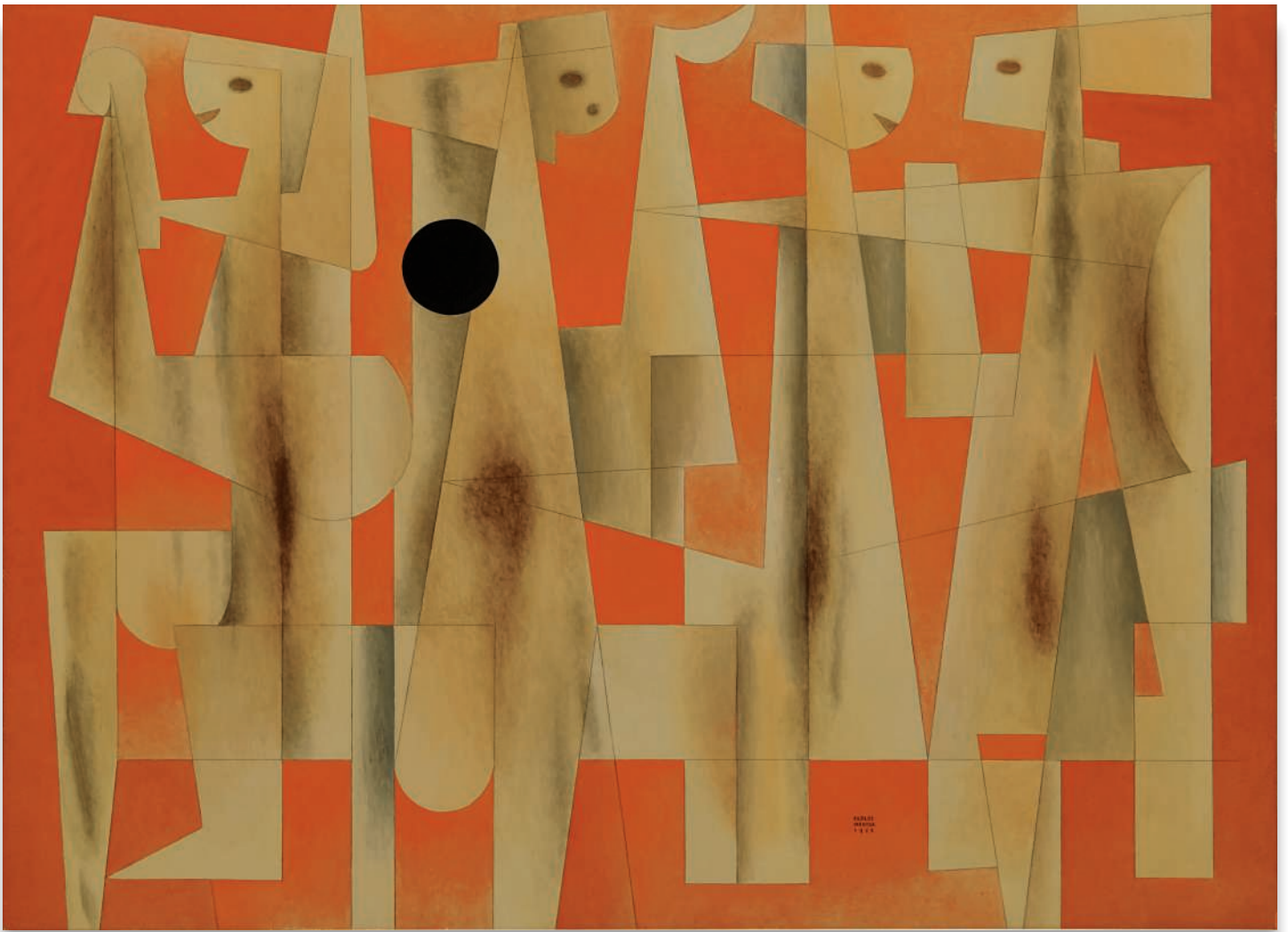






The present lot by Mathias Goeritz is a rare and unique *Mensaje* from the 1980s. It is a prime example of the artist's experimentation with gold leaf, metal and *clouage*. However, it is also important to contextualize the time period within Goeritz's oeuvre, in order to best understand the work. During this time, Goeritz was working on architectural projects, such as the newly finished *Labyrinth of Jerusalem* (1974-1980), a community center in Eastern Talpiot near the Jordanian border that attracted settlers from various parts of the world. He also continued to work on large scale urban sculpture, such as *The Crown* (1981), reminiscent of his famous *Torres de S  tellite* (1958) in Mexico City, which epitomized his "emotional architecture." Goeritz's urban sculptures ultimately allowed him to institutionalize a new paradigm of public art in Mexico. This new style would eventually replace the mural

movement of Mexico that had been in practice since the second half of the 20th century. This *Mensaje* in some ways exemplifies the contributions he made towards modernism, as it epitomizes the different styles of *Mensajes* he produced and the importance of this series within his body of work. In this uncommon and gleaming work, one can see the use of the flat gold plated metal sheet, with symmetrical punctured holes created by nails, a technique known as *clouage*, outlining an abstract composition of symmetrical metal sculpted lines. These sculpted lines not only create a three-dimensional surface, but also add depth, thus lending the work an architectural feel that goes beyond the sculptural scope. Therefore exemplifying Goeritz's unique and visionary contributions to architecture, sculpture and abstraction.



**25. Mathias Goeritz** Germany / Mexico 1915-1990

*Mensaje*, circa 1980  
aluminum and brass on wood  
47¼ x 47¼ in. (120 x 120 cm)

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

**Provenance**  
Collection of Ana Cecilia Treviño, Mexico City  
Acquired from the above by the present owner, 1986

**26. Carlos Mérida** Guatemala / Mexico 1895-1984

*El disco negro*, 1962  
petroplastic on wood  
21¼ x 29 x 1½ in. (54 x 73.7 x 2.9 cm)  
Signed and dated "Carlos Merida 1962" lower right.

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

**Provenance**  
Estate of the artist, Mexico City  
Inés Amor, Galería de Arte Mexicano, Mexico City  
Private Collection, Mexico City  
Tresart Gallery, Coral Gables  
Private Collection, New York

**Literature**  
L. Cardoso y Aragón, *Carlos Mérida*, Madrid, 1927, p. 87  
(illustrated)

◦ **27. Armando Reverón** Venezuela 1889-1954

*Ranchos de Macuto*, 1941

oil on canvas

22 x 36 in. (55.9 x 91.4 cm)

Signed and dated "X41 A. Reveron" lower right.

**Estimate**

\$200,000-300,000

**Provenance**

Acquired directly from the artist

Collection of Vilhem Agaard, Venezuela

Private Collection, Venezuela

By descent to the present owner

**Exhibited**

Caracas, Museo de Bellas Artes, *Exposición*

*Retrospectiva de Armando Reverón*, 1955

**Literature**

*Exposición Retrospectiva de Armando Reverón*, exh.

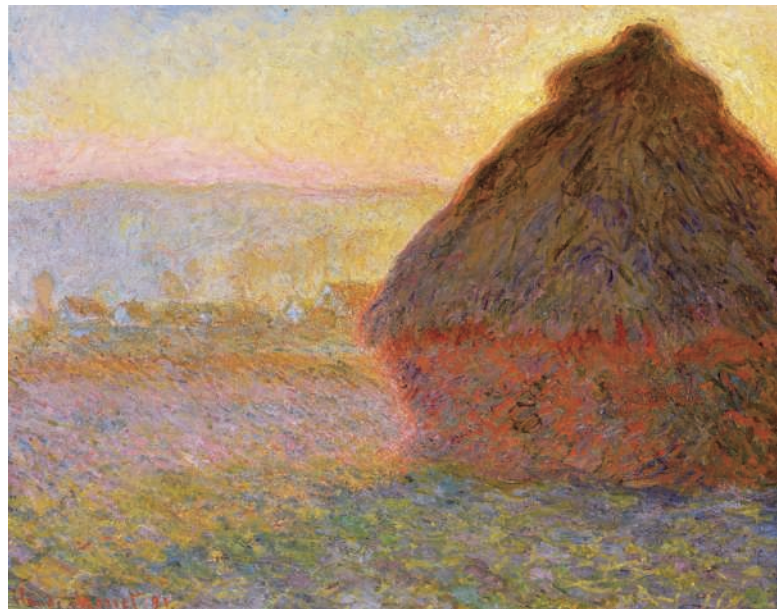
cat., Museo de Bellas Artes, Caracas, 1955, no. 143

Please note this work will be included in the forthcoming catalogue raisonné of the artist edited by Proyecto Armando Reverón (PAR).





Claude Monet, *Grainstacks (Sunset)*, 1891.  
Oil on canvas, 28 $\frac{7}{8}$  x 36 $\frac{1}{2}$  in.  
(73.3 x 92.7 cm), Museum  
of Fine Arts Boston



Armando Reverón is considered one of Venezuela's most important artists, whose unique modernism was characterized by an investigation into natural Caribbean light. Born in 1889 to a wealthy family in Caracas, Reverón demonstrated aptitude for drawing at an early age. In 1908, Reverón entered the Academy of Fine Arts in Caracas and in 1911 won a grant to study in Barcelona and later Madrid. Reverón was greatly influenced by Spanish masterworks at El Museo del Prado, including works by Goya and Joaquín Sorolla, and was also heavily influenced by Post-Impressionism, such as works by Cézanne, which he saw during his time in France. Upon his return to Venezuela in 1915, Reverón encountered a changing and dynamic art scene due to a number of European artists that had begun settling in the country. Among them was Nicolás

Ferdinandov, whose darker palette and nocturnal imagery would prove very important for Reverón's early works, characterized as his blue period. During this time, Reverón executed his most famous painting, entitled *The Cave* (1920). In this work the artist depicts two semi nude women surrounded by a deep blue background, which is starkly contrasted by the iridescent white of the women's skin. Although this early piece is composed of much darker hues than the artist's later works, it illustrates Reverón's interest in harsh white light. As a proponent of avant-garde painting styles and techniques, Reverón joined an anti-academic group of artists in Caracas, who were declared enemies of the state by the Venezuelan government. After the disbandment of the group, Reverón was forced to flee Caracas and sought refuge in the small coastal town of Macuto, with his partner Juanita Ríos.



The artist painting Luisa Phelps.  
Photograph by Alfredo Boulton, 1934

In Macuto, Reverón purchased a large plot of land and established his home and studio, which he named, El Castillete (Little Castle). In 1924, Reverón began to paint landscapes, inspired by the coastal Caribbean scenery. Referred to as the white period, Reverón began experimenting with stark white color palettes and alternative materials including burlap and paper bags in replacement of traditional



canvases. In 1935, Reverón began his sepia period following a major schizophrenic attack in 1933. During this time, the artist experimented with a more subdued color palette often leaving much of the canvas untouched, creating a raw texture and emulating the visual quality of blinding light.

The present lot, *Ranchos de Macuto* (1941) is a prime example of Reverón's later modernist style. Composed of deeper jewel tones such as greens, blues, ochre and grey, the artist created an expressionistic composition. In the foreground, Reverón depicted a slender tree, whose long branches separate the picture plane diagonally. The huts in the background are merely outlined and rendered with loose painterly brushstrokes. Similar to many of his earlier works, Reverón left much of the canvas untouched, reminiscent of his sepia period. Although Reverón executed many landscapes throughout his career, *Ranchos de Macuto* is unique in its compositional liberty. The instability of the formal elements creates a dynamic composition which illustrates the artist's tactile style and anticipates later chromatic abstract paintings. One of the important elements of this work is the original coconut frame, which Reverón created from coconut trees found on his property in Macuto. According to expert Rafael Romero, there are less than 12 works with this original coconut frame. This frame is not only rare, but it also highlights Reverón's interest in creating his own artistic tools including frames, brushes and burlap canvases. *Ranchos de Macuto* is one of the few complete examples of Reverón's revolutionary modernist technique and exemplifies the influence of his surroundings and the incorporation of natural materials in his art.

Camille Pissarro,  
*Apple Trees at  
Pontoise*, 1872.  
Pastel on paper,  
Private collection





## 28. **Amelia Peláez** Cuba 1896-1968

*Pescados grises*, circa 1931  
oil on canvas  
38½ x 51 in. (97.8 x 129.5 cm)  
Signed "A. Pelaez" lower right.

### **Estimate**

\$180,000-250,000

### **Provenance**

Acquired directly from the artist  
Collection of Luis Amado Blanco, Havana  
Private Collection, Los Angeles

### **Exhibited**

Havana, Museo Nacional de Bellas Artes, *Amelia Peláez - Exposición Retrospectiva*, November 14, 1968

### **Literature**

*Amelia Peláez - Exposición Retrospectiva*, exh. cat., Museo Nacional de Bellas Artes, Havana, 1968, no. 58  
A.G. Alonso, ed., *Pintores Cubanos - Amelia Peláez*, Havana, 1998, p. 5 (illustrated)

Please note that this work will be illustrated in the exhibition catalogue for *Diálogos constructivistas en la vanguardia cubana: Amelia Peláez, Loló Soldevilla and Zilia Sánchez*, Galerie Lelong, April 28 - June 25, 2016.

Considered a Modern master and an important figure of the Cuban Vanguardia, Amelia Peláez is best known for her colorful Cubist depictions of Cuban interiors and domesticity. Born in 1896 in Yaguajay, Peláez's family relocated to Havana in 1915, where the artist later attended the San Alejandro Academy of Fine Art, completing her studies in 1924. Upon the completion of her studies, Peláez quickly began to exhibit in Havana. In 1927, she received a government grant to travel to Paris, where she would remain for 6 years. During her studies in Paris, Peláez studied under Russian constructivist artist, Alexandra Exter, excelling in courses on color theory and design. Peláez also drew great inspiration from works by contemporary avant-garde artists including Braque, Matisse, and Picasso, whose emphasis on symmetry, structure and bold colors appealed to the young artist. The present lot is a prime example of the artist's early style, which was characterized by a darker color palette and experimentation with expressionist and cubist styles.

*Pescados grises*, is a stunning still life composition rendered with great technical sophistication. In the center of the painting, the artist presents the viewer with a circular arrangement of fish and seashells. While Peláez's use of dark grey and ochre tones imparts a melancholic feel to the composition, the application of white paint creates a stark contrast, adding light and warmth. The use of white tones not only serves to highlight key compositional elements, such as the large fish and shell in the foreground, but also creates a chiaroscuro effect. It can be argued that the rich color and texture of the piece, achieved by a generous application of paint and expressionistic brushstrokes was influenced, not only by the artist's time in Paris, but also by her teacher at San Alejandro, Leopoldo Romañach. Romañach was a distinguished nineteenth century Cuban artist whose work was characterized by loose and painterly brushstrokes. The carefully constructed composition also has many cubist elements, including a flattened the picture plane, reducing the composition to a few color forms and emphasizing a central focal point and symmetry.

The still life as a subject matter is also important within Peláez's oeuvre as it foreshadows many of her future works. Upon her return to Cuba in 1934, Peláez began to experiment with brighter colors and a more Cubist esthetic. She also began to include Cuban imagery in her still life compositions including tropical fruit and traditional stained glass windows found in Cuban homes. Although Peláez's imagery radically shifted in her later works, she continued to use symbols that she had developed in Paris, most notably images of fish. While Peláez's mature style differs greatly from the composition in *Pescados grises*, it is evident that the present lot served as a precursor to her later works and illustrates the artist's early investigation into Cubism.



**Chaim Soutine,**  
*Poisson et Tomates.*  
Oil on canvas, 24 x 32 in.  
(70 x 81.28 cm) © 2016  
Artists Rights Society  
(ARS), New York



**29. Mario Carreño** Cuba 1913-1999

*Cabeza (Face of a Woman)*, 1937  
duco on wood  
24 x 18½ in. (61 x 47 cm)

**Estimate**

\$200,000-300,000

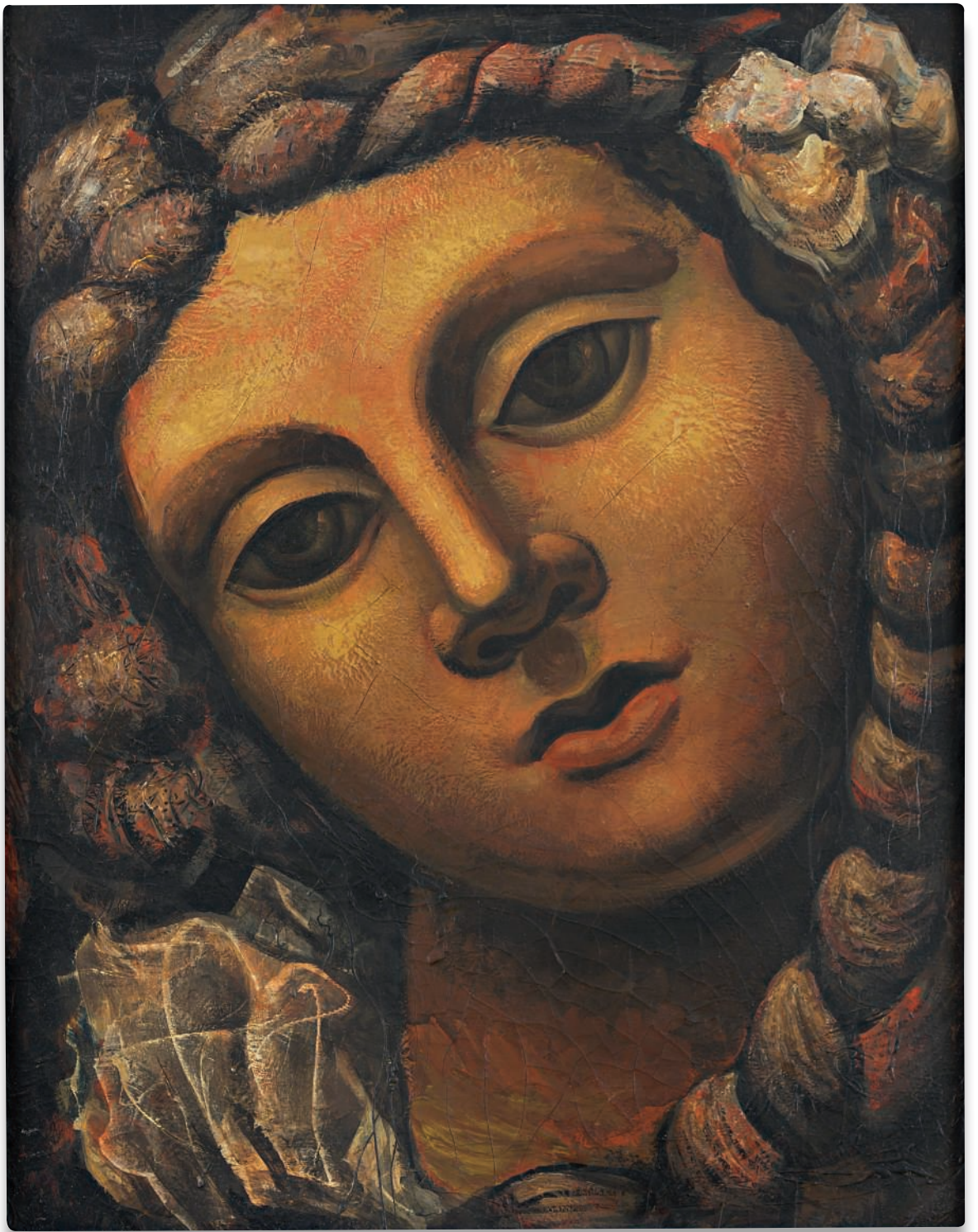
**Provenance**

Acquired directly from the artist  
Luis Amado Blanco, Havana  
Acquired from the above by the present owner

**Literature**

J. Gómez Sicre, ed. *Cuadernos de Plástica Cubana*  
*I - Carreño*, Havana: Ediciones Galería del Prado, 1943  
(illustrated)





Often art works are distinguished for their beauty, that is, by their plastic condition. Such is the case of the present lot, a duco on wood painting by Mario Carreño. This work is exceptional, not only for its impressive history, but also for the artist's mastery of the particular technique of duco, qualities that have enabled Carreño's work to achieve exceptional values. In order to understand this piece, we must also acknowledge two aspects related to its history, which allow the viewer to contemplate its distinctive features and the cultural value of this work.

First, art critic José Gómez Sicre, in his monograph *Carreño* (1943), referring to the painter and his work, which he knew very well, selected and reproduced this work under the title *Cabeza* (*Head*). Therefore it is reasonable to assume that this was the original title. Second,

this painting registers the climax of a change, defining a turning point in the artist's career. It marks a shift in the way he understood and created his art. But how did this change come along for this painting?

By 1936, a young Carreño came to a revolutionary Mexico, during the heyday of the mural movement, where he intended to mature his art, aligning it with his political sentiments. His art during this period was characterized by socially conscious drawings, featuring workers in full fatigues with scaffolding, machinery and cane cutters. His works were composed of angular lines, fragmented and overlapping, in a game of futuristic and geometric tendencies that, since 1929, he signed with a combative 'K' for 'Karreño'. In Mexico, he encountered the Dominican painter Jaime Colson, an experienced 35 year old artist formerly closely aligned with the Spanish and Parisian avant-garde. Now, at the height of muralism in the country, he was working as an artist and teacher. Colson was a lover of classical art and Carreño became his most attentive and hardworking pupil.

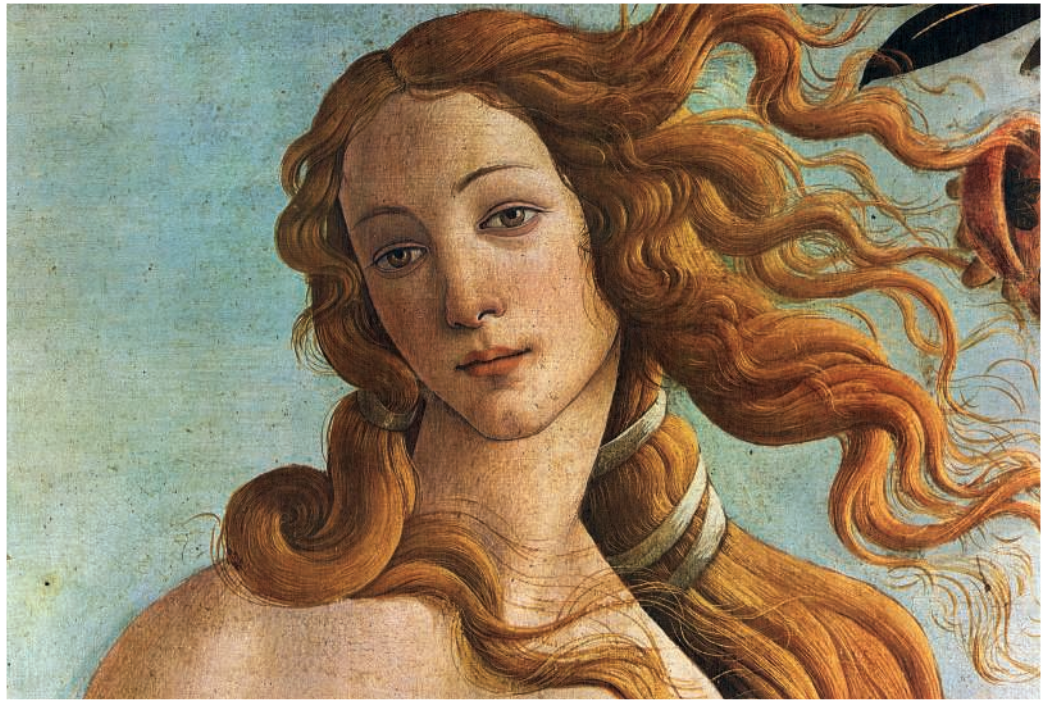
Colson was to Carreño the "sole master of maturity that guided his steps to fully dedicating himself to painting...insistently drinking in all the most remote Occidental sources" (Sicre, 1943). During those months in Mexico, Carreño learned the techniques of the muralists, a complete understanding of duco as a material and the classical order of painting. After Mexico, Carreño and Colson returned to Havana, and then continued on to Paris, keeping the spirit of this pedagogical relationship.



David Alfaro Siqueiros,  
*Madre proletaria*, 1931.  
74 x 46½ in. (188 x 118 cm),  
Museo Nacional de Arte,  
Mexico © 2012 Políticas  
de privacidad



Sandro Botticelli, *The Birth of Venus*, circa 1486 (detail).  
Tempera on canvas, 68 x 109.6 in. (172.5 x 279 cm).  
Uffizi, Florence



The present lot, although impossible to know whether painted in Mexico or Havana, was the result of this “diligent and persistent study... under Colson’s watchful discipline.” It reveals the figure depicted as a quiet and timeless soul, demonstrating Carreño’s response to the repeated lessons of Colson. Only the classical style—the Dominican teacher insisted to his young Cuban student—gives the painting true beauty because classical style is the manifestation of eternal life immobilized in space. In this way, the present lot perpetuates the “intellectualized and enduring beauty of the Greco-Latin spirit” but also “golden and lustrous flesh, vitalized and eternalized in the infinite problem of beauty” (Sicre, 1943).

The present lot truly was the foundation for Carreño’s creation of successive important oil paintings, such as *Desnudo* (1937), *La Toilette* (1938) and *Estudio para “Fresco”* (1938). In fact, it is important to note, the similarities between the underlying *Cabeza* drawing and face of the female figure in *Desnudo*, Carreño’s first major canvas—still signed as Karreño—awarded in 1938.

Furthermore, the utilization of duco in the making of *Cabeza* foreshadows future duco works made by the painter six years later. These works feature compositions with a compressed foreground, lacking air or white spaces; the use of structural diagonal lines, generating a smooth motion in the preliminary drawing; layers of quick drying duco, suggesting a rapid painting process with an irregular surface that generates coarse texture; the controlled use of accident during the drying process; and the transparency of colors, ultimately creating a very delicate expressionism.

Certainly, in any Carreño retrospective, we can imagine *Cabeza* as an essential key, a testimonial jewel, that closes one door and opens another between two fruitful periods of his career: the end of a young illustrator and graphic designer committed to political art and the rise of a mature painter committed to the classical and timeless order of Western painting.

José Ramón Alonso Lorea  
Art Historian and Researcher  
Author, Coordinator and Editor of  
[EstudiosCulturales2003.es](http://EstudiosCulturales2003.es)





**30. Oswaldo Guayasamín** Ecuador 1919-1999

*Portrait of Mary Waller*, n.d.  
oil on canvas  
31½ x 39¾ in. (80 x 100 cm)  
Signed "Guayasamin" upper right.

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

**Provenance**  
Private Collection, Spain  
Private Collection

**31. Tilsa Tsuchiya**

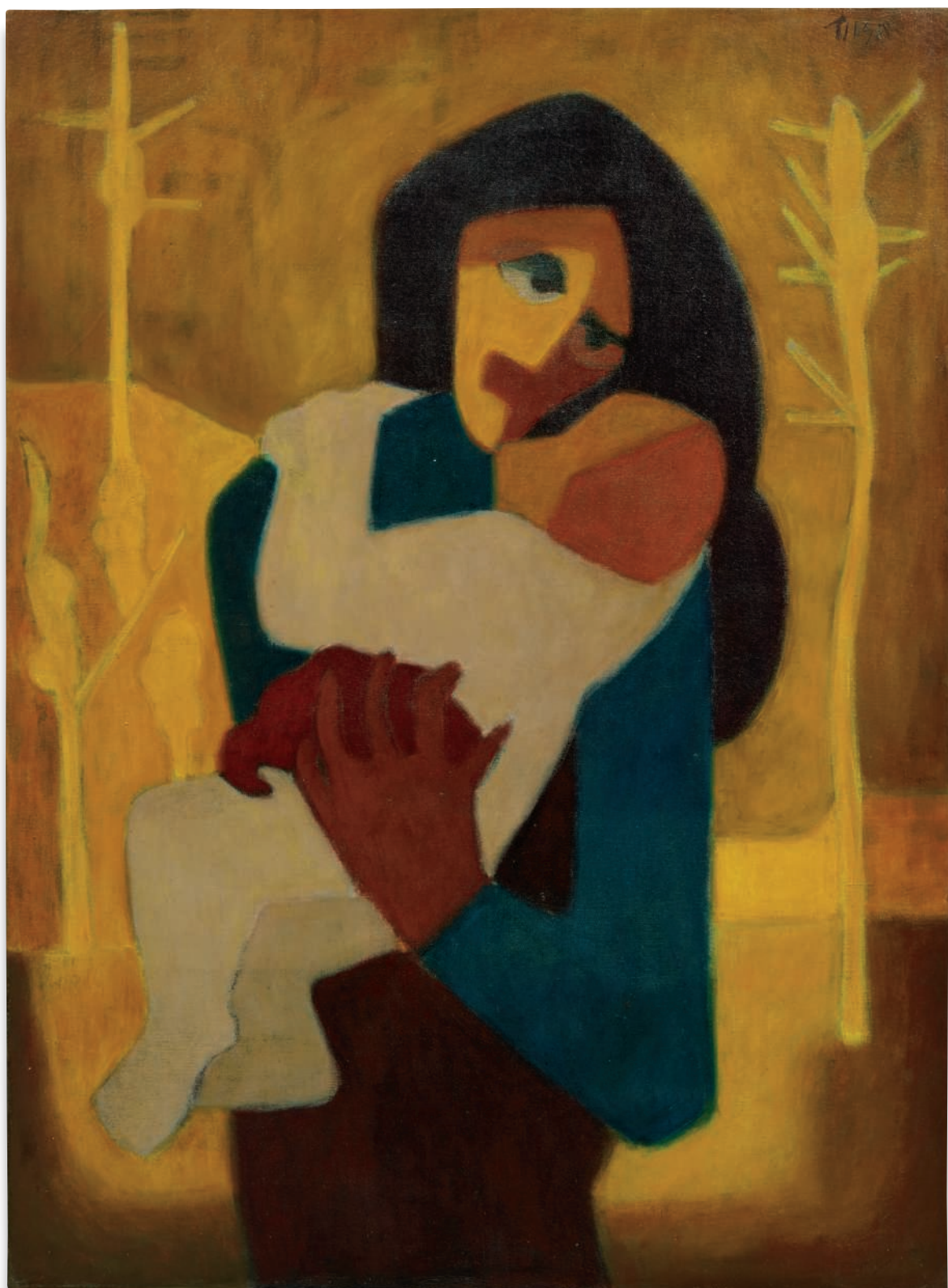
*Maternidad*, 1953-1955  
oil on canvas  
37¼ x 27¼ in. (94.6 x 69.2 cm)  
Signed "Tilsa" upper right. This work is accompanied by a certificate of authenticity issued by Galería de Arte Moll and dated March 23, 2016.

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

**Provenance**  
Collection of Banco Nuevo Mundo, Peru  
Private Collection, Peru  
Galería de Arte Moll, Lima  
Acquired from the above by the present owner

**Exhibited**  
Lima, Museo de Arte de Lima, *Tilsa*, 2000  
Lima, Galería Moll, *TILSA TSUCHIYA - Óleos-dibujos-Grabados*, April 15-30, 2015

**Literature**  
*Tilsa*, exh. cat., Museo de Arte de Lima, 2000, p. 87 (illustrated)







**32. Claudio Bravo** Chile 1936-2011

*Pyramids*, 1991  
pastel on paper  
25½ x 19½ in. (64.8 x 50 cm)  
Signed and dated "Claudio Bravo MCMXCI"  
lower right.

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

**Provenance**  
Marlborough Gallery, New York  
Private Collection, Dallas  
By descent to the present owner





**33. Julio Larraz** Cuba b. 1944

*Naval Operations*, 1990  
oil on canvas  
68 $\frac{1}{8}$  x 82 $\frac{5}{8}$  in. (173 x 209.9 cm)  
Signed and dated "Larraz 90" lower right.

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

**Provenance**  
Gary Nader Fine Art, Miami  
Acquired from the above by the present owner



**34. Roberto Diago** Cuba 1920-1955

*Study for La Noche*, n.d.  
ink and gouache on paper  
18 x 81¼ in. (45.7 x 206.4 cm)

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

**Provenance**  
Estate of the artist, Havana  
Acquired from the above by the present owner









**Argentina.**  
**Brazil.**  
**Chile.**  
**Colombia.**  
**Costa Rica.**  
**Cuba.**  
**Ecuador.**  
**Guatemala.**  
**Mexico.**  
**Nicaragua.**  
**Peru.**  
**Uruguay.**  
**Venezuela.**

**35. Matta** Chile 1911-2002

*Say Bahamas*, 1997

oil on canvas

61 $\frac{2}{3}$  x 71 $\frac{2}{3}$  in. (156.6 x 182 cm)

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

**Estimate**

\$80,000-120,000

**Provenance**

Thomas Monahan Fine Art, Chicago

**Literature**

T. Monahan, *Matta: On the Edge of a Dream*, Italy, 2015, p. 127 (illustrated)







**36. Luis Guevara Moreno** Venezuela 1926-2010

*Coplanal VII*, 1951  
enamel on wood  
20 $\frac{7}{8}$  x 27 $\frac{1}{2}$  in. (53 x 69.9 cm)  
Signed, titled and dated "Coplanal VII - Luis Guevara  
Moreno - 1951 Paris" on the reverse.

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

**Provenance**  
Acquired directly from the artist by the present owner





**37. Gerd Leufert** Lithuania / Venezuela 1914-1998

*Fondo Negro*, circa 1955-1956  
mixed media on wood  
31½ x 23⅞ in. (80 x 60 cm)  
Signed and titled "Leufert - Fondo Negro" on the reverse.

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

**Provenance**  
Acquired directly from the artist by the present owner



### 38. **Francisco Salazar** Venezuela b. 1937

*Positif-Negatif No. 4*, 1960

acrylic and corrugated cardboard on canvas

63 x 63 in. (160 x 160 cm)

Signed, titled and dated "Positif-Negatif No. 4 - Salazar - 1960" on the reverse.

#### **Estimate**

\$40,000-60,000

#### **Provenance**

Acquired directly from the artist

Private Collection, Caracas

O Ascanio Gallery, Miami

Acquired from the above by the present owner

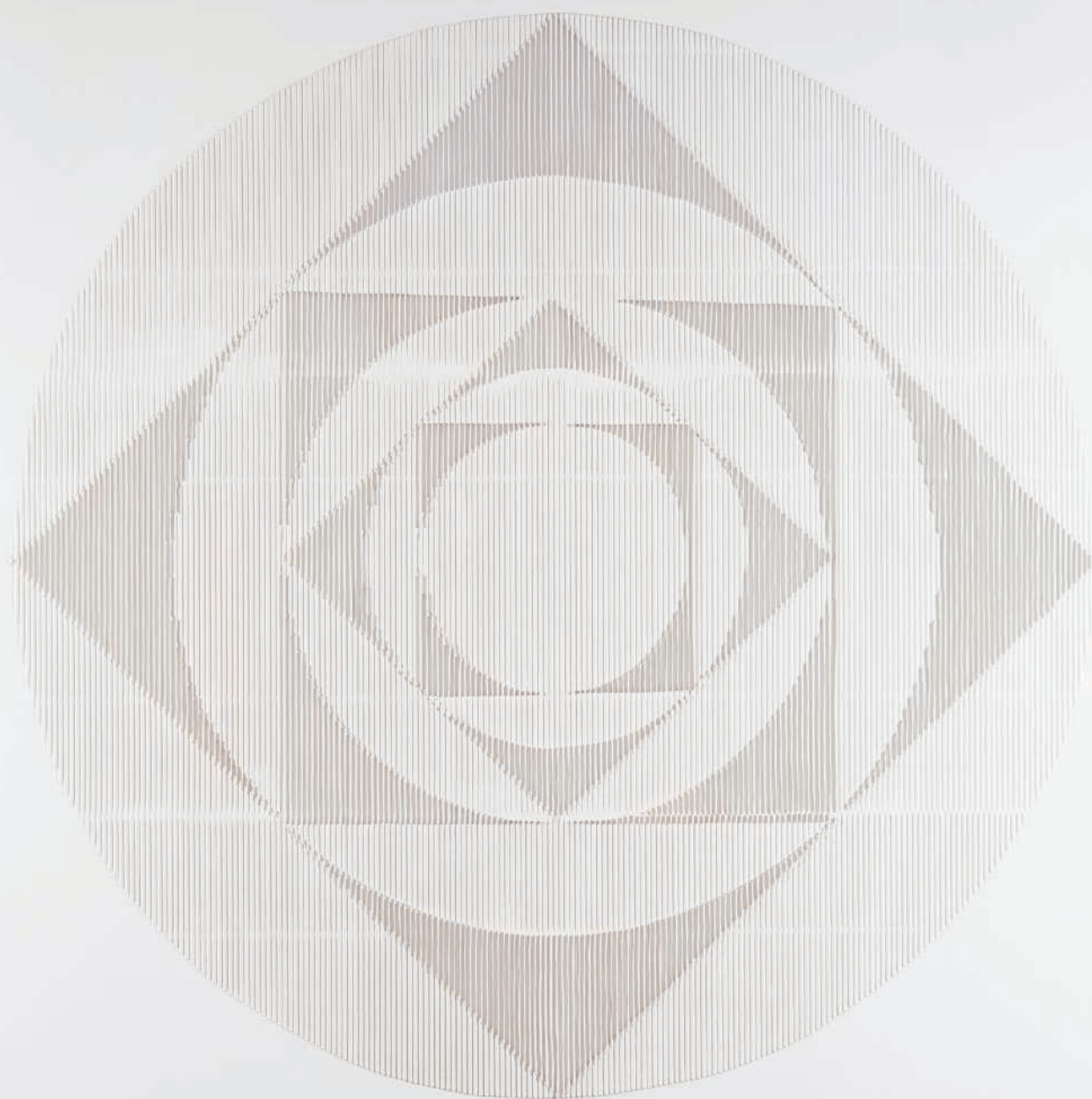
#### **Exhibited**

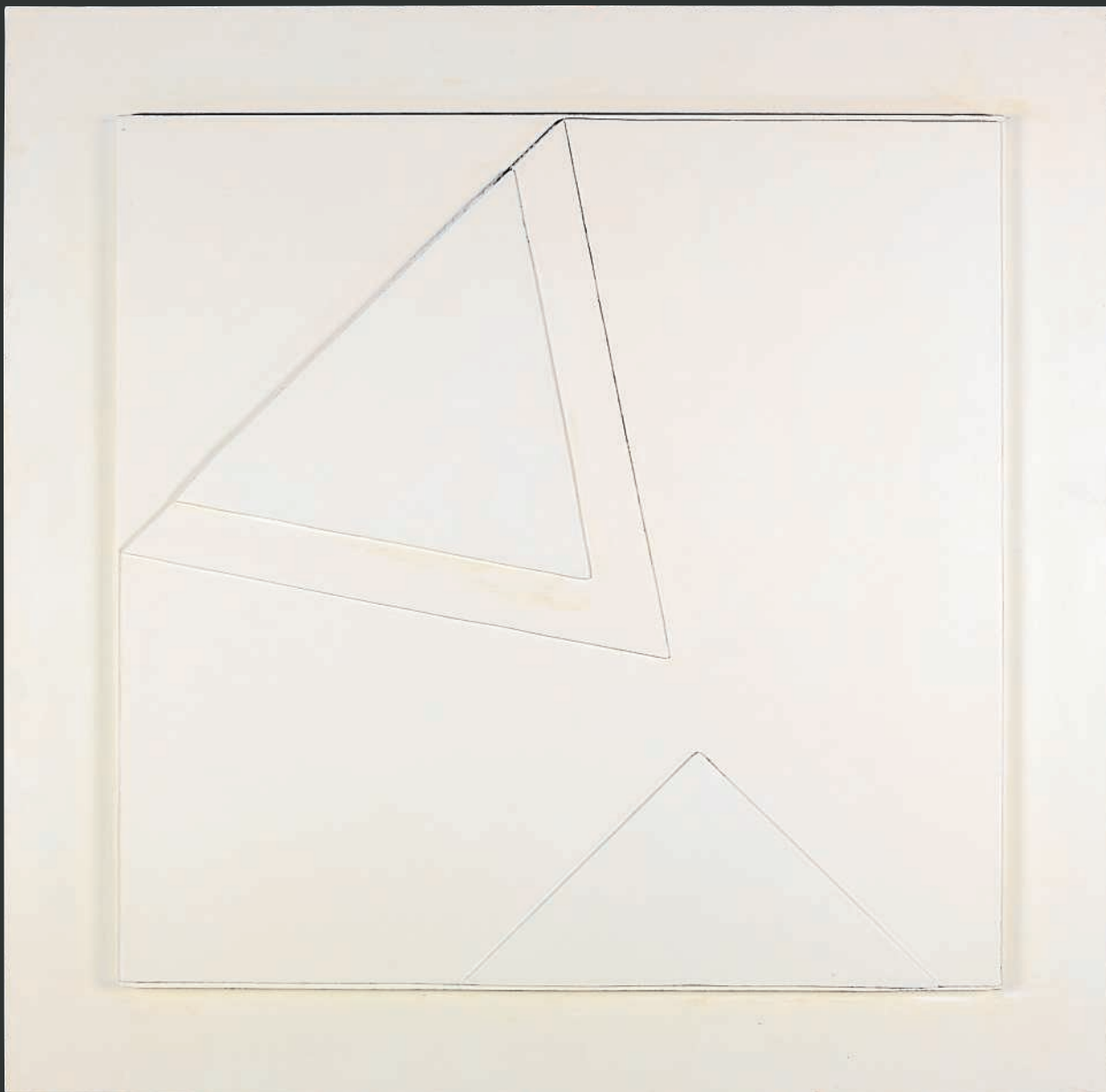
Caracas, Museo de Bella Artes, *Salazar*, 1966-1977

After obtaining the First Prize in the V Biennial of Young Artists in Paris, Venezuelan-born Francisco Salazar relocated to France where he continues to live and work since 1967. Salazar introduced the *Positive-Negative* series in the Centro Venezolano Americano of Caracas (CVA) in 1966, raising the matter on his unseen kinetic thesis. This important survey of 36 *Positive-Negative* works, was again displayed at the Museo de Bellas Artes in Caracas (MBA) in 1967, placing Salazar in the center of the visual arts community as an artist with his own language in the field of optic-kinetic art.

The optical phenomenon proposed by Salazar is based on the play of light—positive and negative—produced by the meticulous treatment of corrugated cardboard. Triggered by light, the delicate nuances on Salazar's white monochromes overlap in the viewer's eyes, activating a subtle retinal vibration that can only be described as kinetic poetry. This exquisite piece is truly unique due to the uncommon circular shapes, rather than the artist's typically linear compositions.

Anabela Mendoza





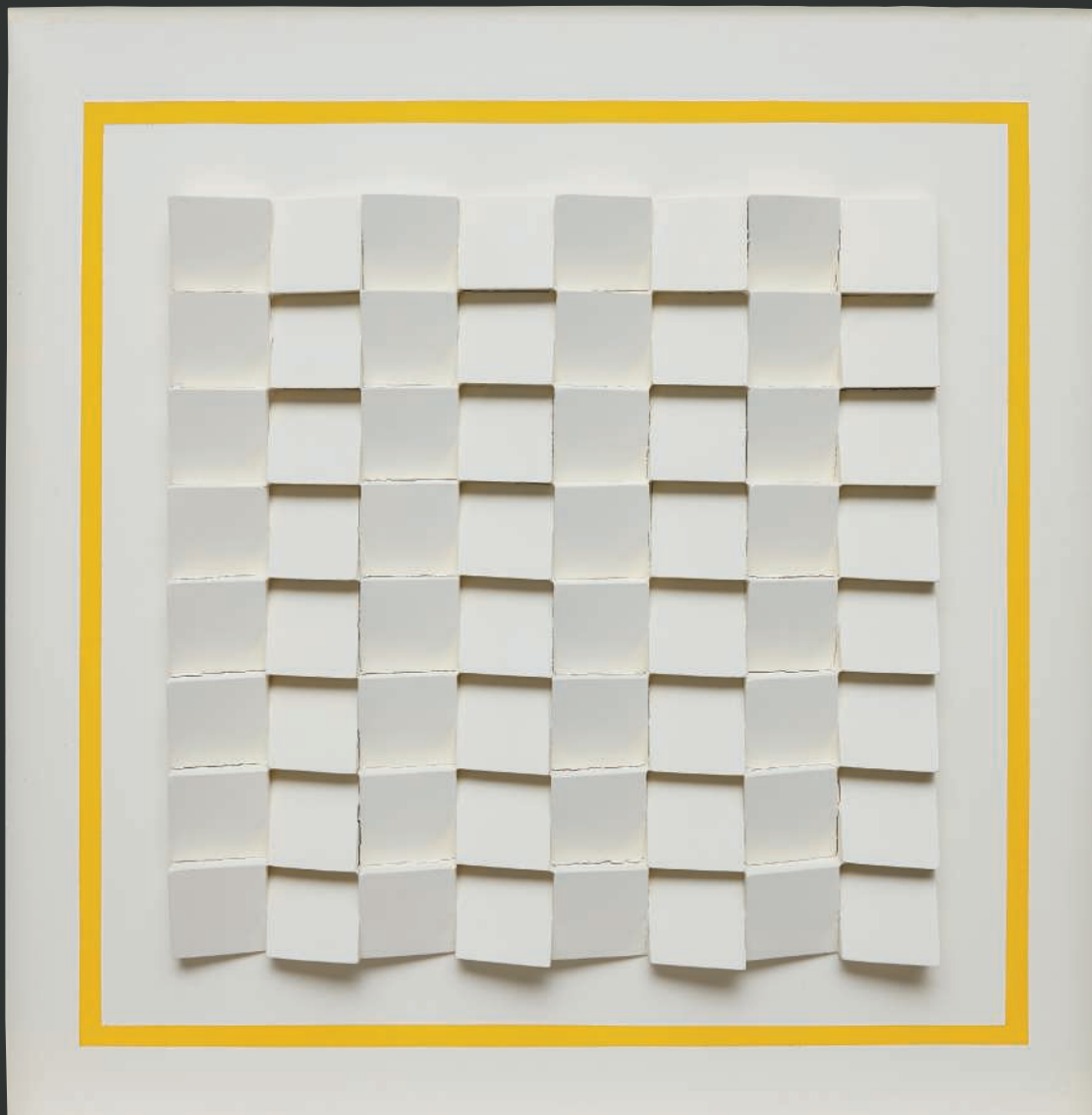
**39. Nedo** Venezuela 1926-2001

*Untitled*, 1970  
collage on painted wood  
39¾ x 39¾ in. (101 x 101 cm)

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

**Provenance**  
Acquired directly from the artist by the present owner





**40. Victor Valera** Venezuela b. 1927

*Relieve en blanco*, 1979  
 painted wooden modules mounted on wood  
 and formica panel  
 23¾ x 23¾ in. (60.3 x 60.3 cm)

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

**Provenance**  
 Galería Estudio Actual, Caracas  
 CDS Gallery, New York  
 Private Collection, New York

**Exhibited**  
 Caracas, Galería Estudio Actual, *Esculturas*, 1981  
 New York, CDS Gallery, *Geometric Abstraction in Latin American Art*, November, 1985



**41. Mira Schendel**

Switzerland / Brazil 1919-1988

*Untitled (From the series "Toquinhos")*, 1972  
ecoline and leterset on paper  
19¼ x 9⅞ in. (48.9 x 24.9 cm)  
Signed and dated "Mira Schendel 72".

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

**Provenance**  
Collection of Joaquim Millan, São Paulo  
Estudio Nobrega, São Paulo  
Collection of Eduardo Boueri, São Paulo  
Acquired from the above by the present owner

**42. Mira Schendel**

Switzerland / Brazil 1919-1988

*Untitled (From the series 'Toquinhos'), 1972*  
ecoline and lettraset on paper  
19¼ x 9⅞ in. (48.9 x 50.3 cm)  
Signed and dated "Mira Schendel 72".

**Estimate**

\$15,000-20,000

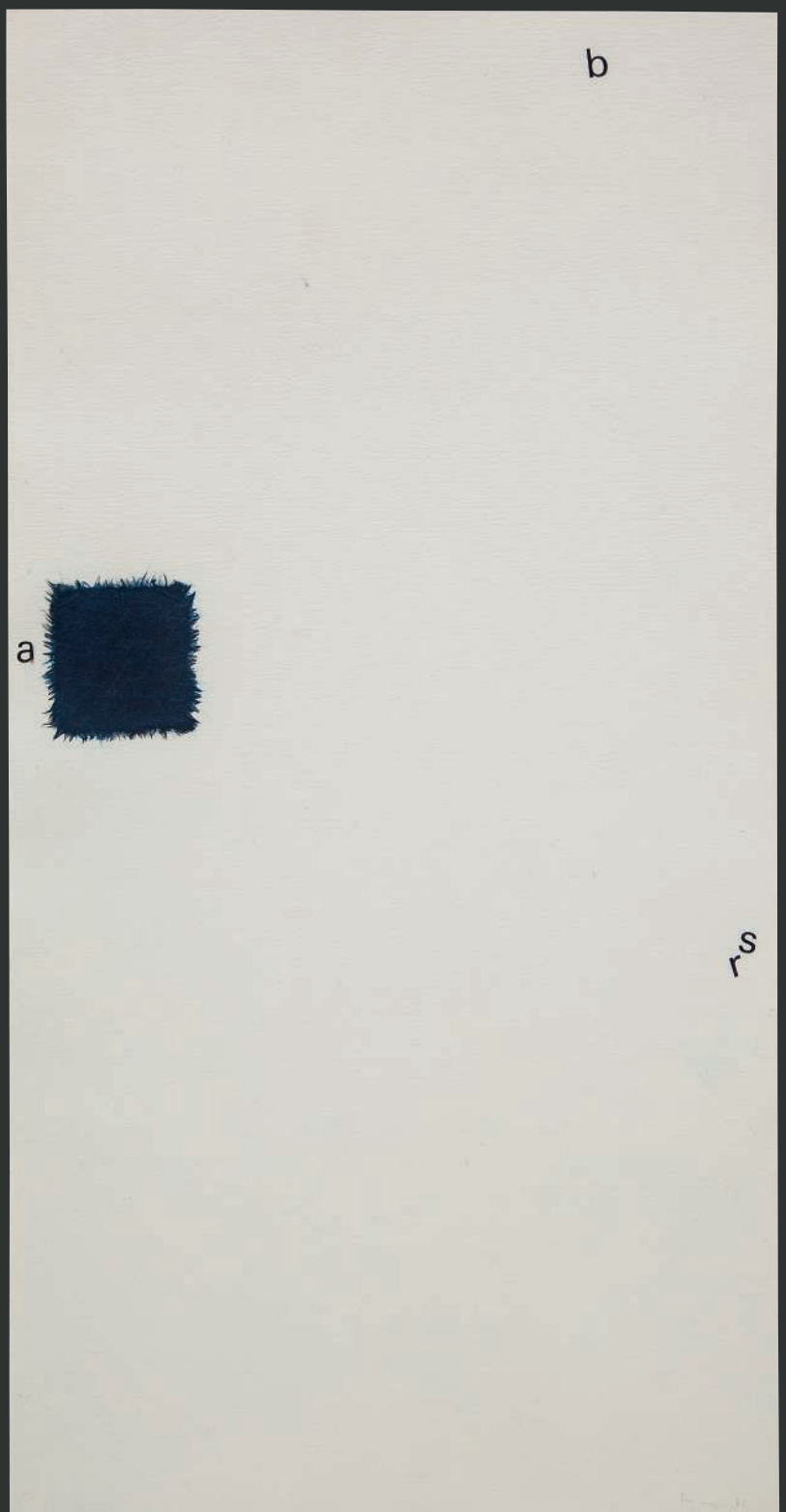
**Provenance**

Collection of Joaquim Millan, São Paulo

Estudio Nobrega, São Paulo

Collection of Eduardo Boueri, São Paulo

Acquired from the above by the present owner







**43. Renata Lucas** Brazil b. 1971

*Quadro quadro*, 2006  
frame and glass  
21 $\frac{7}{8}$  x 17 $\frac{3}{8}$  x 1 $\frac{3}{4}$  in. (55.6 x 44.1 x 4.4 cm)

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

**Provenance**  
Galeria Luisa Strina, São Paulo  
Acquired from the above by the present owner

**44. Anna Maria Maiolino** Brazil b. 1942

*Untitled from the series 'Uns & Outros'*, 2000-2002  
molded cement, in 4 parts  
each: 11 $\frac{1}{2}$  x 9 $\frac{1}{2}$  x 6 $\frac{1}{2}$  in. (29.2 x 24.1 x 16.5 cm)  
Signed "Anna Maria Maiolino 2000 - 2002" on the reverse.

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

**Provenance**  
Acquired directly from the artist by the present owner



The present lot, *Untitled* (2000-2002), by Italian born artist Anna Maria Maiolino belongs to an important series within her oeuvre entitled *Uns & Outros*. This series evinces an ongoing theme that continuously re-appears referencing gestural hand language, the process of molding and an interest in space not visible to the naked eye. Over the past five decades of her career, Maiolino has experimented with infinite mediums that reflect what Helena Tatay aptly describes as “a rhizomatic structure, where the works are like semiotic steps, loaded with gestures, perceptions, attitudes, interests...that create a web, so that the meanings, between one work and the other, reverberate and grow” (*In Conversation with Anna Maria Mailino and Helena Tatay*, online interview published by DOCUMENTA 13, p.7).

Shortly after moving to Brazil in 1960, during the military regime, Maiolino’s career unfolded quite rapidly. She exhibited alongside some of the most established Brazilian artists of the time, such as Lygia Pape, Lygia Clark and Hélio Oiticica, in the landmark

exhibition, *New Brazilian Objectivity* (1967), which constituted a new vision of Brazilian art. But it was not until 1989 that she started working with clay, a traditional material for sculpture used across cultures since ancient times. Through this investigation she realized that the act of molding clay is an aesthetic exploration and a process that the material demands. Hence, she makes this procedure overtly visible. Another pivotal concept in this work is a “negotiation of dichotomies” such as inside-outside and—in the case of the present lot—one and the other, in which the other is the space not visible, yet integral to the piece. Ultimately, the sculpture conveys the artist’s state of transformation and her self-imposed aesthetic limits through the material. The conceptual complexity that Maiolino evokes in the present lot and the series it belongs to has placed her at the vanguard of contemporary art. It is no surprise to see her work held in the permanent collections of some of the most prestigious institutions in the world, such as at the Museu de Arte de São Paulo and the Museum of Modern Art, New York.



**45. Cinthia Marcelle** Brazilian b. 1974

*4 AZ E 4AZPB, 2011*

acrylic on fabric

i) 15½ x 29½ in. (39.4 x 74 cm)

ii) 8½ x 15½ in. (20.6 x 38.4 cm)

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

**Estimate**

\$8,000-12,000

**Provenance**

Galeria Vermelho, São Paulo

Acquired from the above by the present owner

**46. Asdrúbal Colmenárez** Venezuela b. 1936

*Psychomagnetique No. 229, 1969/2013*

magnetized and painted flexible steel plates on wood  
60½ x 20½ in. (154 x 51.1 cm)

Signed, titled and dated "Psychomagnetique No. 229 - Paris 1969-2013 - Asdrubal Colmenarez" on the reverse.

**Estimate**

\$25,000-35,000

**Provenance**

Acquired directly from the artist by the present owner

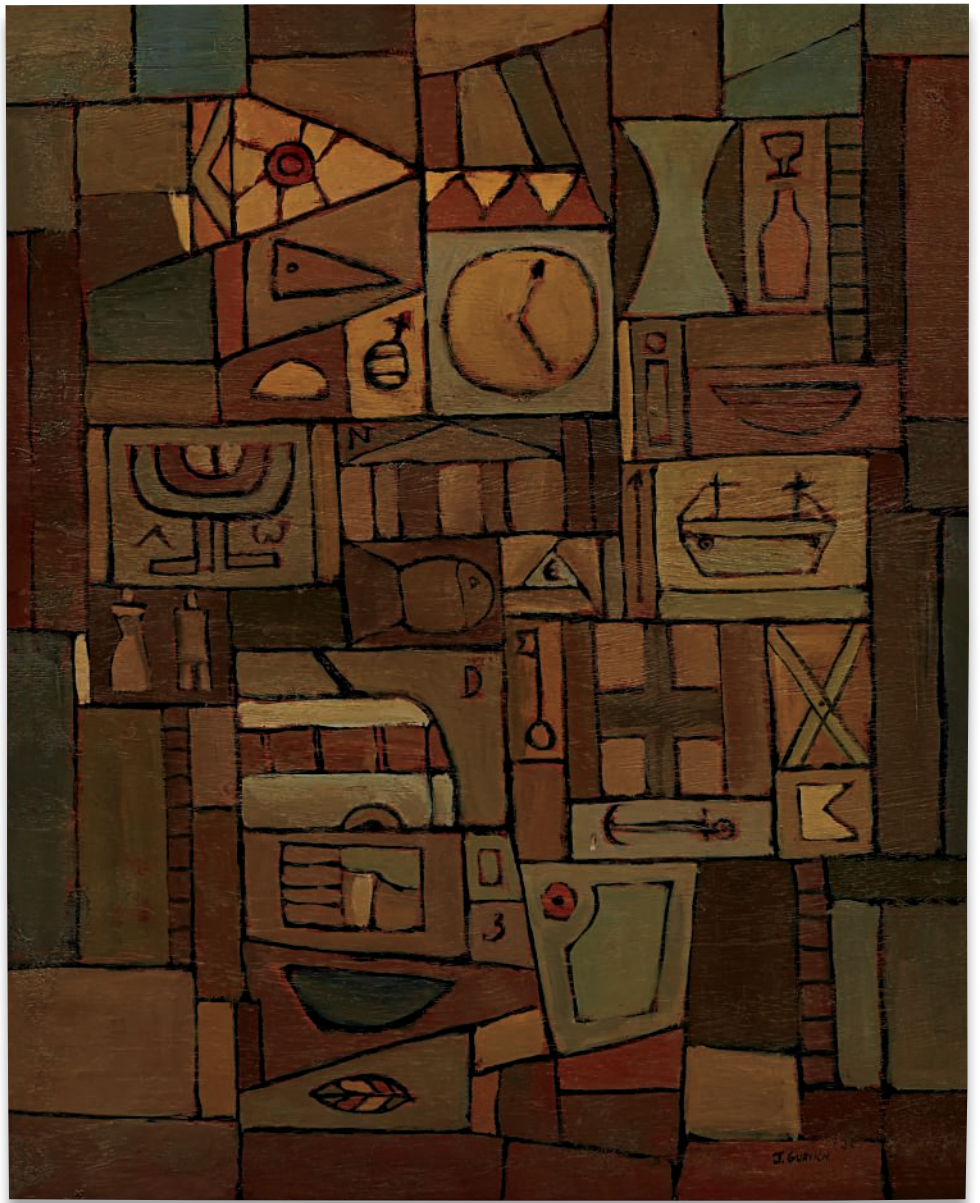












**47. Elsa Gramcko** Venezuela 1925-1994

*R-49*, 1960  
mixed media on canvas  
43¼ x 35¾ in. (109.9 x 90.8 cm)  
This work is signed, titled and dated "Elsa Gramcko - R-49 - 1960" on the reverse.

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

**Provenance**  
Collection of Roberto Guevara, Caracas  
Private Collection, Caracas  
By descent to the present owner

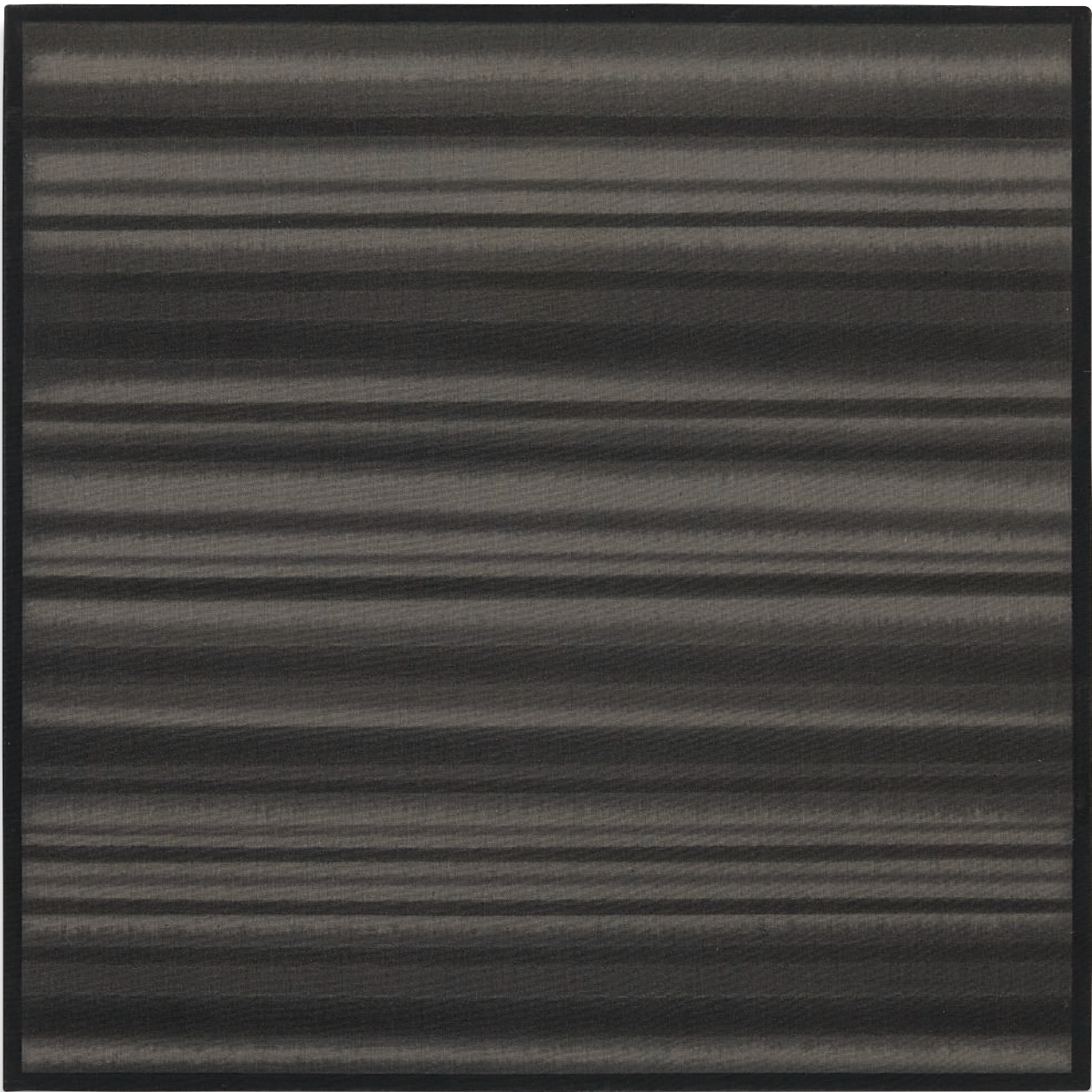
**48. José Gurvich** Uruguay 1927-1974

*Constructivo*, 1950  
oil on board  
23¼ x 18¼ in. (59.1 x 46.4 cm)  
Signed and dated "J. Gurvich 1950" lower right. This work is accompanied by a certificate of authenticity signed by Alicia A. de Gurvich and dated December 18, 1999.

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

**Provenance**  
Private Collection, Punta del Este  
Private Collection, Houston





**49. Carlos Rojas** Colombia 1933-1997

*Untitled (from the series Horizontes), 1987*  
natural pigment on canvas  
27½ x 27½ in. (69.9 x 69.9 cm)  
Signed and dated "C Rojas 87" on the reverse.

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

**Provenance**  
Estate of the artist, Bogotá  
Acquired from the above by the present owner



**50. Danilo Dueñas** Colombia b. 1956

*Untitled 1, 2005*  
found materials collaged on wood panel  
44 $\frac{1}{8}$  x 44 $\frac{1}{8}$  in. (112.1 x 112.1 cm)  
Signed "Dueñas / 05" on the reverse.

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

**Provenance**  
Galería Casas Riegner, Colombia  
Acquired from the above by the present owner



**51. Gabriel Orozco** Mexico b. 1962

*49 hojas*, 2004  
collage, oil, ink and graphite on transfer paper  
45½ x 45½ in. (115.6 x 115.6 cm)

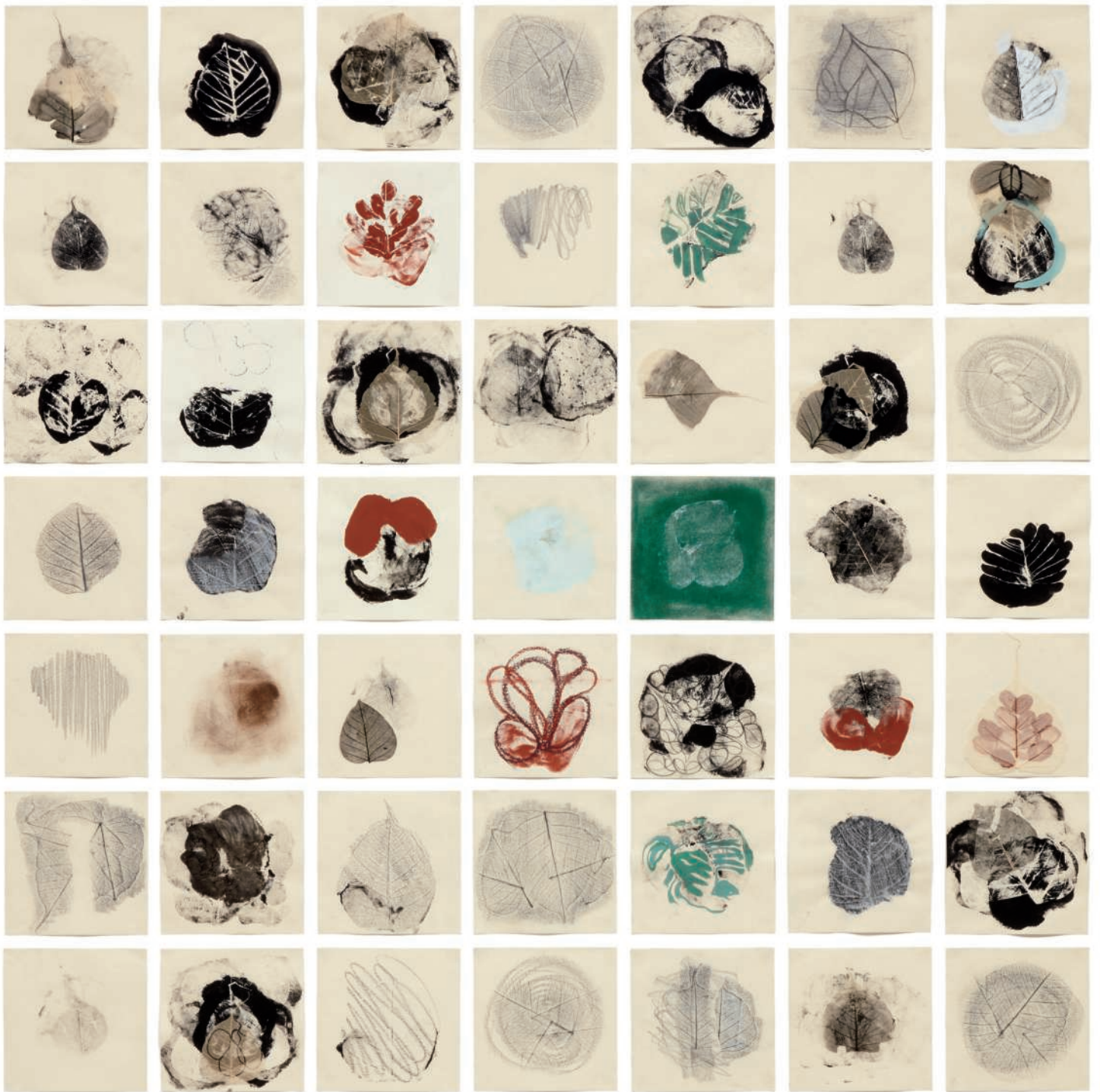
**Estimate**  
\$70,000-90,000

**Provenance**  
Kurimanzutto, Mexico City  
Acquired from the above by the present owner

Detail of present lot







**52. Aldo Chaparro** Peru b. 1969

*198 ingots, 2006*

gold paint on wood, in 198 parts

each:  $3\frac{1}{8} \times 9\frac{7}{8} \times \frac{1}{2}$  in. (7.9 x 25.1 x 1.3 cm); overall  
dimensions variable

This work is accompanied by a certificate of authenticity  
issued by Galería OMR and dated July 10, 2006.

**Estimate**

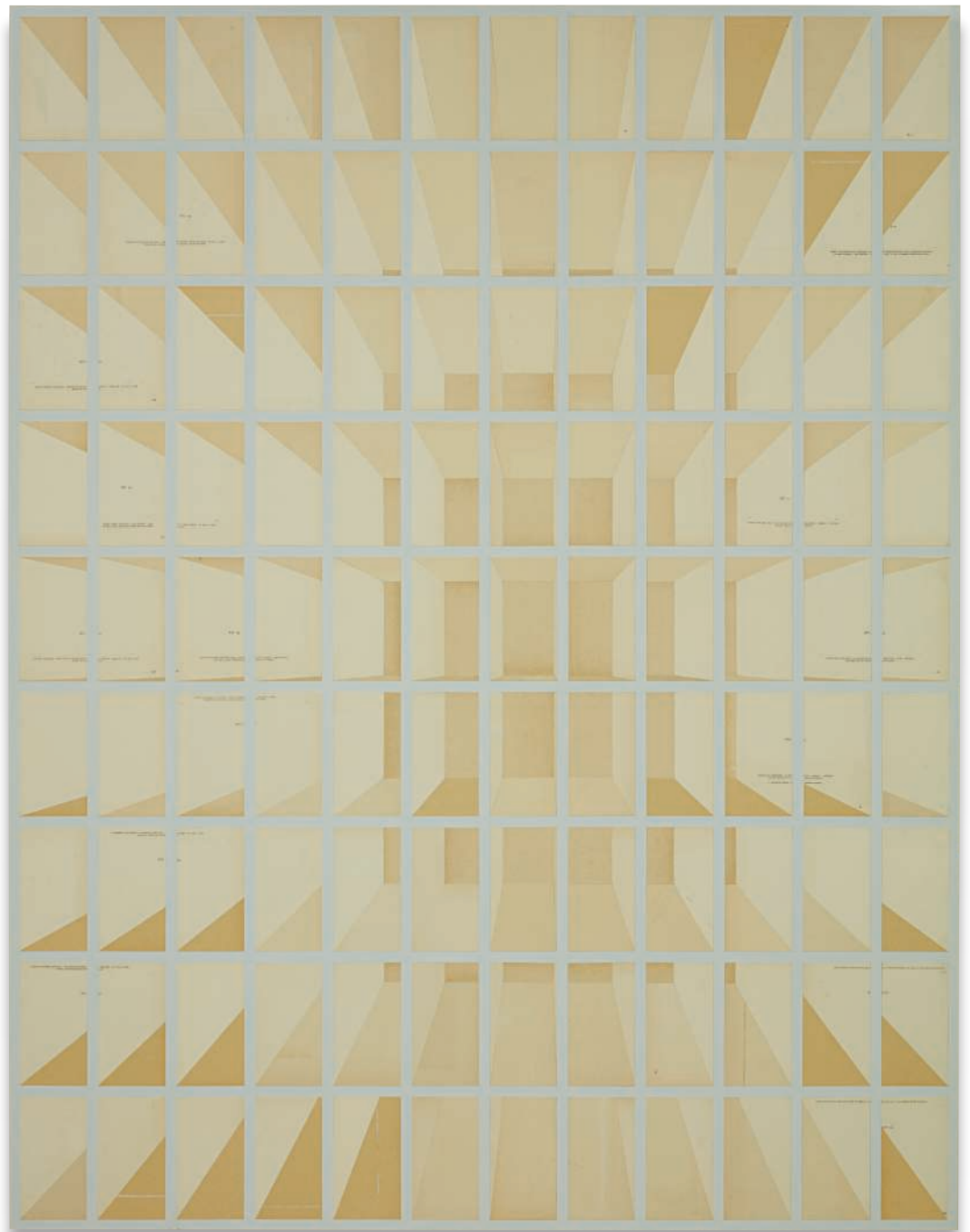
\$10,000-15,000

**Provenance**

Galería OMR, Mexico City

Acquired from the above by the present owner.





**53. Daniel Senise** Brazil b. 1955

*SKIRA VIII*, 2010

cut book pages mounted on aluminum

78 $\frac{2}{3}$  x 61 $\frac{1}{8}$  in. (199.8 x 155.3 cm)

Signed and titled "daniel senise Skira (VIII)" on the reverse.

**Estimate**

\$25,000-35,000

**Provenance**

Private Collection, Miami



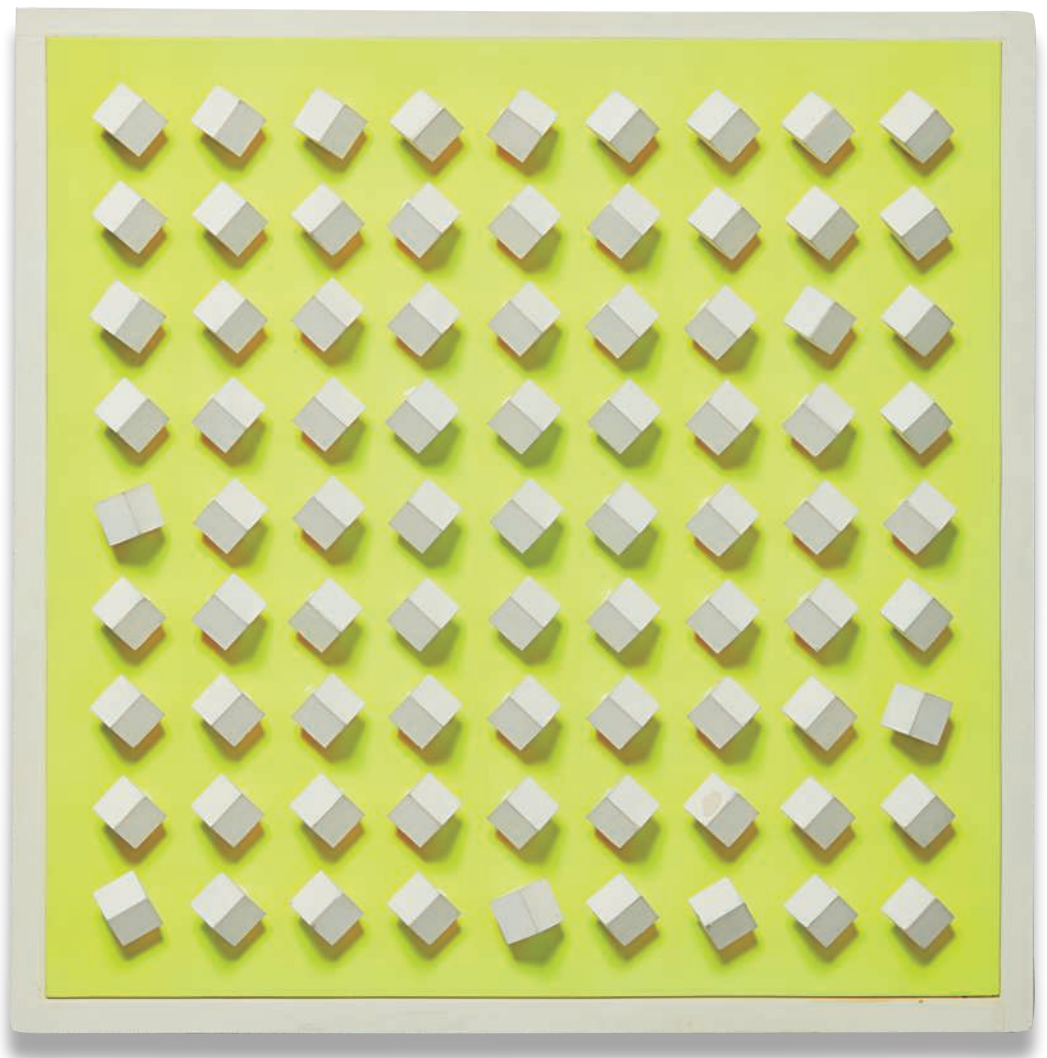


**54. Pablo Siquier** Argentina b. 1961

*Untitled*, 1993  
acrylic on canvas  
70 x 46½ in. (177.8 x 118.1 cm)  
Signed, titled and dated "Pablo Siquier - Sin Titulo -  
1993" on the reverse.

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

**Provenance**  
Klauz Steinmetz Contemporary Art, Costa Rica  
Acquired from the above by the present owner



Detail of present lot



**55. Luis Tomasello** Argentina 1915-2014

*Atmosphere Chromoplastique*, n.d.

oil on wood

14½ x 14½ in. (36.8 x 36.8 cm)

Signed "Luis Tomasello" on the reverse.

**Estimate**

\$20,000-30,000

**Provenance**

Leslie Hindman Auctioneers, Chicago, *19th and 20th Century Paintings, Prints, Works on Paper*, April 29, 2007, lot 252

Acquired from the above sale by the present owner





**56. Bosco Sodi** Mexico b.1970

*Barcelona, 2007*  
mixed media on canvas  
47¼ x 47¼ in. (120 x 120 cm)  
Signed, titled and dated "Barcelona 07 Bosco" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

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

**Provenance**  
Private Collection, Madrid



**57. Ernesto Neto** Brazil b. 1964

*Glob (Cuminho)*, 1998  
beads in polyamide stretch fabric  
38 x 28 x 28 in. (96.5 x 71.1 x 71.1 cm)

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

**Provenance**  
Galeria Camargo Vilaça, São Paulo  
Acquired from the above by the present owner

**Exhibited**  
Spain, Koldo Mitxelena Kulturunea, *Archivo Pons Artxiboa*, October 17, 2002 - January 11, 2003

**Literature**  
*Archivo Pons Artxiboa*, exh. cat., Koldo Mitxelena Kulturunea, Spain, 2002, p. 187 (illustrated)



**58. Tomás Saraceno** Argentina b. 1973

*Untitled as yet*, 2009

elastic rope

138 x 181 x 102 in. (350.5 x 459.7 x 259.1 cm)

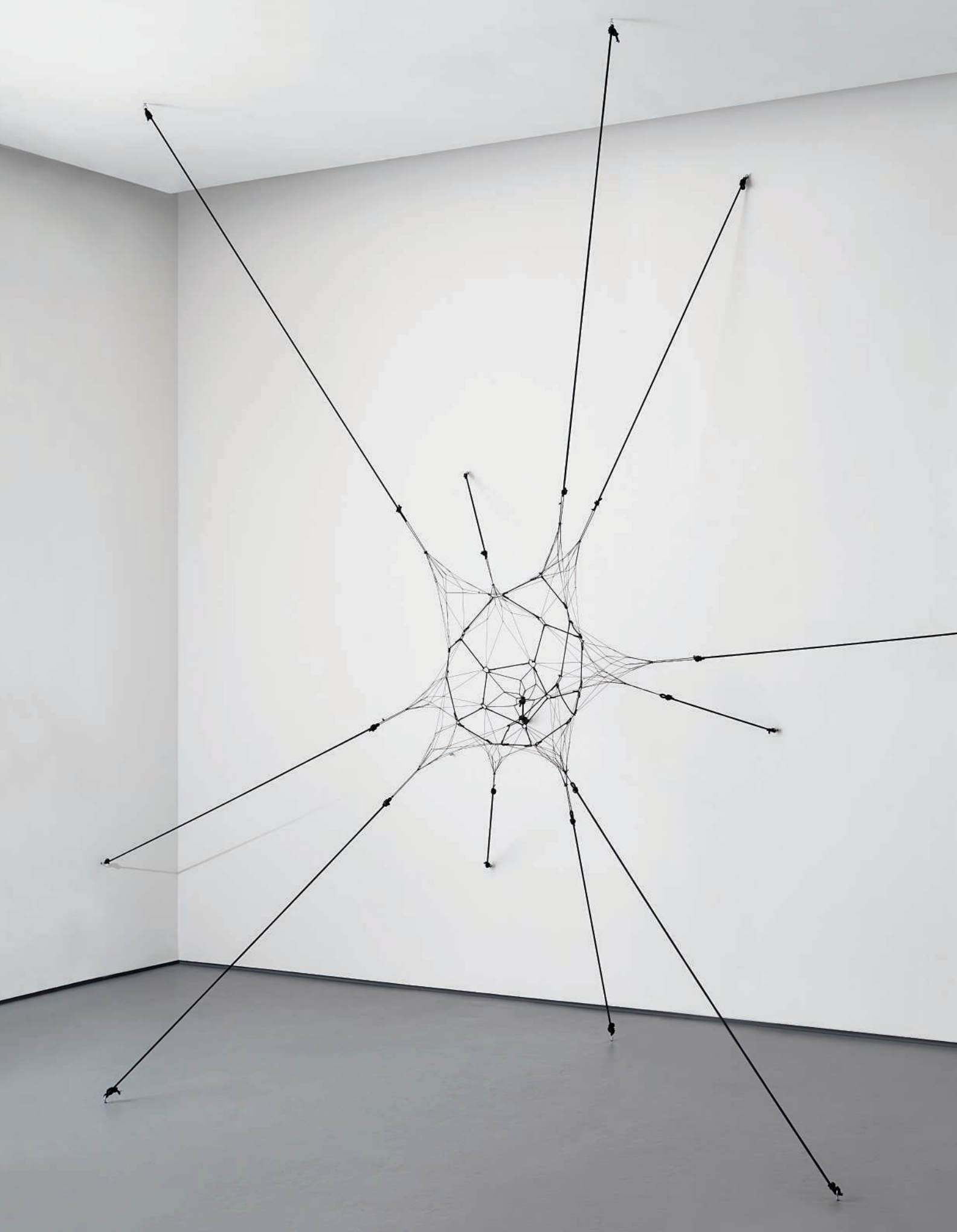
**Estimate**

\$18,000-25,000

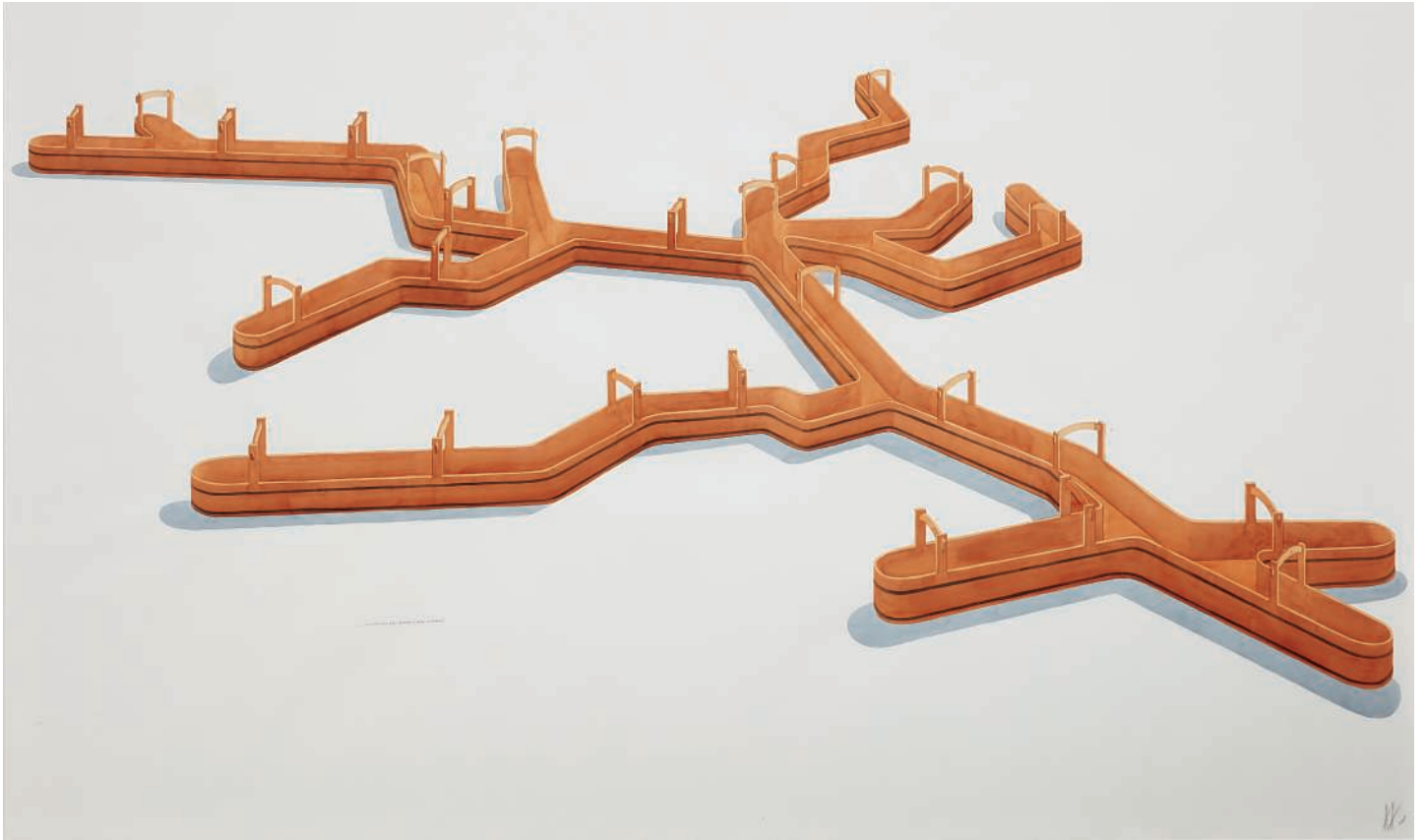
**Provenance**

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner







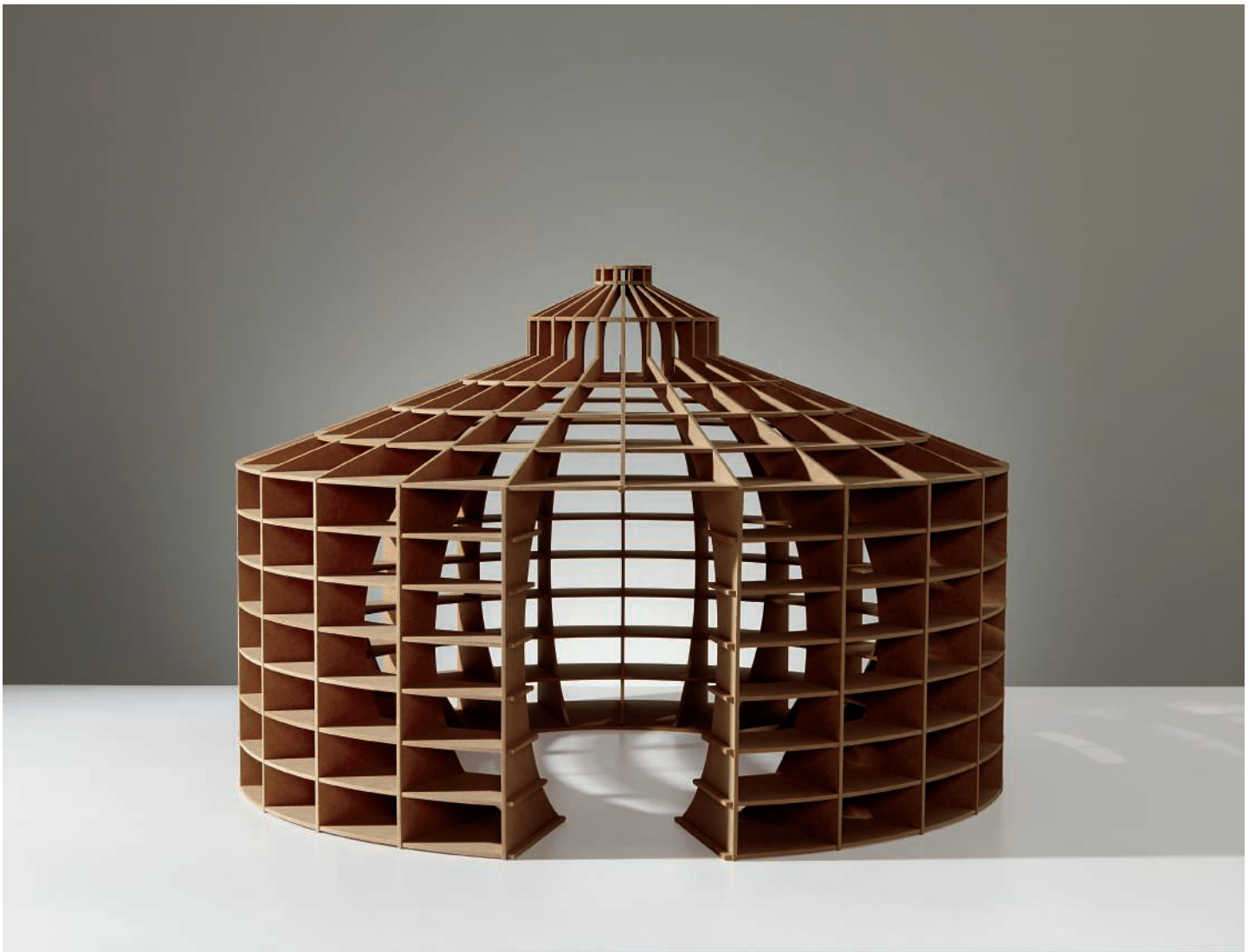
**59. Alexandre Arrechea** Cuba b. 1970

*Mississippi Bucket (New Orleans)*, 2008  
 watercolor on paper  
 50 $\frac{7}{8}$  x 85 $\frac{5}{8}$  in. (129.2 x 217.5 cm)  
 Initialed and dated "AA 2008" lower right.

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

**Provenance**  
 Magnan Projects Art Gallery, New York  
 Acquired from the above by the present owner

**Literature**  
 C. Vives, ed., *El Espacio Inevitable / The Inevitable Sapce - Alexandre Arrechea*, Madrid, Artes Gráficas Palermo, 2014, p. 242 (illustrated)



**60. Los Carpinteros** Cuba b. 1969, b. 1971

*Sala de Lectura (Prototipo)*, 2009

compressed wood

21 x 31½ x 31½ in. (53.3 x 80 x 80 cm)

This work is number 3 from an edition of 5. This work is accompanied by a certificate of authenticity issued by Galeria Fortes Vilaça and dated March 3, 2012.

**Estimate**

\$12,000-18,000

**Provenance**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner

**61. Iran do Espírito Santo** Brazil b. 1963

*Buraco de fechadura (Keyhole), 2004*

stainless steel

17½ x 8 x 8 in. (44.5 x 20.3 x 20.3 cm)

Initialed, dated and numbered "IES - 2004 - 9/9" on base of the sculpture. This work is number 9 from an edition of 9.

**Estimate**

\$12,000-18,000

**Provenance**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner





The bleeding baby removed from the debris by a fireman - an image which became the symbol of the horror experienced on the day of the bombing - died shortly afterwards, before being taken to a hospital. The photograph, taken by an amateur photographer, traveled the world. The child, said to have been between six and nine months old, has not yet been identified and the fireman said he didn't ever know if it was a boy or a girl.



This work is among the first three photographs by Rosângela Rennó, from her series *Vermelha*. Although these two works are exhibited together they are from two different editions. The work on the left is unique. The photograph on the right is number 1 from an edition of 2. Number 2 of 2 belongs to the Museu de Arte Moderna, São Paulo.

## 62. Rosângela Rennó Brazil b.1962

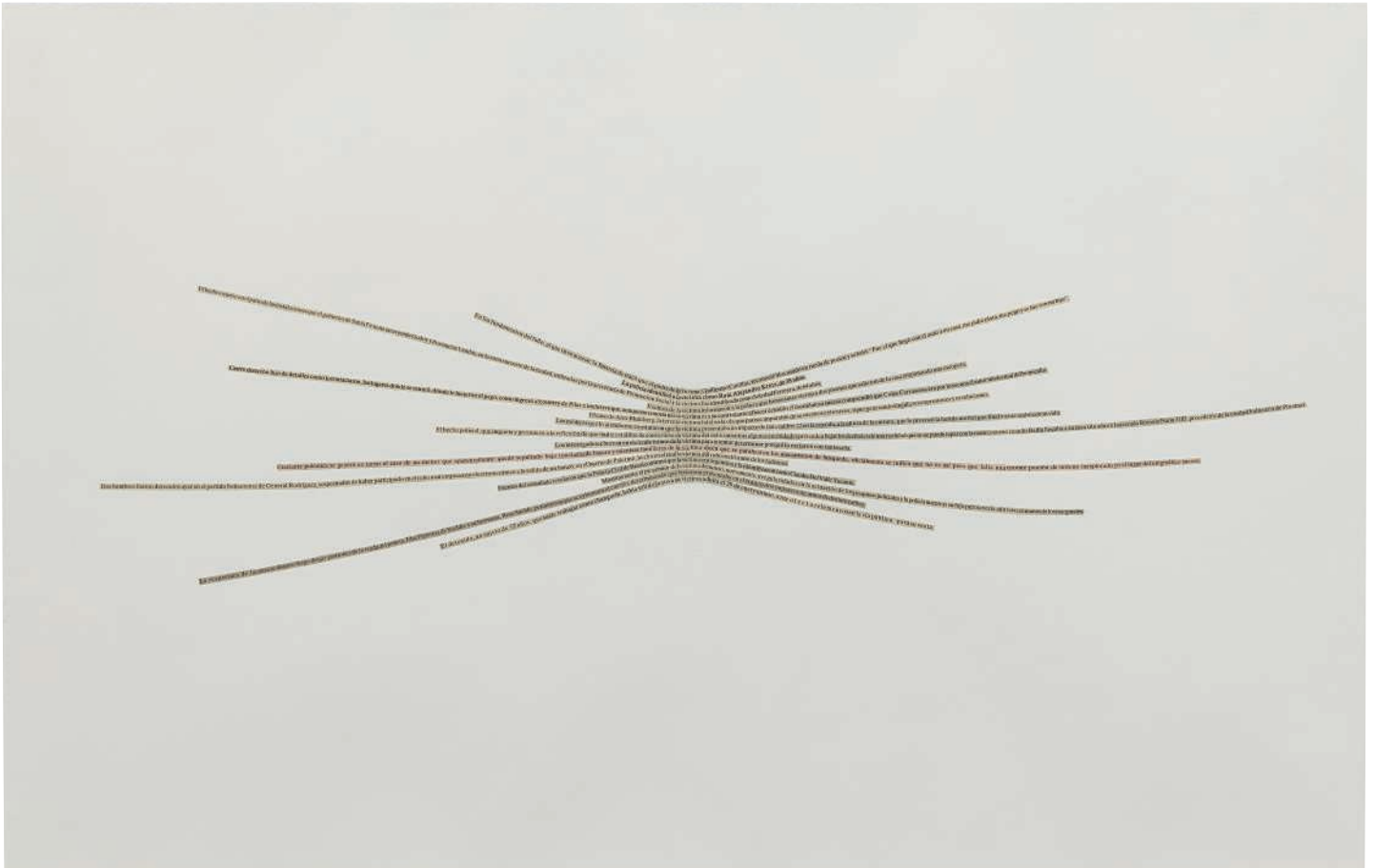
*Untitled (bebê)* (From the series *Vermelha*), 1996  
C-print photograph and self-adhesive cut text on acrylic, in two parts  
each: 39 x 27¾ in. (99.1 x 70.5 cm)  
Both signed, titled and dated "S/T/ (Bebê) - Rosângela Renno - 96" on verso.

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

**Provenance**  
Galeria Camargo Vilaça, São Paulo  
Acquired from the above by the present owner

**Exhibited**  
Spain, Koldo Mitxelena Kulturunea, *Archivo Pons Artxiboa*, October 17, 2002 - January 1, 2003

**Literature**  
*Archivo Pons Artxiboa*, exh. cat., Koldo Mitxelena Kulturunea, Spain, 2002, p. 169 (illustrated)



### 63. **Jorge Macchi** Argentina b.1963

*Charco de sangre-víctima serial*, 2005  
cut newspaper on paper  
20 $\frac{2}{3}$  x 31 $\frac{3}{8}$  in. (52.5 x 79.7 cm)

#### **Estimate**

\$8,000-12,000

#### **Provenance**

Galería Luisa Strina, São Paulo  
Acquired from the above by the present owner

### 64. **Gabriel de la Mora** Mexico b.1968

*D.A.S. 1974 capas de pintura*, 2011  
acrylic on masonite and framing elements, in two parts  
i) 7 $\frac{7}{8}$  x 9 $\frac{7}{8}$  x 1 $\frac{1}{8}$  in. (20 x 25.1 x 2.9 cm)  
ii) 17 x 14 $\frac{2}{3}$  x 3 $\frac{1}{8}$  in. (43.2 x 37.3 x 7.9 cm)

#### **Estimate**

\$18,000-25,000

#### **Provenance**

Galería OMR, Mexico City  
Acquired from the above by the present owner

#### **Exhibited**

Mexico City, Galería OMR, *Gabriel de la Mora*  
*Originalmentefalso/Originallyfake*, 2011

#### **Literature**

*Gabriel de la Mora Originalmentefalso/Originallyfake*,  
exh. cat. Galería OMR, Mexico City, 2013, p. 63  
(illustrated)



At the core of Gabriel de la Mora's artistic practice is an exploration of appropriation and authorship. D.A.S., 1974 *capas de pintura* (2011) is part of a larger body of work, which culminated in the 2011 exhibition *OriginallyFake*. In this series, the artist acquired forged works of famous Mexican modernists such as Mathias Goeritz and Frida Kahlo, manipulating the work through a series of laborious processes. The present lot is centered on a forged David Alfaro Siqueiros painting of a flaming tree, which the artist purchased at an open-air market in Mexico City. As a means of displacing the central focal point of the composition, the artist has applied hundreds

of layers of different color paints in a calculated sequence in relation to the colors employed in the forgery. While the top layer is a stark white, when examined on the side, the layers of paint reveal themselves. De la Mora not only executed this paint sequence on the canvas, but also on the frame that the piece was originally shown in. De la Mora's manipulation of one piece has led to the creation of an entirely new "legitimate" artwork. Through this new artwork, de la Mora has blurred the lines between his work and the work of the forger, inviting viewers not only to contemplate the question of authorship but to also examine the tensions between authenticity and fraud.



**65. José Dávila** Mexico b. 1974

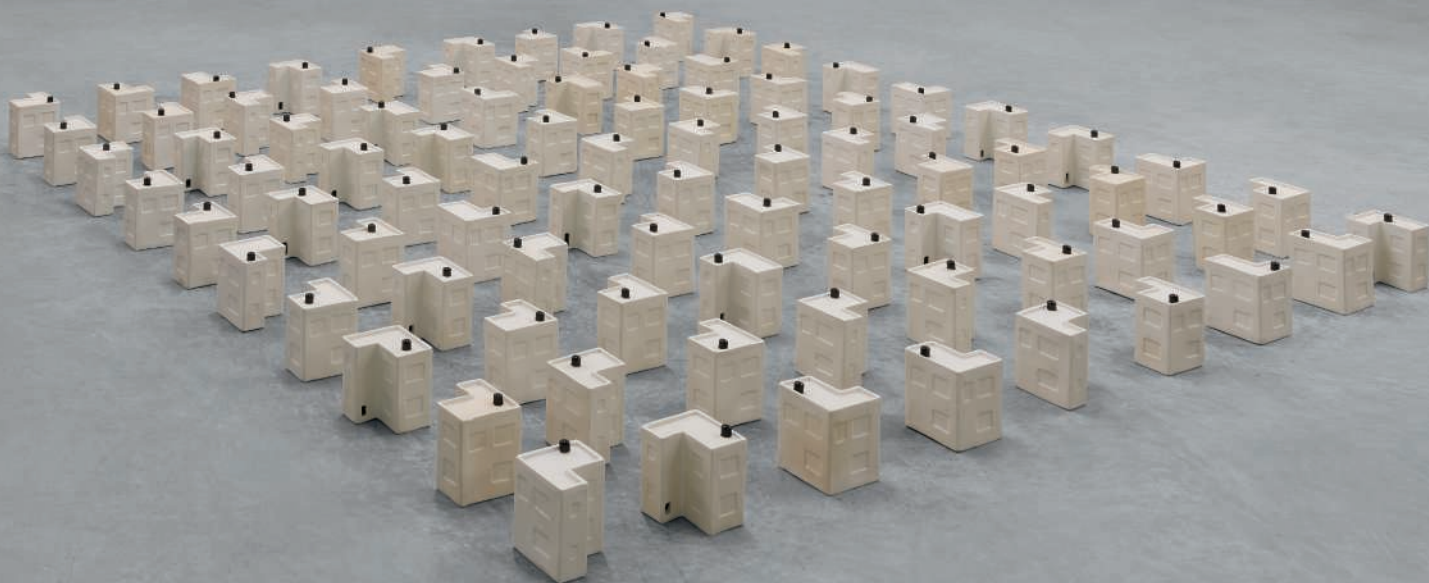
*Conjunto habitacional*, 2000  
ceramic, in 90 parts  
overall dimensions: 78¾ x 78¾ in. (200 x 200 cm)

**Estimate**

\$18,000-22,000

**Provenance**

Galería Enrique Guerrero, Mexico City  
Acquired from the above by the present owner





**66. Damían Ortega** Mexico b. 1967

*Material en reposo II (Brasil)*, 2004  
 chromogenic prints, in 20 parts  
 each: 8 $\frac{2}{3}$  x 13 $\frac{1}{4}$  in. (22 x 33.7 cm)  
 This work is number 5 from an edition of 5.

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

**Provenance**  
 Kurimanzutto, Mexico City  
 Acquired from the above by the present owner

**Exhibited**  
 Boston, Institute of Contemporary Art Boston,  
*Do it yourself Damían Ortega*, September 2009 -  
 January 2010

**Literature**  
*Do it yourself Damían Ortega*, exh. cat., The Institute  
 of Contemporary Art Boston (illustrated)











# A Selection of Works Sold to Benefit Fomento Cultural Banamex

*Lots 69–76*

Fomento Cultural Banamex is an organization whose mission is to promote artisanal Mexican culture. Since 1996, Fomento Cultural Banamex has worked closely with the *Grandes maestros del arte popular* program in Mexico and throughout Latin America in order to provide artisans with direct support, including training for young artisans, organizing exhibitions and publications, providing marketing services, as well as aiding in art fair participation.

The objective of the program is to emphasize the importance of artisanal work and empower its creators, improving the lives of artisans.

Phillips and Fomento Cultural Banamex join together to support the commercial development of these artisanal masters by including their works for the first time ever in an international sale.







Installation view of *Grandes maestros del arte popular en Iberoamérica* at Palacio Iturbide, Mexico City.



**69. Oscar Soteno** Mexico

*Árbol de los nacimientos*, 2015  
polychromed molded clay  
39¾ x 29½ x 9⅞ in. (101 x 74.9 x 25.1 cm)

**Estimate**

\$4,000-6,000

**Provenance**

Acquired directly from the artist







**70. Hugo Cesar Nájera Buen Día** Mexico

*Metate de jaguar*, 2015  
carved volcanic stone  
13 $\frac{3}{8}$  x 24 $\frac{3}{8}$  x 23 $\frac{1}{4}$  in. (34 x 61.9 x 59.1 cm)

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

**Provenance**  
Acquired directly from the artist



*Sold to Benefit Fomento Cultural Banamex*





**71. Arnulfo Xochitiotzi Cocoltzi** Mexico

*Sarape Fonart*, 2015  
woven natural fibers  
51½ x 77½ in. (129.9 x 195.9 cm)

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

**Provenance**  
Acquired directly from the artist

**72. René Angeles Navarro** Mexico

*Cajonero*, 2016  
wood with inlaid bone and seashell  
8¼ x 13¾ x 7½ in. (21 x 34 x 19.1 cm)

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

**Provenance**  
Acquired directly from the artist



### 73. **Familia Ayala** Mexico

*Baúl*, 2016  
lacquered wood  
25 $\frac{5}{8}$  x 32 $\frac{1}{4}$  x 16 $\frac{1}{2}$  in. (65.1 x 81.9 x 41.9 cm)

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

**Provenance**  
Acquired directly from the artist



### 74. **Odilón Marmolejo** Mexico

*Candelabras*, 2016  
silver with embossing and sgraffito  
each: 20 x 7 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (50.8 x 20 x 20 cm)

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

**Provenance**  
Acquired directly from the artist

**75. Juan Gómez Ramírez** Mexico

*Par de Jaguares*, 2015

painted clay, in two parts

i) 37¾ x 45¼ x 17¾ in. (95.9 x 114.9 x 45.1 cm)

ii) 32⅝ x 55⅞ x 23⅝ in. (82.9 x 140 x 60 cm)

**Estimate**

\$3,500-4,500

**Provenance**

Acquired directly from the artist



**76. Hilario Alejos Madrigal** Mexico

*Par de piñas verdes grandes con tapa*, 2016

glazed clay, in two parts

each: 38¼ x 20⅞ x 20⅞ in. (97.2 x 53 x 53 cm)

**Estimate**

\$1,500-2,500

**Provenance**

Acquired directly from the artist





**77. Vik Muniz** Brazil b. 1961

*Romy Schneider (from Pictures of Diamond Dust)*, 2004  
chromogenic print  
38 $\frac{5}{8}$  x 30 $\frac{1}{2}$  in. (98.1 x 77.5 cm)  
Signed and dated "Vik Muniz 2004" on a label affixed on  
the verso. This work is number 3 from an edition of 4.

**Estimate**

\$40,000-60,000

**Provenance**

Galerie Xippas, Paris

Acquired from the above by the present owner

**Literature**

P. Corrêa do Lago, *Vik Muniz, Obra Completa, 1987 -*  
2009, 2009, p. 522 (another example illustrated)





Dr. Lacerda



Excmo. Sr. Don Getulio Vargas

ANTE DE LA REPUBLICA DEL BRASIL





(i)



(ii)

## 78. Dr. Lakra Mexico b.1972

*Untitled (Don Getulio Vargas)*, 2006  
watercolor and pencil on vintage magazine  
15¼ x 11¼ in. (38.7 x 28.6 cm)  
Signed "Dr. Lakra" upper edge.

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

**Provenance**  
Kurimanzutto, Mexico City  
Acquired from the above by the present owner

**Exhibited**  
Boston, The Institute of Contemporary Art, *DR. LAKRA*,  
April 14 - September 6, 2010, then travelled to Puebla,  
Museo Amparo (January 20 - May 8, 2011), Monterrey,  
Museo de Arte Contemporáneo de Monterrey, (May 20 -  
September 4, 2011), Mexico City, Museo de la Ciudad de  
Mexico (December 7 - March 11, 2012)

## 79. Carlos Garaicoa Cuba b.1967

*Two Works: i. Quijote ii. La maravilla (La conversación)*,  
1995-1996  
color photograph on duraflex paper  
i) 20 x 23½ in. (50.8 x 60 cm)  
ii) 19⅞ x 24⅞ in. (50.5 x 61.3 cm)  
i) Signed and numbered "9/10 Edition - C Garaicoa" on  
the verso. This work is number 9 from an Edition of 10.  
ii) Signed and numbered "7/10 - C Garaicoa" on the  
verso. This work is number 7 from an edition of 10.

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

**Provenance**  
Galería Jacobo Karpio, Costa Rica  
Acquired from the above by the present owner

**80. Manuel Mendive** Cuba b. 1944

*Pez del Rio*, 2004

oil and shells on wood

34½ x 14½ x 5 in. (87.6 x 36.8 x 12.7 cm)

Signed and dated "Mendive 2004" lower right.

**Estimate**

\$10,000-15,000

**Provenance**

Acquired directly from the artist by the present owner



**81. Manuel Mendive** Cuba b. 1944

*Se alimenta mi cabeza, me alimento yo*, 2001

acrylic on canvas

68⅞ x 58⅞ in. (173 x 147.6 cm)

Signed "Mendive 2001" lower left.

**Estimate**

\$30,000-50,000

**Provenance**

Cernuda Art, Coral Gables

Private Collection, Miami

**Exhibited**

Palmas de Mallorca, Centro de Cultura Sa Nostra, *Shangó y la vida- Mendive*, 2001, then travelled to Islas Canarias, Centro de Arte Juan Ismael (2002), Havana, Museo Nacional de Bellas Artes (2003)

**Literature**

*Shangó y la vida - Mendive*, exh. cat., Centro de Cultura Sa Nostra, Palma de Mallorca, 2001, p. 66 (illustrated)









(i)



(ii)

## 82. **José Toirac** Cuba b.1966

*Two Works: i) Untitled ii) Fidel with truck, 1972-1973*

oil on canvas

each: 35 x 23½ in. (88.9 x 59.7 cm)

i) Inscribed and dated "D-1A - 1937" lower right.

ii) Inscribed and dated "D-1B - 1972" lower right.

### **Estimate**

\$6,000-8,000

### **Provenance**

Magnan Metz Gallery, New York

Acquired from the above by the present owner



**83. Vik Muniz** Brazil b. 1961

*Nadia Comanecci*, 2000

dye destruction print

52½ x 63½ in. (133.4 x 161.3 cm)

Signed, titled and numbered "Nadia Comanecci - Vik Muniz - 2000 - AP 1/3" on a label affixed on the reverse. This work is from an edition of 5 plus 3 artist proofs. This work is artist proof 1 of 3.

**Estimate**

\$15,000-20,000

**Provenance**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner

**Literature**

P. Corrêa do Lago, *Vik Muniz, Obra Completa, 1987 - 2009*, 2009, p. 401 (another example illustrated)



**84. Iñaki Bonillas** Mexico b. 1981

*Espectador del naufragio (Merida 541)*, 2007  
lightbox with two plates (positive and negative)  
9 x 15 $\frac{7}{8}$  x 4 in. (22.9 x 40.3 x 10.2 cm)

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

**Provenance**  
Galería OMR, Mexico City  
Acquired from the above by the present owner



**85. Adolfo Patiño** Mexico 1978-1984

4 works: i) *Autorretrato de Frida Kahlo pensando en mi y yo pensando en la muerte II*  
ii) *Autorretrato pensando en el cosmos* iii) *El árbol de la vida* iv) *Códices*, 1990

acrylic, paint, branches and paper assemblage in artist frame, in four parts

each: 20 $\frac{2}{3}$  x 23 $\frac{7}{8}$  x 1 $\frac{1}{2}$  in. (52.5 x 60.6 x 3.8 cm)

i) Signed, titled, dated and inscribed "Adolfo Patiño - 1990 - N.Y.C." lower right. Further signed, titled, dated and inscribed on the reverse.

ii) Signed and inscribed "Adolfo Patiño - MEX - N.Y.C." lower right. Further signed, titled, dated and inscribed on the reverse.

iii) Initialed, dated and inscribed "AP - 1990 - MEX - NYC" lower right. Further, titled, dated, signed and inscribed on the reverse.

iv) Signed and inscribed "Adolfo Patiño - MEX - NYC" lower right. Further signed, titled, inscribed and dated on the reverse.

**Estimate**

\$10,000-15,000 •

**Provenance**

Galería Ramis Barquet, New York

Acquired from the above by the present owner





## 86. Adrián Villar Rojas

*Untitled (From the series Pedazo de las personas que amamos)*, 2007  
digital photograph  
32½ x 43¼ in. (82.6 x 109.9 cm)  
This work is number 1 from an edition of 5.

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

**Provenance**  
Ruth Benzacar Galería de Arte, Buenos Aires  
Acquired from the above by the present owner

## 87. Adrián Villar Rojas

*Untitled (From the series Me sangra la nariz)*, 2006  
digital photograph  
29½ x 39 in. (74.9 x 99.1 cm)  
This work is number 1 from an edition of 3.

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

**Provenance**  
Ruth Benzacar Galería de Arte, Buenos Aires  
Acquired from the above by the present owner







**88. Alfredo Jaar** Chile b.1956

*Walking II*, 2003

lightbox with color transparency

36 x 26 x 3½ in. (91.4 x 66 x 8.9 cm)

This work is from an edition of 5 plus 3 artist proofs.

**Estimate**

\$15,000-20,000

**Provenance**

Private Collection, Miami





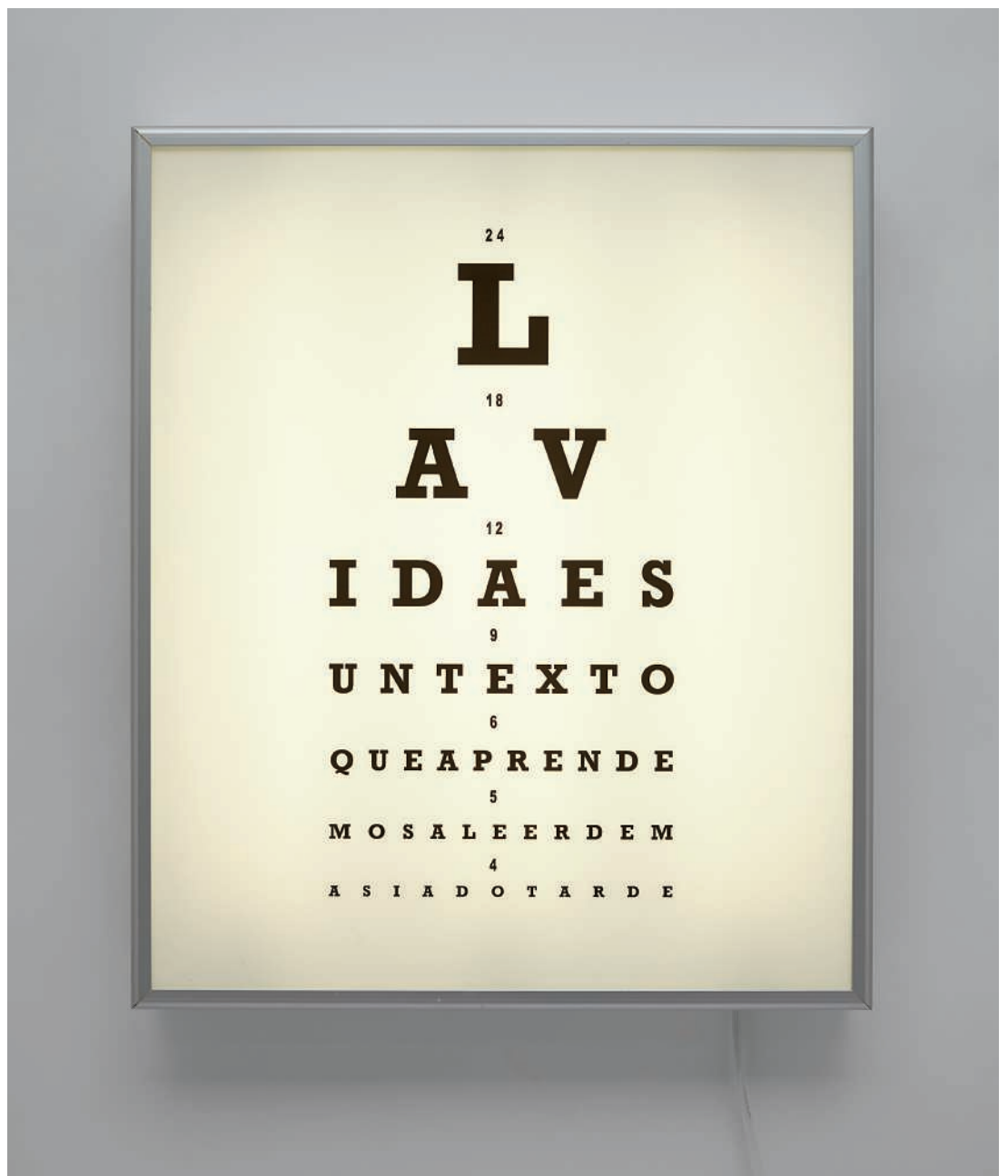
**89. Liliana Porter** Argentina b. 1941

*Black Drips*, 2010  
acrylic on wood with porcelain figurine  
8⅞ x 43¼ x 2 in. (20.6 x 109.9 x 5.1 cm)  
Signed and dated "Liliana Porter - 2010" on the reverse.

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

**Provenance**  
Galería Espacio Líquido, Gijón  
Acquired from the above by the present owner

**Exhibited**  
Madrid, Espacio Mínimo, *Liliana Porter: Situations with Levitating Rabbit*, January 20 - March 5, 2011



**90. Iván Capote** Cuba b. 1973

*Dislexia (La vida es un texto...)*, 2006

lightbox

23½ x 19⅝ in. (59.7 x 49.8 cm)

**Estimate**

\$5,000-7,000

**Provenance**

Acquired directly from the artist by the present owner



**91. Anna Maria Maiolino** Brazil b. 1942

*Untitled from the series 'Outras Marcas', 1999*  
ink on paper, in 3 parts  
each: 29 x 13½ in. (73.7 x 34.3 cm)  
each signed, titled and dated "Anna Maria Maiolino -  
s/titulo da série Outras Marcas" on the reverse.

**Estimate**

\$30,000-50,000

**Provenance**

Acquired directly from the artist by the present owner

**92. Darío Escobar** Guatemala b. 1971

*Pelota de fútbol con antenas, circa 2000*  
football perforated with tv antennas  
25¼ x 8½ x 8½ in. (64.1 x 21.6 x 21.6 cm)

**Estimate**

\$5,000-7,000

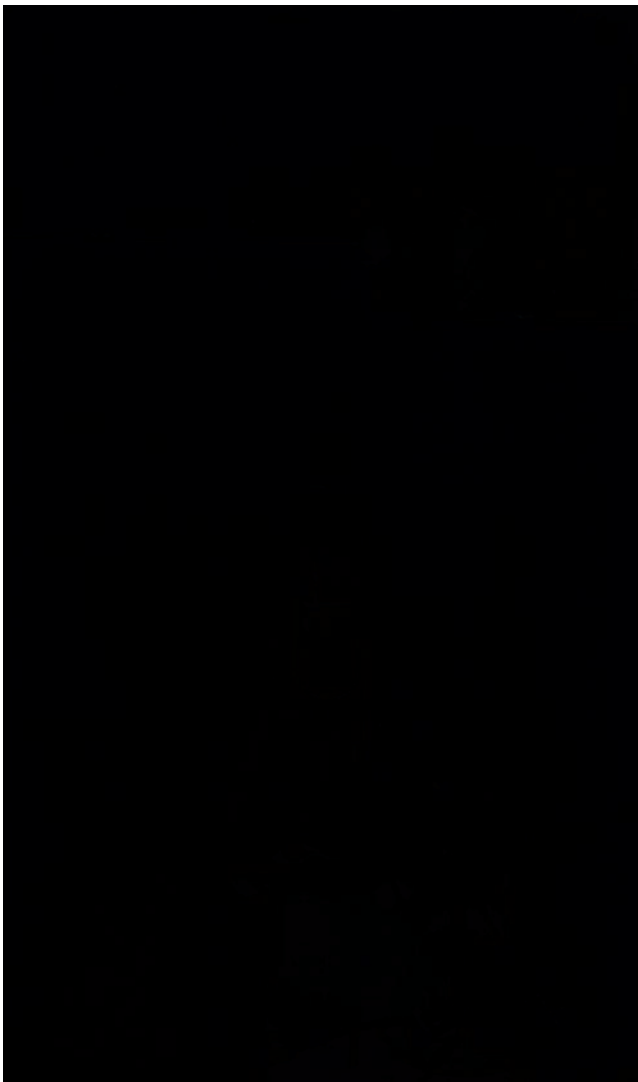
**Provenance**

Galería Jacobo Karpio, Costa Rica

Acquired from the above by the present owner







**93. Emilio Chapela** Mexico b. 1978

*Coca-Cola (210.CC)*, 2008  
 C-print on aluminum  
 53¼ x 31½ in. (135.3 x 80.4 cm)  
 This work is unique.

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

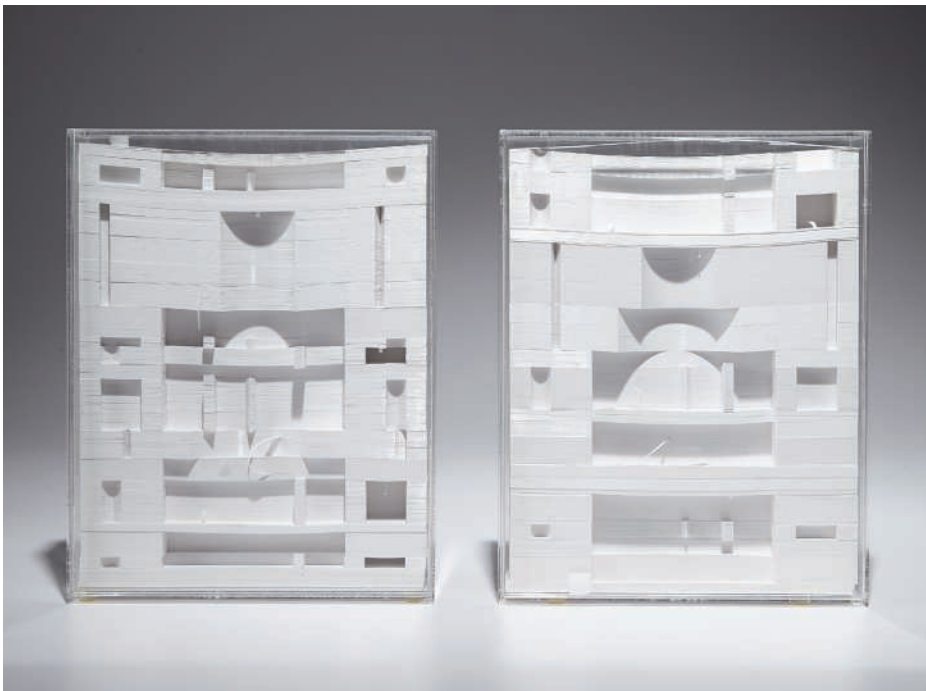
**Provenance**  
 EDS Galería, Mexico City  
 Acquired from the above by the present owner

**94. Marco Maggi** Uruguay b. 1957

*Profile Boxes (a&b)*, 2006  
 cut paper in Plexiglas case, in two parts  
 each: 9 x 11½ x 2½ in. (22.9 x 29.2 x 6.8 cm)

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

**Provenance**  
 Hosfelt Galley, San Francisco  
 Acquired from the above by the present owner





**95. Ernesto Neto** Brazil b. 1964

*Broto Extase*, 2007

lycra, tulle, styrofoam pellets and wooden knobs  
46 x 55 x 2 in. (116.8 x 139.7 x 5.1 cm)

**Estimate**

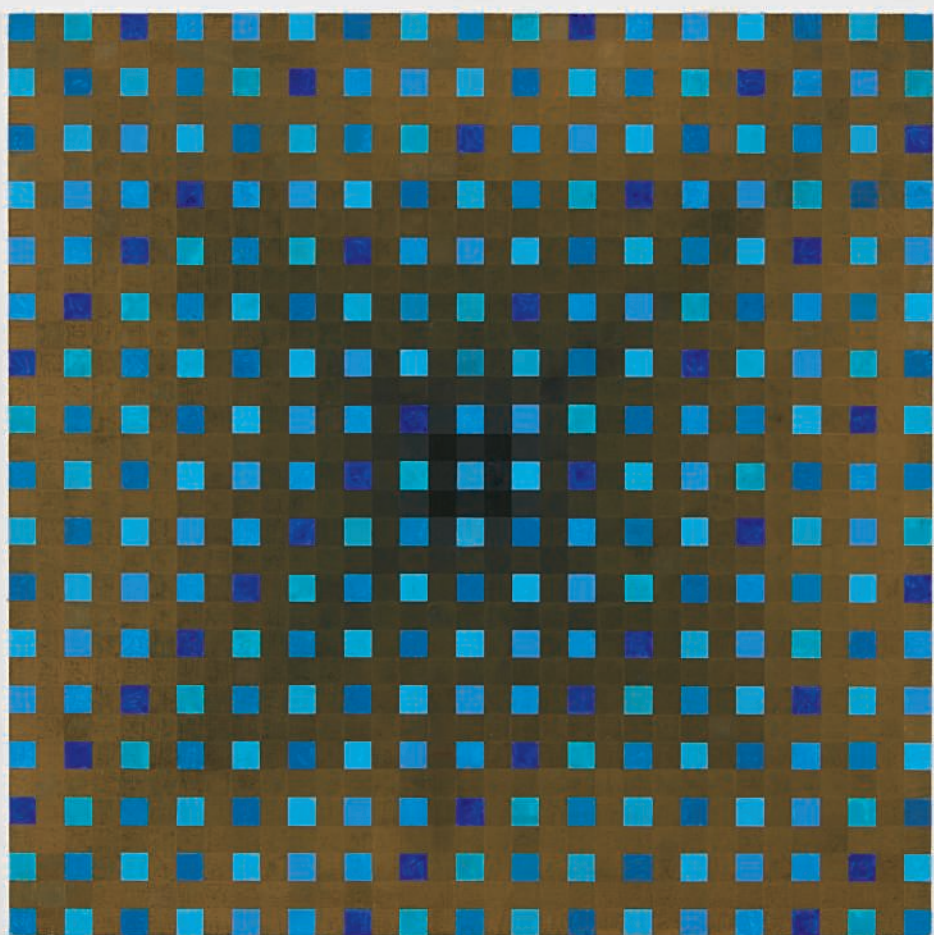
\$20,000-30,000

**Provenance**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner





**96. Antonio Asis** Argentina b. 1932

*Untitled*, 1956

acrylic on wood panel

25 $\frac{3}{4}$  x 25 $\frac{3}{4}$  in. (65.4 x 65.4 cm)

Signed and dated "Asis 1956" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist and dated December 1, 2015.

**Estimate**

\$18,000-22,000

**Provenance**

Acquired directly from the artist by the present owner

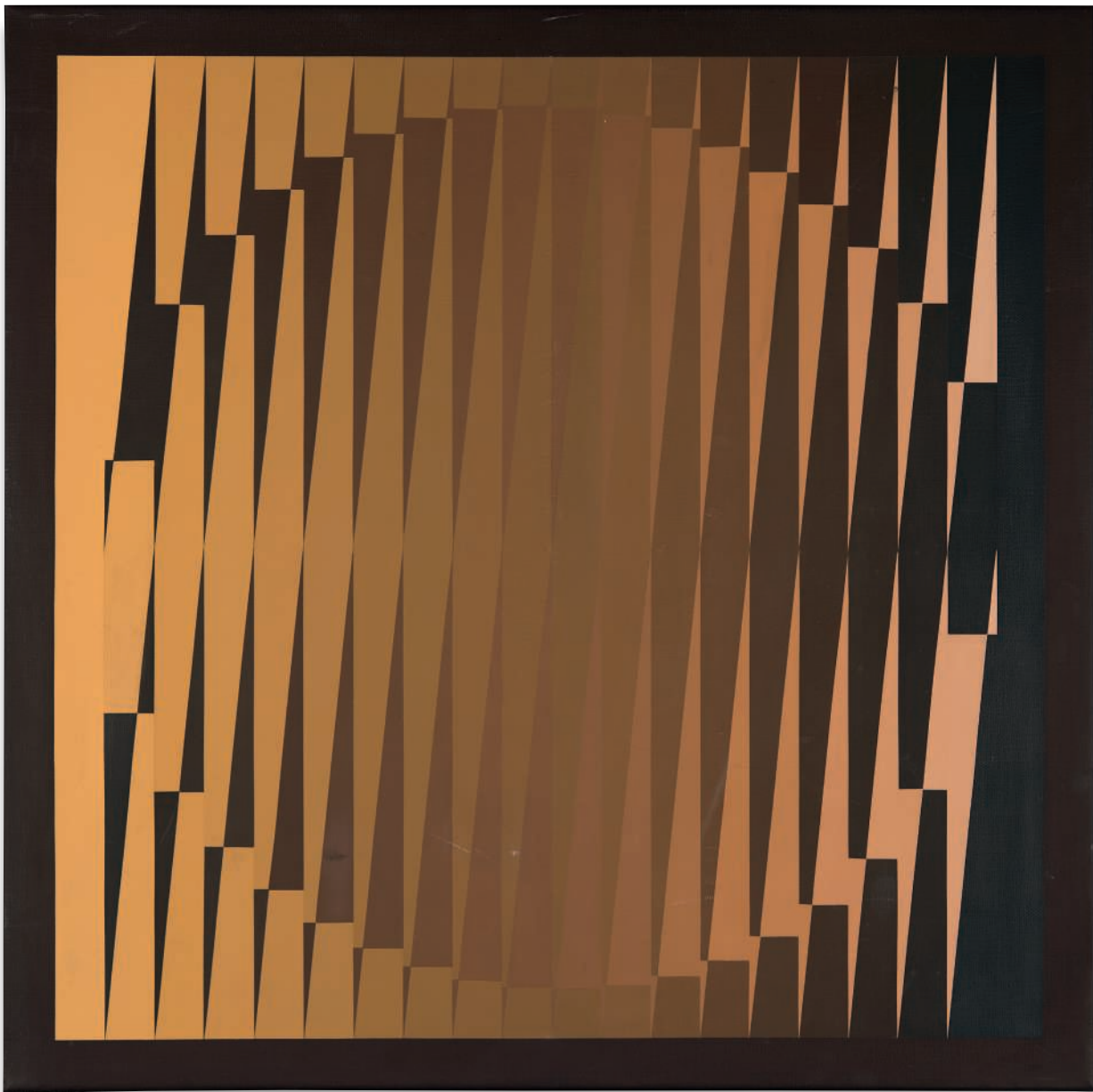


**97. Asdrúbal Colmenárez** Venezuela b.1936

*Psychomagnétique No. 150*, 1977  
magnetized and painted flexible steel plates on wood  
26 $\frac{3}{8}$  x 18 $\frac{1}{2}$  in. (67 x 47 cm)  
Signed, titled and dated "Psychomagnétique No.150 -  
Asdrubal Colmenarez - Paris 1977" on the reverse.

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

**Provenance**  
Acquired directly from the artist by the present owner



**98. Rogelio Polesello** Argentina 1939-2012

*Untitled*, 1974  
acrylic on canvas  
32 x 32 in. (81.3 x 81.3 cm)  
Signed and dated "R Polesello - 74" on the reverse.

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

**Provenance**  
Art Gallery International, Buenos Aires  
Acquired from the above by the present owner





**99. Eugenio Espinoza** Venezuela b. 1950

*Blanco*, 2005

acrylic on fabric

40 x 40 in. (101.6 x 101.6 cm)

Signed, titled and dated "E. Espinoza - 05 - Blanco"  
on the reverse.

**Estimate**

\$12,000-18,000

**Provenance**

Acquired directly from the artist by the present owner

**100. Gyula Kosice** Slovakia / Argentina b. 1924

*Untitled*, circa 1970  
Plexiglas, bronze, water and electric motor  
25¼ x 8½ x 8½ in. (64.1 x 21.6 x 21.6 cm)  
Signed "Kosice" on Plexiglas.

**Estimate**

\$20,000-30,000

**Provenance**

Acquired directly from the artist by the present owner

**101. Roberto Burle Marx** Brazil 1909-1994

*Santo Antonio de Bica a Noite*, 1974  
ink and gouache on paper  
20⅞ x 30⅞ in. (52.4 x 78.4 cm)  
Signed, dated and inscribed "R. Burle Marx. 1974  
Mario" lower right.

**Estimate**

\$10,000-15,000

**Provenance**

J.H. Moore, Ontario  
London Regional Art Gallery, Ontario  
Sotheby's, New York, *Fine Art: Old Masters to  
Contemporary*, June 13, 2007, lot 569  
Acquired from the above sale by the present owner





**102. Carlos Rojas** Colombia 1933-1997

*Jarras de agua*, 1961  
collaged paper and pencil on board  
29½ x 33 in. (74.9 x 83.8 cm)

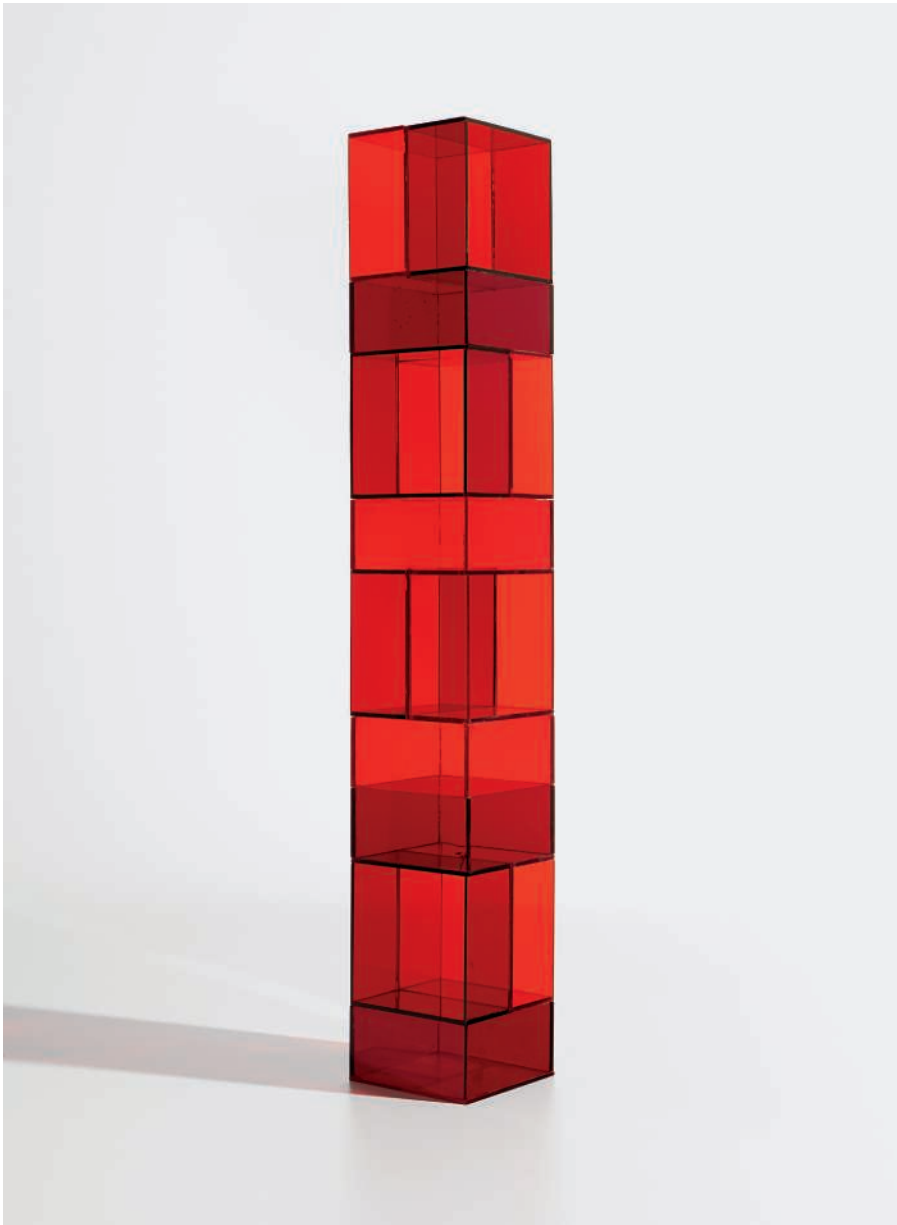
**Estimate**  
\$10,000-15,000

**Provenance**  
Galería Estudio Actual, Caracas  
CDS Gallery, New York  
Private Collection, New York

**Exhibited**  
New York, CDS Gallery, *Geometric Abstraction  
in Latin American Art*, November, 1985







**103. Gregorio Vardanega** Argentina 1923-2007

*Untitled*, 1970

Plexiglas

25 $\frac{7}{8}$  x 4 x 4 in. (65.7 x 10.2 x 10.2 cm)

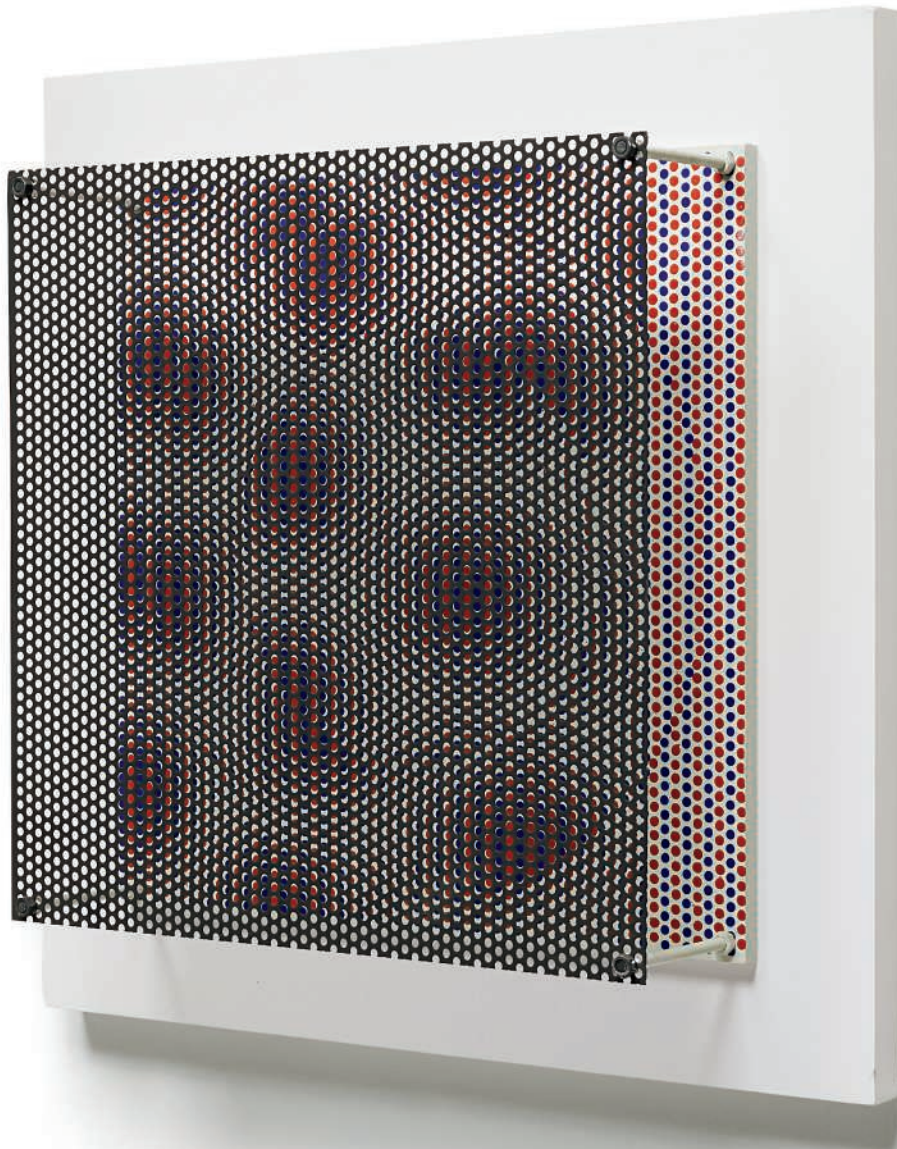
Signed "Vardanega" lower right. This work is accompanied by a certificate of authenticity signed by the artist.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the present owner



**104. Antonio Asis** Argentina b.1932

*Círculo Rojo y Negro Sobre Blanco*, 1970

oil and metal screen on wood

26 x 26 x 8 in. (66 x 66 x 20.3 cm)

Signed, titled and dated "A Asis - 1970 - Círculo Rojo y Negro Sobre Blanco" on the reverse.

**Estimate**

\$20,000-30,000

**Provenance**

Sicardi Gallery, Houston

Acquired from the above by the present owner



**105. Antonio Asis** Argentina b.1932

*Untitled*, 1959

acrylic and collage on wood panel

10 x 11 $\frac{1}{8}$  in. (25.4 x 30.2 cm)

Signed and dated "Asis / 1959" lower left. This work is accompanied by a certificate of authenticity signed by the artist and dated December 1, 2015.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the present owner

**106. Martha Boto** Argentina 1925-2004

*Untitled*, 1969

Plexiglas and motor

18 $\frac{1}{8}$  x 6 $\frac{1}{4}$  x 6 $\frac{1}{4}$  in. (46 x 15.9 x 15.9 cm)

Signed and dated "Martha Boto 1969" lower edge. This work is accompanied by a certificate of authenticity signed by Gregorio Vardanega and dated 1970.

**Estimate**

\$18,000-22,000

**Provenance**

Collection of Gregorio Vardanega, Bueno Aires  
Acquired from the above by the present owner







**107. Danilo Dueñas** Colombia b. 1956

*Pakistaní*, 1992  
acrylic on wood  
16 x 24 in. (40.6 x 61 cm)  
Signed and dated "Dueñas 92" on the reverse.

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

**Provenance**  
Galería Sotavento, Caracas  
Acquired from the above by the present owner



**108. Miguel Ángel Ríos** Argentina b. 1943

*Is there any sign of life*, 1990  
clay, mica and steel  
42 x 28½ in. (106.7 x 72.4 cm)  
Signed, dated and inscribed "Miguel A Ríos  
- Mexico - 1990" upper right. Further signed  
"Miguel Angel Ríos" on center.

**Estimate**  
\$6,000-8,000 •

**Provenance**  
Vrej Baghoomian Gallery, New York  
Acquired from the above by the present owner







**no. Sandu Darie** Romania / Cuba 1908-1991

*Untitled*, 1966  
painted wood on board  
8 x 15 $\frac{7}{8}$  in. (20.3 x 40.3 cm)  
Signed and dated "Darie 66" lower right.

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

**Provenance**  
Acquired directly from the artist  
Jaime Alemañy Gonzales, Havana  
Latin Art Core, Miami  
Tresart Gallery, Coral Gables  
Acquired from the above by the present owner



### III. Lolo Soldevilla

*Las flores de Emile Zola*, 1950

oil on board

14 x 21½ in. (35.6 x 54.6 cm)

This work is accompanied by a certificate of authenticity signed by Martha Flora Carranza Barba.

**Estimate**

\$10,000-15,000

**Provenance**

Private Collection, Havana

Tresart Gallery, Coral Gables

Acquired from the above by the present owner





**112. Luis Martínez Pedro** Cuba 1910-1989

*Cuatro lunas y dos pájaros verdes*, 1946

gouache on paper

21 $\frac{3}{4}$  x 17 in. (53.4 x 43.2 cm)

Signed and dated "Martínez Pedro 46" lower right.

Further titled "4 lunas y 2 pajaros verdes" on the reverse.

**Estimate**

\$8,000-12,000

**Provenance**

Perls Gallery, New York

Private Collection

Sotheby's, New York, *Latin American Art*, November 24,  
1998, lot 132

Acquired from the above sale by the present owner



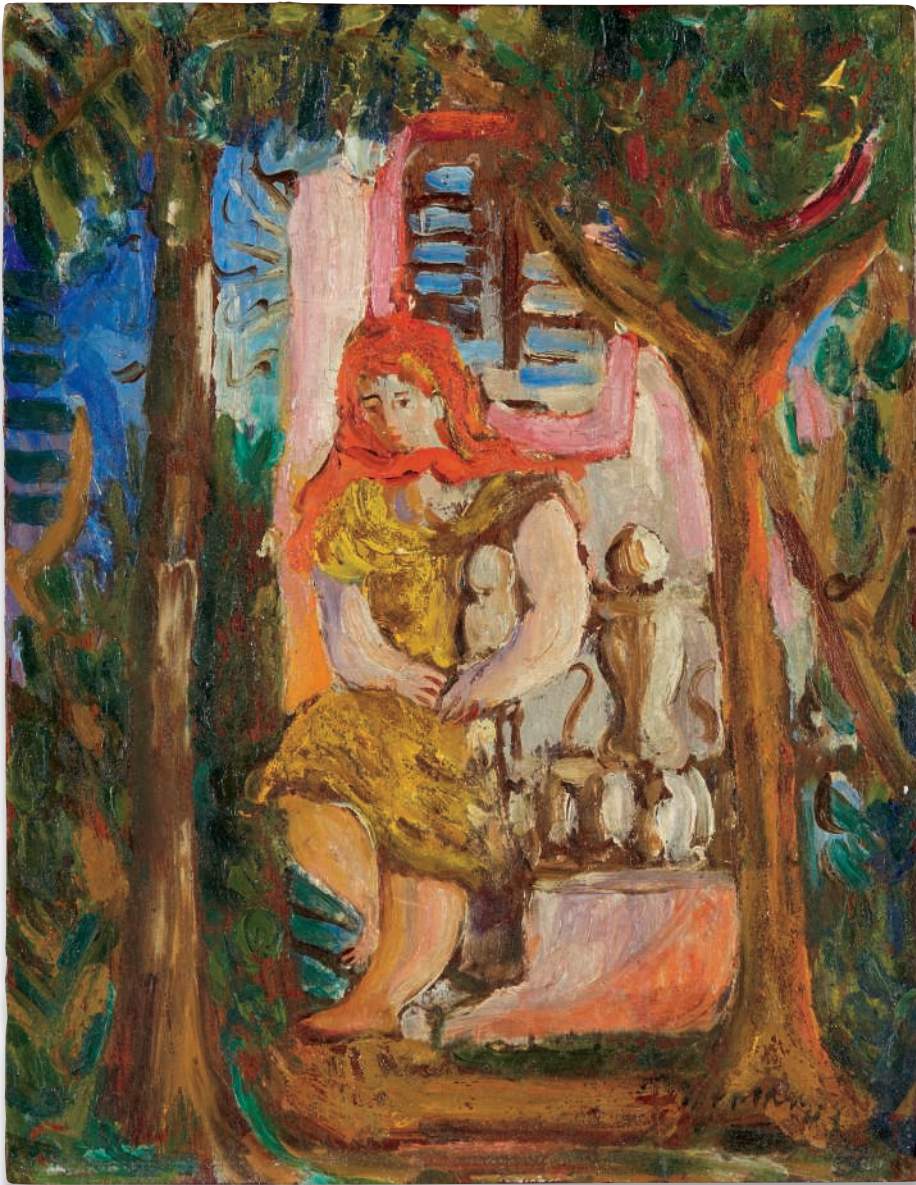


**113. Servando Cabrera Moreno** Cuba 1923-1981

*Untitled*, 1951  
watercolor on paper  
23 x 18½ in. (58.4 x 47 cm)  
Signed and dated "Cabrera Moreno 1951" lower right.

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

**Provenance**  
Galería Habana, Havana  
Acquired from the above by the present owner



*En el parque* (1942), a lively painting by Cuban artist Mariano Rodríguez, belongs to a pivotal period in his career when the artist consolidated his unique style, imbued with chromatic experimentation and a baroque sensibility. Rodríguez was an incredibly prolific artist who started painting and drawing at a very young age. He traveled extensively throughout his career and a trip to Mexico proved to be influential in his early development. During this time he studied under the Mexican painter Manuel Rodríguez Lozano, as well as investigating the Mexican mural movement, which became a continuous reference in his oeuvre. One can readily see resemblances to Mexican modernism in this painting in the central figure of the sensuous, voluptuous woman. In later decades, Rodríguez's figures and subject matter would become more

abstract as he began to incorporate elements from Eastern cultures. Later he traveled to New York and was exposed for the first time to an incredible array of European Art. Rodríguez was particularly fascinated by the chromatic technique and intensity achieved in the use of orange, red and white by Van Gogh and Delacroix. He was highly influenced by Picasso's Neoclassicism, as were his Cuban contemporaries. While in New York, his work was exhibited in museums and galleries alike. Yet, more importantly, it was during this period of time that he was invited to be part of the famous 1944 exhibition: *Modern Cuban Painters* at the Museum of Modern Art in New York, organized by Alfred H. Barr, Jr. and curated by José Gómez Sicre. This exhibition helped place Rodríguez and Cuban art at the center stage of the international art world.





**114. Mariano Rodríguez** Cuba 1912-1990

*En el parque*, 1942  
oil on wood  
12½ x 9⅞ in. (31.8 x 25.1 cm)  
Signed "Mariano" lower right.

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

**Provenance**  
Estate of the artist, Havana  
Private Collection, Los Angeles  
Acquired from the above by the present owner

**Exhibited**  
Havana, Museo Nacional de Bellas artes, *Mariano Rodríguez, Exposición Retrospectiva*, 1975

**Literature**  
A. de Juan, *Pintura Cubana: Temas y Variaciones*, Havana, 1978, p. 83 (illustrated)  
J. Veigas Zamora, *Mariano: Catálogo Razonado, Pintura y Dibujo 1936-1949, Volume 1*, Sevilla, 2007, no. 38.20, p. 46 (illustrated)

**115. José Mijares** Cuba 1921-2004

*Marina*, 1954  
oil on canvas  
31½ x 49½ in. (80 x 125.7 cm)  
Signed and dated "Mijares 1954" on lower right. This work is accompanied by a certificate of authenticity issued by the artist.

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

**Provenance**  
Private Collection, Joensuu, Finland



**116. Agustín Cárdenas** Cuba 1927-2001

*Seated Form*, 1987-1988

bronze

16 $\frac{7}{8}$  x 10 $\frac{7}{8}$  x 5 in. (42.9 x 27.6 x 12.7 cm)

Initialed, dated and numbered "Ed. II/IV - AC - 1987, 1988" on the bottom of the sculpture. This work is number 2 from an edition of 4.

**Estimate**

\$15,000-20,000

**Provenance**

Durban Segnini Gallery, Miami

Acquired from the above by the present owner

**Exhibited**

Miami, Durban Segnini Gallery, *Cárdenas*, 2012





**117. Victor Manuel** Cuba 1897-1969

*Untitled*, n.d.  
oil on canvas  
20 x 16 in. (50.8 x 40.6 cm)  
Signed "Victor Manuel" lower right.

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

**Provenance**  
Private Collection, Los Angeles  
Galeria La Acacia, Havana  
Acquired from the above by the present owner



(ii)



(iii)

Sold to Benefit the Los Angeles County Museum of Art

**118. Rafael Coronel** Mexico b. 1931

*Five Works: Untitled, circa 1980*

graphite on paper

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

Each signed "Rafael Coronel" lower right.

**Estimate**

\$5,000-7,000

**Provenance**

The Bernard and Edith Lewin Collection of Mexican Art



(v)





(iv)



(i)



**119. Kati Horna** Hungary / Mexico 1912-2000

*Leonora Carrington with Doll*, 1960

gelatin silver print

10 x 8 in. (25.4 x 20.3 cm)

Signed "Kati Horna" on the verso.

**Estimate**

\$8,000-12,000

**Provenance**

Estate of the artist, Mexico

Acquired directly from the above by the present owner

**Literature**

E.C. García Krinsky, ed. *Kati Horna: Recuento de una obra*, Mexico: Instituto Nacional de Bellas Artes, 1995, p. 67 (illustrated)

*Kati Horna*, exh. cat., Galerie Nationale du Jeu de Paume, Paris, 2014, p. 219 (illustrated)

**120. Flor Garduño** Mexico b. 1957

*Three Works: i) Regreso a la tierra (Solola, Guatemala) ii) Canasta de luz (Sumpango, Guatemala) iii) Mujer que sueña (Pinotepa Nacional, Mexico), 1989 - 1991*

Platinum palladium print

i) 16 x 19 $\frac{2}{3}$  in. (40.6 x 50 cm)

ii) 14 x 11 in. (35.6 x 27.9 cm)

iii) 16 x 19 $\frac{7}{8}$  in. (40.6 x 50.5 cm)

i) Signed, titled and dated "Flor Garduño - Regreso a la tierra - Ecuador 1989" on the verso.

ii) Signed, titled and dated "Flor Garduño - Canasta de luz - Guatemala 1989" on the verso.

iii) Signed, titled and dated "Flor Garduño - Mujer que sueña - Mexico 1991" on the verso.

**Estimate**

\$8,000-12,000

**Provenance**

Peter Fetterman Gallery, Santa Monica

Acquired from the above by the present owner



(iii)

(ii)



(i)









**123. Máximo Gonzalez** Argentina b. 1971

*Untitled, 2007*

cut Mexican pesos on paper

41½ x 61½ in. (104.5 x 155.3 cm)

This work is accompanied by a certificate of authenticity issued by Haydee Proviroso Gallery and dated December 30, 2007.

**Estimate**

\$8,000-12,000

**Provenance**

Haydee Proviroso Gallery, Mexico City

Acquired from the above by the present owner



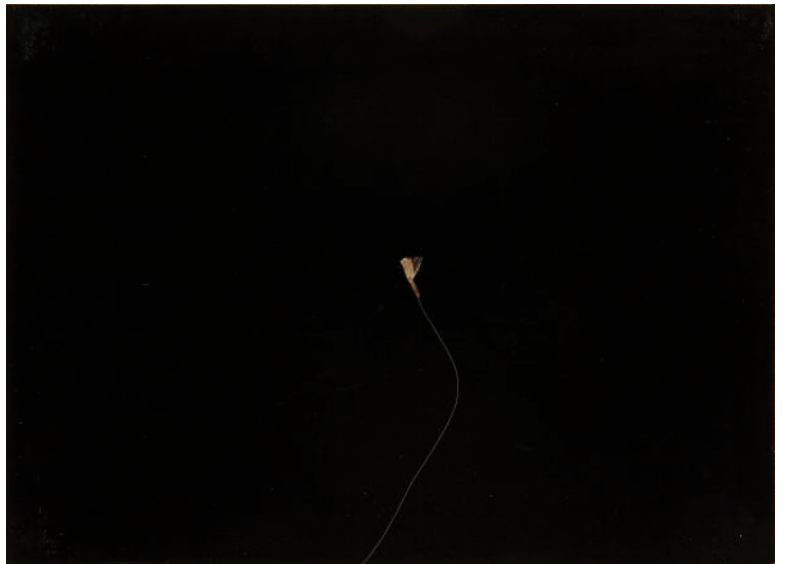
(i)



(ii)



(iii)



**124. Glenda León** Cuba b. 1976

*Three Works: i) 6 flores fondo negro ii) 2 flores fondo negro iii) 1 flor fondo negro, circa 2000*  
dried flowers on fiberboard

i) 9¼ x 12 in. (23.5 x 30.5 cm)

ii) 8⅞ x 12 in. (22.5 x 30.5 cm)

iii) 6⅞ x 9½ in. (17.5 x 24.1 cm)

**Estimate**

\$6,000-8,000

**Provenance**

Acquired directly from the artist by the present owner.



**125. Manuel Mendive** Cuba b.1944

*Chivo*, 1999

bronze

14 $\frac{1}{8}$  x 11 $\frac{1}{4}$  x 6 $\frac{1}{4}$  in. (35.9 x 28.6 x 15.9 cm)

This work is from an edition of 7 with 3 artist proofs.

This work is not numbered.

**Estimate**

\$4,000-6,000

**Provenance**

Joan Guaita Art, Palma de Mallorca

Acquired from the above by the present owner

**Literature**

J. Guaita, ed., *Noves Edicions*, Mallorca: Joan Guaita Edicions, 1999, p. 20 (illustrated)



**126. José Bedia** Cuba b. 1959

*Como si no supiera que pasa*, 1993  
 acrylic on fabric  
 23 $\frac{3}{4}$  x 47 $\frac{5}{8}$  in. (60.1 x 121 cm)  
 Signed and dated "Bedia 93" lower right.

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

**Provenance**  
 Jacobo Karpio Galería, Costa Rica  
 Acquired from the above by the present owner





**127. Armando Morales** Nicaragua 1927-2011

*The Tree*, 1985

oil on canvas

9¼ x 12½ in. (23.5 x 31.8 cm)

Signed and dated "Morales / 85" lower right.

**Estimate**

\$5,000-7,000

**Provenance**

CDS Gallery, New York

Private Collection, New York



**128. Jim Amaral** United States / Colombia b. 1933

*De Profundis Reflections, No. 50*, 1986

acrylic, oil and collage on board

33½ x 26¼ in. (85.1 x 66.7 cm)

Signed and dated "Amaral 86" lower left. Further signed, titled and dated on the reverse.

**Estimate**

\$3,000-5,000 •

**Provenance**

Galería Siete, Caracas

Acquired from the above by the present owner



**129. Florencio Molina Campos** Argentina 1891-1959

*Celeste...mi color prejerido!*, 1955

tempera on paper

12½ x 18 in. (31.8 x 45.7 cm)

Signed "F. Molina Campos" upper left. Further

signed, titled and dated "Celeste...mi color prejerido!"

- Enero 11/955 - F. Molina Campos" on the reverse.

**Estimate**

\$18,000-22,000

**Provenance**

Private Collection, Buenos Aires

Christie's, New York, *The Latin American Sale*,

June 2, 1999, lot 73

Acquired from the above sale by the present owner





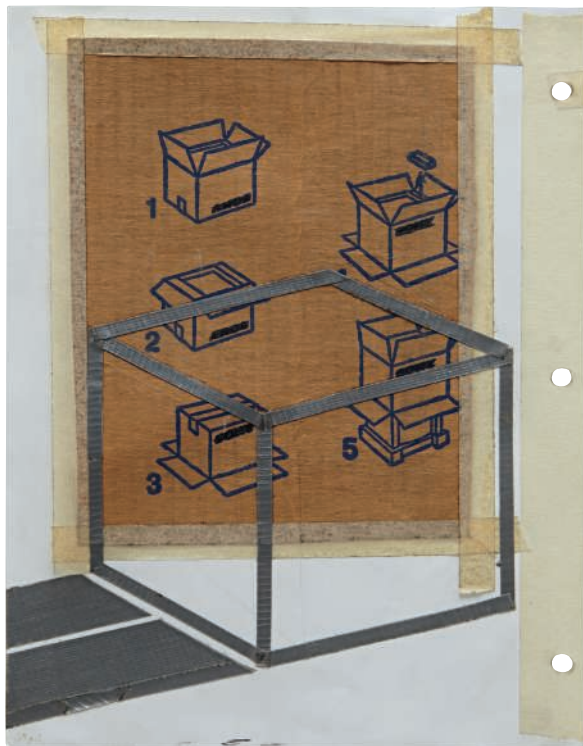
**130. Juan Cárdenas** Colombia b. 1939

*Paisaje*, circa 1985  
oil on canvas  
19½ x 25½ in. (49.5 x 64.8 cm)  
Signed "J Cardenas" lower right.

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

**Provenance**  
Private Collection, Bogotá  
Christie's, New York, *Latin American Paintings, Drawings  
and Sculpture*, November 21, 1989, lot 64  
Acquired from the above sale by the present owner





**131. Israel Moreno (Moris)** Mexico b.1978

*Three Works: Untitled, 2004*  
mixed media on paper, in 3 parts  
each: 13 3/8 x 11 1/2 in. (34.6 x 29.2 cm)

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

**Provenance**  
Arróniz Arte Contemporáneo, Mexico City  
Acquired from the above by the present owner



**132. Samy Benmayor** Chile b. 1956

*Untitled*, 1993  
acrylic on canvas  
47½ x 55 in. (119.7 x 139.7 cm)  
Signed and dated "Benmayor 1993" lower right.

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

**Provenance**  
Acquired directly from the artist by the present owner





(i)

**133. Carlos Rodríguez Cárdenas** Cuba b. 1962

Two works: i) *Auxilio* ii) *El placer de mirar*, 1992  
oil on canvas  
each: 39½ x 31½ in. (100.3 x 80 cm)  
i) Initialed and dated "C.R.C. - 92" lower right.  
Further signed, titled and dated on the reverse.  
ii) Initialed and dated "C.R.C. - 92" lower left.  
Further signed, titled and dated on the reverse.

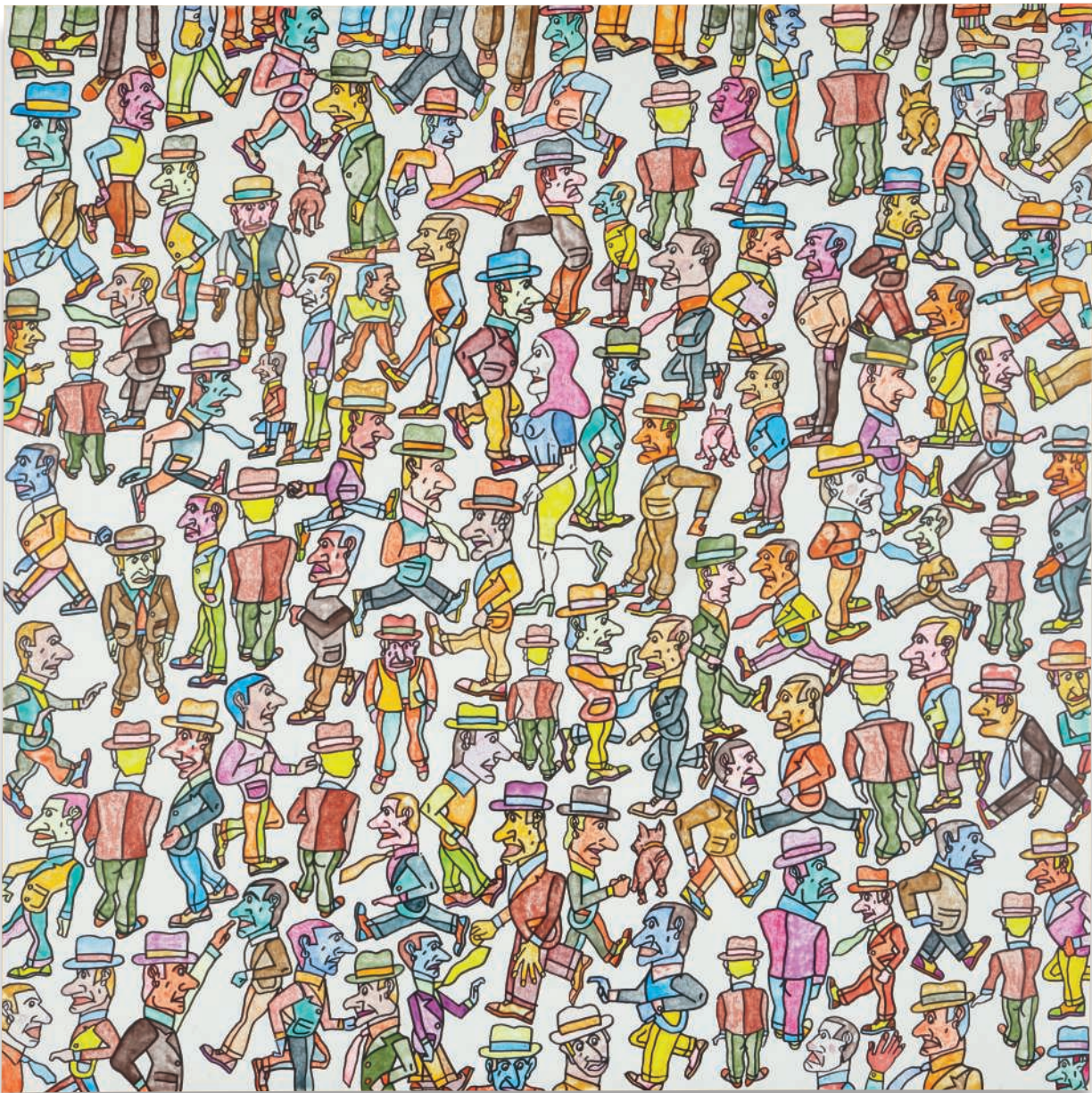
**Estimate**  
\$5,000-7,000

**Provenance**  
Galería Ramis F. Barquet, New York  
Acquired from the above by the present owner



(ii)





**134. Antonio Seguí** Argentina b. 1934

*Textura*, 2006  
 acrylic on canvas  
 47¼ x 47¼ in. (120 x 120 cm)  
 Signed, titled and dated "Textura - Segui - 2006"  
 on the reverse.

**Estimate**  
 \$18,000-25,000

**Provenance**  
 Durban Segnini Gallery, Miami  
 Acquired from the above by the present owner

**Exhibited**  
 Miami, Durban Segnini Gallery, *Antonio Seguí*, 2013



**135. Jorge Blanco**

*Marathon*, 2011

powder coated aluminum

15¾ x 30 x 9½ in. (40 x 76.2 x 24.1 cm)

Signed, dated and numbered "Jorge Blanco - 2011 - 1/3"

on the base. This work is number 1 from an edition of 3.  
This work is accompanied by a certificate of authenticity

signed by the artist and dated June 29, 2011.

**Estimate**

\$12,000-18,000

**Provenance**

O Ascanio Gallery, Miami

Acquired from the above by the present owner

Index

Amaral, J.	128	Garaicoa, C.	79	Najera Buen Día, H.	70
Angeles Navarro, R.	72	Garduño, F.	120	Nedo	39
Arrechea, A.	59	Goeritz, M.	17, 25	Neto, E.	57, 95
Asis, A.	96, 104, 105	Gómez Ramirez, J.	75		
		González, M.	123	Obregón, R.	6
Bedia, J.	126	Gramcko, E.	15, 47	Oiticica, H.	19, 122
Benmayor, S.	132	Guayasamín, O.	30	Orozco, G.	9, 51
Blanco, J.	135	Guevara Moreno, L.	36	Ortega, D.	66
Bonillas, I.	84	Gurvich, J.	48		
Boto, M.	106			Pape, L.	23
Bravo, C.	32	Herrera, C.	11	Patiño, A.	85
Burle Marx, R.	101	Herrero, F.	3	Peláez, A.	28
		Horna, K.	119	Polesello, R.	98
				Porter, L.	89
Cabrera Moreno, S.	113	Jaar, A.	88		
Calle, J.	12			Rennó, R.	62
Capote, I.	90	Kacero, F.	109	Reverón, A.	27
Cárdenas, A.	116	Kosice, G.	100	Ríos, M.	108
Cárdenas, C.	133	Kuitca, G.	7	Rodríguez, M.	114
Cárdenas, J.	130			Rojas, C.	49, 102
Cardoso, M.	2	Larraz, J.	33		
Carreño, M.	29	Le Parc, J.	18	Salazar, F.	38
Chaparro, A.	52	Leirner, J.	5, 22	Saraceno, T.	58
Chapela Perez, E.	93	León, G.	124	Schendel, M.	41, 42
Colmenárez, A.	46, 97	Leonilson, J.	20	Segui, A.	134
Coronel, R.	118	Leufert, G.	14, 37	Senise, D.	53
Costi, R.	121	Los Carpinteros	60	Siquier, P.	54
		Lucas, R.	43	Smith, M.	67
Darie, S.	110			Sodi, B.	56
Dávila, J.	4, 65	Macchi, J.	63	Soldevilla, L.	111
de Amaral, O.	8, 13	Madrigal, A.	76	Soteno, O.	69
de la Mora, G.	1, 64	Maggi, M.	94	Soto, J.	16
Diago, R.	34	Maiolino, A.	44, 91		
Do Espirito Santo, I.	61	Manuel, V.	117	Toirac, J.	82
Dr. Lakra	78	Marcelle, C.	45	Tomasello, L.	55
Dueñas, D.	50, 107	Marmolejo, O.	74	Tscuchiya, T.	31
		Martínez Pedro, L.	112	Tunga	21
Escobar, D.	92	Matta	35		
Espinoza, E.	99	Meireles, C.	10, 24	Valera, V.	40
		Mendive, M.	80, 81, 125	Vardanega, G.	103
Familia Ayala	73	Mérída, C.	26	Villar Rojas, A.	86, 87
		Mijares, J.	115		
		Molina Campos, F.	129	Xochitiotzin Cocolatzin, A.	71
		Morales, A.	127		
		Moreno (Moris), I.	131		
		Muniz, V.	68, 77, 83		







# 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.

### O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. 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 compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. 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. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

### Δ 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.

### Σ 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, by telephone, online 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.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

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.

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, Brazilian rosewood, 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. 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.



# 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in



**Gino Sarfatti**

*Floor lamp, model no. 1034, circa 1946-1951 (detail)*

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undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 of 3.5% 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 US 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, Brazilian rosewood, 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 Data Protection**

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

#### **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.

#### 17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

## 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) property where there has been no material loss in value from the value of the lot 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 to the saleroom in which it was purchased 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 set forth in this subparagraph (c) or subparagraph (b) above.

(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.



After Jean-Michel Basquiat  
*Head*, 1983/2001  
Estimate £20,000-30,000

## Defining Editions.

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Nicola Mason

### Strategy Projects Director

Caroline Conegliano

### Associate General Counsel

Jonathan Illari

## International Specialists

### Berlin

Martin Klosterfelde  
Director and International Specialist,  
Contemporary Art  
+49 177 628 4110

### Chicago

Carol Ehlers  
Specialist, Consultant, Photographs  
+1 773 230 9192

### Cologne

Dr. Alice Trier  
Specialist, Contemporary Art  
+49 173 25 111 69

### Denver

Melyora de Koning  
Senior Specialist, Contemporary Art  
+1 917 657 7193

### Geneva

Oksana Katchaluba  
Specialist, Contemporary Art  
+41 22 906 80 00

### Istanbul

Deniz Atac  
Specialist, Consultant  
+90 533 374 1198

### Italy

Carolina Lanfranchi  
Specialist, Consultant  
+39 33 8924 1720

### Paris

Maria Cifuentes Caruncho  
Specialist  
+33 142 78 67 77

### Portugal

Maura Marvão  
Specialist, Consultant,  
Contemporary Art  
+351 917 564 427

### Zurich

Niklaus Kuenzler  
Specialist, Contemporary Art  
+41 79 533 90 00

## Worldwide Offices

### Sale Rooms

#### New York

450 Park Avenue  
New York, NY 10022, USA  
tel +1 212 940 1200  
fax +1 212 940 1378

#### London

30 Berkeley Square  
London W1J 6EX, United Kingdom  
tel +44 20 7318 4010  
fax +44 20 7318 4011

#### Geneva

15 quai de l'Île  
1204 Geneva, Switzerland  
tel +41 22 317 81 81  
fax +41 22 317 81 80

#### Hong Kong

Room 1301-13/F, York House,  
The Landmark Building,  
15 Queen's Road Central, Hong Kong  
tel +852 2318 2000  
fax +852 2318 2002

### Regional Offices

#### Berlin

Kurfürstendamm 193  
10707 Berlin, Germany  
tel +49 30 887 297 44

#### Istanbul

Meclisi Mebusan Caddesi  
Deniz Apartmanı No. 79/8  
Istanbul Beyoğlu 34427, Turkey  
tel +90 533 374 1198

#### Milan

Via Monte di Pietà, 1/A  
Milan 20121

#### Moscow

Nikolskaya Str 19-21, 5th floor,  
109012 Moscow, Russia  
tel +7 495 225 88 22  
fax +7 495 225 88 87

#### Paris

46 rue du Bac,  
75007 Paris, France  
tel +33 1 42 78 67 77  
fax +33 1 42 78 23 07

#### Zurich

Restelbergstrasse 89,  
8044 Zurich, Switzerland  
tel +41 79 533 90 00

# Specialists and Departments

## 20th Century & Contemporary Art

Hugues Joffre, Worldwide Head of 20th Century Art.....	+44 20 7318 7923
Jean-Paul Engelen, Worldwide Head of Contemporary Art.....	+1 212 940 1390
David Georgiades.....	+1 212 940 1280
August O. Uribe.....	+1 212 940 1208
Bart Van Son.....	+44 20 7318 7912

### New York

Kate Bryan, Head of Evening Sale.....	+1 212 940 1267
John McCord, Head of Day Sale.....	+1 212 940 1261
Rebekah Bowling, Head of New Now Sale.....	+1 212 940 1250
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Zach Miner.....	+1 212 940 1256
Rachel Adler Rosan.....	+1 212 940 1333
Karen Garka-Prince.....	+1 212 940 1204
Amanda Lo Iacono.....	+1 212 940 1260
Katherine Lukacher.....	+1 212 940 1215
Samuel Mansour.....	+1 212 940 1219
Nicole Smith.....	+1 212 940 1387
Courtney Raterman.....	+1 212 940 1392
Paula Campolieto.....	+1 212 940 1255
Annie Dolan.....	+1 212 940 1288
Carolyn Mayer.....	+1 212 940 1212

### London

Peter Sumner, Head of Contemporary Art, London.....	+44 20 7318 4063
Henry Highley, Head of Day Sale.....	+44 20 7318 4061
Tamila Kerimova, Head of New Now Sale.....	+44 20 7318 4065
Nathalie Zaquin-Boulakia.....	+44 20 7901 7931
Matt Langton.....	+44 20 7318 4074
Iori Endo.....	+44 20 7318 4039
Simon Tovey.....	+44 20 7318 4084
Hannah Tjaden.....	+44 20 7318 4093
Alex Dolman.....	+44 20 7901 7911
Ava Carleton-Williams.....	+44 20 7901 7904
Chiara Panarello.....	+44 20 7318 4073
Florencia Moscova.....	+44 20 7318 4082

## Latin American Art

Henry Allsopp, Worldwide Head.....	+44 20 7318 4060
Kaeli Deane, Head of Sale.....	+1 212 940 1352
Valentina Garcia.....	+1 917 583 4983
Carolina Scarborough.....	+1 212 940 1391
Isabel Suarez.....	+1 212 940 1227

## Modern and Contemporary Editions

Cary Leibowitz, Worldwide Co-Director.....	+1 212 940 1222
Kelly Troester, Worldwide Co-Director.....	+1 212 940 1221

### New York

Jannah Greenblatt.....	+1 212 940 1332
Audrey Lindsey.....	+1 212 940 1322
Kaissa Karhu.....	+1 212 940 1238

### London

Robert Kennan, Head of Sale.....	+44 20 7318 4075
Anne Schneider-Wilson.....	+44 20 7318 4042
Ross Thomas.....	+44 20 7318 4077
Rebecca Tooby-Desmond.....	+44 20 7318 4079
Eliza Allan.....	+44 20 7318 4069

## Jewels

Nazgol Jahan, Worldwide Director.....	+1 212 940 1283
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### New York

Kristen Dowling.....	+1 212 940 1302
Christina Alford.....	+1 212 940 1365

### London

Lane Clements McLean.....	+44 20 7318 4032
---------------------------	------------------

## Design

Alexander Payne, Senior Director and Worldwide Head, Design.....	+44 20 7318 4052
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### New York

Alex Heminway, New York Director.....	+1 212 940 1268
Meaghan Roddy.....	+1 212 940 1266
Cordelia Lembo.....	+1 212 940 1265
Kimberly Sørensen.....	+1 212 940 1259
Jillian Pfifferling.....	+1 212 940 1268
Marcus Tremonto.....	+1 212 940 1268

### London

Domenico Raimondo.....	+44 20 7318 4016
Adam Clay.....	+44 20 7318 4048
Madalena Horta e Costa, Head of Sale.....	+44 20 7318 4019
Marcus McDonald.....	+44 20 7318 4095
Sofia Sayn-Wittgenstein.....	+44 20 7318 4023
Marta De Roia.....	+44 20 7318 4096
Lisa Stevenson.....	+44 20 7901 7926
Ben Williams.....	+44 7769 94 7177

## Photographs

Vanessa Hallett, Senior Director and Worldwide Head, Photographs.....	+1 212 940 1243
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### New York

Sarah Krueger, Head of Sale.....	+1 212 940 1225
Caroline Deck.....	+1 212 940 1247
Rachel Peart.....	+1 212 940 1246
Marijana Rayl.....	+1 212 940 1386
Kelly Van Ingen.....	+1 212 940 1245

### London

Genevieve Janvrin, Head of Photographs, Europe.....	+44 20 7318 7996
Yuka Yamaji.....	+44 20 7318 4098
Alexandra Bibby.....	+44 20 7318 4087
Sophie Busby.....	+44 20 7318 4092

### Chicago

Carol Ehlers.....	+1 773 230 9192
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## Watches

Sam Hines, International Head of Watches.....	+852 2318 2030
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### Geneva

Aurel Bacs, Senior Consultant Bacs & Russo.....	+41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo.....	+41 22 317 81 86
Justine Séchaud, Bacs & Russo.....	+41 22 317 8188
Alexandre Ghotbi.....	+41 22 317 8181
Dr. Nathalie Monbaron.....	+41 22 317 81 83
Virginie Liatard-Roessli.....	+41 22 317 81 82
Diana Ortega.....	+41 22 317 8187

### London

Paul David Maudsley.....	+44 20 7901 7916
Kate Lacey.....	+44 20 7901 2907

### New York

Paul Boutros.....	+1 212 940 1293
Leigh Zagoory.....	+1 212 940 1285

### Hong Kong

Amy Chow.....	+852 2318 2035
Jill Chen.....	+852 2318 2000
Joey Luk.....	+852 2318 2032
Tiffany To.....	+852 2318 2036
Angel Ho.....	+852 2318 2031

## Specialists and Departments

### Exhibitions

Edwin Pennicott.....+44 20 7901 2909

### Arts Partnerships

#### New York

Lauren Shadford.....+1 212 940 1257

Cecilia Wolfson.....+1 212 940 1258

#### London

Isa Tharin.....+44 20 7318 4024

### Private Sales

Susanna Brockman.....+44 20 7318 4041

### Client Advisory

#### New York

Philae Knight.....+1 212 940 1313

Sara Tayeb-Khalifa.....+1 212 940 1383

#### London

Dawn Zhu.....+44 20 7318 4017

Lily Atherton Hanbury.....+44 20 7318 4071

Fiona M. McGovern.....+44 20 7318 4054

### Proposals

Lauren Zanedis.....+1 212 940 1271

### Office of the Chairman and Chief Executive Officer

Mariangela Renshaw.....+1 212 940 1207, +44 207 318 4029

### Executive Assistant to the Senior Executives

Elizabeth Anne Wallace.....+1 212 940 1303

### Communications and Marketing

Michael Sherman, Chief Communications  
and Public Relations Officer.....+1 212 940 1384

Jaime Israni, PR Specialist.....+1 212 940 1398

Trish Walsh, Director of Marketing & Events.....+1 212 940 1224

Emma Miller Gelberg, Associate Manager,  
Marketing and Business Development.....+1 212 940 1291

Charlotte Adlard, Marketing Associate.....+44 207 901 7905

Georgia Trotter, Events Manager.....+44 20 7318 4085

### Creative Services

Andrea Koronkiewicz, Director of Creative Services.....+1 212 940 1326

Orlann Capazorio, Director of Production.....+1 212 940 1281

#### New York

Jeff Velazquez, Production Artist.....+1 212 940 1211

Christine Knorr, Graphic Designer.....+1 212 940 1325

James Reeder, Graphic Designer.....+1 212 940 1296

#### London

Eve Campbell, Creative Services Manager.....+44 20 7901 7919

Moira Gil, Graphic Designer.....+44 20 7901 7917

Laurie-Ann Ward, Graphic Designer.....+44 20 7901 7918

## Sale Information

### Latin America

#### Auction & Viewing Location

450 Park Avenue New York 10022

#### Auction

23 May 2016 at 6pm

#### Viewing

18 – 23 May

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

#### Sale Designation

When sending in written bids or making  
enquiries please refer to this sale as  
NY010516 or Latin America.

#### Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

### Latin American Art Department

#### Worldwide Director

Henry Allsopp +44 20 7318 4060

#### Head of Sale

Kaeli Deane +1 212 940 1352

#### Specialist, Miami

Valentina Garcia +1 917 583 4983

#### Cataloguer

Carolina Scarborough +1 212 940 1391

#### Administrator

Isabel Suarez +1 212 940 1227

#### Photography

Jean Bourbon

Kent Pell

Matt Kroenig

Ben Anderson

James Burger

### Auctioneers

Hugues Joffre 2028495

August Uribe - 0926461

Sarah Krueger - 1460468

Henry Highley - 2008889

### Catalogues

catalogues@phillips.com

\$35/€25/£22 at the gallery

### Client Accounting

Sylvia Leitao +1 212 940 1231

#### Buyer Accounts

Michael Carretta +1 212 940 1232

#### Seller Accounts

Carolina Swan +1 212 940 1253

### Client Services

450 Park Avenue +1 212 940 1200

### Shipping

Carol Mangan +1 212 940 1320

**Front cover** Carmen Herrera, *Black and Green*, 1975, lot 11 (detail)

**Back cover** Cildo Meireles, *Ouro e paus: Engradados (Wood and Gold: Crates)*, 1982/1995, lot 10 (detail)



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Paddle Number

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Title	First Name	Surname
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City		State/Country
Zip Code		
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