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Latin America
New York, 24 May 2017





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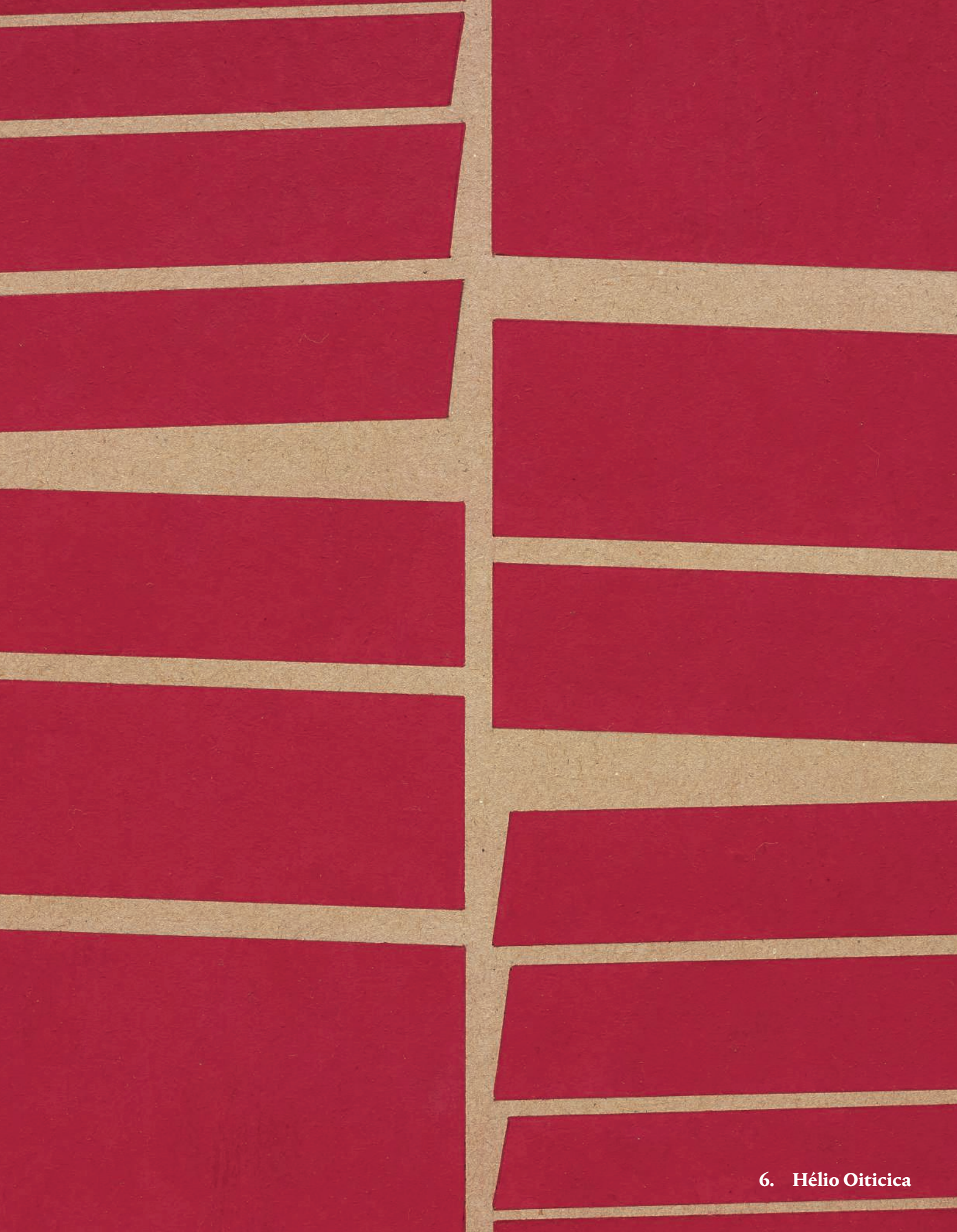
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Latin America
New York, 24 May 2017

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450 Park Avenue New York 10022

Auction
24 May 2017 at 2pm

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20 - 24 May
Saturday - Wednesday 10am - 6pm

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**Exchange.
Subvert.
Transform.**

I. Jorge Eielson Peru 1924-2006

Untitled

signed and dated "J Eielson - 1974" on the reverse
knotted burlap mounted on wood

10⁵/₈ x 10¹/₄ in. (27 x 26 cm)

Executed in 1974, this work is accompanied by a
certificate of authenticity from the Estate of Jorge
Eielson.

Estimate

\$10,000-15,000

Provenance

Private Collection, Italy (acquired directly from
the artist)

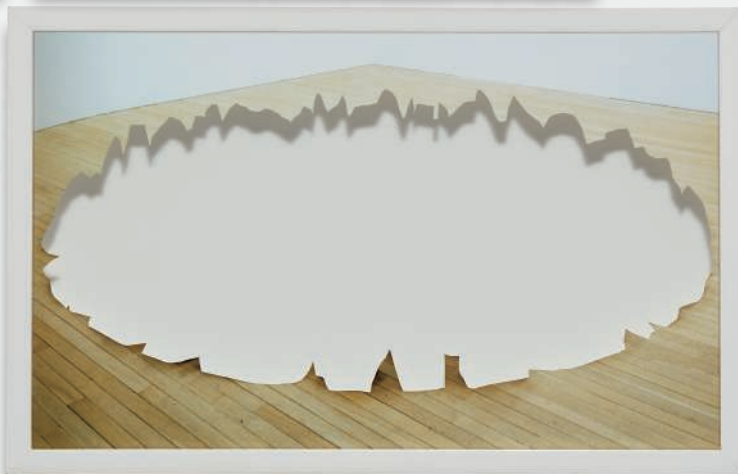
Acquired from the above by the present owner





Ceci n'est pas une pipe.





2. **José Dávila** Mexico b. 1974

Hitos del arte contemporáneo

archival pigment print, in 8 parts

overall: 43¾ x 74½ in. (111.1 x 189.2 cm)

Executed in 2011, this work is number 1 from an edition of 4 and is accompanied by a certificate of authenticity issued by Galería OMR.

Estimate

\$15,000-20,000

Provenance

Galería OMR, Mexico City

Acquired from the above by the present owner

Exhibited

Bad, Homburg, Germany, *Spannungsfelder, Positions of Latin American Art*, September 19-28, 2013

Walldorf, SAP Headquarted and Training Center, *Un paseo de arte latino*, October 21, 2016-February 24, 2017

3. Hélio Oiticica and Neville D’Almeida

Brazil 1937-1980, b. 1941

21/CC1 (*Trashiscapes / Cosmococa—Program in Progress*)
c-print mounted on aluminum
Executed in 1973, this work is number 1 from an edition of 12.

Estimate

\$12,000-18,000

Provenance

Galeria Fortes Vilaça, São Paulo
Acquired from the above by the present owner

In 1973, Hélio Oiticica and the Brazilian filmmaker Neville D’Almeida collaborated on a number of cinematic environments called *Block-Experiences in Cosmococa—Program in Progress*. These short films give insight into privacy of Oiticica’s New York loft, often capturing the presence of cocaine, meticulously lined along the edges of photographs, making reference to the drug’s creative capacity. For Oiticica, the *Cosmococas* were an extension of Neo-Concrete art, leaving behind the cold geometry of Concrete abstraction and bringing the elements of time and viewer participation into the work, thereby creating a new language of art that was useful to society. The *Cosmococas* are “participatory environments in which elements of relaxation, distraction, consumption, and contingency were key,” evincing their intrinsic ties to relational aesthetics and artists like Rirkrit Tiravanija. (Irene V. Small, “Hélio Oiticica and Neville D’Almeida’s *Block-Experiences in Cosmococa—Program in Progress*”, Walker Art Center, 2014)



4. **Mira Schendel** Switzerland / Brazil 1919-1988

Untitled

oil and Letraset on colored rice paper
18½ x 9 in. (47 x 22.9 cm)
Executed circa 1970.

Estimate

\$50,000-70,000

Provenance

Private Collection, São Paulo
Galeria Frente, São Paulo
Acquired from the above by the present owner

Exhibited

São Paulo, Galeria Frente, *O Espaço infindável de Mira Schendel*, August 26-October 31, 2015

Literature

O Espaço infindável de Mira Schendel, cat. exh., Galeria Frente, 2015, p. 154 (illustrated)

We are grateful to Ada Schendel for her kind assistance in cataloguing this work.

Born in Zurich and later studying in Milan, Mira Schendel immigrated to São Paulo in 1949, where she began her artistic career in earnest. She found Brazil ripe for artistic innovation, both thanks to the community of European émigrés living there during this time, as well as the exploration of abstraction being led by Brazilian artists like Lygia Clark and Hélio Oiticica. Schendel received international recognition after exhibiting her *Objetos Graficos* in the 1969 Venice Biennale. These iconic objects—both graphic and ethereal—represent an art of minimalist and semiotic significance, heavily influenced by the language barriers she faced after persecution in Europe. The present work is a variation on this series that is unique in its boldly hued coloration, contrasting the delicate medium of rice paper. Schendel has been widely recognized both in Brazil and internationally, as evidenced by her retrospective at the Tate Modern in London in 2013.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

5. Mathias Goeritz Germany / Mexico 1915-1990

Dos mensajes

perforated gold metal on painted wood, in 2 parts

each: 13 $\frac{5}{8}$ x 8 $\frac{1}{8}$ in. (34.6 x 20.6 cm)

Executed 1958-1959, this work is accompanied by a certificate of authenticity signed by Lily Kassner.

Estimate

\$60,000-80,000

Provenance

Private Collection, California (acquired directly from the artist)

Private Collection, Massachusetts

Mary-Anne Martin Fine Art, New York

Acquired from the above by the present owner

“I am working a lot. I would like you to send me comments about what I have been doing lately. It is not sculpture, it is not painting. I don’t know what it is.”

—Mathias Goeritz, in a letter to the American Abstract Expressionist painter Albert Kotin, 1959



6. Hélio Oiticica Brazil 1937-1980

Metaesquema

gouache on cardboard

15³/₈ x 20 in. (39.1 x 50.9 cm)

Executed in 1958, this work is accompanied with a certificate of authenticity issued by the Projeto Hélio Oiticica.

Estimate

\$200,000-300,000

Provenance

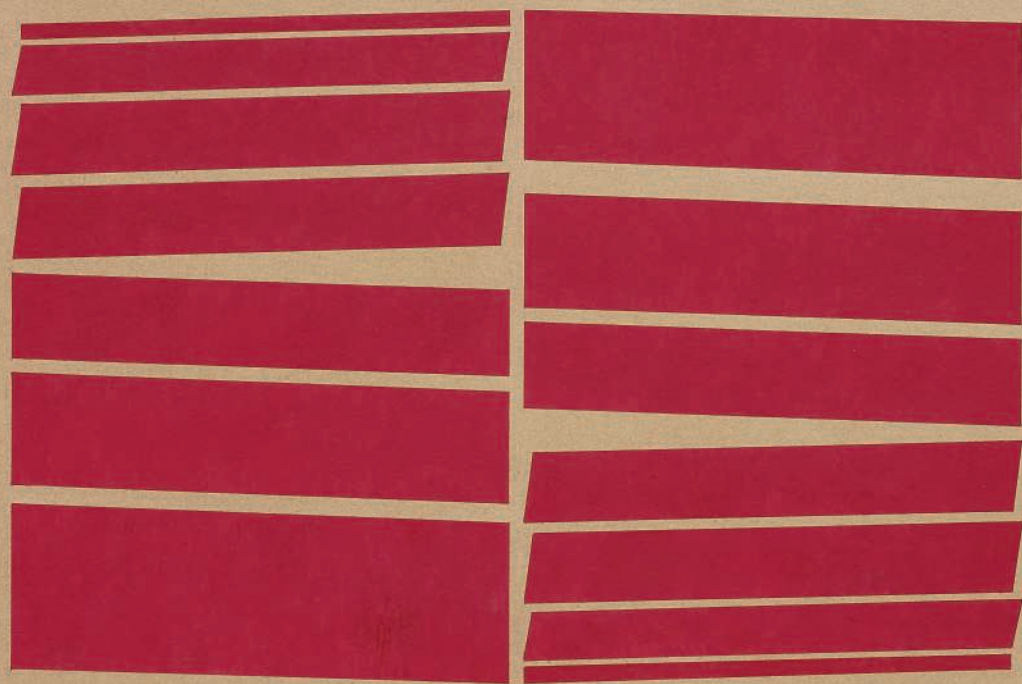
Private Collection of Vilma and Moyses Lupion, Brazil

By descent Private Collection, São Paulo

Private Collection, São Paulo

Born in Rio de Janeiro, Hélio Oiticica was one of the most inventive artists of the post-World War II period. A dreamer and an idealist, he created experiential environments where viewers became participants, enveloped in all means of artistic apparatuses. Oiticica identified strongly with his Brazilian roots and spent a great deal of time in the favelas of Rio, which he recognized as strongholds against the oppression of the military dictatorship in his country. His groundbreaking installation *Tropicália* (1967) was a sensorial portrait of Rio as well as an environment that engaged and absorbed viewers in a myriad of ways. Oiticica exhibited widely during his lifetime, with his acclaimed Whitechapel Experiment in London and later his efforts to make a name for himself in New York.

Tragically the artist died very young and little is left of his artistic production, due to a terrible fire in 2009 that destroyed nearly 2000 of his works. Much of what remains are Oiticica's early works, which are stunning jewels that give insight into the young mind of an artistic genius, informing much of his later experiments. The present work, *Metaesquema* (1958), shows Oiticica's grasp of European abstraction and the influence of artists like Piet Mondrian and Kazimir Malevich, who pushed for an art that would transform society. The series of *Metaesquemas* produced from 1957 to 1958, demonstrate Oiticica's preoccupation with color as an entity with its own time, structure and space. Yet, even as one of the youngest artists associated with the Grupo Frente, Oiticica quickly cannibalized the older members' achievements, becoming a leader of the Neo-Concrete movement that would transform Brazilian art forever.



7. **Carlos Cruz-Diez** Venezuela b. 1923

Physichromie No. 939

signed, titled and dated "PHYSICHROMIE NO. 939 - CRUZ-DIEZ - Sept./ 1977" on a label affixed to the back
silkscreen and plastic elements on metal support with
aluminum frame
19⅞ x 29½ in. (50 x 75 cm)
Executed in 1977.

Estimate

\$100,000-150,000

Provenance

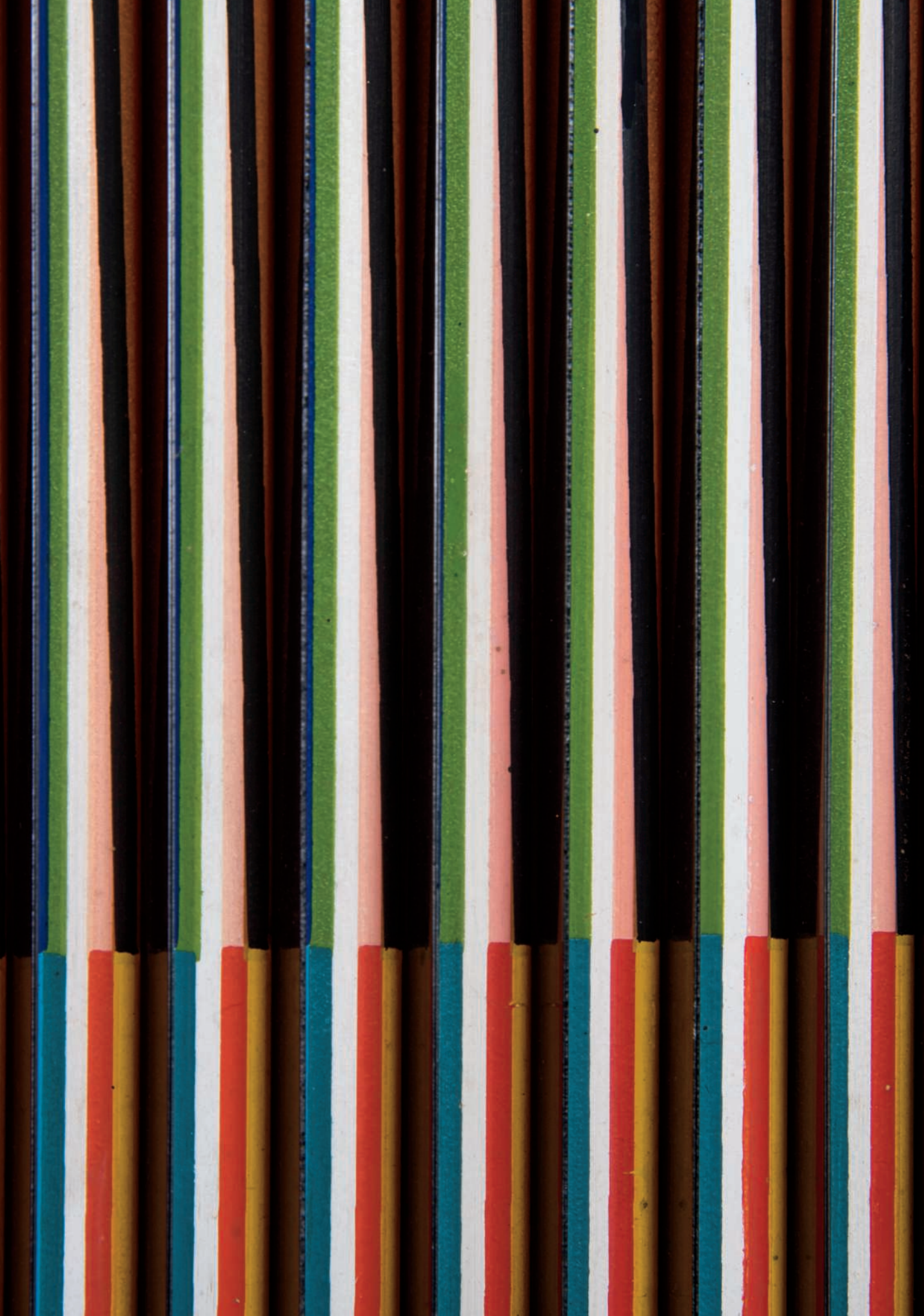
Private Collection, Caracas

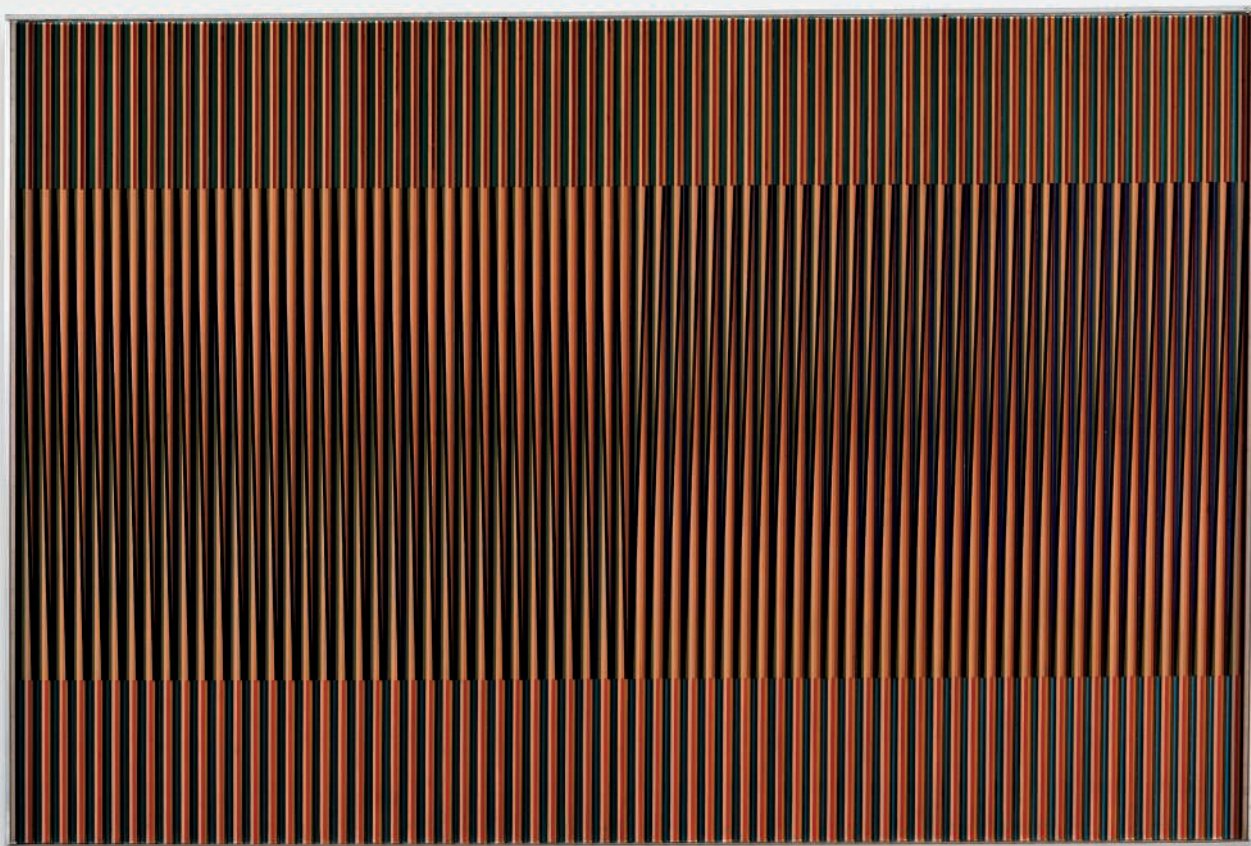
Private Collection of Oswaldo Subero, Caracas

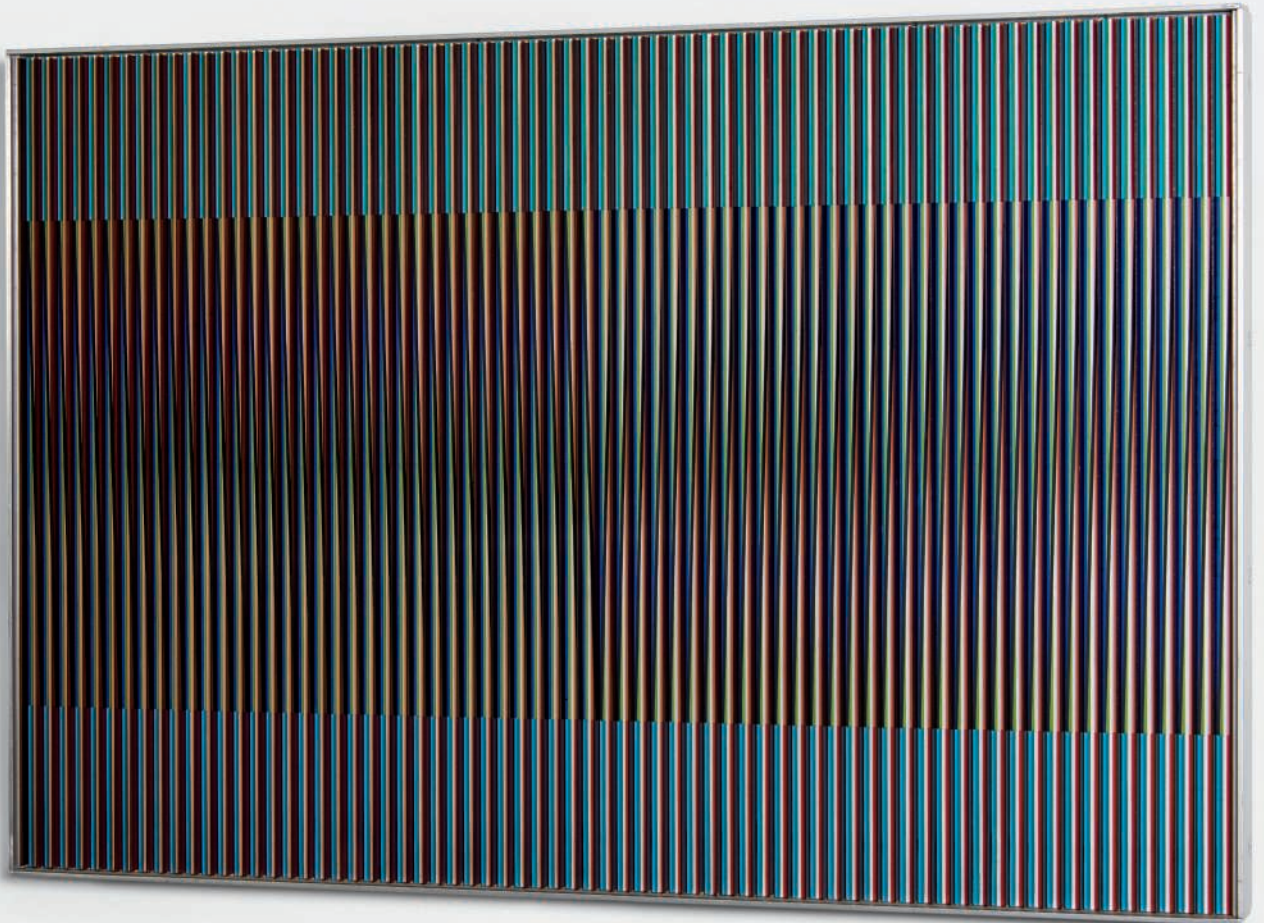
Acquired from the above by the present owner

This work will be included in the forthcoming catalogue raisonné of Carlos Cruz-Diez, to be published by the Cruz-Diez Art Foundation.

During the 1950s, Carlos Cruz-Diez left Venezuela to travel extensively throughout Europe, where he explored the possibilities of Constructivism while continuing to develop his interest in chromatic structures and color theory. *Physichromie* No. 939 (1977) is part of his most important series, which he began in 1959 and has continued to investigate for decades. The exact medium of these works has developed over time but has always consisted of alternating colored strips that trap light, producing a chromatic effect that constantly changes as the viewer moves around the piece. In this way, the viewer becomes a participant in the artwork, not merely a spectator. The innovative aspects of these works immediately caught the attention of the international milieu, and very early in his career Cruz-Diez was included in two seminal exhibitions in Europe and the United States: *Movement 2* at the famous Galerie Denise René in Paris in 1964 and *The Responsive Eye* at the Museum of Modern Art in New York in 1965. Cruz-Diez was also the subject of a major retrospective at the Museum of Fine Arts Houston in 2011, titled *Carlos Cruz-Diez: Color in Space and Time*.







Alternate view of lot

8. Joaquín Torres-García Uruguay 1874-1949

Composición

initialed and dated "JTG 44" lower right

oil on cardboard

9⅞ x 13⅞ in. (25 x 33.3 cm)

Painted in 1944, this work is no. 1944.32 in the Joaquín Torres-García Online Catalogue Raisonné (www.torresgarcia.com).

Estimate

\$120,000-180,000

Provenance

Estate of the artist

Rose Fried Gallery, New York

Private Collection of Emilio Ellena, Santiago

By descent to Private Collection

Private Collection, São Paulo

Exhibited

Washington DC, Pan American Union, *Torres-García and his Workshop*, February 2-March 13, 1950

New York, Rose Fried Gallery, *Joaquín Torres García 1874-1949: 15th Memorial Exhibition*, January 6-February 13, 1964

Santiago, Corporación Cultural Las Condes, *Joaquín Torres-García*, April 7-24, 1994

Literature

C. Schaefer, ed., *Torres-García*, Poseidon, Buenos Aires, 1945, Plate II (illustrated)

E. Jordi, *Torres-García*, Barcelona, 1973, no. 364, p. 249 (illustrated)

R. Bindis, "El constructivismo Torres-García: El Lenguaje de las cosas y del mundo", *La Tercera*, Santiago, April 17, 1994 (illustrated)

A. M. Maslach, ed., *Joaquín Torres-García: Sol y luna del arcano*, Caracas, 1998, no. 378, p. 579 (illustrated)

J. M. Sanguinetti, "Joaquín Torres-García: El Lenguaje de las cosas y del mundo", *Clásica: Arte & Cultura*, Buenos Aires, October 1999, no. 134, p. 73 (illustrated)

We are grateful to Cecilia de Torres for her kind assistance in cataloguing this work.



—Luis Pérez-Oramas, *Joaquín Torres-García: The Arcadian Modern*, The Museum of Modern Art, New York, 2015

9. **Alfredo Volpi** Brazil 1896-1988

Banderinhas com mastro
signed "A Volpi" on the reverse
tempera on canvas
12 $\frac{3}{8}$ x 18 in. (31.4 x 45.7 cm)
Painted circa 1970.

Estimate

\$100,000-150,000

Provenance

Petite Galerie, Rio de Janeiro

Acquired from the above by the present owner in 1971

Exhibited

Rio de Janeiro, Petite Galerie, *Alfredo Volpi*, 1971

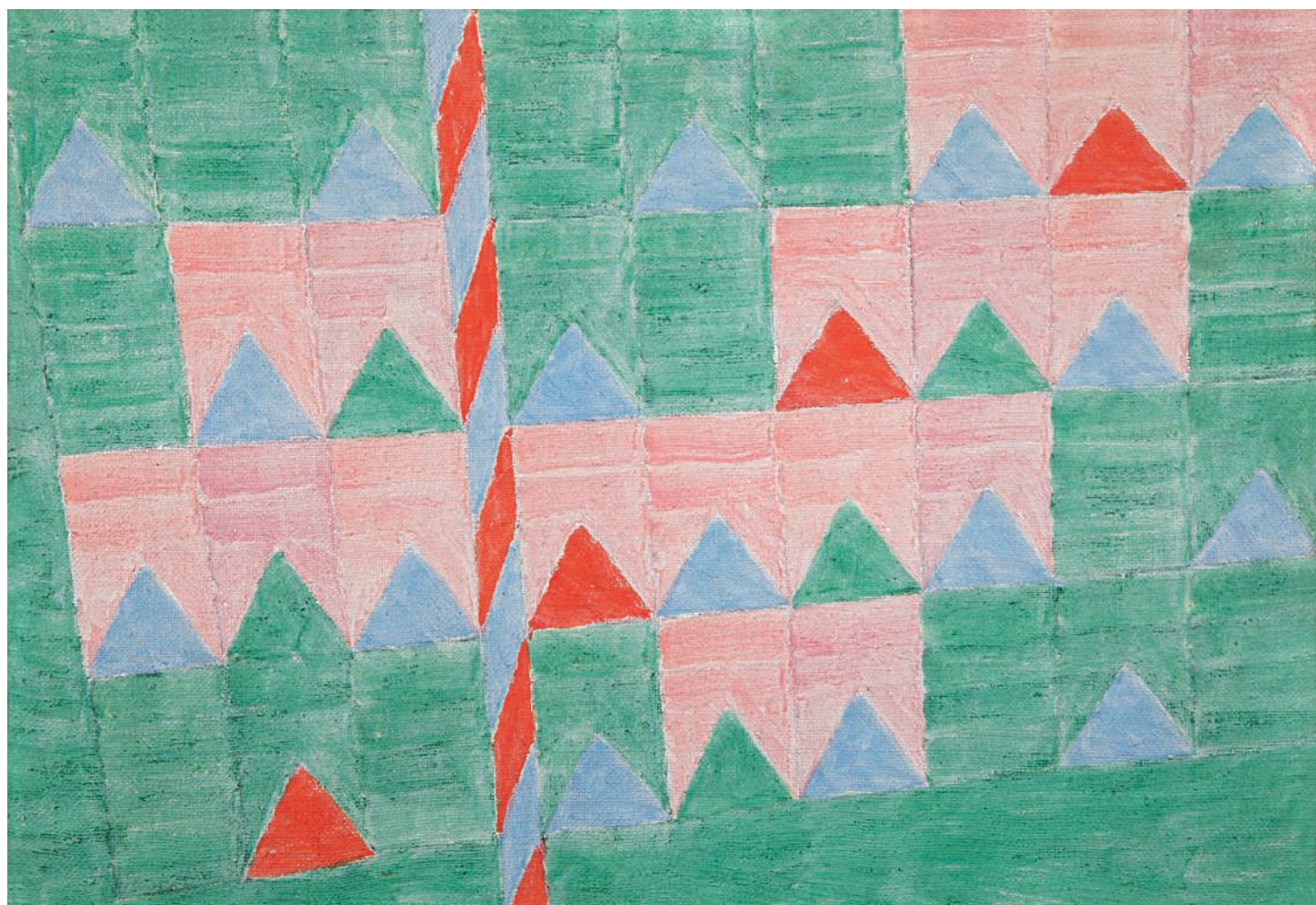
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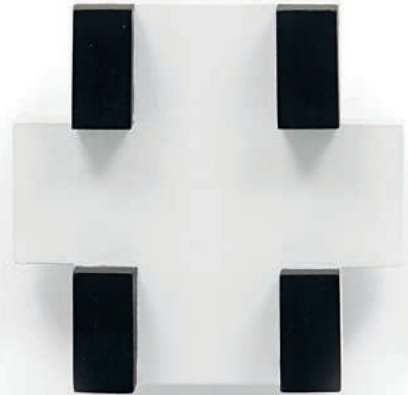
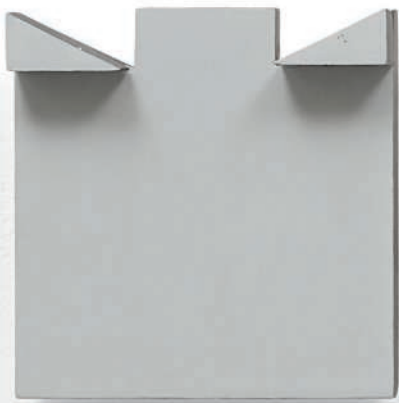
Instituto Alfredo Volpi de Arte Moderna, ed., *Alfredo Volpi-Catalogo de Obras*, São Paulo, No. 1453, p. 403
(illustrated)

We are grateful to Pedro Mastrobuono, Director of the Instituto Alfredo Volpi de Arte Moderna, for his kind assistance in cataloguing this work.

Alfredo Volpi's significance within the international art milieu is intimately tied to his personal life. The son of Italian immigrants, Volpi grew up in a lower-middle-class neighborhood in Brazil, where he worked as a decorator, painting in Renaissance and Moorish styles. Despite being self-taught, he participated in dialogues with other artists and intellectuals in every phase of his oeuvre, acutely observing his neighborhood's various landscapes, homes and terraces. In 1950, Volpi made a noteworthy trip to Italy and France. There—much like the self-taught conceptual artist Robert Ryman—Volpi studied medieval art extensively for six months. This prompted a radical shift in his style, resulting in his most important series of works, *Banderinhas* (*Small Flags*), exemplified in the work we see here.

In *Banderinhas com maestro* (circa 1970), Volpi used egg-based tempera instead of oil paint to achieve the luminous color palette, imbued with geometric rigor and precision. This simplified, yet striking series brought him international recognition, enabling the artist to exhibit in the first three editions of the São Paulo Bienal and later at the Venice Biennale. Most notably, this series won him the National Prize of Painting in the seminal 1953 São Paulo Bienal, considered one of the most important modern art exhibitions of the 20th century. Only now beginning to be once more acclaimed by the international art world, Volpi received much recognition during his lifetime, including receiving the Guggenheim International Award in 1958, among other accolades.





“My concern is always invention. I always want to invent a new language that’s different for me and for others, too... I want to discover new things. Because, to me, art is a way of knowing the world.”

—Lygia Pape



10. Lygia Pape Brazil 1927-2004

Livro noite e dia (Book of Night and Day)
each signed "Pape" on the reverse
acrylic and tempera on wood, in 8 parts
each: 6¼ x 6¼ x ⅝ in. (15.9 x 15.9 x 1.6 cm)
Executed 1963-1976.

Estimate
\$300,000-500,000

Provenance
Acquired directly from the artist by the present owner

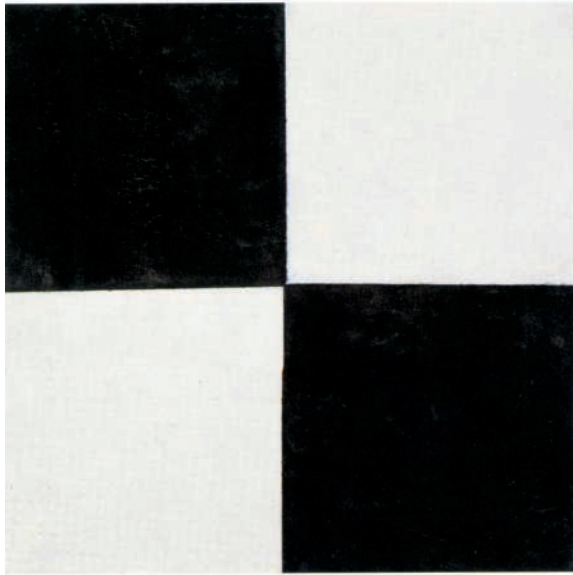
Literature
Iria Candela, ed., *Lygia Pape: A Multitude of Forms*,
New York, 2017, pl. 76 (another example illustrated)

“My concern is always invention. I always want to invent a new language that’s different for me and for others, too,” Pape once remarked. “I want to discover new things. Because, to me, art is a way of knowing the world; it’s the way I have to see how the world is...of getting to know the world.” Such epistemological questions about the artwork, its world-consciousness and its formal intelligence, precipitated the rise of Neoconcretism in Rio de Janeiro at the end of the 1950s. A counter to the dogmatic rationalism of the earlier Concrete movement, which had paced the Brazilian avant-garde since Max Bill took the major international award at the first São Paulo Bienal (1951), Neoconcretism embraced the embodied sensuality and poetics of geometry. Led by Hélio Oiticica, Lygia Clark, and Pape, as well as the critic Ferreira Gullar, the Neoconcretists adopted a phenomenological position toward the art object, positing a new reciprocity between its creation and its experience in time. A number of recent exhibitions have underscored this generation’s legacy, among them *Lygia Clark: The Abandonment of Art, 1948-1988* (Museum of Modern Art, 2014), *Hélio Oiticica: To Organize Delirium* (Carnegie Museum of Art, 2016), and now *Lygia Pape: A Multitude of Forms*, which opened at the Metropolitan Museum of Art in March. Pape had previously adhered to the Concrete aesthetics of Grupo Frente in the mid-1950s, seen in her series *Relevos and Tarugos*; they anticipated her dismantling



Nildo da Mangureira wearing Hélio Oiticica's P15 parangolé capa 11—"Eu incorporo a revolta" (Parangolé P15 Cape 11—"I Embody Revolt," 1967). photograph ca. 1968.
Photograph by Claudio Oiticica © César and Claudio Oiticica

of the figure-ground relationship in the *Tecelares*, a series of woodcut prints that directly preceded her *Ballet Neoconcreto I* (1958) and the evolution of her extraordinary, sensorial books. “We were breaking out of the frame, moving into three-dimensional space,” Pape reflected of the early days of the Neoconcrete group, citing Clark’s *Bichos* (*Animals*, 1960-64) and Oiticica’s *Parangolés* (1964-79). “And I made books, only they were books without words, just colors and shapes.” First came the *Livro da Criação* (*Book of Creation*, 1959-60), in which the prehistory of the world unfolds through sixteen cardboard squares with cut-out shapes and folds meant to be manipulated by the active viewer; its narrative flows across space and time, moving fluidly from the plane into three dimensions and then back again, the open structure generating new meanings and self-awareness. The twelve-part *Livro da Arquitetura* (*Book of Architecture*, 1959-60) was soon followed by the *Livro do Tempo* (*Book of Time*, 1961-63) and the *Livro Noite e Dia*, each organized around the cycle of a year. For *Livro Noite e Dia*, Pape explained, she “‘read’ the light of these 365 days,” abstracting the shifting chiaroscuro harmonies of day and night into 365 small wood squares, painted in a spare palette of white, black, and grey. The seriality



Kazimir Malevich. *Four Squares*. 1915.
Oil on canvas. 49 x 49 in. (124.5 x 124.5 cm).

of this and the other *Livros* conveys a sense of duration, protracting the passage of time from the creation of the work to its experience, in part or as a whole; each “day” and “night” is *sui generis*, and yet interconnected with the natural and universal cycles of life. The underlying geometry of *Livro Noite e Dia* takes its cue from Brazilian Concretism, but its thorough dissection of the square breaks the picture plane, projecting fully into the space of the viewer. “The Neo-Concrete experiment of energizing space, conveying equal values to positive-negative,” Pape wrote, “gives us an organic integration: space between solids becomes form in a continuing logical development, lending it new meaning, poetic meaning even.” A modernist book of hours, *Livro Noite e Dia* upends the act of reading, its meaning created in the *vivência* of color and form. “Although people are making plenty of art books, no one makes them like mine,” Pape rightly observed, “books conceived as formal, signifying, wordless language.”

Abigail McEwen, PhD



On Kawara. *March 11, 1967*.
© 2017 On Kawara

1. Lygia Pape, quoted in Hans Ulrich Obrist, “Pape, Lygia,” in *Hans Ulrich Obrist: Interviews* vol. 1 (Florence: Fondazione Pitti Immagine Discovery, 2003), 672.
2. *Ibid.*, 669.
3. *Ibid.*, 669.
4. Pape, quoted in Iria Candela, “The Risk of Invention,” in Candela et al, *Lygia Pape: A Multitude of Forms* (New York: Metropolitan Museum of Art, 2017), 7.
5. Pape, “Birds of Marvelous Colors: Lygia Pape Interviewed by Lúcia Carneiro and Ileana Pradilla,” in Candela et al, *Lygia Pape*, 20.

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

Four Works: Untitled

i) signed "Pape" lower right; further numbered "2/20" lower left

ii) signed and numbered "Pape 3/20" lower left

iii) signed "Pape" lower right; further numbered "12/20" lower left

iv) signed "Pape" lower right; further numbered "15/20" lower left

wood cut print on Japanese rice paper

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

ii) 12 x 9½ in. (30.5 x 23.2 cm)

iii) 8⅞ x 9⅞ in. (22.5 x 25.1 cm)

iv) 9 x 10 in. (22.9 x 25.4 cm)

Executed in 1953, these works are from an edition of 20.

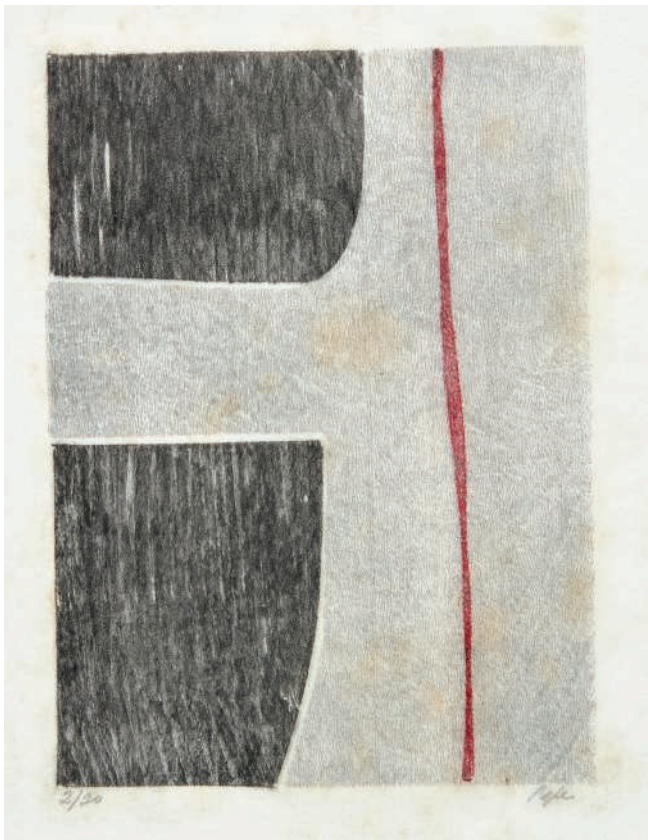
Estimate

\$90,000-120,000

Provenance

Estate of Ivan Serpa

Acquired from the above by the present owner



i



ii



iii



iv

12. Beatriz Milhazes Brazil b. 1960

O Cisne

signed and dated on the reverse

acrylic on canvas

16½ x 15⅝ in. (41.9 x 39.1 cm)

Painted in 2001.

Estimate

\$200,000-300,000

Provenance

Private Collection, Canada (acquired directly from the artist)

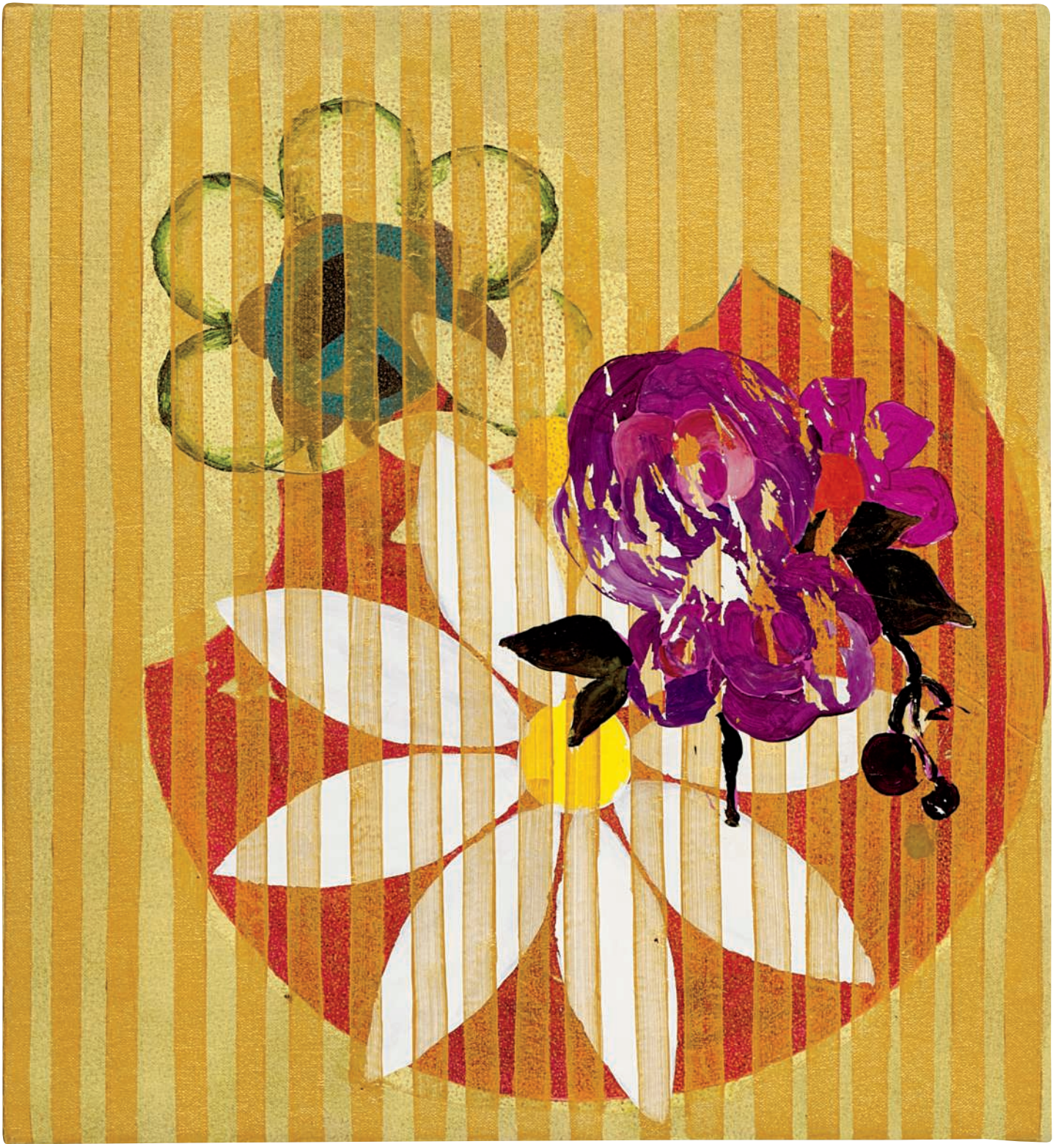
John Berggruen Gallery, San Francisco

Galeria Bergamin, São Paulo

Acquired from the above by the present owner

The work of Beatriz Milhazes induces viewers to experience an intense sensory immersion in texture and color, while simultaneously demonstrating a complex investigative approach towards European and Latin American art historical references. When organizing her exhibitions, Milhazes displays her earlier works along newer pieces to show an evolution and drive for innovation within her own aesthetic. Early on in her career in 1989, the artist developed a novel technique, of painting various visual elements onto clear plastic sheets, then layering them directly onto the canvas—a method reminiscent of transfer prints, monotypes and collages. This layering also reflects her many influences, beginning with Baroque art from the seventeenth and eighteenth century, evinced by the highly detailed, decorative designs that populate her compositions.

In this particular painting, *O Cisne* (2001), there are also ties to Kinetic and Op art of the 1960s—referencing artists such as Bridget Riley and Alejandro Otero—as seen in her overlapping circular forms striated by vertical bands that create multiple focal points, optical depth and pictorial flatness. But the most important aspect of this particular work is the artist's use of luminous gold as the dominating color palette. Gold has complex associations with the colonial conquests in Latin American countries like Brazil, as well as the value of art and its spiritual connotations. It is notable that for *O Cisne*, Milhazes has chosen a smaller format than we typically see in her work, drawing the viewer in towards the glowing canvas and revealing the ability of this particular painting to mesmerize and captivate the viewer.



13. **Vik Muniz** Brazil b. 1961

Jackie (from the series Pictures of Diamonds)
signed and dated "Vik Muniz 2005" on a label affixed
to the reverse
digital C-print
61 x 48 in. (154.9 x 121.9 cm)
Executed in 2005, this work is number 7 from an
edition of 10.

Estimate
\$80,000-120,000

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

Exhibited
Tel Aviv Museum of Art, *Vik Muniz: Pictures of
Anything*, March - August 2014

Literature
P. Corrêa do Lago, *Vik Muniz, Obra Completa, 1987 -
2009, 2009*, p. 514 (another example illustrated)
Vik Muniz: Pictures of Anything, exh. cat., Tel Aviv
Museum of Art, 2014 (another example illustrated)

Vik Muniz was born into a working-class family in Brazil in 1961. After studying advertising at the Fundação Armando Álvares Penteado in São Paulo, he moved to New York in 1983, where he has lived ever since. Muniz began as a sculptor, but his interest in the exploration of images, memory and perception made him turn to drawing and photography.

Muniz is best known for appropriating iconic images from art history and popular culture, which he then recreates with unusual materials before photographing them. The materials he uses to create these images range from sugar cane and diamonds to chocolate and even garbage. The textures he produces and the optical richness of the images he presents distinguish him from other photographers. The impact of his work on the contemporary art scene enabled him to present his first solo show in 1998 at the prestigious International Center of Photography (ICP) in New York and he was invited to represent Brazil at the 49th Venice Biennale in 2001.

To create the work we see here, Muniz organized thousands of diamonds into a mesmerizing portrait of Jacqueline Kennedy, thereby eliciting her glamour through the use of precious gems, associated with wealth and status. It is also a testament to the infinite, regenerative potential of the creative image. His work has been exhibited extensively at prestigious museums such as the Tate Modern in London, the Modern Museum of Art, New York and the Solomon R. Guggenheim Museum.



“I don’t think about the passage of time. I really feel that every one of my pieces has its own time.”

—Olga de Amaral

14. Olga de Amaral Colombia b. 1932

Sol cuadrado No. 16

signed, titled and dated “Sol Cuadrado 16 - 1994 - Olga de Amaral” on the reverse

gesso, acrylic and gold leaf on linen

57 x 35½ in. (144.8 x 90.2 cm)

Executed in 1994, this work is registered in the artist’s archives under reference number OA0759 and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$120,000-180,000

Provenance

Private Collection (acquired directly from the artist)

Private Collection, Mexico City

Exhibited

Angers, Musée de la Tapisserie Contemporaine, *Olga de Amaral: Rétrospective 1965-1996*, 1997

Buenos Aires, Museo Nacional de Bellas Artes, *Olga de Amaral*, 2001

Lima, Museo de la Nación, *Tiempos y Tierra*, 2002

Brescia, Museo Della Citta ‘Di Santa Giulia, *Plusultra: Oltre Il Barocco*, 2009

Literature

Twylene Moyer, ed. *Olga de Amaral: The Mantle of Memory*, Galerie Agnès Monplaisir, Paris, 2013 p. 154 (illustrated)

Plusultra: Oltre Il Barocco, exh. cat., Museo di Santa Giulia, Brescia, 2009, cover page (illustrated)

Olga de Amaral: Rétrospective 1965-1996, Musée de la Tapisserie Contemporaine, Angers, p. 63 (illustrated)

Born in Colombia in 1932, Olga de Amaral began her formal training as an architect but—dissatisfied with her schooling—she enrolled in the Cranbrook Academy of Fine Art in Michigan to study textiles. After this period in the United States, she returned to her native country to study ancient Pre-Columbian textile techniques and gold artifacts. In 1965, she founded the textile department of Los Andes University. Coincidentally, the renowned contemporary textile designer, Jack Lenor Larsen—who visited Colombia and de Amaral’s workshop—expressed interest in her work and would go on to help her launch her career internationally. This would lead to an important early exhibition that included her work, entitled *Wall Hangings*, at the Museum of Modern Art, New York in 1969.

Thereafter, de Amaral was invited to exhibit extensively, including in the Venice Biennale in 1986. The large-scale sculptural quality of her distinctive woven pieces caught the attention of the art world, transcending the boundaries of conventional craft and contemporary art. These shimmering metallic objects not only introduce the fine art principles of abstraction and geometric rigor into traditional weaving techniques but also emit a spiritual quality that induces tranquility and reverence in the viewer. The glowing work seen here is a prime example of de Amaral’s unique and compelling sculptural textiles that is both solid and immaterial in its subtle surface qualities, feeling at once ancient and yet completely of the moment, and drawing references to artists like El Anatsui and Eva Hesse.



15. Carmen Herrera Cuba / United States b. 1915

Untitled

signed, titled and dated “Untitled - 1971 - Carmen Herrera”
on the reverse
acrylic on canvas
50 x 22 in. (127 x 55.9 cm)
Painted in 1971.

Estimate

\$400,000-600,000

Provenance

Latin Collector Gallery, New York
Acquired from the above by the present owner in 2008

Exhibited

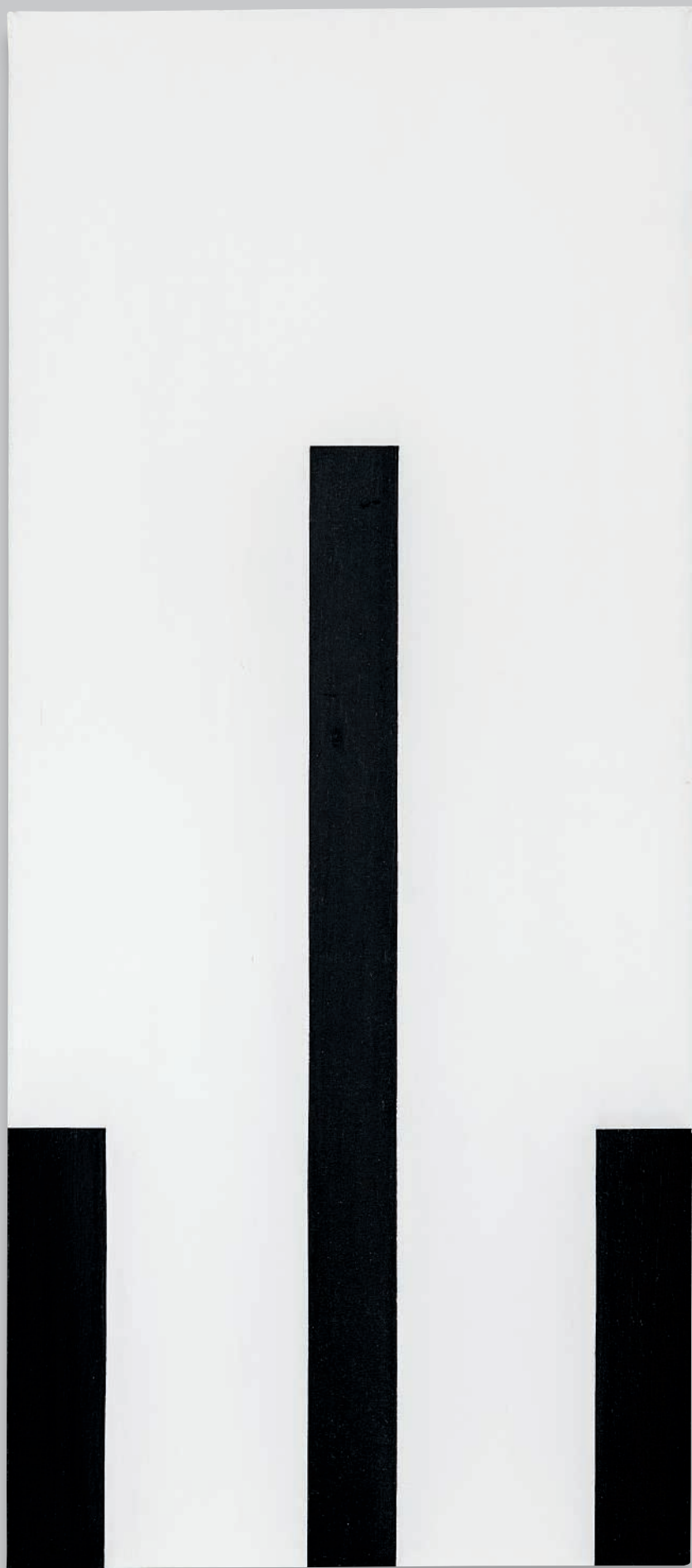
New York, El Museo del Barrio, *Carmen Herrera: The Black and White Paintings, 1951-1989*, April 17-June 28, 1998

Literature

Carmen Herrera: The Black and White Paintings, 1951-1989, exh. cat., El Museo del Barrio, New York, 1998, p. 16
(illustrated)

“The initial point of departure in my work is a process of organization that follows the dictates of reason... It is a process that must choose, among innumerable possibilities, the one that balances reason and visual execution.”

—Carmen Herrera

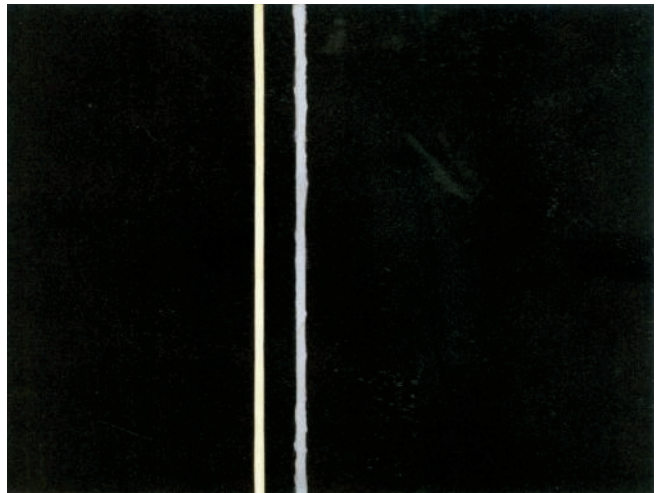




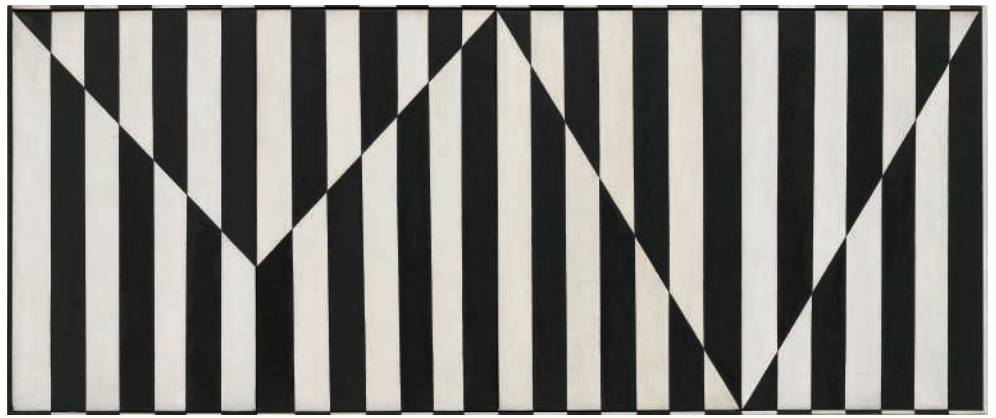
Georgia O'Keeffe. *Black and white.* 1930.
© 2017 Georgia O'Keeffe Museum /
Artists Rights Society (ARS), New York

Carmen Herrera is best known for her paintings that set two brightly hued, contrasting colors in stark opposition, through a carefully balanced arrangement of sharp, geometric planes. However, black and white paintings were critical to her artistic process and make up a deeply important body of work, which the artist created in short bursts over a period lasting from 1951 to 1989. The twenty-two black and white paintings that Herrera created—including the present lot, *Untitled* (1971)—were shown together in the artist's first major museum exhibition in the United States at El Museo de Barrio in 1998. As curator Carolina Ponce de León articulated in the exhibition catalogue for this show, “Working in black-and-white allows the artist to detach herself from the demands and seduction of color, and so to concentrate on the constructive elements of the image. Each sequence would be finished when she ‘felt the need for color arising anew’” (Ponce de León, *Carmen Herrera: The Black and White Paintings, 1951-1989*, El Museo de Barrio, p. 3).

Herrera was born in Cuba in 1915 to a respected intellectual family, who allowed her access to art at a young age. She began her sojourn into Concrete art when studying in Paris in the early 1930s at Marymount College. Her mature work follows in the tradition of masters such as Piet Mondrian, Theo van Doesburg and Kasimir Malevich, and was developed simultaneously alongside her more internationally recognized



Barnett Newman. *The Promise.* 1949. Oil on canvas.
51 ½ x 68 ½ in. (130.8 x 173 cm). Whitney Museum of
American Art, New York; Gift of Adriana and Robert
Mnuchin. © 2017 The Barnett Newman Foundation,
New York / Artists Rights Society (ARS), New York



Carmen Herrera. *Untitled*. 1952.
25 x 60 in. (63.5 x 152.4 cm).
Museum of Modern Art © 2017 Museum of Modern Art

contemporaries—artists like Ellsworth Kelly, Barnett Newman and Frank Stella. Yet as a woman and a Latin American artist, Herrera found it difficult to make her mark in New York, where she has lived and painted since 1954. To understand her unique path towards hardedge abstraction it's important to go back to her roots in Cuba, where she returned from Paris in 1935 to study architecture at the University of Havana School of Architecture. Ponce de León points out “The harmony, the study of proportion, the conception of space, and the abstract thought intrinsic to the discipline [of architecture] were concerns that evolved rapidly in her painting” (Ponce de León, *Carmen Herrera: The Black and White Paintings, 1951-1989*, El Museo de Barrio, p. 4).

Leaving Cuba behind to first move to New York in 1939 with her American husband, Jesse Lowenthal, Herrera had a brief stint at the Art Students League but found the expressionistic New York arts scene at odds with her artistic inclinations. She and Jesse lived together in Paris from 1948 to 1954, where Herrera was much more comfortable and inspired, experimenting with new styles and exhibiting in the important *Salon des Réalités Nouvelles* each year from 1949 to 1952. Within this creative environment, Herrera left romantic abstraction behind and concretized her mature style of stark, smooth planes of exquisitely balanced proportions and harmonic color.

Returning to New York in 1954 at the height of Abstract Expressionism, Herrera found herself ahead of her time and yet pigeonholed by her own identity. She had less than four one-person exhibitions between 1956 and 1985, and is only now beginning to receive the acclaim that her work has always merited. With the remarkable reception of her retrospective at the Whitney Museum of American Art in 2016, Herrera is finally taking center stage on the international art scene. At over 100 years old, she still paints every day, reiterating her dedication to her practice despite a long career that until recently received so little attention. The black and white paintings' importance cannot be understated, as a grounding escape from the spiritual pull of color. Works such as *Untitled* (1971) are undoubtedly linked to her background in architecture yet entirely concrete in their design. The harmonic symphony of stillness in this composition captivates the viewer, demanding attention despite its simplicity, reminding us of Herrera's the extraordinary and pioneering achievements in abstract art.

16. Gego Germany / Venezuela 1912-1994

Untitled

iron

28 $\frac{3}{8}$ x 4 $\frac{3}{4}$ x 7 $\frac{1}{8}$ in. (72.1 x 12.1 x 18.1 cm)

Executed in 1967, this work is registered in the artist's archives under reference number CP 0133 and is accompanied with a certificate of authenticity signed by the artist.

Estimate

\$200,000-300,000

Provenance

Galería Okyo, Caracas

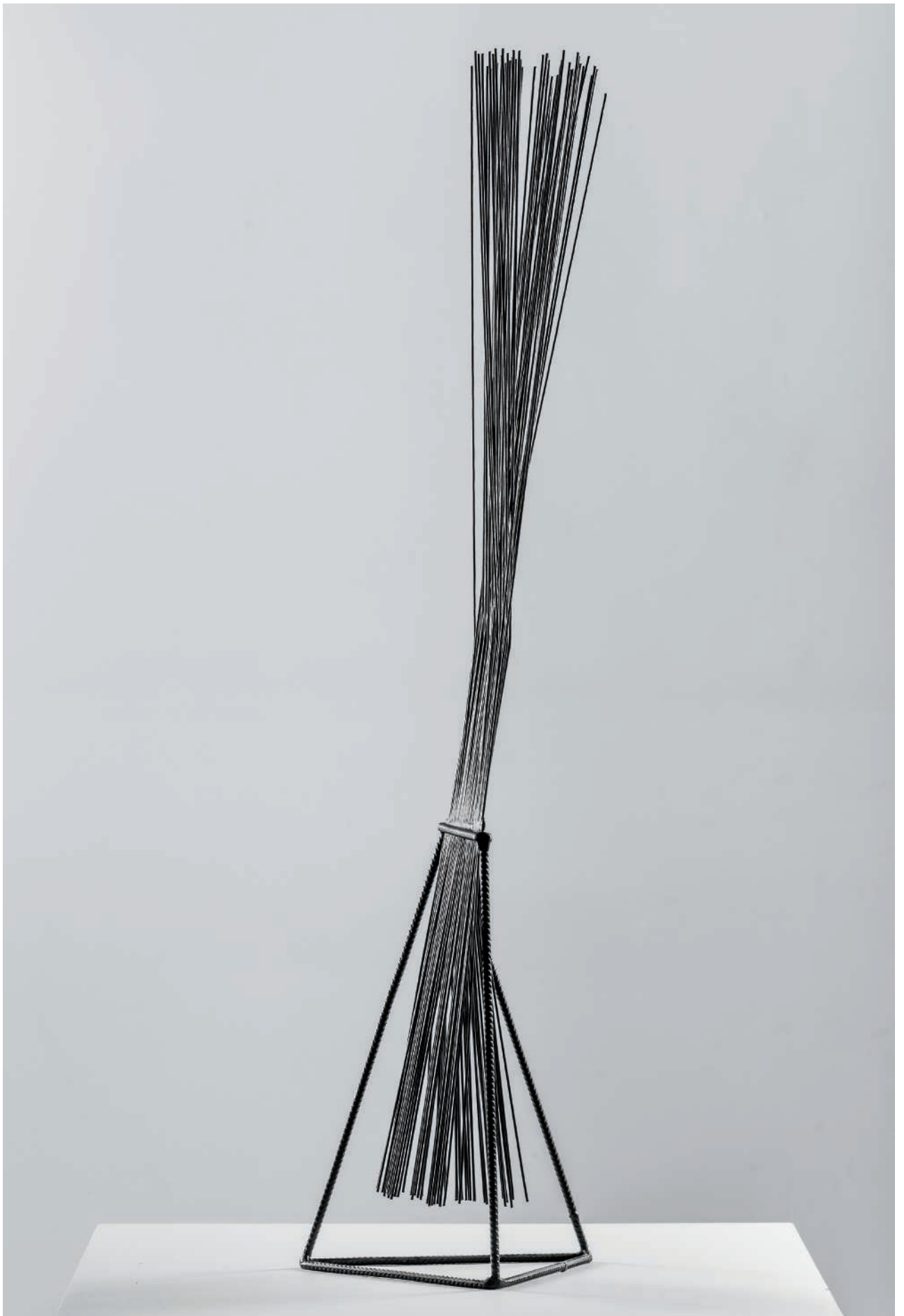
Acquired from the above by the present owner in 2007

We are grateful to the Fundación Gego for their kind assistance in cataloguing this work.

Untitled (1967) marks a seminal moment in the career of German-born architect and engineer Gertrude Goldschmidt, more commonly known as Gego. Forced to flee Nazi Germany in 1939, Gego quickly established herself in her adopted Venezuela as a major creative force through various architectural projects, leading to prestigious teaching positions at important educational institutions in Caracas. Her abstract drawings earned the encouragement of the modern masters Alejandro Otero and Jesús Rafael Soto. Furthering the aesthetic and conceptual principles of Constructivism, Geometric Abstraction, and Kinetic Art, Gego's unique spatial investigations are abstract constructions that escape the limitations of the picture plane. Her paperless, three-dimensional drawings—first made in iron—achieved a new level of virtuosity when, in 1967, she began to employ stainless steel wire. The light and flexible medium eliminated the need for an intermediary, such as a welder and blacksmith; thus, freeing Gego to make emblematic works by her own hand.







17. Mira Schendel Switzerland / Brazil 1919-1988

Untitled

acrylic, lettraset and screws

8⅔ x 8⅔ x 3¼ in. (22 x 22 x 8.3 cm)

Executed in 1971, this work is accompanied by a certificate of authenticity issued by Galeria Millan Antonio.

Estimate

\$120,000-180,000

Provenance

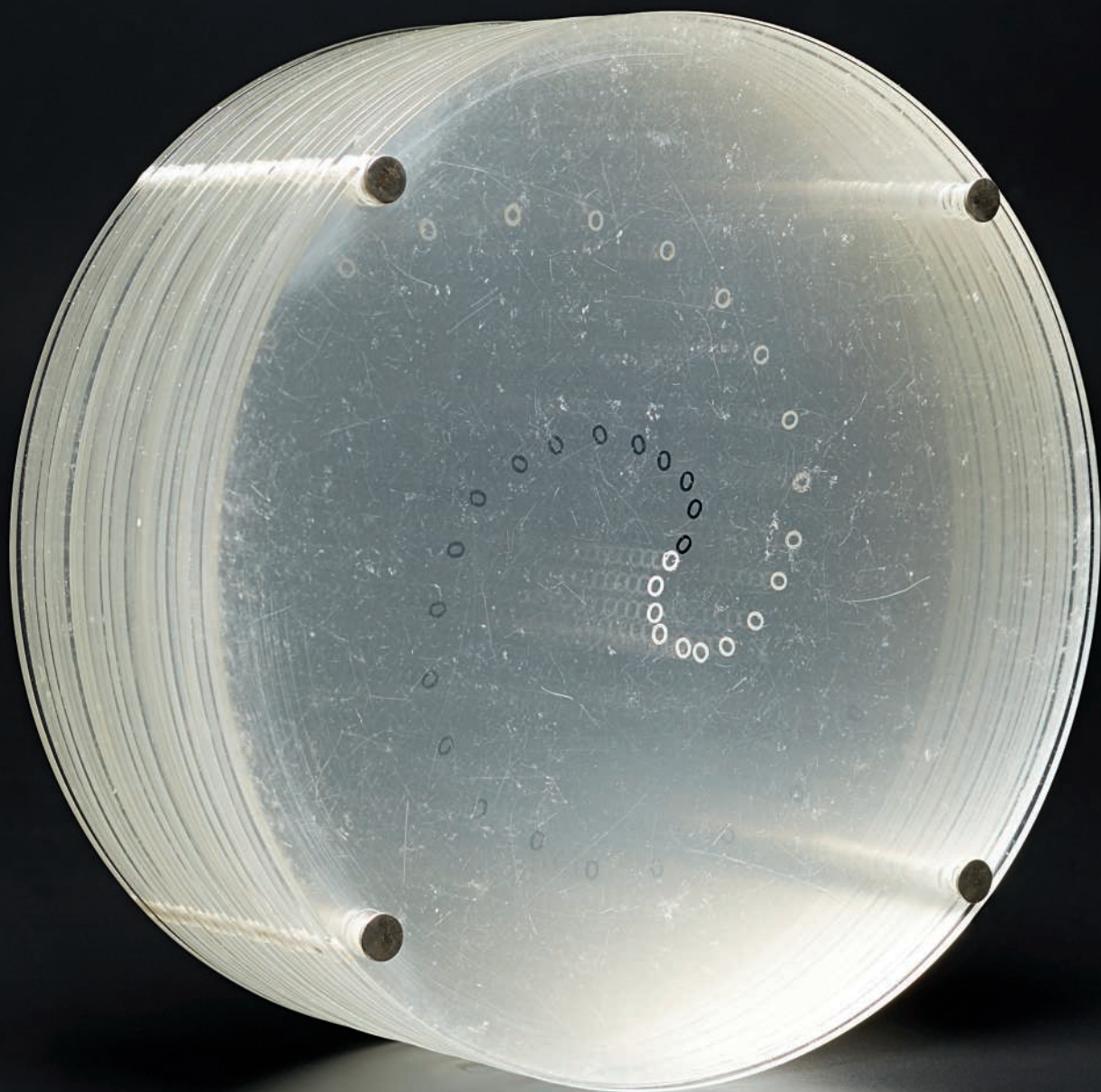
Collection of Ada Schendel, São Paulo

Galeria Andre Millan, São Paulo

Acquired from the above by the present owner

“[Mira Schendel] was a misplaced person. Territory, for her, was always an issue, and you can see it in her work.”

—Ada Schendel, Laura Barnett/*The Guardian*.



18. Gabriel Orozco Mexico b. 1962

Samurai Tree 6C

egg tempera on red cedar panels with gold leaf

21 $\frac{5}{8}$ x 21 $\frac{5}{8}$ in. (55 x 55 cm)

Painted in 2006, this work is accompanied with a certificate of authenticity issued by White Cube.

Estimate

\$200,000-300,000

Provenance

White Cube at Mason's Yard, London

Acquired from the above by the present owner in 2006

Exhibited

London, White Cube at Mason's Yard, *12 Paintings and a Drawing*, September 29 - November 11, 2006

Vienna, Hirmer Verlag, *Gold*, March 15, 2012 - June 17, 2012

Literature

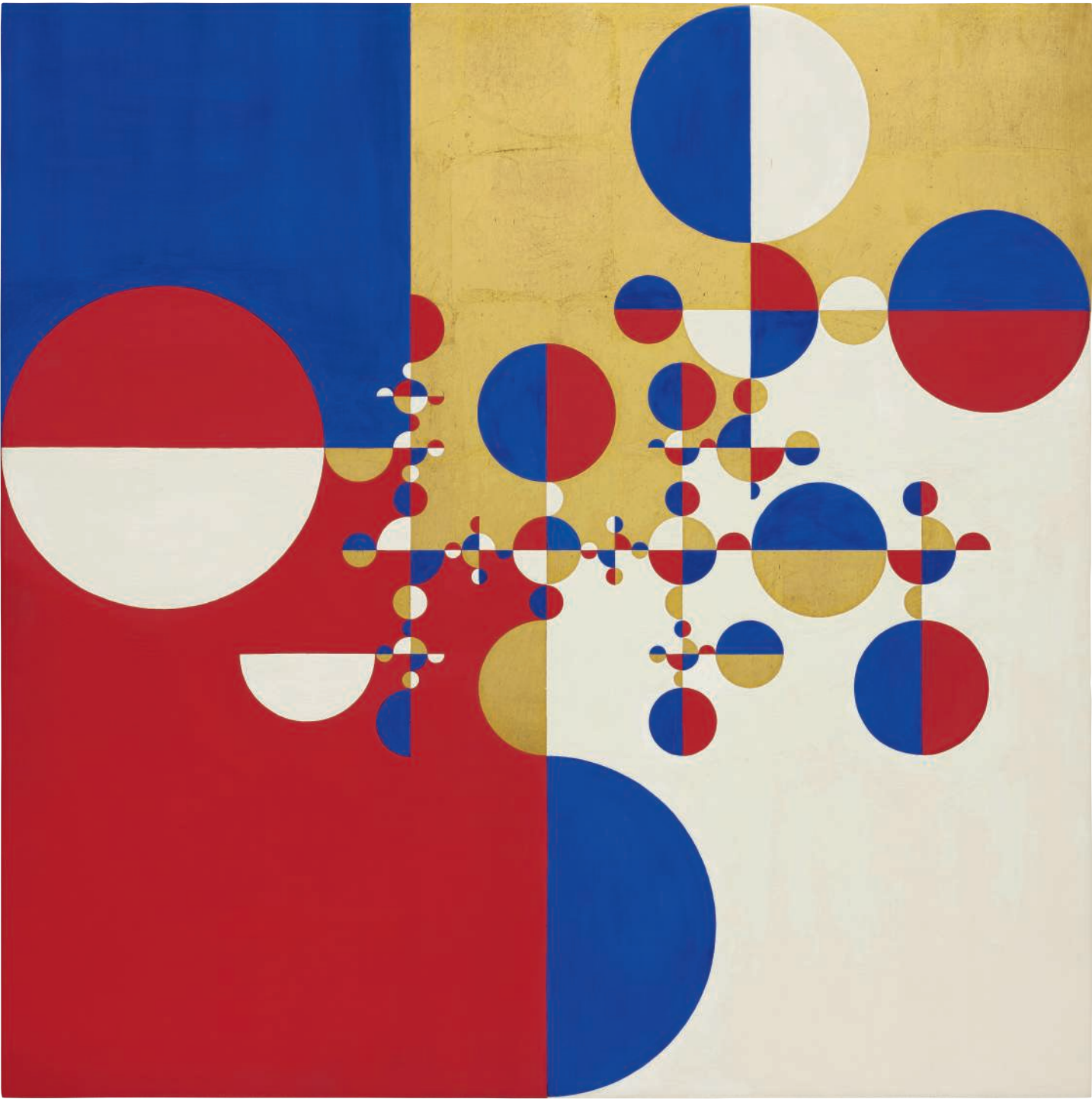
blueorange, exh. cat., Museum Ludwig, Cologne, 2006, p. 53 (illustrated)

Dark Wave, exh. cat., White Cube, London, 2006, p. 46 (illustrated)

Gold, exh. cat., Hirmer Verlag, Vienna, 2012, p. 323 (illustrated)

"A spirit of constant invention makes [Gabriel Orozco's] production one of the most intriguing and original of his generation," wrote Glenn Lowry in the catalogue for the artist's 2009 retrospective at the Museum of Modern Art, New York. Orozco was born to a highly educated and artistic family in Mexico, his father being a third-generation muralist in the tradition of David Alfaro Siqueiros, José Clemente Orozco and Diego Rivera. Yet, Orozco's extraordinarily philosophical and conceptual art was not immediately appreciated by the Mexican art scene during his youth. Instead, he first became recognized in New York in the early 1990s, and then at the 1992 exhibition, *America: Bride of the Sun*, at the Royal Museum of Fine Arts, Antwerp—where Orozco exhibited along with Lucio Fontana and Cildo Meireles—that he truly launched his career.

From there, Orozco would go on to travel and exhibit around the world, renouncing the sanctified space of the traditional artist's studio, and instead utilizing the everyday streets as his canvas. The present work, *Samurai Tree 6C* (2006), comes from one of the artist's best known series, one that disrupts the viewer's traditional notions of art by utilizing the medium of painting yet removing the artist's hand completely, as well as his creative impulses. Rather, the series of *Samurai Tree Invariants*—begun in 2004 and each executed by either Philippe Piccoli or Christian Macia—has over 600 computer generated permutations designed by Orozco and based on a composition drawn into four quadrants, following a systematic series of circles bisected by dividing lines with rotating colors of red, blue, white and gold.



19. Remedios Varo Spain / Mexico 1908-1963

La Mujer libélula (Dragonfly Woman)

signed "R. VARO" lower left

oil, gouache and ink on paper mounted on masonite

25 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (65.7 x 20 cm)

Painted circa 1961, this work is accompanied by a certificate of authenticity issued by Walter Gruen.

Estimate

\$300,000-500,000

Provenance

Collection of Carmel Gerdes, Mexico City

Gallery Wendi Norris, San Francisco

Acquired from the above by the present owner

Literature

W. Gruen and R. Ovalle, *Remedios Varo – Catálogo Razonado*, Mexico City, 2008, p. 291 (illustrated)

“I arrived in Mexico seeking the peace I had not found in Europe because of the turmoil there – for me it was impossible to paint amidst so much uneasiness.”

—Remedios Varo





Dorothea Tanning. *Birthday*. 1942.
Oil on canvas. 40 ¼ x 25 ½ in. (102.2 x 64.8 cm).
Philadelphia Museum of Art. © 2017 Artists
Rights Society (ARS), New York / ADAGP, Paris

Born in the province of Gerona, Spain, Remedios Varo immigrated to Mexico at the end of 1941. Previously Varo had been involved with André Breton's inner circle, leading to her inclusion in landmark exhibitions such as *Fantastic Art*, *Dada*, *Surrealism* at the Museum of Modern Art, New York in December 1936. However, it was her new life in Mexico that provided a true escape from the horrors of World War II, breathing new life into her painting and giving her the freedom to break from the orthodox Surrealist canon of Europe.

Varo's mature work—influenced by her interest in medieval alchemy and psychoanalysis—is meticulous in execution, evincing her mastery of frottage and decalcomania, traditional Surrealist techniques. Her paintings also show influence of old masters, such as Hieronymous Bosch, El Greco, and Francisco Goya, demonstrating a complex understanding of art history as well as avant-garde styles. When she arrived in Mexico, Varo quickly became close with a thriving community of expatriate artists, such as Leonora Carrington, Wolfgang Paalen and Alice Rahon.

She also began incorporating the magical syncretism and mystical energy of the fantastic—ancient beliefs that were embedded in ancient indigenous Mexican culture—into her body of work. By both physically and metaphorically distancing herself from the French Surrealism—whose rules imposed strict limits on women—Varo no longer feared being labeled the

“femme fatale” and could freely explore new terrain in her art. As an expatriate, she was not tied to European or Mexican conventions, allowing to explore her inner self in a much more intimate way. One of her most important contributions to Surrealism was the activation of female subjects in her composition; rather than depicting women as muses or sexual objects, Varo's female characters confidently explore new worlds, making scientific discoveries and accomplishing other complex tasks.

The present lot is a prime example of her work, depicting an exquisitely painted female figure at the forefront of the picture plane staring directly out at the viewer with confidence and authority, thus showcasing her power and authority. However, there is also a coyness to the figure, adding a sense of mystery to the work. Varo suffered from bouts of depression and her paintings often reflect a certain level of personal suffering, albeit not in an explicit manner. She was purposefully ambiguous in this area, as she refused to encourage the notions of gender inferiority from Carl Jung and Alfred Adler. Thus, Varo would represent melancholia through techniques like the aforementioned decalcomania—where wet paint is spread on a surface and then transferred to another surface, creating an autonomous design that arises from chance rather than the artist's intention. Max Ernst was particularly fond of this practice and would use it to create eerie, biomorphic textures and ambiguous landscapes in his canvases. In the present lot, Varo has expertly utilized decalcomania to achieve the delicate

René Magritte. *L'invention Collective (Collective Invention)*. 1935. Oil on canvas. 28 ¾ x 45 1/16 in. (73 x 116 cm).
© 2017 C. Herscovici, Brussels / Artists Rights Society (ARS), New York



Toyen. *The Dangerous Hour (Nebezpečná)*. 1942. Oil on canvas. 28 ¾ x 36 ¼ in. (73 x 92 cm).

white cape-like covering of the dragonfly woman, which almost appears as translucent wings, juxtaposed against the hazy and indistinct auburn background. Additionally, if one looks closely at the figure in this composition, one notices what is arguably the tail of the Cheshire Cat, thereby giving the work a lighter fairytale feeling—much like the work of her friend Leonora Carrington—and also showing Varo's employment of the Surrealist game, *cadavre exquis*, whereby two or more artists would collaborate to create a hybrid creature. Any source of sunlight is noticeably absent, as is often the case in Varo's work. This lack of light alludes to the constant dusk in medieval towns and harkens back to her inner turmoil and past memories of war-torn Europe.

The present work evokes “a strong alternative voice within the surrealist idiom. A re-negotiation of the surrealist and Mexican artistic enterprise that Varo was able to achieve on her own terms and in her own voice” (J. Kaplan, *Remedios Varo – Catálogo Razonado*, Mexico City, 2008, p. 35), ultimately setting Varo apart from the European Surrealists, thereby achieving a new artistic language that would combine both her past and present experiences in an entirely unique way.

20. Leonora Carrington

Great Britain / Mexico 1917-2011

Pastoral

signed "Leonora Carrington" lower left

oil on canvas

21 x 29 in. (53.3 x 73.7 cm)

Painted in 1950.

Estimate

\$500,000-700,000

Provenance

Manuela Amor de Hill, Mexico City

Galería de Arte Mexicano, Mexico City

Private Collection, Mexico City

Exhibited

Mexico City, Museo Nacional de Arte, *Los surrealistas en México*, 1986

Monterrey, Museo de Arte Contemporáneo de Monterrey, *Leonora Carrington: una retrospectiva*

(September 1994 - January 1995); then travelled to

Mexico City, Museo de Arte Moderno de México -

Instituto Nacional de Bellas Artes (1995)

Tokyo Station Gallery, *Leonora Carrington* (October

14 - November 12, 1997); then travelled to Umeda

Osaka, Dairu Museum (1997-1998); Takayama City, Hika

Takayama Museum of Art (1998); Tsu, Mie Prefectural

Art Museum (May 1998)

Bunkamura Museum of Art, *Women Surrealists in*

Mexico (July 19 - September 7, 2003); then travelled

to Osaka, Suntory Museum (September 13 - October

19, 2003); Nagoya City, Nagoya City Art Museum

(November 1 - December 21, 2003); Kochi, Kochi

Museum of Art (January 4 - February 22, 2004)

Literature

Juan García Ponce, *Leonora Carrington*, Mexico City, 1974, p. 22 (illustrated)

Whitney Chadwick, *Leonora Carrington, La realidad y la imaginación*, Mexico City, 1994, no. 23 (illustrated)

Susan L. Aberth, *Leonora Carrington: Surrealism, Alchemy and Art*, New York, 2010, p.77 (illustrated)

This work will be included in the catalogue raisonné of Leonora Carrington's paintings, to be published by Dr. Salomon Grimberg.



**“I didn’t have time to be anyone’s muse...
I was too busy rebelling against my family
and learning to be an artist.”**

—Leonora Carrington



Edouard Manet. *Dejeneur su l'herbe*. 1862-1863.

"I invite you to take a stroll through the House of Wild Beasts," coaxes the precocious narrator to the mad queen in Carrington's short story "The Royal Command" (1939), as she sets a Surrealist scene of leonine assassination. "We went down to the quiet garden," she recounts, bid by a stern cypress tree to lead her queen toward the fateful lions' cage. "In the dawn nothing breathed; it was the peaceful hour, all petrified, only light itself existed." Such fantastical creatures and preternatural phenomena suffuse Carrington's pictorial world, in which hybrid and anthropomorphic bodies wend through scenes of transformation and mystery. Raised on fairy tales and Celtic lore by her Irish mother, Carrington embraced the myriad enchantments of Mexico—styled the "Surrealist place, *par excellence*" by André Breton—upon her arrival in 1942, at the age of twenty-five, in the wake of a harrowing escape from war-torn France. The *femme-enfant* of the Surrealists, with whom she had been associated since 1938, she found emotional asylum in Mexico City as she recovered from the internment of her lover Max Ernst, their separation and her subsequent flight to Spain, and the nervous breakdown that followed.

Surrealism had preceded Carrington in Mexico, gaining visibility with the *International Surrealist Exhibition*, organized by Breton in 1940, and continuing to develop in the close-knit émigré community that welcomed her into its fold. She gravitated toward the circle around the poet Benjamin Péret, which included the photographer Kati Horna, the photojournalist Emerico "Chiki" Weisz, whom she married in 1946, and the painter Remedios Varo, a kindred spirit who became her confidante and co-adventurer into the world of the occult. Together, she and Varo explored painting as an alchemical practice, merging Mexico's ritual traditions and history—the *Popol Vuh*, pre-Hispanic archaeology, herbs and foodstuffs sourced from local markets—with a host of divinatory arts, from Tarot and astrology to the *I Ching* and the Cabbala. Carrington returned to the public eye in the late 1940s with a breakthrough solo exhibition at Pierre Matisse Gallery in New York (1948); her acclaimed debut in Mexico followed two years later at Clardecor, a design showroom, and she soon had the instrumental backing of Inés Amor at the Galería de Arte Mexicano, which championed her work for decades to come.

Hieronymus Bosch. *Garden of Earthly Delights*. 1490-1500.



Carrington made animal studies at the zoo in Tuxtla Gutiérrez, in Chiapas, as she once had in London, and her drawings likely engendered the menagerie of magical beasts that grace the enchanted, twilight garden of *Pastoral*. From myriad water fowl to a stately giraffe and the spotted hyena that bends the ear of the seated figure, the animals convene amiably around the gossamer-white couple, creating an Arcadian mise-en-scène in the forest clearing. “I think animals have everything—maybe a bit more than we have,” Carrington considered, “but I believe that human beings are animals. I don’t think we make a decision, like animals. We both live the best we can and then we die, and we don’t know anything about what happens after death, maybe nothing. We are in the same situation as animals. Animals sometimes have certain faculties that we don’t normally have, such as a kind of telepathy.” With its hybrid figures and playful animism, *Pastoral* evokes the allegorical landscapes of the Northern Renaissance, epitomized by the lurid debauchery of Bosch’s *Garden of Earthly Delights* (1490-1500). Yet Carrington’s garden party spurns moralizing satire in favor of a more serendipitous congregation, graced by celestial bodies hovering in the treetops and an ethereal figure, part bird and part woman, flying through the air. “In everybody,” Carrington mused, “there is an inner bestiary.”

Abigail McEwen, Ph.D.

Max Ernst. *Breakfast on the Grass*. 1944. New York, Collection of William N. Copley © 2017 Artists Rights Society (ARS), New York / ADAGP, Paris



1. Leonora Carrington, “The Royal Command,” trans. by Rochelle Holt in *The Oval Lady* (Santa Barbara: Capra Press, 1975), 44.
2. Carrington, “An approach to a reality that we do not yet understand: Leonora Carrington interviewed by Hans-Ulrich Obrist,” in *Leonora Carrington* (Dublin: Irish Museum of Modern Art, 2013), 160.
3. Carrington, quoted in Susan L. Aberth, *Leonora Carrington: Surrealism, Alchemy and Art* (Burlington, VT: Lund Humphries, 2004), 32.

**“My painting is an act of decolonization
not in a physical sense, but in a mental one.”**

—Wifredo Lam

21. Wifredo Lam Cuba 1902-1982

Untitled

signed “Wi Lam” on the reverse
gouache on paper mounted on board
41¾ x 32⅞ in. (106 x 83.5 cm)
Painted circa 1943.

Estimate

\$300,000-500,000

Provenance

Private Collection, Bogota
Galerie Lelong, Paris
Private Collection, Paris
Private Collection, Italy

Exhibited

San Juan, Arsenal de la Puntilla, *Wifredo Lam, obras desde 1938 hasta 1975, de regreso al Caribe*, 1992

Literature

Lou Laurin-Lam, *Wifredo Lam - Catalogue Raisonné of the Painted Work*, Vol. 1 1923 - 1960, 2006, p. 332, No. 43.15 (illustrated in black and white)

We are grateful to Esquil Lam for his kind assistance in cataloguing this work.

Wifredo Lam’s contributions to modern painting were no doubt pivotal. He expanded both the parameters of Surrealism and Cubism by imbuing his work with a unique Afro-Cuban vocabulary infused with Santería. Early in his career while studying in Spain, Lam met Pablo Picasso, who would become his mentor and one of his great supporters. The subtle luminosity of the painting illustrated here embodies one of Lam’s iconic leitmotifs: the metamorphosed figure of the *femme-cheval*, a hybrid creature—both woman and horse—possessed by a spiritual divinity. The elegant posture and stylized manner point to Lam’s inventiveness, building upon what he learned in the avant-garde circles in Paris before returning to Cuba where he would change the artistic landscape forever.

When Lam painted *Untitled* (circa 1943), he was at the height of his career, producing some of his most important works, including his masterpiece, *The Jungle* (1943), purchased by the Museum of Modern Art, New York soon after its creation. During this time, Lam was also involved with André Breton’s Surrealist scene in New York, leading to his participation in the important group exhibition *First Papers of Surrealism*, organized in 1942 by Breton and Marcel Duchamp. This exhibition resulted in Lam’s first solo show at the renowned Pierre Matisse Gallery. Internationally lauded during his lifetime, Lam’s pivotal importance has recently been re-acknowledged with blockbuster retrospectives at the Centre Pompidou in Paris, Centro de Arte Reina Sofía in Madrid, and the Tate Modern in London from 2015 to 2016.



22. **Tilsa Tsuchiya** Peru 1928-1984

Canto de paz

signed and dated "Tilsa 77" lower right

oil on canvas

17 $\frac{7}{8}$ x 21 $\frac{3}{4}$ in. (45.4 x 55.2 cm)

Painted in 1977, this work is accompanied by a certificate of authenticity issued by Fernando Saldías Díaz.

Estimate

\$120,000-180,000

Provenance

Estate of the artist

Private Collection, Lima

Acquired from the above by the present owner

Born in 1928 to a Japanese father and a Peruvian mother, Tilsa Tsuchiya was catapulted to the forefront of the Peruvian art scene as a result of her innovative Surrealist style. She studied art at the School of Fine Arts in Lima, Peru and moved to Paris in 1960 to study art at the Sorbonne and the Ecole des Beaux-Arts. This was the height of *Nouveau Réalisme* in Paris and Pop Art in New York, yet Tsuchiya did not identify with either of these movements, following instead the tenets of Wifredo Lam. His unique Afro-Cuban iconography inspired her to investigate her own multicultural background and create a new surrealist style that reflected her own history and ideals. During this time, Tsuchiya explored her dual identity through a study of the Gutai movement, as well as Zen Buddhism and Taoism.

In 1965, Tsuchiya participated in a group exhibition of important Latin American artists at the Museum of Modern Art in Paris, where her work was exhibited alongside that of Wifredo Lam and Matta. In the present lot, *Canto de paz* (1977), Tsuchiya paints a dreamlike landscape of foggy mountains—which could easily be situated in either Peru or Japan—referencing both the Japanese tradition of contemplating nature as well as the Andean belief that the world below mirrors the one above. The fantastical, hybrid figures feature her signature geometric faces, reminiscent of the funerary masks of the Nazca and Chancay civilizations. Additionally, the composition is populated with a number of fish—considered to be one of her most important iconographic elements for historic and personal reasons—reminding her of the fish bowls she grew up with and also referencing the Buddhist belief that fish are imbued with psychic qualities.



23. David Alfaro Siqueiros Mexico 1896-1974

Tehuana

signed and dated "Siqueiros 12-49" lower right; further titled, signed and dated "Tehuana - 1949 - Siqueiros" on the reverse

pyroxylin on masonite

28¼ x 29¼ in. (71.8 x 74.3 cm)

Painted in 1949.

Estimate

\$250,000-350,000

Provenance

Private Collection, California (acquired directly from the artist in 1950)

Private Collection, Miami

We are grateful to Dr. Irene Herner Reiss for her kind assistance in cataloguing this work.



**“Art is a weapon that penetrates the eyes, the ears,
the deepest and subtlest human feelings.”**

—David Alfaro Siqueiros



Frida Kahlo. *Árbol de la esperanza mantente firme.* 1946.
© 2017 Banco de México Diego Rivera Frida Kahlo
Museums Trust, Mexico, D.F. / Artists Rights Society
(ARS), New York

Since the end of the nineteenth century, the figure of the *tehuana* in Mexican art, inspired by the women of Juchitán in the Isthmus of Tehuantepec in the State of Oaxaca, is a formal and mythical construction of femininity that is promoted within the artistic field and outside of it by the governing nationalist, revolutionary policies. It is a subject matter in art that expresses with clarity the process of *mestizaje* as the discovery of the legitimate Mexican identity. It is of Zapotec origin, developed by the metrics of modernism. The clothing that the women of Juchitán wear, which is beautiful and sophisticated, is made of Western threads and materials that are integrated into a structure of Pre-Hispanic bearing. Nineteenth century travelers compared these women of Juchitán with gypsies and with Isis, the Egyptian goddess of love, and as Claudio Linati (1828) did, drew them as sensual women whose clothing allows one to see their breasts. Rivera also painted them in this way.

The artists that started muralism, called together by José Vasconcelos, built a diverse and countless collection with the subject matter of the *tehuanas*, as representatives of Mexican feminine identity. They achieved this with imagination and avant-gardism. *Tehuana* women from the coast of Oaxaca are famous for being happy and independent, and as women who control their own sexuality. They do not represent the delicate maidens of pictorial romanticism, instead they recover the vigor of their fertility, sculpted with the soil of Mesoamerica, in the precise way Tina Modotti photographed them.



Saturnino Herrán. *Tehuana.* 1914.
Oil on canvas. 59 x 29 ½ in. (150 x 75 cm).

Almost all of the modern Mexican artists painted them. Each one of them in their own style: Zárraga, Montenegro, Covarrubias, Tamayo, Frida Kahlo, María Izquierdo, Carlos Orozco Romero and Diego Rivera, who painted them many times. At the beginning of the twentieth century, Saturnino Herrán, who was one of Siqueiros' most important mentors, painted a *tehuana* woman as a dramatic figure with masculine features, wrapped in white cloud-like frills.

In 1949 Siqueiros contributed two paintings with this subject matter. They are similar and were created almost at the same time, between November and December of that year. In both cases he depicts choreographic scenes. In the present lot, the movement of the six *tehuanas* is a slow dance, their placement in space is precise, almost geometric. Their colored skirts and their painted huipiles are very synthetic and at the same time are composed of intertwined colors and brushstrokes that provide volume and rhythm. Two of the dancers are with their backs to the viewer, one is in profile, one can be seen at a distance, but there are two that approach and look directly at the viewer. It looks as if the women are on top of an invisible mechanism that drives them from the frills in their skirts.

Years later, the frills on the same skirts will become truly dynamic whirlpools in the studies and the mural Siqueiros will execute for the Castle of Chapultepec in Mexico City. While painting the dancers of this site-specific work, he will have in mind the famous dancer Gatita Blanca, "La Conesa", who danced for presidents and artists alike during the 1910 Mexican Revolution, as the sound of bullets echoed through the streets. The Juchiteca women in this painting do not wear frilly headdresses on their heads, as Frida Kahlo wears one in her self-portrait *Diego en mis pensamientos* (1943). With their braids tied on their heads, the figures in Siqueiros' painting wear spectacular robes with flowers, bouquets made of colorful explosions. Their arms held high are intertwined, while they are separated by the rhythm of the tune. The landscape is almost abstract, evoking the tropics, the beach and the turquoise of the sea. The sensual movement of this painting is full of colorful textures; it is a soft and rhythmical prologue that testifies to the process of creation of one of the fundamental facets of Siqueiros' work, as an artist who was obsessed with dance and film. The figure of the *tehuana* is poised between exoticism and political commitment. It strikes a balance between both visions identified with Mexico.

Dr. Irene Herner Reiss

Diego Rivera. *Baile en Tehuantepec.* 1928. Oil on canvas. 79 x 64 ½ in. (200.7 x 163.8 cm) © 2017 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York



24. **Rufino Tamayo** Mexico 1899-1991

Tres amigos

signed and dated "Tamayo O87" lower right; further titled "Tres Amigos" on the reverse
oil and sand on canvas
43¼ x 59⅞ in. (109.9 x 152.1 cm)
Painted in 1987.

Estimate

\$1,200,000-1,800,000

Provenance

Marlborough Gallery, New York
Acquired from the above by the present owner

Exhibited

Madrid, Centro de Arte Reina Sofía, *Rufino Tamayo: Pinturas*, June 19 - October 3, 1988
New York, Marlborough Gallery, *Latin American Art*, November 18 - December 20, 1988
Moscow, Exhibition Hall of the Association of Painters, *Rufino Tamayo Pintura Dibujo y Gráfica, 1925-1989* (August 29 - October 1, 1989); then travelled to Oslo, Edvard Munch Museet (October 26, 1989 - January 21, 1990); Leningrad, Hermitage Museum (February 15 - March 15, 1990)
New York, Marlborough Gallery, *Rufino Tamayo: Recent Paintings, 1980-1990*, September 26 - October 16, 1990
Berlin, Staatliche Kunsthalle, *Rufino Tamayo: 1990*, May 2 - June 10, 1990

Literature

Rufino Tamayo: Pinturas, exh. cat., Centro de Arte Reina Sofía, Madrid, 1988, no. 78, p. 222 (illustrated)
Rufino Tamayo: 1990, exh. cat., Staatliche Kunsthalle, Berlin, 1990, no. 141, p. 250 (illustrated)
Rufino Tamayo: Recent Paintings, 1980-1990, exh. cat., Marlborough Gallery, New York, 1990, no. 16, p. 36 (illustrated)
Octavio Paz and Jacques Lassaigue, ed., *Rufino Tamayo*, Barcelona, 1994, no. 271, p. 294 (illustrated)
Xiang Xiaosheng, ed., *Rufino Tamayo*, Jiangxi, 1995, p. 111 (illustrated)

We are grateful to Juan Carlos Pereda for his kind assistance in cataloguing this work.

“Do not set out to make Mexican art, or American, Chinese, or Russian art. Think in terms of universality.”

—Rufino Tamayo





Pablo Picasso. *The Three Musicians.* 1921.
© 2017 Estate of Pablo Picasso / Artists
Rights Society (ARS), New York

For Rufino Tamayo, friendship was a value of great importance. He cultivated many friendships throughout the different stages of his lengthy life, yet his lifelong Mexican friendships stand out, among which are those of the composer Carlos Chávez, the cultural promoter Fernando Gamboa and the poet Octavio Paz. In the painting *Tres Amigos*, Tamayo demonstrates this part of his character, that of building human relationships with emotions and attachments such as friendship—the universal sentiment of brotherhood that was so meaningful to the artist—and his enormous capacity to turn it into an aesthetic proposition by means of forms. Additionally, this work evokes the formal qualities of Pre-Hispanic sculpture, popular toy shops, Picasso’s artwork and even certain cybernetic elements.

Tres amigos is a consummate painting that evinces the wisdom Tamayo accumulated during a lengthy journey of over seventy years of rigorous, yet jubilant exercises in the art of painting, by which the artist achieved a providential synthesis of many different ideas and periods. The characters in this work are seemingly similar in appearance, yet nonetheless possess characteristics that differentiate and individualize them. They share a cordial proximity, and two of them even embrace each

other fraternally. *Tres amigos* is not the only painting in Tamayo’s extensive inventory of works that references this feeling; during the decade of the eighties—the last period that the artist lived to the fullest—there are several canvases with this specific subject matter and others that allude directly to this sentiment brotherhood in solidarity.

In *Tres amigos*, the figures, which are painted in full length, possess the essential characteristics needed to develop this human gesture. They are similar but at the same time distinct—qualities that are necessary to create that emotional relationship that contains but also differentiates—two conditions necessary to create the dialogue and exchange of ideas in which friendship thrives. In this canvas, the unity that is created among the three characters through the convergence of affinities and virtues is clear, in which each one of them shows his similarities, but maintains, develops and expresses his own identity. Tamayo alludes to this through elements that express the amiability of each figure, each with a singular face yet related through the use of Pre-Hispanic masks, granting each a mysterious identity. The lower part of the composition, where the feet of the three friends rest, is a base of what looks like solid rock, as if



Jean Dubuffet. *Desnudos*. 1945.
Collection Fondation Dubuffet, Paris.
© 2017 Artists Rights Society (ARS),
New York / ADAGP, Paris

suggesting the characteristic of trust that friendship must possess. That huge rock is animated with organic forms that appear to be in movement, relieving the composition of a possible static quality.

The upper portion of the composition is depicted with a background of iridescent fog that is an intense, unclassifiable pink, an unknown hue of color whose invention gave Tamayo well-deserved fame as an extraordinary colorist. This sunset opens a subtle threshold for the characters that reinforces the idea of unity, and the warmth of the hues plays an important role in the unfolding of unity and fraternity. The opulent texture of the work enriches the eloquence of the painting, evoking the solidity of a stable brotherhood. *Tres amigos* becomes the aesthetic expression of one of the strongest and most delicate links that human beings can build, that of friendship.

Juan Carlos Pereda



Alberto Giacometti. *Three Men Walking II*.
1949. 30 1/8 x 13 x 12 3/4 in. (76.5 x 33 x 32.4
cm). © 2017 Alberto Giacometti Estate/
Licensed by VAGA and ARS, New York, NY



25. **Diego Rivera** Mexico 1887-1959

Two works: *Studies for the San Francisco Art Institute Murals*

i) inscribed lower edge

ii) inscribed lower edge

i) conte crayon, ink and graphite on paper

ii) graphite and ink on paper

i) 25½ x 20 in. (65.2 x 50.8 cm)

ii) 24½ x 18½ in. (62.2 x 47.3 cm)

Executed 1930-31.

Estimate

\$15,000-20,000

Provenance

Private Collection of Parker Hall, San Francisco (Gift of the Artist)

Harcourt Gallery, San Francisco (acquired from Estate of the above)

Private Collection of Emmy Lou Packard, San Francisco

Private Collection of Robert Vega Bijou, San Francisco

Robert Henry Adams Gallery, Chicago

Acquired from the above by the present owner





26. Ricardo Martínez Mexico 1918-2009

Untitled (Reclining figure)

signed and dated "Ricardo Martínez - 69" lower left

oil on canvas

15 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (40.3 x 69.9 cm)

Painted in 1969.

Estimate

\$30,000-40,000

Provenance

The Bernard and Edith Lewin Collection of Mexican Art

Private Collection

Christie's, New York, May 29, 2009, lot 123

Acquired from the above sale by the present owner

This work will be included in the forthcoming catalogue raisonné of Ricardo Martínez under archive number RM-69105.



27. Diego Rivera Mexico 1887-1959

Pareja con marrano
signed "Diego Rivera" upper left
watercolor on rice paper
10 $\frac{2}{3}$ x 7 $\frac{3}{8}$ in. (27.1 x 18.7 cm)
Executed circa 1944.

Estimate

\$25,000-35,000

Provenance

Collection of Mildred S and Herbert Lee, Boston
(acquired directly from the artist in 1947)
Christie's, New York, November 21, 2012, lot 214
Acquired from the above sale by the present owner

We are grateful to Professor Luis-Martín Lozano for his kind assistance in cataloguing this work.

28. Miguel Covarrubias Mexico 1904-1957

Three works: i) *Park Avenue Doorman - Taxi*
ii) *Lady Tourist Bargaining Oriental Amber*

iii) *Confrontation - Pie in the Face*

i) signed "Covarrubias" lower right

ii) signed "Covarrubias" lower left; further titled "Lady Tourist Bargaining Oriental Amber" lower right

iii) signed "Covarrubias" lower right

ink wash and watercolor on paper

i) 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (34.9 x 24.8 cm)

ii) 13 $\frac{2}{3}$ x 10 in. (34.7 x 25.4 cm)

iii) 10 x 14 in. (25.4 x 35.6 cm)

Estimate

\$15,000-20,000

Provenance

Private Collection, New York



i



ii



iii



i



ii



iii

29. Francisco Toledo Mexico b. 1940

Three works:

i) *Mujer con trenzas*;

ii) *Hombre arlequín*;

iii) *Tamin ojos estrellas*

gouache and gold leaf on paper laid on canvas

i) 13 x 10½ in. (33 x 25.7 cm)

ii) 7⅞ x 5 in. (20 x 12.7 cm)

iii) 7⅞ x 5 in. (18.7 x 12.7 cm)

Executed in 1965.

Estimate

\$20,000-30,000

Provenance

Gift of the artist to the present owner



30. Francisco Toledo Mexico b. 1940

Cabrito
gouache on goat skin
42 $\frac{5}{8}$ x 25 $\frac{2}{3}$ in. (108.3 x 65.2 cm)
Executed circa 1965.

Estimate
\$30,000-40,000

Provenance
Gift of the artist to the present owner



31. Fernando Botero Colombia b. 1932

Untitled

signed and numbered "Botero - 2/6" incised on the base

bronze with dark brown patina

19½ x 13½ x 9½ in. (48.6 x 33.3 x 24.1 cm)

This work is number 2 from an edition of 6, and is accompanied by a certificate of authenticity issued by the artist.

Estimate

\$200,000-300,000

Provenance

George Nader, Latin American Art, Santo Domingo
Acquired from the above by the present owner

32. Fernando Botero Colombia b. 1932

Sitting Woman

signed and dated "Botero 10" lower right
sanguine on canvas

58 x 38¾ in. (147.3 x 98.4 cm)

Painted in 2010.

Estimate

\$300,000-500,000

Provenance

Acquired directly from the artist by the present owner



15010010





33. Pedro Álvarez Cuba 1967-2004

Untitled
initialled "PA" lower left
oil on canvas
33 x 23 in. (83.8 x 58.4 cm)
Painted circa 1952.

Estimate
\$30,000-50,000

Provenance
Private Collection, Havana
Acquired from the above by the present owner

Exhibited
London, David Zwirner, *Concrete Cuba*, September 5 - October 3, 2015
New York, David Zwirner, *Concrete Cuba*, January 7 - February 20, 2016

Literature
Concrete Cuba: Cuban Geometric Abstraction from the 1950s, exh., cat., David Zwirner, New York, 2016, p. 62 (illustrated)

34. Salvador Corratgé Cuba 1928-2014

Fragmentos de una sinfonía
acrylic on paper, mounted on canvas
19 $\frac{5}{8}$ x 25 in. (49.8 x 63.5 cm)
Executed in 1970, this work is accompanied by a certificate of authenticity issued by Ana González Mosejón.

Estimate
\$8,000-12,000

Provenance
Estate of the Artist
Acquired from the above by the present owner

Exhibited
Havana, Galería UNEAC, *Dibujos, Fragmentos de una Sinfonía*, January 14 - February 10, 1970
Camagüey, Museo Ignacio Agramonte, *Corratgé* (April 3 - 10, 1970); then travelled to Havana, Hospital Comandante Fajardo (April 18-30, 1970); Santiago de Cuba, Galería Oriente (May 5 - 30, 1970); Havana, Galería del Edificio del MINSAP (June 22 - July 9, 1970)
Camagüey, Salón del DOR, *Dibujos sobre música*, 1973

Literature
Beatriz Gago, ed., *Más que 10 Concretos*, Fundación de Arte Cubana, Havana, 2015, p. 96 (illustrated)



35. Sandú Darié Romania / Cuba 1908-1991

Untitled

signed "DARIE" on upper, lower, right and left edges
collage, pencil, watercolor and ink on paper

20¼ x 11 in. (51.4 x 27.9 cm)

Executed circa 1950.

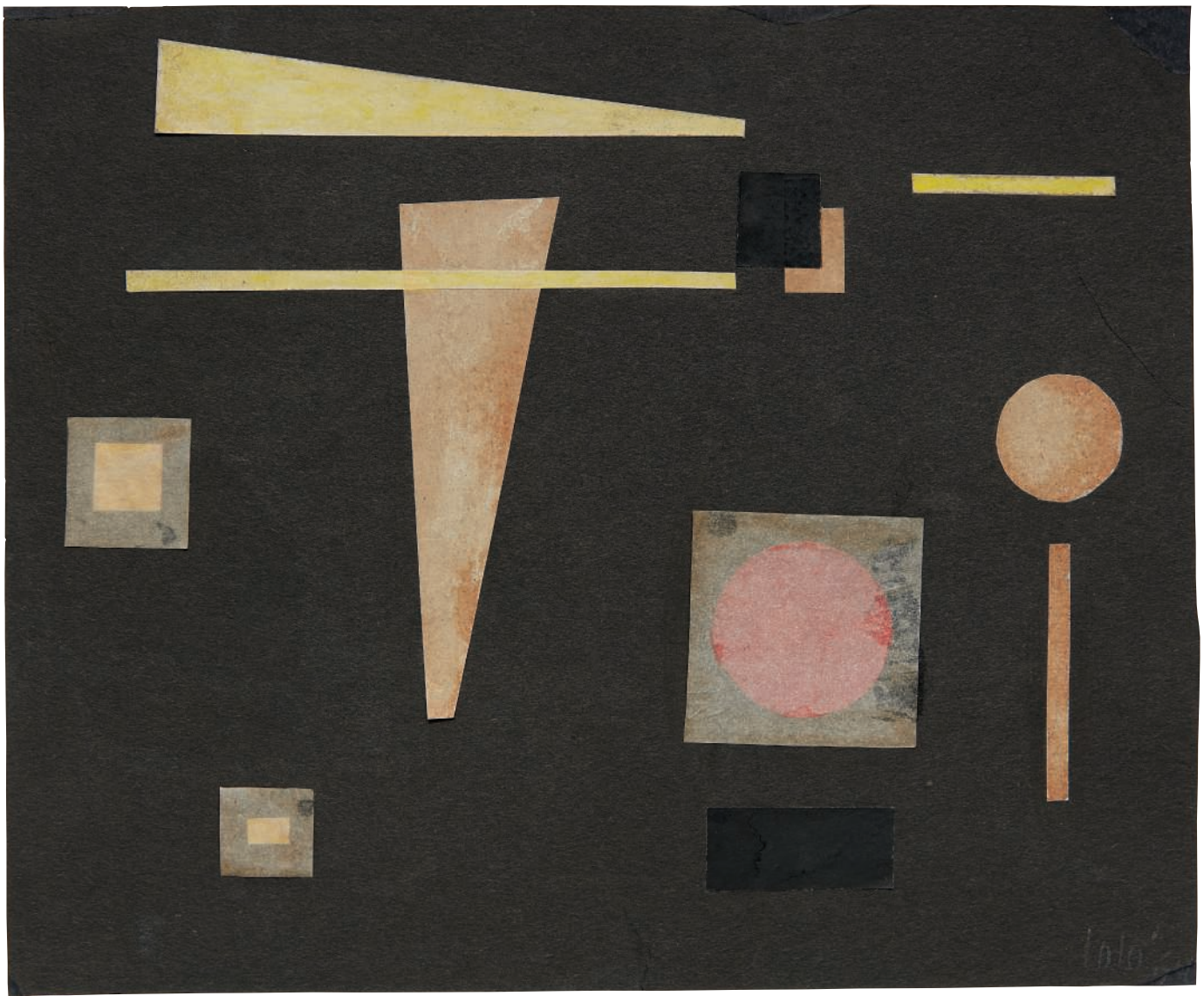
Estimate

\$12,000-18,000

Provenance

Collection of Enrique Silva, Havana

Acquired from the above by the present owner



36. Loló Soldevilla Cuba 1901-1971

Untitled

mixed media on paper
10 x 12 in. (25.4 x 30.5 cm)

Executed in 1957, this work is accompanied with a certificate of authenticity, issued by Pedro de Oraá.

Estimate

\$10,000-15,000

Provenance

Private Collection, Havana

Acquired from the above by the present owner





37. Luis Martínez Pedro Cuba 1910-1989

Untitled

signed and dated "Martínez Pedro 51" lower left
oil on canvas
26 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in. (67 x 49.2 cm)
Painted in 1951.

Estimate

\$30,000-50,000

Provenance

Private Collection, Havana
Acquired from the above by the present owner

Exhibited

London, David Zwirner, *Concrete Cuba*, September 5–
October 3, 2015

Literature

*Concrete Cuba: Cuba Geometric Abstraction from the
1950s*, David Zwirner, New York, 2016, p. 38 (illustrated)

38. Pedro de Oraá Cuba b. 1931

Homenaje a Carmen Herrera

signed and dated "Oraá 12" lower right
acrylic on canvas
59 x 59 in. (149.9 x 149.9 cm)
Painted in 2012, this work is accompanied by
a certificate of authenticity issued by the artist.

Estimate

\$15,000-20,000

Provenance

Private Collection, Havana
Acquired from the above by the present owner



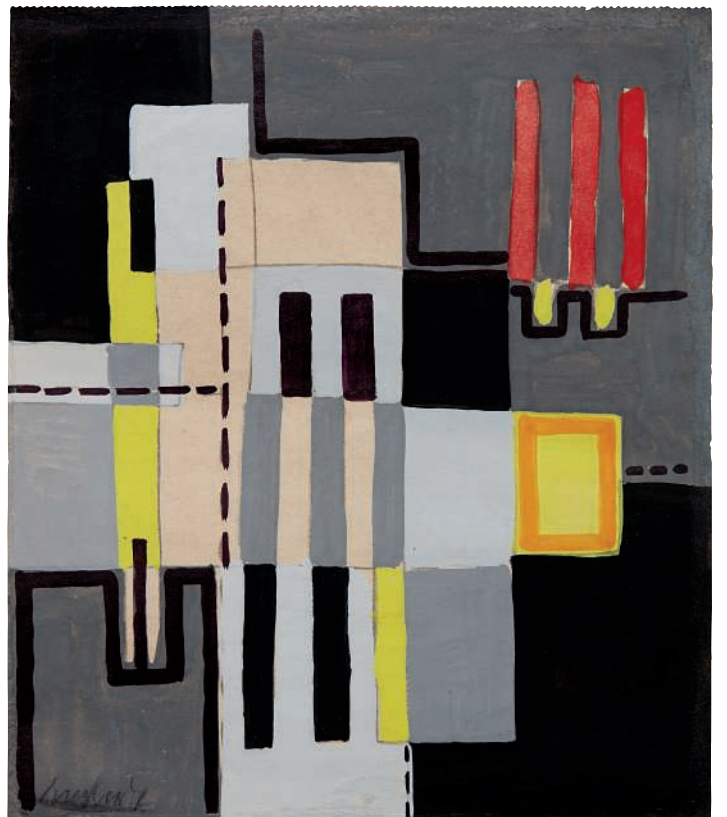
i



ii



iv



v



iii

39. **Eduardo MacEntyre** Argentina 1929-2014

Five works: Untitled

- i) signed and dated "MacEntyre 57" lower left
- ii) signed and dated "MacEntyre 56" lower left
- iii) signed and dated "MacEntyre 57" lower right
- iv) signed "MacEntyre" lower right
- v) signed "MacEntyre" lower left

gouache on paper, in 5 parts

- i) 6 $\frac{3}{8}$ x 4 $\frac{7}{8}$ in. (16.2 x 12.4 cm)
- ii) 5 $\frac{5}{8}$ x 6 $\frac{5}{8}$ in. (14.3 x 16.8 cm)
- iii) 8 $\frac{2}{3}$ x 6 $\frac{5}{8}$ in. (22 x 16.8 cm)
- iv) 7 $\frac{1}{4}$ x 6 $\frac{3}{8}$ in. (18.4 x 16.2 cm)
- v) 8 $\frac{1}{8}$ x 6 $\frac{7}{8}$ in. (20.6 x 17.5 cm)

Executed in 1956-1957.

Estimate

\$30,000-50,000

Provenance

Galería Jorge Mara La Ruche, Buenos Aires

Acquired from the above by the present owner



40. Horacio García Rossi Argentina 1929-2012

Boite lumière

acrylic in metal box, motor and light
14 $\frac{1}{8}$ x 14 $\frac{1}{4}$ x 12 in. (35.9 x 36.2 x 30.5 cm)
Executed in 1960.

Estimate

\$8,000-12,000 •

Provenance

Galería Luisa Pedrouzo, Buenos Aires
Acquired from the above by the present owner

41. León Ferrari Argentina 1920-2013

Untitled

signed and dated "l ferrari 5/7/62" lower right
ink on paper
28 $\frac{3}{4}$ x 20 $\frac{1}{2}$ in. (73 x 52.1 cm)
Executed in 1962.

Estimate

\$18,000-22,000

Provenance

Fundación Abraham Lipa Burd, Argentina (donated to
the Foundation by the artist in 1998)
Acquired from the above by the present owner







42. Mira Schendel Switzerland / Brazil 1919-1988

Untitled

each signed and dated "Mira, 78" lower right
watercolor and ink on paper, in 3 parts
each: 18½ x 9½ in. (46 x 23.2 cm)
Executed in 1978.

Estimate

\$30,000-50,000

Provenance

Estate of the artist

Galeria Millan, São Paulo

Acquired from the above by the present owner in 2009



recto



verso

43. Anna Maria Maiolino Brazil b.1942

Disco

signed and dated "Anna Maria Maiolino 1984" recto
gouache on paper, double-sided
40½ x 28½ in. (102.9 x 72.4 cm)
Executed in 1984.

Estimate

\$20,000-30,000

Provenance

Private Collection, Rio de Janeiro (acquired directly
from the artist in 1984)
Acquired from the above by the present owner

44. Tomie Ohtake Brazil 1913-2015

Untitled

signed and dated "Tomie - 60" lower left
oil on canvas
29 x 23 in. (73.7 x 58.4 cm)
Painted in 1960, this work is registered in the Tomie
Ohtake Foundation under reference number 8-60-4.

Estimate

\$70,000-90,000

Provenance

Private Collection of Ubi Bava, Rio de Janeiro (acquired
directly from the artist)
Private Collection of Ideo Bava, Rio de Janeiro
Acquired from the above by the present owner

Exhibited

São Paulo, Fundação Iberê Camargo, *Tomie Ohtake
Pinturas Cegas*, June 13 - August 19, 2012

Literature

Tomie Ohtake Pinturas Cegas, exh. cat., Fundação Iberê
Camargo, São Paulo, p. (illustrated)



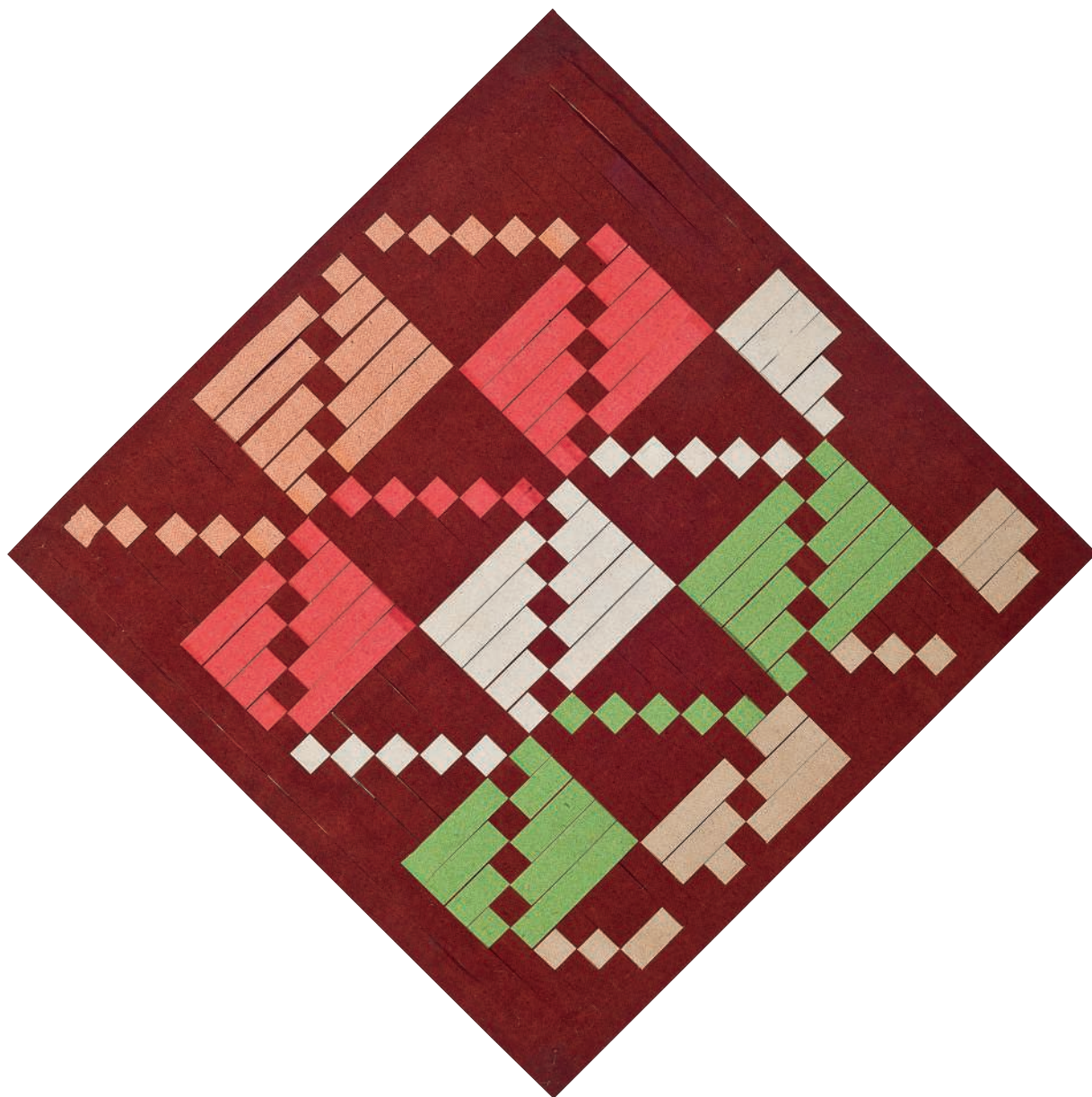
Tomie - 60



i



ii



45. Anna Maria Maiolino Brazil b. 1942

Two Works: Composição Série Aguadas

i) signed and dated "Anna Maria Maiolino 1984" lower right;
further numbered "II 2º" lower left

ii) numbered "I 1º" lower left

ink on paper, dyptich

i) 22 $\frac{3}{8}$ x 30 in. (56.8 x 76.2 cm)

ii) 22 $\frac{1}{2}$ x 30 in. (57.2 x 76.2 cm)

Executed in 1984.

Estimate

\$25,000-35,000

Provenance

Private Collection, Rio de Janeiro (acquired directly from
the artist)

Bel Galeria de Arte, São Paulo

Acquired from the above by the present owner

46. Judith Lauand Brazil b. 1922

Untitled

signed and dated "Judith Lauand 1959"

woven strips of paper

6 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in. (16.5 x 16.5 cm)

Executed in 1959.

Estimate

\$12,000-18,000

Provenance

Private Collection of Jose Alberto Vicente, Rio de Janeiro

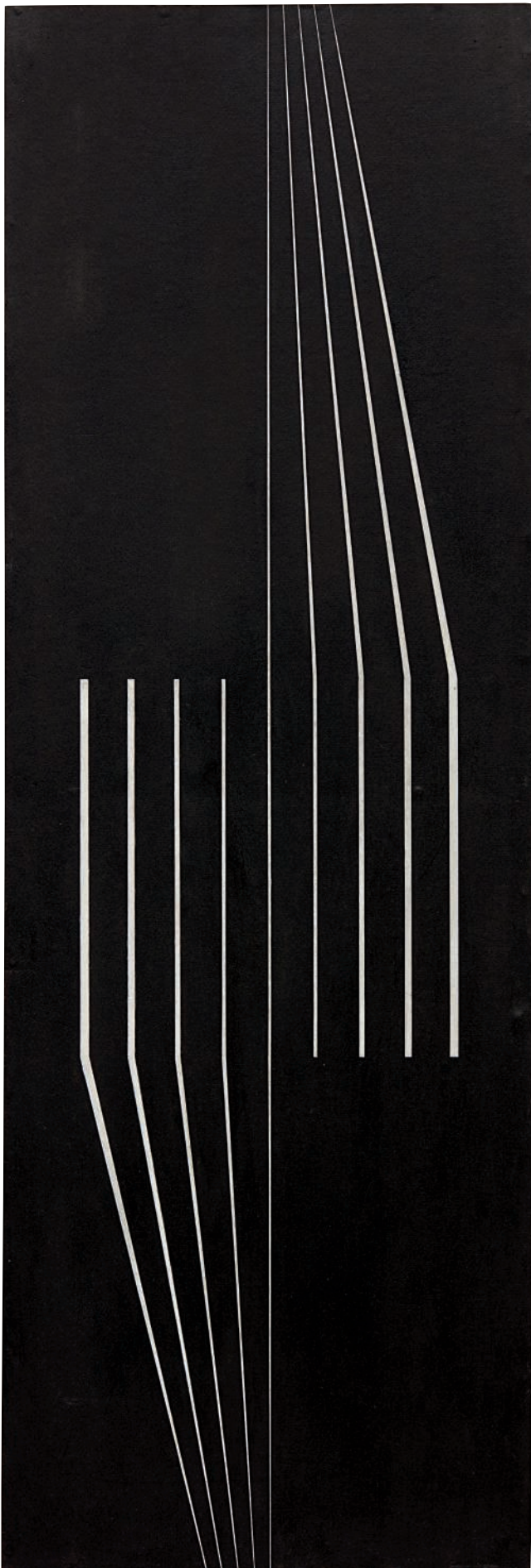
Acquired from the above by the present owner

Exhibited

São Paulo, Instituto de Arte Contemporâneo de São Paulo,
Judith Lauand: Os Anos 50 e a Construção da Geometria,
May 15 - July 25, 2015

Literature

Judith Lauand: Os Anos 50 e a Construção da Geometria,
exh. cat., Instituto de Arte Contemporâneo de São Paulo,
2015, p. 38 (illustrated)



47. Lothar Charoux Brazil 1912-1987

Quadrado

signed and dated "Charoux 71" lower right
gouache on board, mounted on wood panel

39¼ x 13¼ in. (99.7 x 33.7 cm)

Executed in 1971, this work is accompanied with
a certificate of authenticity issued by Raul Sergio
Charoux.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Rio de Janeiro, Museu de Arte Moderna do Rio de
Janeiro, *Lothar Charoux: Retrospectiva*, 1974

Literature

Maria Alicia Millet, ed., *Lothar Charoux: a poética da
linha*, 2005, p. 107 (illustrated)

48. Lothar Charoux Brazil 1912-1987

Tres Quadrados

signed and dated "charoux 76" lower right
acrylic on board, mounted on wooden panel
39 x 13 in. (99.1 x 33 cm)

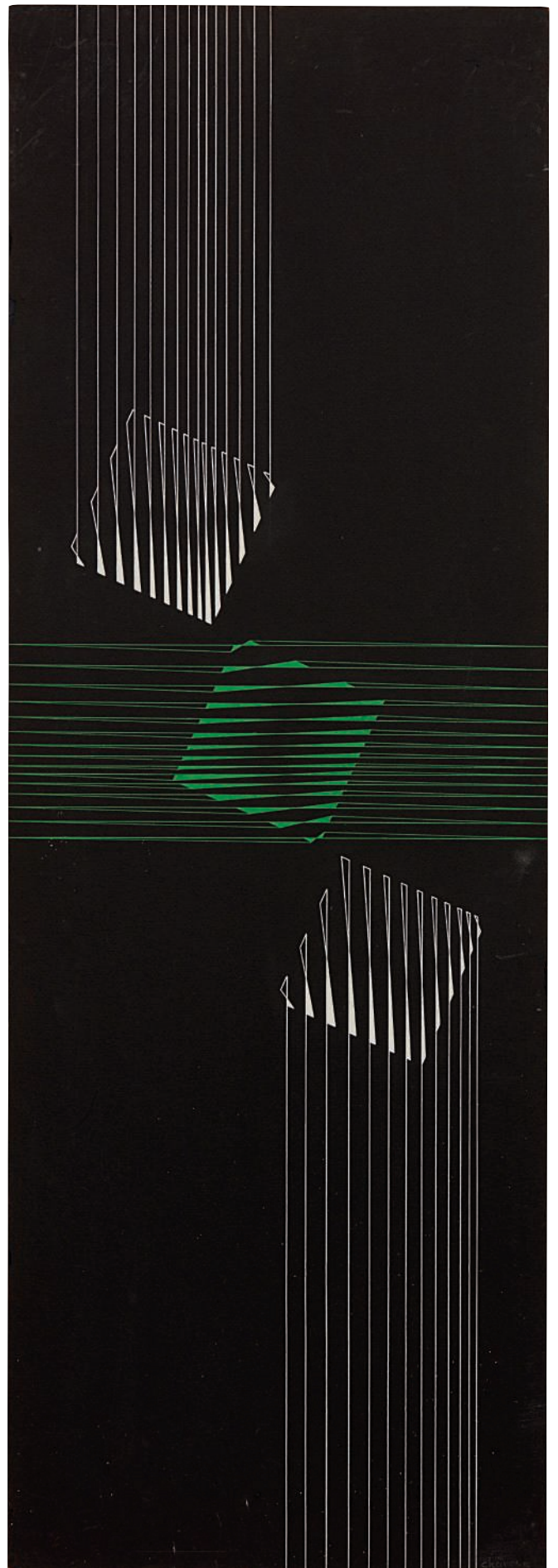
This work is accompanied by a certificate of authenticity
issued by Raul Sergio Charoux.

Estimate

\$18,000-22,000

Provenance

Acquired directly from the artist by the present owner





49. Edgar Negret Colombia 1920-2012

Sol

signed, titled and dated "Sol - Negret - 1985" on the
base of the work

painted aluminum

30½ x 28 x 19¾ in. (77.5 x 71.1 x 50.2 cm)

Executed in 1985, this work is accompanied by a
certificate of authenticity from the Estate of Edgar
Negret.

Estimate

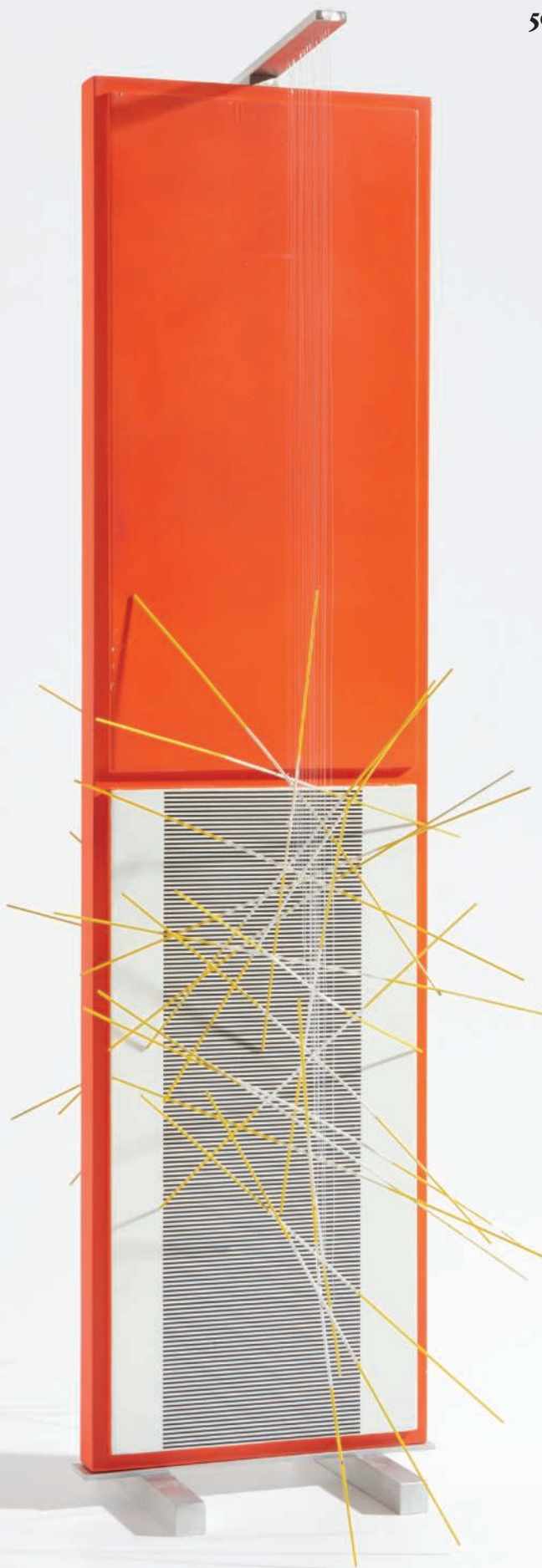
\$20,000-30,000

Provenance

Private Collection of Javier González, Bogota (acquired
directly from the artist)

Private Collection, Bogota

Acquired from the above by the present owner



50. Jesús Rafael Soto Venezuela 1923-2005

Sculpture Orange

signed and dated "Soto 1968" upper left edge
painted wood, metal rods and nylon string
34 $\frac{3}{8}$ x 9 $\frac{1}{8}$ x 24 $\frac{1}{4}$ in. (87.3 x 23.2 x 61.6 cm)
Executed in 1968.

Estimate

\$80,000-120,000

Provenance

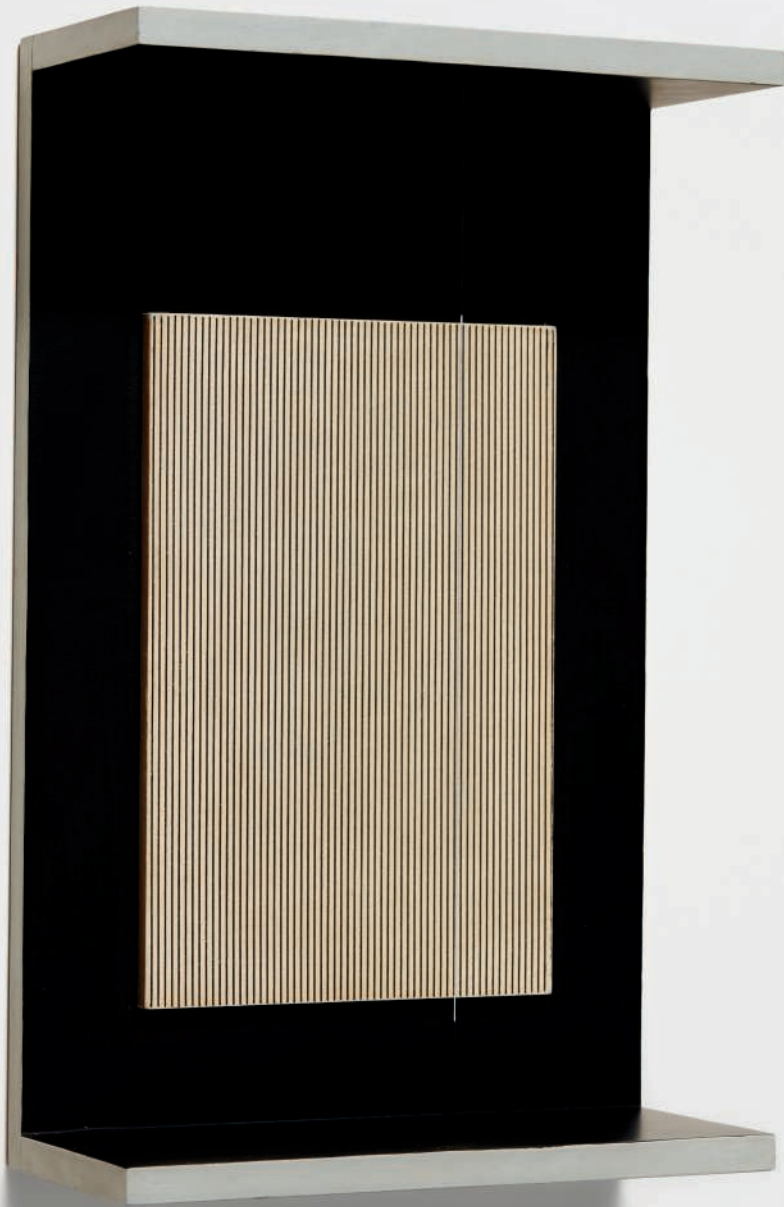
Collection of Hildy and Ernst Beyeler,
Switzerland (acquired directly from the artist)
Private Collection, Switzerland
Acquired from the above by the present owner

Exhibited

Miami, Center of Fine Arts, *Soto space art*, October 4 -
November 8, 1985

Literature

Soto space art, exh. cat., Center of Fine Arts, Miami,
1985, p. 87 (illustrated)



51. Jesús Rafael Soto Venezuela 1923-2005

Light Trap (Piège de lumière)

signed and numbered "Soto - 89/100" on a label affixed to the back

paper and silkscreen on painted wood with nylon thread
18½ x 11½ x 5⅞ in. (47 x 29.2 x 13.7 cm)

Executed in 1965, this work is number 89 from an edition of 100.

Estimate

\$15,000-20,000

Provenance

Galerie Denise René, Paris

Private Collection, Germany

Acquired from the above by the present owner

Exhibited

Katerina Vatsella, ed., *Edition MAT: Die Entstehung einer Kunstform*, Bremen, 1998, p. 242 (another example illustrated)

52. Edgar Negret Colombia 1920-2012

Tower

signed, titled and dated "Negret - 1968-69 - Tower"
on the base of the sculpture

painted aluminum

54 $\frac{7}{8}$ x 24 $\frac{1}{2}$ x 24 $\frac{1}{2}$ in. (139.4 x 62.2 x 62.2 cm)

Executed in 1968-1969.

Estimate

\$25,000-35,000

Provenance

Private Collection (acquired directly from the artist)

Sotheby's, New York, May 17, 1988, lot 67

Private Collection

Christie's, New York, May 26, 2011, lot 213

Acquired from the above sale by the present owner





53. **Matta** Chile 1911-2002

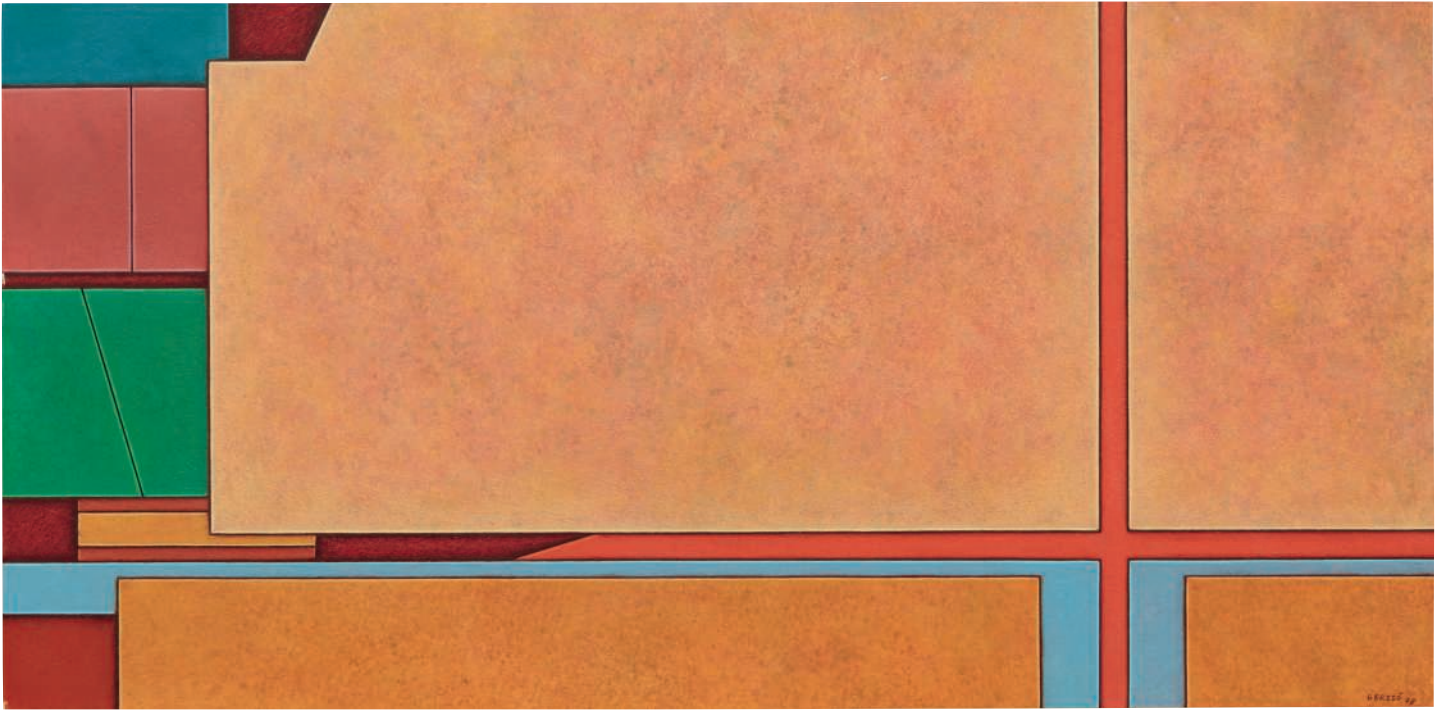
Creative Net-work
 titled "Creative Net-work" on the reverse
 oil on canvas
 40½ x 37½ in. (102.9 x 94.3 cm)
 Painted in 1984, this work is accompanied by a
 certificate of authenticity issued by Germana Matta.

Estimate
 \$60,000-80,000

Provenance
 Fuji Television Gallery, Tokyo
 Acquired from the above by the present owner

Exhibited
 Tokyo, Fuji Television Gallery, *Matta, Matta*, May 1985

Literature
Matta, exh. cat., Fuji Television Gallery, Tokyo, 1985,
 (illustrated)



54. Gunther Gerzso Mexico 1915-2000

Naranja-Verde-Azul

signed and dated "Gerzso 78" lower right; further signed, titled and dated "NARANJA - VERDE - AZUL - GERZSO - III - 78" on the reverse

oil on masonite

11 $\frac{5}{8}$ x 24 $\frac{1}{8}$ in. (29.5 x 61.3 cm)

Painted in 1978.

Estimate

\$50,000-70,000

Provenance

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner

55. Guillermo Kuitca Mexico b. 1961

Untitled

signed and dated "Kuitca - 2008" on the reverse
oil on canvas
37½ x 32¾ in. (95.3 x 83.2 cm)
Painted in 2008..

Estimate

\$40,000-60,000

Provenance

Sperone Westwater, New York
Acquired from the above by the present owner

Exhibited

London, Hauser & Wirth, *Guillermo Kuitca*, September 24 - November 8, 2008

Miami, Miami Art Museum, *Guillermo Kuitca: Everything, Paintings and Works on Paper, 1980-2008* (October 9, 2009 - January 17, 2010); then travelled to Buffalo, Albright-Knox Art Gallery (February 19 - May 30, 2010); Minneapolis, Walker Art Center - Minneapolis Sculpture Garden (June 25 - September 19, 2010); Washington DC, Smithsonian Institution - Hirshhorn Museum and Sculpture Garden (October 21, 2010 - January 16, 2011)

Literature

Everything, Paintings and Works on Paper, 1980-2008, exh. cat., Miami Art Museum, Miami, 2009, p. 195 (illustrated)

Guillermo Kuitca received international accolades at a young age when he was invited to participate in the XVIII São Paulo Bienal in 1989 and has since exhibited extensively worldwide, including major shows at the Museum of Modern Art in New York and the Centro de Arte Reina Sofía in Madrid. While his early paintings investigated areas like architecture, theater and cartography, his recent body of work continues to develop into new arenas. The present lot utilizes an architectural floor plan as its base, yet faceted paint layers obscure the viewer's full comprehension of the represented space, both blocking the didactic nature of the map and simultaneously demonstrating a preoccupation with Cubism. This work relates to Kuitca's powerhouse exhibition at the Venice Biennale in 2007 and shows his aptitude for disrupting the traditional notions of painting by optically exploring three-dimensional space.



A Selection of Contemporary Latin American Art *Sold to Benefit FLORA ars+natura* *Lots 56-69*

FLORA ars+natura is a non-profit foundation in Bogotá, Colombia that deals with the myriad relationships between art and nature. FLORA's programs have had important implications for both artistic and non-artistic circles; its team works closely with local communities, considering social, environmental, and political issues through contemporary art projects.

Directed by the husband and wife team of José Roca, and Adriana Hurtado, FLORA was founded in 2012 as a meeting place for artists and those interested in contemporary art. Prior to launching FLORA, José Roca held positions as TATE Estrellita B. Brodsky Adjunct Curator of Latin American Art and co-curator of the 27th Bienal de São Paulo (2006). Located in a former residential house in the working-class neighborhood of San Felipe—which has since become one of Bogotá's most vibrant cultural districts—FLORA is a space with an open character and a domestic scale. In just five years, it has become a point of reference for the local scene in Bogotá, establishing links with the rest of the country and abroad through international residencies, commissioned projects, and intense educational activity. All of FLORA's programs are free for the participants and the public.

Since 2016, FLORA has focused on supporting emerging artists through long-term residencies in a brand-new building contiguous to the original architectural structure, housing a total of 20 artist studios. The residencies are accompanied by a practice-based Independent Study program called Escuela FLORA, where curators, art historians, established artists and other guest speakers give seminars and arrange studio visits. FLORA is currently giving grants to 25 artists from 13 countries, all of whom receive a space to work for an entire year, access to the study program, and a monthly stipend for housing, food and transportation. Each studio is generously sponsored by a specific benefactor—both institutions and individuals—but running such a complex project requires extra funding. The proceedings from Lots 56-69 will greatly aid FLORA by providing supplementary funds for the programs. FLORA and Phillips are incredibly grateful to the artists who have donated works to this section.





56. Los Carpinteros Cuba b. 1969, b. 1971

Estudio de Hans Poelzig, sólido tres
 titled "Estudio de Hans Poelzig, sólido tres" lower
 center; further signed and dated "Los Carpinteros -
 2016" lower right
 watercolor on paper
 31½ x 44¾ in. (80 x 113.7 cm)
 Executed in 2016.

Estimate

\$18,000-22,000

Provenance

Acquired directly from the artist

"It would be easy, even romantic... to claim [Los Carpinteros] drawings as utopian. There is a part of me that would like to situate them in the Soviet tradition of Vladimir Tatlin's monument or Lyubov Popova's clothing designs, or to see them as mining the architectural archives of El Lissitzky or Le Corbusier. And yet somehow I can't quite make the leap, as pleasurable and as art historically pat as such an argument may be. This is largely because I think that Los Carpinteros' drawings don't exist purely in relation to the temporality of an idealized futurity that signifies the utopian. Quite the contrary, I think that the drawings, for all their seeming simplicity, frequently instantiate disparate and condensed versions of time."

Helen Molesworth, "Back to the future: Los Carpinteros' watercolors", *Los Carpinteros: Handwork - Constructing the world*, Thyssen-Bornemisza Art Contemporary, 2010



57. Allora & Calzadilla

United States b. 1974 and Cuba b. 1971

Untitled (from the series Lakes, Rivers, Ponds and Streams)

watercolor on paper

72¾ x 53¾ in. (184.8 x 136.5 cm)

Executed in 2013.

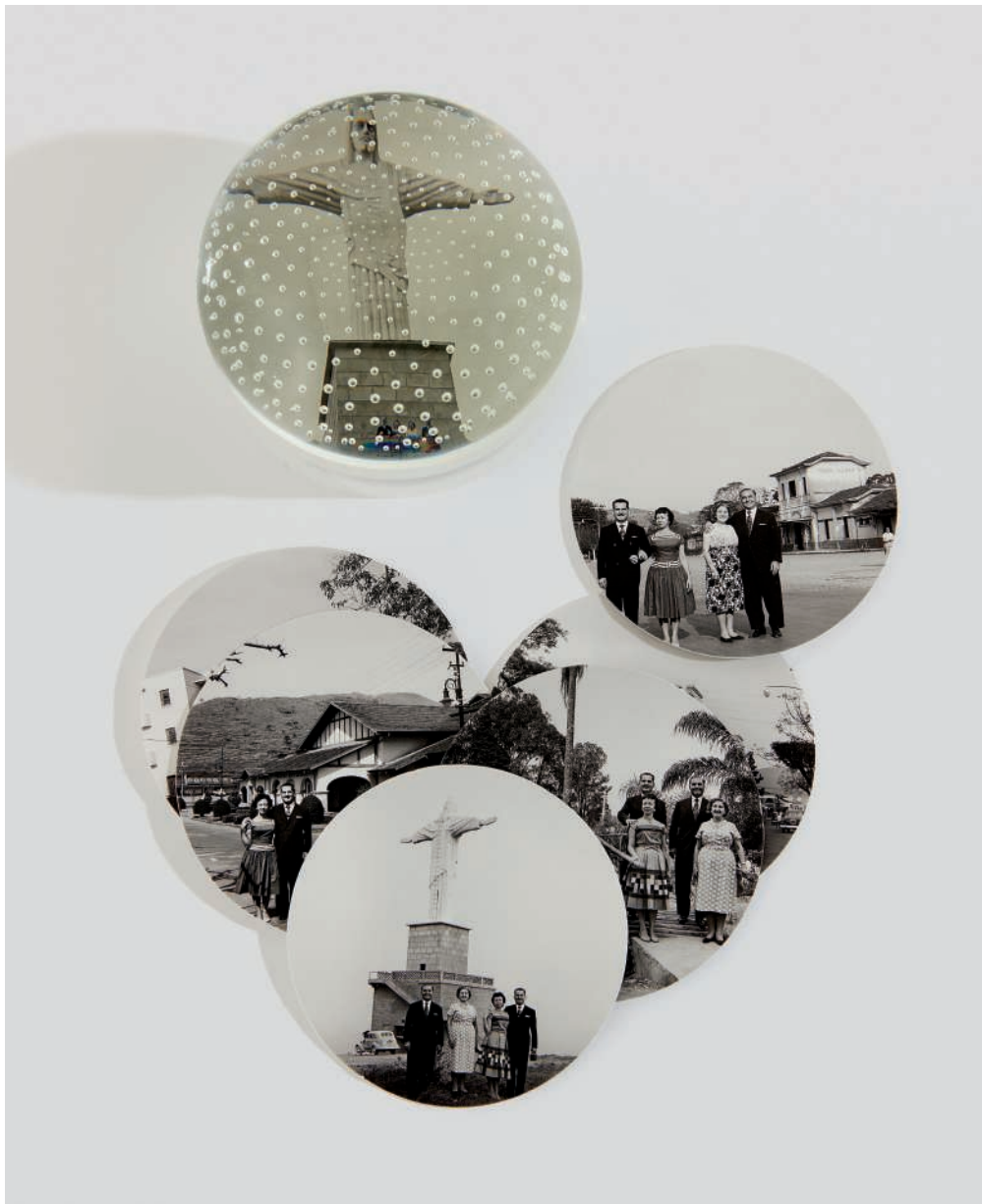
Estimate

\$50,000-70,000

Provenance

Acquired directly from the artist

Sold to Benefit FLORA ars+natura



58. Rosângela Rennó Brazil b. 1962

Fonte dos amores (From the series *Poços de Caldas* 1960-2015)

signed, titled, numbered and dated "Fonte dos Amores - Rosângela Rennó - P.A. IX - Poços de Caldas, 1960 - 2015" affixed on a label

glass, plexiglass and 12 prints on paper

5½ x 5½ x 3 in. (13 x 13 x 7.6 cm)

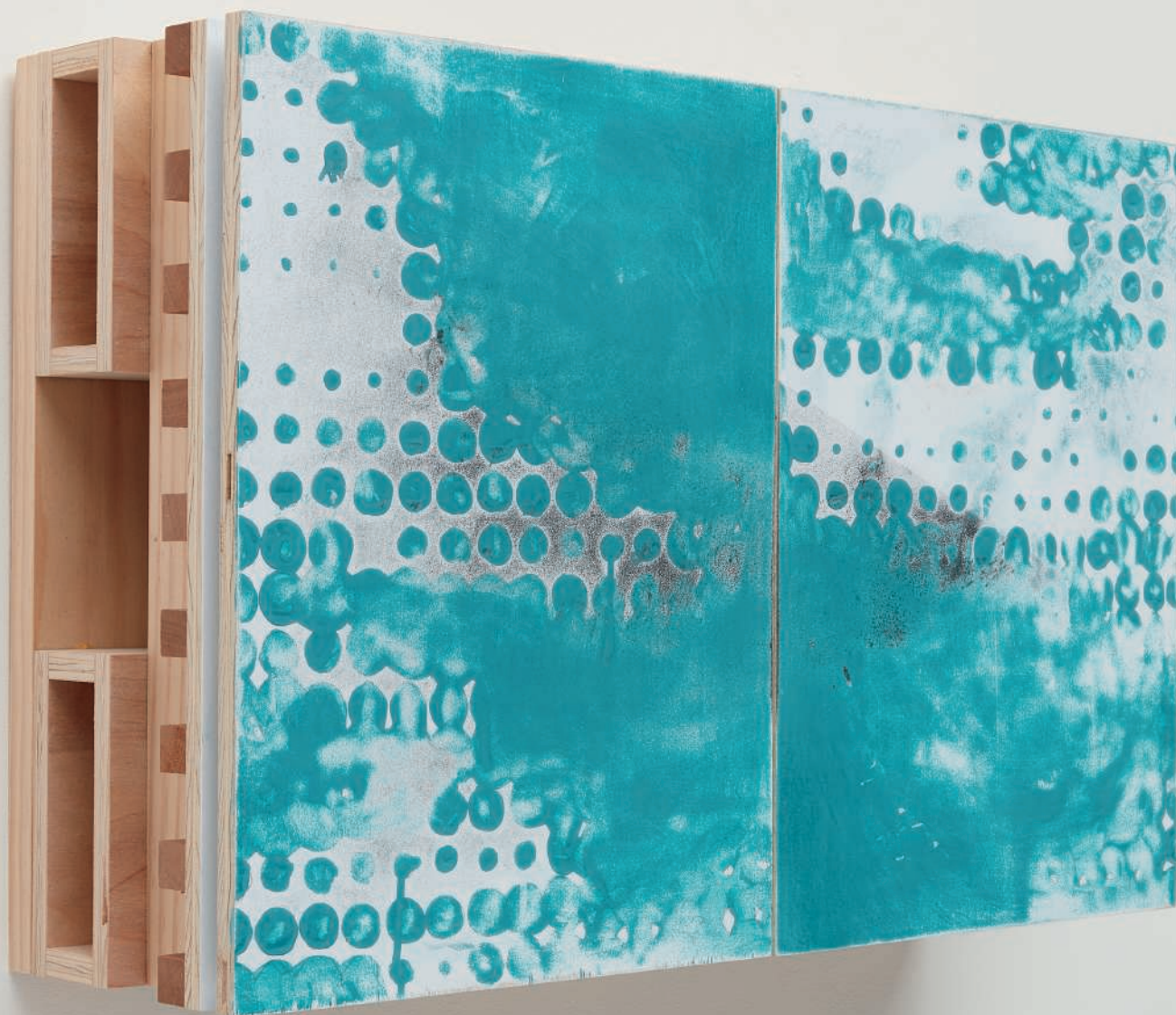
Executed in 2015, this work is artist's proof 9 of 15 from an edition of 60.

Estimate

\$2,000-3,000

Provenance

Acquired directly from the artist



59. Alexandre Arrechea Cuba b.1970

Thelonious (Monk)

initialed and dated "A.A. - 2016" on the reverse
gouache on wood

15¾ x 23⅞ x 6⅞ in. (40 x 58.7 x 17.5 cm)

Executed in 2016.

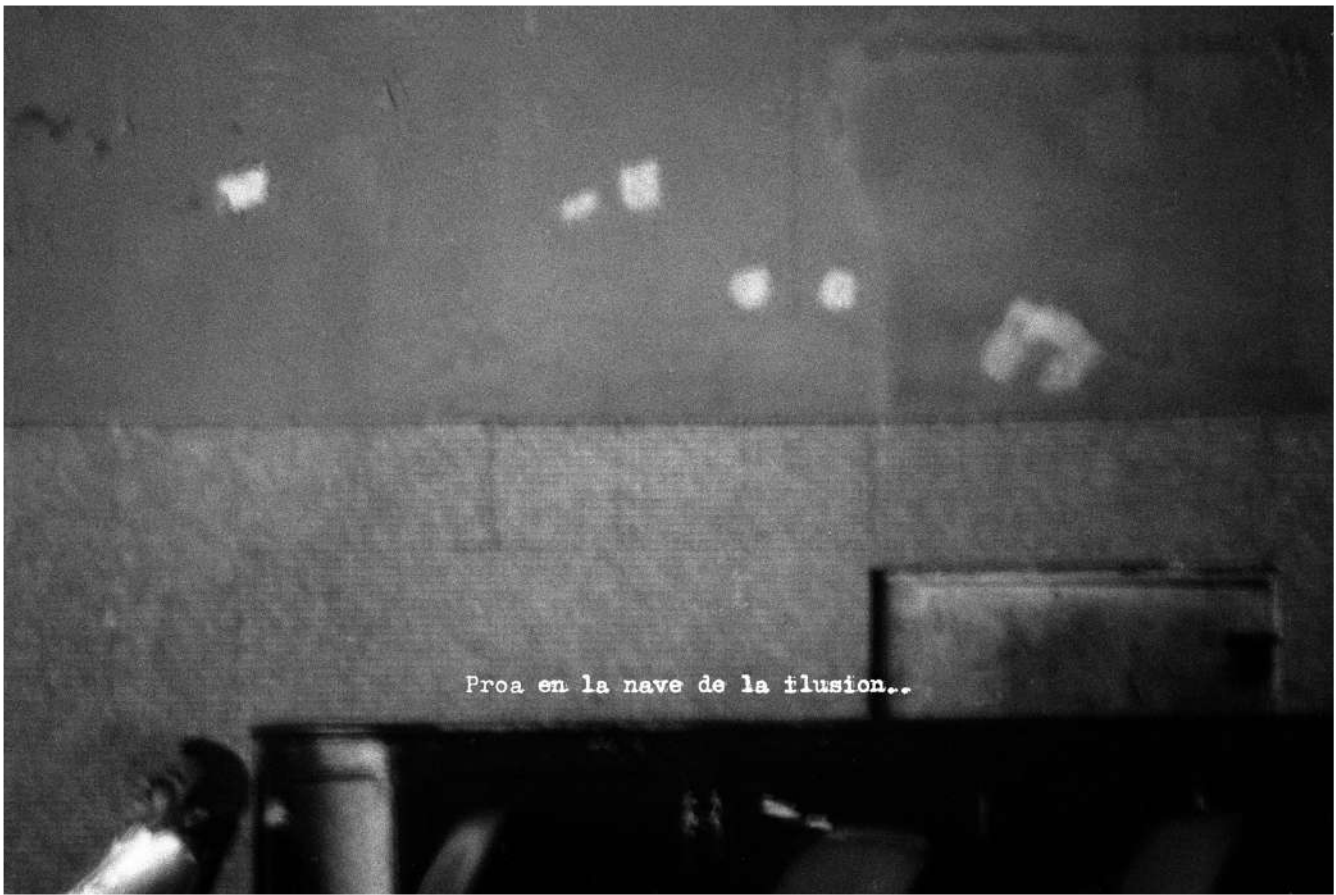
Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist

Sold to Benefit FLORA ars+natura



60. Miguel Ángel Rojas Colombia b.1946

Three Works:

Proa en la nave de la ilusión (from the *Faenza* series)

cibachrome print, in 3 parts

each: 33¼ x 48¾ in. (84.5 x 123.8 cm)

Executed 1979-2010, this work is number 2 from an edition of 3 with 2 artist's proofs.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist

Miguel Ángel Rojas is one of the first Colombian artists to deal with class, race and sexual orientation by depicting his own life experiences in his work. Rojas began his career in the 1970s, creating strikingly homoerotic, large-scale drawings of body parts rendered in a hyperrealistic manner. At that time, Colombian society was still quite conservative and intolerant, and thus Rojas' early works are at once a document, a declaration of personal principles and his way of taking a stand against the status quo. These works

were made at a time when photorealism was particularly relevant in Colombia, but Rojas spurned objectivity, instead employing his own interests and worldview as a means of expression. Although his drawings and prints refer to action films and Westerns—indeed, cinema was a major influence in Rojas' formative years—his subject matter is the male body as an object of desire.

Photographs taken at the Faenza Theater launched a series that Rojas continuously references in the rest of his work; indeed, they constitute a source of imagery he has addressed and reworked time and time again. The Faenza, Mogador and Imperio were movie theaters built in the early twentieth century that gradually fell into decay as their surrounding neighborhoods became dilapidated and other parts of the city became more affluent. Many of these theaters, which played continuous runs of action films, were also gay cruising spots. In keeping with his subject's covert nature, Rojas furtively documented the goings-on in these places, taking photographs with the movie screen as the only source of light. It is significant that the erotic encounters Rojas captured took place against a backdrop of violence: a mingling of sex drive and death drive.

José Roca, *Miguel Ángel Rojas*, 2008



Sold to Benefit FLORA ars+natura





61. Matías Duville Argentina b. 1974

Untitled

signed and dated "Matias Duville 12" top right
mud on paper
82½ x 57¾ in. (209.6 x 146.7 cm)
Executed in 2012.

Estimate

\$18,000-25,000

Provenance

Acquired directly from the artist

62. Pedro Reyes Mexico b. 1972

Disarm (Harmonica)

recycled metal
5¾ x 8½ x 1¼ in. (14.6 x 20.6 x 3.2 cm)
Executed in 2017.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist

Sold to Benefit FLORA ars+natura





63. Carlos Garaicoa Cuba b. 1967

Aquí estuvieron los cubanos (I and II)
 each numbered "AP #1" lower left; further signed "C
 Garaicoa" lower right
 colored photograph, in 2 parts
 each: 19¾ x 23⅝ in. (50.2 x 60 cm)
 Executed in 1996, this work is artist's proof 1 of 3 from
 an edition of 5.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist

Carlos Garaicoa participated in a project in Cuito Cuanavale, Angola, a place where many young Cubans fought a war far away from home. A whole generation was scarred by this experience. Noted Cuban writer Orlando Hernández wrote a moving essay about this work, from which we have selected a passage here:

"Logically, the photograph was taken after the inscription was made. It has no other choice than repeating and overwriting the phrase. Not only does this turn it into an evidence of the matter, but also a commentary. Whether such commentary represents an adherence or accusation will only depend from our own reading of it. If the photographer had moved slightly to the right or to the left, the inscription could have been left out from sight and our judgment would have not been affected by its presence. The intentional selection of the objective is what makes the photograph, not the inscription, the thing that is telling us with the unobjectionable language of the image that 'Aquí estuvieron los cubanos (Here were the Cubans)'."

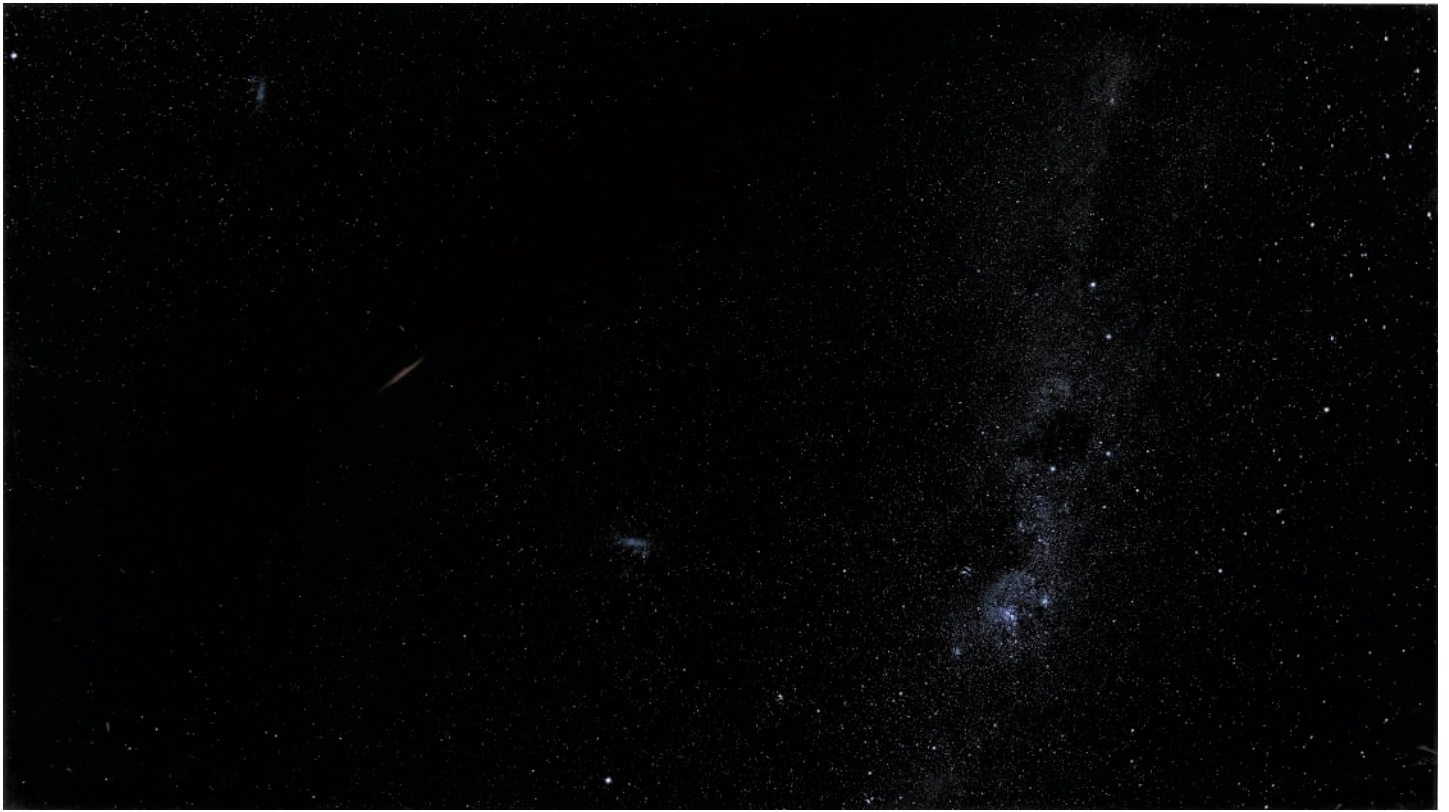


64. Pedro Motta Brazil b. 1977

Sumidouro (Sink)
archival pigment print
16 x 20 in. (40.6 x 50.8 cm)
Executed in 2016, this work is number 3 from an edition of 5.

Estimate
\$2,000-3,000

Provenance
Acquired directly from the artist



65. Tomás Saraceno Argentina b. 1973

View of Uyuni from Lacaille 9352

C-print

17 $\frac{2}{3}$ x 25 $\frac{1}{8}$ in. (44.9 x 63.8 cm)

This work is number 1 from an edition of 15.

Executed in 2006.

Estimate

\$6,000-8,000

Provenance

Acquired directly from the artist

Sold to Benefit FLORA ars+natura



66. María Fernanda Cardoso Colombia b.1963

Seahorse Circle
seahorses, acrylic, silicone and metal
Diameter: 12 in. (30.5 cm)
Executed in 2003.

Estimate
\$4,000-6,000

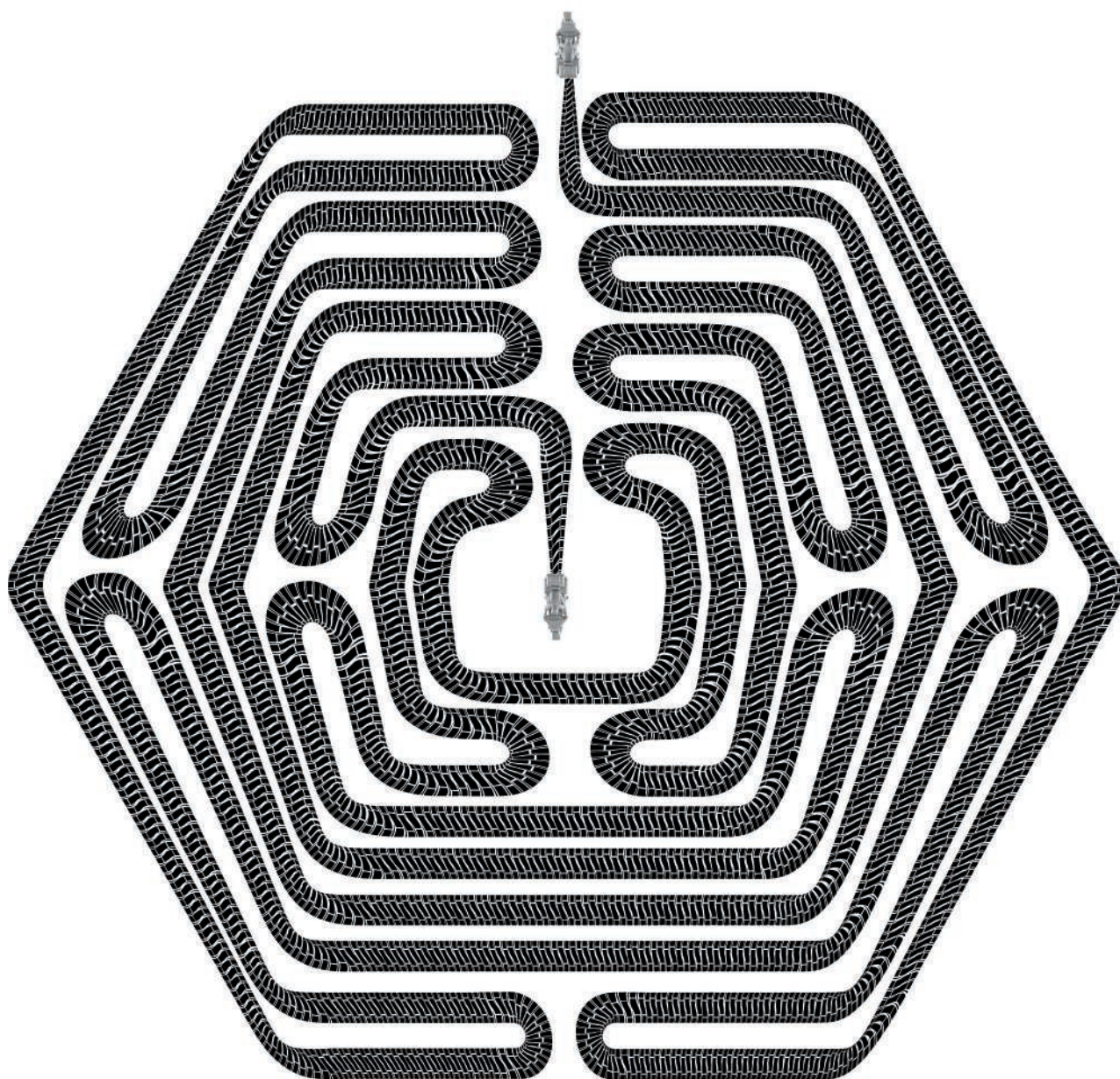
Provenance
Acquired directly from the artist

From her first works, Colombian artist María Fernanda Cardoso has used geometry to organize the materials with which she composes her sculptural objects, re-codifying Modernist formal strategies with symbolically charged materials.

Cardoso uses taxidermied animals and plastic flowers, which refer respectively to pre-Columbian myths and funerary rites, or natural elements like bones, gourds, *panelas* ("bricks" of unrefined sugar), all of them with strong links to local traditions in her native Colombia. But in these works the element or "material" maintained its own character, with geometry appearing invariably as an ordering principle.

In the majority of these works, the repetition of similar elements of idiosyncratic forms created a structural effect by association. In the series of works with butterflies and seahorses, the intrinsic geometry of the elements is brought forward, making it an integral part of the overall composition. Cardoso uses the formal characteristics of each element to effect an operation of synthesis, where each element loses its independence in favor of a broader image of great complexity and formal richness.

José Roca, *Biogeometries*, 2003



67. Regina Silveira Brazil b. 1939

Track series (Snake 2)

found toys, vinyl, CD

79 $\frac{7}{8}$ x 83 $\frac{1}{2}$ in. (202.9 x 212.1 cm)

Executed in 2007, this work is number 1 from an edition of 3 and is accompanied with a certificate of authenticity issued by the artist.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist

Sold to Benefit FLORA ars+natura



68. Liliana Porter Argentina b. 1941

Red with Them

signed, titled, dated and numbered "Red with them - 2005 - Liliana Porter - 5/5" on the reverse

cibachrome print

35 x 28 in. (88.9 x 71.1 cm)

Executed in 2005, this work is number 5 from an edition of 5.

Estimate

\$10,000-15,000

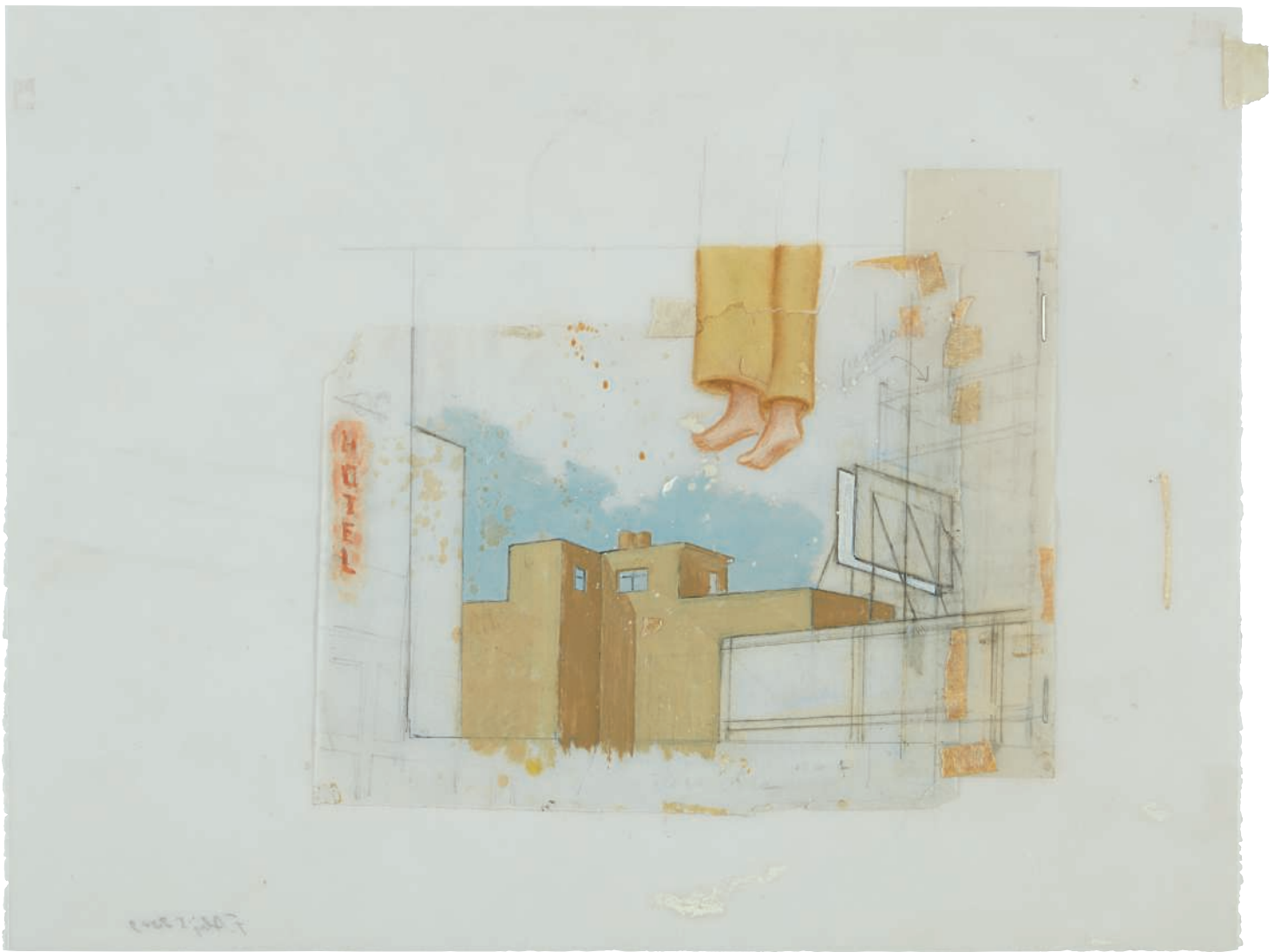
Provenance

Acquired directly from the artist

"The objects I use in my work to create what I call 'situations' shape a varied ensemble that at first seems to consist entirely of toys. (...) I am attracted to the possibility of saying things through these inanimate objects that nonetheless seem to have inner life, or as if they were about to reveal something to us somehow.

As in the animist relationship a child establishes with his toys, the works that emerge through the use of these objects require that the viewer allow himself to establish an open relationship with these characters. Here, I approach the theme of appearances, the theme of representation, which is the material with which I work. And all these considerations lead me to question and want to define the other aspect I do not entirely understand either, the concept of the real."

Liliana Porter, *Toy Ornaments*, EXIT Magazine, 2007.



69. Francis Alÿs Belgium / Mexico b. 1959

Untitled (Study for Linchados / Lynching)
 signed and dated "F Alÿs 2009" lower left
 oil, pencil, staples and tape on paper
 11¼ x 14¼ in. (28.6 x 36.2 cm)
 Executed in 2009.

Estimate
 \$25,000-35,000

Provenance
 Acquired directly from the artist

Sold to Benefit FLORA ars+natura



70. Servando Cabrera Moreno Cuba 1923-1981

Amatista

signed and dated "CABRERA MORENO 74" lower right;
further signed, titled and dated "AMATISTA - CABRERA
MORENO - CUBA 1974" on the reverse

oil on canvas
30 x 31 in. (76.2 x 78.7 cm)
Painted in 1974.

Estimate

\$12,000-18,000

Provenance

Private Collection of Amado Blanco, Havana
Acquired from the above by the present owner

71. Manuel Mendive Cuba b. 1944

Chango

signed and dated "Mendive 1994" lower right
acrylic and thread on canvas in metal frame
65¼ x 29½ x 1½ in. (165.7 x 74 x 2.9 cm)
Executed in 1999.

Estimate

\$25,000-35,000

Provenance

Collection of Lourdes Miranda, San Juan (acquired
directly from the artist)
Acquired from the above by the present owner





72. Julio Galán Mexico 1958-2006

Untitled (De nuevo nunca me quieras)

signed and dated lower right "Julio Galán 94" lower right
oil on canvas

74¾ x 51½ in. (189.9 x 129.9 cm)

Painted in 1994.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist by the present owner



73. Oswaldo Guayasamín Ecuador 1919-1999

Mujer llorando

signed "Guayasamín" lower left

oil on canvas

47¼ x 47¼ in. (120 x 120 cm)

Painted in 1977, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$70,000-100,000

Provenance

Private Collection, Switzerland (acquired directly from the artist in 1979)

Koller Auction House, Zurich, December 6, 2014, lot 3457

Private Collection

Fine Art Auctions, Miami, April 23, 2015, lot 15

Acquired from the above by the present owner



74. Benjamín Cañas El Salvador 1933-1987

The Critics

signed and dated "Benjamín Cañas 77" lower right
oil on panel
46½ x 46½ in. (117.2 x 117.2 cm)
Executed in 1977.

Estimate

\$20,000-30,000

Provenance

Elite Fine Art, Miami
Acquired from the above by the present owner

75. Oswaldo Guayasamín Ecuador 1919-1999

Cabeza y mano

signed "Guayasamín" lower right
oil on canvas
44¼ x 31½ in. (112.4 x 80 cm)
Executed in 1973.

Estimate

\$60,000-80,000

Provenance

Private Collection of Félix Adelantado, Spain
Acquired from the above by the present owner in 2003

Literature

José Camón Aznar, ed., *Oswaldo Guayasamín*,
Barcelona, 1983, no. 112, p. 94 (illustrated)

We are grateful to the Fundación Guayasamín for their
kind assistance in cataloguing this work.







76. Federico Herrero Costa Rica b. 1978

Landscape

initialed, titled and dated "H - 2006 - Landscape" on the reverse

oil on canvas

27¾ x 141¾ in. (70.5 x 360 cm)

Painted in 2006.

Estimate

\$30,000-50,000

Provenance

Acquired directly from the artist by the present owner



77. Ernesto Neto Brazil b. 1964

Colonia

lead spheres in polyamide stockings, in 9 parts
overall: 13¼ x 38¾ x 2 in. (33.7 x 98.4 x 5.1 cm)
Executed in 1988, this work comes accompanied
with a certificate of authenticity issued by
Tanya Bonakdar Gallery.

Estimate

\$12,000-18,000

Provenance

Tanya Bonakdar Gallery, New York
Acquired from the above by the present owner

78. Mariana Palma Brazil b. 1979

Untitled

oil and acrylic on canvas
78⅝ x 47⅜ in. (199.7 x 120.3 cm)
Painted in 2013.

Estimate

\$35,000-45,000

Provenance

Casa Triângulo, São Paulo
Acquired from the above by the present owner

Literature

George Ermakoff, ed., *Mariana Palma*, São Paulo, 2013,
p. 244 (illustrated)





79. Vik Muniz Brazil b. 1961

The Descent from the Cross, after Caravaggio (from the series 'Pictures of Chocolate')

Cibachrome print
68 $\frac{2}{3}$ x 47 $\frac{1}{4}$ in. (174.4 x 120 cm)

Executed in 1999, this work is number 1 from an edition of 3.

Estimate

\$35,000-45,000

Provenance

Sikkema Jenkins & Co., New York
Private Collection of Lisa Jacobs, New York
Private Collection
Sotheby's, New York, November 20, 2012, lot 82
Acquired from the above sale by the present owner

Literature

Pedro Corrêa do Lago, *Vik Muniz: Obra Completa: 1987-2009, Catálogo Raisoné, Rio de Janeiro*, 2009, p. 275
(another example illustrated)

80. Vik Muniz Brazil b. 1961

Obama (from the series 'Pictures of Magazine 2')

signed and dated "Vik Muniz 2012" on a label affixed on the reverse

digital C-print
92 x 71 $\frac{1}{2}$ in. (233.7 x 181.6 cm)

Executed in 2012, this work is artist's proof 1 of 4 from an edition of 6.

Estimate

\$45,000-65,000

Provenance

Ben Brown Fine Arts, London
Acquired from the above by the present owner in 2013

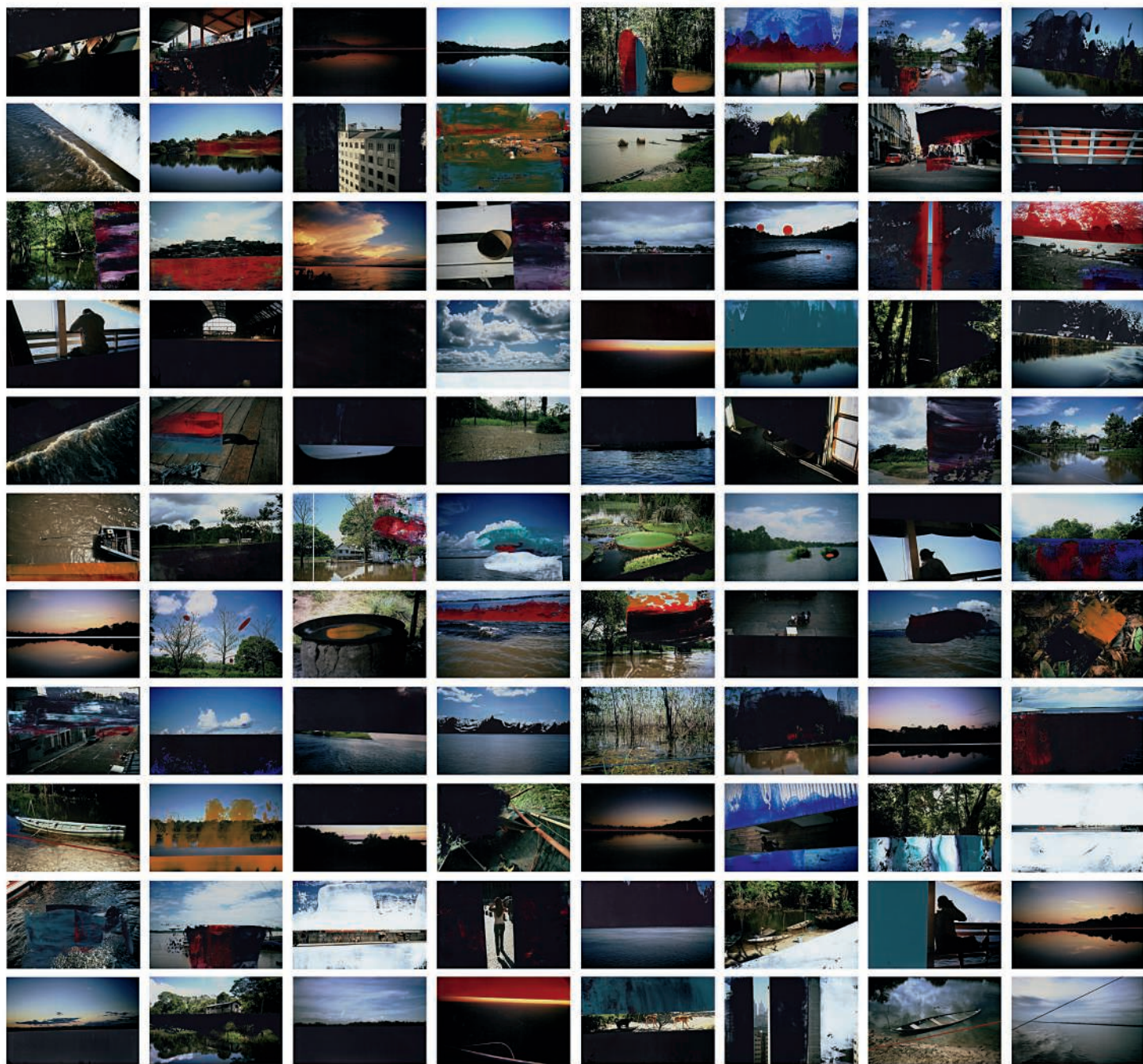
Exhibited

Bad Homburg, Germany, *Spannungsfelder, Positions of Latin American Art*, September 19 - 28, 2013

Literature

P. Corrêa do Lago, *Vik Muniz - Catalogue Raisoné 1987-2015 - Everything So Far, Tudo Até Agora, Volume 2*, 2015, p. 794
(another example illustrated)
Mitch Cohen and Robert Funcke, ed., *Spannungsfelder, Positions of Latin American Art*, Bad Homburg, 2013, (illustrated)





81. Luis Felipe Ortega Mexico b. 1966

Mirando a través de algo que parece uno mismo
acrylic on C-prints, in 88 parts
each: 4⅞ x 7¼ in. (12.4 x 18.4 cm), installation variable
Executed 2001-2014.

Estimate

\$20,000-30,000

Provenance

Galería MARSO, Mexico City

Exhibited

Mexico City, Galería Marso, *Dialogue*,
March 20 - June 15, 2016



Detail of lot



82. Carlos Arias Chile b.1964

Distancia (Distance)

initialed and dated "CA 96" lower right; further signed, titled and dated "Carlos Arias - "Distancia" - Bordado, 1996" on the reverse embroidery on fabric
 34½ x 41½ in. (86.7 x 104.5 cm)
 Executed in 1996.

Estimate

\$10,000-15,000

Provenance

Galería MARSO, Mexico City

Exhibited

Columbus, Ohio, Ohio Arts Council's Riffe Gallery, *Mexico Now: Point of Departure / México ahora: punto de partida*, January 25, 1997 - November 1998
 Puebla, Capilla del Arte, *El hilo de la vida* (September 6-25, 2015); then travelled to Mexico City, Museo Universitario del Chopo (January 30 - May 1, 2016)

Literature

El hilo de la vida, exh. cat., Puebla, 2015, p. 113 (illustrated)



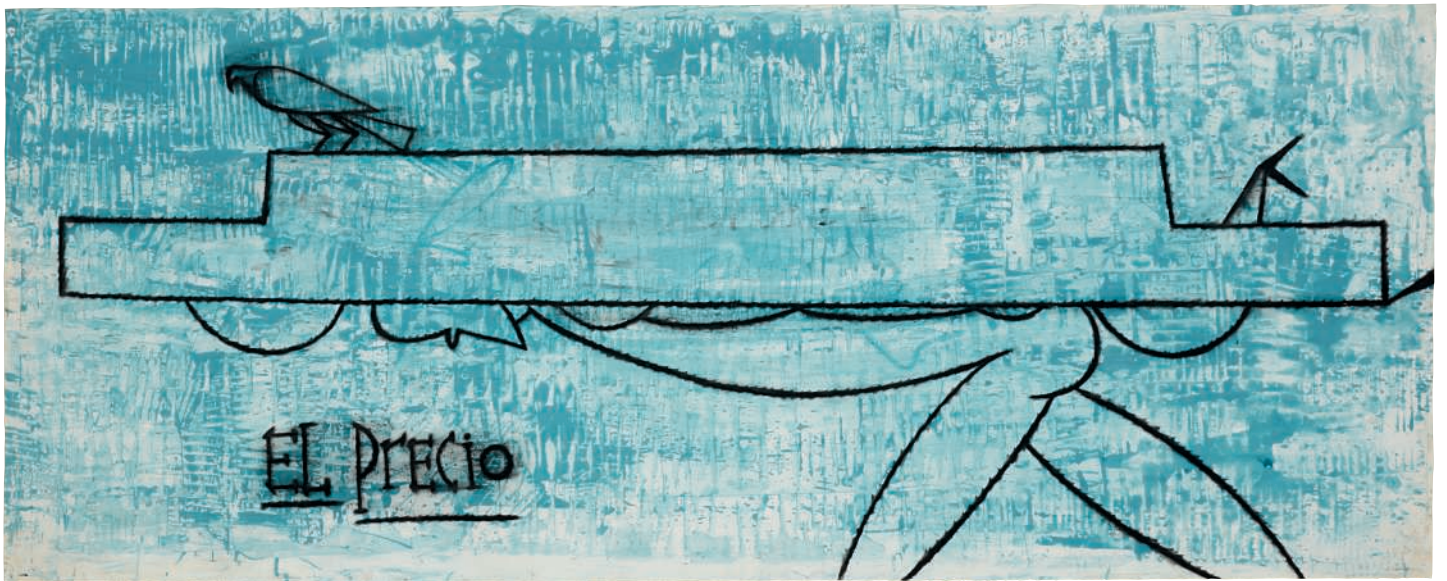
83. Dr. Lakra Mexico b. 1972

Untitled (Retro con músculos)
tempera and oil on a carved relief in a carved wooden
frame
14 x 8 $\frac{5}{8}$ x 4 $\frac{1}{4}$ in. (35.6 x 21.9 x 10.8 cm)
Executed in 2006.

Estimate
\$6,000-8,000

Provenance
Kate Macgarry Gallery, London
Acquired from the above by the present owner

Exhibited
London, Kate Macgarry Gallery, *Dr. Lakra*, June 9 - July
15, 2006



84. José Bedia Cuba b. 1959

El precio

signed and dated "J Bedia 93" lower right; further titled

"El precio" lower left

gouache and ink on paper

31½ x 78¾ in. (80 x 199.1 cm)

Executed in 1993.

Estimate

\$7,000-9,000

Provenance

Acquired directly from the artist by the present owner





85. Alfredo Otero Cuba b. 1975

Untitled (from the series 'Muros')
signed and dated "A Otero" lower right; further signed,
titled and dated "De la Series Muros - A Otero - 10" on
the reverse
acrylic, sand, pigment and foam
51¼ x 59¼ in. (130.2 x 150.5 cm)
Executed in 2010.

Estimate
\$4,000-6,000

Provenance
Acquired directly from the artist by the present owner

86. Samy Benmayor Chile b. 1956

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

Estimate
\$6,000-8,000

Provenance
Acquired directly from the artist by the present owner



87. Eugenio Espinoza Venezuela b.1950

Untitled

signed and inscribed "E Espinoza - 74-04" on the reverse

oil on canvas

28¼ x 28¼ in. (71.8 x 71.8 cm)

Executed in 2003.

Estimate

\$7,000-10,000

Provenance

Acquired directly from the artist by the present owner

88. Alfredo Jaar Chile b.1956

Reflexions

silkscreen on projection screen

68⅞ x 69⅞ in. (173 x 177.5 cm)

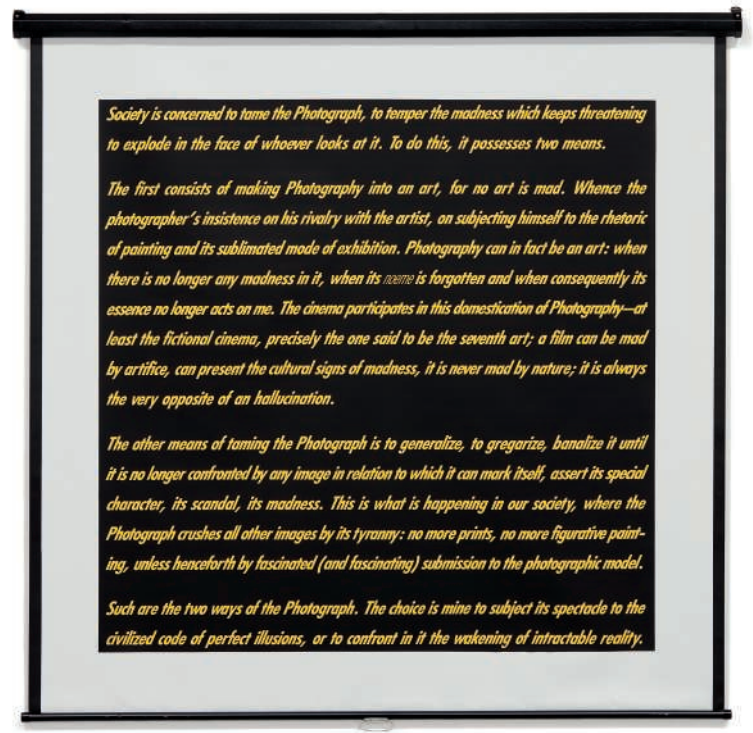
Executed in 1993, this work is from an edition of 5.

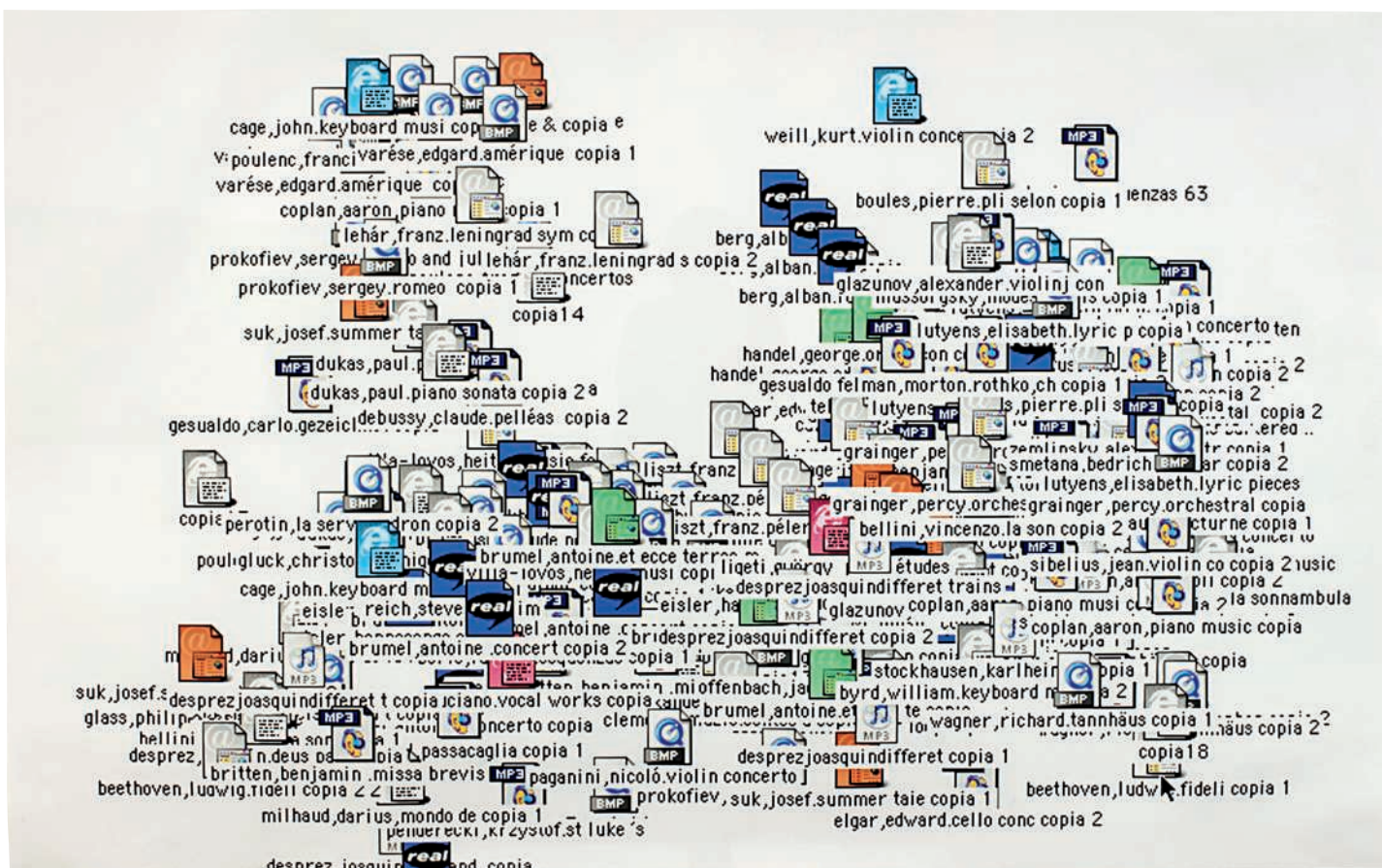
Estimate

\$8,000-12,000

Provenance

Acquired directly from the artist by the present owner





89. José Antonio Hernández Diez Venezuela b. 1964

MP3 vol.3

C-print

35½ x 57½ in. (89.9 x 145.1 cm)

Executed in 2002.

Estimate

\$10,000-15,000

Provenance

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner



90. Gabriel Orozco Mexico b. 1962

Drained Pot

numbered, titled, signed and dated "2/5 - Drained Pot - Gabriel Orozco 1990" on the reverse

cibachrome print

19 x 15 $\frac{7}{8}$ in. (48.3 x 40.3 cm)

Executed in 1990, this work is number 2 from an edition of 5.

Estimate

\$12,000-18,000

Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner in 2006



91. Gabriel Orozco Mexico b. 1962

Tortillas y Ladrillos (Tortillas and Bricks)

numbered, titled, signed and dated "2/5 - Tortillas y

Ladrillos - Gabriel Orozco - 1990" on the reverse

cibachrome print

18½ x 12½ in. (47 x 31.8 cm)

Executed in 1990, this work is number 2 from an edition of 5.

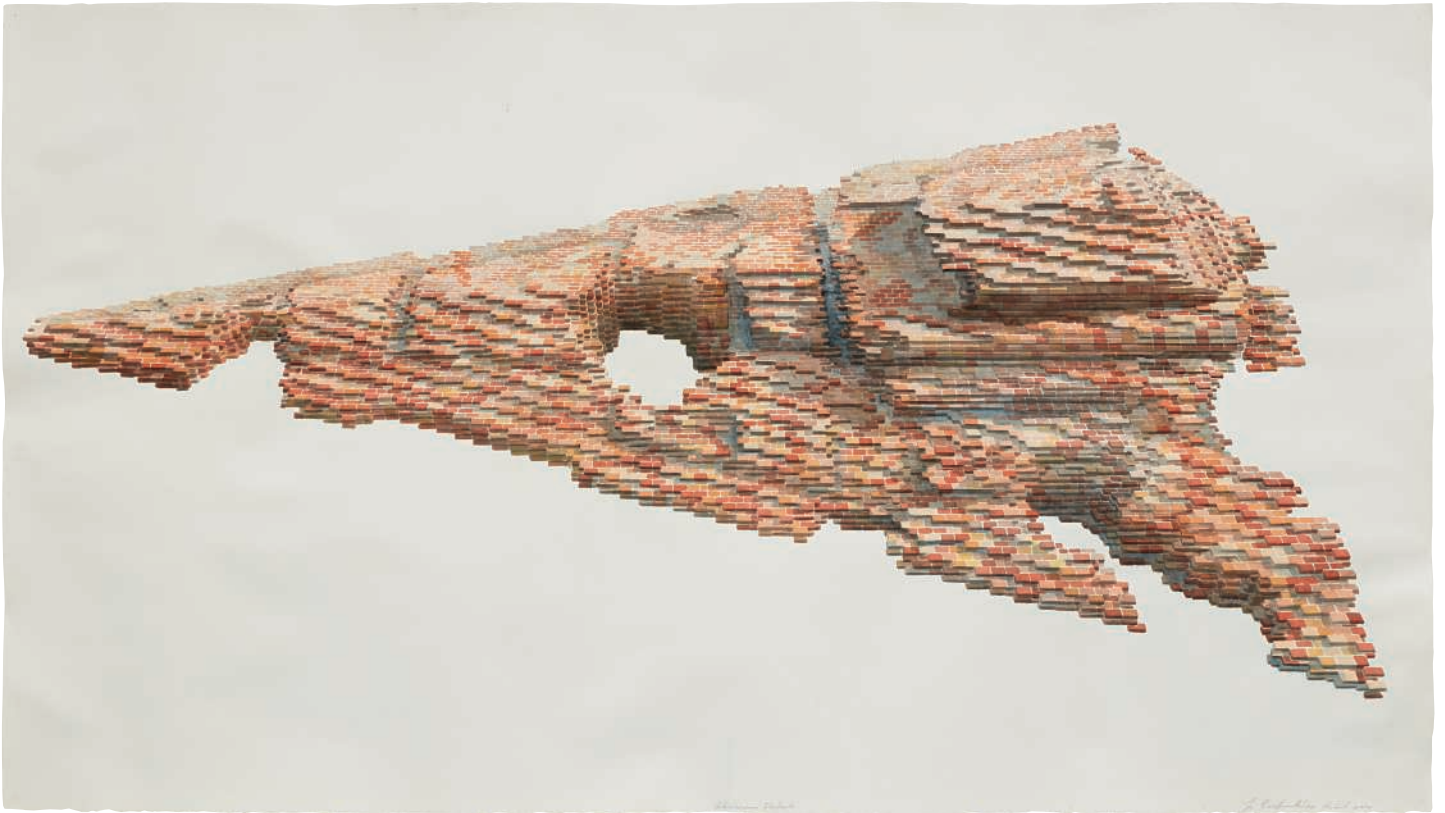
Estimate

\$20,000-30,000

Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner in 2006



92. Los Carpinteros Cuba b. 1969, b. 1971

Urbanización flotante

titled "Urbanización Flotante" lower center; further
signed and dated "Los Carpinteros - Madrid, 2012"

lower right

watercolor on paper

44½ x 80⅞ in. (113 x 205.4 cm)

Executed in 2012.

Estimate

\$35,000-55,000

Provenance

Galería Habana, Cuba

Acquired from the above by the present owner

Exhibited

London, Parasol unit - foundation for contemporary art,

Los Carpinteros, March 25 - May 24, 2015

Walldorf, SAP Headquarters and Training Center, *Un*

paseo de arte latino, October 21, 2016 - February 24, 2017



93. Carlos Garaicoa Cuba b.1967

Untitled (from the series 'La ciudad vista desde la mesa casa')

signed and numbered "4/5 Edition of 5 - C Garaicoa" on the reverse

cibachrome print

20 x 24 in. (50.8 x 61 cm)

Executed in 2011, this work is number 4 from an edition of 5.

Estimate

\$5,000-7,000

Provenance

Galería Jacobo Karpio, Costa Rica

Acquired from the above by the present owner

94. Nicola Costantino Argentina b. 1964

Male Nipples Soccer Ball (from the series Human Furiery)

leather and silicone

Diameter: 9 in. (22.9 cm)

Executed in 2000, this work is from an edition of 20.

Estimate

\$5,000-7,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Lausanne, Claude Verdan Foundation, *Human Skin*, 2011

(another example exhibited)

Taipei, Museum of Contemporary Art, *Fashion Accidentally*,

2007 (another example exhibited)





95. Darío Escobar Guatemala b. 1971

Ecce Homo
acrylic on polyester shirt inside a Plexiglass case
32½ x 34 in. (81.6 x 86.4 cm)
Executed in 2003.

Estimate
\$8,000-12,000

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

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Fernando Botero
Fin de Fiesta, 2009
 oil on canvas
 65 x 81 in. (165.1 x 205.7 cm)
 Estimate HK\$4,600,000-6,500,000

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