

# PHILLIPS

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## LATIN AMERICA

NEW YORK 21 NOVEMBER 2013





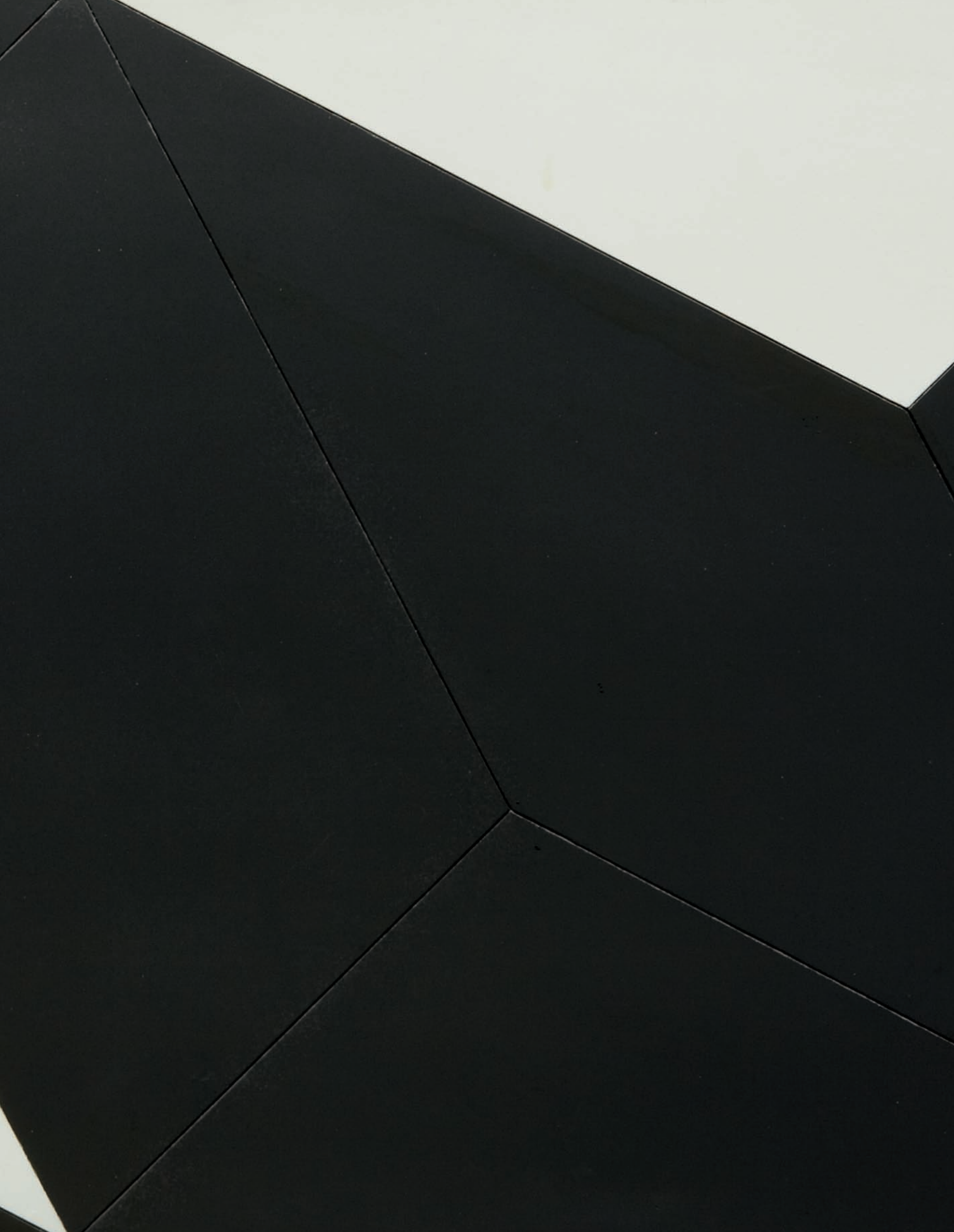




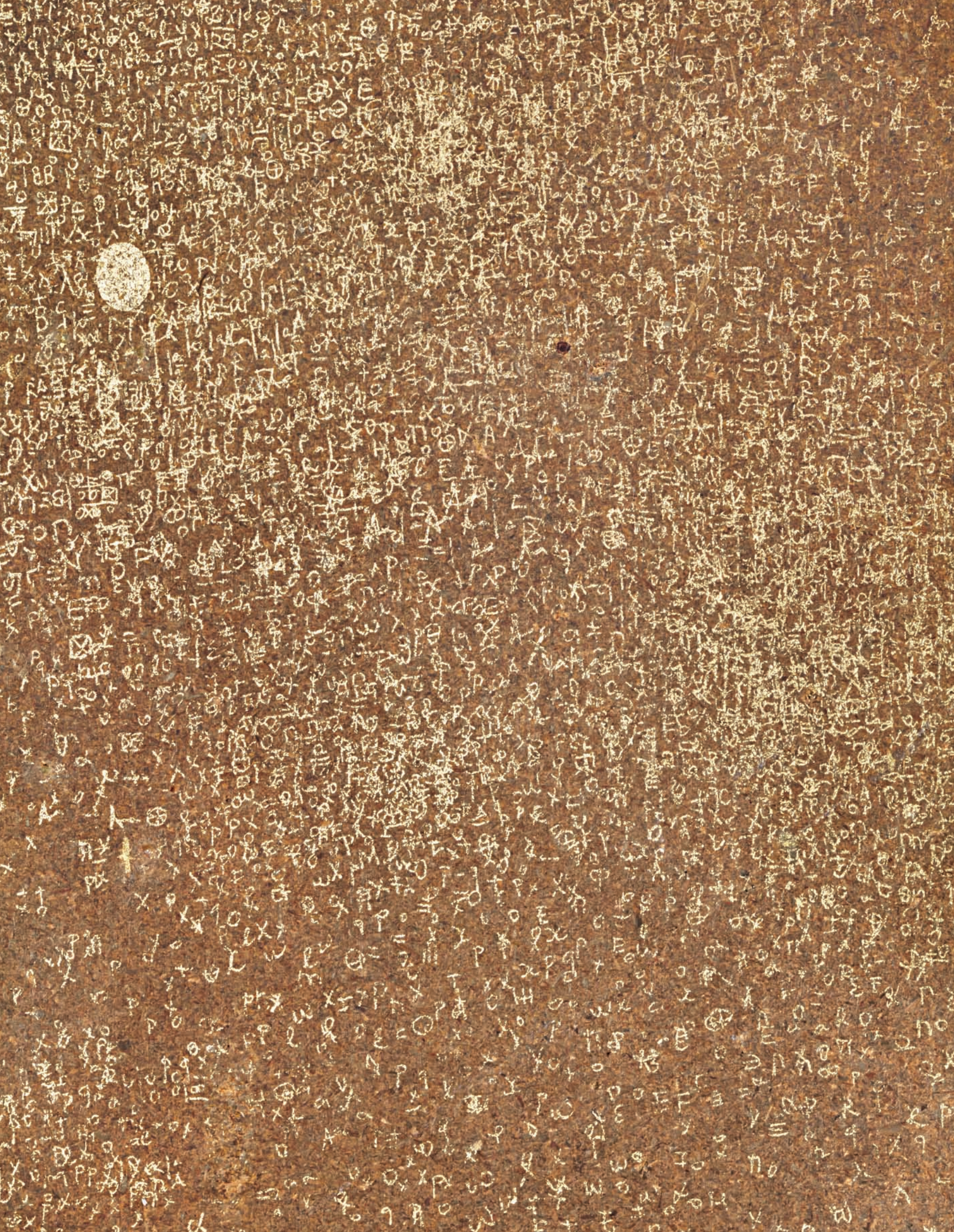














# PHILLIPS

## LATIN AMERICA

### SALE INFORMATION

21 NOVEMBER 2013 at 4PM

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTION

21 November 2013 at 4pm

### VIEWING

14-21 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as NY010913 or  
Latin America.

### ABSENTEE AND TELEPHONE BIDS

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### HEAD OF SALE

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### SPECIALIST

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### ADMINISTRATOR

Jed Moch +1 212 940 1301

**Front cover** Nelson Leirner, *Homenagem a Fontana I*, 1967, lot 8 (detail)

**Back cover** Lygia Clark, *Bicho invertebrado*, 1960, lot 13

**Opposite** Mira Schendel, *Untitled*, circa 1970, lot 16 (detail)



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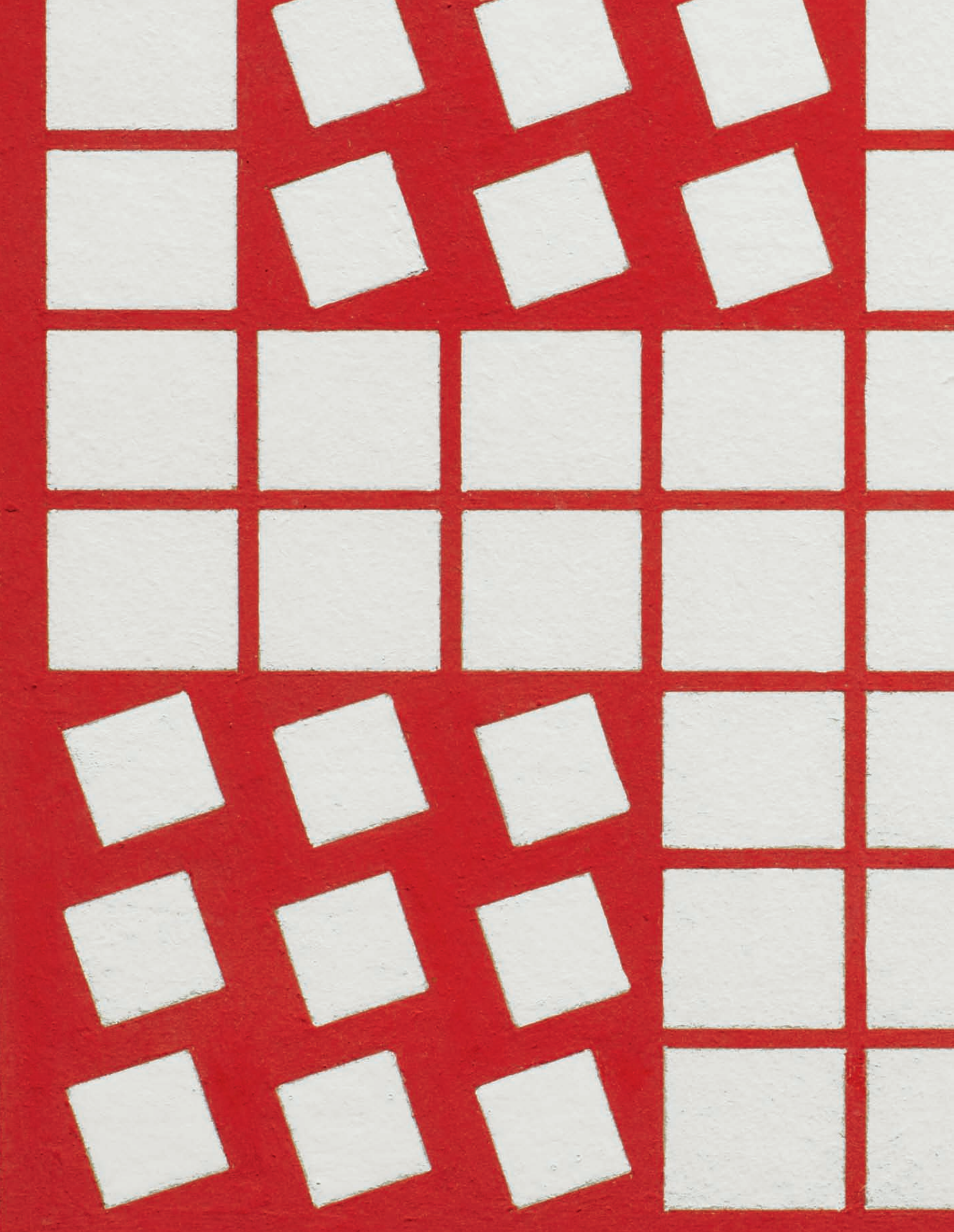


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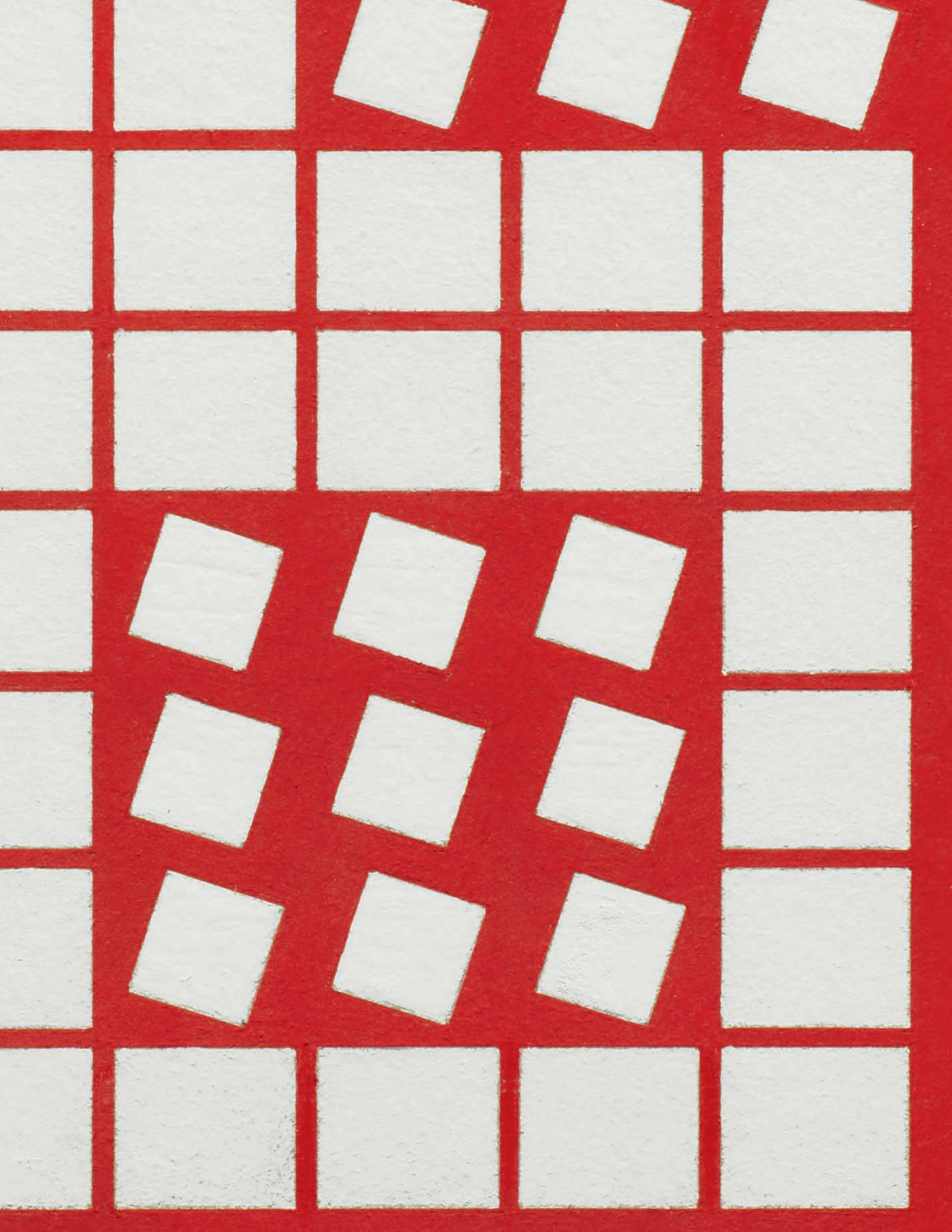


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1

**OSCAR MURILLO** COLOMBIA b. 1986

*Untitled*, 2009

paper and mixed media on concrete  
diameter 8¼ in. (21 cm.)

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

**PROVENANCE**

Acquired directly from the artist by the  
present owner, 2009

The cast concrete ball sculpture has become a staple within the artistic practice of Oscar Murillo. Growing up in Colombia and immigrating to London with his family, Murillo was an avid soccer player. This life-long affinity is represented in the spherical shape of the present lot—the intricate layering and texture of the surface recall the corporeal gestures the artist left behind on the soccer field. This symbolic sense of motion has become central to the artist's physically demanding working method, yielding the performative aspects of his studio process.

In creating this work, Murillo incorporated paper, pulped drawings and other forms of detritus from his studio into the concrete mold, instilling within the piece a strong reference to the autobiographical. The industrial medium of concrete is a symbolic representation of strength and progress, solidifying the personal aspects of the artist's work and imbuing them with allusions to his urban environment.

These sculptures that were created as individual works have been transposed and reconsidered as a collective grouping of objects, such as in *social anomalies from a candy factory*, 2013, in which the concrete balls reference lollypops (*chalupas*) made in a

Colombian candy factory. This particular factory and its workers appear in a video titled *welcome to the members club*, in which the production process and social connections of the workers are revealed. Murillo's ability to capture a sense of movement, identity and culture in his works form the basis of comparisons to the likes of Jean Michel Basquiat. The present lot, an early example of his sculptural work, is vital to the understanding

of his artistic practice as a whole. The crusted seam appears like the equator on a globe, and the colored surfaces float like vibrant continents colliding with one another above the nuances occurring within the concrete surface. The work is exemplary to the extent that it illustrates Murillo's conceptual development, foreshadowing the hyper-gestural artistic practice that has followed.



(alternate view of the present lot)







2

**ALFREDO JAAR** CHILE b. 1956

*Out of Balance*, 1989

lightbox with color transparency

18 x 96 x 5 in. (45.7 x 243.8 x 12.7 cm.)

This work is from an edition of 3 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

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

**PROVENANCE**

Private Collection, New York



“I’ve never been capable of creating a single work of art that just comes from my imagination. I don’t know how to do that. Every work is a response to a real-life event, a real-life situation.”

ALFREDO JAAR, 2007

Alfredo Jaar was the first Latin American artist to be included in the Aperto Section of the 1986 Venice Biennale, and most recently he represented Chile in the 2013 Venice Biennale. His work, which comprises photographs, installations and film, is centered on the constraints of representing and exploring conflicts, ethnic violence, and the increasing demoralization of developing nations within a global economy. His most ambitious endeavor to date is *The Rwanda Project* (1994-2000), which is based on the 1994 Rwandan genocide and took him six years to complete. *The Rwanda Project* interrogates and shatters the idea of “mass tragedy” by concentrating on the plight of specific

individuals. The project seeks to convey through powerful visual means the devastating loss of one million identifiable human beings.

Jaar’s responsiveness to themes of political and social engagement in an international context is consistently grounded in the experience of individual people and their stories of endurance and plight. *Out of Balance*, a pre-cursor to *The Rwanda Project*, focuses on the lives and labor of six Brazilian gold miners. An 1989 installation, it was comprised of six light boxes displayed at varying heights. These carefully crafted illuminated windows depict Brazilian miners

at the edges of the frame. The illuminated background pushes the image directly into the viewer’s space. This heightens the direct perceptual involvement with the miners while simultaneously suggesting the inescapable and unbridgeable distance between the viewer and the social subject of the work. Jaar compels the viewer to engage on an individual level with the people he represents, and to highlight the social and national differences and commonalities that his installations insistently reveal. As Jaar states, “This process of identification is fundamental to create empathy, solidarity, and intellectual involvement.” (Alfredo Jaar, 2007)



3

**VIK MUNIZ** BRAZIL b. 1961

*Prometheus, after Titian (from Pictures of Junk), 2006*

chromogenic print

83 x 70½ in. (210.8 x 179.1 cm.)

Signed and dated "Vik Muniz 2006" on a label affixed to the reverse.

This work is number 1 from an edition of 6.

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

**PROVENANCE**

Rena Bransten Gallery, San Francisco

Acquired from the above by the present owner

**LITERATURE**

P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009*:

*Catalogue Raisonné*, Rio de Janeiro, 2009, p. 562 (illustrated)







## 4

### **GABRIEL OROZCO** MEXICO b.1962

*Two Socks*, 1995

papier mâché, in 2 parts

(i) 3½ x 10⅞ x 3⅞ in. (9 x 25.7 x 10 cm.)

(ii) 4¼ x 6⅞ x 4½ in. (10.8 x 15.7 x 11.3 cm.)

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

#### **PROVENANCE**

Galerie Chantal Crousel, Paris

Private Collection, Paris

#### **EXHIBITED**

New York, The Museum of Modern Art, *Gabriel Orozco*, 13 December-1 March 2010, then travelled to Basel, Kunstmuseum Basel (18 April-10 August 2010), Paris, Musée national d'art moderne Centre Georges Pompidou (15 September 2010-3 January 2011), London, Tate Modern (19 January-25 April 2011)

#### **LITERATURE**

J.P. Criqui, A. Shcerf and M. Nesbit, *Gabriel Orozco: Trabajo 1992-2002*, Cologne: Walther König, 2004, n.p. (illustrated)

*Gabriel Orozco*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 2005, p. 86- 87 (illustrated)

*Gabriel Orozco*, exh. cat., Museo del Palacio de Bellas Artes, Mexico, 2006, p. 163 (illustrated)

A. Temkin, *Gabriel Orozco*, exh. cat., The Museum of Modern Art, New York, 2010, p. 104 (illustrated)

J. Morgan, *Gabriel Orozco (Tate Modern Artists Series)*, London: Tate Publishing, 2011, p. 45 (illustrated)













“I don’t separate the making and the final result; I don’t separate the two. I think the balance, for me, is very important—the balance of the making of something. This making is part of the final result, is part of the final end of the story. And that’s why, again, the body in action, the individual in action, in relation with the social space, the social materials, and economics of these is very important.”

GABRIEL OROZCO, 2003



Eva Hesse, *Untitled or not Yet*, 1966. Net bags, clear polyethylene sheeting, paper, metal weights and string. 71 x 15 1/2 x 8 1/4 in. (180.3 x 39.4 x 21 cm.) San Francisco Museum of Modern Art. Purchased through a Gift of Phyllis Wattis. © Estate of Eva Hesse

Mexican artist Gabriel Orozco’s conceptual artistic practice revolves around the spheres of video, photography and sculpture, exploring the often unexpected, unobtrusive and routine implications brought into being by everyday actions and objects. The present lot, *Two Socks*, evokes a rich history of artists utilizing moulds, castings and organic forms and materials to convey a sense of the uncanny, converting the quotidian into the subtly mysterious. This trajectory can be noted in the work of artists such as Bruce Nauman and Eva Hesse, who redefined the parameters of contemporary sculpture as they radicalized the viewer’s physical and intellectual experience of art from the conceptual plane. When considering Orozco’s sculptural practice, Nauman and Hesse specifically come to mind due to their work with both natural and industrial materials, introducing innovative and non-traditional aesthetics to the gallery setting. Hesse remarked about her artistic process, “Don’t ask what the work is. Rather, see what the work does.” In contrast to Hesse, Orozco interrogates the ontological status of

everyday objects while distinguishing between the real qualities of commonplace materials, indirectly referencing Hesse’s and Nauman’s theoretical approaches.

A master at both observation and creative intervention, Orozco encourages his audience to form new imaginative associations between commonplace images and experiences, challenging the traditional concept of beauty as an elevated ideal and incorporating it into the modern reality on the ground. Orozco comments on *Two Socks*, “Like everyone, I had odd, unmatched socks. Suddenly I realized that I had a connection with the infinite through those socks. They belong, we could say, to a sort of blown-up cosmos, full of odds and ends.” While living in New York the artist decided to create the piece after seeing an episode of British television show *Mr. Bean*. The artist filled his socks to the point of inflation with papier mâché, until they came to resemble gourd-like objects. Of the production process the artist recalls: “The way in which they are made is the most interesting thing about



them. I got the idea to make this piece—separate from all of my amateurish metaphysical meditations—from watching *Mr. Bean* on television one day. There's a scene in the park where he's brought everything he needs to make his lunch, a sandwich. He takes out an immense jar of mayonnaise, an enormous pickle, and an entire bag of sliced bread. He takes out two heads of lettuce and goes over to the water fountain and washes them. Then he takes off a shoe and throws it to the side. He takes off his sock, stuffs the lettuce inside the sock and begins to shake it; this was drying the lettuce. Then he takes the lettuce out of the sock and puts it on the bread, finishing the sandwich. I was laughing at the scene and wanted to play as if I were Mr. Bean. So I filled my sock with papier mâché and I put it out to dry, too."

The physical process involved in the creation of the present lot is echoed in Orozco's celebrated photographic diptych, *Mis manos son mi corazón*, from 1991. In this work, the artist is seen molding terracotta with his hands, mimicking a heart. Bare-chested, clutching a heart-like mound of clay imprinted with the marks of his hands, this piece



Gabriel Orozco, *My Hands Are My Heart*, 1991. Two silver dye bleach prints. Each 9 1/8 x 12 1/2 in. (23.2 x 31.8 cm.) Edition of 5.



Bruce Nauman, *Knot an Ear*, 1967. Wax. 5 7/8 x 3 1/8 x 1 1/8 in. (15.2 x 8 x 2.7 cm.) Dimitris Daskalopoulos Collection. © 2013 Bruce Nauman / Artists Rights Society (ARS), New York

succinctly refers to the corporeal essence of our daily interactions with the world. This sense of direct engagement with the most quotidian of our surroundings can be noted in *Two Socks*, a work whose polymorphous characteristics visually references organic forms. The present lot therefore discursively considers the contradictions and interplay between the handmade and the mass-produced commodity.

Uninterested in illusionism, Orozco's sculptures do not pretend to be anything

other than what they are—he uses papier mâché, terracotta, rubber, and animal skeletons precisely because of their idiosyncratic natural elements, giving his works a unique sense of conceptual specificity. In so doing, Orozco calls attention to the habitat we have created for ourselves, arguing for greater cohesion and consciousness of our physical surroundings. *Two Socks* is a fundamental work within a pioneering artistic trajectory, which has come to redefine the confines and objectives of contemporary art.



## 5

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

**FRANCIS ALÿS** MEXICO b.1959

*Zócalo, May 22, 1999*, 1999

single screen video projection with sound

video duration: 12 hours

This work is number 1 from an edition of 4 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

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

### PROVENANCE

Lisson Gallery, London

Private Collection, New York

David Zwirner, New York

### EXHIBITED

London, Lisson Gallery, *Francis Alÿs*, 14 December 1999-29 January 2000

Wolfsburg, Kunstmuseum Wolfsburg, *Francis Alÿs: Walking Distance from the Studio*, 4 September-28 November 2004, then travelled to Nantes, Musée des Beaux-Arts; Barcelona, Museu d'Art Contemporani de Barcelona; Mexico City, Museo de San Ildefonso

New York, Hispanic Society of America, *Francis Alÿs: Zócalo*, 3 June 2008 (screening)

Dinard, Palais du Arts et du Festival, *Big Brother: Artists and Tyrants*, 11 June-11 September 2011

### LITERATURE

C. Lampert, *Francis Alÿs: The Prophet and the Fly*, exh. cat., Madrid: Turner, 2003, pp. 34-35 (illustrated)

A. Lütgens and A. Westermann, *Francis Alÿs: Walking Distance from the Studio*, exh. cat., Ostfildern and Wolfsburg: Hatje Cantz and Kunstmuseum Wolfsburg, 2004, pp. 78-80 (illustrated)

R. Harbison, et al., *Francis Alÿs: Seven Walks*, London: Artangel, 2005, p. 51 (illustrated)

C. Medina and C. Diserens, *Walking Distance From The Studio*, Mexico City: Antiguo Colegio de San Ildefonso, 2006, pp. 78-81 (illustrated)

C. Medina, R. Ferguson and J. Fisher, *Francis Alÿs*, London: Phaidon Press, 2007, pp. 98-101 (illustrated)

F. Bousteau, et al., *Qu'est-ce que l'art vidéo aujourd'hui?*, Boulogne: Beaux Arts éditions, 2008, p. 56 (illustrated)

K. Biesenbach and M. Godfrey, eds., *Francis Alÿs: A Story of Deception*, exh. cat., Tate Modern, London, 2010, pp. 100-101 (illustrated)

*Big Brother: Artists and Tyrants*, exh. cat., Palais du Arts et du Festival, Dinard, 2011, pp. 84, 134 (illustrated)







“I try to trigger a question or doubt about whether change might be possible, but it’s up to the audience to decide if things need to change and in which direction. I’m just opening up a space for these questions to arise.”

FRANCIS ALÿS, 2011



A Chinese man stands alone to block a line of tanks heading east on Beijing’s Cangan Boulevard in Tiananmen Square, 5 June 1989. AP Photo/Jeff Widener.

A trained architect, Francis Alÿs travelled to Mexico to volunteer with the rebuilding efforts after the earthquake of 1985. Soon thereafter he relocated permanently to Mexico City and decided to become an artist. He was conflicted with architecture’s authoritarian effects on its environments, believing that it often imposed a foreign spatial and visual order in people’s lives. He has therefore employed much of his artistic practice to interrogate the problems and experiences of urban spaces, exploring the

manifold ways in which human actions are influenced by their surroundings.

The present lot, *Zócalo, May 22, 1999*, critically analyzes the beguiling history of one of the most important public spaces in Mexico City. The Zócalo, formally known as Plaza de la Constitución, is the predominant town square in the city, flanked by the national cathedral and a multitude of government buildings. The Zócalo is tied to an eventful history of government

oppression and public outcry, and it has been host to countless movements of social protest and political dissent. Alÿs refers to it as a “negative space of the city, a miracle of resistance against the saturation of the urban texture of the metropolis. There have been so many attempts at filling this hole, this enormous current of air within the dense colonial grid, which so easily transforms itself into an inevitable and essential platform of public expression.”

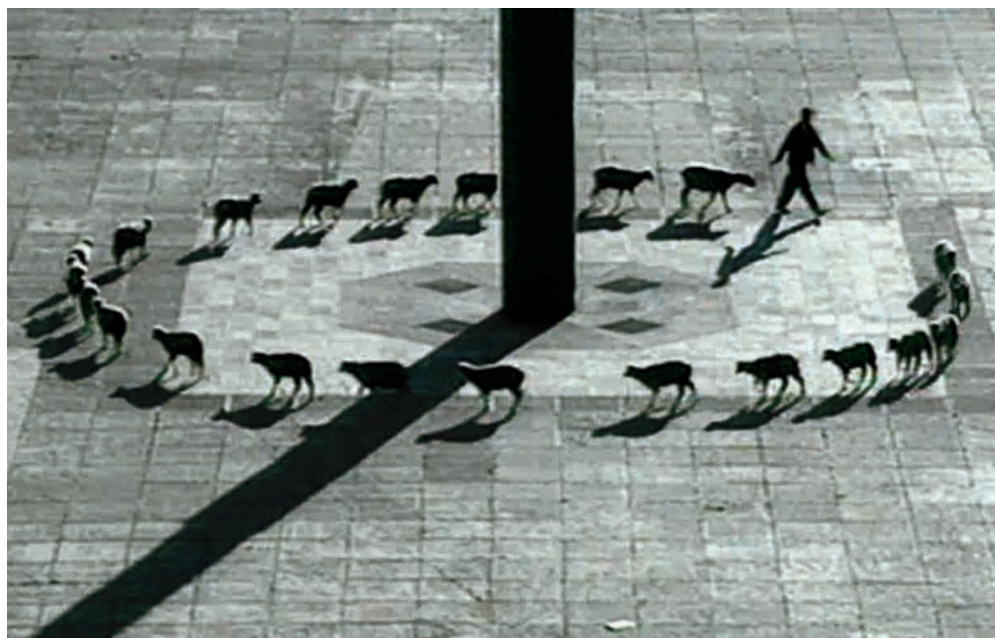


Indeed, the square has been host to some of the most turbulent popular protests in modern Mexican history, and Alÿs' unobtrusive observation subtly pays homage to the square's symbolic role in movements of social justice. Throughout the duration of the twelve-hour video, Alÿs documents hundreds of people walking about the square. Each individual person is dwarfed by the enormity of the Zócalo, and the viewer gets a sense of the expressive power of the space itself.

The Zócalo has a long-standing, predominant place within the artist's body of work. One of Alÿs' most important renditions of the square can be found in *Cuentos Patrióticos (Patriotic Tales)*, 1997, a seminal video in which he guides a flock of sheep around the base of the flagpole located at the center of the plaza. The work references an event that occurred in 1968, in which civil servants mocked the oppressive government by bleating like sheep when they were forced to converge in the Zócalo in support of the political administration. By literalizing the past's



Vito Acconci, *Following Piece*, 1969. Gelatin silver print. 3 1/8 x 3/18 in. (8 x 8 cm.) each. The Metropolitan Museum of Art, New York. Purchased by The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel, 2000. © The Metropolitan Museum of Art. Image source: Art Resource, NY



Francis Alÿs, *Cuentos patrióticos (Patriotic Tales)*, 1997. In collaboration with Rafael Ortega. Video. Duration 24 minutes, 40 seconds.

methods of dissent, Alÿs' embarks on a fresh analysis of history, one that emphasizes the importance of the Zócalo itself in the modern retelling of the historical event.

As the artist states, "I'd say the majority of contexts with which I interact are very charged politically. I don't see why I'd need to insist on this ingredient of the work. Rather, what I try to do is introduce some poetic distance into those particular situations so we can see them from the outside, from a new angle." The present lot illustrates Alÿs' vision of the Zócalo as an embodied place, a powerful and alluring inhabitant of the city. With its panoramic focus on almost the entirety of the square, *Zócalo, May 22, 1999* pays homage to the vitality of public spaces, recognizing the influence they exert over collective identity and memory.



6

**ANTONIO MANUEL** BRAZIL b.1947

*Untitled (Protest)*, 1968

silkscreen inks on board

14¾ x 21⅞ in. (37.4 x 55.8 cm.)

Signed "Antonio Manuel 1968" lower right. Further signed and dated "Antonio Manuel 68" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner







Antonio Manuel was born in Portugal 1947, moving as a child to Rio de Janeiro in the 1950s. He emerged as an artist on the Brazilian scene in 1965 at the National Teenager's Salon, receiving an acquisition prize the following year at the XXIII Paranaense Fine Arts Salon. By 1967 he had his first solo exhibition at the Goeldi Gallery in Rio de Janeiro, participating that same year in the IX São Paulo Biennial. Such a meteoric rise however is often overshadowed within art historical narratives by the fact that Hélio Oiticica, having seen Antonio Manuel drawing one afternoon at the Museum of Modern Art in Rio de Janeiro, invited him on the spot to show his work within the original Tropicalia environment during the *Nova Objetividade Brasileira* exhibition in 1967. Today considered amongst most important exhibitions of the 1960s in Brazil, Oiticica had assumed the role of leading organizer and author of the catalogue essay describing the relation that Brazilian art held at that moment with the



Andy Warhol, *Little Race Riot*, 1964. Silkscreen ink on synthetic polymer paint on canvas. Four panels, each 30 x 33 in. (76.2 x 83.8 cm.) Collection Robert Mapplethorpe. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Hélio Oiticica, *Seja marginal seja herói* (Be an Outlaw Be a Hero), 1968. Ink on cloth. 37 3/8 x 45 1/4 in. (95 x 115 cm.) Private Collection. © Projeto Hélio Oiticica

socio-political mood of the nation and its complex relation to international movements in art. Antonio Manuel's participation led to a life-long friendship and several subsequent collaborations with Oiticica.

Until then Antonio Manuel's work had primarily used newspaper as support, over which he would draw an array of crude human figures arranged over the sheet with no concern for perspective or scale. However, with the increasingly repressive measures set in place by the military regime that took power in a coup d'état in 1964, we find Antonio Manuel engaging ever more explicitly with the actual content of the printed matter on the page, leading some critics to describe his work of the period as an example of Political Pop. Without a doubt there was an evident engagement with the mass reproduced image as well as with the actual mechanical processes of newspaper production. However, rather than themes such as consumerism and popular culture, it was the world of politics and the immediate

“I try to turn art into a thought, and then express it with dedication and sincerity. Something that characterizes my work is freedom of thought. It is not about style or support. It is about language, about strengthening the body with feelings and energy.”

ANTONIO MANUEL, 1999



Student protest in Brazil, 1966-68. Photographer unknown.

circumstances facing Brazilian society that attracted the artist. Such a shift in aesthetics and creative processes brought with it some unwanted attention. According to French critic Pierre Restany, in December 1968 a large silkscreen depicting clashes between the police and students was seized during the II Bahia Biennial and subsequently burnt. The following year a preview was organized at Rio de Janeiro's Museum of Modern Art to showcase the Brazilian representation at the forthcoming IV Paris Biennale. Antonio Manuel presented for the occasion a series of works entitled *Repressão Outra Vez – Eis o Saldo (Repression*

*Again – Here is the Outcome)*. However, before the exhibition was open to the public, military police closed the Museum. A few days later the artist was summoned to a meeting with the museum director Niomar Muniz Sodré who told him how having been warned of the imminent closure of the Museum she ordered her staff to remove all works that may be deemed “offensive”. Sodré then informed the artist that his works were hidden behind the sofa he was sitting on.

Antonio Manuel took the works and hid them in the basement of a friend's house. He then

began to correspond with Hélio Oiticica, who was in London preparing his Whitechapel Gallery exhibition, on how to avoid the military censorship and assure his participation at the Paris Biennial. Oiticica proposed several alternatives, but in the end no solution was found and the episode ultimately led to the international boycott of the 1969 São Paulo Biennial. *Untitled (Protest)*, the work presented here, is a surviving fragment of that series that remained hidden in the basement for many years until it became clear that it was safe to retrieve them.



7

**RUBENS GERCHMAN** BRAZIL 1942-2008

SOS, 1968

oil and plastic collage on wood panel

28 5/8 x 23 5/8 in. (72.7 x 60 cm.)

Signed, titled and dated "R. GERCHMAN 1968 SOS  
R. GERCHMAN 68" on the reverse.

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

**PROVENANCE**

Evandro Teixeira, Rio de Janeiro

Acquired from the above by the present owner





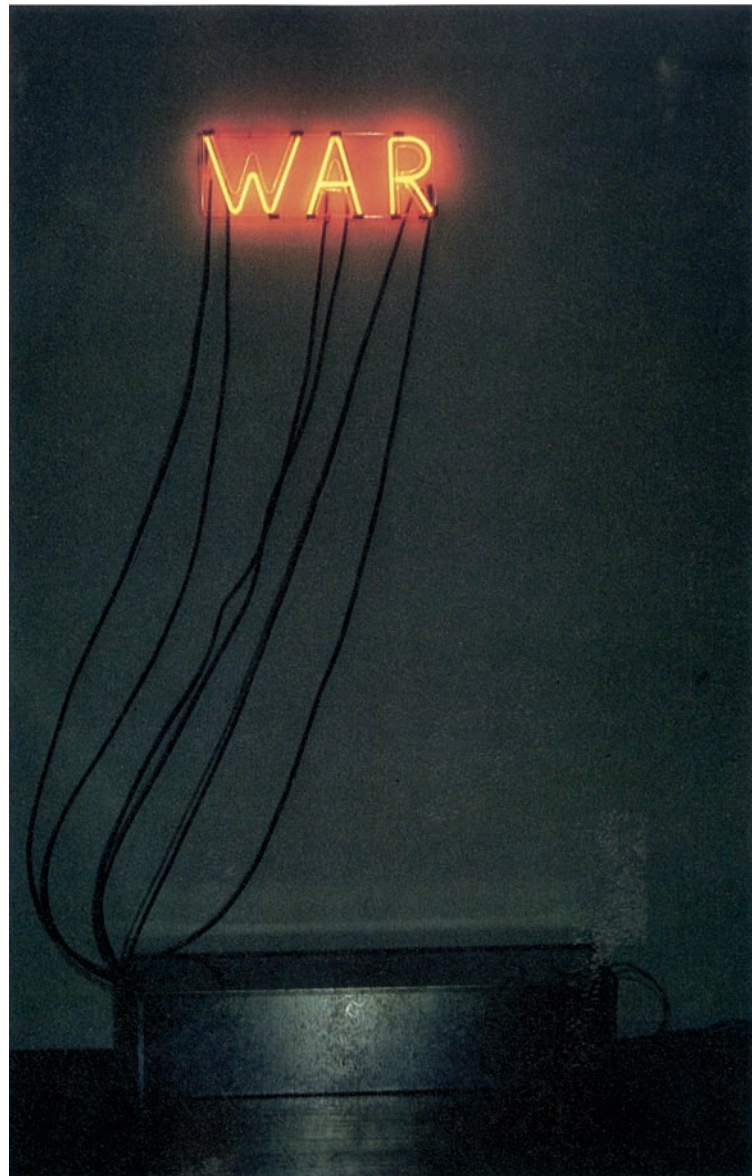
In the early 1960s, Rubens Gerchman became acquainted with artists Antonio Dias, Carlos Vergara, Roberto Magalhães, Anna Maria Maiolino and Wesley Duke Lee, who developed a sometimes bright, figurative visual language that, although relating to Pop Art, still retained a strong association to the culture and politics of Brazil. The group became associated with the return to figuration, the so called New Figuration, that consciously broke away from the then predominant geometric and informal abstract trends in Latin America.

Over the course of the 1960s, Gerchman participated in important exhibitions such as *Opinião 65* and *New Brazilian Objectivity*, held at the Museum of Modern Art of Rio de Janeiro in 1967, which have become paradigmatic of the artistic production in Brazil from the mid to late 60s. The notoriety of these events was further emphasized by their association with the rise of the Tropicália musicians for whom Gerchman designed the cover of the inaugural LP *Tropicália ou Panis et Circensis*.

Gerchman's painting, like other Tropicália associated themes, drew on the Brazilian popular mass-produced culture such as that which was disseminated by sensationalist newspapers. Football players and fans, beauty contest line-ups, and mug-shots are thus part of the artist's repertoire during that period. The way in which his painterly aesthetics drew on popular imagery from mass media also impacted on the poetic output of the musicians. Gerchman's portrait of Lindonéia (*The Gioconda of the Suburbs*), for example, inspired the song *A Bela Lindonéia*, composed by Caetano Veloso and Gilberto Gil and performed in the record by Nara Leão.

This obsession with the portrayal of the "common people" could be considered as a project of de-mythification of the Brazilian identity. It both acknowledges and stands in contrast with the early modernists whose

imagery also invoked the "typical" Brazilian. Subjects such as Di Cavalcanti's *Mulatas*, Portinari's *Mestiço*, and Segall's boys in plantations are thus urbanized and simplified through Gerchman's strong graphic emphasis. In fact, *Tarsila do Amaral* is celebrated in Gerchman's *Tarsi-Lou*, while her painting *A Negra* is directly quoted in *IBA-Lou* of 1975 (commissioned by the Instituto de Belas Artes). In the latter, the face of the black wet-nurse is equated with the infamous murderer of ex-boyfriends that appeared on sensationalist news headlines at the time.



Bruce Nauman, *Raw War*, 1970. From an edition of six. Neon tubing with clear glass tubing suspension frame. 6 1/2 x 17 1/8 x 1 1/2 in. (16.5 x 43.5 x 3.8 cm.) Private Collection. © 2013 Bruce Nauman / Artists Rights Society (ARS), New York



Francisco Goya, *3rd of May, 1814*. Oil on canvas. 106 in x 137 in. (268 x 347 cm.) Museo del Prado, Madrid.

In Gerchman's *SOS*, 1967, the theme of urban violence is again present. The painting is composed by two frames that relate to each other by respective intensities of the color yellow. A toy gun is placed immediately below the inner frame which contains the words "SOS", painted in a lighter hue of yellow framed within the frame and depicted through a typeface that recalls both the stencils used in political graffiti and the links of a chain.

The painting can be considered in hindsight as somewhat premonitory of the wave of repressive measures that would be imposed on the nation following the regime's declaration of the AI5, in December 1968—the constitutional amendment that annulled all civil rights and that led to the persecution of large sections of the artistic and intellectual class. Gerchman himself would leave the country with his wife, Anna Maria Maiolino, and children to live in New York for several years, where he maintained close contact with other self-exiled artists such as Hélio Oiticica. During this period Gerchman produced sculptural works such as *LUTE (Fight)* which could be considered, as *SOS* itself, as a poetic call to arms.



Jasper Johns, *Target With Four Faces*, 1955. Encaustic and collage on canvas with plaster casts. 29 3/4 x 26 x 3 3/4 in. (75.6 x 66 x 9.5 cm.) The Museum of Modern Art, New York. Gift of Mr. and Mrs. Robert C. Scull. © Jasper Johns/Licensed by VAGA, New York, NY



## 8

**NELSON LEIRNER** BRAZIL b.1932

*Homenagem a Fontana I*, 1967

cotton fabric, steel and aluminum

71¼ x 49¾ in. (181 x 126.5 cm.)

This work is from an unnumbered edition of 7. This work is accompanied by a certificate of authenticity signed by the artist and it is registered in the artist's archives, numbered 0123 HC.

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

### PROVENANCE

Acquired directly from the artist

Private Collection

### EXHIBITED

Buenos Aires, Fundación PROA, *South America: The Pop Art of Contradictions*, 14 July - 16 September 2012, then travelled to Curitiba, Museu Oscar Niemeyer (4 October 2012 - 20 January 2013), Bergamo, Galeria D'Arte Moderna e Contemporanea (8 March - 26 May 2013), Rio de Janeiro, Museu de Arte Moderna (21 June - 14 August 2013)

### LITERATURE

*Nelson Leirner: Uma Viagem*, exh. cat., Rio de Janeiro: Centro Cultural Light, 1997, p. 14-15 (illustrated)

T. Chiarelli, *Nelson Leirner: arte e não Arte*, São Paulo: Galeria Brito Cimini & Grupo Takano, 2002, pp. 9, 74 (illustrated)



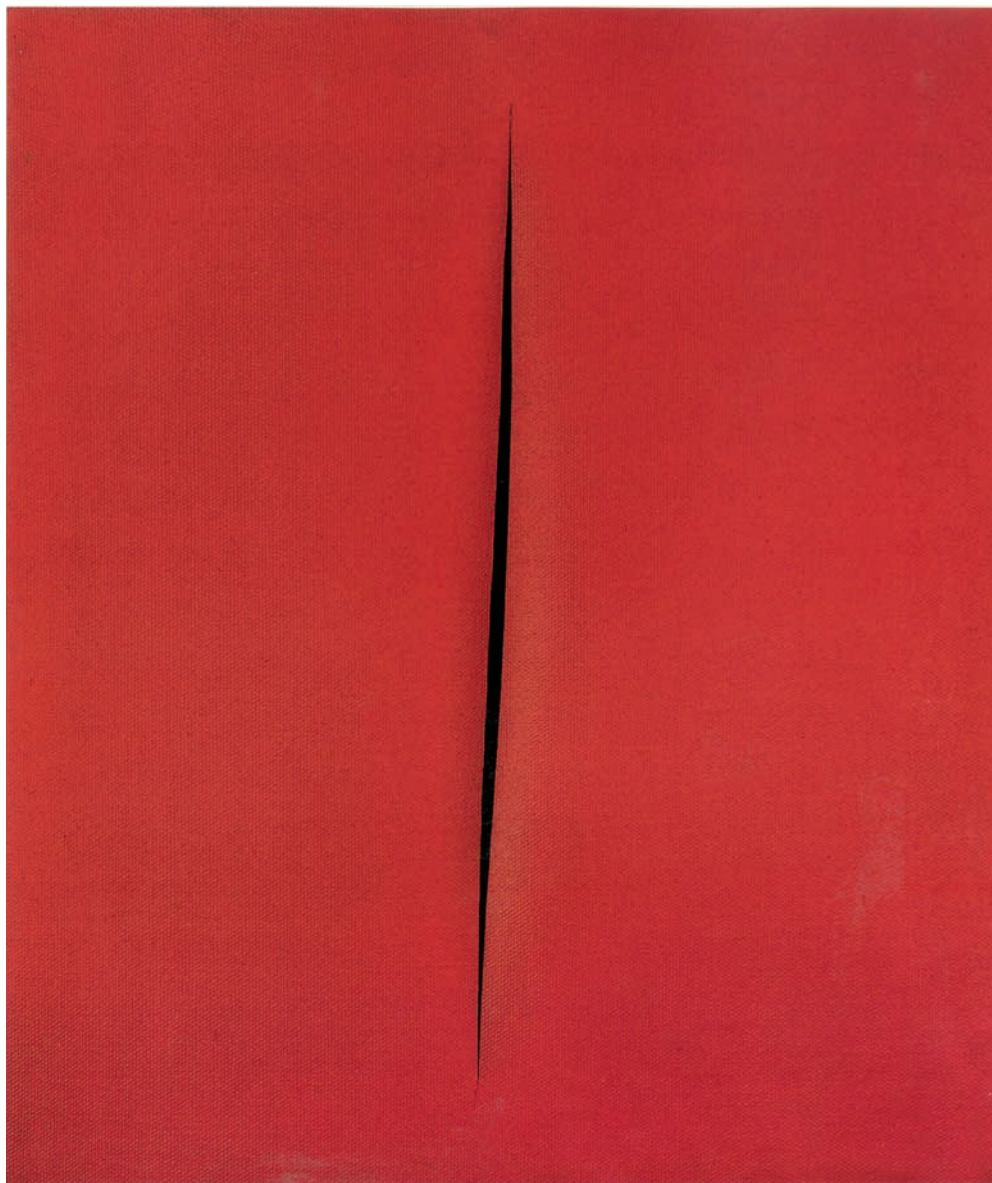
(detail of the present lot)





Born in São Paulo in 1932, Nelson Leirner later lived as a teenager in the United States until the early 1950s, when he returned to Brazil. He went on to study art under Juan Ponç and Samson Flexor at different moments during the course of that decade. His first solo exhibition took place in 1961, and by 1963 he was already invited to participate in the São Paulo Biennial. He would be included in all the subsequent editions until 1969 when he adhered to the international boycott against the military regime's repressive measures and the censoring of art exhibitions in Brazil. In 1966 he formed the Rex Group with fellow artists Wesley Duke Lee, Geraldo de Barros, José Resende amongst others. Rex Group sought to question the relation between art and its institutions, offering an alternative, artist-run space for experimentation and the dissemination of their ideas and ideals. The following year Leirner participated in the *New Brazilian Objectivity* exhibition at the Museum of Modern Art in Rio de Janeiro, which is now acknowledged as a defining moment for Brazilian art in the 1960s.

The year 1967 can be considered as having been particularly significant within Nelson Leirner's long career. It saw the dramatic



Lucio Fontana, *Concetto spaziale, Attesa*, 1964. Water-based paint on canvas. 39 3/8 x 31 7/8 in. (100 x 81 cm.) Private Collection. © 2013 Artists Rights Society (ARS), New York / SIAE, Rome



Nelson Leirner, *Playground*, 1969. Exterior of Museu de Arte de São Paulo.

closing of the Rex Gallery, with a “happening” where guests were invited to help themselves to the work on display as a means of critique of art as commodity. The Rex artists failed however to predict the voracity with which the invitation would be carried out and the event entered history as one of the most chaotic art manifestations of the decade.

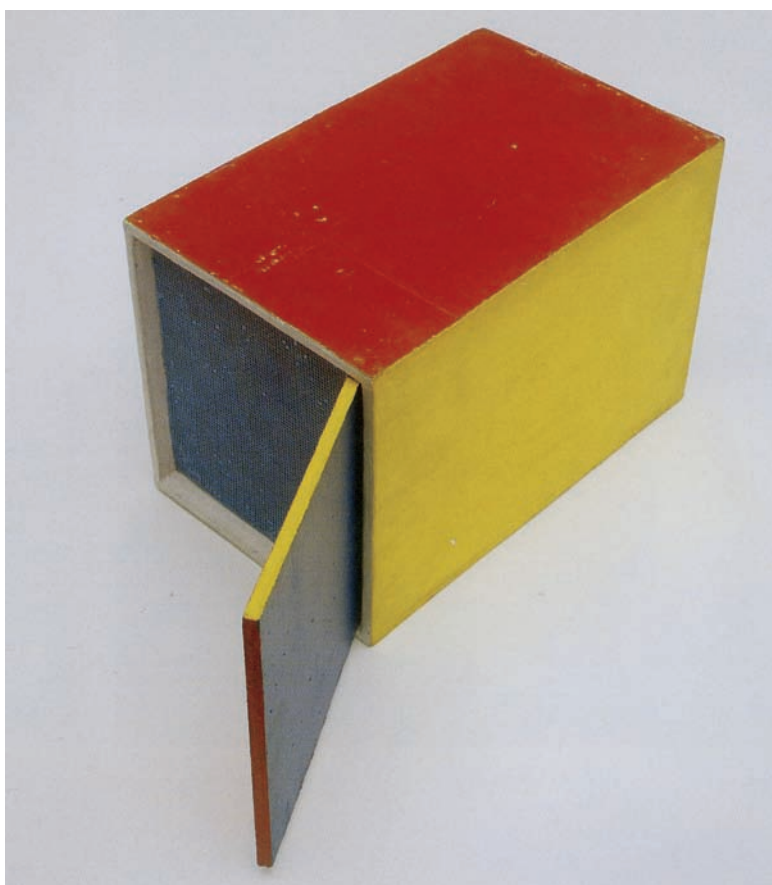
That year, Leirner also presented a stuffed pig at the IV Brasilia Modern Art Salon together with a statement protesting against its refusal by the jury. Much to his surprise and annoyance the work was accepted, leading the artist to promptly rewrite the statement protesting against the jury for its inclusion.

In the same spirit of rebellion, Leirner initiated that year a series of works that questioned notions of authorship and craft within art production. He saw this as a means of proposing an alternative route for art that

would relate to mass production and consequently would make art more accessible. The series of works entitled *Homage to Fontana* were thus presented for sale at their first showing accompanied by a list of items that contributed to their overall cost: stretcher, canvas, zippers, frame, carpenter's labor, assorted items and artist's percentage. According to the art historian Tadeu Chiarelli, the notion of the death of the author is inextricably connected to the title of the series which saw the introduction of low cost materials as a strategy against a particular perception of art. For Chiarelli, Leirner thus transformed the "romantic gesture that ripped" the canvas, the trade mark so to say of artist Lucio Fontana, into the mechanical, anonymous and endlessly repeatable process of opening and closing that the zipper provided.



Dan Flavin, *the diagonal of May 25, 1963 (to Constantin Brancusi)*, 1963. Yellow fluorescent light. 96 in. (244 cm.) Edition of 3. Private Collection. © 2013 Stephen Flavin / Artists Rights Society (ARS), New York



Hélio Oiticica, *Bólide*, 1963-1964. Painted wood, glass, brittle stones and wire mesh. 8 5/8 x 8 1/4 x 19 5/8 in. (22 x 21 x 50 cm.) MALBA- Museo de Arte Latinoamericano de Buenos Aires. © Projeto Hélio Oiticica

The very fact that the works were presented as editions, that is to say, that they were not unique objects, was at the time considered a radical gesture which left many art pundits somewhat bemused. Leirner received an award for these works at the IX Tokyo Biennial and today they are considered as having significantly contributed to the radical shift that took place within the avant-garde practice in Brazil. Nelson Leirner thus entered art historical narratives as the master of appropriation and cultural references, a role that he still maintains in his current work with a generous dose of irony and wit for good measure.



9

**CILDO MEIRELES** BRAZIL b. 1948

*Untitled*, 1966

oil on canvas

28 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in. (72 x 100 cm.)

Signed and dated "Cildo Meireles 1966" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection, Rio de Janeiro

“Unlike cinema or music or literature, the physical art object allows the possibility of immediate attraction or repulsion. Consequently I believe that it is important not to abandon that historically characteristic property of the art object, its instantaneousness.”

CILDO MEIRELES, 2001





10

**GUILLERMO KUITCA** ARGENTINA b. 1961

*Untitled*, 1986

oil on canvas

79 x 55 in. (200.7 x 139.7 cm.)

Signed, inscribed and dated “‘Sin Titulo’ Kuitca 1986” on the reverse.

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

**PROVENANCE**

Galería Julia Lublin, Buenos Aires

Acquired from the above by the present owner





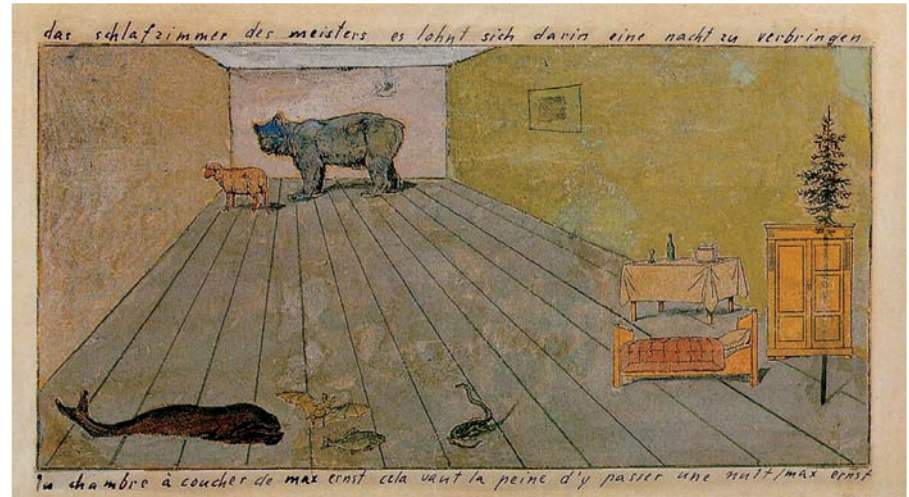
“As a very young artist I got used to the idea that painting is something so resistant and elastic that you have to provoke it at all times.”

GUILLERMO KUITCA, 2009

Throughout the greater part of the sixties and seventies, the avant-garde art scene of Buenos Aires had privileged happenings, conceptual art, and mass media art. As the military dictatorship that had begun in 1966 intensified throughout the next decade, Argentine art veered towards political activism, a trend that is best represented by the canonical 1968 installation *Tucumán Arde*, which denounced the activities of the totalitarian regime. Painting was therefore not the artistic medium of choice for nearly two decades; it was seen as *démodé* and even politically reactionary. Guillermo Kuitca's emergence and triumph as an Argentine painter in the eighties may thus be considered quite remarkable, especially since Kuitca chose not to adopt the neo-expressionist styles so internationally fashionable throughout the eighties. The viability of Kuitca's art in such a context is a testament to the artist's ability to make painting relevant to its historical moment without compromising its capacity to rise above transient current trends.

A precocious painter who obtained his first solo exhibition at the age of thirteen, Kuitca has since his early years in Argentina relentlessly explored the limits of paintings, transforming the medium and demonstrating its continued relevancy, despite all too common assertions of its death. Widely exhibited at internationally renowned art institutions, such as the Metropolitan Museum, the Tate, the Lincoln Center, the Hirshhorn Museum and Sculpture Garden, and the 2007 Venice Biennale, Kuitca is undeniably one of the most important artists to have emerged from Latin America since the 1980s. Recently commended by celebrated art historian Andreas Huyssen as “a modernist after postmodernity,” Kuitca has consistently reimagined the possibilities of painting and produced works that are as intellectually demanding as they are formally complex.

Created in the 1986, the present lot is painted in a style characteristic of the works in *Nadie Olvida Nada*, a breakthrough series of paintings that Kuitca created after a period of



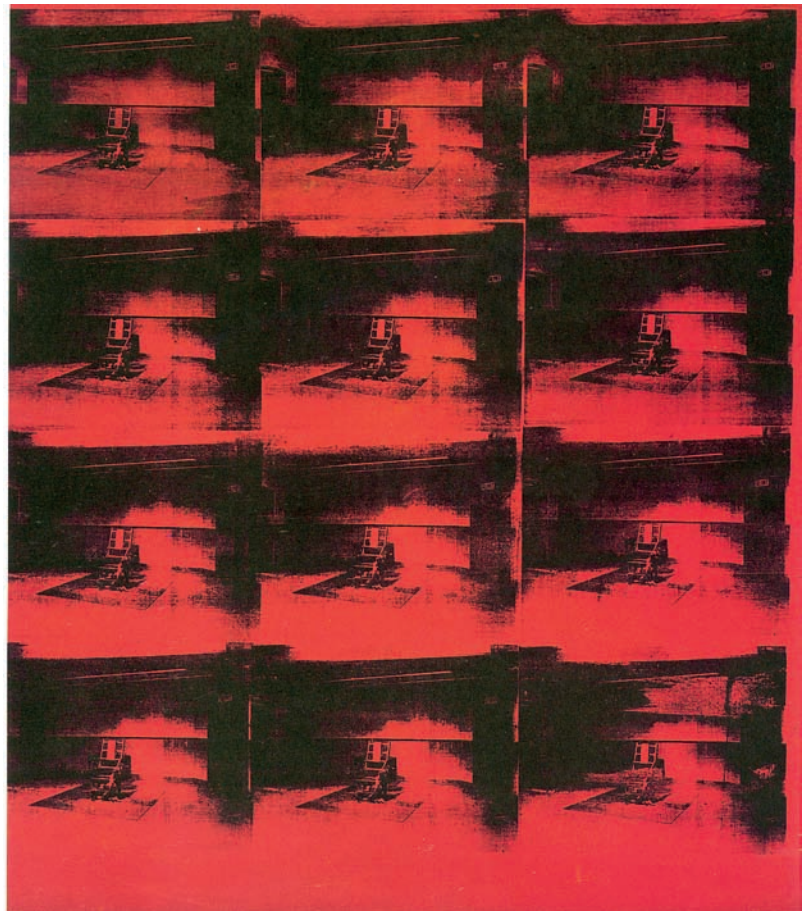
Max Ernst, *The Master's Bedroom*, circa 1920. Gouache, graphite and collage on paper. 6 7/16 x 8 5/8 in. (16.3 x 22 cm.) Private Collection. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris



Francis Bacon, *Portrait of George Dyer Talking*, 1966. Oil on canvas. 77 7/8 x 58 1/8 in. (198 x 147.5 cm.) Private Collection. © 2013 The Estate of Francis Bacon. All rights reserved. / ARS, New York / DACS, London



inactivity during which he questioned painting's ability to compete with theater. This crisis had been triggered by the young artist's discovery of Pina Bausch's dance and theater, an encounter that made a long lasting impact on Kuitca, as evidenced by his later works based on theater seating plans. The artist's fascination with the theater is already evident in *Untitled*, which presents a stage-like space awash in deep crimson. This saturation of color—a formal choice that brings to mind *The Red Studio* by Henri Matisse, one of Kuitca's favorite artists—creates a dramatic and tense mood reminiscent of Francis Bacon's masterpieces. The painting further lends itself to a psychoanalytic reading, for its very structure echoes Max Ernst's surrealist collage from the 1920s, *The Master's Bedroom*, whose deep recession space functioned as a symbol for the private internal space of the psyche. In this red vacuum, Kuitca paints diminutive



Andy Warhol, *Red Disaster*, 1963. Silkscreen ink on synthetic polymer paint on canvas. 93 x 80 1/4 in. (236.2 x 203.9 cm.) Museum of Fine Arts, Boston. Charles H. Bayley Picture and Painting Fund. © 2103 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Edvard Munch, *Vampire*, 1893-1894. Oil on canvas. 35 3/4 x 42 7/8 in. (91 x 109 cm.) The Munch Museum, Oslo. © 2013 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), NY

figures around the crude lines of a bed, an object connoting everything from death to desire and which functions as a leitmotif throughout Kuitca's oeuvre. So blatantly exposed at the center of the composition, the bed here registers the exposure of a traditionally private space. The schematic, anemic figures have no faces—blankness replaces expression and individuality. This erasure of identity connects Kuitca's figures to the alienated antiheroes of Franz Kafka's brilliant literary works and Samuel Beckett's most canonical plays. Barely holding up as cohesive entities, these figures, like the entirety of the painting, approach abstraction and presage Kuitca's eventual transition into the non-mimetic representation that characterizes his acclaimed paintings of maps on mattresses. *Untitled* is therefore an exceptional and foretelling work in Kuitca's overall oeuvre, for in it one can see the motifs and concerns of Kuitca's later work: theater, space, the concept of the bed, and a looming sense of alienation.



11

**CLAUDIO BRAVO** CHILE 1936-2011

*Vista de Ávila*, 1961

oil on canvas

31 $\frac{7}{8}$  x 51 in. (81 x 129.5 cm.)

Signed and dated "Claudio Bravo MCMLXI" lower right. Further titled "Ávila" upper edge.

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

**PROVENANCE**

Sotheby's, New York, *Latin American Art*, November 21, 2006, lot 165  
Acquired at the above sale by the present owner







“Bravo’s art, in many instances, seems to straddle two worlds, that in which we exist and another, just lightly beyond our comprehension.”

EDWARD J. SULLIVAN, 1998

A modern master of realist painting, included among the most esteemed Latin American artist of the 20th Century, Claudio Bravo’s work is characterized by a masterful rendering of light and form, imbuing his canvases with a unique and otherworldly atmospheric quality. Steeped in the rich tradition of his Italian and Spanish Baroque predecessors and strongly influenced by Surrealism, Bravo’s work intently references the past while complimenting and looking forward to the theory and practice of his contemporaries, particularly that of color theorist Mark Rothko. As one of Bravo’s earliest known canvases and a marked departure from the portraiture that initiated his ascendancy within the Spanish artistic elite, *Vista de Ávila* unites the practice and theory of these seemingly disparate art historical genres, deftly demonstrating the artist’s technical and vibrant virtuosity.

Bravo’s concern with the realistic yet painterly depiction of his subjects can be clearly traced to the work of the great Spanish Masters: Velázquez, Zurbáran, and, in some instances, El Greco. The arresting, wistful and dramatic *Vista de Ávila* explicitly recalls El Greco’s *View of Toledo*, an impressive and emotional depiction of the master’s adopted hometown. Executed in 1961 when Bravo was himself new to Spain, *Vista de Ávila* visually echoes the apparent sentiment manifested in the *View of Toledo*; just as the Spanish heartland became El Greco’s new homeland, so, too, did it become Bravo’s in the 1960’s. An intensely powerful image, Bravo’s climactic *Vista de Ávila* feasts upon the interplay of light and shadow, intimating a mysterious yet warm atmosphere, the imagined, undulating landscape receding into the distance, suggesting a dark and unknown world.



El Greco, *View of Toledo*, 1596-1600. Oil on canvas. 47.8 x 42.8 in. (121.3 x 108.6 cm.) Metropolitan Museum of Art, New York.

In 2001, Bravo told *Americas* magazine, “The photorealists, like machines, copied directly from photographs....Always I have relied on the actual subject matter because the eye sees so much more than the camera: half tones, shadows, minute changes in the color or light.” His innate ability to see beyond the real – a genre denoted by scholars as “hyperrealism”—is yet another example of Bravo’s ability to bridge, stylistically and theoretically, the disparate yet interwoven schools of the Baroque, surreal and contemporary. Alluding to his surrealist predecessors and anticipating the color-field theory of the mid-century, the artist’s application of a subdued and sensitive palette only heightens the atmospheric quality of *Vista de Ávila*. Strongly influenced by the work of Salvador Dalí, Bravo envelops Ávila in a shroud of nuanced shadows, framing the medieval walled city in a magical,



Salvador Dalí, *The Windmill, Landscape of Cadaqués* (*El molí, paisatge de Cadaqués*). 1923. Oil on canvas. 29 ½ x 38 5/8 in. (74.9 x 98.1 cm.) Private Collection. © Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society (ARS), New York 2013



(detail of the present lot)

almost divine, cloud of light. Undoubtedly inspired by the surrealist master’s many views of the Cadaqués region of Spain, Bravo’s painterly, neutrally-toned landscape transcends the realist cityscape, interpreting the rolling hills of the Spanish countryside as luminous waves. As though presenting the story of a lost yet timeless world, Bravo’s application of the surreal further extends to his presentation of the haunting trail of birds emerging from the town’s chapel, symbols of another mystical dimension extending into present. Carefully nuanced in execution and vision, *Vista de Ávila* unites past and present in an exquisite homage to artistic representation of the sublime, as interpreted by masters old and new.



12

**IVAN SERPA** BRAZIL 1923-1973

*Untitled (Serie Mangueira), 1970*

oil on canvas

20½ x 20½ in. (52 x 52 cm.)

Signed, titled and dated "Ivan Serpa 70 Serie Mangueira" on the reverse.

This work is accompanied by a certificate of authenticity signed by Heraldo Cardoso Serpa.

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

**PROVENANCE**

Acquired directly from the artist

Gustavo Rebello Arte, Rio de Janeiro

Galeria Pilar, São Paulo

Private Collection

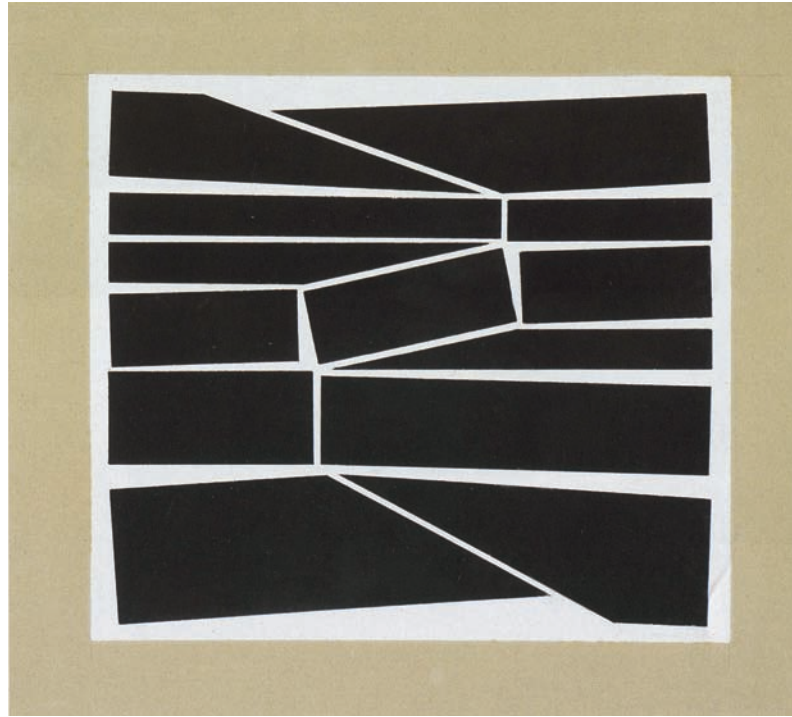




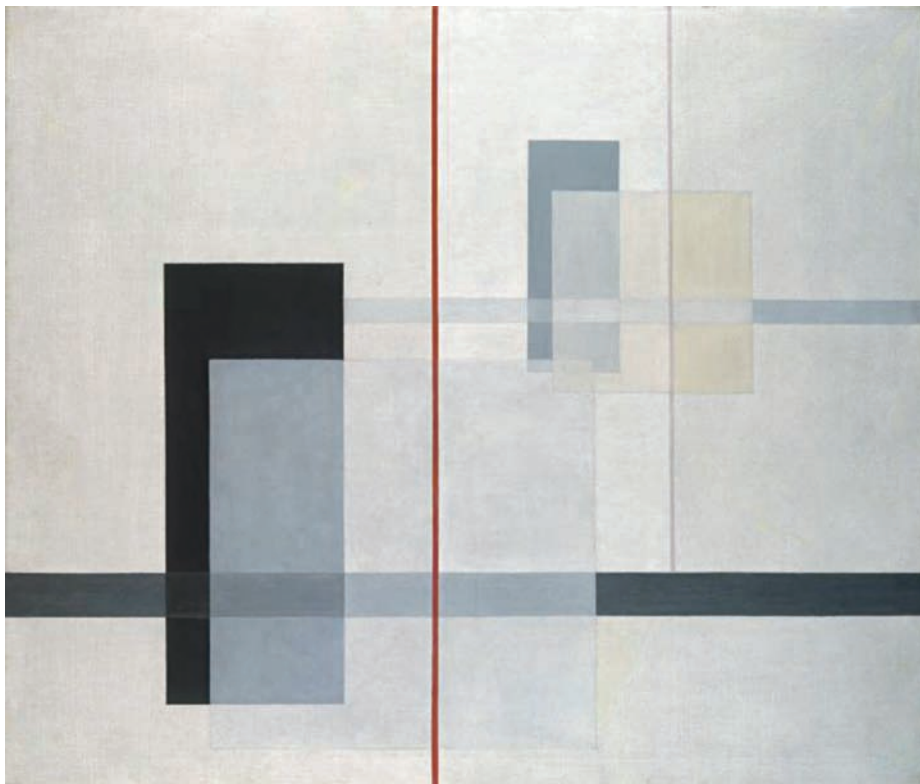
“The key problem of Concrete art does not just involve color, but rather its infinite modulations.”

IVAN SERPA

A pioneer of the Concrete Art movement in Brazil, Ivan Serpa has played a central role in the Brazilian art scene since the early 1950s. Although his career ended abruptly in the early 1970s as a result of his premature death at the age of 50, Serpa's impact as both a trailblazing artist and magnetic teacher at the Museum of Modern Art in Rio de Janeiro has proven to be profoundly important and long-lasting. As one of the leaders of the Grupo Frente, Serpa was greatly influential in the development of a vital generation of Brazilian artists that included Lygia Clark, Lygia Pape and Hélio Oiticica, among others. In the 1960s, Serpa had a similar influence on increasingly recognized artists such as Waltercio Caldas, Raymundo Colares and Antonio Manuel. It is therefore unsurprising that Serpa's artworks have entered the



Hélio Oiticica, *Metaesquema*, 1958. Gouache on cardboard. 11 7/8 x 13 in. (30.2 x 33 cm.)  
© Projeto Hélio Oiticica



László Moholy-Nagy, *K VII*, 1992. Oil on canvas. 45 3/8 x 53 1/2 in. (115.3 x 135.9 cm.) Tate Modern, London.  
Purchased 1961. © 2013 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

prestigious collections of major museums, such as the Guggenheim Museum, New York, the Museum of Modern Art, New York and the Museum of Fine Arts, Houston.

Composed through the repetition of crisply delineated geometric bands and shapes, the present lot can be understood as a reinterpretation of the rationalist visual vocabulary of Concrete Art. The work's deductive structure—visible in the painting's emphatic play with both its center and frame—strengthens the work's ties to the modernist abstract experiments of the Concrete artists of the 1950s. The painting builds on the Concrete aesthetic by suffusing it with organic and sensual qualities that link it to the theories of Neo Concrete Art and Tropicália, movements that changed the aesthetic parameters of Brazilian art by incorporating innovative visual

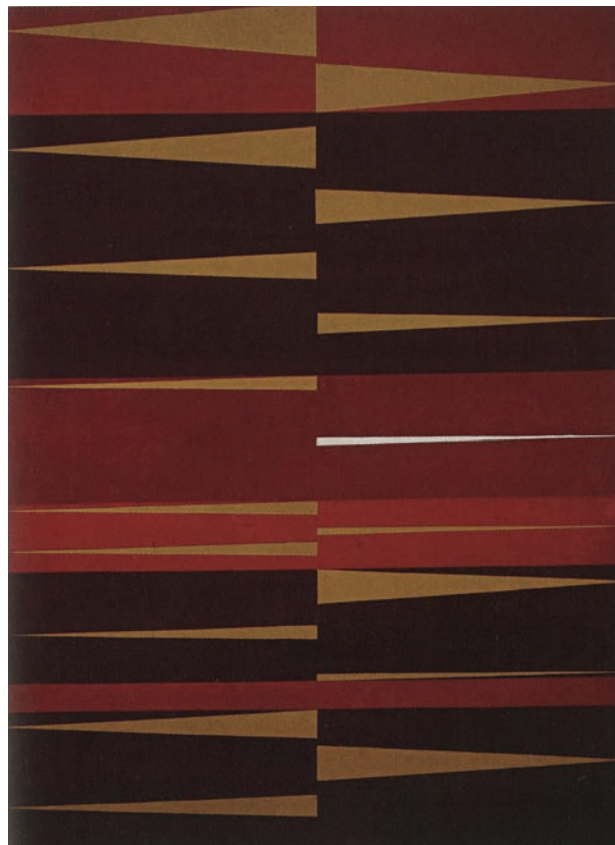


Frank Stella, *CIPANGO (small version)*, 1962. Alkyd on canvas. 23 ¼ x 23 ¼ in. (59.1 x 59.1 cm.) Private Collection. © 2013 Frank Stella / Artists Rights Society (ARS), New York

Yet *Untitled* also functions outside the realm of Serpa's national pride. The present lot's expanding and oscillating undulated strips of color reveal the work's dialogue with the great formal exercises of German artist Joseph Albers (another artist who played an important role as an art educator) and the optical experimentation of British Op Art. In Serpa's vision, as in the work of those he influenced, geometry is articulate, relatable and engaging. Consequently, *Untitled* is as much a celebration of Brazil's cultural specificity as it is a fresh voice in a transnational conversation about innovative currents of abstraction within the greater context of modern art.

language that invites the viewer to actively engage with the work.

Created as part of Serpa's *Mangueira* series, *Untitled* displays a color palette associated with the Mangueira samba school of Rio de Janeiro. The present lot's rhythmic alternations of bright green, potent black, and tranquil white also evoke the enthralling cadence of samba music. *Série Amazonica*, another series of paintings produced by Serpa during the 1960s, similarly alludes to an inherent "Brazilianness" through both its name and its vivacious colors, which conjure the paradisiacal landscape of Serpa's predominantly tropical homeland. Serpa's artistic affirmation of all things Brazilian can be interpreted as the artist's riposte to Pop Art during a time in which Brazil was gradually inundated with visual references to a foreign consumerist society.



Ivan Serpa, *Sem Título (Untitled)*, 1953. Synthetic enamel on wood. Collection Museu de Arte Moderna de Niteroi. Photo by Luigi Stavale. © Estate of Ivan Serpa.



**LYGIA CLARK** BRAZIL 1920-1988

*Bicho invertebrado*, 1960

aluminum

7 5/8 x 23 5/8 x 21 1/4 in. (19.5 x 60 x 54 cm.) Dimensions vary according to configuration.

This work is accompanied by a certificate of authenticity issued by the Estate of Lygia Clark, numbered 685.

This work is promised to the Lygia Clark retrospective exhibition being organized by The Museum of Modern Art in New York, from 10 May to 24 August 2014.

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

**PROVENANCE**

Collection of the Artist

Private Collection, United States

Private Collection, United Kingdom

**EXHIBITED**

Venice, Biennale di Venezia, *Brazilian Pavilion*, 16 June- 7 October 1962

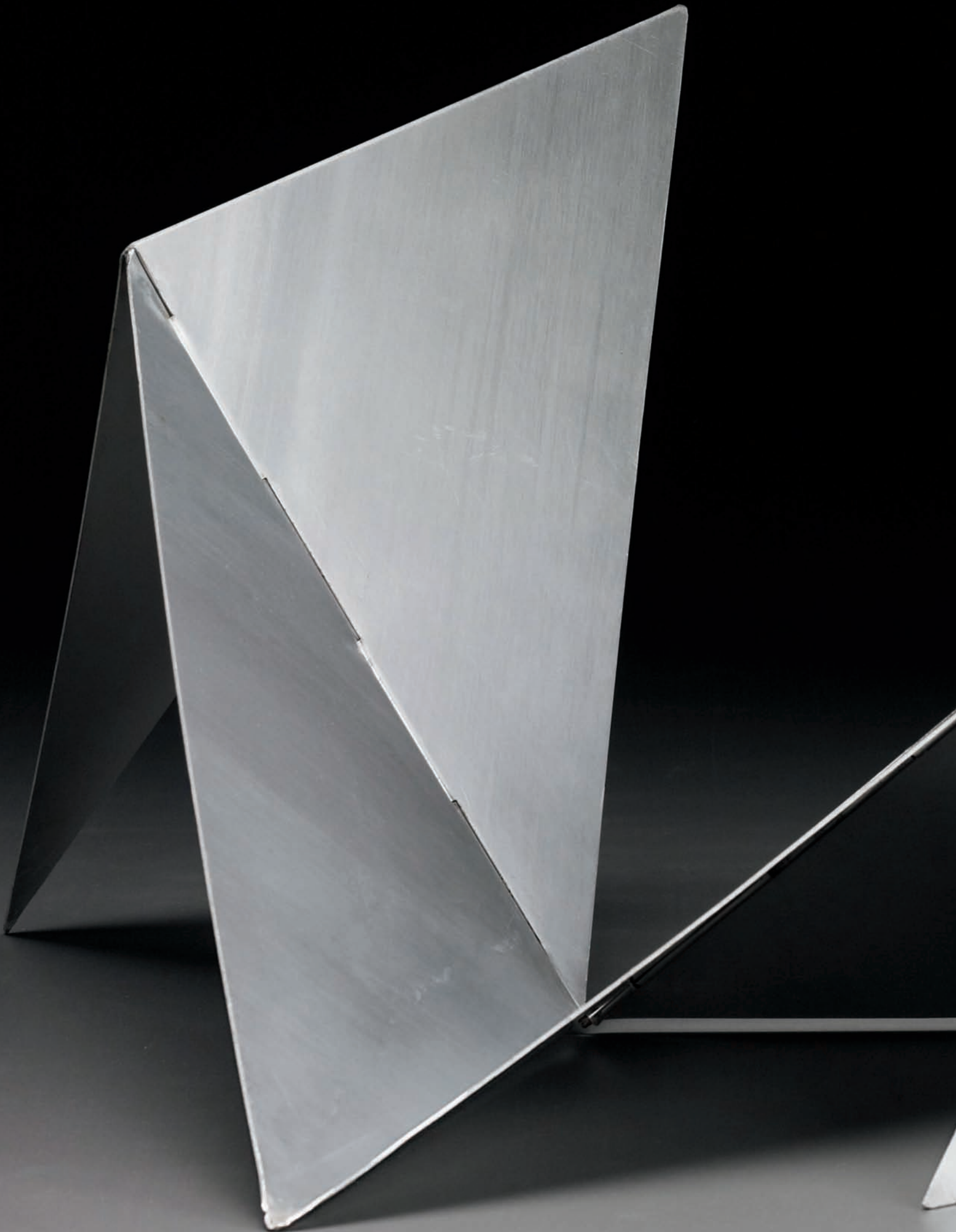
New York, Galerie Lelong, *Edge Order Rupture*, 4 April- 4 May 2013

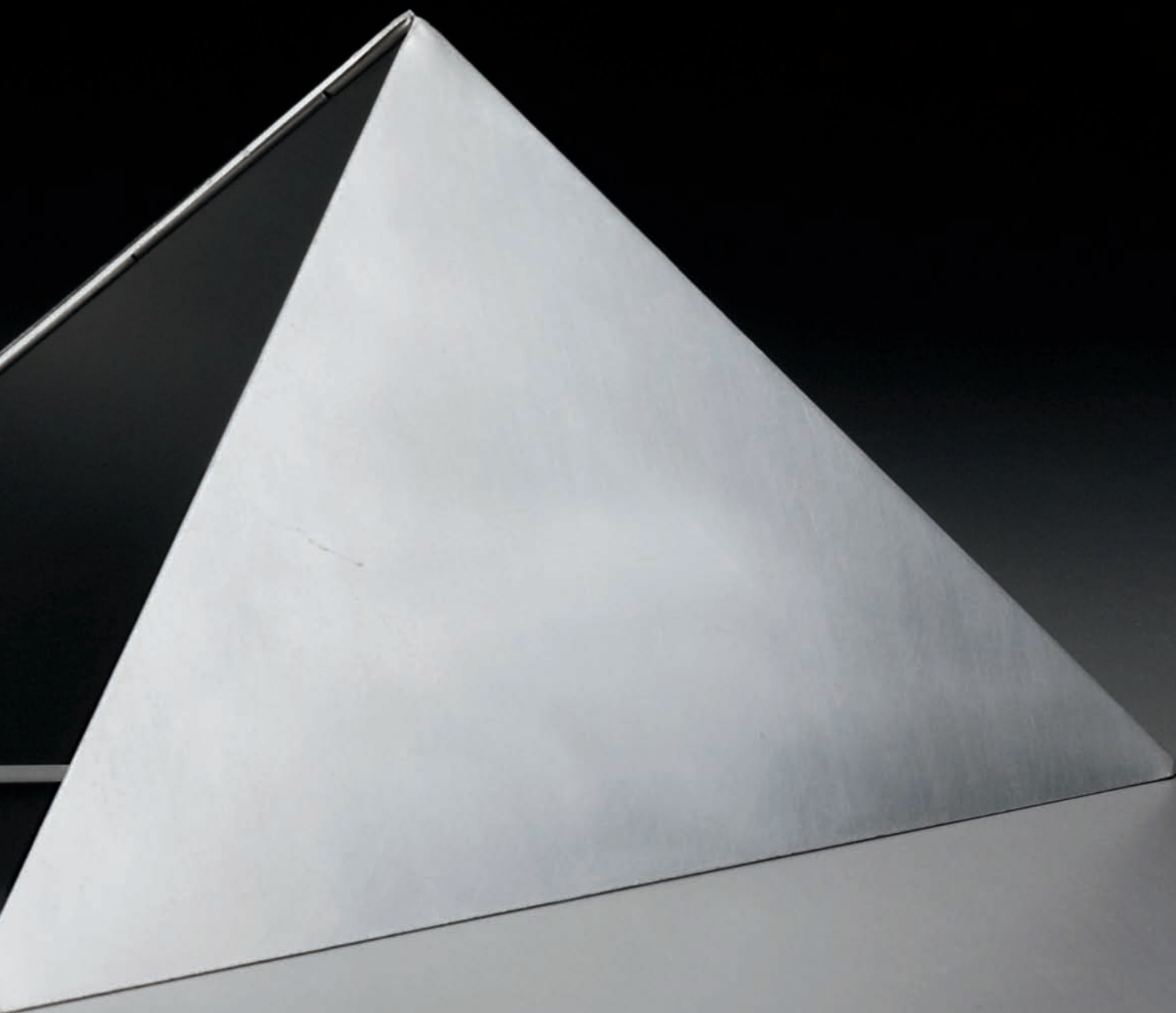
**LITERATURE**

M. J. Borja-Villel, G. Brett, F. Gullar, P. Herkenhoff and S. Rolnik, *Lygia Clark*, Barcelona : Fundació Antoni Tàpies, 1998, p. 124 (illustrated)









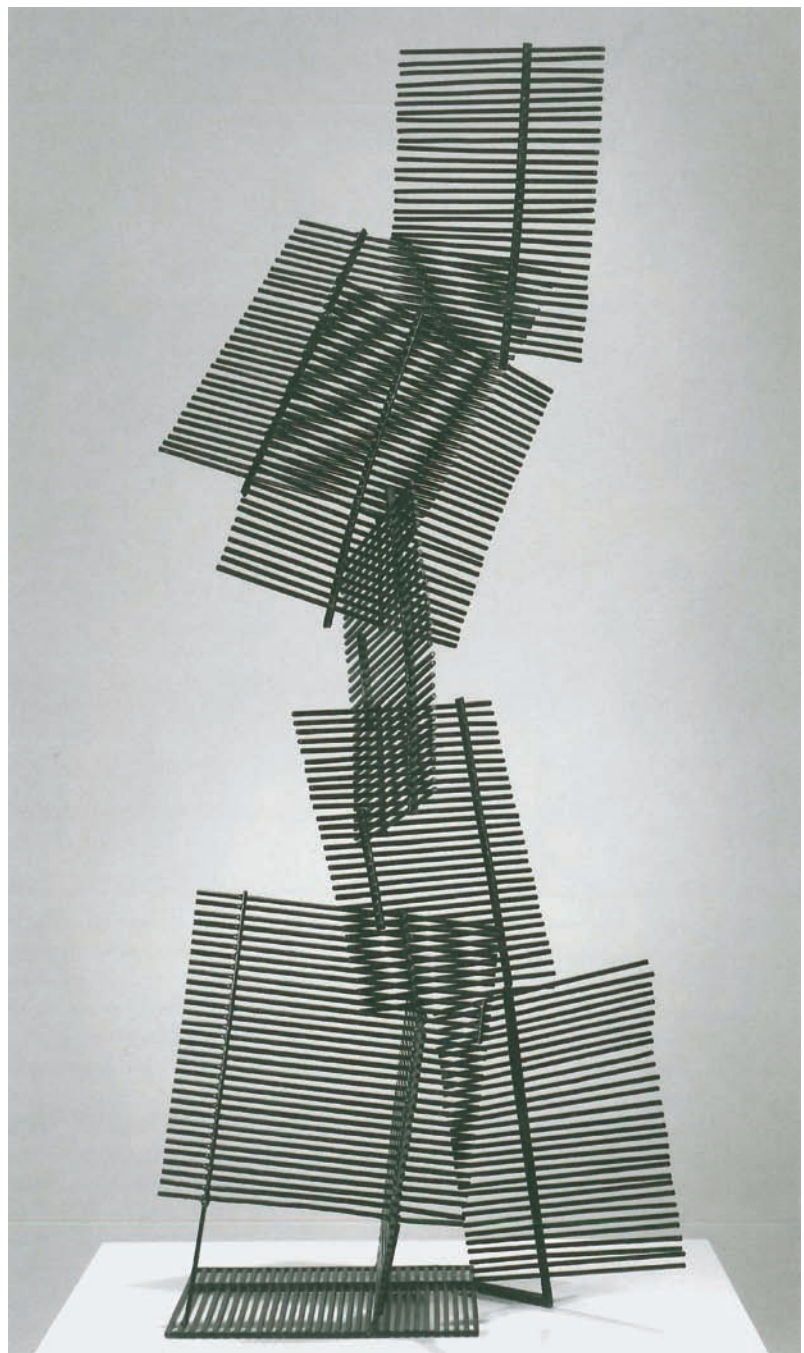


“When we play with *Bichos*, we un-learn the traditional dialogue of artists/art and spectator, in which the spectator is synonymous with receptor. When the spectator or rather initiator plays with *Bichos*, he plays with life, he identifies himself with it, feeling it in its totality, participating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

LYGIA CLARK

In retrospect, it is astonishing how coherently Lygia Clark's work progressed throughout the Neo-Concrete period, from 1959 to around 1962. Even before the Manifesto was declared in March 1959, Lygia Clark's *Superficies Moduladas* series, which she initiated earlier in the 1950s, had shown a significant shift from an optical understanding of the figure-background relationship towards the phenomenological interpretation that was being professed by the Neo-Concrete group's spokesman Ferreira Gullar. Although Clark would later question some of Gullar's notions, it is clear that in the heat of the moment there was a keen interest shown by the artist in the relationship between the surface and the "objecthood" of the work. Gullar had been the first critic to notice the extreme coherence in the line of development that Clark's painting had taken. For Gullar, her work expanded the arena of creative intervention to include the picture frame and from there it progressed into three dimensional space itself. Such a transition was indeed the catalyst for Gullar's subsequent theoretical exploration through the notion of the non-object, which saw the fields of painting and sculpture approach each other to the point of becoming indistinguishable, in much the same way that Donald Judd would argue five years later in his essay entitled *Specific Objects*.

Lygia Clark's work thus initiated a process that broke away from the imposed



Gego, *Ocho cuadrados (Eight Squares)*, 1961. Painted iron. 66 15/16 x 25 3/16 x 15 3/4 in. (170 x 64 x 40 cm.) Collection Patricia Phelps de Cisneros, New York. © 2013 Fundación Gego



(alternate view of the present lot)

boundaries of painting, beginning by crossing the divide between the painting and its frame. She then focused on the internal structure of the composition, or more precisely on the construction itself, which she achieved through an investigation of the actual divisions between the panels of color that she placed side by side. Another characteristic within this transition was the abandonment of the craft associated with the application of paint by means of a brush. Clark began to apply industrial paint by spraying it on the panels that would only then be placed within the surface, quite literally constructing the work.

If the *Superfícies Moduladas* evidenced what Clark denominated as the organic line, or the gap that appeared when the panels were placed next to each other, subsequent series such as the *Contra Relevos* brought these panels out into space, that is to say, they were displaced from the single surface plane. In 1960, however, the *Bichos* further expanded the possibilities of the work's relationship with space by offering themselves for manipulation and, as the artist herself described it, establishing a more profound and direct form of dialogue between the work and the viewer. The *Bichos* are—metaphorically but also quite literally

(through the appearance of the hinge)—pivotal works within Clark's oeuvre, as they transformed the organic line into a mechanism for relations between the observer and the art object.

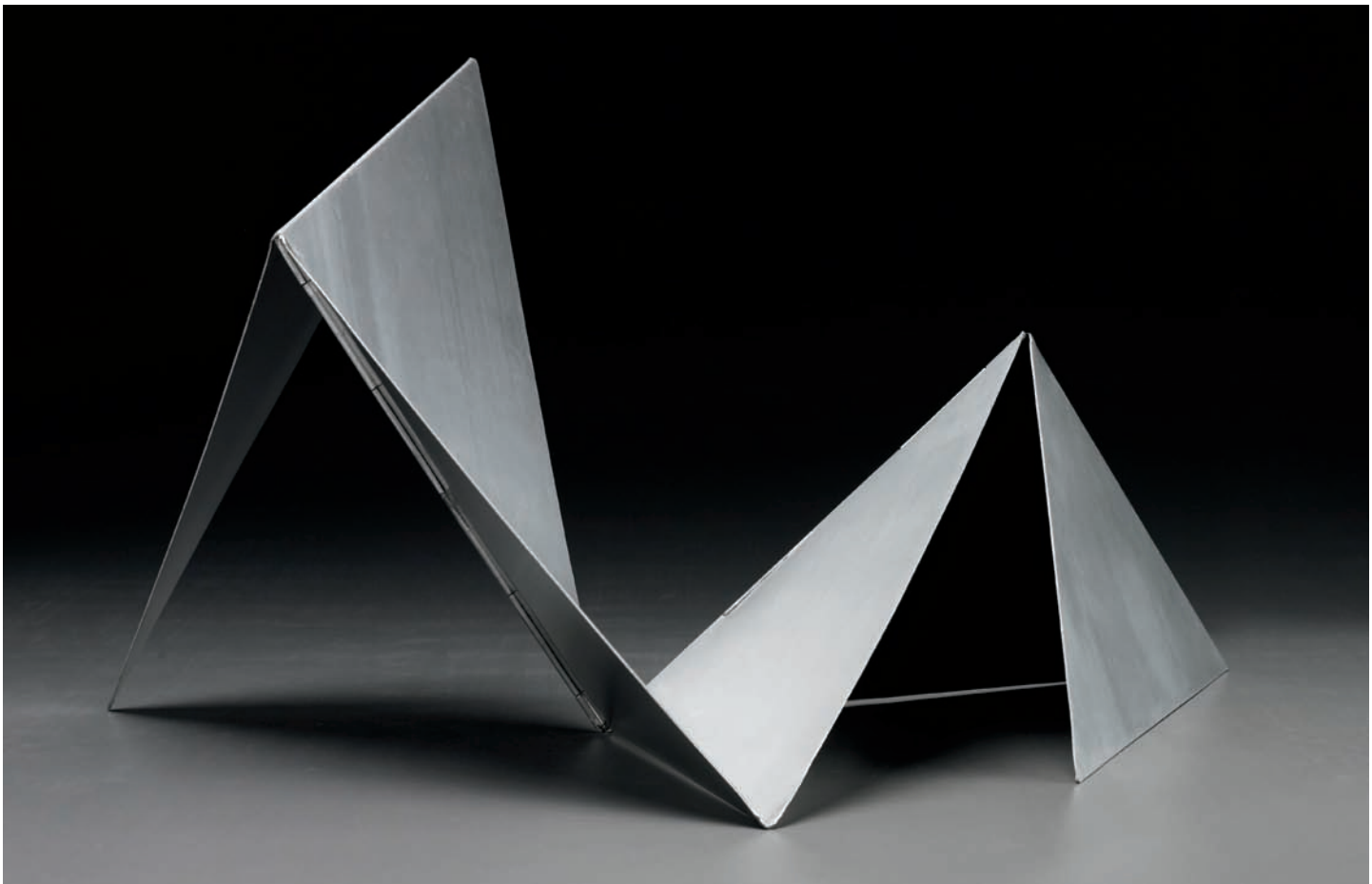
Describing the transformation of the organic line into the hinge of the *Bicho*, Clark invoked the idea of a spinal cord, thus attributing behavioral characteristics to these articulated objects. Indeed, she entitled the series as such—"bicho" being the Portuguese word for animal or beast—because they seemed to behave as if they had a will of their



own. Although the artist determined the layout for each *Bicho*, she confessed not knowing how many configurations each one could assume. Despite at first appearing to allow unlimited possibilities, the viewer/ manipulator would eventually realize that not only are there limits, but also that the object itself imposes its own resistance and governing laws upon the manipulator. Clark claimed that: "Each *Bicho* is an organic entity which is totally revealed within the inner time of expression. It has affinities with the mollusc and the shell. It is a living organism, an essentially active work. Between you and it there is the establishing of a total, essential interaction. In the relationship established between you and the *Bicho* there is no passiveness, neither yours nor its." Clark goes as far as to suggest that: "In fact there is a dialogue in which the *Bicho* has very well defined answers of its own for the spectator's stimuli." Anyone who has been fortunate



Constantin Brancusi, *Le Coq*, 1935. Polished bronze, oak and limestone. 40 3/4 x 4 3/4 x 11 3/4 in. (103.4 x 12.1 x 29.9 cm.) Musée National d'Art Moderne au Palais de Tokyo, Paris. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

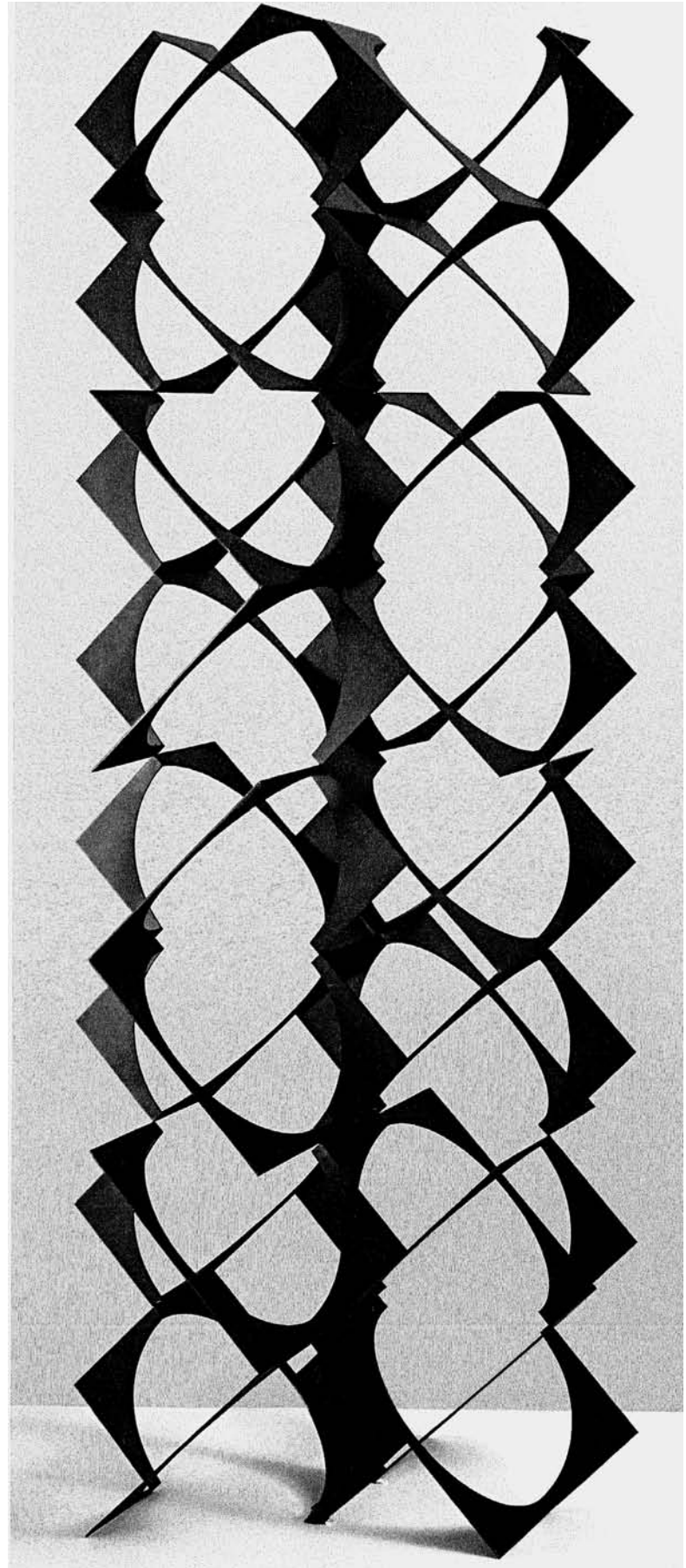


(alternate view of the present lot)

enough to have manipulated one of these works will understand what the artist meant by this.

One can only speculate on the reasons why Lygia Clark titled the *Bicho* presented here as *Invertebrate*, but if her statements above are anything to go by, it is reasonable to imagine that it possesses a particular flexibility in its articulation, that it is accommodating in its relation towards the viewer/manipulator.

The reciprocity of the relation between viewer and object was fundamental to the direction Lygia Clark's work would take over the course of the following decades. With *Caminhando* (1963), for example, Clark takes the archetypal form of Concrete art, the moebius strip, and proposes an experience which consists of making the strip out of paper and inserting a pair of scissors into its surface so that a cut can be followed along its single plane. *Caminhando* emerges perhaps as an homage to Max Bill, who was awarded the international sculpture prize at the first edition of the São Paulo Biennial in 1951 with *Tripartite Unity*—itself a moebius strip configuration—which became so influential for the Constructivist-oriented avant-gardes in Brazil. Clark, however, does away with the preciousness of the material, transforming form into pure experience. She described cutting it until reaching once again the first point of incision, only now from the other side of the page. According to the artist, the decision to go left or right of the initial incision would be critical, establishing the relationship between the person cutting and how the object would behave and unfold itself. The same type of reciprocity could be said to emerge in several subsequent works such as *Pedra e Ar* (*Stone and Air*, 1966), in which the elastic bands are attached to stones on each side. Like the very incision in *Caminhando*, the *Bicho* inaugurated a groundbreaking creative path that the artist took, one which had no return.



Franz Weissmann, *Columna neoconcreta* (*Neoconcrete Column*), 1957. Painted iron. 77 3/4 x 30 1/2 x 18 1/2 in. (197.6 x 77.4 x 47 cm.) Collection Patricia Phelps de Cisneros, New York.



14

**LYGIA CLARK** BRAZIL 1920-1988

*Superfície Modulada No. 2*, 1957/1982

industrial paint on plywood

16 x 32¼ in. (40.6 x 81.9 cm.)

Signed "Lygia Clark" on a label affixed to the reverse. This work is accompanied by a certificate of authenticity issued by the Estate of Lygia Clark, numbered 544.

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

**PROVENANCE**

Galeria Raquel Arnaud, São Paulo

Private Collection, Brazil

Galeria de Arte Ipanema, Rio de Janeiro

Acquired from the above by the present owner

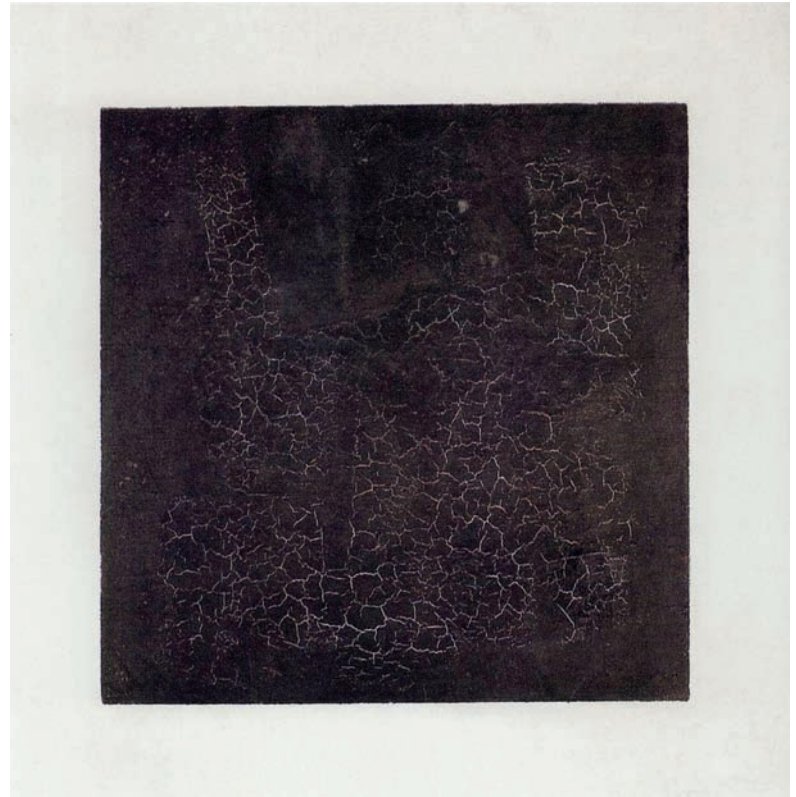




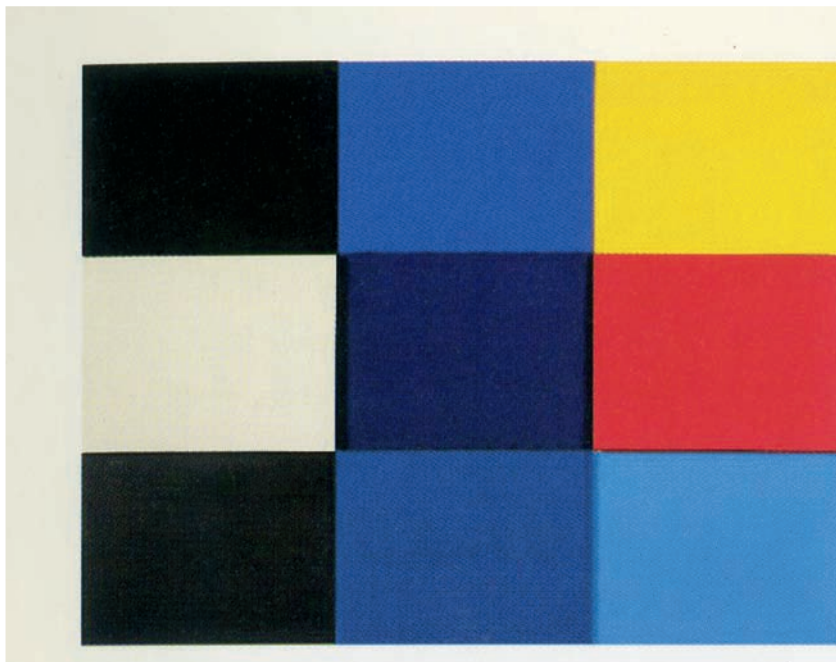
“In this phase I initiated something I named a ‘primary term’: an expression of space-time. This surface only has the function as an abstract support (the ideal footing) and only exists to the extent that it is necessary to render such space: it turns into the time in which space is expressed.”

LYGIA CLARK, 1957

Lygia Clark was a student of artist and landscape designer Roberto Burle Marx in Rio de Janeiro in 1947. She travelled to Paris in 1950 where she studied under Fernand Léger, amongst other modernist luminaries. Her first solo exhibition was held while she was still in Paris, at the gallery of the Institut Endoplastique in 1952. Upon her return to Brazil she joined the Grupo Frente, which formed around artist Ivan Serpa and, to a large extent, was responding to the rise of geometric abstraction in Brazil, and more specifically to São Paulo's Concrete art Ruptura group. Lygia Clark quickly became one of the leading figures within the Grupo Frente. It was at this stage that she started to think of her work in terms of its relation to surface, attracting the attention of art critics such as Mario Pedrosa and Ferreira Gullar, who at the time were championing the tenets of abstraction in Brazil. During the mid-1950s she participated in several international exhibitions of Brazilian art in Paris, Montevideo and Buenos Aires, and in 1959



Kazimir Malevich, *Black square*, 1915. Oil on canvas. 31 ¼ x 31 ¼ in. ( 79.5 x 79.5 cm.) State Tretyakov Gallery, Moscow



Ellsworth Kelly, *Méditerranée*, 1952. Oil on wood; nine joined panels. 59 ¼ x 76 ¼ in. (150.5 x 193.7 cm.) Private Collection.

she was one of the signatories of the Neo-Concrete Manifesto, becoming what many now consider the paradigmatic Neo-Concrete artist. The poet and art critic Ferreira Gullar, spokesman of the group, described the work she produced immediately before the formation of Neo-Concretism as follows: “The importance of the series of works produced by Lygia Clark between 1954 and 1958 resides in the fact that through these works she freed the picture from its traditional connotations, breaking away from the space of representation that had been maintained throughout the non-figurative evolution from Mondrian to the Concretists.”

Although Lygia Clark had occasionally produced architectural maquettes and diagrams for interior designs, Burle Marx's influence as a tutor is also perceptible in the way she would think of the work of art in relation to its surrounding environment. In a statement for the newspaper *Jornal do Brasil* in 1959, shortly after the publication of the Neo-Concrete Manifesto, she suggested that a significant transition had taken place within her work as a consequence of the *Superfícies Moduladas* (*Modulated Surfaces*) series. The series also testifies how the artist began a process of aesthetic reduction, seeking the very essence of her creative proposal: a fact that can be verified by the gradual reduction in the colors employed, until they become limited to black, white and grey. At first, Lygia Clark said that she "was still composing with serialized forms, but considering them not as a work of art, but simply as an experimental field to be later integrated within the environment". She concluded that: "Only in 1957 did I carry out (now aware of the role of this organic line in the sense of line-space) the first *Superfície Modulada* that I considered to be expressive in itself and no longer in terms of integration."

The *Superfícies Moduladas* were constructions made from cut-out panels painted with industrial paint and often arranged in a serialized manner. Lygia Clark would describe the groove which separated each of these panels as the organic line, leading Ferreira Gullar to develop further theoretical elaborations on the subject, to the extent that it became the primary example of the relation that Neo-Concrete artists had with the expressive possibilities of geometric abstract art.

In Lygia Clark's own words: "The expressional-organic character began to exist again, as that which I wished to express was the space itself, and not to compose within it." Here lies the principle distinction between the Neo-Concrete approach to geometry, one which is not engaged with space as an expression of serialized forms but one in which the spectator would become affected by the expressed space in a more active way. In Lygia Clark's opinion (invoking the Neo-Concrete transition from Gestalt psychology to phenomenology) this took place less in the optic-mental sense and more in an organic way.



Barnett Newman, *Broken Obelisk*, 1963-1967. Cor-Ten Steel. 305 x 126 x 126 in. (774.5 x 320 x 320 cm.)  
The Museum of Modern Art, New York. © 2013 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York



15

**LYGIA CLARK** BRAZIL 1920-1988

*Estrutura de Caixas de Fósforos*, 1964

gouache and glue on cardboard matchboxes

2¾ x 2½ x 2⅞ in. (7 x 6.5 x 7.5 cm.)

This work is accompanied by a certificate of authenticity issued by the Estate of Lygia Clark, numbered 651.

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

**PROVENANCE**

Collection of Rubens Gerchman

Private Collection, Brazil

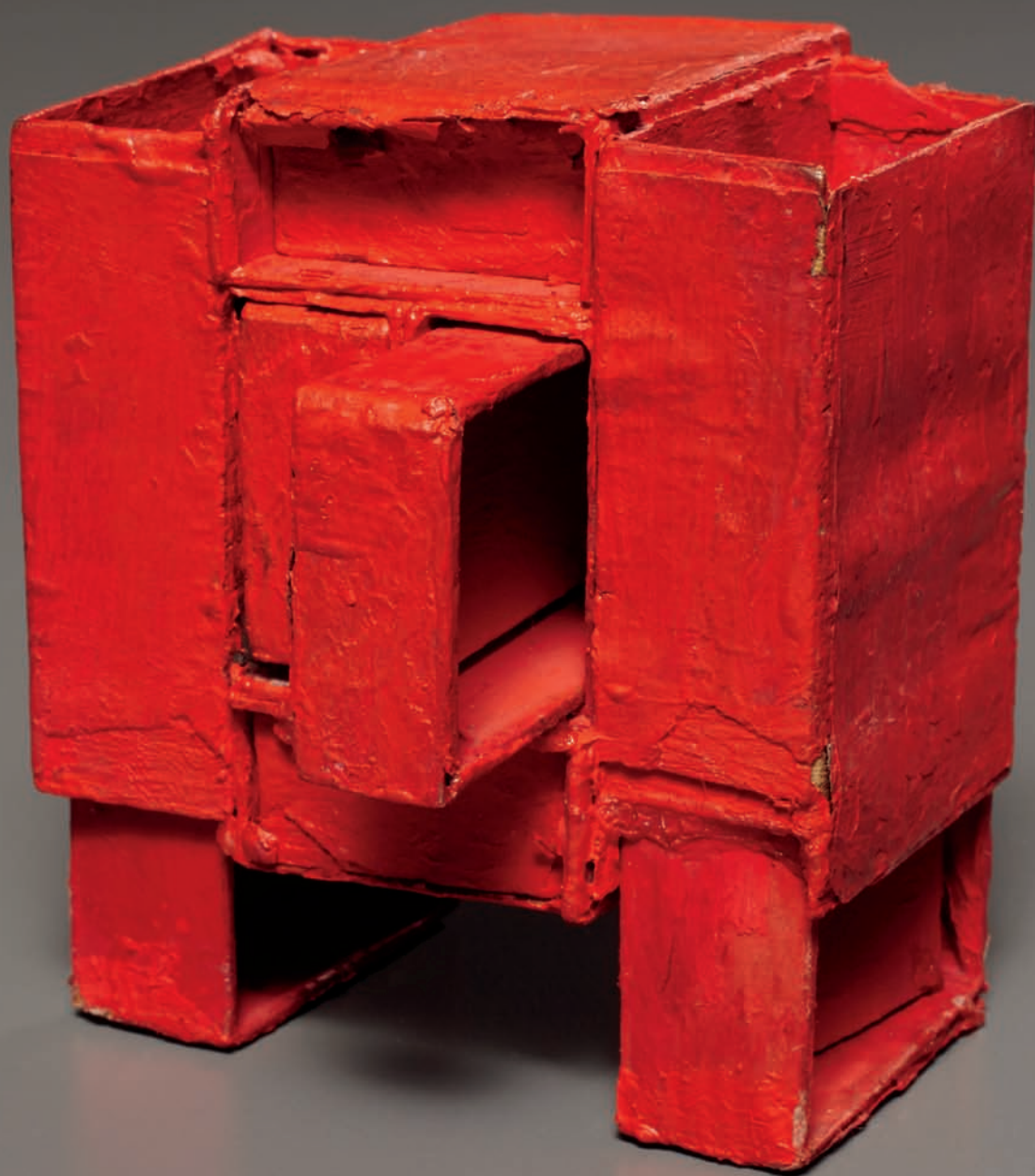
**EXHIBITED**

Paris, Gagosian Gallery, *Brazil: Reinvention of the Modern*, 28 September-5 November 2011

São Paulo, Itaú Cultural, *Lygia Clark: uma retrospectiva*, 1 September- 11 November 2012



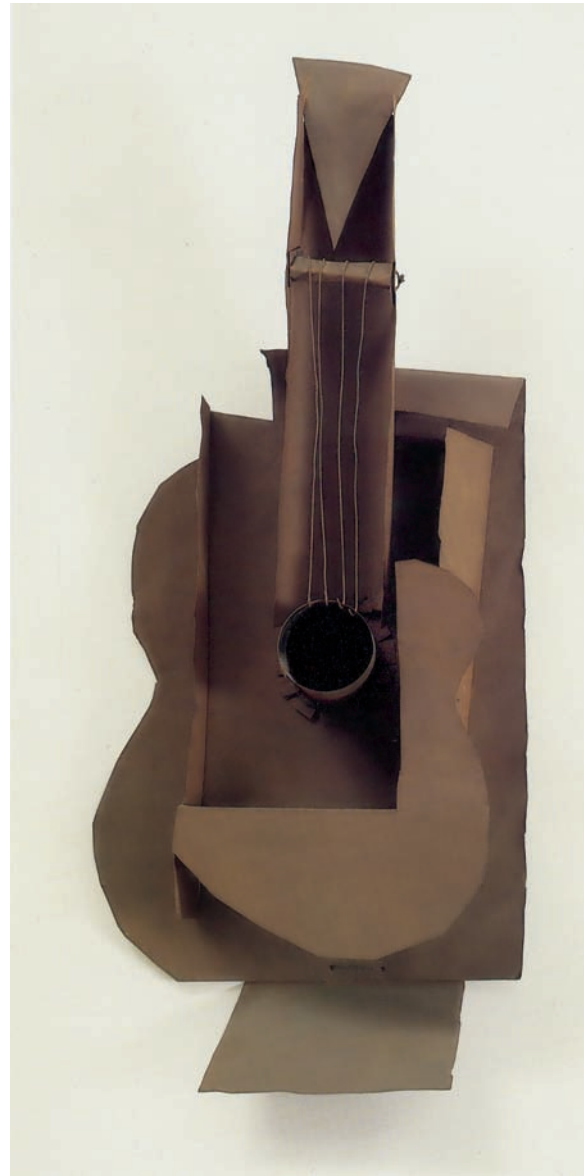
(alternate view of the present lot)





There is a coherent line of development within Lygia Clark's own descriptions of the progression in her practice that links the *Superfícies Moduladas*, which brought the emergence of the notion of the organic line between the panels on a surface, the *Contra Relevo*, which placed the panels along parallel planes, and the *Bicho*, which then allowed the viewer to articulate the panels at will.

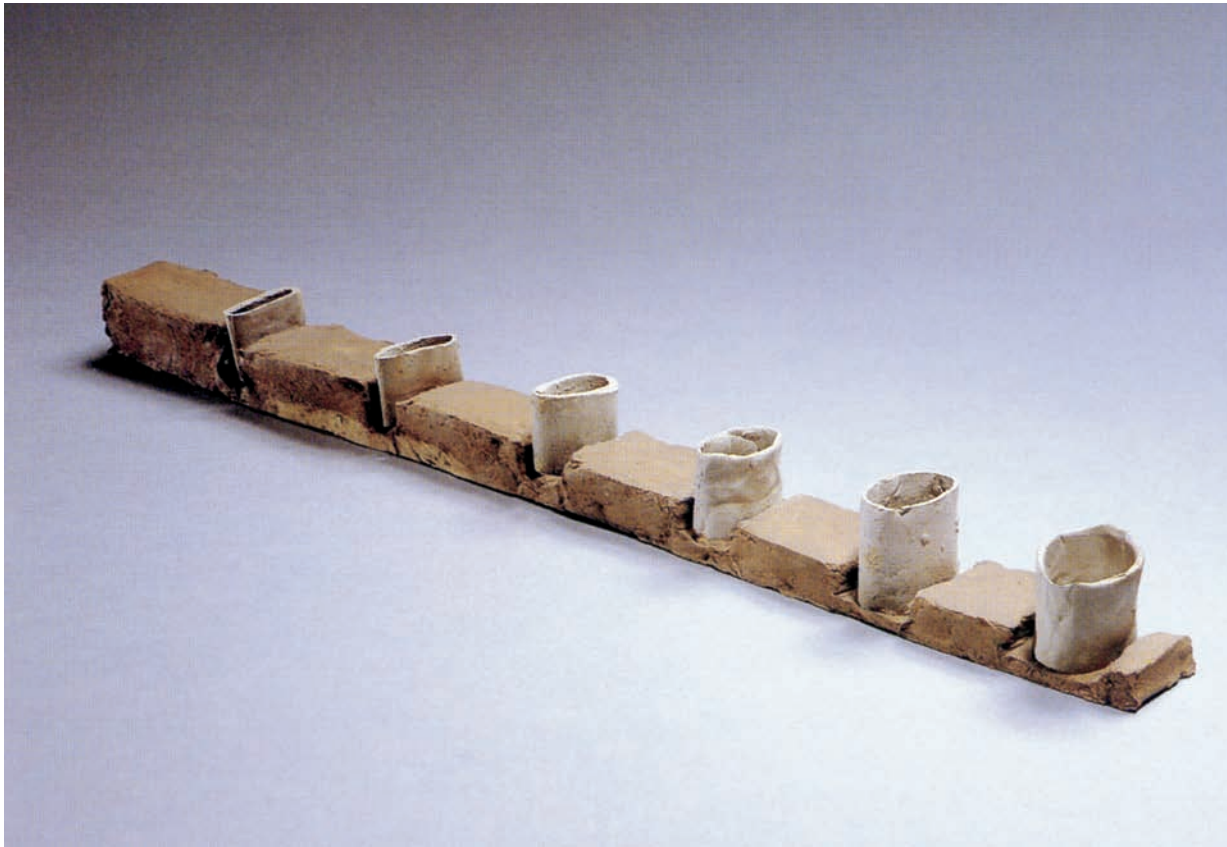
However, the relation that her work from the 1950s to early sixties possesses with her later practice, is not so easily described in terms of the formal progression between the constructivist oriented period and her subsequent questioning of the very boundaries of art. On the one hand, Clark's radical relational work of the late 1960s onwards and particularly its reliance on the ordinariness of the objects she employed seems rather limited by genealogical narratives that argue that these arose from the participatory character of the *Bichos*. On the other hand, it would be difficult to argue that there was a clear rupture between one phase and the other. The series *Estrutura de Caixas de Fósforos* (*Structure of Matchboxes*) is in this sense very important in understanding the radical transition which Clark's work went through during the mid-1960s.



Pablo Picasso, *Guitar*, 1912-13. Sheet metal and wire, 30 ½ x 13 ¾ x 7 5/8 in. (77.5 x 35 x 19.3 cm.) The Museum of Modern Art, New York. Gift of the Artist, 1971. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Gabriel Orozco, *Focos Philips*, 1997. Silver dye bleach print. 16 x 20 in. (40.6 x 50.8 cm.) Edition of 5. Private Collection.



Eva Hesse, *Untitled (Model for Unrealized Sculpture)*, 1968. Unfired clay on painted cardboard. 13 1/2 x 11/4 x 1 1/4 in. (34.3 x 3. x 3.2 cm.)  
The Museum of Modern Art, New York, Bequest of Ruth Vollmer. © Estate of Eva Hesse

She began these at a moment of personal crisis, both creative and in terms of her health. Their apparent simplicity betrays the conscious art historical awareness that Clark had when producing these. In 1964, Clark wrote a short statement that is revealing of the profound significance that these matchbox configurations represented for her: "It is a phase whose space reminds me a lot of Kazimir Malevich and Theo van Doesburg. What is curious is that the white line phase had nothing to do with this space, and fundamentally it reminds me of Mondrian. The opposite of any of these. But it is the metaphysics which deep down continues to be the same in the two phases. I am beginning to see the problem of art itself as a terrible presumption and I ask myself where is the sense of humour of a Paul Klee and a Schwitters? For me this seriousness is over and I feel more free to make art like someone who is playing. It is in the enchantment and no longer in the intellect where my joy is now found."

While still alive, much of Lygia Clark's work from the late 1960s onwards was considered by many art critics to have drifted away from the field of art altogether and into other realms such as psychological therapy. However, with the emergence of practices that possess social and relational characteristics, together with several posthumous international exhibitions, her radical position has, over the course of the last two decades, rightly come to be vindicated, earning her the recognition of being one of the most significant artists to have emerged in Brazil during the second half of 20th century. However, this recognition is often detrimental to her previous constructivist practice, often considering it as a mere phase which was ultimately necessary in order to reach the radical nature of her "mature" work. Lygia Clark's statement above is evidence that both the early Neo-Concrete work and the later relational practice are inextricably connected, the present lot being a material testament to this fact.



16

**MIRA SCHENDEL** BRAZIL 1919-1988

*Untitled*, circa 1970

tempera and gold ink on board

21¼ x 12 x 1 in. (54 x 30.5 x 2.5 cm.)

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

**PROVENANCE**

Collection of Ms. Yara Maria Forte Cohen, São Paulo

Inox Galeria, Rio de Janeiro

Acquired from the above by the present owner

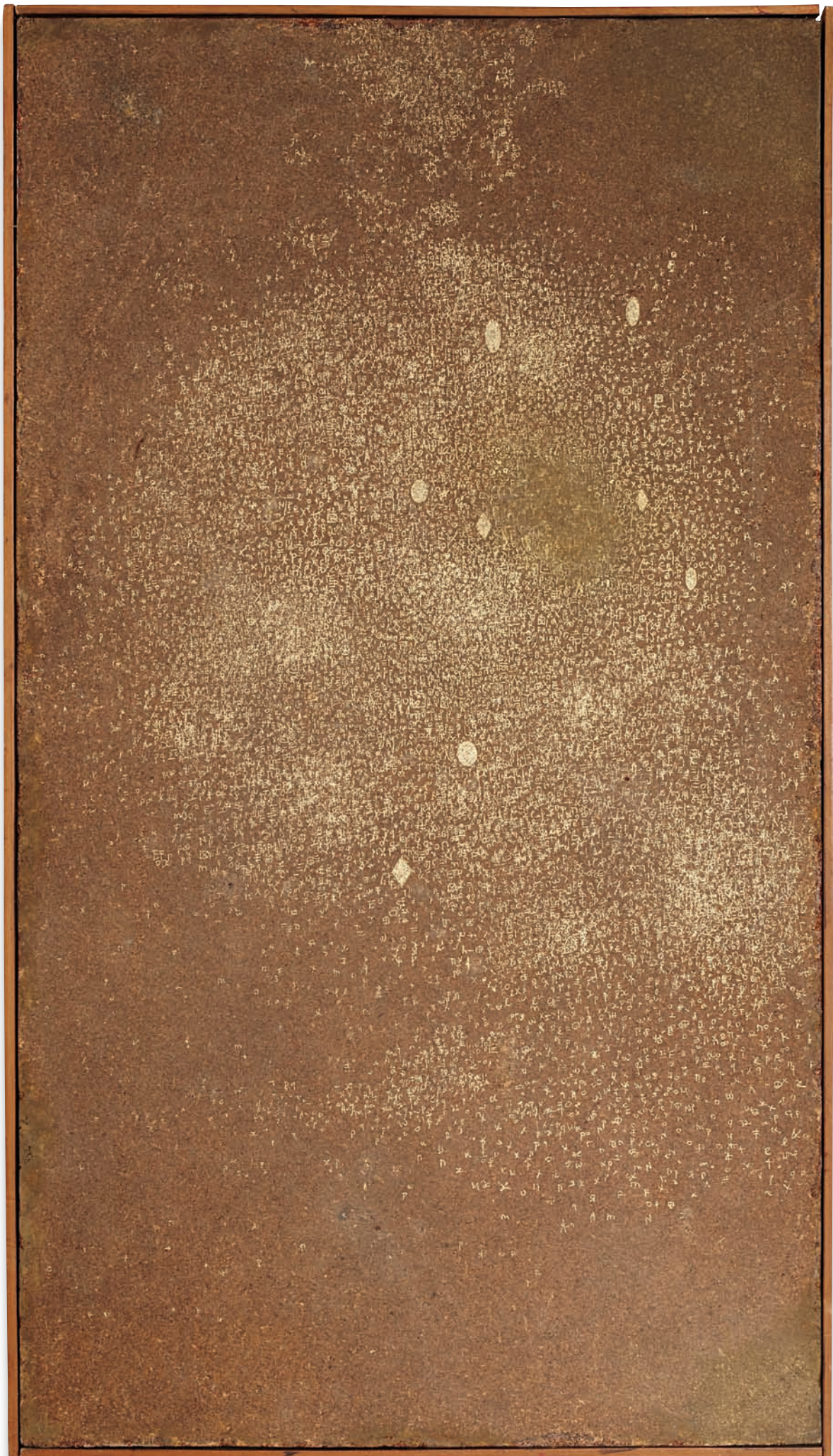
**EXHIBITED**

São Paulo, James Lisboa Escritório de Arte, *Sob um céu tropical*, August-September 2009

**LITERATURE**

*Sob um céu tropical*, exh. cat., James Lisboa Escritório de Arte, São Paulo, 2009, n.p. (illustrated)







“My concern is with capturing the transfer of the instant living experience, full of empirical vigor, onto the symbol imbued with memorability and relative eternity.”

MIRA SCHENDEL

The art of Mira Schendel evades art historical paradigms and challenges our understanding of the development of avant-garde practices in Brazil from mid-20th century onwards. As an artist she emerged at a moment in which the abstract and constructivist-oriented avant-gardes were thriving in Brazil. Despite establishing friendships and intellectual relationships with many of the principal protagonists within these strands, such as the art critic Mario Schenberg, the poet Haroldo de Campos and the philosopher Vilen Flusser, she never adhered to any particular movement.

Schendel was born in Zurich in 1919, but following her parents separation when she was young, she moved to Milan with her mother. Of Jewish origin, she fled to Bulgaria in 1941 in order to escape the onslaught of fascism. She arrived in Porto Alegre, the most Southern state of Brazil, in 1949 and began making art, later moving to São Paulo in 1953.

As a self-taught artist, one would assume that the turbulent times she experienced prior to her arrival in Brazil would become apparent or expressed in one form or another in her work, yet the artist herself seldom referred to her past either verbally or in writing. If such experiences informed the work, as formative and/or traumatic experiences most certainly do, they did so in such a profound manner that it becomes impossible to specify. In a sense, this evasiveness of meaning, or more precisely, the abstractedness of her creative thought would be present even in her most figurative work.

Schendel escapes the entrenched theoretical and aesthetic positions that defined the 1950s

and that would inform much of the most innovative work of the 1960s in Brazil. Her work was in this sense neither overtly figurative nor abstract. Later on it did not adhere to the idea of dematerialization of the object, nor to the omnipresence of mass culture in an overt manner. It did however relate to all these tendencies, often simultaneously.

There is however an important relationship between the philosophical or spiritual inquiry in Schendel's work and her use of materials.



Vija Celmins, *Holding on to the Surface*, 1983. Graphite on acrylic ground on paper. 21x21 in. (53.5 x 53.5 cm.) Private Collection.

The present lot therefore seems to invoke the hallmarks of the informal abstraction that swept through Brazil following the 1959 São Paulo Biennial. However, it would be misleading to read such a work within that strand of modern art. Instead, as far as Mira Schendel is concerned, one must focus on the materiality of the object, and particularly on the symbolic and spiritual evocations of the color gold. In this sense, Mira Schendel approaches far more an artist such as Yves Klein than those followers of informal abstraction.







**HÉLIO OITICICA** BRAZIL 1937-1980

*Metaesquema 153*, 1958

gouache on cardboard

11 $\frac{7}{8}$  x 12 $\frac{7}{8}$  in. (30.1 x 33 cm.)

Titled, inscribed and numbered “Projeto HO N. 431 Met 153” on the reverse.

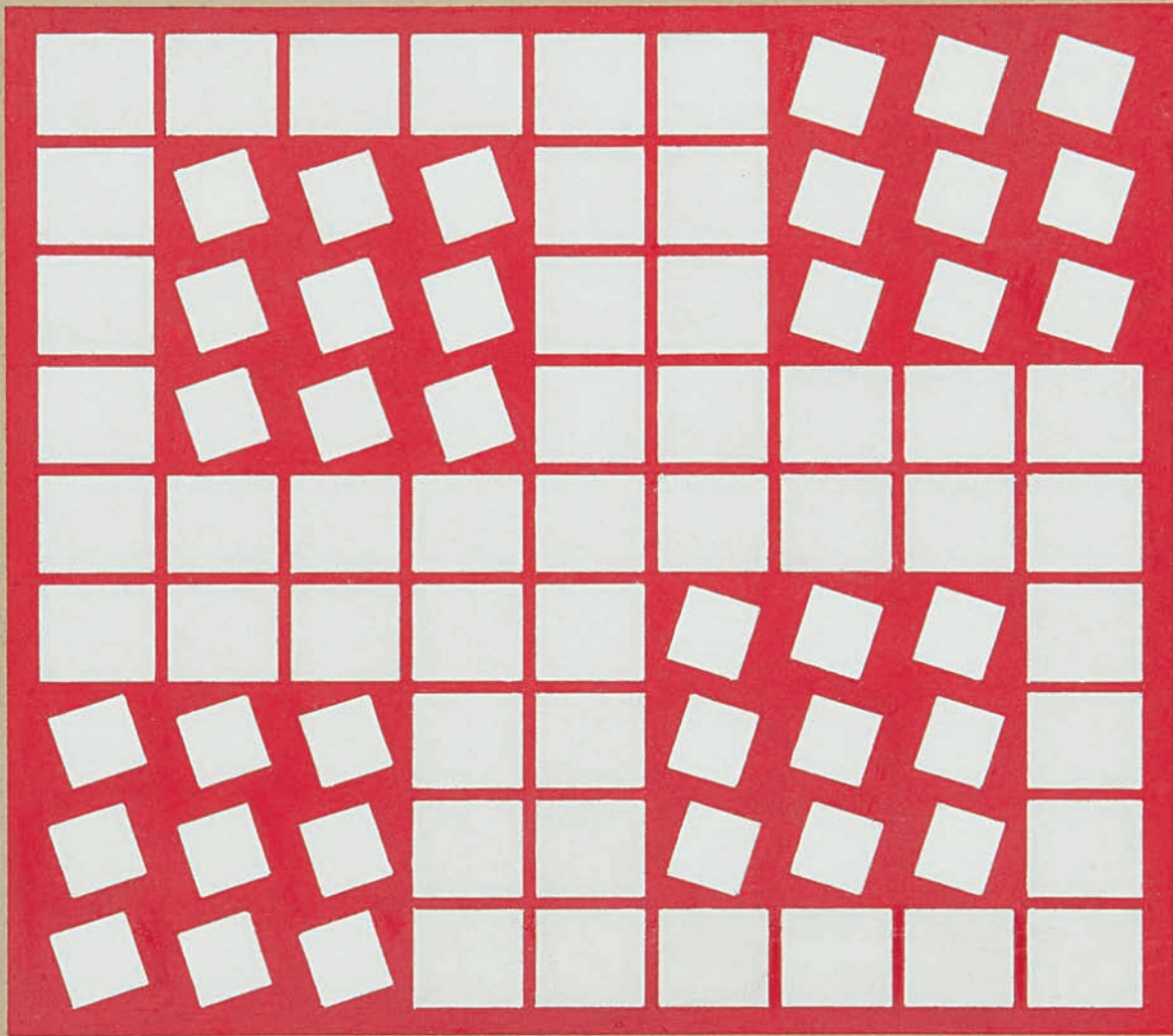
This work is accompanied by a certificate of authenticity issued by Projeto Hélio Oiticica.

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

**PROVENANCE**

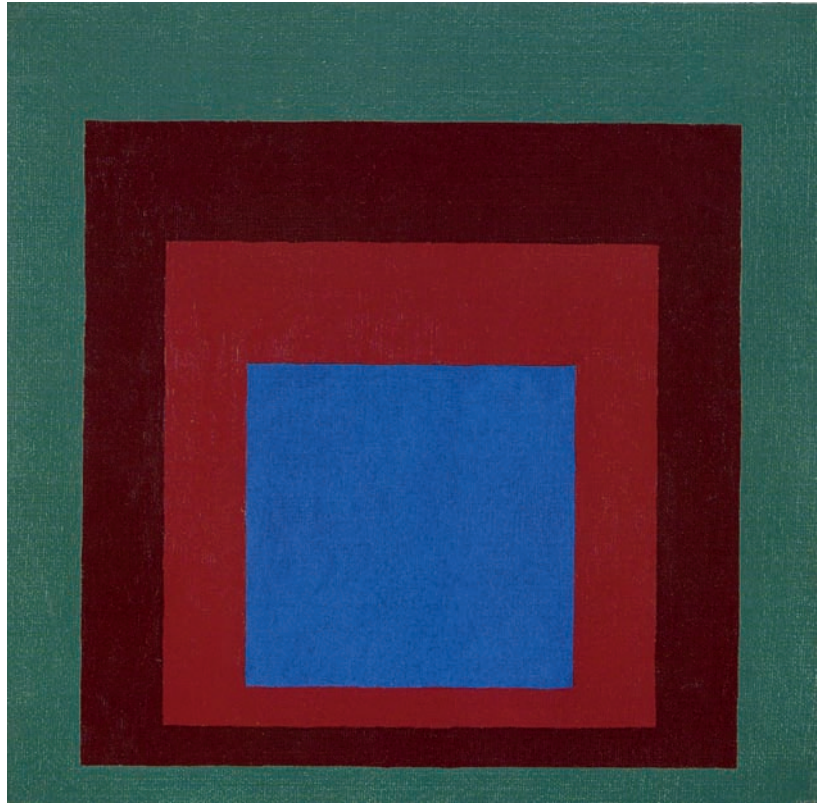
Acquired directly from the artist

Private Collection

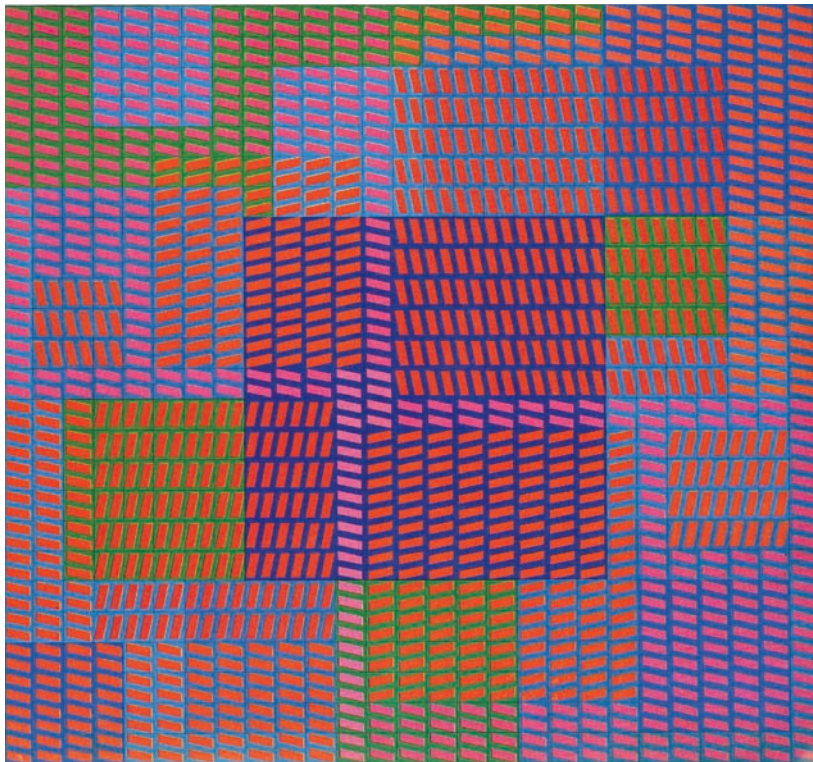




Hélio Oiticica has become one of the principle references for understanding Brazilian contemporary art. His monumental legacy spans a wide range of styles, philosophies, and conceptual approaches, demonstrating his boundless originality and life-long experimental impulses. Oiticica's leading role in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



Josef Albers, *Study for Homage to the Square*, 1957. Oil on masonite. 22 x 22 in. (55.9 x 55.9 cm.) Private Collection. © 2013 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York



Victor Vasarely, *Keiho -C 2*, 1963. Acrylic on canvas. 37 7/8 x 29 7/8 in. (96.2 x 75.9 cm.) © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

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

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

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

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

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



Carl Andre, *Steel-Aluminum Plain*, 1969. Aluminum and steel. 72 x 72 in. (182.8 x 182.8 cm.) The Art Institute of Chicago, Gift of Society for Contemporary Art. © Carl Andre/Licensed by VAGA, New York, NY



18

**SERGIO CAMARGO** BRAZIL 1930-1990

*Untitled (Relief No. 347)*, 1971

painted wood

24¼ x 20 x 1 in. (61.6 x 50.8 x 2.5 cm.)

Signed, inscribed and dated "Camargo Paris 71 No. 347" on the reverse.

This work is accompanied by a certificate of authenticity issued by Galeria Raquel Arnaud, numbered 11451.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection, Switzerland

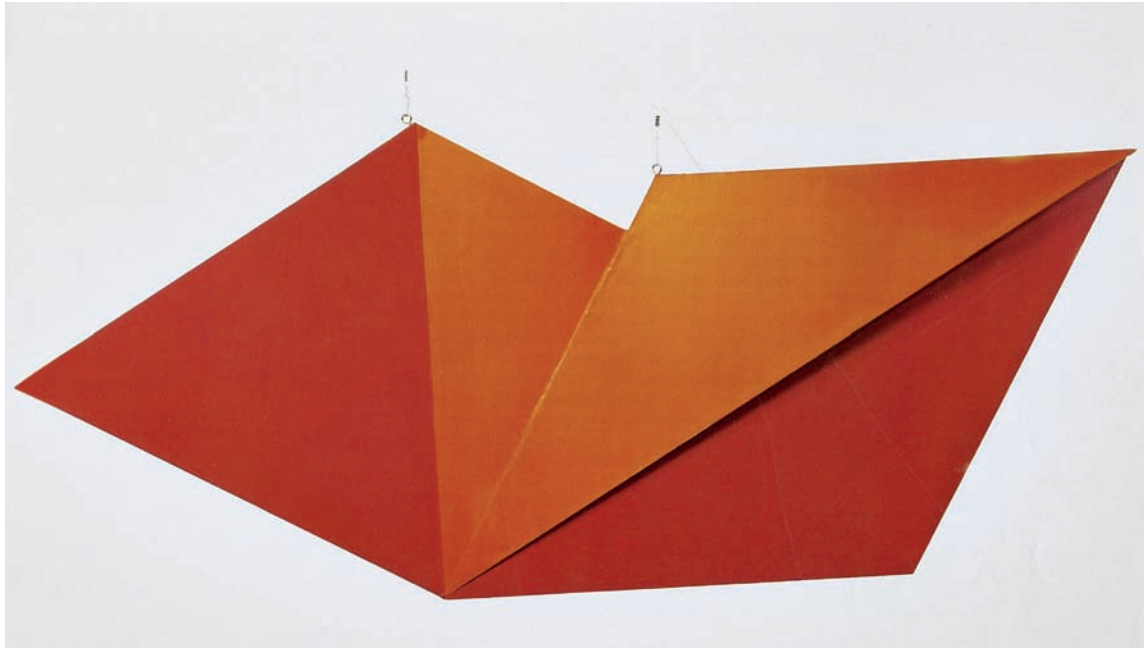
Private Collection, Europe





“Approaching a white relief by Camargo, we are dazzled by its aura. We only gradually penetrate back from the work, through the cognitive process, to the central meaning.”

GUY BRETT, 1966



Hélio Oiticica, *Relevo espacial (vermelho)*, 1960. Polyvinyl acetate resin on plywood. 24 5/8 x 58 1/4 x 3 1/8 in. (62.5 x 148 x 8 cm.)  
© Projeto Hélio Oiticica

*Untitled (Relief No. 347)*, 1971, is exemplary of Camargo's penchant for confronting the limits of modernity both aesthetically and philosophically. Composed of diagonally-cut wooden cylinders set atop a flat wooden board, the all-white reliefs provide a kinetic experience indebted at once to historical Constructivism and the minimalist monochromes of his predecessors and mentors Lucio Fontana, Yves Klein and Constantin Brancusi. Cognizant of his peers' struggle to rid themselves of prewar perspectives that were no longer relevant, Camargo engaged in formal experiments with volume and space, abandoning representation as he constructed what would become his signature wood reliefs. In so doing, the artist radicalized the concept of structural objectivity as it had been known and set in motion a new dialogue on spatial relationships rooted largely between the materiality of the wood cylinders and the conceptual space they project.



Piero Manzoni, *Achrome*, circa 1962. Mixed media. 27 1/2 x 19 5/8 in. (70 x 50 cm.) Private Collection. © 2013 Artists Rights Society (ARS), New York / SIAE, Rome

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

By 1971, Camargo’s reliefs had achieved their formal apex: the carved wooden cylinders, projecting at a multiplicity of angles, create a stunning puzzle through an exchange of light and shadow around each module. The quiet of the monochromatic white surface comes into direct

contrast with the frenzied patternless forms that protrude from it. The dichotomy is symptomatic of the artist’s meditations on balance and chaos, order and disintegration.

This philosophical perceptiveness in tandem with Camargo’s experimental spirit permeates the entirety of his artistic production. Camargo understood his reliefs as intellectual products that were conscious reflections of the world in which they were created and historically situated there within. In the midst of widespread violence, political oppression, philosophical uncertainty and technological innovation, Camargo, like other artists, sought to redefine what the concept of art-making truly meant. While the sculptural reliefs acknowledge the precedents of his mentors, from the Argentines Fontana and Pettoruti to the Europeans Klein and Brancusi, this explicit awareness and hybridization of forms distinguishes the work both in concept and in form and engages a new dialogue with the generation of artists that would follow.



(detail of the present lot)



19

**MIRA SCHENDEL** BRAZIL 1919-1988

*Untitled*, circa 1960

oil on canvas

19¾ x 27½ in. (50.2 x 69.9 cm.)

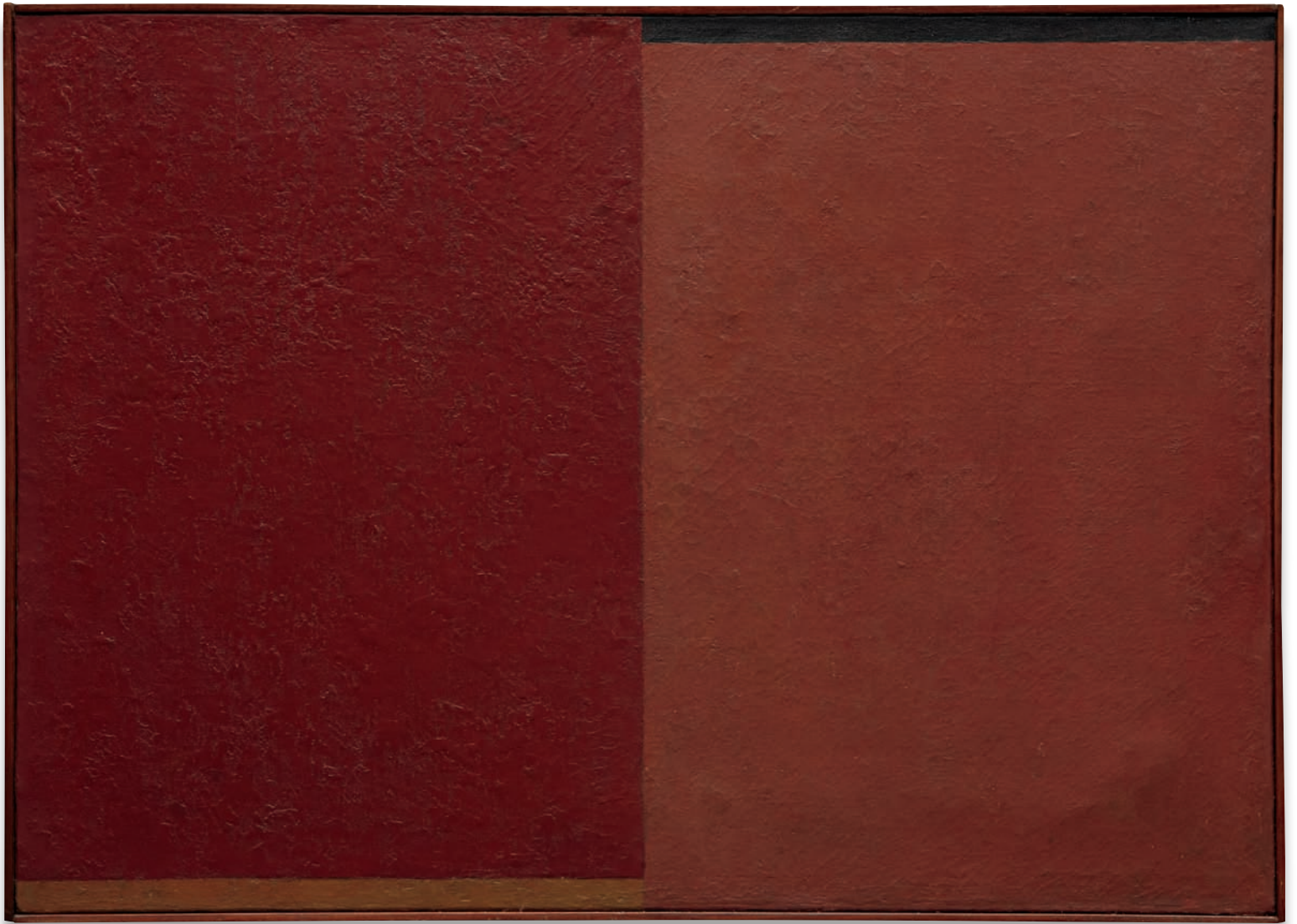
Signed "Mira" on the reverse.

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

**PROVENANCE**

Galeria André Millan, São Paulo

Acquired from the above by the present owner



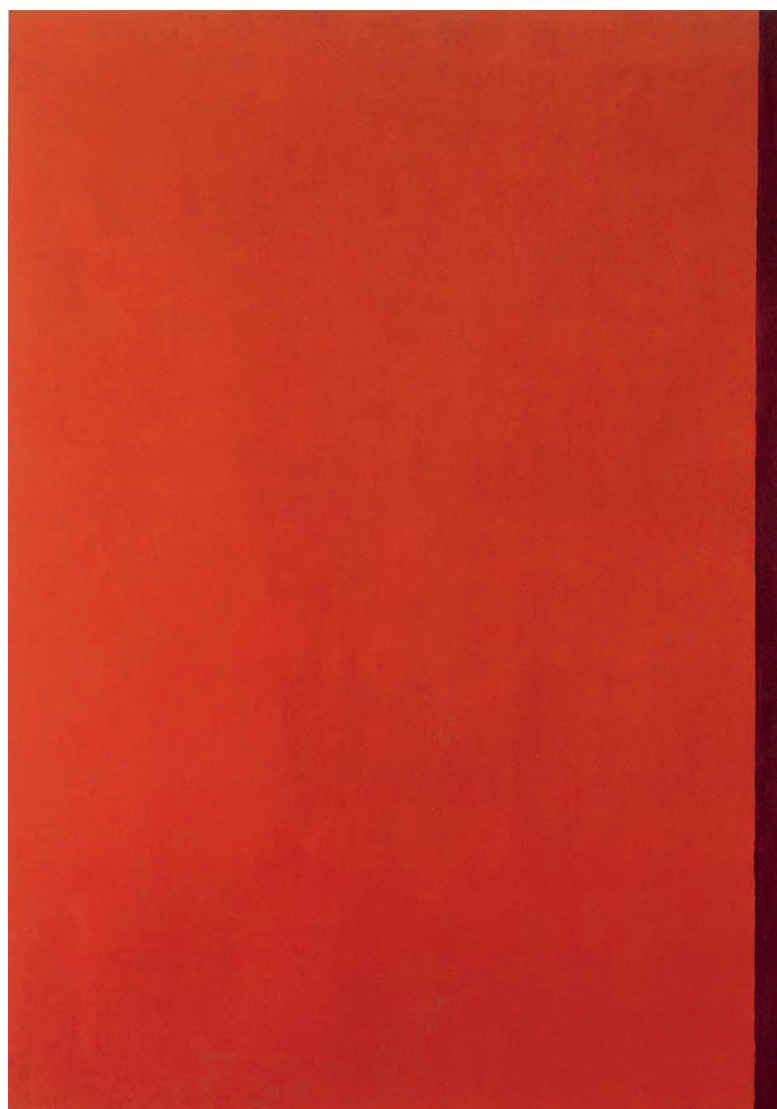


“Indeed, today, even in painting, no matter how much I use geometric shapes, the sensory element of the brushstroke, the texture is always there; for me this is very important. I would never make a completely smooth painting.”

MIRA SCHENDEL, 1981

Mira Schendel stands out as one of the most inventive and talented artists to have emerged out of Latin America during the postwar period. Although born in Zurich, Schendel was raised in Milan where she eventually studied philosophy and became a trained poet. However, as Nazi persecution escalated in Italy, Schendel, who was of Jewish descent, fled to Yugoslavia and ultimately left Europe to begin her life anew in Brazil. As an immigrant at the age of thirty, Schendel began experimenting with the plastic arts and became one of the most accomplished painters, printmakers, and draftsmen of her generation. Her protean oeuvre refashions the visual vocabulary of European modernism in order to explore philosophical themes regarding language, existence, chaos and the relationship between space and time, among other themes. The questions and insights provoked by Schendel's work provide a point of entry into the illustrious intellectual circle of psychoanalysts, mathematicians, art critics and poets that Schendel frequently interacted with while in Brazil.

This untitled painting immediately speaks to the way that Schendel persistently investigated the relationship between materiality, planes, space and color with the intent to produce an elucidating experience of visual phenomena for the viewer. Because of its completely abstract, carefully balanced composition, this painting, along with other similar works Schendel produced in the early 1960s, was judged by critics as evidence of the artist's experimental rapprochement to Concrete Art, a movement that had taken



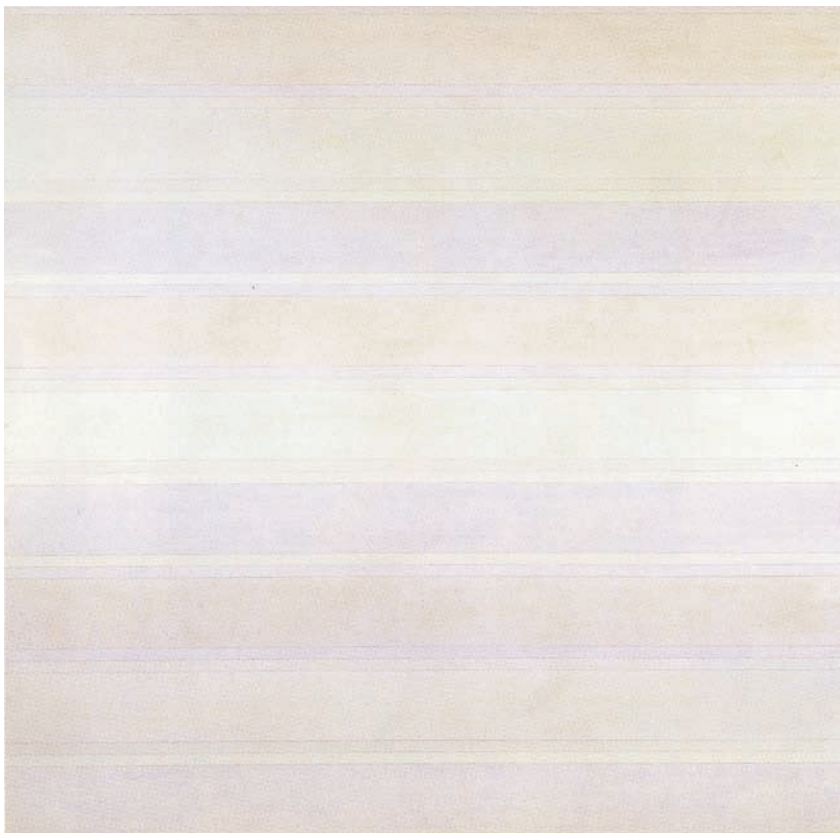
Barnett Newman, *Eve*, 1950. Oil on canvas. 94 x 67 3/4 inches ( 238.8 x 172.1 cm.)  
Tate, London. Purchased 1980. © 2013 The Barnett Newman Foundation, New York  
/ Artists Rights Society (ARS), New York

root in Brazil via Max Bill and which favored the construction of art through rationalist principles. Yet within *Untitled*, a dense, highly textured surface immediately undercuts the stark rationalism of Concrete Art. Drawing from the movement that was typified by mechanizing the abstract, Schendel's *Untitled* nonetheless appeals more sensually to the viewer's desire to touch.

When we evaluate the canvas's formal aspects, the viewer encounters a clever play with dimensionality. The correspondence between the thin rectangular stripe that appears at the top right and bottom left of each side of the canvas initiates a dynamic play of colors: the top black rectangle seems to recede, while the lighter rectangle at the bottom projects forward. As a result, one feels as though the composition's two large rectangles are sliding against one another along the central vertical axis of the painting,



Yves Klein, *Do, Do, Do*, 1960. Pure pigment with synthetic resin, natural sponges and pebbles on board. 78 1/4 x 65 x 7 in. (199 x 165 x 18 cm.) Private Collection. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris



Agnes Martin, *Untitled #3*, 1980. Acrylic and graphite on canvas. 72 x 72 in. (182.9x182.9 cm.) Collection of The Chase Manhattan Bank. © 2013 Agnes Martin / Artists Rights Society (ARS), New York

like two quaking tectonic plates. In this way, each element reveals another—a subtle yet energizing effect that radicalizes the overall sober palette of the work.

*Untitled's* dynamism and haptic quality point to Schendel's dialogue with the Neo-Concrete movement, a group that also favored a move towards a more subjective abstraction and sought to produce even more pronounced phenomenological encounters through their art. Although informed by Neo-Concretists such as Hélio Oiticica, Sergio Camargo, Lygia Clark and Lygia Pape, Schendel never joined the Neo-Concrete group or the ensuing Tropicalia cultural movement, due in part to her fierce independence and her work's resistance to easy categorization. Still her later works, such as her celebrated *Droguinhas* series of the second half of the sixties or her late *Tijolos* series of the 1980s, all continue to foster aesthetic interactions that are centered on the physicality of materials and the subtlety of complex formal arrangements as in *Untitled*.



20

**JESÚS RAFAEL SOTO** VENEZUELA 1923-2005

*Oro y Plata*, 1969

oil on wood, nylon and metal

57½ x 42½ x 7½ in. (146 x 107 x 18 cm.)

Signed, titled and dated “‘Oro y Plata’ Soto 1969” on the reverse.

This work is accompanied by a certificate of authenticity  
issued by Atelier Soto.

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

**PROVENANCE**

Atelier Soto, Paris

Acquired from the above by the present owner

**EXHIBITED**

São Paulo, Galeria Raquel Arnaud, *Em Movimento*, 16 August - 19 October, 2013





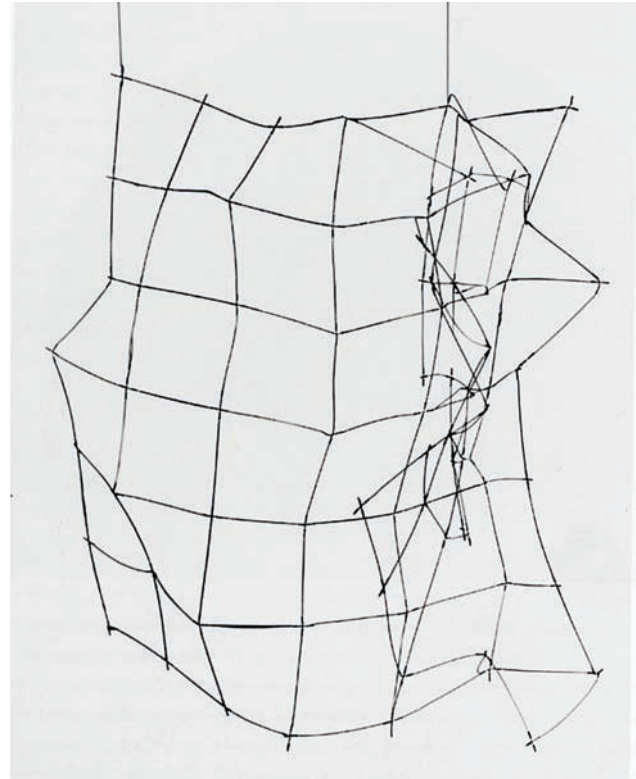
“I am interested in the way we live. We live like a fish in water because all our circumstances and movements are conditioned by a very fluid medium, perhaps initiated by way of the Big Bang. I don’t know. It is this medium that initiates the presence of constructive elements.”

JESÚS RAFAEL SOTO, 2001

A pioneer of Kinetic Art and Op Art, Venezuelan artist Jesús Rafael Soto has produced since the 1950s a body of work that is remarkable for its ability to consistently examine complex philosophical and scientific questions pertaining to the nature of the universe. At the same time, Soto’s works have powerfully expanded art’s possibilities by redefining art’s relationship to viewers. Refusing a traditional model of passive contemplation, Soto’s reliefs and sculptures require the active participation of the viewer, who must, in the case of his reliefs, circulate before the work in a lateral back and forth, or, in the case of his later interactive sculptures, the *Penetrables*, actually penetrate the work itself to touch and even play with it.



Alexander Calder, *Untitled*, 1936. Painted sheet metal, painted wood, steel rod, and wire. 48 1/8 X 32 1/8 X 30 1/2 in. (123.2 X 82.6 X 77.5 cm.) Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Gift of Joseph H. Hirshhorn, 1972. © 2013 Calder Foundation, New York / Artists Rights Society (ARS), New York



Gego, *Reticulárea cuadrada número 5*, 1971. Steel wire and metal rods. 38 1/4 x 38 1/4 x 33 1/2 in. (97 x 97 x 85 cm.) Collection of Ruth Auerbach. © 2013 Fundación Gego

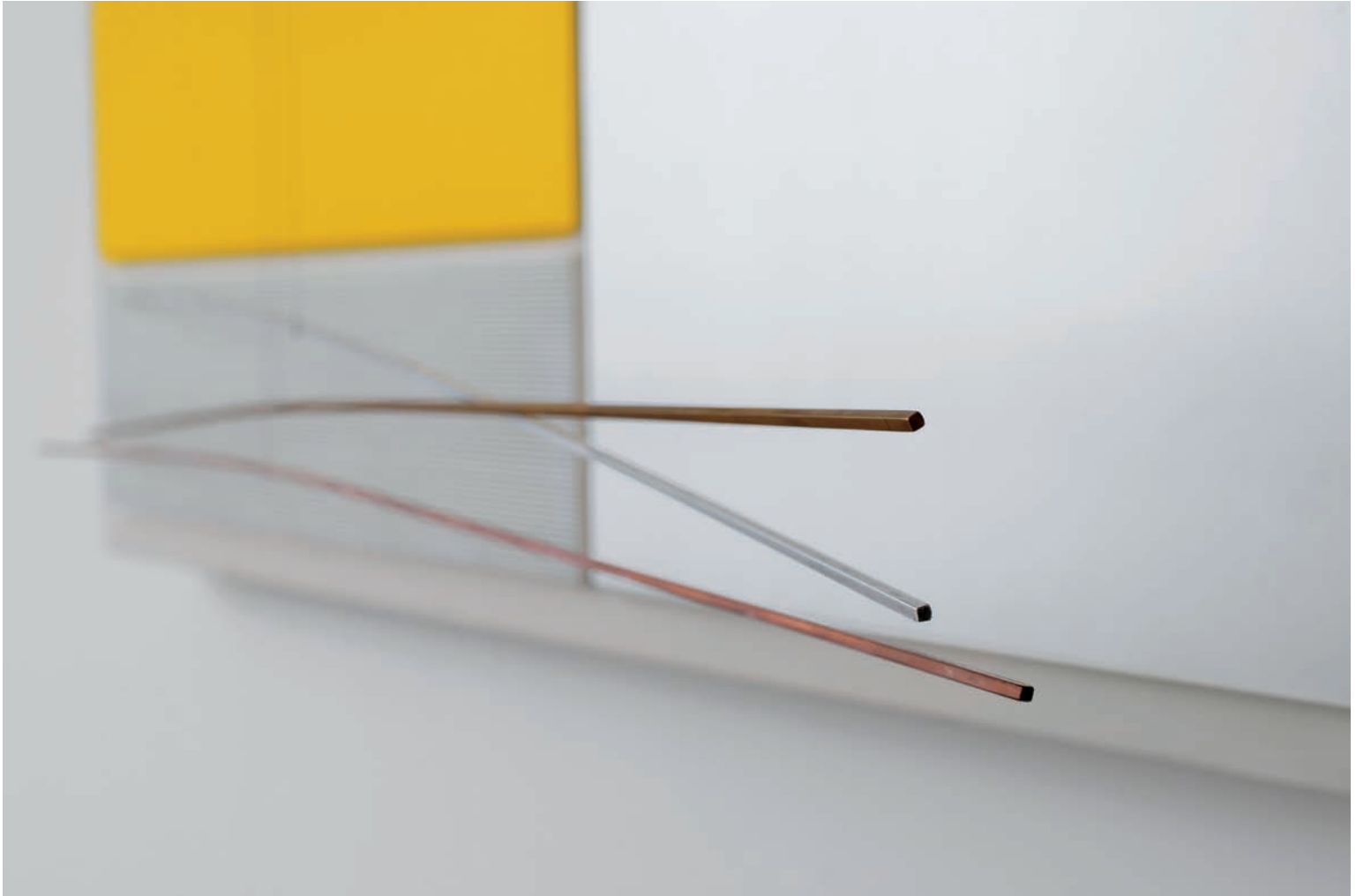
Soto began his career in Venezuela, where he obtained a scholarship to study at the Escuela de Artes Plásticas of Caracas. He fraternized with some of Venezuela’s most important postwar artists—Mercedes Pardo, Carlos Cruz-Diez, and Alejandro Otero, to name a few—and gained a thorough understanding of Impressionism and Cubism, movements that the artist always regarded as fundamental to his artistic practice. “For me,” the artist confessed, “Cubism was an exercise in construction, in the ordering of planes, a tool that helped me to translate the tropical light.”

And indeed, it was Soto’s lifelong interest in this tropical light—an interest that is characteristic of many great Venezuelan modern artists, such as Armando Reverón and Carlos Cruz-Diez—that fully manifests itself in *Oro y Plata*. The shimmering surface



(alternate view of the present lot)





(detail of the present lot)

of this relief's gold and silver backdrop creates a subtle play with light that is evocative of Venezuela's tropical vistas. Soto's embrace of gold and silver functions as a reference to the legendary natural wealth of Latin America. The imposing verticality of two large rectangles separated by a central line might recall the zip paintings of Barnett Newman. But as sleek and modern as they look, these two metallic planes nevertheless remain tied to a Latin American context. A perfect blend of the pre-modern and modern, they double as Soto's subtle references to illusions of the past, as for

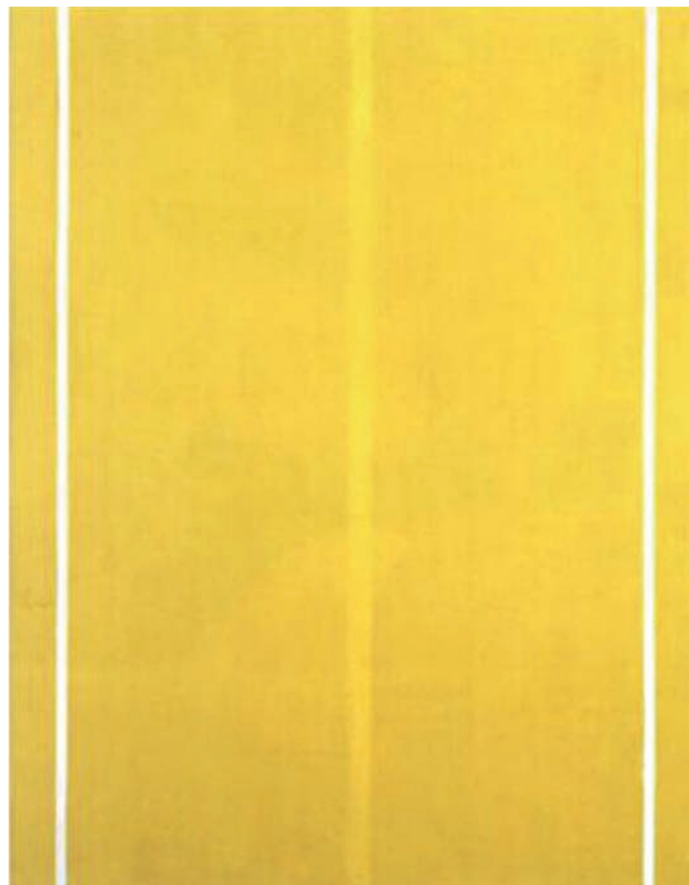
example, the Spanish conquistadores' quest for the mythical city of El Dorado.

Yet as much as *Oro y Plata* is tied to a Latin American vision, it is also the result of Soto's rapid integration in the avant-garde art circles of Paris. After his successful career debut in Venezuela, where he directed the Escuela de Bellas Artes in Maracaibo, Soto traveled to Paris on a grant and began frequenting the highly experimental Salon des Realités Nouvelles and Galerie Denise René. He exchanged ideas with well-known European artists like Fernand Léger, Jean

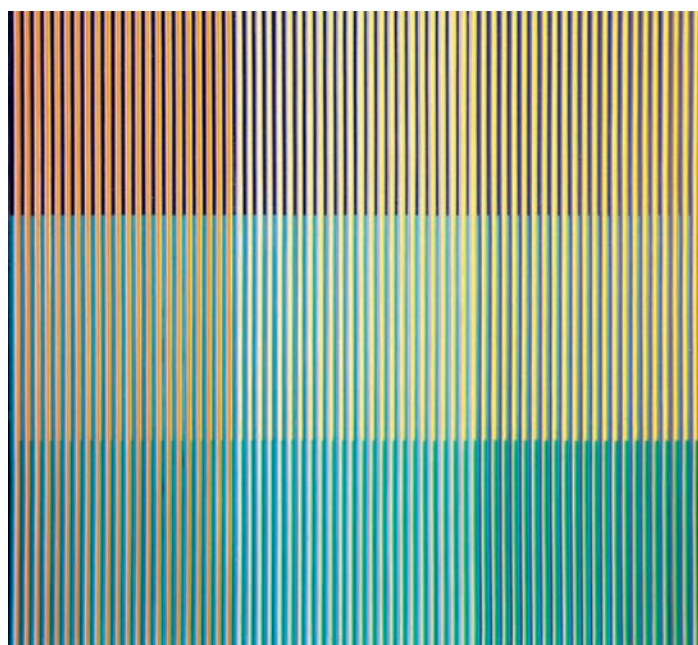
Arp, Jean Tinguely, Victor Vasarely, and also befriended important Latin American artists, who like him, would become central players in the development of kinetic and interactive art in Paris. It is at this point that Soto began experimenting with optics and movement.

As can be seen in *Oro y Plata*, Soto seeks to engage the viewer, not as a disembodied eye looking at the work from a fixed position, but as a physical subject moving about the space in which the work is placed. In this work, three rods hang before an incandescent background that makes the visual

apprehension of these rods an interactive experience. The background's lower left section is striated by thin lines that results in an optical flickering or moiré effect activated whenever the viewer changes position. As a result, the halves of the rods in front of this optically vibrant ground almost vanish or become "dematerialized," as Soto puts it. The purpose of such atomization, Soto explains, is "the transformation of elements into pure vibration, the material into energy." Soto, who had always been interested in mathematics and physics, sought to explore through his artistic experiments with optics the forces and elements at work in the universe. For Soto, this relief and other works like it are a means of transcending matter by turning it into "energy," the very concept that had redefined science's understanding of the laws of the universe through the Einsteinian revolution, which Soto considered to be "without a doubt the



Barnet Newman, *Yellow Painting*, 1949. Oil on canvas. 67 3/8 x 52 3/8 in. (171 x 133 cm.) National Gallery of Art, Washington, D.C. © 2013 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York



Carlos Cruz-Diez, *Physichromie 670*, 1973. Acrylic and metal on panel. 39 3/8 x 39 3/8 in. (100 x 100 cm.) Private Collection.

most significant event in the transformation of thought."

At the same time, Soto is eager to involve the viewer as a participant. Familiar with Maurice Merleau-Ponty's theories and with László Moholy-Nagy's *Vision in Motion*, Soto stages in *Oro y Plata*, for instance, a truly phenomenological encounter for his viewers. As previously noted, the work's appearance seems to change as a result of an optical illusion occurring in the internal eye-mind circuit of the viewer. But the work itself also changes physically in a real and absolute way as a result of the viewer's movement. The three hanging rods are mobiles (Alexander Calder's work was, of course, well known to Soto) that move at the slightest breeze or vibration caused by the viewer. It is this relationship between the viewer and the work of art that makes *Oro y Plata* a powerful example of Soto's oeuvre at the height of his artistic practice.



21

**WILLYS DE CASTRO** BRAZIL 1926-1988

*Objeto Ativo*, 1962-65

screenprint inks on cut and folded paper

11 x 11 x 2¾ in. (27.9 x 27.9 x 7 cm.)

This work is from an unnumbered edition of 3.

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

**PROVENANCE**

Acquired directly from the artist

Private Collection, São Paulo

Acquired from the above by the present owner



(alternate view of the present lot)



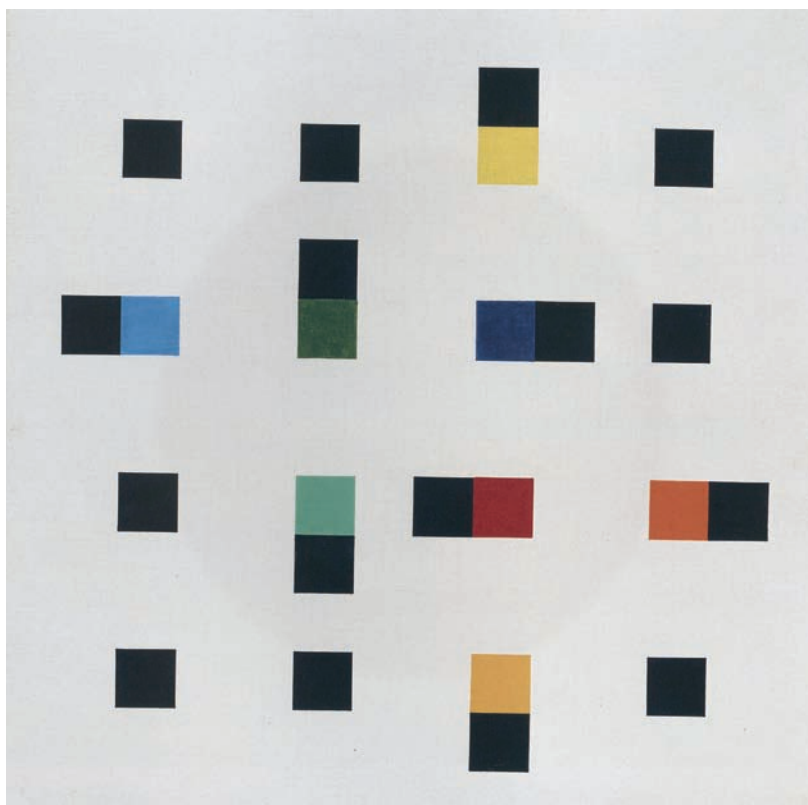


Willys de Castro worked as a painter, printmaker, theatre designer, graphic designer, Concrete poet and composer. In the field of fine art, his work gained a constructivist orientation around 1953, leading him to become one of the signatories of the Neo-Concrete Manifesto in March 1959. With the exception of Hércules Barsotti, all other members of the group were based in Rio de Janeiro. The reason for his affiliation with the Neo-Concrete group as opposed to the local São Paulo Ruptura group, might be simply understood as a consequence of the fact that he had only recently returned from Europe in 1958. Willys de Castro missed therefore the public disagreements between Waldemar Cordeiro together with the Campos brothers and Ferreira Gullar, who demanded a taking of sides from fellow artists and poets. However, there is enough evidence to justify the argument that his work had far more in common with the approach proposed in Rio de Janeiro, and indeed de Castro would contribute significantly to Neo-Concretism's theoretical engagement with phenomenology.

As a signatory member of Neo-Concretism, Willys de Castro exhibited in a series of shows that sought to firmly place the group within the cultural landscape across the country. These included exhibitions in Salvador, in the State of Bahia, São Paulo and Rio de Janeiro, all of which took place between 1959 and 1961.



Daniel Buren, *Untitled (Wide White Space Gallery Announcements)*, 1969-74. Five folded double-sided lithographs. Various dimensions. Publisher: Wide White Space Gallery, Antwerp. Printer: Altypo, Antwerp. Edition: 500-800. The Associates Fund. © DB - ADAGP, Paris / Artists Rights Society (ARS), New York 2013



Max Bill, *Bunte Akzente (Colorful Accents)*, 1946. Oil on canvas. Max Bill Archive at Max, Binia + Jakob Bill Foundation, Adligenswil Switzerland. © 2013 Artists Rights Society (ARS), New York / ProLitteris, Zurich

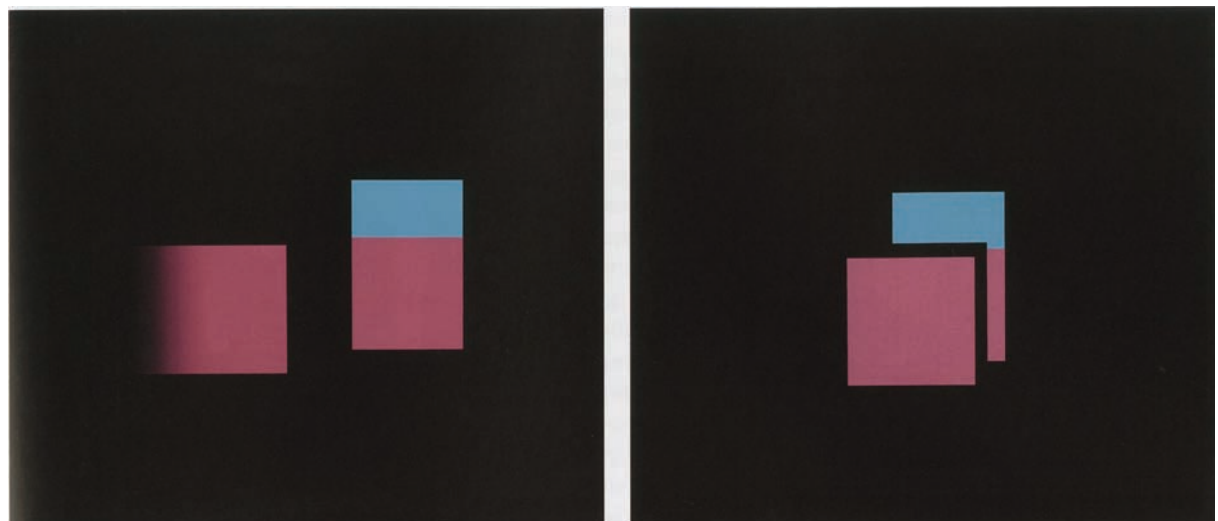
It was during this period that he developed the notion of the “active object”, which questioned the two dimensional nature of the traditional canvas as the only possible support for painting. Here the materiality of the support was emphasised by the use of the actual side of the picture and/or the positioning of other planes at varying angles from the primary plane. For Ferreira Gullar, the active objects attempted to do away with the notion of a basic surface for painting by reducing the frontal plane of the work to merely a thread, that is to say, its own thickness. In this sense, the painting would continue around the perpendicular side of the support, a fact that the artist emphasised by inverting the color of an element from the side of the plane to the plane itself. For Gullar, what made this operation interesting in the phenomenological context was the fact that it demonstrated, in painting's own terms, the conflict between the two-dimensional surface and real space, in all its depth. The ground for the exploration of real space was thus established and would lead to unexpected consequences. In this sense we find

proximities, despite the distinct individual methods, between Willys de Castro's work and other Neo-Concrete artists such as Hélio Oiticica and Lygia Clark, or sculptors such as Amílcar de Castro and Franz Weissmann, whose work relied on being apprehended by the spectator moving across the gallery space. It was therefore only through time and movement in space that the work could be perceived in its entirety, even if only partially at any given moment in time. Not surprisingly we also find here a close relation between Willys de Castro's work and the theoretical premises of Neo-Concretism, which had been published in the pages of the weekend supplement of the *Jornal do Brasil* newspaper by Ferreira Gullar in his two treatises *The Theory of the Non-Object* from December 1959 and *Dialogue about the Non-Object* of March 1960. In these texts, the critic argued that with Neo-Concretism it was increasingly difficult to distinguish between the fields of painting and sculpture.

Willys de Castro's *Objeto Ativo* demands from the spectator a semi-circular movement around the work in order to "unveil" the relationships that it establishes between color and form. This aspect of the work becomes evident by the fact that it cannot be photographed from one single angle but requires, in a typical Neo-Concrete manner, to be documented from several points. Here lies the individuality of Willys de Castro's contribution to Neo-Concretism, a movement where each artist sought his or her individual expression amongst a collective concern with the phenomenological engagement between the spectator and the work of art.



Alfredo Volpi, *Vaticano*, circa 1970. Tempera on canvas. 53 1/2 x 26 3/4 in. (136 x 68 cm.) Collection of Orandi Momesso.



Lygia Pape with poet Reinaldo Jardim, *Ballet neoconcreto no. 2* (*Neo-Concrete Ballet no. 2*), 1959. Interactive stage set in wood and painted fabric for a performance by two dancers. Photos by Paula Pape. © Projeto Lygia Pape, Rio de Janeiro.



22

**SERGIO CAMARGO** BRAZIL 1930-1990

*Untitled*, 1985

white Carrara marble

16½ x 33¼ x 3¼ in. (41.9 x 84.5 x 8.3 cm.)

Signed and dated "Camargo 85" lower left turnover edge.

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

**Estimate** \$140,000-180,000

**PROVENANCE**

Estate of Sergio Camargo

Acquired from the above by the present owner





“I have been working exclusively with white since 1963, first with wood which I painted and recently with a pure white marble. My use of white is therefore more a constant theme than a particular phase. Having never been a painter it may be that my choice of white for my reliefs and sculpture corresponds with a desire to annihilate the surface qualities of matter in order to accentuate the power of structures which work together through interpenetration of light and space...”

SERGIO CAMARGO, 1974

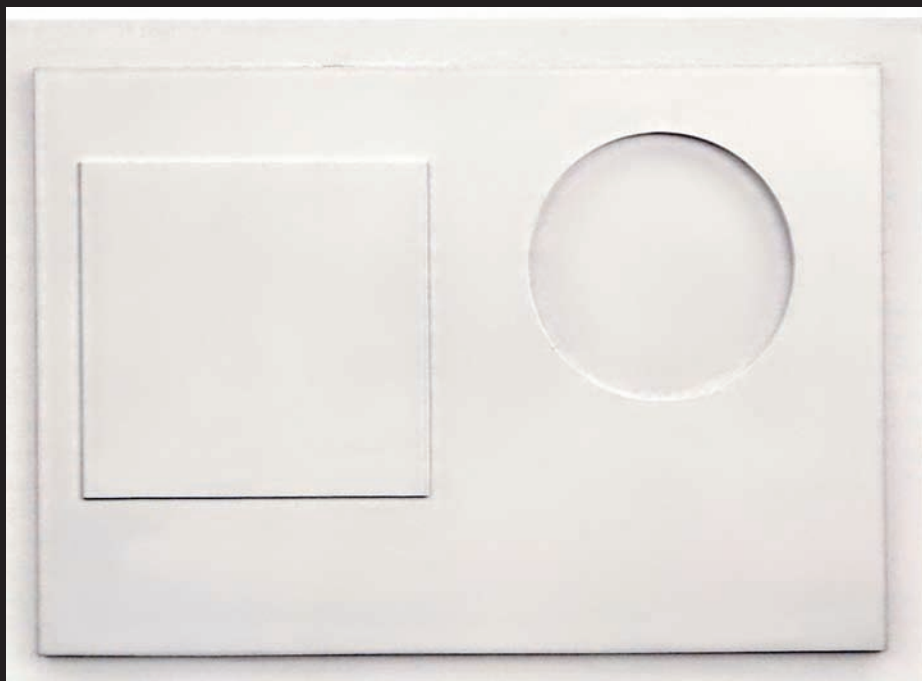
Born to a Brazilian mother and Argentine father in Rio de Janeiro, the Constructivist sculptor Sergio Camargo studied in Buenos Aires under the tutelage of modernist luminaries such as Emilio Pettoruti and Lucio Fontana. He then travelled to Paris where he studied philosophy and sculpture. Throughout his career, Camargo frequently returned to Europe to visit former teachers and mentors, and also to remain abreast with the latest artistic investigations of experimental groups such as the Groupe de Recherche D'Art Visuel. It was as a member of this avant-garde group of artists that Camargo pursued new avenues within his work and developed his signature monochromatic works of the 1960s. Camargo began creating entirely white and highly textured surfaces that were completely covered by wooden cylindrical pegs jutting out at different angles. Despite their clear and rational geometric shapes, these relief elements created a chaotic surface enlivened by an optical play of light and shadows. In 1979, Camargo started working in Italy where he investigated the properties of brilliant, white Carrara marble, a material that Camargo saw as a logical extension of his earlier work with painted wooden



Constantin Brancusi, *The Newborn*, 1915. Marble. 8 x 6 in. (20.3 x 15.2 cm.) Philadelphia Museum of Art, Arensberg Bequest. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

dowels. *Untitled* from 1985 is one such marble work, illustrating the artist's masterful manipulation and economy of means.

The crux of Camargo's aesthetic, like that of many other artists of his generation, rests between the physics and metaphysics of his work— in other words, between the materiality of the medium, in this case vibrant white Carrara marble, and the conceptual space projected by this marble. Sharing the philosophy of his Parisian teachers, Gaston Bachelard and Pierre Francastel, Camargo understood his reliefs as intellectual products, world-conscious and historically situated. The sculpture acknowledges the precedents of his mentors, from the Argentines Fontana and Pettoruti to the Europeans Hans Arp, Constantin Brancusi and Georges Vantongerloo, yet it dramatically re-engages their tradition of Constructivist aesthetics, invigorating old geometries with the lyricism of organic form.



Ben Nicholson, *1936 (white relief)*. Oil on carved board. 28 3/4 x 38 7/8 in. (73 x 99 cm.) Bernie Jacobson Gallery, London. © 2013 Angela Verren Taunt / All rights reserved / ARS, NY / DACS, London



Richard Tuttle, *Sail*, 1964. Painted wood. 23 x 31 1/2 x 3 in. (58.4 x 80 x 7.6 cm.) Private Collection. © Richard Tuttle, courtesy Pace Gallery

Fontana, in particular, can be seen as an influence for the logic of Camargo's work. Fontana's signature works consisted of a simple, minimalist gesture—a slashing of the canvas—that allowed real space to erupt onto the space of illusions, that is, the two dimensional surface of the canvas. This play with flatness and three-dimensionality finds its parallel in this untitled piece by Camargo. For the most part, the work seems to be the sculptural equivalent of a blank canvas, a flat, pure white slab of marble, as abstract as one of Robert Rauschenberg's white paintings of the 1950s, for example. But, crucially, the flatness of this pristine surface gradually metamorphoses into the weighty three dimensionality of a fold of marble. Like Fontana's slash, this bulging volume ruptures the flatness that reigns over the majority of the work, a flatness that had been fetishized by Greenbergian narratives of modern art. With such avant-garde gestures in his oeuvre, it is unsurprising that Camargo has entered the canon of Latin American art as one of its unquestionable masters.



23

**GEGO** VENEZUELA 1912-1994

*Untitled*, 1963

ink on wove paper

11 $\frac{7}{8}$  x 17 $\frac{3}{4}$  in. (30.2 x 45.1 cm.)

Signed and dated "gego 63" lower right.

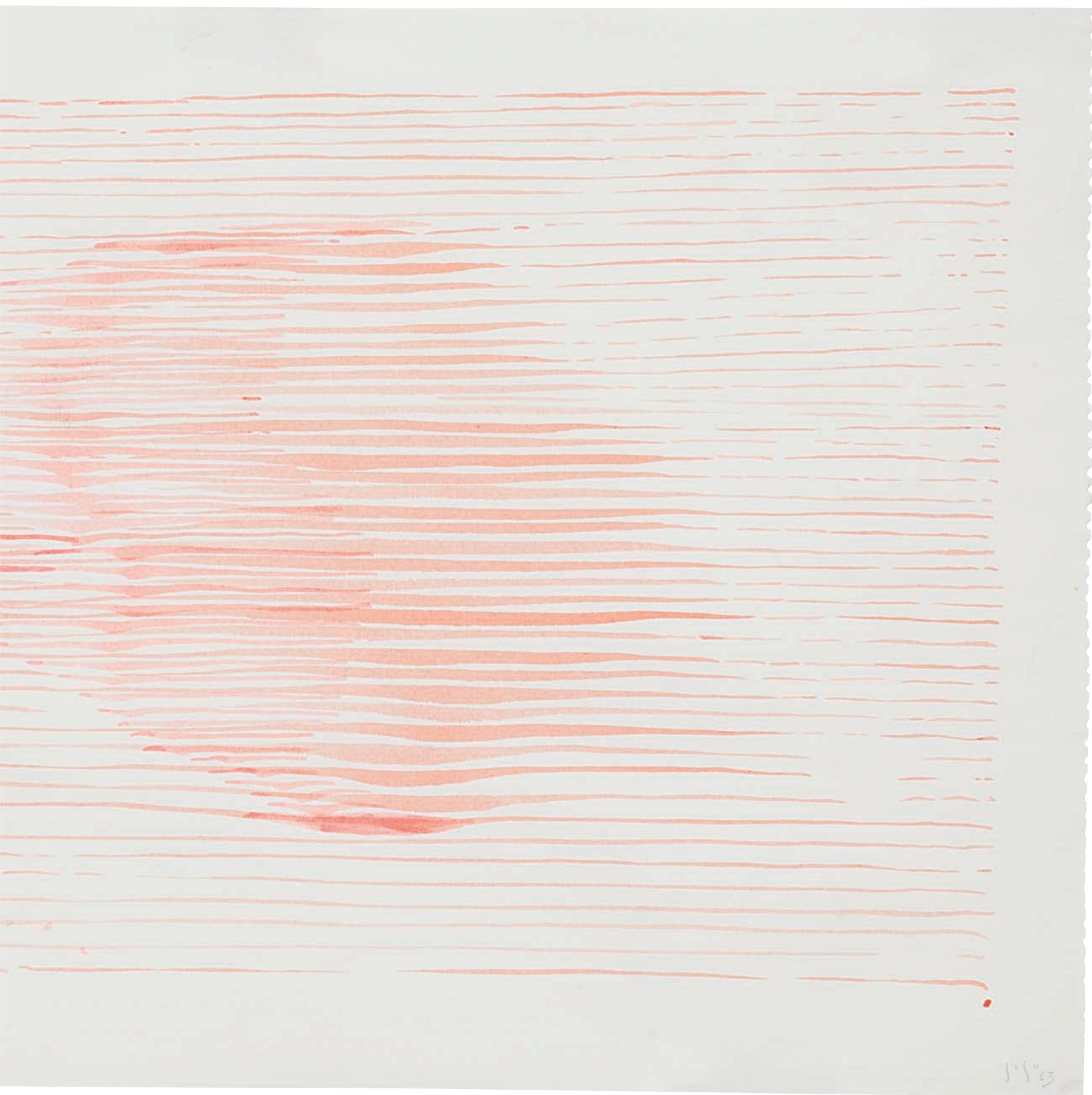
**Estimate** \$50,000-70,000

**PROVENANCE**

Fundación Gego, Caracas

Private Collection, New York







24

**MIRA SCHENDEL** BRAZIL 1919-1988

Three works: *Untitled*, 1965

monotype

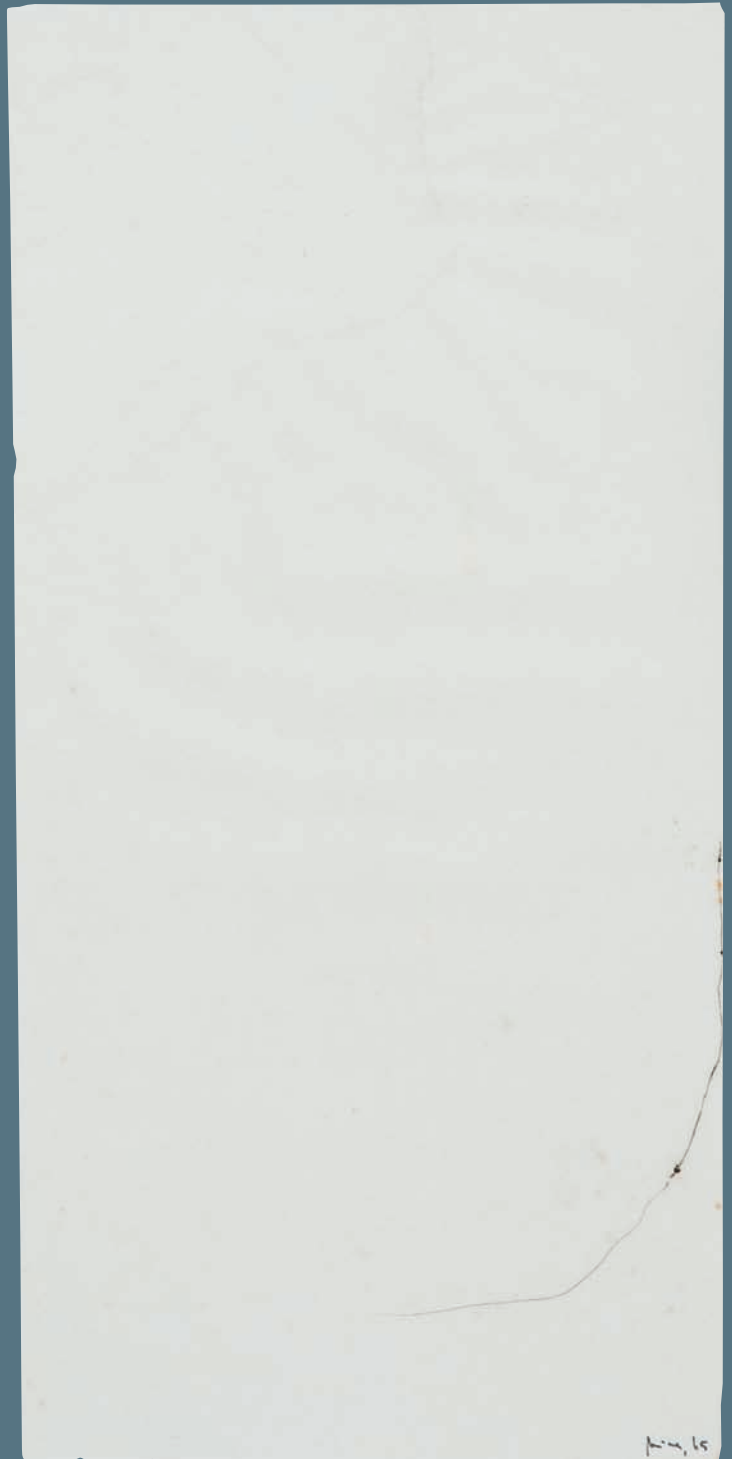
each 18½ x 9 in. (47 x 22.9 cm.)

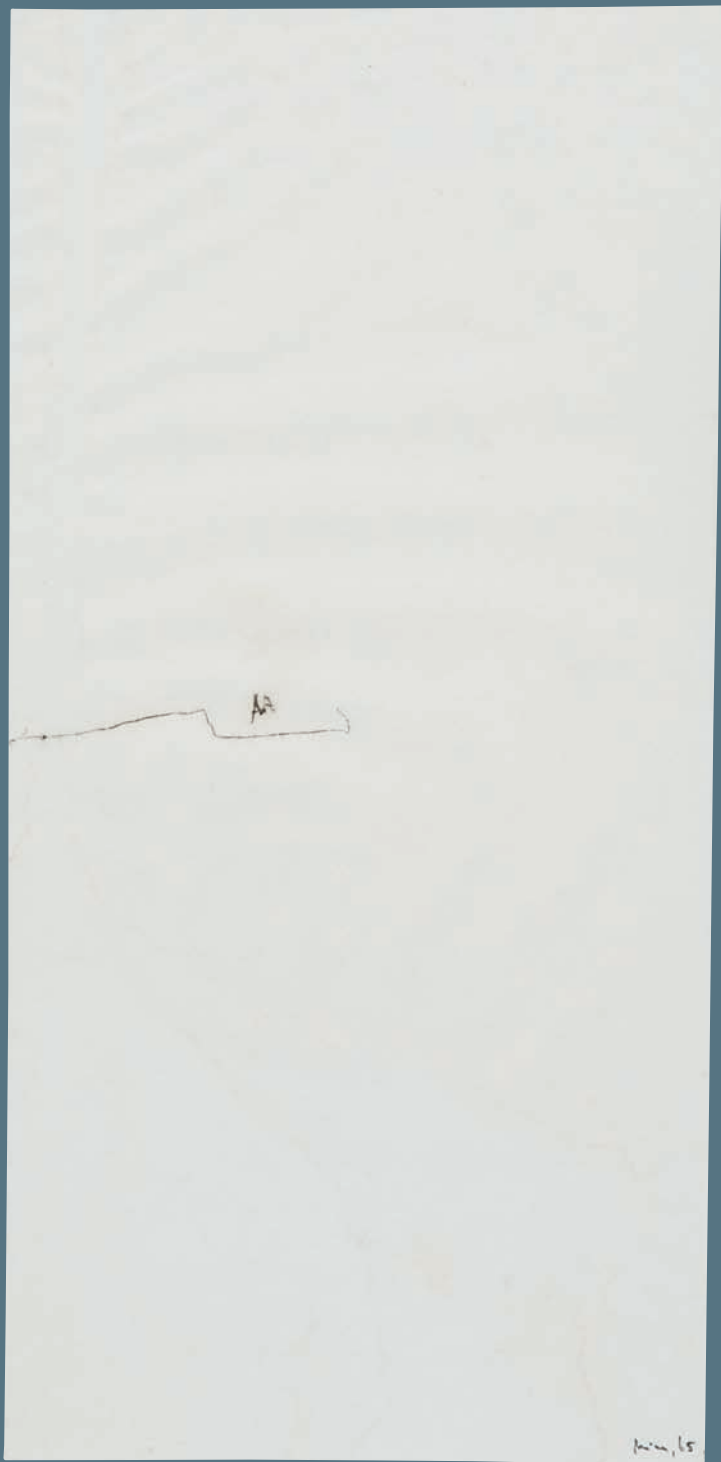
Each signed and dated "Mira, 65" lower right.

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

**PROVENANCE**

Private Collection, São Paulo







25

**VIK MUNIZ** BRAZIL b. 1961

*Jackie O (from Pictures of Diamonds)*, 2005

chromogenic print

37 x 30 in. (94 x 76.2 cm.)

This work is artist's proof 3 from an edition of 10 plus 5 artist's proofs.

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

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

**PROVENANCE**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner

**LITERATURE**

P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 514 (illustrated)





26

**CILDO MEIRELES** BRAZIL b. 1948

*Untitled*, 1977

pastel and ecoline on paper

27 $\frac{1}{8}$  x 39 $\frac{3}{8}$  in. (69 x 100 cm.)

Signed and dated "Cildo Meireles 77" lower right.

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

**PROVENANCE**

Aloisio Cravo, São Paulo, *Leilão de Arte*, April, 2004, lot 70

Acquired at the above sale by the present owner





27

**WALTERCIO CALDAS** BRAZIL b. 1946

*Untitled*, 1980

cut-out and collage on paper

19¾ x 24 in. (50.2 x 61 cm.)

Signed and dated “Waltercio Caldas 1980” on the reverse. Stamped with artist’s seal “Waltercio Caldas Junior” lower right.

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

**PROVENANCE**

Galeria Saramenha, Rio de Janeiro

Private Collection, Rio de Janeiro







28

**ANA MENDIETA** CUBA 1948-1985*Untitled*, 1981

gelatin silver print

image 20 x 13¼ in. (50.8 x 33.7 cm.); sheet: 20 x 16 in. (50.8 x 40.6 cm.)

Stamped "Ana Mendieta Raquel Mendieta Harrington Administratrix of The Estate" on the reverse. This work is number 7 from an edition of 10.

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

Galerie Lelong, New York

Private Collection

29

SOLD TO BENEFIT ARTADIA: THE FUND FOR ART AND DIALOG

**ANA MENDIETA** CUBA 1948-1985*Untitled (from Silueta Series, Iowa)*, 1976-78

chromogenic print

image 20 x 13¼ in. (50.8 x 33.7 cm.); sheet: 20 x 16 in. (50.8 x 40.6 cm.)

Stamped "Ana Mendieta Raquel Mendieta Harrington Administratrix of The Estate" on the reverse. This work is number 3 from an edition of 20.

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

Acquired from The Estate of Ana Mendieta

Phillips, New York, *Latin America*, October 3, 2009, lot 197

Acquired at the above sale by the present owner





30

**ANA MENDIETA** CUBA 1948-1985*Untitled (from Silueta Series, Iowa), 1976-78*

chromogenic print

image 20 x 13¼ in. (50.8 x 33.7 cm.); sheet: 20 x 16 in. (50.8 x 40.6 cm.)

Stamped "Ana Mendieta Raquel Mendieta Harrington Administratrix of The Estate" on the reverse. This work is number 17 from an edition of 20.

**Estimate** \$5,000-7,000**PROVENANCE**Galerie Lelong, New York  
Private Collection





31

**GEGO** VENEZUELA 1912-1994

*Untitled*, 1966

lithograph on paper

image 10 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (27.6 x 27.6 cm.); sheet 22 $\frac{5}{8}$  x 16 $\frac{5}{8}$  in. (57.5 x 42.2 cm.)

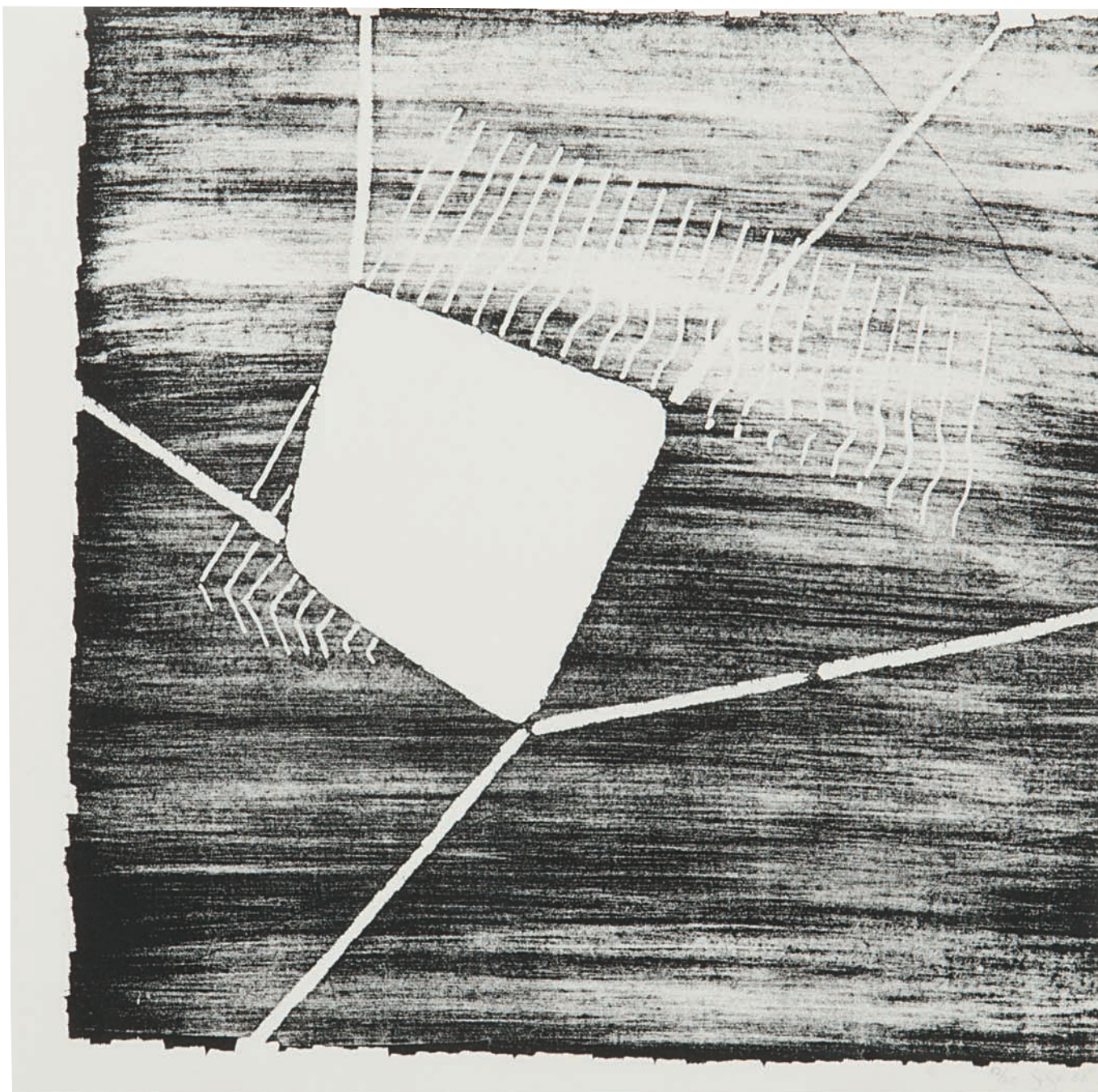
Signed, numbered and dated "20/20 gego 66" lower right. This work is number 20 from an edition of 20.

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

**PROVENANCE**

Fundación Gego, Caracas

Private Collection, New York



32

**GEGO** VENEZUELA 1912-1994

*Untitled*, 1966

lithograph on paper

image 11 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (30.2 x 27.6 cm.); sheet 22 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in. (57.2 x 41.9 cm.)

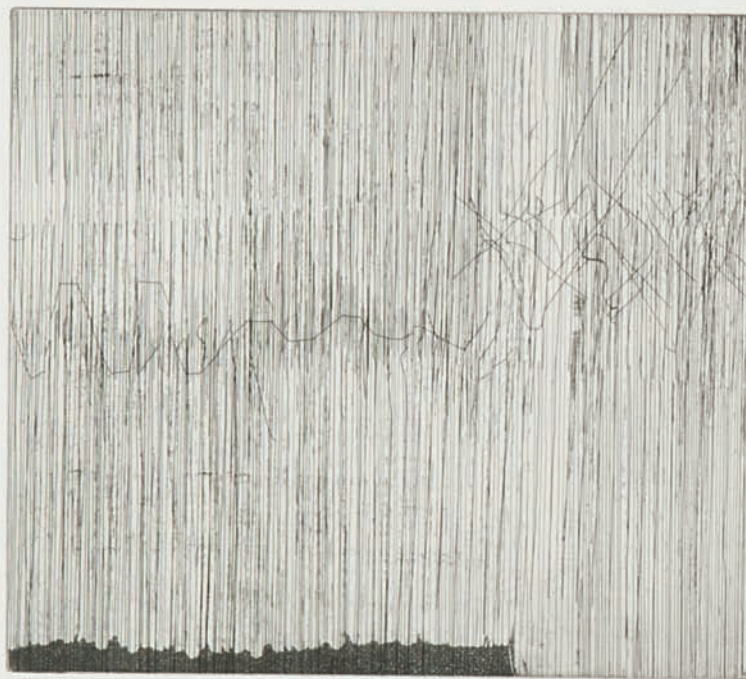
Signed, numbered and dated "12/20 gego 66" lower right. This work is number 12 from an edition of 20.

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

**PROVENANCE**

Fundación Gego, Caracas  
Private Collection, New York





33

**GEGO** VENEZUELA 1912-1994

*Untitled*, 1963

etching and aquatint on paper

image 9¾ x 10⅞ in. (24.8 x 27.6 cm.); sheet 20¼ x 17⅞ in. (51.4 x 45.4 cm.)

Signed, numbered and dated "gego 63 PA 8" lower edge. This work is artist's proof 8 from an edition of 10 artist's proofs.

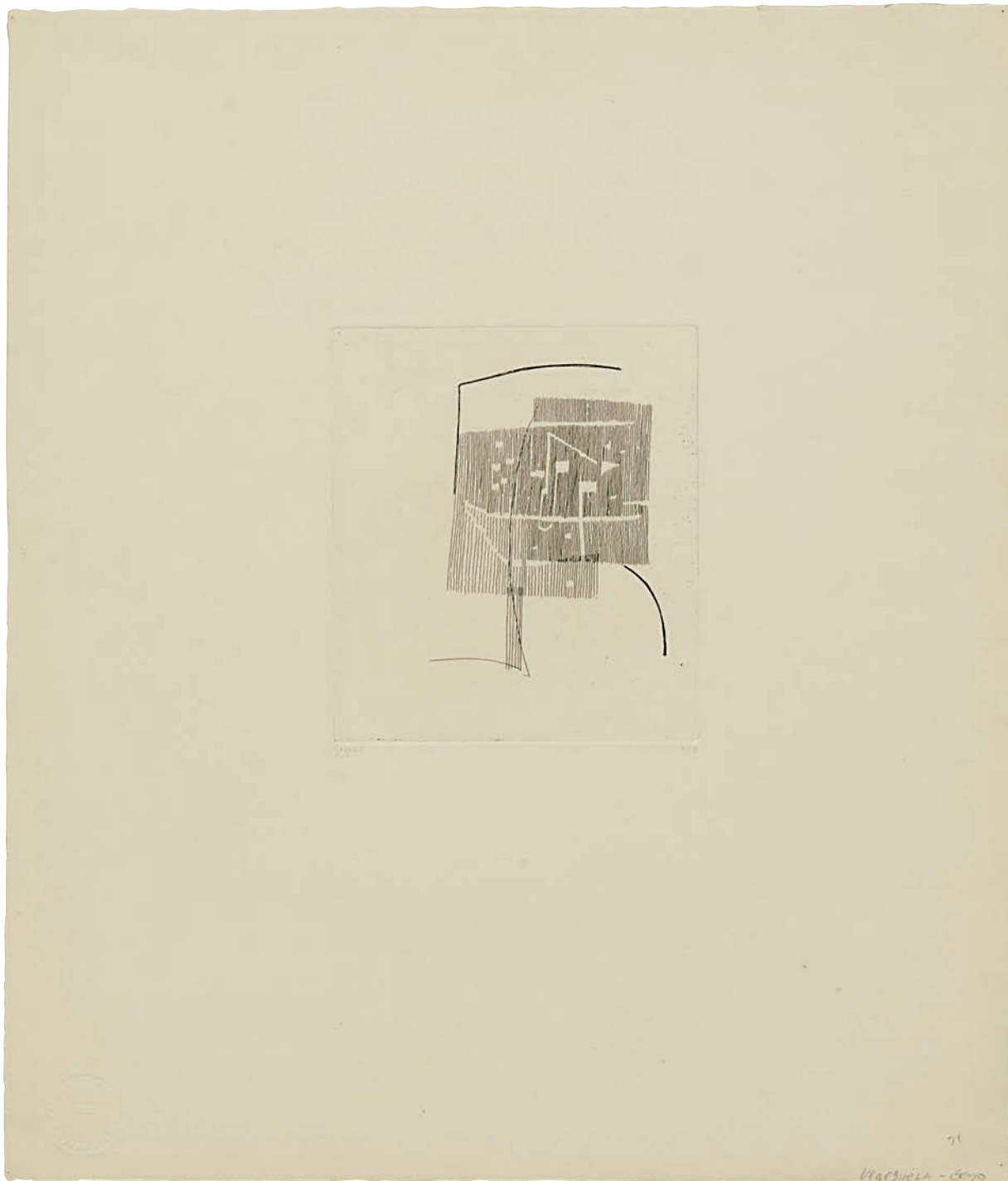
**Estimate** \$25,000-35,000

**PROVENANCE**

The Pratt Institute, New York  
Private Collection, New York

**LITERATURE**

J. Manrique, C. de Zegher and M.C. Ramírez, *Gego: Between Transparency and the Invisible*, Houston: The Museum of Fine Arts, 2006, p. 44 (illustrated)



34

**GEGO** VENEZUELA 1912-1994

*Untitled*, 1963

intaglio on Arches paper

image 7¾ x 6¾ in. (19.7 x 17.1 cm.); sheet 22 x 19 in. (55.9 x 48.3 cm.)

Signed, numbered and dated "gego 63 4/10" center. Further signed, inscribed and dated "71/VENEZUELA- GEGO" lower right, and stamped "PRATT GRAPHIC ART CENTER N.Y./GEGO" lower left. This work is number 4 from an edition of 10.

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

**PROVENANCE**

The Pratt Institute, New York  
Private Collection, New York

**LITERATURE**

J. Manrique, C. de Zegher and M.C. Ramírez, *Gego: Between Transparency and the Invisible*, Houston: The Museum of Fine Arts, 2006, p. 30 (illustrated)



35

**JOSÉ DAMASCENO** BRAZIL b. 1968

*Untitled*, 1992

copper pipes and rubber

5½ x 7⅞ x 5⅞ in. (13 x 20 x 15 cm.)

**Estimate** \$9,000-12,000

**PROVENANCE**

Acquired directly from the artist

Private Collection, Rio de Janeiro







36

**JOÃO JOSÉ COSTA** BRAZIL b.1931

*Untitled*, 1956

gouache on paper

21¼ x 17¾ in. (54 x 44 cm.)

Signed and dated "João José Costa 1956" on the reverse.

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

**PROVENANCE**

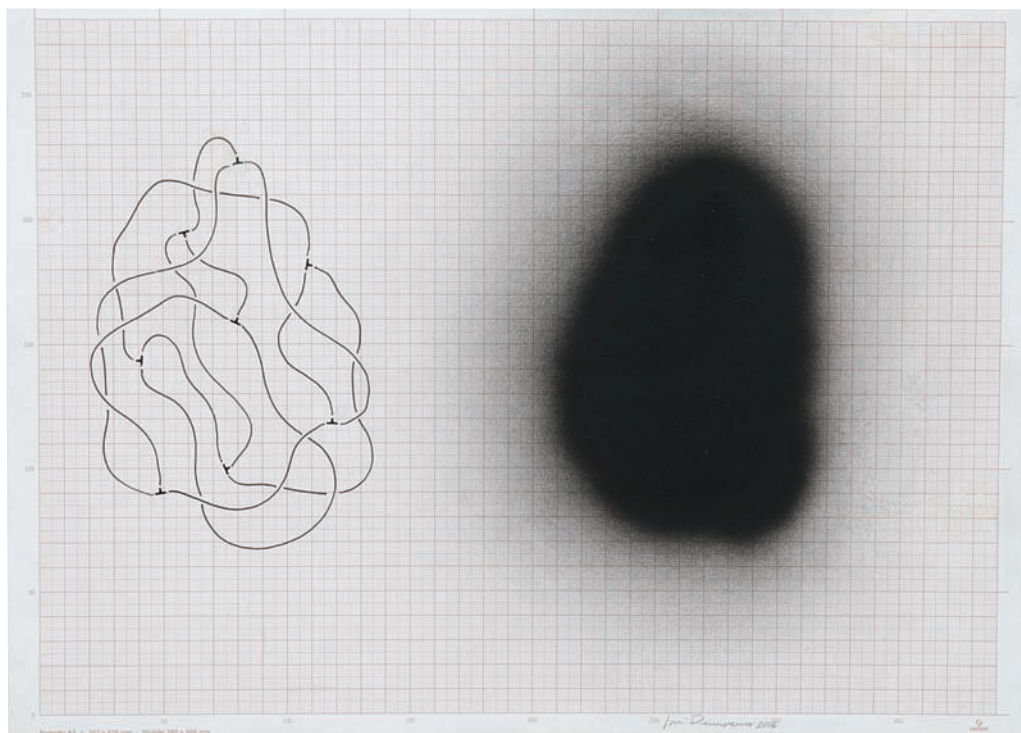
Acquired directly from the artist

Ronie Mesquita Galeria, Rio de Janeiro

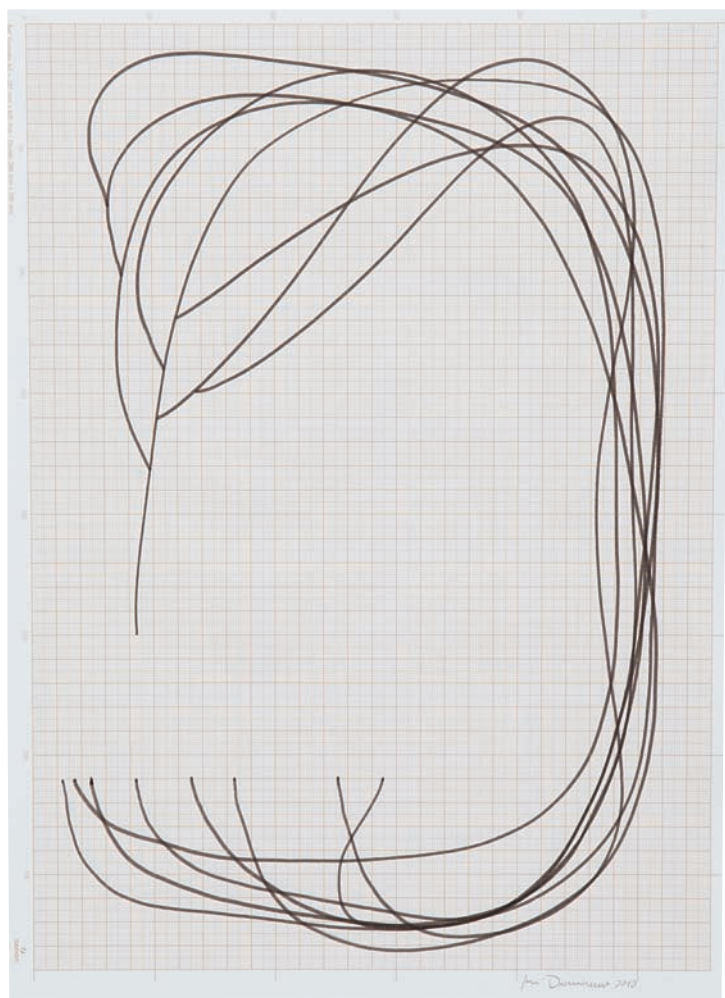
Acquired from the above by the present owner

**EXHIBITED**

São Paulo, Centro Universitário Maria Antônia, *João José Costa: Superfícies em expansão*, 4 August- 23 October 2011



(i)



(ii)

37

**JOSÉ DAMASCENO** BRAZIL b. 1968

Two works: (i) *Untitled*, 2006; (ii) *Untitled*, 2010

(i) ink and spray paint on graph paper; (ii) ink on graph paper  
(i) 11¾ x 16½ in. (30 x 42 cm.); (ii) 16½ x 11¾ in. (42 x 30 cm.)

(i) Signed and dated "José Damasceno 2006" lower right.

(ii) Signed and dated "José Damasceno 2010" lower right.

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

**PROVENANCE**

Private Collection, Rio de Janeiro

Acquired from the above by the present owner





38

**HÉLIO OITICICA** BRAZIL 1937-1980

*Bangú Manguê*, 1972

silkscreen on paper

Signed, inscribed and dated "Helio Oiticica May 31, 72 NYC" on the reverse.

This work is number 23 from an edition of 100.

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

**PROVENANCE**

Collection of Ivan Cardoso

Private Collection, São Paulo



39

**HELIO OITICICA** BRAZIL 1937-1980

*Seja marginal seja herói*, 1968/1992

screenprint on fabric

39½ x 45 in. (100.3 x 114.3 cm.)

This work is from an unnumbered edition of 45.

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

**PROVENANCE**

Witte de With Center for Contemporary Art, Rotterdam

Acquired from the above by the present owner, 1992

**EXHIBITED**

Rotterdam, Witte de With Center for Contemporary Art, *Hélio Oiticica*, 22 February- 26 April 1992, then travelled to Paris, Galerie National de Jeu de Paume (8 June- 23 August 1992), Barcelona, Fundació Antoni Tàpies (1 October- 6 December 1992), Lisbon, Centro de Arte Moderna da Fundação Calouste Gulbenkian (20 January- 20 March 1993), Minneapolis, Walker Art Center (31 October- 20 February 1994) (another example exhibited)





40

**ANNA MARIA MAIOLINO** BRAZIL b. 1942

*Untitled* (from the series *Codificações matéricas*), 1996

acrylic on paper

39 x 27¼ in. (99.1 x 69.2 cm.)

Signed, titled and dated "Anna Maiolino 1996 Codificações matéricas"  
lower edge.

**Estimate** \$16,000-18,000

**PROVENANCE**

Acquired directly from the artist by the present owner



41

**JAC LEIRNER** BRAZIL b. 1961

*Pulmão*, 1987

10 cellophane cigarette pack wrappers in Plexiglas box

8 $\frac{5}{8}$  x 3 $\frac{7}{8}$  x 2 $\frac{3}{8}$  in. (22 x 10 x 6 cm.)

Signed, titled, numbered and dated "21/60 Pulmão Jac 1987" upper edge.

This work is number 21 from an edition of 60.

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

**PROVENANCE**

Acquired directly from the artist  
Private Collection, Rio de Janeiro

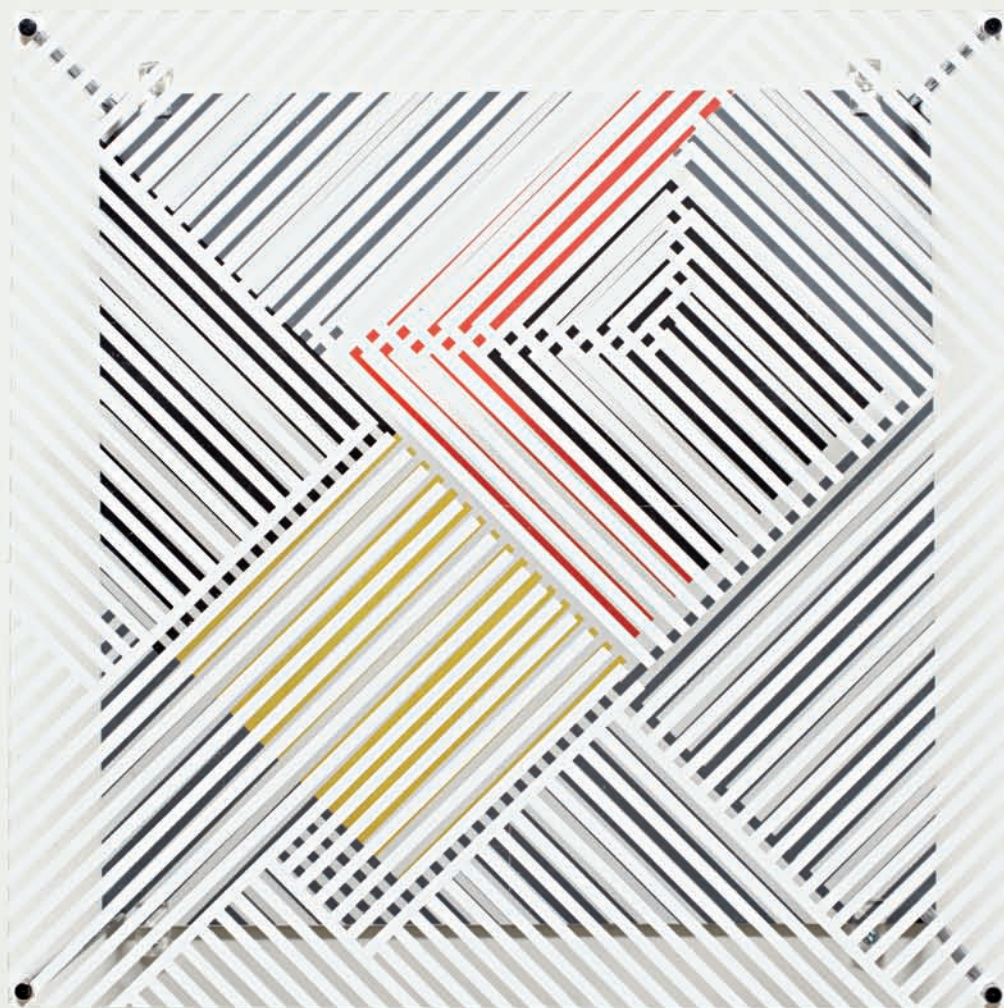
**EXHIBITED**

São Paulo, Pinacoteca do Estado de São Paulo, *Aberto Fechado: Caixa e livro na arte brasileira*, 20 October 2012-13 January 2013

**LITERATURE**

A. Nelson and R. Storr, *Jac Leirner in Conversation with Adele Nelson*, New York: Fundación Cisneros, 2011, p. 131 (another example illustrated)





42

**JESÚS RAFAEL SOTO** VENEZUELA 1923-2005

*Structure Cinétique (Sotomagie)*, 1955/1967

silkscreen on Plexiglas with metal rods

13 $\frac{3}{8}$  x 13 $\frac{3}{8}$  x 7 $\frac{1}{4}$  in. (34 x 34 x 18.4 cm.)

Signed "Soto" on a label affixed to the reverse. This work is number 36 from an edition of 100.

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

**PROVENANCE**

Éditions Denise René, Paris  
Private Collection

**EXHIBITED**

Paris, Galerie Denise René, Soto, May-June 1967 (another example exhibited)



43

**SERGIO CAMARGO** BRAZIL 1930-1990

*Untitled, 1980*

painted wood

11¾ x 11¾ x 1⅞ in. (30 x 30 x 5 cm.)

Numbered "3/25" on the reverse. This work is number 3 from an edition of 25. This work is accompanied by a certificate of authenticity issued by Galeria Raquel Arnaud.

A work from this edition is part of the permanent collection of the Atelier Sergio Camargo in Rio de Janeiro.

**Estimate** \$28,000-32,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection, Rio de Janeiro







## A SELECTION OF CUBAN CONTEMPORARY ART

LOTS 44-70

Throughout its history, Phillips has been known for successfully identifying and creating markets for emerging and established artists new to the international art world. Continuing that pioneering focus, this Phillips sale of Latin American art calls attention to contemporary Cuban art as a significant addition to contemporary collecting portfolios.

This curated selection of 27 lots spans the late 1960s to the present day, with a strong emphasis on the 1980s and 1990s. It represents a broad range of artists, generations, and media, from painting and sculpture to prints, photography, and installation. The works in this pioneering sale represent a virtual Who's Who of the top artists of contemporary Cuba. They include such internationally acclaimed figures as Los Carpinteros, whose large-scale watercolor *Mueble gordo* explores the transgressive quality inherent in the transformation of everyday objects, and Carlos Garaicoa, whose suite of photographs documents one of his "public provocations" of the 1990s, staged as performance art. The master print artist Belkis Ayón is represented by a widely cited and reproduced work, *Sin título (Sikán, Nasakó, y Espiritu Santo)*, and Tania Bruguera by the photograph *Uniformes*, which documents the visual prelude to one of her most influential performances, *El peso de la culpa (The Burden of Guilt)*. *El Ave* is a gem from the mid-1980s by Manuel Mendive, whose first full-career retrospective is currently touring U.S. museums.

Cuban photography is represented by René Peña, whose works include a notable print from his series *White Things*, and by Adonis Flores,

Kattia García Fayat, and the photojournalist Mayito (Mario García Joya). Accomplished painters include Carlos Cárdenas, Sandra Ceballos, Tomás Esson, Carlos Estévez, Flavio Garcíandía, Armando Mariño, Glexis Novoa, pioneering pop artist Umberto Peña, Segundo Planes, Esterio Segura, and José Ángel Toirac, among others. A mixed-media work by Sandra Ramos and sculptures by Abel Barroso and Fernando Rodríguez round out the selection.

Over the past few years the Cuban contemporary artists represented in this sale have been gaining increased international recognition. Cuba has presented national pavilions in the 2011 and 2013 Venice Biennales, and this fall season has seen major museum exhibitions of Cuban art and artists, from the first U.K. retrospective of Ana Mendieta at the Hayward Gallery in London to *Cuban Forever* at the new Pizzuti Collection in Columbus, Ohio.

A portion of the proceeds from the sale of these lots will benefit El Museo del Barrio's Acquisitions Fund. Given El Museo del Barrio's mission to encourage direct engagement with contemporary Latin American art across all levels of society, this fruitful collaboration further establishes our commitment to promote academic scholarship and connoisseurship on a global scale. Contemporary Cuban art is poised to make a broader mark on the international art arena, and Phillips is proud to highlight the following works in this Latin America auction.





44

**JOSÉ TOIRAC** CUBA b. 1966

*Eternity*, 2000

oil on canvas

23 x 35½ in. (58.4 x 89.2 cm.)

Signed, titled and dated "Toirac ETERNITY 2000" on the reverse.

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

**PROVENANCE**

Private Collection, New York

Acquired from the above by the present owner



45

**TANIA BRUGUERA** CUBA b. 1968

*Uniformes*, 1998

chromogenic print

21 x 24 in. (53.3 x 61 cm.)

Signed, numbered and dated "Tania Bruguera 1998 3/5" on label affixed to the reverse of the frame. This work is number 3 from an edition of 5.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

Antwerp, Vera van Laer Gallery, *Recent Work*, 1999

**LITERATURE**

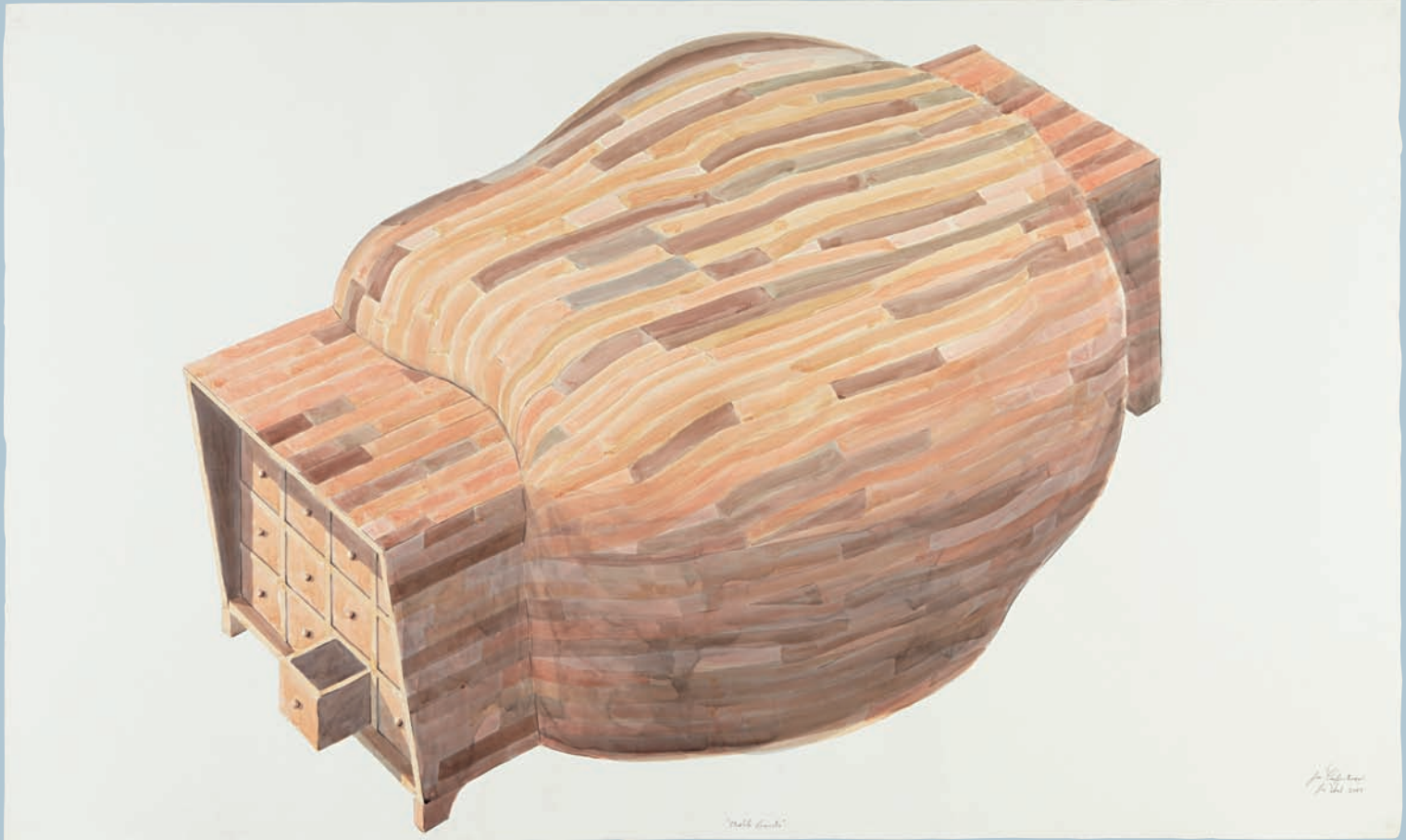
Y. Wood, "La aventura del silencio en Tania Bruguera", *ArteCubano*, Vol. 3, 2000, p. 4 (illustrated)

D. Perlmutter, "La estética del sacrificio: Rituales de sangre desde el arte hasta el asesinato", *ArteCubano*, Vol. 1, 2003, p. 64 (illustrated)

S. A. C. Berger and A. Winkler, eds., *Cuba: Arte contemporáneo*, New York: Overlook Press, 2012, p. 49 (illustrated)

*Uniformes* (*Uniforms*) is associated with *El peso de la culpa* (*The Burden of Guilt*), a performance work presented by Bruguera in the 1990s. It took as its theme the treatment of indigenous Cubans at the hands of the Spaniards. The hanging carcasses depicted in *Uniformes* served as a visual prelude to the performance itself. In a talk presented in Madrid in 2010, Bruguera described *El peso de la culpa* as "a social excavation in which I retook former stories and relocated them. In this case, the place was our country and the story was that of the Cuban Indians who died in collective suicides under the Spanish oppression. Since at the time I had not yet solved the problem of documentation, I tried to see if I could do it through the exhibition of the stronger element in the piece. This was *Uniformes*."





46

**LOS CARPINTEROS** CUBA b. 1969/ b. 1971

*Mueble gordo*, 2003

watercolor on paper

55½ x 91¼ in. (140 x 231.8 cm.)

Signed, titled and dated "Mueble Gordo Los Carpinteros 2003" lower edge.

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

**PROVENANCE**

Subasta Habana, Havana

Acquired from the above by the present owner

**LITERATURE**

G. Ankele and D. Zyman, eds., *Los Carpinteros: Handwork- Constructing the World*, Cologne: Walther König, 2010, p. 160 (illustrated)



47

**ABEL BARROSO** CUBA b.1971

*The Rush for the Freedom Land*, 1997

ink on carved wood

Cuba map 22 x 92 in. (55.9 x 233.7 cm.); each wooden horse 33 x 44 x 13½ in. (83.8 x 111.8 x 34.3 cm.)

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

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

Buffalo, Hallwalls Contemporary Art Center, *The Rush for the Freedom Land*, 27 September- 15 November 1998, then travelled to San Diego, Centro Cultural de la Raza (6 March- 25 April 1998), New York, Longwood Arts Project (9 May-27 June 1998), Chicago, School of the Art Institute of Chicago: Betty Rymer Gallery (28 August- 14 October 1998)

Abel Barroso's wooden hobby horses and map of Cuba are core elements of *The Rush for the Freedom Land*, a large-scale installation he made in 1997. In an interview at that time with curator Holly Block, Barroso described *The Rush for the Freedom Land* as "an environment which includes sculpture, printmaking, and installation." Although originally conceived with a strongly political message, "more fully developed, leaving nothing open to interpretation," in the course of creating the piece Barroso "decided to alter some of the political content slightly. I allowed it to become more based on one's own conclusion, as opposed to specific information." Even so, the work is politically pointed; as Barroso told Block, it "has to do with foreign capital and its relationship to Cuba," with the carved horses representing foreign countries "leaving with all the riches and leaving Cuba with nothing."





48

**SANDRA CEBALLOS** CUBA b. 1961

*Absolut Jawlensky*, 1995

oil on linen

47 x 41¼ in. (119.4 x 104.8 cm.)

Signed "Sandra" lower right. Further signed, titled and dated "Sandra Ceballos Absolut Jawlensky 1995" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

*My Absolut... series was nothing more than an intent to develop a work legitimizing and recognizing the work of a group of artists from the early 20th Century who, in my opinion, hadn't been sufficiently appreciated. Manipulating the (then) new currents of postmodernism—in this case, the free appropriation and artistic discourse from the history of art—I made this series, in which those artists' works are placed within a recapitulation, an iconoclastic and absolutist updating. I chose the word "absolut" referencing the ads for Absolut vodka, designed by various artists, that had appeared years earlier. Within this series, I chose out of aesthetic and conceptual affinity the artists Alexei Jawlensky, Sonia Delaunay, Alexandra Exter, Nadezhda Udaltsova, Lyubov Popova, Vladimir Lebedev, Mario Sironi, and Sophie Tauber, among others.*

Sandra Ceballos, 2013



49

**MANUEL MENDIVE** CUBA b.1944*El ave*, 1985

oil on board

19 $\frac{5}{8}$  x 25 $\frac{1}{4}$  in. (49.8 x 64.1 cm.)

Signed and dated "Mendive 1985" lower right.

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

PanAmerican Art Projects, Miami

Acquired from the above by the present owner



50

**TOMÁS ESSON** CUBA b.1963*Chiribamba*, 1992

oil on canvas

90 $\frac{1}{4}$  x 88 $\frac{7}{8}$  in. (229.2 x 225.7 cm.)

Signed, titled and dated "Tomás Esson, 1992 'CHIRIBAMBA'" on the reverse.

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

Private Collection, New York

Acquired from the above by the present owner

**EXHIBITED**Cologne, Art Cologne, Galería Ramis Barquet, *Chá-Chá-Chá*, 1993**LITERATURE**E. J. Sullivan, *Tomás Esson: Chá-Chá-Chá*, exh. cat., Mexico City: Galería Ramis Barquet, 1993, n.p. (illustrated)

*Esson, who equates sexuality with violence, power, politics and many of the other forces behind the powers which propel human existence, is intensely interested in provoking a confrontational dialogue between the viewer and the work of art. He has no interest in or patience with the passive spectator. His aim is to shock us into recognition of the multitude of meanings that are produced in our subconscious by contemplating his art.*

Edward J. Sullivan, *Tomás Esson: Chá-Chá-Chá*, 1993





(i)



(ii)

51

**CARLOS GARAICOA** CUBA b. 1967

*Acerca de la caja del reloj y del tiempo que se ha ido*, 1995-2000

5 cibachrome prints

each image 18 $\frac{7}{8}$  x 18 $\frac{7}{8}$  in. (47.9 x 47.9 cm.);

each sheet 24 x 20 in. (61 x 50.8 cm.)

(i, iii, iv, v) Signed, numbered and dated "2/5 C. Garaicoa 95-00" on the reverse. Each print is number 2 from an edition of 5;

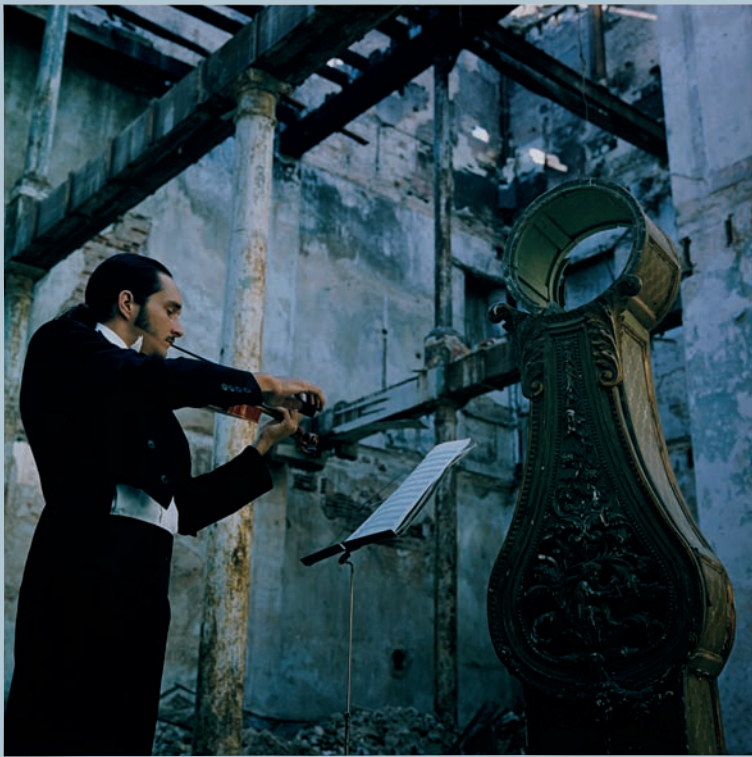
(ii) Signed, numbered and dated "3/5 C. Garaicoa 95-00" on the reverse. This print is number 3 from an edition of 5.

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

**PROVENANCE**

Alonso Art, Miami

Acquired from the above by the present owner



(iii)

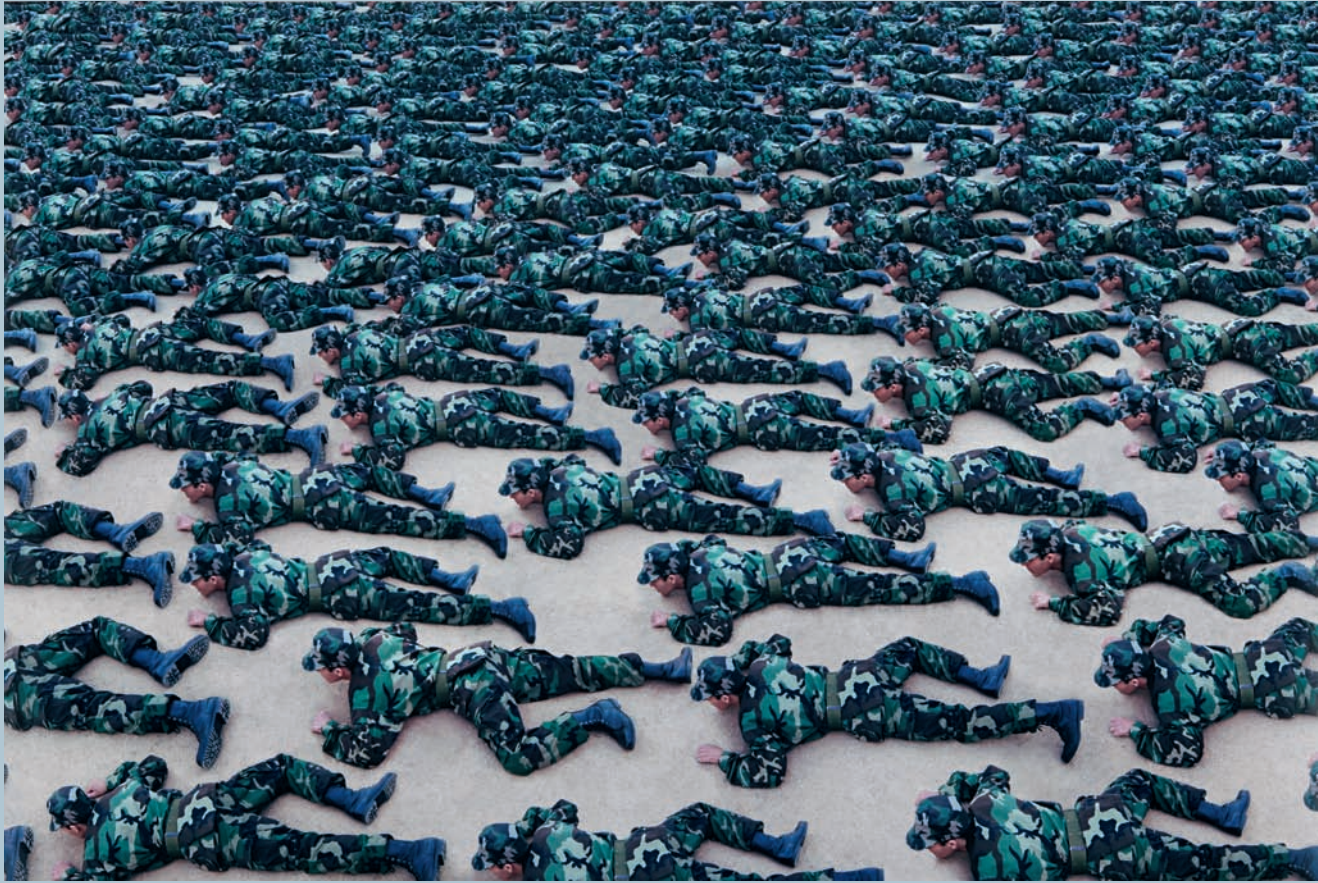


(iv)



(v)





52

**ADONIS FLORES** CUBA b. 1971

*Maleza (Weeds)*, 2005

chromogenic print

image 34¼ x 52¾ in. (87 x 134 cm.); sheet 37 x 54½ in. (94 x 138.4 cm.)

Signed, titled and numbered "2/3 PA Maleza Adonis" lower edge. This work is number 2 from an edition of 3 artist's proofs.

**Estimate** \$2,000-3,000

**PROVENANCE**

Galería Habana, Havana

Acquired from the above by the present owner

**EXHIBITED**

Havana, Galería Habana, *Adonis Flores: Carne de Cañón*, July-August 2007  
(another example exhibited)

**LITERATURE**

*Adonis Flores: Carne de Cañón*, exh. cat., Galería Habana, 2007,  
cover (illustrated)



(i)



(ii)

53

# **SEGUNDO PLANES** CUBA b. 1965

Two works: (i) *Untitled*, 1985; (ii) *Untitled*, 1984  
watercolor, tempera and crayon on paper  
each 29¾ x 39½ in. (74.6 x 100.3 cm.)

(i) Signed and dated "2do 85" lower right; (ii) Signed and dated  
"2do 84" lower right.

**Estimate** \$2,000-4,000

## **PROVENANCE**

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

*Intricate and amazingly inventive, Planes's work was a violently charged reverie on the Cuban everyday, a torrential self-portrait by an artist who signed his name 'Nobody.'... Planes's paintings, with their festive disorder, their 'savage' baroque and kitsch, were inextricably rooted in Cuban popular culture, riddling the tradition of the everyday observation into a gonzo psychorealism overflowing with an unlimitable fantasy full of slips of the tongue and double entendres of everyday life... A Planes installation turned the gallery space into a helter-skelter obstacle course, a physical as much as a visual assault. In comparison, the drawings were relatively calm and pensive, a resort to absurdist poetry for refuge from the clamor of the painted acrobatics.*

Rachel Weiss, *To and From Utopia in the New Cuban Art*, 2011





54

**ARMANDO MARIÑO** CUBA b. 1968

*Untitled (Colonial Heritage Series)*, 2003

watercolor on wove paper, in 2 parts

each 60¼ x 40 in. (153 x 101.6 cm.); overall 60¼ x 80 in. (153 x 203.2 cm.)

Signed, titled and dated "Serie Herencia Colonial Armando Mariño 2003" lower edge.

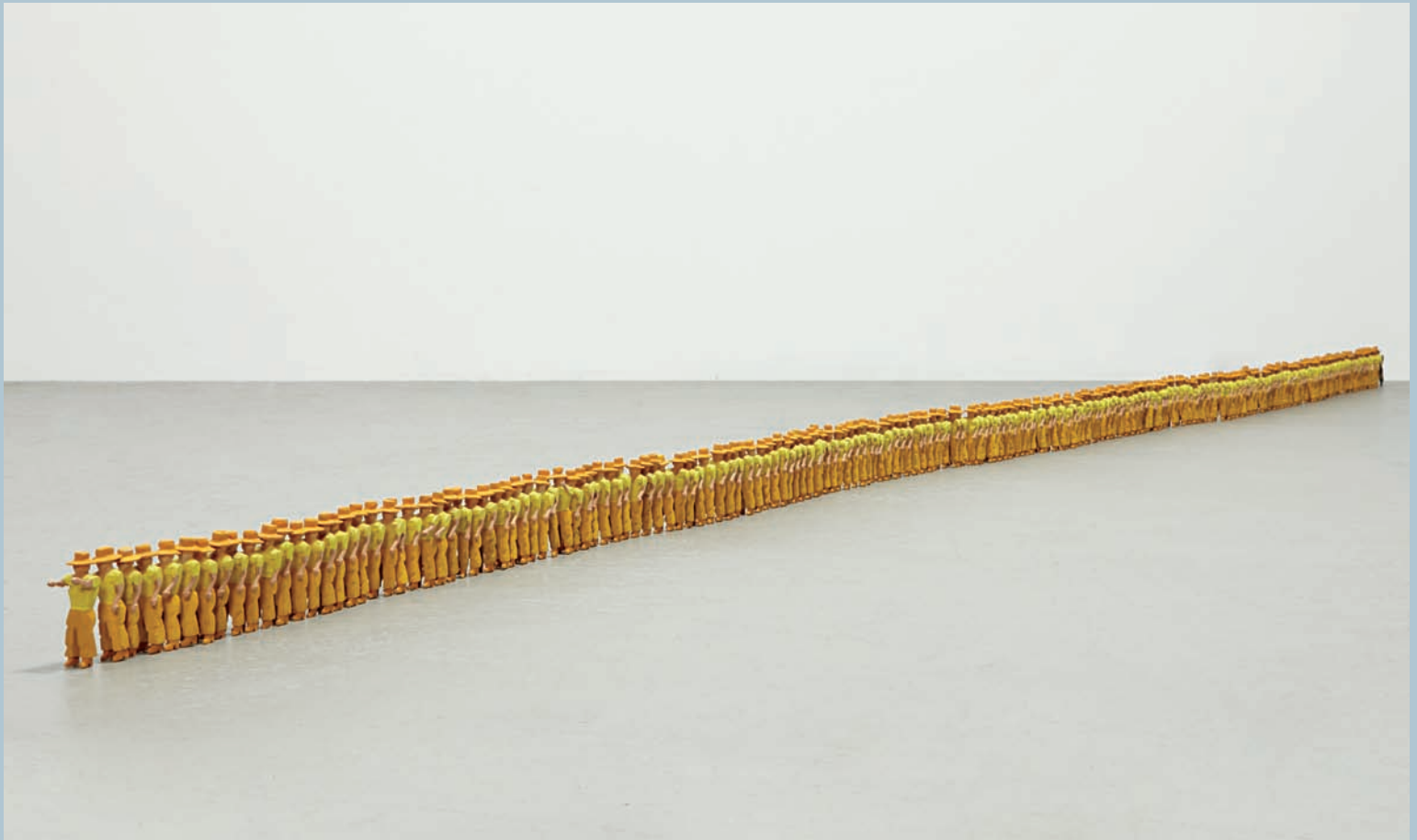
**Estimate** \$6,000-8,000

**PROVENANCE**

Acquired directly from the artist by the present owner

*The series concept is based on the idea that every contemporary object is affected by a colonial past. The history of Western culture is closely linked to its colonial past, so it follows that those objects and creations produced by the Western world are imbued with this past. The resources, the labor that gives life to these resources, and the conditions of production under which they are made are all the result of colonialism, the highest expression of which is European colonialism. For this reason, in these pieces human legs support the objects and are the deus ex machina of their existence, the source of their mobility, and their reason for being: living metaphors of their colonial past.*

Armando Mariño, 2013



55

**FERNANDO RODRÍGUEZ** CUBA b. 1970

*Precaución (Caution)*, 2002

painted wood, in 193 parts

installation dimensions variable, approximately 3 $\frac{5}{8}$  x 1 $\frac{1}{4}$  x 192 in.

(9.2 x 3.2 x 487.7 cm.); each approximately 3 $\frac{5}{8}$  x 1 $\frac{1}{4}$  x 1 $\frac{1}{8}$  in. (9.2 x 3.2 x 2.9 cm.)

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

**PROVENANCE**

Acquired directly from the artist by the present owner

Fernando Rodríguez is best known for a series of works he made in the 1990s, in “collaboration” with a fictional character he invented: an elderly rural charcoal seller named Francisco de la Cal, who had been blinded in the Revolution. *Precaución*, however, is related to another of the artist’s most important themes, explored in the series *De una experiencia colectiva (About a Collective Experience)*. In works on paper and three-dimensional sculptures, Rodríguez configures multiple, near-identical figures in densely packed lines and precariously towering verticals that speak of life in a socialist society, exploring the psychological effects of collectivism.



(detail of the present lot)



56

**BELKIS AYÓN** CUBA 1967-1999*Sin Título (Sikán, Nasakó y Espíritu Santo)*, 1993

collograph with embossing on paper

34 x 27 $\frac{7}{8}$  in. (86.4 x 70.8 cm.)

Numbered "3/VI" lower left. Signed "Belkis Ayón Manso" lower right.

Further titled and inscribed "Sin Título 71 x 88,2 cm No 4 '... yo he sido la causa de tanto dolor'" on the reverse. This work is number 3 from an edition of 6. This work is accompanied by a certificate of authenticity issued by the Estate of Belkis Ayón.

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

Private Collection, Germany

Acquired from the above by the present owner

**EXHIBITED**Havana, Centro de Arte 23 y 12, *Evidencias de vindicación*, 1993 (another example exhibited)Havana, Centro Provincial de Artes Plásticas y Diseño, *Siempre vuelvo. Grabados de Belkis Ayón*, 1993 (another example exhibited)Maastricht, Maastricht Exhibition and Congress Center, *The First International Print Biennial*, 1993 (another example exhibited)Breinig, Church of Saint Barbara, *Sosténme en el dolor*, 1995Havana, Casa de las Américas: Galería Haydee Santamaría, *La Estampa*, 2000 (another example exhibited)Havana, Museo Nacional de Bellas Artes, *Colografías y matrices de Belkis Ayón. Imágenes desde el silencio*, 2001 (another example exhibited)Albany, University Art Museum, SUNY Albany, *Passionately Cuban. Nine artists from Habana*, 2001 (another example exhibited)St. Petersburg, Ludwig Museum, *Art from Cuba, Ludwig Collection*, 2002 (another example exhibited)Philadelphia, University of Pennsylvania: Arthur Ross Gallery, *Resurrection. Belkis Ayón (1967-1999) Collographs from Cuba*, 2003 (another example exhibited)Havana, Academia de San Alejandro: Galería José Antonio Díaz Peláez, *Reencuentro. Exposición de Belkis Ayón y sus alumnos. Muestra en homenaje a la artista*, 2004 (another example exhibited)Matanzas, Galería de Arte de Colón, *Siempre vuelvo. Colografías de Belkis Ayón*, 2005, then travelled to Santa Clara, Galería Provincial de Arte de Villa Clara (2005) (another example exhibited)Havana, Galería Villa Manuela, *Belkis Ayón, origen de un mito*, 2006 (another example exhibited)Havana, Convento de San Francisco de Asís, *Nkame. Belkis Ayón (1967-1999)*, 2009 (another example exhibited)**LITERATURE**J. Sánchez, "Cuba, esa potencia", *Bohemia*, Vol. 39, Havana, 1993 pp. 55-56R. Caballero, "Peligro en La Habana: se aventuran (otras) relaciones", *Revolución y Cultura*, No. 1, Havana, 1995, p. 47C. Vives, ed., *Belkis Ayón: Nkame*, Madrid: Turner, 2010, pp. 127, 194, 249 (illustrated)







(i)



(ii)

57

**ESTERIO SEGURA** CUBA b. 1970

Two works: (i) *Voló una vez la Tierra*; (ii) *La divina salvación*, 1994  
oil on panel, in artist's wood frame

(i) 19 $\frac{1}{8}$  x 21 $\frac{3}{4}$  in. (48.6 x 55.2 cm.); (ii) 19 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (49.8 x 54 cm.)

(i) Signed, titled and dated "'Voló una vez la Tierra' Esterio Segura Mora (1994)" on the reverse; (ii) Signed, titled and dated "'La divina salvación' Esterio Segura Mora (1994)" on the reverse.

These works are accompanied by a certificate of authenticity handwritten by the artist on wove paper with lace, thread, and beads, in a wood and Plexiglas frame.

**Estimate** \$2,000-4,000

**PROVENANCE**

Private Collection, New York

Acquired from the above by the present owner



58

**CARLOS ESTÉVEZ** CUBA b. 1969

*El dictador*, 2009

oil on canvas

45¾ x 63⅞ in. (116.2 x 162.2 cm.)

Signed, titled, inscribed and dated "Carlos Estévez Miami 2009 El Dictador" lower left.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

*This painting is a metaphorical definition of a dictator. The work depicts the two main components of the dictatorship. On one hand, the followers, who are the majority. They are the force and the support of one man's ideas. On the other hand, somebody who is possessed by an enormous ego, completely submerged in his inner world. The shells represent the hidden side of the human beings. In the group of people, the shells are hiding their legs. The legs are the locomotion, they move slowly. They are admiring and applauding the one who is at the podium. In the dictator, the shell hides his head, his brain, and his thoughts. The head hidden inside his body is talking to himself like a monologue. This painting is based on my own experience of living in Cuba for 35 years, in a totalitarian regime controlled by one man. This is a very recurrent issue in the universal history, and it is very striking for me—the fact that one man could make his dreams with the energies of others' minds.*

Carlos Estévez, 2013





59

**GLEXIS NOVOA** CUBA b. 1964

*Live TV*, 2002

graphite on travertine

24 x 47 $\frac{7}{8}$  in. (61 x 121.6 cm.)

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

**PROVENANCE**

Bernice Steinbaum Gallery, Miami

Private Collection, Florida

Acquired from the above by the present owner

*While in Mexico in the early 1990s, Novoa felt akin to Tomás Sánchez's treatment of the landscape (though Sánchez's trade is the country, not the metropolis). Later, he fixed his attention on the often-ignored, detailed background renditions of the Flemish masters' paintings and engravings. Add to this Édouard Baldus' photos, Escher, and American pop—plus all architectural styles enamored with power—and you get an idea of Novoa's influences... Drawing—not painting—these possible worlds is what interests Novoa, a perspective virtuoso who indulges in a practice considered second to painting and passed along (since the Renaissance) to the architecture profession. His pulse is careful and precise and his fantastic images are realistic and obtained in extremely small detail."*

Alfredo Triff, *Glexis Novoa's Dystopian Futurism*, 2004



(i)



(ii)

60

**GLEXIS NOVOA** CUBA b. 1964

Two works: (i) *Wesotinks* (from the series *To Be or Not to Be: Etapa Romántica*); (ii) *Moncetancz* (from the series *To Be or Not to Be: Etapa Romántica*), 1988

acrylic on paper

each 18 $\frac{7}{8}$  x 27 in. (47.9 x 68.6 cm.)

Each signed and dated "Glexis 88" lower right.

**Estimate** \$2,000-3,000

**PROVENANCE**

Acquired directly from the artist by the present owner

Contemporary art in Havana was newly self-reflexive and self-aware, thanks in large measure to the importations and disruptions of the *Volúmen Uno* generation. Conceptualism, minimalism, postmodernism, an 'expanded idea of art'—all had become the subjects of discussion, and so there was, for the first time, a specialized public prepared to deconstruct art along the lines anticipated by Novoa. He wanted to push things one step further, though, and undermine that new expertise as well—to throw even the idea of renovating art into an identity crisis and unmask even the antipretentious as, in its own way, yet another set of art's pretensions. *Etapa Romántica* was a general mess of an exhibition that meant to, and did, confuse everybody, hung up between critique, repudiation, and acceptance of the ideas that seemed to be in the works.

Rachel Weiss, *To and From Utopia in the New Cuban Art*, 2011





61

**FRANKLIN ÁLVAREZ FORTÚN** CUBA b. 1971

*Proyección mental*, 2002

oil on canvas

43 x 56¾ in. (109.2 x 144.1 cm.)

Signed and dated "Franklin 2002" lower right. Further titled and dated "2002 Proyección Mental" on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

*Mental Projection establishes an irreverent dialogue between Cuban history and the culture of everyday life, building bridges between personages long sanctified by historic discourse and the economic and social realities of contemporary life in Cuba. That bronzed figure who proudly poses and flexes his physique à la Charles Atlas is José Martí (1853-1895), a figure venerated by Cubans—from all eras and across the political spectrum—as the paramount writer and intellectual of the 19th century, as well as the instigator of the island's independence from Spain and the United States, a modernist poet, and an incisive reporter... The presence of the pig is a direct reminder of Cuba's Special Period [in the early 1990s], when the shortage of food and fuel—a consequence of the end of Soviet subsidies—forced people to raise chickens on their balconies and pigs in their bathtubs and backyards, a phenomenon that was documented by flabbergasted National Geographic photographers."*

Abelardo Mena Chicuri, Curator, Museo Nacional de Bellas Artes de La Habana



62

**KATTIA GARCÍA FAYAT** CUBA b. 1961

*Vistiéndose para trabajar, 2001*

gelatin silver print

image 11¼ x 17⅞ in. (28.6 x 45.4 cm.); sheet 15⅞ x 19⅞ in. (40.3 x 50.5 cm.)

Signed, titled and dated "Vistiéndose para trabajar 2001 Kattia García Fayat," and dedicated on the reverse.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

New York, International Center of Photography, *Cuba on the Verge: An Island in Transition*, 6 June - 31 August 2003

**LITERATURE**

T. McCoy, ed., *Cuba on the Verge: An Island in Transition*, exh. cat., New York: Bullfinch, 2003, p. 118

*Spiritual life becomes the last mainstay in a society where marriage, for some women, again seems the solution for many of their material needs... Or where some men have turned over to their wives the burden of family finances. The man holds up the mirror so the woman may perfect her charms, and then both question the mirror as to what the future holds.*

Terry McCoy, *Cuba on the Verge: An Island in Transition*, 2003





63

**FLAVIO GARCÍANDÍA** CUBA b. 1954

*Untitled* (from the series *Tropicalia 1*), 1988

oil and glitter on canvas

21½ x 27 in. (54.6 x 68.6 cm.)

Initialed, dedicated and dated "FL Para Carlos Cárdenas 1988" on the reverse.

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

**PROVENANCE**

Private Collection, New York

Acquired from the above by the present owner

**LITERATURE**

A. Eligio and J. Harten, eds., *Kuba o.k.: aktuelle Kunst aus Kuba/ Arte actual de Cuba*, Düsseldorf: Städtische Kunsthalle Düsseldorf and Havana: Centro de Desarrollo de las Artes Visuales, 1990, p. 51 (illustrated)

C. Vives and F. Garciandía, *I Insulted Flavio Garciandía in Havana*, Madrid: Turner, 2009, p. 251 (illustrated)





64

**CARLOS CÁRDENAS** CUBA b. 1962

*El espacio no existe*, 1991

oil and velcro elements on printed fabric

85½ x 121 in. (217.2 x 307.3 cm.)

Signed "C.R. Cardenas" lower right.

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

**PROVENANCE**

Private Collection, Havana

Acquired from the above by the present owner

**EXHIBITED**

Monterrey, Galería Ramis Barquet, *Carlos Cárdenas*, 1991

In *New Art of Cuba* (2003), Luis Camnitzer speaks of Cárdenas' "overall sense of humor, care, and charm," noting that "his work is always carefully finished, with great, nearly obsessive respect for craftsmanship." For the most part, Cárdenas has preferred to work on a small scale, but he has occasionally created oversized pieces for specific exhibitions. *El espacio no existe* (*Space Does Not Exist*) is one such work.

Painted in oil on a domestic bed sheet, the present lot depicts the floor plan of a Cuban home, with handwritten notations and scatological figures. Interestingly, the format of *El espacio no existe* permits it to be folded and packed into a suitcase, like a piece of household goods.





65

**PEDRO VIZCAÍNO** CUBA b. 1966

*The Sentimental History of Cuban Art, 1993*

mixed media, oil, fabric and paper collage on canvas  
59¾ x 59¾ in. (151.8 x 151.8 cm.)

Signed and dated "1993 Pedro Vizcaíno" on the reverse.

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

**PROVENANCE**

Bluedoor Fine Arts, Miami

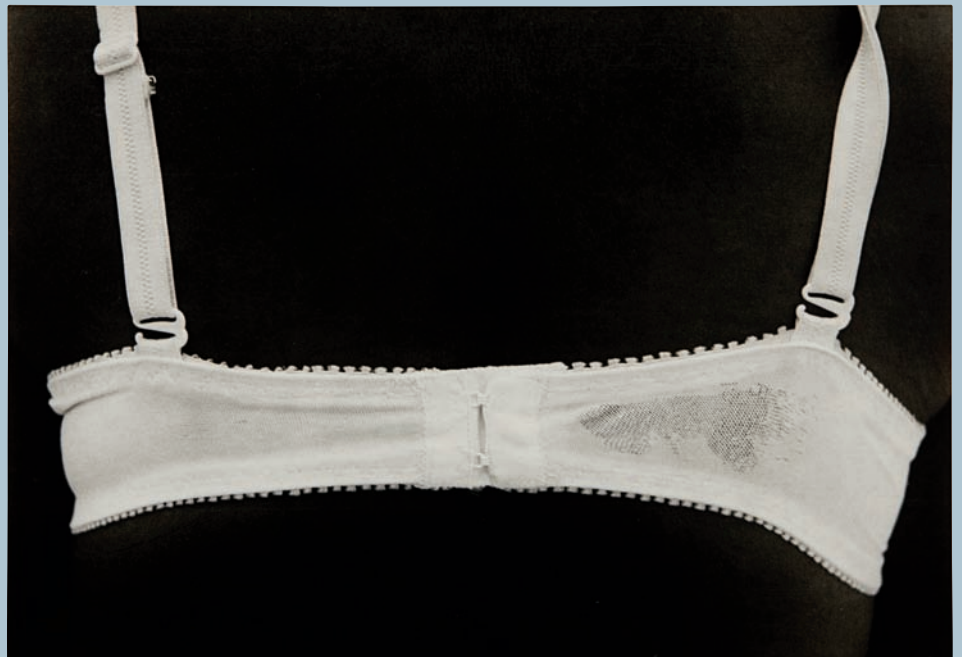
Acquired from the above by the present owner

*Cartoons and comics function as postmodern metaphors, illustrating the breach and the tension between reality and unreality.*

Pedro Vizcaíno



(i)



(ii)

66

**RENÉ PEÑA** CUBA b. 1957

Two works: (i) *Wardrobe* (from the series *Untitled Album*), 2007;  
(ii) *Untitled* (from the series *White Things*), 2000

gelatin silver print

(i) image 17¼ x 23½ in. (43.8 x 59.7 cm.); sheet 19⅞ x 23½ in. (50.5 x 59.7 cm.);

(ii) image and sheet 16 x 23 in. (40.6 x 58.4 cm.)

(i) Signed, titled, numbered and dated "Wardrobe de la serie Untitled Album 2007 1/10 René Peña" on the reverse. This work is number 1 from an edition of 10; (ii) Signed, titled, numbered and dated "De la serie 'White Things' (2000) 1/5 René Peña" on the reverse. This work is number 1 from an edition of 5.

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

**PROVENANCE**

Acquired directly from the artist by the present owner

*The central issue of my photographs is the relationship that is established between individuals and institutions (family, education, political parties, religion...). I also pay attention to the contradictions that ensue when we try to conserve our individuality while simultaneously dealing with our condition of social beings. I consider photography a relevant tool, sometimes in favor of just causes, other times in favor of pleasing or displeasing lies, and almost always as a source of nostalgia."*

René Peña





67

**UMBERTO PEÑA** CUBA b. 1937

*Tu Nooo*, 1967

oil on canvas

56½ x 29½ in. (143.5 x 74.9 cm.)

Signed and dated "U. Peña/67" lower left.

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

**PROVENANCE**

Collection of Claudio Marinelli, Rome

Acquired from the above by the present owner

**LITERATURE**

C. Marinelli, *A Collection of Cuban Art: Selection, Analyses, Opinions, Polemics and Adventures of a Collector*, Bogotá: Editemos Sas, 2011, p. 83 (illustrated)



68

**SANDRA RAMOS** CUBA b. 1969

*Por más que corra no lleigo*, 2003

charcoal, watercolor and copper on wove paper  
39½ x 27 in. (100.3 x 68.6 cm.)

Signed, titled and dated "Por más que corra no lleigo. S Ramos 03" left edge.

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

**PROVENANCE**

The Fraser Gallery, Washington, D.C.

Acquired from the above by the present owner

In the essay "Sandra Ramos: Living Bridge," curator and art historian Susana Torruella Leval writes:

"Ramos transforms herself endlessly through her work. As a red-uniformed *niña pionera* (pioneer girl), during the early '90s, she explored the limits of her island world as a public school student (described by her as '*andar sin pies ni manos*,' 'advancing without hands and feet') in post-Revolutionary Cuba. During the island's 'Special Period', c. 1992-6, following the dissolution of the USSR, Ramos metamorphosed into a water creature—half-fish, half-siren—navigating a silent underground world of extreme need, painful partings, long separations, death."

Though made a decade later in 2003, the collage-drawing *Por más que corra no lleigo* (*No matter how much I run I can't arrive*) bears a certain kinship to the hybrid water creature Torruella Leval describes. A serenely smiling image of the artist rises from a colorful oversized snail shell, paradoxically surrounded by a halo of small legs, each running in its own direction. As the 2000s advanced Torruella Leval wrote, "Ramos pursued a scrutiny of her society with relentless determination. Ever darker works (2004-8) captured the uncertainty of quotidian life in Cuba." *Por más que corra no lleigo* may be understood as a moment's pause, with a touch of rueful humor, before darker visions take hold.





69

**VICENTE HERNÁNDEZ** CUBA b. 1971*Opus Habana*, 2008

oil on canvas

78½ x 58 in. (199.4 x 147.3 cm.)

Signed and dated "Vicente 08" lower right.

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

Cernuda Arte, Coral Gables

Acquired from the above by the present owner

*Hernández's body of work seems to bear the stamp of Hemingway's adage: 'Every artist owes to the place he knows best to either destroy it or perpetuate it.' Born in Batabanó, a small coastal town southwest from Havana where he still lives, Hernández has devotedly made that geographic and sentimental space the focus of his works. Opus Habana had its predecessor in a 2005 painting, Vuelo memorable sin rumbo*

*(Memorable Aimless Flight), where Batabanó—streets, church, residents and all—was portrayed while taking flight, swollen and transformed in a dirigible similar to the Hindenburg, navigating the stormy clouds. It is a metaphor for mobility, for flying without plan, because in Hernández's images nothing stays grounded, everything seems ready to take off. In Opus Habana, the dirigible Batabanó drags along not only its docks and mills with smoking chimneys, but two long-gone landmarks of the town: the Dos Hermanos and Cervantes hotels, which perished due to the state's neglect of its historic patrimony. Hernández proposes in his painting a unique rescue maneuver: the dirigible travels toward Old Havana (minutely depicted as it appears in a lithograph circa 1863), where intensive restoration efforts are taking place, in order to take refuge there and be saved from ruin. Seldom does a contemporary painter pay such celestial tribute to the place where he was born and where he abides.*

Abelardo Mena Chicuri, Curator, Museo Nacional de Bellas Artes de La Habana





(i)



(ii)

70

**MAYITO (MARIO GARCÍA JOYA)** CUBA b. 1938

Two works: (i) *Ramonín, Feliberto y Lazarito* (from the series *Caibarién*), 1981; (ii) *Arte óptico* (from the series *Caibarién*), 1980

gelatin silver print on AGFA Brovira paper  
each image 8¾ x 13 in. (22.2 x 33 cm.); each sheet 10⅞ x 13⅞ in. (27.6 x 35.2 cm.)

(i) Signed, titled and dated "Mayito Ramonín, Feliberto y Lazarito Caibarién 1981" on the reverse; (ii) Signed, titled, inscribed and dated "Mayito Arte Óptico Caibarién, Cuba 1980" on the reverse. Each work is from an unnumbered edition of 3.

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

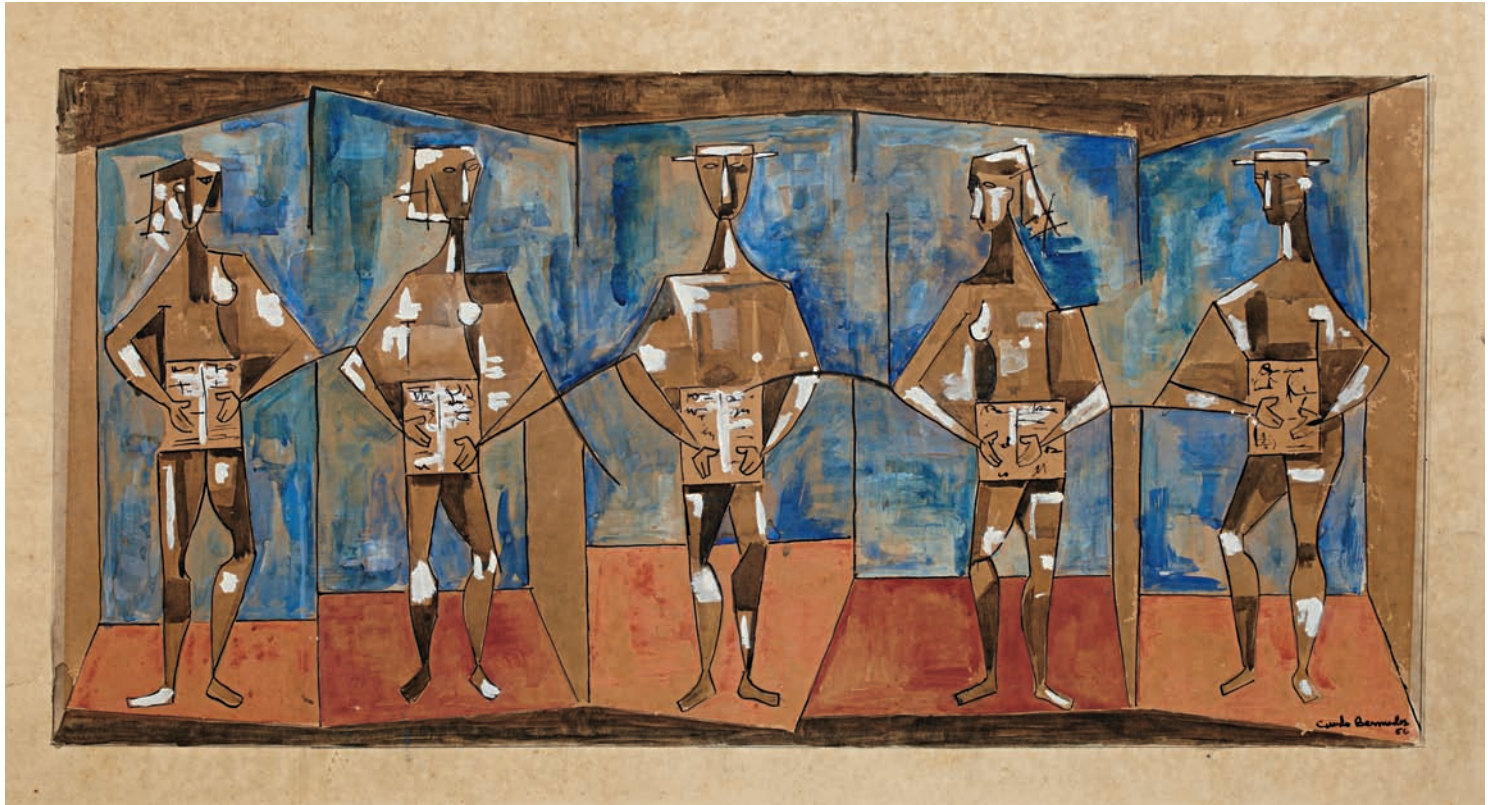
**PROVENANCE**

Acquired directly from the artist by the present owner

**EXHIBITED**

Bethlehem, Hall Gallery, Lehigh University, *Caibarién*, January 26-March 7, 1996





71

**CUNDO BERMÚDEZ** CUBA 1914-2008

*Cinco músicos en el teatro*, 1956

gouache on paper

14½ x 24½ in. (36.8 x 62.2 cm.)

Signed and dated "Cundo Bermúdez 56" lower right. Further signed "Cundo Bermúdez 1995" and stamped by Taller Cundo Bermúdez on the reverse.

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

**PROVENANCE**

Private Collection, Havana

Private Collection, San Juan

**LITERATURE**

*Cundo Bermúdez*, Miami: Cuban-American Endowment for the Arts, Inc., 2000, no. 56.5, p. 138 (illustrated)



72

**AMELIA PELÁEZ** CUBA 1896-1968

*Untitled*, 1951

gouache on board

37 x 30 in. (94 x 76.2 cm.)

Signed and dated "A. PELAEZ 1951" lower right. This work is accompanied by a certificate of authenticity signed by Ramón Vázquez Díaz and José Veigas Zamora. This work is registered in the Catalogue of Works of the Cuban Art Foundation, numbered AML-047.

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

**PROVENANCE**

Collection of Rodolfo Fernández, Havana  
Private Collection





73

**JORGE LUIS VARONA** CUBA b. 1955*Condición Precaria*, 2013

oil on canvas

49 x 38¼ in. (124.5 x 97.2 cm.)

Signed, titled and dated "Varona 'condición precaria' 13" lower right.

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

Acquired directly from the artist by the present owner

74

**RUBÉN ALPÍZAR** CUBA b. 1965*El sabor de las lágrimas*, 2013

acrylic on canvas

28½ x 23½ in. (72.4 x 59.7 cm.)

Signed and dated "R. Alpízar 2013" lower right. This work is accompanied by a certificate of authenticity signed by the artist.

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

Acquired directly from the artist by the present owner





75

**KCHO** CUBA b. 1970

*Untitled, 1997*

painted wood and metal wire

112 x 48½ x 31 in. (284.5 x 123.2 x 78.7 cm.)

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

**PROVENANCE**

Barbara Gladstone Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Los Angeles, The Museum of Contemporary Art,

*KCHO: Todo Cambia*, 5 October 1997- 8 February 1998

Denver, The Museum of Contemporary Art, *Energy Effects*,  
30 June- 15 October 2010





76

**OLGA ALBIZU** PUERTO RICO 1924-2005

*Untitled*, circa 1970

oil on canvas

19¾ x 16 in. (50.2 x 40.6 cm.)

Signed "Albizu" on the reverse.

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

**PROVENANCE**

Private Collection, San Juan

77

**FRANCISCO TOLEDO** MEXICO b. 1940*Ta Gil*, circa 1963

ink and gouache on Arches paper

9 $\frac{3}{8}$  x 11 $\frac{1}{4}$  in. (23.8 x 28.6 cm.)Signed "Toledo" lower right. Further signed and titled  
"Toledo 'Ta Gil'" on the reverse.**Estimate** \$6,000-8,000**PROVENANCE**

Saidenberg Gallery, New York

Collection of Dr. Edmund Pillsbury, 1963

Heritage Auctions, Dallas, *Modern & Contemporary Art**Signature Auction*, October 26, 2011, lot 72215

Acquired at the above sale by the present owner



78

**JOAQUIM TENREIRO** BRAZIL 1906-1992*Untitled*, 1955

gouache and ink on paper

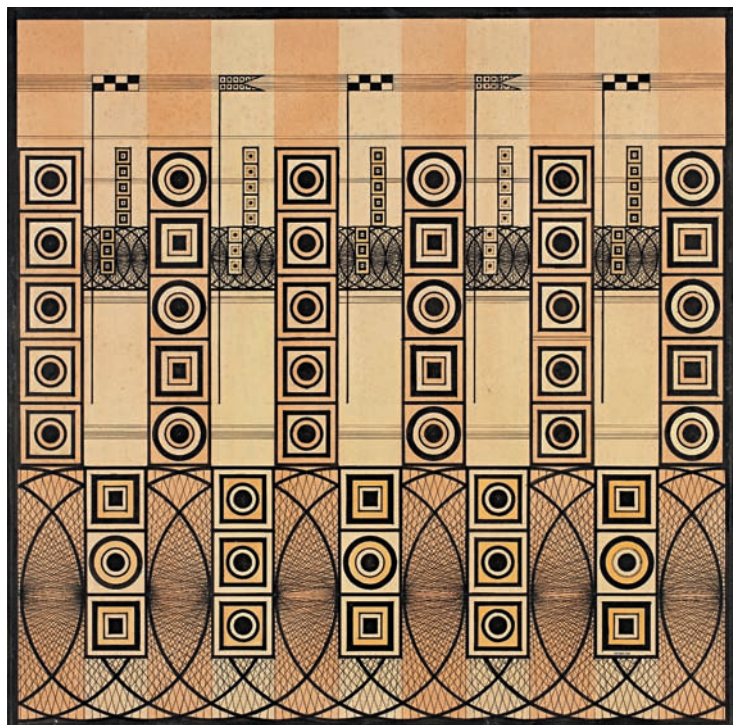
25 $\frac{1}{2}$  x 25 $\frac{1}{2}$  in. (64.8 x 64.8 cm.)

Signed "Tenreiro" lower right.

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

Cabral Moncada Leilões, Lisbon

Acquired from the above by the present owner





79

**MARIO CARREÑO** CUBA 1913-1999*Untitled (Three Figures), 1940*

ink on paper

13 $\frac{3}{8}$  x 17 $\frac{3}{8}$  in. (34 x 44.1 cm.)

Signed and dated "Carreño - 40" lower right.

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

Friederike Beer-Monti and Hans Böhler, New York

Collection Aaron and Greta Shapiro, New York

Estate of Greta Kolisch Shapiro, New York

Acquired from the above by the present owner



80

**GUNTHER GERZSO** MEXICO 1915-2000*Untitled (Surrealist Composition), 1945*

Indian ink, colored pencil and oil stick on paper

17 $\frac{1}{4}$  x 11 $\frac{3}{4}$  in. (43.8 x 29.8 cm.)

Signed, dedicated and dated "G. 45 Para Remedios, Gunther Gerzso" lower right.

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

Private Collection, Paris

Acquired from the above by the present owner





81

**ALEJANDRO XUL SOLAR** ARGENTINA 1887-1963

*Pli-ente*, circa 1921

watercolor on paper

6¼ x 4¼ in. (15.9 x 10.8 cm.)

Initialed "X." lower left. This work is accompanied by a certificate of authenticity issued by Fundación Pan Klub- Museo Xul Solar.

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

**PROVENANCE**

Collection of the artist, Buenos Aires

Collection of Micaela Cadenas de Schulz Solari, Buenos Aires

Fundación Pan Klub, Buenos Aires

Acquired from the above by the present owner



82

**GUNTHER GERZSO** MEXICO 1915-2000

*Semblantes*, 1994

bronze with green patina

23 x 30 x 2 in. (58.4 x 76.2 x 5.1 cm.)

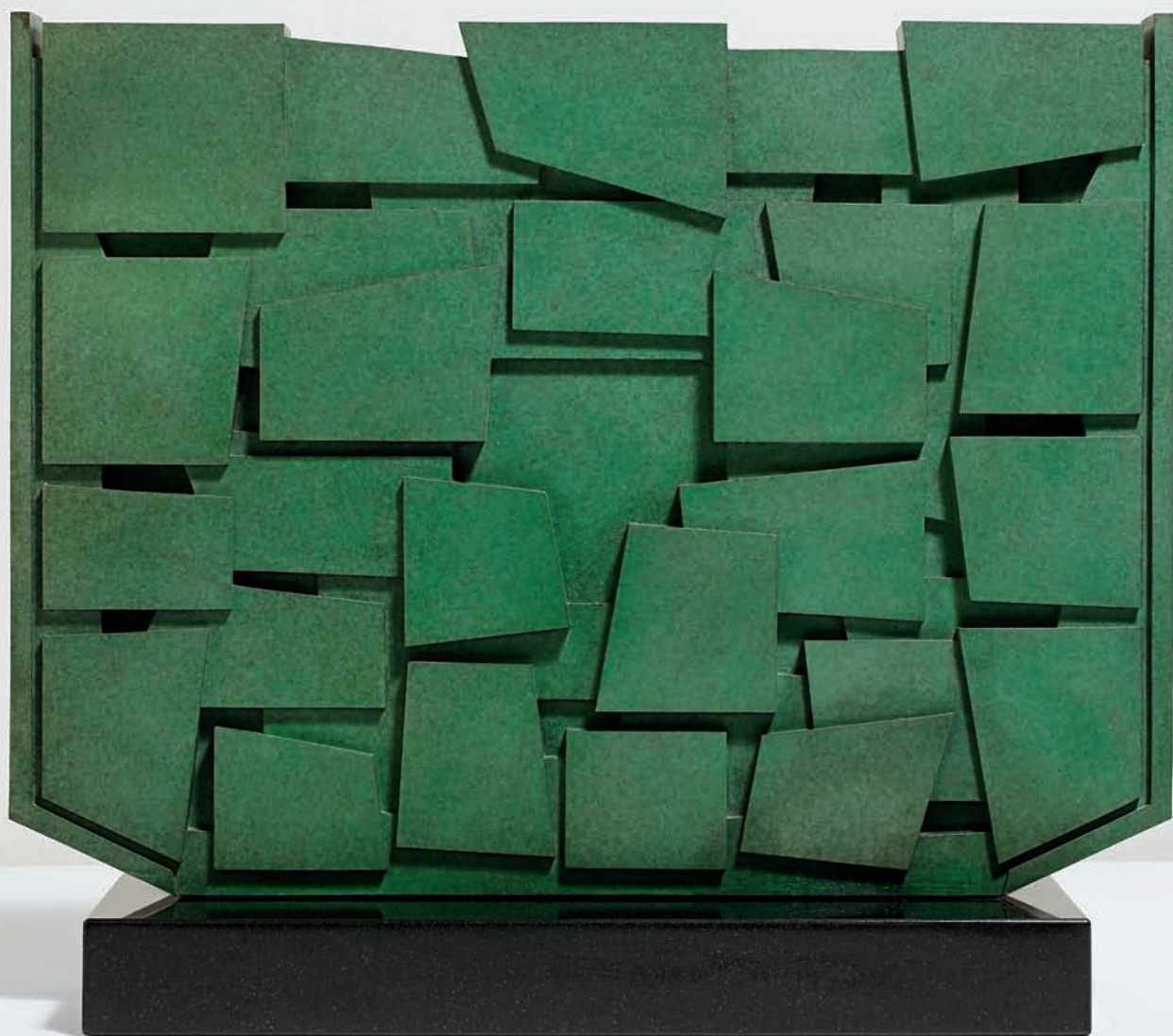
This work is number 1 from an edition of 6.

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

**PROVENANCE**

Sotheby's, New York, *Latin American Art*, November 17, 2005, lot 143

Acquired at the above sale by the present owner







83

**EDGAR NEGRET** COLOMBIA 1920-2012*Navegante*, 1977

painted aluminum

8 x 8½ x 11¾ in. (20.3 x 21.6 x 28.9 cm.)

Signed, numbered, titled and dated "NAVEGANTE P.A. 4/6 NEGRET 1977" on the reverse. This work is artist's proof 4 from an edition of 6 artist's proofs.

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

Acquired directly from the artist by the present owner, 1978

84

**EDGAR NEGRET** COLOMBIA 1920-2012*Puente*, 1976

painted aluminum

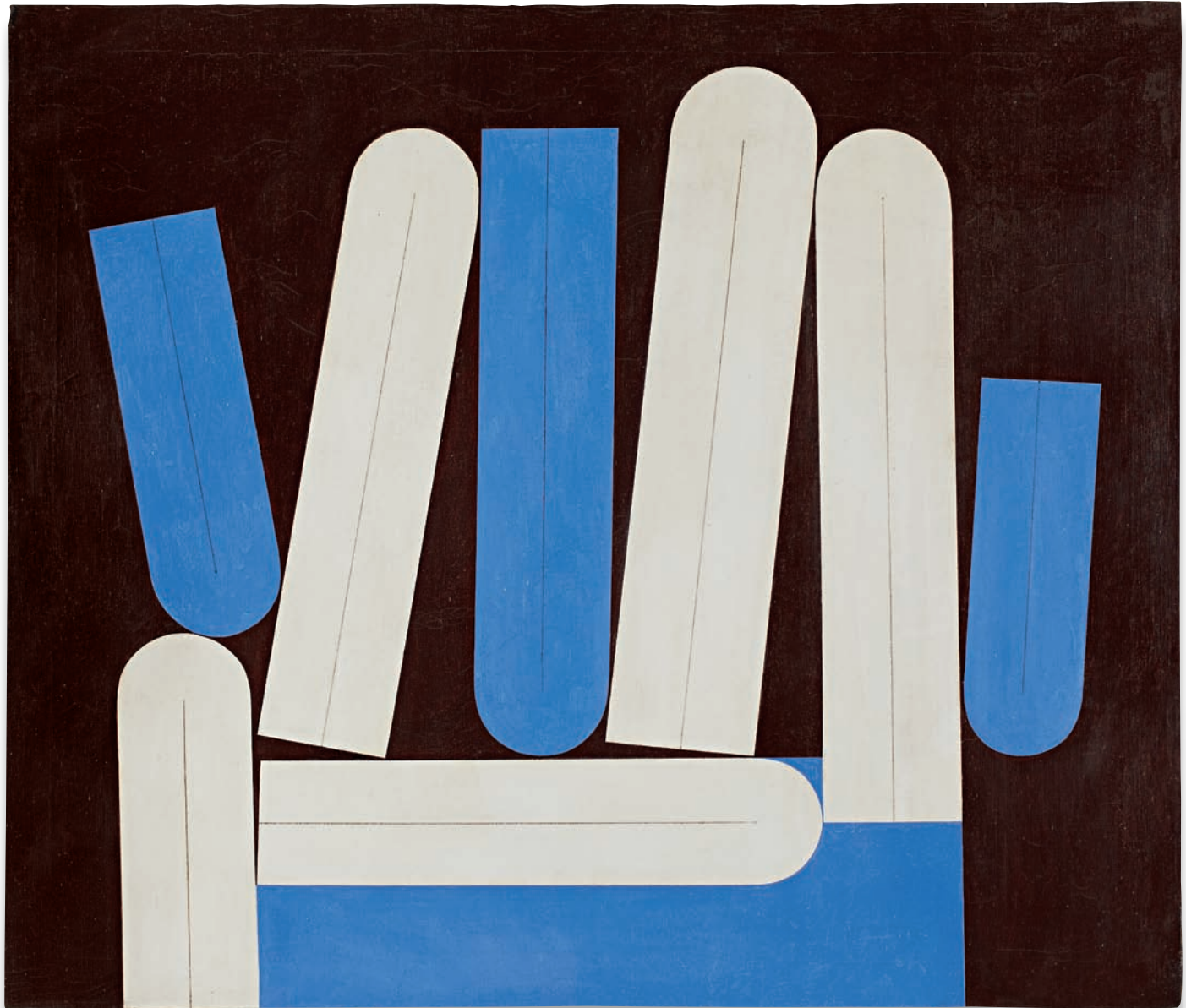
9¾ x 10 x 10½ in. (24.8 x 25.4 x 26.7 cm.)

Signed, titled and dated "PUENTE NEGRET 1976" on the reverse. This work is unique.

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

Acquired directly from the artist by the present owner, 1978





85

**OMAR RAYO** COLOMBIA 1928-2010

*Signs for an Alphabet No. 5*, 1961

oil on canvas

29 $\frac{7}{8}$  x 31 $\frac{1}{8}$  in. (75.9 x 81 cm.)

Signed, titled and dated "OMAR RAYO 61 'SIGNS FOR AN ALPHABET NO. 5' 'SIGNOS PARA UN ALFABETO NO. 5' OMAR RAYO" on the reverse.

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

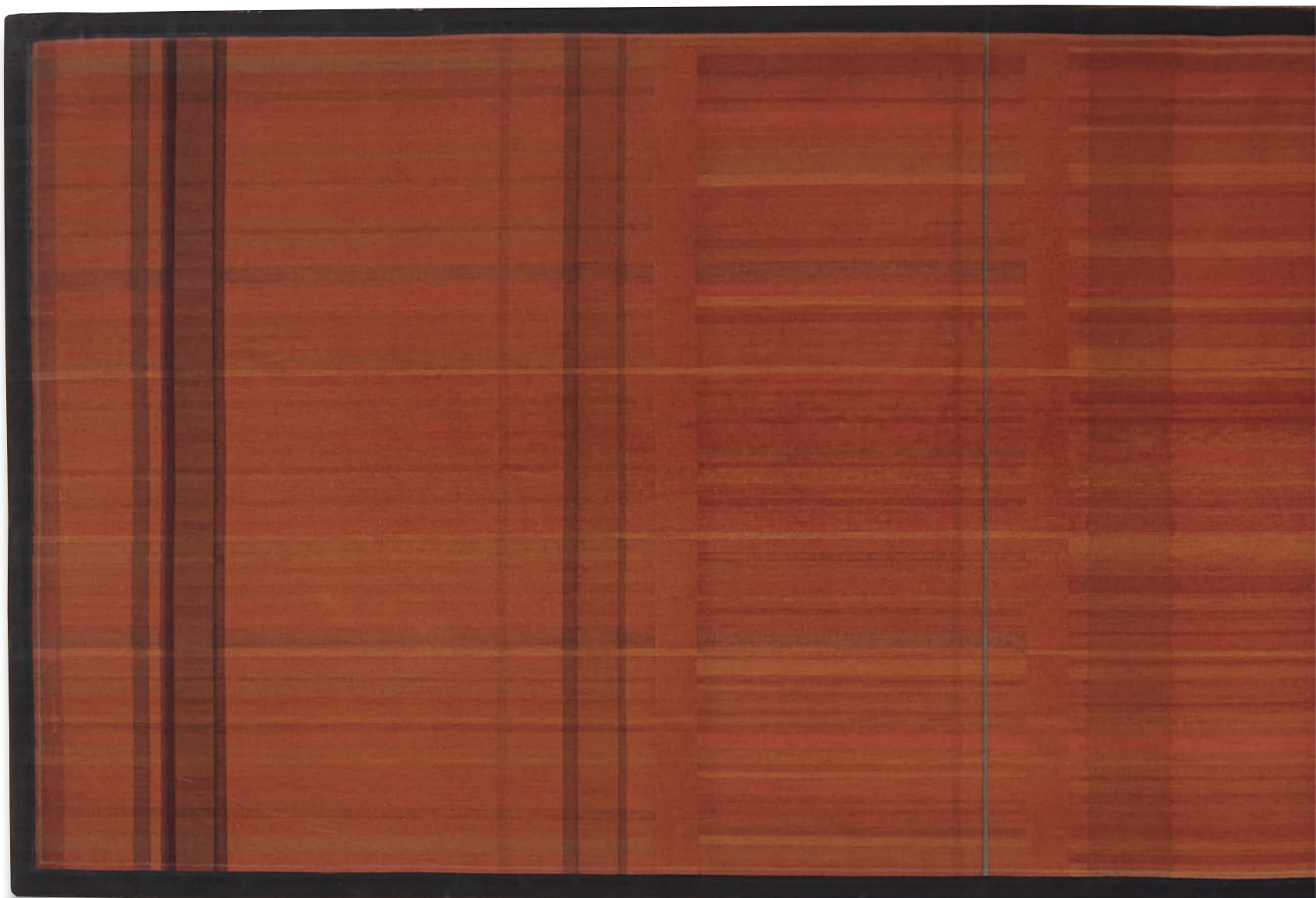
**PROVENANCE**

Private Collection, Colombia

Private Collection, Miami

Acquired from the above by the present owner





86

**CARLOS ROJAS** COLOMBIA 1933-1997

*Untitled*, circa 1975

oil on canvas

31½ x 93½ in. (80 x 237.5 cm.)

Signed "C Rojas" upper turnover edge.

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

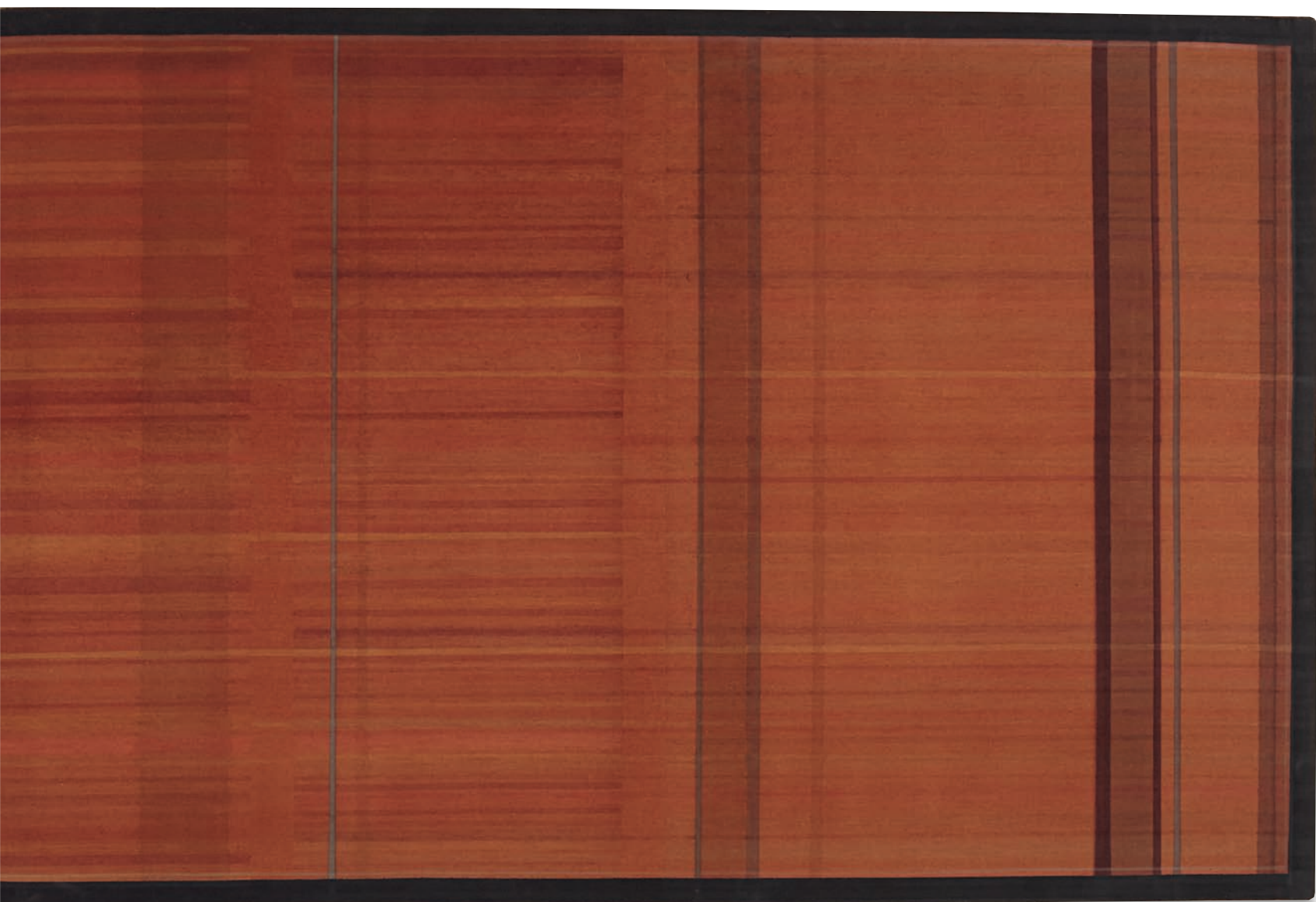
**PROVENANCE**

Acquired directly from the artist

Galería Garces Velásquez, Bogotá

Private Collection, Bogotá

Acquired from the above by the present owner







87

**DANIEL SENISE** BRAZIL b. 1955

*Untitled*, 1989

oil on paper

37½ x 26 in. (95.3 x 66 cm.)

Signed, initialed and dated "D. Senise 89 DS" lower edge.

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

**PROVENANCE**

Galeria Tina Zappoli, Porto Alegre

Acquired from the above by the present owner

88

**SAINT CLAIR CEMIN** BRAZIL b. 1951*Woman's Head/5*, 1999

sterling silver

10½ x 4½ x 6½ in. (26.7 x 10.5 x 16.5 cm.)

Signed and numbered "Cemin 2/6" on underside. This work is number 2 from and edition of 6.

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

Acquired directly from the artist

Private Collection



89

**TUNGA** BRAZIL b. 1952*Untitled*, 1973

watercolor and ink on paper

10¼ x 7½ in. (26 x 20 cm.)

Signed and dated "Tunga 73" lower right. This work is accompanied by a certificate of authenticity signed by the artist.

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

Acquired directly from the artist

Private Collection, Rio de Janeiro





90

**CILDO MEIRELES** BRAZIL b. 1948

*Futebol*, 1978

gouache and pastel on paper

27½ x 19⅝ in. (70 x 50 cm.)

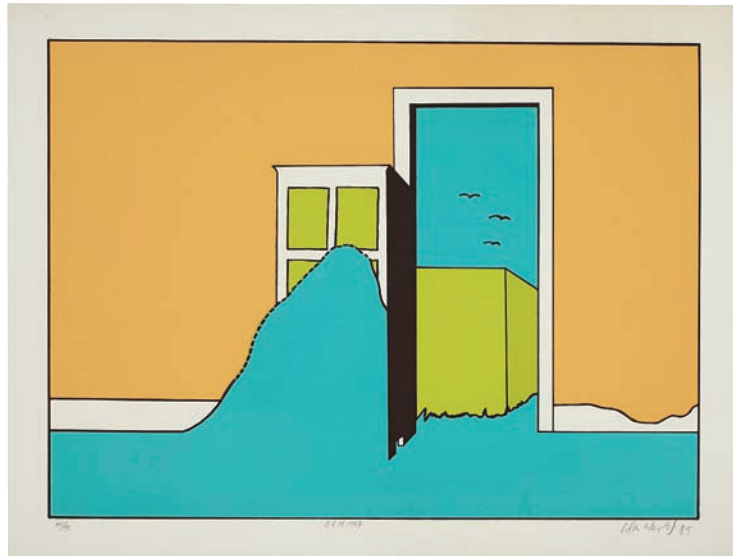
Signed and dated "Cildo Meireles 78" lower right.

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

**PROVENANCE**

Collection of Paulo Bittencourt, São Paulo

Private Collection, Rio de Janeiro



(i)



(ii)



(iii)

91

**CILDO MEIRELES** BRAZIL b. 1948

Three works: (i) *Untitled*, 1985; (ii) *Untitled*, 1986; (iii) *Untitled*, 1986  
silkscreen on wove paper

(i) image 18¾ x 25½ in. (47.6 x 64.8 cm.); sheet 21¾ x 28¾ in. (55.2 x 73 cm.)

(ii) image 15¼ x 19⅞ in. (38.7 x 50.5 cm.); sheet 21¾ x 29⅞ in. (55.2 x 74.6 cm.)

(iii) image 15 x 19¼ in. (38.1 x 48.9 cm.); sheet 21¾ x 29¾ in. (55.2 x 75.6 cm.)

(i) Signed, initialed, numbered and dated "45/50©C.M. 1967 Cildo Meireles '85" lower edge. This work is number 45 from an edition of 50.

(ii) Signed, initialed, numbered and dated "19/70 ©C.M. 1967 Cildo Meireles '86" lower edge. This work is number 19 from an edition of 70.

(iii) Signed, initialed, numbered and dated "87/90 ©C.M. 1967 Cildo Meireles '86" lower edge. This work is number 87 from an edition of 90.

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

**PROVENANCE**

Gift of the artist to the present owner



92

**VIK MUNIZ** BRAZIL b. 1961

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

chromogenic print

56½ x 39¾ in. (143.5 x 101 cm.)

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

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

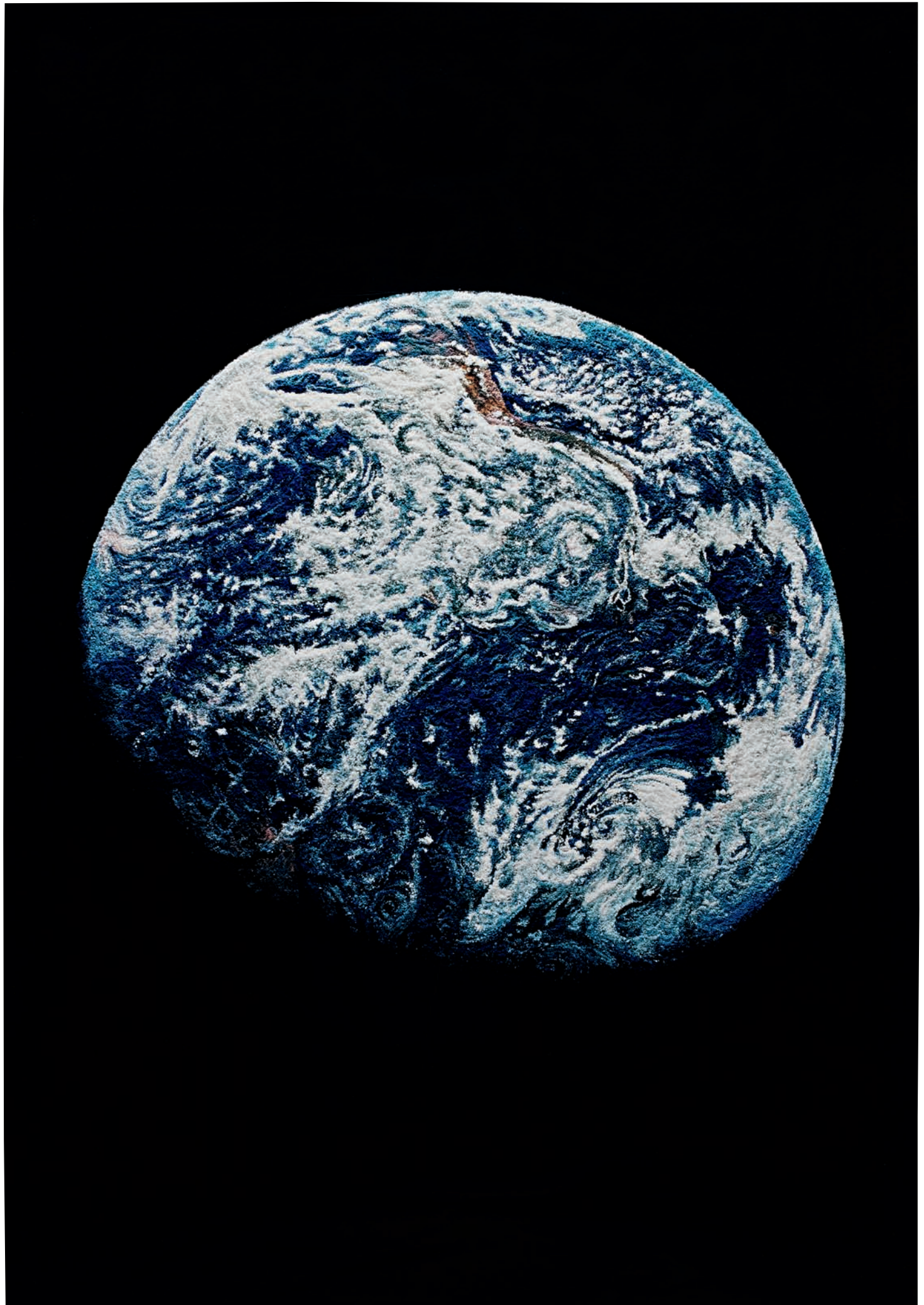
**PROVENANCE**

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner

**LITERATURE**

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





93

**VIK MUNIZ** BRAZIL b. 1961

*The Icebergs, after Frederic E. Church*  
(from *Pictures of Pigment*), 2007

chromogenic print

68 x 119 in. (172.7 x 302.3 cm.)

Signed and dated "Vik Muniz 2007" on a label accompanying the work.

This work is number 3 from an edition of 6 plus 4 artist's proofs.

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

**PROVENANCE**

Galeria Fortes Vilaça, São Paulo

Private Collection

**LITERATURE**

P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009*:

*Catalogue Raisonné*, Rio de Janeiro, 2009, p. 609 (illustrated)









94

**ALLORA & CALZADILLA** PUERTO RICO b. 1974 / b. 1971

*Bieké o Muerte*, 2001/2006

inkjet print on 120g paper, in 6 parts

each 58<sup>3</sup>/<sub>4</sub> x 53<sup>3</sup>/<sub>8</sub> in. (149.2 x 135.6 cm.)

This work is number 5 from an edition of 8. This work is accompanied by a certificate of authenticity signed by the artists.

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

**PROVENANCE**

Onestar Press, Paris

Acquired from the above by the present owner







95

**ARNALDO ROCHE RABELL** PUERTO RICO b. 1955

*Can You See Me?*, 1989

oil on canvas

95½ x 71 in. (242.6 x 180.3 cm.)

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

**PROVENANCE**

Lisa Sette Gallery, Scottsdale

Private Collection, Scottsdale

Private Collection, Houston









96

**OSCAR OIWA** BRAZIL b. 1965

*Firefly*, 2003

oil on canvas

34½ x 46½ in. (87.6 x 118.1 cm.)

Signed, titled, inscribed and dated "Firefly Oscar Satio Oiwa New York 2003" on the reverse. Further signed and dated "Oscar Satio Oiwa 2003" lower left.

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

**PROVENANCE**

Galeria Thomas Cohn, São Paulo

Acquired from the above by the present owner

97



98



97

**ESTEBAN PEÑA** COLOMBIA b. 1979  
*Valle de Ubaté* (from the series *Aguadas*), 2012  
 watercolor on wove paper  
 27¼ x 38¾ in. (69.2 x 98.4 cm.)

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

**PROVENANCE**  
 Galería Nueveochenta, Bogotá  
 Private Collection

98

**SANDRA GAMARRA** PERU b. 1972  
*Pag 332*, 2006  
 oil on canvas  
 19¼ x 28½ in. (48.9 x 72.7 cm.)  
 Initialed, titled and dated "Pag 332 2006 SG" on the reverse.  
 Further titled "332" lower right.

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

**PROVENANCE**  
 Lucía de la Puente, Lima  
 Private Collection





99

**MIGUEL RIO BRANCO** BRAZIL b. 1946

*Amaú*, 1983/2006

photograph on cloth

74¾ x 53½ in. (189.9 x 135.9 cm.)

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

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

**PROVENANCE**

Silvia Cintra Galeria de Arte, Rio de Janeiro

Acquired from the above by the present owner



100

**ROSÂNGELA RENNÓ** BRAZIL b. 1962

*Cascata* (from the series *Frutos Estranhos*), 2006

image and sound animation on portable DVD player

video duration: 10 minutes, looped

This work is number 5 from an edition of 5 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

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

**PROVENANCE**

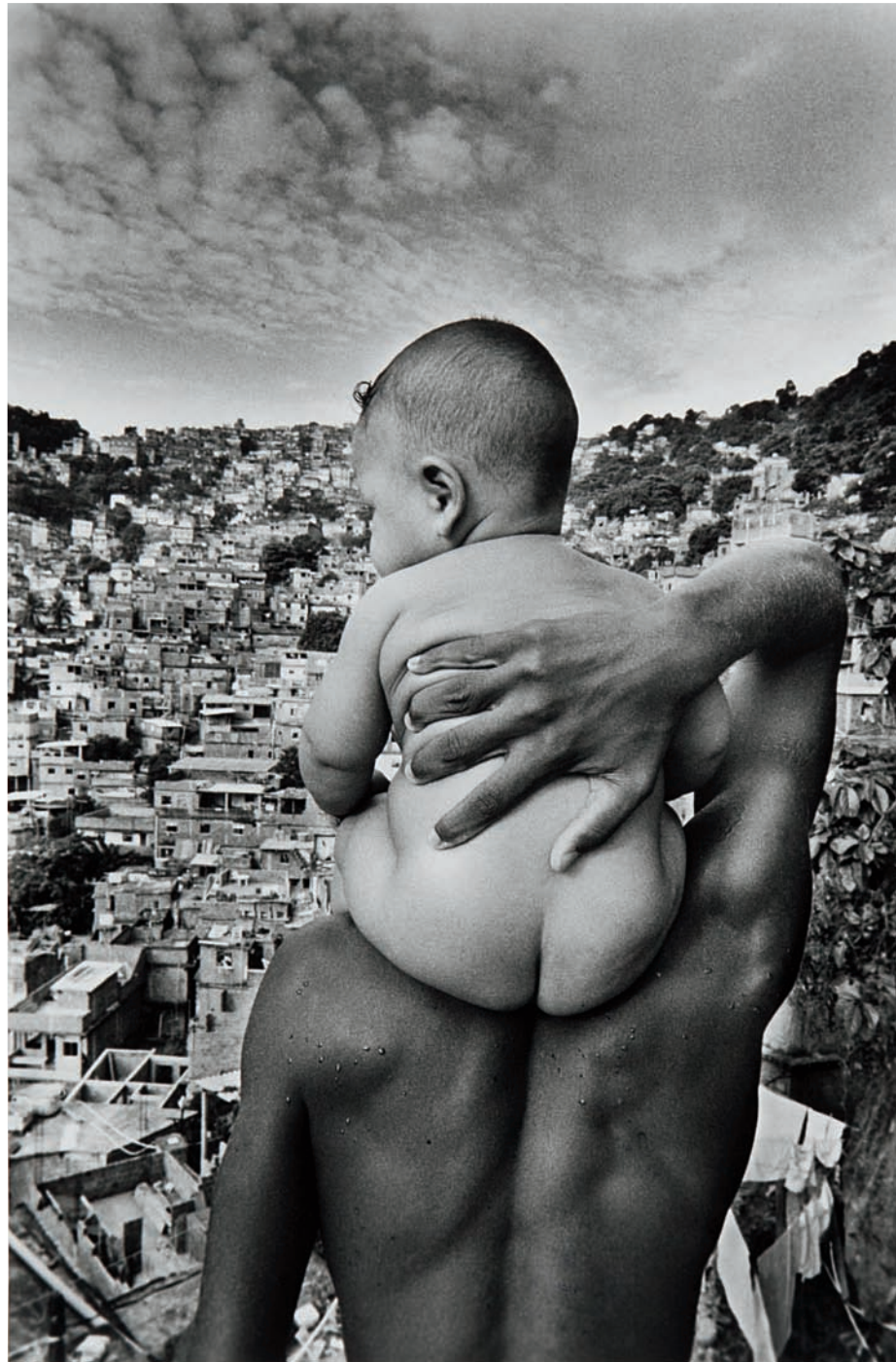
Galeria Vermelho, São Paulo

Acquired from the above by the present owner

**EXHIBITED**

Rio de Janeiro, Galeria Arthur Fidalgo, *Frutos Estranhos*, 2006  
(another example exhibited)





101

**ANDRÉ CYPRIANO** BRAZIL b. 1964

*Pai & Filho (Rocinha)*, 1999/2007

gelatin silver print

image 17 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (45.4 x 30.2 cm.); sheet 19 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (50.5 x 40.3 cm.)

Signed, numbered and dated "Andre Cypriano 25/25 1999/2007" on the reverse. This work is number 25 from an edition of 25.

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

**PROVENANCE**

Acquired directly from the artist by the present owner



102

**ANDRÉ CYPRIANO** BRAZIL b. 1964

*Sugar Loaf Ball*, 2011/2012

digital chromogenic print, Diassec-mounted  
23½ x 35½ in. (59.7 x 90.2 cm.)

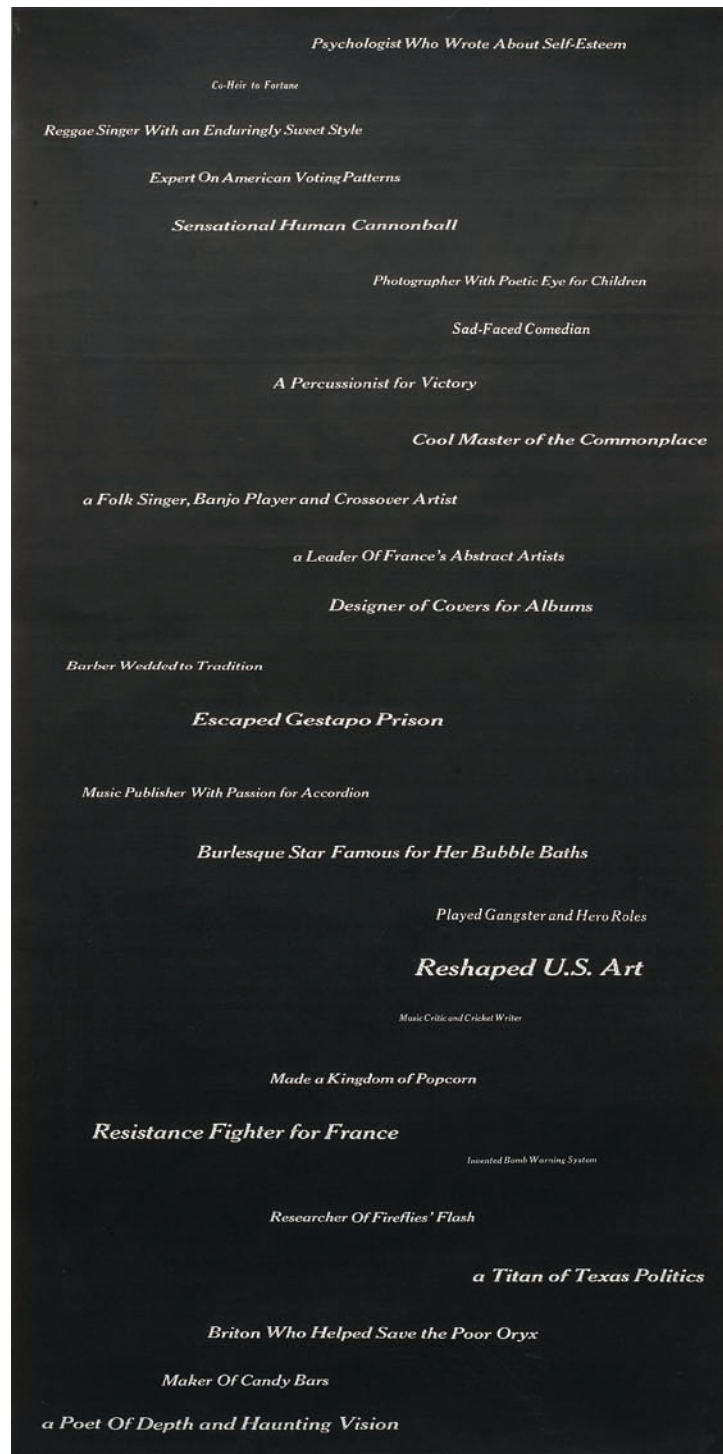
This work is number 3 from an edition of 10.

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

**PROVENANCE**

Acquired directly from the artist by the present owner





103

**GABRIEL OROZCO** MEXICO b.1962

Obit: "Psychologist Who Wrote About Self-Esteem" Black, 2008

archival Epson ink jet print with Ultra Chrome K3 pigment inks on Awagami

Kozo natural 70 gm paper

43½ x 21⅞ in. (110.5 x 55.6 cm.)

This work is number 1 from an edition of 3.

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

**PROVENANCE**

Marian Goodman Gallery, New York

Acquired from the above by the present owner



104

**DAMIÁN ORTEGA** MEXICO b. 1967

*Proyecto para bolido*, 2005

set of 3 chromogenic prints

each 9½ x 15½ in. (23.3 x 40.3 cm.); overall 19¾ x 59 in. (50.2 x 149.9 cm.)

This work is number 3 from an edition of 5 plus 2 artist's proofs.

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

**PROVENANCE**

Kurimanzutto, Mexico City

Acquired from the above by the present owner





105

**DAMIÁN ORTEGA** MEXICO b. 1967

*Proyecto para accidente*, 2005

set of 3 chromogenic prints

each 9 $\frac{1}{8}$  x 15 $\frac{7}{8}$  in. (23.3 x 40.3 cm.); overall 19 $\frac{3}{4}$  x 59 in. (50.2 x 149.9 cm.)

This work is number 4 from an edition of 5 plus 2 artist's proofs.

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

**PROVENANCE**

Kurimanzutto, Mexico City

Acquired from the above by the present owner



106

**RAFAEL LOZANO-HEMMER** MEXICO b. 1967

*1000 Platitudes (Exclusividad)*, 2003

digital video and chromogenic print

video duration: 22 minutes; print: 19½ x 66½ in. (49.5 x 168.9 cm.)

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

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

**PROVENANCE**

Galería OMR, Mexico City

Acquired from the above by the present owner



107

**JOSÉ DÁVILA** MEXICO b. 1974

*Untitled, 2010*

found cardboard boxes, flat washers, screws

each 7 x 24½ x 22 in. (17.8 x 61.3 x 55.9 cm.);

overall 136 x 24½ x 22 in. (345.4 x 61.3 x 55.9 cm.)

This work is number 1 from an edition of 3. This work is accompanied by an assembly diagram and a certificate of authenticity.

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

**PROVENANCE**

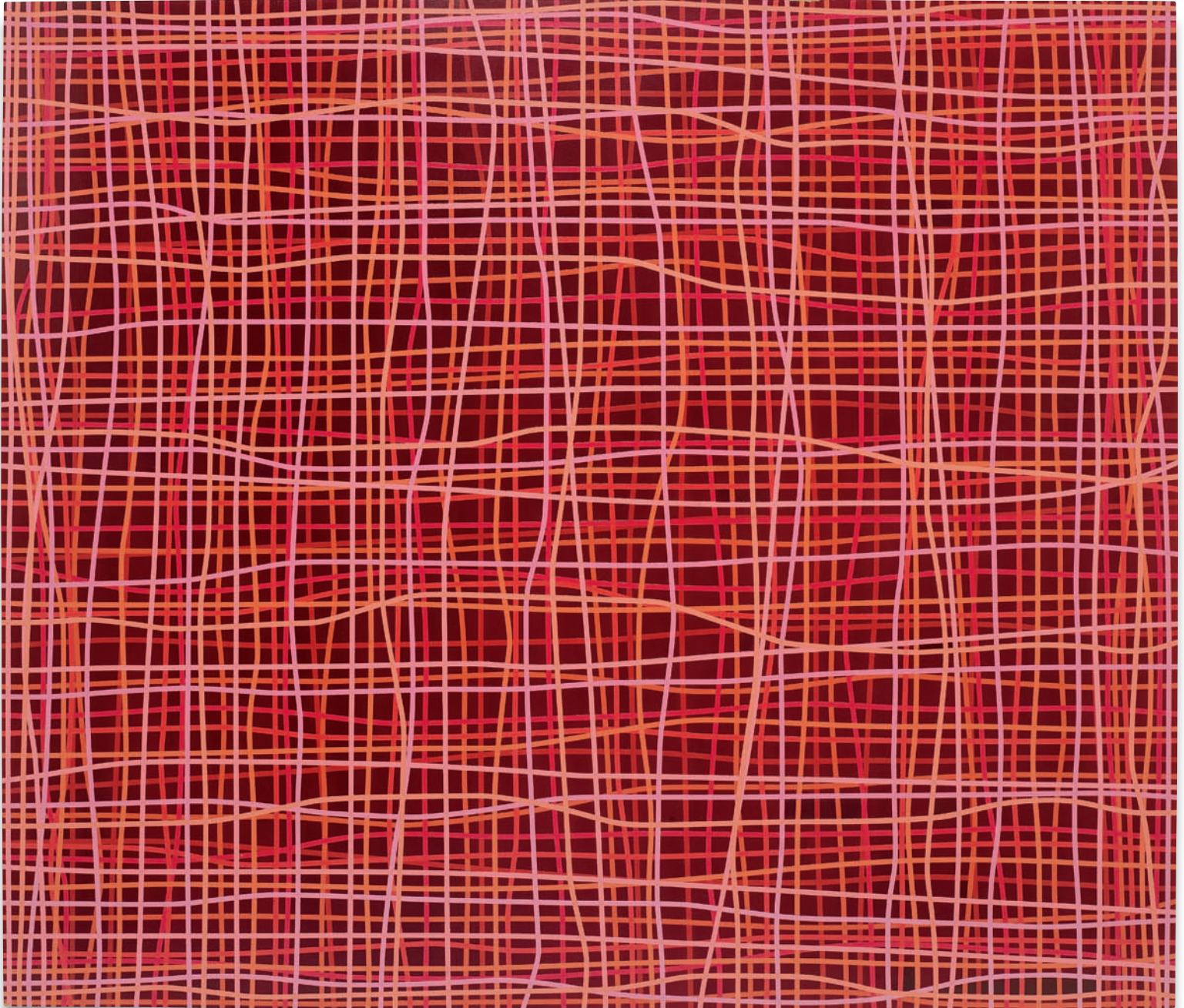
Acquired directly from the artist by the present owner



(alternate view of the present lot)







108

**MELANIE SMITH** MEXICO b. 1965

*Skywalker No. 3*, 2000

acrylic on board

47 x 55 in. (119.4 x 139.7 cm.)

This work 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



109

**JOSÉ DÁVILA** MEXICO b. 1974

*Giant Beetle*, 2010

paint on pine plywood

each 11 x 20½ x 27½ in. (27.9 x 52.1 x 69.9 cm.);

overall 42½ x 38½ x 35 in. (108 x 97.8 x 88.9 cm.)

This work is accompanied by a certificate of authenticity.

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

**PROVENANCE**

Acquired directly from the artist by the present owner



110

**TOMÁS SARACENO** ARGENTINA b. 1973

*Ladies and Gentlemen we're floating in space*, 2006

architect's lamp, nylon string, magnet, screw, staple remover  
dimensions variable

This work is number 2 from an edition of 3 plus 1 artist's proof. This work is accompanied by a certificate of authenticity signed by the artist.

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

**PROVENANCE**

Andersen's Gallery, Copenhagen

Acquired from the above by the present owner

**EXHIBITED**

Camogli, Fondazione Pier Luigi e Natalina Remotti, *Tomás Saraceno: from Camogli to San Felipe, spiders weaving stars*, 13 March – 12 September 2010



(detail of the present lot)







## 111

**CILDO MEIRELES** BRAZIL b. 1948

Two works: *Zero Dollar*, 1984

offset print on paper

each 2½ x 6¾ in. (6.7 x 16.2 cm.)

Each signed "Cildo Meireles" lower right.

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

**PROVENANCE**

Gift of the artist to the present owner

**EXHIBITED**

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

**LITERATURE**

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



## 112

**ANTONIO CARO** COLOMBIA b. 1950

*Colombia*, 1977

screenprint inks on cotton canvas

17¼ x 27 in. (43.8 x 68.6 cm.)

Signed, numbered and dated "caro 71/150 1977"

lower right. This work is number 71 from an edition of 150.

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

**PROVENANCE**

Galería Finale, Medellín

Private Collection, Bogotá



113

**RUBENS GERCHMAN** BRAZIL 1942-2008Two works: (i) *Sun*; (ii) *Sky*, 1970(i) sand in acrylic box; (ii) cotton wool in acrylic box  
each  $\frac{3}{4} \times \frac{7}{8} \times \frac{7}{8}$  in. (1.9 x 2.2 x 2.2 cm.)

These works are from unnumbered editions.

**Estimate** \$2,000-3,000**PROVENANCE**Collection of Francisco Rodrigues, Rio de Janeiro  
Private Collection, São Paulo

114



114

**WALTERCIO CALDAS** BRAZIL b. 1946Two works: *Fim*, 1974

foil sticker

each  $1\frac{1}{2} \times 2$  in. (3.8 x 5.1 cm.)

These works are from an unnumbered edition.

**Estimate** \$4,000-6,000**PROVENANCE**Cesar Caldas, Rio de Janeiro  
Private Collection, Rio de Janeiro



## GUIDE FOR PROSPECTIVE BUYERS

### BUYING AT AUCTION

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

### CONDITIONS OF SALE

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

### BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

### 1 PRIOR TO AUCTION

#### Catalogue Subscriptions

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

#### Pre-Sale Estimates

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

#### Pre-Sale Estimates in Pounds Sterling and Euros

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

#### Catalogue Entries

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

#### Condition of Lots

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

#### Pre-Auction Viewing

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

#### Electrical and Mechanical Lots

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

### Symbol Key

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

#### ○ Guaranteed Property

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

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

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

#### ● No Reserve

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

#### Ω Endangered Species

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

## 2 BIDDING IN THE SALE

#### Bidding at Auction

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

#### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

#### Bidding by Telephone

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

#### Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

#### Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

# BLANTON MUSEUM OF ART



## THE NEAREST AIR / A SURVEY OF WORKS BY WALTERCIO CALDAS

OCTOBER 27, 2013 — JANUARY 12, 2014

This exhibition is co-organized by the Blanton Museum of Art and the Fundação Iberê Camargo and is guest-curated by Gabriel Perez-Barreiro.

Generous funding for the exhibition is provided by the Susan Vaughan Foundation, with additional support from Patricia Phelps de Cisneros, the Bruce T. Halle Family Foundation, Fran Magee, Andrea and José Olympio Pereira, and the Alice Kleberg Reynolds Foundation. The accompanying publication is made possible in part by Michael Chesser.

Above: Waltercio Caldas, *A emoção estética [Aesthetic Emotion]*, 1977, painted iron and shoes on carpet, 7 7/8 x 80 1/16 x 76 3/4 in., Private collection, Rio de Janeiro



**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer’s announcement.

**Interested Parties Announcement**

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

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

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

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

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licenses**

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

**Endangered Species**

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

# PHILLIPS



## EDITIONS

**AUCTION 12 DECEMBER 2013 LONDON**

**VIEWING 2-12 DECEMBER 2013**

**ENQUIRIES** Robert Kennan +44 20 7318 4075 rkennan@phillips.com

**ROBERT INDIANA** *Stainless Steel Numbers: Two*, 1978-2003

Estimate £40,000-60,000

To be offered for sale 12 December 2013, London

**PHILLIPS.COM**



## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

### 1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

### 2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

### 4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she

intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

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

(f) Arranging absentee and telephone bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(g) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

### 5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol • each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

## 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Citibank  
322 West 23rd Street, New York, NY 10011  
SWIFT Code: CITIUS33  
ABA Routing: 021 000 089  
For the account of Phillips  
Account no.: 58347736

Please reference the relevant sale and lot number.

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

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

## 7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party

shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

## 8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

## 9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

## 10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries



prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

## **12 CLIENT INFORMATION**

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

## **13 LIMITATION OF LIABILITY**

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

## **14 COPYRIGHT**

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

## **15 GENERAL**

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

## **16 LAW AND JURISDICTION**

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

## AUTHORSHIP WARRANTY

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

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.



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# SALE INFORMATION

## AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

## AUCTION

21 November 2013 at 4pm

## VIEWING

14-21 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010913 or Latin America.

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\$35/€25/£22 at the gallery

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**Front cover** Nelson Leirner, *Homenagem a Fontana I*, 1967, lot 8 (detail)

**Back cover** Lygia Clark, *Bicho invertido*, 1960, lot 13

**Inside front cover** Sergio Camargo, *Untitled (Relief No. 347)*, 1971, lot 18 (detail)

**Page 2-3** Lygia Clark, *Superfície Modulada No. 2*, 1957/1982, lot 14 (detail)

**Page 4** Mira Schendel, *Untitled*, circa 1970, lot 16 (detail)

**Page 6-7** Hélio Oiticica, *Metaesquema 153*, 1958, lot 17 (detail)

**Inside back cover** Antonio Manuel, *Untitled (Protest)*, 1968, lot 6 (detail)

## TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

- ☐ **ABSENTEE BID FORM**  
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

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

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

\* Excluding Buyer's Premium and sales or use taxes

## FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature \_\_\_\_\_ Date \_\_\_\_\_

☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
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