

PHILLIPS

LATIN AMERICA

NEW YORK 24 NOVEMBER 2014

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PHILLIPS

LATIN AMERICA

SALE INFORMATION

NEW YORK, 24 NOVEMBER 2014 AT 2PM

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

24 November 2014 at 2pm

VIEWING

17-24 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as NY010914 or Latin America.

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Front cover Jac Leirner, *Nomes (Names)*, 1989, lot 10 (detail)

Inside front cover Diego Rivera, *Naturaleza muerta (Composición con alcachofas y limones)*, 1916, lot 30 (detail)

Page 2-3 Os Gêmeos, *Untitled*, 2011, lot 14 (detail)

Page 4-5 Mariana Palma, *Untitled*, 2012, lot 12 (detail)

Alejandro Obregón, *Souvenir of Venice*, 1954, lot 24 (detail)

Opposite Carlos Rojas, *Sin título (Serie Pueblos)*, 1968, lot 21 (detail)

Wrap Adriana Varejão, *Macau Wall (Blue)*, 2001, lot 15 (detail)

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1

ABRAHAM CRUZVILLEGAS MEXICAN b. 1968

Objeto útil pero bonito, 1992

oil on canvas, painted iron handrail

20 $\frac{7}{8}$ x 70 $\frac{7}{8}$ x 2 $\frac{3}{4}$ in. (53 x 180 x 7 cm.)

Signed "Cruzvillegas" lower right of canvas element.

Estimate \$30,000-50,000

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Minneapolis, Walker Art Center, *Abraham Cruzvillegas:*

The Autoconstrucción Suites, 23 March - 22 September, 2013

LITERATURE

C. Kim, *Abraham Cruzvillegas: The Autoconstrucción Suites*,
exh. cat., Walker Art Center, Minneapolis, 2013, p. 89 (illustrated)

“Through minimal transformations, with no explanations or stories and possibly even without much skill, my work is the proof that I am alive. In my work the transformation of information, materials, and objects constitutes the definitively unfinished construction of my own identity, as a way of approaching reality. By way of bare facts.” ABRAHAM CRUZVILLEGAS



2

ARTURO HERRERA VENEZUELAN b. 1959

Untitled (Green), 1998

acrylic on shaped wood

16 x 10¼ x ½ in. (40.6 x 26 x 1.3 cm.)

This work is unique.

Estimate \$12,000-18,000

PROVENANCE

Sotheby's, New York, *Contemporary Art, Afternoon*,
November 10, 2005, Lot 367

Acquired at the above sale by the present owner



3

CARLOS GARAICOA CUBAN b. 1967

Untitled (P-37), 2003

wood, cardboard, metal, PVC, nails and thread

sculpture 39 x 14½ x 8 in. (99.1 x 36.8 x 20.3 cm.)

wall installation 12 x 49 in. (30.5 x 124.5 cm.)

overall approximately 66 x 50 x 13 in. (167.6 x 127 x 33 cm.)

This work is accompanied by the artist's installation instructions.

Estimate \$25,000-35,000

PROVENANCE

Galeria Luisa Strina, São Paulo

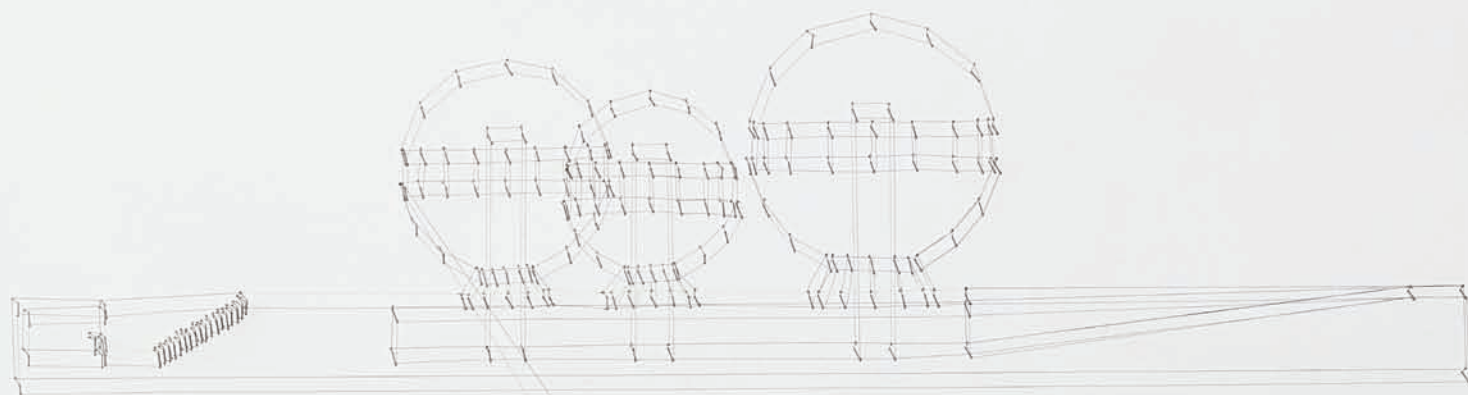
Acquired from the above by the present owner

EXHIBITED

Vienna, Galerie Martin Janda, *De frente al sol*, curated by Patrick Charpenel, 17 September - 31 October, 2010



(detail of the present lot)



4

GABRIEL OROZCO MEXICAN b. 1962

Cupón de equipaje, 1997

gouache and cut-out boarding pass collage on paper

11 x 8½ in. (27.9 x 21.6 cm.)

Signed, titled and dated "CUPÓN DE EQUIPAJE GABRIEL OROZCO 1997"
on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner



BOLETO DE PASAJE
Y CUPON DE EQUIPO



6010:519:675:6

1 FLIGHT - BSP MEXICO
DOMESTIC

8.48
2.10
5.50

ESTE BOLETO NO ES VALIDO Y NO SERA ACEPTADO POR LA LINEA AEREA EMISORA O SU AGENTE DE VIAJES AUTORIZADO POR LA MISMA. POR FAVOR LEER LAS CONDICIONES DE ESTE CONTRATO.

5

ALEXANDRE DA CUNHA BRAZILIAN b. 1969

They Really Work For Me, 2000

plastic, adhesive and fabric on found crutches

each 51 x 11½ x 6 in. (129.5 x 29.2 x 15.2 cm.)

This work is accompanied by a certificate of authenticity issued by Galeria Luisa Strina.

Estimate \$18,000-22,000

PROVENANCE

Galeria Luisa Strina, São Paulo

Acquired from the above by the present owner

EXHIBITED

London, Chelsea College of Art, *MA Show 2000*, July 2000

Venice, Arsenale de Venezia, *50th Venice Biennale — The Structure of Survival*, 15 June - 2 November, 2003



6

PABLO SIQUIER ARGENTINE b. 1961

0511, 2005

acrylic on canvas

67 x 129½ in. (170.2 x 328.9 cm.)

Signed and titled "Siquier 0511" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Ruth Benzacar, Buenos Aires

Acquired from the above by the present owner

EXHIBITED

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Pablo Siquier*,
2 June - 12 September, 2005







7

JAVIER TÉLLEZ VENEZUELAN b. 1969

La hora del burro, 2002

two-channel video installation

channel 1: color, sound, duration 1' 22" in endless loop

channel 2: color, silent, duration 2' 21" in endless loop

This work is number 1 from an edition of 5 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist

Henrique Faria Fine Arts, New York

Acquired from the above by the present owner

EXHIBITED

New York, Queens Museum of Art, *Queens International*, 17 August - 3 November, 2002

LITERATURE

C. Bayne, *Queens International 2002*, New York: Queens Museum of Art, 2002, p. 13 (illustrated)

Javier Téllez, a Venezuelan artist from the 1990s generation, focuses his artistic productions on a series of video installations reflecting issues on the art market, institutional power and marginalized populations. He usually works with performers and actors who do not have experience with the arts, as he "prefers to cast the outcast". Born to a family of psychiatrists, the mentally ill and the politics of mental institutions are a constant subject matter throughout his body of work, emblemized in the present lot, a video installation titled *La hora del burro*, 2002. This video is projected on two adjacent walls, one showing a schizophrenic patient as an angel blowing a balloon, while the other displays a street knife sharpener sharpening his knives and attracting customers with his special whistle. Their repetitive behaviors are the key to this work — the two channels are synchronized so that every time the knife is sharpened, the angel inflates the balloon. The repetitive scenes present a dramatic behavioral pattern that transcends the realm of art, evoking a social message where "as the knife threatens life, there can be no salvation in the world of corruption and madness."



8

ERNESTO NETO BRAZILIAN b. 1964

It happens in the frictions of the bodies, 1999

turmeric in polyamide stretch fabric

overall installation 153½ x 375½ x 129¾ in. (389.9 x 952.8 x 329.9 cm.)

Estimate \$40,000-60,000

PROVENANCE

Sotheby's, New York, *Contemporary Art: Part One*, November 14, 2001, Lot 58

Acquired at the above sale by the present owner







9

ROBERTO OBREGÓN COLOMBIAN 1946-2003

Pétalos, 1993

cut rubber, in 17 parts

installed dimensions variable; approximately 22 x 275 in. (55.9 x 698.5 cm.)

Estimate \$70,000-90,000

PROVENANCE

Acquired directly from the artist by the present owner



After receiving a traditional artistic education at Escuela de Artes Plásticas Julio Árraga in Maracaibo, Venezuela, Roberto Obregón soon focused his practice on conceptual art. Employing his background as a botanical illustrator, having realized several series of scientific drawings, leaf designs and rose petals would go on to become the emblematic subject matter of his career. Like many conceptual artists of the period, he often used photography to document exercises on observation, as it offered a more analytical approach that went beyond the decorative. During the 1970s, he started producing his first series documenting these plant studies using watercolor. He then began to dissect rose petals, gluing them sequentially

on paper, constantly arranging and re-arranging them in a myriad of painstaking patterns resembling scientific diagrams. The present lot, *Pétalos*, 1993, is a prime example of the different unique spinoffs of his delicate petal dissections, where he cuts silhouettes of petals from sheets of rubber and organizes them in seemingly sequential patterns. In this way, the present lot is exemplary of Obregón's methodical depiction of nature relating to time. The viewer is encouraged to move in a linear direction while experiencing the work, rather than looking at it from a fixed position. Suggesting the idea of disintegration within the cyclical nature of evolution, Obregón's black rose petal evokes the inevitable transformation of time.

10

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

JAC LEIRNER BRAZILIAN b. 1961

Nomes (Names), 1989

found plastic bags and polyurethane foam

196⁷/₈ x 251⁷/₈ in. (500 x 640 cm.)

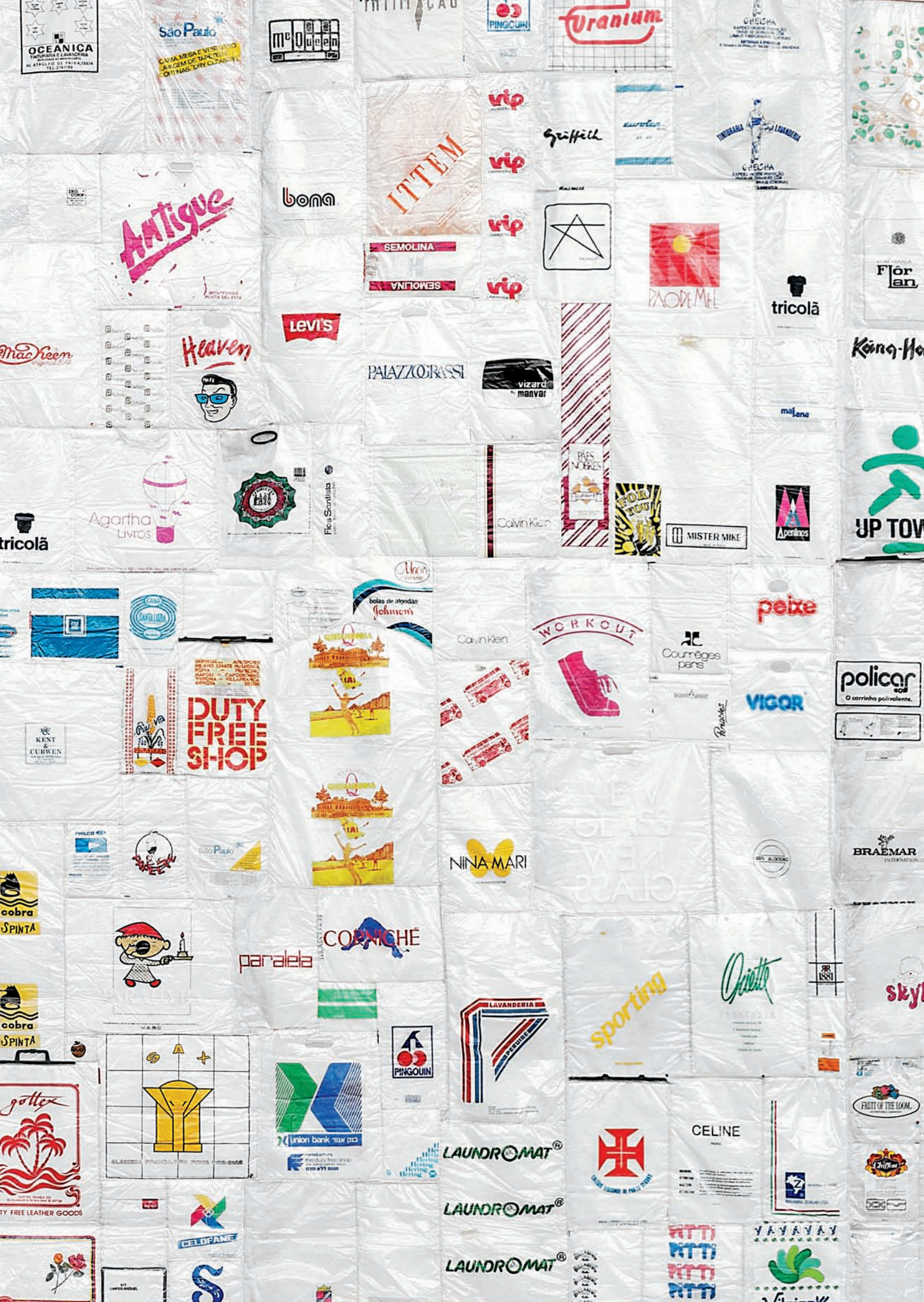
Signed and dated "Jac Leirner 1989" on the reverse.

Estimate \$180,000-250,000

PROVENANCE

Galeria Presença, Porto

Acquired from the above by the present owner







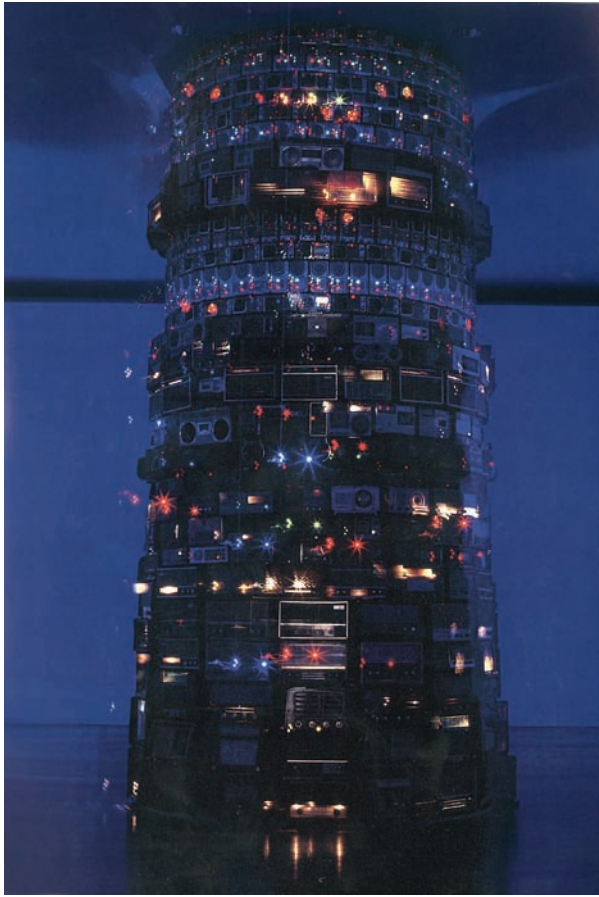
“Art is my main concern. I am always making very explicit that all these masters in the history of art are my main thoughts and my muses.” JAC LEIRNER



Robert Rauschenberg, *Bed*, 1955. Combine painting: oil and graphite on fabric. 75 ½ x 31 ½ x 8 in. (191.8 x 80 x 20.3 cm.) The Museum of Modern Art, New York. Gift of Leo Castelli in honor of Alfred H. Barr, Jr. Art © Robert Rauschenberg Foundation/Licensed by VAGA, New York, NY.

Jac Leirner was exposed to art at a very young age, as she herself stated. She experienced it even before she understood it, and from very early on, her parents and family instilled in her the importance of collecting art. This concept of collecting would eventually become an essential mode of expression that she used throughout her oeuvre and included in many of her important works. She was born into a family of progressive artists and intellectuals who were deeply interested in collecting art from important Brazilian artists — such as Hélio Oiticica and Lygia Clark — who were well known only in Brazil at the time, although now they are internationally recognized as seminal contemporary artists. Yet her very peculiar individual concept of collecting is not dedicated to art alone. It can only be described as an almost obsessive accumulation of quotidian objects that most people would consider insignificant, which she collects in volume, later organizing and transforming them into sculptures that elegantly unify elements of Formalism, Minimalism and Abstraction.

Leirner's formal education is also a powerful element in her artistic work. She obtained a bachelor's degree in visual arts from the Fundação Armando Álvares Penteado (FAAP) — a rigorously academic university, whose curriculum was reformed by influential Brazilian artists from the 1970s and 1980s, such as Nelson Leirner. This theoretical and technical training was modeled on Bauhaus pedagogy, whose foundational courses had a definitive influence on her work. The educational model emphasized experimentation and postulated that visual expressions should be attained through an abstract and experiential exhaustive study of material, color, texture and form.



Cildo Meireles, *Babel*, 2001. Radios and metal. Diameter 196 7/8 x 118 1/8 in. (500 x 300 cm.)

The work naturally references Minimalism and Brazilian Constructivism but also presents the bags as the objects they are, where each bag has a history and alludes to the contents that it once held. Paradoxically, the graphic commercial text on the bags is what makes this installation so visually striking.

This work, as are many of Leirner's other pieces, is also a methodical exploration of material. She believes that each bag has its own nature, its own particular weight, color and size, all of which allows her to create an infinite number of surfaces. Interestingly, there is no logic as to how she chooses the different materials she uses in her work; each time it is a spontaneous decision that marks a point of departure for the construction of the next object. Furthermore, her theory behind color is that all colors are perfect and each one has its specificities. Therefore, instead of painting exploratory layer after layer in watercolor, she focuses her meticulous study of color through this massive arrangement of found bags, each one covered in unique hues that together produce a rainbow of readymade shades. The amount of effort put into collecting, classifying and painstakingly sewing the bags together is significant, symbolizing the passage of time. Throughout her career, Leirner has constructed complex objects and installations that have contributed greatly to the contemporary history of Brazilian art, where an amalgamation of trivial ephemera is transformed into a stunningly conceptual work of art that is, at its core, a rigorous examination of form and color.

Leirner exemplifies this model in the present lot, *Nomes* (*Names*), 1989, one of the most important works of her career. This installation is made up of numerous found plastic bags sewn together and stuffed with foam. Leirner experimented with color early on in her career through watercolor, where she mixed different shades together, repeatedly painting layer over layer until she achieved the right hue. This experience confirmed her interest in the continual exploration of color in its own right, and in turn, led her to steer away from the pictorial — unlike other artists of her generation, who opted for Neoexpressionist painting.

In contrast, Leirner is passionate about sculpture and was deeply influenced by the Brazilian Neoconcrete and Conceptual artists, as well as American Minimalists such as Donald Judd. Thus, in a manner similar to Judd, she became a creator of objects. Consequently, she began to extensively study material, texture and form, allowing her to create complex installations, such as the present lot. These objects, sculptures and installations reflect her intense interest in the literalism of Minimalism. Thus, in *Nomes*, 1989, the work is as she states “not there to represent. It already is, and it carries the condition within its raw state.”



Mike Kelley, *More Love Hours Than Can Ever Be Repaid*, 1987. Handmade craft items, afghans, sewn onto canvas. 96 1/8 x 126 7/8 x 5 7/8 in. (244 x 322.5 x 15 cm.) Whitney Museum of American Art, New York. Art © Mike Kelley Foundation for the Arts. All Rights Reserved/Licensed by VAGA, New York, NY

VIK MUNIZ BRAZILIAN b. 1961

Brigitte Bardot (from Pictures of Diamonds), 2004

c-print, flush-mounted to aluminum

image 39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in. (100 x 80 cm.)

framed 40 $\frac{7}{8}$ x 33 $\frac{1}{8}$ in. (104 x 84 cm.)

Signed and dated "Vik Muniz 2004" on a label affixed to the reverse of the backing board. This work is number 4 from an edition of 10 plus 4 artist's proofs.

Estimate \$80,000-120,000

PROVENANCE

Galerie Xippas, Paris

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. 524 (illustrated)



12

MARIANA PALMA BRAZILIAN b. 1979

Untitled, 2012

acrylic and oil on canvas, diptych

i) 78½ x 39¼ in. (199.4 x 99.7 cm.); ii) 78½ x 47¼ in. (199.4 x 120 cm.)

Estimate \$70,000-90,000

PROVENANCE

Casa Triângulo, São Paulo

Private Collection



13

VIK MUNIZ BRAZILIAN b. 1961

Jackie (Ketchup) (After Warhol), 1999

8 c-prints, polyptych

each image 34 x 26 3/4 in. (86.4 x 67.9 cm.)

each frame 36 1/2 x 29 1/4 in. (92.7 x 74.3 cm.)

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

Estimate \$150,000-250,000

PROVENANCE

Galerie Xippas, Paris

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Xippas, *After Warhol*, 20 November, 1999- 29 January, 2000

Rome, MACRO-Museo d'Arte Contemporanea Roma, *Vik Muniz*, 27

September, 2003- 6 January, 2004 (another example exhibited)

LITERATURE

O. Kaepelin, *After Warhol*, exh. cat., Galerie Xippas, Paris, 2000, p. 36-37 (illustrated)

A. Amaral, G. Celant, D. Eccher, et. al., *Vik Muniz*, exh. cat., Museo d'Arte Contemporanea Roma, Rome, 2003, p. 112-113 (illustrated)

M. dos Anjos, J. Elkins and S. Rice, *Obra Incompleta/ Incomplete Work*, Rio de Janeiro: The National Public Library, 2004, p. 70-71 (illustrated)

P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 328 (illustrated)







“Process enters my work as a form of narrative. When people look at one of my pictures, I don’t want them to actually see something represented. I prefer for them to see how something gets to represent something else.” VIK MUNIZ



Andy Warhol, *Jackie*, 1964. Spray paint and silkscreen ink on linen. 20 x 16 in. (50.8 x 40.6 cm.) Private collection. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

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

In his *After Warhol* series, Muniz invokes the iconic images that Andy Warhol engraved into the global canon of contemporary art. In the present lot, Muniz engages specifically with Warhol’s portrait series of Jackie Kennedy from the 1960s. Building on Warhol’s appropriation of popular images and his commentary on their pervasive reproduction, Muniz actively joins in a discussion that has been ongoing since the very

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

The present lot thus exemplifies the artist’s foray into the science of visual observation and its creative manifestations. Muniz adds a layer of art historical engagement by recreating these historic portraits out of ketchup — a mundane substance that has permeated our everyday life, which Andy Warhol himself referenced in paintings and sculpture. Muniz’s use of the medium results in a collaborative process between art history, the artwork itself and its audience. The present lot is a dynamic center of exchanges, and Muniz’s lesson is the ultimate reversal: the true subject of these portraits may not be Jackie Kennedy, but rather the perceptive interplay between images and viewers.



Andy Warhol, *Heinz Tomato Ketchup Box*, 1964. Silkscreen ink and house paint on plywood. 8 1/2 x 15 1/2 x 10 1/2 in. (21.6 x 39.4 x 26.7 cm.) Andy Warhol Foundation for the Visual Arts. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



14

OS GÊMEOS BRAZILIAN b. 1974

Untitled, 2011

acrylic, spray paint, and rhinestones on canvas, in artist's painted wood frame

78½ x 117½ in. (199.4 x 298.5 cm.)

This work is accompanied by a certificate of authenticity issued by Prism Gallery.

Estimate \$200,000-300,000

PROVENANCE

Prism Gallery, Los Angeles

Private Collection







“That’s probably the best part of it all; giving people the opportunity to enter into a parallel universe and, for a moment, forget about their problems, their worries, their responsibilities; letting them dream and live the experience.” OS GÊMEOS



Keith Haring, *Untitled*, 1985. Acrylic on canvas. 120 x 147 7/8 in. (304.8 x 375.9 cm.)
Elliot Horwich Collection, Los Angeles. © Keith Haring Foundation.

Brazilian born identical twins, Gustavo and Otavio Pandolfo, known as Os Gêmeos come from a very traditional district of São Paulo called Cambuci. Their home town is one of their main inspirations, where they literally use the streets — both exterior and interior walls — to resonate their cross-cultural exchanges and experiences. They are considered the leaders of Brazilian urban art and are especially known for their graffiti art. However, what distinguishes them from other graffiti artists is that, even though they recognize the inherent differences between working on murals in the streets and working with traditional gallery mediums such as canvas painting, they do not distinguish between art and graffiti in their work. As a matter of fact, an encounter with a seminal graffiti artist

Barry McGee, one of the first graffiti artists to embrace figurative art, marked a pivotal moment in their career. They not only quit their jobs and became full-time artists, but also introduced figurative painting into their graffiti and started painting natural landscapes.

Another innovative aspect of their work is that their striking colors fuse rural folk traditions and popular culture. They also reject the minimalist object-based trend that has dominated the contemporary Brazilian world through artists like Ernesto Neto and Rivane Neuenschwander. In contrast, Os Gêmeos reflect a constant urge for experimentation, using the street as a platform for their artistic output. The urge for improvisation is due in part



Takashi Murakami, *Super Nova*, 1999. Acrylic on canvas mounted on board. 118 1/8 x 413 3/8 x 2 3/4 in. (300 x 1050 x 7 cm.) Courtesy Marianne Boesky Gallery, New York. © 1999 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.



(detail of the present lot)

to the extreme social conditions of Brazil that require people to become incredibly resourceful in order to survive. Os Gêmeos came from the pre-Internet days when exposure to the international visual trends of the 1980s, in particular hip hop and graffiti in New York, was very difficult to come by. They only had access to poor quality aerosols, and thus, they had to improvise. In 1986, they began to use latex house paint to fill the background of their landscape

paintings to reduce their budget, while using spray paint for the outlines. McGee gave them a solid grounding in graffiti so Os Gêmeos were able to consolidate their style, ensure a presence in the Brazilian community of urban art, and present their art in prominent locations, which are all fundamental criteria in graffiti art.

Brazil's complex, racially diverse population and unique social economic situation is constantly portrayed throughout the work of Os Gêmeos, but their works project a more optimistic view whereby Brazil's diversity is "establishing rather than threatening the nation's unity and identity." Works such as the present lot are imbued with this notion, blending rural folk traditions with contemporary Brazilian cultures. Executed in 2011, *Untitled* depicts a delicate balancing act of figures that are both physically and metaphorically connected, creating a chain of life. Man and beast live in harmony while natural elements are fused with objects from the man-made world, such as a surfboard that contains an ocean, fully equipped with island, lighthouse and cascading water. The figures, painted using the artists' signature yellow hue, populate a joyful, psychedelic landscape that is instantly attributable to Os Gêmeos.

For most graffiti artists, although they paint in public, their artistic production "is a private competition among an inner circle." Yet Os Gêmeos, despite being part of the international graffiti scene, do not compete against their peers; instead they paint for the community, using art to construct a social commentary about inequity with the objective of creating hope.

15

ADRIANA VAREJÃO BRAZILIAN b. 1964

Macau Wall (Blue), 2001

oil and plaster on canvas, in six parts

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

overall 78 $\frac{3}{4}$ x 118 $\frac{1}{8}$ in. (200 x 300 cm.)

Each signed, titled and dated "Macau Wall A. Varejão 2001" and numbered "23 (blue)", "2 (blue)", "14 (blue)", "19 (blue)", "20 (blue)" and "16 (blue)" on the reverse, respectively.

Estimate \$700,000-900,000

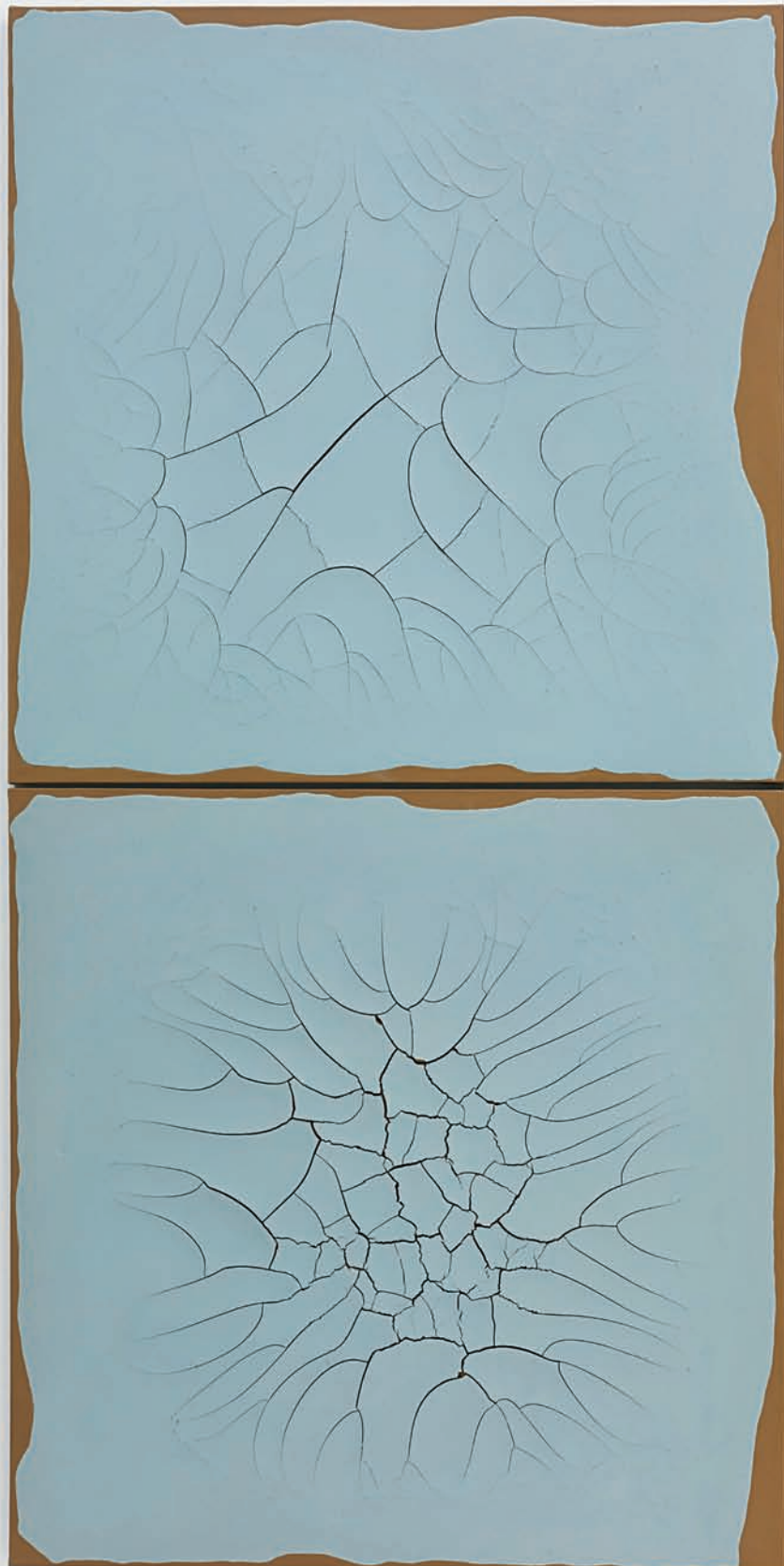
PROVENANCE

Victoria Miro Gallery, London

Acquired from the above by the present owner, 2002


EXHIBITED

London, Victoria Miro Gallery, *Adriana Varejão*, 30 January - 28 March, 2002



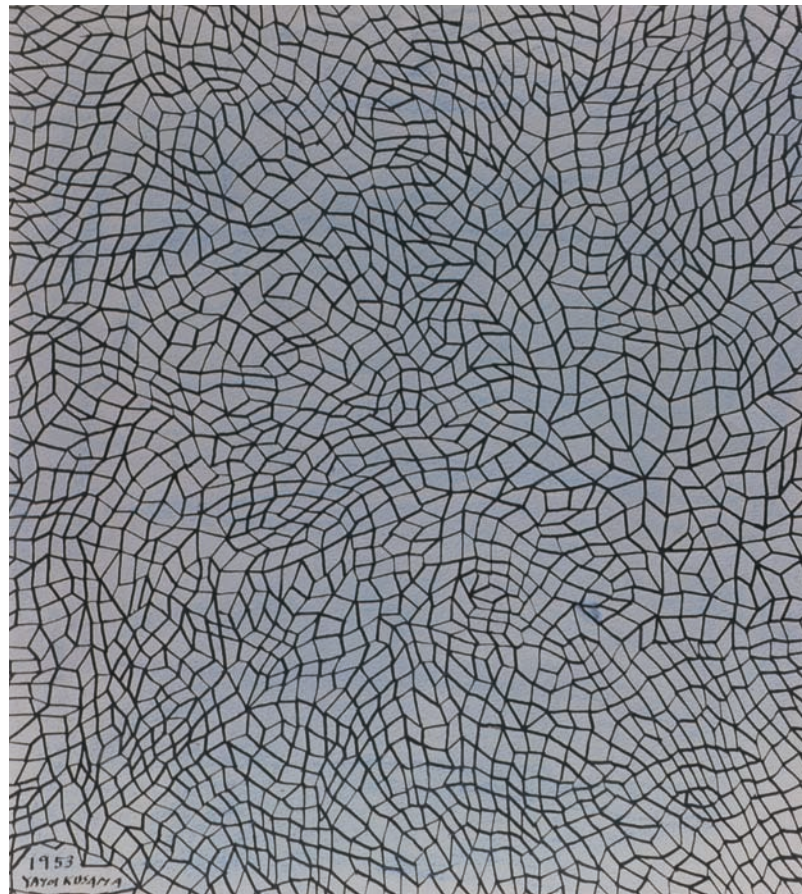






“My narrative does not belong to a time or place. It is characterized by discontinuity. It is a tissue of histories. Histories of the body, or architecture, of Brazil, of tattooing, of ceramics, of old Portuguese azulejo tiles or modern, ordinary ones, of maps, of books, of paintings...” ADRIANA VAREJÃO

“I belong to this very old tradition of art. But my art also wants to deal with parody, criticize history. So I use — for instance — the art history of Brazil: I use the same old painters but to tell different stories, and I mix elements and create fictions.” ADRIANA VAREJÃO



Yayoi Kusama, *Infinity Net*, 1953. Ink and pastel on paper. 14 x 12 ¾ in. (35.6 x 32.4 cm.)
Private Collection. © Yayoi Kusama.

Adriana Varejão’s complex and innovative oeuvre unravels and almost obsessively depicts a continuous narrative of the complex history of Brazil, where the design of one canvas is only a point of departure for the next work. Each new phase poses a novel challenge and, as Paulo Herkenhoff aptly states, her procedure is the “construction of a deconstruction.” When she envisions her projects, “Adriana starts off with what she has: she distributes, re-assembles and creates based on narratives that she patiently collects, re-reads and re-makes.”

Pictorially, her narratives reveal a strong Baroque tendency, reflected in her use of ravishing colors, dramatically appealing to the senses and emoting exuberance. She also

explores the ideas of materiality and surface through works that evoke the tradition of Minimalism. However, the real innovation is that the works are not Minimalist per se, nor do they represent an object in an abstract way; instead her objective is to denote a surface that suggests layered tiles. In this sense, Varejão can also be seen as a *bricoleuse*, one who is good with her hands, who collects fragments of histories and translates them to a surface.

This brings us to the one element that is a constant throughout her artistic trajectory, that of tiles or azulejos. Her works are imbued with the language of azulejos and the verb “azulejar.” Her use of azulejos comes from an obsession to reconstruct the imagery of the famous



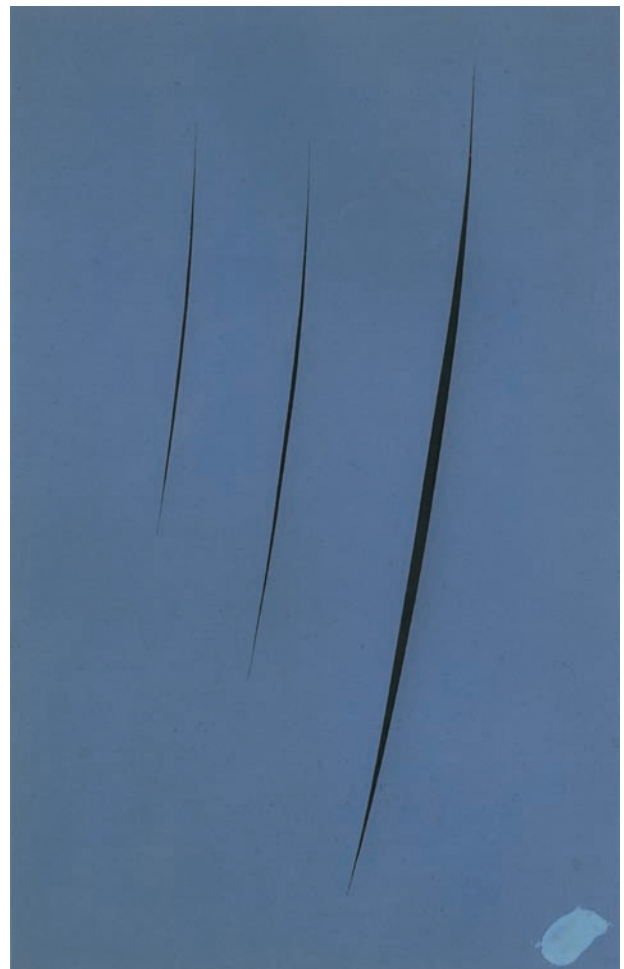
Rudolf Stingel, *Untitled*, 2010. Oil and enamel on canvas. 120 x 96 in. (304.8 x 243.8 cm.) Private Collection. © Rudolf Stingel.

Portuguese artist Bordalo Pinheiro's 19th century *Faience*, tin-glazed pottery, from Caldas da Rianha. Historically, once the Portuguese learned the technique of tiling they monopolized the export of tiles to Brazil. In Brazil, it was not until the Dutch introduced the technique of making ceramics, which they learned from the Chinese, that Brazilians could appropriate tiles as their own. However, by the end of the 16th century, tiling had become part of their national reality.

The tiles were produced at a historical moment when the Portuguese economy was flourishing because of the trade in gold. Thus, the azulejos paved castles, churches, floors and ceilings alike. The azulejos were infused with foliage and iconography from other cultures, not only evincing a Baroque tendency but appropriating it and changing its meaning into the pious religious iconography of the time. Thus, one way to envision tiling is as a "dialogue of exchange and theft where its heritage is common to both East and West." Furthermore, the verb "azulejar" which

means "garnishing with azulejo tiles" also means "making blue." Making blue refers to a state of mind Brazilians call *saudade* and consider a national characteristic. Blue is more than an observational description, it also refers to feeling blue or having *saudade*: a concept hard to translate that fluctuates between implying luck, misfortune, sadness and even hope. Additionally, it refers to Varejão's palette of a myriad of shades of blue. Ultimately, in Varejão's works, the azulejo is a language she uses to tile, to pave a narrative.

The best way to exemplify Varejão's discourse is through her work, such as the present lot, *Macau Wall (Blue)*, where she deconstructs the concept of tiles and constructs her own tiles in this seemingly austere installation: monochromatic tiles made of layers of oil and plaster on canvas, ascribing importance to the representation of the surface. This series of works exploring azulejos positioned Varejão at the forefront of contemporary artists, leading to numerous solo exhibitions at prestigious galleries and placing her work within the greater context of international contemporary art.



Lucio Fontana, *Concetto spaziale, Attese*, 1960. Waterpaint on canvas. 23 5/8 x 14 3/4 in. (60 x 37.5 cm.) Private Collection, London. © 2014 Artists Rights Society (ARS), New York / SIAE, Rome.

16

MIRA SCHENDEL BRAZILIAN 1919-1988

Untitled, 1979

embroidery and acrylic on fabric

71 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in. (181.9 x 92.1 cm.)

Signed "Mira" center.

Estimate \$70,000-90,000

PROVENANCE

Collection of Elsa Braun, Brazil

Ricardo Camargo Galeria, São Paulo

Acquired from the above by the present owner

EXHIBITED

São Paulo, Ricardo Camargo Galeria, *6+46+17*, 6-31 October, 2012

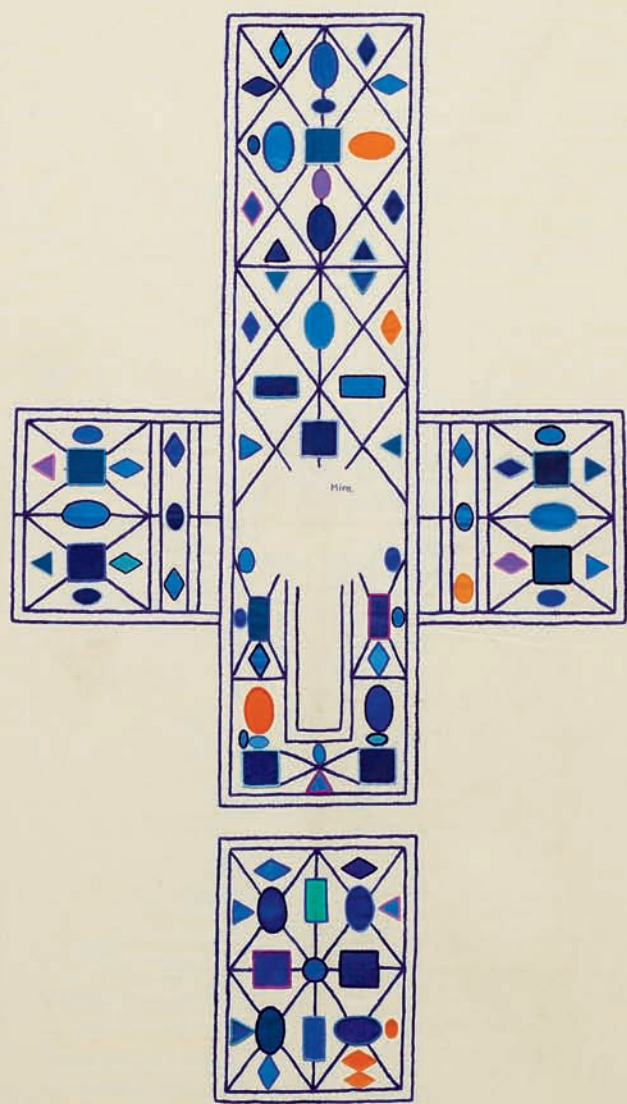
LITERATURE

R. Comodo, *6+46+17, exh. cat.*, São Paulo: Ricardo Camargo Galeria, 2012, p. 16 (illustrated)

Mira Schendel is considered one of the most original and important artists of the second half of the 20th century, "reinventing the language of European modernism in Brazil." She produced an incredibly prolific body of work over a span of 40 years, and since many of her works were not exhibited or published during her lifetime, there are still several undiscovered areas of her oeuvre.

Schendel repeatedly uses a series of *leitmotifs* — letters, geometric figures, phrases and images — in different mediums throughout her work, which together reflect an innovative visual lexicon. Entertaining a preference for unusual materials such as rice paper, fabrics and aqueous inks, she produced works of art with breathtaking delicacy. These artistic tools and careful methodology create an aesthetic unity in her oeuvre that reflects a freedom whereby the artist explored many different paths in order to achieve her creative goals.

During the 1970s Schendel deepened her study of spirituality and philosophy, and she incorporated more vibrant colors into her previously largely monochromatic palette. This shift is reflected in the present lot, where Schendel utilized the technique of embroidery with brightly colored thread and pigments to create geometrical forms that together form the shape of a cross or a cathedral navel. Schendel left behind an exquisite legacy that goes beyond the materiality of making art, allowing us to understand the relationship between language, time and human thought processes.



SERGIO CAMARGO BRAZILIAN 1930-1990*Untitled (Relief No. 208)*, 1968

painted wood

20½ x 20½ x 7½ in. (51.1 x 51.1 x 18.1 cm.)

Signed, inscribed and dated "Camargo Paris 68 no 208" on the reverse.

This work is accompanied by a certificate of authenticity issued by Galeria Raquel Arnaud, numbered 12581.

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

Acquired directly from the artist

Private Collection, Europe

Private Collection, United Kingdom

The present lot, *Untitled (Relief No. 208)*, 1968, belongs to Sergio Camargo's signature period, where he focused on structuring monochrome white surfaces with wooden reliefs. This seemingly simple technique transcends painting and sculpture, revealing Camargo's concentration on geometric abstractions coupled with contrasting lines and shapes. Furthermore, the three-dimensionality of his objects challenges the viewer's perception of form, resulting in a sensory experience that simultaneously captivates and releases the mind, much like meditation. The work creates a kinetic experience, whereby the viewer's perception of the object changes in relation to movement around the artwork and visual angle. Lucio Fontana's influence is also manifested in these works through a modulating dynamic between the optical and the palpable. The implied depth in the present lot combines a complex reflection on mass, volume and light that go beyond the pictorial plane. Camargo's elegant reliefs reveal an in-depth exploration of sculptural form and painterly abstraction that was influenced by the Brazilian Constructivist movement as well as overarching international modernist trends.



18

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LYGIA PAPE BRAZILIAN 1927-2004

Untitled (Desenho), 1957

ink on hand-made Japanese paper

21½ x 16½ in. (53.5 x 42 cm.)

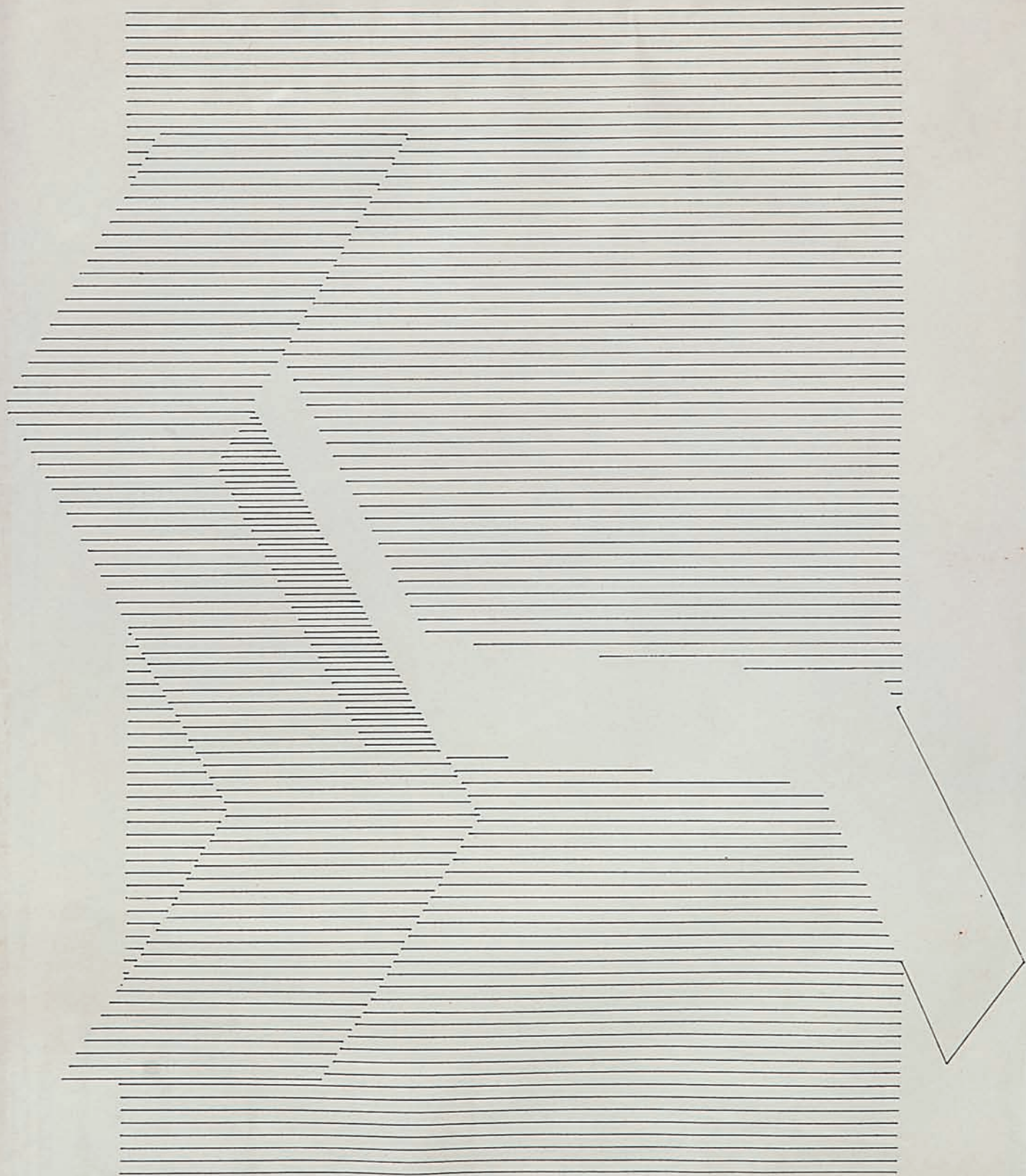
Signed and dated "Lygia Pape 57" lower right.

Estimate \$180,000-250,000

PROVENANCE

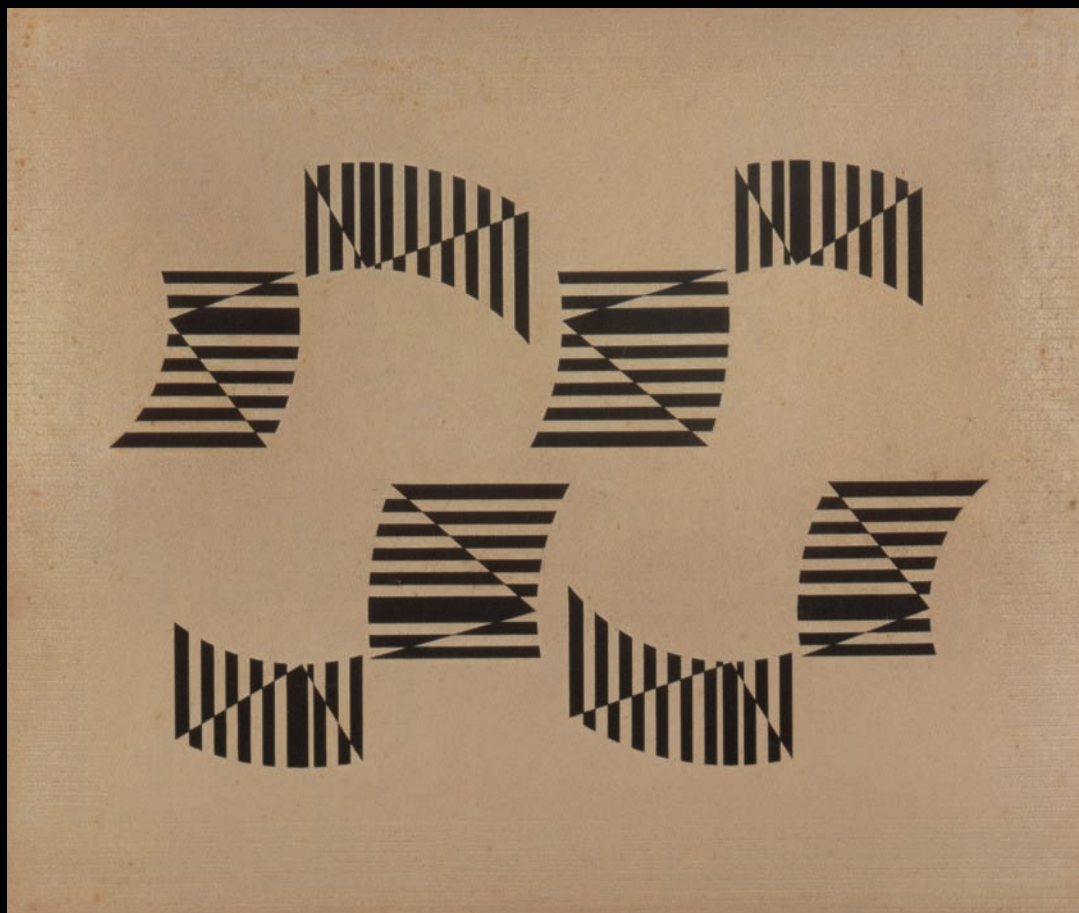
Galeria Graça Brandão, Lisbon

Acquired from the above by the present owner



Lygia Clark

“Pape’s was a utopian project and the truths she wove ‘from extreme consequences’ were a refusal to classify fine art according to its forms of drawing, painting, performance or sculpture.” SUE HUBBARD

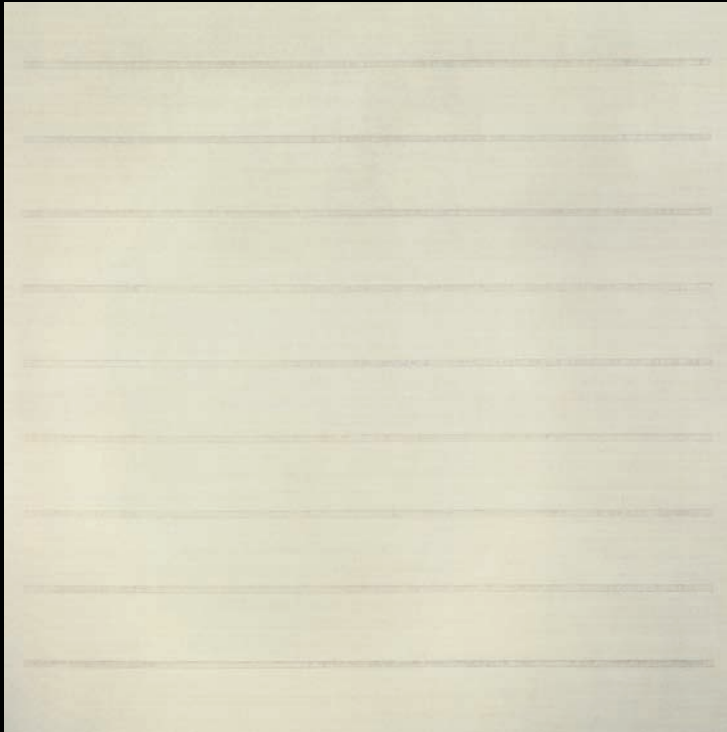


Hélio Oiticica, *Metaesquema*, 1957. Gouache on cardboard. 17 7/8 x 21 1/8 in. (45.3 x 53.8 cm.) César and Claudio Oiticica Collection, Rio de Janeiro. ©Projeto Hélio Oiticica.

A member of Grupo Frente in mid-1950s Rio de Janeiro, Lygia Pape sought to expand the reaches of contemporary art beyond representation and passive engagement. The Grupo Frente movement was comprised of a loose association of artists who rallied around the founding figure of Ivan Serpa, seeking to explore and advance the visual language of European Concretism and geometric abstraction in Brazil. As such, Pape’s artistic vision quietly rejects figuration in the traditional sense. Rather than superimposing representational figures on a background, she went on to create works that would become forms in their own right, existing independently in space and interacting freely with their surroundings. These interests

eventually propelled her to embrace Neoconcretism in the late 1950s, and she dedicated her career to fostering creative interaction between an artwork and its viewers.

Grupo Frente, championing the ideas of Max Bill and his contemporaries, argued that Constructivism allowed for greater forms of artistic expression and creative liberty. With their first exhibition in 1954 they advocated the belief that geometry is open to endless exploration and experimentation, since it is not bound by the representational boundaries of realism. Neoconcretism, which counted on Hélio Oiticica, Lygia Clark, and Lygia Pape as some of its most prominent voices, emerged as a



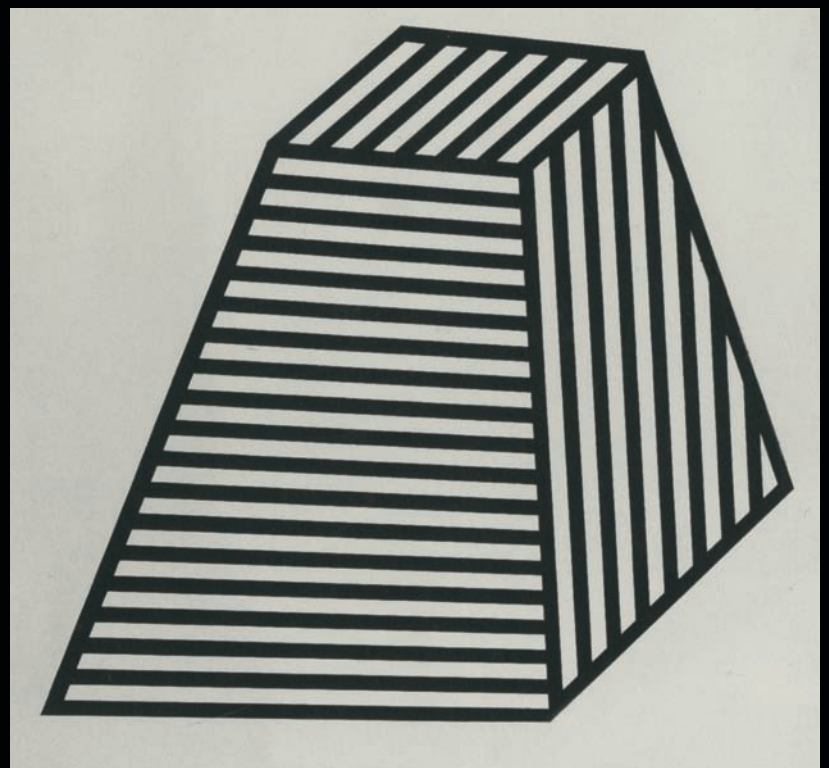
Agnes Martin, *Untitled No. 1*, 1993. Acrylic and graphite on canvas. 60 x 60 in. (152.4 x 152.4 cm.) The Rachofsky Collection, Dallas. © 2014 Artists Rights Society (ARS), New York.

visual acrobatics add a unique layer of dynamism to an otherwise geometric and consistent landscape.

It was her fascination with form in all its manifestations that led Pape to distance herself from Grupo Frente in the late 1950s. In her eyes, art is not self-contained but rather uncontainable, and its beauty largely results from its interaction with the world. She believed that an artwork is invariably influenced by conditions outside of its medium, and these surrounding forces can alter the work's very meaning and potential. Pape's body of work thereby presents a thorough questioning of the modernist art historical canon. She saw art in everything, and her passion for experimentation led her to delve into a wide variety of media, from painting and sculpture to installation, cinema, and performance. Regardless of her chosen art form, she always succeeded in communicating her positive energy and receptivity. A master at imbuing life into the most standardized of settings, Pape has become known as an artist whose wealth of ideas revolutionized Brazilian art in the 20th century.

formal movement in 1959 and it continued the search for artistic freedom that Grupo Frente had set to achieve. The Neoconcretists, however, considered the artistic theories put forth by Concretism to be reductive and formulaic. They believed that Grupo Frente's view of art as purely self-referential failed to account for the importance of artistic process and viewer involvement. They expanded on the Concrete aesthetic and experimented with innovative mediums like video, performance, and interactive sculptures, designed to engage the public in both physical and intellectual ways.

Created roughly in between her affiliation with Grupo Frente and her embracing of Neoconcretist values, the present lot is a fascinating glimpse into the intellectual and aesthetic debates that permeated Rio de Janeiro and São Paulo in the mid to late 1950s. In *Untitled (Desenho)*, Pape evokes the simplicity of the line and the geometric form, turning it into a vibrant composition that quickly absorbs the viewer. Her intricate draftsmanship and compositional dexterity simulate movement in a space that appears to transcend the paper surface. The dizzying effect of the thin, uniform lines is upended by the superimposed diagonals, whose



Sol Lewitt, *Wall Drawing #356*, 1981. Color ink wash. Virginia Museum of Fine Arts, Richmond, Museum Purchase, The Sydney and Frances Lewis Endowment Fund. © 2014 Artists Rights Society (ARS), New York.

19

JUDITH LAUAND BRAZILIAN b. 1922

Desenvolvimento, 1960

ink on paper, laid on board

9 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in. (23.8 x 16.2 cm.)

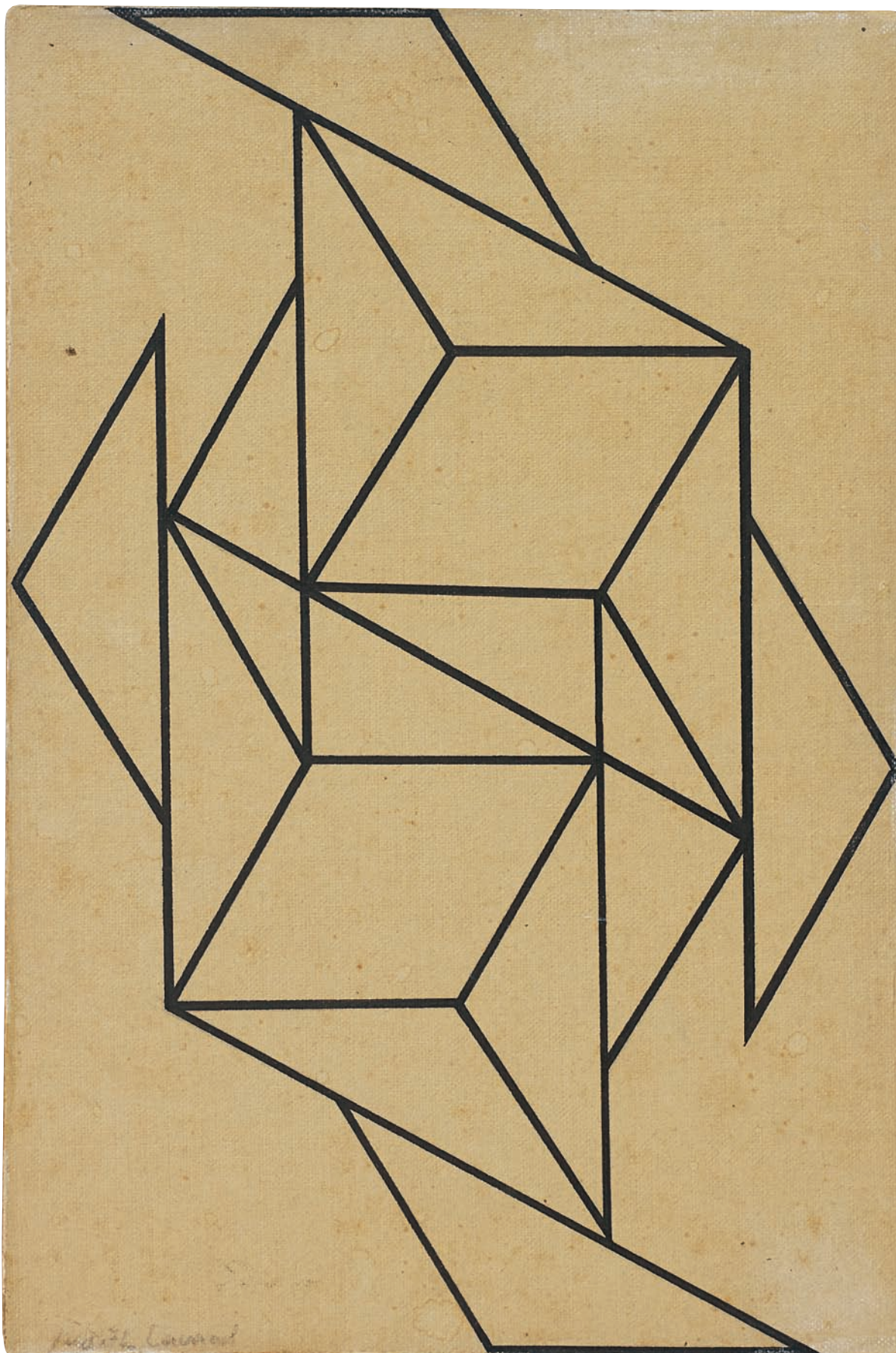
Signed "Judith Lauand" lower left; further signed, titled and dated "Judith Lauand - Judith Lauand desenvolvimento 1960" on a label affixed to the reverse.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

Private Collection, Rio de Janeiro



(actual size)

EDGAR NEGRET COLOMBIAN b. 1920

Puente metamorfosis, 1978

painted aluminum

31¾ x 62½ x 28½ in. (80.6 x 158.8 x 72.4 cm.)

Signed, titled and dated "PUENTE METAMORFOSIS NEGRET 1978" on the underside. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist

Collection of Mr. Javier Contento, Bogotá

Private Collection, Bogotá

LITERATURE

C. Jiménez and B. Villegas, *Homenaje Negret Escultor*, Bogotá: Villegas Editores, 2004, p. 129 (illustrated)







CARLOS ROJAS COLOMBIAN 1933-1997

Sin título (Serie Pueblos), 1968

mixed media on canvas

39½ x 39½ in. (100.3 x 100.3 cm.)

Signed and dated "C Rojas /68" on the reverse.

Estimate \$40,000-60,000

PROVENANCE

Galería Durban Segnini, Miami

Private Collection, Miami

Private Collection, Bogotá

EXHIBITED

Miami, Galería Durban Segnini, *Abstracción Geométrica en Colombia*,
10 March - 17 April, 2007

LITERATURE

Abstracción Geométrica en Colombia, exh. cat., Galería Durban Segnini,
Miami, 2007, p. 37 (illustrated)



JESÚS RAFAEL SOTO VENEZUELAN 1923-2005*Petite Horizontale Verticale*, 1965

painted wood, nylon and metal rods

12¼ x 16¾ x 1 in. (31.1 x 42.5 x 2.5 cm.)

Signed, titled and dated "Soto 1965 Petite Horizontale Verticale" on the reverse.

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

Kootz Gallery, New York

Sotheby's, New York, *Latin American Art*, May 18, 1988, Lot 179

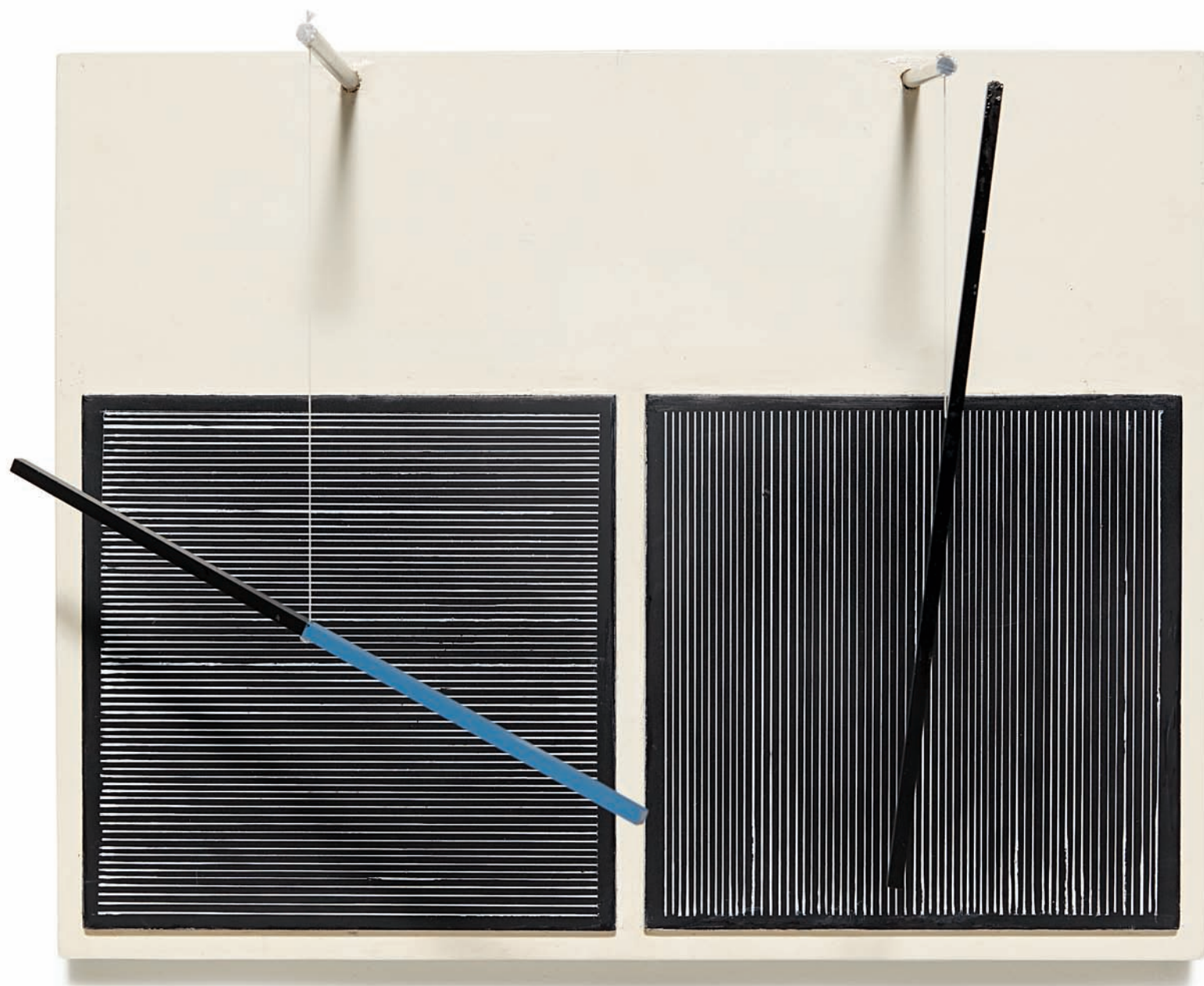
Douglas Family Collection, Austin

Acquired from the above by the present owner



(alternate view of present lot)

A tradition of constructivism and kinetic academicism surfaced in Venezuela between the 1950s and 1970s, with Jesús Rafael Soto emerging as one of the most important kinetic artists of the 20th century. The movement reached its climax during the 1960s, when Soto was living between Paris and Venezuela. Influenced by Naum Gabo and Piet Mondrian, Soto transitioned his artistic practice from the customary plane to the three-dimensional realm in order to investigate ways of depicting movement in real space, without relying on traditional modes of representation. Throughout his prolific career, Soto explored movement through a wide array of thought processes and disciplines, as he states: "what I had to do was, of course, to completely dissociate drawing from its traditional function of representing everyday reality. So I thought of music, where the notes don't represent anything, but in fact constitute a system of unlimited relationships invented by man. In the same way, in order to achieve abstraction, I thought it was important to find a graphic system that would allow me to codify a reality rather than represent it." The present lot, *Petite Horizontale Verticale*, 1965, opportunely exemplifies the consolidation of Soto's kinetic style, using a limited color palette and introducing hanging elements that actively reverberate against the geometry of the background, creating a dizzying illusion of movement and vibrancy in real space.



ALEJANDRO OTERO VENEZUELAN 1921-1990*Untitled*, circa 1965-1970

duco on formica, mounted on wood

16¾ x 11 in. (42.5 x 27.9 cm.)

Signed and dated "Alejandro Otero 1984" and dedicated on the reverse.

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

Collection of the artist

Gift from the artist to Mr. Ramón Casas, 1984

Acquired from the above by the present owner

After graduating from the Escuela de Artes Plásticas y Artes Aplicadas in Caracas, Alejandro Otero went on to become a prolific painter and sculptor, having won the very first Venezuela Official Art Salon prize as a young man. His extensive travels in New York and Europe enabled him to become intimately familiar with the artistic movements of the time. His earliest creative period was marked by a transition from realistic representation to abstraction, which, despite initially causing uproar in Venezuela, helped spearhead avant-garde abstraction in the country and initiated a new era of art-making. Fundamentally influenced by the work of Piet Mondrian, Otero dedicated most of his career to experimenting with the spatial and optical effects of line and color, ultimately becoming one of the greatest Venezuelan op-art and abstract artists of the Post-War period.

After living in Europe for several years, Otero returned to Venezuela and was soon invited to participate in the famous public art project of the University City of Caracas, directed by architect Carlos Raúl Villanueva, which helped integrate Venezuelan visual arts within the country's urban development. During this time Otero produced a stunning series of *Colorhythms*, which form one of the major stages of his oeuvre. An emblematic example of this series, in the present lot the viewer readily experiences Otero's application of rhythm to color over form, suggesting a subtle spatial ambiguity that insinuates movement. Throughout his *Colorhythms*, Otero proposed the notion of the picture plane as a spatial field that is constantly expanding, simultaneously combining painting and volume into an intricate visual dance.



ALEJANDRO OBREGÓN COLOMBIAN 1920-1992

Souvenir of Venice, 1954

oil on canvas

51 x 38½ in. (129.5 x 97.8 cm.)

Signed "Obregón" lower right.

Estimate \$90,000-120,000

PROVENANCE

Collection of the Museum of Modern Art, New York, deaccessioned 1984

George Belcher Gallery, San Francisco

Private Collection

Sotheby's New York, *Latin American Art Including Property from the Estate of Stanley Marcus*, November 20, 2002, Lot 100

Acquired at the above sale by the present owner

EXHIBITED

New York, Center for Inter-American Relations, Art Gallery, *Alejandro Obregón, A Loan Exhibition of Paintings from 1952 to the Present*, 30 April - June, 1970

LITERATURE

C. Jaramillo, *Alejandro Obregón — El Mago del Caribe*, Bogotá: Asociación de Amigos del Museo Nacional de Colombia, 2001, p. 14 (illustrated)



“One does not copy nature, one competes with her.” ALEJANDRO OBREGÓN



(detail of the present lot)

Alejandro Obregón was acclaimed by critics as an instigator of the transformation of the Colombian pictorial image through a drastic change in the manipulation of space and time as well as the rejection of realism. Critics date modern Colombian painting from the moment a new generation of artists — such as Fernando Botero, Edgar Negret and Alejandro Obregón himself — emerged and broke away from the predominant art of the 1940s, represented by seminal figures of Colombian art such as Ignacio Gómez Jaramillo, Pedro Nel Gómez and Débora Arango, who reflected a social consciousness derived from Mexican muralism.

Alejandro Obregón was born in Barcelona, Spain to a Colombian father and a Catalan mother. He spent most of his childhood between Colombia, England and the United States, where he studied fine arts in Boston for a year. As a young child Obregón was exposed to many different cultures, which is one of the reasons his works reflect a convergence of cultural and pictorial styles. During the 1950s, he was influenced by the avant-garde modernist trends of the time. However, what distinguishes him from other modern painters is that he purposefully integrated an extraordinary fusion of styles into his works, such

as Surrealism and Cubism. These tendencies were only points of departure, and as he himself described his work: “I don’t believe in schools of painting; I only believe in good painting. Painting is an individual expression and there are as many tendencies as there are personalities. I have admired the good painters — especially the Spanish painters — but I believe that none of them have exerted any decisive influence in my education.”

While not as radical as Analytical Cubism, Obregón did fragment his subjects, creating faceted figures that are clearly influenced by Cubism’s geometrical forms. One of the works that best reflects the complexity of his pictorial style is *Souvenir of Venice*, 1954. While the buildings in the topmost register of the painting and the Andean condors at the bottom are easily recognizable as such, the center of the painting reveals an intense area of Cubist exploration whereby buildings are broken down into geometric shapes and the space is flattened. The painting suggests a three-dimensional space that has been compressed, forcing all elements of the composition to the surface of the picture plane, yet Obregón conserved a traditional horizon line to create perspective, contrary to the multiple perspectives that Cubism proposes. A uniform color palette, dominated by various shades of yellow and gray, permeates the work



Pablo Picasso, *The Reservoir, Horta de Ebro*, 1909. Oil on canvas. 23 ¾ x 19 ¾ in. (60.3 x 50.1 cm.) Private Collection, New York. © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Remedios Varo, *Tránsito en espiral*, 1962. Oil on masonite. 39 3/8 x 45 1/4 in. (100 x 115 cm.) Private Collection, New York. © 2014 Artists Rights Society (ARS), New York / VEGAP, Madrid.

and helps to fuse the background with foreground. Here, Obregón’s unique blend of figuration and abstraction is paramount, and the title suggests a dreamlike memory of a foreign city populated by Colombia’s national bird, thereby imbuing the work with an element of Surrealism. The importance of this particular work is evidenced by the fact that it was purchased by the Museum of Modern Art in New York soon after its execution, marking a pivotal moment in the artist’s career and Colombian art in general.

Within his work, Obregón also incorporated the concept of opposites, such as pure versus contaminated and moral versus amoral, yet he was paradoxically in search of a holistic understanding of his surroundings. Optimistic issues of modernity, such as progress, did not interest him, yet he did not deny them; instead, like Tamayo, Obregón proposed a vision of modern art through a “territory of the otherness,” emphasizing his Colombian heritage within his modernist artistic production.

“I know of no other modern artist who is so naturally penetrated with a sacred conception of the universe and a sacred sense of life, who has approached myth and magic with such seriousness and simplicity and who is so purely inspired by ritual and fable.” ANDRÉ PIEYRE DE MANDIARGUES

25

FRANCISCO TOLEDO MEXICAN b. 1940

Sin título (Cuaderno), 1964

gouache and mixed media on paper in hardcover book

book 8 x 8¾ x ½ in. (20.3 x 22.2 x 1.3 cm.)

Signed “Toledo” and dedicated on the cover.

Estimate \$60,000-80,000

PROVENANCE

Gift of the artist

Private Collection, Los Angeles

EXHIBITED

Mexico City, Galería Juan Martín, 1967-1968

Francisco Toledo, an Oaxacan native of Zapotec origin, was born in the town of Juchitán in 1940. He began his artistic studies at the Escuela de Bellas Arts in Oaxaca, where he exhibited pronounced natural talent. At the age of seventeen, Toledo moved to Mexico City to continue training at the Taller Libre de Grabado, where he met the renowned Mexican painter Rufino Tamayo, who would later influence his work. Toledo’s innate talent was undeniable even at this very young age. He soon moved to Paris, where he successfully exhibited his work for the next five years from 1960 through 1965. A true wunderkind, Toledo was well received by French art critics and artist alike.

It was during this period that Toledo created the present lot, *Sin título*, 1965. This artistic treasure is a careful compilation of intimate gouaches, executed by Toledo during the early stages of his auspicious career. The vibrant colors, experimental mixing of media and complex compositions

reflect Toledo’s preoccupation with nature and the human form. Toledo is not concerned with adhering to reality but rather creates a fantastic realm where the ancient world of myth and magic are explored through his personal vision of the modern world. However, Toledo remains dedicated to a physical exploration of material, never forgetting the power of the media he manipulates. This creative drive has led to infinite experimentations in painting, watercolor, sculpture, pottery and the graphic arts. In this particular series of works on paper, as in much of his oeuvre, Toledo fuses man and beast, creating sensual, tactile creatures depicted in bold painterly brushstrokes and streaked with glowing areas of gold leaf. The power and intimacy of this work convey the artist’s unique vision of the world through individual compositions that provide insight into his process and imagination, as well as future developments in his style.



Juan Chan

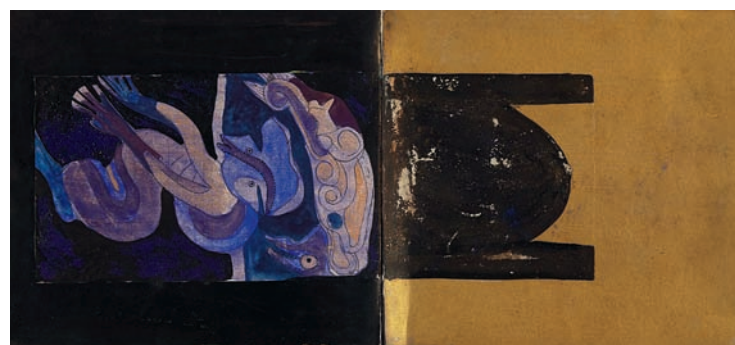
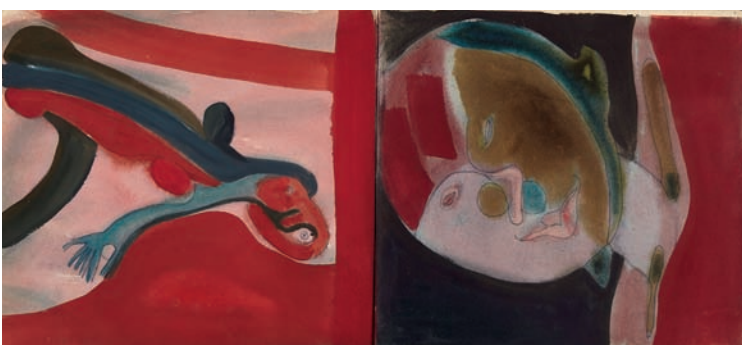
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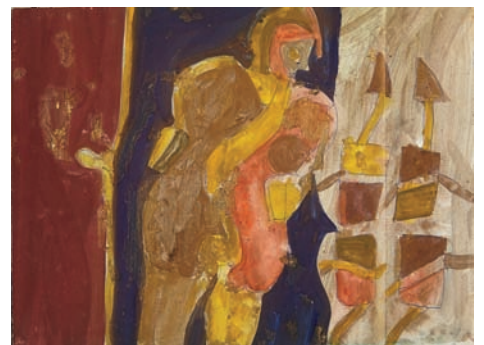
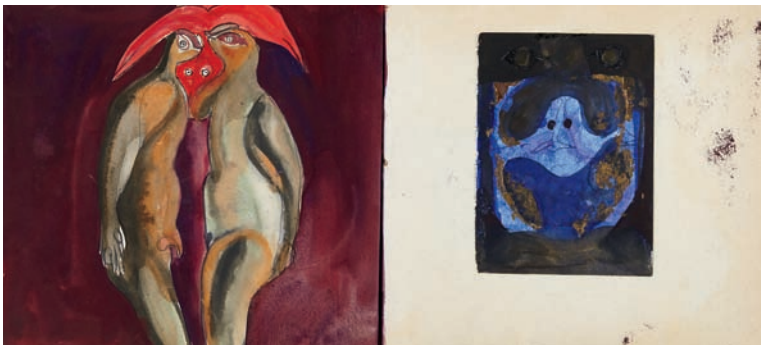
Valido

May

2007

la rruu





RUFINO TAMAYO MEXICAN 1899-1991

Hombre en rosa, 1977

oil on canvas

51¼ x 38¼ in. (130.2 x 97.2 cm.)

Signed and dated “Tamayo 0-77” lower right; further titled, inscribed and dated “Hombre en rosa oleo- 1977” on the reverse.

Estimate \$600,000-800,000

PROVENANCE

Acquired directly from the artist, circa 1980

By descent to the present owner



“I do not wish to copy the tree or the figure, but to remake them,
to ‘recreate’ them.” RUFINO TAMAYO



Jean Dubuffet, *The Villager with Close-Cropped Hair*, May 1947. Oil on canvas.
51 ¼ x 38 ¼ in. (130 x 97 cm.) Nathan Emory Coffin Collection of the Des Moines Art
Center, purchased with funds from the Coffin Fine Arts Trust. © 2014 Artists Rights
Society (ARS), New York .

By the age of eleven, Rufino Tamayo knew he wanted to become a painter, and his art studies, even at this young age, demonstrated innate talent. This was later confirmed by Diego Rivera, when the established master viewed Tamayo's work in a student exhibition and simply stated, "This kid is a painter."

Tamayo became an incredibly prolific artist working until his death at the age of 91. One of the aspects that most profoundly defined his work was his *mestizaje*; being half European and half Zapotec Indian. Being raised in a mestizo society and educated in Mexico as well as Europe, Tamayo was in a privileged position in relation to other contemporary painters. This was because most of the leading avant-garde artists of the time, such as Picasso and Gauguin, had only recently "discovered" the ancient and indigenous art of Pre-Hispanic, African and Oceanic civilizations, which they rapidly began to incorporate into their art. To Tamayo, however, this came naturally as he was born and raised in a culture with indigenous roots. He embraced his mestizo heritage, at a time that mestizos were discriminated against and looked down upon. At the same time, Tamayo had been exposed to every artistic school of his time, including Fauvism, the classical French school, Cubism, and eventually Abstract Expressionism, all of which contributed to his style as it developed throughout his life.

At the age of 27, Tamayo travelled outside his country to New York City. After this early experience he returned many times to New York, during which Tamayo consolidated his position in the international art scene. However, he was routinely chastised for having left Mexico because critics alleged that this distanced him from his Mexican origins. Ironically, Tamayo's travels and exposure to different cultures and artistic schools enabled him to reevaluate his understanding of Mexican art in the traditional sense and to see it with fresh eyes. Throughout his oeuvre, Tamayo displays tension, struggling to reaffirm his Mexican identity while simultaneously experimenting with the aesthetic innovations and trends of the time. This naturally led to a myriad of stylistic periods in his work, showing his constant growth and natural desire to challenge himself artistically, while remaining relevant to the times.

By the 1970s, Tamayo had returned to a permanent residence in Mexico. He had also further consolidated his style, consistently structuring his figures using simple geometric shapes and thickening his paint through the use of coarse sand. This technique was almost certainly



Paul Klee, *Senecio*, 1922. Oil on gauze. 15 7/8 x 14 7/8 in. (40.5 x 38 cm.) Kunstmuseum, Basel. © 2014 Artists Rights Society (ARS), New York.

influenced by the work of Jean Dubuffet and lent the paintings of this period a raw, unfinished quality, emphasizing the overall power of the image rather than the minute details. During this time, Tamayo began removing his figures from easily identifiable spaces, as described by Raquel Tibol when she wrote, “Though his figures might once have clenched a telephone hysterically or might have been caught in an oppressive domestic setting, they now exist in an uneventful environment.” This lends the work a universal quality, moving it closer to abstraction without abandoning the figure.

The present lot, *Hombre en rosa*, 1977, is a prime example of Tamayo’s work from this period. Here the figure has been flattened and simplified, echoing both the structure behind him, which resembles a chest of drawers, and the canvas itself. The color palette has become uniform: man, object and background are all depicted in various shades of pink and brown, revealing a dialogue with Abstract Expressionism as well as a passionate exploration of surface and texture. At first, it becomes difficult to understand how this painting relates to a preoccupation with Mexican identity. However, upon closer inspection, it becomes evident that the figure is fundamentally grounded in the style of Pre-Columbian objects, with which Tamayo was so intimately familiar, rerooting the painting in Mexico while simultaneously contextualizing it within international contemporary art history.



Rufino Tamayo, *Hombre rojo*, 1990. Steel with unique patina. 81 3/4 x 39 x 3 1/2 in. (207.6 x 99 x 9 cm.) Edition of three. Art © Tamayo Heirs/Mexico/Licensed by VAGA, New York, NY.



Mathias Goeritz, *Corona de Pedregal*, 1980. Steel with red patina. Mexico City.

27

JESÚS GUERRERO GALVÁN MEXICAN 1910-1973

Los Fusilados, 1948

oil on canvas

39¾ x 31½ in. (100 x 80 cm.)

Signed and dated "Guerrero Galván 1948" lower right.

Estimate \$70,000-90,000

PROVENANCE

Private Collection, Mexico City

By descent to the present owner



(detail of the present lot)

Of indigenous descent and born in the Mexican state of Jalisco, Jesús Guerrero Galván demonstrated significant artistic talent as a young boy, leading him to become a prominent member of the Mexican Mural Movement. Although most famous for his murals in both Mexico and the United States, Guerrero Galván is also recognized for his extraordinary canvas paintings, often depicting women and children as his subjects. His figures, such as the woman in the present lot, are classically rendered, as the artist was influenced both by Renaissance painting and Picasso's sculptural nudes of the 1920s. Here, the woman is clearly a Mexican peasant but Guerrero Galván dignifies her and features her as a Renaissance painter would a saint, clothing her in a white *rebozo*, which she modestly uses to cover her head, and giving her a dark, *mestizo*, skin color. In the background, we see evidence of the Mexican Revolution, which ripped apart the country from 1910 to 1920, represented by the fallen *campesinos* dressed in their typical white cotton garb. This vignette signifies that the main figure is not only a *campesina*, but also a *soldadera*, a female soldier who fought alongside men during the Revolution. Guerrero Galván stays true to his classical artistic training, while simultaneously manipulating his technique to produce a work that is inherently Mexican and closely related to his contemporary muralists, such as Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.



28

RUFINO TAMAYO MEXICAN 1899-1991

Mujer india, 1942

oil on canvas

46½ x 36½ in. (118.1 x 93 cm.)

Signed and dated "Tamayo 42" lower left.

Estimate \$700,000-1,000,000

PROVENANCE

Pierre Matisse Gallery, New York

Collection of Mr. and Mrs. Selwyn S. Schwartz, Chicago, 1959

Sotheby's, New York, *Modern Mexican Paintings, Drawings, Sculpture & Prints*, April 5, 1978, Lot 47

Galería Guereta, Madrid

Private Collection, Mexico City

By descent to the present owner

"A revolutionary painter must be revolutionary in his method." RUFINO TAMAYO



“I believe the major influence on me is the spirit of all contemporary painting; that is to say, that in my work all the problems of contemporary painting are present.” RUFINO TAMAYO



Willem De Kooning, *Queen of Hearts*, 1943-46. Oil and charcoal on fiberboard. 46 1/8 x 27 5/8 in. (117 x 70 cm.) Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of the Joseph H. Hirshhorn Foundation. © 2014 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

As early as the 1920s, Rufino Tamayo had been traveling between Mexico City and New York, but by the late 1930s he had taken up a more permanent residence in New York after having one-man shows at both the famous Julien Levy Gallery and Valentine Gallery. Using a strategic blend of primitivism and modernist forms, Tamayo developed a unique vanguard that by the 1940s was becoming immediately recognizable and internationally acclaimed.

Tamayo won special status among the international avant-garde due to his Zapotec heritage and indigenous features, which served to legitimize his native vision that synthesized realism and primitive art. His life began in Oaxaca but he was orphaned at a young age, forcing him to move to Mexico City in 1917 to live with a benevolent aunt. There Tamayo first discovered his love of art, secretly



Manuel Álvarez Bravo, *Espejo negro*, 1947. © 2014 Estate of Manuel Álvarez Bravo / Artists Rights Society (ARS), New York / ADAGP, Paris



Wifredo Lam, *The Casting of the Spell*, 1947. Oil on burlap. 43 1/8 x 36 in. (109.5 x 91.4 cm.)
 Santa Barbara Museum of Art. Gift of Wright S. Ludington. © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris

sneaking off to classes at the Escuela Nacional de Bellas Artes in the morning while working in the afternoons selling fruit for the family business at the Mercado de la Merced. He came of age in Mexico during a time when “Los Tres Grandes” (Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros) dominated the Mexican art scene with their public murals idealizing the Mexican Revolution and promoting their socialist ideals. Tamayo reacted strongly against this trend, calling for a “new realism” that would produce a universal art without political intentions, drawing inspiration from the contemporary world rather than the styles of old masters.

New York City granted Tamayo exposure to international artists and modernist trends. He was undeniably influenced by Picasso, whose work he saw in New York gallery exhibitions, but Tamayo drew from many other sources of inspiration as well. By 1942, when he painted *Mujer india*, Tamayo had developed a unique visual style that incorporated Cubism within his deep understanding of Mexican culture, firmly grounding his work in realism while taking creative liberties in color and composition. In this particular painting, Tamayo remains true to his origins, choosing for his subject a Mexican fruit vendor. The woman’s indigenous features are prominently accentuated by the rich

brown hues with which Tamayo depicts her skin color. This painting helps to explain why the artist was renowned for his exceptional abilities as a colorist, often being compared to Matisse in this regard. The deep browns, brilliant reds and striking yellow ochre create a push and pull of contrasting colors that imbue the painting with dynamic movement in an otherwise static scene.

However, this painting is much more than simply a woman selling fruit in a local Mexican market. Her body has been reduced to a series of planes, and Tamayo has instilled an element of gender ambiguity by radically simplifying the body and removing inessential elements. The woman clearly occupies a public space yet she is nude from the waste up, demonstrating Tamayo’s emphasis on the study of form and preoccupation with the human figure over creating a believable narrative scene. For Tamayo, figuration and abstraction were not mutually exclusive, and he argued passionately in favor of continuing to produce figurative art through a modern lens.

Tamayo had been interested in the human figure since his training in Mexico in the 1920s, but by the 1940s, he



Pablo Picasso, *Nude with Raised Arms*, 1907. Oil on Canvas. 59 x 39 3/8 in. (150 x 100 cm.) Private Collection. © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



David Alfaro Siqueiros, *Mujer con metate*, 1931. Oil on burlap. 36 3/8 x 30 1/8 in. (92.5 x 76.5 cm.) Banco Nacional de México, Mexico City.

was beginning to break the figure into fragments, looking more closely at space and the composition of the picture by focusing on geometry and color abstraction to heighten the intensity of the image. In addition to Cubism, these technical choices have ties to pre-Hispanic and popular art, which Tamayo saw repeatedly during his youth while working as chief draftsman at the Museo Nacional de Arqueología, Historia y Etnografía in Mexico City. In this regard, there are obvious parallels with the black primitivism explored by the School of Paris; however, Tamayo utilized his own personal reality, the *indigenismo* of Mexico, rather than exploiting an exotic culture that was essentially foreign to him.

Tamayo's paintings from the early 1940s, do not portray individuals but rather anonymous types in somber palettes and stoic poses, showing the pervasive fear that dominated during World War II. Despite refraining from imbuing his canvases with political messages, Tamayo was keenly aware of and passionately concerned with representing the modern world in his pictures. This unique interest in his personal heritage combined with a desire to create a universal art set Tamayo apart from the dominating artistic trends in Mexico at this time and canonized him as an artist who would influence future generations of artists, not only in Mexico but also all over the world.



Paul Gauguin, *The Seed of the Areoi*, 1892. Oil on burlap. 36 1/4 x 28 3/8 in. (92.1 x 72.1 cm.) The William S. Paley Collection.



Irving Penn, *Rufino Tamayo*, 1947.
© 2014, The Irving Penn Foundation.

29

RUFINO TAMAYO MEXICAN 1899-1991

Sin título, 1959

oil on canvas

15¾ x 10⅝ in. (40 x 27 cm.)

Signed and dated "Tamayo 0-59" upper left; further signed "R.Tamayo" on the reverse. This work is accompanied by a certificate of authenticity issued by Galería de Arte Mexicano.

Estimate \$80,000-120,000

PROVENANCE

Private Collection, Mexico

By descent to the present owner



DIEGO RIVERA MEXICAN 1887-1959

Naturaleza muerta (Composición con alcachofas y limones), 1916

oil on canvas

10 $\frac{5}{8}$ x 15 in. (27 x 38.1 cm.)

Initialed "DMR" lower left.

Estimate \$600,000-800,000

PROVENANCE

Berthold Mahn, Paris

Collection of Pedro Vallenila Echeverría, Caracas

CDS Gallery, New York

Christie's, New York, *Important Latin American Paintings, Drawings and Sculpture*, May 18, 1992, Lot 60

Private Collection

Sotheby's, New York, *Latin American Paintings, Drawings, Sculpture and Prints, Part I*, November 15, 1994, Lot 22

Private Collection

Private Collection, Mexico City

EXHIBITED

Caracas, Museo de Bellas Artes, *Obras cubistas y collages*, February 1966

Caracas, Fundación Eugenio Mendoza, August 1968

Caracas, Museo de Bellas Artes, *Obras cubistas y collages II*, February 1970

Bordeaux, Galerie des Beaux Arts, *Les Cubistes*, 4 May - 10 November, 1973, then travelled to Paris, Musée d'Art Moderne (4 May - 10 November, 1973), Rome, Galleria Nazionale D'Arte Moderna (6 December 1973 - 18 January, 1974)

Caracas, Museo de Arte Contemporáneo, *Inaugural de Museo de Arte Contemporáneo*, February 1974

Austin, The University of Texas at Austin, *Loan Collections from Latin America*, February - March 1976

LITERATURE

L. Cortés Gutiérrez, *Diego Rivera: Catálogo general de obra de caballete*, Mexico City: Instituto Nacional de Bellas Artes, 1989, No. 169, p. 30 (illustrated)

This painting is part of the National Heritage of Mexico and cannot be removed from that country. Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York. Delivery of the painting will be made in Mexico in compliance with local requirements. Prospective buyers may contact Phillips representatives for an appointment to view the work in Mexico City.



“I’ve never believed in God, but I believe in Picasso.” DIEGO RIVERA



Diego Rivera, *Zapatista Landscape (The Guerrilla)*, 1915. Oil on canvas. 56 ¾ x 48 ½ in. (144 x 123 cm.) Museo Nacional de Arte, INBA, Mexico City. © 2014 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York.

Diego Rivera is arguably the most important Mexican modernist painter of his time. Rivera’s artistic sensibilities and pictorial innovations — forged in the creative sparks that emanated from the anvil of Cubism in Europe at the turn of the 20th century — constitute one of the main factors that would revolutionize art in Mexico and instigate the Mexican Mural Movement.

Rivera started drawing at the tender age of three and his parents, immediately recognizing his talent, supported him wholeheartedly. By his tenth birthday Rivera had enrolled in the Academy of San Carlos and become a pupil of two seminal figures in the history of Mexican art; José María Velasco and Santiago Rebull. In 1907, the Mexican government and Dr. Atl — an established Mexican artist and a pioneer in the development of monumental public

art — sponsored his studies in Spain under Eduardo Chicharro. He then spent the next 14 years in Europe, painting prolifically, and refining the more technical aspects of a wide variety of styles. In Paris, he met and befriended a series of Cubist and Fauvist painters, such as Picasso, Derain, Braque, Gris and Modigliani. During this pivotal period in his career from 1913 to 1917, Rivera painted in a Cubist style. It was this European education and his introduction to the Parisian intelligentsia, coupled with his solid artistic education in Mexico that helped him develop his personal and distinctive pictorial style.

Rivera's most significant influence during this time was Orphic Cubism. In this, more analytical initial phase of Cubism, the artist transforms the object by deconstructing and reassembling it to depict the subject from a multitude of viewpoints, in an abstracted form; thus representing it in a wider context. By concentrating on the compositional strategy, the artist was able to further transform the object to suggest angular and curvilinear surfaces, and by regulating dark and light tones, which were traditionally monochromatic. Yet it is precisely through color that



Kazimir Malevich, *Desk and Room*, 1913. Oil on canvas. 31 ¼ x 31 ¼ in. (79.5 x 79.5 cm.)
Collection of the Heirs of Kazimir Malevich.



Juan Gris, *Le petit déjeuner*, 1915. Oil and charcoal on canvas. 92 x 73 in. (233.7 x 185.4 cm.) Le Centre Pompidou, Musée d'Arte Moderne, Paris.

Rivera distinguished himself from the more austere Cubist palette and pioneers of the movement, such as Picasso and Braque, who focused on pure abstraction. Rivera's colors, on the other hand, can be read as Mexican, finding their sources in his home country's vibrant markets and brightly colored *sarapes*. The bold colors he used in his Cubist paintings laid the foundation for the rich and harmonious palette for which he is now well known.

Although at first glance Cubism seems to disappear from Rivera's later work, the fact remains that Cubism left a resounding impact on the artist and continued influence his artistic production long after he returned to Mexico. Rivera believed that "Cubism was the most important achievement in the arts since the Renaissance". More importantly, the rigor with which he explored this technique provided him the discipline for pictorial construction. The effects were unequivocal and are reflected throughout his oeuvre. Although Rivera mainly painted portraits in his Cubist period, he did a few landscapes and still lifes, such as *Zapatista Landscape* —



Joaquín Torres-García, *Still Life*, 1930. Oil on wood. 16 7/8 x 11 3/4 in. (43 x 30 cm.) John Agell Collection, Barcelona.

The Guerrilla, 1915 and the present lot, *Naturaleza muerta* (*Composición con alcachofas y limones*), 1916. These are not only great examples of Cubism, but also prefigure the pictorial elements that made Rivera an established artist.

The present lot incorporates the different stylistic elements for which he became famous; a blend of “avant-garde practices, Pre-Hispanic sources, popular art and traditional academic paintings.” Conceived in the avant-garde Cubist style, this painting is imbued with Rivera’s signature brightly colored palette and the experimental textures from his Cubist period. The work is signed in blocky, stenciled initials, “DMR,” as Rivera was known to do during these transitional years and further evinces his interest in geometric structure. Even though Rivera’s murals, as well as all of his post-European production, would later depict a style of Realism, his figural style was suffused with geometric shapes, and peculiar perspectives, typical to Cubism. Ultimately, Rivera utilized Cubist strategies to consolidate his own, very complex brand of Realism that placed him at the forefront of International Modernism.



Lygia Clark, *Composição*, 1952. Oil on canvas. 21 1/4 x 25 9/16 in. (54 x 65 cm.) Private Collection. © Projeto Lygia Clark.



(detail of the present lot)

31

ALICE RAHON MEXICAN 1916-1987

Los Guardianes, 1959

oil, metal foil and paper on wood panel

20 $\frac{5}{8}$ x 29 $\frac{3}{8}$ in. (52.4 x 74.6 cm.)

Signed "Alice Rahon" lower right; further signed and titled "Alice Rahon
'Los guardianes' 'La chouette et le rossignol'" on the reverse.

Estimate \$20,000-30,000

PROVENANCE

Galería Antonio Souza, Mexico City

Acquired from the above by the present owner



32

RODOLFO MORALES MEXICAN 1925-2001

Mujer con dos perros, 1989

oil and sand on canvas

59 x 31½ in. (149.9 x 80 cm.)

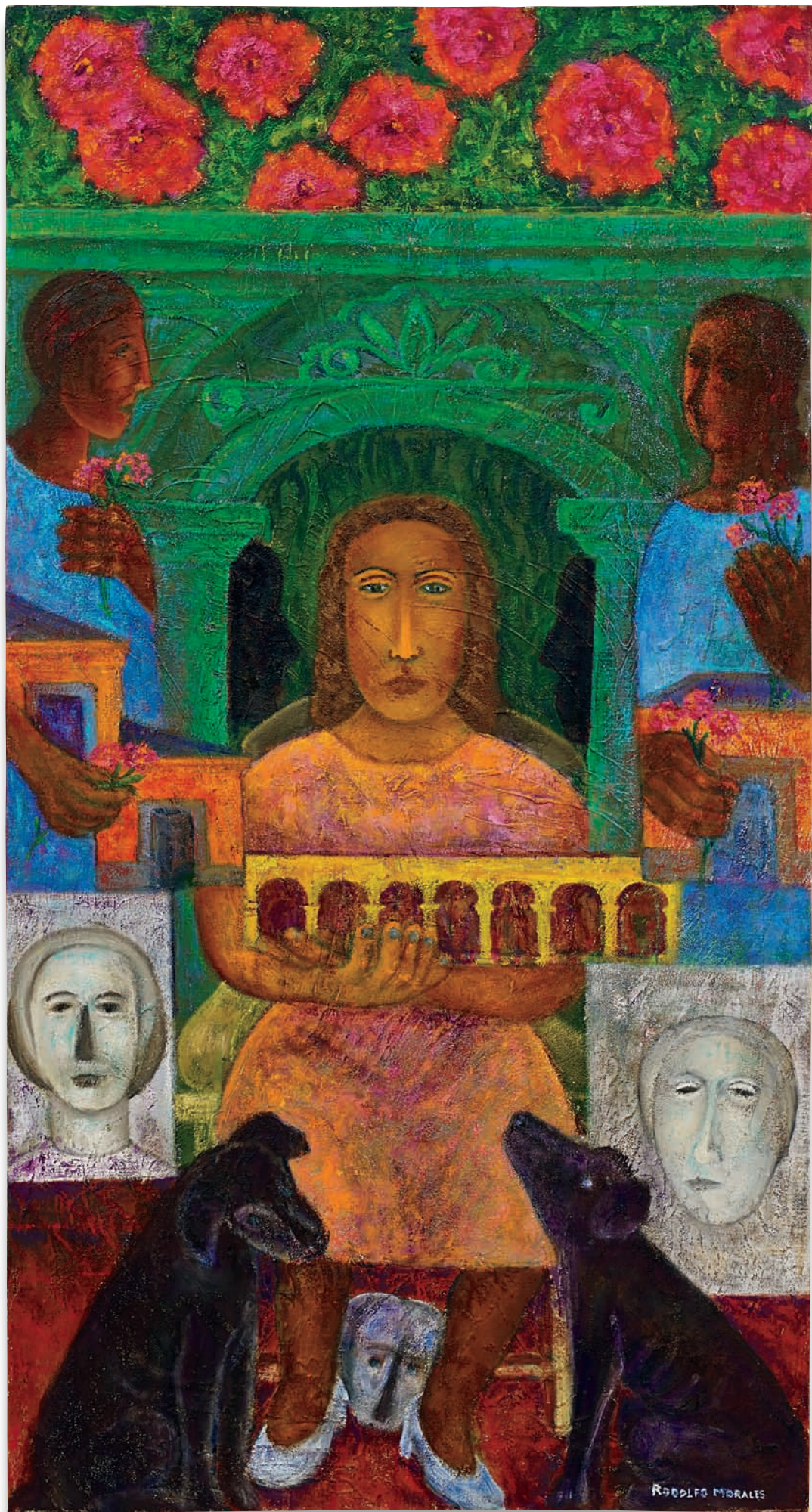
Signed "Rodolfo Morales" lower right.

Estimate \$65,000-85,000

PROVENANCE

Galería Estela Shapiro, Mexico City

Private Collection, San Diego



33

ROBERTO MATTA CHILEAN 1911-2002

Untitled, 1968

oil on canvas

33½ x 40½ in. (85.1 x 102.9 cm.)

Estimate \$80,000-120,000

PROVENANCE

Galerie Bel'Art, Stockholm

Collection of Dr. Robert Atkins, New York

Christie's, New York, *19th and 20th Century Latin American Paintings, Drawings and Sculpture*, December 1, 1981, Lot 96

Acquired at the above sale by the present owner

EXHIBITED

Stockholm, Galerie Bel' Art, *Matta*, 1976



34

FERNANDO BOTERO COLOMBIAN b. 1932

Naturaleza muerta, 1970

oil on canvas

70 $\frac{7}{8}$ x 76 $\frac{3}{4}$ in. (180 x 194.9 cm.)

Signed and dated "Botero 70" on the reverse.

Estimate \$550,000-750,000

PROVENANCE

Galería Theo, Madrid

Private Collection, Mexico City

By descent to the present owner



“One day I painted a still life. That day I became an artist.” FERNANDO BOTERO



Juan Van der Hamen, *A Breakfast Piece: (El Almuerzo)*, c. 1630-1631. Oil on canvas. 26 5/8 x 40 1/2 in. (67.6 x 102.8 cm.) Private Collection.

During the 1940s and 1950s, when Botero was in his twenties, Colombia was not considered a vibrant Latin American art center the way that countries like Argentina, Brazil and Mexico were. However, Colombia, like other countries in South America, had been highly influenced by the European religious art introduced by the Spanish at the time of the Conquest, easily found in chapels and altars all over the country. Furthermore, Botero studied art in Europe and his education, particularly in Italy, had a significant impact on his style. He studied under Roberto Longhi, a renowned authority on Italian Renaissance and Baroque art, which enabled him to gain a solid art historical and philosophical grounding. Thus, this dialogue between an erudite education and religious art for the masses is the key to understanding the development of his aesthetic. One of the strongest foundations of his work is respect for and acknowledgement of the heritage of Western Classicism, particularly of Renaissance and Post-Renaissance art, represented by masters such as Leonardo da Vinci, Diego Velázquez, Raphael and Michelangelo.



Roy Lichtenstein, *Still Life with Plums*, 1972. Oil and Magna on canvas. 20 1/4 x 28 1/2 inches (51.4 x 72.4 cm.) Collection of James and Katherine Goodman. © Estate of Roy Lichtenstein.



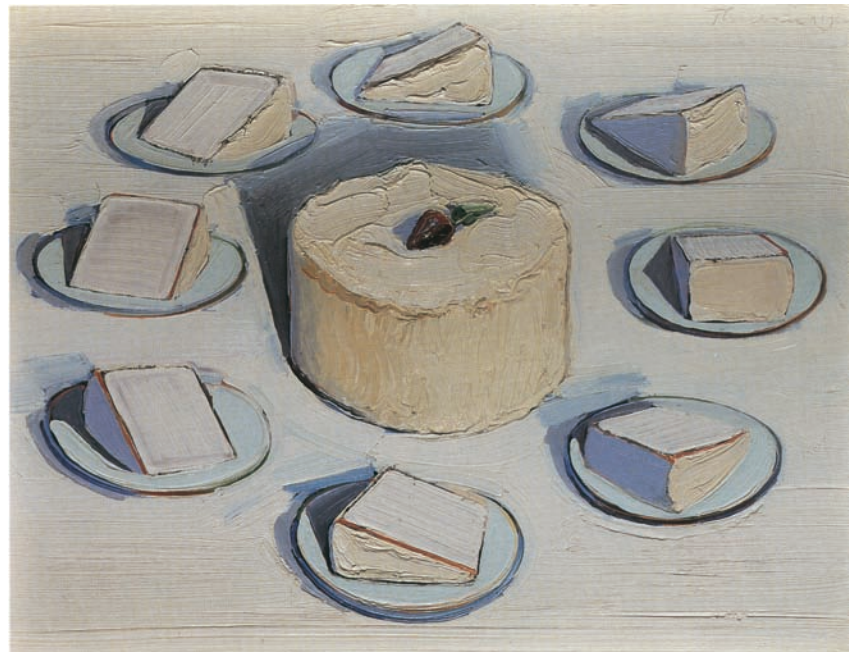
Paul Cézanne, *Nature morte avec Rideau et pichet fleuri*, 1890. Oil on canvas. 21 1/2 x 29 1/8 in. (54.7 x 74 cm.) The State Hermitage Museum, St. Petersburg.

Another important influence in his style, one that is less known and yet quite significant, is the impact of Mexican muralism, with which he became well acquainted in the 1950s while living in Mexico City. During this time, muralism was already declining; however, the monumental scale of the human forms and the social commentary in the murals from masters such as Diego Rivera and José Clemente Orozco had a decisive impact on Botero. This is the reason he began painting his figures with the exaggerated proportions for which he is known. For Botero, the Mexican school sparked the use of excessive volume as a tool to depict and make mordant comments on society's human shortcomings. As Botero describes his own work: "All the elements of my work as a painter and sculptor spring from the same spirit: namely, from my passion for volumes." Furthermore, the social commentary evinced in his works also contains an incisive sense of humor and human empathy that makes his oeuvre deeply humanist.

Botero's oeuvre depicts a vast repertory of themes: religion, politics, sex and sensuality, and everyday life in his native Colombia. One of his most developed subjects is the genre of still life, in which he is considered to "have attained the highest degree of excellence" according to renowned Colombian Art Historian, Eduardo Serrano. What is unique to Botero's still lifes is that, as in his other genres, Botero paints quotidian objects such as fruits, flowers and sweets with the same characteristics as all the other subjects of his other paintings. He also purposefully reproduces typical Colombian meals and celebrations

through his still lifes, depicting objects that are distinctive to Colombia.

In the present lot, *Naturaleza muerta*, 1970, Botero portrays to perfection the essence of the still life genre. Here he chooses to depict a voluptuous watermelon, a true icon of Latin American art, as the focal point of the painting. At the same time, by exaggerating its proportions, he is reinforcing his unique style of monumentalizing quotidian objects, bordering on aggrandizement. However, Botero conveys a deep respect for this historical genre by referencing the classically composed still lifes of seminal artists like the Spanish painter, Francisco de Zurbarán. Ultimately, through this painting, Botero is evincing the main traits in his work, which led him to become an established Colombian artist: an immense admiration for Old Masters fused with the exaggerated volume of proportion that is entirely his own.



Wayne Thiebaud, *Around the Cake*, 1962. Oil on canvas. 22 1/8 x 28 1/16 in. (56.2 x 71.2 cm.) Spencer Museum of Art, The University of Kansas, Lawrence, gift of Ralph T. Coe in memory of Helen Foresman Spencer. Art © Wayne Thiebaud/Licensed by VAGA, New York, NY.

35

FERNANDO BOTERO COLOMBIAN b. 1932

Reclining Nude, 1978

bronze with brown patina

7¼ x 13¼ x 7¾ in. (18.4 x 33.7 x 19.7 cm.)

Signed and numbered "Botero 4/6" on the base and stamped with foundry mark. This work is number 4 from an edition of 6.

Estimate \$80,000-120,000

PROVENANCE

Galería Adler Castillo, Caracas

Christie's, New York, *Latin American Paintings, Drawings, Sculptures, and Prints*, November 24, 1992, Lot 16

Acquired at the above sale by the present owner

LITERATURE

C. Ratcliff, *Botero*, New York: Abbeville Press, 1980, no. 177, p. 208
(another example illustrated)





(i)

36

FRANCISCO TOLEDO MEXICAN b. 1940

Two Works: i) Tres bolas; ii) Hombre sonriendo en verde, 1965

gouache and gold leaf on paper laid on canvas
each 11½ x 14 in. (29.2 x 35.6 cm.)

Estimate \$20,000-30,000

PROVENANCE

Gift of the artist to the present owner



(ii)



37

FRANCISCO TOLEDO MEXICAN b. 1940

Coyote y zarigüeña (Coyote & Opossum), 1980

ink, watercolor and gouache on paper

9¾ x 13¾ in. (22.9 x 33 cm.)

Signed "Toledo" lower right.

Estimate \$5,000-7,000

PROVENANCE

Private Collection, New York



38

ANTONIO SEGUÍ ARGENTINE b. 1934

Ella sola, 2007

acrylic on canvas

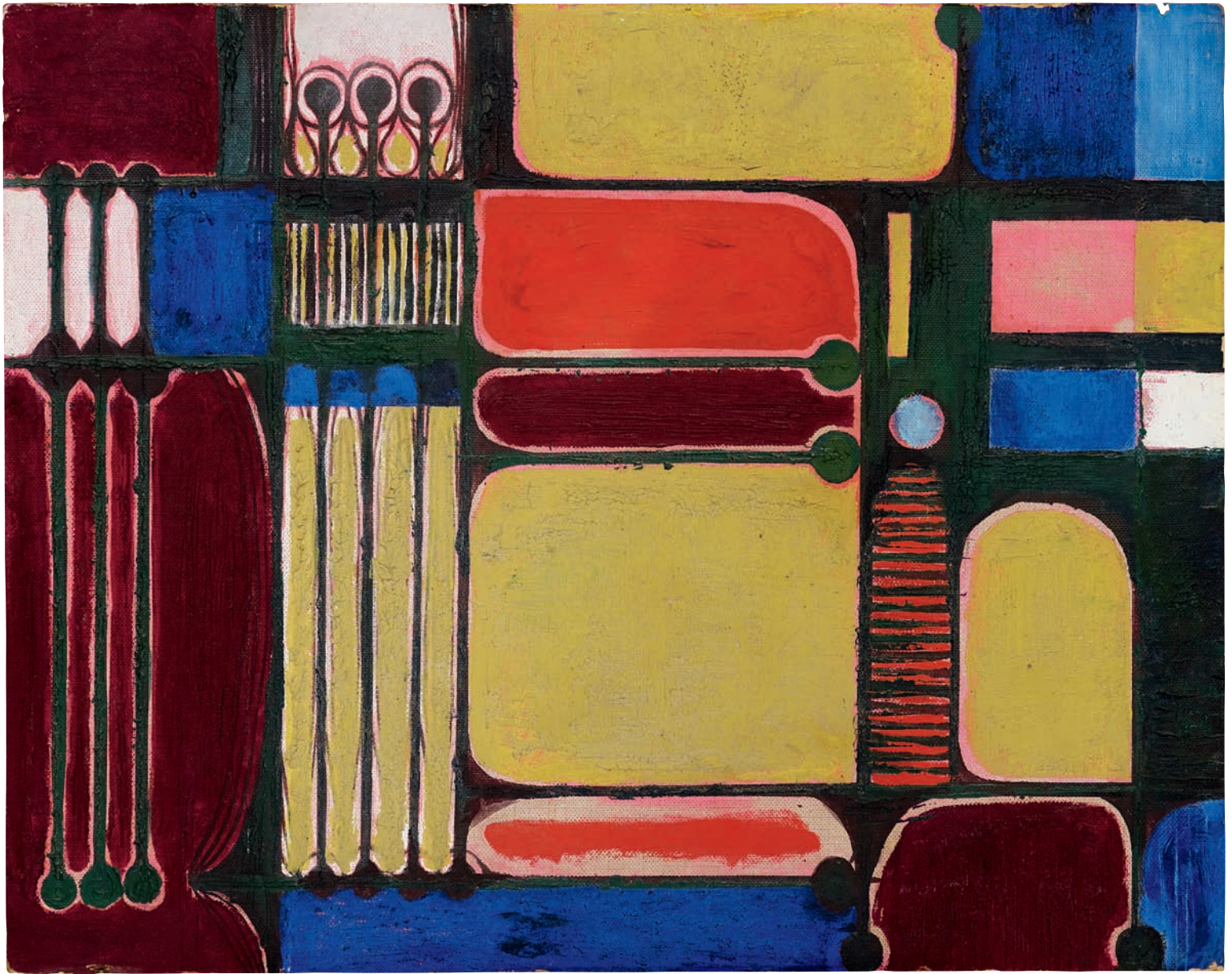
18 x 21½ in. (45.7 x 54.6 cm.)

Signed, titled and dated "Ella sola Seguí 2007" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist by the present owner



39

ROBERTO DIAGO CUBAN 1920-1955

Multicolor Geometric, 1950

oil on paper mounted on board

15¾ x 20 in. (40 x 50.8 cm.)

This work is accompanied by a certificate of authenticity signed by Roberto Diago Jr.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist's estate by the present owner



40

RENÉ PORTOCARRERO CUBAN 1912-1985

Portrait of a Young Woman, 1952

watercolor on paper

18 x 14¾ in. (45.7 x 37.5 cm.)

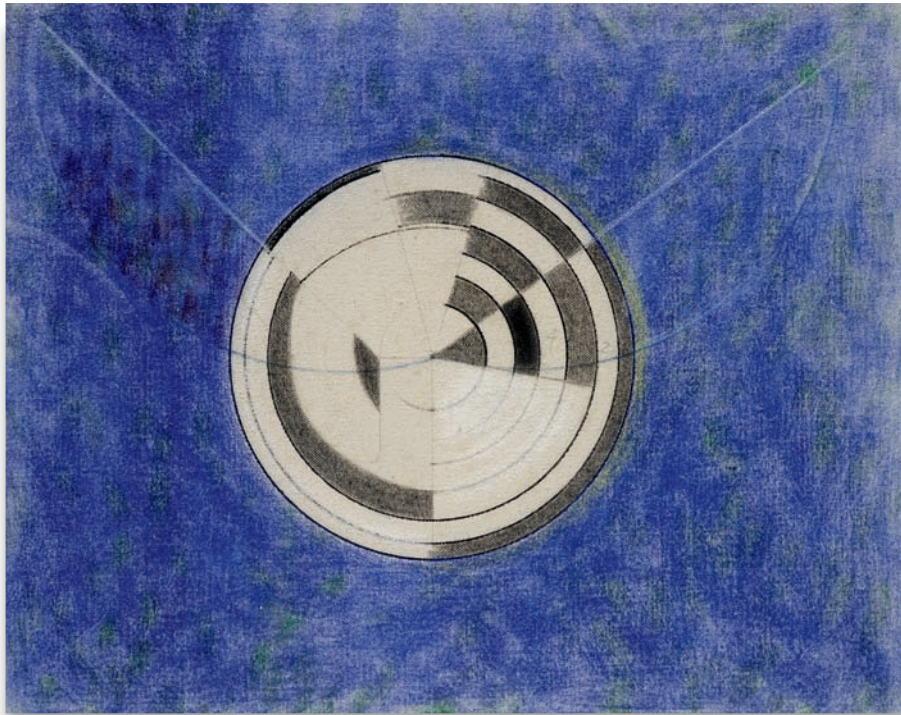
Signed and dated "Portocarrero 52" lower right. This work is accompanied by a certificate of authenticity signed by José Gómez Sicre.

Estimate \$12,000-18,000

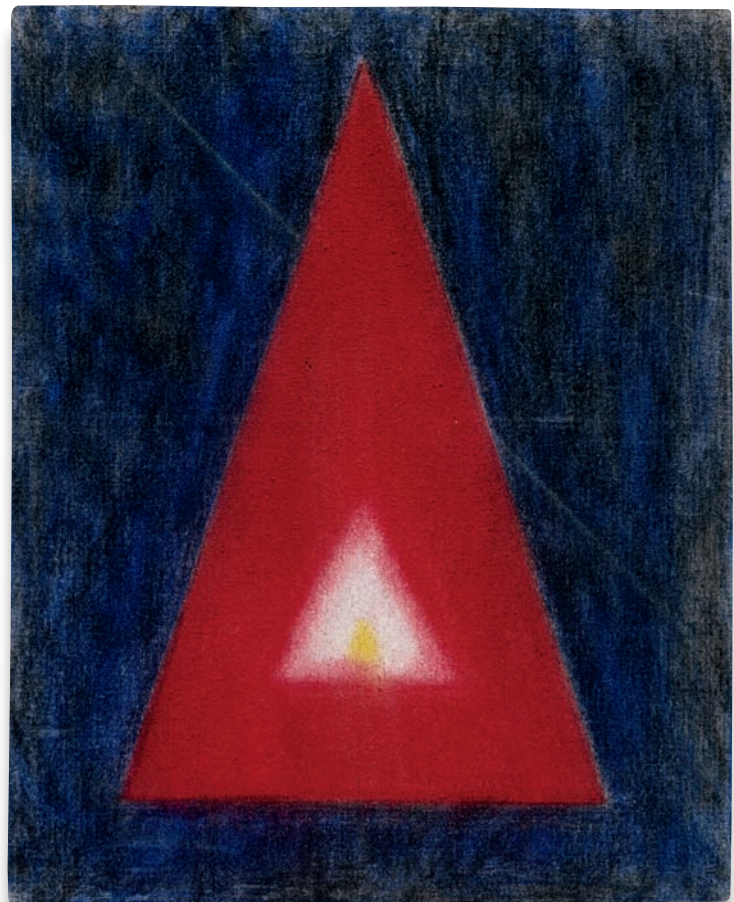
PROVENANCE

Acquired directly from the artist

By descent to the present owner



(ii)



(i)

41

DAVID LAMELAS ARGENTINE b. 1946

Two Works: i) Diamond Lane; ii) Rotating Wings, 1987

pastel on canvas

(i) 15 x 12 in. (38.1 x 30.5 cm.)

(ii) 12 x 15 in. (30.5 x 38.1 cm.)

Each signed and dated "Lamelas 1987" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York



42

ALEJANDRO PUENTE ARGENTINE 1933-2013

Untitled, 1971

oil and graphite on canvas

56½ x 56½ in. (143.5 x 143.5 cm.)

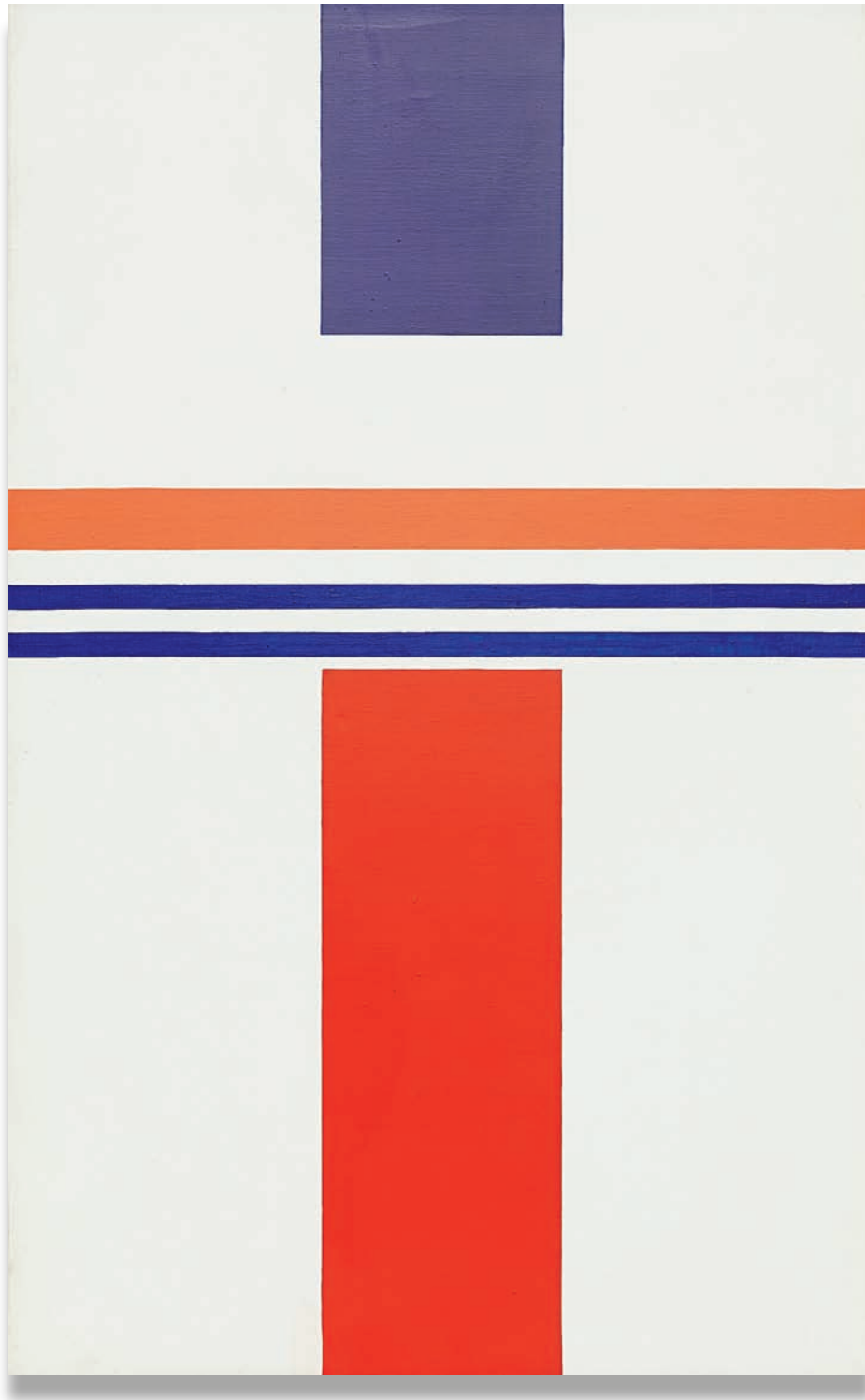
Signed and dated "Alejandro Puente 1971" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Private Collection, New York

Acquired from the above by the present owner



43

WALDO DÍAZ-BALART CUBAN b. 1931

Violeta roja (from the series *Conjuntos no vacíos*), 1979

acrylic on canvas

45½ x 28½ in. (115.6 x 72.4 cm.)

Signed, titled and dated "Conjuntos No Vacíos WALDO BALART 79" on the reverse.

Estimate \$14,000-16,000

PROVENANCE

Acquired directly from the artist
Private Collection, New York

EXHIBITED

New York, Henrique Faria Fine Art, *Waldo Balart — Chromatic Systems*,
25 October- 25 November, 2012



44

JUAN MELÉ ARGENTINE 1923-2012

Ritmos circulares No. 42, 1973

acrylic on canvas

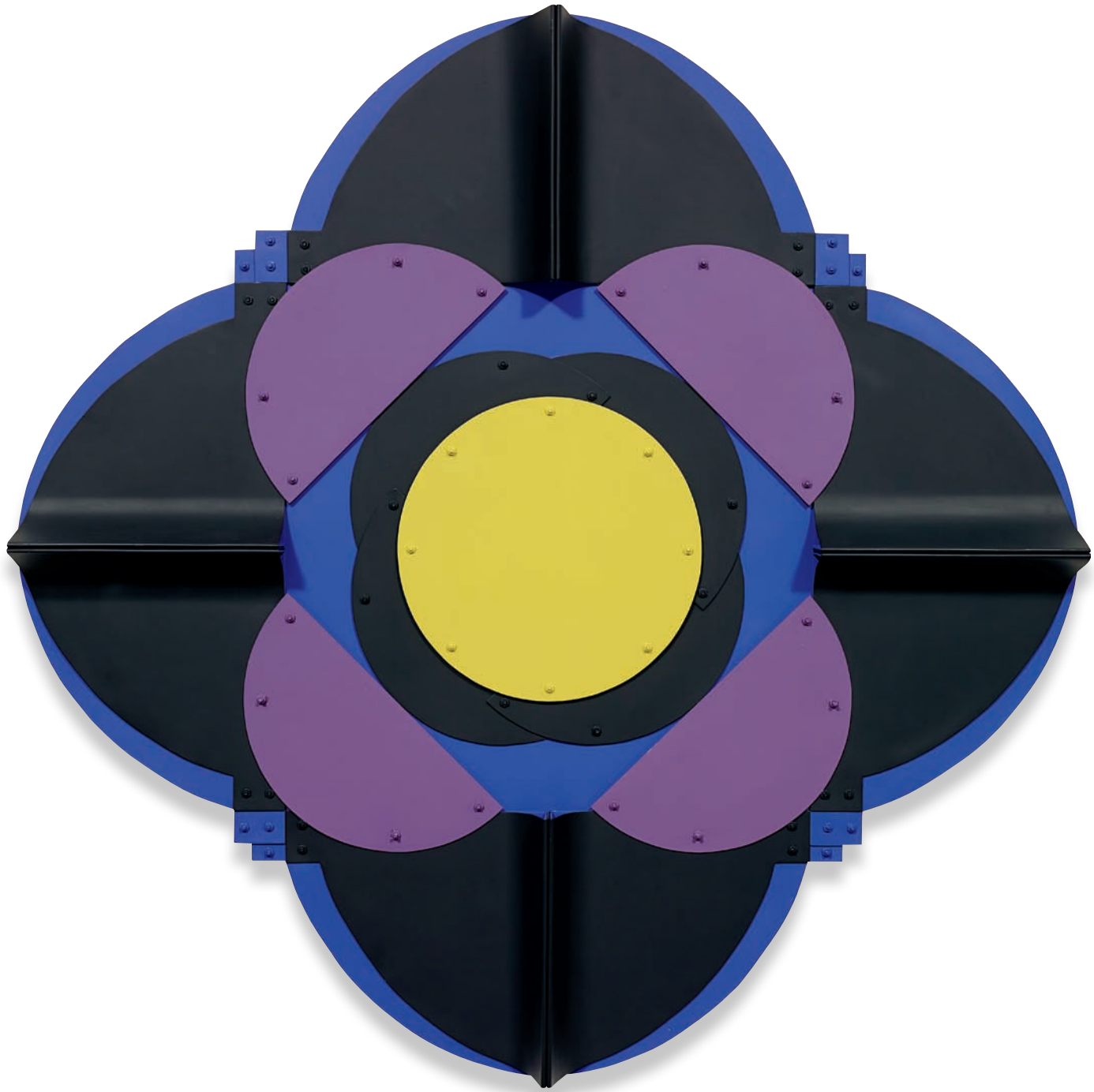
35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in. (89.9 x 89.9 cm.)

Signed and dated "Mele 73" lower right; further signed, titled and dated "Ritmos circulares No. 42 Juan N. Mele 1973" on the stretcher.

Estimate \$20,000-30,000

PROVENANCE

Acquired directly from the artist
Private Collection, Buenos Aires



45

EDGAR NEGRET COLOMBIAN b. 1920

Espejo de agua reflejando un eclipse, 1993

painted aluminum

48½ x 48½ x 3 in. (123.2 x 123.2 x 7.6 cm.)

Signed, titled and dated "Espejo de agua reflejando un eclipse Negret 1993" on the reverse. This work is accompanied by a certificate of authenticity issued by Galería Casa Negret.

Estimate \$25,000-35,000

PROVENANCE

Acquired directly from the artist

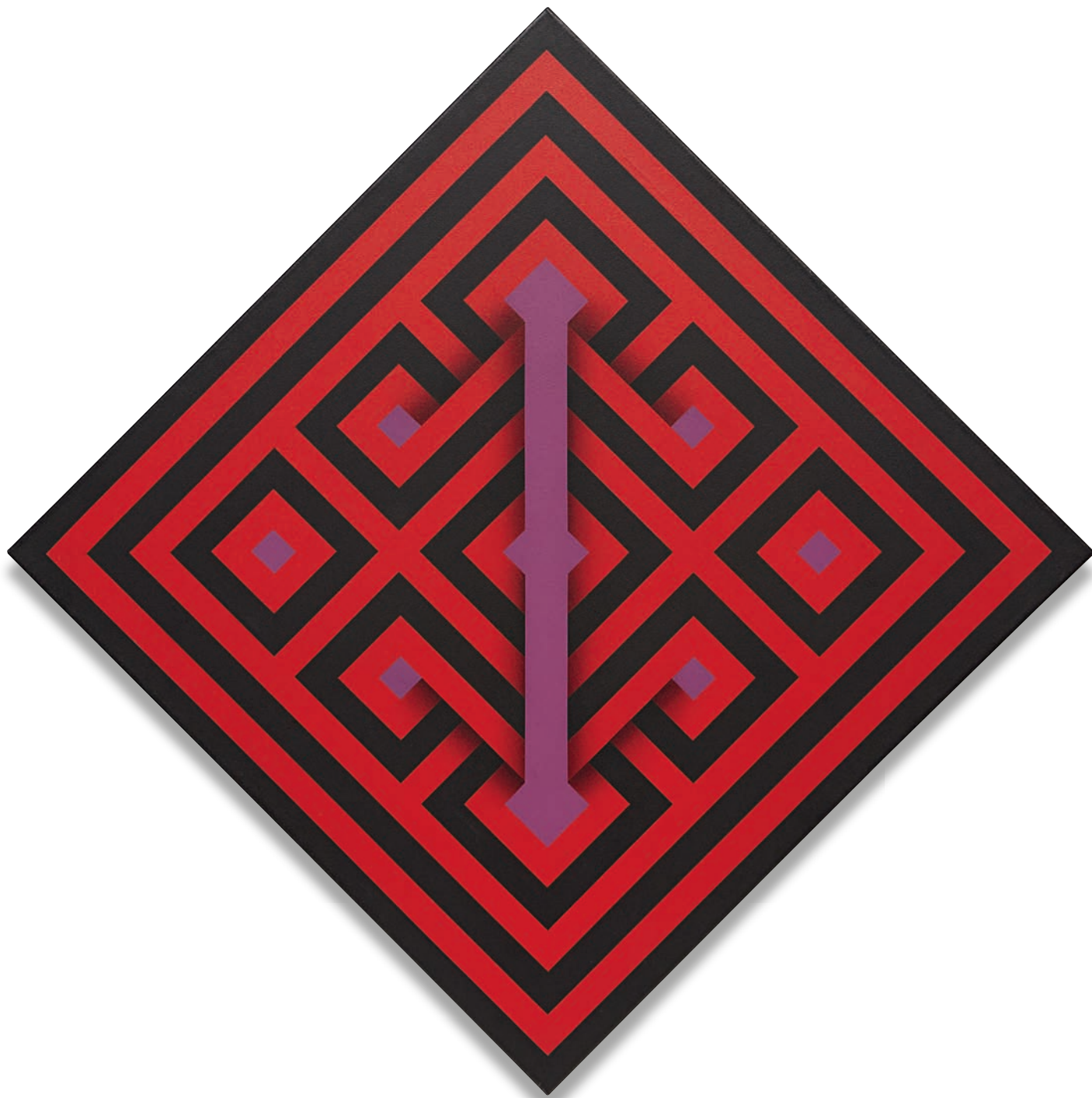
Collection of Dr. Anibal Cruz, Colombia

Collection of Mr. Alfredo Gamboa, Colombia

Acquired from the above by the present owner

LITERATURE

C. Jiménez and B. Villegas, *Homenaje Negret Escultor*, Bogotá: Villegas Editores, 2004, p. 194 (illustrated)



46

OMAR RAYO COLOMBIAN 1928-2010

Sua-Quene, 1970

acrylic on canvas

40 x 40 in. (101.6 x 101.6 cm.)

Signed, titled and dated "OMAR RAYO 1970 SUA-QUENE" on the reverse.

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

Estimate \$30,000-40,000

PROVENANCE

Acquired directly from the artist

Private Collection, Bogotá

ROBERTO AIZENBERG ARGENTINE 1922-1996*Personaje*, 1982

pencil on paper

21½ x 12¼ in. (53.7 x 31.1 cm.)

Signed and dated “r. aizenberg 1982” on the reverse.

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

Galleria del Naviglio, Milan

Private Collection, Buenos Aires

Private Collection, Europe

Private Collection, New York

EXHIBITEDMilan, Galleria del Naviglio, *Disegni di Roberto Aizenberg*, 9 December, 1982 - 5 January, 1983**LITERATURE***Disegni di Roberto Aizenberg*, exh. cat., Galleria del Naviglio, Milan, 1982, n.p. (illustrated)

Roberto Aizenberg is best known for his painstakingly executed paintings of isolated buildings composed of simplified, geometric forms. These works, of which he produced less than fifty in this lifetime, reveal what could be perceived as idealized utopian landscapes or alternatively as uninhabited towns filled only with monolithic towers.

Aizenberg, the son of Russian immigrants, was born in Argentina in 1928. As a young man he studied architecture, but his career path changed course after seeing paintings by the celebrated Argentine Surrealist, Juan Batlle Planas, who later became his mentor. These distinct creative interests led Aizenberg to forge a unique visual style that synthesized Surrealism with architecture, imbuing his works with formal compositional structures but also an eerie sense of loneliness and dreamlike fantasy.

This particular work is one from a series of drawings that explore the human figure. The drawing's surface is composed of familiar planes, giving the figure's clothing an architectural quality. The blank, empty eyes and Mona Lisa-like smile make the figure mysterious but also inviting. Aizenberg chose to ground the man in space by using simple foreshortening lines to form a box-like room from which the figure emerges towards the viewer. This drawing exemplifies Aizenberg's prominence in the Latin American artistic tradition that vacillates between Surrealism and geometric abstraction, found in the work of other prominent artists like Gutser Gerzso and Roberto Matta.





48

LEÓN FERRARI ARGENTINE b. 1920

Untitled, 1976

ink on paper

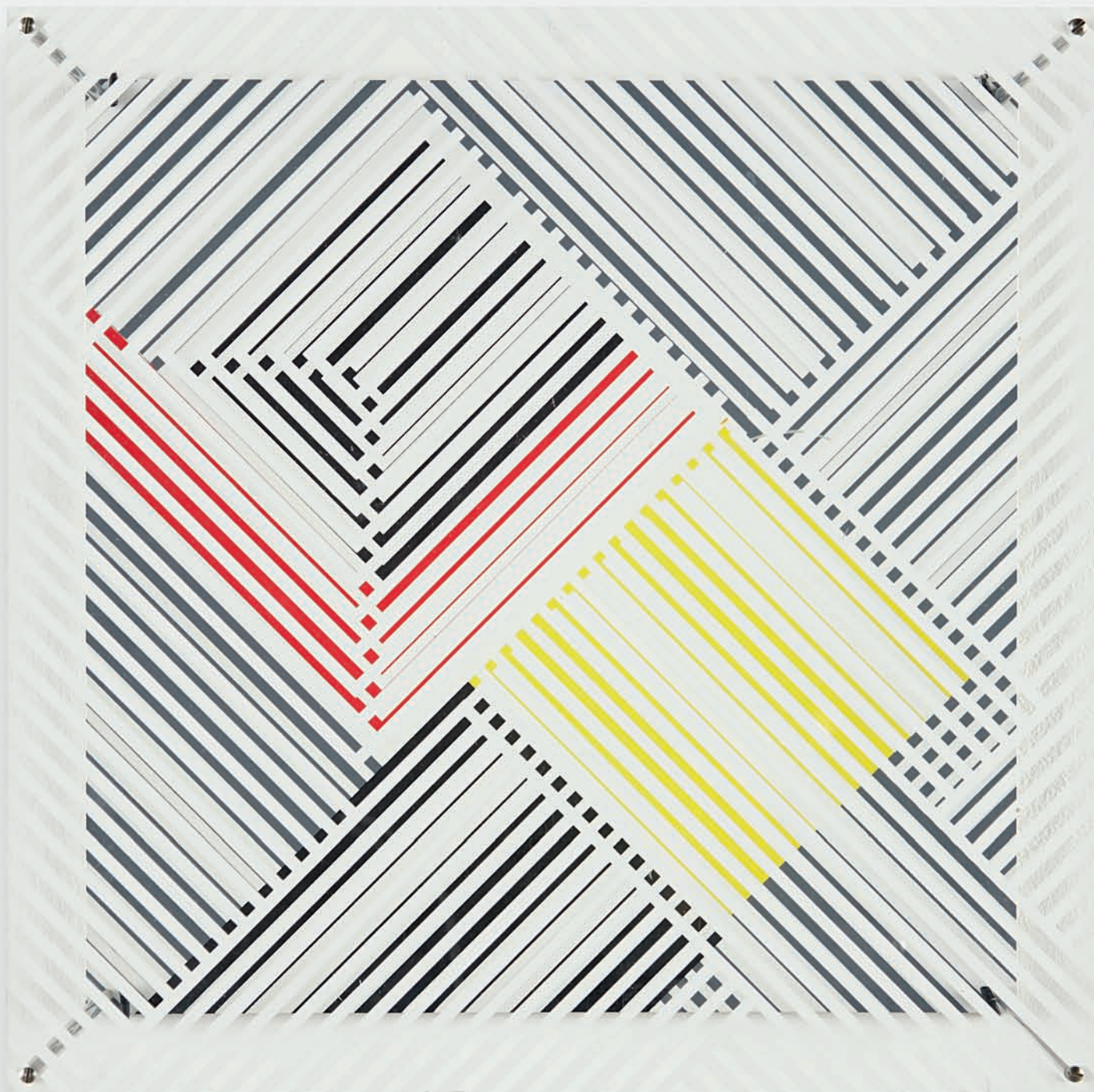
9½ x 7¾ in. (24.1 x 19.7 cm.)

Initialed and dated "LF 281076" lower right.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner



49

JESÚS RAFAEL SOTO VENEZUELAN 1923-2005

Structure Cinétique (Sotomagie), 1955/1967

silkscreen on Plexiglas with metal rods

13¼ x 13½ x 7 in. (33.5 x 34.3 x 17.8 cm.)

Signed "Soto" on a label affixed to the reverse. This work is number 76 from an edition of 100.

Estimate \$12,000-18,000

PROVENANCE

Galerie Denise René, Paris

Private Collection, Michigan

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Denise René, *SOTO*, June - July, 1970 (another example exhibited)

LITERATURE

SOTO, exh. cat., Galerie Denise René, Paris, 1970 (another example illustrated)

50

OLGA DE AMARAL COLOMBIAN b. 1932

Segmento I, 1998

gold leaf and acrylic on gessoed linen

23½ x 11¾ in. (60 x 30 cm.)

Signed, titled, numbered and dated "R. 901 'Segmento I' Olga de Amaral 1998" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist. This work is registered in the artist's archives under reference number OA0901.

Estimate \$30,000-50,000

PROVENANCE

Acquired directly from the artist

Private Collection, Bogotá



51

OLGA DE AMARAL COLOMBIAN b. 1932

Alquimia XIX, 1985

acrylic and gold leaf on woven linen strips

35½ x 70¾ in. (90 x 180 cm.)

Signed, titled, numbered and dated "Ref. 397 'Alquimia XIX' Olga de Amaral 1985" on the reverse. This work is registered in the artist's archives under reference number OA0397.

Estimate \$50,000-70,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

Private Collection









A SELECTION OF COLOMBIAN CONTEMPORARY ART TO BENEFIT VIVARTE

LOTS 52-61

VivArte is a joint effort event to raise awareness and exposure for Latin American artists on an international level, while contributing to empower and transform the lives of vulnerable children in Colombia. From different points of view, these three foundations strive to raise awareness about Colombia's social needs and channel resources to help address the lack of opportunities afforded to children, thereby breaking the cycle of poverty.

FUNDACIÓN ALVARALICE

The AlvarAlice Foundation is a non-profit organization founded in Cali, Colombia in 2003 by the Garcés Echavarría siblings as a tribute to the civic and philanthropic legacy of their parents, Alvaro Garcés Giraldo and Alice Echavarría Olózaga. In alliance with other Colombian and international organizations from both the public and private sectors, the AlvarAlice Foundation seeks to contribute to a more inclusive and peaceful Colombian society. It does this through the support of programs that focus on education, civic action, income generation and initiatives that promote reflection and dialogue. Its major effort of the last 5 years has been the creation of the Cultural Technocenter Somos Pacífico, built in one of the most vulnerable slums of

Cali, to provide job training and after school cultural and computer programs to at-risk youths.

CARING FOR COLOMBIA

For over a decade this international non-profit organization has been committed to empowering vulnerable Colombian children and youths. From its headquarters in New York, CFC raises and channels resources to Colombian organizations striving to provide disadvantaged children with the life skills necessary to climb out of poverty. CFC harnesses the power of art as a health tool in order to foster creative minds and healthy bodies, empowering them to carve a different future for their families and their community. CFC has a holistic approach—the threefold concerns of health, education and art.

FIRST STEP BIG STEP

First Step Big Step promotes and funds programs for comprehensive early childhood care in communities of extreme poverty in Colombia through public/private partnerships. It aims to develop high standards in giving children a better start in life. The organization helps break the intergenerational cycle of poverty, creating a peaceful, equitable and more prosperous society.

A SELECTION OF COLOMBIAN CONTEMPORARY ART TO BENEFIT VIVARTE

52

OMAR RAYO COLOMBIAN 1928-2010

Suriel, 1970

acrylic on canvas

56¼ x 56¼ in. (142.9 x 142.9 cm.)

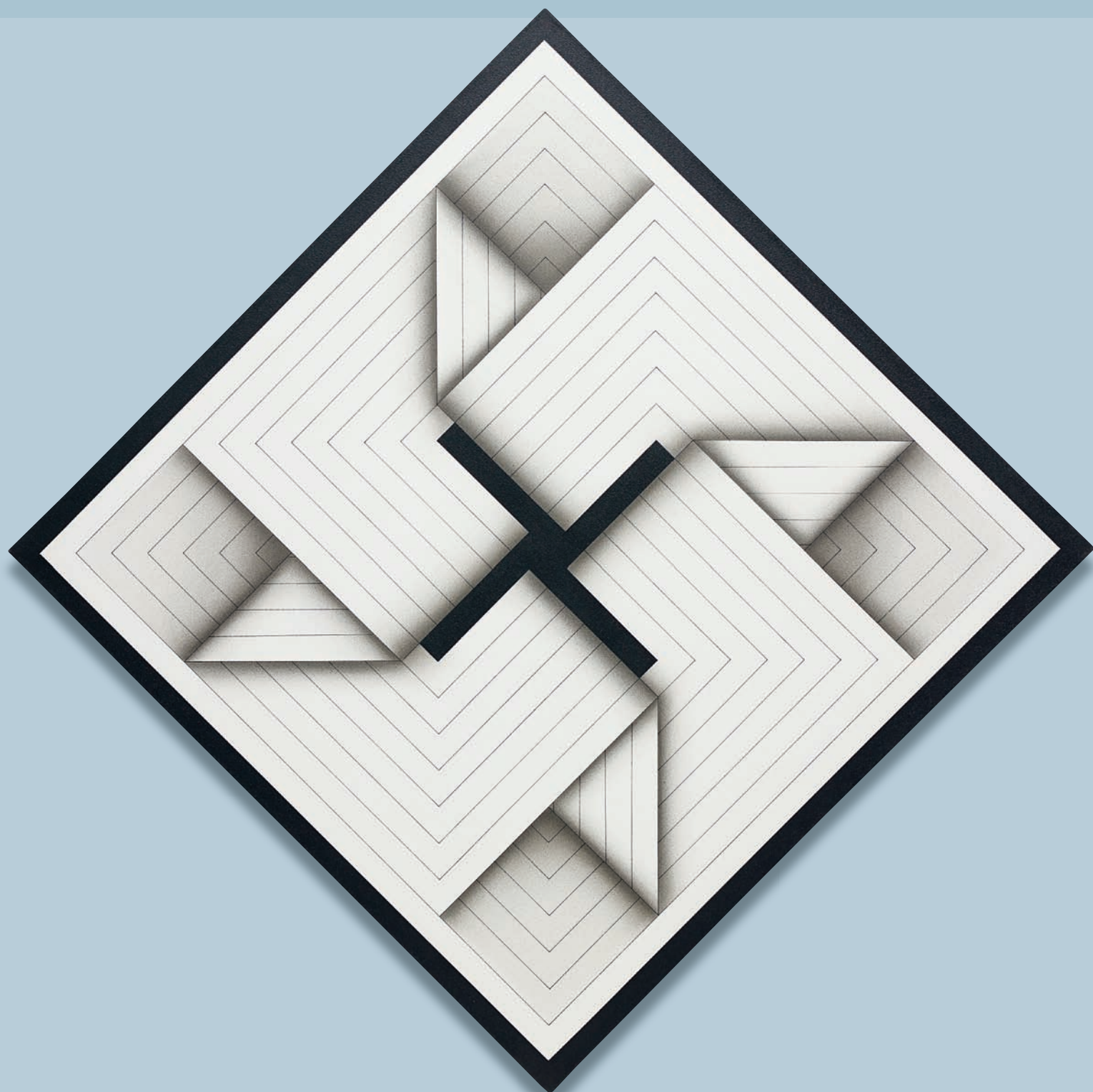
Signed, titled and dated "OMAR RAYO 1970 'SURIEL'" on the reverse.

Estimate \$30,000-40,000

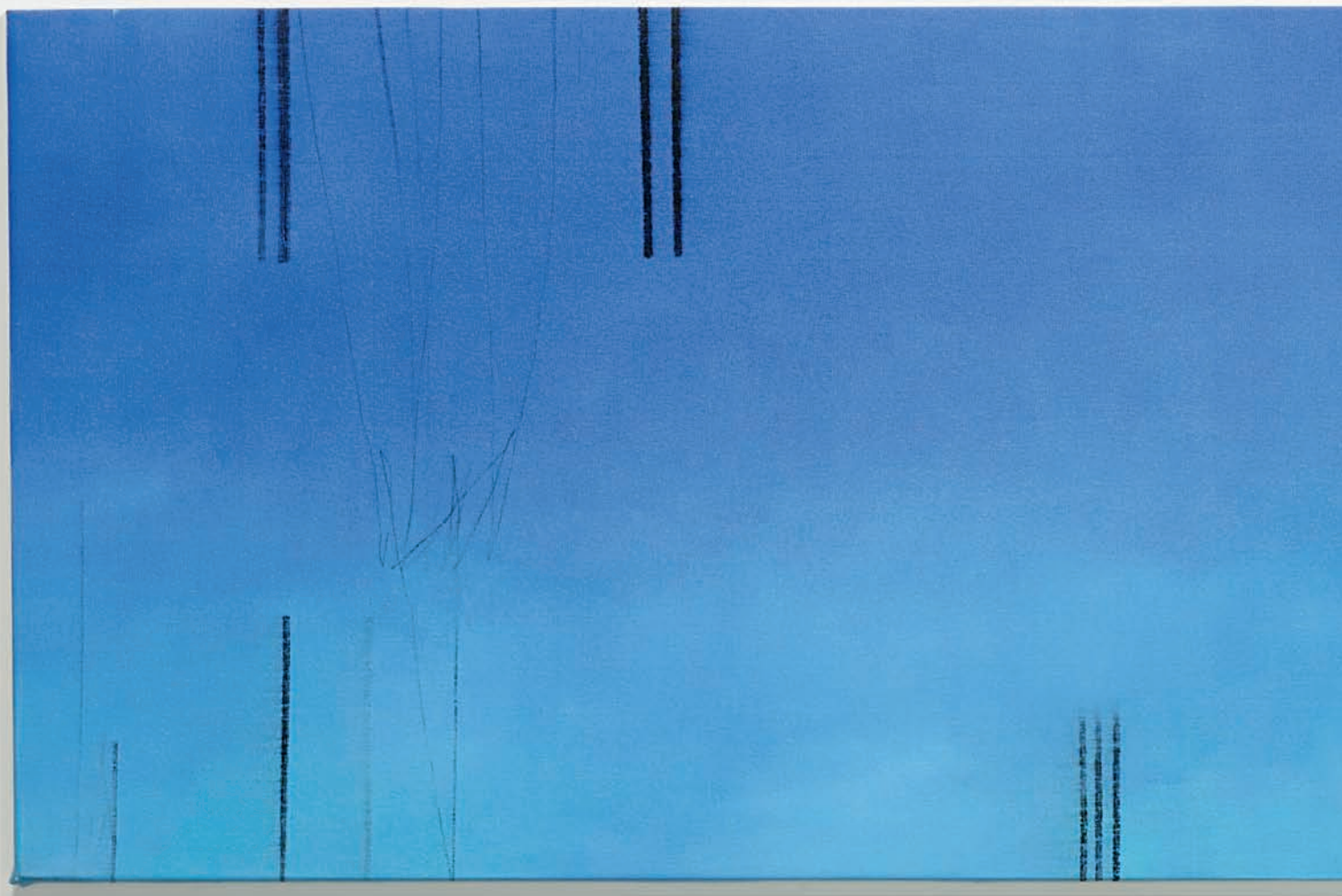
PROVENANCE

Acquired directly from the artist

Private Collection, Bogotá



A SELECTION OF COLOMBIAN CONTEMPORARY ART TO BENEFIT VIVARTE



53

FRANCISCO MEJÍA GUINAND COLOMBIAN b. 1964

Sea Scape, 2002

acrylic on canvas

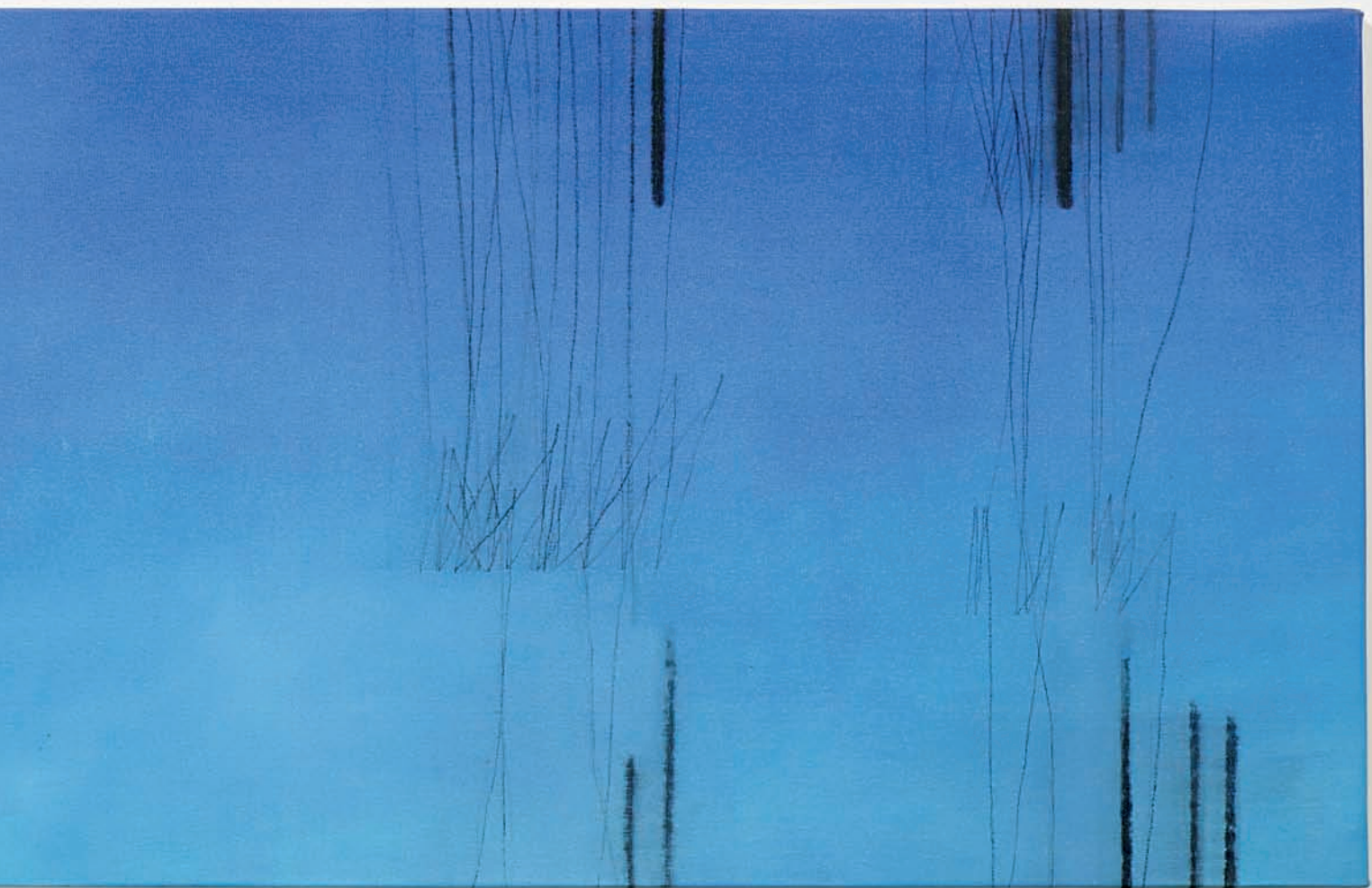
39½ x 122 in. (100.3 x 309.9 cm.)

Signed and dated "Mejía Guinand 02" on the reverse.

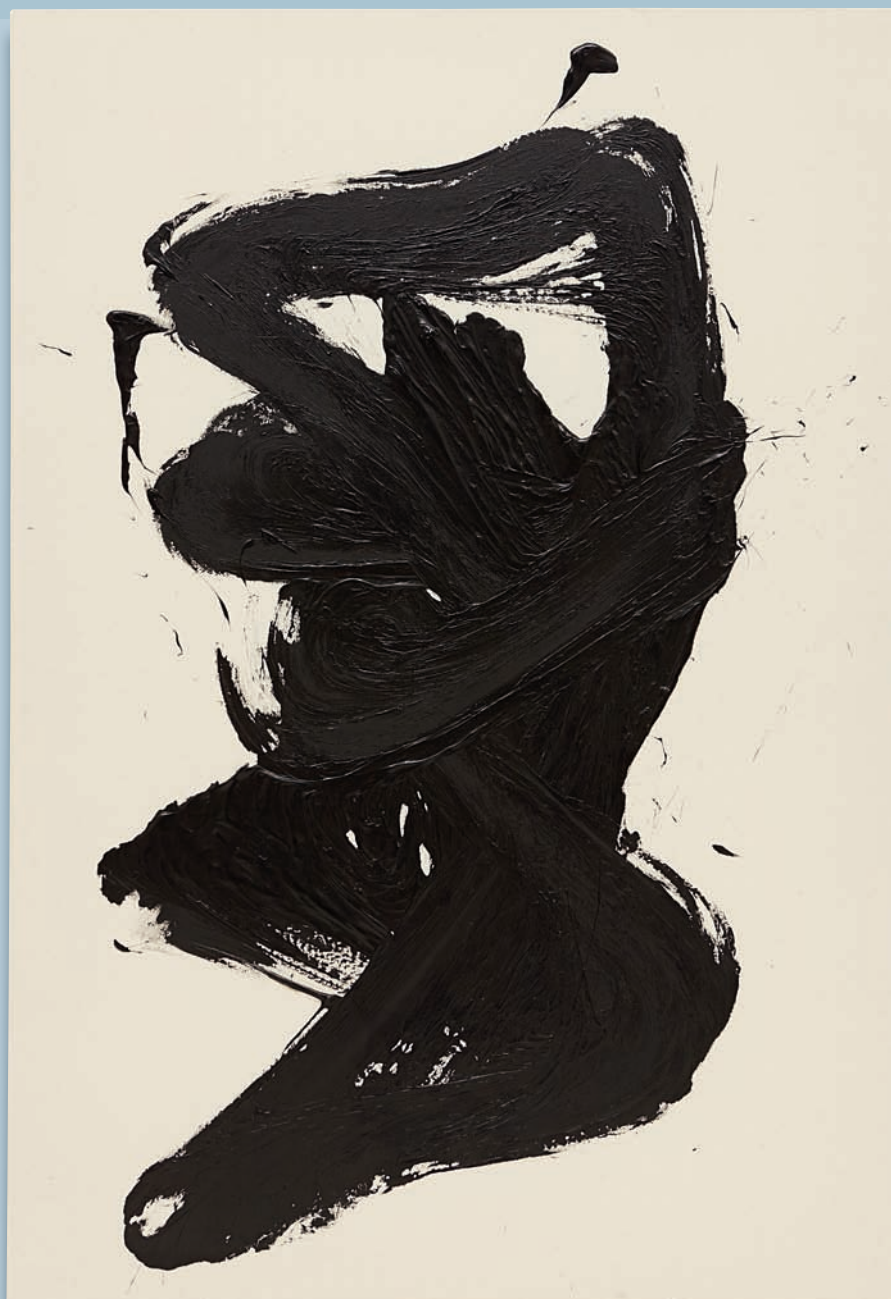
Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist



A SELECTION OF COLOMBIAN CONTEMPORARY ART TO BENEFIT VIVARTE



54

SANTIAGO PARRA COLOMBIAN b. 1986

Untitled, 2014

acrylic on canvas

66¾ x 45¾ in. (169.5 x 116.2 cm.)

Signed "Parra" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist



55

CARLOS JACANAMIJOY COLOMBIAN b. 1964

Creciente, 2005

oil on canvas

32 x 36 in. (81.3 x 91.4 cm.)

Signed and dated "Jacanamijoy 2005" lower right; further signed, titled and dated "Creciente Jacanamijoy 2005" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

A SELECTION OF COLOMBIAN CONTEMPORARY ART TO BENEFIT VIVARTE



56

JAIME CASTELLANOS COLOMBIAN b. 1956

Composición azul 2, 2014

oil on canvas

76¾ x 51½ in. (195 x 130 cm.)

Signed, titled and dated "Composición Azul 2 Castellanos 14" on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist



57

MANUEL HERNÁNDEZ COLOMBIAN 1928-2014

Signo tres formas, 1998

mixed media on canvas

57 x 56¾ in. (144.8 x 144.1 cm.)

Signed and dated "Hernández 1998" lower right; further signed, titled and dated "Manuel Hernández Signo tres formas 1998" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Bogotá, Museo de Arte Moderno de Bogotá, *Retrospectiva 1952-2008*, 2008
Santo Domingo, Galería Nacional de Bellas Artes de Santo Domingo,
Exposición 50 años de Signos, 2012

A SELECTION OF COLOMBIAN CONTEMPORARY ART TO BENEFIT VIVARTE



58

NATALIA ARIAS COLOMBIAN b. 1977

Trim, 2003

c-print

24 x 30 in. (61 x 76.2 cm.)

This work is number 4 from an edition of 5. This work is accompanied by a certificate of authenticity issued by Nohra Haime Gallery.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist
Nohra Haime Gallery, New York

EXHIBITED

New York, Nohra Haime Gallery, *Natalia Arias: Taboo-Passages Series*, 9 March – 10 April, 2005 (another example exhibited)
Washington DC, Art Museum of the Americas, *Femininity Beyond Archetypes: Photography by Natalia Arias*, 17 July– 5 October, 2014 (another example exhibited)



59

PEDRO RUIZ COLOMBIAN b. 1957

San Joaquín, 2014

acrylic on canvas

23¼ x 19½ in. (59.1 x 49.5 cm.)

Signed "Ruiz" lower right; further signed, inscribed and dated
"Pedro Ruiz 2014 San Joaquín" on the reverse.

Estimate \$8,000-12,000

PROVENANCE

Acquired directly from the artist

A SELECTION OF COLOMBIAN CONTEMPORARY ART TO BENEFIT VIVARTE



60

MONIKA BRAVO COLOMBIAN b. 1964

URUMU_WEAVING_TIME_4_corners, 2014

archival pigment on Polyester, mounted on glass and metal base, diptych
each 27 x 24 x 3 in. (68.6 x 61 x 7.6 cm.)

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

Bogotá, NC-arte, *URUMU - Un proyecto de Monika Bravo*, 1 February -
29 March, 2014



61

LUIS ROLDÁN COLOMBIAN b. 1955

Amansadores, 1997

oil on canvas

35 x 37 in. (88.9 x 94 cm.)

Signed, titled and dated "Roldán 97 'Amansadores'" on the reverse.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist

VIK MUNIZ BRAZILIAN b. 1961

Arrest (Illegal Alien) (from Pictures of Chocolate), 1999

cibachrome

image 30½ x 38 in. (77.5 x 96.5 cm.)

framed 32½ x 40 in. (82.6 x 101.6 cm.)

Signed and dated "Vik Muniz 1999" on a label affixed to the reverse of the backing board. This work is artist's proof 2 from an edition of 3 plus 3 artist's proofs.

Estimate \$20,000-30,000

PROVENANCE

León Tovar Gallery, New York

Rena Branston Gallery, New York

Private Collection, New York

EXHIBITED

Raleigh, North Carolina Museum of Art, *Far From Home*, 17 February - 13 July, 2008

LITERATURE

P. Corrêa do Lago, *Vik Muniz: Complete Works, 1987 - 2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 244 (illustrated)



63

ANTONIO DIAS BRAZILIAN b. 1944

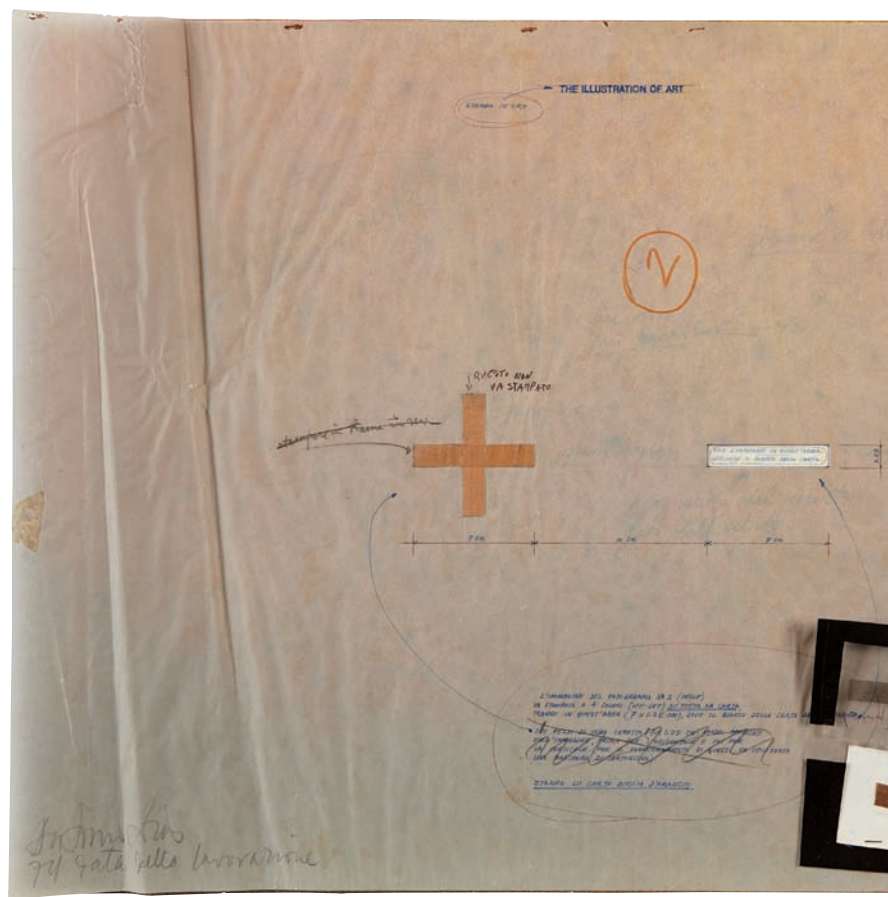
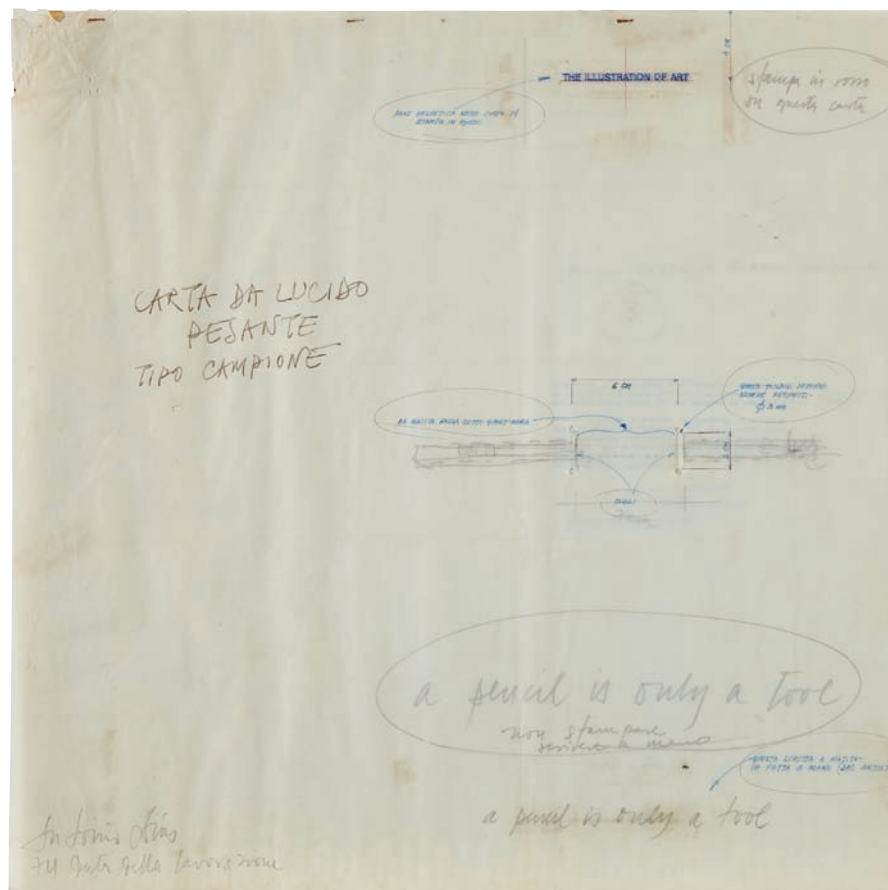
The Illustration of Art (Study for the portfolio), 1974
mixed media, graphite and photographs collage on paper
each 19½ x 27½ in. (49.5 x 69.1 cm.)

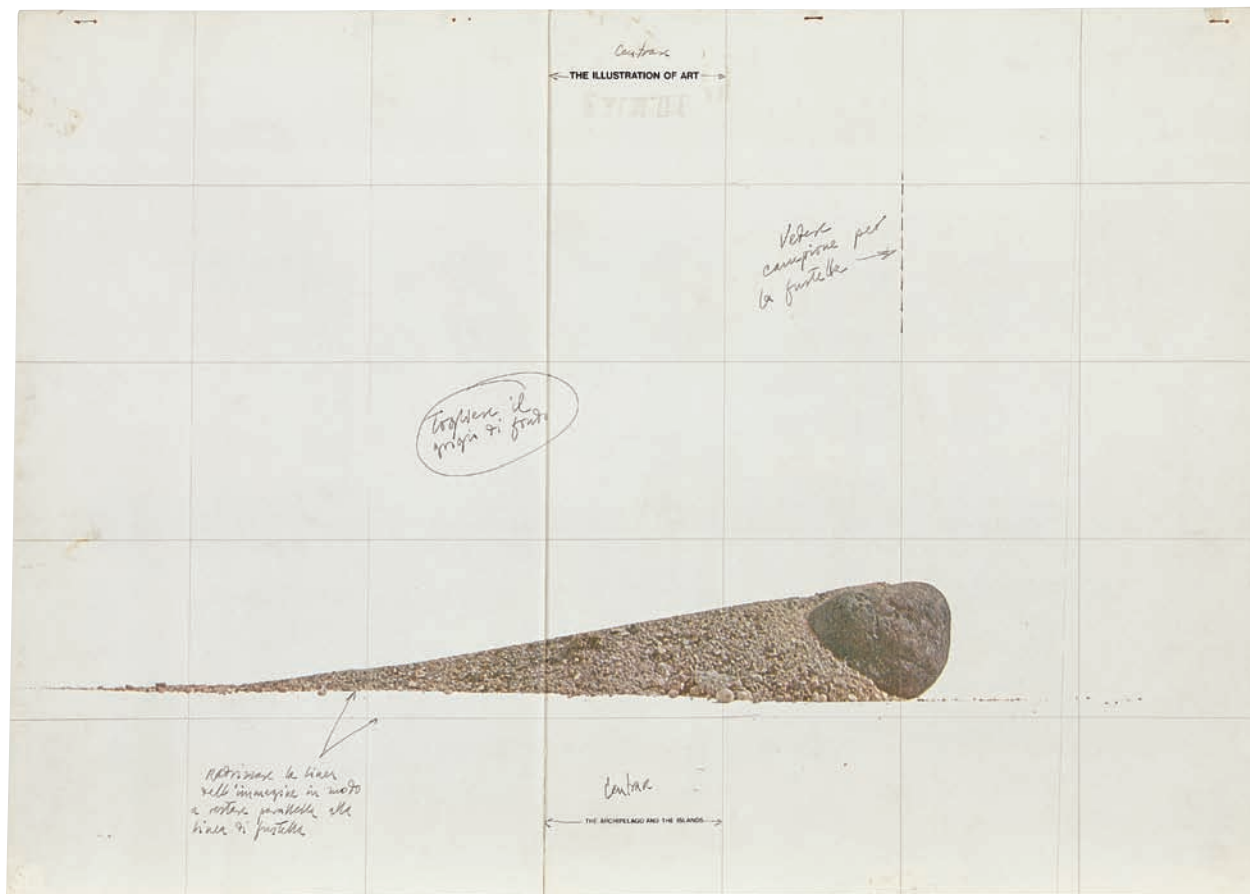
Each signed and dated "Antonio Dias 74" lower left. Each work is a unique study for the portfolio.

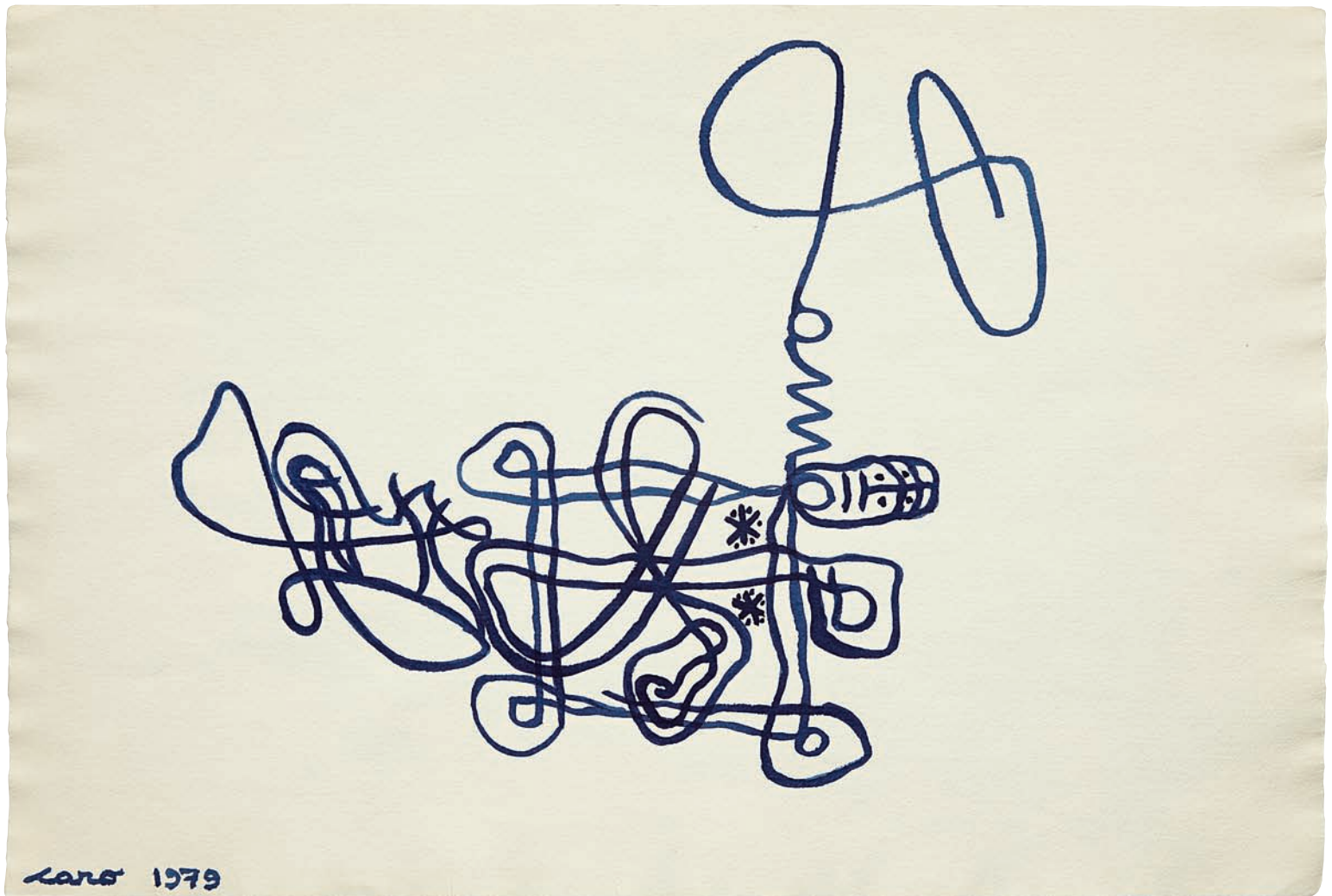
Estimate \$15,000-20,000

PROVENANCE

Edition Jabik/Colophon, Milan
Acquired from the above by the present owner







64

ANTONIO CARO COLOMBIAN b. 1950

Lame (of the Manuel Quintín Lame 1883-1967 Signature Series), 1979

ink on paper

15¼ x 22¾ in. (38.7 x 56.8 cm.)

Signed and dated "caro 1979" lower left.

Estimate \$5,000-7,000

PROVENANCE

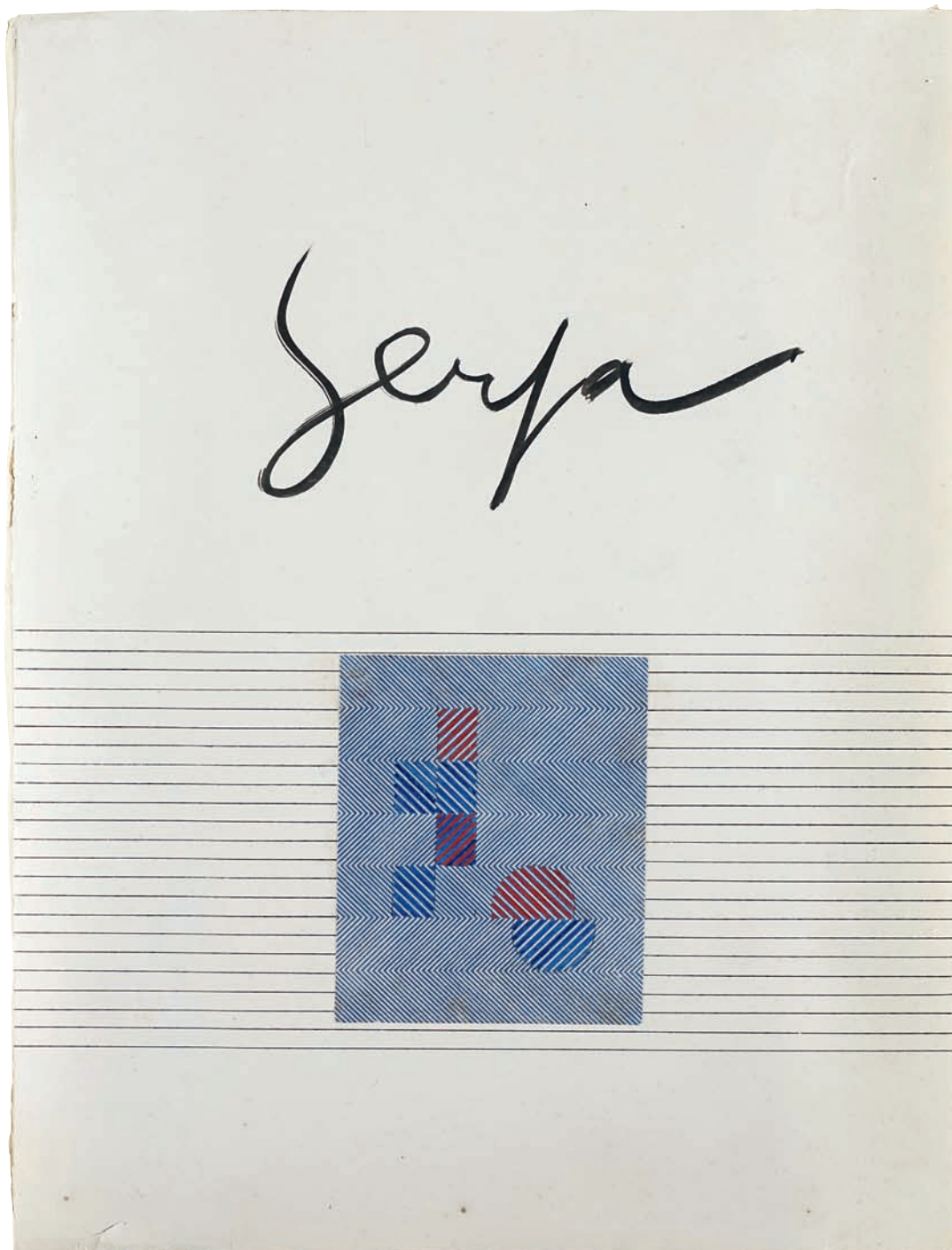
Acquired directly from the artist

Private Collection, New York

LITERATURE

L. Camnitzer, "Antonio Caro: Guerrillero visual", *Revista Políester*, vol. 4 no. 12 (Summer 1995), p. 43

R. Ricard, "The Radiant Child," *ArtForum*, vol. 23, no. 4 (December 1981), p. 39 (illustrated)



65

IVAN SERPA BRAZILIAN 1923-1973

Notebook, 1955

ink and gouache on paper, laid on card

12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (32.7 x 24.8 cm.)

Signed "Serpa" at center.

Estimate \$12,000-18,000

PROVENANCE

Collection of Dorothy Pritchard

Private Collection, Rio de Janeiro



66

MIRA SCHENDEL BRAZILIAN 1919-1988

Montanha azul, 1978- 1985

watercolor and pastel on paper

15½ x 7 in. (39.4 x 17.8 cm.)

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

Estimate \$15,000-20,000

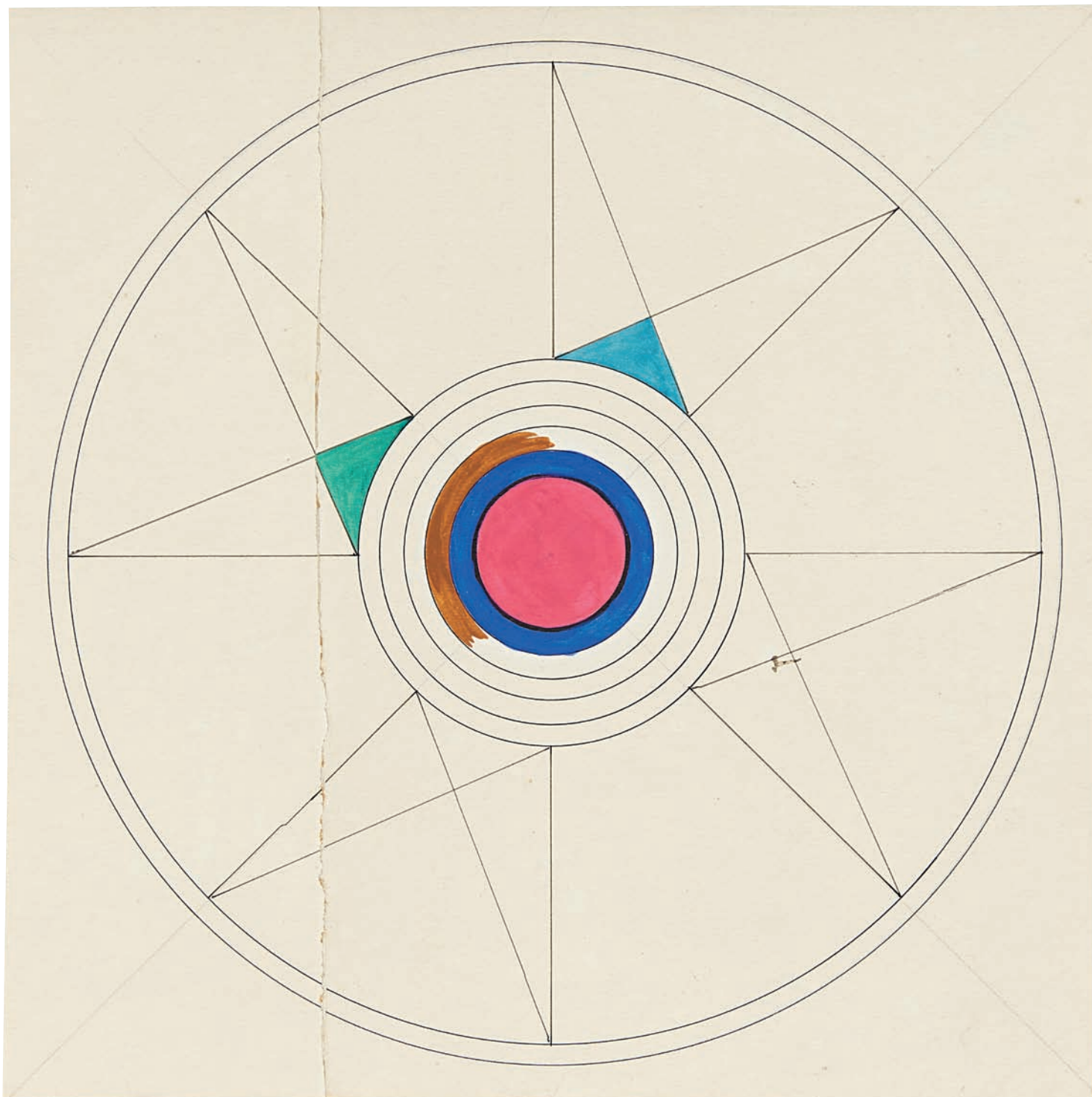
PROVENANCE

Acquired directly from the artist

Collection of Mrs. Terezinha de Jesus Lopes, São Roque

Escritório de Arte, São Paulo

Acquired from the above by the present owner



67

MIRA SCHENDEL BRAZILIAN 1919-1988

Mandala, 1978- 1985

ink and watercolor on paper

9 x 9 in. (22.9 x 22.9 cm.)

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

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

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

Acquired from the above by the present owner



68

RUBENS GERCHMAN BRAZILIAN 1942-2008

Pocket Stuff, 1970

set of acrylic boxes with herbs, sea salt, sand and dice, in the artist's wooden box

installation dimensions variable

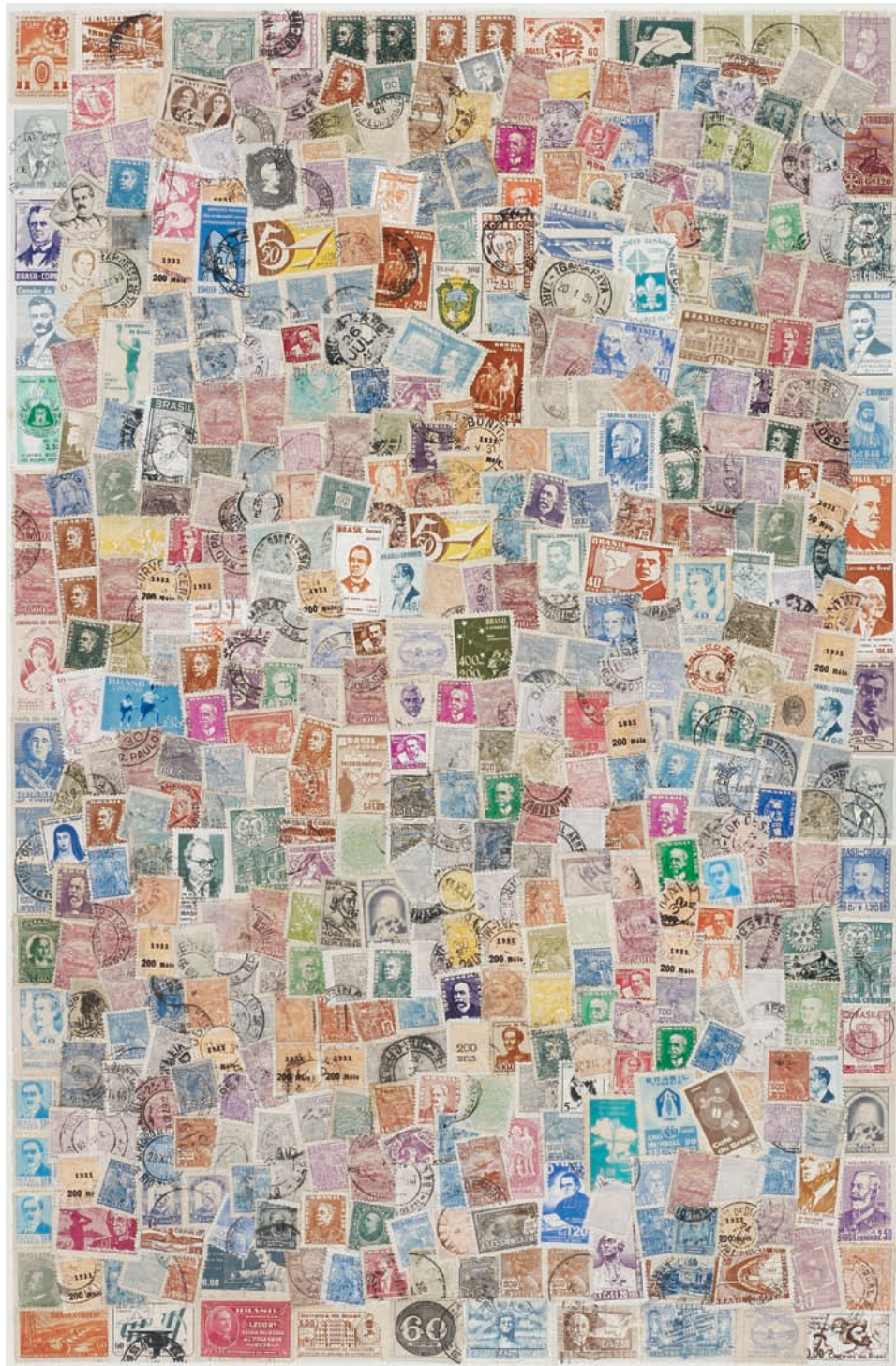
box 1½ x 10 x 3 in. (3.8 x 25.4 x 7.6 cm.)

This work is from an unnumbered edition.

Estimate \$5,000-7,000

PROVENANCE

Private Collection, Dallas



69

NELSON LEIRNER BRAZILIAN b. 1932

Selos, 1999

collaged stamps on paper

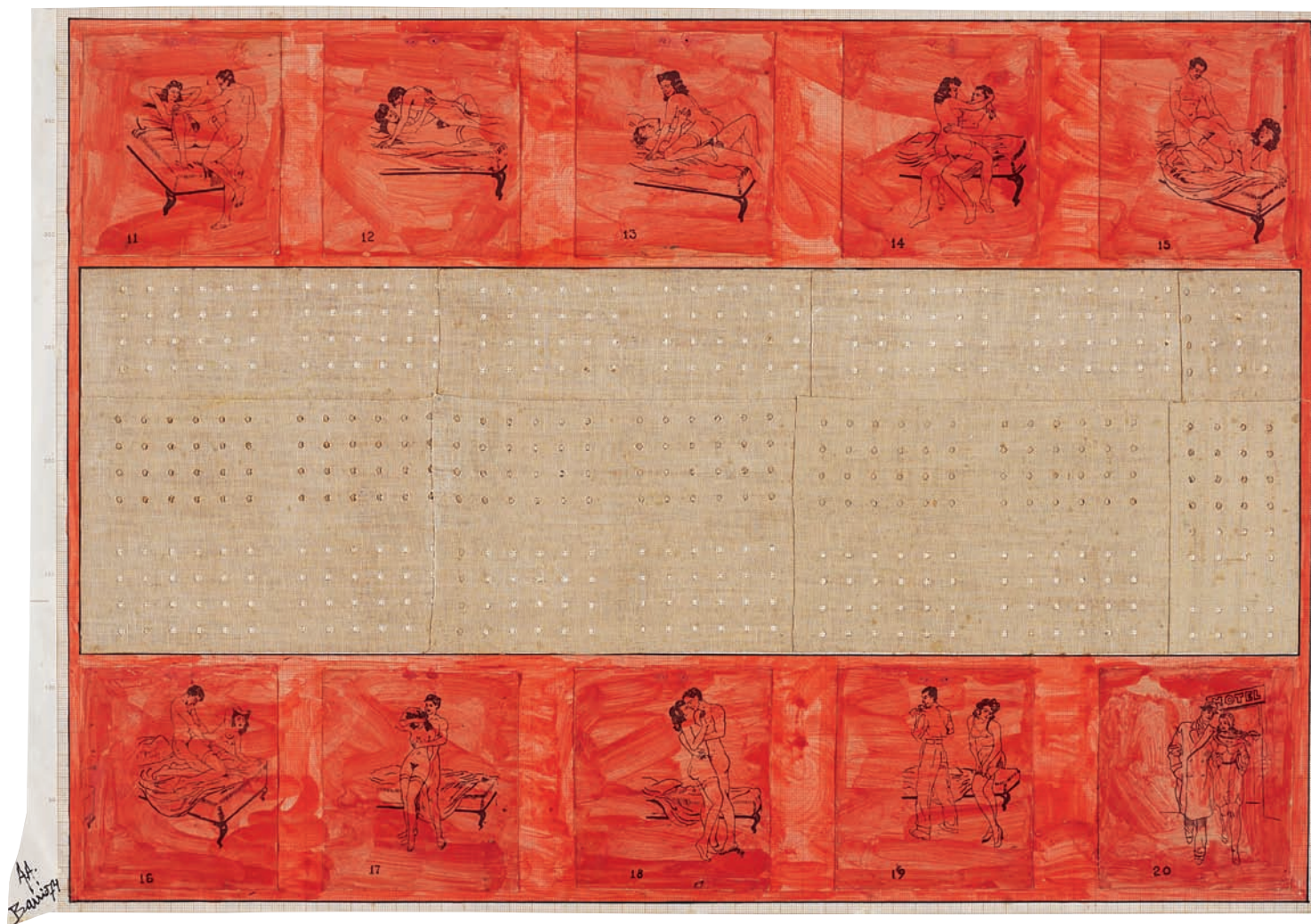
27½ x 19¾ in. (70.2 x 49.2 cm.)

Signed, dedicated and dated "Para Fernando e Ivani - com um abraço carinhoso, Nelson Leirner 1999" lower margin.

Estimate \$12,000-18,000

PROVENANCE

Aloisio Cravo, São Paulo, April 2010, Lot 139
Private Collection, Rio de Janeiro



70

ARTUR BARRIO BRAZILIAN b. 1945

Kamasutra, 1974

watercolor and paper collage on cardboard

16 $\frac{5}{8}$ x 23 $\frac{1}{2}$ in. (42.2 x 59.7 cm.)

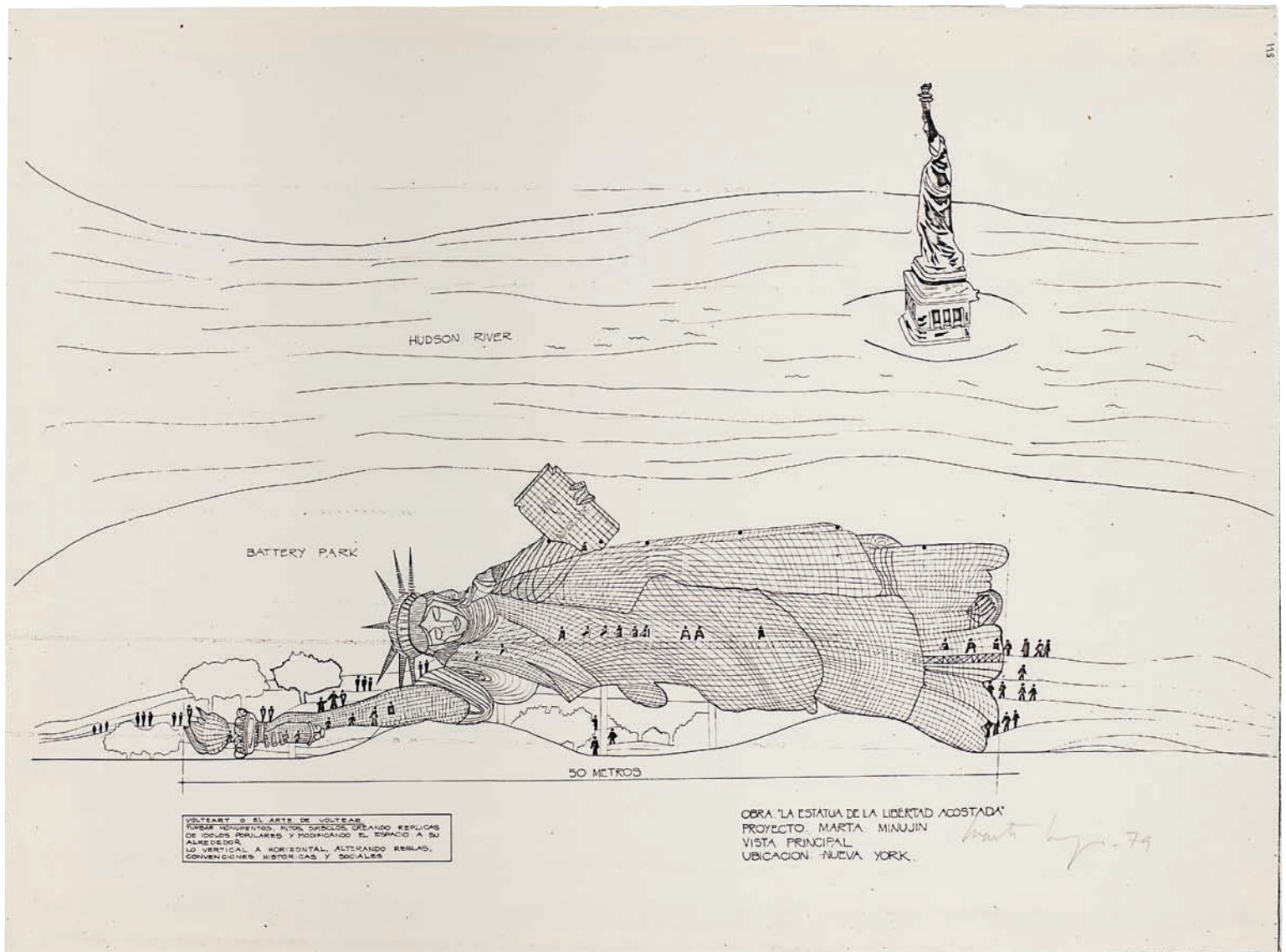
Signed and dated "AA. Barrio 74" lower left.

Estimate \$10,000-15,000

PROVENANCE

Collection of Loris Machado, Rio de Janeiro

Private Collection, Rio de Janeiro



71

MARTA MINUJÍN ARGENTINE b. 1943

Reclining Statue of Liberty (Voltear or el Arte de Voltear), 1979

lithograph of drawing on paper

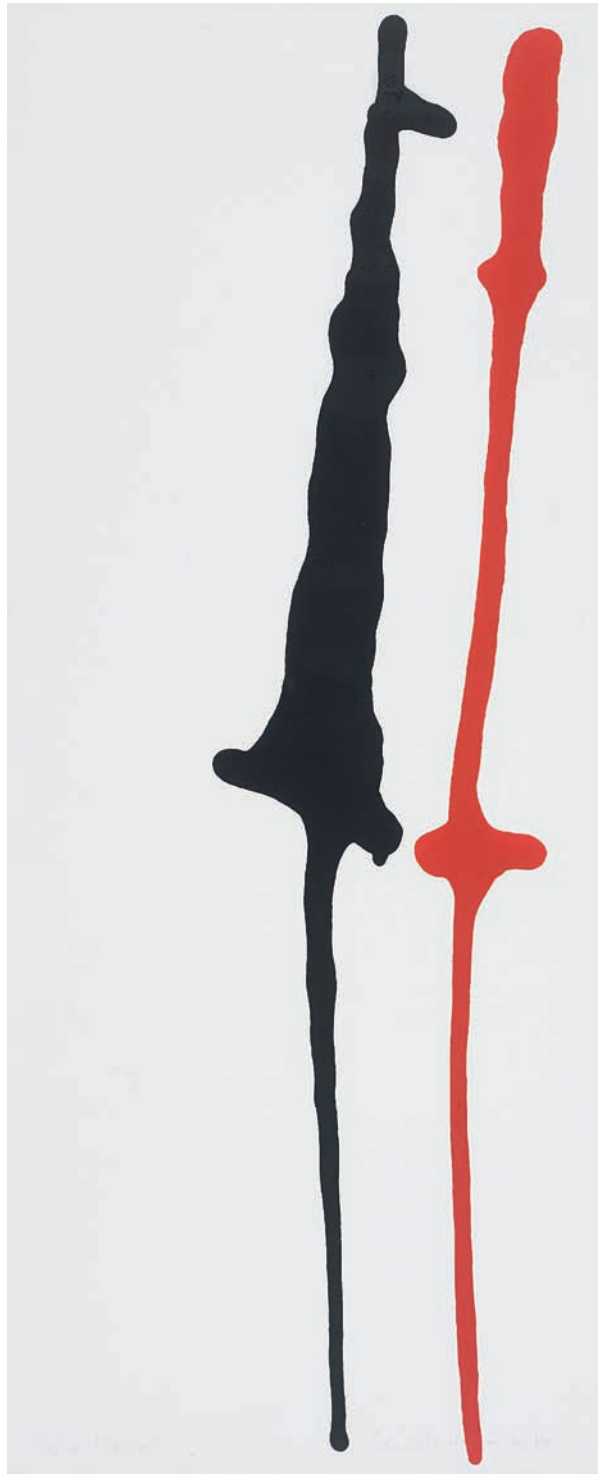
14 x 19½ in. (35.6 x 49.5 cm.)

Signed and dated "Marta Minujin 79" lower right. This work is from an unnumbered edition.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist
Private Collection, New York



72

ANNA MARIA MAIOLINO BRAZILIAN b. 1942

Outros marcos, 1999

ink on paper

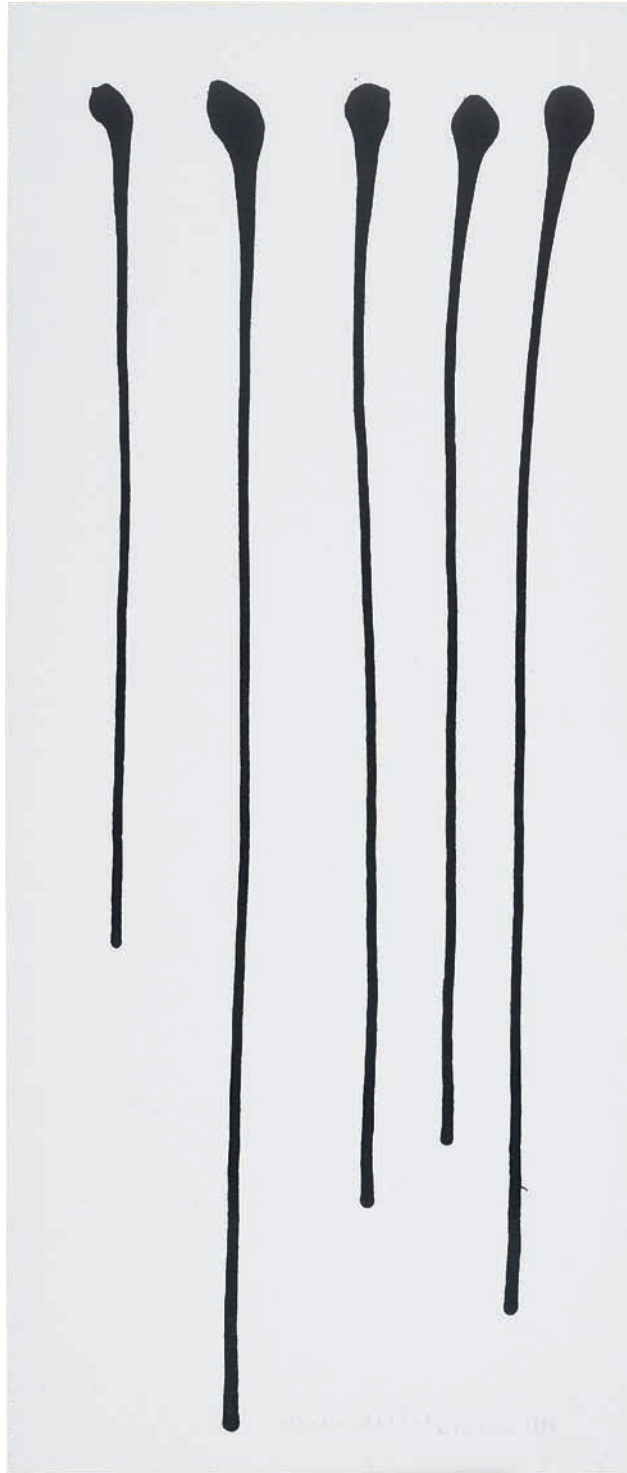
28¼ x 11¾ in. (71.8 x 29.8 cm.)

Signed, numbered and dated "Anna Maria Maiolino 1999 III" lower right,
and titled "Outros Marcos" lower left.

Estimate \$15,000-20,000

PROVENANCE

Manoel Macedo Gallery, Belo Horizonte
Private Collection, Belo Horizonte



73

ANNA MARIA MAIOLINO BRAZILIAN b. 1942

Outros marcos, 1996

ink on paper

27½ x 11¾ in. (69.9 x 29.8 cm.)

Signed and dated "Anna Maria Maiolino 1996" lower right.

Estimate \$15,000-20,000

PROVENANCE

Manoel Macedo Gallery, Belo Horizonte

Private Collection, Belo Horizonte

74

SAINT CLAIR CEMIN BRAZILIAN b. 1951

Aphrodite, 2006

copper on painted metal base

112¾ x 23⅝ x 23⅝ in. (286.4 x 60 x 60 cm.)

This work is number 2 from an edition of 3 plus 1 artist's proof.

This work is accompanied by a certificate of authenticity issued by Galerie Alain Noirhomme.

Estimate \$10,000-15,000

PROVENANCE

Galerie Alain Noirhomme, Brussels
Private Collection

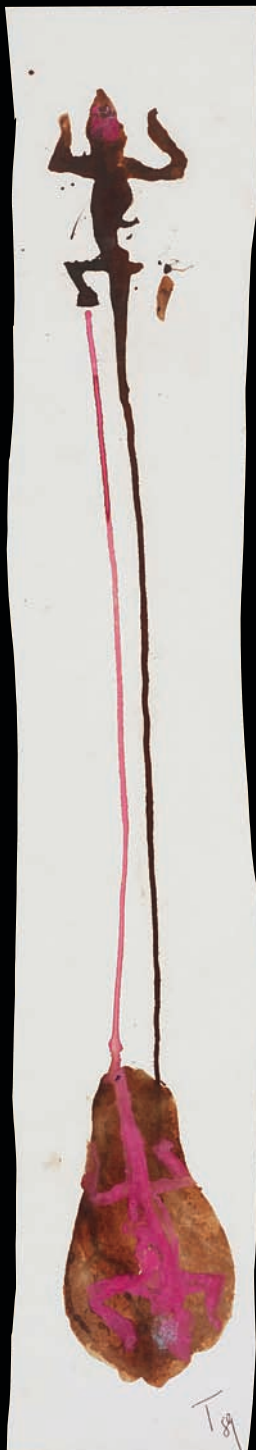
EXHIBITED

Brussels, Galerie Alain Noirhomme, *Saint Clair Cemin*, 2007
(another example exhibited)

LITERATURE

Saint Clair Cemin, exh.cat., Galerie Alain Noirhomme, Brussels, 2007, n.p. (another example illustrated)





(i)



(ii)



(iii)

75

TUNGA BRAZILIAN b. 1952

De nós os Tunga's, 1989

watercolor and gold ink on paper, in 3 parts

i) 27½ x 4¾ in. (68.9 x 12.1 cm.)

ii) 25¼ x 3¾ in. (64.1 x 9.5 cm.)

iii) 27½ x 4½ in. (70.2 x 11.4 cm.)

i) Initialed and dated "T 89" lower right.

iii) Signed and titled "de nós os Tunga's" lower edge.

Estimate \$10,000-15,000

PROVENANCE

Private Collection, Rio de Janeiro



76

THOMAS GLASSFORD AMERICAN/MEXICAN b. 1963

Autogol, 1995

hand-painted ceramic with gloss finish

9 x 13 x 9½ in. (22.9 x 33 x 24.1 cm.)

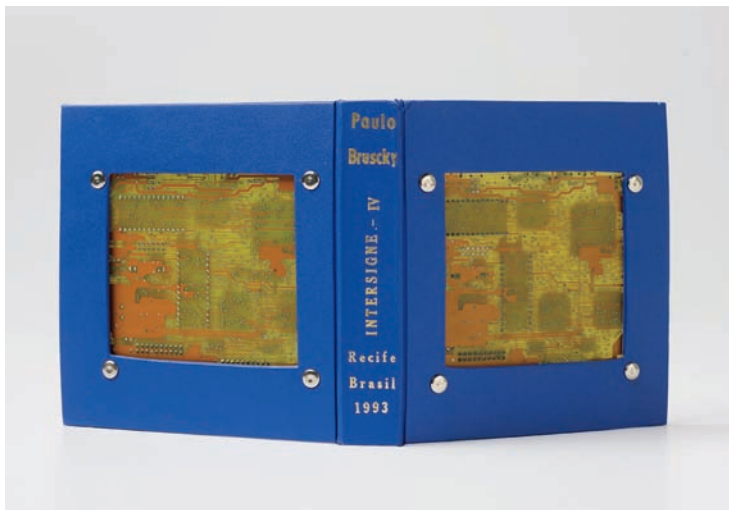
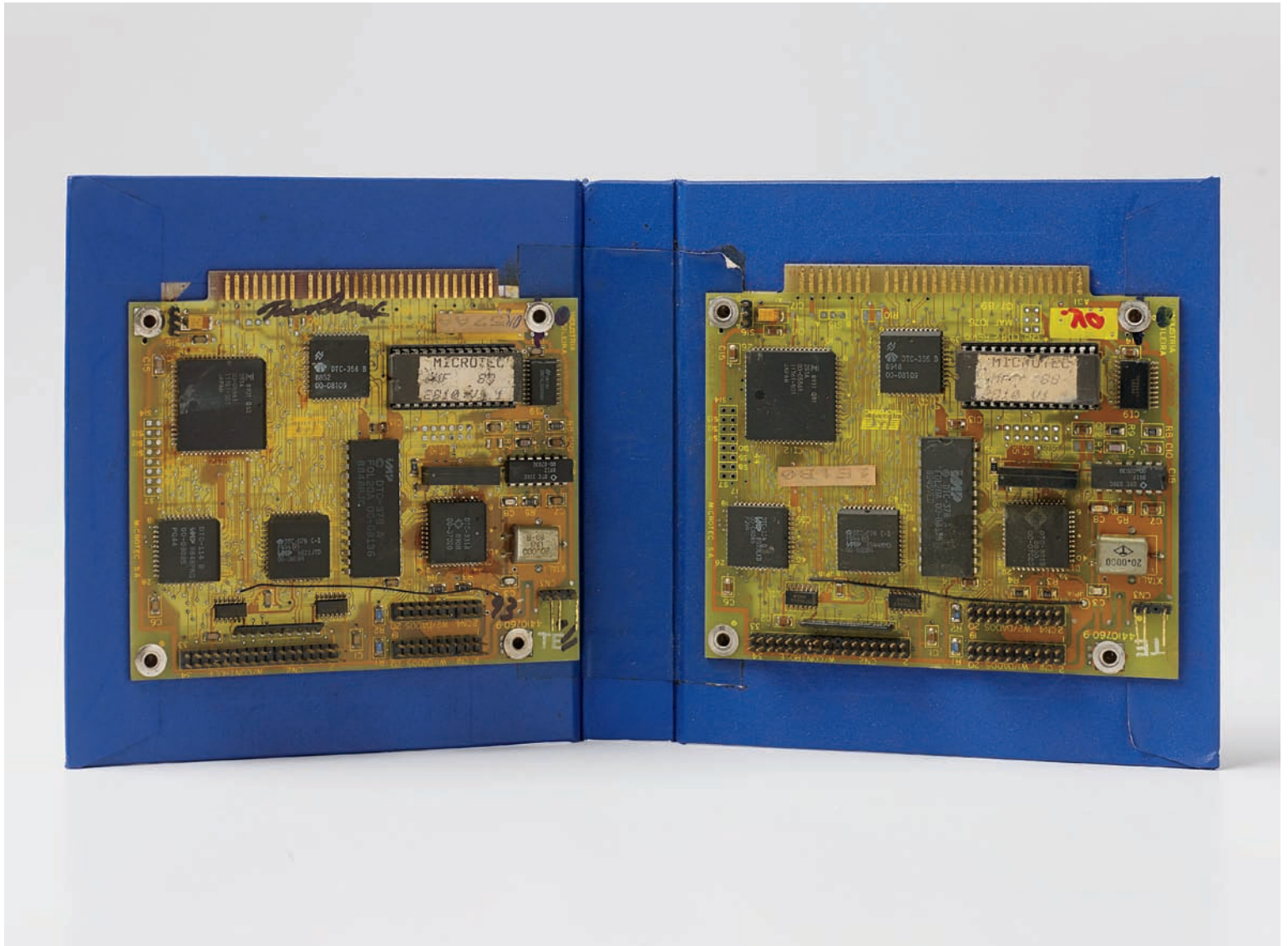
Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist by the present owner



(alternate view of present lot)



(alternate view of present lot)

77

PAULO BRUSCKY BRAZILIAN b. 1949

Intersigne IV, 1993

computer chips and bookbinding

6½ x 5¾ x 1¼ in. (15.6 x 14.6 x 3.2 cm.)

Signed and dated "Paulo Bruscky 93" on the interior.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, Rio de Janeiro



78

TUNGA BRAZILIAN b. 1952

T.R. Axiomatic No. III, 2000-2003

Fuji crystal archive print

44½ x 44½ in. (112 x 113 cm.)

This work is number 2 from an edition of 3.

Estimate \$15,000-20,000

PROVENANCE

Private Collection, Europe

Christie's, South Kensington, *Post-War and Contemporary Art*, September 12, 2012, Lot 25

Acquired at the above sale by the present owner



79

DANIEL SENISE BRAZILIAN b. 1955

Sem título (Levitação de ferro), 1997

iron powder and polyurethane resin on canvas

59 x 78¾ in. (150 x 200 cm.)

Signed, initialed, numbered and dated "Daniel Senise DS-495-97" on the reverse.

Estimate \$35,000-55,000

PROVENANCE

Acquired directly from the artist

Collection of Paulo Reis, Lisbon

Acquired from the above by the present owner



80

CARLOS GARAICOA CUBAN b. 1967

Rivoli, 2002

photographic light box

20 x 20 x 5 in. (50.8 x 50.8 x 12.7 cm.)

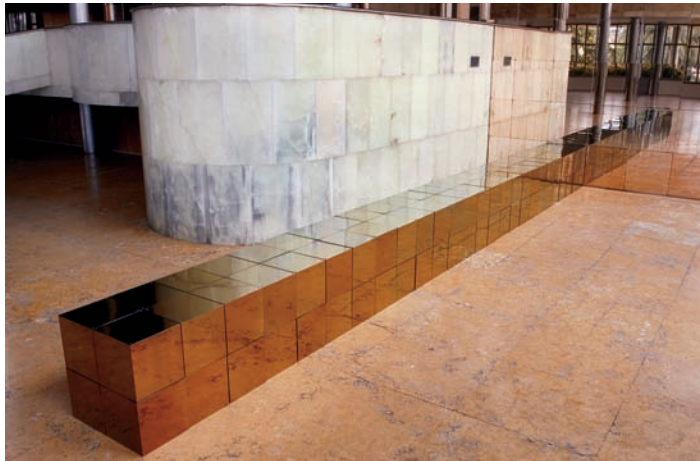
This work is unique.

Estimate \$8,000-12,000

PROVENANCE

Galería La Casona, La Havana

Acquired from the above by the present owner



81

DAMIÁN ORTEGA MEXICAN b. 1967

Ordem, replica, acaso (Order, Reply, Chance), 2004

c-print, in 3 parts

each 15½ x 23½ in. (39.4 x 59.7 cm.)

Signed "Damián Ortega" on a label affixed to the reverse of the third frame.

This work is number 3 from an edition of 5.

Estimate \$7,000-9,000

PROVENANCE

Kurimanzutto, Mexico City

Private Collection

LITERATURE

J. Morgan, ed., *Damián Ortega: Do It Yourself*, exh. cat., New York: Skira Rizzoli, 2009, pp. 145-147 (installation views illustrated)



82

THIAGO ROCHA PITTA BRAZILIAN b. 1980

Untitled, 2012

cement on canvas

overall 59 x 70 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. (150 x 180 x 50 cm.)

This work is accompanied by a certificate of authenticity issued by A Gentil Carioca.

Estimate \$20,000-30,000

PROVENANCE

A Gentil Carioca, Rio de Janeiro

Acquired from the above by the present owner



83

JOSÉ DÁVILA MEXICAN b. 1974

Untitled, 2008

found cardboard, found bottlecaps, screws

overall 126 x 22 x 19½ in. (320 x 55.9 x 49.5 cm.)

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

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist by the present owner

84

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

FRANCIS ALÿS BELGIAN/MEXICAN b. 1959

Untitled, 2009

graphite and oil on vellum, adhesive tape and newspaper collage

15½ x 11¼ in. (38.5 x 28.5 cm.)

Signed and dated "Alÿs 09" lower right.

Estimate \$20,000-30,000

PROVENANCE

Pilar Corrias Gallery, London

Acquired from the above by the present owner

LA PRENSA \$7.00

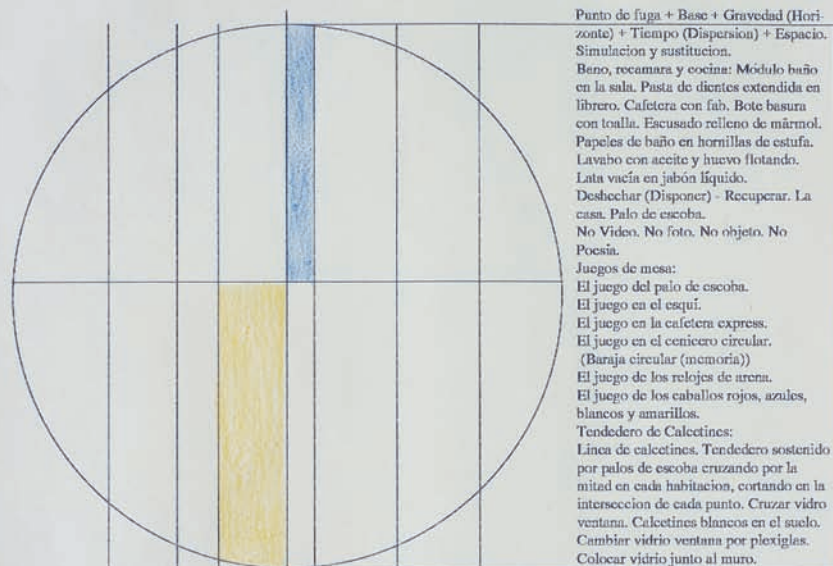
¡A JUSTICIAN A 5!



el Edomex:
lazos y los
marrados y
Chalco 43

X

10-2542



Cancelar habitaciones. Ranuras para ver. Proyectar Silla-Mar-Bola. Sonido imitando sonido olas del mar con la voz. Grabación sucia. Navegador base negra. Un ditirambico. Cara marcada en esquina. Palo de escoba. Video Tram. Video regadera. Módulo baño. Mancha escupida frotada. Jerga circular. Guante visor. Puntos de sangre después de rasurarse. Secuencia de fotos.
 El choque del signo con lo real. Lenguaje (Orden) colapso piedra dispersa. Un signo y sus pedazos. Confetti. El espacio (La relación estadística de las medidas constantes entre confetti y confetti). El presunto homicida. La palabra y el objeto. Sentados en la palabra silla. Meterse en la mecedora. Pintura rayada. Brillo roto. Fotografía raspada. Escultura cagada. Muro empolvado. Música con estática y tocidos.

Diagrama con:

Ceniza
 Lluvia
 Moho
 Escupida
 Rosa
 Petalo amarillo
 Vista
 Acueducto
 Gente
 Mirada
 Olvido
 Girando
 Recargado
 Caído
 Flotando en el suelo.



Generar un sistema de choques entre lenguaje y realidad. Explotar sistemáticamente.

Derrapon. Moto a una llanta. Sistema: Globo estacionado por la presión de dos coches estacionados uno junto al otro.

85

GABRIEL OROZCO MEXICAN b. 1962

Punto de fuga, 1995

colored pencil and printed text on paper

11½ x 8½ in. (29.2 x 20.6 cm.)

Signed and dated "GABRIEL OROZCO 1995" on the reverse.

Estimate \$10,000-15,000

PROVENANCE

Marian Goodman Gallery, New York

Acquired from the above by the present owner



86

GABRIEL OROZCO MEXICAN b. 1962

Finger Ruler Drawing, 1995

graphite on paper

12 x 92¾ in. (30.5 x 235.6 cm.)

Estimate \$10,000-15,000

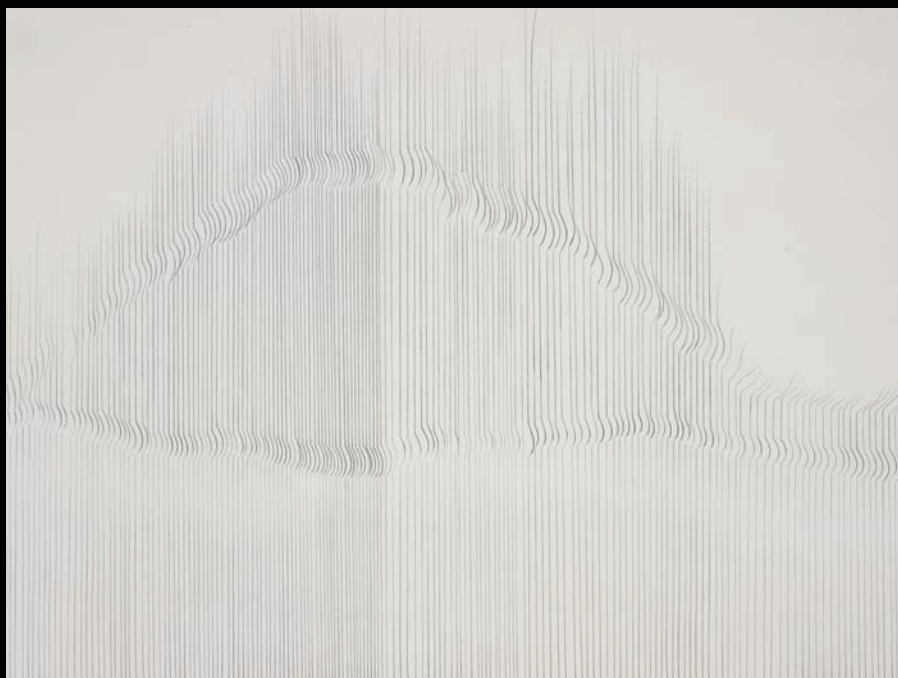
PROVENANCE

Galerie Micheline Szwajcer, Brussels

Acquired from the above by the present owner

EXHIBITED

Brussels, Micheline Szwajcer, *Gabriel Orozco*,
20 October - 2 December, 1995



(detail of the present lot)



87

SILVIA GRUNER MEXICAN b. 1959

Lazy Susan, 2000

single-channel video with sound

duration: 3 minutes, 40 seconds

This work is number 3 from an edition of 10. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist by the present owner



88

TANIA BRUGUERA CUBAN b. 1968

El peso de la culpa, 1999

mixed media and collage on wove paper

91½ x 45 in. (232.4 x 114.3 cm.)

Estimate \$8,000-12,000

PROVENANCE

Galería La Casona, La Havana

Acquired from the above by the present owner

EXHIBITED

Dallas, Panamerican Art Projects, *Tania Bruguera*, 2002



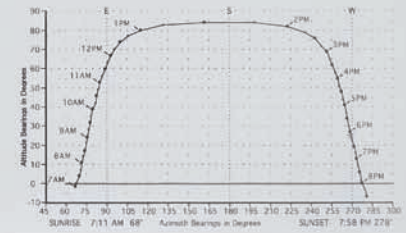
MEXICO CITY, Mexico
Latitude 19° 27' N
Longitude 99° 10' W
Magnetic Declination 7° E
Time Zone: C Central
Daylight Savings Time
(4-459.0) 10/01/98

Azimuth Bearings are given for MAGNETIC NORTH. DO NOT make a correction with your compass.
The Magnetic Declination has been used in the calculations.

Date	Observer	SUNRISE Azimuth	Day Length	SUNSET Azimuth	Day	
07	4/27/99	6:55 AM	7:11 AM 58°	10:47	7:58 PM 279°	0:14 PM

27 April 1999

15 minute intervals	Azimuth	Altitude	Azimuth	Altitude	Azimuth	Altitude
7AM 07 0	10AM 80 39 1.25	106 77 0.75	204 69 0.55	1PM 285 27 1.46		
80 4 14.3	80 40 1.11	105 80 0.58	204 68 0.52	2PM 279 10 3.80		
71 7 9.14	80 40 0.97	100 83 0.13	204 68 0.50	2PM 279 10 3.80		
79 11 5.14	80 40 0.87	100 83 0.13	204 68 0.50	2PM 279 10 3.80		
73 14 4.01	11AM 80 53 0.75	100 84 0.11	204 68 0.50	2PM 279 10 3.80		
81 17 3.27	91 56 0.67	100 84 0.11	204 68 0.50	2PM 279 10 3.80		
75 21 2.80	88 60 0.54	206 75 0.18	2PM 279 10 3.80			
78 24 2.26	85 63 0.51	243 76 0.76	2PM 279 10 3.80			
77 28 1.88	10PM 88 67 0.42	248 78 0.52	207 34 1.48	2PM 279 10 3.80		
18 30 1.40	98 70 0.30	2PM 250 0.38	208 34 1.48	2PM 279 10 3.80		



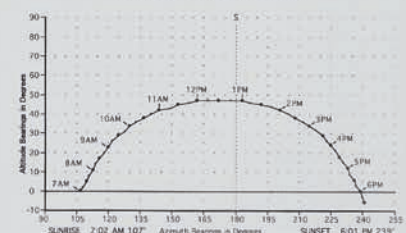
MEXICO CITY, Mexico
Latitude 19° 27' N
Longitude 99° 10' W
Magnetic Declination 7° E
Time Zone: C Central
Daylight Savings Time
(4-459.0) 10/01/98

Azimuth Bearings are given for MAGNETIC NORTH. DO NOT make a correction with your compass.
The Magnetic Declination has been used in the calculations.

Date	Observer	SUNRISE Azimuth	Day Length	SUNSET Azimuth	Day	
14	12/14/99	6:46 AM	7:02 AM 107°	10:58	6:01 PM 239°	6:18 PM

14 December 1999

15 minute intervals	Azimuth	Altitude	Azimuth	Altitude	Azimuth	Altitude
7AM 07 0	10AM 100 34 1.48	107 47 0.85	204 69 0.55	1PM 285 27 1.46		
80 4 14.3	100 34 1.48	107 47 0.85	204 68 0.52	2PM 279 10 3.80		
111 6 7.12	100 34 1.48	107 47 0.85	204 68 0.50	2PM 279 10 3.80		
113 11 5.14	100 34 1.48	107 47 0.85	204 68 0.50	2PM 279 10 3.80		
114 14 4.01	100 34 1.48	107 47 0.85	204 68 0.50	2PM 279 10 3.80		
115 17 3.27	11AM 104 42 1.11	100 84 0.11	204 68 0.50	2PM 279 10 3.80		
118 20 2.75	100 84 0.11	100 84 0.11	204 68 0.50	2PM 279 10 3.80		
120 24 2.26	100 84 0.11	100 84 0.11	204 68 0.50	2PM 279 10 3.80		
122 28 1.88	100 84 0.11	100 84 0.11	204 68 0.50	2PM 279 10 3.80		
124 30 1.40	100 84 0.11	100 84 0.11	204 68 0.50	2PM 279 10 3.80		



90

JOSÉ ANTONIO HERNÁNDEZ-DÍEZ VENEZUELAN b. 1964

Kafka, 2002

c-print

93 x 58 $\frac{7}{8}$ in. (236.2 x 149.5 cm.)

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

Estimate \$12,000-18,000

PROVENANCE

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner



91

VANDERLEI LOPES BRAZILIAN b. 1973

Fonte, 2012

polished bronze

29½ x 17 x 11¾ in. (74.9 x 43.2 x 29.8 cm.)

Signed and dated "V. Lopes 2012" on the underside. This work is accompanied by a certificate of authenticity issued by Galeria Marilia Razuk.

Estimate \$8,000-12,000

PROVENANCE

Galeria Marilia Razuk, São Paulo
Private Collection, Bogotá



GABRIEL KURI MEXICAN b. 1970

Linea horizontal boca arriba IV, 2008

two metallic bins, concrete and silk lace
31 $\frac{3}{8}$ x 12 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (79.7 x 31.8 x 31.8 cm.)

Estimate \$15,000-20,000

PROVENANCE

Galleria Franco Noero, Turin
Private Collection, Italy





93

BELKIS AYÓN CUBAN 1967-1999

Limbo, 1993

collagraph with embossing on paper

26½ x 38 in. (67.3 x 96.5 cm.)

This work is number 2 from an edition of 6.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist's estate by the present owner

LITERATURE

C. Vives, ed., *Belkis Ayón: Nkame*, Madrid: Turner, 2010, p. 205 (illustrated)



94

RUBY RUMIE COLOMBIAN b. 1958

Crowned Vessel 24, 2013

ceramic, bronze and acrylic artist's pedestal
sculpture 15 x 2 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in. (38.1 x 7 x 7 cm.)

pedestal 16 $\frac{1}{2}$ x 10 x 10 in. (41.9 x 25.4 x 25.4 cm.)

Numbered "24" on underside of each element. This work is accompanied by
a certificate of authenticity issued by Nohra Haime Gallery.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist
Nohra Haime Gallery, New York

EXHIBITED

Cartagena de Indias, Centro de Formación de la Cooperación Española
(CFCE), *Hálito Divino*, 2014; then travelled to New York, Nohra Haime
Gallery, *Hálito Divino* — *Divine Breath* (2014)

95

JORGE MAYET CUBAN b. 1962

Desecha en menudos pedazos, 2008

metal structure, electrical cable, paper mache, recycled paper,
textile and acrylics

66 $\frac{7}{8}$ x 23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (169.8 x 60 x 60 cm.)

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist, 2008

Private Collection, New York



96

ANNA PAOLA PROTASIO BRAZILIAN b. 1966

Unbearable Lightness, 2011

glass bowl, water, Betta fish, polished stainless steel and Plexiglas
overall 23 x 50 x 17 in. (58.4 x 127 x 43.2 cm.)

Signed, numbered and dated "Anna Paola Protasio 2011 2/3" on the underside of the anchor. This work is number 2 from an edition of 3.

This work is accompanied by a certificate of authenticity issued by Nohra Haime Gallery.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist
Nohra Haime Gallery, New York







97

DANIEL SENISE BRAZILIAN b. 1955

Untitled, 1987

oil on canvas

80 x 123 in. (203.2 x 312.4 cm.)

Signed, initialed and dated "DSIII P87 Daniel Senise" on the reverse.

Estimate \$15,000-20,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

Private Collection, Mexico City



98

ARNALDO ROCHE RABELL PUERTO RICAN b. 1955

Ahora sabes (Now You Know), 1985

oil on paper

49½ x 38½ in. (125.7 x 97.8 cm.)

Signed and dated "1985 Arnaldo Roche Rabell" lower right.

Estimate \$20,000-30,000

PROVENANCE

Galería Botello, San Juan

Private Collection, San Juan

EXHIBITED

Mexico, Museo de Arte Contemporáneo de Monterrey, *Arnaldo Roche: Los primeros diez años*, January - May 1993

LITERATURE

C. Merewether, *Arnaldo Roche: Los primeros diez años*, Monterrey:

Museo de Arte Contemporáneo de Monterrey, 1992, p. 25 (illustrated)



99

FLAVIO GARCIANDÍA CUBAN b. 1954

Jardines invisibles (Invisible Gardens), 2001

oil on canvas

58½ x 59 in. (148.6 x 149.9 cm.)

Signed, titled and dated "Flavio 01 Jardines Invisibles" on the reverse.

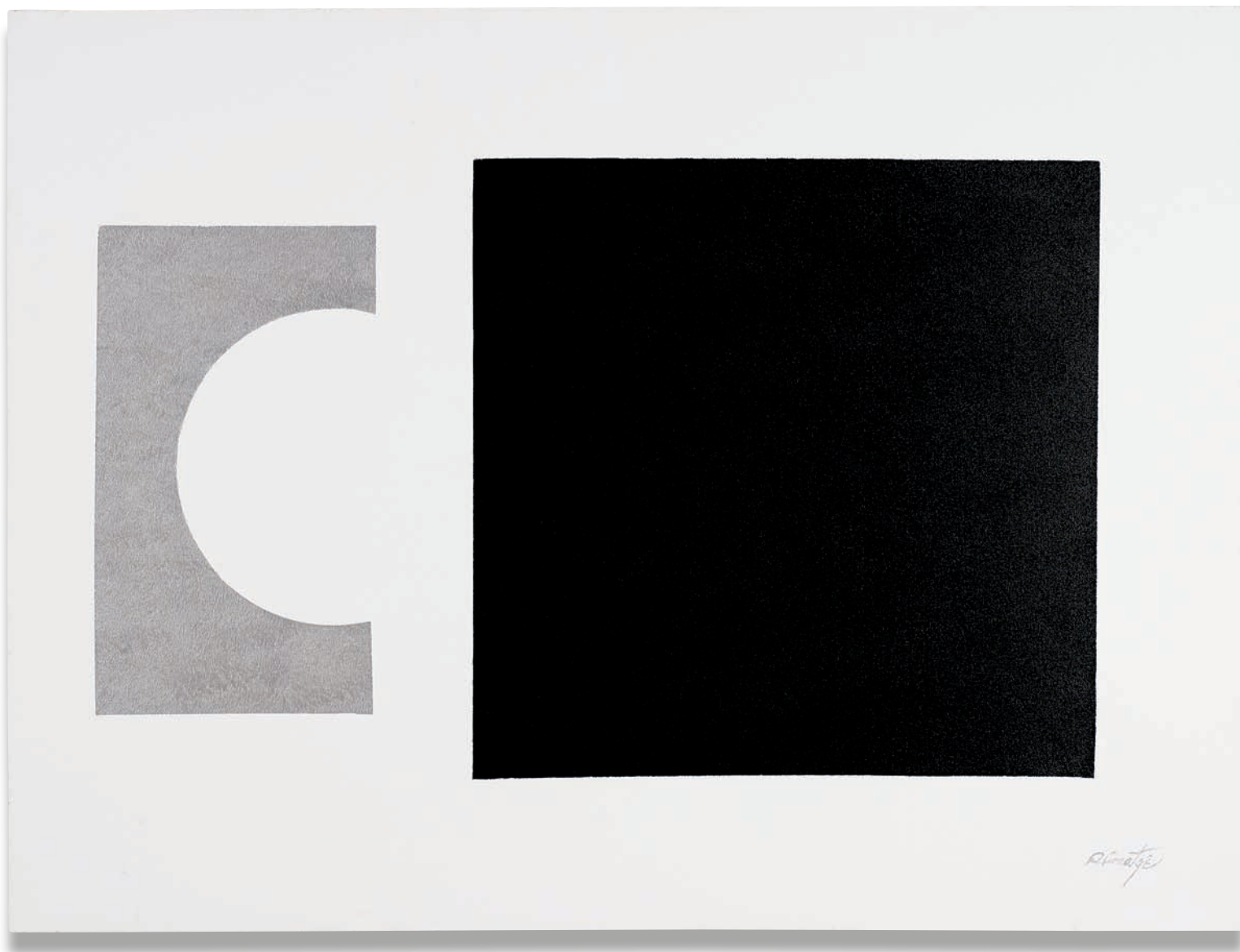
Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

Private Collection, Texas



100

SALVADOR CORRATGÉ CUBAN b. 1928

Blanco y negro, 2013

acrylic on canvas

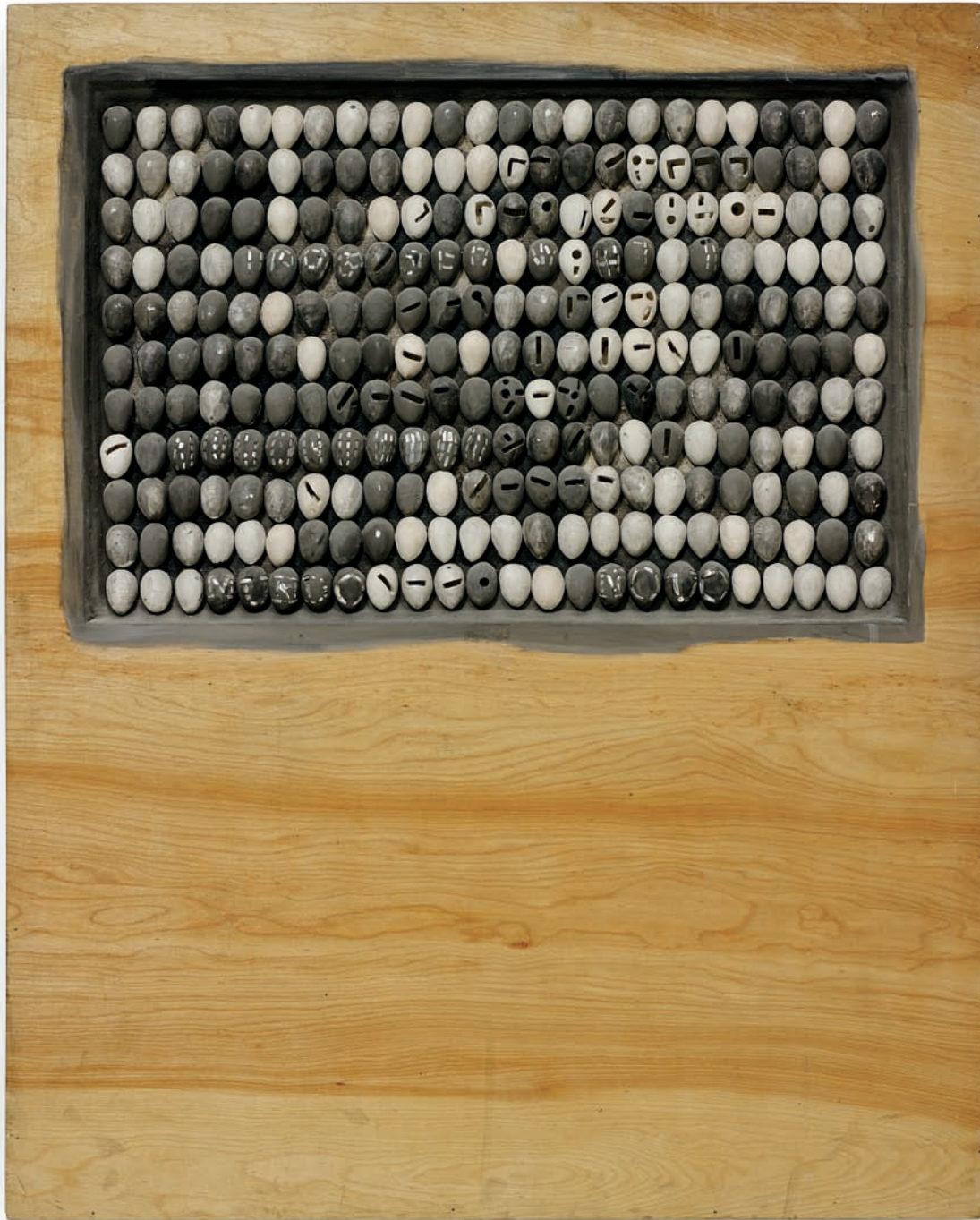
36 x 48 in. (91.4 x 121.9 cm.)

Signed "S. Corratgé" lower left; further signed and dated "S. Corratgé 2013" on the reverse.

Estimate \$12,000-18,000

PROVENANCE

Acquired directly from the artist
Private Collection



101

MIGUEL ÁNGEL RÍOS ARGENTINE b. 1943

Untitled, 1991-1992

acrylic and plaster and wood

48 x 38½ in. (121.9 x 97.8 cm.)

Signed and dated "Miguel Rios 1991/2" on the reverse.

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist by the present owner



102

BETSABEÉ ROMERO MEXICAN b. 1963

Untitled, 1998

ink and leather on found toy car

16 x 31 x 17 in. (40.6 x 78.7 x 43.2 cm.)

Signed and dated "Betsabeé 98" lower right edge.

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the artist by the present owner



103

IVÁN NAVARRO CHILEAN b. 1972

Dovelin Printing Co., 2009

mixed media, acrylic, vinyl, fluorescent light fixture

11¾ x 11¾ x 1¼ in. (29.8 x 29.8 x 4.3 cm.)

This work is accompanied by a certificate of authenticity signed by the artist. This work is number 9 from an edition of 10 plus 2 artist's proofs.

Estimate \$6,000-8,000

PROVENANCE

White Box Ltd., New York

Private Collection, New York



104

ALEXANDRE ARRECHEA CUBAN b. 1970

Remote Control- Campamento, 2005

watercolor on paper

44½ x 66¾ in. (113 x 168.6 cm.)

Signed and dated "Alexandre Arrechea 2005" lower right; further titled "Remote Control Campamento" upper left.

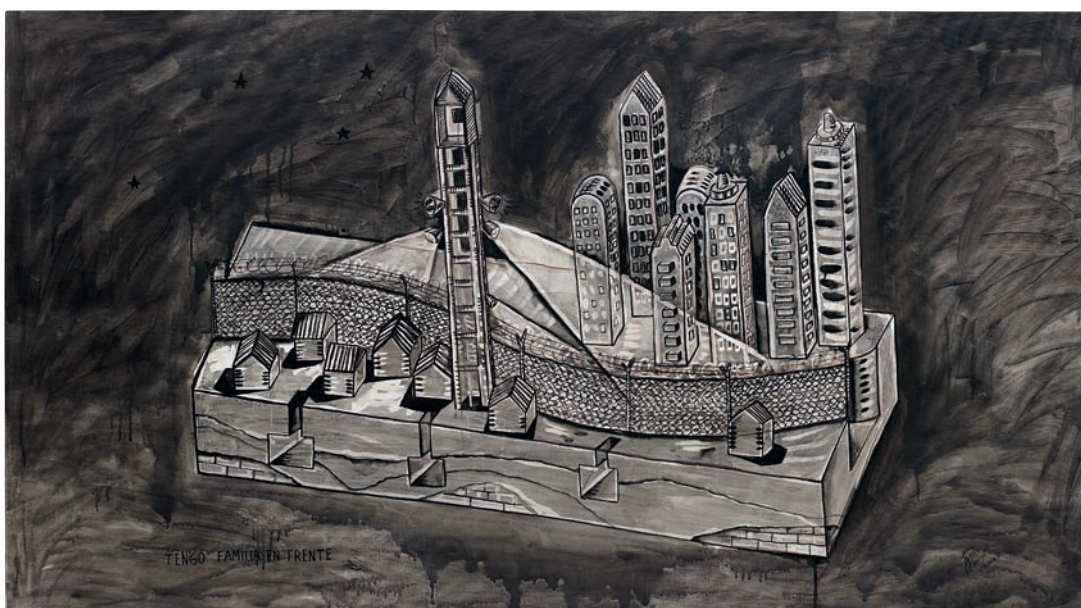
Estimate \$10,000-15,000

PROVENANCE

Magnan Projects, New York

Sotheby's, New York, *Latin American Art*, May 30, 2008, Lot 237

Acquired at the above sale by the present owner



105

ARMANDO MARIÑO CUBAN b. 1968*The Raft (La Patera)*, 2002

lithograph on paper

30 x 40 in. (76.2 x 101.6 cm.)

Signed and numbered "Armando Mariño 5/50" lower right. This work is number 5 from an edition of 50.

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

Acquired directly from the artist by the present owner

106

ABEL BARROSO CUBAN b. 1971*Tengo familia en frente*, 2007

acrylic on canvas

31½ x 53¼ in. (80 x 135.3 cm.)

Titled "Tengo familia en frente" lower left.

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

Acquired directly from the artist by the present owner

EXHIBITEDMiami, PanAmerican Art Projects, *A Country, an Illusion* (*Un país, una ilusión*), 2012



107

MANUEL MENDIVE CUBAN b. 1944

Untitled, 1998

oil and seashells on canvas

29¼ x 21 in. (74.3 x 53.3 cm.)

Signed and dated "Mendive 1998" lower left.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, Switzerland



108

BORIS VISKIN MEXICAN b. 1960

El Greco: El caballero sin la mano en el pecho, 2004

oil, metal dish and photo collage on canvas, laid on board, with bicycle wheel frames, dyptich

each diameter 25 in. (63.5 cm.)

Signed and dated "BVISKIN '04" on the reverse. This work is accompanied by a certificate of authenticity issued by Galería Le Laboratoire.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist
Galería Le Laboratoire, Mexico City

EXHIBITED

Mexico City, Galería Le Laboratoire, *Silla mirando sus partes*, 17 April - 30 June, 2012



109

CARLOS ESTÉVEZ CUBAN b. 1969

Entropía del porvenir, 2008

oil and crayon on canvas

60 x 78 in. (152.4 x 198.1 cm.)

Signed, titled and dated "Carlos Estévez 2008 Entropía del porvenir" lower edge.

Estimate \$8,000-12,000

PROVENANCE

Gómez Fine Art Galería, San Juan

Acquired from the above by the present owner

EXHIBITED

San Juan, Gómez Fine Art Galería, *Carlos Estévez: Estática milagrosa*, 19 March - 19 May, 2009

LITERATURE

Carlos Estévez: Estática milagrosa, exh. cat., Gómez Fine Art Galería, San Juan, 2009, n.p. (illustrated)

M. Lezama, "Review, Carlos Estévez," *Arte al Día Internacional Art Magazine*, no. 127 (July - August 2009), p. 114 (illustrated)



110

DR. LAKRA MEXICAN b. 1972

Untitled, 2004

ink on paper

13¾ x 8¾ in. (34.9 x 22.2 cm.)

Estimate \$6,000-8,000

PROVENANCE

Kurimanzutto, Mexico City

Private Collection



111

ABRAHAM CRUZVILLEGAS MEXICAN b. 1968

Zapata, n.d.

enamel on paper

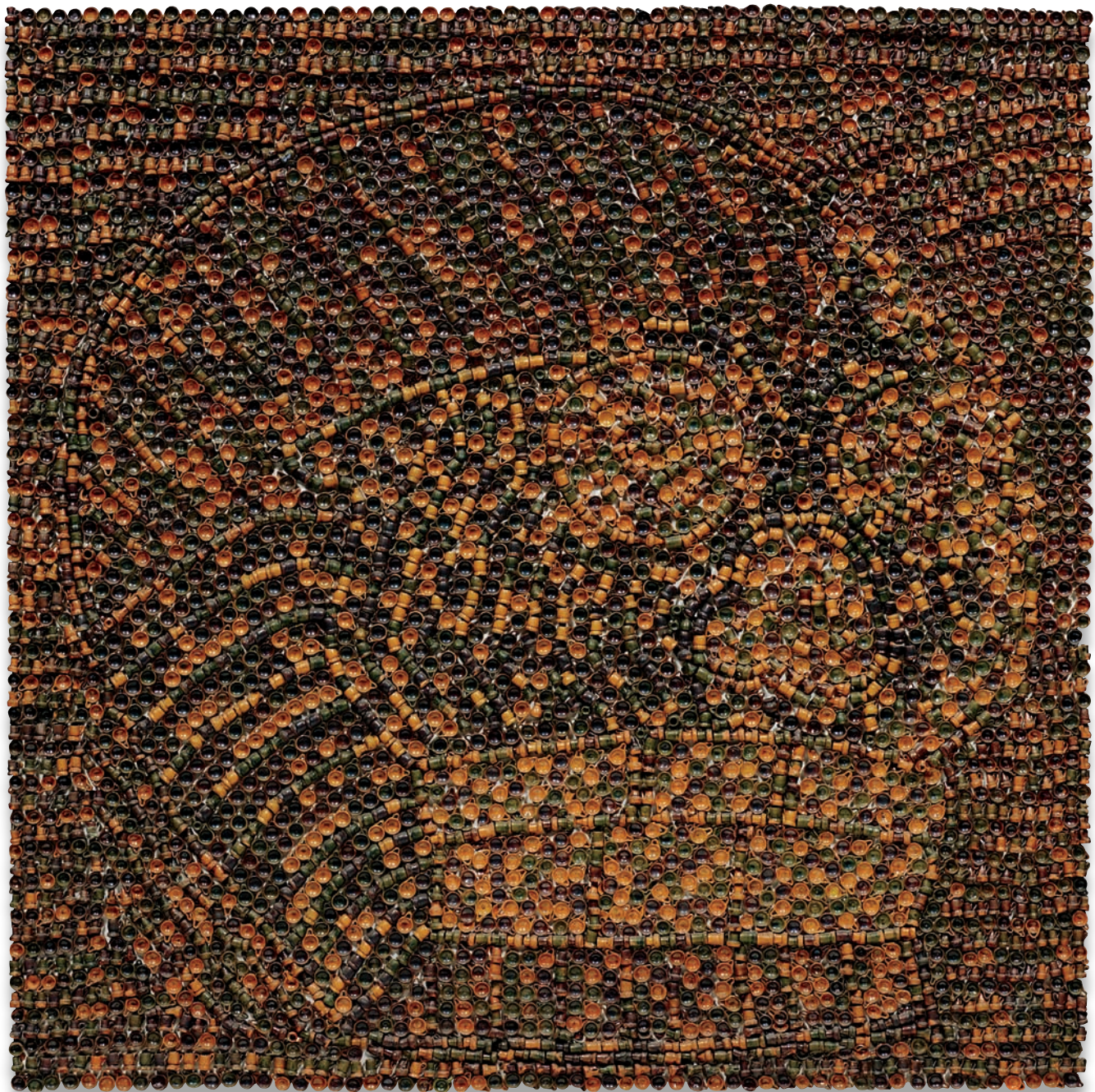
25½ x 17¾ in. (64.8 x 45.1 cm.)

Signed "Abraham" and dedicated on the reverse.

Estimate \$5,000-7,000

PROVENANCE

Acquired directly from the artist by the present owner



112

ISMAEL VARGAS MEXICAN b. 1947

Muerte sin fin, 1978-1979

ceramic collage on canvas, laid on wood panel

49 x 49 in. (124.5 x 124.5 cm.)

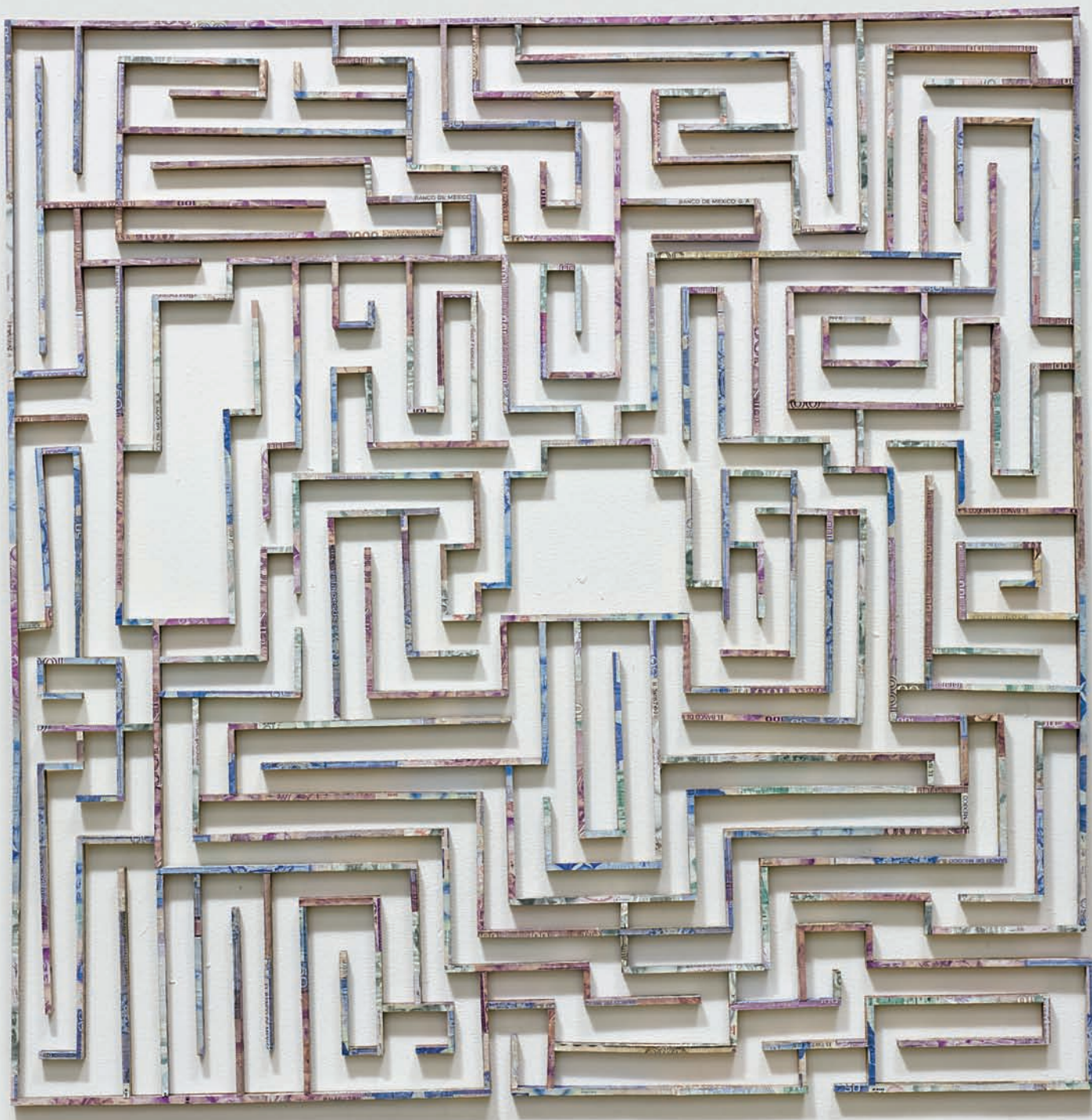
Estimate \$5,000-7,000

PROVENANCE

Private Collection, New York

EXHIBITED

New York, Carla Stellweg Gallery, *Acts of Obsession*, 1990



113

MÁXIMO GONZÁLEZ MEXICAN b. 1971

Sin título (Mini-laberinto), 2013

non-circulating Mexican pesos on MDF and foamcore

36¼ x 35¼ x ½ in. (92.1 x 89.5 x 1.3 cm.)

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

Estimate \$8,000-10,000

PROVENANCE

Acquired directly from the artist

Private Collection, Mexico City



114

TOMÁS ESSON CUBAN b. 1963

Untitled, 1992

oil on canvas, with attached painted plaster mask
68 x 68 in. (172.7 x 172.7 cm.)

Signed and dated "T. Esson 92" upper right.

Estimate \$4,000-6,000

PROVENANCE

Acquired directly from the artist

Private Collection, New York

Private Collection, Mexico City

115

TOMÁS ESSON CUBAN b. 1963

La Tortura (de la serie Aniversarios # 17), 1991

oil on canvas

68 x 47½ in. (172.7 x 120.7 cm.)

Signed and dated "T. Esson 91" lower right; further signed, titled and dated

"La Tortura (De La Serie Aniversario No. 17) T. Esson 91" on the reverse.

Estimate \$4,000-6,000

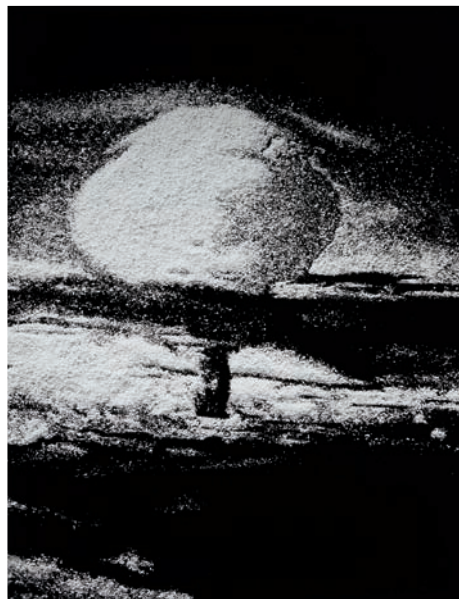
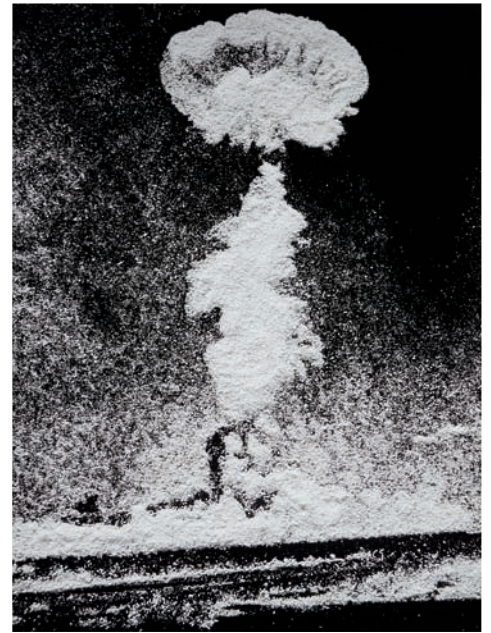
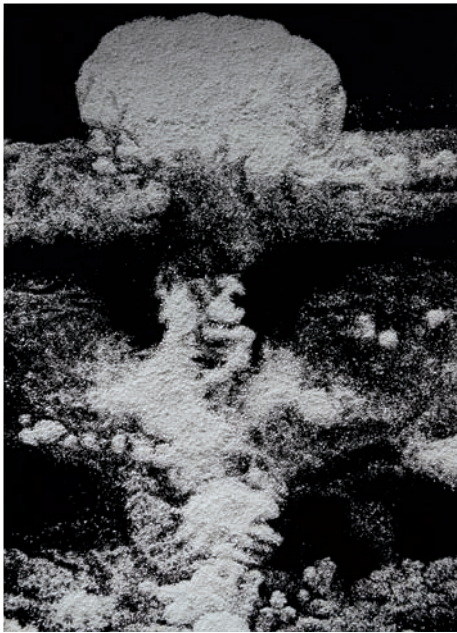
PROVENANCE

Acquired directly from the artist

Private Collection, New York

Private Collection, Mexico City





116

ESTEBAN PEÑA COLOMBIAN b. 1979

Bombas atómicas en borrador, 2006

silkscreen on aluminum, in 5 parts
each 27 x 21 in. (68.6 x 53.3 cm.)

This work is number 2 from an edition of 3. This work is accompanied by a certificate of authenticity issued by Galería Nueveochenta.

Estimate \$8,000-10,000

PROVENANCE

Acquired directly from the artist
Galería Nueveochenta, Bogotá
Private Collection, Bogotá



117

NADÍN OSPINA COLOMBIAN b. 1960

Ídolo con cincel y masa, 2010

carved stone

12 x 7¼ x 6 in. (30.5 x 18.4 x 15.2 cm.)

Signed, numbered and dated "Nadin 10 1/7" on the underside.

This work is number 1 from an edition of 7. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate \$6,000-8,000

PROVENANCE

Acquired directly from the artist

Private Collection, Bogotá

118

RUBÉN TORRES LLORCA CUBAN b. 1957

Vaquero, 2010

wooden rulers and acrylic on wood panel, in artist's wood frame

36¾ x 36¾ in. (93.3 x 93.3 cm.)

Signed and dated "Ruben Torres 2010" on the reverse.

Estimate \$5,000-7,000

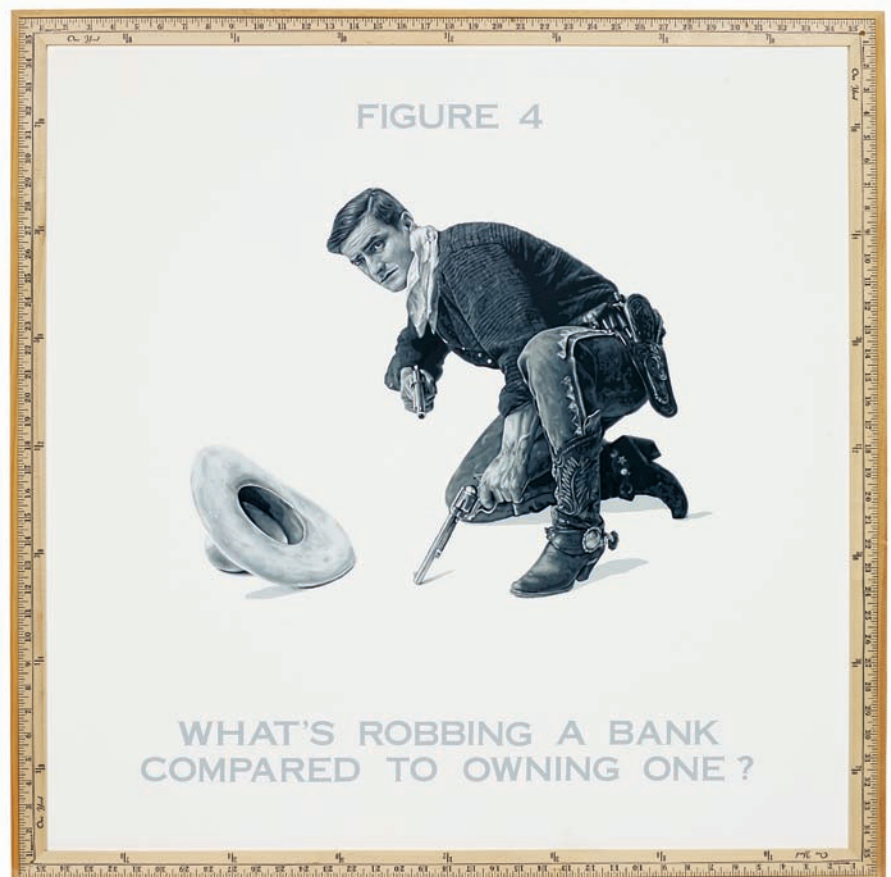
PROVENANCE

Acquired directly from the artist

Private Collection, Florida

EXHIBITED

Miami, Juan Ruiz Gallery, *Rubén Torres Llorca: One Of Us Can Be Wrong and Other Essay*, 20 November - 29 December, 2012





119

RUBÉN TORRES LLORCA CUBAN b. 1957

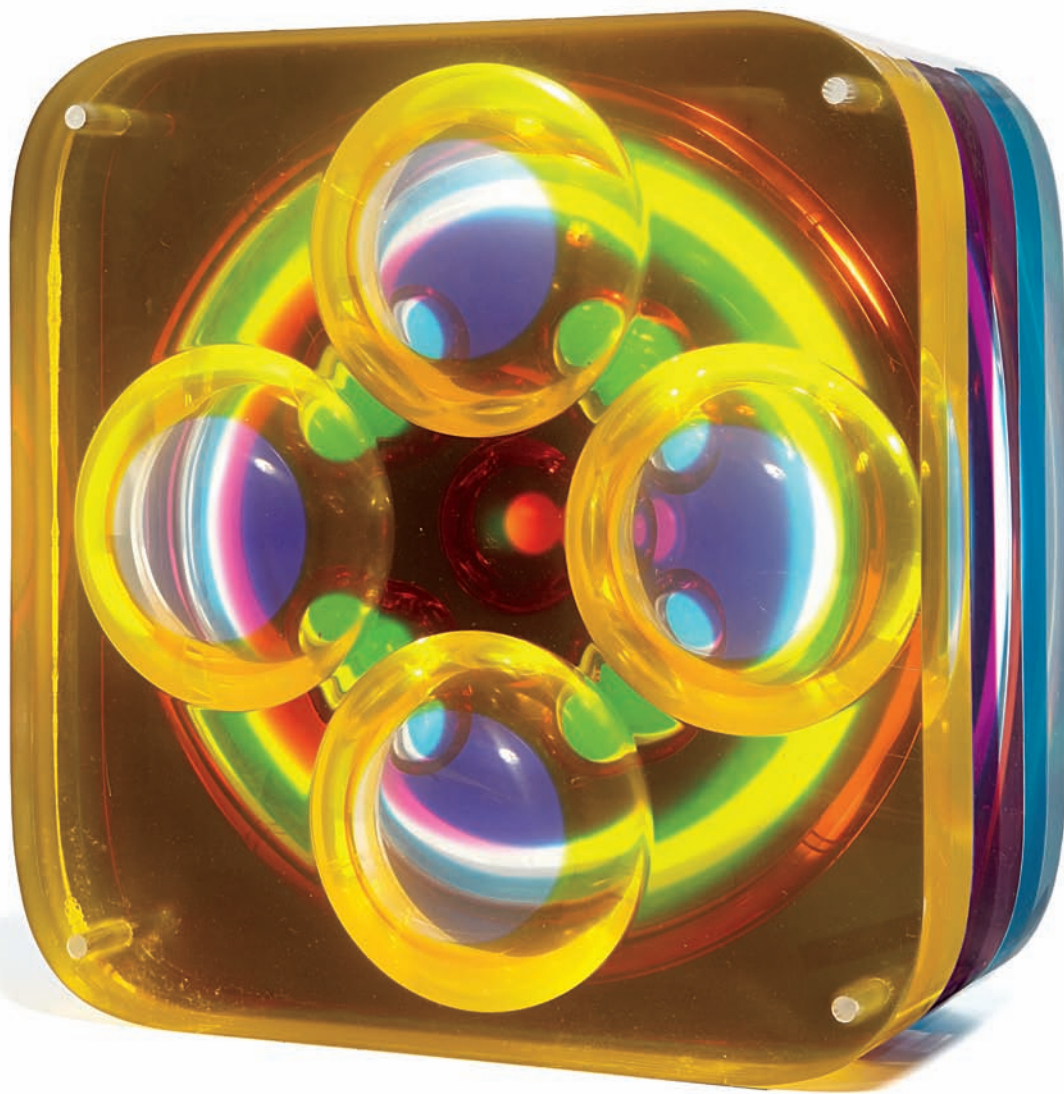
Test, 1985

photographs, paper collage and wood on panel and Plexiglas
48 x 48 x 2 in. (121.9 x 121.9 x 5.1 cm.)

Estimate \$7,000-9,000

PROVENANCE

Acquired directly from the artist
Private Collection, Florida



120

ROGELIO POLESELLO ARGENTINE b. 1939

Untitled, 1964

Plexiglas

12 $\frac{7}{8}$ x 12 $\frac{7}{8}$ x 6 in. (32.8 x 32.8 x 15.2 cm.)

Signed and dated "Polesello 64" lower left.

Estimate \$4,000-6,000

PROVENANCE

Private Collection, New York

121



121

CILDO MEIRELES BRAZILIAN b. 1948*Four Works: Inserções em circuitos ideológicos 2:**Projeto Cédula, 1970*

ink on banknote

cruzeiros 2¾ x 6 in. (7 x 15.2 cm.); dollars 2½ x 6 in. (6.4 x 15.2 cm.)

Estimate \$3,000-5,000

PROVENANCE

Private Collection, New York

122



122

CILDO MEIRELES BRAZILIAN 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. These works are from an unnumbered edition.

Estimate \$2,000-3,000

PROVENANCE

Acquired directly from the artist by the present owner

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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.

Δ **Property in Which Phillips Has an Ownership Interest**

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

● **No Reserve**

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

Σ **Endangered Species**

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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



La línea continua
THE JUDY AND CHARLES TATE
COLLECTION OF LATIN AMERICAN ART

SEPTEMBER 20, 2014–FEBRUARY 15, 2015

This exhibition is organized by the Blanton Museum of Art.

Above: Jorge Macchi, *Stubborn Lover*, 1997, plaster, wax, and iron, 32 1/2 × 33 15/16 × 9 1/8 in., Gift of Judy S. and Charles W. Tate, 2014

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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



UNDER THE INFLUENCE

AUCTION 11 DECEMBER 30 BERKELEY SQUARE LONDON

VIEWING 2-10 DECEMBER

ENQUIRIES Tamila Kerimova tkerimova@phillips.com +44 20 7318 4065

ANDY WARHOL *Toy Series*, 1983 Estimate £60,000-80,000

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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 \$1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids,

the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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

(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 DATA PROTECTION

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

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

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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.

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(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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AUCTION

24 November 2014 at 2pm

VIEWING

17-24 November

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY010914 or Latin America.

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Opposite Index Olga de Amaral, *Alquimia XIX*, 1985, lot 51 (detail)

Inside back cover Vik Muniz, *Jackie (Ketchup) (After Warhol)*, 1999, lot 13 (detail)

Back cover Rufino Tamayo, *Mujer india*, 1942, lot 28 (detail)

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

* Excluding Buyer's Premium and sales or use taxes

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Credit Card Number	
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- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
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JOAQUIM TENREIRO *Rare screen from a private commission, São Paulo, Brazil, 1960s*

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