

Latin America
New York, 18 November 2015



PHILLIPS







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Latin America
New York, 18 November 2015

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
18 November 2015 at 6pm

Viewing
14 – 18 November
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or making
enquiries please refer to this sale as NY010915
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“The main mystery is that art has no defined function, which means that it can express itself in any sphere of culture while keeping its original nature and characteristics.”

Gabriel Sierra

I. Gabriel Sierra Colombia b. 1975

Untitled, 2009

colored pencils and rubber bands in a wooden structure
7½ x 10½ x 2 in. (18.1 x 27 x 5.1 cm)

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

Estimate

\$8,000-12,000

Provenance

Galería Casa Riegner, Bogota

Acquired from the above by the present owner



“When you get close you can see a kind of grid or a kind of landscape... It represents everybody in the city, they just don’t have a name.”

Gabriel Orozco

2. Gabriel Orozco Mexico b. 1962

Untitled, 1992

cut phone book pages and tape mounted on paper
11 $\frac{1}{8}$ x 9 in. (28.3 x 22.9 cm)

Estimate

\$30,000-50,000

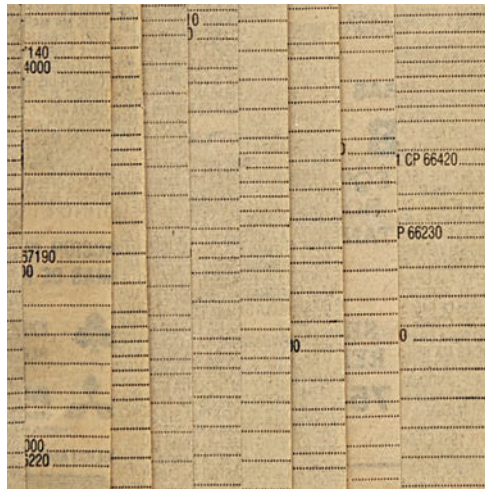
Provenance

Marian Goodman Gallery, New York

Private Collection, New York

Gladstone Gallery, New York

Acquired from the above by the present owner



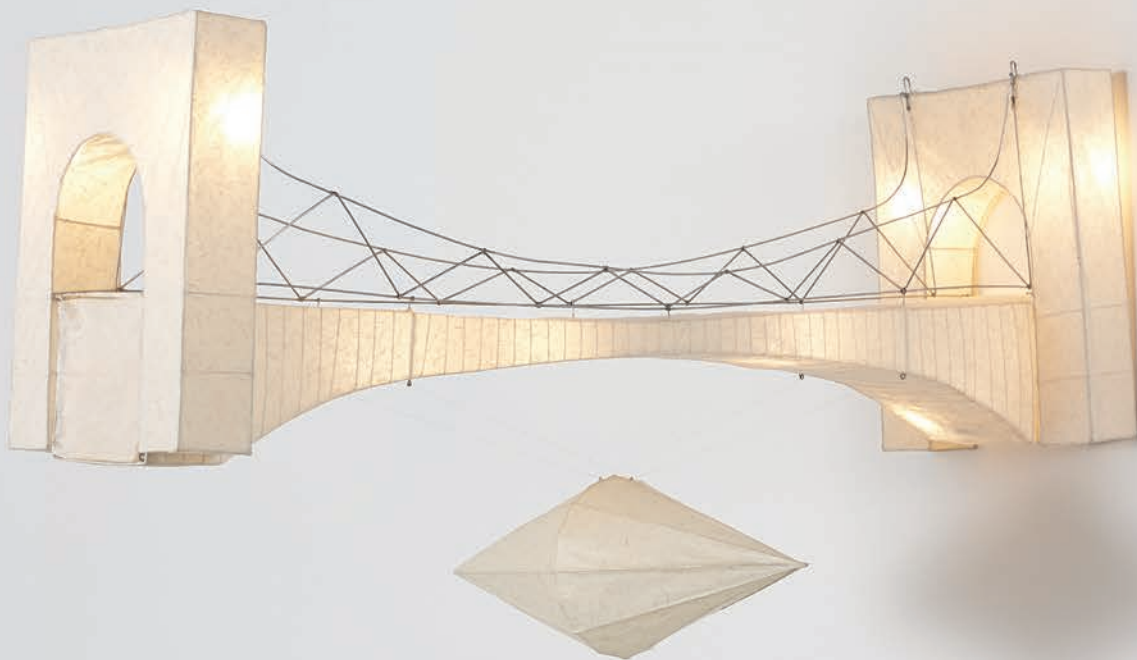
Detail of the present lot.





Piero de Medici (Piero)

Tommy Caputo La Jolla 2006



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

Piso de Madera (Cocina), 2006
watercolor on paper
44 x 30 in. (111.8 x 76.2 cm)
Signed, titled and dated "Piso de Madera (cocina)
Los Carpinteros - La Hab 2006".

Estimate
\$10,000-15,000

Provenance
Acquired directly from the artist by the present owner

4. Carlos Garaicoa Cuba b. 1967

Light Bridge (From the Series *New Architectures*), 2002
Japanese rice paper, wire and lights
15¾ x 45¾ x 12¼ in. (40 x 116.2 x 31.1 cm)
This work is number 3 from an edition of 3.

Estimate
\$30,000-50,000

Provenance
Galeria Continua, San Gimignano
Acquired from the above by the present owner

5. Rafael Lozano-Hemmer Mexico / Canada b. 1967

Synaptic Caguamas, 2004

glass bottles on motorized wooden table, computer, and custom software

28½ x 71 x 83 in. (72.4 x 180.3 x 210.8 cm)

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

Estimate

\$60,000-80,000

Provenance

bitforms gallery, New York

Acquired from the above by the present owner

For nearly 20 years, Mexican-Canadian artist Rafael Lozano-Hemmer has consistently been at the forefront of an investigation regarding the integration of art and technology. Far from focusing on the notions of innovation, however, his thought provoking installations use technology as the language through which a broad range of conceptual and political concerns are expressed. The compelling range of subject matters he has covered in his work—from the student massacres at Tlatelolco in 1968 to the pervasive nature of surveillance technology today—is testament to the agility and profound understanding Lozano-Hemmer has of his medium of choice.

The present lot *Synaptic Caguamas* is a brilliantly absurd kinetic sculpture in the shape of a Mexican “cantina” bar. Whirling on top are 30 distinctively “Caguama” (32 oz) beer bottles that have been motorized. The bottles spin on the table according to patterns generated by what the artist describes as “cellular automata algorithms that simulate the neuronal connections in the brain.” Every few minutes the bottles stop in an apparent about face, and though one may suspect that this is evidence of a choreography set on loop, it is, in fact, the moment the algorithm chooses a new pattern of movement; one that will never be repeated. *Synaptic Caguamas* alludes to the tireless ability of the algorithm to find new permutations of movements, while perfectly demonstrating Lozano-Hemmer’s ability to integrate notions of the infinite, mathematics, and thought with the absurd imagery of alcohol, cantinas, and parties.



6. Rivane Neuenschwander Brazil b. 1967

Canteiros / Conversations and Constructions, 2006

C-print, laminated and mounted on aluminum, in 16 parts

overall dimensions 63 x 94 1/2 in. (160 x 240 cm)

This work is number 5 from an edition of 8.

Estimate

\$20,000-30,000

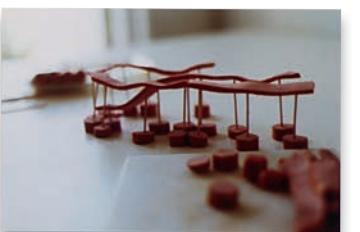
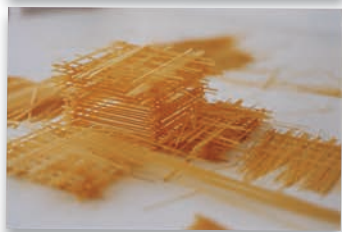
Provenance

Stephen Friedman Gallery, London

Acquired from the above by the present owner

Exhibited

Sweden, Malmö Konsthall, *Rivane Neuenschwander—At a Certain Distance*, September 11 - November 14, 2010



7. **Os Gêmeos** Brazil b. 1974

Prism, 2012
mixed media on canvas
80 x 80 in. (203.2 x 203.2 cm)

Estimate
\$90,000-120,000

Provenance
Prism Gallery, Los Angeles
Acquired from the above by the present owner

Exhibited
Los Angeles, Prism Gallery, *Miss You*, February 25 - March 24, 2012

The present lot by the Brazilian born, identical twins Os Gêmeos is an iconic work that is both enigmatic and intriguing. Like many of their paintings, this piece is set in an ambiguous, dreamlike setting inhabited by a figure easily identified by his bright yellow hue. What separates this piece from their greater body of work is how it makes reference to the history of Brazilian art. While Os Gêmeos are best known for their graffiti art in the streets of São Paulo, the hard-edge geometric pattern and vibrant colors in this artwork could be read as an ode to Neo-Concrete painting from the 1960s or 1970s. However, Os Gêmeos bring this painting to life by integrating one of their characteristic figures with the surface of the work. His body emerges from the canvas along with a few brightly colored sculptural shapes that mimic the composition of the background yet cleverly add a third dimension to a flat artwork. This lyrical and whimsical interpretation of something so typically identified with Brazilian art defines these artists and underscores their deep understanding of both their own national identity and the development of urban art on an international scale.



8. Manuel Mendive Cuba b. 1944

Ex-Votos, 2000
metal collage elements on oil on canvas
57½ x 79 in. (146.1 x 200.7 cm)

Estimate

\$40,000-60,000

Provenance

Joan Guaita Art, Palma de Mallorca
Acquired from the above by the present owner

Exhibited

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

Literature

Shangó y la vida - Mendive, exh. cat., Centro de Cultura Sa Nostra, Palma de Mallorca, 2001, p. 25 (illustrated)

Manuel Mendive is an artist who finds his inspiration in a remarkable variety of places. Influenced by artists ranging from Giotto and Fra Angelico to his compatriot and precursor Wifredo Lam, Mendive's work is stunningly unique and appears to have almost a naïve quality, drawing its source from his profound interest in Santería. Santería, a religion of the Yoruba diaspora, found its way to Cuba from Africa during the slave trade beginning in the 17th century and quickly flourished there. Mendive, as a Santero Cuban of African descent, creates paintings that are at once astonishingly contemporary yet simultaneously ancient in their attributes. In Cuban culture, African spirits are often intermingled with Catholic saints, and the present lot is Mendive's interpretation of this subject. This work depicts *orishas*, the minor gods of Santería, surrounded by small metal ex-votos, the traditional Catholic offerings made to saints to show gratitude for answering prayers. These disparate religions come together in one complex, multi-figured composition, which is absolutely iconic of Mendive's oeuvre. As a devote *Santero*, Mendive's paintings often show reverence to the natural world and this painting is no exception. Many figures, both human and beast, surround one central hybrid figure who appears to be transforming from man to bird or vice versa. This mythical and symbolic world is ever present in Mendive's work, showcasing both his personal beliefs and artistic talent with an art that does not shy away from a spiritual interpretation of the world.



Detail of the present lot.



9. Sandu Darie Romania / Cuba 1908-1991

Untitled, circa 1950
paint on wood, with movable components
dimensions: 53¾ x 18 x 10 in. (136.5 x 45.7 x 25.4 cm)
Signed "DARIE" on the crossbar.

Estimate

\$60,000-80,000

Provenance

Acquired directly from the artist
By descent to Private Collection, Havana
Acquired from the above by the present owner

Sandu Darie is considered one of the foremost revolutionary Concrete artists of his generation who, with this lot, provides us with a brilliant example of one of his moving and transformable structures. This work clearly emulates his conceptual boldness and is a masterful model for the way in which, as the Cuban intellectual Marcelo Pogolotti aptly stated, "Darie made all of his work a sort of laboratory where ideas, sentiments, and technology met and merged, attuned to universal aesthetic postulates and motivated, like many of his contemporaries, by the possibility of applying them to artistic creation" (E. Vega Dopico, "Cuban Geometric Art: A Reason to Evoke Poetry" in *Pulses of Abstraction in Latin America: The Ella Fontanals-Cisneros Collection*, Madrid: Turner Libros, p. 70). In addition to having the characteristic components attributed to Concrete art—a combination of basic visual features such as planes, primary colors, and form—*Untitled* is also imbued with geometric rigor reminiscent of Piet Mondrian's Neoplasticism. Its movable components also exemplify the profound influence which the MADÍ movement had on the artist. Initiated in Argentina by Gyula Kosice in 1946—with whom Darie developed a friendship and series of correspondences starting in 1949—MADÍ was characterized by a focus on the concrete and physical reality of art. MADÍ artists sought to play and rupture with the traditional conventions of painting, often producing irregular shaped canvases or structures with moving parts, characteristics which this lot illustrates.

In this sculpture, Darie combines his painstaking interest in space, light, and color and invites the viewer to take part in the modification of the compositional elements: when one component is lifted or moved another strikingly bold arrangement is revealed. The work transforms into at least seven different forms, ridding any possibility of passive observation. Instead, his invitation for the viewer to participate in the motion, perspective, and movement of the work reinforces Darie's conviction of art's social function—a cunning response and counter to the view that abstract art was alien to social reality. In this way, Darie's *Untitled* undoubtedly illustrates and defines the theoretical scope and artistic originality of the twentieth century Latin American avant-garde that defined geometric and Concrete abstraction.







10. Carmen Herrera Cuba b. 1915

Basque, 1965
acrylic on canvas in hand-painted artist frame
23½ x 19½ in. (59.7 x 49.5 cm)
Signed, titled and dated “Basque Carmen Herrera 1965”
on the reverse.

Estimate

\$120,000-180,000

Provenance

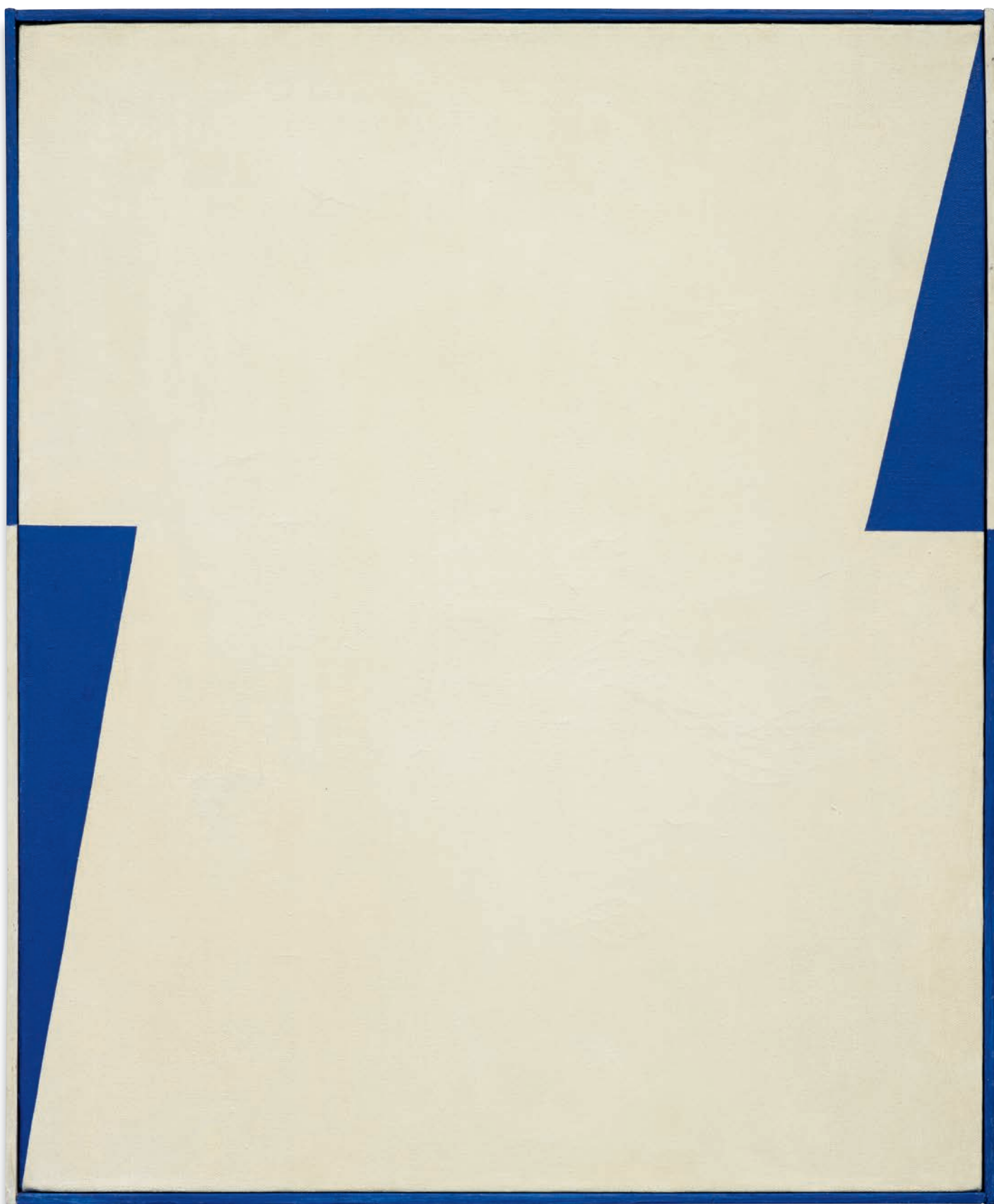
Rastovski Gallery, New York
Acquired from the above by the present owner

“The starting point of my work is a process of organization that follows the dictates of reason. The visual execution is contained within the limits of that established order.”

Carmen Herrera

Alternate view of the present lot.

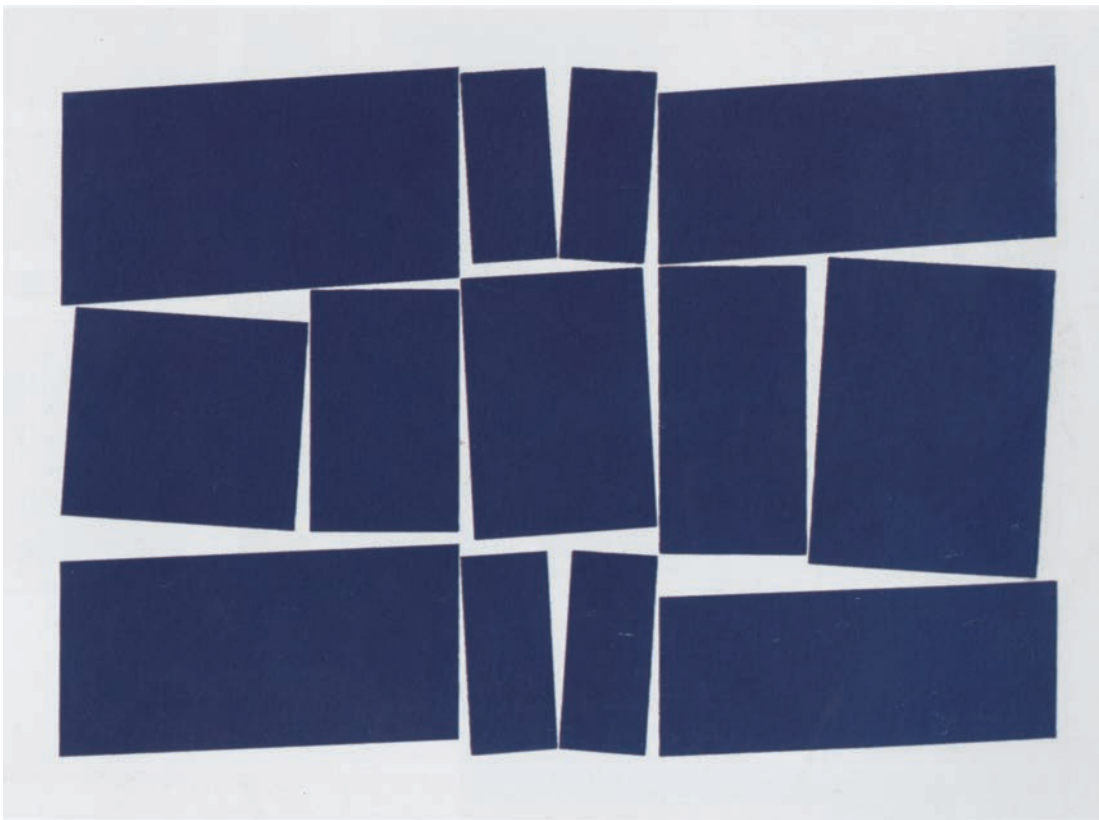




Carmen Herrera's 50-year career has recently come to the attention of scholars and collectors alike, and it looks as though at the age of 100, she is finally receiving a long overdue ovation of recognition. Herrera's work can be defined as one that consistently seeks formal simplicity and arresting experimentation with color. With crisp lines and a strict contrasting color planes Herrera has unfailingly created works that reflect a sense of symmetry, perspective, and movement. Born in Havana, Cuba in 1915, she moved frequently between there, France, and the US throughout the 1930s and 1940s; having studied architecture at the Universidad de La Habana (1937–38), at the Art Students League, New York (1943–45), and exhibiting several times at the Salon des Réalités Nouvelles, Musée d'Art Moderne de la Ville de Paris (1949–53). She settled in New York in 1954, where she continues to live and work today. During her time in Cuba, Herrera was marked by Amelia Pelaez's colorful practice—an influence most formally notable in early works where her geometric rigor had yet to reach its most cutting

dimension. As she moved toward the pure, geometric abstraction she is known for today, she exhibited alongside Theo van Doesburg, Max Bill, and Piet Mondrian and, after moving to New York, developed a friendship with Barnett Newman who, like Herrera, produced works considered to be precursors to many of the visual concerns later addressed by Minimalist painting. Of her friendship with Newman, Herrera recalled speaking about the nature and essence of abstraction, and it could be said—with great confidence—that her oeuvre is precisely a demand and dialogue for the most essential, simple, and purest form of abstract painting.

One of the most compelling aspects of Herrera's trajectory is that it lies at the intersection of the many ways geometric abstraction developed as a conceptual and formal movement in Europe, Latin America, and the United States. As a result Herrera's practice alternates between the rational and formal compositional concerns, and the stillness, movement, and *constructedness* of the

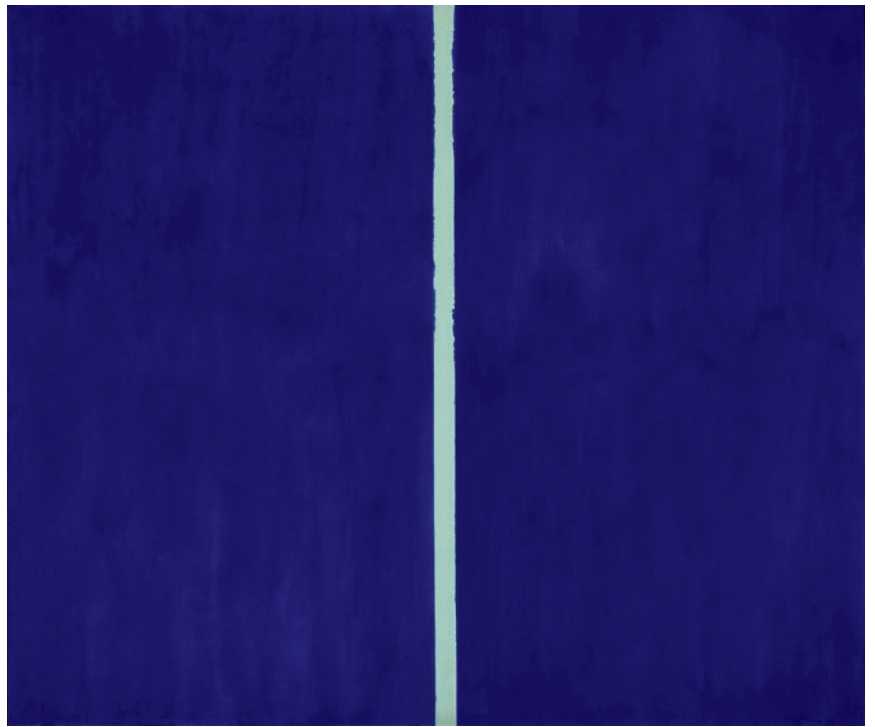


Hélio Oiticica. *Metaesquema*, 1958.
Gouache on cardboard. 21 5/8 x 25 1/4 in.
© 2015 Projeto Hélio Oiticica

Barnett Newman, *Onement IV*, 1949.
Oil and casein on canvas. 33 x 38 in. Allen
Memorial Art Museum, Oberlin College, Ohio.
© 2015 Barnett Newman Foundation / Artists
Rights Society (ARS), New York.

picture plane. It is a variety that makes one painting a great example in line with US abstract painters' concern with the compositional order of painting, while making other works in her trajectory much more exemplary of the logic of spatial relations apparent in a certain strand of abstraction in Latin America. In this regard it is important to note that many of her works that exemplify a concern for the constructed geometric plane and that play with the logic of paintings as objects predate artists such as Lygia Clark and Hélio Oiticica, who have been far more recognized as forerunners in the development of modernist abstraction in Latin America. Herrera's practice thus grew quietly, but steadily—mostly from her Manhattan studio—as the result of a true cross-cultural dialogue within the international history of geometric and Concrete abstraction. Looking back on her career, Herrera's work can be described as unwavering in its concern for the relation between picture and space—a characteristic that is true today as ever—and one that utilizes a limited palette of just two or three colors for each work.

The present lot is a perfect example of such characteristics. Produced in 1965, the work illustrates that by this period Herrera's formal principals of abstraction were established and resolute. In addition, it marks a moment in her practice where the frame and its relation to the architectural space come into question. The composition consists of a white canvas within a cobalt blue and white frame, which on two points has been interrupted by blue triangles that emerge from a break in the frame and that dominate the bottom left and upper right hand corners of the piece. Unlike other works in Herrera's oeuvre where the white canvas recedes into the background to allow color to emerge forward, *Basque* produces a different kind of movement. Here the white is shifted and squeezed in by both the blue frame and triangles. The frame, thus, has an active role beyond containing the picture; it presents the condition by which the blue and the white seep in and out of the picture plane. In fact, it is thanks to these triangles that what appears to be a flat, compressed space is actually revealed to be a space balancing the tension of multiple possibilities: blue and white, frame and canvas, internal or architectural space. This oscillation is perfectly in line to what the artist has referred to as "alternatives," or her assertion that the picture is in fact a proposition open to visual interpretations.



II. Hélio Oiticica Brazil 1937-1980

Metaesquema, 1958

gouache on cardboard

19¼ x 23¼ in. (49 x 59 cm)

Signed, titled and dated "Metaesquema 1958 (1º semestre)" on the reverse. This work is accompanied by a certificate of authenticity issued by Projeto Hélio Oiticica.

Estimate

\$150,000-250,000

Provenance

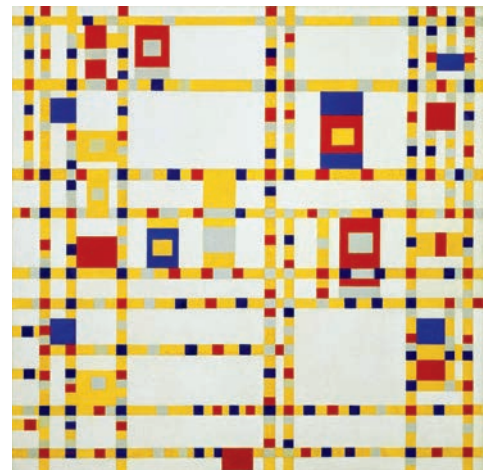
Collection of Francisco Auxiliador de Sousa, São Paulo

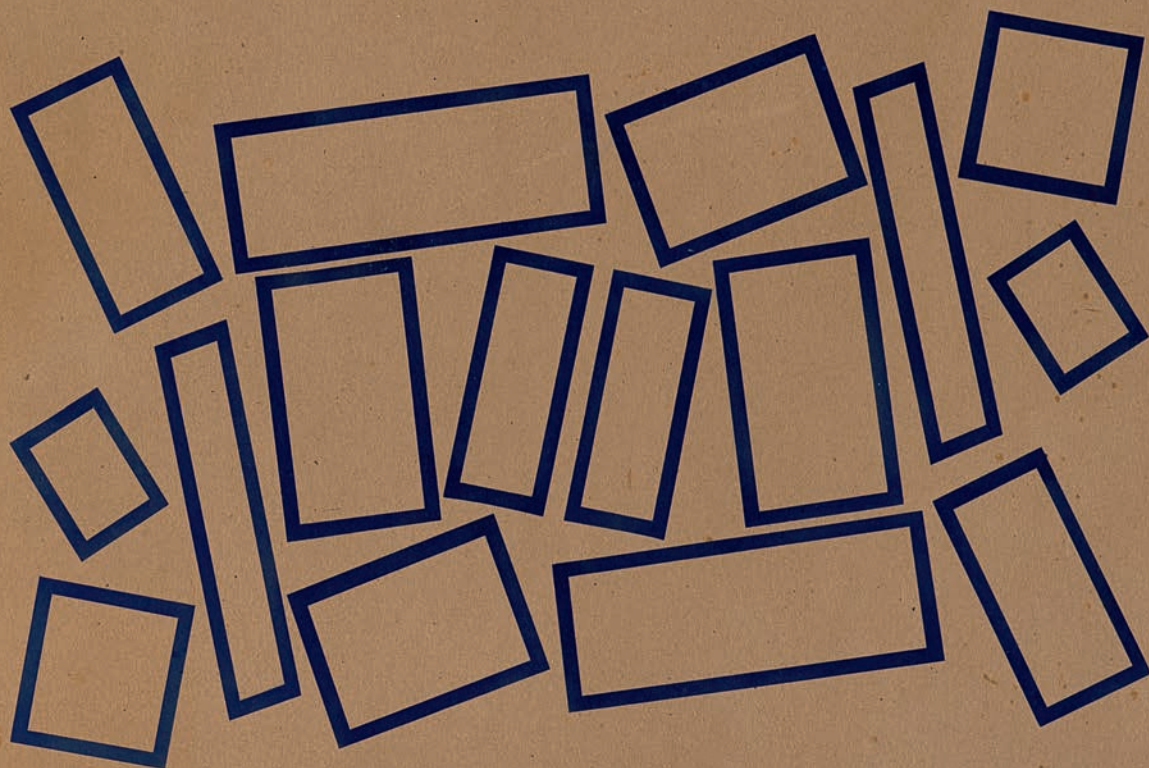
Acquired from the above by the present owner

**“METAESQUEMAS: obsessive dissection of space
space without time: cracks in the mute place
infinitesimated mondrianstructure
non-counting: traced division
plane which one wants to reduce to line.”**

Hélio Oiticica

Piet Mondrian, *Broadway Boogie Woogie*, 1942-43.
Oil on canvas, 50 x 50 in. Museum of Modern Art Collection.
© 2007 Mondrian/Holtzman Trust c/o HCR International USA.





12. Cildo Meireles Brazil b. 1948

Canto de sala (Study for Corner), 1970
gouache on paper with collage elements
27¹¹/₁₆ x 19³/₄ in. (70.3 x 50.2 cm)
Signed "Cildo Meireles" on verso.

Estimate

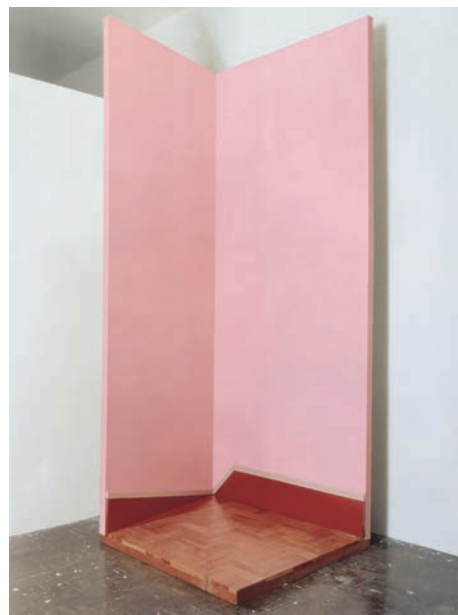
\$80,000-120,000

Provenance

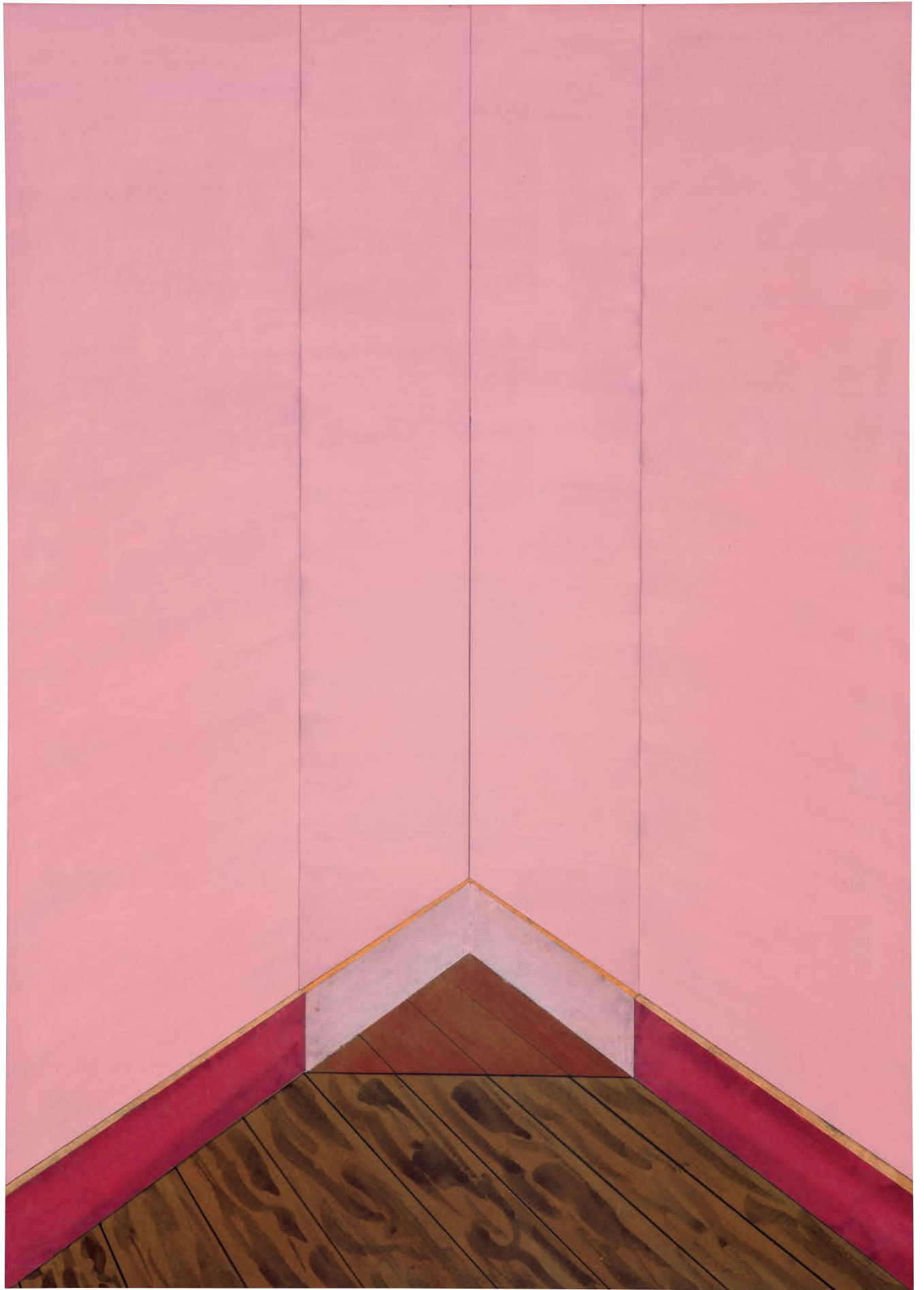
Acquired directly from the artist
Private collection, Rio de Janeiro
Private Collection

Cildo Meireles is often described as a key figure of Conceptual Art whose 50-year trajectory transcends any stylistic or formal designation and instead is consistently described as conceptually challenging and aesthetically profound. His works often walk the delicate line separating poetry and politics with a keen focus on spatial relations, sensorial experience, and the critical investigation of economic circulation. Meireles' oeuvre also covers a broad range of materials and scales—from small objects such as the *cruzeiros* to the immersive environments used in legendary installations such as *Deviso para o vermelho*. In this way he inherited much from the legacy of Neo-Concretism—a Brazilian movement founded in 1959, which included well-known artists such as Lygia Clark and Helio Oiticica—rejecting strict geometric abstraction in favor of creating participatory works that engage the body and mind.

The present lot, *Canto de sala (Study for Corner)* is an exemplary case of Meireles' dedication to spatial relations. Conceived as part of a larger series of works produced between 1967 and 1971, the work redefines the language of abstraction by fusing spatial and conceptual thinking with a narrative approach that prioritizes the body in relation to the frame. It is composed of several panels, painted with the characteristically pink paint of the *Corner Series* and assembled to create a flat corner. Unlike other works from this series where the corners appear folded to create a dissonance between perception and reality, *Canto de sala* literally frames a wall corner and implicates the body of its viewer forcing the eye toward a focal point. When the eye engages, it does so with a point on the wall where two different kinds of "wood" meet, where the space behind the baseboard is revealed, and where—thanks to the addition of lines in the middle plane of the work—a sketch for a potential third wall appears to emerge. It is important to note that the corner as thematic motif holds an important place in Meireles' practice. As he says of the *Cantos* in general, it reveals his "need to isolate and concentrate on questions of a formal nature without interference from emotional noises external to the work" (C. Meireles, "Corners And Crossroads," in *Frieze*, September 2008.)



Cildo Meireles, *Canto II*, 1967, edition 8 of 81.
Wood, canvas, paint, woodblock flooring, 120 1/8 x 39 3/8 x 39 3/8 in.
© Cildo Meireles



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

Untitled, 1971

acrylic, lettraset and screws

Diameter: 8½ x 3¼ in. (22 x 8.3 cm)

This work is accompanied by a certificate of authenticity issued by Galeria Millan Antonio.

Estimate

\$250,000-350,000

Provenance

Collection of Ada Schendel, São Paulo

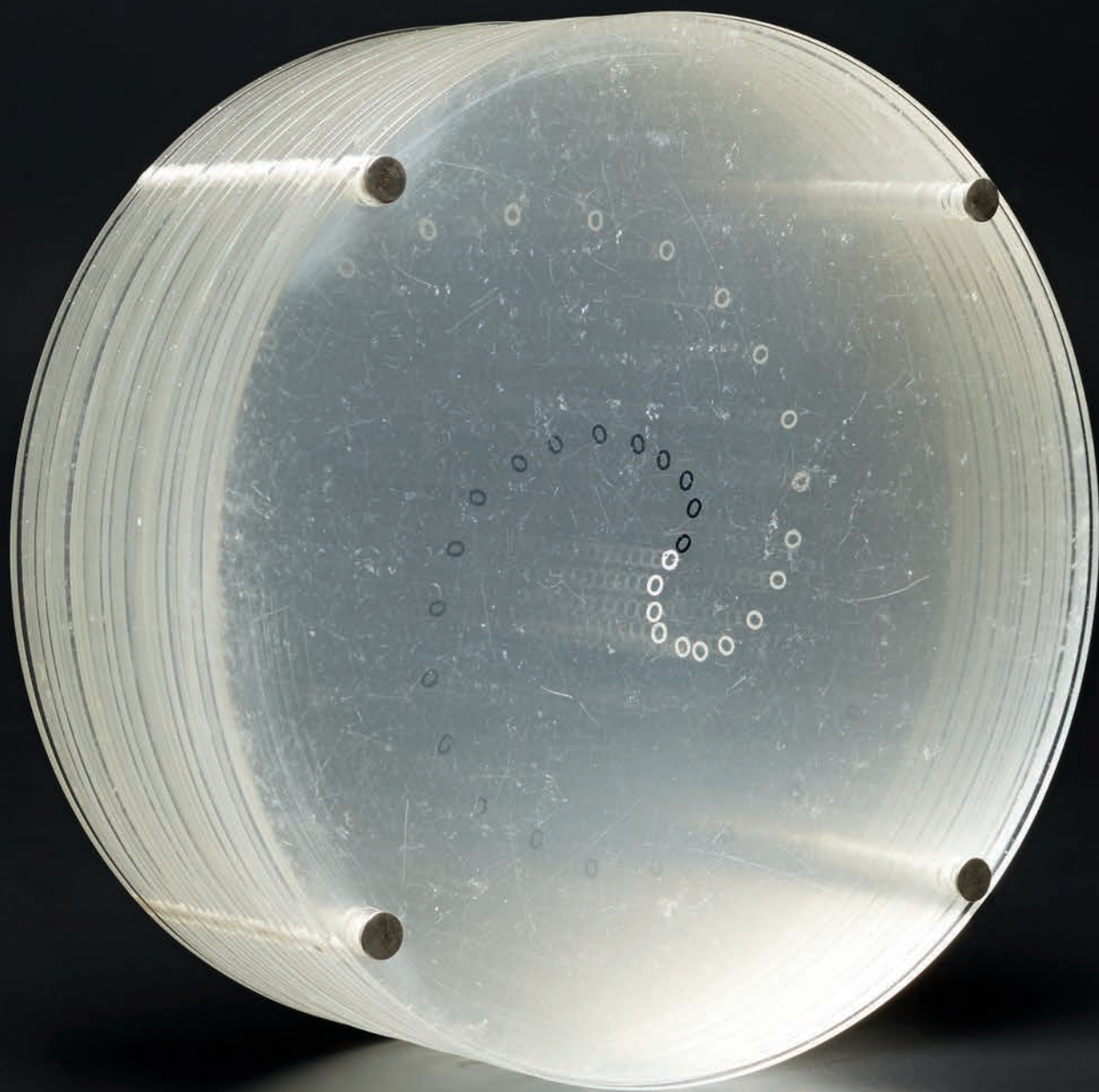
Galeria Andre Millan, São Paulo

Acquired from the above by the present owner

Innovative and radical, Brazilian artist Mira Schendel once again presents us with a paradigmatic work. Distinguished by its acute material sensitivity and utilizing only the number zero (0) and the transparency of acrylic the present lot conveys concepts and emotions that denote profound and far-reaching connections to philosophical thought. In this work Schendel juxtaposes elements of two languages (numerical and visual), once again exploring and moving between a variety of materials and modes of expression.

In order to best understand Schendel's work and particularly her use of language, we must place it in the historical context that molded her philosophy of art and the work she was producing. Conceptual artists were rapidly emerging for whom art was not restricted to a single medium and where the concept trumpeted other visual concerns. Schendel, furthermore, rejected the notion of painting as the primary medium to express an artist's vision, abandoning the genre in the 1970s and working mostly with paper. This led her to create her famous *monotipias*, a series of monotype drawings on transparent rice paper produced between 1964-1965. Between 1964-1968, she not only made drawings, but also a series of handwritten and printed letters that were mounted between large acrylic plates—a material she began experimenting with at this time—and suspended from the ceiling by wires entitled

Objetos Gráficos. This evolution of her artistic vision led her to create works such as the present lot, which she collectively entitled *Discos*. In this work, as in others from the series, Schendel uses the transparency inherent to acrylic in order to reveal the body of an artwork built of "graphic objects" (i.e. numbers or letters). In addition, the transparency of the work required both sides of the piece to be a simultaneous consideration, and thus demanded multiple forms of address from the viewer. This further alludes to an understanding of the world as having no set direction from which to interpret its discourses, as opposed to religion, which she claimed provided an objective and structured order to life. This brings us to the circular shape of the work that conveys the use of disorder and freedom as a compositional concept and introduces Schendel's interest in the specific connection between circular forms and non-western philosophy—a notion that was explicitly investigated in a later series, the *Mandalas* (1973). Furthermore, the figure of the zero, used here, speaks of her consistent interest in nothingness and its significance within Buddhist tradition as a paradoxical symbol of emptiness and, yet, inexhaustible potential. Ultimately, these compositional and conceptual decisions turn this emblematic work into a purely visual and entirely subjective experience, emulating a delicate and balanced composition of language, which floats freely in a liminal world of its own.



14. Antonio Dias Brazil b. 1944

The Prison, 1970

acrylic on canvas

37½ x 37½ in. (95.3 x 95.3 cm)

Signed "Antonio Dias" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$150,000-250,000

Provenance

Studio Marconi, Milan

Acquired from the above by the present owner

While living in Rio de Janeiro as a teenager, Dias worked as a draughtsman in an architectural firm, where he mastered technical drawing and began to understand the importance of rigorous structure. During this period, he also worked as a graphic assistant of poster and book illustrations, learning various printing techniques. He was strongly influenced by Ivan Serpa, one of the founding members of the Brazilian Concrete movement, and Serpa's command of strong geometric shapes and emphasis on pure forms are undeniable in Dias' work. The younger artist's early bodies of work were closely linked to Pop and graphic arts, encompassing forms and symbols such as bones, circulatory systems, genitalia and cat paws, which came to be a sort of visual language for the artist. This period in Dias' work reflected the Brazilian poverty and political precariousness of the time, which he subtly transformed into a kind of ritual of extraordinary sobriety, fine irony and intellectual insolence, giving way to a fundamentally different period, best exemplified in works such as *The Prison*, 1970. Nevertheless, the present lot must be understood within a very precise historical moment in Brazil when a military coup took place, giving rise to a climate of repression and censorship that forced Dias to leave the country in voluntary exile to live in Paris and then Milan for several years.

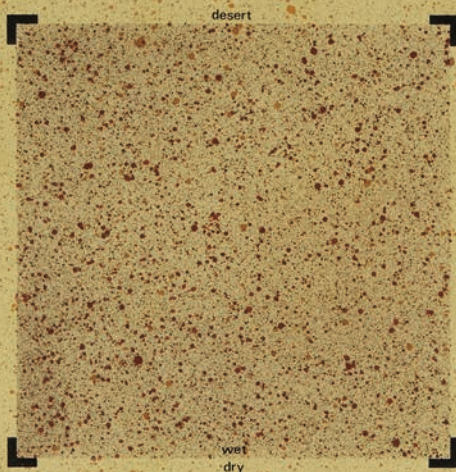
During this time, Dias developed a new aesthetic in his work, utilizing austere surfaces of a strictly two-dimensional rigor. *The Prison*, 1970, shows reticules, diagrams, and framed environments of self-referential systems. The text, "THE PRISON," is associated with grids of empty and oppressive spaces, explicitly alluding to political oppression, which interestingly also reflects a small dose of irony and intellectual insolence, for which Dias is known. Furthermore, the association between words and image reflects Dias' new interest in the "disconcerting conceptual resonances that emanated from the texts inscribed upon the canvases" (Daros Latinamerica AG, *Antonio Dias Anywhere is my Land*, 2009, p. 161). Yet, this work not only evokes themes of political oppression but also illustrates intimate impressions and ideas of the nature of art. The present lot is also imbued with Arte Povera's idea of subverting the commercialization of art, where the asceticism not only denotes the censorship he had been exposed to in Brazil, but his minimal and somber use of materials. Ultimately, this work and other examples Dias produced during this fundamental period continue to reflect his open ended reflections on politics, sex, the self and art.

meaning, n. 1, = that which exists in the mind (e.g. yes; that is my —, *mihi vero sic placet, sic hoc mihi videtur*; see INTENTION, WISH, OPINION; 2, see PURPOSE, AIM; 3, = signification, *significatio* (of a word), *vis* (= force of an expression), *sententia* (= the idea which the person speaking attaches to a certain word), *notio* (= original idea of a word; see IDEA), *intellectus*, -us (how a word is to be understood, post Aug. t.t., Quint.); it is necessary to fix the — of the verb "to be in want of," *illud excutiendum est, quid sit CAREERE*; to give a — to a word, *verbo vim, sententiam, notionem sub(j)icere*; well. —, see BENEVOLENT.

Joseph Kosuth, *Art as Idea As Idea (Meaning)*, 1967.

Menil Collection, Houston, Texas. © 2015 Joseph Kosuth / Artists Rights Society (ARS), New York.

THE PRISON



15. Gego Germany / Venezuela 1912-1994

Lineas, 1966

18 pages with 13 lithographs on Japanese paper bound in hardcover book

each 7¾ x 15½ in. (19.7 x 39.6 cm)

This work is number 9 from an edition of 20. This work is accompanied by a certificate of authenticity issued by Fundación Gego.

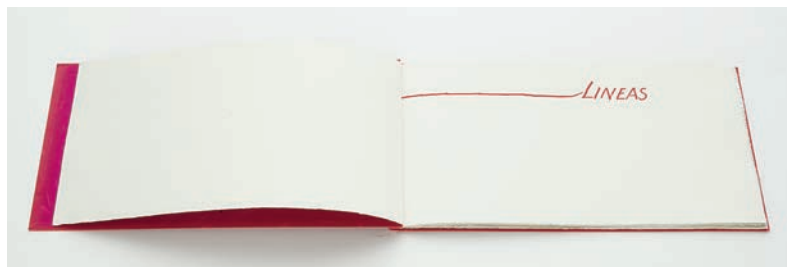
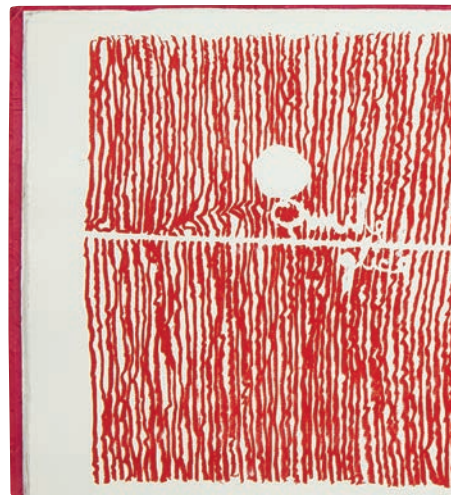
Estimate

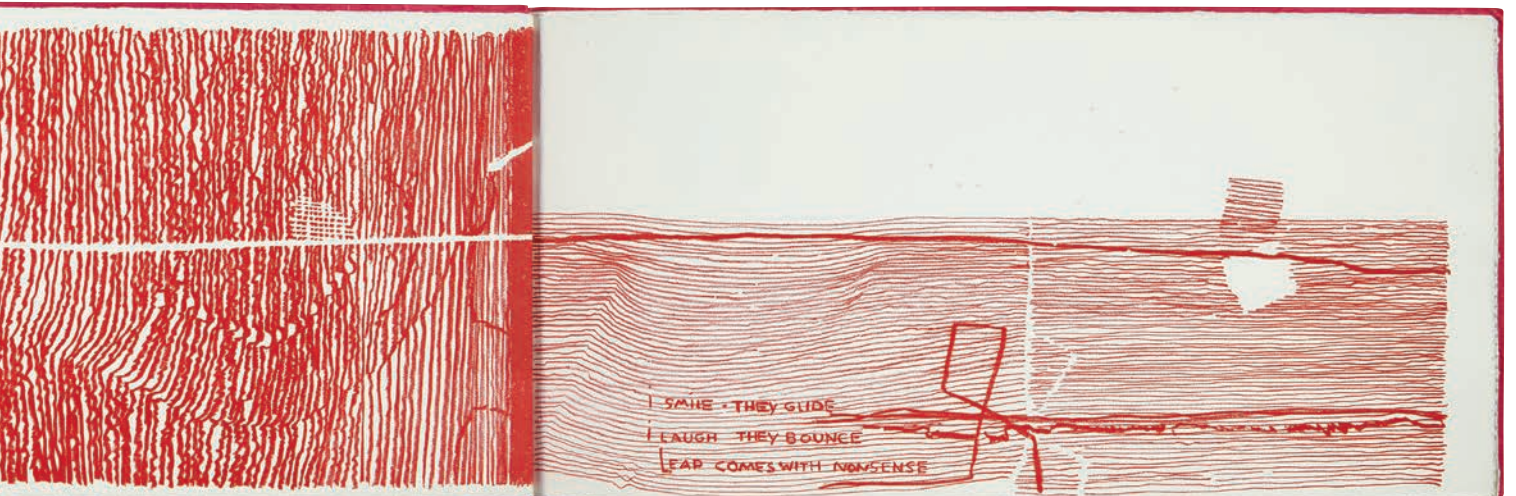
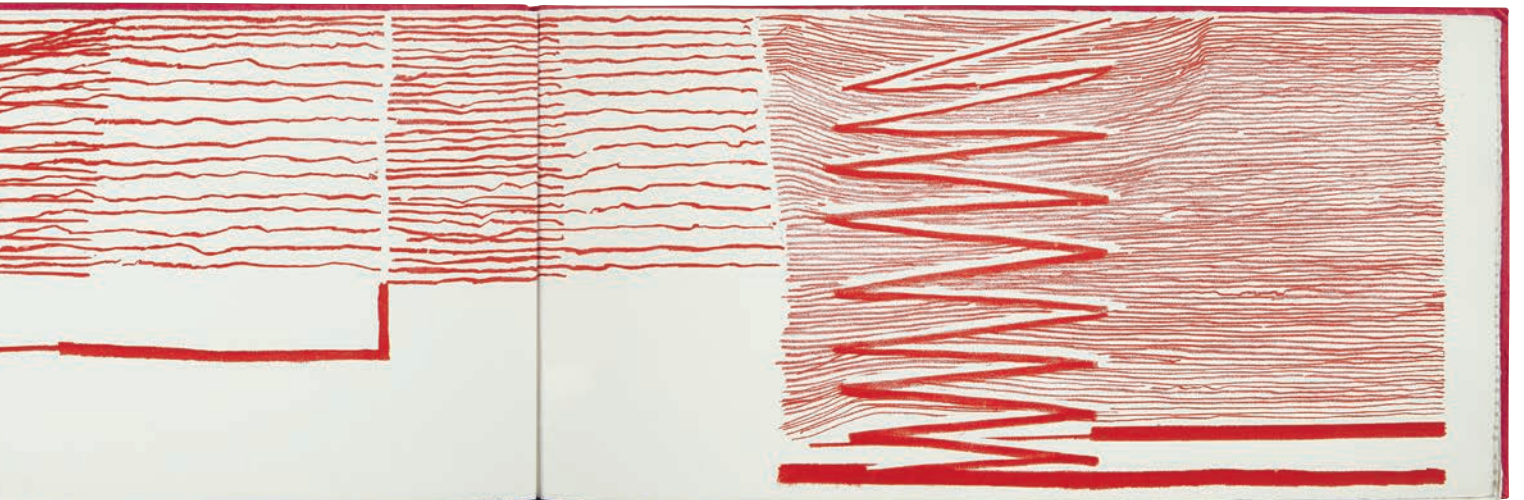
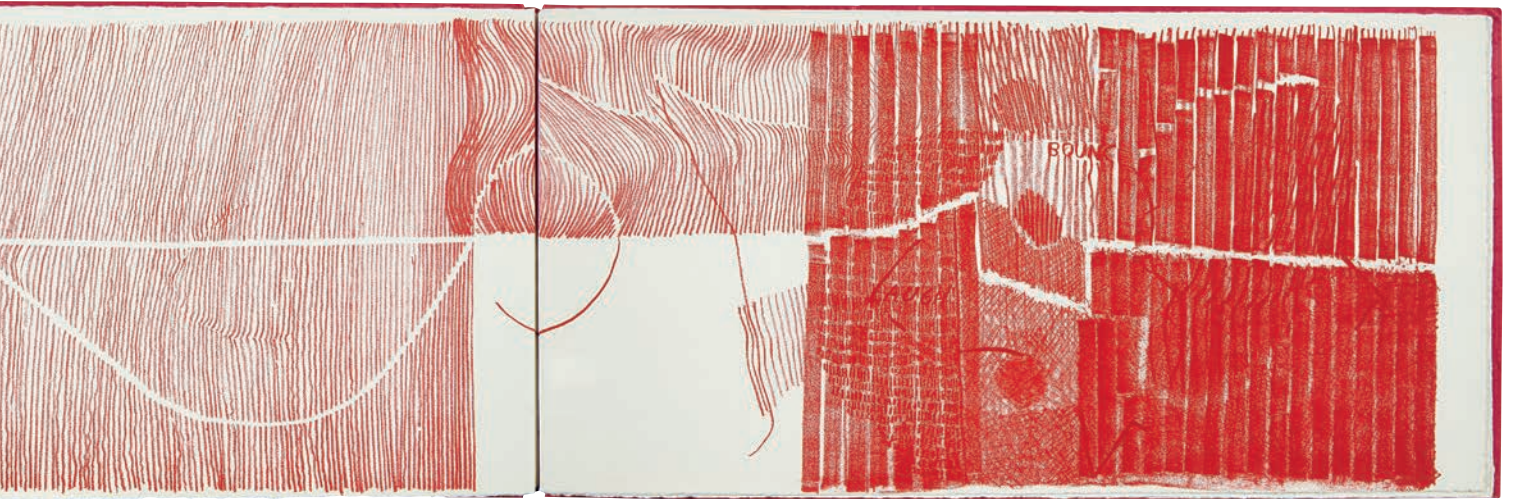
\$60,000-80,000

Provenance

Sicardi Gallery, Houston

Acquired from the above by the present owner





16. Alejandro Otero Venezuela 1921-1990

Untitled, circa 1965

duco on formica, mounted on board

29 x 10 $\frac{3}{8}$ in. (73.7 x 27.1 cm)

Signed and dedicated "Alejandro Otero 1984" on the reverse. This work is accompanied by a certificate of authenticity signed by Alejandro, Mercedes and Carolina Otero.

Estimate

\$60,000-80,000

Provenance

Gift from the artist to Mr. Ramón Casas, Havana, 1984

By descent to Private Collection, Havana

Acquired from above by the present owner

Though Alejandro Otero is seen as one of the greatest Venezuelan abstract artists of the Post-War period, it would be amiss to look at this worthy distinction without fully understanding the immense impact the notions of integration and architecture had on his work. For Otero, painting was, as the scholar Juan Ledezma so accurately describes, "the site where a renovated conception of space would at first glance be forged and then projected out of the picture frame. Otero's encounter with abstraction, the artist affirmed in

order to dispel any doubts, amounted to an encounter with architecture" (J. Ledezma, "Beyond Positivism, Toward Integration: The Urban Geometries of Alejandro Otero and Carlos Raúl Villanueva," in *Resonant Space: The Colorhythms of Alejandro Otero*, Milan: Five Continents Editions, 2014, p. 39). In fact, there is no doubt that Otero's oeuvre runs parallel to his collaboration with architect Raúl Villanueva and that projects such as the Residential Unit "El Paraíso" or the stained glass mosaics and murals produced for the Central University of Venezuela both informed and were influenced by his most important series such as the *Ortogonales* (1950), *Coloritmos* (1955-1960), and *Tablones* (1973 and onward). The question of integration between architecture, the lived experience, and art is fully evident in these series. It is a question which Otero sought to answer through the rhythmic notion inherent to so many of his works where white, brilliant colors, and black bands steadily resonate in a play of "retinal rivalry" between object, space, and the viewer's gaze. The present lot is an emblematic example of these characteristics and can be seen as a scaled interpretation of, for example, the architectural integration of color and lines apparent in *Mural Gemelo* and the rhythmic beat of later *Colorhythms* works.

Though this work is clearly informed by all of these previous influences there are both formal and historical aspects to *Untitled* that make it beautifully unique. Here black, yellow, aquamarine, blue, and red bands dance within a much broader field of white. Instead of functioning as an additional color, however, the white space here serves as the organizing element of the work. It allows the eye to flow downward, following each strip as it ends, and jumping when another one begins; extending the beat of colors through what can be imagined as an animated measure of a musical notation. Larger than a traditional *boceto*, yet more intimate than a full scale painting, the formica strips are painted with characteristic duco paint and laid on board instead of wood. The result is a work that is a perfect synthesis of painting, collage, and Otero's lifelong dedication to experimenting with the spatial and optical effects of line and color. Furthermore, the piece counts with a unique historical trajectory and provenance. Gifted and dedicated by Otero to his dear friend Ramón Casas in Cuba in 1984 the work is not only witness to Otero's personal life and travels, but also proof of the exchange between international artists and the politically and economically isolated Havana of the early 1980s.

Alejandro Otero, *Mural Gemelo*, 1954.
School of Engineering, Central University of
Venezuela, Caracas. Courtesy of Alejandro,
Mercedes, and Carolina Otero.





17. Jorge Eielson Peru 1924-2006

Bandiere, 1994-2004

knotted flags and acrylic on canvas stretched over panel
Diameter: 70 in. (170 cm)

This work is accompanied by a certificate of authenticity issued by the Archivio Jorge Eielson Saronno.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist by the present owner

Born in Lima in 1924 to a Peruvian mother and a Swedish father, Jorge Eielson was dedicated to the arts from an early age, exploring painting, writing and music. Eielson's professor José María Arguedas exposed him to pre-Columbian art, which had a formative effect on the young artist. Eielson's work in poetry, painting, and theater were highly praised during his youth, but because Peru was still relatively isolated during the 1940s, Eielson eagerly accepted an opportunity to travel to Paris, where he immediately marveled at the creative spirit of the city. There, Eielson became part of the Grupo MADÍ and exhibited his work in prestigious galleries before traveling on to Sweden followed by Geneva and Italy, where both his poetry and his art were highly regarded.

Despite his fascination with the avant-garde in Europe, in the 1960s Eielson began to look toward his Peruvian past. In 1963, he began his emblematic series based on the ancient Incan recording device known as the *quipu*, which consists of methodically tied cords whose knots were used for measuring various data. For Eielson, *quipus* represent an ancient modernism in their simple geometric forms, thereby connecting Europe with Peru's pre-Columbian past. The inherent abstraction, however, is merely a surface formality as the works directly reference historic, cosmic, and political connotations. The present lot, for example, consists of a neutral colored round surface, systematically divided in the manner of a *quipu*. Upon closer examination it becomes apparent that the brightly colored cords and knots are actually flags. The idea of rendering a country's flag unrecognizable through the process of twisting and knotting could be considered an act of political protest. It is more likely—considering Eielson's poetic nature—that this gesture is equally an act of peace, joining the countries together in order to subordinate any singular nationalistic symbol.



18. Lygia Pape Brazil 1927-2004

Untitled (Tecelar), 1958
wood cut print on Japanese rice paper
11¾ x 17 in. (29.8 x 43.2 cm)

Estimate

\$80,000-120,000

Provenance

Acquired directly from the estate of the artist by the present owner

The present lot is an important and early example of Lygia Pape's oeuvre, and one that helped establish her as a key figure of the Neoconcrete movement in Brazil during the late 1950s and early 1960s. As in other *Tecelares*, meaning weavings, this work demonstrates the way in which Pape took full advantage of the texture and characteristic grains of different types of wood in order to introduce a wide spectrum of black, while still weaving white through the pores on the surface of the engravings. In order to do so, Pape used lower quality woods that were grainier and full of pores to open rays of light or white color, and in this way, transformed these engravings into fascinating lacelike *teceldares*. These white lines go on to form virtual planes that produce a sense of depth, one that depicts the elements of space. The geometric figures and patterns apparent in this work also represent a constant and recurring theme in these *teceldares*, which, as she aptly described, are "the most distant to any allusion to the exterior work, and much more expressive on their own" (Editoriales Museo Nacional Centro de Arte Reina Sofia, 2011, p.86). Furthermore, it is intriguing to see the contrast between control and freedom evinced by these works. While all of the choices Pape made in creating these mesmerizing pieces were tightly controlled—from the selection and quality of the material to the meticulous decisions behind the final impression—the relationship between natural wood, ink, and paper also reveal a sense of freedom. It is a freedom partially explained by the fact that her work often contested the art historical canons of the time by transcending planes and the dissemination of light and space; an aspect that is also unique to her artistry and distinguished her from other Neoconcrete contemporaries.



19. Gabriel Orozco Mexico b. 1962

Samurai Tree 4T, 2006
egg tempera on red cedar panel with gold leaf
21 $\frac{5}{8}$ x 21 $\frac{5}{8}$ in. (55 x 55 cm)

Estimate

\$200,000-300,000

Provenance

White Cube, London
Private Collection, Dallas
Acquired from the above by the present owner

“By introducing a carefully chosen, specific object (in continuation and in opposition to the principle of the *readymade*) and matching it with the principles of doubling and serial repetition in the random chance encounters of these vehicles in a vast urban territory, this work not only introduced a complex variation (and critical revision of three formal paradigms of Dada, Surrealist, and Minimalist procedures), but it also shifted from the dramatic performance of an act of public fissuring (in *La DS*) to an act of public fusion.”

Benjamin H. D. Buchloh, “Gabriel Orozco: The Sculpture of Everyday Life,” in *Gabriel Orozco* (2000), p. 98

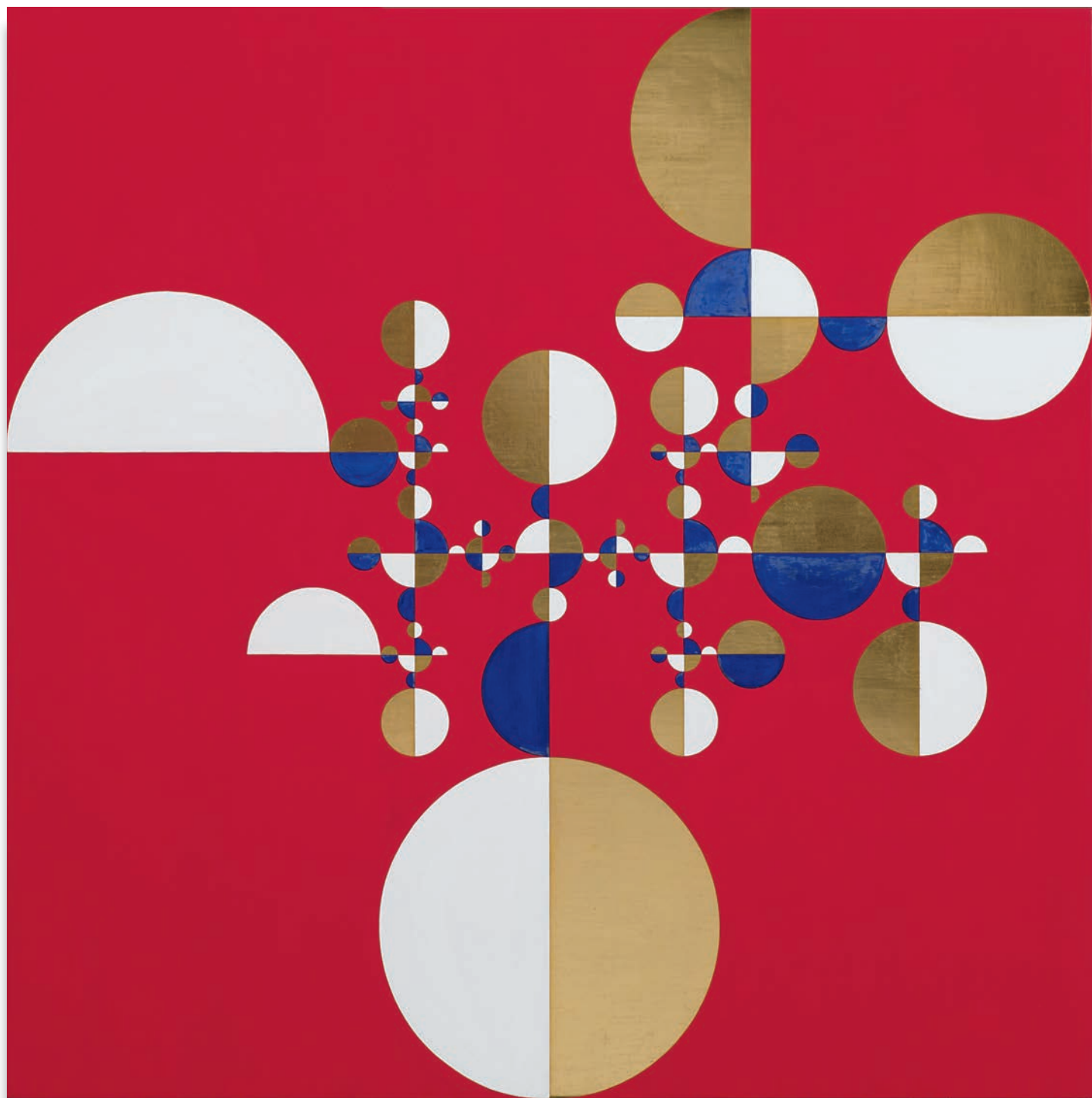
Gabriel Orozco, *Caballos Corriendo Infinitamente*, 1995.
© Gabriel Orozco



**The artist's instructions for the creation of this series taken from
Gabriel Orozco: The Samurai Tree Invariants:**

1. Starting from the centre, a sequence of growing circles multiplied or divided by two, developed to the limits of the square.
2. The structural and directional axes of the sequence generate a field division.
3. We have four colours, one colour per field.
4. The location and distribution of colours start from the centre and “jump” like the knight in a chess game (one and two or two and one fields).
5. The background can also be divided by four and the location of colours can be related to the circle in the centre as contrary, complementary or equalizing.
6. The whole structure can rotate as much as the background.

G. Orozco. *Gabriel Orozco: The Samurai Tree, invariants*. Köln: Walther König, 2006. Print.



“My work is about the memory of experience, which is always vanishing, not about experience taken from life. It is the vacuum generated by forgetfulness, an attempt to grasp what is no longer present.”

Doris Salcedo

20. Doris Salcedo Colombia b. 1958

Untitled, 1992

wood, cement, wire mesh and steel

60¼ x 36½ x 16 in. (153 x 92.7 x 40.6 cm)

Estimate

\$300,000-500,000

Provenance

Alexander and Bonin, New York

Private Collection, Baltimore

Christie's, London, *Post-War and Contemporary Art*, June 23, 2005, Lot 54

Acquired from the above sale by the present owner

Exhibited

Pittsburgh, Carnegie Museum of Art, *Carnegie International*, 1995

Literature

C. Basualdo, A. Huyssen, N. Princenthal, ed., *Doris Salcedo*, New York: Phaidon, 2000, p. 28 and p. 114 (illustrated)

Phillips is grateful to Carolyn Alexander for her kind assistance cataloguing this work.





Anselm Kiefer, *For Paul Celan - Ark*, 2005.
Lead books, lead boat. 55 1/8 x 27 5/8 x 27 5/8
in. © 2015 Anselm Kiefer



The present lot *in situ*.
Carnegie International 1995,
Carnegie Museum of Art, Pittsburgh
Image courtesy of Alexander and
Bonin, New York

Doris Salcedo's sculptures and installations inform us about some of the most distressing aspects of human society. The pain, trauma, and loss associated with political violence, systemic inequality, and war consistently find their way into her work. Rather than an aesthetic exercise which seeks to provide answers, Salcedo's works offer us a space for reflection and critical engagement. They constantly remind us of the paradoxes reflected by the scars of violent conflicts and how the unimaginable suffering becomes unexpectedly real. Her installations, for the most part, consist of every-day objects such as chairs, tables, beds, armoires, and clothing that relate in some way to victims' stories. These objects are not only evidence of the plight of victims and of the brutality of violence, but of those who are left behind to endure the pain and suffering of loss. These pieces of furniture are thus contemplative objects that allow viewers to become conscious of the lives of victims, the displacement, and separation of families that become inherent parts of violent conflicts.

Using a found cabinet, the present lot, *Untitled*, 1992, is a beautiful example of Salcedo's ability to tell the story of the victims of Colombia's history of political violence. Salcedo's craft lies not in *recreating* the tragedy, but in assembling the pieces so that the loss and pain "remains forever a presence in the present moment" (N. Princenthal, C. Basualdo, A. Huyssen, *Doris Salcedo*, 2000, p.10). In this way, she is giving form to the "community" or "society" of victims of violence.

The artist asserts that the reality of political violence in Colombia is intrusive as it disrupts the way you wish to live and thus imposes an awareness of the other's suffering. According to the artist, she is able to articulate this awareness by feeling as an outsider in her own country. It is at this distance that she is able to maintain a critical position on the society she belongs to.

Untitled, 1992, is an iconic example of the way in which Salcedo emulates an aesthetic of disappearance in other important sculptures. Salcedo accomplishes this by including first-hand evidence from real victims of war in Colombia. As in her other works, the bodies of victims are never revealed. Rather they are imagined through the traces of discarded clothing they have left on abandoned domestic furniture; much like this abandoned cabinet that once belonged to a victim. The clothing and the furniture have the effect of alerting us to how profoundly human these materials are. Salcedo explains that when a loved one disappears, everything is saturated with that person's presence. Not only are the objects reminders of that absence but, in fact, they begin to overshadow the presence. The imperfections and wear—traces of their previous life as domestic objects—make the absence of the original owner obvious, causing the viewer to ponder this person's fate. The chest's cavities, as in all the other furniture in this series, have been filled with concrete, alluding to a form of preservation where even the weight of the concrete is commensurate to the emotional weight implied in these disappearances. Salcedo's sculpture informs us of deathly forgetfulness specifically inflicted by large-scale violent conflicts, induced by politics, racism, and systemic inequalities.

Through this present lot—in all its minimal, yet ostensibly complex ways—Salcedo illustrates not only horror, but the "sophistication in a complex reality" of violence (N. Princenthal, C. Basualdo, A. Huyssen, *Doris Salcedo*, 2000, p.10). Salcedo has contributed to shifting the ideals of political art by "embracing ideas, objecthood, and materiality simultaneously—[which is] a substantial and early break from the autobiographical approaches of artists associated with 1980s multiculturalism" (ibid). As a result, this contribution has undoubtedly placed her at the forefront of contemporary art.



Bruce Nauman, *A Cast of the Space Under My Chair*, 1965-8.
Concrete. 17 1/2 x 15 3/8 x 14 5/8. Kröller-Müller Museum, Otterlo, The Netherlands.
© 2015 Bruce Nauman / Artists Rights Society (ARS), New York

“The decorative art field means a lot to me. I think it’s one of the most important and intimate, beautiful, delicate, strong, sophisticated, creative, intense, and quite obsessive human manifestations.”

Beatriz Milhazes

◦ **21. Beatriz Milhazes** Brazil b. 1960

O Moderno, 2002
acrylic on canvas
118½ x 59 in. (300 x 150 cm)
Signed, titled and dated “Beatriz Milhazes ‘O Moderno’
2002” on the reverse.

Estimate

\$1,000,000-1,500,000

Provenance

Stephen Friedman Gallery, London
Private Collection, London
Phillips, London, *Contemporary Art Evening Sale*, Monday,
June 27, 2011, lot 9
Acquired from the above by the present owner



Beatriz Milhazes' oeuvre is imbued with Brazilian traditions intermingled with modernist ideals epitomized by the striking painting in this lot, *O Moderno*, 2002. Through her work Milhazes strives to induce an intensely emotional, sensual approach through sensory immersion to her art, while pursuing a rational and analytical approach to the history of painting. She creates spaces of intense visual content that explicitly flaunt an exuberance of color, texture, and detail. These compositions are perfectly balanced and reflect the command of her geometric and chromatic experiments which have placed her at the vanguard of the international art scene.

The different periods in her oeuvre prove the pivotal role her motifs have played in her practice. As the principal element in her work they inform the viewer of the level of complexity that she has reached in, for example, the experimentation with color. Furthermore, her body of work is cyclical, as she repeats several motifs in various forms and intensities. Even at the onset of her career, Milhazes would organize her exhibitions in such a way that she would display older works alongside newer ones in order to demonstrate how her aesthetic had evolved and to illustrate her innovations in the manipulation of geometry and color. As a matter of fact, one of the more ingenious aspects of her work is her innovative transfer painting technique she developed in 1989. Considered to be the most characteristic element of her artistry, the technique involves painting individual motifs in acrylic paint onto clear plastic sheets so that she can manipulate and layer them; a method reminiscent of the way collages are made. By allowing her to freely explore the placement and layering on a given canvas, the transfer method also produces rich, irregular surfaces that give the paintings a prematurely aged feel. Her painting involves a process of immersion, which allows her to continually self-critique her works, and meticulously reworks them and refines them. One of the outcomes of this process can be seen in the use of the decorative skills traditionally cultivated by women that include: embroidery, lace making, beadwork, flower arranging, and gardening. By alluding to these cultural references, she creates a complex dialogue between the craft of painting and the repetitive skills required by these decorative pursuits.

Milhazes is also heavily influenced by the baroque aesthetics of the 17th and 18th centuries, as evinced by her use of circular forms, like the ones



Lygia Clark, *Trepante*, 1964.
Copper on wood. 59 x 35 ½ in. Coleção
João Sattamini, on loan to Museu de Arte
© "The World of Lygia Clark" Cultural
Association www.lygiaclark.org.br

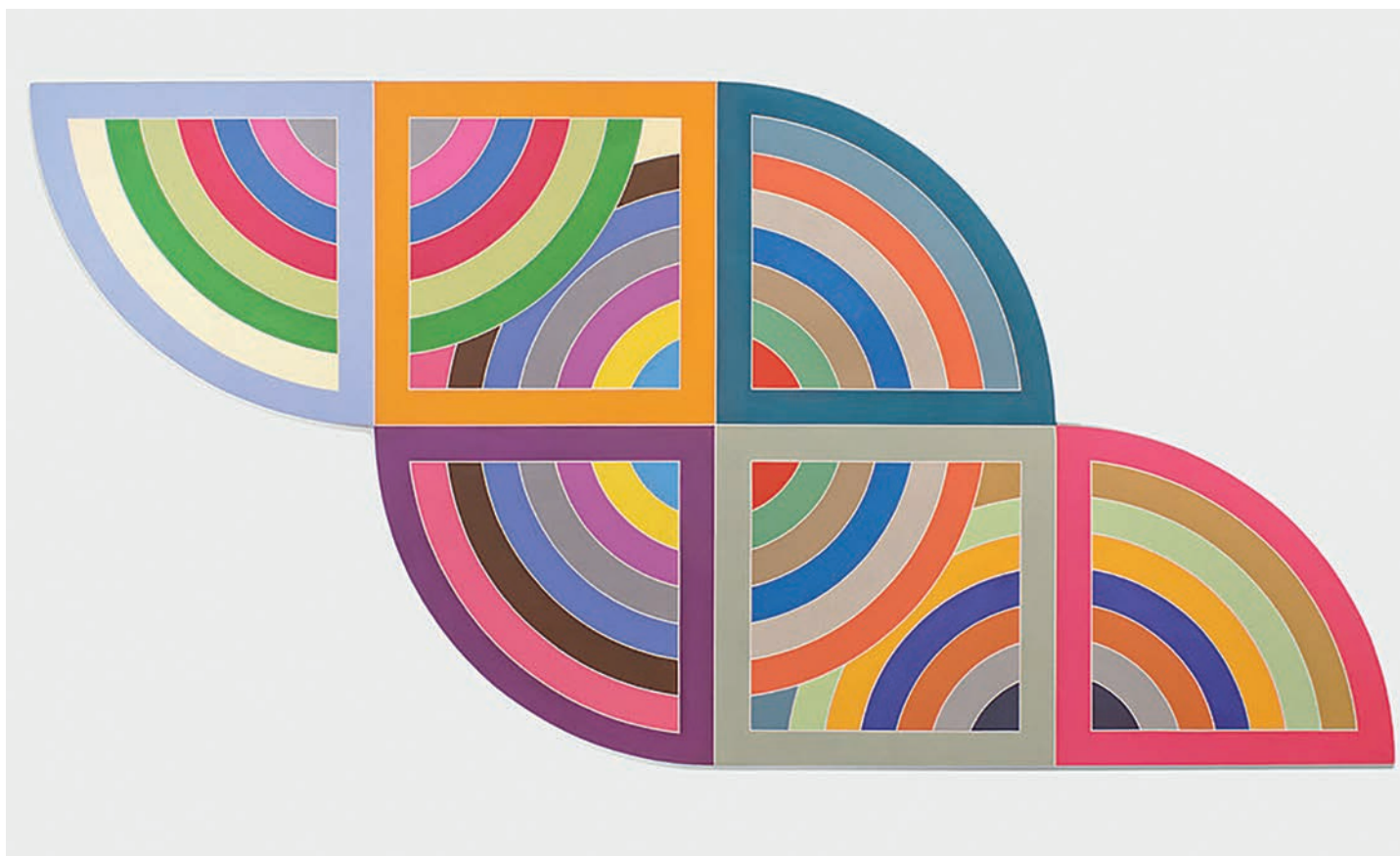
Tarsila do Amaral, *Religão Brasileira*, 1927.
Oil on canvas. 63 x 76 cm.

we see in *O Moderno*, 2002. This aesthetic influence can be seen by the dozens of circles overlapped and layered onto one another that create multiple and competing focal points. It is an accumulation of decorative forms that denote optical depth, a depth that is contrasted by the pictorial flatness. In addition, her modernist influences are evident in the strong color palette and feature rounded, voluptuous forms that she borrowed from Tarsila do Amaral. Another modernist influence is Oswald de Andrade's *Antropófago Manifesto*, which encouraged Brazilian artists to create their own unique forms through foreign influence. She also found inspiration in Henri Matisse who led her to introduce decorative references into the space of her canvas; in a similar way that Matisse did with his use of arabesques and floral elements to flatten the sense of space. Her canvases are also imbued with Bridget Riley's and Sonia Delauney's optical explorations, as seen in Milhazes' use of sharp geometric patterns, circular compositions, dense use of line gradients, and color configurations.

This lot, *O Moderno*, 2002, illustrates all the salient features of her body of work described

above. One is immediately charmed by the explosion of overlapping circles, one over the other, informed by a baroque aesthetic; executed in vibrant and contrasting colors, reminiscent of Sonia Delauney's palette. These geometric circles also provide us with psychedelic movements reminiscent of Op artist Bridget Riley. One can also see the arabesques and decorative references learned from Matisse and the sharp palette borrowed from Tarsila do Amaral. Paradoxically this harmonious composition is also a visual extravaganza that reminds us of fireworks in the Brazilian carnival. Critic Paulo Herkenhoff consummately summarizes the mastery in Milhazes' color, her motifs, as well as the modernist and Brazilian traditions imbued in her work when he so aptly states: "Milhazes' color mutates as it includes: Ivan Serpa, precious stones, Volpi, carnival allegories, Guignard, crochet, Bridget Riley, lacework, Mondrian, Festa Junina, Yves Klein, *chitão*, Baroque churches, Matisse, corn cakes, Waldemar Cordeiro, Carmen Miranda, colonial tiles, Oiticica, processions, Ione Saldanha, Salvador, Parati, and Tarsila" (Perez Art Museum Miami, *Beatriz Milhazes—Jardim Botânico*, Miami, 2014, p.36).

Frank Stella, *Harran II*, 1967.
Polymer and fluorescent polymer paint on canvas. 120 x 240 in. Solomon R. Guggenheim Museum, New York; gift, Mr. Irving Blum, 1982. © 2015 Frank Stella/Artists Rights Society (ARS), New York.



22. Mira Schendel Switzerland / Brazil 1919-1988

Untitled, 1971

graphite and Letraset on paper, in five parts
each 13 x 18½ in. (33 x 47 cm)

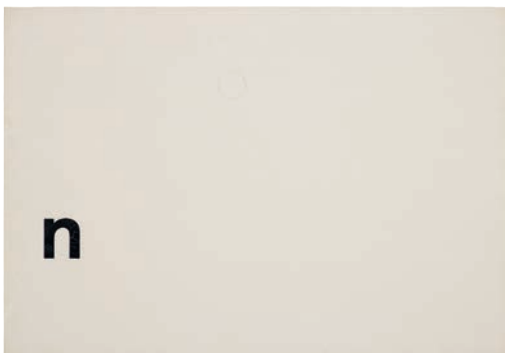
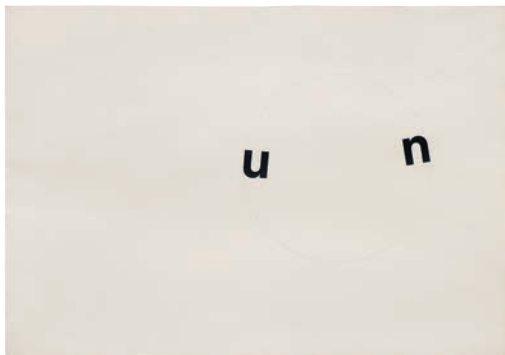
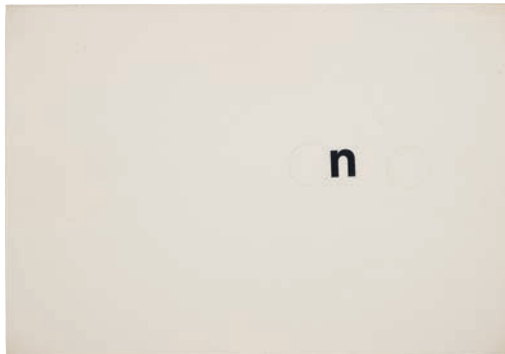
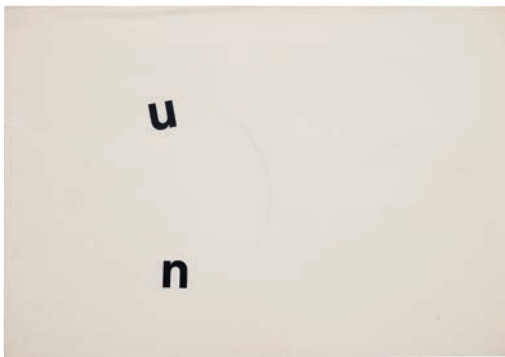
Estimate

\$40,000-60,000

Provenance

Galeria Pilar, São Paulo

Acquired from the above by the present owner



23. Mira Schendel Switzerland / Brazil 1919-1988

Untitled, 1971

black ink and lettraset on paper encased in acrylic with metal
ring binders, 13 pages

6 x 18 x 8 in. (15.2 x 45.7 x 20.3 cm), open

Signed and dated "Mira 1971" on final sheet.

Estimate

\$80,000-120,000

Provenance

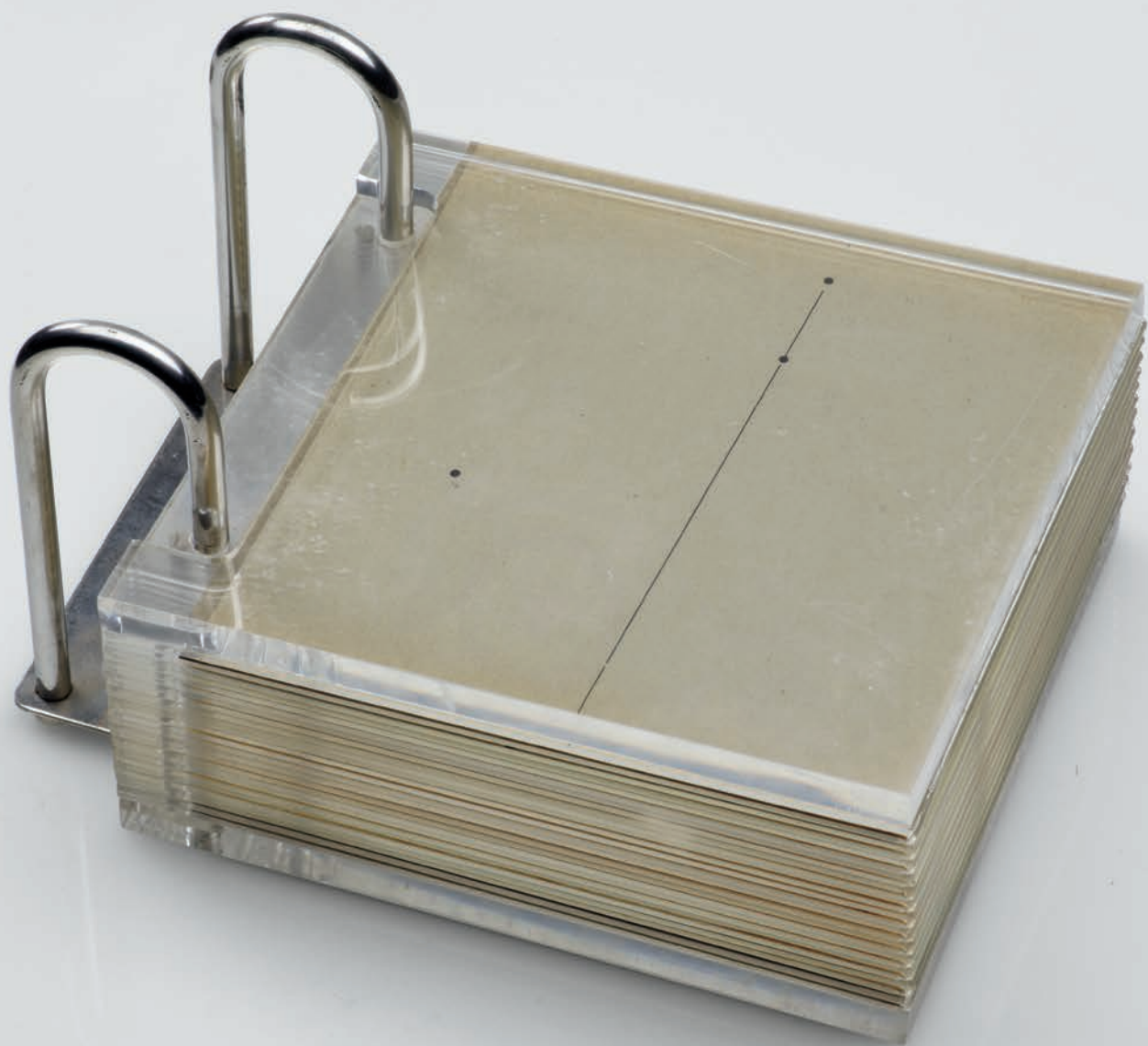
Collection of Ada Schendel, São Paulo

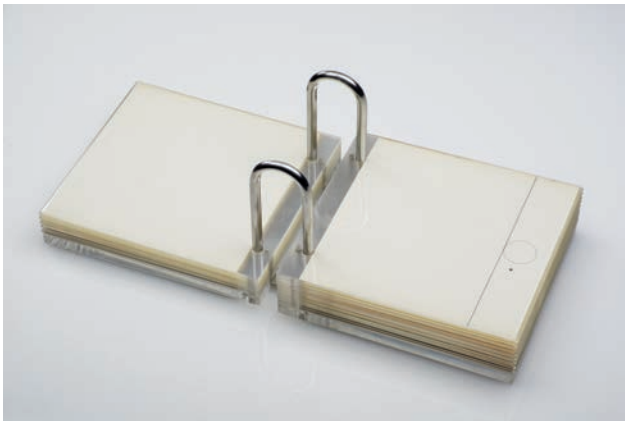
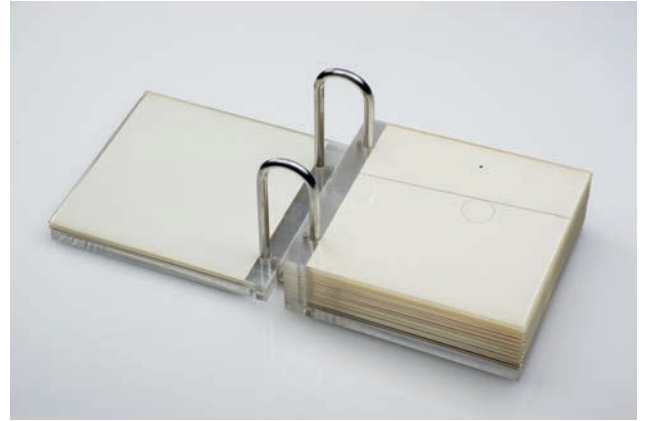
Galeria Andre Millan, São Paulo

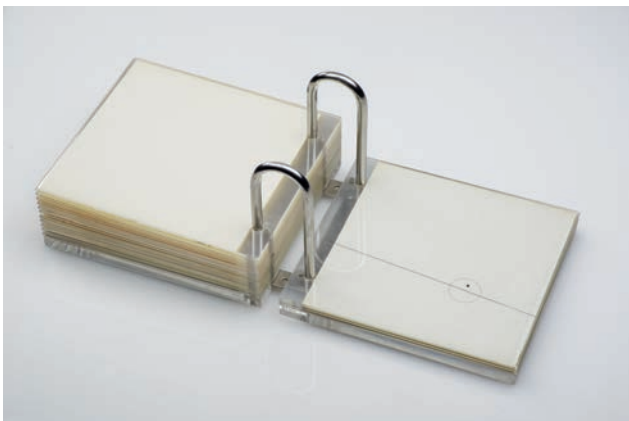
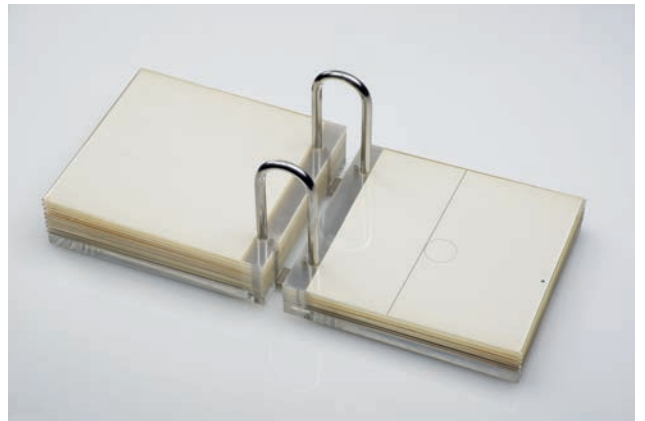
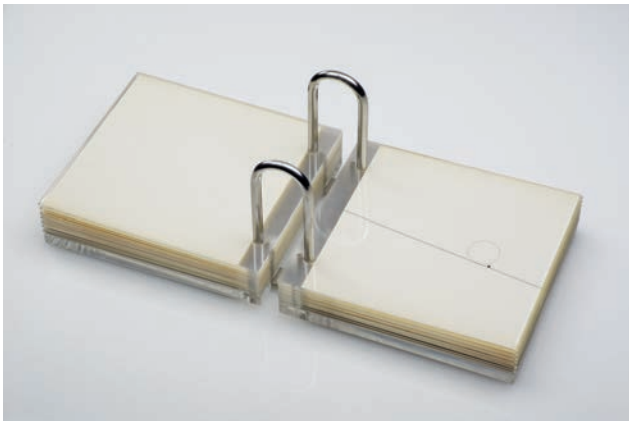
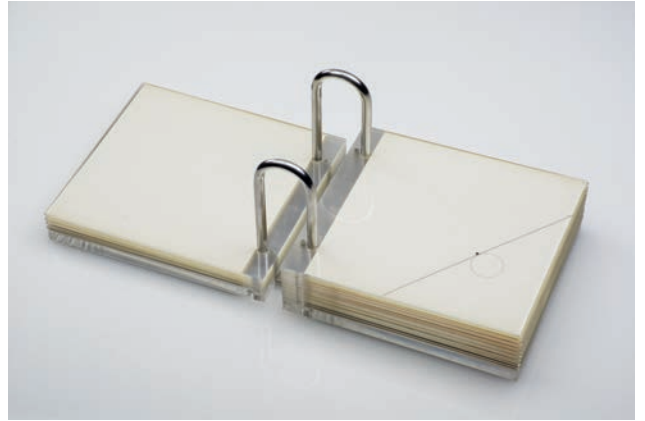
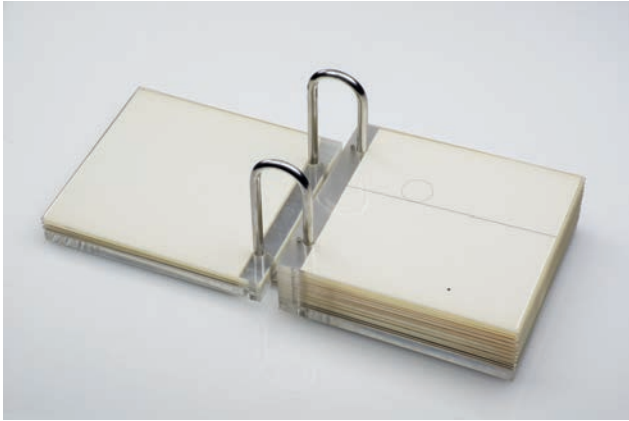
Acquired from the above by the present owner

Exhibited

São Paulo, Pinacoteca de São Paulo, *Mira Schendel*, 2010









24. Eduardo Ramírez Villamizar Colombia 1923 - 2004

Relieve modular blanco, 1973

painted wood

23 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in. (60 x 60 cm)

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

Estimate

\$20,000-30,000

Provenance

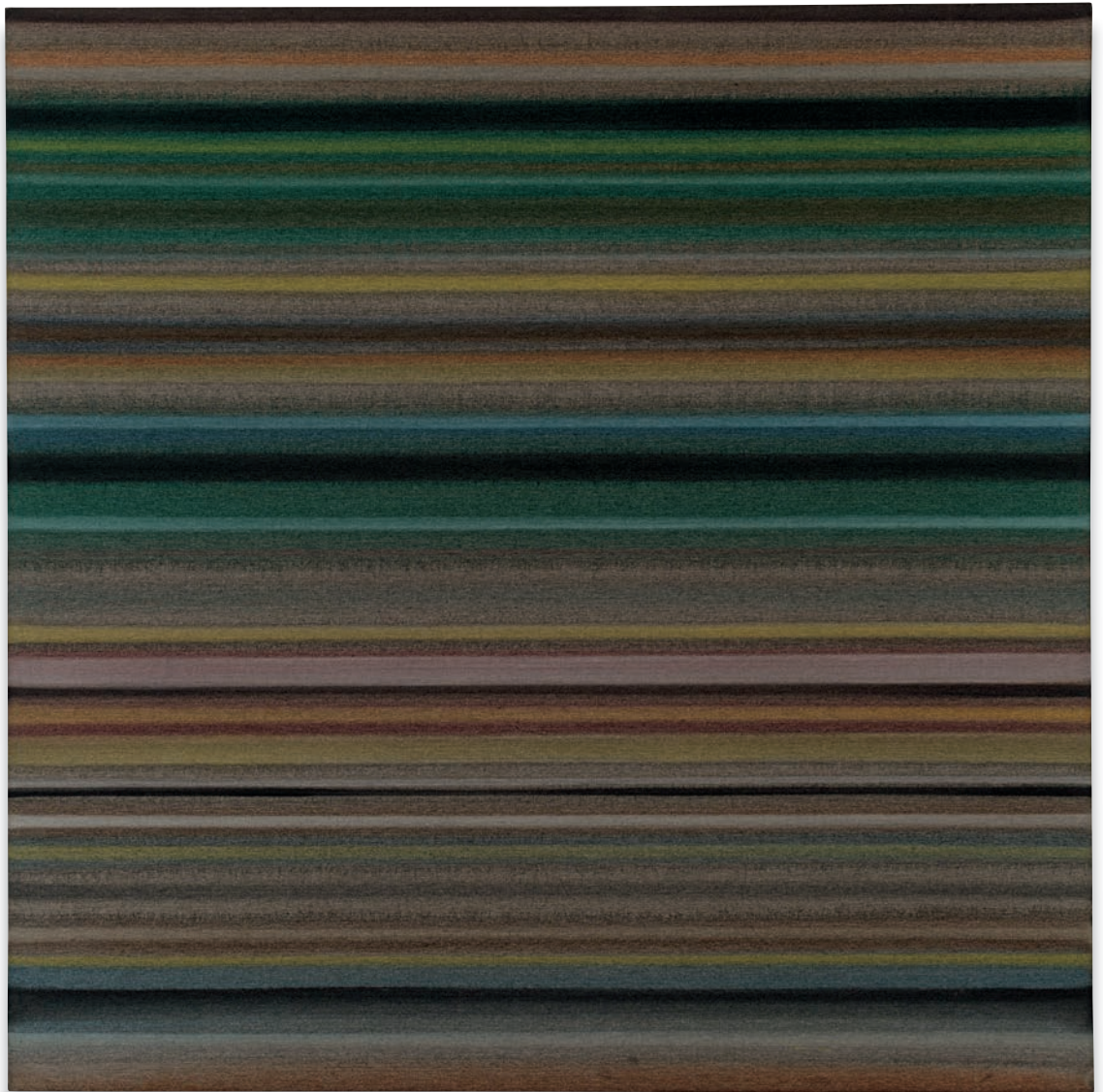
Acquired directly from the artist by the present owner

Exhibited

Bogotá, Museo de Arte Moderno, *Exposición Retrospectiva - Eduardo Ramírez Villamizar - Homenaje a Ligia de Lara*, 2004

Literature

Eduardo Ramírez Villamizar - Exposición Retrospectiva - Homenaje a Ligia de Lara, Museo de Arte Moderno, Bogotá, 2004, p. 62 (illustrated)
Ediciones Gamma, *Ramírez Villamizar - Geometría y Abstracción*, Colombia, 2010, p. 106 (illustrated)



25. Carlos Rojas Colombia 1933-1997

Untitled (from the series *Horizontes*), 1980
natural pigment on canvas
39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (100 x 100 cm)
Signed "Carlos Rojas" on the reverse.

Estimate
\$10,000-15,000

Provenance
Acquired directly from the artist by the present owner

26. Carlos Cruz-Diez Venezuela b. 1923

Physichromie N° 951, 1977

acrylic and plastic elements on panel with metal backing

20 x 30 x 1½ in. (50.8 x 76.2 x 3.8 cm)

Signed, titled and dated "Physichromie N-951 - Cruz-Diez - Sept 1977 - CD" on the reverse.

Estimate

\$120,000-180,000

Provenance

Private Collection, Paris

Collection of Jean Boghici, Rio de Janeiro

Acquired from the above by the present owner

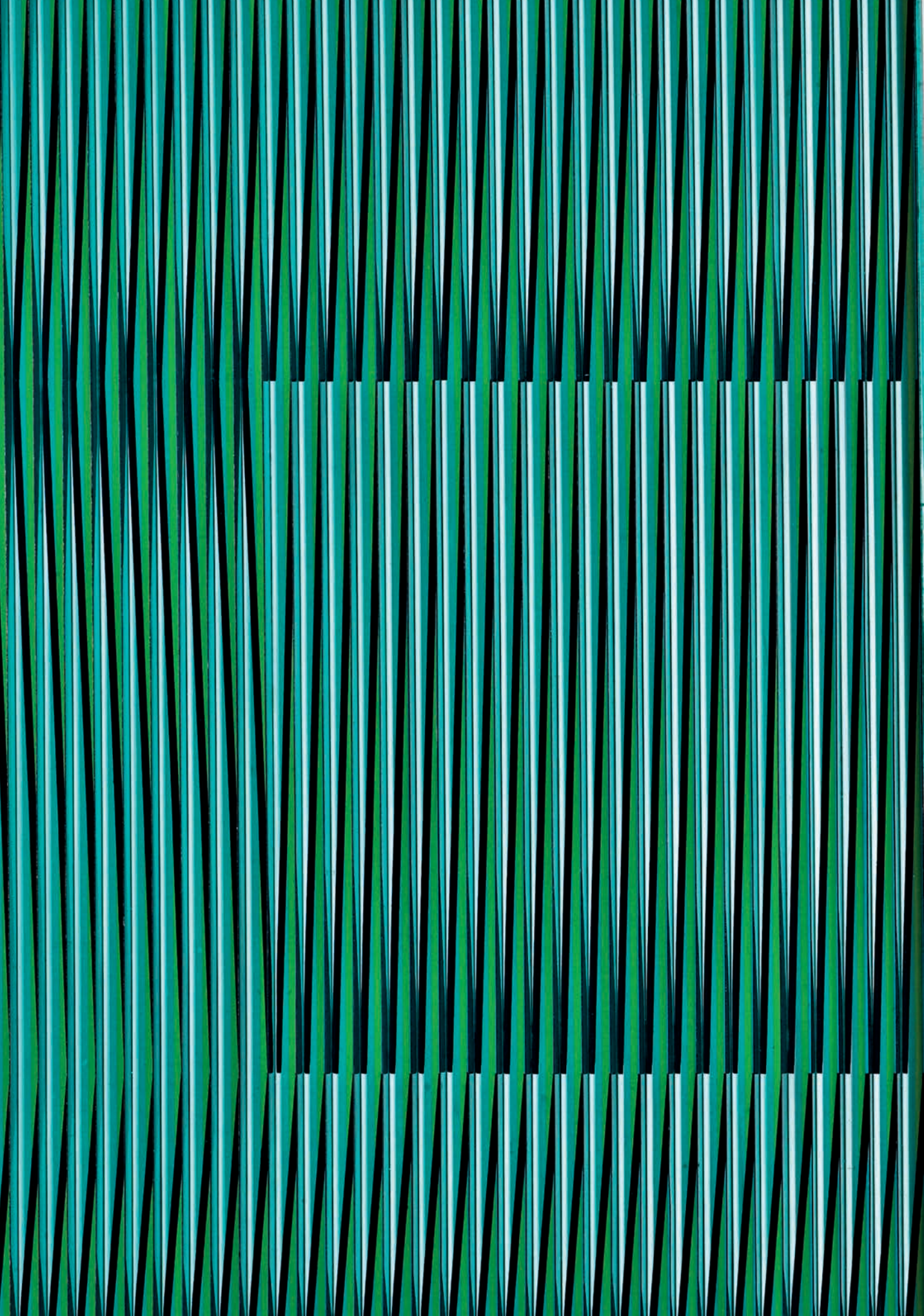
Born in Caracas in 1923, Carlos Cruz-Diez is a protagonist figure of the Kinetic and Op Art movements. Along with his contemporaries, Jesús Rafael Soto and Alejandro Otero, he is considered one of Venezuela's modernist masters. As a young, emerging artist he worked in advertising and photography where he gained experience in the application of color and the use of illustration.

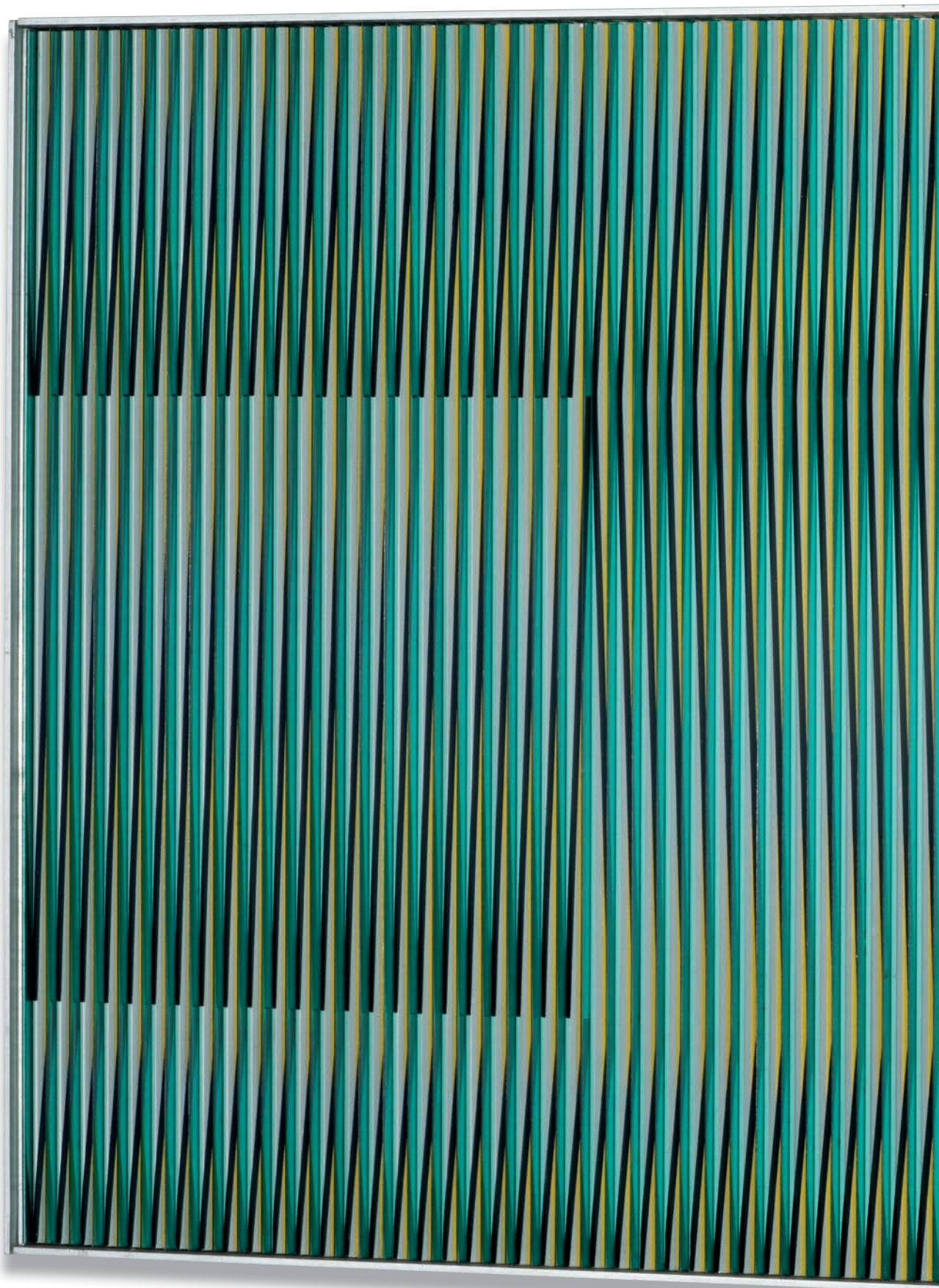
During those years he began to develop a fascination for geometric abstraction, chromatic structures, and the perception of color: an interest that would mark his focus on augmenting the viewer's physical interaction with the work, rather than an appreciation that requires knowledge of its cultural context. In the 1950's, Cruz-Diez made several trips to Europe, where he began to explore Constructivism. In 1960 he permanently moved to Paris to continue pursuing his artistic career and studies and where his experiments with color would reach their full kinetic potential.

Created in 1977, the present lot represents part of a more extensive artistic investigation called *Physichromies*. Initiated in 1959 and concluding in 2011, *Physichromies* were the result Cruz-Diez' research into color theory. The present lot is part of the fifth series of *Physichromie* works: *The Diagonals*. This composition is based on geometric patterns and repetition, and is a prime example of the artist's refined and complex production. By projecting vibrant colors on a metal support, Cruz-Diez creates an optical experience that provokes a relationship between the art work and the spectator: the range of tones mix in the field of vision depending on the activity of the light and the viewer's gaze and position. According to the Carlos Cruz-Diez Foundation, *Physichromies* are "a space where colored screens interact to create new chromatic ranges and permeate the space between the vertical sheets that cover the entire work" (Cruz-Diez Foundation, "Physichromie," Accessed October 1, 2015). Once light mixes with the pigments on the plane, the surface is transformed, the atmosphere is enriched, and a visual phenomenon of different dimensions is created.



**Claude Monet, *Blue Water Lilies*,
circa 1916.**
Oil on canvas. 78 ¾ x 78 ¾.
Musée D'Orsay, Paris.







◦ **27. Mathias Goeritz** Germany / Mexico 1915-1990

Mensaje, 1959

goldleaf on wood

53½ x 48 x 2 in. (134.9 x 121.9 x 5.1 cm)

This work is accompanied by a certificate of authenticity signed by Lily Kassner.

Estimate

\$300,000-500,000

Provenance

Collection of Casa Prieto-López, Mexico City

Christie's, New York, *Latin American Sale Evening Session*, May 28, 2008, lot 28

Acquired from the above sale by the present owner

Exhibited

Madrid, Museo Nacional Centro de Arte Reina Sofía, *The Return of the Snake: Mathias Goeritz and the Invention of Emotional Architecture*, November 11, 2014 - April 13, 2015

Literature

The Return of the Snake: Mathias Goeritz and the Invention of Emotional Architecture, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 2014, p. 11 (illustrated)



When he moved to Mexico in 1949, Mathias Goeritz brought with him a knowledge of the many European artistic tendencies of the time epitomized by established artists such as Yves Klein, Otto Pienne, Heinz Mack and Paul Klee, who were both his friends and influencers. In Europe, Goeritz had been fascinated with the artistic avant-garde and the role of abstraction within modern art. By the time he left the continent, he had already built a career for himself as a cultural promoter and a truly modern artist and architect. The transference of this knowledge and the opening of Mexico to the larger international art world was one of his great contributions to Mexican art. He considered this influence to be what he called “a function of legitimization of recycling,” (Museo Nacional Centro de Arte Reina Sofía, *El Retorno de la Serpiente—Mathias Goeritz—la Invención de la Arquitectura Emocional*, Madrid, 2015, p. 80). Goeritz and these artists were deeply interested in painting and architecture, with a permanent interest in the way a line yearns to become a plane and a plane yearns to become a space. This led to the development of the concept



Heinz Mack, *The Sky Over Nine Columns*, 2014.
© DACS, 2015

of emotional architecture, which proposed that architecture should not be reduced to the dominant importance of functionality and should rather engage humankind with its beauty, creating an emotional response.

In Mexico, Goeritz implemented this conceptualization in collaboration with the renowned Mexican architect, Luis Barragán, who he met shortly after arriving in the country and with whom he instantly initiated a rich collaboration and friendship. During this time Barragán developed what is considered one of the most important architectural projects of Mexico in the 1940s and 1950s, the real estate project, El Pedregal, where he commissioned Goeritz to create the concrete sculpture known as the *Serpiente del Pedregal*. This commission lead to many more and resulted in the publication of Goeritz’s famous *Manifiesto de Arquitectura Emocional* in the prestigious art magazine, *Zero*, in 1954. His manifesto was emblemized by the innovative monumental construction of the *Torres Satélite*, 1957-1958. His collaboration with Barragán spanned a period of 18 years, during which time the two would create a variety of works together that would also reflect the different periods within Goeritz’s oeuvre.



Work from the *Mensaje* series *in situ* in the house of architect Luis Barragán, circa 1960.
© Armando Salas Portugal

Shortly after the *Torres Satélite* and following the death of his former wife, Marianne Gast, Goeritz

entered a deep depression that profoundly affected his artistic production. During this period of mourning he began working on a series of works entitled *Mensajes* (Messages). This was a new series of non-figurative works that was drastically different from any of the work he had done before, and *Mensaje*, c. 1960 is a prime example. All *Mensajes* are monochromatic and are covered in carefully applied gold leaf or puncture gold metal. The present is a particularly important example as it was part of another fruitful collaboration with Barragán. This particular type of *Mensaje* belongs to a group that Goeritz himself called “decorative” as they were created for specific houses in collaboration with prominent architects. They were purposefully simplified without *clouage*, or punctured metal, and fully covered in gold leaf. This work was commissioned for another monumental architectural project by Luis Barragán called the Casa Prieto-Lopez, part of the Jardines Pedregal community. Interestingly, this community was also a blooming cultural center and a hub of contemporary art. The piece was made specifically for the living room in the residence so that it would provoke an emotional engagement in visitors.

Goertiz’s *Mensajes* were also meant to resonate with religious and medieval art. Goeritz considered the art of his time superficial and subject to decadent aesthetic pleasures. As a result of this perspective he praised Byzantine art as it was truly religious. For him, the gold leaf process was artisanal, rather than an artistic, and it alluded to the medieval gilders who hammered the gold leaf into the religious artwork. This also reflects Goeritz’s interest in creating collective works. Finally, for Goeritz, gold leaf was a way of giving light to a painting, without applying color to canvas, which was precisely what Goeritz disliked. Instead, he believed that the radiance of gold transcended reality in his *Mensajes* and allowed him to achieve a “purity” in light, which was really a “revelation of the spirit” (Museo Nacional Centro de Arte Reina Sofía, *El Retorno de la Serpiente—Mathias Goeritz—la Invención de la Arquitectura Emocional*, Madrid, 2015, p.84). In short, *Mensaje*, circa 1960, epitomizes the collaboration between architecture and painting, which was the signature characteristic of the sophisticated, complex and extraordinary oeuvre of Mathias Goeritz.



Alternate view of the present lot.

28. Joaquín Torres-García Uruguay 1874-1949

Objetos con estructura interior, 1940

oil on board

20½ x 30¾ in. (52 x 78 cm)

Signed and dated "40 J.T.G." center right.

This work is number 1940.35 from the online catalogue raisonné under the direction of Cecilia de Torres, assisted by Susanna V. Temkin.

Estimate

\$180,000-250,000

Provenance

Estate of the artist

Ifigenia Torres, Montevideo

Estate of Ifigenia Torres

Private Collection, New York

Jan Krugier Gallery, New York

Private Collection

Christie's, Paris, *Art Contemporain*, May 30, 2011, lot 13

Acquired from the above sale by the present owner

Literature

E. Jardí, *Joaquín Torres-García.*, 1973, p. 228 (illustrated)

A. Maslach, *Joaquín Torres-García: sol y luna del arcano*, 1998, p. 575 (illustrated)



“Poetry is not manufactured; art is not manufactured. Both arise from a comprehension of the profound harmony and from loving according to it.”

Joaquín Torres-García



Piet Mondrian, *Still Life with Gingerpot II*, 1911-1912.
Oil on canvas, 37 1/2 x 47 1/4 in. Solomon R. Guggenheim Collection.
© 2007 Mondrian/Holtzman Trust c/o HCR International USA.

Joaquín Torres-García was born in Montevideo, Uruguay in 1874, where he lived until he was 17 years old. His family then moved to Mataró, Barcelona where he enrolled at the *Escuela Oficial de Bellas Artes*. Shortly after he joined the Catalan cultural movement, *Noucentisme*, which would provide the foundation for his development as an artist. His particular style of *Noucentisme* rejected modernism and embodied a classicist approach. Torres-García believed that Classicism provided him with a model of order, a language, and an educational reference that would overcome the realist concept of representation. This enabled him to create a type of Catalan art that also shared a universal vision. However, his works were more radical than those of his contemporaries, which caused him to be misunderstood and later excluded from the Catalan intelligentsia. In 1917, his work became even more radical as he began depicting urban scenes that were faithful to the structure of the pictorial plane yet far from any realist criteria of representation. Hence, even at this early stage in his career Torres-García's strictly geometric, rational and synthetic constructivist style began to subtly emerge. However, the artist's avant-garde style was not fully appreciated in Europe and, due to financial issues, he was eventually forced to return to Uruguay.



Adolph Gottlieb, *Vigil*, 1948.
Oil on canvas. 38 x 48 in. Collection of
Whitney Museum of American Art. ©
Adolph and Esther Gottlieb Foundation/
Licensed by VAGA, New York, NY.

Torres-García's return to Uruguay after 43 years of absence marked a pivotal moment in his career, coinciding with the time during which the present lot was created. He was delighted to witness the grand twentieth century metropolis that the capital of Uruguay had become, but he recognized that the artistic life in the city was outmoded. To this end, he started publishing innumerable articles in various papers, gave lectures and exhibited extensively throughout Montevideo. This was for the sole purpose of instructing his countrymen and gaining new converts to the cause of modern art. Importantly, in his native country he finally found a newly fresh artistic environment where he developed Constructive Universalism to its full potential. He began to introduce a series of symbolic and geometric forms, arranged with a remarkable sense of structural rhythm. These orthogonal symbols which include squares, triangles and other archetypes associated with Pre-Columbian art, alluded to the world of reason, matter and emotion. Torres-García also realized that his concept of Constructivism adapted perfectly to the cosmovision of various indigenous civilizations given their preference for abstraction and two-dimensional figures over naturalistic representation in their plastic arts.

The still life rendered in this work can also be placed within the larger panorama of the twentieth century aesthetic movements, where the painting is imbued with the aesthetic of Cubism, seen in the composition and palette. Furthermore, the Constructivism and palette of earthy and red undertones also allude to the artist's series of wooden toys. This, in turn, evokes the Torres-García's obsessive interest in wood as an artistic medium, which was, at the same time, something intimate and personal, as it related to his youth in Uruguay. The material of wood reminded him of his father's sawmill next to their family owned shop in Montevideo during his youth.

In short, *Objetos con estructura interior*, 1940 is representative of a very important period within the artist's oeuvre. This still life perfectly exemplifies Torres-García's pictorial temperament. Indeed, in describing these quotidian elements from the reality around him, he does so by synthesis, rather than analysis, denoting more importance to the essence than to the detail. He remains in the world of figuration yet integrates abstraction's structural grid within the composition. Torres-García accomplishes this by incorporating Cubist affiliations and Pre-Columbian abstract aesthetics within his work, thereby giving shape to and coloring his unique and masterful Constructive Universalism.

29. Leonora Carrington Great Britain / Mexico 1917 - 2011

Trout Finch, circa 1959
oil on canvas
21¾ x 27¼ in. (55 x 70 cm)
Signed "Leonora Carrington" lower left.

Estimate

\$200,000-300,000

Provenance

Galería de Arte Mexicano, Mexico City
Private Collection, Mexico City
By descent to Private Collection, Mexico City
Sotheby's, New York, *Latin American Art*, May 24, 2005, lot 44
Acquired from the above sale by the present owner

Leonora Carrington's contribution to international art has placed her as one of the most important Surrealist painters of her time. The present lot is a delightful, fantastical work that is replete with Carrington's characteristic symbols and references to the occult, Celtic traditions, alchemy, magic, and witchcraft. It demonstrates how Carrington was entranced by these influences, creating an unorthodox and unique artistic language within the canon of Surrealism by incorporating fairytale-like imagery into her paintings.

Carrington had already been enthralled at a very early age by fables and fantastical stories that she learned from her Irish nanny, which would later exert an influence in her works. In 1936, during the *International Surrealist Exhibition* in London, she was fascinated by the works of renowned Surrealist artist, Max Ernst, whom she later met and with whom she became romantically involved. In 1938 they settled in Southern France and worked collaboratively on a project of guardian animal sculptures to decorate their home. Ernst created his signature birds and Carrington created a plaster horse head. Their collaboration would be reflected as subject matter in her paintings, as well as in the technique of frottage. The onset of World War II brought a series of traumatic events that would end their relationship and which would motivate her to emigrate to Mexico. Mexico was a captivating place, where everything was new and where she considered that magic was part of everyday life. It

was during her time there that her work flourished and she started creating complex compositions with a variegated iconography. She began an extensive exploration of mythological and esoteric traditions in order to incorporate certain symbols into her work and to heighten her signature iconography. This led her to produce some of her most mature works, which would be exhibited internationally and in Mexico.

Around 1956, Galería de Arte Mexicano, the most important and influential venue for modern Mexican artists at the time, became Carrington's primary dealer, and there she was included in several important Surrealist exhibitions. By the 1960s Carrington was fully versed in a number of esoteric traditions and her work depicted a vast repertoire of subjects and symbols that are evident in the present lot as well as in other works from this period. This work is populated with astounding bird characters, reminiscent of those she made collaboratively with Ernst. These resplendent birds of different sizes and types are all flying in different directions. They blend with the background and are intricately elaborated. The transparent quality of the birds and the landscape produce an ethereal feeling, as if the viewer were moving in a supernatural place. This is not surprising because for alchemists air is the essential element of birds and, thus, they mediate between the earthly realm and the heavenly sphere. In short, *Trout Finch* epitomizes her unbounded and versatile Surrealist universe.



30. Wifredo Lam Cuba 1902-1982

Untitled, 1960

oil on canvas

53¾ x 47¼ in. (136.5 x 120 cm)

Signed, dedicated and dated "Wifredo Milano 1960" on the reverse.

Estimate

\$400,000-600,000

Provenance

Gift from the artist to Private Collection

Sotheby's, London, *Contemporary Art I*, June 26, 1997

Acquired from the above sale by the present owner

Literature

L. Lam, *Wifredo Lam - Catalogue Raisonné of the Painted Work*,
Vol. 1 1923 - 1960, 2006, p. 485, No. 60.16 (illustrated)





Lam working on *The Third World* in the Museo de Bellas Artes, Havana, 1966.
Courtesy of the Lam Archives

The present lot belongs to an intriguing period in Wifredo Lam's extraordinary oeuvre, in which his mature style evolved. This change built on his masterfulness and it reiterated his constant evolution as an artist, reflecting his continuous inventiveness and redefining his singular visual language of Afro-Cuban Surrealism and Cubism.

During this period, Lam continued to explore the relations between the metaphysical world and our own. Starting in the 1950s his figures were contoured by strong lines, which led to a new development in his work. From that moment Lam began to depict a more formal and pictorial vocabulary that resulted in flat disjointed figures and forms. The alternating tension between surface and line is precisely what allowed him to expand his surreal vocabulary into one that depicted the interchange between the empirical and metaphysical worlds.

The current lot depicts what appears to be the figure of the *Femme-Cheval*, a central motif in Lam's painting from this period. Evolving from a standing figure to a sitting one, the *Femme-Cheval* gradually came forward in later compositions like this one, with an overtly more frontal depiction while other figures were reabsorbed into the background. Lam would eventually portray the *Femme-Cheval* in a much more stylized manner, with an elongated neck and opulent posture, in a similar manner to his *Femme assise*. During this time Lam continued to render the *orishas*, *eleguas*, extra limbs, papaya breasts, and other Afro-Cuban

imagery, but the imagery became much more abstract, stylized, and reductive. He also began experimenting with other media such as sculpture and the figures thus became more isolated. From 1956 on, the composition of these paintings were characterized by the concentration of the main figures in the center of the canvas. Furthermore, the outer areas of the surrounding canvas were left empty and the palette of the background often became black or dark green.

The present lot embodies all these new changes: the two main figures have been brought forward to a more frontal view and the composition has been simplified to the point of near flatness—with the exception of the *Femme-Cheval*'s shadow which creates a sense of depth in the painting. Curiously the *elegua* (the small white round head) is not reabsorbed into the background as is usually the case, but is part of the frontal figures in this work. What is interesting about these changes within the trajectory of his practice is that it marks a moment when Lam's inspiration shifts from a purely Cuban context and, additionally, transcends the concerns of Surrealism. Truly, *Untitled*, 1960, and other paintings from this period have attained a universal dimension attesting to Lam's ability to "transform the nature of the discourse about modernism and the concepts, but that in doing so, the artist need not give up his formal independence and technique, nor lose his integrity" (L. Lam, *Lam - Catalogue Raisonné of the Painted Work Volume I 1923-1960* Lausanne, 1996, p.164).



Pablo Picasso, *The Serenade (L'Aubade)*, 1942.
Oil on canvas. 76 ¾ x 104 5/16 in. Centre Georges Pompidou, Musée National d'Art Moderne Centre De Création Industrielle, Gift of the Artist 1947. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

◦ **31. Matta** Chile 1911-2002

Untitled (a Pajarito), 1940
colored crayon and graphite on paper
16½ x 21 in. (41.9 x 53.3 cm)
Signed, dated and dedicated “a Pajarito 5 años 1940 Matta”
lower left.

Estimate

\$150,000-250,000

Provenance

Collection of Anne Alpert
Christie's, New York, *The Latin American Sale*, November
22, 1999, lot 46
Acquired from the above sale by the present owner

This exquisite work on paper, *Untitled (a Pajarito)*, 1940, is emblematic of an important period and medium in Matta's oeuvre, as it was his drawings that first created a sensation in the art world and secured his place in history as one of the most important Surrealist artists. This particular work embodies Matta's ongoing interest in the cycle of life as portrayed by the artist's unique biomorphic figures, which were part of his highly instinctive and personalized Surrealist iconography.

In 1935, Roberto Matta, who had been trained as an architect, turned to a new form of artistic expression when he went to live in Paris and entered the social circle of a number of the Surrealist artists and poets. The rejection of formalism in art and the quasi-surrealist illustrations of the time had a huge impact on Matta and made him observe reality in a new manner. Once he rid himself of the constraints imposed by his architectural training, Matta started drawing full time. His early works already evinced a deep understanding of the Surrealist objective: to create a liaison between the world of dreams and the waking state. As his drawings evolved, he demonstrated a lucid understanding of landscapes derived from the geometry of forms. More importantly, the iconography he developed during this period depicted stunning introspective compositions, which he referred to as *Psychological Morphologies*, that allowed viewers to discover the imagery on their own terms. It was precisely these compositions that impressed the leading Surrealists of the time, such as Gordon Onslow Ford, Salvador Dalí, Yves Tanguy, Joan Miró, and Marcel Duchamp. André

Breton was particularly enthusiastic about Matta's drawings. Not only did Breton purchase two of Matta's early works on paper, but he would later include Matta's work in the famous 1938 *Exposition Internationale du Surréalisme* in Paris and declare the artist to be the most significant emerging Surrealist of the time.

Matta's biomorphic forms became part of the Surrealists' lexicon. These included clouds, water, rocks, plants and microscopic organisms that were in a continuous state of change. Matta believed that such forms could readily evoke a variety of associations in a viewer's mind. In Matta's drawings, a moment of time can be of minute duration or it can embrace a lifetime of a personage's activities seen at once in a single form. Matta's quest to capture metamorphosis and to depict objects in transformation remained a preoccupation throughout his prolific career. Sexuality and violence are also ever present motifs within his works, ranging from subtle to overt. Matta and fellow members of the Surrealist group believed that the act of sex was the ultimate manifestation of creation. *Untitled, (a Pajarito)*, 1940 illustrates his interest in the life cycle, particularly the exaltation of birth. This work depicts several human figures dancing in a garden of flowers and fluttering birds. The dancers are paired and the female figures are colorfully dressed, while other figures appear to be holding musical instruments. Interestingly, and what makes this delightful drawing unique, is that it is one of the most exultant examples of Matta's work, depicting joy and revelry as an undeniable celebration of life.



A Singular Vision: Works from an Important Private Collection

LOTS 32-41

Comprising more than 500 works, many of which have been exhibited in over sixty museums worldwide, the distinguished collection from which these lots have been chosen appears to defy a collecting orthodoxy. Instead, what persists is a consistent and clear vision that results in a collection so comprehensive and complete that it becomes difficult to write off as without forethought. Its importance lies in the very fact that it is anti-narrative.

These artworks illustrate a collection that began in earnest in the early 1970s, eventually expanding from solely Latin American art to one that included international contemporary art as well, illustrating the influences of globalization, multiculturalism, and the new economic and cultural world order. What results is a substantive cultural record that not only affirms the collector's physical place in Latin America during that time, but more importantly, one that sought to touch on important contemporary themes arising out of a severe questioning of post-war civilization.

From our contemporary vantage point, it is immediately apparent that the collection occupies a place strictly ahead of its time, and our team is honored to present this small but spectacular selection for sale.





(i)

32. Francis Alÿs Belgium / Mexico b. 1959

Emilio Rivera, 1994

i) oil on wood

ii) enamel on metal sheet mounted on wood

i) 3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in. (9.8 x 14 cm)

ii) 21 $\frac{1}{4}$ x 27 $\frac{7}{8}$ in. (54 x 70.8 cm)

Dated "15 Sept. 94" on the reverse.

Estimate

\$150,000-250,000

Provenance

Galeria Fortes Vilaça, São Paulo

Exhibited

San Sebastián, Koldo Mitxelena Kulturunea, *Archivo Pons Artxiboa*, October 17, 2002 - November 1, 2003

Literature

Archivo Pons Artxiboa, exh. cat., Koldo Mitxelena

Kulturunea, San Sebastián, 2002, p. 153 (illustrated)

T. Vischer, *Francis Alÿs Sign Painting Project with Juan García, Emilio Rivera, Enrique Huerta*, Basel, 2011, p. 146 (illustrated)



A Singular Vision: Works from an Important Private Collection

The present lot attests to the conceptual complexity and multifaceted art Francis Alÿs produces, conveying arguments centered on acute observation, urban explorations and engagements with everyday life. The two paintings in the present lot are part of a larger project that attempted to reformulate the relationship between art, craft and collaboration that Alÿs did in partnership with professional sign painters from Mexico City called *rotulistas*. His collaboration lasted several years and Alÿs worked with three in particular, Emilio Rivera (for whom the present lot is titled), Enrique Huerta and Juan García.

Francis de Smedt arrived in Mexico City during the mid-1980s to work as part of an aid project in the State of Oaxaca to escape the draft in Belgium. This led to his permanent residence in Mexico, and in order to avoid any conflict with the Belgian authorities, he created his pseudonym, Francis Alÿs. In this sense, the allure of Mexico for him had nothing to do with the reasons other foreign artists and intellectuals traditionally were drawn to Mexico. While living in Mexico City and given his background in architecture, Alÿs became intrigued by a certain urban texture that the megalopolis offered. Alÿs literally began walking through Mexico City in an attempt to explore and find a

physical space. He immersed himself in an unknown territory as a foreigner and used his foreignness as a form of integration with that urban space, eventually leading to his public interventions. One of his first artistic works was *Turista*, 1994, which provided the foundation for his body of work and gave the art world an insight into the caliber of his art. In this intervention he photographed himself against the railings of the cathedral in the Zócalo, a place where plumbers, electricians and other tradesmen publicize themselves for business purposes with hand-painted signs indicating their trade. Alÿs also placed a hand-painted sign indicating his trade as a *turista* (tourist). This intervention epitomized the degree to which his own walks and explorations as a tourist had become a way of life. Furthermore, his poetic wanderings became associated with the contemplative walks of the *flâneur*.

During this period, Alÿs noticed the widespread use of hand-painted signs that advertised anything from massive political propaganda, to small advertisements identifying stores and workshops. Unlike their role in the industrial world, sign painters in Mexican society still play a significant role in society, as for example their political signage used at official rallies. This made Alÿs realize that the language and medium of these sign painters provide us with a language that is still an essential means of social communication. This led Alÿs to start a large project working with *rotulistas* in different series. The *rotulistas* made Alÿs realize that he wanted to communicate to a wider audience through his paintings. Thus, impressed by the power of communication the *rotulistas* possessed, he started borrowing some of their iconography, but this did not satisfy him. Then he asked *rotulistas* to realize a different version of one of his scene paintings, respecting the basic image but “improving” it as much as they wanted, to achieve the clarity he was after. Thus, his larger project with these *rotulistas* alludes to



Janine Antoni, *Touch*, 2002.

Video still. Single-channel video installation, 9:37 min, looped. Courtesy of Luhning Augustine.



Edward Ruscha, *Standard Station 10¢ Western Being Torn in Half*, 1964.
Oil on canvas. 65 x 121 ½ in. © Ed Ruscha

the Duchampian question: Can one make works of art that are not works of art? He also borrows Nicolas Bourriaud's process of *postproduction* which is a process of reappropriating the work of artisans and vice-versa. This procedure is important, as "[it] goes beyond the distinctions between creating and copying, production and consumption" (T. Vischer, *Francis Alÿs—Sign Painting Project with Juan García, Emilio Rivera, Enrique Huerta*, Switzerland, 2011, p. 20).

One of the series in this project is *Cityscapes*, to which the present lot belongs, where the paintings depict enigmatic façades and arrangements of buildings, along with billboards, staircases, planks, cupboards and other similar objects. While most of the paintings depict human figures, this series is rare as only about 20 sets were created and each work features furniture as the central figure instead, performing balancing acts and bridging gaps between buildings. In *Emilio Rivera*, 1994, there are two modern buildings whose balconies are connected by a long red pole that rests on a chair in the lower building, which also rests on a

wooden piece of furniture. On a formal level, this is an alluring representation of a modern city and illustrates the poetics of an architectural still life. Although seemingly light-hearted and contemplative, the glitches and gravity-defying furniture are elegantly integrated with the cityscapes, which demand of the viewers closer observation and make us realize that they toy with our perceptual reason. Alÿs was inspired by Italian artists such as Fran Angelico, particularly in the little paintings he did for the base of church altars that depicted microscopic anecdotes of urban living. The smaller painting accompanying this work can also be seen as a microscopic cityscape reminiscent to those works. In short, these unassuming paintings convey the diverse pictorial approaches personified by Alÿs and his group of sign painters. They not only illustrate the complex relationship between art, craft and collaboration, they also bridge the divide between crafts and fine art through their unique concern with communicating the wealth of visual pleasure to be found in the modern urban landscape and people who inhabit it.

A Singular Vision: Works from an Important Private Collection

33. Ernesto Neto Brazil b. 1964

Quarks-Paff, 1998
cumin, cloves and tumeric in polyamide stretch fabric,
in three parts
overall dimensions 118½ x 118½ x 157½ in.
(300 x 300 x 400 cm)

Estimate

\$40,000-60,000

Provenance

Galeria Fortes Vilaça, São Paulo

Exhibited

San Sebastian, Koldo Mitxelena Kulturunea, *Archivo Pons Artxiboa*, October 17, 2002 - November 1, 2003

Literature

Archivo Pons Artxiboa, exh. cat., Koldo Mitxelena Kulturunea, San Sebastián, 2002, p. 203 (illustrated)

Characterized by sensory playfulness and transparency, Ernesto Neto's sculptural work invites the viewer to challenge their spatial and corporal senses using sight, smell, and touch. *Quarks-Paff* (1998) is part of a larger body of work Neto began in 1996 where he named the works after onomatopoeic sounds such as *piff*, *paff*, and *puff*. The present lot features three nylon tubes filled with colorful and aromatic spices such as clove, turmeric, and cumin. As the spices become dispersed across the floor—due to the porous nature of the nylon container—they create unique impressions and forms. Not only does Neto play with tactile and olfactory senses, the “paff” in the title produces an auditory effect; referring to the sound the spices make when moved in their nylon tubes.



Cildo Meireles, *Volatile*, 1980-1994.
© Cildo Meireles

A Singular Vision: Works from an Important Private Collection





34. Ernesto Neto Brazil b. 1964

Nascimento da Razao, 1994
silver-painted hand sculpture, marble egg and cloth with
gold thread
overall dimensions variable 7 $\frac{1}{8}$ x 26 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in.
(18.1 x 67 x 41.9 cm)

Estimate
\$8,000-12,000

Provenance
Galeria Fortes Vilaça, São Paulo

Exhibited
San Sebastián, Koldo Mitxelena Kulturunea, *Archivo Pons
Artxiboa*, October 17, 2002 - November 1, 2003

Literature
Archivo Pons Artxiboa, exh. cat., Koldo Mitxelena
Kulturunea, San Sebastián, 2002, p. 189 (illustrated)



35. Fernanda Gomes Brazil b. 1960

Untitled, 1993

wire, in two parts

i) 10 x 4½ in. (25.4 x 11.4 cm)

ii) 9¾ x 5 in. (24.8 x 12.7 cm)

Estimate

\$8,000-12,000

Provenance

Galeria Luisa Strina, São Paulo

Since the 1980's Fernanda Gomes' artistic practice has centered on an exploration of materiality. Gomes' interest in using industrial materials—such as wire, wood, paper, and rocks—stems from her desire to highlight the transitory and fragile nature of these materials. *Untitled*, 1993 consists of two intricate wire sculptures, exhibited next to one another. While at first glance the wire compositions appear identical, upon close examination the intricate detail of the individual sculptures is revealed. The complex nature of Gomes' creation elevates the wire beyond an everyday material into a refined artistic medium.



36. Angelo Venosa Brazil b. 1954

Untitled, 1994

Carrara marble, in 10 parts
each 4 x 2½ x 1½ in. (10.2 x 6.4 x 3.8 cm)
overall dimensions 18¾ x 18¾ x 1½ in.
(47.6 x 47.6 x 3.8 cm)

Estimate

\$5,000-7,000

Provenance

Galeria Fortes Vilaça Gallery, São Paulo

Untitled, 1994, is a prime example of Angelo Venosa's anatomical sculptures which characterized the artist's oeuvre in the 1990s. Having abandoned painting in search of a more personal artistic medium, Venosa's artwork presents the most basic elements of the human body in elegant compositions, inviting a metaphysical contemplation on the part of the viewer. The circular arrangement of the present lot, utilizing 10 bones made of Carrara marble references Neolithic earthworks, such as Stonehenge. The simplicity of the composition highlights the refined nature of the Carrara marble and forces the viewer to find beauty in an unconventional subject matter.

37. Rogelio Polesello Argentina b.1939

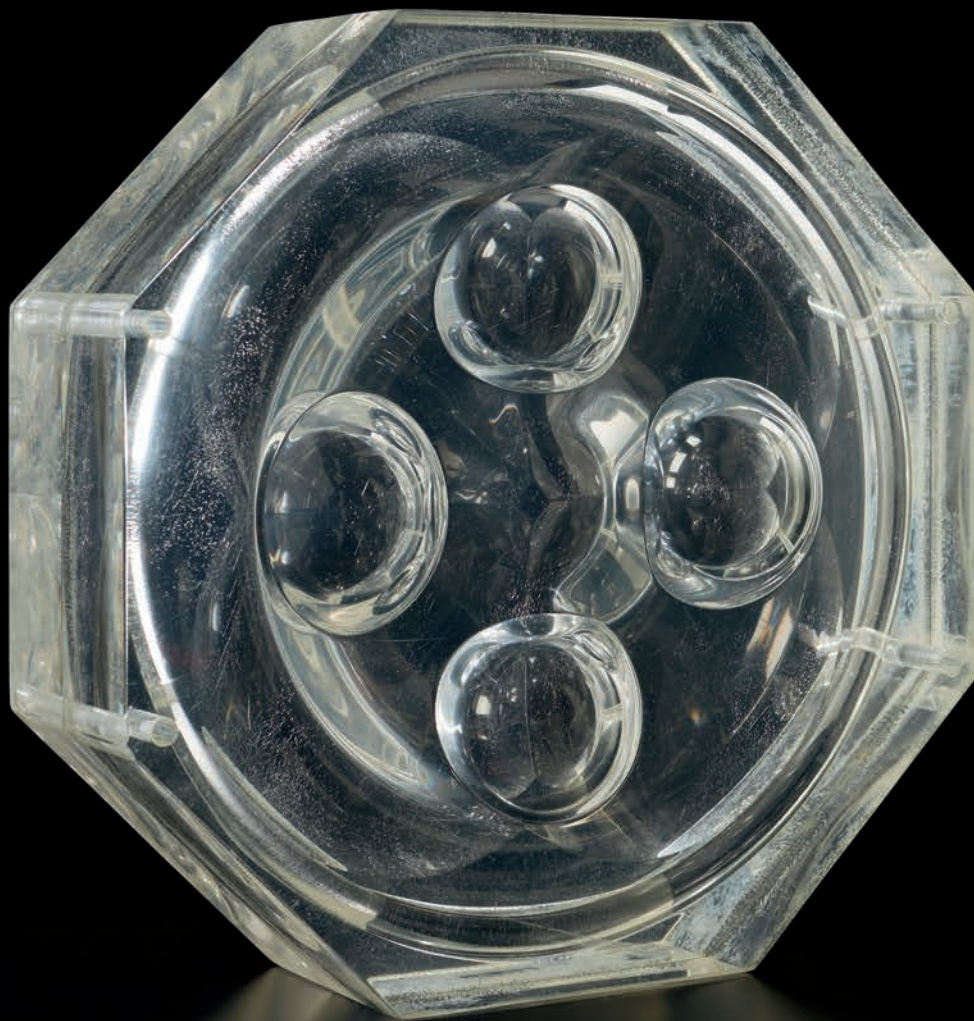
Untitled, 1975
acrylic
13 x 13 x 4¼ in. (33 x 33 x 10.8 cm)
Signed and dated "Polesello 1975" lower right.

Estimate
\$4,000-6,000

Provenance
Adler Castillo Gallery, Caracas

"For Polesello, design was at the limit of an industrial art. Polesello was one of the artists that took art beyond the confines of the museum as he experimented in other settings and with other languages. His participation in Argentine abstract geometric art and Op art was both autonomous and original as he freely expanded beyond those categories, dynamically and tirelessly facing conceptual and formal challenges."

M. Casanegra, Curator, *Rogelio Polesello*
1958-1974, MALBA



38. Rosângela Rennó Brazil b.1962

Imagus Dei #2, 1994

Orthochromatic film print, polyester resin, Plexiglas, cotton cloth and brass

overall dimensions 23 $\frac{5}{8}$ x 13 $\frac{7}{8}$ x 3 in. (59.9 x 35.1 x 7.6 cm)

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

Estimate

\$8,000-12,000

Provenance

Galeria Fortes Vilaça, São Paulo

The theme of anonymity is ever present in the work of Rosângela Rennó. Utilizing photographs and photo negatives that she has appropriated, Rennó creates compositions that permit the viewer to speculate about the identities of the figures they are confronted with. In *Imagus Dei #2*, Rennó presents an enigmatic creation: a silhouette photograph within an exquisite pendulum. By including the photograph inside a three-dimensional object, Rennó has blurred the lines between two-dimensional photography and three-dimensional sculpture.





39. Sandra Cinto Brazil b. 1968

A Ponte Impossível, 1998
automotive paint on wood and MDF, in three parts
overall dimensions 47¼ x 118½ x 19¼ in.
(119.9 x 300 x 50 cm)
This work is number 3 from an edition of 5.

Estimate
\$25,000-35,000

Provenance
Casa Triangulo, São Paulo

Using fantastic, surreal and dream-like motifs, Sandra Cinto's sculptural objects oscillate between fantasy and reality. In *A Ponte Impossível* (*The Impossible Bridge*), Cinto has taken the visual themes which she has previously addressed and has created a sculptural exploration of the essential questions of reality. She displays an elongated white bed suspended between two cloud-like structures. In this composition, the bed serves as the visual metaphor for dreams and how they serve as a bridge between fantasy and reality. When dreaming, the body is trapped physically and subconsciously between these two realms, unable to permeate either world completely.



40. Rochelle Costi Brazil b. 1961

Série A Casa, 1998

Cibachrome print mounted on wood

61¾ x 49 in. (156.8 x 124.5 cm)

Signed, titled, dated and numbered "De Series 'A Casa' Rochelle Costi 2/3 1998" on the reverse. This is number 2 from an edition of 3.

Estimate

\$5,000-7,000

Provenance

Brito Cimino Galeria, São Paulo

At the core of Rochelle Costi's photographic practice is a desire to find the beauty in everyday banalities. Early in her career, Costi developed a keen interest in theatre and music, areas that have since influenced her staged, dramatic, and emotionally charged compositions. Though she is often remembered for urban scenes depicting empty storefronts in São Paulo's Pinheiro neighborhood from the series *Escolha* (2005), in the present lot, Costi has turned her attention to a domestic interior. The angle of the photograph places the viewer's vantage point above the rooms and thereby permits the viewer to see both rooms simultaneously, although Costi has partially concealed the spectator's view of the kitchen. This limited vantage point creates a compelling composition in which Costi explores the tensions between seen and unseen, known and unknown.

41. Miguel Rio Branco Brazil b.1946

Back, 1994
Cibachrome print
47 x 47 in. (119.4 x 119.4 cm)
Signed, titled, dated and numbered "Miguel Rio Branco
- Back - 1994 - 1/3" on the reverse. This work is number 1
from an edition of 3.

Estimate
\$7,000-9,000

Provenance
Galeria Fortes Vilaça, São Paulo

"Rio Branco's colors seep out of their borders like
bodily fluids, staining and contaminating everything
around them. Bodies, bindings, wounds, and walls
are wet with color. Even his mirrors bleed. Rio
Branco's is an art of contamination, contagion, and
corrosion, but also of resistance and transcendence."

D. Strauss, *Miguel Rio Branco*, New York:
Aperture, 1998



42. Cildo Meireles Brazil b. 1948

Resposta, Não esta aqui o que você procura, 1970 / 1996
velvet box and bronze plaques
5/8 x 3 3/8 x 3 3/8 in. (1.6 x 9.2 x 9.2 cm)
Initialed, titled, numbered and dated "C 1970 C.M 96 12/25"
on the side. This work is number 12 from an edition of 25.

Estimate

\$10,000-15,000

Provenance

Collection of Luiz Alphonsus, São Paulo
Private Collection, Rio de Janeiro





43. Cildo Meireles Brazil b. 1948

Studio para neutralização /ou oposição, 1977
nail, card and razor

½ x 4 x 8¾ in. (1.27 x 10.2 x 22.2 cm)

Signed, titled and dated "Cildo Meireles studio para neutralização /ou oposição. 1977" on the reverse.

Estimate
\$30,000-50,000

Provenance
Acquired directly from the artist by the present owner.



Cildo Meireles, *Neutralização por oposição e/ou adição, 1975*.
Wood and metal blades, 23 x 21 x 1 in. © Cildo Meireles

44. Mira Schendel Switzerland / Brazil 1919-1988

Untitled (monotipias), circa 1967 - 1968
oil and wax on paper
18½ x 9 in. (47 x 22.9 cm)

Estimate

\$40,000-60,000

Provenance

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

45. Mira Schendel Switzerland / Brazil 1919-1988

Untitled (monotipias), circa 1967 - 1968
oil and wax on paper
18½ x 9 in. (47 x 22.9 cm)

Estimate

\$40,000-60,000

Provenance

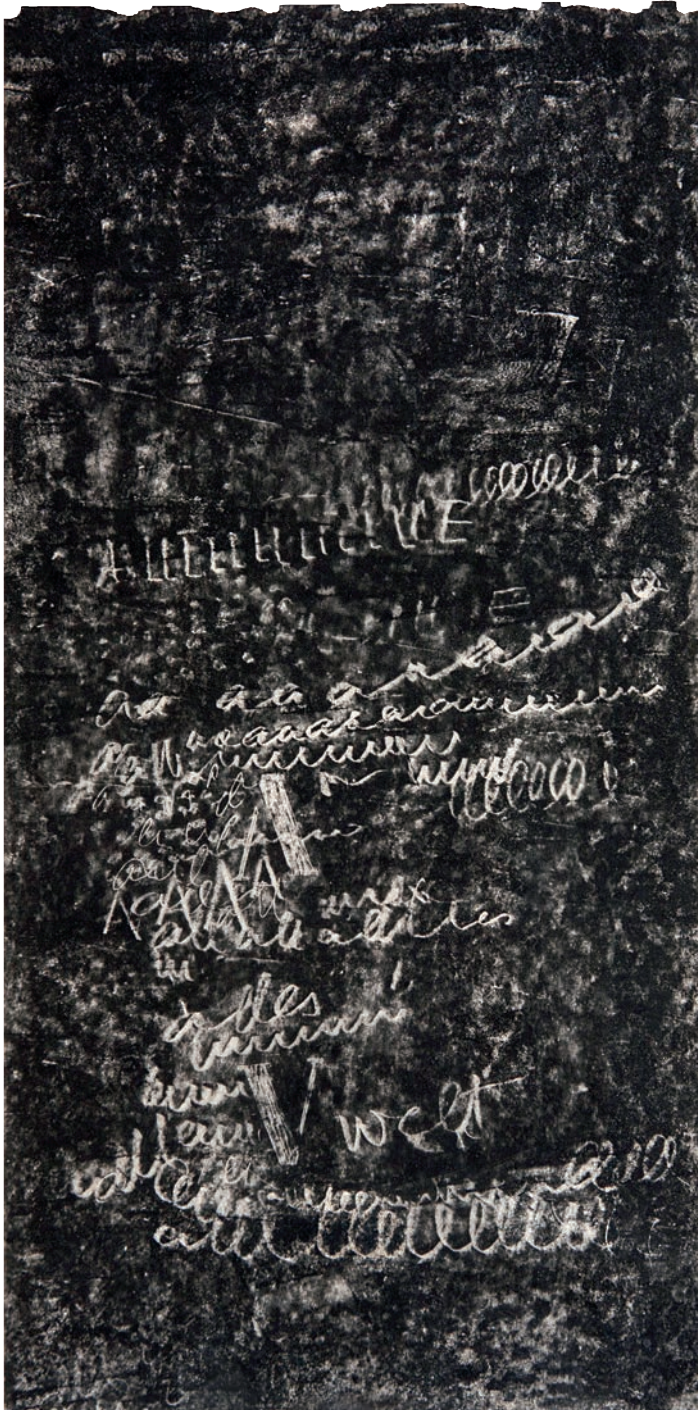
Private Collection, São Paulo
Acquired from the above by the present owner

“If Mira Schendel’s art is the art of the void, as Haroldo de Campos (1966) once said, in some of her monotypes the void lies encrusted with signs and letters, as if silence and voice endured the damnation of being mirrors for one another, while waiting for the word. Mira Schendel’s monotypes can still be the outermost skin of the world’s substance, as Max Bense mentioned. The monotypes render a double service. On the one hand, they satisfy the material desire for an incision, without harming the delicate Japanese paper. On the other hand, they create a reality with the absorption of the ink by the paper, thus becoming an integral part of it, as a way of allowing the sign to materialize. This impregnation consolidates a rarefied existence, as if the sign had landed there softly or were a part of it from the beginning.”

Mira Schendel: Monotypes, exh. cat., Stephen Friedman Gallery, London, 2009



Mira Schendel, *Untitled*, from the series *Objetos Gráficos*, circa 1960s.
Oil transfer drawing and transfer type acrylic sheets with transfer type.
39 3/8 x 39 3/8 ix 5/16. Private collection São Paulo.
© Mira Schendel Estate



Lot 44



Lot 45

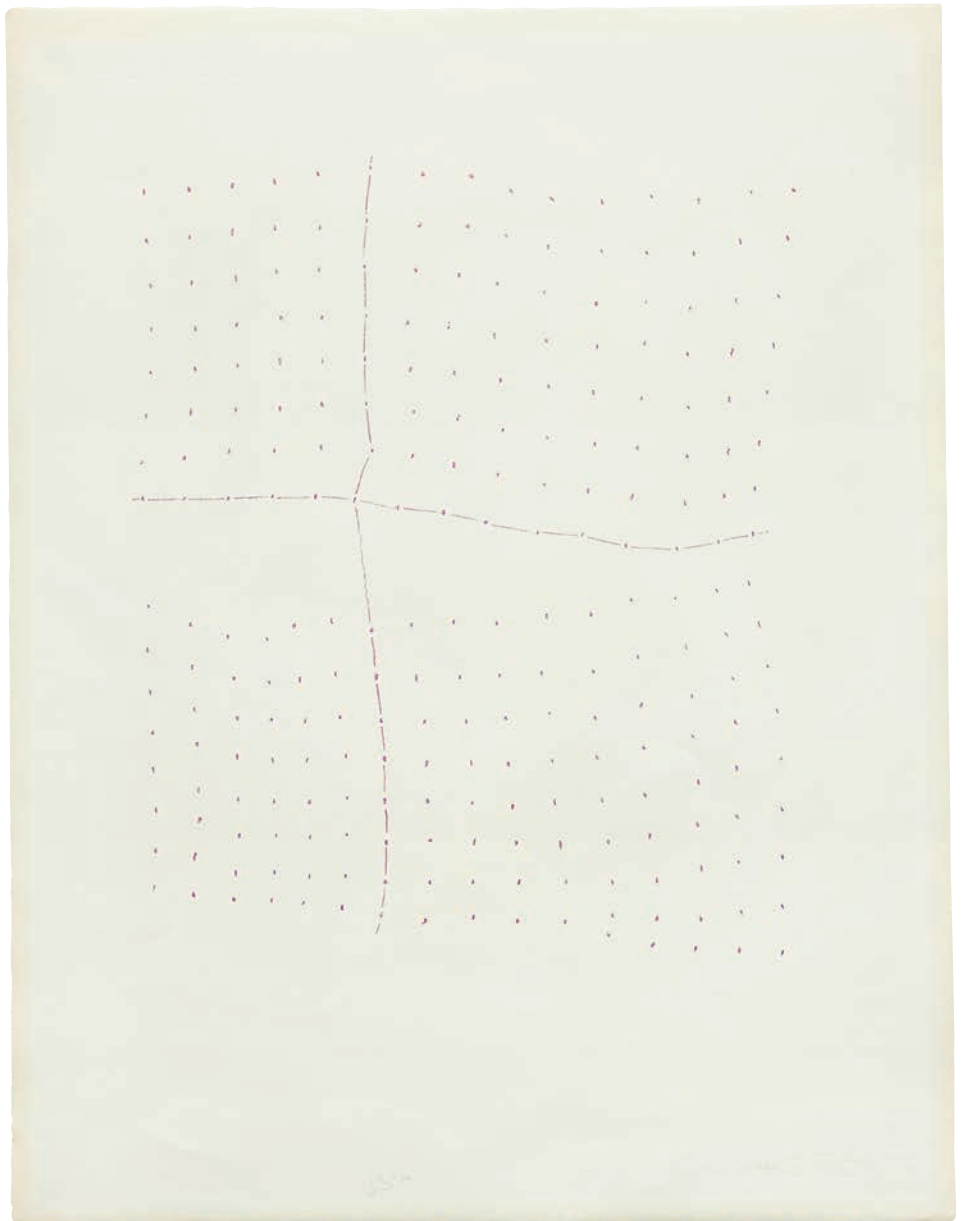


46. Edgar Negret Colombia 1920-2012

Navegante, circa 1970
painted aluminum
26 $\frac{1}{4}$ x 31 $\frac{1}{8}$ x 27 $\frac{3}{8}$ in. (66.7 x 80.3 x 69.5 cm)

Estimate
\$30,000-50,000

Provenance
Acquired directly from the artist
Private Collection
By descent to the present owner



47. Gego Germany / Venezuela 1912-1994

Coordinates, 1974

lithograph

18 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in. (47.9 x 61.6 cm)

Signed, dated and numbered "Gego 74 6/10" lower center.

This work is number 6 from an edition of 10. This work is accompanied by a certificate of authenticity issued by Fundación Gego.

Estimate

\$20,000-30,000

Provenance

Sicardi Gallery, Houston

Acquired from the above by the present owner



48. Antonio Asis Argentina b. 1932

Untitled, 1956

acrylic on paper mounted on wood panel
11½ x 13 in. (30 x 33 cm)

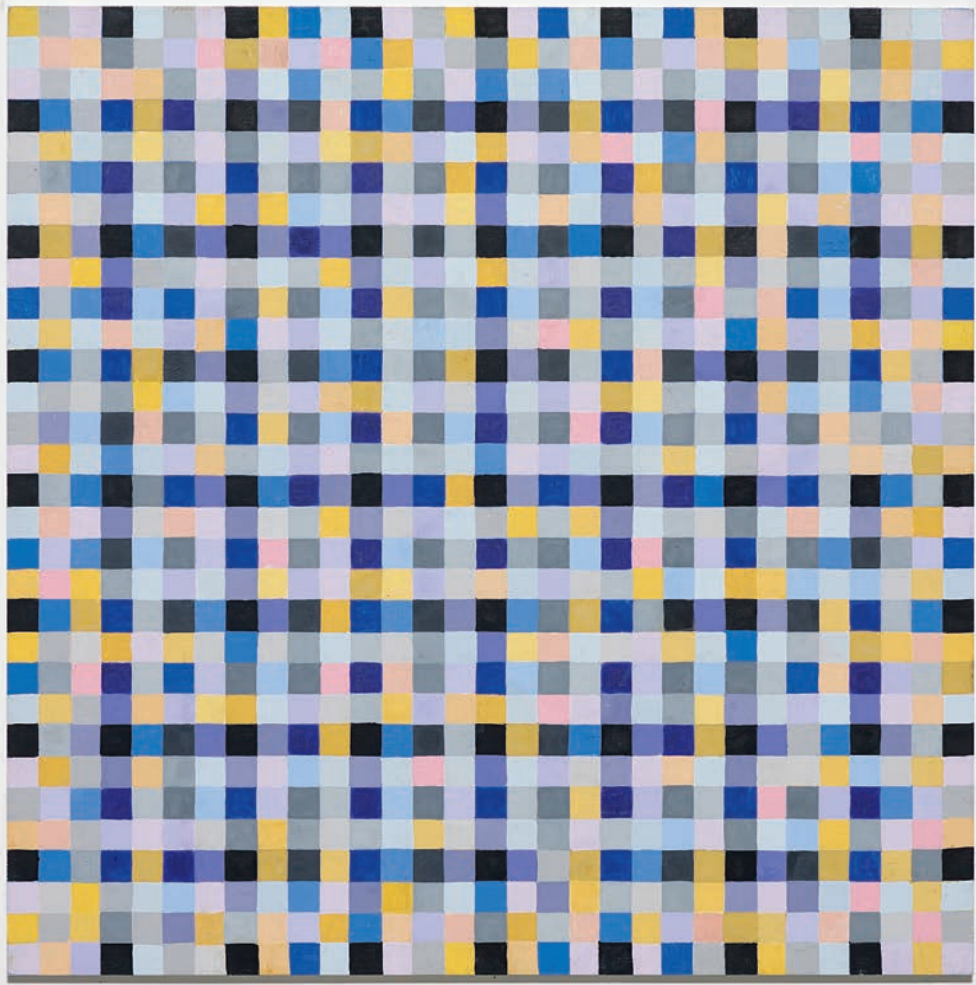
This work is accompanied by a certificate of authenticity
signed by the artist.

Estimate

\$8,000-12,000

Provenance

Acquired directly from the artist by the present owner



49. Antonio Asis Argentina b. 1932

Untitled, 1975

acrylic on wood panel

26½ x 26½ in. (67.3 x 67.3 cm)

Signed and dated "Asis 1975" on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$18,000-22,000

Provenance

Acquired directly from the artist by the present owner



50. Gregorio Vardanega Argentina 1923-2007

Spirales désintégrées dans l'espace, circa 1962-1963

Plexiglas with plastic base

10¾ x 14 x 14 in. (27.3 x 35.6 x 35.6 cm)

Estimate

\$15,000-20,000

Provenance

Galerie Denise René, Paris

Sotheby's, New York, *Latin American Art*, May 30, 2008, lot 204

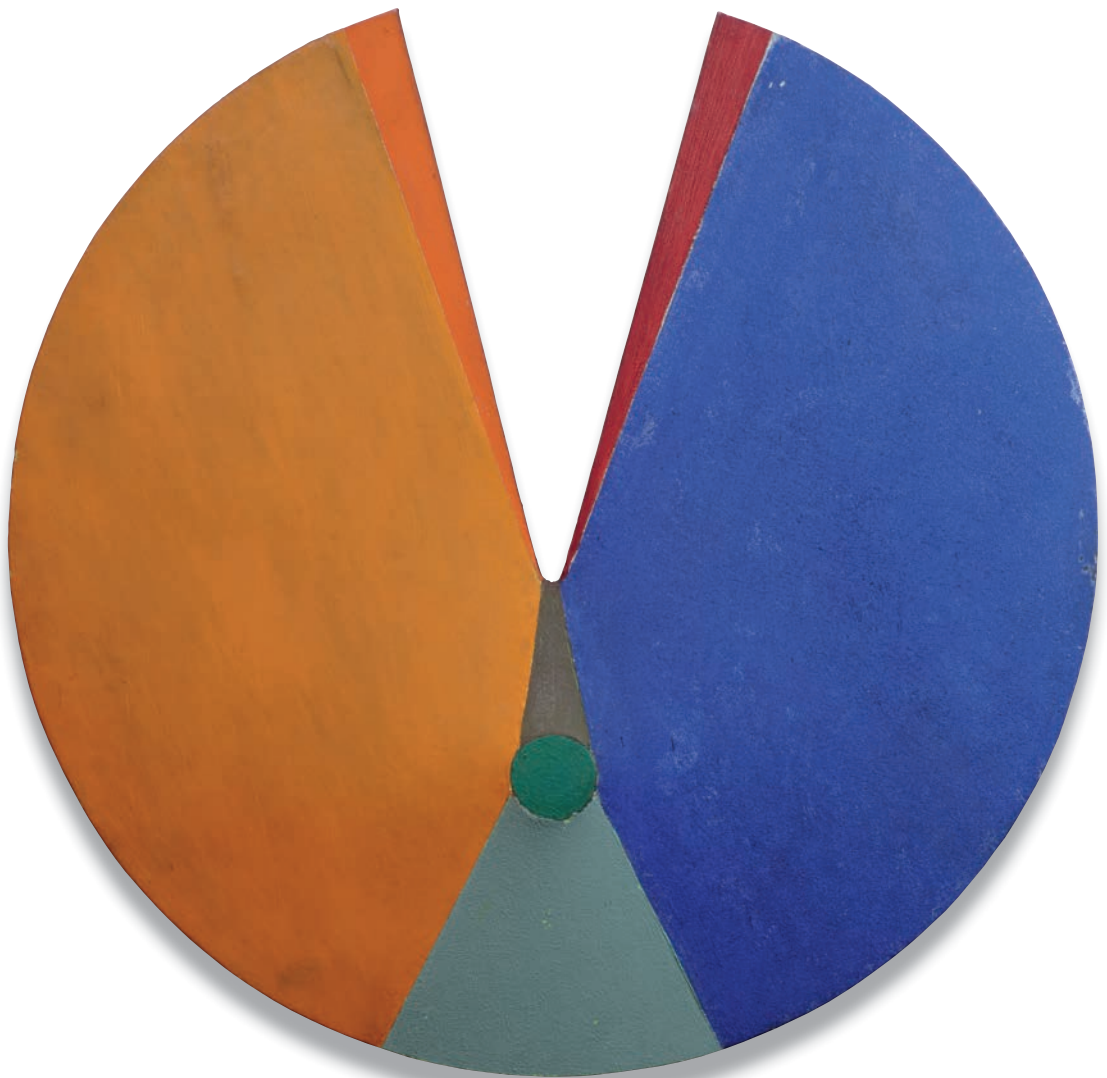
Acquired from the above sale by the present owner

Exhibited

Paris, Galerie Denise René, *Vardanega*, February 11 - March 20, 1969

Literature

Vardanega, exh. cat., Galerie Denise René, Paris, 1969, no. I (illustrated)



51. Gyula Kosice Slovakia / Argentina b. 1924

Untitled - Pintura MADÍ, 1948

oil on canvas

Diameter 21½ x 1½ in. (54.6 x 3.8 cm)

Signed, dated and inscribed "Kosice 48 MADÍ" on the reverse.

Estimate

\$30,000-50,000

Provenance

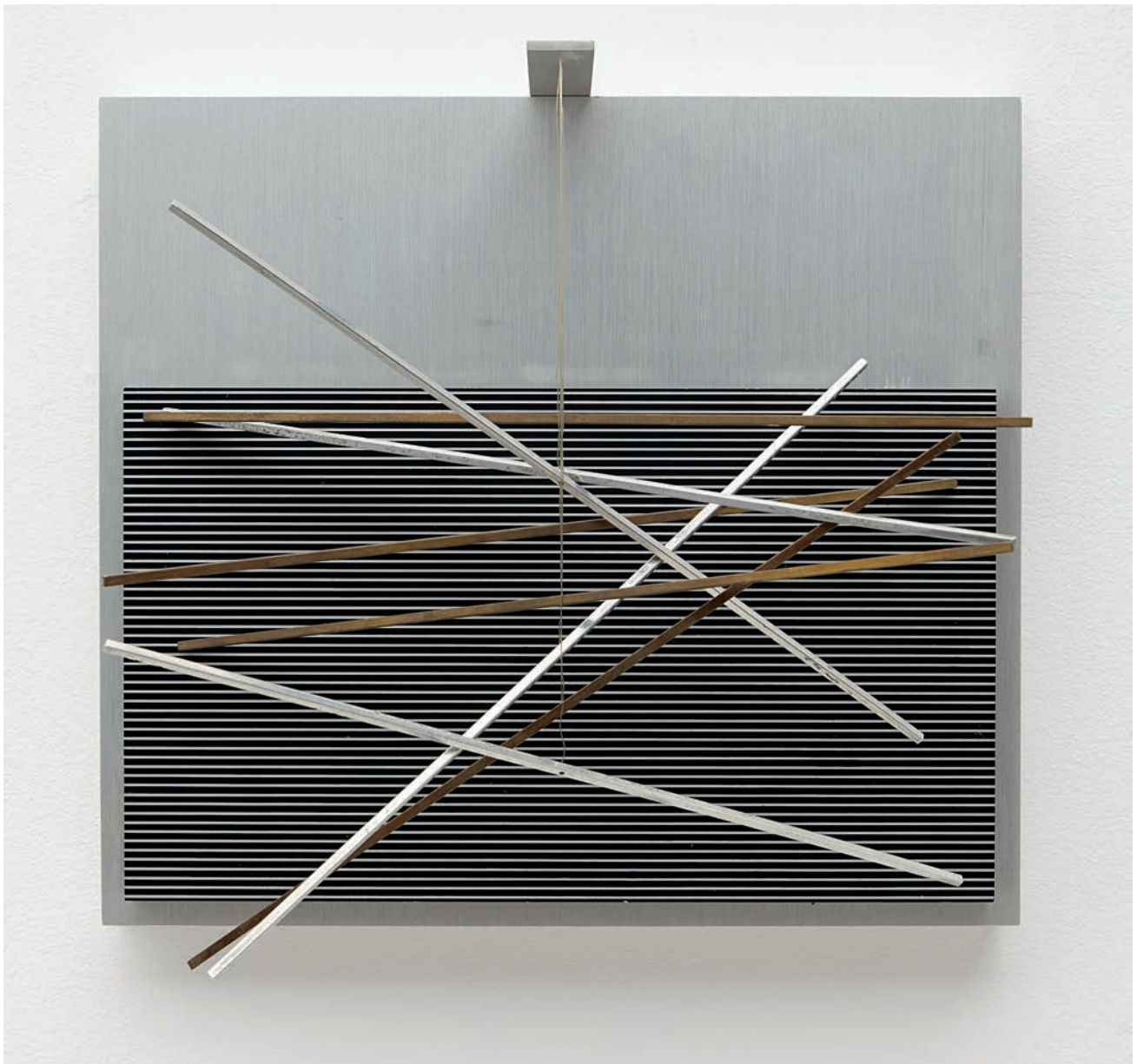
Acquired directly from the artist

Private Collection, London

Private Collection, New York

Christie's, New York, *Latin American Sale*, May 31, 2007, lot 70

Acquired from the above sale by the present owner



52. Jesús Rafael Soto Venezuela 1923-2005

Vibrations Metalliques, 1969

silkscreen on aluminum with metal elements and
nylon strings

10 $\frac{3}{8}$ x 13 $\frac{3}{4}$ x 4 $\frac{7}{8}$ in. (26.4 x 34.9 x 12.4 cm)

This work is number 203 from an edition of 250. This work
is accompanied by a certificate of authenticity issued by
CDS gallery.

Estimate

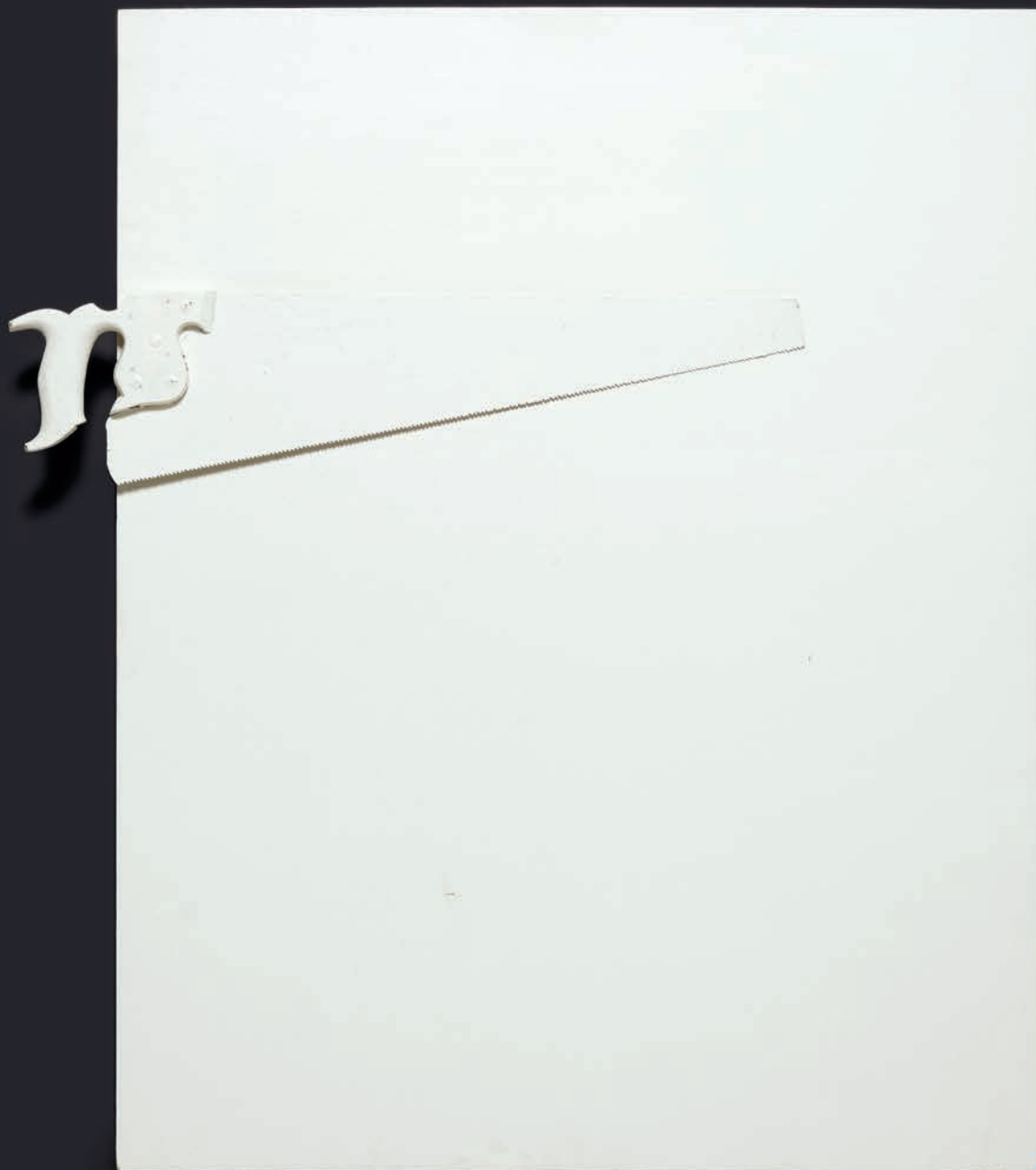
\$20,000-30,000

Provenance

Galerie Denise René, Paris

Estudio Actual, Caracas

Private Collection, New York



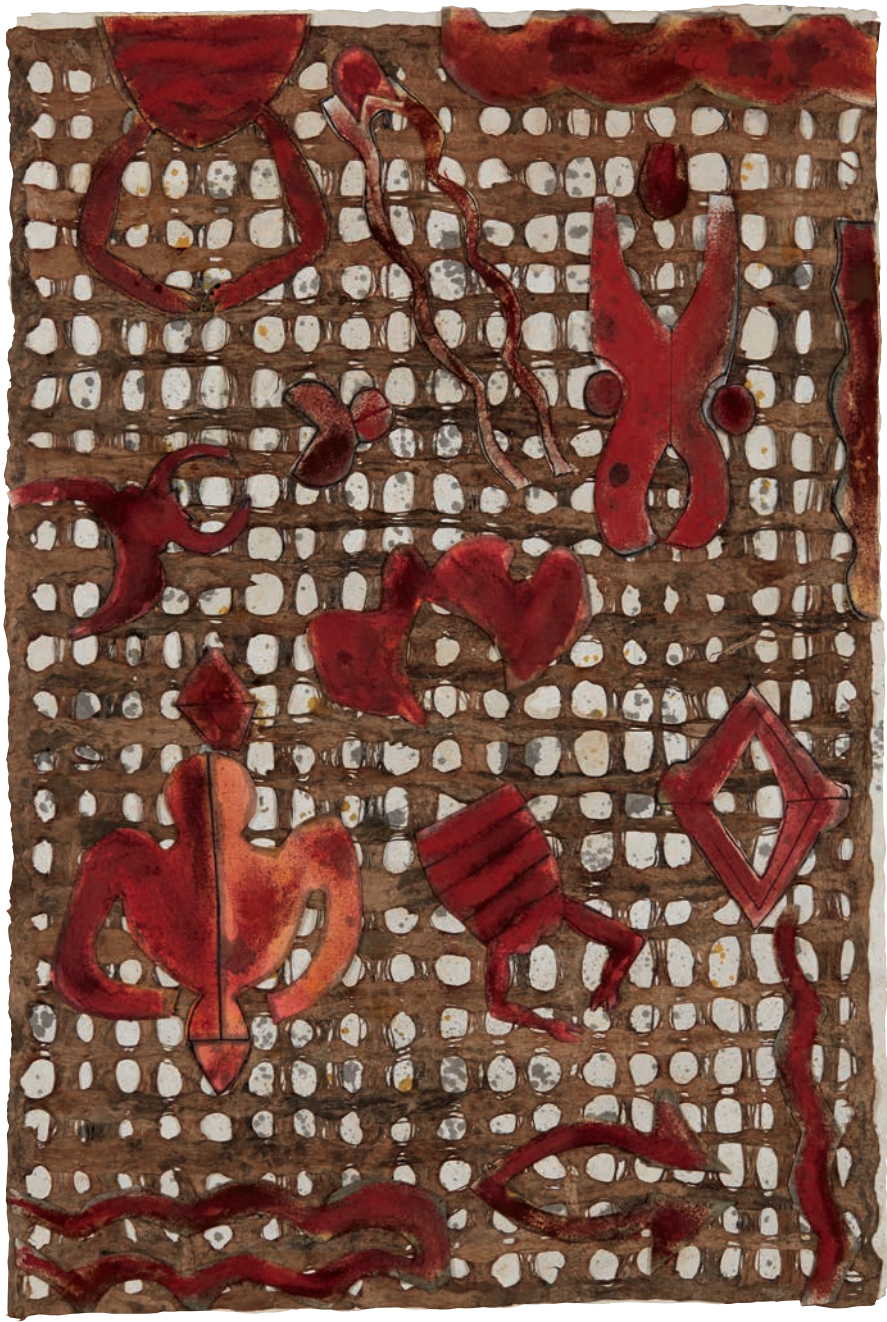
53. Alejandro Otero Venezuela 1921-1990

Untitled, 1966
 painted wood and saw assemblage
 40¼ x 35¼ in. (102.2 x 89.5 cm)
 Signed and dated "Alejandro Otero - 66" on verso

Estimate
 \$70,000-90,000

Provenance
 Inocencio Palacios, Caracas
 Acquired from the above by the present owner

Formally and chronologically nestled between his *Colorhythm* series and later works such as *Papeles Coloreados*, the present lot represents an artistic period when Alejandro Otero began to experiment with assemblages: adding tools such as wrenches, saws, gloves, and chains to his compositions. These experimentations call to mind formal concerns as varied as Constructivism, Informalism, Dada, and Pop. In the present lot, Otero's signature concern with spatial relations is still evident even if formally *Untitled*, 1966, is distinctively different from his geometric and constructivist compositions. Following the saw from tip to handle, it becomes apparent that much like he used color and lines in previous works, Otero here is employing a sculptural gradient: the end of the blade blends onto the surface, while the handle literally breaks out of the edges of the frame to jut directly into space.



54. Francisco Toledo Mexico b. 1940

Untitled, circa 1985-1990
mixed media on paper
23 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in. (59.4 x 39.4 cm)
Signed "Toledo" on lower left.

Estimate
\$20,000-30,000

Provenance
Acquired directly from the artist by the present owner



55. Juan O'Gorman Mexico 1905-1982

Reino Mineral, 1966

ink on paper, graphite on mat board

drawing: 8 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in. (22.5 x 16.8 cm)

mat board: 15 x 11 $\frac{7}{8}$ in. (38.1 x 30.2 cm)

Signed and dated "1966 O'Gorman" lower left.

Estimate

\$10,000-15,000

Provenance

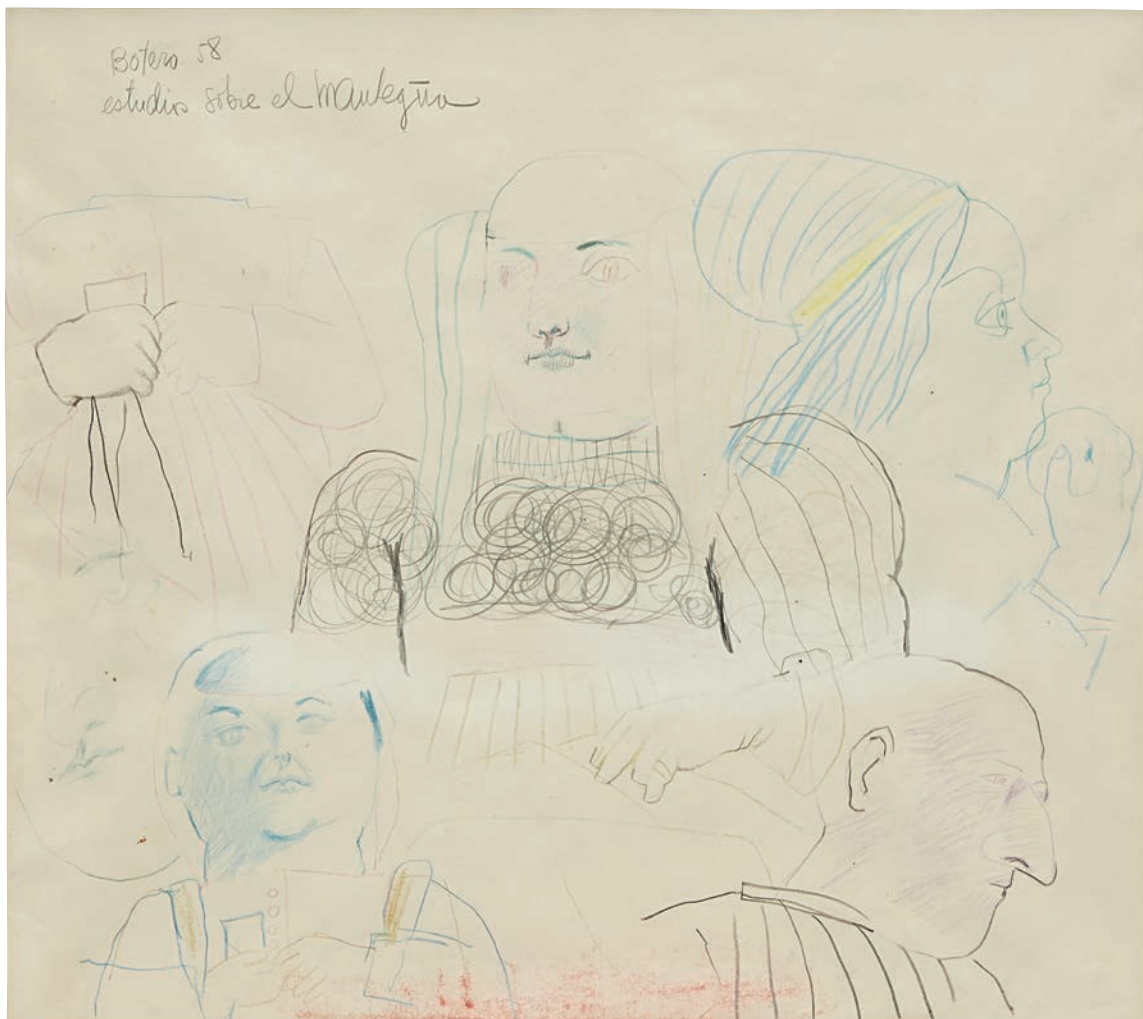
Galerías Mer-Kup, Mexico City

Private Collection, USA

Private Collection, Mexico City

Exhibited

Laboratorio de Sueños - la diáspora del Surrealismo en México, Pablo Goebel Fine Arts, Mexico City, 2014, p. 43 (illustrated)



56. Fernando Botero Colombia b. 1932

Study after Mantegna, 1958
pencil and colored pencil on paper
19½ x 21½ in. (49.5 x 54.6 cm)
Signed, titled and dated "Botero - 58, estudio sobre el Mantegna" lower left.

Estimate
\$18,000-22,000

Provenance
CDS Gallery, New York
Private Collection, New York

57. Fernando Botero Colombia b. 1932

Leda the Swan, n.d.
bronze with black patina
17 x 9¾ x 7½ in. (43.2 x 23.8 x 18.1 cm)
Signed and numbered "Botero 5/6" on base. This work is number 5 from an edition of 6.

Estimate
\$150,000-250,000

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



A Selection of Colombian Contemporary Art to Benefit Vivarte

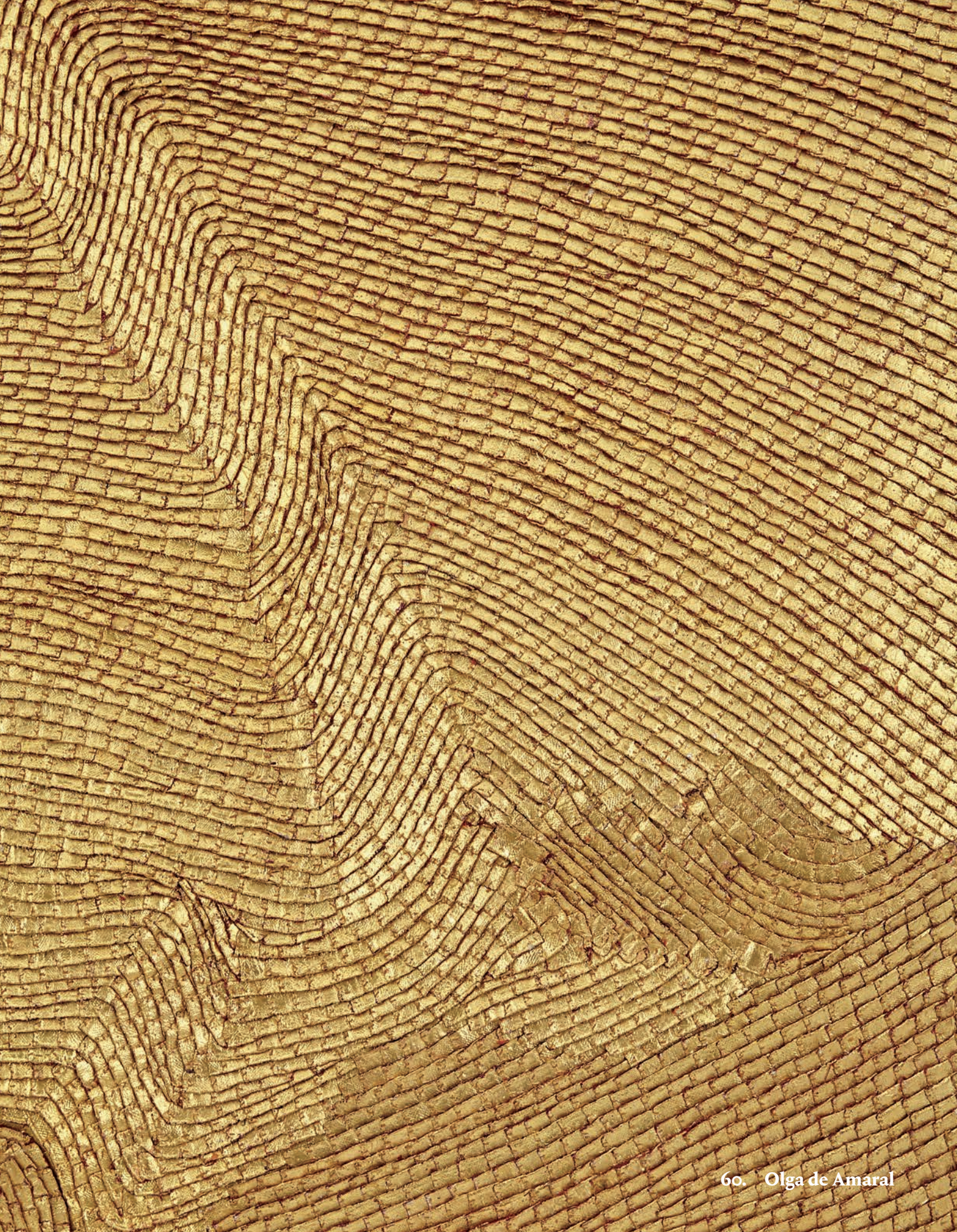
LOTS 58-71

VivArte is a joint philanthropic effort to empower and transform the lives of vulnerable children in Colombia, while giving international visibility to a select group of Colombian contemporary artists. VivArte's participating organizations, Caring for Colombia, First Step Big Step and Primero Lo Primero, invest in early childhood development programs aiming to produce a long term economic impact for future generations in Colombia.

Caring for Colombia (CFC) 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. We care and we are currently harnessing the power of art as a health tool in order to foster creative minds and healthy bodies. Bringing self esteem to our kids helps them to realize their full potential and empower themselves to carve a different future for their families and their community. CFC has a holistic approach; the threefold of health, education and art.

First Step Big Step (FSBS) Based in New York City, promotes and funds programs for comprehensive early childhood care in communities of extreme poverty in Colombia through public/private partnerships and builds at very high standards giving children a better start in life. The organization helps break the intergenerational cycle of poverty, contributing to build a more peaceful, equitable and prosperous society.

Primero Lo Primero (PLP) The Primero Lo Primero alliance was established for early childhood development in Colombia in order to combine technical efforts, administrative and financial commitments to support the National early childhood development strategy "De Cero a Siempre." The founding partners of Primero Lo Primero are Fundación ALAS, Fundación Carulla (aeioTU), Fundación Mario Santo Domingo, Fundación Bancolombia and the Barefoot Foundation. The focus of the alliance has been the construction and operation of comprehensive early childhood development centers, with the objective of reaching as many children possible with quality early childhood programs across Colombia.



A Selection of Colombian Contemporary Art to Benefit Vivarte

58. Iván Argote Colombia b. 1983

«Excerpt: The Time We Loose», 2015
concrete, polyurethane, steel, zinc gold leaf, oil based painting, varnish
63¾ x 39¼ x 11½ in. (161.9 x 99.7 x 29.2 cm)

Estimate
\$12,000-18,000

Provenance
Galerie Perrotin, New York

59. Monika Bravo Colombia b. 1964

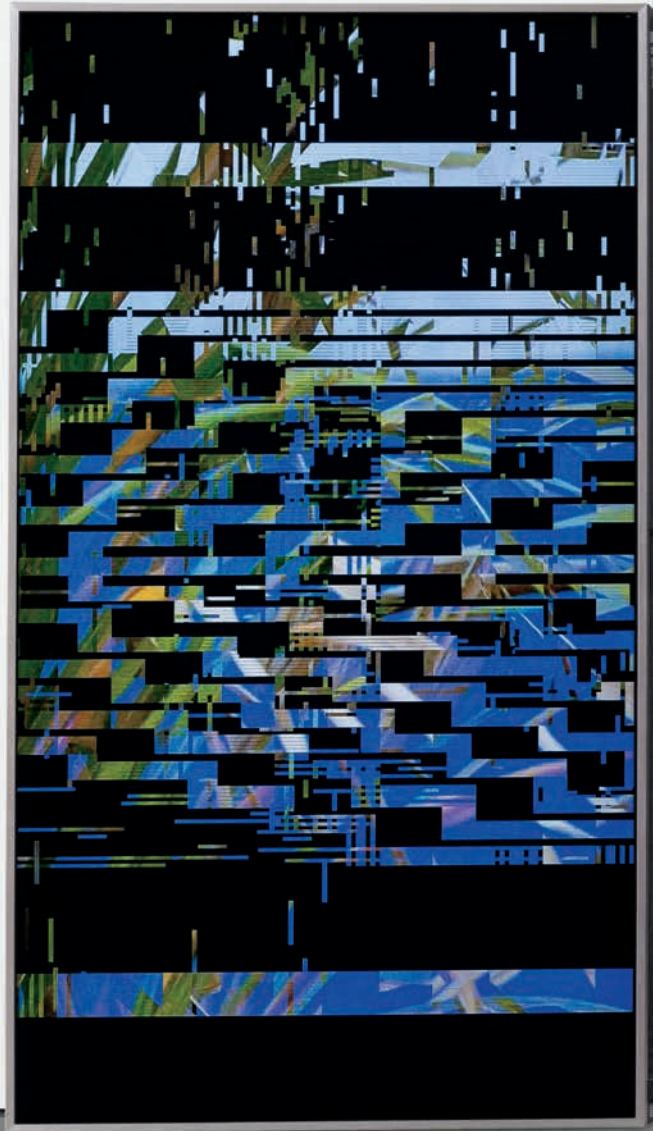
URUMU WEAVING TIME_VERTICAL, 2014
single channel animation and LED monitor
53⅞ x 31⅓ in. (134.9 x 79.6 cm)

Estimate
\$10,000-12,000

Provenance
Acquired directly from the artist



A Selection of Colombian Contemporary Art to Benefit Vivarte



60. Olga de Amaral Colombia b. 1932

Umbra 53, 2007

linen, gesso, acrylic and gold leaf

59 x 39³/₈ in. (149.9 x 100 cm)

Titled, signed and dated "Umbra 53 Olga de Amaral 2007" on the reverse.

Estimate

\$140,000-180,000

Provenance

Acquired directly from the artist

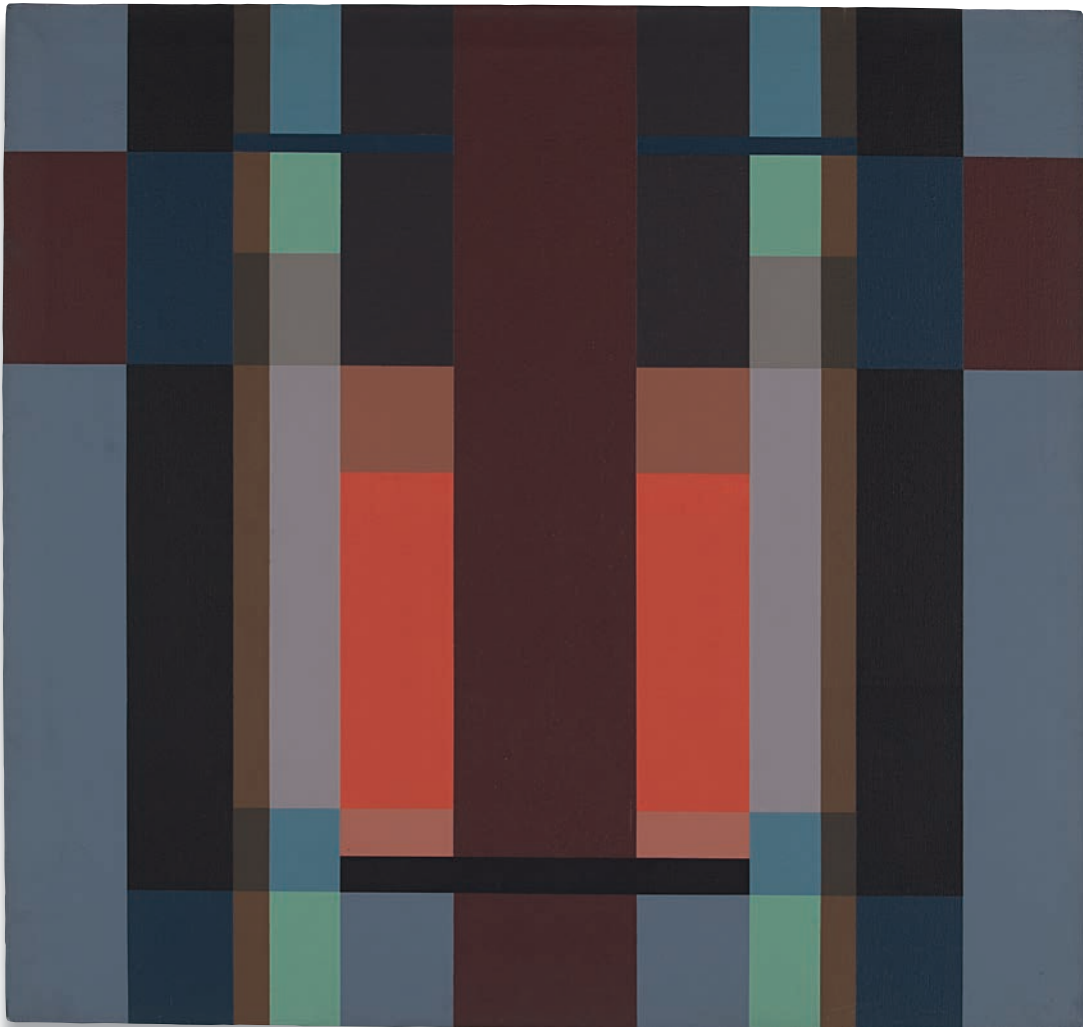
Exhibited

Madrid, Centro Cultural Casa de Vacas, *Olga de Amaral: Strata*, 2007

Tel Aviv, Eretz Israel Museum, *Olga de Amaral: Golden Fleece*, 2008

This stunning and sculptural textile, *Umbra 53*, 2007, by Colombian Olga de Amaral is undoubtedly an extraordinary example of her ravishing, and innovative tapestries. These tapestries have come to represent the boundless possibilities of materials and artistic language used in her oeuvre. Shortly after studying textiles at Cranbrook, she returned to Colombia and began rediscovering the peasant crafts as well as the different looms and materials they used, a finding that led her to start her textile studio. It wasn't until a trip to Peru that she began exploring the aesthetics of textiles in Andean and Pre-Columbian cultures, much in the same way many Western artists had studied and found inspiration in paintings and frescoes. For Amaral the Baroque altar churches in that region—with their dense, golden, and ornate features—were reminiscent of the importance of gold in the Pre-Columbian cultures, and as a result the Andes occupy a privileged place in Olga's artistic territory. This trip also inspired her to test different fibers, woven strips, and braided variations that would lead her to a life-long study and understanding of the feel of fiber, the magic of texture, and the chromatic possibilities of prepared and natural dyes. This exploration enabled her to extend the way she used threads and fibers. Soon after she began incorporating gold leaf into the texture of her work and weaving heavy surfaces on to pre-woven rolls of fiber, like the one we see here in the present lot. This incredible work also follows the large formats Amaral has often experimented with, a scale that reflects a boldness that enabled her to achieve ingenious visual forms of textiles with consistent textures, into which she has even incorporated horsehair and plastic. The sculptural proportions of this work are achieved by the sheer volume and scale of it. The result are cutting-edge elements that ultimately communicate the "grace of [these] full-scale works, resulting in the synthesis of a language which gave her tapestry a new 'fine-arts' quality" (L. Smith Edward, ed., *Olga de Amaral—The Mantle of Memory*, Somogy: Paris, p. 35).





◦ **61. Fanny Sanín** Colombia b. 1938

Acrylic No. 4, 1980
acrylic on canvas
34 x 36½ in. (86.4 x 91.8 cm)
Signed, titled and dated “Fanny Sanin Acrylic No. 4 1980”
on the reverse.

Estimate
\$40,000-60,000

Provenance
Acquired directly from the artist

Exhibited
New York, Phoenix Gallery, *Fanny Sanín*, 1982
Bogota, Galería Garcés Velásquez, *Fanny Sanín*, 1982
Paris, École nationale supérieure des Beaux-Arts, *Art de l'atelier, Art de la rue - Colombie*, 1983

62 Edgar Negret Colombia 1920-2012

Sol, 1984
enameled aluminum
35½ x 29½ x 23⅓ in. (90 x 75 x 60 cm)
Signed, titled and dated “Sol Edgar Negret 1984” on the base.

Estimate
\$40,000-60,000

Provenance
Estate of the artist

Exhibited
Bogota, Galería Casa Negret, *Edgar Negret*, 2005
Bogota, Museo Internacional de la Esmeralda, *La Esmeralda en el Arte*, 2012





63. Ruby Rumié Colombia b. 1958

Crowned Vessel 16 (From the Series Halito Divino), 2013
ceramic, bronze and acrylic artist's pedestal
12¼ x 3⅞ x 1⅞ in. (31.1 x 9.8 x 4.8 cm)

Estimate
\$10,000-15,000

Provenance
Nohra Haime Gallery, New York

Exhibited
Cartagena, Centro de Formación de la Cooperación Española (CFCE), *Hálito Divino*, 2014
New York, Nohra Haime Gallery, *Divine Breath*, 2014
Cartagena, NH Galería, *Hálito Divino*, 2015

Literature
Ruby Rumié: Involucrada Rumié, exh. cat., Nohra Haime Gallery Editions, New York, 2014 (illustrated)
Ruby Rumié: Halito Divino - Divine Breath, exh. cat., Nohra Haime Gallery Editions, New York, 2014 (illustrated)



64. Santiago Parra Colombia b. 1986

Untitled, 2015
oil on canvas
66 $\frac{7}{8}$ x 66 $\frac{7}{8}$ in. (169.9 x 169.9 cm)
Signed "Parra" lower center.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist

65. Hugo Zapata Colombia b.1945

Mandala, 2014

carved shale and crystal with artist base
sculpture 18¾ x 20 x 3¾ in. (47.6 x 50.8 x 9.5 cm)

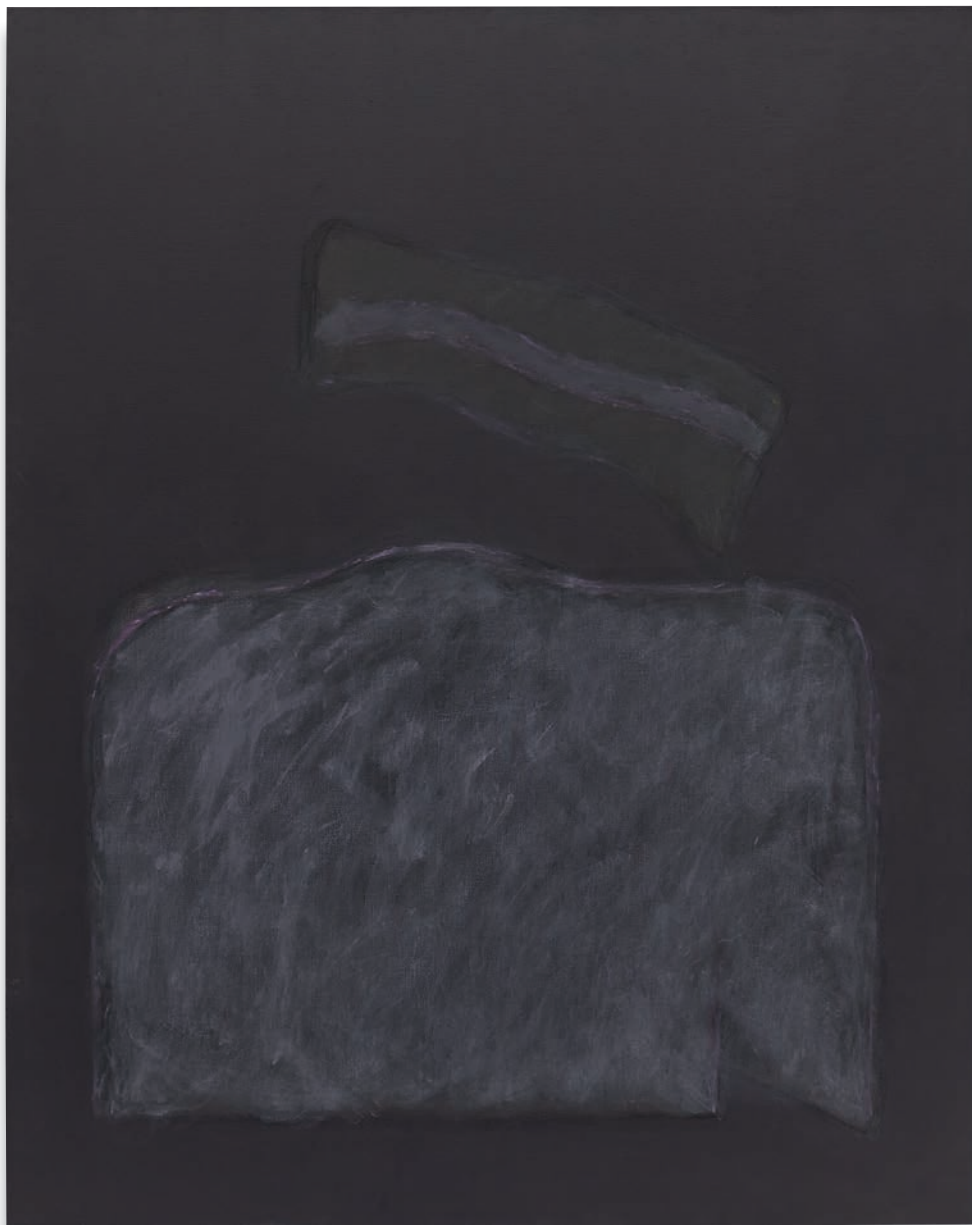
Estimate

\$8,000-12,000

Provenance

Galería Sextante, Bogotá





66. Manuel Hernández Colombia 1928-2014

Signo Pardo Negro, 1992
oil and pastel on canvas
59 x 47¼ in. (149.9 x 120 cm)
Signed, titled and dated "MANUEL HERNANDEZ Signo Pardo Negro 1992" on the reverse.

Estimate
\$15,000-20,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Washington, D.C., Colombian Embassy, *Signos de Hernández*, 2006



67. Humberto Junca Colombia b. 1968

Handicap, 2000
black thread on stretched silk in wooden frames, in 27 parts
each 8¼ x 8¼ in. (21 x 21 cm)
overall dimensions 26¾ x 86½ in. (68 x 219.7 cm)

Estimate
\$8,000-12,000

Provenance
SKETCH, Bogota

Exhibited
Bogota, Museo de la Universidad Nacional de Colombia, IX
Salón Regional de Artistas de Bogota, 2000
Cartagena, Claustro de La Merced, 38 *Salón Nacional de Artistas*, 2001
Bogota, Planetario de Bogotá, *Elocuti-o-nis*, 2004
Bogota, Galería Santa Fé, *Textos Audibles, Visibles y Legibles: Galería Santa Fe 2004-2014*, 2014

68. Johanna Calle Colombia b. 1965

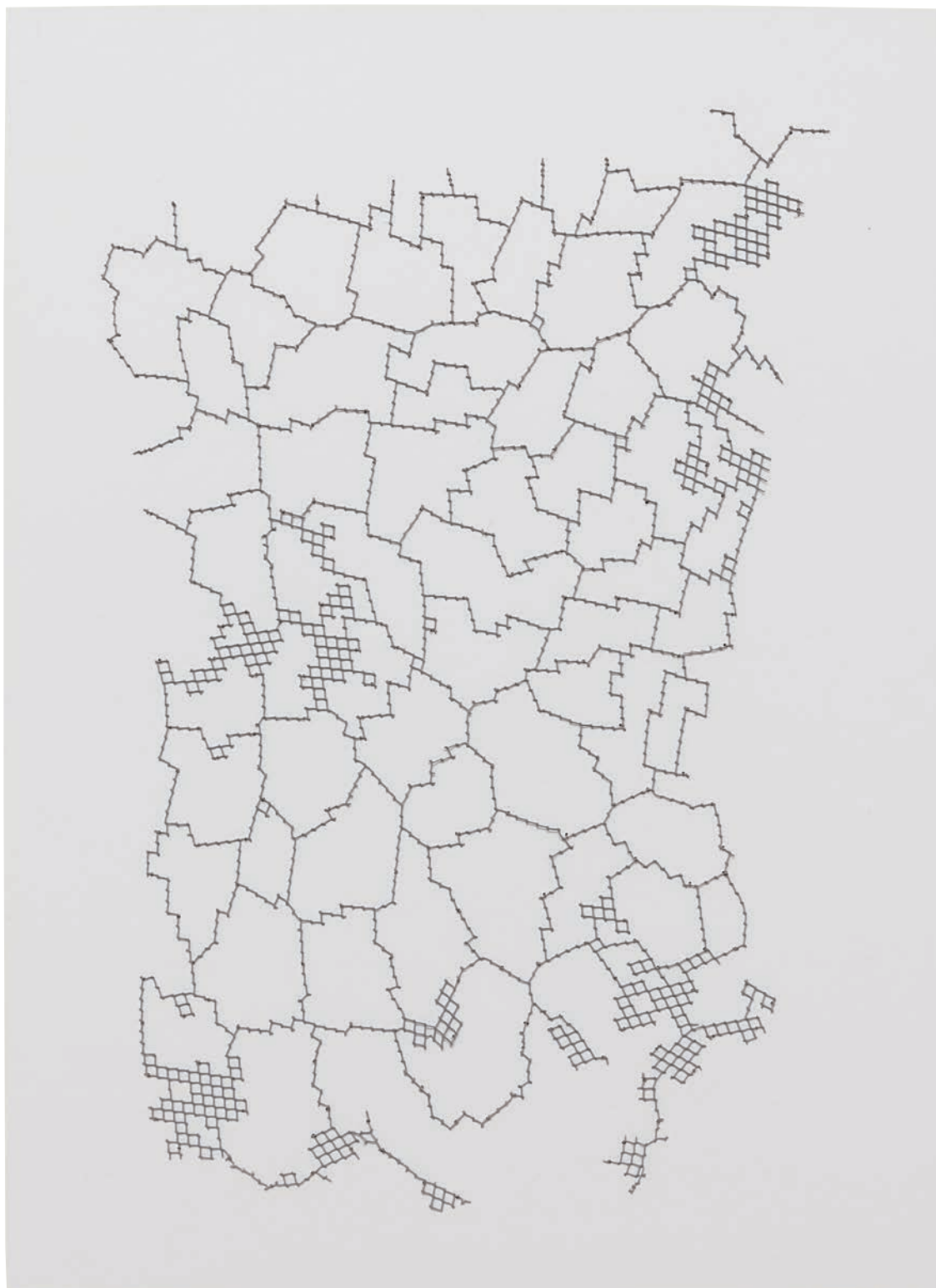
Las Restas B5, 2008
galvanized wire mesh and copper on paper
14½ x 10¾ in. (36.8 x 27.1 cm)

Estimate
\$9,000-12,000

Provenance
Galeria Marilia Razuk, São Paulo

Exhibited
Bogota, Museo de Arte del Banco de la República,
20 Desarreglos, 2008
Long Beach, Museum of Latin American Art, *Submergentes: A Drawing Approach to Masculinities*, 2011
São Paulo, Galeria Marília Razuk, *Johanna Calle: Intertextos*, 2012

Literature
Submergentes: A Drawing Approach to Masculinities, exh. cat.,
Museum of Latin American Art, Long Beach, 2011





69. Jaime Castellanos Colombia b. 1956

Composición AC, 2013
acrylic and vinyl on canvas
51½ x 38¼ in. (129.9 x 97.2 cm)
Signed and titled "Castellanos Comp AC" on the reverse.

Estimate
\$7,000-9,000

Provenance
Acquired directly from the artist

70. Luis Fernando Peláez Colombia b. 1945

Untitled, 2014
metal, photograph, resin and wood
31½ x 31½ x 2 in. (80 x 80 x 5 cm)

Estimate
\$10,000-15,000

Provenance
Galería Sextante, Bogotá



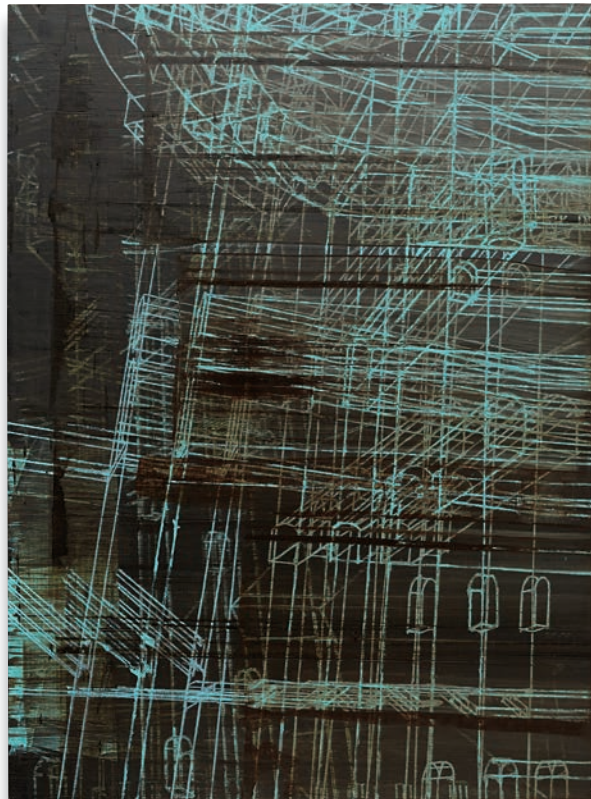
71. Jaime Franco Colombia b. 1963

Entramado, 2011
oil on canvas
59⅞ x 44⅞ in. (152.1 x 112.1 cm)
Signed, titled and dated "Entramado Franco 2011"
on the reverse.

Estimate
\$7,000-9,000

Provenance
Acquired directly from the artist

Exhibited
Bogotá, Galería El Museo, *Aletheia*, 2014





72. Erica Ferrari Brazil b. 1981

Space Between, 2010
Formica and wax on wood
85½ x 62¾ in. (217.2 x 159.4 cm)

Estimate
\$12,000-18,000

Provenance
Emma Thompson Gallery, São Paulo
Acquired from the above by the present owner

73. Nelson Ramos Uruguay b. 1932

Desplazamiento, 1970
painted wood, in 3 parts
overall dimensions 118 $\frac{3}{8}$ x 78 $\frac{3}{4}$ x 2 in.
(300 x 200 x 5 cm)

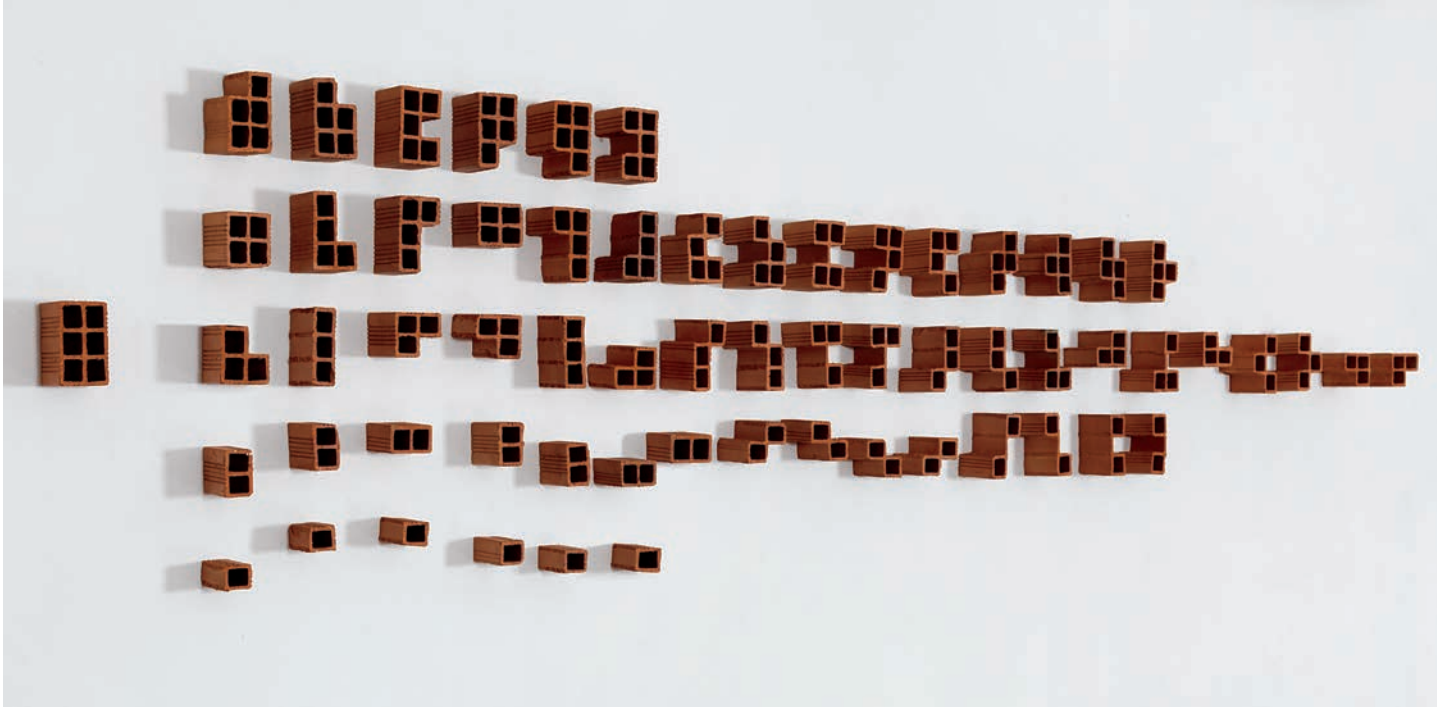
Estimate

\$40,000-60,000

Provenance

Galería del Paseo, Montevideo
Sotheby's, New York, *Latin American Art*, May 25,
2011, lot 174
Acquired from the above sale by the present owner





74. Héctor Zamora Mexico b. 1974

6 of the potentialities series, 2009

Colombian bricks

overall dimensions $36\frac{5}{8} \times 24\frac{1}{4} \times 20\frac{1}{8}$ in. (93 x 62 x 51.1 cm)

Estimate

\$12,000-18,000

Provenance

Galeria Vermelho, São Paulo

Acquired from the above by the present owner



75. Federico Herrero Costa Rica b. 1978

Untitled, 2001
oil on canvas
74 x 76 in. (188 x 193 cm)

Estimate
\$35,000-45,000

Provenance
Acquired directly from the artist
Private Collection
Private Collection, Miami

**“I want people not to look at it
but to be in it, sometimes even
without knowing it is art.”**

Tania Bruguera



76. Tania Bruguera Cuba b. 1968

Untitled (Sunflowers), 2002
ink and collage on paper
92 x 43¼ in. (233.7 x 109.9 cm)

Estimate
\$10,000-15,000

Provenance
Acquired directly from the artist by the present owner



77. Tania Bruguera Cuba b. 1968

Untitled (Maquette), 1994
ceramic, paint and grass
4¾ x 9 x 5 in. (12.1 x 22.9 x 12.7 cm)
Signed "Tania Bruguera" on base.

Estimate
\$5,000-7,000

Provenance
Acquired directly from the artist by the present owner

As the title suggests, the present lot is a *maquette* of an unrealized performance by Tania Bruguera. The proposed description of the performance illustrates her developing concern with the physical and psychological feats of endurance. Had the performance been realized, Bruguera would be hidden inside of the egg-like structure, slowly emerging by carving herself out of the shell. The plan for this work is consistent with other works where her body is literally used to explore issues of entrapment, exile, and displacement resonating with the fundamental human desire to obtain liberty.



78. Carlos Garaicoa Cuba b. 1967

C es la piedra del terror, la piedra filosofal, 2001
Cibachrome print
39 x 47¾ in. (99.1 x 121.3 cm)
This work is number 2 from an edition of 3.

Estimate
\$10,000-15,000

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



79. Yoan Capote Cuba b. 1977

Touch-Brancusi Finger, 2002-2009

nickel

7 x 7 x 7 in. (17.8 x 17.8 x 17.8 cm)

Signed "CAP" on the reverse. This work is number 6 from an edition of 7.

Estimate

\$5,000-7,000

Provenance

Gallery Magnan Mertz, New York

Acquired from the above by the present owner

80. Kcho Cuba b. 1970

Mi jaula, 1991

tree branches, cane thread and mud
32 x 150 x 41 in. (81.3 x 381 x 104.1 cm)

Estimate

\$20,000-30,000

Provenance

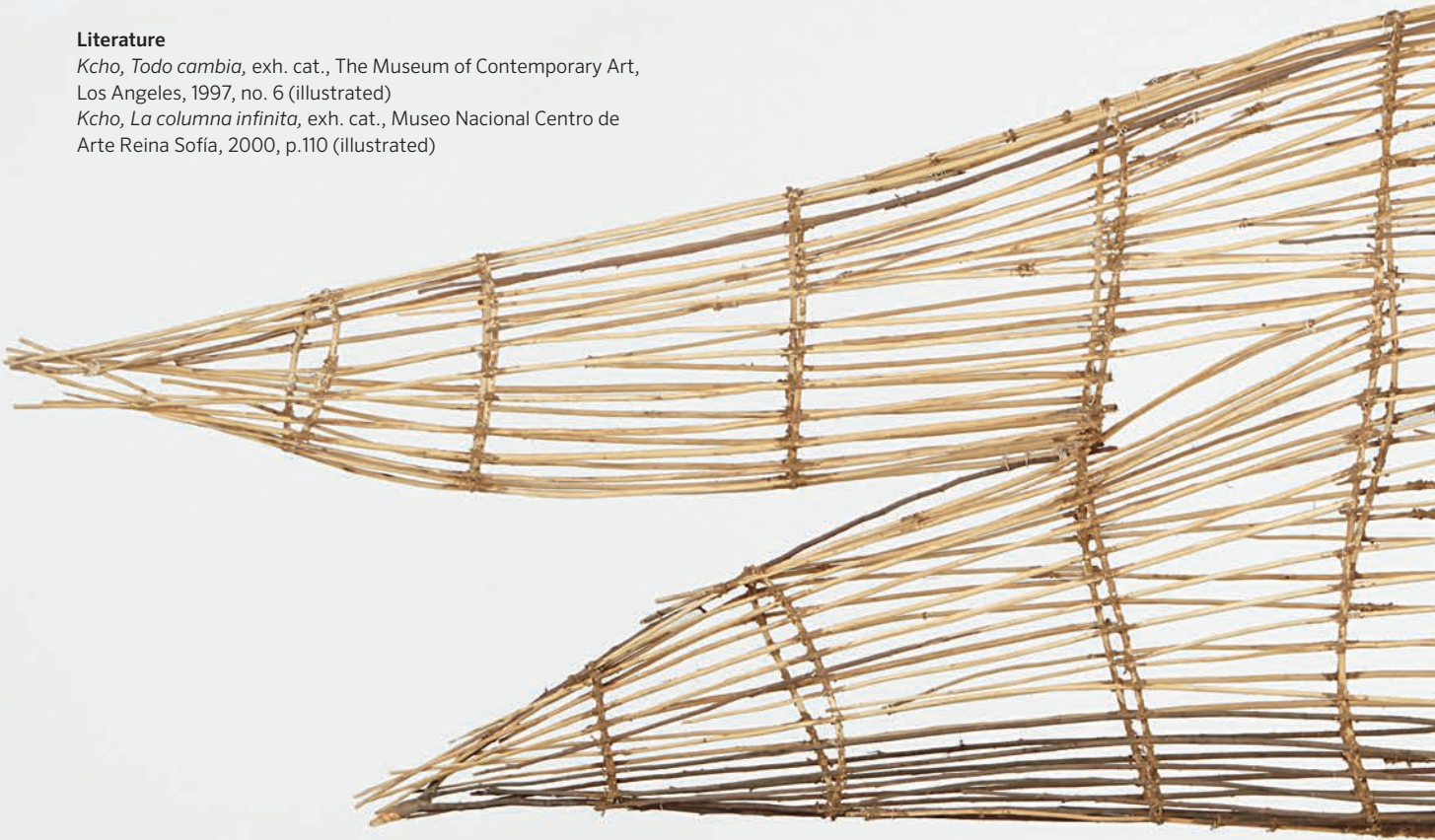
Sotheby's, New York, *Latin American Art*, May 28, 2009, Lot 179
Acquired from the above sale by the present owner

Exhibited

Los Angeles, The Museum of Contemporary Art, *Kcho, Todo cambia*, October 5, 1997 - February 8, 1998
Madrid, Palacio de Cristal, Museo Nacional Centro de Arte Reina Sofía, *Kcho, La columna infinita*, February 8 - May 7, 2000

Literature

Kcho, Todo cambia, exh. cat., The Museum of Contemporary Art, Los Angeles, 1997, no. 6 (illustrated)
Kcho, La columna infinita, exh. cat., Museo Nacional Centro de Arte Reina Sofía, 2000, p.110 (illustrated)







81. Kcho Cuba b. 1970

Untitled, n.d.
oil stick on canvas
38 x 52 in. (96.5 x 132.1 cm)
Signed "Kcho" lower left. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist by the present owner

82. Arnaldo Roche Rabell Puerto Rico b. 1955

Self Portrait #1, 1985
oil stick on paper
25 x 19¼ in. (63.5 x 48.9 cm)
Signed and dated "1985 Arnaldo Roche Rabell" center right.

Estimate
\$12,000-18,000

Provenance
CDS Gallery, New York
Private Collection, New York



1985 ARNALDO ROCHE RABELL

83. Vik Muniz Brazil b. 1961

Self Portrait (from Pictures of Magazines), 2003

chromogenic print

91½ x 74¾ in. (232.4 x 189.9 cm)

Signed "Vik Muniz" on a label affixed on verso. This work is number 4 from an edition of 6.

Estimate

\$50,000-70,000

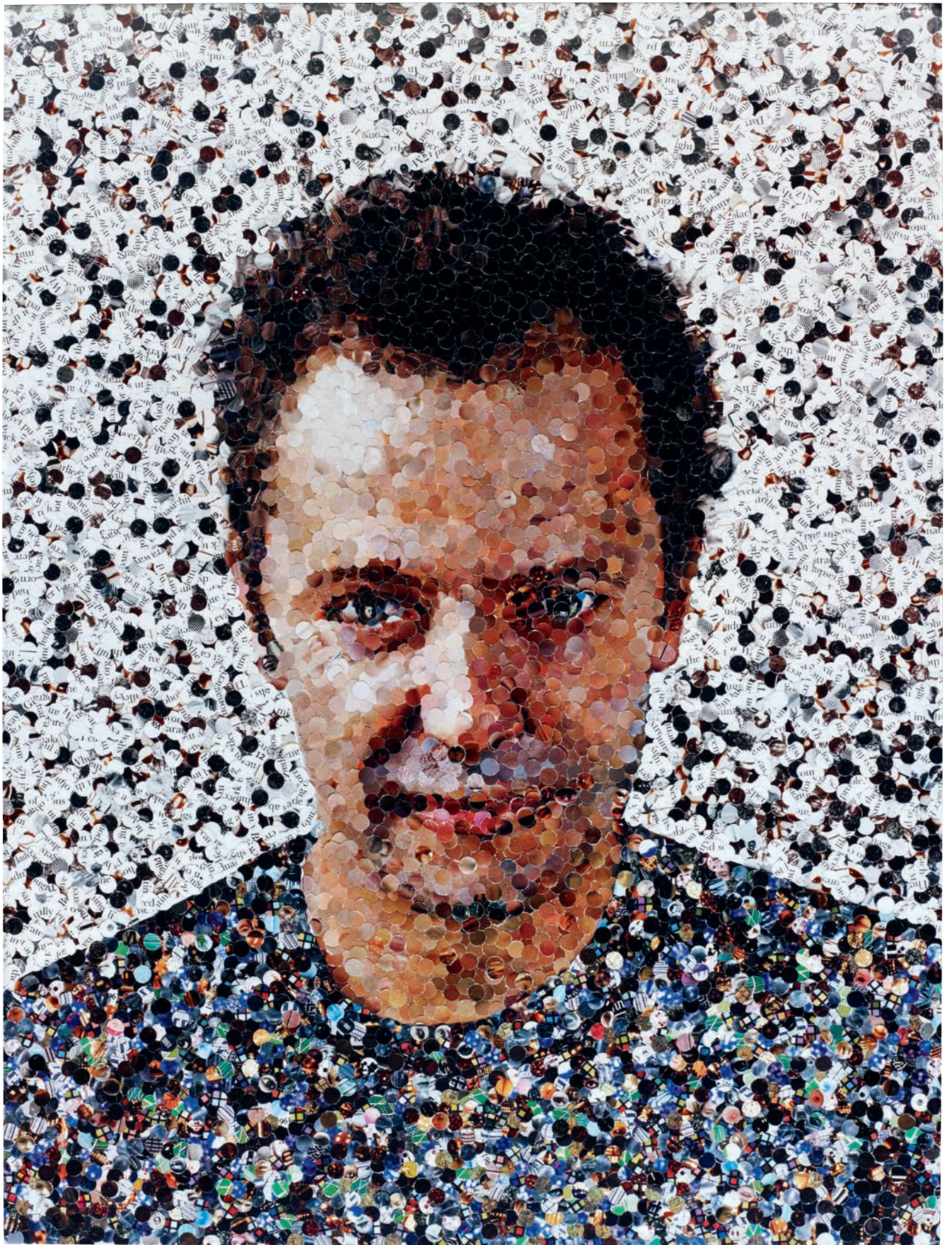
Provenance

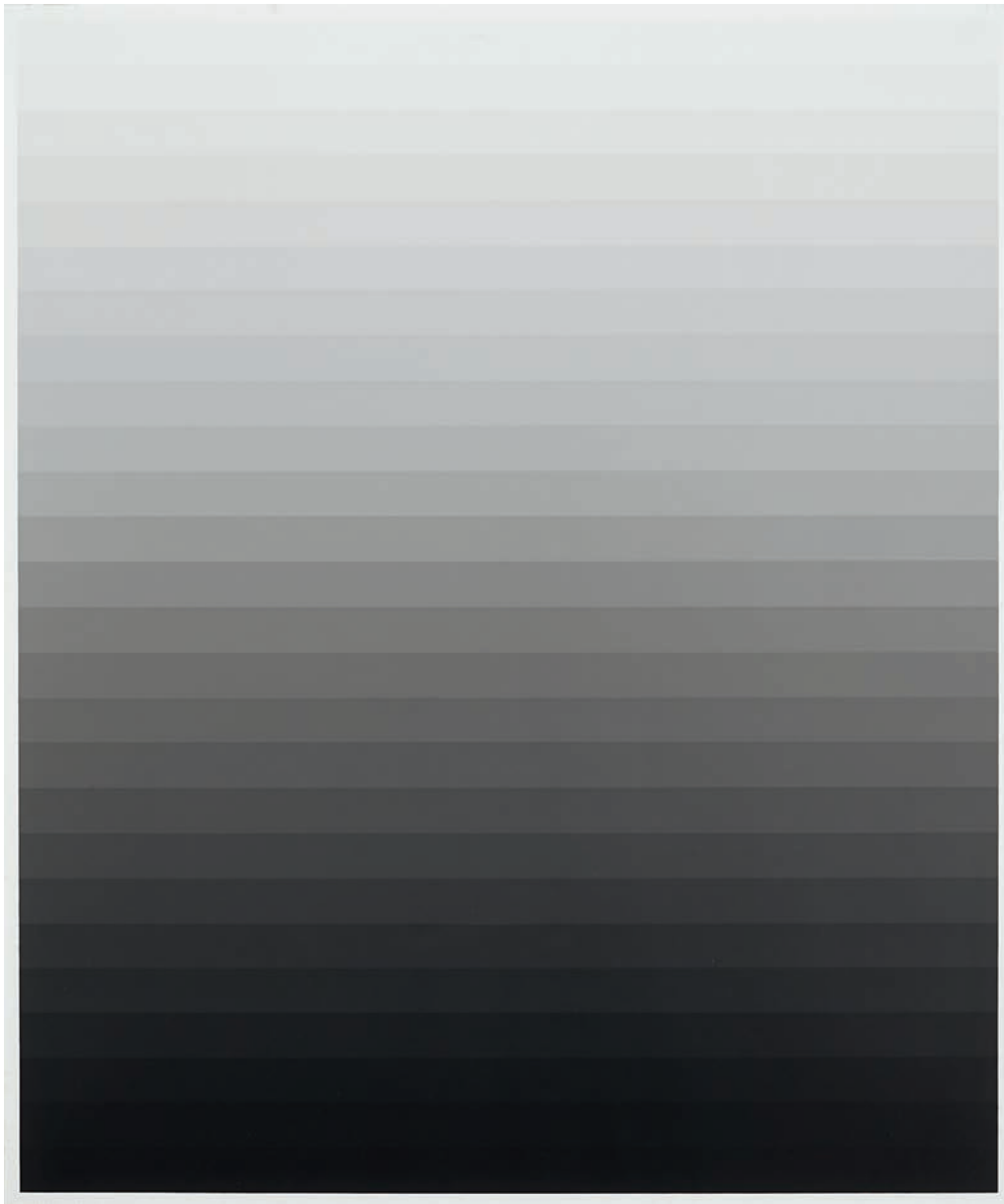
Sikkema Jenkins & Co, New York

Acquired from the above by the present owner

Literature

P. Corrêa do Lago, *Vik Muniz, Obra Completa, 1987-2009*, 2009, p. 489 (another example illustrated)





84. Iran do Espírito Santo Brazil b. 1963

Photogram 3 - Vertical, 2013

photogram on paper

34 x 28½ in. (86.4 x 72.4 cm)

This work is number 1 from an edition of 5.

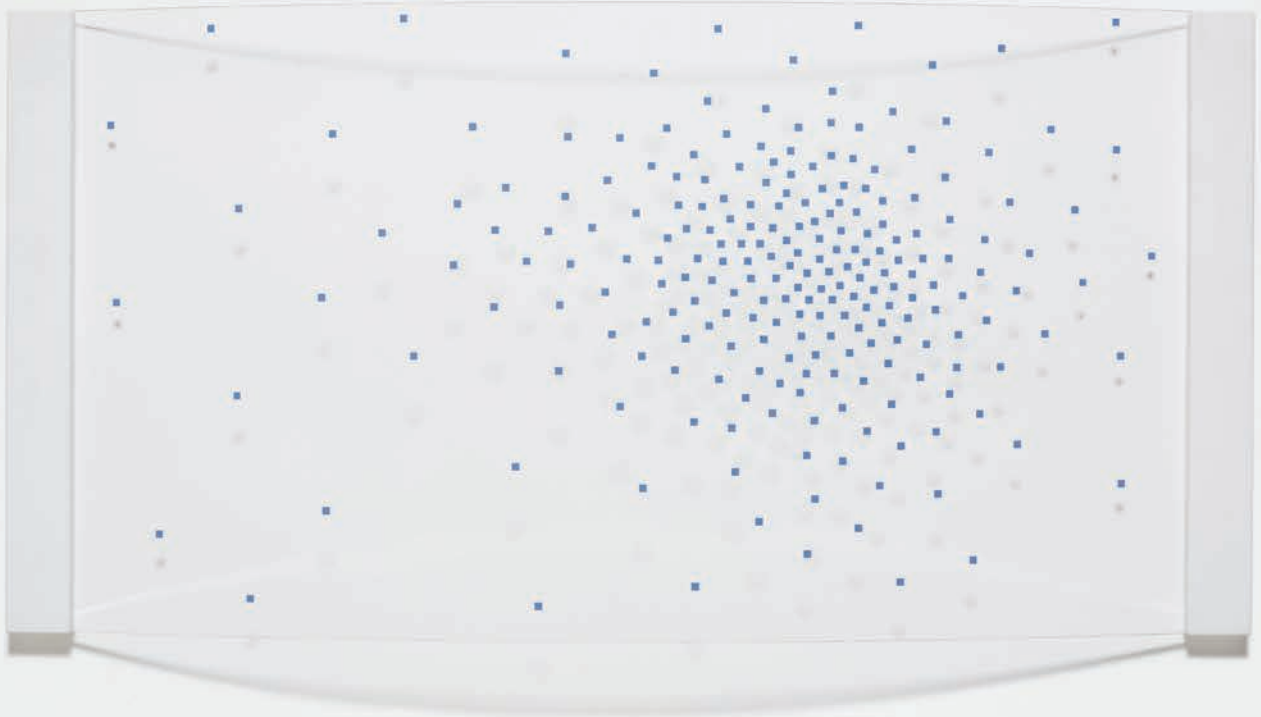
Estimate

\$10,000-15,000

Provenance

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner



Sold To Benefit Aid For Aids

85. Teresita Fernández Mexico b. 1968

Midnight, Late May, 2004

silkscreen on glass

22 x 44 in. (55.9 x 111.8 cm)

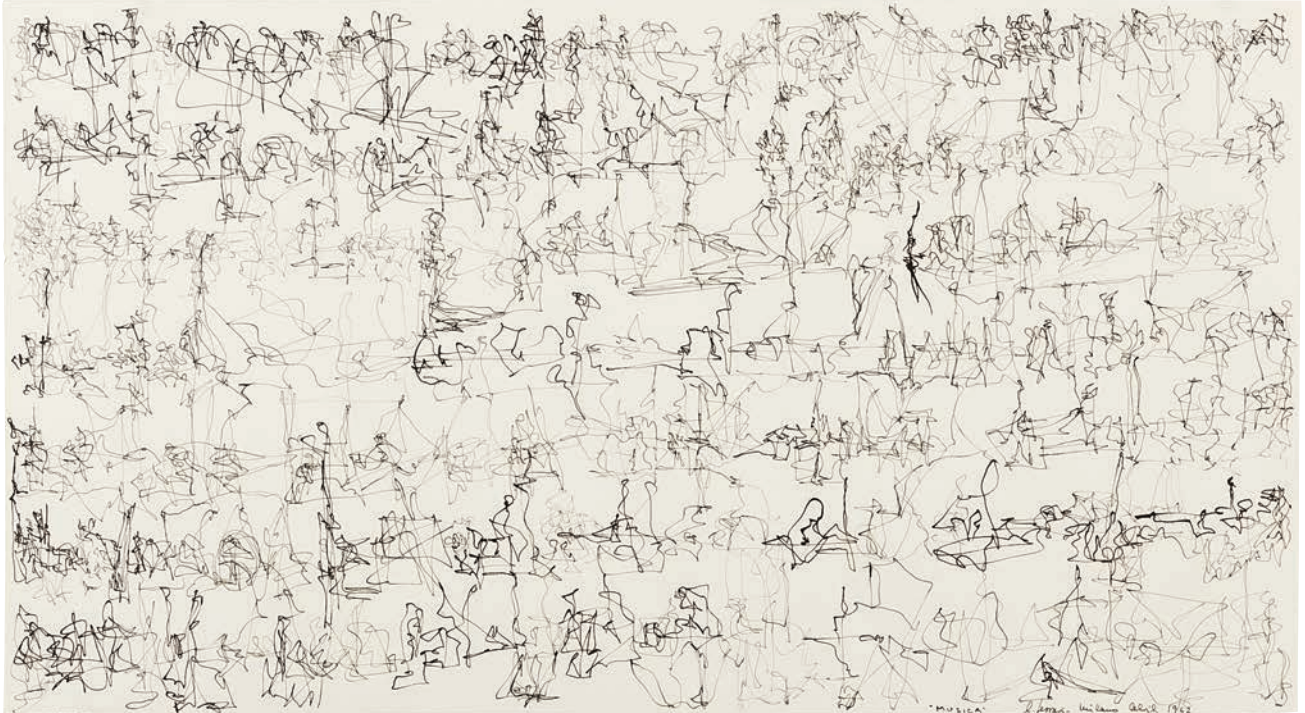
Signed, dated and numbered "Teresita Fernandez 2004
10/10" on edge. This work is number 10 from an Edition of 10.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist



86. León Ferrari Argentina 1920-2013

Música, 1962
India ink on paper
9 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in. (25.1 x 46 cm)
Signed, titled and dated "Musica I. Ferrari - Milano Abril 1962"
lower right.

Estimate
\$18,000-22,000

Provenance
Private Collection, Paris

87. León Ferrari Argentina 1920-2013

Carta a Torres-García, 2005
mixed media on paper
9 $\frac{1}{2}$ x 6 $\frac{3}{4}$ in. (24 x 17 cm)
Signed, titled and dated "Carta a Torres García León Ferrari
5/10/05" lower edge.

Estimate
\$20,000-30,000

Provenance
Pan American Art Projects, Miami
Acquired from the above by the present owner



"Carta a Tessa Garcia"

Leon Ferrari 5/10/05

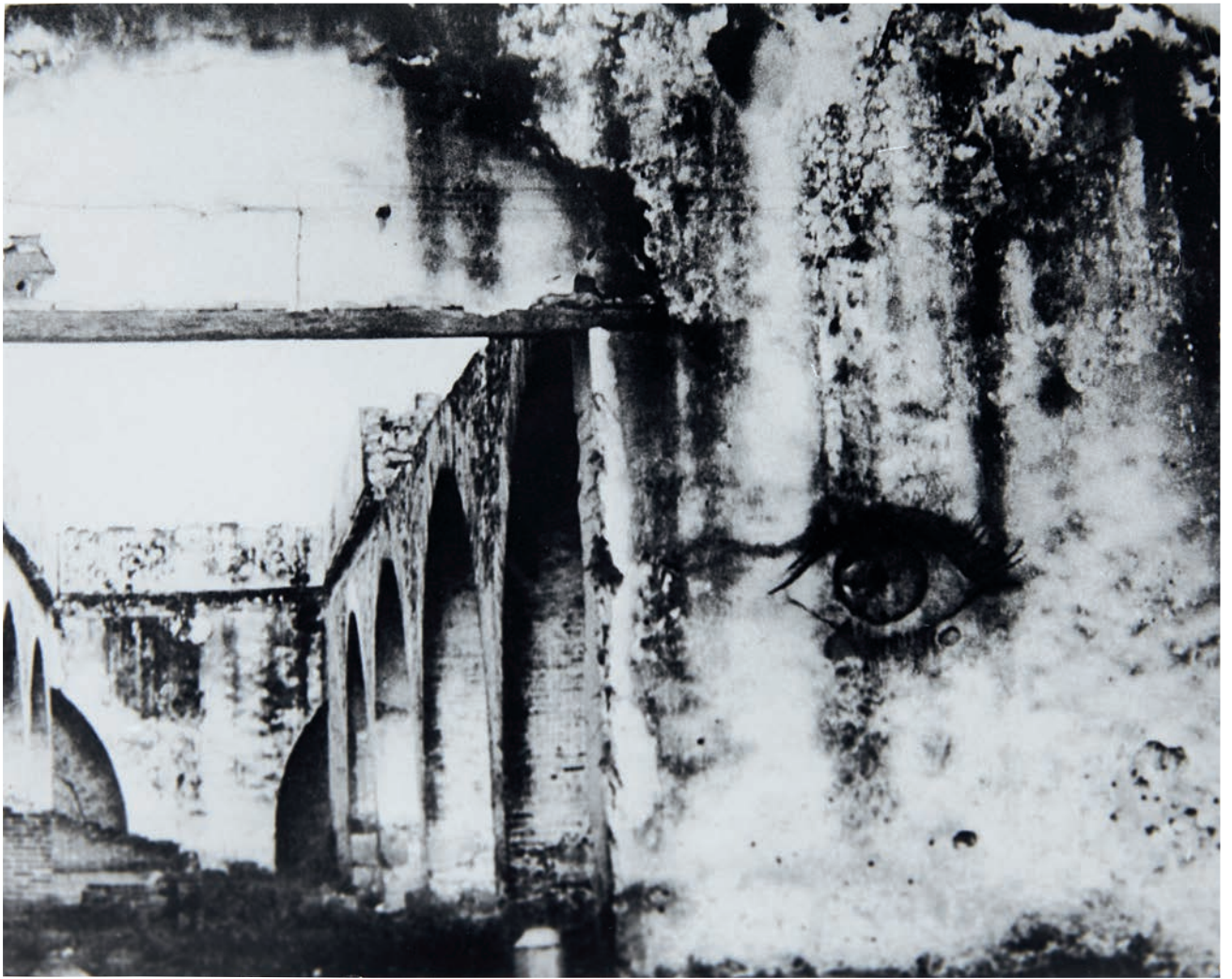


88. Flor Garduño Mexico b.1957

Medusa, 1998
gelatin silver print
15 x 11 $\frac{7}{8}$ in. (38.1 x 30.2 cm)

Estimate
\$5,000-7,000

Provenance
Private Collection, New York



89. Kati Horna Hungary / Mexico 1912-2000

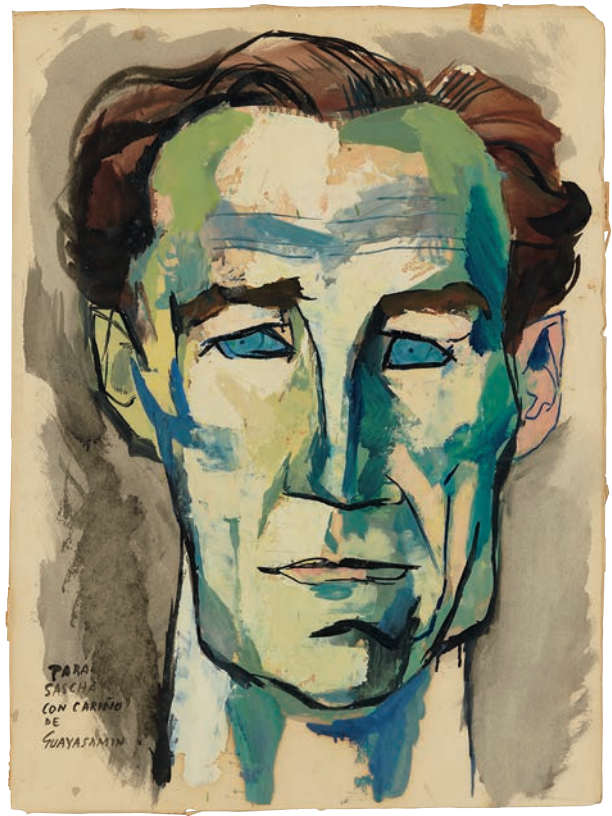
Actopan, Hidalgo Hacienda, 1960
gelatin silver print
8 x 10 in. (20.3 x 25.4 cm)
Signed "Kati Horna" on the reverse.

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist
Private Collection, Mexico City



(i)



(ii)

90. Oswaldo Guayasamín Ecuador 1919-1999

Two Works: i) *Magdalena Scherbina* ii) *Sascha Scherbina*, 1967

i) oil on canvas

ii) oil on paper

i) 37½ x 21⅞ in. (95.3 x 55.6 cm)

ii) 29½ x 22 in. (74.9 x 55.9 cm)

i) Signed "Guayasamin" lower left.

ii) Signed and dedicated "Para Sascha con cariño de Guayasamin" lower left.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist

By descent to the present owner

91. Pedro Figari Uruguay 1861-1938

Hastío de verano, n.d.

oil on board

13¼ x 19¼ in. (33.7 x 48.9 cm)

Estimate

\$25,000-35,000

Provenance

Acquired directly from artist by the present owner

Exhibited

New York, Center for Inter-American Relations, *Intimate Recollections of Rio de La Plata - Recuerdos íntimos del Río de La Plata*, March 5 - June 30, 1986

Literature

Intimate Recollections of Rio de La Plata - Recuerdos íntimos del Río de La Plata, exh. cat., Inter-American Relations, New York, 1986, p. 20 (illustrated)

Phillips is grateful to Fernando Saavedra for his kind assistance in cataloging this work.

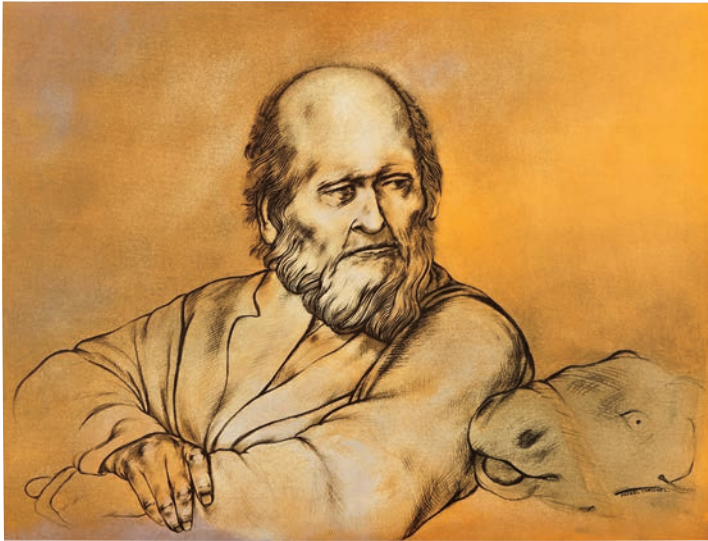




(i)



(ii)



(iii)

Property From The Los Angeles County Museum Of Art

92. Rafael Coronel Mexico b. 1931

Three works: Untitled, 1960 - 1980

(i) lithograph

(ii) charcoal and acrylic on paper

(iii) charcoal and acrylic on paper

i) 24 $\frac{3}{4}$ x 19 in. (62.9 x 48.3 cm)

ii) 39 $\frac{3}{8}$ x 27 $\frac{5}{8}$ in. (100 x 70.2 cm)

iii) 39 $\frac{1}{4}$ x 27 $\frac{1}{2}$ in. (99.7 x 69.9 cm)

Each signed "Rafael Coronel" lower edge.

Estimate

\$6,000-8,000

Provenance

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



Property From The Los Angeles County Museum Of Art

93. Rafael Coronel Mexico b. 1931

Untitled, 1960-80
oil on canvas
22½ x 25 in. (57.2 x 63.5 cm)
Signed "RAFAEL CORONEL" lower left.

Estimate
\$18,000-22,000

Provenance
B. Lewin Galleries, Beverly Hills
The Bernard and Edith Lewin Collection of Mexican Art
Acquired from the above by the Los Angeles County
Museum of Art, 1997



94. Alicia Penalba France / Argentina 1913-1982

Totem, n.d.

bronze with black patina

14 x 4¾ x 2¼ in. (35.6 x 12.1 x 5.7 cm)

Signed and numbered "Penalba 1/6" on side of sculpture.

This work is number 1 from an edition of 6.

Estimate

\$8,000-12,000

Provenance

Maglutta Gallery, Buenos Aires

Acquired from the above by the present owner



95. Antonio Berni Argentina 1905-1981

The Bishop, 1963

xylo-collage-relief on paper

36 x 22½ in. (91.4 x 57.2 cm)

Signed, dated and numbered "10/11 Antonio Berni 63"

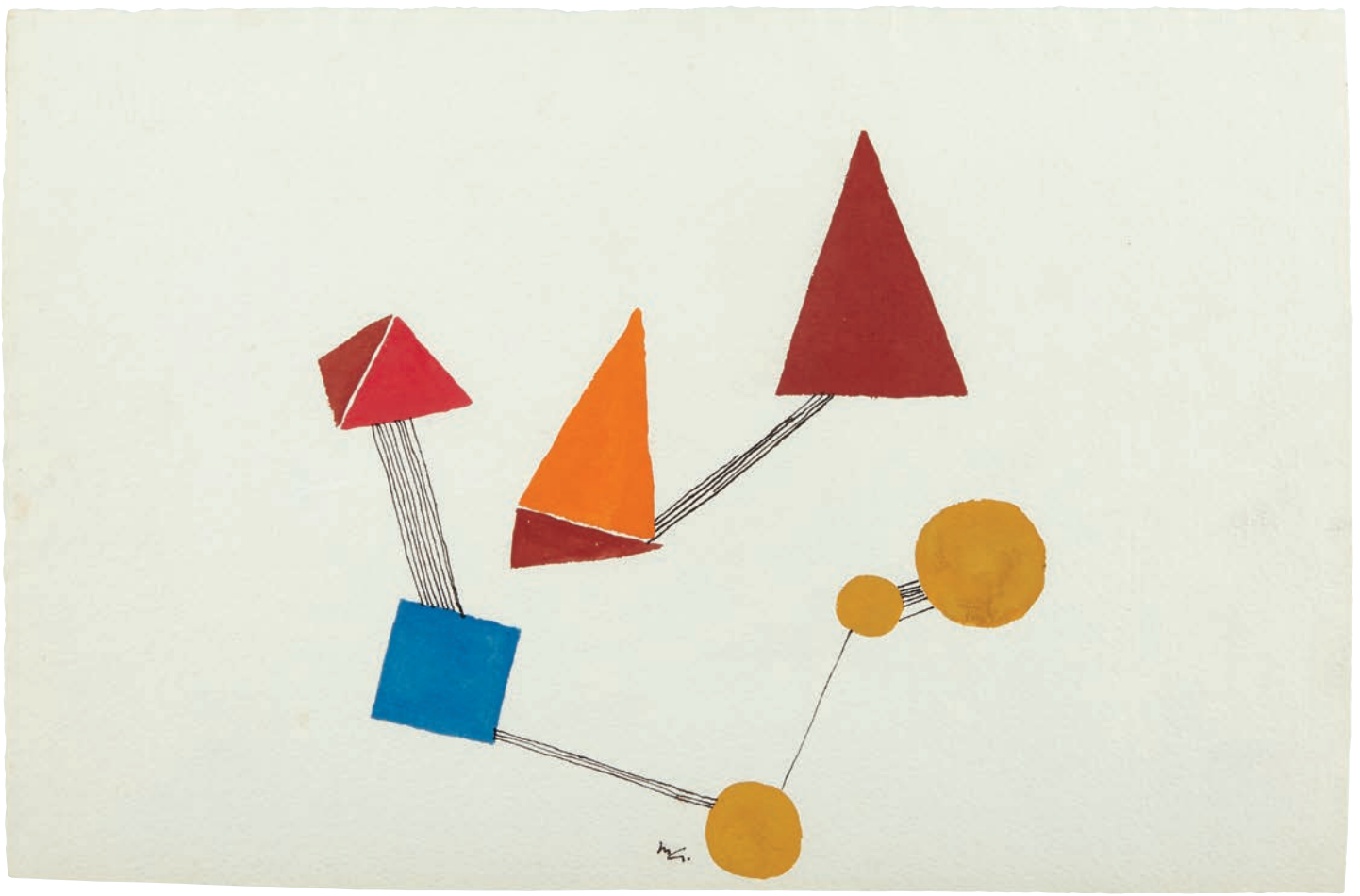
lower edge. This work is number 10 from an edition of 11.

Estimate

\$7,000-9,000

Provenance

Private Collection, California



96. Mathias Goeritz Germany / Mexico 1915-1990

Untitled, circa 1970

gouache on paper

9 7/8 x 15 1/4 in. (25.1 x 38.7 cm)

This work is signed "MG" lower center. This work is accompanied by a certificate of authenticity signed by Lily Kassner.

Estimate

\$7,000-9,000

Provenance

Acquired directly from the artist

Private Collection, Mexico

Private Collection, Mexico



97. Enio Iommi Argentina 1926 - 2013

Formas dinámicas, 1948
welded iron and marble base
18 x 10 x 26½ in. (45.7 x 25.4 x 67.3 cm)
Signed and dated "IOMMI 48" on the base.

Estimate
\$20,000-30,000

Provenance
Acquired directly from the artist
Private Collection, Miami
Christie's, New York, *Latin American Art*, May 31, 2007,
lot 92
Acquired from the above by the present owner



Alternate view of the present lot.

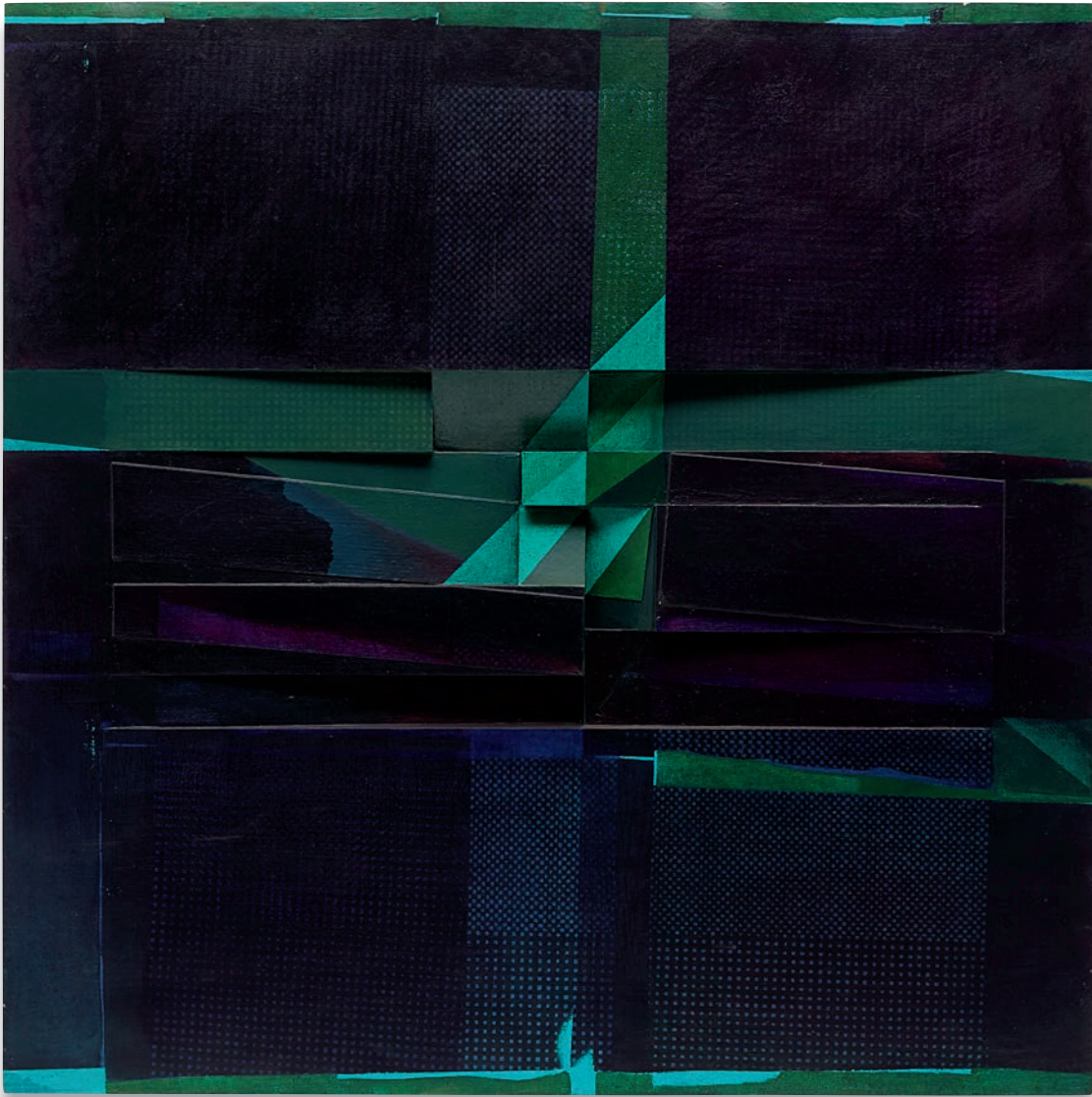


98. Julio Alpuy Uruguay 1919 - 2009

Silencio, 1951
ink and watercolor on paper
13½ x 15 in. (33.3 x 38.1 cm)

Estimate
\$3,000-5,000

Provenance
Cecilia de Torres Ltd., New York
Gifted from the above by the present owner

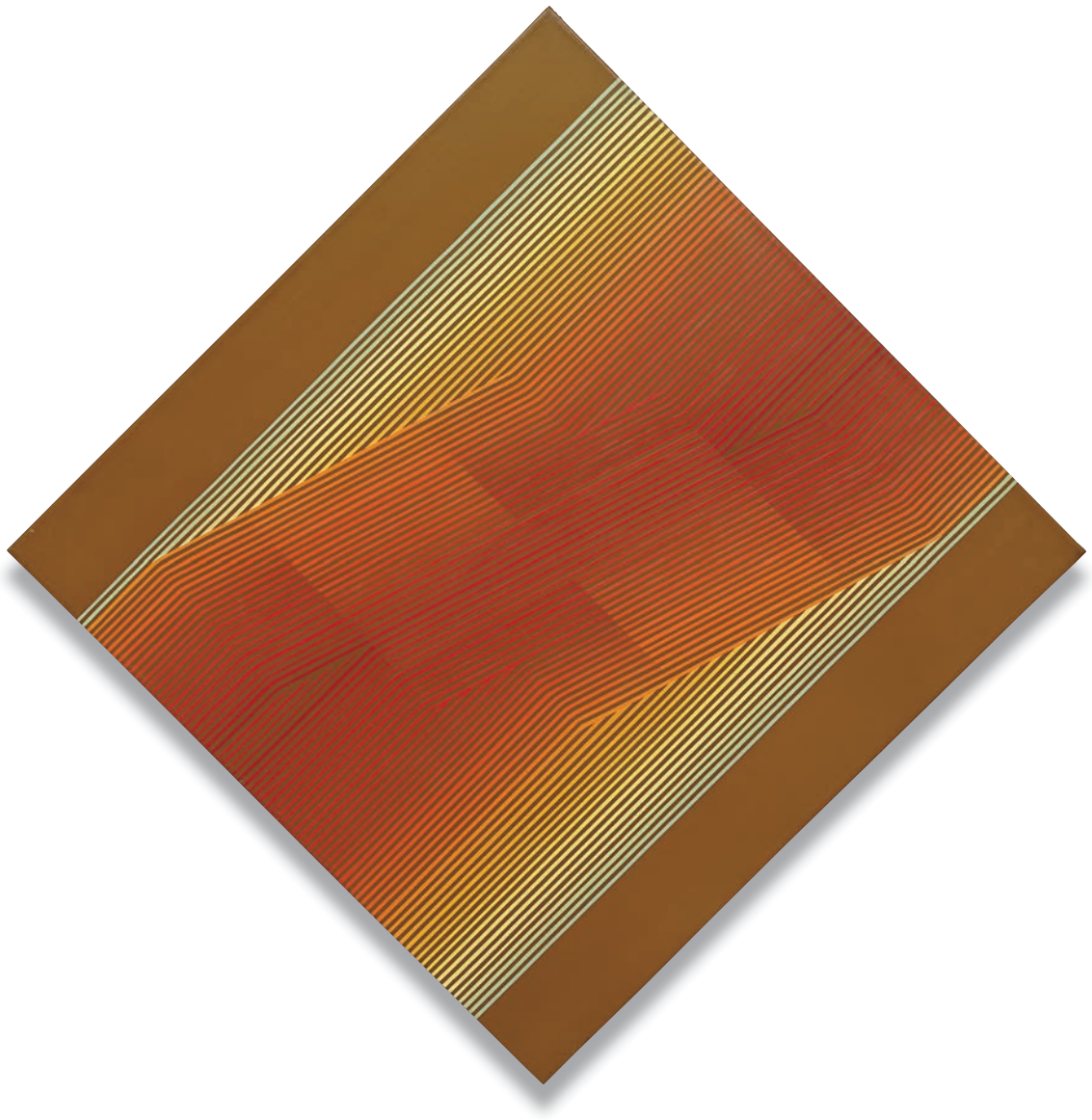


99. José Antonio Fernández-Muro Argentina 1920-2007

Centro Verde, 1976
oil and acrylic on wood
48 x 48 in. (121.9 x 121.9 cm)

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist
Estudio Actual, Caracas
CDS Gallery, New York
Private Collection, New York



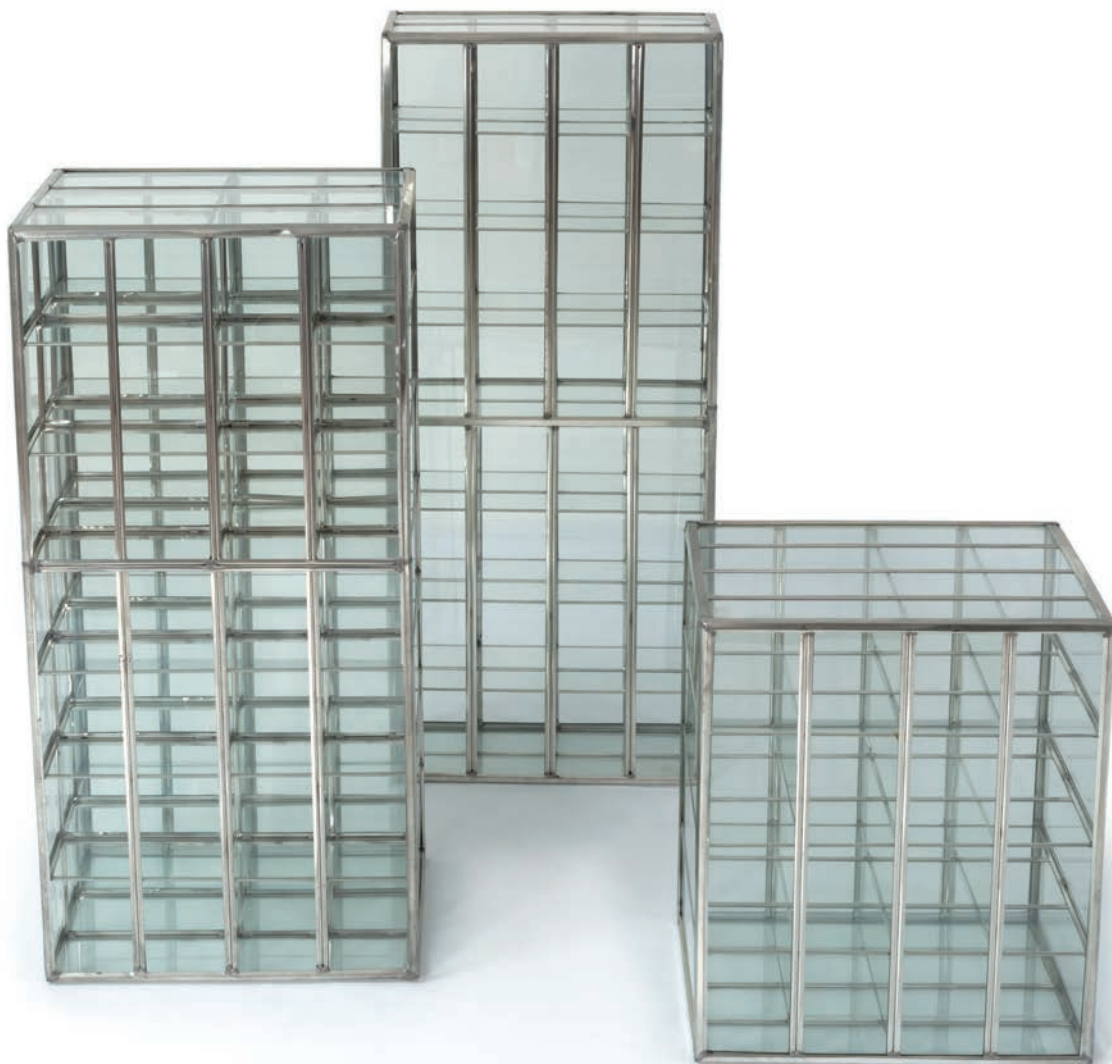
100. Ary Brizzi Argentina b. 1930

Diamante #6, 1969
oil on canvas
32½ x 31¼ in. (82.6 x 80.6 cm)

Estimate
\$8,000-12,000

Provenance
Acquired directly from the artist
Estudio Actual, Caracas
Private Collection, New York

Exhibited
Caracas, Estudio Actual, *Cinco Artistas Argentinos*, 1971
Caracas, Estudio Actual, *Ari Brizzi*, 1973
Valencia, Estudio Dos, *Ari Brizzi*, 1974
New York, CDS Gallery, *Geometric Abstraction in Latin American Art*, November 5 - 30, 1986
Vero Beach, Center for the Arts, *The Latin American Spirit: Art and Artists in the United States, 1920 - 1970*, January 28 - March 4, 1990



101. Nicolás Consuegra Colombia b. 1976

Aquí y allá, 2012

metal and glass sculptures, in 3 parts

i) $46\frac{1}{8} \times 19\frac{5}{8} \times 7\frac{7}{8}$ in. (117.2 x 49.8 x 20 cm)

ii) $15\frac{3}{4} \times 19\frac{5}{8} \times 19\frac{5}{8}$ in. (40 x 49.8 x 49.8 cm)

iii) $40\frac{1}{2} \times 16\frac{1}{4} \times 19\frac{5}{8}$ in. (102.9 x 41.3 x 49.8 cm)

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

Estimate

\$8,000-12,000

Provenance

Galería Jenny Vila, Cali

Acquired from the above by the present owner

102. Luis Tomasello Argentina 1915 - 2004

Atmosphere Chromoplastique No. 909, 2009

acrylic on wood

$29 \times 19\frac{3}{4} \times 1$ in. (73.7 x 50.2 x 2.5 cm)

Signed, titled and dated "Atmosphere Chromoplastique No. 909 - 2009 - Luis Tomasello" on the reverse. This work is accompanied by a certificate of authenticity issued by Sicardi Gallery.

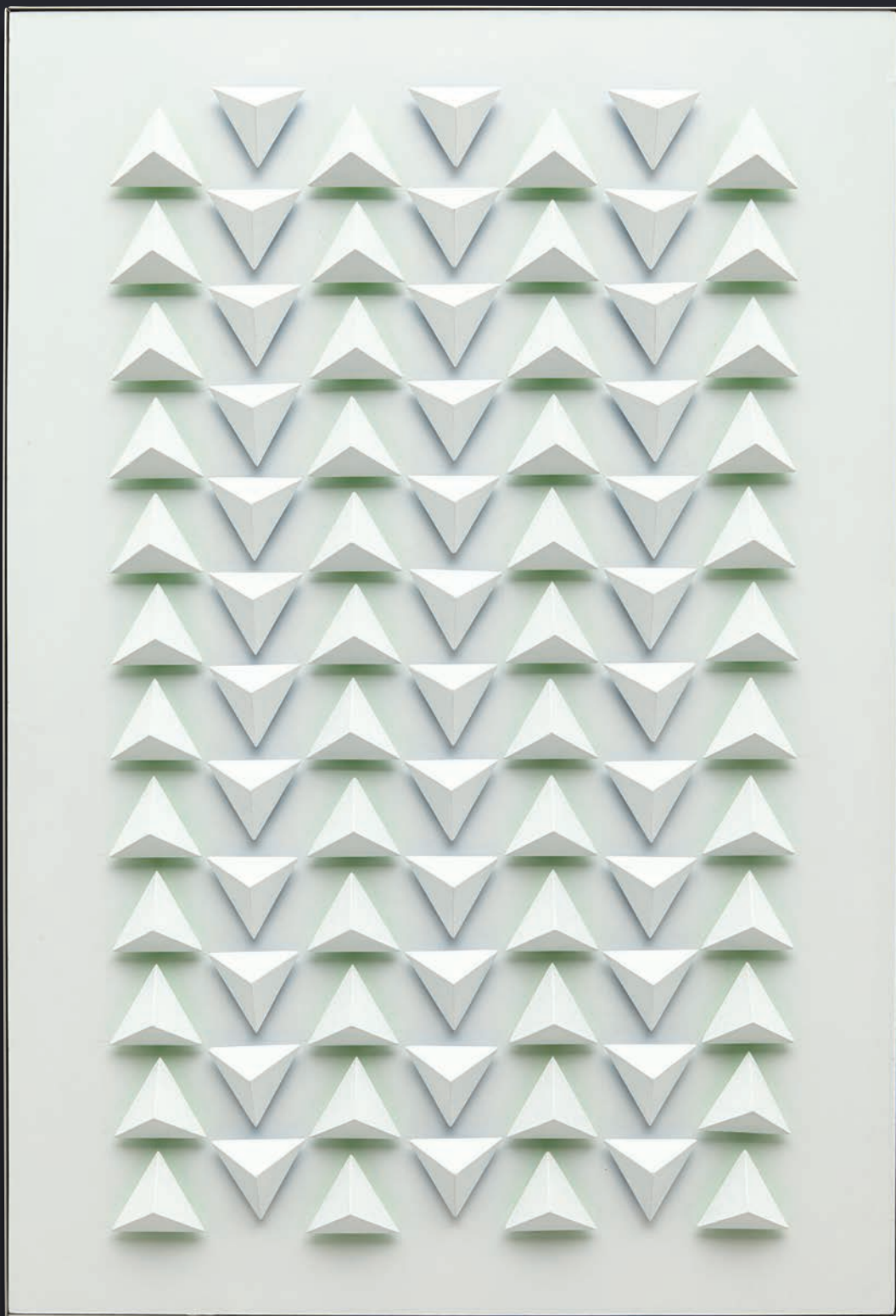
Estimate

\$18,000-22,000

Provenance

Sicardi Gallery, Houston

Acquired from the above by the present owner





103. Salvador Corratgé Cuba 1928 - 2014

Untitled, 2012

acrylic on canvas

36 x 36 in. (91.4 x 91.4 cm)

Signed "S. Corratgé" on the reverse. This work is accompanied by a certificate of authenticity issued by the estate of the artist.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by the present owner



104. Sandu Darie Romania / Cuba 1908-1991

Untitled, 1966
collage on paper
10 x 7½ in. (25.4 x 19.1 cm)

Estimate
\$6,000-8,000

Provenance
Galería La Acacia, Havana
Acquired from the above by the present owner



105. The Merger Cuba b. 1969, b. 1970 and b. 1974

Place Your Bets, 2011

watercolor on paper

76 x 58 in. (193 x 147.3 cm)

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

Estimate

\$7,000-9,000

Provenance

Moleiro's Gallery, Madrid

Acquired from the above by the present owner

106. The Merger Cuba b. 1969, b. 1970 and b. 1974

Against the Tide, 2012

stainless steel and bronze

18 x 50 x 16½ in. (45.7 x 127 x 41.9 cm)

Signed and numbered "The Merger 1/7" on verso. This is number 1 from an edition of 7 and is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$30,000-40,000

Provenance

Acquired directly from the artist by the present owner





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

Diseño interior, 2003

watercolor on paper, dyptich

each 41¼ x 29½ in. (107.2 x 74.9 cm)

Signed, titled and dated "diseño interior (diptico) -
Los Carpinteros - La Hab 2003" lower right.

Estimate

\$12,000-18,000

Provenance

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner



108. Esterio Segura Cuba b. 1970

Mulata Mirandose al Espejo, n.d.

(i) pencil and watercolor on paper

(ii) gesso and lacquer

(i) 23½ x 15½ in. (59.7 x 39.4 cm)

(ii) 3 x 2 x 1 in. (7.6 x 5.1 x 2.5 cm)

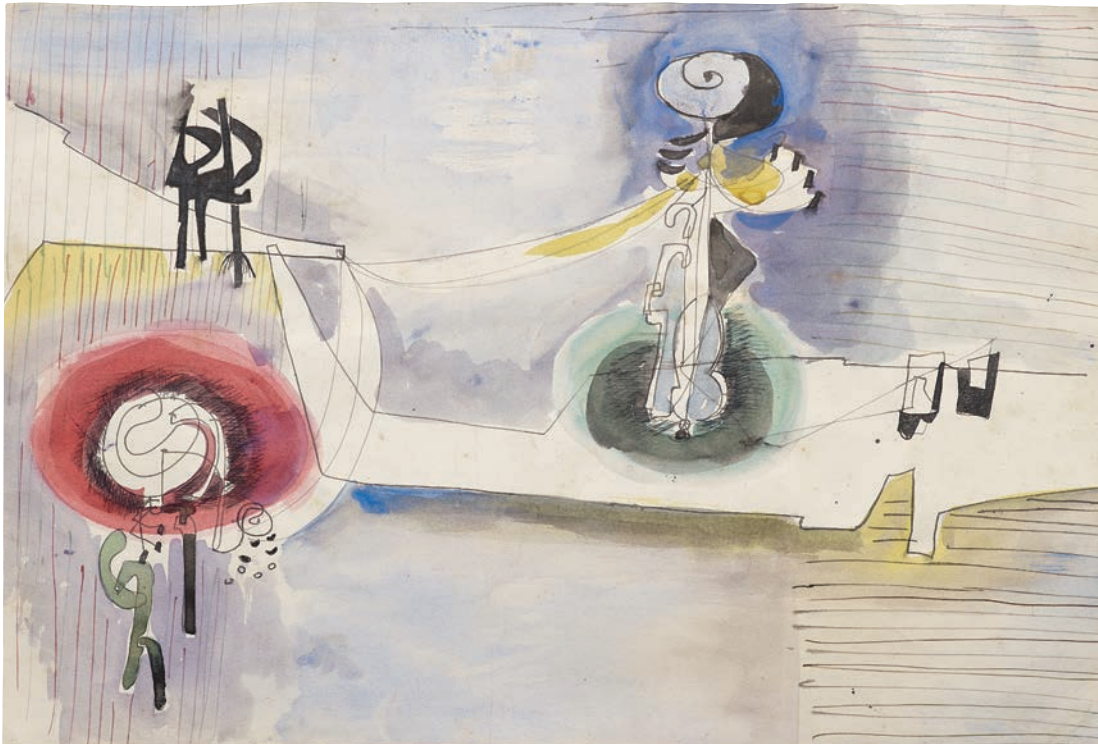
Signed and titled "Mulata mirandose al espejo Segura" lower edge.

Estimate

\$4,000-6,000

Provenance

Acquired directly from the artist by the present owner





109. Mariano Rodríguez Cuba 1912-1990

Untitled, 1955
watercolor and ink on heavy paper
11½ x 17½ in. (29.2 x 43.5 cm)

Estimate
\$8,000-12,000

Provenance
Génesis - Galerías de Arte, Havana
Acquired from the above by the present owner

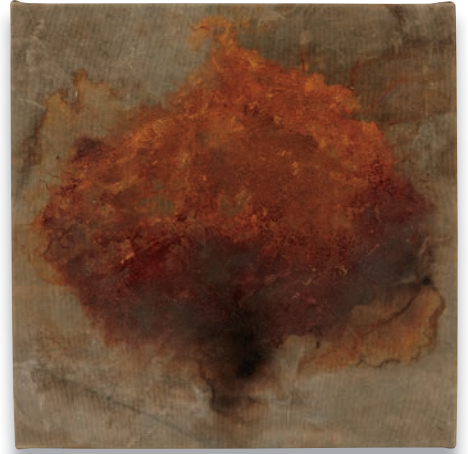
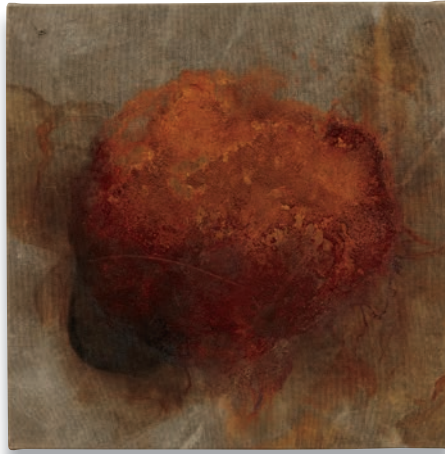
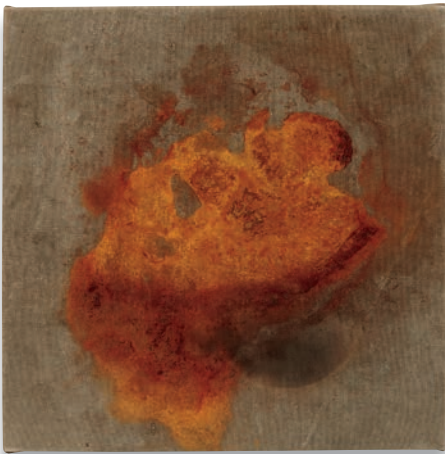
110. Luis Martínez Pedro Cuba 1910-1989

Homenaje a Amelia Peláez, 1971
oil on canvas
52½ x 41½ in. (133.4 x 105.4 cm)
Signed and titled "Homenaje a Amelia Pelaez Martínez Pedro" on the reverse.

Estimate
\$15,000-20,000

Provenance
Galería La Acacia, Havana
Acquired from the above by the present owner

Exhibited
Havana, National Museum of Fine Arts, *Otros signos del mar*, 1971



III. **José Bechara** Brazil b. 1957

Untitled (Cem Anjos Series), 1995
mixed media on canvas, triptych
each 11¾ x 11¾ in. (29.8 x 29.8 cm)
Each signed and dated "Bechara 95" on the reverse.

Estimate

\$5,000-7,000

Provenance

Generous Miracles Gallery, New York
Acquired from the above by the present owner





112. Vik Muniz Brazil b. 1961

Footsteps (João Pereira, Iron Mine), 2005

Cibachrome print

39 x 49¾ in. (99.1 x 126.4 cm)

This work is number 3 from an edition of 10. This work is accompanied by a certificate of authenticity issued by Galeria Fortes Vilaça.

Estimate

\$15,000-20,000

Provenance

Galeria Fortes Vilaça, São Paulo

Acquired from the above by the present owner

Exhibited

São Paulo, Paço das Artes, *Vik Muniz - The Beautiful Earth*, August 1 - October 7, 2007 (another example exhibited)

Literature

P. Corrêa do Lago, *Vik Muniz, Obra Completa*, 1987 - 2009, 2009, p. 438 (another example illustrated)

113. Vik Muniz Brazil b. 1961

Bust of woman, after Picasso (from Pictures of Pigment), 2007

Chromogenic print

48 x 40¼ in. (121.9 x 102.1 cm)

This work is number 4 from an edition of 6.

Estimate

\$30,000-40,000

Provenance

Galeria Xippas, Brazil

Acquired from the above by the present owner

Literature

P. Corrêa do Lago, *Vik Muniz, Obra Completa*, 1987 - 2009, 2009, p. 581 (another example illustrated)



114. Lika Mutal Netherlands / Peru b. 1939

Alpha, 1990
bronze with green patina
17 x 16½ x 1½ in. (43.2 x 41 x 2.9 cm)
This is number 3 from an edition of 6.

Estimate
\$12,000-18,000

Provenance
Acquired directly from the artist
Nohra Haime Gallery, New York
Acquired directly from the above by the present owner

Exhibited
New York, Nohra Haime Gallery, *Topography of a Landscape*,
September 10 - October 12, 1991

Literature
F. Duister, *Beeld en Tegenbeeld het Werk van Lika Mutal*,
Amsterdam, 1974, p. 104-105 (illustrated)

115. Fernando de Szyszlo Peru b. 1925

Untitled, 1978
oil on canvas
59½ x 47¼ in. (150.2 x 120 cm)
Signed "Szyszlo" lower right. This work is accompanied by a
certificate of authenticity signed by the artist.

Estimate
\$40,000-60,000

Provenance
Acquired directly from the artist by the present owner







116. Manuel Mendive Cuba b. 1944

Silla, 1997
bronze
64¾ x 21¾ x 19¾ in. (164.5 x 55.2 x 50.2 cm)
This work is number 5 from an edition of 7.

Estimate
\$10,000-15,000

Provenance
Joan Guaita Art, Palma de Mallorca
Acquired from the above by the present owner

Exhibited
Palma de Mallorca, Joan Guaita Art, *Esculturas al Castell*,
June - September, 1998

Literature
J. Guaita, ed., *Esculturas al Castell*, Palma de Mallorca: Joan
Guaita Edicions, 1998, p. 9 (illustrated)

117. José Bedia Cuba b. 1959

Portaviones y pájaro de hierro, 2006
Corten steel
12 x 26 x 17 in. (30.5 x 66 x 43.2 cm)

Estimate
\$5,000-7,000

Provenance
Private Collection, Schaan, Liechtenstein
Christie's, New York, *Latin American Art*, November 22,
2006, Lot 140
Acquired from the above sale by the present owner



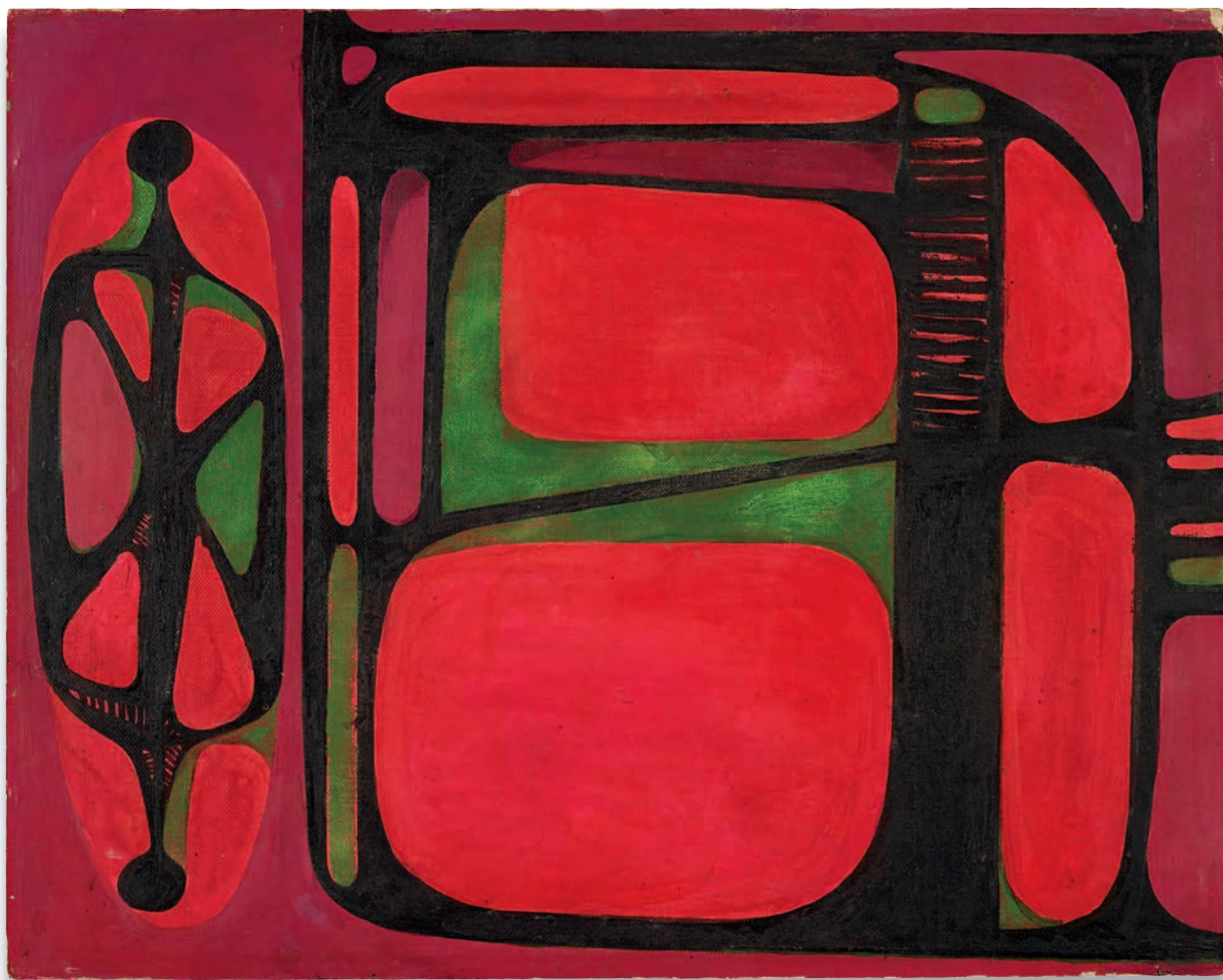
118. Juan Roberto Diago Cuba b. 1971

Papa, 2004
silver gelatin print in wooden light box
29 x 33 in. (73.7 x 83.8 cm)

Estimate
\$6,000-8,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Miami, Pan American Art Projects, *Juan Roberto Diago*, 2007



119. Roberto Diago Cuba 1920-1955

Red Geometric, circa 1950
oil on board
16 x 20 in. (40.6 x 50.8 cm)

Estimate
\$8,000-12,000

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



120. Armando Zesatti Mexico b. 1967

Temporada de Lluvias, 2006

acrylic on canvas

52¼ x 71 in. (132.7 x 180.3 cm)

Signed "Zesatti" lower right.

Estimate

\$35,000-45,000

Provenance

Galería Interart, Mexico City

Acquired from the above by the present owner

Exhibited

Mexico City, Galería Interart, *Armando Zesatti: Agua*,

September - October, 2006

Museo de Arte de Querétaro, *Instantes - Armando Zesatti -*

Retrospectiva 1995-2012, October, 2012 - January, 2013

Literature

M. Zamora, ed., *Armando Zesatti: México natural*, Mexico:

MVS Editorial, 2008, p. 112 (illustrated)

121. Joy Laville Great Britain / Mexico b. 1923

Mujer sentada con vestido naranja, 1999

acrylic on canvas

47¼ x 39½ in. (120 x 100.3 cm)

Signed "HJ Laville" lower right. Additionally signed and dated HJ Laville 1999" on the reverse.

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist by the present owner



122. Julio Galán Mexico 1958-2006

Untitled (De Nuevo Nunca me Quieras), 1994

oil on canvas

74¾ x 51⅞ in. (189.9 x 129.9 cm)

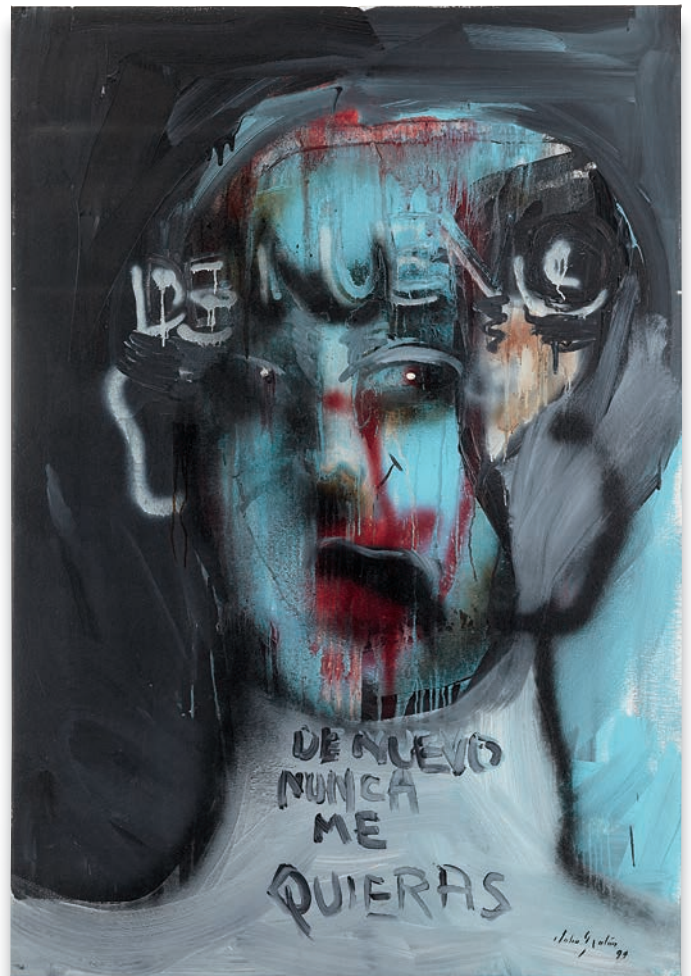
Signed and dated lower right "Julio Galán 94" lower right.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist by the present owner





123. Marisol France b. 1930

Untitled, 1976
colored pencil on black paper
21¼ x 15 in. (54 x 38.1 cm)
Signed and dated "Marisol 1983" lower right.

Estimate
\$4,000-6,000

Provenance
CDS Gallery, New York
Private Collection, New York

Exhibited
Caracas, Galería de Arte Nacional, *Una Visión del Arte Venezolando*, *Colección Clara Diamant Sujo*, September - November, 1995



124. Marepe Brazil b. 1970

Untitled, 2001
pastel on paper
25 x 17¾ in. (63.5 x 45.1 cm)
Signed "Marepe" lower right.

Estimate
\$3,000-5,000

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



125. Servando Cabrera Moreno Cuba 1923-1981

Untitled, 1957
 watercolor on paper
 29¾ x 21¼ in. (75.6 x 54 cm)
 Signed and dated "Cabrera Moreno 1957" lower right.

Estimate
 \$8,000-12,000

Provenance
 Galería La Acacia, Havana
 Acquired from the above by the present owner



126. Marco Maggi Uruguay b.1957

Mosaic Progression three, 2003
pencil on clay board, in 4 parts
overall dimensions 37¼ x 55 in. (94.6 x 139.7 cm)

Estimate
\$15,000-20,000

Provenance
Josée Bienvenu Gallery, New York
Acquired from the above by the present owner



Detail of the present lot



127. Thiago Rocha Pitta Brazil b. 1980

Untitled, 2012

cement on canvas with metal support

overall dimensions 59 x 70 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in. (149.9 x 180 x 49.8 cm)

Estimate

\$20,000-30,000

Provenance

A Gentil Carioca, Rio de Janeiro

Acquired from the above by the present owner

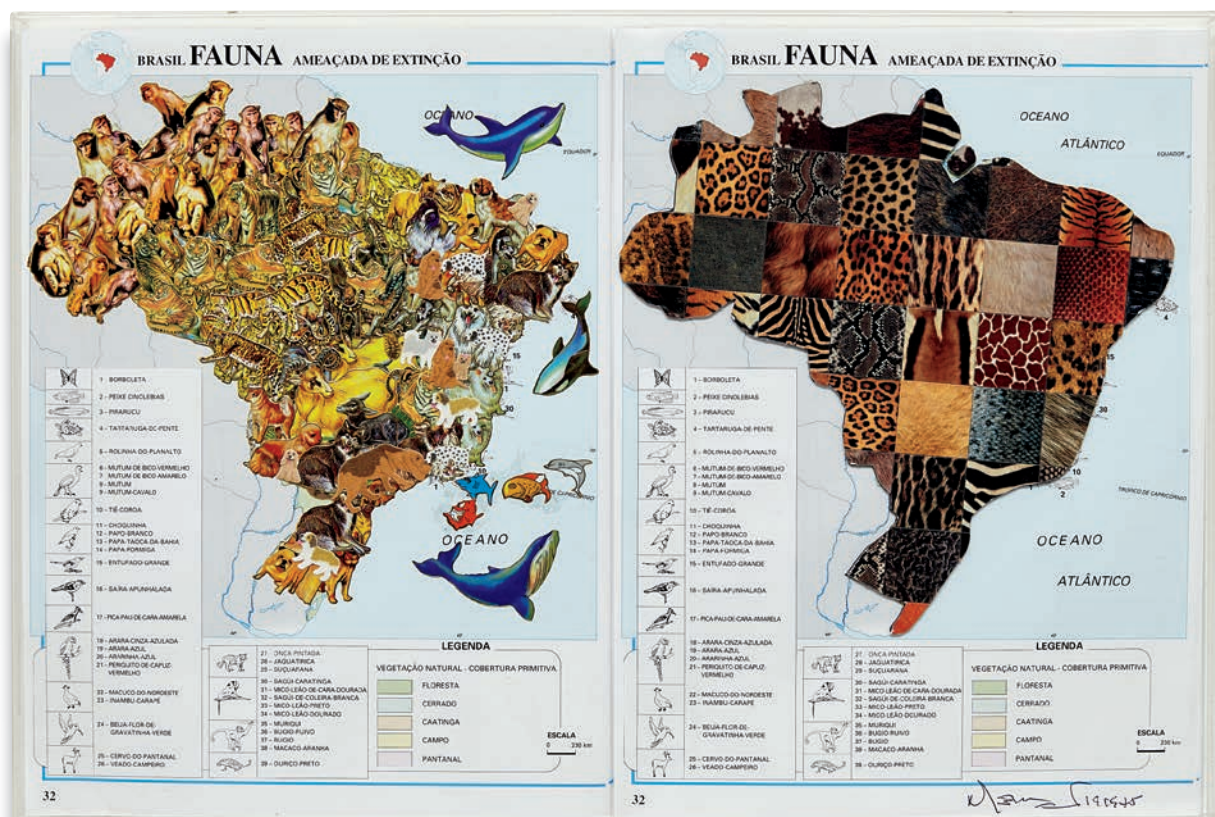


128. Marco Maggi Uruguay b.1957

Turner Box (Paper on Johns), 2005
cuts on paper, in Plexiglas box
9 x 11 x 2¼ in. (22.9 x 27.9 x 5.7 cm)

Estimate
\$6,000-8,000

Provenance
Josée Bienvenu Gallery, New York
Acquired from the above by the present owner



129. Nelson Leirner Brazil b. 1932

Untitled, circa 2003
pages of atlases, stickers, Plexiglas box
11½ x 16¾ in. (28.3 x 42.5 cm)
Signed "Nelson Leirner" lower right.

Estimate

\$6,000-8,000

Provenance

Roebling Hall Galleries, New York
Acquired from the above by the present owner



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Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

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

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Σ Endangered Species

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

2 Bidding in the Sale

Bidding at Auction

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

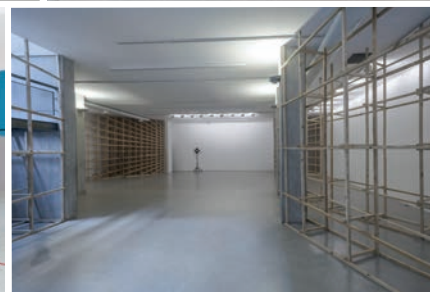
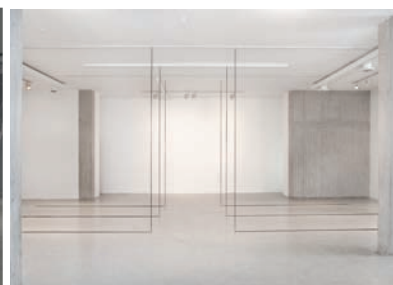
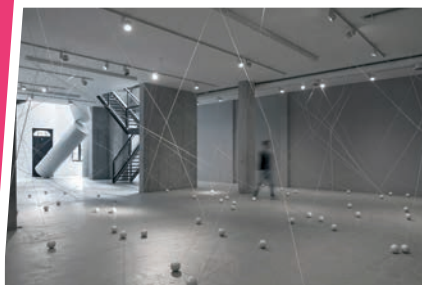
Bidding in Person

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

Bidding by Telephone

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

Miguel Ángel Rojas / Luz Ángela Lizarazo / Jaime Franco
 Carlos Blanco / Rodrigo Echeverri / Toxicómano
 Santiago Leal / María José Arjona / Juan Carlos Delgado
 Juan Fernando Herrán / Marco Maggi / Beatriz Olano
 Nohemí Pérez / Magdalena Fernández / Luis Lizarzo
 Fernando Arias / Gabriel de la Mora / Fred Sandback
 Michael Wolf / Ana María Rueda / Nicolás Consuegra
 Leyla Cárdenas / Rosario López / Caio Reisewitz
 Pablo Uribe / Adriana Bustos / Alejandra Prieto
 Ximena Garrido-Lecca / Eduard Moreno / Miler Lagos
 Sair García / Saúl Sánchez / Óscar Danilo Vargas
 Marcús Galan / Elías Heim / Monika Bravo / Carlos Garaicoa
 Fernanda Fragateiro / Rafael Lozano-Hemmer
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NC-arte | 5 years

Since 2010, we have developed a program for contemporary art and education contributing to the strengthening of visual arts in Colombia.

Thanks to all the artists, institutions and visitors who had participated in the construction of this project.

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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. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed

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

4 After the Auction

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

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

October 30–January 23

BOUNDLESS REALITY



Traveler Artists'
Landscapes
of Latin America

from the Patricia
Phelps de Cisneros
Collection

Americas Society
680 Park Ave.
New York, NY, 10065

Wednesdays to Saturdays,
12–6 pm, Free admission

artgallery@as-coa.org
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Hunter College
The Bertha & Karl
Leubsdorf Art Gallery,
Hunter West Building
(Entrance on 68th St.
between Park Ave. and
Lexington Ave.)

Wednesdays to Saturdays,
12–6 pm, Free admission

www.hunter.cuny.edu/art

Boundless Reality is curated
by Harper Montgomery,
Distinguished Lecturer and
Patricia Phelps de Cisneros
Professor in Latin American
Art, with Hunter College MA
and MFA students.

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CITY OF NEW YORK

The exhibition *Boundless Reality: Traveler Artists' Landscapes of Latin America from the Patricia Phelps de Cisneros Collection* is a collaboration between Hunter College, Americas Society and the Colección Patricia Phelps de Cisneros.

The presentation of the exhibition at Americas Society is made possible by the generous support of Mr. Alejandro Bulgheroni & Mrs. Bettina Bulgheroni, Adriana Cisneros de Griffin and Nicholas Griffin, Agnes Gund, The Lauder Foundation – Leonard & Judy Lauder Fund, Mr. and Mrs. Peter and Melanie Munk, Alvaro Saieh B., Alice Walton, and Art Agency Partners.

The Fall 2015 Visual Arts program at Americas Society is supported by Jaime and Raquel Gilinski and, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

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

5 Conduct of the Auction

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

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

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

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

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

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

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

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

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

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee of 3.5% will apply.

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

7 Collection of Property

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

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

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the

buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licenses and Permits

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

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

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are

specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

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

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

14 Copyright

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

15 General

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

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

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

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

16 Law and Jurisdiction

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

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

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

17 Sales Tax

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

Authorship Warranty

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

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

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

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

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

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Senior Advisors to Chairman & CEO
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Francesco Bonami

Chairman, UK & Europe
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Joey Luk	+852 2318 2032
Angel Ho	+852 2318 2031

Exhibitions	
Brittany Lopez Slater.....	+1 212 940 1299
Edwin Pennicott.....	+44 20 7901 2909

Sponsorships	
Lauren Shadford.....	+1 212 940 1257
Cecilia Wolfson.....	+1 212 940 1258

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

Private Client Services

New York	
Philae Knight.....	+1 212 940 1313
Sara Tayeb-Khalifa.....	+1 212 940 1383

London	
Dawn Zhu.....	+44 20 7318 4017
Adam Clay.....	+44 20 7318 4048
Lily Atherton Hanbury.....	+44 20 7318 4040
Fiona M. McGovern.....	+44 20 7901 7901

Office of the Chairman and Chief Executive Officer	
Mariangela Renshaw.....	+1 212 940 1207, +44 207 318 4029

Office of the President	
Elizabeth Anne Wallace.....	+1 212 940 1303

Communications and Marketing	
Michael Sherman, Chief Communications and Public Relations Officer.....	
	+1 212 940 1200
Kimberly French, Worldwide Head of Communications & PR.....	+1 212 940 1229
Trish Walsh, Marketing Manager.....	+1 212 940 1224
Emma Miller Gelberg, Marketing and Catalogue Coordinator.....	+1 212 940 1240
Charlotte Adlard, Marketing Co-ordinator.....	+44 207 901 7905
Alex Godwin-Brown, Head of Press and Events, Europe.....	+44 20 7318 4036
Georgia Trotter, Events Manager.....	+44 20 7318 4085

Creative Services	
Andrea Koronkiewicz, Director of Creative Services.....	+1 212 940 1326
Orlann Capazorio, Director of Production.....	+1 212 940 1281

New York	
Jeff Velazquez, Production Artist.....	+1 212 940 1211
Christine Knorr, Graphic Designer.....	+1 212 940 1325
James Reeder, Graphic Designer.....	+1 212 940 1296
Justin Waldstein, Graphic Designer.....	+1 212 940 1378

London	
Eve Campbell, Creative Services Manager.....	+44 20 7901 7919
Moirra Gil, Graphic Designer.....	+44 20 7901 7917
Laurie-Ann Ward, Graphic Designer.....	+44 20 7901 7918

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

Sale Information

Department

Auction & Viewing Location

450 Park Avenue New York 10022

Auction

18 November 2015 at 6pm

Viewing

14 – 18 November

Monday – Saturday 10am - 6pm

Sunday 12pm - 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY010915 or Latin America.

Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

Latin American Art Department

Worldwide Director

Henry Allsopp +44 20 7318 4060

Head of Sale

Kaeli Deane +1 212 940 1352

Specialist, Miami

Natalia Zuluaga +1 305 776 4439

Cataloguer

Carolina Scarborough +1 212 940 1391

Administrator

Isabel Suarez +1 212 940 1227

Photography

Jean Bourbon

Kent Pell

Matthew Kroening

Ben Anderson

James Burger

Auctioneers

Hugues Joffre 2028495

August Uribe 0926461

Sarah Krueger 1460468

Henry Highley 2008889

Catalogues

Emma Miller Gelberg +1 212 940 1240

catalogues@phillips.com

\$35/€25/£22 at the gallery

Client Accounting

Sylvia Leitao +1 212 940 1231

Buyer Accounts

Ritu Kishore +1 212 940 1371

Darrell Thompson +1 212 940 1338

Seller Accounts

Carolina Swan +1 212 940 1253

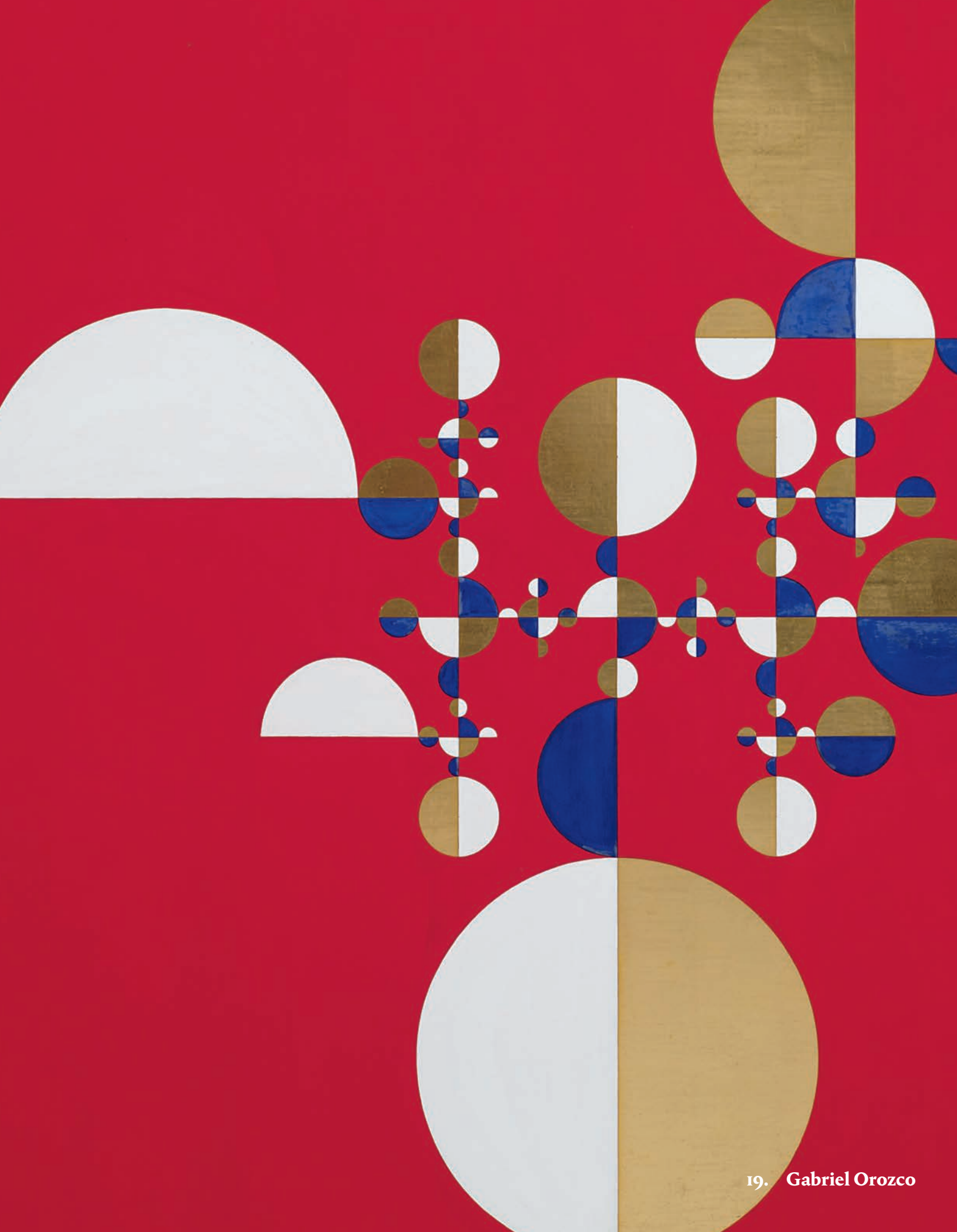
Client Services

450 Park Avenue +1 212 940 1200

Shipping

Carol Mangan +1 212 940 1320

Sara Polefka +1 212 940 1373



Please return this form by fax to +1 212 924 1749 or email it to bidsnewyork@phillips.com at least 24 hours before the sale. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

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

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

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

- ☐ As a private individual
- ☐ On behalf of a company

Sale Title	Sale Number	Sale Date
Title	First Name	Surname
Company (if applicable)		Account Number
Address		
City		State/Country
Zip Code		
Phone		Mobile
Email		Fax
Phone (for Phone Bidding only)		
Phone number to call at the time of sale (for Phone Bidding only)		
1.		2.

Please complete the following section for telephone and absentee bids only

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

* Excluding Buyer's Premium and sales or use taxes

Financial Information

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

Credit Card Type	Expiration Date
Credit Card Number	

Signature	Date
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- Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
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- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
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