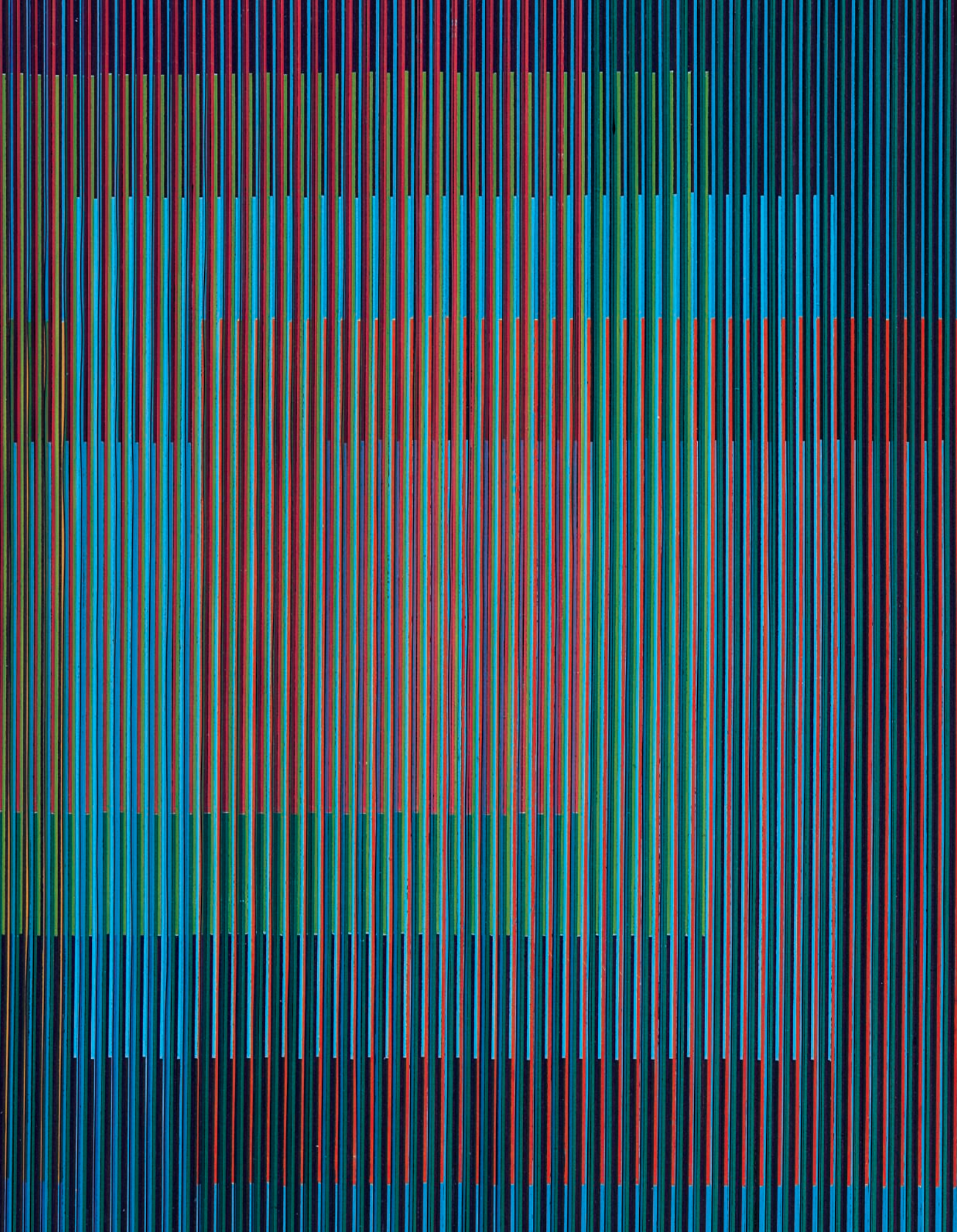
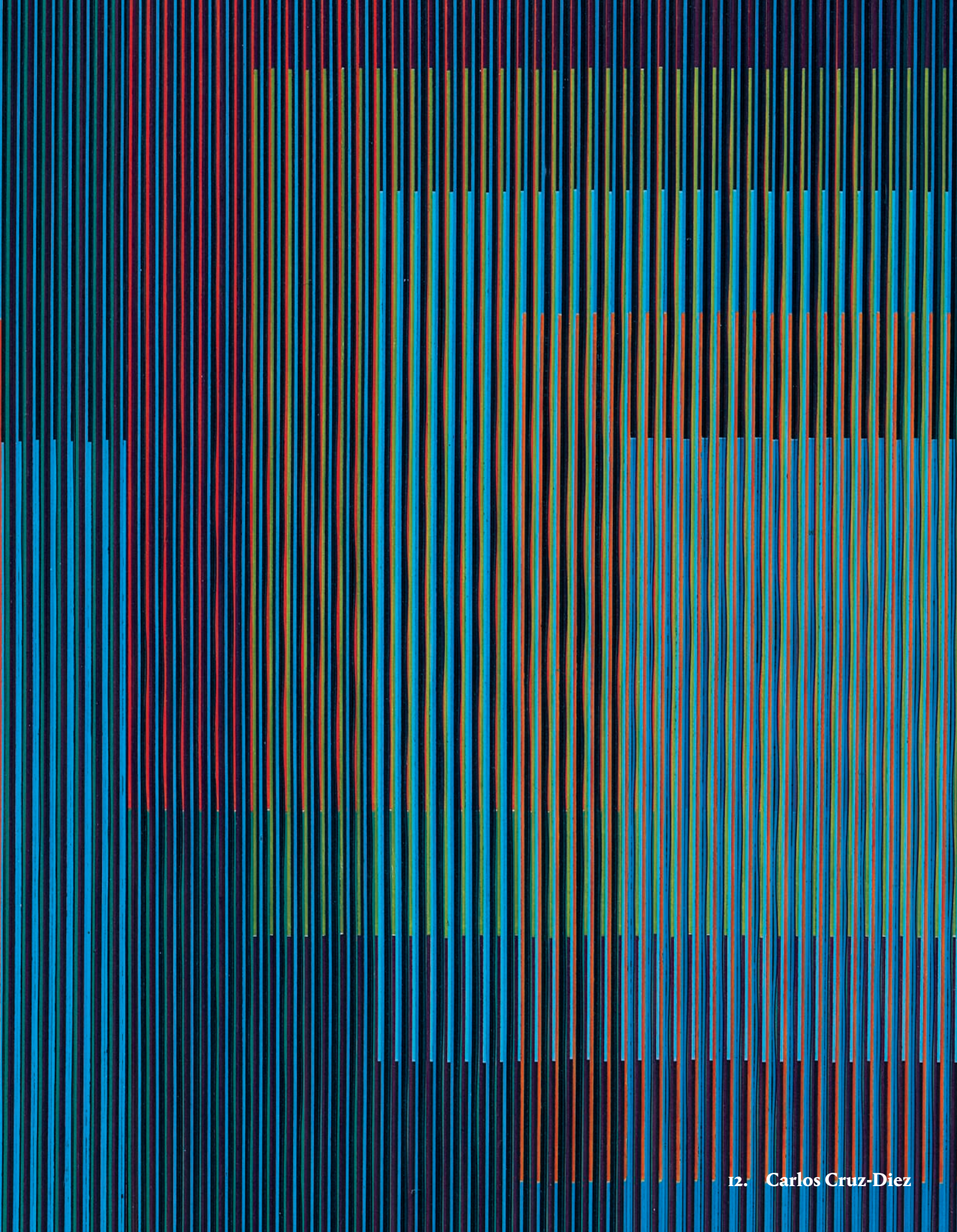




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Latin America
New York, 21 November 2017

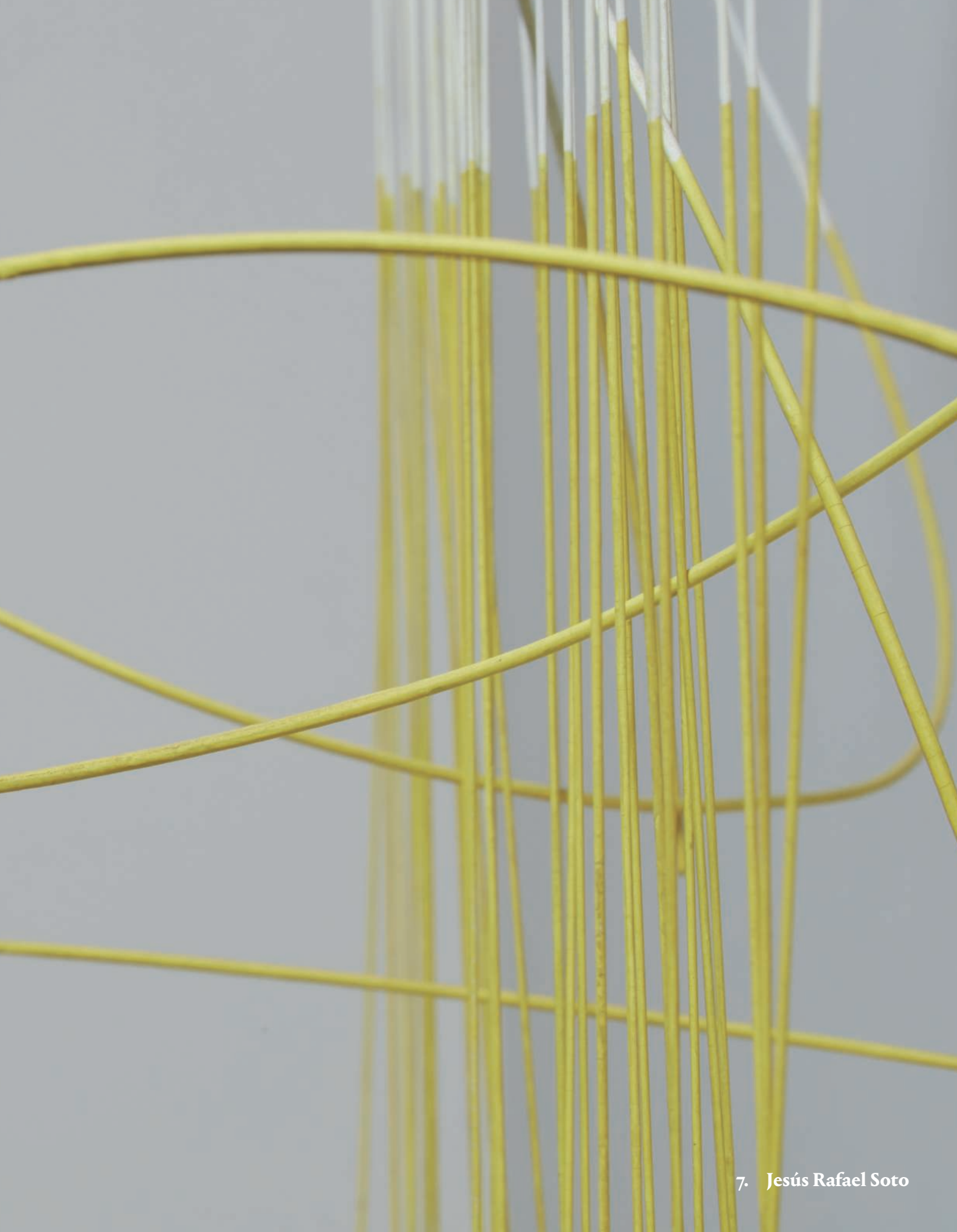












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Latin America
New York, 21 November 2017

Auction & Viewing Location
450 Park Avenue New York 10022

Auction
21 November 2017 at 11am

Viewing
18 - 20 November 10am - 6pm
21 November 9am - 11am

Select Highlights on View
3 - 14 November

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Delicate.
Powerful.

I. Fernanda Gomes Brazil b. 1960

Untitled

painted wood

9⅞ x 10¼ x 1 in. (25 x 26 x 2.5 cm)

Executed in 2012.

Estimate

\$15,000-20,000

Provenance

Galeria Luisa Strina, São Paulo

Acquired from the above by the present owner

“All materials serve immateriality. It would be contradictory if it were not complementary. Thought seeks concrete vision in order to refuel itself. Imagination is based on the real, and creates realities. Everything transforms – such is the law. Life is absurd, why try to understand art? It is better to make, live, and love.”

—Fernanda Gomes



2. Sandú Darié Romania / Cuba 1908-1991

Untitled (from the series 'Formas geométricas móviles')
signed "DARIE" lower edge
painted wood assemblage
53 ¾ x 53 ¾ x 3 ½ in. (136.6 x 136 x 9 cm)
Executed circa 1950-1969, this work is accompanied by a
certificate of authenticity issued by Pedro de Oraá.

Estimate

\$80,000-120,000

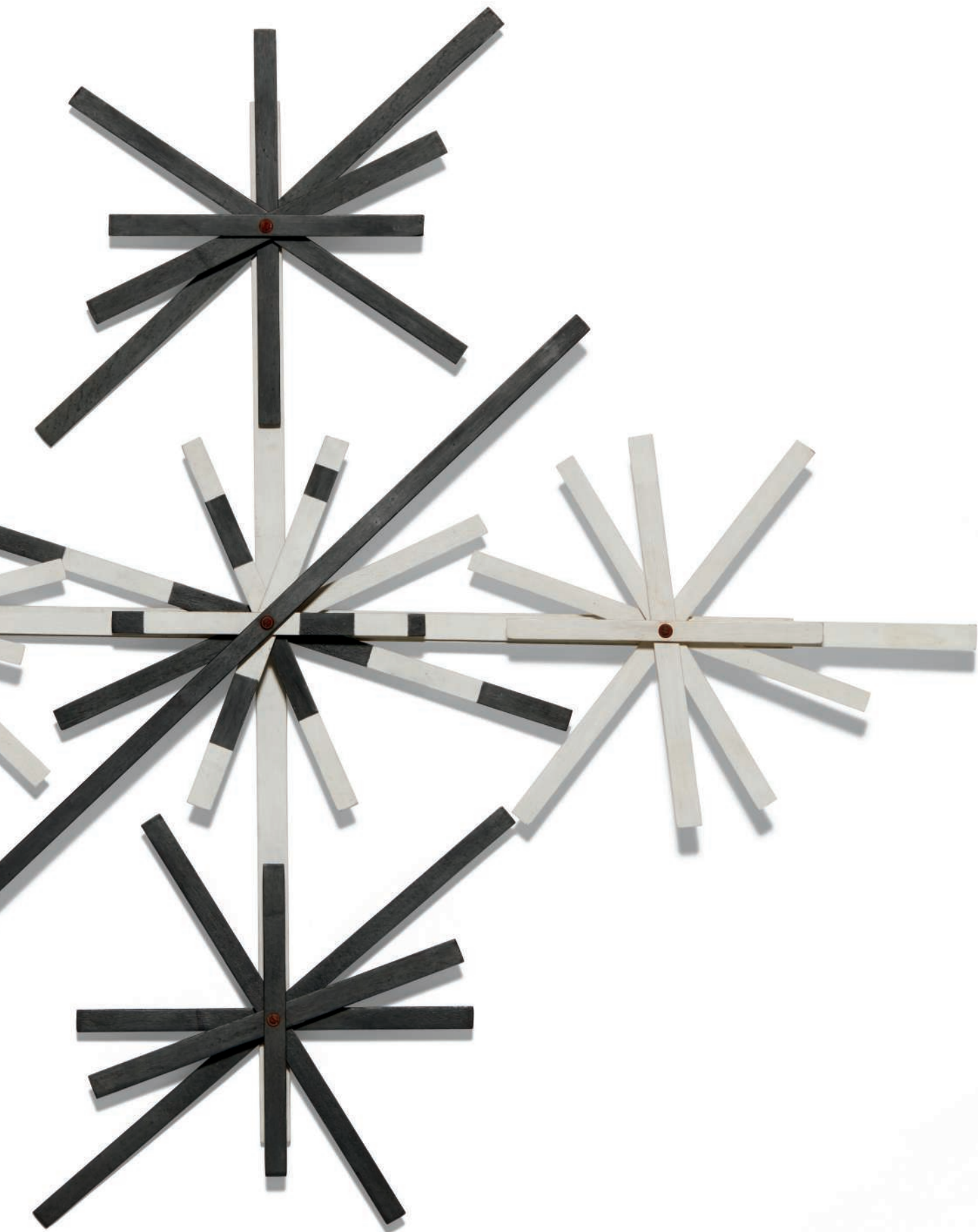
Provenance

Private Collection, Havana (gifted from the artist)
Private Collection, Florida

Romanian-born Sandú Darié immigrated permanently to Havana in 1941, escaping the war in Paris where he had been studying. He is considered one of the foremost revolutionary Concrete artists, a movement that characterized the decade of the 1950s in Cuba. Although his early works reflected an expressionist tendency, Darié soon turned to geometric abstraction. In 1952, along with Mario Carreño and Luis Martínez Pedro, he founded the magazine *Noticias de Arte*—used as a platform to promote abstraction within Cuban modernism—quickly accelerating the consolidation of the Concrete movement.

The present lot, with its mechanical construction and moving parts, is a masterful example of Darié's novel style. As aptly elucidated by Abigail McEwen, Darié "challenges the fixity of line and color, directing their movement dynamically beyond the frame, implicitly displacing art into life" (Abigail McEwen, *Concrete Cuba - Cuban Geometric Abstraction from the 1950s*, New York, 2015, p. 7). Imbued with a geometric rigor reminiscent of Piet Mondrian's Neoplasticism, this elegant work compels viewers to engage with its movable components to create various star bursts of black and white. *Untitled (from the series 'Formas geométricas móviles')* is a masterwork that definitively denotes the pioneering theoretical scope of Cuban Concretism.





3. Anna Maria Maiolino Italy / Brazil b. 1942

Untitled (from the series 'Novos Outros')

signed and dated "Anna M Maiolino - 2002/2005"

on the bottom of the cement element

molded cement on metal table

table 29½ x 18½ x 17¾ in. (74.9 x 47 x 44.1 cm)

cement element 4 x 18½ x 17¾ in. (10.2 x 47 x 44.1 cm)

Executed in 2002/2005.

Estimate

\$50,000-70,000

Provenance

Gifted directly from the artist to the present owner

Works from Brazilian New Figuration artist Anna Maria Maiolino's *Outros (Others)* series were recently highlighted in MOCA's monographic exhibition as beautifully articulated summations of her oeuvre. Maiolino famously described her inspiration and artistic process as a visceral exploration of and engagement with "food, manual work, drawing, sewing, modelling. Starting with these, and moved by desire and need, I create metaphors of the body: digestion, defecation, the inside and the outside. Also through the body, the political can be manifested." As an Italian immigrant navigating a politically unstable Brazil, Maiolino became transfixed with the physical manifestation of identity in its most essential and universal form—the human body—and the rituals surrounding its nourishment and progression. Maiolino's *Outros* are offering tables to our bodily interworking, simultaneously simulating our hollows and organic fillings as well as the daily ceremonial act of consumption.



4. **Zilia Sánchez** Cuba / Puerto Rico b. 1928

Topologías eróticas

signed and dated "Zilia Sánchez - 1,970" on the turnover edge; further signed, titled and dated "Zilia Sánchez - 1970 - TOPOLOGIAS EROTICAS" on the reverse
acrylic on stretched canvas
59¾ x 40½ x 9⅞ in. (151.8 x 102.9 x 25.1 cm)
Painted in 1970, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$90,000-120,000

Provenance

Private Collection (acquired directly from the artist)

Acquired from the above by the present owner

In 1952, shortly after studying at the National School of Fine Arts of San Alejandro in Havana, Zilia Sánchez exhibited at the Museum of Modern Art in Paris and in 1953 had her first solo exhibition at the Havana Lyceum. During this period, she traveled extensively between Havana, New York and Madrid, finding inspiration in a myriad of artists, such as Lucio Fontana and Eva Hesse, as well as her Cuban contemporaries, Amelia Peláez and Sandú Darié. Soon Sánchez began creating works that employed canvases tightly stretched over hand-molded wooden armatures, of which the present lot is a seminal example. These works explore the juxtaposition between feminine and masculine through formal abstraction and a distinctively sensual vocabulary. Yet, they remain elusive and unusual as Marta Traba aptly elucidates, "Sánchez' works appear to transform an erotic paradigm premised on metaphoric interiority into one organized as literal exteriority, that is, into a poetics of surface itself" (*Irene V. Small, Zilia Sánchez – Heróicas Eróticas en Nueva York*, New York 2014, p. 6). Sánchez broke free from the rectangular expectations of the painted canvas, yet she did not adhere strictly to Concrete art, like many of the male artists from this period in Cuba. The present lot is amply proportioned, featuring a curved shape in a rosy skin-like hue that is immediately evocative of the female form with its undulating curves and smooth surface. Unlike her contemporaries, Sánchez has never been fearful of referencing the body in her abstract works, creating powerful pieces that incite lust and deep sentiment in viewers.



5. Rivane Neuenschwander Brazil b. 1967

Conversations

c-prints, laminated and mounted on aluminum in 12 parts
each 26 x 40 in. (66 x 101.6 cm)

Executed in 2002, this work is number 2 from an edition
of 6.

Estimate

\$30,000-50,000

Provenance

Stephen Friedman Gallery, London

Private Collection (acquired from the above)

Phillips, New York, May 26, 2015, lot 4

Acquired from the above sale by the present owner

“I like a sense of humor, but me myself, normally I’m more melancholy than playful. I think that I’m fearful, that I take things badly, and that the playfulness you see is really a way of escaping my timidity.”

—Rivane Neuenschwander



6. **Damián Ortega** Mexico b.1967

Flat Cube I

black rubber, in 7 parts

dimensions variable 70 x 70 in. (177.8 x 177.8 cm)

Executed in 2005, this work is accompanied by a certificate of authenticity issued by White Cube.

Estimate

\$25,000-35,000

Provenance

White Cube, London

Acquired from the above by the present owner

“I think that if we could see an object from the inside with all its atoms, it would be like seeing inside a ray of light... with everything moving!”

—Damián Ortega



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

Escritura medio amarilla

signed, titled and dated "ESCRITURA MEDIO AMARILLA
- SOTO - 1977" on the reverse

painted wood and metal rods with nylon strings

21½ x 27⅞ x 14 in. (54.6 x 70.2 x 35.6 cm)

Executed in 1977.

Estimate

\$100,000-150,000

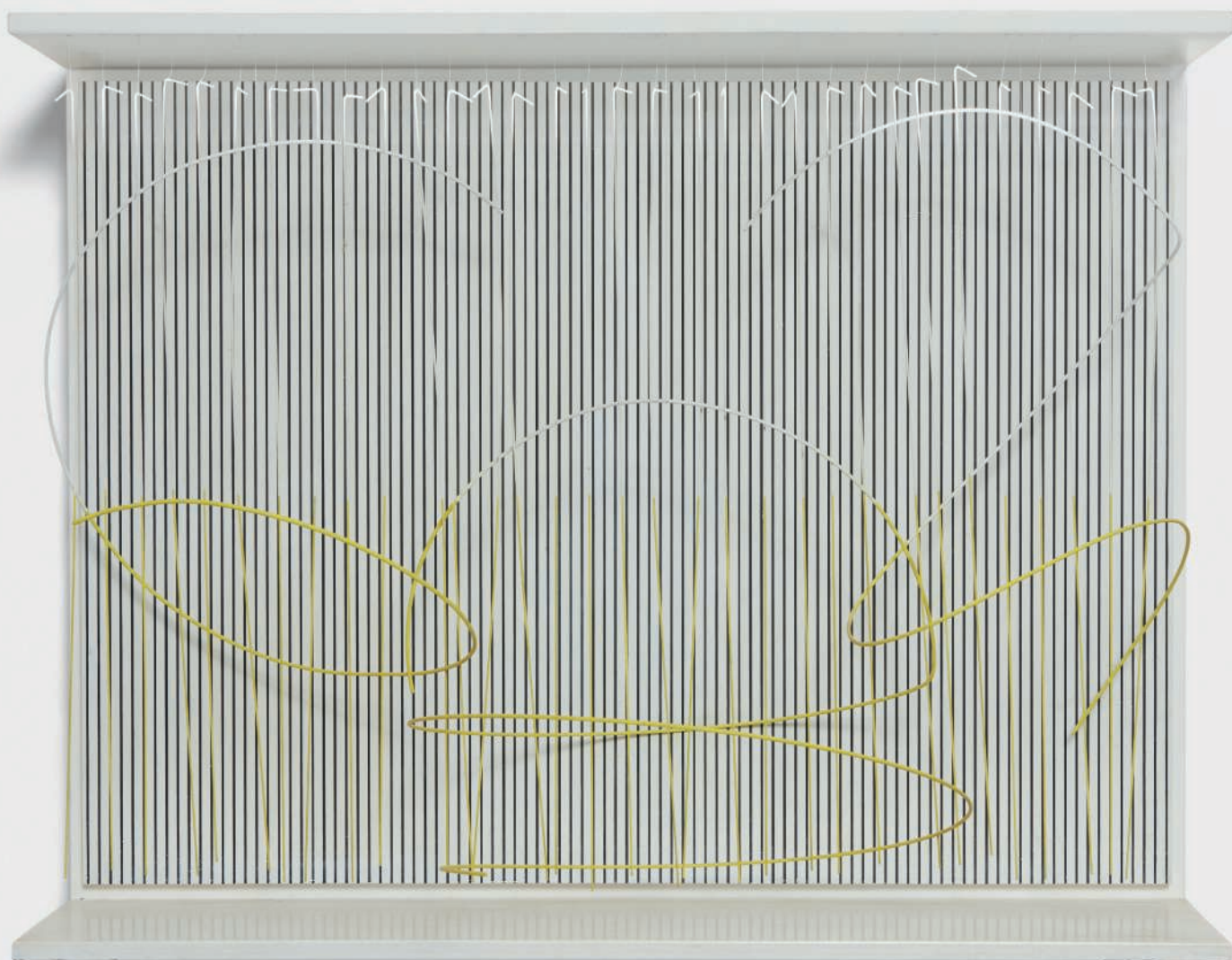
Provenance

Galerie Denise René, Paris

Acquired from the above by the present owner in 1977

Raised in the small regional capital of Ciudad Bolívar with limited exposure to art, Jesús Rafael Soto received a scholarship to study at the Escuela de Artes Plásticas y Aplicadas in Caracas from 1942-1947. During this time, Venezuela was undergoing societal and cultural shifts as a result of the ending of a thirty year period of dictatorial rule under Juan Vicente Gómez. This political change sparked developments towards modernization in an attempt to leave behind Venezuela's isolationist policies of the past. As a result, Soto participated in an emerging society that advocated for Venezuelan art to be elevated and recognized at the international level. Venezuelan artists like Soto began to shed the traditional regionalist style and became advocates for an abstract approach.

This group of Venezuelan artists and intellectuals would later reconvene in Paris in 1950. Post-war Paris attracted a myriad of European and Latin American intellectuals, many of whom were fleeing various forms of political instability in their home countries. The French were eager to reclaim Paris as the world's art capital and therefore granted numerous scholarships, thus fostering a robust international art scene, of which Soto became an integral member, catapulting him into the international art scene. By combining geometric and organic forms, Soto began an exploration of animated kinetic abstractions. The present lot—a three dimensional assemblage built with a variety of textures and materials—immerses viewers through the interplay of repeating vertical lines intersected with curved hanging elements, creating a mesmerizing visual vibration.



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

Metaesquema 193

titled and numbered "Projeto HO, No. 473, Met 193" on the reverse

gouache on cardboard

11¾ x 13 in. (29.8 x 33 cm)

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

Estimate

\$150,000-250,000

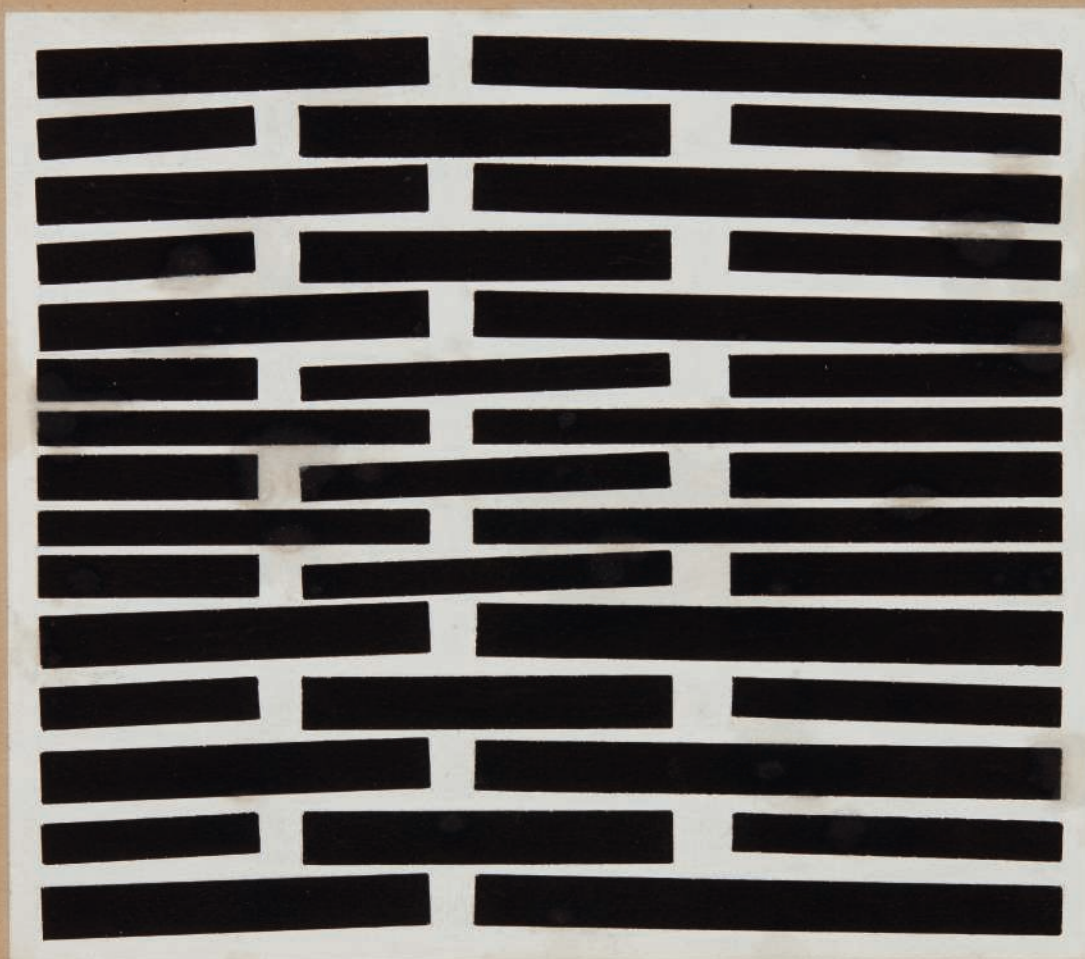
Provenance

Private Collection of César Oiticica, Rio de Janeiro

Phillips, New York, November 14, 2011, lot 3

Acquired from the above by the present owner

When Hélio Oiticica lived in Washington D.C. from 1947 to 1949, he viewed numerous works by Paul Klee in the National Gallery of Art, after which he encountered the great European artist's work again at the São Paulo Bienal in 1953-54. During the 1950s, while studying under Ivan Serpa at the Museu de Arte Moderna in Rio de Janeiro, Oiticica would produce numerous jewel-like works on paper in which he explored various tenants of Concretism and color theory. Despite the fact that Oiticica was quick to disregard these early works, they were undoubtedly crucial to his later explorations in Neoconcretism, which critic Ferreira Gullar argued "represented a definitive break from the incomplete, overly formalist understanding of the historical avant-garde that had prevailed in Brazil theretofore and the adoption of a radical project to fulfill the spiritual and expressive transformations called for by Malevich and Mondrian" (Adele Nelson, *Hélio Oiticica: To Organize Delirium*, Carnegie Museum of Art and Del Monico Books, 2016, p. 44). Oiticica's definitive importance within the international art milieu was recently recognized in a major first retrospective in the United States, which traveled from the Carnegie Museum of Art, Pittsburgh, to the Art Institute of Chicago, to the Whitney Museum of American Art, New York (2016-2017).



9. Lygia Pape Brazil 1927-2004

Tecelar

woodcut print on Japanese rice paper

I: 23¼ x 13¼ in. (59.1 x 33.7 cm)

S: 25⅝ x 17 in. (64.5 x 43.2 cm)

Executed in 1958.

Estimate

\$70,000-100,000

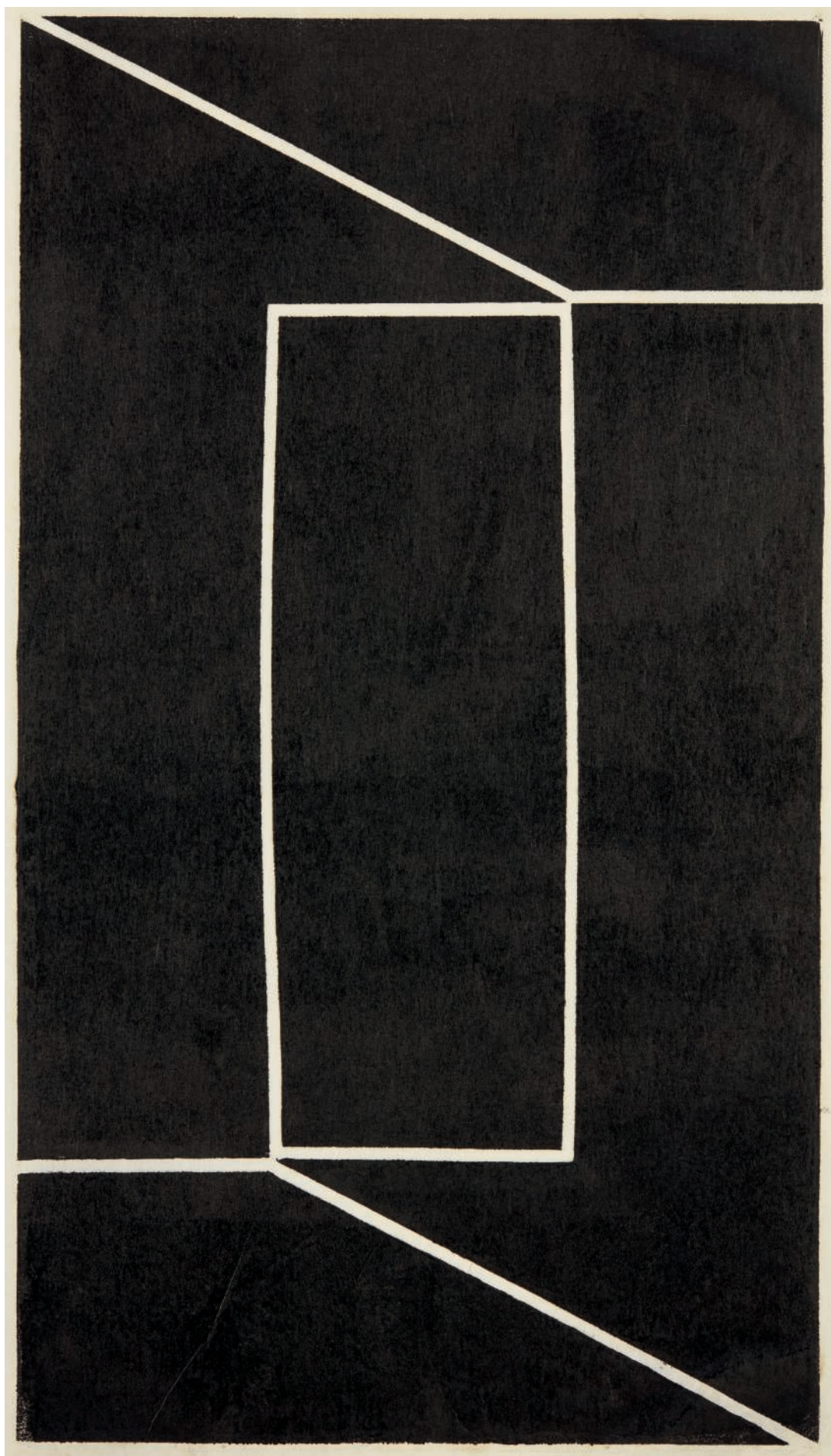
Provenance

Estate of the artist

Acquired from the above by the present owner

“Everything I observe can nourish me and even serve to subsidize some manifestation or invention I’m going to make, but not in the idealistic sense of considering art as something vague and simply beautiful. I think it’s more incisive. It’s language. It’s my way of knowing the world.”

—Lygia Pape



10. Jorge Eielson Peru 1924-2006

Quipus 30B

signed, titled and dated "QUIPUS 30-B - 1991 - J Eielson"
on the reverse

acrylic on burlap

48 x 55 ¼ x 7 in. (121.9 x 140.3 x 17.8 cm)

Executed in 1991, this work is accompanied by a
certificate of authenticity issued by Archivio Jorge
Eielson.

Estimate

\$50,000-70,000

Provenance

Il Chiostro Arte Contemporanea, Saronno

Acquired from the above by the present owner

Exhibited

Saronno, Il Chiostro Arte Contemporanea, *Eielson*,
April 12-16, 1991

Milan, Galleria del Credito Valtellinese, *Jorge Eielson*,
June-July, 1993

Parma, Galleria d'arte Niccoli, *Jorge Eielson*,
November 22, 2003-February 14, 2004

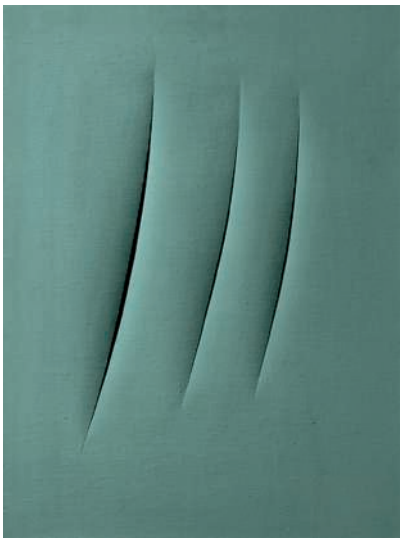
New York, Andrea Rosen Gallery, *Jorge Eielson*,
October 14-November 16, 2016

Literature

Alberto Boatto and Luca Massimo Barbero, *Jorge
Eielson*, Niccoli-Il Chiostro Edition, 2003, p. 182
(illustrated)

Jorge Eielson studied Pre-Columbian art and archaeology in Lima, where he became associated with *Agrupación Espacio*, a group of experimental architects and artists formed in 1947 that sought to create work in dialogue with their ancient Incan ancestors. However, as Peru was relatively isolated at the time, Eielson eagerly accepted a grant to study in Paris, eventually bringing him to Rome where he would permanently settle. During this seminal period in Eielson's career, he became closely acquainted with artists like Cy Twombly, Alberto Burri and Mimmo Rotella, yet his own work never fully aligned with any one movement, eschewing formal association with Minimalism and Conceptualism, while simultaneously containing elements of both.

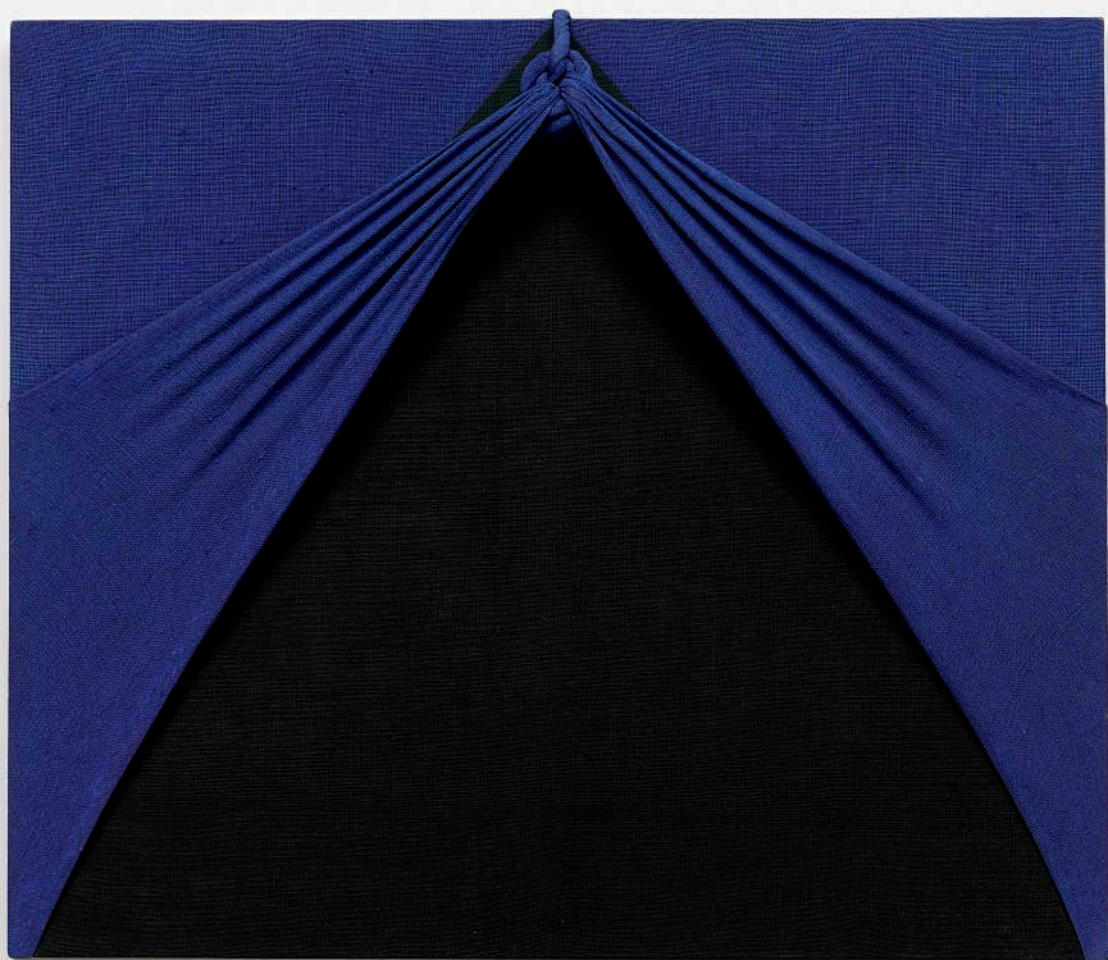
In 1963, Eielson would begin his seminal body of work: the *quipus*. The name *quipu* harkens back to Eielson's Peruvian identity and literally references an ancient Incan recording system in which various types of knots were used to measure and record data. In this series—of which the present lot is an important example—Eielson would knot, twist and braid pieces of fabric that he would use to overlay or incorporate with traditional stretched canvas. Here we witness a two-fold preoccupation in Eielson's work: an undeniable sense of nostalgia for his homeland and concurrently a formal desire to break away from the two-dimensional picture plane. Eielson's development of an independent visual lexicon would catch the attention of the international art community, leading to an invitation to exhibit his *quipus* in the 1964 Venice Biennale. *Quipus 30B* brilliantly embodies the central tenets of this series, presenting a work that is at once both painting and sculpture. The elaborately twisted knot unites two forcefully stretched swaths of deep blue burlap, creating strong diagonals and imbuing the work with a dynamic sense of energy. The simple geometric forms contrast the three-dimensional *quipu* that juts off the picture plane and into space. There is an undeniable connection to the *Spatial Concepts* of Lucio Fontana, a fellow Latin American artist who chose Italy as his adopted country and whose iconic cuts would forever change the landscape of painting. Begun just a few years later, Eielson's *quipus* were conversely relatively unrecognized until recently. However, a major retrospective opening at the Museo de Arte de Lima on November 16, 2017 will catapult Eielson to his deserved place within art history by finally investigating and acknowledging his groundbreaking contributions to modern art.



Lucio Fontana. *Concetto spaziale: Attese.* 1961.

Oil on cut canvas. 29 ½ x 21 ¼ in. (74 x 54 cm). VG Bild-Kunst, Bonn

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II. León Ferrari Argentina 1920-2013

Untitled

signed and dated "Leon Ferrari 1978" on a metal plaque
on the lower edge
stainless steel
40 $\frac{5}{8}$ x 13 $\frac{1}{8}$ x 12 $\frac{3}{4}$ in. (103.2 x 33.3 x 32.4 cm)
Executed in 1978, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

\$100,000-150,000

Provenance

Dan Galeria, São Paulo
Acquired from the above by the present owner

León Ferrari was a defining figure in Argentine conceptual art. As a young man, Ferrari studied engineering at the Universidad de Buenos Aires, but quickly lost interest in pursuing a professional career in that field. After one of his children was diagnosed with a serious illness in the mid-1950s, Ferrari traveled to Italy where he began studying ceramics, sparking his profound interest in art. When Ferrari returned to Buenos Aires, he began to create sculptures in wood and various types of metal. In 1961, he presented a number of wire sculptures at the Van Riel Galería in Buenos Aires, evincing a preoccupation with the relationship between lines and space. Ferrari articulated these sculptures with knots and rings rather than soldering, utilizing materials like copper, silver, gold, palladium and tantalum. These works possess an exquisite linear grace, reflecting the artist's remarkable dexterity. Shortly afterwards, Ferrari began drafting delicate abstract drawings, which he exhibited extensively in Milan and Buenos Aires, juxtaposing them with the early wire sculptures. The venues included an exhibition in 1964 at the Musée d'Art Moderne in Paris, organized by the renowned art critic Jorge Romero Brest, then the Director of the Argentine Instituto Torcuato Di Tella, a center for the avant-garde.

Throughout the mid-1960s and into the 1970s, Ferrari's involvement with Romero Brest and the experimental Instituto Torcuato Di Tella fuelled an intense phase within his oeuvre. This was during the advent of the Vietnam

War, and Ferrari was deeply affected by the controversial societal issues of inequality, power and discrimination, as became evident in his work. He was actively involved in politics and continually denounced the dictatorial government of Argentina, participating in a movement against repression and torture by advocating for human rights. Unfortunately, this led to the disappearance of his son during the military coup and his family was forced to leave the country, seeking exile in Brazil in late 1976, where he would dedicate himself solely to his art. There, he once again began exploring the possibilities inherent to wire sculptures. He changed methods, soldering the works in order to create straight lines that would contrast expansive voids. These works resemble architectural maquettes, harkening back to his days as an engineer. Light is an essential element in these works, as the straight lines allow it to penetrate the sculptures, ultimately providing a sense of the infinite. Aracy Amaral, the Curator at the Pinacoteca do Estado in São Paulo, describes these sculptures as "linear galaxies, nuclei suspended in contained spaces or models of imaginary buildings" (Aracy Amaral, *León Ferrari*, São Paulo, 2006, p.407). The present lot is an extraordinary example of this sophisticated and intricate body of work that attests to the visual poetry that has positioned Ferrari as a defining figure in conceptual art, both in Argentina and abroad. He was recognized with the prestigious Golden Lion for Lifetime Achievement Award at the 2007 Venice Biennale.



12. Carlos Cruz-Diez Venezuela b. 1923

Physichromie No. 558

signed, titled and dated "PHYSICHROMIE No. 558 -
CRUZ-DIEZ - PARIS JUILLET 1971" on the reverse
silkscreen and plastic elements on metal support with
aluminum frame
24½ x 95¾ in. (62.2 x 242.3 cm)
Executed in 1971.

Estimate

\$350,000-550,000

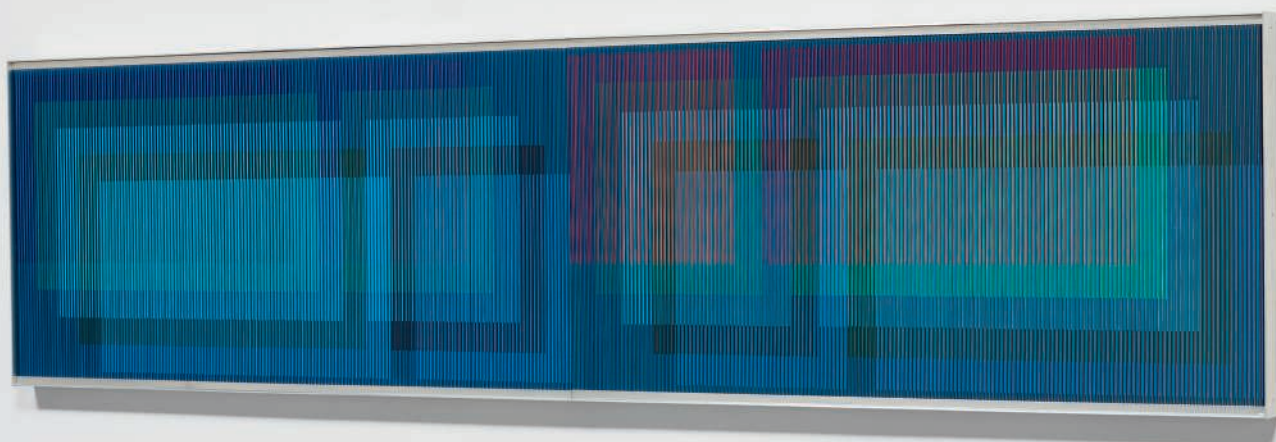
Provenance

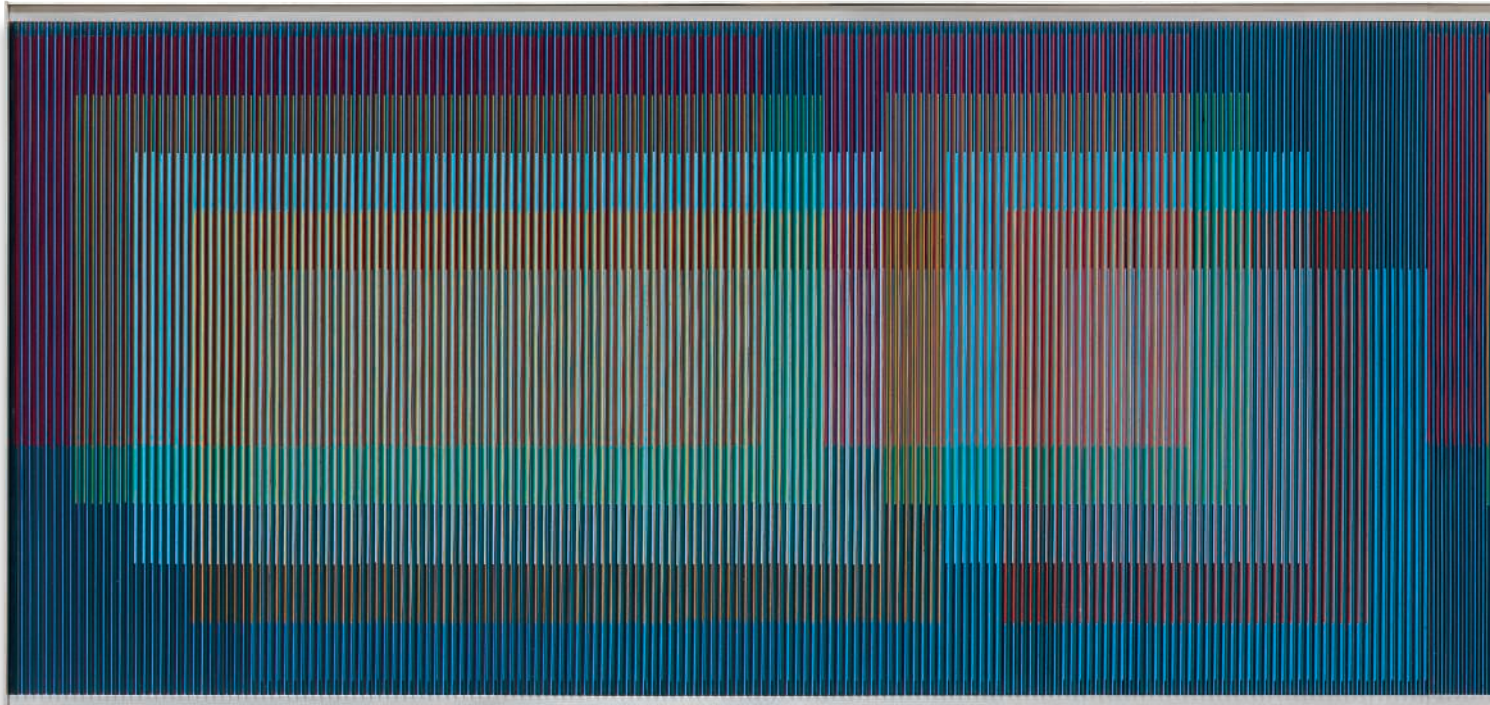
Galeria Conkright, Caracas
Private Collection of León Ramniceana, Caracas
(acquired from the above)
Private Collection of Reli Waissmman, Caracas
Private Collection, Miami

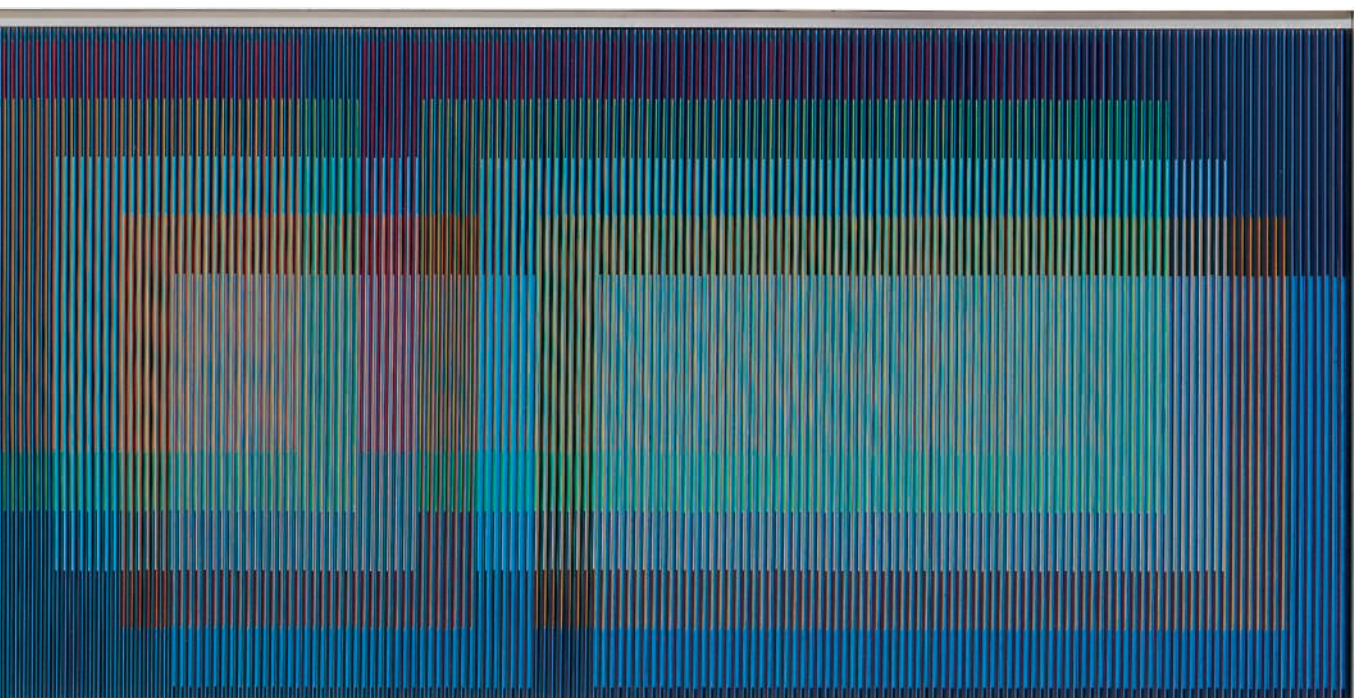
This work will be included in the forthcoming catalogue
raisonné of Carlos Cruz-Diez to be published by the Cruz-
Diez Art Foundation.

**“All my work, in its various forms, seeks to reveal an
alternative way to see and enjoy the world of color.”**

—Carlos Cruz-Diez







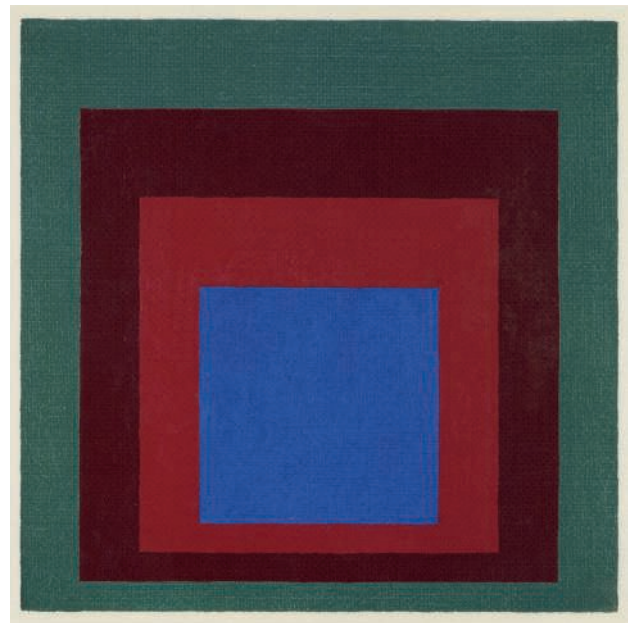
The present lot, *Physichromie* No. 558, is a remarkable testament of Carlos Cruz-Diez' innovative principal of promoting color as an independent reality developed in real time and space. Cruz-Diez began producing *Physichromies* early in his career in 1959. His interest in color was triggered during his time studying art in Caracas, after which he began working in advertising agencies as well as exploring the artistic possibilities of photography. This experience gave him an insight into the application of color in various art forms and would forever dictate his fascination with chromatic structures and human perception of them. Cruz-Diez traveled throughout Europe, during which time he discovered constructivism and continued to develop his color theory. By the time he moved permanently to Paris in 1960, he had already begun creating fully developed compositions of repeated geometric patterns as seen in the *Physichromies*. During this period, Cruz-Diez was also working alongside his Venezuelan contemporaries, Jesús Rafael Soto and Alejandro Otero. Soto and the Nouvelle Realistes' fascination with abstraction and specifically the superimposition of squares to trap light would come to affect Cruz-Diez greatly as he developed his own artistic language. Simultaneously, Cruz-Diez was looking to painters whose focus was on the investigation of color theory, ranging from the Post-Impressionist master Georges Seurat to the Bauhaus leader Josef Albers.

In 1965, Cruz-Diez began experimenting with transparent colored strips in a series titled *Transchromies*, in which he assembled large colored strips at varying distances. The theory underlying this technique was for these strips—spaced at different distances and arranged in a specific order—to allow for a wider grasp of the chromatic spectrum that would change according to the intensity of light. More importantly, in experiencing this range of hues the viewer is given access to ambiguous space. In 1969, Cruz-Diez was invited to showcase his *Transchromies* in the exhibition *Cruz-Diez. Cinq propositions sur la couleur* at the renowned Galerie René Denise. This series relates closely to the *Physichromies*, which—as previously stated—Cruz-Diez had begun producing as early as 1959 and has continued to produce throughout his career, due to their infinite variations and astounding innovative nature. In this series Cruz-Diez breaks down color into a myriad of spectra by adding colored strips—much like those used in *Transchromies* to trap light—to his radiating silk screen productions. However, viewer participation through movement is required to fully engage with these works—allowing color to develop in real time and space—putting into practice one of Cruz-Diez' fundamental theories. This dynamic involvement is an act of transfiguration that allows the work to continually evolve in conjunction with the change of lighting throughout the day, in some ways harkening back to Impressionism in an unlikely yet undeniable way.



Mark Rothko. No. 6 (Violet, Green and Red). 1951. 90 ½ x 54 (230 x 137 cm).
Estate Number: 5150.51. Estate of the Artist in 1970. Marlborough A.G.,
Lichtenstein in 1970-1972. Private Collection.
© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

In 1970, Cruz-Diez began producing *Physichromies* in monumental formats that were able to achieve an unprecedented visual impact and range of color, one of which was exhibited in the 1970 Venice Biennale. The present lot—spanning close to 100 inches and producing the full color spectrum—is a continuation of his Venetian masterpiece. The scale of the *Physichromie No. 558* transports viewers into the world of color, much in the same way that Abstract Expressionism absorbs and captivates viewers by immersing them in a chromatic, energetic visual experience where different colors affect not only the mind but also the soul in a meaningful way. When observing and moving around *Physichromie No. 558*, the viewer becomes entranced by the intense colors radiating from every angle. Although sometimes slightly disorienting, it also produces a remarkably seductive effect. It is no surprise that at 94 years of age, Cruz-Diez not only continues to be a leading and active figure in the Kinetic and Op art movements, but we also see how his work has inspired a younger generation of artists like Olafur Eliasson, who creates pieces that similarly explore light and form.



Josef Albers. *Study for Homage to the Square.* 1957.
Oil on masonite. 22 x 22 in. (55.9 x 55.9 cm). Sidney Janis Gallery, New York. Edward Tottah Gallery, London. Private Collection, Milan. Private Collection, Verona. Private Collection.
© 2017 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York

35th Venice Biennale, exhibition "Cruz-Diez", Venezuelan Pavilion, Venice, Italy. 1970. View of *Physichromie 500*. 1970. 72 1/8 x 190 1/8 in. (183 x 484 cm). © Photo: Atelier Cruz-Diez Paris.
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris





13. Eduardo Ramírez Villamizar Colombia 1923-2004

Yute
signed and dated "Ramirez 58" lower left
oil on burlap
38 $\frac{7}{8}$ x 38 $\frac{5}{8}$ in. (98.7 x 98.1 cm)
Painted in 1958.

Estimate
\$25,000-35,000

Provenance
Private Collection, Bogota
Private Collection, New York

14. Edgar Negret Colombia 1920-2012

Navegante
painted aluminum
23 x 26 $\frac{1}{2}$ x 25 $\frac{5}{8}$ in. (58.4 x 67.3 x 65.1 cm)
Executed in 1964, this work is accompanied with a certificate of authenticity issued by the Estate of Edgar Negret.

Estimate
\$20,000-30,000

Provenance
Axiom Gallery, London
Private Collection, United Kingdom (acquired from the above)
Private Collection, Prague
By descent to the present owner

Exhibited
London, Axiom Gallery, *Edgar Negret*, May 3-27, 1967



15. Jesús Rafael Soto Venezuela 1923-2005

Vibración vertical

signed, titled and dated "VIBRACION VERTICAL - SOTO - 1970" on the reverse

painted wood and metal relief

50¼ x 20½ x 9 in. (127.6 x 52.1 x 22.9 cm)

Executed in 1970.

Estimate

\$200,000-300,000

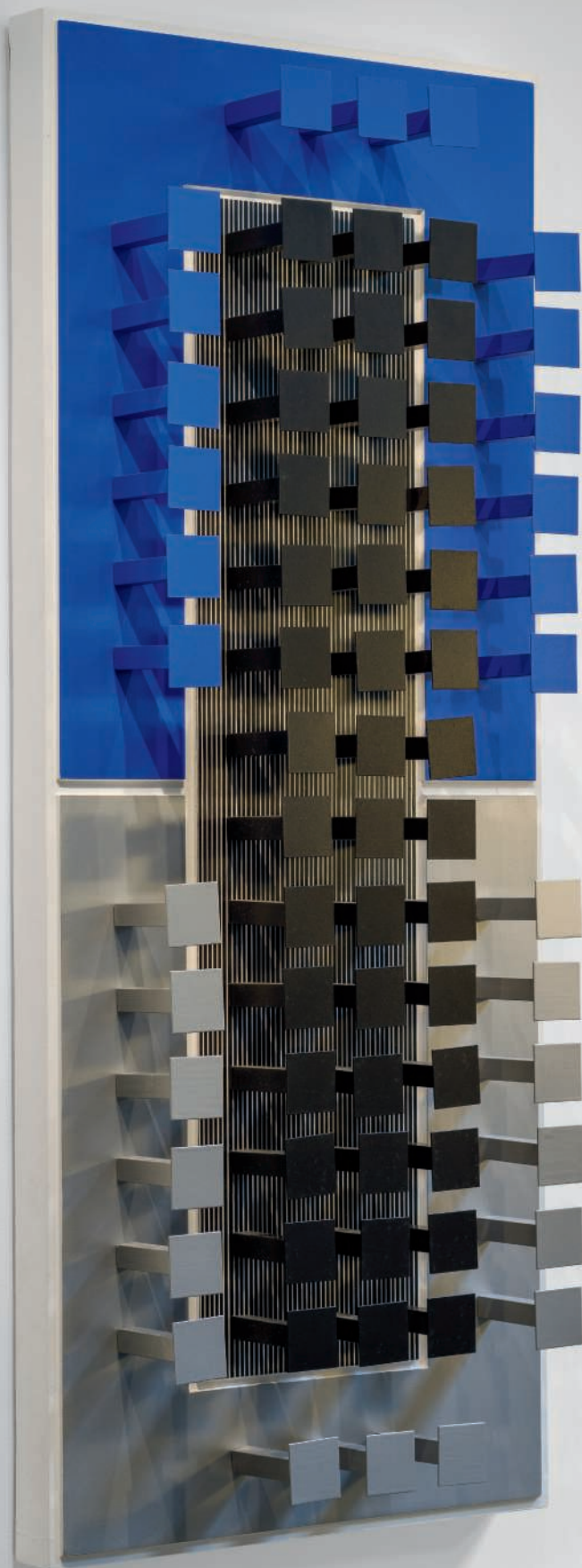
Provenance

Private Collection, California (acquired directly from the artist)

Commencing in the 1950s, Soto abandoned pictorial representation and began to create works that suggested the element of time in space. These works—many of which featured endless repetitions of precise parallel lines superimposed with three dimensional squares—had the optical quality of producing spatial ambiguity. Soto's aim—which would continue throughout his career—was to put color in motion. Thus, the combination of color in works like the present lot creates the sensation of optical movement propelled by vibrational strength. By the mid-1950s, Soto was at the forefront of abstraction as he went beyond kineticism, a movement that was mainly concerned with producing a sense of destabilization. Instead, Soto strove to incorporate visible movement along with audience engagement. Between 1954 and 1958, Soto arrived at three pivotal concepts in his work: the use of varied materials, the introduction of planes to suggest a penetrable quality to the work, and light as a means to alter the object's visual perception through the viewer's movement. In 1961 he struck a close friendship with Nouvelle Realistes artists Yves Klein, Pier Restany and Jean Tingley, who shared the decision

to use common materials to actively bring life and art closer together. Although Soto did not officially align himself with this or any group, he did exhibit extensively alongside the Nouvelle Realistes and other European and Latin American artists who were solely dedicated to abstraction. The period of time from the mid-1960s until the 1970s was pivotal, during which he consolidated his creative and conceptual lexicon.

The present lot, *Vibración vertical* is an exceptional example of Soto's mature work that incorporates many of his characteristic techniques to produce pure abstraction and kineticism. The overlaying of pictorial elements through the use of basic materials—metal and wood—produce visible vibrations that mesmerize the viewer, affecting the physical space around the object. Interestingly, this and other works from the 1970s concluded Soto's period in Paris, where he developed the core of his practice and became an internationally renowned artist after achieving his first retrospective at the Musée d'Art Moderne de la Ville de Paris in 1969.





16. Antonio Asis Argentina b. 1932

Interférences en couleurs

signed and dated "Asis 1968" on the reverse

acrylic on wood panel

24½ x 24¾ in. (62.2 x 61.9 cm)

Painted in 1968, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$12,000-18,000

Provenance

Acquired directly from the artist by the present owner



17. Antonio Asis Argentina b. 1932

Interférences en blanc et noir

signed and dated "Asis 1972" lower right; further signed and dated "Asis 1972" on the reverse

acrylic on wood panel

37 $\frac{3}{4}$ x 37 $\frac{5}{8}$ in. (95.9 x 95.6 cm)

Painted in 1972, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist by the present owner

18. Ivan Serpa Brazil 1923-1973

Untitled

signed and dated "Serpa - 30.11.72" on the reverse

oil on canvas

11 x 11 in. (27.9 x 27.9 cm)

Painted in 1972.

Estimate

\$40,000-60,000

Provenance

Estate of the artist

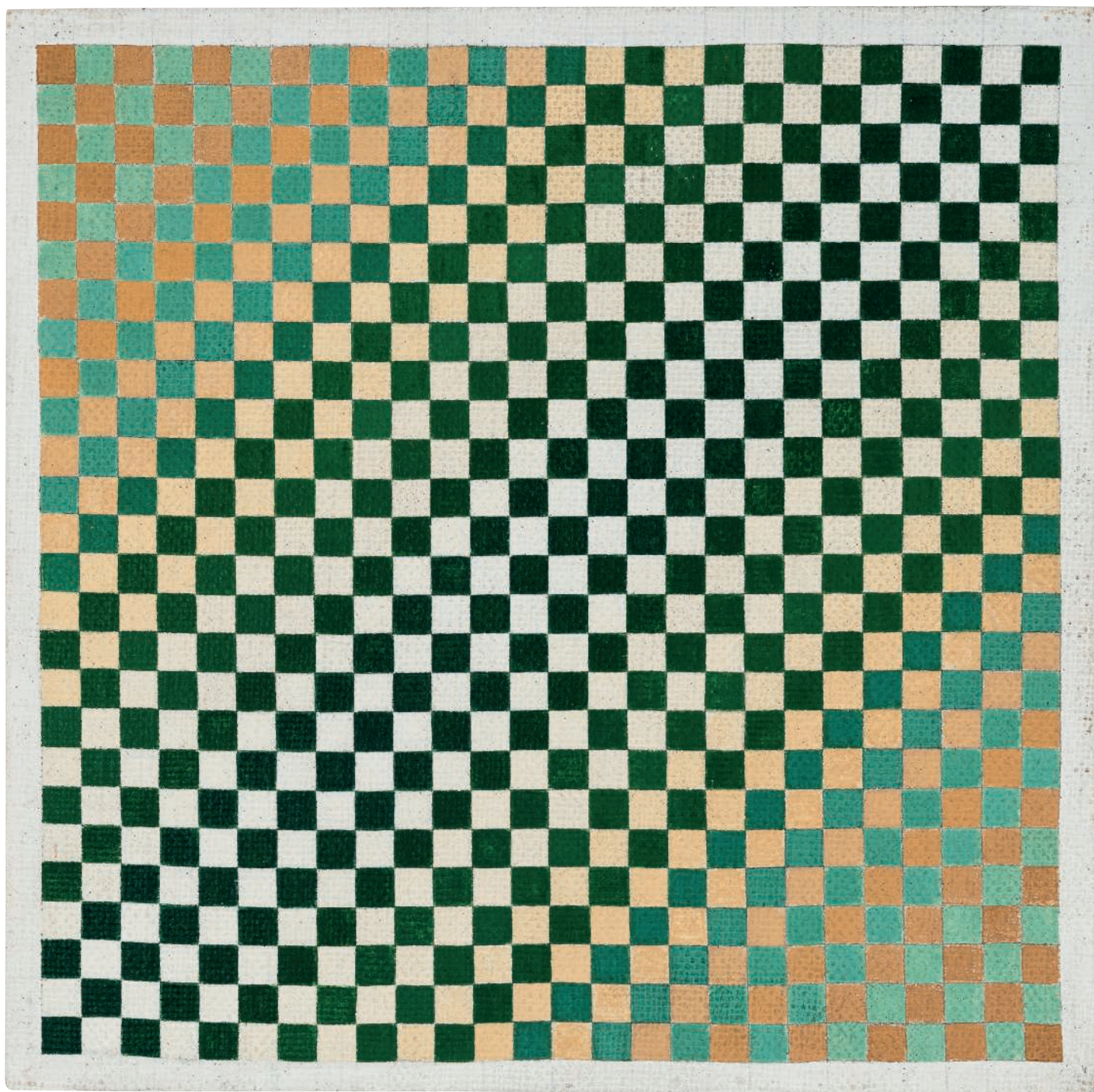
Acquired from the above by the present owner

Exhibited

Rio de Janeiro, Museu de Arte do Rio, *A Cor do Brasil*,

August 2016 - January 2017

Ivan Serpa embodies the Brazilian vanguard of the mid-20th century and is best known for his work in geometric abstraction and Concrete art. His role as the principal instructor at the Museu de Arte Moderna do Rio de Janeiro helped cultivate Brazilian national ideologies surrounding art as well as establish a modern democratic approach to artistic participation that rejected old hierarchical art institutions. As a leading member of the Rio-based Grupo Frente, Serpa's art ideologies were greatly influential for the emerging generation of artists that included Hélio Oiticica, Lygia Pape, and Lygia Clark. Serpa's Neo-Concrete works are widely celebrated as demonstrated by his inclusion in such prestigious institutional collections as the Solomon R. Guggenheim Museum, New York and the Museum of Modern Art, New York.



19. Joaquín Torres-García Uruguay 1874-1949

Nature morte au grattoir blanc

signed and dated "J. Torres GARCIA 28" lower edge

oil on board

14½ x 20½ in. (35.9 x 52.1 cm)

Painted in 1928, this work is No. 1928.208 in the Joaquín

Torres-García Online Catalogue Raisonné.

Estimate

\$90,000-120,000

Provenance

Estate of the artist

Manolita Piña de Torres-García (acquired from the above)

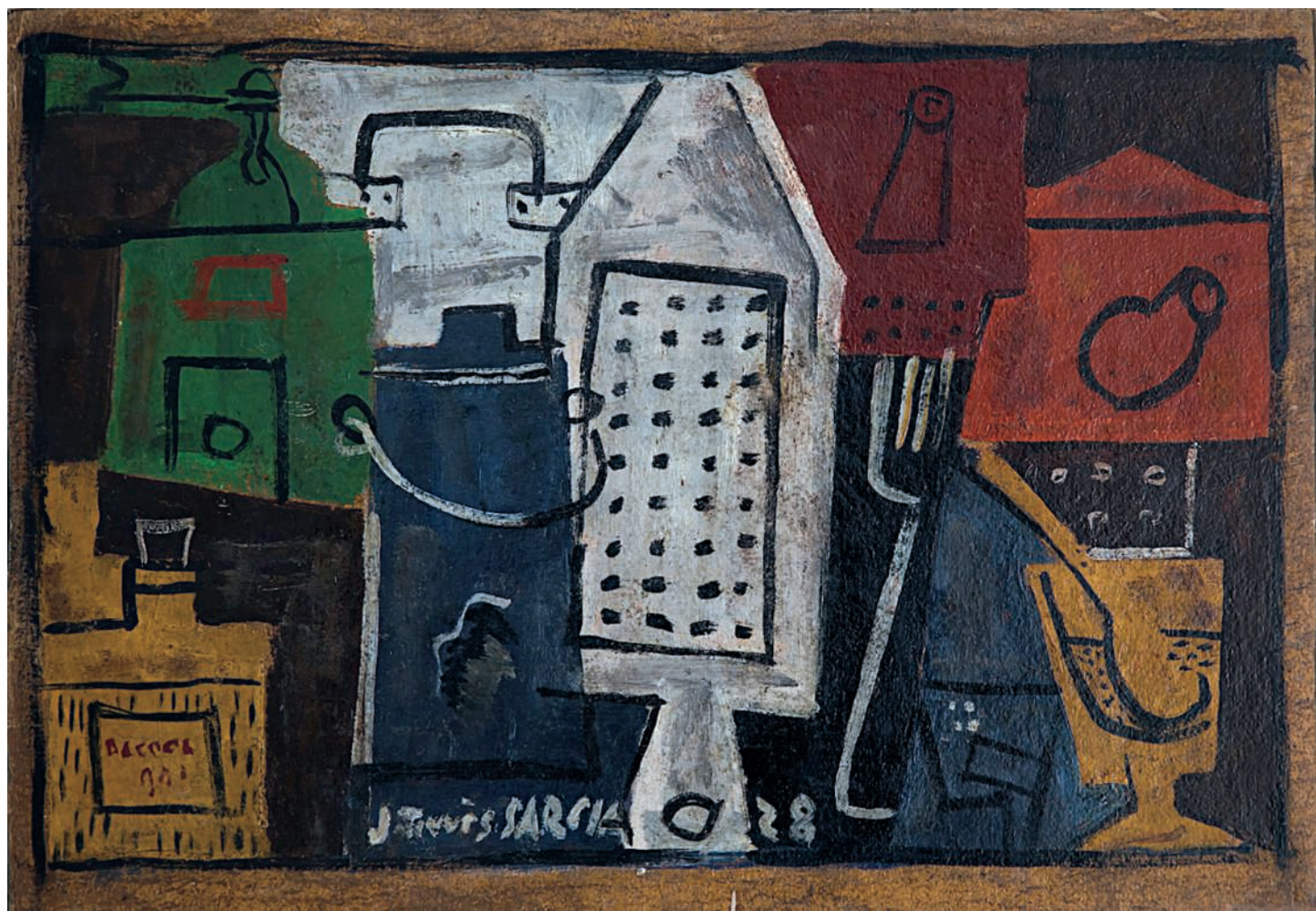
Estate of Manolita Piña de Torres

Private Collection, Spain

Acquired from the above by the present owner

“By [1930], [Torres-García] had already produced a significant body of work showing signs of a schematic impulse—an impulse toward turning a given form into a primal representational matrix... A concern for the synthetic—for adhering to the essential, unenhanced elements of a concrete form—generated a taste for coarse, even crude resolutions: a rough texture, a dark palette, a *sprezzatura* informed by the spirit of geometry but not of refinement.”

—Luis Pérez-Oramas, *Joaquín Torres-García: The Arcadian Modern*, pp. 11-12



Property from an Important Private European Collection

20. Matta Chile 1911-2002

Panarea Jazz

oil on canvas

59¼ x 80¾ in. (150.5 x 205.1 cm)

Painted in 1959, this work is accompanied by a certificate of authenticity issued by Germana Matta and numbered 59/36.

Estimate

\$200,000-300,000

Provenance

Galerie Daniel Cordier, Paris

Private Collection of Baron Elie de Rothschild (acquired from the above)

By descent to the present owner

Please note this work will be included in the forthcoming Catalogue Raisonné de Matta currently being prepared by Mr. Ramuntcho Matta.

“A picture is not a canvas on the wall, it is the impact that hits the bull’s eye of your mind.”

—Matta





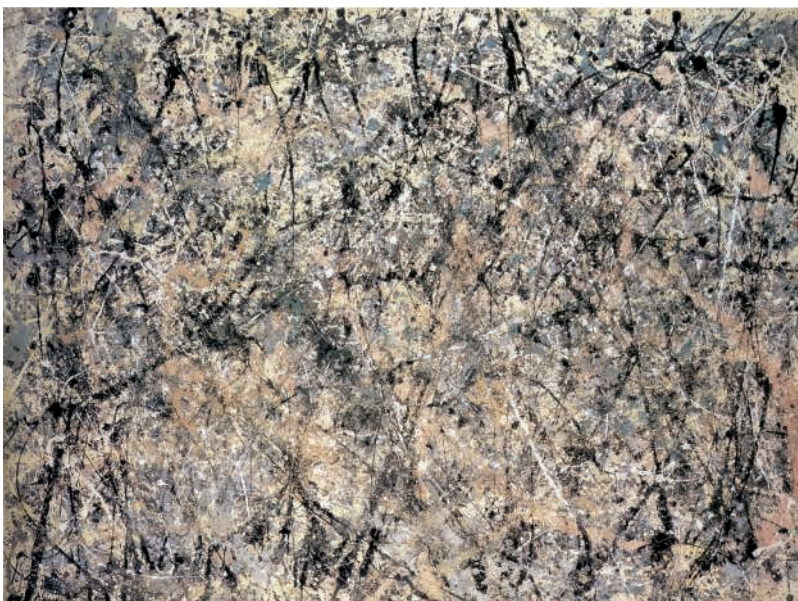


Roberto Matta Echaurren, born in Chile in 1911, began a meteoric career in the late 1930s, pioneering a novel brand of Surrealism that contributed to the expansion of the movement worldwide. In 1935, Matta moved to Paris after graduating from the School of Architecture of the Universidad Católica in Chile and worked for the studio of modernist architect Le Corbusier until 1947. He assisted Le Corbusier with a series of projects, including that of the Ville Radieuse, and traveled extensively throughout Europe. During this period, Matta experienced a series of formative events and met notable figures, who would convince him to abandon his career in architecture to become an artist. First introduced to Surrealism by Gordon Onslow Ford, Matta became greatly influenced by the works of Marcel Duchamp and had the opportunity to work on the construction of the Spanish Pavillion at the International Exhibition in Paris, where Picasso was finishing his masterpiece, *Guernica*, in 1937.

In 1936, Matta began his foray into Surrealist drawing, producing a body of work that Onslow Ford described as “the most extraordinary landscapes, full of maltreated nudes, strange architecture, and vegetation” (Sabine Eckmann, *Matta: Surrealism and Beyond*, Milwaukee, 1997, p. 12). The impression caused by these drawings led to an invitation to participate in André Breton’s seminal *Exposition Internationale du Surréalisme* in Paris in 1938. These early works reflected a deep understanding of the Surrealist objective, in which Matta depicted unseen

realities from the world of dreams. He was preoccupied with the limitations of visual perception and Duchamp’s idea of “passage” that alluded to a psychic transition from one state to another. Matta filled these drawings with transparent veils of color, seemingly bound by an elusive sense of gravity. His use of lines and planes also indicate a preoccupation with the flow of time and space.

This period of intense draftsmanship led to Matta’s famous *Psychological Morphologies*, which Sabine Eckmann aptly describes as “a fusion of the psychic and the physical that refers to the idea of interior landscape” (Sabine Eckmann, *Matta: Surrealism and Beyond*, Milwaukee, 1997, p. 15). He began populating his paintings with semi-geometric and biomorphic forms—reminiscent of Yves Tanguy—that presented the visual equivalence of various states of consciousness, including conception, gestation, birth, life and death. He also made continual reference to micro and macroscopic nature and the infinitesimal through imagery of cell membranes, reflecting a cosmic totality that was representative of both man and earth. By the mid-1940s, Matta’s work shifted with the inclusion of what he would refer to as *vitreurs*, or people made of glass. These transparent creatures evoke the notion of invisible beings that emerge as “embodiments of the technological forces that control man [also in relation] to the tarot card,” (Sabine Eckmann, *Matta: Surrealism and Beyond*, Milwaukee, 1997, p. 24).



Jackson Pollock. *Number 1, 1950 (Lavender Mist)*. 1950.
Oil, enamel and aluminum on canvas. 87 x 118 in. (221 x 299.7 cm).
National Gallery of Art, Ailsa Mellon Bruce Fund, Washington, D.C.
© 2017 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York



Wassily Kandinsky. *Dans le gris.* 1919. Oil on canvas.
50 ¾ x 69 ¼ in. (128.9 x 175.9 cm). Collection Nina Kandinsky
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

These abstracted figures evince Matta's new obsession with the occult and the paranormal. During World War II, his palette became much more somber and the size of his paintings increased significantly as a personal response to his concern with the devastating events taking place in the world.

In the 1950s, Matta shifted towards social morphologies that reflect a growing involvement with the human condition in the external world. His style during this period was abstract and included planar, geometric shapes and swirling lines alongside his signature biomorphic figures. These works were intended to challenge viewers and address the issues raised by the impact of technology on the human experience. Sexuality and erotic iconography were present in many of these paintings, and throughout the rest of his oeuvre, presenting a commentary on some of the major issues of modern society, human freedom and sexual strife.

The present lot, *Panarea Jazz*, is a milestone that unveils the different stylistic phases of Matta's oeuvre. Viewers are presented with a landscape inhabited by abstract humanoid figures, permeated by swirling lines and bold geometric shapes. The somber yet luminous palette evinces a passage between two

different psychological stages of the artist, evincing ties to both Surrealism and Abstract Expressionism. As with many of Matta's paintings, *Panarea Jazz* shows a fundamental of investigation into the possibilities of word play. Born in South America but spending most of his adult life between Italy, London and France, Matta was fluent in Spanish, Italian, English and French. This deep understanding of language combined with Matta's dedication to psychic automatism—a Surrealist term referring to the process of creating art without conscious thought—led the artist to title his works in playful and intellectually curious ways. The title of this work, *Panarea Jazz*, simultaneously refers to the Italian island of Panarea while also referencing the Spanish word "panera" meaning breadbasket. A breadbasket, where many things are mixed together, indicates both Matta's own cultural background as well as the jumbled landscape of the unconscious mind. "Jazz" on the other hand alludes to the American genre of music known for its improvisation quality, linking the work's dance-like composition to Wassily Kandinsky's explorations of painting's lyrical qualities. By combining elements from different fundamental phases of Matta's prolific career, *Panarea Jazz* embodies the artist's extraordinary contribution to modern art across time as well as continents and national borders.

21. Armando Morales Nicaragua 1927-2011

Four Bathers and a Dog
signed and dated "Morales / 87" lower right
oil on canvas
79 x 63½ in. (200.7 x 161.3 cm)
Painted in 1987.

Estimate
\$100,000-150,000

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

Exhibited
New York, Claude Bernard Gallery, *Armando Morales: Recent Paintings*, November 19 - December 19, 1987
Mexico City, Museo Rufino Tamayo *Armando Morales: Pintura*, (April-September 1990); then traveled to Monterrey, Museo de Monterrey (1990)

Literature
New York, Edward J. Sullivan, "Armando Morales: Southern Visions of the Mind," *Arts Magazine*, (1987), no. 3 (illustrated)
New York, Ronny Cohen, "Armando Morales: Claude Bernard Gallery" *Artforum International*, (1988), p. 142 (illustrated)
New York, David Craven, "Armando Morales," *Latin American Art*, vol. 1, no. 2 (Fall 1989), p. 48 (illustrated)
Armando Morales: Recent Paintings, exh. cat., Claude Bernard Gallery, New York, 1987, no. 1 (illustrated)
Armando Morales: Pintura, Museo Rufino Tamayo, Mexico City, 1990, no. 31, p. 61 (illustrated)
Lily Kassner, ed., *Morales*, Mexico City, 1995, no. 116, p. 143 (illustrated)
Catherine Loewer, *Armando Morales: Monograph and Catalogue Raisonné 1984-1993*, 2010, p. 190 (illustrated)

Best known as Elvis Presley's music publisher, Julian J. Aberbach and his wife Anne Marie amassed a remarkable collection of modern art. As the founder of the music publishing business Hill and Range, Julian J. Aberbach together with his brother Jean helped propel stars ranging from Elvis Presley, Johnny Cash and Edith Piaf to international fame. While working with some of the time period's most renowned musicians, each brother also began to develop lasting relationships with a number of modern and post-war visual artists around the world. Themselves the sons of a successful jeweler in Vienna, both Julian and Jean spent time in Europe throughout the 1930s, where they became acquainted with the international contemporary art scene. After the war, Julian continued to make regular trips to Europe, where he later met Anne Marie. As early as the 1950s, Julian and Anne Marie had begun to collect pictures by various artists, not least on their regular trips to Europe.

It was these worldly adventures that gave both Julian and Anne Marie a uniquely discerning taste in art that expanded far beyond the domestic scene in the United States. This international and varied spirit of collecting is evident in the following group of four works by Armando Morales, Dario Morales and Fernando Botero. The couple was known to assist these artists in various ways, be it hosting Botero at weekends in West Hampton or by lending Dario Morales a Paris studio. It is perhaps the same personal creativity exhibited by the Aberbachs throughout their collecting endeavors that is found in the work of Armando Morales. Considered a key figure in Nicaraguan art and the Neofiguration movement in Latin America, Armando Morales often featured nude figures, tropical landscapes and metaphysical settings in his work. The present lot is a tour de force that explores a classical subject, tapping into sensual sentiments and evoking Cézanne's famous bathers. The technical composition aestheticizes elements of voluptuousness and density, while the stylization evokes aspects of magical realism relating to the work of Gabriel García Márquez.

Evidently, the following four works were hand-picked by Julian and Anne Marie for their unique place in the trajectory of 20th Century art. All by the renowned artist have been in the Aberbachs' private collection since their acquisition, each a masterful example of the formal qualities for which these Latin American artists are known.



Paul Cézanne. *Quatre baigneuses*. 1888-1890. Oil on canvas.
31½ x 36 ¼ in. (79.1 x 92.1 cm). Ambroise Vollard, Paris. Alexander Lewin, Guben.
By descent to Mrs. Alix Kurz, New York. Walter Feilchenfeldt, Zurich.
Carlsberg Glyptotek, Copenhagen



Property from the Estate of Mrs. Anne Marie Aberbach

22. Armando Morales Nicaragua 1927-2011

Nude in Front of a Concave Mirror

signed and dated "Morales / 81" lower right

oil on canvas

42¾ x 49⅝ in. (108.6 x 126 cm)

Painted in 1981.

Estimate

\$70,000-90,000

Literature

Catherine Loewer, *Armando Morales: Monograph and Catalogue Raisonné 1974-1983*, 2010, no. 1987.61, p. 313 (illustrated)

“Armando Morales is capable of painting any object, any moment, any feeling, without submitting to the confinement of any particular trend. He is a realist of a reality that only he knows, one that could be from the 16th or the 21st century: the subject determines the approach.”

—Gabriel García Márquez



23. Darío Morales Colombia 1944-1988

Self-Portrait

initialed "DM" lower left corner of base; further signed, dated and numbered "Morales - 82 - EA II/II" lower right corner of the base

bronze with dark brown patina

25 $\frac{3}{8}$ x 9 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (64.5 x 24.8 x 29.2 cm)

Executed in 1982, this work is number 2 of 2 artist proofs.

Estimate

\$6,000-8,000

Provenance

Private Collection of Bruno Jarret, Bogota

Literature

Fabio Giraldo Isaza and Eduardo Serrano, ed., *Darío Morales*, 1995, no. 143, p. 129 (illustrated)



Property from the Estate of Mrs. Anne Marie Aberbach

24. Fernando Botero Colombia b. 1932

Male Torso with Leaf

signed and numbered "Botero - 3/6" bottom left corner
of the base

bronze

19 $\frac{3}{8}$ x 13 $\frac{1}{2}$ x 6 in. (49.2 x 34.3 x 15.2 cm)

Executed circa 1992, this work is number 3 from an
edition of 6.

Estimate

\$80,000-120,000

Provenance

Acquired directly from the artist



25. Joaquín Torres-García Uruguay 1874-1949

Straatscène met wagen

signed and dated "J Torres GARCIA 28" upper left

oil on canvas

14¼ x 20⅝ in. (36.2 x 52.4 cm)

Painted in 1928, this work is accompanied by a certificate of authenticity signed by Cecilia de Torres and is no. 1928.226 in the Joaquín Torres-García Online Catalogue Raisonné.

Estimate

\$60,000-80,000

Provenance

Collection of Dr. J.F.S. Esser, Monaco (acquired directly from the artist circa 1928)

By descent to Private Collection of Annie Ansaldi-Esser, France
Thence by descent to the previous owner

Exhibited

The Netherlands, Singer Museum, *Mondriaan, Breitner, Sluijters e.a.: de onstuitbare verzamelaar J.F.S. Esser*,
December 13, 2005–April 28, 2006

Literature

Mondriaan, Breitner, Sluijters e.a.: de onstuitbare verzamelaar J.F.S. Esser, exh. cat., Singer Museum, The Netherlands, 2005-2006, p. 54 (illustrated)

Dr. J.F.S. Esser (1877-1946) was a true Renaissance man. Not only an innovative surgeon who pioneered plastic surgery, he was also a casino owner, a seigneur and even a vaudeville impresario. In addition to his many accomplishments in the field of medicine, Esser was passionate about art. Esser's patient, the artist Jan Sluijters, opened his eyes to the world of Dutch modernism, including Leo Gestel, Piet van der Hem and Piet Mondrian. Between 1906 and 1912, Esser collected over 1000 artworks, many of which he traded for his medical services. In 1906, the Singer Museum in Laren curated an exhibition titled *The Unstoppable Collector J.F.S. Esser*, which showed a wide range of his collection, demonstrating how important Esser was to the adaptation of modern art in The Netherlands. It is no surprise that Esser's taste in art led him to the Uruguayan artist Joaquín Torres-García, who spent over forty years living abroad in Europe. During a period in Paris that began in 1926, Torres-García met Piet Mondrian. Along with Michel Seuphor, Mondrian and Torres-García would go on to found the movement *Cercle et Carré* (Circle and Square). Painted during this period, the present lot exemplifies Torres-García's early experiments in Constructivism, as portrayed in the gridded pictorial landscape that breaks down the scene into flat, simplified shapes.



26. Oswaldo Vigas Venezuela 1923-2014

Untitled

signed and dated "Vigas 63" lower right

oil on canvas

19⁵/₈ x 39¹/₄ in. (49.8 x 99.7 cm)

Painted in 1963.

Estimate

\$60,000-80,000

Provenance

Private Collection, Caracas (acquired from the artist)

Acquired from the above by the present owner circa 1987

We are grateful to the Vigas Foundation for their kind assistance in cataloguing this work.





One of the most prominent Latin American modernist painters and a seminal figure in the cultural formation of Venezuela's visual arts, the self-taught Oswaldo Vigas saw himself as a medium: "Our continent is full of dark signs and warnings. Telluric signs, magic, or exorcisms are deep components of our condition... The intention of my painting is to reach them, interpret them, and translate them into new warnings." Vigas is known for exploring and synthesizing various modernist styles in his pursuit of giving his intangible and mystical subject matter corporal form. He divined new approaches from his travels between Europe and the American continent. Upon encountering the raw power in Jackson Pollock's atmospheric paintings, Vigas introduced sweeping and dripping black gestural marks into his own work. This 1963 work is particularly emblematic of this period in his artistic production where he combined American informalism with the European Expressionism and Cubism he had practiced alongside his mentor and friend Picasso, as an active member of the Parisian avant-garde scene.

27. Fernando Botero Colombia b. 1932

La Pareja

signed and dated "Botero 13" lower right

oil on canvas

47 $\frac{5}{8}$ x 38 $\frac{1}{8}$ in. (121 x 96.8 cm)

Painted in 2013, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$600,000-800,000

Provenance

Acquired directly from the artist by the present owner

Property Sold to Benefit NAMLA

The Nader Art Museum Latin America (NAMLA) is dedicated to showcasing a myriad of acclaimed artists thereby fostering knowledge through a continuous process of appreciation and reinterpretation of modern and contemporary art from Latin America and its diaspora. Through a permanent collection of over 1200 pieces by more than 150 important artists, the museum's audience can experience and appreciate what is one of the world's most significant regions of today's contemporary art scene.

Proceeds from lots 27-36 will benefit the museum's production of world-class exhibitions, educational and cultural programming, including lectures and conferences for audiences to experience Latin American art and culture at its best. The museum is currently located in an interim space in Miami.



The present lot exemplifies Fernando Botero's inimitable style of voluminous figures that has positioned him on the world stage as undoubtedly the most important and recognizable Colombian modern painter. Botero developed this signature technique early in his career in the 1960s, and yet his recent work continues to impress upon us the artist's masterful accomplishments and complex trajectory.

Born in the city of Medellin, Botero had little access to modern art and was thus influenced by the Spanish colonial art found in the chapels of his home town. He earned a scholarship to study abroad in Spain in 1952, where he discovered a catalogue of Italian Renaissance art that reproduced Piero della Francesca's fresco *The Queen of Sheba Adoring the Holy Wood* from the Basilica of San Francesco in Arezzo. Enthralled by this work,

Botero became obsessed with the sensuality of forms in Italian Renaissance art. Inspired, he moved to Florence to study under the renowned art historian and scholar, Roberto Longhi. Botero's early paintings evince a deep understanding of both old masters, including Diego Velázquez and Giotto, as well as modern artists, such as Giorgio de Chirico. Botero later traveled to Mexico, where he experienced firsthand the work of *Los Tres Grandes*: Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco. The monumental scale of the Mexican modernists' figures paired with their decisive social commentary had a strong impact on Botero's work, compelling him to experiment with excessive volume and proportions, tools that he would use to intensify the mordant comments he made on society's shortcomings.

The couple featured in the present lot reflects Botero's preoccupation with daily life in the small towns in Colombia. At first glance the painting engenders a typical marriage portrait, yet upon closer observation this handsome pair appears void of any romantic emotions, in some ways reminiscent of Grant Wood's famous *American Gothic* from 1930. However, their polished garb and the luscious, manicured garden setting is indicative of the upper middle class, leading us to ponder



Jan van Eyck. *Portrait of Giovanni Arnolfini and his Wife.* 1434. Oil on oak. 32 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in. (82.2 x 60 cm). National Gallery, London.

© National Gallery, London / Art Resource, NY



Grant Wood. *American Gothic*. 1930. Oil on Beaver Board.
 30 ¾ x 25 ¾ in. (78 x 65.3 cm). Art Institute of Chicago,
 Friends of American Art Collection, 1930.934.
 © The Art Institute of Chicago / Art Resource, NY

the social situation that led to this moment of repose. The peculiar rigidity and physical distance between these presumed lovers also recalls imagery found in Jan van Eyck's *Arnolfini Portrait/Wedding* from 1434. Yet, somehow their voluptuous scale imbues them with enigmatic feeling, as though they might burst with their unexpressed sentiments. Interestingly, both female figures of these works are shown wearing bright green dresses symbolically alluding to fertility.

In depicting these proud and stately figures, Botero remains detached, impartial, and almost scientific. The portrait's ambiguity encourages the viewer to instead depend on color, background, and attire for context. Ultimately, his figures are expressed through color and form ahead of presenting an overtly narrative subject. The contrast of the rigidity of the figures with his vibrant color palette creates a powerful tension. Botero once aptly stated, "An artist is attracted to certain kinds of form without knowing why. You adopt a position intuitively; only later do you attempt to rationalize or even justify it." This keen observation and capacity for personal reflection demonstrates Botero's instinctual approach to painting, deeply imbuing both his early and more recent work with a natural confidence that stems from a lifelong dedication to his own unique vision of art, a vision that has made him one of the most recognizable figures in contemporary art today.

“The voluminous figures of [Botero’s] painting allow the subsequent tendency—abstracting them from their natural setting to become a logical consequence of a sensuality, irony and humor that favor their conversion into a new artistic condition without diminishing their original meaning or situation.”

—Benjamin Villegas, *Botero Sculptures*, 1998, Villegas Editores. p. 2

28. **Pablo Atchugarry** Uruguay b. 1954

Untitled

Carrara marble

sculpture 111 x 23½ x 9 in. (281.9 x 59.7 x 22.9 cm)

base 4 x 29½ x 21½ in. (10.2 x 74.9 x 54.6 cm)

Executed in 2010.

Estimate

\$150,000-200,000

Provenance

Acquired directly from the artist by the present owner

Best known for his monumental marble works, Pablo Atchugarry creates sculptures with a uniquely architectural presence. The present lot is the largest work by the artist to ever come to auction, featuring sensual, curvilinear folds that reference the draped tunics found in classical Greek and Roman antiquities. Hand-carved by the artist with tremendous skill, the silky smooth, undulating surface of *Untitled* also evokes flowing water, thereby emitting a calming presence. However, its solidity and columnar form simultaneously seems to nod to national monuments, projecting a dominating quality, enhanced further by its culmination in a sharply pointed tip.

Towards the late 1970s, Atchugarry left Latin America to travel extensively throughout France, Spain and Italy, where he would first discover his love of marble in 1979. Inspired by Michelangelo but almost entirely self-taught, Atchugarry's mastery of his chosen medium is remarkable, imbuing his work with an almost spiritual reverence. Now recognized internationally, his works are held in private collections and institutions worldwide, in addition to the Pablo Atchugarry Museum that was founded in Lecco in 1999, the site of the first solo exhibition of his work.



29. Mario Carreño Cuba 1913-1999

Guajiro a caballo

signed and dated "Carreño - 46" lower right

oil on canvas

24 x 27 in. (61 x 68.6 cm)

Painted in 1946.

Estimate

\$120,000-180,000

Provenance

Sotheby's, New York, May 15, 1996, lot 200

Acquired from the above sale by the present owner

Exhibited

Miami, Gary Nader Fine Art, *Mario Carreño*, 2000

Literature

Mario Carreño, exh. cat. Gary Nader Fine Art, Miami, 2000, p. 21 (illustrated)

Gary Nader, ed. *Gary Nader Collection Volumen I*, Miami, 2013, p. 89 (illustrated)

Mario Carreño emerged from the original generation of the Cuban *Vanguardia*, a movement informed by European modernist ideals that included the pseudo-Cubist works of Amelia Peláez as well as the Surrealist paintings of Carlos Enríquez. This group helped pave the way for modern art in Cuba with a nationalist discourse that broke away from the conservative academic art taught at the Academia de San Alejandro. Carreño would continue to lead the second generation of the Cuban *Vanguardia* as well, incorporating national iconography with a focus on everyday life, thus evincing a more classical phase of Cuban modernism.

The initial phase in Carreño's oeuvre was informed by his studies in Mexico City in the mid-1930s. He was interested in the work of the mural movement's *Los Tres Grandes*: Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco. Soon Carreño began incorporating duco into his paintings, often depicting socially conscious images of *guajiros* (cane cutters). At the same time, he met the Dominican painter Jaime Colson, who would influence his style by showing him the technique the Renaissance

muralists used to model human figures in a sculptural manner. A prime example of this period is the present lot in which Carreño depicts the classic figure of the cane cutter, surrounded by typical tropical foliage, on a horse in a sugar mill town. In this way Carreño epitomizes a nationalist sentiment, embodying a Cuban agrarian nation. During the mid-1940s, Carreño moved to New York where he was in contact with Piet Mondrian, Jackson Pollock and László Moholy-Nagy, all of whom would spark his interest in abstraction.

The present lot best exemplifies a transitional moment between Carreño's *Vanguardia* works into a period dedicated to abstraction. The subject matter of the *guajiro* continues to evoke Carreño's nationalist sentiment; however, both the figure and landscape are more schematic and simplified than his earlier works, as Carreño has introduced geometric shapes in his landscape, resulting in a more abstract composition, which prefigures the grids of vertical lines he would later use in his Concrete works.



30. Mario Carreño Cuba 1913-1999

Geométrico

signed and dated “Carreño - 52” lower right

oil and stucco on canvas

36 $\frac{3}{8}$ x 53 $\frac{7}{8}$ in. (92.4 x 136.8 cm)

Painted in 1952.

Estimate

\$80,000-120,000

Provenance

Private Collection, Miami

Acquired from the above by the present owner

“The task of acculturating Concrete Art within the trajectory of Cuba’s *vanguardia* fell in large part to Carreño, in whose work the gradual geometricization of *lo cubano* served as an early touchstone for the movement. An outstanding colorist, Carreño earned plaudits during the 1940s for his monumental paintings of Cuban and Afro-Cuban life, which condensed the daily rituals and customs of the nation into painterly cadences that mingled classicizing forms with a decorative program.”

—Abigail McEwen, *Concrete Cuba*, p. 10





31. Cundo Bermúdez Cuba 1914-2008

Saltimbanquis

signed and dated "Cundo Bermúdez 53" lower right
tempera on paper mounted on canvas

14 $\frac{5}{8}$ x 34 $\frac{7}{8}$ in. (37.1 x 88.6 cm)

Painted in 1953.

Estimate

\$20,000-30,000

Provenance

Galería La Acacia, Havana

Pan American Gallery, Dallas

Private Collection, Massachusetts (acquired from the above)

Acquired from the above by the present owner

32. Manuel Mendive Cuba b.1944

Untitled

signed and dated "Mendive 1999" lower left
acrylic, thread, beads and shells on canvas
in metal frame

40 x 64 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in. (101.6 x 164.1 x 2.9 cm)

Painted in 1999.

Estimate

\$25,000-30,000

Provenance

Acquired directly from the artist by the present owner





33. Guillermo Muñoz Vera Chile b. 1956

Palmeras

initialed and dated "VM 07" lower left
oil and white alkyd mounted on panel
48½ x 59½ in. (122.2 x 150.2 cm)
Painted in 2007.

Estimate

\$30,000-35,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Miami, Gary Nader Art Center, *Guillermo Muñoz Vera*
One Man Show, 8 Days in Havana, 2007

Literature

Guillermo Muñoz Vera One Man Show, 8 Days in
Havana, exh. cat., Miami, 2007 (illustrated)



34. Julio Larraz Cuba b. 1944

The Oracle at Agua Dulce Airbase
 signed "JLarraz" lower right; further signed and titled
 "THE ORACLE AT AGUA DULCE AIRBASE - J Larraz" on
 the reverse
 oil on canvas
 60 x 72 in. (152.4 x 182.9 cm)
 Painted in 2012.

Estimate
 \$90,000-120,000

Provenance
 Acquired directly from the artist by the present owner



35. Carlos Quintana Cuba b. 1966

Um saloom de téa
signed, titled and dated "Carlos Quintana - Um saloom
de téa - 06 03 995 Madriz" upper left
oil on canvas
76¾ x 51½ in. (194.9 x 130.8 cm)
Painted in 1995.

Estimate
\$6,000-8,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Coral Gables, Gary Nader Fine Arts, *Carlos Quintana -
One Man Show*, 1998

Literature
Carlos Quintana - One Man Show, exh. cat., Gary Nader
Fine Art, Coral Gables, 1998 (illustrated)



36. Nicolás Leiva Argentina b. 1958

Un lugar para vivir
 signed "LEIVA" lower left
 oil on canvas
 62 x 64¼ in. (157.5 x 163.2 cm)
 Painted in 1995.

Estimate
 \$15,000-20,000

Provenance
 Acquired directly from the artist by the present owner

Exhibited
 Coral Gables, Gary Nader Fine Arts, *Nicolás Leiva - Magical Voyage*, 1995

Literature
Nicolás Leiva - Magical Voyage, exh. cat. Gary Nader Fine Arts, Coral Gables, cover (illustrated)



Property from a Prominent Private American Collection

37. Juan Roberto Diago Cuba b. 1971

Me Voy
signed, titled and dated "Roberto Diago - "Me Voy" -
2009" on the reverse
acrylic on canvas mounted on tied bamboo stretchers
52½ x 74¼ in. (133.4 x 188.6 cm)
Painted in 2009.

Estimate
\$10,000-15,000

Provenance
Acquired directly from the artist by the present owner

Property from a Prominent Private American Collection

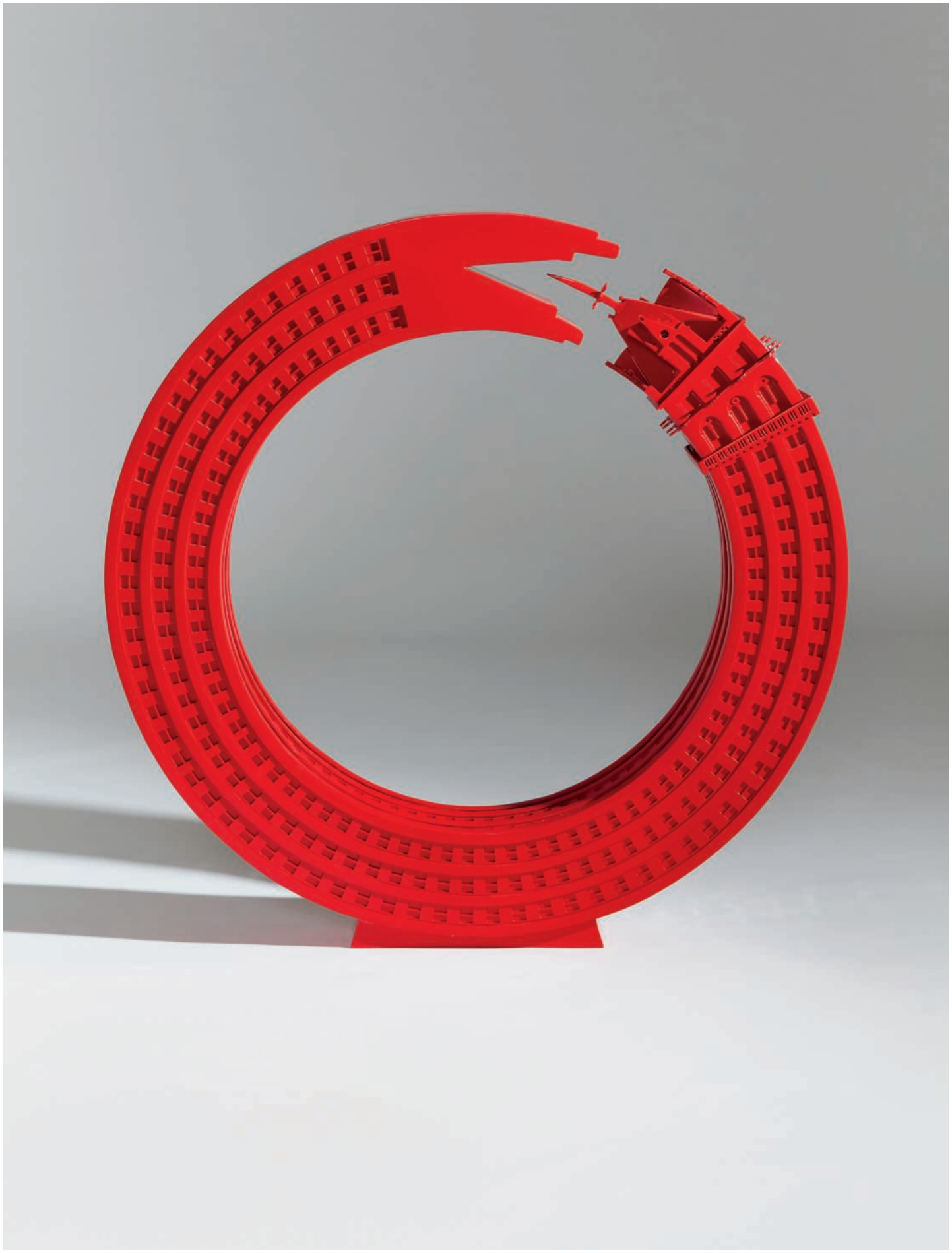
38. Alexandre Arrechea Cuba b. 1970

Sherry Netherlands (from the 'NOLIMITS' series)
powder coated aluminum
39¼ x 38 x 6¾ in. (99.7 x 96.5 x 16.2 cm)
Executed in 2012 -2013, this work is artist proof 1 from an
edition of 3 and 2 artist proofs.

Estimate
\$20,000-30,000

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

Exhibited
New York, Phillips, *NO LIMITS*, April 2013



39. Fernando Botero Colombia b. 1932

Reclining Nude

signed "Botero" on the lower edge

white marble

7 x 21½ x 8½ in. (17.8 x 54.6 x 21.6 cm)

Executed in 2006, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$200,000-300,000

Provenance

Marlborough Gallery, New York

Acquired from the above by the present owner

The present lot by world-renowned artist Fernando Botero depicts a reclining nude carved from white Carrara marble, achieving a silky smooth surface that compels a physical response from the viewer. The sensual, yet reposed subject features the grandiose proportions for which Botero has become legendary, recalling the Latin American-rooted tradition that associates abundance with beauty.

Through employing marble in the creation of his Rubanesque figures, Botero continues in the traditions of Renaissance masters such as Michelangelo and Donatello. *Reclining Nude* is particularly alluring due to her somewhat ambiguous position. The viewer is left to determine her state of mind, contemplating if she is simply resting, awaiting an absent lover, or lost in deep personal thought.





40. Oswaldo Guayasamín Ecuador 1919-1999

Untitled
signed "Guayasamin" lower right
oil on canvas
27¾ x 31½ in. (70.5 x 80 cm)
Painted circa 1980.

Estimate
\$50,000-70,000

Provenance
Acquired directly from the artist by the present owner

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

41. Oswaldo Guayasamín Ecuador 1919-1999

Untitled
signed "Guayasamin" lower right
oil on paper mounted on board
29⅞ x 22⅞ in. (75.9 x 56.2 cm)
Painted circa 1940.

Estimate
\$40,000-60,000

Provenance
Acquired directly from the artist by the present owner

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



42. Enrique Grau Colombia 1920-2004

Untitled

signed and dated "Grau 55" upper left

oil on canvas

33¼ x 27⅝ in. (84.5 x 70.2 cm)

Painted in 1955, this work is accompanied by a certificate of authenticity issued by the Estate of Enrique Grau.

Estimate

\$40,000-60,000

Provenance

Private Collection of Regina Grau, Colombia (gifted from the artist)

By descent to Private Collection, Colombia

Born in Panamá and raised in Cartagena, Neo-figurative artist Enrique Grau is remembered for his contributions to Colombian art in the 20th century. Grau studied at the Arts Student League of New York from 1941-1943 and in 1959 was honored with the National Prize in the Salon of Latin American Art, Cartagena. By 1972, he became the Director of the Museo de Arte Moderno de Cartagena. Best known for his depictions of Amerindian and Afro-Columbian figures, Grau's paintings commonly include one or more figures combined with decorative still life elements exquisitely balanced, often in dreamlike settings.

In the present lot, Grau presents a portrait of a woman at three quarter length wearing a red dress. Her eyes gaze down at her hands entangled in string, referencing cat's cradle, the history of which has been linked to many indigenous cultures throughout the world. To the right of the figure is a cup set on top of a table and in the forefront an exquisite geometric structure stands. This painting has a mystical quality and like many of Grau's works employs a flattened picture plane, encouraging the viewer to focus on the shapes and colors that build the figure and objects included.





“While some still view drawing as a starting point, an outline or note for transferring ideas to other manifestations considered as more valuable, for an artist like Fabelo, it is still a form of creation whose expressive content is flooded with a very personal spirituality and poetry.”

—Liliana Llanes, *Fabelo's Anatomy*, 2014



43. Roberto Fabelo Cuba b. 1950

Viaje fantástico del ángel azul
signed, titled and dated "viaje fantástico del ángel azul -
Fabelo 2003" lower edge
watercolor on paper laid on board
40 x 60 in. (101.6 x 152.4 cm)
Painted in 2003.

Estimate
\$25,000-35,000

Provenance
Cernuda Arte, Coral Gables (acquired from the artist
in 2003)
Acquired from the above by the present owner in 2010

44. Olga de Amaral Colombia b. 1932

Agua I

twice signed, titled, dated and numbered "1020 - Agua
1 - 2002 - Olga de Amaral" on labels affixed on the back
gesso, acrylic and silver leaf on canvas
81¾ x 25½ in. (207.6 x 64.8 cm)

Executed in 2002, this work is registered in the artist's
archives under reference number OA1020 and is
accompanied with a certificate of authenticity signed by
the artist.

Estimate

\$90,000-120,000

Provenance

Galería La Cometa, Bogotá

Acquired from the above by the present owner

“Amaral no longer uses trembling parallel lines as a central motif rising up against a darker background surface; here, the entire surface comes alive with a wave-like movement. The fabric itself moves in infinite waves like light caught on the surface of water. This time the wind plays an integral part in its environment and the weaving is subjected to the indeterminate movements of its greater surroundings”

—Jacques Leenhardt, “The Art of Tapestry or the Weaving of Meaning,”
Olga de Amaral: The Mantle of Memory, p. 177





Property from a Private Colombian Collection

45. Olga de Amaral Colombia b.1932

Huella IV

signed, titled, dated and numbered "1203 - Huella IV - 2007 Olga de Amaral" on the reverse
gesso on linen mounted on board
10 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (27 x 27 cm)

Executed in 2007, this work is registered in the artist's archives under reference number OA1203 and is accompanied by a certificate of authenticity issued by Galería La Cometa.

Estimate

\$10,000-15,000

Provenance

Galería La Cometa, Bogotá
Acquired from the above by the present owner

Property from a Private Colombian Collection

46 Feliza Bursztyn Colombia 1933-1982

Untitled

welded found metal
16 x 11 x 11 $\frac{3}{4}$ in. (40.6 x 27.9 x 29.8 cm)

Executed circa 1960, this work is accompanied by a certificate of authenticity issued by Pablo Leyva.

Estimate

\$20,000-30,000

Provenance

Private Collection, Colombia (acquired directly from the artist)

By descent to Private Collection, Colombia

Galería La Cometa, Bogotá

Acquired from the above by the present owner





Property from a Private Colombian Collection

47. Aldo Chaparro Peru b. 1969

Untitled

signed and dated "Aldo Chaparro - Lima 2015" on the reverse

stainless steel

22¼ x 15 x 6 in. (56.5 x 38.1 x 15.2 cm)

Executed in 2015, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$6,000-8,000

Provenance

Galería Nueveochenta, Bogota

Acquired from the above by the present owner



Property from a Private Colombian Collection

48. Carlos Rojas Colombia 1933-1997

Untitled (from the series 'Dorados')
signed "Carlos Rojas" on the reverse
acrylic on canvas
38½ x 38½ in. (98.4 x 98.4 cm)
Painted circa 1980, this work is accompanied by a
certificate of authenticity issued by Galería La Cometa.

Estimate
\$12,000-18,000

Provenance
Galería La Cometa, Bogota
Acquired from the above by the present owner

49. Maurício Nogueira Lima Brazil 1930-1999

Geométrico

signed and dated "MAURICIO N. LIMA - 1965" on the reverse
acrylic on canvas

23¾ x 19¾ in. (60.3 x 50.2 cm)

Painted in 1965, this work is accompanied by a certificate of
authenticity issued by Selva do Santos Sevá.

Estimate

\$20,000-30,000

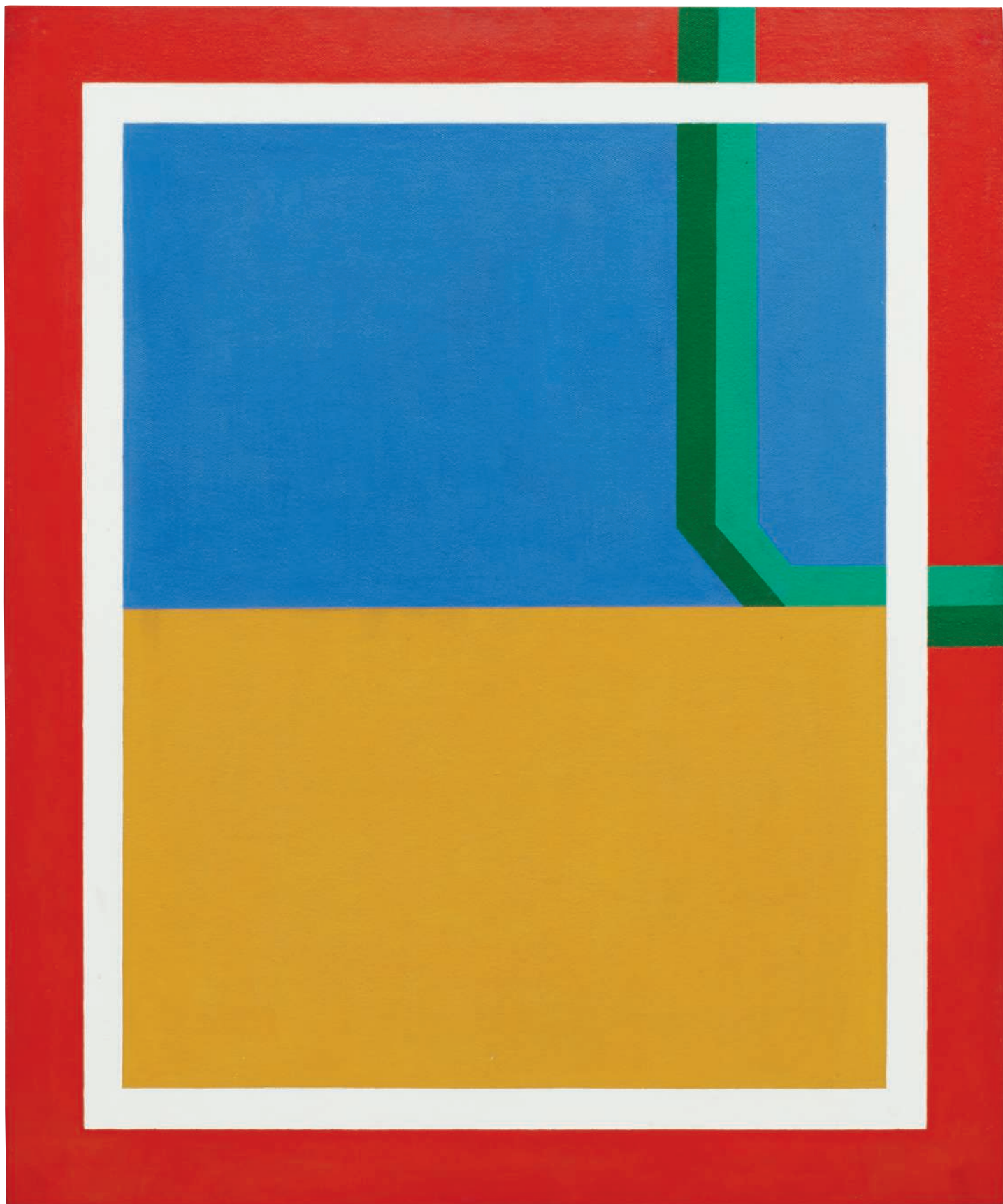
Provenance

Galeria Bonino, Rio de Janeiro

Private Collection, Rio de Janeiro (acquired from the above
circa 1970)

By descent to Private Collection, Rio de Janeiro

Acquired from the above by the present owner



50. Honorio Morales Argentina b. 1933

Untitled

signed and dated "HONORIO MORALES - New York - 1967" on the reverse

acrylic on canvas on wood construction

84½ x 23 x 18⅞ in. (214.6 x 58.4 x 47.3 cm)

Painted in 1967.

Estimate

\$18,000-22,000

Provenance

Collection of Bertha Shafer (acquired from the artist)

Collection of the Sheldon Museum of Art, Lincoln,

Nebraska (bequeathed by the above)

Christie's, New York, February 3, 1999

Acquired from the above sale by the present owner

Exhibited

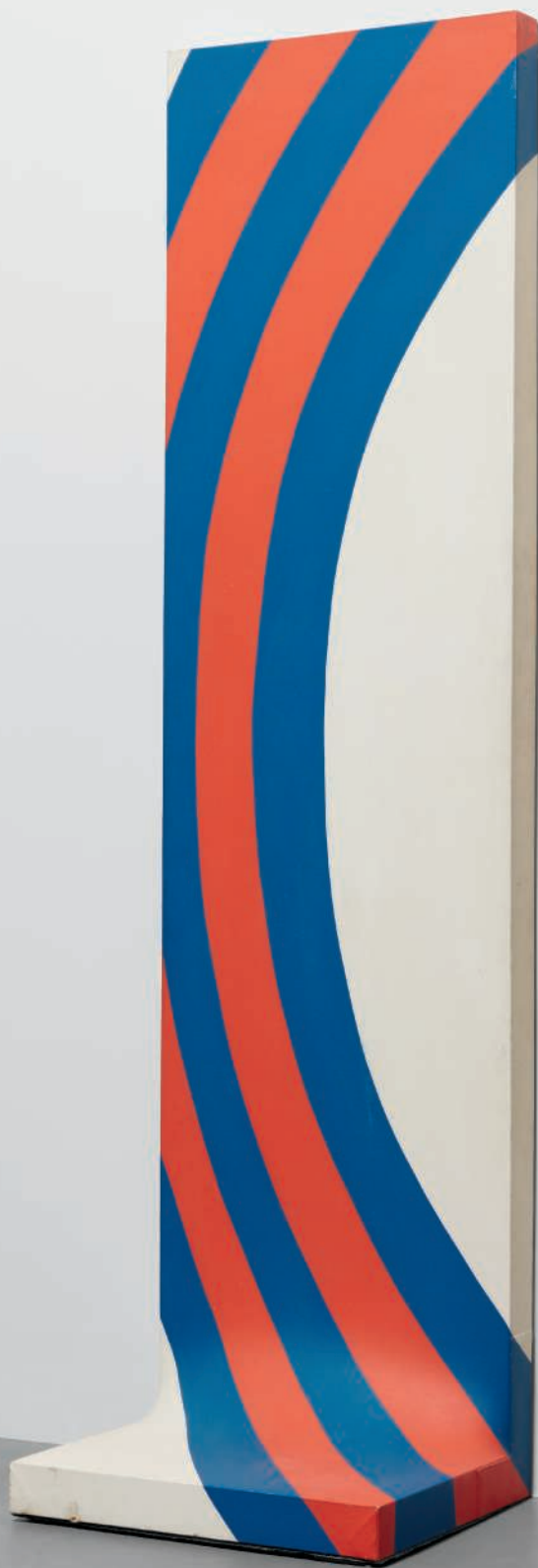
New York, Leon Tovar Gallery, *Searching for Form*,

August 10-September 23, 2016

New York, Leon Tovar Gallery, *Edges and Angles*,

March 2017

Despite the political climate, Buenos Aires was a culturally vibrant city in the mid-20th century. Founded in 1958 to modernize Argentine culture, the Instituto Torcuato Di Tella was at the forefront of the modern artistic movements of the time. Honorio Morales participated in the famed competition of this premier institution during its height in 1965 propelling him into the Pop Art scene. Only one year later in New York, he was featured in the Guggenheim Museum's *The Emergent Decade* exhibition and soon after won the renowned institution's namesake fellowship in 1967. Produced during this momentous year, Morales like his contemporaries and fellow Argentines, Marta Minujín and Luis Camnitzer, strove to broaden the definition of Latin American art to encompass installation. Morales created environments by integrating irregularly shaped canvases into domestic interiors, pushing the expanse of a space through color and fluid geometry.





51. Maurício Nogueira Lima Brazil 1930-1999

Aprenda a ver

signed, titled and dated "APRENDA A VER - 1993 - MAURICIO NOGUEIRA LIMA - Mauricio N. Lima" on the reverse

tempera and acrylic on canvas
31¾ x 25¾ in. (80.6 x 65.4 cm)

Painted in 1993, this work is accompanied by a certificate of authenticity issued by Selma dos Santos Sevá.

Estimate

\$18,000-22,000

Provenance

Cia Paulista de Leilões, São Paulo, April 14, 2014, lot 20
Acquired from the above by the present owner

52. Rubem Valentim Brazil 1922-1991

Emblema

twice signed, titled and dated "RUBEM VALENTIM - EMBLEMA - 86 - Rubem Valentim" on the reverse

acrylic on canvas
27⅞ x 19⅝ in. (70.2 x 49.8 cm)

Painted in 1986.

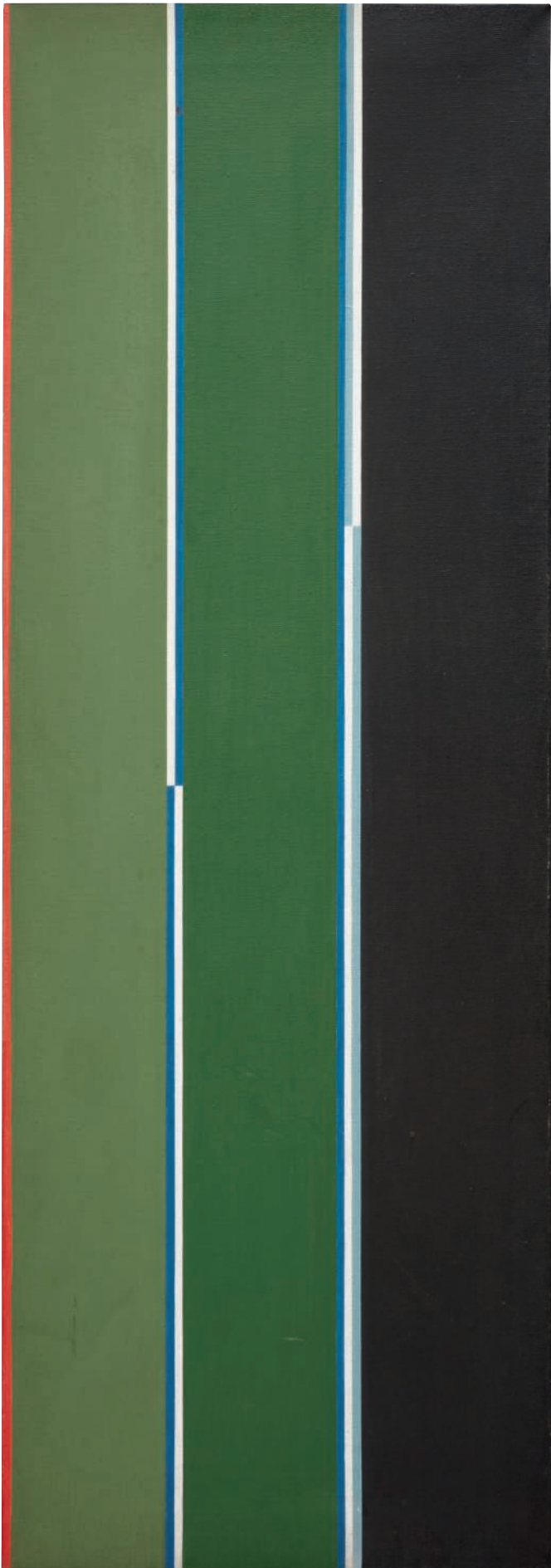
Estimate

\$10,000-15,000

Provenance

Collection of Morris Braun, Rio de Janeiro (acquired directly from the artist)
Acquired from the above by the present owner





53. Lothar Charoux Brazil 1912-1987

Linhas sobre verde e preto

signed twice "Charoux" on the reverse

oil on canvas

39 $\frac{3}{8}$ x 14 in. (100 x 35.6 cm)

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

Estimate

\$20,000-30,000

Provenance

Acquired directly from the artist by the present owner

54. Lothar Charoux Brazil 1912-1987

Quadrados

signed and dated "Charoux 1963" lower right with the
artist's atelier stamp on the reverse

gouache on paper, mounted on wooden panel

38 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (98.7 x 34 cm)

Painted in 1963.

Estimate

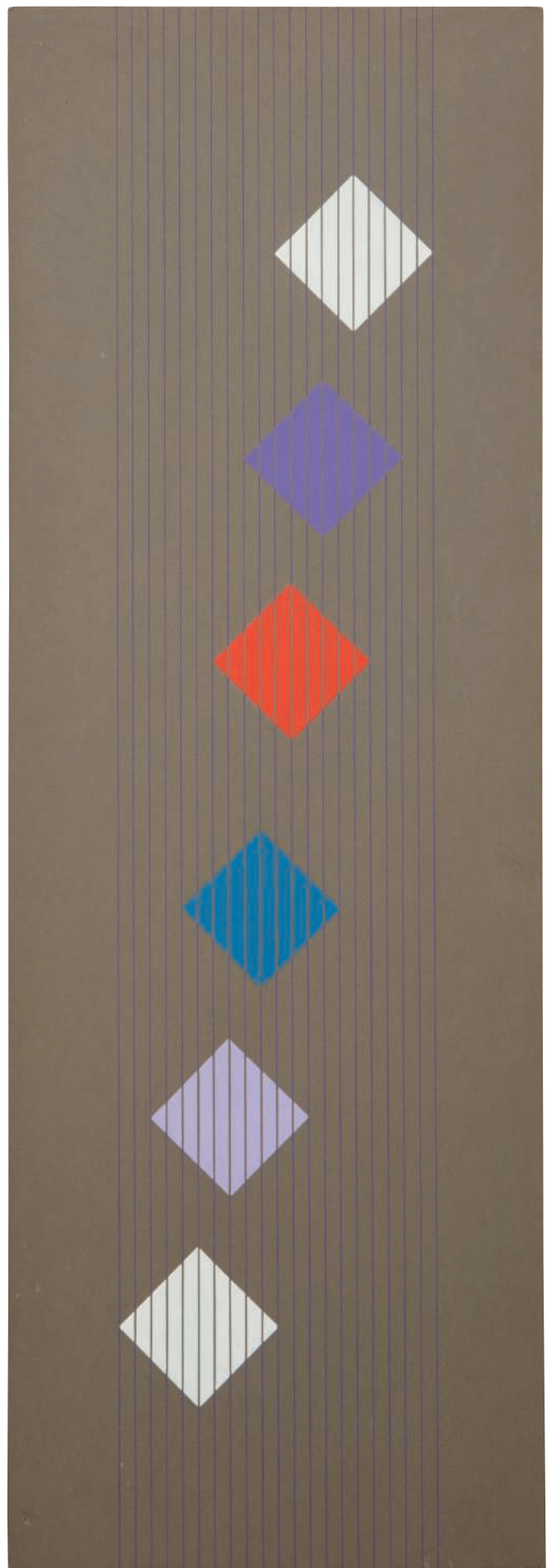
\$18,000-22,000

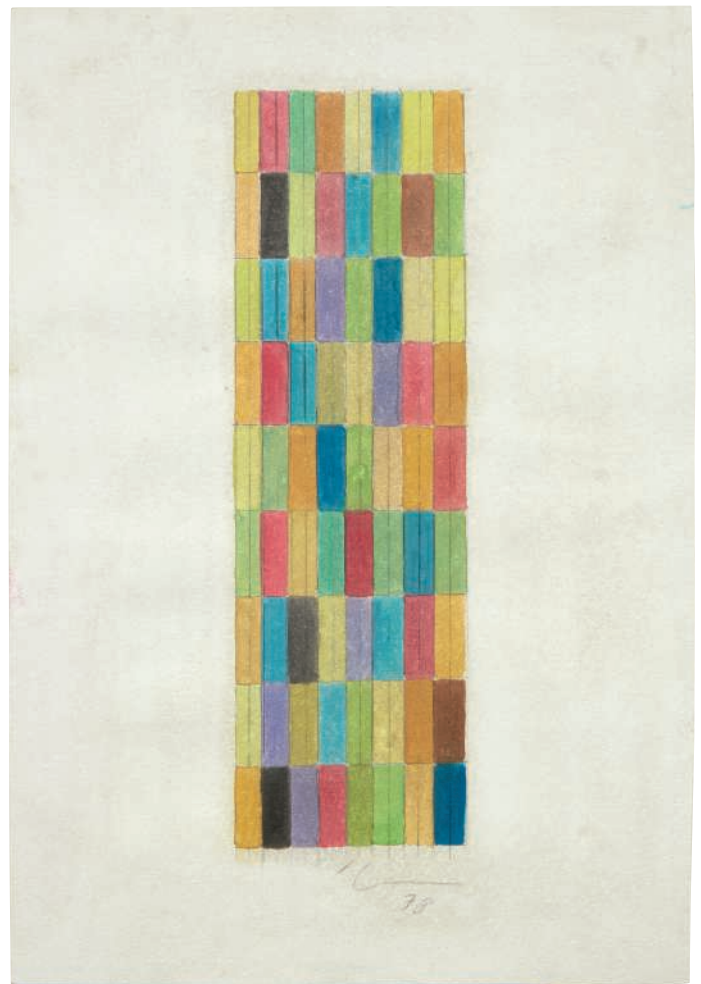
Provenance

Acquired directly from the artist by the present owner

Exhibited

São Paulo, Museu de Arte Moderna, *Lothar Charoux
Retrospective*, (1974); then traveled to Rio de Janeiro,
Museu de Arte Moderna (1974)





55. Alejandro Otero Venezuela 1921-1990

Two works: Untitled

i) signed "Alejandro Otero" lower edge

ii) signed and dated "Alejandro Otero 78" lower edge

graphite and watercolor on paper

i) 13⁵/₈ x 9³/₄ in. (34.6 x 24.8 cm)

ii) 13³/₄ x 9¹/₂ in. (34.9 x 24.1 cm)

i) Executed circa 1970s, this work is accompanied by a certificate of authenticity issued by the Fundación Otero Pardo.

ii) Executed in 1978, this work is accompanied by a certificate of authenticity issued by the Fundación Otero Pardo.

Estimate

\$25,000-35,000

Provenance

Private Collection



56. Alejandro Otero Venezuela 1921-1990

Two works: Untitled

i) signed and dated "Alejandro Otero 74" lower edge

ii) signed and dated "Alejandro Otero 14-1-76" lower edge

graphite and watercolor on paper

i) 9 x 8 $\frac{3}{8}$ in. (22.9 x 21.3 cm)

ii) 12 $\frac{7}{8}$ x 6 $\frac{3}{8}$ in. (32.7 x 16.2 cm)

i) Executed in 1974, this work is accompanied by a certificate of authenticity issued by the Fundación Otero Pardo.

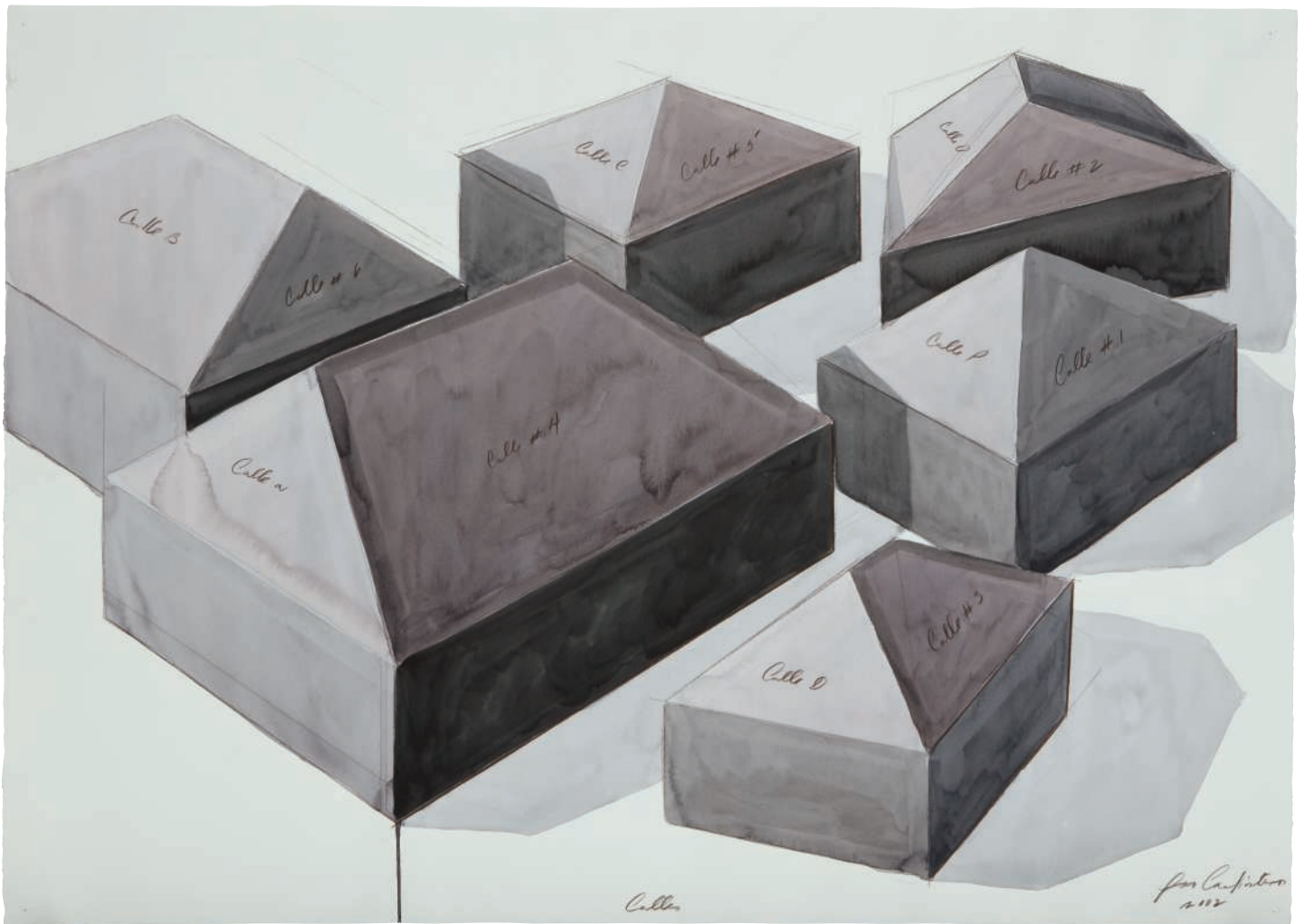
ii) Executed in 1976, this work is accompanied by a certificate of authenticity issued by the Fundación Otero Pardo.

Estimate

\$25,000-35,000

Provenance

Private Collection

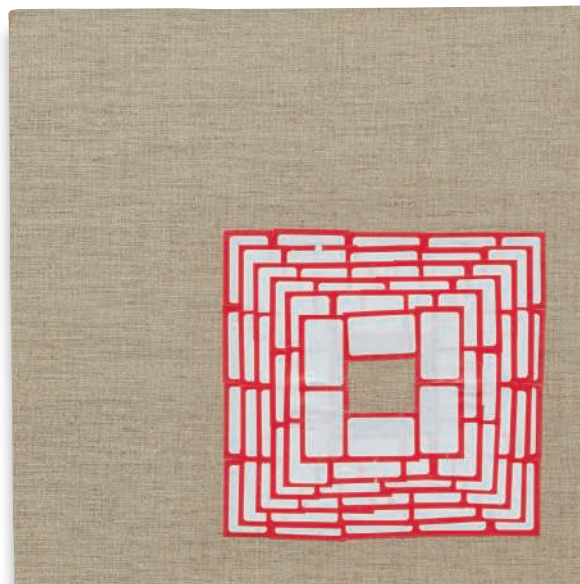
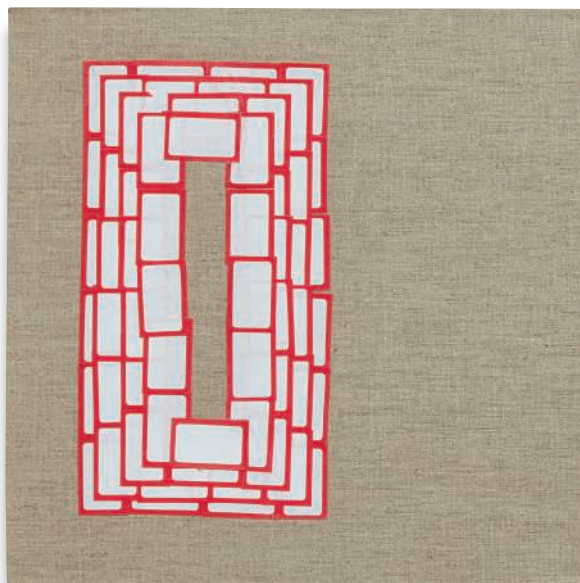


57. Los Carpinteros Cuba b. 1969, b. 1970, b. 1971

Calles
 signed, titled and dated "Calles – Los Carpinteros 2002"
 lower right
 watercolor on paper
 28 $\frac{5}{8}$ x 40 $\frac{3}{4}$ in. (72.7 x 103.5 cm)
 Painted in 2002.

Estimate
 \$12,000-18,000

Provenance
 Acquired directly from the artist by the present owner



58. Valeska Soares Brazil b. 1957

Intervals (VII)

adhesive label collage on canvas, in 3 parts
each 12 x 12 in. (30.5 x 30.5 cm)

Executed in 2012, this work is accompanied by a certificate
of authenticity signed by the artist.

Estimate

\$12,000-18,000

Provenance

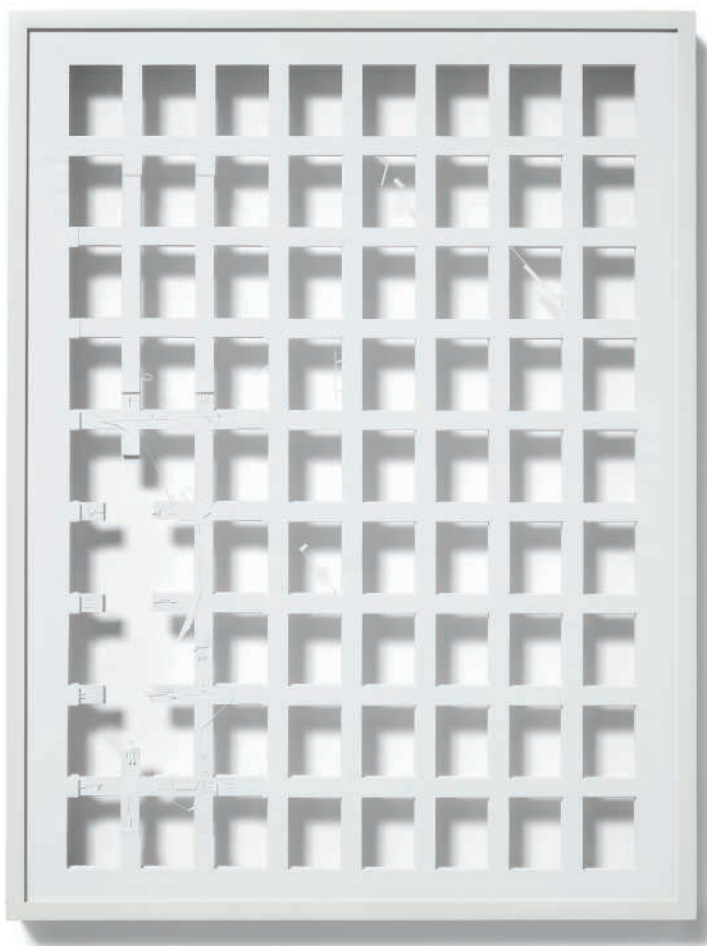
The Artist

Christie's, New York, May 30, 2013, lot 146

Acquired from the above sale by the present owner

Exhibited

New York, Leon Tovar Gallery, *Brazil*, August-October 2017

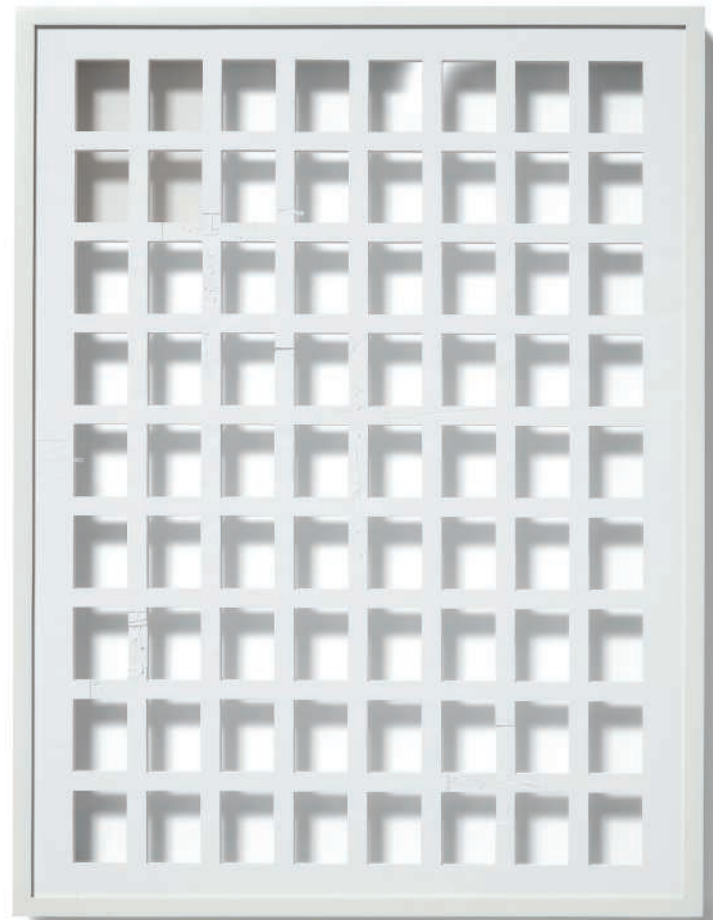
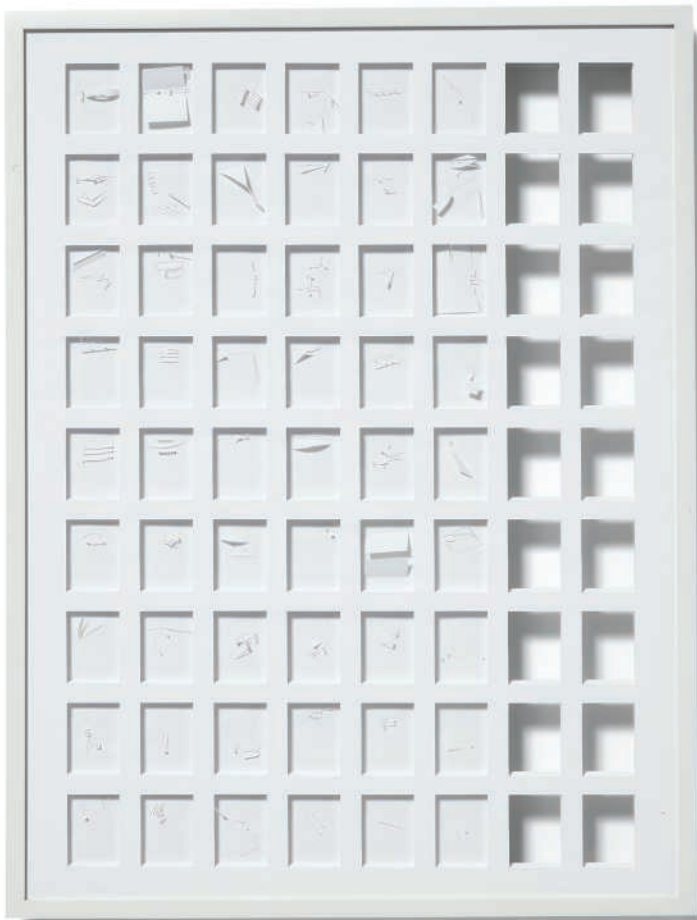


59. Marco Maggi Uruguay b. 1957

Complete Coverage on Lewitt
cut paper, in 3 parts
each 23 $\frac{3}{8}$ x 17 $\frac{5}{8}$ in. (60 x 44.8 cm)
Executed in 2005.

Estimate
\$8,000-12,000

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



“In short, Maggi’s aesthetic is less an exercise in neo-minimalism, than an ethic of precision. Less a nostalgia for modernist purism than a politics of slowness. Less a disappointment with over-information than a specific type of care for inscribing, staging, archiving and displaying the insignificant.”

—François Cusset



Un confronto appassionato con la realtà del nostro tempo

L'intellettuale e la contraddizione

Un discorso da cui oggi più che mai si attendevano nuovi arricchimenti alla vita culturale italiana. Da «La meglio gioventù» alle «Ceneri di Gramsci», a «Ragazzi di vita», a «Poesia in Forma di rosa»

La morte brutale che ha colpito Pasolini a cinquante anni di età è stata per sempre un discorso più che oggi più che mai si attendevano nuovi arricchimenti alla vita culturale italiana. La tenace Fedele dello scrittore al ruolo decisivo della sua arte e della sua vita, appare sempre più impegnata a misurarsi con le contraddizioni fondamentali del nostro tempo, in uno sforzo appassionato che trova la ultima testimonianza in due volumi appena pubblicati: i versi di «La nuova gioventù» e la raccolta di articoli scritti, corresponsa a Bologna nel 1972. Pasolini tradisce l'infanzia e la giovinezza in varie città dell'Emilia e del Veneto, seguendo gli spostamenti del padre, ufficiale dell'Esercito. Lungo fu soprattutto il soggiorno a Caserta, paese maderne tra il 1929 e il '33, qui avvenne l'incontro decisivo con la vita contadina e agricola, nelle fragorose note della «Accademia elefanta Furiana» maturarono i suoi interessi poetici e critici per la dimensione linguistica dialettale. Laureatosi in lettere nell'Università bolognese, si trasferisce per la prima volta a Roma: una nuova esperienza di vita gli si apre, nel contatto con il sottoproletariato delle borgate mentre cresce la fama, procura togliata da un'attività intensissima in cui alla poesia si aggiunge l'attività narrativa. Dal 1960



di riferimento intellettuale, Pasolini scopre il marxismo, lo scopre sulla via di un risentimento populistico per cui il mondo contadino può continuare a incarnare il mito d'innocenza d'una infanzia perduta, diviene anche il luogo d'un dramma collettivo, la cui intollerabilità va rinfacciata alle classi dirigenti del vecchio mondo borghese, cercando di provocare che egli restituisca la spinta conciliante civile. La storia personale di Pasolini diventa a questo punto l'atto emblematico del travaglio con cui un intellettuale «tradizionale» si accarta e cerca di appropriarsi l'ideologia delle classi - la resistenza del vecchio io, elegicamente chiuso nella sua posizione individuale, si scontra con le spinte della razionalità consapevole, la crisi e sofferenza tanto più autentica, in quanto lo scrittore rifiuta le scorciatoie d'una soluzione volontaristica, della o scontare dentro di sé, in fondo il significato del contrasto da cui si sente lacerato. Nasce «Le ceneri di Gramsci» (1957), Pasolini adibisce tutte le sue mature risorse di continuatore della maggior tradizione poetica novecentesca, da Carducci a Pascoli e a Unguetto, per sceneggiare i termini del suo dibattito interiore

antiterrore per risolvere anche questa in una protetta antiverbo. Ancora più drastico fu l'accoglimento da Pasolini della grandiosa lotta contestazione sessantottesca, giudicata sostanzialmente come un fatto interno al sistema borghese che giunto a uno stadio avanzato di sviluppo, suscita in se un fermento ribellistico che svolgerà un'utile funzione di svegliamento e sarà poi risorbito, così da rendere ancora più impensabile il dominio dei ceti dirigenti. La modalità: mutevole del progresso storico, ma schierano la confusione perenne d'un gioco delle parti immutabile. La maggioranza detentrice del potere o minoranza di esclusi. La «vera tragedia» della nostra epoca sta nell'assolutizzazione di tale potere che non solo ha pervaso totalitariamente la realtà ma sta ormai occupando anche l'ultima area di libertà della speranza, il sogno del futuro. Tale è la empietà di ottimismo pessimistico consegnato alle eleganze stilistiche del poema in forma drammatica. Calderoni (1972). Negli anni più recenti Pasolini ha svolto un'ampia divulgazione giornalistica delle sue idee, martellando con serietà sulle più varie



60. Anna Maria Maiolino Brazil b.1942

Untitled (from the series 'Codificações matéricas')
signed, titled and dated "Anna Maiolino - 1996 -
Codificações matéricas" lower edge
ink on paper
39 x 27¼ in. (99.1 x 69.2 cm)
Painted in 1996.

Estimate
\$18,000-22,000

Provenance
Acquired directly from the artist by the present owner

61. Fernando Bryce Peru b.1965

Pasolini as Giotto
each initialed and dated "F.B. 12" lower right
ink on paper, in 2 parts
each 16½ x 11½ in. (41.9 x 29.5 cm)
Executed in 2012.

Estimate
\$8,000-12,000

Provenance
Galerie Barbara Thumm, Berlin
Acquired from the above by the present owner

62. Ronald Morán El Salvador b. 1972

Three works: Untitled (from the series 'Diálogo inmaterial en un espacio de Tadao Ando')
photographs and ink on translucent sheets, in 3 parts
each 10⁵/₈ x 13¹/₂ in. (27 x 34.3 cm)

Estimate

\$6,000-8,000

Provenance

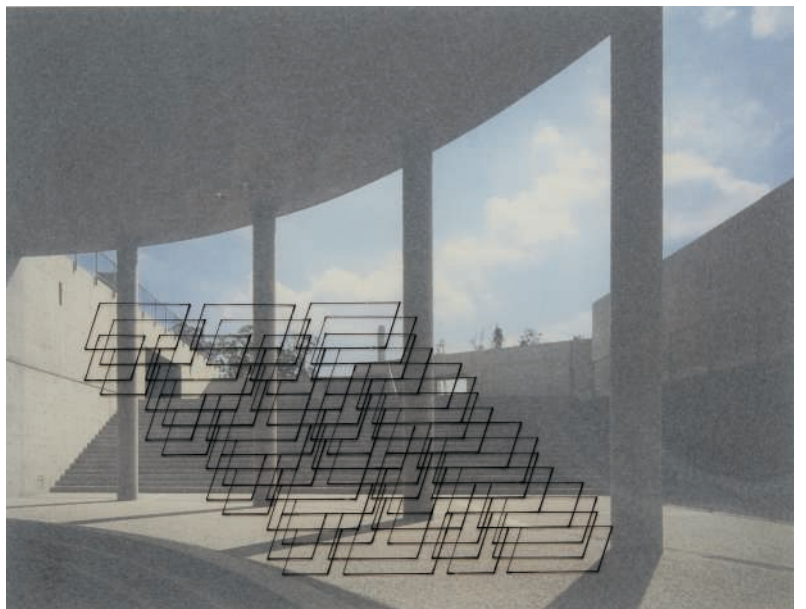
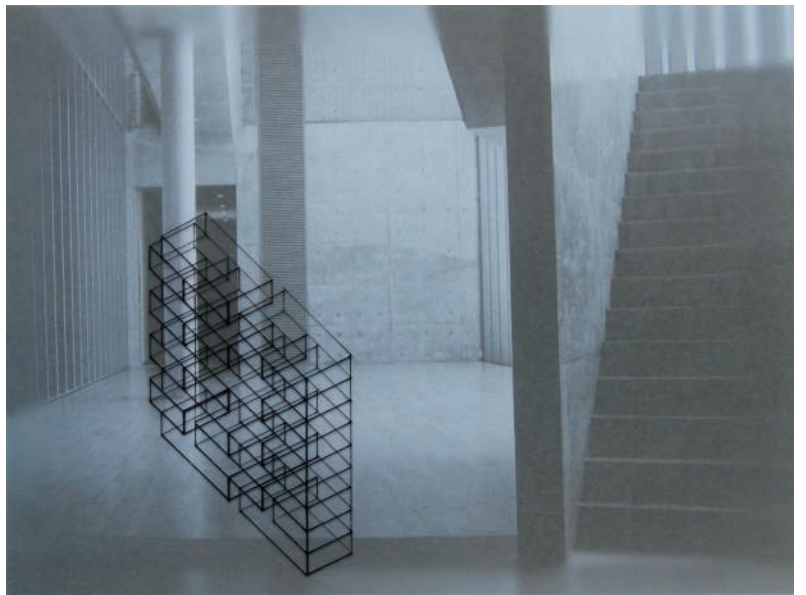
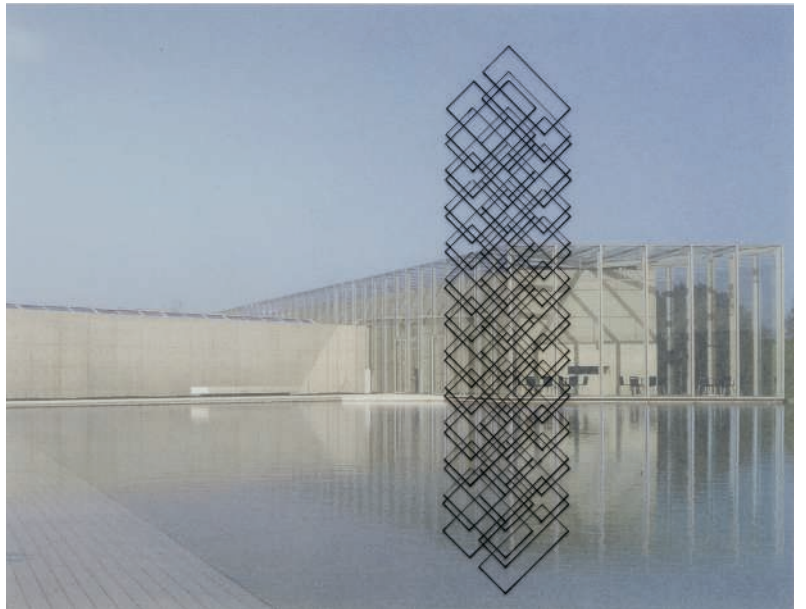
Donated by the artist

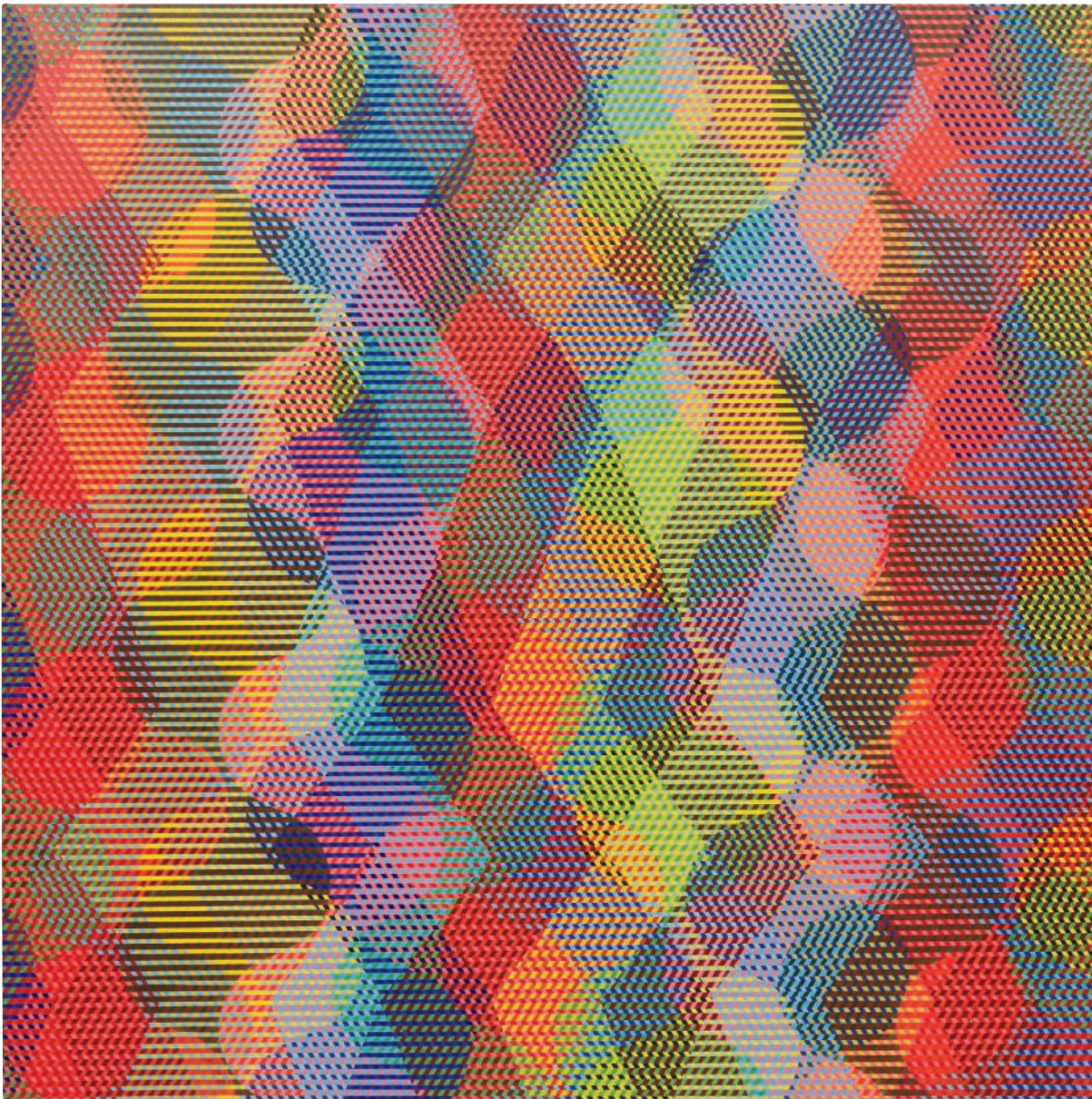
Exhibited

Miami, Centro Cultural Español, *Diálogos Inmateriales*,
July 2017

Property Sold to Benefit Y.ES Grants for Artists

Y.ES is an initiative of the Robert S. Wennet and Mario Cader-Frech Foundation. The Y.ES program's mission is to create opportunities for outstanding Salvadoran contemporary artists to advance their artistic practice and engage with artists, curators, collectors, gallerists and the media within and outside El Salvador. Programming includes professional development, studio visits, exhibition and public programming, publications and residencies, and more.





63. Mariano Ferrante Argentina b. 1974

Painting No. 36/17
signed and dated "Ferrante 2017" on the reverse
acrylic on canvas
67 x 67 in. (170.2 x 170.2 cm)
Painted in 2017.

Estimate
\$6,000-8,000

Provenance
Private Collection, Buenos Aires

64. Edgar Negret Colombia 1920-2012

Escalera
signed, titled and dated "Escalera - NEGRET - 1974" on
the bottom of the base
painted aluminum
35½ x 17¾ x 17⅞ in. (90.2 x 45.1 x 45.4 cm)
Executed in 1974, this work is accompanied by a
certificate of authenticity issued by the Estate of Edgar
Negret.

Estimate
\$30,000-50,000

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





65. León Ferrari Argentina 1920-2013

Untitled

signed and dated "león ferrari 1976" lower right
ink and pencil on paper

17 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in. (45.4 x 33.7 cm)

Executed in 1976.

Estimate

\$15,000-20,000

Provenance

Private Collection of Abraham Lipa Burd, Buenos Aires (acquired directly from the artist)

Acquired from the above by the present owner

66. Gyula Kosice Slovakia / Argentina 1924-2016

Lámpara

signed "Kosice" on the top edge of the base

acrylic cylinders, wooden base and electronic motor

35 $\frac{1}{4}$ x 10 $\frac{1}{4}$ x 10 $\frac{1}{8}$ in. (89.5 x 26 x 25.7 cm)

Executed in 1961.

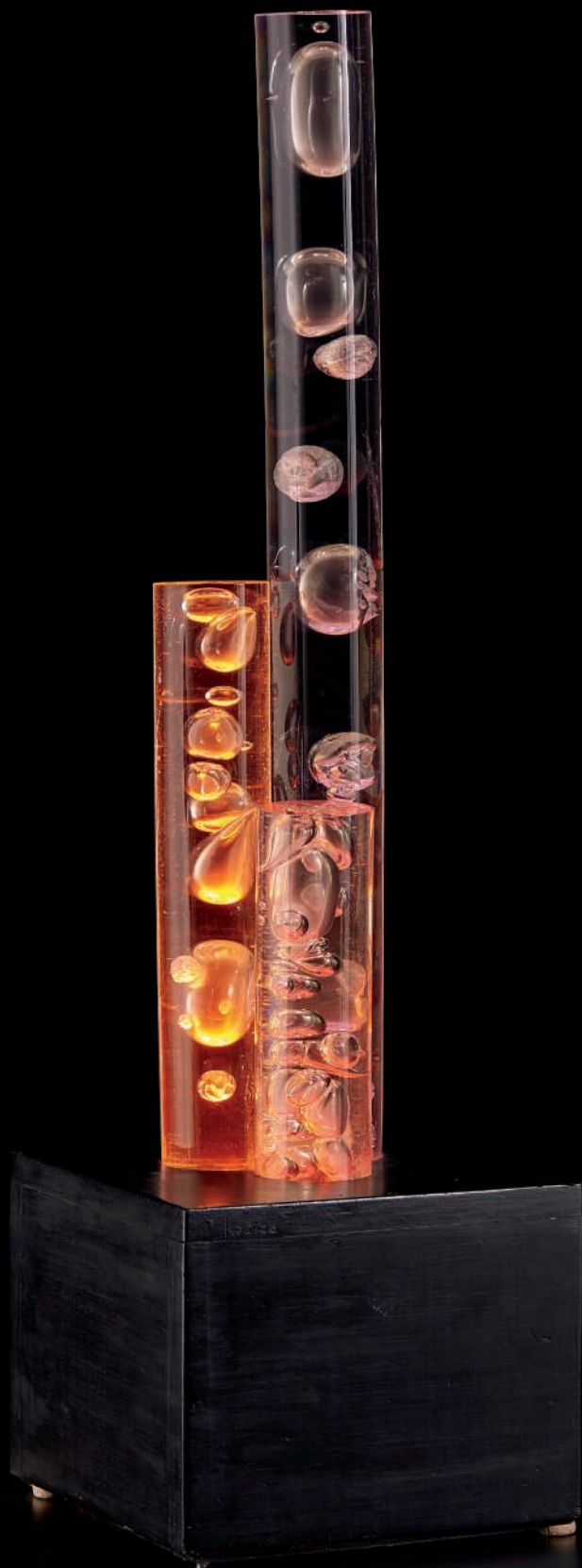
Estimate

\$20,000-30,000

Provenance

Private Collection, Bogota

Acquired from the above by the present owner





67. José Mijares Cuba 1921-2004

Untitled

signed "Mijares" on the lower edge

polychromed molded clay

23½ x 6½ x 6½ in. (59.7 x 16.5 x 16.5 cm)

Executed circa 1957, this work is accompanied by a certificate of authenticity issued by the Fundación Arte Cubano.

Estimate

\$10,000-15,000

Provenance

Private Collection, Havana

Acquired from the above by the present owner

68. José Rosabal Cuba b. 1935

Composition with Orange

signed "Rosabal" on the reverse

acrylic on raw canvas

59⅞ x 25½ in. (152.1 x 64.8 cm)

Painted in 2015, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

\$12,000-18,000

Provenance

Acquired directly from the artist by the present owner

Exhibited

Milan, Villa Brivio, *Jose Rosabal - Looking forward to the past*, June 11, 2016

Literature

Jose Rosabal - Looking forward to the past, exh. cat., Milan, 2016, p. 19 (illustrated)



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69. Sandú Darié Romania / Cuba 1908-1991

Untitled
 signed "DARIE" six times
 collage, watercolor and ink on paper
 22 $\frac{5}{8}$ x 10 $\frac{3}{4}$ in. (57.5 x 27.3 cm)
 Executed circa 1950, this work is accompanied by a
 certificate of authenticity issued by Pedro de Oraá.

Estimate
 \$12,000-18,000

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

70. Sandú Darié Romania / Cuba 1908-1991

Viaje en círculos imaginarios
 signed "DARIE" lower right; further signed and titled
 "VIAJE EN CIRCULOS IMAGINARIOS — DARIE" on the
 reverse
 gouache on paper
 19 $\frac{1}{8}$ x 17 $\frac{1}{8}$ in. (48.6 x 45.4 cm)
 Executed circa 1950, this work is accompanied by a
 certificate of authenticity issued by Pedro de Oraá.

Estimate
 \$15,000-20,000

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

71. Salvador Corratgé Cuba 1928-2014

Forma espacial #2

signed and numbered "S. Corratgé - P.A. 1/3" on the base
painted steel

28 x 16¾ x 14¾ in. (71.1 x 42.5 x 37.5 cm)

Executed in 2012, this work is number 1 of 3 artist proofs
and is accompanied by a certificate of authenticity issued by
Ana González Morejón.

Estimate

\$12,000-18,000

Provenance

Estate of the Artist

Acquired from the above by the present owner

Exhibited

Miami, Latin Art Core Gallery, *Parallel Paths - Recent Works
by Two Cuban Concrete Painters: Salvador Corratgé and
José Rosabal*, October 30, 2015-January 9, 2016

Literature

*Parallel Paths - Recent Works by Two Cuban Concrete
Painters: Salvador Corratgé and José Rosabal*, exh. cat.,
Latin Art Core Gallery, Miami, 2015, p. 19 (illustrated)

72. Salvador Corratgé Cuba 1928-2014

Untitled

signed and dated "S Corratgé 63" lower right
casein on masonite

30½ x 24¼ in. (76.5 x 61.6 cm)

Painted in 1963, this work is accompanied by a certificate
of authenticity issued by Ana González Morejón.

Estimate

\$25,000-35,000

Provenance

Private Collection, Havana

Acquired from the above by the present owner





S. CORRATGÉ '63



73. Pedro de Oraá Cuba b. 1931

Expandido # II

signed and dated "ORAA 12" lower right
oil on canvas

27 $\frac{1}{8}$ x 58 $\frac{7}{8}$ in. (70.8 x 149.5 cm)

Painted in 2012, this work is accompanied by a certificate
of authenticity signed by the artist.

Estimate

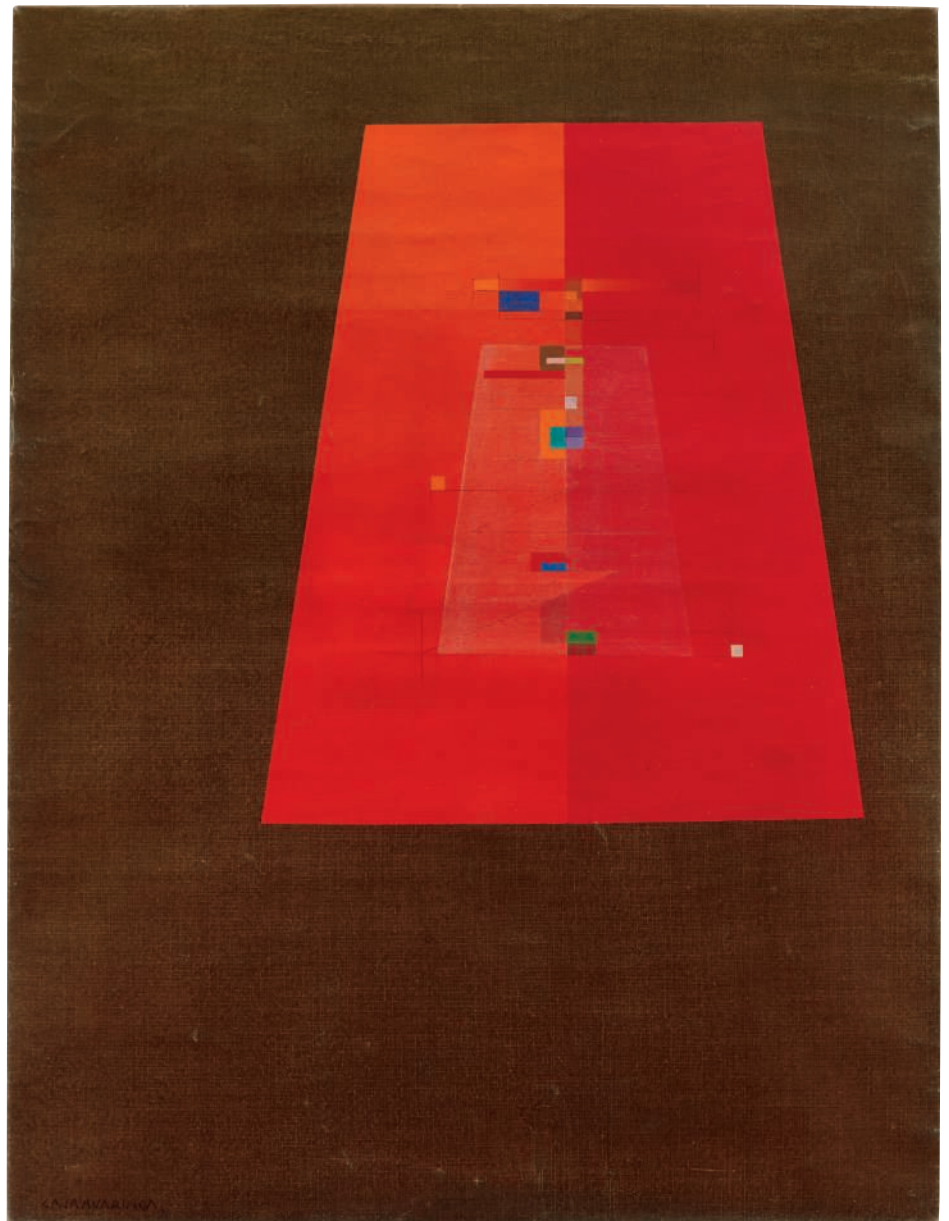
\$10,000-15,000

Provenance

Acquired directly from the artist by the present owner







74. Edgar Negret Colombia 1920-2012

Juguete andino

signed, titled and dated "JUGUETE ANDINO - NEGRET - 1988" on the base

painted aluminum

39 $\frac{5}{8}$ x 17 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (100.6 x 45.4 x 45.4 cm)

Executed in 1988, this work is accompanied by a certificate of authenticity issued by the Estate of Edgar Negret.

Estimate

\$25,000-35,000

Provenance

Estate of the Artist

Acquired from the above by the present owner

75. Milner Cajahuaringa Peru b.1932

Untitled

signed and dated "Cajahuaringa - 71" lower left

oil on canvas

39 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in. (99.4 x 75.6 cm)

Painted in 1971.

Estimate

\$4,000-6,000 •

Provenance

Private Collection, Peru

Private Collection, Lisbon

By descent to Private Collection, Lisbon



76. Agustín Cárdenas Cuba 1927-2001

Papillon

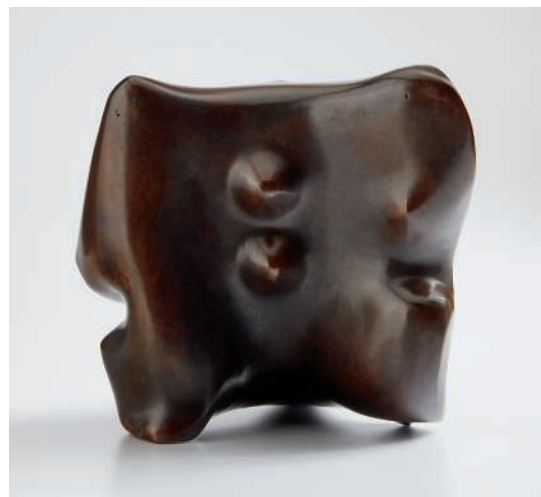
initialed and dated "CA 60" incised on the top
bronze with a brown patina
10¾ x 12 x 7¾ in. (27.3 x 30.5 x 19.7 cm)
Executed in 1960, this work is unique and is
accompanied by a certificate of authenticity issued by
Jean-Gabriel Miterrand.

Estimate

\$20,000-25,000

Provenance

JGM Galerie, Paris
Private Collection, Miami
Private Collection, Miami



Alternate angle of the present lot



77. Rodolfo Nieto Mexico 1936-1985

Untitled

signed "Nieto" upper right; further signed "Rodolfo Nieto" on the reverse

oil on canvas

57½ x 44⅞ in. (146.1 x 114 cm)

Painted in 1964.

Estimate

\$25,000-35,000

Provenance

Private Collection, Texas (acquired directly from the artist)

By descent to the present owner

78. Amelia Peláez Cuba 1896-1968

Untitled

initialed and dated "AP 62" lower right

tempera on paper

17¾ x 11⅞ in. (45.1 x 30.2 cm)

Painted in 1962, this work is accompanied by a certificate of authenticity issued by the Fundación Arte Cubano.

Estimate

\$8,000-12,000

Provenance

Galería La Acacia, Havana

Acquired from the above by the present owner in 1995





79. Amelia Peláez Cuba 1896-1968

Untitled

initialed and dated "AP 62" lower right
tempera on paper

17¾ x 11⅞ in. (45.1 x 30.2 cm)

Painted in 1962, this work is accompanied by a certificate of authenticity issued by the Fundación Arte Cubano.

Estimate

\$10,000-15,000

Provenance

Galería La Acacia, Havana

Acquired from the above by the present owner in 1995





80. Manuel Mendive Cuba b. 1944

Madre Agua

signed and dated "Mendive 1990" lower left
acrylic on canvas, mounted on wood
69½ x 22¼ in. (175.6 x 56.5 cm)
Painted in 1990.

Estimate

\$10,000-15,000

Provenance

Collection of Agustín Drake, Havana (acquired directly
from the artist)
Acquired from the above by the present owner

81. Manuel Mendive Cuba b. 1944

Luz de la esperanza

signed and dated "Mendive 2002" lower right
shells and acrylic on canvas
31½ x 39¾ in. (80.3 x 100 cm)
Painted in 2002, this work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

\$15,000-20,000

Provenance

Acquired directly from the artist by the present owner



82. Angel Botello Puerto Rico 1913-1986

Con muñeca negra

signed "Botello" lower right

oil on wood panel

24 x 18 in. (61 x 45.7 cm)

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

Estimate

\$12,000-18,000

Provenance

Private Collection, Puerto Rico

Private Collection, Colombia



83. Angel Botello Puerto Rico 1913-1986

Women

signed "Botello" lower right

oil on board

36 x 48 in. (91.4 x 121.9 cm)

Estimate

\$20,000-30,000

Provenance

Galería Antillas, Puerto Rico

Acquired from the above by the present owner in 1968



84. Vik Muniz Brazil b. 1961

Jorge (from the series 'Pictures of Magazines')
 signed and dated "Vik Muniz 2001" on a label affixed to the
 reverse
 chromogenic print
 49¾ x 39⅞ in. (126.4 x 101.3 cm)
 Executed in 2001, this work is number 2 from an edition of 6.

Estimate
 \$20,000-30,000

Provenance
 Galeria Fortes Vilaça, São Paulo
 Phillips, New York, February 18, 2011, lot 317
 Acquired from the above sale by the present owner

Literature
 P. Corrêa do Lago, *Vik Muniz, Obra Completa, 1987-2009*,
 2009, p. 491 (another example illustrated)



85. Luis Enrique Camejo Cuba b.1971

Almendrón

signed and dated "L.E.Camejo - 2007" lower right
oil on canvas

39½ x 51¼ in. (100.3 x 130.2 cm)

Painted in 2007.

Estimate

\$4,000-6,000

Provenance

Acquired directly from the artist by the present owner

Literature

Luis Enrique Camejo, ed. *Luis Enrique Camejo Vento*,
Madrid, 2008, p. 85 (illustrated)

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Latin America

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Auction

21 November 2017 at 11am

Viewing

18 – 21 November

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Head of Department

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Paddle Number

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Sale Title		Sale Number	Sale Date
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Company (if applicable)		Account Number	
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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.	

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Index

Arrechea, A.	38	Gomes, F.	1	Pape, L.	9
Asis, A.	16, 17	Grau, E.	42	Peláez, A.	78, 79
Atchugarry, P.	28	Guayasamín, O.	40, 41	Quintana, C.	35
Bermudez, C.	31	Kosice, G.	66	Rojas, C.	48
Botello, A.	82, 83	Larraz, J.	34	Rosabel, J.	68
Botero, F.	24, 27, 39	Leiva, N.	36	Sánchez, Z.	4
Bryce, F.	61	Lima, M. N.	49, 51	Serpa, I.	18
Bursztyn, F.	46	Los Carpinteros	57	Soraes, V.	58
Cajahuari, M.	75	Maggi, M.	59	Soto, J. R.	7, 15
Camejo, L.	85	Maiolino, A. M.	3, 60	Torres-García, J.	19, 25
Cárdenas, A.	76	Matta, R.	20	Valentim, R.	52
Carreño, M.	29, 30	Mendive, M.	32, 80, 81	Vigas, O.	26
Chaparro, A.	47	Mijares, J.	67	Villamizar, E. R.	13
Charoux, L.	53, 54	Morales, A.	21, 22		
Corratgé, S.	71, 72	Morales, D.	23		
Cruz-Diez, C.	12	Morales, H.	50		
Darié, S.	2, 69, 70	Morán, R.	62		
de Amaral, O.	44, 45	Muniz, V.	84		
de Oraá, P.	73	Muñoz Vera, G.	33		
Diago, J. R.	37	Negret, E.	14, 64, 74		
Eielson, J.	10	Neuenschwander, R.	5		
Fabelo, R.	43	Nieto, R.	77		
Ferrante, M.	63	Oiticica, H.	8		
Ferrari, L.	11, 65	Ortega, D.	6		
		Otero, A.	55, 56		







