

PHILLIPS de PURY & COMPANY IS PROUD TO ANNOUNCE THE HIGHLIGHTS FROM ITS NEW YORK LATIN AMERICA SALE

WORKS BY FERNANDO BOTERO, SERGIO CAMARGO, WIFREDO LAM, BEATRIZ MILHAZES, MANUEL ALVAREZ BRAVO, TINA MODOTTI, VIK MUNIZ, FERNANDO AND HUMBERTO CAMPANA, JOAQUIM TENREIRO, JULIO GALÁN, FERNANDO BOTERO, JOSÉ BEDIA, LEON FERRARI

SALE DATE: SEPTEMBER 29, 2010 1 PM

VIEWING: SEPTEMBER 25-29, 2010

LOCATION: Phillips de Pury & Company, 450 West 15th Street, New York, NY 10011

FOR IMMEDIATE RELEASE

New York – Phillips de Pury & Company is pleased to announce the highlights from its Latin America Theme Sale. Building on the success of the inaugural sale last year, it promises to offer the best selection of contemporary Latin American art.

Corey Barr, Head of Theme Sales, New York “We had an overwhelming response to our inaugural Latin American auction last year and wish to build on that success with this year’s sale which is an outstanding collection of contemporary art, photographs and design.”

CATALOGUE / MAGAZINE

Our Latin America catalogue in the form of an art and lifestyle magazine will illustrate the exciting scene in Latin American art and capture new trends in collecting, artistic work, and emerging ‘centers’ for artists by focusing on canonical and influential figures. Features include an interview with the dynamic collector **Cesar Cervantes** by Karen Wright; a conversation with **Jorge Pardo**; Artist **Eduardo Abaroa** writes about **Francis Alÿs** who is currently the subject of a Tate retrospective and **Hans Ulrich Obrist** interviews Cuban artist, **Carmen Herrera**. Herrera has become one of the most coveted Latin American artists and is finally being recognized as a precursor and influence to Latin American Geometric art.

CONTEMPORARY

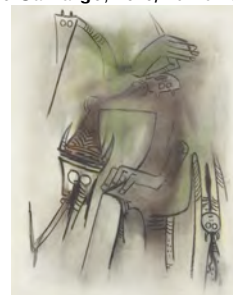
Surveying the beginning of the contemporary Latin American movement as well as the breadth of its influence, the Contemporary Art section features work by both established and emerging artists. Contemporary highlights include works by Mexican artists **Dr. Lakra**, **Gabriel Kuri**, and **Abraham Cruzvillegas**. Additional works by **Fernando Botero**, **Claudio Bravo**, **Vik Muniz** and **Leon**



Fernando Botero, Male Torso, 1992



Sergio Camargo, Relief no. 161-4, 1964



Wifredo Lam, Untitled, 1973



Neil Williams, Bloco de Troncoso, 1982

Ferrari will also be included in this section.

Established work includes a 1973 *Untitled* work on paper by Cuban master, **Wifredo Lam**, estimated between \$18,000-22,000. A sculptural work by American painter **Neil Williams** exposes the profound effects of Latin culture on non-native artists. *Bloco de Troncoso I*, 1982, estimated between \$120,000-140,000, reveals the influence of not only studio partner Frank Stella, but also the impact of Williams' exposure to Brazilian culture after participating in a São Paulo biennial.

Additional highlights include **Pepe López's** *Guapísimas*, 2004, estimated at \$20,000-30,000. In *Guapísimas*, López beckons his audience to confront the reality of global consumerism through cultural codes of society. By painting recognizable logos on traditional Venezuelan baskets, López dares to utilize marketing strategies to illuminate the realities of global production, connecting a commercial image with its forgotten origin.

This session will also include **Cundo Bermudez's** *Desayuno en la playa* estimated at \$80,000 – 120,000; and a series from **Carlos Garaicoa's** *New Architectures* estimated between \$50,000 – 70,000.

From the legendary monochromatic series, *Relief no. 161-4* by Brazilian artist **Sergio Camargo** is estimated at \$800,000 to \$1,200,000. The work consists of painted diagonally-cut wooden cylinders arranged on a flat wooden board. Influenced by Lucio Fontana, Camargo explores the balance between order and chaos by alternating between the fullness and emptiness of the space. This renowned work radically invigorates the aesthetics of both old and new traditions.

Finally, Phillips is pleased to showcase a rare sculpture by Colombian artist **Fernando Botero** estimated at \$1,000,000 to \$1,200,000. *Male Torso*, 1992, is a monumental bronze statue which has graced some of the most prestigious boulevards from the Champs-Élysées in Paris to Park Avenue in New York. The chiseled torso is extraordinary in both its colossal size, and its departure from the artist's usual voluptuous subjects. In order to fully celebrate this work, Phillips will be returning the *Male Torso* to New York City with an exciting unveiling which will mark the viewing of the sale.

DESIGN

Highlights of the Design section include **Pedro Friedeberg's** *"Hand and Foot" chair*, 1960s, estimated at \$12,000-18,000. Rejecting the International Style being predominantly taught in Mexico at the time, Friedeberg embraced the references to Tantric scriptures, Aztec codices, Catholicism, Hinduism and occult symbols in his designs rather than the right angles of his European contemporaries. He began making "Hand" chairs in 1961, using several combinations of hands, feet and fingers, and has extended this theme into tables, clocks and other useful and useless objects.

José Zanine Caldas' Bench, ca. 1970, estimated at \$15,000 - 20,000. In the wake of Brazil's 1964 military coup, Zanine lost his position at the University of Brasilia and considered defecting to Yugoslavia. Politics and persecution aside, the designer remained loyal to his roots—and roots. He didn't abscond to distant shores, he retreated to his own, to the beach town of Nova Viçosa, where he carved solid furniture from native woods: acajou, vinhático, and pequi.

This session will also include **Hugo França's** *"Sirinhaem" chaise lounge* estimated at \$20,000 – 30,000; and Fernando and Humberto Campana's *"Cake" stool* estimated at \$20,000 – 30,000.



Pepe Lopez, *Guapísimas*, 2004



Pedro Friedeberg, *"Hand and Foot" chair*, 1960s



José Zanine Caldas, *Bench*, ca. 1970



Beatriz Milhazes, *O Espelho (The Mirror)*, 2000



Manuel Alvarez Bravo, *Untitled (Cacti against sky)*, 1930s – 1940s

EDITIONS

The Editions selection features a range of works by modern and contemporary Latin American masters including multiple prints and portfolios by **Wifredo Lam** *Annonciation* containing seven prints and estimated at \$15,000-20,000, **Roberto Matta** *Hom'mere III-L'Ergonaute* containing ten prints and estimated at \$15,000-20,000 and two lots featuring brightly colored screenprints by **Beatriz Milhazes** *O Espelho (The Mirror)*, 2000 estimated at \$9,000-12,000 and *O Sabado*, 2000 estimated at \$9,000-12,000. Also included is the haunting abstract portfolio *Lettre à genou*, 1964 by **Agustin Fernandez** containing seven prints and estimated at \$4,000-6,000 and two dream-like lithographs by **Leonora Carrington** *Tuesday*, 1987 estimated at \$1,200-1,800 and *Crookery Hall*, 1987 estimated at \$900-1,200.

PHOTOGRAPHS

The Photographs section proudly features a wide array of works that reflect the stylistic breadth of Latin American photography. Highlights include two works by **Manuel Álvarez Bravo**, *The Unbandaged One (la Desvendada)*, 1938, estimated at \$15,000-25,000 and *Untitled (Cacti against sky)*, circa 1930's, estimated at \$15,000-20,000. Both works beautifully reflect the social-realist propaganda perpetuated by the Mexican government following the Zapata-led Mexican Revolution of 1910-1920. As part of the new ideological landscape that favored the indigenous over the foreign and the populist over the elitist, emphasis on quintessentially "Mexican" characteristics became prevalent in art, examples of which—a proudly standing nude local woman, regional flora, and agrarian sky—are beautifully featured in the aforementioned works by Álvarez Bravo.

A similar sensitivity to, and reverence of the typically Mexican is also neatly reflected in **Tina Modotti's** *Cactus Flower*, 1926, estimated at \$10,000-15,000. As the principal photographer for the publication *Mexican Folkways* until 1930, and undoubtedly engaging in an artistic dialogue with her lover at the time, famed American photographer Edward Weston, Modotti created an image that is as much a testament of her love for the country as her mastery of the Formalist elements of line, light and simplicity.

Additional highlights include **Ernst Haas's** *Green Water, Mazatlán, Mexico*, 1963, which appears in Haas's legendary book *The Creation*, based on Genesis, estimated at \$5,000-7,000; and works by **Sebastião Salgado**, **Desiree Dolron**, and **Luis González Palma**, including *Lugar sin Reposo*, estimated at \$7,000-9,000, round out the strong selection of classic and contemporary prints to be offered.

– END –

Sale Enquiries:

Corey Barr

Head of Theme Sales

cbarr@phillipsdeputy.com

+1 212 940 1200

Press Contacts:

Giulia Costantini

Head of Communications

gcostantini@phillipsdeputy.com

+ 44 20 7318 4010

Fiona McGovern

Communications Assistant

fmcgovern@phillipsdeputy.com

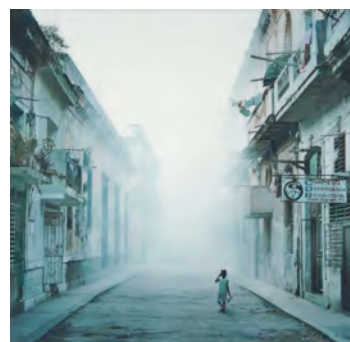
+ 44 20 7318 4010



Tina Modotti, Cactus Flower, 1926



Luis Gonzalez Palma, Lugar sin Reposo, 1991



Desiree Dolron, Cerca Villegas from Te Dí Todos Mis Sueños, 2002-2003