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SATURDAY APRIL 29TH, 2017





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OPTICAL AND GEOMETRICAL COLLECTION IMPORTANT PAINTINGS & SCULPTURES FROM THE 20TH CENTURY

LIVE AUCTION | SATURDAY APRIL 29, 2017 | 5pm (EST)

PREVIEWS | APRIL 25 – APRIL 30, 2017 | 10am – 7pm

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INDEX

ACOSTA, Gustavo	97	MANS, Hilda	65, 109
ANDRADE, César	61	MATTA, Roberto	7, 8, 9, 11
ARDEN-QUIN, Carmelo	15, 25, 27, 29, 30, 32, 33, 34, 67, 68	MELÉ, Juan	62, 69
ASIS, Antonio	46, 47	MIJARES, José Maria	78, 82, 83, 84
BERMÚDEZ, Cundo	76, 85, 86, 87, 88	MILHAZES, Beatriz	64
BOURDELLE, Émile-Antoine	1	MIRÓ, Joan	14
BURGOS, Fabián	66	MOLNÉ, Hector	98
BURLIUK, David	6	NEGRET, Édgar	56
CABRERA MORENO, Servando	79	NEGRI, Nina	17
CACCHIARELLI, Natalia	112, 116	NETTO, Gontran Guanaes	104, 105
CÁRDENAS, Agustín	89	OBIN, Henri-Claude	102
CARREÑO, Irene Sierra	94	OTERO, Alejandro	42
CARREÑO, Mario	80	OTERO, Manuel	35
CASIMIR, Laurent	103	PEREIRA, José	73
COSTIGLIOLO, José Pedro	18, 38	PÉREZ, Matilde	39, 52
DARIÉ, Sandú	22, 58	PRESNO, Lincoln	23
DEBOURG, Narciso	2, 11, 14, 17	QUINTANA, Carlos	99
DELMONTE, Alberto	118	RAYO, Omar	114
DEMARCO, Hugo	71	RODRIGUEZ, Mariano	74, 81
DI SUVERO, Mark	55	ROTHFUSS, Rhod	26
EIRIZ, Antonia	90	SCARLETT, Rolph	2
ERNST, Max	10	SILVA, Carlos	41
ESPINOSA FRUTO, Luis Antonio	100, 101	SOBRINO, Andrés	106, 108
FABELO, Roberto	91, 92, 93, 96	SOTO, Jesús Rafael	43
FERRARI, León	111	TÀPIES, Antoni	12, 13
GATTORNO, Antonio	65, 67	TOBIASSE, Théo	3
KALMAKOV, Nikolai Konstantinovich	5	TOLEDO, Enrique	95
KISLING, Moïse	4	TORRES, Augusto	19
KOSICE, Gyula	48, 53	URICCHIO, Rodolfo Ian	70, 72
LAAÑ, Diyi	20, 21	VASARELY, Victor	40, 44, 45, 57, 60, 63
LACARRA, Silvana	107, 110	VERGARA GREZ, Ramón	49
LAREN, Benito Eugenio	113, 115, 117	VIDAL, Miguel Ángel	37, 59
LE PARC, Julio	54	VILLAMIZAR, Eduardo Ramírez	50
LOZZA, Raul	36, 51		

The French sculptor Émile-Antoine Bourdelle was a pupil of Auguste Rodin and worked primarily in bronze and marble. Alongside his master, he moved away from the academic establishment and revolutionized sculpture during the 20th Century. Bourdelle continued the use of traditional Greek and Romanesque subjects but changed their aesthetic values. Concerned with the public function of sculpture, he reintroduced the art form to its traditional outdoor and architectural settings.

"*Héraklès archer*" demonstrates the study of anatomy, dynamism and strength of a male figure; even the texture of the sculpture helps transmit the emotions evoked by the subject's position.

1

Émile-Antoine BOURDELLE

(French, 1861 - 1929)

Héraklès archer

Bronze with brown patina

Stamped with foundry mark 'Attilio Valsuani', numbered

'E.A.II' and titled © by BOURDELLE on the reverse

Conceived in 1909; this bronze version cast by 1960

31.5 x 28 x 11 in. - 80 x 72 x 30 cm.

PROVENANCE

Private Collection, France

This work is accompanied by a Certificate of Expertise issued by Dominique Debois Froge, dated February 24, 2007

Estimate: \$80,000 - \$100,000



1



View of the back



2

2

Rolph SCARLETT

(American, 1889 - 1984)

Untitled

Oil on canvas

Signed 'SCARLETT' lower right

26.2 x 19.1 in. - 66.5 x 48.5 cm.

PROVENANCE

Private Collection, Miami

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



3

3

Théo TOBIASSE

(Israeli-French, 1927 - 2012)

Les comédiens de chiffons, 1990

Oil on canvas

Signed 'tobiasse' and titled upper right

35 x 45.27 in. - 89 x 115 cm.

PROVENANCE

Dyan/Coquant Galerie Faubourg St-Honore, Paris, France

Private Collection, Miami

LITERATURE

Tobiasse, Gerard de Cortanze, Editions de la Difference,
1992, page 180

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

4

Moïse KISLING

(Polish-French, 1891 - 1953)

Vase de fleurs, 1923

Oil on canvas

Signed 'Kisling' lower left

21.65 x 14.96 in. - 55 x 38 cm.

PROVENANCE

Private Collection, Europe

This work is accompanied by a Photo-Certificate
from Jean Kisling, dated November 27, 1995

Estimate: \$85,000 - \$100,000



A Russian aristocrat by birth, Kalmakov remains a fascinating figure in the history of the 20th Century. Painter, graphic artist and theatre designer, he studied at the Imperial School of Jurisprudence in St Petersburg. In 1895 he moved to Italy where he independently studied classical art and anatomy. From the mid-1900s onwards he began painting *symbolist* works on subject taken from oriental and classical mythology.

5

Nikolai Konstantinovich KALMAKOV

(Russian, 1873 - 1955)

Moon Goddess, 1925

Watercolor and gouache on paper laid on card
Signed and dated upper left, stamped lower right
22 x 29.72 in. - 56 x 75.5 cm.

PROVENANCE

Private Collection, Florida

Estimate: \$60,000 - \$80,000



5

"My Grandfather, David Burliuk was involved in most of major Art movements of the 20th Century and his involvement in Futurism, both as artist and poet, and Kandinsky and the Blue Rider Movement, is well documented.

The painting of 'The Train' has, in many ways, elements of both movements, as is often the case with Burliuk's work. [...] One can see in the painting 'The Train' the futurist ideals of fascination with dynamism, speed and the restlessness of modern life as represented by the train speeding through the country side. These are combined with elements of Blue Rider as in the juxtaposition of triangular spaces and the very vibrant Fauvist colors".

Mary Holt Burliuk

Extract from the letter "The Train – David Burliuk 1882 - 1967"

March 23, 2017

Born into a privileged Russian family in 1882 and considered the father of *Russian Futurism*, David Burliuk was academically trained in the art schools of Kazan and Odessa as well as the Munich Royal Academy. Upon the onset of World War I, Burliuk took the opportunity to leave Russia and travel to Japan, Siberia, and eventually the United States where he settled in 1922 until his death.

Russian Futurism is filled with speed, dynamism and the fast pace of modern life. The new technologies that flooded urban life in that era are depicted by Burliuk to critique the comparatively static nature of the past in his eyes. The aesthetic of "Train" can appear violent as the colors intertwine with each other and the *impasto* combined with a quick execution technique mirror the subject matter, and of course the speed of modern life as Burliuk saw it.

6

David BURLIUK

(American-Ukrainian, 1882 - 1967)

Train, ca 1927

Oil on canvas

Signed 'BURLIUK' lower right

20.1 x 24 in. - 51 x 61 cm.

PROVENANCE

Private Collection, Florida

LITERATURE

This work will be included in the forthcoming Catalogue Raisonné of the artist.

This work is accompanied by a Certificate of Authenticity issued by the Burliuk Committee, dated March 22, 2017. It is also accompanied by a letter signed by Mary Holt Burliuk, grand-daughter of the artist, dated March 23, 2017

Estimate: \$150,000 - \$200,000



6

Roberto Sebastián Antonio Matta Echaurren, known primarily as “Matta”, is one of Chile’s best-known painters, gaining international acclaim as a key member of the *Surrealist Movement* and for his groundbreaking contributions to *Abstract Expressionism*. With a degree in architecture, Roberto Matta began to draw and paint in 1936 after spending three years working in the prestigious offices of Le Corbusier. Matta befriended Salvador Dalí and André Breton in Paris, and later Yves Tanguy and Marcel Duchamp in New York, relationships that had significant influences on his work.

His surrealist landscapes explore the subconscious mind and inner workings of the human psyche through abstract form. Matta’s fantastically conceived three-dimensional spaces stand out from the surrealist oeuvre due to their development of socially conscious, political themes. He was dedicated to the political and social issues of Latin America, believing that art could be a powerful agent for social change. “*The function of art,*” Matta once said, “*is to unveil the enormous economic, cultural, and emotional forces that materially interact in our lives and that constitute the real space in which we live*”.

His colorful and violent oeuvre is made up of robots, automatons, insects and primitive, dreamlike figures. His vision of a science fiction-like world depicts hallucinatory dreams and nightmares of our high-tech civilization.

7

Roberto MATTA

(Chilean, 1911 - 2002)

Composition, ca 1960

Oil on fabric

17.71 x 17.71 in. - 45 x 45 cm.

PROVENANCE

Marcel Jean Collection

Private Collection, Europe

The Certificate of Authenticity for this artwork can be issued upon request by Ramuntcho Matta

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



7



8

8

Roberto MATTA

(Chilean, 1911 - 2002)

Composition, ca 1975

Charcoal and pastel on paper

Signed lower right

19.7 x 25.5 in. - 50 x 65 cm.

PROVENANCE

Private Collection, Europe

Acquired directly from the artist in Paris
by the present owner

The Certificate of Authenticity for this artwork can
be issued upon request by Ramuntcho Matta

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



9

9

Roberto MATTA
(Chilean, 1911 - 2002)

Composition, ca 1975
Charcoal and pastel on paper
Signed lower right and countersigned on the reverse
19.7 x 25.5 in. - 50 x 65 cm.

PROVENANCE
Private Collection, Europe

The Certificate of Authenticity for this artwork can
be issued upon request by Ramuntcho Matta

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

German-born Max Ernst was a pioneer of the *Dada and Surrealist Movements*; an innovative artist, Ernst mined his unconscious for dreamlike imagery that mocked social conventions. He served as a soldier in World War I, emerging deeply traumatized and highly critical of western culture. These charged sentiments directly fed into his vision of the modern world as irrational, an idea that became the basis of his future artwork.

This sculpture titled '*Janus*' takes inspiration from ancient Roman mythology. Janus is the deity of doorways, gates and time, traditionally depicted in androgynous forms with two faces (guarding all directions, past and future). Ernst decides to also add non-Western conventions by adding animal features to his sculpture in a whimsical twist. Works such as '*Janus*' emphasize Ernst's capacity to explore images rooted in his childhood and the concept of automatism within the *Surrealist Movement*.

10

Max ERNST

(German, 1891 - 1976)

Janus

Bronze sculpture in round hump with brown and green patina
Signed, inscribed and stamped with foundry mark 'max ernst'
'ep. d'essais' on the top of the base
Conceived in 1974; this bronze version cast circa 1974 - 1975
H: 16.88 in. - 42.9 cm.

PROVENANCE

Private Collection, France

Estimate: \$50,000 - \$60,000



10



View of the back

11

Roberto MATTA
(Chilean, 1911 - 2002)

Untitled, ca 1960
Oil on canvas
27 x 32.5 in. - 68 x 83 cm.

PROVENANCE
Galerie Mathias Fels, Paris
Acquired from above by the present owner

This work is accompanied by a Certificate of Authenticity issued by Galerie Mathias Fels and by a Certificate of Authenticity issued by Germana Matta-Ferrari of the Archives de l'Oeuvre de Matta
The Certificate of Authenticity for this artwork can be issued upon request by Ramuntcho Matta

Estimate: \$60,000 - \$80,000





12

12

Antoni TÀPIES

(Spanish, 1923 - 2012)

Untitled (Hum)

Lithograph

Etching and aquatint

Signed and numbered lower left

Edition of 30

77.95 x 77.16 in. - 198 x 196 cm.

PROVENANCE

Private Collection, Europe

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



13

13

Antoni TÀPIES

(Spanish, 1923 - 2012)

Untitled

Lithograph

Etching and aquatint

Signed and numbered lower left

Edition of 25

77.95 x 77.16 in. - 198 x 196 cm.

PROVENANCE

Private Collection, Europe

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

"The sculpture must stand in the open air, in the middle of nature."

Joan Miró

Miró started his training at the School of Industrial and Fine Arts (Llodja) in Barcelona. After abandoning business school, he devoted all his time and energy to the arts. He joined the Art Academy in Barcelona where he began to paint traditional subjects, such as still lifes, female nudes and landscapes. He referred to his early period, from 1912 until 1920, as *poetic realism* because of the influence he had from Catalan poets at that time. His early art displays influences from *Cubism* and *Fauvism* but once he moved to Paris he started to acquire his own unique style that emphasized his nationalist loyalty. In 1924 Miró joined the *Surrealist* group in which he was also exposed to Andre Breton's ideas, prompting further development of his own biomorphic style.

Joan Miró's bronze sculptures are the product of natural objects combined with tools from his studio. He would model these assemblages in clay, followed by the bronze casting method. His works appear child-like although they have profound meanings, rooted in the subconscious and his interest in automatism. Miró wants to give objects a new purpose and his sculptures serve to prove that the external form is not all there is to a sculpture.

14

Joan MIRÓ

(Spanish, 1893 - 1983)

Figure (Personnage), 1971

Bronze with green patina (lost wax casting) Fonderie T. Clementi, Meudon Paris
Signed and numbered 'Mirò 2/2 Cire perdue T. Clementi, Meudon' on the reverse
14.17 x 14.17 x 8.26 in. - 36 x 36 x 21 cm.

PROVENANCE

Galerie Maeght, Paris, France
Waddington Galleries, London
Perls Galleries, New York, no 13606
Gallerie Urban, Paris, France
Private Collection, Europe

LITERATURE

A. Jouffroy & J. Teixidor, *Mirò Sculptures*. Paris, no 217, page 146, 1980
E. Fernandez Mirò & Pilar Ortega Chapel, *Joan Mirò, Sculptures, Catalogue Raisonné 1928-1982*.
Daniel Lelong- Successiò Mirò, no 225, page 221 (1971), 2006

EXHIBITIONS

1973 Saint-Paul, Fondation Maeght, no 135, p. 139
1979 Saint-Paul, Fondation Maeght, no 266, p.187, illus p. 104
1984 Saint-Paul, Fondation Maeght, no 196, p.38
1984 Jerusalem, The Israel Museum, no 34, p.41, illus. p.31 (col.)
2001 Saint-Paul, Fondation Maeght, no 127, p. 228, illus. p.30 (col.)
2002, Andros, BASil & Elise Goulondris Foundation, no 86, illus. col.

Catalog Notes:

3 casts signed and justified. On some of the sculptures that were cast at T. Clementi the numbering may appear as an N followed by the cast number, instead of the slash form of numbering

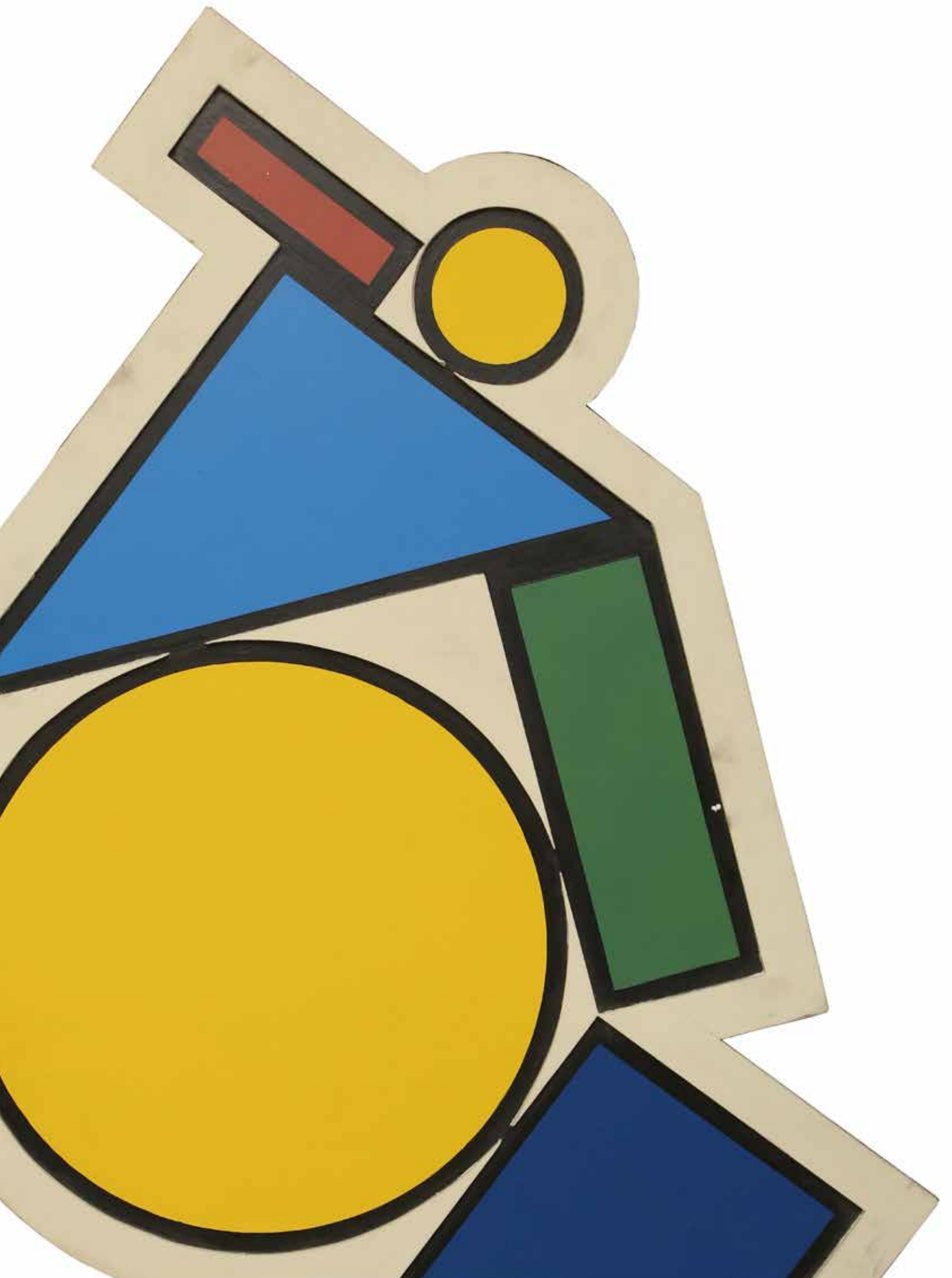
Estimate: \$80,000 - \$120,000



14



View of the back



OPTICAL AND GEOMETRICAL ART

IN LATIN AMERICA

In 1943, the Uruguayan artist Joaquín Torres García turned the world upside down: his '*América Invertida*', or '*Inverted Map of South America*', a simple ink-on-paper drawing, put Caracas at the bottom and the South Pole at the top. The south became the north. After centuries of condescension (the north – Europe, the US – assumed to be more important than the south), Latin America's importance was deftly reclaimed. Thanks to the map, the artist wrote, "we have a true idea of our position, and not as the rest of the world wishes".

Torres García was determined to establish a distinctive and confident art movement in South America. In many ways, the artworks' selection presented here sets out to do the same. It makes the case that the different kinds of abstract paintings and sculpture produced in Uruguay, Argentina, Brazil and Venezuela from the 1930s to the 1970s were as innovative as anything being attempted in the 'north'.

All the artists were propelled by radicalism – of differing kinds, all more or less political – as abstraction swept through South America. Montevideo was a modern capital with wide boulevards, parks and intellectuals gathering in coffee houses; Buenos Aires was "*a cosmopolitan city of grandeur and sophistication*". Brazil made itself a global art-world capital in the late 40s and 50s with new galleries and the São Paulo biennale. In prosperous Venezuela, the modern art movement, influencing industry, science and architecture, also made political sense as it helped the country appear vibrant and in vogue. The continent was a destination shining with promise, chosen by many European immigrants over the US. An interchange of ideas across the Atlantic between Europe and South America was inevitable.

Gyula Kosice, Raúl Lozza and a group of young revolutionary artists from across the Río de la Plata, in Buenos Aires, regarded abstract art as "*an urgent response to a primarily political problem: the construction of a new society along collective, communist principles*". Figurative art was the art of the bourgeoisie; abstraction was the art of the people, and art could be dissolved into propaganda (manifestos, leaflets distributed on the subway system). They condemned the populist political regime and looked to destabilize art conventions, often with humor and irreverence. Artists like Rhod Rothfuss, Juan Melé and Carmelo Arden-Quin started a new development rejecting the conventional picture frame and adopting asymmetrical-shaped canvases. In Venezuela, artists like Jesús Rafael Soto and Carlos Cruz-Diez crossed the Atlantic and settled in Paris establishing the first strong connection between Latin America and Europe. They were intrigued by the nature of perception and by optical effects and illusions defining the principles of *Optical and Kinetic Art*. Both styles were launched with '*Le Mouvement*', a group exhibition at Galerie Denise René in 1955. It attracted a wide international following, peaked with '*The Responsive Eye*' exhibition at MOMA in 1965. To many, it seemed the perfect style for an age defined by the onward march of science, by advances in computing, aerospace, and television. But art critics were never so supportive of it, attacking its effects as gimmicks, and today it remains tainted by those dismissals.

"MADI is a great artistic adventure, and perhaps, the only existing movement which can justify half a century of existence. MADI is more than an avant-garde movement; it has an underlying wave with several different offspring. It is the slow-paced growth of a tectonic plate in the history of art. Indeed, since art and environment are perceived as the fusion of two cultural phenomena, the progression and expression of both of these blend in everyday life."

Roger Neyrat "MADI: Concept Overview", Paris, 2004

Uruguayan artist Carmelo Arden-Quin is the founder of the prominent Latin American Art movement known as *Pintura Madi*: an abstract art movement which considers all art forms yet focusing on concretism and non-representational geometric abstraction. Arden-Quin emphasizes the physicality of the materials used and most importantly frees the artwork from any Western conventions, making abstraction as tangible as any other form.

"*Relation analogique*" contains a visual reference to geometric shapes without cohering into a greater whole. It relies solely on formal qualities and is composed of simple visual features such as color, line and form. It is typical for Arden-Quin to create works that have irregular shaped canvases recalling the physical reality of the medium.

15

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Relation analogique, 1944

Oil on panel

Monogrammed 'AQ' and dated lower right

23.62 x 17.32 in. - 60 x 44 cm.

PROVENANCE

Private Collection, France

LITERATURE

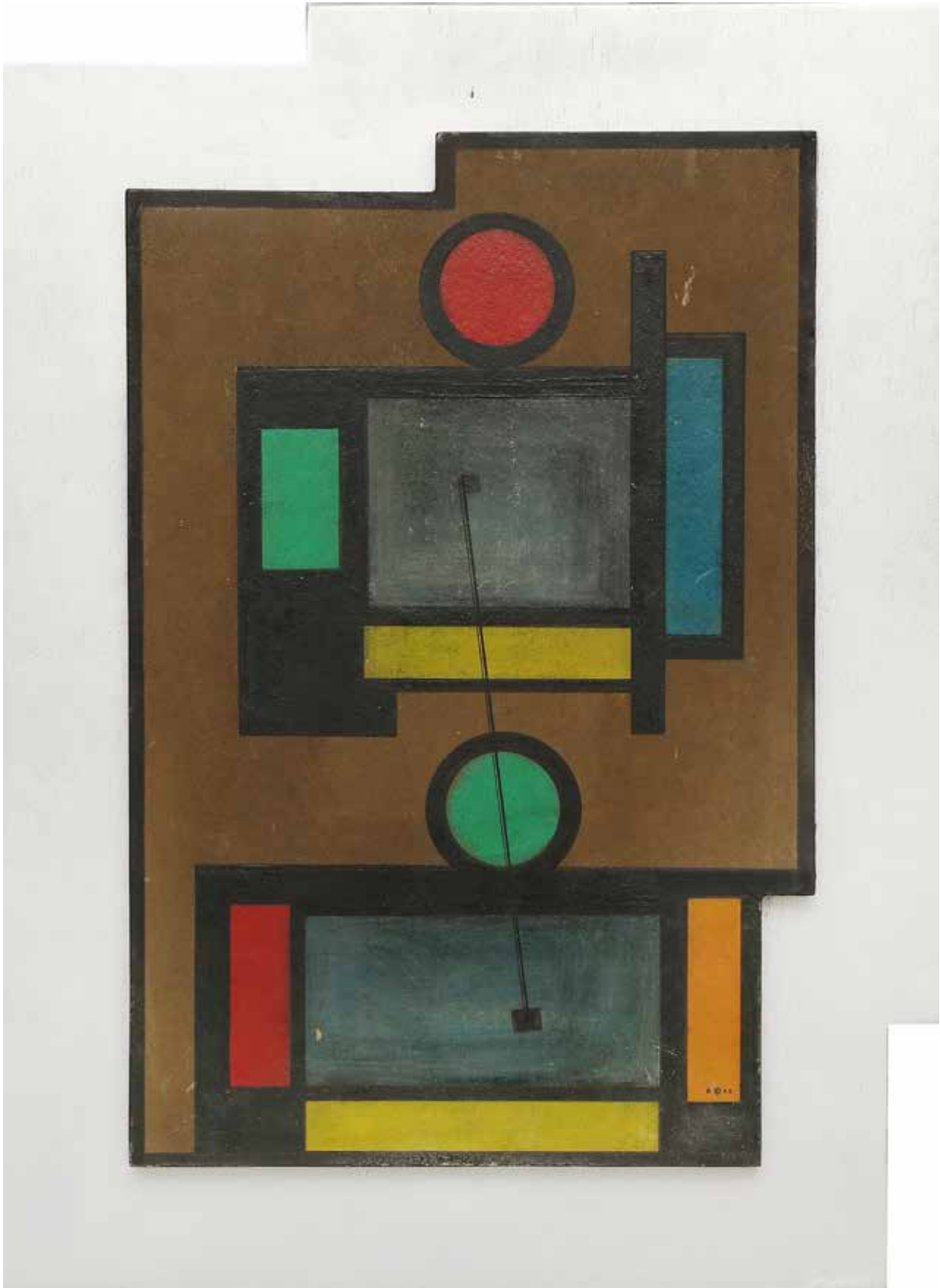
This work is reproduced in the Catalogue Raisonné of the artist 'Arden Quin 1935 - 1958' by Alexandre de la Salle, page 202, reference 51

EXHIBITION

Arden-Quin, oeuvres de 1942 à 1977, Galerie Quincampoix, Paris, 1977

Retrospective Arden Quin, Galerie Drouart, Paris, 2007

Estimate: \$40,000 - \$50,000





16

16

Narciso DEBOURG

(Venezuelan, born 1925)

Untitled, 1952

Acrylic on paper

Signed 'DEBOURG'

and dated lower right

5 x 7.67 in. - 12.5 x 19.5 cm.

PROVENANCE

Private Collection, France

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



17

17

Nina NEGRI

(Argentine-French, 1909 - 1981)

Effervescence n°41

Acrylic on canvas

Signed 'Negri' lower right,

countersigned and titled

on the reverse

16.5 x 32.35 in. - 42 x 82 cm.

PROVENANCE

Private Collection, France

Estimate: \$1,500 - \$1,800



18

18

José Pedro COSTIGLIOLO

(Uruguayan, 1902 - 1985)

Composición vertical, 1947

Tempera on paper

Signed 'Costigliolo' and dated upper left,
titled and dated on the reverse

9.44 x 5.9 in. - 24 x 15 cm.

PROVENANCE

Gomensoro Auctions, Montevideo Uruguay,
November 27, 2008 [lot 85]

Private Collection, France

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

The eldest son of Joaquín Torres-García, Augusto was an active participant in his father's artistic life. Growing up primarily in Italy and France, the young artist met many of the great figures of 20th Century art, including Pablo Picasso, Piet Mondrian, and Joan Miró.

During the 1930s, while living in Paris with his family, Augusto was the apprentice of the Spanish sculptor Julio González and studied drawing in Amedée Ozenfant's academy. Introduced to *North African and American-Indian* art by the painter Jean Hélion, it was in Paris that the artist developed his lifelong passion for tribal and primitive art.

After returning to Uruguay in 1934, Augusto played an active role in his father's teaching atelier, the *Taller Torres-García*. As one of the workshop's most well-known students, Augusto later became a teacher himself, educating subsequent generations of artists.

19

Augusto TORRES

Uruguayan, 1913 - 1992)

Untitled

Oil on board

26.37 x 17.71 in. - 67 x 45 cm.

PROVENANCE

Private Collection, Ecuador

Estimate: \$8,000 - \$10,000





20

20

Diyi LAAÑ

(Argentine, 1927 - 2007)

Untitled, 1950

Acrylic on wood

Signed 'Diyi LAAÑ' and

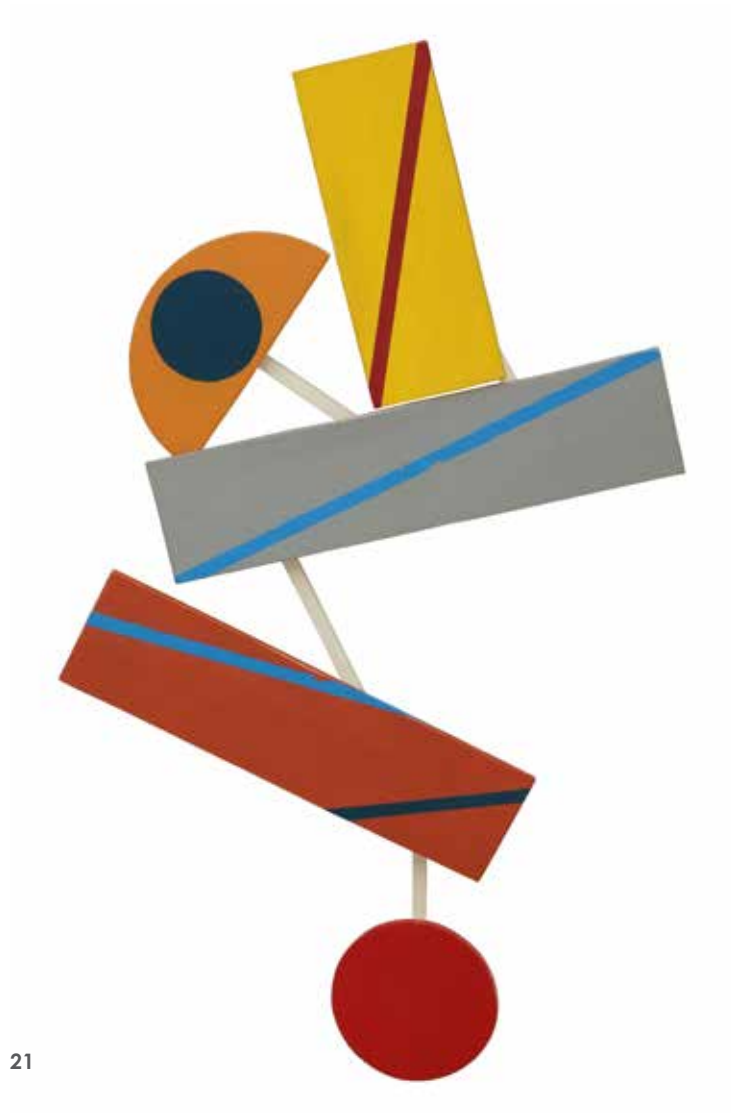
dated on the reverse

27.9 x 22.4 in. - 71 x 57 cm.

PROVENANCE

Private Collection, France

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



21

21

Diyi LAAÑ

(Argentine, 1927 - 2007)

Articulada, 1950

Acrylic on wood sculpture
Signed 'Diyi LAAÑ', dated,
titled and inscribed 'Pintura
Madi' on the reverse
21.3 x 14.2 in. - 54 x 36 cm.

PROVENANCE
Private Collection, France

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

The development of Cuban geometric abstraction and, specifically, the formation of *Los Diez* (Ten Painters), coincided with the radical political and cultural shifts that raged throughout Cuba in the 1950s. *Los Diez* formalized as a group in 1959 with their inaugural exhibition titled "*10 Pintores Concretos Exponen Pinturas y Dibujos*" (10 Concrete Painters Exhibit Paintings and Drawings) organized on the occasion of the second anniversary of the Galería de Arte Color-Luz, an artist-run space co-founded by Loló Soldevilla and her partner Pedro de Oraá in 1957 to foster abstract art in Havana. Artists in this group included Mario Carreño, Sandú Darié, José María Mijares, Loló Soldevilla, and Rafael Soriano among others.

Darié began a fruitful correspondence with Gyula Kosice, the leader of the Argentinean concrete movement *Madi*. In an effort to both create a new reality and transform the existing world, Darié created an experimental series of kinetic sculptures the highlight of which is an example of his drawing, wherein he explored notions of the frame and its relation to space and time. As Darié declared at the time, "This is concrete painting because each painting is a new reality."¹

¹ Abigail McEwen, *Revolutionary Horizons: Art and Polemics in 1950s Cuba* (New Haven: Yale University Press, forthcoming).

22

Sandú DARIÉ

(Romanian-Cuban, 1906 - 1991)

Untitled, 1950

Oil on panel

Signed 'Sandu Darie' and dated on the reverse

26.8 x 19.2 in. - 68 x 49 cm.

PROVENANCE

Private Collection, France

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





23

Lincoln PRESNO

(Uruguayan, 1917 - 1991)

Pintura III

Acrylic on canvas

Signed 'Presno' lower right, titled on the reverse on wooden stretcher frame
68.1 x 55.5 in. - 173 x 141 cm.

PROVENANCE

Private Collection, France

Estimate: \$8,000 - \$10,000

23



24

Narciso DEBOURG

(Venezuelan, born 1925)

Untitled, 1950

Gouache on paper

Signed 'DEBOURG' and dated lower right
10 x 13.5 in. - 25 x 34 cm.

PROVENANCE

Private Collection, France

Estimate: \$500 - \$800

24



25

25

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Découpage-collage, 1950

Collage on paper

Signed 'Arden Quin' and dated lower right

17.04 x 9 in. - 43.3 x 23 cm.

PROVENANCE

Private Collection, France

LITERATURE

This work is reproduced in the Catalogue Raisonné of the artist 'Arden Quin 1935 - 1958' by Alexandre de la Salle, page 223, reference 310

Estimate: \$25,000 - \$30,000

A member of *Pintura Madí*, alongside Gyula Kosice and Carmelo Arden-Quin, Rhod Rothfuss helped initiate the dynamic period in *Argentine Art* and further on, *Latin American Art*.

Born in Uruguay in 1920, Rothfuss studied at the Academia de Bellas Artes in Montevideo. In 1939 he attended an exhibition of Emilio Pottoruti, an Argentine avant-garde painter, where he met Carmelo Arden-Quin, then moving to Buenos Aires where he met Gyula Kosice and Diyi LaaÑ.

Rothfuss' art emphasizes the concrete reality of the materials, often eschewing the conventional picture frame for irregularly shaped panels. The work presented here is typical of Rothfuss's style. It consists of a playfully shaped wood panel on which he painted brightly colored squares and triangles in a pattern that echoes the panel's edge to appeal to mankind's playful nature.

26

Rhod ROTHFUSS

(Uruguayan, 1920 - 1969)

Untitled, 1950

Acrylic on wood

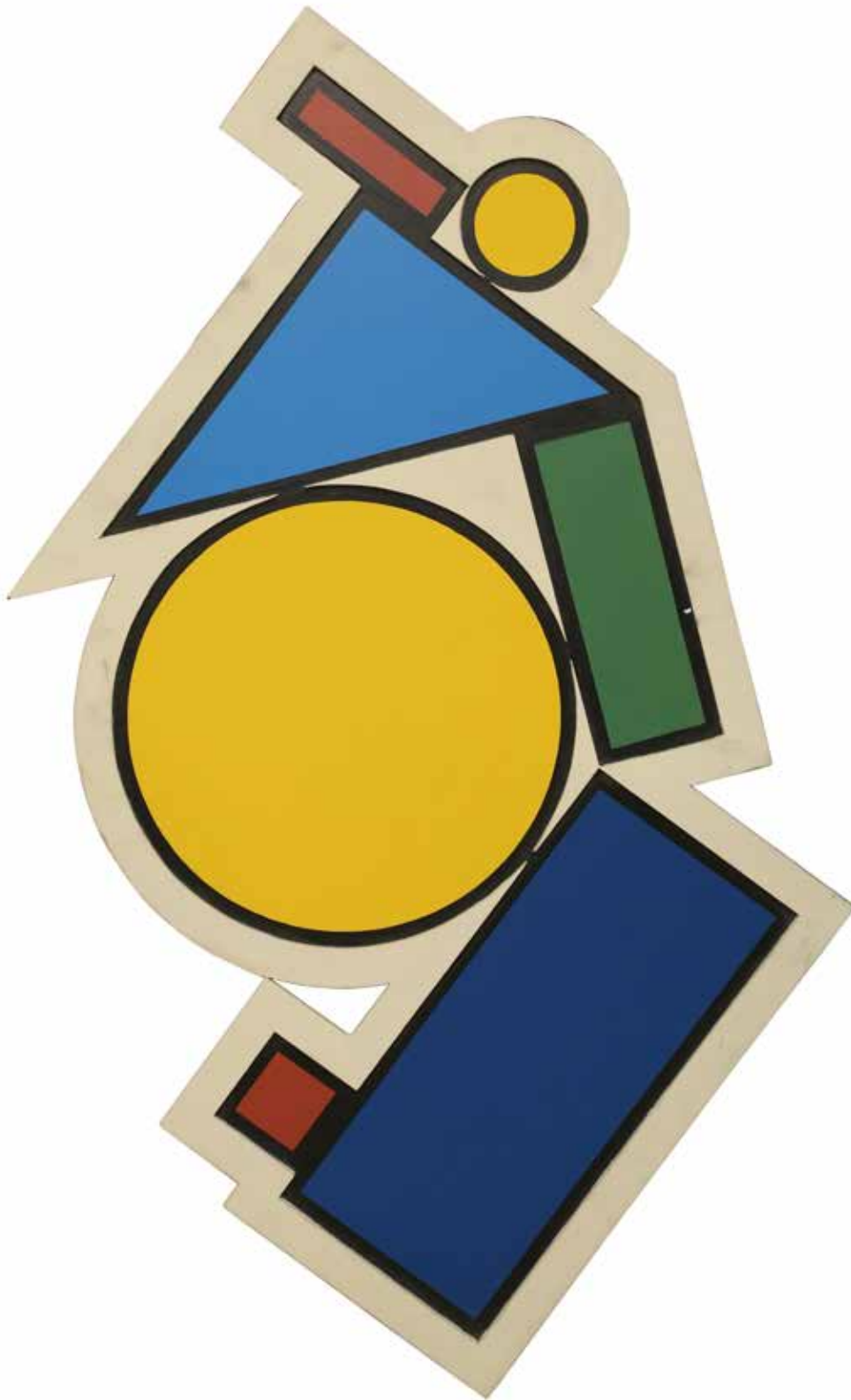
Signed 'Rhod Rothfuss' and dated on the reverse

51.9 x 26.7 in. - 132 x 68 cm.

PROVENANCE

Private Collection, France

Estimate: \$150,000 - \$200,000





27

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Découpage-collage, 1951

Collage on paper

Signed 'Arden-Quin' and dated lower right

19.29 x 12.67 in. - 49 x 32.2 cm.

PROVENANCE

Private Collection, France

LITERATURE

This work is reproduced in the Catalogue Raisonné of the artist 'Arden-Quin 1935 - 1958' by Alexandre de la Salle, page 224, reference 318

Estimate: \$20,000 - \$25,000

27



28

Narciso DEBOURG

(Venezuelan, born 1925)

Untitled, 1951

Gouache on paper

Signed 'DEBOURG' and dated lower right

8.14 x 10.23 in. - 20.7 x 26 cm.

PROVENANCE

Private Collection, France

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

28



29

29

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Collage, 1949

Collage and oil on cardboard

Signed 'Arden Quin', titled, dated and situated 'Ivry' on the reverse

24.6 x 16.53 in. - 62.5 x 42 cm.

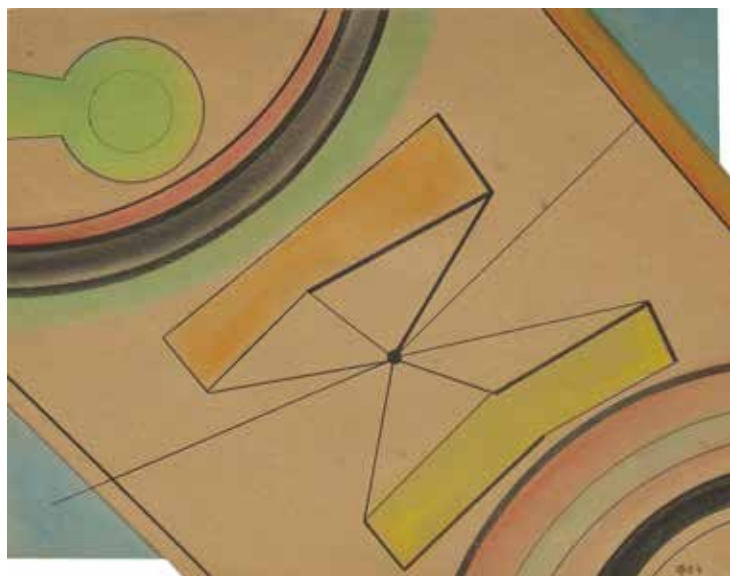
PROVENANCE

Private Collection, France

LITERATURE

This work is reproduced in the Catalogue Raisonné of the artist 'Arden Quin 1935 - 1958' by Alexandre de la Salle, page 220, reference 270

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



30

30

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

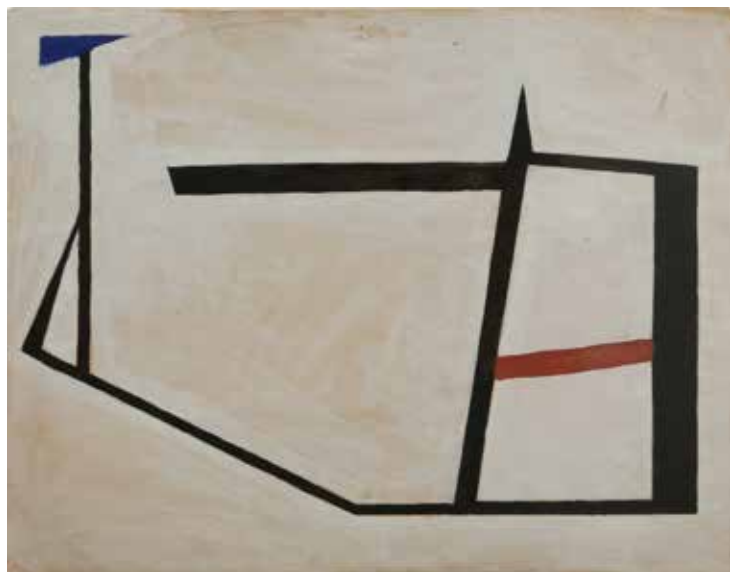
Voltage, 1954

Pastel and ink on board
 Monogrammed 'AQ' and dated lower right, signed 'Arden Quin', titled and dated on the reverse
 8.46 x 10.62 in. - 21.5 x 27 cm.

PROVENANCE
 Private Collection, France

LITERATURE
 This work is reproduced in the Catalogue Raisonné of the artist 'Arden Quin 1935 - 1958' by Alexandre de la Salle, page 230, reference 395

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



31

31

Narciso DEBOURG

(Venezuelan, born 1925)

Untitled

Gouache on paper
 8 x 10.23 in. - 20.5 x 26 cm.

PROVENANCE
 Private Collection, France

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



32

32

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Découpage-collage, 1956

Collage on paper

Signed 'Arden Quin' and dated lower right

17.28 x 11.81 in. - 43.9 x 30 cm.

PROVENANCE

Private Collection, France

LITERATURE

This work is reproduced in the Catalogue Raisonné of the artist 'Arden Quin 1935 - 1958' by Alexandre de la Salle, page 232, reference 416

Estimate: \$25,000 - \$30,000



33

33

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Découpage-collage, 1952

Collage on paper

Signed 'Arden Quin' and dated lower right

18.62 x 11.73 in. - 47.3 x 29.8 cm.

PROVENANCE

Private Collection, France

LITERATURE

This work is reproduced in the *Catalogue Raisonné* of the artist 'Arden Quin 1935 - 1958' by Alexandre de la Salle, page 226, reference 344

Estimate: \$25,000 - \$30,000



34

34

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Découpage-collage, 1956

Collage on paper

Signed 'Arden Quin' and dated lower right

18.9 x 12.28 in. - 48 x 31.2 cm.

PROVENANCE

Private Collection, France

LITERATURE

This work is reproduced in the Catalogue Raisonné of the artist 'Arden Quin 1935 - 1958' by Alexandre de la Salle, page 233, reference 421

Estimate: \$25,000 - \$30,000



35

35

Manuel OTERO

(Uruguayan, 1921 - 2003)

Constructivo, 1962

Oil on cardboard mounted on panel
Signed 'OTERO' and dated lower right,
countersigned, titled, situated 'Montevideo
Uruguay' and dated on the reverse
38.77 x 25.98 in. - 98.5 x 66 cm.

PROVENANCE

Private Collection, France

Estimate: \$300 - \$500



36

36

Raul LOZZA

(Argentine, 1939 - 1997)

Untitled

(from serie 'Línea en función del plano')

Pencil and gouache on paper

Signed 'Raul Lozza' lower right and titled lower left

16.14 x 10.23 in. - 41 x 26 cm.

PROVENANCE

Castells, Montevideo Uruguay, January 10, 2013 [lot 54]

Private Collection, France

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



37

37

Miguel Ángel VIDAL

(Argentine, 1928 - 2009)

Untitled, 1955

Oil on canvas

Signed 'A. Vidal' and dated on the reverse

30.31 x 19 in. - 77 x 48 cm.

PROVENANCE

Private Collection, France

Estimate: \$20,000 - \$25,000



38

38

José Pedro COSTIGLILO

(Uruguayan, 1902 - 1985)

Abstraccion, 1948

Oil on fiberboard

Signed 'Costigliolo' and dated upper left, countersigned,

titled and dated on the reverse

15.7 x 10.6 in. - 40 x 27 cm.

PROVENANCE

Gomensoro Auctions, Montevideo Uruguay, November 27, 2008 [lot 84]

Private Collection, France

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



39

39

Matilde PÉREZ

(Chilean, 1920 - 2014)

Untitled, 1960-1962

Collage on paper

Signed 'Matilde Pérez' and dated lower right,
countersigned and dated on the reverse

24 x 18.1 in. - 61 x 46 cm.

PROVENANCE

Private Collection, France

Estimate: \$10,000 - \$12,000

Franco-Hungarian artist Victor Vasarely trained in Budapest under the Bauhaus tradition. In the 1930s he moved to Paris and was attracted to *Constructivism*, a Russian Art movement started by Vladimir Tatlin that promoted the view of art needing to be *constructed*, with a view to serving socialist ideals. The real importance of *Constructivism* to Vasarely however was not its political undertones but the mixture of *Cubism* and *Futurism* within it that resulted in its distinctive painting reliefs, geometric constructions and color interactions. His mature style begins in 1940 - 1950, when he starts to use brighter colors to extol optical illusion through color vibrancy.

Victor Vasarely is highly regarded for his explorations of *Optical Art*, or *Op Art*. Known as one of the pioneers of the genre, he is not afraid to work with color, geometry, patterns or the principles of Gestalt psychology. His works never cease to amaze both the eyes and the mind; for Vasarely art was meant to trouble yet amuse his viewers.

40

Victor VASARELY

(Hungarian-French, 1906 - 1997)

Beryll-Aix, 1964-1974

Painted relief

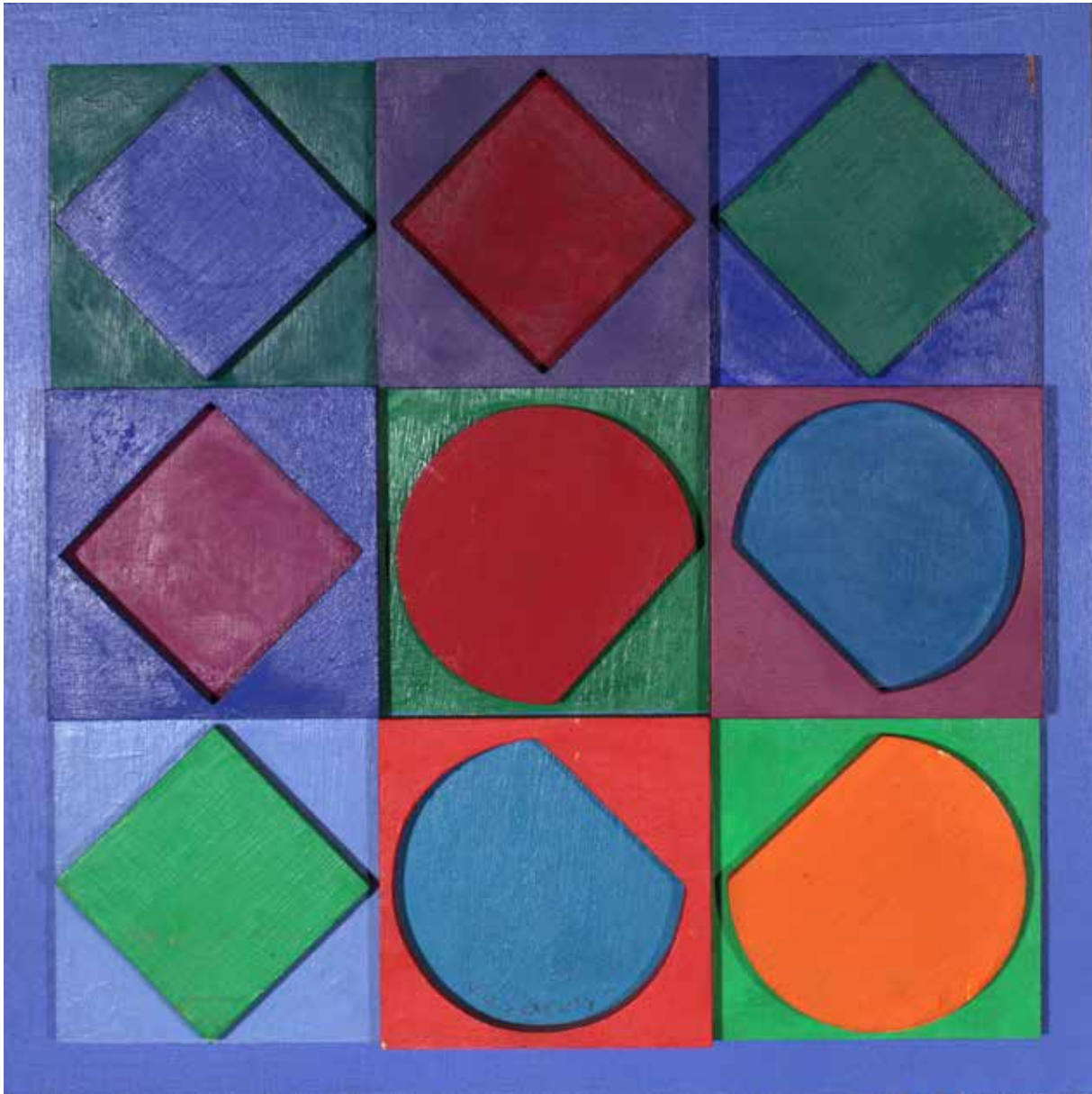
Signed 'Vasarely' lower center, countersigned and dated '1964/74' on the reverse

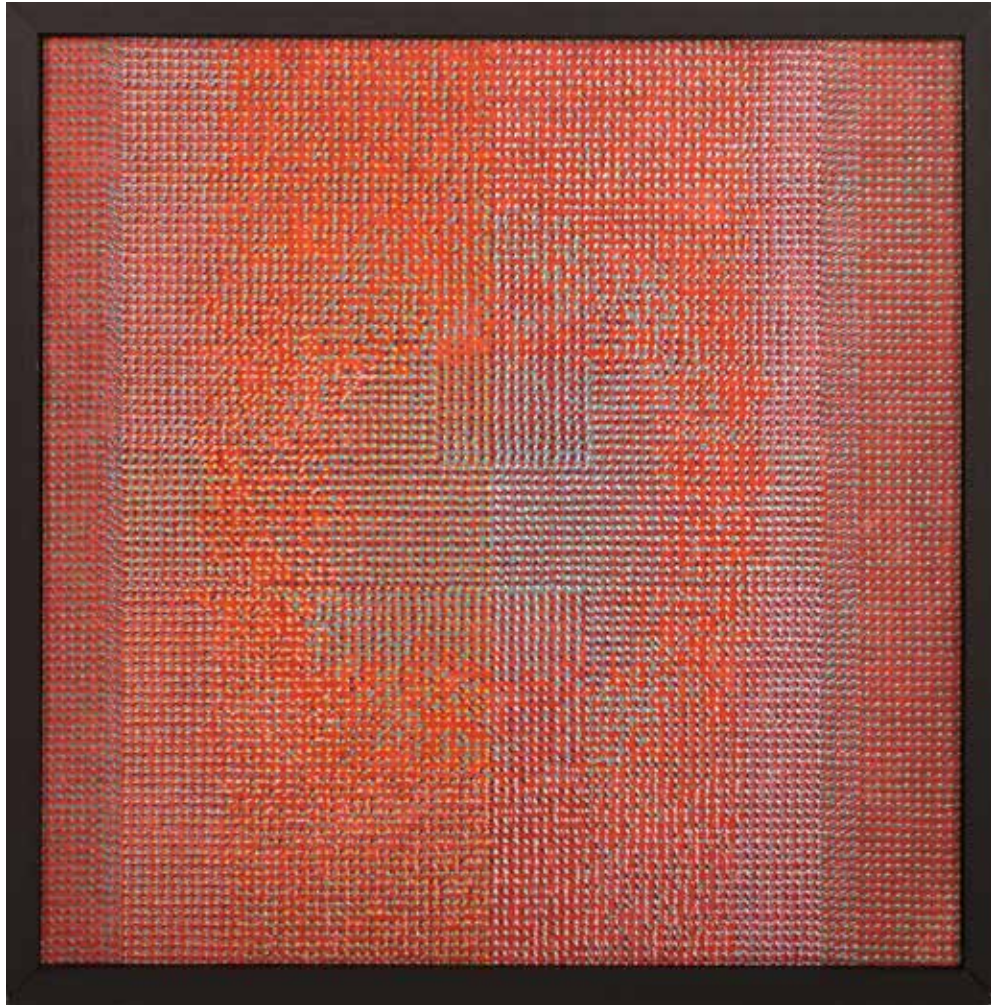
13.4 x 13.4 in. - 34 x 34 cm.

PROVENANCE

Private Collection, Europe

Estimate: \$20,000 - \$25,000





41

41

Carlos SILVA

(Argentine, 1930 - 1987)

Tinnio, 1965

Oil on pressed wood

Signed twice 'Carlos Silva', titled and dated on the reverse

36.2 x 36.2 in. - 92 x 92 cm.

PROVENANCE

Subastas Roldan, Buenos Aires, June 5, 2012 [lot 8]

Acquired from above by the present owner

This work is accompanied by a Certificate of Authenticity issued by Subastas Roldan, Buenos Aires, dated June 11, 2012

Estimate: \$8,000 - \$10,000



42

42

Alejandro OTERO

(Venezuelan, 1921 - 1990)

Untitled, 1965

Painted wood and saw assemblage

Inscribed 'Para Miguel', signed 'A OTERO'
and dated on the reverse

36.2 x 30.7 in. - 92 x 78 cm.

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



43

43

Jesús Rafael SOTO

(Venezuelan, 1923 - 2005)

Vibrations métalliques, 1969

Silkscreen on aluminum with metal elements and nylon strings

Signed 'Soto', dated, numbered and labeled on the reverse

Edition of 250

11 x 12 x 5 in. - 27 x 30 x 12.5 cm.

PROVENANCE

Galerie Denise René, Paris

Private Collection, Texas

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



44

44

Victor VASARELY

(Hungarian-French, 1906 - 1997)

Kroa-B, 1970

Anodized aluminum

Edition of 75

Editions Denise René, Paris, 1970

19.6 x 19.6 x 19.6 in. - 50 x 50 x 50 cm.

PROVENANCE

Private Collection, New York

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



45

45

Victor VASARELY

(Hungarian-French, 1906 - 1997)

Tridim, 1968

Collage on cardboard

Signed 'Vasarely' lower center, countersigned, titled, dated,
inscribed and situated on the reverse «Vasarely, *Tridim*, été 1968,
Recherche tridimensionnelle sous le plan, Gordes»

10.8 x 8.34 in. - 27.4 x 21.2 cm.

PROVENANCE

Private Collection, Buenos Aires
Artcurial, Paris, June 1, 2010 [lot 195]
Acquired from above by the present owner

Estimate: \$12,000 - \$15,000



46

46

Antonio ASIS

(Argentine, born 1932)

Untitled, 1970

Acrylic on board

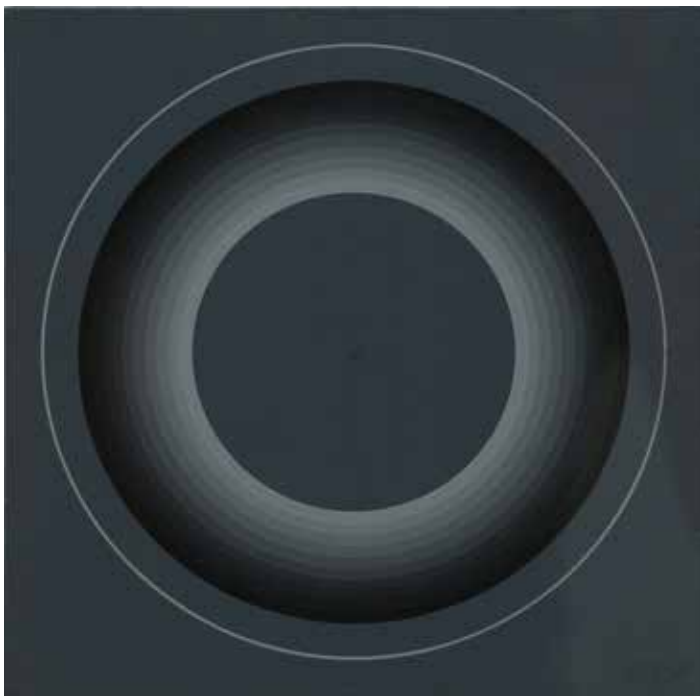
Signed 'A. Asis' and dated lower right

5.75 x 5.75 in. - 14.5 x 14.5 cm.

PROVENANCE

Private Collection, France

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



47

47

Antonio ASIS

(Argentine, born 1932)

Untitled, 1970

Acrylic on board

Signed 'A. Asis' and dated lower right

5.7 x 5.7 in. - 14.5 x 14.5 cm.

PROVENANCE

Private Collection, France

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



48

48

Gyula KOSICE

(Czechoslovakian-Argentine, 1924-2016)

Untitled

Plexiglas sculpture

Signed 'kosice' on the base

6.69 x 12.59 x 3.93 in. - 17 x 32 x 10 cm.

PROVENANCE

Private Collection, France

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



49

49

Ramón VERGARA GREZ

(Chilean, 1923 - 2012)

Simultáneo, 1971

Oil on canvas

Signed 'R. VERGARA GREZ' and dated lower right,
countersigned, titled and dated on the reverse

44.1 x 29.9 in. - 112 x 76 cm.

PROVENANCE

Private Collection, France

Estimate: \$10,000 - \$12,000



50

50

Eduardo Ramírez VILLAMIZAR

(Colombian, 1922 - 2004)

Módulos, 1971-1972

Painted wood

Signed 'Ramírez' and dated on the reverse

23.62 x 23.62 x 5.51 in. - 60 x 60 x 14 cm.

PROVENANCE

Private Collection, Miami

LITERATURE

Ediciones Gamma, Ramírez Villamizar - Geometría y Abstracción,
Colombia, 2010, page 106 (illustrated)

This work is accompanied by a Certificate of Authenticity issued by Fundación
Museo de Arte Moderno Ramírez Villamizar, dated August 18, 1990

Estimate: \$25,000 - \$30,000



51

51

Raul LOZZA

(Argentine, 1939 - 1997)

Estructura obra n°716, 1972

(from serie 'La línea en función del plano')

Acrylic and pencil on paper

Signed 'Raul Lozza' lower right,

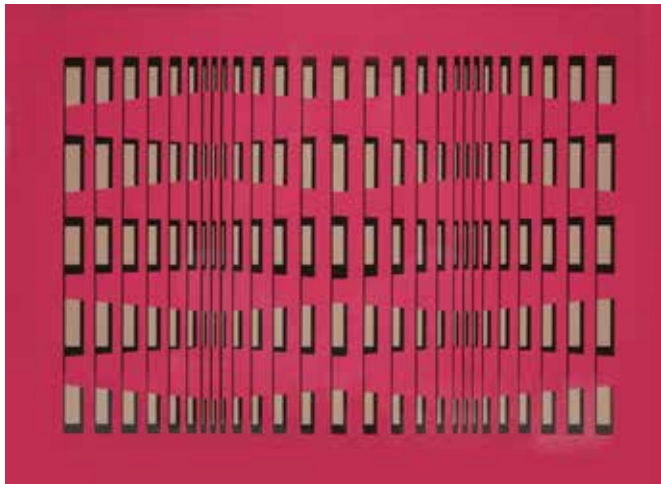
filed and dated lower left

20.5 x 15 in. - 52 x 38 cm.

PROVENANCE

Private Collection, France

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



52

52

Matilde PÉREZ

(Chilean, 1920 - 2014)

Untitled, 1974

Colored serigraph

Signed 'Matilde Pérez' and dated lower right,

numbered lower left

Edition of 200

19.25 x 26 in. - 49 x 66 cm.

PROVENANCE

Private Collection, France

Estimate: \$800 - \$1,000



53

53

Gyula KOSICE

(Czechoslovakian-Argentine, 1924-2016)

Hidroluz (Lampara de pie), 1975

Plexiglas, light, motor, and water in wooden case

Signed twice on the reverse

67.5 x 14.5 in. - 171.5 x 37 cm.

PROVENANCE

Private Collection, France

Estimate: \$60,000 - \$80,000

"I knew Julio in the Fifties, during student demonstrations in the schools of Fine Art of Buenos Aires [...]. In the relationship that we maintained over more than 40 years of friendship and collaboration, I could note his will to work, his creative spirit, developed as well in his artistic work as in his personal life. His dialectical and technical skill, his intuition and his spirit of research enabled him to carry out a solid work of importance."

Horacio Garcia-Rossi, Paris, April 28, 1995

Argentinian-born Julio Le Parc has been a pioneer in the fields of *Participatory Art*, *Kinetic Art*, and light installations. He studied at the Academy of Fine Arts in Buenos Aires before moving to Paris in 1958. Two years later he founded the GRAV (*Groupe de Recherche d'Art Visuel*) with Hugo Demarco, F. García Miranda, Horacio García Rossi, F. Molnar, F. Morellet, S. Moyano, Servanes, F. Sobrino, J. Stein and Yvaral. The group held its first exhibition at Le Parc's studio comprising small light boxes with wooden reliefs in which he investigated the effects of indirect and low light. Also during this time, he conducted his own experiments with light, creating his first mobiles from small pieces of Plexiglas suspended from the ceiling.

In 1959, Julio Le Parc pursued his research on paintings' surface with color, to which he applied the same treatment as he had with shapes; he chose a unique scale of fourteen colors, which he has not modified even to this day. He worked on several series of paintings that explored the almost infinite combinations of these colors.

54

Julio LE PARC

(Argentine, born 1928)

Ondes, 1974

Acrylic on canvas

25 x 31 in. - 63 x 80 cm.

PROVENANCE

Private Collection, New York

LITERATURE

Alberto Biasi: *Testimonianze del cinestismo e dell'arte programmata in Italia e in Russia*. The State Hermitage Museum, Saint Petersburg, Il Cigno GG Edizioni, Roma, 2006

EXHIBITION

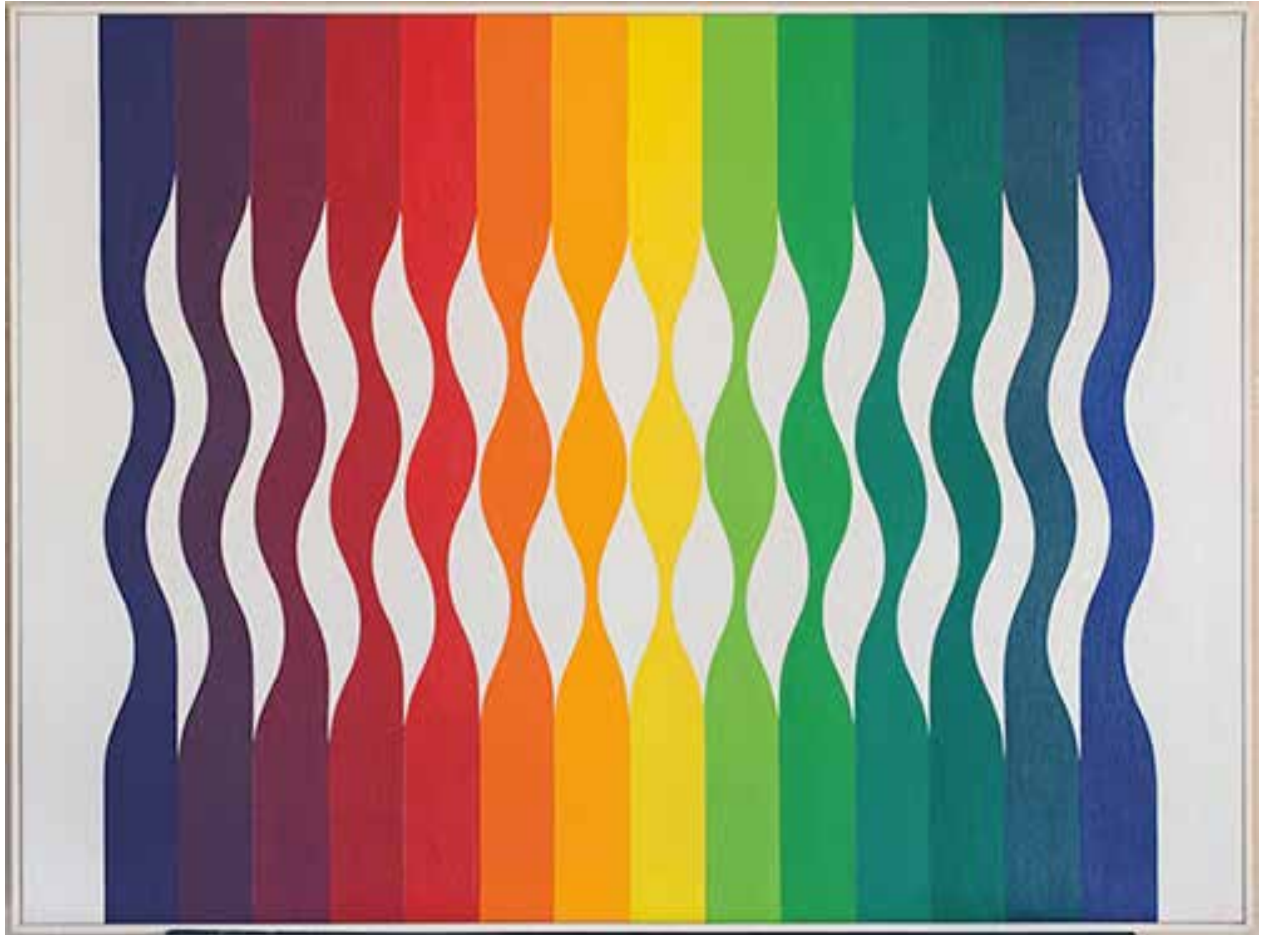
Julio Le Parc, Galleria Lorenzelli, 1975

Alberto Biasi e Julio Le Parc, Casa del Mantegna, Mantova, 2005

La Percezione Creativa a Nord-Est, Palazzo Todesco, Vittorio Veneto, 2014

The Sharper Perception, GR Gallery, New York, 2016

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



54



55

55

Mark DI SUVERO

(American, 1933)

Centering state, 1976

Colored lithograph

Signed 'Mark Di Suvero' lower right

Edition of 10

42.5 x 62.25 in. - 108 x 158 cm.

PROVENANCE

QSP - Reader's Digest

EAB - European American Bank

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



56

56

Édgar NEGRET

(Colombian, 1920 - 2012)

Templo, 1974

Painted metal on white top

Signed, titled and dated on the reverse

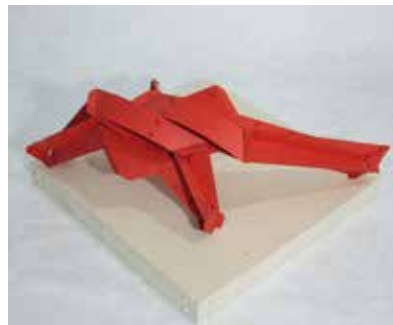
24.4 x 13 x 24 in. - 62 x 33 x 61.5 cm.

PROVENANCE

Christie's, New York, November 22, 1989, [lot 202]

Acquired from above by the present owner

Estimate: \$12,000 - \$15,000



57

Victor VASARELY

(Hungarian-French, 1906 - 1997)

Polyxo-2, 1976

Collage on cutout cardboard on paper mounted on board

Signed lower right, countersigned 'Vasarely'

and dated on the reverse

23 x 23 in. - 58 x 58 cm.

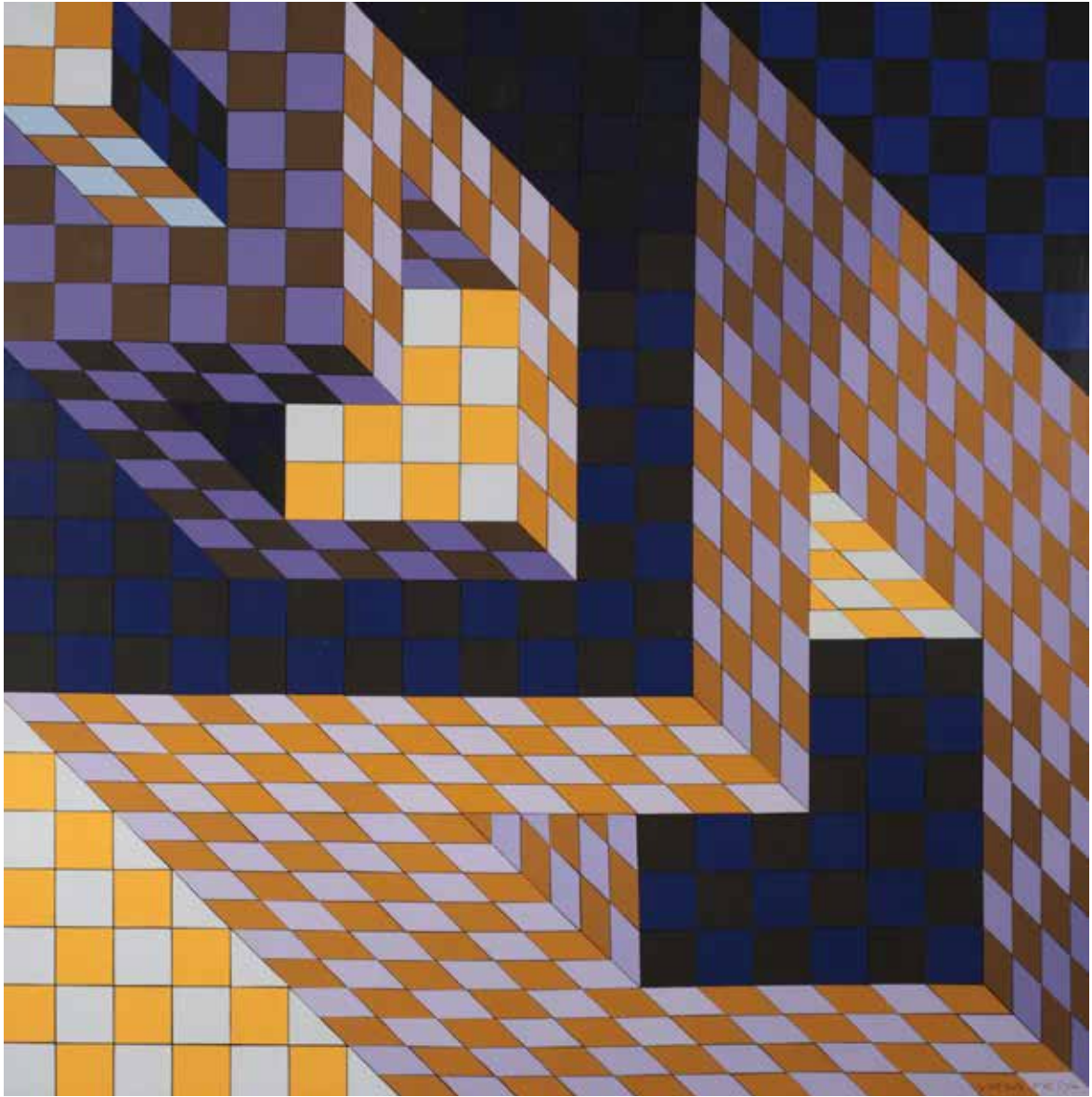
PROVENANCE

Birgitta Crafoord Estate, Sweden

Piasa, Paris, June 5, 2007 [lot 85]

Acquired from above by the present owner

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



57



58

58

Sandú DARIÉ

(Romanian-Cuban, 1906 - 1991)

Untitled, 1962

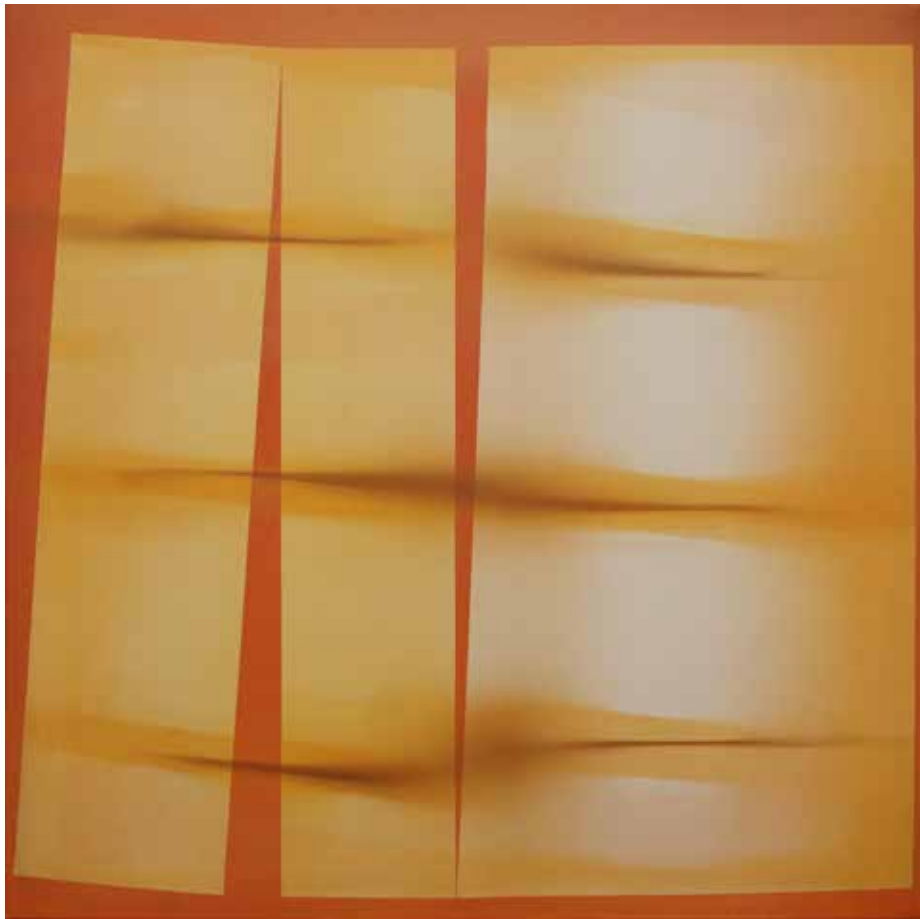
Collage, ink and graphite on heavy paper
Signed 'DARIÉ' twice upper left and twice lower right
16.5 x 11.4 in. - 42 x 29 cm.

PROVENANCE

Private Collection, Ecuador

This work is accompanied by a certificate of authenticity issued by Pedro de Oraa, dated May 20, 2014.

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



59

59

Miguel Ángel VIDAL

(Argentinean, 1928 - 2009)

Sombras parcial entre espacios, 1981

(from serie 'La luz y sus espacios, homenaje a Turner)

Acrylic on canvas

Signed three times, titled, and dated on the reverse

39.37 x 39.37 in. - 100 x 100 cm.

PROVENANCE

Private Collection, France

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

60

Victor VASARELY

(Hungarian-French, 1906 - 1997)

Tzaloka, 1982-85

Acrylic on canvas

Signed lower center, countersigned
and dated on the reverse

39.37 x 26.37 in. - 100 x 67 cm.

PROVENANCE

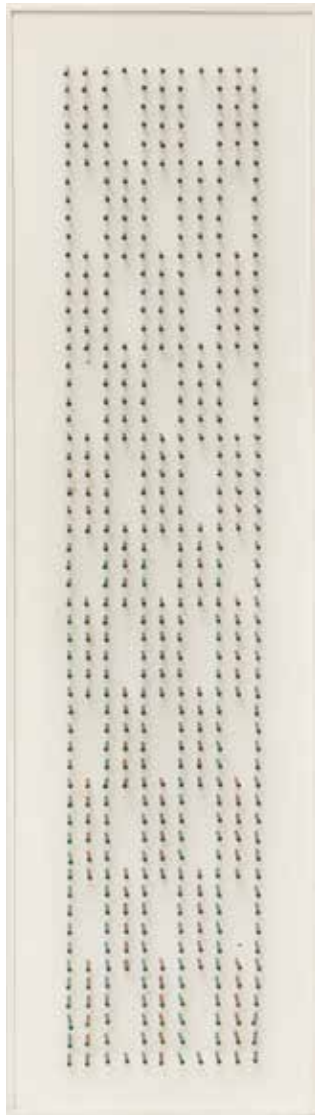
Private Colection, Swiss

Sotheby's, Paris, December 12-13, 2007 [lot139]

Acquired from above by the present owner

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





61

61

César ANDRADE

(Venezuelan, born 1939)

Puntigrama 136, 1989

Mixed media with painted nails on wood

Signed 'A. César Andrade', titled, dated

and situated 'Paris' on the reverse

23.81 x 6.7 x 1.57 in. - 60.5 x 17 x 4 cm.

PROVENANCE

Private Collection, France

Estimate: \$8,000 - \$10,000



62

62

Juan MELÉ

(Argentine, 1923 - 2012)

Invention L, 1988

Oil on cardboard

Signed 'J. Melé', titled and dated on the reverse

29.52 x 15.74 in. - 75 x 40 cm.

PROVENANCE

Private Collection, France

Estimate: \$10,000 - \$12,000

63

Victor VASARELY

(Hungarian-French, 1906 - 1997)

Rixa, 1991

Acrylic on canvas

Signed 'Vasarely' lower center,
countersigned and dated on the reverse

36 x 31.5 in. - 91 x 80 cm.

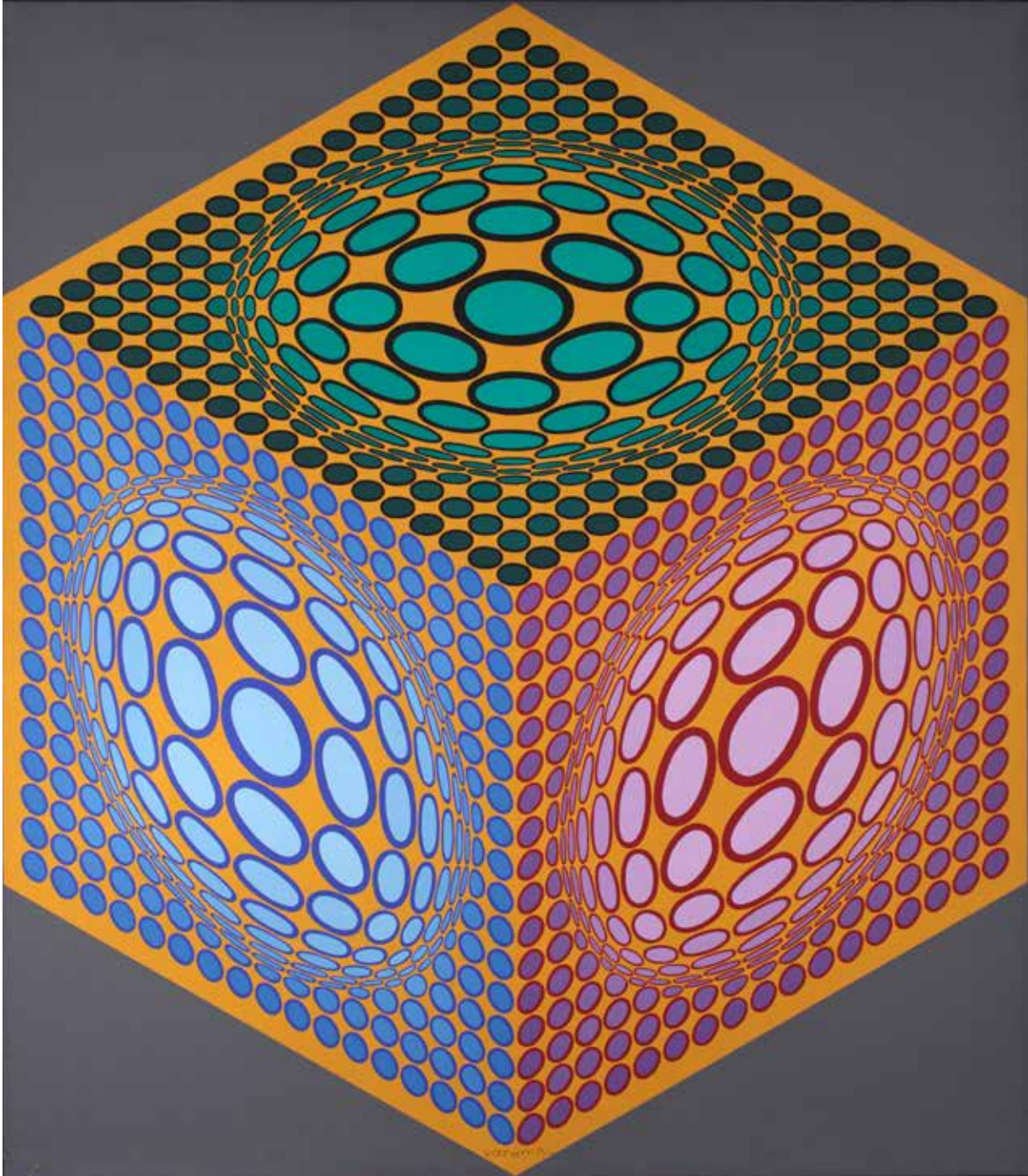
PROVENANCE

Galerie Götz, Stuttgart

Sotheby's, London, October 15, 2007 [lot 214]

Acquired from above by the present owner

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





64

64

Beatriz MILHAZES

(Brazilian, born 1960)

Voce me olha por que? Por que voce esta me olhando? (Why are you looking at me?), 1992

Colored screen-print on wove paper

Signed 'B. Milhazes' and dated lower right, numbered lower left

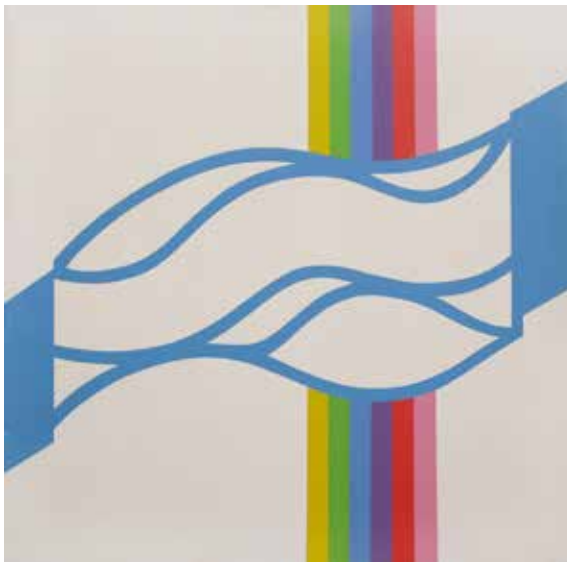
Edition of 150

27.55 x 27.55 in. - 70 x 70 cm.

PROVENANCE

Private Collection, Ecuador

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



65

65

Hilda MANS

(Argentine, 20th Century)

Untitled, 1990

Acrylic on canvas

Signed 'Hilda Mans' twice

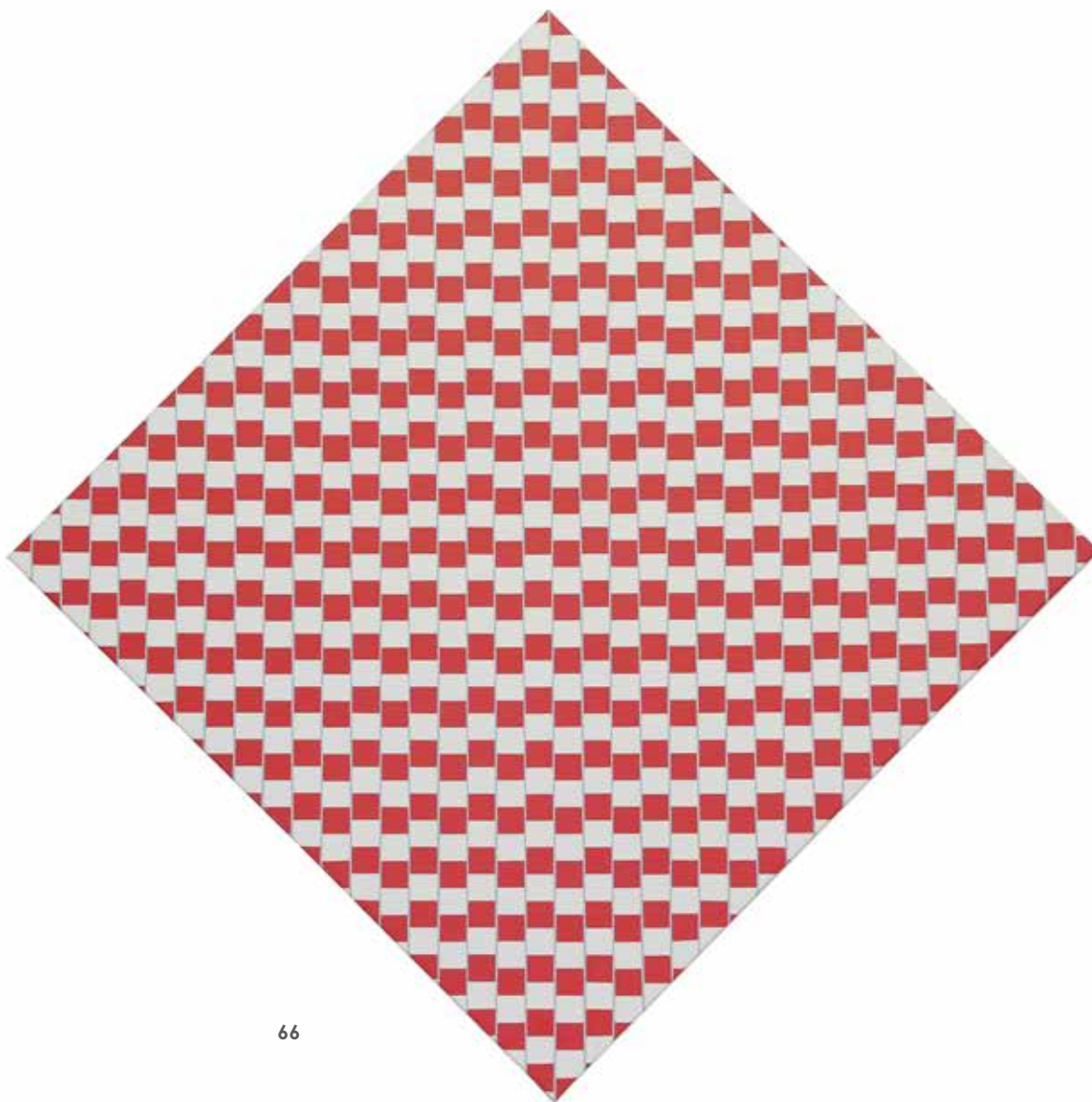
and dated on the reverse

31.5 x 31.5 in. - 80 x 80 cm.

PROVENANCE

Private Collection, France

Estimate: \$600 - \$800



66

66

Fabián BURGOS

(Argentine, born 1962)

Untitled

Oil on canvas

34.2 x 34.2 in. - 87 x 87 cm.

PROVENANCE

Private Collection, Ecuador

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



67

67

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Untitled, 1958

Lavis, ballpoint pen and collage on paper
Signed 'Arden Quin' and dated lower right
12.6 x 8.66 in. - 32 x 22 cm.

PROVENANCE

Private Collection, France

Estimate: \$3,000 - \$4,000



68

68

Carmelo ARDEN-QUIN

(Uruguayan, 1913 - 2010)

Collage, 1960

Paper and altuglas
Monogrammed 'AQ' and dated lower right,
countersigned, titled and dated on the reverse
11.9 x 8.85 in. - 30 x 22.5 cm.

PROVENANCE

Private Collection, France

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



69

69

Juan MELÉ

(Argentine, 1923 - 2012)

Relief 528, 1994

Acrylic on wood

Signed 'MELE', titled, dated, situated
and labeled on the reverse

23.6 x 23.6 in. - 60 x 60 cm.

PROVENANCE

Massol, Paris, April 4, 2015 [lot 151]
Private Collection, Ecuador

Estimate: \$8,000 - \$10,000



70

70

Rodolfo Ian URICCHIO

(Uruguayan, 1919 - 2007)

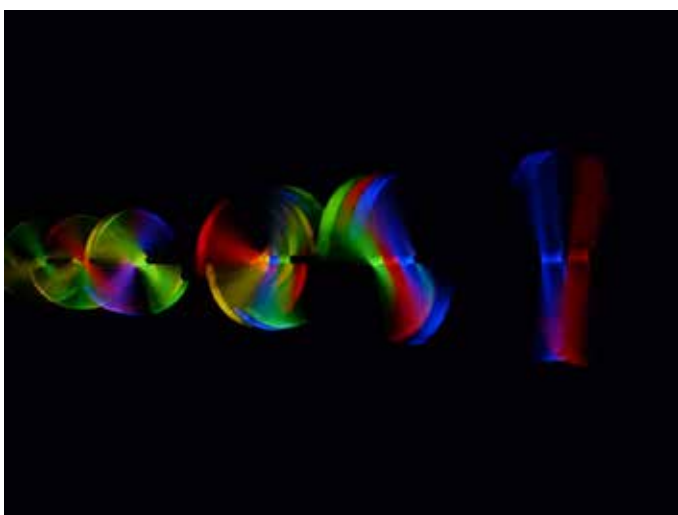
Untitled, 1998

Glycero on cardboard with metal rods and wood support
Monogrammed and dated on the base
9.84 x 5.9 x 2.75 in. - 25 x 15 x 7 cm.

PROVENANCE

Private Collection, France

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



71

71

Hugo DEMARCO

(Argentine, 1932 - 1995)

Rotations couleurs, 1993

Mixed media in a wood box with lamp and electromotor
11.8 x 40 x 6.9 in. - 30 x 102 x 17 cm.

PROVENANCE

Private Collection, New York

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



72

72

Rodolfo Ian URICCHIO

(Uruguayan, 1919 - 2007)

Untitled, 1998

Glycero on masonite cutting with
metal rods and wood support
Monogrammed and dated on the base
19.7 x 8.66 x 7.1 in. - 50 x 22 x 18 cm.

PROVENANCE

Private Collection, France

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



73

73

José PEREIRA

(Uruguayan, born 1940)

Multi-espacial 241, 1996

Oil on canvas

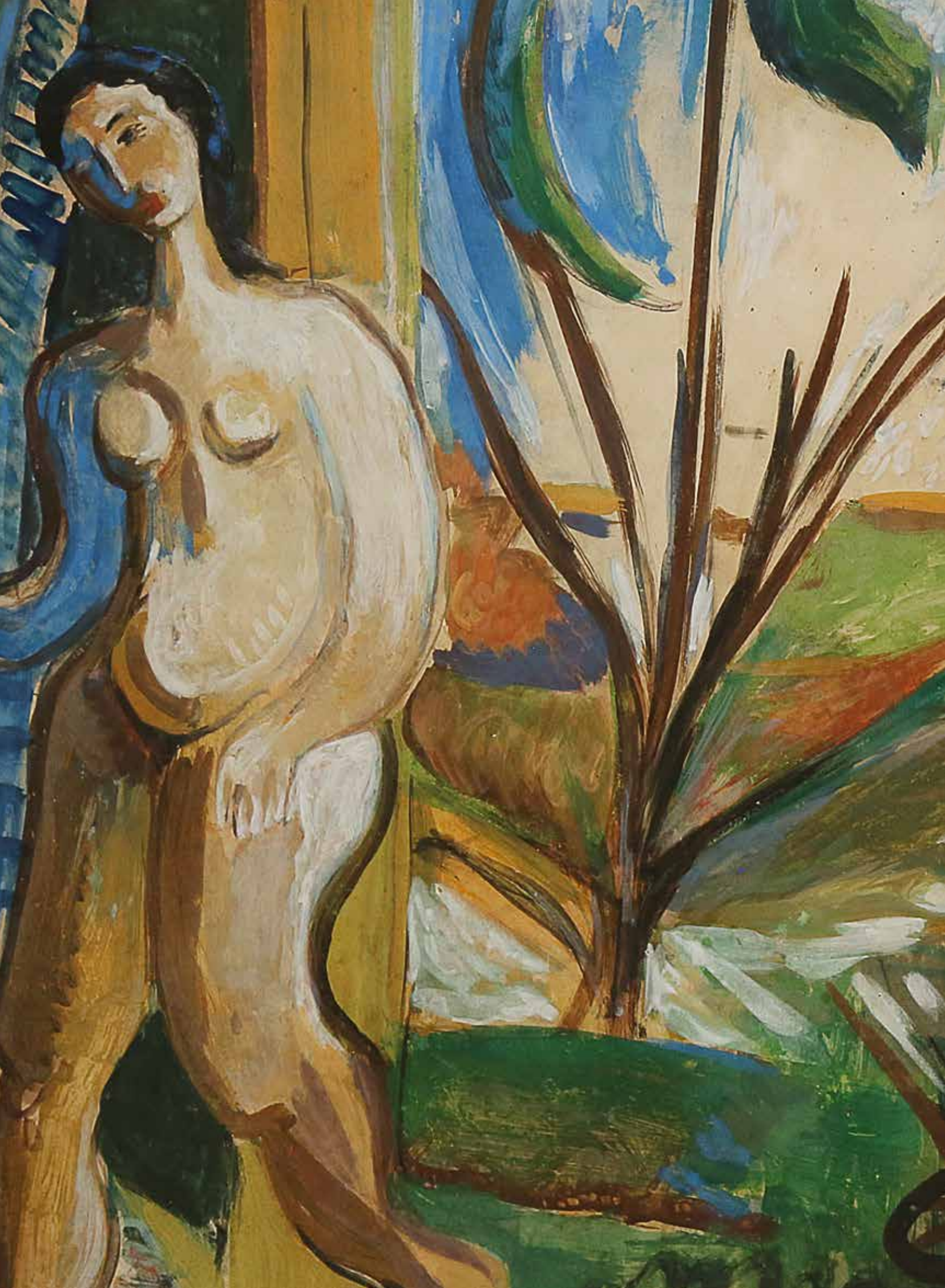
Signed 'Jose Pereira' and dated on the reverse,
countersigned, dated and titled on the reverse
on the interior side of the canvas

20.3 x 20.3 in. - 51.5 x 51.5 cm.

PROVENANCE

Private Collection, France

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





Born in Havana, Mariano Rodríguez was interested in painting and drawing since childhood. At age 24 he moved to Mexico where he studied under the direction of Mexican painter Manuel Rodríguez Lozano before returning to Cuba and devoting himself entirely to the development of his painting. In 1937 he was appointed assistant professor at the Escuela Libre de Pintura. His technique then bore a close resemblance to that of the modern Mexicans but he subsequently decided to experiment in chromatic valuations, searching for a vehicle to express his own distinct personality.

74

Mariano RODRIGUEZ

(Cuban, 1912 - 1990)

Mujer en el paisaje, 1943

Watercolor on cardboard

Signed 'mariano' and dated lower left

22.44 x 28.34 in. - 57 x 72 cm.

PROVENANCE

Private Collection, Miami

This work is accompanied by a Certificate of Authenticity issued by Alejandro Rodríguez, dated February 20, 2014

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



74

Antonio Gattorno was one of the most highly praised Cuban artists of the 20th Century and indisputably the founder of Cuba's *Modernist Movement*. He trained at the Academy of San Alejandro in Havana, obtaining a scholarship to further his training in Europe. He subsequently studied in Italy, Spain, Belgium, Germany, and finally Paris.

The European painting tradition was decisive in his personal evolution as an artist as he used the modern European style applied to paintings with strongly Cuban themes. In the 1930s he began focusing on surrealism, leaving the creole-inspired paintings that characterized his early years.

75

Antonio GATTORNO

(Cuban, 1904 - 1980)

The dream of St. Luke, 1946

Oil on linen

Signed 'Gattorno' and dated lower right

53.93 x 34 in. - 137 x 86.5 cm.

PROVENANCE

Private Collection, Miami

LITERATURE

Sean M. Poole, *Gattorno: A Cuban Painter for the World*, Ediciones Arte al Dia, 2004, page 55 and 152 (illustrated)

Estimate: \$150,000 - \$200,000



"I enjoy art like Mozart enjoyed his music. Some people are concerned over philosophic postulations, over universal chaos, over the atomic bomb; for me, painting is a celebration of form and color, and nothing more."

Cundo Bermúdez

Cundo Bermúdez was one of the greatest Latin American artists associated with the *Cuban Modernist Movement*. Born in Havana in 1914, Cundo started his artistic training at the Alejandro School of Fine Art in his home town before later travelling to Mexico City where he was influenced by prominent Mexican artists such as Diego Rivera, Jose Clemente Orozco, amongst others.

His international reputation grew after he held an exhibition at the Museum of Modern Art in New York. During the 1950s, Bermúdez traveled throughout Europe where his affinity to *Cubism* bloomed. He is mostly known for his figurative genre paintings, with the use of deep, vivid colors reflecting his Cuban cultural background.

76

Cundo BERMÚDEZ

(Cuban, 1914 - 2008)

Untitled, 1950

Oil on canvas

Signed 'Cundo Bermudez' and dated lower right

60 x 48 in. - 152.3 x 121.9 cm.

PROVENANCE

Private Collection, Florida

This work is accompanied by a Certificate of Authenticity issued by Conrado Basulto, dated May 24, 2015

Estimate: \$80,000 - \$100,000



77

Antonio GATTORNO

(Cuban, 1904 - 1980)

The ascension, 1948

Oil on linen

Signed 'Gattorno' and dated lower left

31.9 x 40.9 in. - 81 x 104 cm.

PROVENANCE

Private Collection, Florida

LITERATURE

Sean M. Poole, *Gattorno: A Cuban Painter for the World*, Ediciones Arte al Día, 2004, page 158 (illustrated)

This work is accompanied by a Certificate of Authenticity issued by Frank R. Padrón

Estimate: \$100,000 - \$120,000





78

78

José María MIJARES

(Cuban, 1921 - 2004)

Paisaje, ca 1948

Oil on masonite

Signed 'MIJARES' lower right

24.21 x 19.7 in. - 61.5 x 50 cm.

PROVENANCE

Private Collection, Florida

This work is accompanied by a Certificate of Authenticity issued by María A. Cabrera de Mijares, dated March 15, 2017

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



79

79

Servando CABRERA MORENO

(Cuban, 1923 - 1981)

Profile of a woman, 1975

Pastel and watercolor on board

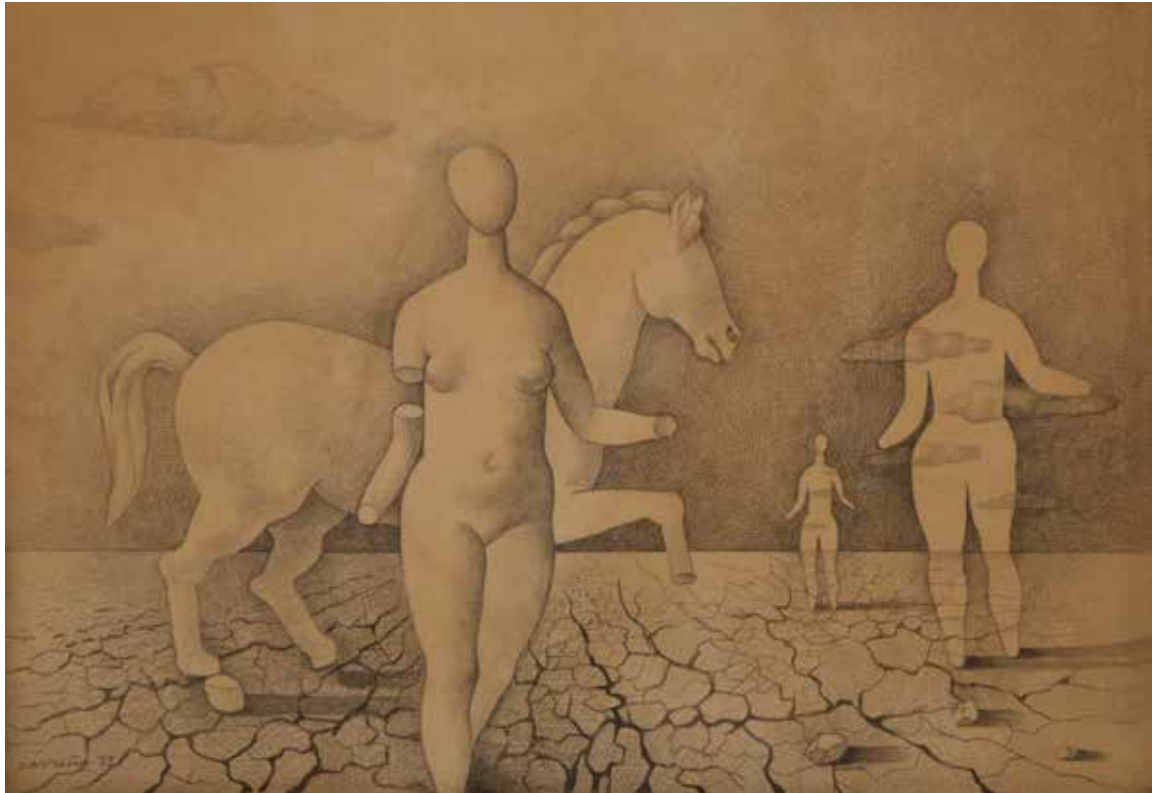
Signed 'Cabrera Moreno' and dated lower right

29.84 x 40 in. - 75.8 x 101.6 cm.

PROVENANCE

Private Collection, Miami

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



80

80

Mario CARREÑO

(Cuban, 1913 - 1999)

Untitled, 1973

Pencil on paper

Signed 'carreño' and dated lower left

9 x 12.6 in. - 23 x 32 cm.

PROVENANCE

Private Collection, Miami

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



81

81

Mariano RODRIGUEZ

(Cuban, 1912 - 1990)

Rooster, 1981

Oil on canvas

Signed 'Mariano' and dated lower right

28.75 x 22 in. - 73 x 56 cm.

PROVENANCE

Private Collection, Miami

LITERATURE

This work is included in the Catalogue Raisonné of the artist Volume III (1968-1990) No.818/08

This work is accompanied by a Certificate of Authenticity issued by Dolores and Alejandro Rodriguez, dated June 20, 2008

Estimate: \$12,000 - \$15,000



82

82

José María MIJARES

(Cuban, 1921 - 2004)

Formas en azul

Oil on canvas

Signed 'MIJARES' lower right

30 x 40 in. - 76.2 x 101.6 cm.

PROVENANCE

Private Collection, Florida

This work is accompanied by a Certificate of Authenticity issued by María A. Cabrera de Mijares, dated March 14, 2017

Estimate: \$3,000 - \$4,000



83

83

José María MIJARES

(Cuban, 1921 - 2004)

Cabeza

Oil on canvas

Signed 'MIJARES' lower right

20 x 16 in. - 50.8 x 40.6 cm.

PROVENANCE

Private Collection, Florida

This work is accompanied by a Certificate of Authenticity issued by José María Mijares, dated July 21, 2000

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



84

84

José María MIJARES

(Cuban, 1921 - 2004)

Habanera perfil

Oil on canvas

Signed 'MIJARES' lower right

40 x 30 in. - 101.6 x 76.2 cm.

PROVENANCE

Private Collection, Florida

This work is accompanied by a Certificate of Authenticity issued by
María A. Cabrera de Mijares, dated August 26, 2011

Estimate: \$3,000 - \$4,000

Cuban artist Cundo Bermúdez also worked as a muralist. One of his large ceramic murals was installed in the gardens of the OAS General Secretariat building in Washington, D.C. in 1984.

These four sketches are the preliminary drawings for the mural titled '*Sueños en el Jardín de las Americas*'.

85

Cundo BERMÚDEZ

(Cuban, 1914 - 2008)

Boceto Mural OEA, 1984

Gouache on paper

Signed 'Cundo Bermudez' lower right

11 x 30 in. - 27.9 x 76.2 cm.

PROVENANCE

Private Collection, Florida

LITERATURE

'CUNDO BERMÚDEZ' by Vicente Báez, Ediciones Cuba-American Endowment for the Arts, INC. Miami, Florida, page 238, reference 84.1

EXHIBITIONS

Under a Brilliant Sun, Cundo Bermúdez into the 21st Century, The Freedom Tower at Miami Dade College, September 4-7, 2009 (illustrated in exhibition catalog)

This work is accompanied by a Certificate of Authenticity issued by Conrado Basulto, dated January 10, 2017

Estimate: \$8,000 - \$10,000

86

Cundo BERMÚDEZ

(Cuban, 1914 - 2008)

Boceto Mural OEA, 1984

Gouache on paper

Signed 'Cundo Bermudez' lower right

11 x 30 in. - 27.9 x 76.2 cm.

PROVENANCE

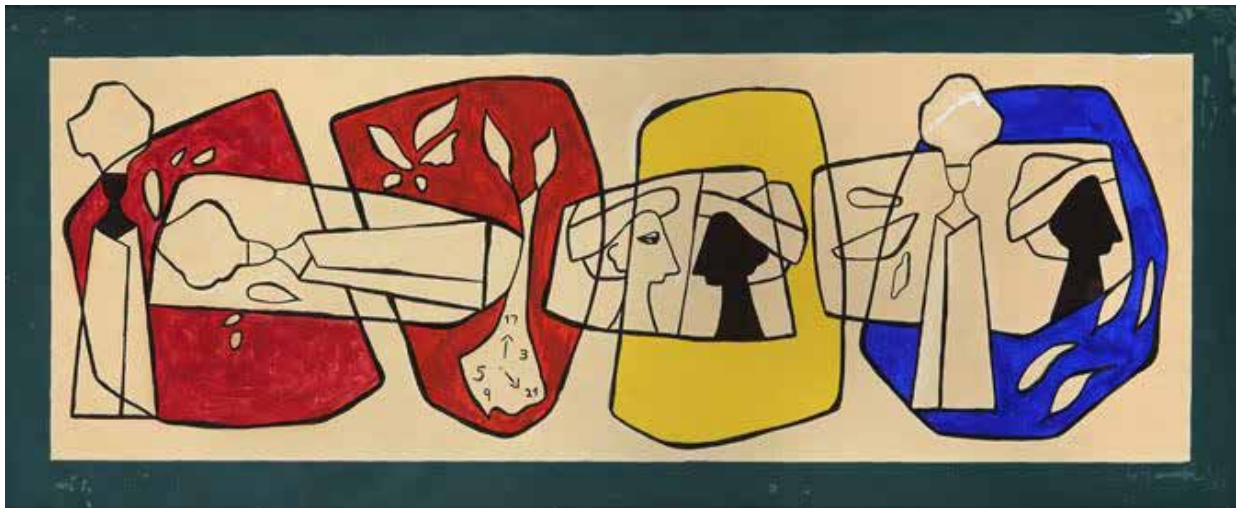
Private Collection, Florida

LITERATURE

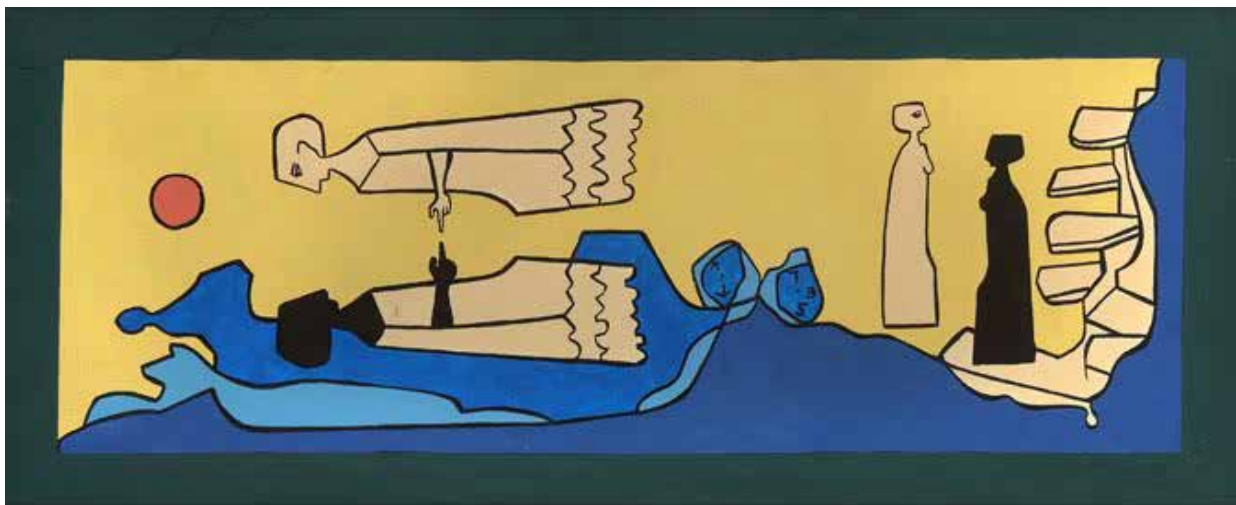
'CUNDO BERMÚDEZ' by Vicente Báez, Ediciones Cuba-American Endowment for the Arts, INC. Miami, Florida, page 238, reference 84.2

This work is accompanied by a Certificate of Authenticity issued by Conrado Basulto, dated January 10, 2017

Estimate: \$8,000 - \$10,000



85



86

87

Cundo BERMÚDEZ

(Cuban, 1914 - 2008)

Boceto Mural OEA, 1984
Gouache on paper
Signed 'Cundo Bermudez' lower right
11 x 30 in. - 27.9 x 76.2 cm.

PROVENANCE
Private Collection, Florida

LITERATURE
'CUNDO BERMÚDEZ' by Vicente Báez, Ediciones Cuba-American
Endowment for the Arts, INC. Miami, Florida, page 238, reference 84.3

This work is accompanied by a Certificate of Authenticity
issued by Conrado Basulto, dated January 10, 2017

Estimate: \$8,000 - \$10,000

88

Cundo BERMÚDEZ

(Cuban, 1914 - 2008)

Boceto Mural OEA, 1983
Gouache on paper
Signed 'Cundo Bermudez' and dedicated 'Para Erienne, Elaine,
Eduardo y Conrado con cariño de su amigo, Cundo Bermúdez'
lower right
11 x 30 in. - 27.9 x 76.2 cm.

PROVENANCE
Private Collection, Florida

LITERATURE
'CUNDO BERMÚDEZ' by Vicente Báez, Ediciones Cuba-American
Endowment for the Arts, INC. Miami, Florida, page 238, reference 83.4

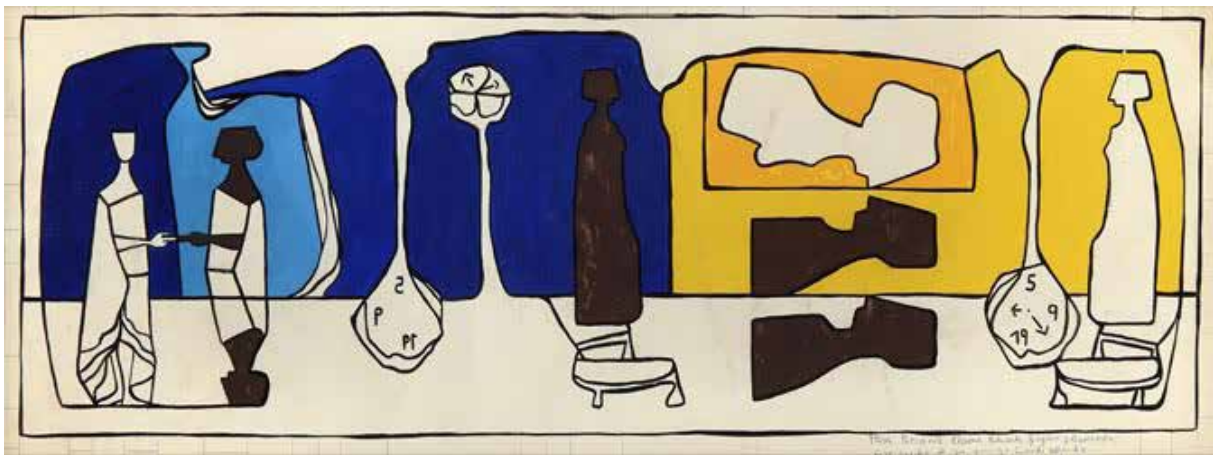
EXHIBITIONS
Under a Brilliant Sun, Cundo Bermúdez into the 21st Century, The
Freedom Tower at Miami Dade College, September 4-7, 2009
(illustrated in exhibition catalog)

This work is accompanied by a Certificate of Authenticity
issued by Conrado Basulto, dated January 10, 2017

Estimate: \$8,000 - \$10,000



87



88



89

89

Agustín CÁRDENAS

(Cuban, 1927 - 2001)

Untitled

Bronze sculpture on a marble base
Signed 'AC' and numbered on the back
Edition of 6
H: 20 in. - 51 cm.

PROVENANCE
Private Collection, France

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



90

90

Antonia EIRIZ

(Cuban, 1929 - 1995)

Los caidos (from serie)

Acrylic on canvas

Signed 'A. EIRIZ' lower right

35.43 x 30.31 in. - 90 x 77 cm.

PROVENANCE

Private Collection, Miami

This work is accompanied by a Certificate of Authenticity issued by Pablo Vidal Eiriz

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



91

91

Roberto FABELO

(Cuban, born 1951)

Untitled, 1990

Charcoal on paper

Signed 'Fabelo' and dated lower right

25.9 x 20 in. - 66 x 51 cm.

PROVENANCE

Private Collection, Venezuela

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



92

92

Roberto FABELO

(Cuban, born 1951)

Untitled, 1990

Charcoal on paper

Signed 'Fabelo' and dated lower right

25.5 x 20 in. - 65 x 51 cm.

PROVENANCE

Private Collection, Venezuela

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



93

93

Roberto FABELO

(Cuban, born 1951)

Sirena, 2003

Bronze on board

Signed 'Fabelo' and dated lower right

55.11 x 27.55 x 7.9 in. - 140 x 70 x 20 cm.

PROVENANCE

Private Collection, Miami

This work is accompanied by a Certificate of Authenticity issued by the artist, dated September 4, 2004

Estimate: \$30,000 - \$35,000



94

94

Irene Sierra CARREÑO

(Cuban, born 1965)

Guitarra floral, 2009

Acrylic on canvas

Signed 'I.S. Carreño' and dated lower left, countersigned, titled, dated and situated 'Sto. Domingo - Rep. Dom.' on the reverse 15.74 x 23.62 in. - 40 x 60 cm.

PROVENANCE

Private Collection, Miami

Estimate: \$3,000 - \$4,000



95

95

Enrique TOLEDO

(Cuban, born 1966)

Portrait of a woman, 2011

Oil on canvas

Signed 'E.Toledo' and dated lower right 33 x 25 in. - 84 x 63.5 cm.

PROVENANCE

Private Collection, Miami

Estimate: \$3,000 - \$4,000



96

96

Roberto FABELO

(Cuban, born 1951)

Sirena, 2003

Mixed media on board

Signed 'Fabelo' and dated lower right

59 x 31.5 in. - 150 x 80 cm.

PROVENANCE

Private Collection, Miami

This work is accompanied by a Certificate of Authenticity issued by the artist, dated September 9, 2003

Estimate: \$25,000 - \$30,000



97

97

Gustavo ACOSTA

(Cuban, born 1958)

Untitled, 2013

Sanguine on heavy paper

Signed 'Gustavo Acosta' and dated lower right
20 x 30.5 in. - 50.8 x 77.5 cm.

PROVENANCE

Private Collection, Miami

This work is accompanied by a Certificate of Authenticity
issued by Gustavo Acosta, dated October 26, 2015

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



98

98

Hector MOLNÉ

(Cuban, born 1937)

Entierro de pobre (Carreta entierro), 2016

Oil on linen

Signed 'Molné' lower left, countersigned
and titled on the reverse

14 x 18 in. - 35.5 x 45.7 cm.

PROVENANCE

Private Collection, Miami

This work is accompanied by a Certificate of Authenticity
issued by Fundación Molné, dated July 15, 2016

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



99

99

Carlos QUINTANA

(Cuban, born 1966)

Untitled, 2013

Acrylic on canvas

Signed 'Carlos Quintana' and dated on the reverse

72 x 60 in. - 182.9 x 152.4 cm.

PROVENANCE

Private Collection, Miami

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



100

100

Luis Antonio ESPINOSA FRUTO

(Cuban, born 1974)

Paisaje en armonía gris, 2016

Acrylic on canvas

Signed 'Luis Antonio Espinosa Fruto', titled,
dated and located 'La Hab' on the reverse
23.62 x 35.43 in. - 60 x 90 cm.

PROVENANCE

Private Collection, Miami

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



101

101

Luis Antonio ESPINOSA FRUTO

(Cuban, born 1974)

Agua territoriales (from serie), 2016

Pencil on cardboard

23.62 x 35.43 in. - 60 x 90 cm.

PROVENANCE

Private Collection, Miami

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



102

Henri-Claude OBIN

(Haitian, 1949 - 2000)

Portrait of a man

Oil on canvas

Signed 'Henri Claude' and situated 'Haiti' middle right
23.81 x 19.7 in. - 60.5 x 50 cm.

PROVENANCE

Private Collection, Ohio

Estimate: \$400 - \$600

102



103

Laurent CASIMIR

(Haitian, 1928 - 1990)

Cock fight

Acrylic on canvas

Signed 'CASIMIR' lower right
47 x 35 in. - 120 x 90 cm.

PROVENANCE

Private Collection, Miami

Estimate: \$800 - \$1,000

103



104

104

Gontran Guanaes NETTO

(Brazilian, born 1933)

Untitled, 1987

Oil on canvas

Signed 'Netto' and dated lower right

21.25 x 28.75 in. - 54 x 73 cm.

PROVENANCE

Private Collection, France

Estimate: \$200 - \$300



105

105

Gontran Guanaes NETTO

(Brazilian, born 1933)

Untitled, 1987

Oil on canvas

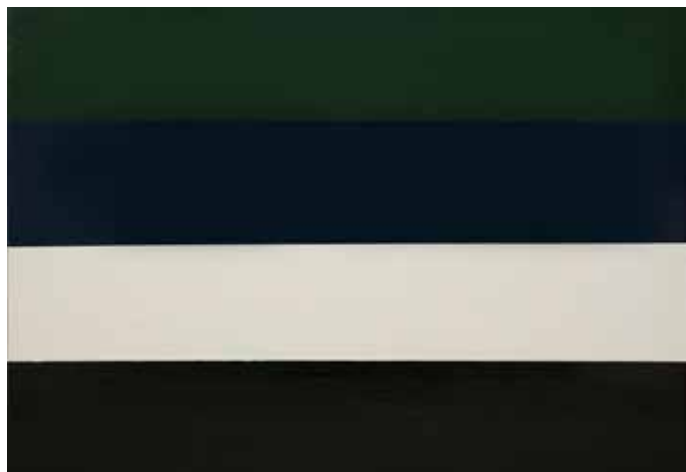
Signed 'Netto' and dated lower right

21 x 29 in. - 53.5 x 73.5 cm.

PROVENANCE

Private Collection, France

Estimate: \$200 - \$300



106

106

Andrés SOBRINO

(Argentine, born 1967)

Untitled, 2003

Acrylic on plywood

Signed 'Andres Sobrino' and dated on the reverse
27.55 x 39.4 in. - 70 x 100 cm.

PROVENANCE

Private Collection, France

Estimate: \$300 - \$500



107

107

Silvana LACARRA

(Argentine, born 1962)

Untitled, 2000

Wood siding coated in Formica

Signed 'Lacarra' and dated on the reverse
18.1 x 19.7 in. - 46 x 50 cm.

PROVENANCE

Private Collection, France

Estimate: \$600 - \$800



108

108

Andrés SOBRINO

(Argentine, born 1967)

Untitled, 2003

Acrylic on plywood

Signed 'Andres Sobrino' and dated on the reverse
39.4 x 27.55 in. - 100 x 70 cm.

PROVENANCE

Private Collection, France

Estimate: \$300 - \$500



109

109

Hilda MANS

(Argentine, 20th Century)

Prisma, 2003

Acrylic on canvas

Signed 'Hilda Mans', titled and dated on the reverse
27.75 x 41.5 in. - 70.5 x 80 cm.

PROVENANCE

Private Collection, France

Estimate: \$600 - \$800



110

110

Silvana LACARRA

(Argentine, born 1962)

Untitled, 2004

Wood coated in Formica

Signed 'Lacarra' and dated on the reverse

14.2 x 14.2 in. - 36 x 36 cm.

PROVENANCE

Private Collection, France

Estimate: \$600 - \$800



111

111

León FERRARI

(Argentine, 1920 - 2013)

Untitled, 2000

Colored serigraph

Signed 'León Ferrari' in pencil lower right,

stamped and numbered in pencil lower left

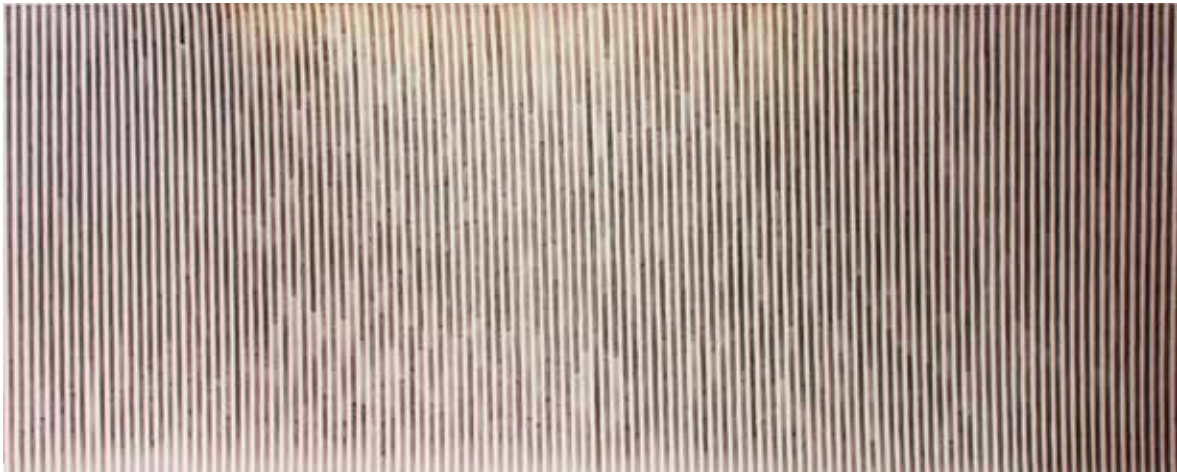
Edition of 50

34.96 x 23.62 in. - 88.8 x 60 cm.

PROVENANCE

Private Collection, Ecuador

Estimate: \$800 - \$1,000



112

112

Natalia CACCHIARELLI

(Argentine, born 1971)

Untitled D, 2006

Watercolor on paper

Signed, numbered and dated on the reverse
19 x 47.25 in. - 48 x 120 cm.

PROVENANCE

Private Collection, France

Estimate: \$1,000 - \$1,200



113

113

Benito Eugenio LAREN

(Argentine, born 1962)

Untitled

Acrylic on poster board

Signed 'LAREN' lower right,
countersigned on the reverse
21.65 x 29.13 in. - 55 x 74 cm.

PROVENANCE

Private Collection, France

Estimate: \$600 - \$800



114

114

Omar RAYO

(Colombian, 1928 - 2010)

Untitled

Colored print

Signed lower right

25 x 25 in. - 63.5 x 63.5 cm.

PROVENANCE

Private Collection, New Jersey

Estimate: \$1,000 - \$2,000



115

115

Benito Eugenio LAREN

(Argentine, born 1962)

Una noche mas, 2006

Mixed media on glass

Signed 'Benito Eugenio LAREN',

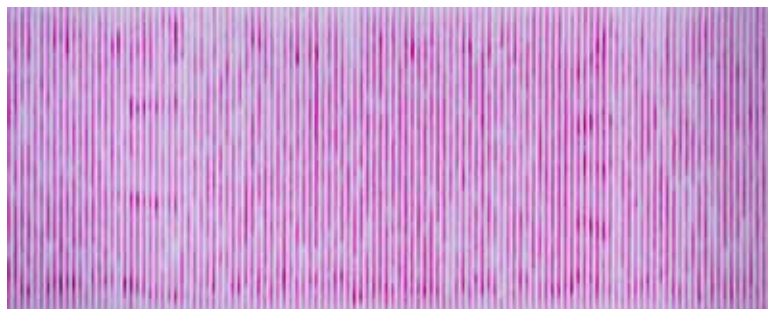
titled and dated on the reverse

D: 26 in. - 66 cm.

PROVENANCE

Private Collection, France

Estimate: \$600 - \$800



116

116

Natalia CACCHIARELLI

(Argentine, born 1971)

Untitled 2, 2006

Watercolor on paper
Signed, numbered and
dated on the reverse
19 x 47.25 in. - 48 x 120 cm.

PROVENANCE
Private Collection, France

Estimate: \$1,000 - \$1,200



117

117

Benito Eugenio LAREN

(Argentine, born 1962)

Untitled

Acrylic on poster board
Signed 'LAREN' lower right,
countersigned on the reverse
21.65 x 29.13 in. - 55 x 74 cm.

PROVENANCE
Private Collection, France

Estimate: \$600 - \$800

118

Alberto DELMONTE

(Argentine, 1933 - 2005)

Vida y dualidad, 2005

Oil on canvas

Monogrammed lower left
and labeled on the reverse

23.62 x 35.43 in. - 60 x 90 cm.

PROVENANCE

Private Collection, France

This work is accompanied by a Certificate
of Authenticity signed by the artist

Estimate: \$8,000 - \$10,000



118



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4. Any person participating or registering for the Auction agrees to be bound by and accepts these Terms and Conditions of Auction ("Bidders(s)").
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6. If an entity places a bid, then the person executing the bid on behalf of the entity agrees to personally guarantee payment for any successful bid.

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7. Bidders who have not established credit with the Auctioneer must either furnish satisfactory credit information (including two collectibles-related business references) well in advance of the Auction or supply valid credit card information. Bids placed through our Interactive Internet program will only be accepted from pre-registered Bidders; Bidders who are not members of FAAM, LLC or affiliates should pre-register at least 48 hours before the start of the first session granted at the discretion of the Auctioneer. Additionally Bidders who have no previously established credit or who wish to bid in excess of their established credit history may be required to provide their social security number or the last four digits thereof to us so as credit check may be performed prior to Auctioneer's acceptance of a bid.

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9. Presentment of Bids: Non-Internet bids (including but not limited to podium, fax, phone and mail bids) are treated similar to floor bids in that they must be on-increment or at a half increment (called a cut bid). Any podium, fax, phone, or mail bids that do not conform to a full or half increment will be rounded up or down to the nearest full or half increment and this revised amount will be considered your high bid.
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11. Caveat as to Bid Increments. Bid increments (over the current bid level) determine the lowest amount you may bid on a particular lot. Bids greater than one increment over the current bid can be any whole dollar amount. It is possible under several circumstances for winning bids to be between increments, sometimes only \$1 above the previous increment. Bids will be accepted in

whole dollar amounts only. No "buy" or "unlimited" bids will be accepted.

The following Chart governs current bidding increments.

Current Bid _____	Bid Increment	Current Bid _____	Bid Increment
\$10 _____	\$1	\$20,000 - \$29,999 _____	\$1,000
\$10 - \$29 _____	\$2	\$30,000 - \$99,999 _____	\$2,000
\$30 - \$99 _____	\$5	\$100,000 - \$199,999 _____	\$5,000
\$100 - \$199 _____	\$10	\$200,000 - \$499,999 _____	\$20,000
\$200 - \$499 _____	\$20	\$500,000 - \$999,999 _____	\$50,000
\$500 - \$999 _____	\$50	\$1,000,000 - \$1,999,999 _____	\$100,000
\$1,000 - \$1,999 _____	\$100	\$2,000,000 - \$4,999,999 _____	\$200,000
\$2,000 - \$9,999 _____	\$200	\$5,000,000 - \$9,999,999 _____	\$500,000
\$10,000 - \$19,999 _____	\$500	>\$10,000,000 _____	\$1,000,000

12. If Auctioneer calls for a full increment, a bidder may request Auctioneer to accept a bid at half of the increment ("Cut Bid") only once per lot. After offering a Cut Bid, bidders may continue to participate only at full increments. Off-increment bids may be accepted by the Auctioneer at Auctions. If the Auctioneer solicits bids other than the expected increment, these bids will not be considered Cut Bids.

CONDUCTION THE AUCTION

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15. Auctioneer reserves the right to refuse to honor any bid or to limit the amount of any bid, in its sole discretion. A bid is considered not made in "Good Faith" when made by an insolvent or irresponsible person, a person under the age of eighteen, or is not supported by satisfactory credit, collectibles reference, or otherwise. Regardless of the disclosure of his identity, any bid by a consignor or his agent on a lot consigned by him is deemed to be made in "Good Faith." Any personal apparently appearing on the OFAC list is not eligible to bid.

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17. Lots bearing bidding estimates shall open at Auctioneer's discretion (approximately 50-60% of the low estimate). In the event that no bid meets or exceeds that opening amount, the lot shall pass as unsold.

18. All items are to be purchased per lot as numerically indicated and no lots will be broken. Auctioneer reserves the right to withdraw, prior to the close, any lots from the Auction.

19. Auctioneer reserves the right to rescind the sale in the event of nonpayment, breach of a warranty, disputed ownership, auctioneer's clerical error or omission in exercising bids and reserves, or for any other reason in Auctioneer's sole discretion. In cases of nonpayment, Auctioneer's election to void a sale does not relieve the Bidder from their obligation to pay Auctioneer its fees (seller's and buyer's premium) and any other damages or expenses pertaining to the lot.

20. Auctioneer occasionally experiences Internet and/or server service outages, and Auctioneer periodically schedules system downtime for maintenance and other purposes, during which Bidders cannot participate or place bids. If such outages occur, we may at our discretion extend bidding for the Auction. Bidders unable to place their Bids through the Internet are directed to contact Client Services.

21. The Auctioneer, its affiliates, or their employees consign items to be sold in the Auction, and any bid on those lots or any other lots. Auctioneer

TERMS AND CONDITIONS OF AUCTION

or affiliates expressly reserve the right to modify any such bids at any time prior to the hammer based on upon data made known to the Auctioneer or its affiliates. The Auctioneer may extend advances, guarantees, or loans to certain consignors.

22. The Auctioneer has the right to sell certain unsold items after the close of the Auction. Such lots shall be considered sold during the Auction and all these Terms and Conditions shall apply to such sales including but not limited to the Buyer's Premium, return rights, and disclaimers.

PAYMENT

23. All sales are strictly for cash in United States dollars (including U.S. currency, bank wire, cashier checks, travelers checks, and bank money orders, all subject to reporting requirements). All are subject to clearing and funds being received in Auctioneer's account before delivery of the purchases.

Auctioneer reserves the right to determine if a check constitutes "good funds" when drawn on a U.S. bank for ten days, and thirty days when drawn on an international bank. Credit Card (Visa, Master Card, American Express, Discover, JCB, Union Pay) and PayPal payments may be accepted up to \$10,000 from non-dealers at the sole discretion of the Auctioneer, subject to the following limitations: a) sales are only to the cardholder, b) purchases are shipped to the cardholder's registered and verified address, c) Auctioneer may pre-approve the cardholder's credit line, d) a credit card transaction may not be used in conjunction with any other financing or extended terms offered by the Auctioneer, and must transact immediately upon invoice presentation, e) rights of return are governed by these Terms and Conditions, which supersede those conditions promulgated by the card issuer, f) floor Bidders must present their card. All credit card payments are subject to a fee of up to 3.5%.

24. Payment is due upon closing of the Auction session, or upon presentment of an invoice. Auctioneer reserves the right to void an invoice if payment in full is not received within 7 days after the close of the Auction. In cases of nonpayment, Auctioneer's election to void a sale does not relieve the Bidder from their obligation to pay Auctioneer its fees (seller's and buyer's premium) on the lot and any other damages pertaining to the lot.

25. Lots delivered to you, or your representative in the State of Florida, New York or other states where the Auction may be held, are subject to all applicable state and local taxes, unless appropriate permits are on file with Auctioneer. Bidder agrees to pay Auctioneer the actual amount of tax due in the event that sales tax is not properly collected due to: 1) an expired, inaccurate, inappropriate tax certificate or declaration, 2) an incorrect interpretation of the applicable statute, 3) or any other reason. The appropriate form or certificate must be on file at an verified by Auctioneer five days prior to Auction or tax must be paid; only if such form or certificate is received by Auctioneer within 4 days after the Auction can a refund of tax paid e made. Lots from different Auctions may not be aggregated for sales tax purposes.

26. In the event that a Bidder's payment is dishonored upon presentment(s), Bidder shall pay the maximum statutory processing fee set by applicable state law. If you attempt to pay via eCheck and your financial institution denies this transfer from your bank account, or the payment cannot be completed using the selected funding source, you agree to complete payment using your credit card on file.

27. If any Auction invoice submitted by Auctioneer is not paid in full when due, the unpaid balance will bear interest at the highest rate permitted by law from the date of invoice until paid. Any invoice not paid when due will bear a three percent (3%) late fee on the invoice amount or three percent (3%) of any installment that is past due. IF the Auctioneer refers any invoice to an attorney for collection, the buyer agrees to pay attorney's fees, court costs, and other collection costs incurred by Auctioneer. If Auctioneer assigns collection to its in-house legal staff, such attorney's time expended on the matter shall be compensated at a rate comparable to the hourly rate of independent attorneys.

28. In the event a successful Bidder fails to pay any amount due, Auctioneer reserves the right to sell the lot(s) securing the invoice to any under bidders in the Auction that the lot(s) appeared, or at subsequent private or public sale, or relist the lot(s) in a future auction conducted by Auctioneer. A defaulting Bidder agrees to pay for the reasonable costs of resale (including a 10% seller's commission, if consigned to an auction conducted by Auctioneer). The defaulting Bidder is liable to pay any difference between his total original invoice for the lot(s), plus any applicable interest, and the net proceeds for the lot(s) if sold at private sale or the subsequent hammer price of the lot(s) less the 10% seller's commission, if sold at an Auctioneer's auction.

29. Auctioneer reserves the right to require payment in full in good funds before delivery of the merchandise.

30. Auctioneer shall have a lien against the merchandise purchased by the buyer to secure payment of the Auction invoice. Auctioneer is further granted

a lien and the right to retain possession of any other property of the buyer then held by the Auctioneer or its affiliates to secure payment of any Auction invoice or any other amounts due the Auctioneer or affiliates from the buyer. With respect to payment of the Auction invoice(s), the buyer waives any and all rights of offset he might otherwise have against the Auctioneer and the consignor of the merchandise included on the invoice. If a Bidder owes Auctioneer or its affiliates on any account, Auctioneer and its affiliates shall have the right to offset such unpaid account by any credit balance due Bidder, and it may secure possession lien any unpaid amount by any of the Bidder's property in their possession.

31. Title shall not pass to the successful Bidder until all invoices are paid in full. It is the responsibility of the buyer to provide adequate insurance coverage for the items once they have been delivered to a common carrier or third-party shipper.

DELIVERY, SHIPPING AND HANDLING CHARGES

32. Buyer is liable for shipping and handling. Auctioneer is unable to combine purchases from other auctions or affiliates into one package for shipping purposes. Lots won will be shipped in a commercially reasonable time after payment in good funds for the merchandise and the shipping fees is received or credit extended, except when third-party shipment occurs.

33. Successful international Bidders shall provide written shipping instructions, including specified customs declarations, to the Auctioneer for any lots to be delivered outside of the United States. NOTE: Declaration value shall be the item(s) hammer price together with its buyer's premium and Auctioneer shall use the correct harmonized code for the lot. Domestic Buyers on lots designated for third-party shipment must designate the common carrier, accept risk of loss, and prepay shipping costs.

34. All shipping charges will be borne by the successful Bidder. On all domestic shipments, any risk of loss during shipment will be borne by FAAM, LLC until the shipping carrier's confirmation of delivery to the address of record in Auctioneer's file (carrier's information is conclusive to prove delivery to Bidder; if client has a Signature release on file with the carrier, the package is considered delivered without Signature) or delivery by FAAM, LLC to Bidder's selected third-party shipper. On all foreign shipments, any risk of loss during shipment will be borne by the Bidder following Auctioneer's delivery to the Bidder's designated common carrier or third-party shipper.

35. Due to the nature of some items sold, it shall be the responsibility for the successful Bidder to arrange pick-up and shipping through third-parties; as to such items Auctioneer shall have no liability. Failure to pick-up or arrange shipping in a timely fashion (within thirty days) shall subject Lots to storage and moving charges, including \$100 administration fee plus \$10 daily storage for larger items and \$5 daily for smaller items (storage fee per item) after 35 days. In the event the Lot is not removed within ninety days, the Lot may be offered for sale to recover any past due storage or moving fees, including a 10% Seller's Commission.

36. The laws of various countries regulate the import or export of certain plant and animal properties, including (but not limited to) items made of (or including) ivory, whalebone, turtle shell, coral, crocodile, or other wildlife. Transport of such lots may require special licenses for export, import, or both. Bidder is responsible for: 1) obtaining all information on such restricted items for both export and import; 2) obtaining all such licenses and/or permits. Delay or failure to obtain any such license or permit does not relieve the buyer of timely compliance with standard payment terms.

37. Any request for shipping verification for undelivered packages must be made within 30 days of shipment by Auctioneer.

CATALOGING, WARRANTIES, AND DISCLAIMERS

38. NO WARRANTY, WHETHER EXPRESSED OR IMPLIED, IS MADE WITH RESPECT TO ANY DESCRIPTION CONTAINED IN THIS AUCTION OR ANY SECOND OPINE. Any description of the items or second opine contained in this Auction is for the sole purpose of identifying the items for those Bidders who do not have the opportunity to view the lots prior to bidding, and no description of items has been made part of the basis of the bargain or has created any express warranty that the goods would conform to any description made by Auctioneer. Color variations can be expected in any electronic or printed images, and are not grounds for the return of any lot. NOTE: Auctioneer, in specified auction venues, for example, Fine Art, may have express written warranties and you are referred to those specific terms and conditions.

39. Auctioneer is selling only such right or title to the items being sold as Auctioneer may have by virtue of consignment agreements on the date of auction and disclaims any warranty of title to the Property. Auctioneer disclaims any warranty of merchantability or fitness for any particular purposes. All images, descriptions, sales data, and archival records are the exclusive

TERMS AND CONDITIONS OF AUCTION

property of Auctioneer, and may be used by Auctioneer for advertising, promotion, archival records, and any other uses deemed appropriate.

40. Translations of foreign language documents may be provided as a convenience to interested parties. Auctioneer makes no representation as to the accuracy of those translations and will not be held responsible for errors in bidding arising from inaccuracies in translation.

41. Auctioneer disclaims all liability for damages, consequential or otherwise, arising out of or in connection with the sale of any Property by Auctioneer to Bidder. No third party may rely on any benefit of these Terms and Conditions and any rights, if any, established hereunder are personal to the Bidder and may not be assigned. Any statement made by the Auctioneer is an opinion and does not constitute a warranty or representation. No employee of Auctioneer may alter these Terms and Conditions, and, unless signed by a principal of Auctioneer, any such alteration is null and void.

42. Auctioneer shall not be liable for breakage of glass or damage to frames (patent or latent); such defects, in any event, shall not be a basis for any claim for return or reduction in purchase price.

RELEASE

43. In consideration of participation in the Auction and the placing of a bid, Bidder expressly released Auctioneer, its officers, directors, and employees, its affiliates, and its outside experts that provide second opinions, from any and all claims, cause of action, chose of action, whether at law or equity or any arbitration or mediation rights existing under the rules of any professional society or affiliation based upon the assigned description, or a derivative theory, breach of warranty express or implied, representation or other matter set forth within these Terms and Conditions of Auction or otherwise. In the event of a claim, Bidder agrees that such rights and privileges conferred therein are strictly construed as specifically declared herein; e.g., authenticity, typographical error, etc. and are the exclusive remedy. Bidder, by non-compliance to these express terms of a granted remedy, shall waive any claim against Auctioneer.

44. Notice: Some Property sold by Auctioneer are inherently dangerous e.g. firearms, cannons, and small items that may be swallowed or ingested or may have latent defects all of which may cause harm to a person. Purchaser accepts all risk of loss or damage from its purchase of these items and Auctioneer disclaims any liability whether under contract or tort for damages and losses, direct or inconsequential, and expressly disclaims any warranty as to safety or usage of any lot sold.

DISPUTE RESOLUTION AND ARBITRATION PROVISION

45. By placing a bid or otherwise participating in the auction, Bidder accepts these Terms and Conditions of Auction, and specifically agrees to the dispute resolution provided herein. Consumer disputes shall be resolved through court litigation which has an exclusive Miami, Florida venue clause and jury waiver. Non-consumer disputes shall be determined in binding arbitration which arbitration replaces the right to go to court, including the right to a jury trial.

46. Auctioneer in no event shall be responsible for consequential damages, incidental damages, compensatory damages, or any other damages arising or claimed to be arising from the auction of any lot. In the event that Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title, or other transfer of condition issue is claimed, in such cases the sole remedy shall be limited to rescission of sale and refund of the amount paid by Bidder; in no case shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.

47. In the event of an attribution error, Auctioneer may at its sole discretion, correct the error on the Internet, or, if discovered at a later date, to refund the buyer's purchase price without further obligation.

48. Dispute Resolution for Consumers and Non-Consumers: Any claim, dispute, or controversy in connection with, relating to and/or arising out of the Auction, participation in the Auction, award of lots, damages of claims to lots, descriptions, condition reports, provenance, estimates, return and warranty rights, any interpretation of these Terms and Conditions, any alleged verbal modification of these Terms and Conditions and/or any purported settlement whether asserted in contract, tort, under Federal or State statute or regulation shall or any other matter: a) if presented by a consumer be exclusively heard by, and the parties consent to, exclusive in personam jurisdiction in the State District Courts of Miami-Dade County, Florida. **THE PARTIES EXPRESSLY WAIVE ANY RIGHT TO TRIAL BY JURY.** Any appeals shall be solely pursued in the appellate courts of the State of Florida or b) for any claimant other than a consumer, the claim shall be presented in confidential binding arbitration

before a single arbitrator, that the parties may agree upon, selected from the mediator list of Florida. The case is not to be administrated by mediators; however, if the parties cannot agree on an arbitrator, then mediators shall appoint the arbitrator and it shall be conducted under mediator's rules. The locale shall be Miami, Florida. The arbitrator's award may be enforced in any court of competent jurisdiction. Any claim must be brought within one (1) year of the alleged breach, default or misrepresentation or the claim is waived. This agreement and any claims shall be determined and construed under Florida law. The prevailing party (party that is awarded substantial) and material relief on its claim or defense) may be awarded its reasonable attorneys' fees and costs.

49. No claims of any kind can be considered after the settlements have been made with the consignors. Any dispute after the settlement date is strictly between the Bidder and consignor without involvement or responsibility of the Auctioneer.

50. In consideration of their participation in or application for the Auction, a person or entity (whether the successful Bidder, a Bidder, a purchaser and/or other Auction participant or registrant) agrees that all disputes in any way relating to, arising under, connected with, or incidental to these Terms and Conditions and purchases, or default in payment hereof, shall be arbitrated pursuant to the arbitration provision. In the event that any matter including actions to compel arbitration, construe the agreement, actions in aid or arbitration or otherwise needs to be litigated, such litigation shall be exclusively in the Courts of the State of Florida, in Miami-Dade County, Florida, and if necessary the corresponding appellate courts. For such actions, the successful Bidder, purchaser, or Auction participant also expressly submits himself to the personal jurisdiction of the State of Florida.

51. These Terms & Conditions provide specific remedies for occurrences in the auction and delivery process. Where such remedies are afforded, they shall be interpreted strictly. Bidder agrees that any claim shall utilize such remedies; Bidder making a claim in excess of those remedies provided in these Terms and Conditions agrees that in no case whatsoever shall Auctioneer's maximum liability exceed the high bid on that lot, which bid shall be deemed for all purposes the value of the lot.

MISCELLANEOUS

52. Agreements between Bidders and consignors to effectuate a non-sale of an item at Auction, inhibit bidding on a consigned item to enter into a private sale agreement for said item, or to utilize the Auctioneer's Auction to obtain sales for non-selling consigned items subsequent to the Auction, are strictly prohibited. If a subsequent sale of a previously consigned item occurs in violation of this provision, Auctioneer reserves the right to charge the Bidder the applicable Buyer's Premium and consignor a Seller's Commission as determined for each auction venue and by the terms of the Seller's agreement.

53. Acceptance of these Terms and Conditions qualifies Bidders as a client who has consented to be contacted by FAAM, LLC in the future. In conformity with "do-not-call" regulations promulgated by the Federal or State regulatory agencies, participation by the Bidder is affirmative consent to being contact at the phone number shown in his application shall remain in effect until it is revoked in writing. FAAM, LLC may from time to time contact Bidder concerning sale, purchase, and auction opportunities available through FAAM, LLC and its affiliates and subsidiaries.

54. Rules of Construction: Auctioneer presents properties in a number of collectible fields, and as such, specific venues have promulgated supplemental Terms and Conditions of Auction by these additional rules and shall be construed to give force and effect to the rules in their entirety.

Fine and Decorative Arts Term A: Limited Warranty

Auctioneer warrants authorship period or culture of each lot sold in this catalog as set out in the BOLD face type heading in the catalog description of the lot, with the following exclusions.

This warranty does not apply to:

I. authorship of any paintings, drawings, or sculpture created prior to 1870, unless the lot is determined to be a counterfeit which has a value at the date of the claim for rescission which is materially less than the purchase price paid for the lot; or

II. any catalog description where it was specifically mentioned that there is a conflict of specialist opinion on the authorship of a lot; or

III. authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists, despite the subsequent discovery of new information, whether historical or physical, concerning the artist or craftsman, his students, school, workshop or followers; or

IV. the identification of periods or dates of execution which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalog, or which were unreasonably expensive

TERMS AND CONDITIONS OF AUCTION

or impractical to use at the time of publication of the catalog. The term counterfeit is defined as a modern fake or forgery, made less than fifty years ago with the intent to deceive. The authenticity of signatures, monograms, initials or other similar indications of authorship is expressly excluded as a controlling factor in determining whether a work is a counterfeit under the meaning of these Terms and Conditions of Auction.

FINE AND DECORATIVE ARTS TERM: GLOSSARY OF TERMS

Terms used in this catalog have the following meanings. Please note that all statements in this catalog, excluding those in BOLD-face type, regarding authorship, attribution, origin, date, age, provenance, and condition are statements of opinion and are not treated as a statement of fact.

1. AUGUSTE RENOIR

In our opinion, the work is by the artist.

2. ATTRIBUTED TO AUGUSTE RENOIR

In our opinion, the work is of the period of the artist which may be whole or in part the work of the artist.

3. STUDIO, (CIRCLE OR WORKSHOP) OF AUGUSTE RENOIR

In our opinion, the work is of the period and closely relates to his style.

4. SCHOOL OF AUGUSTE RENOIR

In our opinion, the work is by a pupil or a follower of the artist.

5. MANNER OF AUGUSTE RENOIR

In our opinion, the work is in the style of the artist is of a later period.

6. AFTER TO AUGUSTE RENOIR

In our opinion, this work is a copy of the artist.

7. ASCRIBED TO AUGUSTE RENOIR

In our opinion, this work is not by the artist, however, previous scholarship has noted this to be a work by the artist.

8. SIGNED (OR DATED)

The work has a signature (or date) which is in our opinion genuine.

9. BEARS SIGNATURE (OR DATE)

The work has a signature (or date) which in our opinion is not authentic.

FINE AND DECORATIVE ARTS TERM C: PRESENTMENT

The warranty as to authorship is provided for a period of one (1) year from the date of the auction and is only for the benefit of the original purchaser or record and is not transferable.

FINE AND DECORATIVE ARTS TERM D

The Auction is not on approval. Under extremely limited circumstances (e.g. gross cataloging error), not including attributions in BOLD-face type, which are addressed in Term F below, a purchaser who did not bid from the floor may request Auctioneer to evaluate voiding a sale; such request must be made in writing detailing the alleged gross error, and submission of the lot to Auctioneer must be pre-approved by Auctioneer. A bidder must notify the appropriate department head (check the inside front cover of the catalog or our website for a listing of department heads) in writing of the purchaser's request within three (3) days of the non-floor bidder's receipt of the lot. Any lot that is to be evaluated for return must be received in our offices within 35 days after Auction. AFTER THAT 35-DAY PERIOD, NO LOT MAY BE RETURNED FOR ANY REASON. Lots returned must be in the same condition as when sold and must include any Certificate of Authenticity. No lots purchased by floor bidders (including those bidders acting as agents for others) may be returned. Late remittance for purchases may be considered just cause to revoke all return privileges.

FINE AND DECORATIVE ARTS TERM E

The catalog descriptions are provided for identification purposes only. Bidders who intend to challenge a BOLD-face provision in the description of a lot must notify Auctioneer in writing within thirty-five (35) days of the Auction's conclusion. IN the event Auctioneer cannot deliver the lot or subsequently it is established that the lot lacks title or the BOLD-face section of description is incorrect, or other transfer or condition issue is claimed, Auctioneer's liability shall be limited to rescission of sale and refund of purchase price. In no case shall Auctioneer's maximum liability exceed the successful bid on that lot, which bid shall be deemed for all purposes the value of the lot. After one year has elapsed from the close of the Auction, Auctioneer's maximum liability shall be limited to any commissions and fees Auctioneer earned on that lot.

FINE AND DECORATIVE ARTS TERM F

Any claim as to authorship, provenance, authenticity, or other matter under the remedies provided in the Fine Arts Terms and Conditions or otherwise must be first transmitted to Auctioneer by credible and definitive evidence within the applicable claim period. Auctioneer, in processing the written claim, may

require the Purchaser to obtain the written opinion of two recognized experts in the field who are mutually accepted by the Auctioneer and Purchaser. Upon receipt of the two opinions, Auctioneer shall determine whether to rescind the sale. The Purchaser's claim must be presented in accord with the remedies provided herein and is subject to the limitations and restrictions provided (including within the described time limitations). Regardless of Purchaser's submissions there is no assurance after such presentation that Auctioneer will validate the claim. Authentication is not an exact science and contrary opinions may not be recognized by Auctioneer. Even if Auctioneer agrees with the contrary opinion of such authentication and provides a remedy within these Terms and Conditions or otherwise, our liability for reimbursement for bidder's third party opines shall not exceed \$500. The right of rescission, return, or any other remedy provided in these Terms and Conditions, or any other applicable law, does not extend to authorship of any lot which at the date of Auction was in accordance with the then generally accepted opinion of scholars and specialists, despite the subsequent discovery of new information, whether historical or physical, concerning the artist, his students, school, workshop or followers. Purchaser by placing a bid expressly waives any claim or damage based on such subsequent information as described herein. It is specifically understood that any refund agreed to by the Auctioneer would be limited to the purchase price.

FINE AND DECORATIVE ARTS TERM G

Provenance and authenticity, excluding attributions in BOLD-face type, are guaranteed by neither the consignor nor Auctioneer. While every effort is made to determine provenance and authenticity, it is the responsibility of the Bidder to arrive at their own conclusion prior to bidding.

FINE AND DECORATIVE ARTS TERM H

On the fall of the Auctioneer's hammer, Buyers of Fine Arts and Decorative Arts lots assume full risk and responsibility for lot, including shipment by common carrier or third-party shipper, and must provide their own insurance coverage for shipments.

FINE AND DECORATIVE ARTS TERM I

Auctioneer complies with all Federal and State rules and regulations relating to the purchasing, registration and shipping of firearms. A purchaser is required to provide appropriate documents and the payment of associated fees, if any. Purchaser is responsible for providing a shipping address that is suitable for the receipt of a firearm.

FAAM, LLC strongly encourages in-person inspections of lots by the Bidder. While FAAM, LLC is not obligated to provide a condition report of each lot, Bidders may feel free to contact the department for a Condition Report and FAAM, LLC will attempt to furnish one, but shall not be liable for failing to do so. Condition is often detailed online, but is not included in our catalogues. The Bidder should review online descriptions as the descriptions supersede catalog descriptions and those condition reports otherwise provided. Statements by FAAM, LLC regarding the condition of objects are for guidance only and should not be relied upon as statements of fact, and do not constitute a representation, warranty, or assumption of liability by FAAM LLC. All lots offered regardless of condition report are sold "AS IS".

THE AUCTIONEER FOR THIS SALE WILL BE:

Frédéric Thut AU 4372

National Auctioneers Association
FAAM, LLC Auction Business License: AB3131

BANK REFERENCE:

Citibank

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Escrow Account 009119790578, ABA 266086554