BE PART ART Miami

Art Auction - October 25th, 2012 Miami, Fla

CHRISTIE’S
... and now, here is my secret, a very simple secret; It is only with the heart that one can see rightly; what is essential is invisible to the eye.

Antoine de Saint-Exupéry
The Little Prince
It’s a pleasure to present the selected works for the 2012 Be Part Miami benefit supporting the Fundación Ayuda a la Infancia Hogares Bambi. The aim of this project is to provide Miami collectors with a varied, high-quality sample of Colombia’s current art scene. Each donation will contribute to improve their conditions and give them and their families a hope for a better future.

Hans Rudi Spillmann
President
Help for Children Foundation Geneva-Switzerland
(Fondation Aide aux Enfants Genève-Suisse)

Our third auction, this time in Miami, once again is made possible thanks to the wonderful response from the Colombian artists and many people who have joined this project and accepted to be part of it! All of us, involved in this cause, thank them from the depth of our heart for their great generosity and support in favour of these poorest of the poor small children and their mothers in Colombia.

Gloria Cristina Samper
Maria Victoria Mahecha
Art Consultants
Special thanks to the private donors who sponsored this catalogue.

“All grown-ups were children but only few of them remember it”
Antoine De Saint-Exupéry - The Little Prince
Special thanks to:

CHRISTIE’S

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General Coordinator: Diana Palacio
Director: Jenny Pimentel
Works of art photographer: Oscar Monsalve
Translator: Sally Station

Art Auction Be Part Miami
October 25th 2012 - 18:30h – 21:30h
Viewing hours: October 25th From 10:00h
Moore Building - 4040 NE 2nd Avenue
Miami, FL 33137 Miami Design District

Beneficiary Committee (Alphabetical Order)
Corina Brinninger
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Auctioneer: George McNeely – Christie’s

Special thanks to:

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GIVE TO COLOMBIA

Tiffany & Co.
María Isabel Rueda
Cartagena, 1972

Lot Nº 01
De la serie “más allá” (From the “Beyond” series) • 2009
0.47” x 31.49” • Digital color photograph
USD 2,500 – 3,500

From a series of photographs taken of the emblematic Puerto Colombia wharf in Colombia’s Atlántico department now destroyed by prolonged deterioration. This piece is one of the last visual testimonies of the place.

Lot Nº 02
Dead leaf • 2010
23.62” x 15.74” • Print on 300 gm watercolor paper; series of six plus one artist proof
USD 4,000 – 5,000

This piece is part of an extensive work created in 1990 in which Cardoso studies the ability of insects to blend in with nature and the attention required of spectators if they are to perceive it.

María Fernanda Cardoso
Bogotá, 1963

Lot Nº 02
De la serie “más allá” (From the “Beyond” series) • 2009
0.47” x 31.49” • Digital color photograph
USD 2,500 – 3,500

Dead leaf • 2010
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USD 4,000 – 5,000

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Lot Nº 03
 Südáfrica 2010, Cuartos de final (Argentina - Alemania) (South Africa 2010, Quarter Finals (Argentina - Germany)) • 2011
 78.7 x 47.2" • Enamel on formica
 USD 5,500 – 6,500
 Series of paintings inspired by the 2010 World Cup in South Africa. Each piece contains the colors of the teams that competed against each other, in this case Argentina and Germany in the quarter finals match.

Fernando Uhía
 Bogotá, 1967

Lot Nº 04
 Lines Deserted, 2009
 21.25" x 21.25" x 0.14" • Acrylic silk-screen on pine wood, No. 15 of 50
 USD 6,500 – 7,500
 Silk-screen on wood, No. 15 of 50, depicting ranks of soldiers dressed in camouflage.
Lot No. 05
Sanità de papas (Sowing Potatoes) • 2003
39.37" x 59" • Oil on linen
USD 7,500 – 8,500

An abstract painting inspired by the landscape of Colombia’s central region using desert tones and colors in which the atmosphere produces a feeling of vastness.

Lot No. 06
Los Girasoles (The Sunflowers) • 2011
47.2" x 43.3" x 6.2" • 100% cotton paper; non-organic, acid-free ink and laminated PVC
USD 9,500 – 10,500

The image in Carlos Blanco’s most recent piece is comprised of colored paper stuck together (German acid-free paper).
Francisco Mejía-Guinand
Bogotá, 1964

Lot Nº 07
Tessellation • 20 1/2
13.77" x 13.77" • Aluminium on polymer
USD 7,500 – 8,500

Mejía Guinand uses unconventional materials, colorful geometric shapes and pictorial language to reveal his interest in harmony, order and balance.

Manuel Hernández
Bogotá, 1928

Lot Nº 08
Signo Centro (Center Sign) • 2004
47.2 4" x 47.2 4" • Acrylic on canvas
USD 20,000 – 22,000

An emblematic piece from Hernandez’s body of work featuring a Sign, which together with the harmonious colors, highlights the two-dimensional quality of the canvas.
Lot Nº 09
Viajeros de la Nueva Granada (Travelers of New Granada) • 2011
93.7" x 93.7" • Mixed technique: oil, silk-screen sewn with hemp on canvas
USD 5,500 – 6,500

Work exemplifying the alchemical experimentation with materials, shapes, and calligraphy employed by Luna to draw us into mystical experiences. The piece is based on extensive research into things that cannot be explained literally.

Lot Nº 10
Lot Nº 10
Revela's work uses the four elements: earth, water, air, and fire as raw materials. This piece is a photograph diptych exploring the immensity of water in different areas of Colombia's oceans and rivers, revealing details and the traces intertwined.
Lot Nº 11  
Nancy Friedemann  
Bogotá, 1962  
Sin Título (Untitled) • 2003  
44” x 31.5” • Chine-Collé monotype  
USD 2,500 – 3,200  
This delicate drawing recalls the repetitive process of crochet and evokes feminine qualities and the time-consuming, detailed and elegant handicrafts created by women.

Lot Nº 12  
Nicolas Cárdenas  
Bogotá, 1971  
Roca de Oro (Gold Pebble) • 2011  
29.53” x 43.54” • Digitally intervened drawing; Lambda print, No. 2 of 4  
USD 2,200 – 3,000  
Preparatory piece for a sculpture consisting of a scanned drawing that was digitally manipulated and printed on photographic paper.
LOT Nº 14
En el más íntimo • 2010
31.49" x 43.30" x 3.93" • Wood, metal, photograph on fabric
USD 21,000 – 23,000

This piece from the artist's latest production draws on several interests including experimental processes with resin, photography and metal to create a sculptural piece embodying his poetic concern for landscape, memory and melancholy.

Carlos Salas
Pitalito, Huila, 1957

LOT Nº 13
En lo más íntimo (In the most intimate) • 2010
20.2" x 57" • Mixed media on fabric and MDF
USD 5,500 – 6,500

This piece by Carlos Salas, primarily an abstract painter, reveals a sensorial path of shapes, colors and compositions which bring a certain rationality to the painting.

Carlos Salas
Pitalito, Huila, 1957
Danilo Dueñas
Cali, 1956

Lot Nº 15
Montaña Roja (Red Mountain) • 2001
OSIP x 11.56" • Acrylic on canvas
USD 8,500 – 9,500

Always thinking pictorially, Dueñas builds abstract compositions from found objects which he sometimes manipulates. This piece uses black and white formica, a material he has employed since 1989.

Mónica Meira
Londres

Lot Nº 15
Montaña Roja (Red Mountain) • 2001
OSIP x 11.56" • Acrylic on canvas
USD 8,500 – 9,500

Meira’s paintings invite spectators to think about landscape as a whole. These color compositions incorporate tiny, anonymous characters whose disquieting presence reveals the vastness of the space around them.

Lot Nº 16
Sedimentos (Sediments) • 2008
23.81" x 16.11" x 0.78" • Found formica on formica and screws
USD 8,500 – 9,500

The piece uses black and white formica, a material she has employed since 1999.
Lot Nº 1
Composición No. 2 (Composition No. 2) • 1996
25 ¼ ” x 32 ¼ ” • Acrylic on paper
USD 10,500 – 11,500
This piece is a true example of the rigor of Sanín’s compositions, particularly the precision with which the chromatic space is organized and balanced and the meticulous nature of the technique employed.

Lot Nº 17
Composición No. 2 (Composition No. 2) • 1996
25 ¼ ” x 32 ¼ ” • Acrylic on paper
USD 10,500 – 11,500
This piece is a true example of the rigor of Sanín’s compositions, particularly the precision with which the chromatic space is organized and balanced and the meticulous nature of the technique employed.

Lot Nº 18
Itinerarios 1 de la Serie Escalas (Itineraries No. 1 from Steps Series) • 2008
42 1/4” x 64 1/8” • Ink jet print from series of five
USD 10,500 – 11,500
The Steps series project focuses on public space and on marginal neighborhoods in the city of Medellín. This image joins together elements expressing the ideas neighborhood residents have regarding progress.

Juan Fernando Herrán
Bogotá, 1963

Fanny Sanín
Bogotá, 1935
Carlos Jacanamijoy
Santafé, Putumayo, 1964

Lot Nr. 19
Inukshuk Red, Red and Blue, Blue • 2011
21.65" x 31.88" • C-Print
USD 14,500 – 15,500

Three photographs illustrate the change in landscapes with a half-hour difference between the time each image was taken. In them the passage of time is materialized and they refer to Lagos’s research on the experiences of the first Arctic explorers.

Lot Nr. 20
Allegorically Sudden Light and Silence • 2012
37" x 48.8" • Oil on canvas
USD 22,000 – 24,000

The work of Jacanamijoy is based on his memories and visions of the Putumayo jungle. These experiences and memories materialize in abstract expressionist paintings filled with intense color and bloodstrokes.

Miler Lagos
Bogotá, 1973

Lot Nr. 18
Jubilation and silences • 2012
37" x 48.8" • Oil on Canvas
USD 22,000 – 24,000

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Federico Uribe
Bogotá, 1962
Lot Nº 22
Ellas (Thems) • 2010
57.00 " x 23.62 " • Acrylic on canvas
USD 9,500 – 10,500
Uribe uses everyday objects to create colorful sculptures that lie somewhere between the Pop and Conceptualism. Here, colored pencils are bundled together using plastic bands and set on a mirror.

Maripaz Jaramillo
Manizales, 1948
Lot Nº 21
Ellas (Thems) • 2010
44.00 " x 23.00 " • Acrylic on canvas
USD 29,000 – 31,000
Women play a starring role in Jaramillo’s work, sensual and glamorous, using flat, intense colors.
Lina Espinosa
Bogotá, 1964
Lot Nº 24
Una región sin mapa 1/6 y Desprendimientos 2/7 de la serie Coordenadas Móviles. (A Region with no Map 1/6 and Detachments 2/7 from Mobile Coordinates series) • 2012
16.14” x 10.23” x 1” and 9.8” x 16.06” Cut-out map on cardboard
USD 3,500 – 4,500
Through an insistence in the language of drawing, and with true poetic feeling, the work of Lina Espinosa reflects on territory and cartography, drawing attention to the ambivalence between the idea of maps as objects of beauty and the political control they represent the forced abandonment of land, climate change and other concepts.

Natalia Castañeda
Manizales, 1982
Lot Nº 23
Sin Título (Untitled) • 2009
78.74” x 40.55” Graphite on paper
USD 3,000 – 4,200
This piece is part of a series of large-scale pencil landscape drawings occasionally altered using paint. Castañeda’s somewhat expressionistic work is always experimental and precise in its technique.
Lot Nº 25
Castillos en el Aire (Castles in the Air) • 2012
20.47” x 20.47” x 2.36” • Sculpture
USD 3,500 – 4,500

This piece from Máximo Florez’s most recent production demonstrates his interest in working with woven or fragile structures.

Lot Nº 26
Casas del Aire (Houses in the Air) • 2012
37.8” x 24.01” x 3.93” • Sculpted stone (lutita) and glass
USD 17,500 – 18,500

This piece is representative of Hugo Zapata’s most recent production and brings together two recurring materials in his work: sheets of glass and carved river stone (lutita).
Lot No. 27
Biología (Biology) • 2005
29.52" x 72.83" • Digital photograph in acrylic frame
USD 3,500 – 4,500

Max Steven Grossman’s most recent series Books uses diverse digital procedures to construct libraries with books which any art connoisseur should be familiar with. Aside from creating a very attractive visual image, the piece also becomes a concept of cultural reference.

Lot No. 28
Compress: Empire State • 2002
36.61" x 7.87" x 5.51" • Carved, polished coal
USD 8,500 – 9,500

Pérez’s most recent work. Features from the world’s most characteristic skyscrapers, like the Empire State Building, are transferred to the coal and graphite sculptures included in Pérez’s most recent work.
Lot Nº 30
Sometimes I’m happy • 2011
93.4" x 66.92" • Oil on fabric
USD 9,500 – 10,500
This image of poppy fields being fumigated with glyphosate from airplanes, an image from Colombia’s collective imagination, is revisited by the artist. The painting has a romantic tinge while drawing attention to the issue.

Pedro Ruiz
Bogotá, 1957

Lot Nº 29
Reflejos S • 2007
42" x 59.7" • C-Print mounted on aluminum
USD 7,500 – 8,500
Sara Modiano’s work suggests a “different” definition of art, especially through its discourse of the feminine body and sensuality/sexuality as a metaphor. This piece is a photograph of one of her performances.

Sara Modiano
Barranquilla, 1951 - 2010

Lot Nº 28

Sometimes I’m happy • 2011
93.4" x 66.92" • Oil on fabric
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Lot Nº 32

Lot Nº 31

Above (Open) • 2009
13.38" x 14.17" x 18.11" • Steel
USD 6,500 – 7,500

Castles belongs to an important generation of Colombian sculptors. This characteristic rigid steel piece has been bent until smooth and undulating.

John Castles
Barranquilla, 1946

Saúl Sánchez
Bogotá, 1977
Portraits of Michael Jackson made using hatched lines. From a distance the image seems composed of greys, but up close all the colors are visible.

Tarazona’s wide-ranging work includes altered postcards, antique engravings and, as in this diptych, maps. Brightly-colored geometric structures recall elements of modern architecture and are overlaid on supports to create a powerful visual impact.
Lot Nº 35

Sembrar/Cosechar – Cultivar - Florecer (Plant/Harvest - Cultivate - Bloom) • 2012

9.84” x 13.77” • Acrylic and shellac on metal laminate

USD 2,500 – 3,200

These pieces are part of an extensive work by Drews titled Garden referring to the chairs in a daycare center that no longer exist. Each chair has a word related to the teachings of this daycare center and to the process of creating and caring for a garden with plants.

Lot Nº 36

Bricolaje - Mecánica I • 2008

35.3” x 29.5” • Gold leaf and hot wax on canvas

USD 5,000 - 6,000

This piece by Franco draws on the archival drawings and photographs of Bernd & Hilla Becher, manipulating and reinterpreting them to create his own vision using the project's interior and exterior lines.
The recurring theme of bows in Hoyos’s paintings grew out of the several years she spent working with the village of San Basilio de Palenque. The bows that tie the colorful dresses of the young girls from Palenque represent the bonds which the Cimarrón people had to overcome.

Uribe uses everyday objects to create colorful sculptures that lie somewhere between the Pop and Conceptualism. Here, colored pencils are bundled together using plastic bands and set on a mirror.
Lot Nº 40
Memorias de una Geisha de Arthur Golden – La Virgen de los Sicarios (Memories of a Geisha by Arthur Golden. Our Lady of the Assasins) • 2011
11.5” x 6” x 3.5” • Metallic netting, bolts, screws
USD 4,800 – 5,500
Claudia Hakim is, above all, a weaver of shapes. Her pieces are woven out of uniform metallic parts and different objects shaped in a die. The pieces are made using nuts, bolts, and screws to create beautiful sculptural shapes capable of great impact.

Lot Nº 39
Memorias de una Geisha de Arthur Golden – La Virgen de los Sicarios (Memories of a Geisha by Arthur Golden. Our Lady of the Assasins) • 2011
11.75” x 3” x 1.5” • Drawing and Collage. 11.5” x 3” x 1.5” • Drawing and Collage
USD 2,000 – 2,500
In this sculptural collage from the “Literary Nests” series, Ortiz explores the emotional space of the feminine character portrayed in the composition created using cut-up images and strips of paper with printed text.

Lot Nº 40
De las orlas de la caja (From the Series ‘Organic Orbits’) • 2010
11” x 12” x 1.5” • Metallic netting, bolts, screws
USD 4,800 – 5,500
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