

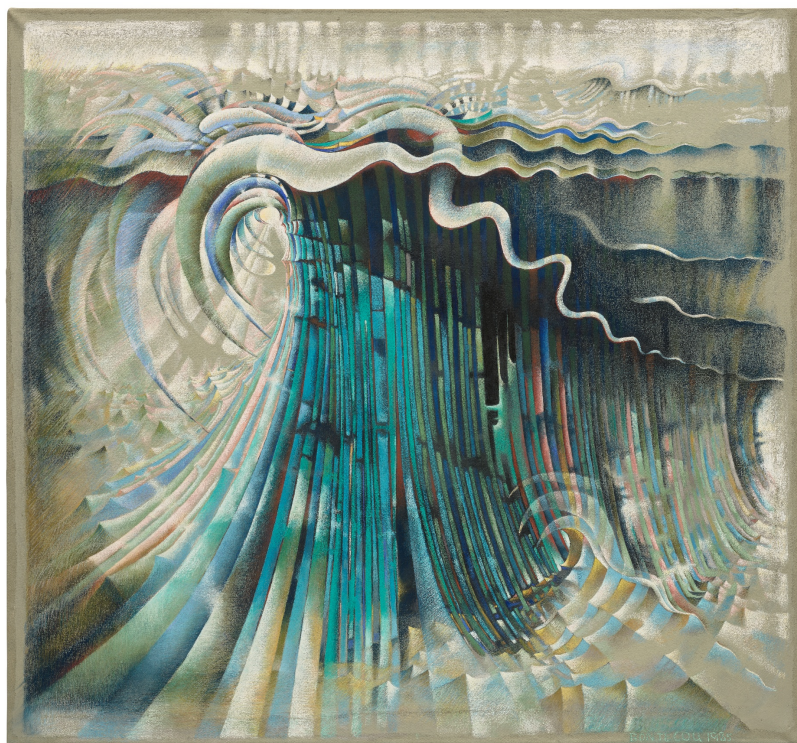
# PHILLIPS

PRESS RELEASE

## PHILLIPS REVEALS EARLY HIGHLIGHTS FROM THE MAY MODERN & CONTEMPORARY ART MARQUEE SALES

Evening Sale on 19 May to Feature Major Works by Bontecou, Dubuffet, Richter, and Warhol

Selections from the Morning and Afternoon Sessions on 21 May Span Over a Century of Genres, from Impressionism to Contemporary Art



**Lee Bontecou**  
*Untitled*, 1985-2001  
Estimate: \$1,200,000–1,800,000

NEW YORK – 15 APRIL 2026 – Phillips is pleased to announce highlights from its forthcoming Modern & Contemporary Art marquee auctions, including the Evening Sale on Tuesday, 19 May and the Morning and Afternoon Sessions on Thursday, 21 May — all taking place at 432 Park Avenue. Together, the sales present a curated selection of masterworks spanning the late 19th century through the present day.

Among the Evening Sale’s highlights is Lee Bontecou’s *Untitled* (1985–2001), the most important two-dimensional work by the artist ever to come to market. One of her few works on canvas and the culmination of a decades-long cycle of drawings from the 1980s and 1990s, *Untitled* was included in the major 2003 traveling retrospective of Bontecou’s work, jointly organized by the Museum of Contemporary Art, Chicago, and the Hammer Museum, Los Angeles, and presented at the Museum of Modern Art, New York, in 2004. This luminous, expansive pastel composition, defined by sweeping, wave-like forms, embodies Bontecou’s notion of the “worldscape,” where

landscape, organism, and imagined terrain converge into a single field of energy and transformation, animated by the medium's capacity to gather and diffuse light across its surface.

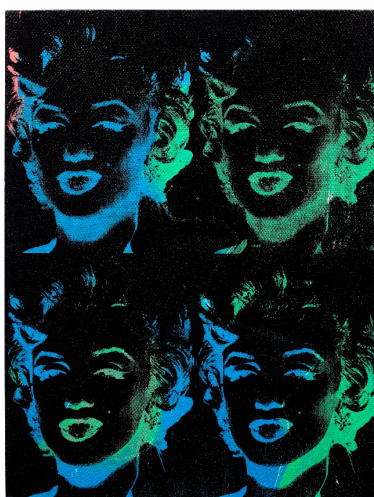
Another top highlight is Andy Warhol's *4 Colored Marylins (Reversal Series)* (1979–1986), from the artist's celebrated *Marilyn Reversals*. Created more than two decades after his iconic 1962 portraits, the *Reversals* mark a pivotal development in Warhol's practice, using photographic negatives to transform the image into a high-contrast chromatically reduced composition. Offered just weeks ahead of what would have been Monroe's 100th birthday on 1 June, the work embodies the subject's lasting cultural presence and Warhol's role in shaping her image as a modern icon.

The sale is further distinguished by Gerhard Richter's *Besen* (1984), a major example from the artist's continuously developed *Abstrakte Bilder* and among the "Free Abstracts" of the mid-1980s, a pivotal group that marked his shift toward a more gestural and materially driven mode of painting. Executed shortly before the squeegee became Richter's primary tool around 1986, the painting reflects a transitional moment in which brushwork and dragged paint coexist within a more varied, responsive surface. *Besen* combines saturated color fields with horizontal bands that scrape and reorder the surface, enacting a logic in which painterly gesture is continually disrupted and reconstituted through mechanical intervention.

Rounding out the Evening Sale highlights is Jean Dubuffet's *Barbe des rites* (1959), among the earliest and most fully realized oil paintings from the artist's *Barbes*, or "Beards," series. Created at a pivotal moment when Dubuffet reintroduced the human figure after several years devoted to the quasi-abstract *Texturologies*, the work applies his material language of earth-like surfaces and dense mark-making directly to the body. Dominated by a beard rendered in thick, heavily worked paint, with facial features reduced to minimal signs, *Barbe des rites* collapses portrait and landscape and signals a renewed engagement with figuration in the artist's practice.



**Jean Dubuffet**  
*Barbe des rites*, 1959  
Estimate: \$2,000,000–3,000,000



**Andy Warhol**  
*4 Colored Marylins*  
(*Reversal Series*), 1979–1986  
Estimate: \$4,000,000–6,000,000



**Gerhard Richter**  
*Besen*, 1984  
Estimate: \$6,500,000–8,500,000

Modern & Contemporary Art continues on 21 May, beginning with the Morning Session at 10:00 AM ET followed by the Afternoon Session at 2:00 PM ET. The Morning Session's highlights include Robert Rauschenberg's *South Haunt (Borealis)* (1990) from the artist's highly experimental *Borealis* series and a direct outcome of the Rauschenberg Overseas Cultural Interchange (ROCI). Created using photographs taken during his international travels between 1984 and 1991, the *Borealis* works combine silkscreen, metal supports, and chemical "corrosions" inspired in part by the aurora borealis. *South Haunt (Borealis)* was included in Rauschenberg's landmark 1998 retrospective at the Solomon R. Guggenheim Museum in New York.

Among other masterworks of the Morning Session is Alfred Sisley's *Les Bords du Canal à Moret, Bords du canal à Moret-sur-Loing* (1894), a refined landscape depicting the canal that runs through the town of Moret-sur-Loing, where the artist lived during the final decade of his life. The work reflects Sisley's mature style, with careful attention paid to capturing the effects of light on water and land. It stands as a strong example of the late landscapes that define his contribution to Impressionism.



**Alfred Sisley**  
*Les Bords du Canal à Moret, Bords du canal à Moret-sur-Loing*, 1894  
 Estimate: \$300,000–500,000

Early highlights from the Afternoon Session include Beatriz Milhazes' *Paraty* (2001–2002), which draws from the artist's personal connection to the Brazilian coastal town of the same name. The composition brings together floral motifs and geometric forms in a densely structured surface, reflecting Milhazes' interest in ornament, color, and pattern. Executed using her characteristic transfer technique, *Paraty* is representative of the work that broadened her international reputation in the early 2000s.

Also included is KAWS' *UNTITLED (CHUM, HOUSTON STREET)* (2000), a unique, hand-painted work on paper featuring CHUM, the artist's iconic character based on the Michelin Man. Closely related to KAWS' "ad interventions" of the mid-1990s through mid-2000s, the work was originally installed in a bus shelter on Houston Street in New York in 2000. Unlike many earlier interventions painted over existing advertisements, this work began as a blank sheet cut to the exact dimensions of a bus shelter display. Its stark white imagery on a black ground recalls Keith Haring's subway drawings and underscores KAWS' early engagement with the visual language of public space, exemplifying the intersections of art, street culture, fashion, and advertising central to his practice.



**Robert Rauschenberg**  
*South Haunt (Borealis)*, 1990  
 Estimate: \$300,000–500,000



**KAWS**  
*UNTITLED (CHUM, HOUSTON STREET)*, 2000  
 Estimate: \$250,000–350,000



**Beatriz Milhazes**  
*Paraty*, 2001–2002  
 Estimate: \$300,000–500,000

# PHILLIPS

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As Phillips marks its 230th anniversary in 2026, the house celebrates more than two centuries at the forefront of the global market for Modern & Contemporary Art, Design, and Luxury. Founded in 1796 by the charismatic auctioneer Harry Phillips, the company has, since its earliest days, offered a distinct and forward-looking approach to sales and collecting. Over the centuries, Phillips has delivered record-breaking results and landmark offerings, while also pioneering new modes of collecting via the likes of Dropshop. Through its partnership with Bacs & Russo, Phillips continues to lead the industry in watches, setting new benchmarks for excellence, innovation, and connoisseurship. Today, Phillips remains true to the entrepreneurial spirit of its founder while redefining the role of a 21st century auction house.

## Auctions

### Modern & Contemporary Art Evening Sale

19 May 2026 | 5:00 pm ET

Click here for more information: <https://www.phillips.com/auction/NY010326/overview>

### Modern & Contemporary Art: Morning Session

21 May 2026 10:00 am ET

Click here for more information: <https://www.phillips.com/auction/NY010426/overview>

### Modern & Contemporary Art: Afternoon Session

21 May 2026 | 2:00 pm ET

Click here for more information: <https://www.phillips.com/auction/NY010526/overview>

**Auction viewing:** 9-19 May 2026

**Location:** 432 Park Avenue, New York, NY 10022

## ABOUT PHILLIPS

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\*Estimates do not include buyer's premium; prices achieved include the hammer price plus buyer's premium.

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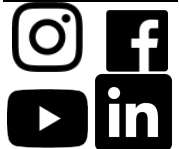
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