

# PHILLIPS

PRESS RELEASE

## PHILLIPS PRESENTS HIGHLIGHTS FROM THE MODERN & CONTEMPORARY ART SALE

The Morning Session is Led by Pierre Bonnard, Robert Rauschenberg, and Works from Major Private Collections

Richard Prince and Firelei Báez Lead the Afternoon Session, Alongside Other Key Contemporary Artists



**Pierre Bonnard**

*La fin du repas*, 1907

**Estimate: \$650,000–850,000**

Offered in Modern & Contemporary Art: Morning Session



**Richard Prince**

*High Times*, 2017

**Estimate: \$600,000–800,000**

Offered in Modern & Contemporary Art: Afternoon Session

NEW YORK – 30 APRIL 2026 – Phillips is pleased to announce highlights from *Modern & Contemporary Art: Morning and Afternoon Sessions*, taking place on 21 May 2026 at 10:00 am and 2:00 pm ET. Comprised of more than 260 lots, the sale brings together a wide-ranging selection of works spanning the late 19th century to the present day, anchored by landmark paintings, important private collections, and both established and emerging voices. The Morning Session presents historic examples from the late 19th and early 20th centuries alongside Post-War painting and sculpture, while the Afternoon Session focuses on contemporary practices, featuring bold works that explore evolving approaches to material, identity, and image-making. Highlights of the sale range from the tranquil landscapes and intimate domestic scenes of the South of France by Alfred Sisley and Pierre Bonnard in the Morning Session to vibrant works by Richard Prince, Michaela Yearwood-Dan, and Beatriz Milhazes in the Afternoon Session.

### Morning Session

The Morning Session is led by two major works by **Robert Rauschenberg** from his celebrated *Urban Bourbon* and *Borealis* series. These works are offered on the heels of the artist's centennial, recently commemorated with exhibitions worldwide, including the current presentation at the Solomon R. Guggenheim Museum in New York closing next week. Both series overlap with the Rauschenberg Overseas Cultural Interchange (ROCI), an ambitious



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

humanitarian project which marked a critical moment in the artist's career as his engagement with politics and global exchange came to the fore. *Climb* (1993) from the *Urban Bourbon* series, is painted on aluminum and combines the artist's own silkscreened photographs with vivid, gestural brushstrokes and collage elements — including bicycle sprockets and a chain that links the work's two panels. Similarly, *South Haunt* (1990), from the *Borealis* series, employs what was at the time a new technique of chemical "corrosions" on copper to produce a luminous glow across the metal support. Post-War offerings are further strengthened by two 1960s works, including Roy Lichtenstein's *Small Wall Explosion* (1965) and James Rosenquist's *In Honor and Memory of Robert F. Kennedy* from the *Friends of Eugene McCarthy* (1968), both of which exemplify the artists' success in three dimensions.



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

The Morning Session also features a significant selection of works from the late 19th and early 20th centuries, anchored by an 1894 landscape by **Alfred Sisley** and a 1907 domestic interior scene by **Pierre Bonnard**. Sisley's *Bords du canal à Moret-sur-Loing* (1894) reflects the artist's sustained engagement with the landscape surrounding Moret-sur-Loing, where he first moved in 1880, examining the effects of light and atmosphere across land, sky, and water. In a more intimate register, Bonnard's *La fin du repas* (1907) depicts Marthe, the artist's wife and one of his most important and enduring sitters, seated at a table at the end of a meal, elevating an ordinary, quiet evening into the exquisite, and celebrating the intimacy and tranquility of domestic life.



**Hans Hofmann**  
*The Great Interieum*, 1951  
 Estimate: \$400,000–600,000

Demonstrating a continued commitment to historical works, the sale includes additional property from The Collection of Ambassador John L. Loeb Jr., which debuted at Phillips' Evening Sale of Modern & Contemporary in London this past March. Highlights include two additional paintings by **Anna Ancher** — offered amid renewed institutional attention and following Phillips' record-setting result in London — alongside intimate landscapes by **Vilhelm Hammershøi**. The Morning Session draws from other notable collections, including A Life in Color: Property from the Estate of Tina Hills, highlighted by **Hans Hofmann's** *The Great Interieum* (1951), as well as works by American artists from The Tanenbaum Family Collection. "Gesture—Second Generation Abstraction" offers a cohesive group of works by artists including **Richard Diebenkorn** and **Kenneth Noland**, alongside rediscovered figures such as **Kikuo Saito** and **Emily Mason**. Broadening the offering, important works on paper by **Jean Dubuffet** span Phillips' May sales, all dating from a discrete period of 1954 to 1961 and featuring examples from seminal series like *Corps de Dames*, *Barbes*, and *Paris-Circus*.

## Afternoon Session

Leading the Afternoon Session is **Firelei Báez's** *magnitude and bond* (2018), created for her acclaimed *Joy Out of Fire* exhibition organized by the Studio Museum in Harlem. Drawing on archival research conducted at the Schomburg Center for Research in Black Culture, the monumental painting reinterprets images of the dancer, choreographer, and anthropologist Katherine Dunham, referencing her 1938 ballet *L'Ag'Ya*. Rendered in luminous, saturated fields of color, the work creates an immersive visual rhythm in which movement, history, and collective memory converge.



**Firelei Báez**  
*magnitude and bond*, 2018  
 Estimate: \$300,000–500,000

Kicking off the session are works by a number of sought-after contemporary artists, including **Joseph Yaeger**, **Sayre Gomez**, **Emma Walker**, and **Pol Taburet**. **Michaela Yearwood-Dan's** *The girls take their places* (2024) was notably created for York Art Gallery in response to Claude Monet's *Water-Lily Pond* of 1899. The sale's breadth is underscored by sculptural works by **Leilah Babirye**, whose solo exhibition at the de Young Museum remains on view through May with an ICA Boston exhibition opening this August, and **Woody De Othello**, whose first major solo museum exhibition at the Pérez Art Museum Miami is on view through June 2026. Additionally, the sale offers a rediscovery of established, yet historically underrecognized artists, such as **Etel Adnan**, **Embah (Emheyo Bahabba)**, and **Cynthia Hawkins**, who is receiving renewed recognition with her inclusion in MoMA PS1's landmark *Hard Art* exhibition opening this November.



**Michaela Yearwood-Dan**  
*The girls take their places*, 2024  
**Estimate: \$80,000–120,000**

The top lot of the Afternoon Session is **Richard Prince's** *High Times* (2017), a standout painting from the artist's eponymous series. Exemplifying the exuberance with which Prince approached this body of work, the painting channels the spirit of Prince's downtown New York years through a visual language shaped by Surrealism, Art Brut, and Outsider Art, with resonance to

Jean Dubuffet. Here, Prince turns his strategy of appropriation inward, monumentalizing motifs from his *Hippie Drawings* of 1998–1999 on canvas.

Additional highlights in the Afternoon Session include **David Hammons' Untitled (Body Print)** (1977), which is being revealed to the public for the first time in decades. Reflecting Hammons' early use of the body both subject and material, the work was created by pressing a grease-coated body directly onto paper before fixing the impression with pigment. Hammons' *Body Prints* have received sustained institutional attention, including in a 2021 exhibition at The Drawing Center in New York. Also featured in the sale is **KAWS' UNTITLED (CHUM, HOUSTON STREET)** (2000), a rare example of the artist's bus shelter interventions that defined his early career and remain foundational to his practice today. Related to the artist's "ad interventions," this hand-painted work on paper was originally installed in a bus shelter on Houston Street in New York and is emblematic of his engagement with public space and street culture. Further highlights include **Jonas Wood's Untitled (Self Portrait with Green Hat)** (2009), a striking self-portrait created early in his career, and **Rashid Johnson's Color Men** (2016).



**David Hammons**  
*Untitled (Body Print)*, 1977  
**Estimate: \$300,000–500,000**

The Afternoon Session also presents a strong group of works by Latin American women artists, including **Olga de Amaral**, **Beatriz Milhazes**, **Carmen Herrera**, and **Adriana Varejão**, the latter of whom is co-representing Brazil at the 2026 Venice Biennale. Milhazes' *Paraty* (2001–2002), inspired by the coastal Brazilian town of the same name, exemplifies her distinctive technique of transferring painted forms from plastic sheets onto canvas to create richly layered surfaces. The Session also features works by **Lee Ufan** and **Ha Chong-Hyun**, reflecting the restrained gesture and material focus central to the Dansaekhwa movement.

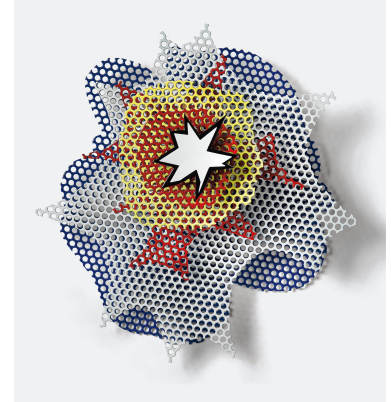
## ADDITIONAL HIGHLIGHTS



**Jean Dubuffet**  
*Barbe de captation des ondes*, 1959  
**Estimate: \$300,000–500,000**  
Offered in Modern & Contemporary Art:  
Morning Session



**Robert Rauschenberg**  
*Climb (Urban Bourbon)*, 1993  
**Estimate: \$500,000–700,000**  
Offered in Modern & Contemporary Art:  
Morning Session



**Roy Lichtenstein**  
*Small Wall Explosion*, 1965  
**Estimate: \$500,000–700,000**  
Offered in Modern & Contemporary Art:  
Morning Session



**Beatriz Milhazes**  
*Paraty*, 2001–2002  
**Estimate: \$300,000–500,000**  
Offered in Modern & Contemporary Art:  
Afternoon Session



**Rashid Johnson**  
*Color Men*, 2016  
**Estimate: \$300,000–500,000**  
Offered in Modern & Contemporary Art:  
Afternoon Session



**Jonas Wood**  
*Untitled (Self Portrait with  
Green Hat)*, 2009  
**Estimate: \$300,000–500,000**  
Offered in Modern & Contemporary Art:  
Afternoon Session

Auction viewing: 9–19 May 2026

Auction: 21 May 2026

10:00 AM ET | Modern & Contemporary Art: Morning Session: <https://www.phillips.com/auction/NY010426>

2:00 PM ET | Modern & Contemporary Art: Afternoon Session: <https://www.phillips.com/auction/NY010526>

Location: 432 Park Avenue, New York, NY 10022

# PHILLIPS

EST. 1796

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.

## 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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