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PRESS RELEASE

Phillips Announces Highlights from the November Auctions of 20th Century & Contemporary Art

Evening Sale to be Led by Peter Doig's *Red House*, Estimated at \$18-22 Million

**Auctions to Feature Works by Kline, Twombly, Hirst,
Matisse, Picasso, Herrera, and Moore**



Peter Doig,
Red House, 1995-1996
Estimate: \$18-22 million

NEW YORK – 25 OCTOBER 2017 – Phillips' Sales of 20th Century & Contemporary Art in New York will take place on 15-16 November, with 250 works of art spanning nearly a century. The Evening sale on Thursday, 16 November, will offer 44 lots, featuring works by some of the most sought-after artists of the 20th and 21st centuries, from Henri Matisse and Pablo Picasso to Peter Doig and Richard Prince. The auction will also include two lots by Latin masters Carmen Herrera and Hélio Oiticica. Preceding the Evening Sale, the Day Sale on Wednesday, 15 November, will offer over 200 lots. For the first time, Phillips is hosting the Day Sale in a new format of two sessions. The Morning Session will focus on Modern and Post-War Art, including works by Roy Lichtenstein, Josef Albers, Henry Moore, Yayoi Kusama and Robert Motherwell, while the Afternoon Session will feature works of Contemporary art, offering works by Damien Hirst, Agnes Martin, Peter Doig, and Oscar Murillo.

Jean-Paul Engelen, Worldwide Co-Head of 20th Century & Contemporary Art, said, “On the heels of Phillips May Evening Sale, in which Peter Doig’s *Rosedale* set a world auction record for a work by a living British artist, we are delighted to offer the artist’s *Red House* as a star lot this season. Executed in 1995-1996, *Red House* is a true masterwork, created at a pivotal point in the artist’s career, directly after his Turner Prize nomination. The painting is a testament to Peter Doig’s important place within the canon of Contemporary art.” Robert Manley, Worldwide Co-Head of 20th Century & Contemporary Art, added, “Our November auctions in New York were thoughtfully composed, with the goal of breaking down the barriers of traditional collecting categories. The auction includes a fantastic selection of lots by modern masters alongside their contemporary counterparts, as well as important works of Latin American art and photography. We are delighted to have the opportunity to offer such a strong selection of works of art across several artistic genres that will appeal to discerning collectors of all interests and backgrounds.”

The Evening Sale | 16 November 2017, 5pm

Leading the Evening Sale is Peter Doig’s *Red House* (illustrated page 1). The work was created in the immediate aftermath of his Turner Prize nomination in 1994, which propelled him to international recognition in the art world. Painted between 1995 and 1996, *Red House* captures the breakthrough moment in Peter Doig’s artistic development when the thick impasto of his early 1990s paintings thawed to reveal delicate mists of translucent color. Continuing the central tenets of his practice, namely that of the slippage between reality, imagination, and memory, Doig in many ways presents his own re-interpretation of Edvard Munch’s *Red Virginia Creeper*, 1898-1900. *Red House* was featured in the artist’s seminal 1998 solo exhibition *Peter Doig: Blizzard Seventy-Seven*, which traveled from the Kunsthalle Kiel, to the Kunsthalle Nuremberg, and finally to the Whitechapel Gallery.

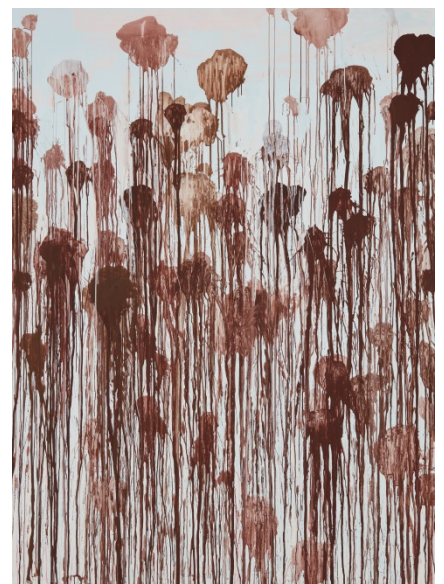


Franz Kline
Sawyer, 1959
Estimate: \$10-15 million

Franz Kline’s *Sawyer* (illustrated left) is also among the Evening Sale’s top lots, hailing from an important private American collection. Painted in 1959, at the peak of Kline’s career the painting exemplifies the artist’s iconic black and white palette. Dominated by black and white, the work is enlivened by impastoed passages of cream, ochre, peach, chalky whites and greys that infuse the composition with a soft, atmospheric tone. In 1960, the same year Kline represented the United States at the 30th Venice Biennale, *Sawyer* was debuted in Kline’s solo exhibition at the Sidney Janis Gallery, New York, alongside some of the artist’s now most esteemed masterpieces. The works exhibited here stand as remarkable examples of the bravura of Kline’s late oeuvre, which tragically ended with his premature death just two years later in 1962. It is testament to *Sawyer*’s significance within Kline’s oeuvre that it was celebrated in the artist’s first posthumous institutional retrospective exhibition in the

United States at the Whitney Museum of American Art, New York in 1968-1969.

Executed in the final decade of Cy Twombly’s life, *Untitled*, 2004 (illustrated right), pays homage to the Mediterranean sea of his adopted home in Italy. It is one of ten paintings that comprise the artist’s acclaimed *Untitled (Winter Pictures)* series, which the artist painted in the winter of 2003-2004 from his home in Gaeta. Building on Twombly’s epic series *Quattro Stagioni (A Painting in Four Parts)*, 1993-1994, in the collection of Museum of Modern Art, New York, the series *Untitled (Winter Pictures)* points to Twombly’s preoccupation with the classical leitmotif of nature’s seasons. A remarkable example of Twombly’s inimitable painterly practice, *Untitled*



Cy Twombly
Untitled, 2004
Estimate: \$6-8 million

is built up with coats of acrylic paint that the artist applied to the wooden panel with a combination of brush, cloth and hand. While works from this series typically feature similar cascading vertical lines, *Untitled* is one of only two paintings distinguished by repeated circular blotches that run in splattering rivulets like dripping clouds beyond the edges of the pictorial support.



Pablo Picasso

Portrait de femme endormie. III, 1946

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

From the Anne Marie and Julian J. Aberbach Collection

In addition to a strong selection of contemporary works, Phillips' Evening Sale will include a breadth of modern masterworks from distinguished private collections. Four works on paper by Henri Matisse and Pablo Picasso from the collection of Anne Marie and Julian J. Aberbach are among the sale's highlights and the collection of Betty and Stanley Sheinbaum will offer works by Robert Motherwell, Richard Diebenkorn, and Henry Moore. Please [click here for the full press release on the Aberbach Collection](#) and [click here for the press release on the Sheinbaum Collection](#).

After setting the world auction record for Carmen Herrera in the November 2016 Evening Sale of 20th Century & Contemporary Art, Phillips is pleased to include two works of Latin American art in the upcoming auction – Carmen Herrera's *Untitled (Orange and Black)* and Hélio Oiticica's *P31 Parangolé, capa 24, Escrebuto*. The movements and oeuvres of these

artists are inextricably linked with those of their transnational peers and a discussion of 20th century and contemporary art would be incomplete without noting the tremendous contributions of Latin American artists.

Painted in 1956, *Untitled (Orange/Black)* (illustrated right) is among the first mature paintings Carmen Herrera created upon returning to New York from Paris two years prior. A remarkable example of the asymmetrical and intuitive arrangement of forms characteristic of her New York period, the dichromatic painting is testament to the modular, almost mathematical process of combining and rotating triangular forms that Herrera initiated in 1956 with works such as the present one. Sidelined as a female Cuban immigrant in the context of the Abstract Expressionist, male-dominated New York art world, it is only recently, due in part to her 2016 retrospective at the Whitney Museum of American Art, that Herrera has been accorded her due place within the annals of post-war abstraction.



Carmen Herrera

Untitled (Orange/Black), 1956

Estimate: \$700,000 - 1,000,000

Created in 1972 during Hélio Oiticica's seminal New York years, *P31 Parangolé, capa 24, Escrebuto* brilliantly exemplifies the pioneering Brazilian artist's immersive and experiential art practice. The present work is a salient example of Oiticica's infamous *Parangolés*, which Oiticica created between 1964 and 1979 with the goal of engendering what he called "lived experiences" through the spectator's wearing of the cape-like wrap. It is testament to the art historical significance of this work that it was celebrated in *Hélio Oiticica: To Organize Delirium*, the artist's first U.S. retrospective in twenty years that travelled from the Carnegie Museum of Art, Pittsburgh, to the Art Institute of Chicago and, most recently, to the Whitney Museum of American Art, New York, between 2016 and 2017. While Oiticica has long been highly regarded in Latin America and in Europe, it has in large part been due to this retrospective that Oiticica's far-reaching influence on performative and socially-engaged art practices has finally been given its due reverence in the United States.

The Day Sale: Morning Session | 15 November 2017, 11am

The Morning Session of the Day Sale will take place at 11am on 15 November, with John McCord as Head of Sale. Two works by Roy Lichtenstein will be offered as highlights – *Brushstroke* (illustrated right) and *Ceramic Sculpture #16*. Executed in 1965, *Brushstroke* is from the series of the same name, which sought to directly reinterpret the Abstract Expressionism of artists like Jackson Pollock and Willem de Kooning. The works in this series all featured one or two brushstrokes, rendered with his characteristic Ben-Day dots. The present work is the first early enamel brushstroke work to come to the market in almost a decade, and has remained in the same distinguished private collection for three decades. *Ceramic Sculpture #16* was executed in the same year as *Brushstroke*, when the artist started regularly working with sculptural media like



Roy Lichtenstein
Brushstroke, 1965
Estimate: \$500,000 - 700,000



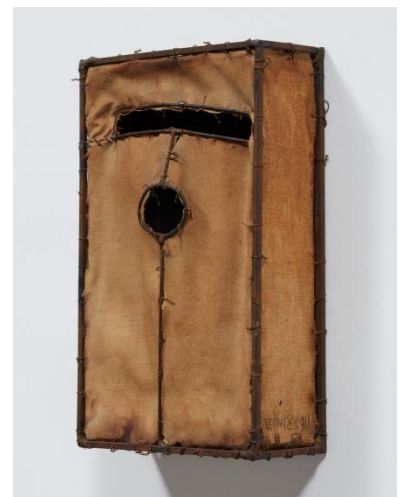
Robert Motherwell
Elegy to the Spanish Republic No. 50, 1958
Estimate: \$300,000 - 500,000

ceramic and enamel and recalls the familiarity of consumerist objects that harken back to American diner culture of the 1960s. With his characteristic Ben-Day dots and blocks of color, the artist breaks down the three dimensional form of a leaning tower of cups and saucers into its graphic surface elements. While confronted with a recognizable symbol of low culture, viewers are simultaneously faced with the sculpture's lack of functionality and in turn, characterization of a high art object.

The Morning Session will also include seventeen works from the Sheinbaum collection, including works by Henry Moore, Mark Tobey, and Robert Motherwell, among others. Robert Motherwell's *Elegy to the Spanish Republic No. 50* (illustrated left) was executed in 1958 and acquired one year later by the Sheinbaums. It is completely fresh-to-the-market, having remained in their family's collection for nearly sixty years. The Sheinbaums were also avid collectors of Henry

Moore and six of his bronzes will be offered on 15 November. Betty Sheinbaum started her remarkable collection with maquettes by modern master Henry Moore, whose trailblazing work she had discovered on a trip to England as a young woman. By the time she acquired the present works in 1959-1960, Moore's reputation was growing, but he was still very much a radical contemporary artist. These sculptures demonstrate important themes in the artist's oeuvre and a number influences on his signature exploration of figural forms.

Collectors will also be given the opportunity to acquire a rare early work by Lee Bontecou (illustrated right), an artist renowned for her success in a period of male-dominated minimalism. The present lot belongs to the year that the artist returned to New York in 1959, following her Fulbright Scholarship trip to Italy, and received recognition in the post-war minimalist sphere, when there was a pivotal shift in her sculptural practice. Having discovered the use of a blowtorch, Bontecou began creating lightweight, welded metal frameworks, which she subsequently filled with wire mesh, canvas and muslin. *Untitled* is one of the most recognizable and renowned examples from the very beginning of this important transition for Bontecou.



Lee Bontecou
Untitled, 1959
Estimate: \$150,000 - 200,000

The Day Sale: Afternoon Session | 15 November 2017, 2pm

Works by Damien Hirst, Agnes Martin, Julian Schnabel and Michelangelo Pistoletto are among the highlights of the Afternoon Session of the Day Sale, with Rebekah Bowling serving as the new Head of Sale. Hirst's *Adenylosuccinate Lyase*, a stellar example of his iconic spot paintings, will lead the auction. The present lot is an exceptional piece from one of Hirst's most celebrated series, one which questions three of the most essential qualities of painting – color, form and composition – and relates them to the building blocks of science. Titled after a chemical compound, this work confronts the viewer in a mass of glossy vibrancy, each component of which stands in stark contrast to the white, rectangular canvas on which it rests. Hirst's repetitive forms in the present lot negate the spontaneity of expressionist painting in favor of the sensibility of Pop Artists like Roy Lichtenstein and Andy Warhol through careful, methodical gesture. But unlike these artists, who used the dot as a means to produce an image, Hirst mass produces the dot itself, paring down his composition to painting's most basic form. This work has remained in the same distinguished private collection since a year following its creation in 1993.



Damien Hirst
Adenylosuccinate Lyase, 1993
Estimate: \$600,000 - 800,000

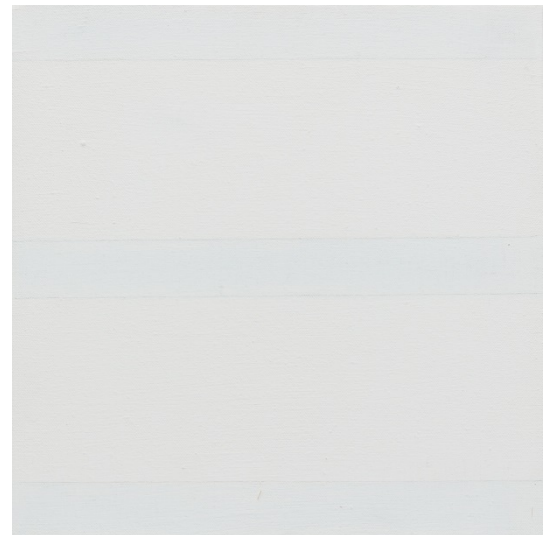


Damien Hirst
Tearful, 2010
Estimate: \$600,000 - 800,000

Damien Hirst's *Tearful*, executed in 2010, will also be offered in the Afternoon Session. His renowned *Cabinets* series, begun in 1988 have become synonymous with contemporary conceptual art. A few years following the success of the earlier works in the series, such as the pharmaceutical cabinets, Hirst embarked on a new set of *Cabinets*. The present lot belongs to the latter series, featuring a delicate display of precious stones inside a gold-plated stainless steel cabinet. Aptly titled after human emotion, *Tearful* is a paradigm of the artist's seminal practice in its arresting beauty.

Two untitled works by Agnes Martin, circa 1995, will also be offered. Emptied of image, narrative and "meaning" in any conventional

sense, these works, both executed in the twilight of Agnes Martin's career, wonderfully embody the expressiveness within minimal means that is a hallmark of Martin's corpus. Painted after her move to Taos in New Mexico, the softly colored, almost translucent bands are reminiscent of the ethereal desert light in which she was working. The vast expanse of the empty landscape, where the horizon and sky merge almost imperceptibly, became the inspiration for her work, with her use of color exploring the physical properties of the light spectrum, rather than the objects of color themselves.



Agnes Martin
Untitled, circa 1995
Estimate: \$350,000 - 450,000

Auctions: Wednesday & Thursday, 15-16 November 2017
Auction viewing: 3-15 November 2017
Location: 450 Park Avenue, New York
[Click here for more information.](#)

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