

PHILLIPS

PRESS RELEASE

POST-WAR TITANS LEAD PHILLIPS' EVENING SALE OF MODERN & CONTEMPORARY ART

Works by Francis Bacon and Joan Mitchell to Headline Auction on 19 November

To be Offered Alongside *Out of This World*, a Special Section of the New York Sales Dedicated to Objects of Natural History, Including Cera, the Juvenile *Triceratops*



Francis Bacon

Study for Head of Isabel Rawsthorne and George Dyer, 1967

Estimate: \$13,000,000 – 18,000,000

NEW YORK – 3 NOVEMBER 2025 – Phillips is proud to announce highlights from the upcoming Evening Sale of Modern & Contemporary Art in New York on 19 November, led by masterworks from Post-War luminaries Francis Bacon, Joan Mitchell, and Jackson Pollock. The sale brings together a dynamic selection of works that span generations and media — from Bacon's rare diptych *Study for Head of Isabel Rawsthorne and George Dyer* to Mitchell's sweeping nine-foot canvas *Untitled*, Pollock's pivotal work on paper from circa 1947, and Pissarro's iconic depiction of Éragny. Also featured are Mark Tansey's Surrealist landscape *Revelever* and Alma Thomas' vibrant *Untitled*, alongside weaving-based works by Ruth Asawa and Olga de Amaral, whose market momentum continues following Phillips' record-setting result this spring. Presented in tandem with *Out of This World*, a special section of the November sales dedicated to natural history, the Evening Sale reflects the breadth and depth of Phillips' distinct offerings. Leading up to the auction, the exhibition at 432 Park Avenue will be open to the public from 8-18 November.

Robert Manley, Chairman, Modern & Contemporary Art, said, “This season’s Evening Sale brings together some of the most resonant voices across Impressionist, Modern, Post-War, and Contemporary art. From Bacon’s psychological intensity to Mitchell’s lyrical abstraction and Asawa’s sculptural clarity, each work speaks to a distinct vision. We’re seeing collectors respond with growing enthusiasm to material innovation, historical significance, and fresh-to-market works, and this sale is a direct response to that demand. Phillips remains committed to curating across categories and generations, delivering the kind of thoughtful, high-impact offerings our clients are actively seeking — including the addition of *Out of This World*, a special section dedicated to natural history, led by the extraordinary juvenile *Triceratops*, Cera.”

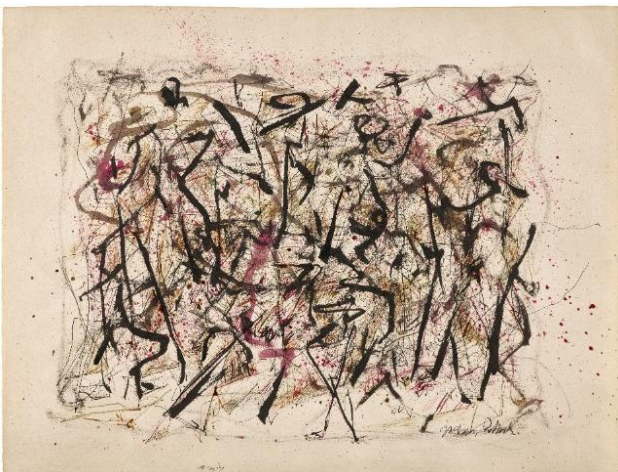
Leading the Evening Sale is Francis Bacon’s *Study for Head of Isabel Rawsthorne and George Dyer*, 1967, a rare and poignant diptych created at the height of the artist’s most celebrated decade. It is one of only two diptychs to depict Rawsthorne and Dyer together, two of Bacon’s most important and enduring companions. Rawsthorne, an accomplished artist and set designer, and Dyer, Bacon’s lover and muse, were central figures in his Soho circle and inspired some of his most iconic portraits. In this deeply personal composition, Bacon probes the duality of self through their likenesses, distilling physical, emotional, and psychological nuance into a powerful meditation on identity and intimacy. Executed in Bacon’s compact format, with each oil-on-canvas panel measuring 14 x 12 inches and rendered in expressive sweeps of thick impasto against a rich forest-green ground, the work has appeared at auction only once previously in the nearly six decades since its execution.

Also among the top lots of the sale is Joan Mitchell’s *Untitled*, 1957–1958, a monumental canvas created at the height of her New York years, just before her move to France. Stretching over nine feet wide, the work reveals Mitchell’s mastery of gesture and color as vehicles for emotional and spatial complexity. Coils of red, yellow, and green surge across a luminous white ground, gathering toward a tensile, breathing core that seems to hover between expansion and collapse. Though resolutely abstract, the painting evokes remembered landscapes and sensations, translating memory into motion. Mitchell’s brushwork — muscular yet airborne, spontaneous yet calibrated — embodies the charged equilibrium that defines her art: a fusion of intellect and instinct, rhythm, and restraint.



Joan Mitchell
Untitled, 1957-1958
Estimate: \$10,000,000 – 15,000,000

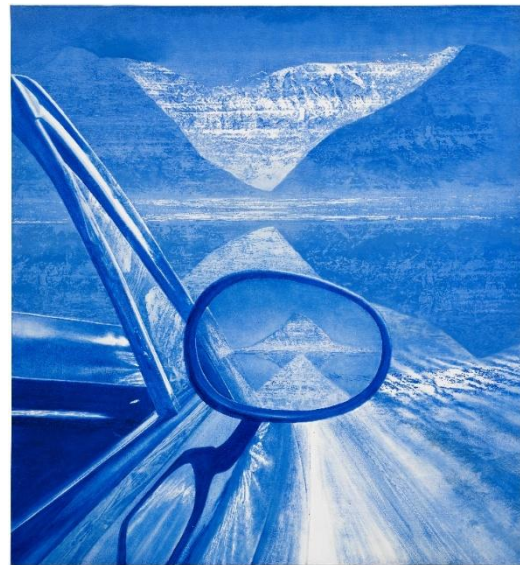
Jackson Pollock’s *Untitled*, executed circa 1947, stands as a pivotal work on paper that captures the moment Pollock fused drawing, painting, and action into a single, radical language. Among the earliest to prelude his breakthrough “drip” paintings, the composition explodes with linear vitality, flicks, stains, and splatters coalescing into a delicate web of rhythmic energy. Calligraphic black lines establish a taut, all-over structure, while veils of dusty pink and scribbles of umber trace the motions of his hand. At once urgent and exacting, *Untitled* exemplifies Pollock’s radical method and the expressive urgency of the Post-War age, where drawing and painting merged into a single, charged act of creation.



Jackson Pollock
Untitled, circa 1947
Estimate: \$2,800,000 – 3,500,000

Mark Tansey’s *Reve/ever*, 2012, leads the selection of Contemporary highlights with its surreal, ultramarine-toned landscape that transforms the act of looking into a philosophical exercise. A mountain vista glimpsed through a car window reappears in the rearview mirror in inverted symmetry,

collapsing past and present into a single field of vision. Reflection becomes both revelation and reversal, as Tansey's meticulous technique — combining photographic precision with conceptual depth — renders perception itself mutable. With its title entwining ideas of revelation, mechanism, and ascent, *Revelever* exemplifies Tansey's ongoing inquiry into illusion, representation, and the structures of meaning.



Mark Tansey
Revelever, 2012

Estimate: \$2,500,000 – 3,500,000

Following the record-setting result for Olga de Amaral this spring, Phillips is proud to present two works in the Evening Sale by the textile-based artist — *Alquimia 62*, 1987, and *Título desconocido*, circa 1975. These large-scale wall hangings exemplify Amaral's fusion of pre-Hispanic weaving traditions, modernist structure, and spiritual abstraction. *Alquimia 62*, acquired in the year of its creation, reemerges publicly for the first time, while *Título desconocido* reflects the architectural ambition of her 1970s production, aligning with the monumental commissions and sculptural innovations that defined her mature practice. Both works embody Amaral's lifelong pursuit of transforming humble materials into radiant, contemplative environments, and their inclusion in the sale reflects sustained collector demand, affirming her place at the forefront of contemporary abstraction.



Olga de Amaral
Alquimia 62, 1987
Estimate: \$300,000 – 500,000

Also among the Post-War and Contemporary highlights of the sale are Alma Thomas' *Untitled*, circa 1968, a vibrant, collage-based composition that served as a blueprint for her celebrated mosaic-like canvases and was featured on the cover of her recent retrospective catalogue; and two rare wire sculptures by Ruth Asawa, each composed of nested, transparent forms that exemplify her pioneering looped-wire technique and meditative approach to structure, space, and light.

Camille Pissarro's *Le pré et la maison d'Éragny, femme jardinant, printemps* leads the Impressionist and Modern offerings in the Evening Sale. Painted in 1901, the work is a richly evocative example of Pissarro's late Impressionist style, capturing the rhythms of

rural life in Éragny with quiet domestic intimacy. Depicting his wife Julie gardening before their home, the work reflects Pissarro's commitment to portraying everyday labor and nature's seasonal shifts. Now held in major international institutional collections including The National Gallery in Washington D.C., the Tate Gallery in London, and the Musée d'Orsay in Paris among others, Pissarro's depictions of Éragny constitute some of his most immediately recognizable and important works. Combining Impressionist light and atmosphere with a softened Pointillist technique, the present example stands among the most quietly poetic examples of his Éragny series.



Camille Pissarro
Le pré et la maison d'Éragny, femme jardinant, printemps, 1901
Estimate: \$1,200,000 – 1,800,000

As [previously announced](#), Phillips will also be offering *Out of this World* in conjunction with the November sales of Modern & Contemporary Art. Leading the group is Cera, the first full juvenile *Triceratops* ever discovered and the first *Triceratops* specimen of any kind to be offered at auction in the United States in over a decade. Cera will be offered in the Evening Sale on 19 November along with *The Ouroboros*, a remarkably preserved *Steneosaurus bollensis* fossil captured in mid-contraction, and *The Thunderbolt*, a gold nugget weighing 114.6 troy ounces and stretching more than 1.5 feet long. More than 30 lots of natural history will follow the Evening Sale, being offered on 20 November at 11am ET.



Cera, A Complete Juvenile Triceratops Skeleton
59 x 173 ¼ x 47 ¼ in., Late Cretaceous, circa 66 million years ago
Estimate: \$2,500,000 – 3,500,000

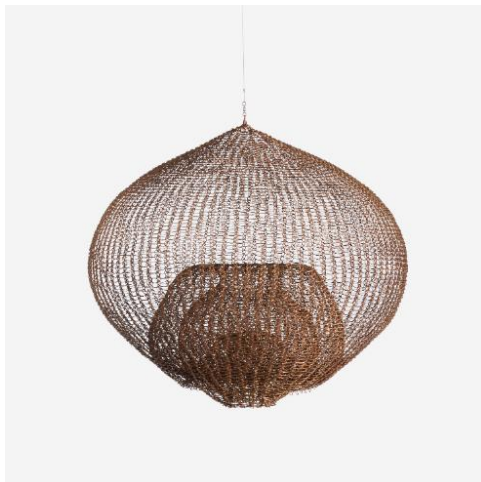
ADDITIONAL HIGHLIGHTS



Alma Thomas
Untitled, circa 1968
Estimate: \$250,000 – 350,000



Jean-Michel Basquiat
Exercise, 1984
Estimate: \$3,000,000 – 4,000,000



Ruth Asawa
Untitled (S.230, Hanging Single-Lobed, Five-Layered Continuous Form within a Form), circa 1960
Estimate: \$400,000 – 600,000



René Magritte
La folie des grandeurs (Megalomania), 1959
Estimate: \$400,000 – 600,000



Firelei Báez
Daughter of Revolutions, 2014
 Estimate: \$300,000 – 500,000



Kerry James Marshall
Study for Vignette 14, 2008
 Estimate: \$300,000 – 500,000

Auction: 19 November 2025

Auction viewing: 8-18 November

Location: 432 Park Avenue, New York, NY

Click here for more information: <https://www.phillips.com/auction/NY010925>

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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