

**The Latest Market Trends in Impressionist & Twentieth Century Art
November 2024, New York**

The art market in 2024 has faced notable challenges, with the November auctions serving as a critical moment to assess its direction amid ongoing uncertainty. Earlier in the year, sales struggled to capture the momentum of previous years, prompting questions about whether the current market reflects a temporary adjustment or a deeper transformation.

The fall season began with high-profile events such as the Impressionist, Modern and Post-War collection of Eberhard Kornfeld at his namesake auction house in Bern, Switzerland and Christie’s 20th/21st Century sale in Hong Kong, both of which highlighted the complexities of today’s market, from shifting tastes to the reliance on guarantees. The November auctions in New York, traditionally a cornerstone of the art calendar, have now concluded, offering mixed results. While certain lots and collections achieved remarkable success, the broader trends of selective bidding, still-too-high estimates, and the trials and tribulations of house and third-party guarantees continued to dominate.

As the year draws to a close, the November sales illuminate evolving collector preferences and the delicate balance required to navigate a market that remains both unpredictable and highly selective. These results underscore the importance of adaptability and careful planning in an art market that increasingly demands precision and foresight.

Buyer’s Premiums

Earlier this year, Sotheby’s debuted their new simplified buyer’s premium. Christie’s has thus far declined to follow in reducing their commissions. A comparison of current buyer’s premium rates:

Sotheby’s		Christie’s	
20%	Up to \$6 million	26%	Up to \$1 million
10%	Over \$6 million	21%	\$1 million to \$6 million
		15%	Above \$6 million

EVENING SALE AUCTION SUMMARY

SOTHEBY’S	CHRISTIE’S
<p><u><i>Impressionist & Modern Art</i></u> results from the <u><i>Modern Evening Auction</i></u> and <u><i>The Collection of Sydell Miller Evening Auction</i></u></p> <ul style="list-style-type: none"> - Total: \$262,240,000 - % sold by lot: 85% (41/48 lots) - % sold at a hammer price above the high estimate: 15% (7/48 lots) - % sold at a hammer price within the estimates: 35% (17/48 lots) - % sold at a hammer price below the low estimate: 35% (17/48 lots) 	<p><u><i>Impressionist & Modern Art</i></u> results from the <u><i>20th Century Evening Auction</i></u> and <u><i>The Collection of Mica Ertegun Evening Sale</i></u></p> <ul style="list-style-type: none"> - Total: \$263,115,800 - % sold by lot: 83% (30/36 lots) - % sold at a hammer price above the high estimate: 22 % (8/36 lots) - % sold at a hammer price within the estimates: 42% (15/36 lots) - % sold at a hammer price below the low estimate: 19% (7/36 lots)
<p><u><i>Contemporary Art</i></u> results from <u><i>The Now and Contemporary Art Evening Auctions</i></u> and <u><i>The Collection of Sydell Miller Evening Auction</i></u></p> <ul style="list-style-type: none"> - Total: \$158,934,500 - % sold by lot: 90% (43/48 lots) - % sold at a hammer price above the high estimate: 35% (17/48 lots) - % sold at a hammer price within the estimates: 35% (17/48 lots) - % sold at a hammer price below the low estimate: 19% (9/48 lots) 	<p><u><i>Contemporary Art</i></u> results from the <u><i>20th and 21st Century Evening Auctions</i></u>, and <u><i>The Collection of Mica Ertegun Evening Sale</i></u></p> <ul style="list-style-type: none"> - Total: \$222,766,800 - % sold by lot: 83% (30/36 lots) - % sold at a hammer price above the high estimate: 17% (6/36 lots) - % sold at a hammer price within the estimates: 33% (12/36 lots) - % sold at a hammer price below the low estimate: 33% (12/36 lots)

Sotheby's, The Collection of Sydell Miller Evening Auction

With Only a Handful of Guarantees, The Miller Collection Achieves White-Glove Results

The fall 2024 season opened with the evening sale of the collection of the late beauty mogul Sydell Miller. Surprisingly, the collection—estimated at over \$150 million—came to the market unguaranteed, though presumably with an “enhanced hammer,” meaning a significant portion of Sotheby’s buyer’s premium was promised to the consignor. This remarkable show of confidence—some might say recklessness—has seldom been seen since the COVID-19 pandemic disrupted the market.

Although the days leading up to the sale must have been an emotional roller coaster for the consignor, the gamble paid off. Ultimately, the estate accepted last-minute third-party guarantees on seven of the 25 lots, and this, along with strategic adjustments to certain reserve prices, helped the collection achieve a 100% sell-through rate—a “white-glove” result. Once again, guarantees and third-party guarantees have proven indispensable in today’s art market. Sellers may even risk losing potential buyers by turning away guarantee offers.

Monet’s *Nymphéas* Leads the Sale Amid Renewed Asian Interest

The sale was led by Monet’s third-party guaranteed “*Nymphéas*,” painted between 1914 and 1917. Chased by five bidders over 17 minutes, the painting hammered at \$59 million—just below its unpublished estimate of \$60 million—and totaled \$65.5 million with the buyer’s premium. Although bidding from Asia has been scant this year, it showed signs of life this week: the Monet went to a client on the phone with a Sotheby’s Asia representative.

Strong Performances from Picasso, Kandinsky, Klein, Lalanne, Degas, and Matisse

Several other works delivered impressive results. Picasso’s *La Statuaire* from 1925 hammered at \$22 million, below its unpublished estimate of \$30 million, totaling \$24.8 million with the buyer’s premium. A rare Kandinsky oil, *Weisses Oval* (*White Oval*), hammered at \$19.1 million—within its \$15-20 million estimate—and reached \$21.6 million with buyer’s premium. Yves Klein’s *Relief Éponge bleu sans titre* (RE 28), featuring blue pigment, sponges, and stones on canvas, hammered at \$13.4 million, surpassing its \$8-12 million estimate, and totaled \$14.2 million with buyer’s premium. Two sought-after Lalanne *Nénuphars* console tables exceeded expectations: both estimated at \$1.5-2 million, they achieved \$3.8 million and \$2.2 million respectively with buyer’s premiums. Degas’ sculpture, *Grande arabesque, troisième temps*, estimated at \$400,000-600,000, hammered well over at \$1.4 million, or \$1.7 million with buyer’s premium. Finally, Matisse’s 1942 *Jeune fille en robe rose* exceeded expectations, hammering at \$8.3 million—above its \$3-5 million estimate—and totaling \$9.7 million with buyer’s premium.

Weaker but Sold: Magritte, Dubuffet, Picasso, and Léger

More banal works sold for hammer prices significantly below their low estimates, benefiting from reduced reserve prices—a prudent decision by the consignor. These included Magritte, *Les Troubles du Coeur*, which hammered at \$1.7 million, well below the low of its \$2.5-3.5 million estimate, totaling \$2 million with buyer’s premium; Dubuffet, *Le Cérémonieux*, also estimated at \$2.5-3.5 million, which hammered at just \$1.25 million, or \$1.5 million with buyer’s premium; and Picasso’s bronze portrait of Françoise, *Tête de femme*, which hammered at \$5.75 million, below its \$7-10 million estimate, totaling \$6.9 million with buyer’s premium.

An Audacious Strategy Pays Off: The Right Collection at the Right Time

The key takeaway here is the successful blend of traditional and innovative auction practices. The fresh-to-the-market Miller Collection featured good-to-very-good material, reputable provenance, attractive estimates, and low reserve prices where needed. Select lots were backed by third-party guarantees, and the collection leveraged strong prices for premier works to compensate for weaker prices on lesser pieces.

Consigning such a collection without a guarantee required significant courage in the current market. Very few consignors would agree to such terms, not only due to the financial exposure but also for the need to lower certain reserves to secure sales. Ultimately, a savvy combination of straight agency consignments and select third-party guarantees proved highly effective, leading to excellent results. Bravo to Sotheby’s, the consignor, and their advisor.

Top Lots, Sotheby's, The Collection of Sydell Miller Evening Auction



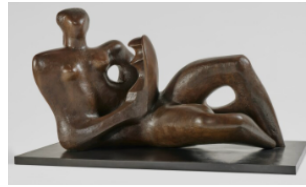
Monet
Nymphéas
Est.: \$60m
Sold for:
\$65,500,000



Picasso
La Statuaire
Est.: \$30m
Sold for:
\$24,800,000



Kandinsky
White Oval
Est.: \$15-20m
Sold for:
\$21,610,000



Moore
Mother and Child
Est.: \$8-12m
Sold for:
\$11,600,000



Lalanne
Troupeau d'Eléphants
Est.: \$4-6m
Sold for:
\$11,600,000

Sotheby's, Modern Evening Auction

High Unsold Rates at Sotheby's Signal a Market Shift

Caught between the sales of Sydell Miller's collection and Christie's offering of Mica Ertegun's collection, Sotheby's Modern Evening Auction struggled, selling just 77% of its lots—or 72% if the two withdrawn lots are counted as unsold. This unusually low percentage has not been seen in several seasons. Only a third of the lots offered were covered by third-party guarantees, a significant drop from the much higher rates typically seen in the recent past.

Previously Overlooked Surrealist Women Artists Continue to Succeed

The sale strategically opened with highly sought-after works by Surrealist women artists such as Remedios Varo, Leonor Fini, and Leonora Carrington. As anticipated, Carrington's sculpture *La Grande Dame (The Cat Woman)* set a world record for a three-dimensional work by the artist, surpassing its high pre-sale estimate of \$5-7 million to hammer at an impressive \$9.8 million—\$11.4 million with buyer's premium.

A Slow Night for Picasso & Magritte

The sale continued with works by Picasso and Magritte, two artists who have consistently delivered reliable results in recent years. Unfortunately, this was not the case at Sotheby's. A well-executed portrait of Françoise Gilot, *Buste de femme* from 1949, failed to reach the low end of its \$9-12 million estimate, hammering to a single bidder for a subdued \$8.5 million, \$10 million with buyer's premium. Six additional works by Picasso followed but generally lacked appeal and generated little to no bidding activity. Three went unsold, two hammered at or near their low estimates, and an in-house guaranteed portrait from 1964, *Femme au chat assise*, estimated at \$7-10 million, was withdrawn—a costly misstep for Sotheby's, which will have to honor its guarantee.

Magritte did not fare any better. An unusual 1928 oil on canvas, *Le Paysage en feu*, failed to sell against an estimate of \$1.8-2.5 million. A sculpture, *Les Grâces naturelles*, hammered at \$1.8 million, below its \$2-3 million estimate, going to a lonely bidder for a total of \$2.2 million with buyer's premium.

These unusually poor results reflect the market's increased selectivity for works by these two artists. In this case, the quality was lacking, and the pieces were perceived as filler material in an otherwise relatively small evening sale.

Unsold: House-Guaranteed Matisse

Offered on the private market for several years, Matisse's *Torse de jeune fille* from 1921 failed to sell with an ambitious estimate of \$12-18 million. Surprisingly undaunted by the figure's hairy armpits (a well-known market killer), the house provided a guarantee to the seller but failed to find a third party to take over the financial commitment. Unlike the Picasso, the Matisse was not withdrawn, likely in hopes of attracting a last-minute bidder, but it wasn't to be.

Sotheby's costly mistakes highlight a telling trend: third-party guarantors have become scarcer and more selective. Understandably so, as the market remains increasingly unpredictable.

Market Unpredictability Hits Franz Marc's *The Long Yellow Horse* as It Sells Far Below Estimate

The unpredictability of the market was further underlined by Franz Marc, *Das Lange Gelbe Pferd (The Long Yellow Horse)*, estimated for its rarity at a whopping \$8-12 million. It hammered at only \$3.6 million; the reserve having been dropped to less than half the low estimate, a brutal sign of shifting taste.

Unexpected Bright Spots: Signac, Giacometti, and Tiffany Exceed Expectations

Despite some challenges, the sale featured some strong results, and not always where anticipated. A late but large decorative and unguaranteed Signac, *Antibes. La Pointe de Bacon*, surpassed its \$6-8 million estimate, hammering at \$8.5 million and reaching nearly \$10 million with buyer's premium. An exquisite and unguaranteed Giacometti, *Buste (Tête tranchante) (Diego)*, also exceeded the \$10 million mark, hammering at \$11.5 million—within its \$10-15 million estimate—and totaling \$13.3 million with buyer's premium, the highest price of the night.

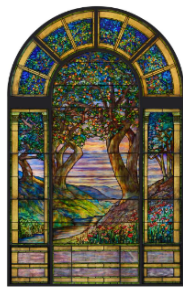
Additionally, an unexpected monumental Tiffany stained glass piece, *The Danner Memorial Window*, hammered at \$10.8 million, well over its \$5-7 million estimate, reaching \$12.5 million with buyer's premium.

These results highlight a robust appetite for certain works that inspire fierce competition among bidders. While the market remains selective, the presence of strong demand is reassuring.

Top Lots, Sotheby's, Modern Evening Auction



Giacometti
Buste (Tête tranchante)
Est.: \$10-15m
Sold for:
\$13,250,000



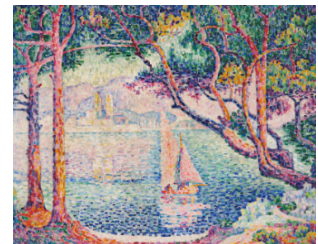
Tiffany Studios
Danner Window
Est.: \$5-7m
Sold for:
\$12,480,000



Carrington
La Grande Dame
Est.: \$5-7m
Sold for:
\$11,380,000



Picasso
Buste de femme
Est.: \$9-12m
Sold for:
\$9,950,000



Signac
Antibes
Est.: \$6-8m
Sold for:
\$9,950,000

Christie's, The Collection of Mica Ertegun - Part I & Christie's, 20th Century Evening Sale

The Sublime: Record Setting Works for Magritte and Ruscha

Christie's had the two most important lots of the fall New York season with true masterpieces in René Magritte's *L'empire des lumières* in their MICA: The Collection of Mica Ertegun Evening Sale and Ed Ruscha's unguaranteed *Standard Station, Ten-Cent Western Being Torn in Half* in their 20th Century Evening Sale. Painted just 10 years apart, the two works have long been considered iconic in their respective fields and desirable for similar reasons: large scale, quintessential subject, unanimous recognition as masterpieces, impeccable provenance, pristine condition, and serious wall power.

The Magritte hammered at \$105 million, over its \$95 million unpublished estimate, totaling \$121.2 million with buyer's premium. The Ruscha hammered at \$59 million, ahead of its \$50 million unpublished estimate, for \$68.3 million with buyer's premium. Both were world record auction prices for the artists, and rightly so.

These sublime works and their remarkable prices were happy diversions from the rest of Christie's evening, which struggled, despite a handful of other successes.

MICA: The Collection of Mica Ertegun

Beyond the Magritte Masterpiece: Mica Ertegun's Collection Achieves Strong Results at Christie's

Beyond the record-setting Magritte, designer Mica Ertegun's sophisticated collection—featuring works by diverse 20th-century artists—performed well, reaching the high end of its presale expectations, though without additional fireworks. The sale was fully guaranteed by Christie's and further backed by third parties on all but one lot. This strategy contrasted sharply with Sotheby's offering of Sydell Miller's mostly unguaranteed collection the night before, which was also 100% sold.

Other highlights from the Ertegun collection included two paintings by David Hockney. His 1971 *Still Life on a Glass Table* hammered at \$16.2 million, within its \$15-20 million estimate, totaling \$19 million with buyer's premium. Another work, *Three Chairs with a Section of a Picasso Mural* from 1970, hammered at \$7.5 million—above its \$4-6 million estimate—and reached \$9 million with buyer's fees. Both paintings were acquired by the Erteguns in 1975.

20th Century Art

Guarantees: A Double-Edged Sword in Today's Unpredictable Market

In the current market, where bidders have become less predictable—now you see them, now you don't—we have witnessed a significant drop in third-party guarantees in various owner sales this season. The 77% sold-by-lot rate seen in Christie's 20th Century Evening Sale—matched by Sotheby's Modern sale—seems from another era, and it's worse still if you count the withdrawn lots as unsold.

Over the past 10-15 years, most evening sales have been so carefully managed with third-party guarantees and the systematic withdrawal of lots with little interest that the market has become accustomed to sell-through rates above 90%. This season, 42% of the lots offered in Christie's 20th Century sale were guaranteed by third parties, and another 10% by Christie's themselves—over half the sale. Of the 26 unguaranteed lots offered, 12—or nearly half—didn't sell at all. Estimates, and reserve prices, were too high.

Records for a Magritte Work on Paper and Christian Schad

There were certainly bright spots in the sale. A smaller gouache version of Magritte's *L'empire des lumières* set a record for a Magritte work on paper, hammering at \$16 million, double the high of its \$6-8 million estimate, and totaling \$18.8 million with buyer's premium. Another winner was Christian Schad's 1927 *Neue Sachlichkeit* portrait, *Anna Gabbioneta*. Estimated at \$600-900,000, it hammered at \$2.6 million, totaling \$3.2 million with buyer's premium, also an artist's auction record.

Perennial Monet: Three Paintings Sell Near Their Low Estimates

Three fairly ordinary Monet paintings hammered at or near their low estimates. *Route près de Giverny* and *Pommiers en fleurs* were both estimated at \$7-10 million and hammered at \$7.5 million each, totaling \$9 million with buyer's premium. *La Seine à Lavacourt, débâcle* hammered at the low end of its \$4-6 million estimate, totaling \$4.9 million with buyer's fees. All three were guaranteed by third parties, though each appeared to exceed the guarantee level.

Giacometti and Duchamp Sculpture Succeed, Less Luck for Degas

Giacometti's *Femme qui marche (II)* conceived from 1932-36 and cast in bronze in 1961 hammered at \$22.8 million, within its \$20-30 million estimate, for a strong \$26.6 million with buyer's premium. Another Giacometti sculpture, the 25-inch *Femme debout, sans bras*, hammered at \$3.3 million, also within its \$3-5 million estimate, totaling \$4 million with buyer's premium.

Duchamp's *In Advance of the Broken Arm*, a snow shovel suspended from the ceiling, also fell within its estimate hammering at \$2.5 million, the midpoint of its \$2-3 million estimate, or \$3.1 million with buyer's premium. However, Degas, *Etude de nu pour la danseuse habillée* did not fare well, failing to sell at an estimate of \$2-3 million.

Picasso Fatigue?

This season, Christie's offered just two Picasso paintings in their main evening sale. *Femme et jeune garçon nus* from 1969 hammered at \$2.2 million, above the high of its \$1-1.5 million estimate, \$2.7 million with buyer's premium. *Mousquetaire et petit personnage*, a larger oil on canvas from 1967, estimated at \$8-12 million, petered out at \$6.2 million and did not sell.

Tough Luck for Caillebotte, Van Dongen, and Rousseau

Caillebotte had a wonderful moment in 2021 with Christie's sale of the Edwin Cox collection masterpiece, *Jeune homme à sa fenêtre*, but market momentum for the artist seems to have faded, despite the Musée d'Orsay's current retrospective in Paris (traveling also to the Art Institute of Chicago and the Getty in Los Angeles). At Christie's, Caillebotte's *Un balcon, Boulevard Haussmann* did not sell at an estimate of \$4-6 million.

Similarly, van Dongen's large 1908 Fauve *Portrait de Madame Malpel* attracted no bidders at an estimate of \$4-6 million, and a rare naïve Henri "Le Douanier" Rousseau, titled *Femme en rouge dans la forêt*, was unsold at an estimate of \$10-20 million.

Top Lots, Christie's, The Collection of Mica Ertegun - Part I



Magritte
L'empire des lumières
Est.: \$95m
Sold for:
\$121,160,000



Hockney
Still Life on a Glass Table
Est.: \$15-20m
Sold for:
\$19,040,000



Magritte
La cour d'amour
Est.: \$9-12m
Sold for:
\$10,530,000



Hockney
Three Chairs
Est.: \$4-6m
Sold for:
\$9,035,000

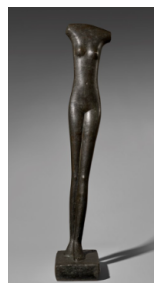


Miro
Peinture (Amour)
Est.: \$4-6m
Sold for:
\$4,890,000

Top Lots, Christie's, 20th Century Evening Sale



Ruscha
Standard Station
Est.: \$50m
Sold for:
\$68,260,000



Giacometti
Femme qui marche
Est.: \$20-30m
Sold for:
\$26,630,000



Magritte
L'empire des lumières
Est.: \$6-8m
Sold for:
\$18,810,000



Mitchell
City Landscape
Est.: \$15-20m
Sold for:
\$17,085,000



De Kooning
Untitled
Est.: \$8-12m
Sold for:
\$13,290,000

Sotheby's, Contemporary Art Evening Sale

Cattelan's *Comedian*: Art With A-Peel



A lively exception to this season's mellow market was found in artist-provocateur Maurizio Cattelan's *Comedian*. The artwork—a fresh banana duct taped to a wall—was guaranteed by Sotheby's, who smartly kept the risk and reward for themselves. The lot was estimated at \$1-1.5 million—daring relative to the \$120,000 it debuted and sold for at Art Basel Miami in 2019, which was practically a scandal at the time. At Sotheby's, a bidding war between six would-be buyers pushed the hammer price to \$5.2 million, or \$6.2 million with buyer's fees, the third highest price for a Cattelan at auction. The buyer, cryptocurrency entrepreneur Justin Sun, immediately identified himself as the purchaser and announced his intention to eat the banana. This month, bitcoin reached its highest value ever, and, indeed, Sotheby's announced it would accept cryptocurrency for this lot.

Koons and a Season of Unlucky House Guarantees

Sotheby's was less successful with its other house guarantees. The house-backed Koons, *Woman in Tub* was unsold at an estimate of \$10-15 million. Combined with unsold and withdrawn house-guaranteed works by Matisse, Picasso, and Sam Francis in its November 18th Modern Evening Auction, Sotheby's may have an estimated \$32-48 million now on its financial books. Not exactly pocket change, especially in a season where enhanced hammer deals like the Sydell Miller collection and third-party guarantors likely consumed a significant portion of the buyer's premium—a commission Sotheby's alone lowered at the beginning of the year. Ouch.

Success for Estate Lichtensteins; No Bids for Johns

Six mostly late and unguaranteed Lichtenstein works from the artist's estate exceeded expectations, selling between \$960,000 and \$4.6 million. Five hammered above their high estimates and one within. These weren't masterpieces—the artist's record is \$95.3 million for a 1964 pop art classic—but it was encouraging to see concentrated enthusiasm. On the other hand, two Jasper Johns works from 1959 and 1964, estimated at \$3-4 million and \$6-8 million respectively, failed to sell.

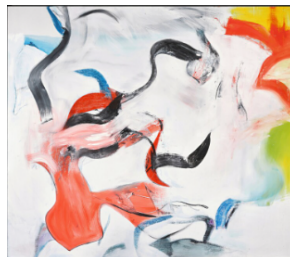
Top Lots, Sotheby's, Contemporary Art Evening Sale



Ruscha
Georges' Flag
Est.: \$8-12m
Sold for:
\$13,650,000



Stuart Davis
Contranities
Est.: \$12-18m
Sold for:
\$12,150,000



De Kooning
Untitled XXV
Est.: \$9-12m
Sold for:
\$10,940,000



Basquiat
Red Kings
Est.: \$6-8m
Sold for:
\$7,200,000



Prince
Nurse on Trial
Est.: \$5-7m
Sold for:
\$6,700,000

Christie's, 21st Century Evening Sale

Christie's 100% Sold 21st Century Evening Sale

Christie's totaled \$106,527,200 and managed another white-glove 100% sold event in their 21st Century Evening Sale, employing their typical and well-honed sale management strategies. Two lots were withdrawn before the sale began, leaving 42 lots on offer. Over half the sale was guaranteed by third parties (17 lots) or by Christie's themselves (6 lots). Reserve prices were adjusted where necessary, with 15 lots selling below their low estimates.

The top lot of the evening, Basquiat’s unguaranteed, *Untitled*, hammered at \$19.6 million—below the low of its \$20-30 million estimate—and totaled \$23 million with buyer’s premium. David Hockney’s *Four Empty Vases* from 1996 echoed the still life from the Ertegun Collection offered earlier in the week. It hammered at \$7.1 million, above its \$3.5-5.5 million estimate, reaching \$8.6 million with buyer’s fees.

Top Lots, Christie’s, 21st Century Evening Sale



Basquiat
Untitled
Est.: \$20-30m
Sold for:
\$22,950,000



Hockney
Four Empty Vases
Est.: \$3.5-5.5m
Sold for:
\$8,575,000



Koons
Large Vase
Est.: \$6-8m
Sold for:
\$8,230,000



Kusama
Pumpkin
Est.: \$6-8m
Sold for:
\$6,826,000

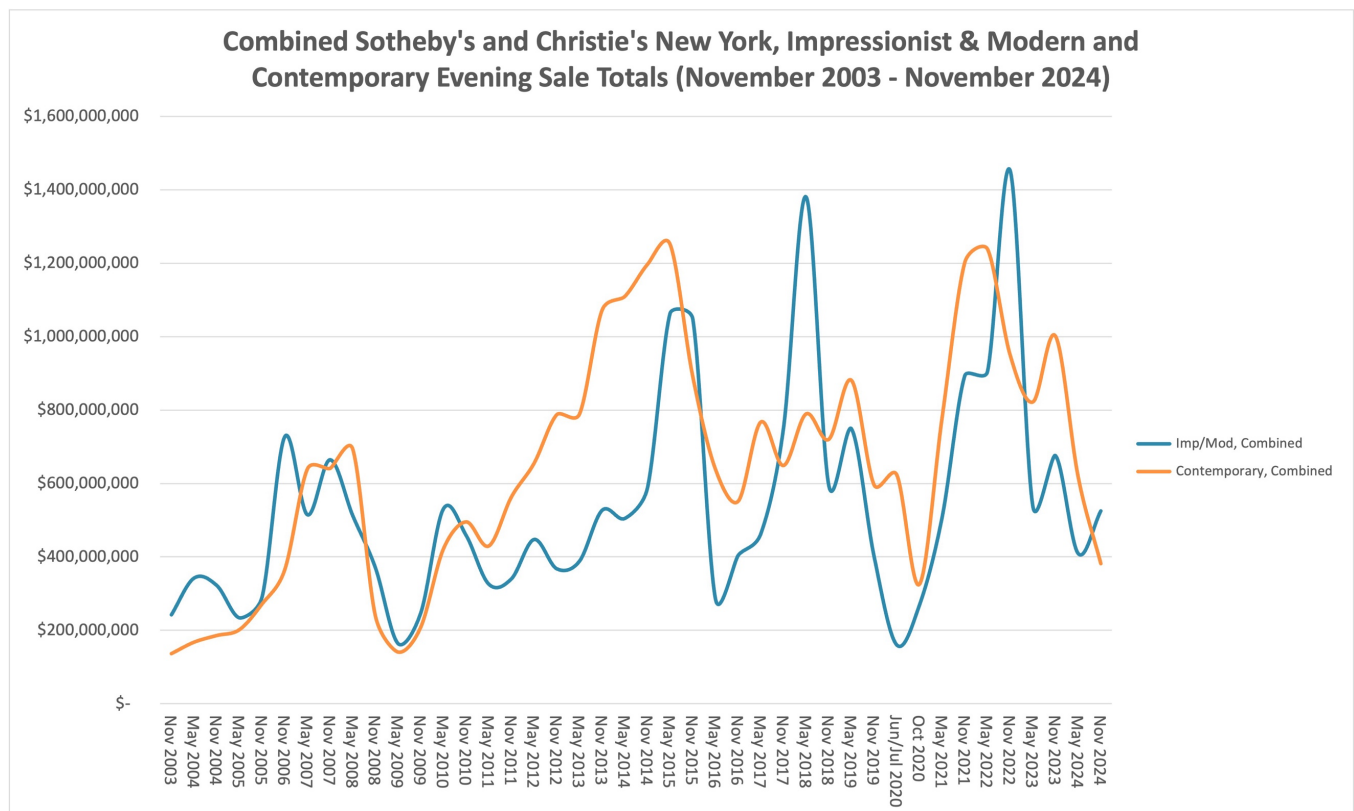


Brown
Butcher & Policeman
Est.: \$4-6m
Sold for:
\$5,979,000

PRIVATE SALES & THOUGHTS FOR THOSE CONSIDERING SELLING

With falling prices and uncertain auction results, selling privately in 2024 is becoming an increasingly attractive option. Private sales allow you to secure a price without public exposure or the risk of auction failure, and you might obtain a premium by targeting specific collectors who appreciate your artwork’s unique strengths. Success in private sales requires realistic pricing, ample preparation time for tasks like authentication, and flexibility when considering offers.

SALE CATEGORY COMPARISON



ARTICLES RELATED TO THE RECENT IMPRESSIONIST & TWENTIETH CENTURY ART AUCTIONS:

<https://news.artnet.com/market/christies-magritte-ruscha-sale-2572349>

<https://news.artnet.com/market/sothebys-now-contemporary-results-2572896>

<https://www.theartnewspaper.com/2024/11/20/magritte-gets-star-billing-at-christies-460m-solid-as-a-rock-evening-auction>

<https://www.theartnewspaper.com/2024/11/19/sothebys-new-york-white-glove-auction-sydell-miller-collection-modern-evening-sale>

<https://www.artnews.com/art-news/market/christies-mica-ertegun-double-header-magritte-ed-ruscha-records-1234724353/>

<https://www.artnews.com/art-news/market/sothebys-contemporary-evening-sale-report-maurizio-cattelan-justin-sun-1234724492/>

<https://news.artnet.com/market/sothebys-now-contemporary-results-2572896>

<https://news.artnet.com/market/by-the-numbers-sothebys-the-now-and-evening-contemporary-sales-2573728>

<https://news.artnet.com/market/by-the-numbers-christies-21st-century-evening-sale-2-2574542>

<https://news.artnet.com/market/sydell-miller-auction-2572208>

<https://news.artnet.com/market/christies-magritte-ruscha-sale-2572349>

<https://www.nytimes.com/2024/11/24/arts/design/art-auctions-struggle-banana.html>

<https://www.wsj.com/arts-culture/fine-art/art-auctions-sothebys-christies-banana-magritte-monet-652e5d13>

<https://puck.news/beyond-the-banana-the-rest-of-the-evening-art-auction-results/>

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