



Steve Lombardi

Modern Art Collection

Angebot

der

Lombardi Art Consulting AG

Andy Warhol

All offers are subject of change in
availability , price and location

Andy WARHOL

1928 - 1987

Andy Warhol

Silver Elvis 6 Times (Studio Type)



- Elvis 6 Times (Studio Type)
- April – May 1963
- Silkscreen ink and silver paint on linen
- 212.1 cm x 94 cm (approx.) (614 cm with sub divisions)
- Signed 'silver Canvass' (sic) on the left verso¹

Preis: 26,9 Mio Euro

Andy WARHOL

1928 - 1987

Provenance

- The Andy Warhol Foundation for the Visual Arts, Inc., New York
- The present composition was examined in 1994
- Catalogue Raisonné no. 386
- Thomas Ammann Fine Art AG
- Private Collection USA

Introductory Catalogue Note

The work of Andy Warhol must surely be some of the most recognisable and iconic art of the 20th Century. Among his most recognisable works is his imagery of celebrities of his era, including Marilyn Monroe, Elizabeth Taylor and of course, Elvis Presley. Such is the cult-like status associated with these portraits that leading global art institutions such as the Museum of Modern Art in New York (MoMA) consider these works their 'blockbuster' items.

In the early 1960's, Warhol produced several life-sized portraits of Elvis Presley, the present composition included. The decade prior had seen Elvis Presley become America's most famous musician and sex symbol, and his immortalisation onto Warhol's linen only served to enhance his cult following further. The longevity and lasting impact of Warhol's Elvis' continues to be seen today. Warhol's Triple Elvis, also produced in 1963, fetched \$81.9 million at a Christie's post-war and contemporary auction in 2014 in New York.

In this composition, the figure of Elvis Presley is particularly interesting. Unlike other versions of Elvis that Warhol depicted, this one is unique. There is hardly any ink on the later impressions, but the imagery on the surface of the composition remains intact. According to a catalogue of Warhol's works, this effect was most likely the result of the solvent in the ink dying the silver ground. This effect, although 'adventitious' on Warhol's part, was enough to persuade Warhol to continue with this effect over several impressions. This thus 2 differentiates this particular Elvis from Warhol's other representations. In 2001, the canvas was separated into three different sections, which now consist of one Elvis impression, three impressions, and two impressions. It is a highly unique, and special, work of art amongst Warhol's oeuvres.

The longevity, timelessness, and cult status of Warhol's entire canon of Elvis works should not be underestimated. They are a symbolic reference not just of the artist himself, but also of the pop-culture era that he came to define and is still synonymous with today.

Comment from the conservator who carried out the condition report

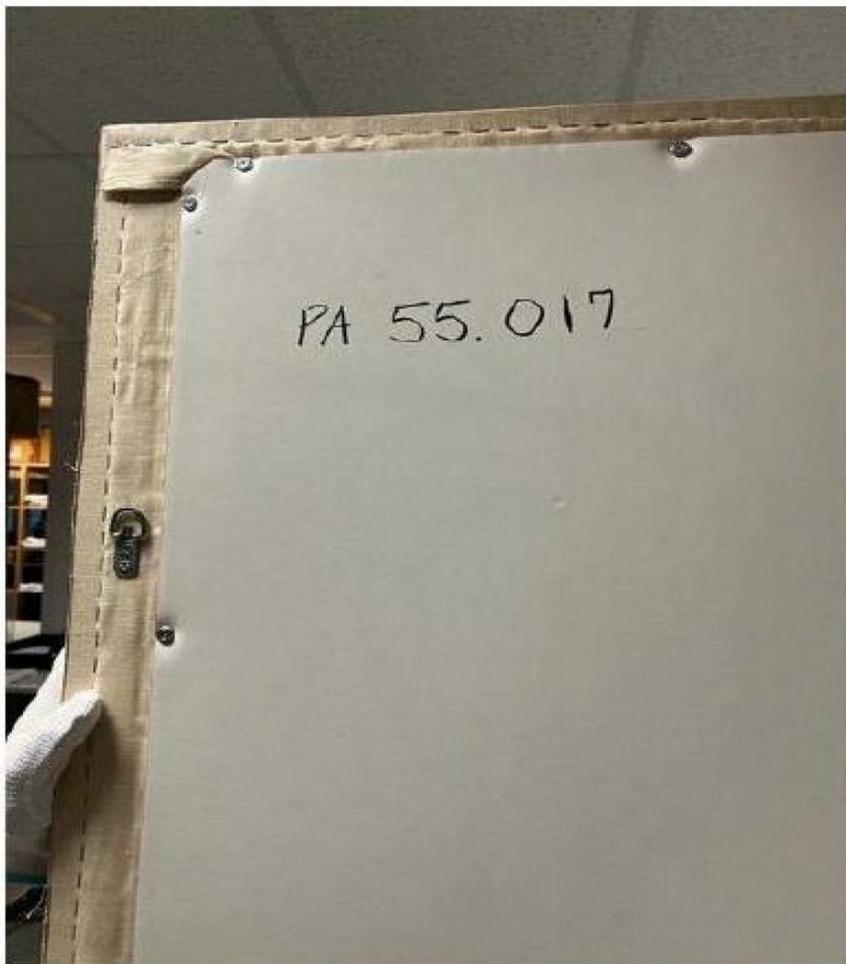
"With regards to the words "silve cavass," that inscription is on the reverse overlap of the Double Elvis that was cut from the same roll, not this work.

There were no visible inscriptions on this work; however, the Estate and Foundation stamps, as well as the PA number given by the Foundation, and Vincent Fremont's initials (VF) are all clearly present.

Andy WARHOL

1928 - 1987

As per my report, the work is in excellent condition with creases and crimps typical for these works, especially one that was rolled for such a long time. At present, it is very dusty and possibly further soiled overall under the dust. It would benefit from cleaning as well as the flattening of a shallow small depression that appears unrelated to the creases and crimps."



„ Big Flowers „



Preis: 26,9 Mio Euro

Andy Warhol

“Big Flowers” - 1964

81 x 81 inches (207,6 x 207,6 cm)

1473

FLOWERS

[December–January] 1964–65 / spray paint and silkscreen ink on linen / 81 3/4 x 81 3/4 inches / 207.6 x 207.6 cm / Thomas Ammann Fine Art, Zurich / Examined 1994, 1996 / PA 53.001 / Yellow (A, C, D), white (B) on white / **Provenance:** Sonnabend Gallery, NY / The Andy Warhol Foundation for the Visual Arts, Inc., NY / Gagosian Gallery / Private collection, CA / **Exhibitions:** Humlebaek 1978, no. 54 illus. / Kunsthaus, Zurich, 1978, no. 135 / MoMA, NY, 1989; exh. NY, London, Paris, Venice / Galerie Beyeler, Basel, *I Love Yellow*, June 1–Sept. 30, 1996 / **Literature:** Beaux Arts, 1990, p. 51 color / Wolf 1997, pl. 2 color and fig. 39 illus. / **See cat. no. 1472.**

Paintings and Sculptures 1964-1969

WARHOL

02B

THE ANDY WARHOL CATALOGUE RAISONNE

PHAIDON

1473

FLOWERS

[December-January] 1964-65 / spray paint and silkscreen ink on linen / 81 3/4 x 81 3/4 inches / 207.6 x 207.6 cm / Thomas Ammann Fine Art, Zurich / Examined 1994, 1996 / PA 53 001 / Yellow (A, C, D), white (B) on white / Provenance: Sonnabend Gallery, NY / The Andy Warhol Foundation for the Visual Arts, Inc., NY / Gagosian Gallery / Private collection, CA / Exhibitions: Humlebaek 1978, no. 54 illus. / Kunsthaus, Zurich, 1978, no. 135 / MoMA, NY, 1989, exh. NY, London, Paris, Venice / Galerie Beyeler, Basel, / Love Yellow, June 1-Sept. 30, 1996 / Literature: Beau Arts, 1990, p. 51 color / Wolf 1997, pl. 2 color and fig. 39 illus. / See cat. no. 1472.

24-INCH FLOWERS ON WHITE

1474

FLOWERS

[December-January] 1964-65 / acrylic and silkscreen ink on linen / 24 x 24 inches / 61 x 61 cm / "Andy Warhol 65," right stretcher / Private collection / Examined 1996 / Cadmium red light (A), naphthol crimson (B), cadmium yellow light (C, D) on white / Provenance: Illeana Sonnabend, Paris /

1475

FLOWERS

[December-January] 1964-65 / fluorescent paint and silkscreen ink on canvas / 24 x 24 inches / 61 x 61 cm / "Andy Warhol 64," left overlap / Private collection / Examined 1994, 1997, 1998 / One of six canvases, top row, center: aurora pink (A, B), neon red (C), arc yellow (D) on white / Provenance: Illeana Sonnabend, Paris / This canvas is one of six assembled as a single work. Three canvases have green backgrounds (cat. nos. 1392-1394) and three are printed directly over the primer (cat. nos. 1476 and 1477).

1476

FLOWERS

[December-January] 1964-65 / fluorescent paint and silkscreen ink on canvas / 24 x 24 inches / 61 x 61 cm / Private collection / Examined 1994, 1997, 1998 / One of six canvases, bottom row, left: arc yellow (A), aurora pink (B), neon red (C, D) on white / Provenance: Illeana Sonnabend, Paris / See cat. no. 1475.

1477

FLOWERS

[December-January] 1964-65 / fluorescent paint and silkscreen ink on canvas / 24 x 24 inches / 61 x 61 cm / "Andy Warhol 64," top overlap / Private collection / Examined 1994, 1997, 1998 / One of six canvases, bot-

tom row, right: aurora pink (A-D) on white / Provenance: Illeana Sonnabend, Paris / See cat. no. 1475.

1478

FLOWERS

[December-January] 1964-65 / fluorescent paint, silkscreen ink, and pencil on linen / 24 x 24 inches / 61 x 61 cm / "Andy Warhol 64," bottom overlap / Lowe Art Museum, University of Miami, Museum Purchase, 1965 / Examined 1998 / LC 632 / Rocket red (A), arc yellow (B), aurora pink (C, D) on white / Provenance: Leo Castelli Gallery, NY / Exhibitions: Jacksonville Art Museum, FL, *Art in Bloom: The Flower as Subject*, Feb. 2-March 19, 1989, color /

1479

FLOWERS

[December-January] 1964-65 / fluorescent paint and silkscreen ink on linen / 24 x 24 inches / 61 x 61 cm / Present whereabouts unknown / Not examined / Aurora pink (A, C, D) white (B) on white / Provenance: Leo Castelli Gallery, NY (LC 633) / Barbara Greenbaum /

1480

FLOWERS

[December-January] 1964-65 / fluorescent paint and silkscreen ink on linen / 24 7/8 x 24 7/8 inches / 62.5 x 62.5 cm / "Andy Warhol 64," bottom overlap / Private collection, not examined / Examined 2002 / LC 639 / Neophthalocyanine green (A), arc yellow (B) / Provenance: Leo Castelli Gallery, NY (LC 633) / Barbara Greenbaum /

1481

FLOWERS

[December-January] 1964-65 / fluorescent paint, silkscreen ink, and pencil on linen / 24 7/8 x 24 7/8 inches / 62.5 x 62.5 cm / "Andy Warhol 64," top overlap / "Andy Warhol 64," bottom overlap / Armand Onstein / Examined 1997, 1999 / Aurora pink (A-D) on primed ground / Provenance: Galerie 1900-2000, Paris / Private collection, Buenos Aires / The two signatures date from different times; the earlier vintage signature is on the bottom overlap.

1482

FLOWERS

[December-January] 1964-65 / acrylic and silkscreen ink on canvas / 24 x 24 inches / 61 x 61 cm / Present whereabouts unknown / Not examined / Neon red (A, B), arc yellow (C, D) on white / Provenance: CNV, Feb. 24, 1990, no. 118 / Marco Fila Collection, Italy /

1483

FLOWERS

[December-January] 1964-65 / acrylic, silkscreen ink, and pencil on linen / 24 x 24 inches / 61 x 61 cm / "Andy Warhol 65," left overlap / Private collection / Examined 2002 / Yellow light hansa (A), dioxazine purple (B), phthalocyanine green (C, D) on white / Provenance: William Pail / Babette Cohen / Solomon & Co. Fine Art /

1484

FLOWERS

[December-January] 1964-65 / fluorescent paint, silkscreen ink, and pencil on linen / 23 7/8 x 23 7/8 inches / 60.6 x 60.6 cm / "Andy Warhol 64," bottom overlap / The Andy Warhol Museum, Pittsburgh, Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc., NY / Examined 1995 / PA 53 004 / Rocket red (A, C, D), aurora pink (B) on white / This work was on loan to the Art in Embassies Program in Washington, D.C. from 1989 until 1993.

1485

FLOWERS

[December-January] 1964-65 / fluorescent paint and silkscreen ink on linen / 24 x 24 inches / 61 x 61 cm / The Andy Warhol Foundation for the Visual Arts, Inc., NY / Examined 1995 / PA 53 020 / Rocket red (A-D) on white /

LARGE FLOWERS

1486

FLOWERS

(LARGE FLOWERS)

[December-January] 1964-65 / acrylic, spray paint [?], and silkscreen ink on linen / 81 3/4 x 160 inches / 207.6 x 406.4 cm / Stedelijk Museum, Amsterdam / Examined 1997 / Cadmium yellow medium (C), purple (D) on white / Provenance: Leo Castelli Gallery, NY (LC 327) / Illeana Sonnabend, Paris / Galerie Paul Maenz, Cologne / Exhibitions: Jerrold Morris, Toronto, 1965 / Sonnabend, Paris, 1965 / Palazzo Grassi, Venice, *Campo Vitale*, 1967, no. 252 illus. / Parcchegg di Villa Borghese, Rome, *Contemporanea*, Nov. 1973-Feb. 1974, p. 209, no. 4 illus. / Kunsthaus, Zurich, 1978, no. 130 color, reversed, inverted / Humlebaek 1978, no. 53 / Paul Maenz Gallery, Cologne, Dec. 12, 1985-Jan. 30, 1986 / Castello di Rivoli, Rivoli, *L'Orizzonte: Da Chagall a Picasso, da Pollock a Cragg*, Dec. 18, 1994-April 23, 1995, p. 95 color / Kunsthall, Rotterdam, *Pop Art*, April 8-Oct. 29, 1995, p. 156 illus., exh. May 16-Oct. 29 only / Literature: Coplans 1970, p. 128 illus., reversed / Crone 1970, no. 580 illus. / Coplans, "Early Warhol," *Artforum* (March 1970): 59 illus. / Tate Gallery, London, 1971, fig. 49, reversed / Hahn 1972, p. 53 color / Crone 1976, no. 933 / Billeter, "Andy Warhol—materiet som svar paa samfundet i vort aeri," *Gutenbergers arskrift* (1978), p. 11 color / W. A. L. Beeren, "Stedelijk Museum, Amsterdam,"

Vereniging Rembrandt (1986): 48-50, p. 48 color / Bastian 1990, pl. 55 color / Stedelijk Museum, Amsterdam, *Acquisitions Stedelijk Museum 1985-1993*, 1993, no. 280 color, p. 261 illus., front and back covers color / Stedelijk Museum, Amsterdam, *A Survey of the Collection*, 1997, p. 139 color / The yellow flower is painted by hand, the purple is probably painted with an airbrush. This work may be provisionally identified in a photograph of Warhol at the Jerrold Morris International Gallery, Toronto, which was reproduced in *The Telegram*, Toronto, March 19, 1965. Sixteen of the thirty-two *Little Electric Chairs* exhibited at Morris may be seen in the left background; on the right is a partial view of a large *Flowers* painting that appears to be this work. The exhibition was on view March 18-April 3. This work was not recorded at Castelli until April, when it was returned from Toronto in time to join the consignments of Paris *Flowers*.

„ Four-foot Flowers „



Preis: 14,9 Mio USD

“Four-Foot Flowers” - 1964

Synthetic polymer and silkscreen on canvas
48 x 48 inches (121.9 x 121.9 cm)

PROVENANCE:

Leo Castelli Gallery, New York
Edwin Janss Jr., Los Angeles
Sotheby's, New York (November 9, 1989; lot 319) Björn Ressle,
Stockholm
Private Collection, Sweden Art
Now Gallery, Gothenburg
Galerie Bruno Bischofberger, Zurich
Private Collection
Sotheby's London (December 9, 1999; lot 41)
Gagosian Gallery, New York
Private Collection, New York

EXHIBITIONS:

Humblebæk, Denmark, Louisiana Museum of Modern Art, Andy Warhol, September 22, 1990 -
January 6, 1991; exhibition catalogue, no. 29.

Seoul, Ho-Am Art Gallery, Andy Warhol: Pop Art's Superstar, August 20 - October 9,
1994; exhibition catalogue, p. 54, illustrated

Zurich, Galerie Bruno Bischofberger, Jingle Bells, November 12, 1994 - January 7,
1995.

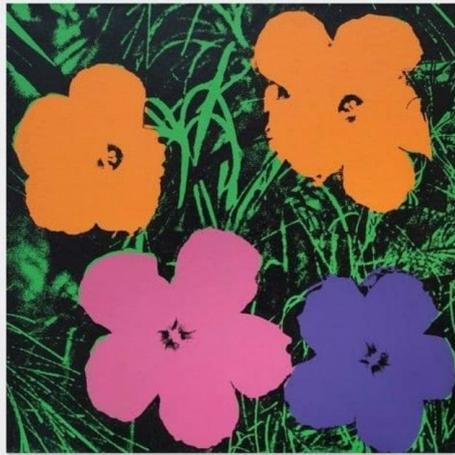
LITERATURE:

Rainer Crone, *Andy Warhol* (New York: Praeger Publishers, 1970), no. 556.

Rainer Crone, *Das Bildnerische Werk Andy Warhols* (Berlin: Kommissionsvertrieb Wasmuth KG, 1976), no. 907.

Georg Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures, 1964-1969*, vol. 02A (London: Phaidon, 2004), no. 1301, p. 287,

„ Flowers „



ANDY WARHOL

“Flowers”

Acrylic, silkscreen ink and graphite on canvas

1964

48 x 48 Inches / 122 x 122 cm

Preis: 15,6 Mio USD

ANDY WARHOL

"Flowers"

Acrylic, silkscreen ink and graphite on canvas

1964

48 x 48 Inches / 122 x 122 cm

verso signed and dated on the overlap and dedicated to Mr. Leon Muchin

Provenance

Leo Castelli Gallery, New York

Leon Muchin, New York

Feigen Gallery, Minneapolis

Bruno Bischofberger, Zurich

Pricard Collection, New York

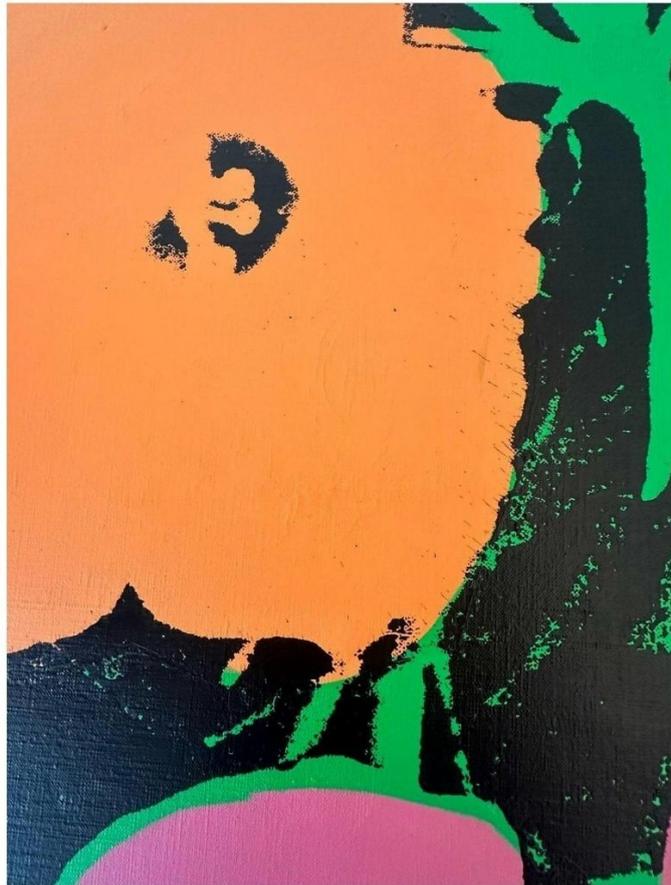
Heinz Metzler, New York,

Private collection, New York, acquired from the above by the present owner in 2001

Literature

George Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné*, Vol. 2A: *Paintings and Sculptures 1964-1969*, New York 2004. No. 1308, p. 294 and col ill p. 290





Andy Warhol

„ Silver Elvis „

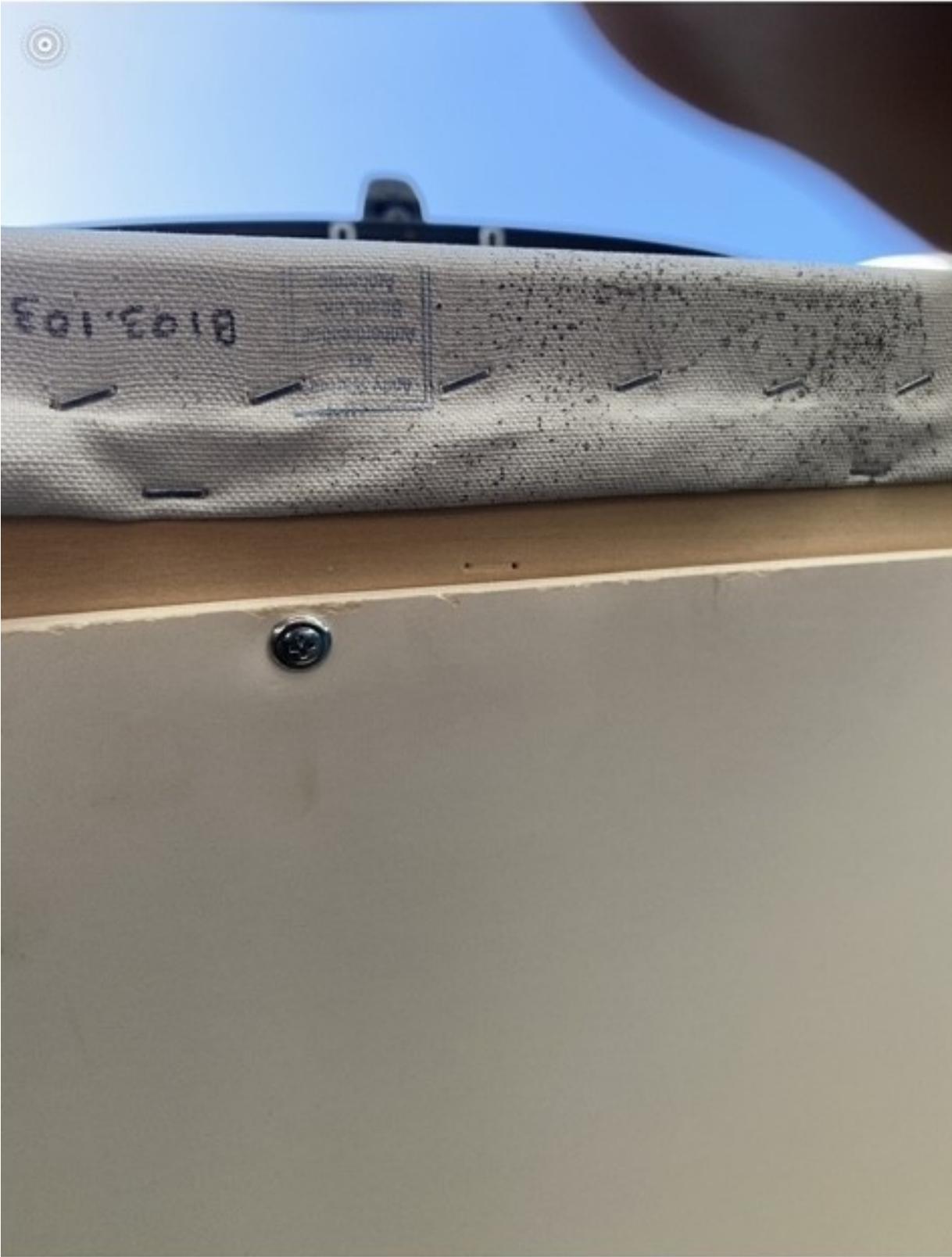
**Ferus Type von 1963
registriert bei der
Andy Warhol Foundation
(with stamp and number)**



Preis: 42 Mio USD









„ Marilyn „

Andy Warhol

Das Bild wurde am 16.05.2007 schon für 28 Mio USD incl Pr. verauktioniert...

Lemon Marilyn (1962)

Los 18

Gemälde

Synthetisches Polymer, silkscreen inks & acrylic/canvas

50,8 x 40,6 cm

Zuschlagspreis : 18.445.000 € (25.000.000 \$)

Preis inklusive Aufgeld : 20.687.912 € (28.040.000 \$)

Post-War & Contemporary Art

16.05.2007

Christie's

New York, Vereinigte Staaten

Details

Signiert datiert -62 / Rückseite

Literatur: Crone 59

Notizen: N.Y, Stable Gallery, 1962 [Crone 59]

Abbildung auf Seite 81 des Katalogs

Wenn man die Preissteigerungen von WARHOL und hier insbesondere der TOP Werke wie MARILYN ansieht ... müsste man eigentlich bei ca.. 100 Mio liegen..

Rechnet man auf dieser Basis mit dem WARHOL- Preis-Index bis 2025, dann kommt man schon auf über 50 miii us ... nimmt man den Index der Marilyn Bilder, dann errechnet sich für 2025 ein Wert von 90 / 100 mio.

Das gleiche Subjekt und Format —allerdings in rot / pink — wurde 2024 für 270 Mio verkauft. Verrückt aber wahr—die MONA LISA des 21 Jahrhunderts .

Unser Preis: 60 Mio USD

AUKTIONS-FOTO



**„ Marilyn 4-times „
Andy Warhol**



Preis: 9,9 Mio USD

11.12.2024

Condition report



Andy Warhol

Four Marylins (Reversal), 1979-1986

Acrylic and silkscreen ink on canvas

91.4 x 71.1 cm

The painting is in very good and original condition.

The canvas is affixed to its original stretcher, both of which are in very good condition, with good tension and even picture plane. There are vertical creases running from the top edge halfway down. They are related to the structure of the canvas.

The paint layer is in very good condition, stable, and securely adhered. Minor abrasions are present in all four corners. A pinpoint loss is visible in the lower right corner. A light dirt mark is located close to lower left corner, along the bottom edge. Fine cracks are noted along the edges all around.

Nicolas Boissonnas

N. Boissonnas

certify that this is an original printing by Arden, World complete © Arden, World complete
by Arden in 1926. Printed and bound by Arden

658/23

940

Small circular stamp or label at the bottom right corner of the page.

**„ Marilyn 35-times „
Andy Warhol**



Andy Warhol, *Marilyn Thirty-five Times*
Acrylic and silkscreen on canvas, 1962
49 x 79 in. (124.5 x 200.7 cm.)
New York Private Collection

Preis: 42 Mio USD

Marilyn Thirty-five Times is the first known color work in the artist's iconic silkscreen acrylic technique as well as his first portrait of Marilyn Monroe.

Created in August 1962 at the time of her death, *Marilyn Thirty-five Times* does not show the happy visage displayed in all successive Marilyn's but the thoughtful face from the famous Bert Stern photograph taken weeks before the actress's death which Warhol uses here and never again. At first glance the painting appears to be black and white. Muted tones of violet and yellow were applied over her mouth, eye shadow and hair, mixed on the canvas in hasty painterly strokes rather than large fields as in all subsequent work. That violet and yellow makes grey is fundamental. This is the only *Marilyn* where the face has not been painted. It may be plausibly concluded that the present *Marilyn* preceded the other color silkscreen paintings. The style of the random overlapping of the images is identical to the idiosyncratic style of other early overlapping multiple images. The lugubrious tone of the picture may suggest the artist's reaction to Marilyn's death. In subsequent works Warhol generally banished emotional content, depicting even the most anxious events with a trademark distance and reluctance to mourn.

Experts, including SAFA (Scientific Analysis of Fine Art LLC), have ascertained that it is highly improbable that the present picture could have been produced anywhere but in the studio of Andy Warhol in 1962 due to the absence of any facility capable of executing the complex double print technique (see: Faurschou catalogue, 2017). The method of installing color between two impressions, with the signature random overlapping Warhol used in 1962, had been developed from the previously single impression paintings: *Baseball*, *Natalie*, and *Warren Beatty*. The present painting is stylistically arch-typical of the Warhol 1962 style and bears no anomalies inconsistent with authenticity.

Marilyn Thirty-five Times was named by its present owner, Stuart Pivar, who was a good friend of Andy Warhol. He is also the owner of a *Hamburger*, as well as one of two portraits of himself (the pendant belonging to The Andy Warhol Museum, Pittsburgh). Additionally, Pivar was the first owner of *Elvis Forty-nine Times*, which he bought directly from the artist.

Research: M. S.

ANDY WARHOL

Silver Liz (diptych)

1963~65



Spray enamel, synthetic polymer and silkscreen inks on linen,
overtop of monochrome canvas Two panels of 40 x 40 inches each (diptych)

Overall 40 x 80 inches (101.6 x 203.2 cm)

Signed

Preis: 42 Mio USD

WARHOL, Andy

Silver Liz (diptych)

1963

Spray enamel, synthetic polymer and silkscreen inks on linen, overtop of monochrome canvas

Two panels of 40 x 40 inches each (diptych)

Overall, 40 x 80 inches (101.6 x 203.2 cm)

Signed on the reverse Andy - Andy Warhol 1977 (The Silver Liz has been painted in 1963 and the other side, the mirror side, has been painted in 1977)

Provenance:

- Henry Geldzahler
- Wolfgang Hahn, Cologne
- Christie's London (3/12/1974) lot number 184
- Lewis M. Kaplan Associates, London
- Shaindy Fedho, Fort Worth, TX, USA
- Galerie SHO, Tokyo, JAPAN
- Private Collection, NYC, NY, USA Current owners

Literature:

- R. Crone : Andy Warhol, edition Praeger Publishers 1970, number 95 - catalogue raisonne
- Galerie Schemla, Dusseldorf Bestadts Katalog, Andy Warhol number 18
- R. Crone : Andy Warhol, edition Praeger Publishers 1976, number 109 - catalogue raisonne
- Galerie SHO Tokyo : Andy Warhol, 1991. Page 1

Exhibitions:

- Ferus Gallery, Los Angeles, CA, Sept-Oct 1963
- Fort Worth Art Museum, DaUas, TX, August- September 1977

Terrence Mahon

Painting Conservator

May 1, 2011

CONDITION REPORT

381 Park Avenue South
New York, N.Y. 10016
(212) 685-9050

To whom it may concern:

Condition assessment regarding: Andy Warhol

Double Liz

Silver paint, acrylic and silkscreen ink on canvas in 2 panels

Each: 40 x 40 in., Overall: 40 x 80 in.

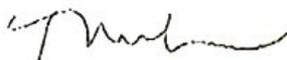
This painting is in excellent condition.

Both canvases are unlined, commercially primed linen and are generally taut and planar; the lower right corner of the right panel has a slight draw. They are mounted on sturdy six-member expansion-bolt stretchers, which are probably not original. The paint is structurally sound and stable on both. The surfaces are clean and fresh and bear no evidence of restoration under ultraviolet light.

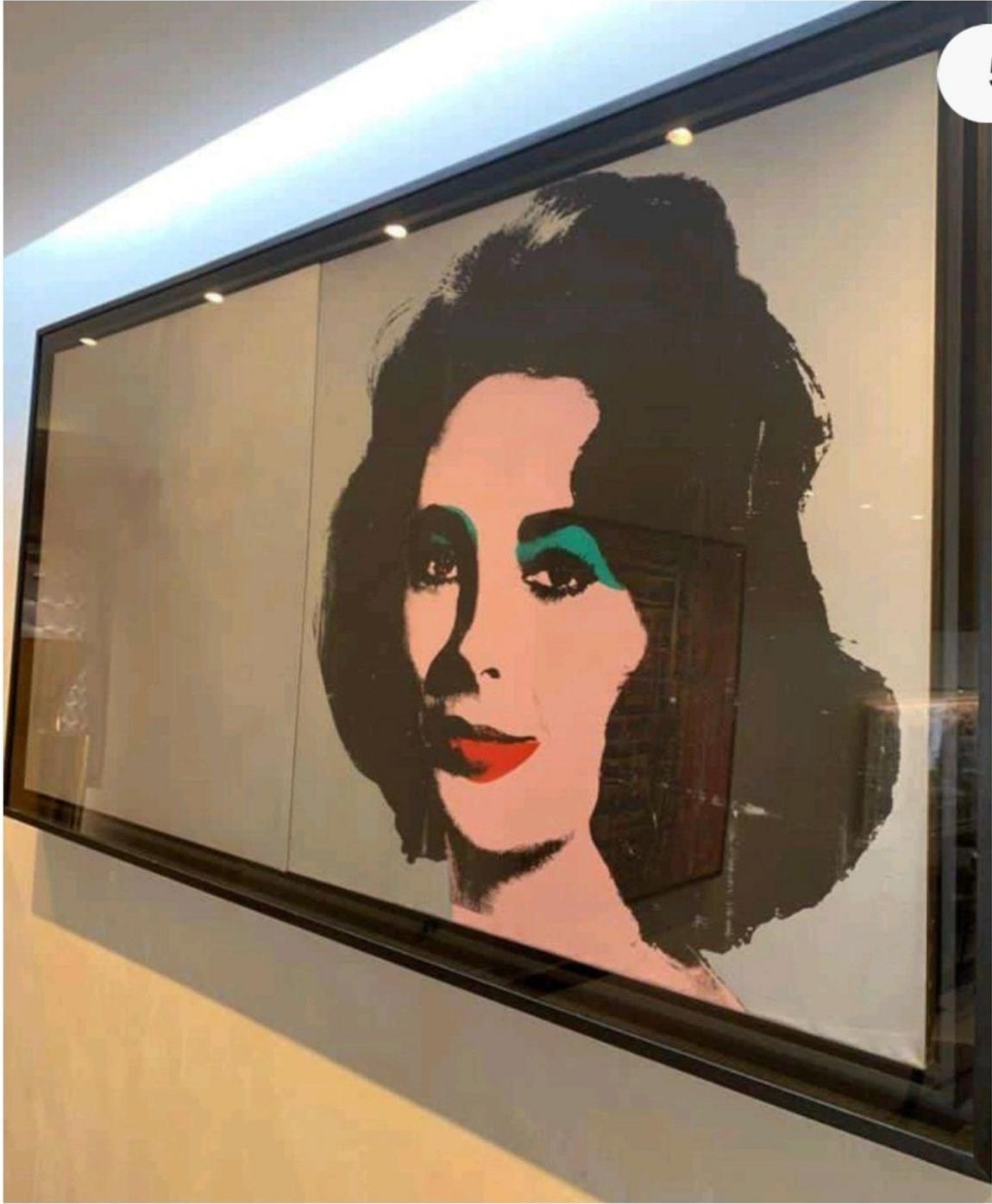
The left-hand panel (all silver) exhibits horizontal stretcher bar creases across the center on left and right sides (18" from top). The right side has another long crease running at a slight diagonal above the horizontal crease. There are additional ground cracks in the upper right quadrant (8" from top) and, in the lower left corner, a horizontal stretcher crease (3" from bottom). There is friable paint and minor abrasions at the corners, which is a common condition of these pictures. There is a tiny abrasion upper right of center (20 1/2-21 1/4" from top, 15" from right). The paint surface displays a slightly mottled appearance typical of these unevenly sprayed applications.

The right-hand panel (Liz) has a 2" diagonal crease at the upper edge (8 1/2" from left), a slight vertical stretcher crease at upper right and a very slight crease in her cheek at lower center. There is a 2" diagonal crack spanning the lower left corner. Tiny losses may be noted at the corners and along the upper edge.

Overall, this is a wonderfully preserved work of the period.



Based on inspection under normal and ultraviolet light conducted April 29, 2011.



Note:

There are only 5 Silver Liz diptych that were painted by A. Warhol (ref: Christies auction catalogue, sale 3739, Christies NYC, 11 May 2015 lot 19A). Lot Essay

The brilliant, shimmering double-paneled Silver Liz is one of the most celebrated and acclaimed paintings of Andy Warhol's entire career. Painted during the summer of 1963, Silver Liz is an early Pop Art masterpiece that illustrates Warhol's newly-developed silkscreen technique with a power and gravitas unrivaled by other works. Warhol obsessed over Hollywood celebrities, particularly that rare kind of species that transcended fame itself to become enmeshed in the fabric of popular culture. Liz Taylor epitomized Warhol's idea of a Hollywood icon—she was beautiful, rich and famous, yet her personal life was touched by tragedy. At the time Warhol painted Silver Liz, she was 31 years old, already an Oscar-winner, about to divorce her fourth husband, and recently recovered from a life-threatening infection. The peculiar blend of glamour, scandal and illness that plagued Elizabeth Taylor throughout her life made her the ultimate muse for Warhol, who's Silver Liz epitomizes the star at the height of her glamorous career.

Since childhood, Warhol had been enraptured by the films of Hollywood. Growing up in Pittsburgh during the 1930s, he spent nearly every Saturday morning at the movies, though multiple childhood illnesses frequently confined him to his bed, where he would listen to the radio and collect pictures of movie stars. His home at 1342 Lexington Avenue in New York was a veritable shrine to the golden age of Hollywood cinema, with fan magazines scattered about the floor. For Warhol, Elizabeth Taylor was the penultimate example of Hollywood fame. When asked about his belief in the afterlife, he famously said that he would like to be reincarnated as a big ring on Elizabeth Taylor's finger.

By the time Warhol began the Silver Liz series in the summer of 1963, Liz Taylor had become the highest-paid actor in Hollywood, having signed a \$1 million dollar contract for her title role in Cleopatra. During filming, she became embroiled in a tempestuous love affair with her co-star Richard Burton, though she was married to Eddie Fisher at the time. Their rumored tryst was widely broadcast in newspapers and tabloids, even condemned by the Vatican, who described it as "erotic vagrancy." Taylor was by then a definitive screen icon, known around the globe as the personification of style and glamour. Her beautiful "violet" eyes beguiled a nation, having captivated audiences from the age of twelve in the MGM production of National Velvet. A string of successful films garnered the actress four Academy Award nominations in four years between 1957 and 1960, and she finally won the Oscar for best actress for her role in Butterfield 8.

Despite her on-screen success and tumultuous love affairs, it was Taylor's brush with death that propelled Warhol to paint her likeness. In 1960, Taylor traveled to London to begin filming Cleopatra, where she was struck by a particularly virulent respiratory illness, and she was briefly pronounced dead. An emergency tracheotomy rescued Taylor, who by her own account, died on nearly four separate occasions in her life. When asked why he started the Liz series, Warhol recalled: "I started those a long time ago, when she was so sick and everybody thought she was going to die. Now I'm doing them all over, putting bright colors on her lips and eyes" (A. Warhol, quoted in Gene Swenson, "Interview with Andy Warhol," ArtNews, November 1963, p. 60).

Warhol painted the Silver Liz series at his Firehouse studio between the months of June and July of 1963, an extremely prolific period in which he produced a series of silver paintings including the Silver Liz and Elvis paintings. This crucial

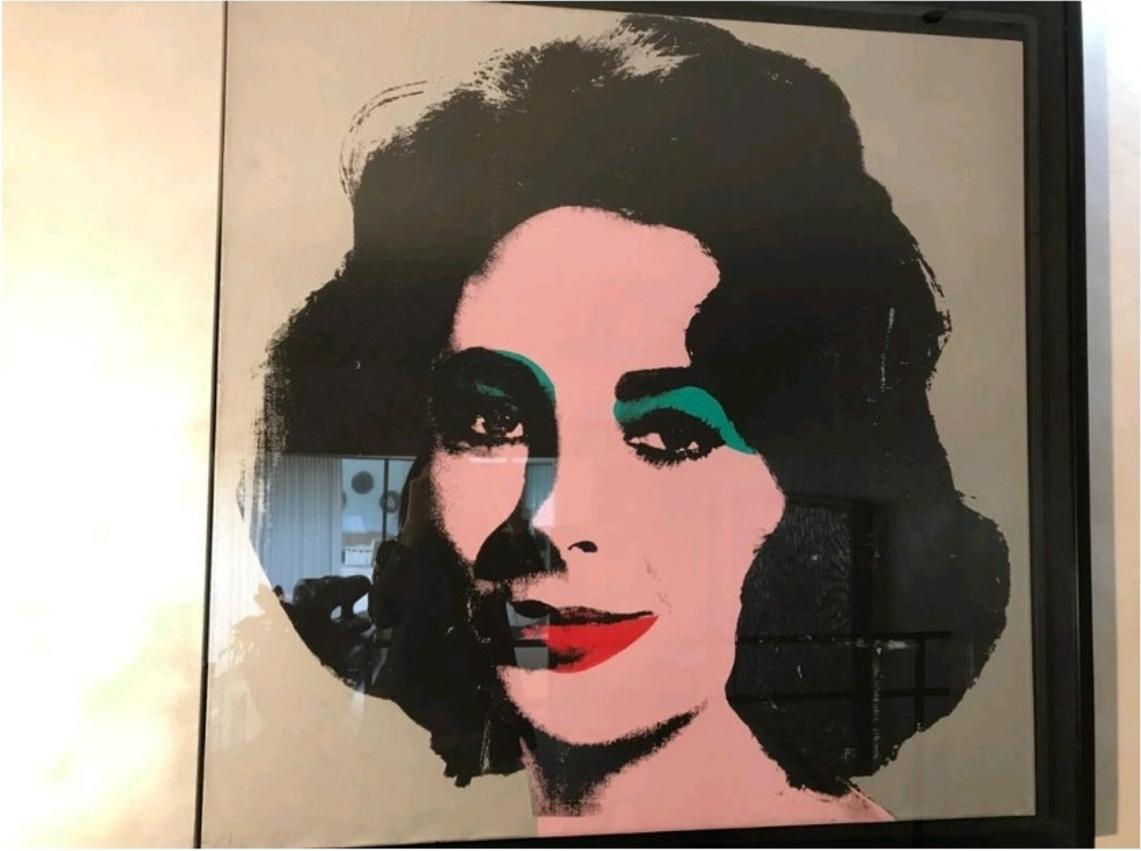
period of Warhol's early career resulted in several fundamental developments. With the assistance of Gerard Malanga, who Warhol hired on June 11, 1963, Warhol radically altered the format of his paintings, moving from several images repeated across the canvas surface, to a single, solitary image centered upon a 40 x 40 inch square format. The extraordinary time, care and attention to detail that Warhol took in these early works belies the spontaneity and experimentation that pervades them. Despite his reputation of a vacuous Pop star, Warhol was a shrewd innovator, a keen eye and a strong work ethic.

Warhol's Silver Liz is based upon a black-and-white headshot of Elizabeth Taylor that was distributed by MGM as a publicity photograph. Rather than simply copying from the original, Warhol made subtle enhancements. By cropping the photograph and zeroing in on the original, he brings her features closer to the picture plane so that the canvas is nearly saturated with her appearance. Warhol captures the alluring sensuality of Taylor's most celebrated attributes, from the cadmium red of Taylor's sultry lips to the phthalo green eye shadow surrounding her seductive, come-hither eyes. Her gorgeous raven hair is perfectly coiffed, the essence of a glamorous film star. The acra violet that Warhol hand-painted for her skin imparts an otherworldly, ephemeral quality that seems to hint at the immortality she has achieved as an icon of the silver screen.

Warhol envelops his penultimate portrayal of the Hollywood legend in a rich and evocative field of silver, which ushers the image into a new realm. "For the rest of Warhol's life and beyond, silver would be the color most associated with him, the only color to warrant its very own passage in [his memoir] *Popism*. "Silver was the future, it was spacey—the astronauts wore silver suits—Shepard, Grissom and Glenn had already been up in them, and their equipment was silver too. And silver was also the past—the Silver Screen—Hollywood actresses photographed in silver sets" (A. Warhol and P. Hackett (eds.), *Popism: The Warhol Sixties*, New York, 2006, p. 156). Warhol most likely intended the silver painted background of Silver Liz as a surrogate for the silver screen, which he also used in the concurrent Elvis series that summer, though its use must have had other expressive connotations. In Silver Liz, Warhol's use of silver creates a mystical quality that seems to situate the screen goddess in a kind of pictorial ether, which immortalizes her image as the personification of style and glamour.

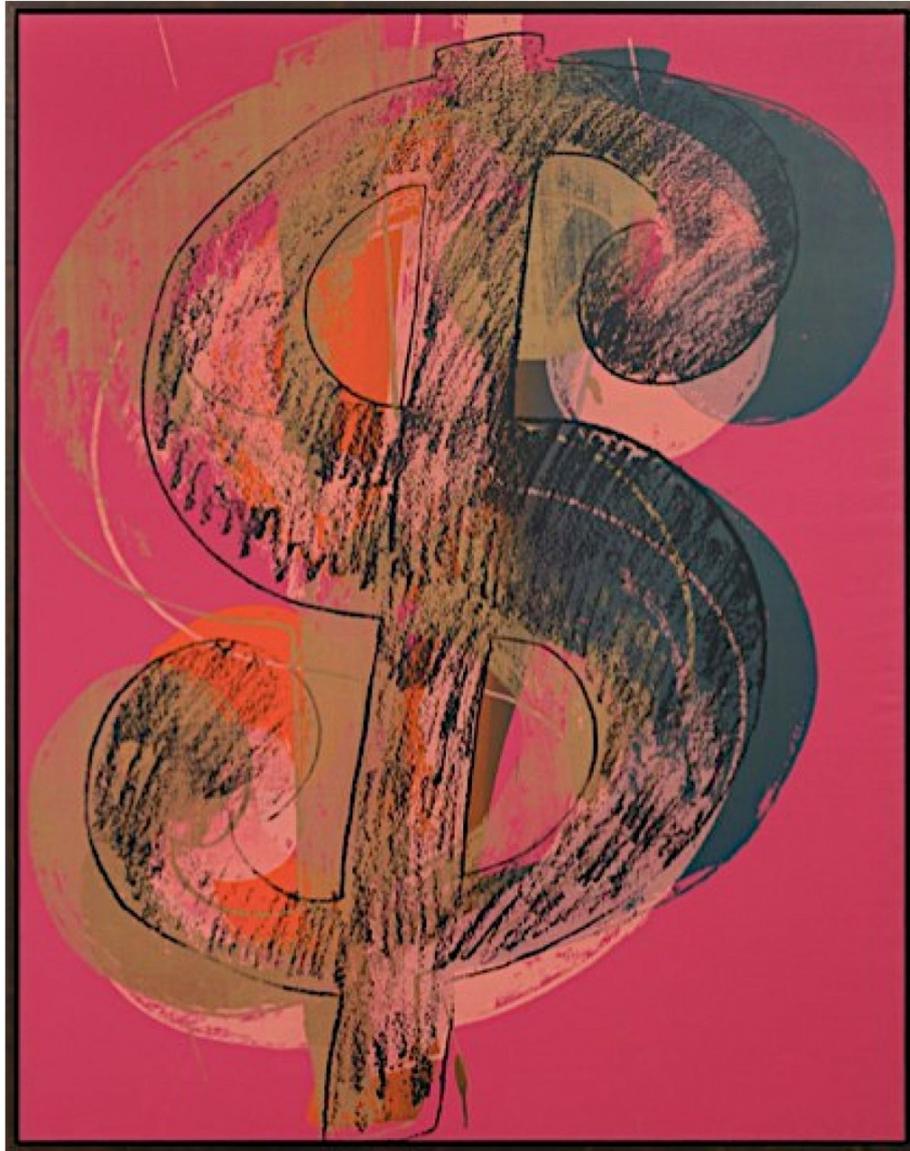
The Silver Liz paintings of 1963 were some of the last silver canvases he ever created. The series had its debut in September of 1963 at the Ferus Gallery in Los Angeles, where they were exhibited along with Warhol's silver Elvis paintings. Of the ten Silver Liz paintings that were included in the Ferus show, only nine have been definitively identified. The present painting was included in this seminal show, where it was exhibited as a single panel. Two years later, Warhol added the silver "blank" when he included the work as a diptych in the comprehensive exhibition at the Institute of Contemporary Art in Philadelphia in 1965. This same year, the work was consigned to the Castelli Gallery and was acquired by Holly Solomon. With its impeccable provenance of the Ferus Gallery, Leo Castelli Gallery and the distinguished collection of Mr. and Mrs. Horace H. Solomon, this painting is one of the most iconic pieces of Warhol's work, and one of only five Silver Liz diptychs of this type.

Central to his pantheon of Pop icons, which included Marilyn Monroe, Jackie Kennedy and Elvis, Silver Liz is a double-paneled masterpiece that immortalizes Elizabeth Taylor as the embodiment of the cult of celebrity. The painting's glistening silver background acts as a luminous mirror, reflecting her blushing skin, her trademark scarlet lips and sultry eyes. When Taylor finally received her own version many years later she wrote to Warhol, "Dear Andy, I'm so proud I finally have your 'Liz' and thank you for signing it so sweetly to me. I do love you" Elizabeth or Liz (of A.W.'s fame) March 21, 1977."





„ Dollar Sign „ 1981



Andy Warhol

Dollar Sign, 1981

Acrylic and silkscreen ink on canvas

90×70 in. (229×178 cm)

Preis: 11,9 Mio USD

Provenance :

The Estate of Andy Warhol, New York Private collection, New York

Private collection, California

Christie's, London, Sale of Post-War and Contemporary Art, February 8, 2007 Private collection, Europe

Christie's, New York, Sale of Post-War and Contemporary Art, May 17, 2017 Acquired by the present owner from the above

Exhibited :

Andy Warhol: \$ (New York: Gagosian Gallery, 1997), pl. 18, p. 33, illustrated in color; pl. 18, p. 67

Monte Carlo, Grimaldi Forum, *SuperWarhol*, July 16 – August 31, 2003, no. 186, p. 407, illustrated in color; no. 186, p. 531

New York, Van de Weghe Fine Art, *Andy Warhol: Dollar Signs*, September 23 – November 24, 2004, p. 7, illustrated in color (installation photo); no. 8, p. 42; p. 43, illustrated in color

Literature :

Andy Warhol: \$ (New York: Gagosian Gallery, 1997), pl. 18, p. 33, illustrated in color; pl. 18, p. 67

Monte Carlo, Grimaldi Forum, *SuperWarhol*, July 16 – August 31, 2003, no. 186, p. 407, illustrated in color; no. 186, p. 531

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* Reverse of *Dollar Sign* 1981 – Note the Andy Warhol Studio Inventory # on back of Painting: PA 30 045. Pristine Condition.



Structural Support

The large canvas is securely attached to a wooden expansion bolt stretcher which has two horizontal and one vertical cross batons. The canvas is attached with staples to the stretcher bars and was not removed from the wooden slip frame for the purpose of this examination. The canvas is taut and even and the overall structural condition would appear to be very good and secure. The stretcher bar joins have been strengthened with screws.

Paint Surface

The paint surface is also secure. There is a very slightly raised line with very fine cracks within the pale pink pigments in the upper right quadrant.

Inspection under ultraviolet light shows the paint surface to fluoresce unevenly as is characteristic of the artist. Ultraviolet light also highlights surface dust and what appear to be some very small studio accretions. There are also small areas in the four corners which fluoresce unevenly and may be minimal retouchings and a horizontal line in the lower left corner. There are other small areas of these minimal spots of retouching.

Summary

The painting would therefore appear to be in very good and stable condition.

** Condition Report delivered by Major Conservator on 29/9/2025*

In 1981, Andy Warhol embarked on a series of paintings, prints, and drawings featuring the dollar sign. This group of works marked the artist's return to the theme of money; dollar bills served as the first subject of his revolutionary silkscreen paintings twenty years prior.

In the *Dollar Sign* works, Warhol focused on the symbol for money rather than the object itself, creating numerous variations of the image in different colors, shapes, sizes, and fonts, all based on the artist's own drawings—acts of creativity that underscore Warhol's witty representation of a symbol that itself is a representation.

Today, the *Dollar Signs* are among Warhol's most powerful and essential images. Though they bluntly transform the sign of money into a sign of art, their flamboyant colors and inventive graphic designs are as artistic and seductive as the artist's iconic portrait silkscreen paintings; the *Dollar Signs* likewise empty and glamorize the subject in one stroke.

Moreover, the *Dollar Signs* epitomize Warhol's uncanny prophetic genius, for when he debuted these works in the early 1980s, the art world was on the brink of a historic influx of money. The pertinence, originality, and affront of these paintings are even more alive today as the global economy unites to become the biggest commodity trading floor mankind has ever known.

The present *Dollar Sign* silkscreen painting shows Warhol's keen eye for bold and exciting color combinations. Here, the artist suggests shadows with multiple and differently colored signs, slightly skewed around the main image which is depicted in expressive, graphic lines. Painted on top of a bright pink background, the dollar sign pops to the forefront of one's vision and, in an almost psychedelic illusion, seems to shift before one's eyes. This work pulsates with energy and demonstrates the artist's mastery of the medium.