



Angebotsliste

Moderne Kunst

der

**Lombardi Art Consulting AG
mit folgenden Künstlern:**

**Andy Warhol
Gerhard Richter
Jean-Michel Basquiat
Mark Rothko**

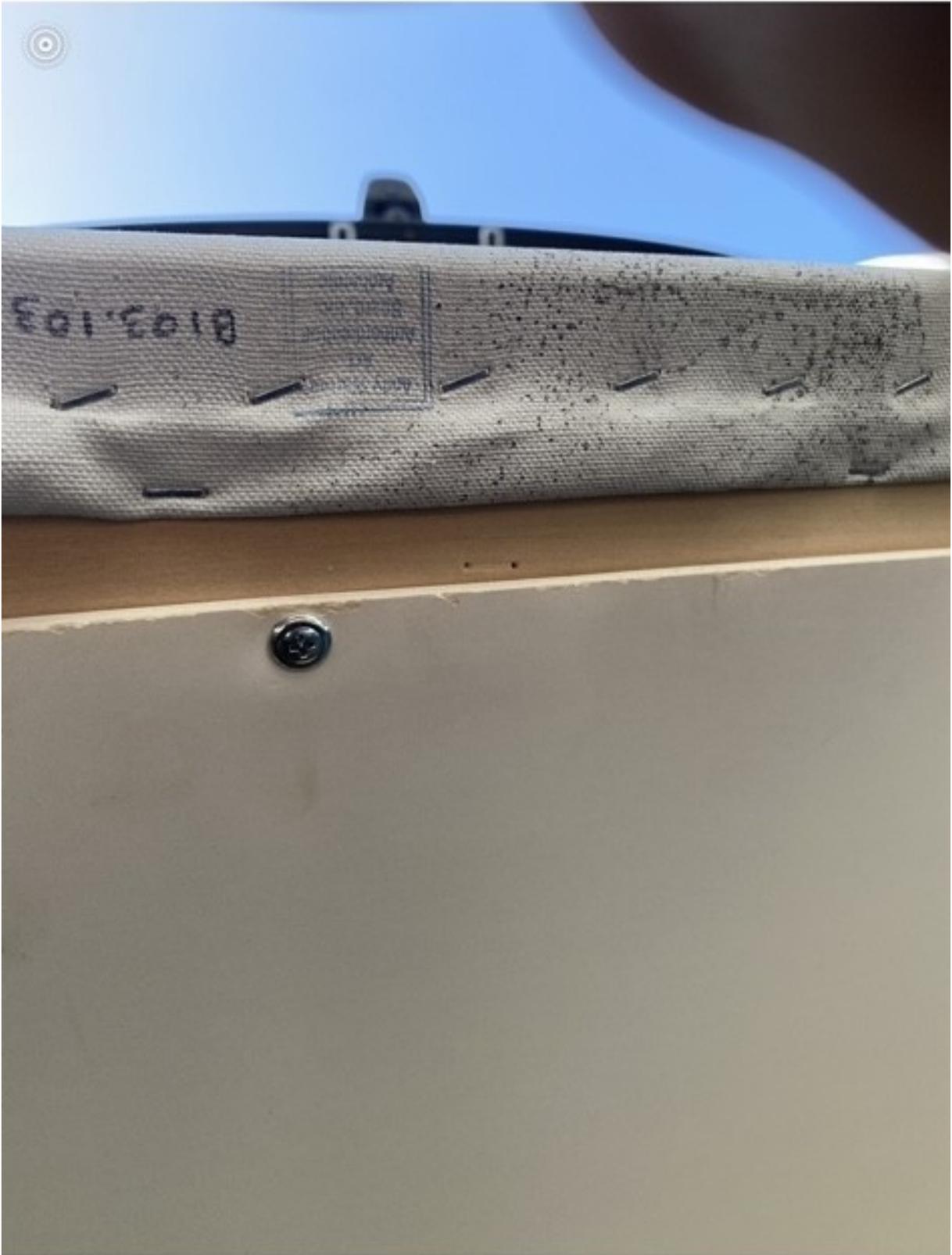
Andy Warhol
„ Silver Elvis „
Ferus Type von 1963
registriert bei der
Andy Warhol Foundation
(with stamp and number)



Preis: 42 Mio USD









Andy Warhol

„ Lemon Marilyn „

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



- Andy Warhol: Porträt von Marilyn Monroe bei Christie's für Rekordpreis versteigert

Suche öffnen

Teuerstes Gemälde des 20. Jahrhunderts Marilyn-Monroe-Porträt für Rekordpreis versteigert

Satte 195 Millionen US-Dollar hat ein Käufer für das Porträt der Hollywood-Legende Marilyn Monroe bei einer Auktion in New York gezahlt. Damit steigt das Kunstwerk zum teuersten Gemälde des 20. Jahrhunderts auf.

10.05.2022, 09.00 Uhr Manager-Magazin



Bild vergrößern

Rekord gebrochen: Auf das Porträt von **Marilyn Monroe** wurde geschossen – daher der Name "Shot Sage Blue Marilyn"

Foto:

Angela Weiss / AFP

Ein berühmtes Porträt der Hollywood-Legende **Marilyn Monroe** (1926-1962) von Pop-Art-Künstler **Andy Warhol** (1928-1987) ist am Montag für den Rekordpreis von 195

Millionen Dollar (185 Millionen Euro) verkauft worden. Die Versteigerung des 1964 entstandenen Siebdrucks "Shot Sage Blue Marilyn" in der Zentrale des Auktionshauses Christie's in [New York](#) dauerte nur vier Minuten. Warhols Werk ist somit das teuerste jemals versteigerte Kunstwerk aus dem 20. Jahrhundert.

Das Werk blieb bei der Versteigerung knapp unter dem Schätzpreis von 200 Millionen Dollar. Laut mehreren Beobachtern kam das letzte Gebot von dem US-Kunsthändler **Larry Gagosian**, der im vollbesetzten Saal anwesend war. Es war jedoch unklar, ob er das Werk für die eigene Galerie oder im Auftrag eines Kunden kaufte. Christie's äußerte sich nicht zur Identität des Käufers.

Der Siebdruck zeigt die Schauspielerin mit rosa Gesicht, rubinroten Lippen, gelbem Haar und blauem Lidschatten vor einem hellblauen Hintergrund. Das Bild hat seinen Namen wegen eines Missverständnisses in Warhols Atelier im Jahr 1964: Damals hatte die Künstlerin **Dorothy Podber** gefragt, ob sie Warhols Bilder "schießen" dürfe. Warhol verstand, dass es sich um Fotos handelte. Stattdessen zog Podber einen Revolver und schoss mit echten Kugeln auf vier Bilder der Serie. Die Spuren des Vorfalls sind mit bloßem Auge nicht zu erkennen.

Teuerstes jemals versteigertes Gemälde erzielte 450 Millionen Dollar

Christie's verkaufte das Werk im Auftrag der Thomas-und-Doris-Ammann-Stiftung mit Sitz in Zürich. Thomas Ammann war ein Kunsthändler und Freund Warhols. Der gesamte Erlös der Auktion – 317 Millionen US-Dollar aus 34 der 36 Lose – geht an die Stiftung, die sich laut Christie's "der Verbesserung des Lebens von Kindern" durch Gesundheit und Bildung widmet.

Das teuerste jemals versteigerte Gemälde ist "Salvator Mundi", das Leonardo da Vinci zugeschrieben wird und 2017 bei einer Auktion 450,3 Millionen Dollar erzielte. Den bisherigen Rekord für ein Werk aus dem 20. Jahrhundert erzielte Pablo Picassos "Les femmes d'Alger (Version o)" ("Die Frauen von Algier"), das im Mai 2015 für 179,4 Millionen Dollar versteigert wurde. Der bisherige Rekord für ein Warhol-Gemälde lag bei 105,4 Millionen Dollar für "Silver Car Crash (double disaster)"

mg/AFP

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Andy Warhol

„ Marilyn 4-times „



Preis: 8,4 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 Anders Nord computer © Anders Nord
by him in 1986. Printed Aug 1986

658/23

940

410-14

Andy Warhol

„Marilyn 35-times „



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: Fauschou 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



Andy Warhol „ 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, / *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 / Gasparian 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: Bean 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: Ileana 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: Ileana Sonnabend, Paris / This canvas is one of six assembled as a single work. Three canvases have green backgrounds (cat. nos. 1472-1474) 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: Ileana 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: Ileana 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 / 23 7/8 x 23 7/8 inches / 60.6 x 60.6 cm / "Andy Warhol 64," bottom overlap / Present whereabouts unknown / Examined 2002 / LC 699 / Neon red (A, B), aurora pink (C, D) on white / Provenance: Leo Castelli Gallery, NY (LC 633) / Barbara Greenbaum /

1481

FLOWERS

[December-January] 1964-65 / fluorescent paint, silkscreen ink, and pencil on linen / 22 1/4 x 23 1/4 inches / 56.9 x 60.3 cm / "Andy Warhol 64," top overlap / "Andy Warhol 63," bottom overlap / Armand Orstein / Examined 1994, 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: CNY, 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), diazine purple (B), phthalogreen (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) / Ileana Sonnabend, Paris / Galerie Paul Maenz, Cologne / Exhibitions: Jerrold Morris, Toronto, 1965 / Sonnabend, Paris, 1965 / Palazzo Grassi, Venice, *Campo Vitale*, 1967, no. 252 illus. / Paraggechi 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. 45, reversed / Hahn 1972, p. 53 color / Crone 1976, no. 933 / Billeter, "Andy Warhol—maleriet som svar paa samfundet i vort aertli," *Gutenbergus arskrift* (1978), p. 11 color / W. A. L. Beeren, "Stedelijk Museum, Amsterdam,"

Vereinigend 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 cover 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.

Andy Warhol „ Four-foot Flowers „



Preis: 14,9 Mio USD

Andy Warhol

“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.

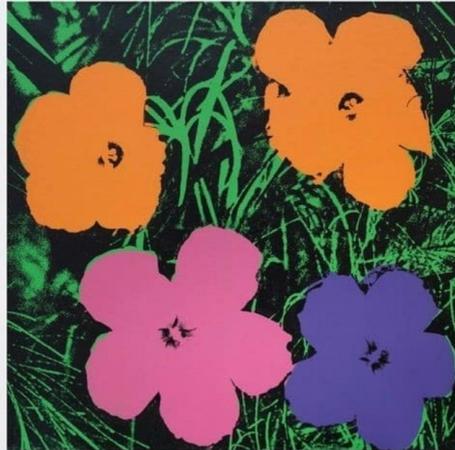
LITERATURE:

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,

Andy Warhol



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

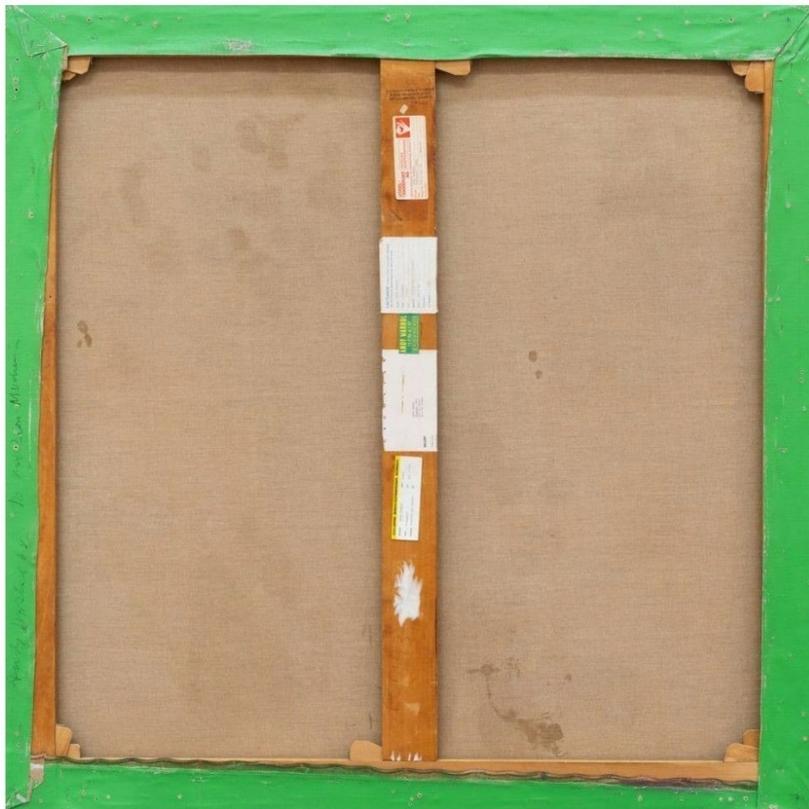
Pricard Collection, New York

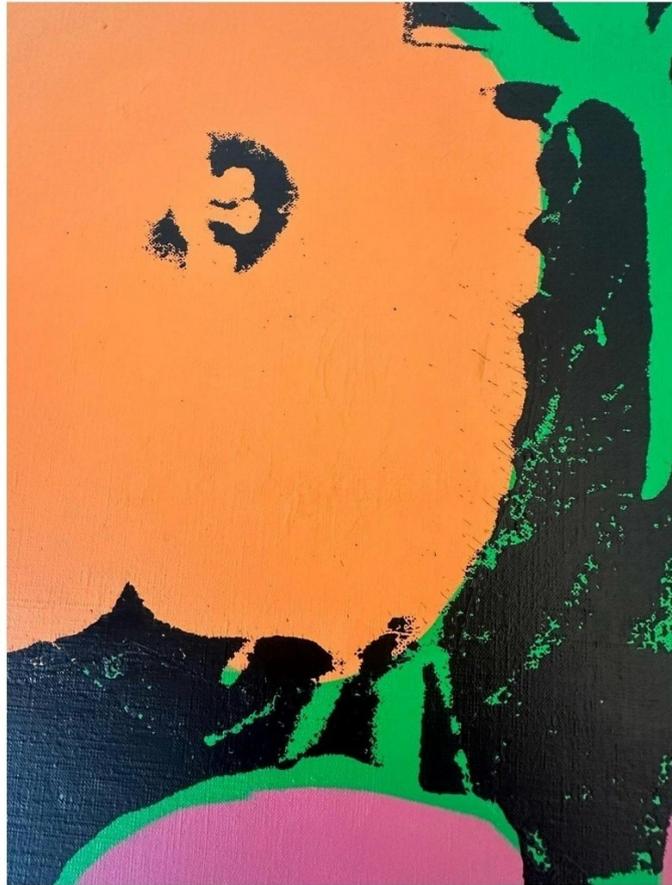
Heinz Metzler, New York,

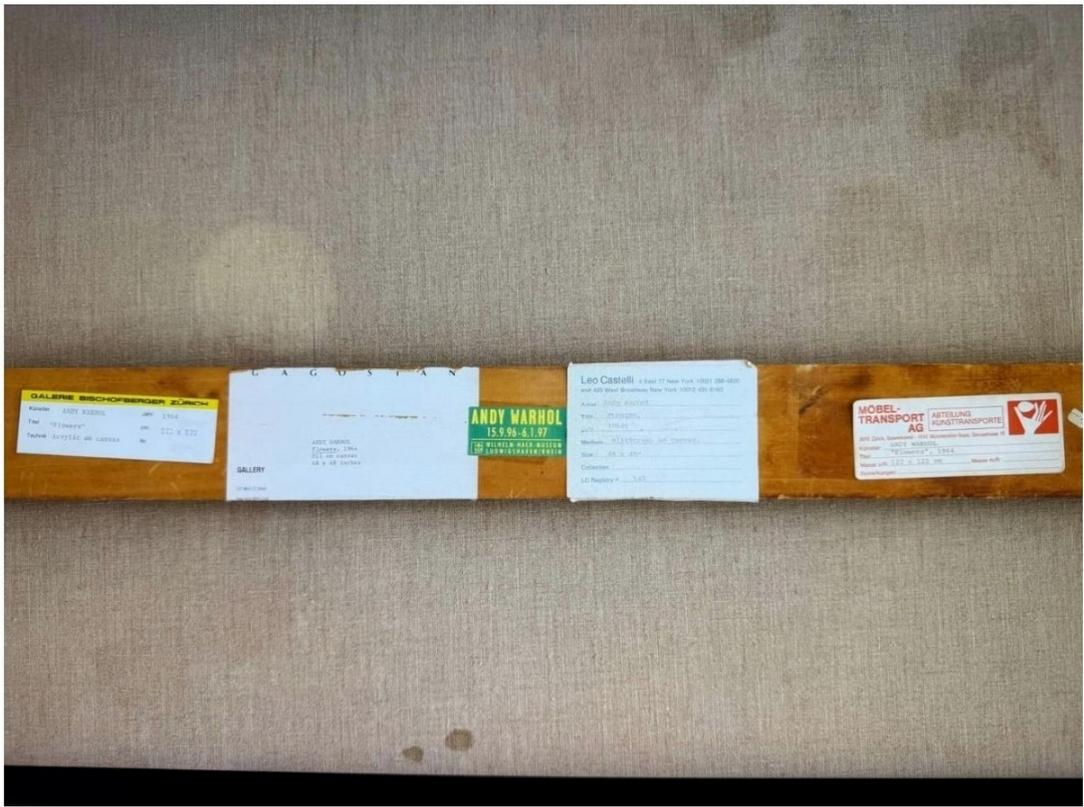
Private collection, New York, acquired from the above by the present owner in 2001

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

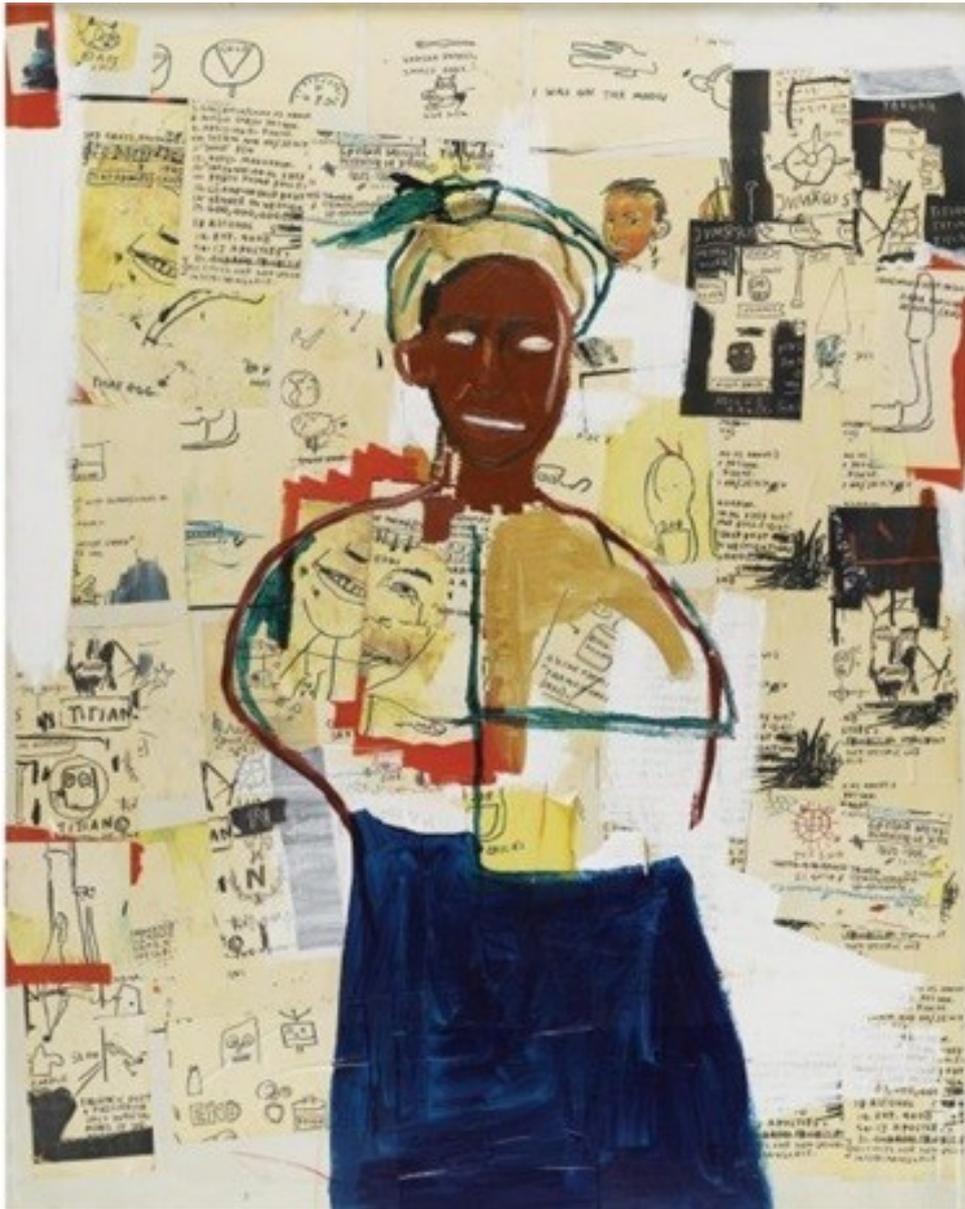






Jean-Michel Basquiat

„ Joy „
218 x 173 cm



Kaufpreis: 15 Mio USD

Jean-Michel Basquiat

„ Untitled „ 1981



Kaufpreis: 15,4 Mio USD
(zu besichtigen in New York)

Jean-Michel Basquiat

Untitled, 1981



- Jean-Michel Basquiat
- Untitled, 1981
- 1981
- Oil, oilstick, and spray paint on canvas
- 130.2 cm x 142.9 cm (51 1/4" x 56 1/4")
- Signed 'SAMOO' and dated 'N.Y. 1981' (on the reverse)
- Accompanied by a certificate of the Estate of Jean-Michel Basquiat

Provenance

- Galleria d'Arte Emilio Mazzoli
- Private collection, Modena
- Sale: Sotheby's London, 23rd June 1999, [Lot 014]
- Mugrabi Collection
- Gagosian Gallery, New York
- Private collection, USA
- Private collection, USA

Exhibition History

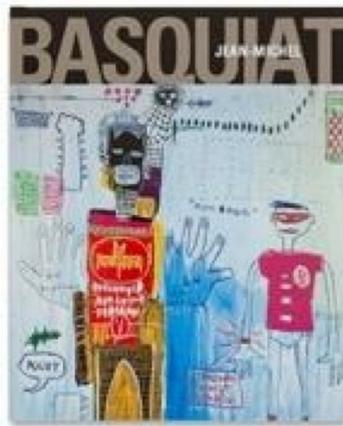
- New York, Institute for Art and Urban Resources, P.S. 1 Gallery, *New York/New Wave*, 1981 Modena, Galleria d'Arte Emilio Mazzoli, *SAMO*, 1981
- Rome, Mura Aureliane da Porta Metronia a Porta Latina, *Avanguardia Transavanguardia*, 68 to 77, 1982, illustrated
- Naples, Maschio Angioino; Rome, Chiostro del Bramante, *American Craffiri*, 1997, p. 66, illustrated in color
- Curitiba, Museu de Arte Contemporanea do Paraná SEEC Curitiba; Belo Horizonte, Fundação Clovis
- Salgado; Bahia, Museu de Arte Moderna MAM Bahia; Rio de Janeiro, Museu de Arte Moderna Rio de Janeiro; São Paulo, Instituto Cultural Itau São Paulo, *American Craffiri*, 1998-99, p. 32, illustrated in color
- Künzelsau, Germany, Museum Würth, *Jean-Michel Basquiat*, October 6, 2001 - January 2, 2002
- New York, Deitch Projects, *Jean-Michel Basquiat 1eØ1: The Studio of the Streets*, May 4 - May 27, 2006
- Seoul, Kukje Gallery, *Jean-Michel Basquiat*, October 12-November 12, 2006, pp. 20, 29, 64, illustrated in color
- Paris, Musée d'Art Moderne de la Ville de Paris, *Basquiat*, October 15, 2010 - January 30, 2011, no. 13, p. 27, illustrated in color, p. 28, illustrated
- Tel Aviv Museum of Art, *Wanted Selected Works from The Mugrabi Collection*, August 8 - December 28, 2013, pp. 66-67, illustrated in color
- Gagosian Gallery, New York, *Jean-Michel Basquiat*, February 7-April 6, 2013, pp. 28-29, 200, illustrated in color
- Milan, Museo delle Culture, *Jean-Michel Basquiat*, October 28, 2016 - February 26, 2017, pp. 46-47, illustrated in color
- Rome, Chiostro del Bramante, *Jean-Michel Basquiat: New York City*, March 24 - July 30, 2017, pp. 34-35, illustrated in color
- London, Barbican Centre, "Basquiat Boom for Real", September 21, 2017 - January 28, 2018, pp. 66, 86-87, 93, illustrated in color

- Frankfurt, Germany, *Basquiat*, Schirn Kunsthalle Frankfurt, February 16 - May 27, 2018
- Centro Cultural Banco do Brazil, *Basquiat: Obras da Colecao Mugrabi*, Rio de Janeiro, October 12, 2018 - January 7, 2019
- Seoul, Lotte Museum of Art, *Jean-Michel Basquiat: Royalry, Heroism and The Streets*, October 2020-July 2021, pp. 16-17, illustrated in color

Literature

- New York, Whitney Museum of American Art and travelling, Jean-Michel Basquiat, 1993, p. 239, illustration of P.S. 1 Gallery installation, exh. Cat
- Richard Marshall and Jean-Louis Prat, *Jean-Michel Basquiat*, Paris 1996, 2nd ed., vol. II, p. 196, fig. 12, illustration of P.S. 1 Gallery installation
- *Jean-Michel Basquiat*, Galerie Enrico Navarra, 3rd edition Vol II, Paris, 2000, no. 2, p. 74, illustrated
- G. O'Brien, et. al., *Basquiat*, Musee d'Art Moderne de la Ville de Paris, 2010, no. 13, p. 27, illustrated in color, p. 28, illustrated
- S. Landau, *Wanted: Selected Works from The Mugrabi Collection*, Tel Aviv Museum of Art, 2013, pp. 66-67, illustrated in color
- R. F. Thompson, R. Ricard, *Jean-Michel Basquiat*, Gagosian Gallery, New York, 2014, pp. 28-29, 200, illustrated in color
- Centro Cultural Banco do Brazil, *Basquiat: Obras da Colecao Mugrabi*, Sao Paulo, January 25 - April 8, 2018; Brasilia, April 21 - July 1, 2018; Belo Horizonte, July 16 - September 26, 2018; Rio de Janeiro, October 12, 2018 - January 28, 2019, p. 42, illustrated in color

Catalogue Raisonné



Jean-Michel Basquiat, E. Navarra et al., Vol. II, Paris, 2006, pp. 74, no. 2

Gerhard Richter

WV 552-5

„Fenster“, 1984
Maße: H 260 x B 200 cm

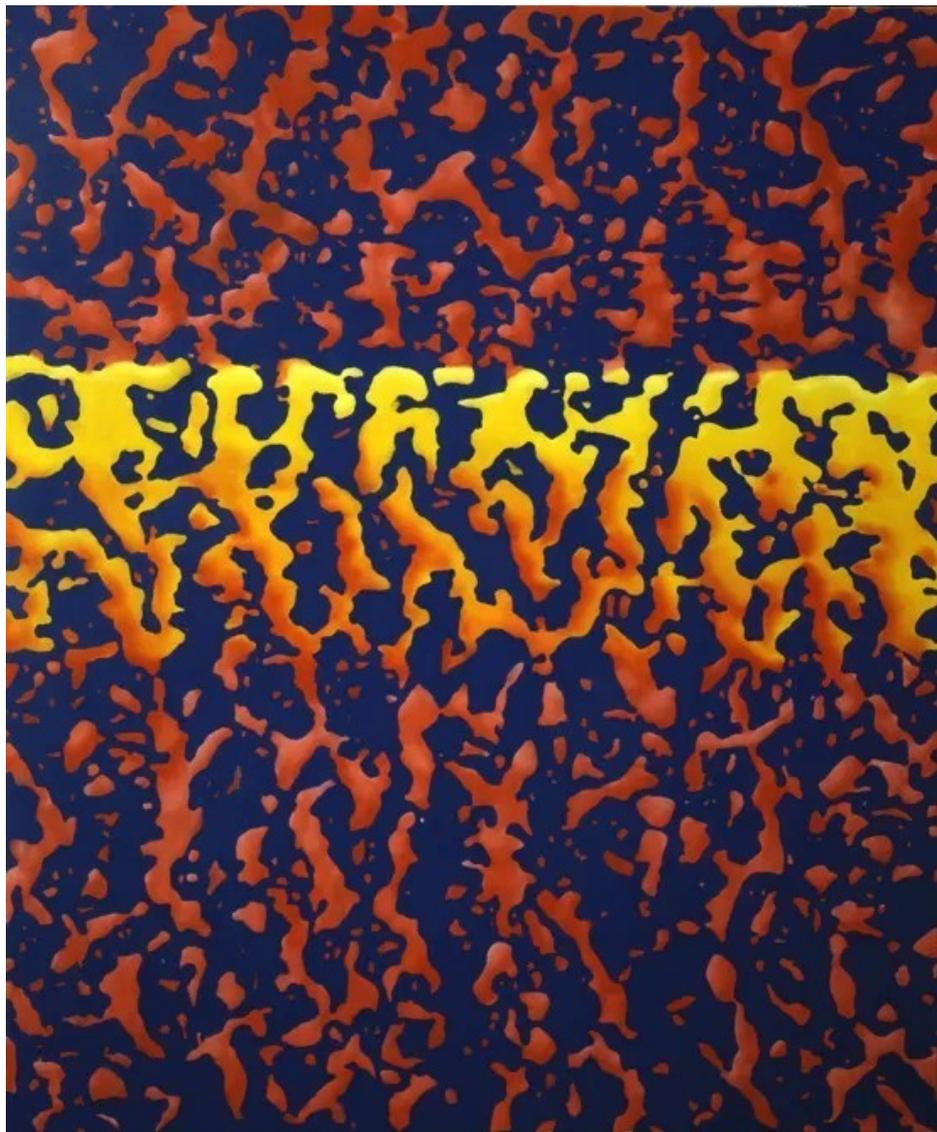


Preis: 27 Mio Euro

Gerhard Richter

WV 451-b

„ Studie „ 1979
Maße: H 180 x B 150 cm



Preis: 8,5 Mio Euro



Mark Rothko

Untitled red, 1965
Oil on canvas
56,25 x 56,25 inches
(143 x 143 cm)
Signed on the back
5054.65



Preis: 54 Mio Euro

Provenience:

The Artist

Purchased directly from the artist, December 1969

Private Collection until transferred into Trust by deed of gift 1990

By descent until the present



Mark Rothko

Untitled yellow, 1963

Oil on canvas

69 x 66 inches

(175 x 168 cm)

Signed on the back

5051.63



Preis: 54 Mio Euro

Provenience:

The Artist

Purchased directly from the artist, December 1969

Private Collection until transferred into Trust by deed of gift 1990

By descent until the present



Mark Rothko

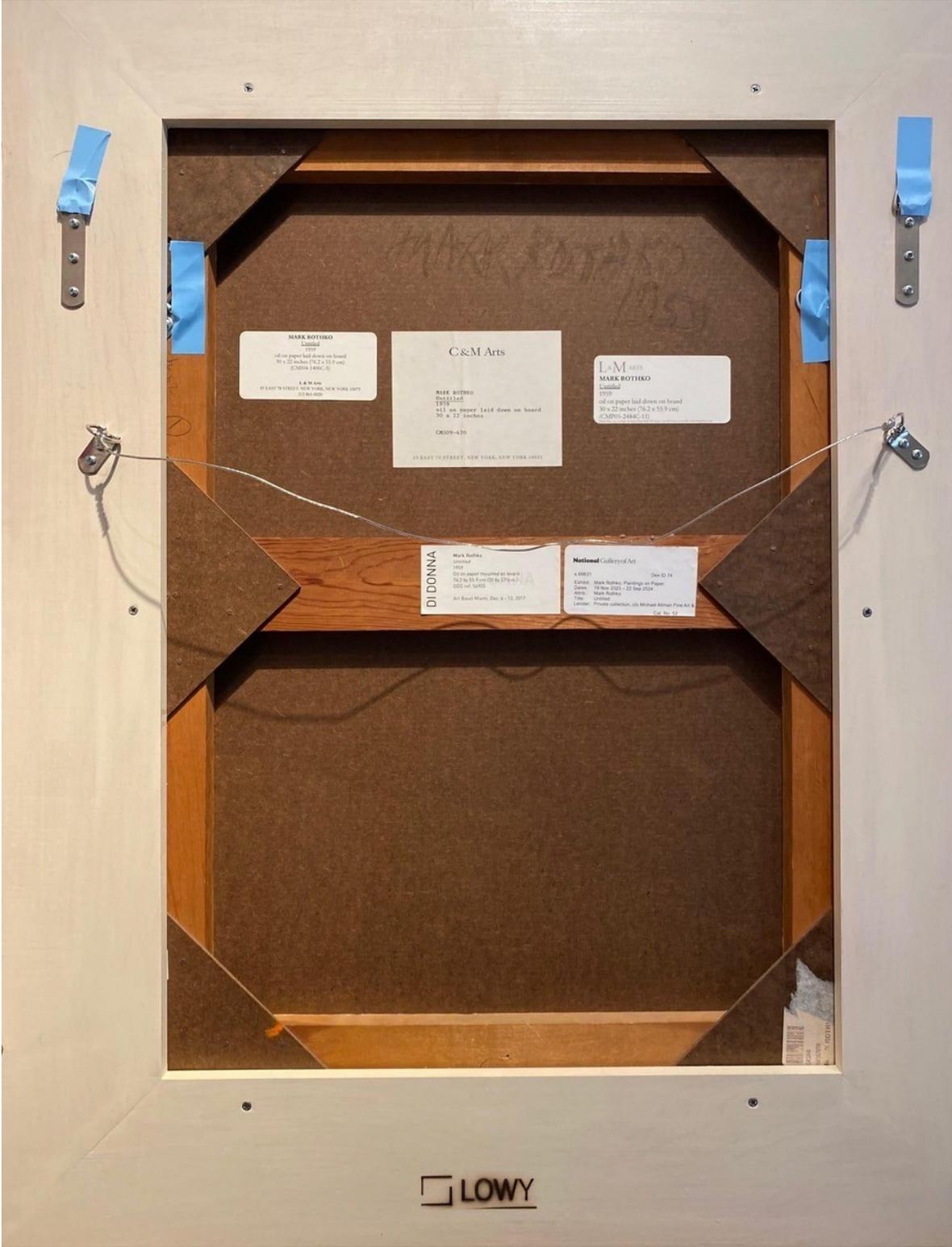
Untitled 1959
oil on paper laid down on board
30 x 22 inches (76,2 x 55,9 cm)
CMP05-2484C-11

Das Bild war vor 2023 einige Zeit auf dem Markt und ging dann als Leihgabe in die Ausstellung "Mark Rothko: Paintings on Paper", 19 Nov 2023 - 22 Sept 2024, National Gallery of Art, Washington DC. Jetzt hängt es wieder beim Eigentümer in Texas.

Preis: 15 Mio Euro



Rückseite:



Mark Rothko

Untitled, 1950
Oil on canvas. (171 x 97 cm)
Signed on the back
ANFAM 434

Preis: 36 Mio Euro

