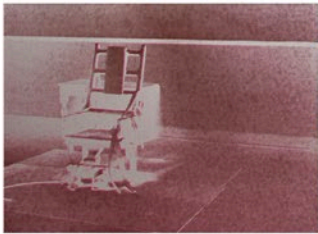
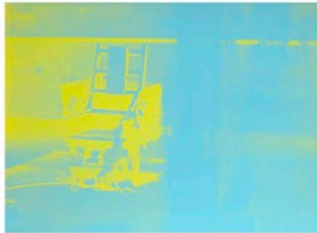


ANDY WARHOL



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- **TOP** WORKS SOLD AT AUCTION
- **COMPARABLE** WORKS SOLD AT AUCTION
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ANDY WARHOL (1928-1987)

Electric Chairs

1971

Signed in pencil, verso, "Andy Warhol" and stamped verso, "copyright factory editions, edition Bischofberger Zurichf 037/250"

screenprint

35 ³/₈ x 47 ⁷/₈ in. ea. (89.8 x 121.6 cm)

Edition 37/250



WATCH VIDEO

PROVENANCE

Julian Schnabel, purchased directly from the artist
Private Collection
Private Collection, New York

LITERATURE

Feldman & Schellmann II.74-83

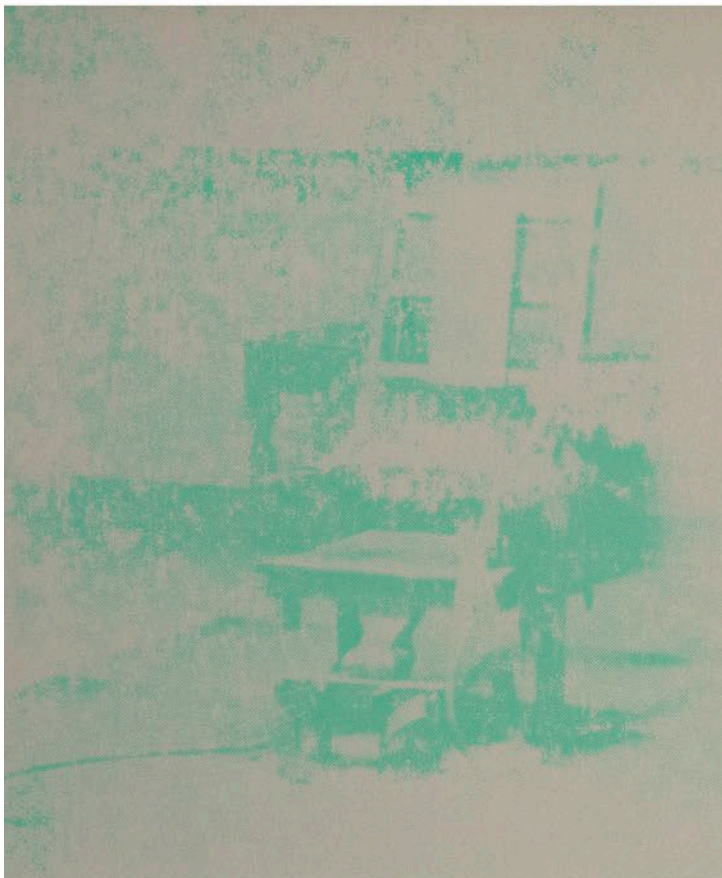
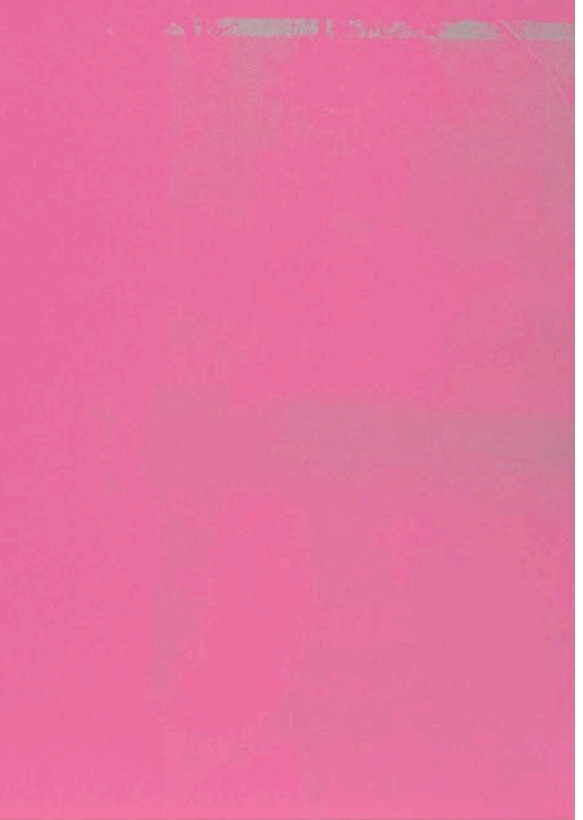
— IMPORTANT FACTS

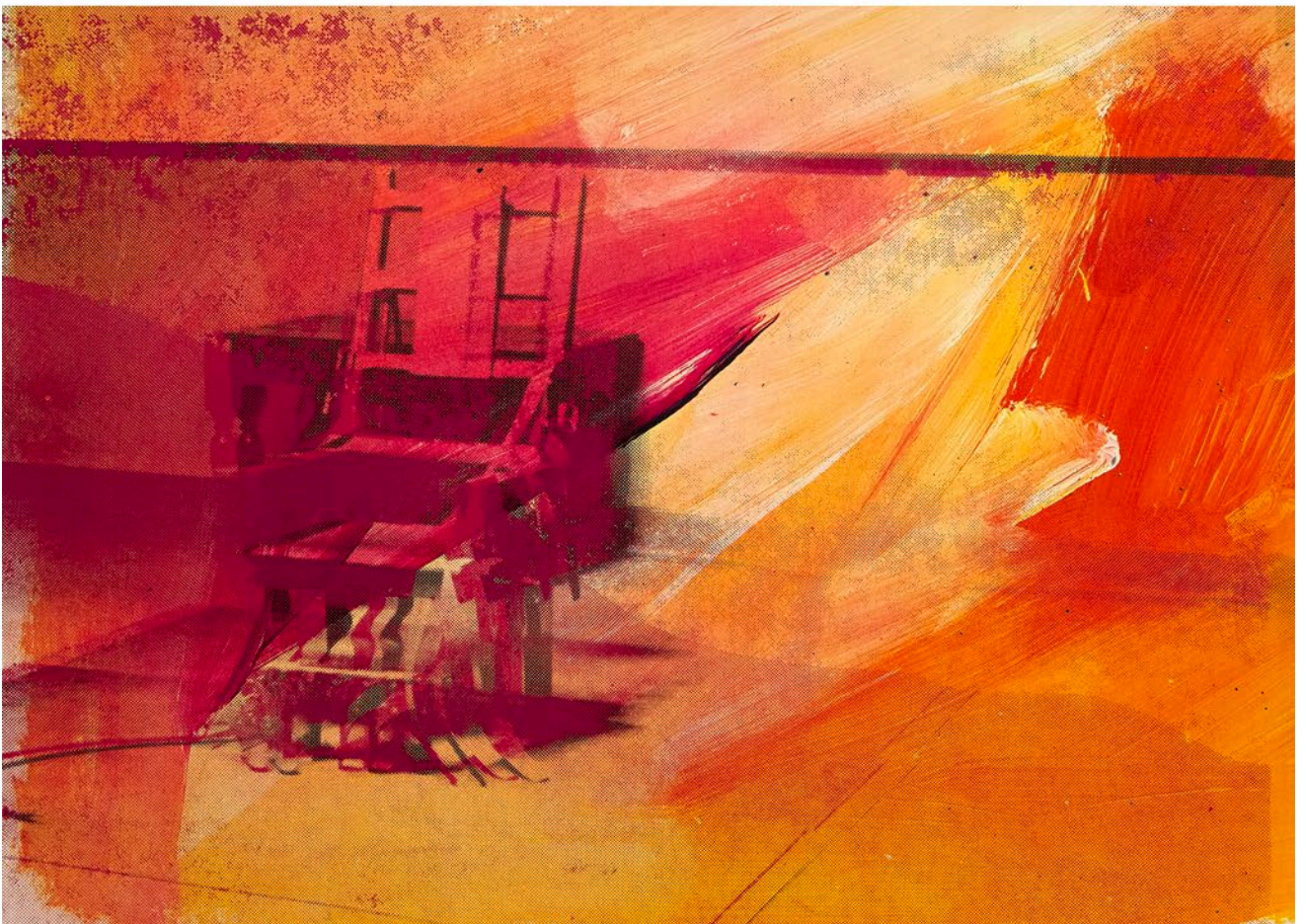
- The 1971 edition of 10 *Electric Chairs* screenprints highlights this central theme of the series – the detachment created by mass communication. To Warhol, catastrophes had become commonplace.
- Several works from the *Death and Disaster* series, including other *Electric Chairs* from this edition, were featured in the recent Warhol retrospective at the Whitney Museum of American Art. This series is now among Warhol's most highly sought.

DETAIL IMAGES

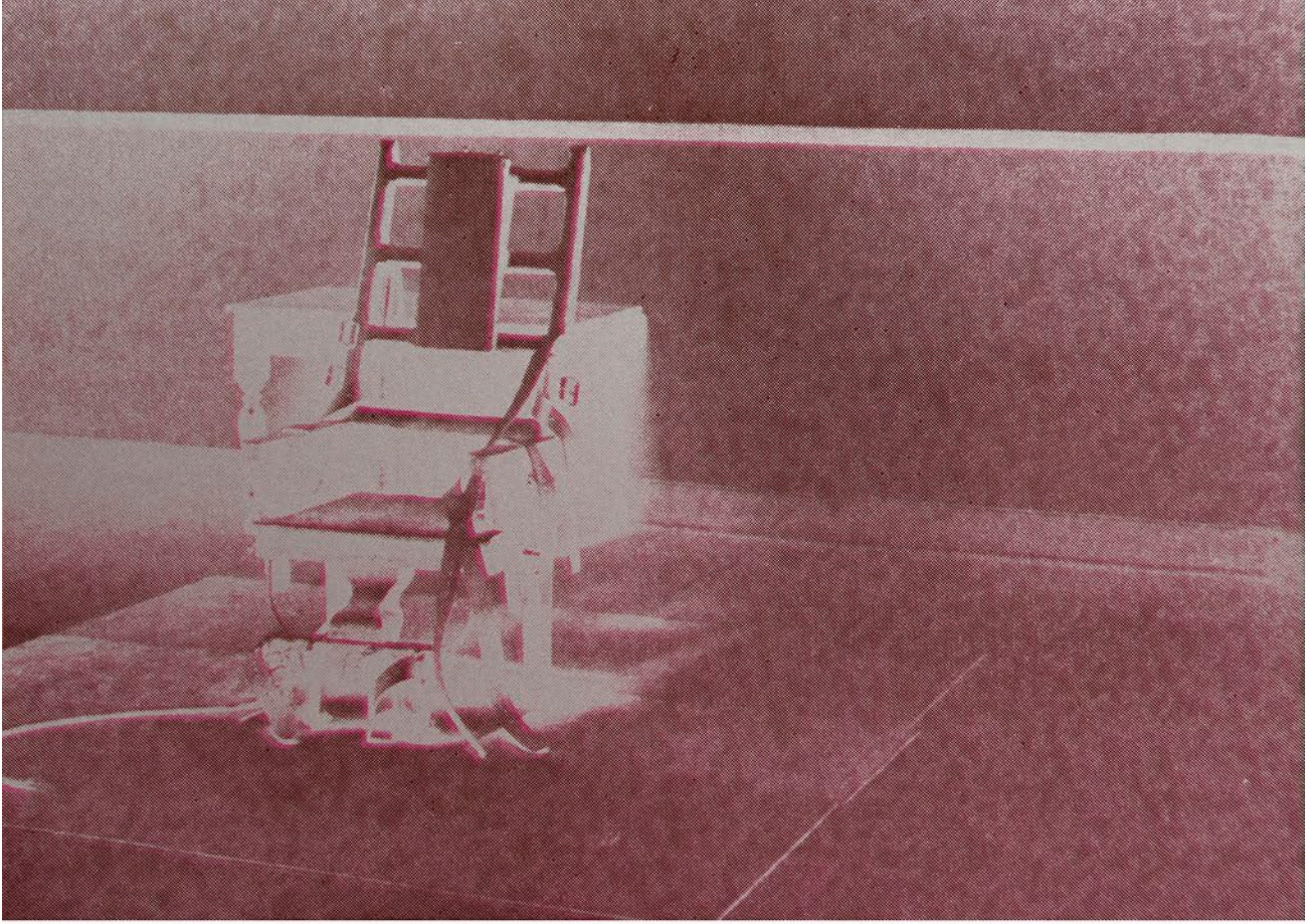












August 1911

MARKET ANALYSIS

ANDY WARHOL*

Statistical Analysis

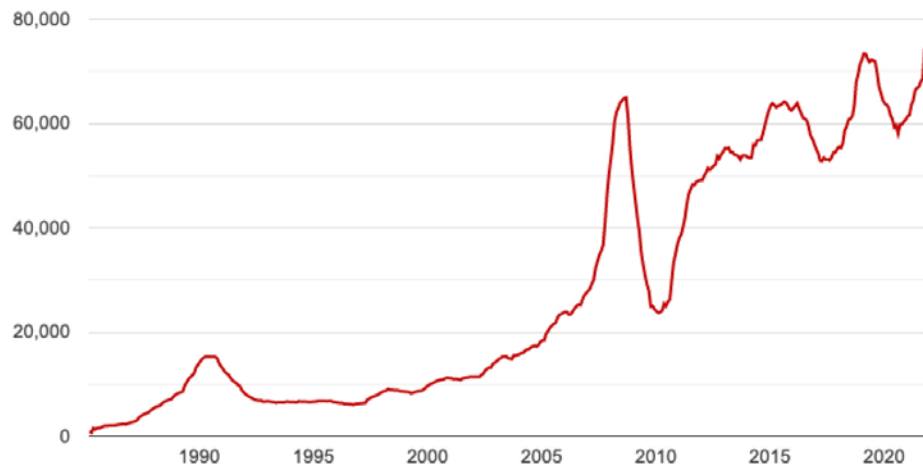
Number of lots	12430
Change from 3/1985 - 10/2021	+7341.6%
Compound Annual Growth Rate	12.2

Revaluation

Input value	0 USD
Revalue date	10/2021
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR | Art Market Research



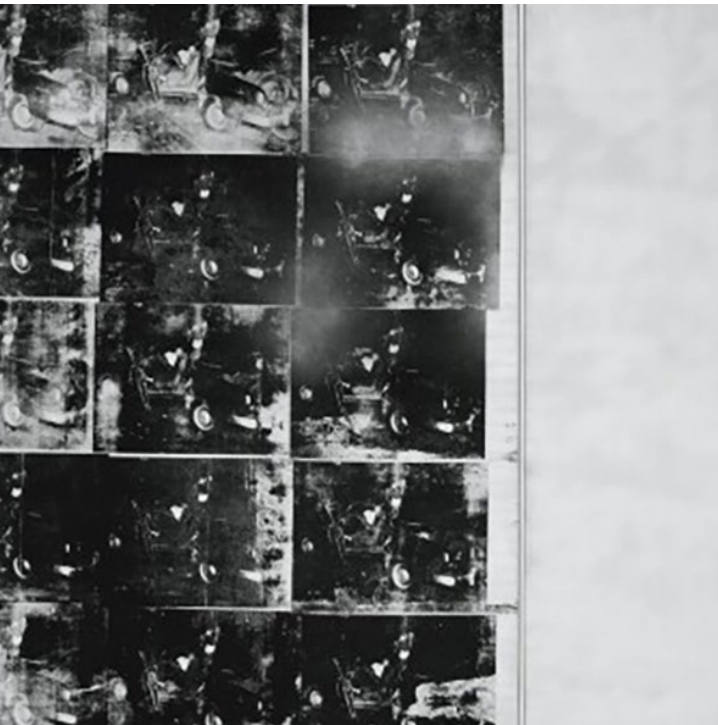
The graph by Art Market Research shows that since 1985, Warhol prints have increased at a 12.2% annual rate of return

Full sets of Warhol's most celebrated portfolios, such as *Endangered Species*, *Soup Cans*, and *Marilyn*, have seen a strong increase in value in recent years

A full set of 10 Marilyn Monroe screenprints sold in May 2021 for over \$3 million USD, and a full set of *Endangered Species* sold in March 2021 for over \$4 million USD

Warhol's *Death and Disaster* series is among his best-known work – a piece from this series, *Silver Car Crash (Double Disaster)*, set the record price for a Warhol at auction, selling in November 2013 for over \$105 million USD.

TOP WORKS SOLD AT AUCTION



Silver car crash (Double disaster)

1963

silkscreen ink and
spray paint on canvas

105 x 164 $\frac{1}{8}$ in. (266.7 x 416.5 cm)

Sold at Sotheby's New York:

November 2013 for \$105,445,000

Triple Elvis [Ferus Type]

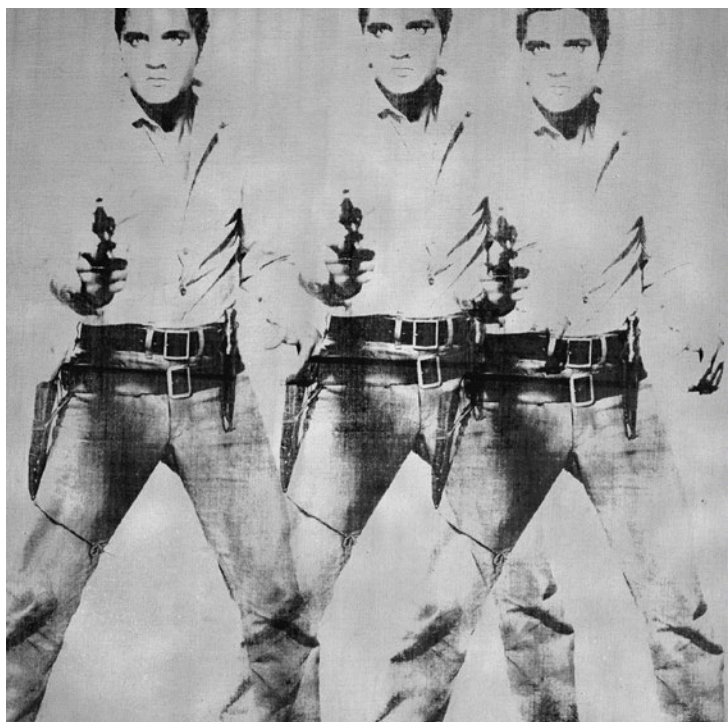
1963

silkscreen ink and
silver paint on linen

82 x 69 in. (208.3 x 175.3 cm)

Sold at Christie's New York:

November 2014 for \$81,925,000



TOP PAINTINGS SOLD AT AUCTION



Green Car Crash (Green Burning Car I)
1963

synthetic polymer, silkscreen ink
and acrylic on linen

90 x 80 in. (228.6 x 203.2 cm)

**Sold at Christie's New York:
May 2007 for \$71,720,000**

Four Marlons
1966
silkscreen ink on unprimed linen
81 x 65 in. (205.7 x 165.1 cm)

**Sold at Christie's New York:
November 2014 for \$69,605,000**



COMPARABLE WORKS SOLD AT AUCTION



Electric Chairs (set of 10)
1971
color screenprints
35 ½ x 48 in. each (89.2 x 121.9 cm)

**Sold at Christie's New York:
November 2014 for \$629,000**

Another full set of 10 *Electric Chairs* from 1971

Sold for \$629,000 seven years ago, and the Warhol market has grown

Endangered Species
1983
screenprint in colors on paper
38 x 38 in. each (96.5 x 96.5 cm)

**Sold at Sotheby's London:
March 2021 for \$4,054,729**

A full set of screenprints from Warhol's celebrated *Endangered Species* series

This recent sale from March 2021 shows a strong market for full sets of screenprints



COMPARABLE WORKS SOLD AT AUCTION



Marilyn Monroe (Marilyn)
1967
screenprint in colors on paper
36 x 36 in. each (91.4 x 91.4 cm)

**Sold at Christie's New York:
May 2019 for \$3,855,000**

Another strong result for a full set of screenprints, depicting one of Warhol's most famous subjects

Full sets from major series command high prices at auction

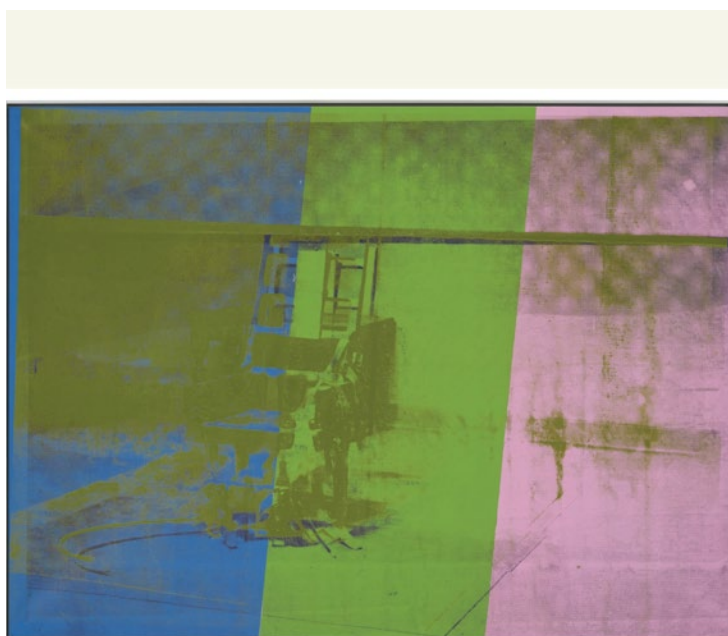
Big Electric Chair
1967-68
acrylic and silkscreen ink on canvas
54 x 74 in. (137.1 x 187.9 cm)

**Sold at Sotheby's New York:
May 2014 for \$20,437,000**

This single "Electric Chair" painting sold for over \$20.4 million at auction seven years ago, and the Warhol market has grown

Works from Warhol's "Death and Disaster" series perform well at auction

Strong result for an "Electric Chair" at auction



"The idea is not to live forever; it is to create something that will."

Andy Warhol

HISTORY



Andy Warhol in front of *The Electric Chair*, 1986

The vibe of Warhol's *Electric Chairs* is surely the most macabre of his 70-odd paintings and prints that form the *Death and Disaster* series. Like a good Hitchcock thriller, the terror happens offscreen leaving the viewer to feel shock without firsthand experience of the moment of death. Metropolitan Museum curator and friend Henry Geldzahler could not have imagined the brilliance of *Electric Chairs* when in June 1962, he met with Andy at the cozy Serendipity 3 restaurant on the Upper East Side and laid the groundwork for Andy's new obsession — the media portrayal of death and violence. Over lunch, he waved the front-page *Mirror* clipping, "129 Die

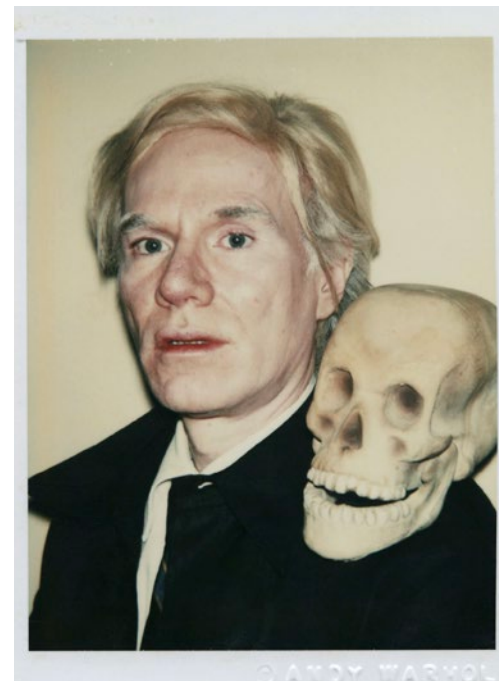
in Jet!” in front of the young artist and Andy took that timely advice. He began to explore the empathetic responses underlying the transformation of commonplace catastrophes.

By employing the same silkscreen technique in both paintings and prints, Warhol's oeuvre is largely viewed through the lens of that inextricably intertwined relationship. With that in mind, the 1971 edition of 10 *Electric Chairs* screenprints in an edition of 250 plus 50 artist's proofs published by Bruno Bischofberger, Zurich, is perfectly suited to stand as the culmination of what Andy knew so well: that “when you see a gruesome picture over and over again, it doesn't really have any effect” (“What is Pop Art? Interviews with Eight Painters”, *Art News*, November 1963). The brilliant colors bring a stark, ameliorating contrast to the macabre subject matter. But the irony is that repetition and the same mechanized purity of a screenprint that



Andy Warhol (1928-1987)
129 Die in Jet!, 1962

Andy Warhol (1928-1987)
Self Portrait with a Skull
1977



elevated Campbell's soup cans and Coca Cola bottles to fine art status serves a different purpose here. The screenprint acts as desensitizing agent that by degrees creates emotional separation from the gruesome, the macabre, and death and mortality. As if to further declare his intentions, the cavernous room of earlier iterations is reduced to a shallow plane giving a more tightly focused view of the chair itself, its morbidity underscored by blocks of yellow, pink, blue and orange. This version of the electric chair would not be his last, yet it all but settles the question of our collective indifference as an unempathetic society.

The Whitney's 2018-2019 retrospective, *Andy Warhol: From A to B and Back Again*, featured several examples of *Electric Chairs* screenprints

