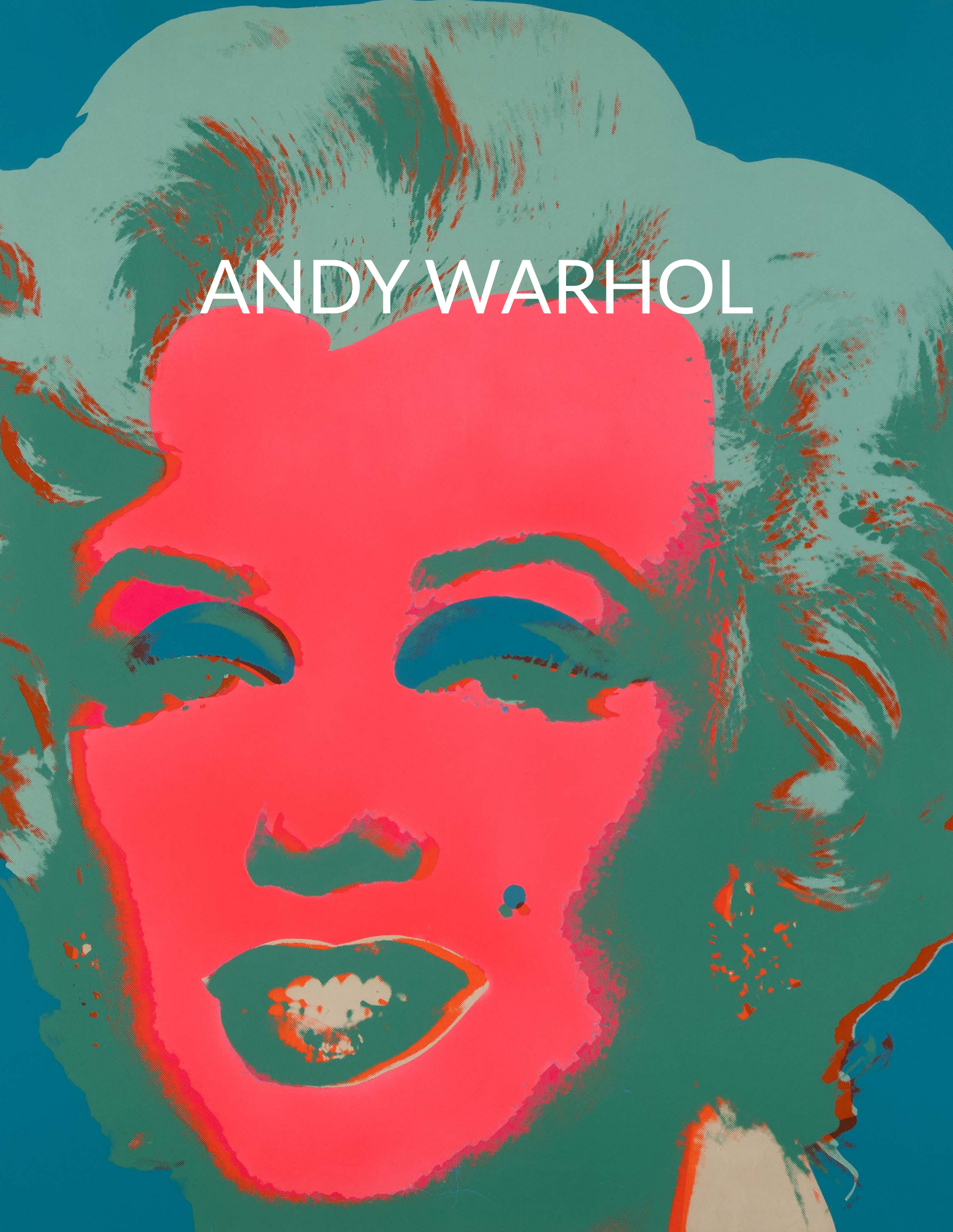




ANDY WARHOL







ANDY WARHOL (1928-1987)**Marilyn No. 30**

Signed verso, "Andy Warhol"

color screenprint

36 x 36 in. (46 1/2 x 46 1/2 x 1 3/8)

91.44 x 91.44 cm (118.11 x 118.11 x 3.49 cm)

138/250

1967

47858

PROVENANCE:

Hamilton Selway Fine Art
Private Collection

Andy Warhol's "Marilyn #30" (1967) is part of the artist's landmark Marilyn portfolio, one of his most celebrated and sought-after series. From an edition of 250 (this work numbered 138/250, with 26 artist's proofs), the portfolio is represented in major institutions including the Museum of Modern Art, New York.

Based on a publicity still from the 1953 film Niagara, Warhol's Marilyns epitomize his fascination with celebrity, mass media, and the power of the reproduced image. Each print in the series was created with five screens—one carrying the photographic likeness and four for areas of color—deliberately layered with bold hues that are at times slightly off-register. This misalignment heightens the tension between glamour and artifice, echoing the fragile brilliance of Marilyn Monroe's own persona.

As one of Warhol's defining bodies of work, the "Marilyn" prints remain icons of Pop Art, merging Hollywood stardom with silkscreen's mechanical repetition to create a timeless meditation on fame, desire, and image.

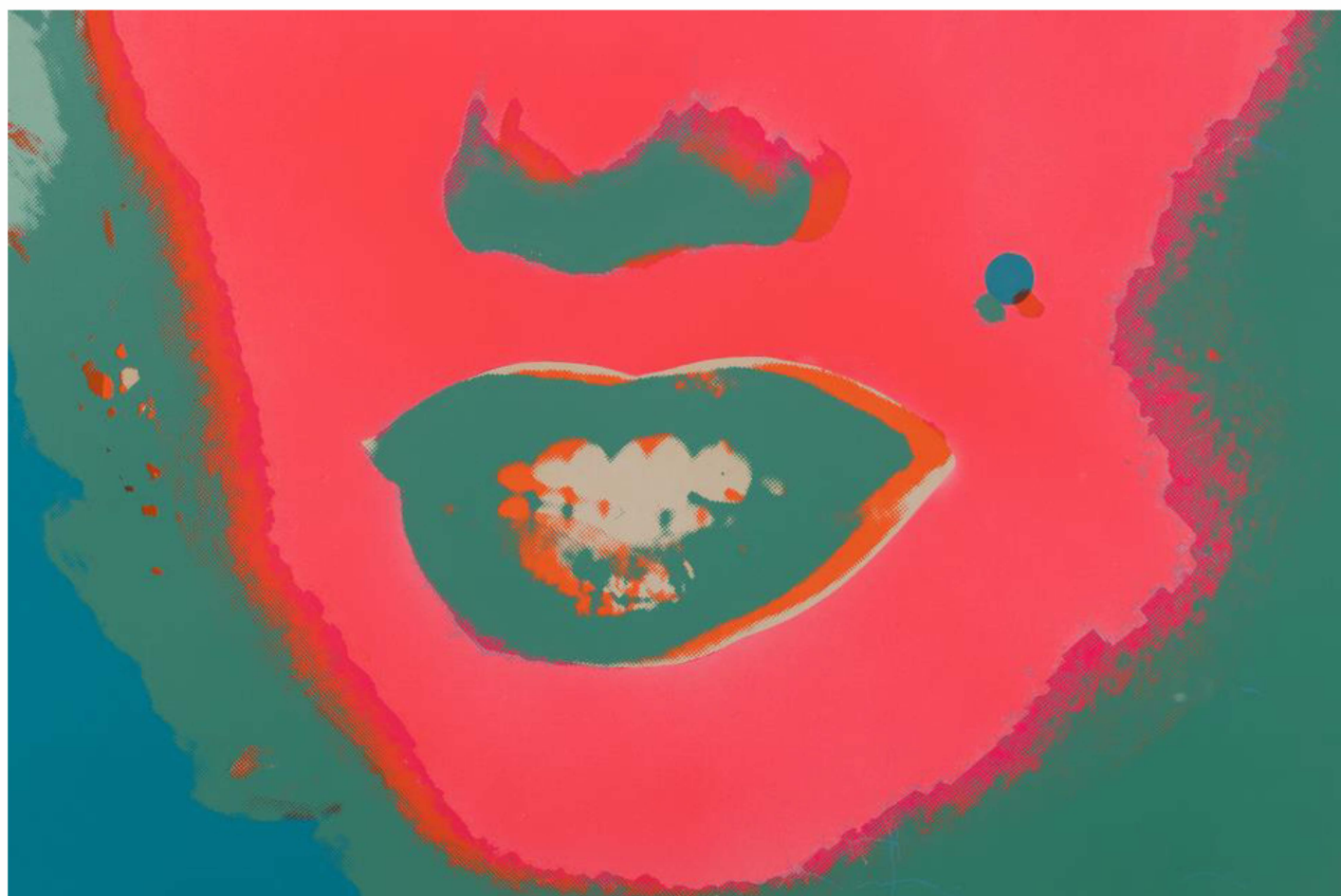
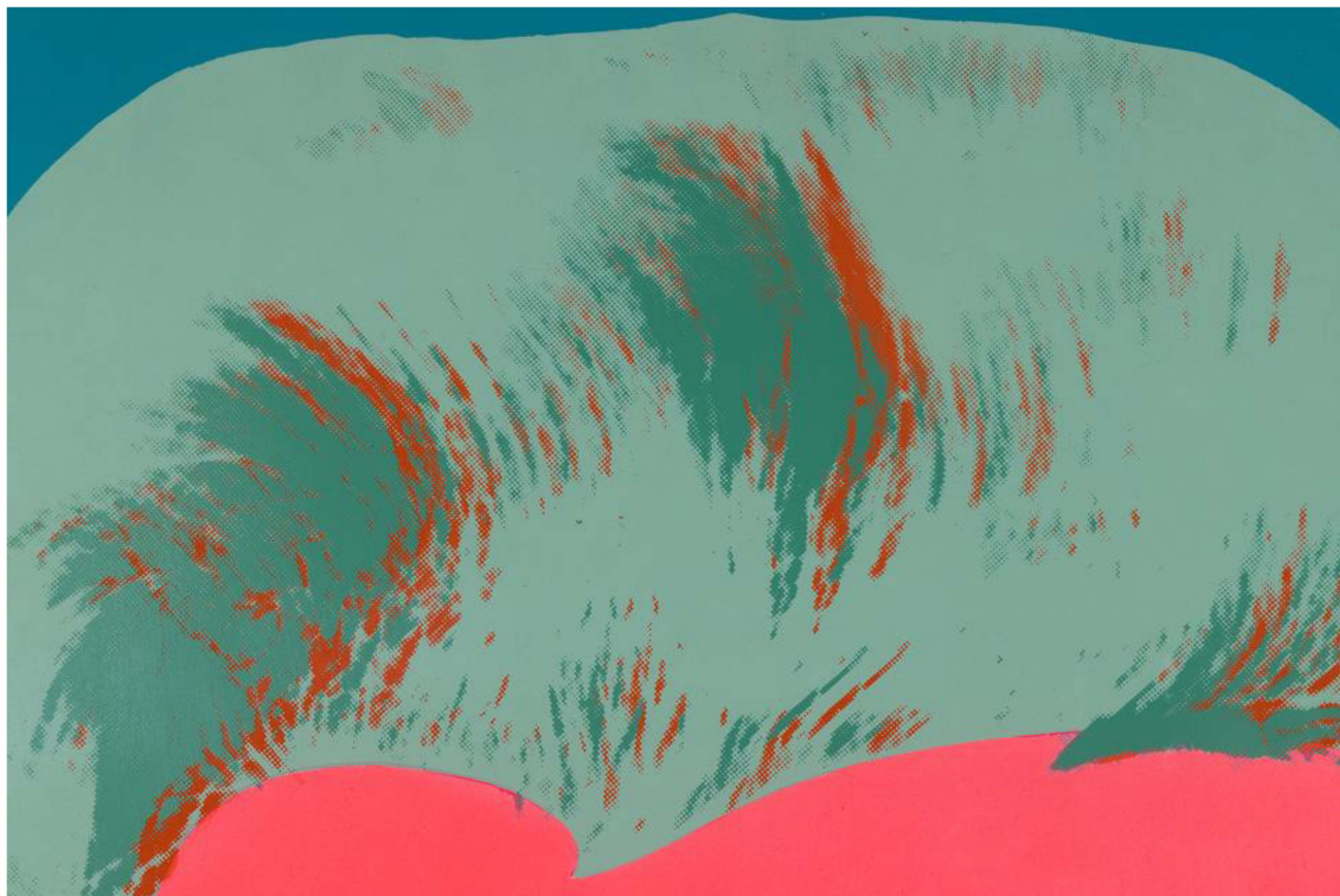
ARTIST BIO:

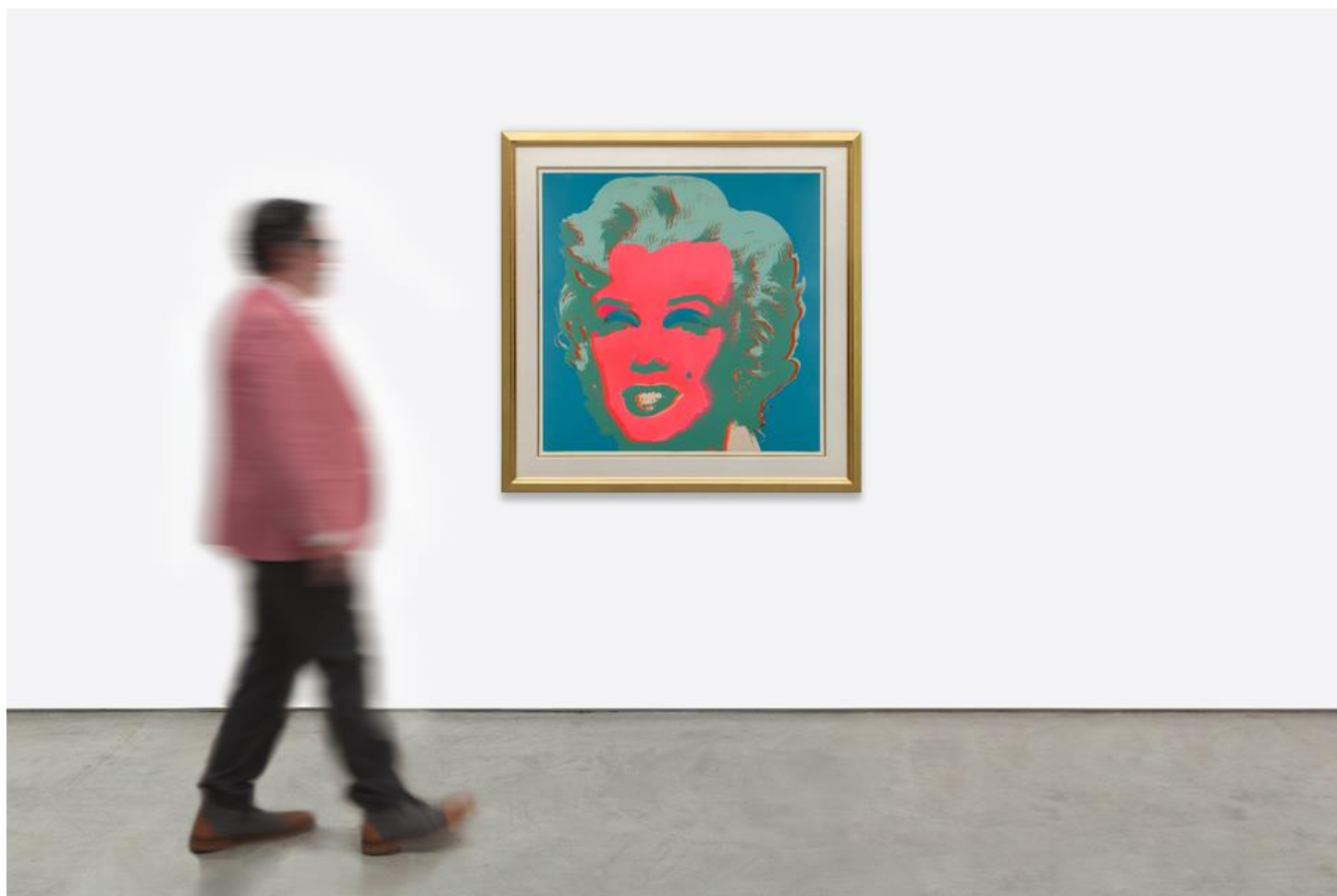
Andy Warhol — who famously said that, "In the future, everybody will be famous for 15 minutes" — was known for his portraits of influential and powerful celebrities, business people, and socialites. He was obsessed with wealth and fame. Warhol was a commercial illustrator before he found fame. For him, success in business was also art. He was a visionary who predicted a consumer society. As he assembled a motley cast of studio assistants and "Superstar" actors at his Factory studio in New York, Warhol himself became a pop culture icon — and eventually one of the most important artists of the 20th century. Warhol began making silkscreen paintings in 1962, because the process was faster and felt more like an assembly line than the traditional approach. He removed himself as much as he could from the process, leaving "the production" of his ideas to others who could reproduce images many times, with only slight differences.

To create these works, Warhol would select photographs from newspapers and magazines, send them to a printer to be enlarged on silk screens, and then direct Factory assistants to lay the screens over canvases and apply one or two colors with a squeegee. Color was significant in his portraits, and his style became as identifiable as the personalities in the pictures. Warhol's commentary on consumer and celebrity culture made him a controversial figure — both celebrated and panned by critics, collectors, curators and, eventually, the general public. Today, Warhol's paintings are mostly held by institutions, which continually feature him in solo and group exhibitions, as well as in installations of their permanent collections. The ongoing fascination with his work and legacy contributes to his high market value and reinforces the icon status he had always hoped to gain.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.







138/250

Amos Warner

A590.1




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