

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



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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, *Hamburger*
Synthetic polymer paint
and silkscreen ink on canvas, 1986
10 x 12 in. (25.4 x 30.4 cm.)



Andy Warhol, *Portrait of Stuart Pivar*
Acrylic and silkscreen ink on linen, 1977
40 x 40 in. (101.6 x 101.6 cm.)



Fig. 227 Antoine-Louis Barye, *Standing Basset*, ca. 1841. Bronze. Length 11 inches (28 cm.). Formerly owned by Andy Warhol.



Fig. 229 Andy Warhol, *Stuart Pivar*, 1977. Polaroid.

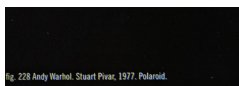


Fig. 228 Andy Warhol, *Stuart Pivar*, 1977. Polaroid.

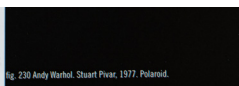


Fig. 230 Andy Warhol, *Stuart Pivar*, 1977. Polaroid.

NEW YORK, MID 1977: NORMAN FISHER AND STUART PIVAR [3666-3670]

CAT NOS

Warhol had acquired a glass-and-neon sculpture by Keith Somnier from his first exhibition at Leo Castelli Gallery, *Lit Circle*, 1969 (fig. 222), and they subsequently discussed trading work. Rather than a portrait of himself, Somnier decided to commission a portrait of his friend, the collector Norman Fisher, who had died of cancer on April 9, 1977. Warhol and Fisher do not seem to have met but they had many friends in common, including Somnier, Christopher Makos, Robert Mapplethorpe, and Lance and Pat Loud. Warhol produced three portraits of Fisher (cat. nos. 3666–3668) from a photograph by Makos that Somnier supplied (fig. 223). Warhol squared Makos's photograph, cropping the pose to a headshot. By reducing the palette of the paintings, he could explore the serial logic of black and white, printing and painting, and near monochrome. The black-on-umber and yellow-on-white portraits (cat. nos. 3666, 3668) parallel several six-foot canvases from the *Hammer and Sickle* series, painted in late 1976 (cat. nos. 3522, 3524, 3525, 3528, 3534), while the white-on-black portrait (cat. no. 3667) anticipates a group of "reversals" multiple-exposure *Self-Portraits* from 1978 (cat. nos. 4052–4054, 4057, 4058). Somnier traded *Quad Scan* (1975) for the portrait. Consisting of four CB radio receivers with eight-track scanners and speakers, it was installed in the elevator vestibule at 860 Broadway in the fall of 1977 (Vol. 4, fig. 342), where it looked and sounded like a security system, which fooled visitors to the studio. Somnier later recalled, "What appealed to Andy Warhol and Bob Colacello was that the piece functioned like a surveillance system but it was not. It had live broadcasts of private telephone calls, taxis, ship-to-shore and several other online broadcasts" (see n. 69). Warhol was introduced to the collector Stuart Pivar in the mid seventies by Todd Brassner, a young art dealer whose portrait Warhol painted in 1975 (cat. no. 3154). In January 1977, Brassner and Pivar had organized an exhibition of Warhol's paintings at the Pyramid Galleries in Washington, D.C. They also jointly owned *Elvis: 49 Times* (cat. no. 287). Precisely when Pivar sat for his portrait is not recorded, but it was probably during the late spring or early summer of 1977. Warhol shot nearly forty Polaroids of Pivar on January 1977 film stock at the house of a mutual friend, the decorator Suzie Frankfurt, who had collaborated with Warhol on the hand-colored fantasy cookbook *Wild Raspberries* (1959).

Frankfurt selected three Fortuny fabrics to set off Pivar's aquiline profile and long, wavy hair. For the two portraits (cat. nos. 3669, 3670), Warhol selected a three-quarter view. Head held dreamily aloft, gazing past the camera, Pivar looks every inch the fin-de-siècle aesthete, in harmony with his personal tastes. The backdrop Warhol chose is the most graphic and contemporary looking of the three fabrics, with exuberant decorative shapes and fantastic vegetal forms. In both paintings, the familiar diagonal strokes between the contours where colors meet are now painted with the brush rather than scored with the fingers, as if Warhol were improvising upon the pattern of the fabric framing his head. Pivar's portraits may be among the first paintings to introduce this approach; it recurs in Warhol's *Athletes* portraits and his later *Self-Portraits* (Chapters 4 and 7). In 1974, Pivar published a catalogue raisonné of the bronzes of the nineteenth-century French sculptor Antoine-Louis Barye, whose work he collected and introduced to Warhol. Pivar traded a Barye bronze dog for his portrait (fig. 227)—a standing basset that might easily be mistaken for a well-muscled dachshund, like Warhol's two dogs, Archie and Amos.



Andy Warhol, *Elvis Forty-nine Times*
Acrylic and silkscreen on canvas, 1962
80.5 x 57.8 in. (204.5 x 152 cm.)

Below is a reconstruction of images from *The Andy Warhol Catalogue Raisonné* that suggests a chronology leading to the development of the double print technique Warhol used widely. The *Marilyn Thirty-five Times* is inserted in a plausible hypothetical position. There may well be other undiscovered works that would fill out his developmental, chronological puzzle.

- Fig. 1 *Baseball*, 1962 (no. 231), B&W
- Fig. 2 *Natalie*, 1962 (nos. 232), B&W
- Fig. 3 *Natalie*, 1962 (no. 233), B&W
- Fig. 4 *Warren Beatty*, 1962 (no. 234), B&W
- Fig. 5 *Marilyn Thirty-five Times*, 1962, Color
- Fig. 6 *Troy Donahue*, 1962 (no. 238), Color
- Fig. 7 *Troy Donahue*, 1962 (no. 239), Color
- Fig. 8 *Marilyn*, 1962 (no. 262), Color
- Fig. 9 *Silver Liz*, 1962 (no. 158), Color
- Fig. 10 *Two Marylins*, 1962 (no. 277), Color



Fig. 1
Baseball, 1962 (no. 231), B&W



Fig. 2
Natalie, 1962 (nos. 232), B&W



Fig. 3
Natalie, 1962 (no. 233), B&W



Fig. 4
Warren Beatty, 1962 (no. 234), B&W



Fig. 5
Marilyn Thirty-five Times, 1962, Color



Fig. 6
Troy Donahue, 1962 (no. 238), Color



Fig. 7
Troy Donahue, 1962 (no. 239), Color



Fig. 8
Marilyn, 1962 (no. 262), Color



Fig. 9
Silver Liz, 1962 (no. 158), Color



Fig. 10
Two Marylins, 1962 (no. 277), Color