

# CHRISTIE'S

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FOR IMMEDIATE RELEASE

## *The Wild One*

**Warhol's *Marlon*, an icon of Pop Art  
From the Collection of Donald L. Bryant, Jr.  
To be sold this fall at Christie's in New York**



Andy Warhol (1928-1987)  
*Marlon*  
silkscreen ink on linen  
41 x 46¼ in. (104.2 x 117.1 cm.)  
Painted in 1966.  
Estimate in the region of \$20 million

**New York** - Christie's is delighted to present *Marlon*, one of the most famous of Warhol's portraits of Hollywood celebrities. *Marlon*, 1966 is an unforgettable image of a leather-clad Marlon Brando resting on his Triumph Thunderbird motorbike from a publicity still taken for the 1953 movie *The Wild One*. Executed on raw, unpainted linen, the material quality of this painting echoes the rough masculinity of the subject. Coming from the Collection of Donald L. Bryant, Jr., major art collector and generous patron to many American institutions, *Marlon* is silkscreened with such rare and pristine clarity that every aspect of Brando's intensity and strength is conveyed.

**According to Brett Gorvy, International Head, Chairman for Christie's Post-War and Contemporary Art, "Alongside his iconic portraits of Elvis Presley, Warhol's image of Marlon Brando exudes a raw sexuality and intense power rarely found in his work. In this painting, Warhol has created the archetype of cool and glamour."**

With his unconventional and deliberately popular selection of subject matter, Warhol repeatedly rocked the art world. Focusing on mass produced objects such as Campbell soup cans and images of celebrities as his subjects, Warhol created an engaging canon of images that managed to brashly and boldly enshrine 'Low Art' symbols in 'High Art' formats. In *Marlon*, Warhol has opted for the earthier quality of raw canvas on which to silkscreen his iconic image of Brando at his prime.

The exposed linen canvas accentuates the rough and ready quality of the image, with Brando at his best manly and brooding, with the accoutrements of the 1950s counter-culture. The raw canvas both removes the work from the world of painting yet paradoxically emphasizes the traditional support and links the work with high art in a way that Warhol's primed or colored canvases avoid.

Through the exposed canvas and the carefully controlled image of the manly Brando, Warhol manages to combine disparate elements in a way that mocks the macho culture of Abstract Expressionism. Both in terms of artistic process and self-expression, Abstract Expressionism and Pop were diametrically opposed. Here, the canvas reminds the viewer of the myriad artistic acts that could have taken place on this support. However instead of the drips left by Pollock's swooping actions or some other abstract product of manly exertions, there is the controlled print image of Marlon Brando. Warhol has removed himself as much as possible from the artistic process and yet the bare canvas is an explicit reference to it. At the same time, the leather-clad trouble-maker pictured is a reminder of the culture of machismo that was so intertwined with the Abstract Expressionists, and which Warhol would later satirize.

Beyond the surface of satire however, Warhol highlights his own desires for the rebellious biker. The almost palpable sense of desire with which Warhol has filled Marlon, reflects a sense of acquisitiveness which can be seen as a common background to all his works. Warhol lusts for Brando here, and compels the viewer to join him in this urge. Thus Brando is transformed into an object of desire in a sense that echoes capitalism. Warhol's use of this movie-poster image has become a work of devotion, a modern equivalent to the religious paintings of the Old Masters featuring a new god, and yet at the same time the very act of taking this commercial image becomes a wry criticism of the capitalist process and of the factory era. By taking the circulated publicity picture of an actor, someone who has adopted a guise, Warhol has commented on the superficiality of the world of sales, on both the importance and hollowness of appearances.

**\*Notes to Editors**

**Andy Warhol at Christie's**

Christie's hold world auction record prices for Andy Warhol

World Auction record for the artist  
*Green car crash - Green burning car I*, 1963 sold for \$ 71,720,000 (New York, May 16, 2007)

World Auction record for any Warhol portrait  
*Self-portrait (in 4 parts)*, 1963-1964 sold for \$ 38,442,500 (New York, May 11, 2011)

World Auction record for a Marlon Brando portrait by Warhol  
*Double Marlon*, 1966 sold for \$32,521,000 (New York, May 13, 2008)

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**Preview**  
**Sale**  
**Christie's New York - 20 Rockefeller Plaza**

**10-13 November 2012**  
**14 November 2012**

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**About Christie's**

Christie's, the world's leading art business, had global auction and private sales in 2011 that totaled £3.6 billion/\$5.7 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's has since conducted the greatest and most celebrated auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's offers over 450 auctions annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War and Contemporary, Impressionist and Modern, Old Masters and Jewellery. Private sales totaled £502 million / \$808.6m in 2011, an increase of 44% on the previous year.

Christie's has a global presence with 53 offices in 32 countries and 10 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, and Hong Kong. More recently, Christie's has led the market with expanded initiatives in growth markets such as Russia, China, India and the United Arab Emirates, with successful sales and exhibitions in Beijing, Mumbai and Dubai.

*\*Estimates do not include buyer's premium. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees or application of buyer's or seller's credits.*

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*Images available on request*  
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