

Polsky's Andy Warhol Art Authentication Service
430 Locust Street | Sausalito California 94965 | PolskysWarholAuthentication.com

March 13, 2016

Mr. David Fenton
4001 Edwards Avenue
Oakland, CA 94605

Ms. Danielle Fenton
814 Perkins Drive
Chapel Hill, NC 27514

Dear Mr. and Ms. Fenton,

It is of the opinion of Polsky's Andy Warhol Art Authentication Service that *Self-Portrait* [red] is an authentic Andy Warhol painting.

Description of Painting:

Andy Warhol *Self-Portrait* [red], 1965 [image conceived in 1964 and executed in 1965]
20' X 16"
Acrylic and silkscreen ink canvas

There is ample documentation, evidence and clear intent on the part of the artist, to conclude that *Self-Portrait* [red] is a genuine painting based on the following facts:

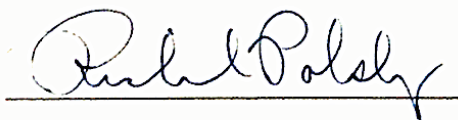
* Image, size, colors, materials and execution are consistent with the same *Self-Portrait* series listed in Rainer Crone's, *Andy Warhol Catalog Raisonne* [plates 163-171] and the later more extensive *Andy Warhol Catalog Raisonne* [Volume 02A, plates 1244-1253].

* In addition, this painting has taken on a unique position in Andy Warhol's oeuvre. It can accurately be traced to its execution in 1965. The basis of its origin was an exchange made between Richard Ekstract and Andy Warhol. The artist fulfilled his end of the bargain by furnishing the *Self-Portrait* photo-silkscreen acetate to a printer [Norgus], whom he instructed to screen onto a small number of canvases [best estimate: 7 canvases]. Upon completion of this group of paintings, including *Self-Portrait* [red], they were given to Mr. Ekstract and brought back to Warhol's studio, where he approved them. Eventually, one of these paintings was given by Mr. Ekstract to Alan Fenton, David and Danielle Fenton's father.

* The decision by Andy Warhol, to “farm out” *Self-Portrait* [red], is in keeping with his philosophy of making art, by removing the artist’s personal touch from the process of painting. It is also consistent with the experimental nature of Warhol’s work. During Warhol’s prime years (1962 – 1967), he functioned as an art director, hiring assistants to collaborate in the creation of his paintings and sculpture. This level of cooperation extended to having others sign his paintings for him. Or, in the case of *Self-Portrait* [red], leaving it unsigned, which has no bearing on its authenticity

* *Self-Portrait* [red] was sent to the Andy Warhol Authentication Board to be authenticated. Though it was not given a “B” rating nor stamped, “Denied,” it was assigned a number beginning with the letter, “C,” indicating that although the board had determined the painting was made from an acetate created by Andy Warhol, it was unable to conclude whether or not it was a work of Andy Warhol’s. However, the historical evidence proves otherwise. Key factors include the authentication of a painting from the same group of self-portraits as Mr. Fenton’s, by Fred Hughes, Warhol’s highly regarded business manager and estate executor. In addition, a painting from this group of self-portraits, personally dated, signed and inscribed by Andy was acquired by Bruno Bischofberger and later by Anthony d’Offay, two of the artist’s most important international dealers and acknowledged experts in his work. Finally, a painting from the same group as Mr. Fenton’s *Self-Portrait* appears on the front cover of the first *Andy Warhol Catalog Raisonne* [also known as the Crone Book].

This painting has been assigned: **Polsky’s Warhol Archive Number AW16-106.**



Authenticated by Richard Polsky

3-14-16

Date



3.14.2016

