

Document 4

Andy Warhol Art Authentication Board
325 West 20th Street
New York, New York 10011

November 1, 2002

To Whom It May Concern,

1. I've been asked by Mr. Joe Simon to describe my relationship with Mr. Richard Ekstract and to give my interpretation of the events concerning his 1964-65 red Warhol self-portrait.
2. During this period I was there at the 47th Street studio, for a full day, 5 days a week and was aware of what was going on more than anyone. In 1965 I became Warhol's manager, which meant that I would receive 25% of any income that I could generate through the use of Warhol's name or person. We wanted to find another way to make money because he wasn't making that much from the art world and in fact wanted to disassociate himself from art galleries from 1965 on. I remember taking an ad in the newspaper saying, "famous artist will trade use of his name in exchange for services or product."
3. As Richard Ekstract knew Andy from his career as a magazine illustrator in the 1950's and as he was involved with the magazine Tape Recording, I recall very well my dealing with Ekstract both for the loan of the Norelco video recorder and for the arrangements made for the party that Ekstract used to promote both Andy and his magazine, as this was one of the first deals I handled as his manager.
4. In order to feature Andy's image in the magazine and at the party he needed a picture of Andy, something in the style of Andy's earlier portraits. Andy used one of the 'four for a quarter' photos done at a photo machine and had acetate transparencies made and gave the transparencies to Ekstract. By sending him only the transparencies which didn't cost very much, he obligated Ekstract to pay for the expensive silkscreens needed to create the portrait, which Ekstract agreed to do. The factory that creates silkscreens usually then creates the final silkscreen image. Therefore Andy dealt with the silkscreen company over the phone, instructing them on which colors to use on the portraits. This was not so different from the way he worked in the 47th Street studio when he would instruct Gerard Malanga as to which colors he should squeeze through the screen. I remember once asking him why he didn't have the silkscreen factory do the entire job with his instructions for all of his images and he said that he saved a lot of money doing it himself since he had done this kind of work as a teenager, but pushing the paint through the screen, one color at a time, waiting for it to dry and then pushing the next color after that is time consuming and very messy. It's not just the paint that's messy but after each color is squeezed the screens have to have all of the paint cleaned off with turpentine in order to be used another time.
5. Andy always used outside silkscreen factories to produce his thousands of serigraph images. The only difference between one of Andy's paintings and one of his serigraphs is

that the painting is done on canvas and the serigraph on paper. There was little handwork done by Andy in those years in the creation of any of the silkscreen images.

Andy would only scrutinize the transparencies to see if they were right before having the costly silk-screen itself made.

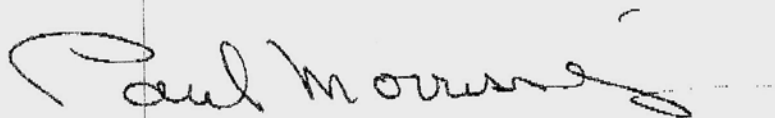
Ekstract returned the screens to Andy, as he was very conscientious regarding the storage and safety of the screens. Ekstract brought in the unstretched canvases to the factory for Andy's approval as well as to be included in the photo session for Tape Recording magazine. I know that the photographs taken were at the factory with the pictures that Ekstract had silkscreened under Andy's supervision. They were done prior to the party as it was given to promote the issue of the magazine in which the photographs appeared. Andy approved the paintings well before the party. On one of the pages in the Herald Tribune coverage of the party it shows Andy on the cover of Richard Ekstract's magazine. The picture of Andy and Edie taken in front of the portrait was taken at the factory well before the party. There is a photograph of me described as 'Paul Sargent, technical director' on the same page. The photograph shown in the magazine shows the portrait to be unstretched, which indicates that the picture was brought from the silk screener, rolled up for Andy's approval as well as to be used in the photograph for the magazine. Afterwards the approved silkscreen would have been stretched, along with the others that appeared at the party.

I distinctly remember the same self-portraits that Andy made around this time of this same image at the 47th street studio. Since the party was over I asked if the images were going to Leo Castelli. No, he said that they would be useful to trade for things, or to give to prospective buyers as gifts, or if a magazine wanted a picture of him, as it was better if we supplied a painted portrait instead of a photo. I also know that Andy continued to deal directly with Richard Ekstract for other small audiotape recorders but do not recall what that arrangement was as it was quite small.

According to Rupert Smith in Bob Colacello's book, quite a bit of the work in the 80's was done by Rupert and Jean Paul Russell in Rupert Smith's Tribeca studio, with Andy giving instructions regarding the colors over the telephone. Andy wasn't doing much handwork on these either.

It seems to me that if Gerard Malanga or Richard Ekstract and his printer or Rupert Smith were screening Andy's images under Andy's instructions and supervision, they would certainly still be works made by Andy Warhol.

I hope this will be of some assistance.



Paul Morrissey

