

# WARHOL/BASQUIAT

16 October 2013-2 February 2014  
Bank Austria Kunstforum Wien

**PRESS PORTFOLIO**

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## Facts & Figures

Curator: Florian Steininger  
Exhibition organisation: Lisa Ortner-Kreil  
Duration: 16 October 2013-2 February 2014

Opening hours: Daily 10 am-7 pm, Friday 10 am-9 pm  
Address: 1010 Vienna, Freyung 8  
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Facebook: [www.facebook.com/KunstforumWien](http://www.facebook.com/KunstforumWien)

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**Tickets:** Bank Austria Kunstforum Wien  
Club Bank Austria in all branches  
Austria Ticket Online ([www.ato.at](http://www.ato.at))  
Österreich Ticket ([www.oeticket.at](http://www.oeticket.at))

**Admission:** Adults 10.- euros  
Concessions 7.50 euros  
Senior citizens 8.50 euros  
Art Start Card (age 17 to 27), 6.- euros  
Children up to age 16, 4.- euros  
Family ticket 20.- euros  
Groups (as of 10 persons) 7.50 euros  
Children under age 6, free  
Personal Art Assistant, public guided tour 3.50 euros

You can find further information on concessions in the service section of our website [www.bankaustria-kunstforum.at](http://www.bankaustria-kunstforum.at).

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Press information

## Warhol-Basquiat in the Bank Austria Kunstforum Wien

Andy Warhol and Jean-Michel Basquiat had become closely acquainted in 1983 through the agency of the Swiss gallery owner **Bruno Bischofberger**, and it was at all events due to his encouragement that they later produced numerous collaborative works (*Collaborations*), which afford insight into a multifaceted artistic dialogue between these two very different artist personalities. Warhol's emblematic, concentrated style combines on the canvas with Basquiat's direct, expressionist touch. The *Collaborations* are the focus of the exhibition and shown side by side with individual works by both artists from the same creative period.

The works by Warhol primarily include the so called *Black and White Paintings*, reminiscent in their graphic quality of his early pioneer phase of pop art around 1960. The integration of consumer products and everyday motifs into his art using silk screen printing eventually made works such as *Campbell's Soup Can* and *Marilyn Monroe* into icons of art history - Warhol revisited them in his late, monumental *Retrospective Painting*. Warhol also alludes to the Old Masters, for instance by paraphrasing Leonardo's *Mona Lisa* and *The Last Supper*.

The Basquiat contingent encompasses paintings and works on paper with a graphic focus produced between 1981 and 1986. While Basquiat's early work still demonstrates distinct references to the graffiti style, his painting in the mid-1980s shows a structure that is smaller in scale and with more writing, more detailed in motif placement. Basquiat's drawings teem with text fragments and intermedial references; he draws from the most diverse sources for his motif repertoire: everyday culture, religion, sport, music. Basquiat's artistic legacy is deemed today to be one of the great milestones in the New Painting movement of the 1980s, with which he took the bastion of the hitherto white-dominated art and art market by storm.

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Foreword from the Catalogue by Ingrid Brugger

## Andy Warhol and Jean-Michel Basquiat Simultaneous Genius attending on the Zeitgeist

The collaboration between Andy Warhol and Jean-Michel Basquiat marks a pinnacle in the art of the second half of the twentieth century. When they both first met, Warhol had long been an icon of international art: the king of pop artists, whose art in the nineteen-sixties heralded a paradigmatic change, the eccentric star and lord over the Factory - *the* "Shangri-La" of so many young artists of the time. For Basquiat too, the over-talented street kid and representative of a subculture that held such a fascination for the chic New York of that time, Warhol's Factory was "the place to be".

Bruno Bischofberger - not only a brilliant art dealer, but above all a discoverer and inventor as well - was the one who brought Basquiat and Warhol together, already with the plan for the *Collaborations* in mind, no doubt aware of the principle readiness of both to work together. The Factory was the logical consequence of a pop philosophy. But Warhol's Factory idea was also nurtured out of the biography of a soloist permanently looking for an orchestra, on the quest for friendships and ways of life, and not least to lend wings to his own career. When Basquiat first came to the Factory in autumn 1982, Warhol was used to working with young artists and had tested it as a concept. The works at first produced in three-pack (with Francesco Clemente) superlatively complied with this concept. However, the pictures subsequently produced together in Warhol's and Basquiat's studio circumvented any presumably planned or calculated artistic collaboration. These *Collaborations* produced in 1984/85 led to an explosion of artistic expression that neither of them had expected: a lucky chance, how else can one describe it?

Basquiat's ascendancy was ballistic, and it did not take long to explode. Hyped by the scene, pushed to exhaustion by the art business, certain breakdown caused by the hysteria marked the young painter like a brand. Julian Schnabel's

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art film *BASQUIAT* touchingly describes this. What must the collaboration and friendship with the great Warhol have meant to Basquiat? Their painting together, the photo sessions, the visits to the gym, etc.? The graffiti style and borrowings from subculture in Basquiat's pictures are in no way authentically created products of a naïve artist. They are infused much more with a consciously calculated Primitivism, which was also filtered through the contemporary art scene: Basquiat realised his socialisation as an artist not least through Warhol. The *Collaborations* formulate a peak of artistic potential within his career, sadly so short. And Warhol? When looking at the *Collaborations*, one thing strikes us: within the picture field the young artist is his equal. The *Collaborations* gave Warhol the licence to hark back to his own art of the nineteen-sixties and-seventies, to a treasury of motifs and experience which he had tended to dispense with in the years before Basquiat. The collaboration spurred Warhol on towards a joy in experimentation and into dialogue-based areas that overlap into his entire later work.

The exhibition places these grandiose *Collaborations* in central focus; they are supplemented by selected individual works by both artists which cast new light on the *Collaborations* and vice versa. Moreover, this kind of show is especially fortunate for the exhibiting museum as well; a stroke of good luck that can only happen through the generous support and friendly help of Bruno Bischofberger, who has thus become in a double sense the *spiritus rector* of the exhibition.

As ever, I owe great thanks to our sponsors Bank Austria, Signa, UniCredit Leasing, Ergo, Schöllerbank, Pinoneer, card complete and to our media partners Infoscreen, Falter, Die Presse, Ö1, thegap and vienna online.

## Chronology

1928: Andrew Warhol was born on 6 August as Andrew Warhola in Pittsburgh, Pennsylvania

1945-49: Warhol studies pictorial design at the Carnegie Institute of Technology in Pittsburgh

1949: Warhol goes to New York, changes his name to Andy Warhol, works as a graphic artist

1960: Jean-Michel Basquiat was born on 22 December in Brooklyn, New York

1961: Warhol produces first painting with pop-art motifs

1962: Warhol works with screen printing technique, first exhibition in the New York Stable Gallery

1964/65: Basquiat produces his first drawings, frequent visits to museums with his mother

1964: Warhol's Factory becomes the centre of the New York art scene; first exhibition in Europe in the Ileana Sonnabend Galerie, Paris

1965: Warhol's first retrospective at the Institute of Contemporary Art in Philadelphia

1966: Warhol meets the Swiss gallery owner Bruno Bischofberger

1968: Basquiat produces cartoons inspired by *Grey's Anatomy*, a gift from his mother when he had an accident and had to spend a lengthy period in hospital

1968: Assassination attempt on Warhol in the Factory, two months in hospital



1978: Warhol paints celebrity portraits, commissioned portraits, exhibitions in the Kunsthau Zurich and the Louisiana Museum Humlebaek in Denmark

1976/77: Basquiat meets Al Diaz, a graffiti artists, with whom he starts the SAMO© Project ("Same Old Shit"); together they spray-paint words and sentences on building walls in Lower Manhattan and SoHo

1979: Basquiat plays in the noise band Gray, appearances in New York clubs, end of collaboration with Al Diaz; building walls show the statement "SAMO© is dead".

1980: Basquiat's first group exhibition *The Times Square Show* in New York

1981: Basquiat takes part in the New York/New Wave exhibition in the PS1 in Queens, where gallery owners Bruno Bischofberger, Annina Nosei and Emilio Mazzoli get to know his pictures, in the same year first solo exhibition in the Galleria d'Arte Emilio Mazzoli in Modena, Italy; in December the article "The Radiant Child" by René Ricard is published in *Artforum*

1982: Basquiat is represented by the Bruno Bischofberger Gallery, meets Andy Warhol, takes part as the youngest artist ever in the *documenta7* in Kassel

1983: Basquiat is a regular visitor at Warhol's Factory; he rents an apartment-cum-studio from Warhol on 57 Great Jones Street; in December Bruno Bischofberger suggests to Warhol, Basquiat and Francesco Clemente that they should work together.

1984: Warhol and Basquiat continue working together without Clemente, in September 15 collaborative works are put on show at Bruno Bischofberger's

1984: Basquiat's first solo exhibition in the Mary Boone Gallery in New York, first museum exhibition in Edinburgh, which also goes on show in London and Rotterdam

1985: The *Collaborations* are shown at the Tony Shafrazi Gallery in New York

1985: Basquiat on the cover of the *New York Times Magazine*, cover story "New Art, New Money"

1986: Warhol's last self-portrait with white wig

1986: Bruno Bischofberger shows the exhibition *Collaborations: Basquiat and Warhol*

1987: Warhol dies on 22 February aged 58 of the effects of a routine operation in New York

1988: Basquiat travels to Maui, Hawaii for drug withdrawal treatment, dies of an overdose in his New York apartment on 12 August, aged 27.

## The Exhibition Book

The exhibition catalogue edited by Ingrid Brugger and Florian Steininger is devoted to an equal degree to the *Collaborations* and to the individual oeuvres of Warhol and Basquiat, but also widens the perspective by addressing photography, music and club culture in the New York of the nineteen-eighties. Essay authors include not only Bruno Bischofberger, gallery owner and initiator of the *Collaborations*, as well as the curator of the exhibition Florian Steininger, but also the Warhol specialist Keith Hartley, the Basquiat expert Verena Gamper, and Lisa Ortner-Kreil and Wolfgang Lamprecht of the Bank Austria Kunstforum Wien.

The German publishing house of Kehrer has come up with a strikingly upbeat design for the book. Essay and illustration sections alternate, the classical exhibition catalogue structure - text at the front, pictures at the back - was subverted. The cover shows the two artists as boxers, the "boxing-ring" layout is retained through the entire book. Warhol and Basquiat raised their fists as sparring partners not so much against as with each other - against the establishment, critics, other artists, most of all against the Abstract Expressionists. The *Collaborations* to some extent form the nucleus of the catalogue and exhibition: sometimes humorous, then critical, they represent non-verbal conversations, action and reaction and illustrate creative and production processes in artistic collaboration.

Ingrid Brugger and Florian Steininger (ed.), *Warhol/Basquiat*, Kehrer Verlag, Heidelberg 2013. With texts by Bruno Bischofberger, Keith Hartley, Verena Gamper, Wolfgang Lamprecht, Lisa Ortner-Kreil and Florian Steininger. 176 pages, approx. 120 illustrations. 29 euros, available in the Bank Austria Kunstforum Wien shop and at specialist book sellers.

## Quotes

### Andy Warhol

“If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There’s nothing behind it.”

“I think it would be so great if more people took up the silk screens so that no one would know whether my picture was mine or someone else’s.”

“Jean-Michel got me into painting differently, and that’s a good thing.”

### Jean-Michel Basquiat

“Andy is such a fantastic painter! His hand painting is as good as it was in his early years. I am going to try and convince to start painting by hand again.

“I start a picture and I finish it. I don’t think about art when I’m working. I try to think about life.”

“I am not a black artist, I am an artist.”

## Accompanying Programme to the Exhibition

For the Warhol/Basquiat exhibition, Isabella Schrammel is curating a six-part series of events with the title *Music + Poetry Basket meets Warhol/Basquiat* in the tesor of the Bank Austria Kunstforum Wien. Schrammel's Music + Poetry Basket is an event form for home-grown and international artists that since 2011 has been presenting urban subculture, including the spoken word, music, film, performances and dance. The programme features selected films and documentaries (in cooperation with lush films), also the spoken word, poetry slam, live concerts, DJs, VJs and Factory Actionism, such as live painting actions.

On 26 October 2013, there will be a showing of the film *Downtown 81* (with Jean-Michel Basquiat), a performance by the leading New York spoken-word artist Aja Monat, who will be celebrating her Vienna premiere here, and a presentation of live painting.

On 9 November 2013 Ric Burns will present a Warhol documentary lasting three hours; there will also be a live hip-hop performance and an open Mic Session with iLLspokinn, founder of the New York Freestyle Monday, who is on tour in Budapest with his latest project SoulClap, accompanied by live graffiti painting.

On 23 November 2013 the programme features the Basquiat documentary *The Radiant Child* and the band No Home For Johnny with their unique blend of poetry, jazz and hip-hop.

Warhol's film *The Velvet Underground and Nico* about the multimedia happening Exploding Plastic Inevitable he produced in 1966 can be seen on 7 December 2013. Der Nino aus Wien then makes an appearance; he looks a little like the young Lou Reed and sings somewhat like him as well.

After the *Basquiat* biopic by Julian Schnabel (with David Bowie as Andy Warhol), on 11 January 2014 there will be a textstrom poetry slam-special on the theme of Warhol/Basquiat, art, marketing, New York and much more.

The closing party on 1 February 2014 will include a showing of a top-class Old School Fresh Jam with the cult hip-hop documentary film *Style Wars*. This is followed by a special Old School DJ set presented by no less a personality than the British DJ Bomb the Bass and Ghost Capsules founder Tim Simenon; along with this, the audience is invited to join in UV live tagging.

At each of these Music + Poetry Basket evenings film maker a.c. standen-raz (lush films) offers the audience the opportunity of taking a piece of filmic art home with them with his *We/Me* concept - a screen test à la Warhol, here designated as screen selfie. In the age of Instagram and Facebook, Warhol's renowned quote about "15 minutes of fame" is re-formulated: "In the future everyone will be famous for fifteen seconds."

## Exhibition Programme Preview

**Oscar Bronner**

**23 October 2013 to 12 January 2014**

Oscar Bronner (born in 1943 in Haifa/Israel, living and working in Vienna since 1948), combines objective representation in his painting with free painterly articulation. Since the nineteen-seventies he has been developing the pictorial motif out of the colour, whether flowers, landscape, figure or abstract forms. After a figurative phase of painting, Oscar Bronner interrupted his artistic activities for an extended period owing to a change of profession - in 1988 he founded the daily newspaper *Der Standard*. But at the end of 2009 Bronner picked up painting again and has practised it intensely ever since. Decisive here is the processual moment, which has priority over motif content. The artist comprehends the canvas as a paint palette, allowing the picture to be generated out of its basic coloured substances. Having worked at first with the brush, since the mid-1980s Bronner has been composing his canvases with his fingers as well, placing the picture substrate in a horizontal position relative to the painting action. Paintings created in this way testify to an earnest and wholehearted approach and are simultaneously a commitment to the elemental criteria of this medium. Oscar Bronner is uncompromising in his work, whether as artist or media man. What counts is his exclusive preoccupation with whatever medium he is dealing with, and a readiness to take on responsibility, without coquetry and social credibility.

**Siegfried Anzinger**

**12 February to 4 May 2014**

In spring 2014 the Bank Austria Kunstforum Wien will be presenting a major Siegfried Anzinger exhibition encompassing about 80 works. The show's focus is on current works which the painter has created exclusively for the Bank Austria Kunstforum Wien. In addition to the paintings there are drawings, watercolours and pastels, produced in reciprocal relationship with the distemper pictures. A separate room will be installed with pictures selected in the context of

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Anzinger's participation in the 1988 Biennale. These works display Anzinger's dissociation from the label "Wilde Malerei" - "Wild Painting"; they demonstrate a multi-layered painterly subtlety within the graphic tension structure. These qualities permanently affected the subsequent decades in his work. In recent years a motif inventory from comics and trash magazines has entered Anzinger's panel pictures - especially cowboy and Indian scenes, which he combines for instance with traditional iconographic motifs from the Bible. What matters for Anzinger are the breaks with general approval and academic perfectionism in form and content. He constantly dodges our grasp, surprises us with new work blocks. The thinly applied distemper graciously recedes in its matte quality, comparable with the effect of a ceiling fresco: a thoroughly contemporary interpretation of Baroque wall painting in the iconographic mix of the profanely popular and sacred sublimity.

### **Henri de Toulouse-Lautrec - The Path to Modernism**

**15 October 2014 to 25 January 2015**

In October 2014 the Bank Austria Kunstforum Wien is showing the first comprehensive retrospective in Austria of the work of Henri de Toulouse-Lautrec. The 150<sup>th</sup> anniversary of the birth of this sensational artist provides the motive for putting on this exhibition, which will include loans from international collections and present Toulouse-Lautrec's work in all its multifaceted aspects and his unique talent for observation in a great variety of genres - paintings, works on paper, lithographs and posters.

Besides the famous "loud" posters for the entertainment venues of Montmartre, the foundation of his international fame, visitors will also discover the lesser known Toulouse-Lautrec: paintings in muted colours, facilitating an intimate form of portraying the human soul; drawings with pen and pencil, ideal for a pithy characterisation of the subject. Linking and confronting the different methods of expression, themes and concepts act as a reflection of the artist's complex figure, at the brink between two centuries.

An extraordinary show, which opens up new aspects of one of the great protagonists at the dawning of Modernism.