

GALERIE BRUNO BISCHOFBERGER

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JEAN-MICHEL BASQUIAT / EXTENDED CHRONOLOGY

An extended chronology by Jordana Moore-Saggese, published in: *The Jean-Michel Basquiat Reader, Writings, Interviews, and Critical Responses*, edited by Jordana Moore Saggese (Oakland: University of California Press, 2021), p. 329–361

The following chronology builds on work done previously by Franklin Sirmans, who compiled the first comprehensive timeline of the artist's life and work for the catalog of the retrospective exhibition *Basquiat* (Whitney Museum of American Art in New York, 1992), Phoebe Hoban, the author of the artist's first published biography *Basquiat: A Quick Killing in Art* (New York: Penguin Books, 1998), as well as information in *The Andy Warhol Diaries*, ed. Pat Hackett (New York: Warner Books, 1989). Citations for other sources have been provided, wherever possible.

1960

Jean-Michel Basquiat is born on December 22, 1960 at Brooklyn Hospital in New York. He is the first child of Gerard Basquiat (born 1935 in Port-au-Prince, Haiti and immigrated to the US via Miami in 1955¹) and Matilda Andrades (born 1934 in New York to Puerto Rican parents).

1961

The Basquiats live in Park Slope, Brooklyn, which is undergoing important demographic changes.

1963

The Basquiat family welcomes its second child, a daughter named Lisane.

1965

Basquiat's mother, passionate about her son's education, encourages his interest in art. She takes him often to the Brooklyn Museum, the Museum of Modern Art, and the Metropolitan Museum of Art. Basquiat attends kindergarten at a school affiliated with the Head Start program—a project designed to provide early childhood academic opportunities (along with health, nutrition and parent education) to low-income children and their families.

1966

The Basquiat family relocates to East 35th Street in the East Flatbush section of Brooklyn.

Basquiat's father would later observe that much of Basquiat's iconography recalled the Brooklyn of his youth: "A lot of the imagery, I feel, is Brooklyn born. Jean-Michel's room was upstairs in the back of the building we lived in, so from his window he could see a fantastic skyline, and great buildings like the bank near BAM. I think that is the skyline he references in the early painting. The kids playing games on the sidewalks of Boerum Hill [where the Basquiat family moved in 1971] were also a clear source of inspiration. Then of course there was Flats Fix, the F-L-A-T-S-F-I-X signs on Fourth Avenue in Brooklyn".²

1967

The Basquiat's second daughter, Jeanine, is born. Basquiat enrolls at St. Ann's, a progressive private school, which he attends until the fourth grade. He develops a passion for reading, and devours texts in English, Spanish, and French.

Basquiat spends a large portion of his childhood making cartoonlike drawings inspired by comic books, films, and Mad Magazine (in particular, the Alfred E. Newman character). In his 1983 untitled drawing, the artist lists his first artistic ambition as "CARTOONIST." Among a list of early themes during elementary and middle school we find: "CARS (MOSTLY DRAGSTERS)," "WEAPONS," and "NIXON."

1968

Basquiat's parents separate.³ In May, while playing ball in the street, Jean-Michel is hit by a car. He breaks an arm and sustains internal injuries, which require the removal of his spleen. As a result, he is hospitalized for one month at King's County Hospital in Brooklyn. During his stay, his mother brings him a copy of the medical textbook *Gray's Anatomy*; it provides the seven-year-old Basquiat with a detailed view of the human body—a subject that would appear frequently in later works.

1971

Following the separation of his parents, Jean-Michel moves with his father and two sisters into a three-story brownstone on F Street in the Boerum Hill neighborhood. He also leaves St. Ann's for the New York City Public Schools system: he first attends P.S. 101 in Bensonhurst (riding the bus to get to the other side of the borough as part of a school integration program), and then P.S. 181 in East Flatbush. Despite the separation, Basquiat's mother continues to visit on Sundays, often sitting outside on the stoop to talk and spend time with her three children.

The graffiti tag "TAKI 183," which begins to appear throughout New York, receives coverage in a July issue of The New York Times. The tag belongs to a seventeen-year-old teenager, identified in the article only by his first name Demetrius. "Taki" is the traditional Greek diminutive for Demetrius; 183 refers to his home address on 183rd Street. Taki's insistence on tagging every wall, subway car, or ice cream truck he encounters with his Magic Marker seems to encourage other young writers to do the same.⁴ The medium continues to grow throughout the 1970s, when artists like Lee Quiñones and Fred Braithwaite (aka Fab 5 Freddy) begin to paint whole MTA subway cars while they sit overnight in the trainyard. New York Mayor John Lindsay declares the first "war" on graffiti in 1972.⁵

1973

The exhibition, "Akhenaten and Nefertiti: Art from the Age of the Sun King" opens at the Brooklyn Museum in September, featuring 175 objects on display. The next month the documentary "The Mystery of Nefertiti" is broadcast on the Public WNET in New York. Such displays may have sparked an interest in Egypt for the young Basquiat, whose later paintings and drawings bear scattered references to Egyptian history and kingdoms.⁶

1974

Gerard Basquiat takes a job working for Berlitz and he and the children relocate to Miramar, Puerto Rico—a historic, upscale neighborhood located just outside the capital city of San Juan. Although the family will return to New York at the end of 1975, the island leaves an impression on Jean-Michel, who as an adult will travel to San Juan and the island-municipality Culebra.⁷

1976

Once Gerard Basquiat and the children move back to New York from Puerto Rico, Jean-Michel attends public school (Edward R. Murrow High School) for just a short period, before he transfers to an alternative Manhattan high school, City-as-School. The school, based out of a Greek Orthodox church in Brooklyn Heights, is designed for talented children, who would benefit from experiential learning rather than the traditional educational format, taking direct advantage of the city of New York as a learning resource. Students were given subway tokens to travel to New York's museums and cultural institutions, where they would attend classes. They checked in with advisers once a week.⁸ At City-as-School Jean-Michel meets Al Diaz, a graffiti artist from the Lower East Side. The two become friends. Jean-Michel's drawing and writing begin to flourish under the encouragement of his teachers.

In December Jean-Michel runs away from home, shaving his head to provide him a disguise. He camps for a few nights in Harriman State Park, then moves with a friend Alvin Field into a hippie commune on West 12th Street with a Jewish family. He eventually ends up in Washington Square Park, where his father locates him and brings him home to their Brooklyn Brownstone with the help of the police.

1977

While attending City-as-School, Jean-Michel begins to publish stories and illustrations in the school newspaper, the *Basement Blues Press*. He develops a fictional character SAMO, who makes a living selling fake religion. SAMO also appears as a character in the Upper West Side theater-therapy group called Family Life, in which Jean-Michel participates. The psychotherapist Ted Welch, who ran the group, later claimed that "the concept [of SAMO] was that everything is just the same old thing, that society repeats itself, and you are just stuck in the loop."⁹

Basquiat and Diaz, along with Shannon Dawson, begin painting statements around lower Manhattan, signing each prophecy or joke with SAMO©. They use first Magic Marker, and later spray paints. SAMO© writings appeared downtown in the areas near the galleries of SoHo and Tribeca (figure 1).



Figure 1. Henry A. Flynt Jr., *The SAMO© Graffiti Portfolio #18*, 1979

1978

Jean-Michel attends Diaz's graduation from City-as-School in June. At the ceremony he dumps shaving cream onto the principal's head, adding to his earlier offenses that year, including making out with a girl on school premises and selling his CAS subway tokens for cash. Although he has only one year until his own graduation, Basquiat does not return in the fall to complete his senior year, saying "there didn't seem much point in going back."¹⁰

Diaz, Dawson, and Jean-Michel continue to paint SAMO© statements in the streets, and they soon become a familiar downtown fixture. The September 12, 1978 issue of SoHo News runs a photograph of the SAMO graffiti, along with an invitation (signed by Stephen Saban as STEVO©) for SAMO© to get in touch. In response Saban receives a note that he would publish on September 28:

SAMO© AS A MEANS OF
DRAWING ATTENTION TO
INSIGNIFICANCE....
WE'LL CONTACT YOU.¹¹

In December the collaborators finally sell their story to Phillip Faflick at the *Village Voice*; the three are photographed, but only Diaz and Basquiat are identified by their first names.¹²

The Mudd Club opens on Halloween night 1978 in a six-story loft space located at 77 White Street. Envisioned by co-founders Diego Cortez, Anya Phillips, and Steve Mass as a punk alternative to the uptown, disco-oriented Studio 54, it soon becomes a regular hangout for new wave and no wave musicians, literary icons and emerging fashion designers. Six months after it opens, the Mudd Club is cited in People magazine: "New York's fly-by-night crowd of punks, posers and the ultra-hip has discovered new turf on which to flaunt its manic chic. It is the Mudd Club.... By day the winos skid by without a second glance. But come midnight (the opening time), the decked-out decadents amass 13 deep. For sheer kinkiness, there has been nothing like it since the cabaret scene in 1920s Berlin."¹³

At the end of 1978, the Whitney Museum of American Art's opens its exhibition New Image Painting, organized by Richard Marshall—the same curator who in 1992 would organize the first retrospective exhibition of Basquiat's work in a major museum. The New Image Painting show signals a growing interest in figural painting after more than a decade of minimalist and conceptual art. Marshall's show featured works by ten artists, including Neil Jenney, Susan Rothenberg, Jennifer Bartlett, and Robert Moskowitz.

1979

While wandering around the School of Visual Arts, Basquiat meets artists (and students) Kenny Scharf and Keith Haring. Basquiat and Haring have a close relationship for the rest of Basquiat's life. Glenn O'Brien later reflected that the two artists bonded over a shared mission. "He [Haring] and Jean-Michel both knew that they had to take painting and sculpture back from the academicians and spectators and give it back to the people. And they did."¹⁴

Just a few months after the *Village Voice* article was published, the phrase "SAMO© IS DEAD" begins to appear on walls around lower Manhattan, as Diaz and Basquiat end their collaboration. Keith Haring performs a eulogy to SAMO© at Club 57—a nightclub located in the basement of the Holy Cross Polish National Church on St. Mark's Place.

Through Braithwaite, Basquiat meets Glenn O'Brien, who is at that point writing an influential music column for *Interview* magazine titled "Glenn O'Brien's BEAT." On April 24 Jean-Michel makes his first appearance on O'Brien's public access show *TV Party*.¹⁵ Basquiat returns to the show frequently thereafter.¹⁶

Five days later, on April 29, Basquiat attends a party thrown at the loft of Stan Peskett and meets several people, who will soon become friends and collaborators. Marketed as the "Canal Zone," and organized as a collaboration between Peskett and his friend Michael Holman, the party brought together the downtown scene and the burgeoning hip hop movement. Fred Braithwaite (known as Fab 5 Freddy) is in attendance, along with Lee Quiñones, a fellow member of the Brooklyn-based graffiti

group known as the Fabulous Five. Braithwaite, who met Basquiat that night, is popularly credited with spreading rap beyond the Bronx. He will introduce Basquiat to early hip-hop culture by playing mix tapes of underground groups. Braithwaite was also painting at that time he called his infamous train piece of Warhol's *Campbell's Soup Can* "my Dadaist manifesto") and through him Basquiat meets other artists from this scene—Rammellzee, Toxic, and A-1—who would become close friends.¹⁷

At the Canal Zone party, Basquiat reveals himself as SAMO© for the first time publicly and spray-paints live. He and Holman decide to form a noise band. (Holman's account of this first meeting is given in Chapter 4.) They cycle through several band names: Channel 9, Bad Fools, Test Pattern. Basquiat plays clarinet, synthesizer, bell and occasionally a guitar with a metal file run across its loosened strings; he also frequently plays clips of recordings he has made. Later that summer Shannon Dawson and Wayne Clifford, other Mudd Club regulars, join the band.¹⁸

Basquiat also meets Jennifer Stein (later Vonholstein) on the night of the Canal Zone Party at Stan Peskett's loft, where Stein lived at the time. The two soon become artistic collaborators, working at times with another artist John Sex. Taking advantage of the rather new technology of color Xerox (introduced in 1973), Stein and Basquiat compose a series of "Anti-Product Baseball Cards" by collaging existing print material onto small rectangles –four to a single letter-sized page. Then, Stein and Basquiat photocopy the page, mount the copy to cardboard, and cut it into fourths to create four 4¼"×5½" postcards. Incorporating both the form and the content of mass media culture, "Anti-Product Baseball Cards" are clearly connected to the strategies of Pop Artists. Like Warhol, who appropriated everyday Campbell's soup cans as a subject for fine art, Basquiat and Stein take the format of the trading card and transform it into an art object. But in the "Anti-Product Baseball Cards," the hand of the artist is an important factor in this transition; the painting over the collaged photographs marks them as a product of artistic, rather than industrial, labor. Stein and Basquiat sell their postcards on the street, specifically targeting audiences outside the Metropolitan Museum of Art and the Museum of Modern Art. According to recent research published by curator Eleanor Nairne, "on one occasion, the artist Howardena Pindell, who at the time was a curator in MoMA's prints department, invited them into her office before buying one for herself."¹⁹

In the spring of 1979, the eighteen-year-old Basquiat approaches Andy Warhol and Henry Geldzahler (the curator of 20th century art at the Metropolitan Museum of Art, who would later become the Commissioner of Cultural Affairs for New York City), while they are eating in the SoHo restaurant WPA to sell them "Anti-Product Baseball Cards." Andy buys a postcard, while Geldzahler dismisses the young artist.²⁰ Basquiat and Geldzahler would later recall this first meeting in a 1983 interview, commissioned for *Interview*.²¹

In fall 1979 Basquiat and Alexis Adler move into a sixth-floor railroad apartment at 527 East 12th Street, between Avenues A and B. It is Basquiat's first permanent address, since leaving home. He paints on boxes, briefcases, and old TVs he brings in from the street, as well as the floors, cabinets, and doors of the apartment itself. Adler is studying art history and organic chemistry; Jean-Michel begins painting many of the symbols from her biology and chemistry textbooks, as well as a copy of Janson's *History of Art*.²²

By November, Basquiat has arranged to exhibit some of his painted clothing at the storefront of Patricia Field; he markets it under the name "MAN MADE." Located on 8th Street in the Bowery, Field's store frequently featured clothing made by artists; Keith Haring also sold works there. According to Field, the store was also "a hang-out for the club kids, graffiti artists and downtown kids who embodied the grit and culture of the SoHo scene."²³ Basquiat performs as part of the SAMO IS DEAD jazz band at A's, a performance art space and nightclub in the loft of Arleen Schloss at 330

Broome Street. According to Schloss, Basquiat also painted T-shirts on the floor of her loft.²⁴ Basquiat performs again with Test Pattern the following month at “A’s” (plate 1), as well as at the punk and new-wave nightclub Hurrah’s located on West 62nd Street.²⁵ Nicholas Taylor, who had been acting as their roadie and photographer joins the band after these performances.²⁶ They change the band’s name to Gray—derived from *Gray’s Anatomy*.²⁷

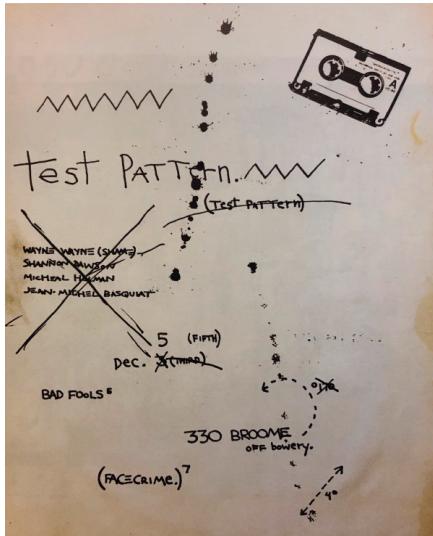


Plate 1. Flyer for Test Pattern at Wednesdays at a's, December 5, 1979.

1980

In June Basquiat exhibits work in the *Times Square Show*, a DIY art exhibition organized by the interdisciplinary artist’s group known as Collaborative Projects (a.k.a Colab) that had organized the *Real Estate Show* on Delancey Street on the Lower East Side in January of 1980. The *Times Square Show* opened in an abandoned massage parlor at 41st Street and 7th Avenue; works by approximately 100 artists were installed guerilla style on all floors of the unsecured building without any specifically assigned space or wall text to identify the artists who created them. Visitors were accepted twenty-four hours a day.²⁸ In a review of the show for *Art in America*, Jeffrey Deitch calls out the work of Basquiat (exhibiting as SAMO©).²⁹ A critic for the *Village Voice* calls the exhibition “the first radical art show of the ‘80s.”³⁰

In December Basquiat begins shooting *New York Beat*, a film written by Glenn O’Brien, directed by Edo Bertoglio, and financed by Rizzoli. Basquiat plays the main character of the film, a struggling artist, who wakes up disoriented in a hospital bed, evicted from his apartment, and desperate to find money (figure 2). The film, which also features main characters of the downtown scene like Debbie Harry, Fab 5 Freddy, Lee Quiñones, Kid Creole and the Plastics, is not released until 2000 under the title *Downtown 81*.



Figure 2. Edo Bertoglio, production photograph on the set of *Downtown 81*.

Basquiat uses his fee from the film to buy art supplies, and he begins painting while living in the production office downtown on Great Jones Street. Some of the works—mainly depicting car crashes, cars, faces and the letter A or the name Aaron resp. Arron—are used in the film itself. Basquiat sells a few of the canvases and drawings to production staff, as well as a piece (*Cadillac Moon*) to Debbie Harry and one to Chris Stein from the group *Blondie* for \$100.³¹ While working on the film, Basquiat begs O'Brien to introduce him to Andy Warhol. O'Brien brings him to the Factory, and Warhol buys one of Basquiat's MAN-MADE sweatshirts.³²

The graffiti scene is on the rise. In June 1980 Glenn O'Brien publishes an essay, "Graffiti '80: The State of the Outlaw Art," which features Basquiat.³³ On October 18, 1980 one of the very first exhibitions of graffiti art, Graffiti Art Success for America (GAS), opens at Fashion Moda—a not-for-profit art and performance space opened by the Austrian artist Stefan Eins in 1978. Located in the South Bronx, Fashion Moda was an important point of connection between the graffiti scene of the outer boroughs and the art scene of lower Manhattan, where the Colab-affiliated artists of the downtown art scene would come uptown to mingle with artists more typically located on the margins of the art world. Curated by artist John Matos (aka Crash) GAS featured works by Lady Pink, Futura 2000, and John Fekner—some of which were painted directly onto the walls of the gallery. The GAS show was a major catalyst for the graffiti and street art movements.

1981

On January 31, 1981 Blondie's "Rapture" music video, featuring a rapping Deborah Harry, premieres on the musical variety show "Solid Gold." Basquiat, along with graffiti artist Lee Quiñones, makes a cameo appearance in the video as a deejay.

While finishing the filming of *New York Beat* Basquiat meets Suzanne Mallouk, a Canadian émigré, singer, and artist, who is working as a bartender at the Manhattan dive bar Night Birds in the East Village.³⁴ In January, just a few days after they meet, Basquiat moves into Suzanne's apartment at 68 East First Street.³⁵

In February Jean-Michel gains his first major attention from an international art audience. His work is included in a sprawling group exhibition of downtown artists, *New York/New Wave* (February 15–April 5), organized by Mudd Club co-founder Diego Cortez at P.S. 1 in Long Island City. In response to Cortez's invitation to participate, Basquiat produces more than twenty paintings and drawings on a wide variety of surfaces: paper, canvas, wood, metal, and even rubber. He is one of 119 artists in the show of nearly 1,000 works, and one of the only exhibiting artists showing paintings. He installs a selection of twenty-three works on paper and canvases of varying sizes along a single wall in one room, grouping the smaller works into L-shaped clusters (figure 3). Basquiat also contributes large works on canvas such as *Untitled (World Trade Towers* from 1981, as well as two other works on salvaged metal. *Jimmy Best... (1981)* combines a SAMO script ("JIMMY BEST ON HIS BACK TO THE SUCKERPUNCH OF HIS CHILDHOOD FILES") with a drawing of a car crash in the lower right corner bordered by the phrases "BOOM FOR REAL" and "PLUSH/ SAFE HE THINK" above and below. An "untitled" work of yellow enameled metal with "New York/New Wave" written in spray paint was as a DIY version of an exhibition's promotional sign and installed alongside works by graffiti artists like Fab 5 Freddy, Futura 2000, and Daze.³⁶

Cortez's exhibition was intended as an anti-establishment alternative to the art establishment. In it, journalistic photographs, drawings, and other objects were hung alongside graffiti from floor to ceiling in several large rooms. The show reflected the New Wave movement of downtown

Manhattan—a constellation of music, film, and performance made by predominantly self-taught artists.³⁷ We can easily see how the range of Basquiat's artistic activities—as SAMO, as a member of the band Gray, and as a visual artist—reflected a similar, multidisciplinary sensibility.



Figure 3. Installation view of the exhibition *New York/New Wave*, PS1, Long Island City, New York, February 15–April 5, 1981.

Basquiat's work was called out specifically by nearly every critic of *New York/New Wave*. Dealers Emilio Mazzoli, Annina Nosei, and Bruno Bischofberger all took notice of him, and Mazzoli later invited the twenty-year-old Basquiat to have his first solo show at his gallery in Moden, Italy. Bischofberger buys a group of approximately ten paintings and twenty drawings from Diego Cortez.³⁸

In April Fab 5 Freddy and Futura 2000 organize an exhibition *Beyond Words: Graffiti-Based-Rooted-Inspired Works* (April 9–24). Basquiat (as SAMO) is included in the show along with Tseng Kwong Chi, Daze, Keith Haring, Phase II, Iggy Pop, Rammellzee, and Kenny Scharf.

Basquiat travels to Modena with Cortez for the May opening at Emilio Mazzoli's gallery, where the exhibition *Paintings by SAMO* takes place and works still done under the name SAMO are shown (May 23–June 20). This is the artist's first trip to Europe. Mazzoli provides the artist with painting material to make more works in addition to the ones brought over from New York. The gallerist pays for all the works.

As Basquiat's painting career gains momentum, he performs less with his noise band Gray. Sometime in the summer of 1981 Gray gives their last performance at the Mudd Club. Bandmate Michael Holman designs a dome structure to install on the stage using a combination of lumber and rented scaffolding that all the band members (excepting Jean-Michel, who shows up right before the performance) help to build. Holman's drums were inside a cavity made of twelve large blocks at the center of the stage, hiding all but his head from the audience. Nicholas Taylor played his guitar standing atop the dome, and remaining bandmates Vincent Gallo and Wayne Clifford were attached to the interior, facing each other and leaning out at a forty-five-degree angle with their keyboards. When Basquiat showed up to the gig he makes his own place within the installation, bringing in a three-foot-cubed wooden crate from the neighborhood outside the club. According to Holman, Jean-Michel threw it up onto the stage and climbed in with his synthesizer to play the twelve-minute show.³⁹ Within a few months of their sensational Mudd Club performance, Gray plays their last gig at Mickey One's in Tribeca.⁴⁰

Impressed by his showing at *New York/ New Wave* in September Nosei supports him with art supplies and offers Basquiat a basement studio beneath her gallery on Prince Street to work; while there he makes work for a group show organized by Nosei (*Public Address*, October 31–November 19), which also features socially-focused work by Bill Beckley, Mike Glier, Keith Haring, Jenny Holzer, Barbara Kruger, and Peter Nadin. In December the poet and critic Rene Ricard publishes the first major essay on Basquiat, "The Radiant Child," in *Artforum*.

1982

During 1982 Basquiat's exhibition schedule picks up significantly and he works constantly to keep up with the demand for new work, while still finding time to DJ at various Manhattan nightclubs, begins a brief relationship with Madonna (which runs from fall 1982 through early 1983), have lunch with Andy Warhol in October—a meeting organized by the eminent Swiss dealer Bruno Bischofberger, and sit for a portrait with the renowned African American photographer James Van Der Zee (figure 4).



Figure 4. James VanDerZee, Jean-Michel Basquiat, 1982.

In January Annina Nosei arranges for Basquiat (then with Mallouk) to move into an apartment located at 151 Crosby Street in SoHo.⁴¹ He will live and work there until the summer of 1983.

In the spring Basquiat's first solo show in the US opens at the Annina Nosei Gallery in New York (March 6–April 1) and features works like *Arroz con Pollo*, *Crowns (Peso Neto)*, and *Untitled (Per Capita)* (plates 2 and 3). This is almost immediately followed by another big solo show in Los Angeles at the Gagosian Gallery (April 8–May 8), where all works are sold. Los-Angeles-based critic Hunter Drohojowska explicitly remarks on the “exotic mythology” that encircles Basquiat: “a 22-year-old black street artist ... bombing graffiti around the streets, is plucked from group show in alternative space in prestigious SoHo gallery.”⁴²



Plate 2. *Arroz con Pollo*, 1981.



Plate 3. *Crowns (Peso Neto)*, 1981.

In May Jean-Michel decides to leave Nosei's gallery. In a 1986 interview, Basquiat cited the reason for his departure: "She sold paintings that weren't finished. She said someone was interested in the painting and sold it despite my protests."⁴³ Basquiat chooses Bruno Bischofberger, whom he has

not yet met personally, to become his worldwide exclusive dealer—an agreement that lasts until the artist's untimely death (figure 5). Basquiat asks Bischofberger to find a partner gallery for exhibitions in New York. Basquiat's first choice is Leo Castelli, who declines, and his second choice is Mary Boone, who takes more than a year to agree.

In June Basquiat returns to Modena for a second exhibition at Emilio Mazzoli's gallery; he brings friend Kai Eric and Suzanne Mallouk with him. Basquiat was immediately shuttled over to an industrial space Mazzoli had rented, expecting the artist to produce paintings for the show.⁴⁴ By the end of his two weeks there, Basquiat has finished eight large canvases. Speaking about this time in Modena with an interviewer, Basquiat recalled that "they [Nosei and Mazzoli] set it up for me so I'd have to make eight paintings in a week" and working in the rented space "was like a factory, a sick factory...I hated it." "I wanted to be a star," he continued, "not a gallery mascot."⁴⁵ Because of this experience, Basquiat cancels the exhibition, but he is still paid by Mazzoli. He and Mallouk return to New York, but not before being interrogated by the Italian police about all the cash they want to carry home.⁴⁶ Basquiat is forced to open a Swiss bank account to deposit the cash.⁴⁷ [Afterwards, Nosei takes eight of the nine paintings in total that should have been in the exhibition to her storage space in Rome, where Bruno Bischofberger buys four of them, such as *Profit I*, *Boy and Dog in a Johnnypump*, *The Guilt of Gold Teeth* and *Untitled (Woman with Roman Torso [Venus])*.]



Figure 5. Bruno Bischofberger and Jean-Michel Basquiat at Galerie Bruno Bischofberger in Zurich, 1982.

In August he returns to his basement studio with his assistant Steven Torton, and destroys the ten or so canvases that were there—slashing them, pulling them from their stretchers. Soon after, he has his first solo exhibition (of six during his lifetime) at Galerie Bruno Bischofberger in Zurich (September 11–October 9), showing works like *Profit I*, *Three Species*, *Man from Naples* and *Crown Hotel*. Basquiat flies to Switzerland with Torton for the opening. Bruno drives them both to visit his birthplace in the mountain town of Appenzell, located about sixty miles east of Zurich.

Although we do not have many details it seems that Basquiat and Warhol had several casual encounters, beginning in the late 1970s. Warhol wrote in his diary of "the kid who used the name 'Samo,' when he used to sit on the sidewalk in Greenwich village and paint T-shirts, and I'd give him \$10 here and there and send him up to Serendipity to try to sell the T-shirts there. He was just one of those kids who drove me crazy."⁴⁸ As noted above, in the spring of 1978, Basquiat approached Warhol, while he was with Geldzahler inside a restaurant, to sell him one of the postcards he was making with Jennifer Stein at the time.

Basquiat's attempts to connect with Warhol are finally rewarded on October 4, 1982, when the two are formally introduced by Bruno Bischofberger, who brings Basquiat over to be photographed for a portrait at the Factory, located at 860 Broadway (figure 6). Before they are to eat their lunch, Basquiat asks Bischofberger to take photographs of Basquiat and Warhol together with the same

Polaroid camera Warhol used. Basquiat then takes one of the photographs, says he cannot stay for lunch, and leaves. Warhol writes in his diaries that Basquiat “went home and within two hours a painting was back, still wet, of him and me together. And I mean, just getting to Christie [Crosby] Street must have taken an hour. He told me his assistant painted it.”⁴⁹ Because the work is too large to fit into a taxicab, Steven Torton brings it back to the Factory, running the sixteen or so blocks with the painting under his arm. This painting, *Dos Cabezas* (plate 4), shows the two artists side-by-side, both looking out at the viewer. Warhol’s head, accompanied by a blue disembodied hand that raises up to his mouth in a characteristic gesture of contemplation, appears on the left side of the canvas, while Basquiat appears on the right side, wearing a black turtleneck, and with a black mark in the middle of his smile to indicate the gap between his two front teeth. What is perhaps most interesting here, aside from the speed of execution, is that Basquiat’s figure exceeds the frame of the right-side half of the composition. His dreadlocks, represented by long, black brushstrokes, radiate outward from his head and move across the dividing line into Warhol’s space, even partially covering the older artist’s face. There is a clear tension here, as the brash young artist threatens to overtake the older more established one. While Andy Warhol, Bischofberger and some Factory people are standing around the painting lying on the floor, Warhol, who apparently likes the work, says “I’m really jealous—he is faster than me.”⁵⁰

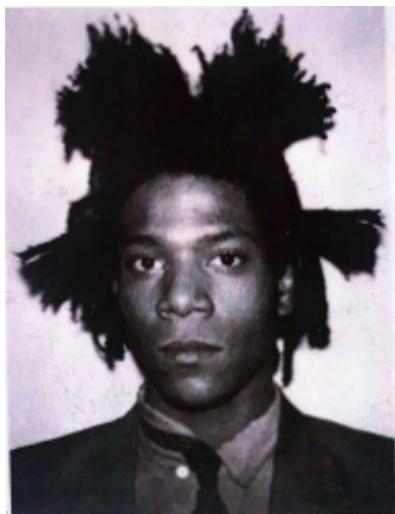


Figure 6. Andy Warhol, Portrait of Jean-DO NOT Basquiat, 1982.



Plate 4. *Dos Cabezas*, 1982.

At the end of October Basquiat has another exhibition in Italy at the Galleria Mario Diacono in Rome (October 23 -November 20) showing only one painting *Field Next to the Other Road*, painted in Modena in 1981.

Basquiat's photo session with Van Der Zee⁵¹, an iconic photographer who was then ninety-six years old, almost didn't happen. Diego Cortez, who was originally asked to interview Basquiat for Andy Warhol's *Interview* magazine later remembered: "In the fall of that year, Henry [Geldzahler] told me Andy [Warhol] wanted me to interview Jean-Michel for *Interview*, but I suggested that Henry do so and that they ask James Van Der Zee to do the photographs. The magazine replied that they didn't permit outside photographers to contribute so I urged Henry to ask Andy to make an exception which he did and the result was stunning."⁵² Cortez accompanies Jean-Michel to the photo shoot in Van Der Zee's Harlem studio. According to Cortez, "Van Der Zee first refused to take Jean-Michel's portrait as he felt it disrespectful that Jean-Michel came in ripped and paint-splattered jeans and a leather jacket—not exactly a Harlem Renaissance 'look.'⁵³ In a spirit of compromise, Basquiat took Cortez's Jhane Barnes sport jacket to wear with his jeans. Basquiat's encounter with Van Der Zee was a significant moment for the artist. Speaking afterward with Geldzahler, Basquiat explained that the photographer was "really great. He has a great sense of the 'good' picture."⁵⁴ But beyond any mere technical sense, we can imagine that Basquiat's time with such a significant Black artist made an impact. After the *Harlem on My Mind* exhibition in 1969 at the Metropolitan Museum New York, Van Der Zee is regarded as one of the great photographers of the 20th century. And considering his long-time role as the documentarian of Black life in New York, Basquiat's sitting for the photographer certainly signaled his own increasing importance—that is, as someone worth documenting. Shortly after their session, Basquiat painted a portrait of the photographer (VNDRZ, 1982). [Later, the artist gives Bruno Bischofberger Van Der Zee's photograph as a present. (figure 4, but with dedication by the artist «TO BRUNO ROCK THE HOUSE JEAN MICHEL BASQUIAT.»)]

On November 4 the Fun Gallery in New York—founded by Patti Astor and her partner Bill Stelling—opens a show featuring thirty of the artist's paintings (figure 7), to great critical acclaim. The exhibition design was unconventional, conceived by Basquiat as "a total installation where the architecture reflected the rawness of the work. He designed [...] a couple of sheetrock walls dividing the gallery space into three areas [which] were left half-finished with exposed joint compound and metal studs."⁵⁵ The gallery windows were soaped so that visitors might draw on them. Many of the works use exposed stretchers, which feature cross-bars held together with twine. These exposed stretcher bars (*Jawbone of an Ass*, *Three Quarters of Olympia Minus the Servant*) and edges (*St. Joe Louis*) match the raw energy of the East Village space. The critical response to the Fun Gallery exhibition is overwhelmingly positive. Nicolas Moufarrege wrote "Jean-Michel Basquiat's show at the Fun Gallery was his best show yet. He was at home; the hanging was perfect, the paintings more authentic than ever."⁵⁶ Basquiat keeps most of those works for himself.



Figure 7. Tseng Kwong Chi, Jean-Michel Basquiat in front of One Million Yen for his exhibition at Fun Gallery, New York, November 4–December 7, 1982.

In December Basquiat has a small exhibition with five paintings at the Galerie Delta in Rotterdam (December 1–31), showing the works *Portrait of VRKS*, *Kings of Egypt I* and *II*, *Sinhueso* and *LNAPRK*.

Basquiat is also included in several group shows: He is the youngest artist invited to participate in *Dokumenta 7* in Kassel, Germany (June 19–September 28), where he shows two paintings: *Acque Pericolose (Poison Oasis)* and *Arroz con Pollo* (plates 2 and 5). He is also included in *Transavanguardia: Italia/America* at the Galleria Civica del Comune in Modena, Italy and *The Pressure to Paint*, curated by Diego Cortez at the Marlborough Gallery in New York (June 4–July 9)—exhibitions that clearly position him as a Neo-Expressionist because of his association with Neo-Expressionist artists such as Sandro Chia, Francesco Clemente, Enzo Cucchi, Keith Haring, A.R. Penck, David Salle, and Julian Schnabel.⁵⁷



Plate 5. Acque Pericolose (Poison Oasis), 1981

For Basquiat, 1982 is also a time of formal experimentation. During this year, he produces his first portfolio of prints, *Anatomy* (eighteen silkscreen prints on paper in an edition of eighteen with seven artist proofs), printed by Jo Watanabe and published by the Annina Nosei gallery. In November, while back in Los Angeles to prepare for a 1983 exhibition at Larry Gagosian's gallery, Basquiat begins working with art dealer Fred Hoffman to complete an edition of six prints that is published by New City Editions.⁵⁸

Basquiat enters the art scene at the beginning of the hip-hop movement, which grew exponentially over the course of the 1980s. Charlie Ahearn started working on his feature film, Wild Style, regarded by many as the first hip-hop film, in 1981. Wild Style brought what started as regional movement to a national audience, featuring major graffiti artists, such as B-Boys, MCs and DJs such as Lee Quiñones, Patti Astor (also co-founder of the art space Fun Gallery), Fab 5 Freddy, Rammellzee, Cold Crush Brothers, the Fantastic Five, Rock Steady Crew, Sugar Hill Gang, Grandmaster Flash, Busy Bee, Crazy Legs, and Grand Mixer D.S.T. In Fab 5 Freddy's words, Wild Style captured "a unique New York phenomenon started primarily by teenagers from some of the poorest parts of town."⁵⁹ This is a new avant-garde, sourced directly from the street. But for Basquiat, jazz is an important influence as well. Fab 5 Freddy later recalled that Basquiat's interest in jazz made perfect sense in the context of hip-hop—that is, the connections between "what was going on with hip-hop and the DJs battling, and Charlie Parker and Dizzy Gillespie battling."⁶⁰ In 1982 Frank Driggs and Harris Lewine published the book Black Beauty, White Heat: A Pictorial History of Classic Jazz, 1920–1950, which proved to be an important source for many of the Basquiat's references to jazz music throughout his work.⁶¹

1983

Still without a New York dealer, as Mary Boone has yet to come to a decision, Basquiat starts the year by participating in a group exhibition, Champions, at the Tony Shafrazi Gallery (January 15–February 19), alongside John Ahearn, Donald Baechler, James Brown, Ronnie Cutrone, Brett De Palma, Futura 2000, Keith Haring, Tom Otterness, Kenny Scharf, and Zadik Sadikian; each artist shows one work. All the exhibiting artists are asked to provide the gallery with a written biography for the exhibition catalogue; Basquiat instead provides the drawing *Untitled (Biography)* (figure 8).

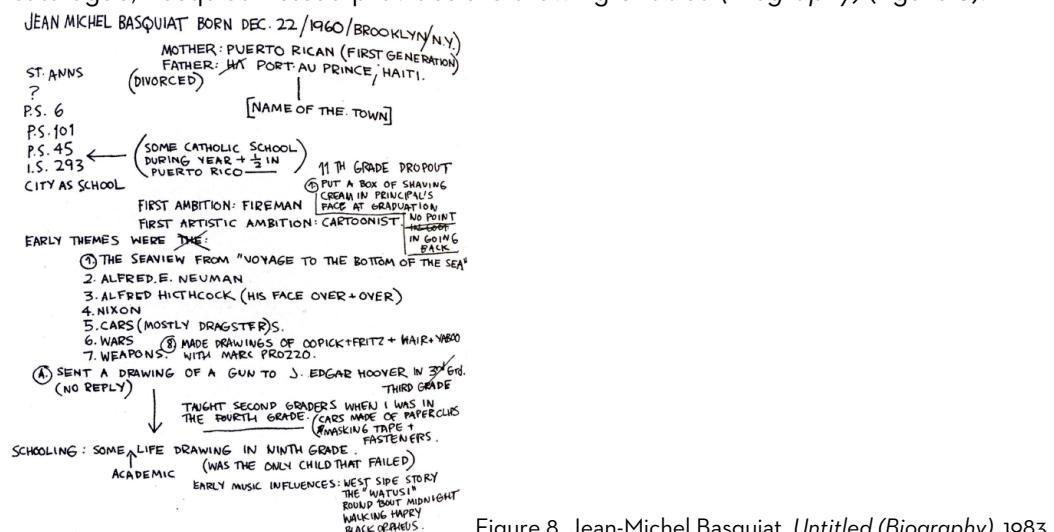


Figure 8. Jean-Michel Basquiat, *Untitled (Biography)*, 1983.

The drawing appropriates the form of the short form curriculum vitae with the artist's name, date and place of birth centered at the top with a section devoted to education immediately below. But unlike other artists in the exhibition, whose submitted resumes would have included professional degrees and lists of group and solo exhibitions, Basquiat's version is a kind of antithesis. He includes his elementary and secondary schools, and his highlighting of his status as "11TH GRADE DROPOUT" at the upper right emphasizes his lack of the type of education and professional resources that would have been expected of someone at his level of accomplishment. He further highlights his unconventional

path by boasting further down of teaching “SECOND GRADERS WHEN I WAS IN THE FOURTH GRADE” in a way that promotes him as a child prodigy, a “genius child.”

Annina Nosei shows works by Basquiat which she owned prior to the end of their business relationship in 1982 (February 12–March 3).

During the first few months of 1983, Basquiat lives off-and-on through in Los Angeles, while preparing for a second exhibition at Larry Gagosian’s gallery (March 8–April 2). While in Los Angeles, he passes his time in Beverly Hills at the L’Hermitage Hotel and at Mr. Chow’s Restaurant. He trades paintings with proprietors Michael and Tina Chow for his food and drink tab at their restaurant.⁶² He even meets Gene Kelly, who gives him the jacket from the film *Singin’ in the Rain* (1952) as a gift. Rammellzee and Toxic join Basquiat in Los Angeles right before the Gagosian show opens; their visit is commemorated by the portraits of the three friends in the painting *Hollywood Africans* (plate 6).

The Gagosian exhibition includes twenty-five paintings, many centered on fame—that is, African American boxers, musicians, and the Hollywood film industry. Paintings in this exhibition include *Eyes and Eggs*, *Untitled (Sugar Ray Robinson)*, *Museum Security (Broadway Meltdown)*, *Dos Cabezas II*, and *Big Shoes* (plates 7 and 8), all bought from Annina Nosei and borrowed from Bruno Bischofberger.



Plate 6. *Hollywood Africans*, 1983.



Plate 7. *Eyes and Eggs*, 1983



Plate 8. *Untitled (Sugar Ray Robinson)*, 1982

Back in New York, Basquiat produces the single recording “Beat Bop”—a battle rap between Rammellzee and K-Rob (Malik Johnson)—on his own label, Tartown Record Co (figure 9). He also designs the cover art for the album, which is featured on the soundtrack for the 1983 documentary *Style Wars*, a chronicle of early hip-hop and graffiti cultures that first airs on PBS television on January 18, 1984.



Figure 9. Rammellzee, K-Rob with Jean-Michel Basquiat (cover), Beat Bop/ Test Pressing, 12-in. vinyl record. Tartown Record Co., New York, 2001.

In March the Whitney Biennial includes two works by Basquiat: *Untitled (Head in Profile)* (1981) and *Dutch Settlers* (1982). Once again, he is the youngest artist to participate in this prestigious exhibition. Around this time, Jean-Michel also begins a relationship with Paige Powell, an editor for *Interview* magazine, who is close to Andy Warhol and fosters the relationship between the two artists (figure 10). Powell organizes a show of Basquiat’s works in her apartment on West 81st Street.



Figure 10. Jean-Michel Basquiat, Andy Warhol, and Fred Brathwaite, New York City, January 1, 1984.

Basquiat returns to Los Angeles in June. While there he meets Lee Jaffe, a musician and painter who had lived and worked with Bob Marley in the mid-1970s. Basquiat invites Jaffe to travel with him to Tokyo, where he walks the runway in a fashion show for Issey Miyake. While in Tokyo Basquiat also does a photoshoot with the Japanese photographer Yutaka Sakano; he is dressed head-to-toe in Miyake’s clothes and flinging paint around.⁶³ Jaffe and Basquiat later travel to Thailand, then to Zurich and again to St. Moritz, where he visits Bruno Bischofberger at his vacation home. Basquiat makes some drawings with Bischofberger’s four-year-old daughter Cora in the guest book and also paints a canvas with her. Bischofberger speaks with Basquiat about collaborative works in art history

(such as the "exquisite corpse" or *cadavre exquis* drawings of the Surrealists in the first part of the twentieth century) and asks whether he might be interested in doing collaborative works with Warhol and another artist. Basquiat agrees with great interest.⁶⁴

Back in the United States, at the end of August, Basquiat moves into a new loft on 57 Great Jones Street, rented from Andy Warhol and guaranteed by Bruno Bischofberger.⁶⁵ Basquiat uses the lower floor as his studio, with a bedroom upstairs. He would live there (with Andy Warhol as his landlord) until his death five years later.

During the fall of 1983, Basquiat shows works in several solo and group exhibitions. His second solo show *Jean-Michel Basquiat: New Paintings* at the Galerie Bruno Bischofberger in Zurich runs from September 28 to October 22. *Hardware Store, Toussaint l'Overture Versus Savonarola, Florence* and Maurice are included among the sixteen works in the exhibition. Shortly afterward, his painting *The Philistines* (1982) (plate 9) appears alongside the works of Willem de Kooning, Jean Dubuffet, Joan Miró, and Jackson Pollock in the exhibition *Expressive Painting after Picasso* at the Galerie Beyeler in Basel. On occasion of this exhibition, Basquiat paints over a poster he finds advertising a Picasso exhibition at the same venue in 1955, taking care to sign the work twice and cross out Picasso's own name (plate 10).



Plate 9. *Philistines*, 1982.

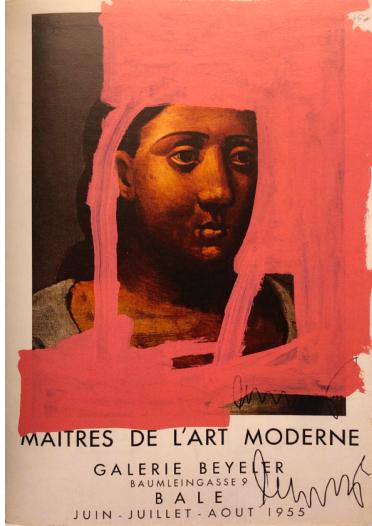


Plate 10. *Untitled (Picasso Poster)*, 1983.

On October 5, Basquiat travels with Warhol to Milan; he stays for just a few days, before moving on to Spain with Keith Haring on October 8th, when he returns to New York the following week Warhol slapped him in the face, protesting: "How dare you dump us in Milan!"⁶⁶

In November, Basquiat is included in two group shows in New York (Fine Arts Museum of Long Island and the Brooklyn Museum)⁶⁷ and travels again to Tokyo, where Bruno Bischofberger has organized his first solo exhibition in Japan at the Akira Ikeda Gallery (November 14–December 10).

Basquiat's work *Esophagus* is part of the group show *Post Graffiti* together with works by Keith Haring, Crash, Futura 2000, Lee Quiñones, Rammellzee and others at Sidney Janis Gallery on Fifty-Seventh Street New York (December 3–31), where he already was shown in a group exhibition in 1982.

In December Basquiat returns to Los Angeles, accompanied by Madonna. They stay together on the first floor of Gagosian's house on Market Street in nearby Venice, which Basquiat rents from the dealer for a studio space. He begins a series of paintings on wood panels that his studio assistant Matt Dike salvaged from a broken picket fence behind Gagosian's place.⁶⁸ Among the works produced during this period in Los Angeles are: *Flexible*, *Water-Worshipper*, and *Gold Griot* (plate 11). Basquiat and Madonna stay together at Gagosian's house through Christmas; Madonna returns alone to New York shortly thereafter, reuniting with a former boyfriend.⁶⁹

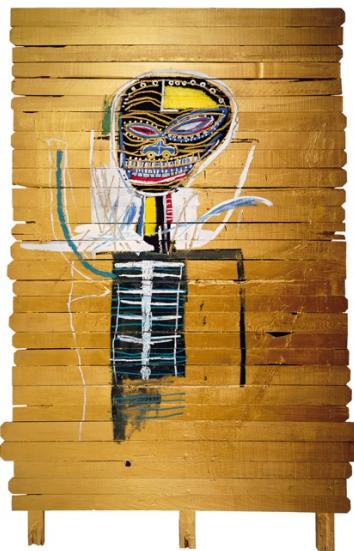


Plate 11. *Gold Griot*, 1984.

After taking months to reach a decision, at the end of 1983, Mary Boone finally agrees to become Bischofberger's partner in representing Basquiat and to show his work at her gallery in New York.

On September 15, New York Transit Police arrest the twenty-five year-old African-American graffiti artist Michael Stewart for spray painting at the First Avenue Station of the New York City Subway. On his way to the District 4 Transit Police station, Stewart was beaten unconscious by the officers, as well as "hogtied"—that is, his ankles and wrists were bound and then tethered together by an elastic strap. After being booked at the station for resisting arrest and unlawful possession of marijuana, officers (claiming Stewart appeared to be emotionally disturbed) transported Stewart to Bellevue Hospital for psychiatric observation. Suzanne Mallouk, Stewart's girlfriend at the time, recalled observing cuts and bruises on his body when she went to Bellevue with Stewart's parents to visit him. Thirteen days later, Stewart died, ushering in a wave of protests about police brutality and calls for the removal of Dr. Elliot M. Gross—the city's medical examiner, who had, according to the investigations conducted by Stewart's family initially (and erroneously) classified the cause of death as due to excessive drinking in his preliminary report.⁷⁰ Immediately after Stewart's death, Basquiat paints

a depiction of Stewart's beating on the wall of Keith Haring's studio at 600 Broadway (*The Death of Michael Stewart (Defacement)*, (plate 12).⁷¹



Plate 12. *The Death of Michael Stewart (Defacement)*, 1983.

1984

The first part of the year is rather quiet for Basquiat, a time of relaxation. In January he travels to Hawaii, renting a house and studio in Hana on the eastern shore of the island Maui. Jean-Michel's father, Gerard, and his partner, Nora Fitzpatrick, visit the artist in Hana in February, along with Jean-Michel's sister, Jeanine. Other friends visit Basquiat during his time in Maui, including Paige Powell, who later described the location as "so lush and wild. We would take long meandering walks, ride horses, and cook every night." According to Powell, the artist was working on water-color paintings on paper, which she "helped him with ... filling in his drawings with colors."⁷²

Basquiat returns to New York in March and is included in two group exhibitions that spring: *Since the Harlem Renaissance: 50 Years of Afro-American Art* at the Center Gallery of Bucknell University (April 13–June 6) and *An International Survey of Recent Painting and Sculpture* at the newly re-opened Museum of Modern Art in New York (May 17–August 19).

In early spring, Bischofberger asks Warhol and Clemente—both of whom are represented by his gallery—to collaborate with Basquiat on a project of fifteen paintings. Warhol and Clemente agree, and all three artists soon begin work on these paintings (plate 13).

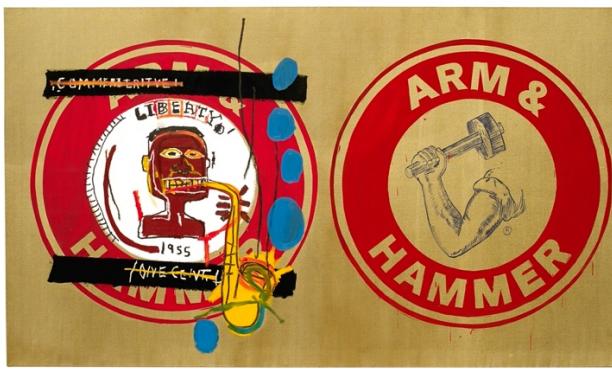


Plate 13. Jean-Michel Basquiat and Andy Warhol, Untitled (Arm and Hammer II), 1984.

Later that spring Basquiat has first solo show with the Mary Boone Gallery/Michael Werner Gallery, organized in partnership with Bruno Bischofberger (May 5–26). The works shown include *Brown Spots (Portrait of Andy Warhol as a Banana)*, *Eye, Death, and Bird as Buddha*. The catalog for the exhibition includes "Poem for Basquiat," written by the German Neo-Expressionist artist A.R. Penck.⁷³ Reviews are mixed, with Nicolas Moufaregge writing in *Flash Art*, "It's quite absurd to speak

of the decline of an artist who's barely 25. But at Boone/Werner one wonders whether Basquiat has gone in or out...The show is all orange juice and not enough beef. The colors are freshly squeezed and clean, the edge polished, the funk flattened."⁷⁴ Kate Linker, a critic for *Artforum*, also expresses dissatisfaction with these new canvases, remarking that "often it seemed as though Basquiat had been required to churn out canvases purely through permutations and combinations of the code."⁷⁵

In August Basquiat travels with Bruno Bischofberger and his wife Christina (Yoyo) to Edinburgh on the occasion of the artist's first-ever museum exhibition at the Fruitmarket Gallery (August 11–September 23); the exhibition, curated by Mark Francis, later travels to the Institute of Contemporary Arts in London (December 15–January 27) and the Museum Boijmans Van Beuningen in Rotterdam, Netherlands (February 9–March 31).

Also in August, Basquiat travels with the Bischofberger family to Italy and Mallorca. Their first stop is in Ancona to meet Enzo Cucchi in his studio and have lunch with him. The same day they head to Rome for a family portrait done by Francesco Clemente (figure 11).



Figure 11. A visit in Rome, August, 1984. [From the left to the right: Roberta and Claudio di Giambattista with Valerio, Alba Clemente, Jean-Michel Basquiat, Bruno Bischofberger with son Magnus Bischofberger, Nina Bischofberger, Francesco Clemente, Chiara Clemente, Lea Bischofberger, Nina Clemente, Mabe Tosi, Christina Bischofberger with daughter Cora Bischofberger. Photo: Christina Bischofberger]

During a break in the portrait session, Basquiat, Clemente, and Bischofberger go into a nearby restaurant, where Bischofberger produces reproductions of the collaboration paintings and all three men work together to title them—an arrangement that Warhol had agreed to back in New York. One of the paintings is titled *Casa del Popolo* after the restaurant in which the deliberations take place. Two days later, Basquiat, Bischofberger, and Clemente fly to Mallorca for a two-day visit to Miquel Barceló, another artist represented by Bischofberger.

In September a small show of works entitled *Jean-Michel Basquiat: New Paintings* opens at the Carpenter and Hochman Gallery in Dallas, Texas (September 20–October 20).

All fifteen of the collaboration paintings made with Clemente and Warhol are exhibited at Galerie Bruno Bischofberger in Zurich (September 15–October 13). The collaboration paintings are not well received by critics; *Artforum* critic Max Weschler identifies himself as a "disappointed viewer," and describes the paintings as "essentially no more than the products of addition," lacking a synthesis between the three artists.⁷⁶

In October Basquiat's friend Fab 5 Freddy introduces him to Robert Farris Thompson, a historian of African Art at Yale University, who is writing an essay on the relationship between art and hip-hop. Thompson's book *Flash of the Spirit: African and African-American Art and Philosophy* (1983) was already an important source for Jean-Michel's artistic vocabulary, as well as his understanding of African cultural transmissions and adaptations in the Americas.⁷⁷ In a 1985 interview, Jean-Michel

specifically refers to Thompson when asked whom he considered to be the most informed about his work.⁷⁸

In the fall of 1984, and without Bischofberger's knowledge, Basquiat and Warhol began to work on more collaboration paintings without Francesco Clemente.⁷⁹ The young artist convinces Warhol to give up silk-screening and to paint the works by hand, while Basquiat uses the silk-screen techniques in many of his own contributions to these paintings. Their double collaboration continues for several months, producing more than one hundred paintings before their exhibition at Tony Shafrazi's gallery in September 1985.

Basquiat begins dating Jennifer Goode, whose brothers Christopher and Eric Goode cofounded the popular Manhattan nightclub Area.⁸⁰

In December Basquiat's work is shown alongside that of Keith Haring, Kenny Scharf, Tseng Kwong Chi, Louis Jammes, and others at the exhibition *5/5 Figuration Libre, France-USA* at the Musée d'Art Modern de la Ville de Paris (December 21, 1984–February 17, 1985).

1985

At the beginning of the year, Basquiat opens his third large solo exhibition at Galerie Bruno Bischofberger in Zürich (January 19–February 16), showing fifteen works that include *Max Roach*, *Zydeco*, *Tabac* and *M.*

The Akira Idea Gallery in Tokyo shows four of the triple collaborations by Basquiat, Clemente and Warhol (January 14–31). This is followed almost immediately by an exhibition of drawings, at the Akira Ikeda Gallery Nagoya location (February 12–March 9). Both of these Tokyo exhibitions were organized by Bischofberger.

In February Basquiat appears on the cover of *New York Times Magazine* dressed in a paint-splattered suit and no shoes; he also wears his characteristic dreadlocks (figure 12). In March Basquiat has a second and last solo show at Mary Boone/Michael Werner Gallery (March 2–23), in partnership with Bruno Bischofberger. The exhibition catalog includes an essay written by Robert Farris Thompson. In late March Basquiat travels to Hawaii with Jennifer Goode; they then go to Hong Kong.⁸¹

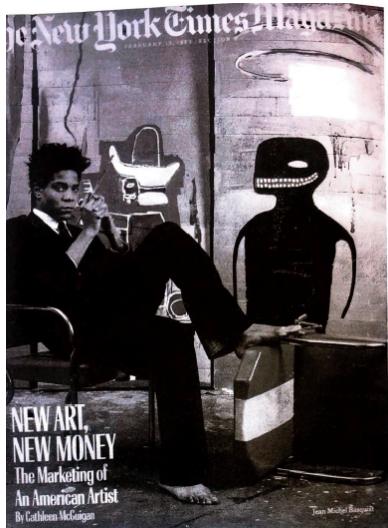


Figure 12. Jean-Michel Basquiat on the cover of the *New York Times Magazine*, February 1985.

In late spring, Warhol smilingly discloses to Bischofberger, that he and Basquiat had been working on double collaborations. While the two artists think that Bischofberger holds no automatic claim to these paintings (since the works were not commissioned by him), Warhol agrees that Bischofberger is the

most suitable buyer for them. Bischofberger enthusiastically purchases a group of twenty-six. But before he ships the works to Switzerland, Bischofberger, at Warhol's request, approaches Tony Shafrazi with a request to arrange a spontaneous, short-term exhibition. Shafrazi agrees.⁸²

In May Basquiat, along with Francesco Clemente, Keith Haring, and Kenny Scharf, is commissioned to make work for the new nightclub, Palladium. The nightclub, opened by the founders of Studio 54, Ian Schrager and Steve Rubell, is intended as a 1980s reincarnation of the disco landmark. The club is decorated with murals and installations by the artists. For the opening of the Michael Todd Room at the club, Basquiat paints two very large paintings, which a critic for the *New Yorker* calls out as indebted to Twombly and "significantly better" than his previous work (figure 13).

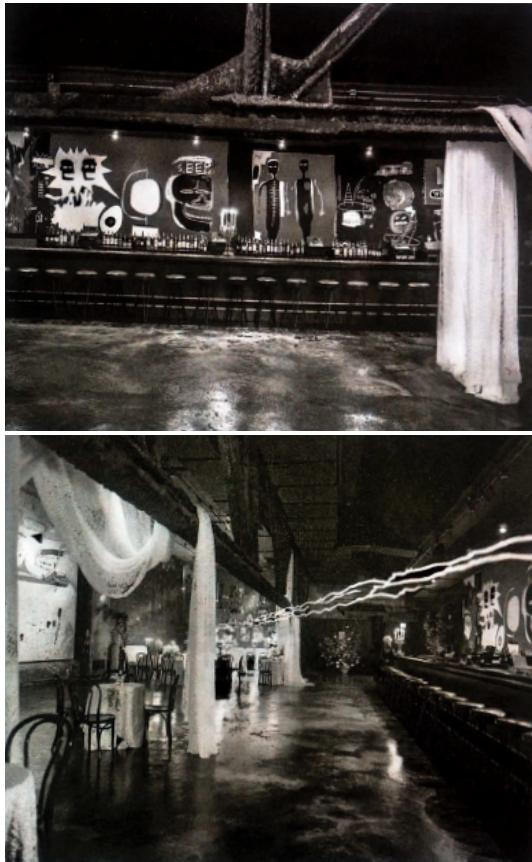


Figure 13. Palladium nightclub showing view of mural by Jean-Michel Basquiat, New York, 1985.

Over the summer, Basquiat travels in Europe with the photographer Michael Halsband, and Eric Goode—an artist turned entrepreneur and co-founder of the popular downtown nightclub, Area—and Eric's sister Jennifer Goode, who by this time is dating Jean-Michel. The group visits England, Portugal, and France. Basquiat continues on to Saint Moritz to stay with the Bischofberger family, takes a brief eight-day-driving tour of Italy, and takes a train to Amsterdam. After returning to the United States, Halsband shoots a series of photographs of Basquiat with Andy Warhol, both in boxing trunks and gloves, that will promote the upcoming exhibition of their collaborative paintings at the Tony Shafrazi Gallery in New York (figure 14).

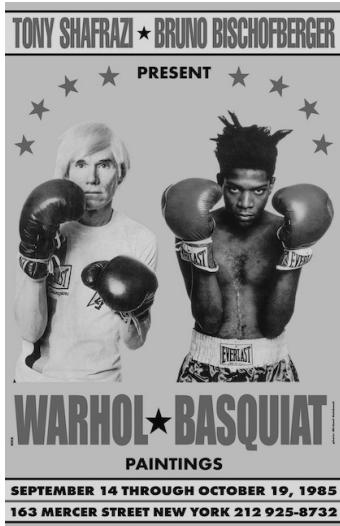


Figure 14. Poster for the exhibition Warhol and Basquiat: Paintings, Tony Shafrazi Gallery, New York City, September 14–October 19, 1985.

On September 13 Basquiat attends the MTV Music Video Awards, hosted by Eddie Murphy and Radio City Music Hall.⁸³ The following evening the Tony Shafrazi Gallery opens its exhibition of sixteen collaborative paintings by Warhol and Basquiat's lent by Bruno Bischofberger (*Andy Warhol and Jean-Michel Basquiat: Paintings* September 14–October 18). Although the opening was well-attended, the exhibition receives mixed reviews. In *The New York Times* Vivienne Raynor characterizes Basquiat's works as "large, bright, messy, full of private jokes and inconclusive," and calls Basquiat a "willing accessory" to "Warhol's manipulations."⁸⁴ Critic Robert Mahoney, on the other hand, declares the collaborations "a success," despite "the hit-and-miss-nature of any collaboration."⁸⁵ Disappointed by the critical reactions, Basquiat stops his collaborative painting sessions at the Factory, much to the displeasure of Warhol, who writes in his diary a month later, "And oh I really missed Jean-Michel so much yesterday. I called him up and ... I told him I missed him a lot."⁸⁶

At the end of the year, Basquiat has two exhibitions: *Jean-Michel Basquiat: Paintings* (December 2–25, Akira Ikeda Gallery, Tokyo) organized by Galerie Bruno Bischofberger and *Jean-Michel Basquiat: Paintings from 1982* (December 14–January 9, Annina Nosei Gallery, New York).

Galerie Bruno Bischofberger publishes the catalogue *Jean-Michel Basquiat: Drawings*. The collectors who purchase all thirty-two name the works *The Daros Suite*.

On December 19 Basquiat and Eric Goode host a party at Area to celebrate the artist's twenty-fifth and his own birthday. Basquiat creates the invitation card together with Fernando Natalici.⁸⁷ But by late 1985, Basquiat was much less involved in the downtown scene, preferring instead to remain isolated in his apartment and studio.

On December 22 there is a second (and more awkward) party for the artist's twenty-fifth birthday, hosted by Marcia May at the trendy uptown restaurant Mortimer's (figure 15).



Figure 15. Jean-Michel Basquiat, 1985.

1986

For what would turn out to be his final exhibition at the Gagosian Gallery, *Basquiat* (January 7–February 8), Basquiat returns to Los Angeles for two weeks. The exhibition includes *Link Parabole* and *Peruvian Maid*. Basquiat travels to Atlanta in February for an opening at the Fay Gold Gallery (February 7–March 5). In April Bruno Bischofberger has his fifth exhibition, *Jean-Michel Basquiat: Drawings*, that includes twenty-five drawings from 1984 to 1986 (April 26–June 30). From July to August *Jean-Michel Basquiat: Bilder 1984–86*, organized by Bruno Bischofberger, runs at Galerie Thaddaeus Ropac in Salzburg, Austria (July 27–August 31).

Basquiat tells Bruno Bischofberger that he would love to have an exhibition of his work in Africa. Although he does not know the exact location from where his ancestors came across the Atlantic, Basquiat feels a connection to the continent. Bischofberger manages to organize an exhibition in the capital of Ivory Coast, Abidjan, which takes place at the Centre Culturel Français (October 10–November 7)—a location secured with the help of the Swiss ambassador to Ivory Coast, Claudio Caratsch.⁸⁸ Basquiat agrees to exhibit a group of works from his own collection in New York. Bischofberger and his wife Yoyo travel to Abidjan to the exhibition and Basquiat travels from New York with Jennifer and Eric Goode, arriving a day after the opening (figure 16). Soon after, Basquiat, Bischofberger, their entourage and some friends fly to Korhogo, in the north of the country, to meet people from the Senufo tribe. They travel the 400 miles back to Abidjan in two cars. This is the artist's first and only trip to Africa.⁸⁹



Figure 16. Jean-Michel Basquiat, Abidjan, Ivory Coast, 1986.

Back in New York, as the relationship with Mary Boone has worsened, Basquiat decides that he no longer want to be represented by her. He asks Bischofberger to end his collaborative representation of the artist with Boone, which started at the end of 1983, and Bischofberger agrees.

Akira Ikeda Gallery in Tokyo (September 8–30), shows a group of five double collaborations by Warhol and Basquiat, receives from Galerie Bruno Bischofberger. Bischofberger buys all the double collaboration paintings that Warhol and Basquiat are willing to sell. He has a show with the ten, which he considers to be the best ones of them at his gallery in Zurich (November 14, 1986–January 17, 1987).

In November Basquiat is the youngest artist to have a solo exhibition at the Kestner-Gesellschaft in Hanover, Germany; the show, curated by Carl Haenlein, includes more than sixty of the artist's paintings and drawings.

By November 1986, Jennifer Goode decides to end her relationship with Basquiat, although the two continue to see each other afterwards.⁹⁰

Akira Ikeda Gallery, Nagoya, has another exhibition with drawings (November 11–29), organized by Bruno Bischofberger.

Basquiat celebrates Christmas with musician Debbie Harry, artist Victor Bockris, and Beat writer William Burroughs at Burroughs's apartment at 222 Bowery, nicknamed "The Bunker" for its lack of windows (figure 17).



Figure 17. William Burroughs and Jean-Michel Basquiat in New York City around Christmas 1986.

*In a 1985 interview, Basquiat declared William S. Burroughs his favorite living author.⁹¹ According to one biographer, the artist could frequently be seen carrying around Burroughs's first novel, *Junk*. Burroughs was an important figure in the punk and East Village scenes of the 1970s and 1980s, and Basquiat visited "The Bunker" several times in 1986.⁹² During one party there, both Burroughs and fellow beat writer Allen Ginsberg made sketches in Basquiat's notebook. Burroughs later visited Basquiat's loft-studio on Great Jones Street and the two eventually traded works. Burroughs took Basquiat's collaged sculptural work *Nod*, while Basquiat took Burroughs's *Woman as a Man*, a wood relief made with gunshots.⁹³*

1987

In the first months of 1987, Basquiat has two international exhibitions: one in Paris at the Galerie Daniel Templon (January 10–February 7), showing twelve paintings, such as *Gin Soaked Critic*, *Gri Gri*, and *Sacred Money*; and another with new works at the Akira Ikeda Gallery in Tokyo (February 7–28), organized again by Bruno Bischofberger.

On February 2 Andy Warhol unexpectedly dies after a routine emergency gallbladder surgery at New York Hospital; he was fifty-eight years old. Basquiat had been quite close to Andy but their relationship at this moment is strained. Basquiat does not go to the funeral in Pittsburgh as Fred Hughes at Warhol's Factory tells him as well as Bischofberger, that only family members are welcome to attend and that a memorial in New York will be held at a later date. Basquiat attends the crowded public memorial held at St. Patrick's Cathedral on April 1. Soon after, Basquiat paints a work called *Gravestone* in homage to Warhol. According to Basquiat's friend Fred Braithwaite (aka Fab 5 Freddy): "Andy's death put Jean-Michel into a total crisis. He cried a lot and wore a black armband. I ran into him at a club a few days after Andy died, and it was really sad. Typical Jean-Michel. He's at Madam Rosa's being a total asshole. He's standing in the middle of the dance floor, crying in agony, and leaning his head on the wall. He couldn't even talk. I put my arm around him and bought him a drink."⁹⁴

In response to Basquiat's request for a new partner gallery in New York—uptown, if possible—Bischofberger comes to an agreement with the owners of gallery Maeght Lelong, in New York and Paris; they plan two exhibitions, one at their New York gallery, on Fifty-Seventh Street, for the fall 1987 and another the Paris gallery. The agreement is the same one as Bischofberger once had with Mary Boone., but it turns out that Basquiat's physical condition makes it difficult for him to work much.⁹⁵ Only two new works shown in a group exhibition make it to Maeght Lelong's uptown gallery.⁹⁶

Since the critically received collaborations exhibition, no works by Basquiat have been shown in New York. At the end of May, the Tony Shafrazi Gallery in New York shows the drawing *Pegasus*, done in the night after Warhol's death, and two other large-scale drawings for a month in the basement of the gallery (May 23–June 13). Vrej Baghoomian, Shafrazi's cousin, approaches the artist and is able to buy works from him directly.

In June a selection of drawings is shown at Galerie Ropac, Salzburg (June 6–30).

In September Basquiat travels to Paris to walk in the Comme de Garçons show for their spring/summer collection.⁹⁷

Basquiat's last exhibition of the year takes place at the PS Gallery in Tokyo (October 8–December 4), showing works from earlier years such as *Cathode*, *Chimp*, and *Pork*.

On October 19 stock markets around the world crash, beginning in Hong Kong and then spreading to Europe and the United States. The Dow Jones Industrial Average falls 508 points or 22.61%—the largest single-day percentage decline on record to this date.

The large exhibition *Jacob Lawrence: American Painter*, organized by the Seattle Art Museum, is on display at the Brooklyn Museum of Art October 1–December 1, 1987. Like Basquiat, Lawrence (1917–2000) found early success and was marketed as an untrained prodigy; he was the first African American artist to be represented by a New York Gallery (the Downtown Gallery) and became an art world sensation after the exhibition of his *The Migration Series* in 1941, when Lawrence was only twenty-four years old. Lawrence's 1987 retrospective, which toured nationally, must have caught the attention of Basquiat, who was in New York when it came to the Brooklyn Museum.

This same year, Romare Bearden (1911–1988) was awarded the National Medal of Art. It is worth noting, however, that Basquiat himself did not explicitly acknowledge the influence of black artists for his own work. Basquiat did paint a portrait of the renowned photographer James Van Der Zee. Even in interviews, Basquiat went along with the critical silences that then existed around African American artists such as Norman Lewis, Jacob Lawrence, and Romare Bearden, choosing instead to comment on white artists such as "Twombly, Rauschenberg, Warhol, and Johns."⁹⁸ In 1987, when Isabelle Graw informed Basquiat that he was "the only black man to have become a very successful artist,"⁹⁹ he failed to correct her mistake. Clearly, the status of black artists in the mainstream art world was certainly still precarious at the end of the 1980s.

1988

In January Vrej Baghoomian's gallery in SoHo organizes a one-night show of new paintings at the Cable Building in SoHo before sending them on to Paris and Düsseldorf. This is the last show in New York during Basquiat's lifetime.

A few days later, Basquiat travels to Paris for his exhibition at Galerie Yvon Lambert (January 9–February 10), among the works *Light Blue Movers*, *Riddle Me This*, *Batman*, *She Installs Confidence* and *Picks His Brain Like a Salad*. Another small exhibition (*Jean-Michel Basquiat: Peintures, 1982–1987*) is also on view in Paris that month, at the Galerie Beauborg (January 9–February 16). While in Paris, Basquiat sits for a series of intimate portraits with photographer Jérôme Schlomoff (figure 18) and meets the painter Ouattara Watts, who was from Korhogo—the same town in Ivory Coast that Basquiat, the Bischofbergers, and Jennifer Goode had visited two years earlier.

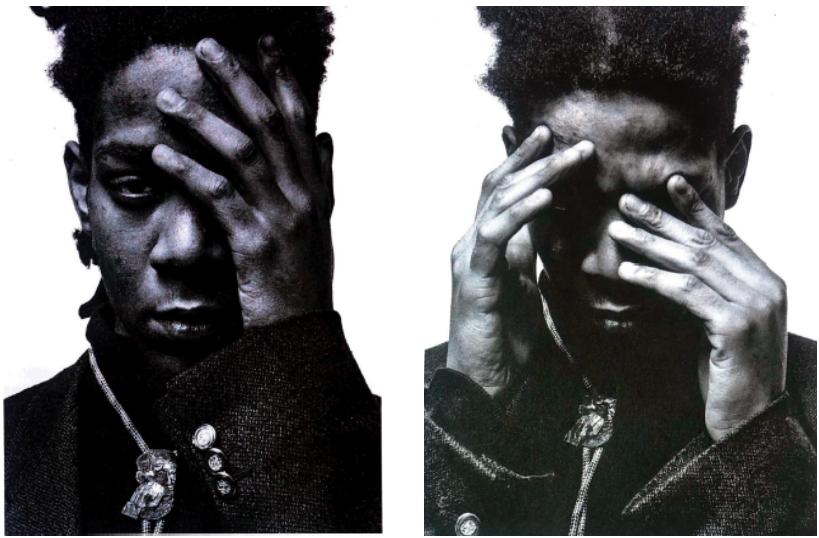


Figure 18. Portrait of Jean-Michel Basquiat in Paris, 1988.

In mid-January, Basquiat leaves Paris for a quick trip to Düsseldorf on the occasion of his solo show at Galerie Hans Meyer (January 12–March 15), then travels to Amsterdam. He returns to Paris, where he passes the next few months, staying at a hotel in the Marais. While in Paris together, Basquiat and Watts attend exhibitions of works by Julian Schnabel and Cy Twombly. Watts invites Basquiat to stay with him in Ivory Coast at the end of that summer.

In early spring, Basquiat asks Bischofberger to go to the Warhol Foundation to meet Fred Hughes in order to select Basquiat's half of the collaboration paintings (some of which are unfinished), saying that his physical and mental condition is not good enough to do the task himself. Basquiat sells his selected half of the works to Bischofberger. The other half of the group of works will be sold later by the Warhol Foundation to Larry Gagosian, who sells most of them privately or in an exhibition in Los Angeles.¹⁰⁰

In April Basquiat returns to New York. Vrej Baghoomian does another exhibition in some empty unrented and unrestored rooms at the Cable Building (April 29–June 11), with paintings such as *Eroica I*, *Eroica II*, and *Riding with Death* (plate 14). Basquiat then goes to New Orleans with his friends Ouattara Watts and Kevin Bray (a young video director) to attend the Jazz & Heritage Festival (or Jazz Fest). According to Watts, the three men went to a voodoo shop and bought gris-gris (protective amulets). They also made a trip to the Mississippi river.



Plate 14. *Riding with Death*, 1988.

Basquiat travels to Dallas and Los Angeles, and in May returns to Maui, Hawaii, in an attempt to treat his drug addiction. He asks his former girlfriend Jennifer Goode to join him, but she refuses. When his girlfriend Kelle Inman—a young woman he had met while she was waitressing at a downtown nightclub—comes to visit several weeks later, she finds that Basquiat is not doing drugs, but has nevertheless been drinking heavily and is listening constantly to jazz tapes.¹⁰¹

At the beginning of the summer, the last exhibition of Basquiat's work during his lifetime, *Jean-Michel Basquiat: Paintings, Drawings*, organized by Bruno Bischofberger, is mounted at the Galerie Thaddeus Ropac in Salzburg (June 15–July 26).

At the end of June, on his way back to New York from Hawaii, Basquiat stops in Los Angeles, where he spends a week with friends Matt Dike and Tamra Davis. When he returns to New York in mid-July, he runs into old friends Keith Haring and Vincent Gallo, and also spends time with Inman and the painter Paul Martini.

In August Basquiat purchases tickets for himself, Ouattara Watts and Kevin Bray to travel together to Abidjan, Ivory Coast, with the intention of undergoing a ritual cleansing to rid him of his drug addiction.¹⁰² But Basquiat does not make it back to Africa.

On August 12 Basquiat dies in his Great Jones Street loft. The Office of the Chief Medical Examiner in Manhattan lists the cause of death as "acute mixed drug intoxication." At the time of his death, Jean-Michel Basquiat is only twenty-seven years old.

On August 17 there is a private funeral for Basquiat's immediate family and close friends on at the Frank E. Campbell Funeral Chapel on Madison Avenue. The eulogy is delivered by Jeffrey Deitch, who proclaims that "Jean-Michel has left behind not just memories but a legend."¹⁰³ The artist is buried at Green-Wood Cemetery in Brooklyn with a modest headstone inscribed: "Jean-Michel Basquiat, Artist, Dec 1960–Aug 1988."

On November 5 there is a memorial at St. Peter's Church on Lexington Avenue at 54th Street. Suzanne Mallouk reads A.R. Penck's "Poem for Basquiat," which he wrote for Basquiat's first exhibition with Mary Boone in 1984. John Lurie, co-founder of the experimental music group the Lounge Lizards and a friend from Basquiat's Mudd Club days, plays the saxophone.¹⁰⁴ Members from the band Gray perform, and Fab 5 Freddy recites the 1937 poem by Langston Hughes "Genius Child."

[Posthumous]

In 1989, the Kestner Gesellschaft, Hanover, dedicates an exhibition to Basquiat's graphic oeuvre. The first retrospective exhibition of his work is shown in 1992 at the Musée Cantini, Marseille. He has his first one-man exhibition at a museum in New York in 1992, at the Whitney Museum of American Art, New York, which later travels to the Menil Collection in Houston, the Des Moines Art Center, Iowa, and the Montgomery Museum of Fine Arts, Alabama.

From then on, established museums and galleries all over the world organize one-man exhibitions dedicated to the artist.

The collaborations as such have their first comprehensive museum exhibition only in 1996 at the Museum Fridericianum, Kassel, which later travels to the Museum Villa Stuck, Munich, and the Castello di Rivoli, Turin.

In 2002, another big show of the collaboration paintings takes place at the Museo Nacional Centro de Arte Reina Sofia, Madrid, and only from 2011 on, further museums dedicate exhibitions to the collaborative works.]

¹ Passenger manifest for flight 400, Compañía Domenicana di Aviacion C Por A, December 10, 1955. Flight originated at Port-au-Prince, Haiti and destined for Miami, Florida. Passenger and Crew Lists of Vessels and Airplanes Arriving at Miami, Florida.; NAI Number: 2771998; Record Group Title: Records of the Immigration and Naturalization Service, 1787-2004; RG 85. National Archives Washington, D.C

² "Gerard Basquiat in His Own Words," in Jean-Michel Basquiat 1981: The Studio of the Street (New York: Deitch Projects, 2007), 90.

³ The exact date of their separation remains unknown.

⁴ "TAKI 183' Spawns Pen Pals," *The New York Times*, July 21, 1971, 37.

<https://www.nytimes.com/1971/07/21/archives/taki-183-spawns-pen-pals.html> In this article TAKI 183 also credits earlier tags by Julio 204, who also used Magic Marker and spray paint on city walls as early as 1968.

⁵ For more on this history see: Dimitri Ehrlich and Gregor Erlich, "Graffiti in Its Own Words," *New York Magazine*, July 3, 2007. <http://nymag.com/guides/summer/17406/>

⁶ Jordana Moore Saggese, *Reading Basquiat: Exploring Ambivalence in American Art* (Berkeley: University of California Press, 2014), 35.

⁷ According to Nicholas Taylor, the trip to Culebra took place in the summer of 1982. This may be an error since Taylor also claims that Basquiat and Mallouk were staying in his apartment at the time. Basquiat and Mallouk moved into the loft on Crosby Street in January 1982. See: "Jean-Michel Basquiat: An Intimate Portrait." <http://old.cepagallery.org/store/basquiat/8t.html>. It is likely that this trip happened in the summer of 1981 considering the dating of a painting by Basquiat titled *Culebra*.

⁸ Phoebe Hoban, *Basquiat: A Quick Killing in Art* (New York: Penguin Books, 1998), 24.

⁹ Hoban, 27.

¹⁰ Hoban, 31.

¹¹ The September 28, 1978 issue also included a retort from Saban that read: "Okay, SAMO©, we've thought about it, but, try as we may, we can't think of a single fantasy that isn't totally boosh-wah-zee. You know, most of our fantasies are smug little concoctions revolving around money, sex, drugs, and sex. Up till now, we've been quite happy with them...." Henry A Flynt, Jr., "Viewing SAMO© 1978-1979." <http://www.henryflynt.org/overviews/Samo/viewingsamo.pdf>

¹² Philip Faflick, "SAMO © Graffiti: BOOSH-WAH or CIA?," *Village Voice*, December 11, 1978, 41.

¹³ "Why Are the Lines Shorter for Gas than For the Mudd Club in New York? Because Every Night is Odd There." *People*, July 16, 1979. <https://people.com/archive/why-are-lines-shorter-for-gas-than-the-mudd-club-in-new-york-because-every-night-is-odd-there-vol-12-no-3/>

¹⁴ Glenn O'Brien, "Dozens of Rambling Red Roses for Jean," in *Basquiat* (Tony Shafrazi Gallery), 32.

¹⁵ TV Party was a public access television show hosted by Glenn O'Brien, the music critic for *Interview* magazine, and Chris Stein, the guitarist from punk band Blondie. The show was broadcast on New York public-access cable. Basquiat appeared in nine episodes between 1979 and 1982. Other guests included guests included David Bowie, David Byrne, the B-52s, Chris Burden, George Clinton, Iggy Pop, Mick Jones, John Lurie, Klaus Nomi, Kraftwerk, the Screamers, Robert Mapplethorpe, Kid Creole, the Offs, and the Brides of Funkenstein. Glenn O'Brien, "Glenn O'Brien's TV Party," *VICE* (November 14, 2014). https://www.vice.com/en_us/article/3b7en8/the-story-of-glenn-obriens-tv-party-151. See also Lotte Johnson, "Chronology," in *Basquiat: Boom for Real* (London: The Barbican Centre, 2017), 270.

¹⁶ "A Dialogue between Diego Cortez and Glenn O'Brien, in Jean-Michel Basquiat 1981: The Studio of the Street, ex. cat (New York: Deitch Projects, 2007), 14. Basquiat referenced the show in several TV Party posters from 1981 as well.

¹⁷ Portraits of both Toxic and Rammellzee appear alongside the artist's in the paintings *Hollywood Africans* (1983) and *Hollywood Africans in Front of the Chinese Theater with Footprints of Movie Stars* (1983).

¹⁸ Dawson joined in May or June, followed by Wayne Clifford soon after. Michael Holman, email to the author, November 11, 2019.

¹⁹ See: Eleanor Nairne, "Postcards, 1979," in *Basquiat: Boom for Real*, 106.

²⁰ The exact date of this meeting is unconfirmed.

²¹ "Art from Subways to SoHo: Jean-Michel Basquiat," Interview by Henry Geldzahler. *Interview* (January 1983).

²² Alexis Adler, "East 12th Street," in *Basquiat Before Basquiat: East 12th Street 1979-1980*, ex. cat. (Denver, CO: Museum of Contemporary Art, 2017), 15.

²³ Patricia Field, quoted in Karyn J. Truesdale and Aldo Araujo, "The Genius that is...Patricia Field," *CFDA Newsletter*, November 1, 2018. <https://cfda.com/news/the-genius-that-ispatrickia-field>.

²⁴ Hoban, *Basquiat*, 49.

²⁵ The night was part of a series of performances hosted at Schloss's loft known as "Wednesdays at A's." Basquiat performed there a month before Test Pattern as part of the SAMO © Is Dead Jazz Band as well [Plate 1]. See: Johnson, "Chronology," 270. Other bands that played at Hurrah's included the Cure, the B-52's, the Slits, New Order, and Klaus Nomi.

²⁶ Nicholas Taylor, interview by Glenn O'Brien, "Gray: Michael Holman & Nicholas Taylor on Gray and Jean-Michel Basquiat," *Chronicle* vol. 1, no. 2 (2014). <https://www.tsovet.com/chronicle/vol-1-issue-2/gray>.

²⁷ Michael Holman, email to the author, November 11, 2019.

²⁸ See also: Richard Goldstein, "The First Radical Art Show of the '80s," *Village Voice* (June 16, 1980): 1, 31-2; Susana Sedgwick, "Times Square Show," *East Village Eye* (Summer 1980): 21. In 2012 Shawna Cooper and Karli Wurzelbacher organized an exhibition, "The Times Square Show Revisited" for the Hunter College Art Galleries in New York City (September 14-December 8, 2012). <http://www.timessquareshowrevisited.com/exhibition.html>.

²⁹ Jeffrey Deitch, "Report from Times Square," *Art in America* (September 1980): 58-63.

³⁰ Richard Flood, "The First Radical Art Show of the '80s," *Village Voice*, June 16, 1980, 32.

³¹ Franklin Sirmans, "Chronology," *Jean-Michel Basquiat 1981*, 242.

³² Hoban, *Basquiat*, 207. See also Glenn O'Brien, "Dozens of Rambling Red Roses for Jean," 33.

³³ Glenn O'Brien, "Graffiti '80: The State of the Outlaw Art," *High Times* (June 1980): 53-54.

³⁴ The bar was located at 92 Second Avenue at Fifth Street.

³⁵ Mallouk does not recall the exact date of their meeting, but notes that "he was homeless so moved in after knowing me about 2 weeks." Mallouk, email to the author, November 12, 2019. In *Widow Basquiat*, Mallouk writes "I had only known Jean for a few days when I let him move into my apartment." See: Jennifer Clement, *Widow Basquiat: A Memoir* (Shearsman Books, 2010), 28. Basquiat's move into Mallouk's apartment took place sometime in January 1981, so they may have met any time after mid-December..

³⁶ For further details on this show, including a reproduction of the original installation at PS1, see Lotte Johnson, "New York/New Wave", in *Basquiat: Boom for Real*, 66-67, 72-97.

³⁷ For reviews of the show see: Peter Schjeldahl, "New Wave, No Fun," *Village Voice*, March 4, 1981, 69; John Perrault, "Low Tide," *Soho News*, February 25, 1981, 49.

³⁸ Hoban, p. 69. Amount later corrected by Bruno Bischofberger. Bischofberger, email message to the author, May 8, 2020.

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- ³⁹ "Michael Holman Speaks Music," in *Jean-Michel Basquiat 1981*, 105.
- ⁴⁰ Ibid., 107. This final performance was after Gray had disbanded. Gallo did not play this reunion gig. Michael Holman, email to the author, November 11, 2019.
- ⁴¹ Mallouk moves out in June 1982. Suzanne Mallouk, email to the author, November 12, 2019.
- ⁴² Hunter Drohojowska, "Schnabel and Basquiat: Explosions in Chaos," *Los Angeles Weekly*, April 23-29, 1982.
- ⁴³ Interview with Isabelle Graw in Hanover, 1986. Published in *Wolkenkratzer Art Journal* (Frankfurt), no. 1 (January–February 1987): 44-51, 106-7.
- ⁴⁴ Frederick Te Castle, "Saint Jean-Michel," *Arts Magazine* 63 (February 1989): 60-61.
- ⁴⁵ Cathleen McGuigan, "New Art, New Money," *New York Times Magazine*, February 10, 1985.
- ⁴⁶ Hoban, Basquiat, 113-115.
- ⁴⁷ Cf. Eric Fretz: *Jean-Michel Basquiat: A Biography*, Greenwood Biographies, 2010, p. 94.
- ⁴⁸ Warhol, "Monday, October 4, 1982," in *The Andy Warhol Diaries*, ed. Pat Hackett (New York: Warner Books, 1989), 462.
- ⁴⁹ "Monday, October 4, 1982," in *The Andy Warhol Diaries*, 462.
- ⁵⁰ Magnus Bischofberger, *Prehistory to the Future, Highlights from the Bischofberger Collection*, Electa, Milan, 2008, 264.
- ⁵¹ The exact date of the Van Der Zee shoot is unknown, but it likely took place in the late fall of 1982. Diego Cortez, email to the author, November 11, 2019.
- ⁵² Diego Cortez, interview by Thierry Somers. 200% Magazine (December 17, 2017). <https://200-percent.com/jean-michel-basquiat-diego-cortez-interview/>
- ⁵³ Ibid.
- ⁵⁴ Henry Geldzahler, "Art: From Subways to SoHo: Interview with Jean-Michel Basquiat," *Interview* (January 1983).
- ⁵⁵ Letter from Bill Stelling to Richard Marshall, November 22, 1991. Richard Marshall's uncatalogued papers, Whitney Museum of American Art, Archives, New York. Cited in Eleanor Nairne, "The Performance of Jean-Michel Basquiat," in *Basquiat: Boom for Real*, 25.
- ⁵⁶ Nicolas A. Moufarrege, "East Village," *Flash Art*, no. 111 (March 1983), 36-41.
- ⁵⁷ See: Jeanne Silverthorne, "The Pressure to Paint, Marlborough Gallery," *Artforum*, Summer 1982, 67-8. At this time, the term Neo-Expressionism was applied to paintings that privileged figuration, bold application of color, and an expressive gestural painting style. For many critics, the emergence of the style in both Europe and the United States signaled a radical shift away from earlier movements (e.g., minimal and conceptual art) that had rejected painting as a medium.
- ⁵⁸ The prints were published in 1983. Works included in the edition are: *Tuxedo*, *Untitled*, *Back of the Neck*, *Untitled: From Leonardo*, *Leg of a Dog*, and *Academic Study of the Male Torso*. See also Hoffman's book *The Art of Jean-Michel Basquiat* (New York and Paris: Enrico Navarra Gallery, 2017).
- ⁵⁹ Fred Braithwaite (a.k.a. Fab 5 Freddy), "Wild Style," in *Art in the Streets*, ex. cat. (Los Angeles: The Museum of Contemporary Art, 2011), 51.
- ⁶⁰ Braithwaite, quoted in Ingrid Sischy. "Jean-Michel Basquiat as Told by Fred Braithwaite, a.k.a. Fab 5 Freddy." *Interview*, October 1992, 119-23.
- ⁶¹ According to the artist's father, Jean-Michel also listened to classical music, and left behind a collection of approximately 100 albums. See: "Gerard Basquiat in His Own Words," *Jean-Michel Basquiat 1981: The Studio of the Street*, 90. For more on Basquiat's relationship to jazz music, see: Jordana Moore Saggesse, *Reading Basquiat*, 60-108.

⁶² "Biography," in *Jean-Michel Basquiat Paintings*, vol. 2, 3rd edition (Galerie Enrico Navarra, 2000), 280.

⁶³ Lexi Manatakis, "Unseen Photos of Jean-Michel Basquiat Wearing Issey Miyake in the 80s," *Dazed*, November 27, 2018. <https://www.dazedsdigital.com/art-photography/article/42352/1/unseen-photos-jean-michel-basquiat-in-issey-miyake-1983-yutaka-sakano>.

⁶⁴ Hoban, *Basquiat*, 216. See also "Bruno Bischofberger Speaks with Dieter Buchhart," in *Menage à Trois: Warhol, Basquiat, Clemente*, exh. cat. (Bonn: Art and Exhibition Hall of the Federal Republic of Germany, 2012). 45. A month before Bischofberger's proposal, *Kunstforum International* had published a special issue on collaborative works. See Dieter Buchhart, "Collaborations as a Physical Conversation be_tween Respect and Difference," in *Menage a Trois*, 122.

⁶⁵ "Friday, August 26, 1983," in *Andy Warhol Diaries*, 524.

⁶⁶ "Wednesday, October 5, 1983, "Saturday, October 8, 1983," and Tuesday, October 18, 1983," in *Andy Warhol Diaries*, 533-535.

⁶⁷ *Written Imagery Unleashed in the Twentieth Century*, Fine Arts Museum of Long Island, November 6, 1983 -January 22, 1984; *Haitian Artists*, Brooklyn Museum of Art, November 6, 1983-December 4, 1983. A comprehensive list of all group shows including the work of Basquiat can be found in *Jean-Michel Basquiat Paintings*, vol. 2, 3rd ed. (New York: Enrico Navarra Gallery, 2010), 294-98.

⁶⁸ Tobias Mueller, "Chronology," in *Basquiat*, ex. cat. (Trieste, Italy: Museo Revoltella, 1999), 201. The location of the studio is also confirmed in M. Franklin Sirmans, "Chronology," in *Jean-Michel Basquiat*, ex. cat. (New York: Whitney Museum of American Art, 1992), 244.

⁶⁹ Hoban, *Basquiat*, 165.

⁷⁰ The final report, issued on November 2, stated that Stewart died of "physical injury to the spinal cord in the upper neck," but cautioned that there were "a number of possibilities as to how an injury of this type can occur." Sam Roberts, "Injury Reported in Death of Man After His Arrest," *The New York Times*, November 3, 1983. <https://www.nytimes.com/1983/11/03/nyregion/injury-reported-in-death-of-man-after-his-arrest.html>.

⁷¹ During a five-month trial of the officers involved in the arrest of Michael Stewart at the New York Supreme Court witnesses testify to the beating and kicking of Stewart by officers, but experts cannot agree on the ultimate cause of death and the six officers are acquitted by an all-white jury in November 1984.

⁷² Paige Powell, quoted in Hayley Maitland, "American Graffiti: Memories of Jean-Michel Basquiat," *Vogue UK*, September 20, 2017. <https://www.vogue.co.uk/article/jean-michel-basquiat-barbican-exhibition-boom-for-real-interviews>.

⁷³ After being forced to leave the former German Democratic Republic, Penck was enthusiastically welcomed by the New York art market and easily capitalized on the sudden fervor for neo-expressionist art. In New York he also came into contact with artists like Haring and Basquiat, who, according to Ferran Barenbilt, clearly inspired a shift in Penck's own painting toward more dynamic compositions and the incorporation on non-European iconography. The 1981 *Triptych for Basquiat* is an example of this new style. See: <https://colección.caixaforum.com/en/obra/-/obra/ACFO211/TriptychforBasquiat>.

⁷⁴ Nicolas A. Moufaregge, "Jean-Michel Basquiat, Boone/Werner," *Flash Art* 119 (November 1984), 41.

⁷⁵ Kate Linker, "Jean-Michel Basquiat," *Artforum* 23, no. 2 (October 1984), 91.

⁷⁶ Max Weschler, "Collaborations, Gallery Bruno Bischofberger," *Artforum* 23 (February 1985), 99. It is worth noting here that synthesis is not the intended result of exquisite corpse drawings. The Surrealists used the collaborative game to create absurd (or even grotesque) works.

⁷⁷ Although we do not definitively know when Basquiat acquired Thompson's book we do see references to it in paintings from 1983 and 1984. For example, the monumental painting *Flesh and Spirit* (1983) may have been directly inspired by Thompson's text, and art historian Kellie Jones has discussed the connections of Thompson's book to paintings like *Grillo* (1984). See Kellie Jones, "Lost in Translation: Jean-Michel in the (Re)Mix," in Basquiat, exh. Cat. (New York: Brooklyn Museum, 2005), 163-79. There are many other examples of smaller appropriations from *Flash of the Spirit*. See: *Reading Basquiat*, 42-43.

⁷⁸ Basquiat, interview by Becky Johnston and Tamra Davis, 1985. Shown in *Jean-Michel Basquiat: The Radiant Child*. Directed by Tamra Davis. New York: Arthouse Films, 2010. DVD, 90 minutes.

⁷⁹ It is believed that while working on the triple collaborations together with Clemente, earlier

that year, Basquiat realized that Warhol was a fantastic painter and that his hand painting was still as good as in his early years. He intended to convince the older artist to start painting by hand again. Bischofberger, *Prehistory to the Future*, 265.

⁸⁰ The nightclub, open from 1983 to 1987, was perhaps most well-known for its celebration of constantly changing themes like confinement, suburbia, and science fiction. Each theme lasted for six weeks and was accompanied by elaborate art installations that could cost as much as \$60,000. Basquiat's own work would be included in the *Art* theme in May 1985. See also Jesse Kornbluth, "Inside Area," *New York Magazine*, March 11, 1985, 33-41.

⁸¹ "Thursday, March 28, 1985" and "April 8, 1985" in *Andy Warhol Diaries*, 636 and 641.

⁸² Bruno Bischofberger, email to the author, May 8, 2020.

⁸³ "September 13, 1985," in *Andy Warhol Diaries*, 677

⁸⁴ Vivienne Raynor, "Art: Basquiat, Warhol," *The New York Times*, September 20, 1985.

⁸⁵ Robert Mahoney, "Review of Andy Warhol/Jean-Michel Basquiat at Tony Shafrazi Gallery," *Arts Magazine* 60 (November 1985), 135.

⁸⁶ "October 14, 1985," in *Andy Warhol Diaries*, 685.

⁸⁷ Cf. <https://paddle8.com/work/jean-michel-basquiat/23839-Untitled/>.

⁸⁸ Fretz, 151.

⁸⁹ Bischofberger briefly discusses this trip, and Basquiat's experience of Africa, in the interview published in Saggesse, *The Jean-Michel Basquiat Reader* (Oakland: University of California Press, 2021), 164-70.

⁹⁰ Hoban, *Basquiat*, 282.

⁹¹ Jean-Michel Basquiat, interviewed by Becky Johnston and Tamra Davis, 1985.

⁹² Victor Bockris explored the relationship between the two artistic bohemias—the Beats in the 1950s and the Punks in the 1970s—in his book *Beat Punks* (New York: Da Capo Press, 2005).

⁹³ Klaus Kertess, "Brushes with Beatitude," in *Jean-Michel Basquiat*, ex. cat. (New York: Whitney Musuem of American Art, in association with Harry N. Abrams, 1992), 53.

⁹⁴ Hoban, *Basquiat*, 283.

⁹⁵ Anthony Haden-Guest, "Burning Out," *Vanity Fair Magazine*, Nov. 1988, p. 192.

⁹⁶ According to Jean Frémont, Director of Galerie Lelong & Co:

«...After the summer I had a meeting with Bruno at Jean Michel's studio in New York. I remember it was raining a lot and Jean Michel was not at home. He finally came very late, bare feet, in the rain pushing his bike and he said he had a flat tire. He let us in and went up for a long time. He had prepared tacos and we had lunch in the studio. This is when he said that he had agreed to give a last show to Tony Shafrazi. Bruno reminded him that it was against our agreement and that it was decided that the next show should be at Lelong on 57th street. And that showing uptown was part of the strategy we had all agreed on. ... He then said: This (meaning the show at Shafrazi) will be my

swann's song to Soho. Then we started to look at paintings. There was one painting unfinished on the floor. He poured white paint on it in front of us and covered the whole surface in white , saying : it was not good. Then he pulled two paintings from the racks and said You can have these. The next day I sent someone to take the paintings and that is the only two paintings we ever had. [...] But I am sure that at the date of that meeting in New York we had already paid the agreed amount every month. I think it was 6000\$ each.»

Jean Frémont, email message to Silvia Sokalski, January 9, 2020. Thank you Silvia for sharing this message with me.

⁹⁷ Although unconfirmed, Basquiat may have also walked in the *Comme des Garçons* show in 1985. See "Sunday December 8, 1985," in *Andy Warhol Diaries*, 699.

⁹⁸ Basquiat, interviewed by Demosthenes Davvetas, "Jean-Michel Basquiat," in *New Art International* (Lugano), no 3 (October-November 1988): 10-15. Basquiat does mention Jacob Lawrence in his interview with Geoffrey Dunlop and Sandy Nairne, broadcast on January 11, 1987, transcribed in the exhibition catalogue *Basquiat: Boom for Real* (London: Barbican Centre, 2017), 262-67.

⁹⁹ Interview with Isabelle Graw in Hanover, 1986. Published in *Wolkenkratzer Art Journal* (Frankfurt), no. 1 (January–February 1987): 44-51, 106-7.

¹⁰⁰ The collaborations as such had their first comprehensive museum exhibition only in 1996, the Fridericianum, Kassel; the exhibition traveled to the Museum Villa Stuck, Munich, and the Castello di Rivoli, Turin. In 2002 another big show of the collaboration paintings took place at the Museo Nacional Centro de Arte Reina Sofia, Madrid. After 2011 several other museums dedicated exhibitions to the collaborative works.

¹⁰¹ Hoban, *Basquiat*, 302.

¹⁰² The tickets were originally booked for August 7, but Basquiat rescheduled the trip for August 18. Hoban, *Basquiat*, 307.

¹⁰³ Hoban, *Basquiat*, 311.

¹⁰⁴ John Lurie, interview by Taka Kawachi, *King for a Decade: Jean-Michel Basquiat* (Kyoto, Japan: Korinsha Press, 1997), 41.