

ART: BASQUIAT, WARHOL

By VIVIEN RAYNOR SEPT. 20, 1985

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LAST year, I wrote of Jean-Michel Basquiat that he had a chance of becoming a very good painter providing he didn't succumb to the forces that would make him an art world mascot. This year, it appears that those forces have prevailed, for Basquiat is now onstage at the Tony Shafrazi Gallery at 163 Mercer Street, doing a pas de deux with Andy Warhol, a mentor who assisted in his rise to fame.

Actually, it's a version of the Oedipus story: Warhol, one of Pop's pops, paints, say, General Electric's logo, a New York Post headline or his own image of dentures; his 25-year-old protege adds to or subtracts from it with his more or less expressionistic imagery. The 16 results - all "Untitleds," of course - are large, bright, messy, full of private jokes and inconclusive.

Reported to have been a serious but at the same time amusing collaboration, which was staged in Warhol's studio and on his canvases, it is a historic event for having inspired him to put brush to canvas for the first time since 1962. Nevertheless, the old master's contribution is hard-edged as if printed, except in the piece involving blue and yellow bow ties, untied, Felix the Cat and two black female nudes. Felix and the ties are his, of course, but so, too, is the only slightly less primitive of the nudes. Basquiat continues to alternate between African themes, inherited by way of his Haitian background, and cartoon figures, but the social comment implicit in his previous work has now become obvious and rather silly. Working on Warhol's headlines about a subway fire and the F.B.I.'s pursuit of a Soviet agent, he washes red over them so that the letters ASS stand out, and presses the point by adding the black shape of a mule. Elsewhere, he embellishes a headline about a subway fire with dead cartoon figures, one in a sweater with stripes that are melting, and, across the banner about a socialite falling to her death, he scatters Spiderman heads.

Art historians may be able to relate this manifestation to the automatist poetry that certain Surrealists wrote collectively. They may even invoke Robert Rauschenberg's erasure of a de Kooning drawing and the mustache Duchamp added to a Mona Lisa reproduction. Anything is possible. But here and now, the collaboration looks like one of Warhol's manipulations, which increasingly seem based on the Mencken theory about nobody going broke underestimating the public's intelligence. Basquiat, meanwhile, comes across as the all too willing accessory.

Offered in the same spirit as the show's poster featuring photographs of the artists dressed as boxers at the ready, the verdict is: "Warhol, TKO in 16 rounds." (Through Oct. 19.) Also of interest this week:

Frederick Childs (Diane Brown Gallery, 100 Greene Street): Formerly a painter of academic portraits, Frederick Childs now produces imaginary compositions starring two distinct but similar male characters. The elder is totally bald and the younger has fair hair, but both have ruddy complexions, large eyes and ears, and both indulge in mysterious, often solitary practices.

In one canvas, the bald one has his eye to a keyhole; in another, he is about to crawl through an open door toward a nude woman sleeping beside a lighted candle. Depicted with one child on his back and another posed alongside, the same figure stands in front of a broken Venetian blind, connecting two electric plugs in a burst of sparks. More the outdoors type, the younger character is shown in rapt contemplation of a sundial while a dog licks his hand; he also appears in a landscape nude, except for the short black boots he is lacing up. Childs is an awkward draftsman, especially when inserting eyes into faces. Yet his color is fresh and briskly applied and his weirdness is genuine and very intense - note the scene in which the bald man is an alchemist in a white coat who kneels at a table scrutinizing a glass container as if it held the secret to eternal youth. These are clumsy paintings, but they're sincere and not easily forgotten. (Through Oct. 5.)

Ben-Zion (Dintenfass Gallery, 50 West 57th Street): Though he will be new to most viewers, Ben-Zion has nevertheless been active for some 50 years. He came here from the Ukraine at the age of 23, in 1920, and began as a writer of poems and fairy tales in Hebrew, a language that he also taught. Then, finding literature an inadequate vehicle for his expression, he turned to art, having his first solo in 1936. He also joined the Expressionist group "The Ten," but unlike its better-known members Mark Rothko and Adolph Gottlieb, he remained a figurative painter of Biblical themes and a print maker. But in the late 50's, he began experimenting with welded iron sculpture and, not long after, withdrew altogether from the gallery scene.

The exhibition includes a recent painting, several drawings and prints, but focuses on the artist's sculptures. Compiled of found iron objects, they may owe something to the early Richard Stankiewicz, except that Ben-Zion stays close to nature and is highly whimsical. Thus, two pairs of large curving tongs act as the legs of a crablike creature, or the legs and arms of a dancer. Scissors metamorphose into a ternlike bird, an ax becomes the head of a crowing rooster and so on. Visual puns are meat and drink to this artist and he gets them off with tremendous skill. Still, he's more compelling as a sculptor when making masks, where the identity of the components is less intrusive, and when working more abstractly, as in the series of variations on a figural theme. (Through Sept. 28.) Dieter Roth (Alfred Kren Gallery, 22 East 65th Street): An artist who was born in Germany, grew up in Switzerland and now lives in Iceland, Dieter Roth has appeared in various print and book art shows and, last year, had a solo at Chicago's Museum of Contemporary Art. Despite this, his collaborations with Nam June Paik and George Brecht, a stint here as a teacher during the 1960's and, of course, his European fame, Roth remains an unknown quantity to most Americans, a situation that the present show of 20 prints is unlikely to change much. Not that the images aren't arresting, especially the silk screen variations on a photographic view of Piccadilly. These run from the beautiful - the scene dissolved in a solution of Impressionistic dabs - to the bizarre - everything but the buses, minus their wheels, submerged under a skin of black emery powder. But Roth is very much the European Neo-Dadaist. So while the view he takes of Coca-Cola in the Piccadilly series is easy enough to grasp (a history of the drink perceived as the symbol of all evil, as it has been in some countries, would make interesting reading), his caustic; and sometimes scatological plays on images and words can be hard to follow. This is especially so in the "Container" series of etchings, notwithstanding their bilingual titles. In these, the basic image of a transparent garbage can remains the same, but the contents range from a wad of pink tissue paper to indentations with brown blotches. Other prints are available on request, but, obviously, New York needs a larger, more extensively documented show by this artist, who is, in his own way, as tortuous a personality as his near contemporary, Joseph Beuys. (Through Sept. 28.) Walter Dexel (Prakapas Gallery, 19 East 71st Street): This first New York show by Walter Dexel (1890-1973), also calls for a knowledge of German. That Dexel did not gain recognition in his own country until the 1960's was not for want of an auspicious beginning - a first solo at the age of 24 in Munich, after which the artist settled in Jena. There, he worked as a designer while continuing to paint as well as organizing exhibitions for the city's art association. In the latter capacity, he exposed the art of many modernists, including those associated with the controversial Berlin gallery, Der Sturm, where he himself exhibited in 1922.

By that time, Dexel had moved from a Cezannesque style through Cubist semi-
abstraction to total nonobjectivity, in which he seems to have been influenced by his friend
Theo van Doesburg. Spanning the years 1917 to 1965, the show abounds in the horizontals
and verticals of Neo-Plasticism as well as the more urgent diagonals of Constructivism that
van Doesburg also used in his later work.

Cubism inspired restrained and subtly colored work from Dexel; Constructivism
emboldened him and he seems to have done his best under its influence. One of many good
examples is the white chevron that, entering from the left side of a black background,
pushes into a smaller chevron of pale blue, assisted by narrow shafts of cerise and green.
Still, there is hardly a design that is not precisely balanced and perfectly located in its space.
More a pattern than a constructed image, its vertical aggressiveness is softened by strategic
inserts of bright colors. Though banned as a "degenerate," Dexel was permitted to teach and
design books during the Nazi era, but for some reason he didn't make a comeback as a
painter until 1962. This selection of gouaches, drawings and collages indicates that the artist
was essentially more the designer (with strong architectural leanings) than the painter.
(Through Oct. 26).

A version of this review appears in print on September 20, 1985, on Page C00022 of the National edition with the
headline: ART: BASQUIAT, WARHOL.

The New York Times

CRITIC'S NOTEBOOK

Summer Art Trek: Gallery Hopping in the Hudson Valley

Galleries abound due north of the city, showing Warhol, Basquiat and the talents of Arte Povera.

By Will Heinrich

Aug. 8, 2019

The day will come this month when you'll feel compelled to flee the city, at least for an afternoon. Luckily the visionaries of the New York art world have built a number of entrancing destinations around which to organize an easy day trip or a relaxing weekend. With the exception of Jack Shainman's the School, in Kinderhook (roughly a two-and-a-half-hour drive from Manhattan), all these art institutions are accessible by MetroNorth. (Remember to check opening — and closing — times.) And if this partial list leaves you wanting more, consider stopping by Art Omi, Bard College's Hessel Museum of Art, the Ice House and River Valley Arts Collective.

KINDERHOOK, N.Y.

The School



The former Martin Van Buren High School is now an exhibition space called the School. Its current exhibition, “Basquiat x Warhol,” is on view through Sept. 7. via Jack Shainman Gallery; Jeremy Lawson



An installation view of Andy Warhol's “The Last Supper (Camel/57),” left, from 1986, and “Crosses” (1982), far right. The show explores Warhol’s collaborations with Jean-Michel

Basquiat, but also has an extensive display of each artist's solo work.

The Andy Warhol Foundation for the Visual Arts, Inc./Licensed by Artists Rights Society (ARS), New York; via Jack Shainman Gallery; Jeremy Lawson

In the elfin village of Kinderhook, the gallerist Jack Shainman has transformed the former Martin Van Buren High School into a large exhibition space called the School. The details of its build-out may be a little more sumptuous than the mission really calls for. But that only makes it a better setting for “Basquiat x Warhol,” an unforgettable exhibition of the collaborative paintings made by Jean-Michel Basquiat and Andy Warhol in the mid-1980s, contextualized by an extensive display of solo works.

It's no surprise that the two men overlapped socially — but artistically they could hardly have been less alike. The work on display here captures Warhol at his most inventive. Pieces like a 1983 silk-screen of a triple-exposed Robert Mapplethorpe show the kind of complexity he could put into an image. A series of portraits of New York drag performers, men for whom surface appearances — the way they made up their faces — carried real personal and political weight, are searing.

We even get a few examples of how beautifully he could draw, most notably in a gigantic Last Supper riff that debuted in Milan across the street from Leonardo da Vinci's. But you still don't forget the surface Warhol usually focused on, an opaque and shimmery scrim that to me seems like an inadequate disguise for the bottomless void behind it.



Jean-Michel Basquiat's "Side View of an Oxen's Jaw," from 1982.
The Estate of Jean-Michel Basquiat, Licensed by Artstar, New York

Basquiat, on the other hand, drew with a stuttering line that could never be mistaken for anything but an expression of his own electric personality. You see it in the paintings. You see it in nearly four dozen marker-on-dinner-plate portraits of artists he admired — Picasso is represented by a couple of squinty eyes, while Matisse gets a pair of scissors.

And you see it in the wiry, exquisitely placed bones of his white-on-black screen print series "Anatomy." Marvel at the deadpan humor and philosophical economy of a print showing four parallel views of a single right humerus — back, front, left and right. Though the piece asserts, by including them, that each view is different, it also puts the difference in

proportion, because they really all do look just about the same. Then slip into the adjoining gallery to see “Side View of an Oxen’s Jaw,” a bone-white, blood-pink, finger-scrawled painting of unfathomable depth and magical doubleness.

Through Sept. 7 at the School, 25 Broad Street, Kinderhook, N.Y.; 518-758-1628, jackshainman.com.

Forbes

Judge Jean-Michel Basquiat-Andy Warhol Collaborations For Yourself At Jack Shainman Gallery's The School



Chadd Scott Contributor 

Arts

I cover the intersection of art and travel.



JEAN-MICHEL BASQUIAT AND ANDY WARHOL, Heart Attack, 1984, acrylic on canvas diptych: 76.4 x 155.9 inches (overall). © 2019 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC. / LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NEW YORK © THE ESTATE OF JEAN - MICHEL BASQUIAT /ADAGP, PARIS / ARS, NEW YORK 2019.

Andy Warhol was the most famous artist America had ever produced when he teamed up with Jean-Michel Basquiat on a series of paintings between 1984 and 1985. Basquiat, in his own right, was an artistic supernova at the time, a 20-something wunderkind now universally recognized as *the* figure of his generation.

Basquiat idolized the much older Warhol. Warhol was awed by Basquiat's talent.

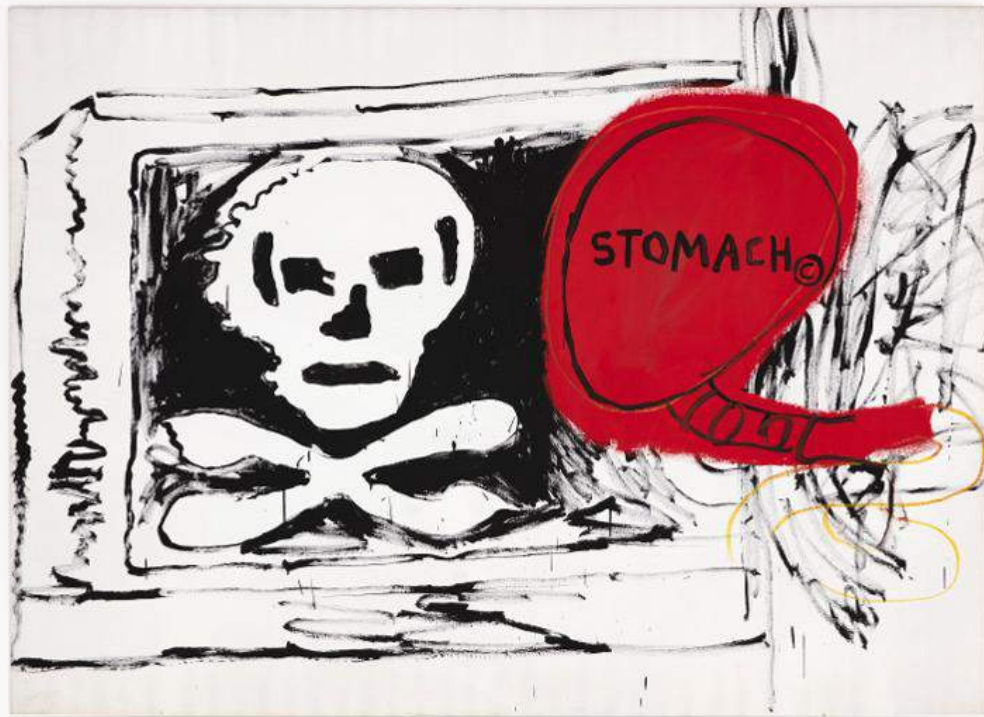
Both would come to define the highest echelon of the American art marketplace at auction with Warhol reigning for 30 years until [Basquiat took the crown in 2017](#) with one of his skull paintings selling for \$110.5 million, most ever for an American born artist.

So, why was this collaboration reviled at the time?

Why did *New York Times* critic Vivien Raynor write in the paper on September 20, 1985, “[T]he collaboration looks like one of Warhol's manipulations... Basquiat, meanwhile, comes across as the all too willing accessory.”

“Perhaps people prejudged the collaboration paintings before Tony Shafrazi (Tony Shafrazi Gallery) even opened the exhibition in 1985,” Jack Shainman, owner of Jack Shainman Gallery, said. “They felt as though Warhol was in a quiet point in his career and taking advantage of the hot new name on the scene. They were not grasping the fact that Basquiat was a master in his own right who could not be taken advantage of.”

You can judge for yourself at Jack Shainman Gallery's The School location in Kinderhook, New York where [the exhibit *Basquiat x Warhol*](#) presents eight of the artists' collaborations through September 7.



JEAN-MICHEL BASQUIAT AND ANDY WARHOL, Untitled, 1984-85, acrylic, silkscreen and oil on canvas, 76.375 x 105.125 inches. © 2019 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC. / LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NEW YORK © THE ESTATE OF JEAN - MICHEL BASQUIAT /ADAGP, PARIS / ARS, NEW YORK 2019.

Fair or not, the harsh reception at the time was not something either artist could shake off.

“The impact was of course devastating,” Shainman said. “The friendship was strained and Warhol’s passing in 1987 made it impossible to mend the relationship. This guilt and loss of a confidant ultimately killed Basquiat the following year.”

Basquiat died due to a heroin overdose at 27 in 1988.

As is often the case in life, hindsight provides a clearer perspective through which to view the work.

“Seeing the interplay between these two masters on canvas is such a rare treat,” Shainman said. “You can really see the way they challenged each other and considered one another equals. I truly feel that what time has brought to the understanding of these works is the fact that neither figure was at the whim of the other.”

Their pairing was fostered by Swiss art dealer Bruno Bischofberger who represented Basquiat and introduced them in 1982.

When working together, Warhol would start, often silk screening—although painting as well, his first painting in years—a corporate logo, advertisement or everyday product or symbol on a canvas which would then be written on and painted over by Basquiat. Warhol’s contribution connected directly back to the Pop Art foundations which made him a superstar. It had been a long time since he’d returned to this imagery in his work. Basquiat, for his part, employed the primal, biting, socially-conscious, uninhibited, original mark-making which the world had never seen before and hasn’t since.

A “mashup” before mashups were a thing.

Each canvas, a conversation between the two.

It was like some crazy art-world marriage and they were the odd couple. The relationship was symbiotic. Jean-Michel thought he needed Andy’s fame, and Andy thought he needed Jean-Michel’s new blood. Jean-Michel gave Andy a rebellious image again.

Having died at such a young age, the collaborations with Warhol represent ten percent of [Basquiat’s total body of work](#). [Elton John owned one](#).

“My hope is that visitors will not think of these collaboration paintings in isolation, but instead will understand them within the context of both artists’ practice, as well as their relationship to one and other,” Shainman said. “We have a total of 108 works on the checklist (for the exhibit). My hope is that by representing so many different facets of each artist’s career, viewers will further consider what each artist brings to these interactions.”



JEAN-MICHEL BASQUIAT AND ANDY WARHOL, *Eggs*, 1985 acrylic on canvas, 80 x 111.4 inches. © 2019 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC. / LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NEW YORK © THE ESTATE OF JEAN - MICHEL BASQUIAT /ADAGP, PARIS / ARS, NEW YORK 2019.

Along with the collaborations, the exhibition includes major works by both artists including Warhol's *The Last Supper (Camel/57)* and large-scale oil and acrylic paintings by Basquiat. Lesser-known works are also on view, such as Warhol's torso line drawings, stitched photographs and Polaroids, along with Basquiat's marker drawings on porcelain plates.

If the work of Basquiat and Warhol interests you, you're in luck this summer with many opportunities to enjoy both, albeit separately.

The McNay Museum of Art in San Antonio presents *Andy Warhol: Portraits* through September 15. The exhibition shows off a vibrant snapshot of New York's art and social scene from the 1960s through the 1980s with portraits of Warhol's inner circle including Joan Collins, Debbie Harry, Dennis Hopper, Mick Jagger and Robert Rauschenberg in Warhol's unmistakable style.

The artist also turns the mirror on himself in a pair of self-portraits.

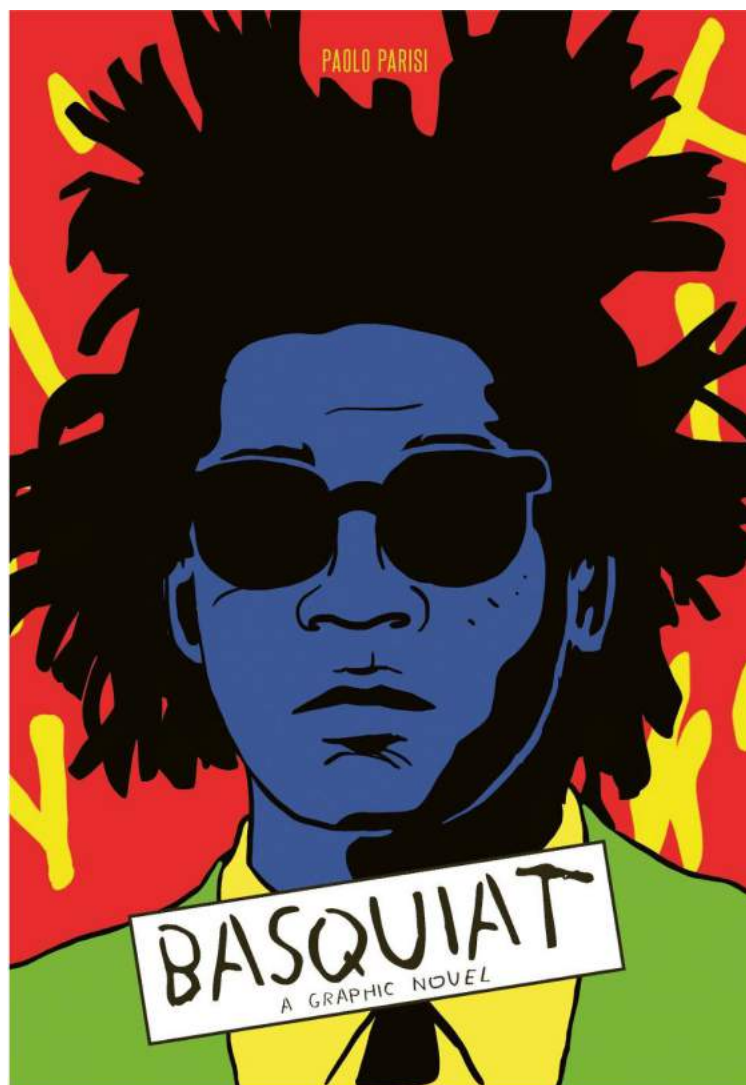
Additionally, nine different video, television, and film programs—feature recordings of Warhol's Polaroid portrait sessions and black-and-white screen tests from the 1960s that he

shot on 16mm film—including one of Salvador Dalí, can be viewed.

The comprehensive *Andy Warhol—From A to B and Back Again* takes over three floors at the San Francisco Museum of Modern Art through September 2 before heading to the Art Institute of Chicago in October. This is the first retrospective of Warhol organized in the U.S. since 1989 and its extraordinary depth allows even ardent Warhol devotees to find something new.

New York's Solomon R. Guggenheim Museum explores Basquiat's reaction to the death of 25-year-old black graffiti artist Michael Stewart at the hands of New York transit officers in 1983. The tragedy effected Basquiat deeply, as he himself was a young, black, graffiti artist.

Basquiat's 'Defacement: The Untold Story' pulls together paintings and works on paper from Basquiat and other artists of the time whose work commented on Stewart's death—including Warhol. The exhibit also features historic ephemera related to the story and can be seen through November 6.



If you are unable to attend these exhibits, but still want to learn more about Basquiat, a beautifully illustrated hardcover book, *BASQUIAT: A Graphic Novel*, was recently published. Inside you'll find the story of Basquiat's life relayed in a quick-to-read, visually dazzling fashion.

Warhol and Basquiat were complex artists. Their collaboration was complex. Appreciating it, however, never should have been.

"It is easy to see this now, as Basquiat's legacy has solidified, but it is still disappointing that the genius of this collaboration was not acknowledged when it is so plainly present in the resulting works," Shainman said.

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Chadd Scott

Warhol and Basquiat's fruitful friendship goes on show at Jack Shainman gallery

Exhibition in upstate New York includes over 100 works, from polaroids to film, some of which are for sale

GARETH HARRIS

8th May 2019 12:36 BST



Jean-Michel Basquiat and Andy Warhol, *Eggs* (1985) © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019

An exhibition of works by Andy Warhol and Jean-Michel Basquiat due to open in Kinderhook, New York, next month (1 June-7 September) will include eight collaborative works made in the mid 1980s. Opening at Jack Shainman Gallery's The School space, the key work in *Basquiat x Warhol* is *Eggs* (1985), which was initially shown at Bruno Bischofberger gallery in Zurich. "Some of the collaborative works will be for sale; we're very excited to present them at The School," Shainman says.

sourced some of the material. “Jack and I discussed this show as an extension to both the [Warhol show at the Whitney](#) [↗] [which closed in March] and the Basquiat show at the Brant Foundation [until 15 May], but with the main focus as the relationship between the two artists through Jack’s eyes. Finding the material has tested my access,” Trent adds.

“Lesser-known works by both artists, including Basquiat’s anatomy prints and Warhol’s torso line drawings, will hang in classroom exhibition spaces [in the gallery], highlighting the artists’ exchange,” a gallery statement says. Warhol’s films will also go on show, along with a football helmet which Basquiat asked Warhol to wear for three weeks.

Basquiat is thought to have first met Warhol in 1979 when the young artist tried to sell the Pop Art master some of his postcards. The pair met formally in 1982 when Bischofberger took Basquiat to Warhol’s Factory for a photoshoot. They went on to make almost 200 works together; 16 joint works were presented in a show in 1985 co-organised by Bischofberger and the dealer Tony Shafrazi in New York.

Reviewing the show, Vivien Raynor wrote in the *New York Times*: “Last year, I wrote of Jean-Michel Basquiat that he had a chance of becoming a very good painter providing he didn’t succumb to the forces that would make him an art world mascot. This year, it appears that those forces have prevailed, for Basquiat is now onstage at the Tony Shafrazi Gallery at 163 Mercer Street, doing a pas de deux with Andy Warhol, a mentor who assisted in his rise to fame.”

"Basquiat x Warhol" at The School in Kinderhook

By Peter Aaron



Jean-Michel Basquiat and Andy Warhol, Untitled (Two Dogs), acrylic and silkscreen ink on canvas, 1984. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. /Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat / ADAGP,Paris / ARS, New York 2019.

It feels safe to say that no two modern artists are more emblematic of Downtown New York than Jean Michel Basquiat (1960-1988) and Andy Warhol (1928-1987). Warhol was the Originator, the daddy of Downtown cool and the father of pop art; Basquiat was the next-gen upstart, the erstwhile graffiti writer whose jagged, colorful, neoexpressionist images smashed together the late 1970s/early 1980s Lower East Side mashup of rap, punk, and street art. Swirling about in the city's club scene and edgier art world of the time, it seems natural, in retrospect, that the two maverick masters would find each other—and work together. The series of collaborative paintings the pair made circa 1984-1985 is the core of "Basquiat x Warhol," an exhibition at the Jack Shainman Gallery's the School in Kinderhook through September 7.

On the surface, the union between the two—always platonic, according to those close around them—was also perplexing to many. By the time they met, Warhol, his '60s Factory days long behind him, had slipped into becoming part of the Uptown high-art establishment. His street cred was diminished, and many of the rebels he'd first inspired saw him as staid and irrelevant. Basquiat, by contrast, was the disheveled enfant terrible, a street kid of Haitian and Puerto Rican heritage who peddled his postcard-sized paintings on the sidewalk by day and tagged the walls by night. (The story of their friendship, depicted in Julian Schnabel's 1996 biopic *Basquiat*—with David Bowie playing Warhol—goes that it began when the audacious Basquiat spied Warhol in a restaurant and sold the elder artist some of his miniature works.)

"It was like some crazy-art world marriage and they were the odd couple," Warhol's studio assistant Ronnie Cutrone told *Sleek* magazine in 2017. "The relationship was symbiotic. Jean-Michel thought he needed Andy's fame, and Andy thought he needed Jean-Michel's new blood. Jean-Michel gave Andy a rebellious image again."

That new blood and its reciprocal rebelliousness is all over the works featured in "Basquiat x Warhol"—although at the time much of it was first shown, in 1985, the critical reception was mixed. "[T]he collaboration looks like one of Warhol's manipulations," said the *New York Times*. "Basquiat, meanwhile, comes across as the all too willing accessory." Whatever the public's perceptions were, though, in the end the team-up proved short-lived. After a falling out, Warhol died at 59 in 1987 from complications following gall bladder surgery; Basquiat fell to heroin at 27 in 1988.

Along with the cream of their collaborations, "Basquiat x Warhol" features iconic and obscure works by both artists. The former grouping includes Warhol's *Last Supper (Camel/57)* and several large-scale oil and acrylic paintings by Basquiat; among the show's lesser-known items are Warhol's torso paintings and Basquiat's anatomy prints. Supplementing the exhibition are projections of Warhol films and a screening of the PBS American Masters documentary *Basquiat: Rage to Riches*. "Basquiat x Warhol" is on view June 1-September 7.

how to spend it

Warhol and Basquiat's collaborative works take centre stage at New York's The School gallery

A seismic exhibition of co-produced and individual works by two icons of the art world



Andy Warhol and Jean-Michel Basquiat's *Untitled (Two Dogs)*, 1984 | Image: Courtesy of The School in Kinderhook, New York

The School, 25 Broad Street, Kinderhook, New York, NY 12106 (+1518-758 1628; jackshainman.com); until Saturday September 7 2019.

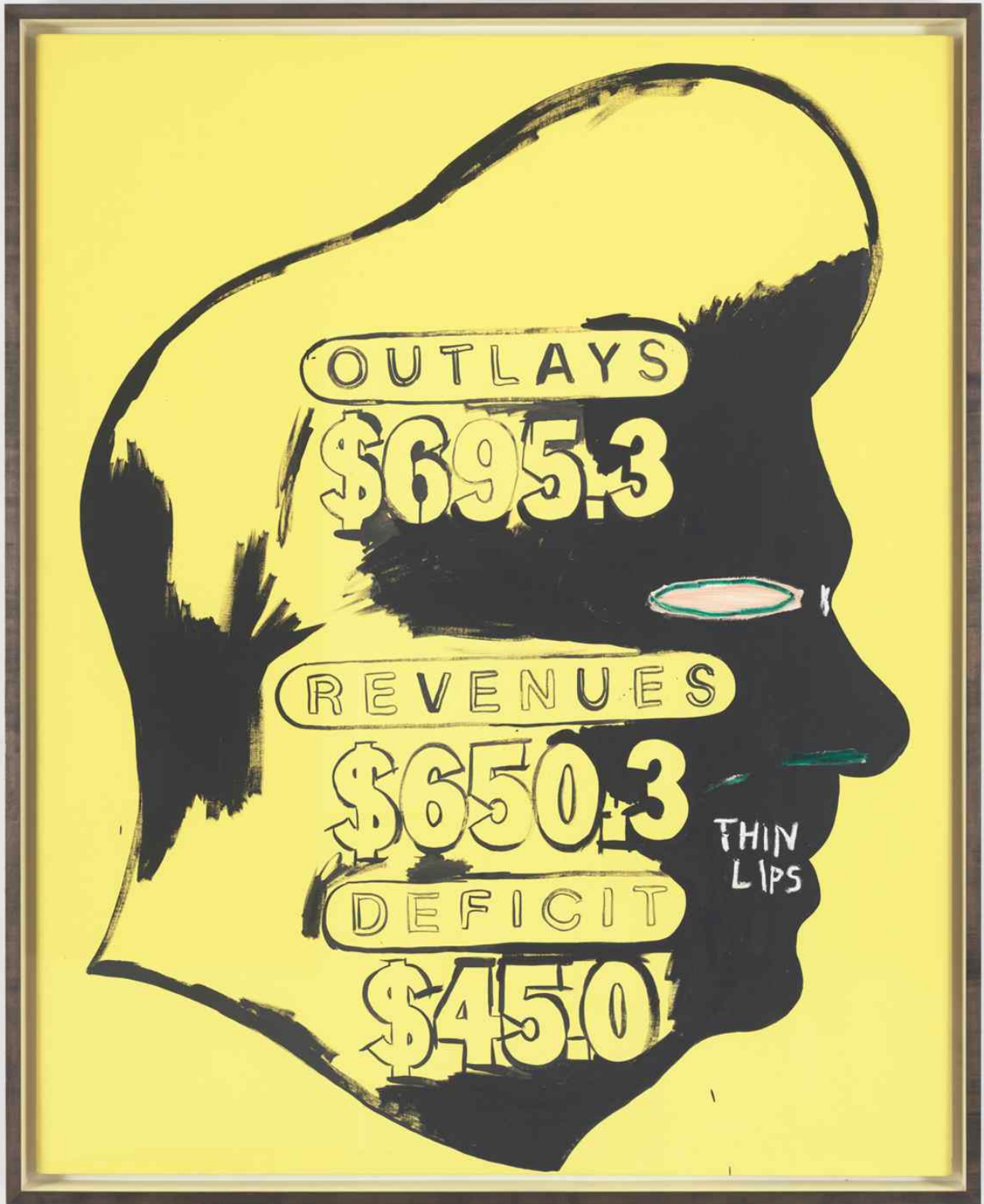
June 09 2019 / [Christina Ohly Evans](#)

The collaborative works of two stellar [artists](#), Jean-Michel Basquiat and [Andy Warhol](#), have arrived at The School – Jack Shainman's 2,800sq m elementary school-turned-[gallery](#) space in upstate [New York](#). The *Basquiat x Warhol* exhibition, which will remain open until Saturday September 7, explores the duo's [paintings](#), executed between 1984 and 1985, when they shared a studio space.



Warhol and Basquiat's self-portrait Polaroids | Image: Courtesy of The School in Kinderhook, New York

The pair co-produced several striking and provocative works on canvas during this period, including *Thin Lips* (1984-1985), *Untitled (Two Dogs)* (1984) and *Untitled* (1984-1985), which fuse signature Warhol [pop-art](#) elements with Basquiat's raw, gestural brushstrokes and street-style roots. Harshly criticised at the time, the pieces on view serve to highlight the visual language conceived by the pair through their use of bold acrylics, oil, silkscreen and oil stick, and reveal much about their tumultuous relationship.

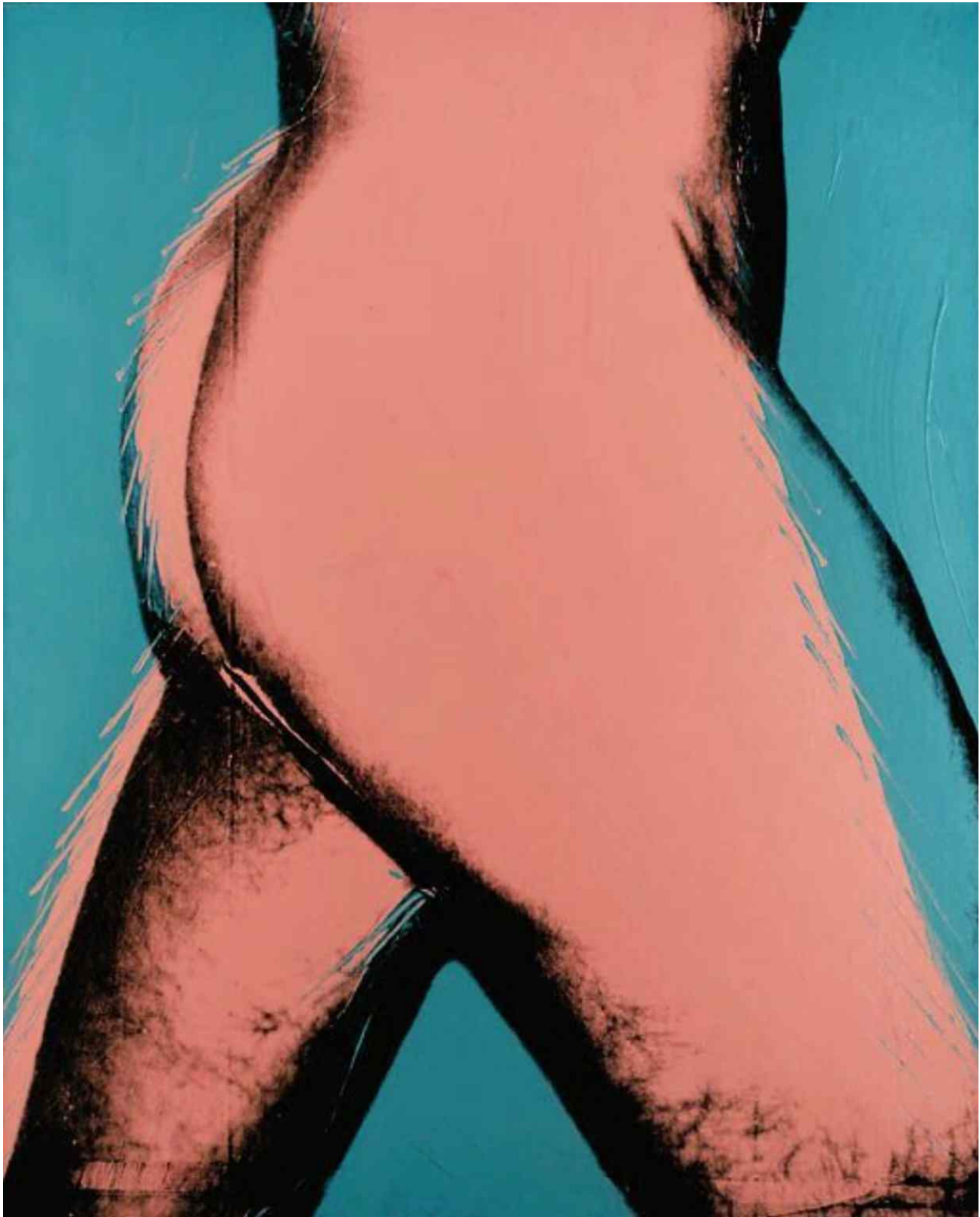


The co-produced Thin Lips, 1984-1985 | Image: Courtesy of The School in Kinderhook, New York



Warhol's Self-Portrait in Fright Wig, 1986 | Image: Courtesy of The School in Kinderhook, New York

The [exhibition](#) also showcases individual creations by the artists, such as *Walking Torso* (1977) and *Self-Portrait in Fright Wig* from 1986, both by Warhol, and *Untitled (Football Helmet)* (1981-1984) – a [sculpture](#) by Basquiat that is decorated with the artist's hair. Iconic artworks on display are sure to be crowd-pleasers, from Warhol's silkscreen *Four Jackies* (1964) to the playful *Campbell's Soup Box* (1986) and *The Last Supper (Camell/57)* (1986), which sit in harmony throughout the airy classroom spaces with Basquiat's large-scale paintings and lesser-known anatomy prints. Among the collection are pieces for sale, with prices starting from \$8,500.



Warhol's Walking Torso, 1977 | Image: Courtesy of The School in Kinderhook, New York

“It is an honour to show these works 30 years after their inception, particularly the collaborative paintings and Warhol’s [Polaroids](#) – many rarely seen before under the same roof – that lend nuance and meaning to the relationship between two of the most significant artists of our generation,” says Shainman. “Although there was a great deal of pushback against the art and criticism of the artists’ relationship through this collaboration, it is a pleasure to view their exchange with contemporary eyes.”

WIDEWALLS

May 23, 2019
By Elena Martinique

Portraying The Friendship of Basquiat and Warhol



• • • •

Jean-Michel Basquiat and **Andy Warhol** – it was an unlikely pairing which continues to be a source of fascination. Immortalized in Julian Schnabel's fictionalized biopic *Basquiat*, this complex friendship began in 1980s New York, when Warhol was one of the world's most famous artists and Basquiat was a rising star from the graffiti scene. Jeffrey Deitch, an American art dealer and curator once described the friendship:

I'd never seen Andy so close with anyone, and I'd never seen Jean so close with anyone – these guys really loved each other.

Their personal and artistic relationship will be explored in the upcoming exhibition at **The School, Jack Shainman Gallery**. Titled *Basquiat x Warhol*, the show will provide an insight into this compelling, albeit complex relationship between two master artists during the final years of their lives.



Jean-Michel Basquiat and Andy Warhol – Dog, 1984. Acrylic, silkscreen ink, oil stick and oil on canvas, 79.875 x 106.125 in. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019.

A Lasting Friendship

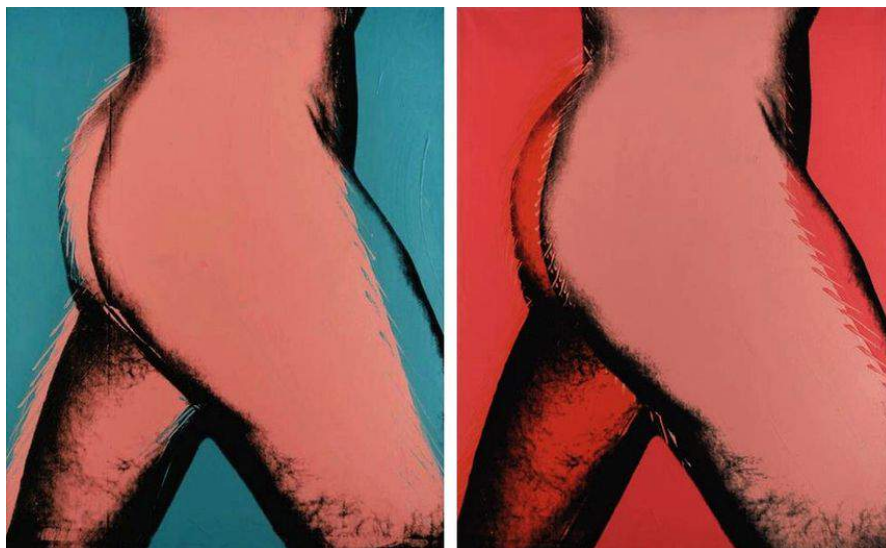
The exhibition brings together the collaborative paintings and interconnected practices of [Jean-Michel Basquiat](#) and [Andy Warhol](#). Sharing a collective creative space in New York, they created **a series of collaborative paintings** between 1984 and 1985. Their artistic dialogue led to a unique visual language which revitalized Warhol's engagement with painting.

However, this body of work was not embraced by the public. In 1985, *The New York Times* wrote:

[T]he collaboration looks like one of Warhol's manipulations... Basquiat, meanwhile, comes across as the all too willing accessory.

Warhol died of cardiac arrhythmia in February 1987 at the age of 58. His unexpected death took its toll on Basquiat, who was found dead from a heroin overdose the following year, aged 27.

Thirty years later, these previously misunderstood works will be re-examined, demonstrating the creative genius of both artists.



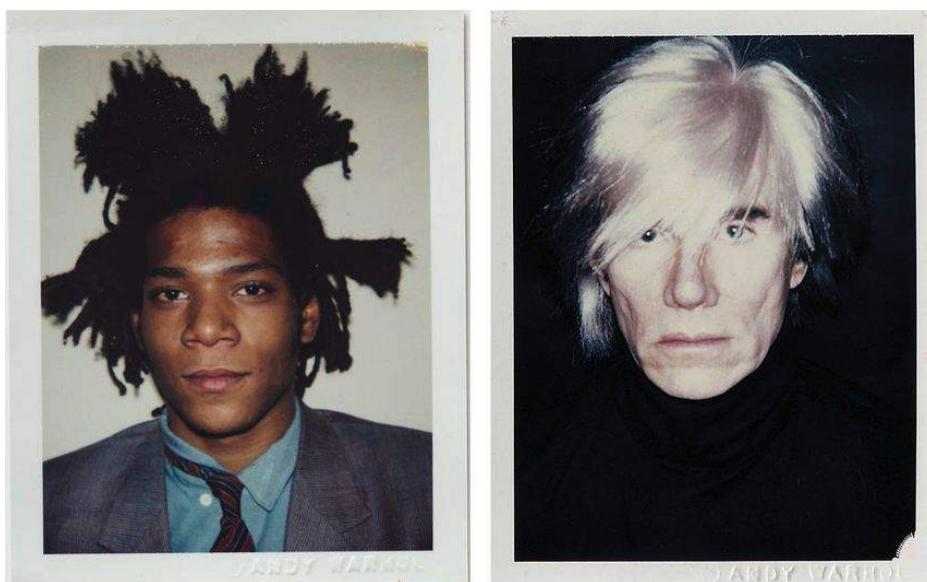
Left and Right: Andy Warhol – Walking Torso, 1977. Synthetic polymer and silkscreen inks on canvas, 50 x 40.125 in. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

Highlights of the Show

Basquiat x Warhol opens with a self-portrait by Warhol, along with a sculpture by Basquiat, featuring a football helmet adorned with the artist's own hair. It was a helmet Basquiat loaned to Warhol, instructing him to wear it for twenty-four hours to understand how it felt to be observed as a black man in America.

The exhibition continues with **major, iconic works by both artists**, including Warhol's *The Last Supper (Camel/57)* and large-scale oil and acrylic paintings by Basquiat. The exhibition also features Basquiat's anatomy prints and Warhol's torso line drawings, stitched photographs and polaroids, hang in classroom exhibition spaces, highlighting the artists' exchange, but also **projections** of Warhol films and American Masters' *Basquiat: Rage to Riches*.

In the main exhibition space, the visitors will have an opportunity to see their **powerful, large-scale collaboration paintings**.



Left: Andy Warhol – Portrait Polaroid / **Right:** Andy Warhol – Self Portrait Polaroid. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York

Basquiat x Warhol Exhibition at Jack Shainman Gallery

Basquiat x Warhol will be on view at The School, [Jack Shainman Gallery](#) in Kinderhook, NY **from June 1st, 2019 until September 7th, 2019**.

The exhibition is organized in association with Nilani Trent.

Featured image: Jean-Michel Basquiat and Andy Warhol – Eggs, 1985. Acrylic on canvas, 80 x 111.4 in; Untitled, 1984-85. Acrylic, silkscreen and oil on canvas, 76.375 x 105.125 in; Untitled (Two Dogs), 1984. Acrylic and silkscreen ink on canvas, 80 x 106 in; Thin Lips, 1984-85. Synthetic polymer paint and silkscreen ink on canvas, 77 x 62 in. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019. All images courtesy Jack Shainman Gallery.

ARTNEWS

Jack Shainman Gallery to Host Show of Collaborative Works by Andy Warhol and Jean-Michel Basquiat in June

BY *Annie Armstrong* POSTED 04/25/19 1:48 PM



Jean-Michel Basquiat and Andy Warhol, *Eggs*, 1985.

©2019 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC./THE ESTATE OF JEAN-MICHEL BASQUIAT/LICENSED BY ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/ADAGP, PARIS

The past year in New York has seen one major Andy Warhol retrospective, at the Whitney Museum, and one blockbuster Jean-Michel Basquiat show, at the newly founded Brant Foundation. Now one gallery is planning an exhibition that focuses specifically on collaborative works made by the two artists.

This summer, at its School location in Kinderhook, New York, Jack Shainman Gallery will host “Basquiat x Warhol,” which explores creative exchanges between the two artists during the 1980s. The show, which will run from June 1 through September 7, will comprise seven paintings produced collaboratively, as well as works created solo by both artists, among them photographs by Warhol.

“I think the collaborative paintings are so interesting to see 30 years later,” Shainman told *ARTnews*. “They’re so strong and so fresh.” Shainman has received the works in the show from various collectors and private dealers; some works will be for sale.

Aside from the collaborative pieces, a self-portrait by Warhol, a sculpture by Basquiat adorned with his own hair, and Warhol’s large-scale 1986 painting *The Last Supper (Camel/57)* will be included in “Basquiat x Warhol.” The exhibition is organized in association with art adviser Nilani Trent.

The collaborative series of works was made between 1984 and 1985, with Warhol taking the first swing and then letting Basquiat finish them. For one of the pieces in the show, he painted over Warhol’s work nearly entirely. (Some works from the series were included in the Whitney Warhol retrospective.)

Though Warhol and Basquiat received critical acclaim at various points in their careers, these collaborative works were met with harsh criticism when they were originally shown. “The collaboration looks like one of Warhol’s manipulations,” Vivien Raynor wrote in her *New York Times* review of the Tony Shafrazi Gallery in which some of these works were first shown, adding, “Basquiat, meanwhile, comes across as the all too willing accessory.”

“I remember the [perception] of, ‘Oh Andy’s doing them and Andy’s using Basquiat to commercialize him and to get hot again and to be young,’” Shainman said, adding that, to him, the works are notable regardless. He called the artists “contemporary masters.”

May 27, 2019
By Editors

Editors' Picks: 16 Things Not to Miss in New York's Art World This Week

Here's what's on our agenda this week.

Each week, we search New York City for the most exciting and thought-provoking shows, screenings, and events. See them below.



Jean-Michel Basquiat and Andy Warhol, *Eggs* (1985). ©2019 The Andy Warhol Foundation for the Visual Arts, Inc./the Estate of Jean-Michel Basquiat/licensed by Artists Rights Society (ARS), New York/ADAGP, Paris.

“[Basquiat x Warhol](#)” at Jack Shainman, the School

Jack Shainman showcases the relationship between Pop art great [Andy Warhol](#) and famed street artist [Jean-Michel Basquiat](#) through a series of collaborative paintings the two men made in 1984 and '85. These works were reamed by the critics at the time, but the gallery is hoping for a reassessment.

Location: Jack Shainman, the School, 25 Broad Street, Kinderhook, New York

Price: Free, [register](#) for the opening

Time: Opening reception, 3 p.m.–7 p.m.; Saturday, 11 a.m.–6 p.m.

—Sarah Cascone

MUSÉE

June 4, 2019
By Ashley Yu

Art Out: Basquiat x Warhol



JEAN-MICHEL BASQUIAT AND ANDY WARHOL, *Eggs*, 1985. Acrylic on canvas. 80 x 111.4 inches. JMBAW85.001 ©2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by American Rights Society (ARS), New York. ©The Estate of Jean-Michel Basquiat / ADAGP, Paris/ ARS, New York 2019.

Parasitic or symbiotic? That has been the question revolving around the unforgettable “bromance” between Jean-Michel Basquiat, the young and beloved wunderkind of the New York 80s’ art scene whom all teenagers in the East Village continue to emulate, and Andy Warhol, the eccentric icon whose name is as inescapable as his Pop Art influence. It is by no means surprising, at least upon retrospect, that these two unstoppable characters came to collide in a fascinating friendship. Now, 40 years after Basquiat first sold Warhol his postcards at a restaurant and the latter became captivated by the mystique of the former, the Jack Shainman Gallery presents “Basquiat x Warhol” at The School, recreating the duo’s transition from their individual trajectories into an infamous partnership, which ended in their mysterious falling-out and sudden deaths.

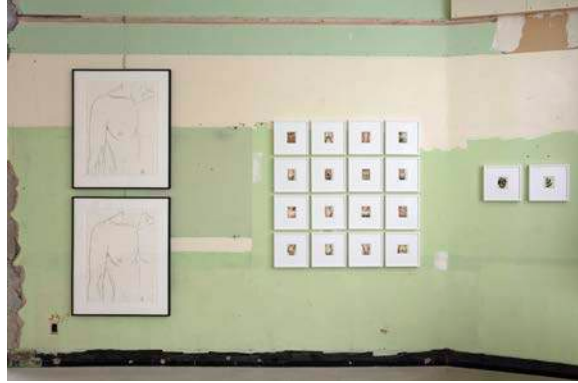


JEAN-MICHEL BASQUIAT AND ANDRY WARHOL, *Thin Lips*, 1984-1985. Synthetic polymer paint and silkscreen ink on canvas. 77 x 62 inches. JMBAW84.004 ©2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by American Rights Society (ARS), New York. ©The Estate of Jean-Michel Basquiat / ADAGP, Paris/ ARS, New York 2019.

Having shared the same studio space from 1984-1985, Basquiat and Warhol came to collaborate on eight large-scale paintings, which are all being shown in The School's central exhibition space. They held an eponymous show at the Shafrazi Art Gallery in 1985, yet contemporary art critics slashed it down, accusing Warhol of leeching off Basquiat's 19-year-old blood and Basquiat of using Warhol's fame as stepping stones for his own success. After their failed collaborative exhibition, an art critic for *The New York Times* described their paintings as looking "like one of Warhol's manipulations... Basquiat, meanwhile, comes across as the all too willing accessory." If we are to believe those words, then their pivotal partnership seems to be completely undermined with a much darker, exploitative dynamic—one that almost casts elder Warhol in a predatory light à la Harvey Weinstein.



ANDY WARHOL, *Human Heart*, 1979. Synthetic polymer print and silkscreen ink on canvas. 21 x 21 inches. AW79.003 ©2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by American Rights Society (ARS), New York. ©The Estate of Jean-Michel Basquiat / ADAGP, Paris/ ARS, New York 2019.



Installation view of "Basquiat x Warhol", 2019. Courtesy The School/Jack Shainman Gallery. ©2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by American Rights Society (ARS), New York. ©The Estate of Jean-Michel Basquiat / ADAGP, Paris/ ARS, New York 2019.

Yet as you walk through the different sections of The School, each artistic genius's distinct but inevitable paths to fame and recognition, with or without their friendship, becomes clear in the areas dedicated solely to either Warhol or Basquiat. From Basquiat's daring "readymade" sculpture of a football helmet sprinkled with his own hair (dare you to auction that on Ebay) to Warhol's lesser-known, but equally elegant, torso-line drawings, the *New York Times* art critic, seems increasingly inaccurate and dismissive of this unparalleled collaboration of two brilliant minds on a canvas.



JEAN-MICHEL BASQUIAT, *Untitled (Football Helmet)*, c. 1981-1984. Mixed media including acrylic and human hair on football helmet. 9 x 8 x 13 inches. JMBQ81.004 ©2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by American Rights Society (ARS), New York. ©The Estate of Jean-Michel Basquiat / ADAGP, Paris/ ARS, New York 2019.



ANDY WARHOL, *Dollar Signs*, c. 1981. Acrylic and silkscreen on canvas. 62 3/4 x 51 inches. AW81.007 ©2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by American Rights Society (ARS), New York. ©The Estate of Jean-Michel Basquiat / ADAGP, Paris/ ARS, New York 2019.

It feels inevitable that these two darlings of the downtown New York art scene would have had what many call “an odd marriage.” Both were preoccupied by their torsos, as a result of their shared lack of a spleen; Basquiat went under the knife as a child, and Warhol survived an assassination attempt in 1968. Both also died suddenly and tragically, which elevated their legacies to the level of mythology—Warhol succumbed to complications of a supposed routine gallbladder surgery, and a year later, overcome by grief, addiction to heroin, and disgusted with the domination of the white man in the art scene, Basquiat overdosed at 27. The “Basquiat x Warhol” exhibition at The School, presented by the Jack Shainman Gallery, presents a conversation between two kindred spirits, revealed both in their compelling artwork and in the eerie parallels between their lives.

[“Basquiat x Warhol” will run from June 1, 2019- September 7, 2019 at the The School with Jack Shainman Gallery in Kinderhook, NY.](#)

MONOCLE

June 8, 2019
By Editors

Monocle Weekend Edition



CULTURE / LISTEN / VISIT / READ

Walk on the wild side

'Basquiat x Warhol', The School. If you need an excuse to skip New York and head upstate, this is it. The School, a former federal school building in the town of Kinderhook, is now an exhibition space belonging to the Big Apple's Jack Shainman Gallery – and it will be showing its *Basquiat x Warhol* exhibition until 7 September. It explores the pair's complex relationship through rare individual and collaborative works.

June 11, 2019
By Mary A. Nelen

Rumble at the School: Basquiat x Warhol



© 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019.

Jack Shainman was ebullient. The art he rounded up from private collectors for [this summer's exhibit at The School](#) in Kinderhook, New York was seeing the light of day. Outside in the sunshine, wine was cooling under tents set up on the rolling lawn.

“After so many years, we’re looking at this work with fresh eyes,” said Shainman, raising his arms aloft.

The journey from the Lower East Side in Manhattan, where Basquiat and Warhol’s work was created, to Kinderhook is a good 150 miles and the artists’ collaboration took place 50 years ago. The artwork exhibited under the high ceilings and natural light of The School was revelatory.

In the gallery’s upstairs hallway, Shainman stood in front of a 10-foot black and white mural of da Vinci’s “The Last Supper” featuring the original participants as well as logos for Heinz 57 and Camel Cigarettes.

“This was created by Andy to hang in the plaza in Milan where the original painting is,” said Shainman of the artwork, titled “The Last Supper (Camel/57).”

“Here,” he added, “you can see the work, the light, notice Warhol’s skill at drawing the human figure.”

Basquiat and Warhol collaborated between 1984 and 1985 in a working relationship described by Shainman.

“Warhol would begin a work and Basquiat would finish it,” he said, adding that they were very competitive.

A good example of their process can be seen in the following before and after example.

“Untitled (Two Dogs), 1984” is Warhol’s acrylic and silkscreen work of ink on canvas featuring stylized versions of dogs, one red and one blue, each relieving themselves.

“Dog, 1984” features the original dogs, in Warhol’s stylized hand, with an overlay of campy, Basquiat images in oil stick and paint.

The show is unusual and full of energy, with collaborative works by the pair and important works by each artist individually, including a prized Warhol portrait of Jacqueline Onassis, Campbell’s Tomato Soup boxes made of wood (never before exhibited) and several very large-format works by Basquiat.

There are more than 125 pieces in the exhibition as well as three films by Warhol: “Archie and George,” “Edie and Kipp” and “Lou Reed” (each 3 minutes long). Also on display is the PBS American Masters documentary “Basquiat: Rage to Riches,” which is a behind-the-scenes look at the art world, where dealers and artists describe an ‘80s art scene of drugs, racism, cash and the rise of the genius that was Jean-Michel Basquiat. Go for the art, stay for the documentary.

While the verdant is on the outside at The School, other area galleries and museums are celebrating the natural world inside their walls this summer. [“Thomas Cole’s Refrain”](#) is a series of paintings charting the course of the changing topography in the Catskills. Luminescent impressionism in the form of bathing nudes by [Pierre-Auguste Renoir](#) are up at the Clark. In a wooded glen, 35 drawings that launched [Brice Marden’s Cold Mountain](#) paintings, based on poetry by a 9th-century Chinese monk, are on display at 'T' Space. And [Peter Deller’s](#) assemblage and collage at aMuse Gallery in Chatham combine natural ephemera such as hydrangea blossoms with industrial salvage such as catalytic converters to give chaos its beautiful due.

[Basquiat x Warhol](#)

The School | Jack Shainman Gallery
25 Broad St. Kinderhook, NY
June 1 – Sept. 7, 2019

ART | JUNE 18, 2019

Study Up on Warhol and Basquiat at a School Turned Gallery Upstate

By Matthew Silver



Jean-Michel Basquiat and Andy Warhol, *Eggs*, 1985. Photo: © 2019 The Andy Warhol Foundation for the Visual Arts; Inc. / Licensed by Artists Rights Society (ARS); New York © The Estate of Jean-Michel Basquiat /ADAGP; Paris / ARS; New York 2019.

Their ambition aside, Andy Warhol and Jean-Michel Basquiat were unlikely allies, but they collaborated on a series of paintings from 1984 to 1985. The artists aren't exactly associated with upstate country life, either, but an exhibition that draws from this period, titled "Basquiat x Warhol," is at Jack Shainman Gallery: The School in Kinderhook this summer — just in case you're upstate and sick of going to farmers markets as your chief cultural diversion.

Thanks to the big Whitney show this past winter, this has been a year of Warhol. And Basquiat is back thanks to the newly opened Brant Foundation in the East Village.

But let's rewind to 1985, when Basquiat and Warhol originally staged their collaboration at Tony Shafrazi Gallery: The reviews were damning. (Although the show did spawn an iconic promotional poster of the duo in boxing gear.) Critics saw the partnership as a cynical bit of opportunism on behalf of the artists — Basquiat's to rise, Warhol's to stay hip. Writing in the New York Times, Vivien Raynor accused Basquiat of becoming an “art-world mascot,” declaring, “The collaboration looks like one of Warhol's manipulations ... Basquiat, meanwhile, comes across as the all too willing accessory.”

New York gallerist Shainman, who has a country house in nearby Stuyvesant, bought the 1929 former Martin Van Buren High School building for \$550,000 in 2013 and converted it into an art space. More than 30 years after the ill-fated celebrity collab, eight of the original Basquiat-Warhol works are on display. During their time working together, the artists apparently painted in Warhol's studio in the old Con Edison plant, where Warhol would take a first crack at a canvas, then Basquiat would add his own splash of influence, as if they were involved in a creative conversation. “To say the two of them had a complex relationship is an understatement,” says Eric Shiner, former director of the Andy Warhol Museum in Pittsburgh. “But it does boil down to a very basic connection the two of them had in reality, and that was based in friendship and art making.”

It also came at a particularly problematic time for Warhol, who was losing his edge. “It's no secret that Warhol's own reputation and legacy were in great jeopardy,” says Shiner. “He needed a little extra oomph.” But after the bad reviews, their friendship cooled. A few years later, Warhol died from complications that arose after surgery to remove his gallbladder. Six months later, Basquiat died from a heroin overdose.

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in Kinderhook, New York, is now a Jack Shainman Gallery art venue. Courtesy of Jack Shainman Gallery.

“Basquiat x Warhol” is on display through September 7 at Jack Shainman Gallery: The School in Kinderhook, about three hours north of New York City by car. The gallery is open to the public from 11 a.m. to 6 p.m. on Saturdays.

Collaborative works by Warhol and Basquiat to go on show in New York



'Eggs', by Jean-Michel Basquiat and Andy Warhol (1985) in this image courtesy of Jack Shainman Gallery. — AFP pic

NEW YORK, April 30 — This summer Jack Shainman Gallery will host the exhibition “Basquiat x Warhol”, which explores the artists’ creative exchanges during the final years of their lives.

The show features seven collaborative paintings made between 1984 and 1985, including “Eggs”. It also comprises individual works by both artists, among which are Warhol’s 1986 “The Last Supper (Camel/57)” and large-scale oil and acrylic paintings by Basquiat.

The exhibition will also include Basquiat’s “Untitled (Football Helmet)” sculpture, which features the artist’s own hair. As a testament to their friendship, he instructed Warhol to wear the helmet for 24 hours to understand what it felt to be observed as a black man in America.

Warhol and Basquiat were formally introduced in the fall of 1982 by art dealer Bruno Bischofberger. The pair soon formed a personal and professional relationship, which lasted until Warhol's death in 1987.

Basquiat and Warhol's collaborative works were met with harsh criticism at first. "[T]he collaboration looks like one of Warhol's manipulations [...]. Basquiat, meanwhile, comes across as the all too willing accessory," wrote *New York Times* art critic Vivien Raynor in a review.

"It was like some crazy Art-world marriage and they were the odd couple. The relationship was symbiotic. Jean-Michel thought he needed Andy's fame and Andy thought he needed Jean-Michel's new blood. Jean-Michel gave Andy a rebellious image," explained Warhol's long-time studio assistant Ronny Cutrone in Victor Bockris's book "Warhol: The Biography."

"Basquiat x Warhol" will be on view at Jack Shainman Gallery's The School location in Kinderhook, New York. The exhibition will run from June 1 through September 7. See more at www.jackshainman.com. — AFP-Relaxnews



Mary A. Nelen

JEAN-MICHEL BASQUIAT AND ANDY WARHOL Eggs, 1985 Acrylic on canvas. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS, New York 2019.

Art shows this summer: A journey through time

The hit of the summer of 2019 in these parts isn't a song or an excursion to Massachusetts outposts for legal weed; it's art.

Two shows in the Hudson Valley and two in the Berkshires are on all summer long and range from pop art to graffiti art to environmentally astute art to nudes by Renoir in a setting they deserve.

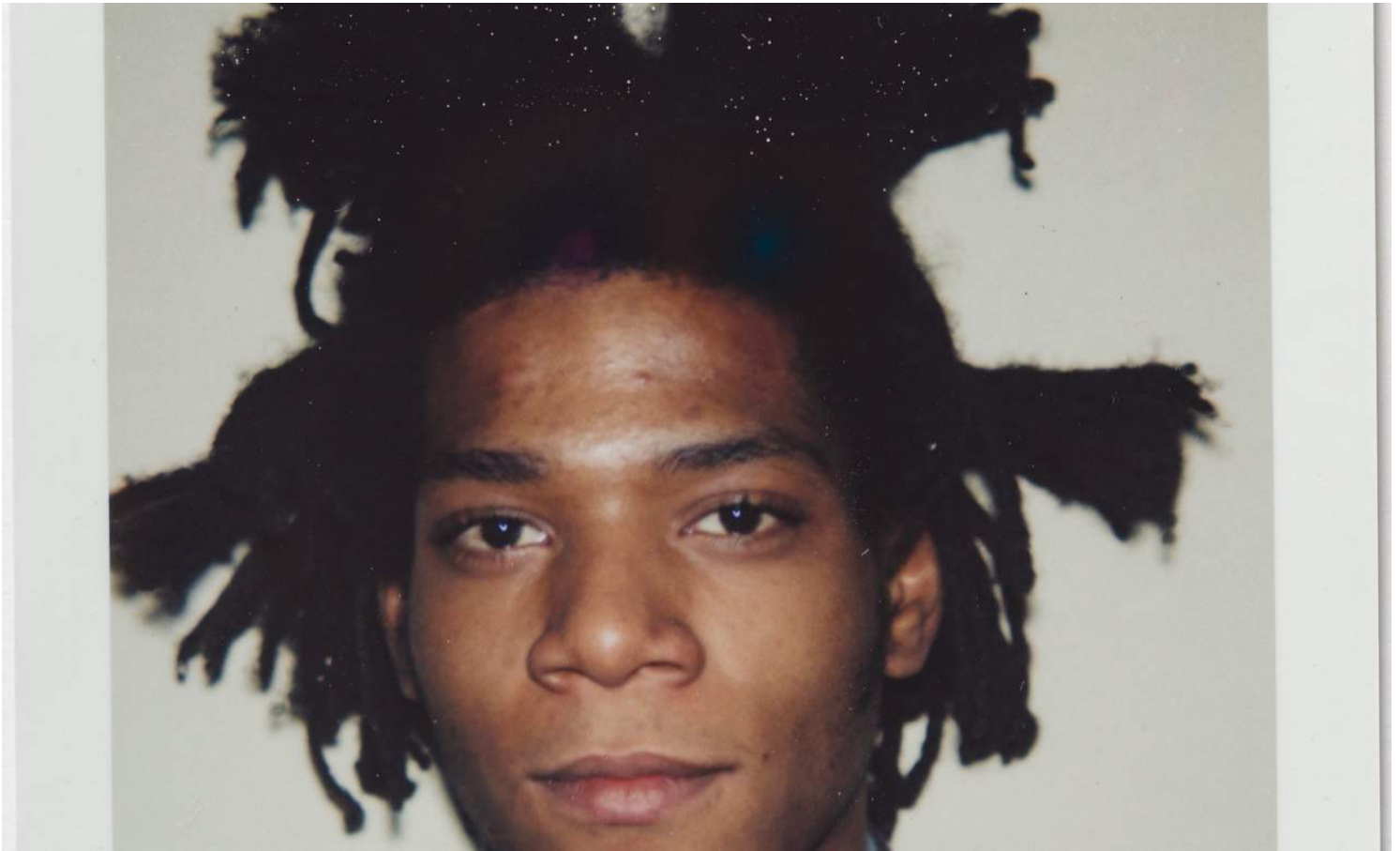


Exterior, The School, Kinderhook. Art on the facade © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York and © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019. Photo courtesy of The School Gallery.

Just a couple of layers of paint separate public school graffiti from high-dollar, art-world graffiti at a school named for Martin Van Buren turned gallery several years ago by Jack Shainman, Williamstown native and owner of two Chelsea, N.Y., galleries.

Exhibiting at The School are a couple of eighties artists whose work sells for millions but now can be seen for free in Kinderhook N.Y.

The exhibit space offer works by graffiti artist SAMO turned fine-artist Jean Michel Basquiat in collaboration with Andy Warhol of Campbell's Soup and Eight Elvises fame. The two met when Basquiat was selling his works in restaurants and Warhol bought one, and they collaborated for a time.



Jean-Michel Basquiat Portrait Polaroid .© 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019. Photo courtesy of The School Gallery

Gallerist Jack Shainman purchased the school several years ago to create a pristine and light-filled space with soaring ceilings. This summer's exhibit *Basquiat x Warhol* opened with a picnic on the grounds behind The School where the community, other artists who show with Shainman, and dancers were there for the wine, photo booth, sunshine and the art.



At the center of this exhibit is a collaboration of these two strange bedfellows beginning in 1985 and lasting a short time before each artist died, Warhol in 1987 after gall bladder surgery and Basquiat in 1988 of a heroin overdose.

The fruits of what Shainman describes as “a competitive relationship,” can be seen in “Dog 1984” begun by Warhol and “Untitled (Two Dogs)” finished by Basquiat, among other works the two collaborated on.



Untitled (Two Dogs), 1984 Jean-Michel Basquiat and Andy Warhol. Acrylic and silkscreen ink on canvas © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019. Photo courtesy of The School Gallery



Dog 1984, Jean-Michel Basquiat and Andy Warhol. Acrylic, silkscreen ink, oil stick and oil on canvas © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019. Photo courtesy of The School Gallery

Anybody with an inkling of knowledge of Warhol's process might be curious about how an artist with a genre shifting aesthetic and somewhat paranoid temperament might collaborate with anyone beyond farming out repetitive work.

Basquiat, a rising art star who tagged SAMO, the Brooklyn "what's up" phrase for Same Old Shit on Lower East Side buildings, then made compelling and gut wrenchingly original work in a studio on Crosby Street, sold his own work before he was discovered by art dealers.

He rose quickly in the art world amid a racist backdrop and jealousy from other artists, an environment less than ideal for collaboration. But the energy between the two, a pushing and pulling energy, is in sharp relief.

The glorious light and space inside The School, offer an ethereal setting for Shainman's exhibit of these two powerhouses of the art world and their collaboration. In addition, the exhibit's 100-plus works include individual pieces by Warhol and Basquiat.



Untitled, 1982, Jean-Michel Basquiat. Oil, marker and paper on wood board © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019. Photo courtesy of The School Gallery



Dollar Signs, 1981, Andy Warhol. Acrylic and silkscreen on canvas. © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York © The Estate of Jean-Michel Basquiat /ADAGP, Paris / ARS, New York 2019. Photo courtesy of The School Gallery

According to Shainman the inspiration for the show came about when a different exhibit fell through. It took the dealer one year to collect enough works from private owners to fill the space. Some of the art work is for sale.

ART & CULTURE

Collaborative works by Warhol and Basquiat to go on show in New York

AGENCE FRANCE-PRESSE

New York, United States / Wed, May 1, 2019 / 07:02 am



Visitors look at the work 'Dog' (1984) by Andy Warhol and Jean-Michel Basquiat at the exhibition 'Ménage à trois - Warhol, Basquiat, Clemente' during a preview on February 7, 2012 at the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (Art and Exhibition Hall of the Federal Republic of Germany) in Bonn, western Germany. (AFP/Henning Kaiser)

This summer Jack Shainman Gallery will host the exhibition “Basquiat x Warhol”, which explores the artists’ creative exchanges during the final years of their lives.

The show features seven collaborative paintings made between 1984 and 1985, including “Eggs”. It also comprises individual works by both artists, among which are Warhol’s 1986 “The Last Supper (Camel/57)” and large-scale oil and acrylic paintings by Basquiat.

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Warhol and Basquiat were formally introduced in the fall of 1982 by art dealer Bruno Bischofberger. The pair soon formed a personal and professional relationship, which lasted until Warhol’s death in 1987.

Read also: [AI portrait joins Warhol, Basquiat and Freud at London auction](#)

Basquiat and Warhol’s collaborative works were met with harsh criticism at first. “[T]he collaboration looks like one of Warhol’s manipulations [...]. Basquiat, meanwhile, comes across as the all too willing accessory,” wrote *New York Times* art critic Vivien Raynor in a review.

“It was like some crazy Art-world marriage and they were the odd couple. The relationship was symbiotic. Jean-Michel thought he needed Andy’s fame and Andy thought he needed Jean-Michel’s new blood. Jean-Michel gave Andy a rebellious image,” explained Warhol’s long-time studio assistant Ronny Cutrone in Victor Bockris’s book *Warhol: The Biography*.

“Basquiat x Warhol” will be on view at Jack Shainman Gallery’s The School location in Kinderhook, New York. The exhibition will run from June 1 through September 7.