

November 1, 2016 at 8:05 A.M.

[www.miaminewtimes.com](http://www.miaminewtimes.com)

Cuing up the films of one of the 20th Century's greatest, most iconic artists: Andy Warhol.

# MIAMI New Times



**everybody  
must have a  
fantasy.**

*Andy Warhol*

# MR. BRAINWASH

“Art cannot be criticized because every mistake is a new creation.”



**M**r. Brainwash is the moniker of Los Angeles-based filmmaker and Pop artist Thierry Guetta. He has spent the better part of the last decade attempting to make the ultimate street art documentary. Meanwhile, inspired by his subjects, he started hitting the streets, from Los Angeles to Paris, with spray painted stencils and posters of his pop art inspired images. He rapidly emerged as a renowned figure on the international street art scene. In June 2008, Mr. Brainwash made his art show debut with one of Los Angeles's most memorable solo exhibitions; Life is Beautiful, held at the historic CBS Studios on Sunset Boulevard. In addition to his widely recognized images, Life is Beautiful featured larger than life installations which included a 20-foot robot made of old televisions, a life-size recreation of Edward Hopper's Nighthawks and a pyramid made from 20,000 books. Originally scheduled to open for only two weeks, the exhibit was extended for three months, attracting more than 30,000 visitors. Mr. Brainwash's work continued to garner recognition from art collectors and street-art enthusiasts alike. By 2009, Madonna approached him to design the cover of her greatest hits compilation entitled, Celebration. In addition to the CD album, Mr. Brainwash created 15 different covers for the accompanying vinyls, singles and DVD releases. On February 14th 2010, Mr. Brainwash made his New York solo debut as he unveiled Icons, a 15,000 square-foot exhibition in the heart of Manhattan's Meatpacking District. The show featured paintings and silk screens of world icons, portraits of music legends constructed of broken records and large-scale sculptural installations such as a giant boom box and a NYC cab in a life-sized Matchbox packaging. The sold-out show was

Due to its overwhelming success, the show was extended until the end of September 2010 under the name ICONS REMIX. It featured the addition of 20 large-scale paintings using mixed media and sculptures made out of recycled tires, notably a life sized horse Considered as one of the most prolific and talked about artists of today, Mr. Brainwash is also the subject of Banksy's documentary "Exit Through The Gift Shop", which debuted at the Sundance Film Festival in January 2010. Using Guetta's street art footage, Banksy eventually turned the camera on the only man who ever

Mr. Brainwash, who achieved worldwide recognition through Banksy's Oscar nominated film Exit Through The Gift Shop has been an active artist for much longer than that. Spanning decades of filmmaking and creative undertakings, Mr. Brainwash is the alter ego of Los Angeles based Thierry Guetta. His first show in 2008 in Los Angeles was extended for three months and attracted more than 50,000 visitors. By 2009, Madonna commissioned him to design the cover of her greatest hits compilation entitled, 'Celebration'. With major collectors and auction houses acquiring his work, Mr. Brainwash is considered one of the most prolific artists of today. Most of his shows are turned into happenings. His Miami Art Basel 2010 coup is still remembered by many. He turned an empty retail space in the heart of South Beach into an art spectacle titled 'Under Construction' and without announcement or promotion became the obligatory stop for art lovers and collectors alike. After 4 days and thousands of visitors, he packed up and left almost as quickly as he arrived, in what some might call a successful art hit-and-run. He returned a year later with another show 'Untitled', turning the same space into an art gallery. IDOL sat down with the man behind the pseudonym in the Old Sorting Office, venue of his 6th show. Relaxed and joking, he answers all our questions w His debut show 'Life is Beautiful' came in 2008, where he managed to create a vast number of works for a high-profile exhibition. He sold to the Los Angeles rich and famous. This exhibition featured in the final part of Banksy's documentary. It was supposed to run for three weeks, but instead opened for three months. Mr Brainwash, aka Theirry Guetta sprung into focus after Bristol-based street artist Banksy made a documentaa filmmaker.



filmed him. The collaboration resulted in a remarkable documentary that is part personal journey and part an exposé of the art world with its mind-altering mix of hot air and hype. Mr. Brainwash ended 2010 with a bang by taking Miami Art Basel, the most important art fair in the US, by storm. Within 10 days, without any announcement or promotion, he turned a 25,000-square foot empty retail space in the heart of South Beach into another 'art spectacle' entitled "Under Construction". Surrounded by cut-out Storm Troopers, and featuring a monster

# THE ART OF JEAN-MICHEL BASQUIAT LEGACY OF A CULTURAL ICON

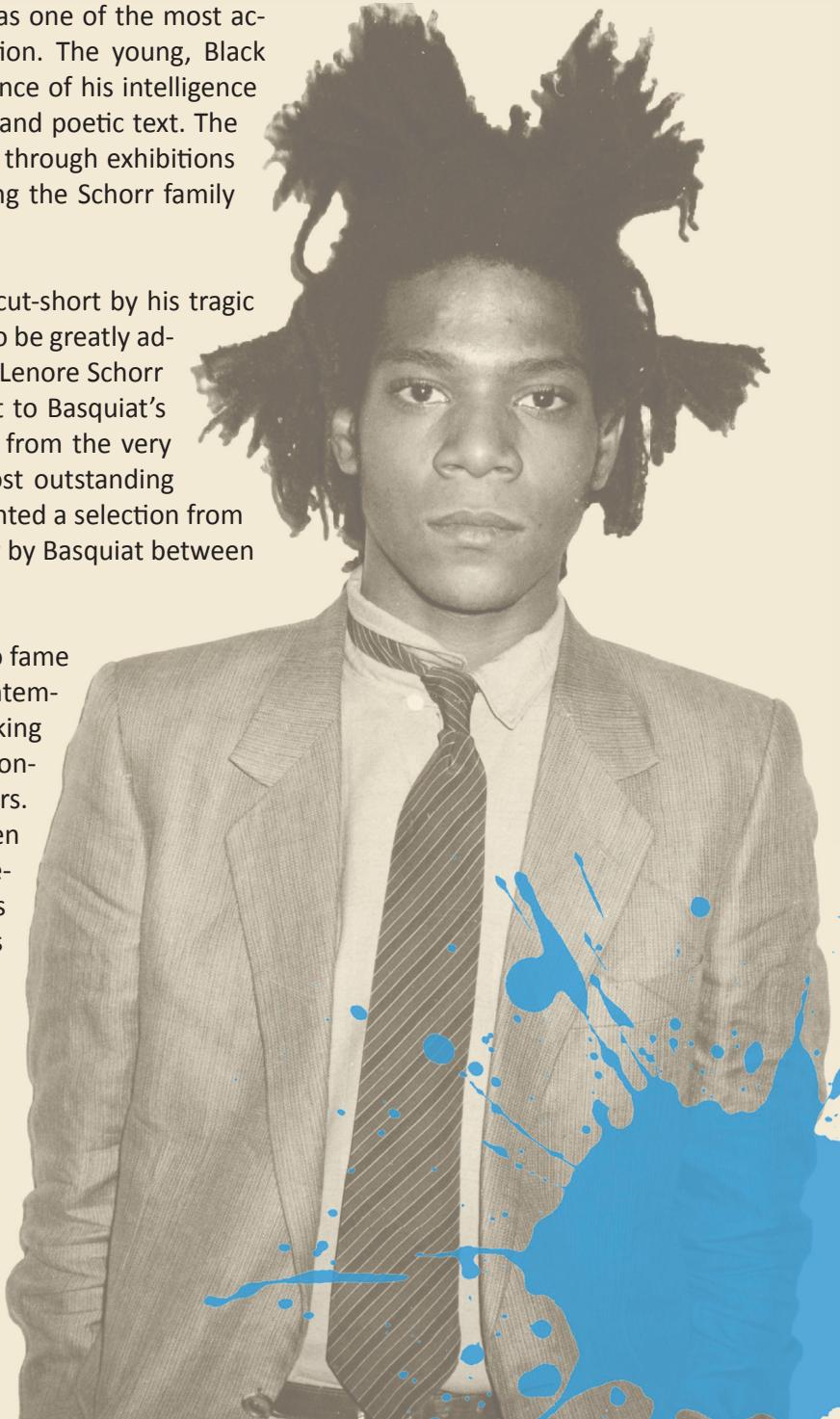
BY REBECCA STEEL

**B**rooklyn-born painter Jean-Michel Basquiat was one of the most acclaimed contemporary artists of his generation. The young, Black American's graffiti-inspired works show evidence of his intelligence via a powerful combination of lively imagery and poetic text. The art world still marvels at Basquiat's creativity through exhibitions like that at New York's Acquavella Galleries, showcasing the Schorr family collection of his works on paper.

Jean-Michel Basquiat's career only lasted eight years, cut-short by his tragic death in 1988. Nevertheless his works have continued to be greatly admired and shown globally. Early collectors Herbert and Lenore Schorr recognised that this medium was equally as important to Basquiat's practice. The Schorr's demonstrated faith in the artist from the very beginning; resulting in a collection of some of his most outstanding works. The exhibition at Acquavella Galleries has presented a selection from an approximate total of 1000 works produced on paper by Basquiat between 1980 and 1988.

Admired across the world, Jean-Michel Basquiat shot to fame in the early 1980s with his unmistakable brand of contemporary art. He astonished the New York scene by making the transition from unknown graffiti artist to internationally acclaimed Neo-Expressionist in just a couple of years. His primitive-looking but complex paintings were laden with colourful imagery and controversial phrases. Despite his lack of formal artistic training, his compositions entranced the viewer like those of an expert. During his brief career, he achieved more than many artists could have dreamed of, leading to much intrigue about his life.

However, Basquiat did not have an easy childhood; in 1968 he was hit by a car, requiring a months recovery in hospital. That same year his parents separated, and their father Gerard raised the children. In 1974 the family moved to Puerto Rico for a few years before returning to New York. His mother had several spells in mental institutions, and Basquiat used to run-away from



home as a teenager. Yet these difficult experiences did not determine the course of Basquiat's life. His creativity still flourished, especially through his attendance at the progressive City As School in Manhattan. The high school encouraged a practical learning style to provide more benefit to gifted children than the conventional education system.



Whilst attending City As School Basquiat made friends with Al Diaz, a graffitist on the Lower East Side. Together they created a fictional character called SAMO who made a living from selling a fake religion. SAMO, short for 'Same Old Shit', became a graffiti tag, which they sprayed across Lower Manhattan. Fellow pupil Shannon Dawson, who would later become a member of the band Konk, also contributed to their SAMO project. Between 1977 and 1980 the SAMO graffiti became a prolific sight around the streets of downtown New York. The SAMO tag was often accompanied by poetic, yet sarcastic, statements commenting on a range of topics, from consumer society to the comfortable existence of well-heeled art students. Furthermore, the tag sometimes included a copyright symbol at the end, mimicking brand logos. However, when Basquiat fell out with Diaz in 1980 it spelled the end of the SAMO project, resulting in the appearance of the phrase 'SAMO IS DEAD'.

The human body, particularly the head, was a central feature in Basquiat's works, influenced by his reading of Gray's Anatomy. In 1982 he produced 18 silkscreen prints, entitled Anatomy, reflecting his fascination with the physical makeup of the body. Yet Basquiat was also interested in the thoughts and emotions of humans, shown through the busy marks he made inside the heads he depicted. This focus on the internal struggle linked him to Neo-Expressionists like Julian Schnabel and David Salle. His works were displayed alongside several Neo-Expressionists and promoted as new cross-cultural art in a 1982 exhibition at the Galleria Civica in Modena, Italy. Basquiat's paintings were also compared to the colourful, frantic works of earlier artists like Cy Twombly and Jean Dubuffet.

Depictions of famous figures are also recurring in Basquiat's work, as the



artist took to representing musicians and sports stars, especially boxers. These stars featured alongside depictions of black Hollywood actors for a 1983 exhibition of Basquiat's at the Larry Gagosian Gallery in Los Angeles. Paintings like Charles the First (1982) and Horn Players (1983) also demonstrated Basquiat's interest in jazz music. He even managed to sustain his own musical activity at the same time as his artistic stardom. Basquiat would DJ at trendy Manhattan clubs

and produced a rap record with artists such as Fred Braithwaite, Toxic, A-One, Al Diaz, and Rammellzee. Moreover, Basquiat's fame grew as he began collaborating with artists like Andy Warhol and Francesco Clemente mid-way through his career. However, these collaborations did not receive consistently good reviews, which led to tension in Basquiat's friendship with Warhol.

Despite his international success, Basquiat's troubles with drug addiction were worsening as his career devel-



oped. The high value of his art led to paranoid feelings that his property would be burgled; feelings exacerbated by his drug use. Any bad reviews of his shows and ongoing difficulties with art dealers would often plague him. The final blow to his fragile state occurred when Warhol died in 1987. During the hardest times, Basquiat had turned to Warhol for support and encouragement, leaving him devastated by the loss. Consequently Basquiat felt isolated in the Great Jones Street studio that he had originally leased from Warhol. It was in this New York studio that Basquiat overdosed on heroin in 1988, leading to

*"I'm not a real person.  
I'm a legend."*



# HUBLOT

Representing the art of fusion in watches

Hublot is a Swiss luxury watchmaker founded in 1980 by Italian Carlo Crocco. The company currently operates as a wholly owned subsidiary of France's LVMH. In 1980, it also marked the birth of the 'Fusion' concept a few months after being founded.

<http://www.hublot.com/en/>



9

3

*Salvador Dalí*  
By Nagahiro Sano

# The Pop Art of Keith Haring

By Rachel Wolff on March 02, 2012

**T**he year: 1978. The city: New York. The mood: optimistic—pre-AIDS, post-Vietnam, post-economic downturn. Rent was cheap. Clubs were gritty. The East Village was fertile—rife with scrappy eccentrics who wanted to challenge the status quo through art and music. And Keith Haring, a scrawny, bespectacled young student at the School of Visual Arts, thrust himself into the scene as only a wide-eyed kid from small-town Pennsylvania could. He became a fixture at downtown destinations, like the Mudd Club, alongside other up-and-coming cultural luminaries, like Jean-Michel Basquiat, Debbie Harry and Madonna. But behind the club kid was a serious artist who was working to develop a deceptively complex style and language all his own. Today Haring's work is instantly recognizable. His boldly sketched block figures (that dance, clutch beet-red hearts and jump with glee) have appeared on everything from yo-yos and watches to, as of just last year, a fabulous collection

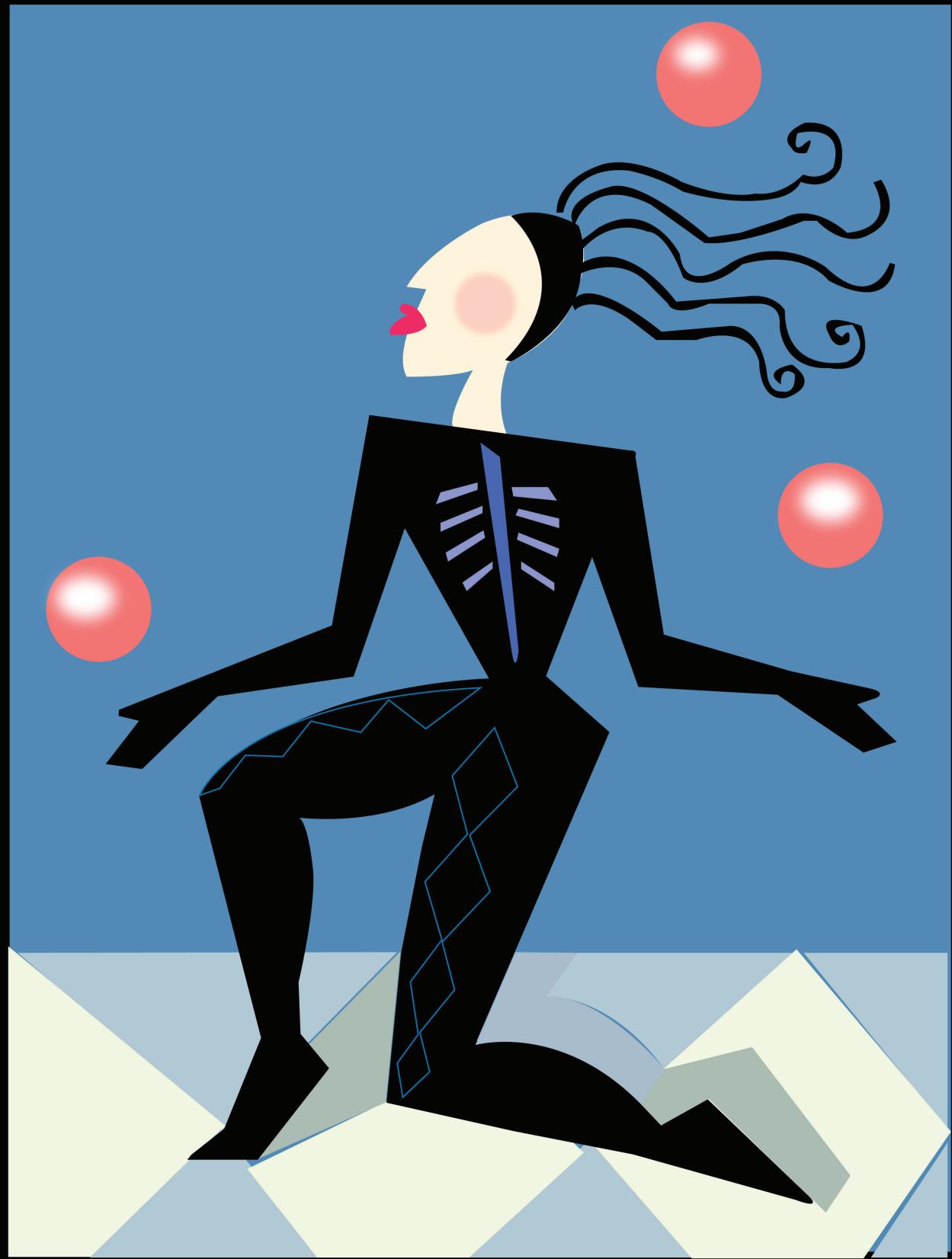
of Nicholas Kirkwood heels. They're images people can understand and, on the most basic level, "get." But over the years there's been a push on the behalf of several key advocates for a deeper understanding of this artist, who was as subversive as he was playful.

perception of the work not being of intellectual import because Haring didn't speak in the tongue of postmodernism—art that critiqued consumer culture and institutions was starting to take hold and preceded interest in Haring. Shows like this may change that. "He was definitely one of the most important artists of the '80s and '90s," says Blidnerman. "He may not have started a school of thought in the way someone like Picasso set off a certain style"—though he has had a noted impact on contemporary street artists like Swoon, Banksy and Shepard Fairey. "What's important is that he thought big," Blidnerman continues. "How many artists can come up with a whole new language that can grow and never be exhausted? There's no football field he couldn't have filled his art with, if given the opportunity."



His career and popularity skyrocketed after his first major exhibit at the Tony Shafrazi gallery in 1982. He launched a SoHo boutique (the late, great Pop Shop); he made murals, public sculptures and ads for Absolut. Critics, however, were a harder sell. "There's been little critical writing on Haring," Blidnerman says. "There's this





CIRCO DI  
MILANO

jun 1-10

# TUPAC SHAKUR







NMIS

