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## 1. Brief history

The car is now more than one hundred years old and during that time has fascinated all artists: from impressionism and surrealism to pop art and beyond. Abstract or true-to-life, critical or glorifying - time and again, the car has provided a motif for painters, sculptors, graphic artists and photographers. In recent years, people have started talking about an art collection which provides an unusual but very close link between the world of the car and the world of art: the BMW Art Car collection.

It was the French auctioneer and racing driver Hervé Poulain who first had the idea of asking an artist to paint a car. Taking up this initiative in the early seventies, the American Alexander Calder painted a BMW racing car, thus laying the foundation stone. The Art Car experiment was soon continued: a year after Calder, the New York artist Frank Stella covered a BMW with his typical grid-like pattern. He was followed by a series of pop artists: Roy Lichtenstein, Andy Warhol and Robert Rauschenberg. Apart from Rauschenberg's Art Car, all these took part in the traditional Le Mans 24-hour race, some of them enjoying remarkable success.

In the 1980s, the Art Car collection became more varied in character: artists of other nationalities and with different styles joined the group - the Austrian Ernst Fuchs, the Australians Ken Done and Michael Jagamara Nelson, the Japanese Matazo Kayama and the Spaniard César Manrique. The range of models selected as Art Cars was also increased, with series-production vehicles being painted in addition to racing cars. A famous example is the red BMW Z1 painted by A.R. Penck in Spring 1991, the first German Art Car artist.

The twelfth Art Car, and the first to be painted by a woman, was completed six months later in South Africa. Esther Mahlangu from the Transvaal transformed a BMW 525i. The Italian Sandro Chia continued the series in 1992 by painting a prototype of a BMW 3 Series racing car. The English painter David Hockney added the fourteenth Art Car, he designed a BMW 850 CSi.

In 1999 the Art Car concept returned to its origins, to Le Mans, where American concept artist Jenny Holzer "wrote" her artistic words on a BMW V12 Le Mans racing car, thus creating the 15th model in the BMW Art Car Collection.

BMW Art Cars have been admired in numerous museums and galleries all over the world: in the Louvre in Paris, the Palazzo Grassi in Venice and the Powerhouse Museum in Sydney, the Guggenheim Museums in New York and Bilbao, to name but a few. In the future, existing and new Art Cars will continue to bridge the gap between art and technology at international exhibitions: creating a link between technical and artistic intelligence, providing new forms of expression and using the tension thus established as the basis for new creativity.

BMW's purpose - visible in the Art Car collection - applies to all of the company's cultural activities. BMW is contributing to a more transparent relationship between art and technology and to showing the close connection between the two.

## 2. Art Cars in the context of BMW's cultural activities

The BMW Art Car Collection convincingly links the world of technology with the world of art. International artists have enhanced BMW cars of their era in the style of their own art, finding very distinctive, individual forms of expression in the process. The idea is to present art on an unusual background as a new stimulus, a new spirit of creation. Indeed, this is where the interplay of culture and technology connecting art and design becomes artistic reality.

The BMW Art Car Collection thus embodies an essential element of BMW's cultural communication. The Art Cars are a reflection of the history, the evolution of art, design and technology.

The exhibition *The Art of the Motorcycle* at the New York Guggenheim Museum, supported by BMW in 1998 in connection with the 75th anniversary of BMW motorcycles, clearly reflects this context.

The cultural activities of the Company also comprise other features and highlights. Indeed, the range extends from contemporary music through the modern theatre all the way to innovative exhibitions. The objective of BMW's cultural communication policy is to create a dialogue linking both the world of business and innovative art as well as different cultures with one another. Creating a stimulus, contributing to mutual understanding, promoting the exchange of culture - this is the driving force behind the events developed and promoted by BMW.

Contemporary music is one of the pillars of BMW's cultural communication. The avantgarde *Jazz & More* series, for example, conveys the musical language of BMW: jazz. International, dynamic and innovative, jazz clearly embodies the values of the BMW brand. Awarding the *BMW musica viva Composition Prize*, BMW promotes the work of young composers from all over the world, thus contributing to the future of new music.

In 1999 BMW is celebrating 20 years of *Spielmotor e.V.*, a trendsetting public/private partnership between the City of Munich and BMW AG.



*Spielmotor* ensures a cultural exchange and organises international theatre festivals.

BMW cultural communication is currently conducting an artistic dialogue with Viennese artists Svetlana Heger and Plamen Dejanov at art institutes in various countries. In a number of variations, the installations created by these artists present themes on BMW as a Company, its brands and products in the context of art. The result, clearly, is a significant stimulus of the debate on the integration of art and business.

In cooperation with the Goethe Institute, BMW is developing projects serving to promote an intercultural dialogue. Indeed, BMW consistently seeks to initiate a dialogue in the context of cultural communication, tolerance, understanding and respect providing the foundation for true partnership the world over.

### 3. The history of an art collection

Ever since cars were invented, they have been an endless source of fascination for artists. The automobile and the mobility it provides were, and continue to be, the subject of paintings, graphics, artistic photographs and sculptures. This is due firstly to automobile designs, which show connoisseurs how beauty and practical values can be combined, and secondly to the many attributes associated with the car - dynamism, agility, speed, the ability to discover new worlds and a new level of freedom.

Even impressionists around the turn of the century turned their attention to the car. Special attention was devoted to cars in the field of lithography, where they were the subject of numerous posters and caricatures. Back in 1890, the French painter and lithographer Jules Chéret showed a woman behind the wheel of a car on a poster for a fuel company. Immediately after the turn of the century, motor racing became a popular motif for poster artists. After 1910 - the threshold of the modern age - the automobile assumed a very important role in the world of art. With technical progress gaining increasing momentum, the automobile became the embodiment of a new, dynamic age for many artists. Artistic preoccupation with cars became even more intense after the Second World War. The faster the modern mass society developed, the more attentive and critical it was viewed by artists of all different styles. In the 1940s, for example, the American John Chamberlain provoked the modern world with his abstract sheet-metal structures, welded together from colourful scrapped automobiles. Initially scorned by many critics as "junk art", Chamberlain's abstract creations soon gained recognition in the world of art. European artists tried similar experiments: César, the French artist born in 1930, created works of art by forming cars and car parts into colour-coordinated packages using a scrap-metal press.

Cars, car parts, traffic situations and accidents also play a role in the world of pop art. A typical work of this kind was created by the American artist Ed Kienholz in 1964. Under the title "Black Seat Dodge", he used a car wreck to symbolise human existence. On the other hand, there are also examples of striking realism - Roy

Lichtenstein's "Tire" or James Rosenquist's enormous motorised pictures called "Car Touch", on which the front and rear sections of two cars move towards each other and away again.

As artists' creativity became challenged for the first time by the fascination of automobile technology, it was only a matter of time before the car made the transition from being an objet d'art to being a carrier of art. But it was not until 1975 that the French racing driver and auctioneer Hervé Poulain came up with the idea of adding an artistic touch to his 480-horsepower BMW 3.0 CSL for the Le Mans 24-hour race. BMW proved to be a willing partner. Poulain's friend Alexander Calder, who was living in the French town of Saché at the time, was entrusted with the task of producing this mobile work of art.

The result proved so popular that BMW decided to continue the experiment. In 1976 the New York artist Frank Stella covered a BMW with geometrical patterns, a year later Roy Lichtenstein designed his own special car. The series was continued in 1979 with Andy Warhol working on another BMW racing car. With the exception of Warhol, all the artists drafted their designs on a model car to a scale of 1:5, a maquette as it is known. According to their stipulations, the car was then painted in a special workshop near Munich, before the artists signed their creations on the bumper or the roof. Andy Warhol was the first to insist on painting the actual car.

Having started in the field of motorsport, this trend very soon moved on to newer things: Robert Rauschenberg transformed a production BMW into his Art Car in 1986. The artists' spectrum of nationalities and styles also increased. In 1982 Ernst Fuchs became the first European to join the ranks of the Art Car artists when he painted a BMW 635 CSi. In 1989 BMW Australia had two BMW M3 racing models painted by Australians: the aboriginal artist Michael Jagamara Nelson and the more Western-style artist Ken Done. At the beginning of the 1990s, BMW Japan presented a BMW 535i designed by Matazo Kayama; back in Europe, the Spaniard César Manrique was inspired by the design of a BMW 730i. In 1991 the Dresden-born artist A.R. Penck painted a BMW Z1. At the end of the same year, the South African artist Esther Mahlangu designed a BMW 525i in the style of traditional Ndebele ornamental art. She was followed in 1992 by the Italian



Sandro Chia who worked on a BMW touring car racing prototype. In 1995 David Hockney created the fourteenth Art Car, a BMW 850i coupé. In 1999, in turn, American concept artist Jenny Holzer turned a BMW V12 racing car into an Art Car entered in the early May pre-qualifying for the 24 Hours of Le Mans and presented to the international public on 12/13 June at the world's most spectacular car race. As a result, the very concept of the Art Cars was able to return to its origins, to Le Mans.

This is where the first BMW Art Cars took part in the 24-hour race, one of the most traditional endurance races in Europe. The initiator of the first Art Car, Hervé Poulain, his fellow countryman Jean Guichet and the American Sam Posey drove the BMW 3.0 CSL painted by Calder in 1975. Stella's Art Car was entered in this race for the first time the following year. Having made its debut, the car was entered in a World Championship race in the French city of Dijon, where it was driven by the Swede Ronnie Peterson. Lichtenstein's Art Car took part in Le Mans in 1977, driven by Hervé Poulain and Marcel Mignot. It finished ninth overall and first in its class. Together with the German Manfred Winkelhock, Poulain and Mignot drove Andy Warhol's Art Car in the Le Mans race in 1979. This time the three drivers finished sixth overall and second in their class. The Australian Art Cars too had already proved their racing ability before becoming works of art: the Australian driver Tony Longhurst won the Australian AMSCAR championship in 1987 in the BMW M3 which was later transformed into an Art Car by Michael Jagamara Nelson. In 1988, the same M3 was entered by the Mobil 1 racing team. In the M3 later to be painted by Ken Done, Tim Richards was the most successful driver in the 1987 Australian Group A Championship.

It goes without saying that BMW Art Cars have also received plenty of attention away from the racing circuit. Numerous museums and galleries around the world have made these "works of art on wheels" accessible to the general public. The Paris Louvre displayed Calder's Art Car in 1975 and Stella's in 1976. In 1977, Lichtenstein's BMW 320i was on show in the Georges Pompidou Centre in the French capital. In 1980 the Palazzo Grassi in Venice was the venue for an important international pop art exhibition, with the first four Art Cars among the exhibits. BMW Japan presented several Art Cars at the German



Industrial Exhibition in Tokyo in 1985. A year later, the Haus der Kunst in Munich displayed BMW Art Cars as part of a major survey of "Cars in Art". Lichtenstein's BMW 320i was on show in 1992 at the "Pop Art" exhibition at the Ludwig Museum in Cologne, it was presented at the Munich Haus der Kunst in the 1994/95 Lichtenstein Retrospective, it was shown at the Deichtorhallen in Hamburg, and it was on display in Mexico in 1998 at the Museo del Palacio de Bellas Artes. The BMW Z1 designed by Penck was an exhibit in the Penck Retrospective at the Albertinum in Dresden in 1993, at the Sprengel Museum in Hanover in 1993 and in the exhibition of "German Art - Aspects of German Art 1964 - 1994" at the Salzburg Festival. On the occasion of the exhibition „David Hockney. Drawings 1954 - 1994. A Drawing Retrospective“ in August 1995 at the Hamburger Kunsthalle the Art Car of David Hockney will be presented for the first time worldwide in the BMW Pavilion facing the Kunsthalle. The Retrospective of his drawings and the Art Car were also shown at the Royal Academy in London in December 1995, and 1996 at the Los Angeles County Museum of Art and at the Museum of Contemporary Art in Tokyo.

In North America, Art Cars have been exhibited at the Whitney Museum of Modern Art in New York, at the High Museum of Art in Atlanta, at the Walker Arts Center in Minneapolis and at the Museum of Fine Art in Dallas. Rauschenberg's Art Car went on show for the first time at the BMW Gallery on Park Avenue in Manhattan district of New York in 1986. The Australian exhibits made their debut at the Sydney Powerhouse Museum. Esther Mahlangu's' Art Car was on show in various South African cities, including the Art Museum in Johannesburg, before setting out on an international exhibition tour. In autumn 1994 the car was at the centre of an exhibition at the National Museum of Women in the Arts in Washington.

## 4. The creators of the BMW Art Cars

### Alexander Calder

Spring 1975: taking up the initiative of French auctioneer and racing driver Hervé Poulain, the American artist Alexander Calder painted the first BMW 3.0 CSL sports car, thereby laying the foundation stone for the Art Car collection. As a sculptor, Calder found this experiment an unusual challenge. Instead of developing his own shapes, he was required to follow the contours produced by technology and to create an individual work of art by painting alone. Calder had already accomplished a similar task in 1973 when he painted a jet plane for Braniff South American Airlines.

Born in Philadelphia in 1898, Alexander Calder studied Mechanical Engineering at the Steven Institute of Technology in New Jersey, graduating in 1919. In 1923 he attended courses run by the New York "Art Students League". Three years later Calder left the USA and joined up with groups of avant-garde artists in the Montparnasse district of Paris. The concept of mobility can be traced right back to the beginning of Calder's artistic career. Even in his early drawings and wire sculptures, he used flowing lines to express a sense of motion. In the early 1930s, he turned his attention increasingly to kinetic structures, gaining fame through his circus figurines, which are movable wire structures used by the artist to stage small circus shows.

In 1932 Marcel Duchamp gave Calder's moving figures the name that was to make them famous: "mobiles". His static figures were soon dubbed "stables" by Hans Arp. In the following years, Calder's structures became increasingly large and abstract, at the same time always appearing light and floating. He created his first mobile moved by natural air current in 1933. While this was put together from wooden elements, Calder's later mobiles were made primarily from metal. Calder always considered colour an important aspect of his work: changing colours - Calder only ever used primary colours - individual elements and shapes enhance the impression that the entire structure is in motion.

Adopting the same style reflected in his sculptures and mobiles, Alexander Calder painted his BMW 3.0 CSL in bright colours, generously distributing smooth, flowing lines over the wheel arches, engine hood and roof of the car. Instead of following the streamlined shape of the sports-car body, he ignored the car's technical and formal restraints.

This Art Car, which took part in the Le Mans 24-hour race in 1975, was one of the American sculptor's final works. Alexander Calder died the same year in New York. His famous mobiles are considered among the most innovative American sculptures of the 20th century.



## Frank Stella

Following the positive response to Alexander Calder's Art Car, the American Frank Stella painted the second BMW Art Car a year later. In the words of this acclaimed representative of "Hard Edge" painting: "The resulting colour pattern is intended to give the BMW 3.0 CSL an appealing decorative touch".

Born in Malden, Massachusetts in 1936, Stella's career as an artist began at a very early age. He studied art at the Phillips Academy in Andover when he was just 14, before moving on to Princeton University where he studied history and painting. In 1959 the Museum of Modern Art in New York included Stella's works in its "Sixteen Americans" exhibition. Initially influenced by abstract expressionism, Stella later concentrated on strictly geometric styles, his "transitional paintings" and "black paintings" causing a general sensation towards the end of the 1950s. Over the next ten years, Stella created his "shaped canvases", large canvases, most of which were bent to many different angles. These works are noted for their symmetrical structures, enhanced by narrow, usually bright lines which Stella uses to separate the various colour sections from one another. In the 1970s and 1980s he concentrated mainly on large relief pictures, such as "Cones and Pillars" (1984). In 1970 and 1984, the Museum of Modern Art in New York held retrospective exhibitions of the artist's work, which also went on show in Europe.

Stella's Art Car consists of a black-and-white grid of squares which, as far as its regular, precise pattern is concerned, looks like oversized graph paper. As Stella put it, "My design is like a blueprint transferred to the car's body." Markings similar to those on a sewing pattern run right across the entire body rather as if Stella wanted to cut it up and put it back together again in a different order. As in Stella's other work, the painted structure is not determined by the outline of the object; the artist's lines could in theory be extended as far beyond this line as he chooses.



In the same year this racing coupé was entered in the Le Mans 24-hour race and a World Championship race for brand cars in Dijon, France. It was driven by Ronnie Peterson, one of Stella's friends.

## Roy Lichtenstein

The third Art Car enjoyed its premiere at the Georges Pompidou Centre in Paris in 1977. It was a BMW 320i designed by the American painter Roy Lichtenstein. As the artist recalls, when drafting his Art Car he spent a long time thinking about all the things that happen to a car. The result of this critical examination of the car is an amazing blend of aerodynamic qualities on the one hand and artistic skill on the other.

Lichtenstein's pictures refer time and again to everyday topics, including the car. Born in New York in 1923, he attended courses run by the New York "Art Students League" and then studied art at Ohio State University. His first works were somewhere between cubism and expressionism. Lichtenstein held his own exhibitions in New York galleries in the early fifties. In 1961 he produced his first pop art pictures in which he dealt with areas of American pop culture taken from mail-order catalogues, advertisements and comic strips. It was his large-format comic pictures, with motifs ranging from Mickey Mouse to action scenes, which made him famous as one of the founding fathers of American pop art. Using black outlines and a shallow style of painting consisting entirely of primary colours, Lichtenstein monumentalised and stylised the world of the trivial. Benday dots arranged in grids create the impression that his pictures are printed and not painted by hand at all. After this phase of portraying American popular culture as stereotype images, Lichtenstein also quoted the works of famous artists such as Picasso and Piet Mondrian. He later created sculptures and experimented with films. In 1987 the New Museum of Modern Art presented a comprehensive retrospective of Lichtenstein's work.

Although Lichtenstein's comic strip style was already a thing of the past when he drafted his Art Car, his design clearly reflects this principle: the elongated areas of colour are reminiscent of the "speedlines" used in comic strips to suggest speed. And the oversized grid dots remind us of Lichtenstein's famous comic paintings. As the artist explained, "I used the painted lines to portray the road, telling the car which way to go. The draft also shows the countryside through

which the car has driven. You can even see the sky and the sunshine ... call it an account of all the things a car has experienced - the only difference being that this car reflects all these things without having driven down a single road". On closer examination, you really can associate the painting with a passing landscape in which the car and its dynamic motion are blended into one.

On completion, Roy Lichtenstein's "Pop Art Car" not only captured the hearts of visitors to the Georges Pompidou Centre in Paris, but also of spectators at the Le Mans 24-hour race where it finished ninth overall and first in its class in 1977.

## Andy Warhol

After an one-year interlude, another pop artist designed a BMW in 1979: Andy Warhol, born Andrew Warhola in Pittsburgh, Pennsylvania in 1928. For an artist like Warhol, who once suggested closing down an entire department store and preserving it as a museum for generations to come, choosing an automobile as a moving work of art was typical rather than unusual. Asked whether he was happy with the Art Car he had created, Warhol replied "I love the car; it's better than the work of art itself".

This statement is typical of Warhol's perception of art. On his famous "assembly line", Warhol, who wished he'd been born a machine, produced icons not only from prominent faces, like those of Jackie Kennedy, Marilyn Monroe and Mao Tse-tung, but also from everyday objects, such as tins of Campbell's soup and Coca Cola bottles. Warhol started out as a graphic artist. Three years after graduating from the Carnegie Institute of Technology, he received the coveted "Art Directors Club Award" in 1956. Using photomechanical methods of reproduction, he created his first series of "assembly line" productions in the early sixties. A whole team of assistants worked on reproducing Warhol's works of art at his "factory", a studio decorated in aluminium foil and shades of silver. The "factory" became famous as a meeting place for glittering avant-garde artists, who were also portrayed in Warhol's films in the 1960s. In the 1970s, Warhol turned his attention increasingly to portrait painting, creating numerous commissioned portraits of industrialists, members of the nobility and showbiz and music celebrities.

Unlike many of his photomechanical reproductions, Warhol's BMW M1 was painted by his own hand. Calder, Stella and Lichtenstein had all painted a draft on a scale model which was then applied to an original body by assistants working under the artists' supervision. By contrast, Andy Warhol painted everything himself, from start to finish, which means that the M1 reflects his own personal style in vivid colour. Warhol described his lively brushstrokes and finger painting as follows:



"I tried to picture how speed would look. When a car's travelling really fast, all the lines and colours become a blur."

Warhol's M1 demonstrated what a car looks like when it's going really fast when it was driven in the 1979 Le Mans 24-hour race finishing sixth overall and second in its class. Andy Warhol died eight years later in New York. In 1989, the Museum of Modern Art dedicated a comprehensive retrospective exhibition to this great pop artist.

## Ernst Fuchs

In 1982 the fifth Art Car was the first to be designed by a European. On the occasion of the exhibition "Art as Illustration - Illustration as Art", the Viennese painter and sculptor Ernst Fuchs designed a BMW 635 CSi. In doing so, the car merely provided a screen on which he projected his own fantasies: "My painting expresses various experiences, fears, desires and dreams, but also my own free style of aesthetic, artistic design."

This world of fantasy and its artistic rendition determine the oeuvre of painter, sculptor, musician and poet Ernst Fuchs. Born in Vienna in 1930, Fuchs studied painting under the guidance of Albert Paris Gütersloh at the Vienna Academy of Fine Art from 1946 to 1950. Together with other artists, he founded the "Vienna School of Fantastic Realism" in the late 1940s. His themes are primarily of a mythical and biblical nature, often presented in cyclical form. A typical representative of the "Vienna School", Ernst Fuchs' artistic precision is reminiscent of the meticulous technical skills of the old masters. He combines the art of painting with the art of writing, adding commentaries and short stories, often of an autobiographical nature, to his pictures. Between 1950 and 1960 Ernst Fuchs lived and worked together with his fellow countryman Friedensreich Hundertwasser, mainly in Paris. In 1958 he set up his own gallery in Vienna in order to promote young artists at the "Vienna School". In the 1970s Fuchs concentrated increasingly on poetry and music, at the same time adding more and more colour to his paintings.

The six-cylinder BMW used as a basis by Fuchs is a good example of this new-found interest in colour. He himself calls it "Firefox hunting rabbits". "You can see a rabbit crossing the motorway at night, jumping over a burning car - primeval fear and a bold dream of overcoming a dimension in which we live. It tells me the colours with which to paint it, I read them in its lines, I hear its fleeting cry and see the beautiful rabbit jumping through the flames of love - forgetting its fear. Let me tell you about a dream I had as a five-year-old, when I was coming round after being under anesthetic: there was a flash of lightning around a car

driving through a storm. And then I experienced the sensation of speed. The urge to revive space and time, all this and more, guided me while painting this BMW Coupé".

Fuchs' Art Car is the first to be created from a standard production BMW. An exhibition car through and through, it will never be driven on the road or raced in competition, as indeed has been the case with all recent Art Cars.

## Robert Rauschenberg

Back to the USA, the BMW Gallery in New York. This is where the sixth BMW Art Car was presented in 1986 - a BMW 635 CSi created by Robert Rauschenberg, a trendsetter in American pop art. This Art Car differs significantly from its predecessors, Rauschenberg being the first artist to use photographic methods to transfer real-life images to the car.

Born in Port Arthur, Texas in 1925, Rauschenberg started experimenting with phototechnical drafts while still a student at Black Mountain College in North Carolina, rendering silhouettes of the human body on blueprint paper. After studying art in Europe and America, Rauschenberg, strongly influenced by modern music and dance, turned his attention to designing scenery and costumes. He accompanied the Merce Cunningham Dance Company as a stage designer on tour several times. In his work as a painter, Rauschenberg distanced himself from the style of abstract expressionism in the early 1950s, gradually finding his own individual style. "Combine Painting" was the name he gave to his collage technique in 1955 which involved integrating real-life objects into abstractly painted panels, thus creating a new context. Rauschenberg did not let himself be frustrated by any creative obstacles. His works of art include three-dimensional objects, such as stuffed animals and Coca Cola bottles, as well as postcards, newspaper articles and rags. Rauschenberg's aim was to "bridge the gap between art and life". Along the lines of "Combine Painting", Rauschenberg developed the "Transfer Drawing" process in 1958, combining photographs from colour magazines with drawings.

In the following years, Rauschenberg added lithography, screen-printing techniques and electronic experiments to his artistic repertoire. This prompted him to team up with Billy Kluver in 1966 to establish EAT ("Experiments in Arts and Technologies").

Rauschenberg's interest in phototechnical methods is reflected once again in his Art Car: on the left, for example, we see Bronzino's "Portrait of a Young Man", surrounded by the artist's own photographs



of reeds in the Everglades; on the right, there is an odalisque painted by Ingres. The hub caps are embellished by photographs of antique plates.

In 1988 Rauschenberg used his Art Car motifs once again, in the six-part "Beamer" series - this time away from the car, presented individually as transparent films on enamelled aluminium and alienated by using collage techniques.

## **Michael Jagamara Nelson**

In 1989, BMW asked Terence Measham, Director of the Powerhouse Museum in Sydney, if he knew of an aboriginal artist who would be interested in painting a sports car. Measham mentioned only one name: Michael Jagamara Nelson, member of the Papunya Tula Artists Association. The specimen car door, which Nelson painted in the traditional style of this artists' group, was praised by Measham as a true masterpiece.

Born in Pikili, Australia in 1949, Nelson belongs to the Warlpiri tribe and grew up in the tradition of the Australian aborigines. He left school at the age of thirteen and earned a living as a cattle drover, buffalo hunter and truck driver. It was not until 1983 that his grandfather taught him the ancient painting techniques of his ancestors. Just one year later Nelson won the National Prize for Aboriginal Art; since then he has been the leading artist in the Papunya Tula movement. The Papunya artists created a new form of expression by painting the shapes and patterns of traditional sand pictures on canvas. These mosaic-like Papunya paintings symbolise landscapes, people and animals. Coded in this way, they relate dreams and mythical events which have been passed down from generation to generation of Australian aborigines for thousands of years. Through their work, the Papunya artists have made the aboriginal art accessible to a wider public. Today, Michael Jagamara Nelson's work can be seen in exhibitions around the world - in Sydney, London, New York and Chicago. His latest projects include a large mosaic on the square in front of the Australian parliament building in Canberra and an equally impressive wall in the northern foyer of the Sydney Opera House.

It took seven days of untiring work for Michael Jagamara Nelson to transform a black BMW M3 into a masterpiece of Papunya art. The geometric patterns and shapes painted on the body only appear abstract: like Papunya paintings on canvas, the Art Car also tells a story. As the artist described his own work, "The car is a landscape as seen from an aeroplane - I've included the water, kangaroo and opossum". People familiar with Papunya art can interpret the symbols.

Nelson's BMW M3 comes from the Motorsport Department of BMW Australia. Before it was transformed into a work of Papunya art by Michael Papunya Nelson, it enjoyed success as a racing car in Australian motorsport: Tony Longhurst won the Australian Championship in it in 1987, while the same car was driven by the Mobil 1 racing team in 1988.



## Ken Done

Following Michael Jagamara Nelson, a second Australian artist designed a BMW M3 Art Car in 1989: Ken Done, prominent painter and graphic designer. If you compare his modern car design with Nelson's traditional Papunya style, you will see that the two sports cars clearly represent two completely different Australian cultures. It was certainly not all that unusual for Ken Done to paint a car - his pictures already enjoy worldwide popularity on postcards, calendars, T-shirts and other everyday products.

Ken Done, whose work combines commercial art and art for its own sake, today enjoys international recognition as one of Australia's most outstanding modern painters. Born in Sydney in 1940, he left school at 14 and started to study art at the National Art School in Sydney. He then took the advertising industry by storm, proving to be an outstanding graphic designer. He has won numerous prizes in his career, including the coveted "Cannes Gold Award".

In 1980, after twenty successful years as a creative director and art director in Sydney, New York and London, Ken Done retired from his profession in order to devote more time to painting. In the same year he had his first exhibition at Holdsworth Gallery in Sydney. In 1988 he was requested to design the outside of the Australian and United Nations pavilions at the EXPO in Brisbane, Australia. His work can now be admired in museums, exhibitions and private galleries around the world. In vivid colours and powerful brushstrokes, Ken Done's pictures reflect the face of modern Australia: sunny beaches, semi-tropical landscapes and lush plants symbolise a happy, carefree life. As far as the colours used in his paintings are concerned, Ken Done was influenced by the works of Henri Matisse. "Lunch with Matisse", the picture Done painted in 1979, pays homage to the French artist.

Ken Done set about designing his sports car in the same optimistic and colourful style reflected in his pictures. His creation expresses something of the fascination Done felt for the M3 as a fast car, but at the same time remains typically Australian. Ken Done decided to

portray parrots and parrot fish in abstract form: "Both are beautiful and both move at fantastic speed. I wanted my car to convey the same impression."

Before the BMW M3 was transformed by Ken Done's artistic hand, it had already enjoyed success in Australian motorsport: in 1987 it helped Jim Richards win the Driver's Championship in Australian Group A.

## **Matazo Kayama**

Slowly but surely, the Art Car collection grew to an impressive size. In 1990 the Japanese artist Matazo Kayama painted a BMW 535i. As Kayama, an artist who has received many prizes, himself admitted, this was no easy challenge. The main difficulty he faced was that, due to the three-dimensional nature of his subject, he found it almost impossible to view his picture as a whole. He was therefore particularly thrilled by the finished Art Car's aesthetic appeal which results from the tension arising between this achievement of technology and Kayama's design, with its roots in Japanese painting.

Born in 1927 in Kyoto, the son of a textile designer, Matazo Kayama studied painting and traditional Japanese art until 1944 before moving to Tokyo to study art at the University of Fine Arts. Kayama's work was included in an exhibition organised by the Sozo Bijutsu group as early as 1950. In the following years he concentrated mainly on animal motifs, returning increasingly to the decorative style of 17th century Rimpa school and landscape painting as a traditional theme in the late 1950s. By introducing modern styles to traditional art, Kayama also helped new forms of expression to make a breakthrough. In the 1970s he turned his attention to nude painting, a genre not that typical of traditional Japanese art. In 1978 Kayama won the "Japan Fine Arts Grand Prix" and completed his "Snow, Moon and Cherry Blossoms" work commissioned by the National Museum of Modern Arts in Tokyo. By this time, Kayama's work was included in exhibitions around the world. At the beginning of the 1980s he started experimenting with ink drawings. In 1984 Kayama completed two of his most famous works, a decorative ceiling in Chinese ink entitled "Dragon" and an illustration on a sixteen-piece screen. Both adorn the Kuojoni Temple in the Minobu mountains. More recent works range from jewellery and metalwork to interior design for jumbo jets and luxury steamships.

For his BMW 535i, Kayama took up his earlier subject "Snow, Moon and Cherry Blossom", this time following an entirely different approach and using an airbrush. To enhance the contrast effect, he first sprayed blue paint on to parts of the car's silver body, thus producing fine



shadows. He then worked with classic Japanese techniques such as "Kirigane" (metal cutting) and "Arare" (foil printing) in order to cut up small pieces of silver, gold and aluminium foil and transfer them to the body. As the artist commented on completion of his Art Car, "I was most aware of the BMW's clear outlines once the car was fully clothed in its colourful dress."

## **César Manrique**

While Matazo Kayama was busy painting his BMW 535i in Japan, César Manrique was working on a BMW 730i in Europe. For Manrique, the car has a clearly defined purpose in our world: it is an essential part of everyday life in our cities and contributes significantly to the appearance of our surroundings.

In a world occasionally upset by dissonance, César Manrique, painter and designer, sculptor and architect, set out to establish harmony between mankind and nature. An ardent conservationist and landscape designer, Manrique devoted much of his creativity to this special cause.

Born in Arrecifehas on Lanzarote in the Canary Islands in 1910, he shaped the island's landscape and architecture like no other. Manrique left his homeland temporarily in 1945 to study painting and art at the "Escuela de Bellas Artes de San Fernando" in Madrid. With his abstract pictures, Manrique was considered one of the Spanish avant-garde in the early 1950s. His international breakthrough at the Venice Biennale in 1960 was followed by exhibitions all over the world. After working in New York for several years, Manrique returned to the island of Lanzarote in 1968. Today, swimming pool sites and gardens adorned with lava rock and lush plants bear witness to Manrique's search for an architectural style to harmonise with the island's bizarre volcanic landscape and monotonous structures brought about by mass tourism. As in his architecture, Manrique was inspired by the volcanic landscape. He used bright colours to illustrate the interplay between light and cracked lava rock. For his sculptures and objects, on the other hand, he chose to use remnants of scrapped ships. In 1978 the King of Spain awarded Manrique the special Service Cross for his artistic work. In 1986 his work could be seen alongside that of Goya and Velazquez at the Spanish exhibition in Tokyo's Seibu Museum. In 1990 his work was exhibited in the Hybernu Palace in Prague.

When designing his Art Car, Manrique, who created numerous mobiles in his time, illustrated various interpretations of motion: "I intended to paint the car as if it were gliding through space without encountering any form of resistance." Without doubt, he achieved this objective. Generous sweeping lines - also typical of his architecture - and bright colours are suggestive of graceful movement.

Manrique died on Lanzarote in 1992. As with all the Art Cars, you will not encounter his colourful Art Car on the road, but instead at exhibitions all over the world.



## A.R. Penck

An experiment? A provocation? Or quite simply, a work of art presented on a car? Probably a bit of everything rolled into one. We are talking about the red BMW Z1 which the artist A.R. Penck designed in 1991 using black images and symbols. His Art Car is the eleventh in the collection.

A.R. Penck was born Ralf Winkler in Dresden in 1939. A self-taught artist, he held the first exhibition of his pictures in his home city. He took a particular interest in the work of such artists as Picasso and Rembrandt, and in prehistoric cave paintings: in 1960/61, these inspired his now-famous "stick men". Other interests such as mathematics, cybernetics and theoretical physics have also penetrated the symbolic language of Penck's "world pictures". In 1966 Penck himself coined the term "Standart" to identify his work, writing it deliberately with a "t" instead of a "d" at the end, and often hyphenated as "Stand-Art". In 1966, Penck was refused membership of the Artists' Association in the German Democratic Republic.

In 1980, the German Democratic Republic deprived Penck of his citizenship on account of his non-conformist concept of art. He moved to the Federal Republic of Germany, where there had already been exhibitions of his work since 1969, forming the basis of the recognition he had gained internationally. His work was to be seen at the 5th, 6th and 7th documenta exhibitions in Kassel in 1972, 1977 and 1982 respectively. In 1984 he was one of the Federal Republic of Germany's leading representatives at the Venice Biennale. Major retrospective exhibitions of his work have been held in Berne (1975), Cologne (1981), Berlin (1988) and Dresden (1992).

"Art on art, art on a technical background - that's what aroused my interest - in particular on a solid object." This is how Penck describes his work on the BMW Z1, a reference to the fact that he had recently been devoting more attention to the painting of three-dimensional objects. "I was also interested in confronting the technical aspects of the car's design." He was aware of the fact that the BMW Z1, a limited

edition of 8000 cars, differs from large-series production models in several respects. In developing the functional and aesthetic features of this car, the creativity of engineers and designers was not restricted in the usual way: they gave free rein to their fantasy and its rendition in form and function.

This is precisely what Penck did when he painted a crocodile, a lion and the famous "X hunter" on both sides of the car. But these images can scarcely be expected to mean the same as when applied to canvas. Or can they? Penck's response to all this is inscrutable. The symbols he has developed in this abstract process only appear to be simple; they challenge the observer to try and decipher them. The opportunity to do so came, and will come again, at various art exhibitions - for example, at the Albertinum in Dresden in 1992, at the Sprengel Museum in Hanover in 1993 and at the "Schuettkasten" in Salzburg during the 1994 Salzburg Festival.

## **Esther Mahlangu**

The South African artist Esther Mahlangu painted a BMW 525i in 1991, becoming the first woman to join the group of artists who have contributed to the BMW Art Car collection. But this is not the only reason why her contribution was a valuable addition to the collection, which now numbers twelve cars. Mahlangu's traditional style of painting proved to be extremely attractive, providing a contrast to the design of a Western high-tech product.

Born in 1935 in Middelburg in the South African province of Transvaal, Mahlangu belongs to the Ndebele tribe, whose typical forms of expression she incorporates into her individual style. Ndebele women are entitled to paint the outside walls of the tribe's houses. Extremely varied patterns result, in accordance with ornamental designs and constellations of colour handed down from the tribe's ancestors. Subdued colours are used across the entire surface, making the walls appear as units designed in their entirety. Esther Mahlangu learned the techniques of this craft, which is traditionally practised by women only, at an early age and developed them to suit her own personality. She is considered an outstanding artist within her tribe and has made a vital contribution to South Africa's very varied art scene.

Esther Mahlangu now also works on mobile objects, thus making her work and Ndebele art accessible to a wider public. Transferring Ndebele art to a car is merely one, albeit a particularly unusual, addition to the media spectrum.

In her artistic activities, Esther Mahlangu has permanent links to the Botshabelo Open Air Museum near Middelburg. In 1989 her work was included in an exhibition at the Musée National d'Art Moderne in Paris. The "Magiciens de la Terre" exhibition organised by Jean-Hubert Martin presented an ornamental Ndebele house designed by Mahlangu, gaining the African artist international recognition.



Mahlangu painted her BMW 525i in several decorative bands of mostly vivid colours. The typically ethnic style of Ndebele art has therefore been transferred to a product and symbol of advanced Western technology. As Esther Mahlangu herself says: "My style of art has developed from our tribe's tradition of house painting. The patterns I have used on the BMW unite our tradition with the modern world of the car."

## Sandro Chia

When he sees a surface - any surface - it calls to him "paint me, paint me!" And this was precisely what happened when he saw this competition car, recalled Sandro Chia on October 9th, 1992, as he signed and dated the latest BMW Art Car and declared his work of art to be complete.

His painting on a prototype of a BMW competition touring car challenges the observer to pretend he were looking in a mirror. Even as a child, Chia claims to have painted parked cars with graffiti. Since then, his approach has become rather more subtle: "The automobile is a coveted social object", he comments, "and many eyes are upon it. People watch when a car passes by. The Art Car I have worked on here reflects their gaze. Like a mirror, it confronts the people who look at it."

These are the words of an artist for whom the automobile and mobility mean a great deal. Born in Florence in 1946, Chia scarcely left his home city at all before the age of 21. Today he lives in New York, London and Tuscany. But Florence, the renaissance city, remains the world of his childhood and youth - a world in which he learned to encounter great art in an almost casual, relaxed manner. As a child he played football on the very town squares designed by Brunelleschi - an experience that was to accompany him throughout his life. During the 1970s, Chia acquired a reputation by virtue of significant one-man exhibitions in Rome, Turin and Cologne. A scholarship took him to the German town of Mönchengladbach for a year in 1980. By 1982 his work was on view in New York's Guggenheim Museum, at the 7th "documenta" in Kassel and at the "Zeitgeist" exhibition in Berlin. He is considered one of the leading names in the Italian "transavantguardia" movement. He sees himself as a neo-expressionist, with traces of Carra, de Chirico, Picasso and also Mantegna in his figurative painting. A major exhibition at the Berlin National Gallery in 1992 enabled art-lovers to renew their acquaintance with him and get to know his latest work.

## David Hockney

"BMW gave me the model of the car and I kept looking at it and looking at it, and then, I must admit, I also looked at the other Art Cars. In the end I thought, probably it would be good to perhaps show the car so you could be looking inside it.,,

These were David Hockney's words on April 20th, 1995, while signing his completed Art Car - a BMW 850 CSi. The process leading up to the final work lasted several months, as Hockney not only concerned himself with the external surfaces of the car. He persisted in his idea, and endowed his work with an unusual transparency by allowing the inside of the car to be outwardly visible. Stylised intake manifolds of the engine appear on the bonnet, the driver is visible through the door - and, of course, a dachshund, too.

It was indeed the contemplative pauses that made it possible for the work to emerge only slowly. „Whenever I finished painting the model-scale car I photographed the result. I look at things, leave them and repaint them until I have what I want. I am a great believer in 'looking' time.,,

David Hockney, born in Bradford, England in 1937, came to the forefront of the international art scene in the early sixties and has been one of its most influential protagonists ever since. He studied in Bradford and at the Royal College of Art in London, graduating in 1962, and soon achieved renown as one of the major artistic contributors to the „Swinging Sixties.,,

Hockney has lived in the United States, to be more precise in Los Angeles, since 1964, creating the artistic oeuvre associated with his name today amongst connoisseurs worldwide - images of sunshine, swimming pools, palm trees and clear blue sky. He developed his own individual style of Pop Art, which became as popular as that of Andy Warhol. Working in California, London, and in the course of extensive travels, Hockney focuses his attention on people and their environment. His portraits in particular, of unusually academic

character during the seventies, highlight the individuality of their subjects, Hockney's parents and Hockney's friends.

In the eighties, Hockney worked extensively with photography and in theatre design, two entirely different artistic challenges which fundamentally altered his approach and influence him until this day - even although Hockney has meanwhile returned to painting.



## Jenny Holzer

In 1999 BMW requested one of the most critical artists of our modern age to create her very own Art Car, thus also contributing to the dialogue between the world of art and the world of technology.

This time the artist's statement is borne out by a BMW racing car. Jenny Holzer, a "poetic critic of society", as she calls herself, wishes through this Art Car to convey a truly surprising message in a spectacular car race. The world of automobiles, she says, is not new to her: "My grandfather and my father were car dealers. So I was surrounded by cars ever since childhood."

Jenny Holzer has enhanced the BMW V12 Le Mans racing car with messages "which will probably never lose their meaning". Her plea for survival "PROTECT ME FROM WHAT I WANT", probably Jenny Holzer's most famous statement, is indeed an integral part of her focus on the world of motorsport. "THE UNATTAINABLE IS INVARIABLY ATTRACTIVE, YOU ARE SO COMPLEX YOU DON'T RESPOND TO DANGER, LACK OF CHARISMA CAN BE FATAL, MONOMANIA IS A PREREQUISITE OF SUCCESS; WHAT URGE WILL SAVE US NOW THAT SEX WON'T?" adorn the car both front and rear, left and right, and on the driver's headrest.

In its style and expression the concept is based on the traditional signs, colours and graphic art of racing car design. The paintwork, for example, is brilliant white with a reflecting effect generated by aluminium particles. The chrome letters are made of a new, high-gloss metal film for reasons of streamlining and minimum weight. The letters themselves come with phosphorescent contours giving the messages an almost magical, self-illuminating effect. The same phosphorescent effect is also provided by the hand-painted decal lines extending round the whole car, giving the BMW V12 LMR its very own, very cool but nevertheless highly attractive aura.

Born in Ohio, USA, in 1950, concept artist Jenny Holzer has become world famous through her provocative text messages, a style of art representing an entirely new, unique dimension. She combines language with an object she places in a certain context. Shining on

walls and hewn in stone, her installations and highly technified objects take on a special position in contemporary art.

In 1989/90 the New York Guggenheim Museum dedicated an individual, personal exhibition to Jenny Holzer and her work. At the 44th Biennale in Venice in 1990 she became the first woman from the USA to represent her country and won the Golden Lion for her work incidentally to be admired on all continents, often as special assignments in a very specific environment.

Jenny Holzer was also requested to represent the USA as one of the four Allies through her art at the reconstructed Reichstag building opened in 1999 as the home of the German Bundestag in Berlin. There, on a four-page script pillar, electronic messages present speeches and debates held at the old Reichstag as well as new statements in chronological order.

With Jenny Holzer creating her very special rendition of the BMW V12 racing car, the very concept of the BMW Art Car has returned to its origins, to Le Mans. Here the new Art Car was entered in May in the pre-qualifying for the legendary 24 Hours of Le Mans and, at the spectacular race on 12/13 June 1999, was presented to the world public as a work of art on a special lap of honour.

## 5. Specifications of the BMW Art Cars

### \* **Art Car Calder**

BMW 3.0 CSL:

Six-cylinder inline engine

3210 cc displacement

480 bhp

Top speed: 291 km/h

### \* **Art Car Stella**

BMW 3.0 CSL:

Six-cylinder inline turbocharged engine

3210 cc displacement

750 bhp

Top speed: 341 km/h

### \* **Art Car Lichtenstein**

BMW 320i:

Four-cylinder inline engine

2000 cc displacement

300 bhp

Top speed: 257 km/h

### \* **Art Car Warhol**

BMW M1:

Six-cylinder inline engine

3500 cc displacement

470 bhp

Top speed: 307 km/h

\* **Art Car Fuchs**

BMW 635 CSi:

Six-cylinder inline engine

3430 cc displacement

218 bhp

Top speed: 229 km/h

\* **Art Car Rauschenberg**

BMW 635 CSi:

Six-cylinder inline engine

3430 cc displacement

211 bhp

Top speed: 220 km/h

\* **Art Car Nelson**

BMW M3:

Four-cylinder inline engine

2332 cc displacement

300 bhp

Top speed: 281 km/h

\* **Art Car Done**

BMW M3:

Four-cylinder inline engine

2332 cc displacement

300 bhp

Top speed: 281 km/h

\* **Art Car Kayama**

BMW 535i:

Six-cylinder inline engine

3430 cc displacement

211 bhp

Top speed: 227 km/h



\* **Art Car Manrique**

BMW 730i:

Six-cylinder inline

2986 cc displacement

188 bhp

Top speed: 222 km/h

\* **Art Car Penck**

BMW Z1:

Six-cylinder inline engine

2494 cc displacement

170 bhp

Top speed: 225 km/h

\* **Art Car Mahlangu**

BMW 525i:

Six-cylinder inline engine

2494 cc displacement

250 bhp

Top speed: 221 km/h

\* **Art Car Chia**

Prototype of a BMW competition touring car

\* **Art Car Hockney**

BMW 850 CSi:

V12 engine

5576 cc displacement

380 bhp

Top speed: 250 km/h

\* **Art Car Holzer**

BMW V12 LMR

V12 normal aspiration engine

5990.5 cc displacement

580 bhp