

GRAFFITI DAZE



**Story Bible, TV miniseries, Ten 52
minute episodes (Renewable), © 2017.**

SUMMARY

Young, struggling artist Jean Michel Basquiat arrives in early 80's Manhattan to try and make it in the high end New York art world. This miniseries is the rags to riches story of Jean Michel Basquiat. High drama and Basquiat's frenetic ascent and equally tragic fall: drugs, sex, graffiti, breaking, hip hop history and Basquiat's premature death. Complex portrayal of Basquiat's multicultural African, American, Haitian, Puerto Rican heritage embedded in themes of race, genius and the raw energy of the incredible 80's NY and East Village cultural scene.

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Graffiti Daze

(TV Miniseries, Ten 52 minute episodes, Renewable)

Welcome to the early 80's 'New York Art World'! Big hair is in, the Yuppies have just arrived, and being an artist is a competitive sport which requires business savvy, genius and sometimes causes drug addiction. Dealers strive to make it, both in galleries and in Manhattan's mean streets and, guess who's just jumped off the midnight train in an explosive palette of color?



Jean Michel Basquiat

Struggling young artist, East Village dreamer, graffiti tagger, hip hop and jazz lover and, sometime homeless Washington square druggie. *Graffiti Daze* traces the meteoric rise and fall of Jean Michel Basquiat who is about to be thrust into a high speed ascent to the top of the New York art world. But don't think he can't handle the patois. This boy is meant for the 'up elevator'. Even though he is a high-school drop-out, he can rhyme in three, maybe four, languages, depending how you count them. His father, Gerard, is Haitian and has raised his children speaking French and Creole. His mother is a Puerto Rican Mamacita, so Jean Michel *hables Espanol* and understands what *por*

favor can translate to and this black boy is born and bred in the tough streets of Brooklyn, US of A - shout out to Flatbush!

Through Jean Michel's eyes, we will see into the light and dark soul of the 80's New York art world and its complex downtown denizens: buyers, dealers, sinners and saints, artists and dreamers, groupies and lovers, and close family members surrounding the art world's newest darling, the radiant child, Jean Michel Basquiat.

In a hip-hop inflected VO, MC Jean Michel speaks his mind. Puerto Rican/Haitian upbringing, complex rap on race, why he paints labyrinthine coded graffiti on New York trains, streets, walls and those complex jive-inflected canvases of sunlight and shade. It's no coincidence that Basquiat's favorite book is *Gray's Anatomy* and his village band is called *Gray's*. We'll get into that part of Basquiat's American life later. Deep themes range from Haitian Voodoo, Papa Doc Duvalier and Jean's father Gerard's abusive affinities and love of bebop and jazz. 80's New York white Yuppie Wall Street cocaine and interracial romance in the East Village will be plentiful. All will be set against the musical backdrop of a new emerging aural form - Hip Hop.

Did I mention that Blondie (Debbie Harry), Madonna, Warhol and Fab Five Freddy are all tight with Jean Michel? *Graffiti Daze* also throws Basquiat's developing style against emerging signals from New York's graffiti movement and Jean Michel's frenetically short life.

New York is home base. Jean Michel's Jones Street studio is his crib and the downtown Mudd Club is where Jean Michel's personal entanglements get *mucho caliente*. As Jean keeps his eyes on the prize, he also continues to indulge his passions for art in the greatest museum city in the world. In this crucible, Basquiat transforms into the radiant child variously being destroyed, renewed, loving, painting and producing new art inspired by genius. By the end of the season, Jean Michel also confronts a new challenge - grappling with what it means to be the first and most important black male artist in the world, all before 27 years old.

Main Character List

Jean Michel Basquiat (early 20's) – the Radiant Child. visionary Neo-Expressionist artist, dreamer, lover, drug addict, graffiti poet, African American philosopher and art world darling. Jean Michel is the soul of this mini-series and the genius of the hour - complex, mercurial, loving and likeable, but also a series of contradictions. Young women see a troubled genius and their ideal lover in Jean Michel's disarming charm. His lust for life causes him to live with a reckless abandon. His multi-racial Haitian/Puerto Rican heritage and African American graffiti tagger ID keeps everyone guessing, especially when it comes to the sources for his mercurial creativity and talent. What Jean Michel wants is external fame and acceptance by the world. What he needs is internal understanding and self-acceptance. Who will be empathetic enough to reorient Basquiat's destructive energies or foolish enough to keep apace in the city where ambition received its name?

Girlfriends and Mothers

Suzanne Mallouk (early 20's) – Basquiat's half Palestinian/half British-Canadian girlfriend. Mallouk is Basquiat's first serious girlfriend, a troubled, beautiful, complex creature and Basquiat's mirror. The pair meet as lost runaways in the East Village with her escaping Canada from an abusive Palestinian refugee father and Basquiat straight out of Brooklyn with similar secrets. Mallouk is Basquiat's olive-skinned downtown 'Venus' - his nickname for her. She is his first and most important lover and original support. When he lets her white sails fly, his life begins a different trajectory. Behind Mallouk's stunning beauty are, also, dark secrets of abuse and difficult questions of race and identity, similar to Jean Michel. Both need to figure things out but prefer to cloud the senses and forget. Their bond is as sensitive, masked individuals tormented by questions of race, ethnicity and hounded by the world's stupidity. Both are struggling to find better ways to deal with these challenges through art and other less salutary methods.

Mathilde Basquiat (late 30's) – A voluptuous dark-skinned Puerto Rican princess and Jean Michel's mother whose unfortunate marriage, but passion for art, takes little Jean around all of the finest New York art museums. Mathilde makes him an official member of the Brooklyn art museum by six years old and Jean Michel knows Picasso's *Guernica* to Twombly's graffiti because of his pretty mama. Mathilde's egg-shell mind, though, does not hold things together well and she is institutionalized early on. There is something we would like to protect in Mathilde and many close artistic similarities between mother and son - the main difference being that Jean Michel treads the line of genius adeptly while Mathilde has crossed over a psychic border.

Annina Nosei (mid 30's) – one of the first gallery owners to take Jean Michel seriously giving him a studio and money to buy supplies and a place to live. Nosei is a young divorced single mother and art-world figure, a not-quite-established gallery dealer who takes a chance on Jean Michel so he can make a name for himself. She also becomes a friend. Nosei possesses a recent Ph.D., born in Rome into a family of scholars and philologists of classical languages. Nosei has an eye for Jean Michel's multilingual references mixed into his graffiti work and very consciously decides to help invent him for the art world. She does not trumpet her scholarly background and is emotionally driven to enable genius regardless of race. She is interested in the expression of ideas where the artist's background is evident culturally and politically, like Jean Michel. In this way, she has the values of the European liberal elite. She will struggle not to comment on Jean's drug abuse when this becomes interview fodder. Nosei's heart is in the right place, though, and she enables Basquiat creatively, but also becomes a voice of dissent when Basquiat's ambitions and demons overreach. Others will capitalize upon this causing her and Basquiat to part ways in the vulture-like New York art world.

Debra Harry (late 20's) – Visionary female musical artists, like Blondie (Debra Harry), are emotionally attracted to Jean Michel. Debra crosses musical genre lines of race through her mix of Rap and New Wave, finding affinities with Jean and his synthetic perspectives. She purchases Jean's first painting, sympathetic to his genius. They help each other and Jean Michel appears in an early Blondie video "Rapture" as a turn-table DJ putting the needle on the record. They are early kindred spirits, struggling artists prescient in recognizing the beginnings of rap, capitalizing through MTV on pop image and very much realizing that they both have the possibility to be unique bridges between different cultures.

Madonna (early 20's). Jean Michel also dates Madonna before he and she are famous. Mallouk and Madonna are immortalized in one of Jean Michel's paintings, 'Cat Fight', and this girlfriend fight kicks off a later episode. Later, Madonna lives briefly with Jean in LA as he continues his downward spiral. When she demands he stop doing heroin and get clean, Basquiat demands she return his paintings which he paints over black, destroying them. Madonna feels Jean's pain but is blind to the extent of his despair and disintegration. Even though Mallouk and Madonna are antagonists through their conflict over Jean, they are also bonded by their inability to help him.

Gallery Owners and Hustlers

Bruno Bischofer (late 40's) – A European gallery owner and the white money global European jet set connection. 80's greed and global connections are key to Bischofer's Eurotrash motivations. Jean Michel will travel to Italy and be used by the 'in-crowd' and European old money set. Bischofer is a friend of Warhol's, a master of hype and interested in one thing only - as many paintings as Basquiat can crank out and as much money as he can make. Psychologically, Bischofer has obsessive-compulsive qualities and is a Hoarder. He possesses an extremely large family into which he invites Basquiat. His warehouses in Zurich's outskirts house the finest modern art, furniture and libraries of books. He is driven to provide for his family and make deals for his artists and Warhol is the godfather to one of Bischofer's sons. Bischofer's daughter, an architect, is building the next stage of his art-hoarding empire. A campus of warehouses keep things in the family and marry old European money to new global talent resources like Basquiat.

Larry Gagosian (early 40's) – Jean Michel's West Coast LA connection. Gagosian is a California boy, born in Los Angeles and working for Hollywood talent agencies before becoming an art dealer. Larry knows how to make stars and is not known for subtlety or smoothness. He is interested in lavish houses and is regarded as a powerbroker but also has a great eye and understands that artists need to create and also need solitude. To decompress from New York, Jean Michel winds up in LA and Gagosian offers his house and studio on Venice beach. This does little for Basquiat's art but sends his drug use into the stratosphere. Gagosian also has more pragmatic motivations and these involve appropriating Basquiat's fame and 'brand' in different ways - a complex exploitation of 'graffiti' and Basquiat into a highly saleable Hollywood commodity. Gagosian has a knack for making money but also forgetting to pay bills, ranging from home contractors, to the IRS, to his artists. Like Jean Michel, Gagosian has brought himself up from his bootstraps and, while a powerbroker, he understands the hard work ethic needed, even for a hustler.

Artists, Graffiti and Hip Hop Home Boys and Haitian Fathers

Fab Five Freddy (mid 20's) – The Voice of Hip Hop, a commentator for the scene, and an early friend of Jean Michel. Fab Five is one of the originators of Hip Hop and graffiti art and, through him, we witness the birth of the genre. Fab Five will act as Greek chorus and graffiti commentator. Because he is around Jean Michel from almost the beginning, he is trusted more when advice or reality is needed. Fab 5 is also a street-smart bridge for Jean Michel understanding similarities

between graffiti, the high art world, and the potential to make money. He paints Warhol's soup cans on subway cars with Jean Michel. Jean also gets the message when Fab 5 suggests bringing the whole music, hip hop, break-dancing urban cultural scene to the high art table.

Fab 5 Freddy is also an early example of *Gangsta* culture and thug life understanding that drugs are illegal and graffiti is vandalization of public property, but also the larger political, cultural and financial possibilities in such areas. He has no problem with drug culture, but is a voice of dissent when Jean's drug problem takes him to heroin. Fab 5 is a contradiction, *gangsta* but also a moral compass and has huge heart and soul. The will to live and be a part of it all reigns supreme in Fab 5. He and Jean Michel, along with Al Diaz, are part of the graffiti brotherhood, and while Diaz drops off early, Fab 5 is able to last a little longer, attend gallery openings, museums, Hip Hop and breaking shows with Jean Michel, rapping and seeing a little deeper into life's mysteries.

Andy Warhol (mid 50's) – Over the show's trajectory, the ever enigmatic Warhol becomes one of Basquiat's best friends as Jean Michel's star rises. Gay, hyper-intelligent, a combination of Vampire and Cinderella, Warhol is a genius like Jean Michel and they come to understand each other on deep levels. Creation, creativity and competition all fascinate Jean Michel in relation to the mercurial Warhol. Questions arise from their later collaboration together: Who is using who? Warhol's character goes through a large evolution in relationship to Jean Michel. From the beginning he is a model for Jean Michel, an early hero who buys Basquiat's art out of pity to get Jean Michel away from him. Later, Warhol is a skeptic of Jean Michel's artistic ability, then a reluctant collaborator to reignite his own flagging 80's career. Finally, a real artistic and deeper friendship and mentorship blossoms between the pair. Warhol dies completely unexpectedly to everyone - Jean Michel included.

Gerard Basquiat (early 50's) – Jean's assimilated Haitian accountant father. Gerard has provided Jean Michel with a brownstone in Brooklyn, a stable family, strict discipline for him to become something, and beatings so severe that Jean's schoolmates cringe at his constant black and blue marks. Gerard is an accountant, embracing American capitalism with the predilections of the Haitian bourgeoisie, inclusive of his taste for tennis and beautiful exotic women which Jean Michel inherits. Jean has run away from Gerard and family but also has a driving need to show his father he has made it. Whether he likes it or not, Gerard is a huge influence on Jean's art from his paintings of black boxers, Hank Aaron and jazz references to Jean's relentless drive of cranking out paintings to make his fortune. Despite both of their failings and falling out, Gerard is very proud when Jean makes it and Jean needs to show his father he has, indeed, made something of himself.

Al Diaz (early 20's) – the early tagging Graffiti artist and Puerto Rican NY homeboy with whom Basquiat starts inscribing messages as "SAMO" in lower Manhattan's walls, subways and trains. Diaz also acts as a hip hop, ghetto, world-wise street commentator as Basquiat's star rises. He is smart, cocky and a drug user, like Basquiat. but also reflective and a poet of the masses to the world's insanity. Diaz's working-class background, feeling of class separation and disdain, causes him to step back while Basquiat steps forward. Later, Diaz cannot emotionally cross the bridge to the mostly white, male elite art world or vacuity, of NY club life and Jean and Al's friendship disintegrates. Diaz still idealistically looks on as Jean continues his path towards fame and self-destruction. Jean looks back on Diaz, after he has crossed the Rubicon reflecting from the other side.

Abel J. Kane (early 30's). Abel is another artist on the scene, more of a savvy political player than possessed by any type of artistic genius. He is a Salieri type figure to Basquiat's Mozart and while Basquiat possesses a natural genius and creativity, Abel is more of savvy at gallery player art world political schemer. He is a minor painter with a huge ego and as Basquiat's star rises, so too Abel's envy. Abel is fascinated by Basquiat for as much as Basquiat is an outsider with massive talent, Abel

is an insider with these connections and predilections. Jean Michel is also able to completely see through Abel. Like the biblical story, Abel has not received the father's blessing and is his brother's keeper trying to 'control' Jean's story, Abel's envy and lack of talent producing a green eyed monster called 'jealousy'.

Episodes Graffiti Daze (Radiant Child)

Episode 1: Runaway Artists in NYC. This series begins '*in media res*' with Jean Michel Basquiat, a struggling young artist, walking into Night Birds Bar in the East Village. It is 1981, Reagan and the Yuppies have arrived, and Jean does not know it yet, but the cute bartender, whose exotic look he has been obsessing over these last few months, is to become the great and tragic love of his life. At the moment, though, Suzanne Mallouk is finding herself pouring a drink in a mirror reflection together with Basquiat. With little in his pockets and no luck with his art, Jean Michel asks Suzanne out for their first date. And guess what? She accepts. Cheap Chinese food and companionship ignite romance. They are both young and dreamers, fans of the emerging Hip Hop scene and the new Graffiti movement: Fab Five Freddie, even Blondie. Jean Michel boasts a little that he just had a bit part in Blondie's new video, *Rapture*. He jokes that he may be homeless but is really a famous artist waiting for his break. Both Jean Michel and Mallouk have also run away from their abusive homes in Brooklyn and Canada to New York's East Village. The episode ends on Jean walking Mallouk home through New York's mean streets and the scream of Charlie Parker's horn.

Episode 2: Brooklyn Voodoo Refugees. Gallery owners will still not give Jean Michel the time of day but romance blossoms. Mallouk and Jean Michel dream in New York's museums and we also find out, Jean Michel is half Puerto Rican/half Haitian and Mallouk is half Palestinian/half British-Canadian. They are mirrors. "Strangely, I feel your past and mine have similarities. How did you get here?", she asks. Ancestral history flashback: 1960 Haiti: Jean Michel's father, Gerard, flees the repressive Haitian regime of Papa Doc Duvalier to New York City and meets Jean Michel's mother, a Puerto Rican beauty, Mathilde. Interracial Black/Puerto Rican Romance - NYC 1960. Suzanne Mallouk's mother, a British naval civil servant finds herself in post-war Palestine, romanced by an exotic dark-skinned Palestinian refugee.

Episode 3: A Boy's Education: *Gray's Anatomy*. With no success with the galleries, Jean Michel manages to sell a couple of painted cards to his hero, Andy Warhol, who buys them to get rid of Jean. Struggling, but happy Mallouk and Basquiat start to attend museums and gallery openings together. They look over paintings of Twombly's, Kline and Dubuffet. Mallouk: "For a kid from the ghetto, you sure know a helluva lot about art". Flashback: Jean Michel is raised by Mathilde taking him to the art museums of New York. Chalking his paintings and creativity onto the street, Jean Michel is hit by a car. In the hospital, his mother gives him a copy of *Gray's Anatomy*. Violent left brain tendencies of Gerard appear and Mathilde starts to emotionally and mentally break down. Jean Michel bares witness.

Episode 4: White Like Me. Jean Michel, still with no outward success, is painting prolifically. He paints his own version of the Mona Lisa and pours over Leonardo's notebooks. He pursues graffiti with Diaz, Hip Hop ventures with Fab 5 Freddy, but also freeloads big time in Suzanne's apartment while she works. Suzanne draws the line and a blow-out occurs. Basquiat lives his paintings, sleeping, walking over, scribbling lists and phone numbers and can't abide a regular day job. Both Jean Michel and Mallouk have crazy artistic creative tendencies that cross over darker lines into bad mood swings and drugs. As things cool, they begin to talk about their family histories. Flashback: Jean Michel and his two sisters witness complications of his parents; interracial marriage and

left/right brain incompatibility. Gerard moves the family to Puerto Rico. Suzanne Malouk's parents emigrate to Canada as refugees from Palestine in the 70's.

Episode 5: Happiness is an Apartment in New York. The initial Night Birds meeting in Episode 1 of Mallouk and Jean Michel is revisited. Same Chinese Restaurant. "Is this *deja vu*?" Yes, but Jean Michel announces he's been picked up by a young gallery owner and his art star begins to rise. Annina Nosei will give him a show and a basement room in her SoHo gallery to paint. Suzanne couldn't be happier as Basquiat's show is a hit, but now everyone wants a piece of Jean Michel, including several women! Hot Chino Latino Hip Hop salsa at Nosei's ballroom gallery opening. Basquiat's Latin lover side appears and jealousy raises its head during a hot Tango.

Episode 6: Mudd Club Girlfight. Jean Michel Basquiat continues to taste success and goes to the Mudd Club. He now stands by high, and watching as his exotic half Palestinian girlfriend and another rising star, Madonna (!), fight over him. Later that evening, Mallouk and Basquiat make their way back to their East Village loft passing a derelict house and addict of a new type of more dangerous drug, crack cocaine.. They reflect back to earlier days to understand their aberrant behaviors and increased drug use. Flashbacks: Malouk talks about the violent tendencies of her Palestinian father and mother's British problems with Suzanne's own mixed dark skin color. Jean Michel remembers similarities with the violent sensibilities of Gerard and Mathilde's subsequent mental institutionalization.

Episode 7: The Radiant Child. Jean-Michel's art star continues to rise but drug use is now destroying the pair. Gallery owners, who previously would not give Jean Michel the time of day, now compete over him, and Nosei is sidelined. A European gallery tour is arranged by Bruno Bischoffer. Andy Warhol also wants a piece of the action and begins courting Jean Michel. Violence also breaks out with Mallouk - shadows of their parents and abusive pasts. Malouk returns early from Europe. A fellow aspiring graffiti artist, Michael Stewart, is beaten to death by police while tagging. Mallouk and Basquiat are both effected by his death.

Episode 8: The Enigma of Warhol. Andy Warhol now corrals Jean Michel, arrogantly pushing out Mallouk and other previous friends for a darker crowd. A series of new profound collaborations appear. Warhol is a combination of Cinderella and Dracula and is called Drella by Michel's friends. He is sucking Basquiat's artistic blood and exuberant creativity, but also is like a strange Cinderella-like fairy Godmother, mentoring and opening new worlds for Basquiat. Strangely too, both Jean Michel and Warhol are losing friends in the art community to a new disease, AIDS. Unexpectedly, Warhol dies. Mixed emotion from Jean Michel's old friends but Basquiat plunges steeply downwards in a drug-induced spiral. Their bond was deep. A further break-up with Mallouk occurs.

Episode 9: City of Angels. Basquiat travels to LA to decompress in Venice Beach and Larry Gagosian's house studio from the frenetic New York scene. His drug use continues to escalate even though he is able to continue painting. Prices for his work now rise through the stratosphere. Madonna confronts his drug abuse. Michel forces himself back to New York to get clean and enter rehab but quits and relapses to a higher level of abuse. Fab 5 sees him on the street but distances himself. Jean now confronts the heroin line that every addict knows is the point of no return. He paints "Riding with Death", drawing a border line. Will he cross this border? Riding by Basquiat's loft in the morning, Suzanne Mallouk watches as a sheet is pulled tight over a body by paramedics near Basquiat's loft. Cliffhanger: Is this Jean Michel?

(Note: There are currently two ways to now go with this mini-series 1) Basquiat's overdose and death. 2) Basquiat's narrow escape of death and parallel worlds' Season 2 scenario: Basquiat lives, struggles to get clean and seizes opportunities of the emerging Hip Hop scene. For this trajectory,

he begins to confront his demons, make art again and take on the task of managing his emerging global street brand.

Otherwise, wrap up the mini-series with episode 10 (option #1).

Episode 10 Option 1: Requiem. Jean Michel's funeral/memorial service. Storefronts of the East Village are being quickly gentrified. With Basquiat's death it looks like the previous efflorescence of creativity in the Village is also at an end. Widow Basquiat Mallouk retreats from the art world to cloistered medical school student. Flash forward twenty years later. Mallouk is now a New York psychiatrist working with prison populations and troubled artists in rehab. She travels to the largest European retrospective on Basquiat's work for his 50th birthday. Old friends Diaz and Fab 5 Freddy, reflect from the ghetto how they had struggled on while Basquiat didn't make it through. Previous dealers and older starlet friends (now all multi-millionaires) reflect in front of Basquiat's brilliant paintings on the phenomena of Jean Michel. We end back in Gerard Basquiat's brownstone to a close up of Jean and Mathilde in a family photo from his childhood days at the Brooklyn Museum of Art in front of a painting. Little Jean Michel holds a huge oversize brush. Zoom out the window to Brooklyn Night streets and the scream of Charlie Parker's horn.

Episode 10 Option 2: West Coast Resurrection. Suzanne rushes over to the covered sheet to find out who it is - a girlfriend? Not Jean Michel! Jean Michel has been rushed to the hospital and is in critical condition in a coma. Basquiat's father arrives. Mallouk arrives. "Jean if we get through this we're both going into rehab. I always wanted to go into medical school and you just needed to paint". Mathilde arrives, driven by Nosei carrying the catalog from Jean's first show. Suzanne weeps. Basquiat's eyes weakly blink open. Begin setup for Season II.

Background Research

(Books, Articles, Videos, Images, Music)



Books

Jean Michel Basquiat 1981: the Studio of the Street. New York: Deitch Projects, 2007
(Good interviews with Gallery owner, Anina Nosei, Basquiat's Girlfriend Suzanne Mallouk, rapper friend Fab 5 Freddy). These interviews became characters in my concept sketch above. This book also has a lot of good images of Basquiat's art.

Clement, Suzanne. **Widow Basquiat: A Love Story.** New York: Broadway Books, 2014. Semi-fictional poetic memoir of Basquiat's girlfriend, Suzanne Mallouk. She becomes a main character/love interest in my mini-series. Great book!

Fretz, Eric. **Jean-Michel Basquiat: A Biography.** Santa Barbara, CA: Greenwood, 2010. This book has a good timeline of Basquiat's life to keep general dates straight.

Hoban, Phoebe. **Basquiat: A Quick Killing in Art.** I noticed there is a later edition of this book 2015. I have the original 1988 edition from the library. This is a larger book which I haven't looked at overly but will as my writing progress.

Articles

Guest, Anthony Haden. **Burning Out**. November 1988:Vanity Fair. Retrieved from: <http://www.vanityfair.com/news/1988/11/jean-michel-basquiat> (This is a good longer article published right after Basquiat's Death – I haven't had a chance to review this closely but will as I get to that part in the mini-series).

Ricard, Rene. **The Radiant Child**. ArtForum. December 1981. Retrieved from: http://izharpatkin.com/radiant_child/radiant_child.html .I've seen this article quoted in two, maybe three of the books I have. This an early article on Basquiat by a fellow village artist/critic/poet, Rene Ricard. I have not read this yet but my Basquiat biography says this is an important early source and my Suzanne Mallouk fictional biography mentions Ricard as one of the reasons she came to New York - she loved Ricard's poetry and Iggy Pop. Would love to find his poetry if anyone has any leads!

McGuigan, Cathleen. **New Art, New Money**. New York Times Magazine, February 10, 1985. Retrieved from: <http://www.nytimes.com/books/98/08/09/specials/basquiat-mag.html> This is a famous article from New York Times Magazine. I haven't read this yet but read that Basquiat hated this article. It's Basquiat apparently at the height of his fame – on the cover of the New York times Magazine (I've posted the cover image above)

Just summarizing from the articles – I noticed that one article is from the very beginning of Basquiat's career, 1981 one from the middle 1985 at the height of his fame and the third shortly after his death in 1988 (he only lived till twenty seven) so I think I have a great mix.

Documentaries

Radiant Child. 2010. Trailer: <http://www.jean-michelbasquiattheradiantchild.com/> This is a more recent documentary suggested by someone in this class when I initially proposed this idea. The suggestion has helped me think about various characters in the mini-series .

Downtown 81. An Avant garde feature Basquiat starred in when he was homeless in the streets and beginning as an artist in New York in 1981.

Trailer: <https://www.youtube.com/watch?v=EzGWSI7iO7Y> I believe I saw parts of this but must find the whole movie and watch this. MOMA Panel (2016): with still living players (Glenn O'Brian, Fab 5 Freddy, Patty Astor): <https://www.youtube.com/watch?v=D818wg1gVCk&t=371s>

Interviews. There's a bunch of Basquiat Youtube Interviews . I saw a couple from Tamra Davis and Others but I'd like to watch more of these: https://www.youtube.com/results?search_query=basquiat+interview

Basquiat. Julian Schnabel's 1996 film. I have mixed feelings about watching this. I saw this originally when it came out and remembered feeling this did not do deeper truths present justice it as I felt it was more about Schnabel (a painter in his own right). I also remember thinking it completely missed the point on Basquiat, his art, questions of race, his life and I'd like with the mini-series and research is to create a deeper more imaginative portrait inspired by Basquiat and the wider ethos of the times, more mythic somehow but truer in this sense. By synchronicity, I stumbled on an article on why a filmmaker I respect 'Jim Jarmusch' refuses to watch Schnabel's Basquiat. I have similar misgivings and also believe this whole era deserves better that a tv series or mini-series could capture. Here's the Jarmusch link: <http://www.indiewire.com/2014/05/jim-jarmusch-explains-why-he->

[refuses-to-watch-julian-schanbels-basquiat-86294/](#)). Julian Schnabel/Charlie Rose Interview: https://www.youtube.com/watch?v=ExDfj-_D6Sk

Great Michael Holman (Gray) **Interview on**

Basquiat. <https://www.youtube.com/watch?v=iykYEdIBw14#t=3688.789813> (Interesting take on Schnabel's Basquiat film, he was the screenwriter: my feelings intuitively.).

Hip Hop: The Early Years. <https://www.youtube.com/watch?v=LhrSlOa2bsA> Great Documentary. Cool Herc! Part II: <https://www.youtube.com/watch?v=vyBwzCWcdVI> (two is also important here for showing synergy between New Wave (Kraftwerk, Blondie)/EarlyHip Hop. This series should not segregate genres but show synergies and synthesis.

BBoys: A History of Breakdancing. <https://www.youtube.com/watch?v=D0VvNdJy0nM>

Breakdancing (80's style tribute contest). That's what I'm talking about <https://www.youtube.com/watch?v=RMBb-VvJShY>

Early Break Dancing and DJ Cool Herc Excerpt. <https://www.youtube.com/watch?v=LhisX4mVoDI>

To mention also, after I get through my own processes, and a pilot, I would like to do some live interviews too. For that I can envision interviewing

- A New York Graffiti artist/tagger (preferably from the 80's!)
- A New York Downtown Gallery Owner Preferably also working in the eighties
- New York African American or Multi-cultural/multi-racial visual artist.

But I need to trust my own intuitions currently, sooooo, finally, and perhaps most importantly

Basquiat Images

A lot of Basquiat's paintings are now available online and I want to somehow weave the paintings, drawings and graffiti visually and symbolically into the series and this means spending time looking and thinking about them.

Paintings: https://www.google.com/search?q=basquiat&source=lnms&tbn=isch&sa=X&ved=0ahUKEwjo9uCRlp3TAhXszlQKHag4BcAQ_AUIBigB&biw=1856&bih=995#tbn=isch&q=basquiat+paintings

Good Early Interview with Basquiat (Fun Gallery, Patty Astor, Feb 5 Freddy): <https://www.youtube.com/watch?v=pa8LBtaOsxs>

Lectures on Basquiat's Paintings. Basquiat's

Poetics. <https://www.youtube.com/watch?v=wYINNdOm8zM> I have to admit I haven't listened or watched this but liked the opening quotation and want to use this: "Then just do the interview like that. Pretend I'm dead". Lecture 2 (Berkeley, Radiant Child related): https://www.youtube.com/watch?v=lxYW_2VtZ7A

Drawings:

https://www.google.com/search?q=basquiat&source=lnms&tbn=isch&sa=X&ved=0ahUKEwjo9uCRlp3TAhXszlQKHag4BcAQ_AUIBigB&biw=1856&bih=995#tbn=isch&q=basquiat+drawings

Graffiti:

https://www.google.com/search?q=basquiat&source=lnms&tbm=isch&sa=X&ved=0ahUKEwj09uCRlp3TAhXszlQKHag4BcAQ_AUIBigB&biw=1856&bih=995#tbm=isch&q=basquiat+graffiti

Higher Quality early photographs (1978-1979) and essay. <http://www.henryflynt.org/overviews/samo.htm>

Bomb It. **Documentary**. Good general history of Graffiti going wider to global movements but giving a wider context for Basquiat.

Style Wars. Early PBS **Documentary** (1982). I kind of liked this as it shows all sides. The Writers (Graffiti Artists). Police. Subway Painters, Early Art Exploiters, Even Mayor Koch. Gives wider context to Basquiat. Good early Hip Hop entry and close.

SAMO (Basquiat's Graffiti Tagger ID)

https://www.google.com/search?q=basquiat&source=lnms&tbm=isch&sa=X&ved=0ahUKEwj09uCRlp3TAhXszlQKHag4BcAQ_AUIBigB&biw=1856&bih=995#tbm=isch&q=basquiat+graffiti+samo

Quotes

https://www.google.com/search?q=basquiat&source=lnms&tbm=isch&sa=X&ved=0ahUKEwj09uCRlp3TAhXszlQKHag4BcAQ_AUIBigB&biw=1856&bih=995#tbm=isch&q=basquiat+graffiti+quotes

Music

Blondie **Rapture** (1980-81). <https://www.youtube.com/watch?v=pHCdS7O248g> The first rap video ever broadcast on MTV. Jean Michel is the DJ in front of the turntables Debra Harry walks by first when she first starts rap. Note graffiti.

Herbie Hancock. **Rockit**. <https://www.youtube.com/watch?v=GHhD4PD75zY>

Basquiat, Fab 5 Freddy, Rammellzee. **Beat Bop**. https://www.youtube.com/watch?v=9I56Kkxh_os

Basquiat Band's **Gray** No wave Album (1979) (Named after Gray's Anatomy). <https://www.youtube.com/watch?v=fedmYKBom28>

Gray. **Suicide Hotline** (Basquiat Telephone Call. <https://www.youtube.com/watch?v=ygSS1tC2PFo>

Fab 5 Freddy. **Change the Beat**. <https://www.youtube.com/watch?v=w34wa6E-rTE> French Female B Side: <https://www.youtube.com/watch?v=xd6Hz1IE18s>

Liquid Liquid. **Cavern** (1983). <https://www.youtube.com/watch?v=yGncWGLHdQw&list=RDyGncWGLHdQw#t=45>

Grandmaster Flash. **The Message** (1982). <https://www.youtube.com/watch?v=O4o8TegKhgY>

ESG. **Moody**. Hip Hop/No Wave (1981). https://www.youtube.com/watch?v=SgS1_-oWkzY

Grandmaster Flash. **Apache Remix**. <https://www.youtube.com/watch?v=ZsHCPp6C9oQ>

Africa Bambatta. **Zulu War Chant**. (1981). <https://www.youtube.com/watch?v=5KK44UADlxw>

Ramellzee, Toxic C1 (Basquiat Graphics). **Live at Rhythm Lounge (1983)**. <https://www.youtube.com/watch?v=l1Y-hd0pleE>

Madonna. **Everybody**. Original (1981) <https://www.youtube.com/watch?v=tXmcmvI8MqA> . (1982, Dub Version) <https://www.youtube.com/watch?v=NmFTwuTDFu0> , Holiday (1983): <https://www.youtube.com/watch?v=5Rswx2Z7SDw>.

DJ Cool Herc. (1981). <https://www.youtube.com/watch?v=iWJ36i6v0R4>

NYC Rock: Rock n Roll In the Big Apple. Mike Evans. 2003: Sactuary. Fair basic overview on the New York Scene in 80's ranging from Hip Hop to New Wave to Punk and No Wave.