

BMW Classic live

SPECIAL

BMW AG

BMW ART CAR
COLLECTION
1975 - 2010

BMW Classic

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Sheer
Driving Pleasure



THE LONGER YOU WAIT, THE MORE IT'S WORTH.

What does this car have to do with being sensible? Actually, a lot, because it's not just any old classic. It's a young BMW classic. Admittedly, it's already clocked quite a number of miles and had a few adventures on the way, but it's still a BMW. It's as much fun to drive today as it was on its very first day. At the BMW Classic Centre, we make sure it stays that way. As you would expect, original BMW parts for young classics are available from your BMW service partner and owners also profit from the premium service provided by the BMW Classic Centre. So you see, a young BMW classic car is a very sensible choice, but it's even more about joy. Discover the gems we have to offer at www.bmw-classic.com

JOY NEVER ENDS.



WELCOME HOME BMW ART CAR NO. 17 JEFF KOONS, 2010.

GET READY TO ENJOY THE WORLD'S
BIGGEST BMW ART CAR EXHIBITION.
FROM 6 OCTOBER 2010 TO 30 JUNE 2011
AT THE BMW MUSEUM IN MUNICH.

Dear friends of the brand, motorsport and art,

When the first Art Car took part in the Le Mans 24-hour race in 1975, nobody knew where the journey would take us. It endured and looks set to continue way into the future. The BMW Art Car Collection has grown over 35 years to its current total of 17 mobile works of art. Designed by outstanding artists of their time, the Art Cars are now a priceless commodity for the BMW Group. They represent the most direct and obvious connection between art and technology and underline the company's cultural commitment. The acceptance of the BMW Art Cars as works of art is reflected in the fact that they have been included in exhibitions all over the world from the Louvre in Paris to the Guggenheim Museum in New York.

All the long journeys the collection has made make welcoming the Art Cars back to their homeland all the more special. The BMW Museum will be presenting the Art Car Collection in a temporary exhibition from October 2010 to June 2011.

A little taste of the delights that await you and a brief overview of the collection can be found in the special edition of BMW Classic live. In the introduction, the curator of the exhibition, Dr. Andreas Braun, outlines the significance of the collection within the context of culture and company policy and explores the essence of Pop Art. We take a look at the journeys made by the Art Cars and show you how the cars fared on the legendary "Circuit de la Sarthe" in Le Mans. Find out more about the "father of the Art Cars" in interviews with contemporary witnesses, as well as information on the selection and approach of the chosen artists and the creation of the mobile works of art.

We hope you enjoy reading this edition and look forward to welcoming you in the temporary exhibition at the BMW Museum.

Kind regards



Dr. Ralf Rodepeter
Director BMW Museum



BMW AG



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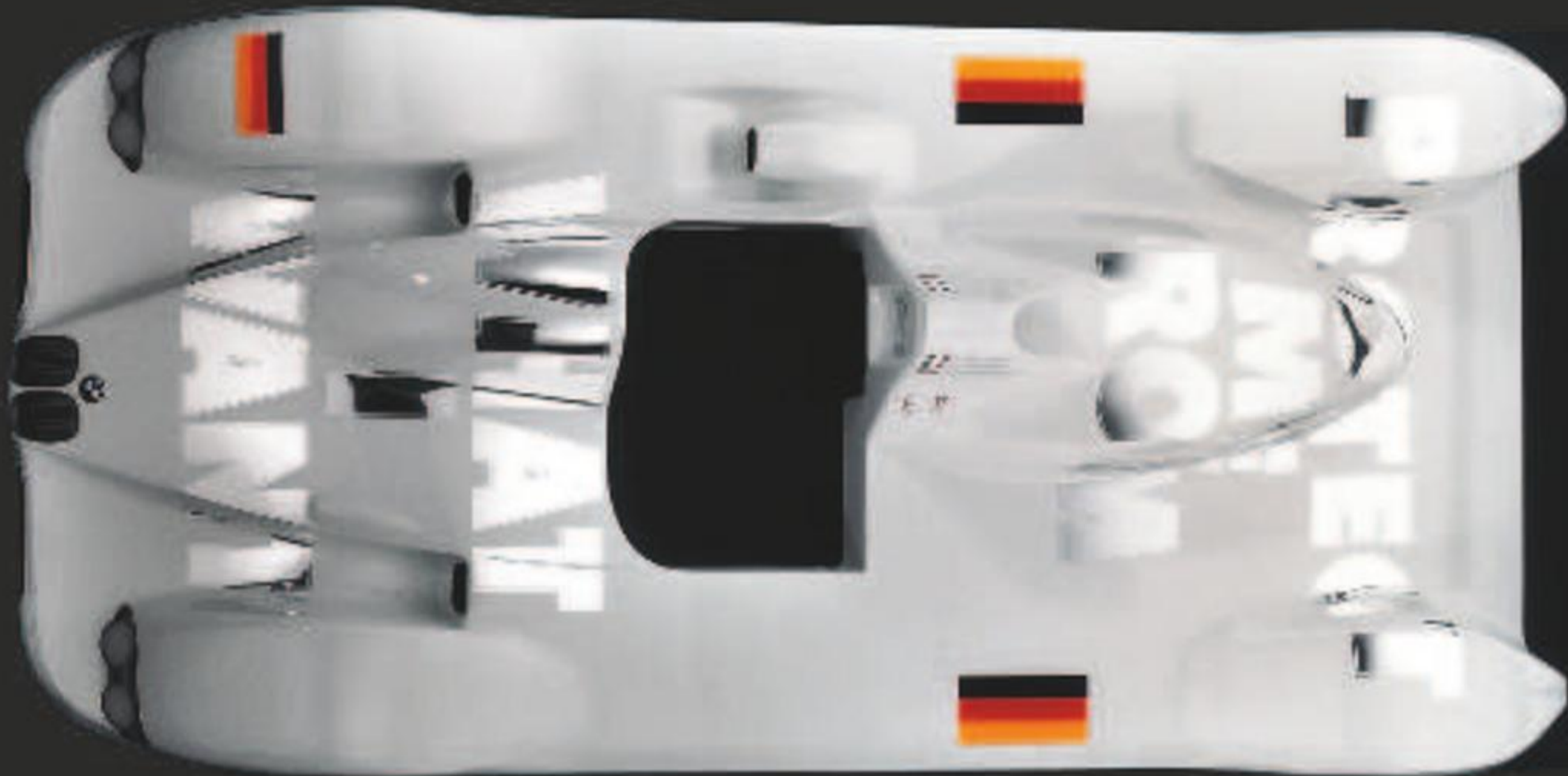
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Imprint:

Published by BMW Classic **Responsible for contents** Dr. Ralf Rodepeter

BMW Project management Dr. Mark Leach

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Lithography Oestreicher + Wagner, Munich **Printing** Biering Mediahaus, Munich

Cover Design concept, Jeff Koons for the 17th BMW Art Car.

Sales BMW AG **Circulation** 5,000

THE JOY OF FORM AND COLOR:

THE BMW ART CAR COLLECTION

The hands of artists have ennobled the design of automobiles and turned racing cars and production models into precious one-offs. They are works of art with a powerful presence, yet they remain true to their original essence: no other image carrier is more vividly three-dimensional and dynamic than the world-famous BMW Art Cars.

The automobile art collection by BMW looks back on 35 years of continuity and success. It is international in scope and immensely diverse in its artistic expression. As one of the icons of the 20th century, here the automobile is given an almost auratic status. The BMW Art Cars range between the art forms of painting, graphic arts, sculpture and design. In recent years, art critics have maintained that painting – the free experimentation with form and color – is dead. Nevertheless, international art fairs in particular belie this speculation. The three projects which emerged in the 21st century offer new perspectives on the collection. With Jenny Holzer's thought-provoking "Truisms" and the ice installation by Olafur Eliasson, which pushes the boundaries of what can be done in an exhibition, the BMW Art Car philosophy claims an extremely high artistic level.

Whereas the BMW brand promises "Sheer Driving Pleasure", its four-wheeled artworks communicate "the joy of form and color" in a particular way. What began in 1975 as a unique artistic experiment came to be particularly popular and was repeated several times. It was only afterwards that the concept gradually formed itself into a collection – a collection which to this day has remained unique in its nature in the automobile world.

For the BMW Group, the artifacts – now numbering 17 – are cultural highlights and engaging ambassadors for the brand. Wherever they are shown to the public, they are guaranteed to attract attention. They therefore penetrate scenarios which are still off limits to a normal fleet of cars. Art Cars have already been presented in sacred temples of the muses, such as the Louvre in Paris or the Guggenheim museums in New York and Bilbao. Because it has these artworks on wheels, BMW does not keep any other

art collection of its own, and nor does it need to. Is there a connection between art and automobile then which is more authentic than the Art Cars? BMW remains true to itself and its product range – because the Art Cars are all creations from BMW's very own production line. The fact that the body metamorphoses to become the plastic medium carrying the image, a kind of pre-formed canvas, is bewilderingly simple in its logic. Beneath a skin of color, lines, smudges and dots, the original form of the automobile design shines through. The "second skin" of the painting does not dematerialize the car. The eye of the observer sweeps over the surface of the Art Car, searches for incisive motifs, picturesque sections of roof and engine hood, and time and again ultimately meets with a taillight, a side window or a hubcap. Despite all the artistry, the automobile is still present.

The act of artistic redesign raises the automobile to the status of an objet d'art. In order to be able to be exhibited and observed at leisure, even the fastest vehicle somehow becomes anything but mobile. The expression of permanent readiness to drive and perform which is inherent in the BMW design gives way to artistic expression here.

The world of automobile design and the painting world intermingle in only a very few Art Cars. With the exception of César Manrique, who subordinated his artistic expression to the auto design and even accentuated it with the selective use of lines, the direct contouring of the body has no recognizable influence on the forms used by the artists who take on the sheet of metal. Sandro Chia, who in 1992 painted the prototype of a BMW 3 Series racing touring car, remarked that it was a challenge to finish what others had started. In contrast to him, Warhol claimed of the BMW M1 that the car was better than his artwork ...



BMW AG

"I call this car,
fire fox on a hare hunt.

I see a hare at night **running** across the
'autobahn' and leaping
over a **burning** car."

| Ernst Fuchs |



BMW AG



Ernst Fuchs and Robert Rauschenberg use their automobile as a canvas on four wheels. Rauschenberg immortalizes old masters on the modern vehicle, thus creating museums on wheels.

BMW AG

With BMW, the essence of the Art Car Collection cannot be separated from its owner. From the very beginning, it achieved the status of art which made it the object of desire, even for contemporary artists who enjoy a high standing in the international art world. However, even Jeff Koons admitted in an interview in 2003 that he was dying to paint a BMW Art Car to ascend to the pantheon of great masters such as Warhol and Lichtenstein. Whoever applies their artistic vision to the Art Cars of the future can rest assured that they will be included in the ancestral gallery of superlatives. Disciples of the Art Car circle are well aware of its exclusivity, especially since respectable colleagues such as James Rosenquist and Keith Haring were not given the opportunity and BMW sometimes lets years go by before another convincing Art Car concept is found.

Not all metalwork which is touched by a paintbrush automatically becomes art, much less officially recognized as an Art Car. There is a considerable number of obscure projects which emerged as part of marketing campaigns. There are also the motorbikes and second hand cars which are "improved" and offered to BMW AG in their hundreds. In these cases, the criteria are set down: BMW does not purchase any completed items but commissions new art. A jury of leading curators of important museums from around the world select an artist. Only then are talks begun. The design-

ated creator of a new Art Car is always given the necessary artistic freedom. During his work, he will constantly grapple with the BMW brand and the new high tech product. It is difficult to imagine, but the fact is that there are no large fees with deals such as this. At most, the artist can afterwards be seen pulling up in a new BMW. What motivates the artists to dabble in the subject of the Art Car is presumably the joy of artistic exploration on an unusual, three-dimensional object, a substrate which has long since become socially acceptable and suitable for museums.

With its vehicle gallery, BMW paints a vivid picture of a chapter of moving automobile and design history. Racing cars and series automobiles, Saloons, Coupés and Roadsters tread the boards – all contemporary witnesses of a modern civilization and mobile lifestyle. Seventeen artists from five continents have so far contributed to the particular diversity and aesthetic of the collection. The substrate is a preformed product of industrial design. It is such an exciting transformation when patterns which have previously adorned African huts are suddenly used to decorate a BMW 535, when a V12 Le Mans racing car is transformed into a white banner with large, powerful words.

The scope of what is presented includes both the representational and the abstract, ciphers, letters and pictorial quotations.



Andy Warhol is the first artist to paint his Art Car himself. He places the speed of the sports car at the center of his design – a popular motif with subsequent Art Car artists, too.

“I have tried to give a
vivid depiction of speed.

If a car is **really fast**, all contours
and colours will become **blurred.**”

| Andy Warhol |





Cesar Manrique integrated the shapes of the automobile into his artistic design. His patterns and colors flow around the most typical elements of a BMW, the logo and the twin-kidney.

We discover landscapes, faces and animals – as well as large-scale patterns and decorations. Anyone practicing “art on the automobile” does not get past the theme of speed, and this was even the case with Ken Done and Warhol. The master of Pop Art expressed it aptly: “I have tried to give a vivid depiction of speed. If a car is really fast, all contours and colours will become blurred.” For other artists, the shell of the body is nothing more than an indifferent skin for visions and projections, a painting surface for pattern and ornamentation with its own rules. The different perspectives taken on the automobile are also interesting: for Chia it is a much admired object, with Hockney the eye penetrates the outer shell and, like an X-ray, encounters an inner life.

Since the appearance of the first automobile at the end of the 19th century, the visual arts have become devoted to everything that races around on wheels. The automobile and mobility were and still are the subject of painting, graphic art, photographic art, statuary art and sculpture. However, the automobile has generally been the object of criticism and there have been relatively few admirers in the art scene. Far more artists saw in the automobile the embodiment of the consumer and disposable society, the protagonist of an energetic machine of destruction. It was only with the pop culture of the 1960s that a rather more relaxed relationship developed with everyday culture and, alongside it, the automobile, too.

POP ART

Pop culture emerged as a result of a happy era of economic miracle in the fifties. The term “pop” was coined during this period. Its origin is presumed to be in the lollipop. Just as its origin is banal, so the imagery from the everyday, from advertising and media entertainment seized by the art of pop – Pop Art – was also banal at first. Pop Art was a vital expression of the modern American attitude towards life, which soon also extended to Europe and developed to become a typical western cultural phenomenon.

Pop Art constantly moved between the euphoric and pessimistic world views of the time, wishing neither to be prophetic nor to preach a socially critical or political message. Pop Art was distinctively suggestive and sensual, quick-witted and ironic, brash, loud, bright and above all effective in advertising. It drew on the industrial mass media together with its production and distribution structure and found its expression in fashion, advertising and design. It celebrated its greatest triumph with pop music. Previous concepts of art and culture were questioned and taboos broken. The seemingly trivial moved into the spotlight.

After the obsessively acted out self-realization of abstract expressionism and of action painting, Pop Art suddenly appeared with an almost therapeutic clarity of intellect and form. The markedly impersonal representation became its trademark, and what counted was the reflection of the visible external world. As Tilman Osterwold sees it, “Pop Art counters the abstract with the realistic, the emotional with the intellectual, and the spontaneous with the conceptually strategic.”

For Pop Art, one aspect was always paramount: art should above all be fun and animate the previously rather urbane environment with loud colors. Art should no longer be elitist but should become mainstream. This was hugely successful: art exhibitions recorded an enormous increase in visitor numbers and the demand for reproductions of modern art skyrocketed. Nobody encapsulated the spirit of Pop Art better than Swedish artist Claes Oldenburg: “Art should do more than sit on its ass in a museum ...”

The first Art Cars by BMW were children of their time, painted directly on the object and on a 1:1 scale. Painting cars may have been a dream at that time, but this process first became possible as a result of the self-image of Pop Art. We see the BMW vehicles not on canvas, not as sculptures driven into the ground.

Pop Art never restricted itself to established image formats. An example of this is the legendary covers for records by the Beatles or the Velvet Underground and Nico. The designs, which appeared from 1967 onwards from designers Peter Blake, Heinz Edelmann and Andy Warhol, were an expression of Pop Art as both high and mainstream culture. If record covers were worthy of carrying images, then why not paint a car, too? At that time, John Lennon proudly presented his Rolls-Royce decorated in bright yellow. Automobiles became the ingredient of spectacular happenings – there were barely any students who didn't decorate their cars themselves.





An explosion of colors and geometric figures symbolizes the power of the BMW M3 GT2, which Jeff Koons designed this year. His design is a contemporary interpretation of Pop Art.

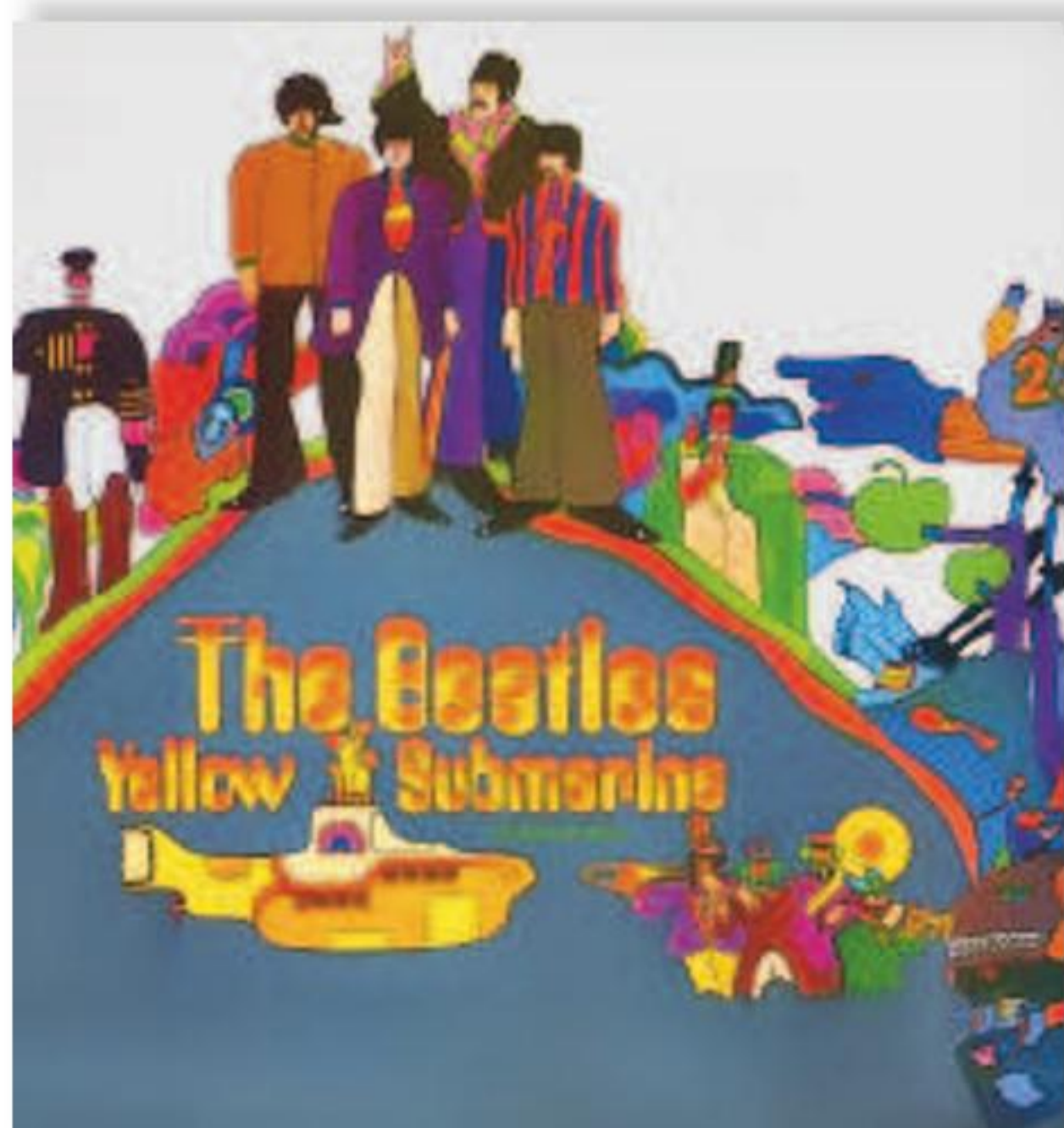
Following the Pop Art era, which was mainly limited to North American artists, the Art Car strategy also took a significant change of course: at the beginning of the 1980s, the BMW Art Car Collection became more diverse. Artists of different nationalities and with different styles were added. The idea of the Art Car of the five continents was born: the multicultural image of the rolling works of art which was consequently pursued reflects the successful expansion of Bayerische Motoren Werke, which had become established in many countries. In addition, the automobiles which were transformed into works of art were no longer solely from the world of auto racing but also from standard production.

The BMW Art Car Collection has its roots in motor sport, however. Every auto race was and is a celebration of speed – and from the very beginning a celebration of color. First the racing cars proudly sported the colours of their country, then the racing teams and sponsors covered the dynamic bodies with brand names and advertising banners. Today, the racing world of WTCC, Formula 1 and DTM would only be half as exciting if they had to make do without full and vibrant colors. The BMW Art Cars have also sprung from this world of motor sport. The idea which sparked it all came from the French auctioneer and racing driver Hervé Poulain, who wanted to combine the two worlds. So he spoke to his friend Alexander Calder and persuaded him to design a toy car and a scale model. He found an ideal artist in Calder, and in Jochen Neerpasch, then head of racing sport at BMW, he found a partner open-minded about art on the side of the company. The recognizable link between art and auto racing was crucial: many of the Art Cars have since taken part in the legendary 24 hour Le Mans race – even at the risk that this can potentially end in the

artwork being destroyed. Despite giving some curators sleepless nights, this allows the artworks to prove their roadworthiness and racing ability at least once.

The key discussions between Poulain and Neerpasch prove that neither artists nor designers were the initiators of the Art Car concept. It was motor sport alone, which has nothing in common with the visual arts, that was given the opportunity to create the right environment. The first platform for the BMW Art Cars originated neither from the atmosphere of documenta or Biennale nor from the loft of a Pop Artist; it was the asphalt of a racetrack.

The Beatles are also proponents of pop culture, as the cover of the album "Yellow Submarine" from 1969 shows.



(P) 1969 The copyright in this sound recording is owned by EMI Records Ltd.

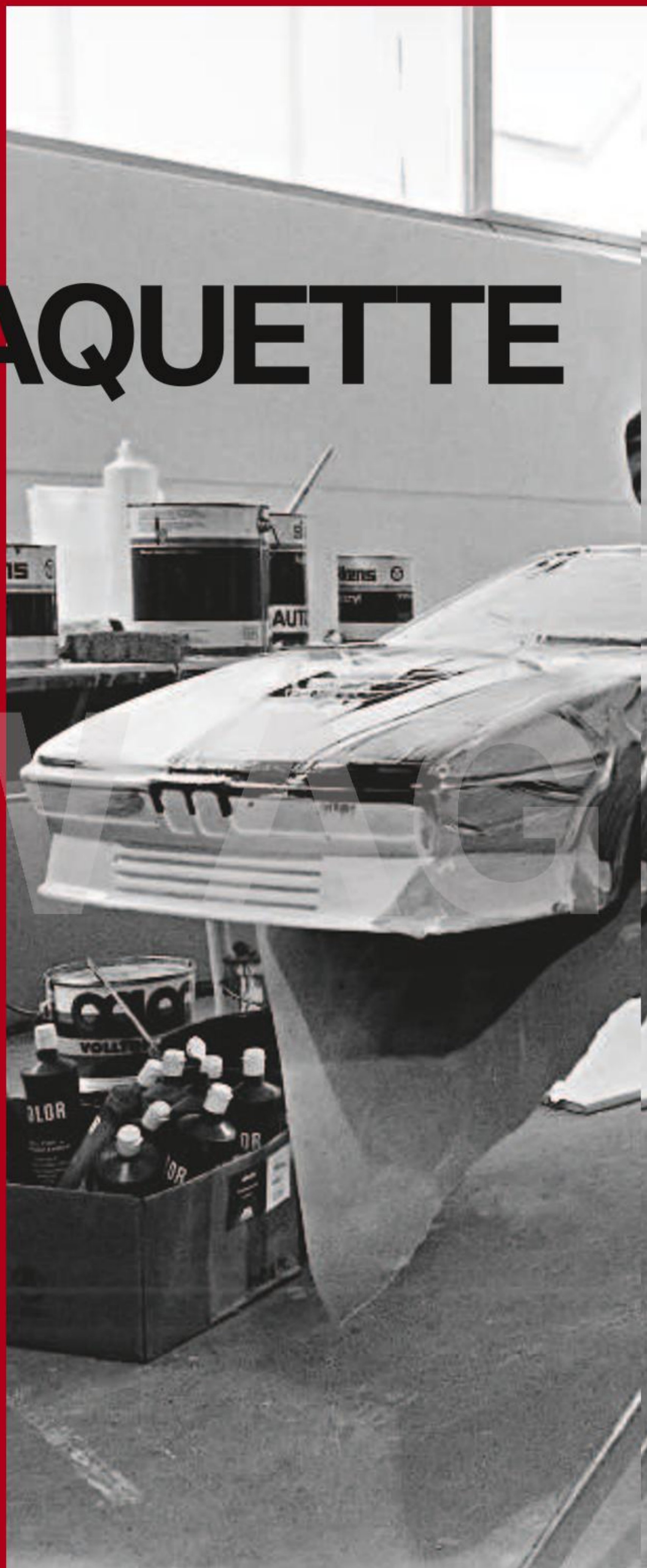
THE MAQUETTE

BIRTH OF AN ARTISTIC VISION

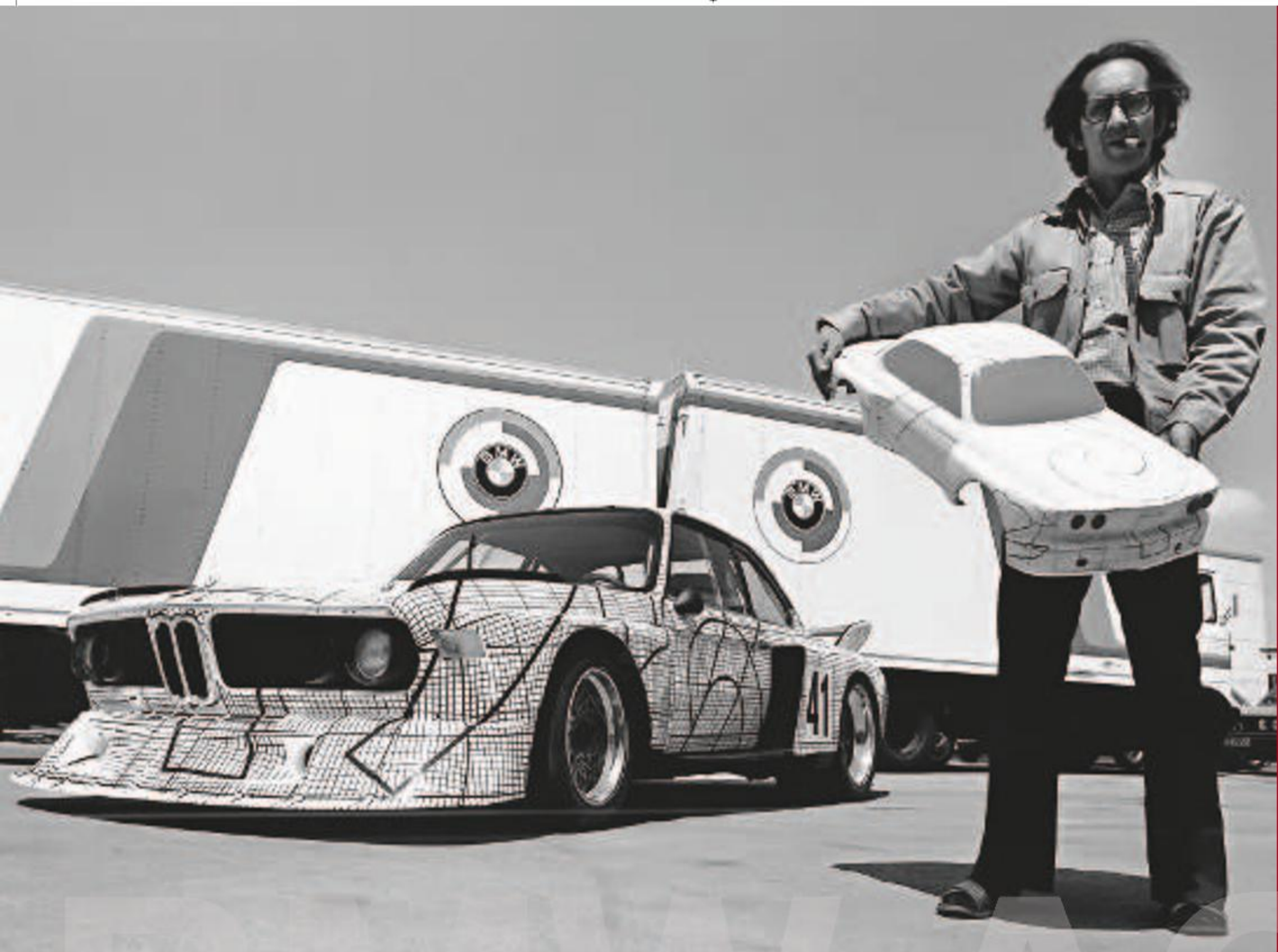
Ever since the Renaissance, the period around 1450, painters, sculptors and architects have been producing initial drawings of their works. If the piece of work is three-dimensional, sketches are often no longer sufficient. In this case, artists – then as now – turn to wax, plaster, clay or wood and develop on a small scale what is later to become a great vision. The creation of such models cannot be valued highly enough, as they are an almost unaltered reproduction of the original artistic concept. The quality of a work of art is primarily dependent on the conceptual idea, the pictorial invention, the artistic notion, and less on the artistic execution. It is said that "art is a skill" – but that is not always the case. Ever since the Renaissance, art has been divided into design and execution. Great sculptors such as Henry Moore prepared their monumental bronze sculptures in plaster and left the complex process of casting to specialist foundries. Our term "model" 'incidentally' comes from the Italian, whereas in French the word "maquette" is used.

When designing the Art Cars, too, in some cases maquettes were initially produced, and the designs were then transferred to the vehicle. In view of the size of BMW vehicles, this intermediate step makes complete sense, even if the proportions are not always exact. Artistic concepts can often be better developed on miniatures on a scale of 1 : 5 than on the later original. In half of the cases – from Calder to Hockney – maquettes on a scale of 90 x 40 x 30 cm (l x w x h) were used.

The first Art Car artists Calder, Stella and Lichtenstein in particular did not paint directly on the automobiles but developed their design idea on a maquette. After the design had been executed by the paint shop of Walter Maurer in north-west Munich, they signed the finished racing cars. Fuchs and Manrique also entrusted the Bavarian paint-







Frank Stella with the maquette in front of the real Art Car, the "graph paper car".

BMW ART CAR



The artists' maquettes: shown here the two by David Hockney (top) and Alexander Calder (bottom).



work professionals with the execution of their designs. It was Warhol who first insisted on also painting the Art Car by hand himself, in addition to having a maquette. The execution of the design was carried out in Maurer's studio. In his case,

the choice of rich emulsion paints then also presented problems in terms of conservation. A protective coat of paint had to be applied for the impending race, and Maurer carried this out. The processes were particularly complex in the case of two other artists: Rauschenberg transferred the motifs to the vehicle with the aid of phototechnical reproduction. He had the quoted art images photographed on lith film, with the half-tones (gray scale values) disappearing almost completely. This film template was in turn reproduced on transparent adhesive film, which Rauschenberg then applied to the body of the Art Car. No less complicated was the process used by the Japanese artist Kaya-

ma, who used a combined airbrushing and application technique. Using metal foils, he gave the surface of the Art Car texture and created further accents using conventional paint application. Woodcutters also used to use this medium to test the effect of their characters.

Because of their significance, all maquettes are presented in the Art Car exhibition in the BMW Museum. They make it clear that there are some artistic ideas which are well developed from the very beginning and do not require any revision. That is precisely what distinguishes figures in the art world and great works of art.

THE ARTIST IN THE BACKGROUND

They call him the “Dior of paint” and the “Picasso of automobile metalwork”. Walter Maurer, born in Munich in 1942, is the artist behind the artists. He has “implemented” seven Art Cars. He has transferred the designs by Calder, Stella and other artists, which were painted on maquettes, to the automobiles, painted and drawn them and sprayed them with the paint spray gun. For over 40 years, the skilled design and paintwork master and trained graphic designer has worked time and again for BMW. In addition to the Art Cars, he has given countless models all over the world the perfect paintwork, including – among many others – the M1 Procars “Ja zum Nürburgring” and the “Wirteauto”.

Mr Maurer, how is an Art Car **created**?

First I am given a maquette, usually from BMW motor sports. The maquette gives me an initial feeling of what techniques are required, which colors, what pattern. As soon as that has all been established, the automobile arrives for transfer of the design and we get started... So far we have been able to fulfill all orders. A painted Art Car such as the one by Chia would not have worked, though. Our painting styles are too different.

Which **model** presented the biggest challenge?

That was definitely the “graph paper car” by Frank Stella. I had to come up with a special technique for that. First, the racing coupé was painted white, then I applied black rubber lacquer. Seven of us then cut out the squares – and we did all that in just 48 hours. But it was worth the work: Stella ran around the car clapping.

Warhol’s Art Car was also created in your **workshop**, wasn’t it?

Yes, Warhol painted it at the workshop and I helped him. “His Holiness” didn’t even notice me at first. It was only when he saw my work. That was certainly a funny one. The television screen had announced that someone was coming. When they arrived, Warhol was already finished. He had taken just 28 minutes.

You are the **artist** in the second row. Does that make you sad?

No, not at all. I am the craftsman, not the artist. The quality of a work of art can be seen in the intellectual value, in the concept. It is not all that important who transfers the design. But naturally I am proud to have contributed to the complete artwork of the Art Car Collection.



Photo: Joern-M. Mueller/Neuhaus



Walter Maurer in his specialist workshop in Munich in 2009, and nearly 30 years earlier working on the Art Car design together with Ernst Fuchs.

ART CAN BE

The origin of the BMW Art Cars is in motor sport and is inextricably linked with the long-distance race at Le Mans. It is one of the oldest 24-hour races in the world and holds records for eternity. The first BMW Art Cars raced there – no matter whether they risked being written off or not. As did the current Art Car designed by Jeff Koons. The art racer by Jenny Holzer drove a round of honour at the Circuit de la Sarthe.

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THIS FAST

BMW AG



The BMW Art Car M3 GT2 by Jeff Koons in the 2010 Le Mans 24-hour race stops before the finish line.



The BMW Art Car M1 by Andy Warhol was the most successful Art Car on the Circuit de la Sarthe. It took sixth place overall in 1979.



Frank Stella's BMW 3.0 CSL is the only Art Car to take part in two real races. After Le Mans it also took part in the Manufacturer's World Championship in Dijon in 1976.

June 15th is not even an hour old when Hervé Poulain stops the car. The drive shaft on the BMW 3.0 CSL with start number 93 has failed. Neither Poulain nor the BMW team headed up by Jochen Neerpasch look particularly disappointed. After all, the 24-hour race in Le Mans 1975 is not a normal race for BMW but rather the launch of the first Art Car and the start of a long tradition. The BMW racing car painted by US artist Alexander Calder had seen a lot of interest from the around 200,000 visitors even before the race started. With its bright colours the giant with 430 HP and a top speed of 290 km/h stands out from the crowd of racing cars plastered with adverts. The first BMW in-line 6-cylinder engine with 4-valve technology is used in the 3.0 CSL racing coupé. It will have a significant influence on the subsequent engine generations. Even if the Art Car did not win a sporting victory at the hardest long-distance race in the world, its appearance is remembered for a long time to come. Never before has a work of art travelled so fast on the road.

A year later the second BMW Art Car faces up to the strong field of Porsches and Ford Cosworths at Le Mans. It is another 3.0 CSL but with much stronger muscles than the previous year. A larger front spoiler, more powerful rear wings and extended wheel arches give the racing car an aggressive look that is skillfully softened by the fixed graph paper pattern of American artist Frank Stella. Brian Redman and Peter Gregg pilot the car on 12th June 1976 in Le Mans. The engine based on that of the first Art Car, the displacement is somewhat smaller but the two powerful exhaust turbochargers make up for this. With turbocharging pressure above 1.3 bar the transmission achieves a maximum output of 750 hp at 9,000 rpm. This Art Car also comes to a stop after a few hours due to the loss of oil. The Art Car ends a second race for the Manufacturer's World Championships in Dijon prematurely with Stella's friend Ronnie Petersen at the wheel. The rear axle differential cannot keep up with the powerful engine output.

In 1977 the Roy Lichtenstein BMW Art Car starts at Le Mans. With its 2-litre, 4-cylinder engine that can produce up to 300 hp, the BMW 320 Group 5 has a modest engine compared with the other Le Mans racers. But the Art Car shows excellent performance even in difficult conditions and only minor technical faults. Poulain switches places with Frenchman Marcel Mignot, a driving instructor. From 50th they overtake one car after the other in pouring rain. At the end it wins its class and takes ninth overall, only a few laps behind the winner. In 1979 Jochen Neerpasch experiences the best result that an Art Car – and a BMW M1 – has ever achieved in the Le Mans 24-hour race. Manfred Winkelhock adds strength to driver duo Mignot/Poulain. The experienced racing driver spends around 14 hours behind the racing car's steering wheel – the BMW M1 painted by Andy Warhol. When the colourful design is hotly discussed in the driver's camp it had perfectly achieved its objectives: the focus is again on a BMW Art Car. In technical terms it mainly matched the racing cars from the Procar series. The 470 HP, 6-cylinder in-line engine is not supercharged and is built on the engine used by the first Art Cars. So the cylinder head in the M1 is almost identical to that of the 3.0 CSL racing coupé. With a top speed of over 300 km/h the Art Car perfectly implements the intention of its artist: the colours merge in the rain and speed of the race. The drivers reach the limits of their own performance and that of the car. The art racer reaches the chequered flag – with just five functioning cylinders – placed sixth overall and second in its class. There is joy in the BMW camp and among the 200,000 fans lining the racing track.



The Roy Lichtenstein Art Car scored full points. The 320 racing version took ninth place in the 1977 Le Mans 24-hour race.

The Art Car strategy changes in the following years: the works of art are based on standard cars and are designed only as exhibition cars. It took until 1999 for an Art Car to return to Le Mans. The BMW V12 LMR designed by Jenny Holzer drives a lap of honour in prequalifying. The sister car of the same design, appearing in the colours of BMW Motorsport, becomes the first and only overall winner for BMW at the Le Mans 24-hour race.

With the 17th Art Car by Jeff Koons, BMW revives the tradition. The BMW M3 GT2 enters the Le Mans 24-hour race on 11th June 2010. In the driving seat: BMW drivers Dirk Werner, Dirk Müller and Andy Priaulx. Start number 79, which stands out from the dynamic, multi-coloured paintwork, is a homage to Warhol's Art Car from 1979. But it doesn't bring any luck to the racing car. In front of the artist, the work of art is out of petrol at the start of the

Indianapolis bend. It had previously had to enter the pits several times for repairs. "It is a real shame to have to end this race. The collaboration with Jeff Koons was a real joy for the team and it was fascinating to see how his work was appreciated in Le Mans. We particularly wanted this car to reach the chequered flag. But not everything goes to plan in motor racing," commented BMW Motorsport Director Mario Theissen. But this does not change the fascination for the BMW Art Car. Like its predecessors, Koons' sports car is still a runner even after the race.

BMW ART CARS ON TOUR

BETWEEN PICASSO AND REMBRANDT

Musicians, actors and even politicians go on great tours. Some promote their latest film, others give concerts, make official visits or are invited to important conferences. BMW Art Cars are globetrotters as well. They travel around the world as ambassadors for the brand and are welcome guests in museums from Munich to New York.





Andy Warhol's Art Car of 1980 has a boat all to itself en route to the exhibition in Venice's Palazzo Grassi. Some of the Art Cars, including David Hockney's (picture above), stopped off at the Manege near the Moscow Kremlin on their World Tour.

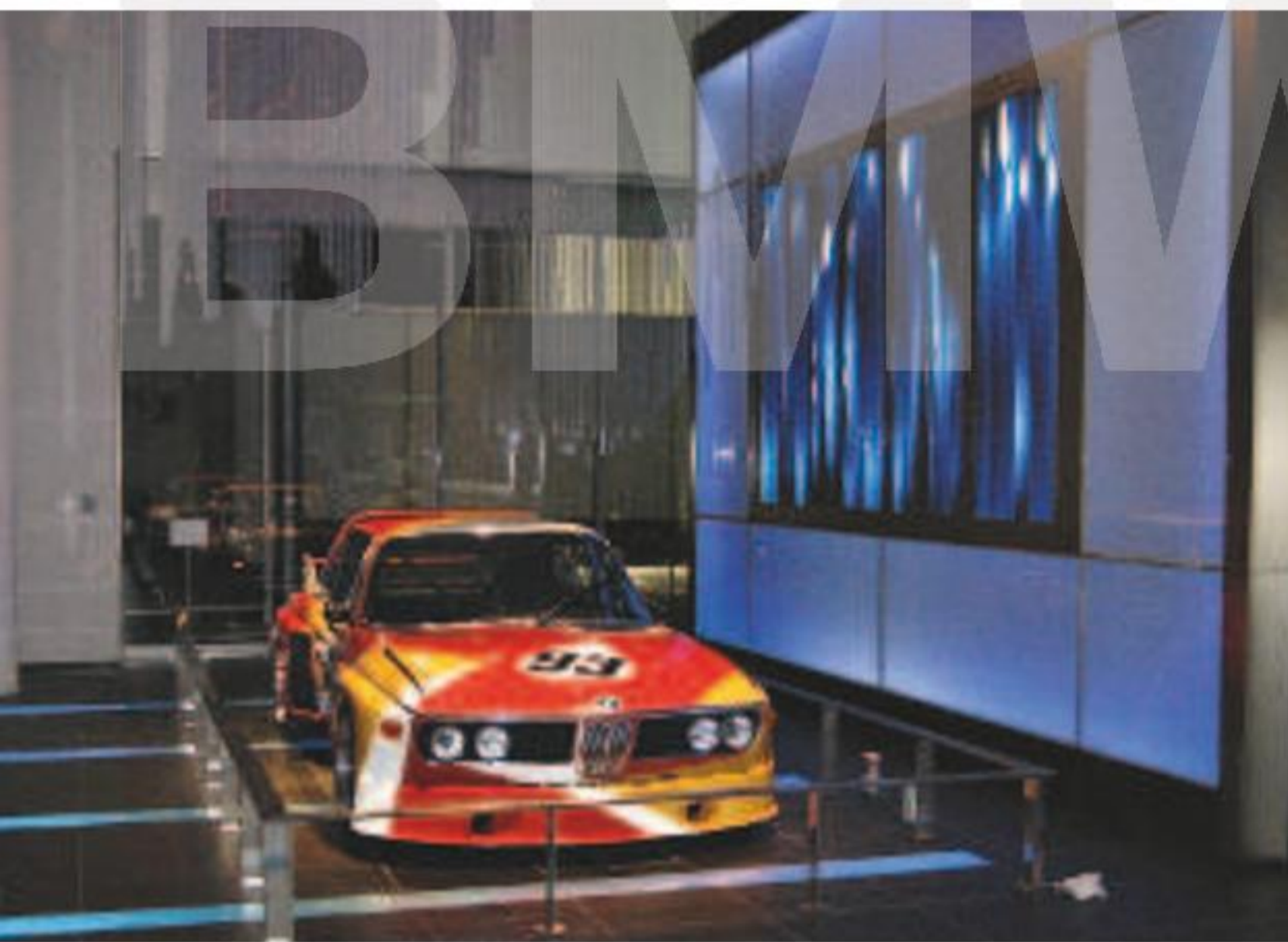
Rarely has a car that retired from racing due to a fault attracted as much interest as the BMW 3.0 CSL after the Le Mans race in 1975. Even though the engine was not yet cold, the calendar of the first BMW Art Car was already full. Just like a film star, there was just a short break in Munich to visit the beautician, or rather the painter, then the extensive tour started. A Lufthansa Boeing aircraft took the Art Car in 1976 to the US. A major exhibition tour with works by artist Alexander Calder was planned. It was a homage to the master because Calder died shortly before the tour started. The Art Car's journey continued from the New York Museum of Modern Art to the Whitney Museum of American Art, and then on to Atlanta, Minneapolis and finally the Dallas Museum of Fine Arts – right next to the Picassos and Rembrandts of this world.

The great interest shown by internationally famous museums, which continues to the present day, not only in Calder's Art Car but also in its successors, strengthens BMW's cultural commitment and its efforts to make the relationship between art and technology transparent and understandable. The premieres in great museums, such as for Calder and Frank Stella in the Louvre, Paris, and for Roy Lichtenstein at the Pompidou Centre, are demonstrations of the ability to combine technical and artistic effects. In 1980 all the Pop Art Cars were viewed at the same time at the Palazzo Grassi in Venice. As an exception to the rule the trip there was not by plane but rather by truck and boat. Warhol's and Lichtenstein's masterpieces made the final trip to the Palazzo Grassi on the Grand Canal in over-sized gondolas. The BMW Art Cars were highlights of the Pop Art exhibition which was acclaimed around the world.

With its Art Cars, BMW manages to convey a dialogue that is full of tension. A collection of works of art that are clearly branded by



BMW Art Cars tour the globe (top to bottom): on a trailer in Munich; Lichtenstein's Art Car in Sydney in 2007 and being set up in Singapore; the 3.0 CSL by Calder at the BMW Group Studio in Japan in 2008; and the Warhol M1 at an exhibition in Budapest in 2010.



their shape, technology and logos suggests the association with a marketing and advertising instrument for classic masterpieces, such that the global demand from independent cultural institutions such as the Haus der Kunst in Munich and the New York Guggenheim Museum achieves something else: acceptance of Art Cars as works of art.

But the Art Cars are not only in demand as works in traditional art museums. In 1985 they were also presented as evidence of German economic power at the German industrial performance show in Tokyo. The Australian Art Cars by Done and Nelson celebrated their launch as ambassadors of Australia in the world-famous Powerhouse Museum in Sydney. And Esther Mahlangus' Art Car travel through South African towns and museums as the cultural inheritance of her tribe and documentation of Ndebele art.

For such museums as the Louvre and Guggenheim, BMW Art Cars are not only a desirable loan exhibit because of their elegant combination of top-class technology and art. The three-dimensionality and size of the cars offers an exciting contrast to the frequently two-dimensional dominance of the pieces exhibited in museums and also an ideal opportunity to fill unused areas with art life.

The first complete show of the Art Car collection, which had then grown to 12 pieces, took place at the BMW Kassel dealership in 1992. It was only beaten eleven years later when all of the Art Cars were exhibited at the AUTO-NOM 2003 in Düsseldorf. Three years later the Art Cars started a unique world tour. In two groups the rolling exhibits travel to Malaysia, Singapore, the Philippines, Korea, Australia, New Zealand, India, Taiwan, China, Russia and Africa. Between 2007 and 2010 the Art Cars delighted visitors in the US and Mexico before taking a brief break. From 6th October 2010 they can be viewed for nine months at their home port – in the BMW Museum in Munich.



“THE POSITIVE RESPONSE WAS OVERWHELMING”

As the son of a car dealer, Jochen Neerpasch, born in 1946, came into contact with the automotive sector at a very early age. He completed two apprenticeships before qualifying as a vehicle mechanic. In the 1960s, Neerpasch competed successfully in a number of races and won the Daytona 24-hour race in 1968. In the 1970s, he worked as a manager at Ford, before joining BMW in 1972 as manager of the newly founded BMW Motorsport GmbH. It was there that he launched the BMW M1 and the Procar series in 1979. The first four BMW Art Cars were created under his management. He left BMW in 1980 and organised various racing series, including the Long-Distance World Championship. From 1995, he worked for the ADAC and headed the STW Motorsport racing series.

When Hervé Poulain contacted you with the idea of painting a car, it didn't take you long to decide.

Why was that?

I'm no art expert, but I did follow the art scene in the 1960s. The name Alexander Calder rang bells right away. The project was extremely interesting for BMW for two reasons. In the 1970s, motor sport was not well accepted in society. Combining the world of motor sport with art immediately made it more acceptable and allowed us to reach new circles. The second reason was purely sport-related. We had no chance of winning in the overall rankings in Le Mans with the 3-litre Coupés. But thanks to the Art Car and its presentation in the Louvre – I believe it was actually the first car to go on display in the Louvre – we still managed to get into the press. I'm glad no other car manufacturer recognized the potential before us.

What prompted you to carry on after Calder?

Seeing the Art Car on the racetrack gave me goose bumps. At that moment I knew: “We have to keep this going.” And, of course, the positive reaction to the Art Car was overwhelming. That did us the power of good, as we were facing some resistance within the company in the beginning. It was practically a solo effort by Motorsport GmbH back then. There was, however, a second important point: The four Art Cars created during my time all took part in the Le Mans 24-hour race. The painting therefore became part of a major motor sport event. All the artists followed “their” race and for some it was their first trip to the racetrack. They stood in the middle of the pit lanes until way into the night. A fascinating relationship formed between the artists and the engineers. Stella, for example, became a real motor sports fanatic. He accompanied us to numerous races and was also at the Procar Revival in 2008.



Jochen Neerpasch (left) and Art Car creator Frank Stella at the BMW M1 Procar Revival at the Hockenheimring in 2008.

Were you worried that one of the works of art could be damaged on the racetrack?

No, I was never worried. The race was part of a cultural event. The risk of accidents is part of the nature of that event. We always gave it our all, even if we knew before the race that we wouldn't always be successful.

The new Art Car by Jeff Koons was also part of the starting line-up in Le Mans ...

Yes, I was very pleased about that. It carries on the tradition of the first four racing cars perfectly. And I look forward to seeing it live at the BMW Museum.

POULAIN, CALDER AND HOW EVERYTHING BEGAN

The BMW 3.0 CSL never had a real chance of victory. But that was not what it was about either. It was for a completely different reason that BMW sent the racing coupé to compete at the Le Mans 24-hour race in 1975. The brightly painted Art Car by American artist Alexander Calder became the crowd favorite with fans of auto racing and quite incidentally founded a unique collection of vehicles created by artists.

The artwork, which the global public first caught a glimpse of on 14th June, 1975, can be traced back to the bold idea of Frenchman Hervé Poulain. It had always been the dearest wish of the auctioneer and passionate racing driver to add “artistic beauty to an already perfect object such as a racing car” – and this was in the middle of the oil crisis, too, a time when the automobile was viewed critically. The initiator of the Art Car Collection acknowledged that it would need “a genius” to realize his idea. He found him in Alexander Calder. Over lunch one day in 1973, he asked his good friend if he felt like painting an automobile. Calder is one of the most prominent sculptors of his time, and made his name in particular with his “mobiles”. These space-consuming structures made from wire, wood and metal are geometrically abstract in their individual forms, the color palette used is reduced and they are so fascinatingly light that a small breath of wind is all that is needed to move them. Work which critics discounted as a “gimmick” at the beginning of his career is now considered to be some of the most innovative sculpture of the 20th century.

Calder is a master of mobile kinetic art. A mobile canvas with a potential horsepower of 430 – he could barely resist such a project. He accepted the commission enthusiastically. What was missing was a suitable racing car. Rally driver Jean Todt immediately referred Poulain to the head of BMW Motorsport,



Alexander Calder in front of his Art Car. Behind it (from left): Hervé Poulain, Jean-Marie Curien and Jean-Louis Maesen from BMW France, and Jochen Neerpasch.





Jochen Neerpasch. Poulain found the perfect partners in Neerpasch and BMW. Neerpasch, who was also an art enthusiast, took Dr. Horst Avenarius – then head of marketing and public relations at BMW – into his confidence. They gave Poulain the green light, and immediately the impossible was made possible: within a few weeks, a BMW 3.0 CSL racing coupé was available which could compete at Le Mans. Meanwhile, Poulain acquired a toy model of the racing car and gave it to Calder. The task of developing a large idea on a small scale was nothing new to Calder. In 1973, he had had a jetliner painted in a similar way. The next step saw Calder painting a model on a scale of 1 : 5. He spread the primary colors red, yellow and blue in generous sweeping areas over the entire body, without taking his bearings from the basic structure or the dynamic streamlines of the automobile.

The finished model was finally taken to Munich, where the specialist bodywork painter Walter Maurer transferred the design, accurately in every detail, to the racing car provided for Le Mans.

And they stayed on schedule all the time: at the end of May 1975, the first BMW Art Car made its premiere in the Musée des Arts Décoratifs beneath the roof of the Louvre in Paris, and a few days later was presented in the Haus der Kunst in Munich. However, the real baptism of fire was in store at Le Mans. Following successful training runs, the Art Car then retired due to a technical fault: the end of a unique race and the beginning of a great career as a work of art. For Calder it was one of his last great works. He died in 1976.

“I am crazy
about **beauty**
and **speed.**”

| Hervé Poulain |

BMW AG

BMW Art Car 3.0 CSL
Alexander Calder, 1975
6-cylinder in-line engine
3,210 ccm cylinder capacity
430 hp
270 km/h top speed

The Father of the Art Car Collection

“I am crazy about beauty and speed.” Hervé Poulain lived his creed like almost nobody else. If the Frenchman wasn't to be found wielding a hammer behind the auction desk, then he was sitting at the wheel of a racing car. Now 69 years old, he took part 11 times in the Le Mans 24-hour race alone, including several times as the driver of an Art Car personally. As Poulain explains looking back the deal with the Art Cars was that BMW would provide the automobiles and absorb the costs for the conversion and race entry, and the Hervé Poulain/Guy Loudmer partnership would organize the artists. This is what happened with Calder, Stella, Lichtenstein and Warhol. It was also Poulain who entered the Art Cars at Le Mans together with BMW. “None of the four artists received any money. They did it out of friendship and because of good relationships”, explained Poulain in an interview. Poulain has written five books about art, including “L'art et l'automobile” and “Mes Pop Cars”, a work focusing mainly on the first four BMW Art Cars. With the Art Car concept, Poulain paved the way for the integration of art into industrial society.



Calder and Poulain with the toy model of the BMW 3.0 CSL.

BMW Art Car 3.0 CSL

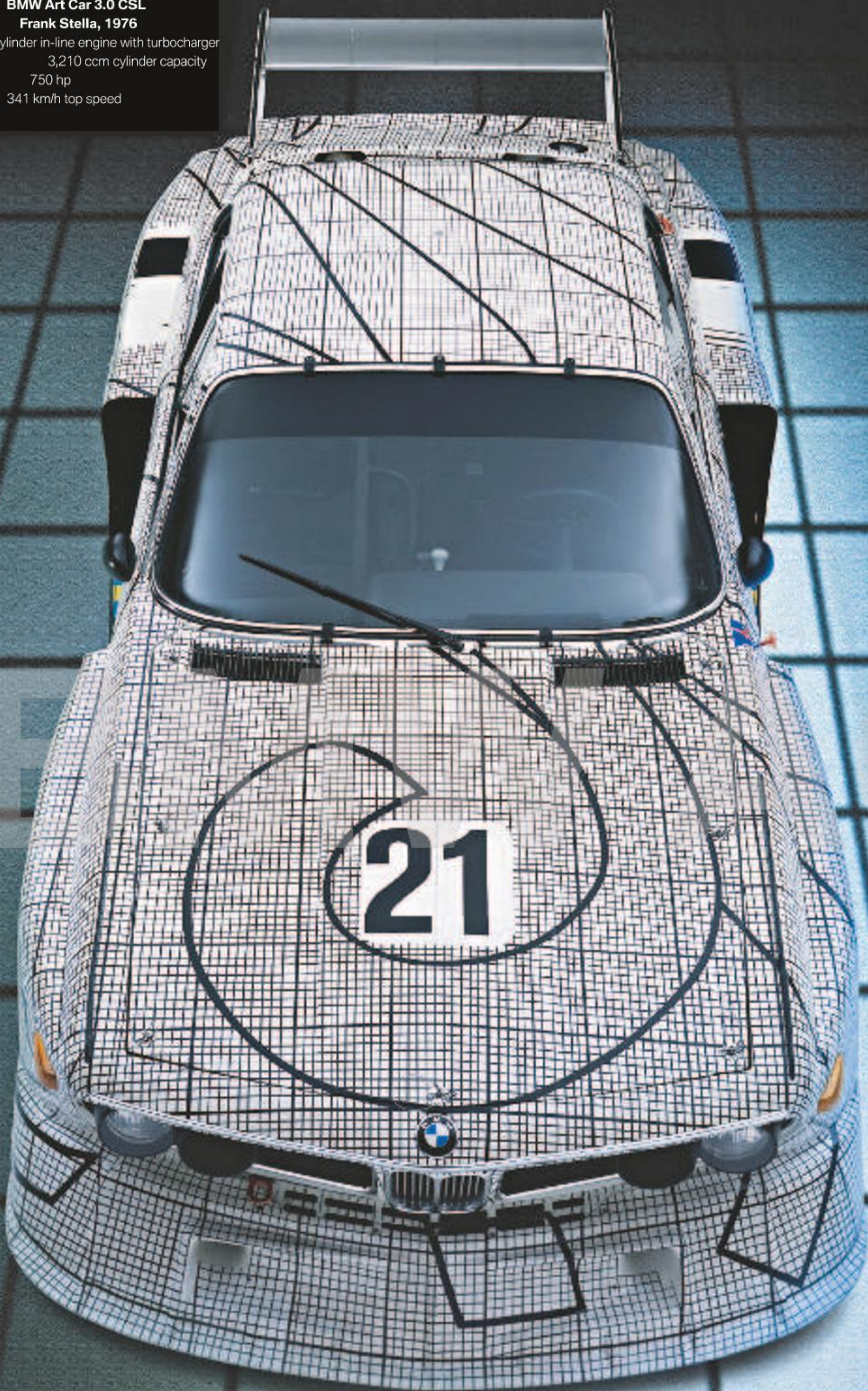
Frank Stella, 1976

6-cylinder in-line engine with turbocharger

3,210 ccm cylinder capacity

750 hp

341 km/h top speed





THE GRAPH PAPER CAR

"I could not have done any better," was Frank Stella's comment about the design of his Art Car.

Whereas his early work was influenced by abstract expressionism, towards the end of the 1950s Frank Stella turned to strict geometric forms of expression. Motivated by the style of the hard edge, a cut-and-dried flat form of painting with a cold range of colours, the US artist developed large "shaped canvases". A characteristic of his art was the symmetry of the image structure and the piling up of thin lines that limit his colour fields. Stella overcame the right-angled canvas format and allowed the painting to merge with the sculpture.

Style criteria like these even encouraged him to look at the plastic image of a car. The request to design an Art Car came from his friendship with racing drivers Hervé Poulain and Ronnie Peterson. This is how Stella, who was born in

1936, moved from the world of art to the world of real objects and motor sport, which fascinates him to this very day. So it was then only a small step from there to designing a racing BMW 3.0 CSL, which was due to take part in the Le Mans 24-hour race in 1976. It became apparent early on that Stella wanted to continue the abstract style started by Calder. A strict grid of black lines covered the vehicle's white skin. It looked exactly like oversized graph paper in terms of its evenness and precision. "My design," stated Stella, "is like a blueprint transferred onto the bodywork". The basic design was made up of tiny boxes - bundled into 10 x 10 squares - surrounded by a thicker frame. Over this grid we covered thicker black lines, sewing pattern marks that are distributed freely over the whole body without paying attention to the exist-

ing design shapes of the car. The graphical design suggests you could cut into the shapes they hint at and put them together again in a new way. According to Stella, the lines also keep the car together as a whole.

The design of the curved lines reminds you of the templates used by engineers for technical drawings before the introduction of computers. So at first glance the Art Car looks as if Stella was

playing with the lines separately from the car but when you take a second look the shapes and construction aids show aesthetic expressions of the technology. The BMW racing car was re-designed with artistic means as a

"My design is like a blueprint transferred onto the body."

| Frank Stella |

high-tech product of modern technology. The square pattern distributed over the whole body reduces the plastic effect in favour of geometric minimalism.

The colour spectrum is also reduced significantly. After Calder's red, yellow, blue trilogy Stella consistently moved into the world of black lines on a white background - the sober world of precise mathematical drawings. The artistic concept, which was developed on a maquette, is well thought-out. The perfection with which the special paint was applied to the minute grid by paint master Walter Maurer is no less impressive.

Stella's work links to the successful start of Calder's first car. With his Art Car, the idea of a collection slowly takes shape.



“I wanted the **lines** I painted to be a **deception** the road showing the car where to go.”

| Roy Lichtenstein |

FULL MARKS

BMW Art Car 320 Group 5
Roy Lichtenstein, 1977

4-cylinder in-line engine
2,000 ccm cylinder capacity
300 hp
290 km/h top speed



After an initial experimental phase with cubism and expressionism, Roy Lichtenstein (1923 – 1997) began working with templates from popular mass media at the start of the 1960s, with motifs from warehouse catalogues, advertisements and comics. Famous figures from comics, speech bubbles, strong colours and the imitation of industrial printing techniques such as screen dots in screen printing became his trademarks and made him a prominent representative of the Pop Art scene. By isolating and stylising individual scenes and enlarging them to a monumental format, he created a new visual language, transforming the means of expression used in trivial entertainment media into art. Lichtenstein's love of comics didn't just stem from the formal style. For the artist, comics express powerful emotions and passion in a completely mechanical and distant way. Lichtenstein states " ... I owe elements of my style to comics but not the theme".

His Art Car, presented in 1977 at the Centre Pompidou in Paris, also bears the unmistakable hallmark of the medium. First of all, Lichtenstein thought about the things that happen to a car outside: "I wanted the lines I painted to be a deception the road showing the car where to go. The design also shows the countryside through which the car has travelled. Even the sky and the sunshine are present. One could call it an enumeration of everything a car experiences – only that this car reflects all of these things before actually having been on a road."

The listed elements combine to create a symbolic, almost abstract overall image. The painting on the car, which was transferred to the car by varnishing expert Walter Maurer and BMW designer Wolfgang Seehaus over six days and six nights based on Lichtenstein's draft, looks as though it were produced by a machine. It appears perfect and anonymous, as though created by a computer. The pattern is so precise it could have been produced with a template. All traces of brush strokes have been removed. Lichtenstein intentionally avoided all signs of a personal style. The style alone gives him away - the mix of certain elements which appear like quotations time and time again in his work.

Blue dots and stripes in sun yellow and black stand out from the white background. Lichtenstein, who prefers to limit himself to primary colours and stark light/dark contrasts, sees this composition as a portrayal of a sunrise and a stylised landscape with hills and fields. They cover the body of the car together in strong flowing movements as though trying to portray the driving speed and the dynamic lines of the vehicle. In this way, Lichtenstein addresses the concept of the car and the potential of its unleashed speed. The events are transformed from a realistic portrayal into a general image. The apparently meaningless image of a sunrise suddenly takes on a wealth of meaning. Although abstract images stereotype objects, the increased drama also transforms the trivial into an exciting painting. Seldom has a landscape, crossed by a racing car at high speeds and left behind at the side of the road, left a more incisive and dynamic impression.



AN ART CAR IN 28 MINUTES

Number four in the BMW Art Car Collection is perhaps the best known piece of art in the collection: It is a BMW M1 and Andy Warhol was the first artist to paint it single-handedly. In 1979, the sports car made a fighting appearance in the Le Mans 24-hour race. Today, the Art Car is probably the most valuable BMW of all time.



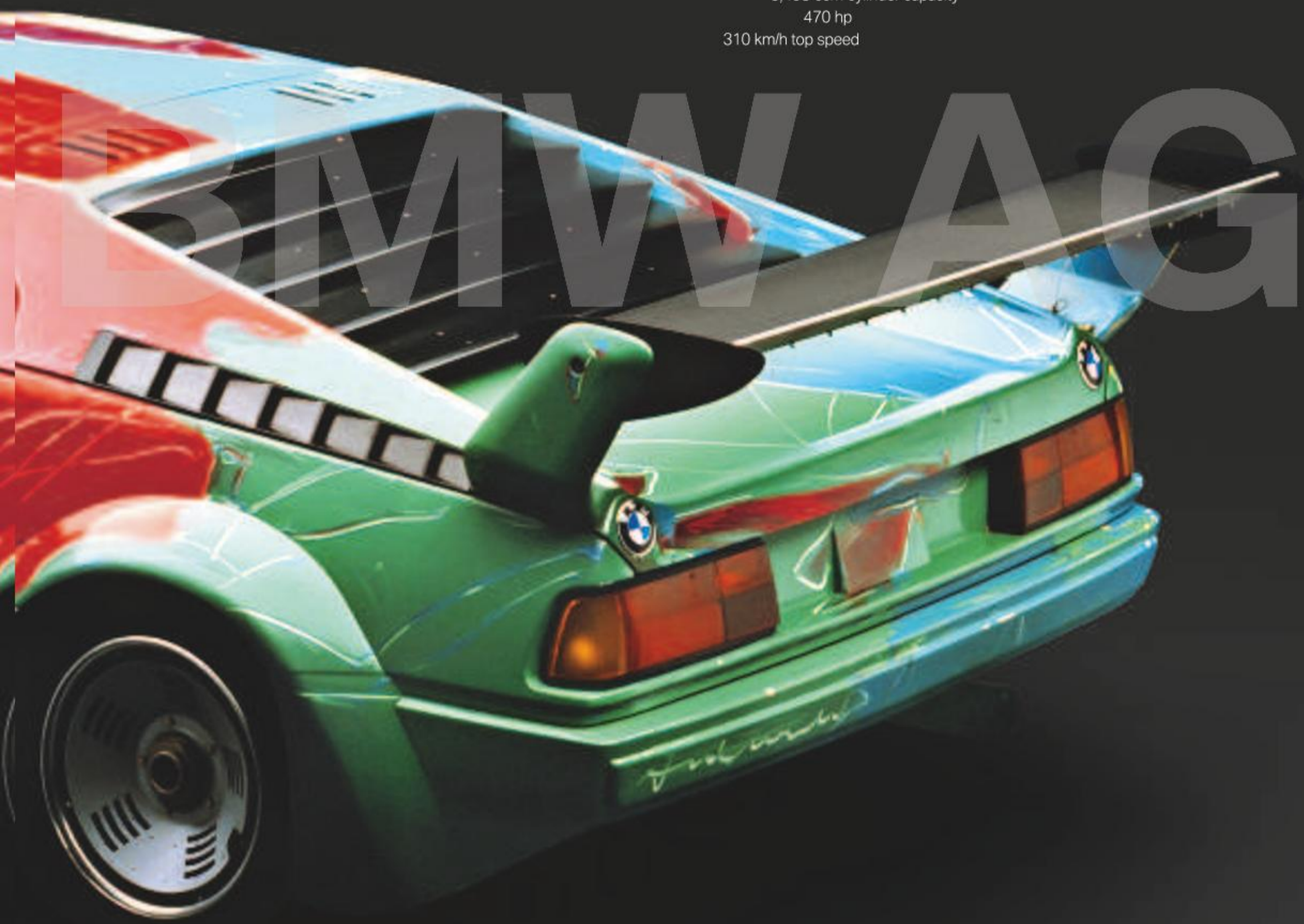
“I **love** that car.
It has turned out **better** than the artwork.”

| Andy Warhol |



**BMW Art Car M1 Group 4
Andy Warhol, 1979**

6-cylinder in-line engine
3,498 ccm cylinder capacity
470 hp
310 km/h top speed





Andy Warhol travels to Munich specifically to paint the BMW M1. The colours have already been mixed when the Pop Art artist arrives.



Using a crude paintbrush and his fingers, the extravagant artist paints the Art Car himself by hand.



The work is finished after just half an hour.

Andy Warhol (1928 – 1987) is regarded as one of the most important representatives of the American Pop Art scene and one of the most significant artists of the second half of the 20th Century. He rose to fame in the 1960s mainly for his “assembly line productions” – portraits reproduced and altered using the screen printing method – from prominent faces such as Marilyn Monroe, James Dean and Mao Tse-tung and comic figures such as Mickey Mouse and Popeye through to everyday objects such as Campbell's soup cans or Coca Cola bottles. Warhol focuses on the style rather than the motif.

The “Factory”, Warhol's studio, is legendary - a meeting point for the New York scene, where his assistants are hard at work reproducing his art. Over the years, Warhol shifted his focus more towards portrait photography and film. Warhol is regarded as eccentric and was never seen without his wig and sunglasses. He never publicised his homosexuality, but did make it a motif in his art time and time again. Warhol died unexpectedly in New York in 1987 from the after-effects of an operation.

Andy Warhol made contact with art auctioneer Hervé Poulain at the end of the 1970s. Neither BMW nor the legendary Pop Art artist renowned for his unconventional work and methods needed to be asked twice. But creating the Art Car wasn't an easy process – and was also nothing like his typical Pop Art work. It took three attempts before the design was complete. Warhol first received a BMW 320 model due to race in Le Mans. BMW took one look at the design and scrapped the idea: Warhol had painted over the windows and the engine power of the car was also much weaker than the competition. The second attempt, this time on a model of the then brand new BMW M1, also met with controversy. Warhol had given the car a sleek, military camouflage look. Poulain sent it back to the drawing board for the third time, this time with more success: “Send me some flight tickets and I'll paint the car in Munich”, the Pop Art artist promised.

No sooner said than done. And, unlike the other Art Car artists, Warhol insisted on getting his hands dirty. Poulain remembers the scene: “He had the model on one side and the car on the other. He would turn to the car, dip his brush in the paint with exaggerated movements just like a dancer, look at the model and spatter the paint on the car.” Jochen Neerpasch, former head of motor racing at BMW, was present at the time and remembers with a grin: “We employed



The BMW Art Car M1 rides in the 24 hour race in Le Mans in 1979 with the number 76, as a tribute to Frank Stella's Art Car which entered the race three years previously.

a cameraman especially to film Warhol painting the car. But before he had got the camera ready, Warhol had already finished the car. He had painted the car completely in round about 30 minutes. We then had some spare parts such as spoilers painted as well." The great master took a critical view of his work. "I love that car. It has turned out better than the artwork." Frank Stella, on the other hand, was full of praise for his artist colleague: "Funnily enough, it's one of the best things he has ever done. And it works. It's not easy to inject a sense of confusion into a car."

Stella is, of course, referring to the wild, impulsive colour scheme of the sports car. The BMW M1 shines in paste-like colours: Two red tones, one powerful and rich, the other heavy with hints of violet, the colour of ripened grapes, run over the driver's side, part of the bonnet and the roof. A green, reminiscent of moss and forests, decorates the bottom side section and the rear. The colours on the passenger side have a lighter feel, a delicate yellow and sky blue – maybe a touch of summer at the seaside? The thick layer of paint gives the car a sculptural, expressive character. The metal is completely saturated with colour. Brushstrokes, Warhol's fingerprints and his signature cover the colourful body.

"Send me some
flight tickets and
I'll **paint** the car in
Munich."

| Andy Warhol |

The dividing lines between the colours are overlapped, smudged and spread wildly by hand. With this work, Warhol demonstrates an abstract, expressionist form which also dominates his early creative phase. "I have tried to give a vivid depiction of speed. If a car is really fast, all contours and colours will become blurred." With this approach, Warhol also fulfilled one of the major requirements: The artists were asked not only to address the concept of the car as a piece of art, but also to make taking part in the Le Mans race an intrinsic part of their creative process.

The BMW Art Car M1 Andy Warhol proved twice over how the bright blaze of colour "blurred". It made its big appearance at the Le Mans 24-hour race in 1979. The 470 hp art racer came in sixth in the overall ranking and second in its class. Three decades later, Warhol's Art Car celebrated a surprising comeback. For the 30th anniversary of the BMW M1, the car returned to the race track in the Formula 1 supporting programme at Hockenheimring. An old acquaintance took to the wheel in the priceless classic: Jochen Neerpasch.

BMW Art Car 635CSi

Ernst Fuchs, 1982

6-cylinder in-line engine

3,430 ccm cylinder capacity

218 hp

229 km/h top speed



“The perception of **speed**
as you **whizz** by – the longing to **transcend**
time and space, all this **inspired** while I
painted the BMW Coupé.”

| Ernst Fuchs |

FIRE FOX ON A HARE HUNT



Strong contrasts: Ernst Fuchs covered the BMW 635CSi with a fire-red flame motif.

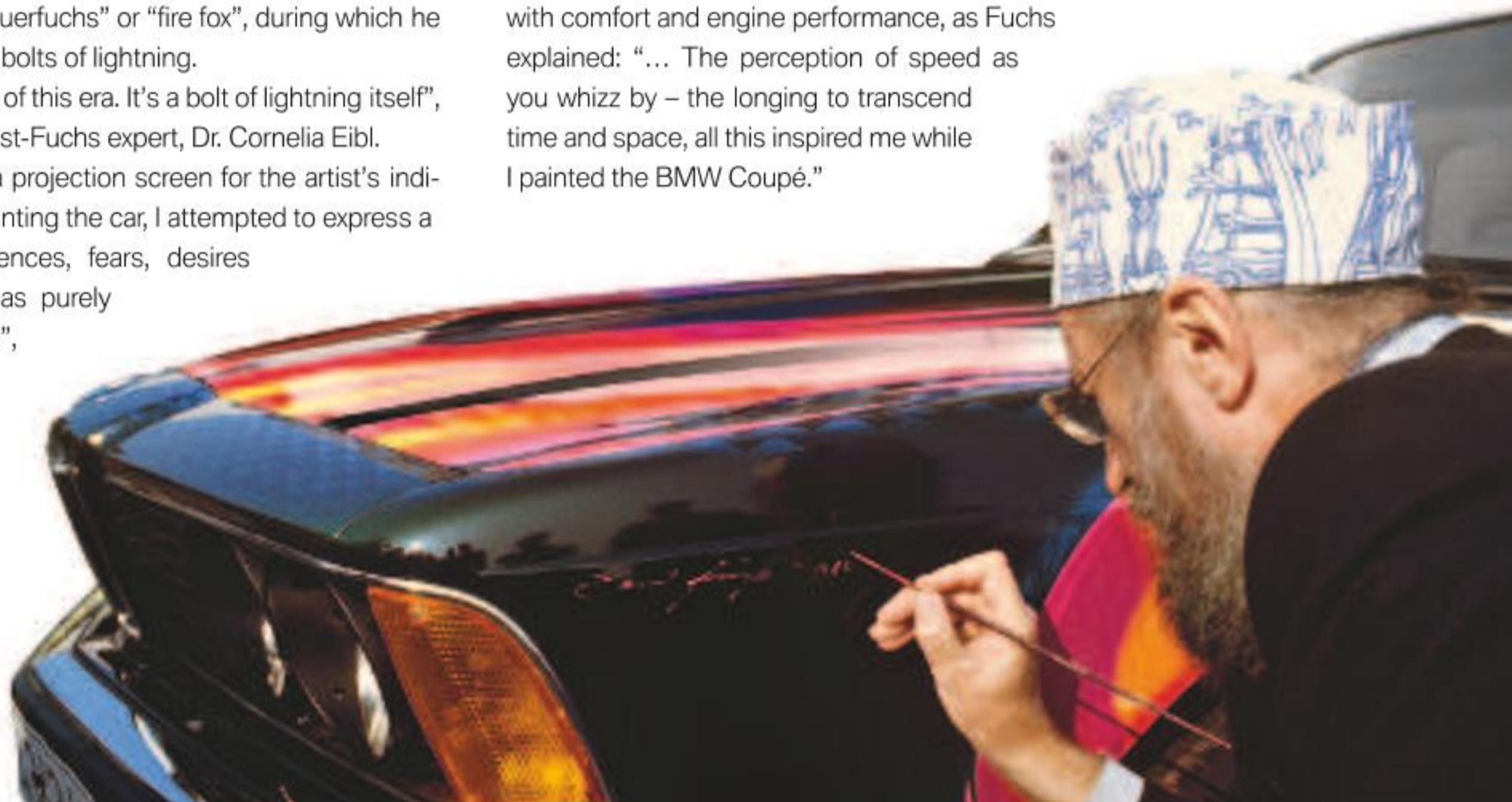
The Austrian painter, sculptor, musician and architect Ernst Fuchs, who focussed on icon painting with as much dedication as the masters from the Renaissance, is one of the founders of the Viennese school of Fantastic Realism, an extremely figurative form of painting with a literary focus. His work often contains religious or mythological symbolism with decorative effects – searching for an all-encompassing synthesis of the arts.

After the American Pop Art artists, Fuchs became the first European to paint an Art Car in 1982. His canvas was a BMW 635 CSi – a vehicle from series production. The car was designed from the very beginning as a pure exhibition piece, not to be driven on the roads or in races. The Art Car was created in a cycle, referred to by Fuchs himself as “Feuerfuchs” or “fire fox”, during which he covered his work with wild bolts of lightning.

“The BMW is the highlight of this era. It’s a bolt of lightning itself”, states art historian and Ernst-Fuchs expert, Dr. Cornelia Eibl.

The car acts primarily as a projection screen for the artist’s individual fantasies. “When painting the car, I attempted to express a range of different experiences, fears, desires and invocations, as well as purely aesthetic, artistic design”,

Fuchs explained later in an interview. Moving flame images consisting of warm red tones combined with blue and yellow spread over the deep black foundation – dramatic tongues of fire blazing from the engine and the four wheel covers, giving the vehicle a strong sense of dynamic. The artist himself said: “I call this car, „Feuerfuchs auf Hasenjagd“ (fire fox on a hare hunt). I see a hare at night running across the ‘autobahn’ and leaping over a burning car.” Fuchs incorporated several experiences at once in this image: the experience of witnessing lightning bolts, the enjoyment of speed as an intensive perception of time and space, the fear of surprises embodied by a simple hare running in front of a car, and the real memory of escaping from a burning car just in time. But the design of the vehicle is also an expression of a fascination with comfort and engine performance, as Fuchs explained: “... The perception of speed as you whizz by – the longing to transcend time and space, all this inspired me while I painted the BMW Coupé.”





BUILDING BRIDGES BETWEEN WORLDS

Robert Rauschenberg (1925 – 2008), a Texan with German and Indian roots, was an extremely varied individual. He felt equally at home with painting, graphic design, photography and object art. He was one of the most prominent representatives of the American Pop Art scene and had a significant influence on future generations of painters.

Even as a student, Rauschenberg experimented with photographic designs. At the start of the 1950s, he distanced himself from abstract expressionism and developed his own visual language. With “Combines”, he created a collage technique, where everyday objects are integrated unaltered in the abstract screen. Stuffed goats, tennis balls and car tyres are used, as well as postcards and newspaper articles. With this step, Rauschenberg aimed to work “in the gap between art and life”. He believes everything is equal and all objects deserve to be included in art.

With the BMW 635CSi painted by Rauschenberg in 1986, Pop Art comes to a temporary end in the BMW Art Car Collection. The design is restricted to black and white and allocates clearly defined areas to the images on the body. For the first time, prominent images were used and arranged using the “image in an image” approach. This was also the first time images had been applied to a car with foil. Rauschenberg had worked intensively with photographic technology and made a conscious effort not to apply layers of paint but to keep the surface smooth.

In order to transport the vehicle into his studio, several palm trees had to be dug up, walls and doors removed and the floor reinforced. Finally, the vehicle was lifted into the building by crane. “Taking the first step was extremely difficult. It was like being alone in a room with a beautiful virgin”, Rauschenberg explained. When the car was complete, the artist stated with satisfaction: “I wanted masterpieces to drive through the shades of the Everglades. I wanted to bring a museum to the roads. I think this car will achieve that.”

Both sides of the vehicle contain reproductions of old masterpieces. The driver door is decorated with the face of a young, confident nobleman, a portrait painted by Florentine mannerist

Agnolo Bronzino (around 1540). The passenger side depicts a female beauty: a lady lying naked on her bed known as an odalisque, a turban-wearing servant in the sultan’s harem – painted in 1814 by Jean Dominique Ingres. The design is rounded off with motifs on the wheel covers taken from antique ornamental plates. The three images shown stem from different eras in the western world: Ancient Rome, Renaissance and Classicism.



The US American Rauschenberg takes several highlights of European cultural history and combines them with the latest BMW, a representative design product of the 20th century – made in Germany.

He then confronts these icons with extracts from nature: plants, meadows of flowers, leaves, gnarled trees and swamp grass which he photographed close to his home in the Everglades in south west Florida. We can also recognise predators, mythical creatures, a rung ladder leaning against an old tree, as well as an open cube design made from beams.

Culture, nature and technology – his Art Car combines three different worlds and takes on the function of a symbolic bridge, reflecting Rauschenberg’s approach of bringing diverging elements together in a collage with an unorthodox mix. The car works as a piece of art, Rauschenberg himself is convinced. He narrowly escaped several accidents on the way to the airport. People are truly mesmerised by his Art Car.



“Taking the **first step**

was extremely difficult.

It was like **being alone** in a room

with a **beautiful virgin.”**

| Robert Rauschenberg |

BMW Art Car 635CSi

Robert Rauschenberg, 1986

6-cylinder in-line engine

3,430 ccm cylinder capacity

185 hp

213 km/h top speed

BMW Art Car M3 Group A Race Version

Michael Jagamara Nelson, 1989

4-cylinder in-line engine

2,332 ccm cylinder capacity

300 hp

280 km/h top speed



“The car is a **landscape**,
like you’d see from a plane –

I included the **water**, the **kangaroo**
and the **opossum.**”

| Michael Jagamara Nelson |

THE DREAM CAR

“The car is a landscape, like you’d see from a plane - I included the water, the kangaroo and the opossum,” says Michael Jagamara Nelson (b 1945) of his Art Car, the seventh in the collection. You’d do well to spot this, because the Australian artist belongs to Papunya Tula Artists, a small but popular group of contemporary Aboriginal artists who encode the motifs in their pictures.

Australian Aboriginal art is among the oldest in the world, with paintings relating stories and mythical rites, called “Dreamings”, using elements of nature, like landscapes and animals. Over the centuries, suitable materials have included anything which was available: stone, wood, sand, the human body. Dreamings would usually be drawn in sand and passed on down the generations;

in this way they lived on yet were almost intangible. Papunya Tula Artists are still associated with these themes, but their style is new. In the 1970s they begin to paint on permanent materials. Their first “canvas” is the wall of the local school in Papunya, to the north-west of Alice Springs. To preserve the mystique of their heritage and culture, the pictures they paint are all in code. The paint is applied by dabbing it on. Large numbers of small dots evolve into extensive maps of the countryside, containing symbols which only the initiated can decipher. The style is known as dot art. Michael Jagamara Nelson is a dot artist. He grows up in the bush and learns traditional sand and body painting from his grandfather. He leaves school early. He gets by as a cattle driver, buffalo hunter and lorry driver, and he joins the army, before finally settling in Papunya. Nelson only begins to paint regularly in 1983. Only a year later, he wins the National Aboriginal Art Award. From then on he’s among the top artists in the Papunya Tula movement. He designs the forecourt of New Parliament House in Canberra in the form of a huge granite mosaic, and produces an enormous painting to hang in the world-famous Sydney Opera House. His works are exhibited across the world and command high prices.



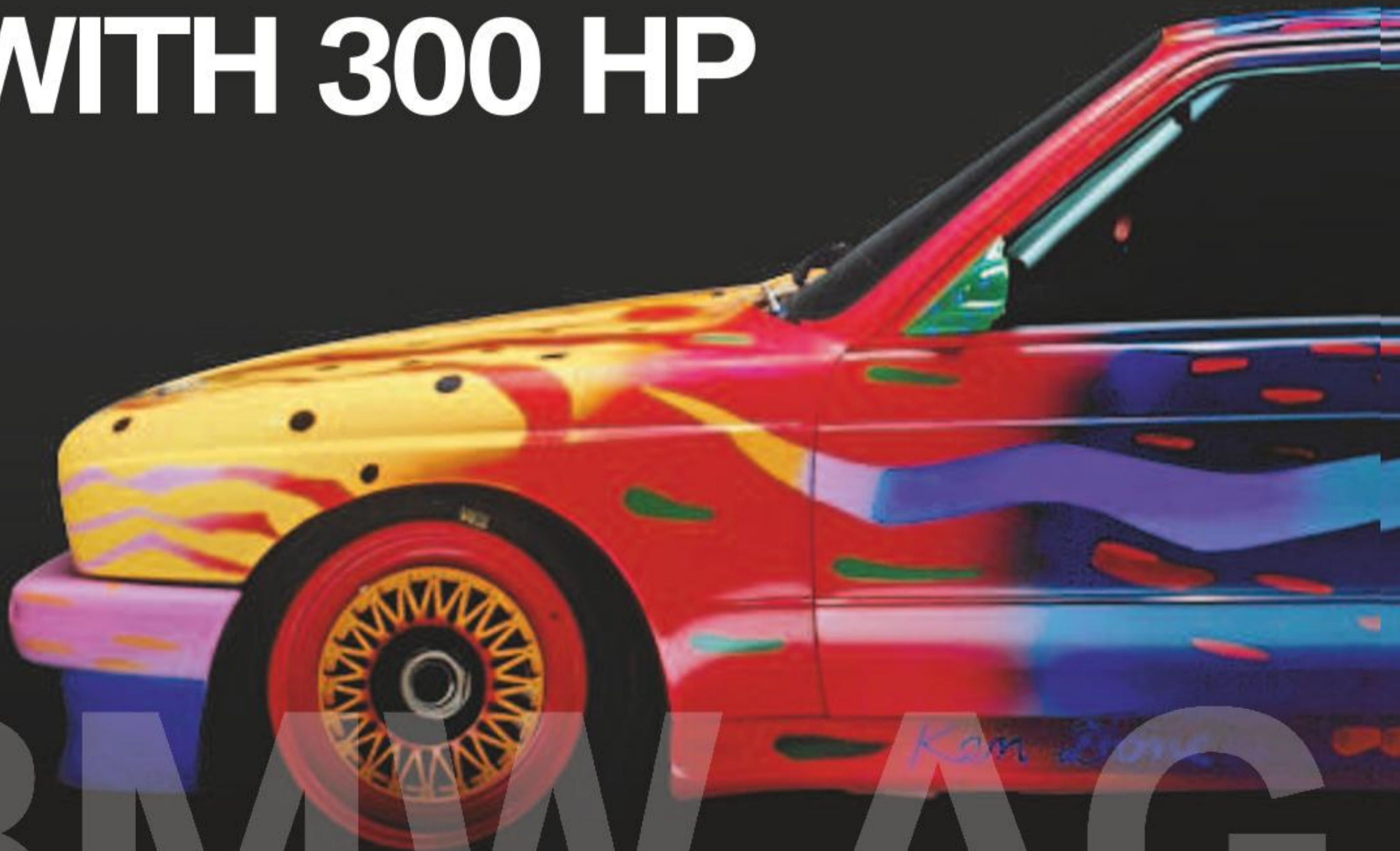
Aborigine Michael Jagamara Nelson belongs to the group of Papunya Tula Artists.

When BMW look for an Aboriginal artist to design an Art Car, Terence Measham, Director of the Powerhouse Museum in Sydney, proposes Michael Jagamara Nelson. The Papunya artist paints a car door as a trial. All relevant parties are impressed.

In 1989, Nelson gets his canvas on wheels, the first “second-hand” car at the BMW Art Car Collection. The 300 hp BMW M3 Racing Car from BMW Australia has already won the AMSCAR Championships down under. A reversal of tradition, as there are no plans to enter the Art Car at Le Mans. Nelson takes two days to familiarise himself with the three-dimensional canvas and the unaccustomed surface, then he gets cracking. In two weeks of intensive work he comes up with a masterpiece of Aboriginal art. With a steady hand, he paints the black BMW with fine brush strokes and, of course, dots. Nelson tells stories and myths he has learnt from his father. There’s a dream about rain there, among the four Dreamings which appear on the car in all. His imagery features caves, kangaroos, snakes, opossums and lightning flashes – all encoded, of course. “Lightning is fast,” says Nelson, “fast like a racing car.” The artist is carrying on the tradition of his culture, whilst at the same time giving it his own signature. He broadens his range with the use of some vivid colours and occasional elements such as wavy lines or concentric circles; we can even spot a few numbers, not knowing whether they also signify numbers to the Indigenous Australians. Nelson’s work looks like a landscape photographed from the air: geometric shapes in colours typical of the desert – beige, ochre, brick red and salmon – alternating with lighter, almost white, areas. As incomprehensible as the design may at first seem to the layman, it is still fascinating, it draws you into its spell, inviting you to join an intense and seemingly endless dialogue between the modern automobile and one of the the oldest human cultures.

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A PARROT WITH 300 HP



BMW AG

Ken Done, 1940, hails from the same country as Michael Jagamara Nelson: Australia. And at first glance, that appears to be the only thing the two artists have in common. One is white, the other aborigine. Done grew up near Sidney, Nelson spent his childhood in the "bush". Nelson paints with an aborigine style, while Done's work is simple, modern and colourful. Yet in spite of all their differences, both artists and their styles embody typical aspects of their homeland.



At 14 years of age, Done became the youngest student ever to study at the National Art School in Sydney. On completing his studies, he went on to work as a graphic artist in London, New York and Tokyo. He has received numerous awards, including the Golden Lion in Cannes in 1967. On returning to his homeland, Done devoted his time to painting and was quickly in demand as a painter. Over 50 solo exhibitions were devoted to his work. In 1988, he designed parts of the Australian and United Nations pavilions for EXPO in Brisbane. He painted the restaurant in the Powerhouse Museum in Sydney and designed exclusive cover pages for the Japanese magazine "Hanako", creating a new design every week for ten years. He was also responsible for the logo of the Sydney 2000 Olympic Games. Like his major role model, the French artist Henri Matisse, the Australian paints in vibrant colours with strong brushstrokes. The classic modern "down under". His pictures show a carefree, optimistic Australia with a true zest for life. Done paints nature, people and animals, sun and beaches – typical icons from his homeland and part of everyday life. And that has made his art popular.

So popular, in fact, that Done was commissioned in 1989 to design a BMW Art Car - "That was an unimaginable honour for me", he stated, "I knew right away that I had to give my Art Car some-

Ken Done painting his Art Car, a BMW M3 Group A Race Version, in a paintshop in Sidney.

BMW Art Car M3 Group A Race Version

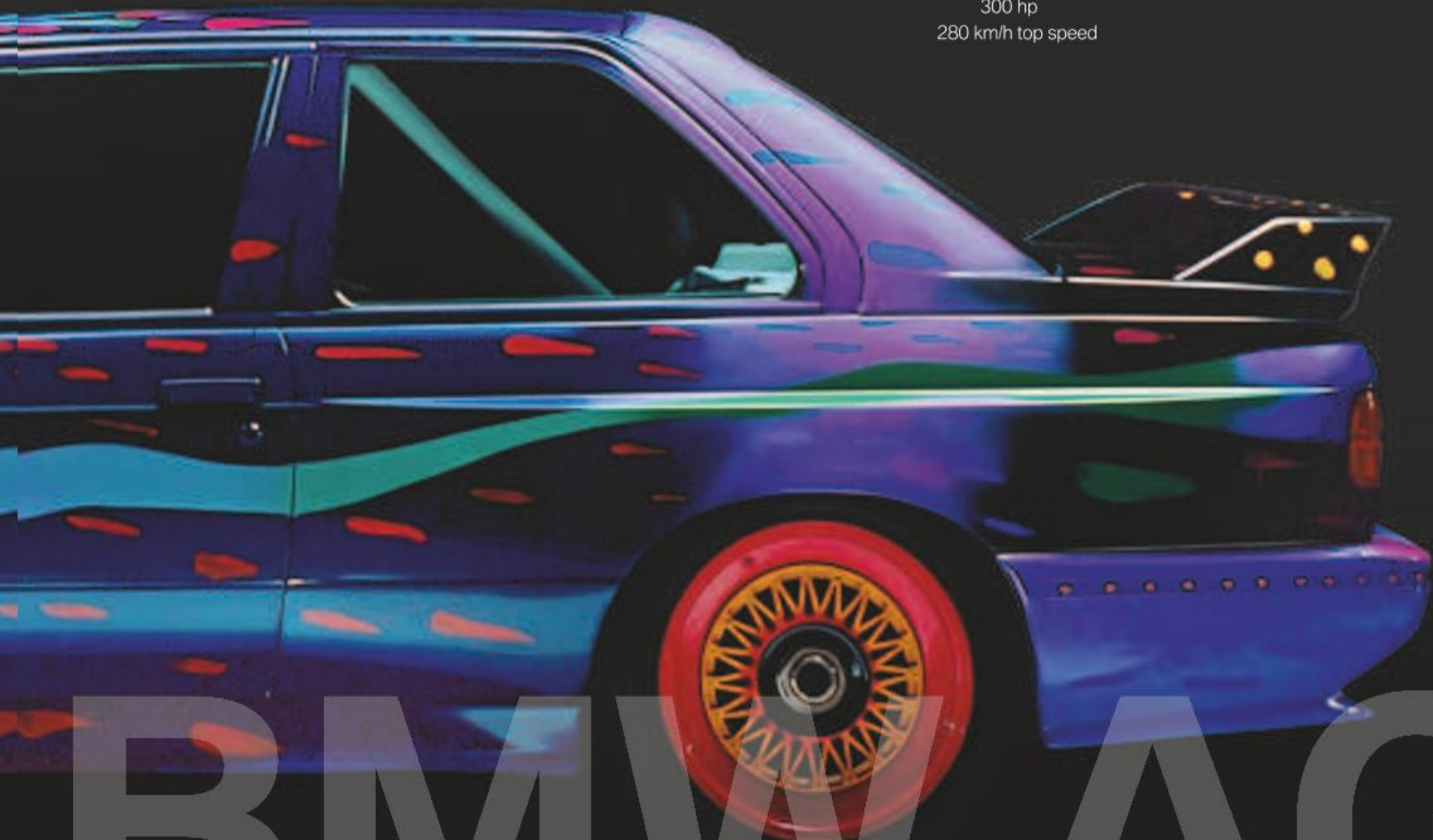
Ken Done, 1989

4-cylinder in-line engine

2,332 ccm cylinder capacity

300 hp

280 km/h top speed



BMW AG

thing typically Australian". He travelled to Munich and saw the Art Car created by Andy Warhol. "It's fantastic. I love the speed and the elegance with which he painted", explains Done. Inspired by what he saw, he went on to select "speed" and "Australia" as themes for his own Art Car. These themes suited the car perfectly, as he was working on a BMW M3, which was already an established success in the field of motorsport. Jim Richards drove the racing car to victory in 1987 in the Australian motorsport Group A. Done chose an abstract portrayal of parrots and parrotfish, two animals that are extremely popular "down under". They travel in swarms and reflect a real zest for life with their colours and elegance: "Both are beautiful and move at an incredible speeds. I wanted my BMW Art Car to express the same thing", I wanted my Art Car to reflect the same qualities", Done explained. He used templates for some shapes, but painted most of the design by hand. The car has a

"I wanted the car to look like it was **moving** even when **stationary.**"

| Ken Done |

colour gradient ranging from warm yellows and reds on the front through to cooler blues and violet tones and ending in the black at the rear. "I wanted the car to look like it was moving even when stationary", stated Done with regard to the structure of the design. An undulating line stretches through the base colours on

the side. It gives the car a tangible dynamic, not least due to the colour gradient. The blue and green tones symbolise the abstract motif of parrotfish and their rapid zigzag movements in water. Taking his example from the typical inhabitants of the Great Barrier Reef,

Done also gave his car coloured lips: The front bumper is painted in a strong shade of pink. Inspired by the brightly coloured Australian parrots, Done painted red and yellow stripes on the bonnet and the roof. The artist also painted the wheels in the same colour, stating: "I think I'm the first to do that even though it seems such an obvious thing to do."

BMW Art Car 535i

Matazo Kayama, 1990

6-cylinder in-line engine

3,430 ccm cylinder capacity

211 hp

231 km/h top speed



BMW AG



SNOW MOBILE

Looking at a cross-section of Matazo Kayama's works is like travelling through time in Japanese art. Even after his death, he is still regarded as one of the best-known artists in Japan and a multi-talented individual. His artistic spectrum ranged from traditional Japanese painting and airbrush and ink techniques, right through to designing jumbo jets and luxury liners. In 1990, the Japanese artist became the first Asian to paint a BMW Art Car. The model is the ninth in the series.

Kayama (1927 – 2004) studied painting and traditional Japanese handicraft, followed by Nihonga techniques at Tokyo University of Fine Art. In the difficult post-war period, Kayama painted mainly innocuous animal motifs. Kayama was constantly on the look-out for new techniques and styles. Tirelessly he tested, perfected and then started from scratch with new or even traditional methods. At the end of the 1950s, he concentrated on traditional Japanese painting styles, only to find he felt restricted by them. One decade later, Kayama switched his focus to nude painting. In 1973, he was awarded the major prize for Japanese art. He painted the picture "Snow, Moon and Cherry Blossoms" for the National Museum of Modern Arts in Tokyo, which would later influence the design of his Art Car. The artist made several trips to China to perfect his techniques with ink. He taught and learned in equal measure during these trips and returned to Japan only to switch his focus to jewelry and china design. In 1997 and 2003, Kayama received an award for services to cultural development in Japan.

Kayama was commissioned to design a BMW Art Car at the end of the 1980s. "I wanted to combine an element of traditional Japanese art forms with an extremely modern art object. A lot of thought went into achieving this goal," stated Kayama. Finally, he drafted a design for the BMW 535i and tried out the required techniques. His design was based on one of his earlier works and involved covering the car with stylised snow until the entire body glistened. Kayama then sprayed the BMW using the airbrush technique. He used powerful, deep blue oil paints, which he sprayed in rivers onto the silver paint in several places. The snowflakes remained clearly visible through the oil paint. The rivers run in wild, irregular forms, giving the vehicle a sense of movement and life, while at the same time creating an exciting contrast to the silver-white snowflakes. They run centrally on the hood and the roof and widen towards the rear as though a strong wind has brushed them over the car. In the middle of these oil landscapes, Kayama applied fine pieces of silver, gold and aluminum foil, which he had previously cut into squares and dots using the Japanese techniques "Kirigane" (metal cutting) and "Arare" (foil printing). Now the car glistens and glimmers from the depths of the water as though it were holding all the stars in the universe. "The result is better than I expected," stated Kayama. But the attractive basic form of the car made my work completely superfluous. Only after I had attached the BMW emblem did I feel like my work was truly complete. I was filled with excitement like a small child."

"I became most aware of the **clear lines** of the BMW once the car was completely covered with the **colourful design.**"

| Matazo Kayama |

“When I think of **speed**,
I immediately think of
butterflies and
dragonflies.”

| César Manrique |



BMW Art Car 730i
César Manrique, 1990

6-cylinder in-line engine
2,986 ccm cylinder capacity
188 hp
222 km/h top speed



César Manrique's Art Car is a colourful evocation of the natural surroundings of his homeland, the island of Lanzarote.

GLIDING THROUGH SPACE

The Spanish artist César Manrique was the second European to create a BMW Art Car, after Ernst Fuchs from Austria. He was a designer, painter, sculptor, architect and environmental activist. His dedication earned him many awards, including the Grand Cross of Civil Merit from Juan Carlos I.

Manrique is born on Lanzarote in 1919 and enjoys a happy childhood there. Throughout his life, the Canary Islands remain his great love. And he is to leave his mark on them like no other before him. In his late teens he joins up as a volunteer in the Spanish Civil War. In 1939 he returns, and burns his uniform, disillusioned. In 1945 he moves to Madrid. He graduates from the San Fernando Royal Academy of Fine Arts with a Master's degree in painting. Soon he is a member of the Spanish avant-garde of artists, and with his abstract paintings is in the vanguard of the Surrealist movement. Now Manrique is in demand all over the world. In New York, Manrique gets to know what he calls the "artificial" life in a city. He returns to Lanzarote in 1968, with the aim of making it one of the most beautiful places in the world. Manrique works as an architect and landscape gardener. He designs houses, gardens and pools – all integrated into the island's wild, craggy lava-architecture, which he in turn integrates into his designs. He calls this concept art-nature/nature-art. As a sculptor, he embellishes road junctions with mobiles which play in the island's winds. His abstract painting, too, retains a strong connection with nature. Manrique's use of shape and colour is inspired by Lanzarote: "The colours I love most are the black of the volcanic ash and the red of

the volcano's fire. But there's pure white, too, in the traditional island architecture," the artist says.

Manrique uses bold colours in his painting. He does for his Art Car, too – a BMW 730i. The abstract patterns of his design – waves, circles and spots – gleam in white, red, blue, lilac, green and black. The generously curving lines harmoniously complement the shapes of the car. Thus a red river graces the blue and white BMW logo on the hood. It circles it like an island, before plunging down the double kidneys like a waterfall. On the trunk a green plant frames the logo as if it were its heart, and disappears into the "earth" in the nether regions beneath the bumper. The brightly coloured areas all over the bodywork appear to overlap one another, suggesting motion even when the car is at a standstill.

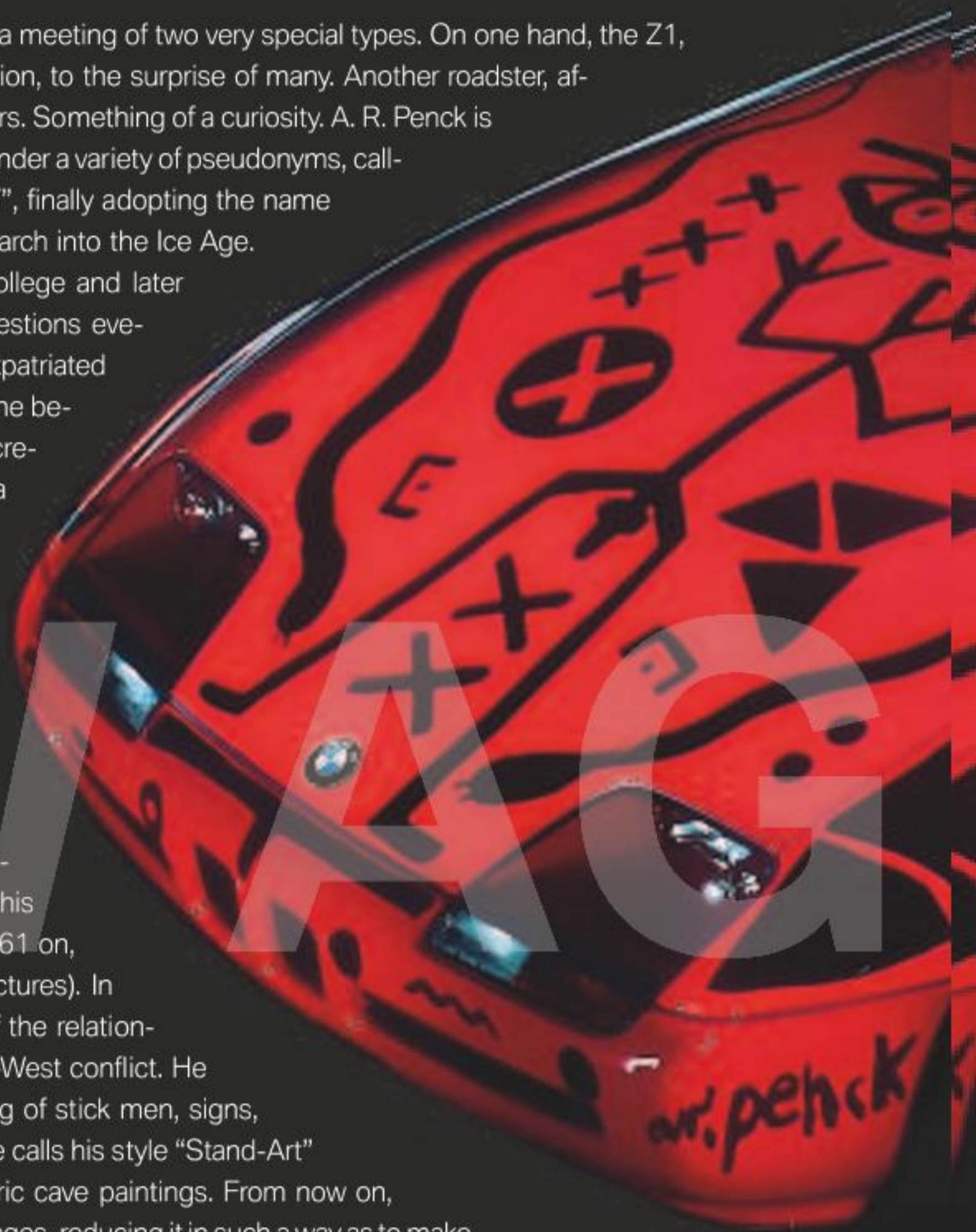
"A car is for getting quickly from one place to another. And when I think of speed, I immediately think of butterflies and dragonflies. My idea was to design the BMW in such a way to give the impression of it effortlessly gliding without any resistance," is how the Spanish artist explains the theme of his Art Car. Like the first five Art Cars, Manrique's BMW is finished at the Walter Maurer paint shop near Munich, but it is never taken out on the road.

On the Art Car's wing mirrors Manrique paints eyes, as if to say: "Watch where you're going" – one of the Art Car's main messages and a thought-provoking legacy of Manrique the environmentalist. In 1992, two years after he created his Art Car, the Spanish artist was killed in a car accident on Lanzarote.

STAND-ART CAR

When A. R. Penck comes to paint a BMW Z1, there is a meeting of two very special types. On one hand, the Z1, a high-tech prototype, made available in a limited edition, to the surprise of many. Another roadster, after over thirty years. The first BMW with retractable doors. Something of a curiosity. A. R. Penck is also an out of the ordinary type. Someone who works under a variety of pseudonyms, calling himself Mike Hammer, Theodor Marx, or simply "Y", finally adopting the name of Albrecht Penck, the geographer famous for his research into the Ice Age. Self-taught, rejected several times by Dresden Art College and later by the GDR's Artists' Association. Someone who questions everything, doesn't fit in with the system, and who is expatriated from East Germany in 1980. Shortly after reunification he becomes the first German artist to be commissioned to create an Art Car. Someone, who when asked if he drives a BMW, answers "I've been a passenger in BMWs over many years." A passenger? Penck is anything but one of life's passengers.

A. R. Penck is born Ralf Winkler in 1939 in Dresden. When his home town is bombed he deals with it in pictures. From an early age he is interested in maths, physics and art. Under the guidance of his art teacher, Juergen Boettcher, he tackles Rembrandt and Goya, Cubism and the Spanish realists. Winkler, by nature an analytical sort, soon breaks with this kind of painting. He creates statues, and then from 1961 on, his "Welt-" and "Systembilder" (world and system pictures). In them, he deals in an abstract way with the themes of the relationship between the individual and society, and the East-West conflict. He invents a new artistic vocabulary for himself, consisting of stick men, signs, symbols and formulae. They become his trademark. He calls his style "Stand-Art" or "Standart", a cryptic cipher reminiscent of prehistoric cave paintings. From now on, Winkler tries to explain the complexity of the world in images, reducing it in such a way as to make it comprehensible to everyone. In the former East Germany they do not understand him: he is barred from



exhibiting his work, monitored by the Stasi, and has his pictures confiscated. Winkler changes his name to A(lbrecht) R(alf) Penck and smuggles his works out of the country. In the 1970s he makes films and sculptures. In 1980, Penck is expatriated on the grounds of his non-conformist artistic ideas. In the West, his works receive great acclaim. He is part of the "Junge Wilde" (wild youth) movement and features in the documenta and Biennale exhibitions. In 1991 he gets the call from BMW, and replies: "Art on art, art on technology – I was

BMW Art Car Z1

A.R. Penck, 1991

6-cylinder in-line engine

2,494 ccm cylinder capacity

170 hp

225 km/h top speed



**“Art on art,
art on **technology** - I was interested
in that - especially art on a
three-dimensional object.”**

| A. R. Penck |

interested in that – especially art on a three-dimensional object. I was also interested in getting to grips with the technical design. A car like that is a major symbol of the western world.” As a “canvas” Penck gets a BMW Z1 in Top Red, which he paints himself. He applies his art-language in thick black paint and covers the sleek roadster from front to back with abstract signs, symbols and archaic representations of animals. The Stand-Art Car is born. A naked stick man flaunts himself on the bonnet, representing humanity; on the passenger side there’s a crocodile and above it a predatory beast. In it shine three letter Ts, no doubt a reference to one of Penck’s former bands which was called “TTT”. We see a sun, a peace sign, two eyes looking seriously and several snakes. They symbolise nature. On the retractable driver’s door an archa-

ic stick hunts an X. The “X hunter” is a favourite motif of Penck’s. Penck is not forthcoming about the exact meaning of the work, leaving the viewer to attempt his own interpretation. But he does demand a fee. An unusual one, recalls Richard Gaul, then Head of Corporate Communications: “Penck wanted us to organise an exhibition for him in Moscow. He wanted an exhibition in the ,Vatican of communism.“ The exhibition actually took place in Dresden, not in Russia, a fact due to the collapse of the socialist system. A system Penck had questioned again and again.

THE HOUSE WALL ON WHEELS

Esther Mahlangu is probably the most prominent exponent of South African art. Born in Transvaal Province, the black African artist is a member of the Ndebele tribe, which, numbering only around 300,000, is one of the smallest in South Africa. This is where the Ndebele finally settled after centuries of nomadic culture. We owe our knowledge of their colourful garments, their embroideries and the expressive façades of their houses to the photo-journalist Margaret Clourke-Clarke, who, in images of captivating clarity, documented the art of the Ndebele people.

And, from time immemorial, art has been the domain of the Ndebele women. They are responsible for decorating the clay and straw walls of the tribe's houses. As their culture does not use the written word, there is considerable significance attached to oral tradition and art. For generations, mothers have been handing down their knowledge of traditional techniques like producing paint, and an understanding of the styles of ornamentation and patterns to their daughters. Esther Mahlangu, who paints her first house front when she is still a schoolgirl, learns from her mother how to extract red, white and black from the soil, though the Ndebele women do buy the other colours at the supermarket.

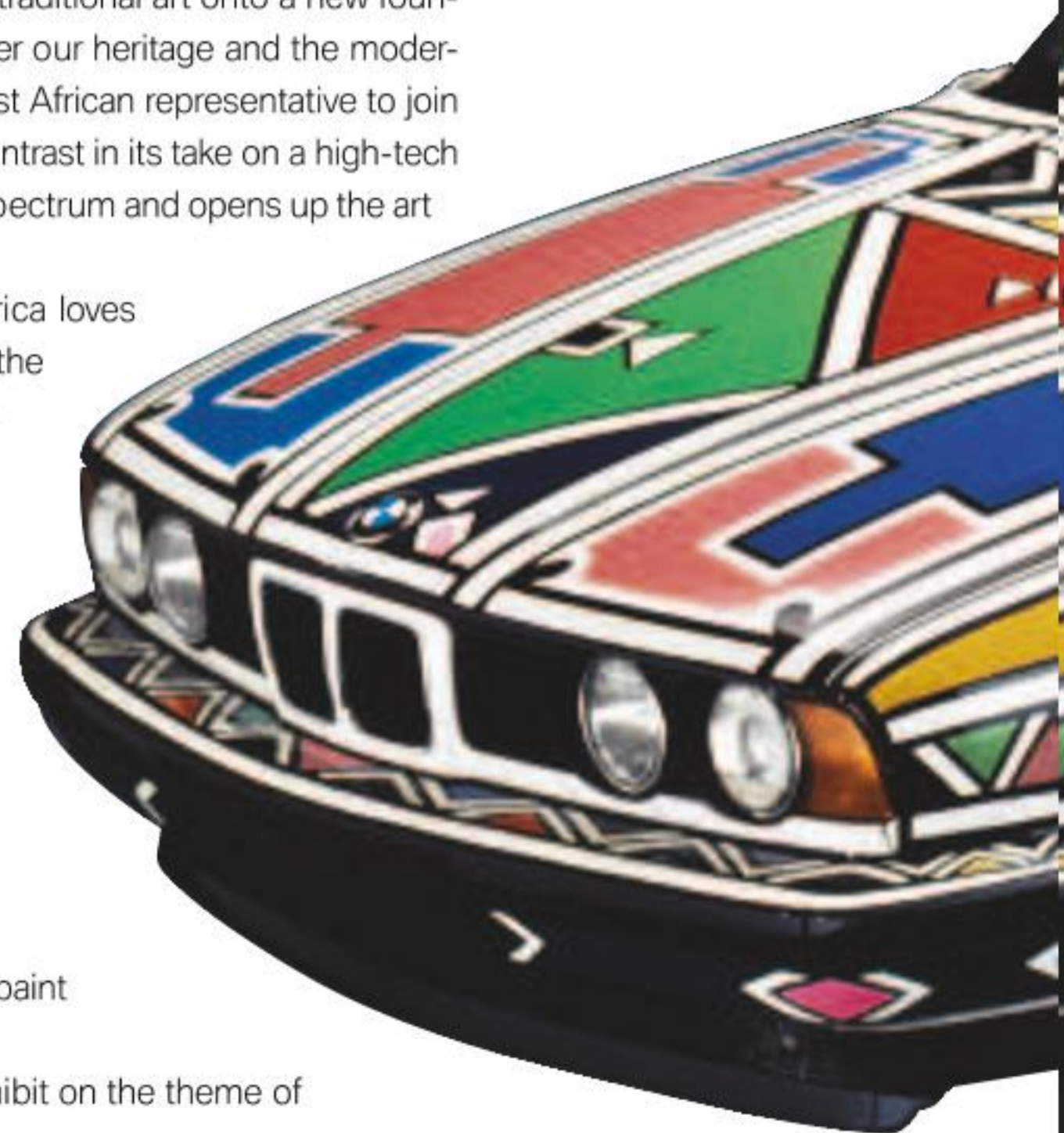
What they pass on down the generations are established forms of expression which still leave room for individual creativity. This explains the great wealth of variation we find in Ndebele art. The images exist almost entirely for the purpose of decoration, they are the expression of spontaneous ideas and, as such, they contain no hidden imagery and there is no need for interpretation. The so-called Amagama, or expressive images, as they are known, have their origins in the fabrication of pieces of jewelry and garments, such as breast plates, as well as head, arm and ankle bands.

When Esther Mahlangu is invited to create a BMW Art Car there are those who don't believe she can pull it off. Painting a car is a bit different from painting a wall, they say. But the artist wins over all her critics. She carries off the feat of transferring traditional art onto a new foundation. "The patterns I used in the BMW design bring together our heritage and the modernity of the car," says Mahlangu, who is the first woman and first African representative to join the Art Car artists. The work, shown in 1991, is loaded with contrast in its take on a high-tech product of the West. It represents an expansion of the media spectrum and opens up the art of the Ndebele to a wider public.

Just like the house fronts, the Art Car goes to prove that Africa loves the arcane play of decoration and colours. Mahlangu covers the car in decorative bands consisting of triangles, rectangles, diamonds and cross-shaped symbols. There is a complete absence of any circles, ovals or other curved shapes. The decorative elements do not float freely on the bodywork – they're tied down within a fixed structure of white frames with black edging. The panels of colour glow in soft tones of ochre, pink lavender, turquoise and light blue, but there are accents of deep orange, apple green and blood red, too.

The artist says of her design: "They asked me: How did you paint it? Did you plan the pattern first? And I answered: No, the design is here in my head. I can paint it like this. But I can also paint it other ways, because I have so many ideas in my head."

In 2010 Mahlangu's Art Car will be on display as a central exhibit on the theme of African design in the New York Museum of Art and Design.





“The **patterns** I used
in the BMW design bring together
our **heritage** and the
modernity of the car.”

| Esther Mahlangu |



BMW Art Car 525i

Esther Mahlangu, 1991

6-cylinder in-line engine

2,494 ccm cylinder capacity

192 hp

225 km/h top speed



“You can see the **beauty** of the car
and yourself **reflected** in the surface.

It is an **interchange** of beauty.”

| Sandro Chia |

MIRROR, MIRROR ON THE METALWORK...

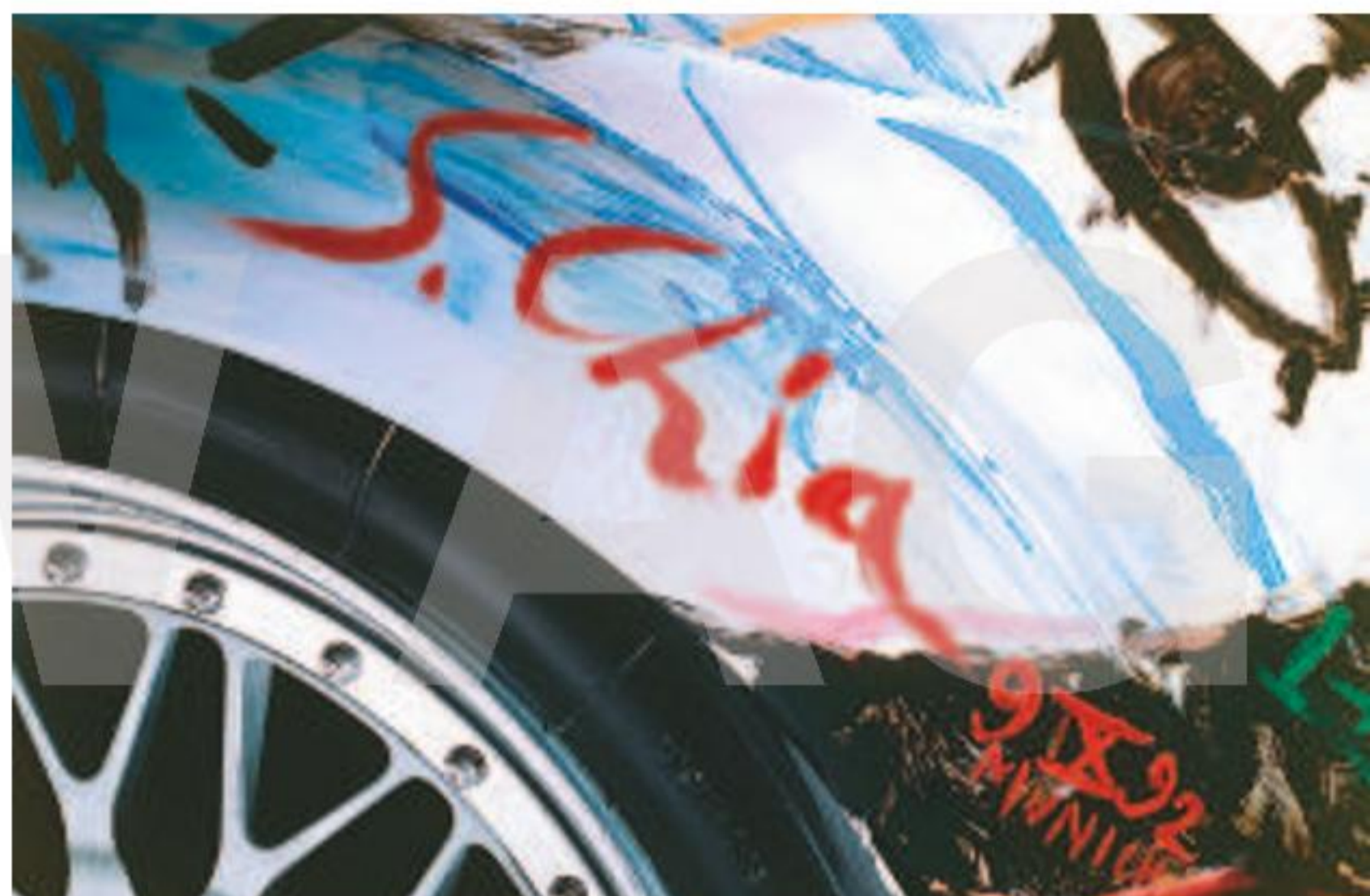


A concentrated gaze and a steady hand: The decoration by Sandro Chia is undoubtedly one of the most complex in the BMW Art Car Collection.

Are they looking at you? Or are you looking at them? Sandro Chia's Art Car focuses on faces. The Italian artist has painted them on the entire body of his prototype of a BMW 3 Series racing touring car. Faces and people are the main theme in Chia's work. The Italian was born in Florence in 1946, where he also studied at the Istituto d'Arte and at the Accademia di Bella Arti. In this Renaissance city, he encountered great art and learned to love it. He allowed himself to be inspired by the land, people and culture in India, Turkey and Europe, worked for a year in Germany and commutes today between Miami, Rome and his vineyard Castello Romitorio in Montalcino. From 1970 onwards, Chia developed his own eclectic art form, which used figurative styles of painting from the ancient world to the modern. He placed classical motifs – cyclopes, heroes and saints – in a modern context and played with colours

and myths. "We are not nostalgic painters who paint their pictures because they believe in beauty. I was very cynical when producing pictures, romantic pictures in a cynical style", says Chia about his style. He is one of the leading proponents of the Italian Transavantgarde. His work is in demand and he exhibits in Italy, Europe and even in the Guggenheim Museum in New York. He produces bronze statues, paints in oil and designs labels for his own wine. In response to the question of what constitutes an artist, Chia answers: "You have to be materialistic and at the same time an incredible dreamer."

Chia approached BMW of his own accord and offered to design an Art Car. This was proof of the great renown of the BMW Art Car Collection, as Chia was at this time one of Italy's most famous painters. In 1992, BMW gave him a prototype of a BMW 3 Series racing touring car. "The challenge", says Chia, "was to finish what someone else had started. I walked around the car a few times and marvelled at the form. Then the car softly spoke to me: 'Please paint me.' So I began my work and only finished it after three long days of intensive painting." The most striking feature of Chia's dense and complex design are the faces, disembodied and genderless. They are drawn with thin coloured lines, in considerable numbers and all over the car: on the front sides, scaling the C-pillar, on the engine hood, on the roof and on the tail. And they peer out at the observer from the green, yellow, red, brown and blue un-



dergrowth of squares, lines, circles, waves and streaks which Chia has conjured on the body: mute, observant, solemn, sad, bitter – or yet cheerful. The expression in the faces is unfathomable. Red and green diamonds on the cheeks of the faces give the effect of wounds, and sometimes eyelids and eyelashes or the suggestion of eyebrows can be seen. Like Cesar Manrique two years before him, Chia also painted eyes on the exterior mirror. The whole car is actually a large face, which contains lots of small faces. The observer cannot escape the multiple gazes – regardless of whether he stands in front of it or passes it quickly. The Art Car is always looking back. Like a mirror. Chia took the time to explain his concept: "I think that cars, especially BMW's, are desirable objects. They are not only made for driving but also to be seen on the street. This car here, whose surface I have designed, reflects the gazes. It meets the people who look at it like a mirror. You can see the beauty of the car and yourself reflected in the surface. It is an interchange of beauty."

FROM THE INSIDE OUT

BMW had always wanted David Hockney. However, for a long time the British artist declined to create an Art Car. He wasn't ready, the headstrong artist would keep saying. Then, in 1995, the moment is finally right – a stroke of luck, as the BMW 850CSi has a design which is exciting, innovative and multi-faceted.

Hockney, born in Bradford, England in 1937, is already drawing and painting as a small boy. He graduates with distinction from the Royal College of Art in London. Like Warhol, he's classed as a Pop Artist, but he refutes the label. In the 1960s the young Briton begins to explore the world. In the sunshine of California he creates some of his ground-breaking works, such as "A Bigger Splash". The picture portrays two of his favourite subjects: the Californian way of life, and swimming pools. Hockney finds inspiration in his surroundings, and paints portraits of friends and acquaintances. He always reproduces what he sees in every detail. The master of perspective captures his first impressions using a Polaroid camera, then he applies tal-

the technology of the BMW 850CSi on the outside and making the bodywork seem transparent. "BMW gave me a model of the car and I looked at it time and time again. Finally I thought it would be a good idea to show the car as if one could see inside, the engine, tyres, seats and that sort of thing," is how Hockney explains his idea. The British artist takes several months to study the car and design the model in line with his concept. He sticks with his idea of showing the inside without damaging the outer shell. "The car has wonderful lines, which I followed. I toyed a little with breaking up the surface without affecting the overall shape," says Hockney of his process. On the bonnet he paints parts of the 380 hp 12-cylinder engine:



ent, profundity, bright oils and acrylics to transfer the nature of the object to the canvas. His art of clear forms and colours enjoys increasing popularity. In the years that follow he makes detours in other artistic directions. He draws and designs stage sets. In the 1980s his life is governed by photography. Then he devotes himself to painting again, and in an interview in 2005 he predicts the end of photography. The reason, according to Hockney, is that "only painting can capture the complex nature of reality because it can represent emotions and perspectives in their simultaneity."

For his Art Car painting Hockney chooses a motif which would have been beyond photography. He turns the inside out, putting

big grey cylinders and huge round intake manifolds. He stretches stylised tyre treads, painted in black on white, far beyond the wheel arches, as if you are looking down through the metal from above. On the driver's side there is the silhouette of a human figure, also in black and white. It's like the shadow of the driver on a canvas screen. On the passenger side, roof and trunk Hockney depicts a landscape. We can see a short stretch of grey road, and lots of green, the lush rich green of California's trees. Hockney, a passionate driver who loves listening to classical music as he drives his Convertible over the mountains, explains: "Travelling around in a car means experiencing the landscape around you."

British artist David Hockney with his two dachshunds Stanley and Boodgie. He immortalized Stanley on the BMW 850CSi.

Behind the silhouette of the driver is a white dog in an upright position. The dog is looking over the driver's shoulder and out of the window. The Californian sun shines a powerful yellow and orange in the background. The image, by the way, is of Stanley, one of the artist's two short-haired dachshunds. Hockney says the picture is not accurate: "My dogs always sit in the front." Hockney's dogs also figure in the artist's fee. In the 850CSi he receives in return for his creation, Hockney gets BMW to fit a special drinking bowl for the dachshunds. At the push of a button the bowl can be filled with water and emptied again.



BMW Art Car 850CSi
David Hockney, 1995
V-12-cylinder in-line engine
5,576 ccm cylinder capacity
372 hp
248 km/h top speed

"The car has **wonderful lines**, which I followed. I toyed a little with **breaking up the surface** without **affecting** the overall shape."

| David Hockney |



BMW Art Car V12 LMR

Jenny Holzer, 1999

12-cylinder V naturally aspirated engine

5,990.5 ccm cylinder capacity

max. 580 hp

approx. 340 km/h top speed



“The intoxication of **motorised speed**
appears to be every bit as strong
as **sexual fulfilment.**”

| Jenny Holzer |

PROTECT ME FROM WHAT I WANT

Jenny Holzer is regarded as one of the most critical contemporary artists. She addresses the public with provocative comments or apparently trite expressions, projects artificial light onto places or facades in the middle of the night and publishes her thoughts on digital neon billboards reminiscent of news feeds. Her messages are meant to be seen, but are gone before we can take in their meaning. They come and go with the authority of stock exchange news.

When focussing on the reception of the written word at high speeds, Jenny Holzer, 1950, can hardly fail to come into contact with the world of cars. In 1999, she designed a racing car for BMW to take part in the Le Mans 24-hour race. She covered the aerodynamically designed body with white paint and added several phrases. Her Art Car is characterised by a marked sense of minimalism compared with the bright colours usually seen in the world of motorsport. The sentences written on the vehicle are an expression of her thoughts on racing sport:

THE UNATTAINABLE IS INVARIABLY ATTRACTIVE refers to the burning desire of racing drivers always to be in front. The prospect of victory or achieving a good position in the race is their elixir. The urge to triumph against the rest of the racing world mobilises every force.

LACK OF CHARISMA CAN BE FATAL refers to the potential dangers unleashed when racing at over 300 kilometres per hour. While drivers and teams compete for the best technology, the outcome

of a race is decided mainly in the minds of those involved. Every pole position, every box stop, every overtaking manoeuvre is a part of a psychological war to determine who sees the chequered flag first.

MONOMANIA IS A PREREQUISITE OF SUCCESS - Monomania is what sets successful racing drivers apart. To win in the world of motorsport, drivers have to put their heart and soul into driving to the very limit. Each racing driver is a lone warrior and pays a high price as a result of his obsession and one-sided view. The message YOU ARE SO COMPLEX YOU DON'T RESPOND TO DANGER reflects the natural fears blocked out by racing drivers as they fly fearlessly over the race track. Has our society become so complex that our innate protective instincts have become superfluous?

WHAT URGE WILL SAVE US NOW THAT SEX WON'T reflects an old idea in racing sport: the connection between sexuality and speed. The intoxication of motorised speed appears to be every bit as strong as sexual fulfilment.

A message that Holzer has already formulated elsewhere, communicated in large letters over the upper area of the vehicle: PROTECT ME FROM WHAT I WANT - this message obviously casts doubt on whether victory in racing sport is really worthwhile. Should racing drivers be protected from themselves?

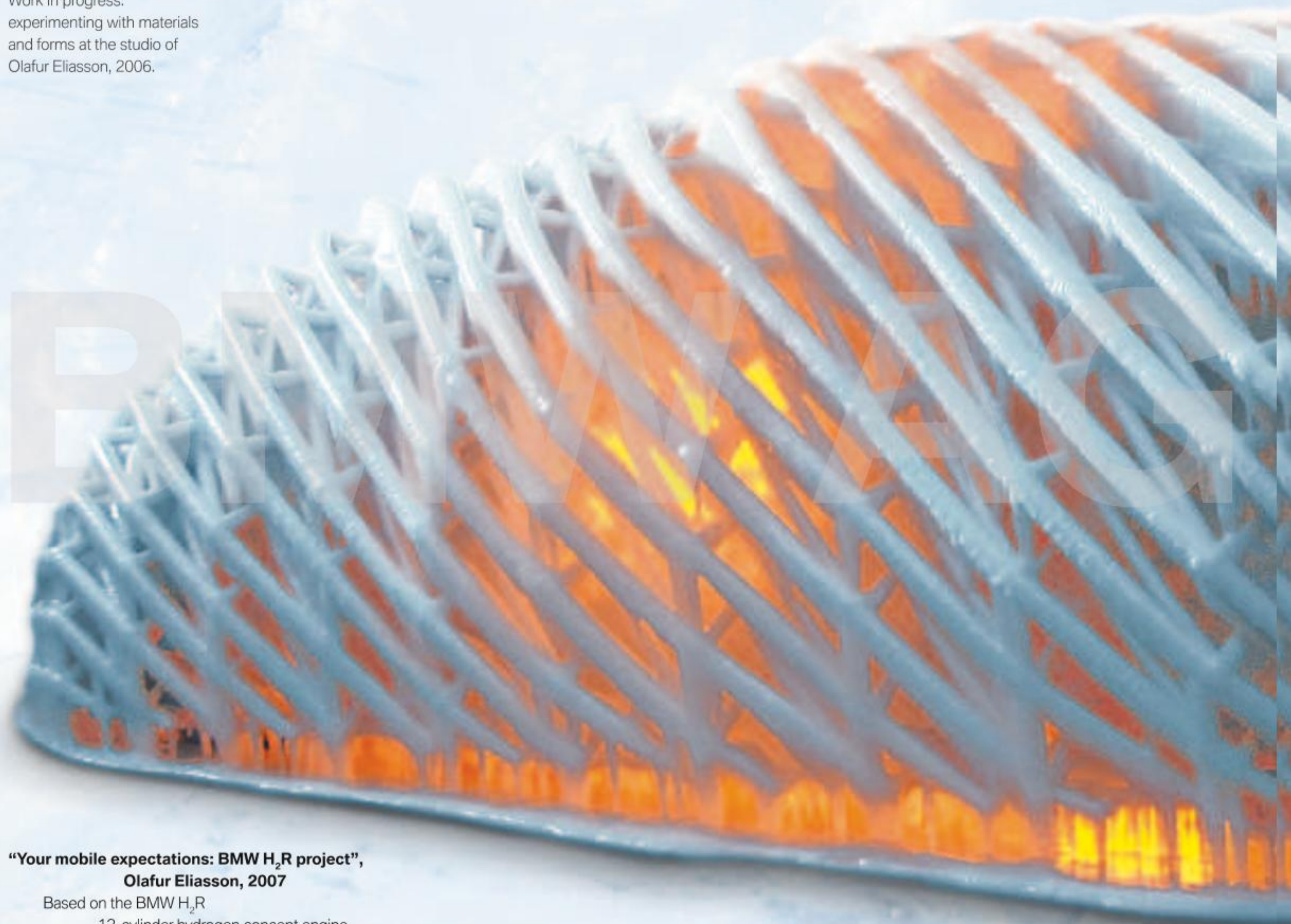
Jenny Holzer wouldn't be Jenny Holzer if she didn't leave ample scope for interpretation as is so often the case in her art.





MOBILITY BELOW FREEZING POINT

Work in progress:
experimenting with materials
and forms at the studio of
Olafur Eliasson, 2006.



“Your mobile expectations: BMW H₂R project”,
Olafur Eliasson, 2007

Based on the BMW H₂R
12-cylinder hydrogen concept engine
286 hp
300,175 km/h top speed

“Our movement in space implies **friction:**
not only **wind resistance**, but also
social, physical and **political frictions.**”

| Olafur Eliasson |

Olafur Eliasson reflects the vision of the company: the Danish-born artist with Icelandic roots, works in Copenhagen and Berlin and runs his own business. His name stands for innovative installations involving light and water, and his subject matter revolves around the conflicting relationship between civilization and nature. Eliasson, the great engineer of contemporary art, confronts complex leading technology of our time with ephemeral elements, aggregate states and physical phenomena from nature. The situations which he creates astonish viewers and encourage them to reflect on the environmental influences of our industrial culture. According to one eulogy: “Using scientific experiments and philosophical models and models concerning the theory of perception,

Olafur Eliasson creates complex models experienced by the senses which model the

His extremely sensitive, conceptual approach when dealing with environmental themes predestined the artist for the design of the 16th BMW Art Car, a hydrogen-powered racing car. The vehicle provided by BMW for this was the so-called H₂R, which set multiple speed records in 2003 – a technological milestone in the search for sustainable mobility based on hydrogen from renewable sources. Eliasson converted the H₂R into a mobile artwork: first he removed the aerodynamic, shiny silver body made from glass/carbon fiber composite material and put a filigree steel frame, adorned with small metal plates, over the now exposed engineering of the racing car. The structure was then sprayed with around a thousand liters of water, thus transforming it into a thick crust of ice, a yellow cocoon glowing from within and with the look and feel of a giant insect. To keep this “creature” alive, it needs its own cooling chamber at arctic temperatures of minus ten degrees Celsius. With this technique and two tons of weight, “Your mobile expectation”, as Eliasson named his artwork, places high demands on future exhibition organizers. The automobile is judged through the ice shell, stationary in a concrete room – a haunting allegory of our post-industrial mobility. Eliasson’s aim was to draw attention to the movement of our world and the consequences of our behavior. We are supposed to recognize that there is a causal link between our individual travel

parameters of time and space...” His projects are characterized by a high level of sensuality and poetry. Eliasson’s work is also not without a love of the monumental – his “Weather project”, initiated in 2003 at the Tate Modern in London is legendary, in which a gigantic sun appeared on the reflective ceiling. Two million people flocked to the museum and could not get enough of the great indoor illusion.

behavior and the issue of CO₂ and global warming. With its frosty filigree appearance, the 16th Art Car breaks with the previous tradition of conventional painting of the vehicle. The relationship with auto racing is maintained, but the three-dimensional canvas is replaced by an innovative installation which encapsulates the important questions of our age and provides the BMW Art Car Collection with new perspectives of artistic expression.

GLADIATOR OF THE

BMW AG



RACING TRACK

The 17th Art Car completes the circle. The BMW M3 GT2 designed by Jeff Koons is a thoroughbred sports car. It was premiered at the Pompidou Center and, like the first four prominent representatives of its type before it, took part in the 24 Hours of Le Mans race. In doing so, it built on a tradition which began 35 years ago and which had become almost inconceivable after the last Art Car.

“My **design** is meant to represent the
energy of the BMW M3 GT2.”

| Jeff Koons |





BMW AG

The 17th Art Car is based on a sports car. Not an ordinary sports car, of course, but a brand-new racing car which stands in the tradition of a BMW 3.0 CSL or a BMW M1. There is 500 hp hidden away under the engine hood of the BMW M3 GT2. The car bursts through the 100 km/h mark in just a brief moment, precisely 2.6 seconds. The chassis and suspension, brakes and gearshift are adapted to the extreme conditions of the long-distance race. The vehicle is technically based on the fourth-generation BMW M3 Coupé. Intelligent lightweight construction of the engine, chassis and suspension and body gives the car considerable weight savings – and this is an advantage in terms of speed.

Born in 1955, Jeff Koons describes these kind of cars as “gladiators”. The American is one of the most famous artists in the world today. Koons has sculpted silver-colored balloon rabbits from stainless steel and a golden sculpture of Michael Jackson and his chimpanzee Bubbles from porcelain. He has created a giant dog using 60,000 flowers, and leaves basketballs floating in aquariums. Koons uses elements from the everyday, from the media, from the consumer world and even from his own life as a starting point for his art. He takes them out of context, ironizes them and uses them to provoke. Koons is a painter, sculptor, graphic artist and an artwork all at once. And in this way he resembles his spiritual father, Andy Warhol. Koons’ style interprets the Pop Art of the present and so fits wonderfully into the tradition of the Art Cars, whose most famous representatives – Warhol and Lichtenstein – were the fathers of Pop Art.

“A symphony of colors and shapes,” wrote the German automobile magazine *Auto Motor & Sport* in the 1950s of the brand’s

luxury automobile which was presented back then. What might the magazine have written then about the latest Art Car? A frenzy of the senses? Color madness? Psychedelic? Jeff Koons’ M3 GT2 is certainly colorful and yet has little in common with Andy Warhol’s oil painting on wheels. It more closely resembles a composition of thunderbolts, light graphics and elements from comics. For the exterior design, the artist looked at how racing cars were designed and how energy is visualized. He collected images of racing car graphics and illustrations of speed and explosions. The lines on the black paintwork extend along the lateral lines from the tail towards the nose. Or is it the other way around? The direction is unimportant; the design dynamizes the vehicle, setting it in permanent motion. Even when it is stationary, the tachometer seems to be up in the red zone, racing away at over a hundred, approaching two hundred... It could also be points of color which have been driven in straight lines from the twin-kidney to the rear by the force of the airstream. This interpretation is contradicted by an explosion of light which Koons has added to the powerful rear. Bolts of color streak past, parts fly around, and the nucleus dazzles the eyes with its brightness, a blinding white. The explosion implies the propulsion of the rear wheel drive, the moment at which the 500 hp makes the tires squeal and the exhaust breathes fire. The two-dimensional design is three-dimensional in its effect as a result of its dynamics; the lines incorporate the shapes of the sports car, flatter them and emphasize them in stark contrasts. They are truly energized. “These racing cars are like life, they are bursting with power. My design is meant to represent the energy of the BMW M3 GT2,” says Koons. For months



BMW Art Car M3 GT2

Jeff Koons, 2010

V-8-cylinder induction engine

3,999 ccm cylinder capacity

500 hp

approx. 300 km/h top speed

BMW AG

the artist immersed himself in the work, riding sports cars – including a BMW M1 – to get a feel for the “raw, unfiltered power” of the automobile and get to know the exhilaration of speed.

Koons had complete freedom with the design – within technical limits. The condition which BMW Motorsport imposed: the aerodynamics of the racing car must not be altered in any way. Koons developed the radiant design using three-dimensional CAD models. He traveled several times to Germany, discussing, testing, optimizing. Time was short. There were two months left between the first sketches and the world premiere. And then the start at the 24 Hours of Le Mans race. Together with a team of BMW engineers and the specialists at Schmid Design, the design was finally implemented. Koons’ three-dimensional design was translated into two dimensions and transferred to films. The design was printed digitally onto vinyl and applied with a double coat of clear lacquer with a high-gloss finish and then sealed. All done by hand, under the stern gaze of the master.

It was completed on June 1st. Koons unveiled and signed his artwork at the Pompidou Center, a place full of tradition, since Lichtenstein’s Art Car had also been presented in the world-famous temple of culture. “You can say what you like about the tradition of having a BMW painted from time to time. And the same is true of Koons. But you have to admit, it is rare that anything has worked so well together in the past,” concluded the German newspaper *Frankfurter Allgemeine Zeitung* after the world premiere. Two weeks later, the participation in the 24 Hours of Le Mans race became a great spectacle. Over 140,000 visitors turned up to follow the performance of the Art Car in the classic long-distance race.

Including Koons, engrossed and crossing his fingers. The Art Car retired early from the Circuit de la Sarthe. The artist was positive in his reaction, however: “The cooperation with BMW during this project has been one of the greatest experiences of my life. This race was a very intense experience for me. I would love to give the car another chance and see it enter again.” Whether his wish will be fulfilled is rather unlikely. Markets and museums from all over the world are knocking at the door, wanting to exhibit Koons’ work. But before the Art Car sails away on more journeys around the world, it will be on view from October onwards in the BMW Museum, the home port of the BMW Art Car Collection.

And Koons’ payment? The 55-year-old will receive two BMW automobiles. Is this a bad deal for Koons, whose “Balloon Flowers” has just been auctioned for 25.7 million dollars? Not for the artist: “I have always thought that it would be an honor to design a BMW Art Car. I am delighted to be able to continue a tradition which was founded by such prominent artists as Calder, Lichtenstein, Stella and Warhol,” explains the automobile fan, who was already driving a BMW during his time in Munich.



“THE BACKBONE OF OUR COMMITMENT TO CULTURE”



Thomas Girst, spokesman for BMW Group Cultural Communications, on the BMW Art Car Collection and its future; shown here with Jeff Koons (left) at the 2010 Le Mans 24-hour race.

Mr Girst, why would a car manufacturer want to promote **culture**?

We're talking about the benefit to the company's image which comes from any involvement in the cultural sphere. We're not being altruistic, nor are we offering sponsorship. But we need to show a certain cultural sensibility, and this has been a priority for BMW for nearly 40 years. The subtle way it's done is evidence of the company's commanding stature.

What's the role of the **BMW Art Car Collection** in this?

It's one of BMW's longest-standing cultural commitments and is the backbone of our commitment in this area. We take a product from our company and combine it with art, with an artist. This has given BMW Art Cars a real importance outside the company.

What's the **secret** of the collection's success?

There are several factors. As the company has become more international, the collection has too. That's important, because for example people in Asia and Africa view art and also technology completely differently than us. Another thing: we have always protected the series from any inflationary tendency - even though we get many offers every year. We only pick the best contemporary artists. The artists don't just have the challenge of turning a car into a work of art. Each time, they refine the definition of mobility a little bit as well.

How does the **selection** process work?

The initial contact used to be made by Loudmer-Poulain. Now the choice is made by an independent jury of curators and museum directors from all over the world.

Does BMW impose any **restrictions** on the artists?

No, the artists have complete artistic freedom. However, there are some quite "logical" restrictions - when an artist creates a design for a BMW he has to consider the mobility of the vehicle, especially in the case of a racing car. The laws of mass and aerodynamics are essential to the design, of course. An artist like Jeff Koons is just as keen as we are for his car to start at Le Mans and compete against other cars. With Eliasson it was different. It was obvious that the prototype he designed couldn't be driven. And when we asked Eliasson, it was also obvious that he'd have another close look at the car and rework it in a totally different way. We are just as happy with a mobile ice sculpture as we are with a racing car.

Where **do you go from here**?

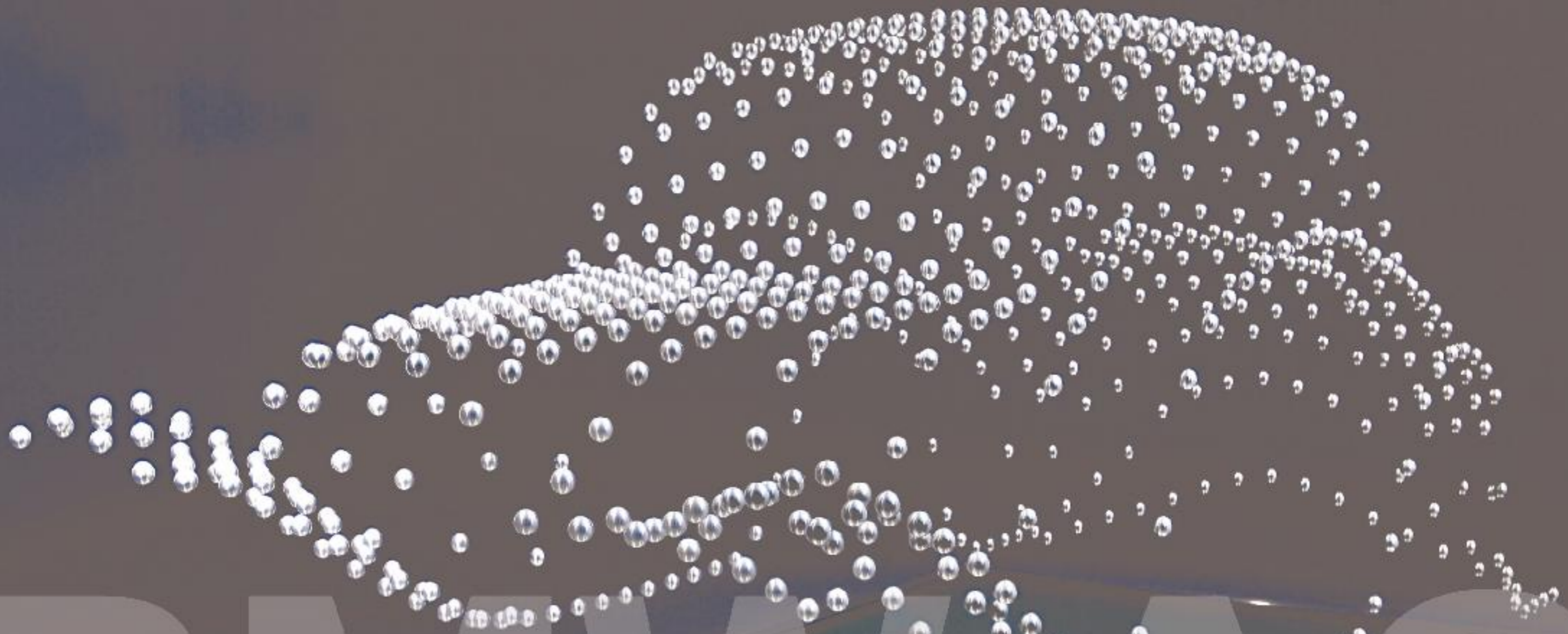
We're definitely going to continue the BMW Art Car series, but not in the next three or four years. First, Jeff Koon's car is going to be presented to the world. Hopefully as an exhibit in a museum - which has nothing to do with up-positioning in the market, but with presentation and respect for the artist.

BMW Museum

bmw-museum.com



Sheer Driving Pleasure



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