



(L-R) Jean-Michel Basquiat, Andy Warhol and Keith Haring in 1985.
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WARHOL, BASQUIAT, HARING

Une amitié artistique

16 October – 18 November 2026
PARIS

Opera Gallery is pleased to present 'Warhol, Basquiat, Haring. Une amitié artistique' from 16 October – 18 November 2026. In the history of late twentieth-century art, few encounters were as significant as those between Jean-Michel Basquiat, Keith Haring and Andy Warhol. Three artists seemingly defined by their differences, their generations, backgrounds and artistic language, yet brought together by the same city, the same era and a shared conviction: that art could fully engage with the present without losing its power.

With 'Warhol, Basquiat, Haring. Une amitié artistique', Opera Gallery Paris places this relationship between the three artists at the heart of the exhibition, highlighting Keith Haring's essential role in the dialogue between Basquiat and Warhol.

When Basquiat and Haring emerged on the New York art scene, Warhol was already a major figure in twentieth-century art. By the late 1970s, at a time when his more recent work was sometimes dismissed, he continued to observe with undiminished curiosity the new artists emerging in Downtown galleries, clubs and streets. Basquiat and Haring belonged to this new generation. Both encountered a city saturated with signs, words, music and popular imagery, and both recognised the street as a space for artistic expression. Basquiat first intervened in the public realm under the name SAMO, developing a language that brought together graffiti, poetry, slogans and fragments of thought. Haring, meanwhile, created an instantly recognisable vocabulary of radiant figures, moving characters and dynamic lines. From 1980 onwards, his chalk drawings in the New York subway, made on unused advertising panels, transformed drawing into an action as much as an image: rapid, direct and without the possibility of revision.

The connection between Haring and Basquiat was based less on similarity than on mutual recognition. They understood that they belonged to a moment when the traditional boundaries of art could be challenged. This affinity is particularly evident in their use of signs. Haring distilled; Basquiat, by contrast, accumulated. Yet both brought into art elements long considered outside its traditional hierarchies: the street, music, advertising, the media, sport and popular culture.

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Warhol occupied a unique position within this constellation. He was both the artist of an earlier generation and the one who immediately understood the new energy transforming New York. His relationship with Basquiat became one of the most intense episodes of this period. Warhol recognised in Basquiat a pictorial energy that was foreign to his own practice, while Basquiat found in Warhol an experience of celebrity, the art market and the art world whose power he understood.

His relationship with Haring was different. Initially intimidated by Warhol, Haring would come to discover his generosity and support. Warhol showed him that it was possible to be both a public and popular artist, moving freely between the street and the museum, mass culture and art history. In turn, the younger generation fuelled Warhol's curiosity. His Reversal Paintings and portraits of royalty and celebrities reveal a practice that continued to reinvent itself in response to a changing visual culture.

The exhibition brings together a major selection of paintings and works on paper spanning a decade, from 1979 to 1989. Highlights include Andy Warhol's *Multicolored Retrospective (Reversal series)* (1979), a striking homage to three iconic subjects—the *Mona Lisa*, Marilyn Monroe and the Campbell's Soup can—recasting familiar images through Warhol's distinctive language of repetition, colour and appropriation; Jean-Michel Basquiat's *Batman* (1983), an energetic composition in oil stick and felt-tip marker on paper, in which fragmented figures, symbols and spontaneous marks exemplify the raw immediacy and restless energy of his visual language; and Keith Haring's *TV Dog* (1982), a characteristic work in sumi ink on paper that transforms his instantly recognisable graphic language into a playful yet incisive reflection on mass media and contemporary life.

All three shared a profound understanding of the power of the image. 'Warhol, Basquiat, Haring. Une amitié artistique' invites us to look anew at a history we may think we already know: not as three separate trajectories, but as a constellation shaped by friendship, admiration and the circulation of ideas — an exceptional encounter that continues to shape the way we look at art and images.

Scenography conceived by Cécile Degos.

About Opera Gallery

Founded in Singapore in 1994, Opera Gallery has forged a network of galleries worldwide with locations in London, Paris, New York, Geneva, Madrid and Dubai, establishing itself as one of the leading forces within the international art market.

Headed by Gilles Dyan, Chairman and Founder, Opera Gallery specialises in modern, Post-War, and contemporary art. In addition, the gallery represents international emerging artists such as Andy Denzler, Pieter Obels and Gustavo Nazareno, alongside internationally recognised names such as Ron Arad, Manolo Valdés and Anselm Reyle.

For more than 30 years, Opera Gallery's mission has been to showcase the dynamic, innovative, and diverse expressions of modern and contemporary art through its ambitious yearly exhibition programming and collaborations with private collections and leading public institutions. Opera Gallery in Paris is led by Director Marion Petitdidier.

Press Contact

Ilenia Bolognesi | ilenia@suttoncomms.com | + 33 (0) 6 65 56 38 02

Opera Gallery Paris

62 rue du faubourg Saint-Honoré
Paris 75008
T +33 (0)1 42 96 39 00
paris@operagallery.com

www.operagallery.com