

# Khanabadosh

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## Jean Michel Basquiat the same old shit



One of the most successful artists, having his paintings sold for 110.5 million USD, Often spotted beside Keith Haring and Andy Warhol, Basquiat would show up to Mr. Chow decked out in an Armani suit. He'd drink kir royale and socialize with the art-world elite. At the time of writing, he was 24. He had gone from selling drawings for \$50 in 1980 to selling canvases "at a brisk pace—so brisk, some observers joked, that the paint was barely dry," the article said. Basquiat said he worried he had become a "gallery mascot." Not everyone knew what to make of the young Black man and his frenetic, rebellious paintings, but everyone wanted to be associated with him. Everyone still does.

First interaction with the Pop Art legend, Andy Warhol, was when he spotted Warhol sitting in a restaurant. He quickly painted a small card, no words, and went on to sell it to him for a few bucks. Warhol at the time was struggling with the fear of fading away in the art scene of the time. He saw something in Basquiat and soon reached out to him. Soon, their partnership became engraved in the world of art as a powerful, controversial, yet highly impactful names. Warhol would create the base painting, while Basquiat would add texts and doodles on it, reflecting his early experiences in the graffiti art scene.

Controversies included talks in the art world about Warhol being a parasite on Basquiat, feeding off his fame, relevance and energy. The partnership ended for a brief period of time, before



### What is 'SAMO'?

Basquiat and Diaz created the phrase "SAMO" during a stoned conversation, calling the marijuana they smoked "the same old crap," then shortening the phrase to "Same Old" and eventually "SAMO". The graffiti was painted on the walls of New York. The typography was often paired with a crown.

Basquiat didn't want himself to be called a 'black artist', as earlier portrayed by rich gallery curators as "the voice of the gutter". His impact bleeds through in today's art, design and music culture.



## Japanese Jazz

you should be listening to



Itsuro Shimoda - Anybody Anyone (1974)



Jiro Inagaki & Soul Media - Funky Stuff (1975)



Ryo Fukui - Scenery (1976)

### How is Japanese jazz different from American Jazz?

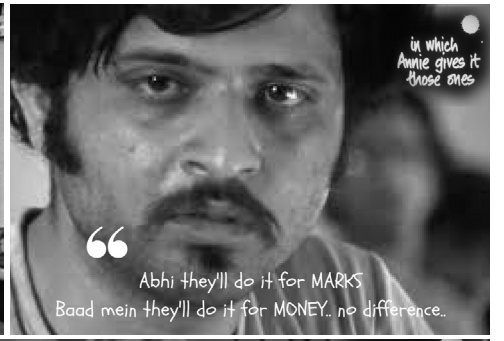
The Japanese began to exclude from jazz everything that was typically American, adapting it for the needs of their own culture. They employed such traditional instruments as, among others, the tsuzumi (a Japanese hand drum). They incorporated Japanese courtly melodies and an aesthetic inspired by Zen Buddhism.

# In Which Annie Gives it Those Ones (1989)

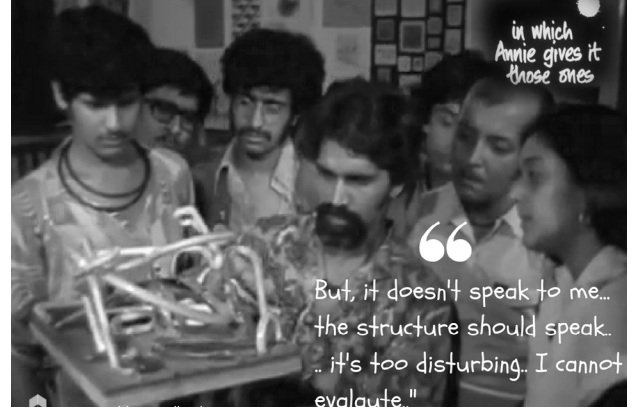
National Film Award for Best Screenplay  
National Film Award for Best Feature Film in English

“In which Annie..” is a telefilm, which was conceived and written by Arundhati Roy, who played Radha’s role in the movie. Pradip Krishen directed the film and Arjun Raina played the lead role of Annie.

In the film, Annie, an architecture student struggling to finish school, comes up with an idea to put two water jets on the sides of each train in India, as his thesis project. The result is thousands of kilometres of fruit trees along the railway lines all over the country.



## Wong Kar Wai



The good-natured Annie’s harebrained schemes are the “those ones” of the title – hippy-dippy fantasies of using architecture to be of some use to society.

Were Annie to be released today, the casual profanity would be bleeped out and an anti-smoking health advisory would be plastered to the right-hand corner of the screen. Pradip Krishen’s film was made for television in a more tolerant and less divisive age, when it was perfectly alright to show students in their skivvies and thumbing their nose at authority. The National Film Awards for Annie were richly deserved, and their return makes perfect sense too.



Wong Kar Wai

“Wong Kar-Wai is the grandmaster behind the vibrant, dreamy, sensuous aesthetic of Asian cinema. His penchant for a moody, high-contrast mesh of colors translates so well on film, it steals the narrative’s spotlight.”

He’s one of those creators who go to the set, and writes their materials as they shoot. His style of work portrays Hong-Kong in way it has never been shown to the world. The play with the colors, the glitches in the camera, the light leaks, the frame-jump motion of scenes, all binds together to create an aesthetic that became a style in its own, with creators all over the world trying to imitate.

When Naseeruddin Shah was asked what a good movie is, he answered - “if the cinema is able to capture the time, if you can watch that film and understand how people used to live, what was the fashion, what slangs were in use, the small elements that define the time is being expressed, then I believe it is a good movie, and a successful one.”

Wong Kar Wai does exactly the same, if not better. His movies tell unimportant stories of unimportant subjects and characters, but keeps you engaged, makes you relate and affects your mind in a strange manner. The utter honesty in reflecting the times and the subjects is what sets him apart from his peers.

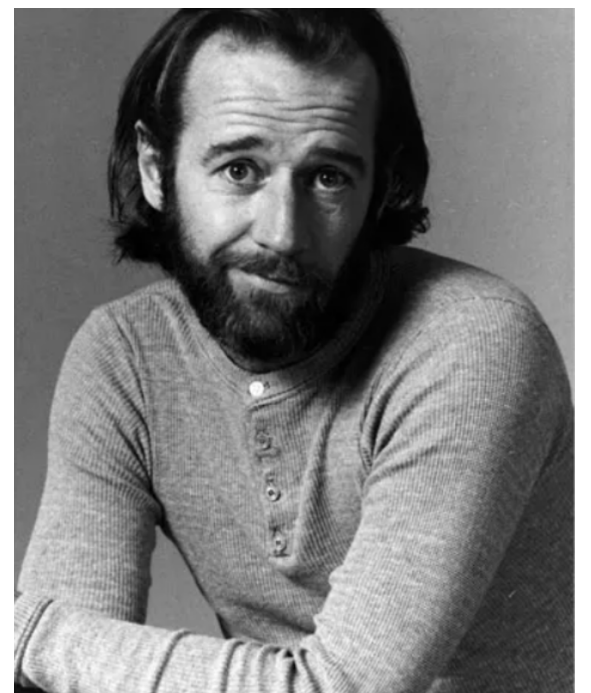
If you haven’t watched any of his works yet, here’s a good sequence to follow -

- 1) As Tears Go By
- 2) Days of Being Wild
- 3) Chungking Express
- 4) Fallen angels

His movies are filled with soundtracks that immediately sets up the mood of the scene, and the film overall.

Few songs that define his aesthetics -

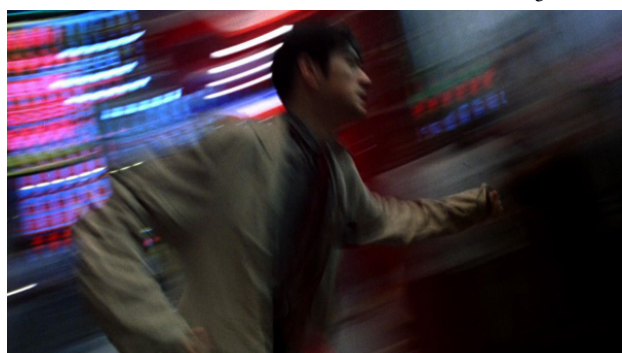
- 1) California Dreamin’ - The Mamas & The Papas
- 2) Dreams - The Cranberries
- 3) Things in Life - Dennis Brown
- 4) I Have Been in You- Frank Zappa



## George Carlin

“We’re so self-important. So arrogant. Everybody’s going to save something now. Save the trees, save the bees, save the whales, save the snails. And the supreme arrogance? Save the planet! Are these people kidding? Save the planet? We don’t even know how to take care of ourselves; we haven’t learned how to care for one another. We’re gonna save the fuckin’ planet? . . . And, by the way, there’s nothing wrong with the planet in the first place. The planet is fine. The people are fucked! Compared with the people, the planet is doin’ great. It’s been here over four billion years . . . The planet isn’t goin’ anywhere, folks. We are! We’re goin’ away. Pack your shit, we’re goin’ away. And we won’t leave much of a trace. Thank God for that. Nothing left. Maybe a little Styrofoam. The planet will be here, and we’ll be gone. Another failed mutation; another closed-end biological mistake.”

If you haven’t heard of George Carlin before, you’re missing out on a big one. Read more on our website [readkhanabadosh.com](http://readkhanabadosh.com)



from Chungking Express



from Chungking Express



from Happy Together