

BMW Group

Corporate and Governmental Affairs

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BMW Art Car Collection.

Munich. Since 1975, prominent artists from throughout the world have designed BMW automobiles of their times, all making extremely different artistic statements. The fifteen exhibits created for the Art Car Collection until now include works by well-known artists such as Frank Stella, Roy Lichtenstein, Andy Warhol, A.R. Penck, David Hockney, and Jenny Holzer. The Art Cars reflect the cultural and historical development of art, design, and technology.

It was originally the French racing driver Hervé Poulain who had the idea of letting an artist have his or her way with an automobile. Poulain commissioned American artist and friend Alexander Calder to paint his BMW racing car in the early 70's; this was the spark which led BMW to establish the Art Car Collection. In the first years of the project, primarily racing cars were transformed into art objects-some of these even started in the famous 24-hour Le Mans race. Later, the Art Car Collection was extended to include series vehicles. In 1999 the American conceptual artist Jenny Holzer created the 15th BMW Art Car – she "described" a BMW V12 Le Mans racing car with her word-art, calling her artwork "Truisms".

BMW Art Cars are acknowledged by numerous museums and galleries throughout the world – by the Louvre in Paris, the Palazzo Grassi in Venice, the Powerhouse Museum in Sydney, the Guggenheim Museums in New York and Bilbao – to name just a few. Apart from being displayed at their home base at the BMW Museum in Munich, BMW Art Cars will continue to be shown at future international exhibitions worldwide.

During 2006 they were sent on an extensive tour, which took them to Malaysia, Singapore, the Philippines, Korea, Australia, India, Taiwan, China, Russia and Africa. Between 2007 and 2010 they will be exhibited at museums in the USA; Mexico and Canada before returning to Europe.

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The first BMW Art Car by Alexander Calder, 1975

“When everything is perfect, there is no fulfilment.” Alexander Calder
The BMW 3.0 CSL, with which Alexander Calder laid the foundation stone for the Art Car Collection in 1975, was also one of his final works of art before his death. As a sculptor who normally devised his own shapes, Calder managed to free himself from the formal structure of racing cars and, by painting them, aspired to give them his own distinctive mark. As in the case of his sculptures and mobiles, he used intensive colours and gracefully sweeping surfaces which he distributed generously over the wings, bonnet and roof.
Born in Philadelphia in 1898, Alexander Calder started his career as an engineer, only then to follow in his father’s and grandfather’s footsteps as a sculptor. Feeling drawn equally towards art and technology, he developed his own completely unique form of sculpture, his constructions being enormous but nonetheless light and floating in appearance. He became famous for his abstract mobiles which were hailed by critics as the most innovative American sculptures of the 20th century. He died in New York in 1976 at the age of 78.

Alexander Calder – The BMW 3.0 CSL

- six-cylinder inline engine
- 4 valves per cylinder
- twin overhead camshafts
- displacement: 3210 cm³
- power output: 480 bhp
- top speed: 291 km/h

In 1975 this Art Car designed by Alexander Calder was driven in the 24-hour race at Le Mans by the American Sam Posey as well as Jean Guichet and Hervé Poulain from France. It was the first and last time the car was used in racing. After seven hours the car had to give up due to a defective prop shaft. The car has been on display since then.



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The BMW Art Car by Frank Stella, 1976

“My design is like a blueprint transferred onto the bodywork.” Frank Stella
When designing the BMW 3.0 CSL, Stella disassociated himself from his random style to seek inspiration from the technical fascination of the racing coupé. He created a black and white square grid, its precision reminiscent of oversized graph paper. This graph paper pattern ran across the entire bodywork, formally capturing and accurately describing every curve and every indentation. The design of the Art Car marked the turning point into three-dimensionality. At the early age of 14, Frank Stella, who was born in Malden, Massachusetts in 1936, began studying art at the Phillips Academy in Andover, USA. After studying history at Princeton University, USA, he set up a studio in New York. It was then that the “Transitional Paintings” and “Black Paintings” emerged. At the age of 23, he held his own exhibition in the Museum of Modern Art in New York. During the sixties his “post-abstract” pop art colour paintings took their place in art history. From 1960 to 1980 Stella exhibited his work all over the world. He later devoted most of his time to relief paintings.

Frank Stella – The BMW 3.0 CSL

- six-cylinder inline engine
- 4 valves per cylinder
- twin overhead camshafts
- displacement: 3210 cm³
- power output: 750 bhp
- top speed: 341 km/h

In 1976, Stella’s coupé took part in the 24-hour race at Le Mans – a particularly exceptional premiere for the work of such an ardent motor racing enthusiast. Unfortunately, however, as a result of technical problems, the car did not achieve a placing, as was also the case in the 500 km race at Dijon on 5th September 1976.



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The BMW Art Car by Roy Lichtenstein, 1977

“I pondered on it for a long time and put as much into it as I possibly could.”

Roy Lichtenstein

“I wanted the lines I painted to be a depiction the road showing the car where to go,” said Roy Lichtenstein commenting on his design of the BMW 320i. “The design also shows the countryside through which the car has travelled. 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.” And indeed – if one looks closer, one can perceive a passing landscape. The oversized “Benday Dots” are characteristic and reminiscent of Lichtenstein’s world famous paintings of comic strips.

Roy Lichtenstein, who was born in New York in 1923, is considered to be one of the founders of American pop art. Until 1938 he painted portraits of jazz musicians, attended the “Art Students League”, finally studying art in Ohio. His earlier works range from cubism to expressionism. He did not become interested in trivial culture such as comics and advertising until the late fifties. His pop art paintings were created in 1961. These were followed by caricatures of the “American way of life”, experiments with well-known works of art, sculptures and films. He died in New York in 1997.

Roy Lichtenstein – The BMW 320i group 5 racing version

- four-cylinder inline engine
- 4 valves per cylinder
- twin overhead camshafts
- displacement: 2000 cm³
- power output: 300 bhp
- top speed: 257 km/h

After its completion, Roy Lichtenstein’s Art Car was able to celebrate its premiere twice – as a work of art at the Centre Pompidou in Paris and as a racing car in the 24-hour race at Le Mans in June 1977. The car was driven by Hervé Poulain and Marcel Mignot from France. The car with the number 50 achieved a ninth place in the overall rating and finished first in its class.



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The BMW Art Car by Andy Warhol, 1979

“I love that car. It has turned out better than the artwork.” Andy Warhol
A person who declares soup cans a work of art or aspires to have a department store closed so that it may be preserved as a museum for posterity, will not see any conflict between technology and creativity. Consequently, this is how he worked. Instead of first designing a scale model and leaving the final completion to his assistants as his predecessors did, the pop art legend painted the BMW M1 from the beginning to the end himself. “I have tried to give a vivid depiction of speed. If a car is really fast, all contours and colours will become blurred”.
The name Andy Warhol is the quintessence of pop art. Born in Pittsburgh USA in 1928, he studied from 1945 to 1949 at the Carnegie Institute of Technology. He began his artistic career as a commercial artist and was successful in holding his own exhibition in New York as early as in 1952. In 1956 his work was acknowledged with the coveted “Art Director’s Club Award”. 1962 saw the creation of the legendary “Factory” – a negation and reversal of traditional artistic ideas as it had never been seen before. His celebrity portraits and paintings of trivial objects became famous. Warhol died in New York in 1987.

Andy Warhol – The BMW M1 group 4 racing version

- six-cylinder inline engine
- 4 valves per cylinder
- twin overhead camshafts
- displacement: 3500 cm³
- power output: 470 bhp
- top speed: 307 km/h

This work of art on wheels was employed in racing for the first and last time in the 24-hour race at Le Mans in 1979. The M1 designed by Warhol started on the grid with the number 76 and was driven by the German Manfred Winkelhock as well as Hervé Poulain and Marcel Mignot from France. They achieved a sixth place in the overall rating and second place in their class.



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The BMW Art Car by Ernst Fuchs, 1982

“A machine should not be made to look better. It has its own aesthetics.”

Ernst Fuchs

The BMW 635 CSi designed by Fuchs was the first Art Car based on a production car. The artist used it solely to project his own imagination – “(...) 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 – a primeval fear and a bold dream of surmounting a dimension in which we live. It shows me its colours, I read them in its lines, in its contours, I hear its voice calling out emphatically and see that beautiful hare leaping through the flames of love, averting all fears.”

Ernst Fuchs, who was born in Vienna in 1930, studied sculpture and painting between 1943 and 1950. In the late 1940s he founded the “Vienna School of Fantastic Realism” along with other young artists. Until 1961 Fuchs lived and worked mainly in Paris together with his fellow countryman Friedensreich Hundertwasser. From 1974 he devoted himself, inter alia, to music theatre as well as the design of scenery and costumes. With his increasing interest in poetry and music, his paintings became more intense in colour.

Ernst Fuchs – The BMW 635 CSi

- six-cylinder inline engine
- overhead camshaft
- displacement: 3430 cm³
- power output: 218 bhp
- top speed: 229 km/h

The Art Car by Ernst Fuchs was intended solely as an exhibit and was never driven on the road or in a race.



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The BMW Art Car by Robert Rauschenberg, 1986

"I think mobile museums would be a good idea. This car is the fulfilment of my dream." Robert Rauschenberg

Rauschenberg was first to use other artists' works which he processed by means of photographic techniques and projected onto the car. For example, on the left we see Bronzino's "Portrait of a Young Man", and on the right a painting by Jean Auguste Dominique Ingres. His own photographs of trees and swamp grass point to the environmental problems associated with the motor car. The "hub caps" are formed using photographs of antique plates. The associations between the narrative elements are grouped along the surfaces, composing a virtual story for the observer to behold.

Rauschenberg was born in Port Arthur, Texas, in 1925 and was one of the artists who paved the way for American pop art. After studying art, he started designing scenery and costumes for theatres all over the world. Later he experimented with photographic designs, painted in the style of abstract expressionists and finally discovered his own personal style in "Combine Painting" – a collage technique integrating real objects and photographs from live media reports into the abstract painting. To this day, artists are still inspired by his radical approach.

Robert Rauschenberg – The BMW 635 CSi

- six-cylinder inline engine
- overhead camshaft
- displacement: 3430 cm³
- power output: 211 bhp
- top speed: 220 km/h

The Art Car designed by Robert Rauschenberg was intended solely as an exhibit and was never driven on the road or in a race.



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The BMW Art Car by Michael Jagamara Nelson, 1989

“A car is a landscape as it would be seen from a plane – I have included water, the kangaroo and the opossum.” Michael Jagamara Nelson

After seven days of hard and meticulous work, the Australian artist Michael Jagamara Nelson had transformed the black BMW M3 into a masterpiece of Papunya art. However, the geometric shapes only appear to be abstract. To the expert they reveal kangaroos or emus. Papunya paintings embody religious myths (“Dreaming”) passed on for thousands of years by generations of Aborigines in the form of rock and cave paintings. They constitute their cultural roots and are a source of inspiration for the future.

The artist, who was born in Pikili, Australia, in 1949, is a member of the Warlpiri tribe and grew up in the Aborigine tradition. He learnt the ancient painting techniques used by his ancestors from his grandfather and developed a new style based on them. Since the mid-eighties Nelson has been considered the leading representative of the Papunya-Tula movement. His outstanding work includes a large mosaic, which stands in front of the Australian parliament building in Canberra, and an impressive looking wall in the foyer of the Sydney Opera House.

Michael Jagamara Nelson – The BMW M3 group A racing version

- four-cylinder inline engine
- 4 valves per cylinder
- double overhead camshafts
- displacement: 2332 cm³
- power output: 300 bhp
- top speed: 281 km/h
-

The M3 designed by Nelson comes from BMW Australia’s motor racing section which was then headed by the well-known racing driver Frank Gardner. In 1987 Tony Longhurst drove this car to victory in the Australian AMSCAR Championship. The M3 was employed by the Mobil 1 racing team in 1988. It was driven by the Australian several-times champion Peter Brock.



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The BMW Art Car by Ken Done, 1989

“I have painted parrots and parrot fish. Both are beautiful and move at an incredible speed. I wanted my BMW Art Car to express the same thing.”
Ken Done.

From the very beginning, Done knew exactly how the car should be designed. On the one hand he wanted the paintwork to express some of the fascination he held for this high-performance car. At the same time, however, it also had to be typically Australian, reflecting the vitality of his homeland. Done decided in favour of the exotic colours of parrots and parrot fish which, in his view, had two characteristics in common with the BMW M3 – beauty and speed.

At the early age of 14, Ken Done, who was born in Sydney in 1940, began studying art at the National Art School. In the late seventies, after twenty years as a commercial artist in Sydney, New York and London, he began painting full-time. Done held his first exhibition in Sydney in 1980, soon becoming one of the most significant painters on the Australian continent. In 1988 he was commissioned with the design of Australia's and the United Nations' pavilions at the EXPO in Brisbane, Queensland. His paintings feature vivid colours and brush strokes portraying the typical face of Australia.

Ken Done – The BMW M3 group A racing version

- four-cylinder inline engine
- 4 valves per cylinder
- double overhead camshafts
- displacement: 2,332 cm³
- power output: 300 bhp
- top speed: 281 km/h

The M3 designed by Ken Done is also from BMW Australia's motor racing section headed by the well-known racing driver, Frank Gardner. The car was employed in 1987 by the JSP BMW team, being driven to victory by Jim Richards in group A of the Australian Drivers' Championship. In 1988 the M3 raced only once, after which it ceased to participate in competitive sport.



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The BMW Art Car by Matazo Kayama, 1990

“I did not become fully aware of the BMW’s distinctive contours until after the car had been fully dressed in colour.” Matazo Kayama

When designing the car, it was Matazo Kayama’s intention to emphasize the fascination he held for BMW technology and create vivid associations with modern Japan. In order to do this, he continued with his earlier theme “Snow, Moon and Flowers”, this time, however, using the airbrush technique – he intensified contrast and elegance by applying fine shades of blue to the silver bodywork. By means of extremely intricate techniques such as “Kirigane” (metal cutting) and “Arare” (foil print) he cut out small pieces of silver, gold and aluminium foil and transferred them to the bodywork.

Born in Kyoto, Japan, in 1927, Matazo Kayama studied painting and traditional Japanese arts before exhibiting his works for the first time in 1949. By integrating contemporary styles into traditional arts, he was soon able to contribute substantially towards achieving a breakthrough of new forms of expression in Japan. His works include the Indian ink ceiling decoration in the Japanese Kuojoni temple, work with jewellery and metal as well as the interior design of Jumbo jets and luxury cruisers – each being proof of Kayama’s diverse creative abilities.

Matazo Kayama – The BMW 535i

- six-cylinder inline engine
- overhead camshaft
- displacement: 3430 cm³
- power output: 211 bhp
- top speed: 227 km/h
-

Kayama did not design his Art Car for use in racing and on the road, but chiefly for exhibition purposes. This decision facilitated the application of the impressive but delicate Japanese foil print technique when designing the vehicle.



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The BMW Art Car by César Manrique, 1990

“Therefore, my idea was to design the BMW in such a way as to give the impression of it effortlessly gliding without any resistance.” César Manrique

From Manrique’s point of view, cars, being an essential part of our everyday lives, have an effect on our townscapes, thereby contributing decisively to the way the world around us looks. When designing the BMW 730i, it was Manrique’s major intention to “unite in one single object the perception of speed and aerodynamics with the concept of aesthetics”. Bright colours and generously sweeping lines integrated into the car’s contours create the impression of effortless gliding and graceful movement.

Manrique is recognized as a universal talent – architect, sculptor, designer, object artist and painter in one. Around forty years were to pass before his paintings were shown publicly for the first time. He achieved his breakthrough at the Biennale in Venice in 1960. The pictures painted by the ardent ecologist and landscape designer dealt mainly with the theme “Geology and Vulcanism”. In both bright and subdued colours he rendered light and lava and their interplay visible. The artist, who was born on Lanzarote in 1919 and died in 1992 at the age of 72.

César Manrique – The BMW 730i

- six-cylinder inline engine
- overhead camshaft
- displacement: 2986 cm³
- power output: 188 bhp
- top speed: 222 km/h

The Art Car designed by César Manrique was intended solely as an exhibit and was never driven on the road or in a race.



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The BMW Art Car by A.R. Penck, 1991

“Art on art, art on technology – that interested me – especially art on a three-dimensional object.” A. R. Penck

To A. R. Penck, the BMW Z1 is already a “work of art” in itself, worthy of the term Art Car, as the product already reflects the creativity and imagination of designers and engineers. The artist became inspired by technical design, challenging it with his own cosmos, his own sign language. In its simplicity it is reminiscent of prehistoric cave paintings and is, nonetheless, a challenge to the observer, as the figures and signs resulting from a long process of abstraction are codes that have to be deciphered.

A. R. Penck was born as Ralf Winkler in Dresden in 1939. At the early age of 17, the self-taught artist already held his first exhibition. In the years to follow, Penck devoted most of his time to the works of Picasso, Rembrandt and prehistoric cave paintings, the latter of which, in 1960/61, was to result for the first time in the famous silhouetted “Matchstick Man”. The study of mathematics, cybernetics and physics increased his knowledge of pictorial language. Penck's works soon became internationally acclaimed and are now to be seen in larger museums throughout Europe, Japan and the USA.

A. R. Penck – The BMW Z1

- six-cylinder inline engine
- overhead camshaft
- displacement: 2494 cm³
- power output: 170 bhp
- top speed: 225 km/h
-

The Art Car designed by Penck was intended solely as an exhibit and was never driven on the road or in a race.



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The BMW Art Car by Esther Mahlangu, 1991

“Ndebele art has, in an entirely natural way, something slightly formal but very majestic about it; through my work I have added the idea of movement.”
Esther Mahlangu

“My art has evolved from our tribal tradition of decorating the home,” says the African painter Esther Mahlangu commenting on her work. By painting the BMW 525i she has passed on her tribe’s traditional means of expression to an object of contemporary technology. In order to develop a feel for the completely new medium, she initially painted the door of another BMW before beginning with the design of the Art Car. Within one week she had transformed the car into a masterpiece of African Ndebele art. She is the first female Art Car artist Born in South Africa in 1936, Esther Mahlangu was taught the traditional painting technique of the Ndebele tribe by her mother. The stylistically distinctive and well-known wall paintings featuring the typical Ndebele pattern are created exclusively by women. Today Esther Mahlangu is considered the leading representative of this art form, having achieved international acknowledgement for her work. Through her art she upholds the traditions of her tribe and already began passing on her knowledge to her daughter many years ago.

Esther Mahlangu – The BMW 525i

- six-cylinder inline engine
- 4 valves per cylinder
- displacement: 2494 cm³
- power output: 250 bhp
- top speed: 221 km/h
-

The Art Car designed by Mahlangu was intended solely as an exhibit and was never driven on the road or in a race.



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The BMW Art Car by Sandro Chia, 1992

“I have created both a picture and a world. Everything that is looked at closely turns into a face. A face is a focus, a focus of life and the world.” Sandro Chia “Paint me, paint me!”, the racing car’s surface had called out to him, said Sandro Chia. So he started to paint, painted faces and a sea of intensive colours until the car’s whole bodywork had been completely covered. “The automobile is a much coveted object within our society”, said Sandro Chia commenting on his work. “It is the centre of attraction. People look at it. This car reflects those looks.” The design of the Art Car was not his first artistic involvement with an automobile. Even as a child he painted graffiti on cars.

The renaissance city of Florence, where Sandro Chia was born in 1946, is the world of his childhood and his youth, a world in which he learned to take a playful and relaxed approach towards the fine arts. As early as in the seventies he displayed his work at important individual exhibitions and was soon recognized as one of the most significant artists of the Italian Transavanguardia. He sees himself as a neo-expressionist, his figurative painting revealing signs of having been influenced by Carrà, de Chirico, Picasso as well as Montegna and Giorgione.

Sandro Chia – Prototype of a BMW 3 Series Touring racer

- four-cylinder inline engine
- 4 valves per cylinder
- displacement: 2,494 cm³
- power output: 370 bhp
- top speed: 300 km/h



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The BMW Art Car by David Hockney, 1995

“The car has wonderful lines which I followed.” David Hockney “BMW gave me a model of the car and I looked at it time and time again”, says David Hockney commenting on the process of creating the Art Car. “Finally, I thought it would be a good idea to show the car as if one could see inside.” Hockney literally turned the car inside out, making it transparent through unique perception. The bonnet sports a stylised reproduction of the engine's intake manifold, the driver is visible through the door, and a dachshund can be seen sitting on the back seat. Details from an abstract landscape render this sensual driving experience perceptible.

Born in England in 1937, David Hockney has been one of the most flamboyant and influential protagonists on the international art scene since the early sixties. He completed his studies at the London Royal College of Art in 1962 and soon belonged to the elite circles of “swinging London”. With his work he developed his very own form of international pop art and achieved great popularity. The subject of his work is people and their environment. His pictures depicting the sun, swimming pools, palms and blue skies are particularly well-known.

David Hockney – The BMW 850 CSi

- V-twelve-cylinder engine
- displacement: 5576 cm³
- power output: 380 bhp
- top speed: 250 km/h

The Art Car designed by Hockney was intended solely as an exhibit and was never driven on the road or in a race.



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The BMW Art Car by Jenny Holzer, 1999

PROTECT ME FROM WHAT I WANT
THE UNATTAINABLE IS INVARIABLY ATTRACTIVE
YOU ARE SO COMPLEX YOU DON'T RESPOND TO DANGER
LACK OF CHARISMA CAN BE FATAL
MONOMANIA IS A PREREQUISITE OF SUCCESS
WHAT URGE WILL SAVE US NOW THAT SEX WON'T?

The Art Car designed by the American concept artist Jenny Holzer is adorned with messages which "will probably never become void". Her concept is based on traditional colours and materials used in motor racing. To allow the characteristic BMW colours blue and white to remain visible during the 24-hour race at Le Mans, she used reflecting chrome letters and phosphorescent colours. During the day the sky is reflected in the letters, during the night the foil is desorbing again the saved daylight in blue.

The work of Jenny Holzer, who was born in Ohio, USA, in 1950, cannot be put into conventional categories. Since the late seventies, she has rejected traditional forms of expression such as representational painting, working with words instead of pictures. Messages in the form of LED lettering are arranged together with carved plaques, benches or sarcophaguses made of stone to make up complete installations. It is this interplay of language, objects and context as equal elements that render her work so unique. Jenny Holzer is the most consistently exhibited artist worldwide.

Jenny Holzer – The BMW V12 LMR

- 12-cylinder V induction engine
- displacement: 5,990.5 cm³
- power output: 580 bhp
- top speed: approx. 340 km/h

At the beginning of May 1999, this Art Car participated in the preliminary qualification for the 24-hour race at Le Mans, but did not take part in the actual race. However, a further BMW V12 LMR was driven to victory in the race by Joachim Winkelhock (D), Pierluigi Martini (I) und Yannick Dalmas (F).

High-quality pictures of BMW Art Cars can be downloaded from the "Photo" section at www.press.bmwgroup.com

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