

KEITH HARING
Silence = Death, 1988
Acrylic on canvas
Each side: 120 inches (304.8 cm)
Height: 103 3/4 inches (264 cm)
© 2018 The Keith Haring Foundation

*Art does have the power to save lives,
and it is this very power that must be recognized,
fostered, and supported in every way possible.*
— Douglas Crimp

RADIANT NEW

LÉVY GORVY

ART BASEL MIAMI BEACH | DECEMBER 6-9, 2018 | BOOTH E6
LEVYGORVY.COM

LG



Opposite:
KEITH HARING
Untitled (Burning Skull), 1987
Enamel on aluminum
44 × 31 × 9 inches
(111.8 × 78.7 × 22.9 cm)
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Right:
Keith Haring in the Pop Shop,
New York, in 1986.
© 2018 The Keith Haring Foundation
Photo by Tseng Kwong Chi |
© Muna Tseng Dance Projects, Inc.,
New York



IN 1980, Keith Haring began to populate the public spaces of New York City with his ecstatic line drawings of radiant babies and barking dogs. His impulse was democratic—he sought to communicate to the widest possible audience ideas about such universal concepts as birth, death, love, and war. In the process, he created a rapid, rhythmic visual language that was definitive of the frenetic style and attitudes of the '80s, a decade that saw expansion, excess, and the height of the culture wars.

Here's the philosophy behind the Pop Shop: I wanted to continue this same sort of communication as with the subway drawings. I wanted to attract the same wide range of people, and I wanted it to be a place where, yes, not only collectors could come, but also kids from the Bronx. The main point was that we didn't want to produce things that would cheapen the art. In other words, this was still an art statement. — Keith Haring

RADIANT NEW returns to this moment, bringing together standout works that reflect the enduring relevance of the decade's aesthetic, political, and spiritual dimensions. With the '80s came the rise of postcolonialism and identity politics, postmodernism and the face-off of high and low culture. With the explosion of cable television networks, watchers were saturated with images that fed on desire for objects and lifestyles. Meanwhile, desire itself was devastatingly challenged with a mounting AIDS crisis that politicians sought to ignore. At the heart of this decade was the complex relationship between media and reality. As artist Jeff Wall noted already in 2003, "the developments of the '80s...are still unfolding."

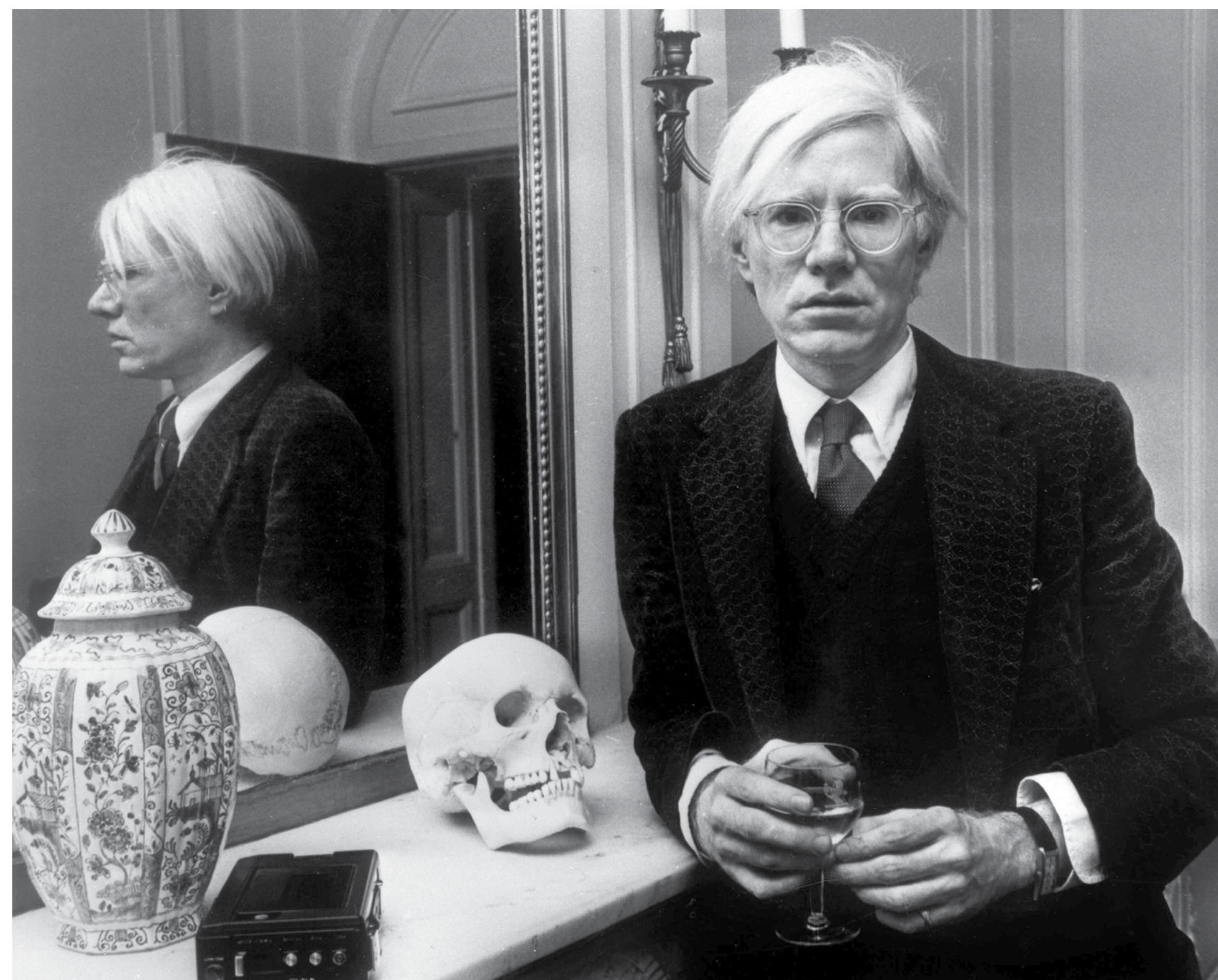
In Booth E6, against the wallpaper of Haring's legendary Pop Shop (1986–2005) are sculptures, paintings, and drawings by the artist, his mentors and contemporaries, and others whose work variously resonates with the formal and methodological aspects of Haring's radical output. We see repeating patterns, all-over compositions, abstracted figuration, and Pop objects and imagery. Foregrounded is Haring's seminal *Silence = Death* (1988), painted the year the artist was diagnosed with AIDS. In the final year of Haring's life, his work centered on social activism, and this painting adapts the pink triangle featured in a 1987 poster produced by the Silence = Death collective and popularized by the organization ACT UP. Haring overlaid the triangle with figures acting out the pictorial maxim "See no evil, Speak no evil, Hear no evil," alluding to the Reagan administration's refusal to acknowledge the AIDS epidemic. Nearby, Andy Warhol's iconic ten-part silkscreen *Skulls* (1976) also offers a vivid *memento mori*, its bold palette at odds with its morbid content. Warhol's assistant Ronnie Cutrone once commented that to paint a skull is "to paint the portrait of everybody in the world."



Above:
ANDY WARHOL
Skull, c. 1976
 Unique gelatin silver print
 5 1/4 x 8 1/4 inches (13 x 21 cm)
 © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. /
 Licensed by Artists Rights Society (ARS), New York

Right:
 Andy Warhol, November 4, 1975.
 RDA/Hulton Archives / Getty Images.
 © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. /
 Licensed by Artists Rights Society (ARS), New York

Opposite:
ANDY WARHOL
Skulls, 1976
 Acrylic and silkscreen ink on linen
 Ten parts, each panel: 15 x 19 inches (38.1 x 48.3 cm)
 Overall installation: 75 1/4 x 38 inches (192.4 x 96.5 cm)
 © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. /
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A luminous example of Jeff Koons's ambiguous critique of commodity fetishism, *New Shelton Wet/Drys 10 Gallon, New Shelton Wet/Drys 5 Gallon Doubledecker* (1981–86) belongs to the series that launched the artist's career—*The New*. Jeffrey Deitch has since described the series's contribution to art history as synthesizing Pop, Minimal, and Conceptual art while initiating a fresh chapter in the history of the readymade. Readymades figure elsewhere: Jean-Michel Basquiat's found-object assemblage *Untitled (Football Helmet)* (c. 1981–84) toys with the stereotype of African American athleticism, suggesting that men who share his identity are more vulnerable off the field. In Christopher Wool's *Untitled* (1997), the artist uses "found," graffiti-inspired marks sourced from commercial roller brushes as readymades, overpainting and erasing them in places, rooting the tactics of Pop in gestural abstraction and intuition. Indeed, throughout *RADIANT NEW*, we feel Haring's spirit—his anti-authoritarian ethos and his optimistic pragmatism are beacons for our time.

A lot of my work tends to have anthropomorphic qualities. When I was thinking about using vacuum cleaners, I thought that they're breathing machines. I always liked the quality of being like lungs. When you come into the world, the first thing you do is breathe to be able to live. I thought that for the individual to have integrity, the individual has to participate in life and for the machine it is really the opposite. When they do function, they suck up dirt. The newness is gone. If one of these works were to be turned on, it would be destroyed. — Jeff Koons

Opposite:
JEFF KOONS
New Shelton Wet/Drys 10 Gallon, New Shelton Wet/Drys 5 Gallon Doubledecker, 1981–86
Four vacuum cleaners, acrylic, fluorescent lights
82 × 52 × 28 inches (208.3 × 132.1 × 71.1 cm)
© Jeff Koons

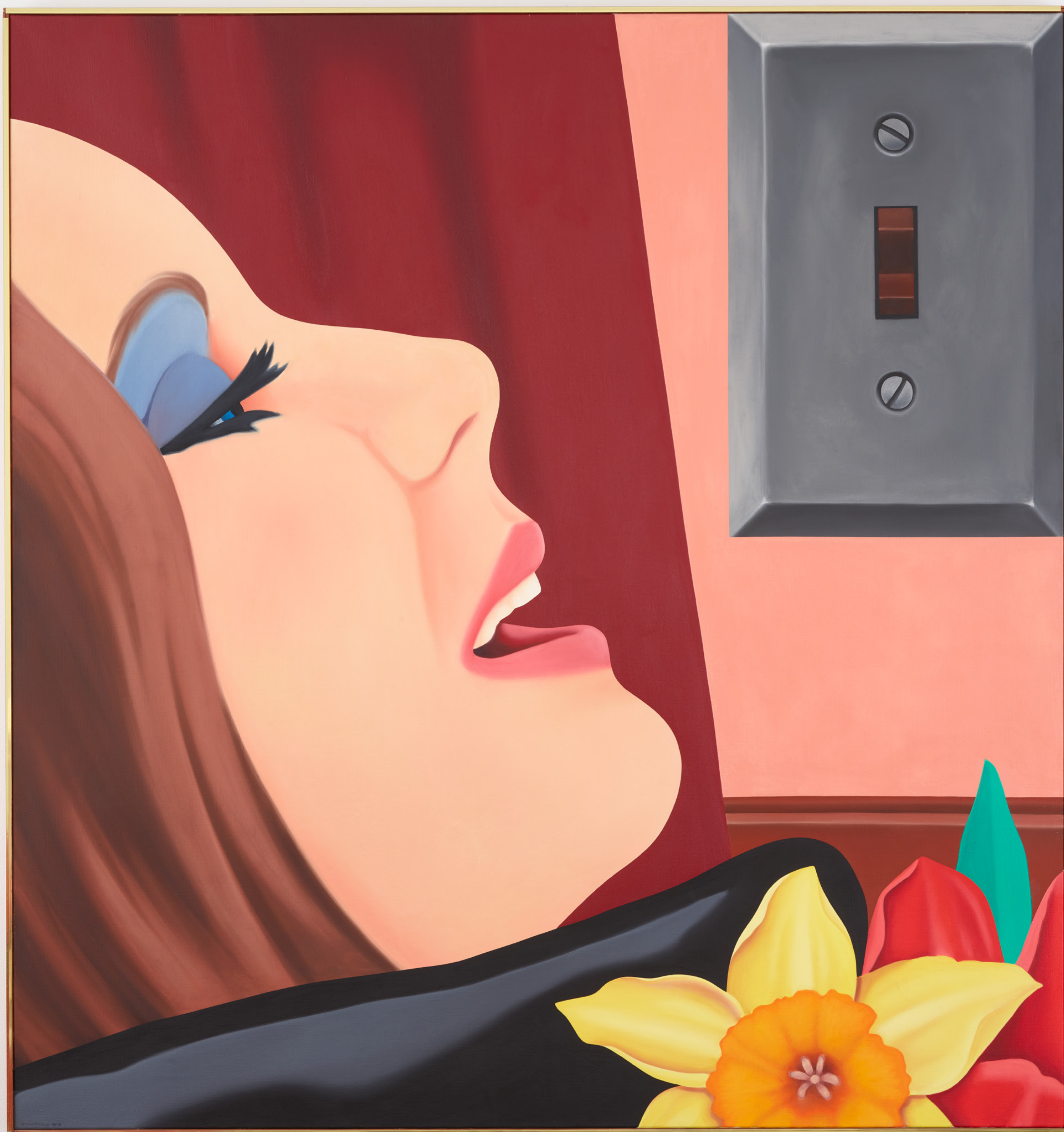
*I don't think about art when I'm working.
I try to think about life. — Jean-Michel Basquiat*



Above:
KEITH HARING
Untitled (Bell Police Helmet), 1988
Marker on helmet
6 3/4 x 8 1/4 x 12 1/4 inches (17.1 x 21 x 31.3 cm)
© 2018 The Keith Haring Foundation

Opposite:
JEAN-MICHEL BASQUIAT
Untitled (Football Helmet), c. 1981-84
Acrylic and human hair on football helmet
9 x 8 x 13 inches (22.9 x 20.3 x 33 cm)
© 2018 The Estate of Jean-Michel Basquiat /
ADAGP, Paris / ARS, New York





I'd never painted anything before. I was quite content to take other people's work since I didn't care anyway about the subject matter. I approached subject matter as a scoundrel. I had nothing to say about it whatsoever. I only wanted to make these exciting paintings.

— Tom Wesselmann

Opposite:
TOM WESSELMANN
Bedroom Painting No. 44, 1981
Oil on canvas
72 × 68 inches (182.9 × 172.7 cm)
© 2018 Estate of Tom Wesselmann / Licensed by
VAGA at Artists Rights Society (ARS), New York

Wool's work contains continual internal/external debate within itself. At one moment his work will display self-denial, at the next moment solipsism. Shifting psychological states, false fronts, shadows of themselves, justify their own existence.... Wool's work locks itself in only to deftly escape through sleight of hand. The necessity to survive the moment at all costs, using its repertoire of false fronts and psychological stances is the work's lifeblood.

— Jeff Koons

I became more interested in how to paint than what to paint.

— Christopher Wool





I was asked, 'Is it Mr. Prince versus Mr. Warhol, or is it Richard loves Andy?' I answered the question the same way the clown did when asked, 'I heard you just married a two-headed lady—is she pretty?' He said, 'Well, yes and no.' — Richard Prince

Opposite:
RICHARD PRINCE
Untitled (Fashion), 1982–84
Ektacolor print
60 × 40 inches (152.4 × 101.6 cm)
© Richard Prince