

ZEIT CONTEMPORARY ART

**ANDY WARHOL
KEITH HARING**

HAMPTONS FINE ART FAIR, 14 - 17 July, 2022



Pop Art sprung into the American mainstream in the late 1950s providing a sense of optimism to the post-war context and drawing on its consumer driven culture, employing widely recognizable imagery from popular culture, often taking on an ironic tone to the kitschy and banal found objects and images from the mainstream. The movement challenged the artistic establishment with its youthful brashness, providing an environment that was antithetical to the upper echelons of the art realm. While Andy Warhol was one of the artists that established Pop Art as a reputable form of art through his use of trite objects and public figures, Keith Haring is of a second Pop generation, whose work arose from the underground street art scene. Putting these two artists in conversation with one another allows us to see the way in which their work was similarly led by a youthful ambition and dedication to making art accessible to the public. The 1960s, when Warhol's work was beginning to take off, was characterized by a youthful drive to distinguish themselves from generations prior and embark on a path towards change. Since the 1960s, we see a similar drive in each new generation of youth that feel a determination to undertake a journey of progress. The art of both Warhol and Haring is driven by this ambition and is part of what has made their work hold up in the zeitgeist of each new decade. Warhol set the stage for artists to embark on their own radical journey and paved the way for Haring's graffiti style to be recognized as legitimate art.

The two met in 1982 when photographer Christopher Makos brought Haring to Warhol's studio, the Factory. It took Warhol some time to warm up to Haring, as he was on the more introverted side, however, once he did the

two maintained a relationship throughout the years with Warhol photographing Haring and his partner, Juan Dubose, in 1983. Haring even created a character influenced by Warhol and Mickey Mouse which he dubbed Andy Mouse. This caricature of Warhol as a Mickey Mouse-like figure exemplifies the two artist's fascination with Mickey Mouse as an embodiment of American culture.

While the artists' oeuvre differ in style, they share many similarities, such as their dedication to connect with people through their art and expand the capacity for what high art could look like. Warhol sought to expand his art from the canvas and create an entire environment through which people could experience it. He expanded the way in which people experienced his art by breaking the mold with pieces such as his various iterations of the Cow which were displayed as a wallpaper covering the Leo Castelli Gallery from floor to ceiling. His factory also became a sort of mecca for New York City artists and Warhol's own inner circle to convene around a shared interest in art. Haring, on the other hand, sought to make art accessible through democratization and public work. His origins in the New York City subway system, where he would paint daily, are emblematic of this dedication to public work. Later on, he opened a pop-up shop where he printed his works on paraphernalia such as t-shirts. This was influenced by Warhol's approach to using art as business, such as his mass-produced screenprints that were produced at Factory Additions. Haring's shop, however, was met with controversy in the art realm as it was antithetical to the mission of art collectors who wanted to insure the exclusivity and rarity of high art.

The emphasis on iconicity throughout Pop Art is another way in which Warhol and Haring converge in their practice. Warhol's numerous works of a portrait of Marilyn Monroe from the 1953 film *Niagara* is a prime example of the iconization of celebrities that was attributed to Pop Art. In 1967 he created a portfolio of screenprinted images of Monroe that immortalized her attributes, raising her to the status of an icon that has been reprinted for decades. He also immortalized and iconicized other public figures, such as in his portraiture works *Mildred Scheel (F&S II. 238)*, *Gale Smith (1977)*, and *Fred Hughes, Donna Jordan, and Corey Tippin (1972)*. Warhol is attentive to more traditional icons as well, such as his work(s) *Saint Apollonia (1984)*. By reworking the imagery of the martyr Saint Apollonia, Warhol introduces religious icons that stand in contrast to, but also elevate, his contemporary icons of celebrities and public figures. Haring similarly plays with religious icons, such as the angel and the "winged" man in his 1990 portfolio *Icons*. Haring creates his own iconography in this portfolio, producing a series that reads almost as a glyph, commenting on the human condition. Icons materialize time and time again throughout human history and are taken up throughout Pop Art as a way to comment on our popular culture and the way in which we raise celebrity and public figures to the status of icons through mainstream media. The convergences and divergences in Warhol and Haring's overlapping careers depict the evolution of Pop Art throughout the late 20th century and the way in which the two artist's mutually influence and learn from one another's art.

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Warhol's turn towards screenprinting reflected his ambition to operate almost mechanically, stating as early as 1963 that, "Machines have less problems. I'd like to be a machine. Don't you?" Warhol's screenprinted work was inextricably tied to the process, as he was interested in eliminating the trace of the artist's hand and replacing it with a mass-produced, machine-like feel. This draw towards the mass-produced is reflective of the context he was working in in post-war America –as consumer driven culture was on the rise, he was right there beside it capturing it and immortalizing it, such as in the present work: *Marilyn (F&S II. 31)* from the portfolio of ten works executed in 1967 and also titled *Marilyn*.

The portrait of Marilyn Monroe from the 1953 movie *Niagara* has become emblematic of Andy Warhol's imagery. Shortly after Monroe's death in 1962, Warhol experimented with this image through silkscreen, abstracting the easily recognizable features of this American household name. Warhol's early images of the actress have a nod to Christian iconography, which often used diptychs and monochromatic backgrounds to honor saints and other icons. The use of this format here reflects on the iconization of celebrities in the United States at the time. In 1967, Warhol produced the portfolio of ten prints of the same portrait, where the images took on a range of colors and were repeated to emphasize Monroe's ubiquitous status in the mainstream. Her celebrity status is one that veers close to iconicity which is captured in not only the repetition but also by the very nature of her recognizability despite the abstraction of her image through screenprinting. In *Marilyn (F&S II. 31)*, Monroe's hair is

depicted in bright yellow, emblematic of her famous blonde style, and her eyes and mouth match the bright pink monochrome background, highlighting the glitz and glam of this Hollywood it-girl. Even her mole is highlighted by a bright pink backdrop. Despite the obvious abstraction of Monroe, her features have maintained their iconicity and to this day can be discerned as one of America's most prominent actresses.

Warhol's return to Monroe over the years reflects his compulsion towards contemporary society's consumer and celebrity driven culture. Throughout his career, Warhol took a stab at practically each and every art motif throughout history, tackling still life, nature, and in this case, portraiture. While Monroe's portrait carries many of the formal qualities of a typical portrait, it pioneers what portraiture can look like by incorporating bright colors and abstracted elements. Even as Warhol conforms to the legacies of art history that took place before him, he is at the cutting edge of innovation. Art historian and curator Donna De Salvo, one of the leading experts on the artist's work, reflects on Warhol's conflicting position saying, "[Warhol] reflected these twin American desires, which are at odds: our desire to innovate and our desire to conform."



Andy Warhol

Marilyn (F&S II.31), 1967

Screenprint in colors on wove paper

36 x 36 in. (91.4 x 91.4 cm)

Signed in pencil and stamp-numbered on the reverse,
there were also 26 artist's proofs lettered A-Z.



Although a strikingly humorous take on the traditional bovine being, Warhol's iteration of the image of a cow has become one of the most recognizable icons in his oeuvre. While Warhol picked up the art historical trajectory in the form of portraiture through his piece *Marilyn* (F&S II. 31), he takes to nature and wildlife depictions in his work on *Cow* (F&S II. 11A) and *Cow* (F&S II. 12). This tendency to draw on and then subvert traditional art motifs comes up time and time again in his career and around the time these works were created Warhol was intentionally transforming the way he worked, taking a stand against traditional painting. Warhol's transgression of tradition is how he made a name for himself that still holds up after 35 years of his passing. He ultimately expanded the notion of art beyond the bounds of the canvas, and as these images screenprinted on wallpaper demonstrate, he rather sought to create an entire environment for his art to thrive.

Warhol's different versions of the Cows were published between 1966 to 1976, with the first one in pink over a yellow background making its debut at his 1966 show at the Leo Castelli Gallery. Warhol shocked art dealer Ivan Karp and printmaker Gerard Malanga, who were both helping to guide the project, when he showed up to the gallery, not with traditional works to be hung in an orderly fashion, but rather a roll of wallpaper to cover the gallery from floor to ceiling. Warhol had claimed that traditional painting was "dead" and had sought out to carve his own idea of what fine art could look like. He did just that by expanding the capacity of art and making an immersive gallery experience through his wallpaper.

Now, if we turn towards his 1971 depiction of the cow, *Cow* (F&S II. 11A), in baby blue and sienna, and *Cow* (F&S II. 12), in a prominent Prussian blue and golden yellow, it is evident just how chaotic, yet inviting, this wallpaper was. The images take on an almost psychedelic feeling, with the cow gazing directly towards the viewer with a detached yet inviting feel. The more muted colors of the blue and sienna rendition feel soft and gentle, while the yellow and blue tones are almost abrasive. Both backgrounds stick to the reality of nature by depicting a blue background, almost like the sky, however, *Cow* (F&S II. 11A) is a subdued hue while the other is more of a bright Prussian blue. The former is a much more believable sky than the latter, but both cows in their sienna and yellow tones do not read as realistic. It is easy to imagine the mayhem one must experience when viewing these cows as a repeated pattern around a room, with each cow individually staring right back at the beholder.



Andy Warhol
Cow (F&S II.11A), 1971
Screenprint in colors on wallpaper
45 5/8 x 29 1/2 in (116 x 75 cm)
Stamped by The Estate of Andy Warhol, and The Andy Warhol Foundation on the verso, it also presents inventory number in pencil.



Andy Warhol
Cow (F&S II.12), 1971
Screenprint in colors on wallpaper
45 5/8 x 29 1/2 in (116 x 75 cm)
Signed, numbered and dated '73' in blue ball-point pen on the reverse, from the edition of 150





One of the most iconic images in the history of Pop Art, Andy Warhol's Flowers have become a quintessential example of the artist's oeuvre in every major private and institutional collection worldwide. Warhol began depicting flowers as early as the 1950s, but it was not until the summer of 1964 when he started his largest series on this subject in preparation for his first solo exhibition at the Leo Castelli Gallery opening in the fall of the same year. Based on a source photograph of four hibiscus flowers taken by Patricia Caulfield and published in the June 1964 issue of *Modern Photography*, Warhol produced an arrangement of images depicting the same flowers while altering their orientation and scale and creating playful combinations of colors. *Flowers* (F&S II.72) is one of the most compelling and vivid works from the portfolio of the same title, comprising ten screenprints on paper published in 1970 as a coda to this series.

Warhol's Flowers are an excellent example of the artist's interest in seriality, multiplicity and appropriation as well as one of Warhol's keystone ideas: the relationship between the handmade and the mechanical. Seen through the eyes of Warhol's motifs elaborated through the decade of 1960s, the beauty of the flowers emerges among other works depicting celebrities such as Marilyn Monroe or Liz Taylor, and tragic images such as plane and car crashes and electric chairs. The flowers can be seen as a reflection on the optimism of the youth movements of the 1960s, but also as a memorial or icons of mourning.

The subject matter elaborates on centuries of Western art. It was Henry Geldzahler, then Assistant Curator at the Metropolitan Museum of Art, who suggested to Warhol that he devote an entire series solely to flowers as a way for the artist to engage directly in the art historical tradition of still-life painting. Gerard Malanga notes: "In a funny way, he was kind of repeating the history of art. It was like, now we're doing my Flower period! Like Monet's water lilies, van Gogh's flowers, the genre."

In his Flowers series, Warhol emerges as one of the masters of color in post-war American art. In this particular example, *Flowers* (F&S II.72), the interactions between primary and secondary colors become the main focus of the work. The greenery of the background and the three variants of yellow are reminiscent of nature, nevertheless the flatness of the screenprint and the saturation of color produce a sense of isolation and excitement. Isolating different colors allows for distinguished features to emerge. As the artist elaborated in his book *The Philosophy of Andy Warhol*: "Sometimes something can look beautiful just because it's different in some way from the other things around it. One red petunia in a window box will look very beautiful if all the rest of them are white, and vice-versa." Furthermore, the saturated color is another prominent aspect of this work, as is typical of Warhol's practice, exaggerating the unexpected color pairings and creating works embedded with an understanding of beauty that transcends generations.



Andy Warhol

Flowers (F&S II.72), 1970

Screenprint in colors on wove paper

36 x 36 in (91.4 x 91.4 cm)

Signed in ball-point pen and stamp numbered on the reverse, from the edition of 250, plus 26 AP





Keith Haring
Apocalypse I, 1988
Screenprint in colors on Museum Board
38 x 38 in (96.5 x 96.5 cm)
Signed, dated and numbered in pencil, from the edition
of 90, plus 20 AP



Keith Haring
Apocalypse II, 1988
Screenprint in colors on Museum Board
38 x 38 in (96.5 x 96.5 cm)
Signed, dated and numbered in pencil, from the edition
of 90, plus 20 AP



Keith Haring
Apocalypse III, 1988
Screenprint in colors on Museum Board
38 x 38 in (96.5 x 96.5 cm)
Signed, dated and numbered in pencil, from the edition
of 90, plus 20 AP

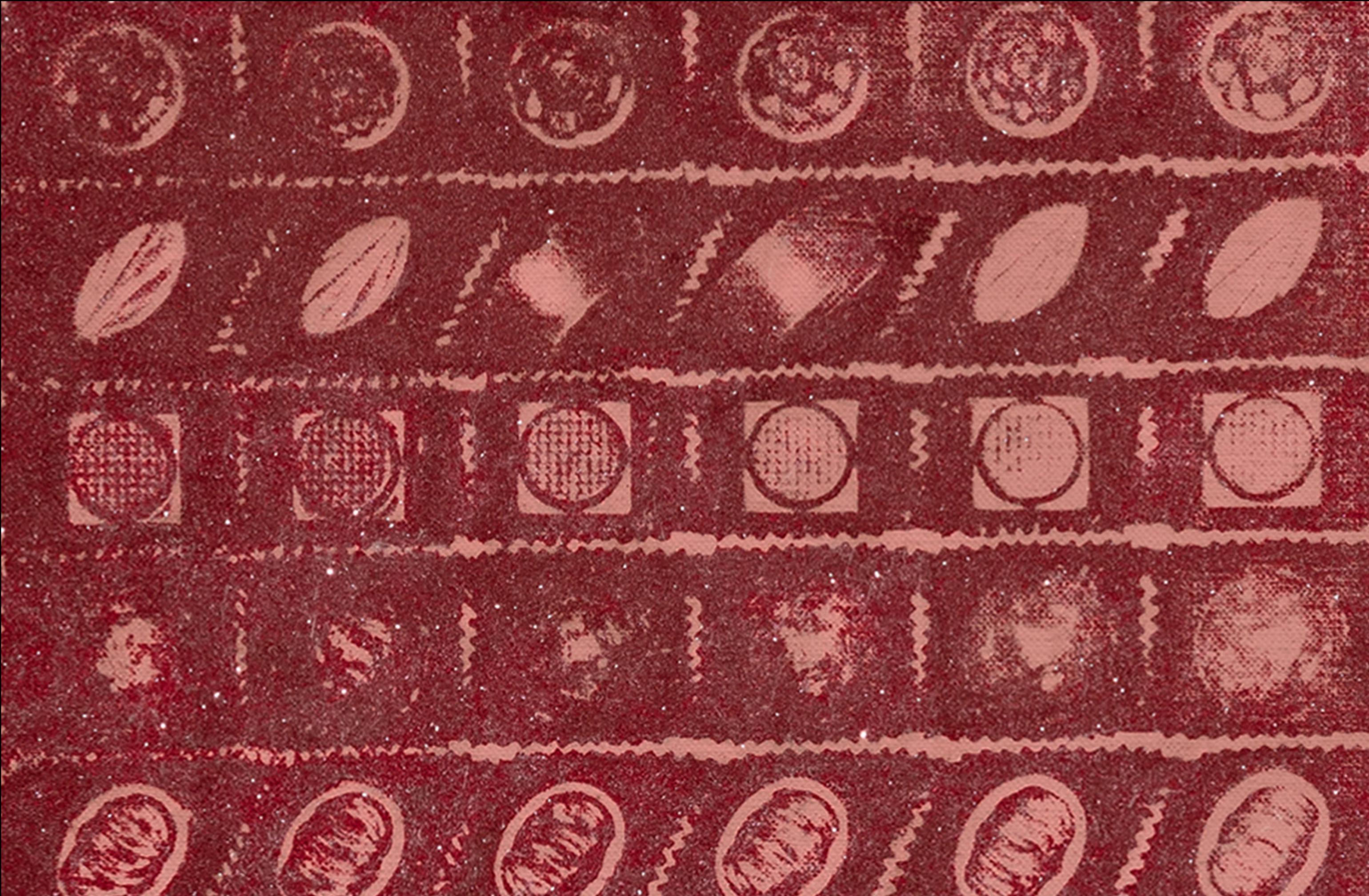


Keith Haring
Apocalypse IV, 1988
Screenprint in colors on Museum Board
38 x 38 in (96.5 x 96.5 cm)
Signed, dated and numbered in pencil, from the edition
of 90, plus 20 AP





Keith Haring
Pop Shop IV, 1989
Suite of four screenprints in colors on wove paper
Each 13 1/2 x 16 1/2 in (34.3 x 41.9 cm)
Signed, dated and numbered in pencil by the artist
Edition of 200, plus 25 AP



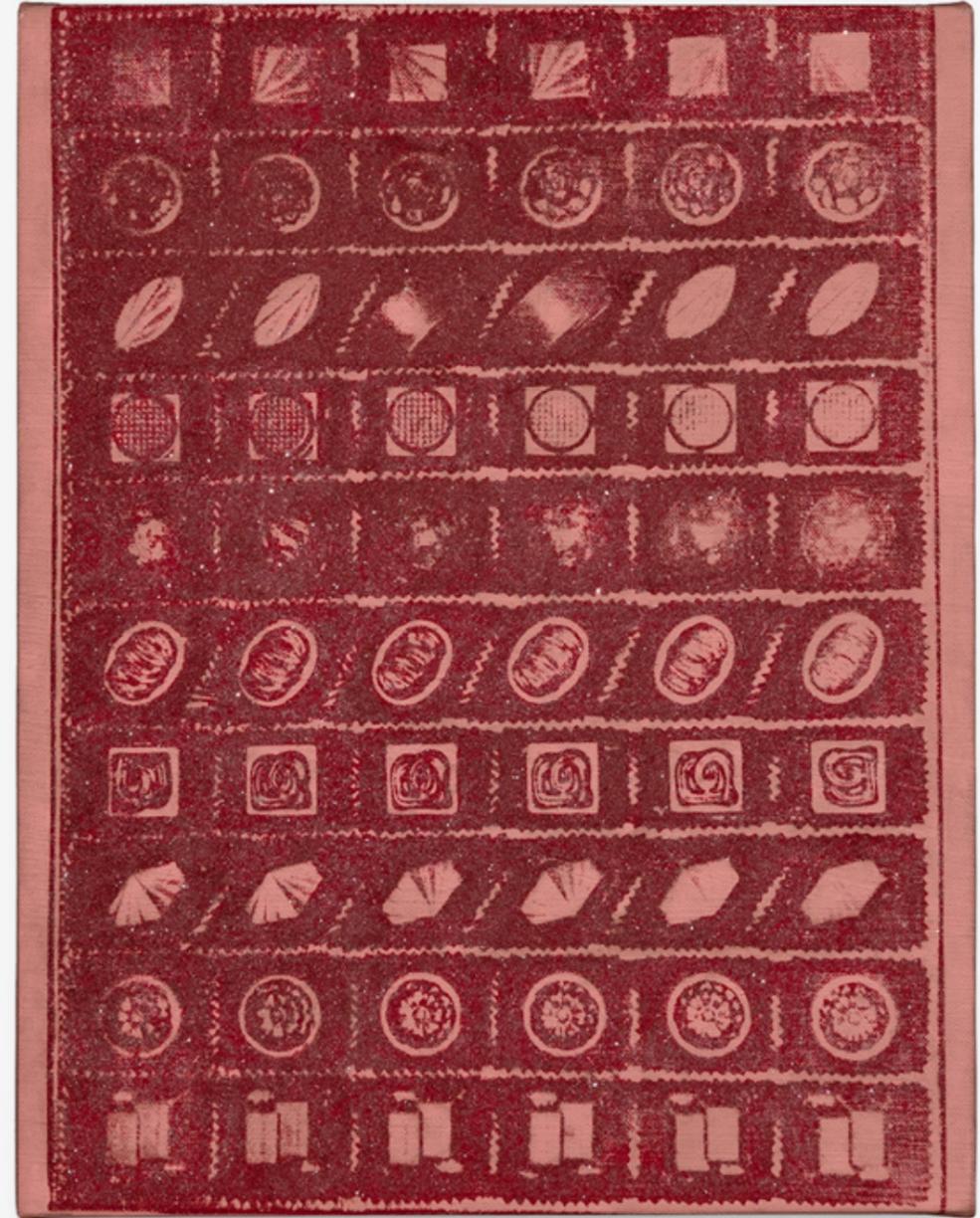
Andy Warhol

Candy Box, 1980

Synthetic polymer paint, silkscreen ink and diamond
dust on canvas

14 x 11 in (35.6 x 27.9 cm)

Titled, dated, dedicated, and signed by the artist in black
felt-tip marker on the overlap



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Andy Warhol
Bananas, 1978
Unique Polaroid photograph
4 ¼ x 3 ½ in (10.8 x 8.9 cm)

This polaroid from 1978 occupies a place of particular import in Warhol's oeuvre. Starting in the early 1960s, Warhol carried a polaroid camera with him everywhere, resulting in the creation of a visual diary of sorts. Its import to his practice can be seen in that he referred to the camera as his "pencil and paper," and subsequently created a variety of works of art based on the results. Bananas are a particularly important subject for the artist for an assortment of reasons. In 1967, Warhol created the album cover for the debut album of The Velvet Underground, which consisted of a ripe yellow banana over a white background. The cover was notorious for its simplicity and allusion to male sexuality through its phallic shape. This sensibility was underscored in early editions of the record which featured a sticker that could be peeled off of the fruit to reveal the words "Peel Slowly and See."

Though Warhol ended his management of the band in 1968, he continued to depict bananas in both silkscreens and polaroids. As with the series of Campbell Soup Cans, their representation is illustrative of Warhol's dedication to the elevation of the quotidian object to the fine art realm, as bananas were perhaps the most commonplace fruit for American fami-

lies across the country. The depiction of bananas in this fashion can also be interpreted as a tongue-in-cheek commentary on the history of art and the tradition of still life painting. As the heyday of Polaroids came to its end shortly after this decade, the work also stands alone as an important relic of an inimitable moment in the history of photography. Overall, this work encapsulates key aspects of Warhol's artistic practice and his legacy at a unique time in American history.



Andy Warhol
Fred Hughes, Donna Jordan, and Corey Tippin, 1972
Unique Polaroid photograph
4 ¼ x 3 ½ in (10.8 x 8.9 cm)



Andy Warhol
Gale Smith, 1977
Unique Polaroid photograph
4 ¼ x 3 ½ in (10.8 x 8.9 cm)





When viewing these five icons together, they appear almost like a glyph telling an urban legend. Perhaps that is what Keith Haring meant to portray in his final work of art before his untimely passing because of AIDS in 1990 prior to finalizing the piece, leaving the executor of his estate, Julia Gruen, to sign and date the works in lieu of the artist himself. Haring's *Icons* is a series of five screenprints with embossing depicting seemingly unrelated characters reflecting on issues related to life, death, greed, and innocence. While the images each tell their own story individually, together they reflect on the entirety of the human experience.

Many of these icons have shown up time and time again throughout Haring's work and have become emblematic of the artist after his death. The first image we see here is the barking dog, while the artist has claimed no particular meaning behind this image it has developed its own connotation throughout its lifetime. In more heartening readings, it has been taken as a call to action, however, others read it as a reflection on authoritarianism and abuse of power. Perhaps it is meant as a call to action to oppose these authoritarian impulses that have taken hold around the world. The "radiant" baby, on the other hand, has been directly addressed by Haring as referring to youthful innocence, purity and potential. The image depicts a baby crawling with lines emanating from them. The baby feels different than many babies depicted in art, rather than being helpless, this baby feels agile and invites you into its youthful radiance. Now if we turn to the "Smiley" face,

Haring expresses a direct opposite human impulse: greed. While Haring has commented that this figure does not have any particular meaning, its green face and bulging eyes have often been associated with excess and greed. This icon has appeared in other Haring pieces and has alternatively been viewed as an expression of the cosmic energy in the world. Paired with the other icons, it is easy to read into its association with the human experience. The final two icons have symbolic references to religion. Haring has often used religious motifs to comment on the world through a non-religious lens throughout his work. The "winged" man appears with an "x" on his chest, potentially representing a cross and referring to death. This stands in contrast to the angel to its right, which represents the presence of spiritual beings guarding over human life, religiously affiliated or not.

When the five icons are viewed as a whole, Haring appears to be commenting on the complexities of human life, the good and the bad. Human impulses are perplexing and can range from purity to power, from chaos to order, and from action to passivity. This being Haring's final work of art before his death adds to the significance of the icons and feels almost like a farewell. Embracing the messiness of the human experience through these vibrant and inviting images encapsulates what much of Haring's work is about. His dedication to creating democratic and public art for the community is at the heart of his iconography.



Keith Haring

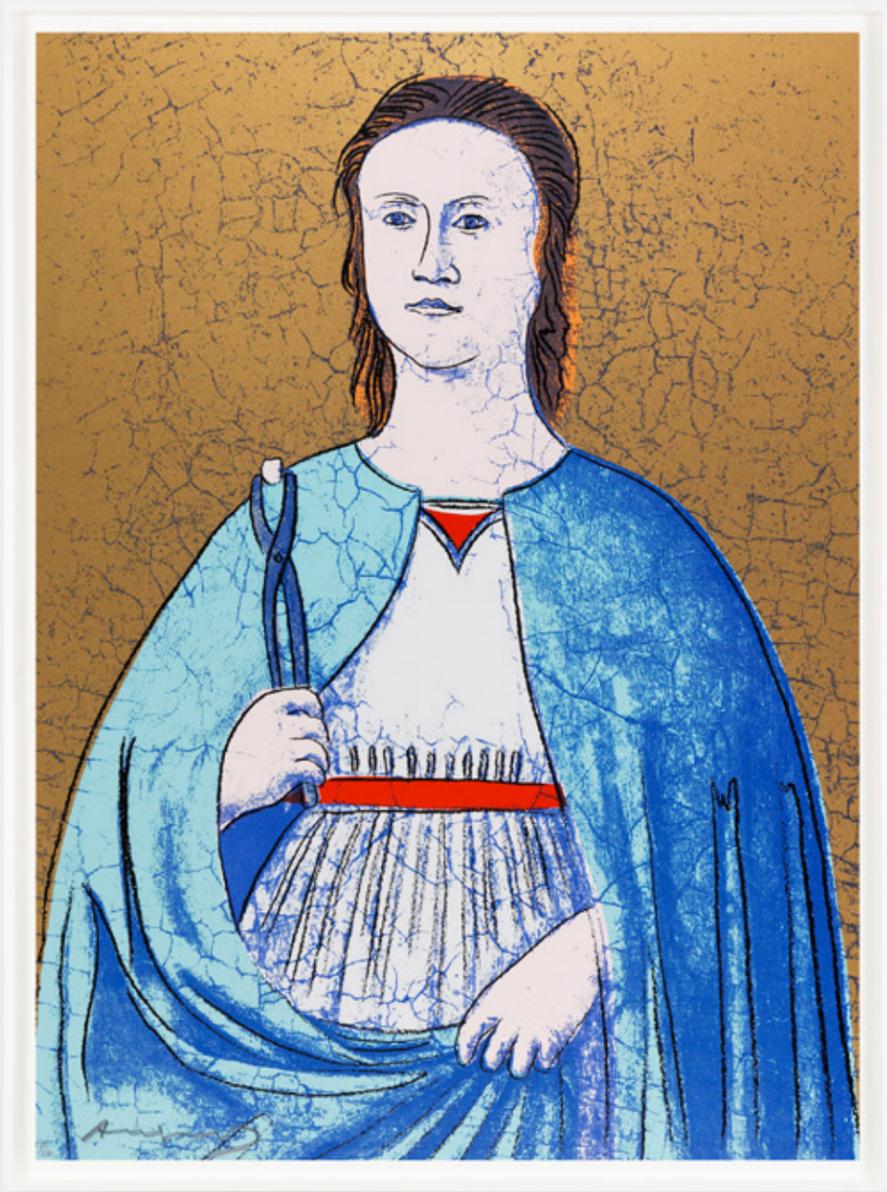
Icons, 1990

The complete portfolio comprising five screenprints in colors with embossing on Arches Cover paper

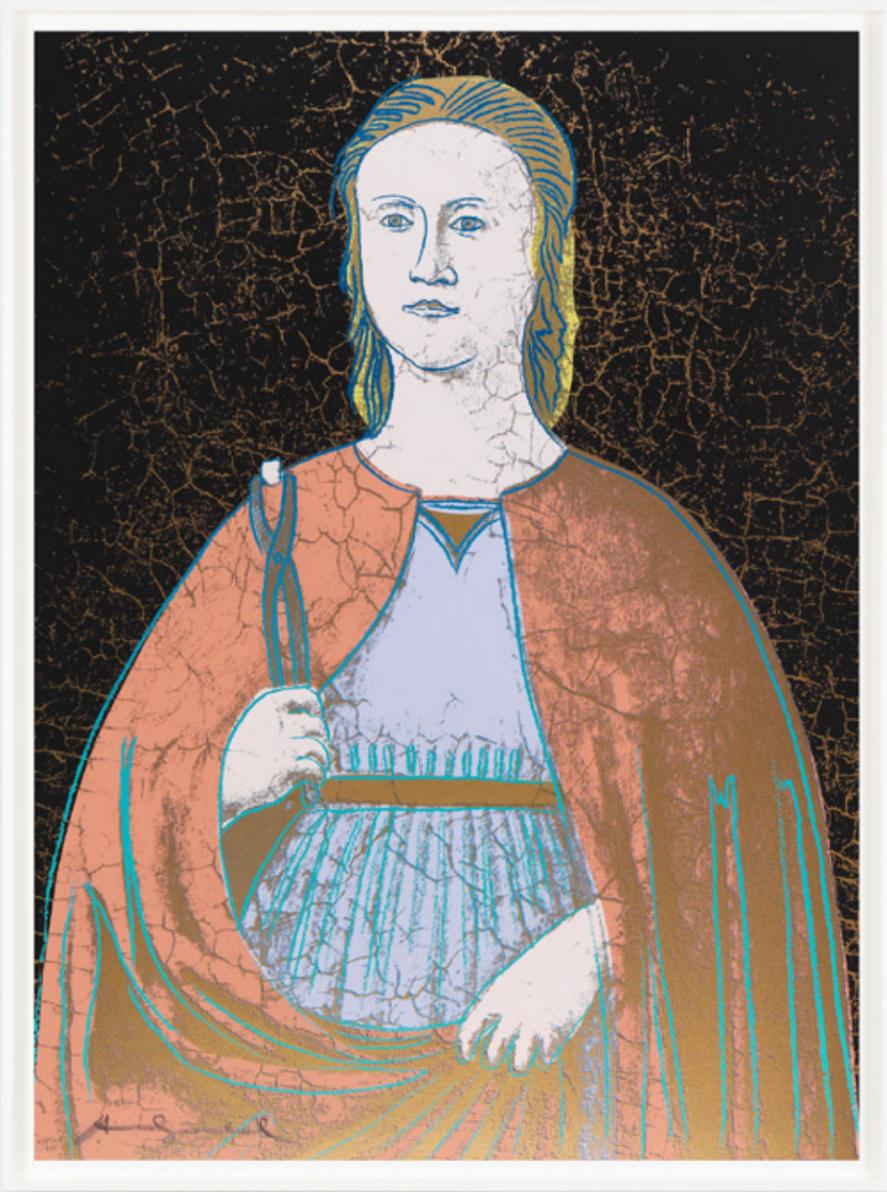
Each work 21 x 25 in (53.3 x 63.5 cm)

Edition 250, plus 25 AP

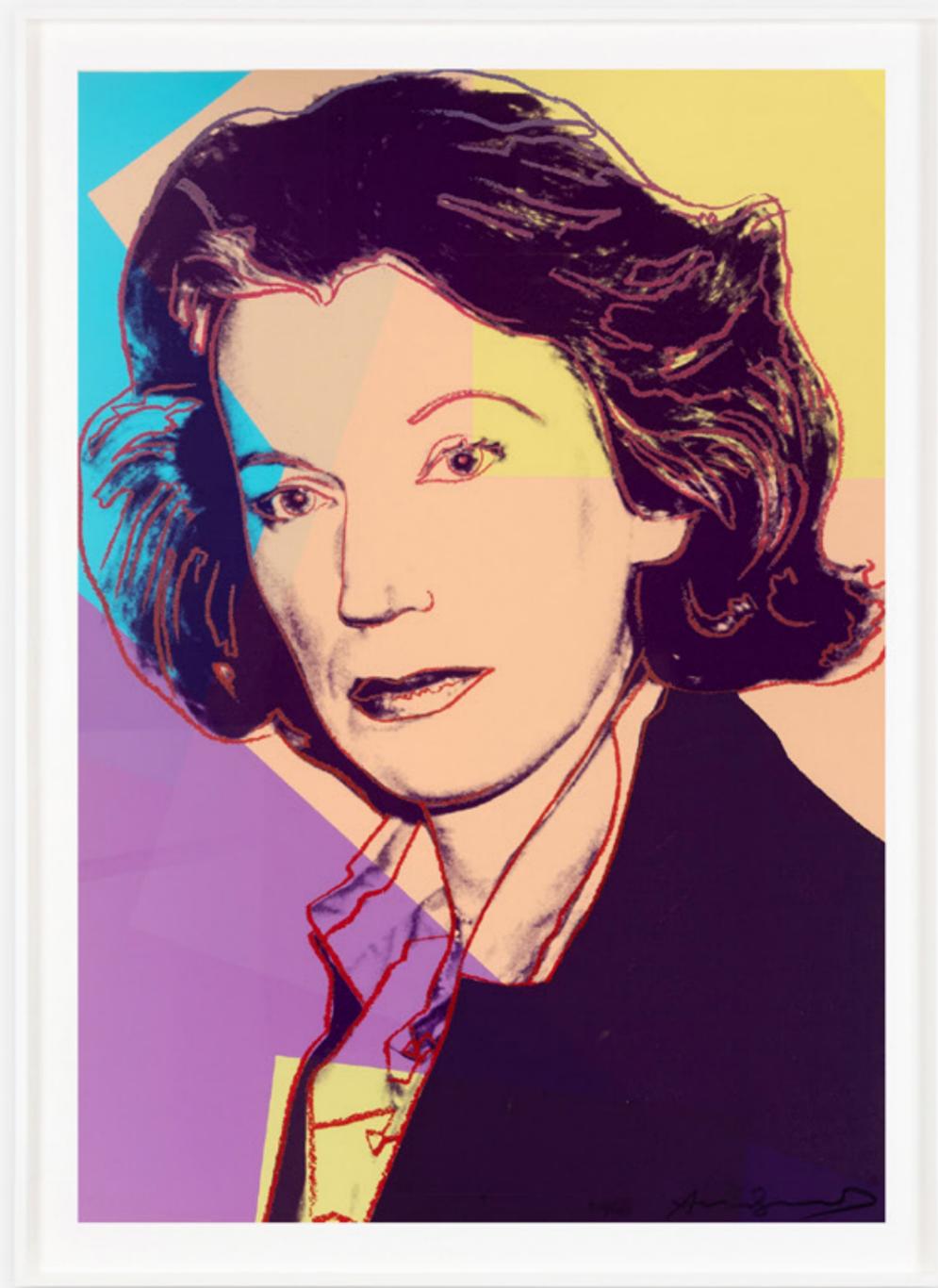




Andy Warhol
Saint Apollonia, 1984
Screenprint in colors on Essex Offset Kid Finish paper
30 x 22 in (76.2 x 55.9 cm)
Signed and numbered in pencil, from edition of 250, plus 35 AP



Andy Warhol
Saint Apollonia, 1984
Screenprint in colors on Essex Offset Kid Finish paper
30 x 22 in (76.2 x 55.9 cm)
Signed and numbered in pencil, from edition of 250, plus 35 AP



Andy Warhol

Mildred Scheel (F&S II. 238), 1980

Screenprint in colors with diamond dust on Arches 88 paper

30 1/2 × 21 1/2 in (77.5 × 54.6 cm)

Signed and numbered in pencil, from the edition of 1000, plus 5 HC

ANDY WARHOL

(Pittsburgh, Pennsylvania, 1928 – Manhattan, New York, 1987) is known for his position as a leading figure of Pop Art and a celebrity in his own right. The son of Slovakian immigrants, he graduated from the Carnegie Institute of Technology in 1949 and moved to New York, initially working as a commercial illustrator.

Warhol began painting in the late 1950s and rose to prominence upon his exhibitions of paintings of Campbell's soup cans and Coca-Cola bottles in a deliberately flat, impersonal manner. In 1963, he intensified this objective style further through the use of silkscreen printing, effectively removing the trace of the artist's hand. He continued to depict consumer items as well as celebrities such as Marilyn Monroe and Jackie Kennedy in a repetitive, serial manner. Warhol also depicted darker aspects of American culture such as car crashes and race riots. His studio, known as The Factory, became a centerpiece of New York bohemian life, attracting actors, models, and other artists. With the help of assistants, he created imitations of Brillo and Heinz boxes at this time. In the late 1960s, he shifted his focus to filmmaking and photography. Warhol's films were characterized by the lack of a plot, eroticism, and excessive length. Warhol began to cultivate his own cult of celebrity at this time.

In 1968, Valerie Solanas shot him and he barely recovered; this event had a lasting impact on his art. In the 1970s, Warhol shifted his focus to commissions for portraits, while in the 1980s, he collaborated with artists such as Jean-Michel Basquiat and Keith Haring. In 1987, the artist died as a result of complications from a routine gall bladder surgery. His will stated that his estate be used for "the advancement of the visual arts," and the Andy Warhol Foundation was established in 1987.

KEITH HARING

(Reading, PA, 1958—New York, New York 1990) an artist and social activist, is known for his immediately recognizable bright, illustrative works. Interested in cartoons from a young age, he was encouraged to draw by his father, who was an amateur cartoonist. Haring studied commercial art briefly at the Ivy School of Professional Art in Pittsburgh before moving to New York to study at the School of Visual Arts (SVA), where he instantly became absorbed in the street art scene, organizing and participating in exhibitions and performances at alternative venues such as Club 57.

Influenced by the work of Jean Dubuffet, Pierre Alechinsky, and Andy Warhol, among others, Haring developed his own unique youthful expression based on the primacy of the line and determination to create truly public art. Haring found the medium of accessibility he was seeking in the form of chalk. He rose to prominence when he began to create white chalk drawings on the black paper that covered blank advertising panels in the subway, creating hundreds between 1980-1985. These white chalk drawings became emblematic of Haring and a familiarity to New Yorkers riding the subway, who would encounter the artist at work making up to 40 "subway drawings" a day. He then began to create murals and other commissioned public works; the artist would use any medium that could hold a mark.

He achieved international recognition between the years of 1980 and 1989, participating in renowned international exhibitions such as Documenta 7 in Kassel and the São Paulo Biennial. In 1986, he opened the Pop Shop, a store that featured his images on items like t-shirts, posters, buttons, and toys. While many criticized him for what they deemed commercialization, Haring wanted anyone who liked his art to be able to afford it. After getting diagnosed with AIDS, Haring made more politically and socially charged work, often advocating for safe sex and AIDS awareness. He died of AIDS-related complications in 1990 at the age of 31.



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