



Keith Haring - PARTY OF LIFE



SUBMISSION FOR "THE 1997 PARADE ENTRY WE HAD TO HAVE"

It's still possible to create something new, even if every work inevitably includes some pre-existing elements - it never starts from nothing.

Keith Haring

Preamble

By 1984 Keith Haring had brought his guerrilla New York subway "underground" art into some of the world's most prestigious museums and galleries.

Haring's art was rooted in an ingeniously eloquent iconography with an immediately recognisable vocabulary of images - radiant child, barking dog, flying saucer - and such universally resonant symbols as the halo, the cross, the pyramid, and the heart. With the spread of drug use and AIDS in the big cities, his work became increasingly agitated, sounding an earnest note of alarm while retaining its intrinsic childlike aura. A man of tremendous vitality, Haring handled his illness with immense fortitude, never ceasing to place his creative energy at the service of social causes. At the time of his death from AIDS related diseases, Haring's art had earned the admiration of a huge international public.

The large body of sexually explicit homoerotic drawings and paintings that Haring produced, beginning in the late 1970's and continuing until his death in 1990, is unprecedented in American art. While many people may feel that his work was pornographic, it achieved both artistic and social significance not only through subject matter but for the same reason that his other art is significant: it crosses the boundaries between fine art, popular art, and folk art, occupying a territory between all three with greater authority and conviction than any other artist who has attempted such a crossover. That he successfully integrated his whole being -including his homosexuality- into his art is one of the many reasons why he has been taken as a role model by subsequent artists.

Keith Haring enters the history books as one of the first respected gallery artists to use light to paint, sketch, doodle, light waves on the screen, constructing Virtual (visual) worlds. He used the computer to create six digital paintings.

I first became aware of Keith Haring's work through my involvement in ACTUP - Sydney and since then have fostered an interest in the combination of art and politics. With the current exhibition at the MCA focusing on the artist's work, I believe it is a perfect opportunity to expose more people to his images via the medium of the parade.

From my first introduction to the Mardi Gras workshop when I made the wings for the Cupie doll Angels carried by the Sisters of Perpetual Indulgence for the Fred Nile bust, I have always seen the parade a method to make a statement and have my voice heard.



p . o . b o x 196
kabi@ozemail.com.au
+61 2 9550 5577
fax +61 2 9550 6789

a collective founded on the philosophy
of the permanence of d i s p o s a b l e a r t
enmore new south wales australia 2042

file name : **Keith Haring - PARTY OF LIFE**
printed : Sunday, 08 July 2001
page 1 of 10

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Some previous parade entries and costumes that I have been involved in :

- | | |
|--|----------------|
| • Robots for Mardi Gras entry | Mardi Gras '89 |
| • Mirror Ball Woman | Mardi Gras '90 |
| • Cher in battleship | Mardi Gras '91 |
| • Fountain Woman (appears in "Night of Your Life") | Mardi Gras '92 |
| • Thankyou Clover | Mardi Gras '93 |
| • La Stupenda Bond - Farewell Joan Sutherland | Mardi Gras '94 |
| • Faggots Against Runway Three, F.A.R.T. | Mardi Gras '95 |
| • Little Misses | Mardi Gras '96 |
| • Krusty the Clown | Sleaze '96 |

Theme

The iconography of Keith Haring.

Objectives

Animate the various themes represented by the works of Keith Haring in costumes, placards, masks and performance to stage the "**Party of Life**" in the 1997 Sydney Gay and Lesbian Mardi Gras parade and party. The original "**Party of Life**" was held each year to celebrate Keith Haring's birthday.

After researching the powerful images of Keith Haring, one could not attempt a tribute to the artist without making a statement. The activism in the art cannot be ignored.

As Keith Haring used the voice of his art to articulate themes of :

- celebration of sexuality
- AIDS activism
- gay and lesbian rights
- human rights
- interaction of humans
- interaction with animals

we will use the voice of the parade and Haring's iconography to express similar themes.

Participants

A group of friends comprising of twenty or more people .



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page 2 of 10

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Involvement

Party of Life - MCA, 16th February, 1997

After Richard McIntyre saw our parade entry form, he put us in contact with the MCA. We have been in consultation with the MCA (Nicholas Baume) and they have expressed interest in incorporating the costumes, masks, placards and properties that we have completed by the 16th February in the "Party of Life" Mardi Gras Special Event. Nigel Sabin, composer in residence with the Queensland Symphony Orchestra (see attached resume), will be composing a 2 minute piece to be played at the "Party of Life".

Parade

The items created will be entered in the 1997 Sydney Gay and Lesbian Mardi Gras parade with appropriate audio and lighting. Keith Haring was always listening to music whilst working, and the music of the New York club scene influenced his artistic achievements. We would like to create the atmosphere enjoyed by Keith Haring during the creation of his works and at the "Party of Life". Steven Alkins worked on the CD tour of the MCA Haring exhibition, incorporating the music of the mid-80's into the exhibition. We propose to talk to him about the feasibility of compiling/mixing a tape for the parade which captures the vitality of Haring's work.

Costume Parade

We wish to enter the group in the costume parade as a performance piece accompanied by the music of Nigel Sabin.

Benefits

- MCA** - publicity for the exhibition and involvement in the "Party of Life"
- Mardi Gras** - further raising of the international profile of Mardi Gras as an event which puts forward a platform for the interweaving art and politics.
- Public** - education.

Budget

Materials for 5 main costumes	\$1000
Materials for placards, masks, trolleys and other costumes	\$1000
Parade truck	\$1000
Nigel Sabin's music	\$ 750

Facilities required from Mardi Gras

The costumes and parade items will be constructed by the group of friends assembled. We would like access to the workshop space, use of equipment and access to expertise of the Mardi Gras workshop staff and artists.

Assistance would be required in transporting the costumes to the parade marshalling area.



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page 3 of 10



Costumes

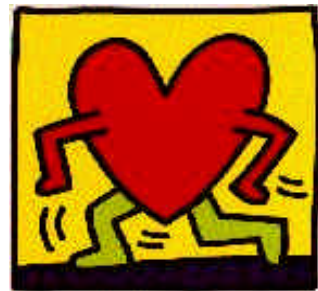
1. *Untitled*, 1983. New York Subway drawing

'Exclamation marks' made from fluoro gel sticks to be on wires/springs to give illusion of motion. Made from coloured Unicell and suspended by aluminium frame worn on the shoulders. Distress beacon fitted for heartbeat.



2. *name*, *date*

Made from coloured Unicell and suspended by aluminium frame worn on the shoulders. Distress beacon fitted for heartbeat.



3. *name*, *date*

Made from coloured Unicell and suspended by aluminium frame worn on the shoulders. Costume with distress beacon fitted for heartbeat installed in "Baby".



4. *name*, *date*

Made from coloured Unicell and suspended by aluminium frame worn on the shoulders.



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5. *Untitled*, 1983

Horizontal foam core body to be rotated around person dressed in white with mask.



6a. *name*, date

Angels with wings made in white clothing and masks with red cross on face. Angels can "mount" Dogs as part of the street performance (refer to "On Wheels, 2.").



6b.

Extract from above.



7a. *Untitled*, February 26, 1983

Snake's head on the end of air conditioning duct manipulated by pole. The snake heads can be projected into the crowd to generate a sense of audience participation.



7b.

Extract from above.



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page 5 of 10

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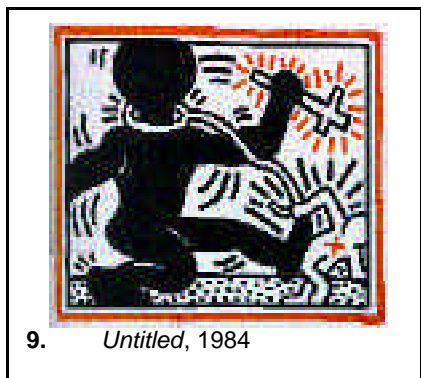
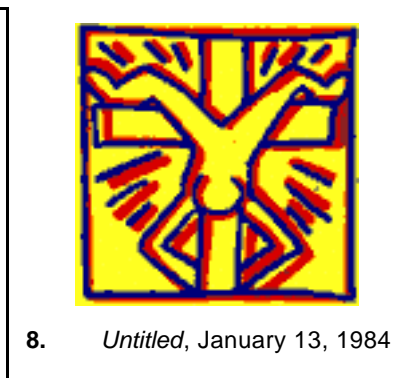
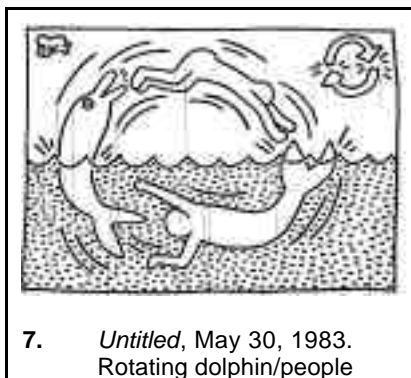
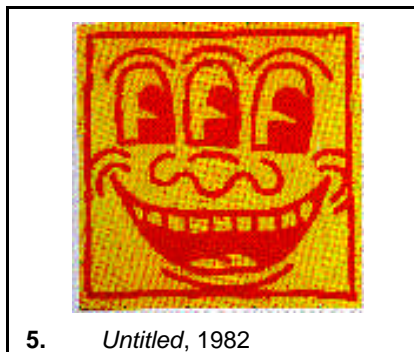
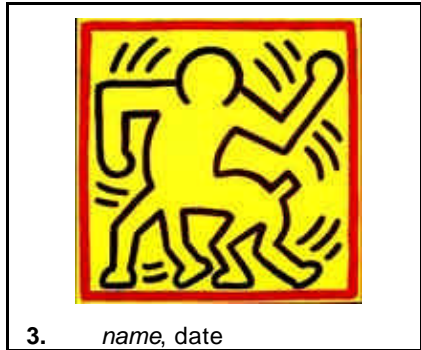
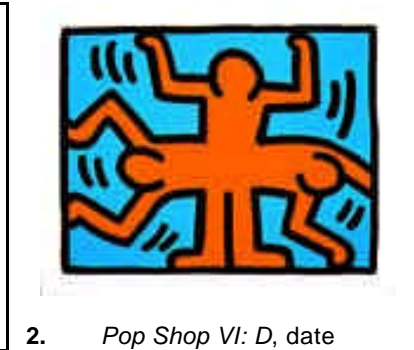
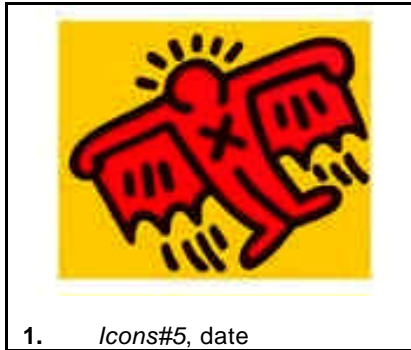
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Carriables

Images to be re-created on foam core and carried on poles.



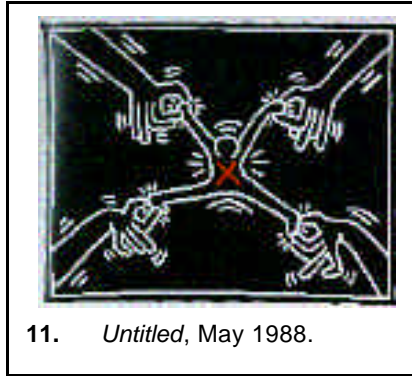
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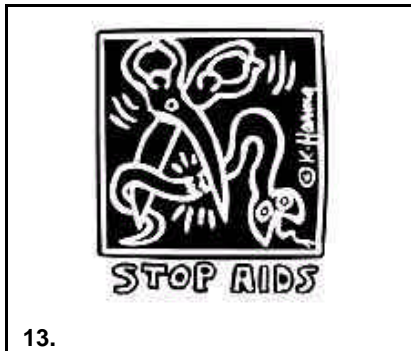
10. *Debbie Dick*, September 25, 1984



11. *Untitled*, May 1988.



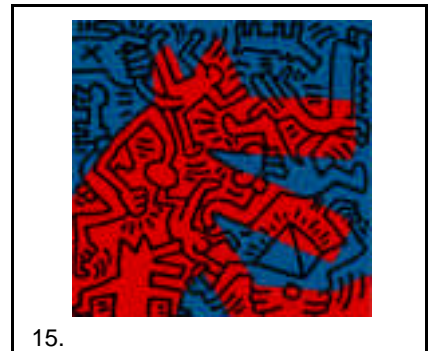
12. *Untitled*, 1988.



13.



14.



15.



16.



17.

eyes

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page 7 of 10

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On Wheels

1. *Baby*, date

This image to be pushed as a pram. Distress beacon fitted for heartbeat installed in "Baby".



2. *Dog*, date
being walked and fucked by
Angels



3. *name*, date



4. *name*, date

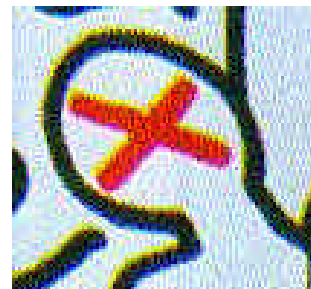
Masks



1. *Untitled*, 1983. Extract



2. *Untitled*, 1983. Extract



3. *Untitled*, 1984. Extract
from *Costumes 6a*.



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page 8 of 10

Keith Haring - PARTY OF LIFE

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Other Miscellaneous Images

These images may be used as costumes or placards and are included here as further reference material.



1. *Untitled*, May 1983.
Women with "Baby"
painted on their bellies.



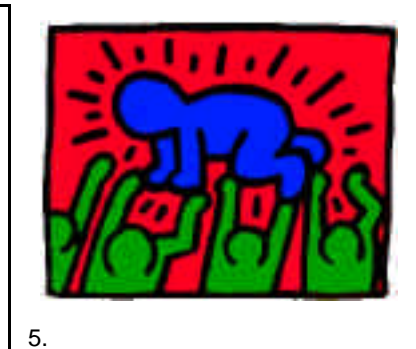
2.



3.



4.



5.



6.



7.



All ideas for the usage of Keith Haring images expressed in this proposal are the artistic property of ethel_y@rwood enterprises.

ethel_y@rwood enterprises will maintain artistic control of the parade entry and all subsequent involvement in Mardi Gras events.



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page 9 of 10

NIGEL SABIN

Composer and clarinettist Nigel Sabin graduated from the University of Adelaide with a First Class Honours degree in music. In 1992 Nigel pursued advanced studies in composition with one of America's pre-eminent composers, **David Del Tredici** in New York. This study was enabled thanks to a **Churchill Fellowship** and an **Australia Council Study Grant**.

Nigel has performed extensively throughout Australia as soloist and orchestral musician with several orchestras and prominent ensembles. He is a founding member and driving force behind the innovative and highly successful chamber group, **Perihelion**. A skilled teacher of performance studies and composition, his own compositions are performed regularly in Australia with broadcasts on national radio.

Most recently Nigel was composer in residence with the **Queensland Symphony Orchestra** where he wrote several compositions, including his first symphony which received an enthusiastic reception at its first performance on 31 August, 1996. A major new work will be featured in the orchestra's 1997 Master Series in the Brisbane Concert Hall under Marcello Viotti, the QSO's Principal Guest Conductor. A CD of Nigel's orchestral music is planned for release on the ABC Classics label in 1998.

Nigel's own performances on disc have received critical acclaim and a future disc of chamber by Australian women is planned for 1997.

Nigel is currently artistic adviser to **A Musical Asylum**, a contemporary music ensemble formed by members of the QSO.