

# HYPERALLERGIC

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PHOTO ESSAYS

## Keith Haring and Ancient Egypt Connect at Frieze Masters

A joint booth by Salon 94 and Antiquarium Ltd. juxtaposes Ancient Egyptian art with contemporary works, foremost among them Haring's hieroglyphic sculptures and prints.

Zachary Small | 2 days ago



Installation view of *Egyptomania* in the Salon 94 and Antiquarium Ltd. booth at Frieze Masters (photo by Benjamin Westoby; courtesy of Benjamin Westoby/Frieze)

LONDON — [Frieze Masters](#) is the distinguished, mustache-waxed cousin of the regular [Frieze London art fair](#). As an offshoot focused on the so-called “masters” of western painting, things can get quite stuffy with impassible Impressionists and the occasional crusty Picasso.

Worth greater inspection at Masters, however, are the handful of galleries that have transformed their booths into concept-

showcases implicitly aimed at catching museum curators' eyes. While crowds on preview day flooded Hauser & Wirth's faux “forgotten museum” of all-bronze artworks and eBay items, I found something worlds more compelling down the hall at [Salon 94](#) and [Antiquarium Ltd.](#)'s shared space.

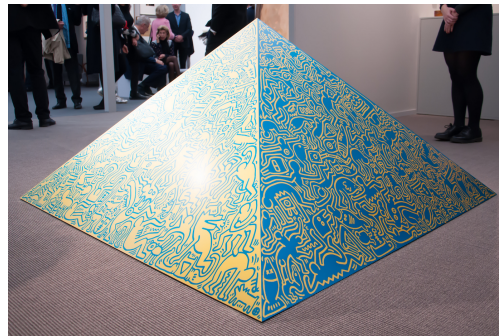
The two New York galleries have partnered to create a stunning exhibition titled [Egyptomania](#). Remember the song “[Walk Like an Egyptian](#)” by The Bangles? This show has the same sexy energy as the song, minus historical inaccuracies and 1980s



Installation view of *Egyptomania* in the Salon 94 and Antiquarium Ltd. booth at Frieze Masters (courtesy Salon 94, New York)

hair teases. *Egyptomania* crosses three millennia of history to juxtapose Ancient Egyptian artifacts with the contemporary artworks that they influenced.

Is this fascination or fetishism? This small curatorial excursion isn't able to answer that question, but its offerings act as guideposts. Small Egyptian statuettes populate the booth's many corners, while one immense statue greets visitors at the entrance. The booth's walls are filled with *Egyptomania*'s contemporary offerings: [Judy Chicago](#), [Carlo Mollino](#), [Hans Hollein](#), and [Laurie Simmons](#). These are all fine additions, but the blockbuster inclusion is [Keith Haring](#).



Keith Haring, "Pyramid Sculpture" (1989), aluminum, anodized, mounted on wooden plinth, 56.69 x 56.69 x 29.53 in (photo by Maria Victoria Recinto)

Sitting  
at the  
center  
of the

exhibition's floor is a large gold and blue pyramid by Haring. The artist inundates this bichromatic object with his patented hieroglyphs. Small cartoons vogue, strut, and breakdance across the pyramid. (Reportedly, Haring was foremost inspired by the "[Tutting](#)" dance move, which takes its name from King Tutankhamen.) In the gallery's right alcove, there are an additional two prints by Haring, that showcase how he occasionally combined his super flat, comic aesthetic with allegorical symbols.

In hindsight, maybe pairing Haring with Ancient Egyptian art is an obvious juxtaposition for any transhistorically-minded art nerd. But seeing this thought experiment manifested as a mini-exhibition reinforced a need for more research into



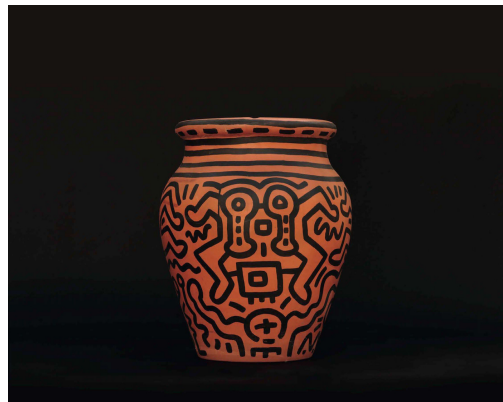
Egyptian Polychrome Wood Inner Sarcophagus, Early Late Period, early Dynasty XXVI (mid 7th century BCE), wood, gesso, polychrome, bronze (courtesy of Antiquarium Ltd., New York)

Haring's Egyptian references. It also reaffirmed the ancient empire's still-strong grip on the imaginations of artists in the '80s and subsequent decades.



Egyptian Polychrome Terracotta Jar, Nagada II (3400–3100 BCE), polychrome pottery (courtesy of Antiquarium Ltd., New York)

Frieze  
Masters  
2017



Keith Haring, "Untitled" (1987), ceramic and marker, 20 1/2 x 17 3/4 x 17.24 in (courtesy of Salon 94, New York)



Keith Haring, "For Herb" (November 5, 1987), framed matted acrylic with photo collage on handmade paper, framed dimensions 38.75 x 41.75 x 1.5 in (photo by the author for Hyperallergic)

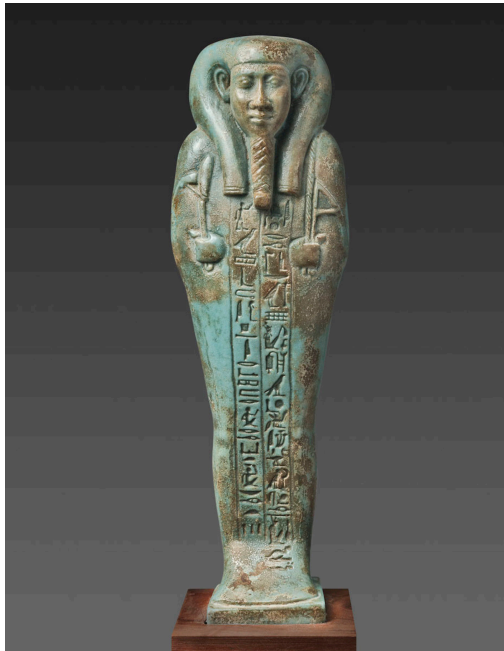


Keith Haring, "Untitled" (1982), Sumi ink on handmade linen paper, 24.75 x 29.12 in (photo by the author for Hyperallergic)





Niki de Saint Phalle, "Horus" (1990), polyester, polyurethane paint, stained and mirrored glass, 90.5 x 55.1 x 63 in (courtesy of Salon 94, New York; © 2017 NIKI CHARITABLE ART FOUNDATION, all rights reserved; photo by Laurent Condominas)



The King's Scribe, Hor-Khebi, Late Period, late Dynasty XXV to early Dynasty XXVI (ca 700–600 BCE), faience (courtesy of Antiquarium Ltd., New York)



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*continues through October 8 at Regent's Park (London, UK).*