

## Keith Haring TateShots: Transcript

I wanted intensity from my art and I wanted intensity for my life. The only place to go was New York. For me, 1978 was a totally fresh beginning.

Imagining shadows. Ignoring truth. Blank stare with matching glasses I didn't shave today, and I don't care. Dressing in costumes. Colour is distorted and so is time. I've never seen this face before.

Who cares if you make art? What is making? Seeing is making. Being is making. Not seeing is making. Making is making Only if someone is seeing. The person in the subway is screaming, nobody is listening, but everyone is listening and seeing and making and being.

I had begun to be interested and fascinated by the graffiti I was seeing in the streets and in the subway. Graffiti were the most beautiful things I ever saw. I wanted to let people experience art without having to feel inhibited. It can be touched, felt, manipulated. It is art that is somewhat less serious, less untouchable.

One time, I was in the 51st Street at 7th Avenue subway station drawing when this cop comes up behind me. He arrested and handcuffed me with my hands behind my back. All the cops were wondering what this nerdy white boy could possibly have done. The cop who arrested me says: 'I caught him drawing in the subway'.

The cop at the desk says: 'So you're the guy who does those drawings. Hey Joe, hey Mike, this is the kid who does the subway drawings!'

There was this incredibly raw energy in the air and the energy was called Hip-Hop.

My exhibition at the fun gallery was really a reference to this whole Hip-Hop culture, which had never existed at a gallery opening before.

Not only did I meet Andy during this period but also Madonna. The parties I gave in the Broome Street apartment were a mixture of all these scenes.

I hope my generation will be able to carry on the magic that this previous generation is excavated and gently tried to teach us.

They have liberated a part of us that is too important to be dismissed and passed over I'm glad I'm different. I'm proud to be gay I am ashamed of my forefathers. I'm not like them.

I'm not really scared of AIDS, not for myself. I'm scared at having to watch more people die in front of me again.

People might say if you're not interested in being a part of the system, then you shouldn't care that you're being ignored by the museum's and the curators. I really do believe that it will all happen later, the acceptance.

My support network is not made up of museums and curators but of real people. And that's good because everything I've ever tried to do was cut through all that bullshit anyway.

It seems to me the only thing to do in this world is to do something. The doing is what the world is. But only I can make these things. These things that are called 'The Works of Keith Haring'.