

PALM BEACH

I L L U S T R A

THE BEST OF BOCA TO VERO
DECEMBER 1998 \$3.95

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Celebrations

BEST EVER
Holiday Wishbook



BY ELOISE DAVIS-CHOPIN

Pop Abstract



Surrealism

FOR KENNY SCHARF, FUN ART IS
SERIOUS BUSINESS. HIS UNFETTERED
WORKS ILLUSTRATE A BELIEF IN ABUN-
DANCE, HOPE AND THE HUMAN SPIRIT.

Junglism (above), 52" x 57", acrylic & oil on canvas;
Monumental Structures (right), 42½" x 47¼",
acrylic & oil on canvas with frame of wood and
objects; both by David Hayes.

Kenny Scharf's plastic-like beings personify organic emotions, notwithstanding their animated, elastic features. These mushrooming life forms triumph over intergalactic wastelands, littered with hot lava and pop images. "I refuse to be anything but an optimist," he says.

Gone are Keith Haring, Jean-Michel Basquiat and Andy Warhol, who were Scharf's dear friends. He carries their vision, his blob-like beings the foot soldiers in the war against "the whole suffering, tormented artist in the basement, which is so restricting."

Bridging the gap between conscious and subconscious, Scharf supplants psychic imprints of pop images with surreal biomorphic beings. Their origin is owed as much to their gravity-induced, dripping creation as their ancestral embodiment of all 20th-century art movements. Scharf deems it "pop abstract surrealism," adding, "The pop is inside."

His subjects intertwine over telephones, walls and even Cadillacs, transforming everyday objects into conduits for his infectious imagination. "So many people lose that joy of being a child — the wonderment of seeing, the way children look at things. We can't get any better than that as far as art goes," he says.

