



KEITH HARING

Art Basel Hong Kong 2026 | BOOTH 3E23

Art | Basel

March 25th - March 29th, 2026

MARTOS GALLERY



KEITH HARING

Growing Suite, 1988

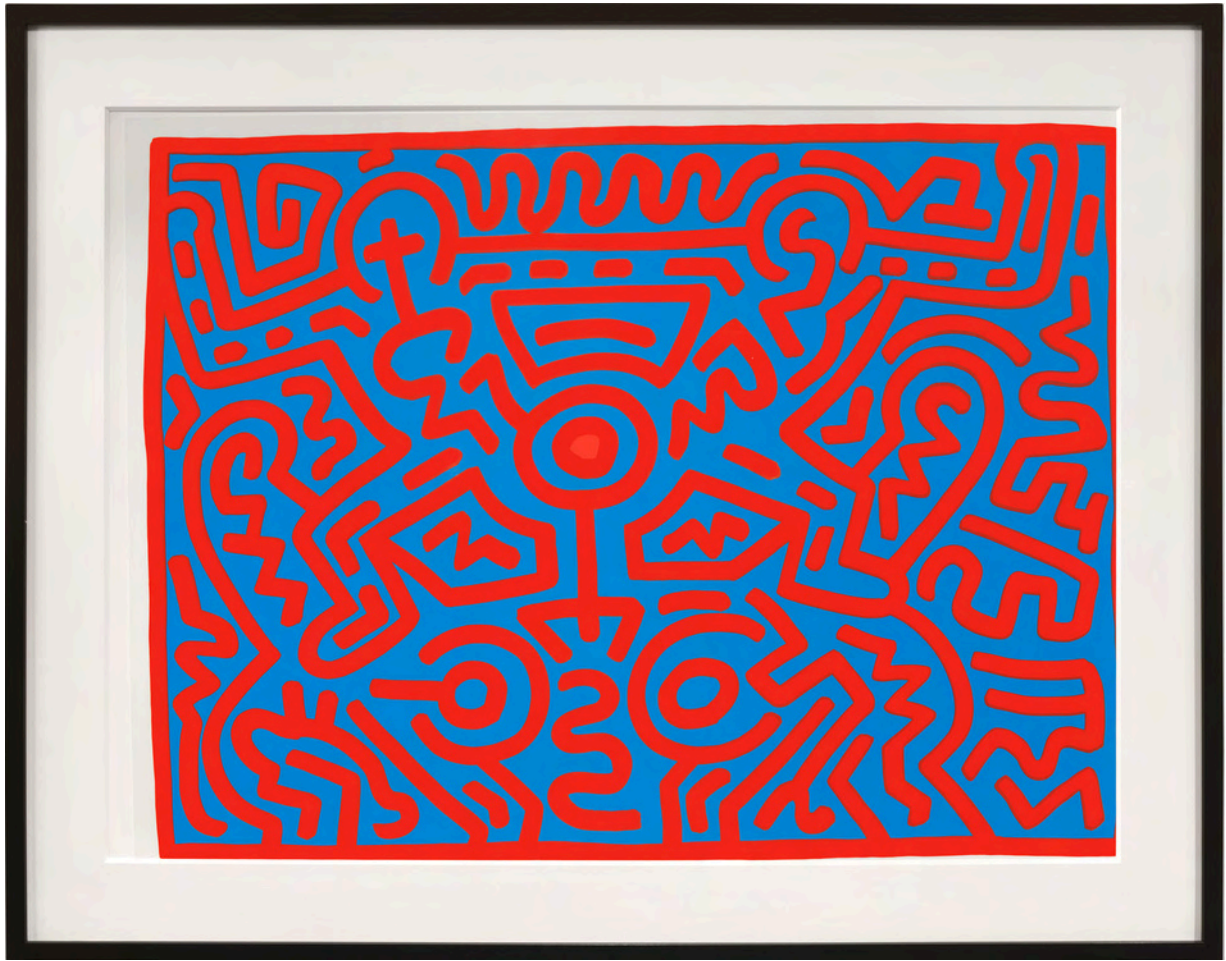
Screen print on Lenox Museum board

30 x 40 in | 76.2 x 101.6 cm

37 x 47 in | 94 x 119.4 cm (framed)

(KH_311)





KEITH HARING

Growing Suite, 1988

Screen print on Lenox Museum board

30 x 40 in | 76.2 x 101.6 cm

37 x 47 in | 94 x 119.4 cm (framed)

(KH_312)



KEITH HARING

Growing Suite, 1988

Screen print on Lenox Museum board

30 x 40 in | 76.2 x 101.6 cm

37 x 47 in | 94 x 119.4 cm (framed)

(KH_308)





KEITH HARING

Growing Suite, 1988

Screen print on Lenox Museum board

30 x 40 in | 76.2 x 101.6 cm

37 x 47 in | 94 x 119.4 cm (framed)

(KH_310)





KEITH HARING

Growing Suite, 1988

Screen print on Lenox Museum board

30 x 40 in | 76.2 x 101.6 cm

37 x 47 in | 94 x 119.4 cm (framed)

(KH_309)





KEITH HARING

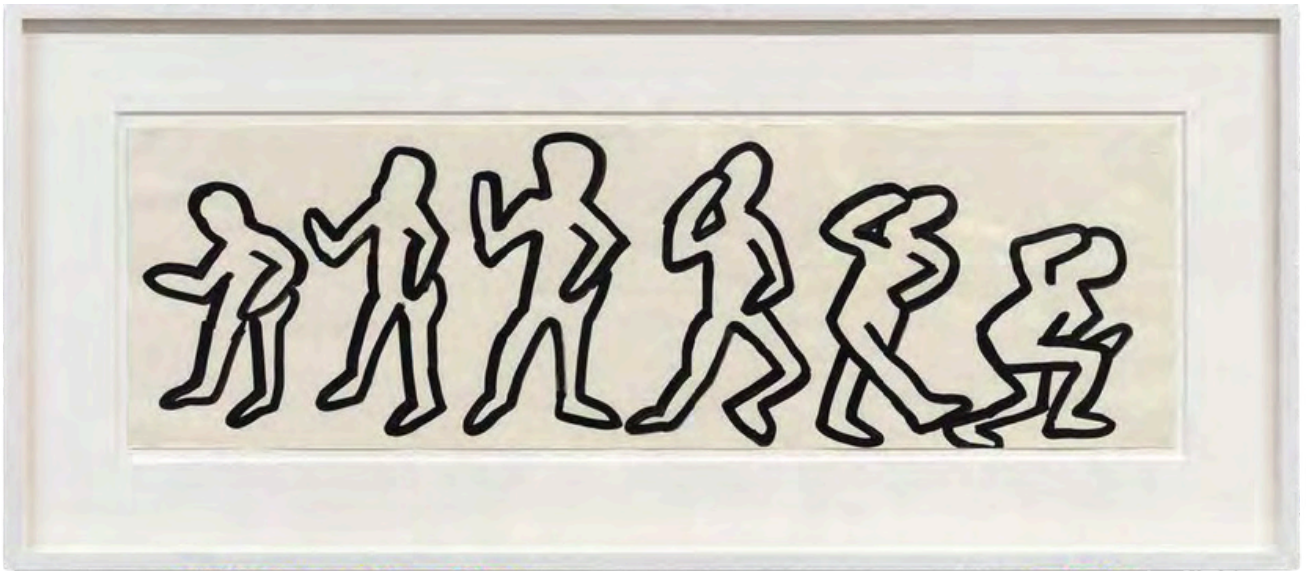
Untitled (FDR Drive Mural Panel, #5/#6), 1984

Spray enamel on sheet metal
48 x 204 3/4 in | 122 x 520.1 cm

(KH_302)







KEITH HARING

Untitled, 1980

Sumi ink on paper
9 x 29 in | 22.9 x 73.7 cm
38 x 16 1/2 x 11/2 in | 96.5 x 42 cm (frame)

(KH_283)





KEITH HARING

Untitled, 1984

Sumi Ink on paper

39 3/8 x 27 1/2 in | 100 x 69.8 cm

45 3/4 x 34 x 2 in | 116.2 x 86.4 x 5.1 cm (framed)

(KH_140)





KEITH HARING

Totem, 1988-89

Carved plywood painted with enamel in colors
72 x 22 x 2 in | 182.9 x 55.9 x 5.1 cm

(KH_329)





KEITH HARING

Door, 1981/1982

Paint on found wood
72 x 15 in | 182.9 x 38.1 cm
83 x 23 1/2 x 2 in | 210.8 x 59.7 x 5.1 cm (framed)

(KH_034)

MARTOS GALLERY





KEITH HARING

Untitled, 1983

Brush in orange-red and black ink on firm woven paper

38 x 49.6 in | 96 x 126 cm

53 x 41 x 2 in | 134.6 x 104.1 x 5.1 cm (framed)

(KH_298)



666



KEITH HARING

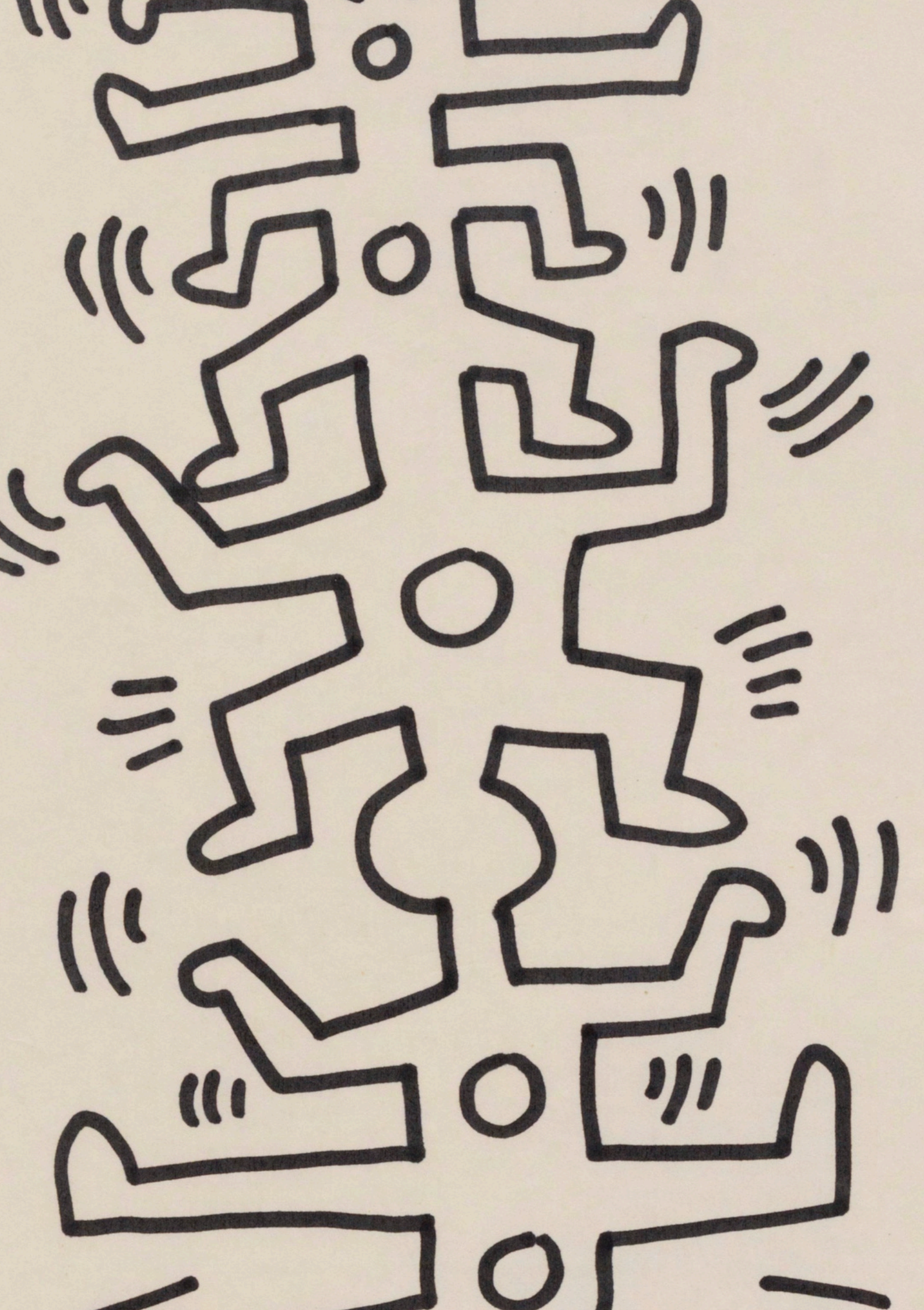
Untitled, 1987

Ink on paper

8 x 9 1/2 in | 20.3 x 24.1 cm

14 1/4 x 16 x 1 1/2 in | 35.5 x 40.6 cm (framed)

(KH_303)





KEITH HARING

Untitled, 1984

Red and black ink on paper
20 1/8 x 28 3/4 in | 51.1 x 73 cm
36 x 28 1/2 x 1 3/4 in | 91.4 x 72.4 x 4.4 cm (framed)

(KH_098)





KEITH HARING

Untitled, May 23, 1981

Marker on plastic

21 x 22 1/2 in | 53.3 x 57.3 cm

26 1/4 x 26 1/4 x 2 1/4 in | 66.7 x 66.7 x 5.7 cm (framed)

(KH_272)





KEITH HARING

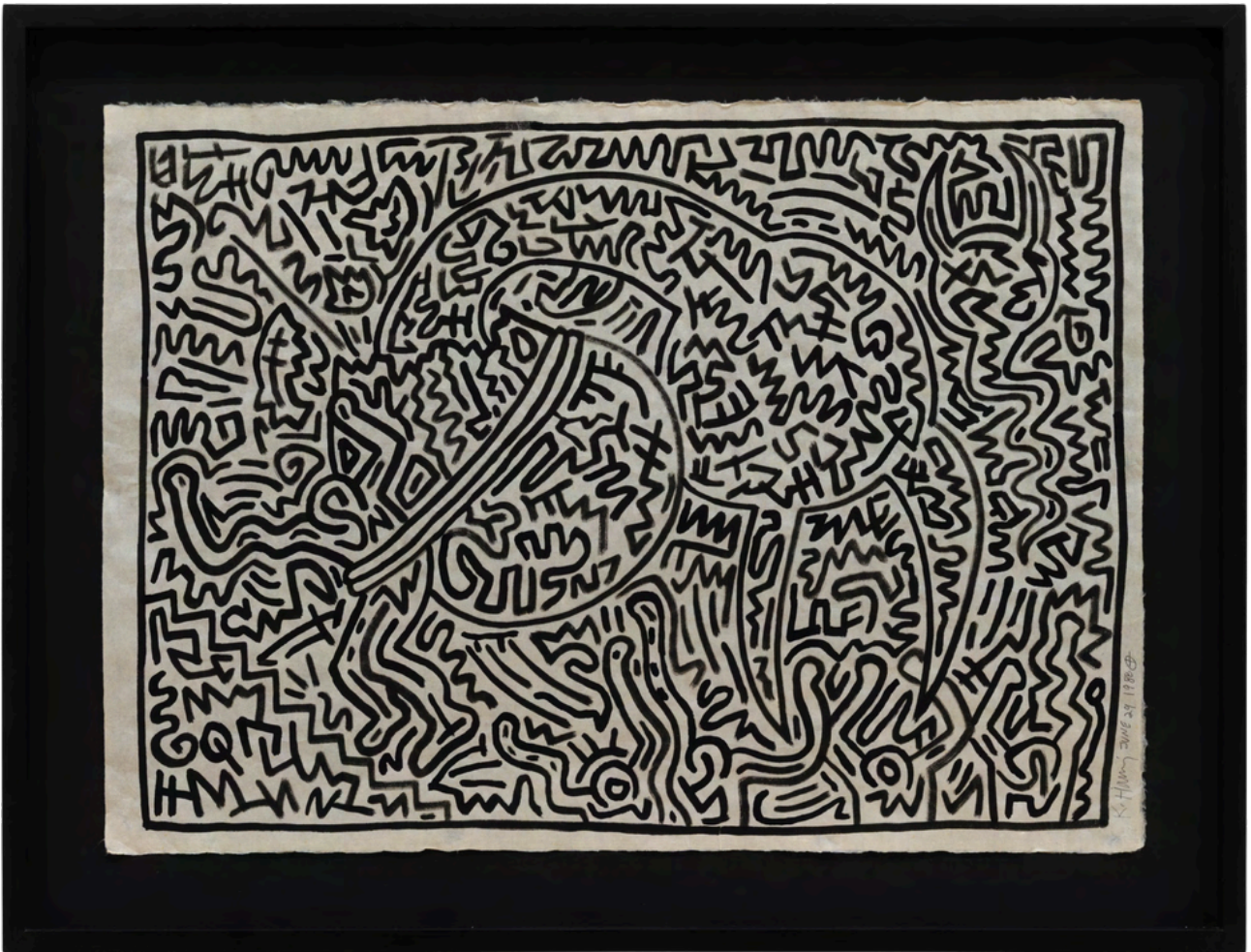
Untitled, 1985

Oil and acrylic on canvas
27 1/2 x 27 1/2 in | 69.8 x 69.8 cm

(KH_081)

MARTOS GALLERY





KEITH HARING

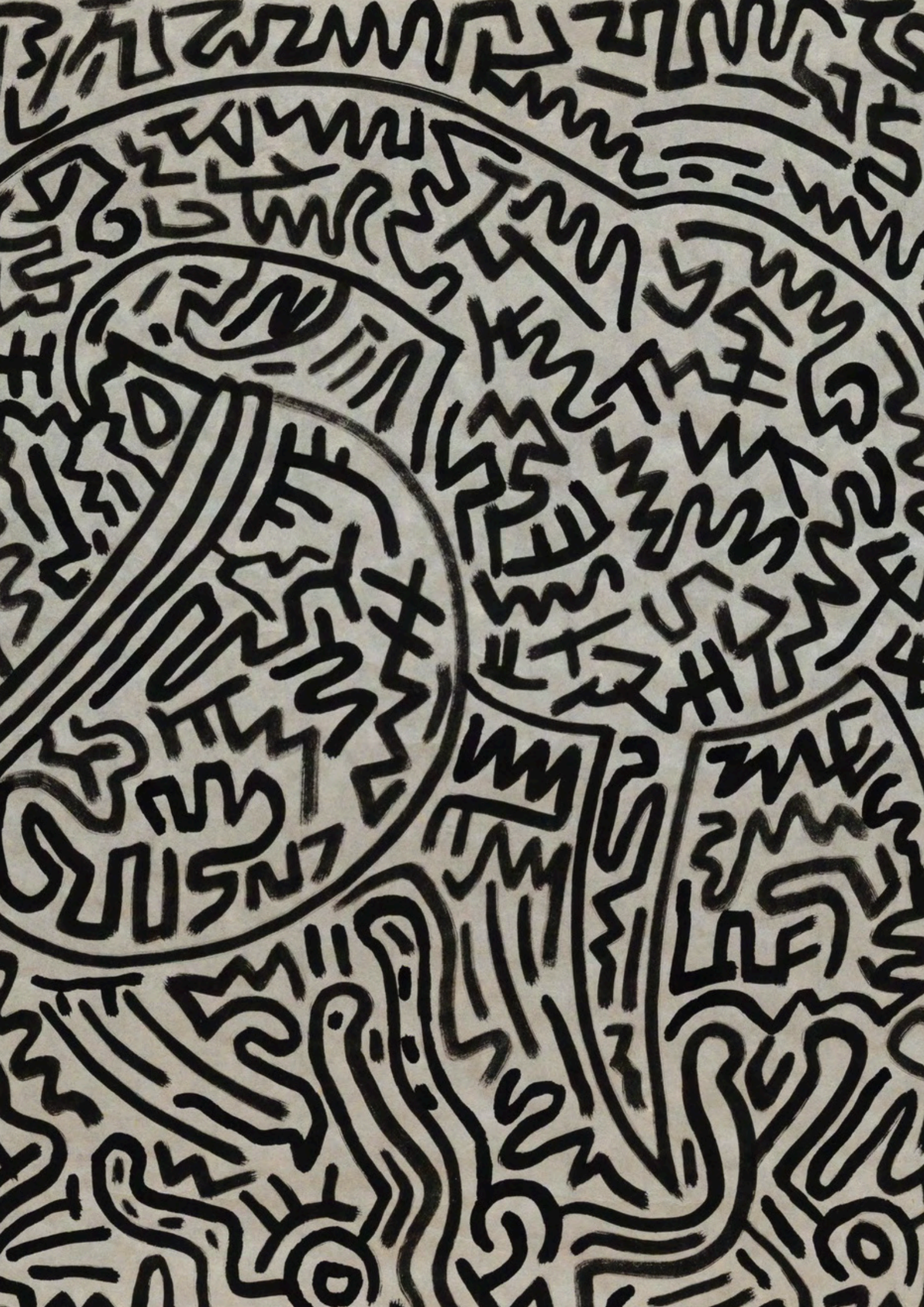
Untitled, 1988

Sumi ink on rice paper

24 1/2 x 34 in | 62.2 x 86.4 cm

40 x 30 3/4 x 2 in | 101.6 x 78.1 x 5.1 cm (framed)

(KH_258)





KEITH HARING

Untitled, 1988

Black ink on paper

38 1/8 x 50 in | 96.8 x 127 cm

43 1/4 x 55 1/4 x 2 1/4 in | 109.2 x 139.7 x 5.1 cm (framed)

(KH_304)





KEITH HARING (1958 - 1990)

Keith Haring's style unfolded as a radical synthesis of clarity and urgency. His line created hieroglyphic and kinetic figures, fusing graphic reduction with the spontaneity of performance, which was executed with the speed and rhythm of the body. This language, insistent in its immediacy, allowed him to address the most pressing cultural questions of his time: desire, technology, violence, and disease through a pictorial lexicon that never loses its sense of play.

Keith Haring extended this lineage into the urban bloodstream of late twentieth-century New York. Fluid lines, rapid executions, transposed the primal clarity of signs into a democratic idiom. Executed in public spaces, first in the subways and then on city walls, his work dissolved the distance between artist and audience. Haring's pictorial language was never innocent: beneath its playfulness lay a sharp cultural consciousness. His figures confronted questions of sexuality, violence, technology, and epidemic disease, translating personal urgency into public form. Like Dubuffet, he sought vitality outside institutional polish; like Penck, he wielded the simplified figure as a tool of universality and critique.