

ARTnews

JANUARY 1987

The Hot New Cool Art

SIMULATIONISM

By Eleanor Heartney

DURING the five years of its existence as an art scene, New York's East Village has come to symbolize a certain kind of art and a certain state of mind. Funky, punky, raw and rash, the East Village of Kenny Scharf, Keith Haring, Rick Proh and their legion of imitators was, according to popular mythology, a neo-Bohemia where artists rose in the afternoon, slapped around a bit of paint and dashed off to the clubs to dance the night away. Or so it seemed until quite recently. We have learned that all along there was another East Village. It was a far more sober place, one that valued the cerebral qualities of art rather than the celebrity art might bring and took its cues from the cool, reductive tendencies in '70s art that seemed to vanish with the rise of Neo-Expressionism.