

# JEFF KOONS

## RESOURCE PACK



ARTIST  
ROOMS

ON TOUR WITH

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# ABOUT THIS RESOURCE

Jeff Koons is widely regarded as one of the world's most important living artists. The group of works in ARTIST ROOMS, one of the best Koons collections in the world, includes works from series such as *The New*; *Equilibrium*; *Banality*; *Made in Heaven*; *Easyfun* and *Popeye*. Other large collections are held internationally by The Broad Art Foundation, Santa Monica; Guggenheim Museum; the Museum of Modern Art, New York; Stedelijk Museum, Amsterdam, Museum Ludwig, Köln and the Museum of Contemporary Art, Tokyo.

This resource is designed to aid teachers, educators and youth workers using the ARTIST ROOMS Jeff Koons collection with young people and children engaged in related learning activities and projects. The resource focuses on specific works from each series suggesting areas of discussion, activities and links to other works in Tate's and National Galleries of Scotland's collections.

For schools, the work of Jeff Koons presents a good opportunity to explore cross-curricula learning. The themes in Koons' work can be linked to curricula areas such as English, Art & Design, Citizenship, Mathematics and Science.

**A glossary at the back of the resource provides further information on key words, terms and people associated with Jeff Koons and related themes.**

# CONTENTS

What is ARTIST ROOMS?	03
Jeff Koons	04
1. THE NEW	06
2. EQUILIBRIUM	10
3. BANALITY	12
4. MADE IN HEAVEN	14
5. EASYFUN	16
6. POPEYE	18
Summary	20
Find Out More	21
Glossary	22





# JEFF KOONS

Jeff Koons was born in 1955 in York, Pennsylvania. He developed a talent for drawing and painting from an early age and his father, an interior designer and decorator, exhibited his son's work in the showroom of his decorating business. It was from his father that Koons would develop aesthetic appreciation and his understanding of how colours, objects and spaces could affect peoples' emotions.

Koons went on to study at the Maryland Institute College of Art in Baltimore and the School of the Art Institute of Chicago. Having received his BFA from the Maryland Institute College of Art in 1976, he moved to New York in 1977 and began working at the membership desk of the MoMA (Museum of Modern Art, New York). He quickly became known for his impressive salesmanship and it was during this period that he first began to work with inflatable flowers and rabbits, combining them with acrylic and mirrors to produce striking sculptures. In 1979 Koons left the museum and began to work as a Wall Street commodities broker to fund his work. His breakthrough series *The New* 1980–87 was made up of vacuum cleaners and shampoo polishers displayed in clear acrylic vitrines. Themes of mortality, commerce and contemporary society are prevalent in the works.

Koons' *Equilibrium* series 1983–1993 included sculptures comprised of basketballs floating in tanks of water. In 1986, he appeared in a group show at Sonnabend Gallery in New York; the cool style of the works in the show led critics to declare a shift away from the neo-expressionism that had dominated the earlier half of the decade. In his *Banality* series 1988 he produced sculptural pairings such as the pop singer Michael Jackson and his pet chimpanzee (in *Michael Jackson and Bubbles* 1988). This series also included art magazine ads, starring Koons himself, which played on his newfound art-world celebrity. The 1980s were a time of excess with the decade often referred to as 'the decade of greed'. Koons works played on such decadence.

On the back of his successful *Equilibrium*, *Luxury and Degradation* 1986 and *Banality* series Koons had become something of a celebrity; he was now the highest paid artist of his generation and his fame reflected this. In his *Made in Heaven* series 1989–91, the artist and his new wife, adult film star and model Ilona Staller, appeared in a series of erotic poses, alongside a wide array of sculptures of flowers, of dogs and cherubs.

In 1992, Koons' forty-foot-high sculpture *Puppy*, a rendering of a West Highland terrier comprised of soil and living, multi-coloured flowers, was installed in Kassel during Documenta 9. Though not part of the official show, the sculpture was extremely popular and has since been displayed in other cities, including New York, Sydney, and Bilbao. In his work since the mid-1990s, in series such as *Celebration* 1994–, *Easyfun* 1999–2000, *Easyfun-Ethereal* 2000–02, *Popeye* 2002–, and *Hulk Elvis* 2005–, Koons has continued to produce sculpture but has also concentrated on complex paintings that fluctuate between abstraction and pop-culture references. In his most recent series *Antiquity* 2009– he explores antique art and eros.

Jeff Koons lives and works in New York City and York, Pennsylvania.



© Jeff Koons, Photo: Chris Fanning

# THE NEW

**'If one of my works was to be turned on, it would be destroyed'.**

Jeff Koons first appeared in the art world in 1979 with works from series such as *Inflatables* and *The Pre-New*. In 1980 Koons exhibited a series of sculptures comprising of vacuum cleaners encased within acrylic cases at the New Museum of Contemporary Art, New York. The works from this series *The New* explore the way fantasies and desires can be transferred on to everyday objects.

The vacuum cleaner is a mass-produced everyday home appliance, a consumer object suggesting domesticity and the suburban. Here the vacuum cleaners are illuminated by florescent light; their newness is enhanced and their status elevated to the iconic. At the time this sculpture was created, the American company Hoover dominated the floor and carpet cleaning industry to the extent that the word became synonymous with vacuum cleaners. Using the dominant brand of the day highlights success and commerce.

The vacuum cleaners are presented in rows as if they were in a shop display and the title incorporates the names of the vacuum cleaners. The vacuum cleaners, like much of Koons work, also suggest analogies with the human body because of their anthropomorphic qualities.

**'They're being displayed just for their integrity of birth – that they're not used, they're not functioning, they're not collecting dirt, but they're just displaying their integrity of birth. It was to also make a play with aspects of the eternal and an ultimate kind of state of being.'**

The vacuum cleaners, which form the sculpture, are referred to as 'readymades'. This term was first used by the French artist Marcel Duchamp and refers to found objects chosen by the artist and presented as art. Duchamp saw the selection of the object as a creative act and by cancelling the objects 'useful' function it became art. The presentation and naming of the object was also seen as giving it a new meaning. Duchamp, associated with dada, was an important figure in twentieth-century art whose practice influenced on pop, minimal and conceptual art. Jeff Koons has been associated with all these movements and this work employs repetition and appropriation – both devices characteristic of pop art.

The work also has traits of minimalist art, with little obvious personal expression and its use of modern materials. The florescent lights are reminiscent of minimalist artist Dan Flavin's light fixtures. Koons stated: 'I have always placed order in my work not out of respect for minimalism, but to give the viewer a sense economic security'.





Jeff Koons *New Hoover Convertibles, Green, Red, Brown, New Shelton Wet/Dry 10 Gallon Displaced Doubledecker* 1981–87 © Jeff Koons

## Discussion

One of the characteristics of readymade art is that by cancelling its function it becomes art. Koons famously said if the hoovers were to be turned on, the work would be destroyed. Why would the work be destroyed if it was ever used for its original function?

## Activity

Create your own readymade using an everyday object – the object could be domestic or industrial. Think about

whether the object has any significance for you and if that matters. Think about ways you could present the object to elevate its status.

## Artist Link

Dan Flavin (1933–96) challenged the viewer's idea of art as dependent on an 'original' object. His choice of banal, mass-produced objects has parallels with the use of material from popular culture by contemporary artists such as Jeff Koons. Find out more about Dan Flavin: [www.tate.org.uk/art/artists/dan-flavin-1101](http://www.tate.org.uk/art/artists/dan-flavin-1101)



Marcel Duchamp *Fountain* 1917, replica 1964 Tate © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2012



Jeff Koons *Encased – Four Rows*, (6 Wilson Michael Jordan Basketballs, 6 Wilson MVP Basketballs, 12 Spalding Zi/O Basketballs)  
1983–93 © Jeff Koons

# EQUILIBRIUM

**'I want to have an impact in people's lives. I want to communicate to as many people as possible. And the way to communicate with the public right now is through TV and advertising. The art world is not effective right now.'**

Following *The New* series, Koons continued his appropriation of the readymade in the series *Equilibrium* 1983–1993. Central to the series is an attempt to reveal how consumer products communicate cultural values and reflect insecurity surrounding social mobility. Much like the vacuum cleaners in *New Hoover Convertibles* 1981–7, the basketballs in *Four Rows* 1983–93 are presented as if they were on display in a shop. They are packaged in their original boxes and encased in a glass case, removing the basketballs from their usual function.

Presented within vitrines the basketballs become objects of worship and desire, with a quasi-religious status. The work also alludes to mortality – sealed within the vitrines we are reminded that stasis and equilibrium are reserved for inanimate objects. Koons summarised the series: 'Equilibrium dealt with states of being that really don't exist, like a fish tank with a ball hovering in equilibrium, half in and half out of the water. This ultimate or desired state is not sustainable – eventually the ball will sink to the bottom of the tank.'

Then there were Nike posters, which acted as sirens that could take you under. I looked at at the athletes in those posters as representing the artists of the moment, and the idea that we were using art for social mobility the way other ethnic groups have used sports. We were middle-class white kids using art to move up into another social class.'

Other works in the series included cases containing basketballs suspended in liquid such as *Three Ball Total Equilibrium Tank (Two Dr J Silver Series, Spalding NBA Tip-Off)* 1985. Seen together, the pieces captured the aspirations of young working-class Americans who sought to find fame and wealth through sport. The series perhaps also suggested that success could be bought. The title of the series perhaps has a dual meaning, referring to the balancing of the basketballs and social equilibrium created by the sport itself.

This series, which brings together art, commerce and sport, also includes advertisements featuring basketball stars encouraging consumers to buy Nike products as if the players' success was indebted to the brand. The repetition and references to commercial packaging and youth culture allude to pop art. The work also refers to minimal art because of its formal, grid-like structure.



Jeff Koons *Three Ball Total Equilibrium Tank (Two Dr J Silver Series, Spalding NBA Tip-Off)* 1985 Tate © Jeff Koons

## Discussion

What object or image could be used to represent an aspiration you have. How would you present that object or image? Work in groups to discuss what object or image could be used to represent an aspiration of today's youth.

## Artist Links

Andy Warhol (1928-87), one of the early practitioners of pop art, often used repeat patterns and appropriated images from popular culture. Find out more about Andy Warhol: [www.nationalgalleries.org/collection/artistrooms](http://www.nationalgalleries.org/collection/artistrooms)

# BANALITY

**'The Artforum ad shows me in front of a blackboard indoctrinating very young children – children really too vulnerable for such an indoctrination into my art. I really wanted to direct that sense of their vulnerability to the Artforum readership, the people who hate me, to make them just grit their teeth and hate me even more because I was taking their future. I was getting at their future, the youth of tomorrow.'**

Banalilty, a celebration of popular culture and the banal, is perhaps the series for which Jeff Koons is best known. The series from 1988 includes works in ceramics, porcelain and polychromed wood, drawn from images and icons in popular culture (e.g. *Michael Jackson and Bubbles* 1988) and works often feature animals (e.g. *Winter Bears* 1988). The materials and crafts employed by Koons were once the preserve of the upper classes and have become receptacles for middle class taste.

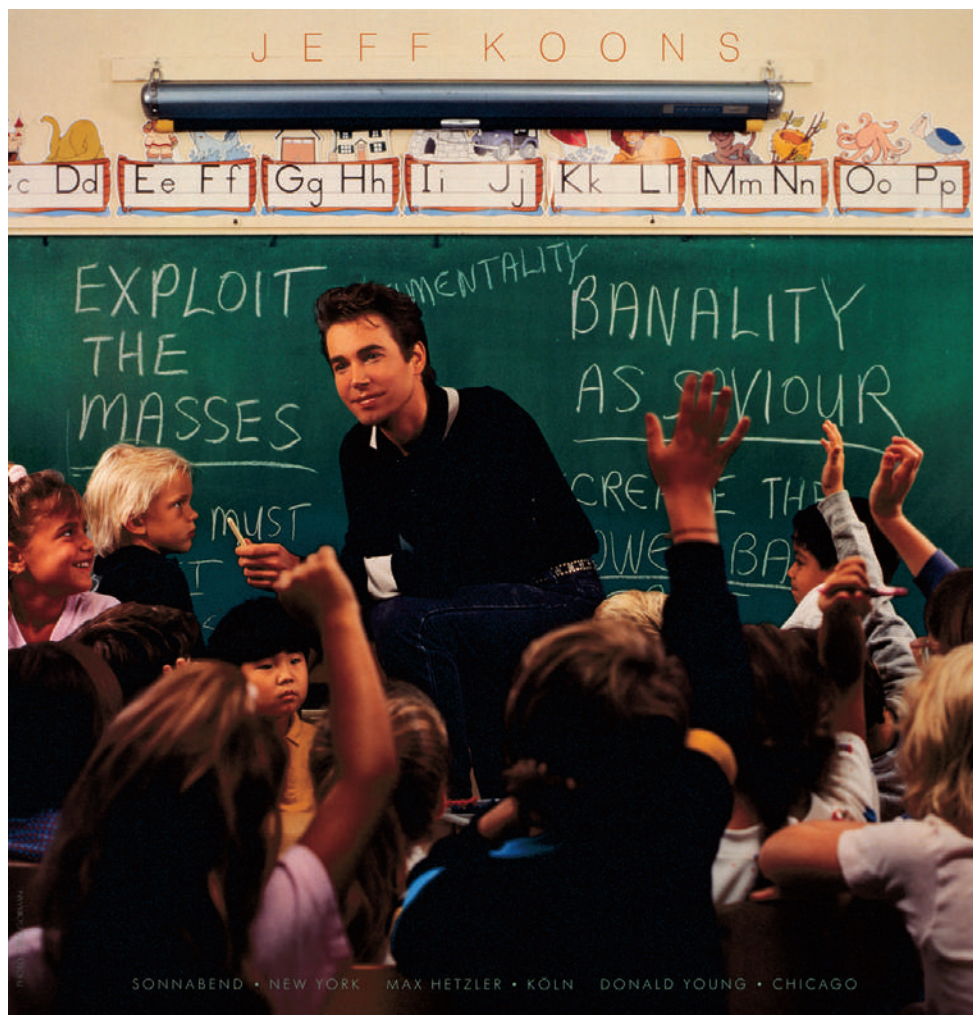
As a former commodities broker, Jeff Koons is well-used to engaging with the commercial world and advertising is adopted throughout his work (e.g. *Equilibrium* series 1983–1993). For the *Banalilty* series Koons created the *Art Magazine Ads* 1988 campaign, showing himself taking on different roles and using a number of props.

In this series he acknowledged the hostile reception which greeted a number of his works and pre-empted a negative response to the *Banalilty* series through *Art Magazine Ads*.

Like the exhibition itself, these photographs were deliberately provocative, questioning the merits of 'high art', whilst also endorsing popular culture. With slogans such as 'Exploit the Masses / Banalilty as Saviour', the ads reflected Koons's desire to 'remove bourgeois guilt and shame in responding to banalilty. I was telling the bourgeois to embrace the thing that it likes. Don't divorce yourself from your true being, embrace it. Don't try to erase it because you're in some social standing now and you're ambitious and you're trying to become some upper class.'

For *Winter Bears*, a sculpture from the *Banalilty* series, Jeff worked with the finest artisans in Southern Germany and Northern Italy. These artisans have made wood carvings for the church for generations, and Koons hired them as ready-mades to fabricate his works to further enhance the feeling of spirituality that he wished to achieve. Jeff has said that the bears are supposed to represent an Alpine European couple.





Jeff Koons *Art Magazine Ads (Art in America)* 1988–9 © Jeff Koons

## Discussion

The tradition of artists employing crafts people to make artworks has a long history. Why do you think it is important to Jeff Koons to use specialist technicians in the creation of such works? Why do you think it might be controversial for an artist to collaborate in the production of their work?

## Activity

Create your own collage for a magazine perhaps including an image of yourself and visual references to communicate your ideas of taste to your peers and the art world.

# MADE IN HEAVEN

**'If I made it and achieved this bourgeois class, and if Ilona has, then absolutely anybody can ... It might not be their desire in life to reach the bourgeois class, but I am always trying to present three-dimensional social mobility for people. That they can achieve things and move within the world'.**

*Bourgeois Bust – Jeff and Ilona* 1991, created for the *Made in Heaven* series 1989-91 explores the concept of love in relation Koons' marriage to adult film star and model Ilona Staller, also known as la Cicciolina. The sculpture, carved in marble, shows the newly-married couple immortalised in a tight embrace with their eyes transfixed upon one another.

Staller, with her plaited hair and string of pearls appears like Venus, the Roman goddess of love placed upon a pedestal. The couple's spiritual and physical union seemingly elevates the pair to a higher realm of idealised existence and ecstasy. In this series, for the first time in his career, Koons

presented his private life as a metaphor for ideas about the fulfillment of desires. The couple is presented in glorified way and the title indicates their social status.

The portrait bust is a sculpted three-dimensional representation of a subject's head and upper body. The form originated in ancient Rome and was revived in the fifteenth century. During the eighteenth century imitations of antique portrait busts became one of the most common forms of sculpture. Here Koons draws inspiration from the baroque, which was a highly emotional and extravagant style in art and architecture during the seventeenth century.

The *Made in Heaven* series also features works such as *Mound of Flowers* 1991 and the billboard *Made in Heaven* 1989 from the ARTIST ROOMS collection. *Made in Heaven* included paintings, marble and glass sculptures and wooden sculptures of flowers, animals and cherubs bringing together Koon's ongoing interests in desire, the readymade and the baroque.

## Discussion

The artist and his personal life have become the subject of the *Made in Heaven* series. Do you think this sets it apart from other works on display?

## Activity

Working as a group think about someone you would like to immortalise and how you can do this creatively. Maybe you could create a piece of

public art, devise a performance or work together on a piece of creative writing.

## Artist Links

Gerhard Richter's (b.1932) work *Two Sculptures for a Room by Palermo* 1971 consists of two plaster heads one a self-portrait of Richter, the other a portrait of the German artist Blinky Palermo. Find out more about Gerhard Richter: [www.tate.org.uk/artistorooms](http://www.tate.org.uk/artistorooms)





Jeff Koons *Bourgeois Bust – Jeff and Ilona* 1991 © Jeff Koons

# EASYFUN

**'Art is about something that you can carry around inside yourself; it's not about the objects – they're just carriers of the ability to stimulate and activate the viewer's mental and physical state'.**

The *Easyfun* series includes a series of brightly coloured mirrors in the shape of cartoon animal heads such as *GOAT (Ice Blue)* 1999. It is impossible to view these giant works without seeing oneself in their polished and highly reflective surfaces. Framing the viewer within a fantastical world of ponies, elephants and hippos, the artworks recall a childish sense of perception and self-discovery. Koons described them as 'just as simple as a pack of Crayola', the artist selected the colours specially to complement the individual animals.

The monochrome mirrors are in contrast to the ones used in the *Banalities* series which are highly decorated. The animal motif is one which reoccurs throughout Jeff Koons' career and the *Easyfun* series reaffirms Koons' love of the baroque – the mirrors are displayed together creating

an installation of grandeur. They are also displayed at eyelevel 'transforming the gallery into a child's room.'

The juxtaposition of words which form the title of the series is in some ways at odds with one another, provoking the question: should fun ever be difficult or hard? Easy fun implies instant pleasure or gratification and suggests perhaps something more adult than what seems at first playful. The mirrors also appear to be a response to our narcissistic desire for self-satisfaction, fulfilling adult fantasies and pleasures. Reflection, both in mirrors or water, is frequently a visual device referring to narcissus.

The *Easyfun* series also includes several colourful abstract paintings with cartoon cut forms painted in photo-realist perfection. The original source images for these paintings appear to be commercial images from cheap advertising; the items depicted include junk food, kitchen utensils, frozen vegetables and body parts such as lips.

## Discussion

Does these sculptures make you think of your own childhood? What kind of memories and ideas does the sculpture generate?

## Activity

Identify other artworks which are activated by the viewer and think about how you would create your

artwork which to do the same. What kind of media would you use?

## Artist Links

Francesca Woodman (1958–80) often used mirrors in her photographs as a symbol of self-reflection. Find out more about Francesca Woodman: [www.nationalgalleries.org/collection/artistrooms](http://www.nationalgalleries.org/collection/artistrooms)



Jeff Koons *GOAT (Ice Blue)* 1999 © Jeff Koons

# POPEYE

**‘One of the lines that Popeye is best known for is, “I am what I am”, and to transcend to object art, which is about the external world and other people, you have to accept yourself first’.**

*Caterpillar Chains* 2003 is from Koons’ *Popeye* series 2002– of sculptures, which relates to the artist’s earlier vinyl inflatables from the late 1970s. Cast in aluminium and coated in bright paint, this work creates an illusion of an inflatable pool toy. The caterpillar appears as weightless as the original object on which it was based and is suspended from eight coated steel chains that are bright red. Koons has described the creature in terms of ‘celebration and childhood’, encouraging his audience to find new value in this everyday object.

The title of the *Popeye* series refers to a popular character in an American comic strip. Works in the series include sculptures and paintings that focus on

images and objects associated with childhood, but which also highlight the interplay between ideas of childhood and adult sexuality. The sculptures from the series are often made up of disparate elements such as the chains and what appears to be an inflatable toy which suggests something darker. The work is also deceptive in that an inflatable should be weightless however the *Caterpillar Chains* is cast in aluminum and its weight is monumental.

Perhaps Koons here is returning to socio-economic themes from earlier series such as *Banalities* and commenting on the commerce and leisure. However, Koons relates the material and the appearance to preservation. ‘The most important thing to me is the preservation of the object – the sense that it has been created to survive and that its longevity is certain.’

The *Popeye* series also included cast aluminum sculptures of dolphins and lobsters based on other inflatable toys.

## Discussion

What different meanings does the work have because a light inflatable has been transformed into a cast aluminum sculpture?

## Activity

Create an artwork representing your own interpretation of a contemporary cartoon figure, or superhero. Collect and choose source images to make

a collage. Source materials can be photocopied. If a computer is available use Photoshop to manipulate images.

## Artist Link

Robert Therrien’s (b. 1947) colossal sculptures such as *No Title (Table and Four Chairs)* 2003 often make the viewer feel small and childlike because of their scale. Find out more: [www.nationalgaalleries.org/collection/artistsrooms](http://www.nationalgaalleries.org/collection/artistsrooms)



Jeff Koons *Caterpillar Chains*, 2003 © Jeff Koons

# SUMMARY

## Key things to think about:

### *Key Words:*

Commerce • Banality • Art • Sex  
Love • Death • Body • Pleasure  
Childhood • Taste • Bourgeois  
Desire • Society • Popular Culture  
Erotic • Sculpture • Balance • Animal  
Toy • Artifice • Humour • Readymade

### *Process:*

Sculpture • Photography • Painting

### *Formal Qualities:*

Silhouette • Repetition • Photographic  
Illusion • Graphic • Figurative

*Links to other artists in National  
collections at National Galleries of  
Scotland and Tate*

Peter Paul Rubens, Edouard Manet,  
Marcel Duchamp, Salvador Dalí, Roy  
Lichtenstein, Andy Warhol, Dan Flavin,  
Damien Hirst

### *Links to Art Movements*

Renaissance, mannerism, baroque,  
rococo, surrealism, dadaism, pop,  
conceptual, postmodernism

All works (unless otherwise stated): ARTIST ROOMS Tate and National Galleries of Scotland. Acquired jointly through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008

# FIND OUT MORE

## Websites

Jeff Koons: [www.jeffkoons.com](http://www.jeffkoons.com)

ARTIST ROOMS: [www.tate.org.uk/collection/artistrooms/](http://www.tate.org.uk/collection/artistrooms/)  
and [www.nationalgalleries.org/collection/artistrooms](http://www.nationalgalleries.org/collection/artistrooms)

ARTIST ROOMS On Tour with the Art Fund: [www.artfund.org/artistrooms](http://www.artfund.org/artistrooms)

The Broad Art Foundation:  
[www.broadartfoundation.org](http://www.broadartfoundation.org)

Guggenheim: [www.guggenheim.org](http://www.guggenheim.org)

The Museum of Modern Art:  
[www.moma.org](http://www.moma.org)

Stedelijk Museum: [www.stedelijk.nl/en](http://www.stedelijk.nl/en)

Museum Ludwig: [www.museenkoeln.de](http://www.museenkoeln.de)

Museum of Contemporary Art Tokyo:  
[www.mot-art-museum.jp/eng](http://www.mot-art-museum.jp/eng)

## Online Films

Jeff Koons in his study: <http://channel.tate.org.uk/media/26522806001>

Young people in Liverpool discuss the Koons work Three Ball Total Equilibrium Tank (Two Dr J Silver Series, Spalding NBA Tip-Off): <http://channel.tate.org.uk/media/69679660001>

Tom Ford talks about Jeff Koons:  
[www.youtube.com/watch?v=UoEg8bM-kn8&feature=related](http://www.youtube.com/watch?v=UoEg8bM-kn8&feature=related)

## Further Reading

Hans Ulrich Obrist, *Jeff Koons: The Conversation Series*, Berlin, 2012.

Francis M. Naumann, *Jeff Koons – New Paintings*, New York, 2010.

Arthur C. Danto and Dorothea von Hantelmann, *Jeff Koons: Popeye Series*, London, 2009.

Scott Rothkopf, *Jeff Koons – Hulk Elvis*, New York, 2009.

Francesco Bonami, *Jeff Koons*, Chicago, 2008.

Hans Werner Holzwarth, *Jeff Koons*, Cologne, 2008.

Rainer Crone and Alexandra von Stosch, *Jeff Koons: Highlights of 25 Years*, New York, 2004.

Arthur C. Danto, *Jeff Koons: Retrospektiv*, Oslo, 2004.

Mario Codognato and Elena Geuna, *Jeff Koons*, Naples, 2003.

Eckhard, Schneider, *Jeff Koons*, Bregenz, 2001.

Lisa Dennison and Robert Rosenblum, *Jeff Koons: Easyfun – Ethereal*, Berlin and New York, 2000.

Katerina Gregos, *Jeff Koons: A Millennium Celebration*, Athens, 1999.

Jeff Koons. *The Jeff Koons Handbook*, London, 1992.

Koons, Jeff. German edition: *Das Jeff Koons Handbuch*, Munich, Paris and London, 1992.

Angelika Muthesius, *Jeff Koons*, Cologne, 1992.

# GLOSSARY

## ANTHROMORPHIC

The attribution of human characteristics to objects, animals or plants. Koons refers to his vacuum cleaners as having anthropomorphic qualities.

## ARTFORUM

An international monthly magazine specializing in contemporary art. In his *Art Magazine Ads* series 1988-89 Koons starred in series of mock Artforum covers.

## BAROQUE

A highly emotional and extravagant style in art and architecture during the seventeenth century.

## BAVARIA

A southern state of Germany, formerly an independent kingdom. Koons worked with Bavarian wood carvers on his *Banalities* series 1988.

## BOURGEOIS

A characteristic associated with the middle-class, which typically refers to perceived materialistic values or conventional attitudes.

## CONCEPTUAL ART

A term which came into use in the 1960s, referring to a movement from the same period. Conceptual artists think beyond the limits of traditional media (such as painting or sculpture), instead they use whatever material is appropriate for their concept or idea.

## DADA

Early twentieth-century movement in art and literature based on deliberate irrationality and negation of traditional artistic values. Marcel Duchamp was associated with the dada movement.

## DOCUMENTA

An exhibition of modern and contemporary art taking place every five years in Kassel, Germany. In 1992 Koons installed *Puppy* in Kassel during Documenta 9.

## MARCEL DUCHAMP

French artist (1887-1968), associated with dada, who was a major influence on twentieth century art.

## EROS

Greek god of love, counterpart of Roman cupid.

## DAN FLAVIN

American artist (1933–96) who has worked mainly with fluorescent light and associated with minimalism and conceptualism.

## MICHAEL JACKSON

American recording artist and entertainer (1958–2009), often referred to as the King of Pop. Koons immortalised Jackson and his pet chimpanzee in the work *Michael Jackson and Bubbles* 1988.



## **MICHAEL JORDAN**

American basketball star (b.1963) sometimes referred to as 'the greatest basketball player of all time'. Koons references Michael Jordan in the work *Encased – Four Rows* 1983-93

## **KITSCH**

The German word for trash which came into use in the English language in the 1920s to describe cheap, vulgar and sentimental forms of popular and commercial culture.

## **MINIMAL ART**

An art movement from the late 1960s. Minimalist artists typically made works in simple geometric shapes based on the square and the rectangle. Many minimal works explore the properties of their materials, which were often industrial.

## **NIKE**

Nike Inc. is a major publicly traded clothing, footwear, sportswear, and equipment supplier based in the USA.

## **NARCISSUSS**

A beautiful youth in Greek mythology who fell in love with own reflection leading to his death. Narcissus is the origin of the term narcissism, a fixation with oneself.

## **NEO-EXPRESSIONISM**

A term that came into use in the early 1980s to refer to a revival of painting in an expressionist style. It was seen as a reaction to minimalist and conceptual style which dominated the 1970s.

## **POP ART**

Name given to British and American versions of art that drew inspiration from sources in popular and commercial culture.

## **POPEYE**

Popeye the Sailor is a cartoon fictional character created by Elzie Crisler Segar, who has appeared in comic strips and animated cartoons in the cinema as well as on television.

## **READYMADE**

The term used by French artist Marcel Duchamp to describe works of art he made from manufactured objects.

## **ROCOCO**

A decorative style of the early to mid-eighteenth century, primarily influencing the ornamental arts in Europe.

## **VENUS**

The Roman goddess whose functions encompassed love, beauty, sex, fertility, prosperity and victory.

## **VITRINE**

A large, glazed cabinet for displaying art objects.

# J E F F K O O N S

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Jeff Koons *Art Magazine Ads (Flash Art)* 1988-9 © Jeff Koons



