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JEFF KOONS' FIRST VIRTUAL SCULPTURE, "LADY BUG"

GARAGE

GARAGE N°7 May
FALL/WINTER



**ANJA
RUBIK
IS A
KOONS
BUNNY**

BY SØLVE
SUNDSBØ



JEFF

Edited by
Michael POLSINELLI
and
Sasha BURKHANOVA

KOONS

The Words

The work of Jeff KOONS speaks for itself. Much to the frustration of many eager-tongued critics. Jeff KOONS also speaks for himself. His words are often as loud, pristine, and reflective as a big, shiny inflatable.

To mark the major KOONS traveling retrospective, currently at the Whitney Museum in New York, GARAGE has curated a kind of retro-auditive: a survey through the years of our favorite words from Jeff KOONS.

And to mark the occasion of GARAGE #7, Jeff KOONS has created a brand-new sculpture, **JUST FOR YOU**. Get the GARAGE app, scan the magazine's cover... and your art collection now boasts an original KOONS!

Jeff
Koons:
A Retrospective,
a traveling exhibition:
until October 19, Whitney Museum of American Art, New York;
November 26, 2014–April 27, 2015, Centre Pompidou,
Musée national d'art moderne, Paris; and June 5–September 27, 2015,
Guggenheim, Bilbao

“To me,

“I’ve been accused of being immoral in my actions, as an opportunist, as capitalizing on the work, all the way down the line. But I think people are responding to the dialogue of power in my work, and they don’t recognize that I want the responsibility of this power, and I don’t take that responsibility lightly” (1987)



Art Ad Portfolio, 1988–1989
Lithographic prints on paper (Portfolio of four color lithographs)
45 x 37 1/4 inches (114.3 x 94.6 cm)
© Jeff Koons

“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” (2009)

Popeye Train (Crab), 2008
Oil on canvas
108 x 84 inches (274.3 x 213.4 cm)
© Jeff Koons



“I believe artists must exploit themselves, and they must also take the responsibility to exploit their viewers” (1992)

I am nonexistent”

“Jeff Koons is a victim, and I hope that everyone is a victim. One must be victimized in order to absorb one’s culture and to participate. If people can accept that position they will be able to listen closely to life. Life will be close-up” (1991)

“The most perverse thing for me is to know one’s limitations and still to have the desire to lead. And when you lead you know you have chosen a dead end because there are so many options and so many directions to take people. This is the perversion that I enjoy most” (1991)

Hulk (Friends), 2004–2012
Polychromed bronze
71¼ × 48½ × 26 inches
(181 × 123.2 × 66 cm)
© Jeff Koons



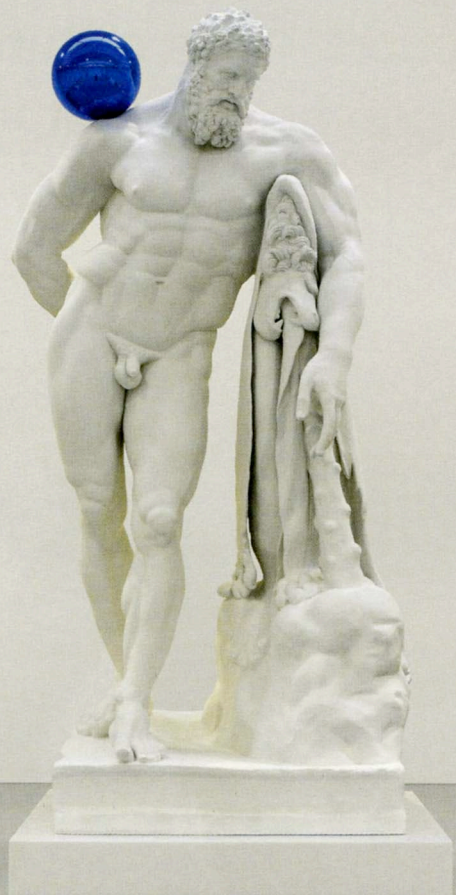
Art Ad Portfolio, 1988–1989
Lithographic prints on paper
(portfolio of four color lithographs)
45 × 37¼ inches (114.3 × 94.6 cm)
© Jeff Koons



“I HAVE NO PERCEPTION OF JEFF KOONS, ABSOLUTELY NOT. YOUR PERCEPTION OF JEFF KOONS IS PROBABLY MUCH MORE REALISTIC THAN MINE, BECAUSE TO ME I AM NONEXISTENT”
(1992)

“Morality has always played a very important part in my work. Many times I will go to the depths of hypocrisy and resurface without making any direct moral judgment. By some I am viewed as a sinner but I am really a saint. God has always been on my side. Anyone with enough distance will be able to find my positive moral position” (1992)

“The ears of millions”



“My art has always used sex as a direct communication line to the viewer. The surface of my stainless-steel pieces is pure sex and gives an object both a masculine and a feminine side: the weight of the steel engages with the femininity of the reflective surface” (1992)



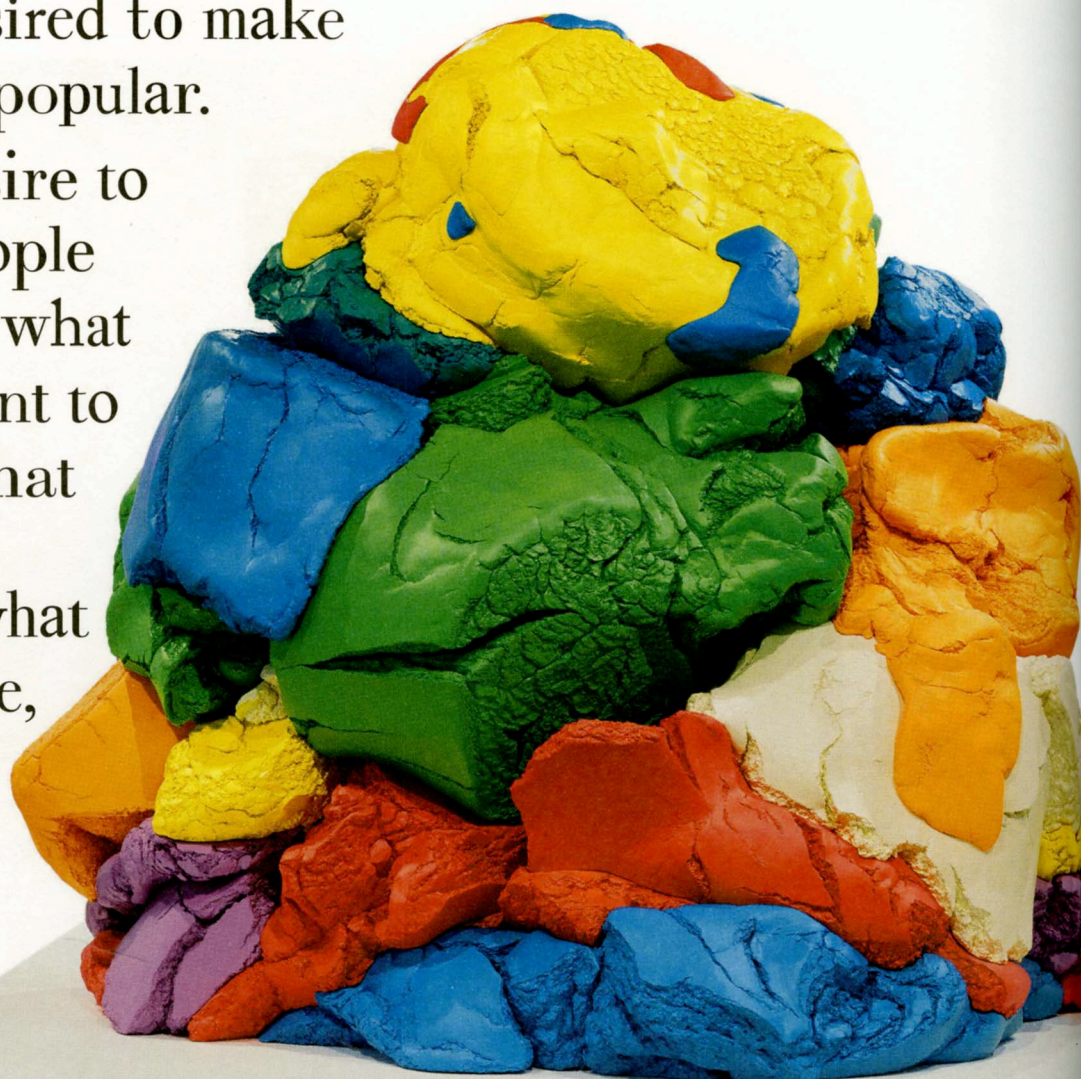
Pink Panther, 1988
Porcelain
41 × 20½ × 19 inches
(104.1 × 52.1 × 48.3 cm)
© Jeff Koons

Gazing Ball (Farnese Hercules), 2013
Plaster and glass
128½ × 67 × 48½ inches
(326.4 × 170 × 123.5 cm)
© Jeff Koons

“I’ve never really desired to make something pop, just popular.

But I have had a desire to make things that people enjoy, because that’s what I’m looking for. I want to come across things that I would enjoy and in some way enhance what it feels like to be alive, what it means to be alive” (2009)

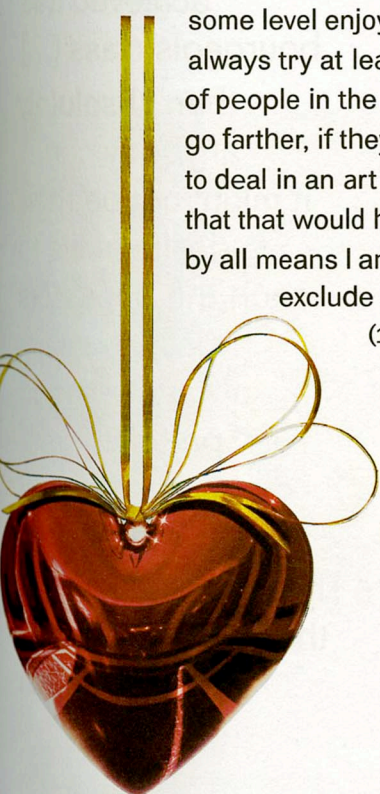
Play-Doh, 1994–2014
Polychromed aluminum
123 × 151 × 137 inches
(312.4 × 383.5 × 348 cm)
© Jeff Koons



"To me, the issue of being able to capture a general audience and also have the art stay on the highest orders is of great interest. I think anyone can come to my work from the general culture; I don't set up any kind of requirement. Almost like television, I tell a story that is easy for anyone to enter into and on

some level enjoy... So, I purposely always try at least to get the mass of people in the door, and if they can go farther, if they want to continue to deal in an art vocabulary I hope that that would happen, because by all means I am not trying to exclude high-art vocabulary"

(1986)



Hanging Heart (Red/Gold),
1994–2006

High chromium stainless steel
with transparent color coating
114.57 x 110.24 x 39.96 inches
(291 x 280 x 101.5 cm)
© Jeff Koons

"I COMMUNICATE TO PEOPLE
THAT YOU DO NOT HAVE TO BE
INTELLIGENT IN LIFE. IT'S ENOUGH
TO BE CLEVER" (1991)

"At one time,
artists had only
to whisper into
the ear of the king
or pope to have
political effect.
Now, they must
whisper into the
ears of millions
of people" (1992)

"The *Artforum* ad shows
me in front of a black-
board indoctrinating very
young children – kinder-
garteners and first-
graders – children really
too vulnerable for such
an indoctrination into
my art. I really wanted
to direct that sense
of the vulnerability to the

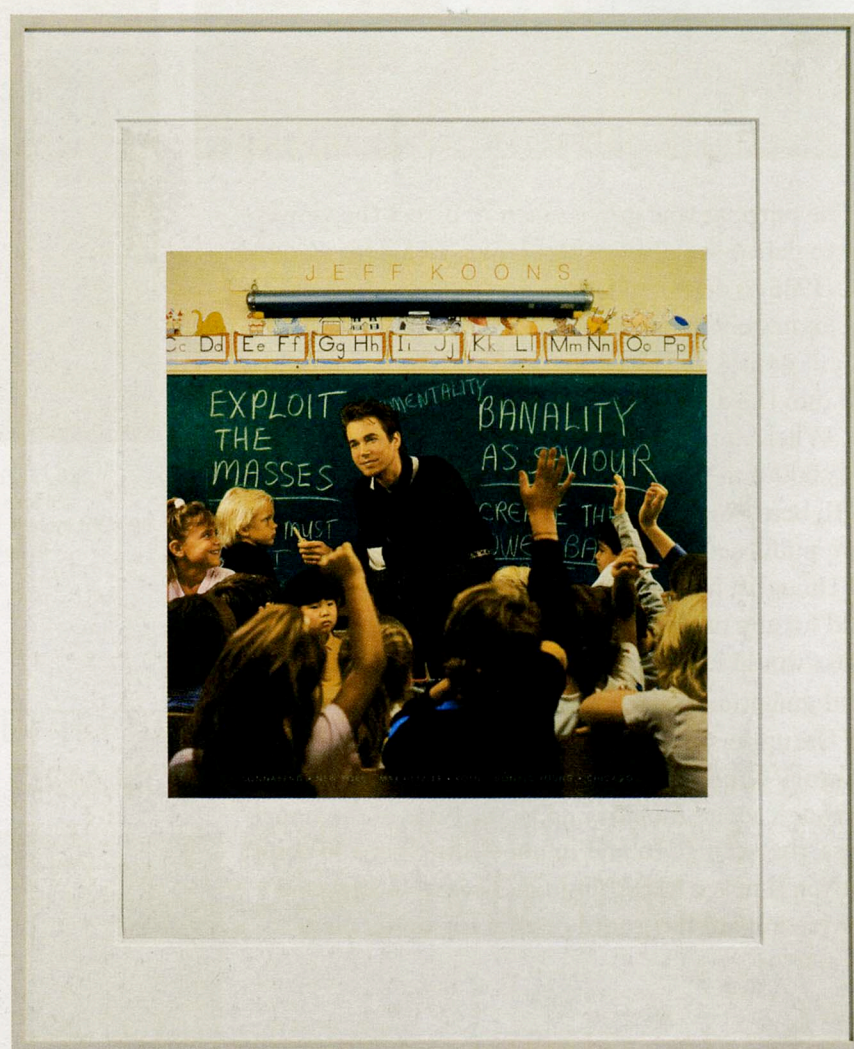
Artforum readership, the people who hate me,
to make them just grit their teeth and hate me even
more because I was taking away their future. I was
getting at their future, the youth of tomorrow" (1992)



Inflatable Flower and Bunny
(*Tall White and Pink Bunny*), 1979
Vinyl, mirrors
32 x 25 x 19 inches
(81.3 x 63.5 x 48.3 cm)
© Jeff Koons

"The mirrors
behind the rabbit
and behind the
flower – they are
affirming you,
because it is
totally dependent
on you, the art
needs you. When
you move, the
abstraction changes,
the reflection
changes. And so
it is affirming the
existence of the
viewer, and
that everything
is happening
inside them"

(2014)

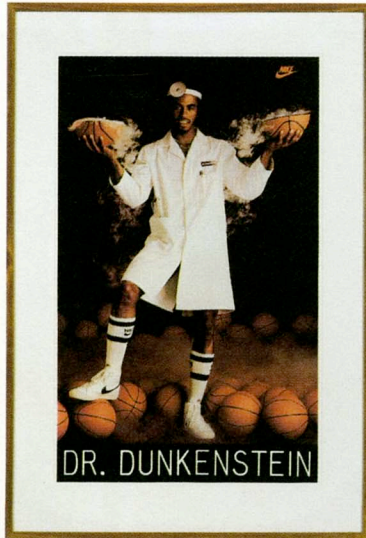


Art Ad Portfolio, 1988–1989
Lithographic prints on paper (portfolio of four color lithographs)
45 x 37¼ inches (114.3 x 94.6 cm)
© Jeff Koons

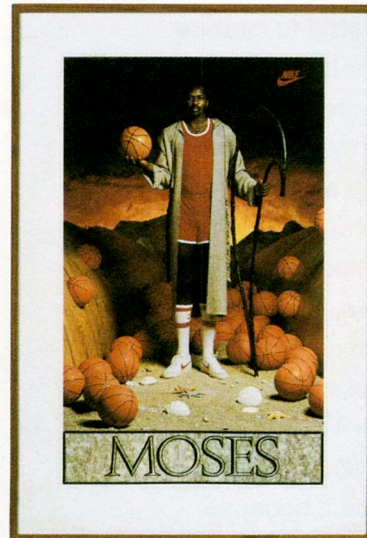
JEFF KOONS, ON CLASS

"I looked 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!" (2003)



Dr. Dunkenstein, 1985
Framed Nike poster
45½ x 31½ inches (115.6 x 80 cm)
© Jeff Koons



Moses, 1985
Framed Nike poster
45½ x 31½ inches
(115.6 x 80 cm)
© Jeff Koons

"If I have made it and achieved this bourgeois class [...] 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 – move within the world" (1992)



Aquí Bacardí, 1986
Oil inks on canvas
45 x 60 inches
(114.3 x 152.4 cm)
© Jeff Koons

"The purpose was not so much to direct the viewer as to define social-class structure. The *Aquí Bacardí* ad (1986) is defining a mentality and the desirability of luxury on an income of \$15,000 or less. It says, 'Let's gamble with our lives, let's throw all our chips up into the air, and wherever they fall we'll accept it.' Whereas the Frangelico ads are defining a \$45,000-and-up income, which is more concerned with being lost in one's own thought patterns. These two publics are being deceived on different levels of thought, because they're educated in abstraction and luxury on different income levels. The upper class would love to pull an individual with ambition and gumption from a lower class to the verge of the upper class, because that's where the big takings of power are. If they can have you move through social mobility up to the edge of the upper class, they can go in and in one killing get 250 chips; but you'll never break through, because luxury and abstraction are the guard dogs of the upper class"

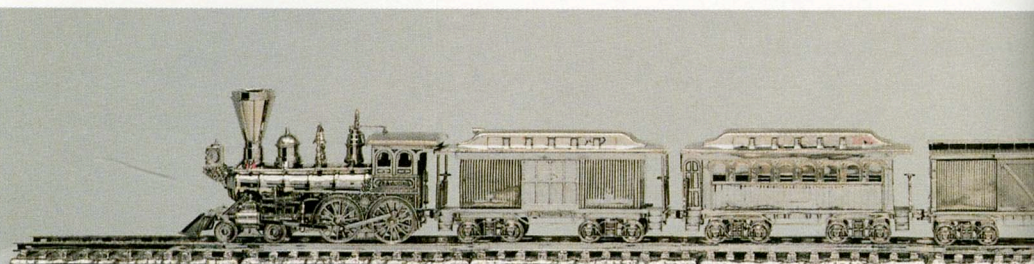
(1987)



Stay in Tonight, 1986
Oil inks on canvas
69 x 48 inches (175.3 x 121.9 cm)
© Jeff Koons

"ANYONE CAN FEEL THAT ART CAN EITHER BE SOMETHING THAT IS GENEROUS OR SOMETHING THAT COULD BE A SEGREGATOR. AND THE WAY IT SEGREGATES IS TO MAKE THEM FEEL UNCOMFORTABLE ABOUT THEIR OWN CULTURAL HISTORY.

SO I WANTED TO MAKE WORKS THAT JUST EMBRACED EVERYONE'S OWN CULTURAL HISTORY AND MADE EVERYBODY FEEL THAT THEIR HISTORY WAS PERFECT JUST THE WAY IT WAS" (2004)



“Luxury and abstraction are the guard dogs of the upper class”

“To me stainless steel is the material of the proletariat, it’s what pots and pans are made of. It’s a very hard material and it’s a fake luxury. If these pieces were in silver, they would be absolutely boring” (1992)



Large Vase of Flowers, 1991
Polychromed wood
52 x 43 x 43 inches
(132.1 x 109.2 x 109.2 cm)
© Jeff Koons

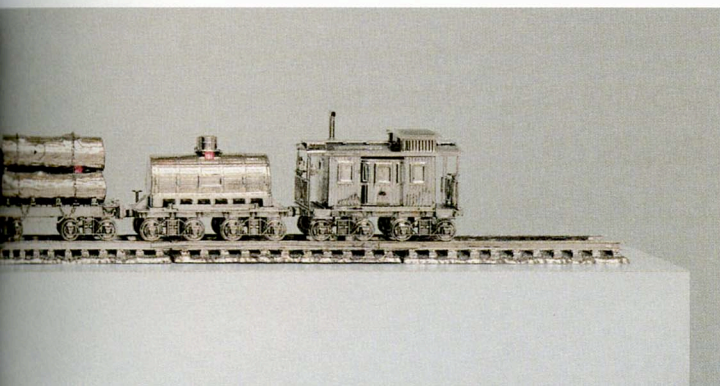
“The bust of Louis XIV is a metaphor for art in the hands of a monarch; the vase of flowers, art working to create a sense of economic stability; or the trolls, a metaphor for mythology. So I’m still dealing with metaphor, in order to produce a false front that will have substantiality to it”
(1987)

Louis XIV, 1986
Stainless steel
46 x 27 x 15 inches
(116.8 x 68.6 x 38.1 cm)
© Jeff Koons



“I would go from one economic area, from Harlem, to the other, Grand Central Station. I got the whole spectrum of advertising. You deal with the lowest economic base to the highest level. I realized how the level of visual abstraction is changing. The more money came into play, the more abstract. It was like they were using abstraction to debase you, because they always want to debase you” (2003)

“I NEVER TRY TO DEGRADE MY IDEAS TO MAKE THEM MORE ACCESSIBLE. THE VOCABULARY ALWAYS TRIES TO ACHIEVE MOBILITY, TO BRING THE ARISTOCRACY DOWN AND THE LOWER CLASSES UP” (1987)



Jim Beam – J.B. Turner Train, 1986
Stainless steel, bourbon
11 x 114 x 6½ inches
(27.9 x 289.6 x 16.5 cm)
© Jeff Koons

"I have my finger on the eternal"

"I started to believe
I didn't want the touch

of the human hand on my work, that it would
distract me. If I wanted to create a swan I'd
start molding and I could end up with a deer:

I would get manipulated by the material,
so I started to pull back my physical
being from my work" (2012)

"I have always believed in the discipline
in working extensively on something and

giving it a lot of time.
But I really never like
craft for craft's sake
because it feels a bit
like fetishism. And
when I say fetishism,
it's like a dog chasing
its tail, where it really
doesn't go anywhere.
It's wasted energy.
And I have to say that
more and more, even
though I believe in
absolute focus and
absolute attention
to everything that is
important, if some-
thing can look as
if less energy is put
into it than it gives off,
I think that's kind of
wonderful" (2008)

"The works, particu-
larly the cast pieces,
are maintaining the
integrity of the object
to such a degree that
my hand, my own
physical involvement,
disappears. Nothing is
done to alter the
viewer's confidence in
(or the psychological
perception of) the
object. Any diminish-
ment or increase of
its imperfections
would affect its ability
to convince in the
arena of display;
and total confidence,
total conviction, are
essential if these works
are to achieve their
goal" (1987)



Three Ball Total Equilibrium Tank_ (Dr. J Silver Series), 1985
Glass, steel, distilled water, sodium chloride reagent, three basketballs
60½ × 48¾ × 13¼ inches (153.7 × 123.8 × 33.7 cm)
© Jeff Koons

"I AM TRYING TO CAPTURE THE INDIVIDUAL'S
DESIRE IN THE OBJECT, AND TO FIX HIS OR
HER ASPIRATIONS IN THE SURFACE, IN A CONDITION
OF IMMORTALITY" (1987)

JEFF KOONS, ON THE READY-MADE

“If you place a shy person in a large crowd, his shyness will be revealed and enhanced. I work with the object in a very similar manner. I’m placing the object in a context or material that will enhance a specific personality trait within the object. The soul of the object must be maintained to have confidence in the arena”

(1986)



*New Hoover Convertibles, Green, Red, Brown,
New Shelton Wet/Dry 10-Gallon, Displaced Doubledecker,
1981-1987*

Four vacuum cleaners, acrylic, fluorescent lights
99 x 54 x 28 inches
(251.5 x 137.2 x 71.1 cm)
© Jeff Koons

“I have always used cleanliness and a form of order to maintain for the viewer a belief in the essence of the eternal, so that the viewer does not feel threatened economically. When under economic pressure you start to see disintegration around you. Things do not remain orderly. So I have always placed order in my work not out of respect for minimalism, but to give the viewer a sense of economic security”

(1991)

“One of the reasons why I worked with ready-made objects is that they are kind of metaphors for people.

Because at the end you really don’t care about objects – you care about people; and so you learn to trust in yourself, and then you learn to trust in others, and that is really the highest art can take you to” (2013)

“In the body of work I called ‘The New’, I was interested in an individual psychological state tied to newness and immortality: the Gestalt came directly from viewing an inanimate object – a vacuum cleaner — that was in a position to be immortal” (1987)

"Art can define an individual's aspirations and goals just as other systems – economics, for instance – are defining them now. Art can define ultimate states of being in a more responsible way than economics because art is concerned with philosophy as well as with the marketplace" (1987)

"MY WORK HAS NO AESTHETIC VALUES... OTHER THAN THE AESTHETICS OF COMMUNICATION" (1990)

"If you put art in the hands of a monarch, which Louis XIV was a symbol of, art would become reflective of their ego, and eventually become decorative.

And if you put art in the hands of the masses, which Bob Hope was a symbol of, eventually art would reflect mass ego and become decorative. And if you put art in the hands of Jeff Koons, it will eventually reflect my ego and also eventually become decorative" (1992)



Self-Portrait, 1991
Marble
37½ × 20½ × 14½ inches
(95.3 × 52.1 × 36.8 cm)
© Jeff Koons

"The reason why I enjoy things that involve air is they are a symbol of us. We are breathing machines, we are inflatables. We take a deep breath – and we are a symbol of optimism, a symbol of future. If we exhale – it is a symbol of death. It's like we deflate" (2014)

"My work differs from, say, conceptual art; my work is more 'ideal' than conceptual. Conceptual art was always creating support mechanisms to hold itself together, to cover up any lies within its structure. The intuitive quality of my work precludes all need for deception. If a flaw is there, it is part of the system. That's what I mean by functioning intuitively instead of trying to create an artificial support for the work" (1987)

"Art to me is a humanitarian act, and I believe that there is a responsibility that art should somehow be able to affect mankind, to make the world a better place (this is not a cliché!)" (1986)

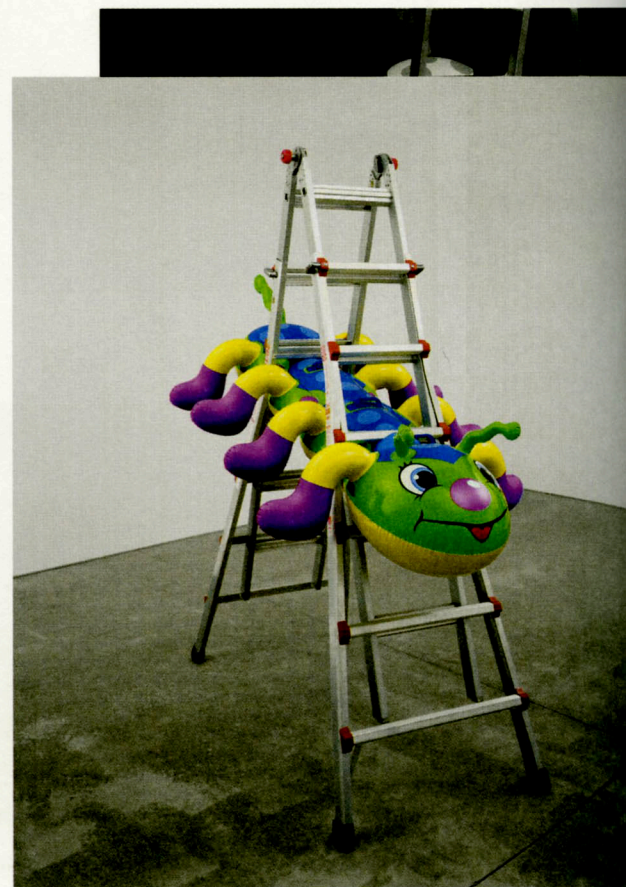
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Caterpillar Ladder, 2003
Polychromed aluminum, aluminum, plastic
84 × 44 × 76 inches
(213.4 × 111.8 × 193 cm)
© Jeff Koons



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“This is not a cliché!”



“Art can, and should, be used to stimulate social mobility. I envisage the formation of a total society where every citizen will be of blue blood. In such a society the individual will exist in a state of entropy, or rest, and will inhabit an environment decorated with object art that is beyond critical dialogue” (1987)

Balloon Dog (Magenta),
1994–2000
Mirror-polished stainless steel
with transparent color coating
121 x 143 x 45 inches
(307.3 x 363.2 x 114.3 cm)
© Jeff Koons



“Archetypes are really things that help everyone survive in the world. So they are bigger than everybody. That is the reason for their scale. It is not to intimidate at all, it’s more that I love vanilla ice cream so instead of a little scoop I make a big scoop” (1997)

“Where I see art going, its exchange value, its economic substructure, will be removed: it will function solely as a means of support and security. From this point of view, my work has strong biological implications: the encasement of the vacuum cleaners with the ideas of removal and protection, and the equilibrium tanks with water suspending basketballs – these are all very womblike” (1987)



“I’ve tried to make work that any viewer, no matter where they came from, would have to respond to, would have to say that on some level, ‘Yes, I like it.’ If they couldn’t do that, it would only be because they had been told they were not supposed to like it. Eventually they will be able to strip all that down and say, ‘You know, it’s silly, but I like that piece. It’s great’ (1989)

Puppy, 1992
Stainless steel, soil, geotextile fabric,
internal irrigation system,
live flowering plants
486 x 486 x 256 inches
(1,234.4 x 1,234.4 x 650.2 cm)
© Jeff Koons