

NEO-POP

BY: EBONY DERRICK



What is Neo-Pop (AKA Post Pop)?

- ▶ The art movement of Neo-Pop emerged in the late 1950's in England.
- ▶ Richard Hamilton was one of the founders of British Pop Art and defined the developing movement.
- ▶ It was quickly spread as the reaction to Abstract Expressionism that has been promoted by Robert Rauschenberg, Jasper Johns, Andy Warhol, Jim Dine, and many others.



What is Neo-Pop? Continued...

- ▶ The actual term of Neo-Pop originated in 1992 by a Japanese Critic, Noi Sawaragi.
- ▶ Neo-Pop refers to artists like Jeff Koons to be influenced by Pop art and culture of imagery.
- ▶ It also allows artists like Keith Haring to work in graffiti and cartoon art.



Neo-Pop Realism

- ▶ Neo-Pop realism is an art style that combines the simplicity of modern pop art and the philosophical depth of realism.
- ▶ The style does have required rules and characteristics, but it mainly focuses on the creation of the piece that is unique to the artist.



Concept of Neo-Pop

- ▶ Neo-Pop is an upturn of the aesthetics and ideas of the mid-20th century movement that captures the characteristics of pop art like intentional kitsch and the interest in the commercial world.



Neo-Pop Artist

- ▶ Jeffrey Lynn Koons also known as Jeff Koons is an American Artist that's recognized for his work that dealt with popular culture and his sculptures that represent the everyday objects.



Gazing Ball Series

- ▶ Koons decided to create these pieces using past artists such as Titian, Courbet, Manet, and others to express the powers of artistic gestures.
- ▶ Each of his pieces in his series "Gazing Ball" features a blue glass gazing ball that sits in a visible spot on his pieces.
- ▶ This is used to connect the viewer to the painting in some type of way.

Gazing Ball (Monet Luncheon on the Grass), 2014-2015

- ▶ This piece triggered many individuals to question the implicit dialogue that's between the piece and its viewers in the most touching way.
- ▶ Each viewer is able to see themselves as part of the piece with the way it's designed and created.





Gazing Ball (Spranger Hercules, Deianira, and Centaur Nessus), 2015



Reading Relating to Neo-Pop

The Underground Mainstream

–Steven Heller 2008

- ▶ There have been many underground ideas and projects that were stolen and were slightly changed. It was then exposed to the public to mainstream.
- ▶ "Mass marketers steal from visionaries, alter them if at all, then reissue them to the public as a new product." -Heller
- ▶ Neo-Pop was influenced by Pop Art. When it was first exposed in 1980, many people noticed that Neo-Pop has similar characteristics as Pop Art.



Import/Export, or Design Workflow and Contemporary Aesthetics -Lev Manovich 2008

- ▶ Importing and exporting projects is something that's important, especially if other programs are needed for extra touchups to have the full effect of what the artist envisions.
- ▶ "A designer typically defines various composition elements in illustrator and then imports them into After Effects, where they are animated." Manovich
- ▶ In the case of Neo-Pop, this is almost impossible because of the main use of canvases. But, there are some ways where Neo-Pop can be done digitally and created to have some form of animation done to them.



Designing Design –Kenya Hara 2007

- ▶ Those that aren't able to adapt to technology and technology design struggle to understand and accept the concept of it.
- ▶ "Society has no mercy for those who can't keep up with the times." –Hara
- ▶ With society, nothing waits for people to adapt to it. Instead, it continues to change and the best way to work with change is to adapt to it by slowly working with the new changes.

DESIGNING DESIGN

KENYA HARA

LI EDELKOORT

Fractal and rigorous, he discusses design like a philosophy of life while continuously shifting his awareness of the process, always with a work in progress somewhere, challenging and changing his own wisdom. He is both the steady delivery boy of communication and the resource of education, struggling and toying with acquiring knowledge and deferring exams in both disciplines... Although he believes that formulating the future (which is his profession) is a futile occupation, he has, in my mind, a natural talent for it; he becomes so steady when he speaks of our life in the 21st century and the task he lays before us is vast and all-encompassing. (text from the introduction)

John MAEDA

Kenya Hara is a complex man. He views the world through his many lenses of seeing, testing, smelling, tasting, experiencing, and all forms of construction and deconstruction as Japan's prominent art director at the beginning of the 21st century. His potential is boundless, yet if there is one boundary that he has not yet broken, it is the international appeal for his work... With this new book, the world now stands to benefit from decades of Hara's research into the unknown territories of new Japanese design. (text from the introduction)

Lars Müller Publishers

Jasper MORRISON

Kenya's concentration on communicating the spirit of MUJI has created a unique advertising campaign and the perfect complement to the company's philosophy. After formulating the advertising concept he has completed a detailed system of labeling perfectly readable to the products MUJI offers. The MUJI project is a great graphic work, but the great skill of Kenya Hara is not limited to the ordinary visual role of graphic design communication, but seems to reach an enormous natural level where we don't need to ask ourselves the meaning of his graphic messages, we just accept them. (text from the introduction)

Naoto FUKASAWA

What Kenya Hara agrees to is not even establishing a symbol representing some sort of movement. The symbol he seeks remains no tangible body. His true interest is to visualize the feelings common to all human beings, i.e., those at work in the subconscious. He reads in symbolizing in an easily understandable format the particles of creation. Fusing all about us. He is extremely skilled at editing and integrating numerous creations—each of which glimmers individually—into a single glowing mass of light. (text from the introduction)

