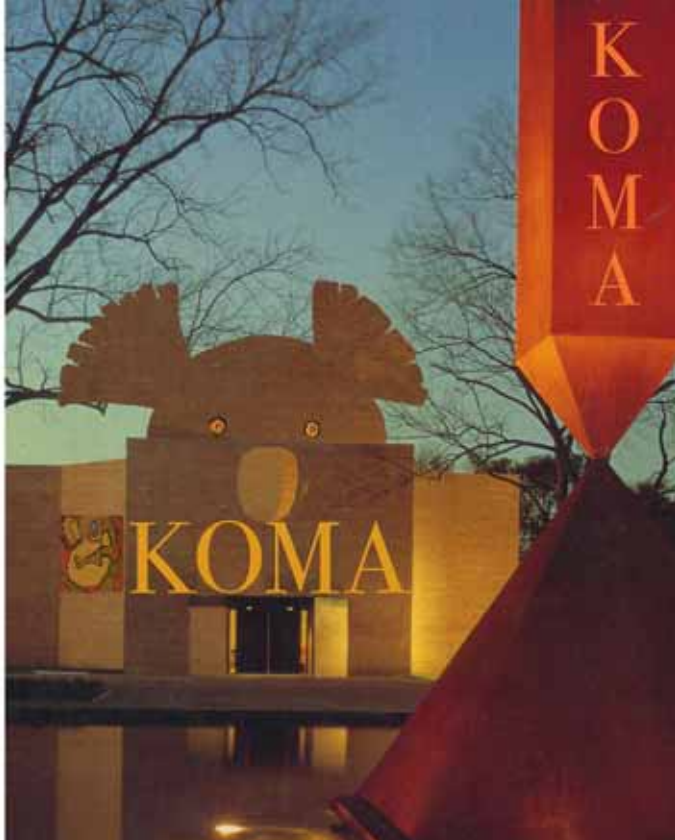


Klassik Koolhaas

THE KOALA MUSEUM OF MODERN ART CATALOGUE

by Nancy Margulies



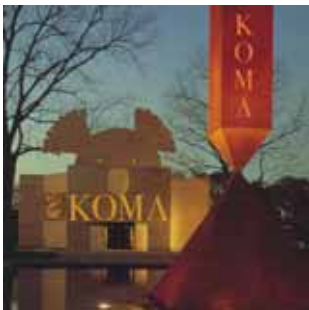
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Step into the world of upscale, highbrow artistic expression. Mingle with the sophisticates as you delve into the deeper implications of the great masterpieces of the world. Stroll down the corridors of the world-famous Koala Museum of Modern Art (KOMA, pronounced “coma”), exploring its many galleries. First the East Wing, then West Wing, followed by the South Wing. Or just wing it. Better yet, read this book and save yourself all that walking.

Commentaries appearing in this book were composed by our illustrious Chief Executive Curator, the same individual who brought the original exhibit to life by unearthing an unprecedented number of little-known great masterpieces, each with a common theme: the furry, friendly, mysterious koala.

Readers will be amazed to see all the famous works of art into which the iconic koala has insinuated itself. Never been able to figure out why the Mona Lisa smiles? Check out her companion in canvas and you'll understand that enigmatic expression—it's hard to keep a straight face when there's a koala sidling up to you. Ever challenged friends to see what images you can find in an impressionist painting? It will be much more fun to interpret a Monet when there are koalas lurking in the leaves. Fail to see the point of modern art at all? Discover its new purpose as a playground for merry marsupials emerging from pattern and shadow, and learn to look at it in a new way.

This lighthearted look at some of the marsupial-pieces of modern art will bring a smile to the face of anyone who has had to endure a boring museum tour, and lighten the spirits of those who enjoy whimsy in artwork.



Klassic Koalas

THE KOALA MUSEUM OF MODERN ART CATALOGUE

by Nancy Margulies



Half Moon Bay, California

Other Books by Koala Jo Publishing

Klassic Koalas: Vegetarian Delights Too Cute to Eat

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Koalas: Moving Portraits of Serenity

Koalas: Zen in Fur

For more information, please visit www.koalajo.com.

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Welcome to the KOMA!

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This Exhibit Catalogue of the Special Installation of the Koala Museum of Modern Art, 2011 (also known simply as the ECSIKOMA2011, pronounced ECSIKOMA2011) is a rare and valuable book, printed on demand, by request or any time you send us more than five dollars. It makes an excellent addition to your rare book collection (you can be sure no one else has one). Give copies to your office mates and watch your personal stock take off. Challenge the youngsters in your life to see if they can count the number of koalas in the book, verify any of the facts stated here, or pick up a marker and add your own facts.

Commentaries appearing in this book were composed by our illustrious Chief Executive Curator, the same individual who brought the original exhibit to life by unearthing an unprecedented number of little-known great masterpieces, each with a common theme: the furry, friendly, mysterious koala. Do not feel the need to contact us regarding the misspellings in this book. Our Curator suffers from chronic unacknowledged dyslexia.





You Can Take a Man Out of the Village, but...

Marc Chagall (1887–1985) was born Moïse Shagal in Liozona, which is near Vitebsk, as if that explains anything. He moved to France and became a Surreal Expressionist, which means that his paintings were difficult to understand, because they emerged from deep within the artist's psyche and sold for a lot of money. This is especially true when the artists also happen to be dead. Living artists tend to borrow extensive amounts of money from friends and art dealers in the hopes of becoming Surreal Expressionists.

Chagall painted "I and the Village" in 1911, one year after he landed in Paris, which is not a village at all. It is obvious to someone as sensitive and insightful as myself that Chagall was heavily influenced by his childhood in Russia, not by his adopted home, Paris.

The painting pictured here is on loan from the Museum of Modern Art, which is not as well known as the Koala Museum of Modern Art, but worth a visit nonetheless. Clearly, "I and the Village" displays not only Chagall's lack of proper English grammar, but his love of Koalas as well. It remains a mystery as to why Chagall later replaced the furry creature for one much less appealing—some scholars believe it may be a donkey.

Giant Soup Cans' International Success

Andy Warhol (1928–1987) was a leader in the movement known as Pop Art. For those of you not in the know, pop art is making images of things that already exist, like soup cans or a photo or anything you have lying around the house, then calling it art.

In fairness to Warhol, it must be noted that he was enormously clever in his ability to get his giant soup cans and photos of movie stars into the biggest and most acclaimed museums in the world. With one exception: Warhol was never, in his lifetime, admitted to the Koala Museum of Modern Art. In a desperate bid for his 15-minutes-of-Koala-Fame Warhol claimed to be half Koala (on his mother's side). His proof is the famous self-portrait that won him a posthumous place in our famed museum.



Curator's Biography

Bobby-Jo Wannamaker, who prefers to be known solely by his professional name, François D'Rigour, is the Chief Curator and Executive Chef of the Koala Museum of Modern Art (KOMA). Born in Hoboken, New Jersey, by the age of four François insisted that his family move somewhere much more cosmopolitan. They acquiesced and soon he was enrolled in the Newark School of Advanced Finger Painting. François moved steadily up the ladder of the public school hierarchy until he was able to crash headlong through the glass ceiling, joining the ranks of the private-school elite.

François' resume is far too lengthy to print here. Suffice it to say, his rise to fame began during a visit to the San Diego Zoo. There the future curator saw his first koala. It was love at first sight, although they never actually went out on a date. As all well-read art aficionados know, François began to secretly collect magazine images of koalas and doodle them in the margins of his schoolbooks. Shortly thereafter he embarked upon a lifelong quest for the works of famous artists who shared his attraction to the furry marsupials. The D'Rigour collection soon drew the attention of the founders of the KOMA. They thrilled François with an opportunity to curate his first exhibit.

He was also responsible for maintaining the grounds, cooking for the staff and walking the Director's dog, Plu-toe. The exhibit catalogued here was twenty years (and nine lawsuits) in the making. It was recently ranked the "Top Catalogue of All Time" by Mrs. Lloyd Wannamaker of Newark.



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Published by Koala Jo Publishing
Half Moon Bay, CA, 94019, USA
www.koalajo.com



ISBN-13: 978-1441410276
ISBN-10: 1441410279