



TOMOKO.

Botticelli-The Birth of Venus with baci, esselunga, barilla, PSP and easyjet/ 2012 / digital contents

TOMOKO NAGAO BROCHURE

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the birth of venus-after the Botticelli / 3D animation, 1min, for projection and monitor



Young sick Bacchus-after caravaggio-gold / 2016 / mixed media 130x120cm



白雪姫

White snow -gold/ 2016 / mixed media 110x100cm



Medusa-silver / 2016 / mixed media 110x100cm

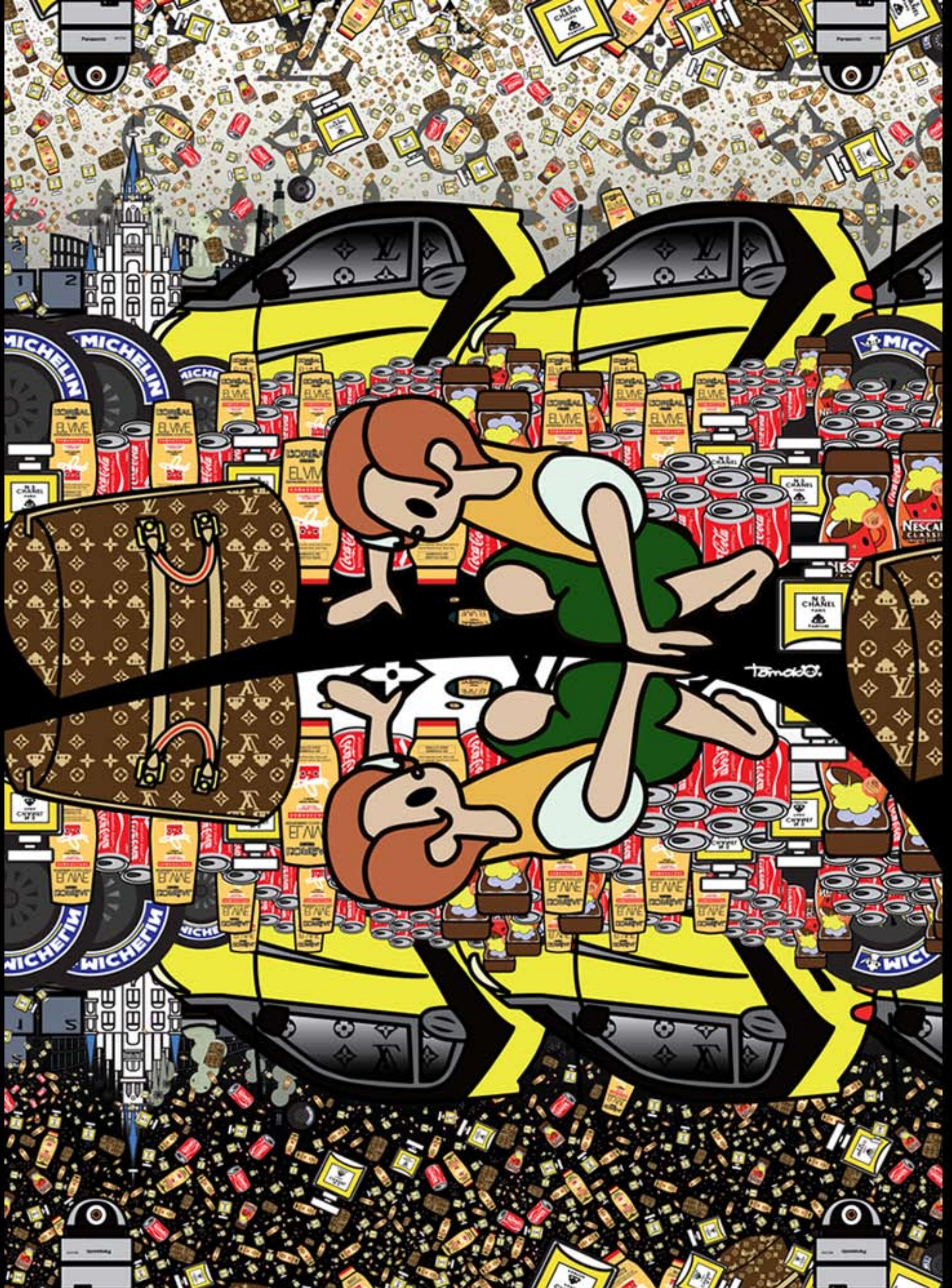


tomoko

Fruits basket-after caravaggio-gold / 2016 / mixed media 110x100cm



Chanel shoes-gold / 2016 / mixed media 110x100cm





Delacroix - La liberté guidant le peuple-with L'Oréal, Chanel, L'Oréal, Tampax, Danon, Michelin, Airbus, Google / 2015 / digital contents

Tamako.

日露
海戦
大激戦
2015年



Russo Japanese naval battle-2015 / 2015 / digital contents





the birth of venus on the aperipop car / 2015



gioconda / 2014 / oil on the canvas / 50 x 60 cm



The Death of the Virgin with psp / 2014 / oil on the canvas / 90 x 110 cm



The Death of the Virgin with kitty / 2014 / oil on the canvas / 90 x 110 cm



davide miney vs goliath kitty / 2014 / oil on the canvas / 60 x 50 cm



Adoration of the Shepherds of the astronaut / 2014 / oil on the canvas / 90 x 110 cm



The Birth of Venus / 2014 / silk screen / 70 x 50 cm / ed 30





Super Armani Mickey / 2014 / oil on the canvas / 90 x 110 cm

SENZA FAME

condividi #hungryforart

Con il sostegno di



kingdom of sheeps
2014





Las meninas with zara cocacola kitty / 2014 / oil on the canvas / 90 x 120 cm

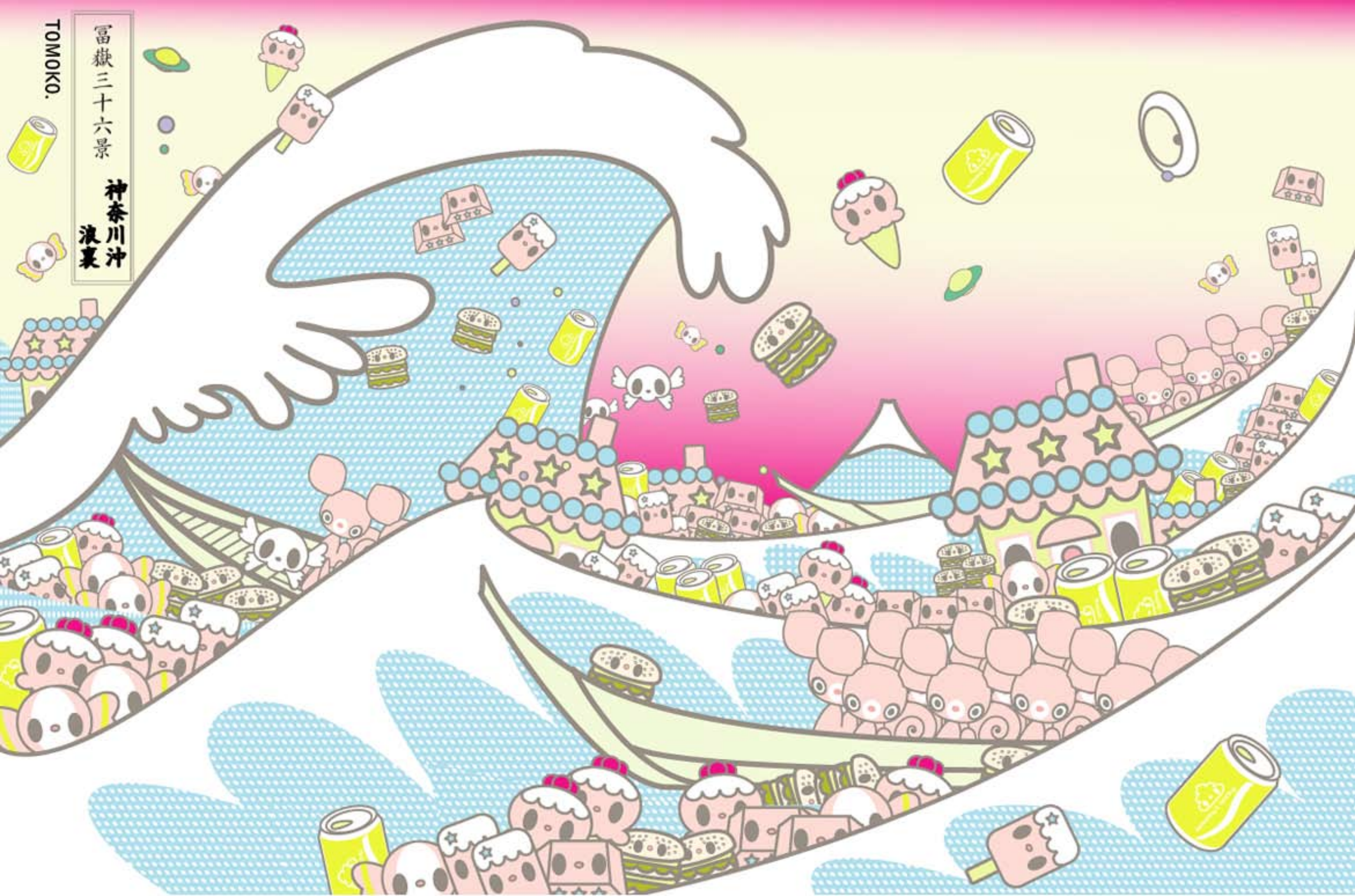


salome blue ribbon / 2014 / oil on the canvas / 120 x 90 cm

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富嶽三十六景

神奈川沖
浪裏







Medusa02 / 2013 / oil on the canvas / 60 x 54 cm



Judita / 2013 / oil on the canvas / 30x30cm



Salome blue costume / 2012 / oil on the canvas / 90 x 100 cm



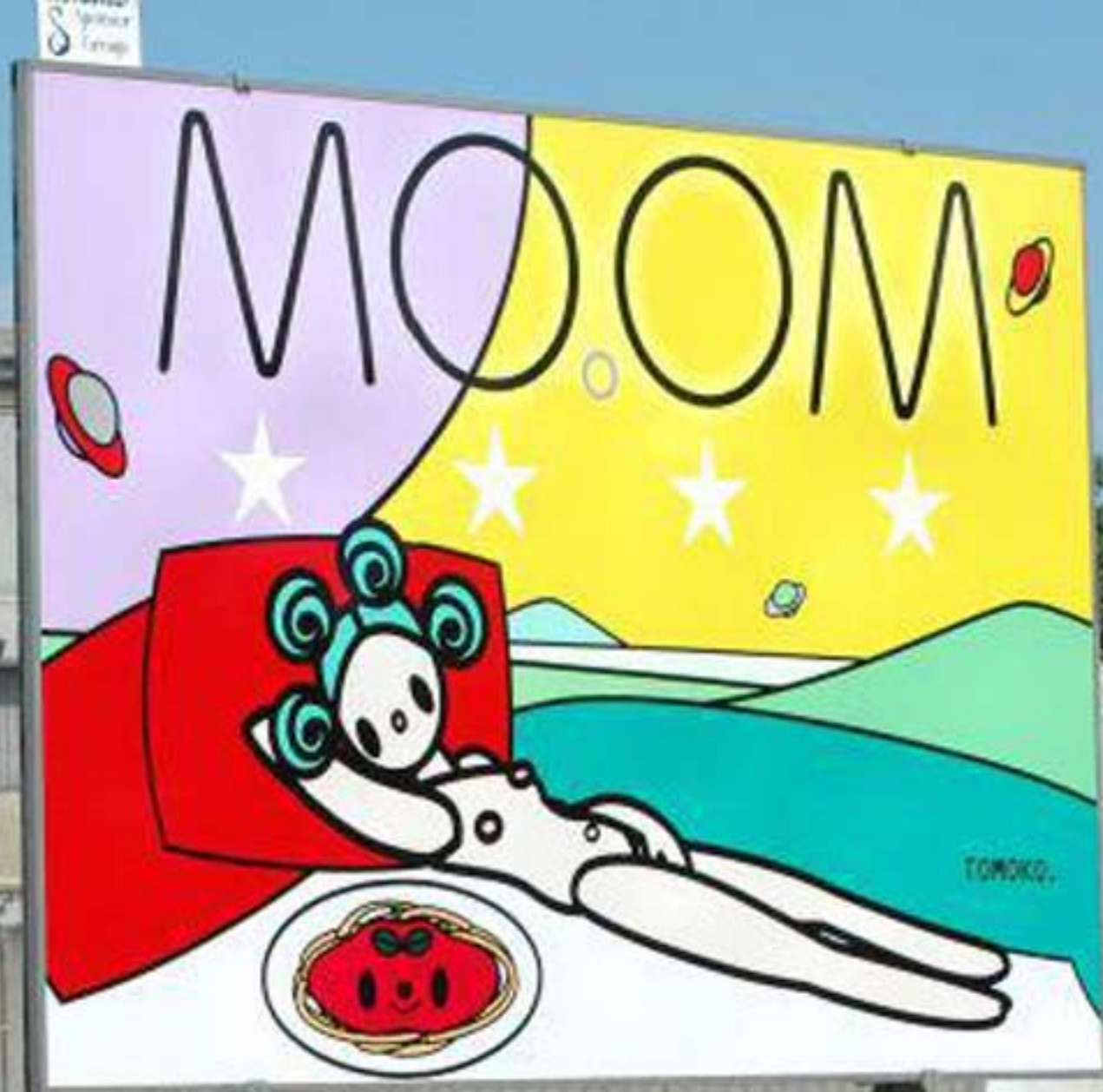
Leonardo da Vinci-The Last Supper with MC, easyjet, coca-cola, nutella, esselunga / IKEA, google and Ladygaga / 2012 / digital contents



Sponsor Group 0331.534.837

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triplesign.com



Venus with pasta / 2012 / Street panel for Mo.oM 300cm x 400cm



Botticelli-The Birth of Venus / 2012 / Street panel for Mo.oM 300cm x 400cm

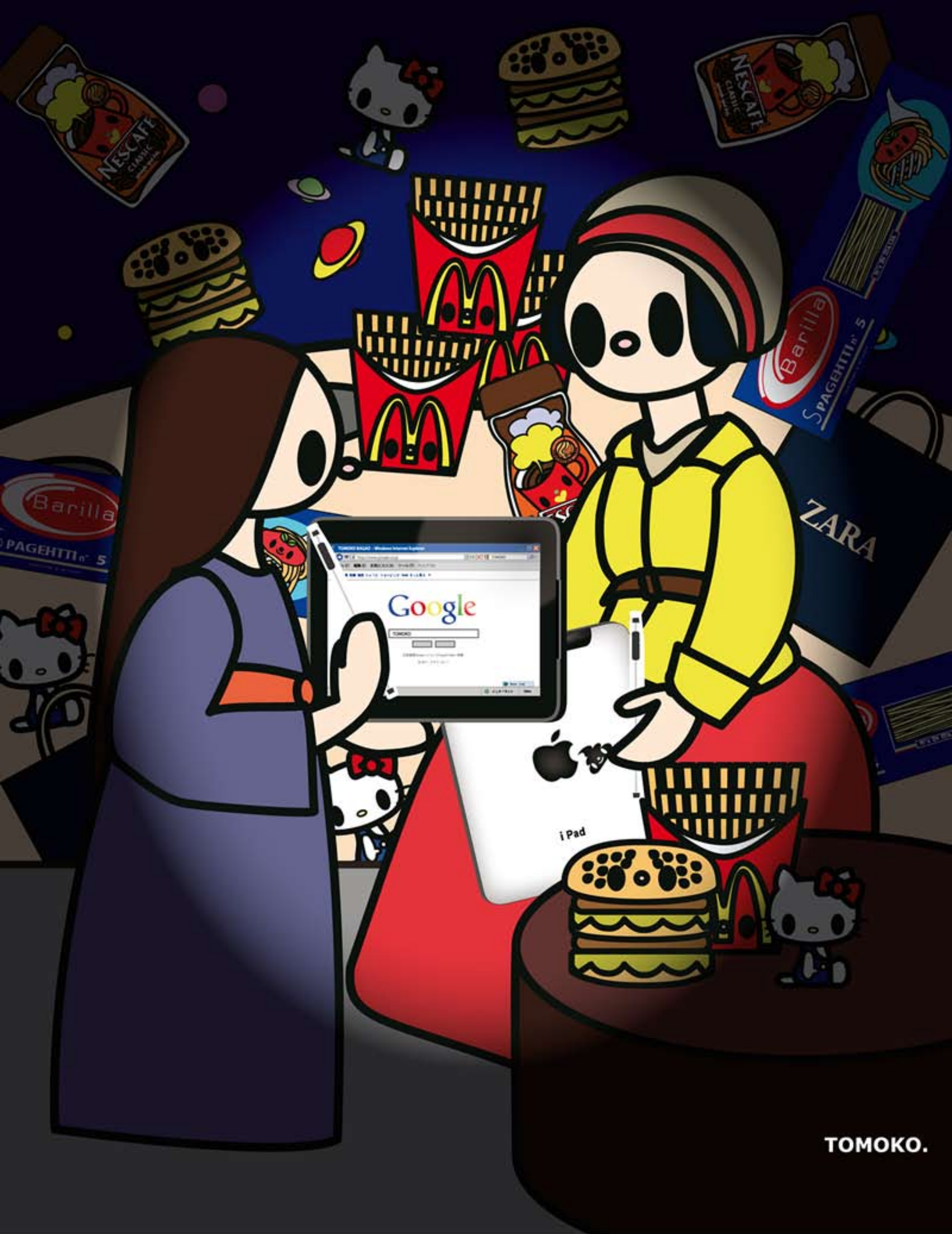
TOMOKO.

富嶽三十六景

神奈川沖
浪裏



Hokusai-The Great Wave of Kanagawa with Mc, cupnoodle, kewpie, kikkoman and kitty / 2012 / digital contents



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la tour-The Newborn Christ with starbucks, barilla, zara, nescafe, kikkoman, kitty and ipad
/ 2012 / digital contents



Salome of Kitty / 2012 / oil on the canvas / oil on the canvas. / 24 x 18 cm



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melody watching tsunami on the youtube. / 2011 / digital contents



Caravaggio-Judith-Beheading-Holofernes with esselunga, latte bio and milky. / 2011 / digital contents



[Link to Youtube](#)

SUPER USAPPE / 2008 / video animation work : 2.48 min



POWER





"Io sono un mito"
ELECTA
2014

IO SONO UN MITO

I capolavori dell'arte
che sono diventati
icone del nostro tempo

Francesca Bonazzoli
Michele Robecchi
Prefazione di
Maurizio Cattelan

Electa



L'ESPRESSO

Inizio del sogno d'Amore in una Firenze pacificata e prospera nel segno della potente famiglia fiorentina.

Secondo le interpretazioni neoplatoniche, il soggetto andrebbe invece la nascita dell'umanità, generata dai quattro elementi e dall'unione di spirito e materia.

Il primo a menzionare il quadro fu Vasari, che nel 1550 scrisse di averlo visto insieme alla Primavera nella villa di Castello, nelle colline fuori Firenze, appartenuta a Lorenzo e Giovanni di Pierfrancesco de' Medici. Ma mentre in vita Botticelli era stato molto ammirato, già pochi anni dopo la morte Vasari gli tributava elogi contenuti e lo vedeva come un artista ormai appartenente al mondo quattrocentesco delle figure piccole e della prospettiva rigida, spazzate via dalla "grande maniera" di Leonardo, Raffaello e Michelangelo: un giudizio condiviso dagli incaricati del granduca di Toscana quando, nel 1568, stilavano l'inventario delle opere degne di essere conservate, dove Botticelli era del tutto ignorato.

La Venere rimase quindi nella villa medicea, nascosta agli occhi di tutti, almeno fino al 1764, fino a riaffiorare nell'indifferenza generale nel 1810, quando venne passata agli Uffizi.

Fu la rilettura decadente e romantica che ne fecero il critico inglese John Ruskin e i suoi amici preraffaelliti a rivalutare le sorti e riportare l'interesse sul pittore. Il Romanticismo vide in lui una personalità nevrotica, sognante e turbolenta, tragicamente coinvolta in una profonda crisi mistica coincidente con la predicazione fanatica del Savonarola contro l'arte e i piaceri che portò l'artista a smettere praticamente di dipingere.

Grazie a tale mitografia, che verrà accentuata dal Decadentismo, prese avvio una conoscenza più diffusa di La nascita di Venere, a cominciare in un primo tempo dall'ambito delle persone colte e letterate. Nel 1873 Walter Pater diede fuoco alle micce della fantasia scrivendo compiaciute interpretazioni come questa: "Egli dispone la

Service: Electa
Botticelli - La Nascita di Venere
con Donatello, 1485
olio su tavola, 173x115 cm
Galleria Uffizi, Firenze
n. 3.100 + 200 cm
Collezione privata

Il mito di Venere è stato sempre
un tema centrale dell'arte
occidentale. Il suo corpo
è sempre stato il simbolo
della bellezza ideale.
La Nascita di Venere
di Sandro Botticelli
è un capolavoro
della pittura del Rinascimento.



Sandro Botticelli
Primavera, 1477-1478
olio su tavola, 120x170 cm
Galleria Uffizi, Firenze

THE NEW ARTISTS AWARDS/09

storia della divinità del piacere in altri episodi della sua nascita dal mare, ma non mai si ombra di morte nelle carni grigie e nei le Madonne ch'egli dipinge s'accasciano al cielo divino e implocono con voce toccante per più calda e profonda umanità.

Un preciso momento storico ha dunque fortuna di un modello estetico, e la Venere ammirata nel Romanticismo per la sua melanconia, oggi è diventata un'icona pop, risponde in maggior grado all'ideale estetico del XX secolo: bionda, magra, longilinea, con contorni che suggerisce una vaga qualità a po' nevrotica e glam, come quella delle eroine

"Traduzione e parodia"
Caterina Mazza
2014



Caterina Mazza

Traduzione e parodia

Le riscritture contemporanee di Kawabata



CANDY CANDY by Lidia Bachis - 2015



BERLIN ZEIGT DIE ERFINDUNG DER SCHÖNHEIT

KLEE & KANDINSKY: Eine Künstlerfreundschaft

ANDREAS GURSKY: Die politischen Bilder

D. 0.50 / A. 1.50 / C. 0.10 / B. 1.00
E. 1.20 / B. 0.10 / C. 1.00

1500-1600
 Botticelli: The Birth of Venus with
 Hans, Dürer's, Bartsch, PPS and
 Friebe, 1994-1995

Japanische Kunstgeschichte, 1994-1995
 in der
 Ausstellung

Japanische Kunstgeschichte, 1994-1995
 in der
 Ausstellung



Tomoko Nagao is a Japanese artist presently living in Italy. Much of her work is centered around her view and interpretation of contemporary Japanese society. Born in Nagoya, Japan in the mid-70's she is heavily influenced by consumer icons and mass produced characters such as Hello Kitty. She is a graduate of the Chelsea College Art & Design in London

Q You use many characters and icons in your work taken from comics, animation, videogames and consumer goods. Are you making a negative statement about consumerism in Japan? Has the idea of "kawaii" in advertising been taken too far? How does the public react to your work?

I use the symbols in contemporary society- capitalism, mass production, consuming society, fast society (fast foods, fast fashion, fast transfer, fast entertainment; Trademarks such as Coca cola, McDonalds, Kikkoman-soy sauce in Japan, Barilla-pasta, Nutella-chocolate cream, Zara-fashion, Easy Jet- Plane, Google-Internet explorer, Apple Computer, plastic bags of Esselunga-supermarket in Italia, Hello Kitty- in Japan...etc. They surround us in the daily life. Since I was born in Japan in 1976, I have never seen anyplace in the world without Coca cola, McDonalds, Kitty, plastic bags of super market. They are reality of life for me. I feel a kind of poetry with them.

So, I am not using the image of consumer goods as negative, but it is not positive, too. Everyone knows them and everyone can have them. So it is useful global language for me.

They are a type of international, global language all over the world now because if you say "McDonalds" everyone can understand what it is, everywhere in the world.

The public reacts very well to me and my work. Vogue in Italy spoke about ecology in reference to my work "Hokusai- Great Wave of Kanagawa with Mc, Cupnoodle, Kikkoman, Cocacola and Kitty", and REPUBBLICA and Corriere della Sera (large italian newspapers) spoke of consumer society in regard to my art, Christian Gancitano- art critic and CURATOR- speaks about Japanese pop culture and organized many shows titled "MICROPOP"-Nipposuggestioni.blogspot.it

I am happy to see so many people speaking about my art in different ways.

Q You have said you use a style called "JapaPop". How does this differ from the "Kawaii" or cute style?

"JapaPop" I wanted to make a distinction between "American pop art" and "Japanese pop art". I consider parts of my art to be similar to Pop art, like Andy Warhol, as it speaks about consumerism or pop culture. But now the consumer society is more complicated than before. It is much bigger, globalized and includes the issues of ecology.

"Kawaii" is the one kind of beauty or style, I use technically "kawaii" style to emphasize the concept. it is used, primarily, in Japanese society now.

Q A frequent character in your art is Hello Kitty. Little known, perhaps just outside of Japan, is the story of Yuko Shimizu the creator of Hello Kitty who was a designer at Sanrio in the 1970's. The year before Hello Kitty was created Sanrio's profits were \$1.05 million. Now well more than half of Sanrio's more than \$1 billion in profits come from the more than 20 thousand Kitty products sold today. Yuko Shimizu made no money from her creation and remains virtually unknown. Did you know her story and is it one of the reasons you use her character so much in your work?

Yes, off course, I know her story. I am interested in it in the same as I am with the stories of McDonaldos or Cocacola or Kikkoman.etc.

I use Hello Kitty as an icon or symbol of consumer society because, kitty is a Japanese Princess in this consumer society. In my art work "tree princess" I put 17 century of Spanish princess "Margarita Teresa", painted by Velázquez, "Coca-cola" princess of fast and mass foods in America and Japanese princess "hello kitty". They are princesswho come from 3 different strong countries in different periods of time. I like to use Kitty very much because she makes artwork much more contemporary and global.

Q You also re-interpret famous art icons and incorporate contemporary items in it like your work, Hokusai-The Great Wave of Kanagawa with cup o noodle, kewpie, kikkoman and kitty. Can you tell us the story behind this piece?

This artwork is special meaning for me. I put many messages in it. In the beginning I was scared of someone Japanese would be offended because the idea comes from the earthquake in Japan "Tohokuchihou taiheiyuoki" in 2011.

I saw many videos in Youtube, I was so shocked and sad. This artwork speaks about this sadness. I would not want to make artwork with individual emotions and opinions about the tragedy because I do not like use the tragedy of someone else for the subject of my art but I wanted to do something in this time.

Q Another of your works is "Botticelli-The Birth of Venus with Baci, Esselunga, Barilla, PSP and Easyjet. " How did you get the concept for this piece and what does it mean to you to blend art and brands?

I was interested in blending the paintings before capitalism was started and the symbols of contemporary, consumer and global society.

I use Jesus, Venus, Bacchus, Princess Margarita, David, Goliath, from the classic paintings in Europe, such as, Caravaggio, Tiziano Vecellio, Diego Velázquez...etc. They are art from the age before capitalistic society was started.

I believe that everything is flattening in our society now. It is difficult to see the differences in everything.

Everyone can drink the same Coca-cola, eat Mc-donalds, Barilla, Nutella, explore with google, make friends on Facebook, wear Zara, fly with easy-jet... etc it is opening the door for everyone.

And also, if you want to see historical paintings, you can see in the Internet and download and print it out and take for yourself. Art is open for everyone, too. Everyone can enjoy art. It is not like the period of Caravaggio, Tiziano Vecellio, and Diego Velázquez where only people who had power and money could enjoy or buy.

The piece "Botticelli-The Birth of Venus with Baci, Esselunga, Barilla, PSP and Easyjet." , it is one of the most important artwork in Italia. She is goddess of love. So I put things in contemporary Italian society



TOMOKO NAGAO ARTWORKS

TOMOKO NAGAO

1976. Born in Nagoya Japan. work and live in Milano, Italy.

Email: info@tomokonagao.info , Web site: <http://www.tomokonagao.info/>

The emphatic flatness of the image and its clearly defined outlines, derived from the visual language of the postmodern Japanese art movement Superflat, here seem like an extreme version of the style of the Old Renaissance master, which worked on similar principles. This affinity is unintentionally reminiscent of the way in which Japanese art of the Edo period was perceived in Europe during the second half of the nineteenth century, around the same time as Botticelli was rediscovered. Superflat routinely employs the aesthetic concept of 'kawaii', known in Europe primarily through Japanese animated films, using it to comment on Japanese consumer culture. Nagao's adaptations of Old Master paintings are intended as an ironic reference to the economic mechanisms of power in the production of images, where Renaissance patrons like the Medici have now been replaced by the creative directors of major brands. RR

2003 Graduated from Chelsea college Art & Design, MA Fine Art, in London

2001 Graduated from Byam Shaw Art college Post Graduate, in London

1999 Graduated from Bsemi Schooling system, in Yokohama Japan

1997 Graduated from SAGA Art college, Printing course, in Kyoto Japan

1995 Graduated from Toho High School, Fine Art course, in Nagoya Japan

Solo shows:

2012

"Superflat experience di TOMOKO NAGAO" Galleria Famiglia margini, Milano Italy.

"Micropop- Kawaizazione di TOMOKO" MO.OM, Olgiate Olona, Italia.

2007 "PoP PuPPet" Galleria Famiglia Margini, in Milano Italia.

1999 "Castle in the sky" at YAMATE 234 Gallery, in Yokohama.

1998 YURAKU BASHI Gallery, in Tokyo.

Group shows:

2015

"Botticelli Rimained" in Victoria albert museum, London UK.

"last last supper" Villa Burba RHO Italy.

"Botticelli Renaissance" in Gemäldegalerie, Berlin Germany.

"Premio Pio Alferano 2015", curated by Camillo Langone and Vittorio Sgarbi, Castello di Castellabate, Castellabate, Italia.

"M-WAM - making our future" Expo 2015 Milano, Fondazione Triulza, Milano Italia.

"M-WAM - Milano World Arts Map" Fabbrica del Vapore, Milano Italia.

"Asta Adisco" Sotheby's, Milano Italia.



Prize etc:

2003 Donated paintings in "Royal London Hospital - Vital Arts".

1999 Best prize in "CANON Photo Award".

Press e media:

Vogue - June 2012 - fashion magazine

AT CASA, corriere - May 2012 - major news paper in Italy

Mediastar- May 2015- media magazine

la Repubblica online - May 2012 major news paper in Italy

AMICA MODA - March 2009 - Fashion magazine in Italy

Pubblicazioni:

2014

present a image "Princess Candy" on the book "Candy Candy" Published by Edizioni Ultra, wrote by Lidia Bachis

Immagine di "Princess candy" pubblicata sul libro "Candy Candy" di Edizioni Ultra, curato e scritto da Lidia Bachis

2013

the Cover of the book "tradizione e parodia" wrote by Catrina Mazza, published by Cafoscarina.

Copertina del libro "tradizione e parodia" di Catrina Mazza, edizioni Cafoscarina. Conferenza su Tomoko Nagao e il Micropop presso universita' Ca' Foscari, Venezia, aula magna.

present a image "Princess Candy" on the book "io sono un mito" wrote by Francesca Bonazzoli, Michele Robecchi, foreword by Maurizio Cattelan, published by Electa.

Immagine di "Birth of Venus..." pubblicata sul libro "io sono un mito" di Francesca Bonazzoli e Michele Robecchi, prefazione di Maurizio Cattelan, edizioni Electa.

2008 Catalogo artbook "Sold Out" a cura di Chiara Canali