



She is deciding whether or not to rent this apartment in this dull town where there are no palm trees. She longs for a boredom like honey and languor. She stares at the white stucco wall and thinks of Mogador. The woman is wearing a slightly rumpled linen dress and is walking through a relatively austere archway carrying a pair of high heels. To the left and right of the arch is what seems like a monumental expanse of stucco wall punctured by small square holes, which function as windows. Inside is a divan, a fading oriental screen and a delicate blue glass of absinthe. On the ceiling is a fan, which she looks up at only after sex, when their bodies are wet and she feels his weight on top of her and she stares at the fan over his tanned shoulder and thinks of airplanes in old movies. From the aqua chair by the window you can see the top of a tall palm tree and hear the sound of drums and the hysteria in men's voices, like the sound one makes when one yawns.

BARBARA KRUGER (b. 1945)

Picture/Readings

text and photograph

16 3/8 x 39 in. (16 3/8 x 40 x 1 1/2)

1978

28390

Barbara Kruger is an American artist who challenged cultural assumptions by manipulating images and text in her photographic compositions.

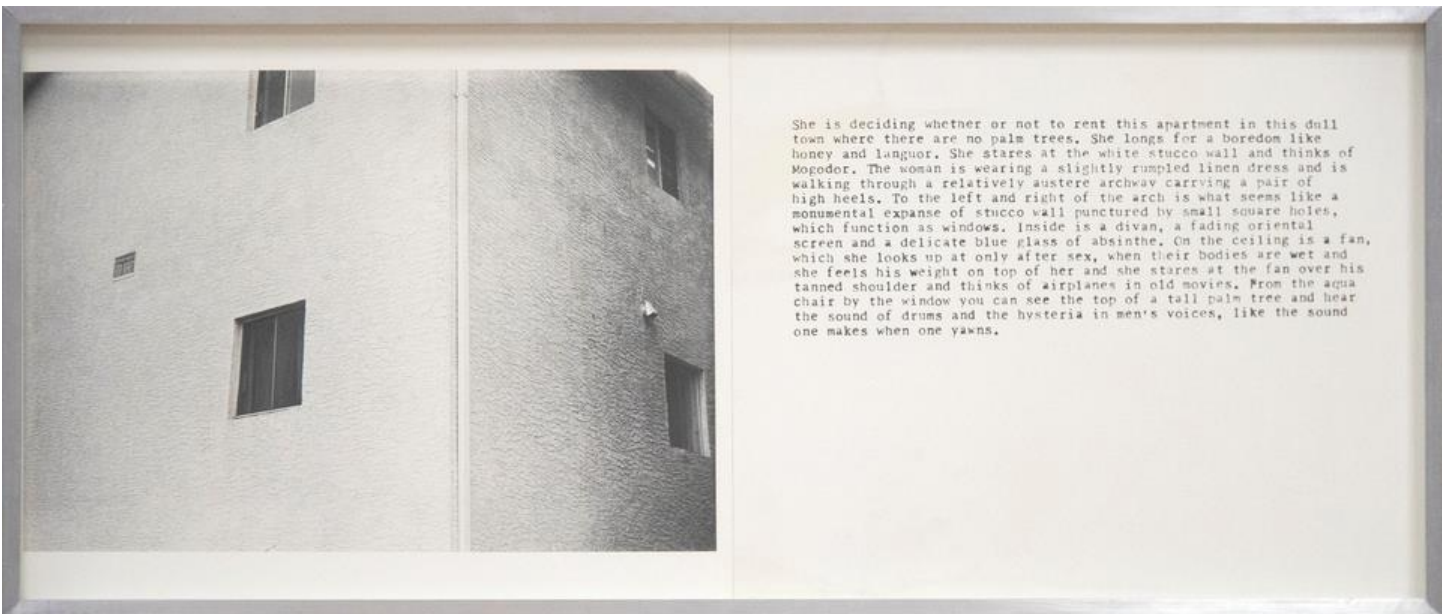
Kruger attended Syracuse (New York) University and continued her training in 1966 at New York City's Parsons School of Design. For a time she pursued a career as a graphic designer, eventually becoming chief designer at Mademoiselle magazine in New York. In the 1960s and '70s she also explored an interest in poetry. During these years she moved from a concentration on soft sculpture to painting to photography.

By the late 1970s Kruger had developed her trademark style: large-scale photographic works that appropriate anonymous cultural images and text and juxtapose them in unexpected ways. In her 1989 work *Untitled (Your Body Is a Battleground)*, for example, she employed an oversized image of a model's face and divided it into sections. Placed across the image is the phrase "Your body is a battleground," by which she called into question the objectification of women and raised the issue of women's reproductive rights. Such work embodied the deconstructivist concerns of much feminist art from the 1980s and '90s. By manipulating and recontextualizing imagery, Kruger sought to question the way accepted sources of power, in this case the mass media, present female identity. Her grounding in the theoretical connects her with contemporary developments in conceptual art.

Kruger's work appears in the permanent collections of several major museums, including the Whitney Museum of American Art and the Museum of Modern Art, both in New York City.

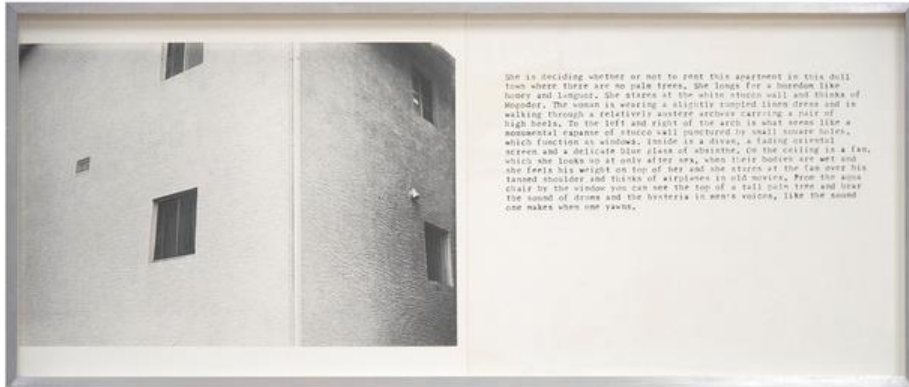
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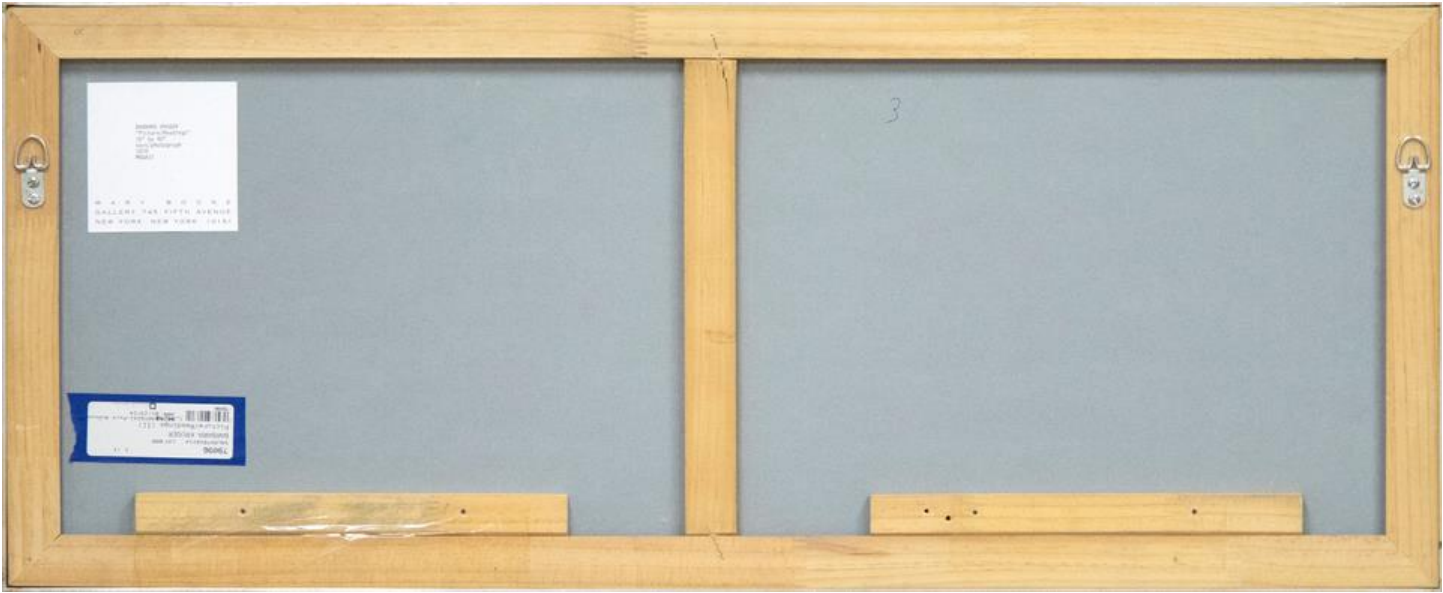
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She is deciding whether or not to rent this apartment in this dull town where there are no palm trees, she longs for a boredom like Woody and Langston. She stares at the white stucco wall and thinks of Mosdef. The woman is wearing a slightly rumpled linen dress and is walking through a relatively austere archway carrying a pair of high heels. To the left and right of the arch is what seems like a monumental expanse of stucco wall punctured by small square holes, which function as windows. Inside is a drape, a fading oriental screen and a delicate blue glass of absinthe. On the ceiling is a fan, which she looks up at only after sex, when their bodies are wet and she feels his weight on top of her and she stares at the tan-ore his tanned shoulder and thinks of airplanes in old movies. From the arm chair by the window you can see the top of a tall palm tree and hear the sound of drums and the hysteria in men's voices, like the sound one makes when one yawns.





BRUCE MCKEE
"The Last Days"
Oil on Canvas
1988
100 x 100 cm

M. A. R. S. M. C. K. E. E.
GALLERY, 745 FIFTH AVENUE
NEW YORK, NEW YORK 10151

100 x 100 cm
1988
MCKEE, BRUCE
"THE LAST DAYS"
OIL ON CANVAS
100 x 100 cm
1988

3