



This angle is part of an apartment complex, built in 1932, which sits one block from the ocean. It has been restored over the past four years, after having been discovered as an ignored architectural gem. The corner of the building fills her eye for perhaps a half second, and she recognizes the angle, the affront, or the severe insinuation of the form, and recalls it as a photograph in a book which she has been staring at for over two years. She runs towards the buildings. She walks between them. She is standing in the center of the complex of four matching forms. The whiteness of the structure, coupled with the intensity of the sun, seem to temper the moment with a neutrality resting to the right of reason, yet to the left of intense heat. Her favorite position. She walks onto the patio and lays on her stomach on a wide cement ledge. What is the material of intention which heats to produce languor yet makes a refrigerator look like an easy chair. She thought she had convinced herself that she was through with the aesthetics of taste and the orderings of the motions we make as we walk around our furniture. But this was a special case. A lush combo of lampshades and steel sofas. She throws herself on the linoleum, waits for the man with taps on his shoes, and wonders whether the operating room will tolerate strange drippings.

BARBARA KRUGER (b. 1945)

Picture/Readings

text and photograph

15 1/4 x 39 1/2 in. (16 1/2 x 40 x 1 1/2)

1978

28391

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.

(Britannica)

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



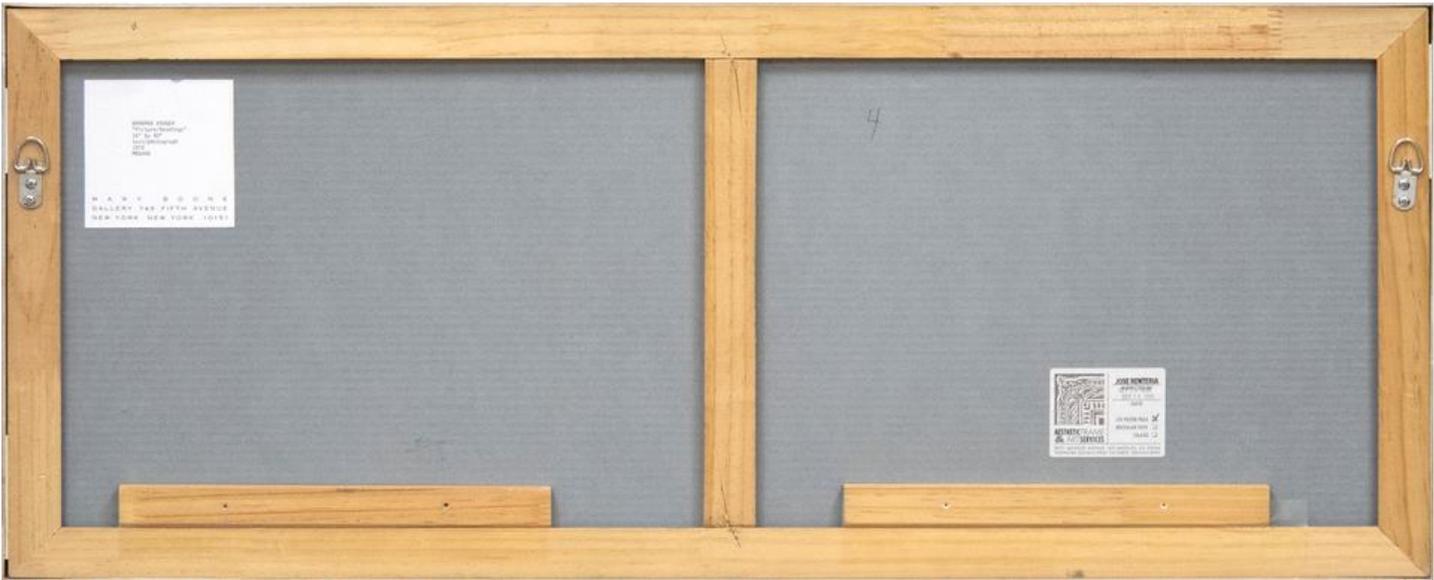
This angle is part of an apartment complex, built in 1932, which sits one block from the ocean. It has been restored over the past four years, after having been discovered as an ignored architectural gem. The corner of the building fills her eye for perhaps a half second, and she recognizes the angle, the affront, or the severe insinuation of the form, and recalls it as a photograph in a book which she has been staring at for over two years. She runs towards the buildings. She walks between them. She is standing in the center of the complex of four matching forms. The whiteness of the structure, coupled with the intensity of the sun, seem to temper the moment with a neutrality resting to the right of reason, yet to the left of intense heat. Her favorite position. She walks onto the patio and lays on her stomach on a wide cement ledge. What is the material of intention which heats to produce languor yet makes a refrigerator look like an easy chair. She thought she had convinced herself that she was through with the aesthetics of taste and the orderings of the motions we make as we walk around our furniture. But this was a special case. A lush combo of lampshades and steel sofas. She throws herself on the linoleum, waits for the man with taps on his shoes, and wonders whether the operating room will tolerate strange drippings.





This angle is part of an apartment complex, built in 1932, which sits one block from the ocean. It has been restored over the past four years, after having been discovered as an ignored architectural gem. The corner of the building fills her eye for perhaps a half second, and she recognizes the angle, the effort, or the severe insinuation of the face, and recalls it as a photograph in a book which she has been staring at for over ten years. She runs towards the building, she walks between them. She is standing in the center of the complex of four matching forms. The whiteness of the structure, coupled with the intensity of the sun, seem to render the moment with a neutrality evoking to the right of reason, not to the left of intense heat. Her favorite position, she walks onto the patio and lays on her stomach on a wide concrete ledge. What is the material of the intervention which bears to produce language yet makes a refrigerated look like an easy chair. She thought she had convinced herself that she was through with the aesthetics of taste and the orderings of the millions we make as we walk around our furniture. But this was a special case. A lush combo of lampshades and steel axes, she throws herself on the linoleum, waits for the man with lips on his shoes, and wonders whether the operating room will interest strange drippings.





FRANK STONE
"The Last Judgment"
1911, oil on canvas
100 x 140 cm
1911
FRANK

H. A. W. B. O. C. H.
GALLERY 140 FIFTH AVENUE
NEW YORK, NEW YORK 10011

4

JOSE HENRIQUEZ
1911-1993
FRANK STONE
GALLERY 140 FIFTH AVENUE
NEW YORK, NEW YORK 10011