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Barbara Kruger was born in 1945 in Newark, New Jersey and studied at Syracuse University and Parsons School of Design, New York. In 1966, he began working for Condé Nast in the design department of Mademoiselle, where he perfected his fluency with images and words. In the previous decade, Kruger worked as a freelance image editor and graphic designer for magazines and books. The artist's work was first exhibited at the Whitney Biennial in 1973, and the following year he had a solo exhibition at Artists Space, New York. Subsequent solo exhibitions were held at the P.S.1 Contemporary Art Center, Long Island City, New York (1980-1981), the Institute of Contemporary Arts, London (1983), Gagosian Gallery, Los Angeles (1982), Rhona Hoffman Gallery, Chicago (1984), and Mary Boone Gallery, from 1987, among other places. In 1985, her work was presented in a solo presentation at the Monika Sprüth Galerie in Cologne, and soon after was included in the first of the influential series of the Eau de Cologne exhibition gallery with contemporary emerging artists. Kruger had a number of significant solo exhibitions at Sprüth Magers, most recently Barbara Kruger: Forever in 2017–2018 at the gallery's location in Berlin. Between 1999 and 2000, The Museum of Contemporary Art, Los Angeles, organized a mid-career retrospective highlighting the artist's work from 1978 to the present day he traveled to the Whitney Museum of American Art in New York. Other significant solo exhibitions of Kruger's work have been organized by palazzo delle Papesse - Centro Arte Contemporanea, Siena (2002); Skarstedt Gallery, New York (2003, 2009); Moderna Museet, Stockholm (2008–2011); Schirn Kunsthalle, Frankfurt (2010–2011); Pinakothek der Moderne, Munich (2011–2012); Kunsthaus Bregenz, Austria (2013–2014); Modern Art Oxford (2014); National Gallery of Art, Washington, D.C. (2016-2017); and the Amorepacific Museum of Art, Seoul (2019). Barbara Kruger: Thinking of You, I Mean Me, I Mean You will open in 2020 at the Art Institute of Chicago and later travel to MoMA PS1, Long Island City and The Museum of Modern Art, New York; Hayward Gallery at the Southbank Centre, London; and the Los Angeles County Museum of Art. Kruger has created a series of public facilities, which have appeared in museums, municipal buildings, train stations and parks, as well as on buses and billboards. The artist's specific projects include installations for the Public Art Fund, New York (1989, 1991, 1997 and 2000); Whitney Museum of American Art, New York (1990 and 2010); The Los Angeles County Museum of Art (2008); Art Gallery of Ontario, Toronto (2010); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2012); The Hammer Museum, Los Angeles (2014); Vancouver Art Gallery (2016); Metro Bellas Artes, Mexico City (2016); and The Museum of Contemporary Art, Los Angeles among others. In 2005, Kruger was awarded the Golden Lion for her career at the Venice Biennale, where she was awarded the Golden Lion to design the façade of Italy's national pavilion. In 2019, the artist was awarded the Kaiserring Prize (or Emperor's Ring) in the city of Goslar in Germany. The artist's work is represented in international museum collections, including the Art Institute of Chicago; The Broad, Los Angeles; Fonds régional d'art contemporain (FRAC) de Bourgogne, Dijon; Institute of Contemporary Arts, London; Los Angeles County Museum of Art; The Metropolitan Museum of Art in New York; Musée d'art moderne et d'art contemporain, Nice, France; Chicago Museum of Contemporary Art; The Los Angeles Museum of Contemporary Art; Boston Museum of Fine Arts; Ludwig Museum, Cologne; The Museum of Modern Art in New York; National Gallery of Art, Washington, D.C.; St. Louis Museum of Art, St. Louis; Seibu Museum of Art, Tokyo; Solomon R. Guggenheim, New York; and Tate Modern, London. Kruger lives and works in Los Angeles and New York. Click here to download full CV We use cookies to offer our online services and to offer you more personalized services. The data and instructions on how to disable these cookies are established in our Privacy Policy. By clicking I accept, you consent to our use of cookies unless you have disabled them. Here's Barbara Kruger In Her Own Words, produced by the National Gallery. Barbara Kruger was born with an only child in 1945, in Newark, New Jersey. As a young man she wanted to become an architect, and this ambition has led to her mature art, since many of her works have architectural elements or relate to the architecture in which they are installed. He started college at Syracuse University, but left after a year when his father died. In 1966 he attended the Parsons School of Design in New York for a year, and also received additional education at the School of Visual Arts in New York. She held positions as a graphic designer, art director and image editor in the art departments of several publications, including Mademoiselle and House and Garden. This editorial collection gave you an idea of the powerful effect of words and images of the media on the public. She knew that adding words to her work of art would bring excitement to them. He has also taught at the University of California. Kruger became known on the art scene in the early 1980s. He has worked in various media, including sculpture, painting and photography. She is currently an internationally renowned conceptual artist best known for her black, black and red works that combine photographs (usually from the media) and text. His images are based on both the power of language and visual images. The images are mainly black and white reproductions taken from the media with text printed through them. They challenge our beliefs and representations of sexuality and power. Kruger's art focuses on the causes he believes in, and makes very strong statements about those beliefs. A good example of this is your Her body is a battlefield, which is clearly a statement about a woman's right to legalized abortion. Kruger has made other pieces that make statements about domestic violence, racism, the business world and the role of women in contemporary society. In these works, he takes the media out of today's society, uses words to capture the viewer's attention, and makes the audience question their own beliefs. Manipulate images to evoke surprises. Kruger focuses most of his work on the deconstruction of the myth of male dominance. Because his art rejects popular expectations of art, color and beauty, he is often seen as radical. His art is political and is often subjective to the viewer who looks at the work because it has a different meaning depending on the personal experiences of each viewer. It could be argued that all art does this, but in Kruger's work the impact is often intense and very personal. Kruger's work can be seen on billboards, shirts, shopping bags, buses and subways, bus stops and other unconventional places for art, as well as major museums and galleries. She takes pictures of the details of life that we tend to ignore and makes us come face to face with them. They ask us questions. These questions are about the distribution of power in society and our human condition. This is the purpose of his work of art and is very successful; success often comes from the use of the words you and yours in the work. The phrasing of these texts in the voice of the second person involves the viewer away who reveals his weaknesses and hypocrisy. In the end, his work questions and pushes the boundaries between popular culture and high culture. In addition to being an artist, Kruger has had articles published in the New York Times and ARTFORUM. She has gained recognition as a film critic and has published books on cultural theory. It is represented in New York by the Mary Boone Gallery, one of the most important avant-garde galleries in America. A major retrospective exhibition of his work was exhibited at the Los Angeles Museum of Contemporary Art in 1999, and at the Whitney Museum in New York in 2000. His work is in the permanent collections of a number of important museums, including the Whitney Museum of American Art, the Museum of Modern Art (MoMA), and the Wexner Center for the Arts. Kruger currently lives and works in Los Angeles and New York. Page Author: S.H. About the Course — Production Group — Canvas Guides — Broken Links Report © 2020, Department of Administration, Education and Arts Policy, Ohio State University, except where otherwise stated, this work is licensed under an International License Creative Commons 4.0. Barbara KrugerBorn (1945-01-26) 26 de gener de 1945 (75 anys)Newark, Nova Jersey, U.S.NationalityAmericanEducationSyracuse U.S.NationalityAmericanEducationSyracuse School of Design, New YorkKnown forVisual Art & Graphic DesignNotable workI shop therefore I am (1987), Your body is a battleground (1985), You Are Not Yourself (1981), Untitled (You Invest in the Divinity of the Masterpiece) (1982), Face It (Green) (2007), Untitled (Know nothing, Believe anything, Forget everything) (2014)MovementFeminism Images GenerationAwardsLeone D'Oro Venice Biennale, Goslar Kaiserring Barbara Kruger (born 26 January The North War was a fact of about 100 million military and was a fact that was have an important result in the second city. [1] Most of his work consists of black-and-white photographs, superimposed with declarative subtitles, which are demented in white-and-red Futura Bold Oblique or Helvetica Ultra Condensed text. The phrases in his works often include pronouns such as you, you, you, me, us, and them, addressing cultural constructions of power, identity, consumerism and sexuality. Kruger lives and works in New York and Los Angeles. Kruger is a distinguished professor of new genres at UCLA's School of Arts and Architecture. [3] Kruger was born into a lower-middle-class family[4][5][6] in Newark, New Jersey. Her father worked as a chemical technician for Shell Oil[7] and her mother was a legal secretary. He graduated from Weequahic High School. [8] He attended Syracuse University, but left after a year due to the death of his father. [7] After her year at Syracuse University in 1965, she went to the Parsons School of Design in New York for a semester. For the next ten years, Kruger settled while pursuing graphic design for magazines and freelance image editing, as well as designing book jackets. [9] In the late 1960s, Kruger became interested in poetry, and began attending poetry readings as well as writing his own poetry. While at the Parsons School of Design, Kruger studied art and design with Diane Arbus and Marvin Israel, and soon got a design job at Condé Nast Publications. [2] Shortly afterwards, Kruger was awarded the position of chief designer for the following year. She initially worked as a designer at Mademoiselle and later went on to work part-time as image editor at House and Garden, Aperture, and other publications. [10] She also wrote columns of film, television and music for Artforum and Real Life Magazine at the suggestion of her friend Ingrid Sischy. [7] Kruger's earliest works date back to 1969, when he began creating large wall hangings that incorporated materials such as threads, pearls, sequins, feathers and ribbons. These pieces represented the feminist claim of craftsmanship during this period. Kruger knuckled down, sewn and painted brilliantly hued and erotically suggestive objects, some of which were included by the curator Tucker at the 1973 Whitney Biennial. [6] She was inspired by these pieces from Magdalena Abakanowicz's exhibition at the Museum of Modern Art. Although some of these works were included in the Whitney Biennial, Kruger was separated and dissatisfied their labour production. [9] In 1976, he took a break from doing what had become more abstract works, feeling that his work had become meaningless and meaningless. [7] He then moved to Berkeley, California, where he taught at the University of California and was inspired by the writings of Walter Benjamin and Roland Barthes. [7] In 1977, he returned to art, working with his own architectural photographs and publishing an art book, Picture/Readings, in 1979. [12] She was inspired to photograph architecture by her family's practice of touring model homes that could never be afforded. [13] At the beginning of her artistic career, she felt intimidated by entering new York galleries due to the prevailing atmosphere of the art scene that, for her, did not welcome particularly independent and non-masochistic women. [7] However, she received early support from groups such as the Public Art Fund, which encouraged her to continue making art.[13] She switched to her modern collage practice in the early 1980s. Artistic practice Tackling themes of language and sign, Kruger has often teamed up with postmodern feminist artists such as Jenny Holzer, Sherrie Levine, Martha Rosler and Cindy Sherman. [12] Like Holzer and Sherman, in particular, he uses mass communication and advertising techniques to explore gender and identity. [14] Kruger is regarded as part of the Image Generation. [15] You Are Not Yourself (1981) Images and text Belief+Doubt (2012) at the Hirshhorn Museum and Sculpture Garden Many of Kruger's working pairs found photographs with pious and assertive text that challenges the viewer. His method includes developing his ideas on a computer, later transferring the results (often billboard-sized) into printed images. [6] Examples of his immediately recognizable slogans include How I Am, Your Body Is a Battlefield, and You Are Not Yourself Appearing in Your Signature White Letters Against a Red Background. Most of her work deals with provocative topics such as feminism, consumerism and individual autonomy and desire, often appropriating images from mainstream magazines and using her bold phrases to frame them in a new context. Kruger said, I work with images and words because they have the ability to determine who we are and who we are not. [16] A recurring element in his work is the appropriation and alteration of existing images. Describing his use of appropriation, Kruger states: Images and words seem to become concentration points for certain assumptions. There are assumptions of truth and falsehood and I suppose the narratives of falsehood are called fictions. I reproduce certain words and see them away or coincide with notions of fact and fiction. [17] Her poster for the 1989 Women's March Washington in support of legal abortion included the face of a woman in positive and negative photographic reproductions, accompanied by the text Your Body is a battlefield. [6] IN A Twelve hours later, a group opposed to abortion responded to Kruger's work by replacing the adjacent billboard with an image depicting an eight-week-old fetus. [18] Kruger's first monochromatic pre-digital works, known as 'paste ups', reveal the influence of the artist's experience as a magazine publishing designer during her first career. These small-scale works, the largest of which is 11 x 13 inches (28 x 33 cm), are composed of altered found images, and texts either assaulted by the media or invented by the artist. Then there was a negative of each work and was used to make extended versions of these initial 'paste ups'. [19] Between 1978 and 1979, he completed Picture/Readings, simple photographs of modest houses alternating with word panels. [6] Starting in 1992, Kruger designed covers for several magazines, including Ms., Esquire, Newsweek and The New Republic. [20] His futura bold signature font style is probably inspired by the Big Idea or Creative Revolution advertising style of the 1960s to which he was exhibited during his experience at Mademoiselle. [7] In 1990, Kruger set up the Japanese-American community of Little Tokyo, Los Angeles, with his proposal to paint the Pledge of Allegiance, bordered by provocative questions, next to a warehouse in the heart of the historic downtown neighborhood. Kruger had been commissioned by MOCA to paint a mural for A Forest of Signs: Art in the Crisis of Representation, a 1989 exhibition that also included works by Barbara Bloom, Jenny Holzer, Jeff Koons, Sherrie Levine and Richard Prince. But before the mural went up, Kruger herself and curator Ann Goldstein presented him at several community meetings over an 18-month period. [21] After participants expressed protests about their design, the artist offered to remove the promise of his mural proposal, holding a series of questions painted on the colors and format of the American flag: Who is bought and sold? Who is out of the law? Who is free to choose? Who follows the orders? Who greets the 1970s? Who prays harder? Who dies first? Who laughs for the last time?. [6] A year after the exhibition closed, Kruger's reconfigured mural eventually went up for two years. [21] In 1994, the empathie peut changer le monde de Kruger (Empathy can change the world) was installed on a platform of train stations in Strasbourg, France. A year later, with architects Henry Smith-Miller and Laurie Hawkinson and landscape architect Nicholas Quennell, he designed the 200-foot-long (60-foot) Picture This sculptural letters for a scenic, outdoor amphitheatre at the North Carolina Museum of Art, Raleigh. [6] Between and in 2008, Kruger created permanent facilities for the Fisher College of Business, the Broad Contemporary Art Museum of LACMA, the Moderna Museet, Stockholm, and the Price Center of the University of California, San Diego. [22] For a specific site produced at the Parrish Art Museum in 1998, Kruger placed red letters on top of the museum's Romanesque façade that said: You belong here; then in columns separating three arched entrance portals, stacked letters written Money and Taste. [23] As part of the Venice Biennale in 2005, Kruger installed a digitally printed vinyl mural across the entire facade of the Italian pavilion, dividing it into three parts: green on the left, red on the right, white in between. In English and Italian, the words money and power rose to the columns of the portico; the left wall said: Pretend that things are going as planned, while God is on my side; he told me he filled in the right. [24] In 2012, his installation Belief+Doubt, which covers 620 square meters of surface area and was printed on sheets of wallpaper in the artist's signature colors of red, black and white, was installed at the Hirshhorn Museum and sculpture garden. [25] Barbara Kruger at ACCA, Melbourne Other works In 1984, Kruger created a T-shirt design that featured a blown image of a woman's face with text running through the figure's eyes and reading her mouth, I can't look at you... and breathe at the same time. The t-shirt was produced as a collaborative project with fashion designer Willi Smith for her label WilliWear Productions. [26] Since the mid-1990s, Kruger has created immersive large-scale video and audio installations. Enveloping the viewer with the seductions of direct direction, the work continues to question power, control, affection and contempt: now the still images move and speak and space their commentary. [27] In 1997, Kruger produced a series of fiberglass sculptures by committed public figures, including John F. and Robert F. Kennedy by ingesting Marilyn Monroe on his shoulders. [6] For a simultaneous show

