

ART AND SOCIAL JUSTICE

Artists have long used their work to inspire dialogue, raise questions, and comment on injustices such as racism, disenfranchisement, poverty, and war in their communities and the world at large. The artists represented in these curriculum materials come from a variety of backgrounds and work in a wide range of media. Three are from or worked in Los Angeles. Some artworks, like Jacob Lawrence's *The 1920's... The Migrants Arrive and Cast Their Ballots* (1974) and Dorothea Lange's *Migrant Mother, Nipomo, California* (1936), were created specifically to challenge injustice and raise critical consciousness. Others, like the *casta* (racial caste) paintings, have come to this role with time and a change in context. Regardless of their original purpose, these artworks can generate conversations about race, civil rights, war, poverty, and the purpose and definition of art. The works encourage active looking and critical thinking, and it is our hope that they will engage students both intellectually and emotionally in history and contemporary activism while also inspiring them to take action against injustice.

Edward Biberman, the son of Jewish Russian immigrants to America and a victim of the Communist blacklists of the 1950s, used his paintings to address issues of race, immigration, labor, and social inequality. In his painting *I Had a Dream* (1968) he depicts Dr. Martin Luther King Jr. to remind viewers of Dr. King's words, and to inspire them to carry on his fight for racial equality. Sam Durant is a contemporary multimedia artist whose works, including *Like, man, I'm tired of waiting* (2002), engage a variety of social, political, and cultural issues, such as the legacy of the civil rights movement. Dorothea Lange's iconic *Migrant Mother, Nipomo, California* was part of a project commissioned by the U.S. federal government with a clear mission—to publicize the plight of starving families during the Great Depression and generate support for government relief—while Jacob Lawrence's *The 1920's...The Migrants Arrive and Cast Their Ballots* was commissioned as part

of a group of works on the subject of American independence. Robert Motherwell's *Elegy to the Spanish Republic 100* uses abstraction to draw viewers' attention to the tragedy of the Spanish Civil War.

The exception in this group is Juan Patricio Morlete Ruiz, a Spanish Mexican painter who produced *casta* paintings, which codified the different racial mixes and resulting social standings of the residents of eighteenth century Mexico. Although we cannot know exactly what Morlete Ruiz had hoped to achieve with these works, it is clear that his goal was not racial equality. Yet when we encounter these paintings now, on the walls of a museum whose staff and visitors come from a wide range of backgrounds and ethnicities, they can become springboards for social justice. At LACMA, the *casta* paintings provide insight into the long but relatively unknown history of multiculturalism and racism in the Americas, and can spark important conversations about race in America then and now.

These art and social justice curriculum materials include more image essays than the usual Evenings for Educators packets because it is our belief that now, in a time of increasing division and discord, it is vital to talk about these issues. Art is a shared language with which we can address universal social justice issues such as racism, inequality, discrimination, and poverty. It is our hope that these essays will help you discuss these topics in your classrooms and empower your students to find their voices, be informed, and make a difference for the better in their communities.

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CASTA PAINTINGS

Juan Patricio Morlete Ruiz, c. 1760

In the eighteenth century Mexico, a new artistic genre known as *casta* (racial caste) paintings was created for European audiences to classify the increasingly diverse Mexican population and reinforce the existing social order. Colonial Mexico was populated by Spaniards, Indigenous people (Indians), and Africans brought in as slave laborers. Spaniards were at the top of this social order, while Africans—supposedly tainted by the degradation of slavery and the possibility of Muslim heritage—were at the bottom. (During the Spanish Inquisition—which persisted until the mid-nineteenth century and extended to the Spanish colonial territories—people with Muslim or Jewish heritage were violently persecuted.) At first, intermarriage was forbidden, but with few Spanish women in the colonies, mixing was inevitable and intermarriage between Spaniards and Indians was officially allowed in 1501. The resulting mixed-race populations were known as *castas*. Intermarriage became common in the second half of the seventeenth century, but mixing with people of African heritage remained taboo: as late as 1805 Spaniards had to get permission from the viceroy to marry anyone of African heritage. Spaniards who succeeded in marrying someone of African heritage faced systematic discrimination, and their children were deprived of the rights granted to their Spanish parents. Spaniards and *mestizos* (people of Spanish-Indian heritage) were given rights denied to other races, and as a result light-skinned individuals did their best to convince officials that they qualified for these privileges.

Each *casta* painting depicts two parents of different races with one or two of their children and a caption listing their respective races. The first painting pictured here shows a Spaniard and a *Morisca* (woman of Indian African heritage) with their albino child, while the next image shows a Spaniard and an albino with their “return backwards” child. (Europeans thought that all albinos descended

from Africans, so they believed that the children of an albino person would be black and thus fall back in the social order.) Each series of *casta* paintings usually contained sixteen images, as most racial taxonomies listed sixteen kinds of racial mixes. These classifications reflect the Enlightenment’s interest in natural history and scientific classification. In accordance with this interest, *casta* paintings also include depictions of native products, flora, and fauna, especially detailed Mexican textiles and exotic fruit, demonstrating the abundance of the Americas.

In their original context, *casta* paintings were intended to uphold the supremacy of Mexicans of predominantly European ancestry, and to remind non-white Mexicans of their inferior station in society. Yet, despite this discriminatory aim, these paintings often present very human and sensitive depictions of mixed-race families. Rather than dehumanizing their subjects as broad caricatures, as might be expected of race-based portraits, the *casta* paintings depict mothers and fathers portrayed with dignity. These parents show love toward their children and each other, exchanging tender glances and cradling their children in their arms.

These paintings were not created with the aim of social justice; their initial function was to maintain racial divides. Today, however, the *casta* paintings remind viewers that multiculturalism is not a new phenomenon, and neither is the attempt to classify and define people based on their race. Consequently, these paintings can serve as powerful catalysts for discussions about race and racism both in the past and the present.

In the early nineteenth century, the rhetoric of the Mexican Revolution (c. 1910–20) began to promote a new populism that celebrated the ideal of the *mestizo* and called for unity among Mexicans, but racial tensions remain to this day.

DISCUSSION PROMPTS

1. How have attitudes toward race changed or not changed since the time in which the casta paintings were made? Do you think race does or does not affect people's opportunities? If it does, in what ways?
2. Does anything about the depiction of these families surprise you given when the casta paintings were made, and the intention behind them?
3. Compare these paintings with other family portraits in LACMA's collection. What differences and similarities do you notice, and what does comparing these paintings reveal to you about the way the casta families were depicted?



VII. *From Spaniard and Morsica, Albino* (VII. *De español y morisca, albino*), c. 1760

Juan Patricio Morlete Ruiz

Oil on canvas

39 $\frac{7}{16}$ x 47 $\frac{7}{16}$ in.

Los Angeles County Museum of Art, gift of the 2011 Collectors Committee (M.2011.20.1)

Photo © Museum Associates/LACMA



IX. From Spaniard and Albino, Return Backwards (IX. De español y albina, torna atrás), c. 1760

Juan Patricio Morlete Ruiz

Oil on canvas

39 ¼ x 47 ½ in.

Los Angeles County Museum of Art, gift of the 2011 Collectors Committee (M.2011.20.2)

Photo © Museum Associates/LACMA



X. From Spaniard and Return Backwards, Hold Yourself Suspended in Mid Air (X. De español y torna atrás, tente en el aire), c. 1760

Juan Patricio Morlete Ruiz

Oil on canvas

39 ½ x 47 ½ in.

Los Angeles County Museum of Art, gift of the 2011 Collectors Committee (M.2011.20.3)

Photo © Museum Associates/LACMA

MIGRANT MOTHER, NIPOMO, CALIFORNIA

Dorothea Lange, 1936

Driven by the Great Depression (1929–39), drought, and dust storms, thousands of poor farmers from the Great Plains packed up their families and made the difficult trip to California, drawn by the promise of work. Many were turned away at California's border, but those who made it through found that the state was already teeming with refugee farmers; as a result, jobs were scarce and wages were low. Dorothea Lange's *Migrant Mother, Nipomo, California* is one of the most iconic images of this profoundly tragic period in American history. In the photograph, a mother looks into the distance, her face a series of hard angles and worried lines. Two children with identical short, blunt haircuts and ill-fitting shirts hide their faces in her neck. There is little to identify them besides the vulnerability of their small, exposed necks and their evident dependence on their mother. The photo is closely cropped around the figures, with little indication of their surroundings. Instead the diagonals of the children's bodies and the woman's arm and neckline all lead toward her face. Her face is so compelling that it's easy to overlook the sleeping baby in her arms. The tattered edges of their sleeves, the oversized jacket swaddling the baby, and the dirt on the baby's face all contribute to the overall impression of poverty.

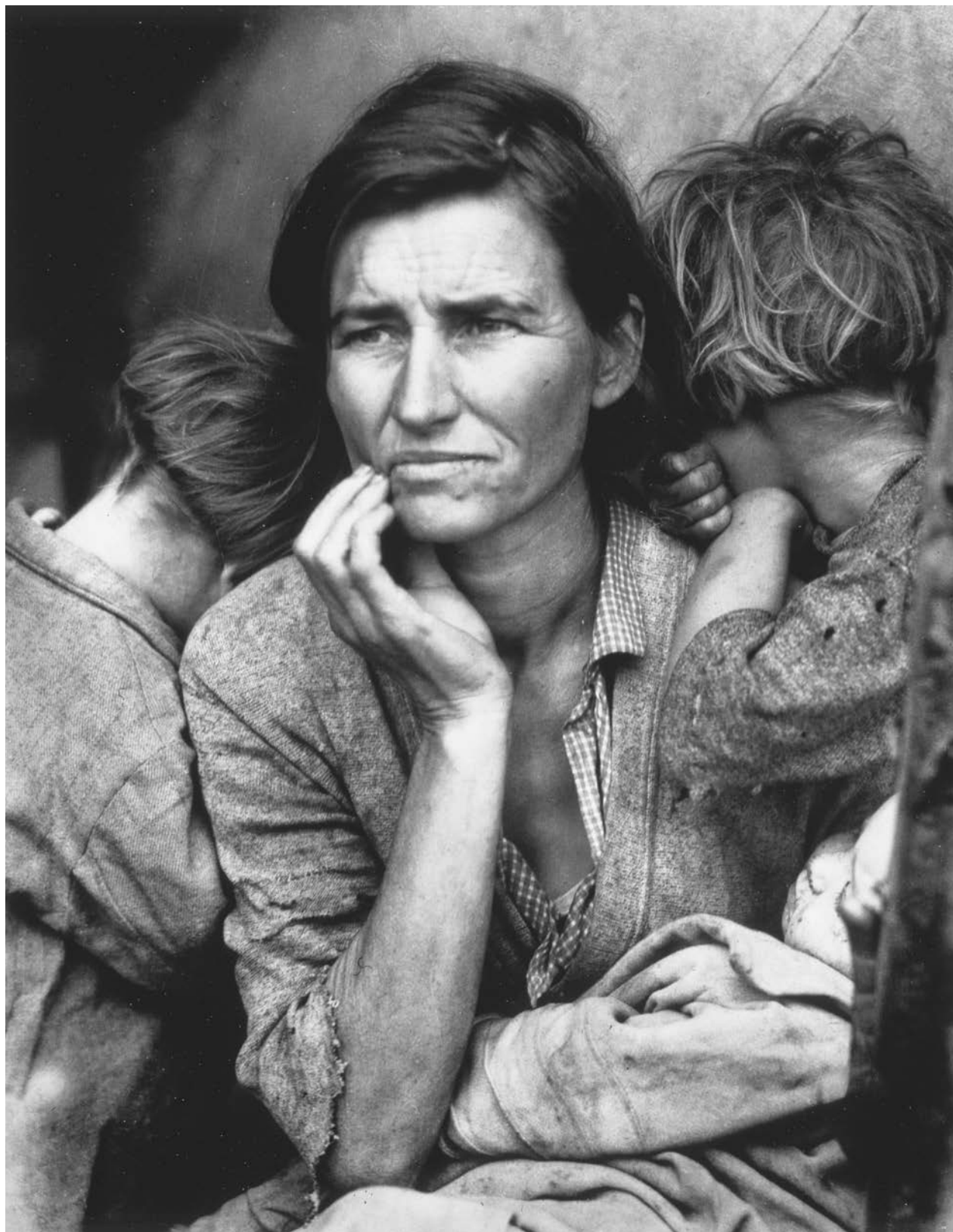
Migrant Mother, Nipomo, California is one of a series of five photographs Dorothea Lange took of this mother and her children in the winter of 1936 at a pea-pickers' camp. The pea crop had been destroyed by freezing rain so there was nothing to pick, and most of the 2,500 people in the camp were destitute. At the time this picture was taken, Lange was at the end of a month-long trip photographing migratory farm labor for what was then the Resettlement Administration, a relief agency for poor farmers created by the New Deal in 1935, which later became known as the Farm Security Administration (FSA). Lange was one of eleven photographers working for the agency's photography

program. Their goal was to portray the challenges of rural poverty to the rest of the country, and their images appeared in newspapers and popular magazines, helping to publicize the plight of starving families like this one. After taking these photos, Lange informed the authorities of the plight of those at the pea-pickers' encampment; 20,000 pounds of food were sent to the camp, but by that time the family pictured in this iconic photograph had moved on.

At the time she took the photograph, Lange recorded no more than her subject's age, thirty-two, and location, a pea-pickers' camp in Nipomo, but journalists' subsequent investigations have revealed the family's story. Florence Owens Thompson was Cherokee and grew up on a reservation in Oklahoma. She married at seventeen and then, like many others from her home state, moved to California to find farm work. When she was twenty-eight and pregnant with her sixth child, her husband died of tuberculosis. Thompson worked all kinds of jobs to keep her children fed. She worked seven days a week, carrying her babies in bags to keep them with her as she worked the harvests. Of that period, she told reporters, "We just existed. We survived, let's put it that way." Lange's photograph did not help Florence Owens Thompson's family directly—Thompson never received royalties or any special attention or relief—but, through its appearance in newspapers and magazines, it ensured that people throughout the country knew what was going on and supported relief efforts for people like the Thompsons. Today it is a reminder of the power of images to affect minds and move people to empathy and action.

DISCUSSION PROMPTS

1. How would this photograph be changed if Dorothea Lange had included more of the setting and the other camp occupants? How would such a change affect the impact and message of the photograph?
2. This photograph is one of the most iconic images of the Great Depression. What about this image do you think caught the attention of so many people, then and now?
3. Although the photograph made Lange famous, the identity of its subject remained a mystery for some time, and only Lange directly profited from its ubiquity. If the photograph helped people like Florence Owens Thompson, does that make it all right that it did not benefit her directly? What is an artist's responsibility to the subjects of his or her work?



Migrant Mother, Nipomo, California, 1936

Dorothea Lange

Printed later, gelatin silver print

13 $\frac{7}{8}$ x 10 $\frac{15}{16}$ in.

Los Angeles County Museum of Art, promised gift of Mr. and Mrs. Bowen H. McCoy through the 1997 Collectors Committee (PG.1997.2)

Photo © Museum Associates/LACMA

ELEGY TO THE SPANISH REPUBLIC 100

Robert Motherwell, 1963–75

Elegy to the Spanish Republic 100 is an abstract memorial to the victims of the Spanish Civil War, a three-year battle between supporters of the democratically elected republican government and the Nazi-allied Nationalist forces that ran from 1936 to 1939. During the conflict, more than 700,000 people were killed in combat and the first air-raided bombings of civilians occurred. The war resulted in an oppressive military dictatorship that lasted thirty-six years, ending only with the death of the dictator Francisco Franco in 1975. Motherwell attended a rally on the Spanish Civil War in 1937 when he was twenty-two, and, from that point on, the war became for him a larger symbol for all the world's injustices. It made him realize "that the world could, after all, regress."ⁱ

Beginning in 1948 Motherwell painted more than 150 monumental canvases (of which this painting was the hundredth) memorializing the victims of the Spanish Civil War. Unlike other paintings created in reaction to the war, like Pablo Picasso's *Guernica* (1937), none of these paintings contains any direct reference to the fighting or the victims of the war. Instead, Motherwell sought to express how he felt about the war by using black and white—colors commonly associated with dark and light, death and life—in deceptively simple geometric compositions. He believed that if an artist painted based on instinct, something underlying, affecting, and universally relatable would emerge.

In *Elegy to the Spanish Republic 100*, shapes and colors are thus stripped down to their essentials. A horizontal white canvas is broken up by black bars resembling piano keys, with black ovals seemingly compacted between them. The white is balanced by the black, the straight bars by the curves. And yet, if you look closely, the paint is uneven. The white is layered with soft scribbles of beige and gray that are dwarfed by the massive black forms. The brush

strokes are gestural and freehanded rather than controlled and uniform, and the edges of the black shapes and lines are ragged rather than clean-edged. There is a pattern and repetition to the black forms, which lead the eye across the canvas.

Much of Motherwell's work was inspired by poetry, and his elegies were particularly influenced by Federico García Lorca, a Spanish poet killed in the Spanish Civil War. One of Motherwell's first paintings in the elegy series was titled *At Five in the Afternoon*, after Lorca's "Lament for Ignacio Sanchez Mejias," a poem about the tragic death of a young matador in which one line, "At 5:00 in the afternoon," is repeated again and again. Here Motherwell uses his black bars and ovals much as Lorca uses this line, driving home the sense of loss with repetition.

In Motherwell's words, this painting is his "insistence that a terrible death happened that should not be forgot."ⁱⁱ He described his elegies as "public" statements, and this work's size certainly evokes a public monument. The unframed painting is seven feet tall and twenty feet wide, making it hard to ignore. It is necessary to stand back to see the painting in its entirety. Up close, it is easy to get lost in the massive, solemn black forms, which suggest black holes.

ⁱ Stephanie Terenzio, ed. *The Collected Writings of Robert Motherwell*. (New York: Oxford University Press, 1992), 135–38.

ⁱⁱ Stephanie Terenzio, ed. *The Collected Writings of Robert Motherwell*. (New York: Oxford University Press, 1992), 135–38.

DISCUSSION PROMPTS

1. Perhaps because of its timing, the Spanish Civil War is often overshadowed by World War II. Why do you think Motherwell chose to focus on this war instead of World War II?
2. Do you think this painting serves as a successful memorial to the victims of the Spanish Civil War? Why or why not?
3. Have you ever been so moved by something in the news that it stayed with you even if it didn't affect you directly? What, if anything, did you do about it?
4. Compare Motherwell's elegy *At Five in the Afternoon* with the poem that inspired it, Lorca's "Lament for Ignacio Sanchez Mejias." Which do you think is more successful at communicating its theme or message? How do they complement each other (or not)?



Elegy to the Spanish Republic 100, 1963–75

Robert Motherwell

Acrylic on canvas

84 x 240 in.

Los Angeles County Museum of Art, purchased with funds provided by the Art Museum Council and gift of the Dedalus Foundation (AC1995.95.1)

Photo © Museum Associates/LACMA

I HAD A DREAM

Edward Biberman, 1968

Painter Edward Biberman moved from the East Coast to Los Angeles in 1936 in search of a different landscape and new subjects. As a young artist in New York, Biberman had come into contact with Mexican muralists Diego Rivera, David Alfaro Siqueiros, and José Clemente Orozco, and in 1940 he was granted the opportunity to paint a federally commissioned mural. (Notably, he was not commissioned by the Works Progress Administration [WPA] Federal Art Project, a government program designed to employ artists during the Great Depression; Biberman, who had a family that could support him, felt strongly that WPA commissions were for artists in need of relief.) Today his mural can be seen in the lobby of the Spring Street Federal Courthouse in downtown Los Angeles.

Following the rise of Fascism in Europe, Biberman increasingly used his paintings to address issues of race, immigration, labor, and social inequality in Europe and the United States. As the content of his work became more political, Biberman's style changed: his paintings became more three-dimensional and less colorful. In the 1950s, the House Un-American Activities Committee (HUAC) began its infamous persecution of suspected Communists, including Biberman's screenwriter brother, Herbert. Herbert Biberman was imprisoned for refusing to testify and was blacklisted from the film industry thereafter, thus depriving him of his livelihood. For both Bibermans, this period was permeated with rumor, suspicion, and accusation. Edward Biberman himself eventually came under the scrutiny of HUAC as well. His career suffered irreversibly as a result, and he resigned from his teaching position at the Art Center School (now known as ArtCenter College of Design) in Pasadena to avoid being dismissed. Biberman stopped painting for a time, before using his art to address what was going on. In LACMA's *Conspiracy* (c. 1955), Biberman depicts a huddled group of four white men

in suits who whisper to one another while one man's hands shields their conversation from a microphone. Two of the men's backs are to us, and the overall sense is one of shadowy intrigue surrounding those in power.

Although Biberman often used his art to shed light on injustice, advocating for the downtrodden against the corruption and oppression of the powerful, he also retained a deep faith in humanity and the ability of individuals to shape their own futures. In 1968, after the assassination of Dr. Martin Luther King Jr., Biberman painted this image of the civil rights leader. The portrait is unconventional in that it centers on Dr. King's eyes and nose, showing just enough of his face to make him recognizable. By focusing on the eyes of the civil rights leader, Biberman calls attention to Dr. King's vision: his dream of racial harmony and equality, as described in his "I Have a Dream" speech, delivered during the March on Washington in 1963. Biberman's title, *I Had a Dream*, past tense, serves as a dark invocation of Dr. King's murder. The cropped composition forces us to confront the unwavering and resolute gaze of the civil rights leader head on; we cannot look away. We are confronted with a devastating loss and a dreadful sacrifice. Above all, this painting is a call to action. The artist implores us to remember Dr. King's words and to carry on his fight.

DISCUSSION PROMPTS

1. How would the painting's effect on the viewer be different if Biberman had included Dr. King's full face and/or an established setting?
2. How does looking at this painting make you feel? Do you think it is an effective call to action?
3. Read Dr. King's 1963 "I Have a Dream" speech, then look at the painting again. Does looking at the painting complement or strengthen the power of the speech? Does reading the speech increase the impact of the painting? Describe the relative strengths and weaknesses of each medium.



I Had a Dream, c. 1968

Edward Biberman

Oil on Masonite

24 × 30 × 3 in.

Los Angeles County Museum of Art, purchased with funds provided by the American Art Council (M.2011.42)

© Edward Biberman Estate

Photo © Museum Associates/LACMA

THE 1920'S...THE MIGRANTS ARRIVE AND CAST THEIR BALLOTS

Jacob Lawrence, 1974

In 1975, in honor of the two hundredth anniversary of the Declaration of Independence in 1776, the Kent Bicentennial Portfolio committee asked twelve American artists to create prints based on the question “What does independence mean to you?” For African American artist Jacob Lawrence, independence meant exercising the right to vote.

In 1940 Lawrence created a series of sixty paintings called *The Migration of the Negro*, based on the Great Migration, a period starting in 1915 and continuing until 1970, in which more than six million African Americans left the rural South for the urban North in search of better economic opportunities and relief from the institutional racism of the Jim Crow-era South. Lawrence was himself the child of African American parents who came north during the Great Migration, and, with the support of the Works Progress Administration Federal Art Project, he set out to research and create paintings of African American leaders who had been absent from textbooks when he was in school. The fifty-ninth panel in his migration series, *In the North they had the freedom to vote.*, depicts a line of African American voters waiting to cast their ballots. For the Kent Bicentennial Portfolio, he expanded on this subject. In his silkscreen *The 1920's...The Migrants Arrive and Cast Their Ballots*, Lawrence depicts a group of people from all walks of life—including elderly men with canes, a young woman with a baby, men in business suits, and men in overalls—sitting, talking, and reading newspapers while they wait their turns to vote.

The voters at the bottom center of the composition appear larger, suggesting that they are closer to us. The fact that their backs are turned to us implies that we stand behind them in line. From there, the diagonal lines of the floorboards lead the eye to a table at the upper center of the print, where a man in a black suit and hat signs a voter registration booklet,

and just behind him a man in blue steps into the voting booth and pulls the curtain closed for privacy. Like the rest of the people in the print, we look on as these individuals wait for their turn to exercise their rights as American citizens. Stripped of individual features, the voters become symbols of a community that has found itself, and whose members have reclaimed their rights in their new Northern home.

Throughout his career Lawrence maintained that art is too powerful a means of communication to be reduced simply to formal experimentation. For many, his depictions of African American history were their first introduction to the subject. Here, by depicting the novel quality of the ability to vote in the North, he brings attention to the disenfranchisement of African Americans in the South.

Although the Fifteenth Amendment (1870) guaranteed the right to vote to all Americans regardless of their race, color, or previous condition of servitude, many Southern states used a variety of techniques—including literacy tests, poll taxes, misinformation, intimidation, threats, and violence—to keep African Americans from voting. In Mississippi at the end of the 1950s, 45 per cent of the state's population was African American, but only 5 per cent of that population was registered to vote. The state also led the nation in beatings and lynchings. In 1963 a coalition of civil rights groups launched the Freedom Vote campaign, and, after the violent response of the Southern establishment brought national attention to the campaign, the Civil Rights Act of 1964 was enacted, followed by the Voting Rights Act of 1965. Nevertheless, Southern states continue to find ways to limit the voting rights of minority voters and, today, more than fifty years after that act was signed into law, Jacob Lawrence's print remains painfully relevant.

DISCUSSION PROMPTS

1. Lawrence created this print ten years after the Voting Rights Act was signed into law. What has or has not changed since then? How is this print still relevant today?
2. Why do you think Lawrence chose to depict the scene in such a simplified, graphic style?



The 1920's...The Migrants Arrive and Cast Their Ballots, 1974

Jacob Lawrence

Silkscreen; eight colors

32 × 24 ¼ in.

Los Angeles County Museum of Art, gift of the Lorillard Company (M.75.121.11)

© Estate of Jacob Lawrence

Photo © Museum Associates/LACMA

LIKE, MAN, I'M TIRED OF WAITING

Sam Durant, 2002

In 2002 artist Sam Durant began making a series of illuminated signs inspired by photographs of protesters featured in a May 1968 issue of *Newsweek* magazine. For his works, Durant copied the phrases written on handmade signs carried by the protesters in the photographs, reproducing them in a format usually used in small-business advertising: colored vinyl sheets with black lettering lit from behind by fluorescent tubes. Durant only used phrases written in the first person that were general enough to have more than one meaning, depending on context; the slogans could not refer to a specific event, cause, person, or time. Despite this lack of specificity, the phrases often carry a vernacular tone and are handwritten, making them more personal and informal. Here, the commas after “like” and “man” give the phrase a conversational rhythm, and the inclusion of “man” as an address to the onlooker turns this declaration into a potential dialogue. All the letters are capitalized, with exception of the dotted “i”s; together with the uneven lettering and the conversational tone, this idiosyncratic touch gives the sign a uniquely personal voice. This quality is at odds with Durant’s production process, which involves digitally scanning the original photograph, cropping out everything but the text, then enlarging the text to the desired scale and mechanically reproducing a replica of the original hand-painted sign.

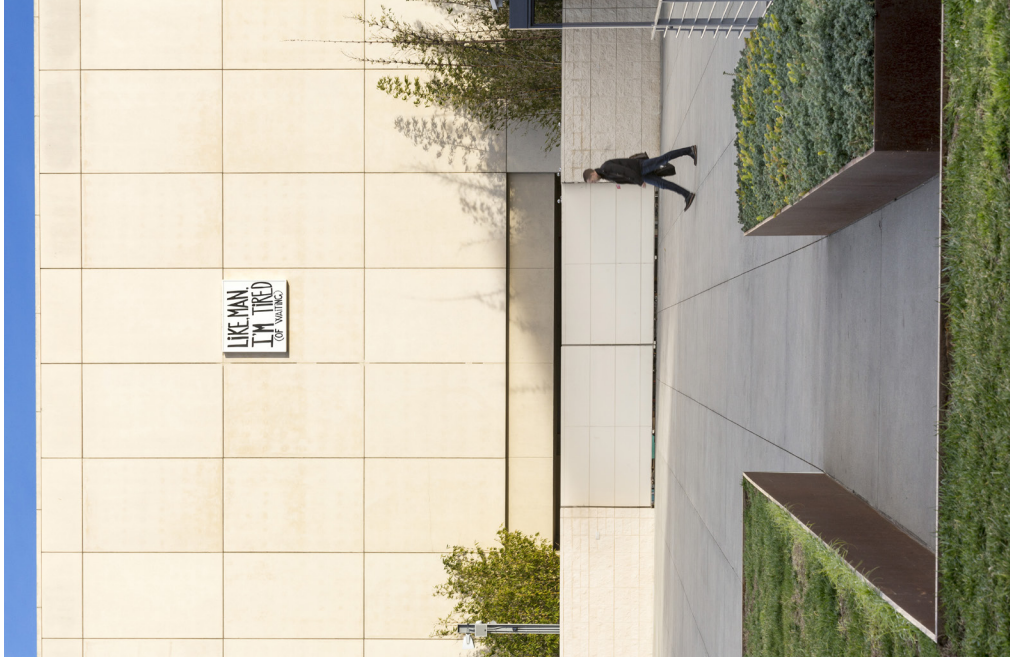
The sign on which *Like, man, I’m tired of waiting* is based was carried at the March on Washington for Jobs and Freedom in 1963, a massive demonstration that demanded civil and economic rights for African Americans. The sign’s allusions to being tired and waiting suggest physical manifestations of oppression and injustice, and also evoke the frustratingly slow pace of progress. The commas and the separation of “of waiting” in parentheses from the rest of the phrase make us slow down while taking it in, as if we ourselves are too tired to read without pauses. We are forced to wait for each word,

so that the act of reading the sign makes us implicit in its sentiment. The peculiarity of the punctuation and the ambiguity of the statement lead us to take an active role in the interpretation of the statement. Why is “of waiting” in parentheses? Why is it printed smaller than the rest of the text? By encouraging us to answer the many questions it invokes, the sign challenges its audience to think critically and engage actively with the art.

Durant’s sign works underscore both the contemporary relevance of these personal slogans from the 1960s protest movement and their obsolescence. The problems the sign holders were protesting continue today, but the signs’ larger scale and fluorescent form place them in a context at odds with their original meaning. This context allows them to take on new meanings, and leads to more questions. The fact that Sam Durant is a white artist adds an additional dimension of context.

DISCUSSION PROMPTS

1. What associations does this phrase first bring to mind for you?
2. How do you think the handwritten quality of the words affects the impact of the work? How would it change if the text were written in a more standard font?
3. This artwork currently hangs at LACMA on the outside the Ahmanson Building, visible from the plaza. How does the placement of the sign affect its meaning? Where do you think this sign should ideally be placed? E.g., on a gallery wall; outside the museum, facing the street; by a crosswalk; by a store; in a courthouse?
4. How does the punctuation affect the meaning of the phrase?



Like, man, I'm tired of waiting, 2002

Sam Durant

Electric sign with vinyl text

81 x 88 x 9 in.

Los Angeles County Museum of Art, promised gift of Susan Hancock in honor of the museum's 50th anniversary (PG.2015.18)

Photo © Museum Associates/LACMA

