

Exhibition: *Barbara Kruger: Thinking of You. I Mean Me. I Mean You.*

Dates: March 20–July 17, 2022

Location: BCAM, Level 2



(Image captions on page 5)

(Los Angeles, CA—January 19, 2022) The Los Angeles County Museum of Art (LACMA) presents *Barbara Kruger: Thinking of You. I Mean Me. I Mean You.* Barbara Kruger (b. 1945) is a world-renowned Los Angeles–based artist who tackles contemporary culture with criticality and wit. Taking cues from our image-saturated culture, Kruger interrogates the hierarchies of power and control in works that often combine visual and written language. As an active consumer and vigilant viewer of popular culture, Kruger grapples with the accelerated ways pictures and words instantaneously flow through media. Co-organized with the Art Institute Chicago, LACMA, and the Museum of Modern Art (MoMA), the exhibition spans four decades and features 33 works, including Kruger’s single-channel videos from the 1980s, digital productions of the last two decades, large-scale vinyl room wraps, multichannel video installations, and audio soundscapes throughout LACMA’s campus. Further, the exhibition includes new video works that reimagine the artist’s most iconic vinyl pieces. Curated at LACMA by Michael Govan, CEO and Wallis Annenberg Director, and Rebecca Morse, Curator, Wallis Annenberg Photography Department, this exhibition is the largest and most comprehensive presentation of Kruger’s work in 20 years.

“Barbara Kruger’s art, and her dialogue with advertising and propaganda and human nature, is 'essential reading' for anyone who wants insight into our modern culture,” said Michael Govan. “We are thrilled that Kruger’s influential and distinctive visual language will take over LACMA’s campus in March, including new works that will be integrated into our buildings and onto our facades, bringing the artist’s work out to the street and to a wider public.”

“Kruger’s work is perfect for this moment of re-examining contemporary society. Seeing Kruger’s works, some familiar and some new, throughout the entire second floor of

BCAM will be an act of discovery,” said Rebecca Morse. “Renowned for her use of direct address and her engagement with contemporary culture, Kruger is one of the most incisive and courageous artists working today. This exhibition explores how her pictures and words remain urgently resonant in a rapidly changing world.”

Barbara Kruger: Thinking of ~~You~~. I Mean ~~Me~~. I Mean You. opened at the Art Institute of Chicago (September 19, 2021–January 24, 2022). Following its presentation in Los Angeles, a version of the exhibition will travel to the Museum of Modern Art (July 16, 2022–January 2, 2023).

This exhibition is part of The Hyundai Project at LACMA, a joint initiative between Hyundai Motor Company and LACMA since 2015.

“The Hyundai Project at LACMA has presented a series of exhibitions and programs with the purpose of sparking dialogue, empathy, and collaboration beyond boundaries,” said Thomas Schemera, Global Chief Marketing Officer and Head of Customer Experience Division of Hyundai Motor Company. “Barbara Kruger’s way of challenging conventional perspectives inspires us in many ways and we are honored to be part of her urban intervention, especially at a time when social interaction has been limited for too long in public spaces.”

Barbara Kruger’s work is woven into the fabric of Los Angeles and into LACMA’s institutional history. In 1985, LACMA presented *Barbara Kruger: Untitled Works*, the first major West Coast museum exhibition of the artist’s work. This exhibition also played a significant role in the institution’s history as it belonged to the first series of exhibitions organized by LACMA’s newly formed Photography Department. As part of LACMA’s transformative campus expansion, Kruger created the 70-foot, three-story elevator-based work *Untitled (Shafted)* in BCAM in 2008, which has become a touchstone for the museum.

Exhibition Highlights

Occupying the entirety of BCAM, Level 2, *Barbara Kruger: Thinking Of ~~You~~. I Mean ~~Me~~. I Mean You.* includes vinyl works, full room installations, single-channel videos, large-scale LED videos, and more. Highlights of the exhibition include:

(Untitled) That’s the Way We Do It (2011), a full-room wallpaper installation featuring 550 images.

Untitled (I Shop Therefore I Am) (1987/2019), a reworking of Kruger’s iconic piece from the late 1980s and reframing it as a single-channel video on an LED panel. In this one-minute loop Kruger animates the original as a puzzle that assembles itself and presents new phrases, including “I Need Therefore I Shop” and “I Love Therefore I Need” among others.

Untitled (Forever) (2017), a large, immersive room composed of vinyl images and text on all four walls and the floor. YOU is on each of the room's facing walls and continues with an excerpt from *A Room of One's Own* by Virginia Woolf to say: "YOU know that women have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size."

One of Kruger's new works, *Untitled (Selfie)* (2021) is vinyl text installed on two facing walls. On one side are the words *I Hate Myself and You Love Me For It* and on the opposing wall are the words *I Love Myself and You Hate Me For It*. The phrasing originally comes from Kruger's cover design for the May 1992 issue of *Esquire* in which Kruger wrote an article about the ground-breaking broadcaster Howard Stern. In this piece visitors can pose before each wall to take a selfie; at the same time, with their consent, their image will be transmitted by a live feed to another area of the museum.

The Globe Shrinks (2010) is a four-channel video projection in which the visitor is artfully moved through the space by the activity of the images. The piece includes vignettes of interpersonal relationships appropriated from stand-up comedy acts, prayer gatherings, reality TV moments, and texts; the title refers to Homi Bhabha's statement, "The globe shrinks for those who own it."

Kruger's newest work in the exhibition is the three-channel video installation *Untitled (No Comment)* (2020), in which rolling text bumps up against lip-synching cats and divisive politicians. Inserted alongside are Kruger's texts and images, many seen elsewhere in the exhibition, creating a visual meditation on the life of Kruger's work and our contemporary lives online.

Barbara Kruger has also created works that will be installed outdoors on LACMA's campus, including the exterior of BCAM and on the construction fence for the David Geffen Galleries, the museum's new building for the permanent collection.

Exhibition Catalogue

Accompanying the exhibition is an illustrated catalogue co-published by the Art Institute of Chicago, LACMA, MoMA, and DelMonico Book/D.A.P. This volume traces Kruger's continuously evolving practice to reveal how she adapts her work in accordance with the moment, site, and context. The publication includes essays by Peter Eleey, Robyn Farrell, Michael Govan, James Rondeau, and Zoe Whitley. A selection of texts selected by Barbara Kruger is also included with an introduction by Rebecca Morse. In addition, the book showcases how Kruger's site-specific works have been reconceived for each exhibition venue.

About Barbara Kruger

Barbara Kruger (1945, Newark, NJ) works with pictures and words in the hopes of revealing and resisting socially ingrained assumptions about power: how it determines

who lives and who dies, who is healed and who is housed, who speaks and who is silenced, who is visible and who is marginalized. Since the late 1970s, she has juxtaposed text and image to expose the machinations of capitalism, politics, and gender—as well as our own positions, motivations, and beliefs—that often go unquestioned. Solo exhibitions include AMOREPACIFIC Museum of Art, Seoul (2019), National Gallery of Art, Washington, DC (2016), High Line Art, New York (2016), Modern Art Oxford (2014), Kunsthaus Bregenz (2013), Pinakothek der Moderne, Munich (2011), Schirn Kunsthalle, Frankfurt (2010), Gallery of Modern Art, Glasgow (2005), Whitney Museum of American Art, New York (2000), Museum of Contemporary Art, Los Angeles (1999), Serpentine Gallery, London (1994) and Kunsthalle Basel (1984). Group shows include those at Fondazione Merz, Turin (2020), Hamburger Bahnhof (2018), V-A-C Foundation, Palazzo delle Zattere, Venice (2017), Hammer Museum, Los Angeles (2014), Biennale of Sydney (2014), Museum Ludwig, Cologne (2013), Stedelijk Museum, Amsterdam (2010), Museum of Modern Art, New York (2010, 2009, 2007), Palazzo Grassi, Venice (2006), Tate Liverpool (2002), Centre Pompidou, Paris (1988), Solomon R. Guggenheim Museum, New York (1987), and the Los Angeles County Museum of Art (1985).

Credit

The exhibition was organized by the Los Angeles County Museum of Art, the Art Institute of Chicago, and the Museum of Modern Art, New York.

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About LACMA

Located on the Pacific Rim, LACMA is the largest art museum in the western United States, with a collection of nearly more than 147,000 objects that illuminate 6,000 years of artistic expression across the globe. Committed to showcasing a multitude of art histories, LACMA exhibits and interprets works of art from new and unexpected points of view that are informed by the region's rich cultural heritage and diverse population. LACMA's spirit of experimentation is reflected in its work with artists,

technologists, and thought leaders as well as in its regional, national, and global partnerships to share collections and programs, create pioneering initiatives, and engage new audiences.

Image caption: Barbara Kruger, *Thinking of You. I Mean Me. I Mean You.*, 2019, digital image courtesy of the artist; Barbara Kruger, artist rendering of *Untitled (That's the way we do it)* (2011) at the Art Institute of Chicago, photo courtesy of the artist and the Art Institute of Chicago; Barbara Kruger, *Untitled (Forever)*, 2017, digital print on vinyl wallpaper and floor covering, dimensions variable, Amorepacific Museum of Art (APMA), Seoul, installation view, Sprüth Magers, Berlin, 2017–18, photo by Timo Ohler, courtesy of the artist and Sprüth Magers

Location: 5905 Wilshire Boulevard, Los Angeles, CA, 90036. lacma.org

About Hyundai Motor's Art Projects

Hyundai Motor Company has been supporting art initiatives driven by long-term partnerships with global museums—the National Museum of Modern and Contemporary Art, Korea (MMCA), Tate, and the Los Angeles County Museum of Art (LACMA) since 2013, along with major sponsorships for the Korean Pavilion at the Venice Biennale 2015, 2017, 2019 and the 20th and 21st Biennale of Sydney. The newly established Hyundai Tate Research Centre: Transnational encourages innovative ways of thinking about art and global art histories, and in partnership with global media group Bloomberg, Hyundai Motor Company connects international audiences with artists exploring the convergence of art and technology.

About Hyundai Motor Company

Established in 1967, Hyundai Motor Company is present in over 200 countries with more than 120,000 employees dedicated to tackling real-world mobility challenges around the globe. Based on the brand vision “Progress for Humanity,” Hyundai Motor is accelerating its transformation into a Smart Mobility Solution Provider. The company invests in advanced technologies such as robotics and Urban Air Mobility (UAM) to bring about revolutionary mobility solutions, while pursuing open innovation to introduce future mobility services. In pursuit of sustainable future for the world, Hyundai will continue its efforts to introduce zero-emission vehicles equipped with industry-leading hydrogen fuel cell and EV technologies.