

TAKE IT OR LEAVE IT  
Institution. Image. Ideology.

Question & Connect

The HIV/AIDS Epidemic. Rodney King. IBM. Madonna. MTV. The Berlin Wall. The Iran-Contra Affair. Exxon Valdez. Desert Storm. Ronald Reagan. George Bush. Bill Clinton. The Internet.

From the late 1970s to the early 1990s, America was in a state of crisis, conflict, and change. In this exhibition, you will see how some artists during that time questioned, challenged, and engaged with the world in new and exciting ways.

Many of the artists whose work is featured in this exhibition use institutional critique and appropriation to explore how their identities are shaped (in part) by race, gender, class, and sexuality.

#### institutional critique

Evaluating the structures and practices of social institutions like museums, schools, and government organizations to reveal both their potentials and their limitations.

#### appropriation

The borrowing and reusing of existing images, styles, and forms from popular media and earlier artworks to give them new meaning.

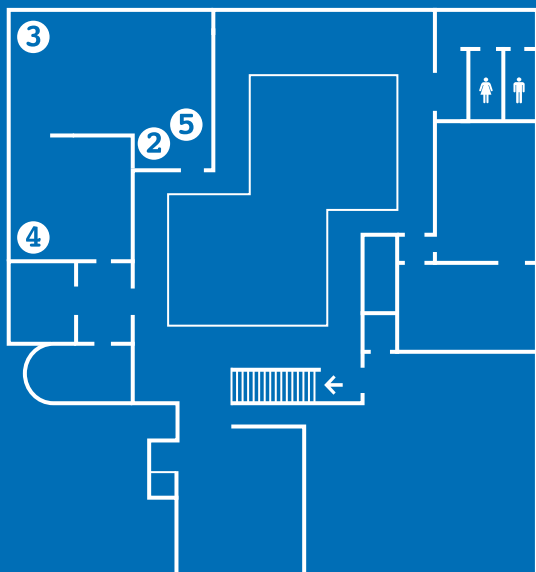
#### identity

Knowing who you are, where you came from, and who you want to be.

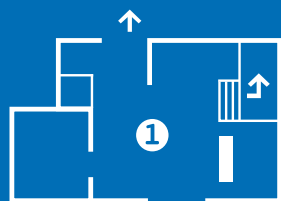
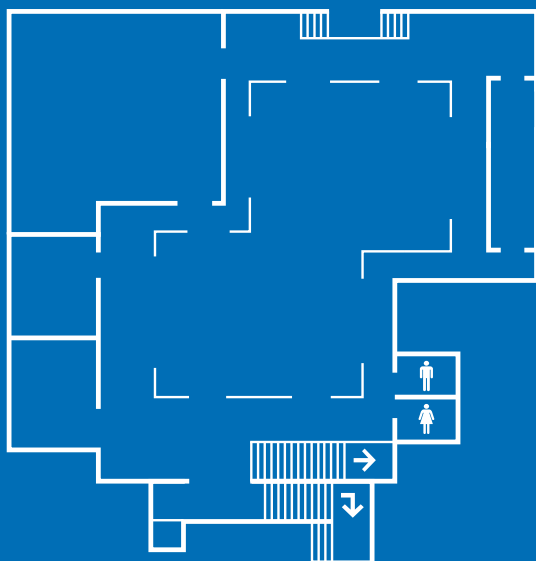
## HOW TO USE THIS GUIDE

Use this map to help you find the artworks featured in this guide.

### Gallery Level



### Courtyard Level



Museum Lobby

## #1: BARBARA KRUGER

Find

Barbara Kruger  
*Untitled (Hello, Goodbye)*, 2014

What do these words mean to you?  
How do they make you feel?

Advertise

What issues are important to you? Use the space below to write your own big message.

### Learn more

Barbara Kruger is known for her work with large text and bold colors. Kruger started her career as a graphic designer for magazines, so she is aware of the media's powerful role in shaping how people think about themselves and others. She often borrows the style of advertising to communicate important messages in a clear and familiar way.

## #2: MARK DION

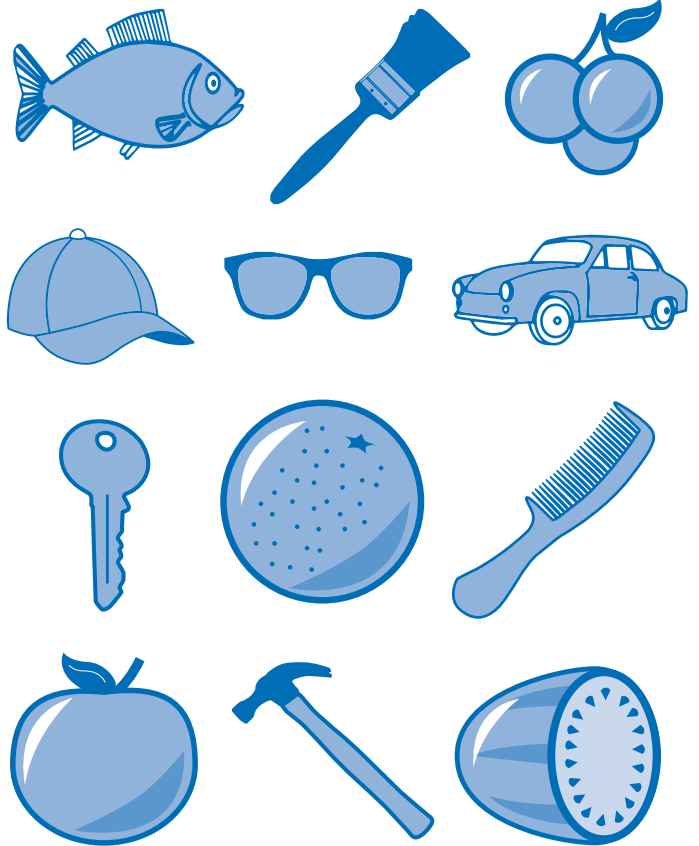
Find

Mark Dion  
*The Department of Marine Animal Identification of the City of New York (Chinatown Division), 1992*

What do you notice about these objects?

Curate

Circle the pictures that go together, then explain why. (Hint: There are no wrong answers!)



I grouped these together because

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## #3: ANDREA FRASER

Find

Andrea Fraser  
*Museum Highlights: A Gallery Talk, 1989*

Walk & Talk

Try it yourself: choose something you have seen today that interests you. It could be the last artwork you saw, a sign in the museum, or the floor beneath your feet. Give a tour to someone!

Who is Jane Castleton? Watch the video and figure it out!

Pay Attention!

Some of the wall labels in this exhibition were written by Hammer Museum curators. Some of them were written by the artist Andrea Fraser. Can you tell the difference?

### Learn more

Andrea Fraser is known for performances in which she acts out specific aspects of the art world and museum practices. In the role of Jane Castleton, Fraser takes on the character of a museum docent (tour guide) and walks a group

of visitors through the Philadelphia Museum of Art. She mixes humor and personal opinions with what sounds like factual information to show that art museums are run by people who have their own perspectives.

## #4: MIKE KELLEY

### Find

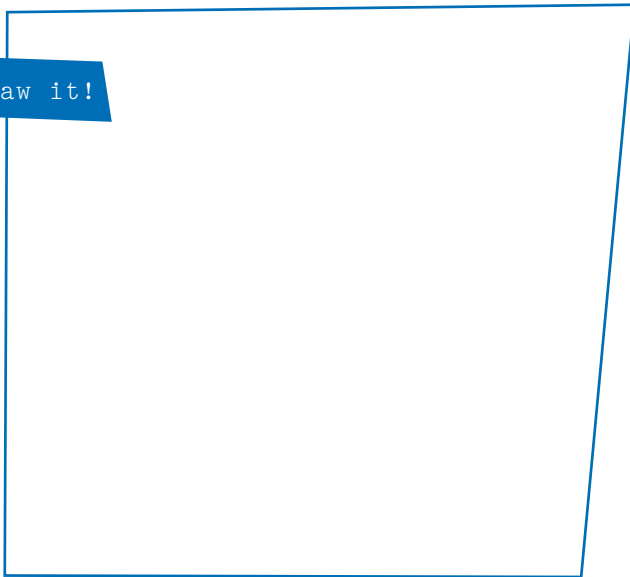
Mike Kelley  
*Craft Morphology Flow Chart*,  
1991

How do you think these dolls are organized? What do you see that makes you say that?

### Exhibit

Think about an object that is special to you, and then...

### Draw it!



### Label it!

Title: \_\_\_\_\_

Date: \_\_\_\_\_

Artist/Maker: \_\_\_\_\_

Description: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Learn more

Mike Kelley thought a lot about what he called the “love-hours”—the time and energy that went into making each of the dolls in *Craft Morphology Flow Chart*. By organizing the dolls according to their physical characteristics, Kelley imitates a common practice in museums and other organizations like libraries. But he also shows us that it’s difficult to measure the qualities that make our personal belongings valuable to us.

## #5: RENÉE GREEN

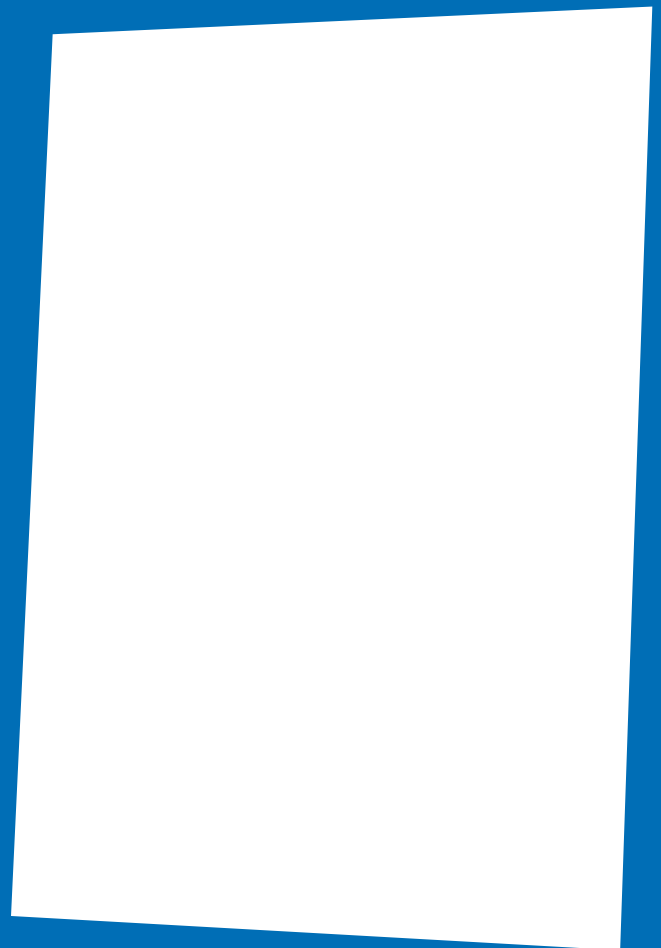
### Find

Renée Green  
*Mise-en-Scène: Commemorative Toile*, 1992–94

What do you see here? Look closer: what more can you find?


### Sketch

Copy one image from *Commemorative Toile* in the space below. As you sketch, think about the choices Green made in this artwork. What questions or puzzles do you have?



### Learn more

Renée Green examines issues of race, class, and history in her artwork. For *Mise-en-Scène: Commemorative Toile*, she created a print that looks like eighteenth-century French toile (a type of fabric) wallpaper that you would find in a home or in a “period room” (a re-creation of a historical room) in a museum. But look closer: you may notice something strange about this fabric. Green’s artwork uses a familiar visual language from museums and historic houses to communicate a complicated message about violence and colonialism.

Snap a photo at the Hammer. Share it on Instagram! [#appropriatethis](#) 

View photos on [thehammermuseum.tumblr.com](http://thehammermuseum.tumblr.com)

THIS GUIDE WAS PRODUCED IN CONSULTATION WITH SARAH BRIN, A WRITER AND INDEPENDENT CURATOR BASED IN LOS ANGELES.

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