
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.

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

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.

#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

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

What do you notice about these objects?
Circle the pictures that go together, then explain why. (Hint: There are no wrong answers!)

Learn more
Mark Dion’s work often focuses on nature—how people experience it and learn about it and how institutions like natural history museums teach us about it. To make this piece, the artist collected fish for sale at markets in New York City’s Chinatown and then organized them in the containers you see here. By inventing an imaginary city government department, Dion playfully questions how different types of institutions influence the way we organize and understand information about the world.

#3: ANDREA FRASER

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!

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...

#5: RENÉE GREEN

Find
Renée Green  

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

Sketch
Copy one image from *C 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.

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.
Snap a photo at the Hammer. Share it on Instagram! #appropriatethis

View photos on thehammermuseum.tumblr.com

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

TAKE IT OR LEAVE IT: INSTITUTION, IMAGE, IDEOLOGY IS ORGANIZED BY ANNE ELLEGOD, SENIOR CURATOR, HAMMER MUSEUM, AND JOHANNA BURTON, KEITH HARING DIRECTOR AND CURATOR OF EDUCATION & PUBLIC ENGAGEMENT, NEW MUSEUM OF CONTEMPORARY ART, WITH CORRINA PEIPON, ASSISTANT CURATOR, HAMMER MUSEUM.

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