

1183909460

NC 0020010 7



~~43-120760~~

NATIONAL COLLEGE OF ART AND DESIGN

BREAKING THE SPELL OF LANGUAGE;

JENNY HOLZER AND BARBARA KRUGER

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN

& COMPLIMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART

DEPARTMENT OF SCULPTURE

BY

KYMBERLY DUNNE

MARCH 1990

TABLE OF CONTENTS

Contents	Page
List of Illustrations	4
Introduction	5
Chapter One	10
<u>Within the Sheets;</u> Kruger and Holzer unveil the fallacy of Psychoanalysis	
Footnotes	27
Chapter Two	29
<u>Between the Lines;</u> Holzer and Kruger Abuse the Language of Ideology	
Footnotes	44
Chapter Three	47
<u>Through the Channels;</u> Kruger and Holzer Jam the frequencies of technocturnal emmissions	
Footnotes	60
Conclusion	63
Acknowledgements	66
Bibliography	67

LIST OF ILLUSTRATIONS

PAGE

1. Advertisement in National Geographic Magazine,
Volume CX11, No. 2. 1
August, 1957 9
2. Untitled
Barbara Kruger 1988 19
3. Protect me from what I want
(embroidered cap motif)
Jenny Holzer, 1984 23
4. Truisms,
(T-shirt Print)
Jenny Holzer, 1979 33
5. Untitled
Barbara Kruger, 1986 39
6. Untitled
Barbara Kruger, 1983 50
7. "You are trapped on the earth so you will explode"
Jenny Holzer, 1988 54
8. Estee Lauder Advertisement, in
Vogue Magazine, October 1989 62

INTRODUCTION

"Power is the parasite of a trans-social organism, linked to the whole of man's history and not only to his political and historical history. This object in which power is inscribed, for all of human eternity is language, or to be more precise, is necessary expression the language we speak and write". Barthes (1)

'Oppression by the smug superiority of knowledge - is particularly oppressive' Michael Foucault (2)

'Question Authority' Jenny Holzer

'We will no longer be seen and not heard' Barbara Kruger.

If language can be defined as a discourse it can also be defined as a site of a power struggle. Patriarchy has invested much of its power in language and representation. Barthes describes language as the seat of power and power as language. Barthes is of course biased in his attitude to language - because he is a writer - language is not the only instrument of Patriarchal Power but it is one of its most insidious. Language as it is used today has been derived from patriarchal phallogocentrism with its emphasis on the prime signifier, the phallus. In Lacanian theory to be human and to communicate is to be implicated into the symbolic order. For feminists a highly problematic struggle exists in the locating of a discourse which is not dominated by a prime signifier. Until an appropriate solution is found women are faced with articulating a dissident position and attempting to create their own meaning within a system which functions as one of exclusion and repression. In order to subvert the patriarchal use of language an understanding of its operations must first be obtained. Lacan's theories offer useful concepts but his 'science' is phallogocentric. Later I shall illustrate psychoanalysis

as an excellent example of a discourse which appropriates woman to illustrate its own truths. Psychoanalysis and other patriarchal systems have misconstrued female desire for their own benefit. Jenny Holzers and Barbara Krugers work contain extensive reference and expansion of these themes.

For a number of years feminists, like Holzer and Kruger have been using and formulating various ideologies and theories available to them in endeavouring to understand language and its powers as well as power and its languages. Post structuralist psychoanalytic theory analyses the acquisition of language and looks to a fixed psycho-sexual order to theorize the production of meanings. Post structuralist analysis contains tools with which to conceptualize the relationship between language, social institutions and the individuals consciousness thus, enabling a focus of how power is exercised and on the possibilities for change, this is of deep significance to feminist aims.

Michael Foucault's post structuralist work theorizes on power and also the manipulation of discursive systems which construct ideological truths. Holzer and Kruger texts mimic the technologies of power and their work functions as a critique of these precise systems which maintain the oppression of women.

It was during the late 1970's that artists similar to Holzer and Kruger - Sherman, Levine and Dwyer - became aware of the tools of structural analysis which were being applied to film, advertising, journalism and television. These artists were also concerned with analysing socio-cultural change in terms of mans urge to dominate others and to control his own destiny through the use of force and manipulation. These artists applied their critique to state consumer

capitalism, the politicization of biological sex differences and the art world. In applying this critique they obtain a complete revaluation of the nature of artistic and linguistic discourse. For it is within these parameters that the socio-economic, sexual, textual and intellectual oppression of woman has been found.

The work of Kruger and Holzer are illustrative of feminist analytical tools. Mimicry of patriarchal monologues can be seen in both Krugers and Holzers texts. Irigaray and Cixous are feminist writers who advocate this mimicry of sterotypical phrases and images and will be discussed to this end. Finally basic structuralist themes can be found in Krugers and Holzers work, a description of their activities is offered in relation to the multiple manner in which their work pervades, their exhibiting space. Holzer and Kruger boldly step into the linguistic field, both artists respond to patriarchal minorization by filling all environments with huge texts and images.

The purpose of this dissertation is to explain how two specific female artists use language and how this media language operates as a site of political and power struggle. Kruger and Holzers works are supported by a framework of feminist and theoretical analyses. I hope to illustrate an understanding of these devices and their use to reappropriate this instrument used against women, that is, language as it is spoken and written.

The impetus for this essay is my own basic suspicion and mistrust with which I view any discourse which ordains itself as the holder of 'truths' - from whatever premise. Any such claims, I would consider to have the authenticity of a trojan horse.

Writing in the year 1990, I look retrospectively upon the 1980's, an era reputed to be an escalation of post modern cultural bankruptcy. The 1980's remind me increasingly of Europe at the turn of the first millennium. At that time civilisation dropped its tools and fell on its knees in anticipation of apocaplypse. In the 1980's having come to terms (if I can possibly use that expression) with living under the threat of nuclear warfare, we are now witness to the impending apocalypse of capitalism heralded by Baudrillard. While the citizens of the 880's examined their souls, I find it pertinent that Jenny Holzer and Barbara Kruger examined the very words which entrapped them in the male psychic arena - the language of capitalism. I am not concerned here, as to whether the year 2000 will see an eruption of great white spiritual hopes (reminiscent of the architectural construction of Cluny and the like), what interests me most is how Kruger and Holzers language use is both innovative in and reflective of the decade of the eighties.

FOOTNOTES - INTRODUCTION

1. Barthes Roland , Inauguration, In October No. 8, Pg. 14
2. Foucault Michel, Power/Knowledge, Pg. 47



THE ULTIMATE DEFENSE

Knowledge is the ultimate defense if kept free to repel the evils that besiege mankind. To give knowledge the time to win, it must be protected—on its outer perimeter by weapons.

Weapons are created with knowledge, built with know-how, and produced in quantity with technical skills. Foremost in Grumman's plans for the future are men who have the imagination to create and the insight to solve.



GRUMMAN AIRCRAFT ENGINEERING CORPORATION
Bethpage • Long Island • New York

Air Superiority Fighters	Anti-submarine Aircraft	Jet Trainers	Air Transports
Nuclear Research	Aerobuilt Truck Bodies	Hydrofoil Research	Grumman Boats

CHAPTER ONE

WITHIN THE SHEETS: KRUGER AND HOLZER UNVEIL THE FALLACY OF PSYCHOANALYSIS

"GIVE ME ALL YOU'VE GOT" - KRUGER 1988

"PROTECT ME FROM WHAT I WANT" - HOLZER 1984

"WHAT DO WOMEN WANT" - LACAN AFTER FREUD 1973

In fighting against the verbal oppression of patriarchy women must make use of the tools and options available. One must first gain awareness of the mechanics and instruments of oppression used against women which results in their minority status. Since language is the instrument of power with which I am concerned, important therefore is an understanding of the acquisition of language by the child. This is a central theme in Jacques Lacan's psychoanalytic work.

The nature of Lacan's texts are notoriously convoluted and his references disparate. The works of Gallop, McCabe and Macey contain extensive analysis of the primary texts and for the purpose of this dissertation, I therefore assume their scholarship.

I feel however, despite the problematics of Lacan's theories it is important to consider his interpretations of language. I do this not simply because they offer interesting concepts, but Lacan himself is an excellent example of a patriarchal figure who has appropriated woman for his own use as exemplified in his psychoanalytic theories. Psychoanalytic theory has constituted much argument amongst feminists, this shall be discussed later in the chapter.

The impetus for Lacan's work is mainly his revising of Freud's concepts. Lacan's manner of reading Freud located sexuality itself in language, that is, in culture. In Lacan's theory of language acquisition what is essential is the relation of the unconscious to language and symbolic behaviour. Lacan believes that the study of the laws of language and the laws of the unconscious are one and the same thing. That the, "unconscious is structured like a language", for Lacan, linguistics is the cornerstone of all psychoanalytic science.

In Lacanian theory the effect of the acquisition of language for the child is a transition from a purely biological to a more human form of existence. This situation of language acquisition is also a constituent of the acquisition of subjectivity. For Lacan the linguistic structure of the unconscious is a site of repressed meanings and the imaginary structure of subjectivity is acquired at the point of entry of the individual into the symbolic order of language laws, social processes and institutions.

Lacan's ideas of the acquisition of language are contained in his 'mirror phase' theory. This period of development extends from when the child is about six months old until the child is about eighteen months old. Previous to this phase the child exists 'as one' with the mother and has formed no ideas of its individuality. The mechanism of the phase is reliant on the child seeing itself in the mirror, the child 'mis-recognises' itself as it perceives itself to be the 'other' - this is a function of the imaginary signification. For Lacan there are two different orders of signification, the first order 'the imaginary' is associated with immediate dual relationships of the child and mother, it is a pre-Oedipal signification. This is the situation for the child as the self yearns to fuse with what is perceived as 'other'.

The 'other' is a position of control of desire power and meaning. The child also imagines itself to be perfect, whereas it is still in fact, underdeveloped and wholly dependent. The child assumes a wholistic image of itself and postulates a series of equivalences between the objects of the surrounding world based upon the conviction that each has a recognisable permanence. Lacan believes that all of these unmediated one to one identifications are alienating. The child is actually subordinated to its image, to its mother, and to others. Identification of an object world is therefore grounded on the moment when the child's image was alienated from itself as an imaginary object and sent back the message of its own subjecthood.

"The transformation that takes place in the subject when he assumes an image whose predestination to this phase effect is sufficiently indicated by the use, in analytic theory of the ancient term 'imago' to establish a relation between an organ and its reality (1)

Linguistic insistence is precipitated from this position of the imaginary, for the child's concept of itself is false, as it only is, in relation to the mother. The imaginary state is untrue but necessary for entry into language. Thus the child sees itself as a separate image in that it is no longer in union with the mother. The child therefore, becomes aware of the mothers' relationship with the father. Subsequently the child seeks to return to the unity once held with the mother. This desired wholeness with the mother is symbolised by the 'Phallus'. In an effort to return to this unity the child is forced to speak. It assumes a speaking position, this is the second order of signification, in which signification is mediated by a third linguistic term - the father - when the child becomes aware of the father. The child after Oedipal crisis enters the world of the symbolic through the formation of the paternal metaphor, the laws of

language and society, and comes to dwell within the child as she/he accepts the father's name. This is the 'symbolic order' or the name of the father, the order instituted within the individual by language. The carrier of this order is the Father Figure.

On a material basis an assertion of subjecthood by the infant can be as simple as the indication of the infant's thrown rattle. Yet, the desired unity with the mother cannot be achieved, the wholeness with the mother is symbolised by the phallus, (2) this results in the mother as a signifier for lack of wholeness. Lack of the Phallus. The concept of the Phallus is repeatedly referred to and implicated throughout Lacan's theories. 'The Phallus' is a symbolic term for not simply the penis, it stands for the infant's absolute and irreducible desire to be part of the mother and also to be for her what she most desires, which in Lacan's theory is what she 'lacks' - the penis. The 'Phallus' is also a signifier in the symbolic order "it is neither a real nor a fantasized organ but an attribute, a power to generate meaning".

What emerges from this outline is the phallus, as central to language and ultimately the symbolic order of signification. Implicit in this system is the manner in which the male child provides access to the processes of signification while the female child does not. 'Being' and 'Having' constitute the verbal signification to the girl and boys bodies. The phallus is in effect a privileged signifier in Lacan's theory.

It is unnecessary to elaborate further upon Lacan's ideas of language acquisition, suffice to say his constant limit is his phallic conceit the phallus is the symbol supreme, for Lacan simply reiterated Freud in this respect and he is highly criticised for it. Even in his

linguistic style he is unbalanced. Macey writes of Lacan's constant use of metaphors of 'further penetration' in his analysis of women. Lacan has stated:

"It can be said that this signifier is chosen because it is the most tangible element in the real of sexual copulation and also the most symbolic in the literal (typographical sense of the term since it is the equivalent there to the logical) copula it might also be said by the virtue of its turgidity it is the image of the vital flow as it is transmitted in generation" (3).

(Lacan, pg. 17, 1977)

I find Lacan's use of the 'Phallus' both unbalanced and naive. Does it need to be pointed out that only a male writer could have considered such an arrogant concept? The phallus according to McCabe "ties the Lacanian system down with a centre that allows no other element but the phallus to fill a lack of which the phallus is the privileged signifier" (4) Jacqueline Rose complains that Lacan's theory covers the child's complex life with a crude binary opposition in which its very complexity is refused or repressed.

"The phallus indicates the reduction of difference to an instance of Visible perception of seeming value" (5).

In Lacanian and Freudian psychoanalysis what is to be seen is read as most important it is also a negative theory as it is founded upon a 'lack'. Gallop has described Lacan's phallic conceit as 'the obscene privilege of the Phallus' she describes

"The concomitant disappearance of the female genitalia under the phallic order based on the privilege of sight over every other sense" (Gallop, 1982, 59)

Freud and Lacan's theories pivot upon or chance sightings, and specific instances. They are in fact voyeuristic theories as a strange importance is attributed to exteriority and the specular in their elaborations of sexuality.

Lacanian theorists insist upon the Phallus as being a very complicated notion and much distinguished from the penis. Gallop describes the Lacanians' desire to separate Phallus from penis and to control the meaning of the signifier phallus, as precisely symptomatic of their desire to have the phallus. Lacanians, the followers of lacan, desire to be at the centre of language, at its origin. "Their inability to control the meaning of the word phallus is evidence of what lacan calls symbolic castration." (Gallop, 1988, pg 127) Thus in society as long as the attributes of power and the centre of language is a phallus which can only have meaning by referring to and being confused with a penis, this confusion will support a structure in which it seems reasonable that men have power and women do not.

Lacan describes himself as sympathetic to womans place in society and the symbolic order, but his theories are a perpetuation of that position through his phallic conceit. I find much comparison between Lacans attitude and a text by Jenny Holzer of 1985:

"WE ARE ALL BEING HELD HOSTAGE BY A BUNCH OF GREEDY GUYS WHO ARE WORRIED ABOUT THE SIZE OF THEIR WEAPONS"

In this instance Holzers text was broadcast from a huge mobile video screen on election day of 1985 in New York City.

Holzers text, I assume comments on the phallic proportions of the male ego, masquerading under the illusions of democracy. In psychoanalysis, Lacan masquerades his ego by brandishing his theoretical weapon of the phallus.

As Gallop writes of Lacan

"always embroiled in coquetry his words (are necessarily and erotically ambiguous. Lacan is phallocentric (centric - greek for prick) he is a prick" (Gallop, 1982, 19)

Not only is Lacan tied to his phallus concept but he is undoubtedly misogynist in his theories derived from it, despite his claimed empathy, I personally find the phallus detracts from the credibility of his other theories.

'Woman is not whole, woman does not exist, there is no such thing as the woman where the definite article stands for universal, there is no such thing as a woman, as in her essence she is not all' (6)

For Lacan there is no pre discursive reality, no place prior to language for woman to return. 'No feminine outside language' beyond the phallus still has to be within language.

Psychoanalysis must be seen as a theoretical system which rationalizes and therefore perpetuates the subordination of women under patriarchy, or at least it fails to engage with this subordination at a material level. Feminism has countered much of psychoanalytic arguments. As

there exists dialectic tension, dialogue between the two is a polemical affair. Rose believes that Freud sees his knowledge as a 'closed whole' (7) and that he considers possession of knowledge to mean possession of power. Freud for Rose is 'clearly phallogentric (8) 'The male is the bearer of knowledge he alone has the power to penetrate woman and text. The woman's role is to let herself be penetrated by such truths (9)

Power always creates its own definitions and this is particularly true of the distinction made between male and female in patriarchal discourse. A Barbara Krugers text reads:

"YOU DESTROY WHAT YOU THINK IS DIFFERENCE"

this time the text is accompanied by an image of a male head another text reads.

'YOUR MANIAS BECOME SCIENCE'.

Kruger is particularly aware of the machinations of the psychoanalytic science.

"I am concerned with who speaks and who is silent ... work which recognises the law of the father as the one who calculates of capital" (State of the Art Part 4) (10)

In Lacanian theory women have no access to the symbolic order except as mothers, feminist theories of women's language are thus a repressed but constant threat to the patriarchal symbolic order.

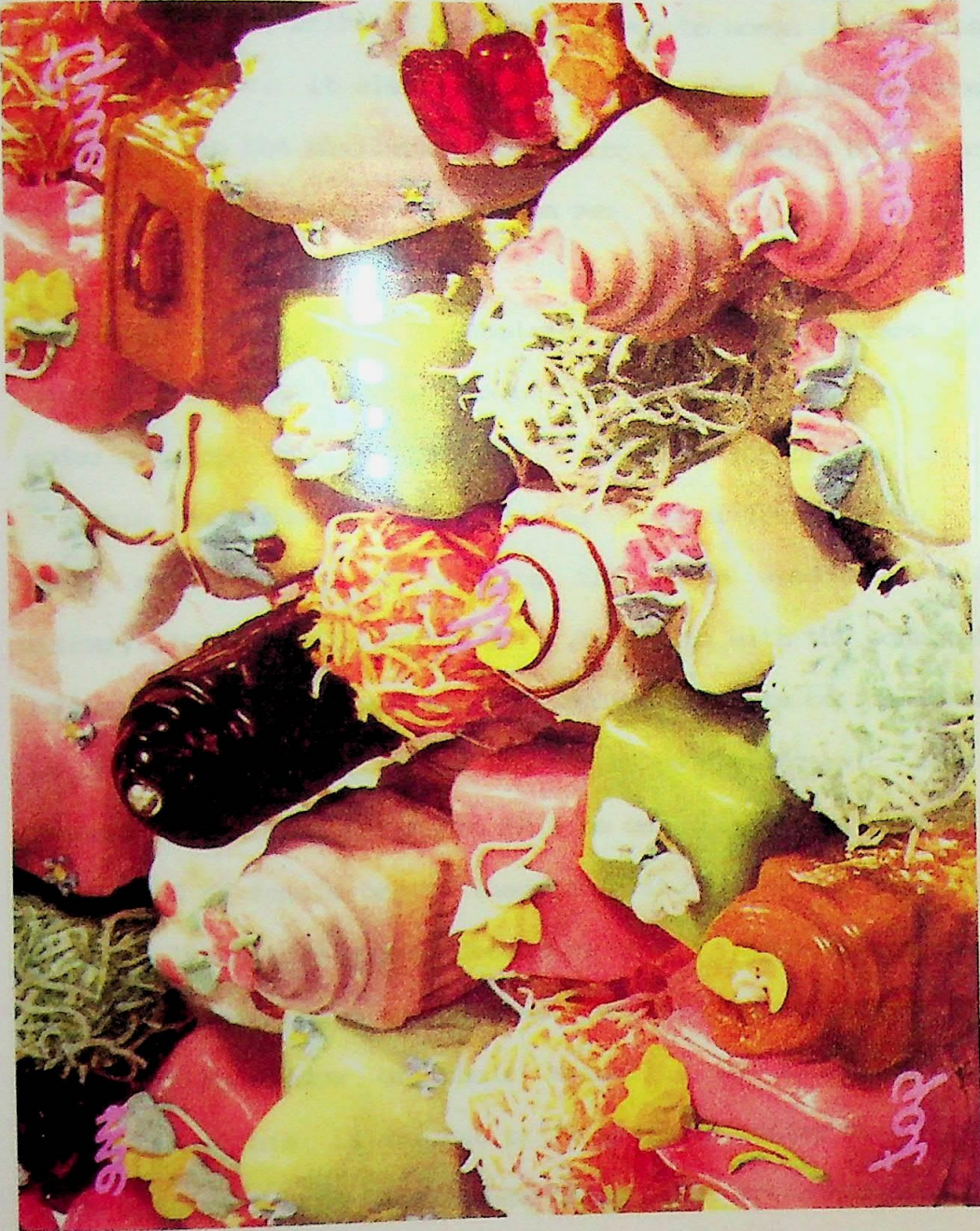
The manner in which womans desire and pleasures has been ignored or patronisingly termed 'beyond jouissance' in Lacan's theory feminine positions are produced as responses to the pleasures offered to women. Subjectivity and identity are formed in the definition of desire which encircles women. These are the experiences which make such a difficult and daunting task for female desire is constantly lured by discourse which sustains male privilege 'female dissatisfaction is constantly recast as desire'. (11)

The desire of man has been projected onto woman in a search for someone , a reflection or reproduction of himself. Woman exists a mere negative of man if she appears as at all. For Laura Mulvey woman stands in patriarchal culture as signifier for the male other bound by a symbolic order in which man can live out his fantasies and obsession through linguistics command by imposing them on the silent image of woman still tied to her place as bearer of meaning and not maker of meaning (12) a woman is in effect 'relegated to the other side of masculine desire to serve as cipher for his heroic psycho drama of virility'. (Barrie 26, 1979)

Foucault describes how each power is only tolerable on condition that it masks a substantial part of its mechanisms. Lacan similarly says the phallus functions only when it is veiled. Then psychoanalysts such as Freud and Lacan desire to know 'what does woman want' I question their integrity. Feminist artists such as Holzer and Kruger are wary and justifiably so of psychoanalytic interpretations created for women. In 1987 and 1984 Holzer and Kruger included in their work such lines as.

"GIVE ME ALL YOU'VE GOT" UNTITLED KRUGER

"PROTECT ME FROM WHAT I WANT" SURVIVAL HOLZER



Kruger's and Holzer's work makes evident the mis-identification of female desire within patriarchal discursive systems. Kruger's text is dispersed across a colourful image of iced cakes, Holzer's texts have been displayed in such diverse locations as Caesars Palace (Las Vegas) to embroidered hat Motifs. In Kruger's work an image of candies is a metaphor for the bribe of romance, given to women locked outside the symbolic order, it also alludes to the manner in which a woman is a commodity in the phallogentric economy. A woman's body functions as sign, and she is exchanged between men. (13)

The image of a tray of chocolates inside a pink frame mimes the conventional ploy of male sexual propositioning, according to the codes of proper sexual etiquette. Women are supposed to take pleasure in this exchange, Kruger reserves the position in this particular power relationship, by quoting the cliché associated with armed robbery "GIVE ME ALL YOU'VE GOT" This line with the connotations of robbery can also be applied to Freudian concepts of female sexuality. In 1905 Freud insisted on the vagina as the orgasmic zone of the 'mature' female. Prior to this no one thought that there was any other kind of female orgasm than the clitoral, Freud with the conceit of his 'knowledge' gave precedence to his speculations of women's sexuality and wrote upon the metaphorical body of woman, he robbed women of knowledge of their sexuality by substituting his own invention. This is evident of 'a semiotic coding that operates to purge both texts and language of things that are unwelcome to men' (14)

"Give me all you've got" functions as a female reply to this theoretical rape and a demand for economic equality and sexual pleasure. The phallic shaped chocolates suggest a penis erection. Inside the photograph's pink frame a woman's mouth images the idea of oral sex is suggested. But the mouth becomes a threatening vagina

with teeth and the assautive text becomes a castration threat (15) Kruger has drawn on psychoanalytic theory, which she uses in her text image combinations. The results of her work are immediate, ironic and immensely pithy. In Holzers text of 1984 'PROTECT ME FROM WHAT I WANT' Holzer confronts the helplessness with which woman is compelled to respond to male power. Psychoanalysis seeks to hide its manipulations and keep women in the dark (Freud refers to women as the dark continent) from knowledge, and the fact they have placed woman as

"Negetative of man, fantasy elevated into the place of the other, and made to stand for its truth,"(Rose pg. 27, 1983)

The recognition of her allotted place outside the symbolic order is a painful one, a woman is faced with the problematic situation of articulation in or on a system which places her as 'other'. Women stands for 'lack', a receptacle for meaning, her drives are said to be based upon penis envy. Now it is clear, Holzers text describes the situation of socially constructed female desires.

'PROTECT ME FROM WHAT I WANT'

for a womans desire is misconstrued as penis envy. Another Holzer text reads

'HOW DO YOU RESIGN YOURSELF TO SOMETHING THAT WILL NEVER BE? YOU STOP WANTING JUST THAT THING, YOU GO NUMB OR YOU GET RID OF THE AGENT OF DESIRE' eating through living.

Holzer's theme is often one of survival, and specifically for Holzer, women's survival in Phallocentric culture.

Kruger's work is concerned with a form of survival also, many references are made in her work to an attitude of protestation

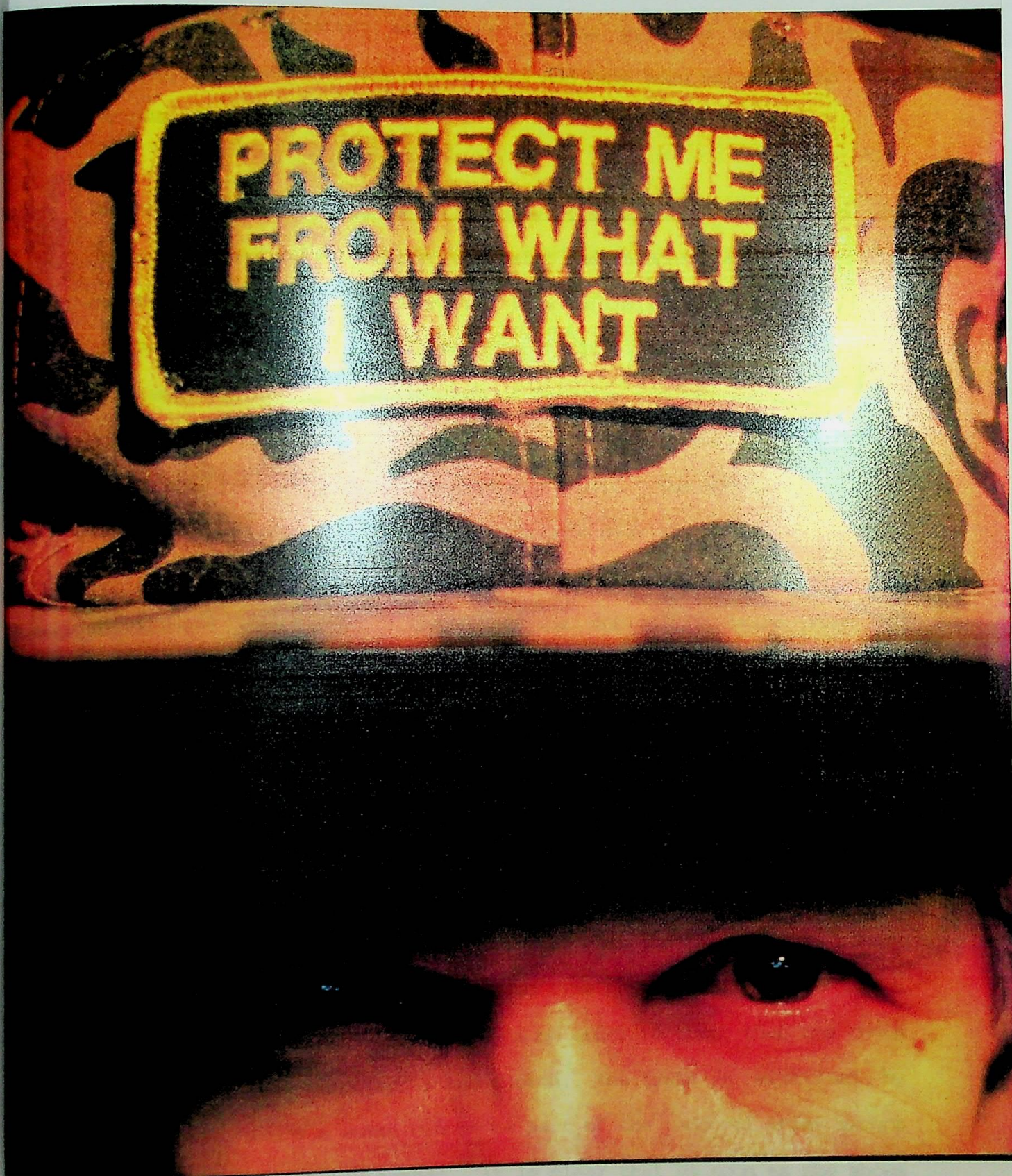
'I WILL NOT BECOME WHAT I MEAN TO YOU'

'WE WON'T PLAY NATURE TO YOUR CULTURE'

Kruger refuses to be subjugated by the verbal constructions of patriarchy.

The combinations of attitudes in Holzer's words reflect the variances of positions within any particular discourse. This is similar to Kristeva's approach to the speaking subject, one that occupies not the voice of enunciations but permutable multiple and mobile places. Kristeva's subject never is the subject, the subject for Kristeva is only the process of signification. Kristeva advocates decomposing the sign, opening up the space of signification resulting in 'intertextuality', the space of a given text several utterances taken from other texts intersect and neutralise one another'. I consider that this chapter on psychoanalytic theories of language could not be complete without an outline of a feminist theory of language, which attempts to find an alternative to phallogocentric concepts. Julia Kristeva's vision is not exclusively or essentially feminist, she contributes to a feminist understanding of language however if language is central to the power relationships of the social order, then Kristeva argues the structure of the symbolic order posits a transcendent self-present subject the equivalent of Lacan's 'other' who is the source of symbolic meaning. This subject is fixed in a subject-object relationship which underpins the syntactical structure of language in which (in Kristeva's term the *thetic*) subjectivity is constituted. The misrecognised position of the transcendental subject is an effect of phallogocentric logocentric discourse which represses

The problem is not the desire for safety. Aristotle argues that
there are two forms of safety that can be obtained by



weigh of that which is feared against the identification (the two
original) and accordingly revealing the dream of the subject

the feminine in order to achieve these effects. Kristeva argues that there are feminine forms of signification which cannot be contained by the rational (thetic) structure of the symbolic order, which therefore, threaten its sovereignty and have been relegated to the margins of discourse.

In Kristevan theory the semiotic modes of signification are seen in the pre-oedipal infant before repression and in nonrational discourses marginal to the symbolic order, this is similar to Thomas Szasz's theories of hysteria as communication. It is both the condition of existence of the 'thetic' subject of language and the guarantee that subject will always be a subject in process only temporarily fixed and refixed in language within the symbolic order. The speaking subject is thus the site of a political struggle over the validity of the phallogocentrism and logocentrism of the symbolic order of patrilinear capitalism. Therefore the semiotic feminine form of signification can put into question the stability and apparent permanence of economic social structure. Kristeva sees the symbolic order as a temporal order, hence for Kristeva there is no time without speech no time without the father, this implies the father is equal to sign and time.

"It is understandable therefore then that what the father doesn't say about the unconscious, what sign and time represent in their drives appears as their truth. If there is no absolute truth then the truth is equal to the unspoken as the spoken, the truth is signified by woman" (15). Since a woman cannot be part of the temporal order except by identifying with the father, it is clear that as soon as she shows any sign of that which in herself escapes such identification (the pre Oedipal) and acts differently resembling the 'dreams of the maternal

body', a woman then brings the patriarchal position of woman as truth into question. Kristeva sees female specificity define itself in patrilinear society as a specialist in the unconscious Kristeva declares

"let us realize all roles to summon this truth that is neither true nor false situated outside time that cannot be fitted into the order of speech and symbolization that is an echo of our jouissance of our mad words of our pregnancies (17). (These are the way in which this truth hidden cloaked by the truth of these symbolic order and its time function through women) we can do this by recognising the unspoken in all discourse however revolutionary by emphasising at each point whatever remains unsatisfied repressed new eccentric, incomprehensible that which disturbs the mutual understanding of the established powers" (18).

I have chosen Kristeva to conclude this chapter as Kristeva and Lacan represent two Poles of interpretation operating within the same parameters. The first Kristeva, is concerned with theorizing beyond patriarchy the second is a perpetuation of it.

In the previous pages, I described Jacques Lacan's theory of the acquisition of language in a psychoanalytic sense, Lacan's importance cannot be taken lightly, his works have contributed much to contemporary psychoanalytic circles. In his theories, Lacan has both accomplished and continued via his patriarchal use of language, the non-position of woman as other, as lack. Psychoanalysis must be seen like any other discourse or ideology, as a system of beliefs which has the power to construct 'truth'. In Lacan's psychoanalysis, language is used to re-appropriate and substantiate woman as the signifier of lack.

Kristeva, meanwhile uses psychoanalysis towards a goal of comprehension of language, its powers, and a questioning of oppression and emancipation. Kristeva has no theory of femininity or femaleness, but a theory of marginality, subversion and dissidence. This struggle can be theorized in the same way as any other struggle against a centralised power structure. Kristeva's ideas have much use therefore towards feminist goals and her theories are central in feminist circles.

However feminist critical discourse which deals with language is inherently embroiled in interactive arguments. This is quite usual in theoretical circles. Unfortunately the feminist dilemma in attempting to situate themselves within a discourse has a material situation, one which has political and economic implications. Feminist theory should never slide into the tactics phallogentric theory, which maintains a distance between itself and its objects. A distance which it also objectifies and masters.

Kristeva's vision is one in which the hierarchical closure imposed on meaning and language has been opened up to the free play of the signifier applied to the field of sexual identity and language. This becomes a feminist view of a society in which the sexual signifier would be free to move where the fact of being male or female no longer would determine the subjects position in relation to power, where therefore the very nature of power itself would be transformed. The concepts contained in Kristeva's speaking subject theories are therefore imperative to circumnavigate patriarchal systems, and towards this purpose also, I intend to discuss Holzer and Krugers work as an understanding of the ideological construction of subjectivity and truth, through the power of language.

FOOTNOTES - CHAPTER ONE

1. Lacan, Jacques Ecrits, W. Norton and Co. Inc. N.Y. 1922, Page 149
2. Desire is therefore a product of language and is subject to the constant deferral of satisfaction.
3. Lacan ecrits 1977, Page 17
4. McCabe Collins, The talking-Cure, McMillan press, London 1982
5. Rose, Jacqueline, Femininity and its discontents, Feminist Review No. 14, 1983 Summer
6. also

'There is no woman who is not excluded by the nature of things, which is the nature of words and it must be said that if there is something they complain a lot about at the moment that is what it is except that they don't know what they're saying that's the whole difference between them and me'.

Lacan speaks of Hamlet's mother as 'a gaping cunt', in referring to women analysts who will not speak about 'jouissance'.

'So, as best we can, we designate this jouissance vagina, and talk about the rear pole of the opening of the uterus and other such like idiocies'.

(All quotation from 'Encore' le seminaar xx 1975.)

7. Rose, Jacqueline. Dora, Fragment of an analysis M/F Magazine No. 2, 1978
8. Ibid
9. Ibid
10. State of the Art, Channel Four series. Edited by Sandy Nairne.
11. Coward, Rosalind Patriarchal Precedents, Routledge, London 1983
12. Mulvey Laura, Visual pleasure and narrative cinema MacMillan 1988. Basingstoke.
13. Cowie, Elizabeth, Woman as sign
14. Scholes, Robert quoted by Laquer Thomas in Fragments of a history of the human body, Zone NY 1989
15. Barrie Lita, 'Beyond the looking glass', National Gallery of New Zealand. Catalogue
16. Moi Toril, A Kristeva reader, Basil Blackwell Ltd. 1987

17. Kristeva sees pregnancy in symbolic order of threshold between nature and culture, maternity is a bridge between singularity and ethics as through the events of her life - woman thus finds herself at the pivot of sociality, she is at once the guarantee and threat to that stability.

18. (op cit)

CHAPTER TWO

BETWEEN THE LINES:

KRUGER AND HOLZER ABUSE THE LANGUAGE OF IDEOLOGY

'ABUSE OF POWER COMES AS NO SURPRISE', TRUISMS HOLZER 1978

'WE HAVE RECEIVED ORDERS NOT TO MOVE', KRUGER 1986

Kruger and Holzer examine by appropriation the images, the stereotypes and ultimately the language which represent and reinforce patriarchal power. Whereas Kruger's work is mainly about the oppression of women and gender based politics, Holzers work is primarily concerned with information and the subvention of monologues of Patriarchal culture.

Using language exclusively since 1977, Holzers work pushes language into a mutiplicity of media, in her posters, bronze plaques, L.E.D. electronic signboards, stone benches and sarcophagi', as well as public sites such as message boards at athletic stadai, airport baggage counters, marquees and recently television spots.

Holzers work began as alphabetized formulations into linear lists of aphorisms and cliches in 'Truisms' (1977 - 79) The Truisms series has an intentional duality which comes from the alphabetical listing which demands a broad interpretation and the over stated declarations that immediately imply their oppositions. There lies the crux of Holzers work. At first reading it may elicit agreement, rejection, or indifference, yet simultaneously it asserts the difficulty with which one forms an opinion in an ambiguous situation, and forces the reader to at least try to sort her/himself out. Emanating from a variety of voices, the truisms assimilate the force of the manifesto, each truisms is a design for living.

"They are a manifesto saturated through the landscape" (1) Jean Chrisophe Ammann considers the truisms series to be like the city in which they were produced (New York) where the greatest of extremes collide, shift and interfere with the smallest of spaces.

Holzers next series 'inflammatory essays' (1979 - 82) are a series of incendiary paragraphs, detailing proclamations of righteousness, the tactics of terrorism, the power of change, leadership revolutions, hatred, fear and freedom that, unlike Holzers other texts have only been produced as posters or as texts in publications. Brightly coloured and square in format, Holzers uses an uppercase italic typeface to address recognisably common issues, their authoritatively aggressive violent tone and poetry unnerve the viewer / reader. Holzers next series 'living' (1981 - 82) and survival (1983 - 85) have similar concerns, advising and describing instances of experience.

'TURN SOFT AND LOVELY ANY TIME YOU HAVE A CHANCE'

'YOU ARE A VICTIM OF THE RULES YOU LIVE BY'

'THE BEGINNING OF THE WAR WILL BE SECRET'

In tonal value, living is neutral and conciliatory whereas the survival series is more urgent. Holzers next series 'under a rock' (1986) consists of paragraphs incised onto granite, of funereal significance, combined with continuous LED display. In the series of 1986, Holzer, having accomplished the tangible 'real' and 'factual', seems to have reverted back to her earliest inclinations from the series 'under a rock' onwards, holzer has moved towards an abstracted spiritual language in not quite sublime her most obscure texts are still concrete. 'She has moved from the cryptic to the mystic' (2)

Currently, Holzer continues with her theme of death, and applied herself to the advent of the A.I.D.S. epidemic in 'laments'

'I CONSIDER SLEEPING WITH PEOPLE I DISLIKE'

'I WANT TO GO TO THE FUTURE PLEASE'

'PART OF ME RAVES'

'A NEW DISEASE CAME' - LAMENTS 1989

Holzer has been criticised for exploitation rather than explanation. This she refutes. Artists like Holzer are angry at government ignorance and lack of interest, while those with the power to prolong life refuse to release drugs and adequate information. These textual pieces are concerned with power and as in her work, her intention is to expose certain technologies of power at work in information distribution and the type of relations thus established with the public.

In Krugers work 'we have received orders not to move' the text is accompanied by an image of a woman in silhouette, upon which a grid or fence is pinned. Krugers text is a command from society to woman, who appears as a shadow of herself. Krugers aim is to invite the female gaze into the realm of the spectator. Roman Jakobson conducted important research into the definition of a specific class of linguistic signs, (3), these so called shifters are personal pronouns (I, you, we ...) shifters establish a strict rule of non-commutability (you must never become I) the speaker and addressee do not exchange positions. Jakobson's definition is based on the examination of all the possible relationships between a linguistic message and its corresponding code (4) - from the abstract to the concrete the collective to the individual or again, the impersonal to the personal. Kruger, through extensive use of pronouns, parodies their use in mass media which tends as Barthes observed

'To personalize all information to make every utterance a direct challenge not directed at the entire mass of readers but at each reader in particular (5).

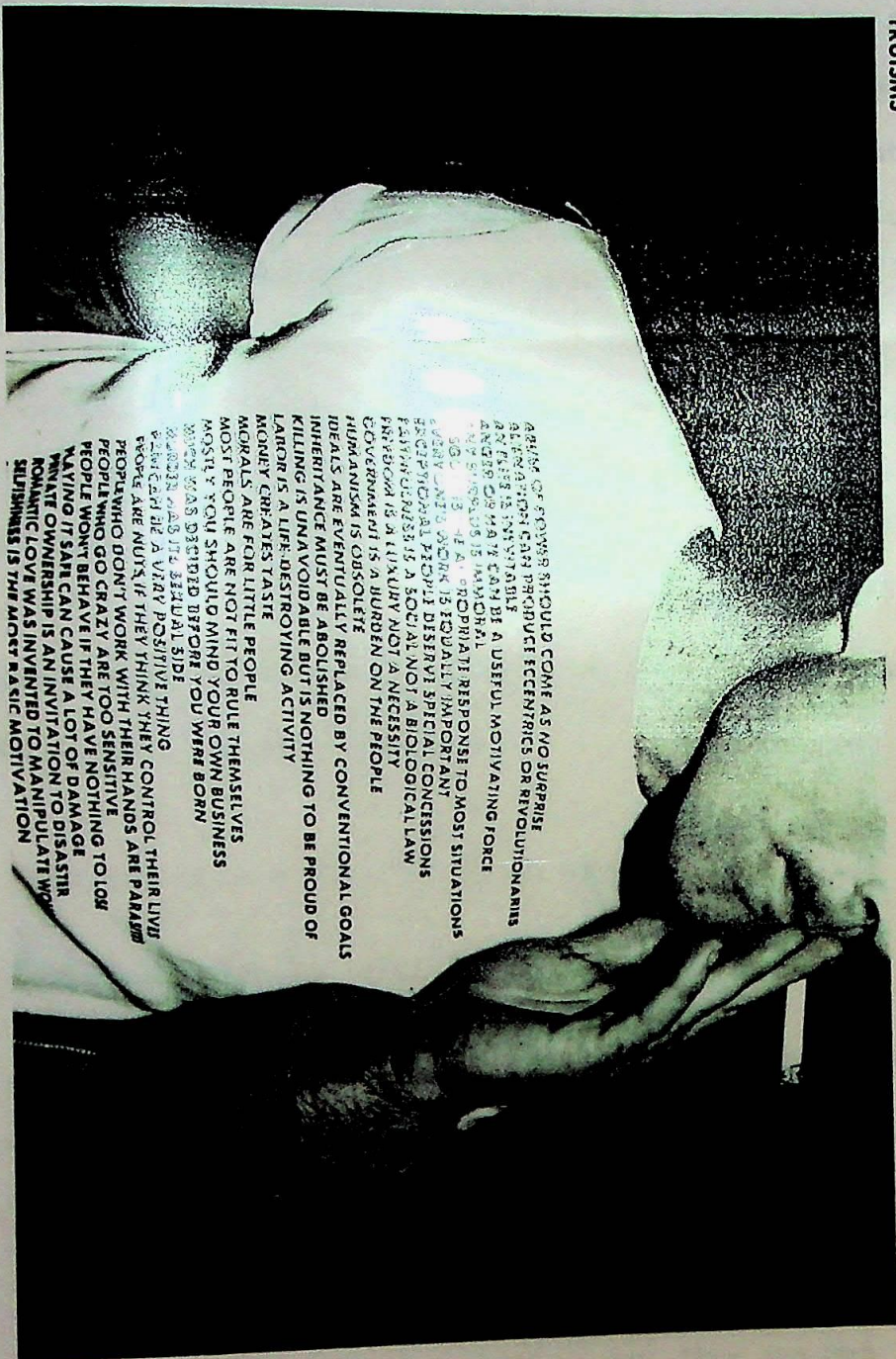
In her work, Holzer has also demonstrated a use of pronouns. Both artists' work displays how pronouns function to implicate the viewer into the process through which language assigns speaking positions, and the subsequent manner in which an individual is apprehended by ideology and subjectivity is induced.

Ideological and discursive systems constitute society, it is possible to speak about one but not without one. Louis Althusser and Michael Foucault both write extensively on ideology and discourse respectively. Their theoretical opinions are useful to feminists in understanding their subjectivity to patriarchy. The system of ideological arrest has been described by Althusser as 'Ideological Interpellation'. Kruger and Holzers texts function through their comprehension of the ideological construction of truth and subjectivity. Kruger writes

'YOU ARE NOT YOURSELF'

Althusser outlines his theory of the Ideological State Apparatuses (1971) as the reproduction of the relations of production secured by such apparatuses (I.S.A.) The I.S.A.'s are schools, churches, law and the family, all of which use inherently repressive methods. Within the Phallic economy a woman is both the means of production of labour and the means of reproduction of the labour force. As a structural marxist, Althusser's approach is useful in analysing the conception and endurance of ideologies. Ideologies do not consist simply of separate concepts but the articulation of different elements into a

TRUISMS



A LIFE OF STORIES SHOULD COME AS NO SURPRISE
 AT A PERSON CAN PRODUCE ECCENTRICS OR REVOLUTIONARIES
 OF LIFE IS INEVITABLE
 AND SO CAN BE A USEFUL MOTIVATING FORCE
 THE SENSE OF A PERSONAL
 SOC. IS A PROPHETIC RESPONSE TO MOST SITUATIONS
 AND INTO WORK IS EQUALLY IMPORTANT
 PEOPLE WHO DESERVE SPECIAL CONCESSIONS
 PERSONAL LIFE IS A SOCIAL NOT A BIOLOGICAL LAW
 PERSONAL IS A LUXURY NOT A NECESSITY
 GOVERNMENT IS A BURDEN ON THE PEOPLE
 HUMANISM IS OBSOLETE
 IDEALS ARE EVENTUALLY REPLACED BY CONVENTIONAL GOALS
 INHERITANCE MUST BE ABOLISHED
 KILLING IS UNAVOIDABLE BUT IS NOTHING TO BE PROUD OF
 LABOR IS A LIFE-DESTROYING ACTIVITY
 MONEY CREATES TASTE
 MORALS ARE FOR LITTLE PEOPLE
 MOST PEOPLE ARE NOT FIT TO RULE THEMSELVES
 MOSTLY YOU SHOULD MIND YOUR OWN BUSINESS
 MONEY WAS DESTROYED BEFORE YOU WERE BORN
 MONEY WAS THE BEAUTIFUL SIDE
 A LIFE IS A VERY POSITIVE THING
 PEOPLE ARE NOT, IF THEY THINK THEY CONTROL THEIR LIVES
 PEOPLE WHO DON'T WORK WITH THEIR HANDS ARE PARASITES
 PEOPLE WHO GO CRAZY ARE TOO SENSITIVE
 PEOPLE WON'T BEHAVE IF THEY HAVE NOTHING TO LOSE
 SAYING IT SAFE CAN CAUSE A LOT OF DAMAGE
 PRIVATE OWNERSHIP IS AN INVITATION TO DISASTER
 ROMANTIC LOVE WAS INVENTED TO MANIPULATE WOMEN
 SELFISHNESS IS THE MOST BASIC MOTIVATION

distinctive act or chain of meaning. In 'Ideology and the State' (6) Althusser describes the mechanisms of ideologies, Ideology has no history and is eternal, in that it is pure illusion and yet omnipresent and transhistorical. There is no ideology except by the subject and for the subject. It can be surmised then, that the category of the subject is constitutive of all ideology, in so far as all ideology has the function of 'constituting' concrete individuals as subjects. Althusser sums up ideology as being 'nothing but its functioning,' in the material forms of existence of that functioning. All ideology interpellates concrete individuals as subjects.

'It recruits subjects among the individuals (but in fact it recruits them all) ideology has no outside (for itself) but at the same time that is nothing but outside (for science and reality)' (7).

An individual is an already made subject. If I may borrow Althusser's conclusions, ideological functions are:

- 1 The interpellation of individuals as subjects
2. Their subjection to the subject
3. The material recognition of subjects and subject, the subjects recognition of each other and finally the subjects recognition of himself.
4. The absolute guarantee that everything really is so, and that on condition that the subjects recognise what they are and behave accordingly, everything will be alright (8)

This model can be applied to any ideology, much analysis can and has been done with these theories applied to material oppression. Women are subjects of continued repression in patriarchal ideology.

The length of this dissertation does not allow more detailed investigation. However I agree with Althusser in his distrust of and rejection of the notion of 'truth' as a matching or correspondence of ideas to things. Kruger and Holzers depict their suspicions of ideology. In Krugers' and Holzers' work the various tongues that the authorities adopt are revealed as one of a kind, 'one recognises a staginess, even a kind of hysteria. The voice of authority is made unbelievable' (9).

Holzers' use of language, like ideology, denies the possibility of personal voice, Kruger tackles the problem of self representation by developing a 'distinct persona', pushing hyperbole to the extreme in the idiosyncratic voice of her writing.

"WITH PERSEVERANCE YOU CAN DISCOVER ANY TRUTH" 1989 HOLZER

"GOD SAID IT, I BELIEVE IT AND THAT SETTLES IT" 1989 KRUGER

Althusser has outlined the concept that ideologies work by constructing for their subjects (individual and collective) positions of identifications and which allows them to utter ideological 'truths' - as if they were authentic authors. Foucault aligns himself with Althusser in his attitude to 'truth'. Each society has its regime of truth, its general politics of truths. These are; the types of discourse which it accepts and makes function as true, the mechanics and instances which enable one to distinguish true and false statements; and the mechanics by which each is sanctioned. The techniques and procedures accorded value in the acquisition of truth, and the status of those who are charged with saying what counts as true are all contained within each society (10). Foucault describes the advent of modern science from the early eighteenth century and the inception of the hysterization of women. Women were give meaning and

became subject to the speculations of sciences which had gained the power to render meaning. Foucault rejects the concept of western science advancing towards 'truth' and 'progress.' For Foucault, power cannot be under a centralizing body such as the Althusserian model, but power is constructed by various 'discourses'. Discourses for Foucault are ways of constituting knowledge together with the social practice forms of subjectivity and power relations which inhere in such knowledges. Discourses are more than ways of thinking and producing meaning, they contribute the 'nature' of the body unconscious and conscious mind and emotional life of the subjects they seek to govern.

Foucault endeavoured to undertake a complicated archaeology of knowledge and power system "what I am after is to try to show how the relations of power are able to pass materially into the very density of bodies without even having to be relayed by the representations of subjects" (11).

Power is incorporated in the body of the individual. This incorporation operates through language and signs and the body's own force of will and desire. Power is inscribed upon the body, the body becomes a useful force only if it is both a productive body and a subjugated body, women's bodies have been appropriated as sites and carriers of meaning within patriarchal systems. The discursive prediction of the nature of women's bodies was central to the re-constitution of social norms of femininity, the patriarchal subjection of women and their exclusion from most aspects of public life.

"Power spoke of sexuality and to sexuality the latter was not a mark or symbol it was an object and a target" (12) Foucault sees modern psychoanalytic discourses as inventing the sexuality of children

(Freud onwards) and the current pre-occupations with sexuality and its mechanisms as the focal point of the exercise of power through the discursive constitution of the body. Yet like the signifier, is always historically and socially specific but is without an essential site or meaning. Sex has become a focal point in subjective identity, for to speak is to assume a subject position within a discourse and to become subjected to the power and regulation of the discourse. Thus the body has become a site of struggle through its subjection to Patriarchal language, Kruger produced a text reading

"YOUR BODY IS A BATTLEGROUND"

This line was printed across an image of young woman's face, Krugers images and words depicts and alludes to the body in a reclamation of a territory that is her own - her body and also the power to express, - asserted through her body, body language and verbal speech (13).

For Foucault power is not an essentially corrupt phenomenon but a productive one. Yet power is tolerable only on condition that it masks a substantial part of itself. Its success is proportional to its ability to mask its own mechanisms. Foucault has been criticised for failing to properly distinguish between 'language' and 'discursive systems' in his use of 'discourse' nevertheless, his 'theories have useful applications for feminists. Susan Lee Bartley and Susan Bardo discuss femininity as a disciplinary set up with the help of Foucaults concept of 'normalisation' (14) as a modern form of power distinguished by the lack of public punishment, they analyse the modes of discipline that operate in feminine body language, the use of cosmetics and fashion, the depths of shame experienced by the anorexic woman become the pathological epitome of feminine identity in the context of normalising power (15). Foucault's disadvantage is that he

is more useful for studying well defined institutions, like for instance, medicine and psychoanalysis but not as useful for suggesting how most discourse is bounded or how institutions are related. Most human communication and interaction seems not to be contained within a single specific institution. However what he does offer feminists is a contextualisation of experience and an analysis of its constitution and ideological power. In order to develop strategies against hegemonic manipulations of capitalism, women need to understand the social practices which guarantee them and their institutionally legitimised forms of knowledge to which ideologies look for their justification (i.e. science, good and common sense)

Kruger's and Holzer's awareness of ideological processes can be seen from their texts.

'ABUSE OF POWER COMES AS NO SURPRISE' Truisms 1983 Holzer

'MYTHS MAKE REALITY MORE INTELLIGIBLE' messages 1985, Holzer

'DONT PLACE TOO MUCH TRUST IN EXPERTS' Messages 1985, Holzer

'IF YOU HAVE BEHAVED NICELY THE COMMUNISTS WOULDN'T EXIST', Survival 1983, Holzer.

'WE WON'T PLAY NATURE TO YOUR CULTURE' Untitled 1979, Kruger

'YOUR MANIAS BECOME SCIENCE', untitled 1980, Kruger

'YOUR FICTIONS BECOME HISTORY, untitled 1981 Kruger

'YOU MOLEST FROM AFAR', untitled 1981, Kruger

Kruger considers herself to be concerned with a 'tumultuously unhinging relationship to the etiquettes of power' (16) her work exposes power relationship by her concise texts that incorporate yet undermines the social dictums that work to determine our thoughts, our desire and our very identity contending with language as it operates in contemporary culture. Kruger's statements turn the persuasions of



**We have received orders
not to move**

the media into phrases or accusations or resistance by employing language as a verbal weapon, seeking to undermine the power of these who would wield them. Kruger illustrates how words often function as forceful instruments of control.

Holzer responds in her own manner to the call of interpellation, with her electronic messages. Emanating from the screens of the techno-science language games which surround the individual in society, Holzers messages assume an astral dimension as if acting from a computerized communication network. The texts de and re-materialise before the viewer. Holzer's message fragment speaking positions by infiltrating the memory banks of global consciousness. Holzer's words have no one descriptive concrete referential anchor but carry ideologically weighted meanings. Works by Jenny Holzer speak with the voice of authority, about the voices of authority that barrage the contemporary environment. Her assertive and sometimes virulent statements, possessing no proven basis in reality, point to the way in which language dominates the social atmosphere by bombarding it from many different directions.

The theories which I have discussed at this point - namely psychoanalytic theory, ideological and discursive system theories, have had much influence upon not only Holzer and Kruger but on entire generation of feminist artists (Sherry, Levine, Cindy Sherman and Louise Lawler amongst others) These artists who work within similar concerns have been termed collectively 'Post feminists'. (17) Arguably there can be no 'Post' feminisms until the aims of feminism have been achieved and the foundation build of a discourse that is not governed by a prime signifier decentering the reigning phallus from its dominant position in the symbolic order. Cameron uses the label

'post' feminist to describe the early development of an American postmodern aesthetic with a group of artists and women who 'fanned the flames of conceptualism since the late 1970's (18).

In the previous chapter I mentioned Gallop's analysis of Lacanian theorists whose 'desire to control the meaning of the signifier, the phallus, is precisely symptomatic of their desire to have the phallus, that is their desire to be at the center of language'.

Having the phallus, means having control, a control of language, and controlling through language. Control through language, can be exhibited as a naming power. Camerons art critical catagorizing of woman is typical of patriarchal naming power. Art criticism/history functions as discourse which as Foucault has described, exerts power through language, signs, and the body's own force. Art Criticism/history as a patriarchal discourse has the power to name the world which surrounds it, and is therefore in a position to influence reality (19). It is language which names man as man and creates the recognition of difference between man and woman, if you didn't name difference arguably it wouldn't exist (20) Conversely woman; has no access to the symbolic order and consequently many female experiences lack a name. Kruger undertakes a task of "making present of that which had been unseen and unspoken" (21).

Craig Owens sees feminism as an instance in a male world art crisis, Jameson labels early feminist production as folk art, Cameron is a misguided as these. There can be no question of feminist art being swallowed up by the past tense. This dissertation is written for a purpose of Art Critical reference, I am fully aware however, that in crititizing the catagories of Art history, I also criticize the position

from which I speak, earlier in this chapter I noted how it is possible to speak from within a discourse but not without one.

In the previous chapter I have dealt with the psychoanalytic version of the acquisition of language and discussed briefly the tactics of psychoanalysis as an example of an oppressive patriarchal system of concepts - or ideology. Krugers and Holzers work constitute a reaction to theoretical and ideological assumptions of woman.

Kristeva has been discussed as a short exploration into feminists appropriation of psychoanalytic and linguistic theories towards a feminist goal. Knowledge of the precise systems and devices with which woman has been oppressed is the foundation of Holzer's and Kruger's work.

In this chapter I have discussed specifically Holzers work. Both artists use of pronouns of interpellation have been examined to begin descriptions of Althusserian and Foucaultian theories and observations of the dynamics of ideological and discursive systems. In the following chapter I shall attempt to outline Holzer's and more specifically Kruger's work, as demonstrating use of the linguistic tools appropriated by feminists. Namely, mimeticism, stereotypes, deconstruction and post structuralist analysis, but more importantly language itself.

FOOTNOTES - CHAPTER TWO

1. Ammann, Jean Christophe in Private Property Created Crime Catalogue 1984
2. John Carson in interview, NCAD 1990
3. Jakobson, Roman, Verbal Art, Verbal sign, Verbal time, Page 196
4. Ibid
5. Barthes Roland, quoted in Owens Criag the Medusa effect or the Spectacular Ruse, ICA 1983
6. Althusser Louis, 'Ideology and the State' (1971) In Easays on Ideology. 1984,
7. Ibid
8. Ibid
9. Lawson Thomas, Nostalgias as Resistance' in Modern Dreams
10. Foucault Michel Power Knowledge 1980
11. Ibid
12. Foucault, 1980, Page 156
13. Gallop outlines this concept in 'Thinking through the body' see bibliography.
14. Normalisation
This is a process whereby the subjects activities, thoughts, personalities are submitted to Norms of behaviour. It is a domination of Power through standardisation, the production of 'Normal' conforming, individuals.
15. Bartley and Bardo in Feminism and Foucault, 1988
16. Stephanson Anders "Barbara Kruger" in Flash Art October 1987
17. Cameron Dan, 'Post Feminism' in Flash Art No. 127
18. Ibid
19. Roland Barthes in 'The Rustle of language' describes the instances within which reference to "concrete reality" is an obsession of ideology. 'Concrete' reality becomes a premise from which to speak. In semiotic terms use of the 'real' results in 'the very absence of the signified, to the advangate of the reference alone, becomes the very signifier of realism,' the 'reality effect' is produced. Page 141 - 148

20. Simone de beavoir, has stated if woman did not exist he would have invented her, Ailbhe Smyth contends that he has: Interview with Ailbhe Smyth, December 1989.
21. For instance, I can only allude to the phenomenon of women speaking in public, Helene Cixous describes women speaking in public in the laugh of the Medusa. In my own experience, during mixed sex discussions a strange situation occurs; the male members speak, the women remain quiet. Sex difference in conversation has been studied through sociology. But an explanation of this empirical situation and solution thereof is still wanting. This empirical situation points to the underlying inequality of language, in not just scientific, or literary instances but in its basic social use.
22. Quoted by Stephanson Anders in Flash Art, October 1987

CHAPTER THREE

THROUGH THE CHANNELS:

KRUGER AND HOLZER JAM THE FREQUENCIES OF TECHNOCTURNAL EMISSIONS

I CAN'T LOOK AT YOU AND BREATHE AT THE SAME TIME - KRUGER (1983)

"YOU ARE TRAPPED ON THE EARTH. SO YOU WILL EXPLODE" - HOLZER (1988)

As artists, Holzer and Kruger are concerned with projecting a sense of art as language, a language which is subject to the vagaries of marketing, technology and especially gender. The movement which artists similar to Holzer and Kruger are concerned with, is said to have been precipitated, partly as a response to the increase of commodification of the art world, in the late 1970's and also by the adjustment of world capitalism to a global order based on information distribution through advanced technology. Holzer and Kruger are American artists of similar age. Holzer's work consists exclusively of texts manipulated in a visual manner. Kruger's works combine "found" photographs and texts, however of late, her work is increasingly verbal.

At first glance, the artists texts verge on the incoherent, the meaningless. The size and speed of the words, communicates verbiage. If the text upon initial reading appears as babble, then they allude to a process of mimeticism. This mimetic device is advocated by the writer, Irigaray (1), Kruger and Holzer mimic the monologues of patriarchal culture as a form of 'undoing by doing' an excess of mimicry, and as a form of articulation from the murk of phallocentrism. Kruger and Holzer take specific phrases slogans or truisms and mimic them in their productions. Mimeticism is an

attempt to traverse the theoretical impasse of articulation in a language which embodies the symbolic principle of the phallic ideology it serves. Mimicry or mimeticism is a use of calculated duplicity as a means of circumnavigating this dilemma.

'One must assume the feminine role deliberately to convey a form of subordination into an affirmation and thus begin to thwart it' (2).

Thus women should deconstruct the position assigned to them in order to re-inscribe it in some other way. A deliberate assuming of the feminine style and posture assigned to a woman would uncover the mechanisms by which she is exploited, without her simply being reduced to it.

"A woman should not seek to find a discourse which uses the concept of logos (3) but repeating / interpreting the way in which within discourse feminine finds itself defined as lack of, deficient, imitation etc. using disruption excess of this pattern will jam the machine of theory" (4).

Kruger uses mimicry in her text

"I SHOP THEREFORE I AM"

She echoes the philosopher Descartes who once declared his proof of existence in the statement, 'I think therefore I am'. Kruger's sentence is descriptive of the Capitalistic lifestyle.

Holzer, using a similar tactic, mimics the tone of marxist agrarian manifestos, in the truisms

"PRIVATE PROPERTY CREATED CRIME".

"THE LAND BELONGS TO NO-ONE".

These statements are integrated with diverse nuggets of opinion.

"MOST PEOPLE ARE NOT FIT TO RULE THEMSELVES".

"PEOPLE ARE NUTS IF THEY THINK THEY CONTROL THEIR LIVES".

"ARE WE HAVING FUN YET" (1987)

In Krugers phrase is juxtaposed against a woman's hands held up to her face. The banal American cliché is suddenly transformed into a sneering taunt. In this piece Kruger has staged an Irigarayan mime "Travelling through a masculine imaginary, to interpret the way it has reduced us to silence to muteness or mimicry ... attempting from that starting point and at the same time to (re) discover a possible space for the feminine imaginary" (5)

Kruger's mime results in a spectacle within media stereotypes, she exposes how woman has been glamourised, eroticised and fetishized for the masculine gaze. Kruger comments

"We loiter outside of trade and commerce and are obliged to steal language. We are very good mimics, we replicate certain words and pictures and watch them stray from or coincide with your notions of fact or fiction." (6)

Kruger's work simulates the graphic and advertising ploys which she once used to employ at Conde Naste. These devices reproduce media stereotypes. Kruger counters the immediate impact of the images with

cunning superimposed texts. Through this disjunction of image and text, Kruger exposes the Patriarchal logic of advertising fictions and reveals the ideological factors. Krugers exposes the structure of the unconscious mechanisms of viewing which dictate the habitual reading of images by the passive subject. She plays the impact of image against language exposing in Barthian terms 'the rhetoric of the image'. (7) Kruger's images are powerful because they tap into the part of the psyche that has been invaded by the news media, entertainment industry and political structure. In the age, in which we live, the too rapid consumption of information (on television fiction or from actualities) results in all events being homogenized for fast perusal. The Individual has lost the power to respond to any of the materials she is consuming. In being deluged with facts, the human ability to feel them is lost. Kruger intercepts and engages with these subliminal strategies, "but force us to decode the messages" (8) according to Criag Owens. Owens is not surprised by Kruger's use of the stereotype for, stereotypes treat the body as an object to be held in position of subservience and submission (9).

Kruger's texts

"I CANNOT LOOK AT YOU AND BREATHE AT THE SAME TIME" and
"YOUR GAZE HITS THE SIDE OF MY FACE"

allude to the myth of perseus and medusa. Helene Cixous' writing deals with the medusa myth (10) Cixous writes of patriarchal discourse as a mirror-like construction. Women must make cracks in the mirror and cross through it or beyond it to another signification, man as persens has turned women to stone. She is the motionless signifier, a posed entity. In Kruger's piece the text



can't look at you and breathe at the same time

"YOUR GAZE HITS THE SIDE OF MY FACE"

is accompanied by a photograph of a female statues face. Kruger reflects the feminine stereotype back upon itself in mimicry of perseus act of blinding / solidifying medusa. Kruger robs the stereotype of its power, and the gaze of its impact. The stereotype and the gaze are both contentious issues in feminist theory. In patriarchal culture a man is said to be actively engaged in looking, while a woman is looked at. Barthes describes the stereotype as existing 'where the body is absented (11) The body is then a mere representation of prepared signifiers. In "Your gaze hits the side of my face" Krugers stereotype illuminates womans statue like existence in patriarchy and alludes to the way in which women are submitted to the voyeuristic theories of analysts.

Carol Squiers describes Krugers images as "locked in a strenuous combat of thrust they jostle one another for the last say ... this art is conscientious aggressive and explosive, walking through Krugers show is like walking across a battlefield" (12), Squires uses phallic terms of war to describe Krugers texts, for language as used by Patriarchy, is invariably a battleground, upon which Kruger fires her appropriated bullets.

Kruger's work is aimed at unmasking late capitalist consumerism, the role of power in society, the power of the media, stereotypes of women and occasionally art. In tackling these issues she uses a format of black and white images, of late she has introduced colour into her work. Kruger has engaged with phototexts in her 'mature work' since 1980. The red frames in her work have become her trademark. Since 1985 her images have become lenticular in format. The lenticular is a technical device which allows a different image to appear depending

upon the position of the viewer. These clever tools allow two images or text and image to be viewed separately and yet cohesively. Kruger's texts of wit, parody and ironic prose counter the psychological effect of life in the 20th century

WHAT ME WORRY?

She declares her works not to be for a specialised art audience but "the spectators who view my work don't have to understand that language" (13) Her main aim she states are "Basically I want to be effective in making changes in power relations, in social relations" (14).

In 1984, Holzer and Kruger jointly exhibited in Basel Kunsthalle and in 1987 both Holzer and Kruger participated in a group show 'Public address' Kruger has exhibited in the Whitney more than once, and most recently Holzer has been picked to represent America at the next Venice Biennale (1990) the youngest artist and first woman to do so.

The Artangel organisation have produced works which feature both artists. Artangel specialises in Public Art of varying media. The Kruger and Holzer projects are amongst their most successful, largely because of the media they utilise enables artists to reoccupy the sites usually infested with advertising, the thrust advocate artists who

"operate at the cutting edge of social representation - challenging, stimulating and changing traditional views of the world and the way we think (15)

Kruger's work with Artangel, a poster

"WE DON'T NEED ANOTHER HERO"

was featured on bill boards throughout England and Northern Ireland in 1986 and 87, this project was concurrent with Channel Four's series "State of the Art" (16) Krugers text was displayed with the image of a boy and girl. The girl is surprised at the boys big muscle (sic). The poster is a provocative look at gender and commerce through a comic book illustration. In this instance, as always

"Kruger's accusatory geurilla semiology has generated a way for feminist poster practice to rupture the pact between the media and masculine visual pleasure that has ruled the City Street (17)

Holzer's work with Art Angel, took place during late December 1988 and early 1989. Holzer's works titled 'messages' appeared in diverse locations around London. In Picadilly Circus Holzer's statements appeared on giant spectacolor screens. In Waterloo station they flashed from cable T.V. In Leicester Square underground emerging passengers were confronted with statements such as,

"THE BEGINNING OF THE WAR WILL BE SECRET" and
"YOU ARE TRAPPED ON THE EARTH SO YOU WILL EXPLODE"

Even in Virgin record stores, the reverse of till receipts were printed with various Holzer statements.

The range of sites Artangel initiated for Holzer was enormous, along with sites which seduced shoppers and commuters, Holzers texts were featured in the Fridge Nightclub -

YOU ARE TRAPPED
SO HIGH
3000 FEET
TITAN
WILL EXPLODE

"DANCE ON DOWN TO THE GOVERNMENT AND TELL THEM THAT YOU'RE EAGER TO RULE BECAUSE YOU KNOW WHAT IS GOOD FOR YOU".

The Face magazine with a circulation of 120,000 included articles on Holzer, inside the magazine the reader was presented with 4 postcards, and encouraged to participate in the proliferation of Holzers work. Together with the I.C.A. show of that time, the events, functioned as a veritable cataclysmic invasion of signs emanating from every direction.

In discussing the 'rhetoric of the image,' Barthes has declared how inaccurate it is to talk of a civilisation of image. Barthes considers us still more than ever a civilisation of writing. Writing and speech continuing to be the full term of the informational structure. However as we pass into the nineties, a decade in which the culture of this new decade is speculated to be one of information, information for its own sake, banal verbal messages in the 'ectasy of communication', Bandrillard believes the new information of the electric mass media (namely Television) is directly destructive of meaning and signification or at least has an effect of neutralising it. The media itself is responsible for the murder of response. Contemporary art has been expressed as being a simulation of its own disappearance. Bandrillard wrote a catalogue for one of Kruger's shows describing (amidst lengthy stretches of a apocalyptic musings) how he did not consider Krugers work to create awareness in the viewer

"If they had such a political goal, they would be naive..." (18)

his next statement is in direct contrast to Barthes as he states,

"nowadays any text whatsoever is read as an image" (19)

Because for Bandrillard there is no one at the other end of the sign.

So, are we a culture of writing or of image? Both writers are of course exercising their intellectual virility, I myself while finding value in Barthes' statement - being concerned as I am with language in its verbal sense, - I tend to side with Baudrillard's statement, because in regard to advertising, the literal specifics and proper naming of advertising are eclipsed by the looming centrality of its image' (20) - Almost any text can be read as an image owing to the proliferation of electronic transmission which reaches its current climax on television. However Baudrillard has egg on his face when he goes on to pronounce that power and the masculine no longer exist. As Kruger terms it

"Nothing crawls as profoundly between laughter and tragedy as powers acutely disingenuous attempts at self effacement" (21)

Viewers often find difficulty with Holzers texts as they emanate from the landscape. She refuses to have them signed, refuses any reference to herself. In Holzers work we have the voice of authority and yet the disappearance of any authorship. (22) Holzer's work uses devices of persistent anonymity amidst their utterances. They refute the privilege of authorship, not on ethical, political or philosophical grounds, but so as to display the power of information in its own manner of diffusion. For information ultimately eludes human control taking on a life of its own in all persuasiveness. Fleeting as the incidental messages may be, the media has a sacrosanct stature in everyday life.

At this point, I would like to draw attention to Post structuralist concepts which I feel are reflected in Holzer and kruger's work. Many writers to whom I have referred in this dissertation can be said to conform to (post) structuralist principles, certainly Foucault, Lacan,

Althusser, Barthes and Baudrillard. The most obvious analogy between structuralist thinking and Kruger and Holzers work is the premise of the world as experienced as a vast text through which we see ourselves. The aim of feminist theory is to rewrite the text which constructs our psyches. The structuralist movement has developed from, a simplistic belief in the existence of an underlying structure which lies behind all understanding structuralism advocates the traditional stance of 'objectivity'; to the traditional aim of 'truth'. Post structuralism emerged as a sharp revaluation of those aims, becoming anti-scientific in its analysis towards the destruction of 'objectivity' and 'truth'. On a material level, Holzer and Krugers productions employ vast texts, while theoretically their texts convey the death of 'objectivity' and 'truth' which constitute the power of the medias verbal activities.

Krugers work takes its impetus from Derrida's strategy of deconstruction (23) which aims to displace patriarchal binary oppositions to re-inscribe them with different meanings. In Kruger's work the displaced oppositions comprise of active/passive, culture/nature, prowess/pose, subject/object, history/fictions, examples of Kruger's use of these binaries would be

"YOUR FICTIONS BECOME HISTORY"

"WE WON'T PLAY NATURE TO YOUR CULTURE".

Holzer's work also implicates the careful manipulation of oppositions. Her work depicts the multiplicity of positions, and the complexity of 'truths' surrounding the viewer. Barthes sees modern society as a single cultural forcefield crisscrossed by meanings and interpretations. Barthian semiotics, hopes to displace man from the cultural world, and explain human culture by forces of social meaning.

Similar to this feminists see the social meaning of woman derivative of the cultural phenomenon of patriarchy.

Kruger has been criticised as being obsessed with late capitalism. Kruger therefore keeps good bedfellows, for Baudrillard and also Deleuze and Guattari in *Anti Oedipus* (24) recognise the consequences of capitalism. They consider capitalism in a state of advancing towards a schizophrenic society, for,

"The capitalist machine thrives on decoded and deterritoralised flows."

The Schizophrenic sees the world as a field (25) of signs, and words for things, (the capitalist consumer, buys objects for the sake of their word value) There is a relation between the superstructuralist way of theorizing the world and the schizophrenics way of living it. The schizophrenic overreads and the messages it receives. Deleuze and Guattari see the schizophrenic as *homonatura* and advocate a new form of psychoanalysis - schizoanalysis. Schizophrenia is a communication disorder in an era of proliferating media images, in which capitalism has taken over the production of visual signs. Kruger's work manipulates signs. She resists the culture's assault of the subject and attempts to place art within its cultural context "as social signs existing alongside other social signs in order to disrupt repressive cultural codes" (26).

Holzer's work can be said to be a rejuvenation of language by the fact it functions as both sign and signifier. The message is the medium. Her 'sign on a truck' project is a perfect illustration of this. If Holzer's work represents a rejuvenation of language, her approach may also signify the crisis in representation of the eighties. A time

which depicted the acceleration of, in Lippard's words 'the dematerialisation of the art object' (27) - this is contrasted with the object - lust of consumer culture. The media industry has saturated the world with its images and a plethora of verbal messages. Knowledge and language have been used as devices of exclusion against women. The so-called 'high' cultural images of painting and mythologies have been used as vehicles for advertising, the opposite is also true, In Artangels re-occupancy of advertising sites (28) Holzer and Kruger's works function as texts and yet visual images. Kruger and more specifically Holzer demonstrate the problematics of representation in the Patriarchal culture which has appropriated the image of woman.

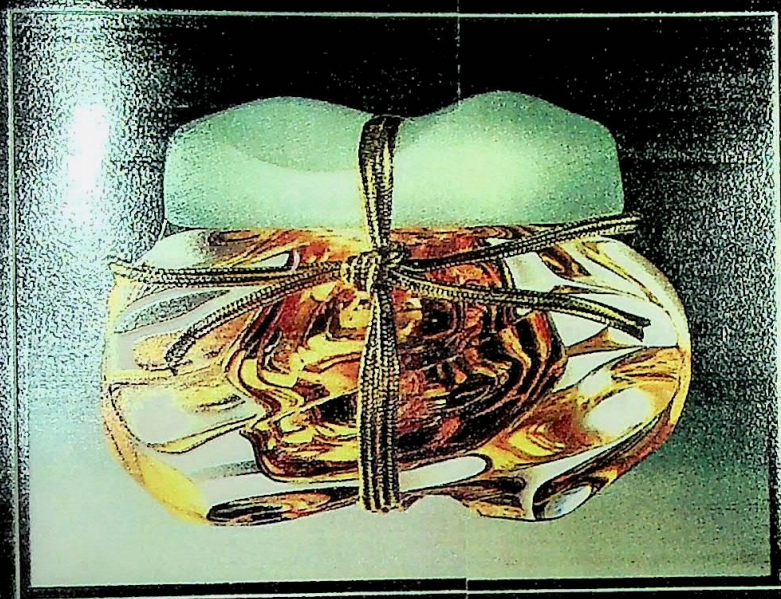
With reference to Kruger and Holzer's activities detailed in this chapter, I cannot state more seriously the appropriate nature and timely quality of Kruger and Holzer's work in the eighties.

FOOTNOTES - CHAPTER THREE

1. Irigarary Luce This sex which is not one NY 1985
2. Ibid
3. Logos - the word. Greek for reason and discourse
4. Op. Cit.
5. Marks and Courtivron New French Feminism 1986
6. Kruger in 'Barbara Kruger' by Lisa Tickner in Feminist Art News, Vol 3, No. 2
7. Barthes, "elsewhere than in advertising, the anchorage may be ideological and indeed this is its principal function, the text directs the reader through the signified of the image, causing him to avoid some and receive others, by means of any often it remote controls him towards a meaning chosen in advance, quoted by Siegal Jeanne in Barbara Kruger Arts Magazine, Summer 1987, Vol. 61, No. 10, Page 17 - 21.
8. Craig Owens in the Medusa effect or the specular Ruse ICA Catalogue, London 1983
9. Ibid
10. Cixous Helene, The Laugh of the Medusa, in New French Feminisms Harvester Press Ltd. 1986
11. Siegal Jeanne, 'Barbara Kruger: Pictures and Words' in Arts Magazine, Summer 1987, Vol. 61 No. 10. Page 17 - 21
12. Carol Squiers in Diversionsary (syn)tactics in Art News February 1987, Vol. 86, No. 2, Pages 71 - 85
13. Ibid
14. Ibid
15. Artangel Trust Brochure
16. State of the Art, part 4, authored and directed by Sandy Nairne, a channel four production broadcast in 6 parts, Jan. 1987 - Feb. 1987
17. John Roberts, The Poster and the Counterparts in Art Monthly Aug. 1986, Pg. 9 - 11
18. Stephanson Anders, in Barbara Kruger in Flash Art, Oct. 1987 Pg. 55-59
19. Ibid
20. Ibid
21. Ibid

22. Both Derrida and Barthes have theorized on the death of the author, see bibliography
23. Derrida in writing and difference London 1978
24. Deleuze and Guattari in Anti Oedipus 1984
25. Ibid
26. Squires, Carol, Art News February 1987
27. Lippard Lucy, Six Years: Dematerialisation of the Art object. 1966 - 72, London Studio Vista 1973
28. Art has been appropriating advertising sites in its exhibition devices and in its products (T Shirts/Postcards etc. of Kruger and Holzer) The tactics of Kostabi derive their inspiration from consumerism/advertising also.

KNOWING IS ALL.



KNOWING

THE NEW FRAGRANCE FROM

ESTÉE
LAUDER

NEW YORK • LONDON • PARIS

CONCLUSION

In the previous pages, I have endeavoured to explain through my own words, Holzer and Krugers manipulation of language. As I have described, the oppression and appropriation of woman has been achieved and reinforced through language. I found myself in writing this dissertation to have undertaken a strange task, using language to explain and criticise language. This strange task is as Kristeva describes.

"To work on language to labour in the materiality of that which society regards as a means of contact and understanding. Isn't that at one stroke to declare oneself strange to language" (1). I find much affinity with Kristeva's statement, feeling myself a stranger to language, as a woman a stranger to the foreign language of Patriarchy.

Having written the main body of this thesis, I chanced upon an Umberto Eco's book, 'Travels in Hyper-reality' relegated to the forgotten shelves of my home. I was surprised then to read of Eco's treatment of the Barthes lecture, which I had chosen as introduction.

"Power is the parasite of a trans-social organism, linked to the whole of mans history and not only to his political historical history. This object in which power is inscribed, for all human eternity is language, or to be more precise, its necessary expression, the language we speak and write" (2)

Barthes describes power as having a life force of its own, living off humanity. Power for Barthes is inscribed and established perpetually, through language, in its day to day use Eco finds much allusion to Foucault's ideas of power in Barthes' passage. This Eco commends

explaining 'strong homologies between linguistic devices and devices of power and the knowledge on which power is nourished is produced through linguistic means' (3).

In society language is used to control ones own behaviour and the behaviour of others, it is through language and the constraints it imposes upon the individual that one learns to think, to feel, to judge, and control. Eco states:

"language is power because it compels us to use already formulated stereotypes, including words themselves and that it is structured so totally that slaves inside it, we cannot free ourselves outside it because outside the given language there is nothing". (4)

For Eco, power and language cannot be escaped, and the manipulative resources of both entities are closely related. Eco agrees with Barthes, and advocates the cheating of language as a form of escape.

"You can cheat with the given language"

Perhaps then, by cheating within language, the aims and ideologies behind language and power in Patriarchy can be escaped and a solution be reached.

In the same manner as I re-discovered my Eco book, within language devices can be uncovered. Eco advocates writing as cheating, Kruger and Holzer discover by examination places in language, they uncover linguistic devices and cheat. They subvert the authority of the word, the logocentrism of patriarchy. Kruger and Holzer, like Kristeva, 'change the place of things' (5) changing the way language is used by

power, by cheating it. As the Greeks used the trojan horse, feminists like Kruger and Holzer must use such devices to gain entry to language and draw back its gates, thus exposing the colonisation of society and language by Patriarchy.

On the completion of such a task feminists would no longer be as Eco writes

"Slaves inside it, we cannot free ourselves outside it"

Women would no longer be slaves to language, no longer would they be strangers to language, posited as 'other' in the land of Patriarchy. I find Kruger and Holzer use of language precipitates such a solution by the manner in which they use language against itself, they find a place from which to speak. Kruger and Holzer use language against Patriarchal Power, and its logocentrism, their texts depict society's fascination with language. In effect Kruger and Holzer break the spell of language.

FOOTNOTES - CONCLUSION

1. Kristeva, Semeiotike, Recherches Pour une Semaanalyse 1969, Pg.1
2. Barthes, inauguration lecture, Oct. No. 8
3. Eco, 1986, Pg. 253
4. Eco, 1986, Pg. 241
5. Barthes, 1970, Pg. 20

ACKNOWLEDGEMENTS

Much thanks for the following for the generous supply of:

conversation / information / consolation.

Barbara Egan, Ailbhe Smyth attic Press, and John Carson, Artangel.

BIBLIOGRAPHY AND FURTHER READING

- Althusser Louis, Essays on Ideology London Verso 1984
- Artangel Trust Brochure, 1989
- Artangel Trust, 133 Oxford Street, London W11 1TD
- Barthes, Roland,
Lecture in Inauguration of the chair of literary semiology
October No 8 Mit Press, Spring
The Rustle of Language, Oxford Basil Blackwell Ltd. 1986
- Baudrillard, Jean,
The ecstasy of communication NY Semiotexte 1988
Selected Writings, Stanford Stanford Press 1988
- Coward, Rosalind, Patriarchal Precedents London Routledge 1983
- Diamond and Quinby Feminism and Foucault Boston NE University 1988
- Derrida, Jean Writing and Difference London Routledge 1978
- Deleuze and Guattari, Anti-Oedipus London Athlone 1984
- Eco, Umberto Travels in Hyperreality, NY Harcourt Brace 1983
- Feher, Michel Fragments for History of the human body Part 1 NY Zone 1989
- Foucault, Michel,
The Archeology of Knowledge, N.Y. Tavistock Publications 1972
Power/Knowledge, London Harvester Press 1980
- Gallop, Jane,
The daughters Seduction London, MacMillan Press 1982
Reading Lacan, New York, Cornell 1985
Thinking through the body, N.Y. Columbia University Press 1988
- Harland, Richard, Superstructuralism, London, Methuen 1987
- Holzer Jenny,
Eating through Living, N.Y. Tanam Press 1981.
Abuse of Power comes as no Surprise, Press of Nova Scotia College 1984
- ICA London, Barbara Kruger, We won't play nature to your culture, London 1981
- Irigaray Luce, This sex which is not one, London Cornell 1985
- Jakobson, Roman, Verbal Art, Verbal Sign, Verbal time, Minneapolis, University of Minnesota 1985
- Kramarae, Cheris, Language and Power London Sage 1984
- Kristeva Julia, Desire in Language Oxford Blackwell 1980
- Kruger, Barbara, National Art Gallery, New Zealand, Wellington 1988

- Lawson, Thomas, Modern Dreams, Boston Mit 1987
- Lacan, Jacques,
Ecrits - Trans Sheridan NY WW Norton and Co. In. 1950
 'Sign Symbol Imaginary' in On-Signs Blonsky Marshall, Oxford
 Blackwell 1985
- McCabe, Colin, The talking Cure, London, MacMillan 1981
- Macey, David, Lacan in Contexts, NY Verso 1988
- Marks and Courtivron, New French Feminisms, Brighton Harvester 1981
- Moi Toril,
A Kristeva Reader Oxford Blackwell 1987
Sexual textual politics, London Routledge 1986
- Mulvey Laura, Visual pleaseure and Narrative Cinema, London MacMillan
 1988
- Nairne, Sandy, State of the Art, London, Chattot and Windus 1987
- Owens, Craig, 'The discourse of others, feminists and Post modernists'
 in Implosion Stockholm, Moderna Museet 1987
- Spender Dale, Man Made Language, NY Routledge, 1980
- Weedon, Chris, Feminist practice and post structuralist theory, London
 Blackwell, 1987

JOURNALS, ARTICLES

1. Armann, Jean, Christophe, Private Property Created Crime
Basel, Kunsthalle Basel, 1984 Catalogue
2. Barrie Lita - 'Beyond the looking glass, your truths are
illusions' National Gallery of Art New Zealand Catalogue 1985
3. Barbara Kruger, in Art and Design Oct. 1989 Pg. 14 - 16
4. Buck Louisa, 'Jenny Holzer' in The Face magazine Dec. 1988 Pg.
128 - 132
5. Cameron Dan, 'Post Feminism' in Flash Art No 127
6. Evans, Stevan, 'Not all about death' in Art Scribe, Summer
1989 Pg. 57 - 59
7. Fergusson Bruce, Wordsmith Jenny Holzer, Art in America
Dec. 1986
8. Le Cercle, Jean Jacques, review - Lacan in contexts, Radical
philosophy, Autumn 1989
9. Moi Toril, 'Sexuality and Epistemology in Friends Dora
Feminist Review No. 9 1981
10. Roberts, John, 'The Poster and the Counterparts' Art Monthly
August 1986 Pg. 9 - 11
11. Rose, Jacqueling, Femininity and its discontents, Feminist
Review No 14 Summer 1983
12. Siegal, Jeanne 'Barbara Kruger Pictures and words' Arts
Magazine, Summer 1987, No. 10, Pg. 17 - 21
13. Stephanson, Anders, 'Barbara Kruger' in Flash Art Oct 1987,
Pg. 55 - 59
14. Squiers, Carol, Diversionary (Sym)tactics, Art News Feb. 1987,
No. 2 Pg. 76 - 85