

## **Control Hegemony and Subject Self in Barbara Kruger's Works with Pictures and Words**

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### **Abstract**

Barbara Kruger's works blend Conceptual and Feminist art, and critically understand the social mechanisms of daily life construction, consumption, seduction and control. This thesis divides Kruger's works into two categories: "control hegemony" and "subject self," and discusses and analyzes how Kruger's works with pictures and words convey gender differences, which are meanings under cultural interpretation, gender forces bodies to become cultural symbols, and stereotypes facilitate to create standardized subjects. Body aesthetics makes bodies to become alienated products and consuming objects. Bodies are fields of struggle for power and gloomy silent victims under normative rights. Kruger refers to the monitoring and materialization of women under the gaze of patriarchy by way of mirror and sculpture. The ironic combination of Kruger's works with pictures and words, and deployment of humor, reveals hidden realities of society and women's unspeakable claims. Kruger's works complete stage tasks and are replete with great historical significance and value.

**Key Words:** contemporary art, Conceptual art, hegemony, subject, Barbara Kruger