

David Lewis

Barbara Bloom

*Travel Posters, 1981/2017*

*Globe, 1995*

Independent New York

March 2 - 5, 2017

Spring Studios

50 Varick Street

New York, NY 10013

Fifth Floor

## Barbara Bloom Biography

Barbara Bloom (b. Los Angeles, California: 1951) lives and works in New York City. She has participated in numerous solo and group exhibitions at major national and international institutions including The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; The Serpentine Gallery, London; Stedelijk Museum, Amsterdam; Museum Friedricianum, Kassel; Kunsthalle Zürich; Dia Art Foundation, New York; Museum of Contemporary Art, Los Angeles; the Venice Biennale; Kunstverein München, Munich; Museum Morsbroich, Leverkusen; Museum Boymans van Beuningen, Rotterdam; Carnegie Museum of Art, Pittsburgh; SITE Santa Fe; La Bienale de Venezuela, Caracas; Parrish Art Museum, Southampton; Wexner Center for the Arts, Columbus; Cooper-Hewitt Design Museum, New York; The Jewish Museum, New York.

An extensive survey of her work, *The Collections of Barbara Bloom*, was organized in 2007-8 by Brian Wallis for the International Center of Photography, New York, and traveled to Martin-Gropius-Bau in Berlin. Bloom has received a multitude of awards, grants, and fellowships including Due Mille Prize at the Venice Biennale; Grant for Visual Arts, Foundation for Contemporary Arts; Guggenheim Fellowship; Getty Research Institute; the National Endowment of the Arts; and the Louis Comfort Tiffany Award, among many others.

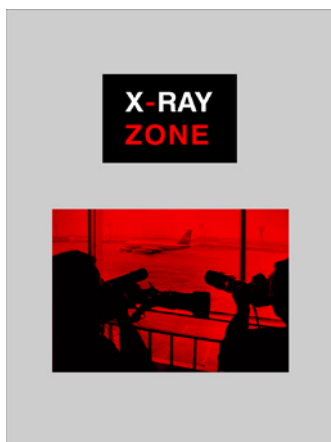
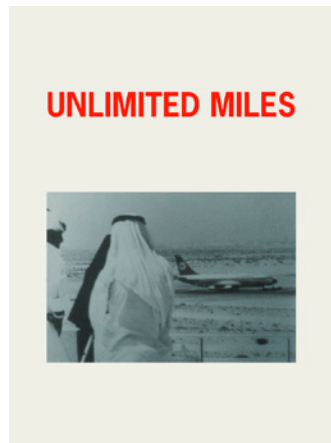
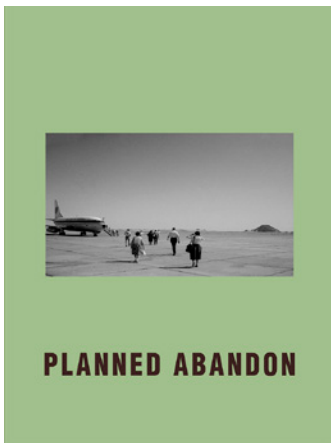
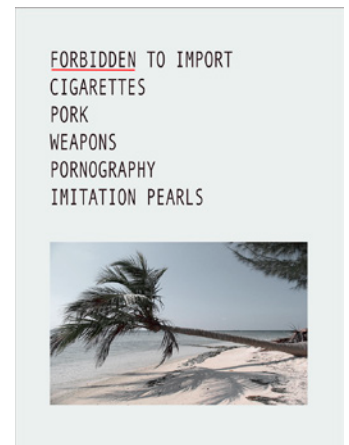
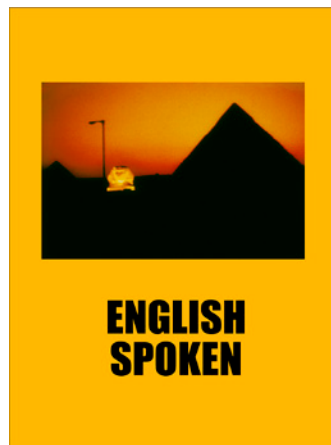
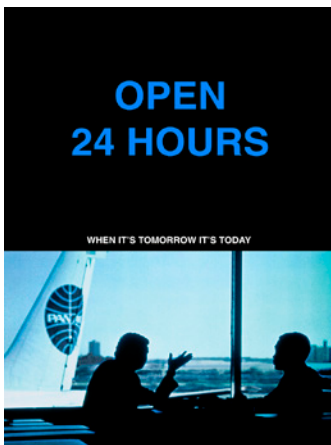
She is represented in public and private collections internationally, including The Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Los Angeles County Museum of Art, Los Angeles; Museum of Contemporary Art, Los Angeles; MAK Museum of Applied Arts, Vienna; International Center of Photography, New York; Israel Museum, Jerusalem; Art Gallery of Ontario, Toronto; FRAC Rhône-Alpes, Villeurbanne; Groninger Museum, Groningen; Yokohama Museum of Art, Yokohama, among many others.

Barbara Bloom, *Travel Posters*, 1981/2017  
Archival digital prints  
Each: 30 x 24 inches, 76.2 x 61 cm  
Edition of 10

“These posters were first shown in the renowned exhibition *Westkunst* curated in Cologne by Kasper König in 1981. They were part of a larger installation titled *Planned Abandon*, 1981.

It’s so strange to look at the *Travel Posters* in our present state of affairs. They were made in Europe in the early 1980s - the days of RAF, Baader-Meinhof... And intended to conflate and confuse the visual/linguistic rhetoric of Tourism with the visual/linguistic rhetoric of Terrorism.”

- Barbara Bloom



Barbara Bloom, *Travel Posters* (*Open 24 Hours*) (*English Spoken*) (*Did You Hear The One*) (*Forbidden*) (*Planned Abandon*) (*Unlimited Miles*) (*No Journalists*) (*Travel Customs*) (*X-Ray Zone*) (*Not a Drop*), 1981/2017  
Archival digital prints, Each: 30 x 24 inches, 76.2 x 61 cm, Edition of 10

# OPEN 24 HOURS

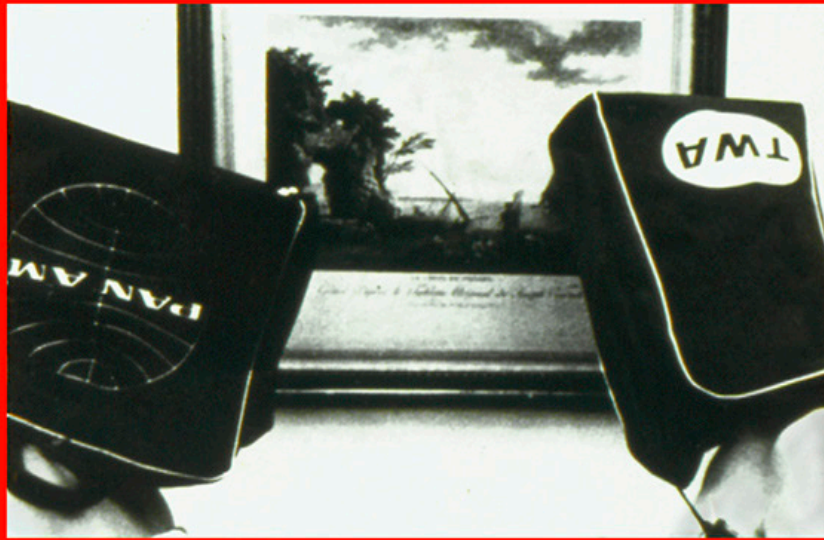
WHEN IT'S TOMORROW IT'S TODAY



Barbara Bloom, *Travel Posters (Open 24 Hours)* (detail), 1981



# ENGLISH SPOKEN



**DID YOU HEAR THE ONE  
ABOUT THE EURASIAN?**



FORBIDDEN TO IMPORT  
CIGARETTES  
PORK  
WEAPONS  
PORNOGRAPHY  
IMITATION PEARLS







# PLANNED ABANDON

# UNLIMITED MILES



# NO JOURNALISTS



~~الصحفيين~~





**DOUANE**

**ZOLL**

海关

**ADUANA**

**CUSTOMS**

**ОБЫЧАИ**

كرامچال

**BEA CUKAI**

အဝန်ခွာန်

**X-RAY  
ZONE**





# NOT A DROP



Barbara Bloom

*Planned Abandon*, 1981

Wall mural, backdrop paper, information table, poster rack filled with fake travel posters.

Dimensions variable.

To be presented at the Hirshhorn Museum and Sculpture Garden in

*Brand New: Art and Commodity in the 1980s*

February 14 - May 13, 2018

Curated by Gianni Jetzer

*“Planned Abandon* was intended to resemble the public information center of some larger bureaucratic entity—the visa and tourism section of an obscure consulate, perhaps. The idyllic photographic wall mural, the information table and display rack of posters suggest a carefully manipulated crossroads of tourism, marketing, and spin control, where images are selected, not merely to entrance, but to supplant with their artificial cogency any less savory images that might have surfaced in newsprint.

At the time this work was made, in 1981, hijackings and bombings had reinforced the homophonic link between terrorism and tourism with a journalistic one. While the setting for the posters was both familiar and didactic, the posters themselves were oddly enigmatic. They obeyed all the rules designed to give them the flavor of officialdom. Reliability was suggested through symmetry; clarity was displayed with sans-serif rigor; a wealth of resources alluded to by the acres of white space (or green space or gray space). The images showed travel and exotic destinations; the text announced attractive propositions (“Unlimited Mileage”). But in the gap between the two there was room for an elephant.”

- Susan Tallman



Installation view

*Planned Abandon* installed in *Westkunst*, curated by Kasper König, Cologne, Germany, 1981

Barbara Bloom

*Globe*, 1995

Raised-relief paper globe, metal base,  
blackboard paint, enamel, chalk

16 x 12 x 12 inches

40.6 x 30.5 x 30.5 cm

Unique

“There was a time when black chalkboard globes were a staple of classroom paraphernalia, and children were expected to be able to draw the outlines of the continents and nations of their world. They are still used in the teaching of physics and astronomy, not to test memorized knowledge, but to demonstrate phenomena that do not stand still: the coriolis effect, polar coordinates, wind and ocean currents.

On *Globe* the land masses are fixed with white paint, but political boundaries and names wait to be sketched in, erased, revised to reflect the political counterpart to the coriolis effect.”

- Barbara Bloom



Barbara Bloom, *Globe*, 1995, Raised-relief paper globe, metal base, blackboard paint, enamel, chalk, 16 x 12 x 12 inches, 40.6 x 30.5 x 30.5 cm, Unique