

# Room 5

## Pop at Home

Pop artists across the world focused on the domestic interior, subverting and reimagining the (American) dream home. The home could also be a stand-in for the family structure itself, which was undergoing significant changes in the 1960s and 70s. Women's role within the family home comes under particular scrutiny. Several artists conflate the female body with domestic objects and appliances, creating works that occupy a territory between fine art and design.

## Wall labels

Clockwise from right of wall text

Martha Rosler

Born and works USA

All works from the series **Body Beautiful,  
or Beauty Knows No Pain**

**Pop Art, or Wallpaper**

**Cold Meat II, or Kitchen II**

**Cold Meat I**

**Kitchen I, or Hot Meat**

**Damp Meat**

**Woman With Vacuum, or Vacuuming Pop Art**

c.1966–72

Photomontage

Merging parts of women's torsos with kitchen appliances, Rosler humorously deconstructs the traditional role of women at home and its representation in the media. She also addresses the marginalisation of women in pop art and in the art world generally with **Woman with Vacuum, or Vacuuming Pop Art** in which a woman cleans a corridor filled with pop art works by male artists.

The artist and Galerie Nagel Draxler, Berlin / Cologne.

X50890, X50892, X50893, X55857, X50891, X51078

## Opposite Wall (Behind)

Wesley Duke Lee 1931–2010

Born and worked Brazil

### Trapeze or a Confession

### O Trapézio ou Uma Confissão

1966

Aluminium, cloth and plastic, graphite and oil paint on canvas, steel cable and cloth rope

Inspired by Kurt Schwitters's immersive art environment, **Merzhaus**, this work originally invited the viewer into a space in which they would be surrounded by representations of different aspects of human intimacy. 'Trapeze' refers to the male and female acrobat-like figures - archetypal silhouettes in acrylic sheets suspended above the ground. 'Confession' may relate to the expected effect on the viewer, cross-examined between the two figures and disinhibited by the semi-private space the work constructs.

Roger Wright Collection, on long-term loan to the Pinacoteca do Estado de São Paulo. X50817



Isabel Oliver 1946

Born and works Spain

Works from the series **The Woman:**

**Happy Reunion**

**Reunión feliz**

**Surgery**

**Cirugía**

**Beauty Products**

**Cosmética**

**The Family**

**La Familia**

**It is a Girl**

**Es niña**

1970–3

Acrylic paint on canvas

In the series, Oliver tackled what it meant to be a woman in Spanish society of the time. **Beauty Products** and **Surgery** question the paradoxical expectations around women's appearance. **The Family** and **Happy Reunion** centre on apparently benign domestic scenes but at the same time suggest the constrictions of social norms. **It is a Girl** is based on a photograph of the artist's mother as a toddler at the end of the nineteenth century, perhaps a symbol of inherited 'feminine' values.

Collection of the artist. X51050, X51048–9,  
X51051, X57479



Ruth Francken 1924–2006

Born Czechoslovakia, worked Austria, USA, France

## **Man Chair**

### **Siège Homme**

1971

Polyurethane foam, white lacquered epoxy

**Man Chair** is based on a plaster cast of a male model. The industrial plastic object blurs boundaries between sculpture, manufactured product and the physical presence of the model himself. The idealised male body becomes a mass-produced item of furniture, though one which sexualises anyone sitting on it. Around the time she made this, Francken was very interested in technology and industrial materials and their relationship with artistic production.

ADAM Art & Design Atomium Museum (Atomium, Brussels).

X50807

Nicola L

Born Morocco, works USA

**Woman Sofa**

**Femme-canapé**

1968

Vinyl

With a curvy female torso for a base and limbs and head for cushions, this work is a playful but critical take on the representation of the female body as object.

**Woman Sofa** combines Nicola L's focus on the human body and her interest in creating functional objects which began in the mid-1960s as she moved away from painting. She has recalled the influence on this work of a teacher who, 'wanted us to "cut the body up in the same way that light was cutting the live model".'

ADAM Art & Design Atomium Museum (Atomium, Brussels).

X50804

Marta Minujín 1943  
Born and works Argentina

## **La Menesunda**

1965

16mm film, digitalised

Running time: 8 min 09 sec

One of Argentina's most celebrated works of the 1960s, **La Menesunda** – which translates from Buenos Aires slang as 'the mix-up' – was an installation of sixteen different environments for visitors to explore. It included a room with a couple in bed, a dental surgery, a walk-in freezer and a beauty salon housed in a structure in the shape of a woman's head. The work appealed to a broad range of people – over 30,000 visited – and invited them to engage with art in new ways. Minujín recalls, 'Audiences of all kinds came to participate and to live the work. People that never consumed art had this first experience.' The narrator of this film describes visitors' various reactions to the work.

Collection of the artist. X50751



Marta Minujín 1943

Born and works Argentina

**Mattress**

**Colchón**

1962

Painted mattress

From the mid-1960s, Minujín became one of the most energetic contributors to the pop art scene in Buenos Aires. Emerging from her interest in urban debris and found objects, this is one of her earliest experiments with transforming mattresses into interactive sculptures.

Collection of the artist. X57446

Evelyne Axell 1935–1972

Born and worked Belgium

**Licensed in Both Ways**

**Permis dans les deux sens**

1965

Oil paint on canvas

This work can be read 'in both ways': a woman putting on stockings or pulling them down; the action observed from outside or by the woman (un)dressing; a helmet-like structure hiding the scene or revealing it through its holes. Peep-hole voyeurism and reflective introspection are both in play as Axell questions the relationship between the female body and society's gaze. The title comes from a phrase for two-way traffic, implying a parallel flow of opposing interpretations.

Private collection, London. X51057

Bernard Rancillac 1931

Born and works France

**Pilules Capsules Conciliabules**

1966

Vinyl paint on canvas

When this work was painted the contraceptive pill was not yet legal in France, conversations about it still secretive. Its use was authorised the following year, after heated debate. Rancillac subtly condenses the different participants in the argument here: the French word 'conciliabules' refers to a secret conversation, but also to an ecclesiastic assembly, gesturing to the strong opposition of the Catholic Church.

Collection Marie-Claude Rancillac. X50878



Erró 1932

Born Iceland, works France

**American Interior No 1**

**American Interior No 5**

**American Interior No 9**

1968

Glycerophthalic paint on blended fabric

In this series, Erró stages the invasion of peaceful American bourgeois homes by Viet Cong and Maoist troops. These juxtapositions of imagery from opposing sides of the Cold War are a reversal of American military intervention in Vietnam. At the same time, they gesture to advertising's invasion of the Western domestic sphere. Ironically, Erró found the images of the American dream home during a visit to Cuba (in an American paint factory, closed after communist leader Fidel Castro came to power), while the Viet Cong images came from a New York shop.

museum moderner kunst stiftung ludwig wien.

X50759, X50762, X50763

## **Plinth in the Centre of the room**

Peter Roehr 1944–1968

Born and worked Germany

**Film-Montages I–III (extracts)**

1965

16mm film, digitalised

Running time: 9 min 47 sec

The twenty-two short films that constitute Roehr's **Film-Montages I–III** are sequences of television advertisements repeated multiple times, creating a jarring effect like a skipping record. Each excerpt seems progressively removed from reality and its original context, becoming almost abstract through repetition. Roehr said his aim was that 'the original function of the objects should be totally forgotten'.

Copyright The Estate of Peter Roehr; Courtesy Mehdi Chouakri, Berlin. X51209, X53224