

Room 6

Pop Bodies

The works in this room focus on representations of the body as something experienced from within rather than perceived and evaluated from outside. Female artists were finding different ways to represent interiority, and their projects are all, though in different ways, connected with female liberation, a global political current of the period. All create alternatives to representations of the female body offered up for the consumption of a heterosexual male viewer.

Wall labels

Clockwise from right of wall text

Dorothee Selz 1946

Born and works France

Relative Mimetism – ‘The Vargas Girl’ Woman After Vargas

Mimétisme relatif – Femme ‘The Vargas Girl’ d’après Vargas

Relative Mimetism – Panther Woman

Mimétisme relatif – Femme panthère Relative Mimetism –

Relative Mimetism – Woman with Boots and Lamp

Mimétisme relatif – Femme avec bottes et lampadaire

1973

Gelatin silver print and coloured mortar on wood

In this series, Selz poses in the seductive stances of pin-ups and calendar girls, pairing her photograph with the original. As she recalls, ‘By posing as a model – to imitate or to reject? – I was myself becoming the model of this tricky topic. What kind of woman shall I become? Which woman would I like to resemble? Which woman am I?’ The brightly coloured frames resemble iced edible treats, emphasising the presentation of the female body as something to consume. From the late 1960s on, Selz created edible art – using food as the ultimate pop material.

MACBA Collection. MACBA Consortium.

X51032, X51031, X51030



Renate Bertlmann 1943

Born and works Austria

Exhibitionism

Exhibitionismus

1973

Wood, tempera, graphite, Styrofoam and acrylic

Since the early 1970s feminist avant-garde artist Renate Bertlmann has explored issues around the representation of sexuality and eroticism. In this series, curved abstract forms evoke the contours of a feminine body, while the two protruding egg-shaped objects allude to male genitals. 'Pornographic jokes have always been a male domain, made at the exclusive expense of women,' Bertlmann has said. 'I consider my series of objects an accomplished example of an obscene female joke. This joke has hit home; it targets the deadly serious, male sexual arrogance.'

Tate Collection. Partial gift of the artist and partial purchase with funds provided by Tate Members 2014. T14215

Jana Želibská 1941

Born and works Slovakia (formerly part of Czechoslovakia)

Breasts

Prsia

1967

Plywood and mixed media

Nose I–II

Nos I–II

1967

Plywood and mixed media

Object II

Objekt II

1967

Mixed media, glass, metal pelmet, textiles, lace, wood

Following her studies in Bratislava, Želibská took up a residency in Paris where she witnessed the 1968 protests. There she began to create immersive environments using non-art materials. The first of these, **The Possibility of Exposure** 1967, comprised paintings, assemblages and freestanding objects. **Breasts**, **Nose I–II** and **Object II** were among these. Viewers could manipulate elements of the works which were divided by sheer curtains, hinting at erotic concealment and the unveiling of the female body.

Považská Galéria umenia, Žilina / Museum of Art Žilina.

X50992. Linea Collection, Bratislava. X50993. Slovenská

Národná Galéria, Slovak National Gallery. X51208

Opposite Wall

Àngela García 1944

Born and works Spain

(From the series Morphologies)

Divertimento

Breathing Out

Respirando

Self-Distraction

Yomisma

1973

Acrylic paint on canvas and wood

García's paintings from the early 1970s confront women's struggle for autonomy in Francoist Spain: 'As Spanish women we suffered from double repression: the politics imposed by the dictatorship and the inequality towards women... In the most conservative classes, this repressive morality was upheld by the figure of the paterfamilias, whose logic saw women going from father to husband.' Garcia literally deconstructs the image of the female body, using fragmentation as a critical tool to renegotiate representations of femininity.

Collection of the artist. X51204, X51203, X51205

Mari Chordà 1942

Born and works Spain

The Great Vagina

La gran vagina

1966

Enamel and oil paint on canvas

An enlarged image of a tabooed subject, with an aesthetic between abstraction and close-up photography, this work offers a powerful alternative to unrealistic idealised representations of women's bodies. It addresses both the oppression of women in Spanish society and the effects of the artist's unexpected pregnancy. Chordà recalls, 'I wanted to 'paint-talk' about sexual life and sexual identity... Above all, my body was my model. I capture my vision of my body, that goes from inside to outside.'

Private collection. X57475

Mari Chordà 1942

Born and works Spain

Coitus Pop

1968

Enamel paint on wood

Coitus Pop depicts the sexual act using the bright colour palette of commercial imagery, addressing the eroticism at the base of consumption. Chordà was active in the Spanish feminist movement, participating as an artist, poet, editor and screenwriter, exploring tabooed aspects of femininity in her work. From 1964 she interrogated the inherent voyeurism of many North American pop art works, with their unrealistic, idealised images of women borrowed from mass culture.

Collection of the artist. X54168

Plinths in the centre of the room

(From Left to right)

Teresa Burga 1935

Born and works Peru

Cubes

Cubos

1968

Painted plywood

These plywood blocks are painted with graphic patterns and elements of female bodies. By allowing a multiplicity of possible arrangements, Burga's dynamic cubes suggest a game of meaning-making in which women's roles can vary depending on the configuration, and are never fixed. Burga was a leading figure in changing art practices in Peru in the late 1960s. Her main concern in this period was to question accepted notions of femininity in relation to the mass media and domestic labour.

Mr. Eduardo Hochschild Collection. X51414

Maria Pinińska-Bereś 1931–1999

Born and worked Poland

Screen

Parawan

1973

Plywood, canvas, tempera, assemblage

The words on this white partition translate as 'screen' – 'is good' – 'for everything', suggesting a 'screening off' of female subjectivity. The pink shape peeking out below relates to the organic almost-bodily forms Pinińska-Bereś often included in her work. For these she chose soft, light-weight materials as a 'medium close to women's practice'. Although she did not identify herself as a feminist artist, she explored gender difference in a patriarchal, increasingly consumerist society by tapping into what she referred to as a 'reservoir of femininity-related' issues.

Muzeum Narodowe we Wrocławiu

(The National Museum in Wrocław). X53650

Maria Pinińska-Bereś 1931–1999

Born and worked Poland

Love Machine

Maszynka miosci

1969

Wood, plywood, papier mâché, metal handle,
tempera, assemblage

In 1968 Pinińska-Beres began a body of work called **Psycho Furniture**, addressing the objectification of women for men's gratification. One of the series, **Love Machine**, invited the user to turn a handle on a box, as if grilling meat. This activates a sinister contraption consisting of shapes reminiscent of woman's sexual organs, a pair of breasts and three legs that turn like a propeller.

Muzeum Narodowe we Wrocławiu

(The National Museum in Wrocław). X53648



Delia Cancela 1940

Born Argentina, works Argentina and France

Broken Heart

Corazón destrozado

1964

Oil paint on canvas, lace and painted wood panels

Broken Heart exaggerates the cliché of heartbreak conventionally associated with feminine sentimentality. As Cancela recalls, 'the subject matter for my work was the idea of the heart as a symbol of womanhood, as in popular women's magazines. That is to say, a symbol from the mass media, a kind of naïve image of women.' The shapes hanging from the bottom of the canvas might be fragments from the flatly painted heart symbol above, but may also allude to other bodily organs, transforming the simple romantic emblem into something more visceral, as well as pushing the boundaries of painting.

Collection Mauro Herlitzka. X50742

Nicola L

Born Morocco, works USA

Little TV Woman: 'I Am the Last Woman Object'

1969

Vinyl, wood and a television

This anthropomorphic cabinet humorously reflects on the construction of female identity. The soundtrack declares that she is 'the last woman object', and that she can be touched – but, crucially – for the last time. The work was first displayed in the window of famous Parisian jeweller Alfred Van Cleef.

Collection Xavier Gellier. X51206



Kiki Kogelnik 1935–1997

Born Austria, worked Austria, USA

Fallout

c.1964

Mixed media with oil paint and acrylic paint
and sheet vinyl on canvas

Kogelnik developed a visual language characterised by weightlessness and the flattening of the human figure. This can be seen in **Fallout** where a human silhouette floats in a cosmic landscape. The work alludes to the presence of humans in space but also to the loss of the individual self within a consumer society. Its title also suggests the aftermath of some cataclysmic nuclear event.

Kiki Kogelnik Foundation Vienna / New York. X51068

Kiki Kogelnik 1935–1997

Born Austria, worked Austria, USA

Hanging

1970

Mixed media with acrylic paint, sheet vinyl
and hangers on canvas

This combination of painting and latex silhouettes of human figures relates to a series of performances Kogelnik staged in Vienna and New York in the 1960s. Draped like clothing over coat hangers the **Hangings** were paraded through the streets, reminding viewers of the increasing commodification of the body.

Kiki Kogelnik Foundation Vienna / New York. X51069

