

Room 7

Jana Želibská

Having trained as a graphic designer and illustrator in Bratislava, in the late 1960s Jana Želibská began to create immersive environments featuring fragmented female bodies, using non-art materials such as mirrors, fabric, neon and plastics. Often these invited some form of interaction, staging intimate encounters with bodily imagery and allowing viewers to engage with the tactile qualities of the work.

Kandarya-Mahadeva refers to the eponymous temple in India and draws on elements of tantric Hinduism and erotic rituals. Outlined bodies of female dancers surround the viewer, their genitals replaced with mirrors, sabotaging any attempted voyeurism. Želibská originally intended this work to be shown on the street, but it was deemed too explicit.

Jana Želibská 1941

Born and works Slovakia (formerly part of Czechoslovakia)

Kandarya-Mahadeva

1969/2010–2012

Mixed media, plastic, mirrors, paper, neon lights

Linea Collection, Bratislava. X50988

