

<http://www.widewalls.ch/penny-slinger-at-blum-and-poe-february-2015/>

## Penny Slinger at Blum&Poe

Ricardo Martinez

In a search for the greatest depth of one's being, there's no final result – the search is everlasting, and completely uncertain. By the nature of their work, artists are among rare people that can dig in deep, especially the great ones. But that “can” is not an option. The word that is necessary here is “must”. If one wants to be a honest artist he or she must dive as deep as it is possible, and without fear of the outcome. And if anything can be said with certainty about Britain's artist Penny Slinger, it is that she made a great dive in her inner self.



Penny Slinger – Silver Cascade, 1976-1977 (Courtesy of the artist and Blum & Poe, Los Angeles)

Penny Slinger – In the Valley of the Shadow, 1970-1977 (Courtesy of the artist and Blum & Poe, Los Angeles)

## Penny Slinger's Exhibition at Blum&Poe Gallery

In the center of Penny Slinger's interest and art is a woman. As she was the part of the big social and political changes in the late 60's and 70's, and that was the time she was maturing as an artist and a woman, it's only natural that her work is highlighted by some of the key topics of that time: eroticism,

mysticism, feminism and sexuality. Through a series of photo collages, she puts a woman figure into different positions and roles, thus making two purposes. The one is some kind of an exceptional auto psychoanalysis, where she experiences (or she already did experience!) the role of each specific woman. The other purpose is more general and universal. Through this aspect of her art, Penny Slinger deliberates women of the world, transforming the subconscious into the superconscious. This is also the point where she mixes and blends religions, and turns into mysticism, a very common phenomenon in the 60's and the 70's. The Penny Slinger's exhibition at Blum&Poe Gallery in Tokyo (her first solo exhibition in Tokyo) will consist of two key points. The one is Penny Slinger's series *An Exorcism* from 1977, and the second one is *Mountain Ecstasy* from 1978. Photo collages vary in sizes, from 40×28 to 91×79 centimeters, and mostly are made on board or card.



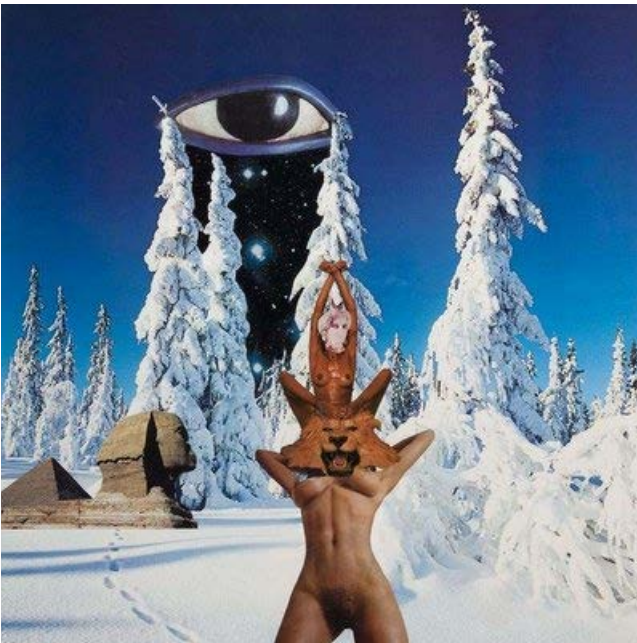
Penny Slinger – Solstice, 1976-1977 (Courtesy of the artist and Blum & Poe, Los Angeles)

## **The Life and the Art of Penny Slinger**

Penny Slinger graduated from Chelsea College of Art, London, in 1969, with thesis on Max Ernst proving her deep interest in surrealism, that will follow her throughout her career. She mixed surrealism together with feminism and sexual liberation of women. Her book “50 % – The Visible Woman” that Penny Slinger wrote and published in 1971 was considered very important, influential and inspirational for other young women artists. It is also considered as one of the turning points for British feminism.



Penny Slinger – Ennui, 1970-1977 (Courtesy of the artist and Blum & Poe, Los Angeles)



Penny Slinger – Gnostic Entrance, 1976-1977 (Courtesy of the artist and Blum & Poe, Los Angeles)



Penny Slinger – Mountain of Mysteries, 1976-1977 (Courtesy of the artist and Blum & Poe, Los Angeles)



Penny Slinger – Man Eating Bird, 1970-1977 (Courtesy of the artist and Blum & Poe, Los Angeles)