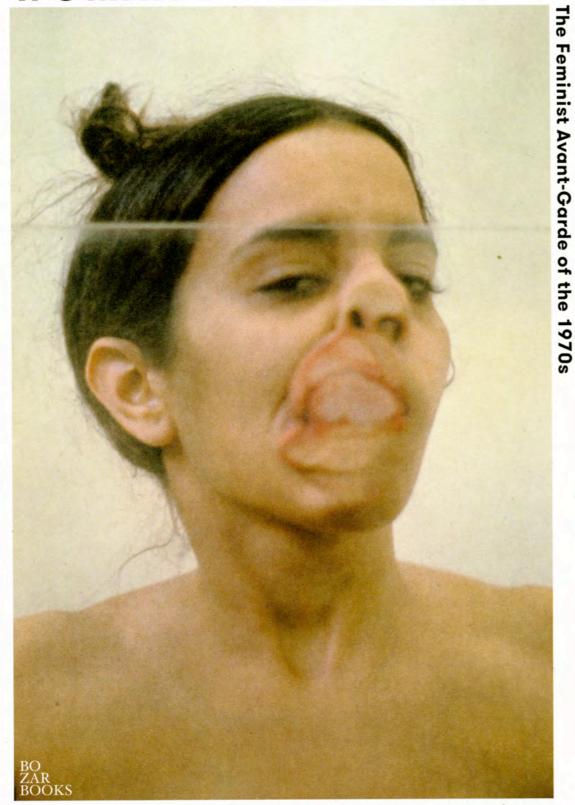
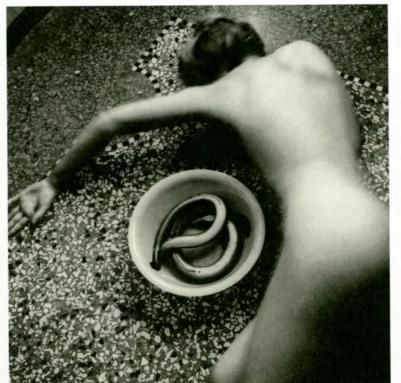
WOMAN



Works from the SAMMLUNG VERBUND, Vienna





The group exhibition WOMAN: The Feminist Avant-Garde of the 1970s: Works from the SAMMLUNG VERBUND, Vienna, unites 450 works by 29 female artists. The history of art showed 'the image of woman' as the product of male projections. In the 1970s, for the first time, female artists themselves created 'the image of woman'. They studied their own bodies and grasped the prospect of determined feminine identities in a provocative, radical, poetic and ironic manner. Curator Gabriele Schor refers to this movement as the 'Feminist Avant-Garde', emphasizing the pioneering and collective role that these artists have played for the last four decades.

Eleanor Antin Renate Bertlmann Teresa Burga Lili Dujourie Mary Beth Edelson VALIE EXPORT Esther Ferrer Alexis Hunter Sanja Iveković

Helena Almeida

Birgit Jürgenssen Leslie Labowitz Suzanne Lacy Suzy Lake Ketty La Rocca Ana Mendieta Rita Myers Gina Pane Ewa Partum Ulrike Rosenbach Martha Rosler
Carolee Schneemann
Cindy Sherman
Penny Slinger
Annegret Soltau
Hannah Wilke
Martha Wilson
Francesca Woodman
Nil Yalter













074 Penny Slinger

b. 1947 London, UK

Bride and Groom - Ceremonial Cutting of the Cake, 1973 Wedding Invitation - 2 (Art is Just a Piece of Cake), 1973

B/W photographs 40.6 x 30.5 cm





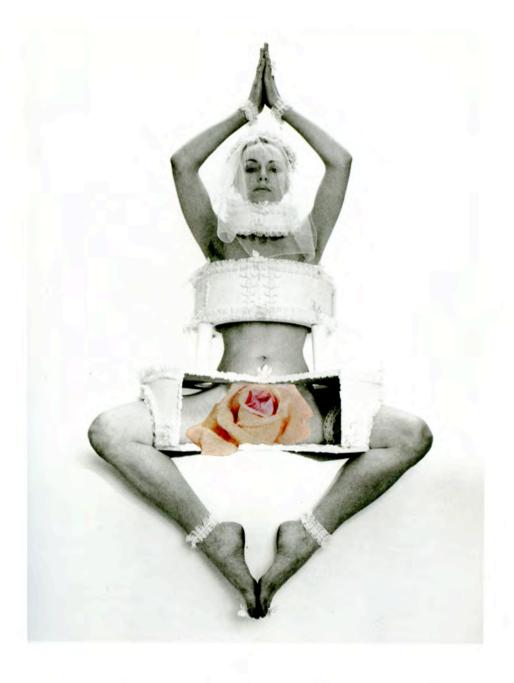
Penny Slinger discovered her fondness for Surrealism while still at the Chelsea School of Art, where she completed her studies in 1969. In her early work, she worked intensively with surrealist forms of speech and used these in a feminist context to articulate the concerns of the women of her generation. The artist fought for the equality of men and women, above all with respect to sexuality. To be honest, there was hardly any understanding of the idea that women could enjoy having sex. It was thought that women should be subordinate and subject themselves to men." In the London of the 1970s, she took part in numerous happenings, discovering art forms for herself. In an interview with *Imagine Magazine* in 1973, she remarked, 'It's not just a question of showing people my work, I prefer to give people experiences."²

The series of photographs from 1973, which shows Penny Slinger as a bride in a self-constructed wedding cake, also reveals her surrealist roots. In these works, Slinger equates the cutting of the wedding cake with the deflowering of the wedding night. The links between the body and pleasure, as well as those between nourishment and sexuality, are explored. These photographs were first shown, under the title Opening, at the Angela Flower Gallery in London in the summer of 1973. For the opening of the exhibition, Penny Slinger had planned to stage a happening to which visitors were supposed to come to the gallery dressed as bride and groom, where they would be served a banquet of erotic delicacies. At the last moment, the gallery owner felt too awkward about the action and backtracked on the idea. So in terms of a Gesamtkunstwerk, or 'total work of art', the happening did not take place. [NH]

075

Promised a Bed of Roses, 1973

B/W photograph, collage on paper 40.6 x 30.5 cm



^{1.} Penny Slinger, interviewed by Angela Stief, Kunstforum International, no. 225, March-April, 2014, p. 142

^{2.} Penny Slinger, Imagine Magazine 1973

Wooden dollhouse, dolls, photographs, mirrors, life cast of hand and mixed media materials 66 x 58.4 x 36.8 cm

