

Kathy Battista



RENEGOTIATING THE BODY

Feminist Art in 1970s London

I.B. TAURIS



Figure 3.9

Who Turns Her Back, 1977. Collage mounted on board.
 Courtesy of Broadway 1601 and the artist.

Linder acknowledges a debt to Penny Slinger, an artist known for her work in collage and performance. Slinger's handmade publications including *An Exorcism* were important contributions to the genre of artists' books. Her use of collage is seen in the work *Who Turns Her Back* from 1977. Here a surreal interior suggests a claustrophobic world of mirrors and empty space. The sand may be suggestive of escape but also the quicksand effect of domestic life.

For women who were largely confined to the home because of child-care or housewife duties, the domestic environment became both locus and subject of their artistic work. Many artists have spoken about their experiences showing work on the kitchen table,³⁶ which in fact was where much of that work had been constructed. Monica Ross captured the spirit of art as domestic activity in her presentation-cum-performance about women's art during the 1970s: