

HOUSE
of the
SLEEPING BEAUTIES

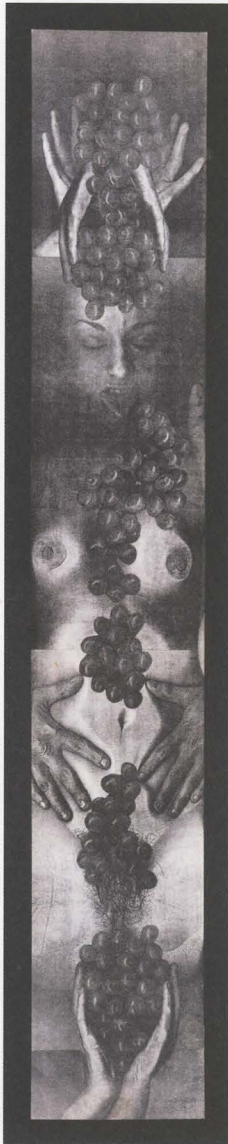


Penny Slinger
Vision of The Rose, 1976





Penny Slinger
Lotus Woman, 1976



Penny Slinger
Grapevine, 1976



Penny Slinger
Woman with Pearls, 1976



Penny Slinger
Grapevine, 1976

PENNY SLINGER

(B. 1947)

Born in the UK, Penny Slinger is an artist whose revolutionary and provocative practice spans photography, film and sculpture. She has been working in the fields of visual art, poetry and writing for over four decades, and continues to work today in Los Angeles, California.

Graduating from the Chelsea College of Art, London, in 1969, she emerged into a maelstrom of protest, change, and sexual freedom. Slinger quickly began exploring and investigating the notion of the feminine subconscious and psyche, using her own body to examine the relationships between sexuality, mysticism and feminism.

Slinger describes her practice as a 'map of the journey of the self': photographing her nude body in provocative poses, she superimposes and collages images of herself with ready-made photographic material, producing surreal images in which the presence of the naked artist becomes phantasmal and haunting.

Arguably Slinger's most well-known work is the photographic series *Bride's Cake* (1973). Dressed in costume as a wedding cake, Slinger's body is steadily unveiled in each photograph with the 'cutting of the cake' by the accompanying groom. In the final photographs of the series, Slinger is shown entirely exposed with the groom thrusting a phallic instrument toward her. Accompanied by the title *Happiness is a Warm...* (referencing the Beatles' 1968 track 'Happiness is a Warm Gun' the result is a set of a works that are at once sexually explicit, politically charged and humorous. From the series Slinger produced a facsimile of the traditional wedding album entitled *Bride's Book*. Here, she published collages of the original series in which her genitalia were replaced with various other images; a pair of lips, a rosebud, an eye and a set of lilies.

Slinger's work has been the subject of numerous solo shows internationally. More recent important group exhibitions include *Virginia Woolf: An Exhibition Inspired by Her Writings*, Tate St Ives, Cornwall, UK; *The House of Fame*, Nottingham Contemporary, Nottingham, UK (2018); *History Is Now: 7 Artists Take on Britain*, Hayward Gallery, London, UK; the major European touring exhibition *Feminist Avant-garde of the 1970s from the Sammlung Verbund Collection* (2015); and *Angels of Anarchy* at Manchester Art Museum, Manchester, UK (2009).

p. 159

Kurt Seligmann

Untitled

signed, dated and inscribed 'Pour Barabara Reis avec toute mon amitié Kurt Seligmann 1942' (lower right)
ink on paper

75.6 by 55.3 cm. 29¾ by 21¾ in.

Executed in 1942

PROVENANCE

Collection of Barbara Poe Levee, Los Angeles (gift of the artist).

Private Collection, Denver and thence by descent.

Acquired from the above by the present owner.

p. 161

Kurt Seligmann

Study For Troglodytes

signed and dated 'Seligmann 52' (lower right)

ink on paper

53.4 by 73.5 cm. 21 by 29 in.

Executed in 1952

PROVENANCE

Durlacher Bros., New York (acquired directly from the artist).

Private Collection.

Acquired from the above by the present owner.

EXHIBITED

New York, Durlacher Bros., *Kurt Seligmann*, 1955.

Paris, Galerie Patrice Trigano, *A l'enseigne du Surréalisme*, 1999.

p. 162

Andrew Sherwood

Stephen

black and white photograph

image: 23.5 by 15.8 cm. 9¼ by 6¼ in.

sheet: 40.8 by 30.4 cm. 16 by 12 in.

Executed in 1971

PROVENANCE

Acquired directly from the artist by the present owner.

p. 163

Andrew Sherwood

Didier Et Christian

black and white photograph

image: 23.2 by 15.6 cm. 9¼ by 6¼ in.

sheet: 40.8 by 30.4 cm. 16 by 12 in.

Executed in 1972

PROVENANCE

Acquired directly from the artist by the present owner.

p. 165

Andrew Sherwood

Hibiscus

black and white photograph

image: 14 by 10.1 cm. 5½ by 4 in.

sheet: 30.3 by 24 cm. 12 by 9½ in.

Executed in 1973

PROVENANCE

Acquired directly from the artist by the present owner.

p. 167

Penny Slinger

Vision Of The Rose

signed and dated 'Slinger '76' (lower right); signed 'Penny Slinger' (on the reverse)

printed paper collage on xerox monoprint laid on silk on masonite

118.8 by 27.5 cm. 46¾ by 10¾ in.

Executed in 1976

PROVENANCE

The Artist.

EXHIBITED

London, Patrick Seale Gallery, *PENNY SLINGER EXHIBITION*, 1977.

p. 168

Penny Slinger

Lotus Woman

signed 'Penny Slinger' (on the reverse)

printed paper collage on xerox monoprint laid on silk on masonite

108.2 by 27.5 cm. 42¾ by 10¾ in.

Executed in 1976

PROVENANCE

The Artist.

EXHIBITED

London, Patrick Seale Gallery, *PENNY SLINGER EXHIBITION*, 1977.

p. 169

Penny Slinger

Grapevine

signed and dated 'Slinger '76' (lower right); signed 'Penny Slinger' (on the reverse)

xerox monoprint collage on xerox monoprint laid on silk on masonite

136.5 by 27.5 cm. 53¾ by 10¾ in.

Executed in 1976

PROVENANCE

The Artist.

p. 170

Penny Slinger

Woman with Pearls

signed 'Penny Slinger' (on the reverse)

printed paper collage on xerox monoprint laid on silk on masonite

170.6 by 27.5 cm. 67½ by 10½ in.

Executed in 1976

PROVENANCE

The Artist.

p. 171

Penny Slinger

Grapevine

signed and dated 'Slinger '76' (lower right); signed 'Penny Slinger' (on the reverse)

printed paper collage on xerox monoprint laid on silk on masonite

132 by 26.5 cm. 52 by 10½ in.

Executed in 1976

PROVENANCE

The Artist.

p. 184

John Tweddle

Untitled (Self-Portrait With Fish)

signed and dated 'John Tweddle 1966' (lower right)

oil on canvas

69 by 56.4 cm. 27½ by 22¼ in.

Painted in 1966

PROVENANCE

The Estate of Robert C. Scull (acquired directly from the artist).

Acquired from the above by the present owner.

p. 187

John Tweddle

Untitled (2 Women)

oil and pastel on canvas

90 by 122.3 cm. 35¼ by 48½ in.

Executed in 1967

PROVENANCE

The Estate of Robert C. Scull, New York (acquired directly from the artist).

Acquired from the above by the present owner.

p. 188

John Tweddle

Untitled (Portrait of My Father)

signed and dated 'John Tweddle March 1967'

(lower right)

acrylic and ink on found wood in artist's frame

40.5 by 45.5 cm. 16 by 17½ in.

Executed in 1967

PROVENANCE

The Estate of Robert C. Scull, New York (acquired directly from the artist).

Acquired from the above by the present owner.

EXHIBITED

Maastricht, Bonnefantenmuseum, *Exile on Main St.*, 2009 (illustrated in colour, cat. no. 1).

p. 189

John Tweddle

Untitled (Portrait of My Father)

signed and dated 'John Tweddle March 67'

(along the lower edge)

oil on canvas

53 by 66 cm. 20% by 26 in.

Painted in 1967

PROVENANCE

The Estate of Robert C. Scull (acquired directly from the artist).

Acquired from the above by the present owner.

EXHIBITED

Maastricht, Bonnefantenmuseum, *Exile on Main St.*, 2009 (illustrated in colour, cat. no. 2).

p. 191

Ulay

Soliloquy

signed and numbered '2/6 Ulay' (along the lower edge)

black and white photograph

42.2 by 56.5 cm. 16¾ by 22¼ in.

Photographed in 1973 and printed in 2017, this work is number two from an edition of six

PROVENANCE

The Artist.

p. 192

Ulay

Anagrammatic Body Aphorisms

signed and numbered '2/6 Ulay' (along the lower edge)

black and white photograph

56.5 by 42.6 cm. 22¼ by 16¾ in.

Photographed in 1973 and printed in 2017, this work is number two from an edition of six

PROVENANCE

The Artist.