GAZELLI ART HOUSE

© Judy Chicago, *Pink Atmosphere, Cal State Fullerton, Fullerton, CA*, 1971/2018

© Pauline Boty, *A Big Hand*, 1961

Oh, Marilyn!
Pauline Boty, Judy Chicago, Jann Haworth, and Penny Slinger

Private View: 20th January, 2022, 6 – 8pm (GMT)
Exhibition: 21st January – 12th March, 2022

Gazelli Art House is pleased to present *Oh, Marilyn!,* a group exhibition dedicated to the 60s wave of female emancipation in the UK and US.

Works by four iconic artists - **Pauline Boty, Judy Chicago, Penny Slinger**, and gallery artist **Jann Haworth** depict a time of change and rebirth of perception and acceptance of a new and different female role within society.

Showing for the second time at the gallery, **Pauline Boty** (1938-1966) was a founder of British Pop Art and Britain's most notable Pop Art painter. Her paintings and collage work often made references to female sexuality as well as current affairs, criticizing the nature of the "man's world." On display in the exhibition are *Angel* (60s) and *A Big Hand* (ca. 1961), a collage work depicting a female hand holding sculptural figures from Rome's Trevi Fountain above a Victorian park scene.

Gallery artist **Jann Haworth** (b. 1942) moved to London from Los Angeles in 1961 to study at the Slade School of Fine Art, becoming a pioneer of soft sculptures that led her to challenge the notion of female form serving as a muse or object of desire. Exhibited works include the *Pom Pom Girl* (1964-65), *China Cabinet* (1963-1964), *Dog* (1962), *Lindner Doll* (1965), *Still Life Marble Fabric* (1962) and *Rhinestones* (1963-64), underpinning Haworth's critical contribution towards the development of women artists' voices in the West.

Penny Slinger (b. 1947) explores feminism and eroticism through photography, film and sculpture. On display are a series of vintage black and white photographs from the artist's subversive *Bride Book* (1973) and works from her 1973 series *Mouthpieces*, collage and sculptural works consisting of wax casts of the artist's mouth combined with various objects. Empowerment for women to find their voice and challenge the status quo of that time.

Multidisciplinary artist **Judy Chicago** was a trailblazing pioneer of the feminist movement in the 1960s and '70s; for decades, she has done work celebrating the multiplicity of female identity. The exhibition features *And She Vomited up the Sun and the Moon and then the night had its Own Light* (1981) and her pyrotechnic *Atmospheres series*, a work which began in 1968 when Chicago lined a Pasadena Street with billowing fog machines, an action that was meant to radically feminise an urban space, cloud its use-value, and soften its hard man-made edges. The series evolved over the next decade as a protest against the male-dominated art scene of the 1970s, where the land artists were almost entirely men.

The exhibition title draws on the 60th death anniversary of Marilyn Monroe, whose death represented a departure point for female empowerment. A portion of proceeds will be donated to Women's Aid.

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About Gazelli Art House

Founded in 2010 by Mila Askarova, Gazelli Art House brings a fresh perspective to Mayfair. The gallery champions artists from across the globe, focusing on those at the height of their practice, presenting and contextualising their work to new audiences.

With galleries in London and Baku, Gazelli Art House has a specialist focus on promoting art from Azerbaijan and neighbouring countries to understand further the rich linguistic, religious, and historical ties that connect the region.

Since 2015, the gallery has expanded to support artists working in digital art through its online platform GAZELL.iO. In 2020, it established the GAZELL.iO Project Space and VR Library, the first permanent home dedicated to digital art in Mayfair.

Oh, Marilyn!
21st January – 12th March, 2022
Pauline Boty, Jann Haworth, Penny Slinger, Judy Chicago

Jann Haworth
Dog, 1962
Fabric, wood and stuffing
71.1 × 38.1 × 30.5 cm
28 × 15 × 12 in

H0044

Jann Haworth
Morning Noon and Night Cloak, 1969
Satin and Velvet sewn
213.4 × 213.4 cm
84 × 84 in

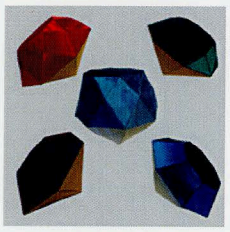
JH0040

Jann Haworth
Lindner Doll, 1965
Fabric, leather doll
123 × 68 × 49 cm
48 3/8 × 26 3/4 × 19 1/4 in

JH0042

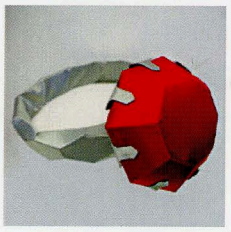
Jann Haworth
China Cabinet, 1963-1964
Fabric, Vinyl, Stiffening
81.3 × 40.6 × 40.6 cm
32 × 16 × 16 in

JH0043



Jann Haworth
Rhinestones, 1963-1964
Satin, polyester stuffing and stiffening
25.4 × 25.4 × 25.4 cm
10 × 10 × 10 in

JH0039



Jann Haworth
Rhinestone Ring, 1963- 1964
Satin, Polyester stuffing and stiffening
Diameter; 55.9 cm
Diameter: 22 in

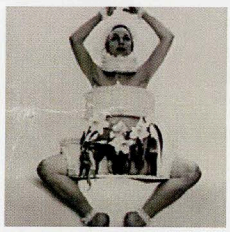
JH0038

Jann Haworth
Pom Pom Girl, 1964-1965
Fabric, wood and stuffing
177.8 × 177.8 cm
70 × 70 in

JH0045

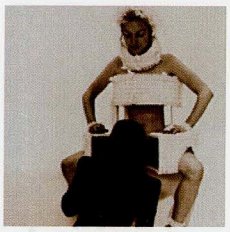
Penny Slinger
Bride and Groom - Funny Business, 1973
Vintage black and white photograph
51.4 × 41.3 × 2.5 cm
20 1/4 × 16 1/4 × 1 in

PS0012



Penny Slinger
Wedding Cake - Consider the Lilies..., 1973
Vintage black and white photograph
51.4 × 41.3 × 2.5 cm
20 1/4 × 16 1/4 × 1 in

PS0011



Penny Slinger
Having Our Cake and Eating It - 2, 1973
Vintage black and white photograph
27.3 × 22.2 × 2.5 cm
10 3/4 × 8 3/4 × 1 in

PS0015

Penny Slinger
Bride and Groom - That's What All the Fuss is About?, 1973
Vintage black and white photograph, sepia-toned
27.3 × 22.2 × 2.5 cm
10 3/4 × 8 3/4 × 1 in

PS0014

Penny Slinger
Bride and Groom - Point Taken, 1973
Vintage black and white photograph, sepia-toned
27.3 × 22.2 × 2.5 cm
10 3/4 × 8 3/4 × 1 in

PS0013

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Oh, Marilyn!
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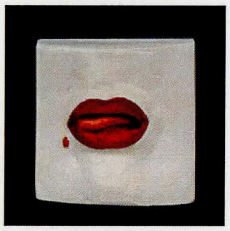
Pauline Boty, Jann Haworth, Penny Slinger, Judy Chicago

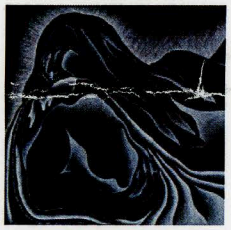
Judy Chicago
Guided by the Goddess, 1985
Serigraph on grey Rives BFK paper
76.2 × 101.6 cm
30 × 40 in
Ed. 39/75 + 8 APs

JC0004



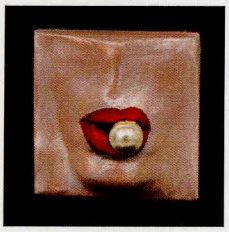
Penny Slinger
Blood of a Poetess, 1973
Wax life cast, paint, rhinestone
15.2 × 15.2 × 10.2 cm
6 × 6 × 4 in

PS0007



Judy Chicago
And She Vomited up the Sun and the Moon and then the night had its Own Light, 1981
Prismacolor on black arches
42.1 × 57.2 × 4.1 cm
16 5/8 × 22 1/2 × 1 5/8 in

JC0006



Penny Slinger
Pearl of Wisdom, 1973
Wax lifecast, pearlised paint, imitation pearl
15.2 × 15.2 × 10.2 cm
6 × 6 × 4 in

PS0008

Judy Chicago
Santa Barbara Museum Atmosphere, Santa Barbara, CA, 1969/2018
Archival pigment print
79.1 × 104.5 × 4.3 cm
31 1/8 × 41 1/8 × 1 3/4 in
Ed. 2/3 + 2 APs

JC0005

Judy Chicago
Pink Atmosphere, Cal State Fullerton, Fullerton, CA, 1971/2018
Archival pigment print
79.1 × 104.5 × 4.3 cm
31 7/50 × 41 7/50 × 1 69/100 in
Ed. 2/ 3 + 2 APs

JC0001

Judy Chicago
Desert Atmosphere, Palm Desert, CA, 1969/2018
Archival pigment print
79.1 × 104.5 × 4.3 cm
31 1/8 × 41 1/8 × 1 3/4 in
Ed. 2/ 3 + 2 APs

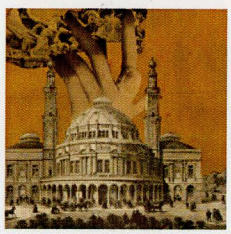
JC0003

Penny Slinger
Banana Split, 1973
Wax life cast, paint, mixed media
15.2 × 15.2 × 10.2 cm
6 × 6 × 4 in

PS0010

Pauline Boty
Angel, 60s
Paint on Linen
18 × 14 cm
7 1/8 × 5 1/2 in
Framed : 24 × 20cm | 9 1/2 × 7 7/8 in

PB008



Pauline Boty
A Big Hand, 1961
Gilt paint and collage on paper
52 × 50 cm
20 1/2 × 19 3/4 in
Framed : 78 × 66 cm | 30 3/4 × 26 in

PB007

Penny Slinger
Abreast of the Situation, 1973
Photo collage
24.1 × 17.8 cm
9 1/2 × 7 in

PS0009

Jann Haworth
Still Life Marble Fabric, 1962
Framed, Glassed and marbled fabric sewn
50.8 × 40.6 cm
20 × 16 in

JH0041

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GAZELLI ART HOUSE
39 Dover Street, gazelliarthouse.com
Mon - Fri 10am to 6pm, Sat 11am to 7pm
MUST SEE

Pauline Boty, Jann Haworth, Penny Slinger and Judy Chicago
Oh, Marilyn!
January 21 - March 12, 2022
Reception: Thursday, January 20th, 6:00 pm - 8:00 pm
Oh, Marilyn! exhibition featuring works by four iconic artists - Pauline Boty, Judy Chicago, Penny Slinger and gallery artist Jann Haworth.

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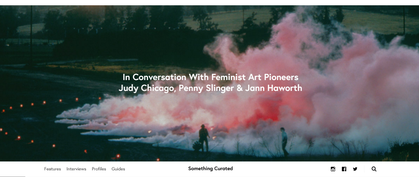

In Conversation With Feminist Art Pioneers Judy Chicago, Penny Slinger & Jann Howorth

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Something Curated

Interviews · 12 Jan 2022 · Share

From 21 January to 12 March 2022, London gallery Gazelli Art House presents *Oh, Marilyn!*, a group exhibition dedicated to the 60s wave of female emancipation in the UK and US. Works by four instrumental artists, Pauline Boty, Judy Chicago, Penny Slinger and Jann Haworth, depict a time of change and rebirth of perception and acceptance of a new and different female role within society. The exhibition's curators explain: "*Oh, Marilyn!* falls within our dedicated series of curated annual historic exhibitions exploring social themes that gallery artists were part of. The title draws on the mark Marilyn Monroe has left following her death in 1962 and the change in perception of what the female role was or should have been. The selected four iconic artists have been at the forefront of this change and it is a great pleasure to be able to exhibit some of their key historic pieces."

Pauline Boty, A Big Hand, 1961

Showing for the second time at the gallery, Pauline Boty, who passed away in 1966, was a founder of the British pop art movement. Her paintings and collage work often made references to female sexuality as well as current affairs, critiquing the nature of the "man's world." On display in the exhibition are works created in the early 60's, *Angel*, and *A Big Hand*, a collage work depicting a female hand holding sculptural figures from Rome's Trevi Fountain above a Victorian park scene. Multidisciplinary artist Judy Chicago was a trailblazer of the feminist movement in the 1960s and 70s; for decades, she has made work that celebrates the multiplicity of female identity. The exhibition features Chicago's works *And She Vomited up the Sun and the Moon and then the night had its Own Light*, 1981, and her pyrotechnic *Atmospheres* series, a project which began in 1968 when Chicago lined a Pasadena Street with billowing fog machines.

Judy Chicago, Santa Barbara Museum Atmosphere, Santa Barbara, CA, 1969/2018

Chicago tells Something Curated: "Between 1968 and 1974, I executed a series of increasingly complex fireworks pieces that involved site-specific performances around California. These early pyrotechnic performances incorporated coloured smokes, magnesium flares and road flares in a series titled *Atmospheres* whose purpose was to soften or 'feminise' the environment, if only for a moment. With a small team of friends, I created progressively more ambitious projects that transformed beaches, parks, forests, deserts, construction sites and museums with explosions of brilliant colours that were organised according to the principles I was developing in order to use colour as a metaphor for emotive states." The series evolved over a decade as a protest against the male-dominated art scene of the 1970s, when land artists were almost entirely men.

Judy Chicago, Desert Atmosphere, Palm Desert, CA, 1970/2018

Jann Haworth, a part of Gazelli Art House's roster of artists, moved to London from Los Angeles in 1961 to study at the Slade School of Fine Art, becoming an innovator of soft sculptures that led her to challenge the notion of female form serving as a muse or object of desire. Exhibited works include the *Pom Pom Girl*, 1964-65, *China Cabinet*, 1965-1964, and *Linder Doll*, 1965, among other pieces, underpinning Haworth's critical contribution towards the development of women artists' voices in the West. Haworth tells SC: "Each of these works pivots on my core themes, a specific idea or subject, using a form that best describes the subject as I see it, and the question of scale in relationship to the viewer. The subject or theidea of a piece is varied but I am attracted to looking at an ordinary subject in a new way, not just by changing it's form or size, but how say a jump can be frozen or a 2D painting can be made 3D, or invisibility can be represented."

Jann Haworth, Pom Pom Girl, 1964-1965

Expanding on her use of materials, the artist explains: "My Mom taught me about design, in particular, the Bauhaus principles, very early, and how to sew ... I grew up designing and making 90% of what I wore. I made my first sewn piece when I was 8 - a yellow cotton petticoat, and never stopped sewing after that. I made dolls with my own patterns, clothes for myself and others, giant Christmas stockings, frogs, snails, and other little figures. Sewing opened up the 3D language that created 3D objects. I knew from the age of 8 how to make an arm or a nose out of a flat piece of cloth. As a student I felt I was in competition with the male students. I was riding the bus when I suddenly realised that I knew a language that they didn't and that I could make anything out of cloth. That is where the concept of fabric as 3D form and art started for me."

Penny Slinger, Wedding Cake - Cakewalk - 1, 1973

Penny Slinger explores feminism and eroticism through work including photography, film and sculpture. Included in *Oh, Marilyn!* are a series of vintage black and white photographs from the artist's subversive *Bride Book*, 1973, and works from her 1973 series *Mouthpieces*, which are collage and sculptural works. Offering insight into the powerful series, the artist says: "The *Mouthpieces* were part of a group of works that I presented at Angela Flowers Gallery, London in 1973. The idea was to create mouthpieces for the feminine, feeling that we had not had a voice for so long and that the feminine voice needed to be heard. I used the technique of surrealist collage to deliver a shock value with the elements I brought together with my mouth. I wanted to disrupt the status quo of how we view the mouth, especially considering the use of the female mouth in advertising for its allure. I wanted to upset this equation and bring in other factors to consider."

Penny Slinger, Abstract of the Situation, 1973

Slinger continues: "With the titles of the pieces I also sought to create a double entendre, a way of stimulating a response that would not be expected. A kind of 'come hither' that delivered a slap in the face. Both the license provided by surrealism and the opportunities opened up by the use of collage allowed me to use pieces of 'reality' but present them in new and unsettling combinations. I felt that in this way I could probe the feminine psyche, not just present her surfaces, and unseat the comfortable stance of the male gaze. Through my *Mouthpieces* I wanted to speak of pain and paradox, attraction and repulsion, the interior as well as the exterior. I sought to depict a language of the feminine that had long been kept secret and private because of its power to disrupt. I sought to open her mouth, my mouth, and let out a whisper or a silent scream, coded in a visual representation, both deeply personal yet, hopefully, capable of triggering universal response."

Oh, Marilyn! runs at Gazelli Art House, London from 21 January - 12 March 2022.