

# **FEMINIST AVANT-GARDE OF THE 1970s**

**Works from the Verbund Collection**

**7 Oct 2016—15 Jan 2017**

*Feminist Avant-Garde of the 1970s: Works from the SAMMLUNG VERBUND Collection, Vienna*, comprises over 200 major works by forty-eight international artists.

Focusing on photography, collage, performance, film and video work produced throughout the 1970s, the exhibition reflects a moment when protests related to emancipation, gender equality and civil rights became part of public discourse.

Through radical, poetic, ironic and often provocative investigations, women artists were galvanised to use their work as a further means of engagement – questioning feminine identities, gender roles and sexual politics through new modes of expression.

This exhibition highlights the groundbreaking practices that shaped the feminist art movement and provides a timely reminder of the wider impact of a generation of artists.

Curated by Gabriele Schor, Director of the SAMMLUNG VERBUND, and Anna Dannemann, Curator at The Photographers' Gallery.

*Elephants in the Room*, a day of discussion and events inspired by the exhibition, will take place on Saturday 19 November, 10.00–20.00. Tickets £15/£12 available from [www.tpg.org.uk](http://www.tpg.org.uk)

## HELENA ALMEIDA



Helena Almeida  
*Study for Two Spaces*, 1977  
© Helena Almeida / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1934 in Lisbon, Portugal | lives and works in Lisbon, Portugal

Helena Almeida's work has always challenged traditional values in art. Her earliest work subverted classical painting through its ambiguous compositions, combining photography and other media, in which space and time, subject and object, become intertwined.

Almeida experiments with her own image, seeking different ways to explore the relationship between the human body and its surrounding space. Her work *Estudo para Dois Espaços* [*Study for Two Spaces*, 1977] are a series of photographs of hands clasped around metal grilles and gates. It is a response to Almeida's own feelings of artistic isolation under Portugal's dictatorship which cut off the country, both culturally and politically, from the rest of the world.

In the series *Desenho Habitado* [*Inhabited Drawing*, 1978] the artist is represented only by the shadow of a hand and pencil. Using a thread of horsehair, the series appears to show the hand pierce the surface of the photograph and then thread a real horsehair through the surface of the work, destabilising the concept of representational space.

## ELEANOR ANTIN



Eleanor Antin  
*Portrait of the King*, 1972  
© Eleanor Antin  
Courtesy of Ronald Feldman Fine  
Arts, New York / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1935 in New York, USA | lives and works in California, USA

*I am interested in defining the limits of myself. I consider the usual aids to self-definition—sex, age, talent, time, and space—as tyrannical limitations upon my freedom of choice.*  
— Eleanor Antin

Eleanor Antin studied philosophy, writing, and theatre. She began her art career during the early 1960s as a painter, producing works informed by Abstract Expressionism and Pop Art. However in the early 1970s Antin began to experiment with performance-based works, developing an interest in how identity can be both contrived and transformative.

In her video, *Representational Painting* [1971], the application of make-up becomes a transformed act of painting. At the end of the performance, Antin removes her bra – an article of clothing that was seen as unnatural and restrictive.

Antin's video work *The King* marked the beginning of her experimentation with various different personae. The photograph *Portrait of the King* [1972] shows the artist with a dark beard. Head held high, this king is looking over his right shoulder, his high forehead framed by a wide-brimmed hat and long strands of hair. Her protagonist is the archetype of the nobleman – both political leader and father figure – taking paternal responsibility for his domain. A later series, *The People were enchanted* [1974–75], shows the King meeting his 'subjects' in the streets, cafés and within the public library.

## ANNEKE BARGER



Anneke Barger  
*You and Me*, 1980  
© Anneke Barger / Photo: Lex Lemette /  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1939 in the Netherlands | lives and works in

Expressive dance is a key part of Anneke Barger's creative oeuvre. In the performance *You and Me* [1980] Barger is barefoot, wearing an ankle-length dress and a headscarf; she holds a rope which is alternately wound around a bundle of cloth and her own body. As the performance progresses, the bundle of cloth is revealed to be a marionette or cloth doll, which she carries with her and interacts with continuously.

For Barger, performance is always improvised, influenced by the space, the people and objects within it and not choreographed in advance. She is interested in the process of shaping something out of the multitude of potentials and in the interaction that occurs through coercion or confrontation, with regard to the challenge of a situation, and to her own response within this.

## LYNDA BENGLIS



Lynda Benglis  
*SELF*, 1970–1976/2012  
© Lynda Benglis / Thomas Dane Gallery,  
London / Bildrecht, Vienna, 2015 / The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1941 in Lake Charles, USA | lives and works in New York and Santa Fe, USA

Lynda Benglis studied art and philosophy at Newcomb College in New Orleans, where she graduated in 1964. After working as a schoolteacher for a short time, she moved to New York and studied painting at the Brooklyn Museum Art School. She has since become known for her sculptures, watercolours, prints, installations and photographs through which she uses appropriation, deconstruction and media manipulation.

Benglis' photographic portfolio *Self* [1970–76] consists of nine images of the artist in different guises, offering a critical analysis of the roles she and others play in the art world. One image shows Benglis practising her own version of action painting called *Fling, Dribble, and Drip* [February 27, 1970], while four photographs explore gender identity, female sexuality and the visual strategies employed in advertising.

Benglis' best-known and most controversial photographic image shows the artist wearing nothing but a pair of sunglasses, with oiled skin and slicked-back hair, posing with a large dildo. The photograph was published as an exhibition advertisement in the November 1974 issue of *Artforum* and prompted mixed reactions. Some Feminist critics accused Benglis of flirting with chauvinist conventions and of 'degrading' herself sexually. Benglis' video *Female Sensibility* [1973] relates to Feminist film theory and the 'male gaze'. The work is her response to the notion of a specifically feminine artistic sensibility and to the role of Lesbian Feminism within the women's movement.

## JUDITH BERNSTEIN



Judith Bernstein  
*One Panel Vertical*, 1978  
© Judith Bernstein / Karma  
International, Zurich / The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1942, New Jersey, USA

American feminist artist Judith Bernstein has simultaneously titillated and outraged audiences and institutions alike since the early 1960s. Both “funny and dead serious”, her visceral paintings and drawings brazenly address themes of warfare, sexual aggression and gender politics. Bernstein’s work has been called unrepentant and obscene, causing controversy and debate over the past five decades.

Early works such as *Cockman 1* and *Cockman 2* (both 1966), created a year before her graduation, reference bawdy sexual innuendo, alongside critiquing political figures such as then-Governor George Wallace and the escalating conflict in Vietnam.

Furthering these themes, Bernstein’s later *Fuck Vietnam* series positioned giant, three-dimensional phalluses on patriotically themed backgrounds. Employing simultaneously sexual and violent American slang such as “fuck”, “bang”, “hit”, “shoot”, “cock-eyed”, and “dick-head”, Bernstein deftly drew parallels between sexual excitement and what she saw as the predominantly male urge to dominate and destroy.

## RENATE BERTLMANN



Renate Bertlmann  
*Tender Touches 1-5*, 1976  
© Renate Bertlmann, Wien / DACS,  
London, 2016/ The SAMMLUNG  
VERBUND Collection, Vienna

b. 1943 in Vienna, Austria | lives and works in Vienna, Austria

During the 1970s Renate Bertlmann began using female, as well as male, roles and identities to explore social aspects of sexuality and gender relations. Her extensive artistic oeuvre is conceived as a trilogy of equal parts called *PORNOGRAPHIE*, *IRONIE* and *UTOPIE* (Pornography, Irony and Utopia), brought together under the artistic maxim *AMO ERGO SUM* (I love therefore I am).

Bertlmann’s work revolves around the themes of love, eroticism and sexuality. She highlights the innermost areas of the female psyche and places these in a broader social context.

In 1975 Bertlmann began creating a large number of works featuring baby’s dummies and condoms. Her photographic series *Zärtliche Berührungen* (*Tender Touches*) and the film *Zärtliches* (*Tender Objects*) show two inflated condoms caressing and finally penetrating one another.

Examining assigned roles and the constraints to which both men and women are subject, she shows marriage to be a key element in this structure. These concerns culminate in the 1978 performance *Schwangere Braut im Rollstuhl* (*Pregnant Bride in Wheelchair*). Here masked bride – who has just given birth to a crying bundle – rises from her wheelchair and departs.

## TERESA BURGA



Teresa Burga  
*Untitled, 1979*  
© Teresa Burga / Courtesy of Galerie  
Barbara Thumm, Berlin / The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1935 in Iquitos, Peru | lives and works in Lima, Peru

In 1966/67 Teresa Burga co-founded Arte Nuevo [New Art], an artists' group in Lima whose members were critical of traditional art forms and experimented with new approaches such as Pop Art. She then became interested in serial imagery and developed a conceptual aesthetic while attending the Art Institute of Chicago on a Fulbright scholarship.

Burga's practice revolves around themes of representation and mass culture. She explores the construction of identity and femininity, as well as addressing the mechanisation and bureaucratisation of work and leisure in everyday life. In the 1970s she started a series of small drawings in coloured ink that focus on everyday objects and advertising imagery. The drawing *Sin Título* [*Untitled, 1979*], for example, borrows from an advertisement for Cotelga toothpaste featuring a beautiful female model. Burga combines this motif with an image of a wistful woman and a man resting his head against hers. This image has a clearly visible grid pattern.

In numerous drawings Teresa Burga challenges the notion of flawless beauty that is promoted and reinforced by advertising. Employing methodical analysis to determine its measurability, she reveals the constructed nature of the feminine ideal.

## MARCELLA CAMPAGNANO



Marcella Campagnano  
*The Invention of Femininity: Roles, 1974*  
© Marcella Campagnano / The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1941 in Verdello near Bergamo, Italy | lives and works in Como, Italy

Marcella Campagnano joined Milan's *Via Cherubini* feminist group in the early 1970s. The group developed a project on female identity centred on creating commonplace images of femininity. Photography struck Campagnano as the right medium to record what she describes as an "ironic theater of experience".

In 1974, Campagnano began work on a photographic series that turned her small apartment into a makeshift photographic studio. Deftly combining the contents of her wardrobe with makeup and gestures of the sort women perform in everyday life, she slipped into different feminine roles, using a mirror to fine-tune her facial expressions and poses. In the photographs she appears variously as a wife, young lady, working woman, mother, student, love-struck girl, lady, pregnant woman, prostitute, bride and paramour. The resulting series, which received the title *L'Invenzione del Femminile: RUOLI* [*The Invention of Femininity: ROLES*], was not intended purely as a work of art. Campagnano also hoped it would ignite a political discourse. It highlighted how the roles women play are constructions imposed by patriarchal society. The photographs expose the image of women to be one of objectification enacted by the male gaze.

# JUDY CHICAGO



Judy Chicago  
*Boxing ring ad, 1979/2011*  
© Judy Chicago / DACS, London, 2016/  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1939 in Chicago, USA

Judy Chicago realised that the art world remained deeply unprogressive for women, despite the liberation the 1960s seemed to promise, when she enrolled at the University of California to study painting and sculpture. She recalls, "Women in the art world were either 'artists' wives or groupies,'" and not taken seriously as artists. In 1970, she and her fellow artist Miriam Schapiro launched the first feminist art program at the California State University.

Exploring the conjunction of art and Feminism, Chicago's ambition was to inform future artists and art educators of the potential of feminist practices. This could counteract the discrimination and widespread exclusion women artists still experienced. In 1971, Chicago and Schapiro rented an abandoned home in a residential neighbourhood in Hollywood, transforming it into *Womanhouse* - a central location for their project. Challenging the classic teacher-student hierarchy and drawing on personal experience, the participants conceived the project as a multiple autobiography aiming to change collective consciousness.

During this time, Chicago produced many key works including the photolithograph *Red Flag* (1971) derived from her installation *Menstruation Bathroom*.

# LINDA CHRISTANELL



Linda Christanell  
*Object Tying, 1973*  
© Linda Christanell / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1939 in Vienna, Austria

Linda Christanell is best known as an avant-garde filmmaker, but her practice also incorporates photography and performance. Early in her career, she began to produce drawings and layered graphic works. This led to combining diverse materials – fabric, cardboard, latex, metal, and wood and unusual found items – to produce objects. Photographing – and then interacting with – the objects she created led her into filmmaking as well as performance art.

Christanell often used subtle body language and idiosyncratic scores in her performances such as *Fingerfächer* (*Finger Fan*, 1977). Initially staged in Bologna in 1977, the fans here are made of various materials and act as prostheses on the body. Although not presenting a cathartic laceration or exposure of the body, through repetitive action the film suggests a vigorous effort to break free of prevailing gender roles.

## LILI DUJOURIE



Lili Dujourie  
*Untitled*, 1977  
© Lili Dujourie / Courtesy of Michael  
Janssen, Berlin / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1941 in Roeselare, Belgium | lives and works in Lovendegem, Belgium

In Lili Dujourie's pioneering photographic and video work of the 1970s, the traditionally patriarchal relationship between artist and model was a central theme. In *Untitled* [1977], a group of six black-and-white photographs show a nude model striking various classical poses on the floor of an apartment. We assume that it is a woman lying on the ground, but in fact it is the naked body of a man with long hair. The model himself was surprised that, simply through the mimicking of these painterly poses, he himself would assume he was looking at the body of a woman. With this expressive work Dujourie wanted to both uncover our assumptions and emphasise the fragility of both sexes.

While Dujourie recalled feeling marginalised by her primarily male colleagues, and acknowledged a debt to feminist film theory, she has also rejected a specifically feminist reading of her work. However, her acknowledgement and examination of women's conventional role as model resonates with Feminism's critique of art history.

## MARY BETH EDELSON



Mary Beth Edelson  
*Some Living American Women Artists / Last Supper*, 1972  
© Mary Beth Edelson  
Courtesy of Balice Hertling, LLC, New York / The SAMMLUNG VERBUND Collection, Vienna

b. 1933 in East Chicago, USA | lives and works in New York, USA

From the start of the 1970s, Mary Beth Edelson was an activist in the civil rights and women's movements in New York. She organised protests and co-organised the first National Conference of Women in the Visual Arts in Washington, D.C. During the 1970s, in addition to her performance work, Edelson also employed the medium of photography and photo-collage, with which she critiqued patriarchal society.

Works like *Some living American Women Artists/ Last Supper* [1972] are based on art historical masterpieces, subsequently manipulated to overwrite the male-dominated history of art.

The three works by Edelson – *Trickster Body: Stoic Royalty* [1973], *Jumpin' Jack: Sheela's Delight* [1973], *Nobody Messes With Her: Red Blood* [1973] – are reworked black-and-white photographs. Each work in the series begins with the same basic motif: the naked body of a woman standing in a natural landscape with legs apart and hands aloft. In each, her face has been painted over and made unrecognizable. Through this anonymity, she becomes symbolic of woman as a free, independent being.

Regarding the use of her body in her art, she wrote, "I also used my body as a 'found object' in these early works, with the intention of transforming the body into a 'found subject'. In her technique of painting over she refers to, amongst other things, the goddesses and female archetypes from art history, such as the figure of Baubo from Greek mythology and the Sheela na gig that was placed on European churches to ward off evil throughout the 11th and 12th centuries.



## RENATE EISENEGGER



Renate Eisenegger  
*Highrise (No 1)*, 1974.  
© Renate Eisenegger / The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1949 in Gelsenkirchen, Germany | lives and works in Schaffhausen, Switzerland

Renate Eisenegger saw for herself how women artists played only a background role, while studying at the Academy of Art in Düsseldorf. It was not until she moved to Rome in 1972/73 that she felt able to work without any form of discrimination or repression.

During her time in Italy she created works such as *Kabuki-Fries* [1972], a series of 12 black-and-white photographs where she painted her face white and then covered it with horizontal and vertical lines thus erasing her identity as a subject.

The use of a mask-like painted face gave Eisenegger a sense of self-detachment and provided considerable artistic freedom. For her performance piece *Hochhaus* [Nr. 1, *Highrise*], which was staged without an audience in a tower block in Hamburg in 1974, she again painted her face white. During the performance she moved along a long corridor in a crouched position, ironing out the smooth linoleum flooring. The emotional emptiness of the female protagonist reflects the oppressive atmosphere of this anonymous high-rise architecture.

Eisenegger's eight-part photo series *Isolamento* [1972] shows a woman sticking cotton wool and tape over her mouth, then over her nose, ears and eyes, before finally tying up her head and hands completely. This oppressive act of blocking all means of communication acknowledges a collective female experience that has long been an issue for the women's movement.

## VALIE EXPORT



Valie Export  
*Tapp and Touch Cinema*, 1968  
© Valie Export/ VG Bildkunst, Bonn 2015  
Courtesy of Galerie Charim, Vienna /  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1940 in Linz, Austria | lives and works in Vienna, Austria

Working in the film industry as a script girl, editor and extra in the mid-1960s, VALIE EXPORT (née Waltraud Lehner) adopted her name shortly after writing her first screenplay in 1966. The change was both an artistic concept and her trademark identity.

Regarded as a feminist pioneer of Conceptual, performance, media and film-based art, EXPORT was also an early practitioner of expanded cinema. One of her most important performances in this context is the work *Tapp- und Tastkino* [*Tap and Touch Cinema*, 1968]. The work directly engaged male passers-by who were invited to put their hands inside a theatre-like box she was wearing over her naked chest, giving them little choice but to look her in the eye. EXPORT's groundbreaking performance confronted the pleasure derived from the anonymous act of viewing images of women, and demonstrated the violating aspect of the cinematic experience.

EXPORT'S performance *Aktionshose: Genitalpanik* [*Action Pants: Genital Panic*, 1969], which took place inside a cinema, was a similar critique of the objectification of the female body by the commercial film industry and the 'male gaze'. For the silkscreen print exhibited here, the artist posed for the camera holding a machine gun and wearing the same clothes she had worn in the cinema performance – a black patent leather blouse and a pair of crotchless jeans.

## ESTHER FERRER



Esther Ferrer  
*Three Days of Madness*, Gallery A,  
1975/1984  
© Esther Ferrer  
Courtesy gallery àngels barcelona,  
Barcelona / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1937 in San Sebastián, Spain | lives and works in Paris, France

*A performance is whatever happens in the performance. In this sense a performance can be absolutely anything; it is sometimes a bit vague, something that can be understood differently by everyone who sees it.*

Esther Ferrer's multidisciplinary and minimalistic practice revolves around themes of time, eternity, space, presence and the transience of the human body. Her personal experience of the political, social and intellectual situation in Spain during the 1960s and 70s led her to develop an artistic stance that rejected all forms of power and ideology.

In her performance *Trois Jours de la Folie* [*Three days of madness*, 1975], staged at Galerie A in Paris, she used her own body as a tool. Starting from a seated position on a chair, she gradually increased her range of physical movements, creating an improvised sequence with no clear narrative, simply portraying 'a woman in action'. This work reflects Ferrer's artistic method, which consistently favours the unspectacular and everyday over the rarefied and emotive.

These interests led Ferrer to join the artists' group Zaj at an early stage in her career. Founded by Ramón Barce, Juan Hidalgo and Walter Marchetti as part of an international avant-garde movement, its members employed radical means to challenge post-war notions of art. They sought to free art from the constraints of representation and challenge the dichotomy between artwork and audience by staging interdisciplinary events that favoured experimentation and welcomed the unexpected.

## LYNN HERSHMAN LEESON



Lynn Hershman Leeson  
*Roberta Construction Chart #1*, 1975  
© Lynn Hershman Leeson / The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1941 in Cleveland, USA | lives and works in San Francisco and New York, USA

Artist and film-maker Lynn Hershman Leeson's work has explored a number of key issues in modern society such as the relationship between man and machine, the construction of identity, privacy in an era of mass surveillance, the merging of the real and the virtual, and the use of the media as a tool against censorship and political repression. Over the last five decades she has been a leading figure in photography, video, film, performance, installation, interactive art and web-based media art.

In her best-known work, Hershman Leeson assumed the role of Roberta Breitmore, a fictional character who had her own driver's licence, credit card and real-life interpersonal relationships. Art and reality were inseparably linked in this persona, who existed between 1974 and 1978. With this project Hershman Leeson gave physical form to the notion of artificially constructed identity, predating virtual worlds such as Second Life by many years.

The themes addressed by the artist through her fictional character revolve around issues of identity, sexuality, interactivity and performativity. In 1978 she brought the project to an end. Many years later [1995–2000], Roberta evolved into CyberRoberta, an interactive artificial intelligence that takes the form of a web-based sculpture.

## ALEXIS HUNTER



Alexis Hunter  
*Approach to Fear Voyeurism*, 1973/2006  
© Alexis Hunter  
Courtesy of Richard Saltoun, London /  
The SAMMLUNG VERBUND Collection,  
Vienna

1948 in Auckland, New Zealand – 2014 in London, UK

In the 1970s many feminist artists were using photography and film because it is a distancing medium as opposed to painting. Feminist artists were conscious that painting was overlaid with the ›male gaze‹ and that the way people look at paintings is constructed by patriarchy. — Alexis Hunter

Alexis Hunter was a politically engaged artist recognised for creating works that directly confront the accepted norms of sexualization, objectification and seduction within society.

Hunter's work is aesthetically informed by filmic narratives and photo sequencing. In *Approach to Fear: Voyeurism* [1973], a woman undresses before the camera, subverting the relationship between voyeur and subject by challenging the viewers' gaze. She knowingly lifts her long skirt over her head. In doing so, she reveals her bare legs and retreats from a position of modesty into one of seductive object.

*Approach to Fear XVII: Masculinisation of Society - Exorcise* [1977], presents a sequence of photographs depict a man with an erection being inked over by a woman's hand, with sensual pleasure still residing in the gestural application of the ink.

For her series *Identity Crisis* [1974], Hunter asked several friends to take her photograph as they perceived her, in addition to a self-portrait by the artist. The work is a play on the gaps between self-perception and identity, and the inconsistencies between self and 'other'.

## SANJA IVEKOVIĆ



Sanja Iveković  
*Inaugurazione alla Tommaseo*, 1977/2012  
© Sanja Iveković  
Courtesy of espaivisor gallery, Valencia /  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1949 in Zagreb, Croatia | lives and works in Zagreb, Croatia

Sanja Iveković's art, part of the post-1968 »Nova umjetnička praksa« [New Art Practice] movement period in former Yugoslavia, is produced in a variety of media – conceptual photomontage, collage, video, social sculpture, drawing, performances and actions. Her works are marked by the critical discourse with the politics of images and the body. Many of her works criticise the traditional power structures, analysing the collapse of Socialist regimes and the consequences of the triumph of capitalism. Among her artistic aims is the analysis of identity construction, political engagement and activism. *Inaugurazione alla Tommaseo* is a series of 26 black-and-white photographs and one drawing. It was produced from her *Inaugurazione* performance, done in 1977 at the Tommaseo Gallery in Trieste, Italy. About this work, Iveković wrote,

“I am standing in the gallery's small office space with my mouth sealed by adhesive tape and an amplifier set up, which transmits my heartbeat into the gallery area as I meet the visitors one by one. My contact with each person is photographed and a special sound is produced to mark the beginning of the encounter. The following day, the photographs are mounted on the walls, each photograph accompanied by the corresponding studio tape. The audience can play back the audiotapes in the gallery during the exhibition.”

# BIRGIT JÜRGENSSEN



Birgit Jürgenssen  
*I want out of here!*, 1976  
© Estate Birgit Jürgenssen  
Courtesy of Galerie Hubert Winter,  
Vienna / DACS, London, 2016/ The  
SAMMLUNG VERBUND Collection,  
Vienna

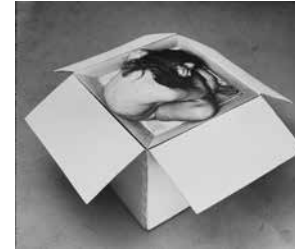
1949–2003 in Vienna, Austria

Birgit Jürgenssen began to develop her own brand of poetic and performative feminist art in the 1970s. Exploring and undermining cultural constructions of femininity using her own body as a surface on which to project socially accepted codes. Her practice is characterised by bold experimentation through a wide range of artistic media including drawing, sculpture, Polaroid, cyanotype, photogram and collage.

In the photographic work *Ich möchte hier raus!* [*I want to get out of here!* 1976], the artist presents herself as a bourgeois housewife desperate to break out of her entrenched gender role. The women Birgit Jürgenssen portrays are never able to determine their own fate, but are instead tied – sometimes literally – to the home and its furnishings. For example, in *Küchenschürze* [*Apron*, 1975], the oven has become an article of clothing to be worn.

Similarly in her drawings, women are frequently shown trapped inside the cage of domesticity. Such staged representations of the female body, viewed in the light of masquerade, fetishisation or animalisation, run through Jürgenssen's entire oeuvre. In *Nest* [1979], she pictures a bird's nest with two eggs inside her lap. Here the womb is duplicated and externalised as both a site of sexuality and of creation.

# KIRSTEN JUSTESEN



Kirsten Justesen  
*Sculpture #2*, 1968  
© Kirsten Justesen / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1943 in Odense, Denmark | lives and works in Copenhagen, Denmark and New York, USA

Kirsten Justesen began to use her own body as a sculptural tool in 1968 while still a student at the Royal Danish Academy of Fine Arts. Her experimental, feminist approach challenged both art-historical tradition *and* the contemporary avant-garde.

In *Sculpture # II* (original title: *Kasse [Box]*, 1969) Justesen critiques the de-personalised, minimalist tendencies of the time – particularly sculpture. Mimicking its basic forms, with a cardboard box presented on the gallery floor, she subverts its disembodied intellectualism through the addition of a photograph of a crouching naked woman, placed as if she is inside the box. Here the artist confronts the objectification and entrapment of the female form throughout art history as well as calling attention to the avant-garde understanding of the body as a de-personalized tool.

## KETTY LA ROCCA



Ketty La Rocca  
*My words and you*, 1971/1972  
© Courtesy of Ketty La Rocca Estate by  
Michelangelo Vasta / The SAMMLUNG  
VERBUND Collection, Vienna

1938 in La Spezia, Italy – 1976 in Florence, Italy

*The you has already started at the border of my I.*  
— Ketty La Rocca

Ketty La Rocca is one of Italy's leading representatives of Conceptual art and made important contributions to the study of human communication, visual language and the gesture. Through her radical approach, based on »*poesia visiva*« [visual poetry], she explored the meaning of language and images in collage, performance and photography.

Influenced by making TV-programs for deaf and mute audiences, La Rocca's series *Le Mie Parole e Tu?* [*My Words, And You?*, 1971/72] attempts to form a different language that resists social norms. Defining the relationship and the border between the self and 'other'— which La Rocca calls *you*—is central to her artistic practice. The recursive word *you* in the photographs of gesticulating hands shows how the identity of the 'other' is inscribed in one's own actions. It is only by encountering and dealing with this 'other' that one's own identity is constructed.

La Rocca focuses on gestures and their meaning in the series *Riduzioni* [*Reductions*]. Taking everyday photographs and using graphic schematisation to create serial variations of the images, she analyses the meaning of the depicted subjects and their relationship to one another. The artist's profound interest in the boundary between the internal and the external, between looking and being looked at, is particularly evident in her final series of works, entitled *Craniologie*. Here, the word *you* is superimposed on X-rays of her own skull, produced in connection with her illness. These images are not only strikingly iconic self-portraits of the artist; they also serve as a universally valid *memento mori*, a reminder of the mortality of the viewer—or you.

## KATALIN LADIK



Katalin Ladik  
*Poem (Serie A)*, 1978  
© Katalin Ladik / acb Gallery, Budapest /  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1942 in Novi Sad, Serbia | lives and works in Budapest, Hungary

Working in the multiethnic region of Novi Sad in Yugoslavia, Katalin Ladik belongs to the first generation of artists in the "new art practice" that broke with traditional modes of representation. As a poet writing in Hungarian and blending elements of Balkan folklore, her work offers a unique cultural hybrid informed by the Neo-Avant-Garde movements of 1970s Yugoslavia and Hungary.

The performance *Poemim* (1978) was held on several occasions in various locations across the region. Focusing on the ritualistic deformation of the artist's appearance, the performance involved Ladik pressing a pane of glass to her face. Critiquing Western ideals of beauty, the work resonated further as Ladik had become a recognisable persona through her appearance in the media and hence all the more valued.

## BRIGITTE LANG



Brigitte Lang  
*Defense Mechanism*, 1984/Mid 1990s  
© Brigitte Lang / Photo: Robert  
Zahornicky bei Bildrecht,  
Vienna / The SAMMLUNG VERBUND  
Collection, Vienna

b. 1953 in Austria

Brigitte Lang graduated with a degree in Creative Metalworking in 1973 – an unusual domain for women to specialise in at the time. In 1981, she began her *Abwehrreaktionen* [Defense Mechanism] and *Frauenkopfschmuck* [Women's Headdress] series. These sculptural forms are a feminist reflection on the tensions inherent in relationships between men and women. Psychologically charged and provocative, Lang's ambiguous and awkward mixed-media objects are made for the female body and invite the viewer to try them on.

*Abwehrreaktionen* I and II are metal structures on top of which sit representations of the primary and secondary female sexual characteristics modeled out of cotton fabric, wool and hair. If worn, the sculptures accentuate the sexual characteristics of the wearer, presenting intimate parts of the body that are usually unacceptable to bare in public. Other works such as *Frauenkopfschmuck Mund* [Women's Headdress Mouth, 1984] aggressively repel any intimacy with threatening spikes pointing out from the mouth of the wearer. *Frauenkopfschmuck Dornenkrone* [Women's Headdress Mouth Crown of thorns] and *Frauenkopfschmuck Schleier* [Women's Headdress Veil] symbolize the reversal of the bride's joy into suffering that Lang links to the Passion of Christ.

## SUZANNE LACY & LESLIE LABOWITZ



Suzanne Lacy and Leslie Labowitz  
*In Mourning and In Rage*, 1977–1978  
© Suzanne Lacy and Leslie Labowitz /  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1945 in Wasco, USA | lives and works in Los Angeles, USA

b. 1946 in Uniontown, USA | lives and works in Los Angeles, USA

During their period of collaboration between 1977 and 1980, artists Suzanne Lacy and Leslie Labowitz staged several large-scale public actions on themes relating to violence against women. Lacy subsequently coined the term 'new genre public art' in order to set her practice apart from more traditional forms of art in public space. Their best known work *In Mourning and Rage*, is a public performance prompted by a report in the *Los Angeles Times* about the tenth victim of the Hillside Strangler, a serial killer who raped and murdered a number of women in the city between 1977 and 1979. Disgusted by the sensationalist coverage and motivated by a sense of powerlessness, the artists decided to enact a public ritual to express women's grief, fear and anger, and to project a feminist analysis of violence into the mass media.

On 13 December 1977, 70 women gathered on the steps of City Hall in Los Angeles. They positioned themselves on either side of the steps, unfurling two banners with the inscriptions 'IN MEMORY OF OUR SISTERS' and 'WOMEN FIGHT BACK!'. Groups of mourners took to the microphone to proclaim "I am here for the 10 women who have been raped and strangled between October 18 and November 29". The action received widespread media coverage.

## SUZY LAKE



Suzy Lake  
*Imitations of Myself*, 1973/2012  
© Suzy Lake  
Courtesy of Georgia Scherman,  
Toronto / The SAMMLUNG VERBUND  
Collection, Vienna

b. 1947 in Detroit, MI, USA | lives and works in Toronto, Canada

*In mime, white face signifies >zero—before character<. For me, the mime's notion of zero was a tabula rasa following the political and social changes of the 1960s. The white face had the double function as a mask—to hide behind or to reveal.*  
— Suzy Lake

Suzy Lake is an American-Canadian artist, well known for her works as a photographer, performance artist and video maker. She is a pioneering feminist and politically-minded artist. In the 1960s, Lake became involved with the anti-war and civil rights movements and witnessed the Detroit Race Riots of 1967, one of the deadliest riots to occur in the United States. Because of the political events, she moved with her husband to Canada, where she studied at the Concordia University in Montreal.

In her art, she explores topics including female identity, transformation, beauty and gender. The work *MISS CHATELAINE* [1973/1998] reflects change in female identity. For the work she collaged a range of trendy hats and hairstyles culled from various fashion magazines over some older portraits of herself. The title *MISS CHATELAINE* was a simple reference to a fashion magazine archetype aimed at young women. The artist chose it because it was an understood example of how women were represented in the 1960's and 70's. *IMITATIONS OF MYSELF* [1973/2012] shows the process of putting on make-up through serial photography. In the work, we see the artist sitting at a table, looking in the mirror and applying make-up to her face:  
«If one was a feminist or an activist, the white face had a double function as a mask—to hide behind or to reveal.»  
Lake's use of seriality and grid structures echoes the Conceptual and Post-Conceptual art.

## KARIN MACK



Karin Mack  
*Destruction of an Illusion*, 1977  
© Karin Mack / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1940 in Vienna, Austria | lives and works in Vienna, Austria

Assuming the role of the keen observer and sensitive documentarian, Karin Mack began taking photographs of artistic gatherings and art-world events in the 1960s. In the early 1970s she began to focus on a more personal exploration of her own life. Reflecting upon her identity as a woman, as well as a wider interrogation of the place of her generation in society, Mack derived her subject matter from a highly personal process of introspection.

In *Die Zeit in der Tasche* [*The Time in the pocket*, 1978] several female members of her family are featured. Here the artist presents a series of photographs of her mother, grandmother, sister and daughter, along with an image of herself, highlighting the continual transition from one generation to the next, one woman to another.

With a subtle sense of irony, Mack also addresses stereotypical bourgeois behaviours and values by transporting them into an imaginary world. *Bügeltraum* [*Ironing Dream*, 1975], for example, transforms the mundane task of dealing with household laundry into a sacrificial ritual culminating in the housewife lying corpse-like on the ironing board.

## ANA MENDIETA



Ana Mendieta  
*Untitled (Glass on Body Imprints)*, 1972/1997  
© The Estate Ana Mendieta  
Courtesy of Galerie Lelong, New York /  
The SAMMLUNG VERBUND Collection,  
Vienna

1948 Havana, Cuba – 1985 New York, USA

Ana Mendieta's art exists at the intersection of performance and sculpture, and at the crossroads of twentieth-century cultural and political history. Her forcible exile from Cuba, and from her family, marked Mendieta deeply creating recurring themes of dislocation, rebirth and regeneration in her self-titled 'earth-body works'.

A series of earth-body performances between 1973 and 1980, titled *Siluetas [Silhouettes]*, developed her focus on the earth as a site to address issues of displacement by recording the presence of her body – or the imprint it leaves behind – within different natural environments.

Between 1971 and 1980 the artist traveled frequently to Mexico, where she created *Burial Pyramid [1974]* at the Yagul Archeological site around the ruins of a Zapotec temple. In the first frames of the film Mendieta is indiscernible from the pile of stones situated near the base of the temple. In the following sequences of frames, her form slowly emerges from the rocks until she finally 'breathes off' the rocks covering her, revealing and releasing her nude body.

In 1972 Mendieta investigated facial and body manipulation in *Untitled [Glass on Body Imprints]*, a series in which she pressed a piece of plexiglass against her face or body parts, thereby violently distorting her features. In this series her engagement with feminist critique is evident, Mendieta frustrates the ideal of beauty that has traditionally informed the representation of women.

## RITA MYERS



Rita Myers  
*Body Halves*, 1971  
© Rita Myers / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1947 in Hammonton, USA | lives and works in Philadelphia, USA

Rita Myers' works stem from an interest in both Minimalism and performance art and quickly evolved to utilize the emerging new medium of video. In her works she often fused video, text, sound, and sculptural forms.

In her photographic investigation *Body Halves [1971]* she subverts the idea of a 'perfect' female body. The work is based on the notion that the body has a 'better' and a 'worse' half. It consists of four photographs: two of which show the artist's naked body as it is in reality; the other two photographs showing her body as reflected through a central axis. Natural asymmetry is thereby converted into an unsettling, artificial symmetry.

With this deconstructed image Myers challenges an artistic tradition aimed at creating an idealised human figure. She also questions the conventional depiction of the female nude. The fact that the woman is no longer merely an object, but instead becomes the subject of the artwork, causes a shift in how the female figure is conceived as an artistic motif.



## LORRAINE O'GRADY



Lorraine O'Grady  
*Mlle Bourgeoise Noire (Miss Black Middle-Class)*, 1980–1983/2009  
*Untitled (Mlle Bourgeoise Noire shouts out her poem)*

b. 1934 in Boston Massachusetts | lives and works New York, USA

Lorraine O'Grady was part of a wave of feminist artists performing role play and exploring a wide variety of feminine identities, often in an effort to dismantle the stereotypical roles imposed by society. She created a new persona in *Mlle Bourgeoise Noire* (or *MBN*) (1980–1983), an imaginary Caribbean beauty queen who had previously won an obscure beauty contest in Cayenne (French Guiana).

In 1980, to celebrate *Mlle Bourgeoise Noire's* "jubilee" year, she performed wearing a tiara and a hand-sewn outfit made of 360 white gloves. A master of ceremonies chaperoned her to *Just Above Midtown*, the first black avant-garde gallery in Manhattan. Inside, *Mlle Bourgeoise Noire* approached the baffled gallery-goers, handing them white chrysanthemums and acting with great charm and sincerity. Once she had distributed all her flowers, she took off her cape to reveal a low-backed gown, put on white gloves, took a whip in her hand and began to pace back and forth across the room like a caged lioness. Under the eyes of her alarmed audience, she then began to whip her own back with growing frenzy, shouting out a protest poem – finally revealing the racial and feminist politics her persona embodied.

## ORLAN



Orlan  
*Strip-tease occasionnel avec les draps du trousseau*, 1974–1975  
© Orlan / DACS, London, 2016/ The SAMMLUNG VERBUND Collection, Vienna

b. 1947 in Saint-Étienne, France | lives and works in Paris, France

ORLAN is considered to be one of the leading representatives of body and performance art, as well as what she herself terms 'carnal art', where the body can be regarded as a modified readymade. Between 1986 and 1993 she altered the appearance of her face with the aid of plastic surgery, using it to visualise the religious, political and cultural forces that determine how women are perceived.

In the series *Se vendre sur les marchés en petits morceaux* [*Selling Oneself on the Small Market*, 1976/77] ORLAN presented images of her body and offered different parts of it for sale at a street market. In doing so she drew attention to the issue of prostitution, as well as referencing Catholic rituals where the body parts of saints are ascribed holy significance. Her work *Strip-tease occasionnel à l'aide des draps du trousseau* [*Incidental Strip-Tease Using Sheets from the Trousseau*, 1974–75] also focuses on the ambiguous value placed on women and their bodies through a theatrical striptease where the artist transforms from virginal bride into seductive whore.

ORLAN caused a huge scandal in 1977 with her work *Le Baiser de l'Artiste* [*The Kiss of the Artist*]. Visitors to the French art fair FIAC could pay into a slot machine to win a kiss from the artist or light a candle. This provocative performance introduced prostitution at an art fair, while simultaneously criticising a religious ritual that makes it possible to buy forgiveness for one's sins.

## GINA PANE



Gina Pane  
*The Hot Milk*, 1972  
© Courtesy of Anne Marchand / kamel mennour, Paris / DACS, London, 2016 / The SAMMLUNG VERBUND Collection, Vienna

1939 in Biarritz, France – 1990 in Paris, France

Gina Pane was one of the most radical artists of her time and a leading exponent of the Body Art movement of the 1970s. Pane began her artistic work by creating minimalist sculptures but, against the background of the political and intellectual revolt in Paris in May 1968, she began to develop performance pieces that often involved acts of self-mutilation.

In *Le Lait Chaud* [*The Cats Milk*, 1972] Pane staged a provocative performance in a Parisien apartment [on the theme of 'White Doesn't Exist']. Positioning vessels filled with milk alongside uniformly white photographs around the space, Pane stood in the centre completely dressed in white.

Facing away from the audience, she began to cut her back with a razor blade. Then – despite the protests from audience members – she used the razor blade to cut her face. Immediately afterward, Pane turned a camera on the spectators in order to record their reactions.

She said: »I touched an essential problem—the aestheticism in every person. The face is taboo. It is the core of human aesthetics, the only place which retains a narcissistic power.«

## LETÍCIA PARENTE



Letícia Parente  
*Tarefa I*, 1982  
© Letícia Parente / Galeria Jaqueline Martins, São Paulo / The SAMMLUNG VERBUND Collection, Vienna

1930 in Salvador, Brazil – 1991 in Rio de Janeiro, Brazil

Letícia Parente's video works often focus on recurring elements such as the re-enactment of the home environment, in which the actions performed can be initially classified as belonging to a woman's domain. In *Preparação I* [*Preparation I*, 1975], the artist stares at her own image reflected in the bathroom mirror, eyes and mouth covered with masking tape. Without hesitation, she begins to draw the outline of these facial features over the tape using make-up. In Parente's own words, the video has a testimonial character that reveals her "relationship as an individual, through her body, with the sociopolitical context" of the time.

*Tarefa I* (1982) is also takes place in a domestic setting, this time within the confines of the laundry room, a space traditionally used by wives, servants and maids. The film features two anonymous protagonists – a black woman dressed in a maid's uniform impassively irons a white woman who lies motionless on the ironing board – introducing racial as well as gendered perspectives to the work.

## EWA PARTUM



Ewa Partum  
*Change*, 1974  
© Ewa Partum  
Courtesy of Galerie M+R Fricke, Berlin /  
DACS, London, 2016/ The SAMMLUNG  
VERBUND Collection, Vienna

b. 1945 in Grodzisk Mazowiecki, Poland | lives and works in Berlin, Germany

Ewa Partum is recognised as a key figure in the Conceptual art movement in Poland. During the 1970s she raised the issue of a feminist aesthetic and made a defining contribution to the development of early feminist performance art.

Alongside text-based artworks, Partum staged numerous performances that explored the theme of the female body and its social coding. Incorporating her own naked body as a medium or work of art – rather than as a natural or sexual object—was an extension of Partum’s investigations into the semantic function of art. Partum’s body becomes a vehicle that conveys social codes and expectations, one that is profoundly shaped by the dominant force of the male gaze and by patriarchal power structures.

In *Change* [1974], which took place in front of an audience, she had a make-up artist transform one half of her body into an older alter ego, and subsequently declared her body to be a work of art. Although Partum’s performance piece remains on the level of allusion, it prefigures the self-determined operative transformation of the body by the French artist ORLAN in the 1980s. For Partum, fighting for women’s right to self-determination is associated with the development and recognition of a specifically feminist aesthetic.

## FRIEDERIKE PEZOLD



Friederike Pezold  
*Pudenda-Works*, 1973/1974  
© Friederike Pezold / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1945 in Vienna, Austria

When the feminist art movement gained momentum in the 1970s, video art was still largely free of the male dominance that bedeviled other media. It became fertile territory for progressive creativity linked to gender politics. Friederike Pezold used video to record her own ‘black-and-white goddess’ in reference to the female nude and its mythological and subservient role throughout traditional art history.

To leave this canon behind, Pezold deconstructed and reassembled the female body. Labeling fragments of her own body as “works” in pieces such as *Mundwerke* [Mouth-Works], *Augenwerke* [Eye-Works], *Brustwerke* [Breast-Works], *Nabelstücke* [Navel-Pieces], *Schamwerke* [Pudenda-Works], and *Fingerwerke* [Finger-Works]. This work helped to pave the way for a cultural transformation requiring a new politics of art. Its goals were equality and autonomy for women artists.

## MARGOT PILZ



Margot Pilz  
*Dissolution of the 4<sup>th</sup> Dimension*, 1978/2015  
© Margot Pilz / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1936 in Haarlem, Netherlands | lives and works in Vienna, Austria

Margot Pilz began to take posed self-portraits after being manhandled and subsequently arrested by plain clothed police officers at a women's festival in Vienna. Contradictory police records of her subsequent interrogations undermined the men's authority and became part of a later work of art by Pilz.

The *Kuckuck* [*Cuckoo*, 1978–1981] shines a spotlight on the patriarchal structure of the family and the disparity between the genders. Here, the artist is seated on a chair while her husband hovers behind her in a rigid pose. As the series progresses, she vanishes altogether, swallowed up by the shadow that, growing out of the figure of her son at her feet, gradually fills the scene. Her work *Arbeiterinnenaltar* [*Female Workers' Altar*, 1981] visualizes the unfair labour practices at a coffee-roasting plant, contrasting female employees' wages, how long they have held their jobs, and the tasks they are assigned with their male colleagues' working conditions. Blending sociological research with art, the piece effectively denounces gender discrimination in the workplace.

## ULRIKE ROSENBACH



Ulrike Rosenbach  
*Art is a criminal action No. 4*, 1969  
© Ulrike Rosenbach / DACS, London,  
2016 / The SAMMLUNG VERBUND  
Collection, Vienna

b. 1943 in Bad Salzdetfurth, Germany | lives and works near Cologne, Germany

Ulrike Rosenbach studied sculpture at the Academy of Art in Düsseldorf, where she was taught by Joseph Beuys, among others. By 1969 she had set up a women's artist group and established links with the women's liberation movement in the United States. This led her to found the »Schule für Kreativen Feminismus« (School for Creative Feminism) in Cologne in 1976.

Rosenbach began experimenting with video technology in 1972, a medium that enabled her to have further control over how her own image was seen. In her performance *Glauben Sie nicht, dass ich eine Amazone bin* [*Don't Believe that I am an Amazon*, 1975], she used two video cameras to film herself shooting 15 arrows at a reproduction of Stefan Lochner's iconic painting *Madonna of the Rose Bower* [c.1450]. The recorded images were then superimposed and shown on a video screen. In this work Rosenbach attacks both the image of the Madonna, free of all sin; and the eroticised image of the warrior-like Amazon.

Rosenbach's interest in challenging stereotypical depictions of women also underlies *Weiblicher Energieaustausch* [*Female Energy-Exchange*, 1975–76], where she has superimposed photographs of herself on reproductions of famous paintings. In *Art is a Criminal Action No. 4* [1969/70], she presents herself as a female counterpart to Elvis Presley in Andy Warhol's famous image.

## MARTHA ROSLER



Martha Rosler  
*Semiotics of the Kitchen*, 1975  
© Martha Rosler  
Courtesy Electronic Arts InterMix (EAI),  
New York / The SAMMLUNG VER-  
BUND Collection, Vienna

b. 1943 in New York, NY, USA | lives and works in New York, NY, USA

Martha Rosler's work has invigorated the discourses of feminism and activism through art, critical writing and theoretical investigations since the 1970s. Rosler works with video, photography, installation and sculpture as well as using found objects, referencing everyday pictures and stories to create new meanings. She addresses the themes of war and national security, and explores issues related to everyday life, the media and the built environment.

*Semiotics of the Kitchen* [1975] is perhaps one of the best known works of feminist art. This video features the artist wearing an apron and standing before a table filled with kitchen utensils. It features an irritating mix of associative references to the kitchen, to television and to the classroom – a combination designed to teach the viewer a feminist lesson. As part of a staged demonstration Rosler redefines each of these signs of domesticity in alphabetical order – from apron to tenderizer – using a vocabulary of anger and frustration. Rosler's gestures are characterised by the tension they reveal between legible everyday gestures and complete arbitrariness. She presents a strangeness in the possible uses for these items. As the work progresses, the performance unearths a latent aggression, initially hidden behind an apron and a smile, in which the everyday takes on a monstrous form.

## SUZANNE SANTORO



Susanne Santoro  
*Sacred Icons*, 1971  
© Susanne Santoro / The SAMMLUNG  
VERBUND Collection, Vienna

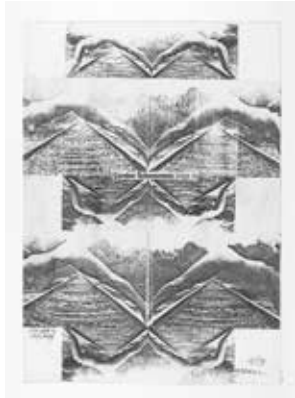
b. 1946 in New York, USA | lives and works in Viterbo, Italy

Suzanne Santoro's work from the 1970s is directly connected to her involvement with Rivolta Femminile, one of the most important feminist groups in Italy. Her practice at this time was informed by former art critic Carla Lonzi, who argued for attaching political significance to sexuality, representation and self-expression.

Santoro also became interested in Etruscan and Roman sculpture and in prehistoric representations of the female body. Among her first works are a series of resin sculptures that directly refer to female anatomy such as *Mount of Venus and beyond* (1971), for example, which is a cast of the artist's own sexual organs.

In 1974, Santoro created an artist book entitled *Towards new expression/Per una espressione nuova*, in which she developed some of the issues contained in Lonzi's *The Clitoral Woman and the Vaginal Woman* [1971]. Lonzi's book explores the erasure of woman's genitals from cultural representations through a series of short texts and photographs of subjects ranging from contemporary graffiti, flowers, ancient sculptures and paintings, and female genitalia.

## CAROLEE SCHNEEMANN



Carolee Schneemann  
*Image As #2*, 1973  
© Carolee Schneemann / Bildrecht,  
Vienna, 2015 Courtesy of Richard  
Saltoun Gallery, London /  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1939 in Philadelphia, USA | lives and works in New Paltz, NY, USA

Carolee Schneemann's work focuses on the human body and addresses issues of sexuality and gender through the examination of visual traditions and taboos. She has worked in a wide range of media, including photography, video, installation, happenings and performance art. Although she has a background in Abstract Expressionist painting, Schneemann describes herself as "a painter who has left the canvas to activate actual space and lived time".

In her best-known performance piece, *Interior Scroll* [1975], Schneemann read out a manifesto on sexism and the general disregard for women's artistic practice. The text was written on a scroll of paper that she slowly extracted from her vagina.

Carolee Schneemann has frequently used her own body as a material in order to explore themes of female sexuality. Influenced at an early stage of her development by the Austrian psychoanalyst Wilhelm Reich's theories on personal liberation and erotic self-expression, she expands feminist ideologies on sexuality and body performance into a theatre of eroticism.

The series *Image As* [1973] draws upon Schneemann's notebooks and performances. Using photo collage, she arranged found texts and personal anecdotes into comic strips, whereby the term 'strip' has a double meaning, as the artist appears as herself, naked, in these works. Taken together, the three *Image As* works offer a snapshot of Schneemann's creative process: a private sphere of writing, drawing and object-making that supports a dynamic and often collaborative practice of performance and film-making.

## LYDIA SCHOUTEN



Lydia Schouten  
*Cage*, 1978/2016  
© Lydia Schouten / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1948 in Leiden, Netherlands | lives and works in Amsterdam, Netherlands

Lydia Schouten's work caused a stir in the late 1970s. Her performances were interpreted as critical examinations of existing stereotypes about femininity, identity and gender relations. Schouten's frank use of the body challenged the existing standards of propriety and the boundaries between public and private. The female body, object of the male voyeuristic gaze, had now become a subject of flesh and blood that actively returned this gaze as an angry actor.

In the confrontational performance *Sexobject (date)*, the artist wears a black corset that is tied to a frame with elastic cords. Her head is wrapped with a white bandage and, at first sight, her appearance could be associated with practices of sexual bondage. As she struggles with the chains to propel herself [?]forward to whip the ink-filled balloons on the wall, the very strong reactions by the audience become part of the performance. Schouten hits the balloons violently until their contents drip over a handwritten text on the wall that reads 'How does it feel to be a sex object'. She then releases herself from the chained corset and stands naked in front of the wall, slowly unrolling the bandage, restoring her view.

## CINDY SHERMAN



Cindy Sherman  
*Untitled (Lucy)*, 1975/2001  
© Cindy Sherman  
Courtesy of Metro Pictures, New York /  
The SAMMLUNG VERBUND Collection,  
Vienna

b. 1954 in Glen Ridge, USA | lives and works in New York, USA

*Even though I've never actively thought of my work as feminist or as a political statement, certainly everything in it was drawn from my observations as a woman in this culture. And a part of that is a love/hate thing—being infatuated with makeup and glamour and detesting it at the same time.— Cindy Sherman*

Cindy Sherman initially studied painting in the mid-1970s at State University College, Buffalo. Her interests shifted to Conceptual Art, performance, Body Art, photography and film through the influence of artists such as Eleanor Antin, Suzy Lake and Adrian Piper.

It was during this time that Sherman produced an extensive range of early work that would lay the foundations of her better-known *Untitled Film Stills* [1977-1980]. Between 1975 and 1977, Sherman began creating and documenting fictional characters by altering her appearance with make-up and costume.

In her film, *Doll Clothes* [1975], she cuts out these figures from photographs to use in collages and animations, posing as a paper doll on her way to the dressing table. In another work, *Untitled [Bus Riders]* from 1976 she poses as different characters from everyday life through costume and performance that could be described as enacted social studies.

After graduation, Sherman moved to New York City where she realised *Untitled Film Stills*. This body of work features the artist acting out varying personas in the style of classical film noir.

Her works are not self-portraits in the conventional sense. Sherman herself explained: "I feel I'm anonymous in my work. When I look at the pictures, I never see myself; they aren't self-portraits."

## PENNY SLINGER



Penny Slinger  
*Wedding Invitation - 2 (Art is Just a Piece of Cake)*, 1973  
© Penny Slinger  
Courtesy of Gallery Broadway 1602,  
New York / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1947 in London, UK | lives and works in California, USA

Penny [Penelope] Slinger discovered her fondness for Surrealism while studying at Chelsea School of Art. In her early work, which included film, performance, photography and photo-collage, she frequently employed a Surrealist visual language in a feminist context in order to articulate the concerns of women of her own generation. To this end she took part in numerous 'happenings' in London during the 1970s.

In her performance and photographic series *Wedding Invitation 2 (Art is Just a Piece of Cake)* [1973] the artist appears dressed as a bride wearing her own wedding cake. Designed to open and reveal the artist's naked body inside, Slinger equates the cutting of the wedding cake with the 'deflowering' of the wedding night. The work explores the links between the body and pleasure, as well as between nourishment and sexuality.

Slinger fought for equality between men and women, above all with regard to sexuality. Her aim was to counter what she termed the social dominance of the male principle to highlight the different facets of femininity and female reality.

# ANNEGRET SOLTAU



Annegret Soltau  
*Self*, 1975  
© Annegret Soltau / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1946 in Lüneburg, Germany | lives and works in  
Darmstadt, Germany

Annegret Soltau studied painting and graphic art at Hamburg's University of Fine Arts, from 1967 to 1972 and subsequently spent two terms at the Academy of Fine Arts in Vienna. Interwoven themes of identity, motherhood, age and the female body recur in Soltau's artworks, the majority of which explore notions of the self as both damaged and transforming.

During a stay in Milan, Soltau created her first drawings of enmeshed, bound-up human subjects. Soon after this she began incorporating thread as a tactile element in her performances, and in 1977 she produced the first of her photo 'overstitchings' that have since become her hallmark.

Threads of different kinds appear throughout Soltau's oeuvre, for her performative photo series *Selbst* [*Self*, 1975], she bound her face with a thin strand of black thread. While the initial stages of spinning the 'cocoon' generate only a subtle impact, the effect of the completely bound-up face is much more disturbing. In the last two of the fourteen photographs the artist cuts the threads with a pair of scissors, thus freeing her face. Here female identity is symbolized less as a static, fixed entity, and more as a construct that is produced through continual loss and renewal.

Soltau compares the cocoon-like envelopment in her work to the process of pupation in the natural world, which also culminates in destruction but allows something new to emerge.

# HANNAH WILKE



Hannah Wilke  
*S.O.S. Starification Object Series*.  
One of 36 playing cards from mastication  
box, 1975  
Post card Hannah Wilke Collection  
& Archive, Los Angeles. © Marsie,  
Emanuelle, Damon, and Andrew  
Scharlatt / DACS, London, 2016/ The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1940 in New York, USA – 1993 in Houston, USA

From the 1970s until her death in 1993, Hannah Wilke's oeuvre interrogated sex and sexuality, feminism and femininity, the body and its representation. Working in sculpture, painting, performance, video and photography, Wilke often used her own body as a means of asserting a specifically female iconography.

In the 1970s and early 1980s Wilke made a series of performance videotapes, many exploring issues of gender and power through posturing, posing and gesture. For her work *Super-T-Art* [1974], she enacts twenty different poses drawn from Christian iconography. Here, Christ is initially configured as Mary Magdalene and, through a process of rearranging her garment, gradually morphs into a female figure in a loincloth and high heeled shoes.

Wilke's use of her physical beauty, her relationships with established figures in the art world, and the predominance of nudity in her performances made her a target of feminist disapproval. Her attempts to establish a uniquely feminine artistic language and to demystify female sexuality, along with the biting sense of humour, were interpreted as narcissistic – merely reinforcing the objectification of women. In response, the artist created her notorious poster, *Marxism and Art: Beware of Fascist Feminism*. Made in 1977, the poster design mimics a political banner on which Wilke features an image from her trademark *S.O.S. Series* (*Starification Object Series*, 1974-82) where wads of used chewing gum alluding to genitalia are placed all over the artists body.



## MARTHA WILSON



Martha Wilson  
*A Portfolio of Models, 1974/2009*  
© Martha Wilson / Courtesy of the artist  
and P.P.O.W. Gallery, New York / The  
SAMMLUNG VERBUND Collection,  
Vienna

b. 1947 in Philadelphia, USA | lives and works in New York, USA

Martha Wilson began to work as an artist in the early 1970s in Halifax, Canada, where she was affiliated with the Nova Scotia College of Art and Design [NSCAD]. She is the founding director of the artist space Franklin Furnace Archive Inc. in New York City. From 1978 to 1982 she was a member of DISBAND, an all-female performance group. Their lyrics described everyday social relations from a woman's perspective, often with an ironic resolve.

In her conceptually based performance, video and photo-text works, Wilson masqueraded as a man in drag, roamed the streets with her face painted red, catalogued her various body parts, manipulated her appearance with make-up, and explored the effects of "camera presence" in self-representation. Although this work was made in isolation from the feminist community, it has been seen to contribute significantly to what would become one of feminism's most enduring preoccupations: the investigation of identity and embodied subjectivity.

For Wilson, the question of gendered subjectivity was no less central than, and indeed deeply imbedded in, the question of artistic subjectivity itself. By peering into cameras, mirrors and monitors, Wilson drew attention to the vicissitudes, incongruities and links between the identity and appearance of the self. In her work *Portfolio of Models* [1974/2009] she presents six facets of womanhood and describes their differences in her text: *the Goddess, the Housewife, the Working Girl, the Professional, the Earth Mother and the Lesbian*. The artist explained: "These are the models society holds out to me. At one time or another, I have tried them all on for size, and none has fit."

## FRANCESCA WOODMAN



Francesca Woodman  
*Untitled, 1977-1978/2006*  
© George and Betty Woodman, New  
York / The SAMMLUNG VERBUND  
Collection, Vienna

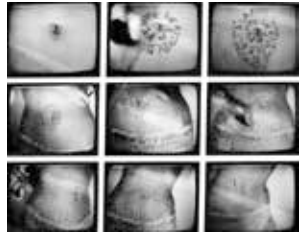
b. 1958 in Denver, USA – 1981 New York, USA

In the nine short years between 1972 and 1980, Francesca Woodman created a photographic oeuvre of exceptional substance and formal quality. Woodman's work encompasses numerous black-and-white photographs, videos, large-format blueprints, drawings and several books.

In the summer of 1972, Woodman used a self-timer to take a picture of herself - *Self-Portrait at Thirteen* marking the beginning of her artistic output. From 1975 to 1978, Woodman studied at the Rhode Island School of Design in Providence. She quickly set up her own studio and worked in abandoned factories, where she posed in relation to the existing architecture and other props such as foil, mirrors and glass. Most of her works explore the formal and psychological potential of the body to create lyrical, poetic and iconographic *tableau vivants* or living pictures.

In January 1979, Woodman moved to New York, where she earned her living as a photographer's assistant and fashion photographer. On January 19, 1981, at the age of twenty-two, she took her own life. Though Woodman did not ally herself with feminism, her work adds an important dimension to the legacy of female self-representation in the 1970s.

# NIL YALTER



Nil Yalter  
*La Femme sans Tête ou La Danse du Ventre*,  
1974  
© Nil Yalter / The SAMMLUNG  
VERBUND Collection, Vienna

b. 1938 in Cairo, Egypt | lives and works in Paris, France

Nil Yalter's work fuses artistic traditions from Europe with those of her native Turkey to examine the complexities of cultural exchange. Born in Egypt to a Turkish family, Yalter was raised in Istanbul, where she studied Fine Arts at Robert College. In 1965 she moved to Paris to pursue her interest in modern art, where she was exposed to a diverse range of media such as painting, drawing, photography and video.

Responding to the intense period of intellectual and cultural change she witnessed in Europe, Yalter attempted to redefine prevailing political, ideological, aesthetic and patriarchal narratives from a feminine point of view.

In Yalter's work *La Femme sans Tête ou la Danse du Ventre* [*The Headless Woman or the Belly Dance*, 1974], the artist inscribed texts on eroticism and civilisation by the French poet, historian and ethnologist René Nelli on the skin of her own stomach as an expression of her own power and vulnerability. This body-centred approach carried with it the politics of how gender codes and culture shape the relationship between women and their bodies.

# THE PHOTOGRAPHERS' GALLERY

HELENA ALMEIDA  
ELEANOR ANTIN  
ANNEKE BARGER  
LYNDA BENGLIS  
JUDITH BERNSTEIN  
RENATE BERTLMANN  
TERESA BURGA  
MARCELLA CAMPAGNANO  
JUDY CHICAGO  
LINDA CHRISTANELL  
LILI DUJOURIE  
MARY BETH EDELSON  
RENATE EISENEGGER  
VALIE EXPORT  
ESTHER FERRER  
LYNN HERSHMAN LEESON  
ALEXIS HUNTER  
SANJA IVEKOVIĆ  
BIRGIT JÜRGENSSEN  
KIRSTEN JUSTESEN  
KETTY LA ROCCA  
LESLIE LABOWITZ  
KATALIN LADIK  
BRIGITTE LANG  
SUZANNE LACY  
SUZY LAKE  
KARIN MACK  
ANA MENDIETA  
RITA MYERS  
LORRAINE O'GRADY  
ORLAN  
GINA PANE  
LETÍCIA PARENTE  
EWA PARTUM  
FRIEDRIKE PEZOLD  
MARGOT PILZ  
ULRIKE ROSENBACH  
MARTHA ROSLER  
SUZANNE SANTORO  
CAROLEE SCHNEEMANN  
LYDIA SCHOUTEN  
CINDY SHERMAN  
PENNY SLINGER  
ANNEGRET SOLTAU  
HANNAH WILKE  
MARTHA WILSON  
FRANCESCA WOODMAN  
NIL YALTER