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Margaret Harrison

Pain Power & Pleasure

2015

'Harrison became politicized during the late 1960s, influenced by the anti-Vietnam war movement and events such as May 1968, and began taking part in feminist demonstrations. In 1970, wearing fake breasts and a fake smile, she took part in a protest organized by the Women's Liberation Movement to disrupt that year's televised 'Miss World' contest. She paralleled this mode of activism in her practice, making drawings that used irony to challenge gendered stereotypes.

The act of looking has always been both subject and strategy in Harrison's production. Some works combine delicately drawn or painted fragments of imagery sourced from pop culture and art history to create visual and verbal puns that turn the oppressive male gaze back on itself. Other works fuse household materials with texts and documents as incontrovertible evidence of male supremacy. All the works assert the feminist maxim that 'the personal is political'.

Excerpt from a text by Miguel Amado & Olivia Heron



Pain, Pleasure & Power

2015

Acrylic paint, giclée print, collage and small painted framed canvas

213 x 162 x 4 cm

Unique piece



Pain, Pleasure & Power

2015

Intallation view at Royal Academy of Arts, London

Getting close to my masculinity (from the Captain America series)

2013

Margaret Harrison questions the stereotypes that limit sex and gender identities of people. Throughout the exploration of these issues, the artist interacts critically with the social constructions of masculinity and femininity through the appealing facade of irony. Since the beginning of her career in the 70s, Harrison reports in her watercolors, as the feminism of the decade did, that the oppression system towards women is historical and changing, not immanent. To do so, she reports the objectization of women and the reproduction of male domination produced by stereotypes. Using frequently icons of pop art in a Warhol style, celebrities from the movies industry or heroes from Marvel and Disney characters, Margaret Harrison reverse the roles and hyper sexualize the male figure from a feminist inverted look.



Getting close to my masculinity (from the Captain America series)

2013

Pencil, watercolour and collage on paper

Diptych, 71 x 50 cm each (83,5 x 63,5 x 3 cm framed)

Unique piece



We will create new methods to stop your aggression

2018

Graphite, watercolor and collage on paper

56,5 x 34,3 cm

Unique piece



Now I have moved to the suburbs I understand my sexuality

2018

Graphite, watercolor and collage on paper

56,5 x 34,3 cm

Unique piece

Guernika-Aleppo

2018

Es la producción más reciente de Harrison y ha sido creada especialmente para esta muestra. La obra, conformada por tres lienzos, aborda el conflicto sirio e inspira el título de la exposición, *It Hasn't Changed: And Babies?*

Este enunciado remite de alguna manera a esa concepción bergsoniana del tiempo en que los sucesos históricos terminan siempre por repetirse, aunque sea bajo distintas manifestaciones. Así, puede entreverse un claro enlace entre las guerras sucedidas y las que se están desarrollando, el holocausto, y el conflicto sirio. Si estableciéramos una conexión análoga podríamos señalar que, "Anna Frank es hoy una niña siria", que las ruinas del Aleppo remiten a las de Guernica y que el Patriarcado se personifica en aquel Saturno de Goya, que devoraba a sus hijos cuando eran más débiles porque suponían una potencial amenaza a su estatus de poder.

This is the most recent production by Harrison, specially created for this exhibition. The work, form for three canvas, tackling the Syrian conflict and inspires the title of the exhibition, *It Hasn't Changed: And Babies?* This heading, some way, brings to mind the bergsonian notion of time in which the historical events always again occur, although under different parameters. Thereby shows up a clear relationship between past and actual wars, the holocaust, and the Syrian conflict. If we would establish an analogous connection we will able to point out that, "Anna Frank is a Syrian kid nowadays", that the Aleppo's ruins remained the Guernica's bombing and patriarchy is embodiment on the Goya's Saturn, who devoured his own sons if they were too weak in order to protect his own status of power.

'And Babies' refers to the Vietnam War where a whole village was massacred and during the trial of Lieutenant Calley, in the US, when asked about the massacre, he replied "and Babies" to indicate he killed them all: "I was ordered to go in there and destroy the enemy. That was my job that day. That was the mission I was given. I did not sit down and think in terms of men, women, and children. They were all classified as the same, and that's the classification that we dealt with over there, just as the enemy. I felt then and I still do that I acted as I was directed, and I carried out the order that I was given and I do not feel wrong in doing so".



Guernika-Aleppo

2018

Oil on canvas

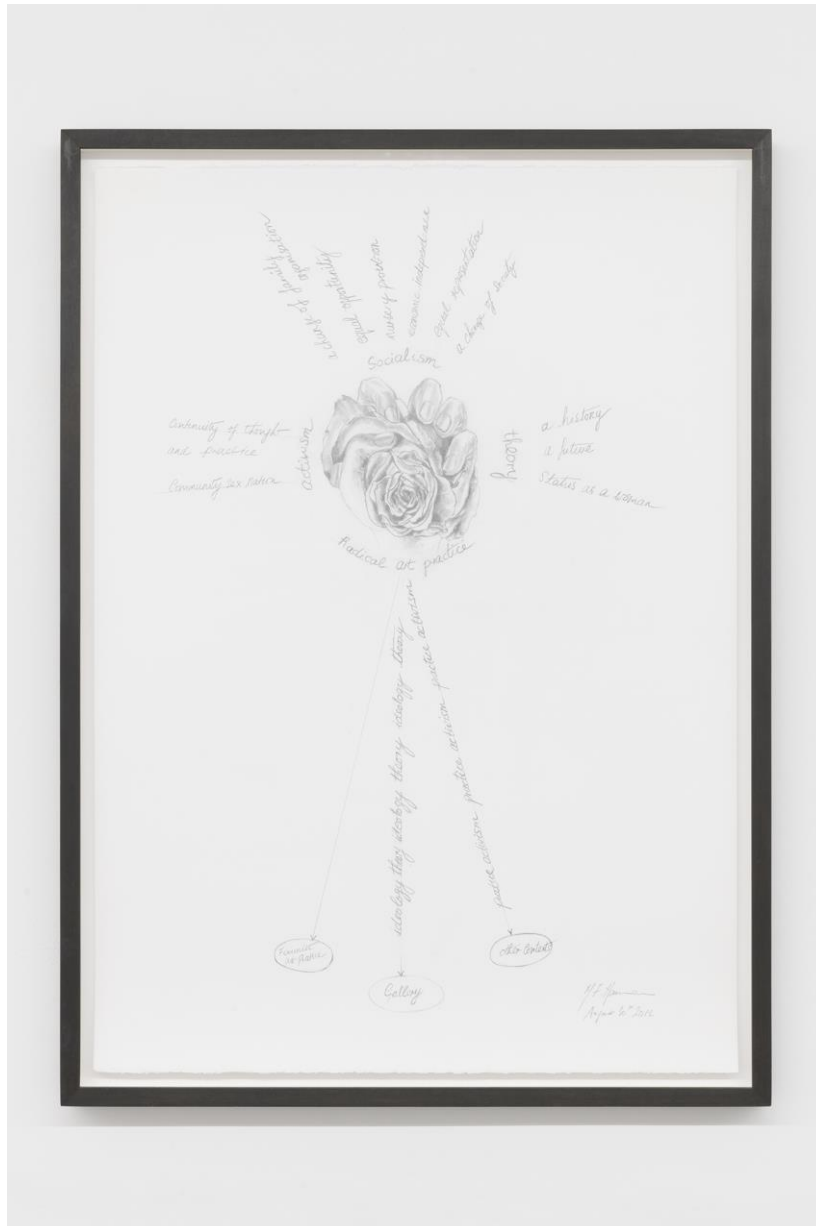
3 parts: 172 x 133, total: 172 x 400 cm

Unique piece



These Boots Are Made For Walking

2013
Mixed media collage
58 x 71 cm
Unique piece



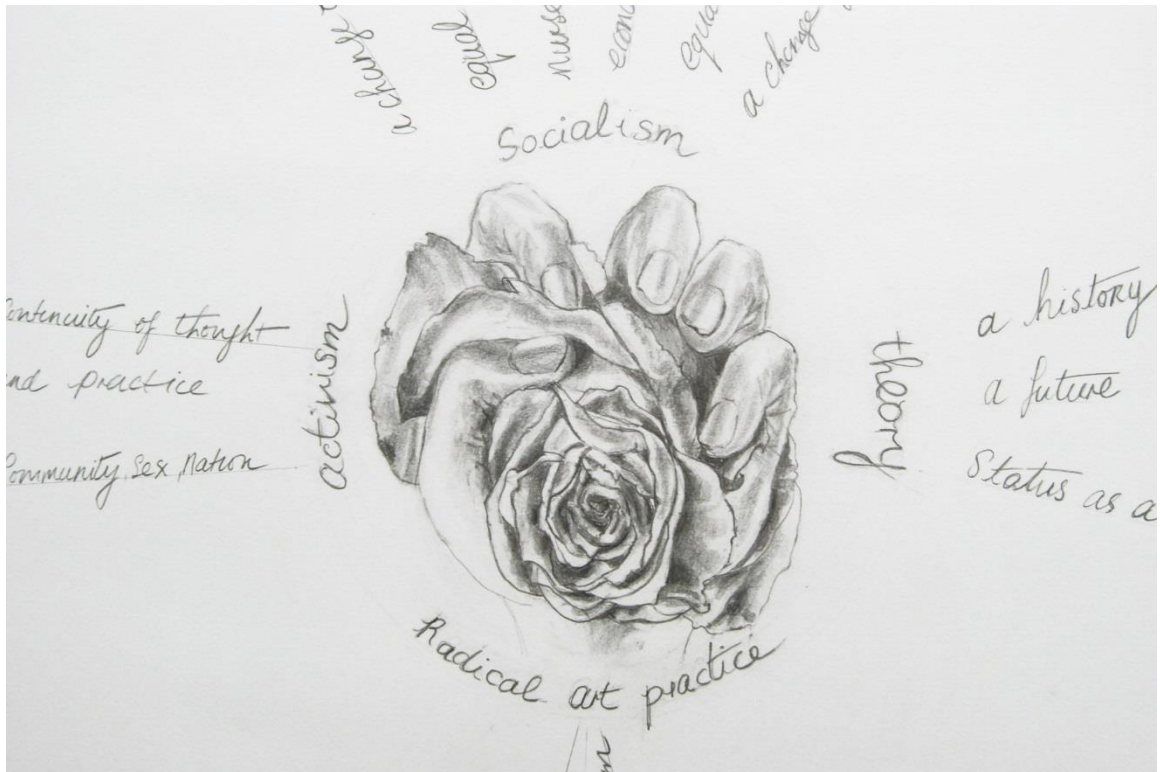
The singing roses

2012

Graphite on paper

55 x 76 cm

Unique piece



The singing roses

2012

Graphite on paper

55 x 76 cm

Unique piece

Olympia Model Role (series)

2010

En su labor por denunciar que la violencia contra las mujeres responde a un complejo entramado de sexo, raza y clase, un tema recurrente en su obra, Margaret Harrison recupera Olympia (1863) de Édouard Manet para denunciar cuestiones como el racismo y la discriminación sexual hacia la mujer, esta vez en el mundo del arte. La obra de Manet representaba en un primer plano una mujer de tez blanca desnuda, mirando provocativamente, y en un segundo plano una mujer de piel oscura, imperceptible sólo por el contraste de sus ropas claras. En la tres reinterpretaciones de Harrison, varias celebridades, tanto vivas como muertas, intercambian los roles racialmente definidos: la mujer de piel oscura (Michelle Obama, Hattie McDaniel y Jennifer López) pasa a estar en un primer plano, mientras la mujer de tez blanca (Vivien Leight, Marilyn Monroe y Maerlene Dietrich) queda relegada al fondo de la imagen. Margaret Harrison nos recuerda que el sexo y la clase son categorías que operan intereseccionalmente.

In her aim of reporting that violence towards women is a consequence of a complex framework of sex, race and gender, a recurring subject in her work, Margaret Harrison recasts Édouard Manet's Olympia (1863) to report issues such as racism and sex discrimination, this time in the art world. Manet's painting depicted, at the forefront, a white-skin woman, with a provocative look, and a dark-skin woman at the back, only perceptible by her white clothes. In Harrison's three reinterpretations, various celebrities, living and dead, interchange racially defined roles: the brown-skin woman (Michelle Obama, Hattie McDaniel and Jennier López) place themselves at the front of the watercolour, while the white-skin woman (Vivien Leight, Marilyn Monroe and Marlene Dietrich) is relegated to the bottom of the image. Margaret Harrison reminds us that sex and class are categories that operate intereseccionally.



Olympia Model Role (Hattie MacDaniel – Vivien Leight)

2010

Watercolor and graphite on paper

41 x 30,5 cm

Unique piece



Olympia Model Role (Obama – Monroe)

2010

Watercolor and graphite on paper

20,3 x 28,6 cm

Unique piece



Olympia Model Role (Lopez - Dietrich)

2010

Watercolor and graphite on paper

18,4 x 25,4 cm

Unique piece

Acuarelas

Margaret Harrison cuestiona los estereotipos que limitan las identidades de sexo y género de las personas. A través de la exploración de estas cuestiones, la artista interactúa críticamente con las construcciones sociales de masculinidad y feminidad a través de la atractiva fachada de la ironía. Desde los inicios de su carrera en los años 70, Harrison denuncia en sus acuarelas, como bien hizo el feminismo de la década, que el sistema de opresión de las mujeres es un sistema histórico y cambiante, no inmanente. Por ello, denuncia la objetualización de las mujeres y la reproducción de la dominación masculina que producen los estereotipos. Usando frecuentemente iconos del arte pop al estilo de Warhol, celebridades de la industria cinematográfica o héroes de Marvel y figuras Disney, Margaret Harrison juega con la inversión de los roles e hipersexualiza la figura masculina desde una mirada invertida feminista.

Watercolours

Margaret Harrison questions the stereotypes that limit sex and gender identities of people. Throughout the exploration of these issues, the artist interacts critically with the social constructions of masculinity and femininity through the appealing facade of irony. Since the beginning of her career in the 70s, Harrison reports in her watercolors, as the feminism of the decade did, that the oppression system towards women is historical and changing, not immanent. To do so, she reports the objectization of women and the reproduction of male domination produced by stereotypes. Using frequently icons of pop art in a Warhol style, celebrities from the movies industry or heroes from Marvel and Disney characters, Margaret Harrison reverse the roles and hypersexualize the male figure from a feminist inverted look.



The Golden Phallusy

2010

Watercolor and graphite on paper

55,2 x 35,6 cm

Unique piece



What's That Long Red Limp Wrinkly Thing You're Pulling On?

2009

Colored pencil and watercolor on paper

68 x 55 cm

Unique piece



The Healthier Choice

2017

Colored pencil and watercolor on paper

70,5 x 53,5 cm

Unique piece



Certified Organic

2007

Watercolor and graphite on paper

39 x 30,5 cm

Unique piece



Ejaculator

2007

Watercolor and graphite on paper

47 x 31,8 cm

Unique piece

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The Fantasy Footballer

1998

Watercolor and graphite on paper

76,2 x 57,2 cm

Unique piece

Craftwork (The Prostitution Piece)

1979

Craftwork reflexiona acerca de la explotación sexual de la mujer y de los derechos de las amas de casa. Trasladándose a la crisis industrial de Reino Unido de los años 70, Harrison denuncia la situación de muchas mujeres de clase obrera, que se vieron obligadas a ejercer la prostitución en la calle para poder contribuir a la economía familiar. Harrison lamenta la pérdida de saberes cualificados por las amas de casa como el bordado, la costura o el punto, en favor de una revolución industrial que abarcó toda la producción de bienes. Esta pieza fue incluida en una de las exposiciones clave sobre el feminismo, "Issue: Social Strategies by Women Artists", comisariada por Lucy Lippard, en la que se reconocían prácticas artísticas feministas orientadas socialmente. En palabras de Chris Crickmay, el trabajo de Harrison fue, entre otros, el que destacó "reflejando preocupaciones sociales que, hasta el momento, no habían aparecido en galérrías de arte".

Craftwork reflects upon women sexual exploitation and homeworkers' rights. Taking the industrial crisis of the 70s in the United Kingdom as a starting point, Harrison reports the situation of many working-class women that saw themselves forced to become street prostitutes, in order to contribute to the poor family's income. Harrison laments the loss of qualified know-how practiced by homemakers such as embroidery, sewing or knitting, in favor of an industrial revolution that embraced the production of all goods. This work was included in one of the key exhibitions on feminism, "Issues: Social Strategies by Women Artists", curated by Lucy Lippard. The exhibition highlighted the feminist artistic practice socially oriented. In Chris Crickmay's words, Harrison's work was, among others, the one that "reflected social issues that had not hitherto appeared in art galleries".



Craftwork (The Prostitution Piece)

1979

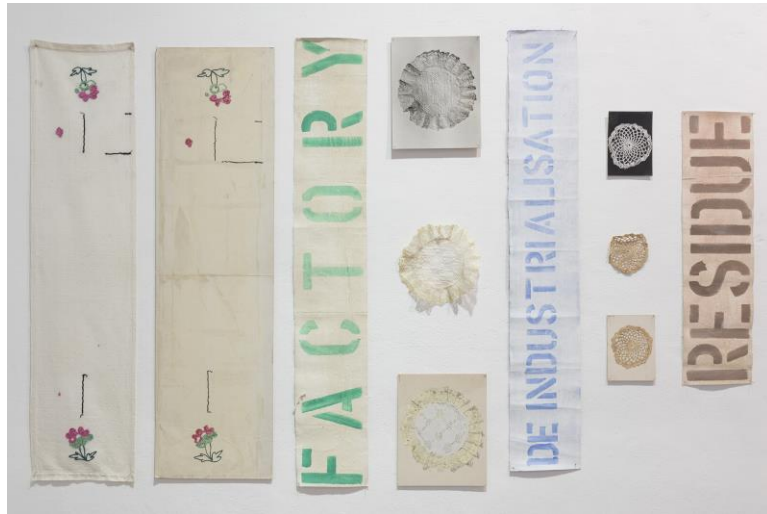
Exhibition view at BPS22, 2021.



Craftwork (The Prostitution Piece)

1979

Exhibition view at Azkuna Zentroa, Bilbao, 2017.



Craftwork (The Prostitution Piece)

1979

Audio, fabrics and mixed media

Unique piece



Craftwork (The Prostitution Piece)

1979

Audio, fabrics and mixed media

Unique piece

Beautiful Ugly Violence

2003-04

La violencia contra las mujeres no es un hecho aislado, sino que es un hecho consubstancial a un sistema patriarcal violento y global. Mostrando qué tipos de violencia hay hacia las mujeres y rechazando el típico discurso victimista de un feminismo estereotipado y simplificado, Margaret Harrison investiga y denuncia el proceso de embellecimiento de la violencia hacia las mujeres implementado por el sistema contemporáneo patriarcal. Durante el proceso de documentación para la pieza, Margaret Harrison contactó con una agente que trabajaba con reclusos en el área de San Francisco, y le pidió que, a los reclusos condenados por crímenes de violencia machista hacia las mujeres, en sus reuniones periódicas les preguntara por qué cometieron esos crímenes. Para producir la pieza, Margaret Harrison se inclina por collages de técnica mixta, pinturas al óleo y acuarelas, donde explora las estrategias estéticas de embellecimiento de violencia contra las mujeres. Este trabajo fue descrito como un día de campo de yuxtaposiciones, ya que los colores brillantes y casi alegres de sus pinturas contrarrestan el tema a menudo moderado y a veces mortal: los diversos medios de cometer actos de violencia contra las mujeres.

Violence against women is not an isolated fact, but a consubstantial fact to a violent and global patriarchal system. Showing the existing types of violence towards women and rejecting the typical victimist speech of a stereotyped and simplified feminism, Margaret Harrison researches and reports the process of beautify violence against women implemented by the contemporary patriarchal system. During the process of documentation for the artwork, Margaret Harrison contacted an agent that worked with inmates within the area of San Francisco, and asked her that, whenever she had her periodical interviews with the inmates convicted of violence towards women crimes, she asked them the reasons why they committed those crimes. To produce this piece, Margaret Harrison uses mixed-media collages, oil paintings and watercolours, exploring the aesthetic strategies to beautify violence against women. This work was described as "a field day of juxtapositions, as the bright and almost cheery colors of her paintings counter the often subdued and sometimes deadly topic: the various means of committing violence against women".



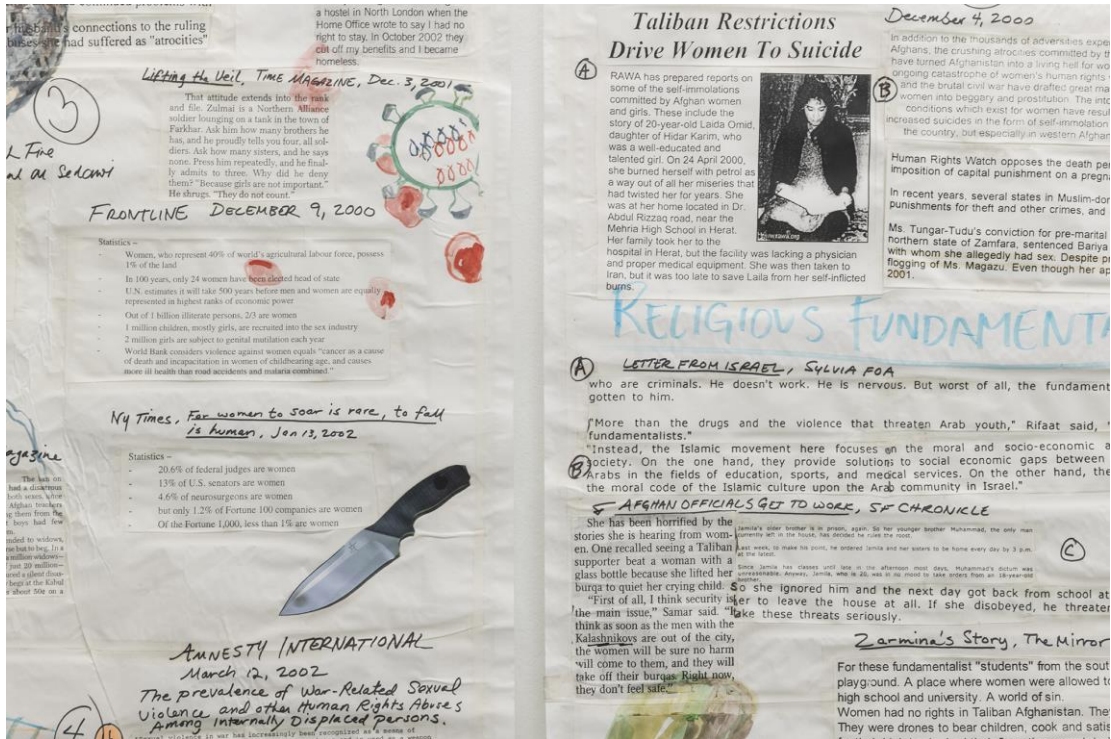
Beautiful Ugly Violence (wall)

2003-04

Watercolor and mixed media collage on paper

5 parts: 95 x 100 cm, total: 195 x 500 cm

Unique piece



Beautiful Ugly Violence (wall)

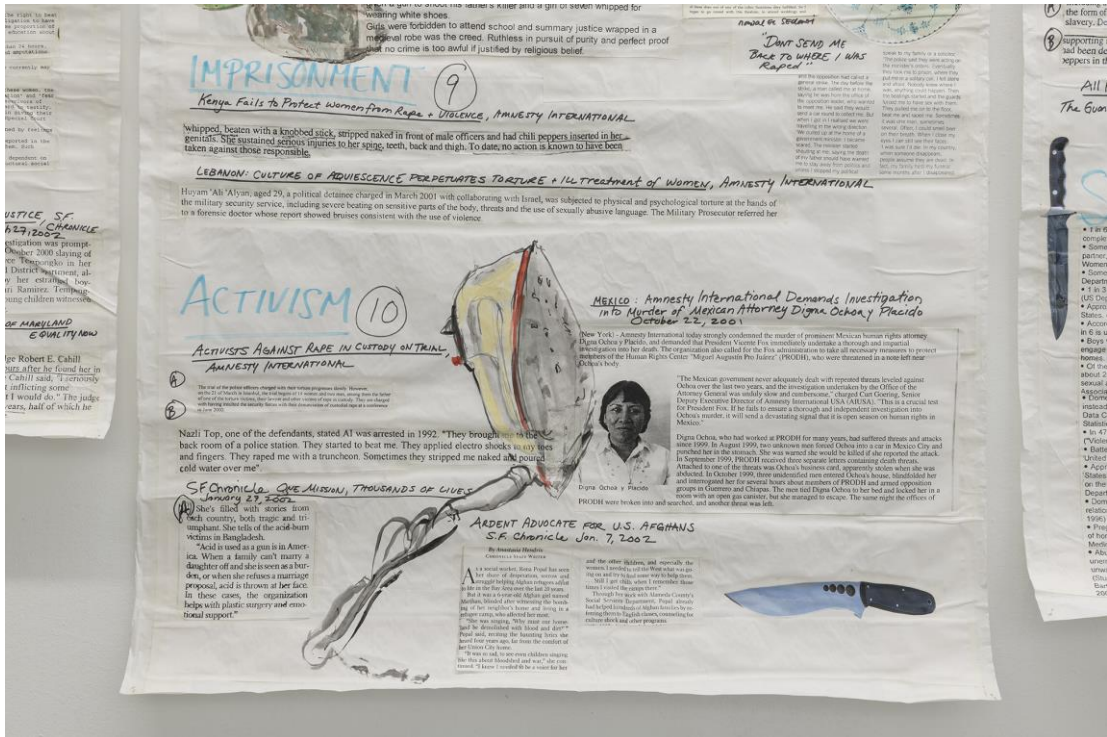
2003-04

Watercolor and mixed media collage on paper

5 parts: 95 x 100 cm, total: 195 x 500 cm

Unique piece

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Beautiful Ugly Violence (wall)
 2003-04
 Watercolor and mixed media collage on paper
 5 parts: 95 x 100 cm, total: 195 x 500 cm
 Unique piece



Beautiful Ugly Violence (grid)

2003-04

Watercolor and mixed media collage on paper

24 partes: 21,6 x 27,9 cm

Unique piece



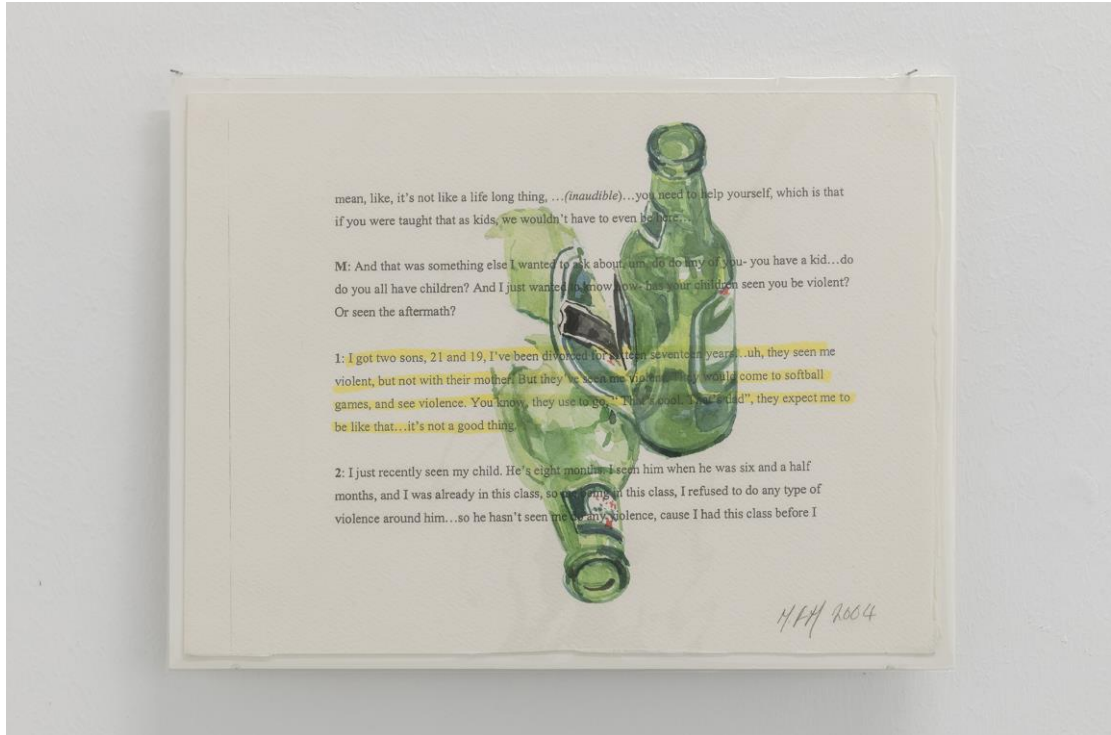
Beautiful Ugly Violence (grid)

2003-04

Watercolor and mixed media collage on paper

24 partes: 21,6 x 27,9 cm

Unique piece



Beautiful Ugly Violence (grid)

2003-04

Watercolor and mixed media collage on paper

24 partes: 21,6 x 27,9 cm

Unique piece



Beautiful Ugly Violence (grid)

2003-04

Installation view at BPS22, 2021.

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Beautiful Ugly Knives

2003-04
Oil on canvas
69 x 69 cm
Unique piece

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Beautiful Ugly Hammer

2003-04
Oil on canvas
69 x 69 cm
Unique piece

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Beautiful Ugly Hand Gun

2003-04
Oil on canvas
69 x 69 cm
Unique piece

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Beautiful Ugly Kettle

2003-04
Oil on canvas
69 x 69 cm
Unique piece

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Beautiful Ugly Scissors

2003-04
Oil on canvas
69 x 69 cm
Unique piece

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Beautiful Ugly Stones

2003-04
Oil on canvas
69 x 69 cm
Unique piece

Marilyn (series)

1994-98

Compuesta por 12 pinturas, esta instalación reexamina la cultura y el arte pop desde una perspectiva crítica feminista. Conservando sus temáticas y técnicas, esta serie construye una reversión del arte pop a través de la cual Harrison reflexiona sobre el rol tradicional del arte en la construcción de narrativas hegemónicas y su relación con otros tipos de discursos que sirve de aparato ideológico, como la propaganda de Hollywood. Margaret Harrison recupera la figura de Marylin Monroe con la intención de explorar su vida, sus amantes, su cuerpo, su mente y las relaciones de poder en una luz más positiva. Conformó una instalación a partir de distintas representaciones de Marilyn que demostraba nuevos y distintos ángulos desde los que ver a la estrella de cine en vida y muerte. La más llamativa era la adaptación de la fotografía policial de Marylin muerta, completamente sin vida y sin belleza, en lugar de la chica dorada que el público había conocido. A través de esta imagen, que nos devuelve a la realidad y elimina la sofisticación creada alrededor de la actriz como un producto de Hollywood, Harrison establece un diálogo entre representación, narrativa y realidad y denuncia que la narrativa hollywoodiense no se puede disociar de la persona que la representa. Esta serie de acrílicos transporta no sólo la historia de la actriz sino también el sentido de tragedia universal en la fría pérdida de inocencia y juventud. Proyecta, desde su perspectiva materialista, algunos aspectos especialmente profundos sobre la relación entre forma y concepto, aplicados en el caso de Marilyn Monroe, pero que también son aplicables a otras personalidades de los medios de consumo y comunicación.

Made up by 12 paintings, this installation reexamines culture and pop art from a critical feminist perspective. These series build an art pop throwback and reflects upon the traditional role of art within the construction of hegemonic narratives and its relationship with other types of discourse that serve ideological apparatuses, such as Hollywood propaganda.

Margaret Harrison brings back the figure of Marilyn Monroe aiming to explore her life, love, body, mind and relations of power in a more positive light. Harrison arranged an installation from different representations of the actress that demonstrated new and different sides from which perceiving the artist in life and death. Most striking was the adaptation of dead's Marilyn police picture, completely lifeless, not pretty, instead of the golden girl that the public had known. This image brings us back to reality and erases the sophistication built around the actress as a Hollywood product. Harrison establishes a dialogue among representation, narrative and reality and reports that the Hollywood narrative cannot be disassociated from the person who represents it. These acrylic series brings not only the history of the actress, but also the sense of universal tragedy in the cold loss of innocence and youth. Harrison projects, from a materialist perspective, some particularly deep aspects of the relationship between form and concept, applied to Marilyn Monroe, but also applicable to other personalities from the mass media.



Marilyn in Death

1998

Acrylic on canvas

20 x 25 cm

Unique piece

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Marilyn Gold

1994
Acrylic on canvas
35,5 x 28,5 cm
Unique piece

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Young Marilyn

1994
Watercolor on paper
38 x 45 cm
Unique piece

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Young Marilyn (Blonde)

1994
Watercolor on paper
60 x 45 cm
Unique piece

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Young Marilyn (Dark hair)

1994

Watercolor on paper

60 x 45 cm

Unique piece

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Marilyn is Dead (Black and White)

1998

Acrylic on canvas

36 x 28 cm

Unique piece

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Marilyn is Dead (Another Blue Marilyn)

1998

Acrylic on canvas

76 x 52 cm

Unique piece

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Marilyn is Dead (Blonde)

1998

Acrylic on canvas

76 x 52 cm

Unique piece

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Marilyn is Dead (Blue)

1998

Acrylic on canvas

76 x 52 cm

Unique piece

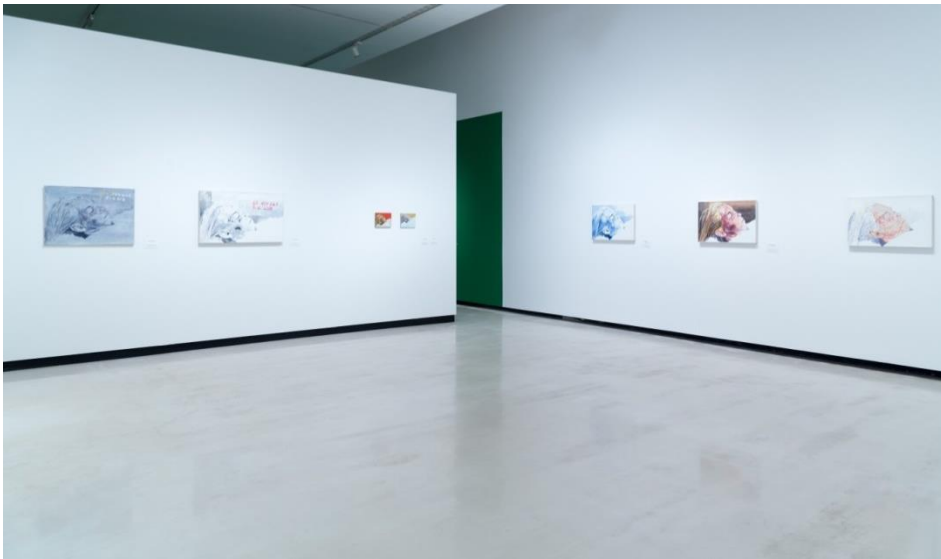
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Marilyn is Dead (Pink)

1998
Acrylic on canvas
76 x 52 cm
Unique piece



Marilyn (series)

1994-98

Exhibition view, Azkuna Zentroa, Elsie Ansareo

Ellen's Dress

1998

Dress and clothing, elaborated according to the mandates of sex, gender, and sexuality, are associated with landscape in this series, as a way of dismantling the 'natural' narrative that sustains them and emphasizing that both are signs, cultural constructs. How is a landscape built? Why do its inhabitants live there as they do? The artist poses such questions with *Ellen's dress* (1998), using the painting to situate women's experiences in a global context. She establishes a comparison between ordinances of sex, gender and sexuality with the production and circulation of goods. *Ellen's dress* tells the story of the dress that Harrison bought in Cumbria, the one Ellen wears in the painting, which was made and sold in the geographic locations listed around her figure.



Ellen's dress

1998

Acrylic paint on canvas

3 pieces: 2 de 123 x 2 x 153 cm + 1 de 132 x 2 x 153 cm

Unique piece

Scents of Identity

1993-94

Este serie de obras surge de la conexión que la artista establece entre la pintura *A Bar at the Folies Bergère* (1881-82) de Édouard Manet y algunos ejemplos contemporáneos de exposición de mujeres trabajando para disfrute del espectador, en concreto, las dependientas en los departamentos de cosmética de los grandes almacenes. Las acuarelas denuncian un aparato visual-ideológico al servicio de la mercantilización de las mujeres, de la promoción de la idea de que las mujeres están al servicio de los hombres, de una femineidad servicial, objeto de consumo incluso, que a menudo pasa desapercibido en la apabullante maquinaria de propaganda y creación de deseo de los templos de consumo y sus liturgias. Esa maquinaria articula a la perfección la elegancia y la seducción de los espacios con las mujeres tras "el mostrador" para conseguir la atención de los espectadores. Los productos ofrecen las promesas y los milagros de la modernidad y las dependientas son contratadas y presentadas en el espacio de la venta para representar el producto o la marca. A menudo en las acuarelas, como en la pintura de Manet, la mirada se dirige fuera del marco, a la vez que se propone reflexionar sobre las intersecciones entre cosmética y comercio, entre cosmética e identidad. La seductora presentación de las pinturas en el espacio, con el enmarcado, las paredes pintadas y la iluminación perfectamente cuidados, inducen a pensar en la experiencia de mirar, y a analizar las contradicciones que albergan los procesos de objetualización de las mujeres y de obtención de placer.

This series arose from the connection that the artist established between the painting *A Bar at the Folies Bergère* (Édouard Manet, 1881-82), and some contemporary works portraying women who work for the viewer's enjoyment: specifically, women working in the cosmetic sections of large department stores. These watercolour paintings denounce a visual-ideological apparatus that commodifies women, promotes the idea that women exist to serve men, and pushes servile femininity as an item of consumption. These often go unnoticed in the crush of the propagandistic, desire-creating machinery of consumer temples and their liturgies. The machinery perfectly articulates the elegance and allure of these spaces with women situated 'behind the showcase', the counter, in order to draw attention. The products offer the promises and miracles of modernity, and women themselves are contracted and displayed to represent the product or brand in the selling space. In these watercolours, as in Manet's painting, the subject's eyes are often focused outside the frame, inviting us to consider the intersection between cosmetics and commerce, cosmetics and identity. The seductive presentation of these paintings – with exquisite attention to the frame, the walls, the lighting – introduce us to reflect on the experience of looking and to analyse the contradictions harboured in the objectification of women and the acquisition of pleasure.



Scents of Identity. Fenwicks store, London (1)

1993

Watercolors on paper

24 x 18 cm

Unique piece



Scents of Identity. Fenwicks store, London (3)

1993

Watercolors on paper

23 x 16 cm

Unique piece



Scents of Identity. Magnin store, San Francisco (2)

1993

Watercolors on paper

19 x 23 cm

Unique piece



Scents of Identity. Magnin store, San Francisco (3)

1993

Watercolors on paper

19 x 26 cm

Unique piece



Scents of Identity

1993
Watercolors on paper
19 x 26 cm
Unique piece

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Scents of Identity

1993-94

Exhibition view, Azkuna Zentroa, Elsie Ansareo



Greenham Common (Common reflections). Painting I

1989

Oil on canvas, fabrics and objects

482 x 274 x 2 cm

Unique piece

WE CAN BEST PREVENT WAR,



Greenham Common (Common reflections). Painting II

1989

Oil on canvas, fabrics, vinyl

274 x 482 cm

Unique piece

BUT BY FINDING NEW WORDS AND CREATING NEW METHODS

VIRGINIA WOOLF



Greenham Common (Common reflections). Greenham Fence

1989-2013

Corrugated sheeting, mirror, vinyl

122 + 122 + 122 + 122 x 297 cm

Unique piece



Greenham Common (Common reflections). Diary of events

2012
 Watercolour on paper
 172 x 85cm
 Unique piece



Greenham Common (Common reflections)

1989

Exhibition view Azkuna Zentroa, Bilbao, 2017



Greenham Common (Common reflections)

1989

Exhibition view Azkuna Zentroa, Bilbao, 2017



Greenham Common (Common reflections)

1989

Exhibition view FRAC Lorraine, 2019



Dorothy Wordsworth (Ferns)

1982

Watercolors on paper

95 x 111 cm; 62 x 87 cm

Unique piece

Homeworkers

1977

Explorando la relación de las mujeres con el trabajo, *Homeworkers* investiga las dificultades que atravesaban las obreras que producían en sus casas. Con la aprobación del EPA (Equal Pay Act), los empresarios británicos rápidamente se adaptaron y transfirieron las tareas peor pagadas a los turnos nocturnos, degradando los trabajos y forzando a muchas mujeres a trabajar en sus casas ya que se les hacía difícil incluso acudir a la fábrica. Con esta obra, Harrison consolida la distancia que la separa de los tics elitistas de ciertos sectores del arte conceptual británico, para insistir en su apuesta por una praxis artística materialista.

Exploring the relationship between women and work, *Homeworkers* investigates the difficulties that women that produce at home have to deal with. With the approval of EPA (Equal Pay Act) British business men adapted easily and transferred the worst paid works to night work shifts, degrading works and forcing many women to work at home as it got harder for them even to go to the factory. With this work, Harrison consolidates the distance that separates from the elitist tics found in certain sectors of British conceptual art, to insist in her bet for a materialistic artistic praxis.



Homeworkers

1977

Exhibition view, Azkuna Zentroa, Bilbao, 2017

From Rosa Luxemburg to Janis Joplin No. 2

1977-92

Partiendo de la idea del ensayo de Virginia Woolf "Una Habitación Propia" (1929), Margaret Harrison recuerda que a lo largo de la historia, la autoría femenina se ha escondido frecuentemente detrás de la etiqueta "anónimo". La obra ejemplifica una estrategia feminista de los 70 que empezó reescribiendo la historia incluyendo a las mujeres, y redeterminando cómo las mujeres eran vistas en la historia. Con ese propósito, Harrison rechaza las figuras de esas mujeres tradicionalmente elegidas como mujeres ejemplares y recupera las vidas de ocho mujeres que han contribuido significativamente en el mundo de la cultura en los últimos dos siglos, cada una en su ámbito, como Rosa Luxemburg, Annie Oakley, Marilyn Monroe o Janis Joplin. Harrison conectó las tragedias personales de estas ocho mujeres con el hecho de que en el Parlamento Alemán y en el Parlamento Británico el número de representantes políticos femeninos en la estructura de poder no era la proporción al número de ciudadanas en ninguno de los dos países.

Precisamente porque estaba preparando "Anonymous Was a Woman" en Inglaterra para un show en Alemania, Harrison usó estas ecuaciones para hacer que su trabajo fuera directamente e inmediatamente relevante en ambos países. Seis de estas mujeres murieron violentamente, asesinadas por ir más allá de los límites asignados al sexo femenino o porque no pudieron soportar la tensión social y psicológica. En palabras de la artista, "cada una de estas mujeres había sido destruida por una sociedad en desacuerdo con su talento o intenciones". La violencia, y especialmente la violencia hacia las mujeres, así como la opresión y explotación, son denunciadas por Harrison como hechos sintomáticos de una sociedad machista sostenida por la violencia, en un marco social complejo de sexo, clase y raza.

Starting from the idea of Virginia Woolf's essay "A Room of One's Own" (1929), Margaret Harrison reminds us that the feminine authorship has been frequently hiding, throughout history, behind the label "anonymous". The work exemplifies a feminist strategy of the 70s that rewrote History including women and redetermined how women were conceived. With this aim, Harrison rejects the women traditionally seen as exemplary and brings back the lives of eight women who made important contributions to culture during the last two centuries, each one in her specificity, such as Rosa Luxemburg, Annie Oakley, Marilyn Monroe or Janis Joplin. Harrison connected their personal tragedies with the fact that both in German and British Parliament the number of feminine political representatives in power structures weren't proportional to the female citizens in any of these countries.

Precisely because she was making "Anonymous Was a Woman" in England to show in Germany, Harrison used these equations to make her work directly and immediately relevant in both countries. Six of these women died violently, assassinated for trespassing the limits assigned to feminine genre or because they couldn't stand the social and psychological strain. According to the artist's words, "every other one of these women had been crumpled or destroyed by a society at odds with their talent or intentions". Violence, and specifically violence towards women, as well as oppression and exploitation, are reported by Margaret Harrison as symptomatic facts of a male society sustained by violence, in a complex framework of sex, class and race.

London Women's Liberation Art Group y clausura de su primera exposición

En 1970, Margaret Harrison participó en la fundación de The London Women's Liberation Art Group. Se trataba de la lucha por los derechos de las mujeres llevada al mundo del arte, con el propósito de denunciar la jerarquía entre los sexos y los estereotipos que limitaban las identidades de sexo, género y sexuales de las personas. La primera exposición individual de Margaret Harrison, en una galería de Londres, criticaba arduamente la iconografía del arte pop americano y de la sociedad de consumo y devolvía a los hombres esa mirada sexualizada de las mujeres que muchos tenían. Esta muestra reunía dibujos y pinturas que cuestionaban los estereotipos propiciados por una sociedad de dominación masculina y opresión femenina, y aplicaban una operación de estricta simetría visual-sexual, aplicando a los hombres los mismos parámetros de representación utilizados en las mujeres. En menos de 24 horas esta exposición fue clausurada por la Policía por "indecente", suficiente para que robaran la única obra en que se representaba a Hugh Hefner vestido como una de sus conejitas Play Boy. Sorprendentemente, la exposición no fue clausurada por las representaciones de figuras femeninas sino por las de las figuras masculinas que resultaban igualmente hipersexualizadas. Margaret Harrison representaba iconos masculinos del arte pop, como Batman o Capitán América, con cuerpos femeninos, en posiciones provocativas y con los atributos masculinos al aire, resultando representaciones hipersexualizadas gracias a la novedosa "mirada invertida" feminista.

London Women's Liberation Art Group and closure of her first solo show

In 1970 Margaret Harrison participated in the foundation of The London Women's Liberation Art Group. That was the moment for moving women's rights towards the art world, aiming to report the hierarchy between sexes and the stereotypes that limited people's sex, gender and sexual identities. Margaret's first solo show, in an art gallery in London, criticized arduously the iconography of American Pop Art and the consumer society, and gave men back that sexualized view of women that many of them had. That show gathered drawings and paintings that questioned the stereotypes provided by a male domination society and female oppression. Those works applied a strict visual-sexual symmetry operation and applied the same representation parameters used for depicting women. In less than 24 hours after the opening the exhibition was closed down by the Police, as it was considered "indecent", and that was time enough to steal the only work that depicted Hugh Hefner dressed up as one of her Play Boy girls. Surprisingly, the exhibition wasn't closed down for the female representations but for those of men, which were equally hypersexualized. Margaret Harrison depicted Pop Art male icons, such as Batman or Captain America, with feminine bodies, in provocative positions and with their male organs visible, ending in hypersexualized representations using a novel and feminist "reversed gaze".



High Speed Gas

1971

Watercolor and graphite on paper

31,5 x 23,8 cm

Unique piece

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Old Bunny Boy

1971-2010

Watercolor and graphite on paper

56 x 76,5 cm

Unique piece



Good enough to eat

1971-2011

Watercolour and graphite on paper

77 x 57 cm

Edition of 10



I Caught Him in Park Lane (Woman on Hugh Hefner Skin Rug)

1971

Watercolor and graphite on paper

48 x 60,5 cm

Unique piece



This is only a bunny boy but he is quite nice really

1971-2011

Watercolor and graphite on paper

44 x 3 x 56 cm

Unique piece



If These Lips Could Only Speak II

1971

Watercolor and graphite on paper

32,5 x 38 cm

Unique piece



Rough nº1 for 'Name and Adress With Held'

1970

Watercolor and graphite on paper

54 x 44 cm

Unique piece



Camouflage Pink and Blue

1971

Watercolor and graphite on paper

9 x 14 cm

Unique piece



Take One Lemon

1971
Lithograph
78 x 57 cm
Edition of 6

MARGARET HARRISON (Wakefield-England, 1940)

Pionera de l'art feminista britànic i europeu, Margaret Harrison qüestiona les nocions de gènere, identitat, política, classe social, violència domèstica i explotació del treball i la sexualitat de les dones. Durant els seus més de 40 anys treballant com a artista, Harrison ha denunciat problemes culturals i polítics locals i internacionals a través d'una varietat de mitjans incloent dibuixos, pintures a l'oli, aquarel·les i instal·lacions de grans dimensions. Utilitza la iconografia, l'art pop i les marques de consum per reflexionar sobre la identitat femenina, masculina i transgènere, sovint subvertint els rols de gènere d'humor que la societat li ha assignat. Ha exposat en solitari en institucions com el New Museum a Nova York, el Middlesbrough Institute of Modern en Anglaterra i Azkuna Centroa a Bilbao. Ha participat en nombroses exposicions col·lectives a centres com Tate Modern i Victoria & Albert Museum a Londres, o el Museu d'Art Contemporani a Los Angeles.

Pionera del arte feminista británico y europeo, Margaret Harrison cuestiona las nociones de género, identidad, política, clase social, violencia doméstica y explotación del trabajo y la sexualidad de las mujeres. Durante sus más de 40 años trabajando como artista, Harrison ha denunciado problemas culturales y políticos locales e internacionales a través de una variedad de medios incluyendo dibujos, pinturas al óleo, acuarelas e instalaciones de gran tamaño. Utiliza la iconografía, el arte pop y las marcas de consumo para reflexionar sobre la identidad femenina, masculina y transgénero, a menudo subvirtiendo los roles de género de humor que la sociedad le ha asignado. Ha expuesto en solitario en instituciones como el New Museum en Nueva York, el Middlesbrough Institute of Modern in England y Azkuna Centroa en Bilbao. Ha participado en numerosas exposiciones colectivas en centros como Tate Modern y Victoria & Albert Museum en Londres, o el Museo de Arte Contemporáneo en Los Ángeles.

Pioneer of British and European feminist art, Margaret Harrison questions notions of gender, identity, politics, social class, domestic violence and exploitation of women's labor and sexuality. Over her more than 40 years working as an artist, Harrison has reported local and international cultural and political issues throughout a variety of media including drawings, oil paintings, watercolors and large installations. She uses iconography, pop art and consumer brands to reflect upon female, male and transgendered identity, often subverting with humor gender roles that the society has assigned. She has had solo shows in institutions such as the New Museum in New York, the Middlesbrough Institute of Modern in England and Azkuna Centroa in Bilbao. She has participated in many group shows such as Tate Modern and Victoria & Albert Museum in London, the Museum of Contemporary Art in Los Angeles.

EXPOSICIONES INDIVIDUALES / SOLO SHOWS

2021

Danser sur les missiles, BPS22, Charleroi, Belgium

2019

Danser sur les missiles. Frac Lorraine, Metz
The Armory Show, ADN Galeria, New York

2018

It Hasn't Changed: And Babies? ADN Galeria (Barcelona Gallery Weekend), Barcelona
Artissima, ADN Galeria, Torino

2017

Margaret Harrison. Dialogues between sex, class and violence, Azkuna Zentroa Bilbao

2015

Margaret Harrison: Accumulations, MiMA, Middlesbrough
We are Them, They are Us, Golden Thread Gallery, Belfast
Margaret Harrison and Conrad Atkinson, Ronald Feldman Fine Arts, New York

2014

Beautiful Ugly Violence, SILBERKUPPE, Berlin

2013

On Reflection, Payne Shurvell, London

2012

Preoccupy, SILBERKUPPE, Berlin

2011

Margaret Harrison and The Girls: I am a Fantasy, Payne Shurvell, London

2010

The Bodies Are Back, Intersection for the Arts, San Francisco

2007

Return of the Spermator, Beverley Knowles Fine Art, London

2006

Earth, Air, Sky, & Water, Wordsworth Trust, The British Centre for Romanticism, Grasmere

2004

Beautiful Ugly Violence, Intersection for the Arts, San Francisco, White Box, New York; The British Centre for Romanticism, Grasmere; in conjunction with the Whitworth Art Gallery and the Tate Gallery London

2003

Margaret Harrison landscapes, Whitworth Art Gallery, Manchester

2001

The Lure of the Local: Selected new works by Margaret Harrison, Hatton Gallery, University of Newcastle upon Tyne

1999

Carlisle City Art Gallery and Museum, UK Tour
Woodruff Art Center, Atlanta
Refusalon Gallery, San Francisco

1998

Holden Gallery, Manchester Metropolitan University, Manchester

1997

Wakefield City Art Gallery, Wakefield City

1994

Ruth Bloom Gallery, Santa Monica
Margaret Harrison in Deutschland: Perfumed Politics and Cosmetic Bodies Romantic Love, Part 1-Marilyn Monroe, ACC Galerie, Weimar; Beacon Street Gallery, Chicago; Frauen Kultur, Leipzig

1993

Margaret Harrison: Selected Works, Richard Nelson Gallery, University of California, Davis

1989

Selected Retrospective, Abbott Hall Art Gallery, Kendal
Great Britain Artist in Residence, The New Museum, New York
Common Land, The New Museum, New York

1985

Anna Lenowens Gallery, Nova Scotia

1984

Work in Progress, Ronald Feldman Fine Arts, New York

1983

Stephen Mori Gallery, Sydney

1982

Melbourne, Canberra, Adelaide, Sydney, Brisbane (touring exhibition)

1980

RAPE / HOMEWORKERS/ ART WORK AND STUDIES FROM ROSA LUXEMBURG TO JANIS JOPLIN, Ronald Feldman Fine Arts, New York
Pentonville Gallery, London
Carlisle City Art Gallery and UK Tour

1978-79

Woman's Work, London 1971 Motif Editions, London

1971

Motif Editions, London

EXPOSICIONES COLECTIVAS / GROUP SHOWS

2021

Striving After Wind, Chapter NY, New York

2020

Summer exhibition 2020. Royal Academy of Arts, London
She, the eye, the finger, the hand. ADN Galeria, Barcelona
La Colère de Ludd, BPS22, Charleroi

2019

5994 is just a number, ADN Galeria, Barcelona
FEMINISMS! Centre de Cultura Contemporanea CCCB, Barcelona
ARCO, ADN Galeria, Madrid

2018

Still I Rise, Nottingham Contemporary, Nottingham
Women Power Protest, Birmingham Museum & Art gallery
Reprise: Summer Show 2018, Ronald Feldman Gallery, New York
Woman. The Feminist Avant-Garde of the 1970's, SAMMLUNG VERBUND Collection, Stavanger Art Museum
ArtBrussels, ADN Galeria, Brussels
ARCO, ADN Galeria, Madrid

2017

Coming Out: Sexuality, Gender and Identity, Walker Art Gallery, Liverpool
Art on the Front Lines, Ronald Felman Fine Arts, New York
Frieze New York, Silberkuppe Gallery, New York

2015

Conceptual Art in Britain 1964-79, Tate Britain, London
Unorthodox, Jewish Museum, New York
All Men Become Sisters, Muzeum Sztuki, Lodz
Modern History, Atkinson Museum (Southport) and Bury Museum (Manchester)
Liberties, Collyer Britow Gallery, London
OFF BROADWAY: Model Shop, CCA Wattis Institute for Contemporary Arts, San Francisco

2014

/seconds, Sharjah Art Foundation, Sharjah
Changemaker, Intersection for the Arts San Francisco, San Francisco
My Fiction is Real, University of Essex, Essex
EFFI B., SILBERKUPPE, Berlin
Works from the collection - TATE Britain and TATE MODERN, London

2013

Keep Your Timber Limber, ICA, London
Der Feine Unterschied- Perspektiven von Frauen, Kunstverein Langenhagen, Langenhagen
On Reflection, Northern Art Prize, Leeds Art Gallery, Leeds
Tracing the Century, Tate Liverpool
Glam! The Performance of Style, Tate Liverpool, Schirn Kunsthalle Frankfurt, Lentos Kunstmuseum Linz
For Dorothy Wordsworth, Wordsworth Trust, Grasmere
My Head is an Animal, South Square Gallery in conjunction with the Hepworth Yorkshire

2012

Marylin Revised, Nammagorium, Copenhagen

2011

Transmitter/Receiver: the persistence of collage, MIMA, Middlesbrough, England - Arts Council Touring Show
Goodbye to London: Radical Art and Politics in the Seventies, KulturForum, Motorenhalles, Dresden

2010

In View, Golden Thread Gallery, Belfast Rude Britannia, Tate Britain, London

2009

What How and for Whom/WHW, Istanbul Biennale, Istanbul
REBELLE: Art and Feminism 1969 – 2009, Museum voor Moderne Kunst, Arnhem
The Intertwining Line – Drawing as Subversive Art Corner House, Manchester

2008

Drawing Review: 37 Years of Works on Paper, Ronald Feldman Fine Arts, New York

2007

GENDER Battle and the impact of Feminism in the 70s, CGAC, Santiago de Compostela
WACK! And The Art of The Feminist Revolution, Museum of Contemporary Art, Los Angeles, toured to Washington DC, Vancouver and MoMA PS1 New York

2006

Making History: Document, Time, Memory in Art, Film and Photography, Tate Liverpool
Conceive, Beverley Knowles Gallery, London

2005

Arbeit, Gallery Taxis im Palais, Innsbruck, Austria, travelled to Lewis Glucksman Gallery, Cork, Ireland and Ormeau Baths Gallery, Belfast

2003

Jack Seabury and Friends, Cumbria Institute of the Arts and Castlegate Gallery, Cumbria

2002

Women and Work 1976, Tate Britain, London
Strike, Wolverhampton City Art Gallery
International Women's Exhibition, The Clock Tower Gallery, Sheffield

2000

'Live in Your Head' Experimental and Conceptual Work 1965-75, Whitechapel Art Gallery, London and Museu Do Chiado, Lisbon

1999

Artist Valentines, University of California, Davis Florence Bienale Aytoun Gallery, Manchester The Plate Show, from the Collins Gallery, Glasgow and exhibition tour (until 2000)
Fourth Annual Artists' Valentines, Richard L. Nelson Gallery, University of California at Davis

1997

2X Immortal (Elvis Presley and Marilyn Monroe), Japan (continuation of exhibition in the US) Fantasy Football, UK Tour (until 2000)

1996

Withdrawing, Ronald Feldman Fine Arts, New York

1995

Old Glory New Story, Santa Monica Museum of Contemporary Art, Santa Monica

New Aquisitions, Victoria & Albert Museum, London

UCSD Visual Arts Faculty Exhibition, University Art Gallery University of California, La Jolla

The 2nd Annual Artists' Valentines, Richard L. Nelson Gallery, University of California at Davis

1994

2X Immortal (Elvis Presley and Marilyn Monroe), Institute of Contemporary Art, Boston

Old Glory, New Story, Capp Street, San Francisco

1993

National Museum for Women in the Arts, Washington

1991

6 Artists, Bridge Gallery, Central School Art Design & ACC Gallery Weimar Cultural Centre

1987

Rosa Luxembourg and Karl Liebknecht, Pentonville Gallery, London

1986

The Issue of Painting, Rochdale Art Gallery & AIR Gallery, London

1985

American tour, Group Material

1984

Art & Politics, Queensborough College, State University of New York, New York

1983

New Beginnings, Pentonville Gallery, London

Mori Gallery, Leichardt

1982

Revolutions Per Minute, Ronald Feldman Fine Arts, New York, travelled to Tate Gallery, 1983 Primer for Raymond Williams, PS 1, New York

War Games, Ronald Feldman Fine Arts, New York 1981 Award Winners Show, Greater London Arts

Typische Frau, Bonner Kunstverein, Germany 1980 Issue, ICA, London

1979

Feministische Kunst International, Municipal Museum, The Hague, (toured through The Netherlands)

British Artists, Artists Space, New York

Lives, Hayward Gallery, London

Arts Council Purchase Exhibition, *Both Sides Now*, Artemisia Gallery, Chicago

1978

Radical Attitudes toward the Gallery, Art Net, London Art for Society, Whitechapel Art Gallery, London; Belfast

1977

Frauen Kunst International, Schloss Charlottenburg, Berlin

1975

Women and Work, South London Gallery, London

1971

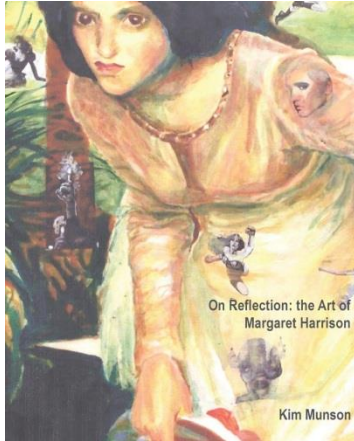
Women's Liberation Exhibition, Woodstock Gallery, London

COLECCIONES PÚBLICAS / PUBLIC COLLECTIONS

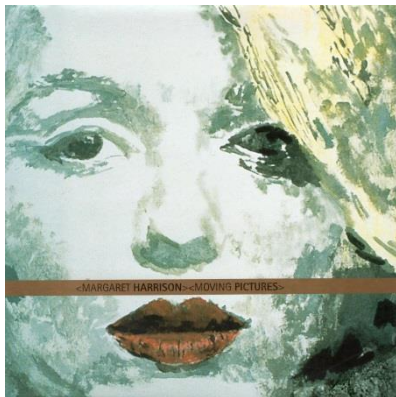
The British Government Art Collection, London, England
BPS22, Musée d'Art de la Province de Hainaut, Charleroi, Belgique
Carlisle City Art Gallery, Carlisle, England
Tate Liverpool, Liverpool, England
Tate Britain, London, England
Tate Modern, London, England
Arts Council of Great Britain, London, England
Borough of Hammersmith Kunsthaus, Zurich, Switzerland
Victoria & Albert Museum, London, England
Manchester Metropolitan University, Manchester, England
University of California, Davis, USA
Department of Culture Media and Sport, London, England
Wakefield City Art Gallery, Wakefield City, England
Henry Moore Foundation, Hertfordshire, England
Les Abattoirs, Musée - Frac Occitanie Toulouse, France
Frac Lorraine, Metz, France
MIA Art Collection

PREMIOS / AWARDS

Visual Artist of the Year: Cumbria Life Culture Awards, UK, 2017
Northern Art Prize, England, 2013
Paul Hamlyn Artist Award, UK, 2013
Artist in Residence, Intersection for the Arts, San Francisco, CA, 2003-04 Millennium artists award, Northern Arts, 2001
Fellow, Humanities Institute, University of California, Davis, 1993
Artist-in Residence, Griffith University, Queensland Film and Drama Center, Brisbane, Australia, 1982
Greater London Arts Association Award, 1981 Arts Council Award, Great Britain, 1977
Production Award, Northern Arts, 1975
Community Arts Award, G.L.A.A., 1975
Community Arts Award, G.L.A.A., 1973
British Council Scholarship, Italy, 1965
Bronze Medal in Drawing, Prizes Royal Academy Schools, London, 1962



On reflection: the Art of Margaret Harrison
Munson, Kim
Neurotic Raven: Pacifica, 2015



Margaret Harrison. Moving Pictures
Manchester Metropolitan University: Stockport, 1998

Edited and Introduced by
Rozsika Parker and Griselda Pollock
FRAMING FEMINISM
Art and the Women's Movement 1970-1985



Framing Feminism
Parker, Rozsika; Pollock, Griselda (Eds.)
Pandora: London, 1987

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Middlesbrough's greatest art treasures in 12 pictures - and they all have Teesside significance

Some you'll probably be familiar with, some not so much

For all of the above, and much more, are just some of the reasons behind the art works in The [Middlesbrough](#) Collection.

Amassed by the town's art galleries over 150 years, the collection contains 2,250 treasures which are put on an annual changing display at modern art gallery mima in the town's Centre Square.

The Lowry painting of [Middlesbrough's old town hall](#) is probably its most well known work but there are many others.

We thought we'd delve in and ask the folks at the mima to show off a few of the [Middlesbrough](#) Collection's greatest treasures.

Some you might know, some you won't recognise but most have a significance to Teesside in one way or another - whether featuring a subject from our area or made by an artist with links to our area.

Curious? Here's a dozen to ponder:



 Margaret Harrison, The Old Town Hall, 2003_MIMA (Image: TeessideLive)

Gifted to the collection by the artist, the painting shows Middlesbrough's Old Town Hall. Through the 2000s Margaret Harrison made alternative versions of paintings by prominent male artists - the famous Lowry included.

Margaret Harrison *Danser sur les missiles*

28. Juni bis
 6. Oktober 2019
 49 Nord 6 Est
 Frac Lorraine, Metz

Text: Gisind Nabakowski

Metz. Sie verdreht die Hierarchien zwischen den Genres. Sie holt Popkultur auf die kritische Ebene. Dafür benutzt sie Superheros des nordamerikanischen Comics oder kreiert selbst welche. Sehr bunt treten sie in High Heels an, markant muskulös, umhüllt vom Union Jack. Bilder von Waffen sah ich in Metz: Revolver, Stein, Hammer, Telefon, Raketen. Binnen 15 Sekunden schlagen sie am Ziel ein. Die Britin Margaret Harrison (*1940, Yorkshire) ist eine große Präzisionistin mit genial wachem Humor. Ein Model, das sie amüsiert „feminisiert“, ist der Industrielle und *Playboy*-Chefredakteur Hugh Hefner. Seine Marke, Alpha-Bunny-Clubs, Animierdamen, mit denen er es zum Millionär brachte, sie waren der Renner. Harrisons Satire *He's only a Bunny Boy, but he's quite nice, really* (1971) wurde hingegen erst 2011 in einer 100er-Auflage zur Edition. Hefners Penis ist da ein Kopf mit Hasenöhrchen. Weich. Niedlich kindlich, passiv. Gute Bunnys sind Serviererinnen, Rennerinnen. Sein Erfolg war die Durchsetzung des profitablen, rationalen Prinzips an Frauenkörpern. Das ist Gendermarketing. Entsprechend eine nicht dem Ideal, wurde sie gefeuert.

Als Harrison das Blatt mit Hefner darauf in ihrer ersten Ausstellung in Londons Motif Editions Gallery 1971 zeigte, wurde es von der Wand geklaut. Im ICA (London 1974) wurden Suzanne Santoros selbstbewusste *Rivolta Femminile*-Klitorisotive Zensuropfer. Auch Kunsthistorikerinnen zensurierten bekanntlich Santoros Selbstbestimmung weiblicher Sexualitäten. Harrison geht davon aus, dass ihre Zeichnung im Auftrag gestohlen wurde. Die Polizei in London zensurierte sie auch. Ihre Blätter zur Unterwerfung von Frauen blieben 1971 indes unbeanstandet. Sie zog binäre Genderrollen durch den Kakao: Ums Haupt des erfolgreichen Chefs des Männermagazins band sie Löffelohren. Er raucht Pfeife, hat Korsett, Strapse, Wespentaille: Er kniet.



Margaret Harrison
Captain America II, 1997
 © Collection particulière, Courtesy Nicolas Krupp, Bâle

Seine Brüste, na ja, sind, was Normalo-Machos „scharf gemacht“, nennen. Es gibt auch bei Harrison *Captain America* Satiren Figuren, denen sie „perfekt“ dicke Fake-Busen gab. Die Chronistin des amerikanischen *Women's Comic* und der Zines, Trina Robbins, sagte mir mal, junge männliche Coimiczeichner in den USA wissen nicht, wie Frauen aussähen. Sie wissen nur, wie sie in Comics aussehen.¹

1 Vgl. Gisind Nabakowski, Männer haben keine Ahnung, wie Frauen aussehen, *Comics für Girls und Grrrrr!*: Trina Robbins rollt im Künstlerhaus Stuttgart eine Geschichte der Bildgeschichte auf, in: *FAZ*, 25. Mai 2001.

Echt hart war die Reagan-Ära. Der Jazzfan, feuchtfröhliche Partynarr, vielfache Vater Hefner sah sich als Rebell, Aufklärer gegen Präsident Reagans Puritanismus. Mag ja was dran sein. Irgendwann (Wiki-Quelle) soll er es geschafft haben, mit sieben Frauen von 18 bis 28 Jahren gleichzeitig zu leben. Von selbst gingen vier. Es blieben drei. Auf dass niemand meint, Gleichzeitigkeit sei Vielweiberei. Für wahr halte ich,

dass er eine, fünf Jahre vor seinem Tod, Weihnachten 2012 nach Verlobung, Trennung und erneutem Zusammenkommen öffentlichkeitswirksam zur Gattin kürte: Happy End. Crystall Harris, sein letzter Hasi-Fetisch war 60 Jahre jünger als Papa Hef, mit dem sie bis in den Ehehafen kam. Daten, übertriebene sexuelle Codierungen, Spektakel sind Sichtbarkeitsökonomien.

Als letzte Ruhestätte kaufte der Fetischist, mit der Wurst nach der Speckseite werfend, ein Grab neben Marilyn Monroe (1926–62), dem ersten *Playboy*-Covergirl (1953). Für 50 Cent das Stück ging der erste *Playboy* inklusive Klappposter im Inneren fix weg. Kultige Promisemmel. Anhand der Zeichnung ihrer ikonischen Nasenlöcher, nur so zum Beispiel, weiß man: Marilyn. Anonym. Der Mordfall bloß zum Teil aufgeklärt. Wer liest denn ihre Gedichte? Der Kapitalismus feiert seine Unterwerfungen schließlich doch zynisch als sexuelle Freiheiten, idolisiert und idealisiert zum höchsten Sexgenuss. Harrisons Satire rührt an Verdrehtes, an Absurditäten

BeauxArts

Margaret Harrison, le féminisme en cape et talons aiguilles

Par **Luce Cocquerelle-Giorgi** • le 11 juillet 2019

Fondatrice du London Women's Liberation Art Group en 1970, Margaret Harrison est l'une des artistes les plus engagées d'Angleterre. Connue pour ses dessins scandaleux de comics féminisés, elle porte un regard critique et malicieux sur notre société sexiste. À bientôt 80 ans, elle est enfin à l'honneur d'une exposition au Frac Lorraine.



Baskets rouges aux pieds et plein d'anecdotes en poche, Margaret Harrison annonce la couleur : « L'art doit être politique, sinon rien ! ». À bientôt 80 ans, l'artiste la plus féministe d'Angleterre est (enfin) à l'honneur d'une grande exposition personnelle en France. Et c'est au Frac Lorraine, dans un lieu mythique de Metz – l'ancien Hôtel Saint-Livier –, que l'on découvre son univers joyeusement impertinent peuplé de visages familiers. De Captain America à l'*Olympia* d'Édouard Manet, en passant par Marilyn Monroe, les personnages qu'elle représente sont toujours détournés avec malice. Les super-héros se retrouvent vêtus comme des pin-ups et les icônes de la peinture, souvent saturées de couleurs, se mêlent aux figures pop... Les postures sont parfois hypersexualisées ou exagérées jusqu'au grotesque. Mais sous leurs airs espiègles, les œuvres de Margaret Harrison n'en portent pas moins une virulente charge critique.



Margaret Harrison au Frac Lorraine


Fondatrice du London Women's Liberation Art Group en 1970, cette féministe diplômée en art s'est toujours efforcée de montrer à travers son œuvre la violence sexiste exercée, plus ou moins insidieusement, sur les femmes, leur corps et leur vie. Avec la frise chronologique *From Rosa Luxembourg to Janis Joplin* (1992), elle livre la généalogie saisissante de femmes célèbres

(militantes, intellectuelles et popstars) exposées brutalement à la notoriété et révèle les conséquences néfastes – pour ne pas dire meurtrières – de cette dernière. Un hommage poignant aux femmes anonymes et aux autres...



Affublés de talons aiguilles et d'une poitrine exubérante, les personnages de comics soigneusement dessinés par Margaret Harrison déroutent. Pas virils ? Si nous sommes (malheureusement) habitués à voir les femmes dans des postures et des accoutrements « sexy », voir les hommes en robe ou, pire, en *Bunny Boy* dérange.



Margaret Harrison, *He's Only a Bunny Boy But He's Quite Nice Really*, 1971 

À tel point que ces dessins, rehaussés de pastels ou d'acrylique, furent à l'origine de la fermeture de sa première exposition personnelle à Londres, en 1971. Censurée. Preuve que ses tableaux et ses installations se font l'écho d'une société sexiste, qui ne supporte pas de voir les genres et leurs représentations se troubler.

Entre caricature burlesque et analyse sociologique, la pratique de Margaret Harrison ne cesse de remettre en cause les normes sociales et esthétiques. Prostitution, exploitation, violence domestique... Ses œuvres, comme des fragments de notre société, documentent le travail des femmes et leurs combats pour plus d'égalité. L'installation *Craftwork (The Prostitution Piece)* (1980) donne ainsi la parole à des prostituées,

marginalisées par la crise industrielle. Aux récits individuels s'entremêlent des enjeux socio-économiques, qui écartent les plus précaires.

Les motifs anxieux se répètent... Pourtant, Margaret Harrison n'est pas une artiste pessimiste. Au contraire. Un peu à l'écart, dans la dernière salle du Frac, est présentée l'œuvre *Common Land/Greenham* (1989 – 2012), qui a inspiré le titre de l'exposition « Danser sur les Missiles ». Cette vaste installation documente l'épopée des femmes qui se sont opposées à l'installation d'une base militaire américaine en Angleterre. De 1981 à 1989, elles ont mené une campagne anti-missiles autour de ce camp armé et, avec conviction et combativité, ont réussi à faire plier les autorités et à se réapproprier le lieu. Souvenir de cet épisode, l'œuvre de Margaret Harrison se compose à la fois d'images d'archives, de reproductions des objets, vêtements et miroirs qui ont été opposés à la violence et aux missiles, lors d'une opération coup de poing en 1983. Car telles étaient leurs armes : « De nouveaux mots et de nouvelles méthodes », selon les termes de Virginia Woolf, imprimés sur un des murs de l'installation, en lettres capitales.

→ **Margaret Harrison. Danser sur les missiles**

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ARMORY WEEK 2019 — NEWS

Bunny Business: Margaret Harrison Sends Up Playboy Hugh Hefner at the Armory Show

BY [Andy Battaglia](#) POSTED 03/06/19 3:09 PM

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One of the more beguiling works in the Armory Show this year is a little drawing that grows more arresting the longer you stare into its absurdist soul. It was originally part of an exhibition in 1971, when Margaret Harrison had her debut solo show in London at Motif Editions Gallery—but only for one night.

“It was censored and locked down after the opening for indecency because Margaret feminized the bodies of well-known figures, including Hugh Hefner,” said Miguel Angel Sanchez, who is showing the work in the booth for his Barcelona-based enterprise ADN Galeria.

The drawing with watercolor accentuation shows Hefner, the late *Playboy* magnate, striking a bold and busty pose, with a garter belt and a pipe under his floppy ears. Is that a rabbit where his penis is supposed to be? “That’s a rabbit,” Sanchez said.

It turns out the drawing is in fact a re-drawing, as the original was stolen after the one-night show—supposedly by the Bunny Boy Club, a fan club of sorts with reverence for Hefner. To make up for the loss, Harrison—an English artist who splits her time between Cumbria, England, and San Francisco—drew it again, and it is being offered along with some originals from the same ill-fated gallery show, for prices ranging between \$10,000 and \$16,000.

One of the others, *Good Enough to Eat*, shows a lady in lingerie writhing on a bed of lettuce in the midst of a giant sandwich—“a woman as an object being commodified,” said Sanchez, who added that Harrison’s work often carries in it a sense of feminist critique.



Margaret Harrison, *This is only a bunny boy but he is quite nice really*, 1971–2011.

COURTESY ADN GALERIA

Casi 200 galerías se unen en el Armory Show para celebrar su 25 aniversario

EFE - Nueva York

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Casi 200 galerías se unen en el Armory Show para celebrar su 25 aniversario

Unas 200 galerías de más de 30 países se unieron en Nueva York para celebrar la 25 edición de la popular feria de arte "Armory Show", que abre sus puertas este jueves, en la que se ha querido recordar las humildes raíces del destacado evento y subrayar el papel fundamental de la mujer en la esfera artística.

"Es increíble pensar que una feria que empezó en un hotel con unos pocos centenares de visitantes se haya convertido en un punto de encuentro internacional para el mundo del arte (...) y un evento cultural visitado por más de 65.000 personas cada año", dijo en la presentación de la feria su actual directora ejecutiva, Nicole Berry.

El Armory Show, que celebró su modesta primera edición en 1994 en las habitaciones los últimos pisos del Gramercy Hotel, en el centro de Manhattan, por la iniciativa de cuatro galeristas, se ha convertido hoy en el punto de referencia del panorama artístico neoyorquino, uno de los más importantes del mundo.

"Nuestra misión siempre ha sido la de presentar las nuevas voces de las artes visuales, y la de proporcionar una plataforma para las galerías para conectar con un mayor número de coleccionistas", explicó hoy Nicole Berry.

Este año, un total de 198 galerías han acudido al gran evento, que ya no se celebra en un hotel, sino en tres muelles, el 90, 92 y 94, en la zona oeste de Manhattan, enormes espacios habilitados para grandes acontecimientos.

La organización del Armory Show ha venido esta vez acompañado de un "emocionante" acto de última hora, cuando a poco más de dos semanas de su celebración, las autoridades de la ciudad declararon que parte de uno de los muelles, el 92 en concreto, no contaba con una estructura lo suficientemente segura.

Así, el Armory Show, considerado el pistoletazo de salida de la temporada artística de Nueva York, tuvo que ocupar en el último momento también el muelle 94, donde estaba prevista otra feria, Volta, que ha quedado pospuesta y relegada ante este importante acto.

Para la 25 edición, Armory cuenta con algunos de las originales galerías que participaron en 1994, como 303 Gallery (Nueva York), Tanya Bonakdar Gallery (Nueva York y Los Ángeles), Galerie Krinzinger (Viena), y Zeno X Gallery (Antwerp, Bélgica).

Además, muchas de las galerías presentes, como señaló hoy Berry, dedican sus exposiciones a importantes mujeres artistas de varias generaciones, el caso de la española ADN Galería (Barcelona), que muestra el trabajo de la británica residente en San Francisco Margaret Harrison.

"Es una artista feminista, muy emblemática, combativa, de los años 70, y su peculiaridad es que hace un trabajo feminista reivindicativo pero desde las disciplinas convencionales: pintura, dibujo, acuarela", explicó a Efe el fundador y propietario del espacio de arte, Miguel Ángel Sánchez.

"Vivimos un momento de recuperación histórica, en el que se está poniendo de manifiesto que el canon no solo debe estar compuesto por artistas masculinos", agregó.

Dedicadas a artistas femeninas estaban además la galería Nathalie Obadia, con la artista británica Fiona Rae, Shangh Art Gallery, con la estadounidense Lynn Hershman Leeson, y David Nolan Gallery, con Dorothea Tanning.

Presente también en la sección de galerías se encontraba la madrileña Max Estrella, que llevó hasta Nueva York el trabajo de José Val del Omar, o la mexicana Curro, que muestra la obra de Octavio Abúndez.

Destaca asimismo en la 25 edición la sección "Platform" que ha decidido presentar la organización del Armory Show, que reúne el trabajo de nueve artistas que presentan obras de gran tamaño que ofrecen esperanza, alivio y resiliencia ante el clima de incertidumbre geopolítica actual.

Entre ellas, la mexicana Tania Candiani, con su pieza "Penachos", en la que rinde homenaje a la Danza de los Quetzales, una de las pocas danzas de ceremonias que sobrevivió a la época colonial de México, con los grandes ornamentos que se utilizan durante la tradición.

La instalación digital de Pace Gallery, obra del estadounidense Leo Villareal, también fue uno de los centros de atención, un cielo estrellado de más de 22 metros de largo, la más grande que se ha presentado en la historia de la feria.

Tampoco han faltado las destacadas galerías Blain/Sothorn, James Cohan, Kayne Griffin Corcoran y Lisson Gallery.

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ADN GALERIA A THE ARMORY SHOW 2019

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ADN Galeria participa en The Armory Show 2019 amb una mostra individual de Margaret Harrison (Moll 90 STAND 306)



Etiquetes: [ADN Galeria](#) · [Margaret Harrison](#) · [The Armory Show 2019](#)

ART MARKET

What's in store at the Armory Show 2019

Samuel Reilly

5 MARCH 2019

With gleeful exasperation, the late Robert Morris once described the failure of his attempt, in *Finch College Project* (1969), to achieve the 'purity of nothingness'. By recording the removal of photographs and mirrors from the walls of a room – and subsequently projecting the footage on to those same walls – Morris had wanted to defeat 'the tyranny of the image', but succeeded only in replacing one form of image with another. 'Erase it on the left,' as Morris put it, 'and it pops up on the right.' Fifty years on from the project's first performance, and a few months after the artist's death, it is fitting that Morris's 'allegory of loss and memory' should be restaged by Castelli Gallery at the Armory Show, which returns to Piers 92 & 94 in Manhattan from 7–10 March.

Providing audiences with a new lens through which to look at canonical post-war figures has been a key ambition of the Armory Show throughout its history – and this year's 25th edition, with 194 galleries from 33 countries, is no different. The fair's 'Platform' section – curated by Sally Tallant, director of last year's Liverpool Biennial – draws inspiration from the 1939 New York World's Fair, with a series of large-scale commissions attempting to recapture a spirit of optimism in an increasingly turbulent world. Meanwhile, the Armory's 'Insights' section features a number of displays focused on key artists of the 20th century: ADN Galeria has works by Margaret Harrison – who co-founded the London Women's Liberation Art Group in the 1970s – and the Rasheed Araeen show at Aicon Gallery extends from early sculpture of the 1960s to more recent kinetic and performance-based pieces. In the Armory's main section, Alison Jacques Gallery is presenting historical works by Dorothea Tanning (coinciding with the retrospective across the Atlantic, at Tate Modern), while the prints and drawings specialists Carolina Nitsch has an enticing highlights reel of works on paper by artists from the gallery's roster, from Louise Bourgeois to Sarah Lucas and Ebony Patterson.

Among contemporary displays, don't miss the Spanish artist Victoria Civera's new paintings on metal at Galería MPA. Sam Durant and Jim Shaw, two American artists who employ a variety of media to investigate socio-political issues, are an intriguing pairing at Praz-Delavallade. An arresting *Dry Clay Head* by Mark Manders, its features bifurcated by a plank of wood, perhaps representing the fractured nature of historical memory, is offered by Tanya Bonakdar Gallery.

Finally, in the fair's 'Presents' section, a platform for young galleries, look out for Edson Chagas at Apalazzo Gallery. The Angolan photographer depicts figures wearing traditional African masks while attired in Western clothing; this splicing of cultures is seen to striking effect in his portrait titled *Tipo Passe* (Diana S. Sakulombo), in which the figure sports a mask of the central African Chokwe people while decked out in a tuxedo and bejewelled neck ornament.

The Armory Show is at Piers 92 & 94, Manhattan from 7–10 March.



The missing wit(h)ness: Monroe, fascinace and the unguarded intimacy of being dead

Griselda Pollock

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ABSTRACT

In 1985 journalist Anthony Summers published a post-mortem photograph of Marilyn Monroe, titling it 'Marilyn in death', in his book, *Goddess: The Secret Lives of Marilyn Monroe* (1985), which investigated the theory that her death was not suicide. The photograph thus acquired forensic significance. My questions are these: Is there an inevitable transgression and even violence in the exposure of an image of a dead woman such as we find in Summers' and other publications? Under the rubric of this collection, *unguarded intimacy*, I address a set of paintings made from the morgue photograph of a derelict Marilyn Monroe in the era of feminist ethics by two painters, Margaret Harrison (b.1940) and Marlene Dumas (b. 1953). What are the material and theoretical possibilities of creating feminist e(a)ffects in re-workings of this stolen image if we can distinguish between the forensic notion of the silent witness (the pathologist performing an autopsy whose aftermath this photograph in the morgue indexes) and a concept derived from the Matrixial aesthetics of artist-theorist Bracha Ettinger – *aesthetic wit(h)nessing*? Can such *aesthetic wit(h)nessing* deflect the unguarded intimacy of seeing an *unattended* body in its absolute helplessness by inciting compassion?

ARTICLE HISTORY

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Marilyn Monroe; aesthetic wit(h)nessing; death; feminist fascinace; photography; mourning; compassion; painting; corpse; death

Margaret Harrison, 1994

The British feminist artist Margaret Harrison (b. 1940) has long been interested in Marilyn Monroe as a historical woman worthy of feminist compassion and respect. Reference via an image to the movie star first appears in Harrison's early work, *Anonymous was a woman*, 1977, a work about women who lost their lives tragically. In 1994, however, after a long residency in Los Angeles, Harrison undertook a series of 14 acrylic paintings, watercolours and graphite drawings. She worked from and, more importantly, with the 1962 morgue photograph that she too saw reproduced in Anthony Summers' book, having also come across it elsewhere. (Personal email communication to the author, 2016)

On the cover of her book, *Moving Pictures* (Harrison 1998), Margaret Harrison placed her painting from a Bert Stern full face image that accompanies Mailer's opening chapter in his novel biography (Figure 8). Harrison works it to massively different effect. The crop brings us in very close to the face, excluding the surrounding field that supports an image of the head. It becomes the only field. The image (51 × 51 cm) is produced by marks of acrylic paint on paper, building a surface from the surface of the photograph (rather than from the volume and planes of an actual face). The effects of the cosmetically crafted appearance that was the 'mask' Monroe so brilliantly produced for appearances before the camera are rendered vulnerable through the fluidity of the medium. The hard finish of glossy lipstick, shiny eyeliner and lacquered hair in the original photograph yield in the acrylic painting by Harrison to a delicacy of touch that conveys a vulnerable, even frightened presence, made even more intense by the modernist assertion of medium around one eye. The photographic shadow cast by hair over her eye is translated by fluid paint. This chance painterly bleed suggests weeping.

In an acrylic working of the morgue photo on a smaller scale (25.5 × 21 cm, Figure 9), Margaret Harrison added vibrant colour. Boldly she set the face against an intensely red ground that silhouettes the profile. She enlivens the earth colours of the face with traces of red and blue. In another acrylic painting (25.5 × 21 cm, Figure 10) that declares its source, writing onto the shroud the title given by Summers: *Marilyn in death*, Harrison references Warhol with her golden ground, tinting the covering sheet with watery blue. The washed peroxidized hair is hued with purple in its shadows and Naples yellow in its highlights. The livid face is blued and sprinkled with pointillist red touches.

This curious phrasing seems more intelligible in Margaret Harrison's painting precisely because I am looking at a painting, a translation of the stolen shot, a reframing of its



Figure 8. Margaret Harrison (b.1940), *Marilyn*, 1994. 51 × 51 cm, acrylic on canvas. Berlin: Silberkuppe. Photo: Courtesy of the Artist and Silberkuppe (SKMH1994_12) Courtesy of the Artist.



Figure 9. Margaret Harrison (b.1940), *Marilyn is Dead!* (Cadmium) 25.5 × 21 cm acrylic on canvas. Berlin: Siberkuppe and Courtesy of the Artist.

dreadful loneliness and vulnerability by her artistic transformation. Performatively, its creation is a work of intimacy bringing this image into vision over time, through an aesthetic *fascinace* before the original and in memory of a working class woman's life, by strokes of liquid paint on a ground, each feature created by movements of the hand, dabs of the brush, imaginings of the vital colours of a living form. Once the basic image had come into being on the page, the artist remains with it, slowly, gently adding its patches, marks and washes. The bruise must emerge from the page just as the blood it represents once settled under the skin.



Figure 10. Margaret Harrison (b.1940), *Marilyn is Dead! (Icon)* 25.5 × 20 cm acrylic on canvas. Berlin: Siberkuppe and Courtesy of the Artist.



Figure 11. Margaret Harrison (b.1940), *Marilyn is Dead!* 25.5 × 20 cm acrylic on canvas, Berlin: Siberkuppe. Courtesy of the Artist.

The image has also been carefully positioned on the page. If we compare the photograph and Harrison's paintings, we can see that the artist has distanced herself a little. In a juxtaposition of four less intensely coloured essays in graphite on paper, reproduced in her book, the artist has explored positioning which we can see in a third painting (Figure 11). Closing in and withdrawing produce very different effects and generate diverse affects in their relations and repetition. I would suggest, however, that in this transformation, the face is no longer one that has lost its contours, sagging through severed muscles so that it no longer offers its *beautiful* appearance. It is as if the artist has recast the brutal post-mortem scene to transfigure the corpse into a sleeping woman, still marked by her passing through the autonomous effects of her brush. The nature of the transformation through the delicacy of paint or graphite tips the affective scale towards a kind of tenderness of touch that incites a different ethical possibility for our gazing. Both relieve the unguarded exposure of the original in its snatched production and controversial reproduction that produced an unguarded intimacy. A new kind of intimacy involving our attendance at and attention to this faced and imaged person is produced through the possibilities of a non-phallic gaze in/through painting called *fascinace* that seeks to learn from and be with the image because the time of painting incites an affected temporality in viewing. Transformation may occur – it is not predicted – in the image with Matrixialized viewers. What de-phallicizes, suppressing the inherent Medusa effect, and thus Matrixializes those who encounter the paintings and drawings lies in the *with(h)ness* created through the materiality of the artworking in the forms chosen, the space and the framing, and above all touch.

I want to suggest that as a painter, Harrison clothes the figuratively naked, unguarded image in a feminist *affect* created by the nature of that painted touch. Painting takes time, inducing reverie as the artist builds her image wash by wash, stroke by stroke, making her decisions as each effect appears from the materials' interactions. Harrison's series generate a gentler, feminist recuperation of Marilyn Monroe than was her fate with her embarrassed contemporaries or the feminist writers of the 1980s when Gloria Steinem wrote in 1986. Harrison represents those who recognize Monroe's brilliance and seek to reflect on her life and her work within the specific context of both. *Fascinace* is that prolonged process that performs and induces the aesthetic gesture of compassion. In Harrison's work, horror in the image is muted even while colour or shading truthfully reports on the pooling of blood that was the effect of Monroe's dying and being left, lying, for some time, face down.

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Margaret Harrison, *Take One Lemon*, 1971,
 lithograph on paper, 25 x 20".

food: An engorged lemon being squeezed by a pinup spurts glistening droplets in *Take One Lemon*, 1971, while in *Good Enough To Eat*, 1971, a fleshy bombshell stands in for the meat in a British rail sandwich, her upturned palms submissively curled atop a slice of a hard-boiled egg.

These are startling pictures. They are rendered with the skill of a young artist trained in painting and drawing in 1960s London, as two sensational acrylics of spineless sea urchins on canvas, *Echinodermata I and II*, from 1966 attest. There is malice in *Beautiful Ugly Telephone*, 2004, which gets at the banal entrapment of corporate life. The work is part of a series called "Beautiful Ugly Violence," which presents paintings of ordinary objects—a kettle, scissors—that have been used as weapons against women. In the bruise-colored *Marilyn Is Dead!* (blue-grey), 1994, the icon of female sexuality evokes a Victorian memento mori picture of a dead child, her signature snub nose and full lips recalling the girl's life cut short.

— Tara B. Smith

BERLIN

Margaret Harrison

SILBERKUPPE

Keithstrasse 12

September 13–November 1

Margaret Harrison's latest exhibition is an anachronistic experience. Walk into the gallery's back room and peek at the septuagenarian British feminist artist's naughty lithographs, displayed in suggestively half-open drawers. There are two from 1971, the year Harrison's first-ever gallery exhibition was shut down by the London police—a drawing of a corseted but otherwise nude Hugh Hefner as one of his own bunnies was apparently just too much. The lithographs' preoccupations are braless merry widows, scarlet nipples, and

Rebel Women: The Great Art Fightback review – feminist art versus the patriarchy

From Judy Chicago to Margaret Harrison, this fascinating documentary tells the story of the female artists who rejected the established order in the 70s



Feminist artists at The Woman's Building, LA, California – Rebel Women: The Great Art Fightback on BBC Four.
Photograph: BBC/What Larks Productions Ltd

It isn't often that an art documentary feels like a riot, but *Rebel Women: The Great [Art](#) Fightback* (BBC Four) manages to convey a real sense of anarchic joy. It offers an education in the explosion of feminist art in the 1970s, at a time when female artists produced boundary-busting work that still feels radical, and certainly revolutionary.

Commissioned as part of the BBC's *Hear Her* season, marking 100 years of women's suffrage, this tells the story of women who decided not to play along with the established order. Screeching in on a soundtrack of Janis Joplin, it acknowledges that change was in the air throughout the 1960s, but takes the [infamous events of Miss World 1970](#) as its starting point and catalyst. I wasn't completely convinced by the idea that this particular protest was responsible for the art made by women throughout the following decade but it is as good a place to start as any and a lovely bit of archival research. To see Miss World host Bob Hope leering over the "cattle market" while feminists waved football klaxons and threw flour bombs from the crowd, to hear their brilliant chant of "we're not beautiful, we're not ugly, we're angry", is a treat for the senses.



'It was like I had taken the lid off a boiling pot' ...
Judy Chicago in Rebel Women: The Great Art Fightback.
Photograph: BBC/What Larks Productions Ltd

We see one woman who was there, [Margaret Harrison](#), setting up for the first major retrospective of her work, in Bilbao, five decades after her early material was considered so explicit that police demanded it be removed from the walls of the gallery where it was being shown. Harrison is a magnetic character with a dry wit. She recalls the fun and playfulness of the Miss World protest, how a woman next to her had lightbulbs on her breasts and would flick them on and off with a switch held in her hand. When Harrison's drawings of famous men in female garments – Captain America trying to save the world in high heels and a basque, penis out – were removed for running the risk of obscenity, her exasperation is still apparent. “Oh for God’s sake, I can’t win, whatever way I do it,” she recalls. The work wasn’t shown again for 25 years.

It is a common thread running through this story. [Judy Chicago](#) packed in the crowds to see The Dinner Party in 1979, her infamous triangular installation that paid tribute to women’s achievements throughout western civilisation, but it was slated by (mostly male) critics and was unable to find a permanent home until 2007. Chicago is a brilliant force and an essential voice; her stories of the feminist art course she ran in California are fantastically entertaining, from the cheerleaders who spelled out C-U-N-T at Fresno airport, to her explanation of how she taught women to introduce themselves, to make themselves louder, bigger, more of a presence. “My God, it was like I had taken the lid off a boiling pot,” she says.

Lubaina Himid – who won the Turner prize in 2017 – features in Rebel Women: The Great Art Fightback.
Photograph: BBC/What Larks Productions Ltd



It's not all uproarious and gleeful disruption, though. One of Chicago's students was [Suzanne Lacy](#), whose work *Three Weeks In May* documented rape cases in Los Angeles. Lacy applied red stamps on a map to mark every location where an attack was reported, adding fainter marks to suggest the ones that had not been. There is also a fascinating interview with Carolee Schneemann, whose performance piece *Interior Scroll* saw her pulling a long piece of paper out of her vagina and reading from it. "It caused so much trouble in my life and probably prevented me from having lots of nice teaching jobs," she says, drolly. Having been rejected by the male art establishment, some female critics turned against her, too, for being "unnatural, obscene and confusing". It seems to haunt her still, though it is a real pleasure to see that much of this documentary focuses on women supporting each other, and working together for change that was much bigger than their own personal stories.

Other artists include Rose English, discussing *Quadrille*, in which she sent women in tails and hooves to trot around a horse show, and [Lubaina Himid, who eventually won the Turner prize](#) in 2017. It seems both a shame that *Rebel Women* is tucked away neatly on BBC4, given that it's a story that hasn't been told enough or to enough people, and also inevitable, given the explicit nature of some of the work. But perhaps it's a triumph of sorts that many of the artworks it shows have the capacity to provoke today.

ARTE

Arco 2018: futuro y mujer

- Los Reyes inauguran hoy una feria que ayer abrió las puertas a profesionales y que pese a sus interesantes propuestas se vio salpicada por la polémica retirada de una pieza de Santiago Sierra



Arco 2018: futuro y mujer

REGINA PÉREZ CASTILLO
 Madrid, 22 Febrero, 2018 - 02:34h



El arte siempre ha tenido la capacidad de señalar al futuro, de anticiparse a problemas que ahora se intuyen y mañana serán. El artista se convierte, por tanto, en una especie de canal que, impulsado por su imaginación y de manera más o menos consciente, proyecta ideas en las que confluyen pasado, presente y futuro. Esa inteligencia anticipadora del arte, que desborda al tiempo, late en la presente edición de ARCO.

Otro aspecto que cabría destacar en la feria y que es indicio de próspero futuro es el protagonismo que la mujer ha tenido en la presente edición de ARCO, situándose en espacios de dirección decisivos. Los programas curatoriales más importantes del evento han sido íntegramente comisariados por mujeres, sumándose la feria así al movimiento feminista que en el año 2017 ha recorrido todo el mundo con especial intensidad, dejándonos grandes actos de heroísmo y victoria simbólica de las mujeres. Y no sólo desde la dirección curatorial, muchas galerías participantes en el programa general han querido unirse a esta oleada escogiendo piezas de temática feminista. Es el caso de ADN (Barcelona) que expone *Afrodita* de Nuria Güell, una pieza sumamente crítica en la que la artista plantea la falta de compromiso institucional en relación a la protección de la mujer en casos como la maternidad. También en ADN encontramos los dibujos de Margaret Harrison, activista británica de los años 70 que con una estética marcadamente pop altera los roles de poder hombre-mujer. La galería Aural (Alicante), por su parte, saca a la luz *Paisaje de Memoria* (2006- 2014) de Concha Jerez, quien a través de 80 recortes de prensa intervenidos reivindica el protagonismo histórico femenino. No sólo las artistas, también creadores como Marcel Dzama, habitual de la galería Helga de Alvear, exclama con su particular lenguaje pictórico *The Revolution will be Female*. El muro vacío de esta misma galería, la de Helga de Alvear, es un signo de que la comprensión del arte no es sólo la sensibilidad formal, sino la que es capaz de interrogarse por problemas irresueltos.

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en El arte de las oprimidas

Arte feminista, Azkuna Zentroa, Greenham Common, Margaret Harrison

La artista británica Margaret Harrison trae a Azkuna Zentroa (Bilbao) una muestra que reúne sus cincuenta años de lucha feminista, caracterizada por su conciencia antimilitarista y de clase. Se podrá visitar hasta el 14 de enero.

Danilo Albin



Margaret Harrison, durante la presentación de la muestra. / Archivo de Azkuna Zentroa.

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Una sala de exposiciones repleta de símbolos, obras y objetos que van más allá del arte. Una pared desnuda que hoy se viste de imágenes. Y de voces. Están los susurros de las mujeres que tenían miedo de salir a la calle y ser violadas. Están los gritos de las que dijeron no a la guerra. Están los pasos de aquellas que plantaron cara a los explotadores, o de los policías que fueron a clausurar una creación artística por ser tan sublime como directa. También está su autora. Se llama Margaret Harrison, es británica y lleva cincuenta años en esta trinchera.

Desde el pasado viernes 20 y hasta el próximo 14 de enero, el espacio de exposiciones de Azkuna Zentroa (La Alhóndiga) de Bilbao acoge ese medio siglo de luchas creativas que impulsó esta artista, considerada una auténtica pionera de lo que entonces se denominó "arte feminista". Se trata de una ocasión histórica: tras varios meses de trabajo, la sala bilbaína ha logrado reunir en un mismo espacio los distintos momentos de la prolífica carrera de Harrison.

El viernes, cuando la creadora inauguró formalmente la muestra, una marea humana iba detrás de ella, buscando cada anécdota y cada reivindicación. Sus explicaciones en inglés eran traducidas por el comisario de la exposición, el experto en arte feminista Xabier Arakistain. Antes de empezar, la artista británica se disculpó por no hablar euskera ni castellano. Y lo hizo a su manera, reivindicando a quienes sufrieron y sufren las políticas centralistas de los gobiernos. "Como nací en el norte de Inglaterra, no tenía esperanzas ni siquiera de llegar a Londres, así que nunca pensé que iba a salir al extranjero", disparó.

No lo imaginaba, pero salió. La primera vez fue a principios de los sesenta, cuando se desplazó a la Academia de Bellas Artes de Perugia (Italia). Allí se graduó en 1964. Seis años después, otra vez en Londres, participó en la fundación de un movimiento que dejaría huella: el London Women's Liberation Art Group. Era la lucha por los derechos de las mujeres llevada al mundo del arte. O mejor dicho, se trataba de emplear el arte –en el más amplio sentido del término- para ponerlo al servicio de la liberación feminista. Sólo había un detalle: corría 1970, y las autoridades (masculinas, fundamentalmente) no lo veían tan claro.

Harrison lo vivió en carne propia en 1971, cuando la Policía irrumpió en una de sus exposiciones para cerrarla. El motivo, según esgrimieron aquellos hombres armados, era una "delictiva" pieza que enseñaba a Hugh Hefner, fundador de la revista *Playboy*, convertido en conejita. El cazador cazado. El creador de objetos reducido a objeto. La muestra que incluía a Hefner en plan mamífero cuadrúpedo fue clausurada, perseguida, criticada... Y Margaret sonrió. Era solo el inicio de una carrera, de una pelaya y de una vida dedicada a enseñar lo que el dueño de *Playboy* y sus serviciales policías no querían ver.

Explotadores



Harrison enseña una de las pinturas que componen la exposición. J Azkuna Zentroa

Sus denuncias también apuntaron hacia las fábricas. Arte mediante, advirtió sobre las situaciones de explotación laboral que padecían las trabajadoras. 'Mujeres y trabajo: un documento sobre la división del trabajo en la industria 1973-1975' rompió esquemas de todo tipo y consiguió llegar hasta la South London Art Gallery. De allí saltó a otros reputados centros culturales británicos. Por primera vez en la historia de ese territorio, el arte de marcado carácter feminista y social conseguía romper candados y entrar a lugares hasta entonces vetados.

De todo esto habla la muestra 'Diálogos entre el sexo, la clase y la violencia' que se ha inaugurado en Azkuna Zentroa. "Si fue la generación de las abuelas de Margaret Harrison la que gracias al sufragismo consiguió el voto para las mujeres, ha sido la de Margaret la que abrió definitivamente a las mujeres las puertas del campo del arte", reflexiona Arakistain, quien hoy recuerda aquel día en el que vio por primera vez la obra de esta artista. "Me impactó la contundente apuesta visual para evocar la intersección entre la categoría de sexo y de clase social que estableció en los años setenta. Esa es una relación que no se trabajó demasiado en la escena del arte feminista de aquellos años, y lo que se hizo sobre ella apenas está siendo rescatado y visibilizado en este momento en el que el arte feminista parece estar poniéndose de moda", subraya.

En ese contexto, la exposición arranca precisamente con la reproducción de su primera muestra individual en 1971, exactamente la misma que la Policía clausuró 24 horas después de su inauguración. También están sus trabajos relacionados con la explotación laboral y sexual de las mujeres, centrados principalmente en denunciar las indignas condiciones que las trabajadoras enfrentaban en el mundo de la industria británica a principios de los años setenta. Precisamente, **Harrison consiguió algo inédito a comienzos de los setenta: convertir las denuncias contra las violencias ejercidas hacia las mujeres –desde la explotación por parte de la patronal hasta su utilización como burdo objeto sexual- en piezas de arte.** No en vano, sus trabajos fueron entendidos y valorados por su inocultable significado social.

De repente, Harrison se detuvo frente a una pieza que llevaba como título, en inglés, la palabra "violación". Entonces clavó la mirada en esa creación. Se hizo un silencio. "Todas las mujeres que conocía estaban preocupadas de volver a casa por la noche", recordó. Fue por eso, precisamente, que ella decidió convertir ese miedo en arte. Y también en denuncia. "Gracias por la radicalidad política y la belleza estética de tu trabajo", le había dicho unos minutos antes Arakistain.

Contra la guerra



Margaret Harrison explica el contenido de la sala dedicada al campamento antimilitarista Greenham Common/J Azkuna Zentroa

Esa radicalidad y belleza también se condensa en otra de las salas, quizás una de las más simbólicas y especiales que contiene esta exposición. El espacio lleva el nombre de 'Greenham Common', el campamento de mujeres pacifistas que se instaló en 1982 junto a una base aérea de la Royal Force británica. Aquel año, un grupo de mujeres se encadenó a la valla que rodeaba la base para protestar contra la decisión del gobierno de aceptar misiles nucleares provenientes de Estados Unidos.

"Estuve varias veces en ese campamento de mujeres", recordó Harrison. Contó también que las participantes solían colgar fotos u otros elementos de la alambrada. Ella, al igual que otras, dejó las fotos de sus hijas. Así queda reflejado en la exposición, donde también hay un guiño a otra acción emblemática que desarrollaron las impulsoras del campamento por la paz: "En 1983, 12 mil mujeres rodearon la valla del campo con espejos, para que los militares vieran la imagen que estaban proyectando", rememoró.

El espacio dedicado a aquella histórica lucha antibelicista está coronado por una frase de la escritora y periodista feminista Virginia Woolf. "La mejor forma de prevenir la guerra no es repitiendo vuestras palabras ni siguiendo vuestros métodos, sino encontrando nuevas palabras y creando nuevos métodos". Ni una palabra más.

Desobedecer



Carteles sobre distintas luchas feministas que forman parte de la muestra./ Azkuna Zentroa

Entre vallas sobre la que cuelgan objetos, vitrinas que encierran recortes de periódicos y paredes sobre las que cuelgan pinturas se llega, ahora sí, al final de la muestra. Harrison se sitúa entonces frente a la pieza titulada 'La última mirada', que resultó premiada en 2013 con el Northern Art Prize. La creadora cuenta que se inspiró en 'The lady of Shallot', un poema de su compatriota Alfred Tennyson (1809-1892).

"Se trata de la historia de una mujer que tiene una maldición –relató–: está obligada a ver el mundo a través de los reflejos en los espejos. O lo que es lo mismo, a través de los ojos de otras personas". Sin embargo, aquella mujer maldecida desobedeció. "Cuando miró de frente a Lancelot, se rompieron todos los espejos. Estamos ante una metáfora sobre las mujeres contemporáneas", comentó Harrison. Frente a ello y frente a ellos, la artista propone seguir resistiendo. Y construyendo.

El Diario, 19 de octubre de 2017

Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista, EFE

Cultura

Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista

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Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista

El Centro Azkuna de Bilbao ofrece desde mañana la primera gran retrospectiva que se dedica en España a la leyenda viva del arte feminista, la artista británica Margaret Harrison, una de las pioneras del mismo en Europa.

Harrison (Wakefiel, Reino Unido, 1940) es una de las grandes representantes del arte feminista británico y europeo que comenzó su carrera a finales de los años 60 formando parte del movimiento que impulsó la incorporación de las mujeres a la práctica del arte.

El Diario, 19 de octubre de 2017

Bilbao dedica una retrospectiva a Margaret Harrison, leyenda del arte feminista, EFE

Aunando activismo feminista y arte, Harrison comenzó su carrera denunciando la visión de su época de la mujer como mero objeto sexual, utilizando para ello iconos del arte pop al estilo de Andy Warhol, como los héroes de la Marvel "Capitán América" o "Wonder Woman", y de Disney, como Micky Mouse.

Posteriormente amplió su mirada artística crítica a la situación social de explotación laboral que padecían las mujeres en Gran Bretaña y a la violencia sexual de que han sido objeto a lo largo de la historia por parte del hombre machista.

Estas tres grandes preocupaciones de la artista británica, presentes a lo largo de sus 50 años de carrera artística, están recogidos en la exhaustiva retrospectiva que le dedica el Centro Azkuna de Bilbao bajo el título de "Diálogos entre el sexo, la clase y la violencia", comisariada por Xabier Arakistain, especialista en arte feminista.

La muestra ha sido presentada hoy por Arakistain y la propia Margaret Harrison, quien se ha desplazado a Bilbao para colaborar en la preparación de la muestra, para la que museos, galerías y coleccionistas privados británicos han prestado muchas de las obras presentadas.

El debut de Harrison en el mundo del arte no pudo ser más llamativo, según ha recordado la propia artista en la conferencia de prensa, ya que su primera exposición en una galería de Londres en 1971 fue cerrada por la Policía a las 24 horas de su apertura por considerarla "indecente".

En aquella muestra, ha señalado el comisario de la retrospectiva, Xabier Arakistain, Harrison devolvía a los hombres la mirada sexualizada que algunos tenían de las mujeres y retrataba a iconos masculinos del arte pop, como el Capitán América o Batman, con cuerpos femeninos con los atributos masculinos al aire, enfundados en ajustados vestidos y en femeninas posiciones provocativas.

En aquella exposición colocó un retrato del dueño de la revista Play Boy, Hugh Hefner, vestido como si fuese una de sus célebres "conejas", dibujo que "desapareció" de la exposición de 1971 cuando fue desmantelada por la Policía y del que nunca más volvió a saber.

Sin embargo, en 2010, la artista revisó esta parte de su carrera profesional y volvió a realizar un dibujo idéntico al "desaparecido" en 1971, que se podrá contemplar en la retrospectiva que se abre mañana en Bilbao.

Margaret Harrison ha opinado hoy que no cree que a Hugh Hefner le molestase que le retratase como una de sus "conejas" y que, aunque no sabe quien se llevó el dibujo, tiene fundadas sospechas de que pudo acabar en manos del dueño de Play Boy.

Ha confesado hoy que le "deprimió mucho" que le cerraran aquella exposición de 1971 porque "no entendía" los motivos y también quedó muy preocupada porque su madre descubriese al día siguiente su contenido por los periódicos y pudiese sentirse avergonzada de su hija.

"Afortunadamente, ese mismo día devaluaron la libra esterlina y el cierre de la exposición no salió en la primera página de los periódicos", ha ironizado.

Artlyst, 6 de diciembre de 2016
Top 10 – Feminist Artists, Anna McNay

Top 10 – Feminist Artists

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4. Margaret Harrison (b1940)



Yorkshire born feminist artist who studied at the Royal Academy Schools. She founded the London Women's Liberation Art Group in 1970. In 1971 an exhibition of her work was closed by the police for its 'pornographic' depiction of men (Hugh Hefner as a naked bunny girl). In 2013 she won the Northern Art Prize.

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Print Magazine, 8 de enero de 2016

Beyond the Graphic Novel: Gender-Bending Superhero Feminism, Michael Dooley

Beyond the Graphic Novel: Gender-Bending Superhero Feminism

By: Michael Dooley | January 8, 2016

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The Regional Design Annual is the industry's most prestigious and well-respected American design competition. Enter your work today for a chance to be spotlighted in the pages of our 2016 RDA issue.

We're no longer in Jack Kirby Land, kids: in one of British artist Margaret Harrison's series of sexually charged superhero watercolors, Captain America is transformed into a muscle-bound, breast-enhanced Tom of Finland action pin-up, his star-spangled costume accessorized with a skirt, stockings, and high heels. In another he's reflecting on Wonder Woman in a mirror while the Avengers' Scarlet Witch rages below. These illustrations are also meant as indictments of male misogyny and rampant militarism, in the satirical vein of James Gillray and other political cartoonists of her native land. Harrison's career spans more than four decades, and her work is now being celebrated with a retrospective catalog *On Reflection: the Art of Margaret Harrison*.



'Captain America 2,' 1997.

Print Magazine, 8 de enero de 2016

Beyond the Graphic Novel: Gender-Bending Superhero Feminism, Michael Dooley

A pioneering feminist, Harrison co-founded London's Women's Liberation Art Group in 1970. The following year, her first solo gallery show was shut down the day after it opened for alleged indecency. Specifically, police deemed her Hugh Hefner — portrayed as a big-breasted, corseted *Playboy* bunny — to be offensive, apparently oblivious to the inherent irony of their actions against this already-ironic work. Undeterred, her art remains socially engaged. Among her most powerful are those that juxtapose texts with images in compelling cultural critiques. "Homeworkers," a mixed-media assemblage, is a masterful, intricately composed indictment of female labor exploitation. And this year's "Beautiful Ugly Violence" exhibition at New York's Feldman Fine Arts Gallery included narratives by domestic abuse convicts which were typewritten and overlaid with delicately subdued wash drawings, often of seemingly innocent household objects, and arranged in comics panel sequences.

As police once forced Harrison's gallery owner to remove her paintings, the book's author, Kim Munson, had been forced by Apple not long ago to remove "objectionable" cartoons from an underground comix history iPhone app she'd produced [story here]. This and other commonalities, such as a shared passion for workers' rights, make Munson's accompanying commentary and interviews with the artist empathetic and engaging as well as informative.



right side panel of "Getting Very Close to My Masculinity" diptych, 2013.

Studio International, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work', Anna McNay


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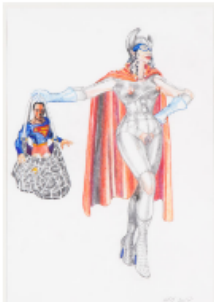


Margaret Harrison: 'You have to have a strategy to draw people into the work'

Pioneering artist Margaret Harrison shares memories of her early career as an activist for equal rights and pay and fair working conditions for women

by ANNA McNAY

Margaret Harrison (b1940) has been at the forefront of British feminist and activist art since her solo show of drawings and watercolours – including images of women as hamburger fillings and Captain America with fake breasts and high heels – was closed down on the grounds of “indecentcy” in 1971. Throughout the 70s and 80s, she collaborated with her husband, Conrad Atkinson, and other female artists, as well as working alone, to produce work documenting the plight of underpaid homeworkers, rape victims, factory workers and more. Her work Rape (1978) was included in the controversial 1979 Arts Council show, Lives, curated by Derek Boshier, where it attracted a lot of attention from the press and public alike.

With a recent revisiting of some of her early works, winning the Northern Art Prize in 2013, and a current survey exhibition, Accumulations, at the Middlesbrough Institute of Modern Art, Harrison speaks to Studio International about some of her early memories and pioneering projects.



Studio Internacional, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work',
Anna McNay



Anna McNay: Your first solo show in London, at the Motif Editions Gallery in 1971, was closed by the police after just one day for being “indecent”. You described it as “anti-pornographic”. It included drawings of women equated with food (*Good Enough to Eat*, 1971); Captain America (1971), in which the comic hero is adorned with fake breasts and a star-spangled penis; and a drawing of Playboy’s Hugh Hefner as a bunny boy in a corset. What was it that was so shocking about the works, and how did you feel when the show was shut down?

Margaret Harrison: It was a really weird thing. It was the period just after the so-called liberating 60s. I’d just had a baby and, due to hormone imbalance, I had no memory of any of the work I’d produced. I just sent everything in and the gallery hung it. It looked good and the opening was a success. When the show was closed down, and I went in the next day to talk to people, I was shocked. The woman who was running the space looked a bit white and shaken, so I didn’t make a fuss. I just said I’d come back for the work. Word got out and it sort of went mad. The press were hanging around the doors of our tiny flat in Notting Hill Gate and I spoke to a few of them. But then it all just disappeared. The government floated the pound that night and that became the major news story. I remember Conrad [Atkinson, artist and Harrison’s husband] saying to me: “If they don’t float the pound, you’re going to be on the front page of the *Mirror* tomorrow.” I just felt ill! I know some artists would have made a lot of the publicity, but I just didn’t want to talk about it ever again.

Studio International, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work',
Anna McNay



Then, when I went out to California in the early 90s, the director of the University of California, Davis – where Conrad took over as chair – got wind of this early work. He thought the students there would like it and suggested showing them a few of the pieces. I said OK and, sure enough, the students really loved them. They couldn't stop talking about them and I realised it was probably OK to show them again. At the time when I made the work, we were just getting into the debates of the early 70s about feminism and there weren't any role models – you just did it. Of course, some of my drawings just looked as if I was speaking up to pornography. I thought this might have been my mistake because previously I had just been talking to my friends and myself. We were in the bubble of Notting Hill Gate and London and we didn't quite realise what was out there beyond our own circle. Images were interpreted as if they had been made by men. I've thought about this since, and the reception and interpretation all depends on who has made the images; whose perspective is it coming from? The ones of the women in the hamburgers obviously could have been done by a man. There was a show on the radio at the time called the Jimmy Young programme, and Young had a recipe every morning and the discussion paralleled women to juicy, edible things. That's why I put the women in the hamburgers and sandwiches. Actually, there was no real difference between what I was doing and what men were doing formally, so it needed rethinking. I also did the reversal images, however, giving Captain America breasts, high heels, stockings and so on. What was interesting was that, when I asked the gallery manager what it was that people didn't like, she said: "It was the men. The images of women were OK, but they thought the male images were disgusting."

Link

Middlebrook

Studio International, 6 de enero de 2016

Margaret Harrison: 'You have to have a strategy to draw people into the work',
Anna McNay

AMc: Because that was not something that people were used to seeing?

MH: No. Even though we had gone through that whole 60s thing with guys wearing women's dresses and performing in bands with makeup, it really didn't make any difference. There was still this notion that men were one thing and women were another. But we all know there's a whole range in between. Of course it was going on underground, but there was no acknowledgement in the mainstream. Throughout the 70s political movements, people were talking about sexuality and quite a number of women I knew became lesbians, even though they were married. I began to realise that there is no strict dividing line between sexualities. There's a bit of each gender in all of us. I guess, in my own way, I was trying to deal with that. When my friends and I went to the first big women's demonstration at the Miss World competition at the Albert Hall in 1970, many of the people who supported us were from the gay community. There would be groups of men in wedding dresses or dressed as Miss World. It was good fun, actually; it was great. My friend, Alison Fell, and I went together. She had light bulbs stuck to her breasts and a little switch in her sleeve, which she pressed now and again so that the light bulbs would turn on and off (the Flashing Nipples). I was Miss Lovable Bra, in a pre-formed, black plastic chest – one of the ones you can get in the lingerie department. I stuck orange fur nipples on it and had a smile on a stick. It was totally mad and I was five months pregnant, so it was too dangerous for me to go inside the Albert Hall. I stayed outside, but actually it was even worse outside. The press were saying: "You're just jealous because you're ugly." But because you weren't doing it on your own, you felt safer; if other people could demonstrate, then you could, too.

The Guardian, 28 de mayo 2013
2013 Northern Art Prize goes to Margaret Harrison, Alan Sykes

2013 Northern Art Prize goes to Margaret Harrison

The northern equivalent to the Turner Prize was won by the septuagenarian Cumbrian, celebrating her '50 years at the frontline of art and activism'



▲ Part of Margaret Harrison's *The Last Gaze* at Leeds Art Gallery

This week, the veteran Cumbrian artist [Margaret Harrison](#) was the winner of the sixth [Northern Art Prize](#), picking up a cheque for £16,500.

Unlike the [Turner Prize](#), which is awarded to "a British artist under 50", there is no age discrimination in awarding the Northern Art Prize.

For the prize exhibition at the [Leeds Art Gallery](#), Margaret Harrison created two new works,

The Guardian, 28 de mayo 2013 2013 Northern Art Prize goes to Margaret Harrison, Alan Sykes

The Last Gaze is based on [John William Waterhouse's The Lady of Shalott](#), which hangs in the gallery's permanent collection. The double portrait, which shows modern imagery of Elvis and assorted superheroes with a mirrored copy of Tennyson's unhappy heroine, can also be viewed via a series of car mirrors.

In [Common Reflections](#), the artist has recreated a section of the perimeter fence at [Greenham Common](#), using concrete, wire fencing, corrugated zinc and mirror panels, and hanging the fencing with a variety of domestic items - clothing, teddy bears, kitchen utensils, shoes and some family pictures, including Margaret's daughters and a grandson.

The judges, who included Turner Prize-winning artist [Tomma Abts](#), commented:

“ The judges acknowledge the challenge involved in considering artists at very different stages in their careers. After much deliberation, we have decided to award the Northern Art Prize 2013 to Margaret Harrison for vital new work that reflects on her 50-year career at the front line of art and activism



▲ Harrison's [Common Reflections](#) (2013) at the Northern Art Prize exhibition in Leeds

There is also a vote for the public's favourite artist on the shortlist, and this year also voted for Harrison - only the second time in the prize's history that the judges and the public have agreed on the winner.

Margaret Harrison was born in Wakefield in 1940, and moved to Cumbria when she was seven. She studied in Carlisle, where she now lives, London and Perugia.

In 1970 she co-founded the London Women's Liberation Art Group, and she was a member of the Women's Workshop of the Artists' Union. Eight of her works belong to the [Tate](#) and her works are also in the V&A and Arts Council collections.



▲ Rosalind Nashashibi's [A New Youth](#)

The other shortlisted artists - [Rosalind Nashashibi](#), [Emily Speed](#) and [Joanne Taham & Tom O'Sullivan](#) - each received £1,500.

The prize has been running since 2007. Previous winners include [Haroon Mirza](#), who also won a Silver Lion at the Venice Biennale two years ago, and who is currently exhibiting his works at the [Hepworth](#) in Wakefield - later this year he plans to create a light installation to illuminate the nearby 1,000ft high [Emley Moor](#) transmitting station, the UK's tallest freestanding structure.

The Upcoming, 19 de mayo 2013

Margaret Harrison – On Reflection at PayneShurvell, Anne Higgins

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Margaret Harrison – On Reflection at PayneShurvell



The Upcoming, 19 de mayo 2013 Margaret Harrison – On Reflection at PayneShurvell, Anne Higgins

Founder of the London Women's Liberation Art Group in the 1970s, Margaret Harrison is no stranger to scandal. Her boldness in challenging preconceived notions of sexuality and gender has meant that one of her past exhibitions was shut down by police for indecency.

Harrison is critically acclaimed for the feminist statements found within her art. It is with humour that she uses iconography, consumer brands, and pop art to comment on male, female and transgendered identity. Her most famed and controversial piece is a sketch of Hugh Hefner as a stockinged, practically naked Bunny girl. This satirical subversion of gender roles assigned to us by society shows a pipe-smoking Hefner with erect nipples, a corset and muscular physique.



However, serious meditations on rape and female persecution can also be found at her current exhibition at PayneShurvell. In *For God's Sake, Shut the Fuck Up* she is angrier, exclaiming "you can get raped but not protest against rape". Images of women have their mouths covered, muting their ability to speak out. Religious figurines central to the work have their hands in traditional prayer positions, covering the groin and holding a hand up as if to say "stop". Created this year, the piece stirs up memories of the ongoing battle for women's rights in India following the media furore and mass protests over epidemic rape cases in the country.

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Press cuttings and celebrities appear throughout, including Marilyn Monroe, Mick Jagger and Elvis – all figures exuding strong sexuality. Superheroes frequently crop up: Wonderwoman is in almost every picture, as well as Iron Man, Minnie Mouse and more. Captain America is frequently dressed in emasculating attire (*Very Close to Getting in Touch with my Masculinity*), with red stilettos enhancing his femininity. In *What's That Long Red Limp Wrinkly Thing You're Pulling On* we have a woman with her groin exposed, in bondage gear, looking down in disgust as Captain America is on all fours being dominated. The mirror in this picture reflects a distorted, dysmorphic feminine figure.

On Reflection as an exhibition focuses on the act of mirroring. Many of Harrison's works are in pairs and appear to be reflected images, yet, upon closer inspection, asymmetry abounds. The mismatched imagery in *A Mirror of One's Own* shows the fluidity of sexuality and gender – although society tries to pin these terms down they can slide across a wide spectrum.

Verdict: ★★★★★

Anne Higgins

Art Daily, 19 de mayo 2013

Northern Art Prize exhibition features new work from all shortlisted artists,



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Northern Art Prize exhibition features new work from all shortlisted artists



Emily Speed, Carapaces, Northern Art Prize. Photo: Simon Warner.

Art Daily, 19 de mayo 2013

Northern Art Prize exhibition features new work from all shortlisted artists,

LEEDS. - A new exhibition of work by four artists, each competing for £16,500 prize money and the title of sixth Northern Art Prize winner, features new and specially reconfigured work by shortlisted artists Margaret Harrison, Rosalind Nashashibi, Emily Speed and Joanne Tatham & Tom O'Sullivan.

The exhibition this year takes a new spring slot in the programme at [Leeds Art Gallery](#), which has given the artists more time to work with Sarah Brown, Curator of Exhibitions at the gallery and chair of the Prize judging panel, to rework existing pieces and create new work. Sarah Brown commented:

"The artists have made a number of new pieces especially for the show which gives this year's Northern Art Prize exhibition an immediate sense of the artists' current practice which is great for the artists, judges and audiences. Each artist also has responded to the main ground floor galleries where the exhibition takes place and produced work that interacts with the doorways, walls and corners, making the exhibition distinctive to Leeds and the Northern Art Prize."

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Margaret Harrison

Based in Carlisle in Cumbria, Harrison exhibits new works entitled 'Reflect', which consists of sculpture, painting and drawings. The work 'Common Reflections' is a development of her 2012 Berlin solo show 'Fear Forgetting', shown at Silberkuppe Gallery. This new installation consists of two opposing constructions of concrete posts, wire, mirrors and corrugated zinc sheeting and is strewn with personal items – children's clothing, toys, photographs and kitchen ephemera. It was initially produced to picture the occupation of a site adjacent to Greenham Common in the 1980s where women created a peace camp to protest against the nuclear weapons sited there; the women used mirrors both to reflect the base and those guarding it.

'The Last Gaze' is a painting by Harrison, drawing upon the painting 'The Lady of Shalott' by John William Waterhouse (1894), from the Leeds Art Gallery collection. 'The Last Gaze' reflects on the Waterhouse painting in a pairing in both color and black and white, on the adjacent wall are automobile rear-view mirrors which reflect Harrison's painting, conflicting and confusing perceptions. Harrison hopes this disorients the audience and disconcerts their sense of both viewing and being viewed, similar to Velasquez's painting 'Las Meninas', exploring the theme of reflection in a number of ways in this complex series of works.