



Gandy gallery, Sienkiewiczova 4, Bratislava, Slovakia

Jana Želibská

The Parts of the Entity

Gandy gallery is delighted to announce
The Parts of the Entity, the gallery's first solo exhibition with artist Jana Želibská.

Opening reception: Monday September 29th from 18.00 to 20.00 in presence of the artist

Exhibition September 30 - November 28 ,2014

This exhibition of Jana Želibská (1941) is a continuation in the Gandy gallery permanent ambition to present significant figures of the history of Central Europe art of the second half of the 20th century.

Želibská, who belongs to the progressive generation of action and conceptual authors of the late 1960s in Slovakia, specifically re-evaluated the impulses of neo avant-garde tendencies, French New Realism and post-Moderna. She was present at the birth of environment art in the 1960s, object and installation at the end of the 1980s and video-art in the 1990s. She openly thematizes the female body through a feminist approach which in her work blended with the characteristic period themes of the alternative scene and unofficial art in Slovakia.



Jana Želibská (1941, Olomouc), visual artist living and working in Bratislava, play a key role on Slovak artistic scene from the end of the Sixties. She studied at the Academy of Fine Arts and Design in Bratislava and she started her artistic and exhibition career in 1967 with the exhibition *Možnosť odkrývania* (Possibility of uncovering) at Gallery of Cyprián Majerník in Bratislava. During the following year she spent several months in a residency program in Paris, but she returned back to already occupied Czechoslovakia. Despite this fact, her exhibition activity was and still continues to be very rich. Her work was exhibited in many Slovak and international institutions: Zachęta – Narodowa Galeria Sztuki (Warsaw), Museum moderner Kunst Stiftung Ludwig (Vienna), Gosudarstvennyj centre sovremennovo iskusstva (Moscow), Space Apollonia (Strasbourg), Galleria Valentina Moncada (Rome), Muzeul Național de Artă Contemporană (Bucharest), Centre tchèque (Paris), Embassy of the Slovak Republic (Washington D. C.), Museum moderner Kunst Stiftung Wörlen (Passau), Národní galerie v Praze (Prague), XLVIII. Biennale di Venezia, Czechoslovak pavilion, Giardini di Castello (Venice), Courtyard Gallery (New York), Musée d' Art Moderne de la ville de Paris (Paris), Museo Universitario (Mexico) and others.

In her work, Jana Želibská is focusing on one specific area of topics executed in different types of artistic techniques. She mostly questions the situation of a woman in the society, the dominance of men, not only in the art world, but as well as around in different relationships between a man and a woman. She uses a human body - mainly woman's one and its symbols represented by its fragments as breasts or rhombus of female genitals. Despite all these rather serious themes, Želibská never misses a certain sense of humour or irony. It is maybe why she never considered herself as a feminist artist who wanted to change the whole society, but rather as someone who pointed out a current condition.

Jana Želibská created traditional painting and prints as well as pop-art objects and environments. Later, during the "normalisation" period in the seventies in Czechoslovakia, Želibská focused on more subtle expression such as performances in the nature, happenings and conceptual art. The most recent works include mostly video and large installations.

The first exhibition of Jana Želibská in Gandy gallery in Bratislava called *The Parts of the Entity* will begin on September 30 and will last until November 28. It will present photo documentation *Actions* (1960) of some of her performances in nature, printed works from 1960/70 and a installation from 1990s. The graphic art will be presented in extensive way since it is not very well known among the general public, considering those few exhibitions where it has been displayed. In her silkscreen prints and lithographs Želibská deals with human body in such a way that she decomposes it in smaller anatomical fragments or she brings forward naked female body represented as a passive erotic object, which can be observed and seized by a visitor without obstacles.



1 - Photographie action

Piece of land 2, 1974, Event in the nature, low Tatras
courtesy the artist and Gandy gallery

2 - Pleasant transformation of the female body caused by Henri Rousseau 1,
1978, color serigraphy, 86,2x61,2 cm
courtesy the artist and Gandy gallery.



Please do not hesitate to contact the gallery for any further information.
We look forward to welcoming you!
Best Regards,
Nadine Gandy

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