



*Post - Face 01, 2010*

Digital C-type Print on a Museum quality paper framed in aluminium frames behind a museum glass

100 x 100 cm

Edition of 3 + 2AP

£ 1,500



*Post - Face 07, 2010*

Digital C-type Print on a Museum quality paper framed in aluminium frames behind a museum glass

100 x 100 cm

Edition of 3 + 2AP

£ 1,500



*Post - Face 04, 2010*

Digital C-type Print on a Museum quality paper framed in aluminium frames behind a museum glass

100 x 100 cm

Edition of 3 + 2AP

£ 1,500



*Post - Face 03, 2010*

Digital C-type Print on a Museum quality paper framed in aluminium frames behind a museum glass

100 x 100 cm

Edition of 3 + 2AP

£ 1,500

Anna Kutera, in her series *Post Mass Media*, addresses the consumption of images directly. She takes as a starting point the glamorized representation of the female body in women's magazines: images that try to seduce the audience with youth, beauty and perfection. Kutera carefully crumples these images as a way of deconstructing them, then re-photographs the destroyed images, turning them back from three-dimensional objects to two-dimensional photographs. Her gesture is meant to frustrate messages that bewitch and seduce, in order to expose the banality of mass media and the way these standardized templates of beauty have crept into the public consciousness.

Interestingly, her crushed portraits of women have a highly individualistic and expressive feel. There is an almost Cubist quality to the solution of the face into many small fragments, the light reflecting each tiny segment differently, all coming together in a broken-up but dazzling new image. These tinkered-with models show hints of the complex emotions contained in a Picasso portrait, their eyes contracted into a pained expression, their mouths slightly deformed.

In some photographs, individual features such as eyes are multiplied, spread out over the faces like masks. In others, parts of the mouth are cut out, leaving shapes like giant teeth. Eyes and mouth start to function here as abstracted icons of female beauty, at once disturbing and playful. Some faces appear behind a black façade, as if constrained, but their eyes hold us firmly in their gaze.

Conversely, by crushing their features Kutera gives these women a vulnerability that is missing from their photo-shopped and filtered appearances in the magazines, thus questioning what are the parts of ourselves that we want to show and what are the parts we want to hide.

Anna Kutera (b. 1952), was born in Poland and lives and works in Wrocław. A multimedia artist who works in film, video, photography, painting, installation and performance, she also combines her art with the activities of artistic community animator. Kutera graduated from the State College of Fine Arts in Wrocław (now Academy of Fine Arts). In 1975-1985 she ran the Galeria Sztuki Najnowszej in Wrocław. She had a solo exhibitions at the National Museum, Wrocław, as well as exhibitions and performances in galleries throughout Poland. Her works are in various public collections including the Royal Art Library in Copenhagen, Museo Sao Paulo, Brazil and the National Museum in Warsaw.