

Vicky Kylander

(Estocolmo, Suecia, 1971)

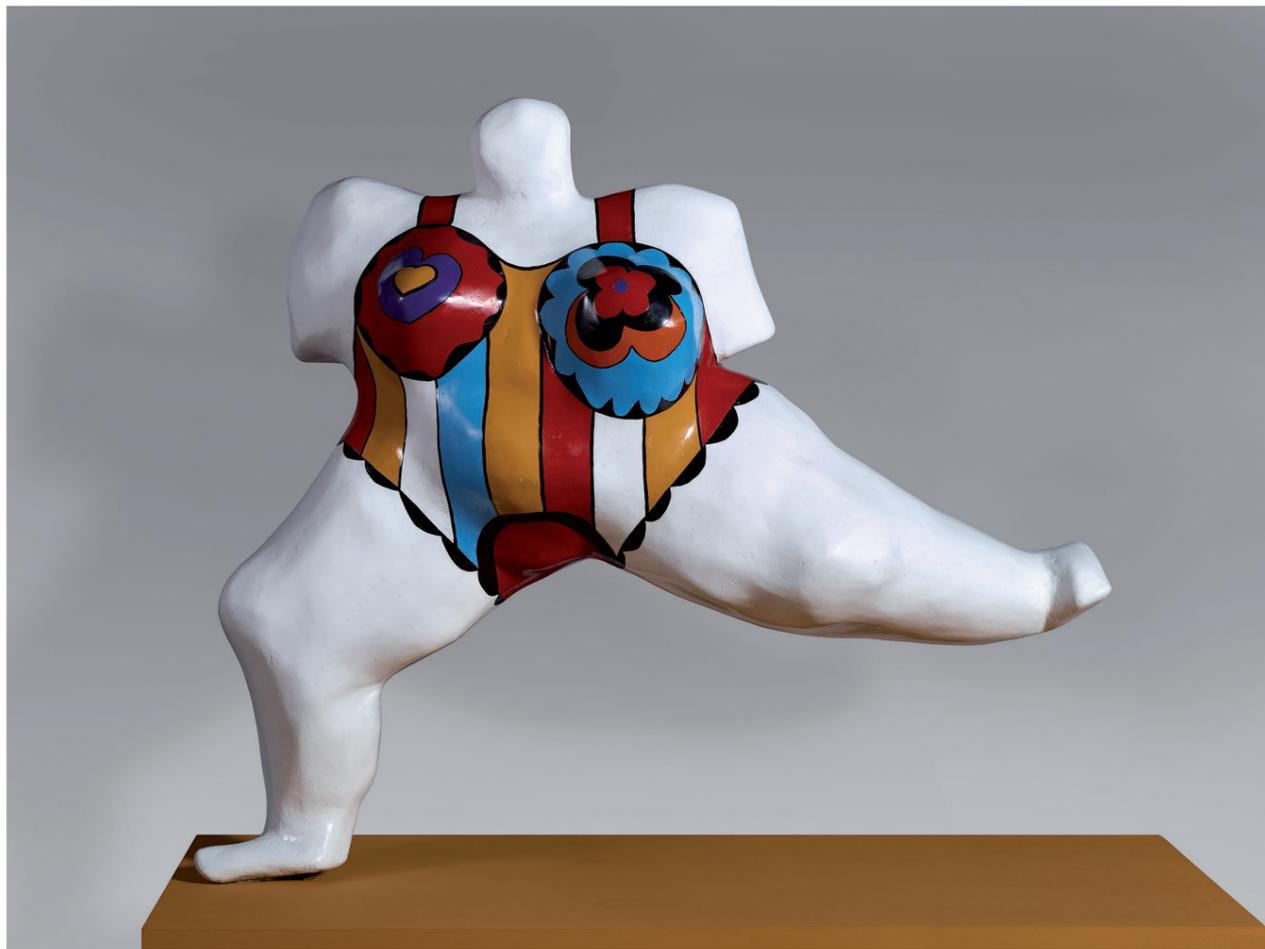
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The Dance, 2021
Acrylic on canvas

To carry out her intervention, Vicky Kylander was inspired by the sculpture of the multifaceted French artist Niki de Saint Phalle entitled *Ballerina*. This work is part of the series known as *Nanas*, amusing sculptures representing large, voluptuous women, painted in bright colours and with which she aims to denounce the manipulations in the constructions of the feminine and the stereotyped anatomies of women. All this means that Niki de Saint Phalle is currently considered a forerunner of the feminist art which would flourish in the 1970s in cities such as New York.

Kylander identifies with the spontaneity and sense of experimentation present in Saint Phalle's work, and she takes it as a pretext for her own experimentation: she fragments, enlarges, distorts, and adapts the ballerina's colourful swimming costume to her own aesthetic language. However, while the colour in the sculpture seems to be the result of a rational decision, Vicky Kylander uses it intuitively and without rigour.

The result is the work entitled *The Dance*, an explosion of vibrant colours that dominates the entire intervention.

SELECTED WORK FROM THE BANCO SANTANDER COLLECTION



Niki de Saint Phalle

(Neuilly-sur-Seine, Francia, 1930 - La Jolla, California, Estados Unidos, 2002)

Bailarina [Ballerina], 1966