RI19+
Research Institute for Visual Culture
from the 19th Century to the Present Time

International Conference:
THE ASPECT OF WOMAN

Associated with Events:

Exhibition:
Students of the Faculty of Natural Sciences and Engineering and their mentors
WOWEN ON SKIN, ILLUMED IN SPACE

Theatre Performance:
Teja Reba
MADE WITH LOVE (Delo iz ljubezni)

Invited Lecture:
Svetlana Slapšak
THE NON-BODY: HOW THE PATRIARCHAL CULTURE IDENTIFIED THE WOMAN’S BODY WITH ABSTRACT NOTIONS?

26th – 27th May 2016
Stara mestna elektrarna – Elektro Ljubljana, Slomškova 18, Ljubljana, Slovenia
About RI19+

RI19+, Research Institute for Visual Culture from the 19th Century to the Present Time, established in 2013, is an independent research institution with its headquarters in Ljubljana, Slovenia. The main activities of RI19+ include scientific and professional researches, interpretations and evaluations of visual arts, artistic styles and artists in Slovenia and abroad from the 19th Century to the present time in regional, national and international context. All the institute activities are of interdisciplinary nature and base on interconnection of researchers and artists in various fields of visual culture. Not only the main researches but also the transfer of knowledge and general popularization of visual culture represent the core of RI19+ and its endeavour for different approach to the researched themes. RI19+ differs itself from the others existing institutions by its focus on inter-expert and intergenerational dialogue in the field of visual culture driven by the desire of wider opening of mainly closed institutional academic circles to experts and interested public. Therefore RI19+ upgrades the work of other similar institutions still mainly researching the so-called classical historical eras and themes, complements the work of institutions which already updated their ways of researching and contributes to the filling of the gap in the frame of the applicability of scientific researches in the field of humanities.

For more information see RI19+ website: www.ri19plus.si.

International conference THE ASPECT OF WOMAN

Researches, conducted by RI19+, that take place under the frame of the project Artistic creativity of women from 19th century to the present time intentionally distance themselves from the questions of biological differences between the two sexes. Within the thematic outline of the artistic creativity of women from the 19th century onwards the research focus centres on the interdisciplinary analysis, evaluation, contextualization and theorizing of the female problematic and the contributions of female artists in the transnational context. It questions the position and various roles of women in visual culture throughout past and present, encourages critical thinking and establishes discursive space for contributions from various expert fields, artists, public and everybody else.

Two-day international conference The Aspect of Woman is the first in line of periodically and interdisciplinary scheduled events which will take place in the frame of the above mentioned project. The aim of the conference is to find a way to near the gender problematic within the frame of visual culture to the general public and strengthen the discursive space.

The conference, which will give an opportunity to speakers to present their researches and thinking in the field of fine art as well as architecture, will be enriched by a theatre performance Made With Love (Delo iz ljubezni), directed by internationally recognized artist Teja Reba, and by an invited lecture of international researcher, professor and one of the leading experts in Slovenia in Anthropology of Gender, dr. Svetlana Slapšak. The conference will be additionally accompanied by pedagogical and creative practice through the collaboration with the students of the Chair of Textile and Fashion Design (Department of Textiles, Graphic Arts and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana) and their mentors. Students have transformed their thoughts on position of women in the visual culture into the textile artistic works, exhibited in the alternative exhibition space Mitnica under the common title Woven on Skin, Illumed in Space.

The conference will take place in Stara mestna elektrarna – Elektro Ljubljana (Zavod Bunker), chosen intentionally, being one of the key cultural centres of Ljubljana. The location was determined based on the elimination of the “classical conferential space”.

The conference will be held in English language.
CONFERENCE PROGRAMME

Thursday, 26th May

13.00–13.30 Registration

13.30–14.00 Welcome Speech

Chair: Mina Mušinović

14.00–14.30 Petja Grafenauer, Marilena Vecco, Andrej Srakar / Ljubljana, Rotterdam, Ljubljana
SLOVENIAN WOMEN VISUAL ARTISTS AND THEIR ROLE THROUGHOUT HISTORY: A NETWORK ANALYSIS PERSPECTIVE

14.30–15.00 Glafki Gotsi / Thessaloniki
THE ART HISTORICAL RESEARCH ON WOMEN AND ART IN 19TH AND 20TH CENTURY GREECE: REFLECTIONS ON ITS PRESENT AND FUTURE

15.00–15.30 Coffee Break

Chair: Aleksandra Gačić

15.30–16.00 Ruth Baumeister / Aarhus
POWER RELATIONS WITHIN THE SITUATIONIST INTERNATIONAL

16.00–16.30 Nataša Ivanović / Ljubljana
POWER EXCHANGE WITHIN COLLABORATIVE HETEROSEXUAL ARTIST COUPLES: EXAMPLE OF IDA BARBARIGO AND ZORAN MUŠIĆ

16.30–17.00 Sladana Mitrović / Ljubljana
WOMAN CREATION OF THE ARTISTIC BODY

17.00–17.30 Chiara Iorino / Lucca
FROM PROTEST TO IMAGE OF APPROPRIATION: A FEMINIST EXAMPLE

17.30–18.00 Discussion

18.00–19.00 Evening Cocktail

Teja Reba / Ljubljana
MADE WITH LOVE (DELO IZ LJUBEZNI)
(Performance followed by discussion with artists.)

Friday, 27th May

10.00–10.30  Jana Mršnik, Tanja Nuša Kočevar / Ljubljana
WOVEN ON SKIN, ILLUMED IN SPACE
Presentation of Student Work (Students of the Faculty of Natural Sciences and Engineering in Ljubljana and their mentors)
Chair: Vladimir Mladenović

10.30–11.00  Tanja Tasev / Ljubljana
FEMALE ART HISTORIAN IN A MALE-DOMINATED ARCHITECTURE RENOVATION PRACTICE
Interview
Chair: Vladimir Mladenović

11.00–11.30  Marta Vukotić Lazar, Dijana Milašinović Marić / Belgrade
LIMITED CREATIVITY: WOMEN IN THE SERBIAN ARCHITECTURE FROM THE 19TH CENTURY TO DATE
Chair: Slađana Mitrović

11.30–12.00  Tina Potočnik / Ljubljana
DESIGNING A MODERN TOWN WITHIN A DOMESTIC SCOPE
Chair: Slađana Mitrović

12.00–12.30  Coffee Break

12.30–13.00  Sabine Hirzer / Graz
WOMEN AT ARMS: VISUALISATIONS OF WOMEN WITH WEAPONS IN ART AND MEDIA
Chair: Sladana Mitrović

13.00–13.30  Mina Mušinović / Aberdeen
AN (UN)EXPECTED HERO. REFLECTION ON PARTISAN WOMAN 1941–1945
Chair: Sladana Mitrović

13.30–15.00  Lunch Break

15.00–15.30  Wendy Wiertz / Leuven
ONLY AMATEURS! ARISTOCRATIC WOMEN ARTISTS DURING THE 19TH CENTURY
Chair: Nataša Ivanović

15.30–16.00  Maria Valentina Davila / Montreal
A CRYSTAL PALACE FOR THE LADIES: THE ROLE OF VICTORIAN WOMEN IN THE 1851 GREAT EXHIBITION

15.30–16.30  Coffee Break

16.00–16.30  Rakhee Balaram / New York
AMRITA SHER-GIL IN HUNGARY: A VIEW OF TWO GIRLS (1939)
Chair: Petja Grafenauer

16.30–17.00  Nathalie C. Dimic / Düsseldorf
MIRRORS, MASQUERADING AND SELF-OBSERVATION. SELF-PORTRAITS OF FEMALE PHOTOGRAPHERS IN THE NINETEEN-Twenties and Thirties

16.30–17.00  Christina Löw / Cologne
THROUGH THE EYES OF MEN: ILLUSTRATION OF ARISTOPHANES’ LYSISTRATA (1890–1950)
Chair: Petja Grafenauer

17.00–17.30  Coffee Break

17.30–18.00  Invited Lecture
Svetlana Slapšak / Ljubljana
THE NON-BODY: HOW THE PATRIARCHAL CULTURE IDENTIFIED THE WOMAN’S BODY WITH ABSTRACT NOTIONS?
Many significant endeavors...

Across
1. The discovery of the first woman who won a Nobel Prize
2. The author of The Origins of Totalitarianism
3. Who wrote a short seminal essay Why Have There Been No Great Women Artists?

Down
1. A female philosopher who plays an important role in Plato's Symposium
2. A Simone de Beauvoir's best known book
3. First name of English advocate of women's rights, Wollstonecraft...
4. Frida Kahlo's nationality
5. First name of the only woman among Albert Einstein's fellow students at the Zurich Polytechnic
6. The large installation The Dinner Party, a controversial landmark within feminist art history, made by Judy
More than 75 years after its completion, Amrita Sher-Gil’s enigmatic portrait, Two Girls, continues to confound scholars. On the one hand, it is a painting of two adolescents with differing skin tones, on the other hand, it is a painting that touches upon the cultural divides between Europe and the ‘East’. Working in India, France, and Hungary, Sher-Gil drew from Beaux-Arts traditions as much as she flirted with more avant-garde tendencies which she sometimes encouraged and other times rejected. Such modernist encounters are staged as the ‘erotic conflict’ of Two Girls. Like many artists of the School of Paris, Sher-Gil was forced to forge a successful career in the city or return home. For a time, the artist used her exoticism to elicit attention in the city when négritude was at its peak. Abandoning Paris, she turned to the lands of her childhood – Hungary and colonial India. Using the artist’s biography and her recently published letters, the artist’s struggle to develop a modern style of painting comes to the fore. Against a backdrop of emergent nationalism in India and with the outbreak of World War II in Europe, Sher-Gil remains poised as one of the key figures of early feminism and transcultural modernism of this period.
This paper presents Dutch artist Jacqueline de Jong, (*1939), and French author/artist Michelle Bernstein, (*1932), two major of the very few women within the Situationist International movement. What both have in common is that as young women they were related to the founding members and major actors of the group. Therefore, within the discourse of the Situationist International, de Jong is usually described as the muse of the 25 year older, at that point internationally acclaimed Danish artist. Bernstein, on the contrary, is pictured as the one who provided a living not only for herself but also for her husband Guy Debord, the philosopher who claimed “Never work” with his graffiti on a wall in Rue de Seine, Paris. At the same time, both women independently developed their own careers, identities and profiles as artists, writers and publishers. This study first looks at both figures, trying to detect and subsequently analyse the influence of their relationships in becoming artists in their own rights. Unpublished interviews by the author with both women as well as published material will provide the sources for this examination. Subsequently, it investigates if and how recent exhibition practise on the Situationist International contributes to this rather one sided reading of “de Jong, the muse” and “Bernstein the breadwinner” in order to reveal to which extent this either conforms or opposes to the results of the analysis in the first part.
Following the inauguration of the Great Exhibition at the Crystal Palace in 1851, the Illustrated London News published an image of gathering spectators waiting for Queen Victoria. Half of the elegantly dressed crowd were women; such gender parity was not an ordinary scene in the male-dominated Victorian society where the distinct spheres of men and women were rarely mutual nor transgressed.

After inauguration day, the female presence did not weaken. Women from each class and domicile visited the Crystal Palace every day. Nonetheless, their presence was not restricted to promenades around the building; some ladies were devoting time and energy to support the Great Exhibition. This paper looks into women’s significant impact on the visual and aesthetic development of 1851’s Great Exhibition.

The Duchess of Sutherland was the Queen’s Mistress of the Robes, a Royal Household senior member, advisor and close friend to Queen Victoria. She assembled a meeting at her Stafford residence to shape the Westminster Ladies Committee, which later became adamant supporter of the project in Hyde Park.

The Duchess’ letters to the Queen constitute a significant fact evidencing the presence of women at local meetings finding ways to overcome their limitations and become a part of the Exhibition. From the Westminster Ladies Committee contribution of £841 recorded in the Great Exhibition’s Official Catalogue, to articles for newspapers, magazines and books, a varied range of ladies established creative ways to perform an active role in the visual culture of the Crystal Palace.

This paper seeks to explore the dominant presence of women and their active role in the Great Exhibition. My attempt is to confront the nineteenth-century media misinterpretation of women as a frenzied crowd overenthusiastically executing their right to consume, when instead, they were celebrating their right to be present.
The nineteen-twenties were marked by significant changes in politics, economy and society. Hard-won achievements in the cause of women’s rights such as suffrage and better opportunities at the workplace, made a modified image of women necessary. In quick succession, the paradigm of the “new woman” was discovered: a young, gainfully employed woman with an Eton crop, smoking or wearing men’s apparel. After the turn of the century, women were given the opportunity of pursuing not only university studies but academic art studies as well. By that time, women had already discovered photography as a suitable medium to observe and examine their environment. Employing various techniques, they created photographic artworks of superb quality. Not only did they observe their environment, they also used the progressive medium of photography to present themselves. Their huge repertoire of photographic experiments included self-portraits, which revealed the way female photographers observed and presented themselves.

The self-portraits can be categorized as follows:
• Mirroring, double exposure and montage
• Masquerading and role-playing
• Self-observation while handling the camera

On the basis of these self-portraits, several questions come to mind:
• How do female photographers present themselves?
• In what manner do female photographers create a new image of femininity, or, how do they deconstruct and undermine the traditional image of femininity?
• How do photographs construct or explore the identity of woman as an artist?
• Should we view the subject of these photographs as model or artist; as observer or object of observation?
• What do these photographs tell us about the professional self-image of female artists? Does it differ from the professional self-image of male artists?

Marta Hoepffner, Self-Portrait, 1935, photomontage on tempera, 36 x 35 cm © Estate Marta Hoepffner

Nathalie Dimic, born in 1980 in Hilden, Germany, studied History of Art, History of Religions and Gender Studies at the University of Marburg, graduating in 2008. She concluded a course of postgraduate studies in “Critical & Curatorial Studies” at the University of Bochum in 2014. She is currently writing her doctoral thesis at the University of Dortmund with the working title: “Profession, Perception and Image, a Cultural History of the Profession of Women in Photography”. Her research interests are: the history of photography, female artists, iconography of fashion in addition to press and media history. Since 2010, she has been working as a lecturer of Art Education and as writer and curator for a number of institutions. She lives and works in Düsseldorf, Germany.
Several art historical studies that examine women's relation to art in the 19th and 20th century have seen the light in Greece since the end of the 1980s and the beginning of the 1990s. Although limited in number in comparison to the total amount of art historical works produced in the country in the same period, these studies, either general histories of female artists or monographs on individual painters and sculptors, offer valuable information and often constitute a fertile ground for the continuation of the historical survey on women in art in Greece. In this paper I present and discuss the main features and tendencies of the research that has been done on the subject since the late 80’s and early 90’s, in order to underline the advantages earned for women's history in Greece as well as to indicate the issues that are left open for future investigation. On the one hand, I will show how the respective studies promote women's historical presence and their role in the processes of art's production and circulation or in the formation of the artistic imagery, on the other, I will consider to what extent the scope of the survey may be limited and thus call for further investigation and refinement of the questions of women and art. Through analysis of particular cases I hope to make evident that current feminist histories and theories of art offer a critical background against which women’s relation to art in Greece may begin to be perceived as a rich, complicated and exciting field of research.

Glafki Gotsi holds a PhD in history of art from the School of History and Archeology, Aristotle University of Thessaloniki. She has taught at several university departments, as well as at the Hellenic Open University and at Public Institutes of Professional Training. She has also worked as postdoctoral researcher at the International Hellenic University. Her research interests focus mainly on issues of modern and contemporary art from the perspective of the history of women and gender. Her articles and essays have been published in journals, books and conference proceedings in Greece and abroad. She has coedited together with Androniki Dialeti and Eleni Fournaraki the book Gender in history: Historiographical accounts and case studies (in Greek), which was published in 2015 by Asini Publishing.
History of Slovenian visual arts has so far not received much attention in the perspective of network analysis. There were several examples of artists working in groups, collectives or even loosely organized clusters (from the impressionist Sava in 1904 to postmodern Irwin in 1984). This can be assumed as a strategy to acquire better positions in the art circles as well as in the market. Particularly interesting was the role of women who sometimes occupied key positions in these networks (e.g. Ivana Kobilca in the impressionist movement). In our article we firstly present the history of Slovenian visual arts in 19th and 20th century and connect it to the dynamics of art historical movements. In the second part, we use the web-based dataset of Slovenska biografija (operated by the Slovenian Academy of Sciences and Arts, which contains data on notable persons from 16th to 21st century) to compose a wide database of contacts between artists over history. Using this comprehensive dataset, we present a social network analysis of the centrality of individual artists throughout history with a particular focus on women artists. Secondly, we analyze the influence of network centrality on cultural production, specifically addressing women visual artists (following approaches of O’Hagan and Borowiecki, 2010; Borowiecki, 2013; and Grafenauer and Srakar, 2016). The main research questions of this study are: 1) What were the main artist networks in Slovenian art history? 2) Which were its main central women figures? 3) What were the reasons for specific positions of women in the networks and how this affected their artistic productivity? 4) What are the gender specifics of the visual artists’ occupation in Slovenia and what should be the appropriate measures to lead to more equality in these terms nowadays? Finally, we conclude with some research/policy implications of the study.

Petja Grafenauer is a curator, writer and lecturer of contemporary art and magazine editor. She works as assistant professor at School of Arts, University of Nova Gorica. She curated numerous group projects/exhibitions, among them Multitaskers (2014, Small Gallery, Cankarjev dom), Made in China (2013 - , various localities), The Biennial of Graphic Arts—Serving you since 1955. (The 30th Biennial of Graphic Arts, Cankarjev dom Gallery, 2013) and solo exhibitions of recognized Slovenian and foreign artists, such as Beli sladoled, Viktor Bernik, Conny Blom, Jasmina Cibic, Ksenija Čerče, Igor Eškinja, Ivan Fijolič, Sanela Jahić, Dejan Kaludjerović, Jaša and other artists.

Marilena Vecco is Assistant Professor of Cultural Economics at Erasmus University Rotterdam. In the Department for the Study of the Arts and Culture, she lectures in the MA Cultural Economics & Cultural Entrepreneurship. Her research focuses on cultural entrepreneurship, management with a special focus on cultural heritage (tangible and intangible) and art markets. She holds a PhD in Economic Sciences from University Paris I, Panthéon Sorbonne, a PhD in Economics of Institutions and Creativity from University of Turin and a MBA executive in International Arts Management from the University of Salzburg Business School in collaboration with Columbia College, Chicago.

Andrej Srakar is employed at the Institute for Economic Research, Ljubljana, as Research Associate and teaches macroeconomics and econometrics at the Faculty of Economics, University of Ljubljana. He completed his Ph.D. in Economics at the Faculty of Economics, University of Ljubljana. In 2011/2012 he was Fulbright Visiting Scholar at Indiana University Bloomington. His main fields of interest are cultural economics, econometric/statistical theory and applications, macroeconomics and economics of ageing. He has numerous participations at international conferences and articles in scientific journals and publications home and abroad. He is also Slovenian correspondent for Compendium of Cultural Policies and Trends in Europe.
What does it look like if women take up arms?

More explicitly, how are women with weapons visualised in art and media and what purposes do such images serve? It is the aim of this paper to compare illustrations and photographs of women with weapons to find out about the roles, presentations and representations of women in these visualisations.

Women with arms have a long tradition in art history – but merely as symbolic figurines. These images of armed, hence powerful, women are used to serve as personifications of countries (Austria, Britannia, Germania etc.), and allegories like Justitia and Victory. Further illustrations of women with weapons in the visual arts show biblical and mythological scenes like Judith beheading Holofernes, the Amazons, and single historic figures like Christian heroine Jeanne d'Arc.

However, these forms of presentations of women with weapons are from a bygone age or myth. But: What if real women actually took up arms? What happens to their image, to the way they are seen, portrayed, reflected on? To answer these questions, this paper compares the traditional imagery with three modern and postmodern types of women with weapons in the visual arts and media.

Firstly, the graphics, often caricatures, of women taking up arms in the French Revolution and following civil revolutions in 1848 in Austria, France and Germany. Secondly, its natural successors in the 20th and 21st century, photographs of female self-defence groups such as the Gulabi Gang and the Red Brigades in North India and para-military groups such as the Antifascist Front of Women AFŽ in Yugoslavia and the Female Defence Unit YPJ in Syria. Thirdly, the female artists who use weapons in their artworks. Disregarding the aspect of self-harm, there are only few who select machine guns, pistols or knives as means of expression in their art, e. g. Valie Export, Ulrike Rosenbach, Milica Tomic and Maria Lassnig.

In comparing these images, it is possible to detect the development of women’s fight for equality and its visualisation, be it encouraging, ridiculing or threatening, in art and media.

Sabine Hirzer is a PhD-Candidate at the Institute of Art History at Graz University. Her doctoral thesis supervisor is Univ.-Prof. Sabine Flach. Sabine Hirzer’s diploma thesis (2013): “The uniformed male image. Concerning the attire in self-portraits of the 19th and 20th century” has been awarded with the Hertha-Frnberg-Science-Award of the BSA-Styria. Her Dissertation The visualisation of women in protest and revolution since the late 18th century moves alongside the parameters of dress and politics, using embodiment theories. Since November 2015 she is conducting the research for her thesis at the Lipperheidesche Kostümbibliothek in Berlin, with a scholarship (Marietta Blau-Auslandsstipendium, Federal Ministry for science, research and economy).
On October 3, 2012, some activists of the international feminist movement FEMEN protested in front of the Venus de Milo statue at the Louvre Museum by hanging a banner on the sculpture with the words “Rape me. I’m immoral”. The action, following the rape of a Tunisian woman, was described on the group’s website as an “occupation of the Venus de Milo statue” in order to demonstrate against anti-women politics in Tunisia. Videos of the protest and the still image of the topless activists in front of the statue wrapped in a banner widely circulated online.

This episode is interesting if considered in the more general context of the interactions between feminist movements and visual culture, which have always been problematic. On one hand, feminists have traditionally considered images and museums accountable for creating and reiterating oppressive social norms. On the other, they have interacted with them on different levels in order to question patriarchal structures and to create their own new meanings. Moreover, in the last two decades the emergence of the internet has had a deep impact on the feminist movements and on their strategies.

The aim of my paper is to situate the FEMEN protest in relation to previous feminist interventions within museums and to attempt to draw some considerations from their comparison. Does this episode allow to shed new light on the ongoing transformation of the representation and of the presence of women in contemporary visual culture? How does it fit within the history of breaking into museums and of appropriations carried out by feminists? Does it show anything new in relation to the emergence of what has been defined the fourth wave feminism and its use of internet and online strategies?
This research will focus exclusively on case study of one the heterosexual artist couples, Italian painter Ida Barbarigo (synonym, which she started to use in 50’s, before Cadorin, born in 1920 or 1925) and Slovenian painter Zoran Mušič (1909–2005), and their collaborative art practices. Broader examination and analysis will show how their private and public collaboration could be seen as ultimately predicted by their prescribed gender. The word “collaborate” can be defined in two ways, the foremost definition and usage articulates word as “to work in conjunction with another or others” and / or as “to co-operate with the enemy”, where the latter implies on an unequal power dynamic that reinforces hierarchy, power struggle and potentially antagonistic relationship between genders, not just in their private relationship but also as their reception as a couple by the general public. Juxtaposition of their biographical facts, physical artworks and perception of self-awareness of Barbarigo in the society (either praised almost as a mythologized woman or characterized just as a companion of the husband or father, or even showing Barbarigo’s artistic skills in all superlatives) will show how collaborative were Barbarigo and Mušič: point out on which occasions they were merely adored as autonomous artists and on where their coproduction took benefits for their wealthy living in community.

Nataša Ivanović graduated in Art History from Faculty of Arts, University of Ljubljana, in 2007. In 2014 she finished her studies with a doctoral dissertation in Historical Anthropology at Alma Mater Europaea, Institutum Studiorum Humanitatis in Ljubljana. During her doctoral studies she spent various months abroad at Institut für Kunstgeschichte, Universität Wien, and at INHA, Institut national d’histoire de l’art, Paris. From 2008 to 2013 she was employed as an assistant researcher at France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Arts, Ljubljana. In 2013 she cofounded RI19+. Her research and scientific work focus on painting in Europe from 19th to 20th century, methodology of art history and anthropology of art.
Aristophanes’ comedy Lysistrata, which was originally performed in classical Athens (in 411 BC), is an account of one woman’s mission to end the Peloponnesian War (431-404 BC). Lysistrata persuades the women of Athens and Sparta to withhold sexual privileges from their husbands and lovers as a means of forcing the men to negotiate peace – in short: they organize a sex strike. With this, the play is notable for being an early exposé of sexual relations in a male-dominated society.

Although Lysistrata shows an unorthodox (for the time) strong female lead, this comedy is clearly not intended to revolutionize the view on women or emancipate them – as they all return to their “womanly duties” once peace is restored.

The illustrated text editions (and translations) of the play, which start with representatives like Aubrey Beardsley (1896) and Notor (1898), go on for example with Frantisek Kupka (1911), Norman Lindsay (1926) and Pablo Picasso (1934), up to Le Mengeot (1946) and Maurice Leroy (1948), are all created by men – artists, translators and editors alike. In my paper, I will examine how this male dominance shapes the resulting artworks. This includes the way how women and men are portrayed in the overall context of the play as well as how this reflects on gender and sexuality in the particular cultural context of each edition. In addition the illustrations – and their degree of eroticism – will be set in comparison to the intended (presumably male) readership in regard to the question, if those books were mostly viewed as illustrated versions of the play or as visual erotic stimuli.

Christina Löw is a PhD student of art history at the University of Cologne (Germany). Her dissertation focuses on the play Lysistrata by Aristophanes and its illustrated text editions between 1890 and 1950. Additionally, Christina Löw works as a freelance professional in the communication of art department of several museums in Cologne and Düsseldorf. Furthermore, she writes journalistic articles (print & online) and produces radio features on art, literature and other cultural topics.
At the end of the sixties and during seventies, in step with the radical movements for women’s rights, the woman artists decisively shown that the art they want to create must have an autonomous visual grammar and new iconography that could reflect their gender identity and their body. Art has become a symbolic arena where women could express their vision of personal and sexual identity. Although sexuality was a privileged theme of liberal policies of the 20th century, woman artists have focused on the visualization of certain folds of their own bodies. Deliberately they provoked the materiality of the body, nakedness, problematic liquids and openings, fusing the art object and creator. Public representation of the artist’s body as an object and subject at the same time, made a radical cut into social and cultural shifts. Based on case studies of performative artists as Carolee Schneemann, Hannah Willke and Shigeko Kubota I will try to show how the female body entered into a performative object. What kind of visual language women artists used? Could we outline the concept of the female gaze?

Sladana Mitrović completed her doctoral studies at the Institutum Studiorum Humanitatis, Ljubljana Graduate School of Humanities. She was awarded French Government Fellowship for her study in Paris between 2013 and 2014. From 2010 to 2014, she was an assistant at the Department for Art History, University of Maribor, and researcher at AMEU-ISH, Ljubljana Graduate School of Humanities. She has published several academic articles at home and abroad. In 2015 she published a book Enjoyment and Discontents. Female image and sexual of 20th century (Studia Humanitatis Edition).
Years 1941–1945 have brought to life a woman whose strengths were unrecognized before, ones she was not fully aware of, or better, did not attribute them to herself, or maybe, on the other hand she was simply too modest to believe these deserved a recognition. Not necessarily a figure that would stand out from a male dominated crowd simply because she was present, but more because she was lifted above this same crowd through the eyes of these same men. When throughout the post-war years HER true presence once again began to fade away into the anonymity, the remembrance of the war years kept her image alive among almost fully male assortment of sculptors who were given the commissions to ornate the places of remembrance across Northern Slovenia as a case study on which bases this paper. For the first time woman ruled male world and the lead position was achieved without her even noticing. The idea of woman as it was remembered from the war years blossomed throughout the fifties when the reproductions of the real woman gave rebirth to a new series of women – never defended fighter – unbreakable hostage – steely partisan mother – victorious women, bodily and spiritually, whose overall power was, for short time at least, recognized by men to the point of glorifying her presence in the most earthly way.

Without a doubt, the four years of war portrayed the woman in all her everyday glory, from mother, to provider, to fighter – to simply her, but on a much larger scale. This powerfulness of presence was great to such point that it was remembered without fading away in again predominantly male environment for over two decades. Yet, then again it slipped away, somewhere into oblivion, and SHE is somehow forgotten, fighting that same never-ending fight of recognition. But for a brief moment in time, she truly was an unexpected hero, on purpose hero and not heroine as she was unknowingly ruling his world.
DESIGNING A MODERN TOWN WITHIN A DOMESTIC SCOPE

Until the second half of the 20th century, former Viennese female students of architectural courses, with some exceptions such as Margarete Schütte-Lihotzky, did not obtain a crucial role in large-scale architectural projects, nor were they well-known protagonists of architectural modernism. They worked in a climate in which the notion of less creative abilities in art and design was attached to the female stereotype, their supposed inclination to ornament criticized, and their professional scope mostly limited to the fields of architecture, perceived as suitable for woman, due to her maternal role and consequential linkage to the domestic scale.

Against this frame, the paper examines architectural toys (similarly to women largely marginalized from historiography of modern design), considering them as a medium, which allowed woman to express her creativity in the field of architecture that was outside the domestic environment still reserved for her male colleagues. Architectural toys are linked to the perception of architectural creativity in the frame of biological determinism and situated on the intersection of discourses regarding the role of women in architecture, ideals of the “unity of arts and crafts”, architectural modernism, and modes in which toys have acted as communicators of artistic ideas.

The focus is set on toys, designed by Jela Vilfan, the student of secessionist architect Josef Hoffmann at the Kunstgewerbeschule in Vienna in the early 1930’s. The study of her models of houses and towns, some of them displayed at the exhibition “Das befreite Handwerk” in Österreichisches Museum für Kunst und Industrie in Vienna in 1934, widens the knowledge on the group of until recently ignored modernist artefacts, as well as on the question of gender, treated thoroughly only in few of the studies discussing artistic or architectural toys, while in others completely overlooked.

Tina Potočnik is art and architecture historian. She holds a PhD in architecture and a Masters degree in art history from University of Ljubljana. Until 2013 she was employed as a researcher at the France Stele Institute of Art History, Scientific Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana. In 2013 she co-founded RI19+, where she is carrying on with her work as an independent researcher. Her research and scientific work focus on the built heritage and architecture of the 19th and 20th Century in Yugoslavia with special regard to the politics, ideology, identity, and female architects. She has published her researches in numerous scientific and professional journals and presented them at several international conferences.
LIMITED CREATIVITY: WOMEN IN THE SERBIAN ARCHITECTURE FROM THE 19TH CENTURY TO DATE

Faced with gender discrimination that can be traced through all phases of feminism, from liberalism to socialism, through post-modernism to date – both in the domain of employment and in acquiring the right to equal pay or professional advancement, the women in Serbia have managed to win their place in the Serbian architecture by making numerous concessions and compromises, but also through denial of their own creativity.

The female architects in the Kingdom of Serbia, later the Kingdom of Serbs, Croats and Slovenes and Yugoslavia used to get jobs in civil service after graduation (Jelisaveta Nacic, Jovanka Katarinic-Boncic...) then jobs of organizers (Milica Steric, Olga Divac...) and, after the Second World War, after 1945 in the newly formed SFRY, the jobs of urban planners (Ruzica Ilic, Jovanka Jeftanovic...) or the jobs in the field of only established architectural heritage protection (Rastislava Gita Madjarevic, Mila Vulovic, Divna Djuric-Zamolo...). Rare among them have managed to achieve great design achievements in the Serbian architecture and to leave traces exclusively as architects (Ivanka Raspopovic, Svetlana Kana Radevic...). The generation of female architects who have been fully engaged in design has grown up only at the end of the second millennium and in early third millennium. They have, as members of teams or individually, left behind notable architectural works (Milenija Marusic, Ljiljana Bakic, Vesna Cagic, Ksenija Bulatovic).

The purpose of this paper is to point out the change in women's position in architecture in the period from the late 19th to the early 21st century through a prism of their architectural achievements, as well as achievements in the profession. The purpose is also to shed light on the reasons of tacit acceptance of the system of discriminatory character that allowed the female architects to be only the “anonymous associates” (so that they could be able to deal with the job of architects), “assistants in the profession” (urban planners or critics and publicists where they gained the most popularity and success) or to become, only after acquiring the right to vote in SFRY in 1945, the “female reformers” particularly in the domain of reforms, planning and development, etc.

Marta Vukotić Lazar graduated from Faculty of Philosophy, History of Art Department, University of Belgrade, where she defended M.A. and PhD degrees. She has worked as Chairperson of the History of Art Department, Faculty of Philosophy University of Priština, with temporary Head Office in Kosovo Mitovica, where she has been working since 2013 as an Assistant Professor, in teaching subjects History of architecture and urbanism. From the separate scientific field she chose the History of European and Serbian 19th and 20th century architecture and urban planning. Her main contributions are two monograph books: Architect Momčilo Belobrk (1996) for which she received an award; The Belgrade period of Architect Nikola Dobrović (2002). She is a member of Association of the Applied Arts and Designers of Serbia (ULUPUDS), ICOMOS Serbia, DOCOMOMO Serbia and EAHN.

Dijana Milašinović Marić received her PhD in History of Arts from the Department of History of Art of the Faculty of Philosophy of Belgrade. She is a Professor at the Faculty of Technical Sciences and Architecture in Kosovska Mitrovica where she lectures on History of Modern Architecture and Urban Planning, History of Art, Architecture Today, Synthesis of Architecture and Art, and History of Architecture and Settlements in Serbia. She is the author of books (Architecture of Jan Dubovi, Guide to Modern Architecture of Belgrade, 2002) and over 200 professional and scientific papers. She is the author of scientific-educational serials of the RTS (Radio Television of Serbia): Modern Architecture in Serbia, Personalities and Poetics (11 episodes), Ars Practica (50 episodes) on fine art and artists of applied art of Serbia, and, based on her book, Guide to Modern Architecture of Belgrade, a serial of 14 episodes. She is a member of Association of the Applied Arts and Designers of Serbia (ULUPUDS) and DOCOMOMO Serbia.
Jovanka Bončić-Katerinić (1887–1966) from Niš, Serbia – The Photography of Jovanka Bontchits sitting among her male colleagues was published in Berliner Illustrierte Zeitung in 1913, and on the cover page of the Catalogue of the Exhibition honoring the 100th anniversary of the Technische Universität Darmstadt being open to women.

Only Amateurs! Aristocratic Women Artists During the 19th Century

The Narodna galerija in Ljubljana shows two delicately painted flower still lives by Marija von Auersperg, née von Attems (1816–1880). One of her family members, Sophie von Auersperg, later Princess of Arenberg (1811–1901) also drew and painted. She collected her drawing and water colours in an album showing the daily aristocratic life in Europe, portraits and caricatures of her family members and friends. Both women practiced arts, but are not considered great artists.

‘Why have there been no great artists from aristocracy?’ asked Linda Nochlin in 1971 (Nochlin 1994). Although – at least in the 19th century – there were very few professional artists with a noble background, almost all women and many men practiced the arts as amateurs. For a long time, this group has been largely neglected assuming they only dabbled in the arts during their pastime, delivered copies and qualitatively bad work (Heer and Van der Stighelen 1997). Are these prejudices true?

I examine the lives and art practices of aristocratic women during the 19th century in Belgium. I more specifically study their art education, different objects, their studios, possible participation(s) on exhibitions and destinations of their art works. I also consider if the way in which these women practiced their hobby changed throughout the 19th century. Their art works, letters and pictures – often preserved in castles and private archives, combined with the literature – show the artistic life of the aristocratic ladies. The results drawn from many Belgian – and in relation to European case – studies are surprising. I will show that aristocratic women artists during the 19th century were mainly amateurs who practised their hobby in different manners. What they shared, was love for arts.
Tanja Tasev

FEMALE ART HISTORIAN IN A MALE-DOMINATED ARCHITECTURE RENOVATION PRACTICE (interview)

After graduating in Art History, Tanja Tasev decided to continue the 40 years long tradition of family business. The company that employs solely men offers services in the field of painting and decorating and specializes in renovation of objects of cultural importance, often protected by Cultural Heritage Law. The company has renovated various buildings of great importance; among works need to be mentioned, restauration of façade of the first department store in Ljubljana – Secessionist Urbanc House, façade and interior of the building of the University of Ljubljana, façade of Baroque house on Wolf Street, and many others historical civic houses in old town centre of Ljubljana. Tanja will be speaking about her leadership in the field that belongs to men and about restoration practice and its navigating between commissioner’s demands on one side and Cultural Heritage Law requests on the other.

Tanja Tasev graduated in History of Art from the Faculty of Arts of the University of Ljubljana in 2009. In 2010 she continued her education in restauration practices and took part in various courses of restauration of polychrome sculpture and gilding at the Istituto per l’arte e il restauro in Florence 2010. The same year she took over the family company which specializes in painting and decorating of interiers and façades of buildings protected by Cultural Heritage Laws.
...reveal playful aspects.
Teja Reba

**MADE WITH LOVE (DELO IZ LJUBEZNÍ)**

In her works, Teja Reba deals with the relationships between physical, emotional and political acts that walk the line between aesthetics and ideology, between references (repetition) and possibilities of the new (difference), between the sublime and the abject, between gender and sexuality, between everyday life and art, between courage and vulnerability.

In *Made With Love*, Reba examines the social and private roles of a woman as an artist, a mother, a partner, a precarious worker. Faced with the economic reality, giving birth and the creation of a new life as a so called “cosmic” experience is degraded into unrecognised and self-evident carework that, other than emotional, has no proper social status. The artist juxtaposes the ideology of motherhood as well as woman’s happiness and fulfilment with the feeling of uneasiness. The idyllic picture of family cosiness (where the traditional roles are already dissolving) is troubled by anxiety, uncertainty, effort, necessity. On the other hand, the family, with its social role of disciplining also turns out to be the place of the unseizable, the ludist, the chaotic – i.e. a place of creation. For this reason, this well-structured performance transitions into performative vagueness and affective impetuosity.

The life of a family and a mother is problematized mainly from the standpoint of the contemporary precarious working conditions of artistic activity, which erase the difference between work (social) and private life – their equalisation is no longer a matter of political declarativity but a necessity. Production occupies the entire field of life, and in precarious working conditions, production and reproduction get mixed. If the family sphere is included in work, can its products therefore be socially and economically valued? How much is a child worth? What is the economic value of giving birth? And what is the economic value generated by an artwork?

“Teja Reba [...] highlights the female social roles – woman as mother, daughter and artist trying to balance her creative impulse, precarious pay and family life.”
Mojca Kumerdej, *Delo*, 1/29/2015

“Altogether, the work Made With Love shouldered a huge artistic and political responsibility. It initiated the debate that – whether we want it to or not – always bears intense political and emotional expectations.”
Ana Schnabl, *Dnevnik*, 1/16/2015
A public display of figures of the attractive female body (hardly dressed or undressed) as sculptures, paintings or even performative bodies, for the enjoyment and distraction of male citizens and for some secondary pedagogical impact on them, has been a practice in Antiquity in urban settings. Although there were women, recorded in literary and other texts even as commenting flaneuses (e.g. in Herondas’ Mimes), the women’s gaze did not have the accountability of a male citizen’s mastery of the world. This mastery included the publicly and ethically acceptable pornographic prerogative, while women’s superior mastery in sexual jouissance was acceptable, because women were a “different race”, as Nicole Loraux pointed out. Therefore allegorical Victories, Justices, Muses and others had to wait to obtain an abstract identity till the times when all sexualities became seriously restrained and censured by Christianity in the Western civilizations. The Renaissance artists smuggled naked bodies into their work via cultural reputation of Antiquity among the ruling classes, which was first denied, then tolerated, and finally accepted by the Catholic Church. This, at the same time, enabled patriarchy (as one of the basic, even if hidden semiotic codes of all cultures) to pull abstraction over sexually explicit woman’s body: the way was open to ornate architecture, public or private, exterior or interior, artefacts and objects for everyday use, with female figures (hardly dressed or undressed) allegorically representing abstract notions. The hypotext for all these representations – just look around you in any European or other West-marked city – is: “I am not a woman, although my body has that form: I am Justice – Victory – Nation – Poetry – Liberty – Revolution – Whatever, just non-existing as a woman”. Allegory in this case, according to the change that occurred with the transition from the Ancient to Christian rhetoric and the deep change in concepts of the speculative coordinates of the world, means non-narrative: so, no goddesses, they have their stories and their names. Can we trace this abstractization after its full (and banal) establishment in the 19th century even in the avant-garde movements and practices of the early 20th century?

Svetlana Slapšak has been trained in Classical Studies at the Faculty of Philosophy, University of Belgrade, where she finished her PhD on translations, adaptations and loans from Greek in Vuk Karadžić’ Serbian Dictionary (1984). She lectured Serbian and Croatian literature as Women literature at Department for Slavic languages at Faculty of Arts, University of Ljubljana (1986–1992), ancient drama at Department for ancient studies at Faculty for Philosophy, University of Zagreb (1990), Greek language and culture (1990–1991) and Balkan Woman (1995–2012), both on Department for Sociology at Faculty of Arts, University of Ljubljana. She was coordinator of Anthropology of Ancient Worlds and Anthropology of Gender programs at Institutum Studiorum Humanitatis (ISH), Ljubljana Graduate School of the Humanities (1996–2013), and Dean of ISH (2005–2013). In 1994 she founded ProFemina, a quarterly magazine for woman’s studies and culture. She received many awards and fellowships etc. (Laurie Chair in Women’s Studies at Rutgers, USA, 1994-1995; Invited at EHESS Paris, 1998; Fellow at NIAS, Wassenaar, 1999-2000; Fellow at Max Planck Institute, Berlin, 2000; Fellow at Collegium Budapest, 2005. Recipient of Miloš Crnjanski Award for essays, 1990; American PEN Freedom of Expression Award, 1993; Helsinki Watch Award, 2000; Helen Award, Montreal, 2001). She was one of 1000 women nominated for Nobel Peace Prize in 2005, held invited lectures at universities all over Europe and the USA and published more than 40 books.
EXHIBITION
Friday, 27th May 2016 at 8 p.m., Mitnica (Former Tollbooth, an Exhibition Pavilion in front of the Faculty of Natural Sciences and Engineering in Ljubljana)

Jana Mršnik, Tanja Nuša Kočevar

WOVEN ON SKIN, ILLUMED IN SPACE

Two groups of students from the Chair of Textile and Fashion Design (Department of Textiles, Graphic Arts and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana) were involved in the design process of textile objects during the Textile Design classes.

The first year students have just entered the world of weaving. At first disappointed because of very slow process of production, but later excited about results, although on a very small scale. Yet another interesting aspect of the practice was noticed and pleasantly accepted by the students - the fact that they worked together in the same room, at a large table, sitting close together, sharing weaving tools, ideas, enthusiasm, and eventually, sharing their moments, their thoughts, their life.

The community was established. Every Friday morning they sat together to creatively interlace threads into small individual pieces. But in a given group individuality presented an important issue. Every student tried to find her or his own uniqueness, distinctiveness on her or his body or character or philosophy with the aim to emphasize it or hide it within a small piece of a woven fabric. They “wove on skin”. They tried to find perfect yarn, perfect weave, perfect structure for their own imperfection.

The second year students were researching machine knittings and shibori dyeing textile techniques to create voluminous light objects. They were interpreting light as a form of a life-giving materia, interlacing it with textile elements. The spatial creations reflect each student’s individual perception of a living body and life energy.

Students, who “wove on their” skin:

Students, who “illumed” the space:

Mentors:
Tanja Nuša Kočevar, Assistant
Jana Mršnik, Assistant
Mateja Kert, Assistant Professor
Marija Jenko, Full Professor
Andrej Vilar, Technical Assistant
PARTNERS
DESIGN
EDUCATION
WORKING
International Conference:
THE ASPECT OF WOMAN

Edited by:
dr. Nataša Ivanović
dr. Mina Mušinović
dr. Tina Potočnik

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Designed by:
David Cugelj

Translated by:
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Key for crossword:
6. Chicago
5. Mileva
4. Mexican
3. Mary
2. Thesecondsex
1. Diorama
Down
3. Modigliani
2. Hannaharendt
1. Radiocubity
Across
