

# *Fast Forward! Women in European Art, 1970-Present*

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## **Keynote speakers: abstracts + bios**

### **Angela Dimitrakaki**

#### ***On Divides & Contradictions: Europe, the Art Field, and Feminist Politics in the 21<sup>st</sup> Century***

Since at least 2009 the second wave of feminism has been subjected to critiques that have examined the usurpation of radical feminist demands by capitalism – as neoliberalism, neo-colonialism, and imperialism (see Hester Eisenstein, Nancy Fraser and Susan Watkins, among others). It is no accident that these critiques, mostly issues from Marxist feminist and decolonial perspectives, appeared when capitalist globalisation was spiralling into multiple crises and deepening divides. Since then, and in increasingly adverse conditions marked not only by a global backlash against feminism but also the entrenchment of neo-authoritarianism and neo-fascism, we have already witnessed a new transnational wave of activism but also manifestoes that refer to feminism as an indispensable politics for changing the world. One such text, translated into many languages, was *Feminism for the 99%: A Manifesto* (2019). It does not address art, yet it describes a dismal state of the world, and of women in particular, and to date we have no comparable contemporary manifesto from feminism in the art field – a “site” integral to the production of culture and ideological contestation and where once manifestoes used to proliferate. Meanwhile we have had published research that demonstrates that “women’s rights” have been used in Europe to divide feminism as such, and to align parts of it with conservative agendas, including on the continent’s further “fortress” function (see Sara Farris’s book-length critique of “femonationalism” in 2017). In this context, immigrants, including women, continue being targeted and treated as threatening sub-humans in Europe, from Denmark to Greece, while gender violence remains a prevalent problem across the continent. Although efforts exist in the art field to make the above (and more) issues visible, in ways that differentiate feminism from mainstream politics, they remain disconnected rather than leading to networked militancy. In short, there is no coordinated effort towards a global feminism *from below* in the European art field – an *extrovert* feminism that would seek to answer this question: how does feminism in the art field serve contemporary emancipatory struggles? This paper begins with this question to argue for the need of a self-reflexive feminism in art that prioritizes a connection to the urgencies of our times rather than to just its own history.

**Angela Dimitrakaki** is a writer and Senior Lecturer in Contemporary Art History and Theory at the University of Edinburgh, which she joined in September 2007, and Program Director of the MSc in Modern and Contemporary Art: History, Curating, and Criticism. Her academic research focuses on feminist and Marxist methodologies in art history; art and curating in relation to labor, production and social reproduction; globalization and biopolitics; feminist politics and histories; art and culture in the diverse social contexts of post-1989 Europe; lens-based media, the video essay and post-documentary aesthetics; contemporary democracy, and antifascism. She currently works on a single authored book titled *Feminism, Art, Capitalism* and has authored about 90 papers on contemporary art. Her academic books include *Politics in a Glass Case: Feminism, Exhibition Cultures and Curatorial Transgressions* (co-edited with Lara Perry, 2013), *ECONOMY: Art, Production and the Subject in the 21st Century* (co-edited with Kirsten Lloyd, 2015), *Gender, ArtWork and the Global Imperative* (2013) and *Art and Globalisation: From the Postmodern Sign to the Biopolitical*

*Arena* (in Greek, 2013). In 2017, she co-edited the special issue of *Third Text* on Social Reproduction and Art with Kirsten Lloyd, and, in 2019, the special issue Anti-fascism/Art/Theory with Harry Weeks for the same journal.

## **Amelia Jones**

### ***“Women,” Art, and Feminism in 2021***

Building on the point made by *Fast Forward!* Organizers that “feminist art, curation, and theory are at a crossroads,” demanding “new approaches and visions,” and my own research from the past decade on queer performance, this talk addresses from a US point of view what we mean by “‘women’ in art” in 2021. Starting with ruminations on the work of my favorite “‘women’ artists” from Europe, I then challenge my own categorizations, asking whether it is politically advantageous to conflate “women” with “feminist.” I then explore other ways to imagine feminist art in and beyond Europe since 1970.

**Amelia Jones** is Robert A. Day Professor and Vice Dean at Roski School of Art & Design, USC. Publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012) and *Otherwise: Imagining Queer Feminist Art Histories*, co-edited with Erin Silver (2016). The catalogue *Queer Communion: Ron Athey* (2020), co-edited with Andy Campbell, and which accompanies a retrospective of Athey’s work at Participant Inc. (New York) and ICA (Los Angeles), was listed among the “Best Art Books 2020” in the *NY Times*. Her book entitled *In Between Subjects: A Critical Genealogy of Queer Performance* (2021) is published by Routledge Press.

## **Maura Reilly**

### ***Women & Art in the Nordic Countries***

Recent studies demonstrate that the inequality between the sexes is manifest on multiple levels: the executive suite, the art market, boards of governors, permanent collection displays and holdings, acquisition policies, and the ratio of annual group and solo exhibitions. Current statistics reveal that of the artists exhibited in permanent collection displays in Nordic museums, 85% are male. In the decade from 2010-20, just 36 percent of the works acquired by Danish museums for their permanent collections were made by women. Statistics looking at the ratio of male to female artists in annual exhibition programs of Danish museums reveal similar trends: From 2010-20, 16 percent of all exhibitions were solo shows dedicated to female artists. Similarly, a survey of 22 Danish art galleries demonstrates that their rosters are 65% male. There is a clear disconnect between who is being represented and sold in comparison with the number of art school graduates: An examination of the ratio of male to female students at the Royal Danish Academy of Fine Arts from 2010-20 reveals that 61 percent of the students admitted were female. While this is discouraging, there are museums that have recently made commitments to women artists, like the Statens Museum for Kunst, while others, like the municipality of Copenhagen, have set gender equity quotas in their art purchases. This will certainly make a difference moving forward. This paper will examine these statistics, recent museum commitments to gender equality, and the effect of the #MeToo movement and call-out culture on the museum world.

**Maura Reilly** is a curator, writer, art consultant and non-profit leader. She is the Founding Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, where she developed and launched the first exhibition and public programming space in the USA devoted entirely to feminist art. While there, she organized several landmark exhibitions, including the permanent installation of Judy Chicago’s *The Dinner Party*, the blockbuster *Global Feminisms* (co-curated with Linda Nochlin), *Ghada Amer: Love Had No End, Burning Down the House*, among others. Reilly has also written extensively on contemporary art and curatorial practice, including, most

recently, *Curatorial Activism: Towards an Ethics of Curating* (Thames & Hudson, 2018), which has received many accolades, including a listing as one of the “Top 10 Best Art Books” of 2018 from the *New York Times*. Currently she serves as Associate Professor of Art History and Museum Studies at Arizona State University. Reilly received her M.A. and PhD in art history from the Institute of Fine Arts, New York University. For more information, visit: [www.maurareilly.com](http://www.maurareilly.com).

## **Tania Ørum**

### ***The Danish Feminist Avant-Garde of the 1970s***

Women artists anticipated the rise of the feminist movement in Denmark. It was no coincidence that the ground-breaking collective exhibition “Images of Women” took place at the same time as the first feminist marches in Copenhagen in April 1970. From the late 1960s and 1970s artists such as Kirsten Justesen, Lene Adler Petersen, Ursula Reuter Christiansen, and others created innovative works rooted in their feminist experiences as mothers, housewives, activists, and gendered bodies. My keynote will introduce major works by these women artists.

Tania Ørum is a Danish feminist and literary historian. She is Associate Professor Emeritus at the Department of Art and Cultural Studies, University of Copenhagen. In the 1970s, Ørum was active in the Danish student and women's movement and one of the main forces in the establishment of the Center for Kvindeforskning (Center for Women's Research), with which she was affiliated in 1981-1990.

## **Speakers: abstracts + bios**

### **Birgitte Anderberg**

#### ***Strategic Approaches in Researching, Collecting, Curating, and Exhibiting Art by Women Artists in the Art Museum***

In the wake of the conference *Før Usynligheden* (Before Invisibility) in 2003, which was organized by artists in response to the fact that between 1989 and 1998 only 6.5% of the art purchased for Danish art museums was made by women, the national gallery of Denmark, the Statens Museum for Kunst, created a PhD and later curatorial position within the museum aimed at specifically addressing art made by women during the 1960s and 1970s. This paper will discuss the problematics this charge posed within the Statens Museum and address the approaches and the strategies that have since been undertaken in order to meet the original mandate through researching, collecting, and exhibiting work by women artists.

**Birgitte Anderberg** (b.1967) is a senior researcher and curator at the SMK-The National Gallery of Denmark, where she began in a PhD position in 2005. She has curated a large number of exhibitions at the museum, in this context the most important being *What's Happening? The Danish Avant-garde and Feminism, 1965-1975* (2015) and *After the Silence. Women of Art Speak Out* (2021), as well as the smaller but not less important Ursula Reuter Christiansen, *The Executioner* (2018) and Ragna Braase, *Textile, Graphics, Sandal* (2019). In addition to the catalogues for these exhibitions, she has written extensively on women artists from the 1970s generation such as Lene Adler Petersen, Ursula Reuter Christiansen, Kirsten Justesen, Kirsten Christensen, Susanne Ussing, Viera Collaro, and Ragna Braase.

**Ulla Angkjær Jørgensen and Sigrun Åsebø**

***To Know the Future is to Know the Past. The Re-Invention of Textile Art in Norwegian Feminist Art of the 1970s***

In Norway, 1970s feminism has been framed as a bad memory: a necessary political movement, but a wave long gone. By acknowledging genealogy and a feminism of generations, but dismissing any idea of a unified linear history where movements and ideas pass by, the research project *The Feminist Legacy in Art Museums (FLAME)* aims to reinscribe 1970s feminist art in contemporary art history as the necessary past to our feminist future. In 2013, the two artists, Eline Mugaas and Elise Storsveen included Norwegian textile artist Elisabeth Haarr in *Hold stenhårdt fast på greia di*, the first exhibition to critically honouring the 1970s feminist generation. Haarr will serve as the case study for this presentation, she was educated in traditional tapestry weaving but became one of the most important representatives of feminist textile politics; the reinvention of weaving and textile art for a feminist agenda. By exploring the everyday, weaving with plastic bags and challenging the gendered associations of textile practices, Haarr and her contemporaries paved the way for new concepts and forms of art, and new values and meanings for textile as art, that are at the centre of today's art scene. Mugaas and Storsveen's choice to honour Haarr and her contemporaries testifies to another distinctive feature of today's feminism, which is the presence of the 1970-generation in the present.

**Ahu Antmen**

***Discovering Feminism and Contemporaneity in Turkish Art of the 1970s***

Although the first wave of feminism occurred in the late 19th century during the Ottoman era, it was largely unacknowledged as a political movement during most of the 20th century, owing largely to the formation of a secular, pro-feminist nation-state which defended gender equality as an integral part of its modernisation project. However, the implications of law and the reality of the gender regime in the country were far from being comparable, and it was really in the late 1980s that a grassroots feminism movement came to the fore as a major force to address the many pressing issues of gender inequality in Turkey. Interestingly, neither a feminist art practice nor women artists who identified with feminism were a part of this movement. Today, as a third wave of feminist politics has come to the fore in the new millennium, there is a new generation of Turkish women (and men) artists who identify with feminism and produce artworks in a feminist vein. This insurgence has also led to a revisiting of the past to gain a deeper understanding into artists and practices to readdress their overlooked contemporaneity; thus confusing the "wave" paradigm, especially in an increasingly global world of art where other modernities give us insight into other feminisms that have taken shape in immensely creative ways in different parts of the world, without knowledge of each other's mutuality. It is in this framework that I would like to address the early work of Nur Koçak, Füsun Onur, Nil Yalter and Gülsün Karamustafa from the 1970s and early 1980s, and point to how these four Turkish artists broke new ground by intuitively and critically addressing gender issues without active engagement with feminist ideas or practices. These artists' preoccupation with alternative modes of creative expression such as hyperrealist painting, collage, assemblage, installation and video and new themes related to female and male identity and subjectivity, the body, patriarchal culture, migration, and consumerism were novel artistic and cultural interventions into a field of dominant formalist aesthetics, and paved the way for the contemporary practices of the 1990s in Turkey. I would also like to address the concept of "European Art" in the title of conference through the work of these Turkish women artists who were for mostly educated in a European vein at Istanbul's pro-Western art academy, and abroad in Western centres. Their work clearly sits in a tradition of European feminist, however, as Turkish artists, will they become a part of a feminist future in the writing of new art histories?

**Ahu Antmen** is an art historian. She holds a PhD in art history, and currently works as a professor of modern and contemporary art at Sabancı University in Istanbul. She has worked as an art critic for Turkish daily newspapers Cumhuriyet and Radikal, and curated exhibitions that have a relation to her research interests, which include self, identity, and gender issues within modern and contemporary art, and the representation of cultural transitions, transformations and translations. Her publications include a compilation of her writings on art, identity and gender (*Bodies with Identities*, 2014), and contributions as a writer to various publications, including *Mapping Impressionist Painting in a Global Context* (Routledge, 2021), *Globalizing Impressionism: Reception, Translation and Transnationalism* (Yale University Press, 2020), *Curatorial Challenges* (Routledge, 2019), *Laure Prouvost-Deep Sea Blue Surrounding You* (Flammarion, 2019), *Artists in their Time* (Istanbul Modern, 2015), *Unleashed-Contemporary Art from Turkey* (Thames and Hudson, 2010) and *Beyond Imagined Uniqueness-Nationalisms in Contemporary Perspective* (Cambridge Scholars Publishing, 2010).

## **Peter Brandt and Katrine Dirckinck-Holmfeld**

### ***The Re-Materialisation of Trauma: A Dialogue on Love***

In this presentation artists Peter Brandt and Katrine Dirckinck-Holmfeld will enter into a dialogue around their very different artistic practices, centering around queer-feminist practices working with histories of violence, trauma and affect. The dialogue will depart from Brandt's most recent exhibition *History of Violence*, in which Brandt explores relations between violence, trauma, and gender, by tracing the violent deaths of the Italian filmdirector, author and intellectual Pier Paolo Pasolini and Cuban American artist Ana Mendieta, intertwined with Brandt's personal experience of being attacked in Rome and Copenhagen. The exhibition examines traces of violence and trauma, materialized in a form of hybrid works between different bodies, narratives and art practices. Brandt's work will be interspersed with Dirckinck-Holmfeld's work centering around developing "reparative critical practices", drawing on queer-feminist and literary scholar Eve Kosofsky Sedgwick, by tracing the media-storm and online-threats following the artistic intervention in which a plaster cast copy bust of Frederik V – who incorporated the Danish enslavement trade under the state the same year as he founded the Royal Danish Academy of Fine Arts – was submerged in the Copenhagen harbor. By weaving fragments from these very different strands together, the aim of the dialogue is to further advance the conceptual framework of "re-materialisation" of trauma, as the way in which a given material or object both harbor the violent history of its own making in its very texture and materiality, as well as the way in which by engaging those textures or materials, we can open the materials up to a process of rematerialisation in which sedimented practices becomes permeable, subject to transformation, that hacks the white "patriarch-form" (Ferreira Da Silva 2018) and carves out possibilities for new forms of subjectivity and collectivities to emerge. This is done not to provide closure, but to stay in a temporal suspense, what we might situate with Françoise Vergès as a "temporality of repair": in which, as we are repairing the past, which is not yet repaired, the present is itself being broken. This means that we constantly engage in processes of repair that do not return a fully recovered body but acknowledge and bear witness to that body's wounds (Vergès 2019). To do so we hope to further advance feminist strategies for working together as artists, across generations and intersectionalities.

**Peter Brandt** (b. 1966) is a Danish visual artist based in Copenhagen. He studied at The Royal Danish Academy of Fine Arts in Copenhagen and The Royal Institute of Art in Stockholm. His artistic practice is influenced by 1970s feminist bodyart, masculinity studies, trauma theory, disability studies and the use of his own body. The wounded male body is Brandt's most vital material either in performative photographs and video works or in the making of hand crafted works in a wide range of materials. Recent solo shows include *History of Violence*, Galleri Image, Aarhus, Denmark 2021, *Monument to Violence*, Memory of The Future, Paris,

France 2019 and in 2016 did Västerås Art Museum, Västerås, Sweden organize *Post Trauma Documents*, a comprehensive mid-career survey exhibition with selected works from 2000-2016. Brandt had residencies at Delfina Foundation, London, Cité Internationale des Arts, Paris, Circolo Scandinavo, Rome and The Danish Institute in Rome. Cultural critics like Laura Cottingham, Joanna Frueh and Jeppe Ugelvig have all written essays about his work. In 2020 the book *No Safe Place* was published by Really Simple Syndication Press and in the same year, he received the Danish Arts Foundation's three-year working grant.

**Katrine Dirckinck-Holmfeld's** artistic practice and research centers around developing a notion of "the reparative critical practice". Working across media and in collaboration with various communities, she use video installation, performance and text to explore the reparative critical practice as a collaborative, dense exploration of fragments from (broken) histories into new assemblages, through the engagement with memory, affect and time. She holds a PhD from University of Copenhagen: *Time in the Making: Rehearsing Reparative Critical Practices* (2015). She is the recipient of the Mads Øvlisen Postdoctoral Fellowship for Practice-Based research for her projects entitled "Affect's Time: Experiences of the Time of the Asylum" (2016-2018) and Entangled Archives (2019-2020). She was head of the Institute for Art Writing and Research at The Royal Danish Academy of Fine Arts (2019-2020). In 2016 she co-founded the café and cultural venue Sorte Firkant, in Copenhagen. She is a member of the *Uncertain Archives research collective* (University of Copenhagen), as part of which she explores the politics and aesthetics of the mass-digitization of the colonial archives. Her current work continues to explore the reparative critical practice in relation to the colonial archives.

## **Laura Bruni**

### ***Feminist Futures? Feminism and European Art in the UK***

While a number of women artists in the UK have worked with ecological systems, many of these figures—such as Ingrid Pollard, Davinia-Ann Robinson, Tanoa Sasraku-Ansah—have been analysed by scholars, critics, and even the artists themselves in terms that emphasize a generalized notion of gender, race. Such perspectives risk creating an essentialist link between women and the natural environment and rely on narratives that can fetishize feminist world views. This paper seeks to offer a different reading that presents new perspectives on contemporary (c. 1960–present) self-identifying women artists who think critically about the human relationship to land, water, and other living organisms in the context of the current political and social climate in the United Kingdom. While open to a range of approaches, this paper will particularly focus on exploring links between gender equality and environmental activism. Through this paper, I hope to raise questions related to the implications of extractive and settler colonialism; theories of non-human agencies; art and food systems; and issues of eco-feminism and to explore the multiple ways in which art, gender, and ecology have intersected in the past and continue to do so in new modes of visual practice.

As Assistant Curator at Tate, **Laura Bruni** has been working on imaginative and ambitious exhibitions and collection displays, including the highly popular The EY Exhibition: Picasso 1932 – Love, Fame, Tragedy (Tate Modern, 2018), Nam June Paik: The Future is Now (Tate Modern, 2019), Theaster Gates: Amalgam (Tate Liverpool, 2019), co-curated with Kasia Redzisz, Senior Curator and Fernand Léger: New Times, New Pleasures (Tate Liverpool, 2018) co-curated with Darren Pih, Curator, Exhibitions and Displays. She is currently working on a forthcoming show titled Radical Landscapes opening at Tate Liverpool in Summer 2022. The show will offer a new reading of the British rural landscape, presenting this supposed conservative trope as a site of artistic inspiration, symbol of freedom and a backdrop for radical protest and trespass from the early 1930s until today.

## **Ursula Reuter Christiansen and Mai Dingsøe**

### ***A Conversation on The Executioner***

#### ***The Executioner*, 1971/2016 (35 minutes, courtesy Statens Museum for Kunst)**

One of the most important works within Danish feminist art, this short film, depicts Reuter Christiansen revolting against the roles traditionally attributed to women – for example that of ‘mother.’ She does so by quite literally killing a woman. The film consists of a series of tableaux in which the central female protagonist meets other characters. She encounters the Executioner in a field of poppies; she meets an exhausted soldier, whom she breastfeeds; and she comes across a flock of beer-swilling men digging her grave. The film is a key work within early Danish feminist art.

**Ursula Reuter Christiansen** (b. 1943, Trier, Germany) lives and works in Denmark. In 1969 she graduated from the Art Academy in Düsseldorf, where she studied sculpture under Joseph Beuys. She was an active participant in the feminist movement and social critique prevalent in the 1970s. Reuter Christiansen was the first female professor at the art academy in Hamburg (HfBK) from 1992–97 and first female professor of painting at the Royal Danish Academy of Fine Arts in Copenhagen from 1997 to 2006. She represented Denmark at the 2001 Venice Biennial alongside Henning Christiansen. Her film *The Executioner* (1971) was screened at the first international women’s film festival in Berlin and is now in the collection of the national gallery of Denmark.

**Mai Dingsøe** (b. 1991) is a writer, curator, and art historian with Mas from the University of Copenhagen and Humboldt Universität zu Berlin. She is a part of the artistic curatorial research collective and exhibition space Bizarro and has for several years lived in the countryside of Denmark working at Kunsthall44Møen and with the artist Ursula Reuter Christiansen as her assistant and collaborator, building a rare bridge between generations. Dingsøe’s style, approach, and interest constitute a rare eclectic approach that is at ease with the coexistence of fiction and artmaking along with theory and curating.

## **Line Ellegaard**

### ***How to Practice Listening: Kuratorisk Aktion and Transnational Feminist Solidarity***

‘We couldn’t contribute with anything else but listening.’

- Tone Olaf Nielsen on Act 2’s ‘Public Hearing’ in Nuuk, 2006

In the light of ongoing discussions on decolonisation within the arts, this paper takes the exhibition project ‘Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts’ (2006), as a starting point for a discussion of what might constitute feminist curatorial activism, beyond notions of sisterhood. Curated by Kuratorisk Aktion (Frederikke Hansen and Tone Olaf Nielsen), the exhibition exemplifies the collective’s attempt at ‘translating a transnational feminist project of decolonisation into a curatorial ethos’ (Kuratorisk Aktion, 2015). This implies attending to the myths and blind spots of the Nordic welfare state; an ethics of representation; a move from representing the struggles of others to connecting and linking struggles across ‘common differences’ (Mohanty, 2003); and finally, as underscored by my analysis of the ‘Public Hearing’ in Nuuk, a move from a position of enunciation to one of reception, that is towards a practice of listening (Vázquez, 2020). I consider the possibilities and limits of Kuratorisk Aktion’s programmatic curatorial methods, whilst also reflecting on the legacy of this 15-year-old project and how it still speaks to our time.

**Line Ellegaard** is a curator and PhD-fellow at the New Carlsberg Foundation research centre Art as Forum, based at the department of Arts and Cultural Studies, University of Copenhagen. She is working on the project Exhibition as Forum: Forms of solidarity in feminist, anti-racist and post-

colonial exhibition practises, 1970-2010, in which she investigates the collective process, communal address and public reception of art exhibitions, along with their social, political, and aesthetic dimension.

## **Liisa-Rávná Finbog**

### ***The Silencing of Sámi Women and their Objects of Knowledge***

Ever since “first contact” in the context of colonialism, the lived reality of Indigenous peoples has far too often been a story of invisibility, conquest, and powerlessness. The consequent exclusion and marginalization, understood as processes of silencing, has had far-reaching consequences. Within a Sámi Indigenous context however, what has been silenced are also objects and practices – especially when related to women. The colonial devaluation of duodji is a case in point. Traditionally defined as craft by outsiders, duodji is in truth a Sámi epistemology, a sophisticated system of knowledge. And though there has been equal participation by all genders within the practice of duodji [duddjot], there has been a marked difference between the duddjot of women and men; the latter relating to garraduodji, wherein hard materials are preferred while the former has mostly engaged in dipmaduodji, focused on softer materials such as fabrics, skin, leather, yarn and so on. By all appearances, though highly regarded in a pre-colonial past, in present day there is a tendency to think of dipmaduodji as second to garraduodji. In this talk it is argued that the specific practices and aesthetic practices within dipmaduodji is related to important aspects of judicial records and application of rights, as well as important ritual practices. Nevertheless, as the introduction and enforcement of a heteropatriarchy is a typical constituent process of colonialism, I suggest that in its wake the social roles and tasks conferred on Sámi women were greatly diminished, which in turn explains the decrease of value attached to dipmaduodji in comparison to garraduodji. Furthermore, I question if and how this continues to affect Sámi women and their practice of aesthetics today.

**Liisa-Rávná Finbog** is a Sámi archaeologist and museologist from Oslo/Vaapste/Skánit on the Norwegian side of the border. She lives in Oslo and is currently employed at the University of Oslo, pursuing a PhD in museology where she looks at the relation between Sámi identity and duodji within a museological framework. She is also an accomplished practitioner of duodji and teaches both courses and workshops in traditional Sámi arts. She has recently contributed to the collective work *Research Journeys In/To Multiple Ways of Knowing* (2019). Liisa-Rávná Finbog has been appointed as one of the three members of the Curatorial Collective for the forthcoming exhibition in the Nordic Pavilion - Sámi Pavilion at La Biennale di Venezia (2022).

## **Sofia Gotti**

### ***Rebel Archives: An Experiment in Institutionalization***

Within public archives and those of cultural institutions, the widespread marginalization and systematic erasure of women artists internationally is well known. Less known is that, frequently, testimony of their activities remain held privately in personal archives that allow for art to endure irrespective of institutional or market recognition. This paper will discuss how the work of three Italian artists survives thanks to their archives, and not institutional or market systems, considered manifestations of patriarchal power structures. Mirella Bentivoglio resisted being labelled a feminist, though her life's work points to the contrary, having been the organiser of the first all-women exhibition at the Venice Biennial in 1978, titled *Materialisation of Language*. Clemen Parrocchetti, who also exhibited at the same Biennial with the feminist militant group *Imagine* from Varese, dedicated her life to experimentation with textiles. Nedda Guidi, a close friend of Bentivoglio's, co-founded the iconic feminist group *Cooperativa Beato Angelico* in Rome, and



throughout her life she was devoted to supporting non-normative bodies especially through the teaching of ceramics, her sole lifelong medium. The titular phrase is borrowed from Marco Scotini's research on feminist and post-colonial archives, which I argue can be understood as alternative sites for institutionalisation, when understood as a process for the preservation of collective memory.

**Dr. Sofia Gotti** is Leverhulme Early Career Fellow at the History of Art Department at the University of Cambridge where she delivers the special subject course Alternative Art and Politics in Latin America. Sofia has previously taught at The Courtauld Institute of Art and the Nuova Accademia delle Belle Arti (NABA) in Milan. Her Phd was a collaborative studentship between UAL and Tate Modern, under the aegis of the exhibition *The World Goes Pop* (2015). Sofia also obtained the Hilla Rebay International Curatorial Fellowship by the Solomon R. Guggenheim Foundation in 2015, and has since collaborated with organizations and galleries including The Feminist Institute, Castello di Rivoli Museo d'Arte Contemporanea, FM-Centro per l'Arte Contemporanea, Blum&Poe and Mendes Wood DM. Her writing is published in books, academic journals and magazines including *ArtMargins*, *Tate Papers*, *n.paradoxa*, *Revista Hispanica Moderna*, *FlashArt*, *Mousse*, *Nero* and *Art-Agenda*. Her most recent exhibition *Rebel Archives*, brings to light the feminist and postcolonial archives of artists between Italy and Brazil.

## **Carola Grahn**

### ***A Reading from The Journey***

I will introduce and read my own short novel *The Journey* (2020). *The Journey* is a story that takes the reader into the being of the nãitien (Sami shaman). The story begins in the moment when a nãitien joiks and dances her/himself into trance, leaving her/his body to gain knowledge by visiting souls of other beings in Sápmi. It is a story that emanates from Sami knowledge and tellings and explores an animated universe where every entity has its own consciousness connected to one wholeness.

**Carola Grahn**, b. 1982 in Jokkmokk, is a Southern Sami visual artist. She does thematic, idea-based work, in large scale projects, mainly involving the materialisation of text, installation strategies, and sculpture. 2021 Grahn was awarded Asmund and Lizzie Arles Sculpture Price and she has received several grants. Grahn is represented in the collection of Moderna Museet amongst other collections. She has written about Sami art for *Afterall Magazine*, edited the *Hjärnstorm* special issue about Sápmi, and self-published her novel *Lo & Professorn* ["Lo and the Professor"] in 2013. Her works have been shown at IAIA Museum of Contemporary Native Arts (MoCNA) in Santa Fe, Leonard & Bina Ellen Art Gallery in Montreal, Southbank Centre in London, and elsewhere.

## **Kristian Handberg**

### ***Touring Feminist Realism in Actually Existing Socialism – Following Dea Trier Mørch across the Iron Curtain***

Dea Trier Mørch (1941-2001) was a well-known – and recently rediscovered – artist in the matrix between feminism and communism. Throughout her career, she worked and exhibited in the communist countries, but the details of these activities and the reception of her work in this context is still a little known aspect of her life and work. My presentation will analyze the case of Dea Trier Mørch as a Danish artist exhibiting in the countries of Actually Existing Socialism. From attending art academies in the 1960s to taking part of exhibitions both individually and as part of artist collectives (such as Intergrafik in Berlin with Røde Mor and Biennale der Ostseeländer in Rostock,

both GDR), the activities of Trier Mørch will reveal various encounters and interactions with another art world, largely forgotten today, but part of European art until 1989 and highly relevant to consider within the theme of the conference. On this background, the case will raise and explore the following questions: How was gender and ideas of Feminism perceived in the communist countries and which conflicts did occur? What was the role of the exhibition as a path through the Iron Curtain and under what kind of curatorship were these executed? How did idealism and ideological dreaming meet the realities with their conflicts and power structures – a central theme in Dea Trier Mørch's work and the actuality of her work today. The presentation is part of the new research project *Exhibiting across the Iron Curtain*, which will map and analyze the exhibitions of Danish artists in the communist countries during the Cold War (see <https://artsandculturalstudies.ku.dk/research/exhibiting-across-the-iron-curtain/>).

**Kristian Handberg** (PhD, University of Copenhagen) is assistant professor at Department of Art and Culture at The University of Copenhagen. His research concerns exhibition histories of the postwar era and the different conceptions of modernism in the across the globe and their reception today, currently through the research project *Exhibiting Across the Iron Curtain: The Forgotten Trail of Danish Artists Exhibiting in the Context of State Socialism, 1955-1985* (2021-2024). In 2015-2018 he was a Postdoc at Louisiana Museum of Modern Art with the research project *Multiple Modernities: Dream Worlds and World Images in Art and Culture 1946-1972* (2015-2018). Publications include *New Histories of Art in the Global Postwar Era* (eds. with Flavia Frigeri, 2020) *Conquering the present in the Long Sixties* (2019) and articles in *OnCurating*, *Stedelijk Studies*, *Journal of Art Historiography*, and *Konsthistorisk Tidsskrift/Journal of Art History*.

### **Malene Vest Hansen**

#### ***Feminist Investigations in Modern Myths of Art and Love and the Everyday: Reflections on Lene Adler Petersen's Series Parbilleder/Images of Couples***

This talk will focus on pioneering feminist Danish artist Lene Adler Petersen's different series of "couples pictures," which include both the collages exhibited at *The Women's Exhibition XX* (1975), and the more conceptual series of photos and graphics. A close analysis will address the formal elements with art concepts and bourgeois mythology of the couple, gender relations, and clichés.

**Malene Vest Hansen**, PhD, is Associate Professor of Art History at the Department of Arts and Cultural Studies at the University of Copenhagen. She specializes in contemporary art, and curatorial and museum studies. Currently she is leader of the research project *Curating the Contemporary: An Exhibiting History of the Museum of Modern Art as a New Bildung Institution*, funded by the Danish Council for Independent Research. Recent publications include *Curating the Contemporary in the Art Museum* (co-editor with K. Handberg, Routledge, forthcoming); *Curatorial Challenges: Interdisciplinary Perspectives on Contemporary Curating* (co-editor with A. Folke Henningsen and A. Gregersen, Routledge 2019). Among her publications on feminist art and artists are "Kvinder på Værtshus: Interventioner i offentligt rum" in M. Carlgren, et al. (eds.), *Genuspedagogiske gårninger: subversiv og affirmativ aktion*, 2012; "Displacements of Space," in *Women down the Pub*, ed., *View: Feminist Strategies in Danish Visual Art* (2004); "Public Spaces – Private Places: Conceptualism, Feminism, and Public Art," *Art Journal* (2002), and her PhD-dissertation *Sophie Calle: Identitetsbilleder og social arkæologi* (2002).

## **Henriette Heise and Mathias Danbolt**

### ***Politics of Invisibility: A conversation between Henriette Heise and Mathias Danbolt***

At the 2021 Emmy Awards the director, screenwriter and actress Michaela Coel won an award for best screenwriter of the groundbreaking TV-series 'I may destroy you'. When accepting the award Coel addressed future writers who might be watching the award ceremony: "Write the tale that scares you, that makes you feel uncertain, that isn't comfortable—I dare you ... visibility these days seems to somehow equate to success. Do not be afraid to disappear—from it, from us—for a while, and see what comes to you in the silence." The question of in/visibility is a complex one in feminist art and history, inviting discussions of systemic issues such as structural marginalization, racism, and sexism, as well as more pragmatic ones concerning how to create and survive beside or beyond the demands of the capitalist attention economy. While the question of who gets to be visible remains key, Coel's speech also highlights the importance of examining the creative possibilities in being invisible. How can we recognize and support the almost invisible and 'silent' ways of working? With these hard questions looming in the background, this conversation seeks to attend to fragile and ephemeral art practices and to resuscitate what is otherwise professed hidden, useless, or uninteresting.

**Henriette Heise** is a visual artist based in Copenhagen. Heise graduated from the Slade School of Fine Art in London and combines collaborations with other artists with more introverted studio-based work. Heise has co-founded and run several collaborative projects – most recently The Studio Whisperer's Office. After 12 years of teaching as a professor at the Academy of Fine Arts in Copenhagen Heise is now working on a postdoc at SMK with the title: "The Lunatic Future for the Depressed Planet and the Planet: Learning from the late work of artists who figured out how on earth to keep going".

**Mathias Danbolt** is an art historian whose research has a special focus on queer, feminist, and decolonial perspectives on art and visual culture. Danbolt is currently leading the collective research project "The Art of Nordic Colonialism: Writing Transcultural Art Histories" (2019-2021), supported by Carlsberg Foundation, which examines the effects and affects of Nordic colonialism within the field of art and art history. Danbolt is Associate Professor at the University of Copenhagen.

## **Ulla Angkjær Jørgensen and Sigrun Åsebø**

### ***To Know the Future is to Know the Past. The Re-Invention of Textile Art in Norwegian Feminist Art of the 1970s***

In Norway, 1970s feminism has been framed as a bad memory: a necessary political movement, but a wave long gone. By acknowledging genealogy and a feminism of generations, but dismissing any idea of a unified linear history where movements and ideas pass by, the research project *The Feminist Legacy in Art Museums (FLAME)* aims to reinscribe 1970s feminist art in contemporary art history as the necessary past to our feminist future. In 2013, the two artists, Eline Mugaas and Elise Storsveen included Norwegian textile artist Elisabeth Haarr in *Hold stenhårdt fast på greia di*, the first exhibition to critically honouring the 1970s feminist generation. Haarr will serve as the case study for this presentation, she was educated in traditional tapestry weaving but became one of the most important representatives of feminist textile politics; the reinvention of weaving and textile art for a feminist agenda. By exploring the everyday, weaving with plastic bags and challenging the gendered associations of textile practices, Haarr and her contemporaries paved the way for new concepts and forms of art, and new values and meanings for textile as art, that are at the centre of today's art scene. Mugaas and Storsveen's choice to honour Haarr and her contemporaries testifies to another distinctive feature of today's feminism, which is the presence of the 1970-generation in the present.

**Sigrun Åsebø**, Associate Professor in Art History, University of Bergen & **Ulla Angkjær Jørgensen**, Associate Professor of Art History, Norwegian University of Science and Technology, Trondheim, manage the research project *The Feminist Legacy in Art Museums* (2020-25) funded by the Research Council of Norway.

## **Jane Jin Kaisen**

### ***Community of Parting***

Jane Jin Kaisen will talk about her film installation *Community of Parting* (2019) which was informed by her participation in an international women's delegation who crossed the border between North and South Korea, her extensive research into Korean shamanism, and her long-term commitment to communities effected by war and division. Compelled to trace a different approach to borders, translation, and aesthetic mediation, *Community of Parting* is framed around the ancient shamanic myth of the Abandoned Princess Bari and engages Korean shamanism as an ethics and aesthetics of memory and mutual recognition across time and space. Rooted in oral storytelling and embodied by female shamans, the myth about Bari and her abandonment at birth for being born a girl has been mainly understood as a story of filial piety. However, in *Community of Parting* the myth is approached as an initial story of gender transgression that transcends division logics but has the experience of othering and loss at its core. According to the myth, Bari regains the community's acceptance after reviving the dead and is offered half the Kingdom. Yet, the heroine refuses to abide by human borders and chooses instead to become the goddess who mediates at the threshold of the living and the dead. *Community of Parting* is composed of imagery filmed in locations such as Jeju Island, the DMZ, South Korea, North Korea, Kazakhstan, Japan, China, the United States, and Germany. Combining shamanic ritual performances, nature -and cityscapes, archival material, aerial imagery, poetry, voiceover, and soundscapes, the piece is configured as a multi-scalar, multi-vocal, non-linear, and layered montage loosely framed around Bari's multiple deaths.

**Jane Jin Kaisen** (b. 1980 in Jeju Island, South Korea) is a visual artist and Professor at the School of Media Arts, The Royal Danish Academy of Fine Arts. Working with video installation, experimental film, photographic installation, performance, and text, Kaisen's artistic practice is informed by extensive interdisciplinary research and engagement with diverse communities. She is known for her visually striking, multilayered, performative, poetic, and multi-voiced feminist works through which past and present are brought into relation. Engaging topics such as memory, migration, borders, and translation, she activates the field where subjective experience and embodied knowledge intersect with larger political histories. Her works negotiate and mediate the means of representation, resistance and reconciliation, thus forming alternative genealogies and sites of collective emergence. Kaisen represented Korea at the 58th Venice Biennale with the film installation *Community of Parting* as part of the exhibition *History Has Failed Us, but No Matter* (2019) and her exhibition *Community of Parting* at Kunsthall Charlottenborg was awarded "Exhibition of the Year 2020" by AICA - International Association of Art Critics, Denmark. Kaisen has participated in the biennials of Liverpool, Gwangju, Anren, Jeju, among others. She holds a Ph.D. in artistic research from the University of Copenhagen, an MFA in Interdisciplinary Studio Art from UCLA, an MA in Art Theory and Media Art from The Royal Danish Academy of Fine Arts, and she participated in the Whitney Museum of American Art Independent Study Program. She serves as a member of the Danish Arts Foundation Committee for Visual Arts Project Funding (2018-2021).

## Jessie Kleemann

### *A Performative Reading*

Skibskiks, beskøjter, nagguteeqqat are biscuits bringing with them a long colonial history. I will provide a reading about the biscuits and a sensory intervention with what Skibskiks still are: a plain biscuit.

Jessie Kleemann (born in Upernavik, Greenland) is a poet, dancer and video and performance artist living and working in Copenhagen preoccupied with how the Greenlandic identity seems to shift and transform over time. She is especially known for her pioneering and provocative performance art, which she developed as a form of body art based on ancient masque performances. Her debut book of poetry, *Taallat*, appeared in 1997. Kleemann's installation *ORSOQ* (2012), which means seal blubber in Greenlandic, was recently acquired by the Statens Museum for Kunst.

## Anders Kold, Tone Olaf Nielsen and Frederikke Hansen

### *A Conversation on Curating Pia Arke*

**Tone Olaf Nielsen** (b. 1967) is an independent curator based in Copenhagen, Denmark. She graduated from UCLA's Critical and Curatorial Studies Program in 2002 and has since the late 1990s used curating to address the root causes of social, economic, and environmental injustices. Her practice is based on a firm belief in the ability of artistic and curatorial work to contribute to social and political transformation. In 2005, she formed the curatorial collective, Kuratorisk Aktion [Curatorial Action], together with independent curator Frederikke Hansen; a collective that has curated a number of projects probing into the complex relations between historical colonialism and capitalist globalization. In 2010, she co-founded the refugee justice community center Trampoline House in Copenhagen together with artists Morten Goll and Joachim Hamou and a large group of socially-engaged artists, refugee rights advocates, and asylum seekers as an antidote to Denmark's tight asylum and immigration policies. She was Trampoline House's program coordinator from 2010–18, after which she became the program director. In addition, from 2015–2020, she co-founded and co-directed with Frederikke Hansen CAMP / Center for Art on Migration Politics; a nonprofit exhibition space for art discussing questions of displacement, migration, immigration, and asylum located in Trampoline House. Due to lack of funding, Trampoline House and CAMP closed down permanently end of 2020, but Trampoline House's community has been invited to contribute to *documenta fifteen* in 2022 to share its unique mission, program, and methodology. Nielsen was recently appointed Event Manager at Doctors Without Borders Denmark and is currently together with Goll and a group of former Trampoline House users, volunteers and staff working to open a smaller, more sustainable version of Trampoline House in January 2022: The Weekend Trampoline House. More info: [www.trampolinehouse.dk](http://www.trampolinehouse.dk), [www.campcph.org](http://www.campcph.org).

Through curating and writing, **Frederikke Hansen** has been engaging feminist and queer politics within Western contemporary art since the mid-1990s. Situating herself and her practice in a critical dialogue with fellow cultural workers and activists, she is steadily developing a curatorial methodology that is consistent with her social and ethico-political principles. In short, her principles and practice could be described as deconstructing privilege. Part of that process entailed emigrating from increasingly xenophobic and right-leaning Denmark and settling in Kreuzberg, Berlin in 1997 and, eight years later, founding the curatorial platform Kuratorisk Aktion together with Tone Olaf Nielsen. Hansen has been involved in running and curating several independent art spaces, including LXX (Aarhus), Galleri Campbells Occasionally (Copenhagen), and Frø (Berlin). From 2000–04, she was working as curator at the Shedhalle in Zurich, Switzerland and from 2005–06 she worked as co-curator at NIFCA, Nordic Institute for Contemporary Art in Helsinki, Finland. Projects include: Pedigree Pal: New Definition of Family (2001), Making Peace: Shifting

Paradigms of Peace and War (2003), Musik Didactique: Content and Message in Electronic Pop-Music 'After' Techno (2003), Citizen Queer (2004), and Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts (2006).

## **Marika Kuźmicz**

### ***Forgotten Herstory of Fragile Medium: Video Women Artists in Early Years***

The review of the achievements of women artists in recent years has overlapped with the numerous attempts at summarising the history of European video, particularly in the pioneering period of the late 1960s and early 1970s. Although female artists were actively involved in the creation of the first video works, women's contribution to the development of this medium, their involvement and accomplishments are often marginalised. It seems that in Europe the situation is especially unfair for women who used video cameras in the countries of the former socialist bloc, where access to this kind of equipment was very limited due to the difficult economic situation and the existence of state censorship, which regarded portable cameras as a threat. The ephemeral nature of this medium, the necessity to use low quality cameras intended for the industry, meant that the contribution of women artists to the development of video art was later almost completely ignored. Using the example of two archives that I have found and examined – of Jadwiga Singer (1952–2007) and Jolanta Marcolla (b. 1950), pioneers video art in PL, the region, I want to try to capture and analyse the systemic, historical and medium-specific mechanisms that led to the erasure of the presence of female artists in this field and ask if the situation of women video forerunners in CEE can be analogues also in others regions.

**Marika Kuźmicz** (Ph.D.) – curator, researcher and publicist. She is a lecturer at the Academy of Fine Arts in Warsaw and Warsaw University, vice-dean of the Visual Culture Faculty at the Academy in Warsaw. For many years she conducts research on Polish art of the 1970s as a head of the Arton Foundation. The Foundation is a non-profit organization founded in 2010 and its main activity is the elaboration of the private archives of artists from CEE. Marika Kuźmicz is the author and editor of many books, such as “The Workshop of The Film Form” (2016, co-edited with Łukasz Ronduda) or “History of Performance in Poland” (2019) among others. Curator of many exhibitions in Poland and abroad, recently: “Her Own Way – Female Artists and the Moving Image in Art in Poland”, Tokyo Photographic Art Museum. She is as well the curator of the film festival “Arton Review” which edition took place in Whitechapel Gallery in London (2017), KUMU Art Museum in Tallin (2018), Contemporary Art Museum in Zagreb (2019), Oberhausen (International Short Films Festival, 2020) and Anthology Film Archives NYC (2021). She is the originator and main coordinator of an international art project “Forgotten Heritage – European Avant-Garde Art Online” (2016-2018, [www.forgottenheritage.eu](http://www.forgottenheritage.eu)) and “Not Yet Written Stories: Women Artists Archives Online”, both supported by Creative Europe Program. Vice-editor of the academic journal “Place” publishes by the Faculty Visual Culture of the Academy of Fine Arts in Warsaw: <http://miejsce.asp.waw.pl/en/>

## **Aaiún Nin and Nina Cramer**

### ***Mobilizing Abstraction: Aaiún Nin and Nina Cramer in Conversation***

What are the feminist and anticolonial analyses guiding queer black artists whose practices address the afterlives of empire? What formal choices are made by queer black artists in the Nordics? And how do these choices relate to their conditions of work? Focusing on concerns such as these, that so far have been at the margins of feminist art historical imaginaries in this region, this conversation will engage the work of multidisciplinary artist Aaiún Nin. Using their ongoing series of paintings exploring the colonial architectural history of their home city of Luanda, Angola as a starting point,

the conversation will center Aaiún Nin's modes of responding to restrictive aesthetic norms while working in exile in Copenhagen and Kraków. In doing so, the conversation will be oriented around notions of "queer form" (Amin, Musser and Pérez 2017) as political critique. In particular, we want to discuss the capacity for abstraction to become a critical visual language for the contemporary queer black artist.

**Nina Cramer** is a PhD candidate at the Department of Arts and Cultural Studies at The University of Copenhagen. She is part of the research network "The Art of Nordic Colonialism" funded by the Carlsberg Foundation.

**Aaiún Nin** is a multidisciplinary artist whose practice addresses generational trauma and hauntings, migratory experiences, and queer sexual politics. While their primary medium is poetry, Aaiún Nin also works with performance and painting as well as collaborating with other artists, including filmmakers Patricia Bbaale Bandak and Ndelela Kambaja, and sound artist Ragnhild May. They are currently working between Copenhagen and Kraków.

### **Anne Ring Petersen**

#### ***Feminist Transversal Politics through Art in Public Space: Notes on Three Future-Oriented Art Projects in Copenhagen***

The categories of monuments and art in public space have rarely been considered from a feminist perspective. Although works in public space by women artists have obviously been included in art historical surveys and monographic studies of the artists, the question of how women artists and feminism have contributed to the historical development of new languages and visions for art in public space is rarely asked. Routinely categorized as 'public art' instead of 'feminist art', these achievements have been, so to speak, hidden in plain sight, in public space. This paper seeks to bring into the field of vision remarkable and courageous feminist contributions to the transformation of public art. The aim is to deduce some general points from a consideration of three Copenhagen-based projects from the period 2015 to 2020 by Jeannette Ehlers and La Vaughn Belle, Katrine Dirckinck-Holmfeld and Anonymous Visual Artists, and Maja Nydal Eriksen and Metropolis. In Denmark, and Europe, this immediate past has been characterised by clashes between pro- and anti-refugee sentiment in the wake of the 2015 'refugee crisis', coinciding with decolonizing struggles over the narratives of national identity and history, as well as anti-racism protests spreading like wildfire. The paper proposes that the artists in question all respond to this socio-political conjuncture by seeking to develop new and much needed languages of postmigrant solidarity and decolonial critique for public art; and that they do so by grounding their work in feminist transversal politics.

**Anne Ring Petersen** is Professor at the Department of Arts and Cultural Studies at the University of Copenhagen, Denmark. Her research explores transcultural and migratory approaches to art and cultural production, focusing especially on the transformative impact of migration, postmigration and globalization on contemporary art practices and identity formation. Her current research project is titled "Togetherness in Difference: Reimagining identities, communities and histories through art" (2019-2023) and develops topics from her recent publications *Migration into art: Transcultural identities and art-making in a globalised world* (2017) and the co-authored book *Reframing Migration, Diversity and the Arts: The Postmigrant Condition* (2019).

## **Janna Schoenberger**

### ***Dolle Mina: Reimagining Ludic Art as Feminist Activism***

The feminist group Dolle Mina (Crazy Mina), formed in 1969 in the Netherlands, responded to the oppression of women in Dutch society. They deliberately chose ludic actions based on the artist Robert Jasper Grootveld's absurd performances. For example, in January 1970, men and women from Dolle Mina installed playpens—complete with toddlers—in front of the stock exchange at the center of Amsterdam to draw attention to the shortage of daycare in the city. Ludic art offered new ways of thinking by obliquely posing alternatives to the current social order, presenting no direct attack or polemicism. Without a clearly defined argument, there was less opportunity for counter-argument, thereby allowing further opportunity for play and new ideas. Implicit critique, however, can elude the comprehension of its intended audience, proving ineffectual or misunderstood. While Dolle Mina itself feared misinterpretation and dismissal by the public, its ludic campaigns drew attention and support, which, in part, contributed to actual change in the abortion rights legislation of the early 1970s. The ludic strategy of critique demonstrated to be an effective tool once it moved from Grootveld's artistic practice to the realm of activism by Dolle Mina.

**Janna Schoenberger** is a core faculty member at Amsterdam University College, where she teaches modern and contemporary art. Dr. Schoenberger completed her PhD in Art History at the Graduate Center, The City University of New York in 2017. Her doctoral dissertation, *Ludic Conceptualism: Art and Play in the Netherlands, 1959 to 1975*, is the first extensive study of art in the Netherlands in the 1960s and '70s. In 2018 – 2019, Dr. Schoenberger was the Johan Huizinga Fellow at the Rijksmuseum and a Visiting Postdoctoral Fellow at Yale University's Beinecke Library.

## **Amy Tobin**

### ***Speaking Bitterness, or How to Raise Feminist Consciousness***

In her essay 'Women: The Longest Revolution' Juliet Mitchell describes the importance of consciousness-raising to the Women's Liberation Movement. While Mitchell's essay surveys activism in the UK and the USA, and refers to material from Europe, she suggests that process of consciousness-raising emerges from the Maoist practice of 'speaking bitterness', during which citizens gathered in small groups to share experiences and find common structural cause. The practice took a similar form in the feminist groups of the 1970s, where contributors spoke personal accounts to articulate a shared politics. It was the root of the feminist call 'The Personal is Political'. This paper considers the form of consciousness raising in artworks from the 1970s up to the present. In this I seek to trace an alternate narrative of feminist art that is less about identity, than consciousness. Rather than take the group as a motif, I want to consider how artists translated experiences of exposure, encounter and interaction – that animated consciousness-raising – into artworks that likewise seek to raise consciousness. I begin with Adrian Piper's *Catalysis* works (1970–3) and Howardena Pindell's *Free, White and 21* (1979) to consider the role of performance in this history, before moving on to more recent artworks by Sharon Hayes and Barby Asante that bring together the personal with historical texts to engage with histories of feminism. I mobilise Mitchell's 'speaking bitterness' to consider the difficulty, the struggle involved in feminist work, and connect this bitterness with Sara Ahmed's influential formulation of the 'feminist killjoy' to connect strategies of critical consciousness over tactical identification.

**Amy Tobin** is Lecturer in the Department of History of Art, University of Cambridge and Curator, Kettle's Yard, University of Cambridge. She has published her research in *Tate Papers*, *MIRAJ*, *Women: A Cultural Review* and *Feminist Review*, along with books chapters in numerous edited books. She is the co-editor of *London Art Worlds: Mobile, Contingent and Ephemeral Networks 1960–1980* (Penn State University Press, 2018) with Jo Applin and Catherine Spencer and *The Art*



of *Feminism* (Chronicle and Tate, 2018) with Lucy Gosling, Helena Reckitt and Hilary Robinson. In 2019-2020 Tobin was the Terra Foundation for American Art and Paul Mellon Centre for Studies in British Art Fellow for Anglo-American Art, in 2021–2 she has a Leverhulme Research Fellowship to work on a new project on art and feminist sisterhood.

## **Zsofi Valyi-Nagy**

### ***Herstory or Mine? Writing Feminist Histories of Art with Self-Mythologies in Mind***

“Can an antifeminist produce feminist art?” asked Anne Wagner in *Three Artists (Three Women)*. Can we write feminist art histories of artists who don’t identify as feminists? I address this question by discussing my dissertation on the Hungarian-born, Paris-based artist Vera Molnar (b.1924). Largely ignored until the twenty-first century, Molnar has been lauded as the “grand dame” of the male-dominated field of early digital art. Yet she has consistently resisted this label, eschewing the categories of “feminist” and “woman artist,” even while espousing feminist values and practices. Focusing on Molnar’s experiments with computers in the 1970s and 80s, my research relies heavily on conversations with the artist over the past four years. In this paper, I consider how on the one hand, oral histories grant us access to otherwise under-documented or marginalized histories of innovation and process, and/or more personal stories of migration and assimilation. On the other hand, this very marginalization can lead artists to recount their stories as self-mythology that might veer from historical “truth.” I examine the tensions that arise from generational, cultural, or ideological differences between feminist scholars and their subjects, when our priorities might contradict those of the artists we are championing.

**Zsofi Valyi-Nagy** is a PhD candidate in Art History at the University of Chicago interested in postwar art, technology, and gender. Since 2018, she has led the workshop series *Speaking of Art: Artist Interviews in Scholarship and Practice*. As a Fulbright fellow, she is currently a visiting student at the Centre André Chastel in Paris. Her dissertation project, “Vera Molnar’s Programmed Abstraction: Computer Graphics and Abstract Art in Postwar Europe” has received support from the Dedalus Foundation, the DAAD, and the Center for Advanced Studies in the Visual Arts at the National Gallery of Art in Washington. Zsofi is also a practicing artist.

## **Caitlin Woolsey**

### ***“It’s so touchy”: Christina Kubisch and the Sound of Emergency c. 1975***

A member of the first generation of sounds artists who came of age in Europe in the decades following the second World War, Christina Kubisch creates technically-innovative sound installations that deal obliquely with questions of history and collective experience. This talk focuses on a series of videos from 1975, collectively titled the *Emergency Solos*, in which Kubisch performs with her flute and other objects: thimbles on her fingers; a condom stretched over the flute’s hole; nude from the waist up and wearing boxing gloves; playing the flute from the exit rather than mouth hole while breathing through a gas mask. Through the interpolation of skill (she is a classically trained flautist) and objects associated by turns with domestic labor and defensive strategies, these performances testify to the artist’s canny aim of making visible the often unobserved material and systemic frameworks that profoundly shape each of our lives—and in this case, particularly the lives of women. While *Emergency Solos* on the surface appears quite distinct from the “electrical sound walks” in cities around the world for which Kubisch is now best known, this talk will demonstrate how these early performances map a trajectory from the individual subject towards the social imaginary. Drawing on a 2020 interview the author conducted with Kubisch about the evolution of her artistic practice and the cross-pollination among the worlds of experimental music (collaborating with the likes of Pauline Oliveros and Annea Lockwood),

performance, and interactive sound installation, this talk argues that *Emergency Solos* may be understood as models of feminist practice at a time when the worlds of classical and experimental music as well as avant-garde artistic practice remained dominated by male artists. In these keenly ironic and yet pained performances, Kubisch helped inaugurate a path for many female sound artists and musicians in the decades that followed.

**Caitlin Woolsey** is an art historian and poet who focuses on the historical confluence of visual art, media, and performance in the twentieth century. She holds a PhD in History of Art from Yale University and an MA in Philosophy and the Arts from Stony Brook University. Her current book project examines how the integration of sound transformed intermedia artistic practices in the decades following the Second World War, focusing on the sound poet Henri Chopin. She is the Assistant Director of the Research and Academic Program at the Clark Art Institute in Williamstown, Massachusetts, USA, where she also teaches in the Williams College Graduate Program in the History of Art.

### **Organizing committee: bios**

**Kerry Greaves** is Assistant Professor in Art History at the Department of Arts and Cultural Studies, University of Copenhagen and External Lecturer in Art History, at the Danish Institute for Study Abroad. She was the curator of *War Horses: Helhesten and the Danish Avant-Garde During World War II*, organized by the NSU Art Museum Fort Lauderdale, Florida, and the Carl-Henning Pedersen & Else Alfelts Museum, Herning, Denmark. Her book, *The Danish Avant-Garde and World War II: The Helhesten Collective* was published by Routledge in 2019. In 2020, she edited the anthology *Modern Women Artists in the Nordic Countries, 1900-1960* (Routledge). Her work has appeared in journals such as *Dada-Surrealism*, *The Oxford Art Journal*, and *Kunst og kultur*. She currently leads the research project, *Feminist Emergency* at the University of Copenhagen.

**Jenevive Nykolak** is Assistant Professor of modern and contemporary art history at California State University, Los Angeles. Her current book manuscript examines the politics of collectivity in French art circa 1968 and she has recently published articles in *Art History*, *Art Journal*, and *Selva*. She is an alumna of the Whitney Independent Study Program and the recipient of a Chateaubriand Fellowship in the Humanities and Social Sciences hosted by the École des hautes études en sciences sociales in Paris. In 2020, she was a National Endowment for the Humanities Summer Institute Fellow.