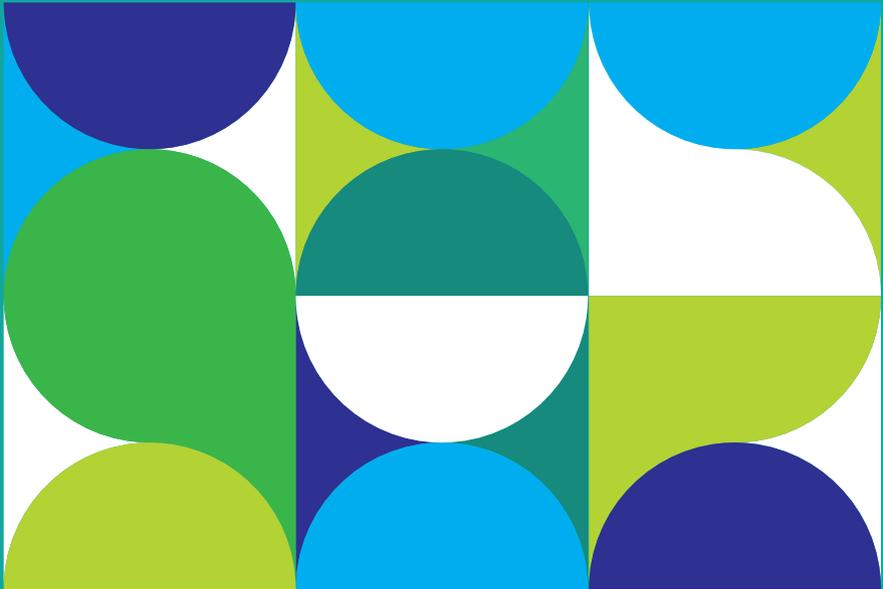


# IMAGES BY WOMEN ARTISTS

Gendering the Art Histories  
of Ibero-America and the  
Iberian Peninsula  
Contexts – Narratives – Practices



5th/6th  
October 2022

Annual Conference of the  
Carl Justi-Association  
Warburg-Haus, Hamburg

A cooperation of the Carl Justi-Vereinigung, Universität Hamburg & Universidad Complutense de Madrid,  
sponsored by the Geschwister Dr. Meyer Stiftung

With collaboration of the research project "Imaginaries of/in Spain in the Contemporary Age. Material Culture, Identity, Performativity"  
(PI: Alicia Fuentes Vega. Funding Institutions: Comunidad de Madrid - Spain and Complutense University of Madrid)

## Wed, 5th October

15:00

### Opening

Welcome address by Michael Scholz-Hänsel (Universität Leipzig) on behalf of the Board of Directors of the Carl Justi-Association & introduction by the conference organisers

### 15:30–16:30 POLITICAL AGENTS

Moderator: Julia Kloss-Weber (Universität Hamburg)

Saray Espinosa (Universitat de Girona). Iberian Feminists: Art as a Trench in the Times of Franco and Salazar

Miriam Oesterreich (Universität der Künste Berlin). Gendered Indigenist Fashion Practices in Post-Revolutionary Mexico

16:30–17:00

### Coffee Break

17:00–17:30

### Discussion

### 17:30–18:30 EDUCATIONAL & INSTITUTIONAL CONTEXTS

Moderator: Alicia Fuentes Vega (Universidad Complutense de Madrid)

Lucía Laumann (Universidad Nacional de San Martín). The Female Students and the Printmaking Workshop. Strategies and Negotiations to Enter the Higher School of Fine Arts “Ernesto de la Cárcova”

Esther Romero Sáez (Universidad Complutense de Madrid). “On the Moral Degeneration of Distinguished Young Ladies”. Representation of the Nude in the Works of Spanish Artists of the 19th and 20th Centuries

18:30–19:00

### Discussion

# PROGRAM

## Thu, 6th Oct

### 9:00–10:30 TRANSNATIONAL NETWORKS

Moderator: Gesa Wieczorek (Universität Hamburg)

Henar Rivière (Universidad Complutense de Madrid). The Centrality of the Margins: Graciela Gutiérrez Marx within the Mail Art (Male) Solidarity Networks

Carmen Gaitán Salinas (Instituto de Historia-CSIC). Three Women, One Gallery: The Pecanins Sisters and their Branch in Barcelona (1972–1976)

Sol Izquierdo de la Viña (Technische Universität Berlin). A Woman Traveller in Exile: Lene Schneider-Kainer in the Balearic Islands (1931–1937)

10:30–11:00

### Coffee Break

11:00–11:30

### Discussion

### 11:30–12:30 GENDERING THE NARRATIVES OF ART HISTORY

Moderator: Marta Oliveira Sonius (Freie Universität Berlin)

Maria Luísa Faxedas Brujats (Universitat de Girona). Notes for a Feminist Theory of Abstraction

Mercedes Valdivieso (Universidad de Lleida). Margarita Nelken. Politikerin, Aktivistin und Pionierin der Kunstgeschichte in Spanien

12:30–13:00

### Discussion

13:00–15:00

### Lunch Break

### 15:00–16:00 REVISITING FEMALE ART STORIES – Case Studies I

Moderator: Anna Linder (Universität Hamburg)

Greta Winckler (CONICET – Universidad de Buenos Aires). Colonial Gazes, Patriarchal Gazes: (Counter) Proposals for an Emancipatory Imagination in the Work of Anna Bella Geiger and Guadalupe Miles

Maria Schaller (Universität Hamburg) & Johanna Spanke (Universität Hamburg). Son Juana’s Body Inscribed. Images of the “Tenth Muse of Mexico” in Contemporary Chicana Art

16:00–16:30

### Coffee Break

16:30–17:00

### Discussion

### 17:00–18:00 REVISITING FEMALE ART STORIES – Case Studies II

Moderator: Alicia Fuentes Vega (Universidad Complutense de Madrid)

Fernanda Pequeno (Universidade do Estado do Rio de Janeiro). Lygia Pape: “Eat me” (1975) and “Objetos da sedução” [Objects of Seduction] (1976), in Comparison with the Research Project “A mulher na iconografia de massa” [Woman in Mass Iconography] (FUNARTE, 1977)

Julia Kloss-Weber (Universität Hamburg). Autopoiesis as an Artistic Strategy: Frida Kahlo’s “Plaster Corset with Hammer, Sickle and Embryo” (1950)

18:00–18:30

### Discussion

18:30

### Closing remarks

### VENUE

Warburg-Haus  
Heilwigstr. 116  
20249 Hamburg

### ORGANISING COMMITTEE

Amrei Buchholz  
[Akademie der Künste, Berlin]

Alicia Fuentes Vega  
[Universidad Complutense de Madrid]

Julia Kloss-Weber  
[Universität Hamburg]

# Images by Women Artists:

## Contexts – Narratives – Practices

### Gendering the Art Histories of Ibero-America and the Iberian Peninsula

“¿Tienen que ser invitadas las mujeres para estar en el museo?”<sup>1</sup> – „Do women have to be invited in order to get into a museum?” A journalistic debate reacted with this harsh reply to the exhibition *Invitadas* (English: The Invited, The Visitors) dealing with the role of women in the Spanish art system in the 19<sup>th</sup> and at the beginning of the 20<sup>th</sup> century that was recently shown in the *Museo del Prado* in Madrid. The discussion that was sparked by the exhibition shows that we cannot do justice to the urgency of addressing the position of women in art history without also looking at the structural and methodological frameworks.

When aesthetics, art criticism and academic art history—as we differentiate them today—began to establish themselves in the European sciences at the end of the 18<sup>th</sup> century, it was men who determined theories, practices and discourses. Patriarchal structures arose within which women artists were assigned specific, mostly minor areas both institutionally—for example, by being denied an academic education—and with regard to art practice and artistic representations. The effects of these structural limitations of women as creators of art are reflected even today in their marginalization in different areas in the study and writing of art history. As Griselda Pollock, among others, emphasizes, it is not enough to simply incorporate women artists subsequently into the existing narratives, as this does not fundamentally challenge the patriarchal structures themselves (Pollock 2020 [1988], 17).

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<sup>1</sup> URL: [https://www.huffingtonpost.es/entry/tienen-que-ser-invitadas-las-mujeres-para-estar-en-el-museo\\_es\\_5f84e14ac5b6e5c3200286ae](https://www.huffingtonpost.es/entry/tienen-que-ser-invitadas-las-mujeres-para-estar-en-el-museo_es_5f84e14ac5b6e5c3200286ae) [03.06.2021]

The planned conference aims at taking up discourses on the positions of women artists that have been developed in Ibero-America and on the Iberian Peninsula by a profound interweaving of post-/decolonial and feminist approaches. Not only the general conditions for women creating art in Spain, Portugal and the Ibero-American countries—for example in connection with the history of academies—will be examined more closely. We will also focus on the question of when and from which analytical perspectives women artists and their works became the subject of art historical research and how female artists reacted in their works to the structural circumstances.

An initial thought of the conference is that although women artists could not simply act outside the existing power systems based on gender difference, they could reflect on them in their work and thereby at least implicitly challenge them. Thus, the prospective contributions should focus specifically on the modes in which gender differences are broached and mediated in the works of women artists. To what extent do/did women artists use the reality constituting character of art creation—understood as social practice—in a strategic form? How did this lead at least to partial shifts within the established hegemonic discourses? How do these problem constellations interact with questions of coloniality, taking into account that both the Iberian Peninsula and Ibero-American countries share a position of cultural periphery although they are at the same time separated by the colonial wound? Does the overlapping of various regimes of subalternity—as women and as “peripheral” artists—originate specific strategies of empowerment, such as women artists’ networks and transatlantic cultural alliances? And, finally, how do these phenomena become aggravated in intersectional contexts, for example even today when art by women is labelled “indigenous” art.