

Universalmuseum Joanneum Press

Universalmuseum Joanneum
Mariahilferstraße 4, 8020 Graz, Austria
www.museum-joanneum.at

presse@museum-joanneum.at
Telephone +43-316/8017-9211

Ladies First! Women artists in and from Styria 1850 to 1950

Neue Galerie Graz, Joanneumsviertel, 8010 Graz

Opening: April 16th, 2020, 7 pm

Duration: 17.04.–30.08.2020

Curated by Gudrun Danzer and Günther Holler-Schuster

Information: +43-316/8017-9100, www.neuegaleriegraz.at

The exhibition *Ladies First!* is the first time that the Neue Galerie Graz has taken a closer look exclusively at the art production of women in Styria. At the heart of the show lie the works and life-stories of some 60 well-known – and a few lesser-known – women artists from the period 1850 to 1950. It was the generation of those born around 1850 for whom it was even conceivable that they could make a living from their own artistic activities. For the generation of female artists to follow, the emancipatory tendencies were already discernible, to the point that post-1950, conditions for women artists had been fundamentally transformed. With this overall assessment, the exhibition sets out to provide a first-ever survey of the creative work of Styrian women artists and to invite all those interested to engage further with this subject.

Turning the spotlight on feminine art

‘Why have there been no significant female artists?’ the American art historian Linda Nochlin asked provocatively in 1971, thereby revealing the social discrimination that women faced in the art system. Hers was one of the first flames to light a feminist academic discipline in art, which to this day examines the part played by women in producing art. For Graz, Austria’s second largest city, and for Styria, there has been no historical survey to date of the female artists from the region. Here, too, women’s creative output has been to a large extent been suppressed, forgotten, marginalised. And that, even though female students were admitted to the so-called Provincial Drawing Academy in Graz from the beginning of the 19th century, and although the local art society, the Association of Styrian Artists founded in 1899, soon accepted women as members and gave them opportunities to exhibit. The exhibition’s aim is to counteract this great squeezing out of women and to rectify the region’s recording of art history. In this large-scale survey, the work and biographies of around 60 women artists are shifted to centre stage and thus returned to our collective memory.

100 years of art by women in and from Styria

The period chosen for consideration is from the mid-19th to mid-20th century. It was the generation of those born around 1850 for whom it was even conceivable that they could make a living from their own artistic activities. For those born after 1880, the emancipatory process already came into effect, which, at the beginning and up to the middle of the 20th century, increasingly brought public recognition to women active in artistic careers. In the period following 1950, conditions for women who wished to be artists had transformed fundamentally. In terms of regions, today's Štajerska, formerly Lower Styria, was also included in 'Styria' for the period prior to 1918 as belonging to the same cultural space. Over and above those women artists directly active in the region, the selection includes those born here, whose careers then developed elsewhere. These include one of the most exciting discoveries of the project: Marianne Stokes, née Preindlsberger, who achieved renown in England following the Pre-Raphaelites. Her works are represented there in major museums – in Austria she has fallen into complete oblivion.

Preferred range of motifs and controversial themes

In essence, this tour through 100 years of art by women is chronological in structure. The selection of works is based on thematic criteria in order to illustrate interests in terms of contents and preferred broad areas in terms of motifs. It can be shown, in fact, that many of the women artists initially chose themes that were traditionally designated feminine: flowers, still life, gardens, the domestic sphere with the women living in it, portraits, sometimes self-portraits, female nudes as well as – often intimate – landscapes. The effort and struggles involved in being able to work as a woman artist at all did not permit the treatment of controversial themes and illustration of social discrimination in this early phase. Only from a certain point on, when female artistic activity was to some extent accepted – in Austria that was from 1918 on with the establishment of the First Republic and implementation of voting rights for all – did women artists sporadically take up such themes. In Styria it was the Expressionist Alwine Hotter who led the way here. Later on, Ida Maly, who was to fall victim so tragically to the National Socialists' euthanasia programme, engaged with contents of this kind, for example. In terms of form, the women artists developed their work predominately on the basis of what they had learning in their training and within the prevailing style of the period – as their male counterparts did, too. Thus, Marie Egner, probably the most eminent artist in the exhibition, is one of the key female representatives of Austrian Atmospheric Impressionism.

Social-historical background

From a social history perspective, the women artists of the 19th and early 20th century mostly came from aristocratic or upper middle-class families – in Styria, too. Some of them were from military families, and often their close relatives or parents were active as artists, too. Women from poor circumstances who achieved an artistic career represent the exception for the period under consideration here. It is also striking that many of the female artists remained unmarried, or if they married, had no children – meaning they had to make a choice between career and family.

The exhibition cannot lay claim to completeness – neither in the positions shown nor in the research of the works and life-stories. With this overall show, it aims to offer a first overview of the work of women artists from Styria and to invite interested members of the public, and those doing research, to engage further with this.

A 200-page catalogue in English and German is published in conjunction with the exhibition, edited by Gudrun Danzer with the biographies of artists as well as contributions from the editor, Sabine Fellner and Karin Scaria-Braunstein.

Ladies First!

List of artists

Assunta Arbesser, née Maria Assunta von Arbesser-Rastburg
Venice 1884 – 1971 Graz

Elisabeth Attems, née Attems von Petzenstein, married Jordis Lohausen
Graz 1875 – 1944 Graz

Marie Auersperg, née von Attems, married von Auersperg
Graz 1816 – 1880 Graz

Willy Badl, née Wilhelmine Badl
Graz 1899 – 1958 Vienna

Marie Baselli, née Baselli von Süssenburg
Budapest 1862 - 1924 Draga di Moschiena, Istria (today Mošćenička Draga, Croatia)

Gudrun Baudisch, née Baudisch, married Teltscher, married Wittke
Pöls, Styria 1907 - 1982 Salzburg

Margret Bilger, née Bilger, married Kastl, married Breustedt
Graz 1904 - 1971 Schärding, Upper Austria

Maria Biljan-Bilger, née Biljan, married Bilger, married Perz
Radstadt, Salzburg 1912 - 1997 Munich

Helene Birnbacher, née von Stähling, married Birnbacher
Broos, Transylvania (today Orăștie, Romania) 1859 – 1923 Bad Hofgastein, Salzburg

Norbertine Bresslern-Roth, née Roth, married von Bresslern
Graz 1891 – 1978 Graz

Elfriede Coltelli, née Coltelli von Roccamare, married Plaichinger
Graz 1883 – after 1921, presumably in South Germany

Anny Dollschein
Görz, Krain (today Gorizia, Italy or Nova Gorica, Slovenia) 1893 – 1946 Graz

Margarethe Donnersberg, née von Donnersberg
Lichtewerden, Silesia (today Světlá Hora, Czech Republic) 1878 – 1966 Graz

Marie Egner
Radkersburg, Styria 1850 – 1940 Maria Anzbach, Lower Austria

Therese Eissl, née von Oberndorfer
Wiener Neustadt, Lower Austria 1784 – presumably around 1850 in Italy

Marianne Fieglhuber-Gutscher, née Fieglhuber, married Gutscher
Vienna 1886 – 1978 Graz

Eva Formentini, née von Formentini
Bruck an der Mur, Styria 1900 – 1993 Graz

Marta Elisabet Fossel
Liezen, Styria 1880 – 1965 Graz

Caroline Frast, née von Frast, married Schwach
Graz 1841 – 1902 Graz

Konstanze Frohm
Bešlinec, Croatia 1886 – 1984 Graz

Stephanie Glax, née Glax de Stadler
Rohitsch-Sauerbrunn, Styria (today Rogaška Slatina, Slovenia) 1876 – 1952 Milan

Olga Granner-Milles, née Granner, married Milles
Leibnitz, Styria 1874 – 1967 Graz

Rosa Guttenberg, née von Guttenberg
Trieste 1878 – 1959 Graz

Emilie Hallavanya, née von Hallavanya
Pola, Istria (today Pula, Croatia) 1879 – 1960 Munich

Pauline Halm-Flechner, née Flechner, pseudonym Halm
Vienna 1842 – 1921 Schladming, Styria

Dorothea Johanna Hauser

Graz 1877 – 1946 Vojnik near Celje, Slovenia

Luise Heinzel

Hitzendorf near Graz 1912 – 2002 Graz

Emmy Hießleitner-Singer, née Singer, married Hießleitner

Voitsberg, Styria 1884 – 1980 Semriach, Styria

Olga Holzhausen, née Metzger, married von Holzhausen

Vienna 1871 – 1944 Graz

Alwine Hotter

Graz 1895 – 1995 Graz

Marie Kartsch, née Kartsch, married Hekimian

Salzburg 1847 – 1937 Salzburg

Tanna Kasimir-Hoernes, née Johanna Hoernes, married Kasimir

Graz 1887 – 1972 Vienna

Ernestine Kirchsberg, née von Kirchsberg

Verona 1857 – 1924 Graz

Elly Klingatsch

unknown, amateur photographer in Graz during the interwar period

Friederike Koch-Langentreu, née von Koch-Langentreu

Conegliano, Venetia (today Italy) 1866 – 1941 Klausen, South Tyrol (today Chiusa, Italy)

Fredy Koschitz, née Friederike Malec, married Koschitz

Laibach, Carniola (today Ljubljana, Slovenia) 1914 – 2001 Klagenfurt

Hedwig Krönig

Berlin 1875 – 1953 Graz

Anna Lynker

Vienna 1834 – 1928 Abbazia, Istria (today Opatija, Croatia)

Ida Maly

Vienna 1894 – 1941 Schloss Hartheim, Upper Austria

Paula Maly

Vienna 1891 – 1974 Graz

Grete Martiny-Holzhausen, née Margarethe von Holzhausen, married Martiny
Przemyśl, Galicia (today Poland) 1893 – 1976 Graz

Fride Miller, née Elfriede Miller von Hauenfels
Graz 1893 – 1962 Vienna

Elsa Oeltjen-Kasimir, née Kasimir, married Oeltjen
Pettau, Styria (today Ptuj, Slovenia) 1887 – 1944 Ptuj, Slovenia

Vevean Oviette, née Emmy Schwarzbauer, pseudonym Vevan Oviette
Graz 1902 – 1986 Graz

Rosa Panusch
Dates of birth and death unknown, portrait painter in Graz in the 19th century

Rita Passini
Vienna 1882 – 1976 Graz

Emmy Paungarten, née von Paungarten
Klagenfurt 1874 – 1947 Graz

Maria Peter-Reininghaus, née Reininghaus, married Peter
Graz 1883 – 1934 Graz

Hanna Philippovich, née Reininghaus, married Gollob, married Philippovich
Graz 1890 – 1970 Innsbruck

Irene Pregler-Grundeler
Wadowice, Galicia (today Poland) 1868 – 1945 Graz

Gertrud Ring, née Schröder, married Ring
Landsberg an der Warthe, Prussia (today Gorzów Wielkopolski, Poland) 1897 – 1945 St. Sulpice
la Pointe, France

Susi Sartori-Sing
Mariazell, Styria 1874 – unknown

Emilie Schmäck, née Schmäck, married Stregen von Glauburg
London 1817 – 1886 Mödling, Lower Austria

Mara Schrötter-Malliczky, née von Malliczky
Prague 1893 – 1973 Graz

Marie Schuster-Schörgarn, married Singer

Vienna 1869 – 1947 Graz

Marianne Stokes, née Preindlsberger, married Stokes

Graz 1855 – 1927 London

Brunhilde Stübinger-Kochauf, née Kochauf, married Stübinger

Cattaro, Dalmatia (today Kotor, Montenegro) 1912 – 2006 Anger, Styria

Melanie Stürgkh, née von Stürgkh

Graz 1898 – 1992 Graz

Margarete Supprian

Pyritz, Pomerania (today Pyrzyce, Poland) 1872 – around 1935, presumably in Berlin

Hedwig Tax-Hochhauser, née Hochhauser, married Tax

Rosenthal an der Kainach, Styria 1915 – 1997 Graz

Susanne Wenger

Graz 1915 – 2009 Oshogbo, Nigeria

Grete Wilhelm, née Hujber, married Wilhelm

Radein, Styria (today Radenci, Slovenia) 1887 – 1942 Vienna

Grete Zahrastnik, née Paunovic, married Zahrastnik

Graz 1910 – 1998 Graz