



Modern **Women** Thinkers





International Conference

MODERN WOMEN THINKERS: INTELLECTUAL DEVELOPMENT OF WOMEN IN THE 20TH CENTURY

Inter-University Centre, IUC, Dubrovnik, Croatia
6-8 June 2022

CONFERENCE PROGRAMME AND THE BOOK OF ABSTRACTS

Zagreb, 2022



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Andrea Feldman

International conference

Modern Women Thinkers: Intellectual Development of Women in the 20th Century

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Conference programme and the book of abstracts

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CONFERENCE PROGRAMME



Monday, 6 June 2022

15:00- 15:30 Registration

15:30- 16:00 Conference opening

16:00- 17:00 **KEYNOTE LECTURE**

ANDREA PETŐ, *Women's History Writing at the Crossroads*

Welcome Cocktail

17:30- 19:00 **Panel 1: EAST MEETS WEST**

| Chair: Marijana Kardum |

MERIMA OMERAGIĆ, *Emancipation of (Modern) Muslim Women in the Prose Works of Nafija Sarajlić in the Grip of Values and Writing Practice Rooted in the Ottoman and Austro- Hungarian Empire*

SHIVANI MAKKAR, *Woman as Subject and Agent: A Study of Widow Im-molation in 20th-Century India*

ANDREA FELDMAN, *Vera Ehrlich: Environments of Exile*

ANA STJELJA, *The World of Women as a Literary Focus of the Serbian Modern Woman Thinker Jelena J. Dimitrijevic*

Discussion

Drinks & snacks



Tuesday, 7 June 2022

9:30 – 12:00 **Panel 2: WOMEN'S AGENCY**

| **Chair: Ana Batinić** |

OLJA VIŠKOVIĆ, *Istrian revolutionary Giuseppina Martinuzzi*

ZORANA SIMIĆ, *Women Editors in Interwar Yugoslavia: Between Struggling to Write and Struggle for Rights*

MARIJANA KARDUM, *Dualities of Modern Women Thinkers in Croatian Historiography: from Vinka Bulić to Savka Dabčević Kučar*

Discussion

Coffee break

MARTINA PIŠKOR, INES SABOTIČ, *The “Ladies Association” and “Ladies Club”: Two Examples of Women’s Societies in Zagreb (1901-1914)*

IDA OGRAJŠEK GORENJAK, *Organizing Women-Intellectuals in Zagreb*

JELENA SEFEROVIĆ, *A Socio-Cultural Anthropological Analysis of the (in)Visibility of the Activities of the Female Members of Matica hrvatska - Dubrovnik Branch From the Early 1990s*

Discussion

Break

12:30 – 13:30 **KEYNOTE LECTURE**

TIINA KINNUNEN, *Feminist History Writing in Northern Europe, From the Late 19th Century Until the 1930s: Intellectual and Emotional Activity*

Lunch



15:30 – 18:00 **Panel 3: TRADITIONAL VS MODERN**

| **Chair: Ida Ograjšek Gorenjak** |

KRISTINA PULJIZEVIĆ, *Traditional Female Identity on the Threshold of Modernity - the Work of Pavlina Bijelić Bogdan*

ALENKA JENSTERLE DOLEŽAL, *Female Desire in the Epistolary Novels of South Slavic Women Writers* (Hanka by Slovene-Croat Zofka Kveder and Jedno dopisivanje by Serbian Julka Chlapec-Djordjević)

MIRJAM VIDA BLAGOJEVIĆ, *The Change in Perception of the Female Body and Sexuality and its Role in Redefining Gender Patterns in the Interwar Period: a Look Through the Croatian Women's Press*

Discussion

Coffee break

MANCA G. RENKO, *The Battles of Transition: Women After the First World War*

JELENA MILINKOVIĆ, ŽARKA SVIRČEV, *Julka Hlapec Đorđević's "New Woman"*

JUDIT ACSÁDY, *The Role of Valéria Dienes, Philosopher and Founder of Orchestics, in the Construction of the Identity of the Modern Woman*

Discussion

18:30 – Optional- visit to Srđ by Dubrovnik Cable Car

Wednesday, 8 June 2022

9:30 – 12:00 **Panel 4: WOMEN ARTISTS**

| **Chair: Andrea Feldman** |

MAGDALENA BURGER, *Concepts of Czechoslovak Modern Women Artists in the Examples of Valérie Hachla-Myslivočková (1878-1968) and Toyen (1902-1980)*

LUCYNA MARZEC, *Between the Waves, Through the Interstices of Existence. Jolanta Brach-Czaina's Thought*

ANA BATINIĆ, *Zdenka Marković as the Researcher of Croatian Women's Intellectual History*

Discussion

Coffee break

KATARINA BEŠIREVIĆ, *The Neo-Avantgarde of Katalin Ladik and her Work in Yugoslavia*

LUCIJA LJUBIĆ, *From Actress to Writer – Eliza Gerner*

MARTINA PETRANOVIĆ, *The First Woman Croatian Stage Designer – Dinka Jeričević*

Discussion

12:00 – 12:30- **Conference conclusions**

13:00 – Optional- Trip to Lokrum





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ABSTRACTS



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The Role of Valéria Dienes, Philosopher and Founder of Orchestics, in the Construction of the Identity of the Modern Woman

During the time of the unfolding structural changes that defined the position of women and their career paths as intellectuals, the philosopher Valéria Dienes (1879-1978), born during the Austro-Hungarian monarchy, represented a unique example of how a modern woman thinker could contribute to the construction of women's identity.

Her life and achievements as a philosopher and as the founder of the famous Orchestics dance and movement school in Budapest has already been the subject of a wide range of academic works (see for example Jakabffy, 2018; Weibel, 2005; Töttös, 1991; Dienes - Fenyves, 2004, etc.). After receiving her diploma - in both aesthetics and mathematics - and a doctoral degree in Budapest, she continued her studies in Paris and attended lectures by Henry Bergson, becoming acquainted with him personally. She also attended performances by Isadora Duncan and courses on Greek classical eurythmy given by Raymond Duncan. Later she became a follower of their theories on movements of the body and she established a similar school in Budapest.

This recent paper aims to focus on a less discussed area of her life: her connection to the Hungarian feminist movement of the time. Based on archived correspondence between her and the editors of the periodical of the Association of Feminists in Budapest, called *The Woman (A Nő)*, it aims to discuss in what ways she contributed to the creation of the identity of - and the social space for - the modern woman.



ANA BATINIĆ

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Zdenka Marković as the Researcher of Croatian Women's Intellectual History

Zdenka Marković (1884-1974) was a Croatian literary author and literary translator. She studied Slavic studies, art history and philosophy in Zagreb and Fribourg and made a huge impact building intercultural bridges between Croatian and Polish culture. The aim of this research, however, is to explore her work on the study of the intellectual history of women, showing that this less familiar example of Marković's interests was not just temporary, but a lifelong intellectual and passionate quest. On the basis mostly of different kinds of archival material deposited in her literary bequest, kept in the archives of the History of Croatian Literature Division at the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb, Zdenka Marković's research into women's intellectual history can be followed in two phases, covering a period of more than thirty years. The first was from 1936 until the Second World War, when Marković was collecting data for lexicographical entries in *Hrvatska enciklopedija* (*The Croatian Encyclopaedia*) and also started to amass information about female poets in Dubrovnik from the middle of the 16th until the end of the 18th century. Her research continued during the 1950s and 1960s, while she wrote her *Pjesnikinje starog Dubrovnika* (*Female Poets in Old Dubrovnik*) published in 1970 by the Croatian Academy of Sciences and Arts. This research will attempt to show that, taking into account her contributions, Zdenka Marković deserves to be considered as one of the modern women thinkers.



KATARINA BEŠIREVIĆ

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The Neo-Avantgarde of Katalin Ladik and her Work in Yugoslavia

During our interview, Katalin Ladik described herself as primarily a poet and performer, and then also an artist and actress. She began her “creative work”, as she describes it, in the early 1960s and has been performing and writing poetry up until today. In the 1960s and early 1970s in Yugoslavia, Ladik was part of the neo-avantgarde art and literary scene in Vojvodina, where she left a significant mark. Like her colleagues, Ladik created critically engaged art. Her body art and visual poetry performances were an attraction from the beginning of the 1960s. However, her work finally got her excluded from the Communist Party in 1976 - because of immorality, by her own account. This did not prevent her from continuing her work and shocking audiences with her audacity, on occasion performing completely naked. Besides being a sort of symbol of women’s empowerment, Ladik’s work is also notable as an image of a hybridity between the Yugoslav/Serbian and Hungarian cultures and languages, with which she often experiments in her work and on stage. My aim is to present the role Katalin Ladik had on the Yugoslav neo-avantgarde scene - not just as an artist and poet, but also as a woman in a male-dominated milieu - mostly focusing on her testimony and experience. Additionally, I wish to explore the influence Ladik left on Yugoslav culture (mostly in Vojvodina) and to what extent her art and contributions are recognized today.



MAGDALENA BURGER

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Concepts of Czechoslovak Modern Women Artists in the Examples of Valérie Hachla-Myslivočková (1878-1968) and Toyen (1902-1980)

The New Woman had developed from fin-de-siècle feminism at the end of the 19th century to become an important player during the First Czechoslovak Republic (1918-1938). During this time, feminists succeeded in achieving important goals and in strengthening the participation of women in public life, not least thanks to the strong support of Tomáš Garrigue Masaryk. Access to higher education and expanded professional fields enabled women striving for independence to control their own lives in a wide variety of areas. While selected courses at the School of Applied Arts had been open to women since the end of the 19th century, with the establishment of the First Czechoslovak Republic in 1918 they finally got access to the Academy of Fine Arts. The professionalization of the artistic activities of women necessitated the need for associations as well as their self-positioning and (re-)positioning in the art world and society. Women artists followed differing strategies. While Valérie Hachla-Myslivočková (1878-1968) was instrumental in founding the *Kruh výtvarných umělkň* (*Circle of Female Visual Artists*) and published in the feminist women's magazine *Ženský Svět* (*Women's World*), Toyen (pseudonym of Marie Čermínová, 1902-1980) joined the Surrealist group Devětsil and preferred to work with her male colleagues like Jindřich Štyrský and Karel Teige). The contribution aims to trace the different self-images and concepts of (Czechoslovak) modern women artists following the two examples of Valérie Hachla-Myslivočková and Toyen. Beside discourses on women artists and female art, discourses on the relationship between art and the nation will also play a role.



ANDREA FELDMAN

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Vera Ehrlich: Environments of Exile

I would like to propose a paper on the experience of Vera Ehrlich Stein (1897-1980), a sociologist, anthropologist, educational leader and feminist, as well as a progressive Jewish intellectual, which can provide a telling example of the ways in which an extraordinary individual tried to come to terms with a patriarchal society, in the otherwise fragmented political culture of twentieth-century Yugoslavia. After the war, Ehrlich left for the US, where she published a book, based on her lifelong research on the changes in the family structure in South Slavic villages. The paper will deal with the issues of exile, survival under the circumstances of two dictatorships (fascist and communist), and also memory, return, and disenchantment with her life in the US. Although Ehrlich can be credibly described as the pioneer of social anthropology in Yugoslavia, she remains almost forgotten outside the narrow circle of social and cultural anthropologists in Croatia.

Particularly interested in her intellectual grasp of the issues of exile, repatriation and nostalgia, I intend to devote special attention to Ehrlich's account of the American way of life, which she described in a book that was (predictably) never published, under the terms of the communist hegemony.



ALENKA JENSTERLE DOLEŽAL

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Female Desire in the Epistolary Novels of South Slavic Women Writers

(*Hanka* by Slovene-Croat Zofka Kveder and *Jedno dopisivanje* by Serbian Julka Chlapec-Djordjević)

In the paper we will focus on the representation of intimacy and love (female desire) in the novel *Hanka* (1918) by the Slovene-Croat writer and feminist Zofka Kveder (1878-1926) and in the novel *Jedno dopisivanje. Fragmenti romana* (*Some Correspondence. Fragments of the Novel*, 1932) by the Serbian writer and feminist Julka Chlapec-Djordjević (1882-1969). Both of these South Slavic women writers and feminists were also cultural nomads with multiple language identities, and lived for some time in Prague, a key place for European modernism and the avant-garde. Both women writers constructed in these novels a picture of the new women. Considering the epistolary novel *Hanka*, we will analyze the thematization of the new independent woman and her intimacy in the chaos of the apocalypse of the First World War, focusing on the representations of idealized love and suppressed women's desire. Julka Chlapec-Djordjević inherited the legacy of Zofka Kveder in Prague and her novel *Jedno dopisivanje* is a homage to Kveder's artistic achievements. The writer also depicts gender intimacy in fictive letters, which protagonist Marija Prohasková from Prague writes to her lover Oton Šrepan, a doctor from Slovenia. We will re-examine the construction of the gender identity of the female protagonist and her understanding of intimacy and love. We will re-search these new ideas on gender roles as part of the writer's feminist theory.

We will also redefine their literary work and the problem of female desire and intimacy in the Central European context and in the context of Czech literature.



MARIJANA KARDUM

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Dualities of Modern Women Thinkers in Croatian Historiography: from Vinka Bulić to Savka Dabčević Kučar

The presentation will discuss places (modern) women (thinkers) had in Croatian/Yugoslav historiography of the 20th century. The so-called century of women generated an unprecedented number of international and publicly active women. The processes of women's politicization and nationalization during and after World War One opened possibilities for some women to gain more prominent places in shaping public opinion, at least at the local level, as the case of Croatian journalist Vinka Bulić shows. The interwar years witnessed both clouded assessments of the official historiography about the absence of women in the "first millennium of Croatian history" and women's most vocal demands for inclusion in policy-making processes. However, Vinka Bulić's example also illustrates how her most original insights remained confined to the more intimate sphere of her personal diaries. Jewish progressive intellectual Ina Juhn Broda shared a similar duality when it came to intellectual endeavours: those of a published poet and a fervent diarist-critic during World War Two. After the war, women could rise to prominent places in the country's politics. The president of the Croatian Central Committee Savka Dabčević Kučar provides an example of another duality, that of an educated professional economist and a top-rank politician. Each in their own capacity, these women intellectually challenged the prevalent ideological and political paradigms of their time.



LUCIJA LJUBIĆ

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From Actress to Writer – Eliza Gerner

In the history of the Croatian theatre there have been more than few actresses who not only interpreted different roles in drama repertoires, but also succeeded in writing their memoirs (Ivka Kralj, Eliza Gerner, Nela Eržišnik, Zdenka Heršak, Marija Crnobori and Anja Šovagović Despot). Some of them published more than one book (Eliza Gerner, Zdenka Heršak) after they finished their careers as actresses, and Anja Šovagović Despot wrote her books simultaneously with her engagement in a theatre. Croatian actress Eliza Gerner (Sombor, 1920-Zagreb, 2013) graduated from the Faculty of Economics in Budapest; after that she started as an actress in amateur theatre in Sombor, moved to Zagreb, married Croatian theatre director Tito Strozzi, and worked as a professional actress in Croatian theatres. Having retired, she also wrote memoirs about her childhood, the history of Croatian theatre and friendships with different persons in political, economic, social and cultural circles. She also wrote a book, *Hrvatske dramske dive (Croatian Theatre Stars)*, about prominent Croatian theatre actresses from the 19th to the 20th century. The paper discusses the themes connected with contemporary cultural theory Eliza Gerner included in her books, taking into consideration the changes from the modern to the postmodern epoch in the 20th century (D. Oraić Tolić 2005), especially with regard to the position that actresses had in the theatre as well as in Croatian society.



SHIVANI MAKKAR

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Woman as Subject and Agent: A Study of Widow Immolation in 20th-Century India

Sati, or widow immolation, is the practice of burning a widow on her deceased husband's funeral pyre, or burying her alive with him. The last known *sati* was of Roop Kanwar in 1987, in Deorala, a village of Rajasthan's Sikar district, in India. It drew strong reactions from all sides of the ideological spectrum - about its legality/illegality, its voluntary/coercive nature, and its traditional/modern characteristic.

During the colonial era, the surveillance eye of the state focused on Bengal, where most of the *satis* took place, in order to establish their authenticity. Judging such an event to be criminal or not and reconstructing the spectacle depended on it being 'seen' objectively. What were western readers expected to see in the image of the burning woman: horror at the barbarity of *sati* as a practice, or awe at the devotion of *sati* as a woman? Was she a 'supreme being' or a victim?

This paper will examine the variables of agency and personhood of the woman, and how the materiality of her body was transformed into the imagery of the *sati*. The focus is on how the woman as a subject is born, formed, and repositioned in a religious-colonial amalgamation, the clash of the colonial/modern state and native rituals, and how women struggle to find their own voice there.

I have also undertaken an ethnographic study of a *sati* temple in Rajasthan, to gauge the opinions of the local women and consider why they continue to visit the shrine to offer prayers.



LUCYNA MARZEC

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Between the Waves, Through the Interstices of Existence. Jolanta Brach-Czaina's Thought

In my presentation, I will introduce the figure and thought of Jolanta Brach-Czaina (1937-2021), a philosopher and essayist from Poland, whose most important book, *The Cracks in Existence*, was written in the last decades of the twentieth century and both closed the “century of women” (as the 20th century is called) and opened new paths of thinking that still have a powerful impact today.

Brach-Czaina's essays have been translated into Czech, Serbian, French and German. They have therefore had an international reception. The recent death of the philosopher has prompted Polish feminist critics to summarise and recapitulate her thought.

First, I would like to show how Brach-Czaina's thought is immersed in the past and has many transnational sources - philosophical existentialism, a fascination with Eastern philosophy, and feminism, and, on the other hand, how important art was for her poetry (radical feminist poems by Anna Świrszczyńska) and visual art, especially experimental body art and performance.

In the second part of the presentation, I will show how Brach-Czaina's thought related to contemporary debates on feminism and the place of the woman in Polish society in the 1980s and 1990s.

Finally, I will describe the most important threads of her thought, which are currently being reinterpreted and assessed from the perspective of post-anthropocentric and third-wave feminism.



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Julka Hlapec Đorđević's "New Woman"

The paper will present the concept of the "new woman" by Julka Hlapec Đorđević (1882-1969) as a figure of intersection between the different lines of the author's feminist thought and social engagement. We will dedicate the first part of the presentation to the theoretical basis of this concept. In the second part of the presentation, we will analyze the modes of its formation in the author's literature. We will focus our research on the author's discursive shaping of the new ethics and politics of sexuality and related private/public micro-institutions of patriarchy as basic frameworks within which the concept of the "new woman" was articulated. By insisting on birth control as the basis of women's emancipation, the author affirmed female sexuality outside the reproductive context, advocating the idea of personal freedoms and the right to choose. Starting from an individualistic concept, and approaching the idea of gender as a construction, Hlapec Đorđević critically approached oppressive forms that discipline female sexuality - marriage and motherhood. The concept of the "new woman" is most fully realized in the novel *Jedno dopisivanje* (1932). We will depict its protagonist as a paradigm of the author's theoretical imagining of the emancipated woman in correlation with many modern phenomena. We will especially consider the aestheticization of this figure in terms of the genre crossings and innovations that the novel brings to Yugoslav interwar literature. Moreover, Julka Hlapec Đorđević's concept of the "new woman" will be viewed comparatively, in the European and Yugoslav feminist context.



IDA OGRAJŠEK GORENJAK

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Organizing Women-Intellectuals in Zagreb

The Zagreb section of the Association of University-Educated Women (AUEW) is one of the most successful, massive and agile branches of this organization. It was founded at the beginning of 1931 by leading representatives of the women's scene, mostly established and distinguished intellectuals, active in public debates of the time. The section made a significant contribution to various projects and initiatives of the AUEW, but also, on several occasions, its members criticized and devised plans for the reconstruction of the Association. Since their initiative to reorganize the Association on a federal basis was rejected, in 1940 they left the Association in order to found their own Society of University-Educated Women. After World War II, the Anti-Fascist Women's Front re-established the Society of University-Educated Women of Croatia, which operated for a short period of time, from 1952 to 1955. The political climate and thus the organization changed significantly, but continuity can be found in the strategies of recruiting members, goals, problems, and names of the members themselves.

The presentation will focus on several key issues regarding the society's Zagreb section: 1. What the strategies and methods of recruiting members were; 2. How political changes and ideas affected the structure, goals and operation of the section; 3. How the organization sought to position itself in relation to other women's and professional organizations of the time; 4. What continuities and discontinuities in membership and activities of the organization can be detected.



MERIMA OMERAGIĆ

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Emancipation of (Modern) Muslim Women in the Prose Works of Nafija Sarajlić in the Grip of Values and Writing Practice Rooted in the Ottoman and Austro- Hungarian Empire

The birth of the modern identity of Muslim women in the field of literature can be found in the topics elaborated by the first female Bosnian Muslim writer, Nafija Sarajlić. Set at the dawn of the Great War, in a cultural setting where the values of the Ottoman and Austro-Hungarian empires interlaced and confronted each other, these topics represented the growth and functioning of the figure of the woman. An all-permeating and emancipatory discourse and the writer's awareness have been defined in light of the impact of the Europeanization process and also as being an essentially deductive content, reflecting the fluidity between self-preservation and destruction and being rejected by (traditional) surroundings.

What is common for women's literature in general is the effect of fear (both from the authorship and sentence) that appears as a textualization principle or a law of creation, challenging and negating the presence of a woman in public and art-related contexts. Both the life and texts of Nafija Sarajlic confirm that principle. By interpreting certain focal points from her biography (adoption of the principles of poetics and creation, her exposure to the influence of her husband, assuming the position of a ghost writer, dedication to specific motifs, giving up writing and making a choice to remain silent, imitating the dominantly patriarchal motifs' very position in the society), this paper will exhibit the complexity of development of women's modern identity, and will help emancipatory forces to understand the historical and theoretical position of the figure of woman writer, and woman in general, in the sphere of literature.



MARTINA PETRANOVIĆ

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The First Woman Croatian Stage Designer – Dinka Jeričević

The paper will examine the artistic and pedagogic work of Dinka Jeričević (1947), a distinguished Croatian stage designer and one of the few women in her profession, especially at the time of her formative years, when she was the only female technical director in the Croatian theatre. Creating over 400 stage designs, collaborating with the most prominent Croatian stage directors and working in almost all Croatian theatres as well as in several abroad, both as in-house and guest designer, Dinka Jeričević has significantly influenced and personally marked the history of Croatian stage design over the last fifty years. Furthermore, her long-standing pedagogic work with stage directors and producers at the Academy of Dramatic Art in Zagreb, and her passionate mentoring of emerging designers in theatre practice, has contributed considerably to both the education of numerous young theatre professionals and the shaping of contemporary Croatian stage design. Finally, by being actively involved in the continuous and apposite efforts of the Croatian Association of Artists of Applied Arts (ULUPUH) to improve the professional and legal status and working conditions of Croatian designers, she has actively participated in their social advancement and that of Croatian stage design in general. Even though she is recognised in her professional environment, and has received numerous prizes and awards, her work has never been the subject of scholarly analysis; the paper will therefore attempt to contribute to the systematisation, valorisation and contextualisation of her manifold, diverse and outstanding artistic achievements in national theatre.



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The “Ladies Association” and “Ladies Club”: Two Examples of Women’s Societies in Zagreb (1901-1914)

Membership of the “Terrestrial Ladies Association for Women’s Education and Earnings in Croatia and Slavonia” (1900) and “Ladies Club in Zagreb” (1901) was available only to women who were members of the social elite. The Association and the Club were affiliated societies whose work concerned women and their education. While the Association dedicated itself to women’s philanthropy, the Club focused on the sociability of its members. Thanks to these women’s societies, there were many benefits for the women who carried out philanthropic work and for its beneficiaries. By helping women of lower social status, elite members went out in the public sphere, gaining experience in management and decision-making. Also, they participated, in a broader sense, in resolving social policy issues.



KRISTINA PULJIZEVIĆ

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Traditional Female Identity on the Threshold of Modernity - the Work of Pavlina Bijelić Bogdan

In Dalmatia, at the turn of the 19th and 20th centuries, the provincial Women's Teacher Training School (located in Dubrovnik) offered the highest level of education that a girl could receive. Teachers therefore formed the female intellectual elite of the Dalmatian bourgeoisie. Unlike women who fought more progressive battles for women's education, voting rights and emancipation in the larger urban centres of the Austro-Hungarian Empire, Dubrovnik women made their first steps into the public sphere from the comfort zone of a traditional women's identity.

The life and work of teacher Pavlina Bijelić Bogdan is an example of such an engagement. The status of well-to-do citizen first secured her an education, then respectable acquaintances, intellectual debates and correspondence (for example with Baltazar Bogišić). In addition to teaching, she was engaged in the collection of ethnographic material - folk (Konavle) embroidery - which enabled her to act publicly, publish works and participate in exhibitions, all in a politically neutral professional field "appropriate" for a woman. She stopped working after marriage. By marrying Vlaho Bogdan, she acquired a noble title and, after his death, probably his pension, and devoted herself to humanitarian work for the rest of her life. She founded two women's associations of a religious (Catholic) and humanitarian character, leaving the burning political, national and social issues, especially the Women's Question, to the younger generations of Dubrovnik women gathered around the People's Women's Cooperative between the two world wars.



MANCA G. RENKO

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The Battles of Transition: Women After the First World War

“There was no ‘last battle’ on the horizon, but a long succession of battles, campaigns, activities, efforts and sacrifices,” wrote German revolutionary and journalist Mary (Maria) Saran in her memoir about the slow progress after the 1918 revolution in Germany. It also frequently seems that there was no such thing as the ‘last battle’ of WWI, but rather the fight continued by other means: the fight for women’s suffrage, the fight for women’s economic independence, revolutionary upheavals, the class struggle, the construction(s) and de-construction(s) of the concept of Yugoslavia, the national struggles of Wilson’s Europe, the rise of fascism and the battle for economic survival to name just a few. The idea of the old world had been shattered and the new world still needed to be invented. The paper will focus on different “battles” of transition (c. 1918-1926) as seen by women intellectuals of the North-Eastern Adriatic region. What were the fundamental transitional aspects of the post-war area of the newly divided Austria-Hungary? How did they influence women - and how did women define them? And finally: how may these transitions be considered in a gendered perspective?



JELENA SEFEROVIĆ

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A Socio-Cultural Anthropological Analysis of the (in) Visibility of the Activities of the Female Members of *Matica hrvatska* - Dubrovnik Branch From the Early 1990s

After the collapse of the Croatian Spring (*Hrvatsko proljeće*) in 1972, the work of *Matica hrvatska* was suspended in general. Two decades later, in July 1990, the first election assembly of its Dubrovnik branch was held. This paper will discuss the public (in)visibility of the activities of female members of this branch carried out from 1990 to 1995, the year of the end of the Homeland War. The reason for choosing this topic was the data obtained from informal conversations with Dubrovnik locals, which showed that the intellectual and social engagement of the female membership of the *Matica hrvatska* branch in this city was undoubtedly greater than formally recorded. Questions that have arisen, which will be answered in this paper, include the following: what are the possible reasons for the insufficient thematization of their work in public? What circumstances have led to the names of some members being more visible in the press and media, while a number of them have remained almost anonymous? Did some of them participate in charitable work during the Homeland War in Dubrovnik, and if so, did this role provide them with greater visibility in public than the role of writer and intellectual? Are certain members of the public better known for their higher level of education? To what extent were their articles represented in “Dubrovnik”, the journal of *Matica hrvatska* - Dubrovnik branch, and what issues did they deal with?



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Women Editors in Interwar Yugoslavia: Between Struggling to Write and Struggle for Rights

The women intellectuals who held editorial positions (in the periodicals published) in the Kingdom of Serbs, Croats and Slovenes/Yugoslavia did so almost exclusively in the domain of the so-called feminist counterpublic, that is to say *women's* and *feminist* magazines. Many of them were also writers, literary theorists, critics and/or translators, as well as contributors to prominent literary magazines of the time. Nevertheless, as editors they preferred feminist engagement and cooperation, while dealing with issues of their profession secondarily or indirectly. Such a situation lasted throughout the interwar period and was characteristic of women editors who otherwise differed from each other in a number of ways. In various records they left behind, some of them testified about the motives, reasons and implications of this position and professional orientation (Zofka Kveder, Katarina Bogdanović, Paulina Lebl Albala, to name just a few). This research, based on a Ph.D. thesis in progress, highlights the following main issues, which are of no less importance in today's contexts of the states of the former Yugoslavia: why and how did becoming a woman editor in interwar Yugoslavia require entering and remaining in the *feminist counterpublic*? What historical, political, psychological and cultural factors contributed to this, and what was the price of the constant efforts some of them made in order to reconcile the desire for creative freedom or belonging to the literary and intellectual community on the one hand, and feminist engagement on the other? How was their identity shaped between struggling to write and the struggle for (women's) rights?



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The World of Women as a Literary Focus of the Serbian Modern Woman Thinker Jelena J. Dimitrijevic

The paper discusses the literary, cultural and social impact that Jelena J. Dimitrijevic, one of the first Serbian woman writers and the first Serbian woman world traveller, made on Serbian traditional society, which was firmly shaped by patriarchal values. At a time when most women were illiterate and lacked the right to vote, to be independent, formally educated or make decisions independently, this extraordinary woman tried to cross barriers, break the mould and stand out, so that her voice could be heard. Her literary opus, which is strongly linked to women's rights activism, is incredibly valuable and important to the development of Serbian and Yugoslav feminism and fight for gender equality, and serves as the best example of the development of Serbian women intellectuals at the beginning of the 20th century. Her literary and feminist activism made a strong impact on modern women intellectuals as well. At the centre of her literary focus stood woman and her position in the traditional society, especially in the East. She also examined the status of women in the West, especially the American women to whom she dedicated a travel book *The New World: A Year in America* and a short novel titled *The American Woman*. The literary work of Jelena J. Dimitrijevic, once neglected, is now coming under the spotlight in terms of recreating spaces for different understandings of women's activism. Nowadays, she is the inspiration for many modern women thinkers, intellectuals, feminist writers and researchers.



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The Change in Perception of the Female Body and Sexuality and its Role in Redefining Gender Patterns in the Interwar Period: a Look Through the Croatian Women's Press

The changes that affected the world, including Croatia, after the First World War encouraged the redefinition of gender patterns and the flourishing of a women's press, which sought to interpret the changes and shake up the traditional value system. Throughout history, there have been frequent attempts to restrict women's civil, social, and political rights, based on the presumed inferiority of their frail bodies. However, the emergence of consumer culture changed the perception of the body. During the interwar period, the women's press became a new space where capitalist, political and feminist ideas were promoted. Yet, it was also a space in which the female body was presented as a vessel of the desired change - away from motherhood as a fundamental factor in the biological and cultural reproduction of the nation around the eugenic discourses about women. The paper seeks to answer how female sexuality and the notion of the female body, as a biological and sociocultural entity in Croatian interwar civil (mainly Zagreb) society, became part of constructing a consumer society and cultural, sociological, national and economic discourse. The patriarchal conceptions of the female body, and what it represented, within the culture of the interwar period will be discussed. The paper will include analysis and interpretation of texts in magazines (*Naša žena/Our Woman*; *Svijet/The World*; and *Ženski list/Women's Journal*) and visual sources: photographs in magazines, advertising posters, and art paintings, in order to better picture trends, public opinion, and media coverage of current topics related to the female body and sexuality.



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Istrian revolutionary Giuseppina Martinuzzi

Giuseppina Martinuzzi (Labin, 1844-Labin, 1925), pedagogue, teacher, poet, social and political worker, was born into an affluent family from Labin and received her primary education at home. Due to her desire for further education, she became a teacher and worked in primary schools in Istria and Trieste, mostly in working-class neighbourhoods and among the poorest of society. Teaching and working in these schools influenced other aspects of her life, encouraged her to act politically, and shaped the personality of Giuseppina Martinuzzi, fighter for social change.

At the beginning of the 20th century, Martinuzzi began an active political life, first as an irredentist and later socialist, and distinguished herself as one of the first Istrian socialists. Although of bourgeois origin, she dedicated her struggle to the poorest citizens, workers and peasants, especially the miners of Labin, and advocated for their right to education, equal rights for all citizens and women's right to vote. She gave many public speeches in which she advocated the rights of workers, women and children, and the cooperation of the Italian and Slavic population in Istria. She waged her struggle by collaborating with numerous newspapers and magazines in which she published articles, and by correspondence with like-minded contemporaries. Dissatisfied with writing for others' newspapers and magazines, in 1888 she launched in Trieste her own literary publication, the magazine *Pro Patria*, in which she expressed her views and thoughts.

Labin Public Museum houses the legacy of Giuseppina Martinuzzi, consisting of books, maps, manuscripts, notebooks and newspapers.





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KEYNOTE SPEAKERS



ANDREA PETŐ is Professor at the Department of Gender Studies at Central European University, Vienna, Austria and a Doctor of Science of the Hungarian Academy of Sciences. She is teaching courses on European comparative social and gender history, gender and politics, women's movements, qualitative methods, oral history, and the Holocaust. Author of 7 monographs, editor of 31 volumes, as well as 266 articles and chapters in books published in 23 languages. Her articles have appeared in leading history and women's studies journals. She is Doctor Honoris Causa of Södertörn University, Stockholm, Sweden.

In 2005, she was awarded the *Officer's Cross Order of Merit of the Republic of Hungary* by the President of the Hungarian Republic and the *Bolyai Prize* by the Hungarian Academy of Sciences in 2006. In 2018 she was awarded the All European Academies Madame de Staël Prize for Cultural Values.

She is on the editorial board of seven international and two Hungarian academic journals including *Women's Studies International* and *Contemporary European History*. She also serves as an associate editor for *The European Journal of Women's Studies*. She is the editor in chief of *East European Holocaust Studies*.

Her influential podcast series in English, Hungarian and German about the history and memory of the Second World War is available on CEU Podcast Library. With colleagues she is regularly discussing in the podcast series by the Johannesburg Holocaust and Genocide Center entitled: *Sleepwalking on assault on democracy* challenges and dilemmas facing democracies around the world today. She has also been a guest professor at the universities of Toronto, Buenos Aires, Novi Sad, Stockholm and Frankfurt. She was a distinguished fellow at Institute of Contemporary History, München and ZIF of University of Bielefeld.

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zählen (Wallstein Verlag, 2021). She is author, with Ildikó Barna, of *Political Justice in Budapest after WWII* (2015) and co-editor, with Ayşe Gül Altınay, of *Gendered Wars, Gendered Memories: Feminist Conversation on War, Genocide and Political Violence* (2016) and edited the volume on War in the *Interdisciplinary Handbook: Gender series* (Macmillan, 2017) contributing to the discussion on progressive politics.

TIINA KINNUNEN works at the History Department of Oulu University, Finland. She is a specialist of nineteenth and twentieth century European, particularly Northern European, women's and gender history, with focus on transnational feminism, social and cultural history of war, history of historiography, and biography.

Her current biographical project deals with the feminist lives of Alexandra Gripenberg and Ellen Key from comparative and entangled perspectives. She has recently finished an article on Key's reception in Germany and co-edited a volume on everyday nationalism in nineteenth century Baltic Sea area, with an article on Gripenberg's double identification as a nationalist and internationalist, all pieces forthcoming next year. Among her most recent publications is "Feminist Biography in Finland and Sweden around 1900: Creation of Bonds of Admiration and Gratitude." In: Angelika Schaser, Sylvia Schraut, Petra Steymans-Kurz (eds.), *Erinnern, vergessen, umdeuten? Europäische Frauenbewegungen im 19.und 20. Jahrhundert*. Campus Verlag 2019.

She has served as the President of Finnish Historical Society in 2016-2017 and IFRWH Newsletter Editor in 2015-2020, and has been the Vice-president of IFRWH since 2020.





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