

# CALLIOPE

## Austria

Women in Society,  
Culture and the Sciences

austria kultur<sup>int</sup>



## CALLIOPE Austria

Women in Society, Culture and the Sciences



# CALLIOPE Austria

Women in Society,  
Culture and the Sciences

Sources of inspiration are female – Federal Minister Sebastian Kurz	7
A new support programme for Austrian international cultural work – Teresa Indjein	9
Efforts to create equality worldwide – Ulrike Nguyen	11
An opportunity for effecting change: fundamental research on the issue of women's rights in Austria	13
biografiA – an encyclopaedia of Austrian women	14
Ariadne – the service centre for information and documentation specific to women's issues at the Austrian National Library	16

## Protagonists for celebration, reflection and forward thinking

### 1

<b>Creating facts: women and society</b>	23
1.1 Power and powerlessness: women in the Habsburg Monarchy	25
1.2 Women's rights are human rights: the women's movement in Austria	31
1.3 Courageous, proactive, conspiratorial: women in the resistance against National Socialism	47

### 2

<b>Creating free spaces: women and the arts</b>	61
2.1 Women and architecture	63
2.2 Women and the fine arts	71
2.3 Women and design/graphics/applied arts	85
2.4 Women and fashion/Vienna couture	93
2.5 Women and film	99
2.6 Women and photography	111
2.7 Women and literature	121
2.8 Women and music	153
2.9 Women and theatre	163
2.10 Women and dance	173
2.11 Women and networks/salonières	181

# 3

## Creating spaces for thought and action: women and education

187

3.1 Schooling and higher education by women/for women and girls 189

3.2 Women and the sciences 197

3.2.1 Medicine and psychology 198

3.2.2 Natural sciences 206

3.2.3 Humanities 217

3.2.4 Social, economic and political sciences 223

Notes 234

Directory of the protagonists 254

Overview of commemoration dates and anniversaries 256

Imprint 272



Anja Manfredi

*Re-enacting Anna Pavlova with Heidrun Neumayer*, analogue C-print, 70 x 100 cm, 2009



# Sources of inspiration are female

Austria is a cultural nation, where women make significant contributions to cultural and socio-political life. The aim of *CALLIOPE Austria* is to raise awareness of these achievements and in particular to celebrate them.

The programme showcases an impressive collection of outstanding women from Austria, from the 18th century through to the present day, who have left their mark on Austria and helped shape history.

The current *CALLIOPE Austria* programme supports the Austrian cultural fora and representative bodies in their international cultural work by turning the spotlight more clearly on past and present women's achievements for Austria as a cultural nation.

I wish all those involved in the programme much success, and hope that this book will be an inspiration for those who read it.

**Sebastian Kurz**

Federal Minister for Europe, Integration and Foreign Affairs



# CALLIOPE Austria – Women in Society, the Arts and the Sciences

## A new support programme for Austrian international cultural work

With *CALLIOPE Austria*, the cultural policy division of the BMEIA is proud to present a new priority programme designed to add new facets to Austrian international cultural work. The focus here is on a very important area in society, namely the contribution made by women. *CALLIOPE Austria* aims to increase the level of awareness of the achievements of women from Austria, and to support them when it comes to international cultural and academic cooperation.

The BMEIA works internationally with around 6,000 projects annually in the field of arts and sciences. These initiatives are organised in over 90 countries, in approximately 2,700 geographical locations, making the BMEIA the largest, most multi-faceted event organiser for Austria in the world. Every year almost 4,500 partner institutions worldwide cooperate with Austrian international cultural initiatives. Here, it is gratifying to note that the level of funding for the project work provided by Austria from tax revenues is matched by the estimated value of funds provided by the international partners. Every year, around 8,000 creative individuals from the arts, academia and civil society, collaborating as participants with our highly valued network of representative bodies, are accompanied, supported or showcased by our projects abroad.

Why the name “Calliope”? Calliope is the muse of academic study, philosophy and poetry and was revered by the Greeks as the oldest and wisest of the nine classical muses. There is much that we can discover and learn from the achievements of women from Austria. We should also not forget them, and in looking back, we can gain new perspectives on their lives. We can marvel at the creativity and innovative power of these women, and at their work towards establishing social cohesion and peace. The aim of *CALLIOPE Austria* is to increase levels of awareness and knowledge of remarkable women working in Austria in society, the sciences and the arts. Just as life means movement, so identity is far more a creative path than simply a state of being. For this reason, our aim is also to tell new stories about Austria, made possible through the ideas, achievements and biographies of women, and to take them to an international audience. Our hope is that in doing so we will open new doors. Austrian international cultural funding projects that are already well established, such as the music programme “The New Austrian Sound of Music”, which has been running since 2001, have shown that the initiative is worth the effort. The purpose of our international cultural work is to create access to opportunities for creative Austrian

artists throughout the world, and to provide evidence of Austria's commitment to international issues – including those for women. We focus on creating opportunities for cooperation abroad and on new ideas that emerge through contact with what appears “other”. All this is of particular importance for Austria, with its tradition of multilingualism and openness, and with the inexhaustibly dense historical fabric on which its present existence is founded. It is a question of integration: the integration of Austria beyond its borders into the wider world.

In order to achieve this, it is not only large-scale, wide-ranging, clearly visible initiatives that are important. International cultural work is also geared towards what are perceived to be small-scale activities, encounters away from the well-trodden paths, and towards discussions and dialogue in a “new” world, in which opportunities for exchange, collaboration and active solidarity for those working in the arts and sciences are to be found. For women from Austria, the path has become easier to tread. Above all, they have the women to thank who, doggedly and with great effort, fought to create change step by step on a rocky path that they themselves had to forge. They were extremely courageous pioneers, who dared to break out and attempt to reshape their lives without reference to role models, let alone supportive networks. The German academic Sibylle Duda wrote in her foreword to the anthology *Wahnsinnsfrauen* (Incredible Women): “Self-determination, and possessing and exercising power are regarded as unfeminine. To move in territory traditionally considered to be dominated by men generates diffuse fears. Male characteristics are idealised as the norm, while those of women, which have always been interpreted as bordering on the pathological, are devalued. (...) Women also still have to learn first to deal with new experiences and to live with their altered self.”

The basis for all this is the ideal of freedom: for women and men to be able to use their capabilities; for society to permit them to do so and to value them for it, and that both may be valued in equal measure. My thanks go to Dr. Edith Stumpf-Fischer and Professor Ilse Korotin for the inspiration to begin this project and to Mag. Evelyn von Bülow who suggested the name “Calliope”. I also warmly thank MMag. Anna Gadzinski for her invaluable and extensive work on this project. She carried out the research and compiled the texts with creativity, persistence and meticulousness. We hope that *CALLIOPE Austria* will be a source of inspiration and a springboard for talking about the achievements made by women from Austria. We also hope that ideas will emerge out of it for lectures, readings, film screenings, discussion panels and much more, ideas which can also be included in projects in other countries. A female cosmos has been created containing the biographies of 165 women. We hope that it will encourage readers to explore an Austria that never ceases to fascinate, the Austria that the BMEIA also wishes to portray beyond its borders through its international cultural work.

### **Teresa Indjein**

Acting head of the cultural policy division at the Federal Ministry for Europe, Integration and Foreign Affairs (BMEIA).

# Efforts to create equality worldwide

There is one phenomenon familiar to us almost everywhere in the world to a greater or lesser degree: women, their achievements and their voices. They are frequently accorded less value and weight than those of the male share of the population. As such, the range of ways in which this discrimination is manifest varies widely in the context of different cultures and societies. It encompasses unequal pay for the same work as well as inheritance rules that disfavour women, systematic violations of fundamental and human rights and – lest we forget – the millions of “lost” women and girls who are never even born due to a preference for sons. The goal of the major global women’s conferences of previous decades was to counteract these deficiencies. It had after all been clear for many years that by generating greater justice for women worldwide, we have the opportunity to create a better future for humankind overall.

The timing of the publication of the new CALLIOPE Austria programme has been well chosen, because in 2015 the international community celebrated the 20th anniversary of what was until then the previous World Conference on Women – in Beijing, 1995 – with major events and a global review of the implementation of the Beijing Platform for Action. And it is evident that while over the past 20 years some things have improved, all in all far less progress has been made than had been hoped. The goal of gender equality has still not been achieved and the member states of the United Nations are called upon to continue to work, and with greater intensity, on implementing the demands made in Beijing.

The year 2015 was also the target date set for the Millennium Development Goals, or MDGs: eight major development goals formulated by the United Nations at the turn of the millennium which were to have been achieved by 2015. The results have been mixed. While there have been some successes, such as a decrease in extreme poverty or improved access to primary education, in other areas there is still a huge need for improvement, including reducing levels of starvation or the maternal mortality rate. It is particularly disappointing, however, that for all eight MDGs the pace of improvement has been slowest for women and girls.

The new Sustainable Development Goals, or SDGs, which from 2015 form the framework of global development efforts, should now more effectively take into account the fact that sustainable progress and development cannot be achieved without a targeted improvement in the situation of women and girls.

However, all good things come in threes, and so it was that in 2015 we also celebrated the 15th anniversary of Resolution 1325 of the United Nations Security Council. This resolution has long been regarded worldwide as a milestone in the effort to achieve greater peace and security. It reflects the conviction that it is essential for societal and (security) policy processes that women be given a full and equal voice in order to achieve more sustainable conflict solutions and lasting peace.

For these reasons, campaigns against discrimination and promoting better human rights situation among women and girls worldwide is not only a long-term focus of Austrian foreign policy, but also a particularly important one. Austrian commitment in this area already extends on many different levels: the United Nations (UN), the European Union (EU), the European Council, the Organisation for Security and Cooperation in Europe (OSCE) and to relations with third countries and to Austrian collaboration on development projects. In particular, Austria is committed to combatting violence against women, increasing the involvement of women in developing peace and security policy in the spirit of Resolution 1325 and to the economic and political empowerment of women.

**Ulrike Nguyen**

Head of the unit for international women's issues and other lateral issues relating to human rights at the Federal Ministry for Europe, Integration and Foreign Affairs.

# An opportunity for effecting change: fundamental research on the issue of women's rights in Austria

Here is the history of women's rights in the form of an anecdote. The scene is the Club 2 talk show on the Austrian TV channel ORF, on 16 October 1979. The topic is "Public funding for the arts". The only woman invited is the artist Gertie Fröhlich\*:

There Gertie Fröhlich sat, squeezed in between a corpulent male artist and a corpulent minister, and said something about the way women were at a disadvantage with regard to funding for the arts. The men's faces were rigid with boredom. These women with their never-ending complaints. Always the same story. Her objections were cut short, and the men ... exchanged witticisms and clever repartee, and ignored Gertie Fröhlich ... When the Club show came to an end, the men suddenly became aware of the charms of the female sex and began falling over themselves in their polite treatment of the gracious lady ... Their compulsive need for self-promotion could be laid to rest ... <sup>1</sup>

The author of the review at that time, Marie Luise Kaltenecker, came to the following conclusion: "Women are people who talk just as loudly as men but are not heard."<sup>2</sup> This inequality has in the interim been rectified *de jure* in the sense of gender equality. The stories of small and larger steps forwards, backwards and sideways made by the official authorities are testimony to the fact that the "tiresome issue of women's rights" has always extended far beyond its own borders, and that with regard to its potential influence over democratic politics it was and still is an essential component of socio-political life. Its chronology is deeply inscribed in the ways of living and working among women *and* men. Against this background, researching (women's) biographies is a means of bringing *de-facto* life histories to the fore.

The most comprehensive Austrian initiative in this area is "biografiA – biografische datenbank und lexikon österreichischer frauen" (a biographical database and encyclopaedia of Austrian women) which has been coordinated for 15 years at the Wiener Institut für Wissenschaft und Kunst (the Vienna Institute of Science and Art). A brief description of this initiative follows, along with the "Ariadne" library project, which was set up during the 1990s, and whose pioneering work provided a starting point for "biografiA".

\* Gertie Fröhlich, see Women and design/graphic design/applied arts, p. 86

## biografiA – an encyclopaedia of Austrian women

The multi-modular documentation, research and networking project “biografiA – biografische datenbank und lexikon österreichischer frauen” (a biographical database and encyclopaedia of Austrian women) has been running since 1998 as part of the Dokumentationsstelle Frauenforschung (Documentation Centre for Women’s Studies) at the Wiener Institut für Wissenschaft und Kunst (Vienna Institute for Science and Art) and is funded by the Federal Ministry of Science, Research and Economy. Its purpose is the extensive historical-biographical study of Austrian women. The project presents the results of its work to the general public in the form of events, a series of publications and a website ([www.biografiA.at](http://www.biografiA.at)). Alongside the ongoing documentary additions to the database, the themed modular projects lead to the development of focal areas of interest, in the history of science, Jewish women’s history, research into women’s resistance, exile and emigration, and books for children and young people. Since 1998, 19,794 biographies have been documented in the database which is accessible to the general public.

The last project phase from 10/2010 to 6/2013, which was funded by the Ministry of Science, was devoted to the production of a general manuscript about the realisation of the extensive encyclopaedia project. It should be understood as a long-awaited desideratum for Austrian historical research in general and the documentation of women’s history in particular. For this purpose, 6,367 biographies were selected from the total number and then edited in several processing stages. For the encyclopaedia, the timeframe (which began with traces of women’s biographies from Roman times) was limited by setting 1938 as the latest year of birth and with the geographical borders the same as those of present-day Austria. Women were included who were born in Austria, who died in Austria or who spent a significant part of their lives there. The collection ranges from fragments of general biographical data through to detailed, intricate accounts of lives which were researched and recorded by experts specifically for “biografiA”. Alongside the women who still remain famous today, there was a particular desire to include women who are now less well-known or with whom we are entirely unfamiliar. It is these women who complete the overall picture of women’s activities and areas of influence, and who frequently point to a network of relationships within groups and society as a whole. By way of example, many female activists in the historical women’s movement were included, as were women whose influence was felt in charitable and benevolent organisations, along with lists of names of interest groups such as the Vereinigung der Künstlerinnen Österreichs (Association of Women Artists of Austria) and the female members of the Wiener Werkstätte (Viennese Workshop).



This representative publication is a comprehensive reference work for specialists in the field and the interested general reader. It provides an overview of many centuries of Austrian women's history and a number of different insights into the cultural and social contexts of the epoch in question.

Alongside the encyclopaedic section, the book also includes a comprehensive index of names, in which, as is necessary when it comes to writing women's biographies, attention is paid to any name changes that may have been made. The index of secondary literature can also be used in its own right as a literature reference volume on (women's) biography research.

We wish to thank Dr Ilse Korotin for allowing us to print the abstract for *biografiA – Lexikon österreichischer Frauen*. The encyclopaedia was published by BöhlauVerlag, Vienna, in 2015.

### **Ilse Korotin**

Dr.in phil., studied philosophy and sociology, head of the Documentation Centre for Women's Studies at the Vienna Institute for Science and Art and of the "biografiA – biografische datenbank und lexikon österreichischer frauen" project. Research focus: National Socialism, the history of science, biography research. Book publications include: (ed., with Brigitta Keintzel): *Wissenschaftlerinnen in und aus Österreich. Leben – Werk – Wirken*, Vienna: Böhlau Verlag 2002; (ed.): *Österreichische Bibliothekarinnen auf der Flucht. Verfolgt, verdrängt, vergessen?*, Vienna: Praesens Verlag 2007; (ed.): *"Die Zivilisation ist nur eine ganz dünne Decke ..."* Ella Lingens (1908–2002). *Ärztin – Widerstandskämpferin – Zeugin der Anklage*, Vienna: Praesens Verlag 2010; (ed., with Karin Nusko): *Im Alltag der Stahlzeit. 18 Jahre in der UdSSR: Lilli Beer-Jergitsch (1904–1988). Lebenserinnerungen*, Vienna: Praesens Verlag 2013. (ed., with Christine Kanzler): *"... den Vormarsch dieses Regimes einen Millimeter aufgehalten zu haben ...": Österreichische Frauen im Widerstand gegen den Nationalsozialismus*, Vienna: Praesens Verlag 2015, and *biografiA – Lexikon österreichischer Frauen*, Vienna: Böhlau Verlag 2015.<sup>3</sup>

## Ariadne – the service centre for information and documentation specific to women’s issues at the Austrian National Library

“Ariadne” stands for “the continuous thread that runs through the maze of interdisciplinary women’s studies” (Bittermann-Wille/Hofmann-Weinberger). It came into being at the initiative of librarians working at the Austrian National Library headed by the first female director general of that institution, Magda Strebl\*. Against the background of the institutional establishment of research into women’s issues during the 1980s, “progressive-minded librarians” recognised that the time had come to “put their librarianship skills to use to meet the new challenges in women’s studies”; as Christa Bittermann-Wille and Helga Hofmann-Weinberger, who later headed the project, described its beginnings, not without a touch of self-mockery.<sup>4</sup>

One first step was to conduct a feasibility study into information and documentation specific to women’s issues in 1985/86, produced by librarians Christa Bittermann-Wille and Andrea Fennesz on behalf of the Ministry of Science. The study was designed to investigate the framework conditions and specification criteria for such a centre in Austria. In the end, because of realpolitik and financial reasons, the decision was taken to incorporate it into an existing library, the Austrian National Library. In 1991, the green light was given by the Ministry of Science and Christa Bittermann-Wille and Helga Hofmann-Weinberger were able to start work.<sup>5</sup> Their “temple of Ariadne” was to have space for three pillars: the provision of information, networking and a literature database oriented to the current literary canon. Since 1992, over 14,000 books on women’s and gender issues, mostly from the German and Anglo-American language area, have been publicised through the Ariadne newsletter (which is 20 pages long, and is also available online as a pdf file). This helps smaller libraries to decide which items to purchase and is a source of information for a large number of interested readers.

The Ariadne database contains around 70,000 data records which are integrated into the search engines of the National Library.<sup>6</sup> These articles are relevant to women’s and gender studies, and have been taken from anthologies or journals. To create the records, Christa Bittermann-Wille and Helga Hofmann-Weinberger and, since 2012, Christa Bittermann-Wille and Lydia Jammerneegg have regularly sifted through 40 important journals focussing specifically on women’s and gender issues, as well as 300 general academic journals, to find the appropriate literature. To be included in the Ariadne database, the articles must relate to academic and feminist subjects. In 1992, this documentation of non-independent literature was a novel feature of the Ariadne database (in the interim,

tables of contents from other anthologies are also recorded in the Austrian National Library catalogue). A feminist thesaurus was also developed, containing around 18,000 terms. As well as working with contemporary feminist literature, Ariadne also focusses its attention, within the framework of special projects, on the old holdings at the Austrian National Library, such as those relating to the historical women's movement. This was highlighted by "Women in Movement: 1848–1938" in cooperation with the Institut für Zeitgeschichte (Institute of Contemporary History) at the University of Vienna. The Ariadne project also provides access, in the form of online, full-text documents, to biographies of and fictional works by female Austrian writers which take as their subject the image of women or the "new woman". These range from the well-known through to the lesser known and forgotten, from the end of the 19th century through to the 1930s. The project also includes historical encyclopaediae focussing specifically on women's issues, which can be found under the heading "cherchez la femme".

The initial idea for *biografiA* came indirectly in 1997. In the book published in honour of Magda Strebl, Christa Bittermann-Wille and Helga Hofmann-Weinberger gave a "deep sigh of frustration", as they themselves described it ten years later, after five years of hands-on information and documentation work specifically related to women's issues. The sigh was expressed in the words: "In Austria, there is still no biographical encyclopaedia of women. Biographical data on Austrian women has to be painstakingly compiled from different lexical sources."<sup>7</sup>

This comment motivated the publisher of the book, Edith Stumpf-Fischer, to contact the Ministry of Science, who passed her on to Ilse Korotin, the head of the Dokumentationsstelle Frauenforschung (Documentation Centre for Women's Studies) at the Institut für Wissenschaft und Kunst (Institute for Science and Art). A key source of support when it came to researching the content was to be the preliminary work conducted by the historian Erika Weinzierl and the former co-founder of the feminist journal "Auf", Ruth Aspöck, who due to a lack of material had been unable to expand their collection of data on women's biographies to the extent that they had hoped. Thanks to permission from Erika Weinzierl, as Edith Stumpf-Fischer noted when marking the tenth anniversary of *biografiA*, this material was then incorporated to the benefit of the *biografiA* project.<sup>8</sup>

When asked in 2012 what for her was a particular highlight after 20 years of Ariadne, Christa Bittermann-Wille mentioned the "rediscovery" of the exiled Austrian and pioneer of American women's studies Gerda Lerner\*\* for the study of women's issues: "Thanks to Ariadne, we were able to make a small contribution to bringing her back to Austria and raising awareness about her among women with a special interest in women's issues. That made us very happy."<sup>9</sup>

### **Christa Bittermann-Wille**

Documentarist, information specialist; began working for the Austrian National Library in 1973. Established "Ariadne" in 1992.<sup>10</sup>

### **Helga Hofmann-Weinberger**

Mag.a, documentarist, information specialist; began working for the Austrian National Library in 1987. Established "Ariadne".<sup>11</sup>

### **Edith Stumpf-Fischer**

Dr.in phil., librarian, until 1995 head of the division for academic librarianship, documentation and information provision at the Ministry of Science; publications on the subject of information provision, and on women in the book and library sectors.<sup>12</sup>

\* **Magda Strebl**, née Maria Magdalena Kitzberger born on 19 January 1929 in Vienna, librarian. In 1951 she gained her doctorate from the University of Vienna as Dr.in jur. et rer. pol. At the same time she worked in the tailor's shop run by her parents and in 1952 received her master craftsman's certificate as a tailor of ladies' garments. She then completed her legal traineeship, while being told that as a woman, she had no chance whatsoever of finding employment – and from 1953 to 1956 worked in an A-Level school-leaver's post in the central salaries office, where she passed her in-service examination from the state accountancy bureau. Here, too, she was told that as a woman, she had no prospect of receiving an academic post. However, in 1957, she was offered one at the Austrian National Library. In 1959, she passed the service examination for higher-level library services. Then in quick succession she was given various management positions in which she distinguished herself in the fields of bibliography, library law and copyright law and library organisation in particular. On 1 December 1983, after a public invitation for applications by the Federal Minister for Science and Research to apply, she became the first woman to be awarded the post of Director General of the Austrian National Library, where she implemented long-term modernisation measures.<sup>13</sup>

\*\* **Gerda Lerner**, née Gerda Hedwig Kronstein, born on 30 April 1920 in Vienna, died on 2 January 2013 in Wisconsin. As a child she emigrated with her family to the US, where she earned her living doing unskilled temporary work, and as a salesgirl and qualified X-ray assistant, before meeting the communist theatre director Carl Lerner. She worked with him for several years on scripts for film projects, first in Hollywood and from 1949 onwards in New York. Her second attempt at writing a novel during the 1950s, for which she researched the lives of two daughters of a wealthy plantation owner who travel through the US promoting the work of the American Anti-Slavery Society, paved the way for an undreamt-of career. Her subsequent research prompted her to take up history courses at the New School for Social Research, where, before she had even obtained her final

certificate, she began teaching the subject of Great Women in American History. After graduating with a bachelor's degree, she registered at Columbia University in 1963, where, abandoning all other study plans, she gained her doctorate in 1967. In the year that followed, she founded the first diploma study course in women's history at Sarah Lawrence College and published several essential works on women's studies, before being appointed Professor of History at the University of Wisconsin-Madison in 1980. There, she founded the first doctoral study programme on women's history. In 1981, she was the first woman to be elected President of the Organization of American Historians. Since 1992 the Lerner-Scott Prize has been awarded in honour of Gerda Lerner and Anne Firor Scott – another pioneer in the study of women's history. In Austria, she was awarded the Bruno-Kreisky Prize in 2007 for her life's work and in 2012 she was presented with the Women's Life Work Prize by the Austrian Federal Minister of Women's Affairs. Her most famous works are *The Creation of Patriarchy* (1986) and *The Creation of Feminist Consciousness* (1997).<sup>14</sup>



# Protagonists for celebration, reflection and forward thinking

1

Creating facts: women and society

2

Creating free spaces: women and the arts

3

Creating spaces for thought and action:  
women and education





1

# Creating facts: women and society



## Power and powerlessness: women in the Habsburg Monarchy

Can we class female Austrian rulers and/or the wives and women of the House of Habsburg as examples of female emancipation? There is much evidence to suggest otherwise. However, as chance would have it, several anniversaries coincide in 2017/18 which support this idea. Maria Theresia as an example of a successful life plan – professionally as well as personally – would probably trigger cautious agreement, even among the doubters, although their response would be mixed: “Yes, of course, we agree about her, but ... who else is there?!” Two other women whose anniversaries will be celebrated – the Empress of Brazil and the Queen of Spain – were both politically active and are still better known in those countries than they are in Austria. All three are overshadowed by the eternally beautiful tourist attraction, the Empress Elisabeth, who married into the House of Habsburg, who never ruled, and who was – quite deliberately – regarded by the Viennese court as being not quite of sound mind. Her lifestyle already made her a myth during her lifetime, while the artistic/academic interpretations of Sisi fluctuate between the modern and modern egocentric, (modern) depressive and disempowered wife of her famous husband. Most recently, the “Sissi” played by Romy Schneider in the film directed by Ernst Marischka – the emancipated Sisi – flickered on our television screens, portrayed, among other things, as a liberal free spirit.

It emerges that Maria Theresia, Dona Leopoldina and Maria Christine, who performed their duties as rulers with incredible conscientiousness and unquestioning self-sacrifice, were granted inclusion in the relevant encyclopaedia primarily due to their “political achievements”. Elisabeth clearly stands out from these three: she offers a private life, and that – in an “inherently feminine” way – creates a space for creativity. In short, Elisabeth is a muse, who has provoked an abundance of different interpretations right through to the 21st century. Since these notions of who she was, together with social change and identity-forming constructs of femininity, have become deeply engraved in the development of Austrian self-awareness, every portrayal of Elisabeth is also a mirror of its time – and here is where the circle is closed, and Sisi/Sissi plays an active part in women’s emancipation.

## Maria Leopoldine

*Born on 22 January 1797 in Vienna*

*Died on 11 December 1826 in the Boa Vista Palace near Rio de Janeiro*

*Daughter of Emperor Franz I of Austria, Empress of Brazil and Queen of Portugal*

In 1807 Leopoldine became caught up in the political and economic rapprochement between the great power of Austria and South America, and – without anyone knowing it – would become a decisive figure during the process of Brazilian detachment from Portugal. After Leopoldine was married to Dom Pedro, the Crown Prince of Portugal, in 1817, a large number of Austrian scientists and painters followed her to Brazil, or came at her invitation. Her collection of natural objects would form the nucleus of the National Museum in Rio de Janeiro and she campaigned to have a Brazilian museum established in Vienna.

Letters and documents testify to the influence Dona Leopoldina had over her husband's governing rule. When in 1821 the king returned to Lisbon, and Brazil – which had been the refuge of the Portuguese court since 1807 – was due to be demoted to colony status once again, this South American country threatened to descend into civil war. Crown Prince Dom Pedro, following the advice of his wife, announced that he wished to remain in Brazil, and set off for São Paulo in order to consolidate the level of trust in the monarchy. He nominated Leopoldine as his official representative. As *Príncipe Regente*, and in response to the threat of military aggression by Portugal against Brazil, she then signed the unilateral decision of the state council in favour of Brazilian independence. On 7 September 1822 Dom Pedro followed Leopoldine's example, announced the country's independence, and that same year was crowned emperor.

In this role, too, he took her political advice to heart. However, 1822, the year that brought such political success, would also mark the beginning of a long period of suffering for Leopoldine. Dom Pedro began to humiliate his wife by restricting her finances, and named his mistress as the first lady at court. After having borne him seven children by 1825, Leopoldine died of bilious fever the following year, ten days after suffering a miscarriage.<sup>15</sup>

# Elisabeth Amalie Eugenie

*Better known as Empress Sisi or Sissi*

*Born on 24 December 1837 in Munich, Kingdom of Bavaria*

*Died on 10 September 1898 in Geneva*

*Princess of Wittelsbach, Duchess in Bavaria through her marriage to Franz Joseph I Empress of Austria from 1854, and from 1867 Apostolic Queen of Hungary*

She was young and inexperienced when Emperor Franz Joseph fell in love with her. At court in Vienna she was kept away from political life, while at the same time political life kept her husband at a distance from her. She learned to make herself scarce, and sought refuge in periods of illness and long stays abroad. During the 1860s, Elisabeth was regarded as being the most beautiful female monarch in the world, and she had a series of portraits painted of herself for the first time. During the 1870s she rode in tournaments and even went as far as to imagine that her poetry depicting her lonely state would be of literary significance for posterity. Her husband – in his letters at least – remained unabatedly affectionate and caring towards her as towards a child. She saw through him, turned the tables and ultimately treated him with the kind of maternal strictness to which he was used to responding. She threatened to withdraw her affection, setting him a formal ultimatum for putting an end to the excessively militaristic manner in which her son, Rudolf, was being brought up. She herself wished to see him grow up in a civilian, liberal environment. She also countered the polite cautiousness of her husband with an unwillingness to compromise when – ignoring his political views – she pressed ahead alone on the issue of privileges granted to the Hungarians in the Hungarian Compromise, leaving him in a subsidiary role. In an unparalleled act of emotional independence, Elisabeth even brought a female companion into his life by introducing him to Katharina Schratz.

While her interference in the upbringing of her son “was nothing less than a revolution, and was intended to strengthen the civilian element at court in the future as personified by the Crown Prince”<sup>6</sup>, her ambition to speak Hungarian perfectly, to choose Hungary as the country of birth of her daughter Marie Valerie (born in 1868) and to bring her up speaking Hungarian was not only directed against the Viennese court, but would later play a decisive role in the fate of the Danube Monarchy. These two steps are considered to be her most politically significant acts, even if they were not calculated or “statesmanlike”. The rest is film and musical history and modern fairy tale, and the subject of feminine criticism of the way history is written.

## Maria Theresia

*Born on 13 May 1717 in Vienna*

*Died on 29 November 1780 in Vienna*

*Archduchess from the House of Habsburg, oldest daughter and therefore heir of the Austrian archduke and Holy Roman Emperor of the German Nation, Charles VI; as a result of her inheritance as stipulated by the Pragmatic Sanctions, Empress and Regent of Austria (1740–1780) and Queen of Hungary and Bohemia (crowned in 1741)*

Maria Theresia was not yet 19 when she married for love the man her father had intended for her, Francis Stephen of Lorraine. The marriage, which is recorded as having been a happy one, produced 16 children. Alongside family life, she managed the affairs of governance, working together with civil servants, state ministers and chancellors. In the famous painting *The Imperial Family on the Terrace of Schoenbrunn Palace* by Maria Theresia's portrait painter, Martin van Meytens, the imperial couple – he crowned Holy Roman Emperor of the German Nation (without sovereign power) she in fact regent but never crowned Empress – sit opposite each other on an apparently equal footing. Only when you look closely does it become clear who is nearer to the centre of power, and who stands in the centre: the first-born, male heir to the throne Joseph II, who was co-regent from 1765 onwards.

According to the biographical lexicon edited by Brigitte Hamann, “The inheriting daughter was probably given an insight into the practical workings of politics by her husband, who was nine years her senior.”<sup>17</sup> In Francis I. Stephen's orbit, it is therefore likely that she learned how to “critically appraise the manner of rule of her father”. She referred to the latter as a “pure administrator of the lands”, and undertook as ruler to stop her ministers, who were bound by aristocratic-estatist interests, from freely conducting their “despotic” activities.<sup>18</sup> Here, there is no clear evidence of a programme of governance, but rather of an intention to rule with a stronger grip on power.

Maria Theresia's concept of power was based on the notion, still firmly anchored as an article of faith, that since she had become ruler as a result of birth, she bore a dual responsibility placed on her shoulders by God's will: a responsibility towards God and towards humankind. In this, she saw herself in the role of custodian. Her knowledge “of her own fleeting place in the passing flow of time” and her trust in God's omnipotence prevented her from fully cementing or identifying herself with her hold on power. After all, to her the state was nothing more than “the poor work of weak humans”<sup>19</sup>.

From our current perspective, her historical inheritance is of course not positive in *all* its facets, but is without doubt impressive: comprehensive reforms in administration, schooling, universities and healthcare as well as in commerce and cultural policy. These interventions led to fundamental changes in the structures of society which can still be felt today.<sup>20</sup>

# Maria Christine

*Born on 21 July 1858 at Gross-Seelowitz Palace in Moravia*

*Died on 6 February 1929 in Madrid*

*Daughter of Archduke Karl Ferdinand and Archduchess Elisabet; Queen and regent of Spain from 1885 to 1902*

In 1879, aged 21, Maria Christine married King Alfonso XII of Spain, who although just a year older than she, was already a widower. While she was pregnant with their third child, after having borne him two daughters, Alfonso XII died in 1885 after six years on the throne. The Queen, entirely unprepared, was now faced with the task of representing her former husband in discussions with the congress and managing the affairs of governance, as well as maintaining the domestic stability that Spain had begun to enjoy under the monarch. It was only when she gave birth to the eagerly awaited male heir to the throne, six months after the death of her husband, that the question that had been hanging in the air as to the basis of her authority to act as queen was answered. For the next 17 years, she was her son's representative in managing Spain's fortunes.

She stood out by her ability to avoid provoking any conflicts with the elected people's representatives. She nominated the leaders of the two dominant political factions, the conservatives and the liberals, to the post of prime minister in alternation. In close cooperation with them, Maria Christine survived her regency without any serious crises, although important problems did remain unresolved.

Her political inheritance is the modernisation of Spain through reforms to the judiciary and in administration, as well as improvements in social and education services as a reaction to anarchistic tendencies. The low point with regard to foreign policy came with the loss of Cuba in 1898.

When her son took over the regency in 1902, an "epoch filled with unsettling events in Spanish history" began, at the end of which the king left the country (in 1931).<sup>21</sup> Maria Christine was involved in her son's decisions, but no longer had any influence, and dedicated her life primarily to charitable work. After 1918, from the end of the Habsburg Monarchy to her death, she provided refuge in exile to her disempowered Habsburg relatives.





## Women's rights are human rights: the women's movement in Austria

We begin this chapter about the women's movement with a quote from a man and a colourful character: Bruno Kreisky. He said an important thing that will stay in our memory because it was *he* who said it. That's how it is with heroes. What he said was: learn about history! While quoting him, we would also like to mention something else that has been recorded in writing many times – but repetition is an inherent part of learning about history. Johanna Dohnal (1939–2010), icon of the women's movement, was appointed to a government post by Kreisky in 1979. At first, the former regional secretary for women, who then became state secretary for women's issues, remained at her old desk. It was only when the hero stepped down from office that she was given her own room. From 1990 to 1995, she was Austria's first minister for women's affairs.

But the times had changed, and that was good news for her critics, since Dohnal's charismatic way of doing things, made all the more authentic by her own personal history, could only be countered by one line of argument: that she was a dinosaur. Women's issues were indeed on the road to becoming embedded in the official institutions, and today, there is no question that this is where they have arrived. The political scientist and economist Gabriele Michalitsch described the state of women's affairs in the first decade after the millennium as follows:

Until the 1970s, the situation appeared to be clear-cut: the social subordination of women to men was legally codified. ... After three decades of institutional equal opportunities policies, all formal, legal inequalities have largely been eradicated. ... The binary-hierarchical gender order has turned out to be persistent, however, and the dominance of men in all areas of society – particularly in decision-making roles in the commercial and political sphere – remains unbroken. ... In contrast to all their promises of freedom, the past two decades, dominated as they have been by neo-liberal transformation processes, have contributed significantly to maintaining the hierarchy of the sexes ... under the guise of the postulates of free choice, personal responsibility and equal opportunities.<sup>22</sup>

"I believe the time has come to remember", said Johanna Dohnal in 2006, "that the vision of feminism ... is a human future. Without rigid roles, without balances of power and violence, without male cronyism or femininity mania."<sup>23</sup> It is therefore again time that we learn about history.

## Eva Geber

*Born on 3 July 1941 in Vienna*

*Graphic designer, author, reviewer; for 35 years co-publisher of the feminist journal AUF, co-founder of the AUF edition in Vienna (1992)*

After completing her training in textiles, Eva Geber worked in different areas. She began to write at an early age, starting with children's stories. Later, she became head of a self-managed, non-hierarchical printing works. In 1975, she discovered *AUF*. This journal had been founded the previous year as a publication organ of the Aktion Unabhängiger Frauen (Independent Women's Campaign) as part of the newly emergent autonomous women's movement.

For issue no. 12, Geber, who at that time was working for a lawyer, and who was frequently confronted with cases of violence within the family, wrote a longer article on family law. When she delivered the text, she was initially involved in the layout. Over the three decades that followed, she was responsible for a large share of the final editing work and the layout, which amounted to unpaid work of around 20 hours every week.<sup>24</sup> In 2011, after 36 years, *AUF* was forced to announce its closure. The reasons given for this decision were "precarious working conditions", "lack of time and energy" and "exhaustion" among the long-serving women editors.<sup>25</sup> Attempts to go to youth centres and win over younger female subscribers and editors failed; many young colleagues who supported them over the years "naturally had to dedicate their time to their jobs, and then had no energy left to spare"<sup>26</sup>, as Eva Geber put it in 2011 when describing her various attempts to save the journal.

In 2013, after extensive research, Eva Geber published *Der Typus der kämpfenden Frau. Frauen schreiben über Frauen in der Arbeiterzeitung von 1900 bis 1933* ("The archetype of the fighting woman. Women write about women in the workers' newspaper from 1900 to 1933"), for which she was awarded the Bruno-Kreisky prize for the best political book that same year. According to Ruth Klüger\* in her review of the book, it went "against the current self-satisfied attitude of what is allegedly known as post-feminism".<sup>27</sup>

On being presented with the Women's Prize in 2009, Eva Geber explained that she was interested in the different biographies of women because she was "personally affected"<sup>28</sup>, and because "knowing about the pioneering women excites and inspires me". Even if "the continuity was repeatedly interrupted, demands were met. We stand on their shoulders, and it is our task to continue the work that they have begun. Losing the thread of continuity makes us weaker, while keeping our history alive brings us strength."<sup>29</sup>

\* **Ruth Klüger**, born on 30 October 1931 in Vienna as Susanne Klüger, married name Angress, literary theorist and author. Until the 1980s, she published her work under the name Ruth K. Angress. She spent her childhood from 1942 as a prisoner in the concentration camps at Theresienstadt, Auschwitz-Birkenau and Christianstadt, from where she managed to escape with her mother and foster sister shortly before the end of the war.

In 1947 she emigrated to the US. Here, she completed her studies in English language and literature at Hunter College in 1950. During the early 1960s, Ruth Klüger studied German language and literature at the University of California, Berkeley, and gained her doctorate in the German Baroque epigram (1967). As a professor of German literature, she has taught and conducted research at the University of Virginia (1974 – 1976), the University of California, Irvine (1976 – 1980, 1986 – present) and at Princeton University (1980 – 1986). Since 1988 she has been visiting professor at the Georg-August University in Göttingen, where she was awarded an honorary doctorate in 2003.

Ruth Klüger was editor of the journal *German Quarterly*, president of the international Lessing Society and vice-president of the International Association for Germanic Studies, or IVG. With her feminist reception analysis *Frauen lesen anders* (“Women read differently”, 1996) and her study of works by contemporary women authors, *Was Frauen schreiben* (“What women write”, 2010), she made many widely discussed contributions to feminism in literature. Her most successful literary publications include the books *weiter leben* (“survival”, 1992) and *unterwegs verloren* (“lost along the way”, 2008).

Ruth Klüger has received numerous accolades, the latest being the Brothers Grimm Prize awarded by the University of Marburg. She lives in Irvine, California, and in Göttingen.<sup>30</sup> A documentary film has been made about Ruth Klüger: *Das Weiterleben der Ruth Klüger* (“The Survival of Ruth Klüger”) directed by Renata Schmidt-kunz (Germany/Austria 2011).

## Auguste Fickert

*Born on 25 May 1855 in Vienna*

*Died on 9 June 1910 in Maria Enzersdorf*

*Women's rights campaigner and social reformer*

When Auguste Fickert joined the women's movement, she was an elementary school teacher. She became well-known in 1889 as a result of her protest against the revocation of the right to vote in state parliamentary and local authority elections. This right had been granted to tax-paying women in the constitution of 1861 in Lower Austria, Bohemia and Styria. This marked the beginning of the first campaign for women's suffrage within the scope of a general, equal and direct right to vote. In 1893, she founded the Allgemeiner Österreichischer Frauenverein (General Austrian Women's Association, or AÖF) which represented the left wing of the Austrian women's movement at that time. This association constituted Auguste Fickert's real life work. It took positions on social issues at the time (domestic servants, maternity leave, prostitution, etc.) making a key contribution to the political and legal equality of women – "to the civic awakening of women and frequently to the stimulation of public debate"<sup>31</sup>.

In 1895 August Fickert established the first legal protection centre for women without financial means in Austria, was involved in conducting various surveys into women's work, and in 1899 played an important part in establishing the right of women to employment in the state public service for the first time, the formation of women's professional associations and permission for women to study at institutions of higher education. During the same year, Fickert, together with Rosa Mayreder\* and Marie Lang\*\*, founded the democratic progressive monthly journal *Dokumente der Frauen* (Documents of Women); when that publication folded, she acted as editor of the newspaper *Neues Frauenleben* (New Women's Life).

August Fickert's last achievement was to establish the Heimhof construction and housing estate cooperative: apartment buildings with a central kitchen and communal space – initially for single working women – which functioned on a cooperative basis.<sup>32</sup> For all these projects, she rejected any merger with the Social Democratic Party, since this would have entailed subordination and thus contradicted her fundamental principle of free development.

Like Rosa Mayreder, her primary concern was "the development of the individual – and particularly that of women – as a precondition for more profound social change, and not rights per se"<sup>33</sup>. The great problem with society, according to Fickert, could not be resolved through a "displacement of the balance of power", calling to mind the close connection between violence and the law, since "so long as we occupy ourselves with nothing more than the attainment of rights and the battle for power, we will not move beyond barbarism"<sup>34</sup>.

\* **Rosa Mayreder**, see *Women's rights are human rights*, p. 44.

\*\* **Marie Lang**, born on 8 March 1858 in Vienna, died on 14 October 1934 in Altmünster (Upper Austria), theosophist and a dedicated vegetarian. In particular she worked to promote the introduction of maternity leave and the rights of illegitimate children. She campaigned against the “Lehrerinnen-Zölibat”, the legislation that forbade women teachers to marry.<sup>35</sup>

In 1898, inspired by a visit to London, she returned to Vienna with the idea of establishing the settlement movement there, too. The aims of the movement were: “The supervision, further education and provision of board to children whose mothers have work outside the home; the organisation of evening meetings for mothers, and courses to raise the standard of education and awareness of responsibility among mothers”.<sup>36</sup> The actual Viennese settlement was then founded by Else Federn and her circle in 1901, with considerable involvement by Marie Lang. Beyond the life of the organisation, she and her husband Edmund Laube formed the centre of a very free-spirited and progressive Viennese circle, which devoted itself to social projects and artistic pursuits.<sup>37</sup> Her son, Erwin Lang, became a well-known painter, and her sister-in-law was the Viennese dancer Grete Wiesenthal.<sup>38</sup>

## Helene “Hella” Postranecky

*Married name Altmann*

*Born on 12 March 1903 in Vienna*

*Died on 5 January 1995 in Vienna*

*Housemaid, worker, politician, official in the Social Democratic Workers’ Party of Austria (SDAPÖ) and the Communist Party of Austria (KPÖ); first woman to serve in an Austrian government*

After attending elementary and the higher-level “citizen’s” school, Helene Postranecky worked as a housemaid, and from the age of 16 as an unskilled worker. In 1919, she joined the SDAPÖ, and became active in the socialist women’s movement. She became head of the regional secretariat of Lower Austria, and from October 1933 onwards was a member of the national party executive committee. From 1934 to 1938 she was engaged in illegal activities and was arrested on repeated occasions. Altogether she spent eight months in prison. After Austria was annexed to Germany (the “Anschluss”) in March 1938, Helene Postranecky joined the KPÖ, became a member of the party leadership and acting chairwoman, and played an important role in the development of communist women’s policy.

When the Bund Demokratischer Frauen Österreichs (Federation of Democratic Women of Austria, or BDFÖ) was founded in 1946, Helene Postranecky was appointed General Secretary. Issues in which the BDFÖ were involved included peace and disarmament, a reform of the outdated marriage and family law (including the abolition of § 144, which made abortion a punishable offence), adequate provision of childcare facilities and equal pay and training opportunities for women.

In 1968, in the wake of the suppression of the Prague Spring, Helene Postranecky left the KPÖ. She goes down in history as the first woman to serve in an Austrian government: from 27 April to 20 December 1945 she was Undersecretary of State for the Nutrition of the Population in the provisional government under Karl Renner. Given the general privations of the post-war period, her post was an extremely important one. It was not until 1966 that she was followed by the second woman to serve in an Austrian government when Grete Rehor\* became Minister of Social Affairs in the Austrian People’s Party (ÖVP) government under Josef Klaus.<sup>39</sup>

\* **Grete Rehor**, see Women’s rights are human rights, p. 41.

## Franziska Fast

*Born on 18 May 1925 in Vienna*

*Died on 19 October 2003 in Vienna*

*Metal worker, member of the National Council, state secretary in the Federal Ministry for Social Administration*

Franziska Fast was one of four children of an unskilled construction worker. Following her training as an enamel specialist, she first worked for Austria-Email-EHTAG, where she became involved in trade union activities. Soon afterwards, she was elected “shop steward”, and thus played “a key role in a traditionally male-dominated field”.<sup>40</sup> In this function, she was a leading figure in the metal workers’ strike in May 1962, which also led to the abolition of the women’s wage grades in the collective agreement for the metal industry and mining.

As well as her trade union work, Franziska Fast was also active in different political functions – first as district councillor in Vienna-Ottakring from 1973 as borough councillor and from 1979 as state secretary in the Federal Ministry for Social Administration under Bruno Kreisky. In 1983 she was elected to the National Council, and one month later, she switched to the Austrian Ombudsman Board.

In 1991 her advocacy of the rights of the socially deprived led to her appointment as President of People’s Aid Vienna. Here, her particular concern was the problems faced by single mothers. She is also credited with the foundation of the department for the provision of living accommodation (FAWOS) in 1996, an advice bureau for people living in private and cooperative flats in Vienna faced with the prospect of losing their homes.<sup>41</sup>

# Marianne Hainisch

*Née Perger*

*Born on 25 March 1839 in Baden, Lower Austria*

*Died on 5 May 1936 in Vienna*

*Pioneer of the first women's movement in Austria; mother of the later Austrian president, Michael Hainisch*

Marianne Perger came from an affluent factory-owner's family and at 18 married another factory owner, Michael Hainisch, with whom she had two children. Her comfortable position in life meant that she had no need to work. However, all that would change with the advent of the North American civil war (1861–1865) which meant that cotton was no longer exported to the European markets, throwing many cotton-spinning families into poverty. Marianne Hainisch witnessed how families of textile workers began to search desperately for ways of alleviating their dire situation through (well-paid) work by the wives. However, no training opportunities were provided for women that could have led to well-paid jobs of this kind.

Marianne Hainisch seized the initiative, became a member of the Frauen-Erwerb-Verein (Women's Labour Association) and was the first to demand equal rights for women in all professions. Her 1870 call for a petition to be submitted to the City of Vienna requesting the establishment of a secondary school to grant general middle school-level education to "female intelligence of every social status" became "epoch-making"<sup>42</sup>. In the decades that followed she strove to promote women's access to ever more schools and professions.

In 1899 she founded the Bund Österreichischer Frauenvereine (Federation of Austrian Women's Associations) joining up with the International Council of Women in 1904, which she headed until 1924. In the autumn of 1918, she joined the Conservative Democratic Party and eleven years later was a co-founder of the Austrian Women's Party. It was she who introduced Mother's Day.<sup>43</sup>

In the context of current women's studies, Marianne Hainisch, along with Rosa Mayreder and Auguste Fickert, is regarded as a key figure in the women's movement, although lacking the "system-changing elements"<sup>44</sup> inherent in the visions of the two other pioneers. She is criticised for restricting herself to demanding equality within the status quo, and for putting the case for "feminine nature" without calling the nature of the "eternally feminine" into question, in other words, without wanting to change the nature of the treatment of the sexes. The yardstick for Hainisch's vision was "that of the one which commonly prevailed within the male-dominated system", according to Harriet Anderson. In her view, Hainisch was concerned with "adapting the framework within which women lived to the status quo"; for Hainisch, extending education opportunities for women was merely within the scope of "maintaining the system", without a trace of subversive thinking.<sup>45</sup>



# Amalie Seidel

*Née Ryba*

*Born on 21 February 1876 in Vienna*

*Died on 11 May 1952 in Vienna*

*Social Democrat politician, member of the National Council, and worker*

Amalie Seidel's father was a locksmith and a Social Democrat, gave his daughter political works to read and took her with him to meetings. For seven years she attended elementary school, and spent one year at the higher-level "citizen's" school. While still at school, she worked as a seamstress and housemaid and in the autumn of 1892, aged 16, she joined the Gumpendorf worker's educational association. At that time, she worked at Heller & Sohn, a finishing factory in Gumpendorf, where she succeeded in making 1 May 1893 a work-free day. Following her on-the-spot dismissal, female workers, including some from other factories, rallied in support of her. At her instigation, on 3 May, 700 female workers in Meidling went on strike to demand better working conditions: a reduction in working hours to ten a day and a holiday on 1 May. After the strike, Amalie Seidel was contacted by the founder of the proletarian women's movement in Austria, Adelheid Popp, and the founder of the Social Democratic Workers' Party, Victor Adler. In 1895, she married the Social Democrat Richard Seidel, with whom she had two daughters.

Seidel's work initially focused on trade union activities. In 1912, together with Emmy Freundlich, she founded the Genossenschaftliche Frauenorganisation (Cooperative Women's Society). She was involved in organisations for education and youth support, and is regarded as the initiator – amongst other achievements – of children's open-air swimming pools in Vienna. She was the first vice-president of the Lower Austrian youth welfare agency. In 1919, she became a local councillor and from 1919 to 1934 was a member of the National Council. Against the background of the poverty she herself had experienced, Amalie Seidel dedicated herself primarily to socio-political issues. Following frequent arrests for her political activities, she was imprisoned for a month on 12 February 1934 in the wake of the February Uprising. In the police report of 1934 she stated that she had withdrawn from political activity for health reasons, and that she had known nothing of the militarisation of the workers.<sup>46</sup> Her apartment became a venue for weekly meetings of female Viennese members of parliament. It is known from information of the Nazi regime period that in 1942 – aged 66 – she entered into a second marriage with her friend, the Jewish Viennese local councillor Siegmund Rausnitz, with whom she had become acquainted during her time as an auditor at the Freie Volksbühne theatre association (1907–1913). The marriage was intended to protect him from persecution but in the same year he committed suicide together with his sister. From 22 August to 2 September 1944, Amalie Seidel was incarcerated in Vienna. She spent the last years of her life with her daughter Emma, who in 1945 married the former mayor of Vienna, Karl Seitz.<sup>47</sup>

# Irma von Troll-Borostyáni

*Née Marie von Troll, pseudonym: Veritas*

*Born on 31 March 1847 in Salzburg*

*Died on 10 February 1912 in Salzburg*

*Writer, journalist and pioneer for women's rights*

Marie von Troll already had her hair cut short as a girl and retained her unusual appearance. She wore stiff-collar shirts, men's jackets and trousers, smoked cigars and was a keen swimmer, ice-skater and mountaineer. In 1870 she moved to Vienna to study as a pianist, began to publish her work and took acting lessons. Later she worked as a music teacher for a Hungarian family in Budapest. Marie von Troll, who now called herself Irma, continued to publish on the side, and met the journalist and author Nándor Borostyáni, whom she married in 1874. He supported her activities to promote women's rights.

In 1878 her first book appeared: *Die Mission unseres Jahrhunderts. Eine Studie über die Frauenfrage* ("The Mission of Our Century. A Study of Women's Rights") published by the prestigious Pressburger Verlag. While she was still alive she was able to publish 18 books overall (including three novels and plays) and countless articles and stories in German-language magazines and newspapers. In her work, Irma von Troll-Borostyáni criticised the dominant notions of a "female nature" and the "distorted upbringing of girls" in all social milieus. In 1893, she co-founded the Allgemeiner Österreichischer Frauenverein (General Austrian Women's Association), the liberal wing of the civic women's movement. Among other things, she was also a member of the Verein der Schriftstellerinnen und Künstlerinnen (Association of Female Writers and Artists) in Vienna, the Allgemeiner Schriftsteller-Verein (General Writers' Association) in Berlin, the Pan society for literature and the arts in Salzburg, and the Deutscher Bund für Mutterschutz (German League for Maternity Rights). As early as 1878, Irma Troll-Borostyáni was one of the first women in Austria to address the issue of prostitution, a taboo subject at that time. In her sociocritical writing and stories, such as in the novella *Brot* ("Bread"), which appeared in the volume *Hunger und Liebe* ("Hunger and Love") she persistently highlighted the connection between prostitution and the low wages paid to female workers and campaigned for an improvement in their living conditions. In 1893 she published a work which attracted attention entitled *Die Prostitution vor dem Gesetz. Ein Appell ans deutsche Volk und seine Vertreter* ("Prostitution in the Eyes of the Law. An Appeal to the German People and Their Representatives"). In her obituary of 24 February 1912, she was described by the *Neue Freie Presse* as "the first pioneer of women's emancipation in Austria". Since 1995, on 8 March, International Women's Day, the Troll-Borostyáni Award has been presented by the women's bureaux of the City of Salzburg and the administrative department for equal opportunities, anti-discrimination and the promotion of women of the federal state of Salzburg to women's projects or institutions working to promote emancipatory women's policies.<sup>48</sup>

# Grete Rehor

*Née Daurer*

*Born on 30 June 1910 in Vienna*

*Died on 28 January 1987 in Vienna*

*First female federal minister of Austria*

By the time she was 19, Grete Rehor had already lost both parents. She joined the Catholic girls' movement at a very early age. From 14 onwards, she earned her keep and her school fees by doing various jobs, mainly as a textile worker. She failed in her ambition to become a teacher due to lack of funds. From 1925 to 1927 she attended a private commercial college, after which she began work as an office clerk in a Viennese textile company. In 1929 she obtained a position as secretary for the central association of Christian textile workers.

In the *Handbuch der Frauenarbeit in Österreich* ("Manual of Women's Work in Austria") published by Käthe Leichter\* in 1930, Grete Rehor wrote an essay on *Frauenarbeit und christliche Gewerkschaften* ("Women's Work and Christian Trade Unions"). In it she admitted that while women's work had by then become an inherent feature of modern production, at the same time, she saw married women working in factories as "a risk to the population as a whole": "It inhibits their motherly nature from unfolding in full and so robs the people and society of the indispensable benefit of women's unique qualities."<sup>49</sup> In order to prevent mothers from being employed in industry, she recommended that men's wages be increased.

In 1935, she married the trade unionist Karl Rehor. Their daughter was born three years later. Her husband, who was a councillor for the City of Vienna in the *Ständestaat* (Corporate State) was arrested in 1938, released and then drafted into the *Wehrmacht* in 1940. It is assumed that he was killed at Stalingrad.

In 1945, Grete Rehor, now a single, supporting mother, again resumed work in the same job she had before the Nazi period, as a secretary of the trade union of textile, clothing and leatherworkers. In 1949 she became the first female acting representative of the *Österreichischer Arbeitnehmer- und Arbeitnehmerinnenbundes* (Austrian Male and Female Workers' League, or *ÖAAB*; formerly the *Arbeiter- und Angestelltenbund*, the Workers' and Employees' League) of the Austrian People's Party (*ÖVP*). In the same year she entered the National Council as a representative of the *ÖVP*. In 1966, when the *ÖVP* became the sole governing party, Grete Rehor became the first female federal minister when she was appointed to the post of Minister for Social Administration. In the same year, she set up her own women's department in the Ministry of Social Affairs with the specific aim of improving the professional status of women. During her period in office, the farmers' pension was also introduced, and the Vocational Training Act was passed.<sup>50</sup>

\* Käthe Leichter, see *Women and the sciences*, p. 225.

## Anna Boschek

*Born on 14 May 1874 in Vienna*

*Died on 19 November 1957 in Vienna*

*Worker, politician in the Social Democratic Workers' Party of Austria (SDAPÖ)*

After the death of her father, Anna Boschek left elementary school and started working at the age of nine – first as a housemaid, and then, aged eleven, in a pearl blowing workshop, which she left at 14 after sustaining chemical burns to her face and hands. After taking other unskilled jobs, she was forced to abandon her training at a nickel silver factory on account of eye problems. She then became a factory worker, and from 1891 was a bobbin winder in a jersey textile factory in the Viennese district of Ottakring. During the same year, she joined the Arbeiterinnen-Bildungsverein (Female Workers' Education Association).

After first attending a party conference as a delegate in 1894, she subsequently participated in almost all party conferences before the First World War and during the First Republic, although she only rarely took part in discussions. After fulfilling various functions, she became, among other things, Executive Secretary of the Frauen-Reichskomitee (Imperial Committee for Women), which was formed on 1 May 1898. Until the start of the First World War, Anna Boschek was the only female member of the highest-level trade union committees. She also worked to involve in the trade union all women working in the domestic sector, such as housemaids, servants, washerwomen and so on. From 1919 onwards she was a member of the Municipal Council of Vienna and of the Constitutive National Assembly (SDP, 1919/20) and finally became a representative in the National Council (1920–1934).

In 1934 she was arrested in the wake of the February Uprising and claimed during police questioning that she had been surprised by the course of events. After seven weeks in prison, she remained under police surveillance. In the Ständestaat (Corporate State) she belonged to the group of female Social Democrats who met at Amalie Seidel's\* apartment. Nothing is known of any arrest or interrogation during the National Socialist period.

In 1945, aged 71, Anna Boschek withdrew from her political functions for health reasons but remained active in the Socialist Party of Austria's branch in the 15th district in Vienna, and attended all women's and trade union conferences. At 80, she was still giving lectures as part of political studies programmes. She made her final major appearance at the International Socialist Women's Conference in Vienna in the summer of 1957.<sup>51</sup>

\* Amalie Seidel, see Women's rights are human rights, p. 39.

# Karoline von Perin-Gradenstein

*Née von Pasqualati*

*Born 1808 in Vienna*

*Died on 10 December 1888 in Neu-Isenburg*

*Pioneer of the women's movement, founder of the first political women's association in Austria*

Karoline von Pasqualati came from a well-to-do aristocratic family. At 24, in keeping with her social status, she married Baron von Perin-Gradenstein with whom she had three children. After the death of her husband, she met the music critic Alfred Julius Becher around 1845 and became his lover. He was to be one of the leaders of the Viennese radicals during the revolution of 1848.

As a reaction to the violent suppression of the demonstration of female workers in Vienna on 23 August 1848, she founded the Wiener demokratischer Frauenverein (Viennese Democratic Women's Association) – the first political women's association in Austria. After a demonstration that failed to achieve its goals, initiated by this association of 300 women in front of the Viennese parliament building on 17 October 1848, Karoline was forced to endure abuse in the press, branded as a “dirty amazon”, “political mountebank” and “unfeminine lover of a demagogue”.<sup>52</sup>

When the police persecution of the leading democrats began following the collapse of the democratic movement in the final days of October, Karoline von Perin-Gradenstein was betrayed and arrested on 4 November 1848. Alfred Julius Becher was shot, but she was permitted to emigrate to Munich in April 1849. However, she lost custody of her children and her fortune was confiscated. This series of catastrophes drove her to the brink of despair.

After a long period of psychological illness, she wrote down her experiences during those final days of October. Probably with the hope of being allowed to return to Vienna, she finally denied that she had played an active part in events during the revolution, and in her programmatic statements also reduced her demands for women's emancipation to the purely intellectual level. Following her return to Vienna, Karoline von Perin-Gradenstein opened an employment agency, which brought in a modest income during the final years of her life.<sup>53</sup>

## Rosa Mayreder

*Née Obermayer, pseudonym: Franz Arnold*

*Born on 30 November 1858 in Vienna*

*Died on 19 January 1938 in Vienna*

*Writer, campaigner for women's rights, cultural philosopher, musician and painter. Regarded as the most important representative of the Austrian women's movement*

Her father Franz Obermayer was the landlord of an inn that was steeped in tradition, while her mother, Marie Engel, was the 17-year-old governess and stepmother to her seven older siblings. Rosa would be followed by seven younger brothers and sisters. The ever curious Rosa Mayreder soon became interested in philosophy and read Kant, Schopenhauer and Nietzsche. Her mother felt that her thirst for knowledge was "unfeminine", however, and only supported the piano, singing and drawing lessons typically provided for girls. As the young Rosa noted in her diary: "I see my brothers grudgingly studying their lessons. I would give years of my life to be in their place."<sup>54</sup> Her father finally allowed his daughter, who was only permitted to attend a girls' school, to take part in her brothers' private Greek and Latin lessons.

At 18 the young woman refused to continue to wear a corset and discarded the "hateful girdle" – something which at that time was a notable act of rebellion. She began to paint and became quite successful at it: galleries in Vienna, Dresden, Berlin and even Chicago invited her to exhibit her work.

At 19 she became engaged to the architect, later rector of Vienna Technical University, Karl Mayreder. She joined his intellectual circle and married him in 1881. The marriage remained childless.

In 1893 Rosa Mayreder, together with Auguste Fickert and Marie Lang, founded the Allgemeiner Österreichische Frauenverein ("General Austrian Women's Association", or AÖF). This was part of the radical women's movement. For nine years, she was vice-president of the association, and from 1899 was also co-publisher of the monthly journal *Dokumente für Frauen* ("Documents for Women").

From 1896 onwards, literary works by Rosa Mayreder were published: first her opera libretto for the later opera *Der Corregidor* by composer Hugo Wolf, followed by several volumes of novellas and the play *Anda Renata*, whose heroine Rosa conceived of as a female Faust.

Since Rosa Mayreder disliked all forms of internal bickering often found among association members, she stepped down from office as vice-president of the AÖF in 1903 and instead concentrated on her philosophical essays, which are regarded as being her most significant contribution to the campaign for women's rights – particularly the collection of essays, *Zur Kritik der Weiblichkeit*, which was published in 1905. This work was even translated into English, appearing under the title *A Survey of*

*the Woman Problem* in 1912. Using powerful language, with a utopian and realistic worldview in equal measure, Rosa Mayreder describes uncompromisingly what constituted the aims and misconceptions of the contemporary women's movement – and how they would continue to be defined in the future:

And this is the will and the goal of the progressive movement among women: to elevate woman from this lower station in order to place her at the side of man as an equal being. Yet what can the ultimate and deepest purpose of these efforts be? In this, the movement has ever been misunderstood by its opponents, as though it would wish to make a man out of a woman. And indeed, if the women's movement were not to be accompanied by fundamental change to the existing order, this risk would be present in some respects; however, at the least, the female sex would have to be moulded to fit the ways of life and demands created by men, for men. That is why change to the existing order to the benefit of women's lives is an imperative precondition of the women's movement.<sup>55</sup>

There is no doubt that Mayreder's longstanding commitment as a pacifist can also be regarded as a contribution to the "change to the existing order", which after the end of the war led in 1919 to the creation of the Austrian section of the Internationale Frauenliga für Frieden und Freiheit (International Women's League for Peace and Liberty, or IFFF) whose president she became. In the years that followed, further feminist volumes of essays appeared, such as *Geschlecht und Kultur* in 1923 (published in English in the same year as *Gender and Culture*), *Mensch und Menschlichkeit* ("Humans and Humanity") in 1928 and *Der letzte Gott* ("The Last God") in 1932.

In 1928 Rosa Mayreder was made an honorary citizen of Vienna. After her death, however, she faded into obscurity before being rediscovered during the 1970s.





## 1.3

# Courageous, proactive, conspiratorial: women in the resistance against National Socialism

With their conscious anti-war stance, decision to uphold humane values and to fight for a free and independent Austria, women hid people who were being persecuted in their apartments, hindered production processes in the factories, caused files to disappear, conducted whispering campaigns or joined the women's partisan movement to the south of the river Drava or the *résistance* in France. If backing was available in the form of political and ideological organisations, then they were entrusted throughout with high-risk assignments. The dominating image of women as being harmless may in some cases have saved lives; however, as soon as they fell into the hands of the National Socialist henchmen, they suffered torture and violence to the same degree as their male counterparts. The creative ideas about how to weaken the system, the direct assistance given to those being persecuted and the strategies for survival – developed in the face of violence, starvation and humiliation – are also accessible for use today thanks to those women witnesses at the time, who despite their traumatic experiences reported what they had been through. These stories give us a far clearer impression of what happened than any collection of data. With this in mind, it is particularly important in this chapter to refer readers to those documents and records in the appendix where women resistance fighters express themselves in their own words.

Many of the women's rights campaigners, and women who are memorable for outstanding or enduring achievements or for other reasons (such as the architect Margarete Schütte-Lihotzky, who in 1940 returned to Vienna from the safety of Istanbul in order to make secret contact with the Austrian communist resistance movement; see p. 66), have of necessity been omitted from the following selection. This reflects the remit of showing just a "small cross-section" of women in the resistance. However, space has been found for some of them in other chapters. The aim of this lexicon is to draw attention to the many different forms of political agitation conducted by women, and to illustrate the fact that emancipation was frequently of secondary importance during the course of their lives.<sup>56</sup>

## Irma Schwager

*Née Wieselberg*

*Born on 31 May 1920 in Vienna*

*Died on 22 June 2015 in Vienna*

*Anti-fascist resistance fighter, involved in the women's and peace movement*

As a Jew, Irma Schwager fled to Belgium following the “Anschluss” of Austria in 1938, and from there to France, where she became a member of the KPÖ, the Communist Party of Austria. When war broke out, she was held in several different detention camps. Living illegally in Paris from 1942 onwards, she joined the *résistance*, doing “girls’ work” (making contact with soldiers in the Wehrmacht to convince them of the pointlessness of the war). From 1944, she worked with the leaders of the Front National Autrichien for the Organisation der Exilösterreicher\_innen (Organisation of Exiled Austrians) in Belgium and France, where she strove to raise Belgians’ awareness of the need for an independent Austria to be re-established. In 1945, she returned to Vienna. As Secretary and later Chairwoman of the Bund Demokratischer Frauen (League of Democratic Women, or BDFÖ) she dedicated her work to promoting respect for women’s professional lives and for reforms to family law, and even argued against the criminalisation of abortion. In the light of their experience of war, the members of the BDFÖ campaigned particularly strongly for peace and against war and fascism. In 2005, Irma Schwager was nominated for the Nobel Peace Prize as one of “1,000 women for the Nobel Peace Prize 2005”.<sup>57</sup>

# Maria Cäsar

*Née Kreth*

*Born on 13 September 1920 in Prevalje, Slovenia*

*Anti-fascist resistance fighter, remained politically active after the war*

Maria Cäsar spent her childhood and youth in Judenburg where she joined the social democratic youth organisation Rote Falken (Red Falcons). Following the ban on all social democratic organisations in the wake of the February Uprising in 1934, she became a member of the illegal Kommunistischer Jugendverband (Communist Youth Association, or KJV) which also remained active under the National Socialist regime. When this was discovered by the Gestapo in 1939, numerous members of the KJV were arrested, including Maria Cäsar, who was remanded in custody for 14 months. In 1943 she made contact with the Yugoslav partisan and resistance groups in Judenburg. In 1950 she moved to Graz, where she lived with her two children in a barracks. Since she had no professional training, she had to take odd unskilled jobs to provide for herself and her children. In Graz she remained active within the KPÖ, the Communist Party of Austria, and in progressive women's organisations. She worked to promote women's rights and fought against the way women were assigned such restrictive roles. She also opposed the criminalisation of abortion. Maria Cäsar's final position was as president of the Bund Demokratischer Frauen (League of Democratic Women, or BDF) in Styria.<sup>58</sup>

## Käthe Sasso

*Née Smudits*

*Born on 18 March 1926 in Vienna*

*Anti-fascist resistance fighter*

Käthe Sasso's father Johann Smudits, a Social Democrat who was imprisoned for being a "Schutzbündler" (a member of the parliamentary organisation of the Social Democratic Party), joined the communist resistance following his disappointment over the February revolution in 1934; in 1940, he was drafted into the army. The 15-year-old Käthe Sasso followed in her father's footsteps, and together with her mother worked with the Rote Hilfe (Red Aid) organisation to support families whose members had been interned for political reasons. After the death of her mother in 1941, she stayed on alone in Vienna and continued her parents' resistance work.

After joining the Viennese resistance group under Gustav Adolf Neustadl, Käthe Sasso, together with the rest of the group, was denounced by an infiltrated Gestapo spy and arrested on 21 August 1942. She spent an entire 14 weeks in solitary confinement, and went on hunger strike. Many members of the group were executed, but Sasso herself was incarcerated in different prisons. In 1944, she was deported to Ravensbrück concentration camp, where she remained until the death march to Bergen-Belsen on 28 April 1945. During the first night of the death march, near Wustrow, she and her friend Mizzi Bosch managed to escape from the group and they returned to Vienna. On 12 October 2011 Käthe Sasso was presented with the Golden Medal of Service of the Republic of Austria in the Federal Chancellery in Vienna.<sup>59</sup>

# Irene Harand

*Née Wedl*

*Born on 7 September 1900 in Vienna*

*Died on 2 February 1975 in New York*

*Founder of the worldwide movement against racism and poverty*

Although Irene Harand was honoured with the title “Righteous among the Nations” at the Yad Vashem memorial in 1968, she faded into obscurity in Austria. It was not until the 1990s when new archival records came to light that a comprehensive account of her life could be compiled. Against the background of a conservative, Catholic upbringing her life was filled with “the striving for justice and deep love for humanity”<sup>60</sup>. In 2004, this research resulted in a publication by Christian Klösch, Kurt Scharr und Erika Weinzierl: *Gegen Rassenhass und Menschennot. Irene Harand – Leben und Werk einer ungewöhnlichen Widerstandskämpferin* (“Against Racial Hatred and Poverty. Irene Harand – the Life and Work of an Unusual Resistance Fighter”). From 1933 onwards, inspired and supported by the Jewish lawyer Moritz Zalman, Irene Harand began to substantiate and publish her pacifistic ideological views directed against Hitler and the growing anti-Semitism. As well as the weekly journal *Gerechtigkeit* (“Justice”) she published the book *Sein Kampf – Antwort an Hitler*, which was also translated into English and French. In English it was entitled *Hitler’s Lies/An Answer to Hitler’s Mein Kampf*. It became the ideological basis for the Harandbewegung – Weltbewegung gegen Rassenhass und Menschennot (Harand Movement – World Movement against Racial Hatred and Poverty), which had already been founded in 1933 and whose name was a conscious (and assertive) wordplay on Hitler’s Movement. In 1936, the Harand Movement had around 30,000 members in Austria. Measured against the popularity of her *Gerechtigkeit* magazine, however, the movement is likely to have been supported by a far larger number of people. It was posted to readers in 40 different countries, and had subscribers in the US, Egypt and Ecuador as well as in most European countries. Until March 1938 she worked uncompromisingly in support of an independent Austria. When German troops crossed the Austrian border, Irene Harand, who was on a lecture tour, was no longer able to return home. In the light of this she showed an ambivalent attitude towards Austrofascism. Harand and Zalman positioned their movement in such a way that it did not directly contradict the *Ständestaat* (Corporate State) which had been in place since 1932. For Harand, Engelbert Dollfuß remained the “martyr of Austria”<sup>61</sup>. After Hitler’s troops marched into the country, a ransom was placed on Irene Harand’s head, and her books and writings were publicly burned. She emigrated to the US, where she established the Austrian American Center in 1939, became involved in many Austrian exile organisations, and finally became head of the Women’s Division of the Non-Sectarian Anti-Nazi League. In 1943, together with Guido Zernatto, Frederick Taylor and Siegfried Altmann, she

developed the idea for an Austrian cultural institute in New York. This Austrian Institute for Science, Arts and Economy (later Austrian Forum) promoting emigrant writers and artists after the war continued to be run after Irene Harand's death by the Austro-Hungarian opera singer and film actress Martha Eggerth-Kipura before closing in 1994. In 2004, the team of historians, Christian Klösch, Kurt Scharr and Erika Weinzierl, described Irene Harand as follows: "Harand was a genius of feeling. She countered the people's demagoguery and propaganda of hate with a feeling of love of one's neighbour and empathy with one's fellow humans."<sup>62</sup>

# Helena Kuchar

*Partisan name: Jelka*

*Born in 1906 in Leppen*

*Died in 1985*

*Partisan; a Slovenian from Carinthia active in the Liberation Front of the Slovene Nation*

Helena Kuchar worked as a farm girl at a farm near Bad Eisenkappel (Slovenian: Železna Kapla). While her husband was away, conscripted into the army, she, a mother of four, joined the partisans in 1943, who gave her the name “Jelka”. She provided them with food, clothing and information, was active in the illegal local committee of the Liberation Front of the Slovene Nation (OF) in Lepena and organised a communications network. In 1944, she was arrested, interned and tortured in the police prison in Ferlach and in the Gestapo headquarters in Klagenfurt.

The story of her life is not only a retrospective example of the terror of the Gestapo, but also of the history of the Slovenes in Carinthia: the persecution and discrimination against them and their resistance then and after the war. In 1984 the *Bücher gegen das Vergessen* (“Books against Forgetting”) published in two languages by the Carinthian publisher Drava and based on tape recordings, include “the life history of a simple woman who doesn’t give up. The contemporary version of Mother Courage, who is better acquainted with intelligence and stamina – for centuries the weapons of the suppressed – than with the technical superiority of the opponent”, in the words of the publisher.<sup>63</sup>

After the Second World War, and until she reached old age, she dedicated her work to the Slovenian women’s movement and to cultural projects, particularly with children and young people.<sup>64</sup>

## Gisela Tschofenig

*Née Taurer*

*Born on 21 May 1917 in Landskron*

*Died on 27 April 1945 in Linz*

*Communist resistance fighter*

Brought up by her parents in a socialist environment, Gisela Tschofenig had worked in youth organisations since her childhood, where she also met her future husband, Josef Tschofenig. Already in 1933, aged 16, she got into trouble with the police for disseminating handbills for the Communist Youth League. In 1937, she attempted to travel to Spain to fight in the civil war, but was too late. She then worked for a year in France as a governess. In 1938, she returned to Linz. Her husband had in the interim been forced to emigrate to Belgium, where she followed him in 1939.

After his arrest following the entry of the German Wehrmacht into Belgium in May 1940, she returned to Austria, where she began working in the communist resistance group which had gathered around Josef “Sepp” Teufel, the regional chairman of the Communist Party. She was his contact person, acted as a courier and produced handbills.

On 21 December 1940, her son Hermann was born and in 1944, she married Tschofenig in the Dachau concentration camp, where he had been interned since December 1940. Her attempts to have him freed were in vain. Due to political activity against the National Socialist regime, the Gestapo arrested Gisela Tschofenig on 25 September 1944 in Villach, to where she had retreated in order to escape persecution. She was shot by the SS on 27 April 1945 in the Schörghub corrective labour camp, just six days before the camp was liberated.<sup>65</sup>



# Dorothea Neff

*Born on 21 February 1903 in Munich*

*Died on 27 July 1986 in Vienna*

*Actress and saver of lives, “Righteous among the Nations”*

In 2011, in the Vienna Volkstheater, *Du bleibst bei mir* (“You will stay with me”), a play by Felix Mitterers, was performed for the first time – a work commissioned by the theatre to commemorate the life of the former star actress Dorothea Neff. She had worked at the Volkstheater for many years, and in 1941 spontaneously decided to hide the Jewish costume designer, Lilli Wolff, in her apartment. Wolff, who was threatened with deportation, would remain there until 1945.

The drama was evident in all its emotionally charged facets: the risk of death, a lack of food (both women had to get by on Neff’s ration cards; by the time the National Socialist regime came to an end, one weighed 48 kilos, and the other 40 kilos), the concierge who was bribed with sausage bought on the black market, the periods of desperation and claustrophobia from being constantly locked in the apartment, right through to the tumour in Lilli Wolff’s breast and an operation under a false name (the medical student who lived in the same building and who helped organise a bed for her in the Vienna General Hospital was the future psychiatrist and “Austria analyst” Erwin Ringel).

In 1979, Dorothea Neff was awarded for her bravery by the Yad Vashem memorial. The entry in the memorial files on the assistance she rendered reads: “The Actress’ Finest Role”.<sup>66</sup>

## Agnes Primocic

*Née Reinthaler*

*Born on 30 January 1905 in Hallein*

*Died on 14 April 2007 in Hallein*

*Resistance fighter, saver of lives, politician*

Agnes Primocic, born into simple conditions to a family of workers, was employed at 16 in the Hallein cigar and tobacco factory, and soon became involved in the campaign for fair working conditions as a trade union member and works councillor. During the period of Austrofascism, she was already imprisoned for her political activities, and following a strike organised by her, she was dismissed from the factory. Following the “Anschluss” of Austria, she immediately attracted the attention of the Gestapo. However, Primocic remained active, supporting resistance groups and collecting money for the families of those who were being politically persecuted.

In 1943, she helped the Upper Austrian resistance fighter Sepp Plieseis escape from the Vigaun camp near Hallein – a satellite of the concentration camp in Dachau. Shortly before the end of the Second World War, she risked her own life when with her friend Mali Ziegenleder she applied pressure on the commander of the same satellite camp, saying that American troops would be arriving imminently. As a result, 17 prisoners who had already been sentenced to death were saved from being shot.

After 1945 Agnes Primocic remained politically active, among other things as the regional secretary of the Communist Party of Austria in Salzburg. As the local councillor in Hallein responsible for social welfare, she focussed in particular on expanding the provision of nursery schools and on the employment rights of workers. As a pensioner during the 1980s, she visited public schools to talk about her life as part of the “Resistance fighters in schools” project.<sup>67</sup>

# Helene Serfecz

*Née Wrießnegger*

*Born on 16 April 1886 in Klagenfurt*

*Died on 13 September 1943 in Graz*

*Housewife and Social Democrat*

Helene Serfecz joined the Social Democratic Party and its women's committee in 1919. After the February Uprising in 1934, she worked for the Rote Hilfe (Red Aid) organisation. During the National Socialist period, she worked with her son Josef on the fringes of Lorenz Poketz' Rote Gewerkschaft (Red Trade Union).

She was arrested in August 1942, sentenced to death on 30 June 1943 and executed on 30 September 1943 in Graz in the regional court. Her name is listed on the memorial plaque in the former execution room in the court building. In 2011, a square in Graz was named after her: Helene-Serfecz-Platz.<sup>68</sup>

## Ella Lingens

*Née Reiner*

*Born on 18 November 1908 in Vienna*

*Died on 30 December 2002 in Vienna*

*Lawyer, doctor, saver of lives, “Righteous among the Nations”*

Although she herself came from the affluent Viennese educated middle classes, at 14, Ella Lingens already joined the Sozialistische Mittelschüler (Socialist Middle School Pupils) group, and later the Sozialistische Studenten (Socialist Students). In 1931, she gained her degree in legal studies with the desire to become a judge. As it transpired, at that time, there was “no chance of this happening”<sup>69</sup>. She then decided to complete a further course of study, this time in medicine, with the idea of becoming a psychoanalyst. At first, the political turn of events put paid to this ambition. After the “Anschluss” of Austria, she decided, together with her husband Kurt Lingens, a German doctor and member of an anti-fascist student group, to remain in the country and offer resistance.

From 1942, the anti-fascist resistance group which grew up around the Lingens as a couple supported not only numerous Jewish friends who were the subject of persecution, but also people they didn’t know. They took in “U-boats”, provided them with food, helped them escape abroad, and much more besides.<sup>70</sup> In 1942, the Lingens were arrested by the Gestapo. Ella Lingens was deported to Auschwitz-Birkenau, where she worked as a doctor. In 1944, she was transferred to the concentration camp at Dachau, where she was incarcerated until the liberation by US troops on 29 April 1945. After the war, she first found work as a doctor before working in the Ministry for Social Affairs in the “psychological hygiene” department. In 1964/65, Ella Lingens testified at the first Frankfurt Auschwitz trial. She put her experience as an eyewitness to active use, and was committed to raising awareness about National Socialist crimes in schools and teacher training seminars. In 1980, she and her husband were presented with the “Righteous among the Nations” medal by the Yad Vashem memorial in Jerusalem.<sup>71</sup>





**2**

## **Creating free spaces: women and the arts**





## 2.1

# Women and architecture

In 2004 a guide to Austrian architects, *Frauenarchitektouren* (“*Female Architectoures*”) was published for the first time. The architects Anna Bauer, Ingrid Gumpinger and Eleonore Kleindienst, together with male and female colleagues in the field, set out to investigate in all nine Austrian federal states and found that *the* current standard work on Austrian architecture of the 20th century had omitted a large number of female architects. Their account of the “Women create quality living space” competition, organised by the women’s office in Salzburg, is interesting. When it came to putting the designs into practice, the competition failed to bring about the intended changes due to male property developers’ lack of understanding; they simply deleted from their plans “open space designs, planned with such loving detail, the laundry rooms doors opening onto the roof terraces, the common areas and much more”.<sup>72</sup> In other words: architecture is a male-dominated domain, both in terms of how the sector perceives itself and in its public documentation and specialist literature. In most cases, the only possibility of involving women in designing our society and environment is when “women do so for other women”.<sup>73</sup>

One contribution to improving the situation is being made by publications such as the recently published study of the estate left by the first architect of Vorarlberg, Adelheid Gneiger (1916–2002)<sup>74</sup> and by the increasing number of women managers in the public services, working as urban planning bosses and holding positions of authority in the field of building and fire inspection in recent years. Particular mention should also be made of the “Frauen Werk Stadt” project during the 1990s, which conducted pioneering work at international level to provide buildings that take women’s needs into account, and which has since been continued and further expanded.

The lexicon commemorates the women pioneers of the early 20th century, who at that time still had to face the fact that it was considered “almost unthinkable” for a woman to work in any technical profession in Austria during the final years of the monarchy.<sup>75</sup>

## Anna-Lülja Praun

*Née Simidoff*

*Born on 29 May 1906 in St Petersburg*

*Died on 28 September 2004 in Vienna*

*Austrian furniture designer and interior designer; pioneer of Austrian architecture*

Her mother, a qualified doctor, came from Russia, while her father, a lawyer from Bulgaria, published translations of German and Russian children's books. In 1924 Anna-Lülja Praun was one of the first women to take up the study of architecture in Graz, where the Technical University enjoyed an excellent reputation during the 1920s.<sup>76</sup>

Inspired by cosmopolitan influences and shaped by collaboration with Clemens Holzmeister and Herbert Eichholzer, with whom she was also personally linked, and influenced by the work of Oskar Strnad, Josef Frank and her future husband Richard Praun, she concentrated on the correct use of materials, detailed design compositions, and workmanship of the highest quality.

In 1939 she moved to Sofia, where she worked for the Ministry for Railways and Water Engineering until 1941. In 1942 she returned to Austria in order to marry Richard Praun, who was now managing the studio previously run by Clemens Holzmeister, who had left for Ankara for political reasons. However, Praun did not permit his wife to work. For him, having her working side by side with him would have been grounds for divorce.<sup>77</sup> And so Anna-Lülja Praun washed laundry for women farmers, scrubbed wooden floors and took care of her small daughter and her mother. Her creative period as an independent architect did not begin until she was divorced and in her mid-forties, when from 1952 onwards she ran her own studio in Vienna.<sup>78</sup> Her well-known clients came to include the car manufacturer Wolfgang Denzel, the composer György Ligeti and the conductor Herbert von Karajan.

She was an admirer of Eileen Gray: in 1967, Anna-Lülja Praun dedicated an exhibition at the Academy of Applied Arts in Vienna to the Irish pioneer of design and modern architecture – at a time when for most other people Gray had faded into insignificance. Anna-Lülja Praun kept her own works out of the public eye. She continued working as an architect and one-woman enterprise until two years before her death.

# Ella Briggs

*Née Baumfeld*

*Born on 5 March 1880 in Vienna*

*Died on 20 June 1977 in London*

*Austro-English architect, first female member of the Austrian Engineers' and Architects' Association (1921–1930)*

Ella Briggs came from a well-to-do Jewish Viennese family of intellectuals. From 1901 to 1906 she studied artistic embroidery and painting at the School of Applied Arts in Vienna. By 1914, however, she was already presenting her furniture and interior designs to the public and from then on gave her professional title as “architect”. In 1919, aged 39, she gained her higher school leaving certificate at the state secondary school in Salzburg, and took up the study of architecture at the Technical University in Munich, since such an option was not yet possible in Vienna at that time.

After successfully completing her studies within a very short time, gaining the title “Diplomingenieur” (qualified engineer), she worked in New York and Philadelphia from 1920 and published designs for single-family homes for American journals. Even while she was still living in the US, Briggs exhibited her works at the Künstlerhaus cultural centre in Vienna. She returned to Vienna in 1924 and built two residential building complexes for the local authority of Vienna. In 1927 she moved to Berlin but was forced to flee the National Socialists in the autumn of 1936 and emigrated to London. She remained in London until her death in 1977, and became a successful designer of single-family homes and residential estates.<sup>79</sup>

# Margarete Schütte-Lihotzky

*Née Lihotzky*

*Born on 23 January 1897 in Vienna*

*Died on 18 January 2000 in Vienna*

*The first qualified architect in Austria; active in the resistance against National Socialism*

From 1915 to 1919 Margarete Schütte-Lihotzky was the first and only woman to study at the School of Applied Arts in Vienna, which later became the University of Applied Arts. Her teachers included Oskar Strnad, the pioneer architect of social housing. Functionality and affordability would remain her parameters. She is particularly remembered for her rationalised, fitted kitchens – the “Frankfurt kitchen” – which she designed as part of the “New Frankfurt” building programme, a housing estate with 1,220 subsidised apartments. She had ground-breaking influence over the way kitchens for the “doubly burdened” woman would be planned in the future.<sup>80</sup> Her architectural ideas for projects for allotment and estate complexes were embedded in the social problems of her time. During the late 1910s and early 1920s<sup>81</sup> there was an urgent need for housing, against the background of mass demonstrations, illegal forest clearances and building without permission. In 1930, she accepted an invitation to travel to the Soviet Union, where for seven years she was involved in the planning of entire cities built around new industrial areas, specifically charged with building child daycare centres.<sup>82</sup> She finally moved to Istanbul via Paris and London. Here, she encountered the Austrian architect Herbert Eichholzer, and joined the illegal Communist Party of Austria. In 1940 she returned to the city of her birth to join the active resistance against Hitler but was arrested by the Gestapo just a few weeks later and deported to the women’s gaol in Aichach, Bavaria.

After her liberation by US troops on 29 April 1945, she first worked in Bulgaria. In 1947 she returned to Vienna but on account of her political views – she remained a communist – she was not awarded any public contracts. According to the encyclopaedia of architects produced by the Austrian Museum of Architecture, “Assisting with numerous exhibitions and intensified publishing activity failed to make up for this de-facto professional ban”<sup>83</sup>. To take one example, she obtained work through an appointment at the Berliner Bauakademie (Berlin Building Academy) where she was again involved in designing a number of children’s institutions.

During her lifetime, her architectural work was motivated by social principles; she was also a committed peace activist and campaigner for women’s rights. It was only late in life that she was officially recognised by the Austrian authorities. This included the Golden Medal of Honour for her services to the Republic of Austria, presented on her 100th birthday in 1997.<sup>84</sup>

# Liane Zimbler

*Née Juliane Angela Fischer*

*Born on 31 May 1892 in Prerau, Moravia (now: Prerov, Czech Republic)*

*Died on 11 November 1987 in Los Angeles*

*Furniture designer, first female civil architect in Austria, leading figure of the Vienna Wohnraumkultur (“domestic space culture”)*

In its archive entry the Austrian Museum of Architecture in Vienna indicates that it is impossible to reconstruct the nature of Liane Zimbler’s training due to the lack of source material. However, there is much to suggest that this young woman, who came from a liberal, assimilated Jewish family, attended the School of Applied Arts in Vienna from 1910 or 1912. There is evidence that during this time she was already working as an illustrator and fashion designer for the salon run by Emilie Flöge\* (Gustav Klimt’s partner) and that she later worked in the Atelier Rosenberger studio in Vienna. There is evidence that at the beginning of the 1920s she set up her own business – first in Vienna, and then at the end of the 1920s with an additional studio in Prague.

She also gave numerous lectures, and “due to her distinctly feminist attitudes also [campaigning] in a number of different associations for the rights of working women” and worked “frequently with the assistance of a women’s network” including respected artistic craftswomen such as Maria Strauss-Likarz and Hertha Bucher, who created various details for her interior designs. She was supported in the press by the journalist Else Hoffmann\*\*, who continuously published her works.

In February 1938 Liane Zimbler was the first woman in Austria to finally obtain the right to work as a civil architect, although on account of her Jewish origins, she made the decision to emigrate just two months after Hitler took power. She travelled to London via Holland, and from there moved to the US. There, she worked for the interior design company run by Anita Toor, which she later then managed herself until she reached old age.<sup>85</sup>

\* **Emilie Flöge**, see *Women and Fashion*, p.97.

\*\* **Else Hoffmann**, born on 27 November 1893 in Vienna, died on 29 April 1960 in New York, journalist, lecturer. In 1927 she was a correspondent for the journals *Kunst und Dekoration* (“Art and Decoration”) and *Innendekoration* (“Interior Decoration”); from 1931 to 1938 she was editor-in-chief for the art magazine *Österreichische Kunst* (“Austrian Art”). She emigrated to New York, where from 1939 onwards she gave lectures on art in galleries. She was the co-founder of an adult education college based on the Viennese model. She worked as a journalist and museum guide.<sup>86</sup>

## Friederike “Friedl” Dicker

*Married name Brandeis*

*Born on 30 July 1898 in Vienna*

*Died on 9 October 1944 in Auschwitz concentration camp*

*Architect, stage designer, art teacher*

Following her training at the Graphic Teaching and Research Institute (photography) and the School of Applied Arts (textiles) in Vienna, Friedl Dicker took lessons at a private school from art pedagogue Johannes Itten, whom she followed to the Bauhaus in Weimar. Here, she became involved in debates over art with Walter Gropius, Wassily Kandinsky and Paul Klee, which centred on the relationship between art, craftsmanship and industry.

From 1921 onwards Dicker worked as a stage designer for the director Berthold Viertel. In 1923 she founded the Werkstätten für Bildende Kunst (Workshops for the Fine Arts) in Berlin together with the Bauhaus architect Franz Singer. In 1925 she moved into her own studio to Vienna, where she was joined towards the end of the year by Franz Singer.<sup>87</sup> At this time, Dicker was carrying out numerous orders for interior design: interiors with a high degree of functionality and a range of different possible combinations, in strong colours and a combination of high-quality materials with plastic.

Until 1930 Dicker and Singer lived worked closely together, even though Singer had been married since 1921 and had a child. The historian Charlotte Zwiauer has, among other facets of Dicker’s life, studied the environment in which she lived and her “experiential framework”, spanning the two polarities of the Viennese youth culture movement. On the one hand, it made radical demands for the removal of all conventions between the sexes, and shared the interest typical of the time in psychoanalysis, progressive education and communism – and, on the other, an esoteric critique of modernisation, including contradictory concepts of femininity that characterised the early Bauhaus movement.<sup>88</sup> Zwiauer noted that “Singer organised his private affairs in such a way that while he saw Friedl as his lover and his equal as an artist, she could not be the mother of his child. (...) Certainly, Singer – the bohemian in a circle of avant-garde intellectuals, in which ‘sexual loyalty was neither demanded nor valued’ – had no problem in justifying his behaviour to his wife. By the same token, he repeatedly demanded of Friedl Dicker that whenever she became pregnant she abort the child. For him, the roles were clearly defined.”<sup>89</sup>

From 1930 onwards, influenced by Communist Party circles, she became increasingly active, both socially and politically. This led to her arrest following the putsch by the Home Guard in 1934. On her release she emigrated to Prague where she worked as an interior designer. During this time she also began psychoanalysis with Annie Reich

and this provided her with new insights into the interpretation of children's drawings. She now increasingly began to work as a drawing teacher for traumatised children. In 1942 she and her husband Pavel Brandeis, whom she had married in 1936 and who was also of Jewish origin, were deported to Theresienstadt. The camp also contained around 15,000 children who were taught by adult prisoners, and Dicker led the children's drawing classes. Charlotte Zwiauer wrote regarding the content of her lessons: "Her goal is to restore the damaged self-confidence of the children. Rhythmic exercises are a means of overcoming the chaos of time and space. The drawing lessons changed the emotional state of the children, helping them to focus their thoughts on a particular object."<sup>90</sup>

In September 1944 the deportations to Auschwitz extermination camp began. Among those who were taken away were many of Friedl Dicker's drawing pupils. Searching for her husband, who had already been deported, Friedl Dicker reported voluntarily for the transport to Auschwitz, where she was killed.

During the post-war era she was perceived primarily as the studio partner of Franz Singer. However, during the 1990s the focus shifted to her work during the last two years of her life as an art educationalist and teacher in the ghetto camp in Theresienstadt. As a result, contemporary witnesses frequently came forward to share their experiences. Their stories clearly indicate just how much her art classes contributed to the psychological survival of the children.





## Women and the fine arts

Ilse Haider, Lore Heuermann, Johanna Kandl, Brigitte Kowanz, Elke Krystufek, Friedl Kubelka, Dorit Margreiter, Florentina Pakosta, Constanze Ruhm and Eva Schlegel are just some of the contemporary Austrian artists who are internationally respected and have lectureships in Austrian arts universities. Currently, however, they are not necessarily to be found in the major public galleries in the international hub of Vienna. The fact that alternative spaces here are also undergoing a period of change is something that affects them to a certain degree – and not only the younger generation or only women. Compared to their male colleagues, however, there is the small difference that, despite the large amount of high-quality work produced by women, “art by women is almost non-existent on the market”, as Dorit Margreiter commented during a discussion on the Austrian federal photography collection.<sup>91</sup>

Given this situation, it is worth taking a look around the private Viennese galleries (including those run by Helga and Peter Krobath, Christine König, Silvia Steinek, etc.) and particularly the public galleries in the other Austrian federal states.

The Lentos Kunstmuseum in Linz, for example, succeeded in reaffirming its status as an innovative space for the fine arts when in 2013 it hosted a one-woman show by the painter and graphic designer trained in Austria, Luisa Kasalicky (born 1974 in Prague). Among other artists, this gallery also showed the filmic work created by Ursula Mayer (born 1970 in Ried) an Austrian artist living in London, in 2007. In 2008, it exhibited sculptures by Anne Schneider (born 1965 in Enns). Recently, the Galerie im Taxispalais in Innsbruck attracted a great deal of attention with works by the winner of the Austrian graphic art competition in 2011, Caroline Heider (born 1978 in Munich; lives and works in Vienna). The Kunsthalle Krems also drew attention with the work of video artist Anna Jermolaewa (born 1970 in St. Petersburg; lives and works in Vienna) and with the “rediscovery” of Martha Jungwirth (born 1940 in Vienna). The impulse for these shows came from the Essl Museum, where Agnes Essl, who has worked for many years to promote contemporary female artists, curated a “personal selection” in 2014. The exhibition works ranged from the “grandes dames” of feminist art such as Maria Lassnig (born 1919 in Kappel am Krappfeld, died 2014 in Vienna), Birgit Jürgenssen (see p. 119) or VALIE EXPORT (see p. 100) through to Xenia Hausner (born 1951 in Vienna), Barbara Szüts (born 1952 in Bad Bleiberg), Andrea Kasamas (born 1955 in Vienna) and Bianca Regl (born 1980 in Linz).

## Martha Jungwirth

*Born on 15 January 1940 in Vienna*

*Painter, mainly of watercolour and oil paintings, illustrator*

At the age of 16, Martha Jungwirth began studying at the Academy of Applied Arts in Vienna. During the 1960s, she painted abstract watercolours, layering flecks of green, yellow and blue tones over each other. During the 1970s she produced the series *Aus meiner schwarzen Küche* ("From my Black Kitchen") and *Indesit*, while at the same time teaching at her former place of study – a consistent career path. Her upward trajectory came to a halt when she exhibited at the documenta 6 show in Kassel in 1977. In 1968 she had still been the female component of the *Wirklichkeiten* ("Realities") exhibition organised in the Secession in Vienna by Otto Breicha, alongside her colleagues Franz Ringel, Peter Pongratz and Kurt Kocherscheidt, who were also her age. Now she was reduced to the role of wife of the head of the Museum of the 20th Century, Alfred Schmeller. After his death, she appeared to be forgotten entirely. As the respected Austrian art critic Angelica Bäumer notes: "Martha Jungwirth is often apostrophised as the one of the 'unknowns' in the art scene, but that description doesn't apply to her, even if there haven't been so many exhibitions of her work. But the exhibitions that there have been were incredible!"<sup>92</sup> She adds: "Martha Jungwirth is one of the most interesting artists in Austria, and not just among female artists. And she is ... one of the most sensitive and poetic artists ... timeless and, like all really good artists, young and fresh and inquisitive and hard-working..."<sup>93</sup> When in 2010 Albert Oehlen was assigned the task of curating a group exhibition for the Essl Museum, he ran across this "unknown" artist among the museum's paintings in storage. As he explained to the *Standard* newspaper at the time, her fleck painting is reminiscent of Tachism, while constantly swinging to and fro between abstraction and form: "A particularly radical picture of hers looks like a blotted patch of floor." And he added: "There is no 'too early' or 'too late' when works are so outstandingly good".<sup>94</sup> The major – and also the first – retrospective of his favourite female artist, who was by now 74 years old, was finally held in the Kunsthalle Krems. The Viennese artist was blunt in her reaction: "In my view, I was overlooked", she complained in an interview with the magazine *Profil* in 2014.<sup>95</sup>

In brief, one can say that it was not the so-called "art industry" that took notice of Martha Jungwirth but rather individuals such as Otto Breicha or Christa Hauer-Fruhmann, and now Albert Oehlen. As well, Franziska Helmreich recently gave her the space and time to create large-scale paintings on site for an exhibition in 2011 in the Kunsthalle in Jennersdorf, South Burgenland<sup>96</sup>.

# Gerda Fassel

*Born on 14 August 1941 in Vienna*

*Creates drawings, printed graphic works and above all sculptures; from 1996 to 2006, she was the first female professor for sculpture at the University of Applied Arts in Vienna*

“Gerda Fassel’s art is not abstract, nor is it idealistic. It is specifically figurative and materialistic, and yet it is precisely for this reason that it creates magical spaces – and if art does not do this it is valueless, just as art that can be explained is simply superfluous, because there is no purpose in discussing it.”<sup>97</sup>

When the philosopher Rudolf Burger ends his hymn with the words “Fassel’s torsos of femininity ... chthonic dream figures of sexual power and excitement, heavy and floating at the same time, enticing and threatening, vulnerable in their openness and closed like an oyster”, and that it takes the male gaze to evaluate them (a direct quote from Burger: “Anyone who does not go weak at the knees looking at her ‘Katharina von Österreich’ knows nothing of feminine vitality”<sup>98</sup>), then he is painting – in the context and exceeding the bounds of his own discourses on social control and bio-politics – a pre-Christian, mythical linguistic image of an earth goddess, and abstracted from this, one of a magnificent, compact, awe-inspiring energy.

Gerda Fassel developed this artistic power while she was leading a “double life” between commercial training (1955–58) and attending lessons at the Vienna Art School (abstract painting with Hans Staudacher, 1960/61), between working in hotels and restaurants and studying at the Art Students League of New York (sculpture with José De Creeft) during the 1960s. In the interim, she completed the external Matura (the Austrian higher school-leaving certificate). This was followed in 1972 by a period studying at the Academy of Applied Arts in Vienna (sculpture with Hans Knesl and Wander Bertoni) and a diploma in sculpture, and from the 1980s onwards by a never-ending stream of prizes and scholarships, including the Prize of the City of Vienna, the Vienna “Festwochen” Prize for sculpture, and the Austrian state stipend for fine arts.

From 1996 to 1998, she was guest professor for sculpture at the University of Applied Arts, the direct successor to Alfred Hrdlicka, and from 1998 to 2006 she held a tenured professorship for sculpture at the Academy (then renamed University) of Applied Arts in Vienna. In 2001 she was presented with the Austrian Cross of Honour for Science and Art.<sup>99</sup>

## Barbara Krafft

*Née Steiner*

*Born on 1 April 1764 in Iglau (now: Jihlava, Czech Republic)*

*Died on 28 September 1825 in Bamberg, Germany*

*Portrait painter*

Compared to the precarious conditions for female artists during the second half of the 19th century, opportunities for women artists during the final years of the 18th century were not so bad. During the period of enlightened absolutism, and then the years of the Napoleonic Wars through to the liberation of Europe in 1815, “it may have been unusual, but not uncommon, for noble dilettantes to be honorary members, and middle-class female artists to be full members, of the respective court academies”.<sup>100</sup> The latter category would apply to Barbara Krafft. She was the daughter of the Austrian imperial and royal court painter Johann Nepomuk Steiner and received instruction in painting from her father. She moved with him to Vienna, where she exhibited her first painting in 1786 and became a member of the Wiener Kunstakademie (Vienna Art Academy). This membership was regarded as the official recognition of her artistic efforts, and – as was the case with other comparable contemporaries – offered her the opportunity of exhibiting at the Academy. It also officially permitted her to pursue a paid occupation; in other words, to turn her skills into a profession.<sup>101</sup>

In 1789 she married the apothecary Josef Krafft, gave birth to a son (the future painter and lithographer Johann August Krafft) and travelled several times to Prague, Salzburg and Iglau as a painter of genre and altar images, but above all as a portrait painter who was frequently in demand. She finally moved to Bamberg, where she produced 145 paintings. According to the *Österreichische Biographische Lexikon 1815–1950*, “The strong brush strokes and intense colours (‘bold style’) already attracted the attention of the painter’s contemporaries”. The lexicon also commented that while the faces of her subjects were straightforward and simple, they were surrounded by a “breath of secrecy”.<sup>102</sup> Her most famous portrait today is her *Bildnis von Wolfgang Amadeus Mozart*, which she painted in 1819, 28 years after his death, at the request of Joseph Sonnleithner and in accordance with details provided by Mozart’s sister Nannerl. It has now become one of the most frequently reproduced images of Mozart.<sup>103</sup>

# Susanne Wenger

Also known as Adunni Olurisa

*Born on 4 July 1915 in Graz*

*Died on 12 January 2009 in Oshogbo, Nigeria*

*Painter and sculptor; her architectural works and sculptures in the Sacred Grove of the goddess Osun in Oshogbo, Nigeria, are a UNESCO World Heritage Site*

Susanne Wenger studied in Vienna where her teachers included Herbert Boeckl. In 1943/44, she produced her first surrealist works, and in 1947, she was one of the founders of the Art Club. After spending a year in Paris in 1949 she left for Nigeria with her husband, Ulli Beier, who was appointed to a post as linguist at the University of Ibadan. She would then spend the next 60 years of her life there, and would become famous, through many international reports on television, and in films and the press, as the “white priestess on a holy river deep in Africa”.

The couple travelled to Yorubaland in the south-west of Nigeria; both had themselves initiated into the cult of the Orishas (the Yoruba deities) and Susanne Wenger was ordained as a priestess. In the light of this, she began work to save the sacred shrines of the Yoruba religion located in the last remnants of mature forest in southern Nigeria. She conducted restoration work and with her New Sacred Art Group added new sculptures to the shrines. Today, the grove is the last large sacred Yoruba site still actively used for worship. In 2011, her curator, Wolfgang Denk, said of her role as artist and priestess: “Susanne Wenger combined the ‘cubist contemporary’ style of her experiences of Parisian art with traditional Yoruba narrative patterns. Initiated as Olorisha, a Yoruba priestess, she was entirely suffused with the poetry, mythology and religion of the Yoruba, without ever denying that she was a contemporary artist in every respect.”<sup>104</sup>

After 1970, when most of the great works in the Sacred Groves had been completed, she again began to produce oil paintings. From 1985 onwards, her works could be seen with increasing frequency in exhibitions in Austria and Germany. In 2001 she was invited to participate in the show *The Short Century – Independence and Liberation Movements in Africa, 1945–1994* curated by Okwui Enwezor (the Nigerian curator of the documenta IX exhibition in Kassel).

Her 90th birthday was celebrated in Yorubaland with a large number of international guests and ceremonies on a grand scale in the royal palace of Oshogbo and in the governor’s palace. In 2008 she was named an honorary citizen of the Republic of Nigeria by the Nigerian government. In Austria, she has been the recipient of several awards since the turn of the millennium, including the Austrian Cross of Honour for Science and Art. In Kunsthalle Krems public gallery in particular, Wolfgang Denk dedicated several exhibitions to her work. It was in this context that the Susanne Wenger archive was then created on the Kunstmeile Krems (Krems “art mile”), which is now home to her oil paintings and drawings, as well as documents recording her life and work.<sup>105</sup>

# Christa Hauer-Fruhmann

*Née Hauer*

*Born on 13 March 1925 in Vienna*

*Died on 21 March 2013 in St. Pölten*

*Painter, gallery owner highly committed to cultural political work*

Funded by her parents, Christa Hauer-Fruhmann began to study at the Kunstgewerbeschule (School for Applied Arts) in 1939, before – probably at the recommendation of her father, the painter Leopold Hauer – she switched to painting at the Akademie der bildenden Künste (Academy of Fine Arts) in Vienna in 1941.<sup>106</sup> During her early years in Vienna, and later in Chicago, she can be classified as a designer. She designed invitation cards, posters, etc. When the Art Club in Vienna became less attractive, she first travelled to New York in 1953, where she discovered abstract expressionism and “action painting”, which she would later make her own. She earned her living at that time at the advertising graphics studio run by Bert Ray. Seven years of independence and contact with the latest trends in art had a long-term impact, not only on her own art, but on her battle to promote the establishment of young art positions. Since her husband, the painter Johann Fruhmann, was unable to gain a foothold in the US, and her father assured her that she would have a studio above the “Griechenbeisl”, one of the oldest and best-known restaurants in Vienna, she finally returned to Vienna in 1960. She hoped that there she could “guide” the general public – indeed “educate” them – “to rid themselves of the extremely conservative tastes and fallacies of the Nazi era (in short, ‘degenerate art’)”<sup>106</sup> as Brigitte Borchardt-Birbaumer described the post-war situation within the context of the *Ausnahmefrauen* (Exceptional Women) exhibition in the Niederösterreichisches Landesmuseum (Lower Austrian federal state museum) in 2014.

She wrote women’s history in 1975: an exhibition of women artists was to be held – the first of its kind during the post-war era. The exhibition was one of the events held to mark the UN International Women’s Year. The decision to host the exhibition at the ethnographic museum (!) and the selection by an all-male jury and from publicly owned works led Christa Hauer-Fruhmann, together with the illustrator Angelika Kaufmann\*, to write a letter of protest to the (female) Minister for Science and Art at the time, Hertha Firnberg. However, there was no political response. Of the 87 women artists selected, 46 distanced themselves from the project. The exhibition turned out “pitiful”. Christa Hauer-Fruhmann continued to write open letters and set in motion a broad media and political debate – about the male-dominated culture industry, criminal law and the family, women as objects in advertising and their absence from management positions. One concrete result of the campaign was the foundation of IntAkt (Internationale Aktionsgemeinschaft bildender Künstlerinnen / International Action Group of Women Artists) in the Galerie Grita Insam\*\* in 1977. In retreats at Schloss Lengsfeld stately home (which she purchased in 1970) new positions on art were discussed, and the focus of interest during these conferences shifted to film, video

and photography as alternatives to the male-dominated domains of painting and sculpture. Christa Hauer-Fruhmann and her painting colleague Hildegard Joos, who would later be honoured as the “grande dame of constructivism”, were not interested in the search for a “female aesthetic” which was typical of that time, but in an equal role for women. As a feminist and teamworker with good connections with the press, and in her roles as manager and founding member (alongside those already mentioned, she organised the sculpture symposium in St Margarethen from 1964–1968, and was president of the professional association for fine artists in Austria from 1979–1983), she provided support for her colleagues and offered them space to work in her gallery and in Schloss Lenggenfeld. In 2003, her huge personal commitment was impressively demonstrated in her synopsis *Mimosen – Rosen – Herbstzeitlosen. Künstlerinnen. Positionen 1945 bis heute* (Mimosas – roses – autumn crocuses. Women artists. Positions from 1945 until the present day) in Kunsthalle Krems, showing works by 167 women artists which had been selected by her.

\* **Angelika Kaufmann**, born on 9 March 1935 in Sankt Ruprecht near Villach, graphic designer. Since 1963 exhibitions and participation in exhibitions in Austria and abroad; since 1970, illustrations for children’s books (some accompanying her own texts) and illustrations as contributions and picture stories for anthologies and reading books. Numerous awards, including the Illustration Prize of the City of Vienna in 1971, 1973, 1975 and 1981, the “Goldene Plakette” badge award of the BIB Bratislava in 1973, the Certificate of Honour for the Hans Christian Andersen Prize in 1976 and 1988, and the Austrian Honorary Award for Children’s and Young Adults’ Literature in 2004. Her most popular children’s books include *Zwei Elefanten, die sich gut kannten* and *Der Apfelbaum*, with texts by Mira Lobe; *Jimi* and *Sinclair Sofokles, der Baby-Saurier*, with texts by Friederike Mayröcker; *Ich und du, du und ich* and *Das unsichtbare Kind und andere Geschichten quer durch die Welt*, both with texts and illustrations by Angelika Kaufmann.<sup>108</sup>

\*\* **Grita Insam**, born on 13 March 1939 in Vienna, died on 3 June 2012 in Vienna. After training in advertising, she came to the arts scene by chance. In 1971 she founded her first gallery with partners. Following differences over content, she opened the first gallery of her own, Galerie Grita Insam, showing internationally successful artists such as Candida Höfer, Ken Lum, Robert Adrian and Peter Weibel. With her commitment to cultural political work and her role as a hub which drew in artists who were already internationally important to Vienna during the 1970s, she was among those who played an influential part in Viennese artistic life.<sup>109</sup> The art historian Christa Steinle honoured the gallery owner in her speech of tribute at the ceremony to mark the presentation of the 2009 Austrian Cross for Science and Art to Grita Insam: “She was never just a gallery owner, and never displayed art from a material, commercial perspective for the purpose of promoting marketing and sales, but instead, her form of gallery was at all times a mixture of agency, festival forum, cultural agency and social platform, which promoted a democratic dissemination of art.”<sup>110</sup>

## Tina Blau

*Married name Lang*

*Born on 15 November 1845 in Vienna*

*Died on 31 October 1916 in Vienna*

*Predominantly landscape painter; today, she is one of the best-known Austrian women painters of around 1900, together with Olga Wisinger-Florian, Broncia Koller-Pinell and Marie Egner*

When one thinks of Tina Blau, the first thing that comes to mind are the landscape paintings of the Prater in Vienna and the photograph of a woman who “with a large handcart set out for the Prater with her painting utensils”<sup>111</sup>. However, she liked to paint just as much in other locations in Italy, Holland, Germany and Hungary, and preferably outdoors.

The training typically provided for women painters at the time focussed solely on natural motifs. Tina Blau was therefore taught by painters of the genre and produced what was expected of her: paintings of flowers and landscapes and portraits – and did so with great success. At 22 she was included in an exhibition at the Wiener Kunstverein (Vienna Art Association) for the first time. Two years later, she sold her first painting. With a letter of recommendation from the painter Joseph Matthäus Aigner in her pocket, she spent several years in Munich, made contacts and during the early 1870s travelled for the first time to Hungary and Holland. Since she oriented her painting to the weather and light conditions, all these visits influenced the colouring in her paintings considerably, and during the course of her career, a large oeuvre was created with many nuances in her painting.<sup>112</sup>

In 1873 she was shown at the World Exhibition in Vienna, and her pictures sold so well that she was able to afford to go on new travels – this time to Italy, France (where, for example, she sold a painting in 1889 at the World Exhibition in Paris) to Germany and again to Holland, among other destinations. From 1898 to 1915 she worked as a teacher of landscape and still-life painting at the Kunstschule für Frauen und Mädchen (Art School for Women and Girls).

As the Jugendstil (art nouveau) movement became increasingly popular in Vienna, her naturalistic, impressionistic style came to be regarded as outdated. The bourgeoisie saw themselves reflected in “eroticising images of women and narcissistic interiors, not in the light, colourful landscapes or melancholy moods of Tina Blau”<sup>113</sup>. So it was that she quickly became forgotten until her rediscovery, particularly after an exhibition at the Jewish Museum in Vienna in 1996, as an open-air painter with a great “ability for variety with regard to composition and stroke”<sup>114</sup>.



## Edith Kramer

*Born on 29 August 1916 in Vienna*

*Died on 21 January 2014 in Grundlsee*

*Austrian-US American realist painter and pioneer of art therapy*

Edith Kramer came from a well-to-do background and grew up with her mother, her mother's sister – actress Elisabeth Neumann – and her first husband – psychoanalyst and educator Siegfried Bernfeld – first in Berlin for a time and from 1929 in Vienna. From her childhood onwards, she spent the summer months in Grundlsee (in the Salzkammergut area) in the circle of the pedagogically oriented “Freudians” around Bernfeld.

Edith's choice of school also matched the intellectual and freethinking ideas of her – extended – family, and from 1929 included the girls' school founded by Eugenie Schwarzwald which bore her name. She took art lessons with Trude Hammerschlag\* on the side, as well as courses with the Bauhaus artist Friedl Dicker\*\*. After obtaining her higher school-leaving certificate in 1934, she shuttled between Dicker, who had emigrated to Prague, and Fritz Wotruba (with whom she studied modelling) in Vienna. At the same time, she began psychoanalysis in 1935 with Annie Reich\*\*\*, a close friend of her mother's.

Following her emigration in 1938, she quickly found qualified work in New York and continued her psychoanalysis. While she was unable to support herself from her art, it did give her a sense of balance, and was also a source of inspiration for her second area of interest: art in combination with psychoanalysis and children's therapy. From 1950 onwards, this became her actual professional career. She was commissioned to set up an art therapy programme at a home for neglected children, the Wiltwyck School for Boys, and spent the following seven years gathering valuable experience, which she evaluated in her first book, *Art Therapy in a Children's Community* (1958). She was subsequently offered a teaching post in art therapy at the New School for Social Research in New York (1959–1973) and from 1961 she was tasked, among other things, with heading an art therapy programme in the city's Jacobi Hospital. In 1971 she used the abundance of clinical experience she had gathered as material for *Art as Therapy with Children*, which was translated into seven languages. A key principle of her theory is the emphasis on the healing effect of creative, spontaneous activities per se.

This publication cemented Kramer's position as a scientist. Teaching posts followed at the George Washington University and at New York University. In collaboration with her pupil, the art historian Laurie Wilson, she developed the Graduate Art Therapy Training Program, thus firmly anchoring art therapy as a subject at universities in the US.<sup>115</sup>

\* **Trude Hammerschlag**, born on 29 January 1899 in Vienna, died on 11 June 1930 in Vienna, psychologist and art education specialist, central advocate of pedagogical ideas in Vienna during the inter-war years, including collaboration 1919/20 with Siegfried Bernfeld on the project “Kindergarten Baumgarten” for Jewish war orphans. From 1925, she gave courses in drawing and workshop work to female Montessori teachers and set up her own space for painting and drawing in the Montessori school in the Favoriten district of Vienna.<sup>116</sup>

\*\* **Friedl Dicker**, see Women and Architecture, p. 68.

\*\*\* **Annie Reich**, born on 9 April 1902 in Vienna as Annie Pink, died on 5 January 1971 in Pittsburgh/Pennsylvania, US; psychoanalyst. From 1921 study of medicine. Her brother introduced her to the Viennese youth movement where she met the young intellectuals Siegfried Bernfeld, Otto Fenichel and Wilhelm Reich, who acquainted her with psychoanalysis. She began her analysis with Wilhelm Reich and continued as a patient of Herman Nunberg and Anna Freud. Alongside Anni Angel, Edith Buxbaum and others, she worked in the Sozialistische Gesellschaft für Sexualberatung und Sexualforschung (Socialist Society for Sex Counselling and Sex Research) founded by Wilhelm Reich and Marie Frischauf in 1928. In 1930, she followed her husband to Berlin, although they separated there. In Berlin, she was briefly imprisoned because of anti-fascist activities. In 1933 she moved to Prague with her two daughters, where she lived until her emigration to New York in 1938. There, Annie Reich worked in a private psychoanalysis practice and in Mount Sinai Hospital. From 1960 to 1962, she was president of the New York Psychoanalytic Institute.<sup>117</sup>

# Maria Biljan-Bilger

*Née Biljan*

*Born on 21 January 1912 in Radstadt, Salzburg*

*Died on 1 May 1997 in Munich (buried in Sommerein, Burgenland)*

*Sculptor, ceramicist, mosaic and textile artist*

After growing up close to a firing workshop for clay and ceramics in a workers' district in Graz, where her father was a stove-builder, Maria Biljan-Bilger enrolled herself at the age of 15 in the ceramics department of the School of Applied Arts in Graz. She spent her summer months with relatives in Bosnia, and later described her meetings there with "gypsy families", from whom she learned "how to crochet the edges of beautiful headscarves". As she later described it, the colours, aromas and details of Bosnian culture formed the background of her vigilance in the face of emerging nationalist and fascist groups within and outside the school.<sup>118</sup>

On account of the political activities of her husband Ferdinand Bilger, who went to Spain in 1937, and due to her circle of friends who were opposed to fascism, in 1938, she herself was also at risk. She went to Vienna and kept a low profile, first as an assistant in a ceramics company owned by a former colleague and then working with sandstone and clay in her own studio. The studio also became a place of refuge for the Italian forced labourer and sculptor Wander Bertoni, with whom she then fled to the country, to Upper Austria.

After the Second World War, her life began "to flow in all directions"<sup>119</sup>. In 1946, she was one of the artists shown in the *Meisterwerke aus Österreich* (Masterworks from Austria) exhibition in Kunsthaus Zürich. In 1947 she was one of the founding members of the legendary Austrian section of the International Art Club. From the 1950s onwards the majority of her works were created for public spaces in the City of Vienna: with mosaics and sculptures – in housing complexes, event and shopping centres, nursery schools, parks and swimming pools – she shaped the artistic appearance of the city. She gained international recognition through her participation in the Venice Biennale (1950 and 1954), the São Paulo Biennale (1953 and 1959) and the Triennale in Milan (1954, 1957 and 1960). During the 1970s and 1980s, she worked as head of the St. Margarethen sculptor symposium in Burgenland, and from 1978 to 1982 she was head of the ceramics masterclass at the Academy for Applied Arts in Vienna. In 1982 she was presented with the Silver Medal of Honour of the City of Vienna.

Today, the association of friends of the Maria Biljan-Bilger public gallery, based in Sommerein in the Leitha mountains – her place of work from the 1960s onwards – is working to preserve her terracotta, stone, bronze and textile works. Her second husband, the architect Friedrich Kurrent, placed parts of her former works in the open-air site for the public to see. It was possible to save many of these from destruction just in time.<sup>120</sup>

## Anna Mahler

*Born on 15 June 1904 in Vienna*

*Died on 3 June 1988 in London*

*Sculptor*

Alma Mahler had her daughter Anna educated by private tutors, refusing to allow her to go to school for fear that she might catch an infection there. She was only permitted to leave the house to attend piano lessons. While music would always be part of her life, she never wanted to be a musician. She later recounted that at home she was “silent, not saying a word”, and that she was a “non-presence”.<sup>121</sup> The prominent members of European intellectual life came and went in the salon of her well-known mother – and Anna began to draw portraits of these people.

In 1920, aged 16, she fled from home by marrying the son of the painter Broncia Koller-Pinell, Robert Koller. The marriage lasted a year before Anna Mahler moved to Berlin, where she found a good drawing teacher. However, she now felt constricted – in the interim, she had married Ernst Krenek, for whom she wrote piano arrangements – and again set out on a journey, to Rome and Paris, always in search of the right painting teachers for her. When in 1930 she returned to Vienna, she knew what she *didn't* want to do: to paint – since “colour played no part in my thinking”.<sup>122</sup> She began to model, first heads and figures made of clay, and soon, as the (first) pupil of the young Fritz Wotruba, also in stone. Once she had embarked on sculpture, there was, as she said herself, no turning back.<sup>123</sup> As early as 1937 her marble sculpture *Stehende* was to be awarded the Grand Prix at the Paris World Exhibition.

On 13 March 1938 she fled Vienna and went on to London. She had to leave her works behind; they were later destroyed in an air raid. In 1950 Anna Mahler then moved to Los Angeles to be with her mother. Alongside her teaching post at the University of California during the 1950s, she also earned her living mainly by making busts of friends and celebrities such as John Wayne, Julie Andrews, Ernst Toch, Bruno and Lotte Walter, Arnold Schönberg (whose death mask she also took), F. W. Korngold and others. She also produced her preferred large-scale sculptures of marble, hard limestone or Indiana limestone (such as the five-meter high *Tower of Masks* of 1964/65 placed in the foyer of Macgowan Hall in Los Angeles).

She had to wait many years for any major success. In the interim, she worked continuously – in London, Los Angeles and Spoleto. In 1981, a major exhibition of her work was finally held in the foyer of the Bayer building in Leverkusen, Germany. The one-woman exhibition of her work at the Salzburg Festival in 1988 was “in the literal sense of the word [something that] she lived for”.<sup>124</sup> However, she died just eight weeks before the great event.

"I was not successful, because I am not abstract, ... I'm no -ism ...", she said in "Menschenbilder", Ö1 television channel's portrait of her, broadcast in 1984.<sup>125</sup> According to the exhibition catalogue of the Salzburg Festival: "She was a witness to the expressionist revolution and experienced at first hand the radicalism of the Bauhaus. ... However, despite being charged with expression, her work is not expressionist, precisely because she was never interested in making grandiose, rebellious gestures."<sup>126</sup> "Out of the many figures, always the same one looks out at you: the essence of what it is to be human."<sup>127</sup>



## 2.3

# Women and design/graphics/ applied arts

During the 1980s Cordula Alessandri became the first female Art Director of the DDB Needham Worldwide advertising agency in Vienna. This made her not only the youngest member of her chosen profession, but also the first woman to hold the post.<sup>128</sup> Numerous prizes followed, from the European to the Tokyo to the New York Design award, and yet in Austria the artistic potential of design remained an insider tip until there, too, the term “creative industries” became a well-known catch phrase among the general public. Many people have made an outstanding contribution in this field, of whom just a few can be named here: departure<sup>129</sup>, PURE AUSTRIAN DESIGN (e.g. Julia Taubinger), the VIENNA DESIGN WEEK (founded by Tulga Beyerle, Lilli Hollein and Thomas Geisler) and traditional companies with an interest in the next generation, such as Lobmeyr, whose presentation of the Liquid Skin drinking bowl by Barbara Ambrosz was staged by the media as an event with a focus on designers as stars of the hip scene. As has been shown over the last 15 years, this was not hype, but marked a beginning. The bowl shown made it to the collections of the Museum of Modern Art and the Cooper Hewitt Design Museum in New York. Its creator, Barbara Ambrosz, together with Karin Santorso, successfully established herself as LUCY.D., including just recently giving a new facelift to marzipan figure-covered gateaux at the traditional Viennese café Landtmann.

A few other young designers have succeeded since the millennium in making their mark in Austrian “institutions”; in other words, traditional companies such as Wittmann, Lobmeyr, Riess Emaille and others, including POLKA/Monica Singer & Marie Rahm or DOTTINGS/ Katrin Radanitsch and Sofia Podreka (who also designs for Ligne Roset, among others). Megumi Ito, Tina Lehner, Kathrina Dankl & Lisa Hampel, Julia Landsiedl are producing their own work and have their own shops. They are all mistresses of individual technical and craftsmanship solutions with high artistic standards.

Tina Frank has made her name as a web designer (University of Art and Design, Linz) while mention should be made of Barbara Sommerer/PROJEKTFORM as an example from the field of exhibition design.<sup>130</sup>

## Gertie Fröhlich

*Born on 29 June 1930 in Kláštor, Slovakia*

*Advertising graphics artist, gingerbread (“Lebkuchen”) designer*

In 1944 the German-speaking Fröhlich family fled from the retaliatory measures of the SS against the partisans of Kunešov (German: Kuneschhau) to Vöcklabruck in Upper Austria. After finishing grammar school, Gertie Fröhlich studied at the School for Applied Arts in Graz from 1949, and from 1953 at the Academy of Fine Arts (diploma in 1956 under Albert Paris Gütersloh). While doing a summer job for the Katholische Aktion (Catholic Action) group, she met Evamarie Kallir, who had re-emigrated to Austria. Evamarie was the daughter of Otto Kallir, the Jewish art dealer and expert on Expressionism who had founded the Neue Galerie in Vienna in 1923, and been forced to emigrate in 1938. Since Evamarie Kallir’s passion was for social issues, and not following in her father’s footsteps, Gertie Fröhlich persuaded her employer, the preacher Monsignor Otto Mauer\* – who had emerged during conversations as an admirer of Alfred Kubin and as a collector with a knowledge of art – to negotiate an acquisition of the gallery with Otto Kallir. “In this way, the preacher became a gallery owner and Gertie Fröhlich became his secretary and advisor.”<sup>131</sup> And since Gertie Fröhlich was an integral part of the current art scene, from Arnulf Rainer via Konrad Bayer through to Ferry Radax, Vienna gained its first centre for the young Austrian avant-garde in the post-war era thanks to her initiative.

When her partner Peter Kubelka founded the Austrian Film Museum in 1964 together with Peter Kronlechner, Gertie Fröhlich found her place there as an artist. During the 20 years that followed until 1984, she designed over 100 posters as well as the house logo. Her design ideas were characterised by wit and poetry, visual clarity, striking contrasts and “stumbling blocks” in terms of content (Peter Huemer), in other words, “a *full bath for the retina*”, as the poet Reinhard Pressnitz put it.<sup>132</sup> Her posters were shown in London, Berlin, on repeated occasions in Vienna and in Los Angeles.

At the same time, she found a second source of income. During the late 1970s she designed the first gingerbread figures as Christmas presents for her friends. In 1987 she was invited by André Heller to show her creations at his *Jahrmarkt der modernen Kunst, Luna Luna* (Luna Luna modern art fair) in Hamburg. Other invitations followed. These included the window decoration for Tiffany’s in Chicago and participation at the *Confectioner’s Art* exhibition in the Crafts Museum in New York in 1988.<sup>133</sup>

\* **Monsignor Otto Mauer** played an important role in relation to the Vienna arts scene during the 1950s; see also Erika Weinzierl, p. 221



## Epi (Elfriede) Schlüsselberger

*Born on 17 March 1926 in Vienna*

*Costume designer, book and exhibition designer/graphic designer*

From 1940 Epi Schlüsselberger studied stage design, ceramics and artistic book and font design at the School of Applied Arts. On completing her studies in 1947, she deepened and broadened her (calli)graphic and artistic skills at the Académie des Beaux-Arts in Paris under Fernand Léger and André Lhote, and at the Central School of Arts and Crafts in London under William Johnstone and Irene Wellington, and was soon successfully selling her lithographs.

After finding not only private happiness in stage designer Georg Schmid but also an artistic partner, she began designing costumes for numerous productions alongside her graphic work for publishing houses. Her work was commissioned by theatres ranging from the Volkstheater in Vienna through to the Bregenz Festival and the Schauspielhaus Zürich. The largest joint projects created by the Schlüsselberger-Schmid couple include the development of the design for the world exhibitions in Brussels (1958) and Montreal (1967). Today, Epi Schlüsselberger is particularly proud of her posters for the Vienna Opera Ball and the Philharmonic Orchestra Ball, although for many commissions her work was so closely entwined with that of her husband that, as she herself said, it is “often difficult to discern which work originated from whom”.<sup>134</sup> In 1960 – when entire designs and advertising campaigns were still being produced in the printing works – Epi Schlüsselberger was hired as Art Director by the second-largest printing and typesetting works in Paris, Imprimeries Oberthur, for their branch office in Rennes. Despite enjoying major successes there, she decided to leave her job to rejoin her husband to work with him in Vienna. Epi Schlüsselberger exhibited at international exhibitions such as the Gobelins Biennale in São Paulo (1959), the Biennale Venice (1972), the Victoria & Albert Museum in London (1965) and the Austrian National Library (1994). Even recently – aged 87 – she herself designed the show of her works, *Schrift-Bilder*, at the University of Applied Arts in Vienna (with the help of her daughter, Valerie Schmid). As art critic Brigitte Borchhardt-Birbaumer wrote, she showed herself to be a “rich inventor with regard to collage and the sculptural extension of the image into the area of play in everyday life”.<sup>135</sup>

## Valerie “Vally” Wieselthier

*Born on 25 May 1895 in Vienna*

*Died on 1 September 1945 in New York*

*Austrian-US American artist in all of the applied arts/design*

In 1914 Vally Wieselthier began studying at the *Kunstschule für Frauen und Mädchen* (Art School for Women and Girls) in Vienna. She was taught by the founders of the *Wiener Werkstätte* (Viennese Workshop, or WW), Koloman Moser and Josef Hoffmann, together with Michael Powolny, an exponent of the Viennese ceramics style at the turn of the century. While still studying, she began working for the *Wiener Werkstätte*. There, she soon gained a reputation as the trendsetter among the dozen women who at that time played a decisive role in the change of style from *Jugendstil* (art nouveau) to the Art Deco of the 1920s.

Against this background, the short form “WW” also became a target for mockery, with talk of the “*Wiener Weibervirtschaft*” (Vienna Women’s Industry) or “*Wiener Weiberkunstgewerbe*” (Vienna Women’s Applied Arts). Complaints were made about the “outrageous doll’s industry”, its “dallying workshop flavour” of “sticky sweetness”, which emanated from something “splintered, exaggerated, affected, titillated, false, artificial and above all, superfluous”.<sup>136</sup> However, their success, already at that time, proved their many – predominantly male – critics wrong.

At any rate, Vally Wieselthier could afford to open her own ceramics workshop in 1922, and from then on supplied the *Wiener Werkstätte* with commissioned goods. However, she not only restricted herself to the expressive, colourful ceramic sculptures which had long been regarded as the epitome of the self-confident, modern woman of the 1920s, but also designed tableware, textiles and glass for customers such as Lobmeyr in Vienna.

After Vally Wieselthier met with great acclaim at the major applied arts exhibition at the Metropolitan Museum of Art in New York, she turned her back on Vienna. She remained in the New World, where she then exerted considerable influence over American ceramics, caught as it was between art and serial production. She died at 50 in New York in 1945. She is still highly regarded there today – a fact which is reflected by the 77,300 euros fetched at Sotheby’s in New York in December 2000 for a 75-centimetre-high seated female figure she had created.<sup>137</sup>

# Emmy Zweybrück-Prochaska

*Née Zweybrück*

*Born on 4 April 1890 in Vienna*

*Died on 3 June 1956 in New York*

*Art teacher and artist of all arts and crafts*

From 1908 to 1913 Emmy Zweybrück-Prochaska studied at the School of Applied Arts – first in the general department, then from 1911 in the class specialising in painting under Koloman Moser, who in her final report commented that she had a “well-developed feeling for colour and ornament”.<sup>138</sup>

On graduating, she married the lawyer Ernst Prochaska and founded a workshop for textile work. In 1915, she supplemented the workshop with the Emmy Zweybrück-Prochaska Kunstgewerbliche Privatanstalt (private teaching institution for the applied arts) at which up to 150 girls were taught annually in the years that followed. Practical tuition was given in pearl weaving, crocheting, knitting, embroidery, knotting, plaiting, weaving, lacemaking, and other crafts such as fashion design. Zweybrück-Prochaska formulated her pedagogical interest in the description of her school by saying that her goal was to guide the pupils “to free, creative work”; to help them form an “understanding of the way art is produced in our time”; and to “prepare them for work in the applied arts professions”.<sup>139</sup> Every year there were competitions and exhibitions of pupils’ work, and overall, the results emerging from the workshop and the school attracted a positive response among the art critics of the time.

It was therefore the only private school to offer training in all areas of the applied arts, and many of the girls who were taught there were given employment in the Werkstätte Zweybrück workshop. As well as producing lace, tulle embroidery and material, they also made leather goods, ceramics, toys, wrapping papers, fashion goods and book covers, which were shown in many exhibitions in Austria, Germany and from the 1930s onwards also in the US. Many of the products – particularly children’s toys, Christmas decorations and other products made of material, cardboard or paper – were relatively cheap to buy, and were therefore of interest to a larger potential clientele.<sup>140</sup> This made the Werkstätte Zweybrück the first alternative to the élite Wiener Werkstätte (Viennese Workshop), which only used materials of this kind to a lesser degree.

Alongside her work as an educationalist and in the applied arts, Emmy Zweybrück-Prochaska gave lectures and summer courses, in the US, amongst others. In the spring of 1939 she finally moved there for good with her daughter, who had been born in 1921. As the head of the Prang Textile Studios of the American Crayon Company, she managed, even under entirely different market conditions in her new homeland, to be a success as a designer and art teacher. After the war, she attempted to steer American interest towards the tradition of Austrian arts and crafts.

## Helga Schenker

*Born on 13 March 1907 in Alexandria, Egypt*

*Died on 8 June 2005 in Pitten*

*Graphic designer for advertising; cartoonist*

Her father, the director of the Länderbank branch in Cairo, came from a Jewish family from Galicia; her mother was from Vienna. Helga Schenker had already started to draw at an early age, and after the family returned to Vienna from Egypt, she was accepted as a student by the School of Applied Arts in 1929. Together with her colleague Antoinette Langer, she already began taking commissions while she was studying, until so many came that the two young women left the school and set up their own business. In their Schenker-Langer studio they designed posters, brochures, letterheads, labels, packaging and so on. Their clients included the Federal Ministry for Trade and Transport.

Since her father was a non-practicing Jew, she only discovered after Hitler entered Austria that she was half Jewish. According to research conducted by Heidelinde Resch, Helga Schenker had to report to the party headquarters every second month during the National Socialist regime, but was able to “work without interruption”.<sup>141</sup> After the death of her partner Antoinette Langer in 1966, she continued to run the studio alone, continuously expanding her field of work. The *Wiener Kurier* newspaper was to become one of her longstanding clients, for which she drew the cartoons for the première reviews of the State Opera, the Burgtheater and the Akademietheater. Until the 1980s, she also created porcelain painting designs for Rosenthal and ball decorations for the Philharmonic Orchestra Ball, as well as calendars and book illustrations.





## 2.4

# Women and fashion/Vienna couture

During the 19th century, internationally known fashion from Austria was created by the imperial and royal court suppliers (with Anna Schober as the first female court dressmaker in 1864). After the Second World War, the only Viennese haute couture salons to attract any particular attention were those of Fred Adlmüller and Gertrud Höchsmann (together with the hats created by Adele List). Of course, everyone knows Helmut Lang, but there is also one female designer who has enjoyed consistent international success since the 1980s: Anita Aigner with her label Schella Kann (working as a team with marketing expert Gudrun Windischbauer). At that time, there was little mention of support through funding. When the term “creative industries” also arrived in Austria, experts (100 percent of whom were women!) and representatives of the City of Vienna and the Austrian Federation floated a financial support concept for fashion and design. After a period of trench warfare, what is now the Austrian Fashion Association succeeded in focussing attention on the MQ Vienna Fashion Week as the platform for the fashion scene, thanks to the diplomatic skills of its new leaders, Marlene Agreiter and Camille Boyer.

Top Austrian labels such as WENDY&JIM/Helga Ruthner & Hermann Fankhauser, pitour/Maria Oberfrank, KAYIKO/Karin Oèbster, MICHÉL MAYER/Michaela Mayer and men’s fashion designer Ute Ploiers (unintentionally) reflect a general trend towards “straight lines”, “the purist” or “dry and slow”, as WENDY&JIM describe themselves. Like many of the current, successful Austrian “feminine” labels, including [ep\_anoui]/Eva Poleschinski, ulliKo/Ulrike Kogelmüller, mija t. rosa/Julia Cepp, Linusch/Tehilla Gitterle, Zojas/Monika Buttinger (also one of the most successful film costume designers in Austria), elfenkleid/Sandra Thaler & Anette Prechtl or Susanne Bisovsky, who has established herself outside the fashion market, they make an outstanding contribution to promoting production in Austria and Europe. The latest generation to enjoy success includes GON/Christina Steiner, Rani Bageria, Inga Nemirovskaia, Maiken Domenica Kloser, Mark & Julia/Mark Stephen Baigent & Julia Rupertsberger and Meshit/Lena Krampf & Ida Steixner.<sup>142</sup>

## Gertrud Höchsmann

*Born on 30 September 1902 in Vienna*

*Died on 16 January 1990 in Lilienfeld (buried in Vienna Central Cemetery)*

*Viennese couturière famed for her purist style and from 1927 to 1967 the epitome of reserved elegance with her haute couture salon*

Gertrud Höchsmann graduated from the School of Applied Arts in Vienna (1920–1925) while at the same time learning the art of tailoring. At that time European fashion was undergoing a period of fundamental change. The old, exuberant corset style was out; now, new forms needed to be developed. While the course on architecture given by Josef Hoffmann and his assistant Oswald Haerdtl was not directly concerned with fashion, she did learn about “what is important”, as she explained in an interview in 1981. “We were always told that everything had to have a function.”<sup>143</sup>

For about a year, the 23-year-old qualified seamstress created designs for the Wiener Werkstätten (Viennese Workshop). In 1927 she eventually opened her first fashion salon, which found its permanent home in Mariahilferstrasse 1c. During the 1930s the salon was one of the predominant suppliers of haute couture, alongside Jerlaine und Tailers, Stone & Blyth. During these years, Gertrud Höchsmann ran her salon in collaboration with her former fellow student Fridl Steininger-Loos\*. Together they created clothes in the puristic style of the school of applied arts typical of the period, which would later become timeless as the Höchsmann style. Nothing more is known in Höchsmann circles of her colleague, who emigrated for political reasons when the National Socialists took power; Gertrud Höchsmann herself never spoke of her, either to customers or to acquaintances or relatives.<sup>144</sup>

During the war years, Höchsmann worked less conspicuously, but uninterruptedly, monitored by the National Socialist coordination agency, Haus der Mode. After the war, she had her former teacher Oswald Haerdtl refurbish her salon, which had been destroyed by bombing. Soon she was employing 50 staff, bringing out two collections every year with between 50 and 60 models each. Again she became a meeting point for a discerning clientele made up of ladies from Viennese society, women in well-paid positions and actresses, including Johanna Matz, Helene Thimig, Annemarie Düringer, Nadja Tiller and also Grace Kelly. From 1959 to 1972, she was head of the fashion department at the Academy of Applied Arts. She talked rather resignedly about Vienna as a fashion city in an article in the *Presse* newspaper in 1968, after having closed her couture salon the previous year. To paraphrase Höchsmann, even design giants such as Christian Dior would certainly have failed to make their fashion ideas catch on in Vienna as the right environment and openness towards fashion did not exist there. She also reflected on a possible solution to the problem, although she would not live to see it happen.<sup>145</sup> She imagined a “united Europe” in the future, where Vienna would be brought out of its position on the margins and return to its place at the centre of Europe.



\* **Fridl (or Friedl) Steininger-Loos**, née Elfriede Steininger born in 1905 in Vienna, died in 2000 in Buenos Aires. Due to her political (social democratic) views, she emigrated in 1938 via England to the USA together with Walter Loos (1905–1974) whom she had met when studying architecture under Josef Hoffmann. In 1942 the couple travelled on to Argentina, where Walter Loos designed his wife's fashion studio. They both socialised with the “wealthy and beautiful” of Buenos Aires, winning clients from these circles, she for longer than her husband, whose architecture degree was not officially recognised in Argentina. It is said that Fridl Steininger-Loos employed up to 80 women in four studios.

A more extensive exhibition in Buenos Aires was put together by the designer shortly before she died in 2000, aged 95. A smaller selection of Fridl Steininger-Loos' work was shown in Vienna in 2002.

According to some sources, she is listed as “costume designer to Max Reinhardt and Otto Preminger”; since under their directorship – together with Gertrud Höchsmann – she designed many of the costumes for the Josefstädter Theater in Vienna. A letter of thanks by Liane Haid\*\* to the two designers confirms this collaboration. The costume historian at the Institut für Kostümkunde (Costume Institute) at the University of Applied Arts in Vienna, Annemarie Bönsch, noted that on account of the difficulty of reconstructing the collaboration of the two fashion designers during this period because of the lack of dates and sketches that it can have been no coincidence that precisely during this time the Höchsmann fashion salon was producing most of its theatre designs. According to Bönsch, of the two it was Steininger who in some respects was possessed of the lightness of “free designing”, while Höchsmann tended rather towards representative geometry and mathematics.<sup>146</sup>

\*\* **Liane Haid**, born on 16 August 1895 in Vienna as Juliane Haid, died on 28 November 2000 in Bern. Silent and talking film star in Austria and Germany, stage actress and operetta singer. She already received training in singing and dance as a child, played leading roles at the Vienna court opera and appeared in Budapest as a ballet dancer, and later also as an operetta singer in Berlin and Vienna. In 1915 she was introduced to the film world by the director duo Louise Kolm and Jakob Julius Fleck and was turned into a new young star of “Viennese art film”, where she first gained popularity as a “sweet young girl”. Later, she embodied the “blonde, glamorous and seductive” female type, such as in her great successes of the 1920s in Berlin, which included Richard Oswald's spectacular historical dramas *Lady Hamilton* (1921) and *Lucrezia Borgia* (1922). At the end of the 1920s, she successfully made the transfer from silent to talking films. In Géza von Bolváry's *Das Lied ist aus* in 1930, she made a hit of the popular song “Adieu mein kleiner Gardeoffizier” (by Robert Stolz). Together with Willi Forst, she formed one of the most popular film partnerships of the 1930s. At the end of the 1930s she withdrew from the film industry and emigrated to Switzerland in 1942 with her son.<sup>147</sup>

## Erika Abels-d'Albert

*Abeles or Abels, pseudonym: d'Albert*

*Born on 3 November 1896 in Berlin*

*Died in 1975 in Paris*

*Painter, graphic artist, fashion designer*

Erika Abels-d'Albert was the only child of Ludwig Wilhelm Abels (also Abeles), who at that time was a very well-known Viennese art connoisseur and author. Anna Emilie Mewes, her mother, came from near Berlin. According to her own information, she received her artistic training in Vienna from the sculptor and painter Irma von Duczynska, and from the portrait and landscape painter Felix Albrecht Harta. As early as 16, she exhibited her work to the general public as part of a group exhibition (portraits, nudes, still lifes, fashion designs).<sup>148</sup>

During the 20-year creative period that followed in Vienna, there is evidence – not least in the form of positive reviews in specialist magazines – that she showed her work at several group and individual exhibitions and took part in the exhibition of the *Ver-einigung bildender Künstlerinnen Österreichs* (Association of Women Fine Artists of Austria) in 1930. In the mid-1930s she moved to Paris, where she exhibited in important private and public galleries such as the *Galerie Gregoire Schustermann* or *Société Nationale des Beaux-Arts* until 1938. This artist, who until the outbreak of the Second World War had been highly respected, died in poverty in 1975, clearly long forgotten by art historians as well as by the general public. It also appears that almost nothing has remained of her *œuvre*.

We can conclude from pictures in specialist journals and magazines, in which she was already depicted with short hair before the First World War, that she was a thoroughly “modern” woman with her finger on the pulse of the times – even if she was not closely connected with the *Wiener Moderne* (Viennese Modern Age) in the form of the *Wiener Werkstätte* (Viennese Workshop) and their circle of influence. On photographs printed in the *Wiener Illustrierte Zeitung* from 1920, for example, she presents herself not only in her own designs – including clothes with an Egyptian and Turkish influence – but also “in original Persian costume”.<sup>149</sup>

# Emilie Flöge

*Born on 30 August 1874 in Vienna*

*Died on 26 May 1952 in Vienna*

*Creator of fashion, designer and businesswoman; muse and close friend of Gustav Klimt*

In 1904, the unmarried 39-year-old Pauline, the recently widowed 34-year-old Helene and the also unmarried 31-year-old Emilie Flöge – all trained seamstresses – opened an haute couture fashion salon in Mariahilferstrasse 1b in Vienna, and named it “Schwestern Flöge” (Flöge Sisters). What must have seemed to the Viennese middle classes, from which the daughters of master turner Hermann Flöge came, as a “three girls’ house with two who are getting on in years and a young widow”,<sup>150</sup> would become a focal point of the aesthetic ideas of the Wiener Werkstätte (Viennese Workshop, or WW). It was also an example of the successful professional life of three women who were producing their own creations, particularly Emilie Flöge, who managed the artistic side of production and who was a capable businesswoman.

It was no coincidence that the salon was located above the Café Casa Piccola, a popular meeting place of the Viennese artistic, theatre and literature scene. The interior of the salon was designed by Josef Hoffmann and Koloman Moser, and was decorated entirely in Jugendstil (art nouveau) style. This linked the sisters – particularly Emilie – to the circle around Gustav Klimt. They were not just privately connected, however, but also created their work in artistic harmony. In the glass cabinets of the fashion salon, customers could admire products from the Wiener Werkstätte, while Klimt himself or Eduard Josef Wimmer-Wisgrill designed clothes for the Schwestern Flöge salon which were entirely in the style of the corset-free, smock-like reform dress. Emilie travelled to the fashion shows in Paris and also produced clothes in the English and French style with the help of 80 women employees. The salon would not have been able to survive on the “artists’ clothes” of Klimt, Hoffmann or Moser alone, and so it offered a conventional, high-quality line for customers on a high income and the aristocracy.<sup>151</sup> When the European avant-garde turned to European and non-European folk art this resulted in a preference for new colour compositions, patterns and forms, also in the Wiener Werkstätte. There they were transformed through material designs into “high art”. Emilie owned many examples of textile folk art from Bohemia, Croatia, Romania and Hungary (200 individual pieces were catalogued in her estate, which was not discovered until 1983) and she used materials from all over the world.<sup>152</sup>

1918 was not only the year in which Klimt died, but also marked the end of the flourishing salon; the number of staff decreased from 80 seamstresses to just 20. From 1935 its customer base began to deteriorate rapidly and in 1938 the salon was forced to close. Emilie Flöge moved to a new address in Ungargasse, where she continued to work. Here, in 1945, her collection of folk costumes was destroyed by fire, as were valuable objects from the Klimt estate.



## 2.5

# Women and film

For decades, the creative side of the Austrian film industry remained largely a male-dominated area, both in the classic feature film sector as well as for avant-garde films. The works by VALIE EXPORT, which emerged from the Viennese Actionism movement during the 1970s, were simply assigned to the “women’s liberation” movement, “more in the sense of she’s making her private statement, and what does that have to do with art?”, as the artist herself commented in retrospect.<sup>153</sup>

However, these “private statements” were quickly met with acclaim in the underground scene and in the large exhibitions of contemporary art (documenta in Kassel, Venice Biennale, etc.). The same was true of the abstract films by Friederike Pezold, Lisl Ponger or Elfie Mikesch, to name just three women who at that time came to filmmaking by way of training in other fields, such as photography or painting, as the painter and grande dame of Austrian animation film, Maria Lassnig, did before them. Today, it is impossible to describe the entire breadth of short films without including their female representatives. Austrian feature-length films have gained national respect and international notice thanks to Barbara Albert’s *Nordrand* (1999, with Christine Anna Maier behind the camera). For two decades, internationally recognised documentary films, from Ruth Beckermann to Anja Salomonowitz, as well as women as festival organisers or producers (including the female president of the Association of Austrian Film Producers, Gabriele Kranzelbinder) have all made Austrian film a shining example of women’s art. The fact that the Viennale opened in 2014 with a feature film by a female Austrian director (*Amour Fou* by Jessica Hausner), which had premièred at Cannes Film Festival, is proof on all points. It was not least the women filmmakers of the 1980s, some of whom are still working today, who also acted as very important bridges between the beginnings mentioned above and the current boom today (see the following pages).

## VALIE EXPORT

Born Waltraud Lehner, married name Stockinger, known from 1967 by the name VALIE EXPORT as an artistic concept and logo

Born on 17 May 1940 in Linz

Pioneer of media, video and performance art, filmmaker, an initiator of international importance of debates on the arts and culture

VALIE EXPORT's greatest successes include her two invitations to documenta (in 1977 and 2007), her being appointed commissioner for the Biennale in Venice in 2009 and the fact that she is represented in important collections of major museums – including Centre Pompidou, Paris, Tate Modern, London, Museo nacional Centro de Arte Reina Sofía, Madrid, MoMA, New York, and MOCA, Los Angeles – and also her nomination for the Golden Bear at the 1985 Berlinale.<sup>154</sup>

Her artistic environment is well known: Viennese Actionism. For her first two films she also worked with one of the main protagonists of this group, Peter Weibel. What made her stand out from Viennese Actionism, and what led to her becoming VALIE EXPORT, was most clearly reflected in “the separation of the body from its objectification”,<sup>155</sup> an aspect which at the same time formed the basis of her use – in a way that was critical of technology – of technical media such as film and video.<sup>156</sup> Her aesthetic studies shifted relatively quickly from Expanded Cinema through to conceptual photography – frequently in combination with performances and installations – and finally, during the 1970s, into a specific form of narrative film, which combined experimental artistic and commercial interests. Thus *Unsichtbare Gegner* (Invisible Enemies, 1976) and *Menschenfrauen* (Peopewomen, 1979) were created, which both enjoyed successful premières at the Berlinale, as did *Die Praxis der Liebe* (The Practice of Love, 1984) for which she was nominated for the Golden Bear at the Berlinale the following year. In the final sequence of her four-part series *Das Bewaffnete Auge – VALIE EXPORT im Dialog mit dem Avantgarde-Film* (The Armed Eye – VALIE EXPORT in Dialogue with Avant-Garde Film) filmed in 1984 for the Austrian national television channel ORF, the radical artist formulated her conciliatory credo with reference to the American filmmaker and pioneer of post-modern dance, Yvonne Rainer. It was necessary, she said, to avoid dogmatism, while at the same time incorporating the insights provided by experimental film into full-length feature films.<sup>157</sup>

# Käthe Kratz

Born on 24 January 1947 in Salzburg

First female Austrian TV feature film director, author, editor

After completing her studies at the film and television department of the Academy (now University) of Music and Performing Arts in Vienna (1967–1971) she filmed short documentaries for ORF, the Austrian national television channel, as well as for school and youth television. “At that time, that was the most that a woman could hope to achieve”, as she later put it.<sup>158</sup> Just how many hurdles she had to overcome in a male-dominated field during the early 1970s is clearly demonstrated in the “legendary words” spoken by the head of drama at ORF at the time: “As long as I’m here, there’ll be no female directors.” At that time, this sentence, which sounds very strange to our ears today, came to her as a “shock”.<sup>159</sup>

It was not until she began working with (screen) writers Dieter Berner, Peter Turrini and Wilhelm Pevny that her artistic and professional opportunities improved. However, for the first joint film script, she was forced to remain anonymous. However, the second (*Glückliche Zeiten*) was to become her TV feature film debut, thanks to strong support by her male colleagues. It was followed by numerous projects for ORF as director (including *Lebenslinien*) and as freelance filmmaker (such as the cinema feature films *Atemnot* and *Das 10. Jahr*, amongst others). During the 1980s, she worked with Kitty Kino, Heide Pils, Karin Brandauer, Susanne Zanke and others in the Aktion Filmfrauen group (Film Women Campaign Group, 1986) initiated by Margareta Heinrich (1951–1994). They focussed their campaign on demands for fairer distribution of public funds and for a women’s quota of 50 percent in the film funding agency, which at that time consisted entirely of men.

As well as topics related to women’s issues, her filmography also includes *Abschied ein Leben lang* and *Vielleicht habe ich Glück gehabt*, which tackle the subject of the National Socialist regime, and which received an award at the Duisburger Filmwoche festival.<sup>160</sup>

## Kitty Kino

Real name Kitty Judit Gschöpf

Born on 10 June 1948 in Vienna

Director (film, television, theatre), (script) writer and photographer

Kitty Kino obtained her higher school leaving certificate (“Matura”) from a technical secondary school, TGM. She then worked for two years as an electrical technician. Her interest in film was awakened after she played two roles in cinema films. From 1970 she studied at the Wiener Filmakademie (Vienna Film Academy) graduating in 1975 with a diploma in directing and editing. From 1976 to 1980 she worked as a permanent freelancer for ORF, the Austrian national television channel.

She celebrated her first great successes with feature films during the 1980s with *Karambolage* (Collision) and *Die Nachtmeerfahrt* (Night Sea Journey) (script/direction), which premièred at the Berlinale. The former film was about a woman who succeeds in asserting herself in the male-dominated field of billiards, while the latter anticipates the gender debate by telling the story of a model who grows a beard overnight. From Berlin, these “women’s films” not only made it into German-language repertory cinemas but were also shown at festivals all over Europe, as well as in the US and Japan. From 1987 Kitty Kino also worked in the independent theatre circuit in Vienna (Künstlerhaus, Theater Brett, etc.) During the 1990s, alongside other film projects, she filmed two episodes of the television crime series Eurocops – the first woman to do so. In these films she also succeeded in creating her “memorable tableaux”<sup>161</sup>.

In 2008 she successfully published her first book for young adults. Her book of photographs, *Vienna*, published in 2014, was nominated for the 2015 German photography book award. Currently, two full-length films, a book for young adults and a science fiction novel are in the pipeline.



# Louise Kolm

*Née Veltée, also known as Luise Kolm or Luise Fleck*

*Born on 1 August 1873 in Vienna*

*Died on 15 March 1950 in Vienna*

*First scriptwriter and female feature film director in Austria; the second woman worldwide to hold this position*

Louise Kolm's parents and grandparents were involved in the visual and illusionist arts. Her father, Louis Veltée, had purchased a cinematograph for his city panopticon in 1896, in which he then also showed films alongside his wax figures. He allowed his daughter to work with the photographer Anton Kolm – the couple married in 1906 – and also financially supported their first attempts at filmmaking. From 1910 he was involved in the film production companies run by his son-in-law.

Anton Kolm first dabbled in documentary scenes, together with his cameraman Jakob Julius Fleck, until Louise Kolm and stage actor Heinz Hanus wrote a screenplay. In 1908 this film strip, directed by Hanus and entitled *Von Stufe zu Stufe* (From Step to Step) was the first Austrian feature film to appear in cinemas. Louise Kolm, together with Anton Kolm, Jakob J. Fleck and her uncle Claudius Veltée, then wrote a series of popular works, before the four – now known as the Wiener Kunstfilm Ges.m.b.H. – turned their attention to the French trend for films of high artistic quality and developed a preference for film versions of literary works. In 1912 Louise Kolm took on the role of leading director within the team for the filming of the stage drama popular at that time, *Der Unbekannte* by Oskar Bendiener. The *Kinematographische Rundschau* wrote in its review of the première of this first full-length feature film: "We feel it is our duty also to mention the merits which contributed to the success of the work, of Mrs. Kolm, the wife of the tireless commercial director Kolm, who achieved much that is of good quality in relation to the direction."<sup>162</sup>

By the time her husband died in 1922, Louise Kolm had completed over 45 films as director or co-director. In 1924 she married her co-director of many years, Jakob Fleck. The couple moved to Germany in 1926, where they worked for Berlin production companies. When Hitler came to power in 1933, the family returned to Vienna, since Jakob Fleck was Jewish. In 1937, they shot their first sound film. After Jakob Fleck was briefly interned, the couple emigrated to Shanghai in 1940. They were unable to make a comeback after the end of the war.<sup>163</sup>

# Karin Brandauer

*Née Müller*

*Born on 14 October 1945 in Altaussee*

*Died on 13 November 1992 in Vienna*

*Director and scriptwriter; documentary films, literary film adaptations*

When she married the love of her youth, Klaus Maria Brandauer, just a few months before taking her school leaving exam, and gave birth to their child three months later, she still planned to become a journalist. However, things would turn out differently. At first, her life revolved around the fledgling global career of her actor husband and their young family. Then in 1969 she decided to enrol at the Wiener Filmhochschule (Vienna Film Academy) where she gained her diploma in directing in 1975.

In her early years as a director she frequently worked together with her husband, whose leading role in her first major television film was to have a major impact. This literary film adaptation of Arthur Schnitzler's work (*Der Weg ins Freie*, 1983) and, one year later, *Ein Sohn aus gutem Hause* (1984) also established her reputation as a film director, and as one who was able to depict psychological and historical relations in a powerful way. Referring to Brandauer's style, the (script) writer Sabina Naber noted, for example, in her academic study of *Ein Sohn aus gutem Hause*: "barely noticeable camera movement", "often an increase in tension by not cutting", "exceptionally lengthy shots". In her view, it was particularly the latter that were "palpable" to the audience and perhaps even "uncomfortable".<sup>164</sup> Karin Brandauer attributed these to her "deliberation in life", as she herself put it in an interview in 1988. She did not set out as a "long-winded, slow filmmaker", but she did prefer pauses and lengthy shots, and loved wide shots.<sup>165</sup> However, her co-author of many years, Heide Kouba, confirmed that Brandauer consciously used these tools in order to "force [the audience] to really look"<sup>166</sup>. Her actors and colleagues valued her team-oriented approach, in which she did not insist on her authority being obeyed, even though, according to Brandauer, it is the task of the director to ultimately make all the decisions themselves.<sup>167</sup>

Karin Brandauer directed around 40 documentary films and literary adaptations, often as television plays in several parts. She usually wrote the script herself (often working together with Heide Kouba). For *Erdsegen* (1985) and the two-part film *Verkaufte Heimat* (1989) she worked with Felix Mitterer. Award-winning films included her two-part film *Marleneken* (1990/ZDF) and *Sidonie*, the story of a Roma child during the Nazi era (based on a screenplay by Erich Hackl, 1990).

In 2002, to mark the tenth anniversary of Brandauer's death, the University of Tel Aviv established the Extraordinary Chair for Visiting Professors in Theatre, Film and Television as well as a Karin Brandauer Fund.<sup>168</sup>

# Maria Schell

Born *Margarethe Schell*

Born on 15 January 1926 in Vienna

Died on 26 April 2005 in Preitenegg, Carinthia

Internationally successful Austro-Swiss actress, idol of German cinema during the 1950s and 1960s

In 1938 the Schell family fled to Switzerland. Although at first Maria Schell chose a different course of study from her siblings, she eventually followed in the footsteps of Carl, Maximilian and Immy and became an actress. After several stage successes, she won acclaim in the Austrian film *Der Engel mit der Posaune* (1948) by Karl Hartl. Through her involvement in the English remake of the film in 1950, she became known for the first time beyond German-speaking territories. With famous partners such as O.W. Fischer and Curd Jürgens, however, she rose to prominence during the 1950s as an idol of German cinema. While she herself strove for authenticity, the “reconstruction film industry” in the Federal Republic of Germany made her its own, calling her “little soul”. The public loved her (film) tears and followed her private life, which tended towards the melodramatic. Having been pigeonholed as the sentimental, vulnerable female type, she began to move beyond this definition and to bewilder her fans and extend her fame beyond Germany’s borders with the characteristic hallmarks of neorealism. At 28, she became *the* star at Cannes with the anti-war film *Die letzte Brücke* (1953) by Helmut Käutner. This was followed by Robert Siodmak’s *Die Ratten* (1955) Luchino Visconti’s *Le Notti Bianche* (1957) and others. Yet, for example, while she was celebrating the success of the socio-critical film *Gervaise* (1956) with René Clément at the International Film Festival in Venice, all the German press could say about her was that “an angel has fallen into the gutter”<sup>169</sup>. She played in her first Hollywood film in 1957. Having a slight German accent, she was offered roles as a Russian, a Swiss and a Spaniard – including remakes of classics starring Greta Garbo or Ingrid Bergman. For this reason, her acting performance was constantly judged against the highest possible standards. Her greatest successes included *The Hanging Tree* (1959) and *For Whom the Bell Tolls* (1959) before she also started acting in US television films during the 1970s. During this time, most of the work she was offered in Europe was also in television (numerous crime series and from 1985 to 1990 *Die glückliche Familie*), although she was also given film roles in French, British and German (co)productions as well as stage roles. While there may have been many interruptions to her work in theatre, she was involved in 60 stage productions in France, Austria, Germany and the US, including the sensational hit *Poor Murderer* on Broadway in New York in 1976.<sup>170</sup>

Maria Schell knew that she was an idol who met the needs of the 1950s and 1960s. In an exhibition devoted to Maria Schell at the German Film Museum in 2007, there was

justifiably both criticism and praise for her work. There was criticism of her work discipline, which had become routine and which led to clichéd interpretations of her role, with the result that she was branded as someone who could cry faster and more professionally than anyone else. Her powers of self-assertion were also met with hostility: she was accused of being too career-minded, and in a no less clichéd manner, of having an intimidating nature by being “more like a man than a woman”<sup>171</sup>. Ultimately, at 25, she used her fame to dictate her terms to powerful producers of the post-war era, who would happily have cast her into the mould of the sweet young girl to comply with their standard formula for success. Regardless of the real imbalance of power between actors and producers, she told them in no uncertain terms: “... no more homeland films or films about doctors, instead more say in the script and in deciding on the rest of the cast”<sup>172</sup> – and she got what she wanted.

# Elfi von Dassanowsky

*Real name Elfriede Maria Elisabeth Charlotte von Dassanowsky*

*Born on 2 February 1924 in Vienna*

*Died on 2 October 2007 in Los Angeles*

*Singer, pianist, educationalist, one of the first, and youngest, female film producers in the world*

Elfie von Dassanowsky showed musical talent at an early age. At 15 she won a place at the Wiener Hochschule für Musik und darstellende Kunst (Academy for Music and the Performing Arts in Vienna) – one of the youngest female pupils ever to have been admitted there. It was while she was still studying piano, singing and acting that she first came into contact with the world of cinema. The well-known Austrian director Karl Hartl hired the young musician to teach piano to his new star, Curd Jürgens. Since she had refused to join a National Socialist student organisation, however, she was then drafted into work duty.

After the war, she made her opera debut as Susanna in Mozart's *The Marriage of Figaro* in the Stadttheater St. Pölten, gave solo concerts, worked as a radio announcer for the BBC and taught piano and singing, among other things. In 1946, aged just 22, she founded the Belvedere-Film studio in Vienna together with the silent film director Emmerich Hanus and the producer August Diglas. As a creative director, Dassanowsky discovered new talent such as Nadja Tiller who would later become famous. At the same time, she made her name as an operetta star between 1948 and 1953.

Following the closure of Belvedere-Film in 1951, her path led her, via various detours, to Hollywood, where she worked as a voice coach and became a successful business-woman in the import trade. With her son Robert she founded Belvedere-Film for the second time in 1999, this time located in Los Angeles and Vienna.

Elfie von Dassanowsky promoted Austrian culture and art at international level. Her career was honoured with high-level awards from Austria, France, the USA and UNESCO.<sup>173</sup>

# Romy Schneider

*Born Rosemarie Magdalena Albach*

*Born on 23 September 1938 in Vienna*

*Died on 29 May 1982 in Paris*

*Actor and legend*

Romy Schneider first stood in front of a camera in 1953. In 1955 she achieved star cult status with Ernst Marischka's historical film *Sissi*. Due to the involvement of Germany as a co-producer from the second *Sissi* film onwards, Romy Schneider became the number one export item of the German film industry after 1956. However, that same year, the collaboration with German director Helmut Käutner (*Monpti*, 1956) gave her the first opportunity to distance herself from her constructed image as the sweet young Viennese girl. Alongside Lilli Palmer, she finally starred in another German production in 1957, *Mädchen in Uniform*. For once, she was pleased with her performance, although she was ignored by the press. She noted in her diary: "Now I know. If you really want to, you can do anything."<sup>174</sup> In reality, she was not yet able to do everything she wanted – she was obliged to star in a third *Sissi* film.

At that time, the battle with and against her mother, Magda Schneider, her father-in-law and the German press, which "treated her as though she was German national property"<sup>175</sup>, was already part of the Romy myth. As such it became one element in a story of emancipation which featured a hard-won concept of freedom and confrontation with authoritarian male figures. Romy Schneider would constantly do the groundwork for the creative men working in her industry, following her principle of doing everything "to the full"<sup>176</sup>, not sparing herself, and believing every time that she was liberating herself by doing so. In this way, Romy Schneider's impact and life also became a contemporary document of the intractable resilience of the prevalent perception of women as objects – be she "innocent seductress" or "knowingly seductive sweetheart"<sup>177</sup>. Having to reach deep into her own funds to pay for her husbands' divorces from the women they were still married to, or for her own divorces, is also an aspect of this concept of freedom.

Her collaboration with Luchino Visconti – first in a French theatre (1961) and then in 1962 with the film *Boccaccio '70* – was received with rapturous acclaim in the world beyond the German-language press, which was unable to forgive her for setting aside her princess gowns. Now she was even offered contracts in the USA on account of her vamp style. In gag-filled comedies she displayed an impressive side to her skill as an actress, starring alongside Peter O'Toole and Jack Lemmon. In 1964, she was nominated for a Golden Globe for her role in *The Cardinal* (Otto Preminger). She worked with some of the most important directors of her time (including Orson Welles, Claude Sautet, Robert Siodmak, Andrzej Żuławski etc.) and repeatedly managed to switch the type of roles she played.<sup>178</sup> In 1976 she was awarded the Grand Prix International by *Cine*

*Revue* magazine, and in April of the same year she was presented with her first César for *L'important c'est d'aimer*. She was proud to receive – as a foreigner – the “French Oscar”.<sup>179</sup> Three nominations followed (in 1977 for *Une femme à sa fenêtre*, in 1980 for *Clair de femme* and posthumously in 1983 for *La passante du Sans-Souci*) and for a further award in 1979 for *Une histoire simple*. At that time she was 40 years old and in this film she delivered a portrait which would accompany her during the final years of her life, and which “la Schneider” left behind as further proof of her skill on a personal level beyond the “Romy myth”: a suffering woman “who suffers particularly for not finding her place in a world dominated by men, and who doubts whether she even has the right to claim such a place”<sup>180</sup>. In a survey conducted in France shortly before the millennium, she was voted the greatest actress of the century.<sup>181</sup>





## Women and photography

Contemporary Austrian “women’s photography” covers the entire breadth of the art, from fashion and press photography to a wide range of artistic works. The internationally acclaimed women photographers include such diverse personalities and photographic perspectives as Elfie Semotan, icon of fashion photography since the 1970s; the press photographer Inge Morath (1923–2002), the first female member of the renowned photography agency Magnum Photos and the grande dame of architecture photography, Margherita Spiluttini (see p. 112). Examples of the range of young women photographers within the widely varying field of artistic photography are Eva Schlegel, the artist experimenting with photographs and the architecture photographer Aglaia Konrad, or Maria Hahnenkamp and her photographic treatment of images of women portrayed in the media.

A glance at the recent past reveals that during the 1970s photography in Austria received almost no attention as an artistic medium. An early initiative in this area was taken by Anna Auer in 1970 with her gallery Die Brücke, and a short time later with the founding of the international Sammlung Fotografie (1974–1987). Her first extensive exhibition of photography in exile (*Übersee*) in 1998 is considered a milestone in the history of research. The research work and exhibition projects that led on from this also demonstrate that the history of Austrian photography cannot be written without taking into account its female exponents. During the First Republic, the percentage of women working in “Viennese portrait photography”, which was considered to have high standards, was around 80. Many of them came from assimilated Jewish families, and most had graduated from the k.k. Graphische Lehr- und Versuchsanstalt (Imperial-Royal Teaching and Research Institute) in Vienna. Photography enabled these women to work in an attractive profession in which they were permitted to be successful since it did not require university training, and photography was not considered to be “high art”.<sup>182</sup>

This lexicon presents a small selection of these self-assured women photographers in the fields of portrait and reportage – who were a new phenomenon at the time – as well as three who were born later, who in part worked with an explicitly feminist agenda, and in part went beyond such attributions.

## Margherita Spiluttini

*Born on 16 October 1947 in Schwarzach, Salzburg*

*Architecture photographer*

After training as a medical technical assistant, Margherita Spiluttini worked as a radiology assistant for four years in the nuclear medicine outpatient clinic of the Vienna General Hospital. After giving birth to her daughter, she took up photography during her maternity leave. Through Adolf Krischanitz, who at that time was a member of the Missing Link group of architects, she came into contact – at an early stage – with her qualification in medical microphotography – with the new experimental architecture, and became its chronicler.<sup>183</sup> From the mid-1980s onwards, Spiluttini was to take over 100,000 photographs. Today, the grande dame of Austrian architecture photography who – following her divorce from the architect Adolf Krischanitz – reassumed her maiden name, is no longer able to work in her profession for health reasons.

For Dietmar Steiner, the head of the Architekturzentrum Wien (Architecture Centre Vienna), she is “the most important documenter of Austrian architecture after 1985”<sup>184</sup>; she is currently “one of the international top ten architecture photographers”<sup>185</sup>. Her artistic ranking is also due, he says, to her free work “inspired by nature” and in her “picture stories”.

In 1991, 1996 and 2004, Margherita Spiluttini’s work was represented at the Architecture Biennale in Venice. She is a member of the board of the Vienna Secession, has held teaching positions at the University of Applied Arts in Vienna and was a guest professor at the Kunstuniversität (University of Art and Design) in Linz. In 2006, she was awarded the Austrian Cross of Honour for Science and Art.

Her characteristic feature is her documentary style and “an extremely precise shooting technique. Her depth of field, meticulous guiding of the spectator’s view and cool perspectives have a great impact. Her images also have a long-lasting effect through the presence of a still emptiness.” The result is “a visible elegance”.<sup>186</sup>

# Lisl Steiner

*Born on 19 November 1927 in Vienna*

*Austro-American photojournalist; documentary filmmaker; illustrator*

Forced to emigrate in 1938, Lisl Steiner moved with her family to Argentina, where she studied art at the University of Buenos Aires from 1941 to 1944, while at the same time attending the Fernando Fader School of Decorative Arts. From 1942 to 1950 she took private lessons in painting and drawing from Ignazio Kaufmann. After first working in the Argentinian film industry as a production assistant on over 50 documentary films, she worked from 1953 in Argentina, Europe and North America as a photojournalist. She published her work in US magazines such as *Life*, *Newsweek*, *Dance Magazine* and *The New York Times*, and worked in numerous television productions for NBC and Columbia Broadcasting System Channel 13.<sup>187</sup>

In interviews, Lisl Steiner frequently described her work by saying “I have improvised my whole life”.<sup>188</sup> Her legendary photographs of prominent politicians and significant contemporary events in south and north America were created on this basis as were the portraits of artists of the time – from the opera, jazz and art scene of her time – produced both with the camera and hand-drawn sketches. Her subjects ranged from Erich Kleiber and Louis Armstrong, Katherine Dunham and Margarete Wallmann through to Pablo Neruda, and from 1990 onwards in particular, she was the “chronicler in residence” of the Caramoor Center for Music and the Arts. For decades she also pursued larger-scale projects such as her series with children in America, chimney sweeps in Vienna, and Viennese cafés. In the press release for the Lisl Steiner retrospective at the highly respected Leica Gallery in New York in 2000, her pictures were described as having been “inspired by typical Viennese surrealism and permeated by Steiner’s humane perspective”.<sup>189</sup>

In 1999 Lisl Steiner donated her drawings to the Austrian National Library, followed by her bequest of her entire photographic oeuvre in 2004.<sup>190</sup>

## Trude Fleischmann

*Born on 22 December 1895 in Vienna*

*Died on 21 January 1990 in Brewster, New York*

*Austro-US American photographer*

After being slated by the highly respected Madame D'Ora at the k.k. Graphische Lehr- und Versuchsanstalt (Imperial-Royal Teaching and Research Institute) in Vienna for having a working style that was "too slow"<sup>191</sup>, Trude Fleischmann began to gather practical experience in the studio run by Hermann Schieberth. There, by chance, she was able to take her first photograph of a well-known personality: a double portrait of Adolf Loos and Peter Altenberg. The latter wrote to her: "Be who you are, no more and no less, but be it completely!" As Fleischmann told Anna Auer in 1986: "I have really acted in accordance with this sentence".<sup>192</sup>

Her studio, which she founded at the age of 25, was an important meeting place in the Viennese cultural scene during the inter-war years. From the beginning of the 1920s onwards, she regularly published in all the important Austrian society, fashion and culture magazines, as well as in other German-speaking countries. Her way of taking portraits was typical of her time and environment, although her particular style did stand out. As Anna Auer put it: "All Fleischmann's portraits impress with their gentle beauty. There is always a slight melancholy in the faces which renders them mysterious and at one with themselves, as it were ... She models her portraits."<sup>193</sup>

Even without a radical new portrait style, Trude Fleischmann made photography and women's history, by producing a series of sensual women's portraits in collaboration with the German dancer Claire Bauhoff. With these photographs, the like of which had never been taken by a woman before 1925, she was one of the first to undermine "the traditional forms of the male view of the female body"<sup>194</sup>. From the point of view of philosophical gender research, these are images with which Fleischmann discovered her "own visual language".<sup>195</sup> Although they attracted the attention of the censors, they continued to be widely distributed in the press, and turned both women, who were already well-known in their respective professional fields, into stars.

In 1938, Fleischmann fled to New York via Paris and London. She was only able to take 41 negatives and one presentation album with her. In New York she founded a new studio where she took many portraits of well-known émigrés from Europe. She became an American citizen, worked for major fashion periodicals such as *Vogue*, and finally closed her business in 1969. In 1983 she was rediscovered first in New York. In 1988 Anna Auer put together the first solo exhibition about Trude Fleischmann in Vienna.

# Alice Schalek

Real name: Alice Therese Emma Schalek, pseudonym: Paul Michaely

Born on 21 August 1874 in Vienna

Died on 6 November 1956 in New York

Photographer; travel journalist

Born into a liberal Jewish family of sports enthusiasts, her first “venue for staging women’s emancipation” was mountaineering. It was directed against hostility towards the body and suggested a willingness to take risks.<sup>196</sup> She produced her first literary works from 1902 (under the pseudonym Paul Michaely) and from 1903 she wrote for the features section of the *Neue Freie Presse*, producing travel reports until 1935. She became the first woman in Austria to make a career as a journalist and editor. Alice Schalek travelled alone on extended tours to North Africa, Egypt, Palestine, India, South-East Asia and Japan. Consciously avoiding established infrastructure, she photographed life in the societies there, quickly filling large lecture halls in Vienna and elsewhere with her slide presentations. Her images observed and documented, while her self-penned comments in features supplements, books and slide presentations were always written with an eye on “applause from the audience at home”<sup>197</sup>. After 1915 Schalek became the only female member of the Imperial and Royal War Press Headquarters. Her photographs were sober and neutral, while her statements about the war being a stage play and her idealisation of life as a soldier were a provocation for some, including the cultural critic Karl Kraus. He accused her of war-mongering, as being a “hyena of the killing fields”<sup>198</sup>. A defamation case ensued, although it never actually went to court. She would appear in literature as the sensationalist female war reporter, as a ludicrous, grotesque figure in Kraus’ play *Die letzten Tage der Menschheit* (published in English as *The Last Days of Mankind*). From 1922 onwards, she again travelled around the world. She photographed the fledgling women’s movement in Japan, India and the US, made contacts with women’s associations there and published in international photojournals. In 1939 Schalek, who at the beginning of the 1930s had sympathised with Soviet communism, was temporarily arrested for her photographs taken in Palestine. She fled to London via Switzerland and in 1940 emigrated to New York. She bequeathed her estate, which contains irretrievable contemporary documents, to the Second Presbyterian Church; from there it was transferred to the Austrian Institute before finally making its way to the photo archives of the Austrian National Library.

## Lilly Joss Reich

*Née Joseph*

*Born on 28 June 1911 in Vienna*

*Died on 31 March 2006 in New York*

*Austro-US American photographer*

After the death of her father, who owned a shop for optical devices and cameras, Lilly's mother moved to Berlin with her two daughters. In 1916 Lilly Joss Reich (who at that time was still Lilly Joseph) won a photography competition, and after her "Abitur" school-leaving exam, she began to train as a theatre and portrait photographer, qualifying in 1933. During that time, she was also enrolled in the chemistry department at the Berliner Technische Hochschule (Berlin Technical College).

In 1933 she opened a portrait studio in Paris, where she successfully photographed well-known personalities. During the World Exhibition of 1937 she documented the Austrian pavilion, among others, and began to work for international magazines. In 1939, before fleeing the German occupation, she hid her glass plate negatives in a cellar. However, these were discovered by the National Socialists, seized and destroyed by dissolving the layer of silver, a valuable raw material that could be used in the chemical industry. The safe containing her cameras was also plundered leaving only a collection of recipes for pastry dishes according to centuries of family tradition, which her mother had compiled. In America, under her new name, Lilly Joss, she later collated these recipes into a book called *The Viennese Pastries Cookbook*, published by MacMillan in New York with great success, running to five editions.<sup>199</sup>

Together with her mother, the young photographer first fled to Casablanca, moving on to New York in 1941 with an affidavit from her uncle. There, she mainly received orders as a photojournalist for the picture stories in *Life Magazine*, and for *Look* and the *Ladies' Home Journal*. For financial reasons, she also worked as a retoucher for the Museum of Modern Art. Following her marriage to the successful playwright Richard Reich, she set up her own business, and was able to successfully continue her career in her original field of portrait photography. Towards the end of her working life, she became a popular figure through appearances in cookery shows with the aforementioned recipes.<sup>200</sup>

## Edith Tudor-Hart

*Née Suschitzky*

*Born on 28 August 1908 in Vienna*

*Died on 12 May 1973 in London*

*Austro-British photographer with a commitment to socio-political causes*

In 2013 the first major show by Edith Tudor-Hart was held in the Vienna Museum. She was one of the most important female photographers in Austrian as well as British social reportage. In 1933, 70 years previously, the 24-year-old had been arrested in Vienna for political reasons, having worked as a courier for the Communist Party of Austria. She would spend the rest of her life under police surveillance. Edith Tudor-Hart was born into a social democratic assimilated Jewish family in the Favoriten district of Vienna. In 1934 her father committed suicide out of desperation, following the shattering of the workers' movement with the establishment of the Ständestaat (Corporate State). She came into contact with progressive ideas about education at an early age. She lived in London for the first time when training as a Montessori teacher. From 1925 onwards she focussed on photography and from 1929 to 1933 studied at the Bauhaus in Dessau. There, a strongly committed political educational principle reigned, causing a number of students to "subordinate modernistic processes to realistic methods devoted to the task of political mobilisation".<sup>201</sup> At that time, Edith Tudor-Hart published work in left-leaning newspapers; her first realistic Viennese photographs were impressive revelations of a city marked by poverty. Her political activities repeatedly took her to England, where she appeared for the Worker's Charter. She was expelled from that country, although after her arrest in Vienna in 1933 (and the seizure of the majority of her negatives) she would return as the wife of the British left-wing intellectual physician, Alex Tudor-Hart. In England, her work focussed on naturalistic reportages, in the slums of London and the mining region of Wales. In 1935 she enjoyed her first success with her photo reportages as part of the *Artists Against Fascism* exhibition. She worked for the Comintern at the same time. Following her separation from her husband in 1939, under pressure from the increasingly apparent autism of her child and given her precarious living conditions, she closed her studio. A nervous breakdown followed, with periods spent in a sanatorium. For a time, she worked as a domestic help. After the Second World War, she returned to her profession as a photographer and worked (as a photographer) to promote children's welfare and health. However, fearful of being interrogated (she had previously been a member of the CPGB under the name Betty Gray, although she was no longer active), she burned the greater part of her photographic archive in 1951. Today, around 4,000 negatives are still in existence, which her brother, the photographer and cameraman Wolfgang Suschitzky, donated to the National Galleries of Scotland in Edinburgh.<sup>202</sup>

## Cora Pongracz

*Born in 1943 in Buenos Aires*

*Died in September 2003 in Vienna*

*Artistic photographer*

During the 1990s the Galerie Fotohof in Salzburg and Silvia Eiblmayr campaigned to have Cora Pongracz' archive brought to the Fotohof and stored there under suitable conservation conditions. Thanks to this professional treatment, it again became possible to show the photographer's work to the general public: in 1997 at the Galerie Fotohof in Salzburg; in 1998 at the Galerie Camera Austria in Graz; in 1998 and 2001 at the Galerie Steinek in Vienna and in 2000 at the Galerie im Taxispalais in Innsbruck. That same year Cora Pongracz was awarded the Austrian Honorary Award for Photography. This series of exhibitions to mark her rediscovery was accompanied by a slim grey booklet entitled simply *Cora Pongracz – Fotografie*. It debates the key phrases "1970s", "Vienna", "Women/feminism" and others of a similar nature. According to comments made by Maren Richter, these terms fitted this artist perfectly, and yet they were not an accurate reflection of her work, since Cora Pongracz made no attempt at "conscious liberation from preset roles"<sup>203</sup>. Instead, she pursued a photographic concept in all her works "which destabilises the receptive space which has been established by the standard conventions of portrait photography"<sup>204</sup>.

Pongracz came to Europe (she was the daughter of Jewish emigrants) to study at a school of photography near Frankfurt and then in Munich. During this period, she was already working as a photographer for journals and various magazines in Munich and London. At the end of the 1960s she went to Vienna, where she soon encountered the Viennese art scene. She succeeded in "portraying a segment of Austrian cultural history in a multifaceted way"<sup>205</sup>, as Silvia Eiblmayr wrote in her obituary in 2003. From the 1970s onwards, Cora Pongracz consistently explored the representation of people, with conceptual processes playing an important role.<sup>206</sup> During the final two decades of her life, which she spent living largely as a recluse, only using her more immediate environment for her work, she continued to remain wonderfully relevant due to her discursive approach.



# Birgit Jürgenssen

*Born on 10 April 1949 in Vienna*

*Died on 25 September 2003 in Vienna*

*Photographer, illustrator*

Birgit Jürgenssen is being slowly rediscovered since her death. This is thanks in part to the dedication of the head of the Sammlung Verbund collection, Gabriele Schor<sup>207</sup>, who – in collaboration with Jürgenssen’s former life partner, the gallery owner Hubert Winter – showed her works within an international context, produced the first monograph and presented the first posthumous retrospective in Vienna. Another reason for the renewed interest in her are the purchases made by the Essl Museum<sup>208</sup>, which honoured Jürgenssen’s artistic photography as a “pioneering achievement” and which today places her – in unison with Peter Weibel and other prominent artists of the Austrian avant-garde of the 1970s – on an equal level with the works of VALIE EXPORT and Maria Lassnig.

Her work is one of the few in the combative field of feminist art which is also “blessed with irony”. However, during her lifetime Jürgenssen herself described this not as a blessing, but as an obstacle to her career: “Women and irony is like women and humour, something that continues to be a taboo. The price for this is to a large extent not being taken seriously.”<sup>209</sup>

For over 30 years she worked in the master classes of Maria Lassnig, Arnulf Rainer and Peter Kogler in succession as their assistant, with teaching contracts at the University of Applied Arts (Fine Arts). Jürgenssen’s ironic treatment of clichéd roles included drawings, objects, collages, painting and photography. With her performance troupe *Die Damen*, she successfully enacted staged photography. She was always sparing with public appearances. Her contacts at international level remained few throughout her life.



## Women and literature

From around 1900 until the 1930s, they were impossible to miss – the women who wrote, who as journalists and literary writers were not afraid to tackle taboo subjects. Later, after a hard-won battle, the avant-garde would not appear on the Austrian literary scene again until the 1960s, but was all the more radical for it, dismissing wholesale from the canon without any further differentiation all those authors who exuded the “fug of the 1950s”. These writers included Hannelore Valencak (1929–2004) or Martina Wied (see p. 146) and many others who today – for good reason – are worth rediscovering.

The fact that women were not classed as rarities is also reflected in an anthology of female poets by Minna Lachs (see p. 195) published in 1963<sup>210</sup>. As such, it was an exceptional case, although in fact perhaps not, since Lachs, a dedicated teacher, did not occupy any key position that gave her the power to make decisions. And that is in itself decisive, as Christa Gürtler summarised when she described the situation after the war: “What one notices about the generation of young female authors is the fact that they are dependent ... on men, who after 1945 again wielded the power to publish journals, and who occupy positions at the publishing houses, radio stations and official cultural bodies.”<sup>211</sup> What stands out when it comes to the generation of writers who established a new linguistically critical literature during the 1960s and 1970s in Austria is that many came from the provinces – and in particular they had no female role models available to them. Referring to Hertha Kräftner (see p. 150), Elfriede Gerstl<sup>212</sup> described the situation in generally valid terms:

With the enlightened view of a woman’s consciousness of the 1990s, nurtured by the impact of twenty years of the women’s movement, a young woman today might wonder why such an intelligent and talented woman as Kräftner catered to the sadism of some contemporaries being in awe of and fixated on male authority; however, anyone who, like me, knows what it was like to live through the 1940s and 1950s will know that a woman could only protect herself against the effects of this power relationship, which was taken so much for granted, at the cost of being cast out and isolated.<sup>213</sup>

This retrospective attempts to sketch out these power relationships, even if it must “of necessity be a simplification”, as Evelyne Polt-Heinzl noted with regard to the selection of authors for schreibArt AUSTRIA, the latest support programme of the Austrian Federal Ministry for Europe, Integration and Foreign Affairs (BMEIA).<sup>214</sup> The programme includes writers such as Brigitta Falkner, Ann Cotten, Angelika Reitzer, Andrea Grill, Bettina Balàka and Maja Haderlap, who according to Polt-Heinzl are “humus for the vitality of a literary landscape”.<sup>215</sup>

## Christine Nöstlinger

*Born on 13 October 1936 in Vienna*

*Author of books for children and young adults*

Christine Nöstlinger grew up in a working class environment. After her “Matura” school-leaving exam, she studied Commercial Graphics at the University of Applied Arts in Vienna. When she felt bored looking after her two children, she initially illustrated a children’s book. The next step would be to write one herself. In 1970 Nöstlinger heralded a new era in children’s and young adult literature with her successful debut *Die feuerrote Friederike*.

In all she has written well over 100 novels and picture books to date, of which some have become classics, such as *Wir pfeifen auf den Gurkenkönig*, *Maikäfer flieg* or *Geschichten vom Franz*. She also wrote books for adults, however, as well as contributions to radio, newspapers and journals, and also poetry. As early as 1984 she was awarded the Hans Christian Andersen Prize for her oeuvre, and in 2003 was presented with the international Astrid Lindgren Prize and the Honorary Award of the Austrian Book Trade; in 2011 she won the Buchliebling Lifetime Award and the Corine Honorary Award for her life work – to name just a few.<sup>216</sup>

Her stories do not sugarcoat reality; her protagonists are heroes in their small world, independent and with a spark of humour. They grapple with their own insecurities and with those of their parents, have to deal with frustrations and with gender roles. All this is expressed in the “images” of the Viennese dialect – “drastisch-plastisch”, i.e., directly, drastically and vividly.

## Elfriede Jelinek

*Born on 20 October 1946 in Vienna*

*Winner of the Nobel Prize for Literature, author of novels, poetry, stage plays, radio plays, opera libretti, film scripts, essays, and translations*

Elfriede Jelinek grew up in Vienna, the daughter of the personnel manager of a large company (Olga Jelinek, neé Buchner) and a chemist (Friedrich Jelinek). She describes her upbringing as “middle-class and strenuous”.<sup>217</sup> While still a schoolgirl she received tuition in the organ and piano at the Vienna Conservatorium, later taking lessons in composition, as well as learning viola and flute at a music school, and training in dance. In 1971 she finished her organ studies. That same year, she gave an interview to Marie-Thérèse Kerschbaumer (*Porträt einer jungen österreichischen Autorin/Portrait of a Young Austrian Author*). There, she explained that she found her path to writing at 16 through the composer and pioneer of electro-acoustic music, Dieter Kaufmann. He had always written poetry, and they had then read their poems to each other. She named Otto Breicha, to whom she sent poems, as the person who discovered her. These were published in 1968.

She wrote her first prose – *bukolit, ein Hörroman* – during a period of psychological strain as she was re-orienting herself after completing her “Matura” school-leaving exam. In 1970 *wir sind lockvögel baby* was published. In this book, described by Jelinek herself as a “glossy magazine novel” and marketed as a pop novel, she used an assembly technique, as well as “mixing-up language already found with [her] own individual language”.<sup>218</sup> During these years, she said Marxism was her intellectual framework – as she told Kerschbaumer in 1971, she could not imagine any other kind of social order.<sup>219</sup> Similarly uncompromising statements by Jelinek on a wide range of different issues were to trigger a great deal of indignation in the future. This, and the fact that as a young woman, she had intellectually speaking pulled herself out of her anxiety neuroses<sup>220</sup>, as she herself put it, worked together with the discipline she had practised since childhood – including having to continue functioning – to give her a degree of strength that brought her the status of object of fascination in the literary world.<sup>221</sup> Jelinek’s demand on literature is just as straightforward and has always been to overcome a style of criticism that has stagnated in the area of language, and to deal with social reality.<sup>222</sup> She subsequently put these into productive practice, either with stage plays or in her novels *Die Liebhaberinnen* (1975) and *Die Ausgesperrten* (1980) until the style she employed with *Die Klavierspielerin* (1983) veers from an almost “scientific description of sequences of actions and the stratum-specific, class-dependent emotions and trigger factors behind them ... into a formal radicality”.<sup>223</sup> At the latest by the time her novel *Oh Wildnis, oh Schutz vor ihr* (1985) appeared, in which she masterfully portrays consumer society with all the tools of rhetoric, and in a baroque

abundance of words, media jargon and turns of phrase, she had, according to Kerschbaumer, “conquered Expressionism for Austrian literary history”<sup>224</sup>. Following the scandal-ridden play *Burgtheater* (1985) in which she portrayed the connection between the myth of the artist and the Nazi ideology of the primitive and the creative<sup>225</sup>, and which was judged to be a direct attack on Austrian icons of the stage, the popular press instigated a smear campaign against her. With a broadly defined sensitivity when it came to breaking taboos, the tabloid newspapers denigrated her novel *Lust* (1988) as female pornography. The latter, which despite or because of this became a bestseller, surprised Jelinek, as she claimed, since she was a “more or less experimental or avant-garde author, or even simply one who does my own thing”<sup>226</sup>. Also, in her view, “hardly anyone who has bought this book will have read it through to the end, or even up to the middle”<sup>227</sup>.

It is with her stage plays in particular that she repeatedly exposes herself to the public and media through the topics she chooses to write about. Jelinek fights back, plays along and goes against, knowing all the time that “the media are always stronger, and for that reason, every strategy is bound to fail”<sup>228</sup>. She imposed bans on having her plays performed, withdrew them again, only communicated via e-mail and video messaging, and already felt at the end of the 1990s that society no longer needed people like her<sup>229</sup>. However, this did not prevent her a short time later from robustly supporting in her usual way the founding of the KosmosTheater by Barbara Klein, for example, or from strengthening through her presence the impact of Christoph Schlingensiefel’s actions, or from writing, writing, writing without interruption and with an extraordinary degree of discipline: about the Iraq war, the Red Army Faction, the economy, fascism or the theatre, music and much more. “And I am aware of the fact that I am obsessed, as well as unfair. But after all, that’s why I make art. If I’d wanted to create balance and justice, then perhaps I would have become a lawyer or a doctor, or a teacher. Basically, I am constantly driven mad with rage about the way things are downplayed”, she said in 1996 in an interview about the commotion caused by her stage play *Stecken, Stab und Stangl* which was written in the wake of attacks on Austrian Roma.<sup>230</sup>

Jelinek’s literary work has been honoured with numerous awards, including the Georg Büchner Prize in 1998 and the Franz Kafka Literature Prize in 2004. She was awarded the Nobel Prize for Literature in the same year for her artistic skill, for the “musical flow of voices and counter-voices in novels and plays that with extraordinary linguistic zeal reveal the absurdity of society’s clichés and their subjugating power”<sup>231</sup>.

And in the interim, an Elfriede Jelinek Research Centre, among others, is studying the work of the author, her complex “associative chain rattling”<sup>232</sup>, as she once put it. This rattling is available to anyone who wishes to read it in the latest results of the author’s unquenchable thirst for writing on her own website<sup>233</sup>.

# Christine Busta

Married name Dimt, pseudonym: Christl Batus

Born on 23 April 1915 in Vienna

Died on 3 December 1987 in Vienna

Poet

Christine Busta's childhood was dominated by the fact that she was the illegitimate child of a single mother, who worse still became unemployed in 1929, so that the 14-year-old girl had to provide for both of them by giving private lessons. After her "Matura" school-leaving exam in 1933 she began studying German and English language and literature at the University of Vienna, and presented her poems at readings in the Wiener Frauenclub (Vienna Women's Club) and even at that time in a radio programme (under the pseudonym Christl Batus). Josef Weinheber, whom she heard reading in 1935, became her measure of linguistic greatness and point of orientation.<sup>234</sup>

During this period she was a member of the Patriotic Front. After interrupting her studies for health and financial reasons in 1937, she abandoned them completely the following year. She became an assistant teacher at the Commercial Academy in the Josefstadt district of Vienna. In 1940 she officially left the church and became a member of the NSDAP, marrying the musician Maximilian Dimt, an avowed National Socialist who died at the front.

In 1948 she was officially classed as a "Lesser Offender", one who had been a fellow traveller in the NS regime in order to secure her livelihood. However, from 1945 onwards, she had been working as an interpreter at a hotel for British occupying forces. In 1946 she published her work for the first time in the Christian social-oriented *Furche* (under the name Dimt) winning that journal's literature prize. In the years that followed, she published in Otto Basil's *Plan* and in the anthologies *Tür an Tür* and *Die Sammlung*, while Austrian radio repeatedly broadcast readings of her poems. From 1950 onwards she was employed as a librarian by the Wiener Städtische Büchereien (Vienna City Libraries) and found herself in excellent company with other poets who found a way of making a living at these institutions as the preferred candidates for such positions "guardians of the language and educators of a new, democratic society"<sup>235</sup>. During her first year as a librarian, her first volume of poetry, *Jahr um Jahr*, was published. From then on she published poetry volumes at almost regular intervals (above all with the publishers Otto Müller Verlag). She made a name for herself through her children's poetry books such as *Die Sternenmühle* (1959) and the book that appeared 20 years later, *Die Zauberin Frau Zappelzeh*, although her children's poems were not always specifically aimed at children. She received numerous awards, including the Georg Trakl Prize in 1954, the Poetry Prize of the *Neue Deutsche Hefte* journal in 1956, the Austrian State Prize for Children's and Young Adult Literature in 1959 and in 1969,

the Great Austrian State Prize for Literature. In 1959 she proclaimed her poetological mission: “My fundamental theme is the transformation of fear, horror and guilt into joy, love and redemption.”<sup>236</sup>

For decades, this attitude was directly adopted by those who tackled the issues of guilt and atonement solely in the context of Christian images. However, from 2007 to 2011 an extensive project at the Brenner Archive (Innsbruck) studied Busta’s work from a different perspective after her estate was opened to access. As part of this project, Ursula A. Schneider concluded that the cultural policy of the National Socialists had given language a clear function, “to serve the people and their intellectual-moral higher development” whereby service to the people was the “highest law”<sup>237</sup>.

According to Schneider, Busta “wanted through her language to find her place”; she had “succumbed to the myth of the artist, whose incarnation of loneliness and heroism, typical of the times,” had been full, as she was “of the willingness to hold on to ideology and attitude, also in battle – where intellectual and military weapons were held in equal measure”<sup>238</sup>

Busta herself repeatedly focussed on the ethical driving force of her poems, as a result of which her aesthetic linguistic side faded into the background.<sup>239</sup> However, the latter has now also been re-examined, as an artistic contemporary document, and – even though Busta cannot be classified as avant-garde – it reveals itself as enmeshed with the developments in poetry after the war, which would shift away “from strictly bound forms towards freer rhythms and abbreviated forms of expression”<sup>240</sup>



# Christine Lavant

Real name *Christine Habernig, née Thonhauser*

Born on 4 July 1915 in Groß-Edling near St. Stefan in the Lavant Valley

Died on 7 June 1973 in Wolfsberg

Writer, poet

Born in 1915, the ninth child of a miner's family, Christine Lavant grew up in the Lavant Valley in Carinthia, which she hardly ever left in the course of her life. Material poverty and disease made a decisive mark on her way of thinking as well as on her appearance. Her large eyes, sunken cheeks, emaciated, hunched body became an essential element of the way Lavant was perceived as a poetry-writing "herb-wife". From 1939 to 1945 she devoted her attention intensively to religious, mystic and philosophical literature. Through an acquaintance, her work came to the notice of publisher Viktor Kubczak, who advised her to use the pseudonym Lavant, after the Lavant Valley. From 1948 onwards, Kubczak published works by the poet in his Brentano-Verlag publishing house in Stuttgart, including the short story *Das Kind* and the volume of poems *Die unvollendete Liebe*.<sup>241</sup> Lavant's literary breakthrough came with *Die Bettlerschale. Gedichte* (1956). Ten years later, she wrote to the German writer Hilde Domin: "I shudder to think of my poems, and indeed of art in general. It doesn't suit me, it was an incomprehensible intermezzo."<sup>242</sup>

The reclusive artist, who felt "embarrassed" by her poems, was awarded the most important Austrian literary prizes soon after her first publications appeared. On being presented with the Georg Trakl Prize in 1954, she made the acquaintance of Ludwig von Ficker, publisher of the literary magazine *Der Brenner*, who became her most important literary promoter – with far-reaching consequences for the way Lavant was perceived even beyond her death.

Ficker, imbued with his ideas about "female ingenium", which he defined as the counterpart to "male genius" – the former emotional, dialogical, helpful and healing, the latter rational and destructive<sup>243</sup> – praised Lavant as the "greatest poetic natural talent in Austria"<sup>244</sup>. The field of academic literary studies, bound up with a conservative view of women, eventually reduced Lavant's poetry to its Christian symbolism, and furthermore interpreted it "as a purely personal one, divorced from the period in which it was written".<sup>245</sup> Her autodidactic education also fitted this picture. Inevitably, however, the feminist interpretation of difference-based feminism, which is based on the principle of a separate biological female nature, could not help interpreting Lavant as a "natural talent", and today offers – albeit in inverted form – a textbook example of its entire ambivalence. Suddenly, the old clichés of a lack of rationale in favour of spirituality and emotion come to the fore (so that the poems

“emerge” rather than being “made”). There, the (female) Ego, which is connected to the world of nature, is “regarded as the antithesis of the male, godly Thou-world, which stands for destruction and is against nature”.<sup>246</sup> Thomas Bernhard met the poet in the 1950s at the Tonhof country home of the composer Gerhard Lampersberg and his wife Maja, an intellectual and cultural centre in Carinthia, and published a selection of her poems after her death – albeit without success. He described them as “the elementary testimony of an individual who was misused by all well-meaning spirits, as great poetry which is not known in the world in the way that it deserves to be”<sup>247</sup>.

“Misused by all well-meaning spirits”; Lavant was awarded the Austrian State Prize for Literature in 1970 and faded into obscurity. Thanks to a way of interpreting her work, grounded in concrete, lived reality, taking into account the specific historical situation – particularly with regard to her idiosyncratic language constructs – which has only recently become current, Christine Lavant’s poetry emerges today far more clearly than in previous decades as an essential component of the Austrian literary canon.

## Mira Lobe

*Née Hilde Mirjam Rosenthal*

*Born on 17 September 1913 in Görlitz*

*Died on 6 February 1995 in Vienna*

*German-Austrian children's book author*

The fact that Mira Lobe had a gift for writing was already evident in her school essays. She wanted to study and become a journalist, although as a Jew living in National Socialist Germany she was not permitted to do so. Instead, she learned machine knitting at the Berliner Modeschule (Berlin Fashion School), joined a Zionist youth group and learned Hebrew. In 1936 she emigrated to Palestine and worked at a number of different jobs in order to survive. In 1940 she married the actor and director Friedrich Lobe. Three years later, she began to write in the evenings after her working day at a printing press, and published her first children's book. The next stages of her life were determined by the professional demands of her husband. She first moved to Vienna in 1950 (where she met Susi Weigel\* at the Communist children's newspaper *Unsere Zeitung*) then briefly to East Berlin in 1957 and finally back for good to Vienna in 1958. Mira Lobe penned long-sellers such as *Die Omama im Apfelbaum* (1965), *Das kleine Ich bin ich* (1972), *Die Räuberbraut* (1974), *Komm, sagte die Katze* (1975), *Valerie und die Gute-Nacht-Schaukel* (1981), *Die Geggis* (1985) and *Lollo* (1987). With over a million copies sold, *Das kleine Ich bin ich* is the most successful work produced by the Lobe-Weigel team, whose books dominated the Austrian children's book market from the 1950s onwards. With an ingenious use of language and imagination "their stories impart humanistic values such as tolerance, solidarity and freedom without didactic finger-pointing, while at the same time also being critical of authority. Here, the authors always take the side of the children."<sup>248</sup>

\* **Susi Weigel**, born on 29 January 1914 in Proßnitz, Moravia (today: Prostějov, Czech Republic) died on 21 December 1990 in Bludenz; illustrator, graphic designer, animated cartoon drawer; repeatedly the focus of attention following an exhibition at the Frauenmuseum Hittisau (Vorarlberg) in 2011.

After growing up in Vienna, Susi Weigel studied at the School of Applied Arts there and at the Academy of Applied Arts. On completing her training, she moved to Berlin, where she created animated cartoon films for Tobis-Filmkunst GmbH, among others. Despite being employed by an affiliate of UFA, there is multiple evidence of Susi Weigel's clear anti-fascist stance.

After the end of the war, Weigel returned to Austria and in 1949 began working for *Unsere Zeitung* (the first children's newspaper in Austria) on behalf of Globus Verlag publishing house, which was politically close to the Communist Party of Austria. She

was one of the busiest illustrators at the newspaper, creating hundreds of drawings and various title pages over the course of ten years. Her “Pipsi-mouse” series were particularly successful (text: Friedl Hofbauer), telling the story of a small, clever mouse that steps in to help out the other characters, or “Sambo” (text: Lilli Weber-Wehle) the adventures of a small, coloured boy on a world trip who gets as far as Tirol. Through her work at Globus Verlag, Susi Weigel met the writer Mira Lobe, whose texts she began to illustrate. In 1952, Susi Weigel moved to Vorarlberg for love. There, too, she worked for 38 years with great intensity on a long series of children’s books, newspaper illustrations and advertising graphics. In 1964, she was awarded the Hans Christian Andersen Prize for *Hannes und sein Bumpam*.<sup>249</sup>

# Marie von Ebner-Eschenbach

*Née Dubský*

*Born on 13 September 1830 in Schloss Zdislawitz near Kremsier, Moravia (today: Kroměříž, Czech Republic)*

*Died on 12 March 1916 in Vienna*

*Critical realist writer, honorary doctor of the University of Vienna; in 1898, the first woman to receive the Austrian Cross of Honour for Science and Art*

On her father's side, she came from an old Catholic-Bohemian noble family, while her mother was from a Saxon-Protestant family. In her autobiography *Meine Kinderjahre*, Marie von Ebner-Eschenbach described how her family rebuffed her desire to become a writer as "incorrect and sinful".<sup>250</sup> However, her father regarded the theatre as an important educational tool and so it was that his eleven-year-old daughter was regularly to be found sitting in the family box in the Burgtheater in Vienna watching all the classical plays, particularly Schiller, contemplating ways in which German theatre could be reformed.<sup>251</sup> At 18, she married her cousin, Moritz von Ebner-Eschenbach, who supported her desire to write. From 1856 onwards she lived in Vienna and dedicated herself entirely to writing. The focus of her ambition was tragedy, albeit against the advice of her husband and more or less with no success – for various reasons, one of which was that she was a woman. In 1861, for example, the head of the Hoftheater in Karlsruhe, Eduard Devrient, assumed that the play *Maria Stuart in Schottland* was the work of a "Mr von Eschenbach" and expressed his excitement at the "extraordinary talent" of the author. However, after he discovered that the author was in fact a woman, he lost interest; and after meeting Marie von Ebner-Eschenbach in person, the only thing he considered worth mentioning was that "Her appearance is shockingly ugly."<sup>252</sup> Writing as a woman for theatre would in fact not – at least historically speaking – have been such an anomaly, since women certainly counted among the "most successful and popular playwrights of the 19th century" (!) after all, as literary research has now confirmed as fact.<sup>253</sup> During her whole life, Ebner-Eschenbach doubted her talent, but many entries in her diaries are testimony to the fact that she unflinchingly regarded her failures as providing an incentive to improve herself. "Of course, I have no need of writing in order to eat, but I do need to write in order to live", she noted in the phase of prolonged lack of success during the 1870s.<sup>254</sup> She also had doubts about her education, but there is no question that being a member of the aristocracy provided her with opportunities for quenching her intellectual thirst for knowledge. Her diaries provide evidence of her life-long interest in philosophy (she had already read Schopenhauer in 1860 and Nietzsche in 1874) politics, religion and aesthetics.

Her later work for the theatre also remained relatively unspectacular – six of her thirteen plays, dramas featuring artists, women's plays, adaptations of works from antiquity and mystery plays published between 1891 and 1910 were never performed

on stage. With the “most modest form”<sup>255</sup>, as the poet described the literary genre of storytelling, she had, however, become highly successful in the interim, starting with the novella *Die Geschichte einer Magd* (1876), which was pre-published in the *Deutsche Rundschau*. With her *Aphorismen* (1880) and *Dorf- und Schlossgeschichten* (1883) which included her best-known novella *Krambambuli*, she then finally achieved her breakthrough. In 1887 her novel *Das Gemeindegeld* appeared and is still in print today. In 1898 she became the first woman to receive the Austrian Cross of Honour for Science and Art, the highest Austrian civil decoration, and in 1900 she was awarded an honorary doctorate of philosophy by the University of Vienna.<sup>256</sup>

For a long time, a sentimental “Heimat (homeland)”-style film of *Krambambuli* was typical Sunday afternoon fare on ORF, the Austrian national television channel. Even without this story about a dog, Ebner-Eschenbach is considered a worthy member of the literary canon in the academic field. However, this does not guarantee that she is read in the manner that Marie Luise Wandruszka writes in her study of Ebner-Eschenbach published in 2008, as a “narrator motivated by political passions”. As Wandruszka claims, the image dominates of a harmonising, uninteresting “writer of goodness”, writing for the aristocracy. By downplaying her ethical-political implications, the aesthetic stringency of her works is also overlooked.<sup>257</sup> Despite her fidelity to reality, and despite the limitation of her world to the “village” and the “stately home” – areas of society filled with the potential for conflict and with which she was familiar, as the study shows – according to Wandruszka we have here an author to be discovered who had the ability to “counter the Nietzscheans, who frequently fascinate their intelligent female figures to their own detriment with an alternative image of men”.<sup>258</sup>

# Hertha Pauli

*Born on 4 September 1906 in Vienna*

*Died on 9 February 1973 on Long Island, New York*

*Actor, journalist, writer, author of novels, nonfiction, children's books and books for young adults*

Hertha Pauli grew up in an exclusive residential area of Vienna. By the age of eight she was already composing poems and stories. When after the First World War she was sent to Denmark on a Kindertransport (children's transport) train, she began dramatising fairytales by Hans Christian Andersen. Later, she published journalistic pieces in *Simplicissimus* and the Prague journal *Bohemia*, among others.

First, however, she studied acting with Hedwig Bleibtreu at the Wiener Kunstakademie (Vienna Arts Academy). From 1925 onwards, she was given engagements, for example, by Max Reinhardt who brought her to Berlin in 1927 after reading positive reviews about her. Her work in Germany came to an end when the National Socialists seized power.<sup>259</sup> On returning to Vienna in 1933 she founded the *Österreichische Korrespondenz*, a literary agency, with Karl Frucht. Her first novel, *Toni. Ein Frauenleben für Raimund* was published in 1936 by P. Zsolnay Verlag. Of necessity, during a period of armament, her homage to Bertha von Suttner and to peace, penned in 1937, attracted attention, was finally banned and on 8 March 1938 was "added to the list of undesirable and damaging literature" – as was Bertha von Suttner's *Die Waffen nieder!*<sup>260</sup>. On 13 March 1938 Hertha Pauli fled to Paris via Switzerland, where her partner of many years, Ödön von Horváth, died. Before her denunciation and exile, she published work in the *Pariser Tageszeitung* newspaper. After arriving in New York in 1940, she was able to publish the diary of her flight in four episodes in *Aufbau*. She also typed out manuscripts "of which she could not understand a single word at first".<sup>261</sup> Her first larger-scale work in the US was again a biographical one: *Alfred Nobel. Dynamite King. Architect of Peace* (1942).

A meeting with an American who thought that the song "Stille Nacht" ("Silent Night") was an American folk song prompted her to write a history of the song.<sup>262</sup> *Silent Night* (1943; German version: *Ein Lied vom Himmel – Die Geschichte von 'Stille Nacht'*, 1954) also marked the beginning of Hertha Pauli's career during the 1940s as an author of books for children and young adults. In 1961 she wrote a book about Easter. For this reason, Hertha Paul is today considered to be a "Catholic writer".<sup>263</sup>

In 1959 she wrote *Jugend nachher*, a novel (for adults) with young adults as protagonists, which focusses on the division of Germany, among other topics. In 2005 Evelyne Polt-Heinzl described the work as an analysis of the psychology of fascism, a work that remains underrated even today. In her review, Alexandra Bader wrote that instead of acknowledging the value of the book, "in many cases the false impression is created that Austrian authors only started tackling the issue of the NS regime at a later stage".<sup>264</sup>

What did attract media attention were Hertha Pauli's memoirs of the period from 1938 to 1940, which were compiled in a novel: *Der Riss der Zeit ging durch mein Herz* (1970; reprinted 1990). In this work, a mixture of fact and fiction, "Pauli's life themes – peace, exile and Austria – can be seen, whereby her predominant purpose was not patriotic accentuation; instead, her focus was on the fight against National Socialism".<sup>265</sup>

What was remarkable about Pauli – as has already been mentioned above – was her willingness to recognise the need for knowledge and to respond to it with books and articles. Thus she not only saw a misunderstanding as to the origins of the song "Silent Night" as being a reason to write a book, but also wrote about the history of the Statue of Liberty, to take another example. Her journalistic approach was also recognisable in her novels. As well as her life subjects, this was perhaps the second thread that bound her diverse works together.



# Annemarie Selinko

*Born on 1 September 1914 in Vienna*

*Died on 28 July 1986 in Copenhagen*

*Austro-Danish writer, scriptwriter, author of the world bestseller *Désirée* (1951)*

As a young woman, Annemarie Selinko studied languages and history, attended the Max Reinhardt Seminar drama school in Vienna and then was successful as actress. At the same time, she also worked as a journalist for Viennese newspapers and in 1937 wrote the novel *Ich war ein hässliches Mädchen*, which became a major popular success. In 1938 she married a Danish diplomat and moved to Copenhagen. In 1940 she wrote to Franz Theodor Csokor: "I have become an intermediate stop and for a few people I am the 'woman who waves' when ships leave Europe".<sup>266</sup> When Denmark was occupied, she attempted to provide help and worked for the resistance. However, after a brief internment by the Gestapo, she fled to neighbouring neutral Sweden with her husband. There, she wrote items for news agencies in Stockholm and later worked for the Red Cross in Malmö. After 1945 she supported the initiative by Count Folde Bernadotte, who arranged for 30,000 survivors of the concentration camps to come to Sweden. Her mother and sister died in a concentration camp.

She returned to Vienna in 1950 for the first time in twelve years, but never went beyond paying regular visits there. Denmark would become her home, even if she maintained her friendships and professional ties with the newspaper and literary world in Vienna. After the war, Selinko worked for five years on the biography of Eugénie Désirée Clary, the former fiancée of Napoleon who later became Queen of Sweden. The novel was published in 1951 as *Désirée*. It became a world bestseller and was translated into over 20 languages, with a Hollywood film version appearing in 1954 starring Marlon Brando and Jean Simmons.

The "essential element is here not necessarily to be found on the surface of the familiar storyline"<sup>267</sup> noted literary specialist Evelyne Polt-Heinzl in an article written about Annemarie Selinko which appeared in 2003<sup>268</sup>. Many scenes contain "an additional, second meaning"<sup>269</sup>, particularly when one also reads the background story of the circumstances under which the book was conceived, or the dedication to Selinko's sister who was murdered in a concentration camp. Polt-Heinzl noted with regard to the classification of the author as "lightweight literature for women": "... this is always a sure sign that literary specialists have not taken a closer look." After all "the motif of the fairytale rise of a simple girl, which belongs to the repertoire of trivial literature" is based on the subject matter itself<sup>270</sup> – and is thus not the subject of a well-founded critical assessment of the novel. One is reminded of the bestselling author Vicki Baum – albeit in relation to a different subject area – when Polt-Heinzl refers to the fact that the critical discussions about ideology during the early 1970s (when fascism and exile were gradually becoming the focus of attention for the first time) could evidently not

permit any recognition of the “manifest and evident semantic level in which the issue of the most recent past was tackled”<sup>271</sup>.

Aside from *Désirée*, Selinko’s successfully filmed works include *Morgen ist alles besser*, *Heute heiratet mein Mann* and *Ich war ein hässliches Mädchen*. The author bequeathed her considerable fortune resulting from her literary successes to the Annemarie og Erling Kristiansens Fond, which awards grants to young employees of the Danish Ministry of Foreign Affairs and students of Economics at the University of Copenhagen. The Mikael Kristiansen Prize is dedicated to the memory of the couple’s deceased son. In 2002 a new edition of *Désirée* was published by Kiepenheuer & Witsch.<sup>272</sup>

# Ingeborg Bachmann

Born on 25 Jun 1926 in Klagenfurt

Died on 17 October 1973 in Rome

Writer; poetry, prose, translations

In 1976, the Ingeborg Bachmann Prize fund became one of the most prestigious literary awards in the German-speaking region

Ingeborg Bachmann spent her childhood and youth in Klagenfurt, where after obtaining her “Matura” school-leaving certificate in 1944 she enrolled for a training course for school-leavers at the teacher training institute in order to avoid having to take part in Panzerfaust anti-tank weapons training. The diary entries written by the 18-year-old Bachmann portray the prevailing “fanatical evil spirit”<sup>273</sup> of a National Socialist institution. Already in 1943, in *Das Honditzschkreuz*, she had in her inner emigration expressed her opposition to the “military mobilisation of one’s feeling of home”<sup>274</sup>, to heroism and the denigration of the Slavs and Slav culture. In a much-quoted interview given in 1971, she said that when Hitler’s troops marched into Austria in 1938, her childhood was “shattered”.<sup>275</sup>

After studying at the universities of Innsbruck and Graz for one semester each, she moved to Vienna in the autumn of 1946, where she first studied law and philosophy, and later philosophy alone, with psychology and Germanic studies as her minor subjects. Here, she was an enthusiastic member of the literary circle around Hans Weigel, who had returned to Vienna from exile.

After a story by Ingeborg Bachmann – *Die Fähre* – was published for the first time in the *Kärntner Illustrierte* in 1946, the first poems, as well as other stories, appeared in 1948/49 in the magazine *Lynkeus* edited by Hermann Hake. One decisive event during her time in Vienna was her meeting with Paul Celan, whom she continued to support on the literary scene after their emotional relationship came to an end. In 1950 Ingeborg Bachmann gained her doctorate from the University of Vienna on *Die kritische Aufnahme der Existentialphilosophie Martin Heideggers* (The critical reception of the existential philosophy of Martin Heidegger).<sup>276</sup>

Bachmann repeatedly made ironic comments about her search for ways of earning money. With regard to the way the Viennese literary scene was structured, for example, this search produced interesting anecdotes, which the writer and psychoanalyst Erika Danneberg – without naming specific names – recounted in the magazine *Neue Wege* in 1953. A young woman writer, who despite enjoying some success, was in dire need of money. She contacted one of the influential men asking him for work – either of a literary nature or in the office. He advised her to write advertising slogans for Odol dental care products or other similar companies. As Danneberg put it: “This was no doubt not an appropriate demand to make of a lyricist whose great talent could today

never be denied by any official authority on the subject, and who at that time was no less skilled than she is today".<sup>277</sup>

The factual basis for this anecdote is a cry for help in the form of a letter written by the 20-year-old Bachmann to the magazine and radio employee Rudolf Felmayr, in which she asked him to publish some of her poems. And Dannenberg felt that Bachmann's refusal of his later offer (in 1949) to include her in an anthology of young writers was an amusing coda and act of revenge which says a great deal about her upstanding attitude and personality. Bachmann said she had "no real factual reason" for her rejection aside from "an aversion to young people that is difficult to describe"<sup>278</sup>.

When in 1954 Bachmann offered an alternative to the predominantly realistic post-war literature with her first volume of poetry *Die gestundete Zeit*, she became *the* young star in the German literary firmament. The fact that her career took off via Germany was a source of chagrin to many colleagues. Even decades later, there were still echoes in the memories of the grand men of Austrian post-war literature, Hans Weigel or Hermann Hakel, of the outrage they felt "that there was someone, and worse still a woman, who was their superior not only in literary terms, but also in terms of calculated strategy – and who chose the right moment to turn her back on the Viennese literary world"<sup>279</sup>.

When in 1958 Bachmann openly expressed her political opposition to the German Bundeswehr (German Army) being equipped with nuclear weapons, Hans Weigel, who had lost his author in Vienna, could not refrain from reminding the "lyricist from Klagenfurt" in an open letter addressed to her that "as a lady into the bargain" she should "maintain tact and reticence" and as a "foreigner" should "go back home".<sup>280</sup> In the meantime, the literary ideas of this "lady" who by then had flown the nest fed into the debates at the end of the 1950s surrounding a new linguistic scepticism, such as in her Frankfurt poetry lectures (1959/60). She had already concerned herself at an earlier stage with the dialectic between language, reality and identity. At the beginning of the 1960s she formulated it in prose (in the volume of stories *Das dreißigste Jahr*) – something for which she (maybe because she was a lady?) was not forgiven. Her mistrust of a language that was beholden to rationality led her to avoid the use of discursive language, and among other works, was correlated in an exemplary manner with an attempt at innovative storytelling in her only completed "modes of death" novel *Malina* (1971).<sup>281</sup> Paradoxically, in the light of its intellectuality and innovative "examination of the relationship between the world, subject and language"<sup>282</sup> and in its "irreconcilability of the male and female form of speech"<sup>283</sup>, the complexity of this long-awaited novel was reduced in literary reviews to the clichés – such as the attribution "description of a female realm of experience" or "writing by a woman as something alogical-subjective"<sup>284</sup> – which were diametrically opposed to what Bachmann wanted to achieve. In this context, Bachmann, who was awarded the Great Austrian State Prize for Literature in 1968, has been described among other things as the "fallen lyricist" (Marcel Reich-Ranicki)<sup>285</sup>. Finally, ten years later, *Malina* had Christa Wolf to thank for its rediscovery – as a work dealing with terror, traumatic violence and the (im)possibilities of resistance and survival.

# Erika Mitterer

Married name Petrowsky

Born on 30 March 1906 in Vienna

Died on 14 October 2001 in Vienna

Epicist, lyricist, dramatist

After attending a private girls' secondary school, Erika Mitterer enrolled in courses specialising in "Volkspflege" or "caregiving for the people" given by Ilse Arlt\*, and worked as a social welfare worker in Tirol, in the Mühlviertel area and in Burgenland. After her initial successes with the poetry volume *Dank des Lebens* (1930) she dedicated herself solely to writing, having already been encouraged to do so by Rainer Maria Rilke when she visited him at the Château de Muzot in 1925. (The *Briefwechsel in Gedichten* – the letters exchanged in poetry form – between Erika Mitterer and Rainer Maria Rilke from 1924–1926 is probably one of Erika Mitterer's most popular works, with the first edition extracted from Rilke's estate and published by Insel-Verlag).

In 1940 the novel *Der Fürst der Welt*, which was also published in a Norwegian translation, was a resounding success. With its masked criticism of the NS regime, it is today regarded as a prime example of literature written in inner emigration (in 2005 a new edition of the novel was published in English as *The Prince of Darkness* by Ariadne Press, Riverside, USA). After the war, a volume of twelve poems *Zwölf Gedichte 1933–1945* appeared, as well as several novels and short stories. In 1957 Erika Mitterer began working for the International Fellowship of Reconciliation, where she would remain for several years.

In her play *Verdunkelung* (premiered at the Theater der Courage in Vienna in 1958) and in the novel *Die nackte Wahrheit*, in the short story *Barmherzigkeit* and above all in her final novel *Alle unsere Spiele* (1977) "something took place which for a long time has been missing under the slogan 'coming to terms with the past' in Austrian literature"<sup>286</sup>. In 1988 an English version of *Alle unsere Spiele* was published by Camden House, University of South Carolina, as *All Our Games*.

In 2001, Erika Mitterer's son, Martin Petrowsky, founded the Erika-Mitterer-Gesellschaft<sup>287</sup> (Erika Mitterer Society) to commemorate the author and her work.

\* Ilse Arlt, see Women and science, p. 228.

# Henriette Haill

*Née Olzinger*

*Born on 27 June 1904 in Linz*

*Died on 22 February 1996 in Linz*

*Housemaid, nanny, labourer, lyricist*

Henriette Haill grew up in poor conditions in a working class family. After attending elementary and secondary school, she worked as a housemaid and labourer. While working, she also qualified as a seamstress. The young woman was a committed communist. Already in 1922, aged 18, she joined the Communist Youth League and in 1924 became a member of the Communist Party. She began writing in her youth, and her œuvre comprises 1,500 poems in the local dialect as well as 44 short stories. During the inter-war years, her literary work attracted little attention among the general public, and was not a success, not least due to her commitment to communism. During the final year of the war, in 1945, she moved to the Mühlviertel area with her children as protection against persecution by the National Socialists. Although she was able to hide her manuscripts, some were nevertheless lost.

It was only after the Second World War that Haill enjoyed a certain amount of recognition among the literary public, although this was limited to the Linz-Mühlviertel region. From the 1960s or 1970s onwards, she was a member of the Mühlviertel artists' guild, and in 1972 joined the "Stelzhamerbund" ("Stelzhamer League", promoting the use of local dialects). During this period, she increasingly came to notice through her readings, and some of her poems and stories were published in the *Mühlviertler Heimatblättern*, the magazine of the Mühlviertel artists' guild, and the *Mitteilungen des Stelzhamerbundes*.<sup>288</sup>

Only two books by Henriette Haill were published during her lifetime: the volume of poetry *Befreite Heimat – Kampf und Friedenslieder* in 1946 by the publishing house of the communist newspaper *Neue Zeit*, and in 1991 the short story collection *Der vergessene Engel* with memories of her childhood and youth in the "Geschichte der Heimat" edition. The publication of the volume of poetry *Straßenballade* by Edition Thanhäuser was intended as a surprise for her. However, Henriette Haill died just a few months before this, on 22 February, 1996, in Linz.<sup>289</sup>

Thanks to the commitment of writer Erich Hackl, the audio recording of 17 of her poems from the *Straßenballade* cycle by Hans-Eckart Wenzel in 2008 and the biography by Christine Roiter which appeared in 2006, *Henriette Haill – Annäherung an einen vergessenen Engel*, she (posthumously) again came to the attention of the general public. Erich Hackl expressed his regret that the poet had been overlooked: "Rarely have I been so deeply moved by the personality and work of a writer, and rarely, too, have I been so incensed by the imbalance between the level of importance and recognition, as I am with Henriette Haill!"<sup>290</sup>

# Paula von Preradović

Married name *Molden*

Born on 12 October 1887 in Vienna

Died on 25 May 1951 in Vienna

Lyricist and writer; known today primarily as the author of the text of the Austrian national anthem

Paula von Preradović spent her childhood in Istria. Most of the ballads that she wrote, together with her story *Königslegende*, are rooted in Croatian history or folk tales.<sup>291</sup> The granddaughter of the Croatian writer Petar Preradović began composing poems at an early age. Her best-known volumes include *Südlicher Sommer* (1929) and *Dalmatinische Sonette* (1933). During the 1930s and 1940s Preradović also wrote prose, including the novel *Pave und Pero* (1940). Her trademark was an emotionally charged style, which according to her fellow poet Erika Mitterer\* was not the same as pomposity, “since pathos arises, as the Greek name says, under the atmospheric pressure of suffering, while pomposity is bloated emptiness”.<sup>292</sup>

In 1913 Preradović went to Munich to train as a nurse. When war broke out, she reported to the military hospital at the University of Vienna. There, she met her future husband, Ernst Molden, historian, journalist and later editor-in-chief of the *Neue Freie Presse* newspaper, who in 1933 pledged his support for Chancellor Engelbert Dollfuß. This resulted in numerous difficulties for Molden and his family after 1938, a temporary stay in Amsterdam and, shortly before the war ended, a 17-day period of internment for Preradović and her husband.

Paula Preradović is remembered as the woman who wrote the text of the national anthem of the Second Republic. Shortly after the Second World War, on 9 April 1946, the Council of Ministers decided to announce a competition for the new federal national anthem. Among the 1,800 entries was a text by Paula Preradović, who was requested to alter some of the lines. By way of example, “Großer Väter freie Söhne” (“Of great fathers, free sons”) became “Heimat bist du großer Söhne” (“Home are you to great sons”) and “Arbeitsam und liederreich” (“Industrious and rich in song”) became “Land der Hämmer, zukunftsreich!” (“Land of hammers, with a promising future!”).<sup>293</sup> The original text, thus modified officially, became the Austrian national anthem on 25 February 1947 and remained unchanged until 2011.

Since January 2012, after heated debates, the first verse now reads: “Heimat großer Töchter und Söhne, Volk, begnadet für das Schöne” (“Home are you to great daughters and sons, A nation highly blessed with beauty”). The third verse was also changed. Instead of “Einig lass in Bruderchören, Vaterland dir Treue schwören” (“Unified in brotherly choirs, let us pledge allegiance to thee, Fatherland”), the word “Jubelchöre” (“exultant choirs”) is now sung.<sup>294</sup> This text became federal law on 1 January 2012.

\* Erika Mitterer, see *Women and literature*, p. 139.

## Vera Ferra-Mikura

*Née Gertrud Vera Ferra, pseudonyms: Veronika Erben and Andreas Krokus (only for her publications in Simplicissimus)*<sup>295</sup>

*Born on 14 February 1923 in Vienna*

*Died on 9 March 1997 in Vienna*

*Primarily an author of children's books and books for young adults in the surreal, fantastical tradition*

After completing her secondary school education, Vera Ferra-Mikura worked in several positions, including the bird and animal feed shop run by her parents. After the war, she worked as an agricultural labourer, courier, stenotypist, editorial secretary and proof-reader at Festungsverlag publishing house, which also published her first volume of poetry, *Melodie am Morgen* in 1946. In 1948 she married the dancer Ludwig Mikura and became a freelance writer – among “steaming saucepans”<sup>296</sup>, as her daughter later described her mother’s working conditions<sup>297</sup>.

With Georg Trakl and Franz Kafka as models, Vera Ferra-Mikura belonged to the group of authors (including the now-forgotten Jeannie Ebner and Hannelore Valencak). In their prose texts they joined the fantastical, surrealist tradition – which the Second World War had interrupted – and they stood out from post-war realism.<sup>298</sup> As well as newspaper articles, including those written between 1957 and 1963 for the political satirical weekly *Simplicissimus*, she published from the start poetry, prose, fairytales and radio plays – for adults and for children and young people, although some stories have children as protagonists without being children’s literature. Her 28 short prose texts, which appeared in 1971 under the title *Literarische Luftnummer*, are outstanding and are currently still of “extreme relevance”<sup>299</sup>. What can be classified as children’s literature in the narrower sense of the word are her fantastical and surreal-comical stories such as *Bürgermeister Petersil* (1952) or *Zaubermeister Opequeh* (1956). She produced around 60 in this genre and was regarded as a pioneer. As she herself said: “I have chosen the children’s book as an art form because it most conforms to my preference for the strange and fantastical.”<sup>300</sup>

Her choice of subject matter broke several taboos during the 1960s and 1970s. In *Zaubermeister Opequeh* she focussed in a fairytale-allegorical form on the dangers of dictatorship, and in the story *Das Fräulein Lola Buchsbaum* (1978) she described the harsh reality of the persecution of the Jews during the Third Reich. With *Peppi und die doppelte Welt* (1963) Ferra-Mikura was one of the first children’s book writers to address the issue of children of divorced parents, while the subject of *Gute Fahrt, Herr Pfefferkorn* (1967) was a father bringing up his children alone.<sup>301</sup>

Today, she is a writer to be rediscovered who stands in the “specific Austrian tradition of magical realism”<sup>302</sup> and “whose short prose counts among the most interesting and best examples of this genre”<sup>303</sup>.



## Elsa Asenijeff

*Pseudonym; née Elsa Maria von Packeny, married name Nestoroff*

*Born on 3 January 1867 in Vienna*

*Died on 5 April 1941 in the Bräunsdorf psychiatric facility near Freiberg, Saxony*

*Writer and artists' muse*

Coming as she did from an upper-class family, Elsa Asenijeff finished her teacher training in Vienna, but was then obliged to submit to her parents' wish and got married. In order to end this marriage after six years to a Bulgarian chief engineer and diplomat, Ivan Johann Nestoroff, who was eleven years her senior, she even changed her religion; remaining Catholic would have prevented her from doing so. During the divorce period, the Bulgarian government granted her the right to retain her Bulgarian citizenship and to use her pseudonym Asenijeff as her official name. She had adopted it in memory of her son Asen, who had died at an early age.

In the year of her divorce, her first publication appeared: *Ist das Liebe? Kleine psychologische Erzählungen und Betrachtungen* and two years later *Aufbruch der Weiber und das dritte Geschlecht*. In her diary, she wrote of her ex-husband: "My spouse loved me. He is also a good person, but is always a few steps below me. This is unbearable for a woman, to be the one to be descending – indeed because she is the receiving one in the general sense."<sup>304</sup>

This same requirement would be one that she – unfortunately – would encounter in 1898 with the artist Max Klinger, whom she met at a meeting of the Literary Society in Leipzig. She first became his model, then his life partner of many years, yet socially, she would always look up to him. At his request, she acted as hostess in his house without living there herself, since Klinger was constantly at pains to keep up appearances vis-à-vis his mother and sisters.

She gave away their daughter, who was born in Paris in 1900, to a foster mother – for the sake of her independence and in order to write: "I seek peace, solitude, the ability to reflect. All those things that are refused to women."<sup>305</sup> Her husband and books took up all her time. Her books *Die neue Scheherazade*, *Das Hohelied an einen Ungenannten* and the *Tagebuchblätter einer Emancipierten* and others – reflected her psychological state and were regarded at the time as sensational, indeed courageous, but also frivolous.<sup>306</sup> In 1911 the young Gertrud Bock became Klinger's model and replaced Elsa as "housekeeper"; in other words, as lover. Until 1916 Elsa fought to retain her position. Since Klinger was not obliged to pay for her upkeep, her writing failed to bring in enough money and since she had no more contact with the rest of her family, she began her descent into poverty. In 1922 she again made her presence felt with the book *Aufschrei – Gedichte in freien Rhythmen*. By 1923 she had become homeless and destitute and was committed to the university psychiatric clinic in Leipzig. She spent the final phase of her life – almost 20 years – in different psychiatric institutions, declared an incapacitated person. It is possible, as Charlotte Eichhorn claimed in the *Leipziger Volkszeitung*

newspaper on 9 July 1946, that she became a victim of the National Socialists, who “destroyed” countless people in a similar situation.<sup>307</sup>

In her books, Elsa Asenijeff dealt with subjects such as violence in relations between the sexes, the sexual suppression of women or the inability of men to treat women as equal partners on an intellectual level. The conflict between sensuality and intellectuality was a constantly recurring theme in her life. The “female madness”<sup>\*</sup> – Elsa Asenijeff’s life ended in a psychiatric institution – is today analysed by feminist scholars as being a form of protest typical of the time against the role assigned to women. As Sibylle Duda notes in her multiple volume publication *WahnsinnsFrauen*<sup>21</sup>: “Madness in women is less a psychiatric or individual problem than a social one ... Madness in women is in many cases connected with boundary violation and boundary transgression”<sup>308</sup>.

\* One vivid example of this type of madness has been researched in connection with the biography of Helene von Druskowitz. On 2 May 1856 she was born Helene Maria Druschkovich in the Hietzing district of Vienna and died on 31 May 1918 in Mauer-Öhling, Lower Austria. She was a freelance literary scholar and writer and published under several pseudonyms: Adalbert Brunn, Erna, H. Foreign, Frl. E. v. René, H. Sakkorausch, Sacrosanct, and Erna von Calagis.<sup>309</sup> Druskowitz is regarded as being the first female Austrian philosopher as well as being “mad” in the sense described above. There are hardly any biographical documents and almost no evidence about her life.

Biographies of primarily male contemporaries (such as Nietzsche) enable the reader to make judgements about her as a person, as do psychiatric reports. As women’s studies researcher Brigitta Keintzel notes: “The fact that biographical research only succeeds in providing an indirect reference should be seen in the context of her exposed position, which she occupied as a woman publishing academic works in middle-class society during the second half of the 19th century”<sup>310</sup>.

Helene von Druskowitz studied philosophy, classical philology, archaeology, oriental studies and Germanic studies in Zurich. After becoming a Doctor of Philosophy in 1878, she was the second woman ever to have completed a course of study in the humanities. In 1884 she met Nietzsche. After initial enthusiasm she adopted a critical stance towards his writings – something that naturally met with hostility. Brigitta Keintzel describes Druskowitz’ approach to philosophy as remarkable, since she not only sought a connection with contemporary philosophical trends, but also “incorporated her gender-based heterogeneity in relation to her male colleagues into her observations”<sup>311</sup>.

She hoped to earn money quickly by writing comedies, which she published in 1889. However, her plays were entirely different from the empty farces with which women also had a chance of making a career in the theatre. Instead, they examined women studying at university, contained jokes about vain, incompetent university professors and garrulous men, and had no prospect of being accepted by theatre directors.<sup>312</sup>

After the death of one of her brothers and mother, with whom she had lived throughout her whole life, she sought medical help for a nervous disorder. She told the doctors that she had telepathic appearances which disconcerted her. In 1892 she was forcibly interned in a psychiatric institution. Her “stay” was funded by friends and relatives. She enjoyed a relatively high degree of freedom and in 1905 wrote her pamphlet *Der Mann als logische und sittliche Unmöglichkeit und als Fluch der Welt*. Her hospitalisation marked the end of her financial worries, with her brother sending money from South America, and aristocratic women from Marie von Ebner-Eschenbach’s circle also contributing funds. From 1903 onwards Helene von Druskowitz no longer spoke of her visions, but the doctors interpreted every monologue as such. Their diagnosis was paranoia, or, quite simply, “madness”.<sup>313</sup>

## Martina Wied

*Pseudonym; née Alexandrine Martina Schnabl, married name Weisl*

*Born on 10 December 1882 in Vienna*

*Died on 25 January 1957 in Vienna*

*Writer; novels, radio plays, poems*

*The first woman to be awarded the Great Austrian State Prize for Literature in 1952*

Even while just 16 years old and still a pupil at the girls' secondary school in Vienna, her poems were being published in various magazines under the pseudonym Martina Wied. In the typical fashion of the time, she continued her education from 1899–1902 at the teacher training institute in Vienna, where she obtained her elementary school teacher's certificate. Four years later, she enrolled at the University of Vienna, where she studied philology, history and the history of art, with Franz Theodor Csokor and Felix Braun among her fellow students. This was cut short by her marriage to Siegmund Weisl in 1910 and the birth of a child in 1911. However, she had in the interim met Ludwig von Ficker, who founded the cultural journal *Der Brenner* in 1910 and who made a name for himself as a publisher and literary promoter (of writers such as Christine Lavant).

From 1912 onwards, Martina Wied was employed on the *Brenner*, and published reviews and essays, before her first volume of poetry, *Bewegung*, was published in 1919. From 1925 to 1933 Martina Wied regularly worked as a literary advisor for different journals, including the Munich magazine *Zeitwende* and the *Frankfurter Zeitung* newspaper. She had to earn a living for herself, particularly following the death of her husband in 1930. She rejected an offer by a German friend to intervene with National Socialist newspapers so that her works could be published there. However, she did publish in the *Wiener Arbeiter-Zeitung* (Vienna Workers' Newspaper) in which the novellas "Das unruhige Herz" and "Der Türkis Ring" appeared, and the *Neue Freie Presse*, which published "Zwei Frauen und das Meer" (1933). In 1936 *Rauch über Sanct Florian* became the first of Wied's novels to be printed in book form. In 1939, aged 57, she was forced to flee Vienna from the National Socialists. She went to Britain, while her son had a visa for Brazil.

There are different versions of the story of her time in Britain. According to the Austrian "artists' senate"<sup>314</sup>, she found refuge in the convent of the Sisters of Mercy in Glasgow, where she wrote the novels *Das Krähennest* and *Das Einhorn*. She then worked as a middle school teacher until she returned to Vienna. A somewhat tougher version has been uncovered by Evelyne Polt-Heinzl's research, namely that she was forced to work as a teacher due to a lack of any funds, and that in addition, she wrote four novels. As those of her diary entries which have been preserved reveal, she suffered terribly from the separation from her son, isolation and the loss of everything that was familiar, and had to battle financial and health problems.<sup>315</sup>

In 1947 she returned to Vienna and continued to write reviews, audio plays and prose texts. While she was respected and attracted attention, she had considerable problems in having her novels published. *Die Geschichte des reichen Jünglings*, a book which she had written between 1928 and 1943, was rejected by many publishers during the 1950s, and was not published until after she had won the Austrian State Prize for Literature in 1952, with a second edition appearing in 1964. As Walter Wagner wrote in his review of this coming-of-age novel following its renewed publication in 2005, it stands out not only “for the subtle psychological depiction of its apocalyptic figures, but also due to the convincing way in which the bourgeoisie is portrayed, made up of war profiteers, heirs, industrialists and introverted aesthetes ... who in the parable of the prodigal son set in Poland in the inter-war period awakens a variety of associations with the present day”<sup>316</sup>.

One interesting remark was made by the literary specialist Evelyne Polt-Heinzl. Today as well as during her lifetime, she considers Martina Wied’s lesser-known or indeed entirely forgotten novel *Krähennest* to be the “most important exile novel of Austrian literature”<sup>317</sup> – a work which was published for the first and only time in 1951, and which clearly is still awaiting rediscovery.

## Vicki Baum

*Née Hedwig Baum, married name Prels, later Lert*

*Born on 24 January 1888 in Vienna*

*Died on 29 August 1960 in Hollywood, Los Angeles*

*Austro-US American writer of bestseller novels, scriptwriter in Hollywood; originally a harpist*

During the 1920s, Vicki Baum was the epitome of the modern woman and the “first multi-medially marketed bestselling author in Germany”<sup>318</sup>. In Nazi Germany in 1933, she was branded the “Jewess Vicky Baum-Levy” and ridiculed as the author of “shallow, amoral, sensationalist novels”<sup>319</sup>. However, by that time, she was already living in Hollywood celebrating new successes, and had no qualms about writing film scripts. These were already reasons enough for forgetting her.

Originally, Vicki Baum earned her living as a harpist. After working (as the only woman) for the Wiener Concertverein, she was employed by the Darmstädter Hoftheater from 1912, and from 1916 to 1923 played for dance ensembles in Kiel and Hanover.<sup>320</sup> In 1906 she married her first husband, the journalist Max Prels, an editor at Ullstein-Verlag publishing house who never managed to finish his work on time. She regularly gave him a helping hand and among other things wrote a successful competition contribution on his behalf. This would turn out to be worthwhile for her, also. After her initial minor successes under her own name (from 1920 onwards) she became part of “the great media machine of the Ullstein-Verlag publishing group in 1926.”<sup>321</sup> Her work appeared in important journals such as *Die Dame*, *UHU* and the *Berliner Illustrierte Zeitung*. She published novels and plays, wrote for radio and film and was marketed as the prototype of the “New Woman” that she herself propagated. Thus for example, the mother of two children, now married since 1916 to her second husband, the successful conductor Richard Lert, she advertised Alpina wristwatches, thanks to which she “could punctually meet numerous professional and social demands”<sup>322</sup>.

By 1960 she had written 17 novels, as well as countless articles, stories and her autobiography. She regarded some of her output as “bloodless drivel”<sup>323</sup>, while other works lay close to her heart. Her most successful novel *Menschen im Hotel* (1929) became a celebrated Broadway show and was then turned by MGM into a film, *Grand Hotel*, starring Greta Garbo. The film became the most successful Hollywood production of 1932, and smoothed her path to exile. She would later become one of the few authors to attain financial independence in the US with the novels written between 1933 and 1939. These were among those most frequently translated (followed by Stefan Zweig and Emil Ludwig).<sup>324</sup> From 1940 onwards, she wrote her novels in English, while contributing articles to journals such as *American Home* or *Ladies' Home Journal*.

Vicki Baum wanted to attract a broad readership and she succeeded in doing so through her writing style. During the 1970s she had still fallen through the cracks of the re-evaluation of *Neue Sachlichkeit* (New Objectivity) that was promoted during that time, since she could not be classified as an (ideological-) political author. However, according to the prevailing view today, she is included in the discourse surrounding *Neue Sachlichkeit*, not only in terms of style with her dry form of expression, but also on account of her desire to inform. For her short prose and novels, she conducted research in the scientific fields of chemistry, medicine, educational theory and psychology, and with intertextual references between her factual and fictional texts, she skilfully mastered all the requirements of *Neue Sachlichkeit*, moving between scientific knowledge, objectivity and factuality.<sup>325</sup> According to current research, these were her guarantees of success, together with the skilful way in which she constructed her stories.

It was only a few years ago that Vicki Baum's work and impact began to be re-interpreted in this way. For Nicole Nottelmann, who made a significant contribution to this evaluation, the bestseller *Menschen im Hotel*, which was regarded *par excellence* as being trivial, is even a "testimony to the avant-garde"<sup>326</sup>.

Trivial or avant-garde, this discrepancy in the way her work is received is grounded among other things in the fact that during her lifetime, Vicki Baum's tendency to use irony was not acknowledged. In her autobiographical work *Erinnerungen*, the author noted with reference to her greatest success, *Menschen im Hotel*, that the irony of it was "that not a single person noticed the irony; the book, the play and the film became successful due to those banal elements which were the object of my mockery."<sup>327</sup> During the 1920s, she also used the contemporary debate about beauty and fashion in an ironic way. Unusually for a lifestyle journalist, she dedicated her articles in various different ways to a critical examination of the male gaze on female self-assertiveness, the new ideas about gender roles and male ways of thinking with regard to the female intellect or female creativity.

## Hertha Kräftner

*Born on 26 April 1928 in Vienna*

*Died on 13 November 1951 in Vienna*

*Poet, storyteller*

Hertha Kräftner spent her youth in Mattersburg before returning to Vienna in 1946 to study German and English. During this time she wrote her first dated poem. By 1947 she had completed just over a dozen poems. Some of these were then published in Hermann Hakel's journal *Lynkeus*. He was member of the board of the Austrian PEN Club and an important promoter of young authors. The response to her work was highly positive.

In the interim, Kräftner had switched to studying psychology and philosophy, wrote her first prose text and at the same time worked on a dissertation on *Die Stilprinzipien des Surrealismus, nachgewiesen an Franz Kafka* (The stylistic principles of Surrealism as demonstrated in Franz Kafka). In 1950 and 1951 she produced her most mature works. Following the advice of Viktor E. Frankl, whom she had met in 1949, she approached Hans Weigel, who was aware of her publications in *Lynkeus* and accepted her into his literary circle (alongside H. C. Artmann, Gerhard Fritsch, Friederike Mayröcker, Andreas Okopenko and others). From the autumn of 1950 most of Kräftner's poems and texts were published in Weigel's *Neue Wege*, and in July 1951 she was awarded her first prose prize from the same journal for her *Pariser Tagebuch*. In the same year, she committed suicide aged 23 by taking an overdose of veronal.<sup>328</sup>

While her early poems were still largely influenced by Rainer Maria Rilke and Georg Trakl, by 1948 Kräftner had found her own poetic independence in feelings and words with "Selbstbildnis", "Der Tod", and "Der Knabe". With "Litaneien" in 1950 her poems attained something "magical" and "arresting", and stood "in a time flow which discovers the fascinating nature of the moment, which taps into its essence".<sup>329</sup> This objective evaluation has been taken from the postscript to the first chronological presentation of her texts, including her (private) letters. This anthology, entitled *Hertha Kräftner – Kühle Sterne*, also includes an appraisal by literary specialist Peter Härtling, who describes her as "the most important Austrian lyricist of the post-war era alongside Ingeborg Bachmann".<sup>330</sup> This marks an end to any objectivity that there may have been.

The theme of the publication is the "child prodigy" for whom "literature [was] therapy", the "self-murderer on holiday", as the cover text – quoting the famous, inglorious Hans Weigel comment – claims. She became branded by this latter phrase, which eclipsed her work. Given the trend for rediscovering women writers, she became increasingly well-known, also beyond academic literary circles, by being included in all the anthologies of "great Austrian women". However, she was consistently portrayed as a young



hopeful who became confused by her love relationships, whose love life was a failure and who therefore became depressive, and, as amateur psychologists like to put it, committed suicide despite her success.

For about ten years now, literary specialists have been making an effort, with increasing success, to rehabilitate the poet, whose work is being approached in current literary studies via her texts, and who is being researched in recognition of her “lasting literary impact”<sup>331</sup>.

During the course of this process, the more or less subtle power relations within the literary scene in the post-war years have come to light, along with the realisation that Kräftner’s reception was dominated by men alone. A revealing insight into this state of affairs is given by the comments, published (posthumously) in 1991, made by the promoter of young talent, Hermann Hake, on his literary acquaintanceships, including those with Kräftner. Here, we read: “Her poems and lyrical prose pieces were just as full of dark melancholy and silver mist as her eyes”. He also describes Kräftner as a “nymphomaniac”, refers to her “soft, brunette hair”, her “light brown skin tone”, “clearly formed bust”, “somewhat slow movements” and “languid, pale hand[s]”.<sup>332</sup>



## 2.8

# Women and music

When the composer Olga Neuwirth (born in 1968) won the Austrian State Prize in 2010, making her the first female musician to receive the highest artistic award in the Republic, the Minister of Culture Claudia Schmied sounded more emotional than is usual on such occasions when she described the reasons for presenting her with the award: “The quality of your work and your unbending will blaze a trail in a musical world still dominated by men.”<sup>333</sup>

In her acceptance speech<sup>334</sup> Neuwirth spoke of the fact that this path was strewn with a series of unpleasant experiences with orchestras, which made clear her “dependence on a hierarchical system”, and which despite her international success unwaveringly treated her “like a beginner” – and vindicated Schmied’s emotional call for persistence. Today, all kinds of financial support are offered by institutions such as the “music information center austria”, or mica, under the directorship of Sabine Reiter, which itself focusses on workshops, discussion events and other similar activities specifically for women musicians. mica also runs a women’s music database<sup>335</sup>, which is based on *frauen/musik – österreich*, the manual published in 2009 by the Federal Ministry of European and International Affairs (BMEIA), and which is constantly being updated. Conversely, thanks to mica, the BMEIA music funding programme NASOM (The New Austrian Sound of Music) feels at home with all musical styles. As welcome as these projects are, it remains just as certain that the so-called “glass ceiling” is particularly thick for women working in the music industry. Following a debate in parliament on International Women’s Day in 2012, the *Parlamentskorrespondenz* compiled a few facts. According to its report, more than 50 percent of students qualifying in music from Austrian higher educational music institutions are women. However, female composers, conductors and performers continue to have a lower public profile than their male colleagues. Institutions in the music industry and professorships or lectureships for composers or conductors are still predominantly run by men. The difference in income between men and women in this field is around 30 percent.<sup>336</sup>

## Patricia Jünger

*Born on 5 August 1951 on a flight between Dublin and Vienna  
Composer and conductor with Austrian and Swiss citizenship*

The daughter of a jazz singer and a pianist, Patricia Jünger studied piano, organ, conducting, composition and, briefly, medicine in Vienna, Paris and Frankfurt/Main. During the 1980s she enjoyed experimenting with electronics in her own studio, and was considered one of the most successful German-speaking female composers of the avant-garde – a term with which she can only identify when avant-garde “does not create something at the cost of its experimental nature and for the sake of its qualifying label, but remains with human condition, formulating and naming them”<sup>337</sup>. After all, “art should be able to be an accompaniment”, but “with technology, it is impossible to accompany anyone”<sup>338</sup>. Her artistic work is motivated by achieving “an increase in the ability to be aware”, “to disrupt what causes suffering”, as she says, “to talk about suffering, because there is so much of it”<sup>339</sup>.

The portrait of this composer would not be complete without mentioning that when appropriate, she always perceives her artistic activities within a wider social context – which occasionally leads to “actionism”, when she didn’t plan for it. She attracted a great deal of attention of this nature when she abandoned the tour of Switzerland of her piece *Va Banque* (1985) in protest at the poor wages paid to the musicians involved. As she said in an interview, she could not “write a piece protesting exploitation and then conduct an ensemble or orchestra that is totally underpaid”<sup>340</sup>. The tour, for which advertising posters had already been put up, therefore fell through, and the première took place at a later date in Paris, where the musicians were better paid.

Jünger repeatedly tackles women’s issues, as in *Sehr geehrter Herr – Ein Requiem – Über die Vernichtung der ersten Schweizer Juristin Emilie Kempin-Spyri* or in her scoring of texts by Elfriede Jelinek, such as in the acoustic-actionistic manifestation *Muttertagsfeier oder Die Zerstückelung des weiblichen Körpers* (in 1984 in collaboration with Laura Weidacher), the radio play *Erziehung eines Vampirs* (1986) or the “radio opera”/radio play *Die Klavierspielerin* (1988) and so on.<sup>341</sup>

Since 1979 Patricia Jünger has been presented with numerous awards and stipendia, including the Theodor Körner Prize in 1979. In 1986 she was the first woman to be awarded the Karl Sczuka Prize for advanced works of radio art during the Donaueschingen music festival.

## Linda Bandára

*Pseudonym; née Sieglinde Leber, married name Hofland*

*Born on 15 May 1881 in Kendal, Semarang Province, Java*

*Died on 20 June 1960 in Vienna*

*Composer*

The source information is ambiguous, but it is likely that Linda Bandára was the daughter of a doctor, with the rank of officer, serving Dutch troops stationed on Java. He ran a plantation. Her mother – a former student of Anton Bruckner – tutored her in classical music. As a young woman, Linda Bandára began to take an interest in Javanese music. She went on extensive trips to princely courts far and wide, and so gained direct access as a European to the orchestras that existed at these courts. This was very unusual, since their knowledge and skill, which was passed down orally, as well as the handling and production of their instruments, had not been imparted to an outsider before.

Linda Bandára began to include Javanese instruments in her compositional sound concepts. In 1921/22, now a married woman (after living in Europe from 1895–1899 and 1901–1908) she again embarked on a journey to Europe with her Dutch husband. In Vienna she met, amongst others, Franz Schalk, conductor of the Vienna Philharmonic, who premièred her symphonic poem *Ländliche Stimmungsbilder*. At this concert, on 12 March 1922, the centuries-old original Javanese musical instruments – a present from a sultan who had sent them to Vienna specifically for that purpose – were heard for the first time in the Vienna Musikverein, and indeed in Europe. The audience was in raptures.

Bandára then composed music for plays, songs and piano works in Java and in Vienna, until her trail goes cold. It is likely that she lived in the Netherlands until she was known to be living in a small village in Upper Austria in 1942, following the death of her husband. She was unable to return to Java due to the political turmoil there. It is documented that she returned to Vienna in 1951, where some of her songs and chamber music works were performed in the Musikverein. In her will, she made provision for the Javanese instruments, which she had left to the Ethnology Museum in Vienna years previously, to belong to the museum “as a legacy” and should be made available on loan to the Vienna Philharmonic whenever they were needed.<sup>342</sup>

## Gabriele Wietrowetz

*Born on 13 January 1866 in Laibach (today: Ljubljana, Slovenia)*

*Died on 6 April 1937 in Berlin*

*Violinist, higher education teacher, chamber musician*

Gabriele Wietrowetz is today associated only with Johannes Brahms, Joseph Joachim and other composers. Thanks to the careful research into her life and work conducted as part of the “Music and Gender” project at the University of Hamburg, the fact has emerged that during her lifetime, she most certainly did enjoy a high degree of recognition and appeared in most of the contemporary portrayals of violinists. The general reference works about music included an article about her. It emerged from this that she was one of the most important violinists in Europe at the end of the 19th and in the first decades of the 20th century.

At any rate, following her graduation in 1885 after studying music under Joseph Joachim at the Königlische Hochschule für Musik Berlin (Royal Academy of Music, Berlin) she remained a figure on the international concert scene for over 40 years. She played regularly with the great orchestras such as the Berlin Philharmonic, the orchestra of the London Philharmonic Society and the Orchestre municipal de Strasbourg. Around 1905 she founded her own ladies’ string quartet, the Wietrowetz Quartet, which is thought to have performed with different players until 1923. At the same time, she was employed as a specialist teacher of violin at the Berliner Musikhochschule (Berlin Music Academy) from 1901 to 1912.

Her repertoire, which can no longer be reconstructed in full, included predominantly Johannes Brahms, Johann Sebastian Bach, Felix Mendelssohn Bartholdy and Max Bruch, as well as a work that she premièred by the Dutch composer Elisabeth Kuypers.<sup>343</sup>

## Grete von Zieritz

*Née Margarethe Edle von Zieritz, pseudonym: Hajnal*

*Born on 10 March 1899 in Vienna*

*Died on 26 November 2001 in Berlin*

*Composer and concert pianist*

The daughter of a general, Grete von Zieritz first received private training as a concert pianist and composer in Vienna, then in Innsbruck and Graz. After travelling to Berlin for a period of study intended to last three months, she became so fascinated by the city that she was to remain there for 85 years. In 1921 her composition for soprano and piano *Japanische Lieder* was a resounding success, and encouraged her to gain her living as a freelance composer alongside her concert appearances as a pianist. Until as late as 1931, she took composition lessons from Franz Schreker, who also played a decisive role in the development of her artistic personality.

The double burden of family and work following her marriage in 1922 and the birth of a child in 1923 depressed her, and she felt even worse when the marriage ended in divorce in 1929. Her financial difficulties led to her decision to leave her child entirely in the care of its grandparents. She later reflected on this period of her life in light of the difficulties faced by married women artists in general, and came to the personal conclusion that: "Very frequently, purely physical obstacles arise, since at the end of the day, for the productive female musician, living together with her husband and children in any form, whether she is rich or poor, subjects her to certain limitations."<sup>344</sup>

Her economic difficulties forced the composer to yield occasionally to popular taste – these works appeared under the pseudonym Hajnal. Grete von Zieritz' tonal language, however, was dramatically expressive, and occasionally met with vehement criticism. At the International Music Festival in Frankfurt/Main in 1939 she was the only woman among composers from 18 nations. However, the Third Reich was not actually interested in her music. She took on irregular work (under her pseudonym) and finally, after the war, again received larger commissions for compositions. She was invited to music festivals, symposia, foreign visits, and so on, and the "grand old lady" of musical composition <sup>345</sup> was presented with the Austrian Cross of Honour for Science and Art (1978), the Order of Merit of the Federal Republic of Germany (1979), and much more. Throughout her life, she never decided on any one technique when composing. She wrote using twelve-tone technique, with free tonality, with quarter-tones, layered chords, dissonant sounds, chromatic series or counterpoint. "This freedom never to have to repeat myself is something I would like to preserve."<sup>346</sup>

## Alma Rosé

*Born on 3 November 1906 in Vienna*

*Died on 4 April 1944 in Auschwitz-Birkenau concentration camp*

*Violinist, leader of the Wiener Walzermädeln, conductor of the women's orchestra at the Auschwitz-Birkenau concentration camp*

Alma Rosé was the daughter of Justine Mahler, one of Gustav Mahler's sisters, and Arnold Rosé, who from 1881 to 1938 was the second concert master of the court opera orchestra in Vienna, and at 18 was already a member of the Vienna Philharmonic (until 1938). Alma learned to play the violin from her father, who also accompanied her on her early appearances, either as conductor or as violin partner (for the Bach double concerto).

Since as a woman she was denied the opportunity to work in professional orchestras, she founded the ladies' ensemble Die Wiener Walzermädeln in 1932, where she took on the role of solo violinist and ensemble leader. She toured Europe with the group during the 1930s, until it was disbanded by the Reichskulturkammer (Reich Chamber of Culture) in 1938. Thanks to money collected at the initiative of violinist Carl Flesch, she was able to emigrate to London in 1939, although for reasons that are unclear – probably because of a man – she moved to the Netherlands in 1940, where following the occupation of that country by the National Socialists, she continued to give illegal concerts in private homes until 1942.

When the deportations began in the Netherlands, she fled to France, where she was arrested and finally sent to Auschwitz in 1943. There, she succeeded in demonstrating her skills on the violin, and was made conductor of the women's orchestra in the camp. Alma Rosé spent night shifts re-writing piano arrangements into scores, studied the music for the roll calls to work with her fellow musicians and for the concert programmes of the Sunday performances for the SS. She conducted, practised and rehearsed to the point of exhaustion in order to avoid giving the SS a reason for closing down the orchestra.

There are conflicting stories and legends surrounding the circumstances of Alma Rosé's death, ranging from suicide to death from typhoid or poisoning. There are eye-witness reports that claim that she was due to be moved to another camp, and that after the farewell get-together in Auschwitz, she developed a fever and stomach cramps leading to her death the following day.<sup>347</sup>



## Leonie Rysanek

*Born on 14 November 1926 in Vienna*

*Died on 7 March 1998 in Vienna*

*Opera singer; internationally celebrated as an interpreter of the great female figures in the operas of Richard Strauss, Verdi and Wagner*

Just two years after her singing debut in Innsbruck, the soprano Leonie Rysanek, who was only 24 years old, took on the role of Sieglinde in the first post-war production of the Bayreuth Festival, and was *the* sensation. Her first engagement in the US was for the San Francisco Opera from 1956 onwards, where she successfully played parts in Wagner operas and interpreted the great dramatic female figures from *Turandot* to *Lady Macbeth*. It was in the latter role that she made her unplanned debut at the Metropolitan Opera in 1959, when she had to stand in for Maria Callas.

Her performances there have almost become legend. When she sang Senta (alongside George London) in Wagner's *Flying Dutchman* in 1960, the applause at the end of the second act did not stop, continued for the entire interval, and only died down when the conductor Thomas Schippers returned to the stand to begin the third act.

From the late 1960s onwards, she was mainly a guest at the Vienna State Opera, where she gave 532 performances in all, and at the Met, where she interpreted 24 roles in 299 performances over a period of 37 years. Her approach to singing – which at the same time was her trademark – was not the classically beautiful belcanto style, although “highly expressive” would also not be an accurate description. In 1984, to mark the 25th anniversary of her debut at the Met, the *New York Times* critic John Rockwell used highly visual words of reverence in keeping with her style to describe her unique quality: “She is an Expressionistic actress, given to splintering significant words under the stress of emotion and to wrenching her body and chopping her arms in a way that inevitably distorts her singing. But the result, a few mannerisms aside, is not the disruption of the music but the enhancement of the drama.”<sup>348</sup> Leonie Rysanek's career lasted from 1949 to 1996.

## Camilla Frydan

*Née Herzl, married name Friedmann, pseudonym: Herzer, later Frydan*

*Born on 3 June 1887 in Wiener Neustadt*

*Died on 13 June 1949 in New York*

*Composer, conductor*

As well as attending the mandatory elementary school and spending two years at a grammar school, Camilla Frydan also received a thorough musical training in piano, music theory, harmony and composition from her brother (who would later become famous as an opera librettist under the pseudonym “Ludwig Herzer”) and, finally, also in singing. Initially, she was encouraged to become a singer by being engaged as a soubrette at the Raimund Theater in Vienna. In 1909, she worked as a diseuse for the Cabaret Fledermaus.

In this theatre, which was built according to a design by Josef Hoffmann, the interior of which was made in the Wiener Werkstätte (Viennese Workshop), she came into contact with Egon Fridell and his circle consisting of Peter Altenburg, Alfred Polgar and Oskar Friedmann, Friedell’s brother, and others. Inspired by this “bohemian” atmosphere, she wrote her first compositions in the style of the newly emerging genre “songs”. Following her marriage to Oskar Friedmann in 1910, she composed under the pseudonym Frydan. Her first major success came in 1919 with the operetta composed in vaudeville style *Baron Menelaus* at the Rolandbühne theatre in Vienna.

The critics praised her melodious duets, couplets and dance numbers, which they said were always original and never descended into the banal “despite their fascinating lightness”. She was a “sound artist, who had no need to fear her male rivals”.<sup>349</sup> As well as the reviews, a caricature of her on the conductor’s stand was also published – and indeed Camilla Frydan herself conducted her extremely successful revue, which was subsequently performed 500 times. In the years that followed she composed other works for stage in this genre, usually with Oskar Friedmann as librettist. The manuscripts were printed by Orpheus-Verlag publishing house founded by her husband.

After Friedmann’s death in 1929, she wrote catchy revues for Berlin cabaret theatres. Her hit songs also ensured that her performances were sold out there. On her return to Vienna, she attracted the attention of the SA (Sturmabteilung) of the National Socialists (her brother-in-law Egon Friedell committed suicide after his house was searched by the SA). Camilla Frydan fled with her son, first to her brother in Switzerland and then in 1939 to New York. In exile in America, she produced a series of works which were issued by the company founded by her son, Empress Music Publishing.

Frydan’s musical œuvre consists of 500 individual numbers, inspired mainly by smoothed-over jazz imports and contemporary dances, and which are distinguished by their melodic ingenuity.<sup>350</sup>

# Greta Keller

*Née Margaretha Keller*

*Born on 8 February 1903 in Vienna*

*Died on 5 November 1977 in Vienna*

*Internationally celebrated diseuse*

Greta Keller had already made a name for herself in Berlin, Paris, London (where she was given a recording contract by Ultraphon), Denmark, Sweden and New York before she was celebrated as an international star in 1935/36 in Vienna at the Ronacher Theatre. In Germany, too, she was so admired that she was invited to perform as a star guest for the Olympic Games in Berlin in 1936, where she appeared at the famous Scala variety theatre. While she continued to give concerts in Austria, Switzerland and England, this performance at the Scala would, by her own choice, be her last in Germany. Later, she stressed that she had decisively refused an offer to remain in Germany. In interviews given at that time in the US, she was still extremely cautious in her statements on this subject, probably out of concern for her family living in Austria.<sup>352</sup> While Greta Keller was therefore not persecuted by the National Socialist regime, she still turned her back on Europe in 1938.

In 1938 she finally emigrated to the US, where she became a celebrated entertainer following appearances on Broadway, in cabarets, films and on the radio. After 1946 she was again active in Europe, mainly in Switzerland and the Netherlands. She opened her own club, *Chez Greta*, in the Palace Hotel in St. Moritz in 1946. It was only from the beginning of the 1950s that she again took up residence in Vienna while keeping her home in New York.

At the Vienna Volkstheater, where Greta Keller had made her stage debut in 1916, the former world star was commemorated in 2012 with *Bon Voyage* (by Rupert Henning and André Heller, who produced her last records). As André Heller stressed, with reference to her way of life and her achievements, “Austria has not produced anything else like her”<sup>352</sup>. Songs such as “Sag’ beim Abschied leise Servus” or “Wenn die Sonne hinter den Dächern versinkt” are just two of the 800 or so titles she recorded for numerous record companies, including Decca, Telefunken, Polydor and Brunswick – and two examples of chansons which were originally written for Greta Keller but which today are attributed to Marlene Dietrich.<sup>353</sup>



## 2.9

# Women and the theatre

According to the gender statistics from the culture report produced by the Ministry of Education, Art and Culture (BMUKK) in 2013 for the Burgtheater in Vienna, 84 percent of directors and 90 percent of authors were men.<sup>354</sup> The results of this report led to a gender screening discussion at the University of Music and Performing Arts in Vienna in November of the same year, at which the professor of stage direction at the Max Reinhardt Seminar institute, Anna Maria Krassnigg, added her comments to the report's findings by saying that the number of women studying stage direction is declining. However, according to statements made by the director of the Schauspielhaus theatre in Graz, Anna Badora – the first woman ever to have studied stage direction at the same institute in the 1970s – this state of affairs could easily be altered through gender-sensitive action. However, it would not be enough to “know that women are holding top positions; the entire system needs to be reconsidered”<sup>355</sup>. Now that she has been made director of the Vienna Volkstheater as of 2015, it will be interesting to see what happens next.

A glance at the independent theatre scene reveals, however, that the female theatre directors and producers are in fact there, and that in the broad area of (financially precarious) fringe theatre, they are even to be found in large numbers. Alongside the internationally visible and recognised projects by Eva Brenner, the protagonists with a specific interest in feminist cultural and theatre work include the Innsbruck-based coop. fem.art, or the women who have successively headed the Theater Drachengasse in Vienna since 1981. This highly respected fringe theatre, which until recently was run by Eva Langheiter and has now been inherited by Katrin Schurich, has stood by its goal – in the spirit of the principles set down by its founder, Emmy Werner – of “promoting women theatre makers without excluding male theatre makers”<sup>356</sup>.

In the words of Barbara Klein, one of the initiators of the first referendum in Austria on women's issues in 1997, “Women need space”. In the commemorative booklet published in 2010 to mark the 10th anniversary of the opening of the KosmosTheater, she wrote that it is “the success story of a citizens' initiative, a story of women's solidarity and artistic actionism for the purpose of achieving the shared goal of creating a theatre for female artists”<sup>357</sup>. And since then, we should add that the story has been one of promoting quality, as is currently reflected in the production of *X-Freunde* by Felicia Zeller, directed by Barbara Klein. In 2013, Zeller received the prestigious Hermann Sudermann Prize, and her play *X-Freunde* was selected by the magazine *Theater heute* as the German-language play of the year in 2013.<sup>358</sup>

## Emmy Werner

*Born on 13 September 1938 in Vienna*

*Actress, director; for 17 years artistic director of the Volkstheater in Vienna*

After her “Matura” school-leaving exam, Emmy Werner trained as an actress, had a son by her colleague, the future film director Georg Lhotzky in 1959 (the couple were divorced in 1974) and played in numerous productions. In 1979 she decided to change her professional tack. As well as working as the co-manager of the Theater der Courage (together with Stella Kadmon\*), she used a considerable amount of her own money to found the Theater Drachengasse, which she opened in 1981. “I wanted to ensure my own survival, I wanted to take care of myself, and I wanted very much to manage and be in control of a theatre, and be in charge of what is happening there.”<sup>359</sup>

The Theater Drachengasse, with its feminist orientation, is unique in Vienna. The plays, which relate specifically to women’s issues and are directed by women, are a magnet for the general public and are of an impressive quality. In 1987 Emmy Werner was offered the position of managing director of the Volkstheater in Vienna, and from 1 September 1988 until 31 August 2005 took responsibility for the artistic direction of the theatre – the first woman to do so in a theatre of this size in the German-speaking countries. She regularly worked as a director herself, such as for Elfriede Jelinek’s *Was geschah, nachdem Nora ihren Mann verlassen hatte*, for which she was awarded the Karl Skraup Prize for direction in 1993. Further awards followed, including the Austrian Cross of Honour for Science and the Arts, Class I, in 1998, and in 2005, the Golden Cross of Honour for Services to the Federal State of Vienna, among others.<sup>360</sup>

The author and journalist Elisabeth Nöstlinger described Emmy Werner, in an article marking her departure from the Volkstheater, as an individual who “inspired through her commitment” – and here also through her “feminist commitment”: “However, this does not mean that she was against men. For a female director who does not want to be a feminist, it was and is of far greater importance that men recognise how wonderful it is to live with self-assured, enlightened women.”<sup>361</sup>

\* **Stella Kadmon**, born on 16 July 1902 in Vienna, died on 12 October 1989 in Vienna. She was an actress, cabaret artiste, theatre founder. With her theatre Der liebe Augustin she established political-literary cabaret in Vienna. After her years of exile in Palestine, she returned to Vienna in 1947 and re-opened her theatre – with a change in emphasis to contemporary literature and under the programmatic name Theater der Courage. In 1980/81, she changed the company form of the theatre to create a “Ges.m.b.H.” with actress Emmy Werner as her associate. The last performance at the Theater der Courage was given on 31 December 1981. She donated the equipment and costumes belonging to the theatre to the Theater Drachengasse.<sup>362</sup>

# Lina Loos

*Née Karoline Obertimpler*

*Born on 9 October 1882 in Vienna*

*Died on 6 June 1950 in Vienna*

*Actress, cabaret artiste, feuilleton writer*

Lina Loos' parents owned the high-class coffee house Casa Piccola in Vienna, one of the meeting places of the art and literary scene of the Viennese Fin de Siècle. It was there that the actress met Adolf Loos, who was twelve years her senior. Despite her marriage to Loos in 1902, she was unwilling to give up her acting studies, earning the disapproval of her husband. As her newlywed spouse wrote – in full seriousness – to his wife: "... My little girl should know her strength. But she should not put it into practice. The former could make both you and me happy, while the latter might make you happy, and will certainly make me unhappy – since then my girl would certainly soon give me a kick..."<sup>364</sup> The idealised "child woman" took a lover in 1904, but despite the scandal, Loos wanted to keep his wife. She, however, preferred to become independent, with all the risks of an insecure existence, and decided on divorce. After an artistic triumph in New Haven in the US acting in Schiller's *Kabale und Liebe*, performances followed – although they were repeatedly interrupted due to her chronic lung problems – in the largest entertainment establishment in Germany, the Krystallpalast Leipzig, or in 1906/07 in the imperial Alexandrinsky Theatre in St. Petersburg. In the Cabaret Fledermaus in Vienna, she gave 300 performances with Egon Friedell *en suite* in a Goethe sketch by Friedell and Alfred Polgar to a rapturous reception, and her success was to continue in Berlin and Munich. She once said that "the fear of performing" was so great that it "by far outweighs the joy of fame".<sup>365</sup>

Between 1924 and 1938, she played small roles in venues such as the Deutsches Volkstheater or the Scala, and unfailingly drew cheers from the audience for her comic talent. During this time, she also devoted her attention with increasing regularity to her writing ambitions. With wit and incisiveness, she wrote articles for such publications as the *Wiener Woche*, the *Arbeiter-Zeitung*, the *Prager Tageblatt* and the *Neue Wiener Journal*. In 1938 her world finally collapsed, her health deteriorated, and she rejected a possible commission at the Theater in der Josefstadt, which would have meant openly committing herself as a supporter of National Socialism. After the war, Franz Theodor Csokor encouraged her to write down her memoirs, and *Das Buch ohne Titel* was a huge success. However, she was not nostalgic, but a woman who broke with traditions when common sense or human compassion required her to do so. Thus, during the post-war years – committed Christian though she was – she wrote for communist journals. She worked as a member of the Austrian Peace Council and the Bund demokratischer Frauen für Frieden und Abrüstung (League of Democratic Women for Peace and Disarmament) opposing neo-fascism and promoting women's rights.<sup>366</sup>

## Marie Geistinger

*Born on 26 July 1836 in Graz*

*Died on 29 September 1903 in Klagenfurt*

*Singer, actress, theatre director*

At 14, this daughter of an acting couple gave her singing debut in Munich while at the same time enjoying success in Berlin, Hamburg and Riga as a character actor. Marie Geistinger made her debut in Vienna in the Theater an der Wien in 1865, playing in Jacques Offenbach's *Die schöne Helena*. The fact that she appeared in a costume with high slits and sang a verse during the première that had been excised by the censor, coupled with her singing and acting skills, made her a star. From that point on, she would shape and accompany a significant piece of Viennese theatre history.

From 1869 to 1875, she took over the management of the Theater an der Wien together with Maximilian Steiner. Steiner convinced her to play the role of the naïve Anna Birkmeier in Ludwig Anzengruber's *Der Pfarrer von Kirchfeld*. The contrast with the eroticism of the beautiful "schöne Helena" could not have been greater, and the public greeted her "innocence" with great enthusiasm. Ludwig Anzengruber, who at that time was still unknown, now wrote play after play following this success, and always with Marie Geistinger in the starring role. However, she again soon changed direction, and on the initiative of Jetty Treffz, herself an opera singer and the wife of Johann Strauss II (the younger) helped to bring about the first attempt at operetta by the "Waltz King", later playing the first Rosalinde in his *Die Fledermaus*.

When Heinrich Laube took over the Stadttheater in Vienna, Marie Geistinger had already reached a point where she wanted to do something different. He gave her the great classic women's roles to play: Sappho, Medea, Maria Stuart, Iphigenie, and so on. The reviews were mixed, but the famous character actor Josef Kainz let everyone know that "The dame is a genius!"

From 1881 to 1884 she toured America. She attracted the public en masse and her contract had to be continually extended. At 60, she let herself be persuaded to undertake another exhausting tour. Four years later, she bade farewell to the stage in the role of Rosl in Ferdinand Raimund's *Der Verschwender*.<sup>367</sup>



# Helene Weigel

*Born on 12 May 1900 in Vienna*

*Died on 6 May 1971 in Berlin*

*Austro-German actress and theatre director*

“Small size – great fighter”, is how Bertolt Brecht characterised and stylised the actress and theatre director Helene Weigel.<sup>368</sup> She came from a relatively well-to-do Jewish family, who at first refused to support her desire to become an actress. Her strong, idiosyncratic talent quickly earned her recognition, however. After her “Abitur” school-leaving exam, and one year training as an actress in Vienna, she was given work in Frankfurt/Main in 1919, where she gave her debut as Marie in Georg Büchner’s *Woyzeck*.

In 1922 she went to the Staatstheater Berlin and until 1933 successfully performed on the major stages in the capital. She also played more and more in works directed and written by Brecht, whom she had met shortly after arriving in Berlin. After the birth of their son Stefan (1923) she gave Brecht the use of her studio apartment in Berlin – he was still married to the opera singer Marianne Zoff, and who soon began a (working) relationship with Elisabeth Hauptmann there.<sup>369</sup> Until 1930, the year in which their daughter Barbara was born, she lived apart from Brecht so that he could work undisturbed. In 1932, in the role of Pelagea Wlassowa in Brecht’s *Die Mutter*, she achieved her major breakthrough “to that style of acting which was restricted in gesture and expressive, sparse and deliberate, and which Brecht and others would repeatedly describe as exemplary”.<sup>370</sup> However, Hitler’s seizure of power would first lead to 15 hard years of emigration, taking her to Switzerland, right through northern Europe, the Soviet Union and then the US – without any possibility of being able to work as an actress. The only role that she was able to play was that of housewife, mother and loyal partner to a demanding artist and unfaithful husband.

She gave her first post-war performance in 1948 in a small theatre in Chur, Switzerland. It was only after her success there that in the same year she made her great East Berlin debut as Mother Courage under Brecht’s direction at the Deutsches Theater. Shortly afterwards, in 1949, the couple were given permission to create their own theatre, the Berliner Ensemble. Brecht became artistic director, with Helene Weigel as theatre director, which she continued to run after Brecht’s death in 1956 until she died 15 years later.<sup>371</sup>

After the death of her husband, Weigel toured Europe with his plays, and battled with Lotte Lenya as the trustee of Kurt Weill’s estate: Lenya wished to make the collaboration between Brecht and her ex-husband famous in America through translations of their works. Weigel also fought with Elisabeth Hauptmann, Ruth Berlau and all the other women and lovers who had inspired Brecht’s plays or helped him write them. His works were *her* legacy alone, and she no longer wished to share them with anyone.<sup>372</sup>

# Lotte Lenya, or Lotte Lenja

*Née Karoline Wilhelmine Charlotte Blamauer*

*Born on 18 October 1898 in Vienna*

*Died on 27 November 1981 in New York*

*Austro-American singer and actress*

After finishing school, 14-year-old Lotte Lenya worked in a hat factory. At home, violence was part of everyday life, where, it is said, it took the form of a constantly drunk father and was regularly directed against his daughter. The fact that she also earned her living as a prostitute before being given her first roles in the theatre is not romantic, but is also not a secret. She would later tell this to a friend – “without feelings of guilt, without shame. That’s simply the way it is”<sup>373</sup>, as the feminist cultural critic Eva Bakos noted in her portrayal of Lotte Lenya, and this would appear to capture the essence of her personality.

Karoline Blamauer made her first theatre appearances in Zurich, where she met the director and actor Richard Révy. He opened the door for her to literature, recognised her vulnerability and gave her the name Lotte Lenja, later anglicised to Lenya – a name without a burdensome past. In Zurich, a new world opened up to her: she observed with fascination her capricious colleague, Elisabeth Bergner\*, who would later become a world famous Austro-British film and stage actress, and for a brief period lived together with a Czech millionaire. However, like many others at that time, she was finally drawn to Berlin in 1922.

In 1924 she met the composer Kurt Weill, whom she married in 1926. When during the following year Brecht and Weill were working together on the *Mahagonny-Songspiel* (The Little Mahagonny), Weill made allowances for his wife’s untrained voice and suggested a small but worthwhile role for her. At that time, as old recordings show, Lotte Lenya’s voice was different from her later glory days as an interpreter of Weill’s work: high, reticent and floating. This voice seemed utterly at odds with her role of Jenny and the bars and brothels that made up her world, but it was authentic – and clearly this is precisely what Brecht liked about her. The opera which emerged from the work, *Aufstieg und Fall der Stadt Mahagonny*, was a triumph at the chamber music festival in Baden-Baden, with ecstatic reactions from the audience, and Lotte Lenya became a star with a style all of her own. She gave her legendary Berlin debut as a performer of Brecht/Weill in 1928 at the première of the *Dreigroschenoper* (Threepenny Opera) as “Spelunken Jenny”, whom she also played in the 1930/31 film version of the play, directed by G.W. Pabst.

The National Socialists’ seizure of power forced the trio to emigrate to the US via France two years later. There, despite efforts by her now ex-husband Weill, Lotte Lenya had to wait until 1954 (four years after his death) for her artistic comeback: again in the role of Spelunken Jenny, when she was celebrated on Broadway for over seven years in succession with what were likely to have been a record-breaking 2,611 re-runs of the

English version of the opera. However, the conditions of the production were a shambles, there was almost no money, and the actors had to take on almost all menial tasks, including Lotte Lenya, who with this project battled on with just one purpose in mind: that the opera would be performed with the original instrumentation by Kurt Weill.<sup>374</sup> As well as her successes in the US, in the years that followed she contributed to the renewed interest in the works by Brecht/Weill in Germany and Europe. In 1955 she was a guest performer at the Berliner Ensemble, but rejected Brecht's offer of a longer-term membership of the theatre. Lenya enjoyed new success as a Hollywood film actress during the 1960s, also in the role of Fräulein Schneider in the première of the musical *Cabaret* in New York in 1966. She struggled with loneliness in four marriages and a large number of relationships – “dependent on the friendly, close presence of a man”<sup>375</sup>, as Eva Bakos wrote. Throughout her life, she harboured a fear of dying in poverty, but was generous, in particular towards her last two husbands, who were younger than she and who were a considerable burden on her finances with their strong propensity for luxury and alcohol. During the last decade of her life, she had finally had enough of this dependence on men, and joined a clique of lesbian women who made her their cult figure.<sup>376</sup>

\* **Elisabeth Bergner**, born on 22 August 1897 in Drohobych, Galicia (today Ukraine) maiden name Elisabeth Ettel, died on 12 May 1986 in London; Austro-British film and stage actress. She grew up in Vienna and studied at the Akademie für darstellende Kunst und Musik (Academy for the Performing Arts and Music). Her career took her to Zurich, Vienna and Munich and finally to Berlin and Max Reinhardt. Bergner was regarded as being “fragile, charming and coquettish” and soon became a much-fêted stage artist. From the mid-1920s onwards, she acted in early silent films. In 1933, she left Berlin, fleeing from the National Socialists, going first to Vienna and later to London, where she married Paul Czinner, who had emigrated with her. During the same year, she gave a successful performance at the Manchester Opera House with Margaret Kennedy's melodrama *Escape Me Never*. Several films followed, directed by Czinner. In 1934, she received offers from Warner Brothers, and in 1940 interrupted the production of the English propaganda film *49th Parallel* to travel to Los Angeles.

However, she was unable to make joint film projects with her husband in the US, and rejected all offers from the major film companies as soon as they refused to employ Paul Czinner as director. However, in order to secure financial support for relatives and friends, she came to an agreement with a small studio over a contract offer. The resulting production, *Paris Calling* (1941) would remain her only Hollywood film. After receiving an offer to go on tour with *Escape Me Never*, Bergner left the “Hollywood nightmare” in March 1942. After the war, she remained in New York, performing with the émigré ensemble Players from Abroad and on Broadway. In 1951 she again settled in London with her husband, travelled as a guest performer, received stage, film and television commissions and especially in Germany was able to build on her old success in the theatre. In 1978, she published her memoirs, *Bewundert viel und viel gescholten ...*<sup>377</sup>

## Cissy Kraner

*Née Gisela Kraner*

*Born on 13 January 1918 in Vienna*

*Died on 1 February 2012 in Baden, Lower Austria*

*Actress, chansonette; grande dame of Austrian musical cabaret*

From 1934 to 1936 Cissy Kraner studied singing, acting and dance at the conservatorium of the city of her birth, Vienna, and was engaged by the Deutsches Theater and Raimund Theater, among others, as a soubrette. She was then offered work at literary cabarets before going to Scheveningen, Holland as a soubrette and from there to the Arena in Rotterdam. After returning to Vienna in 1938, she briefly rehearsed at the Vienna Volksoper before accepting an invitation to Bogotá as a guest performer in the Femina revue theatre, leaving Vienna for Colombia on 14 June 1938.

After her guest appearance, *Vamos a Colombia*, which was a triumph, she moved to Caracas, Venezuela, with her partner Hugo Wiener. Kraner made ends meet as a stenotypist and saleswoman, opened a cigarette shop and performed as a singer with Wiener at what was known as “Wiener Abende” (Vienna Evenings). In 1943 the couple married and in the same year opened a small bar, Johnny’s Music Box, which soon became very popular. There, Cissy Kraner sang chansons written by her husband in five languages (Spanish, English, French, German and Dutch). Their marriage would last 50 years until Wiener’s death in 1993.

In 1948 they returned to Vienna, where even that same year Kraner gave a guest performance at the Cabaret Simpl, and this became her main area of work between 1950 and 1965. She sang her husband’s chansons, while he accompanied her on the piano. These songs became extremely popular on account of her unique interpretation, and included “Der Nowak lässt mich nicht verkommen”, “Eine verzwickte Verwandtschaft”, “Ich wünsch’ mir zum Geburtstag einen Vorderzahn”, and “Ich kann den Novotny nicht leiden”.

From 1965 onwards Kraner worked as an actress and singer in radio, television and stage productions, as well as continuing to give chanson evenings together with her husband and cabaret performances, including the Würfel in Vienna (1966/67) and again in the Cabaret Simpl (1971–1974). After her husband’s death in 1993, Cissy Kraner made guest appearances with “her” chansons, accompanied by Herbert Prikopa, and also continued working as an actress.<sup>378</sup>





## Women and dance

Vienna, 1908: on a miniature stage – hardly four-and-a-half metres wide and only slightly deeper – something breaks out of Grete Wiesenthal (and her sisters, see p. 175). Her body breaks its path through the material, in the words of Andrea Amort, and “the expression of movement becomes important, the body visible”.<sup>379</sup> What is being forged here – to the sound of waltz music! – will become the Viennese ingredient of modern dance. This phenomenon was exemplified by innovative international dancers, while dance was given its local colour by the Viennese Jugendstil (art nouveau) movement, whose demands for “beauty and sensual pleasures” would be fulfilled by the Wiesenthal sisters – erotic attributions included.<sup>380</sup>

In the inter-war years, new facets were added to free dance by Gertrud Bodenwieser (1890–1959), Rosalia Chladek (see p. 176), Hanna Berger (1910–1962) and many others. It is noticeable that in these decades a paradigm shift took place in dance, which – at least here in Austria – was created by women before it inspired innovations among male choreographers and dancers within an institutional framework such as the Vienna Opera. After the Second World War, no mention was made in Austria of the absence of many outstanding female dance figures. When during the 1980s the dance scene slowly made renewed attempts to reintegrate international impulses, memories of the past also came into play – accompanied by productive examinations of the inherently artistic as well as possible socio-political potential of dance oriented towards innovation. Tribute was paid to the reinvigoration of modern dance in Austria, which began around 30 years ago, by the founding of the Tanzquartier in Wien (TQW) while Salzburg, Linz and Graz have now also become venues for the international dance scene. Conversely, funding for guest performances in other countries has also been boosted since 2012 in a joint effort by the TQW, BMEIA and the Federal Chancellery (INTPA<sup>381</sup>). Today, a wide variety of forms – ballet, musical, dance theatre, new or contemporary dance, performance, etc. – has become just as natural as the names of the men and women who create the dance associated with them.

## Wera Goldman

*Born on 7 November 1921 in Vienna*

*Dancer, dance teacher and dance ethnology researcher*

After training under Riki Raab, the famous Viennese dancer of the court opera ballet and later ballet historian, Wera Goldman fled to what was then Palestine in 1938. There for five years she was a member of the dance troupe run by Gertrud Kraus\*. At the same time, Goldman became increasingly interested in folk dances, and made visits on “field research” to Australia, South-East Asia and India, where she also gave lectures and performances in the context of ethnological subjects. In 1998 she returned to Vienna for the first time as a participant in the “Dance in Exile” series curated by Andrea Amort. To date, the high point of her repeated performances in Vienna has been her performance in 2008 at the “Berührungen” (“Touches”) dance festival – also curated by Andrea Amort – on the occasion of which she was presented with the Golden Medal of the City of Vienna for her life’s work.<sup>382</sup>

\* **Gertrud Kraus**, born on 5 May 1901 in Vienna, died on 23 November 1977 in Tel Aviv, dancer, choreographer. From 1923 she studied modern dance with Gertrud Bodenwieser – a pioneer of expressive dance in Vienna – and from 1924 pursued a highly acclaimed career as a solo dancer and choreographer with expressionist character studies and group works with Jewish themes. From 1935 she lived in Tel Aviv. In 1954 Kraus became the first female head of the dance department at Rubin Academy in Jerusalem.<sup>383</sup>



# Grete Wiesenthal

*Born on 9 December 1885 in Vienna*

*Died on 22 June 1970 in Vienna*

*Dancer, choreographer, silent film actress, dance teacher; founder of Free Dance in Austria*

In her autobiography Grete Wiesenthal reported that in 1908, the “hopping about in time to the beat, without any sensitivity to or expression of the idea of the music” had become intolerable to her.<sup>384</sup> She found overwhelming success beyond the “classical code” together with her sisters Elsa and Berta (and with Gertrud on the piano) in the Cabaret Fledermaus, a Wiener Werkstätte (Viennese Workshop) stage. As part of the circle of the Secessionists, the sisters travelled to Berlin to Max Reinhardt, who was interested in dance, and who before he emigrated would work with Grete Wiesenthal in particular on many different productions.

From 1910 onwards, Grete pursued a successful solo career throughout Europe. From 1913, she also became known as a stage and silent film actress. She choreographed at the Vienna Opera and the Salzburg Festival, taught and ran a “salon” right through until the 1950s. She ended her active career as a dancer in 1938. Today, some researchers interpret the period under the Ständestaat (Corporate State) and the NS regime as being one of “inner emigration”, while for others it was one of (unforgivable) naivety. It is documented that Grete Wiesenthal remained uninvolved in party political activities – although she also took no part in acts of resistance.<sup>385</sup>

Those components of Wiesenthal’s style – characterised in the main as charming and sweet – which are regarded as being kitschy were varied and modernised by her later female pupils such as Gerlinde Dill\*. Just a few years after her death, some of her choreographies experienced a renaissance with the help of former female pupils, and became a firm fixture of the training at the Vienna State Opera ballet school. The dance specialist Andrea Amort describes Grete Wiesenthal’s break with tradition as the first European dance form to announce the arrival of the modern age.<sup>386</sup> While being directly associated with waltz music as the “Viennese dance form”, in technical terms, Wiesenthal developed “a whole body movement which builds on a specific energetic swing and rotation system which departs from the classical axes”<sup>387</sup>.

\* **Gerlinde Dill**, born on 25 July 1933 in Vienna, died on 27 December 2008 in Vienna, solo dancer and ballet mistress at the Vienna State Opera, and ballet director at the Graz Opera House (until 1994). From 1974 to 1995 she created the choreographies for the live television transmission of the New Year’s concerts of the Vienna Philharmonic.<sup>388</sup> Together with Riki Raab, she also restored (Josef) Hassreiter’s “Puppenfee” (1983) and assisted in attempts by a number of dancers to secure the dance inheritance of Fanny Elßler.<sup>389</sup>

## Rosalia Chladek

*Born on 21 May 1905 in Brünn (today: Brno, Czech Republic)*

*Died on 3 July 1995 in Vienna*

*Pioneer of Free Dance in Austria; developed her own system of modern dance education which is still taught today*

After studying at the school run by music and movement teacher Émile Jaques-Dalcroze in Hellerau near Dresden, Rosalia Chladek was accepted in 1924 as a member of the teaching staff at the school, which moved to Laxenburg (near Vienna) in 1925. Her solo debut in Vienna in 1927 laid the foundation for her career in Free Dance. She differed from all other dancers through her awareness of form.<sup>390</sup>

Contemporaries admired the clear form of her movements, the dramatic composition of her pieces and her “highly gifted body”. The basis of her works was her examination of anatomy, movement sequences and “natural” expression. Her work was derived from rational ideas, and in contrast to the majority of her colleagues, neither ecstasy, eroticism nor pathos are to be found in her pieces. After starting out in Expressionist dance circles, she sought to further develop the Dalcroze school beyond them to create an ideal connection between discipline and form which could be passed on as a systematised technique.

While the totalitarian regime was in power in Austria during the 1930s and 1940s, she toured Italy, Sweden, Estonia, Latvia, the Netherlands and so on, was awarded the title of professor in Austria in 1936, and briefly fell into the category of a “political undesirable” in Berlin, while at the same time adapting artistically to the extent that she began to discard her “flaw”, a lack of femininity, in favour of an orientation towards traditional images of women. With *Marienleben*, *Jeanne d’Arc* and *Kameliendame* she returned in her dramatic solo works of this period to archetypes, which brought her the greatest successes of her life. She would later say of this time that she had concentrated on her “technical responsibility in her area of work”<sup>391</sup>. She stubbornly ignored the political events and the situation overall.

Until 1995 – up to the age of 90 – she taught uninterruptedly “set patterns of movement as the basis of dance education”, known as the Chladek® System, in specialist circles. From 1985 she officially allowed herself to be persuaded by younger dancers to pass on some of her solos<sup>392</sup>. She made one more appearance as a dancer in 1987 during the International Dance Festival in Vienna, when she danced the cotton picker from the dance cycle *Afro-amerikanische Lyrik*, which she had created in 1951 in memory of a colleague.

# Tilly Losch

*Née Ottilie Ethel Losch*

*Born on 15 November 1903 in Vienna*

*Died on 24 December 1975 in New York*

*Dancer, actress, choreographer and painter*

After training at the ballet school of the Vienna court opera and in modern dance under Grete Wiesenthal and Mary Wigman, Tilly Losch became a solo dancer at the Vienna Opera in 1924. In 1927, together with her dance colleague Hedy Pfundmayr, she created dances which focussed on the hands. These choreographies would become a type of trademark for both prima ballerinas. After Losch resigned from her position at the opera in order to be able to work with Max Reinhardt in London, the careers of the two women quickly began to develop in different directions.

As well as giving performances as a dancer and choreographer at the Salzburg Festival, and in New York, London and Paris (where in 1933, with her ensemble Les Ballets, she collaborated with the choreographer and future founder of the New York City Ballet, George Balanchine), Losch was employed as an actress in 1932 by Max Reinhardt in a London production. Her stage successes that followed finally took her to Hollywood, where she played in several films from 1936 onwards. However, since she was not offered any starring roles, she returned to the stage, mainly Broadway.

In 1940 Tilly Losch put her previous activities behind her and turned instead to painting. Her first exhibition was held in New York in 1944. Today, her works are included in highly regarded collections such as the Tate Modern in London or the Barnes Foundation in Philadelphia.<sup>393</sup>

## Ruth Sobotka

*Born on 4 August 1925 in Vienna*

*Died on 18 June 1967 in New York*

*Dancer, film actress, choreographer, costume designer, outfitter*

Ruth Sobotka, daughter of the Jewish architect Walter Sobotka and the actress Gisela Schönau, received her training as a dancer from the ballet mistress of the Vienna State Opera, Hedy Pfundmayr. She gave her first performances when still a child, before her family was forced to emigrate to the US in 1938. There, she studied at the University of Pennsylvania and the Carnegie Institute of Technology. She continued to train at the School of American Ballet and became a dancer in the New York Ballet Society and the prestigious New York City Ballet. At the same time, she designed costumes for dance and theatre productions.

In 1947 she played the part of The Girl in the contribution made by Man Ray to the avant-garde film *Dreams That Money Can Buy* by Hans Richter – a film that would become a classic of surrealist cinema and make film history. In 1955 she married the up-and-coming US film director Stanley Kubrick. He gave her a role in his low-budget crime thriller *Killer's Kiss* (1955) and made her artistic director of *The Killing* (1956).

While the marriage came to an end, Ruth Sobotka continued to work as a dancer in the New York City Ballet, choreographed and took acting lessons, from, among others, Lee Strasberg at the Actors Studio. Until her untimely death at 41, she would work in a range of different Off Broadway productions as an actress and costume designer.

In 1963 she was briefly a member of the Seattle Repertory Theatre.

In 1968 Ruth Sobotka's parents donated their daughter's estate (costumes designed between 1943 and 1966) to the New York Public Library for the Performing Arts.<sup>394</sup>





## 2.11

# Women and networks: salonières

The tradition of salon culture was female – but it was not confined to the domestic or erotic spheres. During the 19th and early 20th centuries, salonières created a niche within a public sphere monitored by censors, and became a social, artistic and economic bellwether in the major European cities. Nowadays, the cultural and creative industries, according to their own definition, aim to bridge the gap between culture, politics and economics. At their best, they also provide important impulses as regards sustainability and demographic development. For Elisabeth Noever-Ginthör, the new head of “departure”<sup>395</sup> (formerly the creative promotion agency of the City of Vienna and now a department of the Vienna Business Agency) these two topics are right at the top of her list of priorities. For this reason the projects funded to date in the field of design, architecture, music, etc. include “Die Rad-WG”, which through the “use of empty shops as bicycle garages” is breathing new life not only into the urban landscape and infrastructure, but is also, according to Noever-Ginthör, “intended as a place where neighbours can meet and get to know each other”.<sup>396</sup>

The salonières, who – together with their guests – in their imaginative, witty way made efforts to achieve further education and refinement of the senses, and freedom and universality<sup>397</sup>, could – their erotic attributions notwithstanding – be a model for all networkers. Even if cultural management today is structured entirely differently, since the efficiency of every artistic establishment and every attempt at cultural diplomacy is subject to evaluations and since political will is required in order to place women in top-ranking positions, it is always an advantage when wit, intellect, discussions on an equal footing, the shared goal of making improvements and the objective of creating free spaces for intellectual emancipation come into play in the fields of planning, administration and funding.

## Berta Zuckerkandl-Szeps

*Née Bertha Szeps*

*Born on 13 April 1864 in Vienna*

*Died on 16 October 1945 in Paris*

*Salonnière, journalist, translator from French, networker in the field of politics, peace, art, literature and much more*

Berta Zuckerkandl-Szeps was *the* Viennese salonnière of the Fin de Siècle. When she returned to Vienna from Graz following her marriage to the anatomist Emil Zuckerkandl (1889) and continued the tradition of the liberal intellectual salon run by her mother, she already had a large number of acquaintances in the artistic and political spheres. Through her father Moritz Szeps, an influential liberal journalist, Berta met the future French Prime Minister Georges Clemenceau. Her sister Sophie married his brother Paul.

Zuckerkandl-Szeps first acted as cultural intermediary and networker, and her salon was a “cultural centre of power”. In her enthusiasm for French modernity in Paris on the one hand and for the cultural ideas ranging from Gustav Klimt to Egon Schiele in Vienna on the other, she now attempted to bring together these two important centres of art by arranging for the artists to meet each other. In her art column, which appeared daily in the *Wiener Allgemeine Zeitung* newspaper, she disseminated the idea of specific modern Austrian artisan craftwork – parts of the interior of her salon originated from the Wiener Werkstätte (Viennese Workshop). The idea of founding the Vienna Secession and the Salzburg Festival is said to have originated in her salon.

During the First World War, Berta Zuckerkandl-Szeps spent time in Switzerland on covert peace negotiations with France, which aimed to achieve a separate peace for Austria. After the First World War, she rendered an important service, particularly as a translator of French authors, interviewed politicians such as the British Prime Minister Ramsay MacDonald on issues relating to understanding among nations, and rose to become the most important commentator on international affairs in various Viennese newspapers.

The fact that her son had already emigrated to Paris in 1935 would later be an important factor in her decision to flee in 1938. When Paris was occupied in 1940, her son fled to Algeria with his family, and Berta Zuckerkandl-Szeps herself, now aged 76, followed him on an odyssey that saw her travel on foot and by hitchhiking through unoccupied France. In Algeria, too, she continued to work as a journalist, commenting on Austria’s future role in politics and culture. She wrote radio reports, completed her biography of Clemenceau, which was published in Algeria in 1944, and recorded her own traumatic experiences of escape.<sup>398</sup>



## Pauline von Metternich

*Née Pauline Clementine Maria Walpurgis Gräfin Sándor de Slavnicza, married name Fürstin von Metternich-Winneberg*

**Born on 25 February 1836 in Vienna**

**Died on 28 September 1921 in Vienna**

**Salonnière in Paris and Vienna; mainly involved in charitable works, key initiator of the idea of the “small world exhibition” in Vienna in 1892**

As a twelve-year-old living in Vienna, Pauline von Metternich experienced the revolution and the toppling of state chancellor Klemens Wenzel Fürst von Metternich, whom she visited for several months in 1849 when he was in exile in England, and again in 1850 in Brussels. In 1856, she married his oldest son, the diplomat Richard Fürst von Metternich-Winneburg, one of whose posts was as Austrian ambassador to Paris from 1859 to 1870. It was during this time that Pauline von Metternich developed a taste for running a salon and having a say in social life and artistic events and putting ideas into practice, such as the Paris première of Richard Wagner’s *Tannhäuser*.

By the time she returned to Vienna in 1870, she was already highly adept at successfully combining art promotion and charitable works. She organised large (ball) events and among other things initiated the “Blumenkorso” (flower carnival) in the Vienna Prater in 1886. The money she collected there was used for charitable purposes, such as institutions helping the poor, the Vienna outpatients’ clinic, the Wiener Freiwillige Rettungsgesellschaft (Vienna Volunteer Rescue Association) and other organisations.

The public loved her for her commitment to social issues, and even if the princess never left her elitist environment, her conservative taste in art struck a chord with that of Viennese popular culture. Under her patronage, they would experience a decisive upturn in their fortunes. When she learned that a musical exhibition was being planned to mark the 100th anniversary of Mozart’s death, her ideas were given new impetus. The result of her creative involvement was the *International Exhibition for Music and Theatre*. In his memoirs the famous music critic Eduard Hanslick attributed its conception entirely to “the ingenious woman’s mind” of Pauline von Metternich.

The project lasted for over 150 days, attracted over a million visitors and presented a wide-ranging exhibition programme. It brought the operas of Bedřich Smetana to Vienna for the first time, along with other new works, and above all set in motion ideas for the Alt-Wiener Volkstheater and the romantic myth of “Alt-Wien” (Old Vienna) – not least through performances by the fictional character Hanswurst and the construction of a set which recreated the Hoher Markt and buildings from the period between the 16th and 18th centuries. This recreation was also Austria’s contribution to the world exhibition in Chicago in 1893, and in retrospect led to the long-term revival of a cultural phenomenon: Alt-Wien nostalgia – a cultural-political inheritance which in a positive and negative way dominated Austrian cultural history and the way it was perceived from outside until well into the 20th century.<sup>399</sup>

## Franziska “Fanny” von Arnstein

*Née Franziska Vögele Itzig*

*Born on 29 November 1758 in Berlin*

*Died on 8 June 1818 in Vienna*

*Berlin salonnière in Vienna, pianist*

Fanny von Arnstein was the eighth child of Daniel Itzig (1723–1799), the court banker of Friedrich II. Visitors to her parents’ house in Berlin included Gotthold Ephraim Lessing, the family of Moses Mendelssohn, the famous salonnière Rahel Varnhagen and many other intellectuals in the city. At 17 Fanny married the banker Nathan Adam Freiherr von Arnstein and went to live in the house of her parents-in-law in Vienna.

Her salon in Vienna became the daily meeting point for ambassadors, princes, members of the military, the clergy, business people, artists, scholars and high-society ladies. The guests at the Arnsteins’ house were bound together by the idea of enlightenment. Unlike gatherings of the high aristocracy, there was no visible order of rank at their meetings. Armchairs and tables were arranged at random, and guests moved freely around the salon and the adjacent rooms.<sup>401</sup> Her affair with Carl Fürst von Liechtenstein, one of the few representatives of the nobility in the Arnstein salon, was considered socially acceptable. When – not on her account – he was obliged to enter into a duel and was killed, the city and court competed with each other in “paying homage to her” and comforting her, and as Karl August Varnhagen reported in 1795, Fanny was able to mourn unhindered in public.<sup>401</sup>

Concerts were also given at the Arnsteins’ house, including those given by the then still young Giacomo Meyerbeer. Actors recited poetry and the lady of the house herself played the piano or acted in short plays. In 1812 she was one of the co-founders of the Gesellschaft der Musikfreunde (Society of Friends of Music). She became well known for her commitment to political and social issues: she funded military hospitals, clinics and alms-houses, lobbied Joseph II for the rights of Austrian Jews, and supported the Tirol farmers’ uprising against Napoleon in 1809. In 1814 Fanny von Arnstein brought the first Christmas tree from Protestant northern Germany to Catholic Vienna. Gradually the nobility, middle classes and even the imperial household adopted this custom.<sup>402</sup> It was even considered worth reporting to the secret police that all of the Arnsteins’ guests received a Christmas present. It was during the time of the Vienna Congress, and politics were being made at the Arnstein salon. Fanny von Arnstein spent the last years of her life in Baden near Vienna, among her many friends: in the “abrupt transition between laughing and crying”, with the “aura of a much occupied, absent-minded, and at the same time effusively warm-hearted woman”. Thus wrote Hilde Spiel, based on the report by Rachel Varnhagen – a report which Spiel herself described “merciless” yet also reflecting the “particular charm of Fanny”<sup>403</sup>





3

Creating spaces for  
thought and action:  
women and education



## 3.1

# Schooling and higher education by women/for women and girls

It would be a long time before a vocational school system, already in existence for men during the Josephinian era, and continuously expanded, would be provided for women. This was simply not compatible with perceived roles of patriarchal middle-class society. Against this background, the petition initiated by Marianne Hainisch in 1870 for the founding of a Realgymnasium (grammar school with a focus on science subjects) for girls\* was regarded as marking the beginning of the women's movement<sup>404</sup>. And it was precisely against this backdrop that the demand for education and qualified vocational training became the core focus of the women's movement, while the goal of choosing their own profession was regarded as synonymous with leading a self-determined life. Initially, vocational schools, which were also open to women, or which had to be newly created for women, were established under the well-intended heading of "Cooking spoon and needle".<sup>405</sup> For this reason, the first steps towards creating vocational schools for women consisted of professionalising the traditional "female" activities, or to take it to an extreme: education for women did nothing more than take them from the "stove at home to the canteen kitchen".<sup>406</sup>

What was so destructive about these forms of education was that they served merely to further entrench gender-specific roles, and it would not be until the 1970s that these clichés were finally smashed.<sup>407</sup> Current studies show that even when girls today consider themselves to be technically gifted and interested in the field – and according to surveys, this applies to 40 percent of girls<sup>408</sup> – at the end of the day they still decide to pursue careers in "traditional women's professions".

The following compendium attempts to do justice to the broad spectrum of initiatives in the field of education during the period around 1900 which were concerned with schools, training and educational theory. Whether they were individual psychologists or founders of associations, they all created spaces for thought and action which can/could be an inspiration for us today.

\* See also: **Marie Kompert**, *Women and the sciences*, p. 193.

# Eugenie “Genia” Schwarzwald

*Née Nussbaum*

*Born on 4 July 1872 in Polupanovka near Tarnopol, Galicia (today: Ternopil, Ukraine)*

*Died on 7 August 1940 in Zurich*

*Educational reformer; founder of the first co-educational Volksschule (elementary school) (1903/04) and the first Realgymnasium (secondary school) for girls (1911) in Austria*

Eugenie Schwarzwald spent her childhood and youth in Czernowitz (today: Chernivtsy), where she attended the teacher training institute, although she did not complete her studies there. Since she was not interested in pursuing this educational path, she sat an examination in Switzerland which entitled her to go to university, and in 1895 began a degree in Germanic studies, literature, English, philosophy and educational theory in Zurich.

In 1900 she gained her doctorate in philosophy, married Heinrich Schwarzwald, whom she had already met in Chernivtsy and moved to his home city of Vienna. In the following year, she purchased Eleonore Jeiteles’\* private girls’ grammar school and began to modify the rigid school system with a growing number of further qualification courses. Although she had to battle year in, year out for the right to retain the school’s public status, she succeeded in gradually turning it into a school centre with the first five-year, co-educational Volksschule (elementary school), a Realgymnasium (grammar school with a focus on science subjects) for girls with eight school forms, four-year humanities grammar school courses and further qualification courses in the sciences and economics. Many ideas which would later become important within the Viennese school reform movement led by the city’s school inspector Otto Glöckel from 1920–1927 had already been put into practice by Schwarzwald a decade earlier. Glöckel admired the way in which Eugenie Schwarzwald taught in a way that was of relevance to real life. This included school outings, excursions, classroom projects, co-education, art and the sciences, placing value “on a relationship of trust between pupils and teachers based on mutual trust”,<sup>409</sup>

Outstanding teachers and artists – including Oskar Kokoschka, Adolf Loos, Grete Wiesenthal\*\* and Arnold Schönberg – guaranteed a high standard of education. Mention should also be made of Schwarzwald’s female pupils who would later become famous, such as Hilde Spiel, Edith Kramer\*\*\*, Helene Weigel\*\*\*\*, Else Pappenheim etc. As a thoroughly modern teacher, she also helped numerous women receive an excellent education and paved their way to academic study. However, Eugenie Schwarzwald was never officially permitted to become the director of her school, since she did not possess an Austrian teacher’s qualification certificate.

She received broad recognition during the First World War when she founded community kitchens and holiday homes for children and young adults, which she ran



until the 1930s. Her 1917 campaign “Viennese children to the countryside” supported 4,000 malnourished, convalescent children and became a model for many other similar projects. After 1933 she assisted refugees from Germany and in 1934 she supported Social Democrats who were persecuted.

When Hitler marched into Austria, the entire property belonging to Eugenie Schwarzwald, an assimilated Jew, was immediately seized and the school was closed. At a stroke she lost everything that she had built up since 1901. She fled to Switzerland where she died in poverty in 1940. Until the 1990s no mention was made of her achievements in the important accounts of the history of the Austrian education system.<sup>410</sup>

\* **Eleonore Jeteles**, born on 23 May 1841 in Vienna, died on 12 March 1918 in Vienna, educationalist and school founder. In her obituary, Marianne Hainisch wrote of her: “According to the mores of the time for the middle classes, she was not educated to take up any profession, and thus simply put her convictions into action when in October 1873 she created a three-year Bürgerschule for girls (elementary/middle school with a practical subject base).”<sup>411</sup> In 1888, according to Hainisch, she decided to convert the school into a grammar school for girls, “as a result of which the necessity of providing secondary school education for girls was first demonstrated”. Hainisch also recorded that the girls’ school run by Jeteles was the first of its kind in Austria.<sup>412</sup> In 1901, Eleonore Jeteles chose Eugenie Schwarzwald as her successor, and from then on worked in the schools commission of the league of Austrian women’s associations.

\*\* **Grete Wiesenthal**, see *Women and dance*, p. 175.

\*\*\* **Edith Kramer**, see *Women and the fine arts*, p. 79.

\*\*\*\* **Helene Weigel**, see *Women and the theatre*, p. 167.

## Regine Seidler

*Born on 7 August 1895 in Vienna*

*Died on 27 February 1967 in Des Moines, Iowa*

*Educationalist and psychologist who applied individual psychology approaches within the Viennese school reform movement*

Regine Seidler began her career as a teacher at a Hauptschule (middle school). She came into contact with Individual Psychology in 1922 when she visited a public consultation given by Alfred Adler, to whom she had brought a child from her class. Soon she began working to make Individual Psychology methods known in schools and put into practice. She played a key role in expanding the network of advice centres for children's education in Vienna in the inter-war years, and was a member of the Vienna educational working group and the working group of school and pre-school teachers. In these groups, talks were given and debates were held about education based on the principles of Individual Psychology, and a critical scientific examination of other educational approaches was encouraged.

Alongside some of her colleagues, Regine Seidler was an employee and lecturer on a further education course for pre-school teachers with a particular focus on difficult children, which had been established in 1929 with the support of the Vienna school inspectorate and was headed by the Individual Psychologist Alice Friedmann\*. At the same time, she gave lectures and organised courses in the Österreichischer Verein für Individualpsychologie (Austrian Association for Individual Psychology). She was a member of the board there from 1926 to 1932, and later became deputy chair and honorary chair of the association.

In the late 1930s Seidler was forced to flee due to her Jewish background, and with the help of friends from Adler's circle, she managed to reach the USA. There, she studied at the University of Rochester (New York) to obtain a Bachelor's Degree, and worked as a pre-school teacher on several short-term contracts, until she finally became director of Neighborhood House, a community facility with a playgroup, kindergarten and leisure activities for school children and parents. During this time, she also taught psychology at an adult education centre. In order to obtain her Master's Degree, she then studied in Syracuse (New York). From her modest wage she was able to pay back the money she owed for her journey to the US and for her studies.

In 1947 she moved to Des Moines (Iowa) where she worked as a psychologist at an advice centre for pre-school teachers. It is known from letters that she also attempted to use Individual Psychology methods while working in the US.<sup>413</sup>

\* Alice Friedmann, see Women and the sciences, p.205.

# Marie Kompert

*Née Löwy, also known as Marie Pollack (from her first marriage)*

*Born on 4 November 1821 in Pest (today: Budapest, Hungary)*

*Died on 29 March 1892 in Vienna*

*Member of the board of the Frauen-Erwerb-Verein (Women's Employment Association); described as a "social worker" on her grave at the Zentralfriedhof in Vienna<sup>414</sup>*

Marie Kompert was the daughter of a philanthropist who moved to Vienna from Pest. In 1857, as a wealthy widow with two children, she married Leopold Kompert,<sup>415</sup> a Jewish writer from Bohemia. In 1867 she joined the Vienna Women's Erwerb Association, and would later become a member of its board. She worked on the schools committee of the association, responsible above all for arts subjects. She personally headed the department for artistic embroidery and subjects related to fine art painting, which were "modern in their nature for that time"<sup>416</sup>, making her an object of interest among the general public. The *Österreichische Biographische Lexikon* further notes that the goal of the members of the Women's Employment Association, namely "to help girls to find work and higher positions by providing an adequate school education and training in practical skills" appeared to become a realistic one because during Marie Kompert's time there the level of demand for places in the association's schools, which was already high, increased year by year.<sup>417</sup> During the first six years of its existence, eleven schools were created, and were attended by 4,331 female pupils. In October 1874 the association opened a six-storey school building in Vienna, which was initially a girl's grammar school located in Rahlgasse 4\*. Kompert's tireless efforts over a period of almost 25 years were thus rewarded with this successful outcome.<sup>418</sup> Marie Kompert was also vice-president of the Israelite girls' orphanage and was a member of the *Österreichischer Bund für Mutterschutz* (Austrian League for Maternity Rights).

\*\* The story of the founding of what is now a federal Realgymnasium (grammar school with a focus on science subjects) is closely connected with the women's movement of the 19th century. The initiative to establish the Wiener Gymnasium (Vienna grammar school) came from Marianne Hainisch, who in 1870 "publicly [submitted] an application for the epoch-making women's education institution", to provide a secondary school education for "women's intellect from all social classes", initially through the establishment of a Realgymnasium (grammar school with a focus on science subjects), "in particular in order to provide the girls with better opportunities for work".<sup>419</sup> It took until 1892 for the school to be founded – through a private initiative. In 1903 it was granted official public status. For the first few years, the school was housed in Hegelgasse, before moving to its current address in Rahlgasse in 1910. The girl's grammar school, as it was at that time, was the first school on today's Austrian territory which qualified girls for study at higher education level.

# Stella Klein-Löw

*Née Herzig*

*Born on 28 January 1904 in Przemyśl, Galicia (today: Poland)*

*Died on 7 June 1986 in Vienna*

*Secondary school teacher and director; member of the National Council in the Second Republic (SPÖ party)*

Stella Klein-Löw arrived in Vienna as a small child with her family, where she completed her entire school education through to the “Matura” school-leaving exam before enrolling at the University of Vienna to study German language and literature, classical philology, psychology and later English. She gained her doctorate in 1928 with a dissertation on *Österreichische Kriegsliteratur 1914–1918* (Austrian War Poetry 1914–1918). She then qualified as a secondary school teacher in 1931, and from 1932 to 1939 worked as a secondary school teacher and specialist teacher at various schools.

She began early on to be politically active in the Social Democratic Workers’ Party of Austria (SPÖ), first becoming a member of the Socialist Workers’ Youth movement.

In 1922 she joined the party and the Socialist Students of Austria, where she met the medical student Hans Klein, who would later become her first husband, and many important individuals and the party theoretician, Otto Bauer, who exerted such a strong influence over them.

The school reforms of the 1920s, which were initiated by the educationalist Otto Glöckel, whom she met in person, made a lasting impact on her later work as a teacher. During the 1930s she worked for the political underground until she was forced to flee to Britain in 1939, due to her Jewish origins. There, she worked as a home help and housekeeper, and in 1941 took up a position as a teacher for difficult boys and worked on an honorary basis for the International Solidarity Fund. There, she met her second husband, the Viennese physicist and chemist Moses Löw, became a member of the Austrian Labour Club and joined the Labour Party in 1942.

Following her return to Vienna in 1946, Stella Klein-Löw resumed her work as a secondary school teacher, first at the Gymnasium (grammar school) in Rahlgasse, and later as director of the girls’ Realgymnasium (grammar school with a focus on science subjects) in the Viennese district of Floridsdorf from 1950 to 1970, while also becoming politically active again. She belonged to the Wiener Frauenkomitee (Vienna Women’s Committee) and the education committee of the Socialist Party of Austria, headed a marriage and sexual counselling facility in an adult education centre, and taught public speaking skills at the party training school. In 1959 she finally found her political home in the Leopoldstadt district of Vienna when she was elected as a member of the National Council. In 1970 she retired from the National Council and as a school director, and among other accolades was awarded the Silver Medal of Honour for services to the Republic of Austria.<sup>420</sup>

# Minna Lachs

*Née Schiffmann*

*Born on 10 July 1907 in Trembowla, Galicia (today: Terebovlia, Ukraine)*

*Died on 22 June 1993 in Vienna*

*Gymnasium (grammar school) teacher and director; vice-president and chairwoman of the specialist committee for education of the Austrian Commission for UNESCO*

At the start of the First World War, Minna Schiffmann fled the fighting with her parents and travelled to Vienna. Here, she grew up surrounded by a mixture of different languages: German, Polish, Ruthenian, English, French and Hebrew. She studied German and Romance languages and literature, psychology and education, gaining her degree in 1931 on the history of German ghettos, and two years later completed her training as a German and French teacher.

In the interim she had married the lawyer Ernst Lachs and due to the dual wage earner legislation at the time was only permitted to teach at private schools and give preparation courses for the “Matura” school-leaving exam in her home.<sup>421</sup> In 1938 the couple was forced to emigrate with their two-month-old son. After an extended period in Zurich they fled to New York. There, Minna Lachs worked in private schools and organisations, developed new teaching methods for foreign language teaching and organised readings and discussions for pupils on the topic of war, racial hatred and peace.

In 1947 “Madame Autriche” and “Signora Austria”, as she was lovingly called by her pupils, returned to Vienna “out of a belief in the other Austria”<sup>422</sup>, where she resumed her work as a teacher and further built on the teaching experience she had gained and the methods she had developed to date. As the director of the girls’ Gymnasium (grammar school) in Haizingergasse in Vienna (1954–1972) she encouraged “discussions, theatre performances, articulate linguistic expression and contemporary literature” and sharpened political awareness.<sup>423</sup> At the same time, she worked for the Austrian Commission for UNESCO, initially on a voluntary basis, and from 1956 was its vice-president.

As well as academic publications and her memoirs (*Warum schaust du zurück. Erinnerungen 1907–1941*, published in 1986, and *Zwischen zwei Welten. Erinnerungen 1941–1946*, published in 1992) she also wrote the children’s book illustrated by Angelika Kaufmann\* *Was raschelt da im Bauernhof* (1973/reprinted 1987). In 1963, she published a notable poetry anthology of work by female Austrian poets entitled *Und senden ihr Lied aus* in which – as the subtitle says – she compiled “poetry by female Austrian poets from the 12th century through to the present day”, including numerous female authors who are only now being rediscovered.

\* **Angelika Kaufmann**, see *Women and the fine arts*, p. 77.



## 3.2

# Women and the sciences

In 2015 the University of Vienna celebrated its 650th anniversary.\* One area of focus of the celebrations was equality between the sexes, and included a text specially written for that purpose by Elfriede Jelinek and an exhibition of 30 golden women's heads in the arcade court of the university. To date, 153 male academics have been immortalised in busts and commemorative plaques, alongside *one* plaque for the poet Marie von Ebner-Eschenbach (see p. 131). Today, the rector of the university, Heinz W. Engl, confirms that "until the end of the 19th century, the term 'men's uni' [fit] one hundred per cent, and was still largely true until well into the 20th century. It is only in the last 20 years that the university can be regarded as being a men's and women's uni ..."<sup>424</sup>

Statistics prove that Austria ranks among the lower third of countries in terms of the share of women in academia, with a figure of 26.4 percent.<sup>425</sup> In 2012 the share of female tutors ranged from zero (!) to a maximum of 27.9 percent (with one notable exception: the University of Art and Design in Linz, with 71 per cent female lecturers and 51 per cent female professors).<sup>426</sup>

What are the reasons for this state of affairs? They are surprising and banal. Empirical studies show that the barriers for women are grounded in "gender stereotypes". Men and women are perceived differently by their colleagues and superiors and behave accordingly. This leads to disadvantages at levels which primarily have nothing to do with a lack of qualifications, but which at the end of the day are a hindrance to women in pursuing their careers. So it is that women are automatically assigned the task of combining family and work, or they unquestioningly take it upon themselves to do so. The result: fewer publications, part-time jobs and freelance work. "Compatibility should not be an issue just for women"<sup>427</sup>, argues Anna Steiger, who has been the vice principal of the Vienna University of Technology since 2011 and who is responsible for personnel and gender issues. The objective is not to discriminate against men, but to change the basic conditions (flexitime, working from home, wage equality, etc.) in order to create equal opportunities.

\* The university will have a further cause for celebration in 2017: in 1897, women were permitted access to the university as ordinary students for the first time, although initially only to the faculty of philosophy.

## Marianne Springer-Kremser

*Born on 11 November 1940 in Vienna*

*Doctor, depth psychologist; pioneer in the field of psychiatry, neurology, psychotherapy and psychoanalysis*

Marianne Springer-Kremser decided that she wanted to become a consultant psychiatrist while she was still studying medicine. When she was offered a position at the Klinik für Psychoanalyse und Psychotherapie (Clinic for Psychoanalysis and Psychotherapy) in Vienna in 1968, her boss at the time gave her “an hour-long talk about rules of behaviour”, as she called it. The rules included two key points: “Never make coffee for colleagues, not even the nicest ones”, and “Be careful!” She then duly obeyed, and on her first night shift, pushed a heavy box in front of the door of her room.<sup>428</sup>

The fact that her work served “as the basis for diagnosing and treating many diseases” was given as the reason for giving her the Award for Medical Sciences of the City of Vienna in 2007. At an early stage, she had focussed on working with women. After becoming a consultant in psychiatry and neurology in 1973, she founded the psychosomatic women’s outpatient facility at the Universitätsklinik für Frauenheilkunde (University Clinic for Women’s Health) in 1976. She still considers her goal at that time to “empower women” to be “of great importance”. She still regards the university clinic today as a place with “socio-political obligations”.<sup>429</sup> Accordingly, she felt it necessary, in the light of the increased dominance of genetic and behavioural research in the field of medicine, to take counteractive measures. Together with the rector of the medical faculty, she succeeded in integrating psychoanalysis into the mandatory curriculum for medical students.

Her professional functions/tasks included: from 1995 to 2002 head of the coordinating body for Austrian psychotherapy research; from 1998 to 2009 professorial chair and member of the board of the Clinic for Psychoanalysis and Psychotherapy at the Medical University of Vienna; from 2003 to 2009 permanent member of the ethics commission and chair of the anti-discrimination working party of the Medical University of Vienna, and since 2007, member of the federal chancellor’s bioethics commission. She has published her findings in over 130 books and journals on subjects related to women’s psychosexuality, psychosomatics in the light of ethical issues as well as psychotherapy research (in particular psychoanalytic liaison psychotherapy and gender issues). For her, Freud’s principles are a dynamic science. Together with her husband, Alfred Springer, she has recently illustrated what they stand for, namely as an obligation for social responsibility and thus always with a view to human growth – in her book *Die Depressionsfalle* (2013).<sup>430</sup>



# Gabriele Possanner von Ehrenthal

*Born on 27 January 1860 in Ofen (today: Budapest, Hungary)*

*Died on 14 March 1940 in Vienna*

*Gained her doctorate in 1897 as the first woman and first female doctor at an Austrian university*

Born into an Austrian imperial-royal civil servant's family, Gabriele Possanner spent the first 20 years of her life in six different cities due to the professional demands on her father (a lawyer/financial secretary). From 1880 onwards, the family lived in Vienna, where for lack of other options, Possanner first qualified as a teacher at the teacher training institute. This provided her with a certificate authorising her to teach in *Volkschulen* (elementary schools) and nursery schools, but not to study at university. She finally obtained the qualification allowing her to study at university level by taking advantage of the opportunity, which had only recently been introduced, of taking an examination at the imperial-royal academic grammar school as an external pupil (only the second woman to do so after Clotilde Benedict in 1886). Since as a woman she was not legally permitted to study in Austria, even with this certificate, she decided – like many other women at that time – to go to Zurich to study at the university there, where she completed her medical studies in 1893 and passed the medical examination with excellent grades.

In order to be able to work in Vienna, she left no stone unturned over the two-and-a-half years that followed, and overcame an unbelievable number of obstacles. Between 1894 and 1897 she confronted the emperor, two ministers of the interior, three ministers for culture and education, four rectors of the University of Vienna and four deans of the medical faculty with her application – and remained determined to achieve her goal. Finally, she was “granted permission” to take all the medical exams set for medical students in Austria again. On 2 April 1897 she gained her doctorate – and was the first woman to do so on Austro-Hungarian soil. However, at first, Gabriele Possanner remained a great exception. It would take another three years before women were permitted to study at the medical faculty.

One month after gaining her doctorate, Possanner opened her practice as a general practitioner in Vienna. In 1902 she became an *Aspirantin* at the Kronprinzessin Stephanie-Spital hospital, and until 1903 would remain the only female doctor working at one of the imperial-royal medical facilities. She was 68 years old when she was presented with a great honour: she was the first female doctor to be given the title “Medizinalrat” (medical officer of health) which had been in existence since 1912.<sup>431</sup>

## Anna Freud

*Born on 3 December 1895 in Vienna*

*Died on 9 October 1982 in London*

*Austro-British psychoanalyst specialising in children's analysis; the youngest daughter of Sigmund Freud, and his colleague*

Anna Freud grew up with three brothers and two sisters in the middle-class Jewish milieu of Vienna. After taking her school-leaving examination in 1912, she trained as a teacher and taught at a Volksschule (elementary school) in Vienna from 1917 to 1920. Her desire to become a psychoanalyst was supported by her father. In 1918 she began an analysis as his patient, which lasted almost four years.

From 1920 onwards, Anna Freud worked as a proof-reader in the English division of the Internationaler Psychoanalytischer Verlag publishing house. In 1922 she was accepted as a member of the Wiener Psychoanalytische Vereinigung (WPV, Vienna Psychoanalytic Association) and the following year opened her own psychoanalytic practice. In 1927, together with Dorothy Burlingham, a children's analyst from New York, and Eva Rosenfeld, a pre-school teacher, she opened the free Burlingham-Rosenfeld School in the Hietzing district of Vienna, where until 1932, children and young adults were taught by analytically trained teachers. The work she produced during this time, *Das Ich und die Abwehrmechanismen* (1936) is regarded as a standard reference work in psychoanalysis.

The Jackson Day Nursery for infants from poor Viennese families, which she established in 1937 with Dorothy Burlingham and her American colleague Edith Jackson, and which was inspired by the ideas of Maria Montessori, was her last project in Vienna before the family fled to London in 1938. There, the British Psychoanalytical Society (BPAS) accepted Anna Freud as a member and as a training analyst. A disagreement with the Viennese children's analyst Melanie Klein, which had been ongoing since 1927, became a full theoretical dispute leading to the BPAS creating three separate training programmes after 1946 – for Kleinians, Anna Freudians and independents.

In 1940 Dorothy Burlingham also went (from New York) to London, and like Anna Freud became a training and controlling psychoanalyst for the BPAS. In 1941 the two opened the Hampstead War Nurseries, an institution for war children and orphans, in which they attempted to counteract the effects of the trauma of separation by creating family-like small groups with a replacement mother. They reported on their work in the jointly published books *Kriegskinder* and *Anstaltskinder*.

In 1947 Dorothy Burlingham and Anna Freud founded the Hampstead Child Therapy Course, a training institute for children's psychoanalysis. In 1952 the Hampstead Child Clinic was opened (together with Kate Friedländer) and was renamed the Anna Freud Centre after Anna Freud's death in 1982. Today it is run in close cooperation with elite universities in Britain and the US.<sup>432</sup>

# Marie Frischauf-Pappenheim

*Née Pappenheim*

**Born on 4 November 1882 in Pressburg, Austria-Hungary (today: Bratislava, Slovakia)**

**Died on 24 July 1966 in Vienna**

**Doctor highly committed to social medicine; librettist for Arnold Schönberg**

From 1903 to 1909 Marie Frischauf-Pappenheim studied medicine at the University of Vienna and was actively writing during this time. In 1906 Karl Kraus published four of her poems in the *Fackel* journal, which led to a request from Arnold Schönberg that she write an opera libretto for him. In 1909, she wrote the monodrama *Erwartung*, which would become Schönberg's first stage work. Despite attempts by Kraus and Schönberg to encourage her writing talent, she decided to pursue her career as a doctor.

The October Revolution in Russia in 1917 became a turning point in her life. She joined the upcoming revolutionary movement with great enthusiasm and became a member of the newly founded Communist Party of Austria. As well as running her dermatological practice, which she soon developed into a cultural-political meeting place, she took on executive positions in the Austrian Workers' Relief and Workers' International Relief. After becoming a member of the Wiener Psychoanalytische Vereinigung (Vienna Psychoanalytic Association) in 1928 together with Wilhelm Reich she founded the Sozialistische Gesellschaft für Sexualberatung und Sexualforschung (Socialist Society for Sexual Counselling and Sexual Research) which offered sexual counselling for workers at six centres. Together with Annie Reich she published the educational leaflet "Ist Abtreibung schädlich?"

("Is abortion damaging?") as part of the campaign against the abortion laws, and from 1930 (until 1938) acted as head of the Egon Grünberg & Co. publishing house, which had close connections with the Communist Youth Internationale. Her political activities were marked by police searches of her home and two temporary periods in prison.

In 1938 Marie Frischauf-Pappenheim divorced and went into exile, first to Paris and then via a circuitous route to Mexico. There, she again worked as a dermatologist, published several articles and poems in the exile press in Mexico and the US, and mixed with émigré artists and writers such as Anna Seghers, Else Volk, Egon Erwin Kisch, Bruno Frei and Leo Katz. In some sources she is cited as the founder of the exile publishing house El Libro Libre.<sup>433</sup>

Following her return to Vienna in 1947, she attempted to realise her many talents and interests. She published a novel and poems and made public appearances as a committed communist. In one instance on 3 May 1950 she appealed to all Austrian writers to join the Austrian Peace Council in its call for a halt to the production of atomic weapons. Until her retirement in 1955 she headed a dermatological outpatient clinic at the Wiener Gebietskrankenkasse hospital.<sup>434</sup>

## Danica Deutsch

*Née Bruckner*

*Born on 16 August 1890 in Sarajevo, Austria-Hungary (today: Bosnia and Herzegovina)*

*Died on 24 December 1976 in New York*

*Individual psychologist and educational specialist, played a key role in establishing individual psychology on an institutional basis in the US*

In 1909 Danica Deutsch began training as a language teacher in Vienna, and for a short time worked as a German teacher in Sarajevo. Even before the outbreak of the First World War, she sought contact with the circle around Alfred Adler, where she met her future husband, the music educational specialist and Individual Psychologist Leonhard Deutsch. After 1918 she worked as an Individual Psychologist. At first, she was an educational advisor in the *Wr. Verein für Individualpsychologie* (Viennese Association for Individual Psychology). From 1931 to 1934 she was a member of the board. It is recorded that during the early 1930s she ran courses on the subject of self-education. From 1932 to 1934 she organised the working group for mothers and fathers – a discussion group focussing on problems with education and upbringing in which teachers also participated – and was the editor of an information brochure about the practice of Individual Psychology. In 1938 she emigrated to the US with her husband, where she conducted training courses on the theory and practice of Individual Psychology for teachers at the College of Music in Jacksonville (Florida). When the couple moved to New York, she worked in a children's day-care centre and together with other émigré Individual Psychologists organised public courses on Individual Psychology. In 1948 she founded the Alfred Adler Consultation Center in New York – an Individual Psychology counselling centre for people on low incomes, where individual, family and group therapy sessions were offered for mothers, couples, children and students, and where social events were also held. After the centre became the Alfred Adler Mental Hygiene Clinic in 1954, Deutsch still remained its head as Executive Director (with Alexandra Adler\* as Medical Director). She also headed the Alfred Adler Institute in New York until 1973.<sup>435</sup>

\* **Alexandra Adler**, born on 24 September 1901 in Vienna, died on 4 January 2001 in New York, neurologist, psychiatrist and specialist in brain trauma; daughter of the founder of Individual Psychology Alfred Adler. In 1926 she completed her medical studies at the University of Vienna and was the first woman to work at the Vienna University Clinic in the field of neurology. In 1935 she and most of the Adler family moved to the US where she was immediately offered a teaching position at Harvard Medical School. As an expert in schizophrenia, Adler worked with female offenders in the department for rehabilitation of the City of New York for 20 years, and was Medical Director of the Alfred Adler Mental Hygiene Clinic in Manhattan.<sup>436</sup> Her studies on multiple sclerosis are still being quoted in specialist journals today.<sup>437</sup>

# Oktavia Aigner-Rollett

*Née Rollett*

*Born on 23 May 1877 in Graz*

*Died on 22 May 1959 in Graz*

*Second woman to hold a PhD in medicine at the University of Graz, the first practising female doctor in Styria, association functionary*

Oktavia Aigner-Rollett was a pupil at the girls' Gymnasium (grammar school) in Graz and studied at the women's teacher training institute. She was one of the first women in Graz to pass the "Matura" school-leaving exam as an external candidate at the state grammar school, and from 1900 studied medicine at Karl Franzens University. Her father, Alexander Rollett, who worked as a professor of physiology and histology and was rector of the university, strongly disapproved of women studying. It was only after ardent pleas by his daughter and staunch support from the future Nobel prize-winner Fritz Pregl (who at that time was working as his assistant) that he relented and allowed her to enrol at the university.<sup>438</sup> In December 1905 she was the second woman to gain a PhD in medicine in Graz (shortly after Maria Schuhmeister\*, who had gained her PhD in general medicine in May of the same year). Aigner-Rollett then began working at Graz General Hospital (today: University Hospital Graz) as an unpaid assistant doctor. After being denied paid employment, she moved to the private Anna Children's Hospital, where she was given a position as a secondary doctor. In 1907 she opened her own practice in Humboldtstrasse in Graz, becoming the first practising female doctor in Styria. In 1908 she married Walter Aigner, a doctor, with whom she had three sons. She continued working in her practice into old age. In 1935 she was awarded the title "Medizinalrat" (medical officer of health) as an acknowledgement of her work.<sup>439</sup>

Oktavia Aigner-Rollett was a member of a number of women's associations, such as the Vereinigung arbeitender Frauen (League of Working Women) in Graz, which she joined when it was founded in 1906, remaining a member throughout the National Socialist period. She also belonged to the Verband akademischer Frauen Österreichs (Association of Academic Women of Austria) and the Women's International League for Peace and Freedom in Graz. After the Second World War, she was vice-president of the Styrian branch of International Business and Professional Women. In 1955 she was the first woman in Graz to receive the "Golden Doctor Diploma".<sup>440</sup>

\* **Maria Schuhmeister**, born on 20 May 1877 in Vienna, date of death unknown. Maria Schuhmeister attended the women's teacher training institute in Salzburg in 1897, and passed her qualification exam with honours. She completed her grammar school education entirely under the tutelage of her father Josef Schuhmeister, the director of the teacher training institute in Graz. She then took her grammar school leaving exam at the 1st imperial-royal state grammar school in Graz in 1899. With this, she enrolled

in the medical faculty of the University of Zurich in the winter semester of 1899 (enrolment no. 12689) but returned to Graz after a short period of time. After studying philosophy for a year at Karl Franzens University in Graz, she immediately began studying medicine for the winter semester of 1900/01, after the medical faculty had been opened to female students. In 1906 Maria Schuhmeister was given a post as secondary doctor at the city hospital in Baden, near Vienna. In 1907 she opened her own practice in Baden, but left Austria in 1912 for the US, where she married Arthur Heinemann, a doctor, in September 1917 and raised a family.<sup>441</sup>

# Alice Friedmann

*Also Alice R. Friedman (anglicised name)*

*Born on 17 March 1897 in Vienna*

*Died in June 1980 in New York*

*Austro-US American Individual Psychologist*

Alice Friedmann gained her doctorate in zoology at the faculty of philosophy at the University of Vienna in 1922, and then trained privately as an Individual Psychologist. As an active member of the Verein für Individualpsychologie (Association for Individual Psychology) she gave lectures, both within the association and in other institutions. These included the Verein arbeitender Frauen (League of Working Women), adult education institutes, Urania public education centre and in other countries including Denmark and Hungary.<sup>442</sup> She was a member of the Vienna educationalist working group and together with Arthur Holub headed the working group for academic material collection. In these working groups, various topics related to Individual Psychology were presented and discussed, and a critical scientific assessment was encouraged. Alice Friedmann was active in training Individual Psychologists, and herself worked as a psychologist and also in education counselling. Together with Alfred Adler, she ran an Individual Psychology pupils' tutoring centre in the 4th district in Vienna. In 1929, in connection with the Viennese school reform movement, a further training course for educators focussing on difficult children was established, headed by Alice Friedmann, which continued until 1937. In collaboration with Stefanie Horovitz, she opened a community home in the 6th district of Vienna for children and young adults with behavioural and nervous disorders. The aim of the home was to give children and young adults temporary shelter in order to remove them from their everyday environment for the duration of their treatment.

Friedmann und Horovitz were highly influential in the theoretical discussion taking place in the field of Individual Psychology. Friedmann was one of the lecturers at the major 5th International Congress for Individual Psychology in Berlin in 1930, which was organised and managed by Arthur Kornfeld. Although she was not a doctor, Alice Friedmann was also a member of the working group of Individual Psychologist doctors, within which she also discussed issues surrounding remedial education and psychopathology, subjects on which she then published articles.

In 1938 she fled first to Britain, where she found employment as a psychologist in Hamden House in Buckinghamshire. Around 1940 she moved to New York. There, she worked as a psychologist in her own practice and later became chief psychologist at Lebanon Hospital, as well as being responsible for therapy groups and other activities at several clinics in New York. In 1969, she was given the title Principle Psychologist by the state of New Jersey. Alice Friedmann wrote numerous articles for specialist journals, and continued working into the 1970s. It is said that she became psychotic at an advanced age. It is thought that she died in a psychiatric clinic in New York.<sup>443</sup>

## Ina Wagner

*Born on 25 May 1946*

*Physicist, information technology specialist, sociologist*

Ina Wagner was professor at the Institute for Design & Assessment of Technology at the TU (the University of Technology) in Vienna from 1987 to 2011. She is regarded as a pioneer on three counts. First, she was the first externally appointed professor at the TU; second, by establishing the specialist field of multidisciplinary system design at the TU, she created a combination of information technology, social sciences and art, and third, she was the first person at the TU to focus her work on feminist research, women's studies research and gender studies.

Her father, a mechanical engineer, was her great role model – “not untypical for a woman of my generation”, she noted in an interview with *Die Standard* newspaper on the occasion of her retirement from her professorship in Vienna in 2011.<sup>444</sup> When he constructed presses for major car production plants, she accompanied him as a school-girl to the VW, Opel and Ford factories, and saw the huge production lines in operation there. As she said in an interview in 2012, she found this fascinating.<sup>445</sup> After gaining her doctorate in physics at the University of Vienna in 1972, she worked as an assistant at the Institute of Solid State Physics at the University of Vienna, with a focus on the didactics of physics. However, even while a student, she was looking for a way out of pure physics, she said, with *irregulare* studies “with education as an auxiliary subject, a thesis on nuclear physics, and a great deal of reading of philosophy and epistemology”.<sup>446</sup>

She came to information technology via women's projects, for which she studied computer systems. She was assigned three women's research projects by the women's department of the Ministry of Social Affairs: “Girls in non-traditional skilled trades”, “Women's work in the automated office” and one on “Women in non-skilled trades”. Within the scope of these projects, she then spent 35 years studying women in the workforce.

Whether it was because she was a woman, or because she had always been politically active, or because she has “an interdisciplinary way of working, which is foreign to technology”<sup>447</sup>, her first years at the University of Technology in Vienna as a professor of information technology were not easy. Apart from her, there was just *one* female mathematician. It would then take ten years before the third female professor arrived. In order to secure her field academically, she qualified as a professor for the second time, despite her full professorship in information technology, this time in the field of educational science. When the Equal Treatment Act came into force, she formed an



equal treatment group with several other women at the TU, while at the same time playing a decisive role in a similar group at the Federal Ministry of Science, Research and the Arts. During this period (in 1994) she wrote the first women's promotion plan together with Silvia Ulrich.

Today, she is still convinced that without the equal treatment working groups – at least at the TU in Vienna – it would never have become possible to have more women enter leading positions at the universities. She also says that it makes her angry to hear claims that academics have a 60 to 70-hour working week, “because there is no alternative”. One has to learn to “say no to things, which admittedly is hard in institutions where one is required to do so much extra work. Luck therefore also has a part to play.”<sup>448</sup>

Research visits have taken Ina Wagner to Harvard University, the Berlin Social Science Center, the Center on Research for Women at Wellesley College (US), to Paris, Frankfurt and Copenhagen. Alongside her professorship in Vienna, she was also awarded a further professorship at the University of Oslo. She was a member of the ethics group of the European Commission and was awarded the Vienna Women's Prize (2011) and the Gabriele Possanner State Prize (2011), which is presented to individuals who “promote gender democracy through academic achievements”.<sup>449</sup>

## Renée Schroeder

*Born on 18 May 1953 in João Monlevade, Brazil*

*Microbiologist and university professor at the Max F. Perutz Laboratories scientific centre in Vienna*

When she was 14, Renée Schroeder moved with her family from Brazil to Styria. In 1972 she began studying biochemistry at the University of Vienna, and completed her doctorate in 1981. Even while writing her dissertation, she discovered her fascination for ribonucleic acid (RNA), which is responsible for converting genetic information into proteins in the cell.

After spending several years in France and the US, she began working as an assistant at the Institute for Microbiology and Genetics of the University of Vienna in 1986. In 1993 Schroeder qualified as a professor with a paper on the interaction between antibiotics and RNA. In 1995 she became a professor *extraordinarius* at the University of Vienna, and, as she says, then continuously hit the “glass ceiling” that hinders women in the development of their careers at universities.<sup>450</sup> Her work to promote women in the sciences, which came about as a result of her experience, earned her the Special Honor Award for Women in Science in 2001, sponsored by UNESCO and L'Oréal.

In 2005 Schroeder became head of the Institute for Biochemistry and Cell Biology at the University of Vienna. In 2007 she was made tenured professor for RNA biochemistry at the Centre for Molecular Biology at the University of Vienna. Previously, she had already won the most prestigious Austrian research prize, the Wittgenstein Award, in 2003, and in the same year had been accepted as a full member of the Austrian Academy of Sciences (ÖAW) – a membership which she then gave back in 2012 on the grounds that the “academic society of the ÖAW is interested neither in promoting excellence nor in scientific findings”, as she said at the time.<sup>451</sup>

When she is looking for ways and means of making her subjects of interest known to the broader general public, she is quite happy, in collaboration with the journalist Ursula Nendzig, to present them in a popular scientific way, such as with her book *Die Henne und das Ei. Auf der Suche nach dem Ursprung des Lebens* (2012). In *Von Menschen, Zellen und Waschmaschinen – Eine Anstiftung zur Rettung der Welt* (2014) she combines in her usual direct way the topics of growth, women and education, and converts well-founded theories into simple equations: “Since 2.5 billion women in the world have no access to a washing machine, they lose valuable time that could be used on their education. For this reason, it is absolutely essential that women no longer have to carry out these time-consuming tasks, but can educate themselves in order to then have the opportunity and freedom to plan their families.”<sup>452</sup>

# Marietta Blau

*Born on 29 April 1894 in Vienna*

*Died on 27 January 1970 in Vienna*

*Pioneer of nuclear physics; made an important contribution through her research on film and photography technology*

In 1914 Marietta Blau took her school-leaving exam at the private girls' Obergymnasium (higher grammar school) run by the Verein für erweiterte Frauenbildung (society for expanded women's education) in Rahlgasse 4 in the 6th district in Vienna. She passed with honours and began studying as an ordinary student of physics, with mathematics as an auxiliary subject, at the faculty of philosophy of the University of Vienna. After gaining her doctorate in 1919 and the title "Dr.in phil", she was offered academic posts in Berlin and Frankfurt/Main, before returning to Vienna in 1923 when her mother became ill. She was able to do research there at the Institute of Physics no. II and at the Institute for Radium Research. She worked there – unpaid – until 1938. Working without pay was a fate that she shared with many other scientists, particularly young, Jewish, female ones. Her application for professorship and request for a lectureship is said to have been rejected by an administrative officer at the University of Vienna, with the following explanation: "A woman and a Jew. Both together is simply too much!"<sup>453</sup> During her years in Vienna, Marietta Blau's work focussed primarily on a photographic method for providing evidence of individual particles. This verification method was studied and developed in Vienna in particular. One of her pupils and future colleagues in this field was Hertha Wambacher\*, with whom, as the high point of their joint collaboration, she discovered the "shattering stars" in photographic emulsion exposed to cosmic radiation.

Due to her Jewish origins, Marietta Blau was forced to emigrate from Austria in 1938, and after spending a year in Oslo went to the Technical University in Mexico City with the help of Albert Einstein. There, working conditions were very difficult. Not even the simplest pieces of equipment were available and Marietta Blau was excluded from international scientific work. In 1944 she went to the US, where she first worked in industry. In 1948, she was given a post by the Atomic Energy Commission as a research physicist at Columbia University in New York. Two years later, also for the Atomic Energy Commission, she moved to the Brookhaven National Laboratory (Long Island). In 1955, she took up a position at the University of Miami in Florida.

Blau's health deteriorated since she was repeatedly exposed to radioactive radiation. With the meagre pension that she received in the United States she was unable to afford to live and pay for her medical costs there. In Austria, she had no claim to a pension since she had never been paid for her work there. Due to the lower costs of medical treatment in Austria, however, she decided to return there in 1960.

At the Radium Institute in Vienna, she was given an opportunity to continue her scientific work on a modest scale, and supervised dissertations at the Organisation européenne pour la recherche nucléaire (CERN). In 1962 she was awarded the Erwin Schrödinger Prize and in 1967 the prize awarded by the City of Vienna in the field of natural sciences and a medal by the Radium Institute in Paris. Erwin Schrödinger had twice nominated her (and Hertha Wambacher) for the Nobel Prize for Physics, but in vain. Otto Frisch and Leopold Halpern also attempted to convince the major film manufacturers to provide Marietta Blau with an honorary pension in recognition of her huge contribution to the development of new photographic emulsions. Ilford and Kodak were in principle willing to pay 100 pounds each per annum, and even offered a type of consultancy contract, but due to Marietta Blau's poor health, this remained only *pro forma*. In 1964, insulted by the situation at the university, where she was employed only on a freelance basis and where her achievements were not recognised, she refused to accept these "alms" despite her extreme poverty, referring to her wealthy brother living in Switzerland. In reality, however, the two siblings were not close, and are unlikely even to have had contact with each other. In 1969 her state of health became so bad that she was admitted to intensive care. She died in the following year in the Lainz hospital in Vienna.<sup>454</sup>

\* **Hertha Wambacher**, born on 9 March 1903 in Vienna, died on 25 April 1950, physicist; former student of Marietta Blau; already a member of the National Socialist Party at an early stage. After Blau was forced to emigrate in 1938, Wambacher continued their – formerly joint – work in the field of "shattering stars", and in 1940 gained her professorship with the paper *Kernzertrümmerung durch Höhenstrahlung in der photographischen Emulsion*.<sup>455</sup> In 1945, she was suspended from her lectureship and forcibly relocated to the Soviet Union. In 1946, she returned to Vienna and was diagnosed with cancer. Together with Marietta Blau she was unsuccessfully nominated twice by Erwin Schrödinger for the Nobel Prize for Physics.

## Etta Becker-Donner

*Née Violetta Donner*

*Born on 5 December 1911 in Vienna*

*Died on 25 September 1975 in Vienna*

*Ethnologist, director of the Museum of Ethnology in Vienna (today: Weltmuseum Wien) and founder of the Latin-American Institute in Vienna*

After growing up in Vienna, Etta Becker-Donner studied ethnology and African linguistics at the University of Vienna. In 1934/35, when still a student, she travelled – apparently unaccompanied by any European – to Liberia on a research expedition, returning there in 1936/37. She followed up on her field research with numerous publications which formed the basis of her reputation as an Africa specialist. Alongside these scientific papers, Becker-Donner also described her travel experiences outside academia, in radio talks, in lectures at adult education centres in Vienna and in her book, *Hinterland Liberia*, which was published in 1939 in English by a London publishing house.<sup>456</sup> The large collection of objects which she had gathered during these trips was exhibited in a special exhibition at the Museum of Ethnology in Vienna in 1937/38. It was here that she found employment as a scientific assistant until gaining her doctorate in 1940 in the language of the Mano.<sup>457</sup>

She married in 1941 and gave birth to her two daughters in 1942 and 1944. When her husband relocated to Chile for professional reasons in 1947, she shifted the focus of her ethnological research to Latin America. After the death of her husband, Becker-Donner returned to Vienna in 1948 in order to work again as an ethnologist at the Museum of Ethnology. In 1954 and 1956 she then conducted research expeditions to the Rondônia territory in Brazil, which at that time was still largely unknown. She worked as an ethnographer there, and also organised archaeological digs. In the decades that followed she undertook further research trips to Costa Rica and Guatemala, China, the US and the Soviet Union. During these expeditions, too, she usually travelled without European companions, travelling instead with local guides, interpreters and staff.<sup>458</sup> At the same time as her research activity in Latin America, Becker-Donner took over the directorship of the Museum of Ethnology in Vienna in 1955. In this role, she increasingly combined her ethnographical interest with her socio-political commitment to promoting development. In 1965, on her initiative, the Austrian Latin America Institute was founded, which supported several development projects in Latin America, including the establishment of various (specialist) schools in Guatemala.<sup>459</sup> Around 2,000 artefacts in what is now the Weltmuseum Wien (World Museum Vienna) are a legacy of her research activities.

## Leonore Brecher

*Born on 14 October 1886 in Botoschani, Austria-Hungary (today: Botosani, Romania)*

*Died on 18 September 1942 in Maly Trostinec extermination camp near Minsk  
Zoologist*

Leonore Brecher first went to the girls' grammar school in Jassy (today: Iasi, Romania) before studying at the university there and in Czernowitz (today: Chernivtsy, Ukraine). From 1914, she continued studying at the University of Vienna, where she gained her doctorate in 1916. In 1917 she qualified as a teacher and completed the obligatory trial year at the girls' Realgymnasium (grammar school with a focus on science subjects) in Albertgasse 38 in Vienna. However, her real passion was for research. As an unpaid assistant for Hans Przibram at the Biologischer Versuchsanstalt (Biological Research Institute) in Vienna, she worked, among other things, on the subject of whether and how the larvae of cabbage white butterflies, as well as rats, adapt their colour to their environment, and what the crucial factors and mechanisms are in this development.<sup>460</sup> In October 1923 Brecher applied for a *venia legendi* for zoology/experimental zoology at the faculty of philosophy of the University of Vienna. After being initially told by the commission that had been appointed to decide on her application that she should withdraw her application until the issue of a replacement for the free chair for zoology had been resolved, the commission then decided in July 1926, against the vote of her advocate Hans Przibram, to reject her application for a professorship, since she "is not suited to maintaining the authority required of a lecturer over the students"<sup>461</sup> Since there was an obligation to become a professor after six years' employment, this decision brought Brecher's research activities at the Biologischer Versuchsanstalt to an end.<sup>462</sup> With the aid of grants (including some from the American Association of University Women, the emergency community of German scientists and the Yarrow Research Fellowship of Girton College, Cambridge) she conducted research in England and Germany from 1923 onwards. When Hitler took power in 1933, support for this non-Aryan living in Kiel was withdrawn. The situation became increasingly desperate, since her funders at the university were also subject to the disbarment clause. She asked the Academic Assistance Council to help her find employment in England. Her request was turned down: at 47, she was too old, and her scientific field was too specialised.<sup>463</sup> One of the last signs of life from Leonore Brecher is a letter to the Society for the Protection of Science and Learning, the successor organisation to the Academic Assistance Council, on 14 May 1939. On 14 September 1942 she was deported to Maly Trostinec extermination camp, where she died four days later.

# Ida Pfeiffer

*Née Reyer*

*Born on 14 October 1797 in Vienna*

*Died on 28 October 1858 in Vienna*

*Global traveller, honorary member of the Geographische Gesellschaft (Geographical Society) in Berlin*

Her private tutor from 1810 onwards, Josef F.E. Trimmel, not only trained Ida Pfeiffer in observing nature, but also awakened other passions in her. However, his proposal of marriage was rejected by her mother, and the young woman was obliged to enter into a marriage of convenience with a man with better prospects, a lawyer from Lemberg (Lviv) called Mark Anton Pfeiffer. However, her husband, who had initially been so well situated, soon got into financial difficulties, was forced to close his chambers in Lviv and was then constantly looking for work, usually in vain.

For decades, Ida Pfeiffer fulfilled her duties and earned a small amount of money on the side by giving private lessons in order to feed herself and her children. After her two sons had grown up, she finally allowed herself to make her own dreams come true and to go travelling. She prepared these journeys well, reading travel books and learning languages as well as learning how to preserve plants and animals. Her specimens (plants, beetles, crabs, etc.) and minerals can still be found today in the Natural History Museum in Vienna as well as in the British Museum and elsewhere.<sup>464</sup> Although she had no scientific training in the strict sense of the word, her observations were of such value that even Alexander von Humboldt was one of her admirers.

In 1842 she travelled to Palestine, Syria and Egypt; in 1845, she visited Scandinavia and Iceland. Her first journey around the world from 1846–1848 took her to South America, Haiti, China, East India, Persia and Asia Minor. From 1851 to 1855, her second round the world trip covered South Africa, Singapore, Borneo, Sumatra, Celebes (today: Sulawesi), California, Peru and the US. Her 18-month stay on the Indonesian islands, where she was the first European to enter many areas, attracted a particularly high degree of attention. Her travel reports, which she wrote with the help of Josef Trimmel, helped her gain international notoriety. The hardships she encountered during her trip to Mauritius and Madagascar from 1856 to 1858 finally led to her death.

Ida Pfeiffer was the first woman to travel around the world alone and record her experiences in writing. These travel diaries, totalling 13 volumes covering her seven journeys, were bestsellers and were translated into seven languages. She was the first woman to be an honorary member of the Berlin Geographical Society.<sup>465</sup>

## Lise Meitner

*Real name Elise Meitner*

*Born on 7 November 1878 in Vienna*

*Died on 27 October 1968 in Cambridge, United Kingdom*

*Austro-Swedish nuclear physicist; nominated three times for the Nobel Prize*

By an early age, Lise Meitner's talent for mathematics attracted attention. Since she was not able to attend a Gymnasium (grammar school) after finishing the Bürger-schule (elementary and middle school) she took private tuition from 1892 with the aim of becoming a French teacher, and from 1898 intending to study at university. In 1901 she gained her "Matura" school leaving certificate from the imperial-royal academic grammar school in Vienna and enrolled at the University of Vienna in the physics and mathematics department, a subject area that had been made accessible to women students in 1899, and which at that time was assigned to the faculty of philosophy. After gaining her doctorate in 1906, she began working at the Institute of Theoretical Physics on the rays which are released during radioactive atomic disintegration, the creation of which had not yet been investigated at that time. In order to deepen her knowledge, she went to Berlin, where she succeeded in convincing Max Planck, who was against allowing women to study, of her skills, obtaining his permission to take part in his lectures on theoretical physics. He would later nominate her as the first "female university assistant" (1912–1915).

Lise Meitner was soon invited to work in a laboratory at the Berliner Institut für Experimentalphysik (Berlin Institute for Experimental Physics) where she was introduced to the chemist Otto Hahn, who was also working in the field of radioactivity and who was familiar with her publications. The Meitner-Hahn research team soon made a name for itself in specialist circles. Despite this, Lise Meitner was at first not offered paid work after the move to the newly founded Kaiser Wilhelm Institut, while Otto Hahn was made head of the radiochemistry department. It was only when she was offered a professorship in Prague in 1913 that she was also employed on a permanent contract and with a fixed salary in Berlin for fear that she might leave. During the First World War she worked voluntarily as an X-ray assistant before resuming her research work in 1918. She finally received her own department at the Kaiser Wilhelm Institut.

Her submission paper for her professorship was entitled *Über die Entstehung der Beta-Strahl-Spektren radioaktiver Substanzen* ("On the creation of beta radiation spectres of radioactive substances") and from 1923 she taught at Berlin University. In 1926 she was awarded the title "professor *extraordinarius*". While her authorisation to teach was withdrawn in 1933 due to her Jewish origins, she was permitted to continue working at the institute as a foreigner, where together with Otto Hahn she now set to work on the research project which would later lead to the splitting of the atom.



After automatically being made a citizen of the German Reich following the “Anschluss” with Austria, she was reported to the authorities by her colleague Kurt Heß. With the support of Otto Hahn, Peter Debyes and the Dutch scientist Dirk Costen, who accompanied her when she fled, she succeeded in crossing the Dutch border without a visa, and from there travelled to Sweden where she initially worked at the Nobel Institute – even if the necessary conditions were not provided to enable her to continue her research work. From exile, and through a continuous exchange of letters with Otto Hahn, Meitner was able to follow his successes in splitting the atom. In 1945, he would be awarded the Nobel Prize for his achievements.

From 1941 onwards Meitner gave lectures in nuclear physics in Stockholm, but the level of interest in the subject (before the first atomic bomb was dropped) was not high.

In 1946 she was invited to work at the Catholic University in Washington for one semester. However, she declined further offers to work in the US or Germany. In 1947, she became a research professor at the Royal Technical University in Stockholm, and in 1948 became a Swedish citizen. At 80, she was made an honorary citizen of the City of Vienna. She spent the final years of her life with her family in England.<sup>466</sup>

## Marie Anna Schirmann

*Born on 19 February 1893 in Vienna*

*Died in October 1942 in one of the Operation Reinhard extermination camps (Belzec, Sobibor or Treblinka)*

*The first female physicist to apply for a professorship at the University of Vienna in 1930*

In 1914 Marie Anna Schirmann passed her “Matura” school-leaving exam at the girls’ Obergymnasium (higher grammar school) run by the Verein für erweiterte Frauenbildung (society for extended women’s education) in the 6th district of Vienna. From the winter semester onwards, she was enrolled as a student of physics in conjunction with mathematics. She wrote her dissertation at the Physics Institute no. I of the University of Vienna. In 1918 she passed with honours the oral examination for her doctorate. As early as her seventh semester she was recommended as a physicist by her university teachers to the imperial and royal war ministry in Vienna. She passed the examination in wireless telegraphy and was then offered employment at the imperial-royal aircraft radio experimental laboratory at the Electrotechnical Institute of the Technical University. She worked there for about a year as a scientific assistant and employee, and conducted theoretical and practical work on electronic valves.

In 1921 she worked on the invention of a new type of X-ray tube with a rotating anode and acquired the patent for it. In 1922 she was made an extraordinary assistant at Physics Institute no. III. From 1923 to 1930 she worked in the field of high-vacuum physics and was entrusted with setting up and designing her own apparatus. From around 1929 she was a member of the International Commission on Illumination.<sup>467</sup> In 1924, she was granted the patent for her mercury vapour extreme-vacuum pump. This very powerful high-vacuum pump was used in laboratories both in Austria and abroad.

On 15 May 1930 Marie Anna Schirmann, aged 37 and unmarried, and now an emeritus assistant at Physics Institute no. III on account of her many years of work there, submitted her application for a professorship compiled from her nine patents. The application was rejected since the professorial council was unable to find any “major work reflecting a unified concept”.<sup>468</sup> The verifiable scientific successes of her patents were clearly not taken into account during the evaluation.

Marie Anna Schirmann left the university and continued her activities in her own physical-technical private laboratory for high-vacuum research and electrical medicine. In 1934 she published a manual of physical methods in electrical medicine, describing herself as a “former assistant at the Institute of Physics”. In 1938 she applied to the Emergency Committee in Aid of Displaced Foreign Scholars as to the possibility of emigrating to the US but was unsuccessful. She was deported to the ghetto in Modliborzyce in the Lublin district in Poland in March 1941.<sup>469</sup> The end of her life can only be reconstructed on the basis of general data: on 8 October 1942, the inhabitants of the ghetto were taken to Zaklików station and deported to an extermination camp as part of Operation Reinhard (Belzec, Sobibor or Treblinka).<sup>470</sup>

## Daniela Hammer-Tugendhat

*Née Tugendhat*

*Born on 2 August 1946 in Caracas, Venezuela*

*Art historian and pioneer of feminist art historiography*

Daniela Hammer-Tugendhat studied art history and archaeology at the universities of Berne and Vienna and gained her doctorate in 1975. From 1989 to 1992 she was head of the project “Bourgeois women’s culture in Austria in the 19th century” at the Fonds zur Förderung der wissenschaftlichen Forschung (fund for the promotion of academic research). She qualified as a professor in 1993 with her paper on *Studien der Geschlechterbeziehung in der Kunst* (Studies of gender relations in art) at the Carl von Ossietzky University in Oldenburg and in 1994 at the University of Vienna. Since 1998 she has held a professorship at the University of Applied Arts in Vienna and since then has also been awarded guest professorships and also taught at universities in Frankfurt/Main, Oldenburg, Basel and Salzburg. She is a member of the board of the IFK International Research Centre for Cultural Studies in Vienna, works on the editorial board of the cultural studies journal *Zeitschrift für Kulturwissenschaften*, is on the advisory committee of the Vienna Museum and the Mariann Steegmann Institute at the University of Bremen, and is an assessor for the European Research Council (ERC) Advanced Grants.

Since the 1980s Daniela Hammer-Tugendhat has made a considerable contribution towards lending a new, gender-specific profile to art history as a specialist subject in the German-speaking area. It is thanks to her initiative that in 1991 two equal opportunities posts were created in the Austrian Rector’s Conference, as well as the first three inter-university coordination centres for women’s research in Vienna, Linz and Graz. Today, the coordination centres have been standardised in the university Act, and have become a permanent feature of the Austrian university landscape.

For these pioneering achievements she was awarded the Gabriele Possanner State Prize in 2009. In the words of the jury, Daniela Hammer-Tugendhat’s publications and research work stand out “for their close relationship between theoretical analysis and political commitment that is characteristic for a critical feminist understanding of academic science and society”.<sup>471</sup> In 2012 she was presented with the ring of honour by the Vienna University of Applied Arts.

The focus of her publications is research into the art of the early modern era, in particular Dutch painting of the 16th to 17th century, as well as gender relations issues in art and studies on the relationship between text and image.<sup>472</sup>

# Seraphine Puchleitner

*Born on 5 November 1870 in Knittelfeld*

*Died on 17 November 1952 in Graz*

*Teacher; first regular female student and first woman to obtain a doctorate from the University of Graz*

Seraphine Puchleitner was the second of eight children of bookshop owner and later law officer Franz Puchleitner. From 1886 she studied at the imperial-royal teacher training institute in Graz, and in 1890 obtained her Volksschule (elementary school) qualification. In 1894 she was awarded her certificate of competence as a teacher and began work at the mixed Volksschule in Puch near Weiz. After two years, she took time off from teaching to take the “Matura” exam as an external candidate in Graz. In 1898/99 she was the first regular female student to enrol at the Karl Franzens University in Graz, with geography as her main subject and history as an auxiliary subject. She also attended lectures on educational theory, philosophy, sociology, psychology and literature. In order to finance her studies, she gave private tuition to school pupils and worked as a “permanent assistant” for the *Historischer Atlas der österreichischen Alpenländer* (Historical Atlas of the Austrian Alplands) in the Geographical Institute of the University of Graz.

On completing her historical-geographical dissertation, she was awarded a doctorate with the title “Dr.in phil.” on 1 July 1902. As a result, Seraphine Puchleitner became the first woman to obtain a doctorate from the University of Graz, and attracted a great deal of attention among the general public in the city.

In 1903 she passed the teacher training exam for geography and history as main subjects, and worked as a provisional grammar school teacher at the city Mädchenlyzeum (girls’ grammar school) in Brünn (today: Brno, Czech Republic) and later in what was then Lower Styria in Marburg an der Drau (today: Maribor, Slovenia). After the monarchy had collapsed and her institution using German as the language of instruction was closed down, she worked as professor at the federal teacher training institute in Graz before retiring in 1923.

In 1922 Puchleitner founded the local Graz group of the Women’s International League for Peace and Freedom in Austria and after her retirement worked for ten years as its chair. The main objective of this pacifist international women’s league with its headquarters in Geneva (League of Nations) was global disarmament and world peace. The efforts of the Austrian branch were also geared in particular to the disarmament of all defence associations of the political parties in Austria which existed at that time, and thus to secure domestic peace in the new republic. The local Graz group of the Women’s League, which sadly did not achieve a successful outcome, was disbanded by the authorities in the course of events in 1936. Despite this blow, Puchleitner continued to work to promote peace and freedom, which caused her a great deal of trouble with the authorities during the Second World War.<sup>473</sup>

## Elise Richter

**Born on 2 March 1865 in Vienna**

**Died on 21 June 1943 in Theresienstadt concentration camp**

**Romance philologist; the first woman to become a professor at the University of Vienna; the first female lecturer at the University of Vienna and in Austria**

Elise Richter had an unusual upbringing. Together with her sister, Helene\*, she had to go through a thorough training programme that reflected the ideas of her father, Maximilian Richter, a doctor, and her German governess Fräulein Friedrich – a “sergeant”<sup>474</sup>, as she recorded in her memoirs. By the time she was 14 she had learned everything that Fräulein Friedrich could teach her. Subjects such as history, geography and literature were taught to a level far beyond that of the grammar schools, and physics and mathematics were comparable in standard to the education given to boys. During the last two years that her governess spent in the home, the material that had been learned was repeated ad nauseam. After this phase of “intellectual grooming” came to an end, Richter was only granted a short period of freedom. She fell ill with rheumatoid arthritis after contracting measles and was confined to her bed for a year. This disease would restrict her freedom of movement for the rest of her life.<sup>475</sup> From 1891 the Richter sisters attended lectures in philosophy and art history as guest students. Here, Elise Richter’s enthusiasm for sentence structure and grammatical constructs formed the basis for her scientific interest in language development and comparison. In order to be able to study linguistics, she took advantage of the opportunity, recently introduced in 1896, to sit her “Matura” school-leaving exam as an external student, and in 1897 gained her official state Matura certificate. After eight semesters, she gained her doctorate in the field of historical philology, and in 1904, her submission paper for a professorship was published in print. It was not until 1907, after endless objections, that she obtained the *venia docendi* for Romance philology. In 1921 she was awarded the title “professor *extraordinarius*”, and in 1935, she should in theory – aged 70 – have finally been made a full professor. Even after the respect in which she was held had been demonstrated by over 200 letters of congratulation from around the world<sup>476</sup>, the application failed due to the fascist attitudes prevalent at the time. On 10 March 1938, without knowing it, she gave her final lecture. A few days later, her permission to teach was withdrawn on the basis of the Nuremberg racial laws. Even though the International Federation of University Women offered her the opportunity to emigrate in 1939, she could not bring herself to leave. Her “love of her home country” kept her in Austria. She cherished the architecture and culture of Vienna “with every fibre of her being” – as she had put it in 1927 in a memoir describing her education.<sup>477</sup> In severely poor health, she continued to work in her apartment until 1941. In the end, she was no longer allowed to borrow books from the library. She still managed to publish a study of the music of language in Holland before she and her

sister were deported to Theresienstadt concentration camp in October 1942, where they both died soon afterwards.

It was not until the 1970s that a bibliography was written of her works which had been published in a variety of different specialist journals and publications and which had made an outstanding contribution “to advancing from a mechanistic view on language to a deeper psychological understanding of the language process”<sup>478</sup>

\* **Helene Richter**, born on 4 August 1861 in Vienna, died on 8 November 1942 in Theresienstadt concentration camp. Unlike her sister, she remained essentially a private scholar and an autodidact. Starting with her monograph on the English women’s rights campaigner Mary Wollstonecraft, she focussed her attention on the Romantic period in English literature, and later increasingly on Shakespeare. As an avid visitor to the Burgtheater in Vienna, she began writing Burgtheater reviews at an early age (for the Goethe Society, among others) and wrote about the history of the theatre and the lives of select actors. In 1931 she was awarded the title “Dr.in h.c.” by the universities of Heidelberg and Erlangen for her work.<sup>479</sup>

# Erika Weinzierl

*Née Fischer*

*Born on 6 June 1925 in Vienna*

*Died on 28 October 2014 in Vienna*

*Contemporary historian who made a key contribution to the examination of the National Socialist period in Austria; pioneer of women's (biography) history*

During the Second World War, Erika Weinzierl began studying medicine in Vienna, but switched to history and art history in 1945, gaining her PhD in 1948 with the title “Dr.in phil.” In the same year, she married and began working as an archivist at the Haus-, Hof- und Staatsarchiv (Austrian state archive) in Vienna, where she remained until 1964. In 1961 she became a professor, and from 1964 to 1992 was the first female member of the board of the Institute for Contemporary Ecclesiastical History at the International Research Centre in Salzburg. From 1967 to 1969 she worked as a full professor at the University of Salzburg. From 1979 to 1995 she was at the University of Vienna, and from 1977 was head of the Ludwig Boltzmann Institute in Salzburg/Vienna. While still a student, she had joined the resistance group organised around the Catholic priest Karl Strobl. In 1963 she was the first historian to focus attention on how the Catholic Church had acted during the National Socialist period, with an essay in the highly respected religious and cultural journal *Wort und Wahrheit*, founded by Monsignor Otto Mauer.

Like no other contemporary historian before her, she reacted to social trends and (unexamined) deficiencies, not only in scientific works but also in the media and in direct communication with those in positions of political responsibility. She campaigned against atomic armament and in favour of a humane asylum and migration policy, analysed Austria's Nazi past with no fear of breaking taboos, and worked to help develop a democratic society. Here, she was not sparing in her criticism – of all political parties. Numerous reference works on the history of the Second and the First Republic bear her hallmark style. Her book *Zu wenig Gerechte. Österreicher und die Judenverfolgung 1938–1945* (Too few just people. Austrians and the persecution of the Jews, 1938–1945) is probably her best-known work, which became “popular” far beyond the realms of the specialist environment. Since she was excluded from academic circles, even from the Academy of Sciences, of which her husband Peter Weinzierl was a member, she ultimately pursued her own, strongly individual path supported by her own conviction and integrated into smaller networks of people.<sup>480</sup> The fact that her research has made a significant contribution to women's (biography) history is reflected by the documentation relating to the origins of the “biografiA” project. Erika Weinzierl and the former co-founder of *AUF*, Ruth Aspöck, had already collected biographical data on women. This material was made available for use by biografiA.<sup>481</sup>

# Christine Touaillon

*Née Auspitz*

*Born on 27 February 1878 in Iglau (today: Jihlava, Czech Republic)*

*Died on 15 April 1928 in Graz*

*German studies specialist and literary scholar; the second woman to qualify as a professor in Austria and to be permitted to work as a lecturer*

Christine Touaillon was the daughter of a high-ranking military officer. She qualified at the teacher training institute in Vienna and began studying the history of literature at the university as an extraordinary student in 1897, the year in which women were first permitted to enrol. At the same time, she worked as a teacher and passed her “Matura” school-leaving exam in 1902. In 1905 she gained her doctorate with the title “Dr.in phil.” at the University of Vienna. After marrying the lawyer Heinrich Touaillon, she edited the feminist journal *Neues Frauenleben* of the Allgemeiner Österreichischer Frauenverein (General Austrian Women’s Association) together with Auguste and Emil Fickert. Her qualification as a professor on the German literature produced by women in the 18th century would be a pioneering achievement, since no secondary literature existed on the subject. It was not until 1918 that she was in a position to consider printing her major work *Der deutsche Frauenroman des 18. Jahrhunderts* (The German Women’s Novel of the 18th Century) – a difficult task in the post-war years. After she had found a publisher, Touaillon first had to procure the paper for the book, which ran to 664 pages. A friend helped her to make contact with a paper factory in Graz, which agreed to exchange 2,000 kilograms of paper for 300 kilograms of pork. As Rosa Mayreder noted on 19 March 1918 in her diary: “With the aid of farmer friends, she was therefore able to publish the book, the issuing of which is a precondition of her obtaining a lectureship at the University of Graz.”<sup>482</sup> On 11 July 1919 Christine Touaillon’s application for the *venia legendi* was finally presented to the senate of the faculty of philosophy at the University of Graz. However, the faculty council decided against granting a professorship to a woman.\* A second application to the University of Vienna was finally successful, and in 1921, Touaillon was accepted there as a private lecturer of Modern German Literature. She thus became the first female German studies specialist to be made a professor in Austria. Many years of academic teaching activity followed, during which she also lectured in front of a mixed audience in the Vienna “Volkshaus” association. At the Urania adult education centre in Graz she gave lectures on the history of the German novel under the heading “Popular-scientific individual lectures”. She also campaigned for peace in the ethics society and the Women’s International League for Peace and Freedom and from 1922 was a committee member of the Verband der Akademischen Frauen Österreichs (League of Academic Women of Austria).<sup>483</sup>

\* It would not be until 1993 that a woman, Beatrix Müller-Kampel, qualified as a professor at the institute of Germanic studies in Graz.



## Marina Fischer-Kowalski

*Born in 1946 in Vienna*

*Sociologist, social ecologist; founder and head for many years of the Institut für Soziale Ökologie (Institute for Social Ecology) at the Alpen-Adria University in Klagenfurt; university professor for environmental sociology at the University of Vienna and president of the International Society for Ecological Economics (ISEE)*

The focus of Marina Fischer-Kowalski's work includes theories on social change and environmental sociology. Alongside guest professorships in Australia (Griffith University), Denmark (Roskilde), the US (Yale) and Brazil (Rio de Janeiro), she also worked at the OECD in Paris and other organisations. She only came by chance to her field of research – interdependency between nature and society.

She qualified as a professor of sociology at the University of Graz in 1985, and first worked at the Institute for Advanced Studies, where she produced, for example, quality of life reports for the OECD. In a private capacity, she campaigned in citizens' initiatives, for instance, against nuclear power stations in Zwentendorf and Hainburg. Then, in 1986, came the surprising offer from a publishing house to write an *Ökobilanz Österreich* (Environmental Assessment of Austria) which was published in 1988. This "gave her a taste" for the subject. She was fascinated by the "interdisciplinary cooperation with the natural sciences", according to her own description on the University of Klagenfurt website. She felt responsible for the social sciences to provide impulses for sustainable development.<sup>484</sup>

In this way Marina Fischer-Kowalski was a leading figure in the production of the Decoupling Report for the United Nations Environment Programme (UNEP), which met with a great response internationally. It demonstrated that in the future, negative environmental consequences can only be avoided by decreased consumption of resources. For Marina Fischer-Kowalski, as a social ecologist, permanent economic growth is anyway no guarantee of prosperity. She is of the view that Europe can and must save a relatively large number of resources by making changes to dietary habits and keeping construction projects in check.<sup>485</sup> Within the scope of the EU project "Welfare, Wealth and Work for Europe" she is currently working with leading research institutions on finding new ways forward, since there is no going back to business as usual. At the Institute for Social Ecology she has been involved in developing many ideas and methods over the last 25 years which have become standard worldwide, such as the concept of "social metabolism" – i.e., which and how many resources humanity uses. Her conclusion: without making drastic changes to our life and economic system we will not be in a position to tackle our problems. As a scientist, she feels responsible, she says, for communicating the results of her research and putting them into practice.<sup>486</sup>

## Helga Nowotny

*Born on 9 August 1937 in Vienna  
Sociologist and scientific researcher*

Helga Nowotny first graduated in law at the University of Vienna, where she then worked as an assistant at the Institute for Criminology. When she met the émigré Austrian sociologist Paul Lazarsfeld in New York, she made the spontaneous decision to study for a doctorate in sociology under him at Columbia University, which she completed in 1969. One of her teachers, Robert K. Merton, led her to turn fundamental questions of research into the subject of her research, and to turn to the areas of scientific research and theory.

After returning to Vienna, Nowotny worked at the Institute for Advanced Studies (IHS), where she headed the sociology department from 1970 to 1972. After a guest lecturership at King's College Cambridge, she became founding director of the European Centre for Social Welfare Policy & Research in Vienna. She first met with problems at the Austrian universities. First, she had to qualify as a professor at the University of Bielefeld in Germany (in 1980) due to a lack of support in Austria. Her qualification was not recognised, however, and she was obliged to qualify for a second time in Vienna in 1982.

In 1987 Nowotny was promoted to the title of full professor of scientific theory and research and the newly founded institute of the same name at the University of Vienna. In 1996 she was appointed professor of philosophy of science and scientific research at the Swiss Federal Institute of Technology in Zurich (ETH). She retained this post until her retirement in 2002. From 2001 to 2005 Nowotny was chair of the European Research Advisory Board (EURAB), the highest-level advisory committee of the EU Commission with regard to research. From 2007 she was vice-president of the European Research Council, and was its president from 2010 to 2013, where in 2013 she agreed to the "Vilnius Declaration".

This declaration, which was made in response to the "integration" declared by the European Commission of the social sciences and humanities into the new "Horizon 2020" framework research programme, is intended to further promote the humanities. With reference to the content-related grounds for this agreement, Helga Nowotny said: "Let us not forget that the humanities were created in Europe. They are established at the universities and hardly anyone will contest the broad social contribution made by studies of philosophy, history and the cultural sciences. Unfortunately, that does not mean that they are particularly promoted."<sup>487</sup>

## Käthe Leichter

*Née Marianne Katharina Pick*

*Born on 20 August 1895 in Vienna*

*Died on 17 March 1942 in a concentration camp (place of death unknown)*

*Economist*

The daughter of an assimilated Jewish lawyer's family belonged to the generation of women in the inter-war years who "worked as academics and politically exposed themselves"<sup>488</sup>. From 1906 she attended the grammar school for daughters of officials, and in 1914 was one of the first women to study political science at the University of Vienna. She was still denied access to the study of law in the Habsburg monarchy because she was a woman.<sup>489</sup> In 1917 she travelled to Heidelberg in Germany to complete her studies, since this was still not possible at university in Vienna. There, she joined a circle of socialist students and for this reason was temporarily expelled from Germany. Käthe Leichter obtained her doctorate with honours on 24 July 1918 from Max Weber after receiving special permission to do so.

It is claimed that it was the lawyer and member of the German Reichstag, Julius Ofner, a friend of Leichter's parents, and the social reformer Josef Popper-Lynkeus who awakened her interest in social issues. At the same time as studying, she worked as a pre-school teacher of workers' children in the "Krim" working class area in the Viennese district of Döbling.<sup>490</sup>

After returning to Austria, she was active in a group of left-wing students, who included her future husband Otto Leichter. Käthe Leichter was one of the highest-profile critics of the merging of the soviet movement with the capitalist economic system, and repeatedly stressed that the concept of the social economy was not possible within this system.<sup>491</sup>

From 1919 Leichter was a research associate at the State Commission for Socialisation and in 1925 was made head of a newly founded department for women's employment by the Austrian Chamber of Workers. This made her one of the first women in a leading position, and she had to endure vehement attacks as a result. A mixture of misogynist and anti-Semitic attitudes further intensified these attacks, according to the historian and women's studies specialist Gabriella Hauch.<sup>492</sup> As a result, stenotypists were forbidden by their bosses, for example, from typing documents for Käthe Leichter.<sup>493</sup> Despite these difficulties, she still managed to push through her candidacy for the works council in 1932.

Although she was sceptical of the women's movement at that time, she was a defender of women's interests, even if – like so many social democrats – she was of the view that the rights of women "could only be won by fighting for the rights of all those who are oppressed"<sup>494</sup>. In so doing, she was following the official line. Women's emancipation

was regarded as emancipation of the oppressed, and was supposed to come about more or less by itself.

The fighting that broke out in February 1934 marked the beginning of the persecution of Käthe Leichter and her husband. She coordinated relief efforts for the victims of the fighting, and the couple's house soon became a meeting point for illegal (social democratic) functionaries. Both attempted to earn their living through academic work for foreign institutions. On 30 May 1938 Käthe Leichter was arrested by the Gestapo and deported to Ravensbrück concentration camp in 1940. In 1942, she was taken from there and murdered at an unknown location.<sup>495</sup>

## Ulrike Gschwandtner

*Born on 20 July 1965 in Werfen, Salzburg*

*Died on 3 July 2007 on Gasherbrum II, Pakistan*

*Social scientist, founder of Solution, Sozialforschung & Entwicklung (Solution, Social Research & Development)*

From the late 1980s onwards, Ulrike Gschwandtner worked in women's research and promotion. She became known as the co-initiator of the first Salzburg ditact women's IT summer university, and together with the German sociologist Frigga Haug was co-author of *Sternschnuppen* (2006), a study of the careers that (male and female) pupils wanted to pursue when they left school. She was the head of the study programme "karriere\_links" at the universities of Salzburg and Linz, which aimed to promote the next generation of female scientists. She also lectured at the universities of Salzburg, Linz and Vienna University of Economics and Business, and for years was chair of the association representing the largest independent cultural centre in Salzburg, the ARGEkultur.

In 1996 she co-founded Solution, Sozialforschung & (Organisations-) Entwicklung (Solution, Social Research & (Organisational) Development) with the social scientist and organisational development specialist Birgit Buchinger. It defines itself "as a research facility for social research at the highest level which is not afraid to tackle political and social hot topics"<sup>496</sup>. It has been run by Buchinger since 2007.

In 2001 Ulrike Gschwandtner was awarded the Prize for Social Policy for the 21st century by the Austrian Academy of Sciences. As a filmmaker, she was involved in creating a portrait of the Salzburg rock climbing pioneer and architect Helma Schimke. Gschwandtner, herself a passionate alpinist, had already climbed Mount McKinley (6,194 m) and the Pik Lenin (7,143m) and she was killed, aged 42, in an accident while climbing in Pakistan. The Gasherbrum II would have been her first 8,000 metre peak.<sup>497</sup> In recognition of her varied services to science, culture and sport, the street in Salzburg where ARGEkultur is located was named after her a year after her death.<sup>498</sup>

## Ilse Arlt

*Born on 1 May 1876 in Vienna*

*Died on 25 January 1960 in Vienna*

*Pioneer of public welfare training and poverty research in Austria*

As an autodidact without a “Matura” school-leaving certificate, Ilse Arlt enrolled as an extraordinary student of National Economics and Social Sciences, and in 1901, in connection with the founding of the Sozialer Bildungsverein (Social Education Association), encountered the leading social policy makers of the day. In this association she was given the task of heading the department for commercial night employment, and later worked as a research assistant at the Styrian statistical federal state office. For health reasons, she was forced to reject an offer to become the first woman industrial inspector in Austria-Hungary.

During the years that followed, she would gain a wealth of practical knowledge on the social situation of the population by visiting businesses, workers’ meetings and private homes. For her, poverty was not a matter of fate, but the result of certain conditions which she intended to investigate – in practice *and* in theory – with a view to helping to create a functioning social fabric. With this aim in mind, she developed her own public welfare theory, which was closely linked to national economic as well as medical and educational issues. From 1910 onwards, lectures at international congresses on the subject of social welfare work brought Ilse Arlt into contact with contemporary theoreticians and pioneers of public welfare. In 1912 she founded the first public welfare school and research institute in Vienna under the name Vereinigte Fachkurse für Volkspflege (Combined Specialist Courses in Public Welfare). Arlt’s objective was “creativity”, “individualism” and “joy of living” for everyone; in other words: the “creation of a new way of living which sensibly satisfies bodily needs in such a way that it leaves for everyone the time, money and strength to pursue intellectual work and intellectual pleasures ...” (1921).<sup>499</sup> Her ideas related to people of all ages: “Whoever leafs through our ‘Children’s Joys’ folder full of children’s pictures will never again make the mistake of restricting their child’s play or making it monotonous, and there will be fewer problem children as a result”, she noted in 1937.<sup>500</sup>

In 1938 the training institute was closed on account of her Jewish origins on her mother’s side, and her books and collection of materials were seized. She suffered from financial hardship as a result, but still remained in Austria. The school was re-opened in 1946 with the help of former pupils, but was forced to close again four years later due to financial difficulties. On 15 January 1954 Ilse Arlt was awarded the Dr. Karl Renner Prize, the only official recognition of her work. Her final book, *Wege zu einer Fürsorgewissenschaft* (Paths to a Welfare Science) was published in 1958.

Contrary to Arlt’s hopes, her ecological research approach was not pursued in the course of further developments in the field of social work. So it was that her estate,

which was able to be rescued from destruction by the National Socialists, still remained unexamined at the end of the 20th century. While her writings attracted a great deal of attention during the First Republic, today they are largely forgotten. This unfortunate circumstance is due to a paradox, namely “the modern nature of her demands on science and social work” according to Gudrun Wolfgruber, who has researched Ilse Arlt’s work.<sup>501</sup>

## Marie Jahoda

*Also Marie Jahoda-Lazarsfeld or Lazarsfeld-Jahoda, Albu through a further marriage*

*Born on 26 January 1907 in Vienna*

*Died on 28 April 2001 in Keymer, Sussex, England*

*Social psychologist and committed social democrat*

Marie Jahoda, who came from an assimilated Jewish family, joined the Verein Sozialistischer Mittelschüler (Association of Socialist Middle School Pupils) as a Girl Guide at 16. After her “Matura” school-leaving exam, she began studying psychology at the University of Vienna, and at the same time trained as an elementary school teacher at the Pedagogical Institute of the City of Vienna. Even before completing her studies, she worked for Otto Neurath’s Gesellschafts- und Wirtschaftsmuseum (Society and Economy Museum) among others, and in 1932 gained her doctorate from Karl Bühler, becoming “Dr.in phil.”. During this time, the project “The Unemployed of Marienthal” began, funded by the Bühler Institute and the Chamber of Workers.

This study, which would later become famous, was written by Jahoda together with lawyer Hans Zeisel, and underpinned her status as an academic scientist. When her (ex-husband) Paul Lazarsfeld emigrated to the US in 1933, she took over the management of his Austrian Economic Psychology Research Centre, which was housed in the Vienna Psychological Institute. During the previous year, she had begun psychoanalysis with Heinz Hartmann. During this time, she also worked as a special school teacher. After the establishment of the Ständestaat (Corporate State), Jahoda worked for the political resistance. Until her arrest in 1936 she organised apartments for secret meetings of functionaries, received post from abroad and carried out other tasks. In 1937 she was tried in court on suspicion of high treason, and was lucky to get away with just three months in prison after England and France intervened on her behalf with the Austrian Foreign Ministry. That same year, she emigrated to England, where she quickly found work in her field of empirical surveys.

After the end of the war, she became a research assistant at the Research Department of the American Jewish Committee in the US, headed by Max Horkheimer, and after further scientific successes at various universities finally became full professor at the Department of Psychology at New York University. With a professorship in Britain (University of Sussex) – and decorated internationally with high honours – at the end of her career she returned to researching the socio-psychological effects of unemployment.<sup>502</sup>



# Helene Lieser

Married name Berger-Lieser

Born on 16 December 1898 in Vienna

Died on 20 September 1962 in Vienna

First female doctor in the faculty of Law and Political Science of the University of Vienna; one of the “fourth generation” of the Austrian national economy

After obtaining her school leaving certificate at the Gymnasium (grammar school) run by the Verein für erweiterte Frauenbildung (society for expanded women’s education) in Rahlgasse 4 in Vienna, Helene Lieser enrolled at the University of Vienna. She first studied in the Faculty of Philosophy for five semesters before moving to the Faculty of Law and Political Sciences in 1919, where she had already attended lectures as an extraordinary student. Her political science dissertation *Die währungspolitische Literatur der österreichischen Bankozettelperiode* (The currency policy literature of the Austrian *Bankozettel* period) was written above all in discussion with Ludwig von Mises, of whose private tutorial group Lieser was a member. On 26 June 1920 Helene Lieser obtained her doctorate and the title “Dr.in rer. pol.” This not only made her the first woman to be permitted to complete a course of study in the Faculty of Law and Political Sciences, but also the first to complete the political science doctorate that had been newly established in 1919. In the years that followed she worked for the Verband österreichischer Banken und Bankiers (Association of Austrian Banks and Bankers) and was a member of the Nationalökonomische Gesellschaft (National Economy Society). When the National Socialists seized power in Austria, Helene Lieser was removed from her post on account of her Jewish background. She immediately began to organise her flight from Austria, and for this purpose entered into a marriage of convenience in July 1938, as a result of which she also became a Yugoslav citizen. It was not until 1939 that she was issued with the temporary certificate of safety and was able to flee after paying the Reich Flight Tax.

At first her journey took her to Geneva, to Ludwig von Mises, who had been appointed to the Institut Universitaire de Hautes Études Internationales in 1934. In 1948 she went to Paris, where she worked with Donald MacDougall, director of the economic secretariat of the Organisation for European Economic Co-operation (OEEC; forerunner of the OECD). From 1950 she worked as General Secretary at the International Economics Association (IEA) which was founded in 1950 at the instigation of the UNESCO Department of Social Sciences.<sup>503</sup>

# Martha Stephanie Braun

Also Martha Steffy Browne, née Herrmann

Born on 12 December 1898 in Vienna

Died on 2 March 1990 in New York

Economic scientist, national economist

Martha Stephanie Braun obtained her doctorate on 15 March 1921 with the title “Dr.in rer. pol.”. Sadly, her dissertation in the field of political science at the University of Vienna entitled *Die Anweisungstheorie des Geldes* (The remittance theory of money) has been lost. Her essay *Theorie der staatlichen Wirtschaftspolitik* (Theory of state economic policy) published in 1929 was intended as a submission for a professorship, but as a woman, a converted Jew and a liberal, she was denied this opportunity. Despite this, and despite some criticism of its content, it is regarded as the first comprehensive German-language overview of theoretical economic policy, until it was banned from use at universities due to the decree issued by the National Socialists in 1933.<sup>504</sup> Braun’s academic works were produced not least in the light of the legendary private tutorial group led by Ludwig von Mises, which took place in his office at the Vienna Chamber of Commerce from 1920 onwards, and with which a series of (future) highly respected economists such as Friedrich August von Hayek, Gottfried Haberler, Fritz Machlup and also Helene Lieser were connected. In this tutorial group, “all important problems relating to the national economy, social philosophy, sociology, logic and the epistemology of the science of human activity”<sup>505</sup> were discussed in an informal atmosphere. After first working as a freelance economics journalist, Martha Braun took a position at the Vienna Chamber of Commerce. In 1938 she was forced to flee to the US with her husband and two children. As an émigré, she soon distinguished herself as an expert on American-Japanese economic relations. She worked in the Office of Strategic Services in Washington D.C. and was the author of an important fundamental study. After further studies (at Columbia University and elsewhere) she became professor of economics at numerous American universities such as Brooklyn College, New York University, the University of Cincinnati and others. In June 1989 she was awarded an honorary doctorate (Dr.in rer. soc. oec. h.c.) by the University of Vienna. She repeatedly travelled to Vienna to participate in conferences until well into old age. Since 1998 she has been commemorated on the campus of the University of Vienna in the form of the “Browne Tor” gate.<sup>506</sup>





## Notes

General note on online documents: all links listed below were retrieved between 1 October and 29 December 2014.

- 1 Marie Luise Kaltenegger in: *Extrablatt*, 6 November 1979, Editorial. Printed in: Alexander Horvath (ed.): *Das Sichtbare Kino. Fünfzig Jahre Filmmuseum*. Vienna: FilmmuseumSynemaPublikationen, 2014, p. 137.
- 2 Ibid.
- 3 See *10 Jahre "Frauen sichtbar machen". biografiA – Datenbank und Lexikon österreichischer Frauen. IWK-Mitteilungen 1–2/2008*, update based on: [www.boehlau-verlag.com](http://www.boehlau-verlag.com), [www.praesens.at](http://www.praesens.at); see also: Susanne Blumesberger, Christine Kanzler, Karin Nusko (ed.): *Mehr als nur Lebensgeschichten. 15 Jahre biografiA; eine Festschrift für Ilse Korotin*. Vienna: Praesens Verlag, 2014.
- 4 Helga Hofmann-Weinberger, Christa Bittermann-Wille: "Christine de Pizan im Cyberspace". In: *Sic! Forum für feministische Gartengarten*, Vol. 2, 8–9/1995, p. 36–37, here p. 36.
- 5 Ibid, p. 36.
- 6 Christa Bittermann-Wille in conversation with ORFscience, 2012: <http://science.orf.at/stories/1695303/>; all numerical data in this paragraph – unless stated otherwise – has been taken from this interview.
- 7 Christa Bittermann-Wille, Helga Hofmann-Weinberger: "Kleine Randbemerkung – Große Wirkung". In: *10 Jahre "Frauen sichtbar machen". IWK-Mitteilungen 1–2/2008*, p. 4, [www.iwk.ac.at/wp-content/uploads/2014/06/Mitteilungen\\_2008\\_1-2\\_zehn\\_jahre\\_biographia.pdf](http://www.iwk.ac.at/wp-content/uploads/2014/06/Mitteilungen_2008_1-2_zehn_jahre_biographia.pdf).
- 8 See Edith Stumpf-Fischer: "Am Anfang war eine Fußnote". In: *10 Jahre "Frauen sichtbar machen". IWK-Mitteilungen 1–2/2008*, p. 2–4.
- 9 Christa Bittermann-Wille in conversation with ORFscience, 2012, see above.
- 10 Cf. *10 Jahre "Frauen sichtbar machen". IWK-Mitteilungen 1–2/2008*, p. 63.
- 11 Ibid.
- 12 Ibid, p. 64.
- 13 See biografiA entry on Magda Strebl at [www.univie.ac.at/biografiA/projekt/Bibliothekarinnen/Strebl\\_Magda.htm](http://www.univie.ac.at/biografiA/projekt/Bibliothekarinnen/Strebl_Magda.htm) (Edith Stumpf-Fischer).
- 14 William Grimes in: *The New York Times*, 3 January 2013, obituary, [www.nytimes.com/2013/01/04/us/gerdardner-historian-dies-at-92.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2013/01/04/us/gerdardner-historian-dies-at-92.html?pagewanted=all&_r=0).
- 15 Cfr. Gloria Kaiser: *Dona Leopoldina: Die Habsburgerin auf Brasiliens Thron*. Graz et al: Styria, 1994.
- 16 Brigitte Hamann (ed.): *Die Habsburger. Ein biographisches Lexikon*. Vienna: Ueberreuter, 1988, p. 92–94, here p. 93; other literature used: Brigitte Hamann: *Elisabeth. Kaiserin wider Willen*. Vienna et al: Amalthea, 1982.
- 17 Brigitte Hamann (ed.): *Die Habsburger. Ein biographisches Lexikon*, see above, p. 341.
- 18 Ibid.
- 19 Ibid; see also: *Die Welt der Habsburger*, [www.habsburger.net/de/personen/habsburger-herrscher/maria-theresia](http://www.habsburger.net/de/personen/habsburger-herrscher/maria-theresia).
- 20 Cf. Brigitte Hamann (ed.): *Die Habsburger. Ein biographisches Lexikon*, see above, p. 341–344.
- 21 Brigitte Hamann (ed.): *Die Habsburger. Ein biographisches Lexikon*, see above, p. 315–317, here p. 316; other literature used: Helga Thoma: *Habsburgs letzte Herrscherin. Maria Christine – Erzherzogin von Österreich, Königin-Regentin von Spanien*. Vienna: Edition Va Bene, 2003.
- 22 Quotes by Gabriele Michalitsch from: Gabriele Michalitsch: "Entpolitierte Lebensverhältnisse. Geschlechterhierarchien im Zeichen von Freiheit". In: "...und weiter". *20 Jahre Frauenabteilung (MA 57)*. Vienna: Frauenabteilung der Stadt Wien, 2011, p. 33–37, here p. 33.
- 23 Quote by Johanna Dohnal from: *Das ABC der Frauenpolitik*, published by SPÖ-Frauen, 2006, p. 16, [https://web.archive.org/web/20090824100303/http://frauen.spoe.at/bilder/d48/FrauenABC\\_k.pdf](https://web.archive.org/web/20090824100303/http://frauen.spoe.at/bilder/d48/FrauenABC_k.pdf).
- 24 See: City of Vienna Women's Department – winner of the Women's Award Eva Geber, <https://www.wien.gv.at/menschen/frauen/stichwort/politik/frauenpreis/preistraegerinnen/eva-geber.html>; for more information on AUF see also: [www.auf-einefrauenzeitschrift.at](http://www.auf-einefrauenzeitschrift.at); for book recommendations on Eva Geber

- see: "Die Geschichte der Frauen ist noch nicht erforscht", Renata Schmidtkunz spricht mit Eva Geber, Grafikerin und Autorin, Im Gespräch, ORF, 6 March 2014, <http://oe1.orf.at/programm/365573>.
- 25 Cited from Beate Hausbichler in an interview with Eva Geber: "Was, wenn ich zur Feder greifen will?": In: *derStandard.at*, 24 March 2011, <http://diestandard.at/1297821293369/Aus-fuer-die-AUF-Was-wenn-ich-zur-Feder-greifen-will>.
- 26 Interview by Beate Hausbichler with Eva Geber, see above.
- 27 Ruth Klüger: "Fingerabdruck der schreibenden Sozialisten". In: *derStandard*, 15 November 2013, <http://derstandard.at/1381372277152/Fingerabdruck-der-schreibenden-Sozialisten>.
- 28 Cf. City of Vienna Women's Department – winner of the Women's Award Eva Geber, see above.
- 29 Eva Geber (ed.): "*Der Typus der kämpfenden Frau*". *Frauen schreiben über Frauen in der Arbeiter-Zeitung von 1900–1933*. Vienna: Mandelbaum Verlag, 2013, p. 9/10.
- 30 Cf. [www.literaturfestival.com/archiv/teilnehmer/autoren/2013/ruth-klueger](http://www.literaturfestival.com/archiv/teilnehmer/autoren/2013/ruth-klueger)Ruth; Ruth Klüger: "In Göttingen wurde die verschüttete Europäerin in mir wieder lebendig". In: *Europa – Alte und Neue Welten 3/2004*, Georg August University Göttingen 2003. <https://www.uni-goettingen.de/de/europa-alte-und-neue-welten/16746.html>; <https://www.uni-marburg.de/aktuelles/events/2014/bruedergrimmpreis2014>.
- 31 Cf. Österreichisches Biographisches Lexikon 1815–1950, Graz/Cologne 1957ff, cited from "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_fickert.htm](http://www.onb.ac.at/ariadne/vfb/bio_fickert.htm).
- 32 Cf. *Weblexikon der Wiener Sozialdemokratie*: [www.dasrotewien.at/fickert-auguste.html](http://www.dasrotewien.at/fickert-auguste.html).
- 33 Harriet Anderson: "'Uns handelt es sich um weit Höheres ...' Visionäre Entwürfe von bürgerlichen Feministinnen in Wien um 1900". In: *Aufbruch in das Jahrhundert der Frau? Rosa Mayreder und der Feminismus in Wien um 1900*, Text and compilation by Reingard Witzmann. Exhibition catalogue, Wien Museum, Vienna: publishing company of the Museen der Stadt Wien, 1989, p. 19–27, p. 24.
- 34 Auguste Fickert cited by Harriet Anderson, in: *Aufbruch in das Jahrhundert der Frau?*, see above, p. 24.
- 35 Cf. *Aufbruch in das Jahrhundert der Frau?*, see above, p. 189.
- 36 [www.onb.ac.at/ariadne/vfb/fv\\_sett.htm](http://www.onb.ac.at/ariadne/vfb/fv_sett.htm).
- 37 Cf. all articles relating to Marie Lang's biography on "Ariadne" at: [www.onb.ac.at/ariadne/vfb/bio\\_langmarie.htm](http://www.onb.ac.at/ariadne/vfb/bio_langmarie.htm).
- 38 See *Aufbruch in das Jahrhundert der Frau?*, see above, p. 189.
- 39 Democracy Centre Vienna, Pioneers of the Women's Movement module – Women in Politics: [www.demokratiezentrum.org/themen/genderperspektiven/pionierinnen/pionierinnen-gallery.html?index=1477](http://www.demokratiezentrum.org/themen/genderperspektiven/pionierinnen/pionierinnen-gallery.html?index=1477); and "Ariadne": [www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p\\_iPersonenID=8674928](http://www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p_iPersonenID=8674928).
- 40 Cf. website of PRO-GE Frauen, entry on Franziska Fast: [www.proge.at/servlet/ContentServer?pagename=Po1/Page/Index&n=Po1\\_21.5,a&cid=1298546037690](http://www.proge.at/servlet/ContentServer?pagename=Po1/Page/Index&n=Po1_21.5,a&cid=1298546037690).
- 41 Cf. *Weblexikon der Wiener Sozialdemokratie*: [www.dasrotewien.at/fast-franziska.html](http://www.dasrotewien.at/fast-franziska.html).
- 42 *Österreichisches Biographisches Lexikon 1815–1950*, see above, cited on "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_hainisch.htm](http://www.onb.ac.at/ariadne/vfb/bio_hainisch.htm).
- 43 Cf. all articles on Marianne Hainisch's biography on "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_hainisch.htm](http://www.onb.ac.at/ariadne/vfb/bio_hainisch.htm).
- 44 See: Harriet Anderson: "'Uns handelt es sich um weit Höheres ...' Visionäre Entwürfe von bürgerlichen Feministinnen in Wien um 1900". In: *Aufbruch in das Jahrhundert der Frau?*, see above, p. 19–27, here p. 25.
- 45 See and compare *ibid*, p. 26.
- 46 See [www.univie.ac.at/biograA/daten/text/polit\\_bio/seidel.htm](http://www.univie.ac.at/biograA/daten/text/polit_bio/seidel.htm).
- 47 *Ibid*.
- 48 All information taken from the texts published online relating to the exhibition *Ungehalten – Irma von Troll-Borostyani (1847–1912). Vorkämpferin der Frauenemanzipation* (26 October 2012 to 10 February 2013, Salzburg Museum) written by Gerhard Plasser, Christa Gürtler, Sabine Veits-Falk: [www.salzburgmuseum.at/837.html](http://www.salzburgmuseum.at/837.html).
- 49 Cf. Susanne Feigl: *Politikerinnen in Wien. 1848–2000. Biographien*. Vienna: City of Vienna Women's Department (MA 57) 2000, p. 46; cited from the website of the Democracy Centre Vienna: [www.demokratiezentrum.org/themen/genderperspektiven/pionierinnen/pionierinnen-gallery.html?index=1476](http://www.demokratiezentrum.org/themen/genderperspektiven/pionierinnen/pionierinnen-gallery.html?index=1476).

- 50 All quotes and data from: *ibid*.
- 51 All information cited from: [www.univie.ac.at/biografiA/daten/text/polit\\_bio/boschek.htm](http://www.univie.ac.at/biografiA/daten/text/polit_bio/boschek.htm); see also: *Aufbruch in das Jahrhundert der Frau?*, see above, p. 199.
- 52 Cf. Daniela Weiland: *Geschichte der Frauenemanzipation*, cited from "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_perin.htm](http://www.onb.ac.at/ariadne/vfb/bio_perin.htm).
- 53 All information taken from the articles on "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_perin.htm](http://www.onb.ac.at/ariadne/vfb/bio_perin.htm).
- 54 Cf. Frauen Media Turm – Rosa Mayreder. Unless otherwise stated, all subsequent information cited from: [www.frauenmediaturm.de/themen-portraits/feministische-pionierinnen/rosa-mayreder/](http://www.frauenmediaturm.de/themen-portraits/feministische-pionierinnen/rosa-mayreder/).
- 55 English language version provided by the translator. Original German text by Rosa Mayreder: "Die Frau und der Krieg". In: Hanna Schnedl (ed.): *Zur Kritik der Weiblichkeit*. Munich: Frauenoffensive, 1982, p. 72, cited from Edith Prost: "Individualistin – Bürgerliche – Feministin. Biografische Notizen zu Rosa Mayreder". In: *Aufbruch in das Jahrhundert der Frau?*, see above, p. 59–66, here p. 59.
- 56 Literature/links used: Karin Berger et al. (ed.): *Der Himmel ist blau. Kann sein: Frauen im Widerstand, Österreich 1938–1945*. Vienna: Promedia, 1985. Erika Weinzierl: *Zu wenig Gerechte. Österreicher und Judenverfolgung 1938–1945*. Graz, Vienna: Styria, 1969, 1985, 1986 and 1997, here 1997. Documentation Centre of Austrian Resistance: [www.doew.at/](http://www.doew.at/); [www.univie.ac.at/biografiA/projekt/text/widerstand.htm](http://www.univie.ac.at/biografiA/projekt/text/widerstand.htm); [www.yadvashem.org](http://www.yadvashem.org); [www.lettertothestars.at/righteous\\_pers.php?ctype=&uid=15](http://www.lettertothestars.at/righteous_pers.php?ctype=&uid=15); further link: [www.kz-verband.at](http://www.kz-verband.at). Films on the subject: *Tränen statt Gewehre* (Austria 1983) and *Küchengespräche mit Rebellen* (Austria 1984); English, French subtitles; script, editing, direction: Karin Berger, Elisabeth Holzinger, Lotte Podgornik, Lisbeth N. Trallori (also available in the DVD series "Der Österreichische Film", EDITION STANDARD/HOANZL/filmarchiv austria).
- 57 Sources: <http://diestandard.at/1297819634935/Interview-mit-Irma-Schwager-Geschenkt-ist-Frauen-gar-nichts-warden>; Karin Berger et al. (ed.): *Der Himmel ist blau. Kann sein*, see above; [http://www.klahrgesellschaft.at/Mitteilungen/Ascher\\_3\\_02.html](http://www.klahrgesellschaft.at/Mitteilungen/Ascher_3_02.html); see also: [www.kpoe.at/home/anzeige-rss/datum/2014/03/14/oesterreichischer-frauenring-vergibt-preis-fuer-zivilcourage-2014-an-irma-schwager.html](http://www.kpoe.at/home/anzeige-rss/datum/2014/03/14/oesterreichischer-frauenring-vergibt-preis-fuer-zivilcourage-2014-an-irma-schwager.html); see also: Maria Ascher: *Irma Schwager – Eine Frau im Widerstand*. Diploma thesis, University of Innsbruck, 2001, 2 volumes.
- 58 Cf. [www.generationendialog-steiermark.at/wp-content/uploads/2013/11/Maria-CAESAR-Biografie\\_END.pdf](http://www.generationendialog-steiermark.at/wp-content/uploads/2013/11/Maria-CAESAR-Biografie_END.pdf) (Heimo Halbrainer); see also: [www.kpoe-steiermark.at/ maria-caesar-im-gespraech.phtml](http://www.kpoe-steiermark.at/ maria-caesar-im-gespraech.phtml) and Heimo Halbrainer (ed.), *"Ich bin immer schon eine politische Frau gewesen"*, *Maria Cäsar – Widerstandskämpferin und Zeitzeugin. Eine Würdigung zum Anlass ihres 86. Geburtstages*. Graz: Clio-Verein für Geschichts- und Bildungsarbeit, 2006.
- 59 Sources: abbreviated excerpts from [www.rosalux.de/news/38237/antifaschistischer-widerstand-und-ueberleben-im-kz-ravensbrueck.html](http://www.rosalux.de/news/38237/antifaschistischer-widerstand-und-ueberleben-im-kz-ravensbrueck.html); [www.lettertothestars.at/lastwitnesses\\_pers.php?uid=3542](http://www.lettertothestars.at/lastwitnesses_pers.php?uid=3542). See also: Karin Berger et al. (ed.): *Der Himmel ist blau. Kann sein*. see above; <http://diestandard.at/1381370895017/Widerstandskampferin-Kaetze-Sasso-im-Parlament-geeht>; Audio CD/film on the subject: *Nicht nur in Worten, auch in der Tat: Käthe Sasso erzählt ihre Jugend im Widerstand*, 3 audio CDs – audiobook, Berlin: Suppose, 2012, 183 mins., design and direction: Klaus Sander & Evelyn Steinhäler, narrator: Käthe Sasso. "Erschlagt mich, ich verrate nichts!" *Käthe Sasso, Widerstandskämpferin*, by Kurt Brazda (director), ORF documentary, Austria 2013.
- 60 Christian Klösch, Kurt Scharr, Erika Weinzierl: *"Gegen Rassenhass und Menschennot". Irene Harand – Leben und Werk einer ungewöhnlichen Widerstandskämpferin*. Innsbruck: Studienverlag, 2004, p. 32.
- 61 Cf. *ibid*, p. 219; cf. also [www.zeit.de/2013/44/irene-harand-weltbewegung-gegen-rassenhass-nationalsozialismus](http://www.zeit.de/2013/44/irene-harand-weltbewegung-gegen-rassenhass-nationalsozialismus).
- 62 *Ibid*, p. 218.
- 63 [www.drava.at](http://www.drava.at); Helena Kuchar, Thomas Busch, Brigitte Windhab; Jelka: *Aus dem Leben einer Kärntner Partisanin*. Klagenfurt: Drava, 1984, 2009.
- 64 See also: [www.kinderfreunde.at/V/Rote-Falken-Oesterreich/Themen/Marx-und-seine-Kinder/](http://www.kinderfreunde.at/V/Rote-Falken-Oesterreich/Themen/Marx-und-seine-Kinder/) Jelka-Helena-Kuchar.
- 65 Sources: [http://de.wikipedia.org/wiki/Gisela\\_Tschofenig](http://de.wikipedia.org/wiki/Gisela_Tschofenig); <http://web.archive.org/web/20060111152700/http://www.kpoe.at/bund/frauen/html/kain.html>; see also: Gabriella Hauch (ed.): *Frauen im Reichsgau Oberdonau. Geschlechtsspezifische Bruchlinien im Nationalsozialismus*. Linz: Oberösterreichisches Landesarchiv, 2006. Literary study of the life of Gisela Tschofenig in the story by Erich Hackl: *Drei tränenlose Geschichten*. Zurich: Diogenes, 2014.

- 66 Sources: <http://kurier.at/kultur/volkstheater-ein-denkmal-fuer-dorothea-neff/729.479>; [www.yadvashem.org/yv/en/righteous/stories/neff.asp](http://www.yadvashem.org/yv/en/righteous/stories/neff.asp); Peter Kunze: *Dorothea Neff. Mut zum Leben*. Vienna: Orac, 1983 (with a postscript by Erwin Ringel); see also: [http://de.wikipedia.org/wiki/Dorothea\\_Neff](http://de.wikipedia.org/wiki/Dorothea_Neff).
- 67 Sources: [www.proge.at/servlet/ContentServer?pagename=P01/Page/Index&n=P01\\_21.5.a&cid=1298546037324](http://www.proge.at/servlet/ContentServer?pagename=P01/Page/Index&n=P01_21.5.a&cid=1298546037324); [http://de.wikipedia.org/wiki/Agnes\\_Primocic](http://de.wikipedia.org/wiki/Agnes_Primocic); Karin Berger (ed.): *Der Himmel ist blau. Kann sein*, see above. Films on the topic: Agnes Primocic – “Nicht stillhalten, wenn Unrecht geschieht”, Documentary by Uwe Bolius and Robert Angst, Austria 2002, 45 mins.; *Mehr als das Leben. Agnes Primocic*, Short documentary by Christine Pramhas and Ulrike Ramsauer, Austria 1995, 25 mins. (Independent Film Salzburg). *Küchengespräche mit Rebellen*, Austria 1984, 80 mins., Video and 16 mm, English, French subtitles, script, editing, direction: Karin Berger, Elisabeth Holzinger, Lotte Podgornik, Lisbeth N. Trallori (also available in the DVD series “Der Österreichische Film”, EDITION STANDARD 211 HOANZL/filmarchiv austria). See also: Michaela Zehetner (ed.): “Nicht stillhalten, wenn Unrecht geschieht”. *Die Lebenserinnerungen von Agnes Primocic*. Salzburg: Akzente, 2004.
- 68 <http://cba.fro.at/9424>; source of the online entry: Maria Căsar, Heimo Halbrainer (ed.): “Die im Dunkeln sieht man doch”: *Frauen im Widerstand – Verfolgung von Frauen in der Steiermark*. (= Clio – Historische und gesellschaftspolitische Schriften, Vol. 6) Graz: Clio, 2007. See also: <http://www.kpoe-graz.at/helene-serfecz-platz-in-graz.phtml>.
- 69 Ilse Korotin (ed.): “Die Zivilisation ist nur ein ganz dünne Decke ...” *Ella Lingens (1908–2008). Ärztin – Widerstandskämpferin – Zeugin der Anklage*. Vienna: Praesens, 2011, p. 16.
- 70 Ibid, p. 19ff.
- 71 Cf. also: Ella Lingens: *Gefangene der Angst. Ein Leben im Zeichen des Widerstandes*. Edited and with foreword by Peter Michael Lingens. Vienna/Frankfurt-Main: Deuticke, 2003.
- 72 Cf. Anna Bauer, Ingrid I. Gumpinger, Eleonore Kleindienst (ed.): *Frauenarchitekturen. Arbeiten von Architektinnen in Österreich*. Salzburg/Munich: Anton Pustet, 2004, p. 92.
- 73 Ibid, p. 112.
- 74 See Ingrid Holzschuh, Petra Rainer (ed.): *Adelheid Gnaiger. Die erste Architektin Vorarlbergs 1916–1991*. In collaboration with the Vorarlberg Museum, Bregenz: Park Books, 2014; further information on: [http://www.azw.at/page.php?node\\_id=168](http://www.azw.at/page.php?node_id=168).
- 75 *Frauenarchitekturen*, see above, p. 11. Further literature: Architekturzentrum Wien (ed.): *Best of Austria Architektur 2006\_2007* and *Best of Austria Architektur 2008\_09*. Salzburg: Residenzverlag, 2010; Christine Altenstraßer, Gabriella Hauch, Hermann Kepplinger (ed.): *gender housing. Geschlechtergerechtes Bauen, Wohnen, Leben*. Innsbruck/Vienna/Bolzano: Studienverlag, 2008.
- 76 In light of the close cultural and economic relations between the two countries since the 1880s, but also due to the increasingly unstable political situation in Bulgaria after 1922, the highest proportion of foreign students at Austrian universities during the inter-war years came from Bulgaria; cf. Lisa Fischer, Judith Eiblmayr: *Anna-Lülja Praun. Möbel in Balance. Werk- und Lebensschau zum 95. Geburtstag*. Exhibition catalogue Haus Wittgenstein. Vienna: Anton Pustet, 2001, p. 17.
- 77 Cf. Lisa Fischer: “Möbel in Balance”. In: Lisa Fischer, Judith Eiblmayr: *Anna-Lülja Praun. Möbel in Balance*, see above, p. 13–49, here p. 22.
- 78 Ibid, p. 13.
- 79 Sources: [www.architektenlexikon.at/de/65.htm](http://www.architektenlexikon.at/de/65.htm); Edith Friedl: “Nicht immer folgen die Frauen dem Einfluss der Männer”. Über Bau-Pionierinnen und ihre Nachhut”. In: Christine Altenstraßer, Gabriella Hauch, Hermann Kepplinger (ed.): *gender housing*, see above, p. 85–115.
- 80 See Charlotte Zwiauer: “Margarete Schütte-Lihotzky”. In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen. Biographien deutschsprachiger Wissenschaftlerinnen, Forscherinnen, intellektueller Frauen*. Vienna: Federal Ministry for Education and the Arts, 1993, p. 109–112, here p. 110.
- 81 Ibid, p. 109.
- 82 Ibid, p. 111.
- 83 [www.architektenlexikon.at/de/580.htm](http://www.architektenlexikon.at/de/580.htm) (Ursula Prokop).
- 84 Ibid; cf.: [http://austria-forum.org/af/Wissenssammlungen/Biographien/Schütte-Lihotzky\\_Margarete](http://austria-forum.org/af/Wissenssammlungen/Biographien/Schütte-Lihotzky_Margarete); see also: [http://de.wikipedia.org/wiki/Margarete\\_Schütte-Lihotzky](http://de.wikipedia.org/wiki/Margarete_Schütte-Lihotzky) and Margarete Schütte-Lihotzky: *Erinnerungen aus dem Widerstand 1938–1945*. Berlin: Volk und Welt, 1985; New edition: *Erinnerungen aus dem Widerstand. Das kämpferische Leben einer Architektin von 1938–1945*. Edited by Irene Nierhaus. Vienna:



- Promedia, 1994. Margarete Schütte-Lihotzky: *Warum ich Architektin wurde*. Edited by Karin Zogmayer. Salzburg: Residenzverlag, 2004 (posthumously). Audio CD on the topic: *Eine von vielen: Texte aus dem Widerstand. Texte von Margarete Schütte-Lihotzky und Elfriede Hartmann. Narrated by Katharina Stemberger and Katharina Hartmann*, Vienna: Mono, 2012.
- 85 Quotes and information cf. entry in the Architekturzentrum Wien: [www.architektenlexikon.at/de/727.htm#Beruflicher-Werdegang--Lehrt--tigkeit](http://www.architektenlexikon.at/de/727.htm#Beruflicher-Werdegang--Lehrt--tigkeit); see also: [www.liane-zimbler.de](http://www.liane-zimbler.de).
- 86 Cf. [www.univie.ac.at/geschichte/gesichtset/index.html](http://www.univie.ac.at/geschichte/gesichtset/index.html).
- 87 See Charlotte Zwiauer, "Aufbruch der Geschlechter zwischen Moderne und Antimoderne – Die Künstlerin und Kunstpädagogin Friedl Dicker (1898–1944)". In: Doris Ingrisch, Ilse Korotin, Charlotte Zwiauer (ed.): *Die Revolutionierung des Alltags. Zur intellektuellen Kultur von Frauen im Wien der Zwischenkriegszeit*. Frankfurt/Main/Berlin et al: Peter Lang, 2004, p. 225–243, here p. 239.
- 88 See *ibid.*, p. 225–243.
- 89 *Ibid.*, p. 237.
- 90 Charlotte Zwiauer: "Friedl Dicker". In: Ilse und René Korotin (ed.): *Gelehrte Frauen*. Vienna: Austrian Federal Ministry for Education and Culture, 1996, p. 285; see also: Edith Friedl: "Nicht immer folgen die Frauen dem Einfluss der Männer: Über Bau-Pionierinnen und ihre Nachhut". In: Christina Altenstraßer et al. (ed.): *gender housing*, see above, p. 85–115.
- 91 Cf. <http://viennaartweek.at/magazin/> and the internet portals of the art galleries mentioned. Further current discussion contributions on Vienna as an art location: Nina Schedlmayer: "Altfront – Warum zeigen Wiens Institutionen kaum junge Kreative?" In: *profil*, 24 April 2014, [www.profil.at/articles/1417/983/374570/altfront-warum-wiens-institutionen-kreative](http://www.profil.at/articles/1417/983/374570/altfront-warum-wiens-institutionen-kreative).
- 92 Angelica Bäumer: "Krokodil im Karpfenteich". In: *artmagazine*, 26 July 2014, [www.artmagazine.cc/content/76930.html](http://www.artmagazine.cc/content/76930.html).
- 93 Cf. Angelica Bäumer, *ibid.*
- 94 Cf. Anne Katrin Fessler, *dieStandard*, 2014, <http://derstandard.at/2000003012260/Wo-Beobachten-und-Malen-ineinanderfallen>.
- 95 Martha Jungwirth in a *profil* interview with Nina Schedlmayer, 9 July 2014, <http://www.profil.at/articles/1428/983/376658/die-wiederentdeckung-wiener-malerin-martha-jungwirth> (Nina Schedlmayer).
- 96 Essl Museum entry on Martha Jungwirth: [www.essl.museum/sammlung/kunstler/person?article\\_id=1364382723225](http://www.essl.museum/sammlung/kunstler/person?article_id=1364382723225).
- 97 Rudolf Burger cited from: [www.kleinegalerie.at/1751.html](http://www.kleinegalerie.at/1751.html).
- 98 Rudolf Burger, *ibid.*
- 99 For all biographical data see also: [www.fauve.at/gerdafassel/biographie.htm](http://www.fauve.at/gerdafassel/biographie.htm); [www.dieangewandte.at/](http://www.dieangewandte.at/). Ulrike Jenni (ed.): *Gerda Fassel – Texte zur bildenden Kunst*. Vienna: University of Applied Arts, 2011.
- 100 Sabine Plakolm-Forsthuber: *Künstlerinnen in Österreich. Malerei – Plastik – Architektur*. Vienna: Picus, 1994, p. 23.
- 101 *Ibid.*, p. 24.
- 102 *Österreichisches Biographisches Lexikon 1815–1950 (ÖBL)*, Volume 4. Vienna: Austrian Academy of Sciences, 1969, p. 187/188.
- 103 Cf. [http://en.wikipedia.org/wiki/Barbara\\_Krafft](http://en.wikipedia.org/wiki/Barbara_Krafft).
- 104 Opening speech by Wolfgang Denk on 8. July 2011 – Susanne Wenger Foundation, [www.susannewengerfoundation.at/de/susanne-wenger-foundation](http://www.susannewengerfoundation.at/de/susanne-wenger-foundation).
- 105 Sources: [www.susannewengerfoundation.at/de/susanne-wenger-foundation](http://www.susannewengerfoundation.at/de/susanne-wenger-foundation); [www.kunstmeile-krems.at/kunstmeile-krems/institutionen/institutionen-alt/susanne-wenger-archiv](http://www.kunstmeile-krems.at/kunstmeile-krems/institutionen/institutionen-alt/susanne-wenger-archiv); <http://stmv1.orf.at/stories/334930>; <http://whc.unesco.org/en/list/1118>. Brigitte Borchhardt-Birbaumer, Alexandra Schantl: "Susanne Wenger – 'Kunst ist Ritual'". In: Alexandra Schantl (ed.): *Ausnahmefrauen – Christa Wenger, Hildegard Joos, Susanne Wenger/Elisabeth Vavra* (ed.): *Frauenleben in Niederösterreich*. Exhibition catalogue Niederösterreichisches Landesmuseum. Weitra: Bibliothek der Provinz, 2014, p. 29–48.
- 106 Unless otherwise stated, all biographical data in this article up to this point and elsewhere from: Brigitte Borchhardt-Birbaumer: "Femi- statt Manifest. Christa Hauer als Kulturpolitikerin". In: Alexandra Schantl (ed.): *Ausnahmefrauen*, see above, p. 7–17.
- 107 *Ibid.*, p. 9.

- 108 [www.ig-lesen.at/illustratorinnenportraits/48\\_kaufmann\\_angelika](http://www.ig-lesen.at/illustratorinnenportraits/48_kaufmann_angelika); [www.jungbrunnen.co.at/autorinnen-illustratorinnen/60/](http://www.jungbrunnen.co.at/autorinnen-illustratorinnen/60/).
- 109 Cf. Anna Soucek, *Ö1-Kulturjournal*, 5 June 2012, <http://oe1.orf.at/artikel/306500>.
- 110 Art historian Christa Steinle in her laudation of Grita Insam to mark the presentation of the Cross of Honour for Science and Art in 2009, quoted in: *derStandard*, 4 June 2014, obituary, <http://derstandard.at/1338558631271/1939-2012-Galeristin-Grita-Insam-verstorben>.
- 111 Elke Krasny: *Stadt und Frauen – eine andere Topographie von Wien*. Vienna: Metroverlag, 2008, p. 42.
- 112 Cf. Janely Stelzer: *Die holländischen Arbeiten im Werk von Tina Blau*. Diploma thesis, University of Vienna, 1999.
- 113 Sabine Plakolm-Forsthuber: *Künstlerinnen in Österreich*, see above, p. 114.
- 114 Claus Jesina: "Der Prater als Zufluchtsort und Inspirationsquelle", quoted in: Tobias Natter (ed.): *Pleinair. Die Landschaftsmalerin Tina Blau. 1845–1916*. Exhibition catalogue, Jewish Museum Vienna, Vienna 1996, p. 129.
- 115 Sources: Regine Kovacek (ed.): *Edith Kramer. Wien–New York. Malerin zwischen den Welten*. Exhibition catalogue Galerie Kovacek. Vienna 2006; Marianne Hussl-Hörmann in: Regine Kovacek (ed.): *Edith Kramer*, see above, p. 6–9; Charlotte Zwiauer: *Edith Kramer*. Vienna: Picus, 1997; [http://diepresse.com/home/kultur/kunst/1567311/Edith-Kramer\\_Mutter-der-Kunsttherapie-ist-gestorben](http://diepresse.com/home/kultur/kunst/1567311/Edith-Kramer_Mutter-der-Kunsttherapie-ist-gestorben).
- 116 Note on Trude Hammerschlag: [www.univie.ac.at/biografieA/daten/text/bio/Hammerschlag\\_Trude.htm](http://www.univie.ac.at/biografieA/daten/text/bio/Hammerschlag_Trude.htm).
- 117 Note on Annie Reich: [www.univie.ac.at/biografieA/daten/text/bio/Reich\\_Annie.htm](http://www.univie.ac.at/biografieA/daten/text/bio/Reich_Annie.htm).
- 118 Cf. Maria Biljan-Bilger: "bemerkungen zu meinem leben". In: Friedrich Kurrent, Eva Rubin, Roland Rainer: *Roland Rainer & Maria Biljan-Bilger*. Edited by Verein der Freunde der Maria Biljan-Bilger Ausstellungshalle Sommerlein; photo(s) by Margherita Spiluttini. Salzburg et al: Müry Salzmann, 2010.
- 119 Maria Biljan-Bilger: "bemerkungen zu meinem leben", see above, p. 13.
- 120 See also: [www.maria-biljan-bilger.at/bilger.php](http://www.maria-biljan-bilger.at/bilger.php); [www.k-haus.at/de/ausstellung/163/aria-biljan-bilger.html](http://www.k-haus.at/de/ausstellung/163/aria-biljan-bilger.html).
- 121 Sources: "Menschenbilder – die Sendung vom geglückten Leben – Die Bildhauerin Anna Mahler" (in conversation with Sandra Kreisler), retrievable via the media library: [www.mediathek.at/atom/017434E4-36C-01B15-00000DBC-01733A62](http://www.mediathek.at/atom/017434E4-36C-01B15-00000DBC-01733A62).
- 122 Cf. *Kurier*-interview with Anna Mahler, 1981, cited in: Franz Willnauer, Marina Mahler-Fistoulari (ed.): *Anna Mahler, 1904–1988. Skulpturen*. Exhibition catalogue Kleines Festspielhaus Salzburg. Salzburg: Salzburg Festival, 1988, p. 14.
- 123 Ernst H. Gombrich: "Betrachtungen zum Werk Anna Mahlers". In: *Anna Mahler, 1904–1988. Skulpturen*, see above, p. 116–126, here p. 125.
- 124 Franz Willnauer: "Zum Geleit". In: *Anna Mahler, 1904–1988. Skulpturen*, see above, p. 6–10, here p. 6.
- 125 "Menschenbilder – die Sendung vom geglückten Leben – Die Bildhauerin Anna Mahler" (in conversation with Sandra Kreisler), see above.
- 126 Ernst H. Gombrich: "Betrachtungen zum Werk Anna Mahlers", see above, p. 122 und 126.
- 127 Franz Willnauer: "Zum Geleit", see above, p. 6–10, here p. 9.
- 128 See Heidelinde Resch: *14 Grafikerinnen im Wien des 20. Jahrhunderts*. Vienna: Ambra Verlag, 2013, p. 165–168, here p. 165.
- 129 Further links on the creative industries in Austria: departure, <https://wirtschaftsagentur.at/>; [www.austriadesign.net](http://www.austriadesign.net).
- 130 Sources: on Anita Kern: *Grafikdesign in Österreich im 20. Jahrhundert*. Salzburg/Vienna et al: Anton Pustet, 2008; Heidelinde Resch: *14 Grafikerinnen im Wien des 20. Jahrhunderts*, see above; on LUCY.D.: <http://ideasondesign.net/next-live-event/speakers/cordula-alessandri-2/>; [www.dezeen.com/2014/10/01/patisserie-project-lucy-d-vienna-design-week-cafe-landtmann-cakes/](http://www.dezeen.com/2014/10/01/patisserie-project-lucy-d-vienna-design-week-cafe-landtmann-cakes/); see also: [www.designaustria.at/61-historisches](http://www.designaustria.at/61-historisches); [www.tinafrank.net/tina-frank/](http://www.tinafrank.net/tina-frank/). Our thanks to Peter Mikl for the information regarding Barbara Sommerer.
- 131 John Sailer: "Was ist ein Zyphius?" In: *Gertie Fröhlich – Plakate für das Österreichische Filmmuseum 1964–1984*. Exhibition catalogue, Galerie Ulysses, Vienna 2005, no page ref.
- 132 Reinhard Pressnitz cited from Peter Huemer: "Poesie und Witz". In: *Gertie Fröhlich – Plakate für das Österreichische Filmmuseum 1964–1984*, see above, no page ref.

- 133 Cf. also [www.froehlichs.at/froehlichs\\_geschichte.html](http://www.froehlichs.at/froehlichs_geschichte.html).
- 134 Epi Schlüsselberger cited from Heidelinde Resch: *14 Grafikerinnen im Wien des 20. Jahrhunderts*, see above, p. 105–108, here p. 107.
- 135 Brigitte Borchhardt-Birbaumer: "Maltöpfe und Kunstköpfe". In: *Wiener Zeitung*, 15 March 2013, [www.wienerzeitung.at/nachrichten/kultur/kunst/531776\\_Maltoepfe-und-Kunstkoepfe.html](http://www.wienerzeitung.at/nachrichten/kultur/kunst/531776_Maltoepfe-und-Kunstkoepfe.html); on the exhibition at the University of Applied Arts 2013 see also: [www.dieangewandte.at/jart/prj3/angewandte/main.jart?rel=de&reserve-mode=active&content-id=1229508255634&aktuelles\\_id=1360935829821](http://www.dieangewandte.at/jart/prj3/angewandte/main.jart?rel=de&reserve-mode=active&content-id=1229508255634&aktuelles_id=1360935829821). Further Sources: [www.bildindex.de/kue16305827.html#|home](http://www.bildindex.de/kue16305827.html#|home); <http://wien.orf.at/news/stories/2650414/>.
- 136 Cited from Peter Dittmar: "Wiener Weibekunstgewerbe' verkauft sich hervorragend". In: *Die Welt am Sonntag*, STIL, 27. Mai 2007, [www.welt.de/wams\\_print/article899900/Wiener-Weibekunstgewerbe-verkauft-sich-hervorragend.html](http://www.welt.de/wams_print/article899900/Wiener-Weibekunstgewerbe-verkauft-sich-hervorragend.html).
- 137 For all information see Peter Dittmar: "Wiener Weibekunstgewerbe' verkauft sich hervorragend"; see above; see also: [http://de.wikipedia.org/wiki/Wiener\\_Werkst%C3%BCnstlerische\\_Mitarbeiter](http://de.wikipedia.org/wiki/Wiener_Werkst%C3%BCnstlerische_Mitarbeiter); [www.woka.com/de/design/designer/vally-wieselthier/](http://www.woka.com/de/design/designer/vally-wieselthier/).
- 138 [http://sammlung.dieangewandte.at/jart/prj3/angewandte\\_sammlungen/data/uploads/Emmy\\_Zweybrueck.pdf](http://sammlung.dieangewandte.at/jart/prj3/angewandte_sammlungen/data/uploads/Emmy_Zweybrueck.pdf).
- 139 Emmy Zweybrück-Prochaska cited in Sabine Plakolm-Forsthuber: *Künstlerinnen in Österreich 1897–1938*, see above, p. 93.
- 140 Ibid.
- 141 Cf. Heidelinde Resch: *14 Grafikerinnen im Wien des 20. Jahrhunderts*, see above, p. 37–39, here p. 38.
- 142 Sources: Ulrike Tschabitzer-Handler, Andreas Oberkanins: *Austrian Fashion Design*. Vienna: Brandstätter, 2014; [www.diestadtpionin.at/mode/epanou.php](http://www.diestadtpionin.at/mode/epanou.php); <http://kultur.tirol.at/de/artikel/34982/ganz-in-wendy-jim>; [www.a-list.at/wien/insider/l/insider-wien-maria-oberfrank.html](http://www.a-list.at/wien/insider/l/insider-wien-maria-oberfrank.html); <http://fm4.orf.at/stories/1745922/>.
- 143 Gertrud Höchsmann cited from Annemarie Bönsch (ed.): *Wiener Couture. Gertrud Höchsmann 1902–1990*. Exhibition catalogue edited by the Wien Museum and the University of Applied Arts. Vienna/Cologne/Weimar: Böhlau, 2002, p. 31.
- 144 Ibid, p. 41.
- 145 Ibid, p. 17f.
- 146 Sources on Fridl Steininger-Loos: Annemarie Bönsch (ed.): *Wiener Couture*, see above, p. 41/42; Iris Meder: "Vertriebene Moderne". In: *artmagazin*, 5 March 2002, <http://artmagazine.cc/content3408.html>. See also the entry by the publisher on the catalogue of an exhibition on Walter Loos: "Paradies? Walter, der unbe- kannte Loos". In: *DBZ4*, 2006, [http://six4.bauverlag.de/arch/dbz/archiv/artikel.php?object\\_id=38&area\\_id=1082&id=162353](http://six4.bauverlag.de/arch/dbz/archiv/artikel.php?object_id=38&area_id=1082&id=162353)
- 147 Sources: [www.filmportal.de/person/liane-haid\\_0218565e63c146de8e865801a0ac75a1](http://www.filmportal.de/person/liane-haid_0218565e63c146de8e865801a0ac75a1); [www.film-zeit.de/Person/11135/Liane-Haid/](http://www.film-zeit.de/Person/11135/Liane-Haid/).
- 148 Cf. "biografA": [www.univie.ac.at/biografA/daten/text/bio/Abels\\_E.htm](http://www.univie.ac.at/biografA/daten/text/bio/Abels_E.htm) (Barbara Karahan); see also: <http://erika-abels-dalbert.info/>.
- 149 See edition of 8 February 1920, ANNO, Austrian newspapers and magazines, Austrian National Library: <http://anno.onb.ac.at/cgi-content/anno?apm=o&aid=oiz>.
- 150 Wolfgang Georg Fischer: *Gustav Klimt und Emilie Flöge. Genie und Talent, Freundschaft und Besessenheit*. In collaboration with Dorothea McEwan. Vienna: Christian Brandstätter, 1987, p. 27.
- 151 Cf. Ulrike Tschabitzer-Handler, Andreas Oberkanins: *Austrian Fashion Design*, see above, p. 24.
- 152 See Wolfgang Georg Fischer: *Gustav Klimt und Emilie Flöge*, see above, p. 46–48.
- 153 VALIE EXPORT in conversation with Claudia Preschl: "Die Wirklichkeit ist eine Montage". In: Claudia Preschl (ed.): *Frauen und Film und Video – Österreich*. Vienna: filmladen, 1986, p. 12–20, here p. 12.
- 154 Cf. VALIE EXPORT website: [www.valieexport.at](http://www.valieexport.at).
- 155 See Roswitha Mueller: VALIE EXPORT. *Bild-Risse*. Vienna: Passagen Verlag Ges.m.b.H., 2002, p. 18/19.
- 156 Ibid, p. 23.
- 157 Ibid, p. 201.
- 158 Cf. Käthe Kratz in conversation with Claudia Preschl: "Sie hat ihr Glück gemacht". In: Claudia Preschl (ed.): *Frauen und Film und Video*, see above, p. 33–43, here p. 33.

- 159 Käthe Kratz in conversation with Sabine Perthold: "Frauen drehen keine Western" – Käthe Kratz". In: Sabine Perthold (ed.): "Die Zukunft des österreichischen Films ist weiblich..." Eine Präsentation von 10 Kino-Filmregisseurinnen und Drehbuchautorinnen. Interviews mit österreichischen Filmemacherinnen für den Frauenkulturbericht 2003; [www.wien.gv.at/kultur/abteilung/pdf/frauenkunst2003c.pdf](http://www.wien.gv.at/kultur/abteilung/pdf/frauenkunst2003c.pdf).
- 160 See also: [www.afc.at](http://www.afc.at) for more information on films by Käthe Kratz.
- 161 Sabina Naber, laudation for Kitty Kino, 2009: [www.sabinanaber.at/Laudatio%20Kitty%20Kino%202022-04-2009.pdf](http://www.sabinanaber.at/Laudatio%20Kitty%20Kino%202022-04-2009.pdf).
- 162 Cf. Markus Nepf: *Die Pionierarbeit von Anton Kolm, Louise Veltée/Kolm/Fleck und Jakob Fleck bis zu Beginn des Ersten Weltkriegs*. Diploma thesis, University of Vienna 1991, p. 100.
- 163 All biographical data from: Markus Nepf: *Die Pionierarbeit von Anton Kolm, Louise Veltée/Kolm/Fleck und Jakob Fleck bis zu Beginn des Ersten Weltkriegs*, see above.
- 164 Cf. Sabina Naber: *Karin Brandauer – Versuch einer Annäherung*. University of Vienna 1991, p. 127.
- 165 Gabriele Presber in conversation with Karin Brandauer: "Ich glaube nicht, daß ich der Typ bin, der gewagte Szenen dreht". In: Gabriele Presber: *Die Kunst ist weiblich*. Munich: Droemersche Verlagsanstalt, 1988, p. 132–151, here p. 143.
- 166 Cf. Sabina Naber: *Karin Brandauer*, see above, p. 128.
- 167 Karin Brandauer interviewed by Sabina Naber in: Sabina Naber: *Karin Brandauer*, see above, p. 12–14.
- 168 See also: [www.deutsches-lmhaus.de/bio\\_reg/bo\\_bio\\_reg/brandauer\\_karin\\_bio.htm](http://www.deutsches-lmhaus.de/bio_reg/bo_bio_reg/brandauer_karin_bio.htm); [www.fembio.org/biographie.php/frau/biographie/karin-brandauer/](http://www.fembio.org/biographie.php/frau/biographie/karin-brandauer/).
- 169 Maja Keppler (ed.): *Maria Schell*. Exhibition catalogue German Film Museum, Frankfurt-Main/Schloss Wolfsberg, Carinthia. Frankfurt-Main 2006, p. 83.
- 170 All data cf. Maja Keppler (ed.): *Maria Schell*, see above.
- 171 Quote from a "former admirer" in the portrait by *Time Magazine* 1957, cf. Maja Keppler (ed.): *Maria Schell*, see above, p. 19.
- 172 Quote by Ursula Vossen, in: idem: "Der Traum vom Traumpaar". In: Maja Keppler (ed.): *Maria Schell*, see above, p. 48–61, here p. 50.
- 173 Sources: [www.univie.ac.at/biografiA/projekt/aktuell/dassanowsky.htm](http://www.univie.ac.at/biografiA/projekt/aktuell/dassanowsky.htm); [www.fembio.org/biographie.php/frau/biographie/el-von-dassanowsky/](http://www.fembio.org/biographie.php/frau/biographie/el-von-dassanowsky/); [www.finanznachrichten.de/nachrichten-2009-02/13230558-immer-ihrer-zeit-voraus-und-nun-fuer-alle-zeiten-verewigt-die-neue-elfi-von-dassanowsky-stiftung-007.htm](http://www.finanznachrichten.de/nachrichten-2009-02/13230558-immer-ihrer-zeit-voraus-und-nun-fuer-alle-zeiten-verewigt-die-neue-elfi-von-dassanowsky-stiftung-007.htm).
- 174 Romy Schneider cited by Alice Schwarzer, in: Alice Schwarzer: *Romy Schneider. Mythos und Leben*. Cologne: Kiepenheuer & Witsch, 2008, p. 106.
- 175 Romy Schneider cited in Alice Schwarzer, *ibid*, p. 124.
- 176 Romy Schneider cited in Alice Schwarzer, *ibid*, p. 129.
- 177 Alice Schwarzer, *ibid*, p. 211.
- 178 See foreword by Karin Moser, in: idem (ed.): *Romy Schneider. Film. Rolle. Leben*. Vienna: verlag filmarchiv austria, 2008, p. 7/8.
- 179 See Günther Krenn: "Im Leben bin ich eine ziemlich schlechte Schauspielerin". In: Karin Moser (ed.): *Romy Schneider*, see above, p. 9–35, here p. 25/26.
- 180 Claudia Siefen: "Romy Schneider: Die innere und äußere Statur vor der Kamera". In: Karin Moser: *Romy Schneider*, see above, p. 291–310, here p. 307.
- 181 See Karin Moser: "... dreh alles, was kommt, solange' es nicht absoluter Dreck ist. Dreh' alles!" (Quote by Otto Preminger, 1963) – Romy Schneiders kurzer Ausflug in die Traumfabrik. In: Karin Moser: *Romy Schneider*, see above, p. 117–146, here p. 146.
- 182 Sources: Sandra Wiesinger-Stock, Erika Weinzierl, Konstantin Kaiser (ed.): *Vom Weggehen. Zum Exil von Kunst und Wissenschaft*. Vienna: Mandelbaum, 2006; Iris Meder, Andrea Winkelbauer (ed.): *Vienna's Shooting Girls – Jüdische Fotografinnen aus Wien*. Exhibition catalogue Jewish Museum Vienna. Vienna: Metro, 2013; Anna Auer (ed.): *Übersee: Flucht und Emigration österreichischer Fotografen 1920–1940*. Exhibition catalogue Kunsthalle Wien. Vienna 1998; Agnes Husslein-Arco (ed.): *Simultan – zwei Sammlungen österreichischer Fotografie aus den Beständen des Bundes und des Museums der Moderne Salzburg*. Exhibition catalogue Museum der Moderne Salzburg, Mönchsberg. Vienna: Brandstätter, 2005. Further links on galleries, museums, image archives (selection): [www.westlicht.com/](http://www.westlicht.com/); [www.albertina.at/die\\_sammlung/](http://www.albertina.at/die_sammlung/)

- fotosammlung; [www.museumdermoderne.at/de/sammlungen/fotografie-und-medien/](http://www.museumdermoderne.at/de/sammlungen/fotografie-und-medien/);  
[www.fotohof.at/](http://www.fotohof.at/); [www.essl.museum/](http://www.essl.museum/); [www.galerieimtaxispalais.at](http://www.galerieimtaxispalais.at).
- 183 Cf. interview with Nicole Scheyerer, 2014:  
[www.falter.at/falter/2014/04/08/das-archiv-der-metamorphosen/](http://www.falter.at/falter/2014/04/08/das-archiv-der-metamorphosen/).
- 184 Dietmar Steiner cited by N. Scheyerer, see above.
- 185 Cf. [www.fotohof.at/content.php?id=31&buchid=67](http://www.fotohof.at/content.php?id=31&buchid=67) (see also: architekturzentrum Wien, [www.azw.at](http://www.azw.at)).
- 186 Quotes from Camera Austria, cf.: <http://camera-austria.at/ausstellungen/margherita-spluttini/>
- 187 See Anna Auer (ed.): *Übersee*, see above.
- 188 Quotes cf. interviews on: [www.lislsteiner.com](http://www.lislsteiner.com).
- 189 Ibid.
- 190 See [www.bildarchivaustria.at](http://www.bildarchivaustria.at).
- 191 Fleischmann interviewed by Anna Auer, in: Anna Auer (ed.): *Übersee*, see above, p. 38ff.
- 192 Ibid.
- 193 Quote Anna Auer on Fleischmann: "Die Situation der österreichischen Exilfotografie und ihre Forschung". In: Sandra Wiesinger-Stock, Erika Weinzierl, Konstantin Kaiser (ed.): *Vom Weggehen. Zum Exil von Kunst und Wissenschaft*. Vienna: Mandelbaum, 2006, p. 376–385, here p. 377.
- 194 Eva Waniek: "Trude Fleischmann". In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen*, see above, p. 47–51, here p. 48.
- 195 Ibid.
- 196 Cf. Elke Krasny et al. (ed.): *Von Samoa zum Isonzo. Die Fotografin und Reisejournalistin Alice Schalek*. Exhibition catalogue Jewish Museum Vienna. Vienna 1999, p. 10.
- 197 Ibid, p. 18.
- 198 Cf. Anna Auer (ed.): *Übersee*, see above, p. 206.
- 199 Cf. Anna Auer (ed.): *Übersee*, see above, p. 140 (interview with Lilly Joss Reich 1995/96 in Vienna).
- 200 Cf. Iris Meder, Andrea Winkelbauer (ed.): *Vienna's Shooting Girls*, see above, p. 169 and 201.
- 201 Duncan Forbes, Anton Holzer: *Edith Tudor-Hart – Im Schatten der Diktatur*. Exhibition catalogue National Galleries of Scotland, Edinburgh/Wien Museum. Vienna: Hatje Cantz, 2013, p. 17.
- 202 All data taken from the above publication, also: <http://derstandard.at/1379293481215/Die-Spionin-die-mich-knipste> and [www.wienmuseum.at/de/ansicht/ausstellung/edith-tudor-hart-im-schatten-der-diktaturen.html](http://www.wienmuseum.at/de/ansicht/ausstellung/edith-tudor-hart-im-schatten-der-diktaturen.html).
- 203 Maren Richter in: Silvia Eiblmayr, Rainer Iglach et al. (ed.): *Cora Pongracz, Fotografie*. Salzburg: Ed. Fotohof/ Innsbruck: Galerie im Taxispalais, 2001, p. 122f.
- 204 Ibid, introduction, p. 3.
- 205 Silvia Eiblmayr: "Nachruf auf C. Pongracz". In: *Springerin*, 4, 2003, Wien/Bolzano: Folio, 2003.
- 206 Cf. Agnes Husslein-Arco (ed.): *Simultan*, see above, p. 378.
- 207 See [www.diestadtspionin.at/interviews/schor.php](http://www.diestadtspionin.at/interviews/schor.php).
- 208 See [www.essl.museum/sammlung/kunstler/person?article\\_id=1364382723244](http://www.essl.museum/sammlung/kunstler/person?article_id=1364382723244).
- 209 *Art – Das Kunstmagazin*, [www.art-magazin.de/kunst/36629/birgit\\_juergenssen\\_wien](http://www.art-magazin.de/kunst/36629/birgit_juergenssen_wien) (Almuth Spiegler).
- 210 Minna Lachs: *Und senden ihr Lied aus. Lyrik österreichischer Dichterinnen vom 12. Jahrhundert bis zur Gegenwart*. Selected by Minna Lachs in collaboration with Käthe Braun-Prager. Vienna/Munich: Jugend & Volk, 1963.
- 211 Gürtler, Christa: "... weil ja fast alle Frauen stumm dabeisaßen". Debüts österreichischer Schriftstellerinnen 1945–1950". In: Christiane Caemmerer, Walter Delebar, Elke Ramm et al. (ed.): *Erfahrung nach dem Krieg. Autorinnen im Literaturbetrieb 1945–1950*. Frankfurt-Main: Peter Lang, 2002, p. 207. Cited by Michaela Jančáříková: *Das zertrümmerte lyrische Ich Hertha Kräftners*. Diploma thesis, University of Olomouc 2011, p. 27.
- 212 Evelyn Polt-Heinzl on Elfriede Gerstl: "So stammen die nach wie vor treffendsten und – nicht nur unter dem Aspekt des Geschlechterverhältnisses – informativsten Beschreibungen der jungen literarischen Szene nach 1945 von Elfriede Gerstl, die sich dazu allerdings erst in den 1990er Jahren zu äußern begann." Evelyn Polt-Heinzl: "Neue Lektüre zu Hertha Kräftner". In: idem (ed.): *"Zum Dichten gehört Beschränkung": Hertha Kräftner – ein literarischer Kosmos im Kontext der frühen Nachkriegszeit*. Vienna: Edition Praesens, 2004, p. 7–17, here p. 7.

- 213 Elfriede Gerstl: "Hertha Kräfter, ein Beispiel weiblicher Selbstaufgabe". In: Elfriede Gerstl: *Unter einem Hut. Essays und Gedichte*. Vienna: Deuticke, 1993, p. 159.
- 214 Cf. Evelyne Polt-Heinzl, introduction, in: *schreibART AUSTRIA*, edited by the Federal Ministry of Europe, Integration and Foreign Affairs, 2012, p. 9: [www.bmeia.gv.at/leadadmin/user\\_upload/bmeia/bilder/4-Kulturpolitische\\_Sektion\\_BMaA/Teaser/schreibART\\_AUSTRIA.pdf](http://www.bmeia.gv.at/leadadmin/user_upload/bmeia/bilder/4-Kulturpolitische_Sektion_BMaA/Teaser/schreibART_AUSTRIA.pdf).
- 215 *Ibid.*, p. 9.
- 216 Sources: [www.buchklub.at/Buchklub/BuecherBuehne/AutorInnen-und-IllustratorInnen.html](http://www.buchklub.at/Buchklub/BuecherBuehne/AutorInnen-und-IllustratorInnen.html); [http://diepresse.com/home/meingeld/uebergeld/1550780/Christine-Nostlinger\\_Ich-war-ein-ziemlich-armes-Kind](http://diepresse.com/home/meingeld/uebergeld/1550780/Christine-Nostlinger_Ich-war-ein-ziemlich-armes-Kind); <http://derstandard.at/131302511677/Christine-Noestlinger-erhaelt-deutschen-Ehrenbuchpreis>. See also: FemBio, entry on Christine Nöstlinger by Nora Bröckers, 2005: [www.fembio.org/biographie.php/frau/biographie/christine-noestlinger/](http://www.fembio.org/biographie.php/frau/biographie/christine-noestlinger/).
- 217 Elfriede Jelinek interviewed by Marie-Thérèse Kerschbaumer, in: "Porträt einer jungen österreichischen Autorin" (1971), printed in: Marie-Thérèse Kerschbaumer: *Für mich hat Lesen mit Fließen zu tun*, see above, p. 144–147, here p. 144.
- 218 *Ibid.*, p. 146.
- 219 *Ibid.*
- 220 Cf. *ibid.*, p. 145.
- 221 See also Verena Mayer, Roland Koberg: *elfriede jelinek. Ein Porträt*. Reinbeck near Hamburg: Rowohlt, 2006.
- 222 Elfriede Jelinek: "Kerschbaumer, Porträt einer Dichterin" (1986), printed in: Marie-Thérèse Kerschbaumer: *Für mich hat Lesen mit Fließen zu tun*, see above, p. 147–152, here p. 148.
- 223 *Ibid.*, p. 149.
- 224 *Ibid.*, p. 152.
- 225 Cf. Marlies Janz: "Die Geschichte hat sich nach 45 entschlossen noch einmal ganz von vorne zu beginnen...". In: *DossierExtra: Elfriede Jelinek. Die internationale Rezeption*. Edited by Daniela Bartens and Paul Pechmann/Franz-Nabl-Institut für Literaturforschung at the University of Graz. Graz: Literaturverlag Droschl, 1997, p. 225–238, here p. 229.
- 226 Elfriede Jelinek in conversation with Ralf B. Korte. In: *Dossier Extra: Elfriede Jelinek*, see above, p. 273–299, here p. 288.
- 227 *Ibid.*, p. 288.
- 228 Gerhard Fuchs, Elfriede Jelinek: "Man steigt vorne hinein und hinten kommt man faschiert und in eine Würsthaut gehüllt wieder raus". An email exchange. In: *Dossier Extra. Elfriede Jelinek*, see above, p. 9–27, here p. 9/10.
- 229 *Ibid.*, p. 12.
- 230 Elfriede Jelinek in conversation with Stefanie Carp: "Ich bin im Grunde ständig tobsüchtig über die Verharmlosung", printed in: *THEATER DER ZEIT*, May/June 1996, see: [www.elfriedejelinek.com](http://www.elfriedejelinek.com) (under "Theater").
- 231 [www.nobelprize.org/nobel\\_prizes/literature/laureates/2004/index.html](http://www.nobelprize.org/nobel_prizes/literature/laureates/2004/index.html).
- 232 Quote by Elfriede Jelinek from the *Frankfurter Allgemeine Zeitung*, cf. publisher's text by Rowohlt on *Stecken, Stab und Stangl*, [http://www.rowohlt-theaterverlag.de/stueck/Stecken\\_Stab\\_und\\_Stangl.72385.html](http://www.rowohlt-theaterverlag.de/stueck/Stecken_Stab_und_Stangl.72385.html).
- 233 [www.elfriedejelinek.com](http://www.elfriedejelinek.com).
- 234 Cf. Ursula A. Schneider, Annette Steinsiek: "Schuld und Schreiben, Trauer und Tröstung, Pan und 'Plan'. Der Nachlass Christine Bustas und seine Perspektive für die Forschung". In: Michael Hansel (ed.): *Christine Busta, Texte und Materialien*. Vienna: Sonderzahl 2008, p. 160–196, here p. 169.
- 235 Alfred Pfoser: "Christine Busta bei der Städtischen Bücherei". In: Michael Hansel (ed.): *Christine Busta, Texte und Materialien*, see above, p. 142–154, here p. 149.
- 236 Cited from Wolfgang Wiesmüller, in: Wolfgang Wiesmüller: "'Nie habe ich einer heilen Welt das Wort geredet'. Zum poetologischen Selbstverständnis von Christine Busta". In: Michael Hansel (ed.): *Christine Busta, Texte und Materialien*, see above, p. 44–63, here p. 44.
- 237 Ursula A. Schneider, Annette Steinsiek: "Schuld und Schreiben, Trauer und Tröstung, Pan und 'Plan'...", see above, p. 170.
- 238 *Ibid.*, p. 170.

- 239 Cf. Wolfgang Wiesmüller: "Nie habe ich einer heilen Welt das Wort geredet!...", see above, p. 52ff.
- 240 Cf. book cover entry by Michael Hansel (ed.): *Christine Busta, Texte und Materialien*, see above.
- 241 Cf. Robert Musil Literatur Museum, [www.musilmuseum.at/index.php?p=christine-lavant](http://www.musilmuseum.at/index.php?p=christine-lavant).
- 242 Christine Lavant cited from Sabine Franke: "Gott verliert eine Spielerin. Aufzeichnungen der mysteriösen Christine Lavant". In: *Frankfurter Rundschau*, 15 August 2002: [www.lyrikwelt.de/rezensionen/aufzeichnungenaus-r.htm](http://www.lyrikwelt.de/rezensionen/aufzeichnungenaus-r.htm).
- 243 Wolfgang Wiesmüller cited by Verena Stross, in: Verena Stross: *Lebensweltliche Motive in der Lyrik Christine Bustas und Christine Lavants*. Diplomarbeit Universität Wien, 2010, p. 11.
- 244 Cited from Wilhelm Huber, Album, *dieStandard*, 22/23 November 2014: <http://derstandard.at/2000008455933/Christine-Lavant-Ich-habe-eine-Welt-und-diese-Welt-brennt>.
- 245 Wolfgang Nehring cited from Verena Stross, in: Verena Stross: *Lebensweltliche Motive in der Lyrik Christine Bustas und Christine Lavants*, see above, p. 11.
- 246 Waltraud Anna Mitgutsch, cited by Verena Stross, *ibid*, p. 11.
- 247 Cf. Suhrkamp, [www.suhrkamp.de/buecher/gedichte-christine\\_lavant\\_24006.html](http://www.suhrkamp.de/buecher/gedichte-christine_lavant_24006.html).
- 248 Cf. *Ich bin ich. Mira Lobe und Susi Weigel*. Exhibition in Wien Museum, 6 November 2014 to 1 March 2015, Exhibition text at: [www.wienmuseum.at](http://www.wienmuseum.at).
- 249 Press release (2011), abbreviated, on the exhibition *SUSI WEIGEL Ich bin Ich* in the Frauenmuseum Hittisau, 13 May 2010 to 16 January 2011: [www.frauenmuseum.at/index.php?cat=5&page=8&calendar\\_id=21&limit=1&widgets\\_id=10](http://www.frauenmuseum.at/index.php?cat=5&page=8&calendar_id=21&limit=1&widgets_id=10).
- 250 Cf. Marie Luise Wandruszka: *Marie von Ebner-Eschenbach. Erzählerin aus politischer Leidenschaft*. Vienna: Passagen, 2008, p. 20.
- 251 *Ibid*, p. 22.
- 252 Cf. Barbara Denscher: "Frauenliteratur zur Zeit Rosa Mayreders". In: *Aufbruch ins Jahrhundert der Frau? Rosa Mayreder und der Feminismus in Wien um 1900*, see above, p. 84–89, here p. 86/87.
- 253 Cf. Beate Reiterer, in: Hiltrud Gnüg, Renate Möhrmann (ed.): *Frauen Literatur Geschichte*. Stuttgart: Metzler, 2nd ed. 1999, p. 247ff.
- 254 From the diaries 1871–1878, cited from Marie Luise Wandruszka: *Marie von Ebner-Eschenbach*, see above, p. 38.
- 255 Marie von Ebner-Eschenbach, 1894, cited from Hiltrud Gnüg, Renate Möhrmann (ed.): *Frauen Literatur Geschichte*, see above, p. 264.
- 256 See also: Entry on Marie von Ebner-Eschenbach, in "Tausend Frauen", cited on "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_eschenbach.htm](http://www.onb.ac.at/ariadne/vfb/bio_eschenbach.htm), [www.onb.ac.at/ariadne/frauenwerke/eschenbach\\_m.htm](http://www.onb.ac.at/ariadne/frauenwerke/eschenbach_m.htm).
- 257 Cf. Marie Luise Wandruszka: *Marie von Ebner-Eschenbach*, see above, p. 12ff.
- 258 *Ibid*, p. 14.
- 259 Susanne Blumesberger and Ernst Seibert, 2006, press release on the conference "Eine Brücke über den Riss der Zeit ..." 'Das Leben und Wirken der Journalistin und Schriftstellerin Hertha Pauli (1906–1973)'. Conference in cooperation with the Österreichische Gesellschaft für Kinder- und Jugendliteraturforschung (ÖG-KJLF), [www.univie.ac.at/biografieA/PauliTagung/HerthaPauli.htm](http://www.univie.ac.at/biografieA/PauliTagung/HerthaPauli.htm).
- 260 Ilse Korotin: "Hertha Pauli als Biografin", report on the IWK conference in cooperation with the Österreichische Gesellschaft für Kinder- und Jugendliteraturforschung (ÖG-KJLF), 9 June 2006: [www.univie.ac.at/biografieA/PauliTagung/BerichtHerthaPauli-Tagung.htm](http://www.univie.ac.at/biografieA/PauliTagung/BerichtHerthaPauli-Tagung.htm).
- 261 Alexandra Bader: "Fast vergessene jüdische Autorinnen. Annemarie Selinko, Martina Wied und andere" (review of *Zeitlos* by Evelyne Polt-Heinzl), 2005, on Ceiberweiber: [www.ceiberweiber.at/index.php?type=review&area=1&p=articles&id=239](http://www.ceiberweiber.at/index.php?type=review&area=1&p=articles&id=239).
- 262 Susanne Blumesberger and Ernst Seibert, 2006, press release on the conference "Eine Brücke über den Riss der Zeit ...", see above.
- 263 Cf. Rahel Rosa Neubauer: "Silent Night" and 'Christmas Tree'. Der Beginn von Hertha Paulis Karriere als Kinder- und Jugendschriftstellerin in den Vierzigerjahren", report on the IWK conference, 2006, see above.
- 264 Cf. Alexandra Bader: "Fast vergessene jüdische Autorinnen", see above.
- 265 Sonja Niederacher: "Hertha Pauli in der Emigration", report on the IWK conference, 2006, see above.
- 266 Evelyne Polt-Heinzl: "Wer war Annemarie Selinko". In: *Wiener Zeitung*, compendium, 31 October 2003: [www.wienerzeitung.at/themen\\_channel/wz\\_rexionen/kompendium/319162\\_Erlesen-Wer-war-Annemarie-Selinko.html](http://www.wienerzeitung.at/themen_channel/wz_rexionen/kompendium/319162_Erlesen-Wer-war-Annemarie-Selinko.html).

- 267 Ibid.
- 268 In 2005, a comprehensive portrait was then published in connection with other forgotten female Jewish authors: Evelyne Polt-Heinzl: *Zeitlos*. Vienna: Milena, 2005.
- 269 Evelyne Polt-Heinzl: *Wer war Annemarie Selinko*, see above
- 270 Ibid.
- 271 Ibid.
- 272 [de.wikipedia.org/wiki/Annemarie\\_Selinko](http://de.wikipedia.org/wiki/Annemarie_Selinko); see also: [www.ceiberweiber.at/index.php?type=review&area=1&p=articles&id=239](http://www.ceiberweiber.at/index.php?type=review&area=1&p=articles&id=239).
- 273 Hans Höller: *Ingeborg Bachmann*. Reinbeck near Hamburg: Rowohlt Taschenbuch, 2nd ed. 2000, p. 11.
- 274 Ibid, p. 13.
- 275 Ibid, p. 17.
- 276 With regard to information on Ingeborg Bachmann's biography, see also the entry by Hans Höller on the website of the literary association for the promotion of the work and appreciation of the art of Ingeborg Bachmann: [www.ingeborg-bachmann.cc/vita\\_wien.html](http://www.ingeborg-bachmann.cc/vita_wien.html).
- 277 Erika Danneberg cited from Christa Gürtler: "Schriftstellerinnen am Rand mittendrin?" In: Evelyne Polt-Heinzl, Daniela Strigl (ed.): *Im Keller. Der Untergrund des literarischen Aufbruchs nach 1945*. Vienna: Sonderzahl Verlagsgesellschaft, 2006, p. 78–96, here p. 80/81.
- 278 Cf. Hans Höller: *Ingeborg Bachmann*, see above, p. 48.
- 279 Ibid, p. 49.
- 280 Hans Weigel: "Offener Brief in Sachen Unterschrift". In: *Forum* 5, H. 54 (June 1958), p. 218, printed in Hans Höller: *Ingeborg Bachmann*, see above, p. 94.
- 281 Cf. Hiltrud Gnüg, Renate Möhrmann (ed.): *Frauen Literatur Geschichte*. Stuttgart: Metzler, 2nd ed. 1999, p. 546.
- 282 Ibid.
- 283 Cf. official transcript following a lecture by Konstanze Fliedl, "Österreichische Autorinnen", Institut für Germanistik, University of Vienna, 2012, p. 6: [www.univie.ac.at/iggerm/les/mitschriften/ws12/Oesterreichische\\_Autorinnen\\_2-WS12-Fliedl.pdf](http://www.univie.ac.at/iggerm/les/mitschriften/ws12/Oesterreichische_Autorinnen_2-WS12-Fliedl.pdf).
- 284 Terms (not in connection with Bachmann) from *Frauen Literatur Geschichte*, p. 547.
- 285 Cf. Höller, *Ingeborg Bachmann*, p. 159.
- 286 Cited from the internet portal of the Erika Mitterer society; for all biographical data see [www.erika-mitterer.org/leben.htm](http://www.erika-mitterer.org/leben.htm).
- 287 [www.erika-mitterer.org/leben.htm](http://www.erika-mitterer.org/leben.htm).
- 288 Source: City archive Linz, cited from: <http://ooe.kpoe.at/article.php/20060223092305355>.
- 289 Cf. Literaturhaus Salzburg, event announcement, [www.literaturhaus-salzburg.at/content.php?id=90&programmdetail=1238](http://www.literaturhaus-salzburg.at/content.php?id=90&programmdetail=1238).
- 290 Cf. Literaturhaus Salzburg 1996, see above
- 291 Cf. Erika Mitterer: *Der literarische Zaunkönig 3/2007*: [www.erika-mitterer.org/dokumente/ZK2007-3/mitterer\\_preradovic\\_3-2007.pdf](http://www.erika-mitterer.org/dokumente/ZK2007-3/mitterer_preradovic_3-2007.pdf).
- 292 Ibid.
- 293 Cf. the Green party, [www.gruene.at/themen/frauen-gleichbehandlung/bundeshymne-wie-die-toechter-in-die-hymne-kamen](http://www.gruene.at/themen/frauen-gleichbehandlung/bundeshymne-wie-die-toechter-in-die-hymne-kamen).
- 294 [parlament.gv.at](http://parlament.gv.at); text of the national anthem/Federal Law Gazette: [www.parlament.gv.at/PAKT/VHG/XXIV/I/I\\_01543/fname\\_236657.pdf](http://www.parlament.gv.at/PAKT/VHG/XXIV/I/I_01543/fname_236657.pdf). For general information see also: Paula von Preradović: Große Tochter der Literatur, *Die Presse*, 13 July 2011: [diepresse.com/home/meinung/portraitdestages/677686/Paula-von-Preradovic\\_Grosse-Tochter-der-Literatur](http://diepresse.com/home/meinung/portraitdestages/677686/Paula-von-Preradovic_Grosse-Tochter-der-Literatur); [www.focus.de/politik/ausland/grosse-toechter-und-soehne-oesterreich-nimmt-frauen-in-die-nationalhymne-auf\\_aid\\_691929.html](http://www.focus.de/politik/ausland/grosse-toechter-und-soehne-oesterreich-nimmt-frauen-in-die-nationalhymne-auf_aid_691929.html); [www.bundeskanzleramt.at/site/5131/default.aspx](http://www.bundeskanzleramt.at/site/5131/default.aspx); [www.deutsche-biographie.de/pnd117119210.html](http://www.deutsche-biographie.de/pnd117119210.html) (on Ernst Molden).
- 295 See Christa Gürtler: "Schriftstellerinnen am Rand mittendrin?" In: Evelyne Polt-Heinzl, Daniela Strigl (ed.): *Im Keller. Der Untergrund des literarischen Aufbruchs nach 1945*. Vienna: Sonderzahl Verlagsgesellschaft, 2006, p. 78–96, here p. 86.



- 296 Cited from Susanne Blumesberger, in: Christa Gürtler: "Schriftstellerinnen am Rand mittendrin?", see above, p. 87.
- 297 See Christa Gürtler: "Schriftstellerinnen am Rand mittendrin?", see above, p. 87.
- 298 See *ibid*, p. 82.
- 299 *Ibid*, p. 93.
- 300 Vera Ferra-Mikura cited from Susanne Blumesberger, in: Christa Gürtler: "Schriftstellerinnen am Rand mittendrin?", see above, p. 90.
- 301 Cf. Susanne Blumesberger, Fachbereich Kinder- und Jugendmedien, Universität Bremen: [www.kinderundjugendmedien.de/index.php/autoren/708-ferra-mikura-vera](http://www.kinderundjugendmedien.de/index.php/autoren/708-ferra-mikura-vera).
- 302 Oskar Jan Tauschinski cited from Christa Gürtler: "Schriftstellerinnen am Rand mittendrin?", see above, p. 90.
- 303 *Ibid*, p. 93.
- 304 Cited from Rita Jorek: "Aufschrei". In: Friderun Bodeit (ed.): *Ich muss mich ganz hingeben können – Frauen in Leipzig*. Leipzig: Verlag für die Frau, 1990, p. 179ff; cf. Undine Jung – website of the Frauenpersönlichkeiten project group, University of Leipzig, [www.uni-leipzig.de/~agintern/frauen/asenijeff.htm](http://www.uni-leipzig.de/~agintern/frauen/asenijeff.htm).
- 305 Cited from Rita Jorek: "Aufschrei", see above.
- 306 Undine Jung – website of the Frauenpersönlichkeiten project group, see above
- 307 Cf. *ibid*.
- 308 Sibylle Duda: "Vorwort". In: Sibylle Duda, Luise F. Pusch: *WahnsinnsFrauen*, Vol. 1. Frankfurt-Main: Suhrkamp, 1992, p. 7–11, here p. 7.
- 309 Cf. "biogra A" (Ursula Kubes-Hofmann): [http://www.univie.ac.at/biogra A/daten/text/bio/druskowitz.htm](http://www.univie.ac.at/biogra/A/daten/text/bio/druskowitz.htm).
- 310 Brigitta Keintzel, Helene von Druskowitz. In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen*, see above, 1993, p. 36–41, here p. 36.
- 311 *Ibid*, p. 39.
- 312 Sibylle Duda, Luise F. Pusch: *WahnsinnsFrauen*, see above, p. 107ff.
- 313 See *ibid*, p. 108–113.
- 314 Cf. [www.kunstsenat.at/preistraeger/CV/wied.htm](http://www.kunstsenat.at/preistraeger/CV/wied.htm).
- 315 Cf. Alexandra Bader: "Fast vergessene jüdische Autorinnen", see above (review of *Zeitlos* by Evelyne Polt-Heinzl) on *Ceiberweiber*: [www.ceiberweiber.at/index.php?type=review&area=1&p=articles&id=239](http://www.ceiberweiber.at/index.php?type=review&area=1&p=articles&id=239) (Alexandra Bader, November 2005).
- 316 Walter Wagner: "Martina Wied. Die Geschichte des reichen Jünglings". Review of the new edition, Literaturhaus, 3 August 2005, [www.literaturhaus.at/?id=3219](http://www.literaturhaus.at/?id=3219).
- 317 Evelyne Polt-Heinzl in: Evelyne Polt-Heinzl, Daniela Strigl (ed.): *Im Keller. Der Untergrund des literarischen Aufbruchs nach 1945*. Vienna: Sonderzahl Verlagsgesellschaft, 2006, p. 53.
- 318 Nottelmann, cited from Christa Gürtler: "Doch keine '150-prozentige Amerikanerin'". In: Susanne Blumesberger, Jana Mikota (ed.): *Lifestyle – Mode – Unterhaltung oder doch etwas mehr? Die andere Seite der Schriftstellerin Vicki Baum (1888–1960)*. Vienna: Praesens, 2013, p. 255–269, here p. 256.
- 319 Cf. Sabine Rohlf: "Es war nicht alles ganz anders", in: *Berliner Zeitung*, 13 March 2007: <http://www.berliner-zeitung.de/archiv/stoff-fuer-einen-bestseller--nicole-nottelmanns-biografie-erzaehlt-die-erfolgsgeschichte-der-schriftstellerin-vicki-baum-es-war-nicht-alles-ganz-anders,10810590,10462596.html>.
- 320 For biographical data see also: "biografiA", [www.univie.ac.at/biogra A/daten/text/bio/baum.htm](http://www.univie.ac.at/biogra A/daten/text/bio/baum.htm) (Susanne Blumesberger).
- 321 Christa Gürtler: "Doch keine '150-prozentige Amerikanerin'", see above, p. 256.
- 322 Cited from Katharina von Ankom, in: Christa Gürtler, *ibid*, p. 256.
- 323 Vicki Baum/Nicole Nottelmann cited from Sabine Rohlf: "Es war nicht alles ganz anders", see above.
- 324 Cf. Jana Mikota, "Wo Talent ist, da findet sich immer ein Gönner". In: Susanne Blumesberger, Jana Mikota (ed.): *Lifestyle – Mode – Unterhaltung oder doch etwas mehr?*, p. 164–185, here p. 164.
- 325 Cf. Veronike Hofeneder: "Die neue Frau". In: Susanne Blumesberger, Jana Mikota (ed.): *Lifestyle – Mode – Unterhaltung oder doch etwas mehr?*, see above, p. 37–59, here p. 43.

- 326 Nicole Nottelmann cited from Christa Gürtler: "Doch keine '150-prozentige Amerikanerin'", see above, p. 257.
- 327 Vicki Baum cited from Christa Gürtler, *ibid.*, p. 257.
- 328 Cf. Austrian National Library literary archive: [www.onb.ac.at/sammlungen/litarchiv/bestaende\\_det.php?id=kraeftner](http://www.onb.ac.at/sammlungen/litarchiv/bestaende_det.php?id=kraeftner).
- 329 Andreas Okopenko cited from Gerhard Altmann in: *Hertha Kräftner – Kühle Sterne. Gedichte. Prosa, Briefe*. From the estate edited by Gerhard Altmann and Max Blaueulich. Frankfurt-Main: Suhrkamp, 2001, p. 347.
- 330 Peter Härtling cited by Gerhard Altmann, *ibid.*, p. 348.
- 331 Clemens K. Stepina: "Das Fegefeuer der anderen – Oder wie Kräftner wirkt". In: *idem* (ed.): "Alles ist in mir". *Notate zu Hertha Kräftner. Akten des Hertha Kräftner-Symposiums "Warum hier? Warum heute?"*. Vienna: Edition Art & Science, p. 7–16, here p. 7.
- 332 Hermann Hakel in: "Dürre Äste, welches Gras", cited from Michaela Jančáriková in: *idem: Das zertrümmerte lyrische Ich Hertha Kräftners*. Diploma thesis, University of Olomuc, 2011, p. 2.
- 333 Cf. Elisabeth Welzig on a conversation with Olga Neuwirth: "Als Komponistin ein Utopos". In: Elisabeth Welzig: *Durch die gläserne Decke. Frauen in Männerdomänen*. Vienna/Cologne/Weimar: Böhlau, 2011, p. 289–300, here p. 299.
- 334 *Ibid.*
- 335 <http://db.musicaustria.at/>.
- 336 See [www.parlament.gv.at/PAKT/PR/JAHR\\_2012/PKO159/](http://www.parlament.gv.at/PAKT/PR/JAHR_2012/PKO159/).
- 337 P. Jünger in an interview with Gabriele Presber. In: Gabriele Presber: *Die Kunst ist weiblich*. Munich: Droemersch Verlag, 1988, p. 152–187, p. 157.
- 338 *Ibid.*
- 339 *Ibid.*, p. 160.
- 340 *Ibid.*, p. 158.
- 341 Cf. [www.musinfo.ch/index.php?content=maske\\_personen&pers\\_id=1110](http://www.musinfo.ch/index.php?content=maske_personen&pers_id=1110).
- 342 Cf. entry by Eva Marx, in: Eva Marx, Gerlinde Haas (ed.): *210 Österreichische Komponistinnen. Biographie, Werk und Bibliographie*. Salzburg/Wienna/Frankfurt-Main: Residenz, 2001, p. 57–62.
- 343 Cf. music and gender on the internet, [mugi.hfmt-hamburg.de/Artikel/Gabriele\\_Wietrowetz](http://mugi.hfmt-hamburg.de/Artikel/Gabriele_Wietrowetz).
- 344 Cf. FemBio, <http://www.fembio.org/biographie.php/frau/biographie/grete-von-zieritz/> (Rita Aigner).
- 345 Cf. entry by Rita Aigner, in: Eva Marx, Gerlinde Haas (ed.): *210 Österreichische Komponistinnen*, see above, p. 414–421, here p. 416.
- 346 Cf. Rita Aigner, FemBio, see above
- 347 Sources: Gabriele Knapp: "Alma Rosé". In: *Lebenswege von Musikerinnen im "Dritten Reich" und im Exil*. Edited by the University of Hamburg. Hamburg: Bockel, 2000, p. 199–225, and: [mugi.hfmt-hamburg.de/artikel/Alma\\_Rosé](http://mugi.hfmt-hamburg.de/artikel/Alma_Rosé).
- 348 All information/quotes from: [www.nytimes.com/1998/03/09/arts/leonie-rysanek-operatic-soprano-dies-at-71.html](http://www.nytimes.com/1998/03/09/arts/leonie-rysanek-operatic-soprano-dies-at-71.html).
- 349 Cited from Eva Marx, in: Eva Marx, Gerlinde Haas (ed.): *210 Österreichische Komponistinnen*, see above, p. 156–160, here p. 157.
- 350 All data cf. Eva Marx, *ibid.*, p. 156–160.
- 351 Cf. lexicon, Universität Hamburg: [www.lexm.uni-hamburg.de/object/lexm\\_lexmperson\\_00002798](http://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00002798).
- 352 André Heller in an interview with Nicole Spelz on 28 June 2012, "André Heller über das, was Andrea Eckert und Greta Keller verbindet": [www.volkstheater.at/home/archiv/blog/24/Andre-Heller-ueber-das-was-Andrea-Eckert-und-Greta-Keller-verbindet](http://www.volkstheater.at/home/archiv/blog/24/Andre-Heller-ueber-das-was-Andrea-Eckert-und-Greta-Keller-verbindet).
- 353 Cf. also [www.musiklexikon.ac.at/ml/musik\\_K/Keller\\_Greta.xml](http://www.musiklexikon.ac.at/ml/musik_K/Keller_Greta.xml).
- 354 See Doris Ingrisch: "Ich bin keine Vestalin" – eine Podiumsdiskussion an der Universität für Musik und darstellenden Kunst Wien". In: *gift – Zeitschrift für Freies Theater* 1/2014 (= reprint of the text "Regisseurstheater", in: *Österreichische Musikzeitschrift* 6/2013), p. 21–23, here p. 21.
- 355 Quote Anna Badora, *ibid.*, p. 23.
- 356 [www.drachengasse.at/drachengasseallgemein.asp](http://www.drachengasse.at/drachengasseallgemein.asp).

- 357 Barbara Klein: "Vorwort". In: Johanna Dohnal, Susanne Riegler (ed.): *Das Theater mit dem Gender. 10 Jahre Kosmostheater*. Vienna: Löcker, 2010, p. 8/9, here p. 8.
- 358 See [www.kosmostheater.at/cgi-bin/kosmos/event/event.pl?id=193](http://www.kosmostheater.at/cgi-bin/kosmos/event/event.pl?id=193).
- 359 Cf. "Keine Sonne, keine Hormone, wenig Sport". From a conversation with Elisabeth Nöstlinger, in: *Die Furche*, 11 August 2005, available at: [emmywerner.at/interview.shtml](http://emmywerner.at/interview.shtml).
- 360 Unless otherwise stated, the biographical data has been taken from: Lisl Ponger, Lisa Fischer: *Pionierinnen in Wien*. Edited by Frauenbüro, Stadt Wien, Frauenförderung und Koordinierung von Frauenangelegenheiten, 2002, p. 68–71.
- 361 Elisabeth Nöstlinger in: *Die Furche*, 2005, see above
- 362 See Austrian Academy of Sciences, Österreichisches Biographisches Lexikon: [www.oew.ac.at/oebl/Bio\\_d\\_M/bio\\_2012\\_07.htm](http://www.oew.ac.at/oebl/Bio_d_M/bio_2012_07.htm).
- 364 Cf. Hertha Kratzer: *Die unschicklichen Töchter: Frauenporträts der Wiener Moderne*. Vienna: Ueberreuter, 2003, p. 18.
- 365 Ibid, p. 33.
- 366 Sources: [www.sandammer.at/rezensionen/linaloos-scher.htm](http://www.sandammer.at/rezensionen/linaloos-scher.htm).
- 367 Sources: Eva Bakos: *Wilde Wienerinnen. Leben zwischen Tabu und Freiheit*. Vienna: Ueberreuter, 1999, p. 61–112; [www.biographien.ac.at/oebl\\_1/418.pdf](http://www.biographien.ac.at/oebl_1/418.pdf); *Österreichisches Biographisches Lexikon 1815–1950* (ÖBL), Vol. 1. Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1957, p. 418, cited on: [austria-forum.org/af/Wissenssammlungen/Damals\\_in\\_der\\_Steiermark/Marie\\_Geistinger](http://austria-forum.org/af/Wissenssammlungen/Damals_in_der_Steiermark/Marie_Geistinger).
- 368 Cf. FemBio (Christiane Zehl Romero), [www.fembio.org/biographie.php/frau/biographie/helene-weigel/](http://www.fembio.org/biographie.php/frau/biographie/helene-weigel/).
- 369 See Sabine Kock: "Helene Weigel". In: *gift – Zeitschrift für freies Theater*. Under "zeitfenster", Vienna, 4/2013, p. 24.
- 370 FemBio, Christiane Zehl Romero, see above.
- 371 Ibid.
- 372 Ibid; on Helene Weigel's battle over Brecht's legacy in the dispute between her, Lotte Lenya and other women, see also: Eva Bakos: *Wilde Wienerinnen*, see above, p. 196–202.
- 373 Eva Bakos: *Wilde Wienerinnen*, see above, p. 166.
- 374 Cf. and see Eva Bakos, *ibid*, p. 192/193.
- 375 Eva Bakos, *ibid*, p. 192.
- 376 Ibid, p. 192f.
- 377 Rudolf Ulrich: *Österreicher in Hollywood*. Vienna: Filmarchiv Austria, 2nd revised and extended edition 2004, p. 56.
- 378 Excerpt from the biographical entry on Cissy Kraner on: [www.kabarettarchiv.at/Bio/Kraner.htm](http://www.kabarettarchiv.at/Bio/Kraner.htm); see also: Christoph Dompke: "Cissy Kraner". In: *Lebenswege von Musikerinnen im "Dritten Reich"*, see above, p. 323–339.
- 379 See and cf. Andrea Amort: "Ich könnte mir eine moderne Tänzerin denken, die auf Krücken tanzt". Comments on the paradigm change in artistic dance, taking the dance programme in the Theater & Kabarett Fledermaus in Vienna from 1907 to 1913 as an example. In: Michael Buhrs, Barbara Lesák, Thomas Trabitsch (ed.): *Kabarett Fledermaus, 1907 bis 1913. Ein Gesamtkunstwerk der Wiener Werkstätte*. Vienna: Brandstätter/Österreichisches Theatermuseum, 2007, p. 137–153, here p. 142/143.
- 380 See Andrea Amort, *ibid*, p. 142.
- 381 See Internationales Netz für Tanz und Performance Austria (INTPA): [www.tqw.at/de/internationales/intpa](http://www.tqw.at/de/internationales/intpa).
- 382 Sources: [www.wien.gv.at/rk/msg/2008/1023/013.html](http://www.wien.gv.at/rk/msg/2008/1023/013.html); [www.tanz.at/KRITIK\\_2008/texte/KRIT\\_04\\_500.html](http://www.tanz.at/KRITIK_2008/texte/KRIT_04_500.html); [www.impulstanz.com/archive/artistbios/id545/](http://www.impulstanz.com/archive/artistbios/id545/).
- 383 Cf. [www.musiklexikon.ac.at/ml/musik\\_K/Kraus\\_Gertrud.xml](http://www.musiklexikon.ac.at/ml/musik_K/Kraus_Gertrud.xml).
- 384 Grete Wiesenthal cited by Andrea Amort, in: "Free Dance in Interwar Vienna". In: Deborah Holmes (ed.): *Interwar Vienna: Culture between Tradition and Modernity*. Rochester, NY: Camden House, 2009, p. 117–142, here p. 121.
- 385 See also Milan Dubrovic: *Veruntreute Geschichte – die Wiener Salons und Literatencafés*. Frankfurt/Main: Fischer Taschenbuch, 1987.

- 386 See Andrea Amort: "Ich könnte mir eine moderne Tänzerin denken, die auf Krücken tanzt", see above, p. 140.
- 387 Andrea Amort, *ibid.*, p. 140.
- 388 Cf. <http://tanznetz.de/blog/13883/gerlinde-dill-verstorben>.
- 389 See Andrea Amort, in: Mimi Wunderer-Gosch (ed.): *Österreich tanzt. Geschichte und Gegenwart*. Vienna: Böhlau, 2000, p. 140.
- 390 *Ibid.*, p. 65.
- 391 Gunhild Oberzaucher-Schüller, Ingrid Giel: *Rosalie Chladek. Klassikerin des bewegten Ausdrucks*. Munich: Kieser, 2002, p. 91.
- 392 Cf. Andrea Amort, in: Mimi Wunderer-Gosch (ed.): *Österreich tanzt*, see above, p. 139.
- 393 Sources: <http://www.binghamton.edu/magazine/index.php/magazine/feature/a-countess-on-campus>; <http://oe1.orf.at/artikel/364159>; [http://en.wikipedia.org/wiki/Tilly\\_Losch](http://en.wikipedia.org/wiki/Tilly_Losch); [www.bonartes.org/index.php/kalender-detail/events/tanz-der-haende-tilly-losch-und-hedy-pfundmayr-in-fotogra-en-1925-1935.html](http://www.bonartes.org/index.php/kalender-detail/events/tanz-der-haende-tilly-losch-und-hedy-pfundmayr-in-fotogra-en-1925-1935.html); Mimi Wunderer-Gosch (ed.): *Österreich tanzt*, see above, p. 78.
- 394 Sources: [https://www.nypl.org/sites/default/files/archivalcollections/pdf/ruth\\_sobotka\\_designs.pdf](https://www.nypl.org/sites/default/files/archivalcollections/pdf/ruth_sobotka_designs.pdf): The New York Public Library, The New York Public Library for the Performing Arts, Billy Rose Theatre Division, Ruth Sobotka Designs – 1943–1966 and undated; [http://en.wikipedia.org/wiki/Ruth\\_Sobotka](http://en.wikipedia.org/wiki/Ruth_Sobotka); see also Rudolf Ulrich: *Österreicher in Hollywood*, see above, p. 478.
- 395 departure: <https://wirtschaftsagentur.at>.
- 396 Ö1 Morgenjournal, 30 September 2014, see: [oe1.orf.at/artikel/387848](http://oe1.orf.at/artikel/387848).
- 397 Cf. Helga Peham: *Die Salonièren und die Salons in Wien*. Graz: Styria, 2014, book cover text.
- 398 See literature archive of the Austrian National Library: [www.onb.ac.at/sammlungen/litarchiv/bestaende\\_det.php?id=zuckerkandl](http://www.onb.ac.at/sammlungen/litarchiv/bestaende_det.php?id=zuckerkandl) and "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_zuckerkandl.htm](http://www.onb.ac.at/ariadne/vfb/bio_zuckerkandl.htm) sowie: Helga Peham: *Die Salonièren und die Salons in Wien*, see above, p. 190–225.
- 399 Literature/links used: [http://agso.uni-graz.at/marienthal/biogra-en/metternich\\_pauline\\_von.htm](http://agso.uni-graz.at/marienthal/biogra-en/metternich_pauline_von.htm). Lorenz Mikoletzky: "Metternich-Winneburg, Pauline Fürstin von". In: *Neue Deutsche Biographie*, Vol. 17, 1994, p. 243f. Online version at <http://www.deutsche-biographie.de/ppn118581481.html>; [http://de.wikipedia.org/wiki/World's\\_Columbian\\_Exposition](http://de.wikipedia.org/wiki/World's_Columbian_Exposition); [http://de.wikipedia.org/wiki/Wiener\\_Musik-\\_und\\_Theaterausstellung\\_1892#cite\\_note-Hanslick-1](http://de.wikipedia.org/wiki/Wiener_Musik-_und_Theaterausstellung_1892#cite_note-Hanslick-1).
- 400 Helga Peham: *Die Salonièren und die Salons in Wien*, see above, p. 69.
- 401 Cited from Hilde Spiel: *Fanny von Arnstein oder Die Emanzipation*. Frankfurt am Main: Fischer Taschenbuch, 1991, cited by Helga Peham, in: *idem: Die Salonièren und die Salons in Wien*, see above, p. 74.
- 402 *Ibid.*, p. 78.
- 403 Hilde Spiel, cited by Helga Peham, in: *idem: Die Salonièren und die Salons in Wien*, see above, p. 85.
- 404 See *Das Frauenstimmrecht: Festschrift*. Vienna, 1913, cited from "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_hainisch.htm](http://www.onb.ac.at/ariadne/vfb/bio_hainisch.htm).
- 405 Cf. Renate Flich: *Im Banne von Klischees*. Edited by the Austrian Federal Ministry of Education and Culture, Department for Girls' and Women's Education, 1996, p. 11.
- 406 Cf. *ibid.*, p. 19.
- 407 Cf. *ibid.*, p. 11.
- 408 Cf. [www.noel.gv.at/Gesellschaft-Soziales/Frauen/Maedchen-und-Technik/girlsday.html](http://www.noel.gv.at/Gesellschaft-Soziales/Frauen/Maedchen-und-Technik/girlsday.html).
- 409 See Regina Mikula: "Die Verweiblichung der Buben und die Vermännlichung der Mädchen" – Die Koedukationsdebatte im 20. Jahrhundert". In: Ilse Brehmer, Gertrud Simon (ed.): *Geschichte der Frauenbildung und Mädchenerziehung in Österreich. Ein Überblick*. Graz: Leykam Buchverlagsgesellschaft, 1997, p. 235–260, here p. 236.
- 410 Sources: Eva Geber, Sonja Rotter, Marietta Schneider (ed.): *Die Frauen Wiens. Ein Stadtbuch für Fanny, Frances und Francesca*. Vienna: Der Apfel, 1992, p. 318f. Renate Göllner: "Schwarzwald, Eugenie, geborene Nußbaum". In: *Neue Deutsche Biographie*, Vol. 24, 2010, p. 34–35, online version: [www.deutsche-biographie.de/ppn118763075.html](http://www.deutsche-biographie.de/ppn118763075.html). Brigitta Keintzel: "Eugenie Schwarzwald". In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen*, see above, p. 113–117.
- 411 Marianne Hainisch, Nachruf, in: *Der Bund*, vol. 13 3/1918, available at: [www.onb.ac.at/ariadne/vfb/bio\\_jeiteles.htm](http://www.onb.ac.at/ariadne/vfb/bio_jeiteles.htm).

- 412 Ibid.
- 413 All biographical data taken from: Clara Kenner: *Der zerrissene Himmel. Emigration und Exil der Wiener Individualpsychologie*. Göttingen: Vandenhoeck & Ruprecht, 2007, p. 190–193.
- 414 See [www.viennatouristguide.at/Friedhofe/Zentralfriedhof/Tor1\\_pers/ehrengraeber/15\\_kompert.htm](http://www.viennatouristguide.at/Friedhofe/Zentralfriedhof/Tor1_pers/ehrengraeber/15_kompert.htm).
- 415 Helga Hofmann-Weinberger on Marie Kompert on "Ariadne": [www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p\\_iPersonenID=12417731](http://www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p_iPersonenID=12417731).
- 416 Österreichisches Biographisches Lexikon, p. 104, cited on: [www.onb.ac.at/ariadne/vfb/bio\\_kompert.htm](http://www.onb.ac.at/ariadne/vfb/bio_kompert.htm).
- 417 Ibid.
- 418 Ibid.
- 419 Cf. *Österreichisches Biographisches Lexikon*, cited on: [www.onb.ac.at/ariadne/vfb/bio\\_hainisch.htm](http://www.onb.ac.at/ariadne/vfb/bio_hainisch.htm).
- 420 Sources: [http://www.univie.ac.at/biografiaA/daten/text/bio/Klein-Loew\\_Stella.htm](http://www.univie.ac.at/biografiaA/daten/text/bio/Klein-Loew_Stella.htm); [www.dasrotewien.at/klein-loew-stella.html](http://www.dasrotewien.at/klein-loew-stella.html); Österreichische Akademie der Wissenschaften (Johanna Dollhäub): [http://www.oewaw.ac.at/oebl/Bio\\_d\\_M/bio\\_2014\\_01.htm](http://www.oewaw.ac.at/oebl/Bio_d_M/bio_2014_01.htm).
- 421 Susanne Blumesberger: "Madame Autriche". Zum 10. Todestag der Germanistin, Pädagogin und Schriftstellerin Minna Lachs (1907–1993)": Biografie, ORF On Science: <http://sciencev1.orf.at/science/gastgeber/78945>.
- 422 Ibid.
- 423 Cf. FemBio, quote by Melitta Matousek: [www.fembio.org/biographie.php/frau/biographie/minna-lachs/\(Sibylle+Duda\)](http://www.fembio.org/biographie.php/frau/biographie/minna-lachs/(Sibylle+Duda)); for more information see also: <http://forum-zeitgeschichte.univie.ac.at/gedenkkultur/siegfriedskopf/#c4861>.
- 424 Cited from Lisa Nimmervoll: "650 Jahre Uni Wien: 'Kein Wohlfühltext' von Elfriede Jelinek als Geschenk". In: *dieStandard*, 13 November 2014, <http://derstandard.at/200008094373/650-Jahre-Uni-Wien-Kein-Wohlfuehltext-von-Elfriede-Jelinek-als>.
- 425 UNESCO Institute for Statistics, 2011, in: Verena Dietrich: *scientist = male? – Geschlechterstereotype in der Darstellung von WissenschaftlerInnen*. Diploma thesis, University of Vienna, 2013.
- 426 Cf. Federal Ministry of Science, Research and Economy, "2014 Wissenschaft in Österreich/Statistiken", [http://wissenschaft.bmwf.gv.at/leadadmin/user\\_upload/wissenschaft/publikationen/BM\\_WFW\\_Wissenschaft\\_2014\\_web.pdf](http://wissenschaft.bmwf.gv.at/leadadmin/user_upload/wissenschaft/publikationen/BM_WFW_Wissenschaft_2014_web.pdf).
- 427 [www.ladiesjobs.at/interviews/ladiesjobs-interview-mit-fr-mag-anna-steiger/](http://www.ladiesjobs.at/interviews/ladiesjobs-interview-mit-fr-mag-anna-steiger/) (interview with Anna Steiger).
- 428 Marianne Springer-Kremser in an interview with *Presse* newspaper, 26 November 2011, <http://diepresse.com/home/panorama/oesterreich/711979/Sexualitaet-spielt-immer-eine-Rolle>.
- 429 Marianne Springer-Kremser in an interview with *Presse* newspaper, see above.
- 430 All quotes by Marianne Springer-Kremser in this entry in *Presse* interview, see above; further information on her biography taken from: [www.psygyn.at/kongress/28tag/springer\\_cv.pdf](http://www.psygyn.at/kongress/28tag/springer_cv.pdf); see also: <http://oe1.orf.at/programm/336029>.
- 431 Sources: Ilse Korotin: "Gabriele Possanner". In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen, see above*, p. 219–224. Birgit Bolognese-Leuchtenmüller, Sonia Horn (ed.): *Töchter des Hippokrates. 100 Jahre akademische Ärztinnen in Österreich*, Vienna 2000, p. 37–40; [www.gabrielepossanner.eu/gabriele-possanner/](http://www.gabrielepossanner.eu/gabriele-possanner/).
- 432 [http://www.psychoanalytikerinnen.de/oesterreich\\_biografien.html#Freud](http://www.psychoanalytikerinnen.de/oesterreich_biografien.html#Freud).
- 433 As in: Karl Fallend: "Frischauf-Pappenheim, Marie". In: Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich. Leben – Werk – Wirken*. Vienna/Cologne/Weimar: Böhlau, 2002, p. 208–211, here p. 210.
- 434 Sources: *ibid*, p. 208–221; [www.univie.ac.at/biografiaA/daten/text/bio/Frischauf-Pappenheim\\_Marie.htm](http://www.univie.ac.at/biografiaA/daten/text/bio/Frischauf-Pappenheim_Marie.htm); [http://theodorkramer.at/index.php?option=com\\_content&view=article&id=65&Itemid=72](http://theodorkramer.at/index.php?option=com_content&view=article&id=65&Itemid=72).
- 435 Sources: Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 198/199 (Clara Kenner); Clara Kenner: *Der zerrissene Himmel. Emigration und Exil der Wiener Individualpsychologie*. Göttingen: Vandenhoeck & Ruprecht, 2007, p. 88–90; [www.univie.ac.at/biografiaA/daten/text/bio/Deutsch-Danica.htm](http://www.univie.ac.at/biografiaA/daten/text/bio/Deutsch-Danica.htm); [www.aai-ny.org/index.php/background/historical-gures/23-danica-deutsch](http://www.aai-ny.org/index.php/background/historical-gures/23-danica-deutsch).
- 436 <http://www.psycho.yorku.ca/femhop/Adler.htm>; <http://home.arcor.de/g.mackenthun/ip/dt/alexandra.htm>.
- 437 Cf. Clara Kenner: *Der zerrissene Himmel*, see above, p. 57–61, here p. 59.

- 438 Cf. Norbert Weiss: [www.gsund.net/cms/beitrag/10073108/2052790/](http://www.gsund.net/cms/beitrag/10073108/2052790/).
- 439 Cf. Gerhard Schwarz, Stadtportal Graz: [www.graz.at/cms/beitrag/10096248/1869835/](http://www.graz.at/cms/beitrag/10096248/1869835/).
- 440 Cf. Lydia Jammerneegg on "Ariadne": [www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p\\_iPersonenID=8675360](http://www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p_iPersonenID=8675360); see also: [www.ehrenring.net/rollett.htm](http://www.ehrenring.net/rollett.htm) (Reinhold Aigner).
- 441 [http://de.wikipedia.org/wiki/Maria\\_Schuhmeister](http://de.wikipedia.org/wiki/Maria_Schuhmeister).
- 442 Clara Kenner: *Der zerrissene Himmel*, see above, p. 111–114, here p. 111/112.
- 443 See also: Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 205–208 (Clara Kenner).
- 444 Ina Wagner in an interview with Isabella Lechner for *dieStandard* newspaper, 15 January 2011, <http://diestandard.at/1326502772538/Uni-Professorin-im-Portraet-Haette-ich-emeritieren-koennen-waere-ich-geblieben>.
- 445 Ina Wagner in an interview with Isabella Lechner for *dieStandard* newspaper, 15 January 2011.
- 446 Ibid.
- 447 Ibid.
- 448 Ibid.
- 449 <http://diestandard.at/1330390088920/TU-Pionierin-Staatspreis-fuer-Geschlechterdemokratie-an-Ina-Wagner>.
- 450 *uni:view*, 17 May 2013: <http://medienportal.univie.ac.at/uniview/wissenschaft-gesellschaft/detailansicht/artikel/buchtipp-des-monats-von-renee-schroeder/>.
- 451 Ibid.
- 452 Ibid; see also: <http://wissenschaft.bmwf.gv.at/bmfw/wissenschaft-hochschulen/gender-und-diversitaet/veranstaltungen/neues-buch-von-menschen-zellen-und-waschmaschinen-von-renee-schroeder-erschiene/>.
- 453 According to the physicist Leopold Halpern, 1989, cited from Ulla Fischer-Westhauser, in: Iris Meder, Andrea Winkelbauer (ed.): *Vienna's Shooting Girls*, see above p. 140–142.
- 454 Sources: <http://lise.univie.ac.at/physikerinnen/historisch/marietta-blau.htm>; <http://www.w-fforte.at/wissenschaft-leben/pionierinnen/marietta-blau.html>.
- 455 Cf. Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 786–788 (Brigitte Bischof).
- 456 Cf. Birgit Pack, 2010, on Etta Becker-Donner: [www.afrikanistik.at/pdf/personen/becker-donner\\_etta.pdf](http://www.afrikanistik.at/pdf/personen/becker-donner_etta.pdf).
- 457 See database on European ethnology: [www.sagen.at/doku/biographien/Etta\\_Becker\\_Donner.html](http://www.sagen.at/doku/biographien/Etta_Becker_Donner.html).
- 458 Cf. Birgit Pack, 2010, see above
- 459 Cf. database on European ethnology, see above
- 460 Klaus Taschwer: "Andenken an eine völlig vergessene Forscherin". In: *derstandard*, 23 September 2012: <http://derstandard.at/1348283731761/Andenken-an-eine-voellig-vergessene-Forscherin>.
- 461 Cf. Brigitte Bischof: "Naturwissenschaftlerinnen an der Universität Wien. Biografische Skizzen und allgemeine Trends". In: *10 Jahre "Frauen sichtbar machen"*. IWK-Mitteilungen 1–2/2008, p. 5–12, here p. 9/10: [www.iwk.ac.at/wp-content/uploads/2014/06/Mitteilungen\\_2008\\_1-2\\_zehn\\_jahre\\_biographia.pdf](http://www.iwk.ac.at/wp-content/uploads/2014/06/Mitteilungen_2008_1-2_zehn_jahre_biographia.pdf).
- 462 Ibid, p. 8.
- 463 See Ralph Uhlig, Christian Albrechts University, Kiel: <http://www.uni-kiel.de/ns-zeit/bios/brecher-leonore.shtml>.
- 464 See Gabriele Habinger (ed.): *Ida Pfeiffer. Eine Forschungsreisende des Biedermeier*. Vienna: Milena, 2004, p. 143.
- 465 Sources: [www.fembio.org/biographie.php/frau/biographie/ida-pfeiffer/](http://www.fembio.org/biographie.php/frau/biographie/ida-pfeiffer/) (Gabriele Koch); [www.deutsche-biographie.de/sfz95287.html](http://www.deutsche-biographie.de/sfz95287.html) (Viola Imhof). See also Wikipedia – source: E. Richter: "Pfeiffer, Ida". In: *Allgemeine Deutsche Biographie* (ADB), Vol. 25, Leipzig: Duncker & Humblot, 1887, p. 791f.
- 466 Sources: <http://lise.univie.ac.at/physikerinnen/historisch/lise-meitner.htm>; Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 509–513 (Eva Waniek); Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen*, see above, p. 87–92 (Eva Waniek).
- 467 See Brigitte Bischof: "Naturwissenschaftlerinnen an der Universität Wien", see above: [http://www.iwk.ac.at/wp-content/uploads/2014/06/Mitteilungen\\_2008\\_1-2\\_zehn\\_jahre\\_biographia.pdf](http://www.iwk.ac.at/wp-content/uploads/2014/06/Mitteilungen_2008_1-2_zehn_jahre_biographia.pdf).

- 468 Cf. LISE University Vienna: [http://lise.univie.ac.at/physikerinnen/historisch/marie\\_anna-schirmann.htm](http://lise.univie.ac.at/physikerinnen/historisch/marie_anna-schirmann.htm).
- 469 See Brigitte Bischof: "Naturwissenschaftlerinnen an der Universität Wien", see above, p. 10.
- 470 See Documentation Centre of Austrian Resistance on Modliborzyce: <http://ausstellung.de.doew.at/b205.html>.
- 471 Reasons given by the jury on awarding the 2009 Gabriele Possanner-Staatspreis to Daniela Hammer-Tugendhat, cited from Friedrich Polleroß on: <https://kunstgeschichte.univie.ac.at/institut/lfk-vergangeneso/possanner-preis/>.
- 472 For biographical data see also: <http://www.tugendhat.eu/de/mitglieder/ao-univ-prof-dr-phil-habil-daniela-hammer-tugendha.html>.
- 473 Abbreviated excerpt from: Personality Walk. Grazer Persönlichkeiten im Netz/"Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_puchleitner.htm](http://www.onb.ac.at/ariadne/vfb/bio_puchleitner.htm).
- 474 Elise Richter cited from: Brigitta Keintzel: "Elise Richter". In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen*, see above, p. 104–108, p. 104.
- 475 Data and quotes from: Brigitta Keintzel, *ibid*, p. 226–229.
- 476 Cf. *ibid*, p. 108.
- 477 *ibid*, p. 108.
- 478 Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 616–619, here p. 617 (Erika Kanduth).
- 479 *Österreichisches Biographisches Lexikon*, cited on "Ariadne": [www.onb.ac.at/ariadne/vfb/bio\\_riechterhelene.htm](http://www.onb.ac.at/ariadne/vfb/bio_riechterhelene.htm); Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 619–621, here p. 620f (Elisabeth Lebensaft).
- 480 Sources: Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 795–798 (Oliver Rathkolb); Klaus Taschwer, Nachruf, in: *derStandard*, 29 October 2014: <http://derstandard.at/2000007417635/Historikerin-Erika-Weinzierl-89-jaehrig-gestorben>; Erika Weinzierl in conversation with Hans Rauscher, print edition *derStandard*, 18/19 May 2005: <http://derstandard.at/2082907>.
- 481 See Edith Stumpf-Fischer: "Am Anfang war eine Fußnote". In: *10 Jahre "Frauen sichtbar machen"*. *IWK-Mitteilungen* 1–2/2008, p. 2–4 – see chapter on "Ariadne" in this publication.
- 482 Cited from Rainer Leitner/Ilse Wieser, [http://woment.mur.at/netz/23orte/text\\_Christine\\_Touaillon.html](http://woment.mur.at/netz/23orte/text_Christine_Touaillon.html).
- 483 All biographical data, see above
- 484 [www.uni-klu.ac.at/socec/inhalt/1127.htm](http://www.uni-klu.ac.at/socec/inhalt/1127.htm).
- 485 *derStandard* interview with Günther Strobl, 25 May 2014, available at: [www.w-t-w.org/de/wp-content/uploads/2014/05/Mehr-Einkommen-muss-nicht-mehr-Glueck-heißen.pdf](http://www.w-t-w.org/de/wp-content/uploads/2014/05/Mehr-Einkommen-muss-nicht-mehr-Glueck-heißen.pdf).
- 486 Cf. *Presse* interview, 25 September 2011: <http://diepresse.com/unternehmen/austria11/691726/Fischer-Kowalski-Marina>; further general sources: [http://www.uni-klu.ac.at/socec/downloads/CVMFK\\_cv\\_update20140402.pdf](http://www.uni-klu.ac.at/socec/downloads/CVMFK_cv_update20140402.pdf); [www.openscience4sustainability.at/person/marina-scher-kowalski/](http://www.openscience4sustainability.at/person/marina-scher-kowalski/).
- 487 Quote on: Henkel Foundation, 2013: [http://www.lisa.gerda-henkel-stiftung.de/die\\_geisteswissenschaften\\_sind\\_in\\_europa\\_entstanden?nav\\_id=4595&language=en](http://www.lisa.gerda-henkel-stiftung.de/die_geisteswissenschaften_sind_in_europa_entstanden?nav_id=4595&language=en); weitere verwendete Links: <http://derstandard.at/1266541006314/Helga-Nowotny-einstimmig-zur-neuen-ERC-Prasidentin-gewaehlt>; Helga Nowotnys eu-Seite: [www.helga-nowotny.eu/](http://www.helga-nowotny.eu/).
- 488 Gabriella Hauch: "Käthe Leichter". In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen*, see above, p. 73–76, here p. 73.
- 489 See Barbara Serloth: "Käthe Leichter: Eine unorthodoxe Sozialdemokratin im Austromarxistischen Umfeld". In: Doris Ingrisch, Ilse Korotin, Charlotte Zwiauer (ed.): *Revolutionierung des Alltags. Zur intellektuellen Kultur von Frauen im Wien der Zwischenkriegszeit*. Frankfurt/Main/Berlin/Vienna et al: Peter Lang, 2004, p. 205–224, here p. 207.
- 490 See <http://www.doew.at/erinnern/biographien/spurensuche/kaethe-leichter-1895-1942>. This text was originally published in: Herbert Exenberger (ed.): *Als stünd' die Welt in Flammen. Eine Anthologie ermordeter sozialistischer SchriftstellerInnen*. Vienna: Mandelbaum, 2000.
- 491 Cf. and see: Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 458–460, here p. 458 (Gerhard Luf).

- 492 Gabriella Hauch: "Käthe Leichter" In: Ilse Korotin (ed.): *Wir sind die Ersten, die es wagen*, see above, p. 75.
- 493 Ibid.
- 494 See Barbara Serloth: "Käthe Leichter: Eine unorthodoxe Sozialdemokratin im Austromarxistischen Umfeld", see above, p. 222.
- 495 See Gerhard Luf, in: Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 459.
- 496 [www.solution.co.at](http://www.solution.co.at).
- 497 Obituary on: [diestandard.at/2946291](http://diestandard.at/2946291).
- 498 Cf. [www.salzburg.com/wiki/index.php/Ulrike-Gschwandtner-Straße](http://www.salzburg.com/wiki/index.php/Ulrike-Gschwandtner-Stra%C3%9F%C3%A9).
- 499 Ilse Arlt, 1921, cf. exhibition text 2013, Österreichisches Gesellschafts- und Wirtschaftsmuseum, [www.wirtschaftsmuseum.at/pdf/IlseArlt\\_Folder\\_Web.pdf](http://www.wirtschaftsmuseum.at/pdf/IlseArlt_Folder_Web.pdf).
- 500 Ibid.
- 501 Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 23–26 (Gudrun Wolfgruber); other links used: [www.onb.ac.at/ariadne/vfb/bio\\_arltilse.htm](http://www.onb.ac.at/ariadne/vfb/bio_arltilse.htm); [www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p\\_iPersonenID=8675085ARIADNE](http://www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p_iPersonenID=8675085ARIADNE); see also: Ilse Arlt Institute for Social Inclusion Research: <http://inclusion.fhstp.ac.at/index.php/ueberdasinstitut/ilsearlt#>.
- 502 Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 329–333 (Gerhard Benetka).
- 503 Sources: <http://journal.juridicum.at/?c=145&a=2647>;  
[http://agso.uni-graz.at/sozio/biogra en/l/ieser\\_helene.htm](http://agso.uni-graz.at/sozio/biogra en/l/ieser_helene.htm).
- 504 Ilse Korotin, Brigitta Keintzel (ed.): *Wissenschaftlerinnen in und aus Österreich*, see above, p. 92–95, here p. 93 (Harriet Leischko).
- 505 Ludwig von Mises, 1978, cited from Harriet Leischko, *ibid.*, p. 93.
- 506 Christa Bittermann-Wille:  
[www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p\\_iPersonenID=8675133](http://www.fraueninbewegung.onb.ac.at/Pages/PersonDetail.aspx?p_iPersonenID=8675133).

The information on the date of death of Gertrud Höchsmann on p. 94 is taken from the obituary/death announcement in *Die Presse*, 24 January 1990. We wish to thank Professor Annemarie Bönsch for the research and for providing information on the source.





## Directory of the protagonists

Abels-d'Albert, Erika	96	Fröhlich, Gertie	86
Adler, Alexandra	202	Frydan, Camilla	160
Aigner-Rollett, Oktavia	203	Geber, Eva	32
Arlt, Ilse	228	Geistinger, Marie	166
Arnstein, Franziska "Fanny" von	184	Goldman, Wera	174
Asenijeff, Elsa	143	Gschwandtner, Ulrike	227
Bachmann, Ingeborg	137	Haid, Liane	95
Bandára, Linda	155	Haill, Henriette	140
Baum, Vicki	148	Hainisch, Marianne	38
Becker-Donner, Etta	211	Hammerschlag, Trude	80
Bergner, Elisabeth	169	Hammer-Tugendhat, Daniela	217
Biljan-Bilger, Maria	81	Harand, Irene	51
Bittermann-Wille, Christa	19	Hauer-Fruhmann, Christa	76
Blau, Marietta	209	Höchsmann, Gertrud	94
Blau, Tina	78	Hoffmann, Else	67
Boschek, Anna	42	Hofmann-Weinberger, Helga	19
Brandauer, Karin	104	Insam, Grita	77
Braun, Martha Stephanie	232	Jahoda, Marie	230
Brecher, Leonore	212	Jeiteles, Eleonore	191
Briggs, Ella	65	Jelinek, Elfriede	123
Busta, Christine	125	Jünger, Patricia	156
Cäsar, Maria	49	Jungwirth, Martha	72
Chladek, Rosalia	176	Jürgenssen, Birgit	119
Dassanowsky, Elfi von	107	Kadmon, Stella	164
Deutsch, Danica	202	Kaufmann, Angelika	77
Dicker, Friederike "Friedl"	68	Keller, Greta	161
Dill, Gerlinde	175	Kino, Kitty	102
Druskowitz, Helene von	144	Klein-Löw, Stella	194
Ebner-Eschenbach, Marie von	131	Klüger, Ruth	33
Elisabeth, Kaiserin von Österreich (Sisi)	27	Kolm, Luise	103
Fassel, Gerda	73	Kompert, Marie	193
Fast, Franziska	37	Korotin, Ilse	15
Ferra-Mikura, Vera	142	Krafft, Barbara	74
Fickert, Auguste	34	Kräftner, Hertha	150
Fischer-Kowalski, Marina	223	Kramer, Edith	79
Fleischmann, Trude	114	Kraner, Cissy	170
Flöge, Emilie	97	Kratz, Käthe	101
Freud, Anna	200	Kraus, Gertrud	174
Friedmann, Alice	205	Kuchar, Helena	53
Frischauf-Pappenheim, Marie	201	Lachs, Minna	195
		Lang, Marie	35
		Lavant, Christine	127
		Leichter, Käthe	225

Lenya, Lotte	168	Schroeder, Renée	208
Lerner, Gerda	19	Schuhmeister, Maria	203
Lieser, Helene	231	Schütte-Lihotzky, Margarete	66
Lingens, Ella	58	Schwager, Irma	48
Lobe, Mira	129	Schwarzwald, Eugenie "Genia"	190
Loos, Lina	165	Seidel, Amalie	39
Losch, Tilly	177	Seidler, Regine	192
Mahler, Anna	82	Selinko, Annemarie	135
Maria Christine, Königin von Spanien	29	Serfecz, Helene	57
Maria Leopoldine, Kaiserin von Brasilien/ Königin von Portugal	26	Sobotka, Ruth	178
Maria Theresia, Kaiserin von Österreich	28	Spiluttini, Margherita	112
Mayreder, Rosa	44	Springer-Kremser, Marianne	198
Meitner, Lise	214	Steiner, Lisli	113
Metternich, Pauline von	183	Steininger-Loos, Fridl (auch Friedl)	95
Mitterer, Erika	139	Strebl, Magda	18
Neff, Dorothea	55	Stumpf-Fischer, Edith	18
Nöstlinger, Christine	122	Touaillon, Christine	222
Nowotny, Helga	224	Troll-Borostyáni, Irma von	40
Pauli, Hertha	133	Tschofenig, Gisela	54
Perin-Gradenstein, Karoline von	43	Tudor-Hart, Edith	117
Pfeiffer, Ida	213	VALIE EXPORT	100
Pongracz, Cora	116	Wagner, Ina	206
Possanner von Ehrenthal, Gabriele	199	Wambacher, Hertha	210
Postranecky, Helene "Hella"	36	Weigel, Helene	167
Praun, Anna-Lülja	64	Weigel, Susi	129
Preradović, Paula von	141	Weinzierl, Erika	221
Primocic, Agnes	56	Wenger, Susanne	75
Puchleitner, Seraphine	218	Werner, Emmy	164
Rehor, Grete	41	Wied, Martina	146
Reich, Annie	80	Wieselthier, Valerie "Vally"	88
Reich, Lilly Joss	116	Wiesenthal, Grete	175
Richter, Elise	219	Wietrowetz, Gabriele	156
Richter, Helene	220	Zanke, Susanne	124
Rosé, Alma	158	Zieritz, Grete von	157
Rysanek, Leonie	159	Zimble, Liane	67
Sasso, Käthe	50	Zuckerkandl-Szeps, Berta	182
Schalek, Alice	115	Zweybrück-Prochaska, Emmy	89
Schell, Maria	105		
Schenker, Helga	90		
Schirmann, Marie Anna	216		
Schlüsselberger, Epi (Elfriede)	87		
Schneider, Romy	108		

## Overview of commemoration dates and anniversaries

### 2015

<b>Bandára, Linda</b>	Composer 55 <sup>th</sup> anniversary of her death (p. 155)
<b>Becker-Donner, Etta</b>	Ethnologist/Director of the Museum of Ethnology/founder of the Latin American Institute 40 <sup>th</sup> anniversary of her death (p. 211)
<b>Blau, Marietta</b>	Pioneer of nuclear physics/nominated twice for the Nobel Prize 45 <sup>th</sup> anniversary of her death (p. 209)
<b>Brandauer, Karin</b>	Filmmaker 70 <sup>th</sup> birthday (p. 104)
<b>Busta, Christine</b>	Poet 100 <sup>th</sup> birthday (p. 125)
<b>Cäsar, Maria</b>	Resistance fighter 95 <sup>th</sup> birthday (p. 49)
<b>Chladek, Rosalia</b>	Pioneer of free dance 110 <sup>th</sup> birthday (p. 176)
<b>Dohnal, Johanna</b>	First Austrian minister for women's affairs 5 <sup>th</sup> anniversary of her death (p. 31)
<b>VALIE EXPORT</b>	Pioneer of media, video and performance art 75 <sup>th</sup> birthday (p. 100)
<b>Fast, Franziska</b>	Trade unionist/member of the National Council/state secretary 90 <sup>th</sup> birthday (p. 37)
<b>Fickert, Auguste</b>	Women's rights campaigner/social reformer 160 <sup>th</sup> birthday (p. 34)
<b>Fleischmann, Trude</b>	Pioneer of photography 120 <sup>th</sup> birthday (p. 114)
<b>Freud, Anna</b>	(Children's) psychoanalyst 120 <sup>th</sup> birthday (p. 200)
<b>Fröhlich, Gertie</b>	Graphics artist 85 <sup>th</sup> birthday (p. 86)
<b>Gschwandtner, Ulrike</b>	Social scientist/women's issues researcher 50 <sup>th</sup> birthday (p. 227)
<b>Haid, Liane</b>	Actress/singer 120 <sup>th</sup> birthday (p. 95)

Hammerschlag, Trude	Psychologist/art educationalist 85 <sup>th</sup> anniversary of her death (p. 80)
Hauer-Fruhmann, Christa	Painter/gallery owner 90 <sup>th</sup> birthday (p. 76)
Harand, Irene	Founder of the world movement against racial hatred 40 <sup>th</sup> anniversary of her death (p. 51)
Hoffmann, Else	Journalist/editor 55 <sup>th</sup> anniversary of her death (p. 67)
Höchsmann, Gertrud	Viennese fashion designer 25 <sup>th</sup> anniversary of her death (p. 94)
Jungwirth, Martha	Painter 75 <sup>th</sup> birthday (p. 72)
Kaufmann, Angelika	Graphics artist 80 <sup>th</sup> birthday (p. 77)
Kolm, Luise	First female scriptwriter and feature film director in Austria 65 <sup>th</sup> anniversary of her death (p. 103)
Krafft, Barbara	Portrait painter (including one of the most famous Mozart portraits) 190 <sup>th</sup> anniversary of her death (p. 74)
Kuchar, Helena	Partisan 30 <sup>th</sup> anniversary of her death (p. 53)
Lavant, Christine	Poet/language artist 100 <sup>th</sup> birthday (p. 127)
Leichter, Käthe	Economist 120 <sup>th</sup> birthday (p. 225)
Lerner, Gerda	Founder of the first diploma and doctoral study programme for women's history in the US 95 <sup>th</sup> birthday (p. 19)
Lobe, Mira	Groundbreaking children's book author 20th anniversary of her death (p. 129)
Loos, Lina	Actor/journalist 65 <sup>th</sup> anniversary of her death (p. 165)
Losch, Tilly	Dancer/painter 40 <sup>th</sup> anniversary of her death (p. 177)
Possanner von Ehrenthal, Gabriele	First women to gain a doctorate in medicine at the University of Vienna 75 <sup>th</sup> anniversary of her death (p. 199)

<b>Postranecky, Helene “Hella”</b>	Worker/first woman in an Austrian government 20 <sup>th</sup> anniversary of her death (p. 36)
<b>Puchleitner, Seraphine</b>	First female regular student and doctoral candidate at the University of Graz 145 <sup>th</sup> anniversary of her death (p. 218)
<b>Richter, Elise</b>	Romance studies specialist/first woman to become a professor at the University of Vienna/first female university lecturer in Austria 150 <sup>th</sup> birthday (p. 219)
<b>Springer-Kremser, Marianne</b>	Pioneer in psychiatry, neurology and psychoanalysis 75 <sup>th</sup> birthday (p. 198)
<b>Schwager, Irma</b>	Resistance fighter 95 <sup>th</sup> birthday (p. 48)
<b>Schwarzwald, Eugenie “Genia”</b>	Educational reformer/school founder 75 <sup>th</sup> anniversary of her death (p. 190)
<b>Seidler, Regine</b>	Individual psychologist/educationalist 120 <sup>th</sup> birthday (p. 192)
<b>Steininger-Loos, Fridl (Friedl)</b>	Fashion designer 110 <sup>th</sup> birthday (p. 95)
<b>Tschofenig, Gisela</b>	Resistance fighter 70 <sup>th</sup> anniversary of her death (p. 54)
<b>Wambacher, Hertha</b>	Nuclear physicist/twice nominated for the Nobel Prize 65 <sup>th</sup> anniversary of her death (p. 210)
<b>Weigel, Susi</b>	Graphic designer/illustrator/winner of the Hans Christian Andersen Prize 25 <sup>th</sup> anniversary of her death (p. 129)
<b>Weinzierl, Erika</b>	Contemporary historian/pioneer of women’s (biographical) history 90 <sup>th</sup> birthday (p. 221)
<b>Wenger, Susanne</b>	Painter/sculptor/her works in the Sacred Grove of the goddess Osun in Oshogbo, Nigeria, are a UNESCO World Heritage Site 100 <sup>th</sup> birthday (p. 75)
<b>Wieselthier, Valerie “Vally”</b>	Designerin 120 <sup>th</sup> birthday (p. 88)
<b>Wiesenthal, Grete</b>	Founder of free dance in Austria 130 <sup>th</sup> birthday (p. 175)
<b>Zanke, Susanne</b>	Director (film, TV)/author/cultural critic 70 <sup>th</sup> birthday (p. 124 and p. 101)
<b>Zuckerkindl-Szepts, Berta</b>	Salonière/journalist/author 70 <sup>th</sup> anniversary of her death (p. 182)

2016

Abels-d'Albert, Erika	Fashion designer 120 <sup>th</sup> birthday (p. 96)
Adler, Alexandra	First woman at Vienna University Clinic in the field of neurology 15 <sup>th</sup> anniversary of her death (p. 202)
Arlt, Ilse	Pioneer of public welfare training and poverty research in Austria 140 <sup>th</sup> birthday (p. 228)
Bachmann, Ingeborg	One of the most important Austrian post-war writers 90 <sup>th</sup> birthday (p. 137)
Blau, Tina	One of the most successful landscape painters around 1900 100 <sup>th</sup> anniversary of her death (p. 78)
Brecher, Leonore	Zoologist 130 <sup>th</sup> birthday (p. 212)
Deutsch, Danica	Leading figure in the field of Individual Psychology in the US 40 <sup>th</sup> anniversary of her death (p. 202)
Ebner-Eschenbach, Marie von	Writer/first woman to receive the Austrian Cross of Honour for Science and Art/honorary doctor of the University of Vienna 100 <sup>th</sup> anniversary of her death (p. 131)
Fassel, Gerda	First female professor of sculpture at the University of Applied Arts in Vienna 75 <sup>th</sup> birthday (p. 73)
Fischer-Kowalski, Marina	Founder of the Institute for Social Ecology at the University of Klagenfurt 70 <sup>th</sup> birthday (p. 223)
Frischauf-Pappenheim, Marie	Doctor/librettist for Arnold Schönberg 50 <sup>th</sup> anniversary of her death (p. 201)
Geber, Eva	For 35 years co-publisher of the feminist journal <i>AUF</i> 75 <sup>th</sup> birthday (p. 32)
Geistinger, Marie	Theatre director/internationally celebrated actress 180 <sup>th</sup> birthday (p. 166)
Goldman, Wera	Dancer/dance researcher 95 <sup>th</sup> birthday (p. 174)
Hainisch, Marianne	Leading figure in the first women's movement 80 <sup>th</sup> anniversary of her death (p. 38)
Hall, Henriette	Poet/labourer 20 <sup>th</sup> anniversary of her death (p. 140)

Hammer-Tugendhat, Daniela	Pioneer of feminist art historiography 70 <sup>th</sup> birthday (p. 217)
Jelinek, Elfriede	Writer/winner of the Nobel Prize for Literature 70 <sup>th</sup> birthday (p. 123)
Joss Reich, Lilly	Photographer 10 <sup>th</sup> anniversary of her death (p. 116)
Jünger, Patricia	Composer/conductor 65 <sup>th</sup> birthday (p. 156)
Klein-Löw, Stella	Secondary school teacher/member of the National Council 30 <sup>th</sup> anniversary of her death (p. 194)
Klüger, Ruth	Literary theorist/author 85 <sup>th</sup> birthday (p. 33)
Kompert, Marie	Member of the board of the Women's Employment Association 195 <sup>th</sup> birthday (p. 193)
Kramer, Edith	Pioneer of art therapy 100 <sup>th</sup> birthday (p. 79)
Metternich, Karoline von	Salonière/initiator of the "small world exhibition" in Vienna 180 <sup>th</sup> birthday (p. 183)
Mitterer, Erika	Poet/dramatist/epicist of "inner emigration" 110 <sup>th</sup> birthday (p. 139)
Neff, Dorothea	"Righteous among the Nations"/actress 30 <sup>th</sup> anniversary of her death (p. 55)
Nöstlinger, Christine	Groundbreaking author of books for children and young adults 80 <sup>th</sup> birthday (p. 122)
Pauli, Hertha	Author/journalist 110 <sup>th</sup> birthday (p. 133)
Praun, Anna-Lülja	Architect/furniture designer 110 <sup>th</sup> birthday (p. 64)
Reich, Annie	Psychoanalyst 45 <sup>th</sup> anniversary of her death (p. 80)
Richter, Helene	English studies specialist/autodidact/Dr.in h.c. at the universities of Heidelberg and Erlangen 155 <sup>th</sup> birthday (p. 220)
Rosé, Alma	Leader of the Wiener Walzermädel/conductor of the women's orchestra in Auschwitz-Birkenau concentration camp 110 <sup>th</sup> birthday (p. 158)



Rysanek, Leonie	Internationally celebrated opera singer 90 <sup>th</sup> birthday (p. 159)
Sasso, Käthe	Anti-fascist resistance fighter 90 <sup>th</sup> birthday (p. 50)
Schalek, Alice	The first woman in Austria to make a career as an editor and travel journalist 60 <sup>th</sup> anniversary of her death (p. 115)
Schell, Maria	Internationally successful theatre, TV and film actress/ idol of post-war German film 90 <sup>th</sup> birthday (p. 105)
Schlüsselberger, Epi (Elfriede)	Costume designer/graphic designer 90 <sup>th</sup> birthday (p. 87)
Seidel, Amalie	Social Democrat politician/member of the National Council 140 <sup>th</sup> birthday (p. 39)
Selinko, Annemarie	Scriptwriter/writer/author of the world bestseller <i>Désirée</i> 30 <sup>th</sup> anniversary of her death (p. 135)
Wagner, Ina	Physicist/information technology specialist/sociologist/ promoter of women's rights 70 <sup>th</sup> birthday (p. 206)
Weigel, Helene	Actress/theatre director (Berliner Ensemble) 45 <sup>th</sup> anniversary of her death (p. 167)
Wietrowetz, Gabriele	Violinist/higher education teacher 150 <sup>th</sup> birthday (p. 156)
Zieritz, Grete von	Composer 15 <sup>th</sup> anniversary of her death (p. 157)
Zweybrück-Prochaska, Emmy	Art teacher and designer 60 <sup>th</sup> anniversary of her death (p. 89)

2017

Aigner-Rollett, Oktavia	First practicing female doctor in Styria 140 <sup>th</sup> birthday (p. 203)
Asenijeff, Elsa	Writer/artists' muse 150 <sup>th</sup> birthday (p. 143)
Bergner, Elisabeth	Film and theatre actress 120 <sup>th</sup> birthday (p. 169)
Biljan-Bilger, Maria	Sculptor 20 <sup>th</sup> anniversary of her death (p. 81)
Boschek, Anna	Worker/politician 60 <sup>th</sup> anniversary of her death (p. 42)
Briggs, Ella	Architect/first female member of the Austrian Engineers' and Architects' Association 40 <sup>th</sup> anniversary of her death (p. 65)
Dassanowsky, Elfi von	One of the first and youngest female film producers in the world 10 <sup>th</sup> anniversary of her death (p. 107)
Elisabeth Amalie Eugenie (Sisi)	Empress of Austria 180 <sup>th</sup> birthday (p. 27)
Ferra-Mikura, Vera	Author of books for children and young adults in the surrealist tradition 20 <sup>th</sup> anniversary of her death (p. 142)
Flöge, Emilie	Creator of fashion/designer/businesswoman 65 <sup>th</sup> anniversary of her death (p. 97)
Friedmann, Alice	Individual psychologist 120 <sup>th</sup> birthday (p. 205)
Frydan, Camilla	Composer/conductor 130 <sup>th</sup> birthday (p. 160)
Insam, Grita	Culturally-politically important Viennese gallery owner (since the 1970s) 5 <sup>th</sup> anniversary of her death (p. 77)
Jahoda, Marie	Social psychologist/social democrat resistance fighter 110 <sup>th</sup> birthday (p. 230)
Keller, Greta	Internationally celebrated disease 40 <sup>th</sup> anniversary of her death (p. 161)
Kratz, Käthe	First Austrian TV feature film director 70 <sup>th</sup> birthday (p. 101)
Krauss, Gertrud	Solo dancer/choreographer/first female head of the dance department at Rubin Academy (Jerusalem) 40 <sup>th</sup> anniversary of her death (p. 174)

Lachs, Minna	Grammar school director/author/vice-president for education at UNESCO 110 <sup>th</sup> birthday (p. 195)
Maria Leopoldine	Empress of Brazil/Queen of Portugal 220 <sup>th</sup> birthday (p. 26)
Maria Theresia	Empress and Regent of Austria 300 <sup>th</sup> birthday (p. 28)
Nowotny, Helga	Sociologist/scientific researcher/former president of the European Research Council 80 <sup>th</sup> birthday (p. 224)
Pfeiffer, Ida	World traveller/first female honorary member of the Geographical Society Berlin 220 <sup>th</sup> birthday (p. 213)
Preradović, Paula von	Lyricist, incl. the text of the Austrian national anthem 130 <sup>th</sup> birthday (p. 141)
Primocic, Agnes	Resistance fighter/saver of lives 10 <sup>th</sup> anniversary of her death (p. 56)
Rehor, Grete	First female federal minister of Austria 30 <sup>th</sup> anniversary of her death (p. 14)
Schenker, Helga	Graphic designer/cartoonist 110 <sup>th</sup> birthday (p. 90)
Schuhmeister, Maria	First female doctor of the healing arts at the University of Graz 140 <sup>th</sup> birthday (p. 203)
Schütte-Lihotzky, Margarete	The first qualified female architect in Austria/ resistance fighter 120 <sup>th</sup> birthday (p. 66)
Sobotka, Ruth	Dancer/outfitter (film/theatre) 50 <sup>th</sup> anniversary of her death (p. 178)
Spiluttini, Margherita	Photographer/most important documentarist of Austrian architecture after 1985 70 <sup>th</sup> birthday (p. 112)
Steiner, Lisl	Photojournalist 90 <sup>th</sup> birthday (p. 113)
Troll-Borostyány, Irma von	Writer/pioneer campaigner for women's rights 170 <sup>th</sup> birthday (p. 40)
Zimbler, Liane	First female civil architect in Austria 30 <sup>th</sup> anniversary of her death (p. 67)
Wied, Martina	Writer/the first woman to be awarded the Great Austrian State Prize for Literature 60 <sup>th</sup> anniversary of her death (p. 146)

2018

Arnstein, Franziska "Fanny" von	Salonière 200 <sup>th</sup> anniversary of her death (p. 184)
Baum, Vicki	Bestselling author/scriptwriter 130 <sup>th</sup> birthday (p. 148)
Braun, Martha Stephanie	Economic scientist/domestic economist 120 <sup>th</sup> birthday (p. 232)
Dicker, Friederike "Friedl"	Architect/art teacher 120 <sup>th</sup> birthday (p. 68)
Dill, Gerlinde	Ballet mistress at the Vienna State Opera and ballet director at the Graz Opera House 10 <sup>th</sup> anniversary of her death (p. 175)
Druskowitz, Helene von	Literary scholar/regarded as the first female Austrian philosopher 100 <sup>th</sup> anniversary of her death (p. 144)
Jeiteles, Eleonora	Educationalist/school founder 100 <sup>th</sup> anniversary of her death (p. 191)
Jürgenssen, Birgit	Photographer/avant-garde artist of the 1970s 15 <sup>th</sup> anniversary of her death (p. 119)
Kino, Kitty	Director (film, television, theatre)/author 70 <sup>th</sup> birthday (p. 102)
Kraner, Cissy	Grande dame of Austrian musical cabaret 100 <sup>th</sup> birthday (p. 170)
Kräftefner, Hertha	Post-war poet 90 <sup>th</sup> birthday (p. 150)
Lang, Marie	Initiator of the Viennese settlement/women's rights campaigner 160 <sup>th</sup> birthday (p. 35)
Lenya, Lotte	Singer/actress 120 <sup>th</sup> birthday (p. 168)
Lieser, Helene	First female doctor in the faculty of law and political science at the University of Vienna/domestic economist 120 <sup>th</sup> birthday (p. 231)
Lingens, Ella	"Righteous among the Nations"/doctor/lawyer 110 <sup>th</sup> birthday (p. 58)
Mahler, Anna	Sculptor 30 <sup>th</sup> anniversary of her death (p. 82)

<b>Maria Christine</b>	Queen and Regent of Spain 160 <sup>th</sup> birthday (p. 29)
<b>Mayreder, Rosa</b>	Leading figure in the first women's movement 160 <sup>th</sup> birthday (p. 44)
<b>Meitner, Lise</b>	Nuclear physicist/nominated three times for the Nobel Prize 50 <sup>th</sup> anniversary of her death (p. 214)
<b>Neuwirth, Olga</b>	The first female composer to be awarded the Austrian State Prize 50 <sup>th</sup> birthday (p. 153)
<b>Perin-Gradenstein, Karoline von</b>	Founder of the first political women's association in Austria 130 <sup>th</sup> anniversary of her death (p. 43)
<b>Pongracz, Cora</b>	Artistic photographer 15 <sup>th</sup> anniversary of her death (p. 116)
<b>Schirmann, Marie Anna</b>	First female physicist to apply for a professorship at the University of Vienna 125 <sup>th</sup> birthday (p. 216)
<b>Schneider, Romy</b>	Internationally celebrated actress 80 <sup>th</sup> birthday (p. 108)
<b>Schroeder, Renée</b>	Microbiologist 65 <sup>th</sup> birthday (p. 208)
<b>Serfecz, Helene</b>	Housewife/resistance fighter 75 <sup>th</sup> anniversary of her death (p. 57)
<b>Touaillon, Christine</b>	German studies specialist/literary scholar/the second female university lecturer in Austria 140 <sup>th</sup> birthday (p. 222)
<b>Tudor-Hart, Edith</b>	Photographer/pioneer of Austrian and British social reportage 110 <sup>th</sup> birthday (p. 117)
<b>Werner, Emmy</b>	First female artistic director of the Vienna Volkstheater 80 <sup>th</sup> birthday (p. 164)











**Anna Gadzinski** studied theatre/film and media, music and psychology at the University of Vienna (Mag. phil.) and vocal pedagogy at the University of Music in Vienna (Mag. art.). She worked as a singing teacher at music schools in Lower Austria, teaching classical music as well as jazz, pop and rock.

After 2005 her main place of residence was Berlin, where she was a singer/lyricist in the singer-songwriter field, with practical training periods in Germany and abroad including Washington D.C. (Holocaust Memorial Museum, Austrian Cultural Forum) as well as working as a freelance editor. From 2008 to 2010 she was employed at the Austrian Cultural Forum in Berlin. She has been a speaker at international symposia in the field of film/music aesthetics and has published in specialist journals. She is the mother of one child. She currently lives and works in Vienna.

#### Imprint

##### Publisher:

Federal Ministry for Europe, Integration and Foreign Affairs – cultural policy division

Concept: Teresa Indjein

Research, texts, compilation: Anna Gadzinski

Translation: Anna Güttel-Bellert

Copy editing: Frances Calvert

Collaborative partners: Evelyn von Bülow, Julia Niehaus

Design: Carola Wilkens

Printing and binding: GRASL FairPrint

© 2016

Originally published 2015 in German as *KALLIOPE Austria*

Federal Ministry for Europe, Integration and Foreign Affairs

ISBN 978-3-9503655-8-0





EUROPE  
INTEGRATION  
FOREIGN AFFAIRS  
FEDERAL MINISTRY  
REPUBLIC OF AUSTRIA