

BROCHURE

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10. October, 2019 - 31. January, 2020

Nothing Less!

100 Years of Women's Suffrage

Artists:

Bernadette

ANZENGRUBER (AT);

Renate BERGLMANN

(AT); VALIE EXPORT (AT);

Caren GARFEN (UK); Johnny

GOLDING (US/UK); Noemi

LAKMAIER (AT/UK); Monica ROSS (UK);

Fiona RUKSCHCIO (AT); Käthe SCHÖNLE (DE/

AT); Stefanie SEIBOLD (DE/AT); Jo SPENCE

(UK); Suzanne TREISTER (UK); YE Hui (CN/AT)

Curated by
Aline Lara Rezende
& Julia Hartmann

Special Project:

"PILLOW TALK - Conversations With Women,"
a SouthLondon Women Artists collaboration
with the Women's Art Library (UK)

Opening Hours:

Monday to Friday, 9.00am – 5.00pm



Austrian Cultural Forum London

28 Rutland Gate, Knightsbridge,
London SW7 1PQ, UK

Austrian Cultural Forum London

The Austrian Cultural Forum London promotes cultural contacts between the UK and Austria by organising events and supporting artists and projects in the fields of music, performing arts, visual arts, literature, film and science. It also provides a venue in central London for recitals, lectures, readings, film screenings, conferences and exhibitions, while also cooperating with various partners throughout the UK.

In recent years the element of cooperation and establishing relationships between Austrian and British artists and institutions has become a major element of our work. Particularly in politically challenging times arts and culture play a vital role in bridging gaps and in creating links. It is with this aim in mind that our exhibition programme only features group shows of both Austrian and UK based artists who can meet, exchange and collaborate at the ACF London. In addition, co-operations and partnerships with organisations and institutions from around the UK and Austria are equally central to our mission and have given Austrian artists new platforms in the UK while creating opportunities for exchange and exploration.

Tünde Huber

Director Austrian Cultural Forum London

Nothing Less! 100 Years of Women's Suffrage

We stand on the shoulders of giants! Women's rights may seem established and are often taken for granted today but they were fought for and hard won by women* around the world. Our foremothers have ferociously fought for their rights; they have raised their voices and demonstrated on the streets; they have stood up to gender discrimination and labour injustices; and most importantly they have succeeded on many grounds. Their feminist suffrage movement still inspires activists today. While, in Austria, women were granted voting rights in 1918, the UK secured full suffrage in 1928. They paved the way for equal education, for being able to work side by side with men, for the ownership of their bodies, for the liberation of sex and the acceptance of queer rights—the list goes on.

Yet while we were celebrating this remarkable anniversary in 2018, we were also witnessing the subliminal decline in support of social justice issues exerted by conservative politics, marking an alarming setback in the rights of women and the LGBTQ community: female employees are far from getting equal pay; women's legal protection is lacking and women still experience harassment on the streets and violence in the home; independent (art) institutions with queer-feminist agendas are coming under scrutiny and female and queer artists are underrepresented in exhibitions and the art market—again, the list goes on. As we move forward, some questions persist: how can we ensure that the rights already gained are not eroded? How can we reclaim decreasing levels of public resources for issues like social

care, housing and economic inequality? What will the next generations have to fight for? And will women's equality ever be achieved?

Nothing Less! celebrates these feminist legacies, questions what constitutes women's rights in Austria, the UK and the world today, and hopes to galvanise hard-won rights that are often taken for granted. We demand nothing less than what was already fought for, than what was already accomplished, than what we have already settled on. We want to move forward on the path to equality and strive to leave a balanced society behind for the next generations. Nothing less!

In 2018, *Nothing Less! 100 Years of Women's Suffrage* started as a series of exhibitions, with its first iteration in Vienna. The goal is to keep examining women's rights from various angles in different localities. The series continues its second iteration here at the Austrian Cultural Forum London, where we will host a series of events in close collaboration with The Women's Art Library at Goldsmiths College, amongst others. The exhibition features internationally acclaimed artists such as VALIE EXPORT and Renate Bertlmann, alongside emerging artists from the UK and Austria and highlights historical similarities and differences across the feminist movement, presenting archival material, books and posters. Equally, the visitor's own experience should take an active part in the reflection on what constitutes women's rights, gender equality, and queer-feminist art past, present and future.

*We want to address all women who understand themselves as women or transgender and/or have been socialised as women.

Bernadette Anzengruber

MOTHERHOOD. eternal love II (high lustre nude series), 2018

4 digital C-prints out of a series of 15 prints

Each 30 × 45 cm

Photographer: Robert Bodnar

The fifteen photographs of the series *MOTHERHOOD* are based on the aesthetics of fashion photography and show the artist herself posing with a lifelike doll. The title itself refers to terms used by the make-up industry and textually anchors the work in the rhetoric of advertising. Within this series, Anzengruber stages portraits of a mother with her newborn, which is in fact a lifelike doll that is intended to give the impression of a real baby through human hair and skin-like silicone. The images oscillate between indifference and care, instinct and expectation, between reality and appearances, and allude to the ambiguous relationships between mother and baby. Anzengruber is thus negotiating the different roles of motherhood and questioning societal and familial requirements imposed on

new mothers. Stereotypical and conservative images of motherhood get debunked by challenging us to question what constitutes motherhood, and womanhood respectively. Why do women still have to justify themselves when not giving up their careers; when struggling mentally after childbirth; or for not ever wanting children in the first place?

Bernadette Anzengruber (AT) studied fine arts and philosophy at the Academy of Fine Arts Vienna and works with photography, performance, video, objects and language/text at the interface of art, design and philosophy. Her themes revolve around the corporeality of language, product eroticism and intimacy as well as the associated desires and power structures.

Renate Bertlmann

Schwangere Braut im Rollstuhl (Pregnant Bride in Wheelchair), 1978

Black and white photograph on Baryta paper
40 × 30 cm (unframed)

All courtesy of Richard Saltoun Gallery, London.

Renate Bertlmann has shocked the art scene since the 1960s with her objects that oscillate between violence, masochism and eroticism. In the video and accompanying black and white photograph titled *Pregnant Bride in Wheelchair*, we see Bertlmann performing on a stage at Kunstverein Wien. She is disguised as a bride while

Schwangere Braut im Rollstuhl (Pregnant Bride in Wheelchair), 1978

Super-8 colour film transferred onto DVD
25 min 32 sec; no sound

also pregnant, wearing a grotesque mask and being held back by a wheelchair. The performance ends with her “giving birth” and immediately afterwards escaping the wheelchair and the gallery. The work is an ironic play on the idealisation of motherhood and newlywed women and it challenges the many ways in which wom-

en have been restricted by societal conventions and expectations. Women have fought hard to legally and societally be able to choose their own paths and partners, to choose if and when they want to get married and/or become mothers, and to choose to stay single, get an abortion or a divorce. In today's society, Bertlmann's pregnant bride might not have to hide behind a mask to make controversial decisions, but how long until women are scrutinised for their personal choices again?

Renate Bertlmann (AT) was a pioneer in the feminist movement of the 1970s, and has continued to challenge conventions in society and

VALIE EXPORT

Untitled, 1989

Digital Photography

Each 40 × 50 cm

Reproductions for exhibition.

These four photographic montages, or “Medial Anagrams,” are digital renderings of fragments of a face mashed up with shapes and text—a nose, some lips, a pair of eyes, stairs, rectangles, words that levitate freely within the space, testing their boundaries. This series is not only one of the first digitally produced art works but moreover an homage to the poet Unica Zürn, whose head we see transformed and whose anagram we can read. An anagram is a word formed by rearranging the letters into another word, and Zürn was a prolific writer of anagram poems. Audre Lorde writes, in *Poetry is not a Luxury*, that for women poetry is a vital necessity of their existence: “it forms the quality of the light within which we predicate our hopes and dreams towards survival and change, first made into language, then into idea, then into more tangible

the art world. Bertlmann studied painting and conservation at the Academy of Fine Arts in Vienna, where she lectured until 1982. She has worked in diverse media such as drawing, photography, latex and Plexiglas sculptures, installations, performances and film, and she has been involved in women's groups, including AUF (Aktion Unabhängiger Frauen (Action of Independent Women)) and IntAkt (International Action Group of Women Artists). She has taken part in numerous national and international solo and group exhibitions, winning the prestigious Austrian State Prize, and in 2019 she was the first female artist to represent Austria with a solo show at the Venice Biennale.

Red, 1989

Digital Photography

40 × 50 cm

action.” VALIE EXPORT has requisitioned space in male-dominated areas and pushed forward the necessity for women to exist in the worlds of artists, poets and filmmakers.

VALIE EXPORT (AT) has been a pioneering and provocative figure within the Viennese art scene since the 1960s. She received a degree in textile design from the Technical School for Textile Industry in Vienna in 1964 and her works have been exhibited nationally and internationally in numerous solo and group exhibitions. Her artistic work includes video installations, body performances, text, expanded cinema, digital art, photography and sculptures, by which she exposes power relations between men and women as well as challenging the male-dominated Viennese (Actionist) art world.

Caren Garfen

Hidden Movement, 2018

Textile, silk threads, musical jewellery box with clockwork ballerina
17 × 11 × 10 cm

Media Meddles, 2018

Cotton, silk threads
146 × 52 × 7 cm

Caren Garfen is interested in gender politics and contemporary women's issues, such as body image disturbance, work/life balance, and eating disorders and dieting. She hand-stitches messages into fabric or creates meticulously constructed objects that are the result of extensive research and intuitive observations. *Media Meddles* has been developed to celebrate women's achievements globally by awarding a hundred medals to outstanding women since 1918. The concept is also reminiscent of "valour" medals, which were created by the Women's Social and Political Union and were awarded to those women who went on hunger strikes and were force-fed while in prison. The successes of these pioneers are acknowledged on Garfen's medals, honouring them as the first women to gain status in politics, the arts, business and sports.

Johnny Golding

Come Again? (Rude Girl, meditation 2,785), 2019

Live performance

On 21 November 2019, Johnny Golding will give one of her lecture performances at the Austrian Cultural Forum. Please join us for an intensive, in-the-dark philosophy-poetics installation on erotic praxis, feminism and the courage of love.

The Secret Life of an Eating Disorder, 2018

Textile, silk threads, paper, doll's house, miniature accessories
81 × 63 × 34 cm

The musical box *Hidden Movement* and the miniature doll's house *The Secret Life of an Eating Disorder* are a bridge between these past struggles for bodily autonomy, today's battles with self-perception and the public's assessment of the female figure. Garfen's works are representations of stories of self-doubt, distorted body images and the imposed pressures from social media and the beauty industry. Her works demand the dismantling of predefined norms of the female body and thus function as a beacon of awareness and hope for body positivity.

Caren Garfen (UK) lives and works in London. She specialises in textiles and stitchings. Garfen has been exhibited widely and her works are included at conferences on eating disorders, in feminist art exhibitions and in textile art shows.

Johnny Golding (USA/UK) is artist, philosopher and professor at the Royal College of Art. Her work situates post-Newtonian analytics, new materialisms and the erotics of sense as radical matter, a practice-led encounter with contemporary philosophy, art and the wild sciences.

Noëmi Lakmaier

Live Performance, Oct 10th 2019

Noëmi Lakmaier examines the relationship between object, the individual and space through performances and site-specific installations. She uses everyday materials as well as her own body and the bodies of others, via which she explores the psychological implications of power, control and insecurity and the drive to belong and succeed, as well as feelings of self-doubt and otherness. During the opening of the exhibition, Lakmaier presents a specially conceived performance and in the run-up to the show, she confided in us: "I am still forming the exact nature of the performance in my head, but I have been thinking a lot lately about national belonging/identity and my right/the right to vote. The exhibition at ACF is taking place at a politically loaded time both for the UK and Austria. The opening is days after the Austrian Nationalratswahlen and potentially weeks away from a no-deal Brexit

Monica Ross

History or Not, 2000

Audio, spoken by Alice Ross
16 min.
© 2019 Alice Ross

History or Not and *Housewife Mono* were produced in the course of a talk Monica Ross gave in response to an invitation to speak on art, activism and feminism, during which she showed this poster and other images documenting major feminist art events. The work functions as a critique of the lack of women artists in large-scale exhibition projects and was triggered by Harald Szeemann's exhibition "Live in

and maybe a general election in the UK. Brexit is stripping me of my right to vote in the UK and Austria does not allow me to take dual nationality. All this leaves me feeling very powerless and alienated and questioning where I belong and where I have a say. All this is also flowing into my thinking for my performance at ACF, which I feel I want to keep simple and focused on my body and maybe one other object and action to play with the ideas above.

Noëmi Lakmaier (AT/UK) studied Fine Art at Winchester School of Art and has exhibited and performed widely both in the UK and abroad. Her live performances and large-scale site-specific installations explore notions of the "Other," ranging from the physical to the philosophical, the personal to the political, and the passive observer to the objects of their gazes.

Housewife Mono, 2000

Poster
119 × 85 cm
© 2019 Alice Ross and Bernard G Mills/Monica Ross Archive

your Head: When Attitudes Become Form"—a landmark show for post-minimalist American art in 1969 at the Kunsthalle Bern, which travelled to London's Whitechapel Gallery in 2000. Ross's poster is a mash-up of photo-booth images depicting solely women, which also asks: Can an all-female artists show become history? The issues of gender imbalances, pay gaps and the fact that women are often overlooked in

terms of leading positions and major art events respectively, have been grounds for discussion since the second-wave feminist movement took to the streets and are still in dispute today; they might only be resolved once quotas are established, respected and not taken for granted.

Monica Ross (1950–2013, UK) is a pioneering feminist artist who predominantly worked in performance art but also produced vid-

Fiona Rukschcio

R+rR, 2012

Photocollages
Each 44 × 29 cm

The starting point for the collages and the film *retaped Rape* is the movie *Rape* by Yoko Ono and John Lennon, which they produced in 1969. In *Rape*, Eva, a young Austrian actress, is followed by a camera crew—unwittingly and without permission or explanation—through the streets of London. They stalk her from a cemetery to the streets until they arrive at her apartment, into which they also intrude. Eva is getting agitated but the camera keeps rolling until she suffers a nervous breakdown and the film ends. Cinema is basically a medium of male gaze, according to Laura Mulvey, and *Rape* is catering to that in several ways: voyeurism; victimisation; exploitation of the innocence and beauty of a young girl; subjection of the female body into an object of desire; psychological violence and power and domination. Fiona Rukschcio retaped the controversial movie in 2012, tracing Eva's moves

eo, drawing, installation and text. She began teaching in 1985, which included academic positions at Central Saint Martins, London, at the Universität der Künste, Berlin, and at Newcastle University. Her works range from collaborative, site-specific performances to durational extensive pieces that revolve around issues such as human rights, gender inequality and the discrimination of female artists.

retaped Rape, 2012

Film
75 min.

through the original settings in London. *retape Rape*, however, is shot without a protagonist, without the object of desire, denying the pleasure of the gaze. In a world dominated by men (and male artists), who have been (ab)using the female body as object for centuries, Rukschcio is re-enacting the gaze, allowing the viewer to question what constitutes an artwork without an object? A void or the proof of women's agency?

Fiona Rukschcio (AT) has studied fine arts and graphic design at the Academy of Fine Arts in Vienna. In her collages, films and socially engaged projects she addresses identity and gender and how society assigns specific roles to women. Rukschcio counters these stereotypical assignments by creating alternative images and strategies for empowering women.

Käthe Schönle

Grand Turn, 2019

Oil, acrylic and charcoal on canvas
200 × 150 cm

One, 2013

Oil, acrylic and charcoal on paper
200 × 150 cm

Druck (Pressure), 2008

Pencil on paper
21 × 30 cm

Käthe Schönle's drawings show elegantly outlined or brutally transformed figures, which testify to humour and sarcasm as well as to melancholy and powerlessness through their gestures and witty comments. The works reflect Schönle's observation of the fragile human existence, in particular the current situation of women and points out the mental abyss into which one may slip. Her protagonists are exposed to ambivalent situations, which have to be decoded and judged individually. In both *Grand Turn* and *One* we see figures bent backwards, crouched, their expressions seemingly in agony. Women have been challenged to break the metaphorical glass ceiling in order to compete with men in the workplace, and achieve equality respectively, and Schönle's paintings are poignant comments

prostitution is so much fun, 2008

Pencil on paper
21 × 30 cm

emerging female artist, 2008

Pencil on paper
21 × 30 cm

Gender-ism, 2010

Pencil, collage on paper
35 × 25 cm

on familiar expectations. Additionally, a number of her drawings are scattered around the Austrian Cultural Forum's exhibition spaces, which can either be understood as derogatory acts against the female figure or as acts of self-empowerment. The artist ironically calls out clichés of womanhood, gender and the art world and questions what constitutes them today.

Käthe Schönle (GER/AT) studied fine art and visual communication at the School of Arts & Design in Kassel and lives and works in Vienna. In painting, drawing and objects, she explores the tension and ambivalence of human interaction, questioning individual and societal decisions as well as action systems.

Stefanie Seibold

100 Jahre Frauentag, 2011

Poster
42 × 60 cm

Streik Streik Frauen Streik, 2018

Poster
42 × 60 cm

Untitled, 2019

With archival material from Wisconsin Historical Society "Anti-Woman Suffrage Poster" ca. 1929
Exhibition Flyer
15 × 21 cm

Stefanie Seibold's printed material refers to landmark feminist movements and events, such as the Suffragettes and International Women's Day, which celebrated its 100th anniversary on 8 March 2011 and which is an annual focal point in the fight for women's rights. The imagery of her posters, collages and flyers is reminiscent of the history of the women's movement, which is famously rooted in the UK and extended its spark to women all over the world from the end of the nineteenth century. Seibold highlights the fact that many of the concerns of historical Feminisms are as important today as they were a hundred years ago and therefore it is obliga-

o.T. (Marguerite Wildenhain), from the series Genealogies, 2014

Felt pen on paper
21 × 29 cm

o.T. (Charlotte Perriand), from the series Genealogies, 2014

Felt pen on paper
21 × 29 cm

o.T. (Mira Schendel), from the series Genealogies, 2014

Felt pen on paper
21 × 29 cm

tory to "celebrate" Women's Day. In her framed works, Seibold presents women's genealogies by highlighting their achievements in their respective areas: Marguerite Wildenhain, who was a Bauhaus potter; Charlotte Perriand, an architect; and Mira Schendel, a Brazilian artist.

Stefanie Seibold (GER/AT) works with performance, installations, archives, video, sound and text, with which she examines forms of social performativity and the potential for its transformation and resignification. She teaches at the Academy of Fine Arts in Vienna in the Department of Performative Art and Sculpture.

Jo Spence

Libido Uprising, 1989

Collaboration with Rosy Martin
Colour photograph on archival pigment print
105 × 70 cm

Libido Uprising, 1989

Collaboration with Rosy Martin
Colour photograph on archival pigment print
105 × 70 cm

Courtesy of Richard Saltoun Gallery, London.

Jo Spence's works explore issues of the self, health, class, gender and power relations by using her own body as the starting point. One of the most radical outcomes of these autobiographical explorations is the *Final Project* (1991–1992), which was produced after her diagnosis with leukaemia that followed her battle with breast cancer. In this final body of work, Spence explored the acute sense of mortality through film, which she regarded as "Photo therapy." With the help of this project as well as the series "Narratives of Dis-ease," she is challenging conventional images of the "dis-eased" female body that is often ostracised as "other" when it does not conform to standard body norms. In *Exiled* from "Narratives of Dis-ease," we thus see Spence herself reassessing agency over the narrative of her disease through which she ceases to be a victim, ultimately giving herself permission to display "new" visual selves to the camera. What is more, these works sought to expose medicine's ideological reproduction of class by galvanising a discussion about women's decision-making when it comes to the fate of their own breasts and their entire bodies. For Spence, being in charge of her diseases and ultimately

Narratives of Dis-ease: Exiled, 1990

Collaboration with Tim Sheard
Colour photograph
47.7 × 39.8 cm

her death was a feminist act. In her other series "Libido Uprising," we experience Spence acting in front of the camera, questioning relationships between the personal and the political as well as between desire and expectation. Adorned in a sexy outfit and posing with household aids, Spence embodies the suburban housewife, who was supposed to be "healthy, beautiful, educated, concerned only about her husband, her children, her home. She had found true feminine fulfilment" (Betty Friedan, *The Feminine Mystique*, 1963). The artist is challenging stereotypical expectations of women, questioning how far these ideals have changed: aren't women still subject to the burdens of household duties, reproduction and careerism, while simultaneously radiating confidence, intelligence and femininity?

Jo Spence (1934–1992, UK) worked as photographer, writer, cultural worker and photo therapist. She became widely known for her autobiographical approach in photography with which she documented her battles with cancer and alternative health therapies. Her works were shown in numerous solo and group exhibitions.

Suzanne Treister

From SURVIVOR (F) series, 2016–2019

Fashion designs for space travel/Spaceship Dress with Orange Moons

Fashion designs for space travel/Interplanetary Spaceship Dress

Interplanetary Data Love

Erotic Psychic Sex Universe

Interplanetary Sex Station Blue Sunflower Apocalypse

Space Forest Museum

Museum of Machine Telepathy

Lost Satellite Utopias

Yellow/Blue Data Explosion

Entangled Star Net

Rainbow Ethnography of Shamanic Cyborgianism

Reproductions for exhibition on Hahnemühle Photo Rag; each 14.8 × 21 cm

Originals: Drawings & watercolours, each 21 × 29.7 cm

From the HEXEN 2.0 series

Tarot Series, 2009–2011

Queen of Chalice: Ada Lovelace

Queen of Wands: Hannah Arendt

Reproductions for exhibition on Hahnemühle Photo Rag, each 21 × 29.7 cm

Macy Conference Attendees, 2009–2011

Molly Harrower (Psychologist)

Margaret Mead (Anthropologist)

Reproductions for exhibition on Hahnemühle Photo Rag; each 21 × 29.7 cm

Historical Diagrams, 2009–2011

The Computer – From the ANTIKYTHERA MECHANISM to QUANTUM TELEPATHOLOGY

From National Socialism via Cybernetics and the Macy Conferences to Neo-Totalitarianism

Reproductions for exhibition on Hahnemühle Photo Rag, each 42 × 59.4 cm

SURVIVOR (F) is an apocalyptic exploration of a post-Internet world that offers the imagination of possible alternative futures. The multi-part series presents utopian visions of a survivor on earth, in space, or in a parallel universe, visualising psychedelic spheres dominated by personified algorithms, quantum love, space fashion, post telepathic spiritualism, shamanic cyborgianism, etc. Treister's work gives a glimpse into a future, in which a supposedly female survivor reigns and triggers some follow-up questions: Can we actually imagine a post-gender world in the future as Donna Haraway envisioned? And would this world finally be equal?

The series "HEXEN 2.0" brings together technology, philosophy, politics and literature to unearth dystopic and utopic futures. The diagrams look into histories behind government programmes, investigating parallel histories of countercultural and grassroots movements, and charting the coming together of diverse scientific and social sciences through the development of cybernetics, the history of the Internet, the rise of Web 2.0 and programmes of mass control and of societal manipulation. On closer inspection – and especially from a feminist point of view – it is inevitable to notice that those events, like the Macy Conferences, were spearheaded by

male participants, with a few exceptions: Molly Harrower (1906–1999), a pioneering clinical psychologist who devised a Rorschach test for group therapy during the Second World War; Margaret Mead (1901–1978), a cultural anthropologist who contributed to the development of second-order cybernetics; or Ada Lovelace (1815–1952), who was the first computer programmer and the inventress of the algorithm. In a nutshell, a homogeneous group of decision-makers steered us towards this present. At this

point in history, though, we have the power to create a different future!

Suzanne Treister (UK) is a pioneer in the digital/new media/web-based field of art. Her massive body of work engages with eccentric narratives and unconventional research methods to reveal structures that bind power, identity and knowledge and to examine the existence of covert forces within the corporate, military or paranormal.

Hui Ye

The Full Colour Makeup Session, 2016

HD video

6 min 48 sec, loop and sound

The full colour makeup session juxtaposes popular make-up tutorials on YouTube with a witty imitation by the artist, which teaches women how to apply make-up in order to achieve the look of an "Asian beauty". In the video, Ye herself is trying the look, thus transforming into someone who is easily identified as the "true" female Asian. "I believe that I have a better chance to becoming an "Asian Baby Girl" – or rather an object – by applying shades of yellow, the colour that is always attributed to me," says the artist. With the work, she criticises the society that makes women believe they need a certain skin colour in order to look beautiful and sexy. This criticism extends to those who actually need the categorisation of skin colour in order to identify another person's heritage and ethnicity. Ye's tutorial rattles gen-

dered and racialised notions of women of colour in Western society, who still have to fight against stereotypical representations in the media and the beauty industry, especially when it comes to a diverse range of make-up colour palettes that does not solely cater for white skin tones.

Hui Ye (CHN/AT) is a video and sound artist based in Vienna. She studied composition and electroacoustic composition at the University of Music and Performing Arts Vienna as well as Digital Arts and TransArts at the University of Applied Arts in Vienna. As composer and sound performer, she is exploring the relationship between sound and moving image, and questions how social identity is shaped in different cultural and political contexts.

Ju-Jitsu Suffragette, 1910

© *Illustrated London News Ltd/Mary Evans*
Poster

"If you want to earn some time throw a policeman!" The ju-jitsu suffragette shows how a policeman may be tackled. Mrs Garrud, the well-known suffragette, who is only four foot ten but skilled in the art of Japanese wrestling, disposes of a policeman. 1. The policeman attempts to arrest the suffragette; 2. the suffragette promptly forms the scissors; 3. a hand-lock from a punch; 4. the policeman is kept down by an arm-lock across the knee; 5. the policeman is thrown, after the scissors; 6. putting a lock on the policeman.

A suffragette (not to be confused with suffragist) was a member of militant women's organisations in the early twentieth century who fought

for the right to vote in public elections, known as women's suffrage. The term refers in particular to members of the British Women's Social and Political Union (WSPU), a women-only movement founded in 1903 by Emmeline Pankhurst, which engaged in direct action and civil disobedience in order to gain the vote. The suffragette campaign was suspended when the First World War broke out, and in 1918 the Representation of the People Act gave the vote to women over the age of 30 who met certain property qualifications. Ten years later, women gained electoral equality with men when the Representation of the People (Equal Franchise) Act gave all women the vote at age 21.

Pillow Talk – Conversations with Women

Conceived by Melissa Budasz, Jasmine Pradissitto and Kim Thornton.

Pillow Talk is a collaborative project between South London Women Artists (SLWA) and the Women's Art Library (WAL) at Goldsmiths, University of London. In the exhibition, a selected number of artwork pillows (59 in total) offer a place to sit, read and have conversations. Visitors are invited to relax and scan through a variety of publications and ephemera selected by the Women's Art Library in response to the themes of the pillows, which every artist chose for herself. *Pillow Talk* contributes to a collective, multi-layered memory of women's art history and the achievements of contemporary women artists.

First exhibited at Brixton East 1871, *Pillow Talk* was invited to exhibit by TEDxUCLWomen at University College London Pavilion (2016), BBC 100 Women at BBC Broadcasting House (2016) and took part in the VOTE 100 Celebrations at Uniqlo Tate Lates at Tate Modern (2018). It is a nomadic art project conceived by Melissa Budasz, Jasmine Pradissitto and Kim Thornton, which has been adapted for the ACF's exhibition space.

Please follow the ACF's programme to find out about "Literary Salon" dates, organised by *Pillow Talk*.

Women's Art Library

Women's Art Library (WAL) began as an artist-led initiative in the 1980s in London, which started out by collecting and distributing slides of work by women artists and which published the *Women's Art Magazine (MAKE)*. In 2003, the library became part of Goldsmiths' Special Collection, which today holds a large number of

artists' files, monographs, posters, exhibition catalogues and audio-visual material. The WAL organises special programmes with feminist topics, offers artists residencies and encourages students, researchers, curators, artists and everyone interested in women's art production to work with their archive.

Ariadne

The women and gender-specific knowledge portal at the Austrian National Library Website

Ariadne was set up in 1992 as the women's information and documentation center at the Austrian National Library. It was created in a period of awakening for the New Women's Movement, which had been generating an abundance of feminist literature inside as well as outside of academia since the 1970s. The goal is to do justice to the specific information needs of wom-

en's and gender research in a large institution such as the Austrian National Library. Ariadne documents all holdings at the Austrian National Library which are relevant to women's and gender studies. To increase the visibility of historical holdings relating to women's history, these resources are digitised and made available online.

www.onb.ac.at/de/forschung/ariadne-frauendokumentation

Poster Wall

Images are courtesy of the Women's Art Library.

A selection of these posters were curated by Sisters in Print (Aida Wilde and Ego Ahaiwe Sowinski) on the occasion of Empowered Printwork:

Women's Art Library residency exhibition Part of Radical New Cross: protest and dissent 1875–2015 (2015).

Just more!

A compilation of books and further references recommended by the curators for you !

Books:

Adams, Jad. **Women and the Vote. A World History**, 2014.

Ahmed, Sara. **Living a Feminist Life**, 2017.

Arruzza, Cinzia, Fraser, Nancy, and Bhattacharya, Tithi. **Feminism for the 99%. A Manifesto**, 2019.

Battista, Kathy. **Renegotiating the Body: Feminist Art in 1970s London**, 2013.

Blaustrumpf ahoi!, ed. **"Sie Meinen Es Politisch!" 100 Jahre Frauenwahlrecht in Österreich: Geschlechterdemokratie als Gesellschaftspolitische Herausforderung**, 2019.

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Podcasts:

BBC Woman's Hour

Women's Media Center Live with Robin Morgan

Backtalk by Bitchmedia

Große Töchter by Beatrice Frasl

WIENERIN Podcast

Rice and Shine by Minh Thu Tran & Vanessa Vu

News and Blogs:

The Week in Patriarchy by Arwa Mahdawi from the Guardian

Feminist Killjoys by Sara Ahmed

In Her Words by The New York Times

Bitchmedia

An.schläge

dieStandard

Ms.Magazine

Artemisia by Nina Schedlmayer

Archives and Institutions:

Women's Library at the London School of Economics

Women's Art Library at Goldsmiths University, London

Feminist Library, London

VBKÖ - Association of Women Artists in Austria, Vienna

AWARE - Archives of Women Artists, Paris

>> Send us your recommendations!
hello.notingless@gmail.com

Aline Lara Rezende & Julia Hartmann

Curators

Aline Lara Rezende and Julia Hartmann are contemporary art curators based in Vienna, who collaborate on many feminist fronts. This includes running the SALOON Vienna, a transnational network for women in the arts, as well as organising exhibitions and events that aim to empower women. Their exhibition series *Nothing Less! 100 Years of Women's Suffrage* was initially staged at the VBKÖ in Vienna in 2018 and will be galvanising feminist legacies through the series in other cities in the future. www.saloon-wien.at

Julia Hartmann (AT) is an art historian and independent curator based in Vienna. She was previously Curatorial Assistant at the Secession and Assistant Curator at the 21er Haus/ Belvedere. Her curatorial work focuses on the intersection of feminism, digitization and socially engaged art and includes exhibitions such as *Search for...Serendipity. The more you search, the less you find*, among others. Hartmann has authored texts for catalogues and art magazines and is a PhD candidate at the Academy of Fine Arts in Vienna, for which she is currently conducting field research on topics such as art production and exhibition making by progressive female protagonists in China. She is the co-founder of SALOON Vienna, a network for women working in the arts.

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Aline Lara Rezende (BR/AT) is a contemporary art and design curator, journalist and designer based in Vienna. She has previously worked with Paola Antonelli at MoMA, New York, in the pioneer MoMA R&D department; for The National Art Center, Tokyo; the Museum of Contemporary Art, Tokyo; Yerba Buena Center for the Arts, San Francisco; the Sao Paulo Biennale; and has collaborated with the Vitra Design Museum in different instances. As a journalist, she writes critically on the crossroads of design and cultural shifts for various international outlets. She is the co-founder of SALOON Wien--a network for women working in the arts in Vienna. And a member of the OECD Think Tank "Future of Democracy." Currently, she is co-curating with Thomas Geisler the 26th Biennial of Design in Ljubljana, Slovenia.



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Public Programs:

Thu, 10 October 2019, 5pm

ARTISTS TALK &
CURATORS GUIDED TOUR

Wed, 30 October 2019, 7pm

PILLOW TALK
Literary Salon
Exploring the themes of Sex, Love
and the Body.

Thu, 21 November 2019, 7pm

COME AGAIN?
(RUDE GIRL, MEDITATION 2,785)
Live performance by Johnny Golding

Wed, 29 January 2020, 7pm

PILLOW TALK
Literary Salon
Debating current political and social
issues - how can art evoke change?
Politics, war and activism.

Thu, 30 January 2020, 7pm

LET'S WALK THE WALK
Finissage with presentations by
feminist initiatives and discussion

+ Information:
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