

Summaries

Marianne Pitzen:

'Art in the context of POLITEIA'

Works of women-artists on the history of the last 50 years, shown in the exhibition 'POLITEIA' in the 'Women-MUSEUM' in Bonn, 1998/99

This text was originally written for the catalogue of the exhibition 'POLITEIA', an exhibition concerned with the history of the last 50 years, seen by women, historians and artists.

The author Marianne Pitzen, who is also one of the artists and the director of the 'Women-MUSEUM' in Bonn, describes the categories by which the artists were chosen:

1. Living women-artists, who are working in a more or less political engaged way.

2. Women-artists, who work on the relationship and the different 'systems': EAST-WEST

3. Women-artists, who not only are involved in their own artistic work, but furthermore work within the context of social structures in our society.

Moreover the particular works of the artists taking part in the exhibition are presented in this text.

The author also describes in general the different stages in the art-work of women during the last 50 years.

Norbert Aas:

A women-artist from Nigeria: Marcia Kure

In this article the author describes the de-

velopment of the young African artist Marcia Kure. He shows how her work is connected with the development of African painting in general and of the Nigerian painting in particular.

The author makes clear that African painting as an own art-discipline is not very well-known in the European countries or it is underestimated.

The author tells us about the studies of Marcia Kure at the well-known Art-college, the 'Nsukka School', in which traditional African culture and new colonial influences are tried to be combined. At this school teachers and artists are working with a political claim. The work of Marcia Kure is influenced by this and also by the aesthetical principles of the so called 'Uli-painting' in the south-east of Nigeria and just so by pre-historical rock-paintings.

Conversations with European artists and artists living in Europe

In these interviews twelve female artists from European countries are introduced. The first three appear under the subtitle 'Unrestrained and international?' and it is shown how artists live and work abroad or came back to their native countries.

Other interviews are subtitled: „search of traces and new installations in a foreign country.“ The remaining articles are statements of different views about life and individual ways of working. As a common

point for all one could say that the artists here presented are all working in a rather subjective way, combining their own life-experience and their work.

Christine Schwab:

Between work and image

On the artistic estate of Gabriele Quasebarth (Essen 1956-Wien 1986)

The author starts her article telling us about the astonishingly great amount of diaries of the painter Gabriele Quasebarth, who set an end to her life in Vienna at the age of thirty.

The author describes the development of this artist from the beginning as an art-student to a rather mature, independent painter, whose work became strangely complete with a strong personal expression in this rather short life-time.

The author examines the relationship between the writings and the paintings of Gabriele Quasebarth. At first the words were very important and like a means of survival. Later the artist concentrated more on painting and even hoped not to need so many words anymore, but a kind of silence.

Rita Schäfer:

Telling stories in Stone-sculptures in Zimbabwe

The author describes the cultural and historical context in which the stone-sculpture started in Zimbabwe. She refers especially to two female stone-sculptors: Agnes Nyanhongo and Collen Madamombe.

Zimbabwe can review a large tradition of

stone-sculpture. The traces of this tradition go back to the 12th century. In the fifties of this century this tradition returned to a new flourishing age.

The author points out the importance of the artists-colony in Tengenenge, in which a great cultural variety of people and inspiration is found.

A very own stile develops out of this mixture, and special techniques to work in hard stone are found.

Also Agnes Nyanhongo and Collen Madamombe are working in very hard stone, which demands great physical strength. Their work is representative for the principles of the sculpture in Zimbabwe: clear forms and the contrast between worked and unworked stone. Often their strong sculptures represent female figures and tell stories about the every days life of women.

Barbara Wally:

The female body seen by contemporary women-artists

The article that was first written for the catalogue of the exhibition 'Sculpture-Figure-Female' (Landesgalerie Linz 1998 and Kunstsammlungen Chemnitz 1999) gives an impression about three-dimensional artworks of women for about three generations, dealing with their own or in general with the human body.

The author points out, how the radical changes in the relationship between individual and society since the sixties can be seen in the more intensive artistical dealing with the human body.

Many feministic artists in the USA and Eu-

rope use their own body to experience and to show their liberation from 'foreign pictures' and male dominance.

In the eighties women worked more and more for a new women/human-picture, which could be seen as a 'social sculpture'. The author describes all sorts of different forms of expression (performance, video, installation, objects a.s.o.) with different techniques and materials (wax, elastic, rubber, skin, coats, wood, stone a.s.o.) during these years. The main theme of the artworks is about the gender-problem.

M. L.- H.

AutorInnen

Norbert Aas, Historiker und Ethnologe, Inhaber von art arc, einer Agentur für zeitgenössische afrikanische Kunst. Betreut das Werk von Marcia Kure in Deutschland.

Bertrun Jeitner-Hartmann, Beschäftigungstherapeutin, Kinderpsychotherapeutin und Übersetzerin. Herausgeberin einer pädagogischen Heftreihe für Kinder und freiberufliche Redakteurin für verschiedene Verlage in Deutschland und Frankreich.

Henriette Horny, Kunsthistorikerin, Wien.

Beatrix Nobis, Kunsthistorikerin, Hannover.

Marianne Pitzen, Künstlerin und Leiterin des Frauen Museums Bonn, geb. in Nürnberg, lebt in Bonn.

Silvie Preußner, geb. 1961 in Polen, lebt und arbeitet in Nürnberg und Krakau als Über-

setzerin und Sachbearbeiterin für Kulturaustausch im Amt für Internationale Beziehungen in Nürnberg.

Llum Quinero, Kunsthistorikerin, Barcelona.

Christine Schwab, Kunsthistorikerin, geb. 1962 in Hamburg, lebt in Berlin.

Rita Schäfer, Ethnologin und z.Z. Lehrbeauftragte am Institut für Völkerkunde Freiburg. Forschungen in Zimbabwe, Sierra Leone und Namibia, Publikationen über traditionelle und moderne Frauenorganisationen und Entwicklungszusammenarbeit, über tradierte Wissenssysteme von Frauen, Frauenbildung und Gender Aspekte des Ressourcenmanagements.

Ragnhild von Studnitz, in Schweden aufgewachsene Norwegerin, lebt heute in Deutschland. Vorsitzende der deutschen Fraktion der Fédération Internationale Culturelle Féminine von 88 bis 96; Stellv. Vorsitzende von ARCUS, Verein für europäischen Kulturaustausch 96 bis 99; Archiv für Ponte Cultura, Verein zur Förderung brasilianisch-deutscher Kulturarbeit.

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