

SPEAKERS

Judit Acsády	2
Dr. Artemis Alexiou	2
João Almeida e Silva	2
Persa Apostoli	3
Régine Atzenhoffer	3
Hend Ayari	4
Eline Batsleer	4
Elisabeth Bekers & Katrijn Van den Bossche	4
Katrijn Bekers	5
Claire Louise Blaser	5
Amy Bouwer	6
E. Harold Breitenberg, Jr.	6
Marie Cabadi	6
Gail Chester	7
Camille Combes & Megan Vansevenant	7
Brecht Deseure, Isabelle Gribomont, Florence Le Cam	8
Noga Efrati	8
Georgeta Fodor	9
Laurel Forster	9
Sarali Gintsburg	10
Kassandra Hammel	10
Briony Hannell	10
Yuhan Huang	11
Angela Kahil	11
Eiinat Lachover	12
Brecht Deseure, Sébastien De Valeriola, Florence Le Cam, Manon Libert & Alexia Vidalenche	12
Katarzyna Lipinska	13
Dominique Lysser & Pauline Milani	13
Fiona MacHugh	14
Marcin Markowicz	14
Jana Smith Elford & Michelle Maegher	14
Fahimeh Najmi	15
Anna Nordenstam	15
Matrona Paleou	15
Josiane Jouët, Jaércio da Silva & Phoebé Pigenet	16
Stanislava Barać, Isidora Grubački, Zorana Simić & Jelena Lalatović	17
Stanislava Barać	17
Isidora Grubački	17
Zorana Simić	18
Jelena Lalatović	18
Bibia Pavard, Valgerður Pálmadóttir & Heidi Kurvinen	18
Victoria Bazin, Eleanor Careless & Melanie Waters	20
Victoria Bazin	20
Eleanor Careless	20
Melanie Waters	21
Teja Varma Pusapati	21
Carol Quirke	22
Caroline Refort	22
Natalia Reis Gomes	22
Mariana Rodrigues Barreno	23
Sruthi V S	23
Michelle Staff	24
Patricia Thomas	24
Annabel Wearing-Smith	24
Hanne Willekens	25
Xiaoyi Liu	25
Vitória Yoshida	26
Anne-Valérie Zuber	26

Feminist Media Strategies: Campaign, preparations and the media coverage of the 1913 IWSA Congress in Budapest

Judit Acsády

Similarly to other social movements feminists have always been keen on reaching the public with their messages via the media. The key question of the paper will concern the connection between the movement and the society via the press, as the media presence is one of the key strategies to make influences on the public discourse and the patterns of culture.

However the history of press and periodicals are obvious areas to contextualize the feminist press yet, in the proposed paper we will also exploit the approach of the Feminist media history, as it provides a precise conceptual framework to study both the „external dialogues” of the feminist movements with the contemporary public and also their „internal discussions.”

Our study concerns the 1913 IWSA Congress in Budapest that was organized and hosted by the Association of Feminists. It was recognized for having a remarkably rich and dense network of individuals and organizations nationwide and internationally. There was a huge media interest concerning the congress. Dozens of journals were following the actual program and introducing the participants, the issues of discussions.

The paper will focus mostly on the means how the organizers formulated the media campaign in the preparatory phase to the Congress (what were the key motives in the feminist messages about the congress) and how they mobilized several agents of the press. The strategies will be examined on the base of the archive sources of the correspondence, the feminist literature and their own press (*A Nő és a Társadalom/Woman and Society, and A Nő/The Woman*).

This study provides new, additional results to our previous work examining the reception of the IWSA congress.

Judit Acsády, PhD

Sociologist, Senior Research Fellow, SI, Centre for Social Sciences. PhD in Sociology ELTE University, Budapest. Title of Dissertation: *Emancipation and Identity*. (2005). She attended post-graduate courses at University of Amsterdam (1990-91) and at EHSS in Paris (1995-96). Her main research fields include: history of feminist movements, civil society, gender studies, gender relations after the transitions, women's movements, women in public life, care. As a member of an international research network she participated in the 'Women Activists Between War and Peace Europe: 1918-1923'. / Aftermath WW1. Ingrid Sharp (University of Leeds) and Matthew Stibbe (Sheffield Hallam University, UK) and published chapters about Hungarian feminism within this project and also with the co-author, Zsolt Mészáros.

She took part in several other international research projects (e.g. GENDERWISE, COST - Gender and Culture of Science in Society (GENESIS) Project. 2011 genSET Project. - Building Institutional Capacity for Action on Gender Dimension in Science. EC Framework 7 Programme, Science in Society. Wissenschaftsladen Wien - Science Shop Vienna, etc). She gave courses as guest lecturer at Corvinus and ELTE Universities. She is member of the Editorial Board of the *Interdisciplinary eJournal of Gender Studies*, the first Hungarian journal in the field.

A Transatlantic Feminist Affair: Lady Isabella Somerset, Frances Willard, and The Woman's Signal (23 Feb. 1893 – 28 Dec. 1893)

Dr. Artemis Alexiou

Lady Isabella Somerset was an English philanthropist who joined the Women's Suffrage during the 1880s. Having been deeply affected by the suicide of her close friend who was addicted to alcohol, Somerset found her calling in the temperance movement, eventually being elected as president of the British Women's Temperance Association in 1889. Across the Atlantic, Frances Willard was an American educator and suffragist, and had already established the World Woman's Christian Temperance Union in 1883. The two women met during Somerset's American tour in 1891, and they became inseparable until Willard's death in 1898. Willard was 12 years Somerset's senior and exceptionally knowledgeable as a reformist, as such Somerset consistently looked up to her for advice, especially regarding her work with the BWTA, much to the discontent of her British counterparts. This paper focuses on the weekly feminist periodical, *Woman's Signal*, for which Somerset was editor, Edwin H. Stout was co-editor, and Willard was corresponding editor. The paper argues that the two women espoused a model of feminism that was founded on the concepts of maternalism, Christianity and purity. They implemented this into their publication hoping to attract women, and men, who were interested in the temperance movement, and potentially be persuaded to support the Suffrage movement too. This presentation examines some of the most significant paratexts used to communicate the editors' specific feminist message, commenting on their effectiveness, and discussing their impact on a periodical that was the product of an indisputably influential transatlantic feminist affair.

Dr. Artemis Alexiou

Dr Artemis Alexiou is a Senior Lecturer in Design Studies and Design History at York St John University, UK. She holds an AHRC-funded PhD in design, media and women's history by the Manchester Institute for Research and Innovation in Art & Design, Manchester Metropolitan University. Her research concentrates on late nineteenth-century feminist periodicals, especially in the manner in which texts and paratexts (mainly design, visual and material) co-functioned in relation to gender politics, and other intersecting concepts such as class and ethnicity. Her most recent publication is entitled *Women in Print I: Design and Identities* (Alexiou and Roberto, 2022)

Learning from Eva: the architecture of a Portuguese women's periodical

João Almeida e Silva

Eva – woman and home journal was a Portuguese women's periodical published in between 1925 and 1989, a period that was mostly coincident with the 48 years of the dictatorship in Portugal (1926-1974).¹ Intending to address the topics that then interested a certain woman (of the middle/upper class, with high levels of literacy and purchasing power), *Eva* managed, with great effort and some cunning, to maintain and assert itself as a magazine for women, directed by women. It is fair to mention, however, that it was during the direction of Carolina Homem Christo (1895-1980), the personality with the longest longevity in the direction (between 1932 and 1974²), that the magazine consolidated itself as a reference in Portugal. While operating on the margins of the perimeter imposed by censorship, Homem Christo promoted the emergence of progressive authors, innovative contents and disruptive initiatives that fostered the constant questioning of the role of the women in the society of that period.³ One of the notable examples of this transformative vision is the initiative "Eva House", an annual Christmas prize created by Carolina for the magazine and

¹ Over the course of 64 years, *Eva magazine* witnessed the end of the Primeira República [First Republic] and the 28th of May 1926 military coup (the establishment, from that year on, of the Military Dictatorship and, from 1928, of the National Dictatorship); watched the rise and fall of the Estado Novo (from the Constitution of 1933 to the 25th of April 1974) and the consequent transition to the democracy; and also lived through Portugal's accession to the then EEC (European Economic Community), ephemeris that took place in 1986, three years before the publication of the last issue of the journal.

² Political disagreements with the group holding the journal (the Empresa Nacional de Publicidade), motivated Homem Christo to acquire the title, that is to say that from July 1939 on she became the owner of the *Eva* magazine, a responsibility that she would accumulate with the direction of the journal.

³ It should be noted that the Estado Novo imposed strict society standards under the motto "Deus, Pátria, Família" ["God, Homeland, Family"], a formula that confined the role of the women to a Catholic version of a woman submissive to her husband, housewife and mother. *Eva magazine*, in order to be able to publish, managed for commitments that allow the inclusion of collaborations by the best artists, writers or architects in its pages, encouraging this way that the bases of that role attributed to women were questioned.

which, between 1933 and 1971, raffled off a set of houses for its readers that would be built in a location chosen by each winner.¹ Due to its uniqueness, it is expected that the analysis of the domesticity of these houses² – the characteristics of the published projects, modernists first and Modern later, and the discourses associated to them – proves that the important novelties introduced by the *Eva* magazine with its architecture, contributed to positively change the place of the women, freeing her from the view of the feminine world – domestic and submissive to the male universe – at the time commonly accepted in the Portuguese society.

João Almeida e Silva

João Almeida e Silva (Tondela, PT, 1980) is an architect by the Faculty of Architecture of the University of Porto (FAUP, 2005), with a postgraduate qualification in Housing Project and Ways of Inhabiting (2013) and a Master degree in Architecture and Media (2020) by the same institution. He has worked with several architecture studios in Portugal and in Japan (2003-2014) and with the Educational Service of the Serralves Museum of Contemporary Art (2015-2021). In the meantime has worked as a freelance architect and curator and has received a scholarship from the Fundação Oriente (2013), was a researcher in the project funded by FCT (the Portuguese Foundation for Science and Technology) "The Site of Discourse" (2014-2016), co-curated the exhibition "Thinking Architecture Through Publication" (2015), and curated the exhibition "Sou Fujimoto. Primitive Domestic Future" (2019). Since 2021 is developing his PhD thesis at the FAUP Doctoral Program with a grant supported by the FCT and has regularly disseminated the preliminary results of his research in conferences and scientific publications dedicated to architecture, media and semiotic studies.

Feminist/anti-feminist discourse and Nationhood: Notes on the case of Greek general interest magazines published by women (late 19th - early 20th century)

Persa Apostoli

During the first period of the feminist movement in the Greek-speaking world (late 19th century-early 20th century) the debate on the role of middle- and upper-class women was closely linked with the notions of tradition, charity and nationalism, as was the case in other countries of South-Eastern Europe as well. Thus, paradoxically enough, both feminist and antifeminist discourse was articulated within the context of the nationalist imperatives of the era: It was an era marked with the ideal of national revival, the enormous socio-political and economic changes, and the irredentist "Great Idea" of expanding the borders of the country, which led to Greece's participation in the Balkan Wars (1912–1913) and World War 1 and ended with the disastrous Asia Minor campaign of 1921–1922.

The aim of the proposed presentation is to outline the ways in which both feminist and anti-feminist rhetoric by women writers is closely linked with the dominant nationalist concerns during the aforementioned period. It will be based on articles published in general interest magazines edited by women, and more specifically on magazines circulating in the more conservative rural areas of the country (such as the Ionian Islands) and in Hellenic centers outside the national borders (such as Constantinople and Crete, before the annexation of the island to Greece). Some of the magazines included in my examination are: *Spinthir* [The Spark] (Chania/Crete, 1902) by Artemisia Landraki and *Eva Nikitria* [Victorious Eve] (Zante/Ionian islands, 1921-1923) by Marietta Giannopoulou-Minotou, a very active editor, journalist, writer, folklorist and cultural mediator.

Persa Apostoli

Persa Apostoli is a graduate of Medieval and Modern Greek Studies at the Universities of Athens (B.A., Ph. D.) and King's College, University of London (M.A.). Her Ph.D. thesis focused on the European Picaresque Novel and its Traces in 19th Century Greek Fiction. She works as an Associate Lecturer of Modern Greek Literature at the Hellenic Open University (2003-). She has also taught Modern Greek and Comparative Literature for the Universities of Peloponnese, Patras and Nicosia and has participated in the following Research Programmes: «Modern Greek Literary Magazines (1974-today)» (Centre for Hellenic Language, 2005), «Women's artistic and literary activity in Greek Periodicals 1900-1940» (Athens School of Fine Arts, 2005-2007), «Cultural transfer and 'national character' in nineteenth-century Greek periodicals / Chrysalis» (National and Kapodistrian University of Athens, 2012-2013) and «Cultural Mediators between Greece, France and other European Countries, 1830-1974» (Institute of Historical Research/ National Research Foundation, 2017-2021). She is a member of the Greek General and Comparative Literature Association and the International Comparative Literature Association. Principal research interests: 19th and 20th century Greek prose-fiction, comparative literature, Greek literary magazines and women's writing.

EMMA: More than just a magazine?

Régine Atzenhoffer

This work focuses on the magazine *EMMA* and its publisher Alice Schwarzer. Through the life, thinking, campaigns and demands of this "second wave" feminist, it is possible to grasp the development of the feminist movement in Germany in the 20th century. Alice Schwarzer is considered to be the leading figure and one of the main feminists of the second wave of German feminism. This is how she is often presented in the international media, such as in the French daily *Le Figaro*, the French newspaper *Le Soir* or the *Washington Times*.

Only a few women in public life in Germany have experienced and continue to experience admiration and opposition to such an extent over decades as Alice Schwarzer. To this day, she is the voice in Germany for women's rights, at the same time she is one of the country's outstanding journalists, author of numerous bestsellers and editor of *EMMA*, which she founded. When Alice Schwarzer founded *Emma*, an independent magazine, on her own in January 1977, she fulfilled a long-held dream. *Emma* was the perfect link between her profession and her political convictions: journalism and feminism. At the same time, she wrote books, including biographies of Romy Schneider and Marion Gräfin Dönhoff. In autumn 2002, she published "Alice in Men's Land", a review of 30 years of feminist work. The woman who played a decisive role in anchoring emancipation in the social consciousness has evolved, to this day, between profound contempt and fervent admiration.

For Alice Schwarzer, it became clear that feminism needed to be in the public eye in order to stir things up and have an impact. From the very beginning, her campaign was aimed at the masses through the targeted use of the media, not only at the disputatious women's libbers, but 2 Féminisme(s) dans les médias : popularisation et transformations culturelles also at the ironing housewives. Together with her editorial colleagues from *EMMA*, Alice Schwarzer caused a public stir, for example in 1978 with the lawsuit against Stern and its "sexist cover pictures". Among other things, she launched campaigns against pornography and discrimination against women in football. She appeared in funny shows as well as in serious discussion groups and made the issue mainstream, bringing about the right to abortion, for example. Even feminists distance themselves from Alice Schwarzer, criticise her attitude and accuse her of profiling addiction and commercialised feminism. On the other hand, there are female and male fans who elevate her to the figurehead of emancipated women, yesterday as well as today.

¹ Between 1933 and 1971, the *Eva* magazine published and raffled a set of houses designed by the architects Luís Cristino da Silva, João Simões and the duo Victor Palla and Joaquim Bento d'Almeida – the "Eva Houses" – 23 design experiments that were attributed, annually, in the traditional "Grand 1st Christmas Prize Award", and which resulted in the construction of 18 houses in different locations in Portugal.

² *Learning from Eva*, blinking an eye on the title-method-formulation celebrated by Venturi, Scott Brown and Izenour in 1972, presupposes that for the recognition, dimensioning, understanding and evaluation of the influence, among the public, of this women's periodical and "its" "Houses", it will be necessary to take a look at the 1259 copies that were published between 25th of April 1925 and January 1989, performing, in context, a multiple overview of its contents.

We will try to show how the cornerstones of Alice Schwarzer's papers express her feminism and what influence her youth, her stay in France and her encounters with Simone de Beauvoir, Anne Zelensky and Christine Delphy had on her writing and her work as editor of the German radical feminist magazine *EMMA*.

Régine Atzenhoffer

Régine Atzenhoffer holds a doctorate in Germanic Studies (Paris IV, Sorbonne, 2003), is a senior lecturer (exceptional class) and qualified to direct research (2021, Université Grenoble-Alpes). She is affiliated to CRIT (EA 3224) and CERIEL (EA 1337), and is "professeur des universités" (2022) at the University of Strasbourg.

She is a member of several editorial boards and scientific committees in France and abroad.

Her research is devoted to writings by women writers of the twentieth and twenty-first centuries that have been eluded or underestimated by 'traditional' studies and ignored by academic critics. She is particularly interested in mass-market novels and magazines and the expectations of "consumer-readers" who are guided by their personal taste rather than literary judgement. Her work is based on a multi-faceted method of analysis and literary, sociological, socio-poetic, psychoanalytical and structural criticism, which is flexible and free of dogmatism, founded on the situation of texts considered in their context and subjected to a protean reading. In addition to the resources of literary analysis, she draws on theoretical approaches linked to women's writing, gender studies, the philosophy of the body and psychoanalysis. These various approaches have enabled her to identify the narrative modalities of a 'new' feminine writing (post-feminine, post-porn, trash and queer) as it manifests itself at the beginning of the twenty-first century, and to lay the foundations for contextualising literary works in the current field of 'women's' writing.

Idle No More: Restoring Indigenous Feminism

Hend Ayari

"A nation is lost as long as the hearts of its women are not on the ground." In line with this Cheyenne saying, and operating at the juncture of "difference" feminism, or different interpretations of feminism campaigns, this paper explores the revival of tribal feminism or Indigenous feminism. Far from confirming the "Red roots of white feminism" to use Paula Gunn Allen's words, I rather explore the revival of feminism that is steeped in tribal worldviews and knowledge, and its manifestation in pop culture. The contemporary tribal feminist framework intersects on certain points with black feminism while, at the same time, demarcating itself from white feminism. After contextualizing this revival and probing the overlaps with other feminism(s), I will apply notions from ecowomanism, Gunn Allen's theorizing on tribal feminism in her seminal *The Sacred Hoop* (1986), and Aileen Moreton-Robinson's criticism of white feminism in *Talkin' Up to the White Woman* (2021) to explore how Indigenous feminism takes shape in three documentaries: *Keepers of the Game*, *Kayak to Klemtu*, and *The Power Was With Us: Idle No More*—specifically selected for their tight connection to Native American women activist movements. Through the visualization of Indigenous feminism in the film industry, namely documentaries by Indigenous people, these productions reflect the aforementioned renaissance in their aesthetics and their desire for decolonization and achieving sovereignty.

Keywords: feminism, pop culture, activism, Indigenous, tribal

Hend Ayari

Ayari Hend is a PhD student at the University of Debrecen in Hungary after having completed two Master degrees at FLAH Manouba and ISLT. Her research interest is Native American Studies. She has experience as an EFL teacher at the Ministry of Education and ESSAI. Projects on which she has worked are 'Indigeneity and Healing the Anthropocene' for the View from the Anthropocene Conference in 2022 and 'Humor in Contemporary Native American Visual Arts' for the 15th Biennial HUSSE Conference in Budapest in 2022.

Writing feminism on the crossroads between England and Italy: the case of Lucy Re Bartlett (1876 – 1922)

Eline Batsleer

As we all know, the periodical press has played a role of inestimable importance in the development and dissemination of feminist thought. This is clearly reflected in the numbers, because in the late 19th and early 20th centuries, approximately 150 feminist periodicals were published in Great Britain alone. (Tusan 2005) These periodicals allowed women to discuss their socio-political views on womanhood from both a national and international perspective. This paper focuses on the case of the English-Italian activist, philosopher and writer Lucy Re-Bartlett (1876-1922), who introduced the core aspects of the English feminist and suffragette movements to the Italian public. Before moving to Italy around 1910, as a member of the Women's Social and Political Union (WSPU), she was already actively engaged in political debates on women's rights and role in society. Situated on the more radical wing of the women's suffrage movement, she also actively promoted militant suffrage tactics. (Shew 2021) Yet, whereas the suffragette movement was suspended in 1914 due to the outbreak of the Great War, Lucy Re-Bartlett went on to promote her progressive ideas abroad, especially in Italy. She became a frequent collaborator of the periodicals *Vita Femmine* and *La Nostra Rivista Femmine* and her essays *The Coming Order* (1911) and *Sex and Sanctity* (1912) were translated and reworked for the Italian audience¹. In this paper, I want to illustrate how Re-Bartlett's ideas merge and interact with the Italian context and how this intellectual exchange on the pages of the Italian periodical press results in a new, progressive view on the concepts of womanhood, motherhood and femininity as a whole.

Eline Batsleer

Eline Batsleer is a PhD Candidate in Italian Literature at the Department of Literary Studies at Ghent University, where she obtained her master's degrees in Linguistics and Literature: French-Italian (2020) and Comparative Modern Literature (2021). From October 2020 until April 2021 she worked as an intern at the ERC-project Agents of Change: Women Editors and Socio-Cultural Transformation in Europe, 1710-1920 (acronym WeChangEd). Her PhD research examines the construction of female identity in women's literary writings of World War I in Italy and is supported by the FWO (Research Foundation Flanders). Her research interests lie primarily in early 20th century Italian literature, with special focus on war literature and the female voices of the period.

The "Demand For Something Quite Different": Feminisms On and Off the Page in Bernardine Evaristo's *Girl, Woman, Other* (2019)

Elisabeth Bekers & Katrijn Van den Bossche

This paper aims to show how Bernardine Evaristo's long-standing and now heavily mediated *artivism* on and off the page testifies to the historical interconnectedness of feminism and feminist literature from a specifically black British perspective, especially in her latest novel *Girl, Woman, Other* (2019). Inspired by her own activism in black British women's theatre and literature since the 1980s, the novel offers the intertwined life stories of twelve black British women of different backgrounds and generations, whom the narrative frame brings together for the premiere of a black feminist

¹ The essays were published in Italian under the titles *Il Regno che viene* (1917) and *Il femminismo nella luce dello spirito* (1918).

play by one of the women. Amma's breakthrough after a lifelong career in the shadows forecasts the wider acclaim that the author herself has received since her novel won the Booker. Awarded for the first time to a woman with black heritage, the prize has not only enabled Evaristo to bring her fictional account of the historical development of intersectional feminism in the British arts to a far wider readership, but also to actualize her activism beyond the novel's confines. Indicative of the sociocultural transformation in and beyond the British literary scene that she since has spearheaded are her appointment in 2021 as President of the Royal Society of Literature (a position never held by a Black woman), her creative writing outreach programs, the proliferation of *Girl, Woman, Other* on activist social-media pages and the raging success of her autobiographical *Manifesto: On Never Giving Up* (2022) and the accompanying BBC podcasts.

Our discussion of *Girl, Woman, Other* addresses how the black feminist novel's experimental form, which functions as "a strategy in the service of identity politics", has contributed to (rather than hindered) its public reception (Upstone 2015: 292). In the novel, different British and trans-imperial feminisms are contrasted, united and amplified through the novel's polyphonous narrative structure and its self-reflexive techniques (including *mise-en-abyme*, experimental use of typography, intertextuality, and the West-African Adinkra symbols rubricating the various chapters). In addition, Evaristo's cross-generic novel, which the author herself describes as "Fusion Fiction" (Self 2019), combines verse, prose and dialogue, often without any punctuation or dialogical markers, resulting in a hybrid, or perhaps even new, generic category. These formal innovations, we will argue, enable Evaristo to initiate change, in the literary realm but also on a broader societal level, but not without the crucial support of the public media, something Evaristo understands like no other.

Elisabeth Bekers

Elisabeth Bekers is Professor of British and postcolonial literature at Vrije Universiteit Brussel. Her research focuses on authors of African descent, with a particular interest in image and knowledge production, canon formation, intersectionality and the imagination of Europe and Brussels in literature. Currently she is working on experimental black British women writers. In recent articles she has addressed metafiction in Black British neo-slave narratives, Buchi Emecheta's pioneering contributions to genre innovation in her debut novels from the 1970s, and Helen Oyeyemi's contemporary position in the vanguard of generic experimentation in Black British literature today. Together with Elizabeth-Jane Burnett and Helen Cousins, she co-edited a special issue of *Tulsa Studies in Women's Literature* (Autumn 2022) on formal innovation in Black British Women's literature. She is co-director of the international Platform for Postcolonial Readings for junior researchers, and, since 2014, editor of an academic website on Black British Women Writers (www.vub.ac.be/TALK/BBWW).

Katrijn Van den Bossche

Katrijn Van den Bossche is a doctoral researcher on the FWO-funded research project "Self-Reflexivity and Generic Change in 21st-Century Black British Women's Literature" (supervised by Janine Hauthal and Elisabeth Bekers at Vrije Universiteit Brussel, 2022). Drawing on theories of feminism, postcolonialism and genre, she explores generic change in contemporary metafictional works written by British women of African or African-Caribbean descent. In 2021 she obtained her MA in English and German literature (UGent) with a thesis on the intersection of ecofeminism and memory studies in the work of the Austrian Nobel prize winner Elfriede Jelinek. She was an Erasmus exchange scholar at the University of Sheffield (2020) and participated in the UGent Summer School on Climate Change (2021). Recently, she has completed a research stay at the Centre for Narrative Research (Bergische Universität Wuppertal, 2023).

More than Desk, Quill and Inkpot: Women Writers' Cinematic Authorship in Writing Scenes

Katrijn Bekers

This paper focuses on biographical films that take female literary authors as their protagonists: *The Barretts of Wimpole Street* (1934), *Devotion* (1946), *An Angel at My Table* (1990), *Sylvia* (2003), *Becoming Jane* (2007), *Miss Austen Regrets* (2007), *Colette* (2019) and *My Salinger Year* (2020). Referring to theories about women's authorship by Elaine Showalter (1977) and Chantal Zabus (2019), I scrutinize how these films' female protagonists have been represented as authors during writing scenes. It appears that many filmic representations of woman authors do not comply with the classical idea of authorship. Moreover, even though these represented authors have historically been important to the emancipation of women, their depictions on film are not always so emancipatory. Conceptualizing the different ways in which women authors have been cinematically depicted, I distinguish between four types of woman authors on film: (1) "minimalized authors" who are hardly granted any authorial identity, (2) "authorized women" who are represented as having some – albeit limited – degree of authorship since they are torn between professional and personal aspirations, (3) "full authors" who are shown to possess a high level of authorship and (4) "liberated authors" who are characterized by the development of their own independent voice and interpretation of authorial identity. When put on a spectrum, the four types have an increasing level of authorship, which implies agency and self-determination. Sean Burke (2006 [1995], 145) famously stated: "the struggles of feminism have been primarily a struggle for authorship." Therefore, in the context of examining feminism and film, it is interesting to analyze how films of the 20th and 21st centuries have represented women's authorship.

Katrijn Bekers

Katrijn Bekers (1999) holds two master's degrees from the University of Antwerp (Belgium) – one in Theatre and Film Studies (Department of Literature and Linguistics) and the other in Film Studies and Visual Culture (Department of Communication Studies). Currently, she is a PhD student working on her project called "The Fourth-Wave Feminist Biopic: Representation, Production and Reception" (UAntwerp). On the side, she writes film criticism for the Flemish film magazines *Humbug* and *Fantômas*. Her bachelor's thesis has been published by the Oxford Academic journal *Adaptation*.

Frieda Hauswirth Das and (Anti-)Imperial Politics in Early Transnational Feminism

Claire Louise Blaser

Frieda Hauswirth Das (1886-1974) first published her autobiographical work *A Marriage to India* with radical-left Vanguard Press in New York in 1930. Within 3 years, *Marriage* was picked up by a British publisher as well as a Swiss one, which distributed the German translation in Switzerland (Hauswirth's country of birth), Austria and Germany. Translations into Swedish and Czech followed later. Hauswirth's second book, a non-fiction work on the "The Status of Indian Women", was also published in Britain (1932), the US (1932) and Switzerland (1935). Indian daily life, British colonial rule, and Indian women's activism were the core themes of Hauswirth's writing. To write about them, she drew on her experiences of sharing intellectual spaces with South Asian scholars and anti-colonial activists in California as well as Switzerland between 1910 and 1920, and of living in South Asia with her Indian husband, Sarangadhar Das, from 1920 to 1929. In my paper, I would like to tackle the entangled history of early transnational and (anti-)imperial feminisms by comparing the unequal receptions Hauswirth's first two books (and Hauswirth herself, as an unconventional author) received in the US, Britain, Switzerland, and – less so – in India. *Purdah*, the second book, was even reviewed in the Chinese

and Japanese press. To do so, I trace the reception of Hauswirth's feminist writing in these public spheres through the diverging positions each of these countries and its inhabitants assumed in the imperial world order of the early 20th century, and how they related to British colonialism.

Claire Louise Blaser

Claire Louise Blaser is a doctoral student at the Chair for History of the Modern World, ETH Zurich. Her PhD project examines the life and intellectual legacy of the Swiss-born feminist writer and painter Frieda Hauswirth (1886-1974). It looks at Hauswirth's 'global biography' at the conjunction of early transnational feminism, global Indian anti-colonialism, as well as Switzerland's entanglement with European colonial politics and imaginaries. She recently published an article on the history of Indology in German-speaking Switzerland in a special issue on 'Transimperial Histories of Knowledge' (*Comparativ*, 2021) that she also co-edited. Her research interests include the politics of radical solidarities and the history of transnational/transimperial feminist and anticolonial activism.

'The Forerunner': Herland and the Politics of Feminist Utopian (Re)Publication

Amy Bouwer

In 1979, Charlotte Perkins Gilman's story of an all-female society (and the three men who stumble upon it) was extricated from near-obscure in archived periodicals and reclaimed as 'A Lost Feminist Utopian Novel'. The efforts of Ann J. Lane, who prepared the novel for publication and affixed its new subtitle, were monumental in situating Gilman's work not only within second-wave feminist discourses but also as a precursor to the literary utopia's 'rebirth as a uniquely feminist expression' (xx). Now inextricable from the canon of feminist speculative fiction, *Herland* offers a unique glimpse into the interplays of literary and political activism in feminism's ever-shifting milieu.

My paper examines *Herland*'s 1979 republication as an explicitly feminist utopia, lingering on the idea of the mid-twentieth-century 'consciousness-raising novel' (Parker 76) as a revision of earlier periodicals. When it first appears in *The Forerunner*, *Herland* is a fictionalisation – an alternative rendering – of Gilman's political views, always already situated within her editorials, book reviews, poetry, essays, and personal observations. Its re-emergence as a *feminist utopian novel* implicates a far broader political and literary tradition, opening up the text to a new generation of feminists at the same time as it excises its context. Through close consideration of the reasons for and consequences of this transformation, I ultimately question how republication becomes an exercise in feminist utopianism, enabling readers to respond to what feminism was, to dream of what feminism could be and, in doing so, to shape what feminism is.

Amy Bouwer

Amy Bouwer researches contemporary women's dystopian writing at the University of Nottingham. Her Midlands4Cities-funded PhD examines the crystallisation of feminist thought into speculative fiction from 2016-2020, particularly as it situates itself within (and reinforces) the tradition of *The Handmaid's Tale*. Although she primarily studies the history of feminist utopianism, she is also interested in decolonial literary theory and women's anti-colonial writing in the twentieth-century. Her first article, 'Judith Wright's Decolonial Poetics', is due to be published by *Postcolonial Studies* in early 2023.

Reaching Out by All Means: Maude Royden's Expansive Feminism

E. Harold Breitenberg, Jr.

Agnes Maude Royden (1876-1956) was a famous and influential British speaker, preacher, author, pamphleteer, and broadcaster of the first half of the 20th century, well-known throughout the U.K., U.S., Canada, Australia, and elsewhere. Her interests included women's suffrage, labor, education, pacifism, and society's double standard for women and men.

For a time, Royden was editor of *The Common Cause: The Organ of the Nation Union of Women's Suffrage Societies* and wrote extensively for the publication. She came to see the Women's Movement as perhaps "the most profoundly moral movement ... since the foundation of the Christian Church." Royden was invited to address the June 6, 1920, meeting of the International Women's Suffrage Alliance, in Geneva, Switzerland, thereby becoming the first woman to preach from John Calvin's pulpit. In the early 1920s she took up the issue of women and their position within the Church of England, becoming a leading advocate for women's ordination to the ministry. An internationally known and sought-after public speaker, in 1928 Royden undertook a yearlong worldwide tour. The same year she was described as "without question, the best-known woman preacher in the world, and her gifts as a writer are as great as her gifts as a speaker." Later in life Royden became a regular feature on BBC radio.

This paper calls attention to the importance of Maude Royden for feminism and highlights the many and varied modes of public outreach she used to communicate her vision for human equality far and wide.

E. Harold Breitenberg, Jr.

E. Harold Breitenberg, Jr. is an associate professor of religious studies at Randolph-Macon College, Ashland, Virginia, USA. He holds degrees from The College of William and Mary (B.A.), The Catholic University of America (M.M., music composition), and Union Presbyterian Seminary (M.Div., and Ph.D.). Christian theological ethics, especially public theology, is his primary area of research and writing. He is the author of "To Tell the Truth: Will the Real Public Theology Please Stand Up?" *Journal of the Society of Christian Ethics* and a co-editor of *Shaping Public Theology: Selections from the Writings of Max L. Stackhouse*. Agnes Maude Royden is the focus of his current research.

Local Paper, International News: the Case of Women's Centres' Newsletters in 1970s-1980s Belgium, France and Great-Britain

Marie Cabadi

In the wake of the 1970s revival of women's liberation movements in Western Europe, women's groups working independently in countries such as Belgium, France or Great-Britain set up their own spaces, adopting the shared name of "women's centres". Rooting themselves in a neighbourhood, a locality, a geographically-bounded feminist scene¹, these centres also served as meeting and production premises for newsletter collectives,

¹ Sue BRULEY, "Women's Liberation at the Grass Roots: A View from Some English Towns, C.1968–1990", *Women's History Review*, 25-5, 2016, p. 723-740.

bringing out the kind of small-scale, local periodicals that have been deemed “the most typical women’s liberation publications”¹. Circulating local feminist news, these newsletters could also attempt to gain transnational dimensions². Relying on archived collections of Belgian, British and French newsletters, as well as on archival funds recording the everyday activities of some of the collectives producing them, this paper aims at exploring the boundaries of these collectives’ transnational ambitions and the transnationalizing tools they employed. It will delve on the coverage given to globally-impactful events and international feminist meetings and follow the transnational trajectories of a few feminists who retained links with their former local centre by writing articles for its paper. By seeing these local papers not only as a rich archive for the localised history of “second-wave” feminist configurations³ but also as “interconnected social movement technologies” sustaining the networks in which local feminist scenes are embedded⁴, this paper will interrogate the transnational dissemination of feminist information through periodicals with a local circulation.

Marie Cabadi

Marie Cabadi is a PhD student at the University of Angers, working on the research ‘Maisons et centres des femmes en Belgique, en France et au Royaume-Uni: une histoire des féminismes par leurs lieux (1970 – 2000)’. She has several publications on LGBTQ+ and feminist studies alongside extensive research through working at EFiGIES-Ouest, On the Record and Glasgow Women’s Library.

The personal, the political, and the publishing: The International Feminist Bookfairs, 1984 to 1994

Gail Chester

From 1984 to 1994 six International Feminist Bookfairs were held in London (1984), Oslo (1986), Montréal (1988), Barcelona (1990), Amsterdam (1992) and Melbourne (1994). I helped to organise the first Bookfair in London, and was responsible for organising the Regional Book Week which took place in towns and cities across Britain and Ireland and became the Feminist Book Fortnights which continued successfully throughout the 1980s and were recently revived in 2018. As a Women’s Liberation activist and a long-time worker in the radical booktrade, I attended all of the Bookfairs except the last, and participated in many of the debates that ensued.

In this presentation, I plan to draw on the recollections of other women who interacted with the Bookfairs, whether as publishers, authors, readers, activists, or mostly, a combination of all these, and to investigate such scant archive material as is available. I will be contacting women who attended the Bookfairs as publishers from, for example, Sheba Feminist Publishers and Scarlet Press in Britain, women who picketed the first Bookfair because of lack of disabled access, feminist publishers such as Urvashi Butalia from India and Dagmar Schultz from Germany, and author, Evelyn Nicodemus from Tanzania who, at the Oslo Bookfair, raised the issue of the poor treatment of African women authors by SIDA (the Swedish International Development Agency).

Gail Chester

Gail Chester has worked in the radical booktrade and been continuously involved in feminist activism since the 1970s, including as an organiser of the 1984 First International Feminist Book Fair, and on the board of Housmans Peace Bookshop, 2002-2012. She co-authored *Rolling Our Own: Women as Printers, Publishers and Distributors* (Comedia, 1981). Her articles on Book History include ‘The anthology as a medium for feminist debate in the UK’, *Women’s Studies International Forum*, 2002, ‘Publishers’ Readers’ in *The Oxford Companion to the Book* (OUP, 2010), ‘Sex, Race and Class: A Century of the Radical, Alternative, and Minority Booktrade in Britain’ in *The Cambridge History of the Book in Britain*, volume 7 (CUP, 2019), and most recently, ‘From Self-Publishing Collective to Multinational Corporation: The Publishing History of *In Other Words: Writing as a Feminist*’ in *Women: A Cultural Review*, 2021. She helped to set up HOWL: History of Women’s Liberation, which is gathering material from the WLM and encouraging grassroots groups and local campaigns to produce their own writing for the HOWL website. She is very fond of a one-minute 15-second video of her life story, made in 2018 <https://vimeo.com/304187336>

“Mes vêtements ne craignaient rien”: A Case Study of Two French Female ‘Cross-Dressers’ in the Nineteenth Century

Camille Combes & Megan Vansevenant

Since the 15th century, France has been hailed as one of the most important yet also the strictest fashion leaders in the world. In 19th century France, society endeavoured to control female fashion, or perhaps to control women through fashion. In November 1800, the Parisian police issued a law prohibiting women from wearing men’s clothes in public, especially trousers. Women were only allowed to wear skirts and dresses, impractical garments that restricted them to domestic roles. However, a legal permit to wear trousers, which involved getting signatures from both a health professional and government officials, could be delivered for “health-related reasons”. One such permit-holder was the French painter Rosa Bonheur. Though, not all “cross-dressers” bothered to get a permit, such as writer George Sand. Both Bonheur and Sand were prominent public figures, and their open defiance of fashion norms created much talk. Early feminists used them as models in the ensuing debate on the constraints of female fashion. However, neither of them associated themselves with the feminist movement. Rather, their cross-dressing was a mode of self-assertion. This poses fundamental questions on the unwitting consequences of public figuration. In this presentation, we ask to what extent Bonheur and Sand’s attitudes can be considered “feminist”, using them as an example in the broader understanding of non-verbal resistance to efforts of female, or individual, restriction through fashion.

Camille Combes

Camille Combes is currently pursuing her master’s degree in linguistics and literature at Ghent University. Her master’s thesis focusses on the significance of the garden in the Victorian female Bildungsroman.

Megan Vansevenant

Megan Vansevenant recently received her master’s degree as Master of Arts in English Literature and Linguistics summa cum laude at Ghent University. Her master thesis revolved around female laughter in the Brontë sisters’ works under the supervision of Dr. Eloïse Forestier. Her research interests include Victorian women writers, 19th-century feminism.

¹ Eileen CADMAN, Gail CHESTER et Agnes PIVOT, *Rolling Our Own: Women as Printers, Publishers and Distributors*, London, Minority Press-Group, 1981, p. 72

² For instance, it is through the newsletters of Brussels and Amsterdam’s women’s centres that Els Vochten has studied the transnational dimension of these two centres’ feminism, Els VOCHTEN, “Praaggroepen en plezierreisjes. De vrouwenhuizen van Brussel en Amsterdam in vergelijkend perspectief (1972-1982)”, Masters thesis, KU Leuven, Leuven, 2018, p. 49-73.

³ Camille MASCLET, “Sociologie des féministes des années 1970 : analyse localisée, incidences biographiques et transmission familiale d’un engagement pour la cause des femmes en France”, PhD thesis, Paris 8, Paris, 2017, p.53.

⁴ Cait MCKINNEY, “Newsletter Networks in the Feminist History and Archives Movement”, *Feminist Theory*, 16-3, 2015, p. 309-32.

The perception of women journalists and feminism in Belgian newspapers (1850-1950)

Brecht Deseure, Isabelle Gribomont, Florence Le Cam

"En France, elles sont relativement peu nombreuses encore, mais à l'étranger elles commencent à menacer sérieusement le « sexe fort ». D'après une récente statistique, l'Angleterre compte aujourd'hui 600 femmes qui vivent du journalisme et l'Amérique 2,193. (...) Comme nous l'avons proposé déjà, il serait temps, pour résister au féminisme, de fonder l'« hominisine »."

La Meuse, 19/10/1905

The above citation from the Belgian newspaper *La Meuse* is typical for the discourse about women journalists found in many newspapers around the turn of the century. Not only was female professional agency depicted as a threat to male positions and identities, the rise of female journalism was moreover explicitly linked to feminism as a social phenomenon.

This paper proposes to study the way in which 13 French-speaking Belgian newspapers write about women journalists and feminism, between roughly the middle of the nineteenth and the middle of the twentieth century. A majority of the news articles at the time are written by men who comment on the presence of women in general, and women journalists in particular, in the journalistic world. What do they say about them? How are female journalists and feminism perceived and how do these perceptions change?

The preliminary analysis of our current corpus of ca. 2,000 articles allows us to reconstruct the discourse about women journalists over time, to investigate which women journalists are mentioned, the contexts in which they appear and how they are portrayed. The central issue of the approach is to understand to what extent the mention of women journalists allows editors/journalists to evoke the standard and values of journalism (Cassidy, 2008), or even to reaffirm a masculine representation (Robinson, 1989) of the profession, and if and how this discourse are linked to feminism. Moreover, we will investigate whether or not a feminist counter narrative on journalism appears in the period under study.

Relying both on computational methods for semantic analysis (McGillivray, 2020) and close reading through qualitative discourse analysis, we aim to develop a methodology which will allow us to connect the micro and the macro levels in the discourse about women journalists and feminism.

Brecht Deseure

Dr. Brecht Deseure is an historian specialising in the political and cultural history of Belgium, the Netherlands and France in the revolutionary era. His research interests include political culture and iconography, the history of memory, constitutional history and the history of journalism. His dissertation (University of Antwerp, 2011) was on the politics of history pursued by the French republican and Napoleonic governments in Belgium. He has worked as a postdoctoral researcher and as a lecturer at various universities in Belgium, the Netherlands, Germany and the United Kingdom. He is currently employed as lead of the FED-IWIN project CAMille - Centre d'archives sur les médias et l'information at the Université libre de Belgique (ULB) and the Royal Library of Belgium (KBR).

Isabelle Gribomont

Dr. Isabelle Gribomont is a Digital Humanities Researcher at the UCLouvain and KBR as Lead of LabEL (Laboratory for Electronic Literature). She holds a PhD in Hispanic Studies at the University of St Andrews with her thesis on 'The Zapatista Discursive War: Literary Subversion in Subcomandante Marcos' Writings (1994-2017)'. Her writing includes a chapter in *Discourses from Latin America and the Caribbean* titled 'The Zapatista Linguistic Revolution: A Corpus-Assisted Analysis', articles such as 'DSC Multilingual Mystery 4: Isabelle and the Missing Spaghetti-O's' and 'Colombia: representing women victims of the armed conflict' (*Latin American Bureau*) and book reviews.

Florence Le Cam

Dr. Florence Le Cam is a professor in the department of Information and Communication Sciences at the Vrije Universiteit Brussels and a professor at the University of Montreal. Florence has a PhD in 'L'identité du groupe des journalistes du Québec au défi d'Internet' at the University of Laval and the University of Rennes. Her research focuses on journalists and their emotions, communication, and experiences. Her works include *Le Journalisme en ligne mondialisé* (2022, PUR) with Pereira, *Les Journalistes et leurs médias en Afrique. Pensées mêlées en souvenir de Marie-Soleil Frère* (2022, VUB Press), *Etre femme et journaliste. Enquête sociologique dans un monde au masculin* (2021, VUB Press) with Libert et Ménékal, and *Emotions de journalistes: Set et sens du métier* (2017, Grenoble University Press) with Ruellan. Currently, she is working on publishing her own book *L'usage du journalisme. Espaces, matérialités et relations de pouvoir*.

Rethinking the Emergence of Women's Press in Iraq

Noga Efrati

The appearance and evolution of a women's press has been identified by historians as an important feature in the development of women's movements in the Middle East. In Iraq, however, women's publications were later to appear, and the first women's journal, *Layla* published in 1923, was followed only about a decade later by additional women's journals. A popular narrative attributes delay in further development of women's press in Iraq to the harsh experience of *Layla's* proprietor and editor, Paulina Hassun. It suggests that, similar to other intellectuals of her time supporting change in women's status in Iraq, Hassun's entry into the public sphere provoked the ire and wrath of religious and conservative circles. This narrative further argues that the storm surrounding her opinions and the severe attack she was subjected to pushed Hassun to close her journal and leave Iraq. Based on various sources, primarily Hassun's own writings, and utilizing Nancy Fraser's criticism of Habermas's notion of public sphere, my paper will offer an in-depth view of her experience. It will challenge the claim that conservative Iraq was not yet ready for Hassun's feminist ideas and the model of womanhood she projected. It will argue instead that the alternative discursive arena that *Layla* magazine sought to develop for women, challenged and competed with the male "Effendi public space" and it was this that brought about the attacks on Hassun and her magazine.

Noga Efrati

Noga Efrati is a Senior Lecturer at the Department of History, Philosophy, and Judaic Studies at the Open University of Israel. A historian of the Middle East, her research focuses on women and gender in the MENA region and on the social, legal, and political history of Iraq. Between 2006 and 2011 she headed the Post-Saddam Iraq Research Group at the Harry S. Truman Research Institute for the Advancement of Peace at the Hebrew University of Jerusalem. She is author of *Women in Iraq: Past Meets Present* (Columbia University Press, 2012), and of many articles

concerning women's rights activism in Iraq. She is also the co-editor, with Amnon Cohen, of *Post-Saddam Iraq: New Realities, Old Identities, Changing Patterns* and, with Ruth Roded, of *Women and Gender in the Middle East in the Twentieth Century*.

Advocating for Women's Rights between Emancipation and Nationalism

Georgeta Fodor

The paper proposes an analysis of the debates over the emancipation of Romanian women from Transylvania. The time span proposed is the second half of the nineteenth century, from 1867 when the Austro-Hungarian Empire came into being. The paper explores the arguments used by women (and men as well as we should not omit that the issue is mainly approached by men, at least in our study case) for demanding their right to emancipation.

Our research hypothesis is that due to the political situation of the Romanians in the Austro-Hungarian Empire, the nationalist discourse also modeled the arguments for women's emancipation. This means that the few women advocating for their rights argued that their emancipation is a mandatory condition for the nation's progress. Moreover, we consider that the same nationalistic view was used for promoting only a controlled/limited emancipation of women. This was mainly the men-intellectuals' perspective in the debate on women's role in society.

The research uses periodicals and public speeches as these were the most important historical sources on the subject. Due to the juridical status of Romanians, and also to the lack of schools, journals were not just for spreading the news. During the second half of the nineteenth century, Romanians from Austro-Hungarian Empire used the printed media as one of the most important tools to educate people in the national spirit. Thus, the journalists were actually intellectuals that also involved in the national emancipation process.

We chose to work on two different types of journals and magazines. The first one includes social-cultural journals (as they also targeted the feminine public) and the other is the religious orientation one, including journals published either by the Greek-Orthodox intellectuals or the Catholic-Orthodox ones. The choice of historical records is argued also by the fact that it can give us a deeper understanding of how intellectuals' religious orientation and intellectual formation determined a certain perspective on women's emancipation and nationalism. We intend to observe whether the religious orientation imposed intellectuals writing in the journals a more conservative perspective on women's rights.

As for the public speeches, we focused on those led in the public meetings of Astra which was the main association of Romanians from Transylvania with the aim of promoting the national culture and for educating people. The association used to organize public meetings (women included) and sometimes, quite often, the speakers also debated on women's condition. Thus, they are important for our research as we can also understand how the ideas of women's emancipation and implication in the national project were disseminated within the society.

Besides women's views, we also analyze men's opinions on the issue as they influenced deeply the women's discourse. Thus, the paper approaches the issue from a more gender-historical perspective.

Besides the study case, we also want to underline the necessity of reconsidering the impact the national movements and nationalism had on the debates on women's emancipation. At least this was the case of the peoples from Central-Est Europe or those where the emergence of modern nation-states coincided with the process of women's emancipation

Georgeta Fodor

Dr. Georgeta Fodor is an Associate Professor at George Emil Palade University of Medicine, Pharmacy, Sciences, and Technology of Târgu Mures in Romania. In 2021, she was co-founding member and coordinator of *IFSGen. Women's history and gender studies research network* and in 2020, she was Head of the University Press. Her teaching activities are women's history, nation and nationalism during the modern age and art history and her research interests are women and gender history in Romanian (pre)modern society, gender history and art.

Advancing Feminism through Creative Writing

Laurel Forster

This paper will look at the ways in which the dissemination of the craft of creative writing became an important strand within feminist magazines of the British Women's Liberation Movement. The craft of writing, with its strong ties to literacy and reading, I argue, was central to the movement's missions of enhancing consciousness-raising and grass-roots activism, as well as bringing to the fore women's testimonials and feminist publishing. Diverse feminist magazines, including the well-known *Spare Rib* and the lesser-known socialist-feminist *Woman's Voice*, encouraged women to write, welcomed women's contributions, as well as offering instruction and running writing competitions. From the outset, *Spare Rib's* editors, for instance, wanted their magazine to be full of reader's contributions, and this became an important aspect of the magazine's legacy as movement media. The same awareness of women's creative writing, and limited opportunities for women's publishing, went on to influence other magazines such as *Msllexia*, a woman-centred creative writing magazine, which started in 1999.

Laurel Forster

Laurel Forster is Reader (Associate Professor) in Cultural History at the University of Portsmouth, and is an internationally-recognised expert on women's cultures and magazines. She has published widely on the representation of women in print and broadcast media, with a focus on women's histories, the Women's Liberation Movement, feminist activism, consciousness-raising and women's writing from the Modernist period onwards. Her books, *Magazine Movements* (Bloomsbury 2015), *Historicising the Women's Liberation Movement* (Routledge 2018), and *Women's Periodicals and Print Culture in Britain* (EUP 2020), reflect her specialism in periodicals and women's cultural histories. Forster co-lead the HLF funded project, 'Hidden Histories: Women's Community Activism in Portsmouth since 1960' (2018-20), which recovered the stories of feminism and community activism in the local area to unearth a new women's history of the city. Her future work will draw upon this archive and will continue to explore women's representation and resistance through various media forms. She is currently preparing a manuscript on women's magazines, craft and politics, with Manchester University Press.

Soft feminism of Hanane al-Fadili: a comedian from Morocco takes a stance

Sarali Gintsburg

In my paper, I offer to look into creative production of Hanane al-Fadili, a famous Moroccan comedy actress and a screenwriter. Al-Fadili follows the tradition of Fatima Chebchoub, another acclaimed Moroccan feminist and theater-maker (Jay 2016) and works in the genre of *halqa* (Baynham & Gintsburg 2022), which she transferred from the theatrical stage into the digital one. Al-Fadili's earlier sketches dealt with a wide range of social issues, such as migration, urban vs rural lifestyle, women rights and gender relations (Baynham & Gintsburg 2022). As a genre, the *halqa* has many aspects and facets as it balances between oral and written literature, improvisation and already existing plot, high and low registers of culture, etc (Amine 2012). The center of the *halqa* performance is the *hlayqiya*, or the performer (storyteller in earlier times), which can be best described as a trickster.

By assuming the role of trickster and impersonating a broad gallery of characters (both men and women), al-Fadili gets the license to speak on topics that are usually not publicly discussed in the Moroccan society. al-Fadili's ideas, however, are quite faraway from the ones expressed by some radical (in the context of the Moroccan society) feminist activists, such as Zainab Fasiki. Instead, she focuses on topics like family issues, loneliness of childless unmarried women. However, it is important to keep in mind that the profession of *hlayqi* as generally associated with men and only by claiming it, the actress already sets up an example for many. As supporting evidence for my paper, I will use two comic shows by Hanane al-Fadili - *al-Kamira lakum* (2016) and *Bnāt s-Sī ʿ-Ṭāher* (2022).

Although al-Fadili was born and spent her entire life in Casablanca, her audience is not limited by geographical barriers - all thirty episodes are available on YouTube, where they are watched and commented on by members of the large Maghreb diaspora scattered across the world.

Sarali Gintsburg

Sarali Gintsburg is a researcher at the Institute for Culture and Society (University of Navarra) and a former Marie Curie fellow (2017–2019). She holds a PhD in Cultural Studies (University of Tilburg) and a Lic. Phil. in Arabic language and Islamic studies (University of Helsinki). Her research interests center on Arabic oral poetics, narratives and multimodal analysis. After she received her PhD, Sarali worked as a lecturer of cross-cultural and global studies at the UHCL (USA). Sarali has authored over 30 scholarly publications, her most recent book is *Narrating Migrations from Africa and the Middle East: A Spatio-Temporal Approach* (with Ruth Breeze and Mike Baynham, Bloomsbury, 2022).

Second Wave Feminist Magazines as Transnational Knowledge Mediators

Kassandra Hammel

In the 1970s and 80s, thanks to cheap printing methods, countless publication organs sprouted from the ground, especially in the alternative milieu - in West Germany alone, more than 200 feminist magazines were created. A similarly long and incomplete list exists in the UK. Not only in the women's movements, but also in the environmental movements, there was a high demand for "alternative knowledge" or "counterknowledge" at the time, which, in contrast to the social movements themselves, remains under-researched. Following the motto "Women - the experts are us", activists in the UK and West Germany in the 1970s and 1980s elevated their own body experiences to an expert status and developed alternative healing and counselling services, such as selfexamination. They gathered information, discussed new research approaches, and disseminated body knowledge via brochures, some of which later appeared as entire books. But most importantly, activists collected and disseminated knowledge through self-managed feminist magazines. This special media format made it possible to bundle information from different media and quickly make them available to a wider audience. Feminist magazines served as the "mouthpiece" of the movement and were usually subscribed by other editorial collectives on a national, but also on an international level, which made it possible to exchange knowledge across borders. The questions I want to address in my paper are: What role did journals play in the transformation and dissemination of knowledge about female bodies, sexuality and health? And what can a systematic analysis of Second Wave feminist journals tell us about transnational knowledge networks? These questions are particularly interesting in a German-British comparison: although feminist health movements in both countries were inspired by US-American models, they developed quite different outcomes. The respective political frameworks and nationally differently accentuated discourses produced different lines of conflict and scope for action.

Kassandra Hammel

Kassandra Hammel is a PhD student at the University of Freiburg, working on 'Women's Bodies, Health and the Female Sexual Revolution in Britain and West Germany, c. 1968-1989'. Her publications include a Conference Report on 'The History of Medialization and Empowerment. The Intersection of Women's Rights Activism and the Media' (in German Historical Institute London Bulletin 2022), 'Kinderkuren nach dem Krieg' (in neue caritas Jahrbuch 2021) and 'Die Schweizer Abweisungspolitik' (in Nie geht es nur um Vergangenheit, Schicksale und Begegnungen im Dreiland 2018).

"Fandom introduced me to feminism": Feminisms, media fandom and paratextual feminist identity development

Briony Hannell

Feminists have long been interested in how popular cultural texts offer interpretative frameworks for how feminism is understood and interpreted by the wider public. Scholars have long examined textual representations of feminism within mass media, examining, for example, print and broadcast news media, prime-time television, celebrity feminism, advertising, and cross-platform media. Many of these accounts seek to examine how these texts offer visions of what feminism *means*, in order to reveal what they can 'tell us about feminism' (Hollows and Moseley 2006, 1). Yet what many of these perspectives do not account for, however, is the way that these popular cultural texts circulate more widely within our popular media cultures. What about the very readers and viewers who populate the text? To what extent do these perspectives account for the participatory nature of the process of constructing and circulating textual meaning? How might this process of constructing and circulating meaning affect *understandings of and identifications with feminism itself*?

Drawing upon 342 responses to an in-depth narrative survey exploring young people's engagements with feminism, featuring respondents from 39 countries, this article locates media fandom and fan cultures as a site at which meanings of feminism are *paratextually* constructed, negotiated, and contested. The circulation and paratextual (re)framing of popular cultural texts within fan communities offer interpretative frameworks for young people to *make feminist meaning* of texts, as well as *make meaning of feminism* itself in ways that call for a (re-)evaluation of the complex relationship between popular media culture, media reception and feminist identity development.

Briony Hannell

Dr. Briony Hannell is a University Teacher in Sociology at the University of Sheffield in the UK. She has a PhD in Politics from the University of East Anglia, where she also previously worked as an Associated Lecturer and Associate Tutor. Her research examines young people's engagements with feminisms, and social justice more broadly, in and through digital cultures. Her research interests centre intersectional feminist theory, digital identities and belonging, popular (digital) media cultures, and digital inequalities (especially with regards to gender, sexuality, and race). She has published solo authored peer-reviewed articles in *Transformative Works & Cultures* and *Girlhood Studies*, has contributed to *The International Encyclopedia of Gender, Media, and Communication* (2020), and recently completed her first monograph, titled *Feminist Fandom: Media Fandom, Digital Feminisms, and Tumblr* (forthcoming, Bloomsbury Academic).

From #MeToo to #Fang Si-chi: Glocalization of Anti-Sexual Violence Media Movements in Mainland China

Yuhan Huang

This paper examines the development of the #MeToo movement in mainland China, focusing on the interplay of local narratives, transnational activism, and censorship. Along with the hashtag #MeToo, #Fang Si-chi is widely used in cases against sexual violence on social media in mainland China, which derives from a 2017 novel, *Fang Si-chi's First Love Paradise*, by Taiwanese author Lin Yi-han (1991-2017). This presentation will provide a contextualized reading of the novel and its reception by combining literary studies with analysis of social media data, thus showing how and why this novel, written by a Taiwanese author, plays such an important role in the #MeToo movement in mainland China. By conducting a close reading of the book, I analyze the ways in which the novel creates a compelling narrative about the mental struggles of making sense of and speaking about sexual violence in a culture with heavy taboos on sex. The book, zooming in on a relationship initiated and induced by a sexual violation, questions the patriarchal discourse that normalizes rape in the name of romantic love. In addition to literary analysis, I investigate social media data of specific #MeToo cases that reference this novel on Weibo, explicating how this novel serves as a valuable resource for understanding and discussing issues of sexual violence. The presentation will conclude with reflections on the implications of this unique local phenomenon and its potential global reach.

Yuhan Huang

Yuhan Huang is an assistant professor in Modern Languages and Cultures at Rochester Institute of Technology. She earned her Ph.D. in Comparative Literature at Purdue University in 2018. Her research interests include Gender Studies, Film Studies, and Youth Culture. She is currently working on book project, *Narrating Puberty: Sex, Love, and Violence in Chinese Coming-of-Age Narratives*, which examines coming-of-age narratives about sexuality, gender identity, and gender-based violence in modern and contemporary Chinese-language fiction and cinema.

Abla el-Khoury (1917-1992), the first woman at the Syrian Broadcasting Station: feminism and nationalism in Syria

Angela Kahil

The history of feminism in Lebanon and in Syria is a recent academic subject, that is very interesting as it is more and more focused on individual stories and careers. This paper aims to "add women to History" (Meriwether, Tucker, 2018), as History includes ordinary women and paths. It consists to write the writing of History. Women History is a "new intellectual territory" (Dakhli). Hence, I consider the writing of the History of Women through individual paths and stories, instead of englobing women in a wide research on Gender History of the Middle East.

The proposed topic for the conference is a case study about the first Arab woman to broadcast on the Syrian Broadcasting Station (SBS) in Lebanon and Syria, Abla el-Khoury. This case study aims to draw the context of women's emancipation in the Levant and their contribution to nationalist demands.

Abla el-Khoury is one of the feminist women leaders in the Near East since the end of the French mandate and in the mid-20th century. She was the niece of the Syrian Prime Minister, President of the Syrian Delegation at the San Francisco conference in 1945 and AUB Alumni. Abla el-Khoury was a pioneering woman journalist in Syria, announcer of "The Lady and the Mike" program on the SBS.

Besides her work as the only woman in the SBC, Abla el-Khoury advocated for Syrian Women's right to vote, which was decided in 1949. She was one of the five thousand women registered in the District of Damascus and one of the one thousand who appeared at the polls.

The case of Abla el-Khoury is relevant to study the context of the transformations of postcolonial societies through the angle of feminism and nationalism, two ideologies that have been embraced by elite women in Syria. The biographical tools of research helped to draw the portrayal of an emancipated woman, who braved the social bias of her time. Besides the biographical approach, the topic deals with a new reading of the History of Syria, through a gendered perspective in order to understand how subaltern citizens – such as women – improve women's status in Levantine societies. The feminist movement in Lebanon and Syria in the 1930s and 1940s was part of an anti-colonial process with demands against the paternalistic and confessional system and nationalist demands in favor of the independence of Lebanon. It further sought to give women equal social and political status with men. Women in the colonial system had a subaltern status (limitation of rights in the society), which was applied to Lebanese women, regardless of their sectarian identity. Subaltern citizens were as those "who are systematically placed at a disadvantaged remove from direct state benefits, under the protection and control of privileged mediating elites, by virtue of their class, caste, gender, race, religion, or ethnicity." (Thompson, 2000)

This article is based on postcolonial theories in order to analyze the status of Lebanese women during the French mandate. Were they a subordinate category? If yes, how did Abla Khoury overcome the subaltern status that was applied to women in her time?

The paper would analyze this process within feminist movements (adopting a poststructuralist feminism approach) that have risen, as pan-arab movements in the 1930s and 1940s in the Arab world, and that played a major role in the independence process, against the French mandate (Syria became independent in 1946) and in favor of women's emancipation. If feminism contributes to advocate for women's rights and equality with men, it is also nationalist movement, in which women identify themselves with their nation and support for its interests. Therefore, Abla Khoury could be considered as part of the feminist nationalism movement, which links struggles for women's rights with struggles for group identity rights and even international recognition (as Alice Kandaleft did in the UN Commission on Women Status during the same period).

How do individual stories and careers shape feminism and nationalism in Lebanon and Syria?

This paper would examine first the biography of Abla Khoury before analyzing the ways she used her status (as member of an intellectual elite) and role in the media to advocate for women's rights in Syria. Finally, I will question her path through the concept of postcolonial citizenship in Syria after

the French mandate. Thus the individualization of research, within the framework of a micro-historical approach, is necessary, insofar as it would allow to better understand why Abla Khoury managed to affirm herself in circles reserved until then to men, such as diplomacy.

Angela Kahil

Angela Kahil is a French researcher in gender and contemporary history, defending her thesis at the Institute of Oriental Languages (INALCO) in Paris on January 5, 2023. Her thesis is about the first woman diplomat in Lebanon, Angela Jurdak Khoury. Kahil taught in the PSPA department at the American University of Beirut (AUB) between 2017 and 2019 and currently teaches at the Holy Spirit University of Kaslik (USEK) in Lebanon in the History Department. She has been a Fulbright Scholar in 2016 and a visiting professor at Erfurt University in 2015. She holds two M.A. degrees, the first one from the Saint-Joseph University in History and International Relations (2006) and the second one from Panthéon-Paris 2-Assas, in Political Studies (2007).

A Paper of Their Own: *Noga* – A Feminist Israeli Magazine

Eiinat Lachover

Noga, a feminist magazine published in Israel from 1980 to 2005, has yet to receive any research attention. In the communications field, the current research is concerned with feminist alternative communication media and the notion of multiple public spheres. In the historical-cultural field, the investigation focuses on the Second Wave of the feminist movement in Israel.

Noga provides a singular opportunity to examine the development of alternative means of communication for women in the Israeli context. The analysis places particular emphasis on *Noga's* attributes as a radical and independent communication product and an alternative communication organization, as well as on its founding, its activities and its closure.

The research methodology is based on three primary components: (1) content analysis of the magazine; (2) in-depth interviews with the magazine's major editors and writers; and (3) analysis of the magazine's archive.

The presentation will focus on the relations between the dominant public arena and the feminist arena created by *Noga* in the context of issues on *Noga's* agenda: violence against women, the Israeli-Palestinian conflict, globalization and lesbians. The presentation will suggest that *Noga's* criticism of the media reflects a complex position. On the one hand, a clear call to abandon the patriarchal arena and the master's tools and to establish a new arena where the voice of feminism could be heard. On the other hand, *Noga* never deserted its struggle within the mainstream media and tirelessly worked to change it by attempting to generate a new public discourse.

Eiinat Lachover

Eiinat Lachover is an associate professor at Sapir Academic College. Her work is dedicated to critical analysis of encounters between gender and a broad range of media forms and contexts, such as gendered construction of news production; gendered discourse in news media; gender ideologies in popular media; and girlhood and media. She has published her work in international journals, such as *Communication Theory*, *Journalism*, *International Journal of Communication*, *Communication Culture and Critique*, *Feminist Media Studies*, *Journal of Children and Media*, *Celebrity Studies*, *European Journal of Women's Studies*, and *Journal of Gender Studies*. She also co-edited a book *Girlhood bodies: Absent, Hidden, Present* (Magnes Publishing House, 2017, in Hebrew).

Alice Bron and Séverine. Qualifying a female journalist through the use of transnational sobriquet

Brecht Deseure, Sébastien De Valeriola, Florence Le Cam, Manon Libert & Alexia Vidalenche

Alice Bron (1850-1904) was the first lay nurse in Belgium; she set up a housekeeping school and a women's mutual aid society which had been qualified as 'absolutely revolutionary' (Goffin, 1971). In 1886, she joined the socialist party and contributed to the newspaper *Le Peuple*. Her resignation from the party and her break with *Le Peuple* (Puissant, 2012) were the subject of a media controversy. She finally left for South Africa with the Red Cross as a nurse in 1899 and wrote for *Le Petit Bleu* (Goffin, 1971). Despite these remarkable feats, Alice Bron is almost invisible in the history of Belgian journalism. Contemporary journals devoted a lot of attention to her, describing Bron as the 'Belgian Séverine' or 'Séverinette' in reference to the French journalist Séverine (Blum, 1993; Besnard, 2021). This finding allows us to question the way in which the newspapers of her time assigned journalistic, feminist and activist personalities to Bron, both as a private person and as a professional. The comparison to Séverine was used by the newspapers in a double-edged way, either to enhance her career or to disqualify her. This double characterization will be the object of our analysis, carried out on a vast corpus of daily editions of 13 Belgian newspapers (end of 19th-mid 20th century), using text mining tools (Moreux, 2017). These tools allow us to identify the way in which her sobriquet was used in the press, by whom, in which newspapers, in which period, and above all to better understand the transnational circulation of a female journalistic figure and its use in another media context.

Brecht Deseure

Dr. Brecht Deseure is an historian specialising in the political and cultural history of Belgium, the Netherlands and France in the revolutionary era. His research interests include political culture and iconography, the history of memory, constitutional history and the history of journalism. His dissertation (University of Antwerp, 2011) was on the politics of history pursued by the French republican and Napoleonic governments in Belgium. He has worked as a postdoctoral researcher and as a lecturer at various universities in Belgium, the Netherlands, Germany and the United Kingdom. He is currently employed as lead of the FED-tWIN project CAMille-Centred'archives sur les médias et l'information at the Université libre de Belgique (ULB) and the Royal Library of Belgium (KBR).

Sébastien de Valeriola

Dr. Sébastien de Valeriola is an assistant professor at the VUB Brussels as Professor in Digital Humanities. He is currently fulfilling the PhD position in history at the KU Leuven and Ghent University and holds three master's degrees alongside a PhD in mathematics at the KU Leuven. He was awarded with the Henri Pirenne Prize in 2017 and the SCOR Actuarial Prize in 2013.

Florence Le Cam

Dr. Florence Le Cam is a professor in the department of Information and Communication Sciences at the Vrije Universiteit Brussels and a professor at the University of Montreal. Florence has a PhD in 'L'identité du groupe des journalistes du Québec au défi d'Internet' at the University of Laval and

the University of Rennes. Her research focuses on journalists and their emotions, communication, and experiences. Her works include *Le Journalisme en ligne mondialisé* (2022, PUR) with Pereira, *Les Journalistes et leurs médias en Afrique. Pensées mêlées en souvenir de Marie-Soleil Frère* (2022, VUB Press), *Etre femme et journaliste. Enquête sociologique dans un monde au masculin* (2021, VUB Press) with Libert et Ménalque, and *Emotions de journalistes: Set et sens du métier* (2017, Grenoble University Press) with Ruellan. Currently, she is working on publishing her own book *L'usine du journalisme. Espaces, matérialités et relations de pouvoir*.

Manon Libert

Dr. Manon Libert is a full-time lecturer at the School of Humanities and Social Sciences, UMONS, responsible for the Information and Communication Department of the School of Humanities and Social Sciences at UMONS and President of the School of Humanities and Social Sciences at UMONS. Her PhD thesis was on 'Mutation de trajectoires professionnelles et des conditions d'emploi et de travail des journalistes de la presse écrite quotidienne en Belgique francophone'. Furthermore, she is a member and collaborator of the Laboratory of journalist practices and identities (LaPIJ), member of the Research Institute of HumanORG at UMONS, and member of the Information and Communication Research Center (CeRIS) at UMONS and the research institute Soci&Ter. Libert is also a scientific collaborator at the Center of Research on Information and Communication (ReSIC) at ULB.

Alexia Vidalenche

Alexia Vidalenche is a PhD student of French Literature and of Information and Communication sciences at the VUB and University of Paul-Valéry Montpellier since 2018. Her thesis is titled 'Les journalistes peints par eux-mêmes: portraits de journalistes dans la presse en France et en Belgique francophone de 1830 à 1939'. Additionally, she is a full-time assistant at the Department of Information and Communication Sciences at the VUB. Her research interests are the history of the French and Belgian-French press; the identities, practices and discourse of journalists; the materiality of media supports and the corpus exploitation of digital press and *text mining*.

Polish Women Directors through Feminist Theories

Katarzyna Lipinska

Ewa Mazierska describes women's cinema in communist Poland as minor cinema, on the fringes of the "dominant current", that of men which imposes certain aesthetic codes. From the end of the 1980s, Polish directors like Agnieszka Holland, Barbara Sass, Magdalena Lazarkiewicz, to name a few, succeeded in making critical feature films, indirectly targeting the "dominant current" and its myths (female sensitivity, Polish mother, ideological) through hysterical heroines (Sass), socialist heroes who fail (Holland), solidarity between women or even ridiculed phalocrats (Lazarkiewicz). They set an example for generations of women filmmakers who arrived after 1989, like Malgorzata Szumowska whose films defend those excluded from the order of discourse. Szumowska has even set herself the goal of deconstructing with her films the codes of masculine aesthetics that have dominated Polish cinema.

Our presentation aims to analyze the films of the aforementioned Polish directors through feminist concepts: de-aesthetics (Teresa de Lauretis), against cinema (Claire Johnston), scopophilia (Laura Mulvey), diversity against division (Judith Butler). This is done with the aim of rehabilitating the link between Polish society and the heroes and heroines created by women filmmakers.

Katarzyna Lipinska

Dr. Katarzyna Lipinska is an associate researcher at the IRCAV – EA 185 laboratory in cinematographic studies, information and communication sciences and an associate researcher at the CIMEOS laboratory of the University of Burgundy, Dijon in information and communication sciences. Her PhD research, which was completed in 2016, was on 'Le Cinéma en République Populaire de Pologne: le cas de l'ensemble filmique TOR (1967-1981). Analyse des discours d'auteur et idéologique'.

The Rise of Antifeminism in Switzerland at the Beginning of the 20th Century

Dominique Lysser & Pauline Milani

In 1928 the Swiss Federation of Women's Organization curated the country's first national women's exhibition. The SAFFA (Swiss Exhibition for Women's Work) was a direct response to the increasingly precarious economic situation of the late 1920s. Consequently, demands for women's suffrage and gainful employment opportunities took center stage, challenging the established gender order. Thirty years later, in 1958, the second SAFFA opened its gates to almost 2 million visitors. But whereas the emancipatory nature of the 1928 exhibition was obvious, the exhibition of the late 1950s had lost its sense of political urgency. Instead, it reflected a highly conservative outlook on traditional gender roles. Women's suffrage, a contested right until 1971, was but an afterthought. What happened?

The economic crisis of the 1930s exacerbated latent misogynist and xenophobic sentiment, resulting in a full-blown antifeminist backlash that took effect on multiple levels. Restrictive legislation impeded women's access to the labor market. Advertisements, newspaper articles, and women's magazines propagated a separation of the public and private spheres and promoted a return to the hearth to encourage women to have children.

This paper aims to trace the rise of antifeminism in Switzerland from the 1920s onwards and to analyze its impact on women's movements by examining their exhibition practices. Conceived as mass media events for national and international audiences, the 1928 and 1958 SAFFA provide rich records that enable an in-depth look into how antifeminist propaganda shaped the public vision of women's movements, and how the feminist activists themselves responded to this reactionary offensive.

Dominique Lysser

Dominique Lysser is a doctoral assistant at the Department of Contemporary History, University of Fribourg, Switzerland. Her dissertation analyzes women's trade exhibitions in Switzerland as gendered displays of political communication from a transnational perspective.

Pauline Milani

PD Dr. Pauline Milani is a senior lecturer at the Department of Contemporary History, University of Fribourg, Switzerland. Her work focuses on the history of women and gender in Europe, particularly in Switzerland. She leads the research project "Antifeminism in Switzerland, 1971-2001: discourses, practices and transnational circulations" (2023-2026).

Dominique Lysser and Pauline Milani work at the same university but in two different linguistic units (French and German). This proposal is their first collaboration and brings together their expertise in two different linguistic and historiographical fields.

Sex in Mind and Education: A Feminist Response to a Medical Theory of Female Difference in Education

Fiona MacHugh

In 1874 Henry Maudsley, renowned English alienist, published his article "Sex in Mind and Education"¹ in *The Fortnightly Review*, one of the most influential British magazines of the 19th century. In this article directed at a general, non-medical audience Maudsley argued against female education on an equal ground with men on supposedly medical grounds, advancing theories that not only were women unequal to such a task but that overtaxing their brain could lead to infertility, illness, and madness. In its pathologization of the effects of education on the female mind, it was a decidedly anti-feminist article which attempted, without any kind of empirical data, to reassert Maudsley's own misogynist opinions whilst hiding them under a paternalist concern for the women whose rights he wanted to deny. In contrast, in the same periodical, Elizabeth Garrett Anderson, the first British woman to qualify as a doctor and a member of the suffragist movement, responded to Maudsley and his assertions with an irony which highlighted many of the contradictions inherent in discourse which attempted to block the social advances being made by women at the time.² This paper will look at the two articles, and a select sample of responses to the debate between the two doctors, to examine the way that a publication for general readership was used by medical professionals to diffuse not only their medical ideas but their ideological position on women's minds and women's education.

Fiona MacHugh

Fiona MacHugh (PhD) completed her MA in History with Spanish at the University of Dundee in 2011, with a special focus on crime and punishment in Europe and her dissertation "Infanticide in London, 1775-1803 and 1850-1875: The Impact of Legislation and its Interpretation in Old Bailey Trials of Mothers who Murdered their Children". In 2013 she completed her MLitt in Gender, Culture and Society with a thesis on "The Tyranny of their Organisation': Medical Discourse on Female Madness and Female Biology and its Influence on the Female Inmates of the Dundee Royal Lunatic Asylum and the Royal Edinburgh Asylum, 1851-1900". She received her PhD from the same institution in 2021, with her thesis entitled "The Construction of the "Mad" Female Criminal in Medical Discourse and Legal Practice at London's Old Bailey, 1863-1913". Her principal areas of research interest are the histories of crime and psychiatry/ medicine, specifically in relation to women and how gender ideology influenced women's contact with these spheres and how critical gender theory can aid our interpretation of these experiences.

Editorial (re)visions of feminism in Fireweed: A Feminist Quarterly of Writing, Politics, Art & Culture

Marcin Markowicz

The life of *Fireweed*, a Toronto-based feminist quarterly established by a collective of women in 1978, spanned almost three decades. What started as a "Women's Literary and Cultural Journal" transformed into a "Feminist Quarterly of Writing, Politics, Art and Culture", reflecting the editors' aspiration to create a platform for feminism in all its heterogeneity. However, the "all women" mandate soon revealed itself to be unattainable, forcing the collective of mostly white, middle-class, and heterosexual women to face their own biases and narrow-mindedness in their own visions of what it meant to produce a publication that espoused feminist values. Gradually recognizing the ideological and cultural complexity of feminism and the significance of dialogue and cooperation with women marginalized on the grounds of race, ethnicity, sexual orientation, and class, the editors began to revise their thus far unquestioned notions of feminism and feminist literature. In my paper, I focus on these editorial visions and revisions on the example of three episodes from the history (and the pages) of the journal. The first episode relates to the controversy that surrounded the publication of an allegedly sexist poster in *Fireweed* in late 1970s. The second episode centers on the editors reevaluating their preconceived notions of literature and the literary in early 1980s, and the third episode revolves around the highly divisive issues of sex, sexuality, and pornography which were debated in the pages of the journal in early 1990s. Together, the three episodes point to the ways in which *Fireweed* expanded feminist discourses and embraced the transformative nature of the concept of feminism.

Marcin Markowicz

Marcin Markowicz is an Assistant Professor in the Canadian Literature Research Unit at the Faculty of English, Adam Mickiewicz University in Poznań, Poland. His research interests include print culture studies, esp. the history of Canadian literary magazines as well as contemporary Canadian literature with a focus on queer writers. In December 2020, he defended a doctoral dissertation on feminist literary magazines in Canada. He is the recipient of the 2019 Graduate Student Scholarship from the International Council for Canadian Studies as well as the 2022 International Council for Canadian Studies Award for the Best Doctoral Thesis in Canadian Studies.

Mapping Feminist Networks with AdArchive: Exchange Advertisements in Late-Twentieth Century North American Periodicals

Jana Smith Elford & Michelle Maegher

Feminist magazines, broadsheets, and newsletters have long been understood as essential to twentieth-century feminist movements and activism (DeLap, DiCenzo and Ryan 2006, DeLap and DiCenzo 2008, Gilley 2012, Beins 2017, Jordan and Maegher 2018). Periodical studies scholars have argued that these artifacts play important roles in communicating feminist politics, building feminist communities, and conceptualizing the contours of feminist praxis (Murray 2004, Piepmeier 2009, McKinney 2015, Beins 2016, Groeneveld 2016, Green 2016, 2017). Our work expands feminist periodical scholarship with an innovative focus on advertisements, which, we argue, are an untapped archive of feminist communication, community-building, and public outreach (Maegher and Burton 2021, Hollows 2013). Our initial research reveals that advertisements are indices of connections made between organizations, people, and places. Specifically, feminist magazines often employed "exchange advertisements" as a practise to exchange space in their advertising sections with other publications.

AdArchive is a collaborative project we have designed that uses digital humanities methods in order to visually represent and better understand the social networks that sustained feminist publishing. Specifically, we use Linked Open Data (LOD) tools to describe the contents of advertisements so that we can better understand how they contributed to the contours of late twentieth century feminist practice and community building.

This paper provides a demonstration of AdArchive's innovative LOD knowledge map. We use this tool to explore the networks amongst late-twentieth century feminist periodical publications and the (often collective) organizations that produced them. In addition to mapping feminist networks as they

are represented in exchange advertisements, we also consider the capacities for LOD tools to represent the links that failed to materialize. How, we ask, can feminist digital humanists support research that makes room for absence? How can feminist digital humanists - or any scholar working with archives - study that which is not in the archive?

Jana Smith Elford

Dr. Jana Smith Elford is a lecturer at the School of Arts, Science, and Education Medicine Hat College in Alberta, Canada. She completed her PhD in English and Film Studies at the University of Alberta in 2018 and her Postdoctoral Fellow Research at the Social Sciences & Humanities Research Council of Canada in 2019. Her areas of specialization are in Feminist Cultural Studies, Periodical Studies, Late-Victorian Feminism, Twentieth-Century Feminism, Feminist Digital Humanities and Network Visualization. She has been working on 'From Principles to Praxis: Remediating Feminist Archives in Linked Open Data' alongside Michelle Meagher for *IJHAC: A Journal of Digital Humanities* and "'We are one': Fellowship Ideals and Social Transformation in Mona Caird's *The Wing of Azrael*" for *British Women's Writing from Brontë to Bloomsbury Volume III: 1880s and 1890s*, edited by Adrienne E. Gavin and Carolyn W. de la L. Oulton.

Michelle Meagher

Dr. Michelle Meagher is an Associate Professor and Department Chair of the Department of Women's and Gender Studies at the University of Alberta, Canada. She graduated with a PhD in Cultural Studies at George Mason University in the USA. Her areas of interest are feminist cultural studies, popular cultural and feminism, feminist cultural production, periodical studies, feminist art history and ageing in art. She co-authored 'From Principles to Praxis: Remediating Feminist Archives in Linked Open Data' alongside Jana Smith Elford for *IJHAC: A Journal of Digital Humanities* adjacent to publications in *Australian Feminist Studies*, *Feminist Theory*, *liminalities*, *Feminist Studies* and *Feminist Media Studies*.

"Like Simone de Beauvoir and Jean-Paul Sartre': A Study of Disguised Anti-Feminist Propaganda in the Work of Iranian Author Belgheis Soleymani"

Fahimeh Najmi

Since the Ayatollahs came to power, and before the streets of Tehran and other cities across the country became the site of the killing of girls - as is currently the case - the issue of women in Iran is an extremely sensitive area. This is evidenced by the numerous arrests of feminist activists, who are often sentenced to heavy penalties. Many of them, to escape this constant pressure, has been pushed into exile. However, during these years, the government was able to rely on those who decided to conform to the official ideological interpretation of women. They militate through their artistic and literary production with the aim of propagating and trivialising the desired image of women and the so-called values linked to it as a substitute for feminism, considered to be 'a Western marketing product'. Thus, it is a kind of 'Iranian-style feminism' that is proposed. This contribution therefore proposes a study of the work of Belgheis Soleymani (born in 1963), a female writer and specialized in the literature of the Sacred Defence - focused exclusively on the war imposed on Iran by Iraq (1980-1988) - and one of the main high-profile representatives of this current, in order to demonstrate the mechanism employed in this hijacking of feminism.

Fahimeh Najmi

Fahimeh NAJMI is the author of *Le Théâtre, l'Iran, et l'Occident* (L'Harmattan, 2018) and of articles in *New Theatre Quarterly*, *Registres* and *Alternatives théâtrales*. Deprived of work in Iran after five years of teaching, including in the Faculty of Art and Architecture of Tarbiat Modares University (TMU) in Tehran, she now lectures and researches in France. She holds a doctorate in Theatre Studies from the Université Sorbonne Nouvelle in Paris.

The feminist journal *Bang* and the importance of comics and cartoons

Anna Nordenstam

The Swedish feminist journal *Bang* was founded in 1991 by a group of young female students at the University of Stockholm. It was for a long time the largest feminist cultural journal in Sweden with a huge impact. After thirty years, in 2020 it was abolished due to the economic situation. The journal started as a collective activist project with a flat organization, and a low budget but with a distinct aim to launch and discuss feminist issues and new theories for an audience also outside the university (Hultman 2014, Dermott 1994). Over the years *Bang* has been the most important journal for feminist issues in Sweden, and the material consists of reportage, essays, debates, interviews, art, literature, and comics.

This paper argues that analyzing *Bang* should also include art and literary material such as comics and cartoons. In other feminist journals from the Women's liberation during the 1970s such as *Kvinnobulletinen* and *Vi mänskor*, there are comics and cartoons in different aesthetical styles and themes related to feminism (Nordenstam & Wallin Victorin 2019, Cameron 2018). As this paper shows there are comics and cartoon of other artists, and with themes related to feminism in *Bang* too, and the feminist strategy of using humor, irony, and satire is used in various ways. The editors worked very strategically at the beginning of the 2000s for increasing the publishing of feminist comics and today some of them are the most prominent feminist comic artists in Sweden such as Anneli Furmark, Nina Hemmingsson and Liv Strömquist.

Anna Nordenstam

Anna Nordenstam, Dr. Professor in Comparative Literature at the University of Gothenburg, Sweden. Nordenstam has written extensively about feminist journals in Sweden and feminist comics and cartoons. Among the publications see *Comic Art and Feminism in the Baltic Sea Region Transnational Perspectives*, eds. K. Beers Fägersten, A. Nordenstam, L. Romu and M. Wallin Victorin, Routledge 2021.

Women's literary writing in the face of the woman question: the case of the Greek magazine *Elliniki Epitheorisis*

Matrona Paleou

This presentation will focus on women's literary writing as presented in the general interest magazine *Elliniki Epitheorisis* (*Hellenic Review*) that first appeared in Athens, Greece in 1907 and was being published continuously until 1941. It reappeared for only a few months in 1944 and in 1946. It

was directed by Eugenia Zografou (1878–1963), a dynamic journalist and a literary writer. Zografou is particularly interested in women's rights, emphasizing the need for their education and their right to work, leaving aside political rights.

In this respect, it is interesting to see how the issue of women's social role and position is presented in literary texts published in a magazine that was neither a literary nor a women's magazine. The first two decades of its publication are of greater interest in terms of the woman question and these will be mainly highlighted here, as it was then better attuned to contemporary women's demands in Greece. In the following years, *Elliniki Epitheorisis* did not lack women's writings, but its overall contribution to this issue was overtaken by the times and overshadowed by other more dynamic voices.

This presentation will attempt to explore to what extent the woman question is addressed in literary texts, with emphasis on prose that offers the most characteristic examples, and subsequently, what views prevail on this issue, taking into account the magazine's stance towards women's rights as put in the socio-political context of that time. It will also examine how the views on women's issues expressed internationally are received and appropriated in these texts. Therefore, this study aims to offer new insights so as to further illuminate the presence of women writers and the views on the woman question in the Greek Press, especially during the first turbulent decades of the 20th century.

Matrona Paleou

Matrona Paleou studied at the University of Athens, School of Philosophy. She was awarded a Master's degree in Modern Greek Studies at King's College London and received her PhD in Modern Greek Literature from the University of Birmingham. She has also conducted postdoctoral research on Greek literary and art periodicals published between 1900 and 1940 at the Athens School of Fine Arts. Her research interests lie in Greek Literature of the 20th century, especially poetry and prose fiction, and include the reception of literature, publication culture with a special focus on literary periodical press, cultural history and cultural mediations through literature and translation, as well as women's writing. She works at the Hellenic Ministry of Culture and she has taught Modern Greek Literature at the Hellenic Open University.

Panel 1: Continuities and discontinuities of online feminisms

Josiane Jouët, Jaércio da Silva & Phoebé Pigenet

The sociotechnical approach places the uses of information and communication technologies and digital practices in the context to which they belong (Jouët 2000, Akrich 1993). The context here is understood as social (family, work, associations), technical and infrastructural, but also in a sociohistorical approach: the result of a process of negotiations and changes over time. Thus, this panel proposes to discuss how current feminist practices are more broadly embedded in a 'mediactivist' tradition (Cardon and Granjon 2013). Our premise is as follows: by massifying and transnationalising contemporary collective protests, platforms seem to offer new forms of interaction and exchange, while these can also be read and analysed from the perspective of continuity with practices existing before the democratisation of the Internet. If the media and formats are transformed in a creative and audacious way, the strategies, notions and concepts forged in the 19th-20th century remain valid (Pavard, Rochefort and Zancarini-Fournel 2020). We therefore understand the circulation, translation and inscription of an 'intellectual corpus' and of claims born mainly in the 1960s and 1970s. The information and communication sciences (ICS) are well placed to study this phenomenon, because - by their founding transdisciplinary character - they offer the possibility to combine political, economic, technological, socio-cultural, etc. approaches, and thus allow to analyse the complexity of the manifestations on digital platforms (Poell 2020).

Between 'continuities' and 'discontinuities', and taking the French context as a starting point, we consider this extension of 'feminist ideas' from two case studies:

First, Jaércio da Silva will speak on the circulation of intersectionality. This presentation takes intersectionality out of its position as "a concept that serves to explain the social world" and places it as a technical innovation: crossing and being crossed by the boundaries between science, society and technique. He will present a cartography of the actors who carry it, their trajectories, the points of entry, circulation and (de)connection of what he calls the "intersectional cause".

Finally, Phoebé Pigenet will question the translation and re-actualisation of fat activist ideas born in the 1970s in the US in the Francophone context on platforms such as Twitter or Instagram. Far from inventing new arguments, activists seize these digital spaces to put forward concepts and claims that pre-exist them: visibility, the demedicalisation of their existence, access to public space (Cooper 2016, Carof 2021).

Josiane Jouët

Professor emeritus at the University of Paris II and member of the Centre d'analyse et de recherche interdisciplinaire sur les Médias (Carism) which she directed from 2004 to 2009. She participated in the foundation of the "sociology of uses" movement. Her work focuses on the appropriation of information and communication technologies, approached from the angle of the double mediation operated by technical innovation and social change. Her latest book (published in 2022) is on "Numérique, féminisme et société" (Presses des mines).

Jaércio da Silva

Doctor in Information and Communication Sciences at the University of Paris-Panthéon-Assas, Centre for Analysis and Interdisciplinary Research on Media (CARISM). Temporary teaching and research assistant (ATER) at the French Press Institute (IFP) since 2021/2022. He is interested in the translation and circulation of the concept of intersectionality on the French web, the way digital tools contribute to the construction of connected political causes and the multiplatform use of platforms.

Phoebé Pigenet

Phoebé Pigenet is a PhD student in Information and Communication Sciences at the Centre d'analyse et de recherche interdisciplinaire sur les médias (CARISM) at the University of Paris-Panthéon-Assas. She is beginning a thesis on digital spaces, discourses and uses that aim to make deviant bodies visible. She is particularly interested in fat women and the politicisation of fatness as a feminist issue within digital spaces.

Panel 2: Editing, Reporting, and Imagining Left Feminism in Popular Front's Magazines from 1934 to 1914

Stanislava Barać, Isidora Grubački, Zorana Simić & Jelena Lalatović

The aim of this panel is twofold. To begin with, the panel delineates the periodical phenomena of the Popular Front's feminist (illustrated) magazines. Coupled with that, the aim of the research is to reconstruct fundamental common features and interconnections between the Popular Front's feminist magazines. By doing so, the panel aspires to reconstruct the place of origin and development of the international women's movement which could be labeled as *left feminism*. The presentations are following in the footsteps of previous research of the magazines which adhered to the tradition of *left feminism* (Ackelsberg, Whitney), and women's literature that belongs to the same intellectual and socio-political paradigm (Nekola, Rabinowitz). What is more, the reasoning behind the panel relies on the concepts and insights articulated by feminist historian Ellen DuBois, as well as on our own research of Yugoslav magazine *Žena danas*, which also epitomizes *left feminism* in the interwar period (collection of papers ed. by Stanislava Barać: *The Magazine Woman Today (1936–1940): the Enlightening for the Revolution*, Belgrade, 2022).

Taking into account several magazines [*Mujeres Libres (1936–1938)*, *Les Femmes dans l'action mondiale (1934–1939)*, *Jeunes filles de France (1936–1938)*, *Woman Today (1936–1937)*, *La Mujer Nueva (1935–1941)*, *Žena danas (1936–1940)*, *Die Frau (Paris 1936)*], the panel intends to outline the broadest possible perspective, that of a global women's movement against fascism. The presentations discuss the role of the magazine as a central media in the shaping of *left feminism* or the *Popular Front's feminism*. This is to be done by analyzing the key actors and issues of this process, which are the following:

1) Women editors and their specific position in the Popular Front Era in relation to both those feminist periodicals which precede them and those which come after them; 2) Women's autonomous organizations and ideologies that steered the magazines; 3) Crucial topics (suffrage, world peace, The Spanish Civil War, women's experiences), discourses (antifascism, discourse of motherhood, emancipation), and ideologies (new feminism, feminist internationalism, trade unionism, pacifism); 4) Periodical genres: reportage and the short story; 5) Women readers as target audience, and 6) Women contributors learning about media and journalism at the very moment they were "doing" journalism and making the magazines. The joint analysis of the abovementioned periodicals demonstrates how the idea of the Popular Front as an alliance between working-class movement and middle-class parties against the looming fascism was the backbone of not only the political strategy of the communist movement but also of the (communist, anarchist, and socialist) autonomous women's organizations as well.

The Common Features of the Popular Front's Feminist Magazines from 1934 to 1941

Stanislava Barać

The aim of this presentation is to point out how the epoch of the Popular Front constitutes a transitional and transformational period in the history of socialist and proletarian feminism, which also applies to the evolution of the women's and feminist periodical press. The given historical moment – the massive global alliance against fascism and war as an unprecedented endeavor in human history – had a major impact on feminism and women's periodicals. Conversely, a network of women's antifascist action largely contributed to the realization of the Popular Front's strategy and goals. Along with that, the hybridization of the Popular Front's strategy and feminist activism gave birth to a new feminism – which could be described as Popular Front feminism or left feminism. This presentation will elaborate on this thesis utilizing the methodology of the (feminist) periodical studies. Mapping out the mutual features and commonplaces of a several left feminist periodicals, the research shows how women editors, editorial staff and their editorial policies contributed to the massifying of both antifascist and autonomous women's movements. Moreover, the paper discusses the role of the genre of the illustrated papers – how it shaped the visual and textual contents such as photography and photomontages, reportages and short stories. Thus the presentation explores the paradigmatic relation between the ideology of left feminism and the genre of the women's magazines, which is to say that the presentation examines the hypothesis that the feminist periodicals of the Popular Front era embody a unique juncture of socio-political engagement and entertainment for the first time in history.

Keywords: left feminism, new feminism, proletarian feminism, Popular Front feminism, women's magazines

Stanislava Barać

Stanislava Barać is a Senior Research Associate at the Institute for Literature and Art in Belgrade (Department: Periodicals in the History of Serbian Literature and Culture). After having graduated from the Faculty of Philology in Belgrade in 2003, at the Department of Serbian Literature and Language with Comparative Literature, she obtained MS as well as her Ph.D. degree in Literary Science at the same Faculty in 2007 and 2014, respectively. She has authored over fifty articles and two monographs (*Avant-garde "Thought"* published in 2008, *Feminist Counter-publics: The Genre of Female Portraiture in Serbian Periodicals 1920–1941*, published in 2015). Also, she (co-)edited four collective volumes (*The Russian Archive Magazine 1928–1937 and the Culture of Russian Immigration in the Kingdom of Serbs, Croats and Slovenes/Yugoslavia 2015*, *Children's Periodicals: the Yugoslav Heritage 1918–1991* in 2019, *The First World War and Slavic Literatures 2021*, *The Magazine Woman Today (1936–1940): the Enlightening for the Revolution*, 2022).

Women's World Committee Against War and Fascism and Conceptualizations of Fascism in Popular Front Left-Feminist Periodicals in Belgrade, Zagreb, and Paris

Isidora Grubački

Focusing on three Popular Front magazines – *Žena danas* (1936–1940, Belgrade) and *Ženski svijet* (1939–1941, Zagreb) in Yugoslavia, and *Les Femmes dans l'action mondiale* (1934–1939, Paris) in France – this presentation will explore women's antifascist mobilization during the Popular Front period. This will be done in two steps. First, the presentation will situate these magazines within the broader context and the broader historiography of the Women's World Committee Against War and Fascism, initiated in 1934 in Paris by French feminist and pacifist Gabrielle Duchêne. The second part of the presentation will examine more closely various conceptualizations of fascism offered in the abovementioned periodicals, and explore to what extent fascism was conceptualized from a feminist perspective. Overall, at the intersection of periodical studies, intellectual history, and transnational women's history, the presentation will argue that the analysis of these and similar periodicals is a key to a broader understanding of this international women's antifascist organization, as well as the gendered aspects of Popular Front, so far still underresearched.

Keywords: *Žena danas*, *Ženski svijet*, *Les Femmes dans l'action mondiale*, Gabrielle Duchêne, Women's World Committee Against War and Facism, women's antifascist mobilization

Isidora Grubački

Isidora Grubački is a doctoral candidate in Comparative History at Central European University, Budapest/Vienna, and a researcher at the Institute of Contemporary History in Ljubljana. In her doctoral research, she explores feminist activism and feminist intellectual history in Belgrade, Zagreb, and Ljubljana in the interwar period and aims to put Yugoslav feminist history into a broader regional and transnational perspective. Her fields of interest include intellectual history of feminisms, transnational women's history, the history of Yugoslavia, and gendered labor history, and she has published several articles in these topics. She is a member of two COST Action networks, "Worlds of Related Coercions in Work" (WORCK), and "Who Cares in Europe?".

Les Femmes dans l'action mondiale (Women in Global Action, 1934-1939) and Žena danas (Woman Today, 1936-1940): The role of Gabrielle Duchêne in Shaping Popular Front's Feminist Magazines

Zorana Simić

The aim of the presentation is to consider the relations, parallels, and (dis)similarities between two Popular Front's feminist magazines, a French and a Yugoslav one, respectively – *Les Femmes dans l'action mondiale (Women in a Global Action, 1934–1939)* and *Žena danas (Woman Today, 1936–1940)*. A comparative analysis of these magazines provides new insights into the (global) disseminations of feminist, pacifist, anti-fascist, socialist and communist ideas, fluctuations of the concepts privileged by (women's) editorial staffs and their editorial policies, as well as locating the processes of transition of these ideas and concepts from centers to the peripheries of the Western sphere. The special attention is given to the influential role of Gabrielle Duchêne in shaping Popular Front's feminist magazines, since she was both prominent editor and contributor of the French magazine and an honored public supporter of the establishing of the Yugoslav one. The multiple relevancy of the non-conformist position of Gabrielle Duchêne is highlighted not only through the theoretical prism of the feminist biography and feminist periodical (editorship) studies, but also through a thorough examination of her specific and multilayered version of "realistic pacifism" ("pacifisme amalgamé"). Accordingly, the Yugoslav women editors' (re)interpretation of this doctrine is taken into consideration.

Keywords: *Les Femmes dans l'action mondiale (Women in a Global Action, 1934–1939)*, *Žena danas (Woman Today, 1936–1940)*, Gabrielle Duchêne, pacifism, anti-fascism, Popular Front, feminist periodical press, women periodical editors.

Zorana Simić

Zorana Simić (1992, Brus, Serbia) obtained her BA degree in 2015 and her MA degree in 2016, at the Department of Comparative Literature and Literary Theory, at the Faculty of Philology, University of Belgrade. She is a Ph.D. candidate at the same faculty, as well as a current student of a programme "Master academic studies of political science – gender studies" at the Faculty of Political Sciences, University of Belgrade, thanks to the "Žarana Papić" scholarship by Reconstruction Women's Fund. In May 2018, she became a member of the project "The Role of Serbian Periodicals in the Formation of Literary, Cultural and National Models" at the Institute for Literature and Art in Belgrade, as a scholarship holder of the Ministry of Education, Science and Technological Development. Since May 2021, she has been employed at the Institute for Literature and Art in Belgrade, at the department Periodicals in the History of Serbian Literature and Culture, with the current title of Research Assistant. She is working on her doctoral thesis entitled *Women Periodical Editors in the Kingdom of Serbs, Croats and Slovenes / Yugoslavia: Biographical, Literary-Historical and Typological Aspect*. She studies Serbian and Yugoslav periodicals, literature and culture of the 20th century, as well as contemporary (literary) theories and history of feminism. She lives in Belgrade, Serbia.

Feminist Internationalism in the Women's Magazines in the Era of the Popular Front: The Case of American Woman Today and Yugoslav Žena danas

Jelena Lalatović

The presentation encompasses comparative analysis of two feminist periodicals – the American magazine named *The Woman Today* (published 1936–1937) and the Yugoslav magazine of the same name, *Žena danas* (in Serbo-Croatian, published 1936–1940). These magazines were of the same name, having similar longevity and editorial policies in common as well. What is more, *The Woman Today* and *Žena danas* had an akin positionality in terms of global politics, due to a vital connection to the Communist Party of the USA and the Communist Party of Yugoslavia, respectively. At that historical point the idea of the Popular Front as an alliance between working class movement and middle-class parties against the looming fascism was at the core of the political strategy of the communist parties across the world. Thus the aim of this presentation is to explore how the hybridization of the political strategy mentioned above and the different forms of feminist legacies (women's movements in Europe and the States in the interwar period) shaped both editorial and textual policies in the women's magazines such as the American *Woman Today* and Yugoslav *Žena danas* from 1936 to 1937.

Keywords: *The Woman Today* magazine, the magazine *Žena danas*, Popular Front, Feminist Internationalism, women's periodicals, antifascism

Jelena Lalatović

Jelena Lalatović (Belgrade, 1994) is a researcher and literary critic. She obtained her master's degree in Comparative Literature at the Faculty of Philology in Belgrade in 2017. She is currently finishing her doctoral thesis *The genres of Literary Criticism and Polemic in the Student Periodical Press: the Oppositional Public at the University of Belgrade from 1937 to 1968*. Her research areas of interest include literary and intellectual history, as well as periodical studies. In 2021 she became a member of the European Society for Periodical Research. She works as a research assistant at the Institute for Literature and Art in Belgrade.

Panel 3: Second Wave Journalism: Making the news, doing feminism in Europe

Bibia Pavard, Valgerður Pálmadóttir & Heidi Kurvinen

This panel aims at studying the role feminist journalists played in the circulation of information and rebellion during the "long sixties and seventies" in Europe. It will analyze the multiple connections made by feminists working in both mainstream and activist media, whether by investigating mobilizations abroad or connecting people. It will argue that feminist journalism played a major part in building feminist transnational networks. Focusing on figures of reporters and/or correspondents as well as events which particularly show how feminist journalists created conversations with other feminists both nationally and internationally. It will also focus on how feminist mobilizations created a context that encouraged women

journalist to fight inequalities in the workplace or create new media to propose their own vision of the news. The panel will bring together historians from different countries who will each reflect on national situations in a transnational perspective.

Intermediaries of the revolution: the role of journalists in the transnational circulation of feminism (France 1968-1979)

Bibia Pavard

Focusing on the case study of France, this presentation will begin by questioning the notion of feminist journalism in the context of the feminization of the profession and the explosion of feminist "amateur" media. What form did feminism take for journalists in terms of coverage, writing and critique of power relations in the newsrooms. Is it possible to be feminist in a newsroom or in a feminist magazine? Following the career of journalists who asserted their feminism in the 1970s, the presentation will show multiple ways to negotiate professional practice and political beliefs.

The presentation will then highlight the multiple threads woven through the media coverage of feminist mobilizations and stress the role of French journalists and foreign journalists in France in the making of feminist networks across national borders. A free abortion manifesto in *Le Nouvel Observateur* in France and *Die Stern* in Germany in 1971, The introduction of Harvey Karman and his vacuum aspiration abortion technique making a stopover in Paris between Bangladesh and the United States in 1972, the demonstration of support from French activists to Spanish activists at the Basque border in 1975 or the coverage of the Iranian Revolution in 1979 by a French feminist news agency are all examples of close links between international journalism and activism at the time

The presentation will finally focus on the organization of a conference of Women journalists in Italy in 1977 and question more generally the possibility to organize as journalist and build new professional ethics.

Bibia Pavard

Dr Bibia Pavard is Associate Professor of Contemporary History at Paris Panthéon-Assas University. Her work is at the crossroads of the history of mobilizations, media analysis and history of social change with a special interest on gender and feminism. She has published on the issues of contraception and abortion in France, the movements of the long sixties and the history of feminisms. Her new research focuses on the transnational circulation of the vacuum abortion technique during the 1960s and 1970s in order to seize a "Global revolution of abortion" at the intersection of technical and political innovation.

Publications in English:

"The Business is Political": Des femmes Publishing House and the Question of Power in the French Women's Liberation Movement (1972–1979)", *Women: a cultural review*, 32:3-4, 341-353, 2021DOI: 10.1080/09574042.2021.1973699

"The Right to Know? The Politics of Information about Contraception in France (1950s-80s)", *Medical History*, 63(2), p.173-188, 2019 doi: 10.1017/mdh.2019.4. PMID: 30912500; PMCID: PMC6434658.

Mediated activism: the case of the Icelandic Women's Day Off 1975

Valgerður Pálmadóttir

In October 1975, a heterogeneous collection of women's organizations and associations organized a 'Women's day off,' i.e. a symbolic one-day strike to manifest the importance of women's work for society. In only a few weeks, the organizing team managed to mobilize a massive number of women who participated in the manifestation. This success in terms of participation can, I argue, partly be explained by the extensive publicity work and media strategies conducted by the organizers. In fact, some of the women who were actively involved in organizing the 'Women's day off' were journalists, and consequently, they had an access to media channels that allowed them to promote the upcoming strike directly.

In this presentation, I will discuss the organizing team's media strategies and how they modified the framing of the actions in different channels in order to appeal to a broad group of women. Moreover, I will focus on some prominent figures who acted in a double role as activists and journalists and how they navigated these positions – and how they presented the actions in a variety of ways according to the editorial line of the paper they wrote for.

Valgerður Pálmadóttir

Dr. Valgerður Pálmadóttir is a postdoctoral fellow at the Department of Philosophy, History and Archeology at the University of Iceland. Her current research project is titled "Women bringing societies to a standstill: Icelandic women's strikes and their international influences" and focuses on the traveling concept and ideological content of the Women's Day Off. Pálmadóttir finished a Ph.D. in Intellectual History at Umeå University in 2018 with the thesis *Perplexities of the Personal and the Political: How Women's Liberation Became Women's Human Rights*. Pálmadóttir's research interests include the history of ideas of feminism, political- and feminist philosophy, and the intellectual history of human rights, among other things. Between 2016–2019 she was a coordinator for a research network on feminist philosophy at the Nordic Summer University.

Feminism and Women Journalists of the Swedish tabloid *Aftonbladet* 1978–1984

Heidi Kurvinen

The interrelation between the feminist movement and professional journalism has generated an extensive body of literature. For instance, scholars have studied the encounters between activists and journalists and paid attention to representations of the movement in the mainstream media. Additionally, the role of women journalists in the second-wave feminist organising in the US and the UK is well documented. Less is known how feminism has influenced those who did not actively participate in the movement.

In this presentation, I will focus on the influence of the 1970s feminist movement on women journalists non-unionised activism in Swedish newsrooms. By adopting a social movement approach to workplace activism, I will show that individual journalists and women's groups played a central role in campaigning for change in gendered work cultures, creating a space for feminist consciousness within the profession.

As a case study, I will use a tabloid *Aftonbladet* in which a group of women journalists published a collective report on their experiences of working in male dominated newsroom in 1978. Afterwards, the report was published with the title *Dokumentet – och vad hände sen?* (1979) and it resulted in the establishment of a specific women's desk (*kvinnoredaktion*). News of the women's revolt in *Aftonbladet* also circulated within the Nordic region creating spaces for transnational connections between women journalists and their feminist awakening in the region.

The data used in the presentation, consists of archival sources, media texts and oral history interviews.

Heidi Kurvinen

Dr. Heidi Kurvinen is a media and gender historian who works as a Collegium Fellow at the Turku Institute for Advanced Studies (TIAS) in Finland. She is specialised in studying gendered practices of professional journalism and the interconnections between the feminist movement and the mainstream media. She has published on gender equality discussions within professional journalism in Finland and Sweden, the discussion of feminist organising in the Finnish mainstream media and history of feminism in Finland. Her most recent research is about circulation of feminist knowledge within the Nordic region and the use of digital newspaper archives.

A selection of publications in English:

Heidi Kurvinen, "I have always said that I am not a feminist, but ...": moderate feminism in the narratives of Finnish women journalists who entered the field between 1960 and 1990. *Feminist Media Studies* (2022). <http://dx.doi.org/10.1080/14680777.2022.2084438>

Heidi Kurvinen, Towards Digital Histories of Women's Suffrage Movements: A Feminist Historian's Journey to the World of Digital Humanities. In Mats Fridlund et al. (eds.) *Digital Histories: Emergent Approaches within the New Digital History*. HUP 2020, 149–163. <http://dx.doi.org/10.33134/HUP-5-9>

Heidi Kurvinen, Women's non-unionised activism in Swedish newsrooms, 1961–89. *Women's History Review* 28:7 (2019), 1115–1135. <https://doi.org/10.1080/09612025.2019.1616884>

Panel 4: Networks of Feeling in Women's Movement Magazines

Victoria Bazin, Eleanor Careless & Melanie Waters

Women's movement magazines and newspapers have long been key sites for the mediation of public sphere debate, and have given platforms to feminist activists, journalists, cartoonists and writers. Not only do these periodicals provide a record of feminist 'public outreach' from 'Reclaim the Night' to the Night Cleaners Campaign; they also crucially reflect the moods and feelings that mobilised women's activism and sustained activist communities and campaigns. From *Spare Rib*'s region to region campaign to *WIREs* (Women's Information, Referral and Enquiry Service) nationwide newsletter, from *Big Flame*'s European connections to *Outwrite*'s internationalist feminism, feminist magazines developed far-reaching and affective networks that brought together and gave voice to women across and beyond the UK. Drawing on scholarship in periodical studies and affect theory, this panel explores the affective structures of the feminist periodical in order to examine the role these magazines played in generating local, national, international and transnational networks of feeling.

'I can't wait': Affect and the 'not yet' of Women's Movement Magazines

Victoria Bazin

When *Mukti* launched in 1983, a magazine by and for South Asian women, the editorial collective explained the magazine's urgent mission: 'We must start to write our own stories, create our own pictures, share our struggles and our triumphs'. The letters pages featured contributions by Josna who sent her best wishes as well as her sense of excitement: 'Can't wait for the first issue'. Fatima was equally enthusiastic: 'I can't wait to read stories and other articles which I can relate to. I'll come and help you after my exams. With love, Fatima'. *Mukti*'s letters and editorials articulate a feeling of anticipation as well as urgency. Such feelings are bound up with the 'anticipatory structures' of feminist periodicals, of the affects attached to waiting, of the 'not yet' of a feminist future (Fionnuala Dillane, Melissa Gregg and Gregory Seigworth). This paper draws on the work of periodical scholars such as Dillane, Laurel Brake, James Mussell and Lyn Pykett as well as theories of feminist /queer and postcolonial affect articulated by Sarah Ahmed, José Esteban Muñoz, Lauren Berlant and Gayatri Gopineth to examine 'moments of promise' in women's movement magazines. How might these moments be registered through the distinct affordances of the feminist magazine, its rhythms and its ruptures, its interrupted seriality, its continuities and discontinuities and in what ways do these magazines illuminate, circulate and/or stimulate feelings that are, according to Muñoz, 'indispensable to the act of imagining transformation' (Muñoz)?

Victoria Bazin

Victoria Bazin is Associate Professor in American Literature at Northumbria University, Newcastle upon Tyne, UK. Her research focuses on modernist poetry, modern and feminist periodical culture and contemporary women's writing. She is currently the PI on the AHRC funded project, *Liberating Histories: Women's Movement Magazines, Media Activism and Periodical Pedagogies* (2022-2025). She is the author of *Marianne Moore and the Cultures of Modernity* (Ashgate, 2013) and *Modernism Edited: Marianne Moore and the Dial Magazine* (EUP, 2019) which won the Research Society for American Periodical Studies Book Prize in 2021. She co-edited, with Melanie Waters, the special issue of *Women: A Cultural Review* on 'Periodical Culture from Suffrage to the Second Wave', (2016), contributed a chapter to *Women's Periodicals and Print Culture in Britain, 1940s-2000s* (2020) and published an article on *Red Rag* in *Women: A Cultural Review* (2021).

Angels in the Architecture: The Lonely Subjects of Feminist Periodicals

Eleanor Careless

It may seem paradoxical that the women's movements of the 1970s and 1980s, with their emphasis on collectivity and community, should have sprung from an affective atmosphere of loneliness and isolation. Loneliness, unlike anger or hope, is not one of the obviously 'active' affects that we may associate with political organising; but the feminist urge to form collectives, groups and networks was catalysed, as feminist magazines repeatedly demonstrate, by loneliness. In this paper, I explore the mediation of feminist loneliness in British feminist periodicals such as *Shrew*, *Spare Rib*, *Country Women*, *Mukti* and *Women's Report*. Specifically, I explore how periodical technologies, from letters pages to lonely heart listings, sought to alleviate forms of feminist loneliness. Drawing on Shoshana Magnet and Celeste E. Orr's work on feminist loneliness and Sianne Ngai's

affect theory, this paper seeks to complicate understandings of gendered loneliness by exploring diverse and transnational representations of feminism's lonely subjects – from the loneliness of the archetypal white middle-class housewife to the very different isolation experienced by immigrant working-class British Asian women. I aim to trace connections and exchanges between these representations of gendered loneliness without eliding the difference between the specific, localised forms of loneliness they describe. Through close readings of the verbal and visual rhetoric of feminist media, my paper will discuss the impact of postwar urban development, harsh immigration policies, and growing infrastructures of queer sociality and leisure upon the 'structure of feeling' that is feminist loneliness, and its shaping mediation through the pages of women's movement magazines.

Eleanor Careless

Eleanor Careless is a Research Fellow for the AHRC-funded project *Liberating Histories: Women's Movement Magazines, Media Activism and Periodical Pedagogies* based at Northumbria University and partnered with the Women's Library, LSE. Prior to this, she was an Awardee of the British School at Rome 2021-22 and a Research Fellow for the Leverhulme-funded project *The Business of Women's Words: Purpose and Profit in Feminist Publishing* based at the University of Sussex and partnered with the British Library. Her work on twentieth-century women's writing has been published by *College Literature*, *Modernist Cultures* and *Women: A Cultural Review*, and she is the co-editor of a special issue on the poetry of Anna Mendelssohn for the *Journal of British and Irish Innovative Poetry*. Her first monograph, on the poetry of Anna Mendelssohn, is forthcoming from Bloomsbury.

'WE'RE ANGRY!' Reading Revolutionary Rage in the Feminist Periodical

Melanie Waters

While public expressions of feminist anger have long helped to empower individuals, to build activist communities, to spark debate, and to fuel campaigns, they have also been repeatedly instrumentalised within public discourses as a means of dismissing and delegitimising feminist complaint. Drawing on theories of feminist affect developed by Lauren Berlant, Sara Ahmed and Sianne Ngai, this paper investigates the role of anger in women's liberation periodicals of the 1970s and 80s. Through detailed reference to magnetising moments of rage in UK feminist periodicals including *Women's Report* (1972-79), *Shocking Pink* (1980-82) and *Outwrite* (1982-88), I examine the specific contexts in which anger is put into circulation, while also interrogating the aesthetics of its mediation. From images and news coverage of 'angry women' paint-bombing pornographic video stores, defacing sexist billboards and protesting the closure of maternity hospitals to cartoons that creatively visualise women's vexatious responses to their oppression, anger is repeatedly configured in feminist periodicals as a vital and positive catalyst for revolutionary change. By theorising the feminist periodical as a uniquely cacophonous site of conflict and coalition, I query what anger does in *Women's Report*, *Shocking Pink* and *Outwrite*: what role does it play in generating and energising activist campaigns? How does the mediation of anger work to sustain and strengthen the networks that periodicals seek to create? And how – importantly – do different publications negotiate the threats that anger might pose to certain constituencies of readers?

Melanie Waters

Melanie Waters is Senior Lecturer in Modern and Contemporary Literature at Northumbria University. She has published widely in the fields of feminism, contemporary literature and periodical studies, and is the co-author, with Rebecca Munford, of *Feminism and Popular Culture: Investigating the Postfeminist Mystique* (I.B. Tauris, 2013). She is also the editor of *Women on Screen: Feminism and Femininity in Visual Culture* (Palgrave, 2011), *Poetry and Autobiography* (Routledge, 2011), and 'From Suffrage to Second Wave: Feminist Periodical Culture in Britain' (2017), a special issue for *Women: A Cultural Review* (with Victoria Bazin). She is currently working on the AHRC-funded project *Liberating Histories: Women's Movement Magazines, Media Activism and Periodical Pedagogies*, a co-authored monograph entitled *Feminist Periodicals, the Women's Movement and Networks of Feeling, 1968-Today* (with Victoria Bazin and Eleanor Careless; EUP), and she has articles forthcoming in *Textual Practice* and *Modern Fiction Studies*.

Professing Womanpower: Frances Power Cobbe in Macmillan's Magazine

Teja Varma Pusapati

The expansion of the shilling monthlies in the 1860s, inaugurated by the launch of *Macmillan's Magazine* in 1859, fuelled the rise of a new line of 'higher' journals that encouraged serious social and political discussion (Kent 1969). Aimed at an educated middleclass audience, these journals enjoyed a high social reputation and cultural authority. While the respectable *Macmillan's* was suitable for women to read, it was 'designed to reach a predominantly male audience' (Vanarsdel 2000: 375). Although *Macmillan's* published fiction, poetry, and sketches by a few women, its political articles were mostly written by men. The Victorian feminist Frances Power Cobbe (1822–1904) was one of the first women to publish signed social and political articles in *Macmillan's*.

Drawing on, and extending Susan Hamilton's pathbreaking study, *Frances Power Cobbe and Victorian Feminism* (2006), I argue that Cobbe's early work in *Macmillan's* provided a new model of the female political journalist as a self-sustaining 'independent woman'. She used the mid-century topicality of gender to enter this influential site of public debate. She showed herself capable of holding her own amongst elite male journalists on diverse topics such as women's education and professions, workhouse management, and the unification of Italy. She also fashioned a feminist journalist as a distinctively witty, engaging writer. In proving to *Macmillan's* editors and readers that reform-minded women made excellent journalists, Cobbe helped pave the way for Anne Jemima Clough, Millicent Garrett Fawcett and others who, from the mid-1860s onwards, advocated education reforms and women's suffrage in the magazine.

Teja Varma Pusapati

Dr. Teja Varma Pusapati is an assistant Professor in English at Shiv Nadar University in India. She received her PhD in English at the University of Oxford in 2016 with her thesis 'Model Presswomen: "High-Minded" Female Journalism in the Mid-Victorian Era'. Moreover, she is on the Board of Directors of the Research Society for Victorian Periodicals (RSVP) and has a forthcoming monograph titled *Model Presswomen: Gender, Politics, and Women's Professional Journalism in Victorian England*.

Feminism's 'Official Photographer:' Bettye Lane, News Photography and the Second Wave, 1969-1981

Carol Quirke

Is there an iconic photograph of the women's movement, or a key photographer of feminism(s)? In contrast to iconic images of the 1930s labor movement, 1960s civil rights struggles, or 1970s anti-war demonstrations, the postwar women's movement provided less overt "newsworthiness," despite its profound effects upon women, U.S. society, and global movements for equality. What can we learn from the committed eye of one photojournalist, Bettye Lane, dedicated to covering second wave feminism?

Lane has been called the "Robert Capa" and the "official photographer" of the women's movement. Working as a freelancer from 1965, her photographs appeared in *Time* and *LIFE*, but after covering the Stonewall Uprising and the Women's Strike for Equality she focused more on New York City radical movements. She published in movement papers, and she was commissioned by feminist organizations to cover international conferences, speak-outs, mobilizations, and union strikes.

Despite her large body of work, a lone photo-essay in the feminist *Frontiers* and another in the popular *Ms. Magazine* investigate Lane's contributions. This neglect surprises given extensive scholarship addressing feminist art, feminist art photography, and the politics of representation. Excavating feminist heroines is passé, but crafting sophisticated gender histories requires basic knowledge about critical players. And, while there are multiple analyses of the women's movement(s) in media—imagery, particularly news imagery, is under-theorized.

This paper, based on Lane's papers and photographs archived at the Schlesinger Library and the Lesbian Herstory Archives, explores feminism's representation as it simultaneously splintered and ramified, institutionalized and globalized.

Carol Quirke

Carol Quirke is the author of two books, *Eyes on Labor: News Photography and America's Working Class*, (Oxford University Press, 2012), and *Dorothea Lange, Documentary Photography and Twentieth Century America: Reinventing Self and Nation*, (Routledge, 2019). Her essays have appeared in the *American Quarterly*, the *Radical History Review*, and *History Now*. Quirke studied U.S. history at the CUNY Graduate Center, and is a Professor of American Studies at SUNY Old Westbury. Her scholarship focuses on photography and social movements, with an interest in the political stakes of visual culture. She is currently exploring post-war representations of work. Routledge's *International Handbook of Working Class Studies* (2020) has published a chapter, "'The Body of Labor' in Postwar Documentary Photography," from this project. In 2018 she was awarded a grant from Harvard-Radcliffe's Schlesinger Library to study feminist photojournalist Bettye Lane

Before graduate school Quirke worked for a decade as a community organizer, on public housing, immigrant rights, anti-racism and gender inequality. She directed her college's Women's Center from 2013-2016, and 2020, was elected academic vice-president of her union local from 2017-2021, and serves on the Committee on Part-Time, Adjunct and Contingent Employment for the Organization of American Historians since 2019.

The evolution of the interpretation of Alice Guy's career through the prism of gender

Caroline Refort

The world's first female director, producer and studio manager, Alice Guy shot several hundred films in France from 1896 to 1907, thereafter leaving for the United States, where she continued her prolific career. Despite the importance of her contributions, she has been forgotten by society and often omitted by historians; her works have been attributed to other artists, destroyed, or lost. Although her work is being more and more studied, she remains an obscure figure and is often subject to sterile historiographical debates, which prevent the appreciation of her artistic vision and impede a correct analysis of her films. These debates are very interesting to examine because they crystallize many issues related to women's studies.

Indeed, the career and figure of Alice Guy are subject to very different analyses. Thus, from 1910 to 1976 the interpretation is little or not gendered, then falls into progressive oblivion. The years 1976 to 1993 were marked by an almost total absence of her figure in the United States, and by superficial studies in France. The interpretation is not gendered or "essentialist". Finally, the last phase, which goes from 1993 until today, is clearly marked by a gendered interpretation and a reappropriation of her career by feminists. The works published on her follow two contradictory goals: if some aim to revalue and legitimize her work, the others, while claiming a rigorously academic methodology, tend to deliberately minimize it.

This proposal thus wants to question, through a study of the historiographical evolution of the interpretation of Alice Guy's figure, the feminist claims which militate for a rediscovery of the pioneers of cinema, and this through the most diverse media. The prism of gender is decisive for understanding the sometimes-heated debates that crystallize the figure of the first female director in the world.

Caroline Refort

Caroline Refort is a Ph.D. Candidate in Silent Cinema at the University of Florence, in cotutelle with the University La Sorbonne Nouvelle. Passionate about Silent Cinema, Gender and Queer studies, she holds a Master's Degree in Performing Arts from the University of Florence, and a Bachelor's Degree in Theater Studies from the University La Sorbonne Nouvelle in Paris. She won the 2020 *Fotogramma* Award for the best Master's Thesis in cinema in Italy, given by the AIRSC (Associazione Italiana per le Ricerche di Storia del Cinema, founded in 1964).

Women in the Political Space: Analysis of Dilma Rousseff's photographic representations during the impeachment process

Natalia Reis Gomes

This research consists of a quantitative analysis of the photographic representations of Brazilian President Dilma Rousseff during the period of *impeachment* published by the Facebook of Movimento Brasil Livre (MBL) and by *IstoÉ* Online Magazine. The objective was to analyze how the narratives about gender expressed in the photographic representations of Dilma Rousseff contributed to the construction of her political image during the *impeachment* process. Based on the Critical Discourse Analysis, the purpose of this research was to understand which gender prejudices were related to Dilma's photographic images. The hypothesis was that the photographs contained semiotic techniques capable of eliciting affections linked to common sense about women in politics and in public spaces of power. The graphs containing the quantitative results showed the similarities of the visual discourses of *IstoÉ* Online Magazine, which in this research represents the traditional Brazilian media and self-proclaimed impartial, and the Movimento Brasil Livre (MBL), which represents digital media and conservative and anti-feminist social movements. The analysis made clear

the consequences that Dilma Rousseff suffered for challenging traditional gender roles. The symbolic violence she suffered when she occupied the most important position of the country will mark the history of Brazil as massive media retaliation.

Keywords: Communication; Political Women; Dilma Rousseff; Photographic Representations; Stereotypes.

Natalia Reis Gomes

Natalia Reis Gomes is a PhD student in Communication Sciences at the University of Coimbra by the Department of Philosophy, Communication and Information. She has a Postgraduate Degree in Digital Media (Centro Universitário de Maringá, Brazil) and a Master's Degree in Journalism and Communication (Universidade de Coimbra, Portugal). She worked as a Research Intern for the sociologist Dr. Peter Abrahamson at the University of Copenhagen with an emphasis on Maid studies and the intersectionality of gender, race and class in domestic work. She was an Intern at the School of Social Policy and Social Justice at University College Dublin, under the guidance of Dr. Ernesto Vasquez de Aguilera in the area of Culture and Sexuality with an approach to themes related to identity, sex and power. She participated in the "Pedagogies of the Body Project: on the construction of gender in feminist theories" and in the "Women Between cloths and seeds University Extension Project" at the Center for Human Sciences of the State University of Maringá, Brazil. She participated in the "Gender in Hate Pandemics Project: Social Media, Covid 19 and Women Journalists" at University Nova de Lisboa (Portugal).

Bête ou ange: On Victoria Ocampo's early feminist audacity

Mariana Rodrigues Barreno

Victoria Ocampo deserves to be recognised as one of the most prominent women intellectuals of the twentieth century in Latin America. Her capacity to manage editorial and artistic productions led her to turn Argentina into a cosmopolitan artistic centre. This desire was carried out by the foundation of *Sur* magazine and the subsequent editorial under the same. Even though Ocampo has been acknowledged a key agent in Argentinean cultural production, a more comprehensive perspective of the way she operated with a feminist audacity in a world in which women's vote was still neglected, i.e., is still missing.

In a letter to writer Delfina Bunge in early twentieth century (1906-1912), Ocampo expresses her struggle to become herself a writer, a personality in a patriarchal environment that restrained her to a different labour in a private space. She writes to Bunge in distress without knowing if she should become a beast (*bête*) or rather an angel (*ange*), that is, if she should follow her instinct and turn into a writer or follow the path to a "good wife", as her family and class signalled. In this conference I will analyse what I call *Ocampo's audacity* in her self-construction as a cultural agent, intellectual and writer through her early essays and how different notions of a woman's independence are drawn thanks to the feminism she adheres to during the decade of 1930 and the feminine characters she addresses in her essays like Dante's Francesca and Beatrice (1928) and Emily Brontë (1938).

Mariana Rodrigues Barreno

Mariana Rodríguez Barreno (Lima, 1990) has a master's degree in Art History and Curatorship and a Degree in Hispanic Literature from the Pontifical Catholic University of Peru (PUCP). She is a teacher in the same house of studies and has been a researcher at the Casa de la Literatura Peruana (Ministry of Education, Peru). Her research interests address the field of Peruvian and Latin American modern art. Her recent publications include *César Vallejo. From the century to the minute: chronicles about machine and science* (Casa de la Literatura Peruana, 2021) and "The coast of Modernity: the *Paisaje infinito de la costa del Perú* by Jorge Eduardo Eielson", in *Atlantic Routes: Narrative networks between America and Europe* (Milano University Press, 2021). She is currently the co-coordinator of a research project on the work of Jorge Eduardo Eielson at PUCP university and a member of the Literature Research Group GILHC on Hispanic Contemporary Literature.

Friendships and Feminisms in the Contemporary Bollywood Screen Cultures

Sruthi V S

The contemporary Bollywood screen culture is witnessing a recent wave of films and web series depicting female friendships. The increase in women in Bollywood film industry, expansion of internet, smartphones, OTT platforms along with many rights-based movements such as #MeToo, 2012 Anti-Rape Protests, and others from the past decade has brought women in media to the forefront. This has culminated in reclaiming the feminist aesthetics of friendship concerning the canon, representation, and values of aesthetics (Devereaux, 2003) in media and culture.

The new trope of female friendships then makes the complex situation of women as 'collective subjectivities' rather than as isolated individuals visible. This rescues the screen from stereotypical melodramatic mothers, femme fatales, pious wives, protagonist's love interest, damsels in distress who exist in alienation to other women's lives. Female friendships then erase the social, cultural, sexual, technological barriers holding transformative power.

The paper looks at three consecutive productions: the film, *Parched* (Leena Yadav, 2015), YouTube Series *Ladies Room* (Ashima Chibber, 2016), and the film, *Lipstick Under My Burkha* (Alankrita Shrivastav, 2017). These are made by female filmmakers which juxtapose friendships and feminisms across age, social identities, sexualities, aspirations, resistances, struggles, urban and rural contexts. Female friendships emerge as the 'collective subjectivities' like the feminist collectives expanding the concept of feminism and shaping the concept of genre, reception and stardom in the feminist discourse in South Asia.

Keywords: Friendship, Feminism, Bollywood, South Asia, Women in Cinema

Sruthi V S

Sruthi V S is a Ph.D candidate in Visual Culture at Plaksha University, Mohali, India. Her academic background includes Masters in Arts & Aesthetics from Jawaharlal Nehru University (2019) and Bachelors in Humanities and Social Sciences from the University of Delhi (2017). She has previously worked as an independent researcher, social media consultant and guest lecturer at the University of Delhi. Coming from an interdisciplinary background, her research interests include cinema, popular culture, gender, technology and politics.

A 'treasure-store' for women: Feminism and politics in the interwar *Australian Women's Weekly*

Michelle Staff

The first issue of the immensely popular *Australian Women's Weekly* was published in June 1933, selling over 120,000 copies. Historians have long been fascinated by the success of this magazine but have almost exclusively focused on the postwar years when it was proportionally the most widely circulated women's magazine in the world. The *Weekly's* origins in the rapidly changing context of the 1930s requires further scholarly attention. Here I take on this task, focusing specifically on how the magazine intersected with and gave voice to both the Australian and international feminist movements of the period. Drawing upon historians' analysis of explicitly feminist titles and contextualising this story in terms of the feminist media landscape across the Anglophone world, this paper considers how feminists increasingly seized more generalist media outlets to further their goals. From the outset the *Weekly* positioned itself as a modern, distinctively Australian publication that balanced 'women's topics' with real news. It offered a platform for leading feminists such as Linda Littlejohn to speak about their political projects, superseding the publication's nationalist vision by discussing their internationalist dreams. Examining the content of the magazine over the course of its first six and a half years, especially articles written by and about Littlejohn and her feminist colleagues, I show how the *Weekly* provided a hitherto under-recognised avenue for interwar feminists to not only share their ideas with an ever-growing audience, but also to develop public profiles based on their expertise as local and international activists for gender equality.

Michelle Staff

Michelle Staff is a final-stage PhD candidate at The Australian National University's School of History, having previously studied at the University of Oxford and the University of Sydney. Her doctoral thesis investigates interwar feminist internationalism in the context of the British Empire, using the methods of group biography. More broadly, she is interested in exploring historical feminist movements from a range of perspectives, including women's public and private lives, engagement with the media, and family dynamics. Her peer-reviewed research has been published in the *Journal of Women's History* and *Australian Historical Studies*, and she has also written for *The Conversation*, the *Australian Book Review*, the *Australian Journal of Biography and History*, and several blogs. From 2019–22 Michelle was a member of the *Lilith: A Feminist History Journal* editorial collective. She is currently the postgraduate representative on the Australian Women's History Network's executive committee.

"From Our Correspondent": "Feverish excitement" in the New Zealand Parliamentary Press Gallery

Patricia Thomas

In July 1898 the *Lyttelton Times* appointed Stella Henderson to replace its accredited male parliamentary correspondent. The editor requested that Henderson be admitted into the Parliamentary Press Gallery and granted privileges equal to those enjoyed by the male correspondents of other newspapers: an unobstructed view of the floor of the House and a separate room in which to write despatches. Members of the Gallery voted overwhelmingly against this "so-called intrusion." Their reasons included the impropriety of mixing the sexes, a fear that their work-room would become a drawing-room and concern for her welfare. At the time three free-lance 'lady journalists' occupied seats in the Ladies' Gallery which offered none of the facilities accorded to the male journalists. Henderson was not satisfied with this arrangement and resolved to occupy a seat even should the Speaker eject her. This paper explores the debate prompted by Henderson's exclusion and which was liberally rehearsed in the national press – specifically by Henderson herself.

Henderson was a feminist, a socialist and eminently qualified for the position. The second woman in New Zealand to have obtained a law degree, she also held a BA in political science and an MA in English and Latin. Undaunted by resistance and supported by national "editorial comment," she used her pen quietly but indignantly to condemn the actions of the Press Gallery and to secure the right of presswomen to enjoy the same facilities as those extended to pressmen.

Patricia Thomas

Patricia Thomas is an Honorary Research Associate in the School of Design at Massey University's College of Creative Arts in Wellington, New Zealand. Her principal area of research is in the expanded history of print production. Her methodology includes visual cultural analysis, textual analysis, gender history and theory, and communications and marketing theory. Overall her research focuses on the social, economic and cultural structures and histories that can be extracted through the examination of ephemeral material, including newspapers.

Her research is production-led and analyses the textual and visual elements in printed material that was created to address quotidian concerns, fulfil immediate functions and serve ends that were often urgent. Transgressing disciplinary and subject boundaries, projects have examined nineteenth- and twentieth-century advertising and printing, and historical journalism, specifically focusing on women's histories and the histories of labour. Recent work includes analysis of promotional material related to nineteenth-century British emigration (Cambridge Scholars, 2019), investigation of advertising practices in a nineteenth-century Cornish woman's printery (Peter Lang, 2022) and an examination of the advertising of Belgian corsets that was directed towards women in Australian and New Zealand newspapers during WWI (forthcoming, Edinburgh University Press, 2022).

'Semi-Pornographic' Sex-Textbooks: British Print Media Responses to Jane Cousins Make it Happy: *What Sex is All About* (1978) and Angela Carter's *The Sadeian Woman* (1979)

Annabel Wearing-Smith

The Virago Press (1973- present) were publishing at the forefront of ongoing political debates during the Women's Liberation Movement. This is evidenced in their publication of Jane Cousins' sex education textbook *Make it Happy: What Sex is All About* (1978) and Angela Carter's *The Sadeian Woman* (1979). These two texts achieved bestselling status on their respective lists, were emblematic of Virago's priority categories of 'Health and Sex Textbooks' and 'miscellaneous' polemic, and demonstrate Virago's commitment to interrogating sexual and bodily autonomy and gendered power through their publishing. Similarly, both texts caused a backlash that played out in the media and between women in the movement.

In this paper I interrogate the positioning of these texts in review, advertisement and correspondence spaces across the landscape of 1970s print media, both in mainstream periodicals and those of feminist orientation. I analyse articles which level criticism against publishing texts which contribute toward, what Mary Kenney calls the 'semi-pornographic culture which now passes for "women's liberation"', in order to interrogate how responses to these texts signify a shifting liberation landscape towards sex debates. Furthermore, I question the extent to which Virago's positioning in feminist periodical spaces created an active publicity network for the Press, whereby the presence of these texts in the pages of print media contributed to ideological transformations of feminist discourses. I conclude by questioning how the intersection of publishing dissemination and periodical culture may inform my doctoral research on Virago's feminist and literary networks.

Keywords: Virago Press, Pornography, Sex Debates, Print Media(s), Feminist Publishing

Annabel Wearing-Smith

Annabel Wearing-Smith is currently working on her Midlands4Cities (AHRC) funded PhD thesis, 'A Cultural Biography of Virago Press: Feminist Politics and Publishing Networks 1973-1999', at the University of Nottingham under the supervision of Prof. Sean Matthews, Prof. Cathy Clay, and Prof. Steven Morrison. Annabel's research interest in the Virago Press grew out of her MA dissertation on Angela Carter's *The Sadeian Woman* and the feminist pornography debate, a work which developed her interest in the relationships between the publisher, political debate and literary culture. Her research now centres on the Virago Press and its creation of, and engagement with, feminist, author and publishing networks in the late Twentieth-Century. Annabel holds a BA (Hons) English and MA (Hons) in English Literature from the University of Nottingham. She has written for *Time and Tide Magazine* (2022) and runs her own research blog, PublishHer alongside her thesis. She has previously presented her work at the Journal of Languages Texts and Societies' conference 'Image(s) and Identity' (2022). Alongside her thesis, she sits on the board of Languages, Texts and Societies as a marketing editor and volunteers as a digital archivist in the heritage department of Nottingham's Theatre Royal and Concert Hall.

Women shaping literature? An empirical analysis of gender in contemporary Swedish literary criticism (2018-2022)

Hanne Willekens

Literary criticism plays an important role in the way literary works are perceived and what value is ascribed to them. In addition to its mediating function, it serves as a gatekeeper, attributing cultural legitimacy through its *attention* and its *discourses* (Kristensen 2019, 2). However, women traditionally held a marginal position in the literary field as it came into being in its modern form in the 19th and 20th centuries (Svedjedal 1994): not only were there fewer women authors; the number of women critics was even lower, which meant their influence on legitimating processes was limited. Accordingly, the representation of women in the discourse about literature was marked by a gender bias that consisted of two principles, i.e. *segregation* and *hierarchy*, distinguishing women's literature into a separate category, which was also considered to be inferior (Samuelsson 2013; Williams 1997).

During the past few decades, however, there has been a significant shift: according to Swedish media, a feminization took place in the Swedish book industry (Beckman 2021; Haidl & Lindkvist 2019). Existing research indeed confirms that an increasing number of women are participating in various positions within the literary field (Fürst 2019; Samuelsson 2013), as well as within the cultural industry on a whole (Kulturanalys Norden 2017). Yet, studies also show that the attention given to women in cultural journalism did not increase proportionately (Berkers et al. 2016).

This paper investigates the effects of this shift on the functioning of the institution of literary criticism in Sweden by analyzing a corpus of book reviews published between 2017-2021 in *Dagens Nyheter* and *Svenska Dagbladet*, the two main newspapers in Sweden, from a gender perspective. I examine the significance of gender in relation to other relevant factors (e.g. publishing house, literary genre) within (1) the selection process and (2) the topics the reviews focus on, by means of a distant reading technique called *topic modeling* (Roose & Roose 2016; Teso et al. 2018). Thus, I intend to determine whether the feminization of the field has influenced the views on literary value underlying the practice of literary criticism and to what extent the traditional principles of segregation and hierarchy still apply.

Hanne Willekens

Hanne Willekens (1991) is a PhD candidate in Scandinavian literature at the Department of Literary Studies at Ghent University. After obtaining master's degrees in Linguistics from KU Leuven (2014) and Linguistics and Literature: Scandinavian Studies from Ghent University (2016), she worked as a teaching assistant at Ghent University, where she was in charge of classes on subjects including narratology, minority literature and children's literature. Her current research project focuses on gender and literary criticism. The aim of this project is to examine the Swedish contemporary field of literary criticism from a social and institutional viewpoint, as well as analyzing the discourse used in literary reviews by using various distant reading techniques.

"I am extreme feminist so what?": Netizens' Perceptions of Party-state Engagement in Gender Controversy on Social Media

Xiaoyi Liu

In April 2022, the Communist Youth League of China posted six images from the most famous moments in its history under the Communist party, but soon got a lot of critique that there were no women in these pictures. CYCC posted another Weibo saying, "Extreme feminism has become more rampant, and its toxicity is fierce, with hashtag #ExtremeFeminismToxic". However, it triggered netizens' grievances. After the enlightening #MeToo movement in the Chinese internet, young women are more openly engaging with the discussion of institutional asymmetric gender relation. However, many online gender related discussions turn into gender controversies or even gender antagonism. Faced with the gender topics that may bring huge controversy, the Party-state disclosed its attitude toward feminists in an uncommon manner. Given the ongoing suppression of the feminist movement in China, the gender topics have become highly sensitive. Consequently, the public involvement of the party-state in gender controversy not only explicitly demonstrates its stance towards the feminist movement, but also affects how the netizens perceive it. This research aims to address the following questions that how netizens perceive the Party-state's role in the gender controversy. Nuancedly, how netizens perceive the party-state's ambivalence on gender controversies and how netizens' perception of the party-state's role on gender controversies affect their understanding of China's digital feminism dilemma? To answer these questions, this research starts from the controversial case and apply feminist critical discourse analysis (FCDA) in conjunction with textual analysis. The findings uncovers that the party-state is perceived as instigator of gender antagonism, who is accountable for its propagation; as displaying bias favoring men in the controversy; and as employing gender controversy as a means of diverting public attention. It further reveals that, many netizens recognized the Party-state is deviating from its original goal of emancipating women. Netizens have also perceived that the Party-state is deliberately diverting public attention from domestic conflicts and continuing to reinforce patriarchal governance to achieve its varied political goals by promoting gender antagonism. More importantly, this awareness among netizens will give more sympathy and support to Chinese digital feminism.

Keywords: Chinese feminism, gender controversy, Party-state, Social media

Xiaoyi Liu

Xiaoyi Liu is a PhD student at University College Dublin and holds a master's degree in International Journalism at the Communication University of China. Her research interests include feminism on social media, gender politics, and social networks online and offline. In 2018, she was a research assistant of Prof. Zhao Xuebo and in 2022, she was a teaching assistant of Applied Research Methods.

“Both Irrepressible!”: *The Suffragette's* illustrations and the use of *mise en abyme*

Vitória Yoshida

In 1912, after Emmeline Pethick-Lawrence and Frederick Pethick-Lawrence - editors of *The Vote* newspaper - left the Women's Social and Political Union (WSPU), the Union founded a new periodical entitled *The Suffragette* edited by Christabel Pankhurst. The research reviewed issues of *The Suffragette* published between 1912 and 1913 and identified four images that illustrate the first pages of the newspaper and utilize *mise en abyme* and self-reference as a narrative and imagery resource. Furthermore, the analysis of these images identified allegories, historical personalities, and concepts represented in the illustrations.

We argue that the use of *mise en abyme* and self-reference contributed to the formation of the newspaper's identity and, at the same time, demonstrate the WSPU's efforts to publicize it as an official organ of the Union by emphasizing the importance of the newspaper to the WSPU's suffragist campaign. On the other hand, the allegories, historical personalities, and concepts reinforce the ideals espoused by the Women's Social and Political Union. Within the scope of women's history, the research contributes to a better understanding of the culture and media produced by the suffragist unions and collectives of the 20th century in Britain.

Vitória Yoshida

Vitória Yoshida is a master student in the Art History, Heritage, and Visual Culture program at the University of Porto, Portugal. She is interested in the Visual History of Female suffrage and First-Wave Feminism and is currently researching suffragist newspaper illustrations in 20th century Britain. Besides, she was a collaborator in 'A Formação do Professor de Artes Visuais em uma Perspectiva Autobiográfica' coordinated by Dr. Carla Juliana Galvão Alves from 2018 to 2020 and has attended several conferences as both presenter and lecturer.

Feminist Medias in the Jura Arc (1970-1990): a Tool for Self-representation and Connection

Anne-Valérie Zuber

During the 1970s and 1980s, feminist publications circulated transnationally and contributed to the diffusion of feminist ideas and texts (Bracke 2014; Bard et Chaperon 2017; Schulz 2017; Delap 2020). Simultaneously, at the grassroots level, new DIY publications occurred, often in the form of ephemeral bulletins, brochures or locally distributed journals. That was also the case in the Jura Arc, a Swiss-French border region which is in the centre of my PhD project on feminist mobilisation beyond the urban centres. In those publications, local activists made links between their daily experiences and a broader international context. As an editor of *La Chrysalide* puts it: "[I] read women's books and books about women in order to understand the magnitude of the problem [caused by patriarchy] (...) and also to understand what the MLF [women's liberation movement] really is and to know its strength and weaknesses" (1977: 19). How did feminists in local settings understand themselves in relation to the global women's movement? What influence did their publication activities have on their engagements? How did these fit into the preexisting women's media landscape (e.g. *Le Mouvement Féministe*)? And how did they challenge common practices of producing and receiving women's magazines? This contribution examines practices of production and reception by feminists in the Jura Arc. The paper develops a typology of the preserved journals (*La Fronde*, *La Chrysalide*, *Etincelles*, etc.) mostly found in the personal archives of former activists before presenting and analyzing individual case studies. It argues that the publication process is of significant importance in peripheral regions as an act of self-representation as well as a source of connection between activists of the movement.

Anne-Valérie Zuber

Anne-Valérie Zuber is a PhD candidate in history at the University of Neuchâtel under the codirection of Prof. Kristina Schulz (University of Neuchâtel) and Prof. Sylvie Chaperon (University of Toulouse). Her thesis focuses on the networks of the women's movement in the Jura Arc in Switzerland (Neuchâtel, Jura, Bernese Jura, Biel/Bienne) as well as on the life trajectories of the involved activists: How was the women's movement constructed in the Jura Arc? How did local and national, even global perspectives intertwine? What was the impact of political engagement on the biographical trajectories of local activists? This project, which draws from the history of feminism and the socio-history of social movements, studies the key moments of the mobilization, the networks, the sociological profiles and the trajectories of the activists in the Jura Arc. Using a heterogeneous corpus of written sources and collecting new oral history testimonies, it highlights the pioneering character of certain mobilizations (the first office for gender equality in Switzerland, the struggle against night work for women, etc.) and the permeability of the protesting milieus as well as the gender relations at work in them.