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Women in Art: Presences, Traditional Narration, and Historiographic Problems. The Reception of Italian and Slavic Female Artists in Italy and Abroad

Panzera. This work mentions the interplay of our respective research and two case studies related to the situation of female artists at the beginning of the 20th century. Wishing to react to some issues related to art and gender studies, let us start by presenting in a very fast way a project carried out in Rome from 2016 to 2019.

Many works have been published reporting data and statistics on the presence of women in the art world (from the provocative Guerrilla Girls, to the results of research by Taylor Whitten Brown for Art Basel in 2019 and by Antonietta Trasforini in Italy) [15; 35; 31]. The project I am talking about, ended with the publication of a volume entitled *FEMM[E] Arte [eventualmente] femminile (FEMM[E] [Eventually] feminine Art)* [19], it was born and developed in an unusual and original way, perhaps less scientific, appointed over time as an operational specificity (Ill. 59). Promoters and curators of the initiative were: Veronica Montanino, a Roman artist who has been working since 2000 with great visual impact works inspired by camouflage and metamorphosis; I myself, a teacher and art historian engaged since 2005, among other things, in research on art in relation to women; about sixty female Roman artists who spontaneously joined the survey.

The idea was born from the MAAM — Museo dell'Altro e dell'Altrove (MAAM — Museum of the Others and the Elsewhere), a former Roman factory occupied by immigrants — but also by homeless Italian citizens — due to the housing emergency in Rome. Here, in the succession of rooms not originally intended for domestic life or for works of art, an exhibition of 500 free and spontaneous interventions by artists from Italy and other parts of the world was held, in order to raise a “barricade” to defend the allocation and the dignity of the people who had settled there [10]. We observed that many of the artists working there were women, in a percentage not usually seen in museums. Some questions raised up: was the high number of female artists in such an irregular and unconventional place a symptom or consequence of the difficulties that female artists still encounter when entering the art system and market? Did the operation in its entirety (and all the engaged artists as well), inspired by principles such as acceptance, inclusion, the need to defend a “non-economic” humanity, have a generally “feminine” character, opposed to the financial rationalism of our times? What had changed compared to the experiences and studies of female artists and scholars who, at least starting from the 1970s, had tried to highlight and undermine the strongly masculine character of the art system and historiography?

To answer these questions, we asked the artists to participate in a direct confrontation with each other and with the scholars. The number and quality of the participants in the initiative derived only from their self-candidacy, without choosing the interlocutors in accordance with the dominant theoretical assumptions, the value hierarchies determined by market prices, the presence on the Roman or Italian scene, in favour of criticism: all criteria that — if adopted in a preliminary way — would have led us back into the groove of the same mechanisms that artists often face in a consciously critical way, still clashing with the reality: the very low percentage of influential female presence in the art system, despite the very high percentage of female operators in the sector.

A figure of militant participation of artists in the social life of the country emerged from this debate, but above all, it was evident that different answers had to be found, compared to those already found by traditional gender historiography. This was now a fixed and unquestionable point, to which to add other reflections: discussions on creativity, genius, and artist's aura; the resistance opposed by the cultural world to female professionalism in art as a social and working identity; the scope and diffusion of the intellectual contents of female artists' work had to be reviewed in the light of a new female image. Linda Nochlin, who recently passed away and whom we will always remember, had focused on the social impossibility for a woman to become an eminent name in the artistic field [23], but we still have to understand what were the deepest cultural and psychological roots of this phenomenon.

The clash with the cornerstones of our Western culture seemed radical and necessary. The permanent dichotomous vision (masculine against feminine, art against utility, on the one hand the sphere of logos and of the masculine, and on the other hand art and the feminine in the sphere of the irrational) appeared as the greatest obstacle to a vision of art as an identity reality, intrinsically and originally human [16]. We thought that to regain possession of art, humanity must re-appropriate the feminine not only as a gender, but as a category of thought; we thought that the feminine does not belong exclusively to a woman's body or social reality, it develops as an alternative to the still current centrality of male thinking, the Western rational logos.

It is possible to trace a historical thread in the search for this "feminine". I will cite two authors, by very different time, who expressed a judgment on the conformist woman and the feminist in terrible and misogynistic terms: they are Giordano Bruno (1548–1600) and Friedrich Nietzsche (1844–1900). On a deeper reading, however, the perspective of the two philosophers appears interested in another and more intriguing female "model". For Bruno, for example, the "feminine" is a "principle" that overturns the arrogance and the apparent order of Aristotelianism; the origin of everything in the universe is "feminine", and it is a material origin, even for ideas, which no longer have a metaphysical or divine origin and therefore have no superiority over the body; for Bruno, "feminine" is the flux against the incorruptible absolute; it is the richness of the shadow against the flattening of the midday light. Matter is the matrix, the feminine source of all forms, the generative origin of all actuality; matter and thought are not different, because thought without matter does not exist and it "contains" it, being the "complicating principle", which proceeds from unity to multiplicity [5].

Many years later, in Nietzsche's works, the classic associations of 'woman-nature' and 'man-intellect' remain, but the comparison turns in favour of the former as a model of a new way of thinking belonging to both sexes. Starting from the critique of the Western tradition

of unified thinking, the philosopher investigates the extent of the otherness represented by the “feminine” emerging in the so-called decadent eras, when the nihilistic instance anticipates a rebirth. Turning the end into the beginning is the prerogative of the feminine, which Übermensch makes its own, realizing a philosophical utopia passing through the body and its sensitivity. To Nietzsche, the woman’s “naturalness” — not only genitality but also counter-culture and deconstruction of the Western-style subject — changes the origin of the idea from rational to irrational; its source is as much the depth of conscience as the superficiality of appearance, its epidermal and sensitive “ripples”, in which the “Dionysian” resides [22; 20; 21]. Therefore, the research on the feminine as a category of thought is not odd and could coincide with a research on art tout-court. In fact, genuine art in itself is a counterculture. Perpetually opposed to non-existence and non-being, it could become a concrete anthropic proposal, inspired by the plurality and downsizing of the traditional concept of “genius”.

Nietzsche’s quote takes us directly to the first case study we want to deal with, and which artistically unites Italy with Russia and Eastern Europe. The first Italian translation of *Also sprach Zarathustra* (*Thus spoke Zarathustra*) dates back to 1899. The philosopher’s ideas penetrated our territory through authors such as Gabriele D’Annunzio, journalist and essayist Ardengo Soffici, poet Dino Campana, painters such as Luigi Russolo and Gino Severini. These authors absorb the Nietzschean philosophy through their frequent trips abroad, where they can meet the most innovative intellectuals (Apollinaire, for example). At the beginning of 1900, the French journalist collaborated with the *Intransigeant*. At the same time, a group of Russian artists established themselves in France; their intent was to take the lifeblood of the avant-gardes, also introducing new ideas for iconographic and intellectual research. In the March 1914, presenting *Salon des Indépendants*, Apollinaire dwells on one of them, the painter Anna Gerebzoza (Figs. 1, 2, 3); he writes: “The canvas of M. me Gerebtzoff is like a summary of her independent life as a left aside artist; she has reproduced in miniature size all the paintings made to date: a souvenir or a testament. In any case, a touching idea” [1, p. 2]. Incidentally, the idea will be dealt with by Duchamp in the same year: no one was able to establish whose priority it was. Before then, Anna had been cited in an article in *Paris Médical* as one of the most eccentric artists of the moment [26].

The features of Anna Gerebzoza’s art also affect Ardengo Soffici, who was attending at the time Aleksandra Ekster and the Russian club. Active in Italy as an advocate of futurism, Soffici asked Anna to write in the magazine *Lacerba* [12], convinced that her work and her thoughts could help shake up the torpid Italian artistic environment. With the occasion, Ardengo Soffici also decides to write about Anna in *La Voce* [29]: an article that shows what women and the “feminine” represent within a movement that certainly cannot be called feminist. After reiterating how absurd the accusations which philosophers such as Weininger make against women are (i.e. women are half humans and have no genius of their own), Soffici affirms that women possess a unique sensitivity, more interesting when one goes and sees its results. He adds that the notion of genius — granted only to men — must be revised, as elements extraneous to pure art enter it. The very indiscipline of the female soul is not an argument in favour of its impotence; on the contrary, it is a favourable condition for the flow of new images, capable of overturning traditional values. Our author concludes by stating that you cannot be a genius — that is, a simple artist — if you are not a little bit woman. Anna Gerebzoza represents all of this.



Fig. 1. Anna Žerebcova. No title. Published in *Lacerba*, April 15th 1914

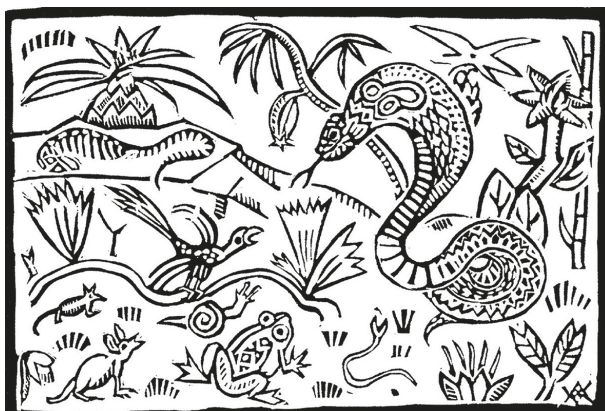


Fig. 2. Anna Žerebcova. No title. Published in *Lacerba*, December 1st 1914

From the article we deduce the participation of Gerebczova in more than one Independents' Salon, and her trip to Italy; some years later, her name is among the proposed participants to the 12th Venice Biennale [27]. We can add that, together with her colleagues (Goncharova, Ekster, Rozanova), Anna creates the ground — also moral — for the affirmation of an Italian avant-garde, within which women have a prominent place.

Giorgini. Narration about female artists is often very incomplete; the sources are difficult to find and entire archives have been erased. It is no exaggeration to say that we are witnessing a real deliberate obliteration, sometimes due to the artists themselves, eager to cancel their experience of artistic freedom to return to the ranks of good mothers and wives. That is definitely the case of female futurists in the first decades of the 20th century. The phenomenon concerns both Russian and Italian artists of that period: despite the arrival of many artists from the East to the West, particularly to Italy, we don't know much about those who were associated with Italian futurism (instead we know enough about Slavic female artists of French or German avant-garde).

In Italian historiography, Claudia Salaris undertook a patient and incessant work of reconnaissance and reconstruction between the end of the 1970s and the beginning of the 1980s unearthing and tracking down the works of female futurists and archives that were forgotten or deliberately crossed out by the same heirs [28]. In the specific case of futurism, the prob-



L'Asphyxie, par M^{lle} ANNE GEREBTZOFF.

Fig. 3. Anna Žerebcova. Strangulation. Published in *Paris médical: la semaine du clinicien*, no. 4, 1911

lem of the cancellation of female artists is added to that of the *damnatio memoriae* of the Italian avant-garde, that was almost completely erased after the Second World War from Italian artistic history due to its ties with Fascism (so much so that many works by masters such as Umberto Boccioni or Giacomo Balla were sold abroad, particularly in USA).

However, the re-evaluation of futurism as the only Italian historical avant-garde had been already started at the beginning of the 1950s by Giulio Carlo Argan [2], an art historian and communist politician who cannot be accused of sympathizing with the fascist regime. His re-discovery work was then continued by scholars such as Enrico Crispolti and Maurizio Calvesi who had already dealt with a futurist artist who is very dear to me, Růžena Zátková [13; 14]. Respectively in 1969 [8] and 1970 [6], they dusted off her blurred memory and published her several works in their texts. Despite the timely rediscovery by the two great scholars, the Bohemian artist is totally forgotten today.

In this article, we want to propose Zátková as a case study, connecting it to that of the much better known Natalia Goncharova, both artists who lend themselves well to the demonstration of our thesis: it is not true that female artists did not exist; rather they were ignored, if not deliberately deleted from history.

The Zátková case is emblematic: reconstructing her personal and artistic history proved to be a hard job. The information obtained from bibliographic sources is often inaccurate and unfounded, if not downright wrong. In Italy, where Zátková had discovered herself as an artist and decided to start her career, with the exception of the precocious and perhaps little detailed essays by Calvesi and Crispolti, her figure has just been summarily analysed in the context of gender studies aimed at female artistic production developed since the early 1980s [33; 18; 7].

But even the little information contained in these writings is often inaccurate and imprecise or at least does not find scientific confirmation in the sources. The attempt to clarify the intricate biographical events of the artist and the dating of her works got massively complicated by the fact that these misrepresentations have been handed down from text to text, continuing to circulate and eventually becoming certainties now established. Untangling in a thicket of information, distinguishing the true from the false was not at all easy even considering the complexity of recovering the material. Many of Zátková's works are lost who knows where; some of the surviving works are in a precarious state of conservation; archival sources and other period documents are fragmentary and scattered around the world, from Europe to Russia and America.

Letters and other documents, although present in good quantity, have inexplicably never been studied or systematically used, except for the fine work of Alena Pomajzlová [25]. It is known that it is practically impossible to reconstruct a chronology of an artist's life and works without consulting the primary sources, particularly in the case of a figure almost unknown to the general public. Correspondence, period catalogues, reviews of exhibitions and articles about Zátková's work were indispensable to enlighten a figure as intriguing as it is neglected. Through a meticulous consultation and analysis of these sources and documents, paper and visual, it was possible to break down the walls that burdened her, preventing a fair assessment.

The gradual fall into oblivion and the consequent posthumous cancellation of her artistic figure collide with a totally different historical reality. Indeed, during the second decade of the 20th century, she was a protagonist of the Roman and international artistic scene, and she



Fig. 4. F. T. Marinetti and Benedetta Cappa at home in Rome; on the right the Portrait of Marinetti by Zátková. 1930s. Private Collection

held two solo exhibitions in Rome (in 1921 and 1922) curated by Filippo Tommaso Marinetti, Giacomo Balla, Benedetta Cappa, and Enrico Prampolini. She had an extraordinary life and laced relationships with the most prestigious personalities of her time: Mestrovic, Montenegro, Stravinsky, Larionov, Goncharova, and the Futurists (Fig. 4). Her artistic production ranges in various fields (paintings, sculptures, costumes, mixed media, drawings and literary works) and reflects the two poles through which she would move in the course of her personal and artistic life: Italian futurism and the Russian avant-garde. Her art also has an unconventional development, apparently incoherent: from the total abstraction of her *Psychic Drawings* (1916) she returned to a figuration characterized by a conspicuous primitivism or hyperrealism and after she went back again to abstraction experimenting with the use of various materials in her mixed media (1919).

Working on my research, culminated in my recent book *Růžena Zátková. Un'artista dimenticata (Růžena Zátková. A forgotten artist)* [14], thanks to a meticulous recruitment, it was also possible to find some important works of art. I was trying to find out what could have happened to some of her compositions that were considered lost. I was pursuing a lead that might bring

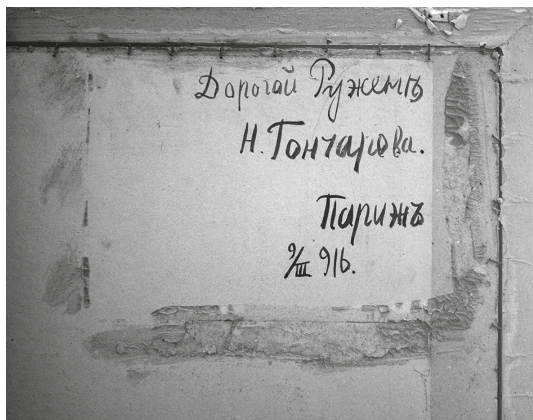


Fig. 5. Natalia Goncharova. Back side of *Christ Pantocrator (Four Evangelists)* with dedication to Zátková. 1916. Collection of Iveta and Tamaz Manashev

me to their present owners; that journey culminated at a private home, where I found not only some important Zátková's works (Ill. 60) but also two unknown, previously unpublished gouache pieces by Goncharova as well. This discovery evidenced the deep connection between two women artists, because the two works were painted by Goncharova in 1916 as gifts for her friend Zátková (Fig. 5). One of these works of art, *Christ Pantocrator (Four Evangelists)* (Ill. 61), has recently become part of Iveta and Tamaz Manashev's Collection, a couple who loves and deeply respects women artists of that time.

Both pieces by Goncharova have been recently shown at the great exhibition *Natalia Goncharova. A Woman of the Avant-garde with Gauguin, Matisse and Picasso* at Palazzo Strozzi in Florence from September 2019 to January 2020 [11]. This courageous exhibition is the first retrospective in Italy totally dedicated to Natalia Goncharova. Curator Ludovica Sebreghondi made an audacious choice dedicating a solo show in such a prestigious place to an artist absolutely unknown to the Italian public, and was rewarded by a large turnout (85.000 visitors). However, it is surprising that in Italy, at least before to this great exhibition, the avant-garde Amazon was not widely known; an artist who could boast a series of firsts: the first woman to have exhibited nude paintings in Russia, the first woman to be accused of blasphemy, whose works were seized by the police, first artist, not just a woman, of the Russian avant-garde to hold a major personal exhibition in Moscow in 1913; first to be called the "leader of the futurists".

So what are the reasons why her name is not as well known as that of her male colleagues, in spite of an international affirmation that was anything but secondary at the time, both in her own homeland and abroad, as evidenced by some testimonies of illustrious contemporaries? Just to give two Italian examples, the words of Ardengo Soffici in 1914 ("A young woman of great intelligence, not beautiful, though very attractive, tall, bohemian in dress, indolent, reserved, mysterious, Russian to a T") [11, p. 131]; or those of Giovanni Papini in 1917 ("I met him [Larionof] and Gonciarova, whom I like more than her husband") [11, p. 209], well show their appreciation.

Hence, today the Florentine exhibition, aided by a prestigious and far-sighted institution like Palazzo Strozzi, has the merit of making Goncharova known to the Italian public. The same certainly cannot be said about Zátková. My personal experience could be illuminating. In fact, I have been trying to organize a solo exhibition for many years, but it does not arouse the interest of either renowned institutions or more modest locations. Yet it would be an easily achievable exhibition with low costs, which could help to deepen the knowledge of the Italian and Roman art scene of the early 20th century, given the now documented connections between her figure and those of her well-known colleagues. Of course, there is no doubt that the impact of her work in the history of art was not as striking as that of her Russian friend, but perhaps this is not the only reason why the exhibition is not accepted. Is it possible to attribute the difficulties I am experiencing in organizing the exhibition solely to the fact that it is not an attractive event for the general public?

Clearly, the enormous economic and cultural crisis that is weighing on Italy and not only in this particular historical moment should not be underestimated. But perhaps another explanation fitting with the example of Goncharova's exhibition can be found in the words of Franca Zoccoli published in her essential book, written together with Mirella Bentivoglio, called *Women Artists of Italian Futurism. Almost Lost to History* published in 1997 in New York [3] — published in Italy only eleven years later [4] — and still not taken into consideration enough. Zoccoli writes: “Taken together and with a few exceptions, female futurists are a typical example of cancellation. It must be said, moreover, that the only women of the avant-garde who have permanently entered the history of art, without moments of oblivion, are the Russians, prominent representatives of the various experimental currents, from Cubo-Futurism to Rayonism, from Suprematism to Constructivism” [4, p. 119].

Indeed, comparing Russian and Italian situations, it is difficult, if not impossible, to find in Italy of the same period a Natalia Goncharova, or a Russian, in general, or an artist who considered herself a professional in the world of art like her male colleagues, without considering “the job” only a pastime or a phase of life.

A suggestive hypothesis in this regard, a possible research trail, was displayed by Maria Antonietta Trasforini in 2001 in her text where she writes: “Female artists had more chances and therefore more visibility and public space in those places where art has not rapidly taken the professionalizing path, or where the phenomenon has been slow or slowed down, and where a form of popular art had long prevailed (or had strong and widespread roots). This is the case of pre-revolutionary Russia and of the great importance of female Russian artists in the avant-garde of the early 1900s, who came from — or in any case referred to — a popular art tradition in which strong and pressing stylistic hierarchies did not exist, with clear ritual demarcations between ‘high’ (and masculine) art and ‘low’ (and feminine) art” [30, p. 620].

The same author also notes that often female artists “did not have the same biographical luck as their male colleagues in having someone in the family who, upon their death, managed their memory and transmitted it. Less frequently married than their male colleagues, and therefore with fewer children, but more frequently widows than them, many female artists had no close relatives (children or husbands) to survive them. In fact, if widows, sisters, daughters — in addition of course to the institutions — have thought and worked a lot to build the memory of male artists, in many other cases the work of women artists, already at risk of social

forgetfulness, has been lost ‘only’ because there was no social network to create a story and therefore a memory” [30, p. 621].

Although these hypotheses are very valid, they still leave various questions open that perhaps require a socio-political explanation. Why did female Italian artists remain rather provincial and “old-fogey” compared to the more open-minded and nonconformist Slavic colleagues? And more: the Italian problem of reception of female artistic work was current to their period of activity, in our case the historical avant-garde, or was it rather a posthumous cancellation made by Italian historiography precisely for socio-cultural reasons?

We think the gap that still exists between male and female presence in Italian art (but also the lack of university chairs specifically related to the theme of gender or a sufficiently broad and critical literature) is due to our historical roots. In 1976, Simona Weller published the first book based on a census aiming to give voice to female artists: it was titled *Il Complesso di Michelangelo* (*The Michelangelo's Complex*) [34]. It was clear ever since that female artists, contrary to what Nochlin claimed, existed, worked, and exhibited their works both in the contemporary world and in the past. But, they were literally made to disappear from the market and then also from history books. When Weller spoke of Michelangelo’s “complex”, she was not referring to the female artists, or their alleged inferiority complex: she was referring, instead, to the world of art, where artists themselves, the directors of public and private galleries, and critics worked hard to go in search of the “genius”, a unique author with a “muscular” personality, who suggested the stereotype of the artist, known at least since the Renaissance, when a genius was the very archetype of the masculine. Dropping this «complex», which belongs to an idealist and religious mentality, would have meant recovering not only the art created by women, but also unprecedented conditions of creativity, expanding the spaces, ways, materials, and artistic thought. A contemporary thought indeed, which a large part of Western culture has struggled to accept, thus deciding to ignore both women and the many images that art production offers.

The situation has changed since then. The world of art shows a growing number of established female artists, women can be found on higher academic and professional levels, and the general public of art itself is often composed of women. In recent years, an increase of national and international exhibitions and ventures dedicated to women artists can be felt. Just to give the latest examples (2019–2020): the great travelling exhibit of Natalia Goncharova (London, Tate Modern; Florence, Palazzo Strozzi; Helsinki, Ateneum); Artemisia Gentileschi’s retrospective at National Gallery in London (postponed due to coronavirus-COVID-19); the Baltimore Museum of Art announced that it will only buy art from women in 2020; lastly, more and more frequent publications aimed to disclose women artists clouded by time. Nonetheless, if the historiographical and the art market problem persist, it means that the cultural knots we have mentioned are not yet resolved. Much work remains to be done.

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Abstract. Gender studies are one of the most important art history branches at least since 1971 when Linda Nochlin asked the famous question: *Why Have There Been No Great Women Artists?* This provocative question concealed a complex reality. Indeed, at that time, women had fewer opportunities than now to work and emerge in the art world, but simultaneously, there were many records and works proving strong female presence. The problem was, and in part still is, that this existence was not reported by historiographic sources and it needed to be investigated. The situation has changed since then: the art world shows a growing number of established female artists, women can be found at higher academic and professional levels, and the general public is itself often made of women. In recent years, there has been an increase of national and international exhibitions and ventures dedicated to women artists. Nonetheless, the historiographical problem still persists, particularly in Italy. Narration about female artists is often very incomplete; the sources are difficult to find and whole archives have been erased. It is no exaggeration to say that we are witness to a real deliberate obliteration. That's definitely the case of futurist women artists in the first decades of the 20th century. Such names as Bohemian artist Růžena Zátková are totally forgotten. Yet, she had an extraordinary life and laced relationships with the most prestigious personalities of her time. Moreover, she was deeply connected to Goncharova, as evidenced by two unknown gouache pieces painted by the Russian artist in 1916 as gifts for her friend Zátková, discovered by Dr. Marina Giorgini and recently exhibited at Palazzo Strozzi in Florence. None of these names appear in the latest academic textbooks published in Italy: the index of names is too often completely masculine. On the other hand, the search for the reason for this is the main target of *FEMM[E] — Arte eventualmente femminile* (Rome, 2019), recently edited by Anna Maria Panzera. We want to highlight the heavy oblivion which still weighs on women artists, making difficult a fair judgment of their production.

Keywords: women art, gender art, historiographical problems, futurism, Italian avant-garde, Russian avant-garde, Natalia Goncharova, Ruzena Zatkova, Anna Gerebzo, female artists

Название статьи. Женщины в искусстве: Присутствие, традиционное повествование и историографические проблемы. Рецепция итальянских и славянских художниц в Италии и за рубежом

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Аннотация. Гендерные исследования являются одной из важнейших отраслей истории искусства, по крайней мере, с 1971 г., когда Линда Нохлин задала знаменитый вопрос: почему не было Великих женщин-художников? Этот провокационный вопрос скрывал сложную реальность. Действительно, в то время у женщин было меньше возможностей, чем сейчас, работать и появляться в мире искусства, но одновременно существовало множество записей и работ, свидетельствующих о сильном женском присутствии. Проблема заключалась и отчасти остается в том, что об этом существовании не сообщалось в историографических источниках, и его необходимо было исследовать. С тех пор ситуация изменилась: в мире искусства растет число признанных женщин-художников, женщин можно найти на более высоких академических и профессиональных уровнях, широкая публика искусства сама часто состоит из женщин. В последние годы наблюдается увеличение числа национальных и международных выставок и мероприятий, посвященных женщинам-художницам. Тем не менее историографическая проблема всё ещё сохраняется, особенно в Италии. Повествование о женщинах-художниках часто бывает очень неполным; источники трудно найти, и целые архивы были стерты. Не будет преувеличением сказать, что мы являемся свидетелями настоящего преднамеренного уничтожения. Это определённо относится к художницам-футуристам в первые десятилетия XX в. Такие имена, как богемская художница Ружена Заткова, полностью забыты. Тем не менее, у нее была необыкновенная жизнь и тесные отношения со знаковыми фигурами своего времени. Более того, она была связана с Н. Гончаровой, о чём свидетельствуют две неизвестные работы гуашью, написанные русской художницей в 1916 г. в качестве подарков для её подруги Затковой, обнаруженные д-ром Мариной Джорджини и недавно выставленные в Палаццо Строчи во Флоренции. Ни одно из этих имён не фигурирует в последних академи-

ческих учебниках, изданных в Италии: указатель имен слишком часто составлен полностью из мужских имён. С другой стороны, поиск причины этого является главной целью издания FEMM[E] — *Arte eventualmente femminile* (Рим, 2019), недавно отредактированного Анной Марией Панцерой. Мы хотим подчеркнуть тяжкое забвение, которое всё ещё тяготеет над женщинами-художницами, затрудняя справедливое суждение об их творчестве.

Ключевые слова: женское искусство, гендерное искусство, историографические проблемы, футуризм, итальянский авангард, русский авангард, Наталья Гончарова, Ружена Заткова, Анна Жеребцова, женщины-художники

FEMME

ARTE [EVENTUALMENTE] FEMMINILE

A CURA DI VERONICA MONTANINO
E ANNA MARIA PANZERA

bordeaux



Ill. 59. Book's cover of Femm[e] Arte [eventualmente] femminile and picks from the first meetings, 2019



Ill. 60. Růžena Zátková. Panel from The Life of King David. 1917–1918. Private Collection



Ill. 61. Natalia Goncharova. Christ Pantocrator (Four Evangelists). 1916. Collection of Iveta and Tamaz Manasheroev