

A watercolor-style portrait of a woman with short, wavy brown hair, looking slightly to the left. She is wearing a dark top and a multi-strand pearl necklace. Her right hand is raised, holding a red pencil. The background is a mix of warm brown and orange tones. The image is overlaid with a large, semi-transparent pink and purple geometric shape that cuts across the bottom and right sides.

**IN
HER
HAND**

Künstlerinnen aus fünf Jahrhunderten

**IN
FRAUEN
HAND**

Five Centuries of Women Artists

**Zentralbibliothek Zürich
5.9. — 6.12.2025**

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**KÜNSTLERINNEN
AUS FÜNF JAHRHUNDERTEN**

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**FIVE CENTURIES OF
WOMEN ARTISTS**

**Exhibition at the
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Johann Rudolf Schellenberg after Angelika Kauffmann,
Drei Grazien bei der Ausführung der bildlichen Kunst
[Three Graces Practising Fine Art], 1803, etching, ZBZ

Foreword

The rich holdings of the Zentralbibliothek Zürich (ZBZ), the city's central library, are a real treasure trove of important cultural property. An enormous wealth of knowledge is contained in our historical book collections, handwritten sources, images of all genres, Zurich-centred artefacts (*Turicensia*), music and maps. For decades the Library has been on a mission to open up this vault to a broader public by showcasing selected aspects of our cultural heritage. Most recently, our curators have focused on socially relevant issues, to ignite broad debate by juxtaposing historical and modern artefacts.

Gender equality remains a much discussed topic in our society, and past exhibitions have addressed a range of women's issues: *Kunst + Kamera: Isa Hesse-Rabinovitch* (2010), *Warja Lavater (1913–2007): Sing-Song-Signs & Folded Stories* (2021), and *Starke Zürcherinnen – Wie sie vor 1971 Einfluss nahmen* (2021). The latter was a thematic presentation of how strong Zurich women exercised their influence before Swiss women got the vote in 1971. The current exhibition, *In Frauenhand | In Her Hand. Five Centuries of Women Artists*, joins their ranks. By examining the work of female artists over five centuries, it illustrates how women in the past and still today have fought their way to recognition in the tough businesses of art and press or portrait photography. The exhibition is housed in the Treasury of the Predigerchor exhibition space, and the specialist Theme Room *Turicensia* in the main Library building, with the addition of a new format: artistic interventions in the Reading Room.

I would like to extend my particular thanks to the living artists featured in this exhibition, and the descendants of others, who have contributed so much of their creativity, knowledge, commitment, and gifts to this exhibition. This accompanying booklet has been published to mark a very special exhibition. Thank you to the authors for its design and execution, and for their extensive research on the many artists whose work is conserved at the Library. In addition to the Department of Prints and Drawings and the Photo Archive, other departments at the Library have lent their vital support in the background and played a key part in making the exhibition a success. We also express our gratitude to Katarina Lang, the accomplished book designer who

produced this publication and the layout of our poster and flyer. Finally, a huge thank you from me to all of those who have loaned their works and donated financially. This exhibition would have been impossible without your generous support.

Dr. Priska Bucher
Director, Zentralbibliothek Zürich

Introduction

The idea that all people are equal emerged as part of civic emancipation efforts during the Enlightenment. The Declaration of the Rights of Man and of the Citizen in the French National Assembly on 26 August 1789 included only men, however. In the wake of the French Revolution, women such as Olympe de Gouges in France and Mary Wollstonecraft in the United Kingdom began to demand the same rights for women. Gender equality issues would then be addressed in three waves of the women's movement, from the mid-19th century through to the end of the 20th. Social shifts were reflected in art, which itself gave food for thought back to society. For centuries, the artistic output of women was either denigrated or ignored entirely. Stereotypes in Art History books promulgated the view that female artists were mere exceptions, incapable of *inventio*, or ingenuity, and who were good only for artistic reproduction. Yet behind the insinuation that only a few women were working in the art world was a very different reality. Wives and daughters worked alongside the men in the studios of many artistic families, most of them active for generations.

That specific genres of art were the preserve of female artists was the pervasive thinking well into the 20th century, for example. The *feminist art* movement of the 1960's initiated a gradual shift in societal attitudes. It would never occur to us now that artistic expression should be bound to a specific gender. Linda Nochlin and Griselda Pollock are just two of the figures providing a feminist perspective on Art History research since the 1970's, with their critical appraisals of the conventional canon. While research into female art has in no way stood still over the past 55 years, academic treatment of female artists is still heavily under-represented in comparison with those of their male counterparts. In the more recent past, numerous monographic and thematic exhibitions dedicated to the work of female artists evidence a fundamental shift in awareness of the (in)visibility of female artists and their output. Yet this should not distract us from the fact that women are still in a secondary role in museums' permanent exhibitions and in those institutions' acquisition policies. It is high time for the Zentralbibliothek Zürich to join the socially

relevant debate and examine our own holdings in terms of the history of female art.

The Library's current exhibition, *In Frauenhand | In Her Hand* is devoted to the female artist: the forgotten as much as the successful, those held back, and those protected by patronage. The exhibition examines the factors that earned these artists their success or their places in collective memory. It delves into their choice of models and subjects, self-representation, how they carved their own niches, self-marketing strategies and concessions to the art market, not to mention their artistic non-conformism. Well-known artists such as Maria Sibylla Merian, Angelika Kauffmann, Otilie W. Roederstein and Sophie Taeuber-Arp appear alongside the less familiar, like Anna Waser and Clementine Stockar-Escher. Artists undiscovered up to now include Barbara Bansi, Susette Hirzel, Antoinette Lisette Fäsi, Elisabeth Pfenninger and Anna Susanna Fries. Meanwhile, contemporary art is represented by Rita Ernst, Marguerite Hersberger, Rosina Kuhn and others. In parallel with the exhibits in the Treasury, *In Her Hand* invites the visitor into the Theme Room Turicensia to explore the work of female photographers. From there, Cornelia Hesse-Honegger, Elisabeth Eberle and Hanna Koepfle represent three generations of contemporary artistic intervention, continuing the debate on society and art into the Library's Reading Room. (bd)

Trapped in Historiography

Published in 1550, Giorgio Vasari's *Le vite de' piu eccellenti pittori, scultori, e architettori* [The Lives of the Most Excellent Painters, Sculptors and Architects] covers three centuries and was the first encyclopaedic collection of artist biographies. Vasari describes how his subjects lived and worked, and the relationships between each other and with collectors and patrons. Vasari's *magnum*



Giorgio Vasari, Titelbild der Vita von Properzia de' Rossi [Title Image of the Biography of Properzia de' Rossi], woodcut, in: *Le vite de' piu eccellenti pittori, scultori, e architettori*, Florence, 1568, ZBZ



Susanna Maria von Sandrart, *Brunnen auf dem Platz der Heiligen Dreieinigkei (Piazza di Spagna)* [Fountain on Holy Trinity Square (Piazza di Spagna)], etching, in: Joachim von Sandrart, *Die Teutsche Academie der Edlen Bau-, Bild- und Mahlerey-Künste*, Nuremberg 1675, ZBZ

opus became the foundational work and point of reference for European art historiography. It created a canon of the best artists of the time. A mention in the *Vite* increased not only appreciation for an artist and his works, but also the chances that his oeuvre would be known to future generations. In the first edition Vasari dedicated just one section to a female artist: sculptress Properzia de Rossi (ca. 1490–1530). In the second edition in 1568 she was joined among the 200 named artists by Plautilla Nelli (1523–1588), Lucrezia Quistelli della Mirandula (1541–1594) and Sofonisba Anguissola (1532–1625). They were still denied their own biographical notes, however. The author contrived the concept of the artist as an ingenious creator, comparing himself with the aesthetic standards of nature and transcending them with his *idea*. The few listed female artists were treated at best as the exception to the rule, forced to limit themselves to reproduction, here in the sense of imitating nature. In 1563 Vasari had founded the *Accademia delle Arti del Disegno* under the patronage of Cosimo I de' Medici, Grand Duke of Tuscany. Those who had previously learned their craft in workshops were now elevated to the rank of artist.

Inspired by Vasari, well-known art historian and painter Joachim von Sandrart published his *Teutsche Academie der Edlen Bau-, Bild- und Mahlerey-Künste* [German Academy of the Noble Arts of Architecture, Sculpture and Painting] between 1675 and 1679. This first German-language compendium made biographical, theoretical and practical knowledge of the arts accessible. It became the manual for the first German School of Fine Art. Founded in Nuremberg in 1662 by Joachim's nephew Jacob von Sandrart, the academy institutionalised artistic training. Like Vasari, Joachim von Sandrart included only a negligible number of female artists in his work. Among them was Susanna Maria von Sandrart (1658–1716), the author's 20-year-old great-niece.

Unlike the training received by her brothers, Susanna's education focused on how to run a household. However, by copying original works, and thanks to her father's support, she acquired such an extensive body of artistic skill that some of her etchings made it into the *Teutsche Academie*.

Swiss art historian Johann Caspar Füssli addressed the unequal treatment of the sexes in the entry on Anna Waser (1678-1714) in his 1770 *Geschichte der besten Künstler in der Schweiz* [History of the Best Artists in Switzerland]: "If the female sex just had the opportunity to train and to demonstrate its talent, and if it were able to enjoy the same benefits of education as the male, the history of art would have far more examples of outstanding female artists than is presently the case." Despite this insight, apart from Anna Waser, Füssli's work made space for an entry on only one other woman, Maria Sibylla Merian (1647-1717).

Female art would have to wait until the 19th century to attract full academic attention. Ernst Guhl's *Frauen in der Kunstgeschichte* [Women in the History of Art] was published in 1858, followed in 1859 by Elizabeth Fries Ellet's study entitled *Women Artists in all Ages and Countries*, and in 1876 by *English Female Artists* by Ellen Creathorne Clayton. These publications were met with harsh criticism from some in the traditional world of art historiography. (bd)



Johann Rudolf Schellenberg,
Porträt von Anna Waser [Portrait
of Anna Waser], etching, in:
Johann Caspar Füssli, *Geschichte
der besten Künstler in der Schweiz*,
Zurich 1770, ZBZ

Rooted in Memory

The term 'canon' derives from the Greek *kanon*, or rule, and the classical laws of proportion. Vasari was foremost among those promoting a canon of exemplary artists and their works, placing the different artistic genres and techniques within a hierarchy. History painting was regarded as the noblest form of all, for which the necessary gift of *inventio* - ingenuity - was seen as a male



Francesco Bartolozzi after Joshua Reynolds, *Porträt von Angelika Kauffmann* [Portrait of Angelika Kauffmann], 1730, stipple engraving, ZBZ



Johann Gotthard Müller after
Louise-Élisabeth Vigée-Le Brun,
Selbstporträt der Künstlerin
[Self-portrait of the Artist], 1785,
copperplate engraving and
etching, ZBZ

domain. Complex compositions of figures required study of the naked human form - something female artists were largely denied until the end of the 19th century. To succeed as artists, women had to fight not only against the narrow understanding of gender roles in society, but also against the restrictive norms of the art world. To ensure success, artists had to stage and market themselves, have a broad network and influential patronage, and launch new visual concepts.

Chur-born Angelika Kauffmann (1741-1807) began her career in Rome with a sensational portrait of renowned academic Johann Joachim Winckelmann (1717-1768), Prefect of Antiquities at the Vatican. It was commissioned by Johann Caspar Füssli, who commended its “most soulful likeness” to the sitter. In 1766 Kauffmann travelled to London, where she single-mindedly sought out the modern young women of high society, and painted their portraits. This brought her major commissions from European aristocracy. In 1768 King George III appointed Kauffmann as one of the founding members of the Royal Academy of Arts in London. She and Mary Moser (1744-1819) were the only two women in a body otherwise made up of 34 men. Kauffmann received support from Sir Joshua Reynolds (1723-1792), the first president of the Royal Academy. Given her position, Kauffmann was able to circumvent the conventional gender-genre model, and alongside her lifelike portraiture she produced important allegorical and mythological works, as well as history paintings. In 1781 she returned to Rome, where she received such prominent guests as Johann Wolfgang von Goethe in her *salon*. In 1792 Kauffmann met Louise-Élisabeth Vigée-Le Brun (1755-1842).

Like Kauffmann, Vigée-Le Brun was a child prodigy in drawing. At 23 she painted Marie-Antoinette and advanced to become the French queen's official portraitist. Many examples of the artist's work broke academic norms by showing her female models stripped of their powder, wigs or corsets, the staged naturalness and spontaneity of the moment exerting a special pull on the purchasing public. Impressed by the Rubens portrait of Susanna von Lunden (ca. 1622) Vigée-Le Brun adapted the shading and indirect lighting of the face for her own *Selbstporträt mit Strohhut* [Self-Portrait with Straw Hat] in 1782. The picture facilitated her acceptance into the *Académie Royale de Peinture et de Sculpture*, but the French Revolution in 1789 forced Vigée-Le Brun to leave the country for Russia. In St. Petersburg, this in-demand artist built on her success in France by securing the patronage of Catherine the Great and winning the highest accolades for her portraiture.

In 1813 the Munich Academy of Fine Arts accepted its very first female student. She was Marie Ellenrieder (1791-1863), sponsored by Vicar General of the Diocese of Constance, Ignaz Heinrich von Wessenberg. In 1818 she painted a young Elisabeth Meyer-Ulrich (1802-1856), later mother to poet and novelist Conrad Ferdinand Meyer. Ellenrieder's works combined representative elements with the individual characterization of the subject. Deeply religious, in Rome she was in contact with the equally religious Nazarene movement of German artists. Ellenrieder subsequently derided portraiture as 'vanity' and from then on devoted herself to sacred themes, achieving prominence in a primarily male-dominated area with her large-format altarpieces. (bd)



Marie Ellenrieder, *Porträt von Elisabeth Meyer-Ulrich* [Portrait of Elisabeth Meyer-Ulrich], 1818, oil on canvas, ZBZ

Fallen into Obscurity

Many female artists were sidelined even during their lifetimes and subsequently ignored by academics. A disproportionately high number of their works were forgotten or lost after their deaths. Through the example of Anna Waser (1678-1714) we learn from Johann Caspar Füssli that a well-known curriculum vitae and a living knowledge of their oeuvre is important to an artist's immortality. In his 1770 published *Geschichte der besten Künstler in der Schweiz* [History of the Best Artists in Switzerland], Füssli placed the Zurich native on



Anna Waser, *Flora*, between 1690 and 1700, gouache, ZBZ



Anna Barbara Bansi, *Römische Prozession* [Roman Procession], between 1802 and 1814, watercolour, pen and ink in black and dark brown over black chalk, ZBZ

a par with extraordinary artists such as Sofonisba Anguissola (1532-1625), Tintoretto's daughter Maria Robusti (ca. 1554-1590), Rosalba Carriera (1675-1757), and Angelika Kauffmann (1741-1807). They “shone just as brightly” as their male colleagues, he said. According to Füssli, Waser's best works were sold abroad. Her planned entry into the *Teutsche Academie* was thwarted by the death of Jacob von Sandrart in 1708. At the age of just 13, Waser was accepted to the Bern *Malakademie*, a school of art founded by internationally respected miniaturist Joseph Werner (1637-1710). Her portraits soon made her famous beyond Switzerland's borders. In 1700, German prince Wilhelm Moritz von Solms-Braunfels appointed the young artist as his court painter, but only two years later she was forced for family reasons to give up her position. Waser was forgotten for a long period following her early death, and today only around two dozen of her works are known.

Anna Barbara Bansi (1777-1863) from Fläsch in the canton of Graubünden suffered a similar fate. Hardly any of her works survive. Adoption by wealthy Zurich couple Anna Magdalena and Johann Caspar Schweizer-Hess catapulted Bansi, originally from a modest background, into an art-loving world. As a result, she was able to study in Paris and later in Rome under Joseph-Benoît Suvée (1743-1807), the first director of the Italian capital's *Académie Française*. In Italy she met Angelika Kauffmann. Bansi's network helped her establish contact with Napoléon's mother Letizia Bonaparte, who she accompanied on a trip to southern Italy. In her watercolour entitled



Betsy Meyer, *Porträt von Anna Susanna Fries* [*Portrait of Anna Susanna Fries*], 1877, chalk, partly heightened in white, ZBZ

Römische Prozession [Roman Procession], the artist represents three candle-bearing young women walking past a group of monks. The delicate nature of the girls is in stark contrast to the brothers, who appear as giants in comparison. Moreover, the religious solemnity of the occasion is belied by the lecherous glance of one of the monks. Although Bansi converted to Roman Catholicism in Italy, she was critical of the theatrics of penitential procession. She set out her feelings in an article for the German publication *Miszellen für die Neueste Weltkunde* [Miscellanea on the Latest World Studies], adroitly caricaturing the staged drama. While Jean-Auguste-Dominique Ingres (1780-1867), who portrayed her in a drawing was to become world famous, Bansi fell into obscurity.

Elisabeth Cleophea (Betsy) Meyer (1831-1912) trained in drawing and painting to earn a living. This sets her apart from the majority of women from Zurich high society, who secured their livelihoods through marriage. Among Meyer's art instructors was Melchior Paul Deschwanden (1811-1881). Around 1875 she travelled to Florence to visit Anna Susanna Fries (1827-1901), a friend from her youth who had set up a painting school for women there, and produced an impressive portrait of her teacher. Meyer's artistic gift found itself in competition with her literary talent. Living in the same household as her brother, poet and novelist Conrad Ferdinand Meyer, she slipped into the role of his publisher and editor, becoming to some extent co-author of his literary output. At the same time, her internalisation of the era's understanding of gender roles constrained her efforts towards self-determination. (bd)

No More than a Hobby?

A 'dilettante', derived from the Latin *dilettare*, to delight or please, describes someone who practises the arts or sciences for their own pleasure. They may not have had any formal training, but the skills and knowledge they acquire make them entirely consummate. The word gained a provocative edge in research into female artists. Until the 19th century women were generally



Antoinette Lisette Fäsi (?), *Ein mögliches (Selbst)Porträt*
[A possible (Self-) portrait], ca. 1800, silhouette, Johann Caspar
Lavater Collection, Zurich



Clementine Stockar-Escher,
Nach dem Balle [After the
Ball], 1856, watercolour and
gouache, ZBZ

denied access to art schools, and thus also to official 'artist' status. In many cases they trained in private studios or were self-taught. Around 1900 many female artists were labelled dilettantes to discredit them as professional painters or sculptors. Male artists and critics disparaged them as 'old-maid painters' in an attempt to exclude their unwanted competition from the art market. Even today, female artists outside the official art world are seen as 'hobbyists', especially with reference to artistic techniques regarded as crafts.

Paper silhouettes are one example of this. They were enormously popular around 1800 but the works, often created by women, were not recognized as art. The silhouette shown here depicts a seated lady in profile under a delicate garland of flowers. In her hands she holds scissors and a silhouette of the head of Johan Caspar Lavater. The work does not reveal the identity of this 'hobbyist'. Comparison with other silhouettes however, indicate that the artist might be Antoinette Lisette Fäsi (1730-1808), who is known to have moved in the same circles as Lavater. Silhouettes which are both signed by and attributed to Fäsi still survive, showing portraits of Lavater, pastoral idylls and scenes of war. Today they are unequivocally classified as art. In this example, Fäsi confidently holds the head of this important man literally 'in her hand'.

Clementine Stockar-Escher (1816-1886), sister of politician and railway pioneer Alfred Escher, belonged to Zurich's haute bourgeoisie. From as early as 1848 she received useful instruction in technique and method from the famous portraitist to European aristocracy, Franz Xaver Winterhalter (1805-1873). True to the genre, in her portrait of Mathilde Baron, entitled *Nach dem Balle* [After the Ball] she uses a diagonal shaft of light to guide our eyes into an



Caroline Rahn-Meyer von Knonau, *Ansicht der Mythen*, 8.9.1867, watercolour dedicated to husband Johann Rudolf Rahn upon their wedding, ZBZ

intimate moment for her reader subject. In view of her social standing, Stockar-Escher's works never reached the commercial art market, but her output is a tangible rejection of the 'dilettante' label. She presented her works with confidence in the rotating exhibitions of the *Schweizerischer Kunstverein* (Swiss Art Association), as well as in those of the *Künstlergesellschaft Zürich* (Art Society of Zürich). She left behind a comprehensive oeuvre of over 800 examples of portraits, still lifes, genre and landscapes.

Social norms also limited the artistic development of Caroline Rahn-Meyer von Knonau (1846–1909). Although her parents enabled her to train in drawing and watercolour in Zurich, her desire to deepen that knowledge in Munich was too 'extravagant' to them. Little is known about her life, but what information exists comes from the writings of her husband, Johann Rudolf Rahn (1841–1912), Zurich's first Professor of Art History, and pioneer in the preservation of historical architecture and monuments. He reported on her interest in his research and how she supported him with her drawing skills. Few of Caroline Rahn's watercolours survive. Many of them are joint works, initially sketched out by her husband before she executed the demanding watercolour technique. Johann Rudolf Rahn, who described himself as a 'dilettant', left behind more than 3,500 mostly signed drawings, many of which he published. Caroline Rahn's artistically accomplished watercolours, meanwhile, were kept private. (bd)

The Enquiring Gaze

Male dominance was also oppressive in that branch of art which pertained to science. In fact, Johann Jakob Scheuchzer criticised the lack of training for women in the early 18th century. In 1701 the physician and natural scientist wrote *Physica oder Naturwissenschaft* [Physics or Natural Science] in German, thereby avoiding technical terms to make the content as comprehensible as



Maria Sibylla Merian, *Vigne blanche d'Amerique* [American White Vine], copperplate engraving and etching, coloured, in: *Metamorphosis Insectorum Surinamensium*, french ed. 1726 or 1771 (1st ed. 1705), plate 47, ZBZ



Anna Waser, *Frontispiece*,
 etching, in: Johann
 Jakob Scheuchzer, *Itinera
 per Helvetiae alpinas
 regiones*, third part,
 [Brittenburg] 1724, ZBZ

possible. Scheuchzer pitched his work especially at ‘the ladies’, who had “up to now been as good as excluded from this science [...]”. In the weekly journal *Discourse der Mahlern* [The Painters’ Discourse] in 1723, Johann Jakob Bodmer and Johann Jakob Breitinger created a fictitious scholarly discussion conducted by women as a means of condemning the reduction of women to “counting money/laundry/mending/sleeping with them [men]”. They propagated the equal mental capacities of the sexes in a number of discussion papers.

Maria Sibylla Merian (1647–1717), daughter of renowned Frankfurt publisher Matthäus Merian the Elder (1593–1650), founded a painting school for women in Nuremberg before 1675. Engraving and embroidery were just two of the disciplines at what was known as the *Jungfern-Companie* [Maiden’s Company]. Merian compiled decorative flower motifs as drawing and embroidery templates and published these in the *Neues Blumenbuch* [New Flower Book] between 1675 and 1680. By contrast, in the *Raupenbuch* [Book of Lepidoptera] in 1679 she took a strictly scientific approach. Her writing and publishing secured her family’s livelihood after the divorce from her husband and the move to the cosmopolitan city of Amsterdam. In 1699 she travelled to the Dutch colony of Surinam, where she conducted a systematic study of exotic butterflies in the country’s tropical forests. It was published in 1705 in the pioneering *Metamorphosis Insectorum Surinamensium*, the first work to depict the full life cycle of south American insects along with their host plants. Merian was much-respected in a male-dominated network of natural scientists, artists,



Maria Clara Eimmart, Zeichnung der Mondoberfläche [Drawing of the Surface of the Moon], watercolour, in: *Stammbuch von Johann Jakob Scheuchzer*, 16.8.1695, ZBZ

collectors and dealers, yet the 19th century marginalized her achievements as ‘pre-scientific’.

At 19, Anna Waser (1678-1714) depicted herself in her second cousin Johann Jakob Scheuchzer’s family album with a self-portrait as Flora, Roman goddess of flowers. Waser was highly regarded in Scheuchzer’s circle, and the internationally renowned scholar engaged her as his illustrator. She designed the frontispieces for the second and third parts of the *Itinera alpina* [*Alpine Journey*], which was dedicated to the Royal Society of London. Sir Isaac Newton, its then president, contributed to the printing costs. The artist’s signature was shown prominently in the printed version. Waser also made meticulous scientific drawings of fossils for Scheuchzer’s *Icones pro lexico diluviano* [*Images for a Flood-Era Lexicon*].

Nuremberg astronomer Maria Clara Eimmart (1676-1707) also left a dedication in Scheuchzer’s family album. Georg Christoph Eimmart (1638-1705), engraver, architect of the Nuremberg observatory and director of the Academy of Fine Arts founded by Jacob von Sandrart, educated his daughter in fine art and astronomy. Between 1693 and 1698 she completed 250 drawings to be used as preliminary works in mapping the moon.

At the end of the 19th century few studios in Paris allowed women to study the naked human form. For example, history painter Luc-Olivier Meurson (1846-1920) made his female pupils pass an anatomy course to train their enquiring gaze before allowing them to paint in oil. A heavily annotated study from around 1895 survives from his teaching. By Martha Stettler (1870-1945), it evidences her deep anatomical knowledge. Stettler would later head the important *Académie de la Grande Chaumière* as its co-founder. (bd)

Models Wanted

In the past it was a challenge for women to access artistic training, also in Zurich. Typically, they were excluded from the guilds and thus also from apprenticeships. Sometimes, marriage proved one way of joining these types of professional network. Very often however, these artists' first sponsors were their fathers, as in the legendary case of Anna Waser (1678-1714).



Susette Hirzel, *Porträt des Bruders Hans Caspar* [Portrait of her Brother Hans Caspar], 1789, graphite, ZBZ



Elisabeth Pfenninger after
Claude-Marie Dubufe,
La Pudeur [Modesty/Shame],
1827, gouache, ZBZ

Susette Hirzel (1769-1858) is another such artist, completely forgotten today. Her family was part of the Zurich elite and, thanks to her father's efforts, Hirzel learned from teachers engaged specifically for her. During the 1790's she produced dozens of portraits of family members, underlining the fact that female artists often used friends and relatives as models, easily available, socially acceptable and free of charge. In 1789 Hirzel drew a particularly intimate, close-up portrait of her brother, Hans Caspar. Five years older than his sister, he is pictured at age 25 in his uniform and powdered wig. This superb and empathetic very large-format portrait is evidence of the artist's confidence in her craft. Despite living to almost 90, Susette Hirzel practically stopped painting after the age of 30. We can only speculate as to why.

The fascinating *La Pudeur [Modesty/Shame]* of 1827, painted by Elisabeth Pfenninger (1772-1847) when she was already 55, is a miniature portrait. It is thought to be modelled on an as-yet unidentified work by Frenchman Claude-Marie Dubufe (1790-1864). Also from a wealthy background, Pfenninger knew Hirzel and wrote to her from Paris, where she had settled following private training. By 1827 Pfenninger was a successful miniature artist earning lucrative commissions in the French capital, where she moved in dazzling female intellectual circles, socialising for example with Vigée-Le Brun. Although it was common practice for emerging female artists to copy originals and prints, it remains unclear why Pfenninger produced this small, portable duplicate of the personification of 'Shame', which for us today embodies the stereotypically eroticised female image. Whatever the reason, this picture certainly functions as a remarkable advertisement for the quality of her painting.



Regina de Vries, *Katze und zeichnendes Kind* [Cat and Child Drawing], 1952, colour woodcut, ZBZ

After 1900, women in Switzerland from all social backgrounds could in theory attend state art schools, but their story is only gradually being told. Feminist approaches to art historiography over the last 40 years have shown how women's experience of art training and active participation in the art world differed (and still differs) vastly from men's.

Regina de Vries (1913–1985) underwent professional training as a sculptor with further studies at the Zurich *Kunstgewerbeschule*, forerunner of what is now the Zurich University of the Arts. In her first few years as mother to two children, she taught drawing and decorated uninspired factory-made ceramics to supplement the family's income. De Vries's work during the 1940's was created very much in the home setting and draws on themes from domestic life. In the woodcut shown here, her daughter Bettina Truninger (b. 1943) serves as model. Bettina would later become an artist herself. She tells how, as a child, she would watch and help her mother with printing her works and how de Vries used a paintbrush to apply multi-coloured pigments to the printing block, a technique adapted from Japanese art practice. Her choice of model reflects the artistic existence of many women: they worked with what surrounded them in their everyday family life. Later re-connecting more actively with Zurich's artistic community in the 1950's, de Vries was a member of both the GSMBK (Swiss Society of Women Artists in the Visual Arts), and - as the only woman - of XYLON Switzerland, the Swiss Section of the International Society of Wood Engravers. (ar)

The Unclothed Body

It is impossible to imagine the art historical body of work without depictions of the undressed human body, often representing abstract ideas such as virtue, modesty or self-sacrifice. Few studies to date examine how female artists have addressed the nude, both male and female. In fact, until around 130 years ago there was hardly any material to work with, as women were barred from life drawing on moral grounds. Although they had access to existing art works of nudes and to anatomical studies, it was only in the early 20th century that the doors of the *Sancta Sanctorum* were opened to women artists. How did they respond to this new privilege, of being able to draw the naked male body from a life model?

The oil study by Margarete Greulich (1867-1917) shown here was painted in 1914 during a stay in Munich. The artist was there specifically to gain further technical training. By then Greulich was already an established artist in Zurich, and one of the few who did not come from a wealthy family. In this study she was trying out the modern techniques of the time: loose and visible brushwork, as well as skin tones of contrasting hues of blue, brown and green



Margarete Greulich, *Unbekannter männlicher Akt* [Unknown Male Nude], 1914, oil on board, Swiss Social Archives, Zurich



Stefanie von Bach, *Exlibris für Gr. Rabinowitch* [Bookplate for Gr. Rabinowitch], 1916, colour woodcut, ZBZ

that emphasize the physicality of the anonymous model. This work would have been unthinkable even a few years beforehand.

Two years later, the very personal bookplate by Stefanie von Bach (1884–1966) for ‘Gr. Rabinowitch’, was created in the year before she married the artist Gregor Rabinovitch (1884–1958). This work references a classical motif of visual culture: the Judgement of Paris, featuring the goddesses Aphrodite, Athena and Hera. The male nude (presumably Gregor Rabinovitch himself) plays the lead role, while the anonymous female nudes present themselves in standard poses for inspection. The dramatic light effects, with paler, unworked areas around the females and the deep, dark shading of the muscular and stylized male accentuates the male/female tension. Although the man dominates the pictorial area, the implied position of the female artist is particularly intriguing. Who precisely is doing the judging here? Von Bach studied art in Munich, and in this picture engages in visual negotiation with her successful artist spouse by reversing their roles. It was a strategy only used explicitly by female artists decades later.

Isa Hesse-Rabinovitch (1917–2003), the daughter of Stefanie von Bach and Gregor Rabinovitch, trained in Zurich as a graphic designer and worked successfully in this area between 1930 and 1960 while bringing up three children. Her autodidactic photographic output led her into experimental filmmaking in the 1960’s. Hesse-Rabinovitch’s work in this field resembles a cinematic stream of consciousness. One example is *Sirenen-Eiland* [Siren Island] from



Isa Hesse-Rabinovitch,
still from the short film
Hautnah [Up Close],
ca. 1985, photograph on
aluminium, ZBZ

1981, which opened the new MoMA Art Cinema in New York the following year. An equally compelling work by the artist is this large-format colour photograph mounted on aluminium, which is a still from her own video project *Hautnah [Up Close]* from 1985. The video takes the form of free visual association, showing the naked and completely shaven body of an unknown model, whom the artist discovered when he advertised his services in a newspaper. The shape of a vintage television screen frames the image, while the slightly garish colours of the Sony 8 video camera emphasise an artificiality of expression. The nude in the image remains discernible, but blurred, pushing the boundaries of figural representation. It is his body which creates atmosphere and pathos and simultaneously constitutes the colour, form and structure of this work. Subliminally, art historical echoes of biblical iconography reference the vulnerable, suffering man. (ar)

Here I Am: Self-representation

In today's digital world we are preoccupied with the desire to construct and control our own image. Artists have always produced representations of themselves, be it to gain agency over how the world sees them, or as self-exploration and self-definition. For female artists, self-portraiture has been an especially powerful means of telling their own story and of forming an autonomous identity.



Anna Susanna Fries, *Self-portrait*, ca. 1866,
oil on canvas, in private ownership



Klara Fehrlin, *Self-portrait*, 1929, oil on wood, in private ownership

Anna Susanna Fries (1827–1901) was already a successful portraitist in Zurich when she painted this consciously self-assured image of herself in 1866. At the time there was not yet a known and established tradition of self-portraiture among female artists, and she was in delicate, uncharted territory. Fries represents herself not at work, but rather in the idyllic setting of a garden, in modest, dark-coloured attire. The muted palette is brightened by carefully placed accents of deep crimson and pale pink. Spotlit from above, her rosy-cheeked face shines out from the dark background. Fries was trained both privately in Switzerland and formally in Munich, Düsseldorf and Paris. Not least because of her role in founding a ladies' Academy of Art in Florence (1871–1875), she is among the many female artists whose story urgently needs to be further researched and written.

Klara Fehrlin (1895–1985) has two things in common with Anna Susanna Fries: a similar social background and a huge deficit regarding research into her life and work. She studied at the *Kunstgewerbeschule* in Munich, and worked tirelessly in a range of artistic fields, from sculpture and painting to textile art and puppet making. Fehrlin combined her artistic work with motherhood and with the normative expectations of women in the early 20th century. Like Fries, she does not show herself in this portrait as an active artist but looks out at us as a modern woman. Wearing a cloche hat and with the fashionable



Elisabeth Eberle, *Genie Lavabo I*,
2020, fine art print, ZBZ

bobbed hairstyle of the time, the look is similar to the one sported by the elegant, self-confident woman on Fehrlin's poster for the first SAFFA (Swiss exhibition of women's work) in 1928. Always fashion-conscious, she portrays herself in fur, signalling glamour and wealth. Like all three of the artists here, Fehrlin makes direct eye contact with us. In her extensive, unpublished memoirs, we encounter a woman of profound and honest self-reflection, often internally conflicted between her art "...which I took very seriously", and her domestic obligations.

Elisabeth Eberle (b. 1963) produced this self-portrait as part of the *Lock-down Selfie Series 7*, a group of works in which she photographed herself wearing a variety of home-made face masks. Curiously, she began this series before the COVID-19 pandemic had struck. Inspired by Anne Marie Jehle (1937–2000), whose uncompromising art addressed gender and power structures, some of Eberle's selfies pay homage to Jehle's *Selbstporträt als Kunsthaus* [Self-Portrait as the Kunsthaus] from the 1970's. Eberle realized only in hindsight that Jehle had also used the long-popular Genie-brand washing powder packaging in her *Genie-Automat* work of 1977. Up until the late 20th century, most female artists were working in a vacuum, developing their own artistic strategies as they worked, but common tactics emerged. Eberle deliberately uses parody and irony to platform women's art and thereby call the whole monumental framework of art historiography and criticism into question.

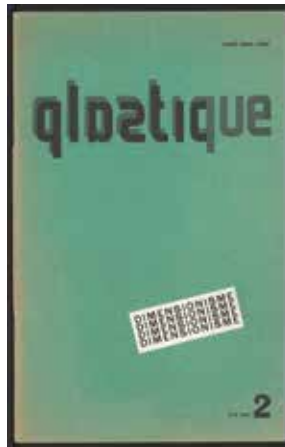
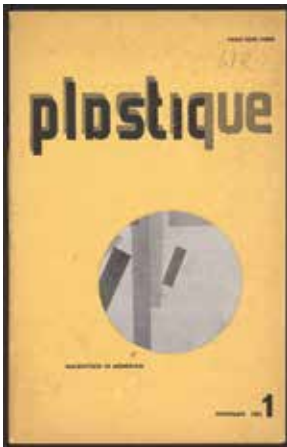
The artist adapts everyday household items to confront viewers directly with the problem of gender roles in art and in society. Originally posted digitally, her selfie was later printed on fine quality paper and framed, catapulting it into the realm of 'high art'. (ar)

Art Market and Art Criticism

Following what was often hard-fought-for artistic training, female artists then had to stand their ground in the male-dominated art market if they were to make a living from painting, drawing, and printing. The paths, successes, and failures on this journey could not be more different. Flourishing careers such as that of Otilie W. Roederstein (1859–1937) should not distract from the fact that male contemporaries in art resented women artists enormously. Asserting oneself on the art market and against the art critics was a feat of personal strength.



Otilie W. Roederstein, *Porträt von Hans Nägeli* [Portrait of Hans Nägeli], 1930, oil on canvas, ZBZ



Sophie Taeuber-Arp,
two issues of the
Plastique – Plastic
magazine, 1937,
ZBZ

Otilie Wilhelmine Roederstein trained in Zurich and Berlin, and was an in-demand and inexhaustible portraitist all her life. She painted traditional likenesses that were regarded as conservative even then, yet always attracted a loyal clientèle. In 1930 she painted a profile portrait of former mayor of Zurich, Hans Nägeli (1865-1945), turned slightly outward against a red background. It was produced at the time of the Great Depression, which also hit the order books of this then-70-year-old portraitist. In the years that followed, Frankfurt-based Roederstein also painted pictures of the Hitler Youth, most likely to present her credentials as a portraitist to the new regime. Although the artist was personally highly ambivalent towards Nazism, ingratiating herself with Nazi clients in this way is viewed with criticism today.

A few years later, Sophie Taeuber-Arp (1889-1943) took the opposite path to promoting her own artistic output. On 10 June 1937, she wrote to her sister Erika Schlegel-Taeuber: "I believe our little magazine will prove quite the advertisement for me after all". She was referring to the magazine *Plastique – Plastic*, which was published in five editions between 1937 and 1939 and was dedicated to presenting abstract art. Ultimately however, Taeuber-Arp used it less to market her own work, appearing primarily as its publisher. It was an attempt to promote abstract art and to connect artists in Europe with a multilingual and richly illustrated journal. But it was the late 1930's, and the political backdrop was becoming increasingly difficult. The magazine folded after just five issues. Despite later attempts by Taeuber-Arp's widower Hans Arp (1886-1966), it failed to find a readership in the postwar period.

Lucerne-born Sonja Sekula (1918-1963) was highly successful in the USA during the 1940's and 1950's. Her 1946 painting *Midnight* went on display as part



Sonja Sekula, *Midnight*,
1945, oil on canvas, in private
ownership

of a series of abstract night-time pictures in a solo exhibition at Peggy Guggenheim's *Art of This Century* gallery in New York. Sekula was represented in several solo and group exhibitions in America, attracting considerable praise. In fact, Stuart Preston from the *New York Times* described her in 1951 as "the abstract Paganini". Yet she found little success on the art market after she returned to Switzerland in 1955. Sekula's work defied strict classification into genres such as Surrealism or Abstract Expressionism and, despite taking part in exhibitions in Switzerland, she was no longer able to match her earlier acclaim in the USA. Interest in the artist did not emerge again until many years after her early death. However, from today's perspective it is precisely Sekula's artistic individuality and social non-conformism that so affect and fascinate us.

Careers were made or broken by factors such as the situation within the art market and (non-)attention from art critics. These also markedly influenced how an artist was received by the art world and perceived by Art History in the long term. (al)

Inspiration Illustration

At the end of the 19th century, the market for children's books expanded thanks to new printing techniques and the mass production which they enabled. Women became illustrators of these books for a range of reasons, such as financial security that allowed them to pursue art independently, as a vehicle for experimentation, or simply the desire to be a successful illustrator. They enjoyed different degrees of acclaim and sometimes, none at all. For example, the young Margarete Goetz (1869-1952) had huge success with her first



Margarete Goetz, "Ich fürchte mich!" ["I'm Scared!"], illustration in: Klein Edelweiss im Schweizerland, 1892, ZBZ



Hedwig Thoma, *Im Tiergarte* [At the Zoo], 1922, concertina book, Rascher Verlag, ZBZ

foray into the genre of the “picture book” with the 1892 *Klein Edelweiss im Schweizerland* [Little Edelweiss in Switzerland], followed by two further picture books. By contrast, Sophie Schaeppi (1852-1921) could not sell her two books, *Der Tante Sophie Bilderbuch* [The Aunt Sophie Picture Book] in 1885 and *Der Tante Sophie ABC* [The Aunt Sophie ABC] in 1893. She lived and worked mainly in Paris and wanted to establish a financial base by illustrating children’s books. She used the same motifs in her designs for Fayence plates. Unlike children’s books, these provided a very good source of income.

Her contemporary Lisa Wenger (1858-1941) created a classic with the Swiss German *Joggeli söll ga Birli schüttle* (1908) [Joggeli Goes Picking Pears], which is still available. It shows what different courses careers in illustration could take, although external forces were also at work here. The First World War shrank the Swiss market for children’s books enormously, and thus also Margarete Goetz’s illustration work. Around 1914 she began to design postcards featuring elements of her picture books as a way of supplementing her family’s livelihood.

The end of the war brought a new style of children’s book illustration to Switzerland, with much experimentation. In 1922, Zurich-based publisher Rascher Verlag issued a very special type of animal picture book, by Basel artist Hedwig Thoma (1886-1946). She played with the full range of picture book formats, from large and small concertina books and colouring books to a version that could be built in 3D.

The market opened up for new publication formats beyond the classic picture book, offering financially and artistically interesting opportunities for female illustrators. One example is the popular youth and children’s literature

that specialist publisher Schweizerisches Jugendschriftenwerk (SJW) has been issuing since 1932, chiefly characterised by their colourful and attractive covers. Orders from SJW represented a recurring, and therefore secure, income. Some female artists such as Lill Tschudi (1911–2004) illustrated only a single SJW reading book, while Sita Jucker (1921–2003) was an SJW regular, her illustrations reaching a readership of millions. She also produced her own picture books, such as *Peppino*.

Helen Kasser (1913–2000) was another SJW illustrator. In her pictures for the Hans Christian Andersen fairy tale *Das hässliche Entlein* [The Ugly Duckling] in 1959, she drew on design elements from Japanese coloured woodcuts. The artist experimented with monotypes in this and later picture books like *Die Katze, die für sich allein ging* [The Cat that Walked by Himself] in 1961, with words by Rudyard Kipling.

Known for her fold-out books, Warja Lavater (1913–2007) worked for years as designer and publisher of the children's magazine *JugendWoche*, which first appeared in 1944. She was responsible for editing its content in addition to providing the illustrations. Known as *JuWo* for short, Lavater often worked with emblems in the magazine: signs and symbols that she later unfolded to their fullest in her popular concertina books, such as *La Belle au Bois dormant* [Sleeping Beauty]. Lavater's work as an illustrator also gave her the opportunity to try out techniques and motifs, and in some cases to explore them further as part of her artistic process. (al)



Helen Kasser, *Das Entlein begegnet den Schwänen* [The Duckling Meets the Swans], illustration in: *Das hässliche Entlein* [The Ugly Duckling]. A fairytale by Hans Christian Andersen, 1959, colour lithograph, ZBZ

Artwork in Everyday Life

Throughout history the Applied Arts have been ascribed a lower artistic value than other areas. Female artists have frequently been pushed into this genre, which was disparaged in comparison with 'Fine Art'. Female artists were marginalised even in poster art, seen as the most prestigious visual communication discipline among the applied arts. Undiscouraged, Dora Hauth (1874-1957) and Hanni Bay (1885-1978) committed themselves to producing posters and



Hanni Bay, *Frauen Stimm- und Wahlrecht*
[Votes for Women!], 1919, woodcut, postcard,
Swiss Social Archives, Zürich



Dora Hauth, *Entwurf für das Exlibris für Ruth Irlet* [Sketch for the Bookplate for Ruth Irlet], 1934, ink and opaque white over pencil, ZBZ

promotional cards for the first referendum on votes for women in the canton of Zurich in 1920. The initiative was roundly rejected by 80% of the electorate. Hanni Bay's image of a mother, child on hip, at the ballot box mirrored her own circumstances, as at the time she already had three small daughters. Following her divorce in 1925 she had to take work, including illustrating books, magazines, and daily newspapers, to keep the family solvent.

Just one year after completing her training as a graphic designer at the Zurich *Kunstgewerbeschule*, now the Zurich University of the Arts, in around 1936, Warja Lavater (1913–2007) designed a poster for the *Marionnettes de Genève* puppet theatre. Three years later the artist achieved global acclaim with one particular emblem: the three interlocking keys she designed for the Swiss Bank Corporation. Adopted after the merger by the Union Bank of Switzerland, it is still the internationally recognised logo for UBS. Yet the artist is rarely acknowledged publicly as its originator, as during her marriage she was increasingly overshadowed by her worldly husband Gottfried Honegger (1917–2016), also an artist and graphic designer.

One typical way of disadvantaging female artists was to assign them only small-format commissions. The term refers to images for mass reproduction in the form of postcards or bookplates. Based on her renown as an illustrator of children's books, in 1930 the Stiftung Pro Juventute youth foundation commissioned Hedwig Dolder-Spörri (1899–1992) to produce a series of postcards showing animal and plant motifs. These were seen as part of the still life



Helene Haasbauer-Wallrath, *Schweizerische Ausstellung für Frauenarbeit SAFFA in Zürich* [SAFFA Swiss Exhibition of Women's Work, Zurich], 1958, watercolour, gouache and pencil, sketches, ZBZ

genre, which was less prestigious. The visual subjects of this field were considered suitable for female artists as “natural depictions of the objective”, as Art History professor Wilhelm Lübke put it in 1862.

It was a woman, Ruth Irlet (1908-1992), who in 1934 commissioned Zurich artist Dora Hauth to design her personal bookplate. Irlet would later become secretary of the Swiss Red Cross and a member of the committee of the Swiss Ex Libris Club, dedicated to the art of the bookplate. Hauth's subject for the first bookplate for Irlet, a crowd of children, references the (idealised) female world, while later editions reflected on topics such as nature, the Red Cross and peace.

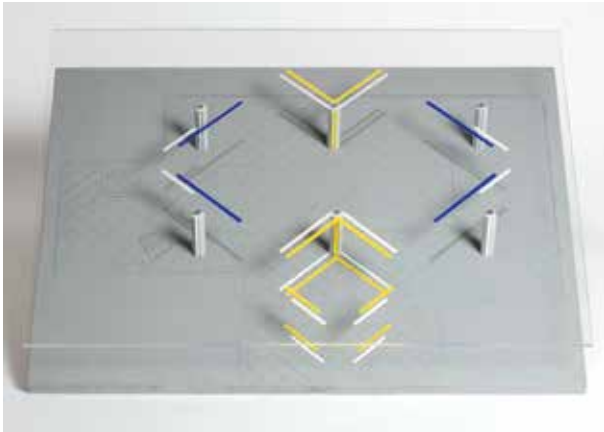
Swiss women showed off their skill in 1958 with the second SAFFA, Swiss exhibition of women's work in Zurich. Its theme was “the circle of female life in family, work, and state”. Basel artist Helene Haasbauer-Wallrath (1885-1968) applied unsuccessfully to design the poster, a commission that ultimately went to Nelly Rudin (1928-2013). Widowed in 1917 and mother to one daughter, Haasbauer-Wallrath worked mainly in the field of the Applied Arts. Her sketch for the poster plays cleverly with the SAFFA logo designed by Heidi Soland (1929-2008) and the traditional symbol for Venus, in a modern interpretation of the emblem of the female sex. (jh)

New Freedom for Female Artists

Annemie Fontana (1925–2002), Rosina Kuhn (b. 1940), Marguerite Hersberger (b. 1943) and Rita Ernst (b. 1956) are among a cohort of Swiss female artists who were able to make a living from their profession from the 1970's onwards. Rosina Kuhn paints portraits whose suggestive effect is drawn from their intense colours and strong brushstrokes in an undefined space. The other three artists opt for a more metaphysical visual language. The works of Annemie Fontana, for example, translate vegetal growth into abstract art. In graphic art



Rosina Kuhn, *Porträt Jamileh Weber* [Portrait of Jamileh Weber], 1980, watercolour, gouache and pencil, ZBZ



Marguerite Hersberger, *Lichtstrukturen*, [Light Structures], model for an installation of light structures in the University Hospital Zurich, waiting room, 1995, multiple materials, ZBZ

they test the effect of the interplay of different colours with geometric shapes. Marguerite Hersberger explores light and space in reductionist, form-based visual language. Since the 1980's this has led her to create walk-through room installations resplendent with vibrantly coloured art and light. Rita Ernst dissolves the mathematical schema of concrete art into intuitive constellations of geometric forms. Planes and lines, verticals, horizontals, diagonals and circles combine to produce an exciting play of colours.

In advance of the exhibition, the three living artists told us about their careers. To realise their artistic ambitions, Fontana, Hersberger and Ernst all chose not to marry or have children. Kuhn is the single mother of one son. To make ends meet she occasionally taught at what is now the Zurich University of the Arts. Breaking the socially entrenched mould - the wifely role - gave these women enormous freedom in multiple respects. The financial was one, as married women in Switzerland were not permitted to open their own bank account without their husband's signature until 1988. And by remaining single, female artists were at liberty to follow their own artistic trajectories. Many of their talented colleagues were unable to combine their talents with the demands of family life.

The artists themselves said that they were no longer restricted in their choice of genre and content, but early in their careers especially, they had to fight hard for recognition. Success was then accompanied by sexist remarks, not least from chauvinists on the left of the political spectrum. Kuhn initially had to abide by her parents' wishes by working as a drawing teacher to keep a roof over her head. Hersberger financed her training herself. Ernst studied textiles at the *Schule für Gestaltung* design school in Basel. However, she removed

this detail from biographical information when her work was published, so as not to be reduced to the traditional female-associated genre of textile art. It had been the only training option available to female artists beyond graphic art. Fontana initially earned her living as a couturière.

The artists saw how museums continued to dedicate the majority of their exhibitions to men, and how most new acquisitions were for works of male artists. This was not only because museum directorships had been occupied almost exclusively by men for years, but also because the advisory bodies in the background were male-dominated. As a result, women are barely represented in public collections in Zurich. Hersberger had to wait longer than her colleagues but did then win first prize in a competition for the University of Zurich at Irchel and subsequently gained recognition as a professional sculptress. In our artists' experience, the perpetuation of the traditional male 'provider' model, still ensures that works by male artists attract a higher price than those by women. (jh)



Rita Ernst, *Ohne Titel*
[Untitled], 2004, silkscreen
in five colours, ZBZ

Female Art Photographers

In 2010 the Library's Department of Prints and Drawings was extended to become the Department of Prints and Drawings and Photo Archive to raise public awareness of its extensive holdings of around 600,000 photographs. Pictures by female photographers have been acquired, for example, via the estates of Bettina (1911-1999), Verena Eggmann (1946-1997), Maggy Frijling (1929-2009), Barbara Kruck (1914-2000), Silvia Luckner (1957-2015), Renée Schwarzenbach-Wille (1883-1959) and Ruth Vögtlin (1945-2020). Meanwhile, the press image archives of the *Finanz und Wirtschaft* and *Tages-Anzeiger* newspapers, including the latter's Sport Archive, contain black-and-white prints and slides from the 1980's and 1990's by Yvon Baumann (b. 1960), Doris Fanconi (b. 1954), Uschi Kurmann (b. 1952), Silvia Luckner, Sandra Meier (*1962), Iris C. Ritter (b. 1964), Sandra Meier (b. 1962) and others. These holdings contain portraits and picture coverage of the arts, politics, social affairs, sport and business.

The photographic output of Bettina, the professional name of Dora Maria Winternitz-Walter, spans more than 50 years. Her images convey the singular presence of her subjects and make the viewer forget they are deliberately posed. The estate of Renée Schwarzenbach-Wille also comprises mainly por-



Doris Fanconi, Tina Turner, 1995, *Tages-Anzeiger* press photo archive, ZBZ



Maggy Frijling, *Die Tiere suchen auf dem harten Winterboden nach Nahrung* [Animals Look for Food on the Hard Winter Earth], unpublished image from the *Begegnung auf der Heide* [Meeting on the Moor] series, 1962, ZBZ

traits, in this case taken for her private collection. Her photograph albums provide a unique insight into the history of Zurich high society in the first half of the 20th century.

Pictures by women photographers are in the minority in the press image archives. Doris Fanconi worked for ten years as a copy journalist before doing a traineeship at the *Tages-Anzeiger* in 1987. She was then given a permanent job on the photo team, which she subsequently led up to her retirement in 2018.

Photojournalism entered something of a golden age in the post-war period, with examples found in the estates of Eggmann, Frijling and Vöglin. Maggy Frijling was born in Indonesia in 1909. She made it to the Netherlands in 1946 after four years in Japanese women's prisoner-of-war camps. After working in the hotel industry and as a physiotherapist, during a trip to Switzerland she met Ruth Goldstein (1923–2015) in Zurich, and trained with her as a photographer from 1953 to 1956. In 1959 she went freelance, specialising in photography in schools, portraits, advertising images and depictions of works of art. She published her picture stories in a range of newspapers and magazines, including a 1962 picture series illustrating the life of a Dutch shepherdess. It appeared in the *Zeitbilder. Illustriertes Unterhaltungsblatt zum Tages-Anzeiger* colour supplement to the *Tages-Anzeiger*.

Like Baumann, Fanconi and Meier, Silvia Luckner, a trained psychiatric nurse, completed her basic photographic training in the mid-1980's with the GAF, a group of self-taught female photography enthusiasts. Founded in 1983 as an alternative to conventional training institutions, the GAF engaged lively instructors, offered the free use of a laboratory and studio and facilitated part-time training. The latter factor made it particularly attractive to the many embarking on second careers, as is common in press photography. After 1988



Silvia Luckner, *HERO. Pasta Production in Frauenfeld* picture story, 20.7.1999, gelatin silver print, *Finanz und Wirtschaft* press photo archive, ZBZ

Luckner worked for publications such as *Finanz und Wirtschaft* and the *Tages-Anzeiger*. For many years, she fought for the interests of the press and electronic media section of the trade union *Syndicom*, serving as its co-president from 2013. As a prominent documentary photographer, she specialized in close-ups that put the focus entirely on her subject. (jh)

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- Michael Sprang, *Wenn sie ein Mann wäre. Leben und Werk der Anna Maria van Schurmann. 1607–1678*, Darmstadt 2009.
- Daniel Studer, *Martha Cunz 1876–1961. Eine Schweizer Jugendstil-Künstlerin in München. Das graphische Werk*, St. Gallen 1993.
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- Annelies Ursin, *Isa Hesse-Rabinovitch (1917–2003)*, o. J., o. O.
- Sabine Weder Arlitt, *Rita Ernst*, hrsg. von Viviane Ehrli, Ostfildern/Ruit 1996.
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Exhibits

Unless otherwise indicated, all exhibits are works on paper.

Trapped in Historiography

Ellen Creathorne Clayton, *English Female Artists*, London 1876, ZBZ

Susanna Maria von Sandrart, *Brunnen auf dem Platz der Heiligen Dreieinigkeit (Piazza di Spagna) [Fountain on Holy Trinity Square (Piazza di Spagna)]*, etching, in: Joachim von Sandrart, *Die Teutsche Academie der Edlen Bau-, Bild- und Mahlerey-Künste*, Nuremberg 1675, ZBZ

Johann Rudolf Schellenberg, *Porträt von Anna Waser [Portrait of Anna Waser]*, etching, in: Johann Caspar Füssli, *Geschichte der besten Künstler in der Schweiz*, Zurich 1770, ZBZ

Giorgio Vasari, *Titelbild der Vita von Properzia de Rossi [Title image of the biography of Properzia de Rossi]*, woodcut, in: *Le vite de' piu eccellenti pittori, scultori, e architettori*, Florence, 1568, ZBZ

Rooted in Memory

Francesco Bartolozzi after Joshua Reynolds, *Porträt von Angelika Kauffmann [Portrait of Angelika Kauffmann]*, 1780, stipple engraving, image 23,8 × 20,4 cm, plate 34,9 × 27,6 cm, ZBZ

Marie Ellenrieder, *Heilige mit aufgeschlagenem Buch [Saint with Open Book]*, 1818, mixed media, 6,8 × 4,7 cm, ZBZ

Marie Ellenrieder, *Porträt von Elisabeth Meyer-Ulrich [Portrait of Elisabeth Meyer-Ulrich]*, 1818, oil on canvas, 62,4 × 47,4 cm, ZBZ

Copy after Angelika Kauffmann, *Porträt von Johann Joachim Winckelmann [Portrait of Johann Joachim Winckelmann]*, post-1764, oil on canvas, 83 × 65 cm, ZBZ

Johann Heinrich Lips after Angelika Kauffmann, *Klärchen kniet vor Egmont [Klärchen Kneels before Egmont]*, title vignette, 1789, copperplate engraving and etching, in: *Goethes Schriften*, Georg Joachim Göschen pub., vol. 5, Leipzig 1790, ZBZ

Johann Gotthard Müller after Louise-Élisabeth Vigée-Le Brun, *Selbstporträt der Künstlerin [Self-Portrait of the Artist]*, 1785, copperplate engraving and etching, image 41,4 × 28,5 cm, plate 43,4 × 31,1 cm, ZBZ

Johann Rudolf Schellenberg after Angelika Kauffmann, *Drei Grazien bei der Ausführung der bildlichen Kunst [Three Graces Practising Fine Art]*, 1803, etching, 10,6 × 14,3 cm, ZBZ

Reproduction of a painting after Louise-Élisabeth Vigée-Le Brun, *Marie-Antoinette et ses enfants: Musée de Versailles [Marie-Antoinette and her Children: Museum of Versailles]*, ca. 1899, photochrome print, ZBZ

Fallen into Obscurity

Barbara Bansi, *Römische Prozession* [Roman Procession], between 1802 and 1814, watercolour, pen and ink in black and dark brown over black chalk, 22,9 × 15,6 cm, ZBZ

Warja Lavater, *Heimarbeiterin – Anna Barbara Schulthess* (Zürich) – *Barbara Bansi* (Engadin, Paris, Rom) [Homeworker – Anna Barbara Schulthess (Zurich) – Barbara Bansi (Engadine, Paris, Rome)], sketch for *Die Linie* [The Line] (SAFFA), pre-1958, gouache, image 18 × 35,9 cm, sheet 29,3 × 52,2 cm, ZBZ

Betsy Meyer, *Porträt von Anna Susanna Fries* [Portrait of Anna Susanna Fries], 1877, chalk, partly heightened in white, image 41,9 × 30,6 cm, sheet 49,1 × 36,7 cm, ZBZ

Caroline Rahn-Meyer von Knonau, *Brief an Betsy Meyer* [Letter to Betsy Meyer], 8.1.1876, ZBZ

Anna Waser, *Flora*, between 1690 and 1700, gouache, 9,4 × 8,3 cm, ZBZ

No More than a Hobby?

Antoinette Lisette Fäsi (?), *Lavater am Schreibpult* [Lavater at his Desk], ca. 1790, silhouette, 24,2 × 19,9 cm, ZBZ

Antoinette Lisette Fäsi (?), *Ein mögliches (Selbst)Porträt* [A Possible (Self-) Portrait], ca. 1800, silhouette, 27,4 × 19,7 cm, Johann Caspar Lavater Collection, Zurich

Antoinette Lisette Fäsi (?), *Bombardement ob dem Lindenhof in Zürich. Geschehen den 13. Herbstmonat* [Bombardment over the Lindenhof in Zurich. Events of the 13th Month in Autumn], 1802, silhouette, 18,2 × 23 cm, ZBZ

Caroline Rahn-Meyer von Knonau, *Ansicht der Mythen*, 8.9.1867, watercolour dedicated to husband Johann Rudolf Rahn upon their wedding, 32 × 44,8 cm, ZBZ

Clementine Stockar-Escher, *Nach dem Balle* [After the Ball], 1856, watercolour and gouache, 58 × 46 cm, ZBZ

The Enquiring Gaze

Maria Clara Eimmart, *Zeichnung der Mondoberfläche* [Drawing of the Surface of the Moon], watercolour, in: *Stammbuch von Johann Jakob Scheuchzer*, 16.08.1695, ZBZ

Cornelia Hesse-Honegger, *Coreidae, Coreus marginatus. Zwei Lederwanzenlarven aus der Nähe des Paul Scherrer Instituts Villigen* (AG) [Coreidae, Coreus marginatus. Two Squash Bug Larvae from the Vicinity of the Paul Scherrer Institut, Villigen (canton of Aargau)], 1992, watercolour, 47 × 36 cm, ZBZ

Maria Sibylla Merian, *Vigne blanche d'Amérique* [American White Vine], copperplate engraving and etching, coloured, in: *Metamorphosis Insectorum Surinamensium*, french ed., 1726 or 1771 (1st ed., 1705), plate 47, ZBZ

Friedrich Ottens, *Frontispiece*, copperplate engraving and etching, in: *Maria Sibylla Merian, Histoire générale des insectes de Surinam et de toute l'Europe [...]*, 3rd ed., amended and extended by Buch'oz, Paris 1771, ZBZ

Franziska Möllinger, *Panorama du Faulhorn dans l'Oberland bernois* [Panorama of the Faulhorn in the Bernese Oberland], 1845, daguerreotyped lithograph (J. Bachmann), 21 × 59 cm, ZBZ

Martha Stettler, *Anatomische Studie eines Rückenakts* [Anatomical Study of a Nude Back], ca. 1895, pencil, charcoal, and coloured pencil, 62 × 47,5 cm, ZBZ

Anna Waser, *Frontispiece*, etching, in: *Johann Jakob Scheuchzer, Itinera per Helvetiae alpinas regiones*, 3rd part, [Brittenburg] 1724, ZBZ

Models Wanted

Gertrud Escher, *Zitruspflanzen in einem Garten [Citrus Plants in a Garden]*, between 1900 and 1930, oil on canvas, 39 × 51 cm, ZBZ

Klara Fehrlin, *Bratsche [Viola]*, 1918, oil on canvas, 52 × 64 cm, ZBZ

Klara Fehrlin, *Paul Scherrer-Bylund*, 1971, bronze bust, 29 × 19 × 21 cm, ZBZ

Anna Susanna Fries, *Kunstschule für Damen. Florenz, Villa Pellegrina [Academy of Art for Ladies, Florence, Villa Pellegrina]*, 1875, flyer, ZBZ

Margarete Goetz, *Kater Franz [Franz the Tomcat]*, 1937, pencil and coloured pencil, image 22,3 × 14 cm, sheet 26 × 18 cm, ZBZ

Herman Greulich, *Letter to his Daughter Margarete*, 8.10.1886, Swiss Social Archives, Zurich

Margarete Greulich, *Page from a Sketch Book*, ca. 1882, red chalk, 10 × 19 cm (closed), Swiss Social Archives, Zurich

Margarete Greulich, *Letter to her Parents*, 6.12.1886, Swiss Social Archives, Zurich

Susette Hirzel, *Porträt des Bruders Hans Caspar [Portrait of her Brother Hans Caspar]*, 1789, graphite, image 49,5 × 32,8 cm, sheet 54 × 37,5 cm, ZBZ

Elisabeth Pfenninger after Claude-Marie Dubufe, *La Pudeur [Modesty/Shame]*, 1827, gouache, 11 × 9 cm, ZBZ

Martha Stettler, *Geltengletscher [Gelten Glacier]*, between 1904 and 1923, oil on wood, 26 × 35 cm, ZBZ

Martha Stettler, *Verhüllter Berggipfel [Veiled Mountaintop]*, between 1904 and 1923, oil on wood, 18,6 × 24 cm, ZBZ

Regina de Vries, *Katze und zeichnendes Kind [Cat and Child Drawing]*, 1952, colour woodcut, 24,1 × 20,9 cm, ZBZ

Anna Waser, *Porträt des Bruders Heinrich Waser [Portrait of her Brother Heinrich Waser]*, 1695, red chalk, 10,3 × 6,7 cm, ZBZ

Anna Waser after Joseph Werner, *Selbstporträt des Künstlers [Self-portrait of the Artist]*, 1693, gouache, 9,7 × 8 cm, ZBZ

The Unclothed Body

Stefanie von Bach, *Exlibris für Gr. Rabinowitch [Bookplate for Gr. Rabinowitch]*, 1916, colour woodcut, 13,4 × 10,9 cm, ZBZ

Margarete Goetz, *Skizzen von Kinderhänden [Sketches of Children's Hands]*, 1939, red chalk, 22,8 × 15,2 cm, ZBZ

Margarete Greulich, *Unbekannter männlicher Akt [Unknown Male Nude]*, 1914, oil on board, 68,5 × 102 cm, Swiss Social Archives, Zurich

Isa Hesse-Rabinovitch, still from the short film *Hautnah [Up Close]*, ca. 1985, photograph on aluminium, 50 × 66,6 cm, ZBZ

Regina de Vries, *Le Baiser [The Kiss]*, 1952, colour woodcut, 37,2 × 24,9 cm, ZBZ

Here I Am: Self-representation

Elisabeth Eberle, *Genie Lavabo I*, 2020, fine art print, 30,4 × 22,8 cm, ZBZ

Klara Fehrlin, *Self-portrait*, 1929, oil on wood, 39 × 29,2 cm, in private ownership

Anna Susanna Fries, *Self-portrait*, ca. 1866, oil on canvas, 68 × 57,5 cm, in private ownership

Isa Rabinovitch, *Self-portrait at 23*, 1941, pencil, 31,5 × 29 cm, in private ownership

Susette Hirzel, *Self-portrait*, 1790/1791, oil on canvas, 74 × 56,5 cm, in private ownership

Elisabeth Pfenninger, *Self-portrait*, between 1800 and 1810, watercolour, 7 × 6 cm, Kunsthaus Zurich

Elisabeth Pfenninger (?), *Ein mögliches Selbstporträt [A Possible Self-portrait]*, ca. 1800, pen and ink, washed in grey and brown, 12,5 × 8,5 cm, ZBZ

Stefanie Rabinovitch-von Bach, *Selbst-porträt beim Malen [Self-portrait while Painting]*, 1930's, watercolour, 45 × 29,5 cm, ZBZ

Anna Maria van Schurman, *Self-portrait*, 1693, copperplate engraving, image and plate 20,6 × 15,8 cm, ZBZ

Anna Waser, *Self-portrait*, between 1695 and 1710, red chalk, 10,2 × 6,5 cm, ZBZ

Art Market and Art Criticism

Martha Cunz, *Flamingo*, 1904, colour woodcut, 24,8 × 22,9 cm, ZBZ

Otilie W. Roederstein, *Porträt von Hans Nägeli [Portrait of Hans Nägeli]*, 1930, oil on canvas, 78 × 67,5 cm, ZBZ

Sonja Sekula, *Midnight*, 1945, oil on canvas, 30,5 × 40 cm, in private ownership

Sophie Taeuber-Arp, *Plastique - Plastic*, 1937, two unbound issues, ZBZ

Sophie Taeuber-Arp, *Plastique - Plastic*, 1937-1939, five bound issues, from the estate of Carola Giedion-Welcker, Swiss Institute for Art Research (SIK-ISEA), Zurich

Inspiration Illustration

Hanny Fries, *Die rote Mütze [The Red Cap]*, 1956, gouache, image 27,5 × 17,5 cm, sheet 29,6 × 21 cm, cover illustration for SJW issue no. 330, 2nd ed., SJW archive, ZBZ

Margarete Goetz, "Ich fürchte mich!" ["I'm Scared!"] illustration in: *Klein Edelweiss im Schweizerland*, 1892, ZBZ

Margarete Goetz, postcard with miniature edelweiss and gentian, between 1914 and 1927, postcard from the Ida Henke publishing house, no. 174, 14 × 9,1 cm, in private ownership

Margarete Goetz, *Frühlings-Erwachen [The Coming of Spring]*, between 1914 and 1927, postcard from the Ida Henke publishing house, no. 222, 9 × 13,8 cm, in private ownership

Margarete Goetz, *Bergkinder [Mountain Children]*, 1932, postcard from the Bischof & Klein publishing house, no. 2084/3, 14,7 × 10,5 cm, in private ownership

Isa Hesse-Rabinovitch, *Der Wolf [The Wolf]*, 1955, coloured chalk, image 28,8 × 17,2 cm, sheet 29,6 × 21 cm, cover illustration for SJW issue no. 540, SJW archive, ZBZ

Sita Jucker, *Zipper*, 1964, gouache, watercolour and ink, image 26,9 × 17,1 cm, sheet 30 × 21 cm, cover illustration for SJW issue no. 843, SJW archive, ZBZ

Helen Kasser, *Das Entlein begegnet den Schwänen [The Duckling Meets the Swans]*, illustration in: *Das hässliche Entlein [The Ugly Duckling]*. A fairytale by Hans Christian Andersen, 1959, colour lithograph, 33 × 53,2 cm, trial proof, ZBZ

Else Lasker-Schüler, *Letter to Hugo May with two enclosures*, 16.7.1934, ZBZ

Else Lasker-Schüler, *Mein Volk [My People]*, 1934, enclosure with letter to Hugo May, ZBZ

Else Lasker-Schüler, *Gebet [Prayer]*, 1934, enclosure with letter to Hugo May, ZBZ

Else Lasker-Schüler, *Hådassâh und ihre drei Männer [Hådassâh and her Three Men]*, 1934/37, coloured pencil, 29,5 × 21 cm, ZBZ

Warja Lavater, sketch for the cover of *Jugendwoche*, 1954, watercolour and ink on paper, 26 × 19,4 cm, ZBZ

Warja Lavater, cover produced for *Jugendwoche*, no. 5, May 1954, offset, ZBZ

Warja Lavater, *La Belle au Bois dormant [Sleeping Beauty]*, 1982, maquette, 16,2 × 11,4 cm (closed), ZBZ

Sophie Schaeppi, illustration for the final picture in *Der Tante Sophie Bilderbuch [The Aunt Sophie Picture Book]*, 1885, ink, 29,6 × 24 cm, in private ownership

Sophie Schaeppi, *Printemps [Spring]*, late 1880's, Fayence plate, diameter 33 cm, in private ownership

- Hedwig Thoma, *Im Tiergarte [At the Zoo]*, 1922, concertina book, Rascher Verlag, ZBZ
- Hedwig Thoma, animal picture book in 3D format, ca. 1922, in private ownership
- Hedwig Thoma, *Tierbuech zum Male / Le petit animalier [Animal Colouring Book]*, ca. 1922, colouring book, Rascher Verlag, ZBZ
- Bernadette Watts, *Goldmarie, Illustration für Frau Holle [Goldmarie, Illustration for Frau Holle]*, 2016, mixed media, 34 × 50 cm, ZBZ
- Bernadette Watts, *Pechmarie, Illustration für Frau Holle [Pechmarie, Illustration for Frau Holle]*, 2016, mixed media, 34 × 50 cm, ZBZ
- Trudy Wünsche, *Däumelinchen [Thumbelina]*, 1958, watercolour, 19 × 27 cm, sketch for SJW issue no. 623, SJW archive, ZBZ
- Trudy Wünsche, *Däumelinchen [Thumbelina]*, 1958, watercolour, image 27 × 17 cm, sheet 31,5 × 22,5 cm, cover illustration for SJW issue no. 623, produced version, SJW archive, ZBZ
- Artwork in Everyday Life**
- Hanni Bay, *Frauen Stimm- und Wahlrecht [Votes for Women!]*, 1919, woodcut, postcard, 14,1 × 8,9 cm, Swiss Social Archives, Zurich
- Helen Dahm, *Exlibris Else Strantz [Else Strantz Bookplate]*, between 1911 and 1913, linocut, 13,4 × 10 cm, ZBZ
- Hedwig Dolder-Spoerri, *Musik [Music]*, ca. 1932, colour lithograph, 10,4 × 14,7 cm, Pro Juventute postcard, in private ownership
- Gertrud Escher, *Exlibris der Zentralbibliothek Zürich. Öffentliche Stiftung [Bookplate of the Central Library of Zurich. Public Foundation]*, 1917, line print block, 12 × 8 cm, ZBZ
- Helene Haasbauer-Wallrath, *Schweizerische Ausstellung für Frauenarbeit SAFFA in Zürich [SAFFA Swiss Exhibition of Women's Work, Zurich]*, 1958, watercolour, gouache and pencil, sketches on an album page, each 16 × 11 cm, ZBZ
- Dora Hauth, Entwurf für das Exlibris für Ruth Irlet [*Sketch for the Bookplate for Ruth Irlet*], 1934, ink and opaque white over pencil, sketch, 17,8 × 13,2 cm, ZBZ
- Dora Hauth, *Zum Schutz der Jugend und der Schwachen. Frauenstimmrecht "JA" [Protect the Young and the Weak, "Yes" to Votes for Women]*, 1919, autochrome, 13,9 × 9 cm, Swiss Social Archives, Zurich
- Cornelia Hesse-Honegger, *Giftfrösche [Poisonous Frogs]*, 1990, silk scarf, 140 × 140 cm, in private ownership
- Warja Lavater, *Marionnettes de Genève*, 1936, colour lithograph, 70 × 50 cm, ZBZ
- Warja Lavater, *Logo of the Swiss Bank Corporation*, 1938, brass badge, 4,4 × 4,5 cm, ZBZ
- Maja Zürcher, *Bird Fire*, 1979, record cover, 31 × 31,4 cm, ZBZ
- New Freedom for Female Artists**
- Elisabeth Eberle, *Fruits Serie V6*, 2010, pigment print, 31,5 × 82 cm, ZBZ
- Annemie Fontana, 3 x 21, 1993, silkscreen, 30 × 30 cm, ZBZ
- Annemie Fontana, 3 x 21, 1994, silkscreen, 30 × 30 cm, ZBZ
- Annemie Fontana, 3 x 21, 1994, silkscreen, 30 × 30 cm, ZBZ
- Rita Ernst, *Untitled*, 1998, silkscreen in five colours, 50 × 65 cm, ZBZ
- Rita Ernst, *Untitled*, 2004, silkscreen in five colours, 70 × 50 cm, ZBZ
- Marguerite Hersberger, *Relief: no. 2*, 1967, terracotta, 20,2 × 27,5 × 6,5 cm, ZBZ
- Marguerite Hersberger, *Farblichtfelder*, model for an installation of coloured lights on the Irchel campus, Zurich, 1980–1983, multiple materials, 10 × 75 × 37 cm, ZBZ

Marguerite Hersberger, *Lichtstrukturen [Light Structures]*, model for an installation of light structures in the University Hospital Zurich, waiting room, 1995, multiple materials, 7,5 × 51 × 41 cm, ZBZ

Marguerite Hersberger, *Window no. 54*, pliage, 2011, acrylic on semi-transparent film, 100 × 75 cm, in private ownership

Isa Hesse-Rabinovitch, *Sirenen-Eiland [Siren Island]*, excerpts, colour, 16 mm, 100 min., 1981, Cinémathèque suisse, Penthaz

Rosina Kuhn, *Girls*, 1968, mixed media, 38,5 × 33 cm, ZBZ

Rosina Kuhn, *Jamileh Weber*, 1980, water-colour, gouache and pencil, 66 × 50,5 cm, ZBZ

Rosina Kuhn, *Lissy Funk*, 1988, lithograph, 75,6 × 59,5 cm, ZBZ

Female Art Photographers

Yvon Baumann

- *Elektronische Börse. Schweizerische Bankgesellschaft, Schanzengraben Zürich [Electronic Stock Exchange, Swiss Bank Corporation, Schanzengraben Zurich]*, 30.12.1997, silver gelatin print, 23,8 × 17,7 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
- *Vreni Spörri*, 23.3.1998, silver gelatin print, 23,8 × 17,7 cm, *Finanz und Wirtschaft* press photo archive, ZBZ

Bettina

- *Marie Laurencin*, ca. 1950, black-and-white negative, ZBZ
- *Dorothea Tanning*, ca. 1955, black-and-white negative, ZBZ
- *Margarete Fries*, 1960, black-and-white negative, ZBZ
- *Self-portrait*, 1961, black-and-white negative, ZBZ
- *Ruth Teschner Constantino*, Hotel Bristol, Paris, 1961, black-and-white negative, ZBZ

- *Laure Wyss*, 1977, black-and-white negative, ZBZ

Verena Eggmann

- *Self-portrait*, first half of the 1980's, silver gelatin print, 30,3 × 24 cm, ZBZ
- *Regina de Vries*, December 1978, black-and-white negative, ZBZ
- *Meret Oppenheim*, July 1982, silver gelatin print, 20,2 × 25,2 cm, ZBZ
- *Hulda Zumsteg*, May 1983, silver gelatin print, 18,5 × 24,3 cm, ZBZ
- *Dora Koster*, July 1983, silver gelatin print, 20,2 × 25,2 cm, ZBZ
- *Margaretha Dubach*, 1983, silver gelatin print, 24 × 30,3 cm, ZBZ
- *Klara Obermüller*, 1983/1984, silver gelatin print, 20,1 × 23,9 cm, ZBZ
- *Emilie Lieberherr*, July 1985, silver gelatin print, 30 × 20,2 cm, ZBZ
- *Maja Uhlmann*, 1.5.1986, silver gelatin print, 20,1 × 25,1 cm, ZBZ
- *Ursula Koch*, 1986, silver gelatin print, 20,1 × 12,6 cm, ZBZ
- *Papiermühle François Lafranca Collinasca [François Lafranca Paper Mill Collinasca]* photo-reportage, September 1988, 8 silver gelatin prints, various dimensions, ZBZ
- *Hedi Lang*, January 1991, silver gelatin print, 40,4 × 30,3 cm, ZBZ

Doris Fanconi

- *Ursula Schaeppi*, March 1992, silver gelatin print, 23,8 × 17,7 cm, *Tages-Anzeiger* press photo archive, ZBZ
- *Monika Weber*, March 1992, silver gelatin print, 17,7 × 23,8 cm, *Tages-Anzeiger* press photo archive, ZBZ
- *Jona hat gewonnen [Jona won!]*, 9.3.1992, silver gelatin print, 17,7 × 23,8 cm, *Tages-Anzeiger* press photo archive, ZBZ
- *Tina Turner*, 1995, silver gelatin print, 17,7 × 24 cm, *Tages-Anzeiger* press photo archive, ZBZ

- *Hedi Lang*, April 1995, silver gelatin print, 17,1 × 24 cm, *Tages-Anzeiger* press photo archive, ZBZ
- *Kathrin Martelli*, 16.10.1996, silver gelatin print, 17,7 × 23,9 cm, *Tages-Anzeiger* press photo archive, ZBZ
- *Martina Hingis / Opel-Dolder press conference*, 20.2.1997, silver gelatin print, 17,7 × 24 cm, *Tages-Anzeiger* press photo archive, ZBZ
- *Verena Diener*, 16.6.1997, silver gelatin print, 17,7 × 24 cm, *Tages-Anzeiger* press photo archive, ZBZ

Maggy Frijling

- *SAFFA 1958 in Zurich* photo-reportage, 1958, 1 silver gelatin print, 21,6 × 17 cm, 1 slide, 3 colour and 3 black-and-white negatives, ZBZ
- *Begegnung auf der Heide [Meeting on the Moor]* photo-reportage, 1962, 8 silver gelatin prints, various dimensions, ZBZ
- *Pferde in Ungarn [Horses in Hungary]* photo-reportage, 1968, 8 silver gelatin prints, various dimensions, ZBZ
- *Verena Huber*, 1990, silver gelatin print, 17,1 × 12,4 cm, ZBZ
- *Silvia Kramer*, 1990, silver gelatin print, 17,3 × 12,5 cm, ZBZ
- *Rosmarie Michel*, 1990, silver gelatin print, 17,1 × 12,2 cm, ZBZ
- *Monika Engels*, July 1991, silver gelatin print, 12,1 × 17 cm, ZBZ

Vera Isler

- *Pipilotti Rist*, July 1993, slide, *Finanz und Wirtschaft* press photo archive, ZBZ

Uschi Kurmann

- *Evelyne Müller. Women's Cycling / Track and Road*, June 1997, silver gelatin print, 12,7 × 18,3 cm, *Tages-Anzeiger* press photo archive, sports archive, ZBZ
- *Marie-Joëlle Essomba, no. 7. Monika Pozorova, Women's Handball NLA, Amicitia - St. Othmar St. Gallen*, 22.11.1998,

silver gelatin print, 12,6 × 17,7 cm, *Tages-Anzeiger* press photo archive, sports archive, ZBZ

- *Goalkeeper Kathrin Lehmann, Women's Football, FC Schwerzenbach*, May 1999, silver gelatin print, 12,6 × 17,7 cm, *Tages-Anzeiger* press photo archive, ZBZ
- *Karin Zehnder, Women's Football, FC Schwerzenbach*, May 1999, silver gelatin print, 17,8 × 12,6 cm, *Tages-Anzeiger* press photo archive, sports archive, ZBZ
- *Sylvie Gaillard (FC Bern, left), Laura Prebianca (FC Schwerzenbach, right), Women's Football Cup Final, FC Schwerzenbach - FC Bern*, 22.5.1999, silver gelatin print, 12,6 × 17,8 cm, *Tages-Anzeiger* press photo archive, sports archive, ZBZ
- *Laura Prebianca (FC Schwerzenbach, left), Sylvie Gaillard (FC Bern, right), Women's Football Cup Final, FC Schwerzenbach - FC Bern*, 22.5.1999, silver gelatin print, 12,6 × 17,8 cm, *Tages-Anzeiger* press photo archive, sports archive, ZBZ

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- *Ice Hockey Match, ZSC - EHC Chur*, 1995, silver gelatin print, 15,1 × 22,1 cm, estate of the artist, ZBZ
- *Christine Binswanger*, 18.4.1996, silver gelatin print, 17,7 × 12,7 cm, estate of the artist, ZBZ
- *"Europäische Währungen" [European Currencies]*, 20.8.1996, silver gelatin print, 17,7 × 23,8 cm, estate of the artist, ZBZ
- *"Sitzungen/Verhandeln" [Meetings/Negotiations]*, 14.11.1997, silver gelatin print, 17,7 × 23,9 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
- *Micheline Calmy-Rey*, 27.4.1999, silver gelatin print, 24 × 17,7 cm, estate of the artist, ZBZ
- *HERO. Pasta Production in Frauenfeld*, 20.7.1999, silver gelatin print,

- 17,7 × 23,9 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
- "Bier" [Beer], 23.2.2000, silver gelatin print, 23,8 × 17,7 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
 - Giselle Rufer, 22.8.2000, silver gelatin print, 17,7 × 23,9 cm, estate of the artist, ZBZ
 - Cinette Robert, 25.8.2000, silver gelatin print, 17,7 × 23,8 cm, estate of the artist, ZBZ
 - Simone Bédat, 4.9.2000, silver gelatin print, 23,8 × 17,7 cm, estate of the artist, ZBZ
 - Beatrice Tschanz, 21.6.2001, silver gelatin print, 26,4 × 19 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
- Sandra Meier
- GLOBUS Zürich, 3.4.1996, silver gelatin print, 23,9 × 17,8 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
- Iris C. Ritter
- *Basels Abwehr steht gut: Dieser Angriff von Usters Frauen wird abgewehrt* [Basel's Defence Holds Against this Attack from Uster Women], 16.1.1990, silver gelatin print, 17,4 × 23,2 cm, *Tages-Anzeiger* press photo archive, sports archive, ZBZ
 - "Kapitalflucht in die Schweiz" [Capital Flight to Europe], 28.7.1995, silver gelatin print, 23,9 × 17,7 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
 - "Stil," [Style], 6.10.1995, silver gelatin print, 17,7 × 23,9 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
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 - "Versicherung" [Insurance], 1.7.1998, silver gelatin print, 17,7 × 23,9 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
 - Antoinette Hunziker Ebnetter, 1.9.1998, silver gelatin print, 23,8 × 17,7 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
- Ingeborg Schumacher, 2001, silver gelatin print, 17,7 × 23,9 cm, *Finanz und Wirtschaft* press photo archive, ZBZ
- Renée Schwarzenbach-Wille
- Annemarie, January 1917, silver gelatin print, 6,3 × 4,1 cm, ZBZ
 - Annemarie als "Rosencavalier" [Annemarie as "Rosenkavalier"], February 1922, silver gelatin print, 8,4 × 6,5 cm, ZBZ
 - Zwerg [Dwarf], 1924, silver gelatin print, 7,7 × 7,2 cm, ZBZ
 - Annemarie auf Picnic [Annemarie on Picnic], September 1926, silver gelatin print, 8,3 × 7,4 cm, ZBZ
 - Annemarie auf der Abfahrt nach Berlin [Annemarie Leaving for Berlin], 19.9.1931, silver gelatin print, 11 × 8 cm, ZBZ
 - Annemarie vor der Abreise z. Heirat i. Beiruth [Annemarie Before Leaving to Get Married in Beiruth], 17.4.1935, silver gelatin print, 11,8 × 8,2 cm, ZBZ
- Ruth Vöglin
- Nell Gattiker, 1981, silver gelatin print, 19 × 28,1 cm, ZBZ
 - Alice Vollenweider, 1982, black-and-white negative, ZBZ
 - Stefanie Glaser, 1983, black-and-white negative, ZBZ
 - Erika Billeter, 1984, black-and-white negative, ZBZ
 - Maria Becker, 1985, black-and-white negative, ZBZ
 - Giulietta Masina, 1985, black-and-white negative, ZBZ
 - Monika Weber, 1986, black-and-white negative, ZBZ
 - Ursula Koch, 1992/1994, black-and-white negative, ZBZ
 - Laure Wyss, 1994, black-and-white negative, ZBZ
 - Erica Hänssler, 2000, black-and-white negative, ZBZ

- Jeannie Borel, undated, black-and-white negative, ZBZ
- Annemie Fontana, undated, silver gelatin print, 25,7 × 17 cm, ZBZ
- Annette Freitag, undated, black-and-white negative, ZBZ
- Colette Gradwohl, undated, black-and-white negative, ZBZ
- Sita Jucker, undated, black-and-white negative, ZBZ
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- Vera Kálmán, undated, black-and-white negative, ZBZ
- Hildegard Knef, undated, black-and-white negative, ZBZ
- Nella Martinetti, undated, black-and-white negative, ZBZ
- Edith Mathis, undated, black-and-white negative, ZBZ
- Lisa Maurer, undated, black-and-white negative, ZBZ
- Lili Nabholz, undated, black-and-white negative, ZBZ
- Margrit Roelli, undated, black-and-white negative, ZBZ
- Maria Schell, undated, black-and-white negative, ZBZ
- Ines Torelli, undated, black-and-white negative, ZBZ

Artistic Interventions

Elisabeth Eberle, *Duschvorhang I, aus dem Archiv Frauen* zählen! [Shower Curtain I, from the Women*-Count!-Archive]*
2010–2021, 2022, plastic, 180 × 180 cm,
limited edition of 32, ZBZ

Elisabeth Eberle, *Duschvorhang II, aus dem Archiv Frauen* zählen! [Shower Curtain II, from the Women*-Count!-Archive]*
2010–2021, 2024, plastic, 180 × 180 cm,
limited edition of 32, ZBZ

Cornelia Hesse-Honegger, *Untersuchte beobachtete Natur. Bildfolge von Cornelia Hesse-Honegger [Nature Observed, Investi-*

gated. Picture Series by Cornelia Hesse-Honegger], selected by the artist and collated from the 1962–2016 period, Zurich, 2025. Transformed into a video by Peter Behringer, ZBZ, 2025, 23 minutes, 32 seconds, in private ownership Hanna Koepfle, *Das Alte Ist Nicht Gestorben Und Das Neue Nicht Geboren [The Old Is Not Dead And The New Is Not Yet Born]*, 2025, mixed media, multiple materials, various dimensions, in private ownership

Hans Asper, *Porträt von Regula Gwalther-Zwingli und Anna Gwalther [Portrait of Regula Gwalther-Zwingli and Anna Gwalther]*, 1549, oil and tempera on wood, 63 × 51 cm, ZBZ. Interpreted by the anonymous collective of female artists known as Hulda Zwingli, recalling the *ReCollect!* intervention at the Kunsthhaus Zurich, 2023, multiple materials, various dimensions, in private ownership

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- Bettina (1911-1999)
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- Dahm, Helen (1878-1968)
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- Fries, Anna Susanna (1827-1901)
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- Greulich, Margarete (1867-1917)
- Haasbauer-Wallrath, Helene (1885-1968)
- Hauth, Dora (1874-1957)
- Hersberger, Marguerite (*1943)
- Hesse-Honegger, Cornelia (*1944)
- Hesse-Rabinovitch, Isa (1917-2003)
- Hirzel, Susette (1769-1858)
- Hulda Zwingli, Künstlerinnenkollektiv
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- Jucker, Sita (1921-2003)
- Kasser, Helen (1913-2000)
- Kauffmann, Angelika (1741-1807)
- Koepfle, Hanna (*1996)
- Kruck, Barbara (1914-2000)
- Kuhn, Rosina (*1940)
- Kurmamm, Uschi (*1952)
- Lasker-Schüler, Else (1869-1945)
- Lavater, Warja (1913-2007)
- Luckner, Silvia (1957-2015)
- Meier, Sandra (*1962)
- Merian, Maria Sibylla (1647-1717)
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- Rabinovitch-von Bach, Stefanie (1884-1966)
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- Waser, Anna (1678-1714)
- Watts, Bernadette (*1942)
- Winternitz Walter, Dora Maria → Bettina
- Wünsche, Trudy (1904-1983)

Authors

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Title image: Stefanie Rabinovitch-von Bach, *Selbstporträt beim Malen [Self-portrait while Painting]*, 1930's, watercolour, ZBZ, © Silver Hesse, Zurich

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