

FEMINISM(S) IN THE MEDIA

PUBLIC OUTREACH AND CULTURAL TRANSFORMATIONS

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

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

Josiane Jouët

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

Jaércio da Silva

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

Phoebé Pigenet

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

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

Stanislava Barać, Isidora Grubački, Zorana Simić & Jelena Lalatović

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

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

- 1) Women editors and their specific position in the Popular Front Era in relation to both those feminist periodicals which precede them and those which come after them;
- 2) Women's autonomous organizations and ideologies that steered the magazines;
- 3) Crucial topics (suffrage, world peace, The Spanish Civil War, women's experiences), discourses (antifascism, discourse of motherhood, emancipation), and ideologies (new feminism, feminist internationalism, trade unionism, pacifism);
- 4) Periodical genres: reportage and the short story;
- 5) Women readers as target audience, and

Women contributors learning about media and journalism at the very moment they were "doing" journalism and making the magazines. The joint analysis of the abovementioned periodicals demonstrates how the idea of the Popular Front as an alliance between working-class movement and middle-class parties against the looming fascism was the backbone of not only the political strategy of the communist movement but also of the (communist, anarchist, and socialist) autonomous women's organizations as well.

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

Stanislava Barać

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

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

Stanislava Barać

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

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

Isidora Grubački

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

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

Isidora Grubački

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

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

Zorana Simić

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

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

Zorana Simić

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

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

Jelena Lalatović

The presentation encompasses comparative analysis of two feminist periodicals – the American magazine named *The Woman Today* (published 1936–1937) and the Yugoslav magazine of the same name, *Žena danas* (in Serbo-Croatian, published 1936–1940). These magazines were of the same name, having similar longevity and editorial policies in common as well. What is more, *The Woman Today* and *Žena danas* had an akin positionality in terms of global politics, due to a vital connection to the Communist Party of the USA and the Communist Party of Yugoslavia, respectively. At that historical point the idea of the Popular Front as an alliance between working class movement and middle-class parties against