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Abstracts

Nataša Mišković, Hero and Patriarch: Josip Broz Tito's Photo Archive and the Visual Construction of Power and Masculinity in the Western Balkans

Robin Hood of the Balkans, hero of World War II, father of the nation, founder of the Non-Aligned Movement: former Yugoslavia's legendary president Josip Broz Tito was a master of self-promotion. As such, he left a huge photographic archive, which is today in possession of the Museum of Yugoslav History in Belgrade (Serbia). This contribution aims at interpreting the construction of power and masculinity in Tito's visual representations of his work as a communist leader and statesman, building on the assumption that this globally active politician was deeply rooted in the local context of his Western Balkan origins. The discussion of eight carefully selected photographs from 1942 to 1961 demonstrates how he used implicit codes of local patriarchal male gender roles to communicate and to ensure his authority: the hero and the patriarch.

Katerina Gadjeva, Between Tradition and Modernisation. Representations of Women in Photographic Illustrations in Bulgarian and Soviet Popular Magazines (1948–1956)

The article focuses on richly illustrated Soviet and Bulgarian magazines with a wide circulation. General object of analysis are photographic illustrations of socialist women and their various activities such as work, political activism, maternity, etc. The new way of life, the new social status and their different image turned women into one of the most powerful 'weapons' of the socialist authority. Among all of their responsibilities, one was of particular significance – women were supposed to be the link between the country's dark, reactionary past and its bright socialist present. Their new appearance clearly proved one of the most important concepts of the socialist ideology: that the past should be retold, rethought, modernised, and filled with new socialist content. This article examines how concepts of 'tradition', 'homeland', 'past', etc. were visualised and connected to representations of femininity and in which way women were depicted in the transition process between tradition and modernisation.

Maria Fritsche, Towards a More Equal Future? Representations of Gender Relations in Postwar Austrian Tourism Film

The article explores representations of gender and gender relations in postwar Austrian tourism film – a popular genre in a historical period marked by social and economic upheavals and tense gender relations. It addresses how gender was constructed through the movie camera as well as how Austrian cinema inscribed gender norms through its visual representations. The close reading of two tourism films from 1948 and 1951 reveals that the early tourism films contrasted the dismal living conditions with liberal gender models that emphasised equality, personal freedom, and self-determination. However, with the economic upswing and conservative backlash that occurred across Western societies in the 1950s, the genre abandoned its progressive stance. It started to circumscribe female independence and presented traditional gender roles in a positive light, thereby bolstering popular discourse that promoted the withdrawal of women into the private sphere. Most importantly, the analysis shows that the return to conservative gender

representations was not a straightforward, but a complex process, characterised by ambivalences and overlaps of progressive and traditional gender ideals.

Felix Krämer, Assassination Attempt: President Reagan's Rebirth Throughout the US-Media of the 1980s

This article investigates the TV-coverage of the assassination attempt on Ronald Reagan that took place on 30 March 1981 – shortly after the beginning of his first term in office. The article tracks the shooting as a media event that gave rise to numerous speculations about the president and the country as a whole. The television news coverage construed the image of Ronald Reagan's character anew, embedding it in two vital discursive strands that had been emerging since the mid-1970s. This was, on the one hand, a supposed crisis of the hegemonic ideal of white US-masculinity that culminated in narratives of resurrection in the coverage of the assassination attempt. On the other hand, a revival of religion had forced politicians to air their 'born-again' experiences, which were stoutly engraved into the presidential body by the reporting on the attempt on Reagan's life. My argument is that the effort of TV reporters and TV presenters to give meaning to the pictures of the assassination attempt and to the temporal absence of the US-president from public view resulted in a highly publicised symbolic 're-birth' of Reagan as a destined *moral leader*. Adopting a discourse-analytical perspective I outline how this TV coverage installed the Republican president as the embodiment of strong, vibrant masculinity and inscribed new qualities of *moral leadership* that had allegedly been lacking in contemporary US-politics.

Birgit Kirchmayr, "Lost in a Stony Sea of Skycrapers". The Austrian Artist Erika Giovanna Klien and her 1920s and 1930s Letters from New York as an Auto/Biographical Source

The article explores the life and work of the Austrian painter and art educator Erika Giovanna Klien (1900–1957), with a particular focus on the period after her move from Vienna to New York in 1929. Klien was the most famous representative of Vienna Kinetism (Wiener Schule des Kinetismus), an art form featuring movement in space and one of the rare Austrian avant-garde movements in the 1920s. From 1929 to 1941 (when World War II interrupted her correspondence) Erika Giovanna Klien wrote numerous letters to her family in Vienna, rare sources for her everyday life, thoughts, and dreams, which can tell us about her impressions of the metropolis New York as well as her struggle to establish herself as a female artist. Klien's correspondence also allows for a methodological take on the value of autobiographical sources in general in order to (re-)construct artists' biographies.

Nadège Ragaru, The Female Body of Jewish Suffering: The Cinematic Recreation of the Holocaust in the Bulgarian-East German Co-Production "Zvezdi/Sterne" (1959)

"Zvezdi/Sterne" (Stars), an Bulgarian-East German co-production directed by Konrad Wolf, is one of the very few Bulgarian feature films that deal with the Holocaust. The film analysis examines how contemporary notions of gender influenced the filmmakers' attempts to represent the specific Jewish experience of war. It shows how the socialist film producers reverted to Christian symbols (including representations of Virgin Mary) to portray Jewish destinies – very similar to early cinematographic depictions of the Holocaust in Western cinema. The question of how to symbolise the Jewish catastrophe was of high significance at a time when both East Germany and Bulgaria were trying to negotiate a socialist way of remembering the Holocaust. Based on archival documents, the article explores the discussions of the German/Bulgarian artistic teams as they endeavour to resolve these issues. Although split over ideological and artistic questions, they were in agreement that notions of martyrdom and the fated destinies of the Jews were best conveyed through a woman.