

Corpi di genere e spazio pubblico fra  
modernità e post modernità

Maria Antonietta Trasforini

17 febbraio 2017

**Camminare è come parlare una lingua.**

**Intreccio fra genere/spazio/costruzione dei  
corpi/ percezione di vulnerabilità/rischio**



Ruth Orkin : American Girl in Italy (Firenze 1951)

Marianne Wex

# 'LET'S TAKE BACK OUR SPACE'

"Female" and "Male" Body Language as a Result of Patriarchal Structures



with 2037 photographs

In the second part of the book:

Man's struggle against womanpower and the effects upon body language throughout the course of history.





Leg and feet positions

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*Street cleaner in Italy*  
*Spiegel 27/1974*  
 280



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*Politician Mikolajczyk*  
*Spiegel 26/1973*  
 283



*Singer Roy Clark*  
*Prolog 45/1973*  
 284



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293  
*Mollie Åstrand*  
*1/1973*



294  
*Rose Kover*  
*7/1976*

Arm and hand positions

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Spiegel 49/1975  
219



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Tegtmeier alias  
Jürgen von Manger  
Funk Uhr 42/1975  
221



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226  
Marika Zahn-Kilius  
Photo: R. Yüksel  
Neue Post 13/1976



227  
Quick 13/1976  
Photo: Pasrtory



228  
Advertisement for  
Scharlachberg cognac  
Spiegel 34/1974



229  
Advertisement for  
Agfa cassettes  
Stern 12/1976

Arm and hand positions

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Advertisement for  
Winston cigarettes  
Esquire Oct. 1975  
250



251  
Irmgard Böhm  
Spiegel 48/1974



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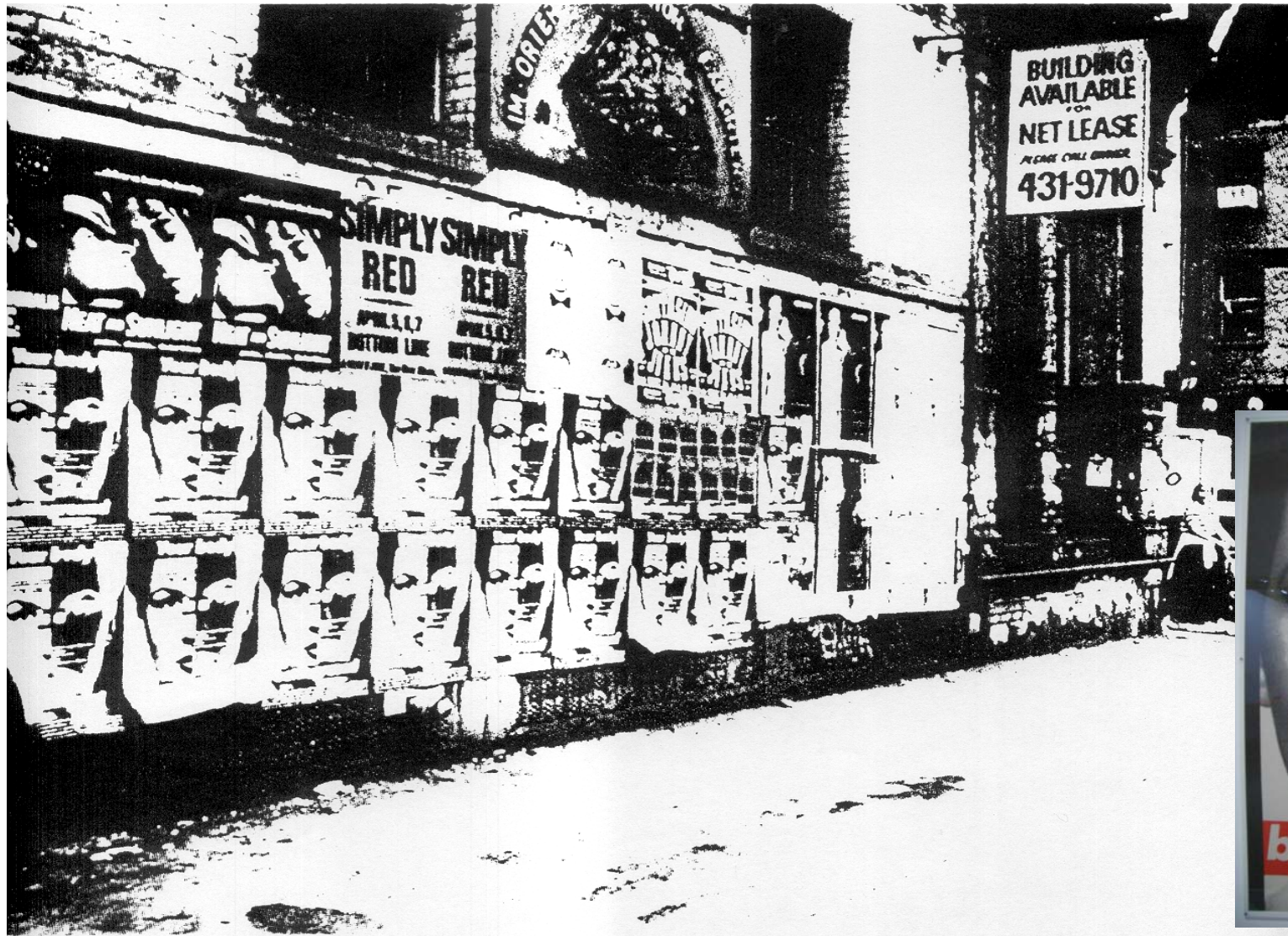
256



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Le pratiche spaziali come tecnologie di  
genere





5. Barbara Kruger, *Untitled* ("Your body is a battleground"), series of posters on a wall, New York City,

Barbara Kruger, *Your body is a battleground*,  
N.Y. 1989



Kiki Smith, *Tale*, 1992

Kiki Smith, *Untitled-Train*, 1994







Kiki Smith, *Tale*, 1992

Kiki Smith, *Blood Pool*,  
1992







*Police Illustrated News*, 22 September 1888.

Source: Walkowitz J., 1992)

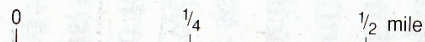


# The West End of London

This map shows the locations of organisations and homes of individuals which emerged from the research for this paper.

Numbered circles indicate approximate location by street. Street numbers are given in the key when known, but do not relate to the markers.

Dates usually note either 'birth' dates for organisations or when individuals/groups move to new premises. No end dates are given.



Social map of public and private women places , West End of Londra (1850- 1900)  
 (Source: Walker, 1995, 72)



George Sand (alias Aurore Lucile Dupin)  
(1804-1876)

- Il corpo delle donne e uso dello spazio pubblico:
- Isteria, Agorafobia, Anoressia
- (Disturbi etnici: Natura culturale del linguaggio patologico : George Devereaux 1983)

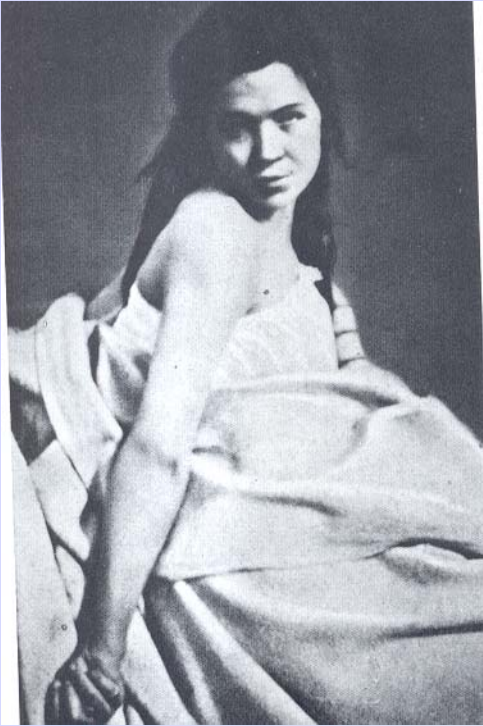
- **Isteria:**
- **IL corpo indisciplinato e la ricerca di spazi proibiti**





Fig. 47-48.- Rummo. Deux planches de *l'Iconografia fotografica*

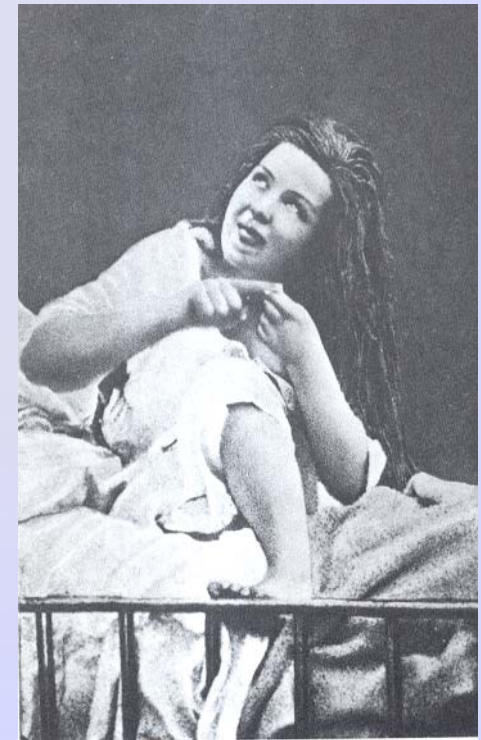


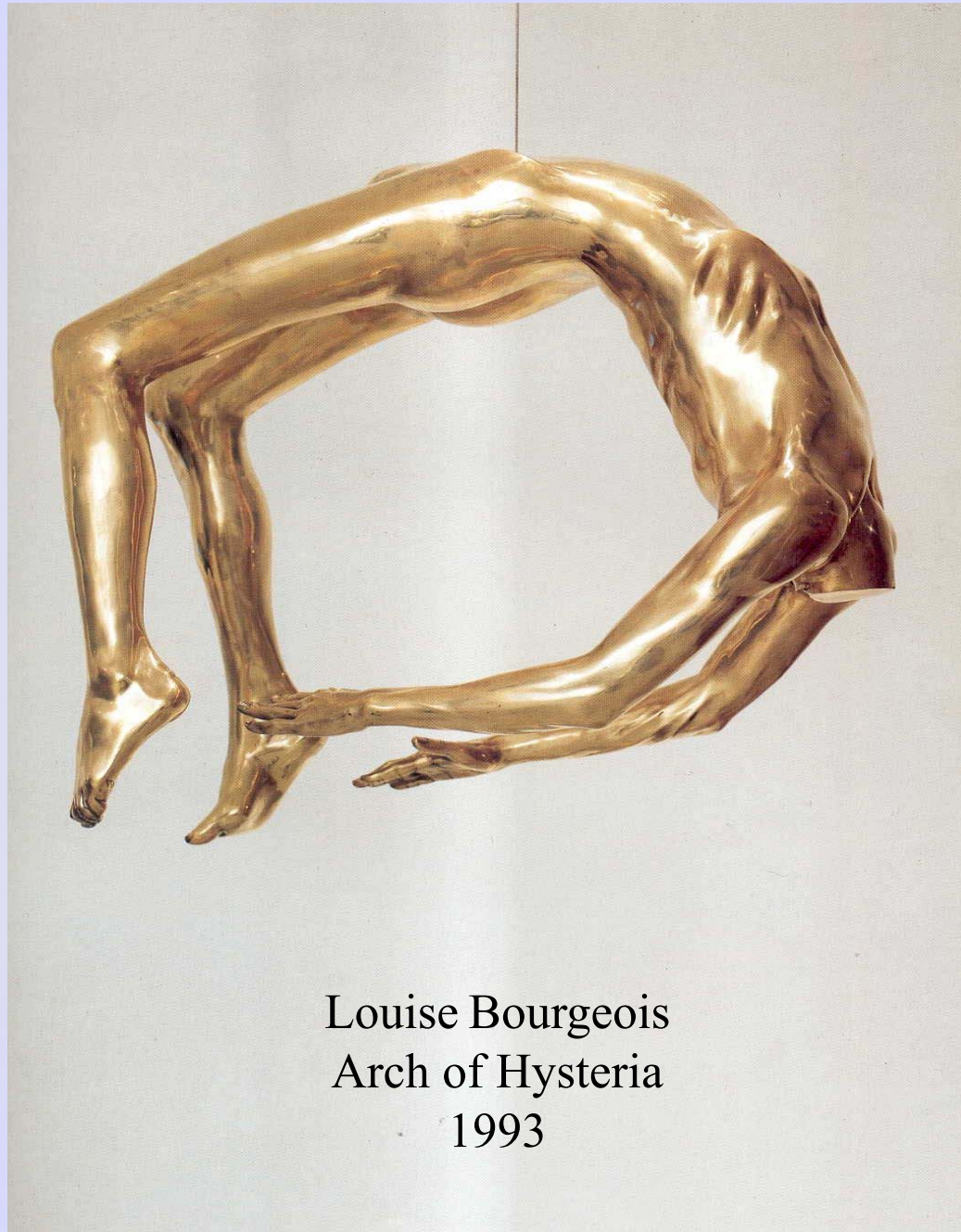


Cindy Sherman,  
anni '80

Iconographie  
Photographique de la  
Salpetrière

Augustine, attacco  
isterico, 1877





Louise Bourgeois  
Arch of Hysteria  
1993

- **Agoraphobia:**
- **La vertigine dello spazio pubblico**
- **Retorica della competenza limitata**





**Barbara Kruger  
1982**

**“We have received  
orders not to move”**

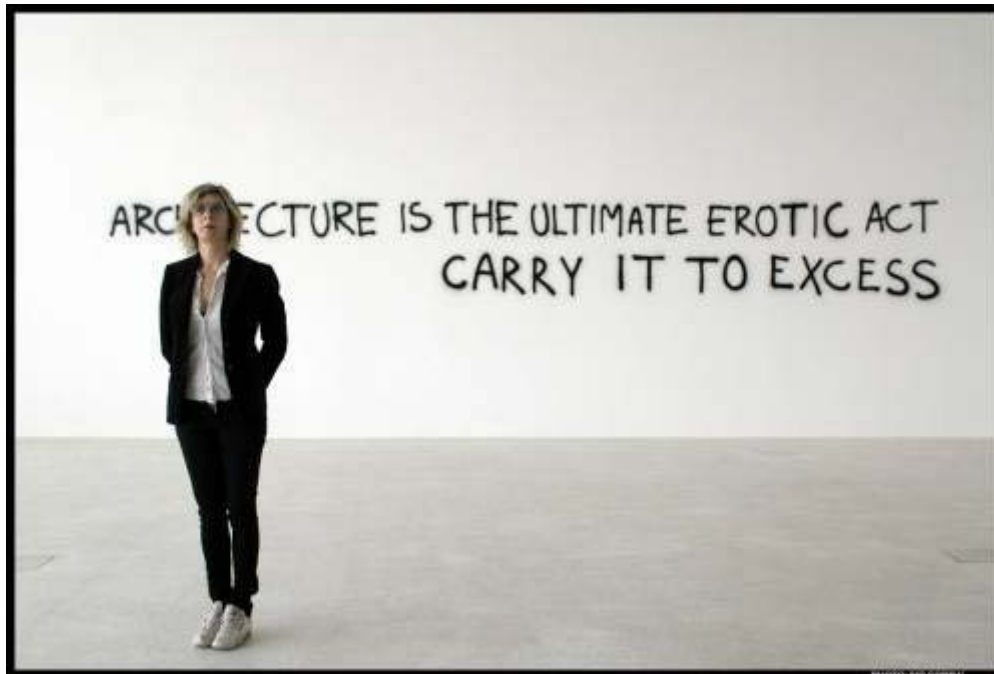


Jana Sterbak  
*Remote Control II*, 1989

Fig. 4. Jana Sterbak, *Remote Control II*, 1989, aluminum, motorized wheels, remote control device, cotton cloth. Courtesy of Donald Young Gallery, Seattle.



**Monica Bonvicini** *Not for you* 2006



*Monica Bonvicini - Stonewall III - 2002 - veduta dell'installazione - courtesy Museion, Bolzano - photo Ivo Corra*



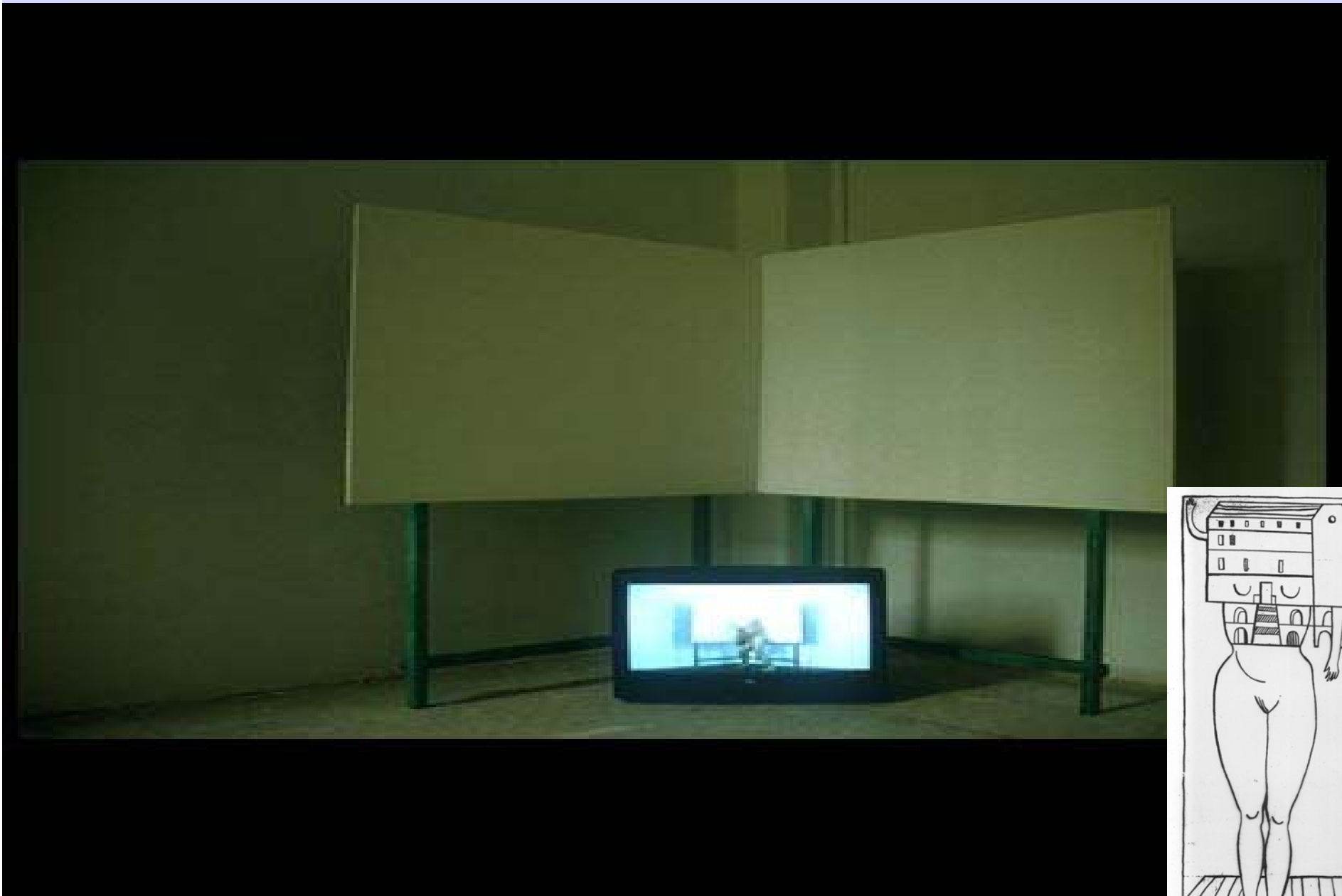
*Monica Bonvicini - Non esiste memoria senza architettura - 2009 - installazione - courtesy Museion, Bolzano - foto Ivo Corra*



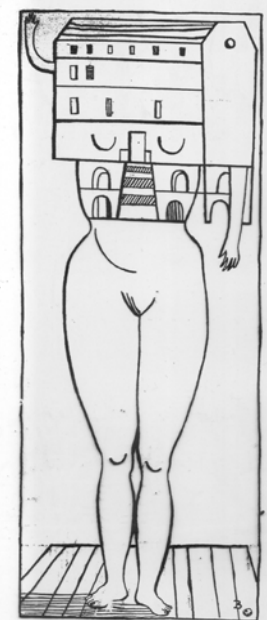
**Monica Bonvicini**

*Destroy she said ... 1998*





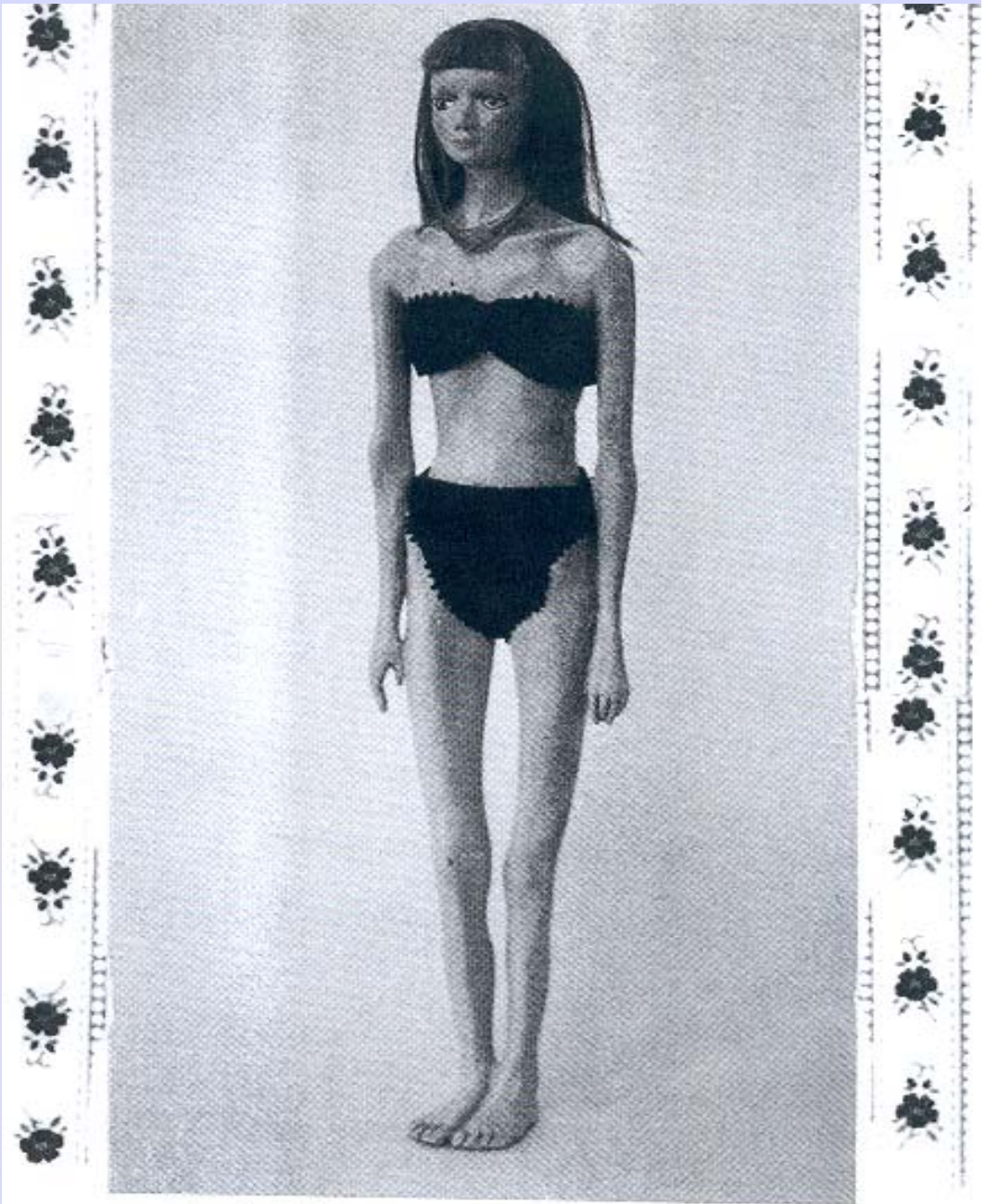
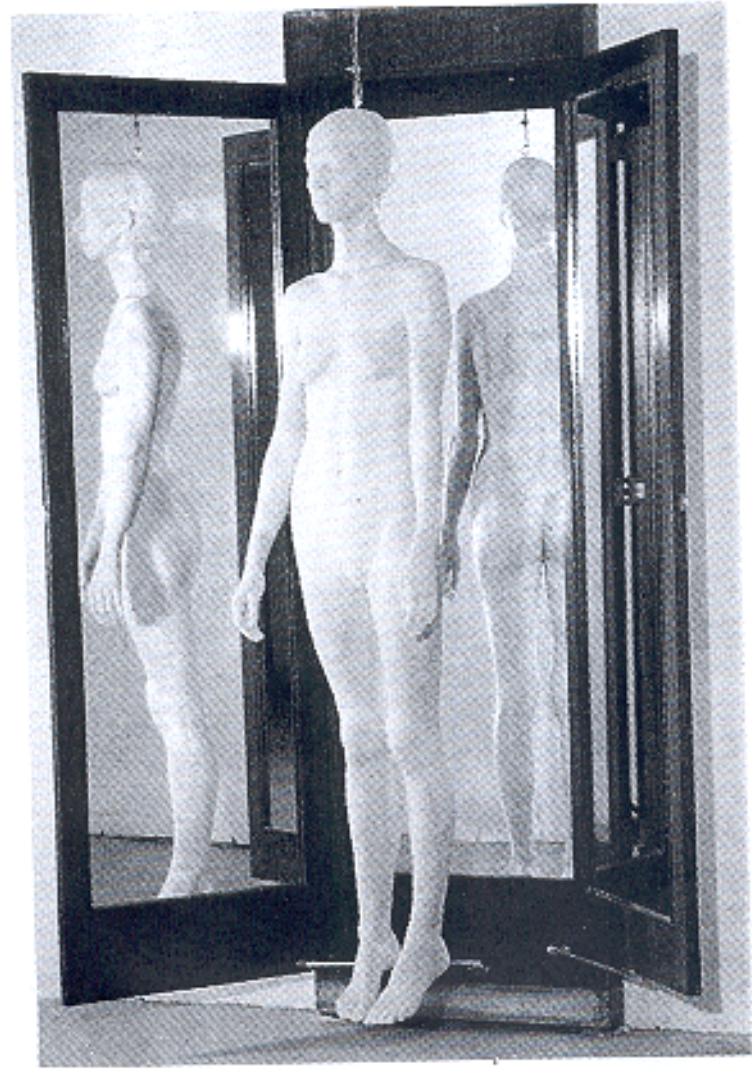
**Monica Bonvicini** Hausfrau swinging 1997



Louise Bourgeois. Femme-Maison, c. 1947. Ink on paper.  
9 1/2 x 3 1/2". Private collection. Courtesy Robert Miller Gallery,  
New York.

**Anoressia:  
Occupare pochissimo  
spazio**

**Beth B** *Trophies no. 7 (Anorexia Nervosa)* 1995 wax, resin, steel, wood, mirror  
photo: Courtesy Laurent Delaye Gallery, London



**Pamela Melliar** *Anorexic Barbie Doll* Dangerous Feelings to 15 June  
Raw Gallery London





Manifesto Toscani, 2007

D'Adda Lorenzini Vigorelli

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Jana Sterbak

*Vanitas. Flesh Dress for an Albino Anorectic*

1987



Jana Sterbak  
*Vanitas. Flesh Dress for an Albino  
Anorectic* 1987





Lady Gaga

Zhang Huan 2002







Francesca Woodman  
(1958-1981)



*Alimentazione forzata di  
una suffragetta in  
sciopero della fame*  
Da: Illustrated London  
News 27 aprile 1912



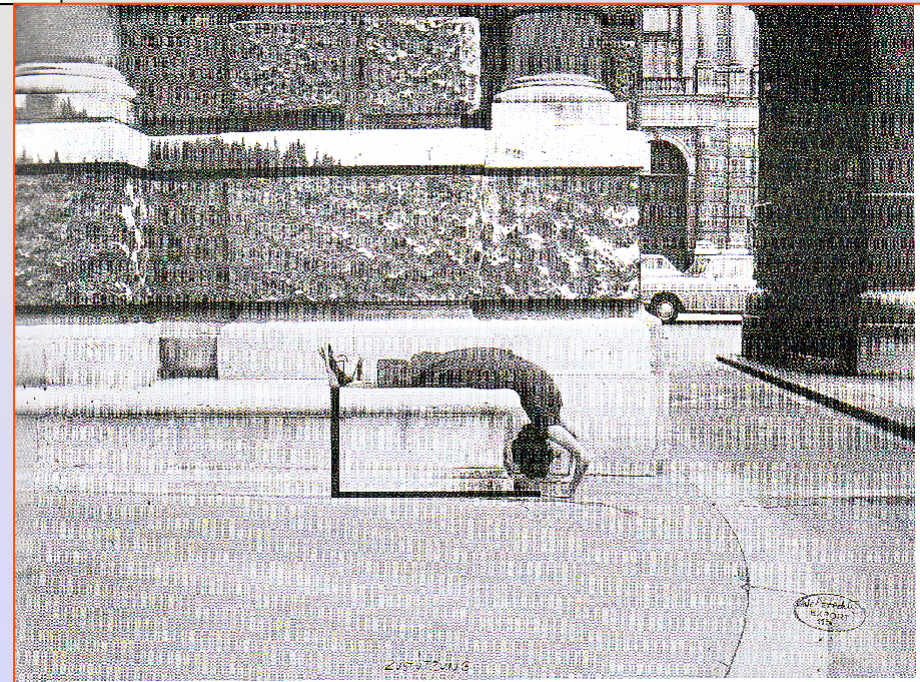


Mona Hatoum  
Deep Throat

**Lo spazio urbano come testo di genere:**

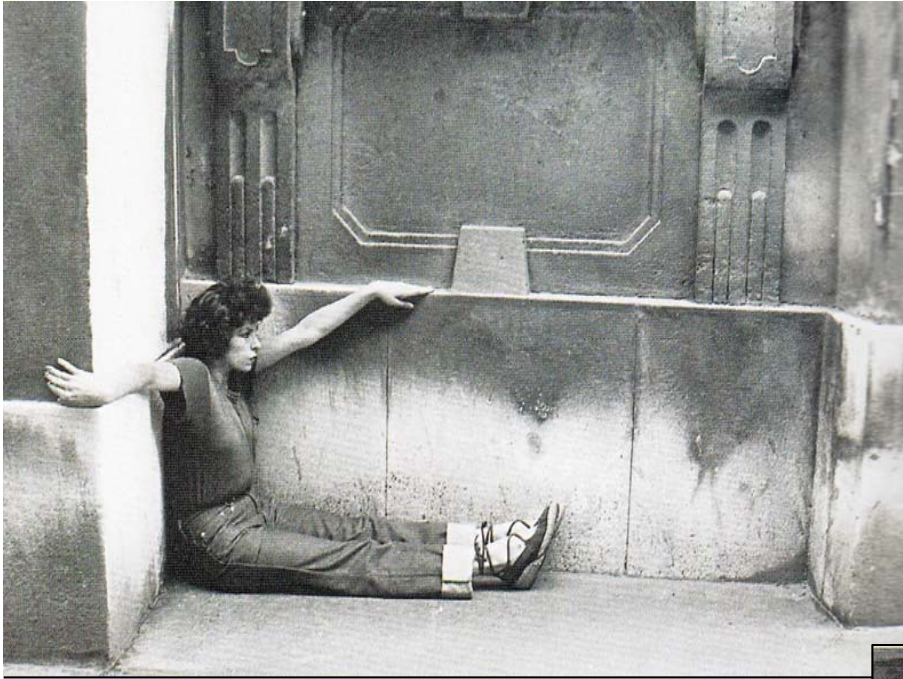


**Valie Export,**  
*Body Configurations, 1972-1976*  
**(Vienna)**























Orlan, MesuRages, 1978





Orlan MesuRages 1978

**Rendere visibile  
l'invisibile:**

La storia degli spazi  
pubblici dal punto di vista  
di genere



Rachel Whiteread,  
House, 1993

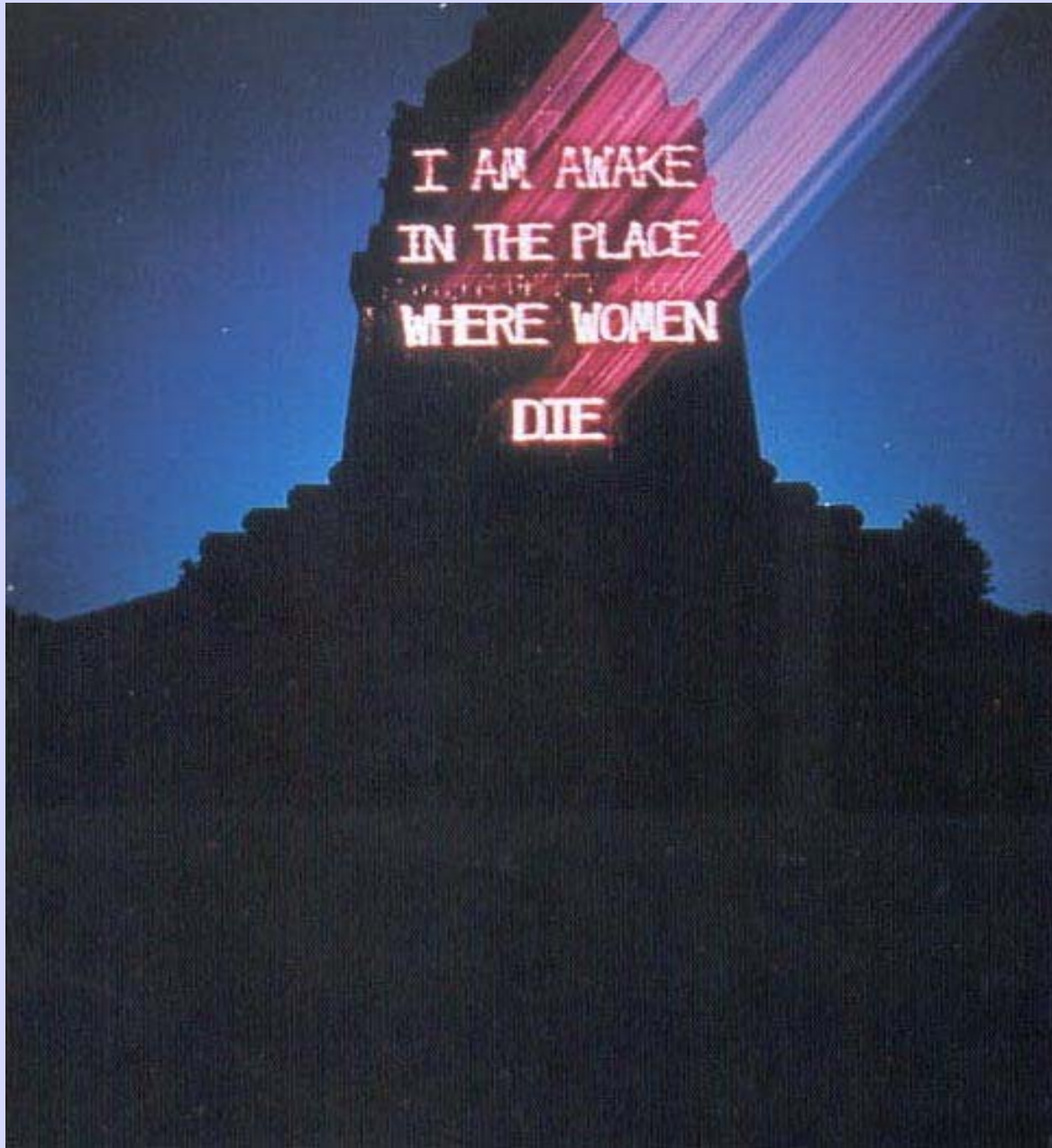






Maya Lin, Women's Table,  
1993, Yale University (USA)



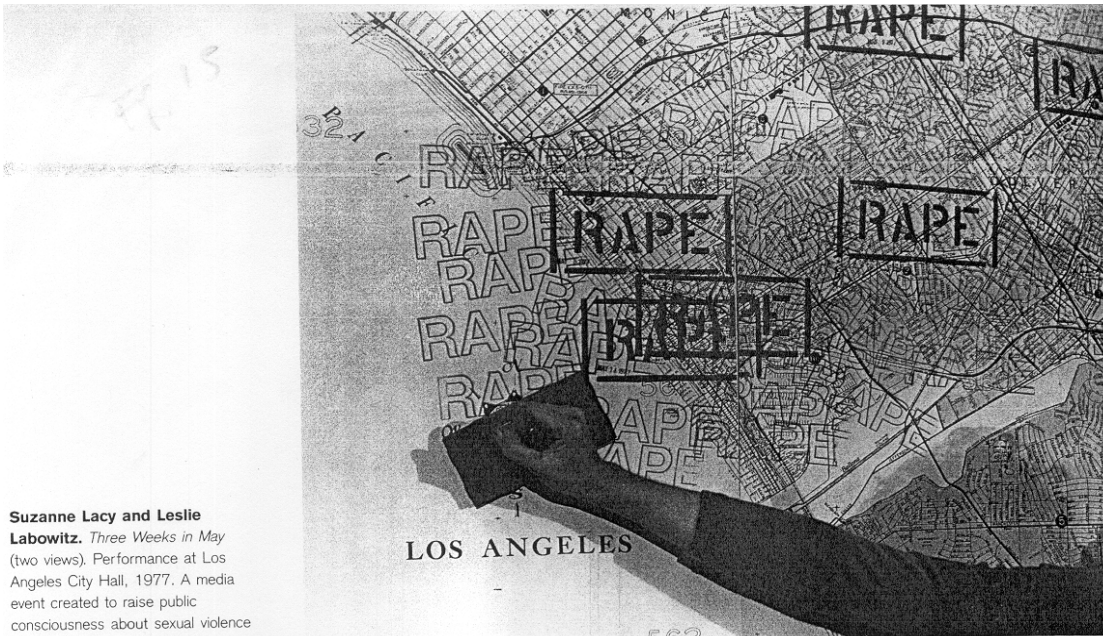


Jenny Holzer

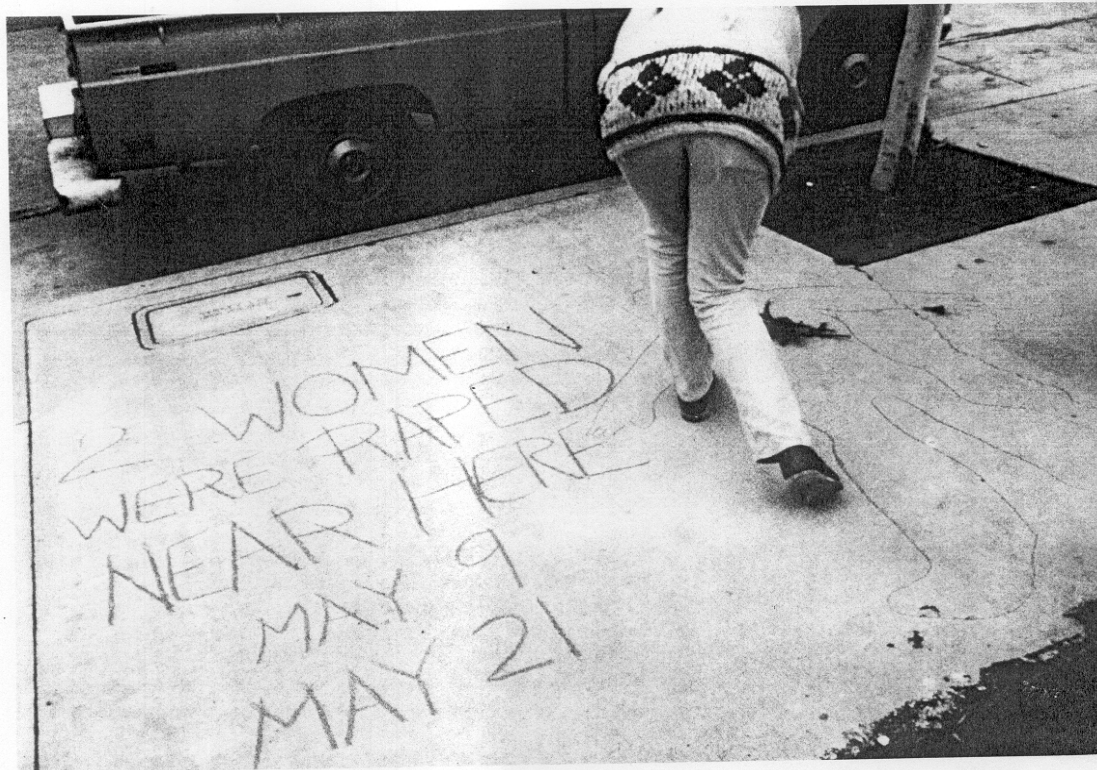
*Kriegszustand,  
Lipzig Monument  
Project*

*Projection au laser  
1996*





**Suzanne Lacy and Leslie Labowitz.** *Three Weeks in May* (two views). Performance at Los Angeles City Hall, 1977. A media event created to raise public consciousness about sexual violence against women.



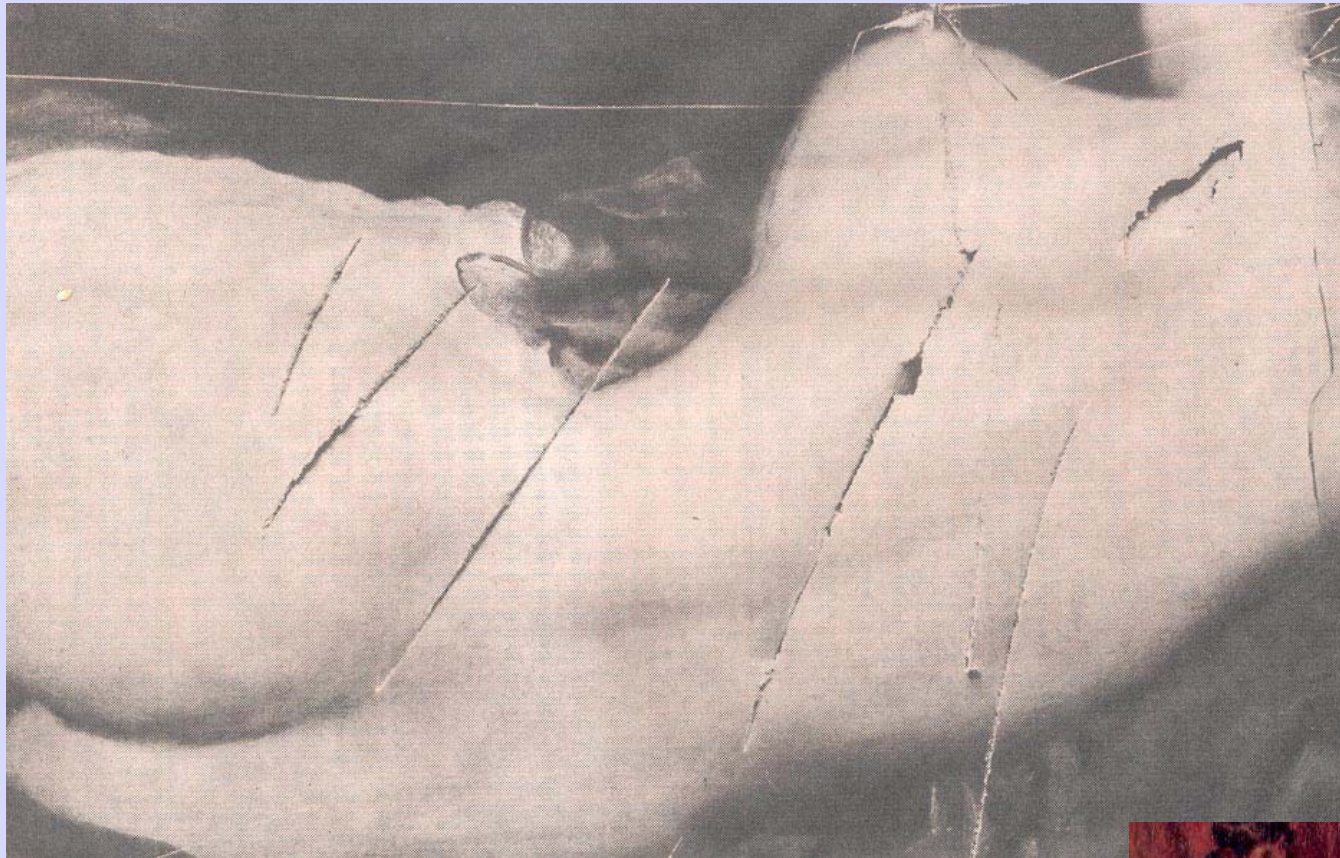
Suzanne Lacy and  
Leslie Lebowitz

*Three Weeks in May*  
(two views)

Performance at Los  
Angeles City Hall

1972





La Venere di Velazquez dopo il danneggiamento del 1914





# DAILY SKETCH.

HOW THE ROBEY "VENUS," BOUGHT BY THE NATION FOR \$45,000, WAS SLASHED WITH A CHOPPER BY A SUFRAGETTE IN THE NATIONAL GALLERY.



**THE VENUS SLASHED**  
The Venus, a masterpiece of art, was slashed with a chopper by a suffragette in the National Gallery. The woman, who was arrested, is shown in the photograph on the right. The Venus is shown in the photograph on the left.

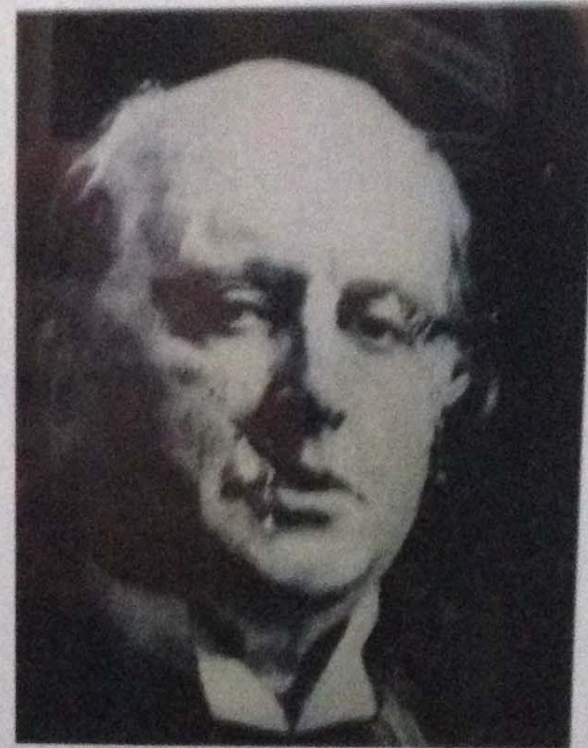
**A SUFRAGETTE**  
A woman, who is shown in the photograph on the right, is a suffragette. She is shown in the photograph on the right.

## MARY ALDHAM and ETHEL COX

Many Suffragettes adopted aliases in order to evade re-arrest under the 'Cat and Mouse Act'. The militant Ethel Cox (right) was also known as Gwendoline Cook. Mary Aldham (left), also known as Mary Wood, attacked John Singer Sargent's portrait of the writer Henry James at the Royal Academy in 1913, now in the National Portrait Gallery. The painting was apparently chosen at random, and Aldham stated her wish 'to show the public that they have no security for their property nor their art treasures until women are given political freedom'. The painting was repaired by the artist, and is now on display in room 29.

**Issued by the Criminal Record Office**

24 April 1914



Photograph of damage to Henry James  
by John Singer Sargent, 1913  
National Portrait Gallery Archive





Virginia Woolf  
(1885-1941)

Gordon Square  
London



1909, 1917. Photo by [unreadable] [unreadable] [unreadable] [unreadable]



Photo by [unreadable]





**Elina Chauvet , “Zapatos Rojos” :, Colonne di San Lorenzo, Milano ,  
febbraio 2013**





Torino , 8 marzo 2013



Berlin

One Billion Rising, february 14, 2013



Rome

Lettura obbligatoria:

M.A.Trasforini, Corpi di genere, corpi relazionali. Retoriche del pericolo, violenza di genere e spazi dell'arte, in

C.Corradi (a cura di), I modelli sociali della violenza contro le donne, Franco Angeli, 2008, pp.49-65.