

A dense, multi-colored text pattern consisting of numerous names and surnames, such as Susan, Kristina, Hanna, and others, arranged in a complex, overlapping grid. The text is oriented diagonally across the page, creating a vibrant, abstract background.

HERstory, 9–10 July 2018,  
FHWN Academy of Art and Design Basel

**Monday 9 July**

**12h00**  
Start registration,  
coffee and a light lunch

**13h00**  
Opening HERstory

**Session 1: Personal stories**  
Professional – Political

**15h00–15h30**  
Coffee break

**15h30–17h30**  
Session 2: Professional life  
Political – Personal

**17h30**  
Reception followed by dinner

**Tuesday 10 July**

**09h30**  
Coffee

**10h00–12h30**  
Session 3: Political engagement  
Personal – Professional

**Closing:**  
conclusions, recommendations, follow up

**12h30**  
Light lunch

**Welcome,**

**dear HERstory delegate. It is our pleasure to have you here and that you are willing and able to take part in this adventure!**

**We believe it is time for female leaders in the cultural sector in Europe to come together, take stock and plan for the future! The main aim of this initiative is to address urgent and timely perspectives of women working in leadership positions in the cultural sector in Europe. Through HERstory we would like to create a network in which women will reflect, share experiences, exchange competences and foster new collaborations and connections. A red thread running through this will be ways in which we, as more ‘established’ female leaders, can inform the debate, create connectedness and develop the tools for an effective mentoring and ‘handover’ programme for the young generation of women in our sector.**

**The programme will be informal and interactive. We will travel from the ‘personal’ to the ‘professional’ and we will conclude with the ‘political’. The sessions will be guided by inputs from us, followed by focused discussions in small groups. At the end, we anticipate, we will have developed some exciting plans for the future together.**

**We look forward to two dynamic days and hope that you will return home refreshed, energised, inspired, empowered and with lots of new contacts in your diary.**

**Carla, Mercedes, Kirsten, and Chrissie**

**“For the master’s tools will never dismantle the master’s house. They may allow us to temporarily beat  
bring about genuine change.”**

**Audre Lorde**

**“You cannot easily fit women  
into a structure that is already  
coded as male; you have to change  
the structure.”**

**Mary Beard**

**“If a woman wants to go  
places she should bring her  
own ladder.”**

**Margrethe Vestager**

## Delegate Biographies

**Inês Bettencourt da Câmara**

Inês created Mapa das Ideias with Ana Fernambuco in 1999. After 19 years, the company is a reference in cultural mediation, management and merchandising development. Both founded non-profits HPP and A Reserva – for Culture and Social Issues, Entrepreneurship and Education. Her PhD. in Social Sciences, regarding the social relevance of Museums and its potential for the visitors is almost finished. She has been responsible for the development of museum mediation projects in Portugal, as well as European projects. ICOM, APOM and ESA member. Author of several articles and white papers about Museums and their Visitors.

**Cecilie Broch Knudsen**

My background is in book illustration, art history and painting. Following some years with teaching I have held two positions as rector, the latest at Oslo National Academy of the Arts from 2007–2015. I currently chair the board of the Norwegian Artistic Research Programme and am appointed by the Ministry of Culture as a board member of Talent Norway AS and as a deputy for the board of The National Museum in Norway. I chair the board of Trafo Kunsthall and am on the board of PEEK, the Austrian programme for artistic research.

**Marjolijn Brussaard**

Started as a cook in the kitchen of a University of the Arts, now president of another University of the Arts. It has been a journey of seeking and taking opportunities offered, line and staff positions. Working

as a freelancer, consultant, teacher, trainer, director, dean and president. Working in the international arena of universities, institutions and organisations.

Combining this with raising a family is in line with the 3 generations of women in my family before me. I'm inspired by ideas, people and opportunities and would like to build and contribute to the development of more equal societies.

**Clymene Christoforou**

Our culture makes us who we are, it defines our neighbourhoods, our nation, our characters, our tribes. The arts connect our places and people, revealing the stories that make us who we are. I am an arts producer and cultural policy advisor. As a producer I am a founding director of D6: Culture in Transit, connecting artists to communities across borders and cultures. D6 is interested in taking the work of artists to audiences less likely to experience contemporary art. Over the past 15 years we have worked with over 300 artists and organisations from Europe and beyond. As a cultural policy advisor I work with regional, national and international platforms to advocate for the value of arts and culture in our society.

**Cristina Da Milano**

She holds a degree in Archaeology (University of Rome, IT) and the MA in Museum Studies (University of Leicester, UK). She is president of ECCOM (European Centre for Cultural Organisation and Management), an organisation founded in 1995 which carries out research projects at a national and international level on

the issue of the social role of culture and of the impact of lifelong learning processes within the cultural sector. She has been involved in several EU funded projects and studies and she took part in the “Study on Audience Development” funded by the DG Culture and Education of the European Commission.

She lectures in many post-graduate courses and Masters and is member of the board of directors of Culture Action Europe and Teatro di Roma.

Carla Delfos

Carla Delfos (1952) was trained and worked as an actress. She founded the European League of Institutes of the Arts – ELIA in 1990 and gave leadership to ELIA as its Executive Director for 27 year and developed ELIA into the influential network as it is today. Currently she is leading the Art Futures Foundation and has various international advising functions. She was knighted ‘Chevallier dans l’Ordre des Arts et des Lettres’ and awarded an Honorary Fellowship by the Hong Kong Academy of Performing Arts and Music, a Degree of Doctor of Arts by Columbia College Chicago, the Andreaspennung by the City of Amsterdam, an Honorary Doctorate by the Robert Gordon University in Aberdeen.

Milena Dragičević-Šešić

Prof. Dr. Milena Dragičević Šešić, professor of Cultural management and Cultural Policy. Head of UNESCO Chair in Cultural Policy and Management (since 2004). President of University of Arts Belgrade (2000–2004), Member of National Council for Science (2006–2010). She is guest lecturer on numerous universities (Columbia New York; Buffalo university, Jagiellonian Krakow, Lyon II, Institut des etudes politiques Grenoble,

Hildesheim university, Bilgi university Istanbul, art schools and universities in Riga, Tallinn, Vilnius, Utrecht, Moscow, Singapore...) Participating in EU Framework V, & COST research (city cultural policies; cultural memory; cultural sustainability). She has published 15 books and more than 150 studies, translated in 17 languages.

Linda Drew

Professor Linda Drew is the Vice Chancellor of Ravensbourne University London, a creative institution designed for industry, specialising in Design, Media and Technology on the Greenwich Peninsula in London. She is on the elected Board of Trustees of London Higher and elected to the Executive Board of GuildHE Council. She is also a Liveryman of the Worshipful Company of Stationers and Newspaper Makers. Previously, Professor Drew was at the Glasgow School of Art, as Deputy Director (2011–2014) and a Dean at the University of the Arts London; most significantly leading academic development at Chelsea (2003–2010). She studied at Saint Martin’s School of Art and Lancaster University (PhD Educational Research).

Cornelia Dümcke

Dr. Cornelia Dümcke is a cultural economist and works as a project developer, art consultant and moderator. She is the founder of CULTURE CONCEPTS – an independent institute based in Berlin, providing research services and moderation for actors in both the cultural and the development sector. Internationally she is working for UNESCO, Council of Europe, European Commission and Foundations. Since 2016, Cornelia Dümcke is representative for the International Theatre Institute (ITI) Worldwide in the UNESCO Cultural Diversity context in Paris.

*“We have to be more reflective about what power is, what it is for, and how it is measured. To put it another way, if women are not perceived to be fully within the structures of power, surely it is power that we need to redefine rather than women?”*

Mary Beard

*“I am not free while any woman is unfree, even when her shackles are very different from my own.”*

Audre Lorde

*“The women we honor today teach us three very important lessons. One, that as women, we must stand up for ourselves. The second, as women, we must stand up for each other. And finally, as women, we must stand up for justice for all.”*

Michelle Obama

## Hannah Entwisle Chapuisat

Hannah Entwisle Chapuisat is director of La Fruitière, co-founder and curator of DISPLACEMENT: Uncertain Journeys, and a doctoral candidate at the University of the Arts London, Chelsea College of Arts. She is also a lawyer by training with over a decade of experience working with the United Nations and NGOs on issues related to humanitarian affairs and the protection of displaced people. Hannah is currently bridging these two worlds by exploring how contemporary art practice and research can contribute to the development of international policy to protect the rights of people displaced by disasters and climate change.

## Juana Escudero Méndez

Since 2000, responsible for the Education and Culture Department of the Spanish Federation of Municipalities and Provinces, being secretary of both the Culture and Education Committee and technical head of both Department programmes aimed at: arranging cooperation between public and private cultural agents; coordinating relations between the FEMP and other Spanish government levels in the field of education and culture; and linking and interrelating the culture departments of Spanish local corporations by creating management tools and communication networks, etc. In charge of managing various agreements with public and private bodies and promoting an annual national contest to reward and disseminate local best practices in the prevention of school dropout and bullying, as well as vindicate the need for a regulatory framework adequate to the main role that Local Governments play in Education. Between 2010 and 2012, Deputy Director of Cultura of Cervantes Institute.

## Silja Fischer

Silja grew up in East Germany and studied in Berlin, Moscow and Hamburg. She joined the General Secretariat of the International Music Council in 1993 where she occupied several positions before her appointment as Secretary General in 2009. In this capacity, Silja is in charge of the day-to-day business, membership relations, official representation as well as programme implementation. She strongly believes in strategic collaborations for effective and efficient advocacy work. Besides her passion for music and its transformative power, Silja likes to discover places, meet and connect people, drink wine, enjoy the sea breeze, flowers, and relax in her home village...

## Wilma Franchimon

Wilma Franchimon is the President of the Board of Codarts, Rotterdam, an university of the Arts with besides Dance, Circus and Music (BA & MA) also the BA in Dance and Music Education and a MA in Arts therapies are located. Codarts is also founding partner of RASL 9Rotterdam Arts & Science Lab). A close cooperation between the Erasmus University, Willem de Kooning (Fine Arts)and Codarts. Wilma studied both Pedagogy and at Codarts as a classical singer. She was a professor at the conservatorium besides a singing career. She also worked for many development and training organisations, had been managing director of several educational Art Institutes and established several new art education businesses. She is known for her passion for innovation in (Art) education, her straightness and drive to do that in cooperation with the organisation and with partners. "No Art without society, no society without Art". Lately she was one of the founders of a women's table of influential women in Rotterdam, to support new female talents in Rotterdam.

## Mercedes Giovinazzo Marín

Director of Interarts, an ngo specialized in international cultural co-operation. Previously: Director of Services and Deputy Director of Customer Services, Universal Forum of Cultures, Barcelona; Administrator, Division of Culture and Cultural and Natural Heritage, Council of Europe, Strasbourg; director, Mastère Européen Management des Entreprises Culturelles, École Supérieure de Commerce de Dijon. Other: Board Member, Teatro di Roma (2013-2016); President, Culture Action Europe (2008-2015); President, "Access to culture" Platform, European Commission (2008-2011). She led the global campaign calling for culture in the 2030 SDGs.

## Judy Glasman

Judy Glasman has worked for 34 years in education, leading a team of 145 alongside 150 part time staff, working as Dean of School of Creative Arts in the UK. She played a national role in scoping the curriculum for art and design. Recent projects have included leading partnerships in China and Brazil for example, as well as reshaping regional cultural organisations, analysis and planning for gender equality and mentoring female colleagues. Interests include the regional and global culture and economy, collaborations between art, design and media in education, supporting emergent cultural practitioners and samba drumming.

## Carole Guertler

As Head of Department Levant at Drosos Foundation, she manages programmes focusing on creative and artistic activities for young people and the establishment of creative spaces to improve access to and provide opportunities for creative skills enhancement in Lebanon and Jordan.

Professionals in the creative sector receive the possibility to develop their professional careers. Stakeholders are empowered to promote a vibrant creative sector. Following studies in history of art, history and journalism, she worked as a freelance journalist and editor specialized on culture and arts. She completed postgraduate courses in Museum Sciences and in NPO Management

## Maria Hansen

Maria Hansen has worked in the cultural field in Canada and the Netherlands for almost 30 years. In the Netherlands, she was general manager of the Netherlands Bach Society prior to becoming Managing Director of the concert hall and theater of Haarlem. She became Executive Director of ELIA, the European Higher Arts Education network, in October 2017. Maria has held many board appointments and was appointed to the Royal Holland Society for Sciences and Humanities in 2015. Maria was born and raised in Germany and holds an MBA from the University of Ottawa. She lives with her Canadian husband and three children in Haarlem in the Netherlands.

## Liselore van der Heijden

Vice Director,  
Westergasfabriek Amsterdam

## Susanne Hoffmann

Director PRIX EUROPA.  
I studied literature, wrote my thesis on Virginia Woolf to earn my living as an ad writer. Which is less exciting than I thought. So I moved on to the Berlin Film Festival- already more exciting. Then I was asked to assist the director of an International TV and Radio competition. The job was of a temporary nature, but I have continued.

*"People call me a feminist, whenever I express sentiments, that differentiate me from a doormat."*

*Rebecca West*

*"Some people ask: 'Why the word feminist? Why not just say you are a believer in human rights, or something like that?' Because that would be ... a way of pretending that it was not women who have, for centuries, been excluded. It would be a way of denying that the problem of gender targets women."*

*Chimamanda Ngozi Adichie*

*"Sexism is even deeper and more endemic than racism."*

*Benoite Groult*

For over three decades, I could shape – together with like-minded people – a continental media competition aimed at programme makers. I have been able to stick to my vision and to protect this unique enterprise from becoming a commercial wining and dining event like so many others.

Gijsje van Honk

Gijsje van Honk (1951).

At present working as a consultant for theatres, cultural foundations, cities and provinces in the Netherlands. My qualities are embedded in my experience as a self-made woman and single mother and derive from a real interest in human behaviour and culture in a broad sense. Seen as empathic, smart, down to earth. My main drive is to make organisations and people lean, innovate, flexible, but for all happier. I don't believe in miracles, but persist with little steps and clear goals. I try to discover the strength and added value in everyone. My horizon is broad. I believe in the quality of life, in the economy of happiness! Apart from work, theatre, concerts, movies, friends, dining, long walks and nature I am very happy to be home.

Thera Jonker

Thera Jonker, born 1958, Eindhoven, Netherlands. Enjoys nature; conceives everyday reality as a miracle, as a continuous split-second creation. Mid wife of new ideas, eye for talent development. Connector of differences in cultures and disciplines. Teacher, developer, researcher, manager. Since 30 years in (innovation of) higher arts education. Dean HKU College for Crossover Education, HKU University of the Arts. Ready to share knowledge & networks supporting the next generation of female leaders.

Silke Lange

Silke Lange is an educator, researcher and artist. She is Associate Dean of Learning, Teaching and Enhancement at Central Saint Martins, University of the Arts London. She is an advocate for co-created curricula and developing educational models that provide fora for students to explore collaborative working practices across disciplines within the arts, the creative industries, and beyond. This form of co-creation is one of her research interests, along with the creative process, collective learning, interdisciplinarity and learning environments. Silke's research crosses European borders extensively through her involvement in projects such as the European Academy of Participation.

Kirsten Merete Langkilde

Since 2011, Kirsten Langkilde has been Director of the FHNW Academy of Art and Design in Basel. Before that, she was Professor for Aesthetic Practice, ae.p, at UdK-Berlin from 1995 till 2011, and Vice-President of the UdK-Berlin and Dean of the College of Architecture, Media and Design from 2001 till 2009. At the same time, she also acted as Vice-President for ELIA between 2004 and 2008. As Director of the FHNW Academy of Art and Design, she has founded the Ecam Graduate School in 2017 (funded by swissuniversities), the Ecam Research Center in 2016 ([www.ecam.ch](http://www.ecam.ch)), and the competency network Swiss Cultural Entrepreneurship in 2012. Kirsten Langkilde graduated from the Royal Danish Academy of Fine Arts in 1986 and has been a member of the Danish Society of Artists (Kunstnersamfundet) since 2001. From 1983 until 2000, her artworks were exhibited in galleries and museums in Europe and the United States.

Valeria Marcolin

Valeria Marcolin is Co-director of NGO Culture et Développement and co-funder, Delegate General of the initiative “Creative Mobilities”. She has been working in the cultural field in the past 20 years, holding different responsible positions in the performing arts sector and developing an extensive experience in the elaboration and implementation of cultural cooperation projects, networking and arts organizations management. Her field of expertise covers also cultural operators training, technical assistance for local authorities, civil society capacity building, participatory processes, evaluation of cultural projects and programmes. As an independent consultant and in her capacity as co-director of Culture et Développement she has participated in the design and realisation of conferences, seminars, working papers in the field of cultural cooperation and of the 2005 UNESCO Convention for the European Commission, UNESCO, ACP Group of States, OIF. She is a member of the UNESCO Experts facility for Cultural Governance and an active member of European networks and initiatives. After law studies, she holds a Master degree in cultural organisations Management from Paris Dauphine University and in Management of Public Policies from Sciences Po Paris.

Kerstin Mey

Born and educated to PhD level in Berlin, Germany, and with a background in Visual Art and German language and literature, I have worked in higher education for over 25 years. While most of my professional development took place in the UK, I have recently taken up the role of Vice President Academic Affairs and Student Engagement and Professor of Visual Culture at the University of Limerick, Ireland. A sustained interest in arts-based research and

higher arts education has also informed my engagement in international advisory bodies such as CREST; CHEAD and the Austrian Science Board.

Tanja Mlaker

Tanja Mlaker is general director of Foundation Cultuur Eindhoven since February 2016. She worked as general director of a theatre, an European network of cultural organisations, she was managing director of a dance company Danstheater AYA (2001–2004), and business manager of Dutch National Opera (2006–2016). She is member of advisory committee Governance Code Cultuur, member of the advisory committee at Letterenfonds and was chairing the committee Theatre and Dance in Utrecht advising on applications 2017–2020. Foundation Cultuur Eindhoven executes cultural policy of the city. Motivation to come to Basel is very simple: out of curiosity to meet others.

Karen Neervoort

Born the 11th of March 1958 in Paramaribo (Surinam). My career started in 1983 as a dramaturg in Youth theatre and from there developed direction Theatre Marketing and Program development, then as Faculty director Theatre and Dance at ArtEZ, School of Fine and Performing Arts in Arnhem, Zwolle and Enschede. After eight great years at ArtEZ, I made the switch to Fontys, School of Fine and Performing Arts in Tilburg as Dean and since then have been responsible for 10 bachelors and 5 masters in all disciplines, 1500 students and 460 professors and other employees. Fontys School of Fine and Performing arts (FHK) represents a school actively involved in social and environmental issues.

*“We have no template for what a powerful woman looks like, except that she looks rather like a man.”*  
Mary Beard

*“Culture does not make people. People make culture. If it is true that the full humanity of women is not our culture, then we can and must make it our culture.”*  
Chimamanda Ngozi Adichie

*“It is not just that it is more difficult for women to succeed; they get treated much more harshly if ever they mess up.”*  
Mary Beard

Niina Nurminen

Actor, trainer, founder and creative director at ArtSense Ltd. Niina Nurminen is a well-known actor and one of the leading training professionals in Finland specializing in experiential theatre -based learning programs. Niina graduated from The Finnish Theatre Academy 1989 with a master's degree in theatre and drama. She has helped private and public organizations in change, leadership and customer- and employee experience since 2000. Niina is a founder and creative director at ArtSense and leader of actors working in organizations. She trains also artists to find their potential and meaning of work outside traditional contexts. Her driving force at work is the experience that art and artists can make a difference in the society.

Sigrid Prader

Born in 1959. Academically Trained Adult Educator and Educational and Project Manager (University of Innsbruck, A). Teacher 1977–2000. Director of the Women's Museum Merano since 2005. Co-founder and Board member of the Association of Museums in South Tyrol, which includes planning and coordination of the processes, management of the association, and management of exhibition projects. Co-operation with civil society organizations; communicative abilities in the field of development cooperation, also on international and inter-cultural level, gained during many visits abroad. Board member of the International Association of Women's Museums (IAWM) since 2008 (<http://iawm.international>).

Guikje Roethof

Guikje Roethof (born december 3, 1956) is general-secretary of the Amsterdam Art Council. She worked as a journalist and as an entrepreneur and started out her career as an actress. Between 1994 and 1998 she was a member of the Dutch House of representatives for D66, a left liberal party. As a member of the Dutch parliament she engaged in development cooperation, human rights, telecommunications and new media. Between 1999 and 2001 she worked in Paris as an internet entrepreneur to set up a European newspaper on the internet, PREZZ.COM. In January of this year she published the book Gordon Bennett! and she took up the position of president of the board of the Dutch Council on Journalism.

Eija Salmi

Who, What, Why?

I am a global connector and advocate since 1990 for international education and research in art, design and media. Having the passion to collegiate and interdisciplinary environment, I love creating new and break barriers with business, industry, government and NGOs. I know education- and research-led innovation have the power to cater the development and ensure the betterment of quality of life. I am responsible to empower the next generation of the youth by encouraging their alma maters and themselves to play an impactful role to place the needs of the earth first and to create right balance between people, planet and profit.

Astrid Schöweger

Born in 1968 in Meran/South Tyrol/Italy; residing in Meran. Working as a publicist (1989–1997); joining the Women's Museum

Meran in 1989. Termination of the study of political science with main focus on research on women in 1997, when she took over the management of the women's museum Meran until 2004. Today she works as a freelance and is active in adult education. Lecturing within the country and abroad; publishing books and articles about women and gender history, concept of women's museums and about the International Association of Women's Museums (IAWM). Since 2008 she is the coordinator of IAWM (<http://iawm.international>).

Isabelle Schwarz

Isabelle Schwarz is Head of Advocacy at the European Cultural Foundation (ECF) and member of its Strategic Team and Management Team. Her expertise combines European policy influence and agenda setting for philanthropic actors and civil society organisations. Advocacy at ECF is the frame in which all foundation programmes operate – creating a central position for culture and community participation at a local level and in EU policies. Isabelle leads the foundation's advocacy and research agenda and is responsible for overall policy and programme development. Her special interest concerns international cultural relations, and how philanthropy can set and support change making agendas.

Selma Susanna

After her teaching at the Amsterdam University of the Arts, Conservatory The Hague and Rotterdam and many other cultural institutions in the Netherlands, Belgium and Spain, Selma set up her own school in 1996. Inspired by the kleinkunst method of Johan Verdoner. She was director of Theaterschool Selma Susanna in Amsterdam for 20 years.

Students who have graduated are mostly employed as theater-makers, stand-up comedians, writers and theater-teachers, or performing-artists. Selma has directed many music theater-productions since 1985 and is theater-maker of, among others, performances by Lisbeth List, Richard Groenendijk, Marjolein Keuning, Sanne Wallis and Amber Schoop.

Chrissie Tiller

Chrissie Tiller is a passionate writer, thinker, teacher, and practitioner with a long history of working in a European context on issues such as access to culture and inter-cultural dialogue through collaborative and social arts practice: particularly in trans-national contexts and places undergoing social, economic and political change. Recent think pieces and provocations include Power Up, a look at the role of privilege, cultural capital, politics, values and ethics in bringing about cultural democracy and social justice. Chrissie acts as a mentor, critical friend and sounding board for a number of younger women working in the cultural industries across Europe and beyond and has a reputation for being a good listener and a solution focused friend and colleague. She was part of a setting up the early pilot version of HERstory with Carla Delfos and other colleagues and has run a number of similar events with women working in the cultural sector in the UK as well as in Central and South-East Europe. She is a committed feminist and believes we are at a turning point in history where women's role will be increasingly crucial in creating the kind of world we want to live in.



Herma Tuunter

Managing Director Dance

Personal growth and talent development appear like a red thread through my career. Starting as a career counselor, I was attracted by working with target groups for whom obtaining a job was not easy. Later on as a manager I was allowed to contribute to program and education development. Education that corresponds to differences between people. The perspective in my own learning process shifted more towards the organization and the management of change processes. In recent years, this also involved interim management.

In my current job at Fontys School of Fine and Performing Arts, I remain curious about how organizational goals are related to my personal growth and leadership. Keywords are: recognizing personal qualities of people, offering space to initiative and innovation (challenge), focus on essence, organizational development through personal growth.

Aleksandra Uzelac

Dr. Aleksandra Uzelac have 25 years of professional experience in the area of cultural research related to issues of digital culture and cultural policies. She is Head of the Culture and Communication Department at IRMO ([www.irmo.hr](http://www.irmo.hr)) and has been a member of various cultural networks and expert groups that focus their activities in the field of cultural policies or digital culture, bringing into the policy mainstream issues related to the new context digital culture has brought to the cultural sector. She has provided her research expertise for the Council of Europe, the European Commission and European Parliament and has participated (and coordinated IRMO team) in several EU funded projects where she contributed her research expertise.

Throughout her working career she has collaborated with numerous clever, capable and kind women from whom she learned a lot and who impressed her with their relentless energy dedicated to constructing free culture and fair society. Aleksandra is hoping to weave her small contribution into this common efforts hoping to empower cultural community worldwide.

Karin Westerlund

Artist, Filmdirector, Writer. Born in Sweden 1955. Works and lives in Copenhagen Denmark, Cairo Egypt and on the island Långören in Sweden. Educated at The Royal Danish Academie of Arts in Copenhagen (MA) and Whitney Independent Study Program in New York City USA. Has made seven films, published one book and several sculpture/installation/ performance exhibitions around the world. Guest-professor and teacher at Filmschool in Copenhagen, Art Academies in Sweden and Denmark and American University Cairo Egypt.

Marina Wijn

Drs. Marina M. Wijn is a very experienced and inventive executive searcher. Specialised in managers and professionals in the cultural sector. Former specialisation: managers and professionals in business services. Work experience includes: management consultant at the Dutch strategic consultancy firm Adstrat, and positions at an investment bank and corporate finance consultancy at Pricewaterhouse. With Klaas Koornstra (Dutch Trade Union Federation) she is co-author of the book "Beslissen bij saneringen" (Decision-making in Corporate Restructuring). In the spring of 1990 she started Marina Wijn Consultants, an independent executive search firm.

Diana Wind

(Peterborough (Can), 1957)

Free-lance consultant, curator, writer, moderator. For many years I have been the director of the Stedelijk Museum Schiedam. I have given the museum a clear and outstanding signature and made it a significant place for remarkable exhibitions with a national and international exposure. I have curated a large amount of exhibitions, in the museum and on other locations in Holland and abroad. Also I have made quite a few exhibition catalogues and wrote articles in catalogues on request of artists. For quite a few foundations I am a Chairwoman or Board member. Diana's motto for HERstory: Dare to see yourself as a miracle. Let me help you to see yourself this way.

## Credits

HERstory, 9–10 July 2018,  
FHNW Academy of Art and Design Basel

### Organising group

Carla Delfos  
Art Futures, Amsterdam, The Netherlands

Mercedes Giovinazzo  
Interarts, Barcelona, Spain

Kirsten Langkilde,  
FNHW Academy of Art and Design, Basel, Switzerland

Chrissie Tiller  
Creative Consultant, London, United Kingdom

### Venue

HERstory is kindly hosted by the FHNW Academy of Art and Design, Campus der Künste, Freilager Platz 1 in Basel, Switzerland.

### Design concept and production

Corinne Gisel and Nina Paim with Ann Kern  
common-interest, Basel, Switzerland

### Typeface

New Rail Alphabet (originally called Britanica) created by Margaret Calvert in 1965.

### Print production

Gaspard Weissheimer, Druckbus, Basel, Switzerland  
Job Factory Basel AG, Switzerland

## The Colourful Spectrum of Women's Rights Activism

Women in dresses, jackets, and hats of the latest fashions, some are holding flowers, most are wearing carefully crafted brooches, ribbons, sashes, and banners in purple, white, and green. This was how the “suffragettes” presented themselves to the public. Yet, this softened picture was a diversion tactic. This group of British activists, formed in 1908, were much more militant than most other suffrage organisations of their time. They smashed shop windows, defaced coins, destroyed letter boxes, burned down houses, and often put their own lives at risk. Their actions were strategic and so was their public presentation, including their colours: purple as the royal colour, white for purity, and green symbolizing spring and hope.

Although the three suffragette colours are remembered to this day, there are many other colours connected to women's rights activism. For instance, for the American suffrage movement, gold was very important. Campaigning in 1867 for the right to vote in Kansas, women wore golden pins, ribbons, and sashes and carried yellow flowers in reference to the state's symbol, the sunflower. The heraldic colour continued to be used in the United States. Most prominently by the National Woman's Party, whose flag flaunted purple, white, and gold – the latter symbolizing light and knowledge, a guiding torch, or also the crown of victory.

Since these early suffrage efforts, purple has continuously been used in women's rights activism, and has even been chosen as the official colour of the International Women's Day. Purple has also been embraced by the Lesbian movement, mostly in the hue of lavender. In 1982, African American novelist Alice Walker, an advocate of a more inclusive “womanism” over a historically exclusive “feminism”, published her Pulitzer-prize winning novel *The Color Purple*.

Recently, the colour white has seen a small and short comeback. In a nod to the

suffrage movement, Democratic Congress-women wore white to President Trump's inauguration speech in 2016. However, this move was criticized since white is a racially charged colour, and some of the suffrage movements had even been outright racist. In contrast to this, black has recently come onto the stage of female empowerment, with many celebrities wearing black dresses to this year's Golden Globes in support of the Time's Up initiative against sexual harassment. A few weeks later, during President Trump's State of the Union address, female Democrats appeared in Congress once again dressed in the same colour, but this time they wore black.

One colour that divides opinion is pink. A pastel version of red, the colour of masculinity, pink used to be a boys' colour and was only reframed as a female colour by post-war capitalist manufacturers. The move has ingrained itself so deeply into Western culture, that we sometimes forget that this symbolism is a mere social construct. In Japan pink is still a sign of masculinity today, and in India pink signifies a welcome embrace. While also a prominent and unisex colour of the Punk movement, pink is used by several women's organisations, including the Swedish “Feminist Initiative”, the Indian “Gulabi Gang”, and most recently, by the Pussy Hat project in connection with the worldwide women's marches. Pink also comes up as a sign of female empowerment in the work of contemporary musicians such as P!nk, Nicki Minaj, Beyoncé, or Joelle Monáe. “Boy it's cool if you got blue; we got the pink”, says Monáe in her 2018 song PYNK because, “deep inside, we're all just pink”.

Colours give us and those who see us a sense of standing united. If we look at the world from a global, intersectional, and inclusive perspective then we cannot settle for just one colour, one feminism, one identity. Instead, it should be our wide colour spectrum that unites us and makes us stronger.

Corinne Gisel & Nina Paim (common-interest)

A dense, overlapping collage of names in various colors (pink, purple, teal, yellow, orange) and orientations (vertical, diagonal, horizontal). The names are repeated and mixed together, creating a vibrant, abstract pattern. Some legible names include: Kerstin, Silke, Liselore, Hanna, Juana, Mercedes, Cecilia, Christina, Susanne, Gijsje, Marjolijn, Valeria, Cornelia, Milena, Inês, Eija, Astrid, Hermine, Thera, and Carole.