



**Stephanie Glax, Self-Portrait with a Cigarette** around 1908, charcoal and chalk on paper, 47,9 x 37,1 cm, Family Legacy Glax Fischinger

**Stephanie Glax de Stadler (1876–1952)**

Stephanie Glax was one of the first female artists in the time of the Austro-Hungarian monarchy. In 1910 she presented her works at the First Istrian Exhibition in Koper, along with Anna Lynker and Leontine von Littrow. She was one of the first women in Europe to design posters. Her focus on applied printmaking helped enhance Opatija's reputation as a tourist and spa destination. This art form gave her financial independence and autonomy. She married late, once the world and developments in the art scene had lost interest for her and she wanted a companion and partner who understood art and was sympathetic to her lifestyle as an artist. Her works are now preserved in Ljubljana by her great-niece, Duša Fischinger, and give a good insight into her art and life.



**Stephanie Glax, My Mother at the Piano,** around 1903, pencil and watercolour on paper, 52,8 x 36,7 cm, Family Legacy Glax Fischinger



**Stephanie Glax, At the Theatre,** around 1922 pastel and watercolour on paper, 57,7 x 57,7 cm Family Legacy Glax Fischinger

Museum and Galleries of Ljubljana  
City Museum of Ljubljana  
represented by: Blaž Peršin, Director

**Slovenian Women Artists  
1850–1950**

What the girls should have known?

Terezija Auersperg, Vladimira Bratuž, Karla Bulovec Mrak, Milena Dolgan, Vida Fakin, Alenka Gerlovič, Teodora Hermannsthal, Elza Kastl Obereigner, Ivana Kobilca, Mara Kralj, Henrika Langus, Amalija Oblak Hermannsthal, Dana Pajnič, Elda Piščanec, Cita Potokar, Mira Pregelj, Sonja Rauter Zelenko, Bara Remec, Avgusta Šantel st., Avgusta Šantel ml., Henrika Šantel, Jela Trnkoczy, Helena Vurnik, Anica Zupanec Sodnik, Jelica Žuža in Alenka Eržen, Zdenka Golob, Metka Krašovec, Adriana Maraž, Lidija Osterc, Darinka Pavletič, Duba Sambolec, Vida Slivnik Belantič, Melita Vovk, Mirjam Zupančič ter Tina Dobrajc, Helena Tahir, Katarina Toman Kracina, Iva Tratnik

**temporary exhibition**

**City Museum of Ljubljana, 12. 10. 2023–25. 2. 2024**  
Jakopič Gallery, 15. 11. 2023–25. 2. 2023

Curator of the exhibition: Barbara Savenc

Exhibited paintings and sculptures: Academy of Fine Arts and Design of the University of Ljubljana, City Museum of Ljubljana, Museum of Modern Art, Ljubljana, Museum of Contemporary History of Slovenia, National Gallery of Slovenia, National Museum of Modern Art, Zagreb, Slovene Ethnographic Museum, Maribor Art Gallery

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**City Museum of Ljubljana**

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Opening hours:

Tuesday-Sunday: 10 a.m.–6 p.m.

Front page:  
**Karla Bulovec Mrak**  
*Woman with a Beret (Gelč Jontes)*  
before 1936, plaster, 84 x 54 cm  
City Museum of Ljubljana

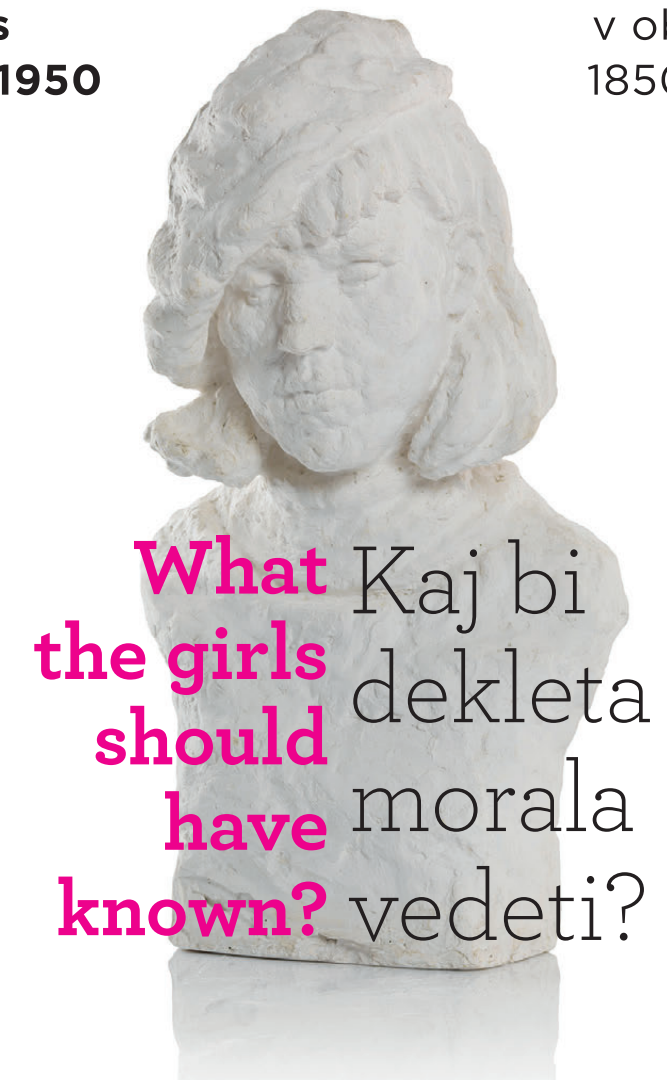
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The exhibition was made possible by:



**Slovenian women artists  
1850-1950**



**Slovenske umetnice v obdobju 1850–1950**

**City Museum of Ljubljana**  
Mestni muzej Ljubljana

**12. 10. 2023–25. 2. 2024**





**Henrika Šantel, *Female Figure***  
before 1907, oil on canvas, 190 x 79,5 cm  
City Museum of Ljubljana

Women artists have been creating paintings and sculptures alongside their male counterparts since the early 20th century. Yet, even though they helped create and shape the Ljubljana art scene in the first half of the century, art history initially ignored them, with only a few exceptions. This was due to a particular set of circumstances, which this exhibition aims to highlight and make more widely known. Women had long been denied an education and therefore also the opportunity to acquire a profession. As a result, they were unable to be either independent or active in the public sphere.

It was not usual for girls to go to school and train for a profession before the 20th century. A girl from a bourgeois or noble family might have a few years of private tuition, but her life was focused on finding a suitable husband and having children. Girls were encouraged to take up painting only as a leisure pursuit, with no professional aspirations, and few of their paintings have survived. Against the backdrop of young women who received only a basic grounding in art, Henrika Langus became the first professional female painter in Carniola.

Resistance to anything unusual or that deviated from the rules was one of the main reasons why few female painters were able to succeed before 1900. Ivana Kobilca is an exception in the history of Slovenian art – a lone heroine. Nevertheless, in 1889 she became the first ever Slovenian artist, male or female, to hold a solo exhibition of their paintings in Slovenia. More than 20 years would go by before there were exhibitions in Ljubljana in which Kobilca was joined by other female artists: Avgusta Šantel Sr., her daughters Henrika and Avgusta Šantel Jr., and Elza Kastl Obereigner.

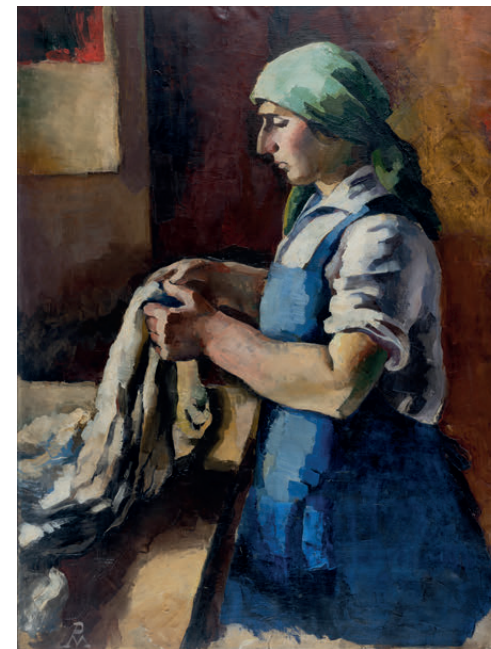


**Henrika Langus, *Josipina Turnograjska***  
before 1853, oil on cardboard, 64 x 39 cm  
City Museum of Ljubljana

Before the end of the First World War, girls only had access to general schooling. After that, however, the official art academies also began to enrol young women, though not until 1920 in most countries. Slovenian women then went to Vienna, Munich, Florence, Prague or Zagreb to study art. The ceramics department at the Secondary Technical School in Ljubljana also played an important role in their training. The new artistic decade brought a number of exhibitions showcasing women artists: Karla Bulovec Mrak, Elda Piščanec and Anica Zupanec Sodnik. The name of painter Mira Pregelj appeared for the first time now too, as a member of the Fourth Generation group. Between 1918 and 1945 Ljubljana's art scene expanded, providing new opportunities. In 1926 the Ljubljana Trade Fair be-

came another important venue for annual art exhibitions, alongside the Jakopič Pavilion. In June of that year, Pavilion K at the Fair featured the *Slovenian Woman* exhibition staged by Helena Vurnik for the General Women's Association.

Studying at the Academy enabled women artists to introduce their motifs into Slovenian art, thereby asserting a female perspective. Slovenian women were establishing themselves as artists at a time of growing interest across Europe in the work of *les femmes peintres*, resulting in a number of exhibitions of women's art. In 1931 the Croatian Women's Art Club staged the first exhibition of Slovenian and Croatian women artists in Ljubljana. The Club was the first proper professional women's association, bringing together female artists from throughout the territory of the Kingdom of Slovenes, Croats and Serbs (later Yugoslavia). The formation



**Mira Pregelj, *The Laundress***, around 1930,  
oil on canvas, 99 x 74 cm, City Museum of Ljubljana



**Jelica Žuža, *Girl with a Bouquet***  
after 1961, oil on canvas, 130 x 99 cm  
City Museum of Ljubljana

of women's groups for female artists was an important but largely overlooked development that established Mara Kralj, Dana Pajnič, Jela Trnkoczy and Bara Remec as part of the Ljubljana art scene.

After 1938, new political tendencies and national orientations led to a drastic reduction in the number of exhibitions. As part of the exhibition of the Slovenski lik art society, Milena Dolgan presented her sculptures. The most important aspect of the international travelling exhibition of women artists from the Little Entente countries was raising awareness about women's suffrage, the protection of mothers and children, and gender equality in all three countries of the alliance. Even though the Second World War had transformed the role of women, the idea of the "second sex" persisted until the end of the decade. The period after the war brought progress towards equality in

Slovenia, both for women artists and for women as a whole. After the liberation, Alenka Gerlovič presented her works at the *Exhibition of Slovenian Partisan Artists*, and in the decades that followed she and Cita Potokar became the leading representatives of a new female voice.

The most important step in the development of Slovenian art and the training of women artists was the founding of the Academy of Fine Arts in Ljubljana. In the autumn of 1945, Cita Potokar enrolled in Year 4 of its Painting course, Jelica Žuža in Year 3, and Vida Fakin in Year 1. Sonja Rauter Zelenko and Vladimira Bratuž were its first female students of Sculpture. These women were the first generation of female artists to study in Slovenia. After the war it was claimed that social circumstances had given women a more important social and cultural role than ever before, and that women with husbands and families to care for now had a new social status too. But despite the many changes implemented by socialist Yugoslavia, one thing continued to play a crucial role in the lives of women artists: the decision to become a mother.



**Bara Remec, *Ljubljana with Mount Saint Mary***  
1938, oil on canvas, 56 x 65 cm  
City Museum of Ljubljana