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Gender equality in the GDR's artist community - Preliminary data analysis of the Ninth National Art Exhibition in Dresden.

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INTRODUCTION

Three decades after the reunification of Germany, the History of a nation standing on the cutting line of a binary world continues to unfold and reveal its complexities. Today, many traits underlying two opposing ideologies persist in reminding the time when East and West Germany followed different paths. The condition of women is one of those. GDR's socialist politics put the nation in a pioneering position in the way towards gender equality and women's independency, particularly in their relation to work¹.

In the context of cold war, visual arts played a prominent role in the construction and spreading of ideologies. From US Comics to Socialist Realism, artists participated in shaping the narrative of a binary world. German Democratic Republic, as a young nation part of the soviet bloc, was no exception. The reconstruction of East Germany was done under the light of artworks spreading the vision of the socialist ideal. Surfing on the thin line between pure Art and propaganda, countless creations, such as the notorious *Unser Sandmännchen* [Our Sandman]², influenced the way East German society pictured itself and envisioned the future.

Given those two simple observations, it is worth wondering how GDR progressive politics regarding women's condition reverberated in the artistic sphere, a key-element in the shaping of East German society.

To this end, this article will be mainly investigating a unique data set. On the occasion of the ninth National Art Exhibition of the GDR, held in 1982, artists willing to participate were required to fill a standardized application form. This collection almost 3000 forms constitutes a sample of comparable primary data. The research will be based on the analysis of this data, the goal being to extract geographical, temporal, political, and social data, with a focus on gender distribution.

As an authoritarian government adept of propaganda, the SED (Sozialistische Einheitspartei Deutschlands [Social Unity Party of Germany]) inevitably throws a veil of uncertainty on internal social and political studies, for the eye of the researcher³. The examination of raw data will allow to outline tendencies, without having to deal with state influenced studies. This will hopefully help to achieve a higher degree of trust in the depiction of basic trends in the artistic community in the GDR. Using observation and data analysis as the driver of this research, the goal is as well to develop a contextual theory on how to deal with this data, as well as how to build reliable knowledge and investigation methodology from it.

¹ "Why east and west German women still work vastly different hours", *The Economist*, October 2nd, 2020, Accessed March 15, 2021. <https://www.economist.com/graphic-detail/2020/10/02/why-east-and-west-german-women-still-work-vastly-different-hours>

² *Unser Sandmännchen* [Our Sandman], created by Gerhard Behrendt, Eastern version aired on public television from 1959 to 1989, DDF.

³ Ahram, A.I. and Goode, J.P. (2016), "Researching Authoritarianism in the Discipline of Democracy". *Social Science Quarterly*, 97: 834-849. <https://doi.org/10.1111/ssqu.12340>

CONTEXT

The German women condition in the XXth Century: a tumultuous History.

Up to our period of interest, the second part of the century, we can roughly consider two main stages in the evolution of German women's condition, separated by the advent of the Nazi regime. With the women's Movement in Social Democratic Germany at the beginning of the century, followed by the relatively liberal Republic of Weimar, significant progress was achieved in German women's political empowerment, eventually leading to voting right in 1919 and broad access to higher education. If we look at gender distribution in labour across this period, the most significant groups were in agriculture, domestic services, or schoolmistresses; the latter forming the primary source of the liberal feminist movement.⁴

The early century's progress for women's empowerment would take an unfavourable turn under the Nazi regime. Changes were brought to girls' education, such as integrating domestic training⁵ or a 10% enrolment restriction quota at university. Women were denied access to political or executive positions, as well as high-level position in the judicial system⁶ and doctor practice. In spite of occasional flexibility in regards to those rules, the third Reich was the time of a sudden resurge in the control of the women's position in German society. The Nazi feminine ideal was entirely dedicated to the family and house care, away from work.

After the fall of the fascist regime, the country would split and follow two different paths towards reconstruction. For German women, this would also mean distinct politics regarding their position in society. The West went on with a more conservative image of the woman as the one in charge of the house and children, while the husband undertook the role of breadwinner. The Eastern government, on the other hand, chose to favour woman labour. Eastern women were encouraged to work, and the unemployed ones were considered parasites.⁷ As the 'showcase state' of the soviet bloc, GDR was meant to display the ideal of the communist way of life.⁸ Every citizen was equaled in labour and in the construction of a proud nation. Laws ensured 'equal pay for equal work', abortion right and secured job/salary for one year leave after each child-birth. Public service also provided impressive childcare facilities, allowing time for mothers to have a professional life.

⁴ Evans, Richard J. "Feminism and Female Emancipation in Germany 1870-1945: Sources, Methods, and Problems of Research." *Central European History* 9, no. 4 (1976): 323-351. <http://www.jstor.org/stable/4545780>.

⁵ M. Moser-Verrey « Les femmes du troisième Reich » [Women of the third Reich]. *Recherches féministes* 4, no 2 (1991) : 25-44. <https://doi.org/10.7202/057649ar>

⁶ P. Ayçoberry "La société allemande sous le IIIe Reich, 1933-1945." [German society under the third Reich, 1933-1945] (2008) : 193-195.

⁷ Raute, A., Boelmann, B. and Schoenberg U. "Women in work: how East Germany's socialist past has influenced West German mothers" *The Conversation*. Last edited: October 2020. Accessed: March 2021.

[https://theconversation.com/women-in-work-how-east-germanys-socialist-past-has-influenced-west-german-mothers-](https://theconversation.com/women-in-work-how-east-germanys-socialist-past-has-influenced-west-german-mothers-147588#:~:text=The%20GDR%20granted%20women%20the,receive%20equal%20pay%20in%201949.&text=Sever)

[147588#:~:text=The%20GDR%20granted%20women%20the,receive%20equal%20pay%20in%201949.&text=Sever](https://theconversation.com/women-in-work-how-east-germanys-socialist-past-has-influenced-west-german-mothers-147588#:~:text=The%20GDR%20granted%20women%20the,receive%20equal%20pay%20in%201949.&text=Sever)
[al%20decades%20after%20reunification%20C%20women,exposure%20to%20West%20German%20culture.](https://theconversation.com/women-in-work-how-east-germanys-socialist-past-has-influenced-west-german-mothers-147588#:~:text=The%20GDR%20granted%20women%20the,receive%20equal%20pay%20in%201949.&text=Sever)

⁸ Molloy, P. and Hetherington, L. "The Lost World of Communism" BBC television (2009) : Chapter 1: A Socialist Paradise.

Indeed, politics aren't always the reflection of reality, especially under an authoritarian state. In the *New German Critique* no.13 of 1978, Christel Sudau details an alternate story to the official version depicted by the GDR representatives. According to her, the state support of woman labour masked a strategy to cope with the lack of workforce after the war, especially in the industry. However, important positions such as government members were still almost entirely composed of men. This paper furtherly argues that the traditional role of women in the family sphere did not change. They then cumulated most of the family and house-keeping work, with, in the majority, full-time jobs.⁹ Furthermore and not surprisingly, salaries remained lower for women.¹⁰ In the artist community, our topic of interest, gender parity shows lower scores than the other work classes. Towards the end of the regime, many voices rose among the artist community to alert that women were a minority, especially in the directive positions such as in the VBK (Association of Visual Artists).¹¹

Art in East German society

Art is a means of expression of feelings, ideologies, or mere experience of what is; it is thus a very insightful lens to look through if one wants to understand the forces at play in a society at a given time. For some reasons relating to the specific political condition of GDR, East German art stayed in the shadow of its western counterpart for a while. However, on the edge of the XXIst century, there was a mind-opening and a rise in interest in East German Art. First retrospective exhibitions like "Kunst in der DDR" (2003) took place in a tense mindset. They generated many debates about aesthetic worth, the celebration of its prominent artists, political integrity, etc.^{12 13} More recently, it seems like the minds stepped back a even more from the historical and emotional context and could look at those pieces of art under the eye of curiosity. "Point of no return", held in Leipzig (in 2019) for the 30th anniversary of the fall of the Berlin Wall, is an essential event in the recognition and study of East German Art.¹⁴ This context fosters more and more research on this topic, to which this article attempts to participate.

I will not dive into qualifying East German Art, as it is not the subject of this article. Instead, it might be relevant to be aware of the main influences of the East German artists' community and work. An evident influence is the political one. The relationship between art and politics in the GDR was a changing one, closely linked to the broader political events. During the period following the Second World War, the definition of East Germany as a separate nation was still

⁹ Sudau, Christel and Martin, Bidy, "Women in the GDR", *New German Critique*, no.13 (Winter 1978): 70, <https://doi.org/10.2307/3115188>.

¹⁰ Kott, S. "L'égalité par le travail ? Les femmes en RDA (1949-1989)" [Equality through work ? Women in GDR (1949-1989)] in Bouillot, C. and Pasteur, P. (dir.), *Femmes, féminismes et socialismes dans l'espace germanophone après 1945* [Women, feminisms and socialism in the german-speaking area after 1945] (2005): 115-143

¹¹ Bazin, J. "Réalisme et égalité : contribution à une histoire sociale de la peinture et des arts graphiques en République Démocratique Allemande (1949-1990)" [Realism and equality ; contribution to a social history of painting and graphic arts in GDR (1949-1990)], PhD Thesis: Univ. Geneva, 2012, no. L. 732 : 362-63.

¹² "Kunst in der DDR", *Mutual Art*, December 2003. Accessed April 4th, 2021. <https://www.mutualart.com/Article/-KUNST-IN-DER-DDR-/ED9D7EEDB76A57FB>

¹³ Osmond, Jonathan. "Art in the GDR; Berlin/Moscow. Berlin and Moscow." *The Burlington Magazine* 146, no. 1210 (2004): 54-56. <http://www.jstor.org/stable/20073386>.

¹⁴ Hickley, Catherine. "30 Years After the Fall of the Berlin Wall, East German Art Gets Its Due", *New York Times*, July 24th, 2019. <https://www.nytimes.com/2019/07/24/arts/design/east-german-art.html>

crystalizing. Art was then open and unconstrained, contrasting with the Nazi era. Modern Art shortly became the prevalent artistic current, up to the first National Art Exhibition in Dresden. This early period of GDR's History saw the emergence of a debate on the 'role of art' in society and its political reach, which would eventually lead to state policies restraining the freedom of artists.¹⁵ From this point, Socialist Realism started to be a primary influence both in style and in the topic addressed, especially in visual arts. In the 1960s, the 'Bitterfeld conferences' presented new policies regarding culture. The goal was to bring art closer to the working class, more accessible. One significant outcome of those measures was to incite painters and writers to go meet the workers at the factories; the aim was to both make them the focus of the artists' work and encourage workers to engage in artistic creation and participate in the formation of the socialist ideal.¹⁶ It is hard to precisely define to what extent artists were free to choose how they practiced.¹⁷ Still, graphic images were a prevalent medium to convey socialist ideology, and it is why it has been associated with propaganda. Artists were watched closely, and some occurrences prove that state agents did show authoritarian behaviour occasionally. One example was given by the notorious East German singer Frank Schöbel, who attested that the Stasi sometimes told him what to sing.¹⁸ The state control eventually dropped in the last decade.¹⁹ All in all, the relation between art and state politics evolved through very different intensities. Still, it is undeniable that there was always an important influence from politics to art and from art to society.

As mentioned before, Socialist realism was a prominent influence, especially from the '50s to the '70s. Everyday scenes, often involving work, were a recurrent subject of paintings. East German artists were often associated with state propaganda, and their integrity was questioned, as mentioned before. This, and the fact that many of those artists moved to West Germany while they could, reinforced criticism. The 'western world' sometimes hastily pictured them as puppets of the state, with little artistic freedom and worth.²⁰ However, researchers have recently emphasized that Eastern and Western artists' communities were not as separated as once thought. There was a sustained link between the two, allowing communication both in ideology and form.²¹ What can be said is that from the artistic point of view, East Germany was quite a peculiar situation in the Eastern block, which led to a unique artistic identity which is starting to trigger interest.

Another significant actor is indeed education. To become a professional artist, one had to graduate in an Academy or Faculty of Art, a five-year program. A lot of them spread across the country, but only four can be considered major schools. Halle was focused on applied art, Leipzig

¹⁵ Eisman, A.A. "East German Art and Cultural Politics: An Introduction" (2010): 2.

¹⁶ Eisman, A.A. "East German Art and Cultural Politics: An Introduction" (2010): 3.

¹⁷ Bazin, J. "Réalisme et égalité : contribution à une histoire sociale de la peinture et des arts graphiques en République Démocratique Allemande (1949-1990)" [Realism and equality ; contribution to a social history of painting and graphic arts in GDR (1949-1990)], PhD Thesis: Univ. Geneva, 2012, no. L. 732 : 30-32.

¹⁸ Véron, A. and Charbit, G. "Berlin: à l'ombre du mur" [Berlin, in the shadow of the wall], *Toute l'histoire* (2013), film documentary.

¹⁹ Bazin, J. "Réalisme et égalité : contribution à une histoire sociale de la peinture et des arts graphiques en République Démocratique Allemande (1949-1990)" [Realism and equality ; contribution to a social history of painting and graphic arts in GDR (1949-1990)], PhD Thesis: Univ. Geneva, 2012, no. L. 732 : 350-54.

²⁰ Eisman, A.A. "Whose East German Art is This? The Politics of Reception After 1989." *Imaginations* 8:1 (2017): 78-99.

²¹ Eisman, A.A. "East German Art and the permeability of the Berlin Wall." *German Studies Review* 38, no. 3 (2015): 597-616. <http://www.jstor.org/stable/24808963>.

on graphic arts, Berlin and Dresden on painting.²² Afterward, most of the students joined the VBK (the Association of Visual Artists). The VBK was an independent artist association based in Berlin. It was meant to be the successor of the ARBDK (Association of Revolutionary Visual Artists), an association of communist artists formed in 1928 and prohibited under the Nazi regime.²³ Affiliating with the association provided social benefits (pension), and gave access to material, contacts, commissions.²⁴ The association was an essential actor in the East German artistic scene, with multiple secretariat and edition offices. It also hosted several exhibitions, to which members could participate for free.²⁵ This association was thus an important actor of East German Art; it is worth mentioning that out of the ten association's presidents, only one was a woman (Lea Grundig, from 1964 to 1970).



Wolfgang Mattheuer, 'Drienen, Draußen und Ich', 1986

²² Eisman, A.A. "East German Art and Cultural Politics: An Introduction" (2010): 1.

²³ Koch-Platz, R. "VBK: Kurzbiografie/ Geschichte der Institution" [VBK: a Brief Biography/ History of the Institution]. *Akademie der Kunst Archiv*. <https://archiv.adk.de/bigobjekt/37005>

²⁴ Eisman, A.A. "East German Art and Cultural Politics: An Introduction" (2010): 2.

²⁵ "Association of Visual Artists of the GDR" *Wikipedia*. Last edited: March 10, 2020. https://de.zxc.wiki/wiki/Verband_Bildender_K%C3%BCnstler_der_DDR

Ninth National Art Exhibition of the GDR: sample description

From the year 1946 until the fall of the Soviet regime, GDR's ministry of culture and artists' Union (*find which one*) organized national Art exhibitions every four years in Dresden. These exhibitions grew more and more popular with time and attracted many visitors (numbers, sources). In the beginning, classical arts were displayed, such as sculpture, painting, graphic arts, etc. The scope of artworks exposed then opened with last few exhibitions to fashion, design, handcrafts, photography, etc. In the ninth edition, more than 3000 works were exposed.

As briefly exposed in the introduction, the organization committee received almost 3000 applications from artists willing to participate in the exhibition. To complete their application, one had to fill a form, collecting an array of data. Those include name, gender, birth date, birthplace, residence, institution (education), degree, current profession, awards, and details. An additional piece of information given is whether or not the person was selected. All this information was brought from the paper forms to digital data by GRI (Getty research institute), which allows for statistical manipulations. This article is part of a preparation work for a larger research project on this data. The following analysis section will report preliminary results on this data set relevant to the research question of the article.

One main factor of interest in this data set is its degree of trust, as mentioned before. In the organization of the exhibition, the state has a certain amount of control. Even though the SED policies regarding Arts and culture evolved and broadened in the second part of GDR's History, we can assume that its interests and criteria weighed in the selection process (reference, proof). Thus, we can set one limit of state influence on the selection event. For this reason, having access to the entire set of applicants, including rejected applicants, is a step towards a representative sample of the artistic community at that time. However, this could be mitigated by the hypothesis that some artists may have decided not to apply for some reasons linked to the authoritarian character of GDR's government. For instance, we can suppose that somebody which applications have been rejected multiple times for the past exhibitions because their style did not comply with the state policy; might decide to stop applying. The alternative art scene is not to be neglected if one wants to have an overall view of the artistic scene of GDR.²⁶ Therefore, we can assume that this data set is representative of the 'regular', or non-marginal artistic community in the GDR.

9th National Art Exhibition,
Dresden

By Bundesarchiv, Bild 183-1982-1002-014 / Franke, Klaus / CC-BY-SA 3.0, CC BY-SA 3.0 de,

<https://commons.wikimedia.org/w/index.php?curid=5422651>



²⁶ Uta Grundmann "Autonome Kunst in der DDR" [Autonomous Art in the GDR] (2012): 5-10

ANALYSIS

1°) Basic parity measures and dimensions setting

In order to build knowledge from this data set, I decided to first classify the available information under the dimensions which interested me in the frame of my research. Those dimensions are ***gender, geographical location, time, social dimension***. As the first step of this analysis or level 1 in the information building, I extracted the most information I could from those four dimensions. In this first elementary step, only one attribute is examined at the time, along with the percentage of females. This first step is basically obtaining a first level of information of ***gender parity*** in this sample, along with three fields of interest: ***geographical location, time and social dimension***. Two simple results can be mentioned beforehand. First, the percentage of females in the entire sample is **30%**. It will be a recurring comparison value throughout the study. Second, the selection results (tab.1) are worth mentioning, despite not being included in any previously named dimensions. 47.8% of applicants were selected.

	Tot.	F		% Females
Selected	1350	367		27%
Not selected	1477	483		33%

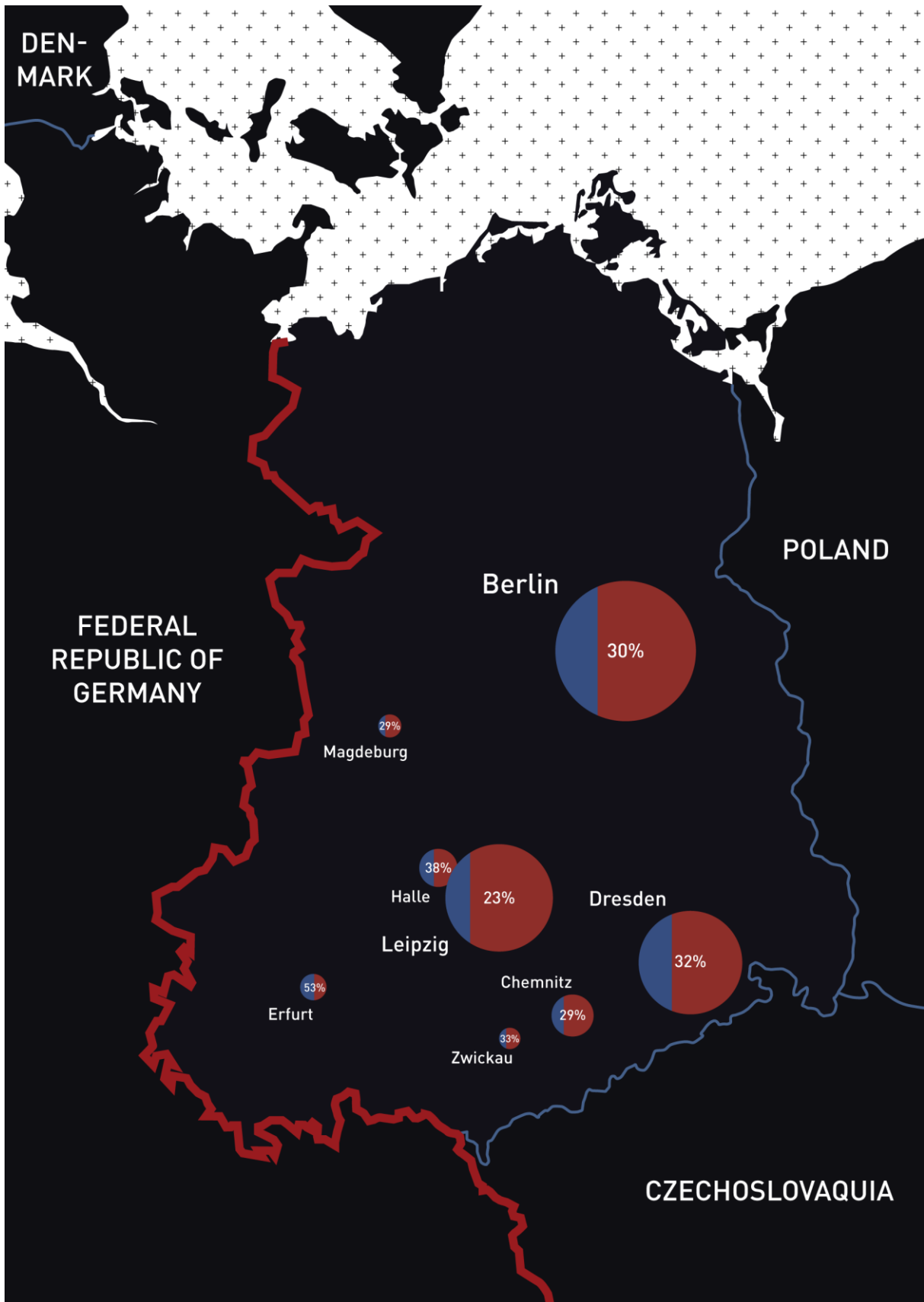
Tab.1 Application selections and gender parity

Geographical location data

City of birth: The number of different birth cities being too high (around one thousand), I only picked the major ones, with a sample of at least 30 people. Too small samples would give uncertain parity results. The color compares the result with the overall percentage of women (30%).

City of birth (>30p.)	Tot	F		%
Berlin	251	75		30%
Leipzig	192	44		23%
Dresden	185	59		32%
Chemnitz	75	22		29%
Halle	68	26		38%
Erfurt	47	25		53%
Magdeburg	41	12		29%
Zwickau	39	13		33%
Breslau	38	14		37%

Tab.2: Main birth cities and gender parity



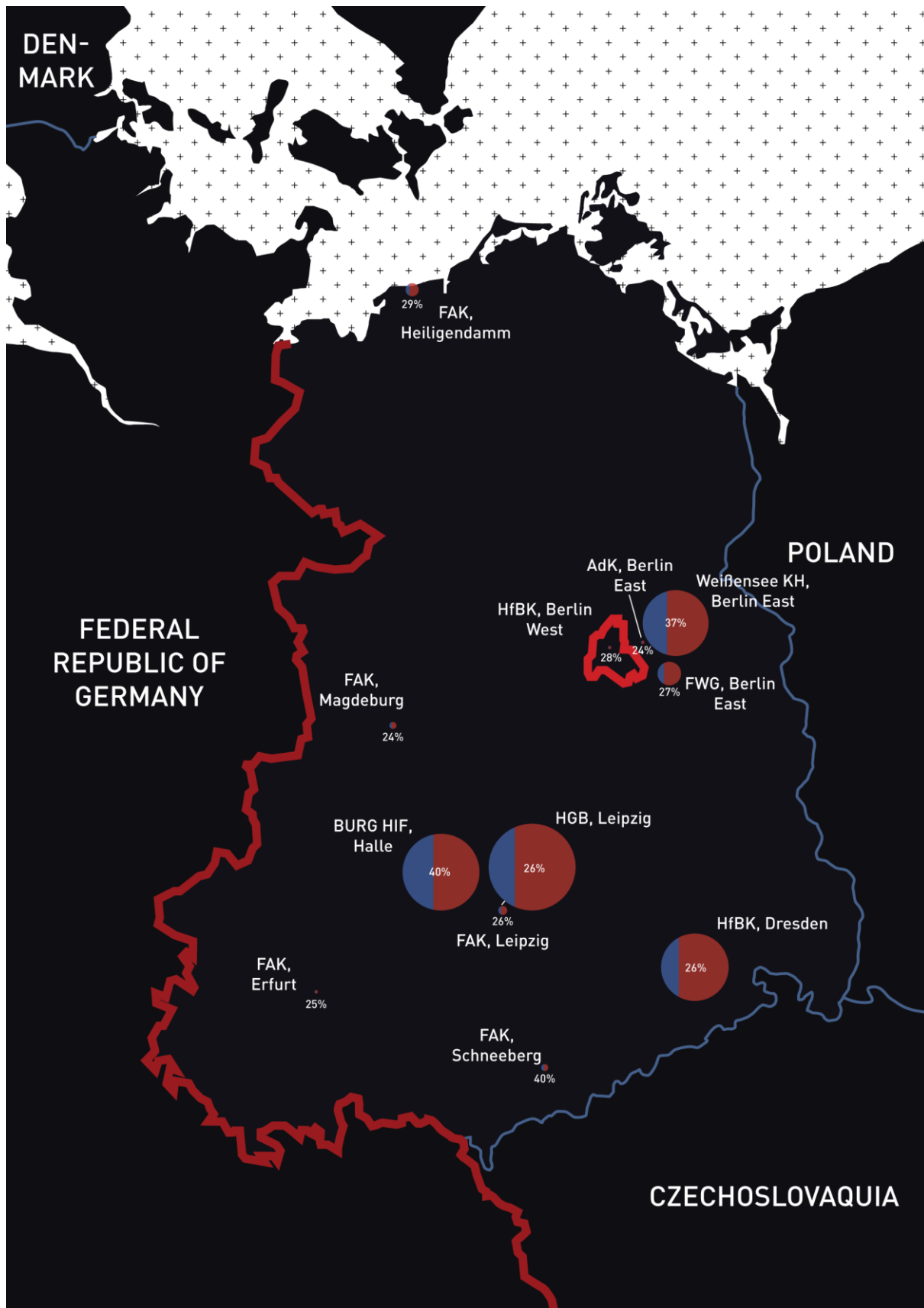
Map 1: Main birth cities and gender parity

Institutions: The same selection criteria (sample size >30) was applied when looking at the places where applicants obtained their diploma. We can start to see some singularities emerge, with two major institutions (BURG HIF, Halle and Weißensee KH, Berlin) having very high female percentages compared to the two others (HfBK, Dresden and HGB, Leipzig). We can note that the only (selected) institution from West Germany (HfBK, Berlin) is below average.

Some applicants didn't have a degree. 'Autodidacts' (46) and 'without diploma' (227) add up to 273 people, which counts for less than 10% of the whole group. What can be said about this 'without institution degree' sub-group is that 37.8% are women, and 32.6% were selected. Not having a diploma and being a woman could potentially be disadvantageous attributes for selection.

Institution (>30p.)	Tot	F	%
HfBK, Berlin (West)	58	16	28%
AdK (DDR), Berlin	55	13	24%
BURG HIF, Halle	455	180	40%
FAK, Heiligendamm	77	22	29%
FAK, Leipzig	52	14	27%
FAK, Magdeburg	41	10	24%
FAK, Schneeberg	42	17	40%
FWG, Berlin (East)	139	38	27%
HfBK, Dresden	399	104	26%
HGB, Leipzig	515	135	26%
Weißensee KH, Berlin	391	146	37%

Tab.3: Main institutions and gender parity



Map 2: Main institutions and gender parity

Residence: The last geographical data we have is the residency. This one was more detailed than the precedents so that I could obtain regional data as well. This allowed considering the vast majority of the whole data set. Those not included are foreigners (66 people). The percentage of women in people from abroad is 25.8%, so quite below average. Berlin and Halle are the only two cities that stand above the average (we can see a similarity with the previous study). This is not surprising. However, the city of Halle stands out with 42% of women artists. However, the city of Erfurt, which had a very high percentage of 53% according to the birth city, is now down to 24%. These elements suggest tendencies that could be investigated in further research.

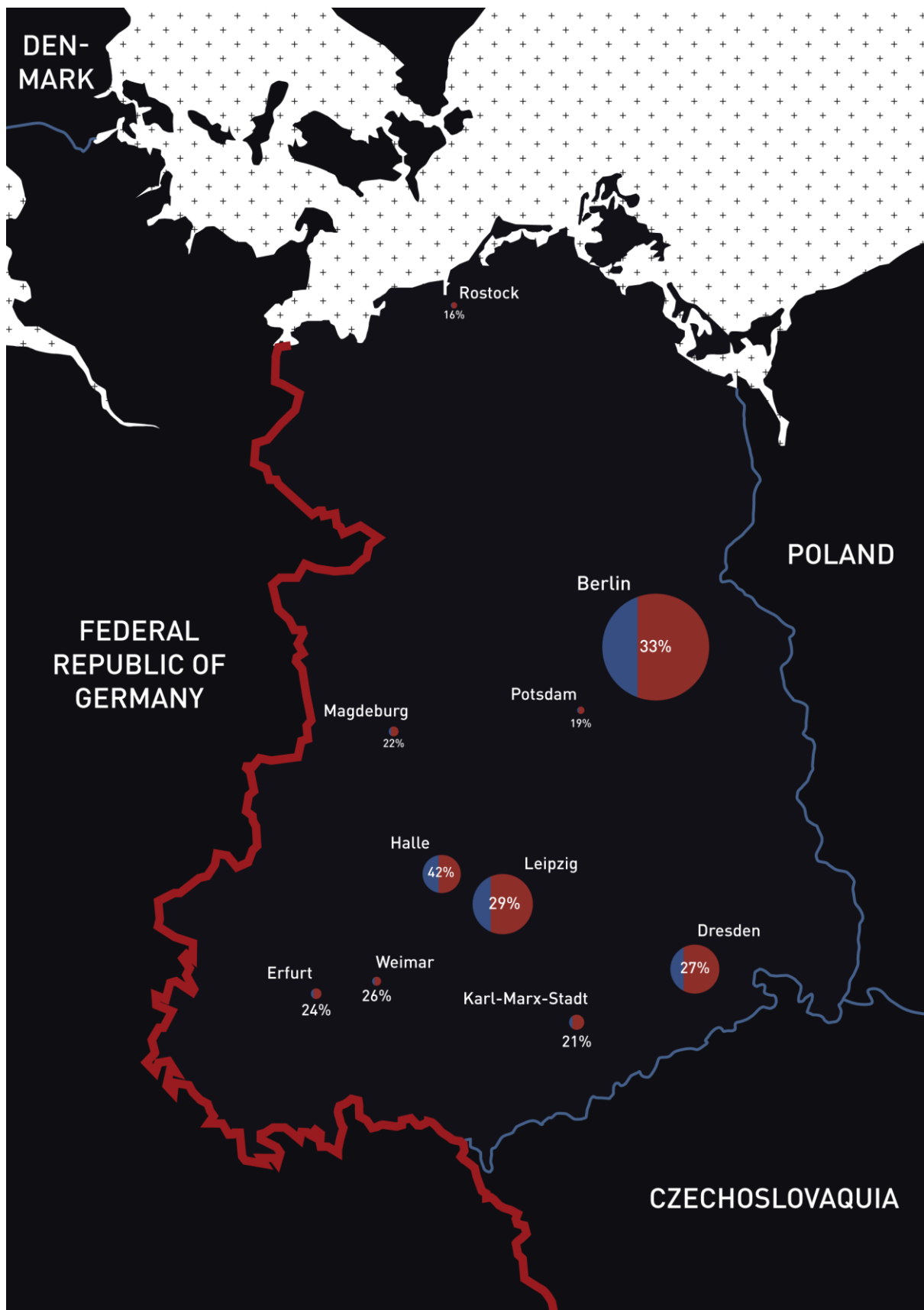
The regional data was obtained with the postal codes, which sometimes group regions together. The region of Halle and Berlin have high percentages again, but the Northern one sticks out this time. This is surprising as the only northern city (Rostock) has the lowest rate of women. The distribution of the artist community in that region must be more spread out.

City of Residence (>30p.)	Tot	F	%
Berlin	634	207	33%
Leipzig	357	103	29%
Dresden	291	78	27%
Halle	226	96	42%
Karl-Marx-Stadt (Chemnitz)	89	19	21%
Erfurt	62	15	24%
Magdeburg	58	13	22%
Weimar	46	12	26%
Potsdam	43	8	19%
Rostock	37	6	16%

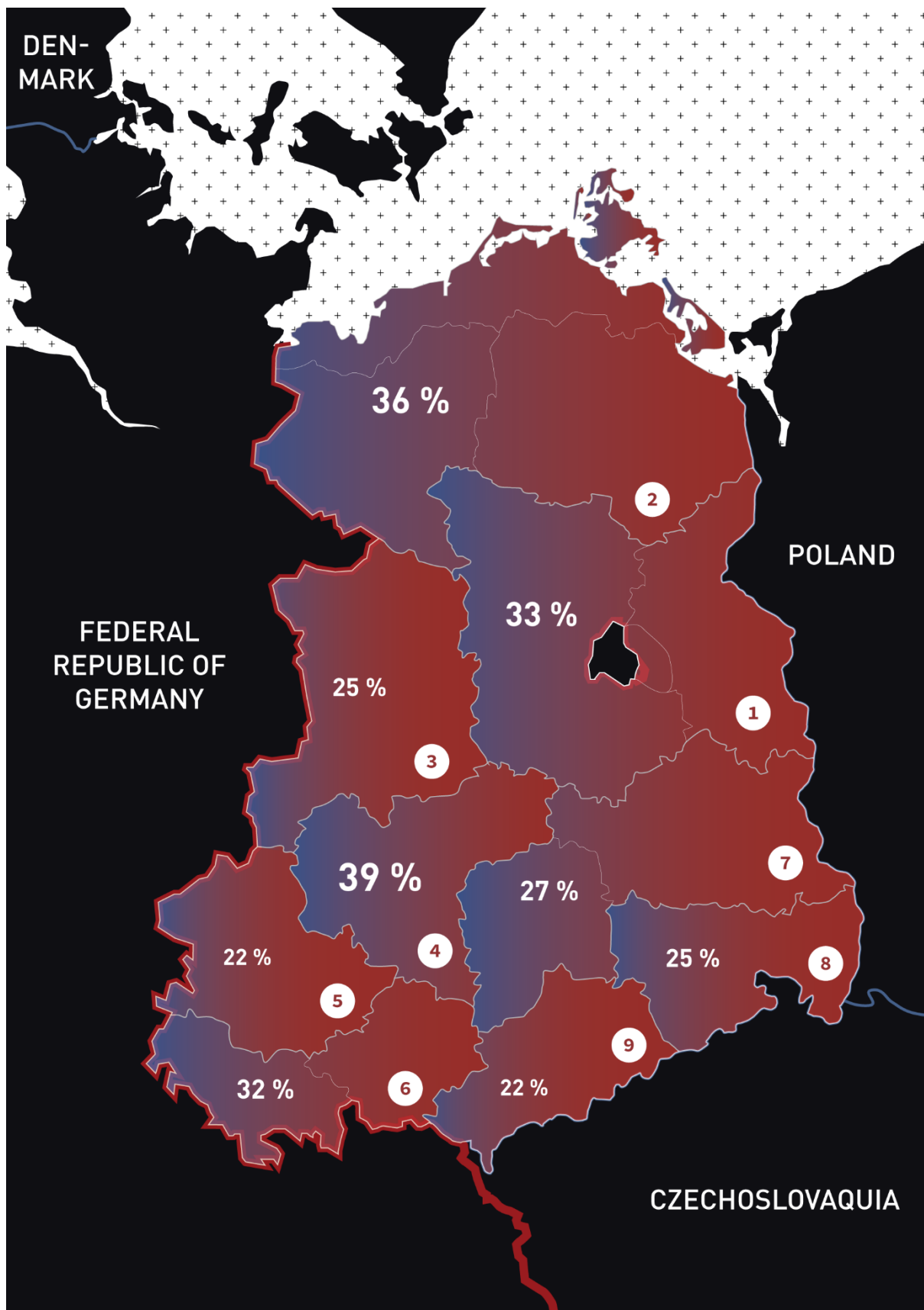
Tab.4: Main cities of residence and gender parity

Postal Code of Residence	Region	Tot	F	%
1---	Berlin - Frankfurt - Potsdam	797	265	33%
2---	Neubrandenburg - Rostock - Schwerin	186	67	36%
3---	Magdeburg	71	18	25%
4---	Halle	250	98	39%
5---	Erfurt	119	26	22%
6---	Gera - Suhl	133	42	32%
7---	Cottbus - Leipzig	451	124	27%
8---	Dresden	350	89	25%
9---	Karl-Marx-Stadt (Chemnitz)	166	37	22%

Tab.5: Postal regions of residence and gender parity



Map 3: Main cities of residence and gender parity



Map 4: Postal regions of residence and gender parity

Time data

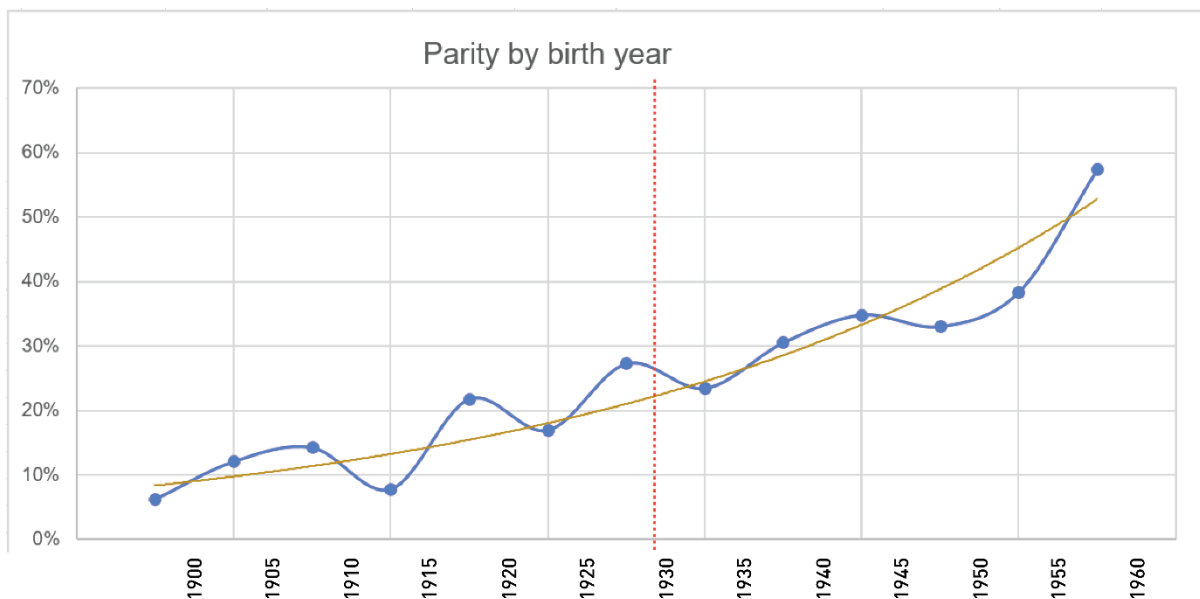
Generation: I then looked at the birth dates. For comparative purposes, I choose to group by groups or ‘generations’ of five years. I then proceeded to trace a curve on graphs (graphs 1 and 2) to see if any tendency appeared. There is a clear augmentation throughout the generations. The average of 30% is crossed from the 1935-1939 generation, and the 50% parity is reached in the last sample: 1955-1959. This final sample is also smaller (47 people), which increases the uncertainty. When trying to draw a tendency curve, I was tempted to consider it an exponential-type one (graph 1), but the last generation mainly influenced it. I would rather say the evolution is linear (graph 2), as it seems to be the norm if the youngest sample isn’t considered.

This does not necessarily mean that the percentage of women increases over time. It only shows that the gender distribution is closer to equality in the younger generations. This could be explained by different factors, which suggest another topic of research. Some statistical studies, one on the participants of the Berlin District exhibition for instance, show that the female percentage increased from 25% to 29% between 1955 and 1985.²⁷ There seems to be a tendency, and defining whether or not it is age-related could help determine if there was a real improvement during GDR’s History regarding gender equality in the artist community.

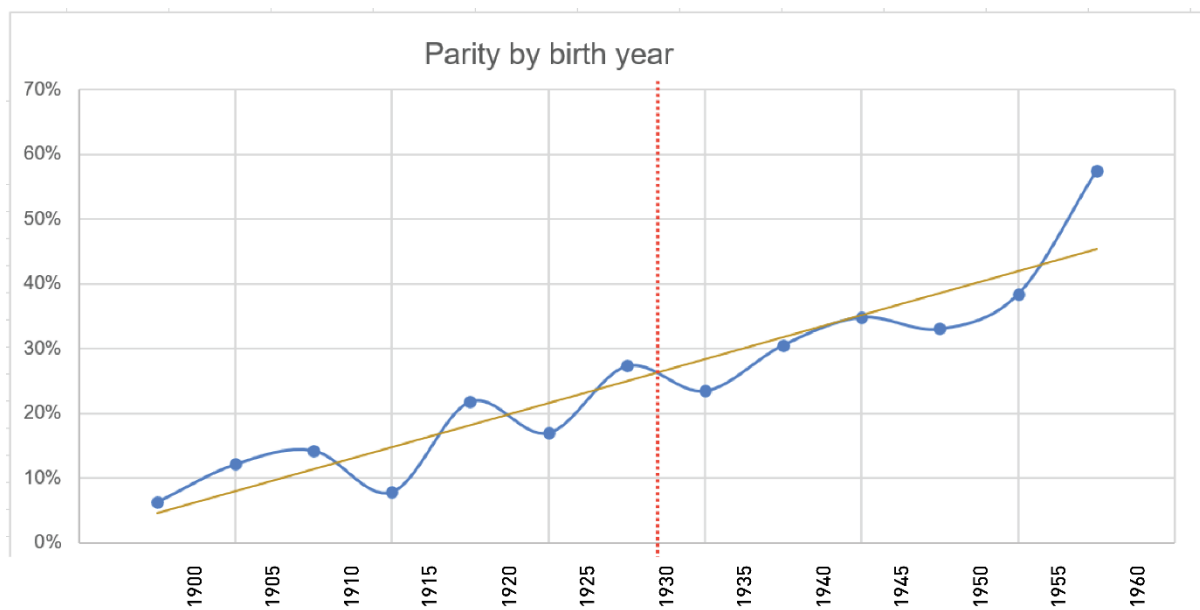
Year of birth	Tot	F		%
-1899	16	1		6%
1900-1904	33	4		12%
1905-1909	49	7		14%
1910-1914	51	4		8%
1915-1919	55	12		22%
1920-1924	159	27		17%
1925-1929	238	65		27%
1930-1934	345	81		23%
1935-1939	517	158		31%
1940-1944	605	211		35%
1945-1949	369	122		33%
1950-1954	341	131		38%
1955-1959	47	27		57%

Tab.6: Generations and gender parity.

²⁷ Bazin, J. “Réalisme et égalité : contribution à une histoire sociale de la peinture et des arts graphiques en République Démocratique Allemande (1949-1990)” [Realism and equality ; contribution to a social history of painting and graphic arts in GDR (1949-1990)], PhD Thesis: Univ. Geneva, 2012, no. L. 732 : 362-64.



Graph 1: Generations and gender parity: exponential hypothesis.



Graph 2: Generations and gender parity: linear hypothesis.

The dotted red line corresponds to the point (around 1929) where people would start studying during the GDR era. I wanted to find out if any difference would stick out from that point, but no apparent result could be described.

Social-related data.

Current profession: One interesting piece of information that was asked of the applicants was their current profession. ‘Artist’ is a broad term when it comes to profession, and it is interesting to differentiate. I first considered every profession separately and then grouped them. Some remarkable results are, for instance, the teaching professions, in which women only count for 17%. The photography/filmography percentage is relatively low as well, but the sample is also much smaller, so less relevant. The highest percentages are found in the ‘Volumetric Art’ and Design domains. The visual arts described in the first chapter as of prime importance in the East German society show poor gender equality, with only 25% of women.

Profession domain	Profession	Tot	F	%F
Free-lance	Free-lance	2140	672	31%
Teaching	Faculty professor	52	5	10%
	Teacher	62	8	13%
	Teacher	158	33	21%
	Professor	32	5	16%
Visual Arts	Graphic artist	771	194	25%
	cartoonist	18	2	11%
	Press Illustrator	13	2	15%
	Painter	393	96	24%
Photography / filmography	Photo journalist	4	0	0%
	Photography	56	13	23%
	Film field	19	2	11%
Volumetric Arts	ceramist	67	39	58%
	Sculptor	84	13	15%
	Artisan	64	27	42%
	Blacksmith	6	0	0%
Design	Designer	1	1	100%
	Designer	9	1	11%
	Form Designer	103	27	26%
	Creator / Design	368	139	38%
Stage	Artistic Director	20	6	30%
	Set Decorator	15	0	0%
	Costume designer	16	9	56%
	Stage div. (theater)	46	15	33%

Tab.7: Professions and gender parity.

Profession domain	Tot	F	%F
Free-Lance	2140	672	31%
Teaching	304	51	17%
Visual Arts	1195	294	25%
Photography / filmography	79	15	19%
Volumetric Arts	221	79	36%
Design	481	168	35%
Stage	97	30	31%

Tab.8: Profession domains and gender parity.

Complementary information: I explained earlier the importance of the VBK (Association of Visual Artists) and the advantages of being a member. The affiliation was asked on the registration form. The percentage of female VBK members is 30%, so no variation with the whole data set. Among the VBK members, 44.3% were selected, which is slightly lower than the average.

2°) Cross-dimension analysis

As a second step, I started looking at how the preliminary results I had so far could be combined to extract additional data. Given the fact that there were three geographical locations for each applicant, outlining three different steps of their lives (Birth, education, current residence), it appeared that an analysis of mobility could be done. Besides, it has been emphasized that East German artists were relatively mobile inside GDR.²⁸ It might then be interesting to verify it on this data set and attach a gender dimensionality.

In this case, I will detail the steps I have taken to make the method straightforward, as it involved more complex actions than purely Excel-powered ones. My goal was to measure distances between geographical points. I chose to work with angular geographical coordinates. To this end, I used a google-powered API geocoding tool to translate each location into Latitude and Longitude coordinates. Some locations didn't work, especially for the institution names, so I had to manually fix every case which caused a problem by setting the location in the city center. This doesn't decrease precision, as the relevant information here is the movement from one city to another. Therefore the exact location of the school in the city doesn't matter. Once I obtained coordinates for each geographical 'step', I could start calculating distances. I used the following formula to calculate distance on a sphere, which gives a high level of precision even for very distant locations across the globe (some people, for instance, came from Brazil).

$$D \text{ (km)} = A \cos(\sin(\text{RADIANS}(A_1)) * \sin(\text{RADIANS}(B_1)) + \cos(\text{RADIANS}(A_1)) * \cos(\text{RADIANS}(B_1)) * \cos(\text{RADIANS}(A_2 - B_2))) * 6371$$

A1: Point A Latitude

B1: Point B Latitude

A2: Point A Longitude

B2: Point B Longitude

²⁸ Bazin, J. "Réalisme et égalité : contribution à une histoire sociale de la peinture et des arts graphiques en République Démocratique Allemande (1949-1990)" [Realism and equality ; contribution to a social history of painting and graphic arts in GDR (1949-1990)], PhD Thesis: Univ. Geneva, 2012, no. L. 732 : 361

In some cases, one piece of information was missing. This caused some individuals not to be included in some calculations. This is why I have also included the distance from the birth city to the residence city, in case the institution was left blank. The numbers of errors are, respectively, 264, 242, 64, 282 (Birth-Institution, Institution-Residence, Birth-Residence, Birth-Institution + Institution-Residence).

	Birth - Institution	Institution - Residence	Birth - Residence	Total (BI + IR)
Average global (km)	354,03	367,71	364,09	722,37
Average F (km)	352,60	415,09	463,90	772,97

Tab.9: Average distances between each geographical step, and gender parity.

Another distance that could be calculated was between the city of residence and the exhibition in Dresden. With 23 errors, this measure showed an average of 280 km for the whole data set and 358 km for women only. These results show and confirm a surprisingly high average mobility of East German artists. In almost all cases, women moved along larger distances, including to come to the exhibition. Further research on this data set could bring nuances to these numbers, as a blunt average rarely describes the situation with sufficient accuracy. It could be interesting to cross it with the generational analysis done earlier as well. Visualizing these results on a map would also help.

CONCLUSIONS

The relationship that art and artists had with the East German society was very peculiar to that country. Studying how the dense History of women's rights and evolution towards gender equality reflected on this artistic facet of society was interesting and, I hope, brought some complementary pieces of information to unpack this complex topic. Such an important event as the Ninth National Art Exhibition is a golden opportunity to investigate how this relationship was translated in a specific time-location context. The preliminary studies that I could conduct, thanks to a rich database, outlined some tendencies which could, in some cases, confirm pre-existing theories outlined in the first context chapter, complete them, or sometimes even emphasize some new observations. One observation I could make is that women are, on average, a minority in the artistic community. This confirms the work of Christel Sudau that I already mentioned in the first chapter, according to which women were denied access to key positions.²⁹ However, I could spread this average data and noticed some singularities. For instance, the city of Halle had recurrently better gender parity rates than the other cities/ institutions. Another study showed that the rate of females increased in the younger generations. Women also consistently displayed higher mobility between different steps of their lives. These observations are tracks that could lead to further research, both on this same data set and other sources.

Through this research, the method I used was rather intuitive. It consisted of extracting intelligible and simple pieces of information out of a pre-investigated situation. Maps and tables helped to visualize data in a way that allowed for comparison. This process also helped to grasp which piece of information was worth following and which wasn't. Some analyses were discarded, data on the type of diploma, for instance. This method constructed itself along the way, but I don't think it is problematic. As I mentioned already, this preliminary research is preparatory for a large research project powered by GRI (Getty research institute), manipulating this data set. Hence, the goal was, as well as addressing my research questions, to participate in this research project by creating some elementary bricks of information and initiating directions to investigate.

²⁹ Sudau, Christel and Martin, Bidy, "Women in the GDR", *New German Critique*, no.13 (Winter 1978): 70, <https://doi.org/10.2307/3115188>.

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