

crossing

media

boundaries

gender and writing
across artistic
media

Nova Gorica,
Slovenia,
27. 8. 2025. -
1. 9. 2025

Book of abstracts and program of
the 3rd International and
Interdisciplinary Summer School
in Humanities held at the
University of Nova Gorica from
27. 8. 2025. to 1. 9. 2025.

edited by Darko Ilin

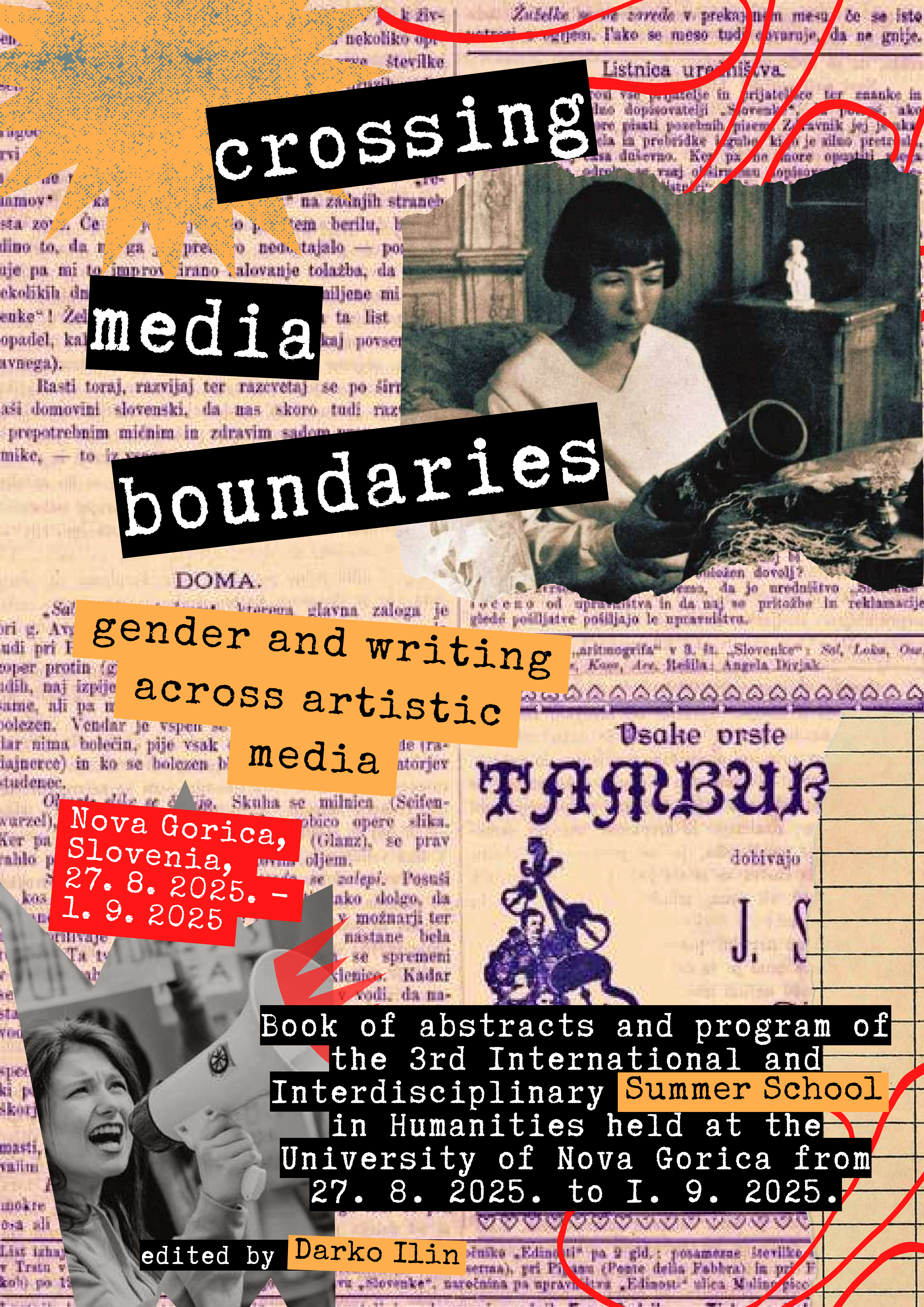


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Following the success of our first summer school, Intimacy in Women's Writing and Reading, held two years ago, as well as the second summer school, Sexual Desire Unbound: Literature, Landscapes, and Digital Dialogues, we decided to continue this tradition. This year's international and interdisciplinary Summer School is organized by the CEEPUS Women Writers in History Network, the DARIAH working group Women Writers in History, and the Women Writers Route Association in collaboration with The University of Nova Gorica Foundation. It takes place within the framework of the Women Writers in World Literature (MA) and Gender and Literature (PhD) courses at the School of Humanities and Graduate School, University of Nova Gorica, as well as the research programme Historical Interpretations of the 20th Century (P6-0347).

This intensive program will feature lectures, workshops, and a thematic excursion, with compulsory attendance for all activities. Renowned researchers and lecturers from universities within the CEEPUS network, alongside Slovene and international experts, will guide discussions and hands-on sessions on cross-media literary topics and digital humanities. Participants will engage in dynamic exchanges with leading scholars, attend interactive workshops, and explore their own research and study interests in a stimulating international environment.



Some of the questions we will try to answer are:

- In what ways does the adaptation of literary works into other media, such as film and television, reshape, reinforce, or challenge gendered narratives, identities, and power structures?
- In what ways do artists and writers navigate, resist, or subvert gender norms when working across multiple media, and how do these crossings influence the reception of their work?
- What happens when women's writing transcends the boundaries of the literary text and is integrated into other media, from traditional formats like journals and (maga)zines to digital platforms?
- How do different artistic media—such as literature, visual arts, film, and digital platforms—shape and challenge the ways in which gender is written, represented, and perceived?
- How have the visual aspects of literature, such as book covers and illustrations, reflected or subverted gender stereotypes over time?
- What methodological and theoretical frameworks best help us analyze the intersections of gender, writing, and media, and how might interdisciplinary approaches open new perspectives in this field?
- How do notions of authorship shift in an era of pastiche, fanfiction, and memes?

The program will take place primarily in **Nova Gorica**, aligning with Nova Gorica-Gorizia's role as the European Capital of Culture. It will be held at the Faculty of Humanities, offering participants the unique opportunity to explore the neighboring Italian town of **Gorizia** during their free time. A key part of the experience is a field trip designed to connect literary themes with real-world contexts, including a full-day excursion to **Trieste** that will provide deeper engagement with the topics discussed. To help participants prepare, selected applicants have received comprehensive information about projects, expectations, and key readings. Additionally, an initial online meeting was held after selection to address practical details.

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Wednesday, 27. 8. 2025

School of Humanities, University of Nova Gorica

9:30 – 9:45

Formal address by the coordinators

9:45 – 11:30

Introductory Workshop: Gender, Writing & Media in Our Work

Darko Ilin

11:30 – 13:30

Lunch Break

13:30 – 15:30

Children's Literature and Gender: The Lens of Social Reproduction (Lecture)

Katja Kobolt

15:30 – 16:00

Coffee break

16:00 – 18:00

Remediating Women Writers and Modelling Reception in the SHEWEROTE Database: Challenges and Opportunities (Presentation)

Alicia Montoya

Evening

Get Together @UNG

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Thursday, 28. 8. 2025

School of Humanities, University of Nova Gorica

9:30 – 11:30

Remediating Women Writers and Modelling Reception in the SHEWEROTE Database: Challenges and Opportunities (Hands-on work)

Alicia Montoya

11:30 – 13:30

Lunch Break

13:30 – 15:30

Remediating Women Writers and Modelling Reception in the SHEWEROTE Database: Challenges and Opportunities (Hands-on work)

Alicia Montoya

15:30 – 16:00

Coffee break

16:00 – 18:00

The Young Woman as a Writer in HBO's Girls (Workshop)

Maša Grdešić

Evening

Gender, Media, and Artistic Resistance – A Talk with Ana Čigon, facilitated by Sara Vukotić

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Friday, 29. 8. 2025

Trieste

Slovenka (1897–1902), the great challenge of
Slovenian intellectuals (Lecture)

9:30 – 11:30

Marta Verginella

11:30 – ∞

Literary Traces in Transit: Exploring the
Literary Trieste and the World of Slovenka



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Saturday, 30. 8. 2025

School of Humanities, University of Nova Gorica

From Palimpsests to Memes: Creative Reading Then and Now (Workshop)

9:30 – 11:30

Matěj Hřib

11:30 – 13:30

Lunch Break

13:30 – 15:30

The Resisting Author and Artist: Gender, Creativity and Media in Protests (Workshop)

Biljana Dojčinović

15:30 – 16:00

Coffee break

16:00 – 18:00

Mentoring & Consultation – Shaping Ideas, Getting Feedback

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Sunday, 31. 8. 2025

School of Humanities, University of Nova Gorica

Traces of Queerness: (Maga)Zines, Literature,
and Community-Building in Central Europe
(Workshop)

9:30 – 11:30

Darko Ilin, Natalia Toporowska & Tery Žeželj

11:30 – 13:30

Lunch Break

13:30 – 15:30

Poster Creation Session: From Concepts to
Visuals

15:30 – 16:00

Coffee break

16:00 – 18:00

Poster Presentations Session: Crossing
Boundaries, Sharing Visions

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Monday, 1. 9. 2025

School of Humanities, University of Nova Gorica

9:30 – 11:30

In-person Evaluation Session

11:30 – 13:30

Lunch Break

13:30 – 15:30

Guided tour: Heritage of Cross-Border Culture and
Nova Gorica



Children's Literature and Gender: The Lens of Social Reproduction

Katja Kobolt

Institute of Culture and Memory Studies,
Research Centre of the Slovenian Academy of
Sciences and Arts

In the course of modernisation and democratisation processes since the late 19th and especially in the 20th century, women in Europe gradually entered the public sphere and thus also literature and art. In Southeast Europe, particularly in Slovenia, it was children's literature, in which women writers and artists were able to showcase their creativity and pursue creative work for children as productive work. The reasons and structures that supported the opening up of literary and artistic production for children, also to women art and cultural workers, to a much greater extent than has been the case with the autonomous "high" arts (for adults) are manifold: from ideological, class-cultural-structural-historical reasons that construct and delegate women in natural proximity to children, as well as to material and temporal dimensions of (work in) children's literature, and not least because of the continuing special status of the institution of autonomous 'high' arts.

In the interactive lecture, literary, cultural, and memory scholar Dr Katja Kobolt will use the conceptual lens of social reproduction to provide insights into her research in socialist children's literature and the reasons for the relative feminisation of cultural production for children. Using selected examples from the newly established online archive of Yugoslav women illustrators (hdl.handle.net/20.500.I2I02/A2.788), we will take an analytical look at the organisation of reproductive work or care work, and artistic work as productive work that becomes visible in spatial constructions of the discussed works. Also, the session will provide an opportunity for joint reflections on the specifics of literary and artistic production for children, their use, and research from multiple angles.

Remediating Women Writers and Modelling Reception in the SHEWROTE Database: Challenges and Opportunities

Alicia Montoya

Radboud University

SHEWROTE (Studying Historical Early Women's Reception: Oeuvres, Texts, Engagements) (<https://shewrote.rich.ru.nl/>) is the third iteration of a database developed by three generations of literary historians and software engineers between 1997 and the present. During this period, data was collected and curated by 300+ scholars across Europe, producing a corpus of highly granular data on the reception of historical women authors. This dataset includes biographical and bibliographical data on over 7,000 women writers and 30,000 individual receptions of their works or persons. SHEWROTE's central focus is reception, or the transmission and influence of texts produced by women, representations of the women writers themselves, and ways in which they and their texts were received by readers and audiences across time and space.

Since 2021, an international team of researchers has been engaged in rebuilding the database, from the ground up. But the long life of the database has meant that research questions, scope, and (implicit) ontologies have also changed significantly between 1997 and today. Perhaps one of the most far-reaching changes was that, as we sought to accommodate new data relating to women authors from southeastern Europe, the end-dates of our material moved into the twentieth century - currently, 1949, the publication date of Beauvoir's *Deuxième Sexe*. This means that the database increasingly has to be able to reference new reception formats, such as photos, film, and audio recordings, and various forms of remediation of works by women authors (e.g., film adaptations of their works).

In the presentation on Wednesday, we will discuss the history of the SHEWROTE database, and some general principles of database construction and Digital Humanities research, before moving on to the question of the reception of women's writing (and very often, that of the women writers themselves) and the database's underlying reception ontology. In particular, we will discuss the implications of new, twentieth-century visual and audio formats for our data modelling work, and how visual material can be conceived as a form of reception to understand how contemporaries viewed women's authorship.

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In the hands-on workshop on Thursday, participants will create a dataset of their own within the database - which will be credited with their name as data 'creator' and 'editor', thus constituting a formal research publication - and we will reflect on the insights gained and issues encountered during this work. This will not only promote scholarly exchange but also enables students to gain first-hand experience with digital humanities methodologies and database work - a crucial skill in contemporary literary research.

DOMA.

„Salvatorjer studenc“, kterega glavna zaloga je
ta Schultes v Budimpešti, dobi se pa menda
m Lasník-u v Ljubljani, je najbolje sredstvo
(gibt). Kakor hitro čuti bolnik bolečine v
nje na dan eno ali dve steklenici te vode
mešane z vinom in olajšalo mu bo gotovo
udar je vseh še večji, če dotični, tudi ke-
decin, pije vsak dan nekoliko kisle vode (ra-
ko se bolezen bliža, še omenjeni Salvatorjev

Obj... se slabe se čistijo. Stuha se milnica (Seifen-
se ohladi ter z malo gobico opere slika.
Ker pa se zgubi prvotni svet (Glanz), se prav
ne (verrleben) z drugim oljem.

Ste... ali porcelan... se zalepi. Posuš
potem se ga... leti tako dolgo, da
st vlažen. Ste... potem v močvirju ter
je gorka voda... da... bela
tvarina se... emeni
se shra... kadar
da na-
ne

dobro
mislo,
odo, a
lju ali
je ži-
konec
e piči

bimo stasoma, sedaj...
sima pri uredništvu „Slovenke“ opraviti, kaj bi Vi
na našli in kako breze, ni li obložen dovolj?

K zbiratku naj še povemo, da jo uredništvo „Slovenke“
ločeno od upravljalstva in da naj se pritožbe in
gledé pošiljave pošiljajo le upravljalstvu.

Recler „aritmograf“ v 8. št. „Slovenke“: N...
Folk, Eon, Nos, Koss, Arc, Beilla: Angela Divjak



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Cenike pošiljate vsakemu na za.

border media

The Young Woman as a Writer in HBO's Girls

Maša Grdešić

Faculty of Humanities and Social Sciences,
University of Zagreb

In recent decades, "quality television" has become a valuable site for public debate on social and political issues. I believe that because of their widespread popularity, television shows deserve appropriate academic attention, especially when they address important issues such as gender, race, sexuality, and class. I am particularly interested in the ways in which television series portray young women attempting to become artists in contemporary neoliberal capitalism. One such series from the 2010s that has recently been rediscovered and reevaluated by a younger generation of viewers is HBO's dramedy *Girls*, created by and starring Lena Dunham as Hannah Horvath, an aspiring young writer.

HBO's series *Girls* has been rightly criticized for its lack of diversity, but also praised as quality TV that portrays young women as complex characters, thus participating in contemporary debates on feminism and popular culture. I would like to analyze the ways in which this participation is formally realized through frequent use of metatextual commentary in the show, focusing specifically on the image of Hannah as a writer. The series utilizes Hannah's profession to anticipate and respond to some of the criticism aimed at the show, but also to address crucial questions concerning Hannah's art and, more generally, art made by young women. This includes the relation between reality and fiction, autobiography and authenticity, triviality and literary merit. Hannah's writing is regularly judged as "whiny", self-obsessed, self-indulgent, too emotional, and TMI - complaints heard significantly more often about fiction by women, especially young women and girls. In this way *Girls* represent some of the central preoccupations of contemporary feminist literary criticism (Felski, Zambreno, Elkin): when male authors write about intimacy, their work is read as fiction and taken seriously, while similar stories written by girls and women are often perceived as autobiographical and disregarded as trivial and lacking artistic merit.

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Slovenka (1897-1902), the great challenge of Slovenian intellectuals

Marta Verginella

Faculty of Arts, University of Ljubljana

This Slovenka newspaper was born on the 'borders of the nation', in a Trieste undergoing rapid economic development and predominantly Italian. Funding came from Slovenian financial circles in Trieste, but the newspaper featured the best female writers of feminism, the cream of the young Slovenian intelligentsia, as well as established figures from the Slovenian literary world. The turning point was inherent in the very idea and desire to keep up with the times, striving to overcome modesty and provincialism, with the presumption of belonging to some of the most radical social and cultural currents in Europe. The stakes were not only high but, as the short life of the newspaper (1897-1902) shows, even too ambitious for the conditions of the time and for the intellectual potential of Slovenian feminism. In any case, the experience of intellectual alliance between women and men was unique, in some respects even unrepeatable, while the publication of Slovenka - initially as a bimonthly supplement to Edinost, a Slovenian newspaper published in Trieste, and, from 1900, as a separate periodical - was a real slap in the face for all those conservative circles that denied women the right to speak in public, to education and to independent employment.



Cenike pošiljate vsakemu na za.

From Palimpsests to Memes: Creative Reading Then and Now

Matěj Hřib

Faculty of Humanities, Charles University in
Prague

Literature always stems from literature; texts always build on other texts. However, some works make this process more explicit than others. Parodies, pastiches, retellings, and caricatures derive their meaning from their relationship to an original text, becoming unintelligible without that reference. Gérard Genette developed a classification of "literature of second degree", describing the rich history of such "palimpsests" in the Western canon. Women writers often use these strategies to comment on previous narratives, offering new understandings of them.

Yet such reusing is by no means confined to high culture. On the contrary, Michel de Certeau characterizes the reading practices of the working class as a form of "poaching"—an act of subversion in which readers do not passively adhere to the intended meaning. In this framework, the text functions as a site of power, while reading becomes a potential act of resistance. Not surprisingly, then, such unruly reading practices are to be found alongside the axis of gender and sexuality. The heteronormative narratives centered around men's perspective can be deconstructed and reordered, as seen, for ex., in fanfiction. In this mainly feminized cultural praxis, the reading experience develops into writing, filling the gaps or reusing parts of the story.

Many of the fandom participatory practices found their development in internet culture. The same creative impulses blossomed in the multimodal landscape of new media into remixing images, videos, or music. Memes and other texts of the current "folk" culture of the internet are blurring the line between passive reading and active creation and are intertextual in their nature. Such practices are always gendered - while the author-function is blurry, the meme cultures work with the subcultural identification of the reader that can be very niche in terms of gender, age, social status, knowledge of references, etc.

The lecture will provide a brief overview of diverse "texts of the second degree" alongside key theoretical frameworks for their analysis and interpretation. The subsequent workshop will engage students in applying these concepts through the analysis of selected examples from various media and historical periods.

border media

The Resisting Author and Artist: Gender, Creativity and Media in Protests

Biljana Dojčinović

Faculty of Philology, University of Belgrade

The workshop is inspired by the students' protests in Serbia initiated by the collapse of the canopy at the railway station in Novi Sad on November 1, 2024, which killed sixteen people. There were regular protests in the form of paying tributes for the victims of the accident, every day from 11:52 to 12:07, and a number of huge rallies in Belgrade, Novi Sad, Kragujevac, and Niš, from November 2024 until the end of June 2025.

These were non-violent protests and sociological and historical phenomena (the March 15th rally in Belgrade has been the biggest one in Serbia historically), widely followed in the media and social networks.

The focus of the workshop is the creative works inspired by protest: slogans, actions, writings on different media and networks, including the formation of students' magazine(s), seen from the gender perspective.

The first part of the workshop is devoted to a history of students' protests in Serbia since 1968 through the 1990s, all the way to the present. I discuss their aims and outcomes, with the focus on gender and artistic perspective, and will point to some of these aspects in the most recent students' protests. The lecture contains documentary material (photos, printed material, and an audio interview).

The second part of the workshop are students' presentations regarding the gender and creativity observed and experienced in their protest. The final part is a discussion in the form of questions and answers with the audience.

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Traces of Queerness: (Maga)Zines, Literature, and Community-Building in Central Europe

Darko Ilin

Research Centre for Humanities, University of Nova Gorica

Natalia Toporowska

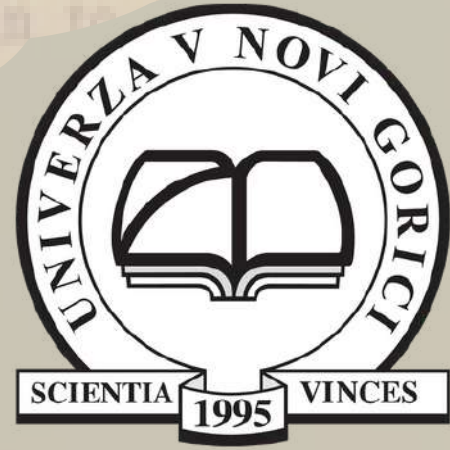
Faculty of Polish Studies, University of Warsaw

Tery Žeželj

Research Centre for Humanities, University of Nova Gorica

This presentation looks at queer zines and magazines from Poland and Slovenia in the late socialist and early post-socialist period, a moment of political upheaval and cultural experimentation. These publications were not simply reproductions of mainstream media forms, but they carved out new spaces where sexuality, politics, and aesthetics intersected. The analysis unfolds in three steps. First, it provides context for these zines within their cultural and political moment, as well as tries to define them. Second, it considers how they crossed media boundaries by incorporating literary texts, and shows possible ways of approaching the literary material, from mapping and cataloguing to discourse analysis. This part also raises the question of how the use of literature shaped processes of community-building. Third, we frame these practices through Sara Ahmed's notion of queer use (2019), which emphasizes how objects and spaces can be repurposed against the grain, releasing latent potentials and leaving behind queer traces. Ultimately, the presentation argues that Polish and Slovene queer zines were not marginal ephemera, but crucial laboratories of queer world-making, where new forms of communication, belonging, and cross-border solidarity were tested and imagined.

This international and interdisciplinary Summer School is organized by the Research Centre for Humanities at the University of Nova Gorica, CEEPUS Women Writers in History Network, DARIAH Working Group Women Writers in History, and the Women Writers Route Association. It is conducted within the framework of the research programme Historical Interpretations of the 20th Century, funded by the Slovenian Research and Innovation Agency.



**Women
Writers
Route**



Slovenian Research and Innovation Agency



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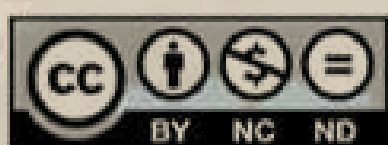
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