

Eva Ursprung
Eva & Co
A Feminist Cultural Magazine

In 1981, five women met in Graz. Each of them had the pressing idea to do some feminist publication, and they had been telling this to everybody in their neighbourhood. Friends of friends were telling it to friends, and at the end rumours brought them together for their first meeting: Veronika Dreier, visual artist and graphic designer, Dorothea Konrad, writer and student of German Studies, Silvia Ulrich and Anne Wrulich, students of jurisprudence, and Eva Ursprung, musician and student of psychology.

Their backgrounds were quite different, so were their intentions: each of them had an other vision of "their" publication – ranging from a newsletter on women's activities in Graz, a magazine for women's literature, a music or comics fanzine... What they had in common, was their enthusiasm for feminism and culture. After some meetings and discussions they agreed on producing a feminist cultural magazine, highlighting contemporary women's art production, art theory, science, as well as social and political issues. By combining different disciplines, they intended to bring about a theoretical discourse as well as active intervention into social consciousness and the art world.

From the beginning it was clear, that the magazine had to be printed in the highest quality possible, on glossy paper, with elaborate design. The form should be as precious and unique as the content. It had to be something people liked to keep in their shelves, something that consists over time.

Eva & Co was born: one of the first magazines of this kind worldwide.

Women, Feminism and the Art Scene

At this time, it was not easy for woman artists to present their works. Most galleries and museums considered art by women in general as inferior and not worth showing. The artist was a male concept: the myth of the genius, the hero was still predominant; the idea of a female „genius“ doesn't even fit into nowadays matrix of perception.

At the end of the 80s, in Germany 46% of the students at art colleges and art academies were women, whereas their presence in the leading galleries and art fairs was about 13%. At the big major exhibitions (including documenta 1982 and 1987), the percentage of women artists was around 9% (German Ministry for Education and Science 1992). For documenta, we had to wait until 2008 to see about 50% women included, most of them alive and hard at work.

In the context of the women's movement, there were two approaches to art: The political orientated feminist scene considered arts as something bourgeois and therefore irrelevant, the potential of art as political strategy was not recognized. For the other group of feminists, self-awareness was the key, which included creative exploration of their own body, and transforming their experiences into art. Here you could find professional artists as well as a quite heterogeneous pool of women simply exploring their inherent creative abilities.

WomenArtMovement in Austria

In 1967, multimedia artist Valie Export revolutionized the Austrian art scene and drew waves of indignation throughout the whole country. As a pendant to Viennese Actionism, she coined the term „Feminist Actionism“. In the meantime, her early guerrilla performances have attained an iconic status in not only feminist art history.

In 1975, Export pioneered in organizing the first feminist exhibition in Austria, titled „MAGNA.Feminismus“. At „Galerie nächst St. Stefan“ in Vienna, she presented works by some of the most significant contemporary woman artists, among others Maria Lassnig, Friederike Petzold, Renate Bertlmann, Birgit Jürgenssen, Ulrike Rosenbach, Carolee Schneemann, Rebecca Horn. “The invited artists all used their own bodies, in a way connected to themselves as an available material, something they are literally holding in their own hands” (Kirsten Justesen in: N.Paradoxa, issue No. 13, 2000).

In 1977, the first collective initiative by woman artists in Austria followed: IntAkt (Internationale Aktionsgemeinschaft bildender Künstlerinnen) - an autonomous union of visual artists. In their gallery “Galerie im Griechenbeisl” in Vienna they had a regular exhibition programme, discussions and symposia. At the time Eva & Co was founded, they had about 130 members. Veronika Dreier was one of them.

Dreier also was in contact with another feminist art project: “Frauenkooperative”, founded in 1977 at the Academy for Applied Arts in Vienna. The group was the result of a seminar on women’s art by Peter Gorsen. In summer 1978, Dreier joined their “Kommunikationswoche” (communications week) at “Galerie nächst St. Stefan.

In the same year, another group in Vienna opened the women’s bookshop “Frauenzimmer”, including a café to further theoretical and practical discourse. Here the magazine “Eva & Co” would be available over the years, and their artists had a forum for presentations, performances and readings.

In 1980, “Wiener Frauenverlag” was launched, with the aim to provide an alternative for female authors to publish their texts. Later they would cooperate with Eva & Co.

All this initiatives provided the ground for a – at least short time – acceptance of women’s art in the official Austrian art scene: „Maskulin-Feminin“ was the title of the art biennial “Trigon ’79” as part of the annual avantgarde art festival „styrian autumn“ in Graz. The exhibition featured some of the most influential international feminist artists, like Marina Abramovic, Annie Sprinkle, Gina Pane, Cosey Fanni Tutti, Ulrike Ottinger, and of course Valie Export (and many others).

Socio-political Context

In Austria, 1979 was a good year for women: after their best results in elections they ever had, social-democratic Federal Chancellor Bruno Kreisky appointed 4 new female Secretaries of State in different ministries (Commerce, Housing, Social Affairs), and Johanna Dohnal became Secretary for General Women's Affairs in the Federal Chancellery. Dohnal was a radical fighter for equal rights and opportunities (in 1990 she

will become Austria's first Minister for Women's Affairs). In the same year, the General Equal Treatment Act came into force.

Unfortunately, the progress of the position of women in Austria's society did not reflect in the position of female artists in the art world: After this big exhibition in Graz, the art scene's approval of art by women was done, and everybody went on with business as usual. It was extremely uncool to even touch this topic. The art world had swallowed women's arts, and spit it out again.

Feminist Publications

Most feminist journals in the 70s and 80s were mainly discussing social and political issues, women's health, reproductive rights... Women's art there had the same position as it had in the art world: it was more or less marginalized.

Only a few magazines had their main focus on art, like Helke Sander's magazine "Frauen und Film", the first European feminist movie magazine, founded in 1974. In Berlin and Zürich a feminist magazine for visual arts, "Kassandra" was launched in 1977, but they only produced one issue. In Leeds the "Feminist Art News" were published from 1977 until 1992. There were some magazines on women and literature, like "Mamas Pfirsiche" in Münster, Germany from 1976-1979, "Troubadoura", a magazine on women and music in Munich from 1978-1981, and some magazines on women in culture in the USA. All these were not available in Austria, most of them were not even known.

The feminist media available here were "Emma" (since 1977) and "Courage" (since 1976). In Austria, women from the autonomous left-wing feminist scene published "AUF. Eine Frauenzeitschrift" from 1974. In these publications, art was only of peripheral interest. The interrelation of art and feminism was not part of public consciousness, so Eva & Co decided to fill the gap. To them, art should be the centre, and function as tool for investigations into all realms of society.

1982 The First Appearance of Eva

The Eva & Co team started to work on their first issue by looking for women artists and writers in their neighbourhood. They invited them to contribute to their magazine, made interviews, took photographs, wrote their own texts.

In parallel, they applied for money at the departments of culture at the City of Graz, their region Styria, and the Ministry of Art and Culture. At the end they altogether got about Euro 150,- from the City of Graz.

They went to print shops and asked for spare high-quality paper from other productions. They put their private money together and looked for the cheapest printing. They were typing all texts on a manual typewriter at the university, secretly during the nights. They were drinking lots of coffee, compiling texts, designing the layout together by hand. When finally printed, they compiled the pages manually, and a bookbinder explained how to bind. They were allowed to work in his workshop over the weekends, so the five of them could complete their first production.

Eva & Co no. 1 was launched at Galerie Lang in Graz, an art gallery next to the railway station (and to a peep show): 80 pages, 500 copies, selling for Euro 3,50 each. It sold within a few weeks, and they got their private money back.

The launch was accompanied by performances, concerts, and readings. There was an exhibition with all contributing artists. Lots of people came, including politicians and journalists. The next day read in the newspaper something like: "Many people came to the launch of the feminist culture magazine Eva & Co. The feminists wore T-shirts and jeans. City councilor NN was there, the artist NN, and even the musician NN came to visit. (...)"

There was no word about contents, nothing about the magazine. The Eva & Co team threw the newspaper away and started to work on their next issue. They felt even more, that it was necessary to do it. Strongly encouraged by the positive feedback of women from the whole of Austria and even abroad, they decided to triple the edition.

For the next issue, contents as well as distribution should go international, and they managed to get texts by Erica Jong, Christa Reinig, Claudia von Werlhof... Furthermore, they found a distributor in Germany. With 1500 copies printed, half of the production was sent there, and the rest was brought to bookshops in Graz and Vienna. Altogether, they sold about 900 copies, the rest is still in the ex-editors attics.

This time, printing costs were covered by the Secretary of Women's Affairs. The team's work on almost all steps of the production process was still not paid.

Galerie Lang offered to share their space with Eva & Co for the future. Now they could provide a platform for women artists in print and for exhibitions. After the first hype though, almost no women artists dared to use this possibilities: they were scared to be labelled as "feminists" and therefore lose their reputation. Furthermore, nobody was interested in doing the work, some of the artists expected a full service art gallery. This was not possible to provide. After about two years of trying, Eva & Co gave up the space.

1984 – 1985 Setbacks and Uplifts

Before starting to work on Eva & Co Nr. 3, the theoretical branch of the team, Silvia Ulrich and Anne Wrulich left. In the process of its production, Dorothea Konrad decided, that for the future she only wanted to be partly involved.

After some frustration about the leaving of Ulrich and Wrulich, the two visual artists Dreier and Ursprung called forth and revised their working processes for the next few issues: instead of long nights discussions, they jumped into action. Eva & Co no. 3 was spontaneously designed with spraying and collage techniques, it was ironic, experimental and fun. On the cover there was Veronika Dreier's "Tarzan", shouting "Eva & Co" in a speech bubble.

For the two of them, it was only possible to produce one issue a year. When IntAKT artist Doris Lötsch proposed to produce a catalogue of the Dutch performance artist Anneke Barger together, they gladly took her offer.

1986 Feminist Boiling Pot

In 1986 Brigitte Krenn, student of German Studies joined the group. They organized the presentation of the Eva & Co Special Issue "Anneke Barger" at "Orpheum", an ex-cinema and now concert space with small accompanying exhibition program – and they finally were offered money. The space was ideal for Anneke Barger's performance, as well as video screenings by the strong Austrian experimental filmmaker scene, like Mara Mattuschka, Sabine Groschup, Linda Christanell, Gudrun Bielz and Ruth Schnell...

For the exhibition, they invited as different artists as 17 year old art student Sabina Hörtner, established art professor Tamara Horakova-Maurer, and the whole spectrum of local women artists in between. Erika Thümmel, Eva Ursprung und Veronika Dreier started their long lasting "triumulierat" (coined by Sabine Perthold in an.schläge no 5, 1989, as pendant to "triumvirat"), who were later joined by Doris Jauk-Hinz. The core team of the women artists association Eva & Co was born. A period of collective arts activism started.

Erika Thümmel later: „It was fun to produce together with women artists – afar from the regions defined by men. The overbearing attitude and the conceitedness of our male colleagues did not affect us any more" (see Schlemmer, p 22).

Compared to IntAKT, Eva & Co's approach to arts was much more experimental. Not only professional artists were allowed, they also included pop culture, underground activism and all forms of creative experiments. Their aim was to encourage women in general to find their strengths. The quality was guaranteed by working in collaboration, self-reflection, discourse and learning from each other.

In the same year, they participated in the university's art festival "Unitopia": Dreier, Thümmel and Ursprung developed the performance "PudDingFrau": a live-sized woman modelled in pudding was carried through the university campus, to be eaten by the audience in a ceremony. Everything ended in chaos: the audience did not wait for the staging - they simply grabbed her body, eating with their hands, and everything ended in an excessive pudding-battle. "PudDingFrau" became a myth: everybody talked about her, only a few people have seen her.

Learning to Fly

With no budget at all, they had to produce the next issue of the magazine on a copy machine. They still used glossy paper, and the result was elegant, simple, text only. The 200 copies sold immediately.

There was a government program funding short-term jobs for long term unemployed people, and Eva & Co could employ visual artist and goldsmith Barbara Baur for some months.

With Barbara's skills, they were able to produce another type of low-budget hand made magazine, this time precious and unique: „Originale I". This issue was a landmark in the herstory of "Eva & Co": finally the local art critics took them seriously and started to discuss their work.

For "Originale I", the Eva & Co artists produced a limited edition of 70 original artworks, like paintings, drawings, collage, silk screen prints, sprayings and photographs. The cover image was painted collectively on a big paper, and cut afterwards. A transparent plastic foil with Eva & Co logo protected the painted covers. The back page was an aluminium plate, and the pages were held together with screws.

The attempt to find a gallery for the presentation failed. The only female gallery owner in Graz stated: "I had an exhibition by a woman artist last year, I can not show any women within the next years".

Finally they found a brand new, stylish cafe, which was pleased to host the event. All magazines were installed on the floor as a puzzle of the original picture, accompanied by a video showing the painting process.

It was 1986, short time after the Chernobyl disaster, and the artists played with the notion of food and nature. A hinged stag beetle, photo-collaged milk cows, "milk rings", or cow udders as broche inspired critic of the most influential daily newspaper to title: "Emancipation of the Cows". With the prize of Eur 19,- almost the whole edition was sold immediately.

In the same year, Eva & Co declared Graz as Intergalactic Centre for Superwomen. Veronika Dreier and Eva Ursprung worked on an exhibition "Lebensraum Frau – Frauenräume" (Living Space Woman – Women's Spaces). 300 photographs documenting the daily life and work of a housewife covered walls and floor of the gallery. As a counterpart to this hyper-realistic installation, they built a "superwoman" of 8 m long. Mounted on a huge gas balloon, they planned to release her into the sky. The project failed: The balloon was flying away, superwoman stayed in town. "Is the balloon a woman-hater?" titled the biggest daily newspaper. Eva & Co's ironic statements worked – finally they were something worth noticing.

Ursprung stated: "Women need role models. There are enough "Superwomen" around, but their media presence is lousy." In order to better this situation, Eva & Co set signals in the public space: they printed a postcard with Superwoman, in 1990 they used her as symbol for their literature competition "Science Fiction", and later she was adapted by the local feminist scene: on a baldachin she was carried in front of the International Women's Day demonstration.

Much later, in 2003, Graz became European City of Culture, hosting the first feminist project in their history - "WOMENT!" - and "Superwoman" became their logo. Since then, a large "Superwoman" is placed in the courtyard of the City Hall in Graz.

1987 – 1992 Spinning and Weaving

Back in 1987, the financial situation was still dicey. Rescue came from Grete Schurz, who became Independent Representative of Women's Affairs of the City of Graz in 1986, being the first of her kind in Austria.

Grete Schurz was widely interested in culture, and she asked Eva & Co for cooperation. From now on, they co-produced one issue a year. Schurz also helped with infrastructure

and organising, and until Eva & Co stopped their production, she was an associate part of the team. From there on, it was possible to produce four issues a year.

Their first collaborate product was Eva & Co no. 7: "Frauen warnen" (Women are Warning), focussed on social issues and politics. Later on, they worked together on topics like "Men", "Power", "Force", "Women and City"... Schurz took care of theory, and for the artists the topics brought impulse to respond to current social and political occurrences and trends with the means of arts. Most of the presentations were accompanied with symposia, concerts and exhibitions.

Also in 1987, Eva & Co worked on an issue about "Witches". This was the topic of that years' "Exhibition of the Region", which has been organized by the Styrian government every year in a different part of Styria. Eva & Co enjoyed complete funding of an exhibition and magazine. This was the first time they could afford real professional production processes.

In the same year, Ursprung and Dreier went to Amsterdam to visit the international symposium „The Art Machine“ at Stedelijk Museum. The event was organized by SVBK, the Dutch foundation for Women in Visual Arts. SVBK invited European women artist groups to discuss the founding of an international association of women in the arts – IAWA was born, and Eva & Co became a member. They planned to have annual meetings in the current European City of Culture, but for the next year to come, Frauen Museum Bonn invited to their huge space in Germany, organizing the exhibition "Women Beyond Borders".

The cultural department of the City of Graz started to be real proud of Eva & Co, they considered them as flagship of their progressive culture politics. From the first grant of Eur 150,- a year in 1982, they now gradually gave more money and support. When their first artist studios were established, Eva & Co got a space there. Until then, they had produced the magazine in the private homes of Veronika Dreier or Eva Ursprung, now finally they had an official office space. They got changing employees, partly funded by government programs, and continuous funding by public bodies made it possible to finally work in a more professional way.

They were able to travel to international meetings, like an international meeting of women's magazines in Berlin in 1988, and diverse meetings organized by IAWA groups. Through international networking, they found new artists and a broad range of topics.

Meanwhile, production of the magazine continued. Issues like no. 12 on photography and music were developed by Julie Stütze (music), and Margot Pilz (photography). No. 16 on architecture was to a high extend created by Anna Gabriele Wagner, Felicitas Konecny und Maja Ana Lorbek of the study group of feminist research in architecture at the Technical University Graz. They interviewed pioneer women architects like Margarete Schütte-Lihotzki, and discussed social concepts in architecture.

After all the serious work, it was time for some fun again, and a new "Originale" had to be made: The "Freißheft" ("Devour Magazine") was developed – completely edible and delicious. It was shown at the "Women's Book Fair" in Barcelona 1990, and later brought to the IAWA exhibition "Women and Food" in Glasgow, where it was freshly made with the ingredients the women brought in their hand-luggage. Katy Deepwell of W.A.S.L. (Women Artists Slide Library, London) was excited about the work, and brought the

complete edition into an exhibition on artists' books at Albert and Victoria National Museum in London.

They advertised a competition on science fiction literature, and they got about 200 texts from Austria, Germany and Switzerland. In the same year, they organized a women's film festival, together with Sabine Perthold of the Viennese feminist magazine *an.schläge*, and issue no. 18 "Film and Video" was published.

Luckily, they got accession from Tyrol: Carmen Unterholzer, who had completed German Studies in Innsbruck, moved to Graz to volunteer for Eva & Co. She contributed a concept of inviting contemporary woman authors to write "femmages" to the writers who inspired them in their own work. Together with Tina Eberhard of "Fraueninitiative Fabrik", a women's café and space for concerts, theater and performances, she developed a magazine and a series of readings: „Femmage à...“.

More and more artists joined the group, like media artist Doris Jauk-Hinz, author Margret Kreidl, musicians Reni Hofmüller and Annette Giesriegl...

The 1991 IAWA meeting was in Dublin (European City of Culture), and Eva & Co produced issue no 22: "Dublin '91 – IAWA + Women Artists and the Environment", including an introduction of the Guerrilla Girls, who performed at the opening. In 1992, Eva & Co invited them to Graz, hosted by "Fraueninitiative Fabrik".

"Dublin" was their first bilingual edition (German/English) – Eva & Co went international. They were introduced in the publications of the other IAWA-groups, like in "ruimte", the SVBK magazine, or W.A.S.L.'s "Women's Art". Their editor at this time was Katy Deepwell, who now is publishing *n.paradoxa*, an international feminist art journal exploring feminist theory and contemporary women's art practices, being part of last documenta's art journal project.

The Eva & Co projects became bigger and bigger, and in 1992, they were responsible for the visual concept and design of the Women's Projects Fair in Vienna, organized by Johanna Dohnal, Minister of Women's Affairs. They designed about 3000 m² at the "Hofburg" in Vienna, residence of the Austrian government.

In the same year, Eva Ursprung and Reni Hofmüller organized the annual meeting and exhibition of IAWA in Madrid (European Capital of Culture). Ursprung was elected president of IAWA in 1991, and therefore Eva & Co started to look out for women artists in Spain. With help of video art curator Maria Pallier, they organized a big IAWA-exhibition and symposium at Sala des Exposiciones de la Comunidad de Madrid. Therefore, their next issue was published in German and Spanish: „Autonomia: Frauen-Kunst-Raum, Mujeres-Arte-Espacio“ (Women-Art-Space).

After this, only one more issue was published, and it was their good-bye statement: "Frauen setzen Zeichen" (Women set Signs), an all-theory issue reflecting the status quo of women's movement.

Review: Strategies and Results

From the beginning, Eva & Co intended to bring about a theoretical discourse as well as

active intervention into social consciousness and the art world. The magazine contained theory, social and political issues, centred on all forms of artistic expressions. Similar to the strategies of commercial campaigns, Eva & Co tried to find a broader public for feminist contents via public relations, art competitions, and frequent presence in mainstream media. Important aims were to promote the work of contemporary women artists and activists, as well as building up networks between women artists in local and international contexts.

From 1986, each issue focussed on a different topic, e.g. "Work", "Men", "Power", "Violence", "Science Fiction", "Desire" - reflected from the viewpoints of visual artists, writers, theoreticians, activists... The presentation of every issue was accompanied by events like exhibitions, concerts, readings, or performances. They printed posters and postcards, and they participated in exhibitions, book fairs and symposia all over Europe.

By 1992, the production of physical publications seemed to become obsolete due to the upcoming of the new medium internet, and the women involved in Eva & Co decided to continue art activism and networking in many different ways – according to their manifesto: "We will infiltrate everything! We will go underground and to the sky. And be warned: in the future we will camouflage ourselves."

Their strategies of combining actionism, theoretical reflection, esthetical experiments as well as archetypes coming from as different realms as pop- and underground culture, contemporary art practice or commercial campaigns, brought them positive feedback from a broad range of different scenes, which at first glance were quite opposite at their time. They were about to be well-established in the different art scenes (the official and the alternative), as well as the feminist scenes.

Networks and Collaborations

One of their main concerns was the building of networks. Eva & Co was well connected to a broad range of projects and initiatives worldwide. Some of their partners were:

"an.schläge. Das feministische Magazin" hit the scene in 1983 with fresh ideas and peppy design. Editor Sabine Perthold wrote in Eva & Co from time to time, and Eva & Co was frequently featured in an.schläge. The most significant contribution was in issue no. 5 in 1989: "Eva & Co - Das feministische Gesamtkunstwerk" (the feminist synthesis of the arts), the whole issue being designed with works by Eva & Co. In 1990, they organized the women's film festival "Frauen und Film" together at the cinema KIZ in 1990.

Ursula Kubes-Hoffmann, chief editor of "Stimme der Frau", since 1945 the women's voice of the Austrian communist party featured Eva & Co in no. 7/8, 1990. In no. 3, 1993, she wrote an extensive obituary on Eva & Co.

From 1989 Eva & Co was member of IAWA (International Association of Women in the Arts), a European network of Women Art Associations, including IntAKT (Vienna), Das Verborgene Museum (Berlin), Frauen Museum Bonn, W.A.S.L. (Women Artist Slide Library, London), Donna & Arte (Rome), Duna (Rome), Comitato Friulano Dars (Friaul), GSMBK (Switzerland), WAAG (Dublin).

Eva & Co featured the activities of IAWA and published some bilingual issues. In return, Eva & Co was featured in their art magazines, like "ruimte – Women and Art" (Amsterdam), or "Women's Art" (London).

There were connections with other feminist Art Magazines, like "Connexions" (Oakland, USA), and women artists group like Vakuum (A), or Guerrilla Girls (USA).

There were close cooperations with local women's initiatives like DOKU Graz (Women's Documentation Center), Fraueninitiative Fabrik, Frauenberatungsstelle Graz etc.

The End

From a certain point, the connections and activities of Eva & Co were growing rapidly. Besides publishing four issues of the magazine each year, the organized events all over Austria, and even abroad. Only in their last year, two of the women got paid for their work, but work became overwhelming. They were still lacking professional infrastructure, employees, continuous funding.

The main proponents of Eva & Co over the years, Veronika Dreier and Eva Ursprung were artists, and with growing success of the group and magazine, it became ever impossible to work on their own art projects. Both of them became stuck into organizing, and they became tired of it.

At the end of 1992, the team formulates THE MANIFESTO, a statement towards the art world, politics and society, proclaiming the end of Eva & Co. In a last joint action, they placard it all over the city:

The feminist cuisine as a boiling pot for new ideas serves up a new dish:

THE MANIFESTO

Eva & Co has chosen to take her own life!

1. Eva & Co has sinned. Against our better judgement, we have kept up too long with our non-conformist market attempts. Ten years Eva & Co – women's artist's group and feminist cultural magazine are enough! (or too much?)
2. Eva & Co takes the first step; other institutions could follow us! Many of them are overdue and continue to exist only because they are too cowardly to draw the obvious conclusions from their paradoxical and unproductive work. Women are braver!
3. We no longer secretly ask ourselves: for what?
4. The magazine Eva & Co was expensive and elitist. We did not manage to make a mass circulation magazine out of it. Consumption is everything – as digestible and entertaining as possible, open to everyone, not too demanding and please, not too serious!

5. Eva & Co served as the token presence of women in the art world. We are no longer the token! It is everyone's responsibility that women appear more in the public domain.
6. Besides: art is not wanted! You make yourself an enemy of the people. Official support barely keeps us alive. But one gets the impression that the officials themselves don't know exactly why, and that they are only too cowardly to cut off the supply of money.
7. An enemy of the state as decoration? Art as a piece of jewelry for politicians, fashionable urban citizens and image conscious companies. Art as enticement for streams of tourists. Graz as cultural city.
8. The content of art, the subversive, the revolutionary, the questioning is silenced. Instead, formalities, cliches like "freedom of expression", the art market, etc. are discussed.
9. We know about our so-called artistic freedom to do as we please, but we no longer want to be the fools. We are serious about content.
10. Today everything is valued through money. What we are doing obviously has no value – we draw the conclusions. Art is valuable only as an object of speculative investment
11. We reject art! Women, stop producing art, it is pointless! Remember: women's art is not in! The racism proliferating everywhere demands its victims. We are not the first!
12. We refuse to continue creating art! Parties are cheaper and you can use something else for decoration
13. Success killed us. And not only us – but we won't allow it to bureaucratize us, to burn us out or to pacify us!
14. Art should be a laboratory. The importance of an experimental stage has to be recognized and promoted. It is necessary for every innovation and indispensable for surviving.
15. We demand diversity of art and not official decisions about what art is.
16. Art is political and socially relevant
17. Women artists are supposed to be perfect housewives, organizers, managers, gallery owners, etc. Enough! In the future, men will be allowed to organize; we will focus on our art.
18. It is not sufficient to organize women artists in associations. We will develop better strategies and form ourselves anew! We will infiltrate everything! We will go underground and to the sky. And be warned: in the future we will camouflage ourselves.

19. From now on we will again give free rein to our madness.
20. Women artists will be as present everywhere as in Eva & Co
21. Thus we demand: Only women's art for the next ten years!

We were: Eva Ursprung, Veronika Dreier, Erika Thümmel, Reni Hofmüller.
Translation: Anna Wagner, Kristin Conradi

References:

"Weiblichkeit und ästhetisches Handeln bei zeitgenössischen bildenden Künstlerinnen 1975-1990", Aulikki Eromäki and Ingrid Wagner-Kantuser; thesis at the University of Arts, Berlin: 2002; www.edocs.tu-berlin.de/diss_udk/2002/wagner_eromaeki.pdf

"Eva & Co. Feministische Kulturzeitschrift und Künstlerinnengruppe. Graz, 1982 - 1992.", diploma thesis, feminist stage studies, 2005, Frau von Noeten; <http://vonnoeten.mur.at/projekte/evaundco01.htm>

STICHWORT's News Collection, List of International Women's/Lesbians' Magazines and Journals within the STICHWORT Collections 4/2006, STICHWORT, Archiv der Frauen- und Lesbenbewegung, www.stichwort.or.at/bestaende/zs-liste.htm