

Wonder Woman – Research on the possible influence by a changed (female) readership on story and art work

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With the popular adaptation of the DC classic Wonder Woman by Patty Jenkins in 2017 with actress Gal Gadot, numerous female readers were introduced to the comic universe of the strong and intelligent Amazon or only then incorporated. The hype around this figure flared up again, especially from a feminist perspective. After that time, the printed comic went on. It will now be examined to what extent the changed readership also brought measurable and verifiable changes in the story, in the appearance of the main character and in the merchandising products. The assumption is that the draughtsmen and texters of the following editions were more under pressure to fulfil the different claims as feminist starting points, which, however, do not deter the former, often male fans and sociologically approaches like the commitment to peace and love by using the highest level of civil courage, and thus to receive the hype around Wonder Woman. I think this pressure also causes changes within the story and the art work. For this purpose, a comparison of the picture sections before 2017 and afterwards will hopefully provide answers.

Biography:

Iris Haist completed her academic studies in Art History, Archaeology and the Science of Religions at the University of Heidelberg. Her thesis was an iconologic analysis of *Iris – messagère des dieux* by Auguste Rodin. Her PhD was a monographic study on the late Roman Baroque sculptor, Pietro Bracci, and the sculptures of his time. After working as a curatorial assistant at the Staatsgalerie Stuttgart and as the temporary Curator of the Graphic Arts Collection at the Art Collections Chemnitz, she now serves as a scientific and curatorial assistant for an exhibition on Rembrandt in 2019 at the Wallraf-Richartz-Museum, Cologne.