
Este projeto internacional é coordenado por uma equipe franco-brasileira de pesquisadores da área de humanidades, ciências sociais, arte e literatura. Seu objetivo é produzir uma plataforma digital, com textos em quatro línguas, iluminando dinâmicas de circulação cultural transatlânticas e refletindo sobre seu papel no processo de globalização contemporâneo. Por meio de um conjunto de ensaios dedicados às relações culturais entre a Europa, a África e as Américas, o projeto desenvolve uma história conectada do espaço atlântico a partir do século XVIII.

Women Artists across the Atlantic

[Anaïs Fléchet](#) - Sciences Po Strasbourg

[Florença Dansilio](#) - Sorbonne Nouvelle

[Ana Paula Cavalcanti Simioni](#) - Universidade de São Paulo

[Clara Bouveresse](#) - Evry/Paris Saclay

☐ Atlântico sul - Atlântico norte - África - Europa - Caribe - América do Sul - América do Norte

☐ O espaço atlântico na globalização - A consolidação das culturas de massa - Um atlântico de vapor - Revoluções atlânticas e colonialismo

This collection focuses on the women artists and mediators who have shaped the history of the Atlantic. In addition to the canonical figures, it also includes the intermediaries who usually remain in the shadows. The history of women's emancipation has been shaped by these journeys, which have sparked transformations that expand our imaginaries.

This collection of articles was born of a realization: in 2024, that the [Transatlantic Cultures](#) platform featured only six monographic articles devoted to women—[Sarah Bernhardt](#), [Gisèle Freund](#), [Sarah Maldoror](#), [Tina Modotti](#), [Amália Rodrigues](#), [Susan Sontag](#)—even though they were also mentioned in many other texts. At the same time, nearly forty monographic articles focused on men. This gap reflects the state of research and the greater recognition accorded to men in cultural history. Although the editorial team includes an equal number of men and women, as well as scholars specializing in women's history, the privileged place traditionally allotted to male figures reappears unless specific steps are taken to ensure that men and women are adequately recognized as historical agents. A simple statistical count was enough to reveal the extent to which this classic disproportion affected our own project. The international conference "Women artists in the Atlantic space: migration, creation, emancipation" held from April 3 to 5, 2025 at the Abbey of Royaumont aimed at remedying this disparity by encouraging contributions on the role of women in the history of transatlantic cultural circulations.

The aim of this collection, which brings together publications resulting in part from the conference and which will be enriched with new articles over time, is to examine the ways in which geographical displacement opened up spaces for creation and opportunities for emancipation, in order to consider the history of cultural circulation from the point of view of women. This approach invites us to look beyond the canonical history of the arts, towards other genres, other temporalities, other networks and actors. Addressing women's artistic creation entails bypassing the mythological stature of the few celebrated women artists, to widen the focus and tackle genres which are sometimes considered "minor" but widely practiced by women, such as children's literature, textile arts, travel writing or translation. Our goal is both to revisit the history of key figures in the light of these transatlantic exchanges, and to (re)discover less visible personalities.

Creators and cultural intermediaries

The articles gathered here seek to identify, retrace and problematize the trajectories of women pursuing artistic careers, in order to question the effect of these journeys across the Atlantic (whether temporary or permanent, voluntary or forced, individual or

collective) on their political emancipation as well as on the legitimization of artistic practices. In the wake of the social sciences' analysis of art, encompassing all the actors who contribute to the production of culture, this collection focuses both on the artists themselves and on cultural intermediaries involved in the making, circulating and legitimizing of artworks. Far from being mutually exclusive categories, these two roles—the artist and the cultural broker—often coexist in the same individual. All the more so as circulation itself turns artists into intermediaries par excellence between different countries, languages, cities, circuits and artistic fields.

Authors in this collection discuss the journeys of various women artists, whose frequently multifaceted careers require us to redefine the vernacular divisions between “fine” and “minor” arts, or between “art” and “crafts.” Several texts also invite us to analyze the role of women as cultural intermediaries—whether as translators, collectors, publishers, patrons, or teachers—, as well as women hosting social gatherings (salons, bookshops, galleries) or involved in activist networks (mobilizing for cultural rights and shaping cultural policies, among others). These women intermediaries are often overshadowed by the authors or artists whose work they bring to light, especially when they belong to an artistic couple or a collective. And yet, by creating bridges between cultural scenes, they play an essential role in the circulation of works and ideas. The analysis of artistic couples, the way in which they are recomposed and, for some, decomposed in the course of their travels across the Atlantic, deepening the erasure of women or, on the contrary, minimizing it, constitutes a major issue here.

Travel as emancipation

This collection allows us to explore and test the hypothesis that travel is a factor in emancipation. For some women, travel plays a foundational role in their work, their creativity or their political and feminist commitment, opening up horizons that were previously closed, beyond the conventions and expectations that traditionally weighed on their lives. Indirectly, individuals and ideals traveling from one side of the Atlantic to the other also become reference points that broaden cultural imaginations, definitions of gender and conceptions of femininity. The history of women's emancipation has been shaped by these cultural exchanges, and in return has brought about transformations and innovations that continue to permeate our societies. Raising the question of women's specific places and trajectories thus opens a stimulating path for renewing research themes and shedding light on forgotten, overlooked or invisibilized figures. The analysis of these trajectories also enables us to identify other practices and strategies of cultural and artistic circulation, which are often less “institutionalized,” less “public,” but which nonetheless bring into relief the importance of informal socialization circles and networks of solidarity between women.

The very principle of a collection dedicated to women artists across the Atlantic raises several difficulties. The first one is the risk of a double essentialization, reducing the figures concerned to their gender on the one hand, and to their geographical identities on the other. This reductive prism cannot be the only grid for analyzing their work. Beyond the history of women alone, these journeys also tell us a cultural history in the broadest sense, and help analyze issues that concern men too. For this reason, the various articles in this collection are always accessible via the thematic entries on this site, by geographical region, historical period or theme (visual arts, music, etc.).

The second pitfall is that of maintaining a regime of exceptionality for women artists, relegating a little further into the shadows those who operate in the background, particularly when they are in a relationship and dedicated to the glory of their more renowned husbands. The very notion of emancipation deserves to be questioned, as it can take so many different forms. It should never be used as a normative criterion to assess the success of some women at the expense of others. Highlighting these trajectories should not give rise to hagiographic narratives or heroic celebrations. In contexts where cosmopolitanism is positively appreciated, women travelers benefit from an added value, even a form of exoticism that offers them the opportunity to reinvent themselves. Expatriation often occurs when they study or when they are about to enter into professional life. It enables them to escape the social context of their origin through networks of solidarity—sometimes tinged with rivalry—between exiles. These opportunities should not, however, obscure the obstacles, failures and difficulties they encounter, sometimes directly linked to their status as women. These obstacles add to and combine with other factors of discrimination linked to social class, skin color or sexual orientation, for example. Female travelers and exiles moving northward from the Global South tend to experience downward social mobility. It is less often the case for

women traveling the other way around.

Despite these limitations, this collection of articles paves the way for further research. In particular, it is possible to pursue studies on exchanges with the African continent, as well as on cultural intermediaries, both within already well-identified networks, as well as less exposed and less privileged environments. Access to sources, and the role of heiresses and intermediaries in the preservation of archives also deserves to be explored in greater depth, as do the discourses and experiences of the women concerned, particularly with regard to their bodies, sexuality and the decision of whether or not they wish to have children. Paying attention to these women travelers invites us to follow a reflexive path that broadens our frameworks, our questions and our methods to renew the cultural history of the Atlantic space.

Bibliografia

[Ver em Zotero](#)

- Adair, Zakiya R. "Transgressive (Re)Presentations: Black Women, Vaudeville, and the Politics of Performance in Early Transatlantic Theater." In *Understanding Blackness through Performance*, edited by Anne Crémieux, Xavier Lemoine, and Jean-Paul Rocchi, 75-90. New York: Palgrave Macmillan US, 2013.
- Buscatto, Marie. *Femmes du jazz: musicalités, féminités, marginalisations*. Paris: CNRS éditions, 2018.
- Chaudet, Chloé. "Circulations et reconfigurations transatlantiques de l'engagement littéraire féministe. Les Caraïbes francophones, un espace emblématique." *EIFe XX-XI*, no. 6 (2016).
- [Clavaron, Yves. "Des Autrices Transatlantiques?" *Cadernos de Literatura Comparada*, no. 40 \(2019\): 67-89.](#)
- Cordell, Sigrid Anderson. *Fictions of Dissent: Reclaiming Authority in Transatlantic Women's Writing of the Late Nineteenth Century*. London: Pickering & Chatto, 2010.
- [Cossu-Beaumont, Laurence. *Deux agents littéraires dans le siècle américain. William et Jenny Bradley, passeurs culturels transatlantiques*. ENS Editions. Lyon, 2023.](#)
- Fassin, Éric. *Le sexe politique: genre et sexualité au miroir transatlantique*. Paris: Editions de l'Ecole des hautes études en sciences sociales, 2009.
- Gambrell, Alice. *Women Intellectuals, Modernism, and Difference: Transatlantic Culture, 1919-1945*. Cultural Margins. Cambridge: Cambridge University Press, 1997.
- Transatlantic Cultural Exchange: African American Women's Art and Activism in West Germany*. Bielefeld: transcript Verlag, 2013.
- [Gianoncelli, Eve. "Les voies de la \(re\)connaissance.: Claude Cahun, artiste et intellectuelle au miroir transatlantique." *Genre, sexualité et société*, no. 16 \(2016\).](#)
- Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. London: Yale University Press, 1979.
- Feminismo y arte latinoamericano: historias de artistas que emanciparon el cuerpo*. Buenos Aires: Siglo Veintiuno Argentina, 2019.
- [Greet, Michele. "'Exhilarating Exile': Four Latin American Women Exhibit in Paris." *Artelogie* 5 \(2013\).](#)
- [Hirschi, Stéphane. "Cinquante ans de duos : modalités transatlantiques." *Études canadiennes / Canadian Studies*, no. 93 \(2012\): 11-32.](#)
- Les avant-gardes artistiques: une histoire transnationale*. Folio/histoire. Paris: Gallimard, 2015.
- Macpherson, Heidi. *Transatlantic Women's Literature*. Edinburgh: Edinburgh University Press, 2008.
- [Mathé, Sylvie. "Entre histoire collective et histoire personnelle: texte et contexte de L'Amérique au jour le jour 1947 de Simone de Beauvoir." *Revue française d'études américaines* 127, no. 1 \(2011\): 47-64.](#)
- [Maurel, Chloé. "De récentes recherches féministes outre-Atlantique sur des femmes antillaises pionnières: Les sœurs Nardal, des intellectuelles précurseuses de la négritude et du panafricanisme entre Paris et la Martinique au 20e siècle." *Cahiers d'histoire. Revue d'histoire critique*, no. 156 \(2023\): 141-58.](#)
- [Monnier, Gérard. "Figures Du Monde de l'art à Paris: Eileen Gray, Charlotte Perriand, Jeanne Bucher." *French Cultural Studies* 7, no. 20 \(1996\): 141-47.](#)
- [Moura, Jean-Marc. "'Des voyages au féminin dans l'Atlantique au XXe siècle.'" In](#)

- [Literary Translation, Reception, and Transfer](#), edited by Norbert Bachleitner, 281-90. Berlin, Boston: De Gruyter, 2020.
- Palmer, Stephanie. *Transatlantic Footholds: Turn-of-the-Century American Women Writers and British Reviewers*. Routledge, 2019.
- Raiford, Leigh, and Heike Raphael-Hernandez, eds. *Migrating the Black Body: The African Diaspora and Visual Culture*. Seattle: University of Washington Press, 2017.
- [Ricard, Virginia. "Edith Wharton, Translator." *Transatlantica 2* \(2022\).](#)
- [Sandu, Corina. "Le discours médiatique transatlantique avant 1900: L'exemple de la première tournée de Sarah Bernhardt en Amérique." *Nineteenth-Century French Studies* 52, no. 1-2 \(2023\): 123-38.](#)
- [Schneller, Katia. "Sur les traces de Rosalind Krauss. La réception française de la notion d'index. 1977-1990." *Études photographiques*, no. 21 \(2007\): 123-43.](#)

Auteurs

- [Anaïs Fléchet](#) - Sciences Po Strasbourg

Anaïs Fléchet est professeure d'histoire contemporaine à Sciences Po Strasbourg et membre du Laboratoire interdisciplinaire en Etudes Culturelles (CNRS - UMR 7069). Ses travaux portent sur la circulation des pratiques artistiques dans l'espace atlantique, l'histoire culturelle du Brésil et le rôle de la musique dans les relations internationales. Elle co-dirige la plateforme Transatlantic Cultures.

Anaïs Fléchet is professor of modern history at Sciences Po Strasbourg and member of the Laboratoire interdisciplinaire en Etudes Culturelles (CNRS - UMR 7069). Her research focuses on music and international history, Brazilian cultural history, and the circulation of artistic practices in the Atlantic Area. She is the co-director of the Transatlantic Cultures digital platform.

- [Florencia Dansilio](#) - Sorbonne Nouvelle

Florencia Dansilio est docteure en sociologie de l'Université Sorbonne Nouvelle et post-doctorante du Label Création Arts et Patrimoines à l'Ecole des hautes études en sciences sociales (CRAL-EHESS). Actuellement elle est enseignante invitée à l'Ecole des beaux arts à Montevideo, Uruguay. Ces travaux portent sur le théâtre latino-américain contemporain et la circulation transatlantique de pratiques et de concepts artistiques.

Florencia Dansilio is Phd in sociology from Sorbonne Nouvelle University and is currently a postdoctoral fellow of the Labex Création Arts Patrimoine at the École des Hautes Etudes en Sciences Sociales (CRAL-EHESS). She is Visiting Teaching Scholar at the School of Fine Arts in Montevideo, Uruguay. Her major work focuses on contemporary Latin American theater and the transatlantic circulation and dissemination of artistic practices and concepts.

- [Ana Paula Cavalcanti Simioni](#) - Universidade de São Paulo

Ana Paula Simioni is Associated professor in Sociology of Art from USP, with postdoctoral degree in Art History at Ecole Normale Supérieure (rue d'Ulm). Since 2000 she has been studying the history of women artists in Brazil (19th-20th centuries), as well as the circulation of artistic models between France and Brazil.

- [Clara Bouveresse](#) - Evry/Paris Saclay

Clara Bouveresse est maîtresse de conférences en études anglophones à l'Université d'Evry/Paris Saclay. Spécialiste de photographie, elle a publié à partir de sa thèse une Histoire de l'agence Magnum (2017). En 2019, elle était commissaire de l'exposition Unretouched Women. Eve Arnold, Abigail Heyman, Susan Meiselas, présentée au festival des Rencontres de la Photographie d'Arles, avec un catalogue publié par Actes Sud.

Clara Bouveresse is an associate professor at the University of Evry and a photography specialist. She published in 2017 a History of Magnum Photos, based on her PhD dissertation. In 2019, she curated the exhibition Unretouched Women. Eve Arnold, Abigail Heyman, Susan Meiselas at the Rencontres d'Arles, with an exhibition catalogue published by Actes Sud. She also published in the Photo File collection (Actes Sud, Thames and Hudson) the three volumes dedicated to women photographers.