

## INTERNATIONAL CONFERENCE

SECOND CIRCULAR LETTER

### *Women as Cultural Producers: Artistic Transatlantic Connections and Exchanges in the 20th-Century*

**June 24, 25, and 26, 2026, Centro de Ciencias Humanas y  
Sociales del Consejo Superior de Investigaciones Científicas,  
CSIC, and Residencia de Estudiantes, Madrid**

In the 20th century, the Atlantic became a setting for successive displacements, resulting in complex cultural and artistic exchanges. The ocean emerged as a shared space of experiences and a site of common histories shaped by the wounds of colonialism and its enduring power dynamics. Migrations, exiles, and journeys across the Atlantic fostered a cultural dialogue crucial to contemporary artistic practices. However, traditional historiography has largely overlooked the contributions of women in this context.

For this reason, the **International Conference *Women as Cultural Producers: Transatlantic Artistic Connections and Exchanges in the 20th-Century*** invites critical reflection on the roles played by women and dissident groups in shaping cultural and artistic dynamics—including visual and sound arts—between Europe and Latin America, from critical, transcultural, and feminist perspectives.

Transatlantic interactions during the turbulent twentieth century unfolded amid economic crises and authoritarian regimes, which propelled processes of migration, exile, and the pursuit of creative strategies to survive and subvert adverse circumstances and imbalances. Adopting an intersectional and critical lens to study cultural productions by women artists provides an innovative perspective on this heterogeneous diasporic space. This approach enables us to rewrite art and cultural histories through notions of contact, displacement, and resistance.

As part of a collective effort to reconstruct a more inclusive, plural, and situated cultural memory, we propose exploring these processes through the lenses of cultural studies, art history, music history, and related disciplines. We welcome proposals from emerging and established



scholars, as well as doctoral students, that address the role of female creators and their cultural production in connection with the following topics:

### **1. Networks and Spaces of Exile**

The establishment of solidarity and exchange networks within experiences of displacement, including the creation and management of institutions or alternative spaces that functioned as platforms for sociability, education, professionalization, and hospitality—such as galleries, homes, clubs, journals, artistic collectives, associations, etc. Special attention will be given to studies adopting an intersectional gender perspective that examine strategies developed to resist oppression and structural patriarchal conditions.

### **2. Non-Hegemonic Artistic Practices**

Alternative, subcultural, intermedia, or underground artistic practices, and their use as forms of resistance, empowerment, or subversion. Our focus will be on the reappropriation of art forms that have historically been undervalued or marginalized, particularly those associated with women, such as textile art, crafts, illustration, photography, collage, mail art, and sound and performance art.

### **3. Recovering Overlooked Figures**

Case studies that highlight lesser-known figures from various disciplines, such as the visual arts, music, and sound art, as well as research on the careers of cultural agents and art historians. Of particular interest are projects that make visible previously unknown biographies and trajectories.

### **4. Transcultural Dialogues in the Visual and Sound Arts**

This section explores intercultural dynamics within artistic productions, including engagement with local communities, reception processes, and the appropriation of indigenous or native practices. This section encourages research into cultural exchanges and creative dialogues stemming from displacement through transcultural and decolonial approaches in local contexts.

### **5. Sound Art and Music**

Research on women composers, instrumentalists, vocalists, sound artists, conductors, educators, producers, or cultural managers in the musical field, whose artistic and professional practices challenge traditional gender roles in music and sound art.



## 6. Methodological and Historiographical

### Challenges: Preserving, Curating, Listening, and Archiving

Critical reflections on practices and methodologies for a feminist and queer transatlantic cultural history. We welcome proposals that seek to challenge dominant patriarchal historiographies and genealogies, as well as initiatives of curatorial, archival, or musical recovery. Topics may include questions concerning the transmission of memory among women and other historically marginalized groups.

This international conference marks the final event of the I+D+i research project HACEDORAS – *Women as Cultural Producers: Artistic Transatlantic Connections and Exchanges in the 20th Century* (PID2022-142633OA-I00), funded by the Spanish Ministry of Science, Innovation and Universities, the State Research Agency, and FEDER funds “A way of making Europe.” The project is directed by **Carmen Gaitán Salinas** (Institute of History, Spanish National Research Council – CSIC).

**Marsha Meskimmon** (Loughborough University, United Kingdom) will deliver the keynote lecture and **Sebastiaan Faber** (Oberlin College, United States) will give the closing lecture. Conference panels will be preceded by short framing lectures delivered by national and international experts, including Claudia Cendales (global dis:connect, Bogotá), Josebe Martínez (University of the Basque Country), Patricia Mayayo (Universidad Autónoma of Madrid), Carmen Noheda (Complutense University of Madrid), Miriam Oesterreich (Universität der Künste Berlin), and Henar Riviére (Complutense University of Madrid).

The lecture program will be accompanied by concerts and listening sessions. The event will feature the world premiere of a work by contemporary composer **Marisa Manchado**, inspired by poems written by Manuela Ballester. The piece will be brought to life by soprano María Rey-Joly and pianist Ana Benavides. We will also present a concert by guitarist **Samuel Diz**, devoted to 20th-century transatlantic female composers and a concert/listening session with **Menhir**, an ambient and experimental music collective formed by musicians Coco Moya and Iván Cebrián, among other musical performances. The program will encourage reflection on the role of women as cultural producers at the intersection of music and visual arts.

*HACEDORAS* aims to foster a space for dialogue among scholars and to build academic and artistic networks that support research from critical gender and transcultural perspectives. A collective volume featuring a selection of contributions from the conference is planned for publication.



Proposals for participation must include:

- **Title** and **summary** (300 words in English or Spanish) of the research to be presented, indicating the section.
- **Short biography** (150 words) including personal details (full name, affiliation, and email address).

Please send your proposals as a single PDF document to [congreso@hacedoras.es](mailto:congreso@hacedoras.es) before **December 15, 2025**. Notifications of acceptance will be sent on February 1, 2026.

We prefer in-person attendance, but we will accept proposals for contributions via videoconference on an exceptional basis for those unable to travel to Madrid.

SCIENTIFIC DIRECTION:

- Carmen Gaitán Salinas (Instituto de Historia, CSIC)

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- Sol Izquierdo de la Viña (New York University / Instituto de Historia, CSIC)
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- Beatriz Fontán

## ORGANIZED BY:

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## IN COLLABORATION WITH:

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- Asociación de Mujeres Investigadoras y Tecnólogas (AMIT)



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**Hacedoras  
de Cultura**

conexiones e intercambios artísticos  
transatlánticos en el siglo XX  
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