

WOMEN'S REPRESENTATION IN BRAZILIAN ART: A STUDY OF AMAZONIAN WOMEN ARTISTS FROM THE LATE 19TH CENTURY TO THE MID-20TH CENTURY



This abstract forms part of the doctoral research project *Female Representation in Brazilian Art: Contributions of Amazonian Women Artists from the Late Nineteenth to the Mid-Twentieth Century*. The study seeks to recover and analyze the artistic production and trajectories of women in Brazilian Art through the works and archives of five artists active in the first half of the twentieth century in the Amazon region of Pará: Julieta de França (1870–1951), Antonieta Feio (1897–1980), Iris Pereira (1909–1987), Estela Campos (1929–2022), and Tereza Bandeira (1924–2011). The objective is to highlight the contributions of women artists from the Amazon—specifically from the state of Pará—to the landscape of Brazilian Art between the late nineteenth century and the first half of the twentieth century. These artists were kept outside official narratives, and even when they participated in formal art circuits, they did not occupy positions of prominence comparable to those granted to male artists. To address this gap, the research relates aspects of art historiography to the artistic production of these Amazonian artists, aiming to articulate a historiographic narrative grounded in the collections found in museums and public archives. This approach enables the reconstruction of their trajectories as central, rather than marginal, figures. By engaging with the artistic production of Northern Brazil, the study seeks to insert this visual output into broader scholarly debates, so that information, data, and chronological markers can be more effectively integrated into national art historical discourse. Thus, one of the guiding principles of this research is a focus on the artistic production of women, in order to problematize the formation of the visual arts in the Northern region of Brazil in contrast to other parts of the country. The study proposes a critical discussion grounded in the theoretical and methodological framework of the Social History of Brazilian Art, approached from the perspective of women artists who are from, or who settled in, the Brazilian Amazon. It aims to demonstrate that these artists introduced significant innovations, calling for a re-evaluation of their place within the canonical system of Brazilian Art History and reinforcing female representation within its historiography.

KEYWORDS: Female representation in Brazilian art, Amazonian women artists, art historiography and canon formation, Social History of Art, Regional artistic narratives (Northern Brazil), Gender and artistic trajectories

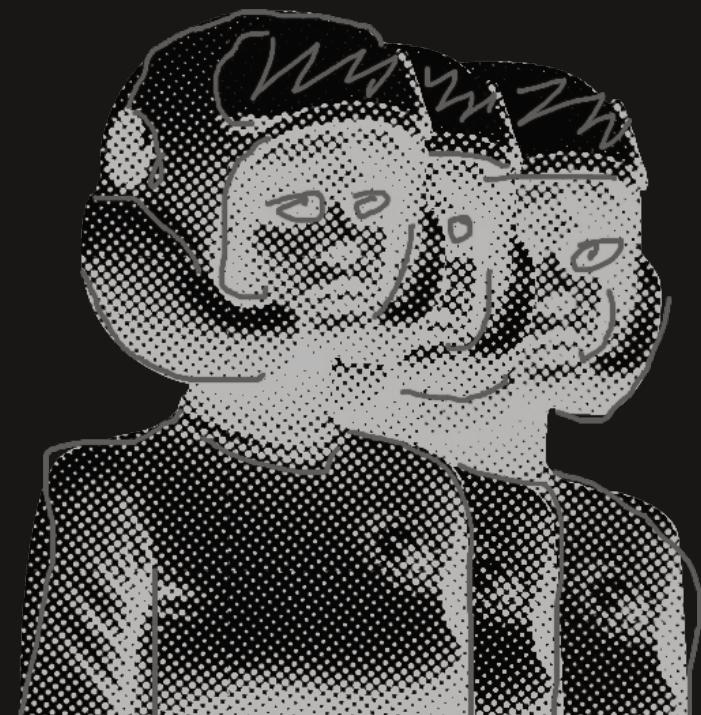


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27