

ELLES SONT À L'ŒUVRE

LES COLLECTIONS DES MUSÉES D'ART ANCIEN
AU PRISME DU GENRE



Sandra Camarra, *Milagros*, 2008 © Sandra Camarra, courtesy of the artist

WOMEN AT WORK

COLLECTIONS IN ANCIENT ART MUSEUMS
THROUGH THE LENS OF GENDER

COLLOQUE INTERNATIONAL / INTERNATIONAL SYMPOSIUM
16 ET 17 FÉVRIER 2026

Organised by AWARE: Archives of Women Artists, Research and Exhibitions
and the musée du Louvre

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Poursuivant la réflexion du cycle de conférences *Artistes femmes au musée ? Regards actuels* au musée du Louvre en 2014, ce colloque entend dépasser le constat de la sous-représentation des œuvres d'artistes femmes dans les collections permanentes pour examiner les transformations épistémologiques qu'implique leur inclusion en croisant approches théoriques et pratiques muséales.

Le musée joue un rôle dans la société en tant que lieu de savoir et, par conséquent, de pouvoir. En rendant visibles les objets et en les inscrivant dans des récits, il contribue à construire des narrations dominantes et, à travers elles, des imaginaires collectifs. Les réflexions en histoire de l'art, en muséologie et en études de genre interrogent les hiérarchies entre artistes, œuvres et techniques, ainsi que les conditions de formation et d'exercice de la profession d'artiste. En s'appuyant également sur les études postcoloniales, ces approches insufflent des changements dans les musées. En se concentrant sur les collections permanentes d'art ancien, moins étudiées que les expositions temporaires et les collections d'art moderne et contemporain, ce colloque met en lumière des propositions muséales créant de nouvelles manières de donner à voir et à comprendre. De nombreux musées ont ainsi initié des programmes de recherche, expérimenté des accrochages, mis en œuvre de nouveaux récits et formes de transmission.

Ces démarches remettent en question les critères d'évaluation fondés sur des canons établis, ainsi que les mythes persistants qui continuent à modeler l'histoire de l'art. Plusieurs interrogations émergent alors : les études de genre peuvent-elles contribuer à repenser le musée en profondeur ? Les propositions formulées perdent-elles nécessairement leur radicalité lorsqu'elles s'inscrivent dans une institution ? Quelles expérimentations, passées et récentes, ont vu le jour dans ce domaine, et quels en sont les résultats ?

En réunissant un panel international de conservateurs, conservatrices, universitaires et artistes, ce colloque, coorganisé par AWARE : Archives of Women Artists, Research & Exhibitions et la Direction des études muséales et de l'appui à la recherche du musée du Louvre, invite à mobiliser le potentiel transformateur des recherches menées au croisement de l'histoire de l'art, de la muséologie et des études de genre pour inventer le musée de demain.

In 2014, the Musée du Louvre held a lecture series, entitled *Women Artists at the Museum? Current Perspectives*. Building on this line of thought, the present symposium moves beyond acknowledging the underrepresentation of women artists in permanent collections: through a combination of theoretical approaches and real-world case studies, this symposium aims to explore the epistemological shift that must occur for women artists to take their rightful place in museum collections.

Museums play a key role in society as spaces of knowledge and, by extension, spaces of power. By rendering objects visible and enshrining them in cultural consciousness, museums contribute to creating dominant narratives and collective imaginaries. Study in the fields of art history and museology, in particular gender studies, challenges the existing hierarchies among artists, artworks and methods, and critically examines the conditions under which artists train and work. This feminist approach, which also draws on postcolonial theory, is driving change in museum practices. The present symposium will explore museum initiatives engaged in new ways of seeing and cultivating understanding, with a special focus on permanent collections of historical art, an area that has been subject to less study than temporary exhibitions and collections of modern and contemporary art. Many historical art museums are already at work developing research programmes, curating exhibitions and mobilising new narratives and new modes of making art visible.

Such work challenges evaluation criteria based on established canon, and pushes back on the prevailing myths and misconceptions that continue to shape art history. This naturally gives rise to pressing questions: Can gender studies play a role in fundamentally remaking museums? Does a radical initiative necessarily lose its edge when presented in an institutional setting? What projects in this vein, both past and present, have already been carried out, and with what results?

Organised jointly by AWARE: Archives of Women Artists, Research and Exhibitions and the Musée du Louvre Museum Studies and Research Support Department, this international symposium will bring together curators, academics and artists working at the intersection of art history, museology and gender studies, to harness the transformative potential that this interdisciplinary space holds for building the museums of tomorrow.

Lundi 16 février 2026

École du Louvre, amphithéâtre Michel-Ange

9h30 Mots de bienvenue / Opening Remarks

Claire Barbillon, directrice / Director, École du Louvre

Françoise Mardrus, directrice des études muséales et de l'appui à la recherche / Director of Museum Studies and Research Support, musée du Louvre

Camille Morineau, conservatrice et co-fondatrice d'AWARE : Archives of Women Artists, Research & Exhibitions / Heritage Curator, musée national d'Art moderne-Centre Pompidou, and Co-founder of AWARE

Julie Botte, coordinatrice de projets, direction des études muséales et de l'appui à la recherche / Project Coordinator, Department of Museum Studies and Research Support, musée du Louvre

Et **Matylda Taszycka**, responsable des programmes scientifiques à AWARE / Head of Research Programmes at AWARE, musée national d'Art moderne-Centre Pompidou

9h45 Method or Ideology? What's at Stake? Possible Strategies

Griselda Pollock, professeure émérite en histoires sociales et critiques de l'art, Université de Leeds / Professor Emerita of Social and Critical Histories of Art, University of Leeds

Has half a century of feminist critique substantially impacted museum practice and public consciousness? In *Old Mistresses*, 1981 / *Maîtresses d'autrefois*, 2023, Roszika Parker and I identified the structural hierarchy in the discipline of Art History / Museum Culture valuing men over women, Western art over other world cultures, painting and sculpture over art with thread, cloth, or ceramic, etc. Marxist and post-colonial critical Museology identified museums as ideological producers of national identity and acculturation while also enshrining colonialist hierarchies. Neither can be corrected by mere addition. The problem is not

museological but still brutally ideological, thus denying the public access both to understanding of official culture's servicing of power and its hierarchies of class, gender, race, and sexualities and to transformative encounters with works of art presented as equivocal agents of cultural meaning and sites of human diversity and complexity. How can these become curatorial strategy?

Griselda Pollock, professor emerita of Social & Critical Histories of Art, University of Leeds, received 2024 Nessim Habib World Prize (Geneva), 2020 Holberg Prize, 2023 CAA Life-time Achievement Award for Writing on Art, 2010 CAA Distinguished Feminist Award for Promoting Equality in Art. Texts include *Old Mistresses: Women, Art and Ideology* with Rozsika Parker (1981; 4th edition: 2022, now in Japanese, Spanish, French, Italian & Polish), *Encounters in the Virtual Feminist Museum* (2007), *Differencing the Canon* (1999), *Charlotte Salomon in the Theatre of Memory* (2018), *Killing Men & Dying Women: Imagining Difference in 1950s New York Painting* (2022), *WOMAN IN ART: Helen Rosenau's 'Little Book' of 1944* (2023).

10h15 Questions

Session 1 : Études des présences : revisiter les collections permanentes / Mapping Presence: Revisiting Permanent Collections

Modération : **Chuong-Đài Võ**, commissaire d'exposition, autrice, éditrice et professeure, École nationale supérieure d'arts de Paris Cergy / Curator, Researcher, Editor, and professor, École Nationale Supérieure d'Arts de Paris Cergy

Chuong-Đài Võ is a curator, researcher, editor, and professor based in Paris. Her current projects include an exhibition at Cité internationale des arts about sites of internationalism in Paris, co-curated with Charles Esche; and a book about the Prague-based, artist-run space Display and the development of contemporary art in post 1989, former Eastern Europe. Most recently, she was Artistic Director of the Africa-Asia Festival in Dakar and co-editor of *The Museum is Multiple: Van Abbemuseum 2004-24*.

10h30 Être femme dans la Galerie du temps

Annabelle Ténèze, directrice, Musée du Louvre-Lens / Director, Musée du Louvre-Lens

Espace emblématique du Louvre-Lens qui réunit plus de 5 000 ans d'histoire, la Galerie du temps propose depuis décembre 2024 un accrochage renouvelé, élargi dans la géographie et le temps. Cette démarche est accompagnée d'une médiation participative inédite menée avec deux cents habitantes et habitants du territoire, dont l'association Femmes en avant de Liévin. En croisant les œuvres, leurs contextes et parfois les silences de l'histoire, le parcours muséal propose une lecture renouvelée des collections en accordant une attention nouvelle aux représentations de femmes à travers les siècles et aux artistes femmes, longtemps restées marginales et peu identifiées dans le récit de l'histoire de l'art. Figures mythologiques, saintes, reines, allégories, modèles, artistes femmes, représentations anonymes... Les œuvres témoignent autant des regards portés sur les femmes que des sociétés qui les ont produites. Nourrie par les recherches récentes, par le regard des artistes d'aujourd'hui et par celui des publics, cette approche pense le musée comme un lieu vivant, ouvert et inclusif, où les œuvres du passé dialoguent avec les enjeux contemporains d'égalité et de transmission, par-delà les territoires, les époques, et sans hiérarchie, ni entre les arts, ni entre les personnes.

Annabelle Ténèze est depuis 2023 directrice du Louvre-Lens, où elle porte le projet de Louvre en partage. Depuis son arrivée, elle a conduit le renouvellement de la Galerie du temps et le Louvre-Lens a accueilli les expositions *Exils. Regards d'artistes* (2024), *Icônes venues d'Ukraine* (2024), *S'habiller en artiste. L'artiste et le vêtement* (2025) et *Gothiques* (2025). Ancienne élève de l'École nationale des Chartes et de l'Institut national du Patrimoine, Annabelle Ténèze a débuté sa carrière en 2006 en tant que conservatrice responsable des collections d'art graphique au Musée national Picasso-Paris. En 2012, elle prend la direction du Musée d'art contemporain de la Haute-Vienne - Château de Rochechouart. En 2017, elle devient directrice générale des Abattoirs, qui réunit le Musée d'art moderne et contemporain de la Ville de Toulouse et le Fonds régional d'art contemporain Occitanie. Elle a co-organisé

plusieurs expositions consacrées aux artistes femmes (*Peindre, dit-elle*, 2015-2017, Musée d'art contemporain de Rochechouart ; Musée des Beaux-arts de Dôle, *L'Iris de Lucy. Artistes africaines contemporaines*, 2015-2016, MUSAC, León ; Musée d'art contemporain de Rochechouart ; CAAM, Las Palmas de Gran Canaria) et conçu de nombreuses rétrospectives d'artistes femmes, dont Marion Baruch, Jacqueline de Jong, Hessie, ORLAN, Niki de Saint-Phalle, Carolee Schneemann, etc.

11h **Women Artists and Rome's Civic Museums: Rethinking Collections and Narratives**

Ilaria Miarelli Mariani, directrice, Museo di Roma et musées municipaux de Rome / Director, Municipal Museums of Rome, et **Ilaria Arcangeli**, chercheuse / Researcher

Over the past years, a sustained research and curatorial programme has focused on rediscovering and reappraising women artists in Rome's civic museum collections. The exhibition *Roma Pittrice* proved pivotal in fostering a renewed valorisation of these works and led to the decision to establish a permanent room displaying a selection of the works presented on that occasion. The project has developed through systematic cataloguing campaigns of the nineteenth-century collections, begun before the exhibition and still ongoing, leading to new identifications and reattributions of works previously considered anonymous or attributed to male relatives. More recently, at the Gallery of Modern Art, the mural paintings by the Carmelite nun Eufrasia, preserved in the former convent complex now serving as the gallery's seat, have been returned to public view, further extending this strategy of recovery and reintegration of women artists into museum narratives.

Ilaria Miarelli Mariani is a Full Professor of Museology and Art and Restoration Criticism at La Sapienza University of Rome. Since 2023, she has been Director of the Civic Museums of Rome and is President of CUNSTA (Consulta Universitaria Nazionale di Storia dell'Arte). She is a member of doctoral and museum boards, including the Galleria Borghese. An expert in Roman art, museology, collecting, and the history of taste, she has

published over one hundred research works, including important monographs. She curated the catalogue of 19th-century painting at Palazzo Braschi and major exhibitions such as *Tiziano, Lotto, Crivelli and Guercino. The Masterpieces of the Podesti Pinacoteca, Roma Pittrice. Women Artists at Work between the 16th and 19th Centuries*, and *Impressionismo e oltre. Masterpieces from the Detroit Institute of Arts*.

Ilaria Arcangeli earned her PhD in Cultural Heritage Studies from the University of Chieti-Pescara (2025), with a dissertation focused on early modern women artists active in Rome between the 16th and 17th centuries. Her broader interests include early modern art collecting, documentation photography, and cultural heritage conservation. Arcangeli has collaborated with major Italian institutions such as the Borghese Gallery, the Barberini Corsini National Galleries and the Royal Museums of Turin. She co-curated the exhibition *Roma Pittrice* at the Museum of Rome and currently collaborates with the same museum. She is also a researcher at the University of Perugia on a project related to the digitisation of heritage affected by earthquakes in central Italy.

11h30 Questions

11h45 Pause

12h **Françoise d'Eaubonne : la lutte des sexes à partir d'œuvres du musée du Louvre**

Fabienne Dumont, historienne de l'art, critique d'art et professeure à l'université Jean-Monnet-Saint-Etienne / Art Historian, Art Critic and Professor at Jean Monnet University in Saint-Étienne

Histoire de l'art et lutte des sexes est publié en 1978 par Françoise d'Eaubonne. Dans cet ouvrage, la pionnière de l'écoféminisme prend appui sur de nombreuses œuvres du musée du Louvre, qu'elle investit de son regard féministe passionné, érudit et iconoclaste. Nourrie des débats de son époque, en lien à une histoire sociale et marxiste de l'art, elle puise à de nombreuses disciplines pour décrypter la position des femmes dans les représentations,

qu'elle enchâsse dans la prise en compte de la position des artistes dans le champ de l'art, vis-à-vis de leurs commanditaires, de la morale sexuelle de leur époque, etc. Nous reprendrons quelques exemples tout en précisant le parcours de Françoise d'Eaubonne.

Fabienne Dumont est professeure d'histoire de l'art contemporain à l'université Jean-Monnet-Saint-Étienne. Parmi ses ouvrages : *Des sorcières comme les autres. Artistes et féministes dans la France des années 1970* (PUR, 2014) ; (dir.), *La rébellion du Deuxième Sexe. L'histoire de l'art au crible des théories féministes anglo-américaines (1970-2000)* (Les presses du réel, 2011) ; *Nil Yalter. À la confluence des mémoires migrantes, féministes, ouvrières et des mythologies* (MAC VAL, 2019) ; *Nil Yalter. Entretien avec Fabienne Dumont* (Manuella Éditions / Aware, 2019) ; (dir.), *Alice Neel* (ER Publishing, 2022) ; (dir.), *Françoise d'Eaubonne, Histoire de l'art et lutte des sexes* [1978] (Les presses du réel, 2025).

12h30 “Había creído que teníamos el derecho de ir a los museos”. Género y prácticas museológicas en el Museo Nacional de Bellas Artes, Chile / “I had believed that we had the right to go to museums”. Gender and Museum Practices at the Museo Nacional de Bellas Artes, Chile

Communication en espagnol avec traduction consécutive en anglais / Communication in Spanish with consecutive translation into English

Gloria Cortes, conservatrice, Musée des Beaux-Arts du Chili / Heritage Curator, Fine Arts Museum of Chile

Drawing on a quote from the Argentinean poet Alfonsina Storni (1919), this presentation will review the methods and systems employed by museums to incorporate women into their core agendas. More specifically, we will examine the initiatives implemented at the Museo Nacional de Bellas Artes de Chile and the challenges it has faced in developing a gender agenda that ensures the inclusion and equality of women, girls and adolescents in its programmes and in its critical review of its collections.

Gloria Cortes is an art historian and curator at Museo Nacional de Bellas Artes, Chile. Her areas of specialisation include gender studies, feminism, and networks and associations in 19th - and 20th - century modern art. Author of *Modern Women: Stories of Women in Chilean Art* (1900-1950). She has curated exhibitions such as “(en)clave Masculino (2016)”, “Desacatos. Feminine Artistic Practices, 1835-1939” (2017) “Yo soy mi propia musa. Latin American female painters between the wars (1919-1939)” (2019); “Laura Rodig. What the soul does to the body, the artist does to the people” (2020) and “Luchas por el arte. Map of relationships and disputes over the hegemony of art (1843-1933)” (2022-2024), all of which were developed at the MNBA.

13h Questions

13h15 Pause déjeuner / Lunch break

Session 2 : Au-delà des beaux-arts : hiérarchie des genres / Beyond the Fine Arts: Hierarchies of Genre and Gender

Modération : **Stéphanie Deschamps-Tan**, conservatrice, département des Sculptures, musée du Louvre / Heritage Curator, Sculpture Department, musée du Louvre

Stéphanie Deschamps-Tan is a graduate of the École du Louvre, the Sorbonne-Nouvelle, and the Institut national du Patrimoine. She is a curator at the Louvre Museum's Sculpture Department, where she is responsible for the sculpture collections from the first half of the 19th century. She worked on the French sculptress Noémi Constant. Her present research focuses on French Neoclassicism, particularly Joseph Chinard and François-Joseph Bosio, and the influence of Antonio Canova in France. She also teaches at the École du Louvre and has curated numerous exhibitions, most recently on the representation of childhood (Le Mans, Bordeaux, 2025).

14h30 **Making Her Mark: Lessons Learned From a Woman-Centered History of European art**

Andaleeb Badiee Banta, conservatrice en chef d'arts graphiques et cheffe de service, National Gallery of Art, Washington D.C. / Senior Curator and Division Head, Andrew W. Mellon Prints and Drawings, National Gallery of Art, Washington DC

In 2023-24, the exhibition *Making Her Mark: A History of Women Artists in Europe, 1400-1800* was intended as an ambitious corrective to widely held – if not always openly acknowledged – assumptions that women artists of this period were rare, or that their works were less significant than those by their male counterparts. The project presented an alternative narrative of European art that prioritized women's artistic production across media and apart from traditional male-centered standards. This talk will share insights gained about methodology, limitations, and historical/current biases that inform approaches to materiality and gender in museum practice.

Andaleeb Badiee Banta is the Andrew W. Mellon Senior Curator of Prints and Drawings at the National Gallery of Art in Washington. A specialist in Renaissance and Baroque European art, Dr. Banta has held curatorial positions at the Allen Memorial Art Museum at Oberlin College and the Baltimore Museum of Art. She has particular interest in the material and social aspects of works of art, and in illustrating the relevance of historical art. Her work has been supported with fellowships and grants from the Fullbright Foundation, the American Academy in Rome, and the National Endowment for the Humanities.

15h **La Musée à Poitiers : histoire et avenir d'un engagement pour les artistes femmes**

Camille Belvèze, conservatrice / Curator, **Manon Lecaplain**, directrice et conservatrice / Director and Curator, Musée Sainte-Croix, Poitiers

En 2024, les musées de Poitiers se sont enrichis d'une acquisition exceptionnelle : la collection La Musée, composée de plus de

500 œuvres d'artistes femmes. Avec des pièces datées du XVII^e au XXI^e siècle, ce fonds constitue pour sa donatrice Eugénie Dubreuil une contre-proposition au discours dominant, excluant les femmes de l'histoire de l'art. Ce don confirme l'identité du musée Sainte-Croix comme lieu de référence pour la valorisation des artistes femmes en France, selon une démarche initiée dès les années 1980. La dotation financière qui l'accompagne va permettre à l'institution poitevine d'approfondir cet engagement historique, en renforçant le lien avec la recherche.

Conservatrices du patrimoine aux musées de Poitiers, **Camille Belvèze** et **Manon Lecaplain** ont assuré le commissariat de l'exposition « La Musée : une collection d'artistes femmes » présentée au musée Sainte-Croix du 6 décembre 2024 au 18 mai 2025. En partenariat avec le collectif F.A.R. (Femmes Artistes en Réseaux) et l'université de Poitiers, elles organisent les Rencontres de La Musée afin de rassembler professionnel.les du monde de l'art et chercheur.euses autour des enjeux liés à la valorisation des artistes femmes. La première édition de ces rencontres, ouvertes au public, se tiendra les 23 et 24 avril 2026 au musée.

15h30 Questions

15h45 Pause

16h **Revisiter les collections au prisme du genre. Deux projets au Musée National de la Céramique et des Arts Somptuaires de Valencia**

Liliane Cuesta Davignon, conservatrice, Musée National de la Céramique de Valencia / Heritage Curator, National Museum of Ceramics, Valencia

En partant de la prémisse que le genre peut être un outil utile à l'interprétation des collections, le Musée National de la Céramique et des Arts Somptuaires a développé deux projets. Sous la direction de l'Université de Valencia, le projet « Relectures. Itinéraires muséaux au prisme du genre » met en réseau 18 musées en créant des parcours à partir d'objets relus au prisme du genre. À partir

d'une approche intersectionnelle, le projet « Le palais de Dos Aguas en tant qu'espace domestique. Un regard de genre et de classe » a pour objectif de construire un nouveau discours sur l'immeuble qui abrite le musée.

Liliane Cuesta Davignon a étudié histoire de l'art et muséologie à l'École du Louvre et a obtenu une maîtrise en histoire de l'art à Paris IV-La Sorbonne. Depuis 2005, elle est conservatrice au Musée National de la Céramique et des Arts Somptuaires. Depuis 2017, elle fait partie du groupe de travail « Musées et genre » du Réseau des Musées d'Histoire de Catalogne et du projet « Relectures. Itinéraires muséaux au prisme du genre ». Elle est l'auteure de *Repenser le musée. Un guide féministe de réflexion et d'action* (2025). En 2023, elle a coprésidé la consultation régionale de l'UNESCO sur l'éducation artistique et culturelle. Elle est membre d'ICOM depuis 2012.

16h30 **Rethinking Porcelain in *Monstrous Beauty***

Iris Moon, conservatrice adjointe pour la sculpture et les arts décoratifs européens, Metropolitan Museum of Art / Associate Curator, European Sculpture and Decorative Arts, The Metropolitan Museum of Art

This talk explores the exhibition, *Monstrous Beauty: A Feminist Revision of Chinoiserie* (2025), and how the decorative arts, especially a “minor” genre like porcelain, can operate as an unexpected site for powerful revisionist frameworks that challenge past assumptions. When porcelain arrived in early modern Europe from China, it led to the rise of Chinoiserie, a decorative style that encompassed Europe's fantasies of the East and fixations on the exotic, along with new ideas about women, sexuality, and race. Far from being trivial, this exhibition explored how porcelain shaped both European women's identities and racial and cultural stereotypes around Asian women.

Iris Moon is responsible for European ceramics and glass at The Metropolitan Museum of Art, where she recently curated the exhibition, *Monstrous Beauty: A Feminist Revision of Chinoiserie* (2025). In addition to her curatorial work, she is the author of *Melancholy Wedgwood* (2024) and *Luxury after the Terror* (2022), and co-editor with Richard Taws of *Time, Media and Visuality in Post-Revolutionary France* (2021). She earned her PhD at Massachusetts Institute of Technology and has taught at Pratt Institute, Cooper Union, and The Institute of Fine Arts, New York University.

17h Questions

17h15 Fin de la première journée / End of the first day

Mardi 17 février 2026

École du Louvre, amphithéâtre Michel-Ange

9h30 Mots de bienvenue / Opening Remarks

Carolina Hernández Muñoz, chargée des réseaux internationaux / Head of International Networks, AWARE, et **Matylda Taszycka**, responsable des programmes scientifiques / Head of Research Programmes, AWARE, musée national d'Art moderne-Centre Pompidou

Session 3 : Polysémie des collections : raconter des récits multiples / Collections as Polysemous Spaces: Narrating Multiple Histories

Modération : **Clovis Maillet**, artiste performeur et historien médiéviste / Performance Artist and Medieval Historian

Clovis Maillet est historien médiéviste et artiste. Il a publié *La parenté hagiographique* (2014), *Les genres fluides* (2020), *Un Moyen âge émancipateur* (avec Thomas Golsenne, 2021) et *Ecotransféminismes* (avec Emma Bigé, 2025). Il pratique la performance, l'installation et réalise des films depuis le début des années 2000, avec Louise Hervé et d'autres artistes. Il a co-écrit le spectacle *Medieval Crack* avec le collectif Foulles.

9h45 To make History, *Histories*

Isabella Rjeille, conservatrice / Curator, Museu de Arte de São Paulo Assis Chateaubriand

Since 2017, the Museu de Arte de São Paulo Assis Chateaubriand (MASP) has organized its annual program around different *Histórias* [Histories], an initiative led by its Artistic Director, Adriano Pedrosa. The word *Histórias*, in Portuguese, encompasses fiction and non-fiction, personal or political accounts, possessing a speculative, plural, and polyphonic character. This lecture will analyze how these cycles, such as *Afro-Atlantic Histories* (2018); *Women's Histories, Feminist Histories* (2019) and *Queer Histories* (2024), has impacted and reshaped MASP's collection, known to be the "most important collection of European art in the Southern Hemisphere". This presentation will draw on the Museum's history and how architect Lina Bo Bardi's ideas inspired a new approach to a more inclusive and diverse collection.

Isabella Rjeille is curator, writer and editor. She works as curator at Museu de Arte de São Paulo Assis Chateaubriand (MASP) and is currently working as a co-curator, along with Vivian Crockett, of the Sixth New Museum Triennial, opening in 2026 in New York. At MASP, she has curated and co-curated monographic and group exhibitions including *Histories of Ecology* (2025), *Lia D Castro: Everywhere, Nowhere* (2024), *Melissa Cody: Webbed Skies* (2023), *Cinthia Marcelle: By Means of Doubt* (2022), *Brazilian Histories* (2022), *Maria Martins: Tropical Fictions* (2021), *Feminist Histories: Artists After 2000* (2019), *Djanira: Picturing Brazil* (2019), *Lucia Laguna: Neighborhood* (2018), among others.

10h15 A Black Feminist Ethics of Inclusion and Experiments in Polyvocality

Stephanie Sparling Williams, conservatrice des collections d'art américaines Andrew W. Mellon, Brooklyn Museum / Andrew W. Mellon Curator of American Art, Brooklyn Museum

Examining the 2024 transformation of the Brooklyn Museum's American art collection galleries, this talk introduces new and experimental Black Feminist models for collection engagement and interpretation. Stephanie Sparling Williams argues that people outside of art institutions bring different questions, expectations, and experiences to this work than art historians and curators, and that myriad perspectives result in richer encounters with and understandings of museum collections. Through a range of voices across numerous (and often unexpected) formats, visitors to the Brooklyn Museum are invited to experience a world-renowned collection in groundbreaking new ways.

Stephanie Sparling Williams is the Andrew W. Mellon Curator of American Art at the Brooklyn Museum. Her curatorial practice is predicated on interdisciplinary research, writing, and teaching on American art, and foregrounds Black Feminist space-making. Her recent work, *Toward Joy: New Frameworks for American Art* reimagines how contemporary audiences experience historic American art. Disrupting traditional presentations of art from the Americas and offering a new set of approaches to collection display and interpretation, this reinstallation and accompanying publication reframes 2,000 years of art drawn from the world-renowned holdings of the Brooklyn Museum.

10h45 **Mestizo Museum**

Sandra Gamarra Heshiki, artiste / artist

I was born and raised in Lima, where I was educated in Western culture. A culture that promised development, unlike the Andean culture that, although it was a significant part of Peruvianness, anchored us in a savage past. The tensions between these two realities gave way to a terrible internal war that was understood as a confrontation between opposites, the primitive against the civilized, the past against the future, good against evil. My arrival in Madrid will confront me with a legacy and belonging to a culture that I thought was common, with the museum as a setting (never neutral).

Sandra Gamarra Heshiki studied fine arts at the Pontifical Catholic University of Peru. In 2002, due to the lack of a contemporary art institution in Lima, she created LiMac. This fictitious museum first established itself with its logo on merchandize (pencils, erasers, mugs or bags). Since then, LiMac produced collections, exhibitions, publications, an architectural project and its website. In 2003, she moved to Madrid to complete her art studies. She utilizes painting in a figurative way to conceptually cross-examine art and its mechanisms. Based on appropriations, her work acts as a mirror that displaces exhibition formats, alters the circulation of images, subverts the ownership of culture as well as the narrative between art and its viewer. Within this field of investigation, her peruvian background adds a sincretic gaze where pre-columbian, colonial and western cultures collide.

11h15 Questions

11h30 Pause

11h45 ***Ars Homo Erotica* (2010) in Warsaw: An Early Case of Queering the National Museum Collection**

Pawel Leszkowicz, professeur en histoire de l'art et en études curatoriales, responsable de études curatoriales, Académie d'art, Szczecin / Professor of Art History and Curatorial Studies, Chair of Curatorial Studies, Academy of Fine Arts, Szczecin

Ars Homo Erotica (2010), exhibited at the National Museum in Warsaw, reinterpreted the museum's historical collection and contemporary Central and Eastern European art through a queer curatorial lens. Presenting over 200 works from Antiquity to the twenty-first century, the exhibition was structured around thematic sections, including political struggle, the male nude, lesbian imagination, and transgender identities. This paper presents a queer feminist curatorial methodology, with particular emphasis on its homoerotic framework, foregrounding women artists' engagements with the male nude as an alternative to the gendered norms of the museological canon.

Pawel Leszkowicz is an academic and a freelance curator specializing in LGBTQ+ studies and modern and contemporary art. He curated the *Ars Homo Erotica* (2010) exhibition at Warsaw's National Museum and other queer and gender-related exhibitions and symposia in Poland and the UK. He has written four books: *Helen Chadwick: The Iconography of Subjectivity* (2001), *Love and Democracy: Reflections on the Queer Question in Poland* (2005), *Art Pride: Gay Art from Poland* (2010), and *The Naked Man: The Male Nude in post-1945 Polish Art* (2012). He is a member of AICA and the New University in Exile Consortium in NYC.

12h15 **Activists on the inside: 20 years of the V&A LGBTQ Working Group**

Zorian Clayton, conservateur d'arts graphiques / Curator of Prints, Victoria & Albert Museum

For the past two decades, a cross-museum network of LGBTQ staff and allies have striven to illuminate the vast collections at the V&A through the broad lens of diverse gender identity and sexuality. From sharing research and cataloguing for better online visibility, to programming talks, gallery tours, performances and mini festivals, the V&A has been a leader in the field to improve access to queer narratives. Zorian Clayton has co-chaired the group since 2011 and will share key case studies emphasising our challenges and successes, also highlighting a recent Art Fund project to acquire works by transgender and non-binary artists.

Zorian Clayton is curator of prints (1850-now) at the V&A and co-chair of the museum's LGBTQ Working Group, organising year-round events focusing on queer history across the collections. Current projects include the touring exhibition « Aubrey Beardsley: A Singular Prodigy » and « Polish Posters Now! » (V&A until February 2026). Recent publications include *Calling the Shots: A Queer History of Photography* (2024) and *The Poster: A Visual History* (2020). Since 2016, he is also a programmer for the British Film Institute Flare Festival.

12h45 **Questions**

13h **Pause déjeuner / Lunch break**

Session 4 : Réseaux et transmissions : œuvrer collectivement / Networks and Transmission: Working Collectively

Modération : **Julie Botte**, coordinatrice de projets, direction des études muséales et de l'appui à la recherche / Project Coordinator, Department of Museum Studies and Research Support, musée du Louvre

Julie Botte est docteure en muséologie, esthétique et sciences de l'art, de l'université Sorbonne Nouvelle. Elle a enseigné à la Sorbonne Nouvelle, l'université d'Artois, l'ENS Paris Saclay et l'université de Versailles Saint-Quentin-en-Yvelines Paris-Saclay. En 2021, elle a soutenu une thèse intitulée « Les musées de femmes : entre patrimonialisation et engagement social. Émanciper les femmes grâce au musée ? ». Les résultats de ses recherches ont été publiés dans des revues spécialisées en études muséales, telles qu'*ICOFOM Study Series*, *Museum International* et *Culture et Musées*.

14h30 Professionnelles au Louvre : passer de l'ombre à la lumière

Charlotte Foucher Zarmanian, historienne de l'art et directrice de recherche, Centre national de la recherche scientifique / Art Historian and Research Director, National Centre for Scientific Research

Au sein d'une réflexion menée depuis une dizaine d'années maintenant au sujet des femmes et des musées, cette intervention prend le Louvre des XIX^e et XX^e siècles comme cadre principal de son propos. Partant d'un premier article « Le Louvre des femmes » (*Sociétés et représentations*, 2016) qui proposait de déconstruire certains présupposés de genre, elle se concentrera essentiellement sur des femmes qui firent le choix d'intégrer le personnel du Louvre : des premières diplômées aux premières conservatrices titularisées après la Seconde Guerre mondiale en passant par les indispensables assistantes et collaboratrices qui œuvrèrent souvent dans l'ombre.

Charlotte Foucher Zarmanian est historienne de l'art, directrice de recherche au CNRS (CRAL - Centre de recherche sur les arts et le langage, UMR 8566, dont elle est la directrice adjointe). Ses travaux portent sur l'ensemble des femmes intervenant dans les mondes de l'art (XVIII^e -XXI^e siècles). Les notions de création, de représentation et de transmission sont au cœur de sa réflexion depuis une quinzaine d'années, d'abord dans le cadre d'une thèse de doctorat consacrée aux femmes artistes dans les milieux symbolistes au passage du XIX^e au XX^e siècle, puis d'une réflexion plus récente sur les historiennes de l'art et femmes de musée qui a abouti à la parution suivante : *La Conquête d'une autorité. Historiennes de l'art en France* (Les presses du réel, 2026).

15h **Women of the Rijksmuseum: Striving Towards Lasting Change**

Laurien van der Werff, et **Marion Anker**, Rijksmuseum, conservatrices, et co-présidentes de « Women of the Rijksmuseum », Rijksmuseum, Amsterdam / Heritage Curators and Co-Chairs of “Women of the Rijksmuseum”, Rijksmuseum, Amsterdam

How can the Rijksmuseum – the national museum of the Netherlands – sustainably anchor women in art and history? This question lies at the heart of the Women of the Rijksmuseum research project. Over the past five years the project has conducted in-depth research and enriched the collection, focusing on women makers, women in history, and women as actors in the museum. Simultaneously, the project aimed to embed this topic structurally within the organization. This lecture highlights the necessity of combining scholarly research and collection display on the one hand, and organizational implementation on the other, demonstrating how their interaction is key to achieving sustainable, long-term change within the museum.

Laurien van der Werff is Co-Chair of the Women of the Rijksmuseum Project and Research Associate at the Rijksmuseum Print Room. She studied Cultural History at the University of Amsterdam and has been working for the Rijksmuseum since 2016. Specializing in early modern (art) history, works on paper, and paleography, she is particularly interested in the history of

women's labour in the arts. Archival research holds an important place in her work, as in her recent article on women in the sixteenth and seventeenth century print publishing and printing industry (The Rijksmuseum Bulletin, 2025-1).

Marion Anker is Co-Chair of the Women of the Rijksmuseum Project and Research Associate at the History Department at the Rijksmuseum in Amsterdam. She has worked at the Rijksmuseum since 2019, starting off as a Junior Curator. Anker was one of the compilers of the Rijksmuseum exhibitions « Point of View: A Gendered take on the collection » (2024) and « Revolusi! Indonesia independent » (2022) on the Indonesian struggle for independence (1945-1949). Anker specializes in the socio-cultural history of the Netherlands, with a special interest in women's, colonial and institutional history.

15h30 Questions

15h45 Pause

16h **The Prado Museum from a Female Perspective: A Gendered Reading of its Collections**

Noelia García Pérez, directrice scientifique de « El Prado en femenino », musée du Prado, et professeure en histoire de l'art, Université de Murcia / Research Director of "El Prado en femenino", Prado Museum and Professor of Art History, University of Murcia

The Prado Museum is arguably the European institution in which women played the most decisive role in shaping, preserving, and expanding its collections. To make this legacy visible and to foreground women as historical agents within the museum's narrative, the project « El Prado en femenino » was launched in 2021. Conceived as a transversal initiative across all departments – Education, Publications, Communication, Digital Development, the Study Center, and the Conservation areas – it develops nine coordinated lines of action. This presentation will outline the project's structure and goals, and examine how it reframes the Prado through a gender-conscious lens, transforming both the museum's narratives and its relationship with the public.

Noelia García Pérez is Professor of Art History at the University of Murcia. Her research focuses on female artistic patronage and the intersections between art, power, and gender in the Renaissance. She has edited major collective volumes such as *Mary of Hungary, Renaissance Patron and Collector* (2020); *The Making of Juana of Austria* (2021); and *Portraiture, Gender, and Power in Sixteenth-Century Art*, and is currently editing *Crafting a Legacy: Artists and Female Patronage in Early Modern Europe*. She currently leads two research projects on the construction of the public image of female rulers in the Renaissance. Since 2021, she has served as Research Director of « El Prado en femenino ».

16h30 **Institutional Efforts to Reveal Women's Roles in Historic Art Collections**

Susanna Avery-Quash, conservatrice principale chargée de la recherche, et responsable du Women in the Arts Forum, National Gallery, Londres / Senior Research Lead and Head of Women in the Arts Forum, National Gallery, London

My presentation will offer an overview of work the National Gallery has been engaged with, increasingly systematically, over the past decade to explore its collections from angles which highlight stories of women, whether as creators, subject-matter, benefactors or employees. It will discuss the opportunities and challenges arising from both undertaking the research and disseminating that research to broad audiences through various channels. A focus will be on 'working collectively', not least how the Gallery has used external networks with other museums and universities to nurture its ambitions in relation to the new stories it wishes to share about women and its collections.

Susanna Avery-Quash is responsible for the National Gallery's Women in the Arts Forum, a research and events initiative, which hosts annually a conference and The Anna Jameson Lecture. She co-organised a major conference which examined the role of English-speaking women as disseminators of knowledge about historical paintings and has published on the influential Victorian-era cultural voices, Elizabeth Eastlake, Anna Jameson and Mary Merrifield. She has also investigated 200 years of

women's benefaction at the National Gallery. Her review of the Berthe Weill exhibition at l'Orangerie, Paris, featured in *The Burlington Magazine* for January 2026.

17h Questions

17h15 Conclusion

Anne Lafont, historienne de l'art et directrice d'études, École des hautes études en sciences sociales / Art Historian and Research Director, School of Advanced Studies in the Social Sciences

Anne Lafont est historienne de l'art et directrice d'études à l'EHESS. Elle s'intéresse à l'art, aux images et à la culture matérielle de l'Atlantique noir, ainsi qu'aux questions historiographiques liées à la notion d'art africain. Elle a publié sur l'art et les savoirs en contexte impérial : *L'artiste savant à la conquête du monde moderne* (2010, dir.), *1740, un abrégé du monde* (2012, dir.) et sur les questions de genre dans le discours sur l'art aux XVIII^e et XIX^e siècles : *Plumes et pinceaux. Discours de femmes sur l'art en Europe 1750-1850* (2 volumes, 2012, dir.). Elle a ensuite travaillé sur les différentes formes de visualisation de la pigmentation au moment de l'invention de la dermatologie ou encore sur les sciences auxiliaires du racisme et leur mode de notation graphique. Ces travaux ont donné lieu à un livre intitulé *L'art et la Race. L'Africain (tout) contre l'œil des Lumières*. Anne Lafont a participé au comité scientifique de l'exposition *Le modèle noir de Géricault à Matisse* (2019, musée d'Orsay). En 2021 et 2022, elle a enseigné à Williams College en tant que Clark Professor et conduit des recherches dans le sud des États-Unis sur l'art africain-américain grâce à une bourse de la Villa Albertine. Son dernier ouvrage, co-dirigé avec François-Xavier Fauvelle, s'intitule *L'Afrique et le monde. Histoires renouvelées de la préhistoire au XXI^e siècle*, Paris, La découverte, 2022.

18h Fin de la deuxième journée / End of the second day

Informations pratiques et remerciements

Colloque international

École du Louvre

Amphithéâtre Michel-Ange

Lundi 16 février 2026, 9h30-17h15

Mardi 17 février 2026, 9h30-18h

Organisé par le **musée du Louvre**

et la cellule **AWARE, musée national d'Art moderne-Centre Pompidou**

Avec le soutien de l'École du Louvre et de l'Institut français d'Espagne

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Julie Botte, coordinatrice de projets, direction des études muséales et de
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intervenants.