

## **Escritoras ocultas: Mujeres en el periodismo cultural y la escritura del arte en Colombia**

*Hidden Women Writers: Women in Cultural Journalism and Writing about Art in Colombia*

Five women who worked in the field of Colombian cultural journalism, who engaged in public writing for print media and were active, influential agents in the artistic sphere, take center stage in this book. Despite their prolific contributions during the period studied, from 1920 to 1970, Emilia Pardo Umaña, María Victoria Aramendía Azanza, Gloria Valencia Diago, Nelly Vivas, and Beatriz de Vieco have been rendered invisible in the historiography of Colombian art. Their writings are rarely cited and have not been preserved as part of the history of the cultural field during a dynamic and vibrant era for the visual arts in Colombia. At most, they surface as footnotes in the works of others.

This book, winner of the Grant for Research in the Visual and Plastic Arts 2023, seeks to reposition these women in the rightful place they held, thanks to their written contributions to the art world. In doing so, it reconstructs the cultural landscape of that specific period. By illuminating their work, this study reorganizes and challenges the established historiographical narrative. This is one of the key outcomes of exceptional research: to unsettle us, provoke new questions, revisit dormant ideas, challenge rigid narratives, update traditions, and stimulate intellectual discourse.

The authors analyze the contributions of each writer within their respective contexts. In this sense, biography becomes a legitimate means of understanding the type of cultural journalism each practiced. For instance, the unique circumstances of Emilia Pardo Umaña shed light on how she engaged with artworks and artists, the styles of writing she adopted, and the viewpoints she articulated. Similarly, the professionalization of journalism in the late 1930s is evident in the archival work surrounding Gloria Valencia Diago. Furthermore, Nelly Vivas and Beatriz de Vieco's interest in theater influenced their thought processes and public writings, which, in turn, enriched the dialogue surrounding conceptual art in the 1960s. In summary, to shed light on and position the work of these hidden women writers, it was necessary to reconstruct the context in which they worked, reflected, and wrote.

*Hidden Women Writers: Women in Cultural Journalism and Art Writing in Colombia* fulfills its objectives with fervent enthusiasm and an intense curiosity. It offers us not only the results of an investigation but also a structure and a methodology. In this sense, it is a work that we hope will be widely referenced and cited, encouraging new researchers to undertake the archival and review efforts that are indispensable for the vitality and progress of the artistic field.