




## 19: Interdisciplinary Studies in the Long Nineteenth Century, No 9 (2009)

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### Response to Tim Barringer, *A White Atlantic?*

Kate Flint

#### Abstract

*In my response to Tim Barringer's piece, I emphasize the importance of extending one's frame of reference when discussing transatlantic artistic connections to the consideration of as many different art forms as possible – including photography, and magazine and book illustrations – in order to get as full a picture as possible of the two-way flow in transatlantic artistic influences. This fuller picture notably extends the degree to which images of non-white subjects are seen to be in circulation. I also draw attention to the ways in which American and English artistic circles intersected outside as well as within these two countries, a point reinforced by looking at American women sculptors in Rome in the 1860s, paying particular attention to the work of the part African-American, part Native American sculptor, Edmonia Lewis. In her work can be seen a complex set of attitudes towards her subject matter that remind one forcefully of the many racial and cultural strands coming together in new American art.*

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