

FR3120: Wanton Women: Artists and Writers of the French Avant-Garde

View Online



-
- Aberth, S. L., & Carrington, L. (2010). *Leonora Carrington: Surrealism, Alchemy and Art*. Lund Humphries.
- Ades, D. (2006). *The Dada Reader: A Critical Anthology*. Tate.
- Allmer, P. (2009a). *Angels of Anarchy: Women Artists and Surrealism* (1st ed). Prestel.
- Allmer, P. (2009b). *Angels of Anarchy: Women Artists and Surrealism* (1st ed). Prestel.
- Allmer, P. (2009c). *Angels of Anarchy: Women Artists and Surrealism* (1st ed). Prestel.
- Allmer, P. (2016). *Intersections: Women Artists / Surrealism / Modernism* (P. Allmer, Ed.). Manchester University Press.
- Arnauld, C., Dermée, P., & Martin-Schmets, V. (2013). *Oeuvres Complètes: Céline Arnauld Et Paul Dermée* (Vol. 9). Classiques Garnier.
- Barnet, M.-C. (1998a). *La Femme Cent Sexes Ou Les Genres Communicants*: Deharme, Mansour, Prassinis. Peter Lang.
- Barnet, M.-C. (1998b). *La Femme Cent Sexes Ou Les Genres Communicants*: Deharme, Mansour, Prassinis. Peter Lang.
- Barnet, M.-C. (1998c). *La Femme Cent Sexes Ou Les Genres Communicants*: Deharme, Mansour, Prassinis. Peter Lang.
- Barry, P. (2009). *Feminist Criticism*. In *Beginning Theory: An Introduction to Literary and Cultural Theory: Vol. Beginnings* (3rd ed, pp. 121–138). Manchester University Press.
- Barry, P. (2017). *Feminist Criticism*. In *Beginning Theory: An Introduction to Literary and Cultural Theory* (Fourth edition). Manchester University Press.
- Bate, D. (2004). *Photography and Surrealism: Sexuality, Colonialism and Social Dissent*. I. B. Tauris.
- Belton, R. J. (1991). *Androgyny: Interview with Meret Oppenheim*. In *Surrealism and Women* (pp. 63–75). MIT Press.
- Berger, J. (1972). *Ways of Seeing*. British Broadcasting Corporation.

- Berger, J. (2008). Chapter 3. In *Ways of Seeing* (pp. 45–64). Penguin.
- Cahun, C., Malherbe, S., MacOrlan, P., & Leperlier, F. (2011). *Aveux Non Avenus*. Mille et une nuits.
- Cameron, D. (1998). *The Feminist Critique of Language: A Reader* (2nd ed). Routledge.
- Camfield, W. A. (1998). Suzanne Duchamp and Dada in Paris. In *Women in Dada: Essays on Sex, Gender, and Identity* (pp. 82–103). MIT Press.
- Carrington, L. (2005). *The Hearing Trumpet*. Penguin.
- Cauvin, J.-Pierre. (1991). Valentine, André, Paul Et Les Autres, Or, the Surrealization of Valentine Hugo. In *Surrealism and Women* (pp. 182–203). MIT Press.
- Caws, M. A. (1991). Seeing the Surreal Woman: We are a Problem. In *Surrealism and Women*. MIT Press.
- Caws, M. A. (1997a). Doubling: Claude Cahun's Split Self. In *The Surrealist Look: An Erotics of Encounter*. MIT.
- Caws, M. A. (1997b). *The Surrealist Look: An Erotics of Encounter*. MIT.
- Caws, M. A. (2001). *Surrealist Painters and Poets: An Anthology*. MIT Press.
- Caws, M. A. (2009a). These Photographing Women: the Scandal of Genius. In *Angels of Anarchy: Women Artists and Surrealism* (1st ed, pp. 28–35). Prestel.
- Caws, M. A. (2009b). These Photographing Women: the Scandal of Genius. In *Angels of Anarchy: Women Artists and Surrealism* (1st ed, pp. 28–35). Prestel.
- Caws, M. A., Kuenzli, R. E., & Raaberg, G. G. (1991). *Surrealism and Women*. MIT Press.
- Chadwick, W. (1985a). Introduction. In *Women Artists and the Surrealist Movement*. Thames and Hudson.
- Chadwick, W. (1985b). *Women Artists and the Surrealist Movement*. Thames and Hudson.
- Chadwick, W. (1985c). *Women Artists and the Surrealist Movement*. Thames and Hudson.
- Chadwick, W. (1985d). *Women Artists and the Surrealist Movement*. Thames and Hudson.
- Chadwick, W. (1986). Leonora Carrington: Evolution of a Feminist Consciousness. *Woman's Art Journal*, 7(1), 37–42. <https://doi.org/10.2307/1358235>
- Chadwick, W. (1996). *Women, Art, and Society: Vol. World of art* (2nd ed., rev.expanded). Thames & Hudson.

- Chadwick, W. (2017a). *Soldiers Without Names*. In *The Militant Muse: Love, War and the Women of Surrealism*. Thames & Hudson.
- Chadwick, W. (2017b). *The Militant Muse: Love, War and the Women of Surrealism*. Thames & Hudson.
- Chadwick, W. (2017c). *The Two Leonors*. In *The Militant Muse: Love, War and the Women of Surrealism*. Thames & Hudson.
- Chadwick, W. (2017d). *Thw Two Leonors*. In *The Militant Muse: Love, War and the Women of Surrealism*. Thames & Hudson.
- Chadwick, W., & Ades, D. (1998). *Mirror Images: Women, Surrealism, and Self-Representation*. MIT Press.
- Christensen, P. J. (1991). *The Flight from Passion in Leonora Carrington's Literary Work*. In *Surrealism and Women* (pp. 148–158). MIT Press.
- Cole, J. (2005). *Claude Cahun, Marcel Moore, and the Collaborative Construction of a Lesbian Subjectivity*. In *Reclaiming Female Agency: Feminist Art History After Postmodernism*. University of California Press.
- Colville, G. (1999a). *Scandaleusement D'Elles: Trente-Quatre Femmes Surrealistes*. Jean-Michel Place.
- Colville, G. (1999b). *Scandaleusement D'Elles: Trente-Quatre Femmes Surrealistes*. Jean-Michel Place.
- Colville, G. (1999c). *Scandaleusement D'Elles: Trente-Quatre Femmes Surrealistes*. Jean-Michel Place.
- Colville, G. M. M., & Richard, A. (2013). *Autoreprésentation Féminine: Vol. Mélusine. Âge d'homme*.
- Colville, G. M. (1991a). *Beauty and/Is the Beast: Animal Symbolology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini*. In *Surrealism and Women* (pp. 159–181). MIT Press.
- Colville, G. M. (1991b). *Beauty and/Is the Beast: Animal Symbolology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini*. In *Surrealism and Women* (pp. 159–181). MIT Press.
- Conley, K. (1996). *Automatic Woman: The Representation of Woman in Surrealism*. University of Nebraska Press.
- Cottenot-Hage, M. (1991a). *The Body Subversive: Corporeal Imagery in Carrington, Prassinis and Mansour*. In *Surrealism and Women* (pp. 76–95). MIT Press.
- Cottenot-Hage, M. (1991b). *The Body Subversive: Corporeal Imagery in Carrington, Prassinis and Mansour*. In *Surrealism and Women* (pp. 76–95). MIT Press.

- de Julio, M. (1991). Joyce Mansour and Egyptian Mythology. In *Surrealism and Women* (pp. 114–122). MIT Press.
- Doy, G. (2007a). *Claude Cahun: A Sensual Politics of Photography*. I. B. Tauris.
- Doy, G. (2007b). *Claude Cahun: A Sensual Politics of Photography*. I. B. Tauris.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=676702>
- Eagleton, M. (1991a). *Feminist Literary Criticism: Vol.* Longman critical readers. Longman.
- Eagleton, M. (1991b). *Feminist Literary Criticism: Vol.* Longman critical readers. Longman.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1741889>
- Eagleton, M. (2003a). *A Concise Companion to Feminist Theory: Vol.* Blackwell Concise Companions to Literature and Culture. Blackwell.
- Eagleton, M. (2003b). *A Concise Companion to Feminist Theory: Vol.* Blackwell concise companions to literature and culture. Wiley.
- Eburne, J. P., & McAra, C. (Eds.). (2017). *Leonora Carrington and the International Avant-Garde*. Manchester University Press.
- Gauthier, X. (1981). Gauthier in New French Feminisms. In *New French Feminisms: An Anthology* (pp. 161–164). Harvester.
- Girls, G. (2010). Introduction and Conclusion to The Guerilla Girls' Bedside Companion to the History of Western Art. In *The Feminism and Visual Culture Reader* (2nd ed, pp. 411–415). Routledge.
- Hedges, I. (1991). What do Little Girls Dream of: The Insurgent Writing of Gisèle Prassinos. In *Surrealism and Women* (pp. 27–31). MIT Press.
- Hemus, R. (2009a). *Dada's Women*. Yale University Press.
- Hemus, R. (2009b). *Dada's Women*. Yale University Press.
- Hemus, R. (2009c). *Dada's Women*. Yale University Press.
- Hemus, R. (2011). Manifesto of Céline Arnould. In *Dada and Beyond: Volume 1: Dada Discourses* (Vol. 26, pp. 121–131). Rodopi.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3008274>
- Hemus, R. (2014). Dada's Film Poet: Céline Arnould. In C. Townsend, A. Trott, & R. Davies (Eds.), *Across the Great Divide: Modernism's Intermedialities, From Futurism to Fluxus* (pp. 66–80). Cambridge Scholars Publishing.
- Holm, M. J. (2012a). *Women of the Avant-Garde 1920-1940*. Louisiana Museum of Modern Art.

- Holm, M. J. (2012b). *Women of the Avant-Garde 1920-1940*. Louisiana Museum of Modern Art.
- Holm, M. J. (2012c). *Women of the Avant-Garde 1920-1940*. Louisiana Museum of Modern Art.
- Hopkins, D. (2004a). *Dada and Surrealism: A Very Short Introduction* (Vol. 105). Oxford University Press.
- Hopkins, D. (2004b). *Dada and Surrealism: A Very Short Introduction: Vol. Very short introductions*. Oxford University Press.
- Hopkins, D. (2007a). *Dada's Boys: Masculinity After Duchamp*. Yale University Press.
- Hopkins, D. (2007b). Introduction. In *Dada's Boys: Masculinity After Duchamp*. Yale University Press.
- Hopkins, D. (Ed.). (2016). *A Companion to Dada and Surrealism* (Vol. 10). Wiley Blackwell.
- Hubert, R. R. (1991). From *Déjeuner en fourrure* to *Caroline*: Meret Oppenheim's Chronicle of Surrealism. In *Surrealism and Women* (pp. 37–49). MIT Press.
- Hubert, R. R. (1994a). Beyond Initiation: Leonora Carrington and Max Ernst. In *Magnifying Mirrors: Women, Surrealism, & Partnership* (pp. 113–139). University of Nebraska Press.
- Hubert, R. R. (1994b). *Magnifying Mirrors: Women, Surrealism, & Partnership*. University of Nebraska Press.
- Hubert, R. R. (1994c). The Reluctant Partner. In *Magnifying Mirrors: Women, Surrealism, & Partnership* (pp. 63–86). University of Nebraska Press.
- Jones, A. (2010a). Any Theory of the 'Subject' Has Always Been Appropriated by the 'Masculine'. In *The feminism and visual culture reader* (2nd ed, pp. 119–128). Routledge.
- Jones, A. (2010b). *The Feminism and Visual Culture Reader: Vol. In sight* (2nd ed). Routledge.
- Kamenish, P. K. (2015a). *Celine Arnould: Parisian Dada's Best Kept Secret*. In *Mamas of Dada: Women of the European Avant-Garde*. University of South Carolina Press.
- Kamenish, P. K. (2015b). *Mamas of Dada: Women of the European Avant-Garde*. University of South Carolina Press.
- Kline, K. (1998). In or Out of the Picture: Claude Cahun and Cindy Sherman. In *Mirror Images: Women, Surrealism, and Self-Representation* (pp. 66–81). MIT Press.
- Krauss, R. E. (1999). *Bachelors*. MIT Press.
- L'Enfant, J. (1996). Dora Maar and the Art of Mystery. *Woman's Art Journal*, 17(2).
<https://doi.org/10.2307/1358462>

- Levy, T. (2003). *Meret Oppenheim: From Breakfast in Fur and Back Again: The Conflation of Images, Language and Objects in Meret Oppenheim's Applied Poetry*. Kerber.
- Mansour, J., & Gavronsky, S. (2008). *Essential Poems and Writings of Joyce Mansour*. Black Widow Press.
- Marks, E., & De Courtivron, I. (1981). *New French Feminisms: An Anthology*. Harvester.
- Melzer, A. (1994). *Dada and Surrealist Performance: Vol. PAJ books*. Johns Hopkins University Press.
- Motherwell, R., & Arp, J. (1989). *The Dada Painters and Poets: An Anthology (2nd Edition)*. Belknap Press of Harvard University Press.
- Mundy, J., Ades, D., & Gille, V. (2001). *Surrealism: Desire Unbound*. Tate Publishing.
- Nochlin, L. (2010). Why Have There Been No Great Women Artists? In *The Feminism and Visual Culture Reader (2nd ed, pp. 263–267)*. Routledge.
- Pollock, G. (1988). *Vision and Difference: Femininity, Feminism and Histories of Art*. Routledge.
- Pollock, G. (2003). *Vision and Difference: Feminism, Femininity and the Histories of Art: Vol. Routledge classics*. Routledge.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=653004>
- Prassinis, G. (1976). *Trouver Sans Chercher (1934-1944)*. Flammarion.
- Preckshot, J. (1991). Identity Crises: Joyce Mansour's Narratives. In *Surrealism and Women (pp. 96–113)*. MIT Press.
- Rice, S. (1999). *Inverted Odysseys: Claude Cahun, Maya Deren, and Cindy Sherman*. MIT Press.
- Rocheftort, C. (1981). Rocheftort in *New French Feminisms*. In *New French Feminisms: An Anthology (pp. 183–186)*. Harvester.
- Rosemont, P. (1998a). *Surrealist Women: An International Anthology: Vol. Surrealist revolution series*. Athlone Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>
- Rosemont, P. (1998b). *Surrealist Women: An International Anthology: Vol. Surrealist revolution series*. Athlone Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>
- Rosemont, P. (1998c). *Surrealist Women: An International Anthology: Vol. Surrealist revolution series*. Athlone Press.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>
- Rosemont, P. (1998d). *Surrealist Women: An International Anthology: Vol. Surrealist revolution series*. Athlone Press.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

Rosemont, P. (1998e). *Surrealist Women: An International Anthology: Vol. Surrealist revolution series*. Athlone Press.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

Rosemont, P. (1998f). *Surrealist Women: An International Anthology: Vol. The Surrealist Revolution Series (1st ed)*. University of Texas Press.

Sanouillet, M. (1993). *Dada a Paris (Nouvelle edition revue et corrigee)*. Flammarion.

Sanouillet, M., & Sanouillet, A. (2009). *Dada in Paris (1st English-language ed)*. MIT Press.

Sawelson-Gorse, N. (1998a). Preface. In *Women in Dada: Essays on Sex, Gender, and Identity* (p. X–XVIII). MIT Press.

Sawelson-Gorse, N. (1998b). *Women in Dada: Essays on Sex, Gender, and Identity*. MIT Press.

Schor, M. (2010). Patrilineage. In *The Feminism and Visual Culture Reader (2nd Edition)*, pp. 282–289. Routledge.

Suleiman, S. R. (1990a). A Double Margin: Women Writers and the Avant-Garde in France. In *Subversive intent: gender, politics, and the avant-garde* (pp. 11–32). Harvard University Press.

Suleiman, S. R. (1990b). *Subversive Intent: Gender, Politics, and the Avant-Garde*. Harvard University Press.

Vergine, L., & Zanuttini, M. (1982a). *L'Autre Moitié De L'Avant-Garde: 1910-1940 : Femmes Peintres Et Femmes Sculpteurs Dans Les Mouvements D'Avant-Garde Historiques. Des Femmes*.

Vergine, L., & Zanuttini, M. (1982b). *L'Autre Moitié De L'Avant-Garde: 1910-1940 : Femmes Peintres Et Femmes Sculpteurs Dans Les Mouvements D'Avant-Garde Historiques. Des Femmes*.

Waldberg, P. (1997). *Surrealism: Vol. World of art*. Thames & Hudson.