

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

View Online



1.

Girls G. Introduction and Conclusion to The Guerilla Girls' Bedside Companion to the History of Western Art. *The Feminism and Visual Culture Reader*. 2nd ed. London: Routledge; 2010. p. 411–415.

2.

Nochlin L. Why Have There Been No Great Women Artists? *The Feminism and Visual Culture Reader*. 2nd ed. London: Routledge; 2010. p. 263–267.

3.

Berger J. Chapter 3. *Ways of Seeing*. London: Penguin; 2008. p. 45–64.

4.

Rocheft C. Rocheft in *New French Feminisms*. *New French Feminisms: An Anthology*. Brighton: Harvester; 1981. p. 183–186.

5.

Gauthier X. Gauthier in *New French Feminisms*. *New French Feminisms: An Anthology*. Brighton: Harvester; 1981. p. 161–164.

6.

Barry P. *Feminist Criticism. Beginning Theory: An Introduction to Literary and Cultural*

Theory. Fourth edition. Manchester: Manchester University Press; 2017.

7.

Sawelson-Gorse N. Preface. *Women in Dada: Essays on Sex, Gender, and Identity*. Cambridge, Mass: MIT Press; 1998. p. X–XVIII.

8.

Hopkins D. Introduction. *Dada's Boys: Masculinity After Duchamp*. New Haven: Yale University Press; 2007.

9.

Chadwick W. Introduction. *Women Artists and the Surrealist Movement*. London: Thames and Hudson; 1985.

10.

Caws MA. *Seeing the Surreal Woman: We are a Problem*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991.

11.

Suleiman SR. *A Double Margin: Women Writers and the Avant-Garde in France*. *Subversive intent: gender, politics, and the avant-garde*. Cambridge, Mass: Harvard University Press; 1990. p. 11–32.

12.

Schor M. *Patrilineage*. *The Feminism and Visual Culture Reader*. 2nd Edition. London: Routledge; 2010. p. 282–289.

13.

Jones A. *Any Theory of the 'Subject' Has Always Been Appropriated by the 'Masculine'*. *The feminism and visual culture reader*. 2nd ed. London: Routledge; 2010. p. 119–128.

14.

Hemus R. *Dada's Women*. New Haven, Conn: Yale University Press; 2009.

15.

Kamenish PK. *Mamas of Dada: Women of the European Avant-Garde*. Columbia, SC: University of South Carolina Press; 2015.

16.

Sawelson-Gorse N. *Women in Dada: Essays on Sex, Gender, and Identity*. Cambridge, Mass: MIT Press; 1998.

17.

Allmer P. *Angels of Anarchy: Women Artists and Surrealism*. 1st ed. New York, NY: Prestel; 2009.

18.

Allmer P. *Intersections: Women Artists / Surrealism / Modernism*. Allmer P, editor. Manchester: Manchester University Press; 2016.

19.

Caws MA, Kuenzli RE, Raaberg GG. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991.

20.

Caws MA. *The Surrealist Look: An Erotics of Encounter*. Cambridge, Mass: MIT; 1997.

21.

Chadwick W. *Women Artists and the Surrealist Movement*. London: Thames and Hudson; 1985.

22.

Chadwick W, Ades D. *Mirror Images: Women, Surrealism, and Self-Representation*. Cambridge, Mass: MIT Press; 1998.

23.

Chadwick W. *The Militant Muse: Love, War and the Women of Surrealism*. London: Thames & Hudson; 2017.

24.

Colvile G. *Scandaleusement D'Elles: Trente-Quatre Femmes Surrealistes*. Paris: Jean-Michel Place; 1999.

25.

Colvile GMM, Richard A. *Autoreprésentation Féminine*. Lausanne: Âge d'homme; 2013.

26.

Conley K. *Automatic Woman: The Representation of Woman in Surrealism*. Lincoln, [Neb.]: University of Nebraska Press; 1996.

27.

Holm MJ. *Women of the Avant-Garde 1920-1940*. [Humblebæk]: Louisiana Museum of Modern Art; 2012.

28.

Hubert RR. *Magnifying Mirrors: Women, Surrealism, & Partnership*. Lincoln: University of Nebraska Press; 1994.

29.

Mundy J, Ades D, Gille V. Surrealism: Desire Unbound. London: Tate Publishing; 2001.

30.

Rosemont P. Surrealist Women: An International Anthology. 1st ed. Austin: University of Texas Press; 1998.

31.

Rosemont P. Surrealist Women: An International Anthology [Internet]. London: Athlone Press; 1998. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

32.

Vergine L, Zanuttini M. L'Autre Moitié De L'Avant-Garde: 1910-1940 : Femmes Peintres Et Femmes Sculpteurs Dans Les Mouvements D'Avant-Garde Historiques. Paris: Des Femmes; 1982.

33.

Barnet MC. La Femme Cent Sexes Ou Les Genres Communicants: Deharme, Mansour, Prassinou. Bern: Peter Lang; 1998.

34.

Barry P. Feminist Criticism. Beginning Theory: An Introduction to Literary and Cultural Theory. 3rd ed. Manchester: Manchester University Press; 2009. p. 121-138.

35.

Berger J. Ways of Seeing. London: British Broadcasting Corporation; 1972.

36.

Cameron D. *The Feminist Critique of Language: A Reader*. 2nd ed. London: Routledge; 1998.

37.

Chadwick W. *Women, Art, and Society*. 2nd ed., rev. expanded. London: Thames & Hudson; 1996.

38.

Eagleton M. *A Concise Companion to Feminist Theory*. Oxford: Blackwell; 2003.

39.

Eagleton M. *A Concise Companion to Feminist Theory*. Hoboken: Wiley; 2003.

40.

Eagleton M. *Feminist Literary Criticism*. Harlow: Longman; 1991.

41.

Eagleton M. *Feminist Literary Criticism* [Internet]. London: Longman; 1991. Available from: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1741889>

42.

Jones A. *The Feminism and Visual Culture Reader*. 2nd ed. London: Routledge; 2010.

43.

Krauss RE. *Bachelors*. Cambridge, Mass: MIT Press; 1999.

44.

Marks E, De Courtivron I. *New French Feminisms: An Anthology*. Brighton: Harvester; 1981.

45.

Pollock G. *Vision and Difference: Femininity, Feminism and Histories of Art*. London: Routledge; 1988.

46.

Pollock G. *Vision and Difference: Feminism, Femininity and the Histories of Art* [Internet]. London: Routledge; 2003. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=653004>

47.

Suleiman SR. *Subversive Intent: Gender, Politics, and the Avant-Garde*. Cambridge, Mass: Harvard University Press; 1990.

48.

Ades D. *The Dada Reader: A Critical Anthology*. London: Tate; 2006.

49.

Bate D. *Photography and Surrealism: Sexuality, Colonialism and Social Dissent*. London: I. B. Tauris; 2004.

50.

Caws MA. *Surrealist Painters and Poets: An Anthology*. Cambridge, Mass: MIT Press; 2001.

51.

Hopkins D. *Dada and Surrealism: A Very Short Introduction*. Oxford: Oxford University Press; 2004.

52.

Hopkins D. *Dada and Surrealism: A Very Short Introduction*. Oxford: Oxford University Press; 2004.

53.

Hopkins D. *Dada's Boys: Masculinity After Duchamp*. New Haven: Yale University Press; 2007.

54.

Hopkins D, editor. *A Companion to Dada and Surrealism*. Chichester, West Sussex: Wiley Blackwell; 2016.

55.

Melzer A. *Dada and Surrealist Performance*. Baltimore: Johns Hopkins University Press; 1994.

56.

Motherwell R, Arp J. *The Dada Painters and Poets: An Anthology*. 2nd Edition. Cambridge, Mass: Belknap Press of Harvard University Press; 1989.

57.

Sanouillet M. *Dada a Paris*. Nouvelle edition revue et corrigee. Paris, France: Flammarion; 1993.

58.

Sanouillet M, Sanouillet A. *Dada in Paris*. 1st English-language ed. Cambridge, MA: MIT Press; 2009.

59.

Waldberg P. Surrealism. New York, N.Y.: Thames & Hudson; 1997.

60.

Camfield WA. Suzanne Duchamp and Dada in Paris. *Women in Dada: Essays on Sex, Gender, and Identity*. Cambridge, Mass: MIT Press; 1998. p. 82–103.

61.

Hemus R. *Dada's Women*. New Haven, Conn: Yale University Press; 2009.

62.

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

63.

Hemus R. *Dada's Women*. New Haven, Conn: Yale University Press; 2009.

64.

Kamenish PK. *Celine Arnauld: Parisian Dada's Best Kept Secret. Mamas of Dada: Women of the European Avant-Garde*. Columbia, SC: University of South Carolina Press; 2015.

65.

Hemus R. Manifesto of Céline Arnauld. *Dada and Beyond: Volume 1: Dada Discourses* [Internet]. Amsterdam: Rodopi; 2011. p. 121–131. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3008274>

66.

Hemus R. *Dada's Film Poet: Céline Arnauld*. In: Townsend C, Trott A, Davies R, editors.

Across the Great Divide: Modernism's Intermedialities, From Futurism to Fluxus. Newcastle upon Tyne: Cambridge Scholars Publishing; 2014. p. 66–80.

67.

Arnauld C, Dermée P, Martin-Schmets V. Oeuvres Complètes: Céline Arnauld Et Paul Dermée. Paris: Classiques Garnier; 2013.

68.

Cahun C, Malherbe S, MacOrlan P, Leperlier F. Aveux Non Avenus. Paris: Mille et une nuits; 2011.

69.

Caws MA. These Photographing Women: the Scandal of Genius. Angels of Anarchy: Women Artists and Surrealism. 1st ed. New York, NY: Prestel; 2009. p. 28–35.

70.

Caws MA. Doubling: Claude Cahun's Split Self. The Surrealist Look: An Erotics of Encounter. Cambridge, Mass: MIT; 1997.

71.

Chadwick W. Soldiers Without Names. The Militant Muse: Love, War and the Women of Surrealism. London: Thames & Hudson; 2017.

72.

Cole J. Claude Cahun, Marcel Moore, and the Collaborative Construction of a Lesbian Subjectivity. Reclaiming Female Agency: Feminist Art History After Postmodernism. Berkeley: University of California Press; 2005.

73.

Colville G. Scandaleusement D'Elles: Trente-Quatre Femmes Surrealistes. Paris: Jean-Michel

Place; 1999.

74.

Doy G. Claude Cahun: A Sensual Politics of Photography. London: I. B. Tauris; 2007.

75.

Doy G. Claude Cahun: A Sensual Politics of Photography [Internet]. London: I. B. Tauris; 2007. Available from:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=676702>

76.

Holm MJ. Women of the Avant-Garde 1920-1940. [Humblebæk]: Louisiana Museum of Modern Art; 2012.

77.

Kline K. In or Out of the Picture: Claude Cahun and Cindy Sherman. *Mirror Images: Women, Surrealism, and Self-Representation*. Cambridge, Mass: MIT Press; 1998. p. 66–81.

78.

Rice S. *Inverted Odysseys: Claude Cahun, Maya Deren, and Cindy Sherman*. Cambridge, Mass: MIT Press; 1999.

79.

Rosemont P. *Surrealist Women: An International Anthology* [Internet]. London: Athlone Press; 1998. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

80.

Aberth SL, Carrington L. *Leonora Carrington: Surrealism, Alchemy and Art*. Farnham: Lund

Humphries; 2010.

81.

Allmer P. *Angels of Anarchy: Women Artists and Surrealism*. 1st ed. New York, NY: Prestel; 2009.

82.

Carrington L. *The Hearing Trumpet*. London: Penguin; 2005.

83.

Chadwick W. *Thw Two Leonors. The Militant Muse: Love, War and the Women of Surrealism*. London: Thames & Hudson; 2017.

84.

Chadwick W. *Leonora Carrington: Evolution of a Feminist Consciousness*. *Woman's Art Journal*. 1986;7(1):37-42.

85.

Cottenot-Hage M. *The Body Subversive: Corporeal Imagery in Carrington, Prassinis and Mansour*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 76-95.

86.

Christensen PJ. *The Flight from Passion in Leonora Carrington's Literary Work*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 148-158.

87.

Colville GM. *Beauty and/Is the Beast: Animal Symbology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 159-181.

88.

Eburne JP, McAra C, editors. Leonora Carrington and the International Avant-Garde. Manchester: Manchester University Press; 2017.

89.

Hubert RR. Beyond Initiation: Leonora Carrington and Max Ernst. Magnifying Mirrors: Women, Surrealism, & Partnership. Lincoln: University of Nebraska Press; 1994. p. 113-139.

90.

Rosemont P. Surrealist Women: An International Anthology [Internet]. London: Athlone Press; 1998. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

91.

Allmer P. Angels of Anarchy: Women Artists and Surrealism. 1st ed. New York, NY: Prestel; 2009.

92.

Chadwick W. Women Artists and the Surrealist Movement. London: Thames and Hudson; 1985.

93.

Chadwick W. The Two Leonors. The Militant Muse: Love, War and the Women of Surrealism. London: Thames & Hudson; 2017.

94.

Colville GM. Beauty and/Is the Beast: Animal Symbology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini. Surrealism and Women. Cambridge, Mass: MIT Press; 1991. p. 159-181.

95.

Cauvin JPierre. *Valentine, André, Paul Et Les Autres, Or, the Surrealization of Valentine Hugo. Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 182-203.

96.

Chadwick W. *Women Artists and the Surrealist Movement*. London: Thames and Hudson; 1985.

97.

Colville G. *Scandaleusement D'Elles: Trente-Quatre Femmes Surrealistes*. Paris: Jean-Michel Place; 1999.

98.

Caws MA. *These Photographing Women: the Scandal of Genius. Angels of Anarchy: Women Artists and Surrealism*. 1st ed. New York, NY: Prestel; 2009. p. 28-35.

99.

Holm MJ. *Women of the Avant-Garde 1920-1940*. [Humblebæk]: Louisiana Museum of Modern Art; 2012.

100.

L'Enfant J. *Dora Maar and the Art of Mystery*. *Woman's Art Journal*. 1996;17(2).

101.

Mansour J, Gavronsky S. *Essential Poems and Writings of Joyce Mansour*. Boston, Mass: Black Widow Press; 2008.

102.

Barnet MC. *La Femme Cent Sexes Ou Les Genres Communicants: Deharme, Mansour, Prassinos*. Bern: Peter Lang; 1998.

103.

Cottenot-Hage M. *The Body Subversive: Corporeal Imagery in Carrington, Prassinos and Mansour*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 76–95.

104.

de Julio M. *Joyce Mansour and Egyptian Mythology*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 114–122.

105.

Preckshot J. *Identity Crises: Joyce Mansour's Narratives*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 96–113.

106.

Rosemont P. *Surrealist Women: An International Anthology* [Internet]. London: Athlone Press; 1998. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

107.

Hubert RR. *From Déjeuner en fourrure to Caroline: Meret Oppenheim's Chronicle of Surrealism*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 37–49.

108.

Belton RJ. *Androgyny: Interview with Meret Oppenheim*. *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 63–75.

109.

Hubert RR. *The Reluctant Partner*. *Magnifying Mirrors: Women, Surrealism, & Partnership*.

Lincoln: University of Nebraska Press; 1994. p. 63–86.

110.

Levy T. Meret Oppenheim: From Breakfast in Fur and Back Again: The Conflation of Images, Language and Objects in Meret Oppenheim's Applied Poetry. Bielefeld: Kerber; 2003.

111.

Barnet MC. La Femme Cent Sexes Ou Les Genres Communicants: Deharme, Mansour, Prassinos. Bern: Peter Lang; 1998.

112.

Hedges I. What do Little Girls Dream of: The Insurgent Writing of Gisèle Prassinos. Surrealism and Women. Cambridge, Mass: MIT Press; 1991. p. 27–31.

113.

Prassinos G. Trouver Sans Chercher (1934-1944). [Paris]: Flammarion; 1976.

114.

Rosemont P. Surrealist Women: An International Anthology [Internet]. London: Athlone Press; 1998. Available from:
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>