

## 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. In: The Feminism and Visual Culture Reader. pp. 411-415. Routledge, London (2010).

2.

Nochlin, L.: Why Have There Been No Great Women Artists? In: The Feminism and Visual Culture Reader. pp. 263-267. Routledge, London (2010).

3.

Berger, J.: Chapter 3. In: Ways of Seeing. pp. 45-64. Penguin, London (2008).

4.

Rochefort, C.: Rochefort in New French Feminisms. In: New French Feminisms: An Anthology. pp. 183-186. Harvester, Brighton (1981).

5.

Gauthier, X.: Gauthier in New French Feminisms. In: New French Feminisms: An Anthology. pp. 161-164. Harvester, Brighton (1981).

6.

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

Theory. Manchester University Press, Manchester (2017).

7.

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

8.

Hopkins, D.: Introduction. In: Dada's Boys: Masculinity After Duchamp. Yale University Press, New Haven (2007).

9.

Chadwick, W.: Introduction. In: Women Artists and the Surrealist Movement. Thames and Hudson, London (1985).

10.

Caws, M.A.: Seeing the Surreal Woman: We are a Problem. In: Surrealism and Women. MIT Press, Cambridge, Mass (1991).

11.

Suleiman, S.R.: 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, Cambridge, Mass (1990).

12.

Schor, M.: Patrilineage. In: The Feminism and Visual Culture Reader. pp. 282–289. Routledge, London (2010).

13.

Jones, A.: Any Theory of the 'Subject' Has Always Been Appropriated by the 'Masculine'. In: The feminism and visual culture reader. pp. 119–128. Routledge, London (2010).

14.

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

15.

Kamenish, P.K.: *Mamas of Dada: Women of the European Avant-Garde*. University of South Carolina Press, Columbia, SC (2015).

16.

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

17.

Allmer, P.: *Angels of Anarchy: Women Artists and Surrealism*. Prestel, New York, NY (2009).

18.

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

19.

Caws, M.A., Kuenzli, R.E., Raaberg, G.G.: *Surrealism and Women*. MIT Press, Cambridge, Mass (1991).

20.

Caws, M.A.: *The Surrealist Look: An Erotics of Encounter*. MIT, Cambridge, Mass (1997).

21.

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

(1985).

22.

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

23.

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

24.

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

25.

Colvile, G.M.M., Richard, A.: *Autoreprésentation Féminine. Âge d'homme*, Lausanne (2013).

26.

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

27.

Holm, M.J.: *Women of the Avant-Garde 1920-1940*. Louisiana Museum of Modern Art, [Humlebæk] (2012).

28.

Hubert, R.R.: *Magnifying Mirrors: Women, Surrealism, & Partnership*. University of Nebraska Press, Lincoln (1994).

29.

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

30.

Rosemont, P.: *Surrealist Women: An International Anthology*. University of Texas Press, Austin (1998).

31.

Rosemont, P.: *Surrealist Women: An International Anthology*. Athlone Press, London (1998).

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. Des Femmes*, Paris (1982).

33.

Barnet, M.-C.: *La Femme Cent Sexes Ou Les Genres Communicants: Deharme, Mansour, Prassinos*. Peter Lang, Bern (1998).

34.

Barry, P.: Feminist Criticism. In: *Beginning Theory: An Introduction to Literary and Cultural Theory*. pp. 121–138. Manchester University Press, Manchester (2009).

35.

Berger, J.: *Ways of Seeing*. British Broadcasting Corporation, London (1972).

36.

Cameron, D.: *The Feminist Critique of Language: A Reader*. Routledge, London (1998).

37.

Chadwick, W.: *Women, Art, and Society*. Thames & Hudson, London (1996).

38.

Eagleton, M.: *A Concise Companion to Feminist Theory*. Blackwell, Oxford (2003).

39.

Eagleton, M.: *A Concise Companion to Feminist Theory*. Wiley, Hoboken (2003).

40.

Eagleton, M.: *Feminist Literary Criticism*. Longman, Harlow (1991).

41.

Eagleton, M.: *Feminist Literary Criticism*. Longman, London (1991).

42.

Jones, A.: *The Feminism and Visual Culture Reader*. Routledge, London (2010).

43.

Krauss, R.E.: *Bachelors*. MIT Press, Cambridge, Mass (1999).

44.

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

(1981).

45.

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

46.

Pollock, G.: *Vision and Difference: Feminism, Femininity and the Histories of Art*. Routledge, London (2003).

47.

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

48.

Ades, D.: *The Dada Reader: A Critical Anthology*. Tate, London (2006).

49.

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

50.

Caws, M.A.: *Surrealist Painters and Poets: An Anthology*. MIT Press, Cambridge, Mass (2001).

51.

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

52.

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

53.

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

54.

Hopkins, D. ed: *A Companion to Dada and Surrealism*. Wiley Blackwell, Chichester, West Sussex (2016).

55.

Melzer, A.: *Dada and Surrealist Performance*. Johns Hopkins University Press, Baltimore (1994).

56.

Motherwell, R., Arp, J.: *The Dada Painters and Poets: An Anthology*. Belknap Press of Harvard University Press, Cambridge, Mass (1989).

57.

Sanouillet, M.: *Dada à Paris*. Flammarion, Paris, France (1993).

58.

Sanouillet, M., Sanouillet, A.: *Dada in Paris*. MIT Press, Cambridge, MA (2009).

59.

Waldberg, P.: *Surrealism*. Thames & Hudson, New York, N.Y. (1997).

60.

Camfield, W.A.: Suzanne Duchamp and Dada in Paris. In: *Women in Dada: Essays on Sex, Gender, and Identity*. pp. 82–103. MIT Press, Cambridge, Mass (1998).

61.

Hemus, R.: *Dada's Women*. Yale University Press, New Haven, Conn (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. Des Femmes*, Paris (1982).

63.

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

64.

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

65.

Hemus, R.: *Manifesto of Céline Arnauld*. In: *Dada and Beyond: Volume 1: Dada Discourses*. pp. 121–131. Rodopi, Amsterdam (2011).

66.

Hemus, R.: *Dada's Film Poet: Céline Arnauld*. In: Townsend, C., Trott, A., and Davies, R. (eds.) *Across the Great Divide: Modernism's Intermedialities, From Futurism to Fluxus*. pp. 66–80. Cambridge Scholars Publishing, Newcastle upon Tyne (2014).

67.

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

68.

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

69.

Caws, M.A.: *These Photographing Women: the Scandal of Genius*. In: *Angels of Anarchy: Women Artists and Surrealism*. pp. 28–35. Prestel, New York, NY (2009).

70.

Caws, M.A.: *Doubling: Claude Cahun's Split Self*. In: *The Surrealist Look: An Erotics of Encounter*. MIT, Cambridge, Mass (1997).

71.

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

72.

Cole, J.: *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, Berkeley (2005).

73.

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

74.

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

75.

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

76.

Holm, M.J.: Women of the Avant-Garde 1920-1940. Louisiana Museum of Modern Art, [Humlebæk] (2012).

77.

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

78.

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

79.

Rosemont, P.: Surrealist Women: An International Anthology. Athlone Press, London (1998).

80.

Aberth, S.L., Carrington, L.: Leonora Carrington: Surrealism, Alchemy and Art. Lund Humphries, Farnham (2010).

81.

Allmer, P.: Angels of Anarchy: Women Artists and Surrealism. Prestel, New York, NY (2009).

82.

Carrington, L.: *The Hearing Trumpet*. Penguin, London (2005).

83.

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

84.

Chadwick, W.: Leonora Carrington: Evolution of a Feminist Consciousness. *Woman's Art Journal*. 7, 37–42 (1986). <https://doi.org/10.2307/1358235>.

85.

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

86.

Christensen, P.J.: The Flight from Passion in Leonora Carrington's Literary Work. In: *Surrealism and Women*. pp. 148–158. MIT Press, Cambridge, Mass (1991).

87.

Colville, G.M.: Beauty and/Is the Beast: Animal Symbology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini. In: *Surrealism and Women*. pp. 159–181. MIT Press, Cambridge, Mass (1991).

88.

Eburne, J.P., McAra, C. eds: *Leonora Carrington and the International Avant-Garde*. Manchester University Press, Manchester (2017).

89.

Hubert, R.R.: Beyond Initiation: Leonora Carrington and Max Ernst. In: Magnifying Mirrors: Women, Surrealism, & Partnership. pp. 113–139. University of Nebraska Press, Lincoln (1994).

90.

Rosemont, P.: Surrealist Women: An International Anthology. Athlone Press, London (1998).

91.

Allmer, P.: Angels of Anarchy: Women Artists and Surrealism. Prestel, New York, NY (2009).

92.

Chadwick, W.: Women Artists and the Surrealist Movement. Thames and Hudson, London (1985).

93.

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

94.

Colville, G.M.: Beauty and/Is the Beast: Animal Symbology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini. In: Surrealism and Women. pp. 159–181. MIT Press, Cambridge, Mass (1991).

95.

Cauvin, J.-Pierre.: Valentine, André, Paul Et Les Autres, Or, the Surrealization of Valentine Hugo. In: Surrealism and Women. pp. 182–203. MIT Press, Cambridge, Mass (1991).

96.

Chadwick, W.: Women Artists and the Surrealist Movement. Thames and Hudson, London (1985).

97.

Colvile, G.: Scandaleusement D'Elles: Trente-Quatre Femmes Surrealistes. Jean-Michel Place, Paris (1999).

98.

Caws, M.A.: These Photographing Women: the Scandal of Genius. In: Angels of Anarchy: Women Artists and Surrealism. pp. 28–35. Prestel, New York, NY (2009).

99.

Holm, M.J.: Women of the Avant-Garde 1920-1940. Louisiana Museum of Modern Art, [Humlebæk] (2012).

100.

L'Enfant, J.: Dora Maar and the Art of Mystery. Woman's Art Journal. 17, (1996).  
<https://doi.org/10.2307/1358462>.

101.

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

102.

Barnet, M.-C.: La Femme Cent Sexes Ou Les Genres Communicants: Deharme, Mansour, Prassinos. Peter Lang, Bern (1998).

103.

Cottenot-Hage, M.: The Body Subversive: Corporeal Imagery in Carrington, Prassinos and Mansour. In: Surrealism and Women. pp. 76–95. MIT Press, Cambridge, Mass (1991).

104.

de Julio, M.: Joyce Mansour and Egyptian Mythology. In: Surrealism and Women. pp. 114–122. MIT Press, Cambridge, Mass (1991).

105.

Preckshot, J.: Identity Crises: Joyce Mansour's Narratives. In: Surrealism and Women. pp. 96–113. MIT Press, Cambridge, Mass (1991).

106.

Rosemont, P.: Surrealist Women: An International Anthology. Athlone Press, London (1998).

107.

Hubert, R.R.: From Déjeuner en fourrure to Caroline: Meret Oppenheim's Chronicle of Surrealism. In: Surrealism and Women. pp. 37–49. MIT Press, Cambridge, Mass (1991).

108.

Belton, R.J.: Androgyny: Interview with Meret Oppenheim. In: Surrealism and Women. pp. 63–75. MIT Press, Cambridge, Mass (1991).

109.

Hubert, R.R.: The Reluctant Partner. In: Magnifying Mirrors: Women, Surrealism, & Partnership. pp. 63–86. University of Nebraska Press, Lincoln (1994).

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. Kerber, Bielefeld

(2003).

111.

Barnet, M.-C.: *La Femme Cent Sexes Ou Les Genres Communicants*: Deharme, Mansour, Prassinos. Peter Lang, Bern (1998).

112.

Hedges, I.: What do Little Girls Dream of: The Insurgent Writing of Gisèle Prassinos. In: Surrealism and Women. pp. 27-31. MIT Press, Cambridge, Mass (1991).

113.

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

114.

Rosemont, P.: *Surrealist Women: An International Anthology*. Athlone Press, London (1998).