

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

[View Online](#)

[1]

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

[2]

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

[3]

J. Berger, 'Chapter 3', in *Ways of Seeing*, London: Penguin, 2008, pp. 45–64.

[4]

R. Hemus, 'Introduction to Dada's Women', in *Dada's Women*, 2009.

[5]

C. Rochefort, 'Rochefort in New French Feminisms', in *New French Feminisms: An Anthology*, Brighton: Harvester, 1981, pp. 183–186.

[6]

X. Gauthier, 'Gauthier in New French Feminisms', in *New French Feminisms: An Anthology*, Brighton: Harvester, 1981, pp. 161–164.

[7]

P. Barry, 'Feminist Criticism', in *Beginning Theory: An Introduction to Literary and Cultural Theory*, Fourth edition., Manchester: Manchester University Press, 2017.

[8]

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

[9]

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

[10]

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

[11]

M. A. Caws, 'Seeing the Surreal Woman: We are a Problem', in *Surrealism and Women*, Cambridge, Mass: MIT Press, 1991.

[12]

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

[13]

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

[14]

M. Schor, 'Patrilineage', in *The Feminism and Visual Culture Reader*, 2nd Edition., London: Routledge, 2010, pp. 282–289.

[15]

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

[16]

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

[17]

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

[18]

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

[19]

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

[20]

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

[21]

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

[22]

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

[23]

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

[24]

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

[25]

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

[26]

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

[27]

G. M. M. Colvile and A. Richard, *Autoreprésentation Féminine*, vol. Mélusine. Lausanne: Âge d'homme, 2013.

[28]

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

[29]

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

[30]

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

[31]

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

[32]

P. Rosemont, *Surrealist Women: An International Anthology*, 1st ed., vol. *The Surrealist Revolution Series*. Austin: University of Texas Press, 1998.

[33]

P. Rosemont, *Surrealist Women: An International Anthology*, vol. *Surrealist revolution series*. London: Athlone Press, 1998. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

[34]

L. Vergine and M. Zanuttini, *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.

[35]

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

[36]

P. Barry, 'Feminist Criticism', in *Beginning Theory: An Introduction to Literary and Cultural Theory*, 3rd ed., vol. *Beginnings*, Manchester: Manchester University Press, 2009, pp. 121-138.

[37]

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

[38]

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

[39]

W. Chadwick, *Women, Art, and Society*, 2nd ed., rev. Expanded., vol. *World of art*. London: Thames & Hudson, 1996.

[40]

M. Eagleton, *A Concise Companion to Feminist Theory*, vol. *Blackwell Concise Companions to Literature and Culture*. Oxford: Blackwell, 2003.

[41]

M. Eagleton, *A Concise Companion to Feminist Theory*, vol. *Blackwell concise companions to literature and culture*. Hoboken: Wiley, 2003.

[42]

M. Eagleton, *Feminist Literary Criticism*, vol. *Longman critical readers*. Harlow: Longman, 1991.

[43]

M. Eagleton, *Feminist Literary Criticism*, vol. Longman critical readers. London: Longman, 1991. [Electronic book]. Available: <https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1741889>

[44]

A. Jones, *The Feminism and Visual Culture Reader*, 2nd ed., vol. In sight. London: Routledge, 2010.

[45]

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

[46]

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

[47]

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

[48]

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

[49]

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

[50]

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

[51]

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

[52]

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

[53]

D. Hopkins, *Dada and Surrealism: A Very Short Introduction*, vol. *Very short introductions*. Oxford: Oxford University Press, 2004.

[54]

D. Hopkins, *Dada and Surrealism: A Very Short Introduction*, vol. 105. Oxford: Oxford University Press, 2004.

[55]

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

[56]

D. Hopkins, Ed., *A Companion to Dada and Surrealism*, vol. 10. Chichester, West Sussex: Wiley Blackwell, 2016.

[57]

A. Melzer, *Dada and Surrealist Performance*, vol. *PAJ books*. Baltimore: Johns Hopkins

University Press, 1994.

[58]

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

[59]

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

[60]

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

[61]

P. Waldberg, *Surrealism*, vol. *World of art*. New York, N.Y.: Thames & Hudson, 1997.

[62]

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

[63]

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

[64]

L. Vergine and M. Zanuttini, *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.

[65]

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

[66]

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

[67]

R. Hemus, 'Manifesto of Céline Arnould', in *Dada and Beyond: Volume 1: Dada Discourses*, vol. 26, Amsterdam: Rodopi, 2011, pp. 121–131. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3008274>

[68]

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

[69]

C. Arnould, P. Dermée, and V. Martin-Schmets, *Oeuvres Complètes: Céline Arnould Et Paul Dermée*, vol. 9. Paris: Classiques Garnier, 2013.

[70]

S. Forcer, *Dada as Text, Thought and Theory*, vol. 39. Modern Humanities Research Association and Maney Publishing: Leeds, 2015.

[71]

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

[72]

M. A. Caws, 'These Photographing Women: the Scandal of Genius', in *Angels of Anarchy: Women Artists and Surrealism*, 1st ed., New York, NY: Prestel, 2009, pp. 28–35.

[73]

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

[74]

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

[75]

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

[76]

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

[77]

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

[78]

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

[79]

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

[80]

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

[81]

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

[82]

P. Rosemont, *Surrealist Women: An International Anthology*, vol. *Surrealist revolution* series. London: Athlone Press, 1998. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

[83]

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

[84]

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

[85]

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

[86]

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

[87]

W. Chadwick, 'Leonora Carrington: Evolution of a Feminist Consciousness', *Woman's Art Journal*, vol. 7, no. 1, pp. 37–42, 1986, doi: 10.2307/1358235.

[88]

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

[89]

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

[90]

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

[91]

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

[92]

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

[93]

P. Rosemont, *Surrealist Women: An International Anthology*, vol. Surrealist revolution series. London: Athlone Press, 1998. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

[94]

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

[95]

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

[96]

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

[97]

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

[98]

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

[99]

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

[100]

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

[101]

M. A. Caws, 'These Photographing Women: the Scandal of Genius', in *Angels of Anarchy: Women Artists and Surrealism*, 1st ed., New York, NY: Prestel, 2009, pp. 28–35.

[102]

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

[103]

J. L'Enfant, 'Dora Maar and the Art of Mystery', *Woman's Art Journal*, vol. 17, no. 2, 1996, doi: 10.2307/1358462.

[104]

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

[105]

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

[106]

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

[107]

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

[108]

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

[109]

P. Rosemont, *Surrealist Women: An International Anthology*, vol. Surrealist revolution series. London: Athlone Press, 1998. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>

[110]

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

[111]

R. J. Belton, 'Androgyny: Interview with Meret Oppenheim', in *Surrealism and Women*, Cambridge, Mass: MIT Press, 1991, pp. 63–75.

[112]

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

[113]

T. Levy, *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.

[114]

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

[115]

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

[116]

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

[117]

P. Rosemont, *Surrealist Women: An International Anthology*, vol. *Surrealist revolution* series. London: Athlone Press, 1998. [Electronic book]. Available: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=436867>