

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. 2nd ed. London: Routledge; 2010. p. 411-5.

2.

Nochlin L. Why Have There Been No Great Women Artists? In: The Feminism and Visual Culture Reader. 2nd ed. London: Routledge; 2010. p. 263-7.

3.

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

4.

Hemus R. Introduction to Dada's Women. In: Dada's Women. 2009.

5.

Rocheft C. Rocheft in New French Feminisms. In: New French Feminisms: An Anthology. Brighton: Harvester; 1981. p. 183-6.

6.

Gauthier X. Gauthier in New French Feminisms. In: New French Feminisms: An Anthology. Brighton: Harvester; 1981. p. 161-4.

7.

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

8.

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

9.

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

10.

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

11.

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

12.

Suleiman SR. 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. p. 11–32.

13.

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

14.

Schor M. Patrilineage. In: The Feminism and Visual Culture Reader. 2nd Edition. London: Routledge; 2010. p. 282–9.

15.

Jones A. Any Theory of the 'Subject' Has Always Been Appropriated by the 'Masculine'. In: The feminism and visual culture reader. 2nd ed. London: Routledge; 2010. p. 119–28.

16.

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

17.

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

18.

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

19.

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

20.

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

21.

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

1991.

22.

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

23.

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

24.

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

25.

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

26.

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

27.

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

28.

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

29.

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

30.

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

31.

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

32.

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

33.

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

34.

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.

35.

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

36.

Barry P. Feminist Criticism. In: *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Manchester: Manchester University Press; 2009. p. 121–38.

37.

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

38.

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

39.

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

40.

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

41.

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

42.

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

43.

Eagleton M. *Feminist Literary Criticism* [Electronic book]. *Longman critical readers*. London: Longman; 1991. Available from:
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=1741>

889

44.

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

45.

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

46.

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

47.

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

48.

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

49.

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

50.

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

51.

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

52.

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

53.

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

54.

Hopkins D. Dada and Surrealism: A Very Short Introduction [Electronic book]. Vol. 105. Oxford: Oxford University Press; 2004.

55.

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

56.

Hopkins D, editor. A Companion to Dada and Surrealism. Vol. 10. Chichester, West Sussex: Wiley Blackwell; 2016.

57.

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

58.

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

59.

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

60.

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

61.

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

62.

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

63.

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

64.

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.

65.

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

66.

Kamenish PK. 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.

Hemus R. Manifesto of Céline Arnould. In: *Dada and Beyond: Volume 1: Dada Discourses* [Internet]. Amsterdam: Rodopi; 2011. p. 121–31. Available from: <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=3008274>

68.

Hemus R. Dada's Film Poet: Céline Arnould. 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.

69.

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

70.

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

71.

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

72.

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

73.

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

74.

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

75.

Cole J. 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.

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

77.

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

78.

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

79.

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

80.

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

81.

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

82.

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

83.

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

84.

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

85.

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

86.

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

87.

Chadwick W. Leonora Carrington: Evolution of a Feminist Consciousness. *Woman's Art Journal*. 1986;7(1):37–42. doi:10.2307/1358235

88.

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

89.

Christensen PJ. The Flight from Passion in Leonora Carrington's Literary Work. In: *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 148–58.

90.

Colville GM. Beauty and/Is the Beast: Animal Symbology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini. In: *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 159–81.

91.

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

92.

Hubert RR. Beyond Initiation: Leonora Carrington and Max Ernst. In: *Magnifying Mirrors: Women, Surrealism, & Partnership*. Lincoln: University of Nebraska Press; 1994. p. 113–39.

93.

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

94.

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

95.

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

96.

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

97.

Colville GM. *Beauty and/Is the Beast: Animal Symbology in the Work of Leonora Carrington, Remedios Varo and Leonor Fini*. In: *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 159–81.

98.

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

99.

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

100.

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

101.

Caws MA. *These Photographing Women: the Scandal of Genius*. In: *Angels of Anarchy*:

Women Artists and Surrealism. 1st ed. New York, NY: Prestel; 2009. p. 28–35.

102.

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

103.

L'Enfant J. Dora Maar and the Art of Mystery. *Woman's Art Journal*. 1996;17(2). doi:10.2307/1358462

104.

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

105.

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

106.

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

107.

de Julio M. Joyce Mansour and Egyptian Mythology. In: *Surrealism and Women*. Cambridge, Mass: MIT Press; 1991. p. 114–22.

108.

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

109.

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

110.

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

111.

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

112.

Hubert RR. The Reluctant Partner. In: *Magnifying Mirrors: Women, Surrealism, & Partnership*. Lincoln: University of Nebraska Press; 1994. p. 63-86.

113.

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.

114.

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

115.

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

116.

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

117.

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