

The Militant Muse Love War And The Women Of Surrealism

[#militant muse surrealism](#) [#women surrealist artists](#) [#love and war in art](#) [#feminism surrealism](#) [#surrealist art history](#)

Explore the powerful influence of the 'militant muse' within Surrealism, delving into how pioneering women artists and their captivating subjects navigated complex themes of love, war, and defiance. This content uncovers their vital contributions to the movement and the profound legacy of their radical, dream-like visions.

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The Militant Muse

The Militant Muse documents what it meant to be young, ambitious and female in the context of an avant-garde movement defined by celebrated men whose educational, philosophical and literary backgrounds were often quite different from those of their younger lovers and companions. Focusing on the 1930s, 1940s and 1950s, Whitney Chadwick charts five intense, far-reaching female friendships among the Surrealists to show how Surrealism, female friendship and the experiences of war, loss and trauma shaped individual women's transitions from beloved muses to mature artists. Her vivid account includes the fascinating story of Claude Cahun and Suzanne Malherbes subversive activities in occupied Jersey, as well as the experiences of Lee Miller and Valentine Penrose at the frontline. Chadwick draws on personal correspondence between women, including the extraordinary letters between Leonora Carrington and Leonor Fini during the months following the arrest and imprisonment of Carrington's lover Max Ernst at the beginning of World War Two, and the letter Frida Kahlo shared with her friend and lover Jacqueline Lamba years after it was written in the late 1930s during a difficult stay in Paris, marred by her intense dislike of Breton. Thoroughly engrossing, this history brings a new perspective to the political context of Surrealism, as well as fresh insights on the vital importance of female friendship to its artistic and intellectual flowering.

Farewell to the Muse: Love, War and the Women of Surrealism

A fascinating examination of the ambitions and friendships of a talented group of midcentury women artists Farewell to the Muse documents what it meant to be young, ambitious, and female in the context of an avant-garde movement defined by celebrated men whose backgrounds were often quite different from those of their younger lovers and companions. Focusing on the 1930s, 1940s, and 1950s, Whitney Chadwick charts five female friendships among the Surrealists to show how Surrealism, female friendship, and the experiences of war, loss, and trauma shaped individual women's transitions from

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Women Artists and the Surrealist Movement

This pioneering book stands as the most comprehensive treatment of the lives, ideas and art works of the remarkable group of women who were an essential part of the Surrealist movement. Frida Kahlo, Meret Oppenheim and Dorothea Tanning, among many others, became an embodiment of their age as they struggled towards artistic maturity and their own 'liberation of the spirit' in the context of the Surrealist revolution. Their stories and their achievements are presented here against the background of the turbulent decades of the 1920s, 30s and 40s, and the war that forced Surrealism into exile in New York and Mexico.

Surrealism and Women

These sixteen illustrated essays present an important revision of surrealism by focusing on the works of women surrealists and their strategies to assert positions as creative subjects within a movement that regarded woman primarily as an object of masculine desire or fear. While the male surrealists attacked aspects of the bourgeois order, they reinforced the traditional patriarchal image of woman. Their emphasis on dreams, automatic writing, and the unconscious reveal some of the least inhibited masculine fantasies. The first resistance to the male surrealists' projection of the female figure arose in the writings and paintings of marginalized woman artists and writers associated with Surrealism. The essays in this collection explore the complexity of these women's works, which simultaneously employ and subvert the dominant discourse of male surrealists. Essays What Do Little Girls Dream Of: The Insurgent Writing of Gisèle Prassinos • Finding What You Are Not Looking For • From *Déjeuner en fourrure* to *Caroline*: Meret Oppenheim's Chronicle of Surrealism • Speaking with Forked Tongues: "Male" Discourse in "Female" Surrealism? • Androgyny: Interview with Meret Oppenheim • The Body Subversive: Corporeal Imagery in Carrington, Prassinos, and Mansour • Identity Crises: Joyce Mansour's Narratives • Joyce Mansour and Egyptian Mythology • In the Interim: The Constructivist Surrealism of Kay Sage • The Flight from Passion in Leonora Carrington's Literary Work • Beauty and/Is the Beast: Animal Symbolology in the Work of Leonora Carrington, Remedio Varo, and Leonor Fini • Valentine, André, Paul et les autres, or the Surrealization of Valentine Hugo • Refashioning the World to the Image of Female Desire: The Collages of Aube Ellouz • Eileen Agar • Statement by Dorothea Tanning

Eileen Agar

Born in Buenos Aires in 1899, and reborn in Paris in 1928, Eileen Agar was an artist whose work throughout her long career synthesized elements of the two main art movements of the twentieth century: Cubism and Surrealism. This monograph, the first full account of Agar's complete works, including paintings, collages, photographs and objects, comes at a time when there is a major revival of interest in Surrealism in the UK and worldwide. Drawing on personal conversations with the artist as well as original research, Michel Remy examines the life and work of the artist through-out her long career, from her passage through Cubism and abstraction to Surrealism, as well as her dedicated participation in Surrealist activities in England and abroad. Each period is illustrated with many striking images, including rare photographs, and supported by penetrating interpretations. The powerful myth-making drive that underlies Agar's output is revealed, as well the tenderness, humour, poetry, love of nature and the world, subversion of the laws of reality, and celebration of femininity that suffuses each of her works.

Herbert Read

Tentoonstelling gehouden als een hulde aan de Engelse museumdirecteur, kunsthistoricus, dichter en criticus (1893-1968).

The Passion Projects

Examines the biographical projects that modernist women writers undertook to resist the exclusion of their friends, colleagues, lovers, and companions from literary history.

Surrealism in Egypt

In the thick of the Second World War, the Cairo-based Surrealist collective Art et Liberté were pioneering new art forms and mounting subversive exhibitions that sent shockwaves across local artistic circles. Born with the publication of their Manifesto Long Live Degenerate Art on December 22nd, 1938, the group rejected the convergence of art and nationalism, aligning themselves with a complex, international and evolving Surrealist movement spanning cities such as Paris, London, Mexico City, New York, Beirut and Tokyo. Art and Liberty created a distinct reworking of Surrealism, which provided a generation of disillusioned Egyptian and non-Egyptian artists and writers, men and women alike, with a platform for cultural reform and anti-Fascist protest. Surrealism in Egypt is the first comprehensive analysis of Art and Liberty's artworks, literature and critical writings on Surrealism. By addressing the group's long-lost and often misconstrued legacy, and drawing on a substantial body of previously unpublished primary documents and more than 200 field interviews, the author charts Art and Liberty's significant contribution towards a new definition of Surrealism. Moving beyond the polarizing dichotomies of Saidian Orientalism, this book rewrites the history of Surrealism itself - advocating for a new definition of the movement that reflects an inclusive vision of art history.

Modernist Art in Ethiopia

If modernism initially came to Africa through colonial contact, what does Ethiopia's inimitable historical condition—its independence save for five years under Italian occupation—mean for its own modernist tradition? In *Modernist Art in Ethiopia*—the first book-length study of the topic—Elizabeth W. Giorgis recognizes that her home country's supposed singularity, particularly as it pertains to its history from 1900 to the present, cannot be conceived outside the broader colonial legacy. She uses the evolution of modernist art in Ethiopia to open up the intellectual, cultural, and political histories of it in a pan-African context. Giorgis explores the varied precedents of the country's political and intellectual history to understand the ways in which the import and range of visual narratives were mediated across different moments, and to reveal the conditions that account for the extraordinary dynamism of the visual arts in Ethiopia. In locating its arguments at the intersection of visual culture and literary and performance studies, *Modernist Art in Ethiopia* details how innovations in visual art intersected with shifts in philosophical and ideological narratives of modernity. The result is profoundly innovative work—a bold intellectual, cultural, and political history of Ethiopia, with art as its centerpiece.

Significant Others: Creativity & Intimate Partnership

Biographies of artists and writers have traditionally presented an individual's lone struggle for self-expression. In this book, critics and historians, challenge these assumptions in a series of essays that focus on artist and writer couples who have shared sexual and artistic bonds. Featuring duos such

as Auguste Rodin and Camille Claudel, Sonia and Robert Delaunay, Vanessa Bell and Duncan Grant, and Jasper Johns and Robert Rauschenberg, this book combines biography with evaluation of each partner's work in the context of the relationship.

Surrealist Women

Surrealist Women displays the range and significance of women's contributions to surrealism. Penelope Rosemont, affiliated with the Paris Surrealist Group in the 1960s and now a Chicago poet and painter, has assembled nearly three hundred texts by ninety-six women from twenty-eight countries. She opens the book with a succinct summary of surrealism's basic aims and principles, followed by a discussion of the place of gender in the origins of the movement. The texts are organised into historical periods ranging from the 1920s to the present, with introductions describing trends in the movement for each period; and each surrealist's work is prefaced by a brief biographical statement. Authors include El Allailly, Bruna, Cunard, Carrington, Cesaire, Gauthier, Giovanna, van Hirtum, Kahlo, Levy, Mansour, Mitrani, Pailthorpe, Joyce Peters, Rahon, Svankmajerova, Taub, Zangana

The Total Art of Stalinism

From the ruins of communism, Boris Groys emerges to provoke our interest in the aesthetic goals pursued with such catastrophic consequences by its founders. Interpreting totalitarian art and literature in the context of cultural history, this brilliant essay likens totalitarian aims to the modernists' goal of producing world-transformative art. In this new edition, Groys revisits the debate that the book has stimulated since its first publication.

Surrealism and Cinema

Surrealism has long been recognised as having made a major contribution to film theory and practice, and many contemporary film-makers acknowledge its influence. Most of the critical literature, however, focuses either on the 1920s or the work of Buuel. The aim of this book is to open up a broader picture of surrealism's contribution to the conceptualisation and making of film. Tracing the work of Luis Buuel, Jacques Prvert, Nelly Kaplan, Walerian Borowczyk, Jan vankmajer, Raul Ruiz and Alejandro Jodorowsky, *Surrealism and Cinema* charts the history of surrealist film-making in both Europe and Hollywood from the 1920s to the present day. At once a critical introduction and a provocative re-evaluation, *Surrealism and Cinema* is essential reading for anyone interested in surrealist ideas and art and the history of film.

Surrealist sabotage and the war on work

In *Surrealist sabotage and the war on work*, art historian Abigail Susik uncovers the expansive parameters of the international surrealist movement's ongoing engagement with an aesthetics of sabotage between the 1920s and the 1970s, demonstrating how surrealists unceasingly sought to transform the work of art into a form of unmanageable anti-work. In four case studies devoted to surrealism's transatlantic war on work, Susik analyses how artworks and texts by Man Ray, André Breton, Simone Breton, André Thirion, Óscar Domínguez, Konrad Klapheck, and the Chicago surrealists, among others, were pivotally impacted by the intransigent surrealist concepts of principled work refusal, permanent strike, and autonomous pleasure. Underscoring surrealism's profound relevance for readers engaged in ongoing debates about gendered labour and the wage gap, endemic over-work and exploitation, and the vicissitudes of knowledge work and the gig economy, *Surrealist sabotage and the war on work* reveals that surrealism's creative work refusal retains immense relevance in our wired world.

Dalí, Surrealism and Cinema

Salvador Dalí is one of the most widely recognised and most controversial artists of the twentieth century. He was also an avant-garde filmmaker -- collaborating with such giants as Luis Bunuel, Walt Disney and Alfred Hitchcock -- though the impetus and endurance of his fascination with film has rarely been given the attention it merits. King surveys the full range of Dalí's eccentric activities with(in) the cinema. Influenced by the Marx Brothers, Buster Keaton and Stanley Kubrick, Dalí used the cinema to bring the 'dream subjects' of his paintings to life, providing the groundwork for revolutionary forays into television, video, photography and holography. Dalí's writings continue to be relevant to discourses surrounding film and surrealism, and his embrace of academic technique partnered with contemporary

technology and pop culture is a paradox still relevant today. From a movie-going experience that would incorporate all five senses to the tale of a woman's hapless love affair with a wheelbarrow, Dali's hallucinatory vision never fails to leave its indelible mark.

The Dada Painters and Poets

Presents a collection of essays, manifestos, and illustrations that provide an overview of the Dada movement in art, describing its convictions, antics, and spirit, through the words and art of its principal practitioners.

What I Learnt

'Full of glorious examples of caller wisdom [with] laugh-out-loud anecdotes' Sunday Telegraph Jeremy Vine has been presenting his BBC Radio 2 show since 2003 - it now attracts more than seven million listeners. He calculates he has taken more than 25,000 calls from his listeners on issues big and small: life, love, lollipop ladies and poisonous plants. But what have the callers told him? If you listen to Radio 4, Brexit was a shock. If you are on Radio 2 it would not have surprised you at all. Where Jeremy's callers once expressed a kind of resignation ('But what can you do?') or a gloomy rejoinder ('You have to laugh'), now they give him their views expecting to be heeded. Listener wisdom is far more valuable than most of what we hear from appointed spokespeople. What was the response when Jeremy asked: 'Have you ever been pecked in the eye by a gannet?' Which subjects are most likely to start pitched warfare between different sections of the audience? (Answer: old people using buses, old people NOT using buses, cellophane, or Tony Blair saying anything.) In a book punctuated by his own vivid stories and laugh-out-loud moments, Jeremy Vine explains what it's like to hit a button and hear - totally unvarnished and unspun - the voice of the so-called 'ordinary' person. And why we should take notice.

The Private Lives Of The Impressionists

Manet, Monet, Pissarro, Cézanne, Renoir, Degas, Sisley, Berthe Morisot and Mary Cassatt. Though they were often ridiculed or ignored by their contemporaries, astonishing sums are paid today for the works of these artists. Their dazzling pictures are familiar - but how well does the world know the Impressionists as people? In a vivid and moving narrative, biographer Sue Roe shows the Impressionists in the studios of Paris, rural lanes of Montmartre and rowdy riverside bars as Paris underwent Baron Haussman's spectacular transformation. For over twenty years they lived and worked together as a group, struggling to rebuild their lives after the Franco-Prussian war and supporting one another through shocked public reactions to unfamiliar canvasses depicting laundresses, dancers, spring blossom and boating scenes. This intimate, colourful, superbly researched account takes us into their homes as well as their studios and describes their unconventional, volatile and precarious lives, as well as the stories behind their paintings.

Leonora Carrington

Reprint. Paperback edition originally published: 2010.

East of Nowhere

A poetic and empathetic vision of human perseverance, East of Nowhere captures, in stunning photographs, the reality of everyday life in central and Eastern Europe before and after the fall of the Berlin Wall. In 1987, Fabio Ponzio embarked on a photographic odyssey across Central and Eastern Europe and the Caucasus. Starting in Istanbul, and making his way to Poland, Ponzio found little food in the shops and long lines to buy bread. With supplies dwindling in the shops and immense crowds to buy necessities, the countries along his route were on the verge of collapse. And in the autumn of 1989, as the various regimes of communist countries from Budapest to Bucharest began to crumble, everything changed. Equipped with a Leica, three Nikons and 100 rolls of film, Ponzio continued his travels across this immense territory, documenting lives marked by pain and sacrifice, now joined by a new energy, full of hope. For two decades, he returned to capture the traditions, faith, humility, courage, and strength of the people of the East. From a previously unpublished archive and an award-winning talent, East of Nowhere is an exquisite collection of photographs that illuminate the physical and ideological divisions between Western and Eastern Europe, while offering a sympathetic and hopeful vision of the human condition.

Dora Maar

For the first time, a comprehensive exploration of Dora Maar's enigmatic photography reveals her as an extraordinary and influential artist in her own right. Dora Maar (born Henriette Th  odora Markovitch, 1907–1997) was active at the height of Surrealism in France. She was recognized as a key member of the movement and maintained professional relationships with many of its prominent figures, such as Andr   Breton, Brassai, Henri Cartier-Bresson, and Man Ray. However, her standing as the one-time muse and mistress of Pablo Picasso—his famous “Weeping Woman”—has long eclipsed her creative output and minimized her influence. Richly illustrated with 240 key works showcasing Maar's inimitable acumen as a photographer, this book examines the full arc of her career for the very first time. Subjects include her innovative commercial and fashion photography, her approach to the nude and eroticism, engagement with political groups, interest in socially concerned photography, affiliation with the Surrealist movement, and hitherto unknown work from her reclusive late career, providing a dynamic and multifaceted examination of an important artist.

Women's Experimental Cinema

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

Platform Socialism

A bold new manifesto for digital technology after capitalism.

The Heart: Frida Kahlo in Paris

This intimate account offers a new, unexpected understanding of the artist's work and of the vibrant 1930s surrealist scene. In 1938, just as she was leaving Mexico for her first solo exhibition in New York, Frida Kahlo was devastated to learn from her husband, Diego Rivera, that he intended to divorce her. This latest blow followed a long series of betrayals, most painful of all his affair with her beloved younger sister, Cristina, in 1934. In early 1939, anxious and adrift, Kahlo traveled from the United States to France—her only trip to Europe, and the beginning of a unique period of her life when she was enjoying success on her own. Now, for the first time, this previously overlooked part of her story is brought to light in exquisite detail. Marc Petitjean takes the reader to Paris, where Kahlo spends her days alongside luminaries such as Pablo Picasso, Andr   Breton, Dora Maar, and Marcel Duchamp. Using Kahlo's whirlwind romance with the author's father, Michel Petitjean, as a jumping-off point, *The Heart: Frida Kahlo in Paris* provides a striking portrait of the artist and an inside look at the history of one of her most powerful, enigmatic paintings.

Surrealist women's writing

Surrealist women's writing: A critical exploration is the first sustained critical inquiry into the writing of women associated with surrealism. Featuring original essays by leading scholars of surrealism, the volume demonstrates the extent and the historical, linguistic, and culturally contextual breadth of this writing. It also highlights how the specifically surrealist poetics and politics of these writers' work intersect with and contribute to contemporary debates on, for example, gender, sexuality, subjectivity, otherness, anthropocentrism, and the environment. Drawing on a variety of innovative theoretical approaches, the essays in the volume focus on the writing of numerous women surrealists, many of whom have hitherto mainly been known for their visual rather than their literary production. These include Claude Cahun, Leonora Carrington, Kay Sage, Colette Peignot, Suzanne C  saire, Unica Z  rn, Ithell Colquhoun, Leonor Fini, Dorothea Tanning, and Rikki Ducornet.

The Cultural Cold War

During the Cold War, freedom of expression was vaunted as liberal democracy's most cherished possession—but such freedom was put in service of a hidden agenda. In *The Cultural Cold War*, Frances Stonor Saunders reveals the extraordinary efforts of a secret campaign in which some of the most vocal exponents of intellectual freedom in the West were working for or subsidized by the CIA—whether they knew it or not. Called “the most comprehensive account yet of the [CIA's] activities between 1947 and 1967” by the *New York Times*, the book presents shocking evidence of the CIA's undercover program of cultural interventions in Western Europe and at home, drawing together declassified documents and exclusive interviews to expose the CIA's astonishing campaign to deploy the likes of Hannah Arendt, Isaiah Berlin, Leonard Bernstein, Robert Lowell, George Orwell, and Jackson Pollock as weapons in the Cold War. Translated into ten languages, this classic work—now

with a new preface by the author—is "a real contribution to popular understanding of the postwar period" (The Wall Street Journal), and its story of covert cultural efforts to win hearts and minds continues to be relevant today.

From Puritanism to Postmodernism

Widely acknowledged as a contemporary classic that has introduced thousands of readers to American literature, *From Puritanism to Postmodernism: A History of American Literature* brilliantly charts the fascinating story of American literature from the Puritan legacy to the advent of postmodernism. From realism and romanticism to modernism and postmodernism it examines and reflects on the work of a rich panoply of writers, including Poe, Melville, Fitzgerald, Pound, Wallace Stevens, Gwendolyn Brooks and Thomas Pynchon. Characterised throughout by a vibrant and engaging style it is a superb introduction to American literature, placing it thoughtfully in its rich social, ideological and historical context. A tour de force of both literary and historical writing, this Routledge Classics edition includes a new preface by co-author Richard Ruland, a new foreword by Linda Wagner-Martin and a fascinating interview with Richard Ruland, in which he reflects on the nature of American fiction and his collaboration with Malcolm Bradbury. It is published here for the first time.

The Rose in Fashion

Examples from jewelry, millinery, handbags, perfume, couture, and everyday dress show how the rose--both beautiful and symbolic--has inspired fashion over hundreds of years.

The Oval Lady, Other Stories

"This expanded edition is brought up to date in the light of the most recent developments in contemporary art. A new chapter considers globalization in the visual arts and the complex issues it raises, focusing on the many major international exhibitions since 1990 that have become an important arena for women artists from around the world."--BOOK JACKET.

Women, Art, and Society

David Bate examines automatism and the photographic image, the Surrealist passion for insanity, ambivalent use of Orientalism, use of Sadean philosophy and the effect of fascism of the Surrealists. The book is illustrated with a wide range of surrealist photographs.

Photography and Surrealism

"Inflation affects literary occupations and preoccupations quite as much as it does financial scrip." Starting from this premise, Charles Newman ventures forth on an irreverent, wide-ranging discussion of the "Post-Modern" attitude in fiction, culture, and sensibility. Newman questions the "revolutionary" claims of avant-garde novelists and literary theorists, but he is no less critical of the arguments of neoconservatives, neorealists, and advocates of "moral fiction." Newman argues that neither of these groups has confronted the unprecedented break with tradition entailed by an economics and culture of inflation. A combination of cultural critique, literary criticism, economic forecast, and historical jeremiad, *The Post-Modern Aura* is finally a positive statement, celebrating "The Act of Fiction" and suggesting how the forces which have been devaluing it might be overcome.

The Post-Modern Aura

In 2006 journalist Joanna Moorhead discovered that her father's cousin, Prim, who had disappeared many decades earlier, was now a famous artist in Mexico. Although rarely spoken of in her own family (regarded as a black sheep, a wild child; someone they were better off without) in the meantime Leonora Carrington had become a national treasure in Mexico, where she now lived, while her paintings are fetching ever-higher prices at auction today. Intrigued by her story, Joanna set off to Mexico City to find her lost relation. Later she was to return to Mexico ten times more between then and Leonora's death in 2011, sometimes staying for months at a time and subsequently travelling around Britain and through Europe in search of the loose ends of her tale. They spent days talking and reading together, drinking tea and tequila, going for walks and to parties and eating take away pizzas or dining out in her local restaurants as Leonora told Joanna the wild and amazing truth about a life that had taken her from the suffocating existence of a debutante in London via war-torn France with her lover, Max Ernst, to incarceration in an asylum and finally to the life of a recluse in Mexico City. Leonora was one

of the last surviving participants in the Surrealist movement of the 1930s, a founding member of the Women's Liberation Movement in Mexico during the 1970s and a woman whose reputation will survive not only as a muse but as a novelist and a great artist. This book is the extraordinary story of Leonora Carrington's life, and of the friendship between two women, related by blood but previously unknown to one another, whose encounters were to change both their lives.

The Surreal Life of Leonora Carrington

Over fifty years after the Situationist International appeared, its legacy continues to inspire activists, artists and theorists around the world. Such a legend has accrued to this movement that the story of the SI now demands to be told in a contemporary voice capable of putting it into the context of twenty-first-century struggles. McKenzie Wark delves into the Situationists' unacknowledged diversity, revealing a world as rich in practice as it is in theory. Tracing the group's development from the bohemian Paris of the '50s to the explosive days of May '68, Wark's take on the Situationists is biographically and historically rich, presenting the group as an ensemble creation, rather than the brainchild and dominion of its most famous member, Guy Debord. Roaming through Europe and the lives of those who made up the movement – including Constant, Asger Jorn, Michèle Bernstein, Alex Trocchi and Jacqueline De Jong – Wark uncovers an international movement riven with conflicting passions. Accessible to those who have only just discovered the Situationists and filled with new insights, *The Beach Beneath the Street* rereads the group's history in the light of our contemporary experience of communications, architecture, and everyday life. The Situationists tried to escape the world of twentieth-century spectacle and failed in the attempt. Wark argues that they may still help us to escape the twenty-first century, while we still can.

The Beach Beneath the Street

his book is the first to make the case that women's changing role in European and American society was critical to Dada.

Women in Dada

Biographical note: Sascha Bru, Genth University, Belgium; Peter Nicholls, University of Sussex, UK.

Get the Message?

Between the two world wars, Paris served as the setting for unparalleled freedom for expatriate as well as native-born French women, who enjoyed unprecedented access to education and opportunities to participate in public, artistic and intellectual life. Many of these women--including Colette, Tamara de Lempicka, Sonia Delaunay, Djuna Barnes, Augusta Savage, and Lee Miller--made lasting contributions to art and literature.

Europa! Europa?

Essay by Robert Storr. Foreword by Glenn D. Lowry.

The Modern Woman Revisited

Modern Art Despite Modernism