

# Women In Dada Essays On Sex Gender And Identity

**The Rise of Surrealism** - Willard Bohn  
2012-02-01

Examines the developments that paved the way for the Surrealist movement in literature and art.

**Body Sweats** - Elsa Von Freytag-Loringhoven  
2011-10-28

The first major collection of poetry written in English by the flabbergasting and flamboyant Baroness Elsa, "the first American Dada." As a neurasthenic, kleptomaniac, man-chasing proto-punk poet and artist, the Baroness Elsa von Freytag-Loringhoven left in her wake a ripple that is becoming a rip—one hundred years after she exploded onto the New York art scene. As an agent provocateur within New York's modernist revolution, "the first American Dada" not only dressed and behaved with purposeful outrageousness, but she set an example that went well beyond the eccentric divas of the twenty-first century, including her conceptual descendant, Lady Gaga. Her delirious verse flabbergasted New Yorkers as much as her flamboyant persona. As a poet, she was profane and playfully obscene, imagining a farting God, and transforming her contemporary Marcel Duchamp into M'ars (my arse). With its ragged edges and atonal rhythms, her poetry echoes the noise of the metropolis itself. Her love poetry muses graphically on ejaculation, orgasm, and oral sex. When she tired of existing words, she created new ones: "phalluspistol," "spinsterlollipop," "kissambushed." The Baroness's rebellious, highly sexed howls prefigured the Beats; her intensity and psychological complexity anticipates the poetic utterances of Anne Sexton and Sylvia Plath. Published more than a century after her arrival in New York, *Body Sweats* is the first major collection of Elsa von Freytag-Loringhoven's poems in English. The Baroness's biographer Irene Gammel and coeditor Suzanne Zelazo have assembled 150 poems, most of them never

before published. Many of the poems are themselves art objects, decorated in red and green ink, adorned with sketches and diagrams, presented with the same visceral immediacy they had when they were composed.

[Flowers and Towers](#) - Nira Tessler 2015-11-25  
This book explores the meaning and symbolism of the flower motif in the art of women artists, from the nineteenth century to the present day. It begins with a discussion of the symbolic significance of the flower in canonical texts such as the Song of Songs, in which the female lover is likened to a "lily among the thorns," and to an "enclosed garden." These allegorical images permeated into Christian iconography, attaining various expressions in the plastic arts from the twelfth through nineteenth centuries. The heart of the book is a discussion of the meaning of the change in representations of the flower, and at the same time the appearance of amazing images of "masculine" skyscrapers, in the works of avant-garde American women artists during the 1920s and 30s, in three hubs of Modernist art: New York, California, and Mexico. Tessler explains how modernist artists of various fields of art - such as Glaspell, Stettheimer, O'Keeffe, Pelton, Cunningham, Mather, Modotti and Kahlo - were aware of the religious symbolism of the flower in Judaism and Christianity, and turned it into an emblem of the new modern woman with her own views of the world. *Flowers and Towers* concludes by presenting the works of contemporary feminist American artists such as Chicago and Schapiro, who pay tribute to those same Modernist artists by creating a new and daring image of the flower and using "feminine" materials and techniques that link them, as it were, to their spiritual mothers.

[American Modernism](#) - Catherine Morley  
2020-07-13

Encompassing writers from Edith Wharton, Ezra Pound and T.S. Eliot to Willa Cather, Theodore Dreiser and Gertrude Stein, American

Modernism: Cultural Transactions is a comprehensive and informative companion to the field of American literary modernism. This groundbreaking new book explores the changing patterns of American literary culture in the early years of the 20th century, in the aftermath of the great American Renaissance, when the United States was well on its way to becoming the most economically powerful and culturally influential nation in the world. It brings together some of the most eminent British and European scholars to investigate how the United States's unique cultural position is in fact the by-product of a range of cultural transactions between the United States and Europe, between the visual and the literary arts, and between the economic and aesthetic worlds. And it presents a stunning re-examination of the social, cultural and artistic contours of American modernism, from the impact of a liberal Scottish speaker on T.S. Eliot's considerations of Shakespeare to the generic hybridity of Edith Wharton's writing, from the influence of Oscar Wilde on Hart Crane to the effect of Anglo-European experimentalism on Native American fiction - and much more. Through close textual and archival analysis, backed up with compelling historical insights, these nine new essays explore the nature and limits of American modernism. They address such topical issues as geomodernism, transnationalism and the nature of American identity; they examine the ways writers embraced or rejected the emerging modern world; and they take a fresh look at American literature in the broad context of international modernism.

**Women Together/Women Apart** - Tirza True Latimer 2005-08-24

What does it mean to look like a lesbian? Though it remains impossible to conjure a definitive image that captures the breadth of this highly nuanced term, today at least we are able to consider an array of visual representations that have been put into circulation by lesbians themselves over the last six or seven decades. In the early twentieth century, though, no notion of lesbianism as a coherent social or cultural identity yet existed. In *Women Together/Women Apart*, Tirza True Latimer explores the revolutionary period between World War I and World War II when lesbian artists working in

Paris began to shape the first visual models that gave lesbians a collective sense of identity and allowed them to recognize each other. Flocking to Paris from around the world, artists and performers such as Romaine Brooks, Claude Cahun, Marcel Moore, and Suzy Solidor used portraiture to theorize and visualize a "new breed" of feminine subject. The book focuses on problems of feminine and lesbian self-representation at a time and place where the rights of women to political, professional, economic, domestic, and sexual autonomy had yet to be acknowledged by the law. Under such circumstances, same-sex solidarity and relative independence from men held important political implications. Combining gender theory with visual, cultural, and historical analysis, Latimer draws a vivid picture of the impact of sexual politics on the cultural life of Paris during this key period. The book also illuminates the far-reaching consequences of lesbian portraiture on contemporary constructions of lesbian identity.

**Reading Mina Loy's Autobiographies** -

Sandeep Parmar 2013-06-06

Mina Loy is recognised today as one of the most innovative modernist poets, numbering Gertrude Stein, Marcel Duchamp, Djuna Barnes and T.S. Eliot amongst her admirers. Drawing on substantial new archival research, this book challenges the existing critical myth of Loy as a 'modern woman' through an analysis of her unpublished autobiographical prose. *Mina Loy's Autobiographies* explores this major twentieth century writer's ideas about the 'modern' and how they apply to the 'modernist' writer-based on her engagement with twentieth-century avant-garde aesthetics and charts how Loy herself uniquely defined modernity in her essays on literature and art. Sandeep Parmar here shows how, ultimately, Loy's autobiographies extend the modernist project by rejecting earlier impressions of avant-garde futurity and newness in favour of a 'late modernist' aesthetic, one that is more pessimistic, inward and interested in the fragmentary interplay between the past and present.

*Realizing the Impossible* - Josh MacPhee 2007-01-01

Looks at the history of the depiction of anti-authoritarian social movements in art.

*Crisis* - Sascha Bru 2022-09-05

Notions of crisis have long charged the study of the European avant-garde and modernism, reflecting the often turbulent nature of their development. Throughout their history, the avant-garde and modernists have both confronted and instigated crises, be they economic or political, aesthetic or philosophical, collective or individual, local or global, short or perennial. The seventh volume in the series *European Avant-Garde and Modernism Studies* addresses the myriad ways in which the avant-garde and modernism have responded and related to crisis from the late nineteenth to the twenty-first century. How have Europe's avant-garde and modernist movements given aesthetic shape to their crisis-laden trajectory? Given the many different watershed moments the avant-garde and modernism have faced over the centuries, what common threads link the critical points of their development? Alternatively, what kinds of crises have their experimental practices and critical modes yielded? The volume assembles case studies reflecting upon these questions and more from across all areas of avant-garde and modernist activity, including visual art, literature, music, architecture, photography, theatre, performance, curatorial practice, fashion and design.

*Modernism and Mourning* - Patricia Rae 2007  
The essays in *Modernism and Mourning* examine the work of mourning in modernist literature, or more precisely, its propensity for resisting this work. Drawing from recent developments in the theory and cultural history of mourning, its contributors explore the various ways in which modernist writers repudiate Freud's famous injunction to mourners to work through their grief, endorsing instead a resistant, or melancholic mourning that shapes both their themes and their radical experiments with form. The emerging picture of the pervasive influence of melancholic mourning in modernist literature casts new light on longstanding critical arguments, especially those about the politics of modernism. It also makes clear the pertinence of this literature to the present day, in which the catastrophic losses of 9/11, of retaliatory war, of racially motivated genocide, of the AIDS epidemic, have made the work of mourning a subject of widespread interest and debate. Patricia Rae is Head of the Department of

English at Queen's University.

**Theater of the Avant-Garde, 1890-1950** -

Robert Knopf 2015-04-28

An essential volume for theater artists and students alike, this anthology includes the full texts of sixteen important examples of avant-garde drama from the most daring and influential artistic movements of the first half of the twentieth century, including Symbolism, Futurism, Expressionism, Dada, and Surrealism. Each play is accompanied by a bio-critical introduction by the editor, and a critical essay, frequently written by the playwright, which elaborates on the play's dramatic and aesthetic concerns. A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant-garde studies. By examining the groundbreaking theatrical experiments of Jarry, Maeterlinck, Strindberg, Artaud, and others, the book foregrounds the avant-garde's enduring influence on the development of modern theater.

*Dictionary of Artists' Models* - Jill Berk Jiminez  
2013-10-15

First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

*The Grove Encyclopedia of American Art* - Joan M. Marter 2011

Arranged in alphabetical order, these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

**Feminism Reframed** - Alexandra M. Kokoli  
2009-10-02

*Feminism Reframed: Reflections on Art and Difference* addresses the on-going dialogue between feminism, art history and visual culture from contemporary scholarly perspectives. Over the past thirty years, the critical interventions of feminist art historians in the academy, the press and the art world have not only politicised and transformed the themes, methods and conceptual tools of art history, but have also contributed to the emergence of new interdisciplinary areas of investigation, including notably that of visual culture. Although the impact of such fruitful transformations is indisputable, their exact contribution to contemporary scholarship remains a matter for debate, not least because feminism itself has changed significantly since the Women's Liberation Movement. *Feminism Reframed*

reviews and revises existing feminist art histories but also reasserts the need for continuous feminist interventions in the academy, the art world and beyond. With contributions by Anthea Behm, Alisia Grace Chase, Jennifer G. Germann, Catherine Grant, Joanne Heath, Ruth Hemus, Alexandra Kokoli, Beth Anne Lauritis, Griselda Pollock, Karen Roulstone, Anne Swartz and Sue Tate. "Coming at the moment when contemporary art practices are themselves involved in re-cycling, re-evaluating and re-enacting the past, this collection asks how feminism's own 'troubled' histories can be reframed productively in the present. The questions that feminism raised in the 1970s and 80s are still pertinent, and are addressed in a number of original essays: What does gender equality mean in the arts? How can women's subjectivities be articulated or performed differently in art practices? Can attention to gender enable us to engage with complex differences of race, sexuality and class, of age and generation? Do we need new interpretative and conceptual models for writing about art? Alexandra Kokoli's thoughtful and illuminating introduction reminds us that reframing is a risky but exciting business if it makes us ask these questions anew, with attention to the politics and aesthetics of the present." —Rosemary Betterton, Lancaster University

[The Cambridge Companion to Modernist Women Writers](#) - Maren Tova Linett 2010-09-23

A thorough overview of the main genres, important issues, and key figures in women's modernism during the years 1890-1945.

**The Politics of Cultural Mediation** - Paul Hjartarson 2003-05-28

Translators mediate between cultures; they negotiate the transfer of meaning from one world and world to another. Writers who migrate, uprooting themselves from one world and settling in another, also mediate between cultures and are mediated by them. This collection of essays explores the contact zones produced by the migrations of two German-born cultural figures: New York Dada poet and artist Else Plötz (1874-1927), better known as Baroness Elsa von Freytag-Loringhoven or simply "the Baroness"; and writer and translator Felix Paul Greve (1879-1948), aka the Canadian

author Frederick Philip Grove. Both figures negotiated languages beyond their mother tongue (German); both moved between geographic and cultural worlds; both produced cultural works in their adopted countries (the United States and Canada); and both "translated" themselves into new contexts. The Politics of Cultural Mediation features contributions by Richard Cavell, Jutta Ernst, Irene Gammel, Paul Hjartarson, Klaus Martens and Paul Morris and includes Morris's translation of Greve's "Randarabesken Zu Oscar Wilde."

[Framed!](#) - Lucy Bolton 2007

Broaching the notion of the 'frame' from a variety of analytic perspectives, and employing a range of approaches, this collection of articles engages with contemporary debates on text and image relations, literary reception and translation, narratology and cinematographic technique. The various contributions to this collection provide new readings in their respective fields, and share a common concern with exploring the productive and problematic notion of the 'frame' and of 'framing' in a wide variety of cultural media in French Studies. This interdisciplinary analysis of literary and theoretical texts, visual art and film allows for fruitful connections to be made at the level of analysis of themes and of methodology. It thus provides material that is of interest both to specialists in these fields, and also to those seeking a more general introduction to each area. This collection of articles is selected from the proceedings of the 'Framed! in French Studies' workshop, held at the Institut Français in London in February 2006.

**Women in Dada** - Naomi Sawelson-Gorse 2001  
his book is the first to make the case that women's changing role in European and American society was critical to Dada.

**Mama Dada** - Sarah Bay-Cheng 2004-06  
Mama Dada is the first book to examine Gertrude Stein's drama within the history of the theatrical and cinematic avant-gardes. Since the publication of Stein's major writings by the Library of America in 1998, interest in her dramatic writing has escalated, particularly in American avant-garde theaters. This book addresses the growing interest in Stein's theater by offering the first detailed analyses of her

major plays, and by considering them within a larger history of avant-garde performance. In addition to comparing Stein's plays and theories to those generated by Dadaists, Surrealists, and Futurists, this study further explores the uniqueness of Stein via these theatrical movements, including discussions of her interest in American life and drama, which argues that a significant and heretofore unrecognized relationship exists among the histories of avant-garde drama, cinema, and homosexuality. By examining and explaining the relationship among these three histories, the dramatic writings of Stein can best be understood, not only as examples of literary modernism, but also as influential dramatic works that have had a lasting effect on the American theatrical avant-

[A Companion to Dada and Surrealism](#) - David Hopkins 2022-01-06

This excellent overview of new research on Dada and Surrealism blends expert synthesis of the latest scholarship with completely new research, offering historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. This book provides an excellent overview of new research on Dada and Surrealism from some of the finest established and up-and-coming scholars in the field Offers historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender One of the first studies to produce global coverage of the two movements, it also includes a section dealing with the critical and cultural aftermath of Dada and Surrealism in the later twentieth century Dada and Surrealism are arguably the most popular areas

of modern art, both in the academic and public spheres

**Baroness Elsa** - Irene Gammel 2003-08-29  
The first biography of the enigmatic dadaist known as "the Baroness"—Elsa von Freytag-Loringhoven. Elsa von Freytag-Loringhoven (1874–1927) is considered by many to be the first American dadaist as well as the mother of dada. An innovator in poetic form and an early creator of junk sculpture, "the Baroness" was best known for her sexually charged, often controversial performances. Some thought her merely crazed, others thought her a genius. The editor Margaret Anderson called her "perhaps the only figure of our generation who deserves the epithet extraordinary." Yet despite her great notoriety and influence, until recently her story and work have been little known outside the circle of modernist scholars. In *Baroness Elsa*, Irene Gammel traces the extraordinary life and work of this daring woman, viewing her in the context of female dada and the historical battles fought by women in the early twentieth century. Striding through the streets of Berlin, Munich, New York, and Paris wearing such adornments as a tomato-soup can bra, teaspoon earrings, and black lipstick, the Baroness erased the boundaries between life and art, between the everyday and the outrageous, between the creative and the dangerous. Her art objects were precursors to dada objects of the teens and twenties, her sound and visual poetry were far more daring than those of the male modernists of her time, and her performances prefigured feminist body art and performance art by nearly half a century.

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