

Women's Expressions of Selfhood Across South America

View Online



-
- Adams, Michael Ian. 1975. *Three Authors of Alienation: Bombal, Onetti, Carpentier*. Vol. Latin American monographs (University of Texas at Austin. Institute of Latin American Studies). Austin: University of Texas Press.
- BADDELEY, O. 1991. "'Her Dress Hangs Here': De-Frocking the Kahlo Cult'. *Oxford Art Journal* 14 (1): 10-17. <https://doi.org/10.1093/oxartj/14.1.10>.
- Baker, Armand F. 1986. 'El Tiempo y El Proceso de Individuación En "La Última Niebla"'. *Revista Iberoamericana* 52 (135). <https://doi.org/10.5195/reviberoamer.1986.4175>.
- Bakewell, Liza. 1993. 'Frida Kahlo: A Contemporary Feminist Reading'. *Frontiers: A Journal of Women Studies* 13 (3). <https://doi.org/10.2307/3346753>.
- Bartra, Eli. 1994. *Frida Kahlo: Mujer, Ideología, Arte*. ed. ampliada y rev. Barcelona: Icaria.
- Bastos, María Luisa. 1985. 'Relectura de "La Última Niebla" de María Luisa Bombal'. *Revista Iberoamericana* 51 (132). <https://doi.org/10.5195/reviberoamer.1985.4070>.
- Brion, Marcel, and Leonor Fini. 1962. *Leonor Fini: Et Son Oeuvre*. [Paris]: Jean-Jacques Pauvert.
- Broude, Norma, and Mary D. Garrard. 1992. *The Expanding Discourse: Feminism and Art History*. Boulder, CO: Westview Press.
- Bruce Willaims. 1996. 'In the Realm of the Feminine: María Luisa Bemberg's "Camila" at the Edge of the Gaze'. *Chasqui* 25 (1): 62-71.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/29741255>.
- Butler, Judith and Dawson Books. 2006. *Gender Trouble: Feminism and the Subversion of Identity*. Vol. Routledge classics. New York, NY: Routledge.
<https://www.dawsonera.com/guard/protected/dawson.jsp?name=https://idp.gla.ac.uk/shibboleth&dest=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780203902752>.
- Caws, Mary Ann, Rudolf E. Kuenzli, and Gwen Raaberg. 1991. *Surrealism and Women*. Cambridge, Mass: MIT Press.
- Chadwick, Whitney. 1985. *Women Artists and the Surrealist Movement*. [London]: Thames and Hudson.

- 'Cronología de Norah Borges 1914-1940'. 2009. *Romance Studies* 27 (1): 1-6.
<https://doi.org/10.1179/174581509X398046>.
- Cynthia Duncan. 1998. 'Reading Power: Some Observations on the Construction of Meaning and Authority in María Luisa Bombal's "La Última Niebla"'. *Revista Hispánica Moderna*, no. 2: 304-16.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/30203524>.
- Deffebach, Nancy. 2015. *María Izquierdo & Frida Kahlo: Challenging Visions in Modern Mexican Art*. First edition. Vol. Latin American and Caribbean Arts and Culture publication initiative (Andrew W. Mellon Foundation). Austin, Texas: University of Texas Press.
- Dexter, Emma, Tanya Barson, Gannit Ankori, and Tate Modern (Gallery). 2005. *Frida Kahlo*. London: Tate Publishing.
- Dijkstra, Bram. 1996. *Evil Sisters: The Threat of Female Sexuality and the Cult of Manhood*. New York, N.Y.: Alfred A. Knopf.
- Dill, Hans-Otto. 1994. *Apropiaciones de Realidad En La Novela Hispanoamericana de Los Siglos XIX y XX*. Vol. Editionen der Iberoamericana. Frankfurt: Vervuert.
- Domínguez Miranda, Claudia Maribel. n.d. 'La Identidad Femenina En La Última Niebla'. *La Colmena* 78: 37-44. <http://lacolmena.uaemex.mx/index.php/lacolmena/article/view/507>.
- Drucker, Malka, and Frida Kahlo. 1995. *Frida Kahlo*. University of New Mexico Press paperbound ed. Albuquerque: University of New Mexico Press.
- Ellmann, Mary. 1979. *Thinking about Women*. London: Virago.
- ESPINOSA H., PATRICIA. 2005. 'La Última Niebla de María Luisa Bombal: Excentricidad, Desacato y Eroticidad En El Devenir Identitario Femenino'. *Acta Literaria*, no. 31.
<https://doi.org/10.4067/S0717-68482005000200002>.
- ESTELA ERAUSQUIN. 2002. 'María Luisa Bemberg's Revolt'. *Revista Canadiense de Estudios Hispánicos* 27 (1): 45-57.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/27763813>.
- Joyce Tolliver. 1992. "'Otro Modo de Ver: The Gaze in La Última Niebla'. *Revista Canadiense de Estudios Hispánicos* 17 (1): 105-21.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/27762979>.
- Kahlo, Frida, Carlos Fuentes, Sarah M. Lowe, and Phyllis Freeman. 2005. *The Diary of Frida Kahlo: An Intimate Self-Portrait*. 2005 ed. New York: Harry N. Abrams.
- King, John, Sheila Whitaker, and Rosa Bosch. 2000. *An Argentine Passion: María Luisa Bemberg and Her Films*. London: Verso.
- Kostopulos-Cooperman, Celeste. 1988. *The Lyrical Vision of Maria Luisa Bombal*. Vol. Colección Támesis. London: Tamesis Books.
- Lauter, Estella. 1984. *Women as Mythmakers: Poetry and Visual Art by Twentieth-Century*

Women. Bloomington: Indiana University Press.

Lucía Guerra Cunningham. 1992. 'La Marginalidad Subversiva Del Deseo En La "La Última Niebla" de María Luisa Bombal'. *Hispanamérica*, no. 62: 53-63.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/20539639>.

Mahon, Alyce. 2013. 'La Feminité Triomphante: Surrealism, Leonor Fini, and the Sphinx'. *Dada Surrealism* 19 (1).
<http://ir.uiowa.edu/cgi/viewcontent.cgi?article=1274&context=dadasur>.

Mayayo, Patricia. 2008. *Frida Kahlo: Contra El Mito*. Vol. *Ensayos arte Cíedra*. Madrid: Cíedra.

Moi, Toril. 1999. *What Is a Woman?: And Other Essays*. Oxford: Oxford University Press.

———. 2002. *Sexual/Textual Politics: Feminist Literary Theory*. 2nd ed. Vol. *New accents*. London: Routledge.

Montgomery, Harper. 2017. *The Mobility of Modernism: Art and Criticism in 1920s Latin America*. Austin, TX: University of Texas Press.

Nelson, Daniel E. 2009. 'Norah Borges: (Self-)Criticism, (Self-)Censorship, (Self-)Effacement'. *Romance Studies* 27 (1): 45-58.
<https://doi.org/10.1179/174581509X398019>.

Orozco Vera, Ma. Jesús. 1995. *La Narrativa Femenina Chilena, (1923-1980): Escritura y Enajenación*. Vol. *Textos de filología*. Zaragoza: Anubar Ediciones.

Pick, Zuzana M. 1993. *The New Latin American Cinema: A Continental Project*. Vol. *Texas film studies series*. Austin, Tex: University of Texas Press.

Quance, Roberta. 2009. 'Norah Borges En La Vanguardia: Entre Vírgenes y Sirenas'. *Romance Studies* 27 (1): 1-10. <https://doi.org/10.1179/174581509X397984>.

Richard K. Curry. 1992. 'La Estructuración Del Discurso Fílmico En "Camila" de María-Luisa Bemberg: "Filtros"'. *Letras Femeninas* 18 (1): 11-23.
<http://ezproxy.lib.gla.ac.uk/login?url=http://www.jstor.org/stable/23022569>.

Ros, Xon de, and Geraldine Hazbun, eds. 2014. *A Companion to Spanish Women's Studies*. Paperback edition. Vol. *Colección Tamesis. Serie A, Monografías*. Woodbridge, Suffolk: Tamesis.

Shaw, Lisa, and Stephanie Dennison. 2005. *Latin American Cinema: Essays on Modernity, Gender and National Identity*. Jefferson, N.C.: McFarland & Company.

Spacks, Patricia Ann Meyer. 1976. *The Female Imagination: A Literary and Psychological Investigation of Women's Writing*. London: Allen and Unwin.

STEPHEN M. HART. 2002. 'Bemberg's Winks and Camila's Sighs: Melodramatic Encryption in Camila'. *Revista Canadiense de Estudios Hispánicos* 27 (1): 75-85.
http://www.jstor.org/stable/27763815?seq=1#page_scan_tab_contents.

Stevens, Donald Fithian. 1997. *Based on a True Story: Latin American History at the Movies*. Vol. *Latin American silhouettes: studies in history and culture*. Lanham, Md: SR Books.

Tibol, Raquel. 1993. *Frida Kahlo: An Open Life*. Albuquerque: University of New Mexico Press.

Tumanov, Vladimir. 2011. 'Mary Versus Eve: Paternal Uncertainty and the Christian View of Women'. *Neophilologus* 95 (4): 507–21. <https://doi.org/10.1007/s11061-011-9253-5>.

Webb, Peter. 2007. *Leonor Fini: Métamorphoses d'un Art*. Arles: Actes sud.

Webb, Peter, and Leonor Fini. 2009. *Sphinx: The Life and Art of Leonor Fini*. New York: Vendome Press.

Wolf, Naomi. 1998. *Promiscuities: A Secret History of Female Desire*. London: Vintage.

Woolf, Virginia. 2004. *A Room of One's Own*. Vol. *Great ideas*. London: Penguin Books.