

## NOTES ON CONTRIBUTORS

ROBERT JAMES BELTON teaches art history, theory, and criticism at McMaster University in Hamilton, Canada. He is currently preparing a book on the image of woman in Surrealist art.

JEAN-PIERRE CAUVIN teaches French literature at the University of Texas at Austin. He is the author of *Henri Bosco et la pensée du sacré*, and coeditor of *Poems of André Breton*.

MARY ANN CAWS teaches French and Comparative Literature at the Graduate Center of the City University of New York. Her publications include *The Poetry of Dada and Surrealism*, *André Breton*, *The Eye in the Text*, *Reading Frames in Modern Fiction*, *The Art of Interference*, and *The Women of Bloomsbury*.

PETER G. CHRISTENSEN teaches in the English Department at Marquette University. He has published numerous articles on twentieth-century literature and film.

GEORGIANA COLVILE teaches French, Film, and Comparative Literature at the University of Colorado. She is the author of *Vers un langage des arts autour des années vingt* and *Beyond and Beneath the Mantle: On Thomas Pynchon's "The Crying of Lot 49."* She is currently coediting a book, *Women Writing In and Out of the Americas*.

MADELEINE COTTENET-HAGE teaches French at the University of Maryland, College Park. She has written on Gisèle Prassinos and published articles on francophone women writers, including Marguerite Duras and the Haitian Marie Chauvet, in various American and European journals.

MARYANN DE JULIO teaches French at Kent State University. Her research interests include modern poetry, film, literary criticism, and translation. She has just completed a full-length study of the contemporary French poet and art critic Jacques Dupin.

INEZ HEDGES teaches French and coordinates the Program in Cinema Studies at Northeastern University. She is the author of *Languages of Revolt: Dada and Surrealist Literature and Film* and of the forthcoming *Breaking the Frame: Film Language and the Experience of Limits*.

RENEE RIESE HUBERT teaches Comparative Literature at the University of California, Irvine. She is the author of *Surrealism and the Book* and is currently working on *Women, Partnership and Surrealism*.

RUDOLF KUENZLI teaches Comparative Literature and English and directs the International Dada Archive at the University of Iowa. He is the coauthor of *Dada Artifacts* and *Dada Spectrum: The Dialectics of Revolt*, editor of *New York Dada*, *Dada and Surrealist Film*, and coeditor of *Marcel Duchamp: Artist of the Century and André Breton Today*.

JUDITH YOUNG MALLIN is working on a book, *Stars, Stripes and Surrealists*. Her series *The Surreal Eye* was aired on Channel 13 in New York. She is currently a consultant for two new PBS projects as well as several upcoming exhibitions relating to the Surrealists.

STEPHEN ROBESON MILLER has lectured and written about Kay Sage extensively. His archive on her and other Surrealists in Connecticut in the 1940s is in the Archives of American Art, Smithsonian Institution.

GLORIA FEMAN ORENSTEIN teaches in Comparative Literature and the Program for the Study of Women and Men in Society at the University of Southern California. She is the author of *The Theater of the Marvelous: Surrealism and the Contemporary Stage*, and of *The Reflowering of the Goddess*, forthcoming from Pergamon Press. Currently she is coediting an anthology, *Ecofeminist Perspectives: Culture, Nature, Theory*.

JUDITH PRECKSHOT teaches French at the University of Minnesota-Twin Cities. She has published essays on twentieth-century French poets and is currently working on the intertextual presence of Valéry in Tournier's fiction.

GWEN RAABERG directs the Center for Women's Resources and Research and teaches English at Western Michigan University. She is author of a number of articles on Surrealism, the interrelations of art and literature, and issues in contemporary critical theory. At present she is completing a book titled *The Poetics of Collage*.