

## Authors

**GLORIA FEMAN ORENSTEIN** is Professor Emerita in comparative literature and gender studies at the University of Southern California. She received her Ph.D. from New York University and is a pioneer in the field of women of Surrealism, scholarship of ecofeminism in the arts, and shamanism, having also been a student of a shaman from Samiland. She introduced the work of Frida Kahlo to the North American feminists in the 1970s and at the same time befriended Leonora Carrington, who would be a great source of inspiration in her continued studies of Surrealism over the next three decades. Dr. Orenstein is the founding member of the Women's Salon for Literature in New York City and has been included in *Feminists Who Changed America, 1963–1975*. She is a contributing editor to *FEMSPEC*, an interdisciplinary feminist journal, and has authored over 100 publications, including her books, *The Theater of the Marvelous: Surrealism and the Contemporary Stage*; *The Reflowering of the Goddess*; and *Reweaving the World: The Emergence of Ecofeminism*. Most recently she contributed to the book *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States* and has been honored with the 2018 lifetime achievement award by the Women's Art Caucus.

**SUSAN L. ABERTH** is Associate Professor of Art History at Bard College in Annandale-on-Hudson, New York. She received her M.A. from the Institute of Fine Arts, New York University, and her Ph.D. from the Graduate Center, City University of New York. In addition to her 2004 book *Leonora Carrington: Surrealism, Alchemy and Art*, she has contributed to *Surrealism, Occultism and Politics: In Search of the Marvelous* (Routledge Press, 2017), *Unpacking: The Marciano Collection* (Delmonico Books, Prestel: Munich, 2017), and *Leonora Carrington and the international avant-garde* (Manchester University Press, 2017), as well as articles in *Abraxas: International Journal of Esoteric Studies*, *Black Mirror* (London), and *Journal of Surrealism of the Americas*.

**ILENE SUSAN FORT** formerly Senior Curator of American Art, and the Gail and John Liebes Curator of American Art, Los Angeles County Museum of Art (LACMA), is now Curator Emerita at LACMA and Senior Scholar at the Center for Women in the Arts and Humanities at Rutgers University, 2018–2019. She received her Ph.D. from the Graduate Center of the City University of New York and has organized many exhibitions and written several catalogues, articles and essays in her 34-year tenure at the museum. Some of her most important recent publications include *Manly Pursuits: Writings on the Sporting Images of Thomas Eakins*; *Obras Maestras, 1750–1950, Pintura, Estadounidense del Museo de Arte del Condado de Los Angeles*; *Made in California: Art, Image and Identity, 1900–2000*; and *The Figure in American Sculpture: A Question of Modernity*. In 2012, Fort co-curated the landmark exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*. Both the expansive exhibition and accompanying publication received critical acclaim for providing important historic context and contribution to the relatively unknown women artists of the surrealist movement. She is presently organizing a retrospective of Kay Sage and undertaking research on abstract Surrealism and women after World War II.

**TABITHA MORGAN** is Assistant Professor at Community College of Philadelphia. She received her Ph.D. from the University of Massachusetts Amherst in 2012 and focuses her areas of study on turn of the century American and transnational art, indigenous women’s cultural ecology, working class and gender studies, as well as community service learning. Dr. Morgan is the recipient of the 2015 Innovation of the Year Award for a Book Crossing and the Big Read grant from the National Endowment of the Arts. Her dissertation, *A ‘Living Art’: Working-Class, Feminist and Transcultural Aesthetics in the United States, Mexico, and Algeria, 1930s*, included “‘The White Witch’: Juanita Guccione’s Transcultural Aesthetic of Algeria and Feminist Aesthetic of a Transformative Self,” the first academic text written about Guccione.