York, Djuna Barnes studied art at the Pratt Institute and at the Art Students League. In 1915 she settled in the bohemian neighborhood of Greenwich Village, where she began her career as an artist and a writer. That same year she published The Book of Repulsive Women, a collection of poems that included her own illustrations, and began to work as a journalist. Best known for her experimental novel from 1936, Nightwood, Barnes cultivated all genres: narrative, poetry, theater, and journalism. In 1921 she moved to Paris, where she began a romantic relationship with the sculptor Thelma Wood and began to frequent the avant-garde circles of the Rive Gauche, establishing friendships with Gertrude Stein, Berenice Abbott, Natalie Clifford Barney, Elsa von Freytag-Loringhoven, and Peggy Guggenheim herself. With the outbreak of World War II, she moved back to New York, where her work Portrait of Alice was put on display at Exhibition by 31 Women. Xenia Cage (1913-1995). Born in Alaska under the name Xenia Andreyevna Kashevaroff, her mother was of Tlingit descent and her father was Russian. Cage studied art at Reed College in Portland. Her balsa wood and rice paper mobile sculptures were on display at Exhibition by 31 Women in 1943 and at an exhibition on North American surrealist and abstract art hosted at the Art Institute of Chicago that also featured works by Kay Sage and Dorothea Tanning. In 1943, along with the composer John Cage—whom she was married to from 1935 to 1945—she began attending the meetings of artists and intellectuals organized by Peggy Guggenheim at her New York mansion. She participated as a percussionist in some of Cage's concerts, collaborated as the book binder for Marcel Duchamp's La Boîte-en-valise, and designed the table for a chessboard conceived by

Djuna Barnes (1892-1982). Born in a colony of artists north of New

Max Ernst in 1944. During the 1950s she stopped displaying her work publicly. As of today, none of her sculptures have been preserved. **Leonora Carrington** (1917-2011). Born into a wealthy English family, Leonora Carrington was fascinated by fairy tales and fantasy literature since she was a young girl. She studied art in Florence, Paris, and London under the guidance of Amédée Ozenfant. Her first works recreate legendary worlds populated by hybrid animal species and powerful female figures. In 1936 she discovered Surrealism during a visit to the International Surrealist Exhibition. Two years later she settled

in the south of France with Max Ernst-whom she had established a relationship with—in an old house that the couple transformed into a work of total art. Carrington began to publish her first books containing short stories. In 1940, after the outbreak of the war and the arrest of Max Ernst, she fled to Madrid, where she became the victim of rape and was subsequently admitted to a psychiatric hospital in Santander; she would recount this experience in her book Down Below. After managing to migrate to New York in 1941 she participated in a number of initiatives promoted by exiled Surrealists, such as the exhibition First Papers of Surrealism and the magazine VVV. Peggy Guggenheim included two of her works The Horses of Lord Candlestick (1938) and the Joy of Skating (1941) in Exhibition by 31 Women. In 1943 Carrington

settled in Mexico, where she would live until her death. She integrated into the community of exiled artists along with Kati Horna, Remedios Varo, and Benjamin Péret. Her paintings re-elaborated old themes and she delved into new ones: fantasy literature, female divinities, alchemy, magic, and Mexican mythologies. Leonor Fini (1907-1996). Born in Argentina into a family marked by a dominant father, Leonor Fini fled with her mother to Trieste, Italy, when she was still a young girl. Fini taught herself art. At the age of seventeen she left the family home and moved to Milan and later to Paris, where

her interest in the world of dreams and the unconscious led her to come into contact with the Surrealists. Although she was not officially part of the group, she participated in important Surrealist exhibitions such as Fantastic Art, Dada, Surrealism at MoMA in 1936. Hybrid figures such as the sphynx dominate her paintings, a motif she also explored through costumes and self-representation. The painting that was on display at Exhibition by 31 Women was in fact titled The Shepherdess of the Sphinxes. During the war she remained in Europe. Between 1944 and 1972, aside from continuing to paint, she focused intensely on the

design of theatrical costumes and sets. Suzy Frelinghuysen (1911-1988). Born into a wealthy family from Newark, New Jersey, Suzy Frelinghuysen was part of the group of artists knowns as The Park Avenue Cubists, along with Albert Eugene Gallatin, Charles G. Shaw, and George L. K. Morris—whom she married in 1935—who advocated for a reinterpretation of European Cubist heritage from a North American perspective. In 1937 Frelinghuysen joined the association American Abstract Artists (AAA), founded in an effort to promote the development of abstract art in the United States, whose members included Louise Nevelson, Irene Rice Pereira, and Esphyr Slobodkina. After the war she temporarily quit art to focus on music, becoming a renowned opera singer. In her work, which was included in important group shows such as Exhibition by 31 Women, the influence of Synthetic Cubism was combined with constant references to the world of music. Elsa von Freytag-Loringhoven (1874-1927). Born in Germany under the name Else Plötz, she became known as Else Endell, Else Greve, and finally Elsa von Freytag-Loringhoven through her numerous marriages over the course of several decades; evidence of her early

interest in constructing herself as a character. At the age of eighteen she settled in Berlin, where she began to study art and worked as a variety artist and model. In 1913 she emigrated to New York and joined

the Dadaist circle that gathered around the collectors Louise and Walter Arensberg. Elsa von Freytag's work spanned several genres: poetry, autobiography, art, and artistic self-representation. Aside

from producing sculptures with found elements, she used materials rescued from the streets and objects stolen from department stores to create costumes that she wore at Greenwich Village balls and during her walks through New York, combining them with striking make-up, extravagant hairdos, and other decorations. One of the objects she created with fragments from plumbing materials was on display at Exhibition by 31 Women. In 1923 she returned to Berlin and shortly after settled in Paris, where she scraped a living with the help of friends like Berenice Abbott and Djuna Barnes. She died under uncertain circumstances in 1927. Very few of her performances where documented and her work remained invisible to a great extent until the early 21st century. Some research suggests that she was the author of the famous readymade Fountain, considered one of Marcel Duchamp's key works. Meraud Guinness Guevara (1904-1993). Born into a high-society family in London, Meraud Guinness Guevara studied at the Slade School of Art and later took lessons under Alexander Archipenko and Francis Picabia, whose support led to her first exhibition in Paris. In 1929 she married the Chilean painter Álvaro Guevara, with whom she moved to Montparnasse. During those years she established a close

friendship with Gertrude Stein. In 1932 she put an end to her marriage and relocated to Aix-en-Provence along with the painter Martin Roch. She maintained intense artistic activity throughout that decade, creating a personal imagery that some might consider close to Magical Realism. Much like Leonor Fini, Leonora Carrington, and Frida Kahlo, one of her favorite motifs was the representation of female characters: portraits of women that convey a vague sense of solitude, discomfort, and mystery. Her first solo exhibition in New York, hosted at the Valentine Gallery, in 1939, created quite a stir and garnered Peggy Guggenheim's attention.

Guggenheim later invited Guevara to participate in Exhibition by 31

Women. Guinness Guevara most likely exhibited Still Life with Eggs, which had already been on display at the exhibition in 1939. In 1947 she moved back to Aix-en-Provence, where she continued to paint until her death. **Anne Harvey** (1916-1967). Born into a well-educated family from Chicago, Anne Harvey was introduced to painting by her aunt, Katherine Dudley, who took her on trips to France. During the Great Depression she moved with her mother and aunt to Paris, where she briefly studied at the school of Fernand Léger. Likewise, she was a student under Constantin Brancusi, who she portrayed in 1934. During World War II Harvey relocated to New York, where she matured as a painter. Her paintings, pastels, and drawings are centered on apparently conventional motifs, such as landscapes, flowers, interiors, and portraits, and seem to be imbued with an unsettling and enigmatic atmosphere. Her work is very personal and is not aligned with any artistic current or defined group. Harvey was only able to exhibit her work on six occasions throughout her life, among which was the inclusion of Still Life in Exhibition by 31 Women and The Women. After the war she returned to Paris, where she continued to paint until her premature death in 1967. Valentine Hugo (1887-1968). Born in Boulogne-sur-Mer under the name Valentine Gross, Valentine Hugo possessed a natural talent for drawing since her childhood. She studied at the École des Beaux-Arts

in Paris, produced illustrations for fashion magazines, and frequently attended Diaghilev's Ballets Russes. Inspired by the subject of dance,

relationship with—and joined the circle of Surrealists. She participated

in the exhibition Fantastic Art, Dada, Surrealism (MoMA, 1936), in the development of numerous cadavre exquis, and the illustration of Surrealist books. The influence of Surrealism can be perceived in her constructions, which are based on the unexpected encounter with obiects and materials. as well as in the importance she grants to motifs such as dreams, night-time atmospheres, the marvelous, and ghostly apparitions. The drawing that was featured at Exhibition by 31 Women—

which has since been lost—was poignantly titled *Dream of 17/1/34*. Hugo remained in France during the war, after which she focused on illustration, writing books of poems, and the production of theater

Buffie Johnson (1912-2006). Born in New York, Buffie Johnson studied art at the University of Los Angeles. She later spent two years in Paris, where she established a friendship with Sonia Delaunay and other

costumes and sets.

her drawings and paintings were on display at the Thèatre des Champs-Elysées in 1913. A friend of Erik Satie and Jean Cocteau, she also collaborated she also collaborated on thaeatrical sets and designs with Jean Hugo, her husband at the time. In 1926 she met André Breton—whom she would establish a short-lived romantic

painters of the Parisian avant-garde. After completing her studies at the Académie Julian, she settled in New York in 1939. Johnson began to frequent several artistic circles, such as Peggy Guggenheim's, who invited her to participate in Exhibition by 31 Women with the painting Déjeuner sur mer (1942). Outraged by the response of a Time Magazine critic who refused to review the exhibition arguing that he had never heard of outstanding women creators, Johnson attempted to publish an article on women artists that was rejected by several art magazines. This experience entailed the first awakening of her feminist consciousness. During the 1950s her work pivoted toward Abstract Expressionism. In parallel to her artistic career, she received a grant to study the imagery of the goddess mothers of antiquity, a work she would publish in 1988. Johnson's early interest in the matriarchal tradition, which would also be reflected in many of her paintings, was embraced by second wave feminism in the late 1960s; a movement the artist would be actively involved in. Frida Kahlo (1907-1954). Born into a family of photographers in Coyoacán, Mexico City, Frida Kahlo suffered a bus accident during her childhood that produced after-effects lasting her entire life. From that moment onward she focused on painting and frequented the artistic and intellectual circles of Mexico City, where she met the painter Diego Rivera, whom she married in 1929. Between 1921 and 1934 she lived in the United States, where Rivera had been commissioned to produce several murals. In 1938 she exhibited her work at the Julien Levy Gallery in Paris. André Breton hailed it as Surrealist, although Kahlo always resisted her paintings to be categorized as such. Most of

her works are self-portraits that—despite being frequently interpreted in an autobiographical sense—are rooted in are rooted in political matters, such as the defense of Mexican identities, her commitment to Communism, and the reinterpretation of gender roles. Kahlo had an unconventional sexual life for the time, having relationships with both men and women. In 1939 she divorced Rivera, whom she would

remarry shortly after. It was at this point that her paintings would

garner more recognition, particularly in the United States. One of her self-portraits, preserved within MoMA's collection, was on display at Exhibition by 31 Women. In 1953 the only solo exhibition dedicated to her work during her lifetime was organized in Mexico. Her health worsened and she suffered the amputation of a leg. This led her to

several suicide attempts. During those years she wrote and drew in her Diary, published decades later. Frida Kahlo died in Coyoacán in 1954.

Jacqueline Lamba (1910-1993). Born in France, Jacqueline Lamba spent her early years in Egypt, where her father—an engineer—passed away in a car accident in 1914. She returned to Paris with her mother and attended the École de l'Union Centrale des Arts Décoratifs. After

the passing of her mother in 1927 Lamba survived with the meager wages she earned from her design work. Fascinated by André Breton's Communicating Vessels, she began an intense and difficult romantic relationship with him. The couple married shortly after and had a daughter named Aube. Jacqueline Lamba always lamented being more recognized as Breton's muse than for her collages, cadavre exquis, objects, and paintings, which would soon be on display at Surrealist exhibitions. In 1938 she travelled to Mexico with her husband. The couple was hosted by Diego Rivera and Frida Kahlo, whom she established a profound relationship with. Thanks to the patronage of Peggy Guggenheim, Lamba and Breton settled in New York in 1941 as they fled from the Nazis. Lamba exhibited her work at the inaugural show of the Art of This Century Gallery and participated in *Exhibition by* 31 Women. In 1944 she divorced Breton and began a relationship with David Hare. They settled in Connecticut in 1948 and had a son. Lamba lost interest in Surrealism and veered toward abstraction, focusing on the mythologies of indigenous populations from Mexico and the United Sates. In 1954, after separating from Hare, she returned to Paris and destroyed much of her prior work. She later confessed that she had first tried to please Breton and then Hare with her paintings, ensuring that she would only paint to please herself from that point onward. In 1967 the most comprehensive exhibition dedicated to her work in her lifetime was hosted at the Musée Picasso in Antibes. Eyre de Lanux (1894-1996). Born under the name of Elizabeth Eyre in Johnstown, Pennsylvania, Eyre de Lanux studied at the Art Students League in New York. After marrying the diplomat Pierre Combret de Lanux she moved to Paris, where she adopted the androgynous name Eyre and came into contact with the circle of lesbian artists and writers that gathered around Natalie Clifford Barney. At this time, she met Evelyn Wild, with whom she established a romantic relationship. The pair set up an interior design business that was active between 1927 and 1932. Wild and Lanux's designs, which would be on display

at the Salon des Artistes Décorateurs and the Salon d'Automne in Paris, combined primitivist and modern references, questioning the imperative of normative identities and the ideals of purity defended by rationalist architects of the time. The Great Depression would put an end to de Lanux's business and she would abandon her career as a designer in the early 1930s. Nevertheless, she remained linked to artistic circles throughout her life. In 2013 her work was "rediscovered"

for an exhibition at the Willy Huybrechts gallery in Paris.

Gypsy Rose Lee (1911-1970). Born under the name Rose Luise

the doors to meetings with Peggy Guggenheim, who at that time

Hazel McKinley (1903-1995). Born in New York under the name Barbara Hazel Guggenheim (she was Peggy Guggenheim's sister), Hazel McKinley began to paint as a teenager. After moving to Paris with her second husband in the 1920s, she came into contact with the Parisian avant-garde. In 1928, during a trip to New York, her two sonsof four and fourteen months—died after falling from the thirteenth floor of an apartment building under unknown circumstances. The event was silenced by the influential Guggenheim family, but the stigma followed the artist forever. In 1931 she married the British native Denys King-Farlow and began to host her first exhibitions in Great Britain. After divorcing once again, she married Charles Everett McKinley in 1940, who died in an airplane crash two years later. Hazel continued to exhibit her work while keeping her husband's last name. In 1969 she moved to New Orleans, where she lived until her death in 1995. Although her relationship with her sister Peggy was not easy, the latter decided to include her work *Happy Land*—which has since been lost—in *Exhibition* by 31 Women. Both shared a passion for collecting. As an artist, Hazel was best known for her watercolors, which incorporated seemingly

warm hues that concealed a dark and tragic sense of humor.

Aline Meyer Liebman (1879-1966). Born in Los Angeles, Aline Meyer Liebman studied at the Art Students League in New York and received the support of Georgia O'Keeffe and Alfred Stieglitz. By the 1930s she had already become a consolidated artist and was the subject of a solo show at Walker Galleries in 1936. Meyer Liebman was also known for her work as a collector of art and photography. She acquired works by O'Keeffe, Stieglitz, Edward Weston, and Max Ernst, among others. Liebman kept a broad circle of relationships with key people in the New York art world, such as Peggy Guggenheim, who included her work Painted Dream (1935) in Exhibition by 31 Women. Other notable facets include her political and philanthropic work: aside from supporting

President Roosevelt, she became a member of the New York League of

Women Voters and designed a poster for the organization in 1944.

Louise Nevelson (1899-1988). Born in Ukraine, Louise Nevelson emigrated to the United States with her family at the age of six. After studying in Germany under Hans Hofmann, she settled in New York, where she met Frida Kahlo and Diego Rivera. Nevelson collaborated on one of Rivera's murals while receiving lessons from George Grosz and Chaim Gross. Her first terracotta works—painted in black and often subject to the application of a form of engraving—reveal the influence of Central American art that she had come to know through Kahlo and Rivera. Furthermore, Louise Nevelson participated in the association American Abstract Artists (AAA) and was often in the company of Frederick Kiesler and Peggy Guggenheim, who selected her work Column for Exhibition by 31 Women. In the 1950s she began to

accumulate a large collection of wooden fragments, which would give rise to her most characteristic working method. First, she painted each piece black, white, or gold. Later, she piled and stored the fragments. Finally, she assembled the pieces in large abstract constructions.

drove her entire career.

was married to the German painter and would host the encounters at her house. In Exhibition by 31 Women, she exhibited a collage titled Self-Portrait. In 1957 Gypsy Rose Lee published her autobiography, culminating the life-long self-promotion and self-invention work that

Hovick into a working-class family that performed in vaudeville theaters in Seattle, Washington, Gypsy Rose Lee began to work as a stripper in burlesque shows at the age of sixteen and went on to perform at important Broadway theaters. Her acts were enormously popular at the time, granting the genre respect and transforming it into something beyond the act of stripping. She began to collect works of art in the 1940s. Among such purchases were works by Max Ernst. This opened

In 1956 she began to use milk cartons and wood to produce small embedded reliefs, combining them to create increasingly large ensembles. Her work received much critical acclaim after her participation in the Moon Garden Plus exhibition in New York, in 1958. Meret Oppenheim (1913-1985). Born in Berlin into a family of the liberal bourgeoisie, Meret Oppenheim studied at Rudolf Steiner's school in Basel. Between 1932 and 1937 she spent much of her time in Paris, where she became close to the Surrealist movement. The photographs in which she posed for Man Ray and the enormous success of her objects—in particular Déjeuner en Fourrure [Breakfast with Furs] from 1936, acquired by MoMA and also on display at Exhibition by 31 Women—make her a Surrealist muse of sorts. Later, she expressed her irritation at seeing her name associated solely to that work and to Surrealism. In 1937 Oppenheim returned to Basel, where she battled depression and produced very little until 1954, when she resumed her artistic work with great impetus. Myths, dreams, literary sources, Jung's psychoanalysis, gender roles, and social stereotyping were interwoven within her work, which also incorporated magical objects, poems, photographs, theater costumes, and textile designs. Milena Pavlovic-Barilli (1909-1945). Born in Serbia into a family with artistic inclinations, Milena Pavlovic-Barilli studied art in Munich between 1926 and 1928. There she was introduced to painting, fashion illustration, and drawing, creating an iconography based on stylized figures and wavy lines in which the influence of Art Nouveau is combined with echoes of orient. In 1931 she settled in Paris, where

she came into contact with figures of Surrealism, such as André Breton, Jean Cocteau, and Paul Valéry. Regardless, her work drifted into a style that critics considered closer to Magical Realism. Everyday

life was fused with fantasy in her paintings, while space was filled with enigmatic symbols: ancient columns that levitate, vailed faces of women, winged youths painted in pale hues, all of which grants her work a supernatural feel. She lived in New York between 1939 and 1945, where she focused on fashion illustration and costume and set designs for the theater. Her paintings, populated with elongated figures in architectural environments that seem rooted in the Renaissance, reflect her admiration for Mannerism. In 1940 she exhibited her work at the Julien Levy Gallery and established ties with the group of Surrealist immigrants. Her work *Insomnia* (1942)—which has since been lost was on display at Exhibition by 31 Women. Her premature death in an accident in 1945 cut her career shot. In 1962 the Milena Pavlovic-Barilli

Museum opened its doors at the house where she was born. The

and personal objects.

contemporary art through her patronage.

her name from the mid-1950s.

museum includes a broad selection of her paintings, drawings, letters,

Barbara Poe-Levee Reis (1922-2013). Born in New York under the name Barbara Reis into a family of renowned modern art collectors, Barbara Poe-Levee Reis studied at several art schools in the United States and Switzerland, coming into contact with the circle of exiled European artists—whom her parents had supported—from a young age. She established a friendship with Pegeen Vail, the daughter of Peggy Guggenheim, who included her work in Exhibition by 31 Women and The Women. In 1941 she took her first trip to Mexico with her study partner Robert Motherwell and the Surrealist painter Roberto Matta. Two years later she returned to Mexico with Pegeen Vail and was able to meet Leonora Carrington. After the war she moved to Los Angeles with her husband, the screenwriter James Poe. She continued to paint and exhibit her work throughout her life and also helped initiatives related to

Irene Rice Pereira (1902-1971). Born in Chelsea, Massachusetts, Irene Rice Pereira began to exhibit her first paintings during the 1930s after coming into contact with avant-garde innovations under the guidance of Czech national Jan Matulka at the Art Students League in New York. These early paintings were stylized visions of nautical equipment and other machinery, foreshadowing her interest in modern technology. In 1937 she began lecturing at the Design Laboratory of the Works Progress Administration (WPA), where she learned how to use new materials such as Glyptal, marble dust, flint, and luminous radioactive paint, as well as non-traditional mediums like glass. Her abstract glass

paintings received much critical acclaim. In 1946 her work was on

display at the Fourteen Americans exhibition at MoMA. Similarly, in 1953 the Whitney Museum of American Art hosted a retrospective dedicated to her work. She was a member of the association American Abstract Artists (AAA). Aside from including her works View and Diffraction in Exhibition by 31 Women, Peggy Guggenheim dedicated a solo exhibition to her work in 1944. Regardless, the triumph of Abstract Expressionism, which Rice Pereira never ascribed to, began to eclipse

Kay Sage (1898-1963). Born under the name Katherine Linn Sage into a wealth family from Albany, Kay Sage spent most of her childhood travelling through Europe with her mother, who had divorced her father in 1908. Although she never received a formal education, she went on to study at the Corcoran School of Art in Washington D. C. and at the British Academy in Rome, where she settled in 1920. Aside from coming into contact with the local artistic scene, Sage met Prince Ranieri di San Faustino, whom she married in 1925. During their ten years as a married couple, Sage dedicated little time to art. In 1937 she moved to Paris, where she came into contact with the members of the Surrealist group and began a romantic relationship with the painter Yves Tanguy, whom she married in 1941. With the outbreak of World War II, the couple migrated to Connecticut, where they would reside for the following years. During that period Sage developed her own style: uninhabited landscapes intersected by austere architectural forms,

shadows, and floating fabrics that are simultaneously recognizable and enigmatic. Peggy Guggenheim selected her painting from 1942 At the Appointed Time—today preserved at the Newark Museum of Art—for Exhibition by 31 Women. In 1955 Tanguy died suddenly. This event led Sage into depression. Coupled with eyesight problems, she drifted away from painting. In the late 1950s she began to produce collages and write poetry. However, in January of 1963 Sage took her own life.

Gretchen Schoeninger (1913-2016). Born in Illinois into a welleducated environment, Gretchen Schoeninger studied at a boarding school in Stuttgart. In 1925 her family moved to California, where Schoeninger met Xenia Cage, with whom she established a longlasting friendship. After studying at the Chouinard School of Art, she enrolled at the New Bauhaus; the experimental school founded by former Bauhaus professor László Moholy-Nagy in 1937. Following in the spirit of the German school, the New Bauhaus offered a multidiscipline education. The photography lessons taught by Moholy-Nagy and sculpture courses led by Alexander Archipenko she attended signified a turning point in Schoeninger's career. Once she completed her studies, her focus turned to sculpture. In 1942, along with her husband, the artist Alexander Corazzo, Gretchen Schoeninger produced an exhibition featuring mobiles and assemblages at the San Francisco Museum of Art. Through Xenia Cage, who moved to Chicago with John Cage in 1941, she came into contact with Peggy Guggenheim, who selected her sculpture Abstraction—which has since been lost—for Exhibition by 31 Women. Together with Cage and Nevelson, Schoeninger was one of only three sculptors present at the show. Although she continued to work until her death, she never regained the visibility obtained during the 1940s. Sonja Sekula (1918-1963). Born in Lucerne from a Hungarian father and a Swiss mother, Sonja Sekula emigrated to New York in 1936, where her father had moved their family business. In 1938 she attempted suicide for the first time and from that point onward began suffering from mental health issues. Through her well-connected family, Sekula was able to meet André Breton and other European Surrealists in the early 1940s. In mid-decade, she travelled to Mexico and came into contact with Frida Kahlo and Leonora Carrington. Later, she traversed the northeastern United States, discovering the imagery of Native American people. The primitivist symbols in her canvases are interwoven with decorative patterns, intense colors, and a juxtaposition of viewpoints. At the time, Sekula's work was well received by critics, some suggesting that there was a hidden symbolism related to

her homosexuality. Aside from including her painting Composition at Exhibition by 31 Women, Peggy Guggenheim dedicated a solo exhibition to Sekula's work in 1946. Two years later Sonja Sekula

joined the Betty Parsons Gallery, which would host five solo exhibitions between 1948 and 1957. In 1951, a day after the opening of her third exhibition, she suffered a nervous breakdown. The artist spent the

following years coming in and out of mental health clinics in the United States and Switzerland. In 1963 she committed suicide in her Zurich

Esphyr Slobodkina (1908-2002). Originally from Siberia, Esphyr Slobodkina moved to Manchuria with her family in order to escape from the Soviet Revolution. Since she was a child, she studied in the fields of art and music. In 1928 she moved to New York on her own, where she continued her studies at the National Academy of Design. From the late 1930s she developed her own style based on a combination of wavy forms in lyrical tones that, along with the influence of Cubism and collage, reflect her interest in the tradition of decorative arts from her native country. Her work stands out for its interdisciplinary nature: aside from painting, Slobodkina focused on assemblage, murals, the illustration of children's books, and on jewelry and costume design. As one of the founders of the association American Abstract Artists (AAA), which she presided—also acting as treasurer and secretary—Slobodkina played an important role in the promotion of abstraction in the United States. Alfred H. Barr, director of MoMA, recommended her work to Peggy Guggenheim, who decided to include Memories (1942)—which has since been lost—in Exhibition

Hedda Sterne (1910-2011). Born in Bucharest, Romania, under the name Hedwig Lindenberg, Hedda Sterne came into contact with her city's Dada and Constructivist scenes from a young age. In 1928 she moved to Vienna and later to Paris, where she continued her studies attending the Académie de la Grande Chaumière and the studios of Fernand Léger and André Lhote. The following year she began to study philosophy and art history at the University of Bucharest. In

1932 she married her classmate Frederick Stern, whom she separated from a few years later. She came into contact with Parisian Surrealism

influence her early work. Thanks to recommendations by Brauner and Jean Arp, Peggy Guggenheim included several of Sterne's collages in a group exhibition at her Guggenheim Jeune gallery in London. In 1941 she settled in New York, in an apartment close to Guggenheim's

Surrealists" and included her work in Exhibition by 31 Women and The Women. Sterne also participated in important Surrealist exhibitions such as First Papers of Surrealism (1942). After the war she joined the Betty Parsons gallery, taking part in the circles of Abstract

Expressionism. She was the only woman present in the famous image of the North American abstraction group "The Irascibles", published

through Romanian Surrealist Victor Brauner, which would greatly

mansion, who invited her to participate in her meetings of "exiled

studio.

by 31 Women.

in Life Magazine in 1951. Sterne would later express her discomfort in being more famous for her presence in said photograph than for her extensive career. Sophie Taeuber-Arp (1889-1943). Born in the Alpine city of Davos, Sophie Taeuber-Arp studied in Munich and Hamburg, where she absorbed the ideals of artistic fusion from the Arts and Crafts movement. She moved to Zurich during the outbreak of World War I and became involved in the Dada movement along with her future husband Hans Arp. She taught arts and crafts at the Zurich School of Commerce—a job that would support the couple for the following years—while attending expressive dance classes under Rudolf von Laban. She developed a style of work very much of her own, marked by the dissolution of artistic hierarchies. Taeuber-Arp experimented with painting, dance, furniture design, tapestries, interior design, and the construction of puppets and assemblages. In 1929 she quit teaching and moved to a house on the outskirts of Paris with her husband. Like other creators linked to non-objective art, she reacted to the push of Surrealism by becoming involved in associations such as Cercle et Carré and Abstraction-Création. In 1941 the couple left Paris fleeing from the arrival of the Nazis. They stayed at Peggy Guggenheim's house in Veyrier for a few days before heading to the south of France. They decided not to leave Europe and sought refuge in Zurich. In 1943 Taeuber-Arp died in Zurich due to accidental poisoning from a heater. Dorothea Tanning (1910-2012). Born in a small town in Illinois, where she lived a solitary childhood, Dorothea Tanning developed an interest in dreams and fantasy since she was a child. After visiting Fantastic Art, Dada, Surrealism (1936) at MoMA, she felt attracted to Surrealism and travelled to Paris three years later with the objective of coming into contact with said group. Although she was forced to cut her stay short due to the outbreak of the war, the paintings she created upon her return to New York are proof of her strong Surrealist bias. In 1942, following the advice of gallerist Julien Levy, Max Ernst visited her studio and selected the works Birthday and Children's Game for

Exhibition by 31 Women. The visit also signified the beginning of a relationship between Tanning and Ernst, who separated from Peggy Guggenheim and married the artist in 1946. From the 1930s to the late 90s Tanning developed a prolific career. Her paintings, ballet designs, soft sculptures, and literary works reflect some of her recurring obsessions: the subversion of the bourgeoise domestic space, metamorphosis, the power of imagination, the gothic novel, and nonconventional images of girls and feminine figures. Julia Thecla (1896-1973,). Born in a rural community in Illinois under the name Julia Connell, Julia Thecla began to draw from a young age. In 1920 she moved to Chicago, where she studied art at the Art Institute and made a living restoring antiques. At that point she began to construct a narrative about herself; she renounced her paternal last name and adopted the name Thecla in honor of Saint Thecla of Iconium, a young Anatolian virgin, follower of Saint Paul. In the 1930s she began to work for the Federal Art Project developed by the Works Progress Administration and exhibited her work at several important institutions, such as the Newark Museum and the Art Institute of Chicago. Despite not identifying as a Surrealist, she was part of a community of Chicago artists associated to Magical Realism and shared common traits with Surrealists, such as Leonora Carrington, Dorothea Tanning, and Leonor Fini; exhibiting her work alongside them at Exhibition by 31 Women. Much like these artists, Thecla reformulated the Surrealist stereotype of young women, both through the figures of girls and adolescents that featured in many of her works and through the construction of her own image. Her friends recall how Thecla would often dress in the style of Victorian children. Her commitment to female equality explains why she repeatedly exhibited her work at the Women Artists' Salon in Chicago. Pegeen Vail Guggenheim (1925-1967). Daughter of Peggy Guggenheim and the writer and artist Laurence Veil—Peggy's first

husband—Pegeen Vail Guggenheim was born in Switzerland and spent her childhood travelling between her native country, France, and England, with extended periods of time away from her parents. In 1941 she returned to the United States alongside her mother and Max Ernst, who became her step-father for a number of years. She began to paint at an early age and her work was influenced by the Surrealist artists that surrounded her family. Produced in lively colors and in a naïf style, many of her works depict couples and families that are apparently carefree and happy, while hinting at a background of oppression and isolation. Despite having a difficult relationship, Peggy Guggenheim always promoted her daughter's work and included her in Exhibition by 31 Women and The Women, as well as hosting a solo exhibition at

her gallery in New York. Pegeen Vail Guggenheim, who battled with depression throughout her entire life, was found dead in her Paris apartment in 1967 after overdosing on medication. Maria Helena Vieira da Silva (1908-1992). Born in Portugal, Maria Helena Vieira da Silva studied at the Academy of Fine arts in Lisbon. She moved to Paris in 1928 and attended classes at the Académie de la Grande Chaumière. In 1933 she produced her first exhibition at the Jeanne Boucher gallery. Fleeing from the Nazis, she emigrated to Brazil with her husband, the Hungarian painter Árpád Szenes, where she lived from 1941 to 1947. During this period, she exhibited her painting Ballet (1939) in Exhibition by 31 Women. In the 1950s, after returning to Paris, she became a renowned figure of international abstraction. She developed an unclassifiable style that incorporated several influences ranging from Cubism to lyrical abstraction. This resulted in works with a figurative base altered by a sense of vagueness and the vibration of light. Her most recognized compositions conjure imaginary city views, corridors, and labyrinths that critics have linked to Portuguese tiling and the intricate urbanism of her native city of Lisbon.