

épingle je la sentais réellement dans ma propre chair , ”*Oui*, Denoël/Gonthier, 1971, p. 42. [My emphasis].

^[28]“Tout converge exactement vers une *aiguille* qui n’est pas dessinée mais qui est juste suggérée. Et l’acuité de cette *épingle*, je l’ai sentie très réelle dans ma propre chair.” *Journal d’un génie* , La table ronde, 1964, p. 146.[My emphasis]

^[29] *Ce sexe qui n’en est pas un*, Éditions de Minuit, 1977.

^[30]In *Picasso/Dalí. Dalí/Picasso* conference, Vicent Santamaria de Mingo and Hank Hine, speaking of the breasts (without nipples, I insist) depicted in Picasso’s portrait by Dalí, explain their presence as an allusion to the Ovidian fable of Tiresias, to which Apollinaire alludes in his play *Les mamelles de Tyresias*. The sexual fantasy at work in this story is to experience both genders. In Apollinaire’s story, however, Thérèse denies her femininity and transforms her breasts into balloons that float away. By calling female breasts *mamelles*, a derogatory term which is normally used for animals (udder), femininity is grossly ridiculed.

^[31] I have reviewed and interviewed numerous artists on that matter (Sheila Hicks, Tracy Emin, Louise Bourgeois, Judith Scott among others) for *art press* magazine.