This beautifully illustrated book draws together for the first time the work of French artist Claude Cahun (1894-1954) and British contemporary artist Gillian Wearing (b. 1963). Although they were born almost a century apart, their work shares similar themes—gender, identity, masquerade, and performance. In 2015, Sarah Howgate traveled with Wearing to the island of Jersey, where Cahun lived and worked until her death, and where her archive is housed. In examining Cahun's photographs, Wearing was struck by the remarkable parallels with her own explorations of the self-image through photography. Cahun was a contemporary of André Breton and Man Ray, but her work was rarely exhibited during her lifetime. Wearing, who has exhibited extensively and is a recipient of Britain's prestigious Turner Prize, was no stranger to Cahun's work when she made the trip to Jersey—her 2012 self-portrait, Me as Cahun holding a mask of my face, is a reconstruction of Cahun's iconic self-portrait, made in 1927. In this book, Howgate examines the work of both artists, investigating how their cultural, historical, political, and personal contexts have affected their interpretations of similar themes. This book features stunning reproductions of more than ninety key works, presented thematically by artistic evolution, performance, masquerade, and memento mori, among others. Also included are new works by Wearing, a revealing interview with her by Howgate, and an illuminating essay on Cahun by writer and curator Dawn Ades. Exhibition schedule: National Portrait Gallery, London March 9–May 29, 2017

'A novel of tremendous beauty . . . A wonderful achievement' Sarah Waters 'A beautiful and extraordinary book'
Philip Pullman When Suzanne, a shy 17-year-old, meets the brilliant but troubled Lucie in rural Provence at the turn of the twentieth century, the two young women embark on a clandestine love affair. But they soon long for greater freedom. The lovers move to Paris where they recreate themselves entirely, as Claude Cahun and Marcel Moore. Before long, they are mixing in the most glamorous social circles and producing art of great power and strangeness. But the world is rapidly darkening around them. With war looming they leave Paris for Jersey, and it is here that they confront their destiny, dreaming up a campaign of propaganda against Hitler's occupying forces that will put their love - and even their very existence - in jeopardy. From one of our most celebrated writers, Never Anyone but You explores the gripping true story of two extraordinary women who smashed gender boundaries and ultimately risked their lives to overcome oppression. There is a story that has been hidden in the margins of history - until now


"In May 1930, Editions Carrefour of Paris published 500 copies of a book called Aveux non Avenus, in which Cahun explored these same dialectics in book form. It is the nearest thing to a memoir Cahun wrote, but in fact the book is an anti-memoir, a critique of autobiography, where she uses subversive photomontages and statements to present herself as a force of genius possessed of the need to resist identification and to maintain herself "the mania of the exception." Disavowals is the first appearance of that work, widely considered to be her most important text, in English."--BOOK JACKET.

Contains substantial entries on 600 fine artists born before 1945. The emphasis is historical, focusing on the Western tradition of painting and sculpture, and exploring the problems women encountered in trying to obtain adequate training and professional recognition. Introductory essays examine training opportunities, the changing conditions of work for women since the medieval period, the contribution of women to the applied arts, and training and professionalism in 19th and 20th century Europe, Russia, North America and Australasia. Entries include biographical information, a list of principle exhibitions, selected writings, a bibliography, a representative work, and a description of critical reception, professional and artistic development, individual works and philosophies, and the artist's influences, contemporaries and companions. Annotation copyrighted by Book News, Inc., Portland, OR

This thesis addresses the themes of identity, gender and self-representation through an examination of the large body of so-called self-portraits created by Claude Cahun (1894-1954) and Marcel Moore (1892-1972). Following the recent shift in scholarship on Cahun--who has typically been understood as a singular artist--I refer to Cahun and Moore as partners and collaborators whose work can no longer be addressed individually. In exploration of an alternative approach to understanding these images as other than self-portraits, I investigate both artists' numerous creative activities that coincided with the creation of these images, including artistic, literary, and theatrical work, as well as their engagement with Surrealism and political activism. The self-
portrait images are often discussed in isolation from these other highly relevant undertakings. My argument is structured around an understanding of Cahun and Moore's photographs not as a portrayal of the self, but rather, as a practice of anti-self-portraiture.

When Jessa Crispin was thirty, she left Chicago and took off for Berlin. Half a decade later, she's still on the road, in search not so much of a home as of understanding. Fascinated by exile, Crispin travels an itinerary of places that have drawn writers who needed to break free from their origins and start afresh. She reflects on Maud Gonne fomenting revolution, on Nora Barnacle, Rebecca West, Margaret Anderson and Jean Rhys.

Plastic / Explosive: Claude Cahun and the Politics of Becoming Otherwise is the first full-length English-language treatment of the long-neglected political work of Claude Cahun, a French Surrealist writer and activist most famously known as an avant-garde photographer active in the 1920s but who later formed a powerful anti-Nazi resistance movement on the Channel Island of Jersey in the 1940s with her collaborator Suzanne Lipman, dubbing themselves "The Nameless Soldiers." They found themselves in the Nazi camp, while contemporary Anglophone scholarship is focused almost exclusively on Cahun's self-portraits, I argue that Cahun's most important contribution to our present moment lies in her radical rethinking of the place of the artist and avant-garde aesthetics in revolutionary political struggles, a theme that runs throughout her literary work of the 1920s, her political work with the Surrealists in the 1930s, and her resistance activities against the Nazis during the 1940s. The study, then, is oriented around two central questions: what can be the role of the artist in radical political struggles? And what part might an avant-garde aesthetic have to play in them? The first part of the dissertation, "A Multiple Always," investigates by turns Cahun's radical rethinking of the link between avant-garde art and revolutionary politics throughout the 1920s, her political work with André Breton and the Surrealists in the Association des Écrivains et Artistes Révolutionnaires in 1932 and 1933, her polemics with Louis Aragon during the "Aragon Affair" in 1933 and 1934, her complete disillusionment with bureaucratic Communist politics during the First International Congress of Writers for the Defense of Culture in 1935, and her decisive intellectual engagement with Breton and Georges Bataille in Contre-Attaque in 1935 and 1936. The second part, "The Nameless Soldiers and their Friends," turns to Cahun's resistance work against the Nazis on the island of Jersey between 1940 and 1944, showing how her resistance movement was at once the culmination and transfiguration of her literary and political work from 1925 to 1940, a movement that explicitly operated at the intersection of avant-garde art and radical politics and intentionally blurred the line between them. By the end of the work, I hope not to have answered conclusively the twin questions guiding the study—what can be the role of the avant-garde artist in radical political change? And what part can an avant-garde aesthetic itself have to play?—but to have provided the reader with a new way of approaching them through the life and work of Claude Cahun, giving Cahun her due as one of the most powerful and innovative thinkers who worked and fought at the intersection of these problems.

The notion of «exposure» underlies much modern thinking about identity, representation, ethics, desire and sexuality. This provocative notion is explored in a collection of essays selected from, and inspired by, the proceedings of a conference held in the Department of French at the University of Cambridge in 2002. The authors engage with exposure as both object and mode of representation in a range of cultural media: literature, critical theory, visual art and film. They analyse a variety of works from the medieval, early-modern, and modern periods, examining not only canonical texts such as Montaigne's Essais but also lesser-studied works such as the psychoanalytic theory of Didier Anzieu, the photomontage self-portraits of Claude Cahun, and Odysseys is that this expanded concept of the self; this playful urge to "try on" other roles—is more than an expression of unconscious monologues written in the voices of major women of literature and history, such as the Virgin Mary, Sappho, Cinderella, Penelope, Delilah, and Helen of Troy. Translated by Norman MacAfee, these perverse and hilarious vignettes make their English-language debut here. This is also the first time that Cahun's text has appeared in its entirety. The book accompanies an exhibit curated by Lynn Gumpert and Shelley Rice at the Grey Art Gallery, New York University. Published in cooperation with the Grey Art Gallery, New York.

Clauson and Marcel Moore shared an artistic collaboration that produced some of the most original images and literary works to be associated with Surrealism. This book examines their lives; their theatrical, literary and performance activities; and their relationship with the Surrealist movement.

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.
Claude Cahun is the most important artist you've never heard of - until now. Writer, photographer, lesbian; revolutionary activist, surrealist, resistance fighter - Cahun witnessed the birth of the Paris avant-garde, lived through two World Wars and, as 'Der Soldat ohne Namen', risked death by inciting mutiny on Nazi-occupied Jersey. And yet, she's until recently been merely a peripheral figure in these world-shaping events, relegated by academics to the footnotes in the history of art, sexual politics and revolutionary movements of the last century. Now more than ever, Cahun demands a significant presence in the history of surrealism and the avant-garde - even, in the literary canon of early twentieth-century literature. Indeed her one major book, Disavowals, is a masterpiece of anti-memoir writing. Much has been made of her as a photographer, but Claude Cahun 'the writer' was one of the most radical and prescient leftists of the century. At a time when her star is rising like never before Claude Cahun: The Soldier With No Name represents the first explicit attempt in English to posit Cahun as an important figure in her own right, and to popularise one of the most prescient and influential artists of her generation.

In the turmoil of the 1920s and '30s, Claude Cahun challenged gender stereotypes with her powerful photographs, photomontages and writings: work that appears contemporary, or even ahead of our time, when viewed with twenty-first-century eyes. Cahun wrote poetry and prose for major French literary magazines, worked in avant-garde theatre, and was both comrade and critical outsider of the Surrealists. Her artful resistance tactics mocked and disrupted the Nazi occupiers of Jersey during the Second World War, putting her in mortal danger. Cahun worked collaboratively with Marcel Moore, her stepsister, lover and life partner, to create some of the most compelling photographs and photomontages of the period between the wars. This is the first work in English to tell the full story of Claude Cahun's art and life. It both recounts her life and analyses her complex writings and images, making them available to a wide audience. Shaw's account embeds Cahun's work in the exciting milieu of Paris between the wars and follows it into the dangerous territory of the Nazi-occupied Isle of Jersey. Using letters and diaries, Shaw brings Cahun's ideas and feelings to life and contributes to our understanding of photography, Surrealism and the histories of women artists and queer culture.

Between the two world wars, Paris served as the setting for unparalleled freedom for expatriate as well as native-born French women, who enjoyed unprecedented access to education and opportunities to participate in public, artistic and intellectual life. Many of these women--including Colette, Tamara de Lempicka, Sonia Delaunay, Djuna Barnes, Augusta Savage, and Lee Miller--made contributing gifts to art and literature.

THE UNKNOWN HEROINE is a limited edition artists' book made by conceptual artist Sherry Wiggins in collaboration with photographer Luis Filipe Branco. The book is comprised of text and images that are based on Wiggins's interaction with French photographer and writer Claude Cahun's essay "THE ESSENTIAL WIFE or the the Unknown Princess." The book includes this essay by Claude Cahun as well as an essay by curator and writer Cydney Payton.

This volume deals with the significance of the avant-garde(s) for modern Jewish culture and the impact of the Jewish tradition on the artistic production of the avant-garde, be they reinterpretations of literary, artistic, philosophical or theological texts/traditions, or novel theoretical openings linked to elements from Judaism or Jewish culture, thought, or history.

Re-envisioning the Contemporary Art Canon: Perspectives in a Global World seeks to dissect and interrogate the nature of the present-day art field, which has experienced dramatic shifts in the past 50 years. In discussions of the canon of art history, the notion of ‘inclusiveness’, both at the level of rhetoric and as a desired practice is on the rise and gradually replacing talk of ‘exclusion’, which dominated critiques of the canon up until two decades ago. The art field has dramatically, if insufficiently, changed in the half-century since the first protests and critiques of the exclusion of ‘others’ from the art canon. With increased globalization and shifting geopolitics, the art field is expanding beyond its Euro-American focus, as is particularly evident in the large-scale international biennales now held all over the globe. Are canons and counter-canons still relevant? Can they be re-envisioned rather than merely revised? Following an introduction that discusses these issues, thirteen newly commissioned essays present case studies of consecration in the contemporary art field, and three commissioned discussions present diverse positions on issues of the canon and consecration processes today. This volume will be of interest to instructors and students of contemporary art, art history, and museum and curatorial studies.

This is the first single-authored book in English on the photographer Claude Cahun, whose work was rediscovered in the 1980s. Doy moves beyond standard postmodern approaches, instead repositioning the artist, born Lucy Schwob, in the context of the turbulent times in which she lived and seeing the photographs as part of Cahun's wider life as an artist and writer, a woman and lesbian and as a political activist in the early twentieth century. Doy rethinks Cahun's approach to dress and masquerade, looking at the images in light of the situation of women at the time and within the prevailing 'beauty' culture. Addressing Cahun's ambivalent relationship with Symbolism and later relationship with Surrealism, this highly readable book also looks at Cahun's unusual approach to the domestic object.

This new book, from inter-genre, bilingual writer Nathanael (Nathalie Stephens), investigates the relationship between image and language through a philosophical and poetic meditation on a self-portrait by Surrealist photographer and writer Claude Cahun.

The first monograph on a Surrealist cult classic, Reading Claude Cahun's Disavowals offers a comprehensive
account of Cahun's most important published work, Aveux non avenus (Disavowals), 1930. Jennifer L. Shaw provides an encompassing interpretation of this groundbreaking work, paying careful attention to the complex interrelationship between the photomontages and writings of Aveux non avenus. This study argues that the texts and images of Aveux non avenus not only explore Cahun's own subjectivity, they formulate a trenchant social and cultural critique. Shaw explores how Cahun's work both calls into question the dominant culture of interwar France - with its traditional gender roles, religious conservatism, and pronatalism - and takes to task the era's artistic avant-garde and in particular its models of desire. This volume cuts across the disciplinary boundaries of interwar art studies, demonstrating how one artist's personal exploration intervened in wider contemporary debates about the purpose of art, the role of women in French culture, and the status of homosexuality, in the aftermath of World War I.

"French photographer, Claude Cahun was an artist ahead of her time. Living and working in Paris between the world wars, Cahun participated in anti-fascist activities often aligning herself with Surrealist political ideologies. Her public political activism was paralleled in her private photographic transgressions. In her self-portraits—which were rarely shown publicly—Cahun explored issues of identity and subjectivity. Through her black and white, masculine, feminine or androgynous self-portraits, Cahun challenged hegemonic notions of identity. She donned masks, costumes and altered her outward appearance to expose modernism's patriarchal structures. More than fifty years later, Cahun's explorations of dominant socio-cultural beliefs is finally being appreciated. Cahun has been "rediscovered" and her self-portraits embraced for their prescient postmodern discourse."—Document.

The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

This is the first single-authored book in English on the photographer Claude Cahun, whose work was rediscovered in the 1980s. Doy moves beyond standard postmodern approaches, instead repositioning the artist, born Lucy Schwob, in the context of the turbulent times in which she lived and seeing the photographs as part of Cahun's wider life as an artist and writer, a woman and lesbian and as a political activist in the early twentieth century. Doy rethinks Cahun’s approach to dress and masquerade, looking at the images in light of the situation of women at the time and within the prevailing ‘beauty’ culture. Addressing Cahun’s ambivalent relationship with Symbolism and later relationship with Surrealism, this highly readable book also looks at Cahun’s unusual approach to the domestic object.

A talented writer and especially photographer, Claude Cahun (1894-1954) was often mistaken for a man and was thought to have died as a resistance activist during World War II. Her work has been rediscovered recently and exhibited in London, New York, and Paris. Exploring every aspect of bisexuality and androgyny, Cahun’s photography has a powerful contemporary resonance. 100 photos.

These essays on nine women artists are framed by the question, born of feminism, "What evaluative criteria can be applied to women's art?" Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, “What evaluative criteria can be applied to women's art?” In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these "bachelors" are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the "part object" (Louise Bourgeois) or the "formless" (Cindy Sherman) could be said to find its power in strategies associated with such concepts as écriture feminine. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. Bachelors attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

How did women Surrealists such as Leonora Carrington and Claude Cahun take up the question of female identity in terms of their own aesthetic and intellectual practice? What was the response of women analysts such as Joan Riviere to Freud's psychoanalytic construction of femininity? These are among the questions that Natalya Lusty brings to her sophisticated and theoretically informed investigation into the appropriation of 'the feminine' by the Surrealist movement. Combining biographical and textual methods of analysis with historically specific discussions of related cultural sites such as women's magazines, fashion, debutante culture, sexology, modernist lesbian subculture, pornography, and female criminality, the book examines the ambiguities and blind spots that haunt the work of more central figures such as André Breton, Georges Bataille, Jacques Lacan, Walter Benjamin, and the Surrealist photographer Hans Bellmer. Lusty's examination of a series of psychoanalytic Surrealist themes, including narcissism, fantasy, masquerade, perversion, and 'the double', illuminates a modernist preoccupation with the crisis of subjectivity and representation and its ongoing relevance to more recent work by Cindy Sherman and Judith Butler. Her book is an important contribution to modernist studies that will appeal to scholars and students working across a diverse range of fields, including literary studies, gender studies, visual culture, cultural studies, and cultural history.
"The true story of an audacious resistance campaign undertaken by an unlikely pair: two French women—Lucy Schwob and Suzanne Malherbe—who drew on their skills as Parisian avant-garde artists to write and distribute wicked insults against Hitler and calls to desert, a PSYOPs tactic known as 'paper bullets,' designed to demoralize Nazi troops occupying their adopted home of Jersey in the British Channel Islands."

If journalism is the first draft of history, then independent journalists are surely its most daring composers. Along such celebrated and high-profile figures as Christiane Amanpour and Wolf Blitzer, there exists a stratum of journalists—self-employed, working under dire conditions, and with minimal resources—who often place themselves at ground zero of world events. In this gripping account, Anthony Collings takes us into the world of independent journalists, and the daily challenges they face confronting dictators, hostile military, and narcoterrorists. Unfettered by any ties to those in positions of power, these guerrilla journalists are often the first on a story whether reporting on corruption in Mexico, organized crime in Russia, or sexual scandal in the Middle East and accordingly face the brunt of their subject's wrath. Collings, who has himself been held captive while on assignment, here focuses less on those nations in which the press is either largely free (such as the U.S. or Western European democracies) or aggressively restricted (as in China), and more on those "battleground countries" where the eventual outcome of the struggle between state and fourth estate remains unclear. Relying on interviews, professional contacts, and his own experiences, Collings explores the dilemmas and strategies of journalists who persevere in the face of war, repressive governments, and criminal aggression, with particular emphasis on the role of the Internet. At a time when journalism is increasingly a profession under siege, Words of Fire forces into the spotlight a more positive side of the profession, those who pursue journalism not for profit or fame but as a personal crusade.

This issue of The Life and Times of Butch Dykes features Claude Cahun, photographer and artist. The zine talks about her relationship with Marcel Moore, her move to a surrealist artist colony, and her trials in WWII when she was imprisoned by Gestapo. The Life and Times of Butch Dykes series is a collection of hand-drawn and written mini zines that document the lives of famous lesbians across the world.