Claude Cahun

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~~Claude Cahun~~ Claude Cahun: Pioneering, Gender-Defying, Jewish Radical *Claude Cahun Art History 114F: Claude Cahun* ~~Who is Claude Cahun?~~ *Gillian Wearing reads Claude Cahun* CLAUDE CAHUN: Arte Antifascista ~~Surrealism / Automatic Art~~ **5 LGBTQ+ Art Stories ¦ Tate Kids** ~~SURREALISM: Desire Unbound~~ *Seances Are Demon-Saturated Psychic-Telephone Exchanges What Art tells us about Gender Henry L. and Natalie E. Freund Visiting Artist Lecture: Silas Munro* Claude ¦ Where is Sir Bobblysock? ¦ Wizz Cartoons Artists in Love Review of Gillian Wearing \u0026 Claude Cahun exhibition at National Portrait Gallery ~~Quién era Claude Cahun? ¦ ARTISTAS QUEER~~ Gillian Wearing and Claude Cahun: Behind the Mask, Another Mask by Sarah Howgate The surreal fashion of Elsa Schiaparelli ¦ V\u0026A ~~Book artist Julie Chen, PROCESS episode~~ *Claude Cahun*
Claude Cahun (25 October 1894 – 8 December 1954), born Lucy Renee Mathilde Schwob, was a French lesbian photographer, sculptor and writer. Schwob adopted the pseudonym Claude Cahun in 1917 and is best known for self-portraits, in which Cahun assumed a variety of personae.

Claude Cahun 1894–1954 ¦ Tate
Claude Cahun (25 October 1894 – 8 December 1954), born Lucy Renee Mathilde Schwob, was a French lesbian photographer, sculptor and writer.. Schwob adopted the pseudonym Claude Cahun in 1917 and is best known for self-portraits, in which Cahun assumed a variety of personae.. Cahun's work was both political and personal, and often undermined traditional concepts of static gender roles.

Claude Cahun - Wikipedia
Claude Cahun, original name in full Lucy Renée Mathilde Schwob, (born October 25, 1894, Nantes, France—died December 8, 1954, St. Helier, Jersey), French writer, photographer, Surrealist, and performance artist who was largely written out of art history until the late 1980s, when her photographs were included in an exhibition of Surrealist photography in 1986.

Claude Cahun ¦ French writer, photographer, Surrealist ...
Claude Cahun was born as Lucy Schwob in Nantes, France, to a middle-class Jewish family in 1894. Lucy Schwob later became Claude Cahun to be gender neutral as an artist and as a writer. Lucy had a brother George, and uncle Marcel Schwob, who was a well-known writer who was part of the Symbolist movement.

Claude Cahun Photography, Bio, Ideas ¦ TheArtStory
Claude Cahun was a Surrealist photographer whose work explored gender identity and the subconscious mind. The artist ' s self-portrait from 1928 epitomizes her attitude and style, as she stares defiantly at the camera in an outfit that looks neither conventionally masculine nor feminine.

Claude Cahun ¦ artnet
The Parisienne art world Cahun [⋯] The post The Original Guerilla Girls: Claude Cahun and Marcel Moore appeared first on DailyArtMagazine.com - Art History Stories. The Original Guerilla Girls: Claude Cahun and Marcel Moore was first posted on November 10, 2020 at 5:00 am.©2017 "DailyArtDaily.com - Art History Stories". Use of this feed is ...

The Original Guerilla Girls: Claude Cahun and Marcel Moore ...
Claude Cahun, a writer, photographer and artist was born on October 25 th, 1894 in Nantes, France. Cahun ' s work was personal as well as political and it often engaged in concepts of sexuality and gender. She was the great-niece of David Léon Cahun (orientalist) and the niece of Marcel Schwob (writer of avant-garde).

Claude Cahun ¦ Photography and Biography
Claude Cahun and Marcel Moore were stepsisters and lovers, and they collaborated to create art. They met as girls but by the time their parents had tied the knot they were already in love....

Claude Cahun: The trans artist years ahead of her time ...
Claude Cahun: The Androgynous Surrealist Artist Claude Cahun was a surrealist, photographer, sculptor, and activist. She is best known for her gender-fluidity in art, and her anti-Nazi resistance. I am in training don ' t kiss me by Claude Cahun, 1927, Jersey Heritage and Je Tends Les Bras, I Extend My Arms by Claude Cahun, 1931, Tate London

Claude Cahun: The Androgynous Surrealist Artist ¦ TheCollector
Claude Cahun created some of the most startlingly original and enigmatic photographic images of the twentieth century. Prefiguring by over seventy years many of the concerns explored by contemporary artists today, the importance of her work is increasingly recognised. Click here to access the Online Catalogue

Claude Cahun - Collection Items - Jersey Heritage
Lucy Schwob and Suzanne Malherbe, also known as Claude Cahun and Marcel Moore Courtesy of the Jersey Heritage Collections Jackson describes how the pair, who were " always, to some extent,...

Extract ¦ How artist couple Claude Cahun and Marcel Moore ...
Online Library Claude Cahun challenging the brain to think better and faster can be undergone by some ways. Experiencing, listening to the other experience, adventuring, studying, training, and more practical comings and goings may assist you to improve. But here, if you complete not have ample era to get the matter directly, you can recognize a extremely easy way. Reading is the easiest ...

Claude Cahun - redmine.kolabdigital.com
claude cahun Books Entertainment . Paper Bullets: How two queer artists fought the Nazis. November 12, 2020 November 12, 2020 Merryn Johns 0 Comments books, claude cahun, history, nazis, world war II 2 min read A new book tells the unknown story of how two lesbian artists fought fascism in World War II. The new . Read more. This Month ' s Front Cover. Latest Articles. Health & Happiness LGBTQ+ ...

claude cahun Archives - Queer Forty
Claude Cahun, I am in training, don ' t kiss me, 1927, Jersey Heritage Collection. Gender Fluidity. A key part of their work was the questioning of sexual identity and gender identity. We may feel as if discussions around queer culture and gender fluidity are a very modern concern, but in fact Cahun and Marcel were exploring this many years before.

Paper Bullets by Jeffrey H Jackson ¦ Review ¦ DailyArt ...
Born Lucy Schwob, the Frenchphotographer, sculptor, and writer adopted the gender-ambiguous name Claude Cahun in 1917. She is best known for her self-portraitsin which she assumes a variety of personas, including dandy, weight lifter, aviator, and doll. In this image, Cahun has shaved her head and is dressed in men ' s clothing.

MoMA ¦ Claude Cahun. Untitled c. 1921
Exist Otherwise: The Life and Works of Claude Cahun Jennifer L. Shaw. 4.8 out of 5 stars 5. Hardcover. £28.50. Only 1 left in stock (more on the way). Disavowals by Claude Cahun (2007-10-31) Paperback. 1 offer from £958.25. Claude Cahun (PAROLES D'ARTISTE) Claude CAHUN. 4.7 out of 5 stars 3. Paperback . £5.36. Only 6 left in stock. Gillian Wearing and Claude Cahun: Behind the mask, another ...

Disavowals: Or Cancelled Confessions (Mit Press): Amazon ...
This is one of a group of images Cahun created in 1936 to illustrate a book of poems for children by Lise Deharne (1898-1979) entitled Le Coeur de Pic (published Paris 1937). It is a black and white photograph showing a view looking down a set of wooden steps into almost complete darkness.

' Untitled ' , Claude Cahun, 1936 ¦ Tate
Artwork page for ' Untitled ' , Claude Cahun, 1936 This is one of a group of images Cahun created in 1936 to illustrate a book of poems for children. All are compositions of miniature scenes that elevate ordinary objects into a mysterious and extra-ordinary world of the imagination. This photograph accompanied the lines: ' three little shoes / my shirt burns me / three little shoes / climb ...

20+ Claude Cahun ideas ¦ claude, french artists, surrealist
Claude Cahun created some of the most startlingly original and enigmatic photographic images of the twentieth century. Prefiguring by over seventy years many of the concerns explored by contemporary artists today, the importance of her work is increasingly recognised.

Claude Cahun ¦ Jersey Heritage
Shaw wrote a penetrating, indispensable study of Claude Cahun's Disavowals which is not restricted to a consideration of the work alone but also explores aspects of Claude Cahun's life and thought as a whole. As a result I rushed to acquire Exist Otherwise.

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.

"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 within 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.

"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"

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 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, in the English Channel, 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

Edited by Louise Downie. Essays by James Stevenson, Katharine Conley, Gen Doy, Claire Follain, Tirza True Latimer, Jennifer Shaw and Kristine von Oehsen.

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 so 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.

Named a Best Book of the Year by The Guardian, The Observer, PopMatters, and Sydney Morning Herald. The true story of a love affair between two extraordinary women becomes a literary tour deforce in this novel that recreates the surrealist movement in Paris and the horrors of the two world wars with a singular incandescence and intimacy. In the years preceding World War I, two young women meet, by chance, in a provincial town in France. Suzanne Malherbe, a shy seventeen-year-old with a talent for drawing, is completely entranced by the brilliant but troubled Lucie Schwob, who comes from a family of wealthy Jewish intellectuals. They embark on a clandestine love affair, terrified they will be discovered, but then, in an astonishing twist of fate, the mother of one marries the father of the other. As " sisters " they are finally free of suspicion, and, hungry for a more stimulating milieu, they move to Paris at a moment when art, literature, and politics blend in an explosive cocktail. Having reinvented themselves as Claude Cahun and Marcel Moore, they move in the most glamorous social circles, meeting everyone from Hemingway and Dalí to André Breton, and produce provocative photographs that still seem avant-garde today. In the 1930s, with the rise of anti-Semitism and threat of fascism, they leave Paris for Jersey, and it is on this idyllic island that they confront their destiny, creating a campaign of propaganda against Hitler ' s occupying forces that will put their lives in jeopardy. Brilliantly imagined, profoundly thought-provoking, and ultimately heartbreaking, Never Anyone But You infuses life into a forgotten history as only great literature can.

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.

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.

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